

WE'VE MADE IT THIS FAR

BY

REID MERZBACHER

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Jeremy Podgursky, Director of Thesis

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REID MERZBACHER

We've Made It This Far

for symphonic band
(2022)

INSTRUMENTATION

Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
English Horn
Clarinet in Eb
Clarinet in Bb 1
Clarinet in Bb 2
Clarinet in Bb 3
Clarinet in Bb 4
Bass Clarinet in Bb
Alto Saxophone in Eb 1
Alto Saxophone in Eb 2
Tenor Saxophone in Bb
Baritone Saxophone in Eb
Bassoon 1
Bassoon 2

Horn 1
Horn 2
Horn 3
Horn 4
Trumpet in Bb 1
Trumpet in Bb 2
Trumpet in Bb 3
Trumpet in Bb 4
Trumpet in Bb 5
Trumpet in Bb 6
Tenor Trombone 1
Tenor Trombone 2
Tenor Trombone 3
Bass Trombone
Euphonium 1
Euphonium 2
Tuba 1
Tuba 2

Timpani

Percussion 1:

Bass Drum with Crash Cymbal attachment
Vibraphone (shared with Percussion 2)
Xylophone (shared with Percussion 2 & 4)
Crotales

Percussion 2:

Xylophone (shared with Percussion 1 & 4)
Vibraphone (shared with Percussion 1)
2 Nipple Gongs (C#₄, D#₄)
Brake Drum

Percussion 3:

Marimba
Crotales
Chimes (shared with Percussion 4)
Metal Can (high, shared with Percussion 4)

Percussion 4:

Metal Cans (high/low, high can shared with Percussion 3)
Glockenspiel
Chimes (shared with Percussion 3)
Xylophone (shared with Percussion 1 & 2)

Percussion 5 (Drum Set):

Kick Drum
Snare Drum
2 Toms (floor/rack)
Hi-hat
Ride Cymbal
Crash Cymbal
China Cymbal

Harp

Piano

The score is transposed

PROGRAM NOTES

To me, the greatest problem facing the Western classical music world is the emphasis on precision. Performers are expected to play every note perfectly, exactly as the composer specifies. As a result, performers painstakingly slave over each pitch. This exactness makes its way into the concert halls: audiences are expected to sit in reverential silence out of fear of ruining some detail that the performer has poured hours into perfecting. As a result, classical performances are limited to venues with perfect acoustics and with no disturbances—a bar or jazz club would be strictly off-limits. While musicians in other styles of music seem to understand the benefits of inaccuracy, the classical music world has been fairly dogmatic, and has even become more precision-obsessed over the years.

We've Made It This Far is my attempt to create a work of contemporary classical music that does away with some of the exactness typically associated with the genre. The tempos are a little too fast, the instrument ranges are a little too high or low, the dynamics are a little too loud, and many of the rhythms do not fall into even divisions of the beat. All this is an effort to create a piece where purity of sound is not a priority. This will hopefully allow the performers, and therefore the audience, to loosen up.

After twenty non-stop years of school, I am finally venturing out into the world. Many things feel uncertain at the moment—with my life, with the current direction of classical music, and with the world. This piece is a cautiously optimistic look to the future. I am excited (and admittedly somewhat nervous nervous) for whatever comes next.

We've Made It This Far was written for the Indiana University Symphonic Band, under the direction of Professor Eric Smedley.

—April 2022, Bloomington, IN

Written for the Indiana University Symphonic Band, to be premiered in the 2022-2023 season.

Composed for the Indiana University Symphonic Band

WE'VE MADE IT THIS FAR (2022)
for symphonic band

Reid Merzbacher (b. 1998)

4
4 ♩ = 96, poco rubato

Reid Merzbacher (b. 1998)

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

English Horn

Clarinet in E \flat

Clarinet in B \flat 1

Clarinet in B \flat 2

Clarinet in B \flat 3

Clarinet in B \flat 4

Bass Clarinet
in B \flat

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in B \flat 1

Trumpet in B \flat 2

Trumpet in B \flat 3

Trumpet in B \flat 4

Trumpet in B \flat 5

Trumpet in B \flat 6

Tenor Trombone 1

Tenor Trombone 2

Tenor Trombone 3

Bass Trombone

Euphonium 1

Euphonium 2

Tuba 1

Tuba 2

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Percussion 5
(Drum Set)

Harp

♩ = 96, poco rubato

*Athletic, aggressive, and imprecise.
Cecil Taylor meets Olivier Messiaen.*

All clusters are inexact
Optional piano preparation: insert a pen-shaped object between the bottom two strings to mute the sound.

Piano

Page 2

poco rit.

A tempo

5

poco rit. **A tempo**

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tpt. 5

Tpt. 6

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tba. 1

Tba. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Dr. (5)

Hp.

poco rit.

A tempo

Piano score, measures 1-10. The score is in 3/4 time with a key signature of one flat (B-flat). The piano part features a complex harmonic texture with many accidentals. Measure 10 includes a 'gliss' marking and a dynamic change to 'mf'. The score ends with a 'Page 2' indicator.

7

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tpt. 5

Tpt. 6

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tba. 1

Tba. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Dr. (5)

Hp.

Pno.

f *fff* *ff* *f* *ff* *poco dim.*

Page 4

10 ♩ = 144, steady and relentless

9

Picc. *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Eng. Hn.

E♭ Cl.

Cl. 1 *p sub.*

Cl. 2 *p sub.*

Cl. 3 *p sub.*

Cl. 4 *p sub.*

B. Cl.

Alto Sax. 1 *ff* *p sub.*

Alto Sax. 2 *ff* *p sub.*

Ten. Sax. *ff* *p sub.*

Bari. Sax. *ff* *p sub.*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff* *p sub.*

Hn. 4 *ff* *p sub.*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tpt. 5

Tpt. 6

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tba. 1

Tba. 2

Timp. Damp immediately

Perc. 1 Bass Drum *ff* Hard sticks Damp immediately

Perc. 2 Xylophone *f* *ff*

Perc. 3 Marimba *f* *ff*

Perc. 4 Metal Cans (high/low) wire brushes *p* wire brushes *p*

Dr. (5)

Hp.

Pno. *mf* *f* *ff* *fff* 8^{sub}

10 ♩ = 144, steady and relentless

19 20

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tpt. 5

Tpt. 6

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Timp.

B. D. (1)

Xyl. (2)

Mar. (3)

Cans h./l. (4)

Dr. (5)

Hp.

Pno.

4/4

4/4

20

29

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tpt. 5

Tpt. 6

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tba. 1

Tba. 2

Timp.

B. D. (1)

Vib. (2)

Mar. (3)

Cans h./l. (4)

Dr. (5)

Hp.

Pno.

34

4/4

59 3/4 4/4 60

Picc. *ff* *dim. poco a poco* *p*

Fl. 1 *ff* *p*

Fl. 2 *ff*

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

Ob. 2 *f* *sub.* *p* *dim. poco a poco*

Eng. Hn. *ff* *mp* *p* *dim. poco a poco*

E♭ Cl. *ff* *sub. f*

Cl. 1 *ff* *mp* *p* *dim. poco a poco*

Cl. 2 *ff* *p* *dim. poco a poco*

Cl. 3 *ff* *mp*

Cl. 4 *f* *sub.* *p*

B. Cl. *ff*

Alto Sax. 1 *ff* *pp* *p* *dim.*

Alto Sax. 2 *ff*

Ten. Sax. *ff* *sub. f*

Bari. Sax. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff* *sub. f* *mf*

Hn. 4 *f* *mf*

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

Tpt. 2 *f* *mp*

Tpt. 3 *ff*

Tpt. 4 *ff*

Tpt. 5 *ff*

Tpt. 6 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

B. Tbn. *ff*

Euph. 1 *ff* *sub. f* *p*

Euph. 2 *f* *p*

Tba. 1 *ff*

Tba. 2 *ff*

Vib. (2) *ff* *sub. f* *mp* *p* *dim. poco a poco*

Mar. (3) *ff* *sub. f* *p* *dim. poco a poco*

Dr. (5) *ff* *sub. f* *p* *dim. poco a poco*

[illegible]

34

75
4

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tpt. 5

Tpt. 6

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tba. 1

Tba. 2

Timp.

Vib. (1)

Vib. (2)

Mar. (3)

Glock. (4)

Dr. (5)

Hp.

Pno.

3

4

f cresc. poco a poco

This page of the musical score is for a large orchestra, featuring woodwinds, brass, strings, and percussion. The score is in 4/8 time and includes various musical notations such as notes, rests, and dynamics.

Woodwinds: Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (Eng. Hn.), E♭ Clarinet (E♭ Cl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Clarinet 4 (Cl. 4), Bass Clarinet (B. Cl.), Alto Saxophone 1 (Alto Sax. 1), Alto Saxophone 2 (Alto Sax. 2), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2).

Brass: Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trumpet 4 (Tpt. 4), Trumpet 5 (Tpt. 5), Trumpet 6 (Tpt. 6), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Baritone Trombone (B. Tbn.), Euphonium 1 (Euph. 1), Euphonium 2 (Euph. 2), Tuba 1 (Tba. 1), Tuba 2 (Tba. 2).

Percussion: Timpani (Timp.), Vibraphone (Vib. (1)), Vibraphone (Vib. (2)), Maracas (Mar. (3)), Glockenspiel (Glock. (4)), Drums (Dr. (5)).

Strings: Harp (Hp.), Piano (Pno.).

The score includes various musical notations such as notes, rests, and dynamics. The woodwinds and brass sections have complex passages with many notes and rests. The percussion section has a steady rhythm. The strings have a simple melody. The piano part has a simple melody. The harp part has a simple melody. The score is in 4/8 time and includes various musical notations such as notes, rests, and dynamics.

[illegible]

136

4

8

6

8

4

8

6

8

140

9

8

6

8

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tpt. 5

Tpt. 6

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tba. 1

Tba. 2

Timp.

C. C &
B. D. (1)

Vib. (2)

Mar. (3)

Glock. (4)

Dr. (5)

Hp.

4

8

6

8

4

8

6

8

140

2

4

mf

♩ = 88, out of sync

Page 26

6 6+2 6 9 6 9

143

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tpt. 5

Tpt. 6

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tba. 1

Tba. 2

Timp.

C. C. & B. D. (1)

Vib. (2)

Mar. (3)

Glock. (4)

Dr. (5)

Hp.

Pno.

[illegible]

9♩. = 160

REPEAT AD LIB.
(15-30")

198 8 198

Picc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3
Cl. 4

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3
Hn. 4

Tpt. 1
Tpt. 2

Tpt. 3
Tpt. 4

Tpt. 5
Tpt. 6

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1
Euph. 2

Tba. 1
Tba. 2

Timp.

B. D. (1)

Vib. (2)

Mar. (3)

Chim. (4)
[Chimes] fiberglass mallets

Dr. (5)

Pno. 1

198

♩. = 168, out of sync (slightly faster than the ensemble)

Lock in with the ensemble (♩. = 160)

207

Picc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1
Cl. 2

Cl. 3
Cl. 4

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3
Hn. 4

Tpt. 1
Tpt. 2

Tpt. 3
Tpt. 4

Tpt. 5
Tpt. 6

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1
Euph. 2

Tba. 1
Tba. 2

Timp.

Xyl. (1)

Vib. (2)

Mar. (3)

Chim. (4)

Dr. (5)

Pno.

212

6/8

♩ = 184

In sync with the ensemble (♩ = 160)

Metal Cans (high/low)

212

6/8

♩ = 184

♩ = 160

213
♩ = 160

♩ = 160

2/5 ♩ = 176

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tpt. 5

Tpt. 6

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tba. 1

Tba. 2

Timp.

Xyl. (1)

Vib. (2)

Mar. (3)

Glock. (4)

Dr. (5)

Hp.

Pno.

2/5 ♩ = 152

This page contains a musical score for a large orchestra. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Eng. Hn., Eb Cl., Cl. 1, Cl. 2, Cl. 3, Cl. 4, B. Cl., Alto Sax. 1, Alto Sax. 2, Ten. Sax., Bari. Sax., Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tpt. 5, Tpt. 6, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Euph. 1, Euph. 2, Tba. 1, Tba. 2, Timp., Xyl. (1), Vib. (2), Mar. (3), Glock. (4), Dr. (5), Hp., and Pno.

The score is divided into measures by vertical bar lines. Above the first measure, there are tempo markings: "♩ = 144", "♩ = 136", and "5/4 ♩ = 44, poco rubato". There are also dynamic markings such as *p*, *pp*, *ppp*, and *n*.

Some parts of the score include performance instructions in English:

- "Air sounds, like a giant breathing" (appearing multiple times)
- "Bass Drum felt beaters"
- "soft mallets"
- "maintain the same tremelo speed despite the tempo shift"
- "measured → unmeasured" (indicating a change in how time is counted)

The bottom of the page features a piano part (Pno.) and some additional markings like "1/2" and a logo.

224

4/4

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tpt. 5

Tpt. 6

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tba. 1

Tba. 2

Timp.

B. D. (1)

Vib. (2)

Mar. (3)

Glock. (4)

Dr. (5)

Hp.

Pno.

224

4/4

straight mute

$\text{L} \text{ 3 } \downarrow$

mp

5

mf

dim.

5

p

mp

5

mf

dim.

5

straight mute

$\text{L} \text{ 3 } \downarrow$

mp

5

mf

dim.

5

p

mp

5

mf

dim.

5

straight mute

$\text{L} \text{ 3 } \downarrow$

mp

5

mf

dim.

5

p

mp

5

mf

dim.

5

straight mute

mp

5

mf

dim.

5

p

mp

5

mf

dim.

5

straight mute

mp

5

mf

dim.

5

p

mp

5

mf

dim.

5

straight mute

mp

5

mf

dim.

5

p

mp

5

mf

dim.

5

$pp < p$

pp

p

ppp

$pp < p$

pp

p

ppp

$pp < p$

pp

p

ppp

$pp < p$

pp

p

ppp

$pp < p$

pp

p

ppp

$pp < p$

pp

p

ppp

$pp < p$

pp

p

ppp

$pp < p$

pp

p

ppp

$pp < p$

pp

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ppp

$pp < p$

pp

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ppp

$pp < p$

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ppp

$pp < p$

pp

p

ppp

$pp < p$

pp

p

ppp

$pp < p$

pp

p

ppp

$pp < p$

pp

p

ppp

$pp < p$

pp

p

ppp

$pp < p$

pp

p

ppp

$pp < p$

pp

p

ppp

pp

5

pp

pp

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tpt. 5

Tpt. 6

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tba. 1

Tba. 2

Timp.

B. D. (1)

Vib. (2)

Mar. (3)

Glock. (4)

Dr. (5)

Hp.

Pno.

237

[illegible]

This musical score is for the "Snowflake Dance" from Act II of Tchaikovsky's ballet "The Nutcracker". It features a full orchestral ensemble, including woodwinds, brass, strings, and percussion.

- Tempo and Meter:** The tempo is marked "Allegretto" at 260 beats per minute. The time signature is 3/4.
- Instrumentation:** The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Eb Clarinet, Clarinets 1-4, Bass Clarinet, Alto Saxophones 1 & 2, Tenor Saxophone, Baritone Saxophone, Bsn. 1 & 2, Horns 1-4, Trumpets 1-6, Trombones 1-3, Euphoniums 1 & 2, Tubas 1 & 2, Timpani, B.D. (Bells), Vibraphone, Crotales, Glockenspiel, and Piano.
- Key Features:**
 - The score begins with a key signature change to one flat (F major/D minor).
 - There are several dynamic markings, including *pp* (pianissimo) and *p* (piano).
 - The piano part features complex triplets and arpeggiated figures.
 - The percussion section includes crotales played with hard plastic mallets.

266

4/4

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tpt. 5

Tpt. 6

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tba. 1

Tba. 2

Timp.

Crot. (1)

Vib. (2)

Crot. (3)

Glock. (4)

Dr. (5)

Hp.

Pno.

3/4 poco rit.

3/4

2/4

3/4 poco rit.

3/4

2/4

Page 47

272 ♩ = 72, flowing

272
2/4

3/4

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tpt. 5

Tpt. 6

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tba. 1

Tba. 2

Timp.

Crot. (1)

Vib. (2)

Mar. (3)

Glock. (4)

Dr. (5)

Hp.

Pno.

272 ♩ = 72, flowing

272
2/4

3/4

medium mallets

3

mf

Reo.

♩ = 120 rit.

24

♩ = 120 rit.

24

♩ = 66, **heavy**

This page of a musical score is for a large orchestra, featuring a variety of instruments and complex rhythmic patterns. The score is written in 2/4 time, with a tempo of 298 beats per minute. The key signature is one flat (B-flat major or D minor).

The instruments included are:

- Piccolo (Picc.)
- Flute 1 (Fl. 1) and Flute 2 (Fl. 2)
- Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2)
- English Horn (Eng. Hn.)
- E♭ Clarinet (E♭ Cl.)
- Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), and Clarinet 4 (Cl. 4)
- Bass Clarinet (B. Cl.)
- Alto Saxophone 1 (Alto Sax. 1) and Alto Saxophone 2 (Alto Sax. 2)
- Tenor Saxophone (Ten. Sax.)
- Bari Saxophone (Bari. Sax.)
- Bassoon 1 (Bsn. 1) and Bassoon 2 (Bsn. 2)
- Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), and Horn 4 (Hn. 4)
- Trombone 1 (Tpt. 1) and Trombone 2 (Tpt. 2)
- Trombone 3 (Tpt. 3) and Trombone 4 (Tpt. 4)
- Trombone 5 (Tpt. 5) and Trombone 6 (Tpt. 6)
- Tuba 1 (Tbn. 1) and Tuba 2 (Tbn. 2)
- Tuba 3 (Tbn. 3) and Tuba 4 (Tbn. 4)
- Euphonium 1 (Euph. 1) and Euphonium 2 (Euph. 2)
- Tuba 1 (Tba. 1) and Tuba 2 (Tba. 2)
- Timpani (Timp.)
- Bass Drum and Crash Cymbal (Bass Drum and Crash Cymbal)
- Chimes (Chimes)
- Drum (Dr.)
- Harpsichord (Hp.)
- Piano (Pno.)

The score includes various dynamic markings such as *ff* (fortissimo), *f* (forte), *dim.* (diminuendo), and *p* (piano). It also features articulation marks like accents and slurs. The tempo is marked as 298, and the time signature is 2/4. The score is divided into measures, with some measures containing multiple notes and rests.

At the bottom of the page, there is a tempo change to 66, marked as "heavy". The time signature changes to 3/4. The piano part (Pno.) is written in 3/4 time, and the other instruments follow this change.

[illegible]

322

326

Picc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1
Cl. 2

Cl. 3
Cl. 4

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tpt. 5

Tpt. 6

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tba. 1

Tba. 2

Timp.

B. D. (1)

Br. D. (2)

Can h. (3)

Can l. (4)

Dr. (5)

Hp.

Pno.

All multiphonics are taken from https://www.baerenreiter.com/materialien/weiss_net/saxophon/mehrklang-auswahl.htm. The numbers listen correspond to the numbering on the website. Substitutions can be made as needed.

1:10

326

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments, including woodwinds, brass, and percussion. The page is numbered 332 at the top left. The music is in 3/4 time, as indicated by the time signature at the top right. The score features a variety of musical notations, including notes, rests, and dynamic markings such as *ff* (fortissimo) and *f* (forte). The instruments listed on the left include Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Eng. Hn., Eb Cl., Cl. 1, Cl. 2, Cl. 3, Cl. 4, B. Cl., Alto Sax. 1, Alto Sax. 2, Ten. Sax., Bari. Sax., Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tpt. 5, Tpt. 6, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Euph. 1, Euph. 2, Tba. 1, Tba. 2, Timp., B. D. (1), Br. D. (2), Can. h. (3), Can. l. (4), Dr. (5), Hp., and Pno. The score is complex, with many measures and a variety of musical techniques used throughout.

3/4 4/4 3/4 4/4 3/4 4/4

Picc. *pp*

Fl. 1 *p*

Fl. 2 *pp*

Ob. 1 *p*

Ob. 2 *pp*

Eng. Hn. *p* *pp*

E♭ Cl. *p* *pp*

Cl. 1 *p* *pp*

Cl. 2 *p*

Cl. 3 *p*

Cl. 4 *p*

B. Cl. *p*

Alto Sax. 1 *p*

Alto Sax. 2 *p*

Ten. Sax. *p*

Bari. Sax. *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *p* *pp*

Hn. 2 *p* *pp*

Hn. 3 *p* *pp*

Hn. 4 *p*

Tpt. 1 (straight mute) *p* straight mute

Tpt. 2 *p* straight mute

Tpt. 3 *p*

Tpt. 4 *p*

Tpt. 5 *p*

Tpt. 6 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

B. Tbn. *p*

Euph. 1 *p*

Euph. 2 *p*

Tba. 1 *p*

Tba. 2 *p*

Timp. *p*

Vib. (2) *mf* *p* *sfz*

Dr. (5) *mf* *p* *sfz p*

Hp. *p*

Pno. *p*

350

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tpt. 5

Tpt. 6

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tba. 1

Tba. 2

Timp.

B. D. (1)

Vib. (2)

Mar. (3)

Cans h./l. (4)

Dr. (5)

Hp.

Pno.

370 **4/4** 372

Picc. *mp*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Eng. Hn. *p*

E♭ Cl. *mp*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

Cl. 4 *p*

B. Cl. *p* *pp*

Alto Sax. 1 *mf*

Alto Sax. 2 *mp* *mf*

Ten. Sax. *p*

Bari. Sax. *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *p* *mp*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tpt. 3 *mp*

Tpt. 4 *p*

Tpt. 5 *p*

Tpt. 6 *p*

Euph. 1 *p*

Euph. 2 *p* *pp*

Tba. 1 *p*

Tba. 2 *p*

Vib. (2) *mp* *mf* *p*

Glock. (4) *p*

Hp. *p* *gliss.*

Pno. *mp* *ppp* (white key) *gliss.* (black key)

8va 8va

Page 67

Tempo: ♩ = 76, poco rubato

Rehearsal Mark 407: More relaxed and segmented than the opening

rit. . . . ♩ = 76

rit. . . . ♩ = 76

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tpt. 5

Tpt. 6

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tba. 1

Tba. 2

Timp.

B. D. (1)

Vib. (2)

Mar. (3)

Xyl. (4)

Dr. (5)

Hp.

Pno.

f *mf* *p* *sfz* *sfz* *sfz* *pp* *fff* *mf* *f*

gliss

411

412

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tpt. 5

Tpt. 6

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tba. 1

Tba. 2

Timp.

B. D. (1)

Vib. (2)

Mar. (3)

Xyl. (4)

Dr. (5)

Hp.

Pno.

mf

sfz

p

pp

mp

p

pp

ppp

8va

8vb