

SCORE (4 percussion version)

Tide and Time

For Brass Band



Liz Lane

Programme notes

Tide and Time is inspired and influenced by a five generation family timeline of professional and amateur artists, and in particular their work associated with water - sea, canal and river. The three continuous movements and a coda respectively represent the artistic work of my Great-Grandfather, Grandfather, parents and mother's cousin, my cousins and their children. The ebb and flow of motto themes introduced early on become interlinked, entwined, developed and revisited throughout.

My Great-Grandfather, Horace Wooller, was a professional artist; the first movement reflects on three dates from his career and aligns these with influences and quotes from brass band test pieces of the same years. In particular, the opening features his seascape painting of 1926 and includes a background quote from Keighley's *A Midsummer Night's Dream* (Foden's, British Open). In the 1930s he taught at Goldsmiths' College and also published a book on fabric printing (recently republished); here the music features an octet taken from the full band in the key of Ab, referencing Bliss *Kenilworth* (Foden's, National Championships of Great Britain, Crystal Palace), a composer whom I admire and had the honour of briefly meeting. My Great-Grandfather also followed Rosicrucianism, as did my Grandfather, who gave me one of his father's 'Rosicrucian' paintings; this aspect is heard in a reflective and lyrical section which precedes the second movement.

My Grandfather, Gerard Horace Wooller, was a commercial artist who set up his own business creating advertisements for radio and TV companies, including the National Radio Show, Earls Court. He worked using the medium of poster paints sealed with amyl acetate spray. Deadlines often took him late into the night when he would relax by listening to the music of Rachmaninov; the second movement of *Tide and Time* is a tribute to him. The way in which themes are passed around, followed by a countermelody and the full band, are stylistically influenced by Bailey (arranged Wright) *Diadem of Gold* (Foden's, National Championships of Great Britain, 1953).

My Grandfather introduced me to Rachmaninov's *Symphony No. 2* in E minor, Op. 27 and the third movement takes influences from the symphony's final movement, such as the use of triplets, bell-like figurations towards the end (tubular bells), re-use of thematic material from the slow movement and richly orchestrated themes, and is broadly based on the structure. An exposed held soprano cornet note references a similar occurrence in both the Rachmaninov and also the end of the slow movement of Howells' *Pageantry* (Foden's, National Championships of Great Britain, 1937). The lively juxtaposition of new and revisited themes portray the third, fourth (and fifth) generations of family artists, including illustrations and miniature landscapes, and in particular the work of my father, Bernard Lane. The Coda again draws on the Rachmaninov style and structure, picking up the pace with an imaginary look into the future.

Research into Rosicrucianism revealed the importance of the number 3, and many of *Tide and Time's* motifs can be found grouped in this way. Referenced throughout is one of the few surviving pieces of my Grandfather's work, an illustration specially created for me of a Rosicrucian reflection on music by my Great-Grandfather.

Liz Lane, 2018. www.lizlane.co.uk

Front cover picture: fragment of an untitled 'Rosicrucian' oil painting by H. Wooller, 1939

INSTRUMENTATION:

Eb Soprano Cornet

Bb Solo Cornets

Bb Repiano Cornet

Bb Cornet 2

Bb Cornet 3

Bb Flugelhorn

Eb Solo Tenor Horn

Eb Tenor Horn 1

Eb Tenor Horn 2

Bb Baritone 1

Bb Baritone 2

Trombone 1

Trombone 2

Bass Trombone

Bb Euphonium

Eb Bass

Bb Bass

Timpani

Percussion 1: *Timpani*

Percussion 2: *Medium Suspended Cymbal, Glockenspiel, Bass Drum, Large Triangle, Cabasa*

Percussion 3: *Vibraphone, Tam-tam, Marimba (or Xylophone), Tambourine, Tubular Bells, Xylophone*

Percussion 4: *Medium Triangle, Cymbals, Large Suspended Cymbal, Snare Drum and Tom-toms, Shaker, Wind Chimes*

Duration: 12:30 minutes

Score is transposed

Tide and Time was first performed by Foden's Band, conductor Michael Fowles,
Royal Northern College of Music Brass Band Festival, 26 January 2018.

To Ian

Tide and Time

Liz Lane

Movement 1: Moderato $\text{♩}=120$

Soprano Cornet in E \flat

Solo Cornets

1. solo p

Repiano Cornet in B \flat

Cornet 2 in B \flat

Cornet 3 in B \flat

Flugelhorn

Quote from: Keighley 'A Midsummers Night's Dream' [Foden's, British Open, 1926]
con sord, sotto voce - from another time

pp p

Solo Tenor Horn

Tenor Horn 1

Tenor Horn 2

Baritone 1

Baritone 2

Trombone 1

Trombone 2

Bass Trombone

Euphonium
con sord
 pp

Bass in E \flat
con sord
1. only
 pp

Bass in B \flat
 pp

Timpani

Percussion 1
 pp

Medium Suspended Cymbal

Percussion 2
 pp^3

Vibraphone

Percussion 3
 pp

Medium Triangle

Percussion 4
 pp

6

Sop. Cnt.

S. Cor.

Rep. Cor.

Cor. 2

Cor. 3

Flug.

S. T. Hn.

T. Hn. 1

T. Hn. 2

Bar. 1

Bar. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Eb Bass

Bb Bass

Perc. 1

(Sus Cym)

Perc. 2

(Vibes)

Perc. 3

(Tri)

Perc. 4

13 A

Sop. Cnt.

S. Cor.

Rep. Cor.

Cor. 2

Cor. 3

Flug.

S. T. Hn. solo *p*

T. Hn. 1 *pp*

T. Hn. 2 *pp*

Bar. 1 *p* *3* *3*

Bar. 2

Tbn. 1 *con sord* *pp*

Tbn. 2 *con sord* *pp*

B. Tbn. *con sord* *pp*

Euph. *(pp)*

Eb Bass

Bb Bass

Perc. 1 *(Sus Cym)*

Perc. 2 *3* *(Vibes)*

Perc. 3 *(Tri)*

Perc. 4

This musical score page contains ten staves of music. The top five staves include Soprano Counter (Sop. Cnt.), Second Trombone (S. Cor.), Bassoon (Rep. Cor.), Second Oboe (Cor. 2), and Third Oboe (Cor. 3). The next five staves feature Solo Trombone (S. T. Hn.) with dynamics *p*, Trombones 1 and 2 (T. Hn. 1 and T. Hn. 2) with dynamics *pp*, and Bass Trombone (B. Tbn.) with dynamics *pp*. The bottom four staves consist of Euphonium (Euph.), Eb Bass, Bb Bass, and four Percussion parts (Perc. 1 through Perc. 4). Various performance instructions like *con sord* and dynamic markings such as *pp* and *p* are included throughout the score.

20

Sop. Cnt. *mp* *p*

S. Cor.

Rep. Cor. *senza sord* *(pp)*

Cor. 2 *mp* *senza sord*

Cor. 3 *mp* *senza sord* *(ord.)* *(pp)*

Flug. *mp* *mf*

S. T. Hn. *p* *mp* *mf*

T. Hn. 1 *mp*

T. Hn. 2 *mp*

Bar. 1 *p* *mp* *mf*

Bar. 2 *p* *mp*

Tbn. 1 *senza sord* *mp* *senza sord*

Tbn. 2 *senza sord* *mp* *senza sord*

B. Tbn. *mp*

Euph. *senza sord* *p* *mp* *a2* *senza sord*

Eb Bass *mp*

Bb Bass *mp*

Perc. 1 *tr* *tr*

(Sus Cym)
rutes

Perc. 2 *3* *3* *3*

(Vibes)

Perc. 3

(Tri)

Perc. 4

B

26

Sop. Cnt. *f* *mf* *mf* *mf*

S. Cor. *f* *senza sord.* *mf*

Rep. Cor. *mf*

Cor. 2 *mf*

Cor. 3 *mf*

Flug. *f* *mf* *mf* *mf*

S. T. Hn. *f* *mf* *mf* *mf* *mf* *mf* *mp*

T. Hn. 1 *mf* *mf* *mf* *mf* *mf* *mf* *mp*

T. Hn. 2 *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Bar. 1 *f* *mf* *f*

Bar. 2 *f* *mp* *mf* *f*

Tbn. 1 *mf*

Tbn. 2 *mf*

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

Euph. *f*

Eb Bass *mf*

Bb Bass *mf*

Perc. 1 *f* *(Sus Cym)* *soft sticks* *f*

Perc. 2 *f* *(Vibes)* *mf* *f*

Perc. 3 *f* *Cymbals*

Perc. 4 *f*

C

Sop. Cnt. *mp*

S. Cor. 1. *mp*

Rep. Cor. *mp*

Cor. 2 *mp*

Cor. 3 *mp*

Flug. *mp*

S. T. Hn. *p* *mp* *p*

T. Hn. 1 *p* *mp* *p*

T. Hn. 2 *p* *mp* *p*

Bar. 1 *mp* *p* *(p)* *pp*

Bar. 2 *mp* *p* *(p)*

Tbn. 1 *mp* *p*

Tbn. 2 *mp* *p*

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

Euph. *mp*

Eb Bass *mp*

Bb Bass *mp*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

D

1. only

1. only

p

E

44

Sop. Cnt. S. Cor. Rep. Cor. Cor. 2 Cor. 3 Flug. S. T. Hn. T. Hn. 1 T. Hn. 2

2 or 3 players mp all mf mp mp mp

(mp) mp mf mp mp

mp

Bar. 1 Bar. 2 Tbn. 1 Tbn. 2 B. Tbn.

mf mp

mp

Eup. Eb Bass Bb Bass

a2

mp

mp

mp

Perc. 1 Perc. 2 Perc. 3 Perc. 4

(Sus Cym)
hard sticks

mp

(Vibes)

3 3 3 3 3 3 3 3 3 3 3 3

mp

52

Sop. Cnt.

S. Cor.

Rep. Cor.

Cor. 2

Cor. 3

Flug.

S. T. Hn.

T. Hn. 1

T. Hn. 2

Bar. 1

Bar. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Eb Bass

Bb Bass

Perc. 1
(Sus Cym)

Perc. 2
(Vibes)

Perc. 3

Perc. 4

F lightly

59

Sop. Cnt.

S. Cor.

(match Flugel)
1. (mp)

Rep. Cor.
(mp)

(match Solo Cornet)

Cor. 2
p

Cor. 3
p

Flug.
(match Euph)
p < *mp*

S. T. Hn.
mp

T. Hn. 1
mp

T. Hn. 2
mp

(match Rep)

(match Euph)

Bar. 1
mp

Bar. 2

Tbn. 1
mp

Tbn. 2
mp

B. Tbn.
p *mp*

Euph.
(match Bari 1)
1. (mp)

Eb Bass

Bb Bass
mp

Perc. 1

Perc. 2

(Vibes)
Perc. 3

Perc. 4

66

rit.

Sop. Cnt. -

S. Cor. -

Rep. Cor. -

Cor. 2 -

Cor. 3 -

Flug. -

S. T. Hn. -

T. Hn. 1 -

T. Hn. 2 -

Bar. 1 -

Bar. 2 -

Tbn. 1 -

Tbn. 2 -

B. Tbn. -

Euph. -

Eb Bass -

Bb Bass -

Perc. 1 -

Perc. 2 -

Perc. 3 -

Perc. 4 -

73 **G** Slower, with poise and a little rubato $\text{♩} = 90$

Sop. Cnt. *mp*

(1.) S. Cor. *mp*

Rep. Cor. *mp*

Cor. 2

Cor. 3

Flug. *mp* solo

S. T. Hn. *mp*

T. Hn. 1 *mp*

T. Hn. 2

Bar. 1 *mp*

Bar. 2

Tbn. 1 *mp* *p*

Tbn. 2

B. Tbn.

Euph. *mp*

(1.) Eb Bass *mp*

Bb Bass *mp*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

82 **H**

Sop. Cnt. *mf* — *mp*

S. Cor. *mf* — *mp*

Rep. Cor. *(mp)* — *mf* — *mp*

Cor. 2 1. only *mf* — *mp*

Cor. 3 1. only *mf* — *mp*

Flug. *mf*

S. T. Hn. *mf* — *mp* *mf* — *mp*

T. Hn. 1 *mf* — *mp* *mf* — *mp* *mf*

T. Hn. 2 *mf* — *mp* *mf* — *mp* *mf*

Bar. 1 *p* *mf* — *mp* *mf* — *mp*

Bar. 2 *mp* — *mf* — *mp* *mf* — *mp* *mf* — *mp*

Tbn. 1 *p* *con sord - cup mute* *(p)* — *mp* *p*

Tbn. 2 *p* *con sord - cup mute* *mp* — *p*

B. Tbn. *p* *con sord - cup mute* *pp* — *p*

Euph. *p* *mf* — *mp* *mf* — *mp* 1.

Eb Bass *p* 2. *1. solo* *mp*

Bb Bass *p* 1. only *mp*

Perc. 1 *mp*

Perc. 2

Perc. 3

Perc. 4

89 I A touch slower, reflective $\text{J} = 84$

rit.

Sop. Cnt. S. Cor. Rep. Cor. Cor. 2 Cor. 3

con sord - cup mute

Flug. *solo* **p**

S. T. Hn. T. Hn. 1 T. Hn. 2

Bar. 1 Bar. 2

Tbn. 1 **pp**

Tbn. 2 **pp**

B. Tbn. **pp**

Euph. 2.
(stagger breathing if necessary)

Eb Bass **pp**
(stagger breathing if necessary)

Bb Bass **pp**
a2

Perc. 1 **pp**
Glockenspiel

Perc. 2 **pp**

Perc. 3 (Vibes)
pp
(Cymbals)

Perc. 4 **pp**

99 A tempo $\text{♩} = 84$

poco rit.

J Movement 2: A tempo, waltz-like, with expression $\text{♩} = 80$

Sop. Cnt. pp

S. Cor. pp

Rep. Cor. pp

Cor. 2 a2 con sord - cup mute pp

Cor. 3 a2 con sord - cup mute pp

Flug. pp p

S. T. Hn. p mp p p

T. Hn. 1 p mp p

T. Hn. 2 p mp p

Bar. 1

Bar. 2

Tbn. 1 pp p

Tbn. 2

B. Tbn.

Euph. 1. p

Eb Bass a2 pp

Bb Bass pp

Perc. 1 (Glock)

Perc. 2 Tam Tam

Perc. 3 Large Suspended Cymbal p Vibraphone pp

Perc. 4 pp

109

K solo

Sop. Cnt. -

S. Cor. -

Rep. Cor. -

Cor. 2 -

Cor. 3 -

Flug. -

S. T. Hn. solo

T. Hn. 1 solo

T. Hn. 2 solo

Bar. 1

Bar. 2

Tbn. 1 -

Tbn. 2 -

B. Tbn. -

Euph. -

Eb Bass -

Bb Bass -

Perc. 1 -

Perc. 2 -

Perc. 3 (Vibes) -

Perc. 4 -

Suspended Cymbal - brushes

121 L

Sop. Cnt. 2 or 3 players
(senza sord)

S. Cor. p

Rep. Cor.

Cor. 2

Cor. 3

Flug. 3 3

S. T. Hn. solo mp

(p)

T. Hn. 1

T. Hn. 2

Bar. 1 3

Bar. 2

Tbn. 1 pp p

Tbn. 2 pp p

B. Tbn. pp p

Eup. 2.

Eb Bass 1. solo mp

(p)

Bb Bass

Perc. 1

Bass Drum

Perc. 2 pp p

(Vibes)

Perc. 3 3 3 p

Perc. 4

130

M

Sop. Cnt. *p* *mp* *p* *mp* *mf* *all (senza sord)*

S. Cor. *mp* *p* *mp* *mf* *mp* *mf*

Rep. Cor. *senza sord* *mp* *1.only, solo senza sord* *mf* *a2 (senza sord)*

Cor. 2 *mp* *1.only, solo senza sord* *(mp)* *a2 (senza sord)*

Cor. 3 *mp* *(mp)* *(mp)*

Flug. *mp* *mf* *mp*

S. T. Hn. *mp* *mf* *mp*

T. Hn. 1

T. Hn. 2 *p*

Bar. 1 *mp* *p* *(p)* *solo*

Bar. 2 *mp* *p* *senza sord* *mp*

Tbn. 1 *mp* *p*

Tbn. 2 *senza sord* *mp* *p* *senza sord*

B. Tbn. *p*

Euph. *mp* *mf* *mp* *solo*

Eb Bass *mp* *p* *2.* *mp* *p* *2.*

Bb Bass *p*

Perc. 1 *(Sus Cym)*

Perc. 4 *(pp)*

Perc. 3 *(Vibes)* *mp* *Triangle*

Perc. 4 *p*

141

149

156

Sop. Cnt. *mf*

S. Cor. *mp*

Rep. Cor. *mp*

Cor. 2 *mp*

Cor. 3 *mp*

Flug. *mp*

S. T. Hn. *mp*

T. Hn. 1 *mf*

T. Hn. 2 *mp*

Bar. 1 *f*

Bar. 2 *f*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph.

Eb Bass

Bb Bass

Perc. 1 *mf*

(Sus Cym)

Perc. 2 *mp*

Perc. 3

Perc. 4

Bass Drum (same sticks)

p

pp

1. *mf*

mp

3

164

Sop. Cnt. S. Cor. Rep. Cor. Cor. 2 Cor. 3 Flug. S. T. Hn. T. Hn. 1 T. Hn. 2

Bar. 1 Bar. 2 Tbn. 1 Tbn. 2 B. Tbn. Euph. Eb Bass Bb Bass Perc. 1 Perc. 2 Perc. 3 Perc. 4

Marimba
Omit if no Marimba

170 *poco rit.*

O Movement 3: Fast $\text{♩} = 160$

Sop. Cnt. *p*

S. Cor. 2 or 3 players *mp* *mf*

Rep. Cor. *p*

Cor. 2 *mp*

Cor. 3

Flug. *mp*

S. T. Hn. *mp* *mf* — *mp*

T. Hn. 1 *mp* *mf* — *mp*

T. Hn. 2 *mp* *mf* — *mp* *mf* *mp*

Bar. 1 *mp* *mf*

Bar. 2 *mp* *mf* *mp*

Tbn. 1 *mf* *soli cantabile*

Tbn. 2 *mf* *soli cantabile*

B. Tbn. *mf* *soli cantabile*

Euph. *mf* — *mp* *mf* *mp*

Eb Bass

Bb Bass

Perc. 1 *mf* *mp*

Perc. 2 (Mar) *mf*

Perc. 3 *mp*

Perc. 4

Based on quote from: Keighley 'A Midsummers Night's Dream' [Foden's, British Open, 1926]

(match sop.) all *mp*

(match cornets) *mp*

(match cornets) *mp*

(match cornets) *mp*

(BD) usual sticks

177

Sop. Cnt.

S. Cor.

Rep. Cor.

Cor. 2

Cor. 3

Flug.

S. T. Hn.

T. Hn. 1

T. Hn. 2

Bar. 1

Bar. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Eb Bass

Bb Bass

(no roll)

Perc. 1

Perc. 2

Perc. 3

Perc. 4

P

a2

(mp)

(no roll)

184

Q

Sop. Cnt. - mf

S. Cor. - mf

Rep. Cor. - p mf

Cor. 2 - p mf

Cor. 3 - p mp mf

Flug. - mf mp mf

S. T. Hn. - mf

T. Hn. 1 - mf

T. Hn. 2 - mf

Bar. 1 - mf

Bar. 2 - mf

Tbn. 1 - mp mf

Tbn. 2 - mp mf

B. Tbn. - mp mf

Euph. - mf mp

Eb Bass - mf

Bb Bass - mf

Perc. 1 - mp

Perc. 2 - **Tambourine**

Perc. 3 - mp mf

Perc. 4 - **Snare Drum and Tom-toms - brushes** mf

R lightly

191

Sop. Cnt. mp 3 p

S. Cor. 1. p 3

Rep. Cor. mp

Cor. 2 mp

Cor. 3 mp

Flug. pp

S. T. Hn. 3 pp

T. Hn. 1 3 pp

T. Hn. 2 3 pp

Bar. 1 pp

Bar. 2 pp

Tbn. 1 pp

Tbn. 2

B. Tbn.

Eup. a² soli (mp)

Eb Bass p

Bb Bass p

Perc. 1 pp

Perc. 2 **Glockenspiel** 8 pp

Perc. 3

Perc. 4 **Shaker - tap lightly with finger** pp

197

204

S in the distance

Sop. Cnt. S. Cor. Rep. Cor. Cor. 2 Cor. 3 Flug. S. T. Hn. T. Hn. 1 T. Hn. 2

Bar. 1 Bar. 2 Tbn. 1 Tbn. 2 B. Tbn. Euph. Eb Bass Bb Bass Perc. 1 Perc. 2 Perc. 3 Perc. 4

(SD and Toms)

Dynamics and performance instructions:

- Sop. Cnt.**: p , pp
- S. Cor.**: $mp \rightarrow p$
- Rep. Cor.**: mp , p , pp
- Cor. 2**: $mp \rightarrow p$, p , pp
- Cor. 3**: $mp \rightarrow p$, p , pp
- Flug.**: mp , p
- S. T. Hn.**: mp , p
- T. Hn. 1**: p , pp
- T. Hn. 2**: mp , pp
- Bar. 1**: p , (pp) , p , 3 , 3 , 3 , $\#$, γ , $\#$, γ
- Bar. 2**: mp , pp , p , 3 , 3 , 3 , $\#$, γ , $\#$, γ
- Tbn. 1**: p , $mp \rightarrow p$, p
- Tbn. 2**: p , mp , pp
- B. Tbn.**: p , pp , p
- Euph.**: mp , pp , p , 3 , 3 , 3
- Eb Bass**: pp , p
- Bb Bass**: p , $soli$, (mp)
- Perc. 1**: p , $gliss.$
- Perc. 2**: pp
- Perc. 3**: p
- Perc. 4**: pp , p , pp , 3 , 3

210

Sop. Cnt.

S. Cor.

Rep. Cor.

Cor. 2

Cor. 3

Flug.

S. T. Hn.

T. Hn. 1

T. Hn. 2

Bar. 1

Bar. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Eb Bass

Bb Bass

Perc. 1

Perc. 2

Perc. 3

(SD and Toms)

Perc. 4

U lyrical

221

Sop. Cnt. -

S. Cor. *all* *pp*
p

Rep. Cor. *p* *mp*

Cor. 2 *pp* *p* *(p)* *pp*

Cor. 3 *pp* *p* *pp* *pp*

Flug. *pp* *p* *(p)*

S. T. Hn. *pp* *3* *mp* *p* *mp*

T. Hn. 1 *(pp)* *3* *mp* *p* *mp*

T. Hn. 2 *pp* *3* *mp* *p*

Bar. 1 *pp* *3* *p* *mp*

Bar. 2 *pp* *3* *p* *(p)* *mp*

Tbn. 1 *3* *3* *3* *3* *b* *p*

Tbn. 2 *3* *3* *3* *3* *b* *p*

B. Tbn. *3* *3* *3* *3* *b* *p*

Euph. -

Eb Bass *b* *p*

Bb Bass *b* *p*

Perc. 1 *gloss* *mp*

Perc. 2 *b* *b* *p* *3* *mp*

Perc. 3 *b* *b* *b* *b* *b* *p* *3* *mp*

Perc. 4 *b* *b* *b* *b* *b* *b* *b* *b* *Wind Chimes* *(mp)*

<img alt="A page of a musical score for orchestra and percussion. The score includes parts for Soprano Counter, Second Trombone, Bass Trombone, Horn 2, Horn 3, Flugelhorn, Second Trombone, Third Trombone, Bass Trombone 1, Bass Trombone 2, Bass Trombone 3, Euphonium, Eb Bass, Bb Bass, Percussion 1 (Glock), Percussion 2 (Maracas), Percussion 3 (Maracas), and Percussion 4 (Wind Chimes). The music is in 221 measures, with dynamic markings like pp, p, mp, and (p). Measure 221 starts with a lyrical section for the woodwind quartet. Measures 222-223 show rhythmic patterns for the brass and woodwinds. Measures 224-225 feature sustained notes from the brass. Measures 226-227 show more rhythmic patterns. Measures 228-229 feature sustained notes from the brass. Measures 230-231 show rhythmic patterns. Measures 232-233 feature sustained notes from the brass. Measures 234-235 show rhythmic patterns. Measures 236-237 feature sustained notes from the brass. Measures 238-239 show rhythmic patterns. 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V joyful

229

Sop. Cnt.

S. Cor. (p)

Rep. Cor. *p*

Cor. 2 *p*

Cor. 3 *p*

Flug. *mp* *p*

S. T. Hn. *p*

T. Hn. 1 *p*

T. Hn. 2 *mp* *p*

Bar. 1 *p*

Bar. 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *mf*

Euph.

Eb Bass (p)

Bb Bass

Perc. 1

Perc. 2 *p*

Perc. 3

Perc. 4

Large Triangle

Cabasa *mp*

Snare Drum and Tom-toms - rutes *mp* *3* *3* *3* *3*

237

Sop. Cnt.

S. Cor.

Rep. Cor.

Cor. 2

Cor. 3

Flug.

S. T. Hn.

T. Hn. 1

T. Hn. 2

Bar. 1

Bar. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Eb Bass

Bb Bass

(mf)

Perc. 1
(Cbsa)

Perc. 2

Perc. 3
(SD and Toms)

Perc. 4

This page of the musical score contains 21 staves of music. The instruments listed are: Sop. Cnt., S. Cor., Rep. Cor., Cor. 2, Cor. 3, Flug., S. T. Hn., T. Hn. 1, T. Hn. 2, Bar. 1, Bar. 2, Tbn. 1, Tbn. 2, B. Tbn., Euph., Eb Bass, Bb Bass, Perc. 1 (Cbsa), Perc. 2, Perc. 3 (SD and Toms), and Perc. 4. The music includes various musical markings such as dynamics (e.g., *mp*, *mf*), articulations (e.g., *pizz.*, *sfz.*, *sfz.*), and performance instructions (e.g., *3*, *rit.*, *cresc.*). The score is divided into measures by vertical bar lines, and each measure is numbered at the beginning.

243

Sop. Cnt.

S. Cor.

Rep. Cor.

Cor. 2

Cor. 3

Flug.

S. T. Hn.

T. Hn. 1

T. Hn. 2

Bar. 1

Bar. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Eb Bass

Bb Bass

Perc. 1

Perc. 2

Vibraphone

Perc. 3

Cymbals

Perc. 4

p

250

Sop. Cnt.

S. Cor.

Rep. Cor.

Cor. 2

Cor. 3

Flug.

S. T. Hn.

T. Hn. 1

T. Hn. 2

Bar. 1

Bar. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Eb Bass

Bb Bass

Perc. 1

Perc. 2

Perc. 3

Perc. 4

(Vibes)

*Glockenspiel
solo*

Suspended Cymbal - soft sticks

W Slower - but with momentum $\text{♩} = 112$

256

(Glock)

Bass Drum

(Sus Cym)

Triangle

X

263

Sop. Cnt.

S. Cor.

Rep. Cor.

Cor. 2

Cor. 3

Flug.

S. T. Hn.

T. Hn. 1

T. Hn. 2

Bar. 1

Bar. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Eb Bass

Bb Bass

Perc. 1

Perc. 2

Perc. 3

Perc. 4

2.

Triangle

Suspended Cymbal - brushes

(Vibes)

Suspended Cymbal - brushes

270 Y

Sop. Cnt.

S. Cor.

Rep. Cor.

Cor. 2

Cor. 3

Flug.

S. T. Hn.

T. Hn. 1

T. Hn. 2

Bar. 1

Bar. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Eb Bass

Bb Bass

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Cymbals

p

(Sus Cym)

(p)

Z Slower, broadly $\text{♩} = 104$

278

Sop. Cnt. 

S. Cor.

Rep. Cor.

Cor. 2

Cor. 3

Flug.

S. T. Hn.

T. Hn. 1

T. Hn. 2

Bar. 1

Bar. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Eb Bass

Bb Bass

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Omit if preferred (doubled with horn 1 and 2)

(Sus Cym)
soft sticks

hard sticks

Triangle

(mf)

AA

286

Sop. Cnt.

S. Cor.

Rep. Cor.

Cor. 2

Cor. 3

Flug.

S. T. Hn.

T. Hn. 1

T. Hn. 2

Bar. 1

Bar. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Eb Bass

Bb Bass

Perc. 1

(Sus Cym)

Perc. 2

(Vibes)

Snare Drum and Tom-toms

Perc. 3

Perc. 4

292

BB

Sop. Cnt. - *f ff*

S. Cor. - *ff*

Rep. Cor. - *mf* *mp* *mf*

Cor. 2 - *f* *mf* *mp* *mf*

Cor. 3 - *f* *mf* *mp* *mf*

Flug. - *(mf)* *f*

S. T. Hn. - *mf* *f* *mf*

T. Hn. 1 - *mf* *f* *mf*

T. Hn. 2 - *mf* *f* *mf*

Bar. 1 - *mf*

Bar. 2 - *mf*

Tbn. 1 - *mf*

Tbn. 2 - *mf*

B. Tbn. - *mf*

Euph. - *ff*

Eb Bass - *ff*

Bb Bass - *ff*

Perc. 1 - *mf f*

Perc. 2 - *mf* *3*

Perc. 3 - *3* *3* *3* *3*

Perc. 4 - *mf* *3* *f*

(Sus Cym)

(Vibes)

(SD and Toms)

Cymbals

CC

298

Sop. Cnt. S. Cor. Rep. Cor. Cor. 2 Cor. 3 Flug. S. T. Hn. T. Hn. 1 T. Hn. 2 Bar. 1 Bar. 2 Tbn. 1 Tbn. 2 B. Tbn. Euph. Eb Bass Bb Bass Perc. 1 Perc. 2 Perc. 3 Perc. 4

Bass Drum

Tubular Bells

Glockenspiel

mp solo

313 **DD** Coda: Fast $\text{♩} = 80$

Sop. Cnt.

S. Cor. *mf*

Rep. Cor. *mp*

(match Bari 1)

Cor. 2 *(mp)*

(match Bari 1)

Cor. 3 *(mp)*

(match Bari 1)

Flug. *mf* *mp* *mf*

S. T. Hn. *mf* *mp*

T. Hn. 1 *mf* *mp*

T. Hn. 2 *mf* *mp*

(match Solo Cors)

Bar. 1 *mf* *(mf)* *(mf)*

Bar. 2 *mf* *(mf)* *(mf)*

Tbn. 1 *(mp)* *mf*

Tbn. 2 *(mp)* *mf*

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

Euph. *mf*

Eb Bass *mf*

Bb Bass *mf* *mp* *mf* *mp*

Perc. 1 *mf* *(Glock)* *3*

Perc. 2 *mf*

(Tub Bells)

Perc. 3 *mf*

Perc. 4 *mf*

319

EE

Sop. Cnt. -

S. Cor. -

(mf) 3 f - p

Rep. Cor. 3 f 3 mp

Cor. 2 3 f 3 mp

Cor. 3 3 f 3 mp

Flug. -

f -

S. T. Hn. -

f 3 3 pp

T. Hn. 1 -

f 3 3 pp

T. Hn. 2 -

f 3 3 pp

Bar. 1 -

mp 3 3 pp

Bar. 2 -

mp 3 3 pp

Tbn. 1 -

f - p

Tbn. 2 -

f - p

B. Tbn. -

f - p

Euph. -

f - p

Eb Bass -

f - p

pp 3 3 p

Bb Bass -

f - p

pp 3 3 p

Perc. 1 -

Perc. 2 -

(Tub Bells)

Perc. 3 -

Perc. 4 -

(Glock)

pp

325

Sop. Cnt. *p*

S. Cor. *mp* *p*

Rep. Cor. *mp* *p*

Cor. 2 *mp* *p*

Cor. 3 *mp* *p*

Flug. *mp* *p*

mp

S. T. Hn. *mp* *p*

T. Hn. 1 *mp* *p*

T. Hn. 2 *mp* *p*

Bar. 1

Bar. 2

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Euph.

Eb Bass *mp* *p*

Bb Bass *mp* *p*

(p)

Perc. 1

Perc. 2 *mp* *p*

Vibraphone

Perc. 3 *p* *pp*

(Cyms)

Perc. 4 *p*

FF

331

Sop. Cnt. *f* — *mf*

S. Cor. —

Rep. Cor. *f* — *mf*

Cor. 2 *f* — *mf*

Cor. 3 *f* — *mf*

Flug. *f* — *mf*

S. T. Hn. *mp* — *mf*

T. Hn. 1 *mp* — *mf*

T. Hn. 2 *mp* — *mf*

Bar. 1 *f* — *mf*

Bar. 2 *f* — *mf*

Tbn. 1 *f* — *mf*

Tbn. 2 *f* — *mf*

B. Tbn. *f* — *mf*

Euph. *f* — *mf*

Eb Bass *mp* — *mf*

Bb Bass *mp* — *mf*

Perc. 1 — *mp* — *p* — *mp* — *mf*

Perc. 2 *mf* — *Glock* — *f* — *Xylophone*

Perc. 3 *f* — *mf* — *mp* — *f*

Perc. 4 — — — —

339

Sop. Cnt. *f* *f* *mf* *f*

S. Cor. *f* *f* *mf* *f*

Rep. Cor. *f* *f* *f*

Cor. 2 *mf* *f* *mf* *f*

Cor. 3 *mf* *f* *mf* *f*

Flug. *mf* *f* *mf* *f*

S. T. Hn. *f* *f* *f*

T. Hn. 1 *f* *f* *f*

T. Hn. 2 *f* *f* *f*

Bar. 1 *f* *f*

Bar. 2 *f* *f*

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

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

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

Euph. *f* *f*

Eb Bass *f* *f* *mf* *f*

Bb Bass *f* *f* *mf* *f*

Perc. 1 *f* *mf* *mp*

(Glock) *mf* *mf* *mp*

(Xylo) *mf* *mf* *mf*

Perc. 3 *mf* *mf*

Perc. 4 *mf*

346 GG

Sop. Cnt. -

S. Cor. -

Rep. Cor. -

Cor. 2 -

Cor. 3 -

Flug. -

S. T. Hn. -

T. Hn. 1 -

T. Hn. 2 -

Bar. 1 -

Bar. 2 -

Tbn. 1 -

Tbn. 2 -

B. Tbn. -

Euph. -

Eb Bass -

Bb Bass -

Perc. 1 -

Perc. 2 -

Perc. 3 -

Perc. 4 -

Shaker - tap lightly with finger gently

Vibraphone

mp

p

pp

354

Sop. Cnt.

S. Cor.

Rep. Cor.

Cor. 2

Cor. 3

Flug.

S. T. Hn.

T. Hn. 1

T. Hn. 2

Bar. 1

Bar. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Eb Bass

Bb Bass

Perc. 1

(Glock)

Perc. 2

p

Perc. 3

Perc. 4

Tubular Bells

HH

359

Sop. Cnt. *f*

S. Cor. *mf*

Rep. Cor. *mf*

Cor. 2 *mf*

Cor. 3 *mf*

Flug. *mf* *f* *mf*

S. T. Hn. *f* *mf* *f* *mf* *f*

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

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

Bar. 1 *f* *mf* *f* *mf* *f* *mf*

Bar. 2 *f* *mf* *f* *mf* *f* *mf*

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

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

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

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

Eb Bass *f* *mf* *f* *mf* *f* *mf*

Bb Bass *f* *mf* *f* *mf* *f* *mf*

Perc. 1 *f* *mf*

Perc. 2 *f* *mf*

(Tub Bells)

Perc. 3 *f*

Perc. 4 *f*

Suspended Cymbal - hard sticks

Snare Drum and Tom-toms

<img alt="A page of a musical score for orchestra and percussion. The score includes parts for Soprano Counter, Second Trombone, Bass Trombone, Horn, Flugelhorn, Bassoon 1, Bassoon 2, Trombones 1 and 2, Bass Trombone, Euphonium, Double Bass, Bass Trombone, Percussion 1, Percussion 2, Tub Bells, Percussion 3, and Percussion 4. The music is in common time, with measures numbered 359. The score features various dynamics like f (fortissimo), mf (mezzo-forte), and sforzando marks. Measure 359 starts with a dynamic f. Measures 360-361 show woodwind entries with dynamics mf and f. Measures 362-363 show brass entries with dynamics mf and f. Measures 364-365 show bassoon entries with dynamics mf and f. Measures 366-367 show tuba entries with dynamics mf and f. Measures 368-369 show brass entries with dynamics mf and f. Measures 370-371 show bassoon entries with dynamics mf and f. Measures 372-373 show brass entries with dynamics mf and f. 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