

SCORE (3 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

Percussion 1: *Timpani, Wind Chimes, Large Triangle, Cymbals*

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

Percussion 3: *Vibraphone, Tam-tam, Marimba (or Xylophone), Snare Drum and Tom-toms, Shaker, Large Suspended Cymbal, Tubular Bells, Xylophone*

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♭

Solo Cornets

1. solo
p

Repiano Cornet in B♭

Cornet 2 in B♭

Cornet 3 in B♭

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♭
con sord
1. only
pp

Bass in B♭
pp

Timpani

Percussion 1
pp

Medium Triangle

Percussion 2
*pp*³

Vibraphone

Percussion 3
pp

13 A

Sop. Cnt.

S. Cor.

Rep. Cor.

Cor. 2

Cor. 3

Flug.

S. T. Hn. solo

T. Hn. 1

T. Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Eb Bass

Bb Bass

Perc. 1

Perc. 2 Triangle

Perc. 3 (Vibes)

pp p pp

p pp

pp

p 3 3

pp

con sord

pp

con sord

pp

con sord

pp

(pp)

(pp)

3 (Vibes)

20

Sop. Cnt. *mp* — *p* — *mf* 5

S. Cor.

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

Cor. 2 *senza sord* *mp*

Cor. 3 *senza sord* *mp*

Flug. *senza sord (ord.)* *(pp)* — *mf* 5

S. T. Hn. *p* — *mp* — *mf* 5

T. Hn. 1 — *mp* — *mf* 5

T. Hn. 2 — *mp* — *mf* 5

Bar. 1 — *p* — *mp* — *mf* 5

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

Tbn. 1 — *mp* — *mf* 5

Tbn. 2 — *mp* — *mf* 5

B. Tbn. — *mp* — *mf* 5

Euph. *senza sord* *p* — *mp* — *a2 senza sord* — *mp* — *mf* 5

Eb Bass — *mp* — *mf* 5

Bb Bass — *mp* — *mf* 5

Perc. 1 *tr* — *tr* — *mf* 5

Perc. 2 *3* — *3* — *3* — *mf* 5

Perc. 3 *(Vibes)*

Suspended Cymbal - rutes

B

26

Sop. Cnt. *f*

S. Cor. *f* *senza sord*

Rep. Cor. *mf*

Cor. 2 *mf*

Cor. 3 *mf*

Flug. *f* *mf*

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

T. Hn. 1 *mf*

T. Hn. 2 *mf*

Bar. 1 *f* *mf*

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

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *f*

Eb Bass *mf*

Bb Bass *mf*

Perc. 1 *f*

(Sus Cym)

Perc. 2 *f* *mf* *f*

soft sticks

(Vibes)

Perc. 3 *f*

34

C

Sop. Cnt. mp

S. Cor. 1. mp

Rep. Cor. mp

Cor. 2 mp

Cor. 3 mp

Flug. mp

D

S. T. Hn. p mp p

T. Hn. 1 p mp p

(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

1. only

1. only

Eb Bass mp

Bb Bass mp

p

Perc. 1

Perc. 2

Perc. 3

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

F lightly

59

Sop. Cnt.

S. Cor.

(match Flugel)
1.
(*mp*)

Rep. Cor.

(*mp*)

(match Solo Cornet)

Cor. 2
p

Cor. 3
p

Flug.
p < *mp*

(match Euph)

S. T. Hn.
mp

T. Hn. 1
mp

T. Hn. 2
mp

(match Rep)

(match Euph)
3

Bar. 1
mp
3

Bar. 2

Tbn. 1
mp

Tbn. 2
mp

B. Tbn.
p
mp

Euph.
1.
(*mp*)

(match Bari 1)
3

Eb Bass

Bb Bass
mp

Perc. 1

Perc. 2

Perc. 3
(Vibes)

Musical score for orchestra and choir, page 66, measures 1-10. The score includes parts for Sop. Cnt., S. Cor., Rep. Cor., Cor. 2, Cor. 3, Flug., S. T. Hn., T. Hn. 1, T. Hn. 2, Tbn. 1, Tbn. 2, B. Tbn., Euph., Eb Bass, Bb Bass, Perc. 1, Perc. 2, and Perc. 3. The score features various musical dynamics and performance instructions such as *rit.*, *solo*, and dynamic markings like *p*, *mf*, and *mp*. Measure 1 starts with a rest followed by entries from S. Cor., Rep. Cor., Cor. 2, Cor. 3, Flug., S. T. Hn., T. Hn. 1, T. Hn. 2, and Tbn. 1. Measure 2 continues with entries from S. Cor., Rep. Cor., Cor. 2, Cor. 3, Flug., S. T. Hn., T. Hn. 1, T. Hn. 2, and Tbn. 1. Measures 3-4 show entries from S. T. Hn., T. Hn. 1, T. Hn. 2, and Tbn. 1. Measures 5-6 show entries from S. T. Hn., T. Hn. 1, T. Hn. 2, and Tbn. 1. Measures 7-8 show entries from S. T. Hn., T. Hn. 1, T. Hn. 2, and Tbn. 1. Measures 9-10 show entries from S. T. Hn., T. Hn. 1, T. Hn. 2, and Tbn. 1. The score concludes with a final section starting at measure 11.

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

Sop. Cnt. *mp*

(1.) S. Cor. *mp* *p* *mp*

Rep. Cor. *mp*

Cor. 2

Cor. 3

Flug. *mp* *p* *mp* solo

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

T. Hn. 1 *mp*

T. Hn. 2

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

Bar. 2

Tbn. 1 *mp* *p* *mp* *p* *mp* *p*

Tbn. 2

B. Tbn.

Euph. *mp* *p* *mp* *p*

Eb Bass *mp* *p* *mp*

Bb Bass *mp*

Perc. 1

Perc. 2

Perc. 3

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 1. only *p* *mp*

Perc. 1 *mp*

Perc. 2

Perc. 3

all con sord - cup mute

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

Sop. Cnt.

S. Cor.

Rep. Cor. con sord - cup mute
pp

Cor. 2

Cor. 3

Flug. solo *p*

S. T. Hn.

T. Hn. 1

T. Hn. 2 *mp*

Bar. 1

Bar. 2

Tbn. 1 *pp*

Tbn. 2 *pp*

B. Tbn. *pp*

Eup.

Eb Bass (stagger breathing if necessary)

Bb Bass (stagger breathing if necessary) 2.
a2 *pp* *p* *pp*

Perc. 1 *pp*

Perc. 2 Cymbals *pp* (Vibes) *pp* Glockenspiel *pp*

Perc. 3 *pp*

99 A tempo $\text{♩} = 84$

poco rit.

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

Sop. Cnt. pp

S. Cor.

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

Perc. 2 (Glock) p Tam Tam Vibraphone

Perc. 3 p

109

K solo

(1.)

(p) — mp — p

pp — p

solo

solo

solo

pp

p

Suspended Cymbal - brushes

pp

(Vibes)

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*

Cor. 2 *mp* *1.only, solo senza sord*

Cor. 3 *mp*

Flug. *mp* *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*

B. Tbn. *senza sord* *p*

Euph. *mp* *mf* *2.* *3.* *p* *mp* *solo*

Eb Bass *mp* *p* *2.* *3.* *p* *mp* *p*

Bb Bass *p*

Perc. 1

Perc. 2 *pp* *p*

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

Suspended Cymbal - brushes **Triangle**

141

Sop. Cnt. *mp*

S. Cor. *mp*

Rep. Cor. *mp*

Cor. 2 *mf*

Cor. 3 *mf*

Flug. *mp* *mf*

S. T. Hn. *mp*

T. Hn. 1 *mp*

T. Hn. 2

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

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

Tbn. 1 *p* *mp* *p* *mp*

Tbn. 2 *p* *mp* *p* *mp*

B. Tbn. *p* *mp* *p* *(mp)*

Euph. *p* *mp*

Eb Bass

Bb Bass *mp*

Perc. 1 *p*

Perc. 2 *p* *(p)*

Perc. 3 *mp* *(Vibes)* *Suspended Cymbal - soft sticks* *Triangle*

149

N

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

Cymbals

156

<img alt="Musical score for orchestra and percussion from measure 156 to the end of the section. The score includes parts for 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, and Perc. 3. The score shows various dynamics (mf, mp, f, p) and performance instructions like 'solo' and '3'. Measures 156-159 show woodwind entries with dynamic changes. Measures 160-163 show brass entries. Measures 164-167 show bassoon entries. Measures 168-171 show tuba entries. Measures 172-175 show bassoon entries. Measures 176-179 show tuba entries. Measures 180-183 show bassoon entries. Measures 184-187 show tuba entries. Measures 188-191 show bassoon entries. Measures 192-195 show tuba entries. Measures 196-199 show bassoon entries. Measures 200-203 show tuba entries. Measures 204-207 show bassoon entries. Measures 208-211 show tuba entries. Measures 212-215 show bassoon entries. 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Suspended Cymbal

Bass Drum - same sticks

164

Sop. Cnt. -

S. Cor. -

Rep. Cor. *mf* *mp*

Cor. 2 *mf* *p*

Cor. 3 *p*

Flug. *mf*

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

T. Hn. 1 *mf* *mp*

T. Hn. 2 *mf* *mp*

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

Bar. 2 *mp* *p*

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *p*

B. Tbn. *mp* *p*

Eup. *mp* *mf* *mp*

Eb Bass 1. *(mp)*

Bb Bass *(mp)*

Perc. 1 *mp* *p*

Perc. 2 (BD) *mp* *p*

Perc. 3 Marimba
'Omit if no marimba' *mp* *p*

O Movement 3: Fast $\text{♩} = 160$

poco rit.

Sop. Cnt. $\text{♩} = 170$

S. Cor. 2 or 3 players

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

(Mar.)

Perc. 3

(match sop.) all

(match cornets)

(match cornets)

(match cornets)

soli cantabile

soli cantabile

soli cantabile

(BD) usual sticks

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

177

P

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

184

Q

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

Tambourine

Snare Drum and Tom-toms - brushes

Perc. 3

191

R lightly

Sop. Cnt. mp

S. Cor. mp

Rep. Cor. mp

Cor. 2 mp

Cor. 3 mp

Flug. pp

S. T. Hn. pp

T. Hn. 1 pp

T. Hn. 2 pp

Bar. 1 pp

Bar. 2 pp

Tbn. 1 pp

Tbn. 2

B. Tbn.

Euph. (mp)

Eb Bass p

Bb Bass p

Perc. 1 pp

Glockenspiel

Perc. 2 pp

Shaker - tap lightly with finger

Perc. 3 pp

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

<img alt="Musical score page 27 showing measures 204 through the end of the section. The score includes parts for Soprano Counter, Second Trombone, Bassoon, Horn 2, Horn 3, Flute, Second Trombone, Trombone 1, Trombone 2, Bass Trombone, Euphonium, Double Bass, Bass Bass, and Percussion 1, 2, 3. Measure 204 starts with a dynamic of mp for the brass and woodwind parts, followed by pp. Measures 205-206 show sustained notes with dynamics mp and pp. Measures 207-208 feature eighth-note patterns with dynamics p and pp. Measures 209-210 show eighth-note patterns with dynamics mp and pp. Measures 211-212 show eighth-note patterns with dynamics p and pp. Measures 213-214 show eighth-note patterns with dynamics mp and pp. Measures 215-216 show eighth-note patterns with dynamics p and pp. Measures 217-218 show eighth-note patterns with dynamics mp and pp. Measures 219-220 show eighth-note patterns with dynamics p and pp. Measures 221-222 show eighth-note patterns with dynamics mp and pp. Measures 223-224 show eighth-note patterns with dynamics p and pp. Measures 225-226 show eighth-note patterns with dynamics mp and pp. Measures 227-228 show eighth-note patterns with dynamics p and pp. Measures 229-230 show eighth-note patterns with dynamics mp and pp. Measures 231-232 show eighth-note patterns with dynamics p and pp. Measures 233-234 show eighth-note patterns with dynamics mp and pp. Measures 235-236 show eighth-note patterns with dynamics p and pp. Measures 237-238 show eighth-note patterns with dynamics mp and pp. Measures 239-240 show eighth-note patterns with dynamics p and pp. Measures 241-242 show eighth-note patterns with dynamics mp and pp. Measures 243-244 show eighth-note patterns with dynamics p and pp. Measures 245-246 show eighth-note patterns with dynamics mp and pp. Measures 247-248 show eighth-note patterns with dynamics p and pp. Measures 249-250 show eighth-note patterns with dynamics mp and pp. Measures 251-252 show eighth-note patterns with dynamics p and pp. Measures 253-254 show eighth-note patterns with dynamics mp and pp. Measures 255-256 show eighth-note patterns with dynamics p and pp. Measures 257-258 show eighth-note patterns with dynamics mp and pp. Measures 259-260 show eighth-note patterns with dynamics p and pp. Measures 261-262 show eighth-note patterns with dynamics mp and pp. Measures 263-264 show eighth-note patterns with dynamics p and pp. Measures 265-266 show eighth-note patterns with dynamics mp and pp. Measures 267-268 show eighth-note patterns with dynamics p and pp. Measures 269-270 show eighth-note patterns with dynamics mp and pp. Measures 271-272 show eighth-note patterns with dynamics p and pp. Measures 273-274 show eighth-note patterns with dynamics mp and pp. Measures 275-276 show eighth-note patterns with dynamics p and pp. Measures 277-278 show eighth-note patterns with dynamics mp and pp. Measures 279-280 show eighth-note patterns with dynamics p and pp. Measures 281-282 show eighth-note patterns with dynamics mp and pp. Measures 283-284 show eighth-note patterns with dynamics p and pp. Measures 285-286 show eighth-note patterns with dynamics mp and pp. Measures 287-288 show eighth-note patterns with dynamics p and pp. Measures 289-290 show eighth-note patterns with dynamics mp and pp. Measures 291-292 show eighth-note patterns with dynamics p and pp. Measures 293-294 show eighth-note patterns with dynamics mp and pp. Measures 295-296 show eighth-note patterns with dynamics p and pp. Measures 297-298 show eighth-note patterns with dynamics mp and pp. Measures 299-300 show eighth-note patterns with dynamics p and pp. Measures 301-302 show eighth-note patterns with dynamics mp and pp. Measures 303-304 show eighth-note patterns with dynamics p and pp. Measures 305-306 show eighth-note patterns with dynamics mp and pp. Measures 307-308 show eighth-note patterns with dynamics p and pp. Measures 309-310 show eighth-note patterns with dynamics mp and pp. Measures 311-312 show eighth-note patterns with dynamics p and pp. Measures 313-314 show eighth-note patterns with dynamics mp and pp. Measures 315-316 show eighth-note patterns with dynamics p and pp. Measures 317-318 show eighth-note patterns with dynamics mp and pp. Measures 319-320 show eighth-note patterns with dynamics p and 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eighth-note patterns with dynamics mp and pp. Measures 411-412 show eighth-note patterns with dynamics p and pp. Measures 413-414 show eighth-note patterns with dynamics mp and pp. Measures 415-416 show eighth-note patterns with dynamics p and pp. Measures 417-418 show eighth-note patterns with dynamics mp and pp. Measures 419-420 show eighth-note patterns with dynamics p and pp. Measures 421-422 show eighth-note patterns with dynamics mp and pp. Measures 423-424 show eighth-note patterns with dynamics p and pp. Measures 425-426 show eighth-note patterns with dynamics mp and pp. Measures 427-428 show eighth-note patterns with dynamics p and pp. Measures 429-430 show eighth-note patterns with dynamics mp and pp. Measures 431-432 show eighth-note patterns with dynamics p and pp. Measures 433-434 show eighth-note patterns with dynamics mp and pp. Measures 435-436 show eighth-note patterns with dynamics p and pp. Measures 437-438 show eighth-note patterns with dynamics mp and pp. Measures 439-440 show eighth-note patterns with dynamics p and pp. Measures 441-442 show eighth-note patterns with dynamics mp and pp. Measures 443-444 show eighth-note patterns with dynamics p and pp. Measures 445-446 show eighth-note patterns with dynamics mp and pp. Measures 447-448 show eighth-note patterns with dynamics p and pp. Measures 449-450 show eighth-note patterns with dynamics mp and pp. Measures 451-452 show eighth-note patterns with dynamics p and pp. Measures 453-454 show eighth-note patterns with dynamics mp and pp. Measures 455-456 show eighth-note patterns with dynamics p and pp. Measures 457-458 show eighth-note patterns with dynamics mp and pp. Measures 459-460 show eighth-note patterns with dynamics p and pp. Measures 461-462 show eighth-note patterns with dynamics mp and pp. Measures 463-464 show eighth-note patterns with dynamics p and pp. Measures 465-466 show eighth-note patterns with dynamics mp and pp. Measures 467-468 show eighth-note patterns with dynamics p and 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eighth-note patterns with dynamics mp and pp. Measures 707-708 show eighth-note patterns with dynamics p and pp. Measures 709-710 show eighth-note patterns with dynamics mp and pp. Measures 711-712 show eighth-note patterns with dynamics p and pp. Measures 713-714 show eighth-note patterns with dynamics mp and pp. Measures 715-716 show eighth-note patterns with dynamics p and pp. Measures 717-718 show eighth-note patterns with dynamics mp and pp. Measures 719-720 show eighth-note patterns with dynamics p and pp. Measures 721-722 show eighth-note patterns with dynamics mp and pp. Measures 723-724 show eighth-note patterns with dynamics p and pp. Measures 725-726 show eighth-note patterns with dynamics mp and pp. Measures 727-728 show eighth-note patterns with dynamics p and pp. Measures 729-730 show eighth-note patterns with dynamics mp and pp. Measures 731-732 show eighth-note patterns with dynamics p and pp. Measures 733-734 show eighth-note patterns with dynamics mp and pp. Measures 735-736 show eighth-note patterns with dynamics p and pp. Measures 737-738 show eighth-note patterns with dynamics mp and pp. Measures 739-740 show eighth-note patterns with dynamics p and pp. Measures 741-742 show eighth-note patterns with dynamics mp and pp. Measures 743-744 show eighth-note patterns with dynamics p and pp. Measures 745-746 show eighth-note patterns with dynamics mp and pp. Measures 747-748 show eighth-note patterns with dynamics p and pp. Measures 749-750 show eighth-note patterns with dynamics mp and pp. Measures 751-752 show eighth-note patterns with dynamics p and pp. Measures 753-754 show eighth-note patterns with dynamics mp and pp. Measures 755-756 show eighth-note patterns with dynamics p and pp. Measures 757-758 show eighth-note patterns with dynamics mp and pp. Measures 759-760 show eighth-note patterns with dynamics p and pp. Measures 761-762 show eighth-note patterns with dynamics mp and pp. Measures 763-764 show eighth-note patterns with dynamics p and 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eighth-note patterns with dynamics mp and pp. Measures 855-856 show eighth-note patterns with dynamics p and pp. Measures 857-858 show eighth-note patterns with dynamics mp and pp. Measures 859-860 show eighth-note patterns with dynamics p and pp. Measures 861-862 show eighth-note patterns with dynamics mp and pp. Measures 863-864 show eighth-note patterns with dynamics p and pp. Measures 865-866 show eighth-note patterns with dynamics mp and pp. Measures 867-868 show eighth-note patterns with dynamics p and pp. Measures 869-870 show eighth-note patterns with dynamics mp and pp. Measures 871-872 show eighth-note patterns with dynamics p and pp. Measures 873-874 show eighth-note patterns with dynamics mp and pp. Measures 875-876 show eighth-note patterns with dynamics p and pp. Measures 877-878 show eighth-note patterns with dynamics mp and pp. Measures 879-880 show eighth-note patterns with dynamics p and pp. Measures 881-882 show eighth-note patterns with dynamics mp and pp. Measures 883-884 show eighth-note patterns with dynamics p and pp. Measures 885-886 show eighth-note patterns with dynamics mp and pp. Measures 887-888 show eighth-note patterns with dynamics p and pp. Measures 889-890 show eighth-note patterns with dynamics mp and pp. Measures 891-892 show eighth-note patterns with dynamics p and pp. Measures 893-894 show eighth-note patterns with dynamics mp and pp. Measures 895-896 show eighth-note patterns with dynamics p and pp. Measures 897-898 show eighth-note patterns with dynamics mp and pp. Measures 899-900 show eighth-note patterns with dynamics p and pp.</p>

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

(SD and Toms) Perc. 3

This page contains six systems of musical notation. The first system includes staves for Sop. Cnt., S. Cor., Rep. Cor., Cor. 2, Cor. 3, and Flug. The second system includes S. T. Hn., T. Hn. 1, and T. Hn. 2. The third system includes Tbn. 1, Tbn. 2, and B. Tbn. The fourth system includes Euph., Eb Bass, and Bb Bass. The fifth system includes Perc. 1. The sixth system includes Perc. 2 and Perc. 3, which is identified as (SD and Toms). Measure numbers 210 and 211 are indicated at the top of the first two systems. Measure 210 consists of four measures, while measure 211 consists of five measures. Various dynamics and performance instructions like 'gliss.' are present.

U lyrical

221

Sop. Cnt. -

S. Cor. all $\begin{smallmatrix} 3 \\ \text{pp} \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ p \end{smallmatrix}$

Rep. Cor. $\begin{smallmatrix} 3 \\ pp \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ p \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ p \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ mp \end{smallmatrix}$

Cor. 2 $\begin{smallmatrix} 3 \\ pp \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ p \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ (p) \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ pp \end{smallmatrix}$

Cor. 3 $\begin{smallmatrix} 3 \\ pp \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ p \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ pp \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ pp \end{smallmatrix}$

Flug. $\begin{smallmatrix} 3 \\ pp \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ p \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ (p) \end{smallmatrix}$

S. T. Hn. $\begin{smallmatrix} 3 \\ pp \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ mp \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ p \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ mp \end{smallmatrix}$

T. Hn. 1 $\begin{smallmatrix} 3 \\ (pp) \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ mp \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ p \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ mp \end{smallmatrix}$

T. Hn. 2 $\begin{smallmatrix} 3 \\ pp \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ mp \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ p \end{smallmatrix}$

Bar. 1 $\begin{smallmatrix} 3 \\ pp \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ p \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ mp \end{smallmatrix}$

Bar. 2 $\begin{smallmatrix} 3 \\ pp \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ p \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ (p) \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ mp \end{smallmatrix}$

Tbn. 1 $\begin{smallmatrix} 3 \\ 3 \\ 3 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ 3 \\ 3 \\ 3 \end{smallmatrix}$

Tbn. 2 $\begin{smallmatrix} 3 \\ 3 \\ 3 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ 3 \\ 3 \\ 3 \end{smallmatrix}$

B. Tbn. $\begin{smallmatrix} 3 \\ 3 \\ 3 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ 3 \\ 3 \\ 3 \end{smallmatrix}$

Euph. -

Eb Bass -

Bb Bass -

Perc. 1 $\begin{smallmatrix} 3 \\ \text{gliss} \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ mp \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ (mp) \end{smallmatrix}$ Wind Chimes

Perc. 2 (Glock) $\begin{smallmatrix} 3 \\ p \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ mp \end{smallmatrix}$

Perc. 3 (Mar) $\begin{smallmatrix} 3 \\ p \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ mp \end{smallmatrix}$

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 **Triangle** *p*

Perc. 3 **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

Perc. 1

(Cbsa)

Perc. 2

(SD and Toms)

Perc. 3

Timpani

mp

(mf)

Musical score for orchestra and percussion, page 243. The score includes parts for 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, and Vibraphone. The score features various musical markings such as dynamics (mp, mf), articulations (3), and performance instructions like "Cymbals" and "Vibraphone". The score is divided into measures by vertical bar lines.

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

(Vibes)

Glockenspiel
solo

Large Suspended Cymbal - soft sticks

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

Triangle

Suspended Cymbal - brushes

Vibraphone

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

Cymbals

(Sus Cym)

Z Slower, broadly =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

(Sus Cym)
soft sticks

Perc. 3

Omit if preferred (doubled with horn 1 and 2)

Triangle

AA

286

Sop. Cnt. *mf* *ff*

S. Cor. *ff*

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

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

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

Flug. *f* *mf*

S. T. Hn. *ff*

T. Hn. 1 *ff*

T. Hn. 2 *ff*

Bar. 1 *f* *ff*

Bar. 2 *f* *ff*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *mf* *f*

Euph. *ff*

Eb Bass *f*

Bb Bass *f*

Perc. 1 *mp* *f*

Suspended Cymbal - hard sticks

Perc. 2 *mp* *f* *mf*

Snare Drum and Tom-toms

Perc. 3 *mp* *mf* *mp* *mf* *mp*

292

BB

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

(Sus Cym) (SD and Toms) Suspended Cymbal Cymbals

298

CC

Sop. Cnt. -

S. Cor. f ff mf f mf

Rep. Cor. 3 mf 3 mp mf

Cor. 2 3 mf p mf mp

Cor. 3 3 mf mp mf mp

Flug. - mf f mf

S. T. Hn. f mf 3 f mf f mp

T. Hn. 1 f mf 3 f mf f mp

T. Hn. 2 f mf 3 f mp f mp

Bar. 1 - mf mf mp

Bar. 2 - mf mf mp

Tbn. 1 f 3 mf f mp mf mp

Tbn. 2 f 3 mf f mp mf 3 f mp

B. Tbn. 3 mf f mp f mp

Euph. f ff mf solo 3 mp

Eb Bass 8 - mf f

Bb Bass - mf f

Perc. 1 - mf

Perc. 2 Bass Drum 3 mf f mf 3 f

Perc. 3 Tubular Bells 3 f 3 mf f

Glockenspiel 3 mf f

306

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

Cymbals

Tam-tam

Tubular Bells

(mp)

DD Coda: Fast $\text{♩} = 80$

313

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

319 **EE**

Sop. Cnt. - *f* *p*

S. Cor. (mf) *f* *p*

Rep. Cor. *f* *mp*

Cor. 2 *f* *mp*

Cor. 3 *f* *mp*

Flug. *f* *p*

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

T. Hn. 1 *f* *pp*

T. Hn. 2 *f* *pp*

Bar. 1 *mp* *pp*

Bar. 2 *mp* *pp*

Tbn. 1 *f* *p*

Tbn. 2 *f* *p*

B. Tbn. *f* *p*

Euph. *f* *p*

Eb Bass *f* *p* *pp*

Bb Bass *f* *p* *pp*

Perc. 1 -

Perc. 2 (Tub Bells) (Glock) *pp*

Perc. 3 -

325

Sop. Cnt. *p*

S. Cor. *mp*

Rep. Cor. *mp*

Cor. 2 *mp*

Cor. 3 *mp*

Flug. *mp*

S. T. Hn. *mp*

T. Hn. 1 *mp*

T. Hn. 2 *mp*

Bar. 1

Bar. 2

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Euph.

Eb Bass *mp*

Bb Bass *mp*

Perc. 1 *p*

Perc. 2 *mp*

Perc. 3 *p*

Cymbals

Vibraphone

(Glock)

FF

331

Sop. Cnt. *f* *mf*

S. Cor. (1.) *mf* *mp* all *mf*

Rep. Cor. *f* *mf*

Cor. 2 *f* *mf*

Cor. 3 *f* *mf*

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

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

T. Hn. 1 *mp* *mf*

T. Hn. 2 *mp* *mf*

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

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

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

B. Tbn. *f* *mf* *(mf)*

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

Eb Bass *mp* *mf*

Bb Bass *mp* *mf*

Perc. 1 **Timpani** *p* *mf*

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

Perc. 3 (Vibes) *f* *mf* *f* *mf* *Xylophone* *f*

339

Sop. Cnt. -

S. Cor. *f*

Rep. Cor. *f*

Cor. 2 *mf*

Cor. 3 *mf*

Flug. *mf* *f*

S. T. Hn. *f*

T. Hn. 1 *f*

T. Hn. 2 *f*

Bar. 1 *f*

Bar. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Euph. *f*

Eb Bass *f*

Bb Bass *f*

Perc. 1 *f* *mf*

Perc. 2 (Glock) *mf* *f* *mf* *mp*

(Xylo)

Perc. 3 *mf* *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

mp | *mp* | *mp* | *mp* | *mp* | *p* | *mp* | *p* | *p* | *mp* | *mp* | *p* | *p* | *p* | *mp* | *mp* | *mp* | *mp* | *pp* | *mp*

*Shaker (tap lightly with finger)
gently*

Vibraphone

354

Sop. Cnt. -

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

Rep. Cor. *(mp)* *mf* *mp*

Cor. 2 *(mp)* *mf* *mp*

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

Flug. *mf* *mp*

S. T. Hn. *mf* *mp* 5

T. Hn. 1 *mf* *mp*

T. Hn. 2 *mf* *mp*

Bar. 1 *mf* *mp* 5

Bar. 2 *mp*

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

Tbn. 2 *p* *mf*

B. Tbn. *p* *mf*

Euph. *mf*

Eb Bass *(mp)* *mf*

Bb Bass *mp* *mf*

Perc. 1 *(mp)* *mf*

Perc. 2 *p* *mf* *Tubular Bells*

Perc. 3 *mf*

359 **HH**

Sop. Cnt. *f* *mf*

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

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

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

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

Flug. *mf* *f* *mf*

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

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

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

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

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

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

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

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

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

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

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

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

Perc. 2 *f*

Perc. 3 *f* *mf* *Snare Drum and Tom-toms* *mf* *f*

(Tub Bells)

365

Suspended Cymbal - hard sticks

Bass Drum

(SD and Toms)

Wanswell, March 2018