

# ATOMIC TIME

James M. David

Commissioned by the Fossil Ridge High School Wind Symphony  
Aaron Herman, director

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# ATOMIC TIME

## for symphonic band

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### *Instrumentation:*

Piccolo  
2 Flutes  
Oboe  
Clarinet in B-flat 1  
Clarinet in B-flat 2  
Clarinet in B-flat 3  
Bass Clarinet  
2 Bassoons  
Contrabassoon (optional)  
Contrabass Clarinet in BB-flat (optional)

2 Alto Saxophones  
Tenor Saxophone  
Baritone Saxophone

3 Trumpets in B-flat  
4 Horns in F  
2 Trombones  
Bass Trombone  
Euphonium  
Tuba

### Timpani

Percussion 1: Xylophone, Glockenspiel, Ice Bell, Triangle, 2 Brake Drums  
Percussion 2: Crotales (1 8va set), Medium Woodblock, Large Metal Coil,  
Percussion 3: Vibraphone, Chimes, Tambourine, Suspended Cymbal  
Percussion 4: Snare Drum, Bongos, Small Concert Tom, Metal Coil, Splash Cymbal, Crash Cymbals  
Percussion 5: Medium Tam-Tam, Bass Drum, Suspended Cymbal, China Cymbal, Hi-Hat, 2 Woodblocks

*Duration: ca. 5.5 minutes*

### *Composer Biography:*

Dr. James M. David (b. 1978) is an American composer and professor of music theory and composition at Colorado State University. He is particularly known for his works involving winds and percussion. His works have been performed and recorded by many prominent ensembles including the U.S. Air Force Band, the U.S. Army Field Band, the Des Moines Symphony Orchestra, the Showa Wind Symphony (Japan), the Osaka Shion Wind Orchestra, and the North Texas Wind Symphony. His music has been performed at more than sixty national and international conferences including the Midwest Clinic, the College Band Directors National Association Biennial Conference, the American Bandmasters Association Convention, and the World Association for Symphonic Bands and Ensembles Conference. Dr. David was the winner of the 2022 William D. Revelli Composition Contest, finalist for the 2019 Sousa-ABA Ostwald Award, winner of an ASCAP Morton Gould Award, and won national contests sponsored by the Music Teachers National Association and the National Association of Composers (USA). Commissions include projects for the National Band Association, the Atlantic Coast Conference Band Directors Association, Joseph Alessi (New York Philharmonic), John Bruce Yeh (Chicago Symphony), James Markey (Boston Symphony), and hundreds of university faculty and ensembles. His works are represented on over twenty commercially released recordings on the Naxos, Summit, Mark, Albany, Parma, MSR Classics, Bravo Music, GIA Windworks, and Luminescence labels and are published by Murphy Music Press, C. Alan Publications, Potenza Publishing, and Excelsia Music.

As a native of southern Georgia, Dr. David began his musical training under his father Joe A. David, III, a renowned high school band director and professor of music education in the region. This lineage can be heard in his music through the strong influence of jazz and other Southern traditional music mixed with contemporary idioms. Dr. David received degrees in music education and music composition from the University of Georgia and the Florida State University College of Music. He studied composition with Guggenheim recipient Ladislav Kubik, Pulitzer recipient Ellen Taaffe Zwilich, Lewis Nielson, and Clifton Callender as well as jazz composition and arranging with Sammy Nestico.

### *Program Notes (program notes by the composer, August 2023):*

Since 1945, the government radio station WWVB near my home in Fort Collins, Colorado has played a vital role in the lives of Americans. Broadcasting the official US time at various frequencies to countless machines, this small station has provided the rhythm to our modern technological nation for generations. The source of the station's impeccable timing accuracy is the nearby NIST-F1 atomic clock located in Boulder. My composition *Atomic Time* depicts this remarkable "clock radio" as an exploration of how pitch and rhythm are interrelated and a function of how the human ear perceives time. Using a simple cipher to convert "WWVB" to musical notes, a short motif was created and manipulated into many different permutations. A constant pulsation is maintained at 21,600 vibrations per hour - the same rate as a mechanical watch. Polyrhythms, tempo modulations, and swirling counterpoint build from a single steady beat to a frenetic and breathless dance with strong jazz and Afro-Latin references, finally slowing to a stop as the watch winds down. My goal is to provide listeners with an ever-building groove that, like WWVB, will connect people from coast to coast to the nation's beating heart in the Rocky Mountains. This work was commissioned by the Fossil Ridge High School Wind Symphony, Aaron Herman, director of bands.

The score is for a full orchestra and percussion ensemble. It begins with a 3/4 time signature and a tempo of 180 beats per minute. The instrumentation includes:

- Woodwinds:** Piccolo, Flute 1 & 2, Oboe, Bassoon 1-2, Clarinet in B♭ 1, 2, & 3, Bass Clarinet, Contrabassoon or Contrabass Clarinet.
- Saxophones:** Alto Sax 1 & 2, Tenor Sax, Baritone Sax.
- Brass:** Trumpet in B♭ 1, 2, & 3, Horn in F 1/3 & 2/4, Trombone 1-2, Bass Trombone, Euphonium, Tuba.
- Percussion:** Timpani, Percussion 1-5.

Dynamic markings range from *p* (piano) to *ff* (fortissimo). Performance instructions include *cresc. poco a poco*, *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo). Specific percussion parts are marked with *Xylo.*, *Tambourine*, *Sm. Woodblock*, *Med. Woodblock*, *Crotales*, *Lg. Metal Coil*, *Splash Cym.*, and *Snare Dr. on rim*. A large watermark "FOR PERUSAL USE ONLY" is overlaid diagonally across the score.

13

21

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. *f mp f mp tutti*

Bsn. 1-2 *mf*

B♭ Cl. 1 *f mp f mp f*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

B. Cl.

Cbsn.

A. Sx. 1

A. Sx. 2 *mf*

T. Sx. *mf*

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1/3

Hn. 2/4

Tbn. 1-2 *f* *St. Mute solo*

B. Tbn.

Euph. *f* *solo, cue tbn.*

Tuba

Timp.

Perc. 1 *mf*

Perc. 2

Perc. 3 *mf no pedal* *Vibraphone*

Perc. 4 *fp* *fp* *fp*

Perc. 5 *mf pp*

12 *mf pp* 13 14 15 16 *f p* 17 18 19 20 *mf pp* 21 22 23

Picc.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$

Fl. 1  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$

Fl. 2  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$

Ob.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$

Bsn. 1-2  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$

B $\flat$  Cl. 1  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$  *mp* *f*

B $\flat$  Cl. 2  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$  *mf* *mf* *mf* *mf*

B $\flat$  Cl. 3  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$  *mf* *mf* *mf* *mf*

B. Cl.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$  *mf* *mf*

Cbsn.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$  *mf* *mf*

A. Sx. 1  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$  *mf* *mf* *mf* *mf*

A. Sx. 2  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$  *mf* *mf* *mf* *mf*

T. Sx.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$  *mf* *mf* *mf* *mf*

B. Sx.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$  *mf* *mf*

B $\flat$  Tpt. 1  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$  *p* *f*

B $\flat$  Tpt. 2  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$  *p* *f*

B $\flat$  Tpt. 3  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$  *p* *f*

Hn. 1/3  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$

Hn. 2/4  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$

Tbn. 1-2 *tutti* *mf* *f* *tutti*

B. Tbn. *St. Mute* *mf*

Euph. *solo, cue tbn.* *mf* *f*

Tuba  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$  *mf* *f*

Timp.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$  *mf*

Perc. 1  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$

Perc. 2  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$

Perc. 3  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$

Perc. 4  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$  *fp* *fp*

Perc. 5  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$  *f* *pp*

24 25 26 27 28 29 30 31 32

Picc. *f*  
 Fl. 1 *f*  
 Fl. 2 *f*  
 Ob. *mf*  
 Bsn. 1-2  
 B♭ Cl. 1 *f*  
 B♭ Cl. 2 *mf*  
 B♭ Cl. 3 *mf*  
 B. Cl.  
 Cbsn. *f*  
 A. Sx. 1 *f* *mf*  
 A. Sx. 2 *f* *mf*  
 T. Sx. *f* *mf*  
 B. Sx. *f*  
 B♭ Tpt. 1 *p* *f*  
 B♭ Tpt. 2 *p* *f*  
 B♭ Tpt. 3 *p* *f*  
 Hn. 1/3  
 Hn. 2/4  
 Tbn. 1-2 *f* *p* *f*  
 B. Tbn.  
 Euph. *f*  
 Tuba *f*  
 Timp. *f*  
 Perc. 1  
 Perc. 2 *f* *pp*  
 Perc. 3  
 Perc. 4 *fp*  
 Perc. 5 *mf* *pp* *f*

5/4 3/4 5/4 3/4 5/4 3/4 5/4 3/4

Med. Woodblock  
 China Cym. w/ stick  
 Sus. Cym. w/ stick

33 34 35 36 37 38 39 40 41

This is a page of a musical score for 'Atomic Time', page 5, covering measures 42 to 50. The score is for a large symphony orchestra and includes the following parts: Piccolo, Flute 1 & 2, Oboe, Bassoon 1 & 2, Bassoon 3, Clarinet in B-flat, Clarinet in C (3 parts), Bass Clarinet, Contrabassoon, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Trumpet 1, 2, & 3, Horns in 1/3 and 2/4, Trombones 1-2, Baritone Trombone, Euphonium, Tuba, Timpani, and five Percussion parts. The score features complex rhythmic patterns, including 4/4, 3/4, and 5/4 time signatures. Dynamics range from *pp* to *ff*. Performance techniques for percussion include 'stick shot', 'Sus. Cym. w/ soft mallet', 'B.D.', 'choke', and 'on rim'. A key signature change from C major to B-flat major is indicated at the end of measure 49.

42 43 44 45 46 47 48 49 50

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Bsn. 1-2 *mf*

B♭ Cl. 1 *f*

B♭ Cl. 2 *fp sfz*

B♭ Cl. 3 *fp sfz*

B. Cl. *mf*

Cbsn. *mf*

A. Sax. 1

A. Sax. 2

T. Sax. *mf*

B. Sax. *mf*

B♭ Tpt. 1 *f<sub>open</sub>*

B♭ Tpt. 2 *f<sub>open</sub>*

B♭ Tpt. 3 *f<sub>open</sub>*

Hn. 1/3 *fp sfz*

Hn. 2/4 *fp sfz*

Tbn. 1-2 *fp sfz*

B. Tbn. *fp sfz*

Euph. *mf*

Tuba *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *f*

Perc. 3 *p sfz*

Perc. 4 *sfz f*

Perc. 5 *f*

Crotales

Glock

choke

Bongos w/ sticks

Hi-Hat (closed, w/ sticks)



Picc. *ff* 64 **3/4**

Fl. 1 *ff*

Fl. 2 *ff*

Ob.

Bsn. 1-2 *f*

B♭ Cl. 1 **3/4**

B♭ Cl. 2

B♭ Cl. 3

B. Cl. *f*

Cbsn.

A. Sx. 1 **3/4**

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1 **3/4**

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1/3

Hn. 2/4

Tbn. 1-2

B. Tbn.

Euph. *f*

Tuba *f*

Timp. *f* **3/4**

Perc. 1

Perc. 2

Perc. 3 *pp* **3/4**

Perc. 4 *pp* **3/4**

Perc. 5

Vibraphone

Splash Cym.

F to E

58 59 60 61 62 63 64

Picc.  $\frac{3}{4}$   $\frac{4}{4}$

Fl. 1

Fl. 2

Ob.

Bsn. 1-2

B $\flat$  Cl. 1  $\frac{3}{4}$   $\frac{4}{4}$

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

Cbsn.

A. Sx. 1  $\frac{3}{4}$   $\frac{4}{4}$

A. Sx. 2  $\frac{3}{4}$   $\frac{4}{4}$

T. Sx.

B. Sx.

B $\flat$  Tpt. 1  $\frac{3}{4}$   $\frac{4}{4}$

B $\flat$  Tpt. 2

B $\flat$  Tpt. 3

Hn. 1/3

Hn. 2/4

Tbn. 1-2

B. Tbn.

Euph.

Tuba

Timp.  $\frac{3}{4}$   $\frac{4}{4}$

Perc. 1

Perc. 2 **Crotales**

Perc. 3

Perc. 4 **Snare Dr.**  
**on rim**

Perc. 5 **Med. Woodblock** **2 Woodblocks**

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

65 66 67 68 69 70 71 72

Picc. *f* **3/4** **5/4** **4/4**

Fl. 1 *f* **3/4** **5/4** **4/4**

Fl. 2 *f* **3/4** **5/4** **4/4**

Ob.

Bsn. 1-2 *mf*

B♭ Cl. 1 **3/4** **5/4** **4/4**

B♭ Cl. 2 *fp* *sfz*

B♭ Cl. 3 *fp* *sfz*

B. Cl. *mf*

Cbsn. *mf*

A. Sx. 1 *mp* **3/4** **5/4** **4/4**

A. Sx. 2 *mp* **3/4** **5/4** **4/4**

T. Sx. *mp*

B. Sx.

B♭ Tpt. 1 **3/4** **5/4** **4/4**

B♭ Tpt. 2 **3/4** **5/4** **4/4**

B♭ Tpt. 3

Hn. 1/3 *mp* *fp* *sfz*

Hn. 2/4 *mp* *fp* *sfz*

Tbn. 1-2 *fp* *sfz*

B. Tbn. *fp* *sfz*

Euph. *mf*

Tuba *mf*

Timp. **3/4** **5/4** **4/4**

Perc. 1 *f* **3/4** **5/4** **4/4**

Perc. 2 *f* **Crotales**

Perc. 3 *p* **Sus. Cym. w/ light sticks** **choke** *f* *mp*

Perc. 4 *sfz*

Perc. 5 *pp* *sfz*

73 74 75 76 77 78 79 80

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Picc. 3/4 4/4 3/4 4/4  
 Fl. 1  
 Fl. 2  
 Ob.  
 Bsn. 1-2 *p*  
 B♭ Cl. 1 3/4 4/4 *f* 3/4 4/4  
 B♭ Cl. 2 *f* 3/4 4/4  
 B♭ Cl. 3 *mp*  
 B. Cl. *p*  
 Cbsn.  
 A. Sax. 1 3/4 4/4 *f* 3/4 4/4  
 A. Sax. 2  
 T. Sax. *mp*  
 B. Sax.  
 B♭ Tpt. 1 *p* *f* *p* *open* 3/4 4/4  
 B♭ Tpt. 2 *p* *f* *p* *open*  
 B♭ Tpt. 3  
 Hn. 1/3  
 Hn. 2/4 *mp*  
 Tbn. 1-2 *p* *f* *p* *open*  
 B. Tbn. *p* *f* *p* *open*  
 Euph. *p*  
 Tuba  
 Timp. 3/4 4/4 3/4 4/4  
 Perc. 1 *mf* Glock.  
 Perc. 2 *mp* Crotales  
 Perc. 3  
 Perc. 4  
 Perc. 5

Musical score for Atomic Time - p. 11. The score is for a full orchestra and includes parts for Piccolo, Flute 1 and 2, Oboe, Bassoons 1-2, Clarinets 1-3, Bass Clarinet, Saxophones 1-2, Tenor and Baritone Saxophone, Trumpets 1-3, Horns 1/3 and 2/4, Trombones 1-2, Euphonium, Tuba, Timpani, Percussion 1-5, and Bongos. The score consists of 7 measures, numbered 89 to 95 at the bottom. Each measure is marked with a time signature, starting with 4/4 and changing to 3/4 in the final two measures. The key signature is C major. The score includes various dynamics such as *ff*, *f*, *mp*, *p*, and *pp*, as well as performance instructions like 'Sus. Cym. w/ light sticks', 'choke', 'stick shot', and 'Bongos w/ sticks'. A large diagonal watermark 'FOR PERSAL USE ONLY' is overlaid on the score.

Picc. *f* *ff* 100

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob.

Bsn. 1-2 *f*

B♭ Cl. 1 *f* *ff*

B♭ Cl. 2 *f*

B♭ Cl. 3 *p* *cresc. poco a poco*

B. Cl. *f*

Cbsn.

A. Sx. 1 *p* *cresc. poco a poco*

A. Sx. 2 *p* *cresc. poco a poco*

T. Sx.

B. Sx.

B♭ Tpt. 1 *f* *mp* *mf* *f*

B♭ Tpt. 2 *f* *mp* *mf* *f*

B♭ Tpt. 3 *f* *mp* *mf* *f*

Hn. 1/3 *f* *mp*

Hn. 2/4 *f* *mp* *mf* *f*

Tbn. 1-2 *f* *mp* *mf* *f*

B. Tbn. *f*

Euph. *f*

Tuba *f*

Timp. *f* *sf* *F to F#*

Perc. 1 *f*

Perc. 2 *f* *Crotales*

Perc. 3

Perc. 4 *ff* *sf* *Metal Coil w/ sticks* *mf*

Perc. 5 *sf* *Sm. Woodblock* *mf*

96 97 98 99 100 101 102 103

The image displays a detailed musical score for a symphony orchestra. The score is organized into systems, each corresponding to a different instrument or group of instruments. The instruments included are Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Bassoon 1-2 (Bsn. 1-2), Bass Clarinet 1 (B♭ Cl. 1), Bass Clarinet 2 (B♭ Cl. 2), Bass Clarinet 3 (B♭ Cl. 3), Bass Clarinet (B. Cl.), Contrabassoon (Cbsn.), Alto Saxophone 1 (A. Sx. 1), Alto Saxophone 2 (A. Sx. 2), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Trumpet 1-3 (B♭ Tpt. 1-3), Horn 1/3 (Hn. 1/3), Horn 2/4 (Hn. 2/4), Trombone 1-2 (Tbn. 1-2), Trombone (B. Tbn.), Euphonium (Euph.), Tuba, and five different percussion instruments (Perc. 1-5). The music is written in a key signature of two flats (Bb and Eb) and a common time signature (C). The score includes various musical notations such as notes, rests, stems, beams, and dynamic markings. Dynamics include piano (p), mezzo-piano (mp), mezzo-forte (mf), forte (f), and fortissimo (ff). There are also markings for "cresc. poco a poco" (crescendo poco a poco) and "ff" (fortissimo). The percussion section includes specific instructions: "Lg. Metal Coil" on Perc. 2, "Chimes" on Perc. 3, and "Snare Dr. on rim" on Perc. 4. The score is divided into measures, with measure numbers 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, and 114 indicated at the bottom. A large, semi-transparent watermark reading "FOR PERUSAL USE ONLY" is overlaid diagonally across the page.





Picc.

Fl. 1

Fl. 2

Ob.

Bsn. 1-2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cbsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1/3

Hn. 2/4

Tbn. 1-2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

127 128 129 130 131 132 133 134 135 136

Score for Percussion parts 1 through 5, including Piccolo, Flutes (Fl. 1, Fl. 2), Oboe (Ob.), Bassoons (Bsn. 1-2, Cbsn.), Saxophones (A. Sx. 1, A. Sx. 2, T. Sx., B. Sx.), Trumpets (B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3), Horns (Hn. 1/3, Hn. 2/4), Trombones (Tbn. 1-2, B. Tbn.), Euphonium (Euph.), Tuba, and various Percussion parts (Timp., Perc. 1-5).

Tempo:  $(\text{♩} = \text{♩})$

Time signature changes: 3/2, 3/4, 4/4, 3/4.

Dynamic markings: *ff*, *f*, *mf*, *mp*.

Rehearsal marks: 137, 138, 139, 140, 141, 142, 143.

Watermark: FOR PERUSAL USE ONLY

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. 1-2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cbsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1/3

Hn. 2/4

Tbn. 1-2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

*mf*

*f*

*mp*

*ff*

*fz to G*

*Ice Bell*

*Sm. Concert Tom*

*B.D.*

144 145 146 147 148 149 150

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164 Flowing (♩ = 90)

2/2

Picc.

Fl. 1 *solo* *f*

Fl. 2

Ob.

Bsn. 1-2 *n*

B♭ Cl. 1 *n*

B♭ Cl. 2

B♭ Cl. 3

B. Cl. *n*

Cbsn.

A. Sx. 1 *pp*

A. Sx. 2 *pp*

T. Sx.

B. Sx. *n*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1/3

Hn. 2/4

Tbn. 1-2

B. Tbn.

Euph. *n*

Tuba

Timp. *2/2*

Perc. 1 *f* Glock.

Perc. 2 *f* Crotales

Perc. 3 *mp* hold pedal down

Perc. 4

Perc. 5

FOR PERUSAL USE ONLY

Picc. *f* *tutti* *f*

Fl. 1 *f* *tutti* *f*

Fl. 2 *f* *tutti* *f*

Ob. *f* *tutti* *f*

Bsn. 1-2 *p*

B $\flat$  Cl. 1 *cresc. poco a poco* *mf*

B $\flat$  Cl. 2 *cresc. poco a poco* *mp*

B $\flat$  Cl. 3 *cresc. poco a poco* *mp*

B. Cl. *mp*

Cbsn.

A. Sx. 1 *mf*

A. Sx. 2 *p* *mf*

T. Sx. *p*

B. Sx. *p*

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

B $\flat$  Tpt. 3

Hn. 1/3 *p*

Hn. 2/4 *p*

Tbn. 1-2 *p*

B. Tbn.

Euph. *tutti* *p*

Tuba *p*

Timp.

Perc. 1 *mf*

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Detailed description: This page of a musical score (page 175) features 27 staves for various instruments. The Piccolo (Picc.) and Flutes (Fl. 1, Fl. 2) play a melodic line starting at measure 175, marked with a forte (*f*) dynamic and a 'tutti' instruction. The Oboe (Ob.) and Bassoons (Bsn. 1-2) provide harmonic support. The Clarinet section (B $\flat$  Cl. 1, 2, 3) plays a rhythmic pattern that crescendos from *mp* to *mf*. The Saxophone section (A. Sx. 1, 2, T. Sx., B. Sx.) and Trombone section (B. Tbn., Euph., Tuba) play sustained chords. The Percussion section (Perc. 1-5) includes a snare drum pattern in the third part. A large watermark 'FOR PERUSAL USE ONLY' is oriented diagonally across the page.

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. 1-2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

Cbsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

B $\flat$  Tpt. 3

Hn. 1/3

Hn. 2/4

Tbn. 1-2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

*cresc. poco a poco*

*f*

*p*

*f*

*mf*

*ff*

*tutti*

Triangle

Sus. Cym. w/ soft mallet

Sus. Cym. w/ stick

Musical score for percussion instruments, featuring multiple staves and dynamic markings.

Dynamic markings include *f*, *ff*, *fp*, and *p*.

Instrument parts include:

- Picc.
- Fl. 1
- Fl. 2
- Ob.
- Bsn. 1-2
- B♭ Cl. 1
- B♭ Cl. 2
- B♭ Cl. 3
- B. Cl.
- Cbsn.
- A. Sx. 1
- A. Sx. 2
- T. Sx.
- B. Sx.
- B♭ Tpt. 1
- B♭ Tpt. 2
- B♭ Tpt. 3
- Hn. 1/3
- Hn. 2/4
- Tbn. 1-2
- B. Tbn.
- Euph.
- Tuba
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4
- Perc. 5

Measure numbers 190, 191, 192, 193, 194, 195, 196, 197, 198, 199 are indicated at the bottom.

Performance instructions for Percussion 5 include:

- China Cym. w/ soft mall.
- D-A-D-E♭
- Lg. Metal Coil
- Chimes
- ff Snare Dr. on rim
- Xylo.





Picc. *ff* *mp* *f* *mp* *tutti* *mf* *f* *mp* *f*

Fl. 1 *ff* *mp* *f* *mp* *tutti* *mf* *f* *mp* *f*

Fl. 2 *ff* *mp* *f* *mp* *tutti* *mf* *f* *mp* *f*

Ob. *mp* *f* *mp* *tutti* *mf* *f* *mp* *f*

Bsn. 1-2 *mp* *f* *mp* *tutti* *mf* *f* *mp* *f*

B♭ Cl. 1 *mp* *f* *mp* *tutti* *mf* *f* *mp* *f*

B♭ Cl. 2 *mf* *f* *mp* *tutti* *mf* *f* *mp* *f*

B♭ Cl. 3 *f* *mp* *f* *mp* *tutti* *mf* *f* *mp* *f*

B. Cl. *f* *mp* *f* *mp* *tutti* *mf* *f* *mp* *f*

Cbsn. *f* *mp* *f* *mp* *tutti* *mf* *f* *mp* *f*

A. Sx. 1 *f* *mp* *f* *mp* *tutti* *mf* *f* *mp* *f*

A. Sx. 2 *f* *mp* *f* *mp* *tutti* *mf* *f* *mp* *f*

T. Sx. *f* *mp* *f* *mp* *tutti* *mf* *f* *mp* *f*

B. Sx. *f* *mp* *f* *mp* *tutti* *mf* *f* *mp* *f*

B♭ Tpt. 1 *f* *mp* *f* *mp* *tutti* *mf* *f* *mp* *f*

B♭ Tpt. 2 *f* *mp* *f* *mp* *tutti* *mf* *f* *mp* *f*

B♭ Tpt. 3 *f* *mp* *f* *mp* *tutti* *mf* *f* *mp* *f*

Hn. 1/3 *f* *mp* *f* *mp* *tutti* *mf* *f* *mp* *f*

Hn. 2/4 *f* *mp* *f* *mp* *tutti* *mf* *f* *mp* *f*

Tbn. 1-2 *f* *mp* *f* *mp* *tutti* *mf* *f* *mp* *f*

B. Tbn. *f* *mp* *f* *mp* *tutti* *mf* *f* *mp* *f*

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

Tuba *f* *mp* *f* *mp* *tutti* *mf* *f* *mp* *f*

Timp. *f* *mp* *f* *mp* *tutti* *mf* *f* *mp* *f*

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

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

Perc. 3 *mf* *f* *mp* *tutti* *mf* *f* *mp* *f*

Perc. 4 *f* *mp* *f* *mp* *tutti* *mf* *f* *mp* *f*

Perc. 5 *f* *mp* *f* *mp* *tutti* *mf* *f* *mp* *f*

211 212 213 214 215 216 217 218 219 220 221 222

*mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Picc. 5/4 3/4 5/4

Fl. 1 5/4 3/4 5/4

Fl. 2 5/4 3/4 5/4

Ob. 5/4 3/4 5/4

Bsn. 1-2 5/4 3/4 5/4

B♭ Cl. 1 5/4 3/4 5/4

B♭ Cl. 2 5/4 3/4 5/4

B♭ Cl. 3 5/4 3/4 5/4

B. Cl. 5/4 3/4 5/4

Cbsn. 5/4 3/4 5/4

A. Sx. 1 5/4 3/4 5/4

A. Sx. 2 5/4 3/4 5/4

T. Sx. 5/4 3/4 5/4

B. Sx. 5/4 3/4 5/4

B♭ Tpt. 1 5/4 3/4 5/4

B♭ Tpt. 2 5/4 3/4 5/4

B♭ Tpt. 3 5/4 3/4 5/4

Hn. 1/3 5/4 3/4 5/4

Hn. 2/4 5/4 3/4 5/4

Tbn. 1-2 5/4 3/4 5/4

B. Tbn. 5/4 3/4 5/4

Euph. 5/4 3/4 5/4

Tuba 5/4 3/4 5/4

Timp. 5/4 3/4 5/4

Perc. 1 5/4 3/4 5/4

Perc. 2 5/4 3/4 5/4

Perc. 3 5/4 3/4 5/4

Perc. 4 5/4 3/4 5/4

Perc. 5 5/4 3/4 5/4

223 224 225 226 227 228 229 230 231

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Picc. 5/4 3/4 4/4 3/4

Fl. 1 5/4 3/4 4/4 3/4

Fl. 2 5/4 3/4 4/4 3/4

Ob. 5/4 3/4 4/4 3/4

Bsn. 1-2 5/4 3/4 4/4 3/4

B♭ Cl. 1 5/4 3/4 4/4 3/4

B♭ Cl. 2 5/4 3/4 4/4 3/4

B♭ Cl. 3 5/4 3/4 4/4 3/4

B. Cl. 5/4 3/4 4/4 3/4

Cbsn. 5/4 3/4 4/4 3/4

A. Sx. 1 5/4 3/4 4/4 3/4

A. Sx. 2 5/4 3/4 4/4 3/4

T. Sx. 5/4 3/4 4/4 3/4

B. Sx. 5/4 3/4 4/4 3/4

B♭ Tpt. 1 5/4 3/4 4/4 3/4

B♭ Tpt. 2 5/4 3/4 4/4 3/4

B♭ Tpt. 3 5/4 3/4 4/4 3/4

Hn. 1/3 5/4 3/4 4/4 3/4

Hn. 2/4 5/4 3/4 4/4 3/4

Tbn. 1-2 5/4 3/4 4/4 3/4

B. Tbn. 5/4 3/4 4/4 3/4

Euph. 5/4 3/4 4/4 3/4

Tuba 5/4 3/4 4/4 3/4

Timp. (A-B-C-E) 5/4 3/4 4/4 3/4

Perc. 1 5/4 3/4 4/4 3/4

Perc. 2 5/4 3/4 4/4 3/4

Perc. 3 5/4 3/4 4/4 3/4

Perc. 4 5/4 3/4 4/4 3/4

Perc. 5 5/4 3/4 4/4 3/4

China Cym. w/ stick

Sus. Cym. w/ stick

Sus. Cym. w/ soft mallet

stick shot

B.D.

choke

on rim

232 233 234 235 236 237 238 239

*f* *mf* *f* *f* *f* *ff* *ff* *mf*

*p* *f* *f* *f* *f* *f* *f* *f*

*pp* *f* *f* *f* *f* *f* *f* *f*

Picc. 5/4 4/4 *f*

Fl. 1 5/4 4/4 *f*

Fl. 2 *f*

Ob. *f*

Bsn. 1-2 *f* *ff*

B♭ Cl. 1 5/4 4/4

B♭ Cl. 2 *fp* *sfz*

B♭ Cl. 3 *fp* *sfz* *ff*

B. Cl. *f* *ff*

Cbsn. *f* *ff*

A. Sx. 1 5/4 4/4 *fp* *sfz* *ff*

A. Sx. 2 *fp* *sfz* *ff*

T. Sx. *fp* *sfz* *f* *ff*

B. Sx. *f* *ff* open

B♭ Tpt. 1 5/4 4/4 *ff* open

B♭ Tpt. 2 *ff* open

B♭ Tpt. 3 *ff*

Hn. 1/3 *fp* *sfz* *ff*

Hn. 2/4 *fp* *sfz* open *ff*

Tbn. 1-2 *fp* *sfz* open *f* *ff*

B. Tbn. *fp* *sfz* *f* *ff*

Euph. *fp* *sfz* *f* *ff*

Tuba *f* *ff* [A-B-D-F]

Timp. 5/4 4/4 *f*

Perc. 1 Glock. *f*

Perc. 2 [Lg. Metal Coil] *f* [Crotales] *f*

Perc. 3 [Chime] *p* [Tambourine] *f*

Perc. 4 [Bongos w/ sticks] *f*

Perc. 5 [Sus. Cym. w/ soft mallet] *mp* *f*

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. 1-2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cbsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1/3

Hn. 2/4

Tbn. 1-2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Sus. Cym.  
w/ soft mallet.

247 248 249 250 251 252 253

*pp* *ff*