

Call to Commitment

James M. David

Commissioned for the
Georgia Music Educators Association District II Symphonic Band

Dedicated to the memory of Joseph A. David, III

CALL to COMMITMENT

for symphonic band

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: Glockenspiel, Small Woodblock, Guiro, Large Triangle
Percussion 2: Crotales (2 8ve set), Medium Woodblock, Bongos, 4 Concert Toms, Suspended Cymbal
Percussion 3: Vibraphone, Crash Cymbals, Large Suspended Cymbal, China Cymbal
Percussion 4: Chimes, Tambourine, Snare Drum
Percussion 5: Medium Tam-Tam, Bass Drum, Suspended Cymbal, Small Triangle

Duration: ca. 7 minutes

Composer Biography:

Dr. James M. David (b. 1978) is an internationally recognized composer who currently serves as professor of composition and music theory at Colorado State University and is particularly known for his works involving winds and percussion. His symphonic works for winds have been performed by some of the nation's most prominent professional and university ensembles including the U.S. Army and Air Force Bands, the Dallas Wind Symphony, the Des Moines Symphony, and the University of North Texas Wind Symphony among many others. His compositions have been presented at more than fifty national and international conferences throughout North and South America, Asia, Europe, and Australia. These events include the Midwest International Band and Orchestra Clinic, the American Bandmasters Association Convention, the College Band Directors National Association Conferences, the National Band Association Conferences, the College Music Society National Conference, the Society of Composers, Inc. National Conference, seven International Clarinet Fests, the International Horn Symposium, the World Saxophone Congress, the International Trombone Festival, and the Percussive Arts Society International Convention. Among the distinctions David has earned as a composer are an ASCAP Morton Gould Award, the National Band Association Merrill Jones Award, national first-place winner in the MTNA Young Artists Composition Competition, two Global Music Awards, and national first-place winner in the National Association of Composers (USA) Young Composers Competition. Commissions include projects for Joseph Alessi (New York Philharmonic), John Bruce Yeh (Chicago Symphony Orchestra), Zachary Shemon (Prism Quartet), the Oasis Quartet, BlueShift Percussion Quartet, Gerry Pagano (St. Louis Symphony), The International Saxophone Symposium and Competition, The Playground Ensemble, and the Atlantic Coast Conference Band Directors Association.

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. He graduated with honors from the University of Georgia and completed his doctorate in composition at Florida State University under Guggenheim and Pulitzer recipients Ladislav Kubik and Ellen Taaffe Zwilich. His music is available through Murphy Music Press, C. Alan Publications, Wingert Jones Publications, and Potenza Music and has been recorded for the Naxos, Mark, GIA WindWorks, Albany, Summit, Luminescence, and MSR Classics labels.

Program Notes (program notes by the composer, October 2021):

My dad - Joe A. David, III - was a band director for over forty years from elementary grades through graduate school, including the four years that I played in the Cairo High School Band in Georgia. He was known for his infectious passion for music, relentless pursuit of excellence, and selfless dedication to his students. A lifelong Baptist, he adored the traditional American gospel hymns and would frequently program band settings of them. My personal favorite hymns were always the "invitationals" that came at the end of each worship service during the "Call to Commitment." This phrase struck me as a particularly appropriate title since he always asked for the utmost commitment and respect from his students knowing that he would give both back in greater measure. With this piece, my hope is to capture my father's great love of band and music as well as his optimistic and charismatic spirit that lives on in his family, friends, and generations of former students.

The work is a rhapsodic theme and variations on the hymn "Softly and Tenderly" which is first heard in solo trombone (Joe's primary instrument) after an introductory brass fanfare. Each large section of the work bears one of his memorable aphorisms starting with the complete hymn played *"never softer than solid, never louder than lovely."* The tune builds in strength and color only to be interrupted just before its resolution by percussive octatonic chords at an aggressively fast tempo. Rhythmic, harmonic, and contrapuntal challenges abound as Joe never feared complex contemporary works since *"If it is to be, it is up to me!"* Finally, the hymn's refrain ("Come home, come home!") is stated joyfully alongside the opening fanfare, building towards an emphatic conclusion that strives for *"The Epitome of Decorum."* Throughout the piece, subtle allusions are made to many of Joe's favorite band compositions including those by Hanson, Holsinger, Jager, Nelson, Schuman, Tull, and Zdechlik. This work was commissioned and premiered by the Georgia Music Educators Association District II Symphonic Band under the baton of Dr. Randall Coleman, director of bands, University of Tennessee at Chattanooga.

Call to Commitment

commissioned by the GMEA District II Symphonic Band
and dedicated to the memory of Joseph A. David, III

James M. David (2021)

Determined (♩ = 58)

The score is arranged in a standard symphonic band layout. The woodwinds (Piccolo, Flute 1 & 2, Oboe, Clarinet in Bb 1-3, Bass Clarinet, Bassoon 1-2, Contrabassoon or Bb Clarinet) and brass (Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Trumpet in Bb 1-3, Horn in F 1/3 & 2/4, Trombone 1-2, Bass Trombone, Euphonium, Tuba) parts are written in treble and bass clefs. The percussion section includes Timpani, and five Percussion parts with specific instrument assignments: Perc 1 (Glock w/ hard plastic mallet), Perc 2 (Sus. Cym w/ soft mallet), Perc 3 (Crash Cym), Perc 4 (Chimes), and Perc 5 (Sm Triangle). The score features a complex rhythmic structure with frequent changes between 3/4 and 4/4 time signatures. Dynamics range from *ppp* to *f*. The piece concludes with a *mp* dynamic.

16 *Never louder than lowly;
never softer than solid**

Picc.

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Bsn. 1-2

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F. Hn. 1/3

F. Hn. 2/4

Tbn. 1-2

B. Tbn.

Euph.

Tuba

Timpani

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

9 10 11 12 13 14 15 16 17 18 19

poco rall.

più mosso (♩ = 76)

Picc. tutti *mf* $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *sub. p* *dim. poco a poco* *pp* $\frac{2}{4}$ $\frac{3}{4}$ $\frac{9}{8}$

Fl. 1 *mf* $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *sub. p* *dim. poco a poco* *pp* $\frac{2}{4}$ $\frac{3}{4}$ $\frac{9}{8}$

Fl. 2 *mf* $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *sub. p* *dim. poco a poco* *pp* $\frac{2}{4}$ $\frac{3}{4}$ $\frac{9}{8}$

Ob. *mf* $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *sub. p* *dim. poco a poco* *pp* $\frac{2}{4}$ $\frac{3}{4}$ $\frac{9}{8}$

B♭-Cl. 1 *mf* $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *mp* *dim. poco a poco* *pp* $\frac{2}{4}$ $\frac{3}{4}$ $\frac{9}{8}$

B♭-Cl. 2 *mp* $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *sub. p* *dim. poco a poco* *pp* $\frac{2}{4}$ $\frac{3}{4}$ $\frac{9}{8}$

B♭-Cl. 3 *mp* $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *sub. p* *dim. poco a poco* *pp* $\frac{2}{4}$ $\frac{3}{4}$ $\frac{9}{8}$

B. Cl. *p* $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *mp* *dim. poco a poco* *pp* $\frac{2}{4}$ $\frac{3}{4}$ $\frac{9}{8}$

Bsn. 1-2 *p* $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *mp* *dim. poco a poco* *pp* $\frac{2}{4}$ $\frac{3}{4}$ $\frac{9}{8}$

Cbsn. *pp* $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *pp* $\frac{2}{4}$ $\frac{3}{4}$ $\frac{9}{8}$

A. Sax. 1 tutti *mp* $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *mp* *dim. poco a poco* *pp* $\frac{2}{4}$ $\frac{3}{4}$ $\frac{9}{8}$

A. Sax. 2 *mp* $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *mp* *dim. poco a poco* *pp* $\frac{2}{4}$ $\frac{3}{4}$ $\frac{9}{8}$

T. Sax. *mp* $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *mp* *dim. poco a poco* *pp* $\frac{2}{4}$ $\frac{3}{4}$ $\frac{9}{8}$

B. Sax. *p* $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *mp* *dim. poco a poco* *pp* $\frac{2}{4}$ $\frac{3}{4}$ $\frac{9}{8}$

B♭ Tpt. 1 $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *p* *dim. poco a poco* *pp* $\frac{2}{4}$ $\frac{3}{4}$ $\frac{9}{8}$

B♭ Tpt. 2 *p* $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *pp* $\frac{2}{4}$ $\frac{3}{4}$ $\frac{9}{8}$

B♭ Tpt. 3 *dim. poco a poco* $\frac{2}{4}$ $\frac{3}{4}$ $\frac{9}{8}$

F. Hn. 1/3 *mp* $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *mp* *dim. poco a poco* *pp* $\frac{2}{4}$ $\frac{3}{4}$ $\frac{9}{8}$

F. Hn. 2/4 *mp* $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *mp* *dim. poco a poco* *pp* $\frac{2}{4}$ $\frac{3}{4}$ $\frac{9}{8}$

Tbn. 1-2 tutti *mp* $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *mp* *dim. poco a poco* *pp* $\frac{2}{4}$ $\frac{3}{4}$ $\frac{9}{8}$

B. Tbn. *p* $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *mp* *dim. poco a poco* *pp* $\frac{2}{4}$ $\frac{3}{4}$ $\frac{9}{8}$

Euph. *mf* $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *mp* *dim. poco a poco* *pp* $\frac{2}{4}$ $\frac{3}{4}$ $\frac{9}{8}$

Tuba *mp* $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *mp* *dim. poco a poco* *pp* $\frac{2}{4}$ $\frac{3}{4}$ $\frac{9}{8}$

Timpani $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{9}{8}$

Perc. 1 $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{9}{8}$

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Slower (♩ = 60)

Score for Percussion and Woodwinds, measures 43-53. The score includes parts for Piccolo, Flutes 1 & 2, Oboe, Clarinets 1-3, Bass Clarinet, Bassoon 1-2, Contrabassoon, Saxophones (Alto, Tenor, Baritone), Trumpets 1-3, Horns 1/3 & 2/4, Trombones 1-2, Euphonium, Tuba, Timpani, and five Percussion parts. The tempo is marked 'Slower (♩ = 60)'. The key signature is B-flat major. The score features various dynamics (mf, mp, f, p, rit.) and articulations (accents, slurs). Measure 50 contains a rehearsal mark with the number 50. Percussion parts 3 and 4 include specific instructions: 'e.g. Snares, Cymbals or soft mallets' and 'w/ regular mallets'.

Intense, driving (♩ = 160)

58

7/4 is to be
left up to me!

Picc. *f* *p* *pp* *p* *sf*

Fl. 1 *f* *p* *pp* *p* *sf*

Fl. 2 *f* *p* *pp* *p* *sf*

Ob. *f* *p* *pp* *p* *sf*

B♭ Cl. 1 *f* *p* *pp* *p* *sf*

B♭ Cl. 2 *f* *p* *pp* *p* *sf*

B♭ Cl. 3 *f* *p* *pp* *p* *sf*

B. Cl. *f* *p* *pp* *p* *sf*

Bsn. 1-2 *f* *p* *pp* *p* *sf*

Cbsn. *f* *p* *pp* *p* *sf*

A. Sax. 1 *f* *p* *pp* *p* *sf*

A. Sax. 2 *f* *p* *pp* *p* *sf*

T. Sax. *f* *p* *pp* *p* *sf*

B. Sax. *f* *p* *pp* *p* *sf*

B♭ Tpt. 1 *f* *p* *pp* *p* *sf*

B♭ Tpt. 2 *f* *p* *pp* *p* *sf*

B♭ Tpt. 3 *f* *p* *pp* *p* *sf*

F. Hn. 1/3 *f* *p* *pp* *p* *sf*

F. Hn. 2/4 *f* *p* *pp* *p* *sf*

Tbn. 1-2 *f* *p* *pp* *p* *sf*

B. Tbn. *f* *p* *pp* *p* *sf*

Euph. *f* *p* *pp* *p* *sf*

Tuba *f* *p* *pp* *p* *sf*

Timpani *f* *p* *pp* *p* *sf*

Perc. 1 *f* *pp* *p* *sf* *Sim. Woodblock w/ glock. mallet*

Perc. 2 *f* *pp* *p* *sf* *Bongos w/ sticks*

Perc. 3 *f* *pp* *p* *sf*

Perc. 4 *f* *pp* *p* *sf* *Snare Dr.* *ff* *[tick shots]*

Perc. 5 *f* *pp* *p* *sf* *Bass Dr.*

Picc. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
 Fl. 1 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
 Fl. 2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
 Ob. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
 B♭ Cl. 1 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
 B♭ Cl. 2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
 B♭ Cl. 3 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
 B. Cl. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
 Bsn. 1-2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
 Cbsn. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
 A. Sax. 1 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
 A. Sax. 2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
 T. Sax. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
 B. Sax. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
 B♭ Tpt. 1 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
 B♭ Tpt. 2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
 B♭ Tpt. 3 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
 F. Hn. 1/3 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
 F. Hn. 2/4 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
 Tbn. 1-2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
 B. Tbn. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
 Euph. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
 Tuba $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
 Timpani $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
 Perc. 1 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
 Perc. 2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
 Perc. 3 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
 Perc. 4 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
 Perc. 5 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

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

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

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

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

B♭ Cl. 1 $\frac{5}{4}$ $\frac{4}{4}$

B♭ Cl. 2 $\frac{5}{4}$ $\frac{4}{4}$

B♭ Cl. 3 $\frac{5}{4}$ $\frac{4}{4}$

B. Cl.

Bsn. 1-2

Cbsn.

A. Sax. 1 $\frac{5}{4}$ $\frac{4}{4}$

A. Sax. 2 $\frac{5}{4}$ $\frac{4}{4}$

T. Sax.

B. Sax.

B♭ Tpt. 1 $\frac{5}{4}$ $\frac{4}{4}$ St. Mute f

B♭ Tpt. 2 $\frac{5}{4}$ $\frac{4}{4}$ St. Mute f

B♭ Tpt. 3 $\frac{5}{4}$ $\frac{4}{4}$

F Hn. 1/3

F Hn. 2/4

Tbn. 1-2 $\frac{5}{4}$ $\frac{4}{4}$ St. Mute f

B. Tbn.

Euph.

Tuba

Timpani $\frac{5}{4}$ $\frac{4}{4}$

Perc. 1 $\frac{5}{4}$ $\frac{4}{4}$ Glock p (w/ soft rubber or plastic mallet)

Perc. 2

Perc. 3 $\frac{5}{4}$ $\frac{4}{4}$ Vibraphone mp (Hold Ped. down)

Perc. 4 $\frac{5}{4}$ $\frac{4}{4}$ S.D. on rim mp

Perc. 5

Picc. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Fl. 1 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Fl. 2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Ob. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 B♭ Cl. 1 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 B♭ Cl. 2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 B♭ Cl. 3 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 B. Cl. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Bsn. 1-2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Cbsn. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 A. Sax. 1 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 A. Sax. 2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 T. Sax. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 B. Sax. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 B♭ Tpt. 1 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 B♭ Tpt. 2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 B♭ Tpt. 3 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 F. Hn. 1/3 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 F. Hn. 2/4 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Tbn. 1-2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 B. Tbn. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Euph. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Tuba $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Timpani $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Perc. 1 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Perc. 2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Perc. 3 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Perc. 4 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Perc. 5 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

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

100 101 102 103 104 105 106 107 108 109 110

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *pp* *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B♭ Cl. 3 *pp* *f*

B. Cl. *f*

Bsn. 1-2 *f*

Cbsn. *f*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *mf* *f*

B♭ Tpt. 3 *f*

F. Hn. 1/3 *mf* *f*

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

Tbn. 1-2 *f*

B. Tbn. *f*

Euph. *f*

Tuba *f*

Timpani *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *pp* *f*

Perc. 4 *f*

Perc. 5 *f*

f (Hold Ped. down)

f (Chimes)

pp (e.g. Snr. Cym. w/ soft mallet)

127

121 122 123 124 125 126 127

Picc.

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1 *[two players] div.* *unis.* *tutti*

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Bsn. 1-2

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1 *[St. Mute]*

B♭ Tpt. 2 *[St. Mute]*

B♭ Tpt. 3 *[St. Mute]*

F. Hn. 1/3

F. Hn. 2/4

Tbn. 1-2

B. Tbn.

Euph.

Tuba

Timpani

Perc. 1

Perc. 2 *[Crotales]*

Perc. 3

Perc. 4

Perc. 5 *[Sm. Triangle]*

f

3/2 *5/4*

pp *p* *mf* *mp* *f*

Picc. *mf* *f* *mp*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. *mf* *f*

B♭ Cl. 1 *mp* *mf*

B♭ Cl. 2 *p* *mp*

B♭ Cl. 3 *mp* *mf*

B. Cl. *p* *mp*

Bsn. 1-2 *p*

Cbsn. *p*

A. Sax. 1 *p* *mf*

A. Sax. 2 *p* *mf*

T. Sax. *p* *mf*

B. Sax. *mp*

B♭ Tpt. 1 *open* *mp* *open*

B♭ Tpt. 2 *mp*

B♭ Tpt. 3 *mp*

F. Hn. 1/3 *p*

F. Hn. 2/4 *p*

Tbn. 1-2 *p*

B. Tbn. *p*

Euph. *p* *mp*

Tuba *p*

Timpani *mp* *ppp*

Perc. 1 *p* *w/ soft rubber or plastic mallet*

Perc. 2 *mp*

Perc. 3

Perc. 4

Perc. 5

153 The Epitome of Decorum

(♩ = 1)

2/2

Picc. *ff*

Fl. 1 *p* *ff*

Fl. 2 *sfz* *sfz* *sfz* *sfz* *ff*

Ob. *sfz* *fff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

B♭ Cl. 3 *ff*

B. Cl. *f* *sf*

Bsn. 1-2 *mp* *f* *sf*

Cbsn. *mp* *f* *sf*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

B. Sax. *sf*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

B♭ Tpt. 3 *ff* open

F. Hn. 1/3 *ff* *fff*

F. Hn. 2/4 *ff*

Tbn. 1-2 *p* *ff* *ff*

B. Tbn. *p* *ff* *ff*

Euph. *ff* *ff*

Tuba *mp* *ff* *ff*

Timpani *ff*

Perc. 1 *ff* Xylophone
w/ very hard mallet

Perc. 2 *pp* Sus. Cym.
w/ soft mallet *ff* Crash Cym.'s

Perc. 3 *ff* Tambourine

Perc. 4 *f* B.D. + Tam-Tam

Perc. 5 *ff*

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

156 *ff* 157 158 159 160 *ff* 161

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

3/4 2/2 3/4
 ff sf
 4 Toms w/ sticks
 sf

molto rall.

ca. 27

G.P.

174

Not too slow (♩ = 72)

The musical score is arranged in a standard orchestral format with parts for the following instruments:

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

Key features of the score include:

- Tempo:** *molto rall.* (marked at the top).
- Metronome:** *Not too slow (♩ = 72)* (marked at the top right).
- Time Signatures:** Frequent changes between 2/2, 3/4, and 4/4.
- Dynamics:** *ff* (fortissimo) and *sf* (sforzando) are used extensively.
- Rehearsal Mark:** A box labeled "174" is present above the Piccolo part.
- Performance Instructions:** Specific markings for Percussion 4 include "Chimes" and "Sm. Triangle".

molto rit. At Rest (♩ = 60)

176 177 178 179 180 181 182 183 184 185 186 187