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## Symphony No. 1

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# SYMPHONY NO. 1

A Thesis

Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
Master of Music

in

The School of Music

by  
William Earl Novak  
B.A., University of Arizona, 2010  
May 2015

This work is dedicated to my best friends, Sean Damlos-Mitchell, Nick Proch, and David Mendez; and also to my family. Thank you for being my emotional support when I was down; thank you for fielding the million questions I had; thank you for talking on the phone for endless hours about my daily stresses; thank you for generally preventing total collapse; etc., etc. This project wouldn't exist without all of you.

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## ABSTRACT

*Symphony Number 1*, the “Barthes Symphony,” was written in the Fall and Spring of 2014-2015. *Symphony No. 1* is a five movement work written for full orchestra, additionally including saxophones and a larger than average percussion section (including a larger than average mallet percussion section). The piece is tonal, though it relies heavily on non-resolving dissonances. The piece is abstract or non-programmatic, although, at the time of its conception, its author was reading Roland Barthes’ *Mythologies*, and found several phrases in Barthes’ text intriguing and fitting with the nature of the five movements. The piece lasts 26’59” in duration.

For chronological efficiency and economy, the composer originally intended the piece to last about 20 minutes, and therefore conceptualized the symphony in two movements of equal duration. The author’s model for this concept was Leonard Bernstein’s *Symphony No. 1* (“*Jeremiah*”). However, as the piece came along, a five movement plan was implemented; the symmetry of halves is still applicable (the first movement lasts 13’08,” while the next four movements last 13’51”). The first movement utilizes a rough ABA’ form, with an introduction. The introduction was influenced by Claude Debussy and Arnold Schönberg, in that it utilizes gamelan-like instrumentation and klangfarbenmelodien. The A-section is based on a descen

The second movement is inspired by the scherzo movements of Beethoven’s string quartets. It uses syncopation, and lilting waltz or ballet components. The third movement relies heavily on sustained seconds, tremolos, and passacaglia basslines. It is tacet winds and percussion, to give a drastic change in timbre. The fourth movement is a scherzo, and inspired by Dmitri Shostakovich’s *Allegro non troppo*, from his *Symphony No. 8*. The final movement uses a somber ostinato which draws from the Haydenesque theme of the first movement. Many of the melodies are meant to sound highly improvisatory and virtuosic. This movement was also inspired by Modest Mussorgsky’s *Bydlo* movement from his *Pictures at an Exhibition*.

## INSTRUMENTATION

Piccolo  
Flute I/II  
Oboe I/II  
English Horn  
Clarinet in E-flat  
Clarinet in B-flat I/II  
Bass Clarinet (treble clef)  
Bassoon I/II  
Contrabassoon  
Soprano Saxophone I/II (Movement V ONLY)  
Alto Saxophone I/II (Movement V ONLY)

Horn in F I/II  
Trumpet in B-flat I/II  
Trombone I/II/III  
Tuba

Violin I/II (I/II/III/IV Movement III ONLY)  
Viola (I/II Movement III ONLY)  
Cello (I/II Movement III ONLY)  
Double Bass (I/II Movement III ONLY)

### Percussion:

Crotales  
Glockenspiel  
Marimba (5 octave)  
Vibraphone  
Xylophone

Chimes  
Timpani (4)

Snare Drum  
Bass Drum (2)- doubled with Surdos (2)(Movement I ONLY, if available)  
Tom-Toms  
Crash Cymbals  
Finger Cymbals  
Ride Cymbal  
Sizzle Cymbal  
Suspended Cymbals (2)  
Hi-hat

Percussion continued:

Anvil  
Brake Drums (2)  
Triangle

Gong  
Tam-tam

Castanets  
Claves  
Cow Bell  
Slapstick  
Tambourine  
Woodblock

Taiko Drums (2)(Movement I ONLY, if available)

# SYMPHONY NO. 1

## I. LA BARBAQUE (transposed score)

*♩ = 60, sombre*

**5**

Piccolo *mf* *f* *mp*

Flute 1 *mf* *f* *mp*

Flute 2 *mp* *p* *f* *mp*

Oboe 1 *mf* *mp*

Oboe 2

English Horn *mf* *mp*

Clarinet in E<sub>♭</sub> *mp* *p* *mf* *f*

Clarinet in B<sub>♭</sub> 1 *mp* *p* *mf* *f* *mp*

Clarinet in B<sub>♭</sub> 2 *mf* *f* *mp*

Bass Clarinet

Bassoon 1 *f* *p*

Bassoon 2 *f* *p*

Contrabassoon *f* *pp*

Horn in F 1

Horn in F 2

Trumpet in B<sub>♭</sub> 1

Trumpet in B<sub>♭</sub> 2

Trombone 1 *mf* *p* *mf* *p* *pp*

Trombone 2 *mf* *p* *mf* *p* *pp*

Trombone 3 *mf* *p* *mf* *p* *pp*

Tuba *mf* *f*

Crotales *mf* *p*

Taiko Drums

Glockenspiel *mf* *p*

Vibraphone *mf* *p*

Tom-toms

Percussion *mf* *p* *choke* *mp* *L.V.* *Finger Cym. L.V.* *L.V.*

Violin I *mp* *p* *f*

Violin II *mp* *p* *f*

Viola *mf* *f*

Cello *f*

Double Bass *mp* *p* *f*

2

24 25 34

Picc. *mp* *cresc.*

Fl. 1 *mp* *cresc.*

Fl. 2 *mp* *cresc.*

Ob. 1 *mp* *cresc.*

Ob. 2 *mp* *cresc.*

E. Hn. *p* *mp* *cresc.*

E♭ Cl. *p* *mp* *cresc.*

B♭ Cl. 1 *p* *mp* *cresc.*

B♭ Cl. 2 *p* *mp* *cresc.*

B. Cl. *p* *mp* *cresc.*

Bsn. 1 *p* *mp* *cresc.*

Bsn. 2 *p* *mp* *cresc.*

C. Bn. *p* *mp* *cresc.*

Hn. 1 *mp* *cresc.*

Hn. 2 *mp* *cresc.*

B♭ Tpt. 1 *mp* *cresc.*

B♭ Tpt. 2 *mp* *cresc.*

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

Tbn. 2 *mp* *cresc.*

Tbn. 3 *mp* *cresc.*

Tuba *mp* *cresc.*

T-Tom. *mp* *cresc.*

Perc. *pp* *mf* *SD mp*

Vln. I *p* *mp* *cresc.*

Vln. II *mp* *cresc.*

Vla. *mp* *cresc.*

Vc. *p* *mp* *cresc.*

D.B. *p* *mp* *cresc.*

*sus cym, soft mallets* *L.V.* *SD mp* *2 BDs (hard mallets)*

*ff*





56
63

**Woodwinds:**

- Picc.** (Piccolo): Measures 54-63, dynamics *f* to *ff*.
- Fl. 1** (Flute 1): Measures 54-63, dynamics *f* to *ff*.
- Ob. 1** (Oboe 1): Measures 54-63, dynamics *mp* to *mf*.
- Ob. 2** (Oboe 2): Measures 54-63, dynamics *mp* to *mf*.
- E. Hn.** (English Horn): Measures 54-63, dynamics *mp* to *p*.
- Es. Cl.** (E-flat Clarinet): Measures 54-63, dynamics *mf* to *p*.
- B♭ Cl. 1** (B-flat Clarinet 1): Measures 54-63, dynamics *mf* to *f*.
- B♭ Cl. 2** (B-flat Clarinet 2): Measures 54-63, dynamics *mf* to *f*.
- B. Cl.** (Bass Clarinet): Measures 54-63, dynamics *mf* to *f*.

**Brass:**

- Bsn. 1** (Bassoon 1): Measures 54-63, dynamics *mf* to *f*.
- Bsn. 2** (Bassoon 2): Measures 54-63, dynamics *mf* to *f*.
- C. Bn.** (Contrabassoon): Measures 54-63, dynamics *mf* to *f*.
- Hr. 1** (Horn 1): Measures 54-63, dynamics *mf* to *mp*.
- Hr. 2** (Horn 2): Measures 54-63, dynamics *mf* to *mp*.
- B♭ Tpt. 1** (B-flat Trumpet 1): Measures 54-63, dynamics *mf* to *mp*.
- B♭ Tpt. 2** (B-flat Trumpet 2): Measures 54-63, dynamics *mf* to *mp*.
- Tbn. 1** (Tenor Trombone 1): Measures 54-63, dynamics *mp* to *p*.
- Tbn. 2** (Tenor Trombone 2): Measures 54-63, dynamics *mp* to *p*.
- Tbn. 3** (Tenor Trombone 3): Measures 54-63, dynamics *mp* to *p*.
- Tuba**: Measures 54-63, dynamics *mp* to *p*.

**Strings:**

- Crt.** (Cello): Measures 54-63, dynamics *mf* to *f*.
- Glk.** (Glockenspiel): Measures 54-63, dynamics *mf* to *f*.
- Vib.** (Vibraphone): Measures 54-63, dynamics *mf* to *f*.
- Perc.** (Percussion): Measures 54-63, includes L.V. (Low Voice), SD (Snare Drum), crash cym (hit plate against other edge), L.V. (Low Voice), sus cym, soft mallets, L.V. (Low Voice).
- Vln. I** (Violin I): Measures 54-63, dynamics *mp* to *f*.
- Vln. II** (Violin II): Measures 54-63, dynamics *mp* to *f*.
- Vla.** (Viola): Measures 54-63, dynamics *mp* to *f*.
- Vc.** (Violoncello): Measures 54-63, dynamics *mp* to *f*.

**Dynamics and Performance Markings:**

- mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), *p* (piano), *pp* (pianissimo).
- Accents (>), slurs, and dynamic markings are used throughout the score.

64

Picc. *f*

Fl. 1 *mf* *f* *p*

Fl. 2 *mf* *f* *p*

Ob. 1 *f* *p*

Ob. 2 *f* *p*

E. Hn. *f*

E♭ Cl. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B. Cl. *f*

Bsn. 1 *f* *p*

Bsn. 2 *f* *p*

Hn. 1 *f*

Hn. 2 *f* *mf* *f* *mp*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

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

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

Tbn. 3 *f* *p* *mf* *f* *mp*

Crt. *f* *mf* *f* *mp*

Glk. *f* *mf* *f* *mp*

Vib. *f* *mf* *f* *mp*

T-Tom. *f* *mf* *f* *mp*

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

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

D.B. *f* *mp*

S.D. *ff* BD (soft mallets)

Sus cym, snare sticks L.V. *mf*

Finger Cym. L.V. *mf* *choke*

74 78 83  $\text{♩} = 124$

Fl. 1 *mf* *p*

Fl. 2 *mf* *p*

Ob. 1 *mf* *p*

Ob. 2 *mf* *p*

B. Cl. *mp* *f*

Bsn. 1 *mf* *p*

Bsn. 2 *mf* *p*

Hr. 1 *f* *mf* *p*

Hr. 2 *f* *mf* *p*

Bs. Tpt. 1 *mf* *p*

Bs. Tpt. 2 *mf* *p*

Tbn. 1 *mf* *p*

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

Tbn. 3 *mf* *p*

Tuba *mf* *p*

Crt. *p* *mf* *mp* *p*

Taiko

Glk. *p* *mf* *mf*

Vib. *mp* *f* *pp* *p* *mf*

T-Tom. *SD (snare off)*

Perc. *f* *mp* *p* *mp* *mf* *1 BD (hard mallets)* *mf 2 BDs (hard mallets)*

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

D.B. *f*

Cr.   
 Taiko   
 Gik.   
 Vib.   
 T-Tom.   
 Perc.

Musical score for percussion instruments. The score is written for six parts: Cr., Taiko, Gik., Vib., T-Tom., and Perc. The notation includes various rhythmic values, accents, and dynamic markings such as *f*, *mf*, *mp*, and *p*. The Cr. part is a single note. The Taiko, Gik., and Vib. parts feature complex rhythmic patterns with triplets and accents. The T-Tom. and Perc. parts feature complex rhythmic patterns with triplets and accents.

9

112 rit. 115  $\text{♩} = 140$

Fl. 1 *mf* *ff* *mp*

Fl. 2 *mf* *ff* *mp*

Es. Cl. *mf* *ff* *mp* *mf* *mp*

B♭ Cl. 1 *mf* *ff* *mp* *mf* *mp*

B♭ Cl. 2 *mf* *ff* *mp* *mf* *mp*

Bsn. 1 *mf* *ff* *mp*

Bsn. 2 *mf* *ff* *mp*

C. Bn. *ff* *f*

Hr. 1 *mp* *ff* *mp* *mp* *mf* *mp*

Hr. 2 *mp* *ff* *mp* *mp* *mf* *mp*

Tbn. 1 *mp* *ff* *mp*

Tbn. 2 *mp* *ff* *mp* *mf* *mp* *mf* *mp*

Tbn. 3 *mp* *ff* *mp* *f* *mf* *mp* *mf* *mp*

Tuba *mp* *ff* *mp* *f* *mf* *mp* *mf* *mp*

Taiko *ff*

Glk. *ff* *mp*

Vib. *ff* *mp*

T-Tom. *ff* *crash cym*

Perc. *ff* *crash cym* *sus cym, soft mallets* *mp*

Vln. I *mf* *ff* *mp* *mf* *mp* *pizz.* *mp*

Vln. II *mf* *ff* *mp* *mf* *mp* *pizz.* *mp*

Vla. *mf* *ff* *mp* *mf* *mp* *pizz.* *arco* *mp* *mf*

Vc. *mp* *ff* *ff* *f* *mf* *mp* *mf* *mp*

D.B. *mp* *ff* *ff* *f* *mf* *mp* *mp* *mf*

[illegible]

Picc. *f* *mf* *mp* *f*  
 Fl. 1 *f* *mf* *mp* *f*  
 Fl. 2 *f* *mf* *mp* *f*  
 Ob. 1 *f* *mf* *mp* *f*  
 Ob. 2 *f* *mf* *mp* *f*  
 E. Hn. *f*  
 E♭ Cl. *mf*  
 B♭ Cl. 1 *mf*  
 B♭ Cl. 2 *mf*  
 B. Cl. *mf*  
 Bsn. 1 *f*  
 Bsn. 2 *f*  
 C. Bn. *f*  
 Hn. 1 *f*  
 Hn. 2 *f*  
 B♭ Tpt. 1 *f*  
 B♭ Tpt. 2 *f*  
 Tbn. 1 *f*  
 Tbn. 2 *f*  
 Tbn. 3 *f*  
 Tuba *f*  
 Crt. *f*  
 Glk. *f*  
 Vib. *f*  
 T-Tom. *f*  
 Perc. *finger cym/triangle* *mf* *crash cym* *arco* *f* *SD (snare on)*  
 Vln. I *f* *ff*  
 Vln. II *f* *ff*  
 Vla. *f* *ff*  
 Vc. *f* *ff*  
 D.B. *f* *ff*



134

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *ff*

Ob. 2 *ff*

E. Hn. *ff*

E♭ Cl. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

B. Cl. *ff*

Bsn. 1 *f*

Bsn. 2 *f*

C. Bn. *f*

138

Hn. 1 *f*

Hn. 2 *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Tuba *f*

Crt. *f*

Glk. *f*

Vib. *f*

134

T-Tom. *fp* *f*

Perc. *fp* *f*

134

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *f*

D.B. *f*

*cresc.*

*ff*

*mf*

*f*

*mp*

*SD (snare on)*

*R.S.*

14

150 151 159

Picc. *f* *mp*

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

B♭ Tpt. 1 straight mute *mp* *mf*

Tbn. 2 *mf* straight mute *f*

Tbn. 3 *mf* *f*

Tuba *f*

Perc. L.V. *f*

Vln. I *mp* *mf* solo *p*

Vln. II *p* *mp*

Vla. *pizz.* *mp* *mf*

Vc. *pizz.* *pp* *mp* *mf*

160

Picc. *mf* *f*

Fl. 1 *mp* *ff*

Fl. 2 *mp* *ff*

Ob. 1 *mp*

Ob. 2 *mp*

E. Hn. *mf* *f* *mp*

E♭ Cl. *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

B. Cl. *mf* *f*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

C. Bn. *mf* *f*

Hn. 1 *mf* *mp*

Hn. 2 *mf* *mp*

B♭ Tpt. 1 *mf* *f*

B♭ Tpt. 2 *mf* *f*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tuba *mf* *f*

Vib. *mf*

Perc. *Triangle* *mf*

Vln. I *mf* *f* *mp* *tutti pizz.*

Vln. II *mp* *mf* *f* *ff* *mp* *tutti pizz.*

Vla. *mf* *f* *mf* *pizz.*

Vc. *mf* *f* *mf* *pizz.*

D.B. *mf*

Senza sord.

tutti pizz.

172 174 181

Picc. *mf* *mp* *mf*

Fl. 1 *mf* *mp* *mf*

Fl. 2 *mp* *mf*

Ob. 1 *mf*

Ob. 2 *mf*

E. Hn. *mf*

E♭ Cl. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B. Cl. *mf*

Hr. 1 *mf* *mp* *p*

Hr. 2 *mf* *mp*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mp*

Tbn. 2 *p*

Tbn. 3 *p*

Tuba *mf*

Crt. *mp*

Glk. *mp*

Vib. *mp*

Perc. *p* *mf* *p* *f* *mp* *mp*

Vln. I *mf* *f* *mf*

Vln. II *mf* *f* *mf*

Vla. *f* *f* *mf*

Vc. *f* *f* *mf*

D.B. *f* *mf*

*sus cym. soft mallets* *choke* *Triangle* *choke* *crash cym* *choke*

*arco* *arco* *arco* *solo*

189

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

E. Cl.

B. Cl. 1

B. Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

B. Tpt. 1

B. Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Crt.

Glk.

Vib.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*sus cym, soft mallets*

*crash + sus cymbals (w/soft mallets-muted)*

*choke*

*choke*

*tutti*

197

Picc. *ff*

Fl. 1 *ff* *mf* solo *mp*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

E. Hn. *ff*

E♭ Cl. *ff* *mf*

B♭ Cl. 1 *mf* *mp* *mf*

B♭ Cl. 2 *mf* *mp*

B. Cl. *mf*

Bsn. 1 *ff*

Bsn. 2 *ff*

C. Bn. *ff*

Hr. 1 *ff* *mf* *mf*

Hr. 2 *ff* *mf* *mp* *p*

B♭ Tpt. 1 *ff* *mf* *mp* *p*

B♭ Tpt. 2 *ff* *mf* *mp*

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

Tbn. 2 *ff*

Tbn. 3 *ff* *mf*

Tuba *ff* *mf* *mp* *p*

Crt. *ff* *mf* *mf* *mp*

Glk. *ff* *mf*

Vib. *ff* *mf* *mp*

T-Tom. *mp* *p*

Perc. *choke* *mp* *p*

Vln. I *f* *ff* *f* *mf*

Vln. II *f* *ff* *f* *mf*

Vla. *ff* *f* *mp* solo *mp* *mf* *p*

Vc. *ff* *f* *mf* *f* *mp*

D.B. *ff* *f*

208



219

Picc. *mf* *cresc.* *f* *f* *mf*

Fl. 1 *mf* *cresc.* *f* *f* *mf*

Fl. 2 *mf* *cresc.* *f* *f* *mf*

Ob. 1 *mf* *cresc.* *f* *f* *mf*

Ob. 2 *mf* *cresc.* *f* *f* *mf*

E. Hn. *mf* *cresc.* *f* *f* *mf*

E♭ Cl. *mf* *cresc.* *f* *f* *mf*

B♭ Cl. 1 *mf* *cresc.* *f* *f* *mf*

B♭ Cl. 2 *mf* *cresc.* *f* *f* *mf*

B. Cl. *mp* *p* *mp* *mf* *cresc.* *f* *mf*

Bsn. 1 *mp* *p* *mf* *f* *mf*

Bsn. 2 *mp* *p* *mf* *f* *mf*

C. Bn. *mp* *p* *mf* *f* *mf*

Hr. 1 *mp* *p* *mf* *cresc.* *f* *f* *mf*

Hr. 2 *mp* *p* *mf* *cresc.* *f* *f* *mf*

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

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

Tbn. 1 *mp* *mf* *cresc.* *f* *f* *mf*

Tbn. 2 *mp* *mf* *cresc.* *f* *f* *mf*

Tbn. 3 *mp* *mf* *cresc.* *f* *f* *mf*

Tuba *mp* *mf* *cresc.* *f* *f* *mf*

Crt. *mf* *cresc.* *f* *f* *mf*

Glk. *mf* *cresc.* *f* *f* *mf*

Vib. *mf* *cresc.* *f* *f* *mf*

T-Tom. *mp* *cresc.* *f* *f* *mf*

Perc. *mp* *cresc.* *f* *f* *mf*

Vln. I *loco* *mp* *f* *fp* *mf* *cresc.* *f* *f* *mf* *arco* *pizz.* *f* *f* *mf* *decrec.*

Vln. II *loco* *mp* *f* *fp* *mf* *cresc.* *f* *f* *mf* *arco* *pizz.* *f* *f* *mf* *decrec.*

Vla. *mp* *p* *mf* *cresc.* *f* *f* *mf* *arco* *pizz.* *f* *f* *mf* *decrec.*

Vc. *mp* *p* *mf* *cresc.* *f* *f* *mf* *arco* *pizz.* *f* *f* *mf* *decrec.*

D.B. *mp* *p* *mf* *cresc.* *f* *f* *mf* *arco* *pizz.* *f* *f* *mf* *decrec.*

21

225  $\text{♩} = 60$  232

Picc.  $f$   $mf$

Fl. 1  $f$   $mf$

Fl. 2  $f$   $mf$

Ob. 1  $f$   $mf$   $mp$   $mf$   $p$

Ob. 2  $f$   $mf$   $mp$   $mf$   $p$   $p$   $p$

E. Hn.  $f$   $mf$   $mp$   $mf$   $p$

E♭ Cl.  $f$   $mf$   $mp$   $mf$   $p$   $mp$   $p$   $pp$

B♭ Cl. 1  $f$   $mf$   $p$   $pp$

B♭ Cl. 2  $f$   $mf$   $mp$   $p$   $p$   $pp$

B. Cl.  $f$   $mf$   $p$

Bsn. 1  $f$   $mf$

Bsn. 2  $f$   $mf$

C. Bn.  $f$   $mf$   $p$

Hn. 1  $f$   $mf$   $mp$   $mf$   $p$

Hn. 2  $f$   $mf$   $mp$   $mf$   $p$

B♭ Tpt. 1  $f$   $mf$   $mp$   $mf$   $p$

B♭ Tpt. 2  $f$   $mf$   $mp$   $mf$   $p$

Tbn. 1  $f$   $mf$

Tbn. 2  $f$   $mf$

Tbn. 3  $f$   $mf$

Tuba  $f$   $mf$

Crt.  $f$   $mf$

Glk.  $f$   $mf$

Vib.  $f$   $mf$

Perc.  $p < f$   $mp$   $mf$   $mf$

Vln. I  $f$   $mf$   $mp$

Vln. II  $f$   $mf$   $mp$

Vla.  $f$   $mf$   $mp$

Vc.  $f$   $mf$

D.B.  $f$   $mf$

223

sua cym, soft mallets L.V. Triangle Finger Cym. L.V.

tutti Div. Div.

4 players  $mp$   $f > p$



250 258

Picc. *f* *cresc.*

Fl. 1 *f* *cresc.*

Fl. 2 *f* *cresc.*

Ob. 1 *f* *cresc.*

Ob. 2 *f* *cresc.*

E. Hn. *mf* *cresc.*

E♭ Cl. *mf* *cresc.*

B♭ Cl. 1 *mf* *cresc.*

B♭ Cl. 2 *mf* *cresc.*

B. Cl. *mf* *cresc.*

Bsn. 1 *mf* *cresc.*

Bsn. 2 *mf* *cresc.*

C. Bn. *mf* *cresc.*

Hn. 1 *f* *cresc.*

Hn. 2 *f* *cresc.*

B♭ Tpt. 1 *mf* *cresc.*

B♭ Tpt. 2 *mf* *cresc.*

Tbn. 1 *mf* *cresc.*

Tbn. 2 *mf* *cresc.*

Tbn. 3 *mf* *cresc.*

Tuba *mf* *cresc.*

Crt. *f* *cresc.*

Glk. *f* *cresc.*

Vib. *f* *cresc.*

T-Tom. *f* *cresc.*

Perc. *mf* *cresc.*

Vln. I *f* *cresc.*

Vln. II *f* *cresc.*

Vla. *mf* *cresc.*

Vc. *mf* *cresc.*

D.B. *mf* *cresc.*

any. con'd. w/snare (snare on)

gong, then tam-tam L.V.

gong, tam-tam, 2 B.Ds

Div.

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The page is numbered 261 at the top left and 265 at the top right. The music is in 4/4 time, as indicated by the time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'rit.', 'cresc.', and 'ff'. The instruments listed on the left include Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, E. Hn., B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn. 1, Bsn. 2, C. Bn., Hn. 1, Hn. 2, B♭ Tpt. 1, B♭ Tpt. 2, Tbn. 1, Tbn. 2, Tbn. 3, Tuba, Crt., Glk., Vib., T-Tom., Perc., Vln. I, Vln. II, Vla., Vc., and D.B. The score is written in a standard musical notation with a key signature of one sharp (F#) and a time signature of 4/4. The page is filled with musical staves, each corresponding to a different instrument or section of the orchestra. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is numbered 261 at the top left and 265 at the top right. The music is in 4/4 time, as indicated by the time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'rit.', 'cresc.', and 'ff'.



## II. WINE AND MILK

Laughable  $\text{♩} = 146$

7

Piccolo *mf cresc.* *f* *mp*

Flute 1 *mf cresc.* *f* *mp*

Flute 2 *mf cresc.* *f*

Oboe 1 *mf cresc.* *f* *mf*

Oboe 2 *mf cresc.* *f* *mf*

English Horn *mf cresc.* *f* *mp*

Clarinet in E $\flat$  *mf cresc.* *f* *mp*

Clarinet in B $\flat$  1 *mf cresc.* *f* *mp*

Clarinet in B $\flat$  2 *mf cresc.* *f* *mp*

Bass Clarinet *mf cresc.* *f*

Bassoon 1 *mf cresc.* *f* *mf*

Bassoon 2 *mf cresc.* *f* *mf*

Contrabassoon *mf cresc.* *f*

Horn in F 1 *mf* *mp*

Horn in F 2 *mf* *mp*

Trumpet in B $\flat$  1 *mf* *mp*

Trumpet in B $\flat$  2 *mf* *mp*

Trombone 1 *mf* *mp*

Trombone 2 *mf* *mp*

Trombone 3 *mf* *mp*

Tuba *mf* *mp*

Crotales *mp*

Glockenspiel *mp*

Vibraphone *mp*

Percussion *crash, rattle (snare sticks), sus (hard plastic mallets) cymbals, muted triangle, hi-hat, tambourine (snare stick), brake drum (brass mallet) choke* *SD (snare on, hit w/ tip of stick near as possible to rim of drum)* *RS* *sus cym (soft yarn mallets)* *L.V.*

Violin I *mf cresc.* *f* *mf* *mp* *f*

Violin II *mf cresc.* *f* *mf* *mp* *f*

Viola *mf cresc.* *f* *mf* *mp* *f*

Cello *mf cresc.* *f* *mf* *mp* *f*

Double Bass *mf cresc.* *f* *mf* *mp* *f*





29

34 40

Picc. *mf*

Fl. 1 *mp* *p* *mf* *f* *p* *mf*

Fl. 2 *mp* *p* *mf* *f* *p* *mf*

Ob. 1 *mp* *p* *mf*

Ob. 2 *mp* *p* *mp*

E. Hn. *mp* *p* *mp*

Es Cl. *mf*

B♭ Cl. 1 *mf* *mf* *f*

B♭ Cl. 2 *mf* *mf* *f*

B. Cl. *mp* *p* *mf* *f*

Bsn. 1 *mp* *p* *mf* *mf* *mp* *p*

Bsn. 2 *mp* *p* *mf* *mf* *mp* *p*

Hn. 1 *mp* *p* *mf* *mf* *mp* *p* *Senza sord.*

Hn. 2 *mp* *p* *mf* *mf* *mp* *p* *Senza sord.*

B♭ Tpt. 1 *mp* *p* *mf* *mf* *mp* *p* *Senza sord.*

B♭ Tpt. 2 *mp* *p* *mf* *mf* *mp* *p* *Senza sord.*

Tbn. 3 *mp* *p* *mf* *mf* *mp* *p* *Senza sord.*

Tuba *mp* *p* *mf* *mf* *mp* *p* *Senza sord.*

Perc. *mp* *p* *f* *mf* *mf* *SD (snare on)* *mf* *p* *triangle*

Vln. I *mf* *mf* *p* *mf* *pizz.* *mp* *f* *p* *mf*

Vln. II *mf* *mf* *p* *mf* *pizz.* *mp* *f* *p* *mf*

Vla. *mf* *mf* *p* *mf* *pizz.* *mp* *f* *p* *mf*

Vc. *mf* *mf* *p* *mf* *pizz.* *mp* *f* *p* *mf*

D.B. *mf* *mf*

*slapstick* *sus cym (cym, tri beater)* *L.V.* *cow bell/woodblock (snare sticks both)*

[illegible]

32



This image shows a page of a musical score, likely for a symphony orchestra. The page is numbered 105 at the top center. The score is written for various instruments, including Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn, E-flat Clarinet, B-flat Clarinet, Bassoon 1, C. Bassoon, Horn 1, Horn 2, B-flat Trumpet 1, B-flat Trumpet 2, Tuba, Cymbal, Glockenspiel, Vibraphone, Percussion, Violin 1, Violin 2, Viola, and Cello. The score includes dynamic markings such as *mp*, *mf*, *f*, and *ff*, as well as crescendo and decrescendo hairpins. The music is in 4/4 time and the key signature has two sharps (F# and C#). The page is divided into two systems, with measures 98-104 on the first system and measures 105-111 on the second system.

123





### III. TAUTOLOGY

*TACET WINDS AND PERCUSSION*

♩ = 78

[illegible]

Score for Violins I, II, III, IV, Violas I, II, and Cellos/Double Basses I, II.

The score is written for a string ensemble. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score is divided into three measures.

**Violins I (Vln. I):** Starts with a half note G4, followed by a half note A4, then a half note B4. Dynamics: *mp* (first measure), *mf* (second measure), *p* (third measure).

**Violins II (Vln. II):** Starts with a half note G4, followed by a half note A4, then a half note B4. Dynamics: *mp* (first measure), *mf* (second measure), *p* (third measure).

**Violins III (Vln. III):** Starts with a half note G4, followed by a half note A4, then a half note B4. Dynamics: *mp* (first measure), *mf* (second measure), *p* (third measure).

**Violins IV (Vln. IV):** Starts with a half note G4, followed by a half note A4, then a half note B4. Dynamics: *mp* (first measure), *mf* (second measure), *p* (third measure).

**Violas I (Vla. I):** Starts with a half note G3, followed by a half note A3, then a half note B3. Dynamics: *mp* (first measure), *mf* (second measure), *p* (third measure). Includes a *pizz.* (pizzicato) marking in the third measure.

**Violas II (Vla. II):** Starts with a half note G3, followed by a half note A3, then a half note B3. Dynamics: *mp* (first measure), *mf* (second measure), *p* (third measure). Includes a *pizz.* (pizzicato) marking in the third measure.

**Cellos/Double Basses I (Vc. I):** Remains silent throughout the three measures.

**Cellos/Double Basses II (Vc. II):** Remains silent throughout the three measures.

**Double Basses I (D.B. I):** Remains silent throughout the three measures.

**Double Basses II (D.B. II):** Remains silent throughout the three measures.

10

39

13

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

17

arco

*fp*

*pppp*

*f*

*p*

*pp*

*pp*

*f*

*mf*

*p*

*pp*

*mp*

*f*

*f*

*mf*

*f*

*mf*

*f*

*mf*

40

41

Violins I and II: Melodic lines with slurs and ties, dynamics *mp*, *mf*, *p*.

Violins III and IV: Rhythmic accompaniment with slurs, dynamics *p*, *pizz.*.

Violas I and II: Harmonic support with slurs, dynamics *mp*, *mf*, *p*, *pizz.*.

Violoncellos I and II: Bass lines with slurs, dynamics *mf*, *f*, *p*, *pizz.*.

Double Basses I and II: Bass lines with slurs, dynamics *mf*, *f*, *p*.

Measure numbers 42, 43, 44, 45, 46 are indicated at the bottom of the score.

28 pizz. arco 34 Div. =68

Vln. I *mf* *f* *mf* *f* *ff* *fff*

Vln. II *mf* *f* *mf* *f* *ff* *fff*

Vln. III arco *mf* *f* *ff* *fff*

Vln. IV arco *mf* *f* *ff* *fff*

Vla. I pizz. arco *mf* *f* *mp* *f* *ff* *fff*

Vla. II pizz. arco *mf* *f* *mp* *f* *ff* *fff*

Vc. I arco *mf* *f* *mp* *f* *ff* *fff*

Vc. II arco *mf* *f* *mp* *f* *ff* *fff*

D.B. I *fff*

D.B. II *fff*

[illegible]



45

45

Vln. I *f*

Vln. II *f*

Vln. III *f* *ff* *mf* *mp*

Vln. IV *f* *ff* *mf* *mp*

Vla. I *f* *ff*

Vla. II *f* *ff*

Vc. I *f* *ff* *fff*

Vc. II *f* *ff* *fff*

D.B. I *f* *ff* *fff*

D.B. II *f* *ff* *fff*

48

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

*mp* *p* *mf* *p* *mf*

*mp* *p* *mf* *p* *mf*

*mf* *p* *mp* *mf*

*mf* *p* *mp* *mf*

*mp* *mf* *mp* *mf*

*mp* *mf* *mp* *mf*

*p* *pp* *p* *pp*

*p* *pp*

Vln. I *mf* *p* *cresc.*  
 Vln. II *mf* *p* *cresc.*  
 Vln. III *mp* *cresc.*  
 Vln. IV *mp* *cresc.*  
 Vla. I *mf* *p* *p* *cresc.*  
 Vla. II *mf* *p* *p* *cresc.*  
 Vc. I *mf* *f*  
 Vc. II *mf* *f*  
 D.B. I *mf* *f* *pizz.* *p cresc.*  
 D.B. II *mf* *f* *pizz.* *p cresc.*

57

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

*mp*

*cresc.*

*Div.*

*mp* *p*

*mf* *cresc.*

*mp* *cresc.*

*f* *ff*

*arco*

*f* *ff*

*pizz.*

*mf cresc.*

*f* *ff* *mf cresc.*

50

51

68 69  $\text{♩} = 60$

Vln. I *mp* *mf* *f* *mf* *mp* *mp* *cresc.* *solo*

Vln. II *mp* *mf* *f* *mf* *mp*

Vln. III *mp* *mf* *p* *mp* *solo*

Vln. IV *mp* *mf* *p*

Vla. I *mp* *mf* *p* *mp* *solo*

Vla. II *mp* *mf* *p*

Vc. I *ff* *mp* *mf* *p*

Vc. II *ff* *mp* *mf* *p*

D.B. I *ff* *mp* *mf* *p*

D.B. II *ff* *mp* *mf* *p*



53

76

Score for measures 76-79, featuring Violins I, II, III, IV, Viola I, Viola II, Violoncello I, Violoncello II, Double Bass I, and Double Bass II.

**Violin I (Vln. I):** Treble clef, key of D major. Measures 76-79 contain melodic lines with dynamic markings *mf*, *mp*, and *f*. Measure 76 includes a *mf* dynamic and a crescendo hairpin. Measure 77 includes a *mp* dynamic and a crescendo hairpin. Measure 78 includes a *f* dynamic and a crescendo hairpin. Measure 79 includes a *f* dynamic and a crescendo hairpin.

**Violin II (Vln. II):** Treble clef, key of D major. Measures 76-79 contain rests.

**Violin III (Vln. III):** Treble clef, key of D major. Measures 76-79 contain melodic lines with dynamic markings *mp* and *f*. Measure 76 includes a *mp* dynamic and a crescendo hairpin. Measure 77 includes a *f* dynamic and a crescendo hairpin. Measure 78 includes a *f* dynamic and a crescendo hairpin. Measure 79 includes a *mp* dynamic and a crescendo hairpin.

**Violin IV (Vln. IV):** Treble clef, key of D major. Measures 76-79 contain rests.

**Viola I (Vla. I):** Alto clef, key of D major. Measures 76-79 contain melodic lines with dynamic markings *mf* and *mp*. Measure 76 includes a *pizz.* marking, a *mf* dynamic, and a crescendo hairpin. Measure 77 includes a *mp* dynamic and a crescendo hairpin. Measure 78 includes a *mp* dynamic and a crescendo hairpin. Measure 79 includes a *mp* dynamic and a crescendo hairpin.

**Viola II (Vla. II):** Alto clef, key of D major. Measures 76-79 contain rests.

**Violoncello I (Vc. I):** Bass clef, key of D major. Measures 76-79 contain rests.

**Violoncello II (Vc. II):** Bass clef, key of D major. Measures 76-79 contain rests.

**Double Bass I (D.B. I):** Bass clef, key of D major. Measures 76-79 contain rests.

**Double Bass II (D.B. II):** Bass clef, key of D major. Measures 76-79 contain rests.

[illegible]

56

57

96

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

pizz.

arco

*f*

*ff*

*p*

*mf*

*f*

*fff*

[illegible]

#### IV. THEY WOULD HAVE ME SHARE MY PREY WITH A HEIFER



61



63

64



30 41

Picc. *mf* *f*

Ob. 1

Ob. 2

Ev. Cl.

B♭ Cl. 1

B♭ Cl. 2

Hrn. 1

Hrn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tuba

Crt.

Perc. *mf* *f* *p* *f* *LV*

Vln. I

Vln. II

Vla.

Vc.

*f* *p* *f* *mp*

67

68 *acord*

Picc. *f* *mf* *f*

Fl. 1 *f* *mp* *mf* *f*

Fl. 2 *f* *mp* *mf* *f*

Ob. 1 *f* *mp* *mf* *f*

Ob. 2 *f* *mp* *mf* *f*

E. Hrn. *f* *mf* *f*

E♭ Cl. *f* *mf* *f*

B♭ Cl. 1 *f* *mp* *mf* *f*

B♭ Cl. 2 *f* *mp* *mf* *f*

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

Bsn. 1 *f* *mp* *mf* *f*

Bsn. 2 *f* *mp* *mf* *f*

C. Bsn. *f* *mp* *mf* *f*

Hrn. 1 *f* *mf* *f*

Hrn. 2 *f* *mf* *f*

B♭ Tpt. 1 *f* *mf* *f*

B♭ Tpt. 2 *f* *mf* *f*

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

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

Tbn. 3 *f* *mf* *f*

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

Crt. *f* *mf* *f*

Glk. *f* *mf* *f*

Xyl. *f* *mf* *f*

Vib. *f* *mf* *f*

Mrb. *f* *mf* *f*

Perc. *f* *mf* *f*

Vln. I *f* *mp* *mf* *p* *mp* *mf*

Vln. II *f* *mp* *mf* *p* *mp* *mf*

Vla. *f* *p* *mp* *mf*

Vc. *f* *p* *mp* *mf*

D.B. *f* *mf* *f*

*SD (maraca on)* *Gong (soft mallet)* *SD (on), BD (hard mallet)* *mar cym (maraca sticks)*



58 *rit.* 64 *rit.*

Picc. *mf* *f* *mp* *mf* *mp*

Fl. 1 *mp* *mf* *mp*

Fl. 2 *mp* *mf* *mp*

Ob. 1 *mf* *f* *mp* *mf* *mp*

Ob. 2 *mf* *f* *mp* *mf* *mp*

E. Hn. *mf* *f* *mp* *mf* *mp* *p* *mf* *f*

E♭ Cl. *mf* *f* *mp* *mf* *mp* *p* *mf* *f*

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

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

B. Cl. *mf* *f* *mp* *mf* *mp* *p* *mf* *f*

Bsn. 1 *sf* *mf* *sf* *mf* *f* *p* *mf* *f*

Bsn. 2 *sf* *mf* *sf* *mf* *f* *p* *mf* *f*

C. Bsn. *mf* *f* *mp* *mf* *mp* *p* *mf* *f*

Hn. 1 *sf* *mf* *sf* *mf* *f* *mf*

Hn. 2 *sf* *mf* *sf* *mf* *f* *mf*

B♭ Tpt. 1 *sf* *mf* *sf* *mf* *f* *mf*

B♭ Tpt. 2 *sf* *mf* *sf* *mf* *f* *mf*

Thn. 1 *sf* *mf* *sf* *mf* *f* *mf*

Thn. 2 *sf* *mf* *sf* *mf* *f* *mf*

Thn. 3 *sf* *mf* *sf* *mf* *f* *mf*

Tuba *sf* *mf* *sf* *mf* *f* *mf*

Glk. *mf* *f* *mp* *mf* *mp* *p* *mf* *f*

Xyl. *mf* *f* *mp* *mf* *mp* *p* *mf* *f*

Vib. *sf* *sf* *mf* *f* *mp* *p* *mf* *f*

Mdb. *sf* *sf* *mf* *f* *mp* *p* *mf* *f*

Perc. *choke* *SD (mutes on)* *mf* *f* *L.V. choke* *brake drum (mutes sticks)* *mp* *mf* *mp* *p* *SD (soft mallets)* *SD (mutes on)* *f* *R.S.* *L.V. choke* *mf* *mf* *mf* *f*

Vln. I *sf* *mf* *sf* *mf* *f* *mp* *mf* *mp* *p* *mf* *f*

Vln. II *sf* *mf* *sf* *mf* *f* *mp* *mf* *mp* *p* *mf* *f*

Vla. *sf* *mf* *sf* *mf* *f* *mp* *mf* *mp* *p* *mf* *f*

Vc. *sf* *mf* *sf* *mf* *f* *mp* *mf* *mp* *p* *mf* *f*

D.B. *sf* *mf* *sf* *mf* *f* *mp* *mf* *mp* *p* *mf* *f*

5

70





73

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Picc. *rit.*

Ob. 1 *mf* *legato* *mp* *mf* *legato* *mp*

Ob. 2 *mf* *legato* *mp* *mf* *legato* *mp*

E. Fla. *mf* *legato* *mp* *mf* *legato* *mp*

E♭ Cl. *mf* *legato* *mp* *mf* *legato* *mp*

B♭ Cl. 1 *mf* *legato* *mp* *mf* *legato* *mp*

B♭ Cl. 2 *mf* *legato* *mp* *mf* *legato* *mp*

S. Sax. 1 *mf* *legato* *mp* *mf* *legato* *mp*

S. Sax. 2 *mf* *legato* *mp* *mf* *legato* *mp*

A. Sax. 1 *mf* *legato* *mp* *mf* *legato* *mp*

A. Sax. 2 *mf* *legato* *mp* *mf* *legato* *mp*

Bbn. 1 *mf* *legato* *mp* *mf* *legato* *mp*

Hrn. 1 *mp* *legato* *mf* *legato* *mp*

Hrn. 2 *mp* *legato* *mf* *legato* *mp*

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

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

Tbn. 1 *mp* *legato* *mf* *legato* *mp*

Tbn. 2 *mp* *legato* *mf* *legato* *mp*

Tbn. 3 *mp* *legato* *mf* *legato* *mp*

Tuba *mf* *legato* *mp* *mf* *legato* *mp*

Temp. *p*

Ctr. *mp* *legato* *mp* *mf* *legato* *mp*

Glb. *mf* *legato* *mp* *mf* *legato* *mp*

Vib. *mp* *legato* *mp* *mf* *legato* *mp*

Chm. *mf* *legato* *mp* *mf* *legato* *mp*

T. Tom. *mf* *legato* *mp* *mf* *legato* *mp*

Perc. *mf* *legato* *mp* *mf* *legato* *mp*

Vln. I *mf* *legato* *mp* *mf* *legato* *mp*

Vln. II *mf* *legato* *mp* *mf* *legato* *mp*

Vla. *mf* *legato* *mp* *mf* *legato* *mp*

Vc. *mf* *legato* *mp* *mf* *legato* *mp*

D.B. *mf* *legato* *mp* *mf* *legato* *mp*

63

73 *slight accel.*

Picc. *f* *ff*

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

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

Ob. 1 *f* *ff* *mp* *legato* *mf*

Ob. 2 *f* *ff* *mp* *legato* *mf*

E. Hn. *f* *ff* *mp* *legato* *mf*

E♭ Cl. *f* *ff* *mp* *legato* *mf*

B♭ Cl. 1 *f* *ff* *mp* *legato* *mf*

B♭ Cl. 2 *f* *ff* *mp* *legato* *mf*

B. Cl. *f* *ff* *mp* *legato* *mf*

C. Bsn. *f* *ff* *mp* *legato* *mf*

Hn. 1 *f* *ff* *mp* *legato* *mf*

Hn. 2 *f* *ff* *mp* *legato* *mf*

B♭ Tpt. 1 *f* *ff* *mp* *legato* *mf*

Tbn. 3 *f* *ff* *mp* *legato* *mf*

Tuba *f* *ff* *mp* *legato* *mf*

Timp. *f* *ff* *mp* *legato* *mf*

Crt. *f* *ff* *mp* *legato* *mf*

Glk. *f* *ff* *mp* *legato* *mf*

Vib. *f* *ff* *mp* *legato* *mf*

Chm. *f* *ff* *mp* *legato* *mf*

Perc. *f* *ff* *mp* *legato* *mf*

Vln. I *f* *ff* *mp* *legato* *mf*

Vln. II *f* *ff* *mp* *legato* *mf*

Vla. *f* *ff* *mp* *legato* *mf*

Vc. *f* *ff* *mp* *legato* *mf*

D.B. *f* *ff* *mp* *legato* *mf*

*tr. hat* *brake drum (marse sticks)* *choke* *choke* *marse (marse on)* *anti* *lick drum* *tr. cym (marse sticks)* *choke* *choke* *Triangle*

*spink cym, cittle cym* *L.V.* *L.V.* *Long Tun-Tun (wood beater)* *solo* *4 players* *4 players* *4 players* *Div.* *Div.* *Div.*

83

*slight rit.*

Picc. *mf* *p* *mf* *f*

Fl. 1 *mf* *pp* *mf* *p* *mf* *f*

Fl. 2 *mf* *pp* *mf* *p* *mf* *f*

Ob. 1 *f* *mp* *f*

Ob. 2 *f* *mp* *f*

E. Hn. *f* *mp* *f*

E♭-Cl. *mf* *p* *mp* *f*

B♭-Cl. 1 *mf* *p* *mp* *f*

B. Cl. *mf* *p* *mp* *f*

S. Sax. 1 *mp* *mf* *p* *mp* *mf* *p*

S. Sax. 2 *p* *mp* *mf* *mp* *p*

A. Sax. 1 *p* *mp* *mf* *mp* *p*

A. Sax. 2 *p* *mp* *mf* *mp* *p*

Bsn. 1 *p* *mp* *mf* *mp* *p*

Bsn. 2 *p* *mp* *mf* *mp* *p*

C. Bsn. *f*

Hrn. 1 *mf* *p* *mf* *f*

Hrn. 2 *mf* *p* *mf* *f*

B♭ Tpt. 1 *mf* *p* *f* *f*

B♭ Tpt. 2 *mf* *p* *f* *f*

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

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

Tbn. 3 *mf* *p* *f* *f*

Tuba *mp* *mf* *p* *mf* *f*

Timp. *mp* *mf* *p* *mf* *f*

Glk. *mp* *mf* *p* *mf* *f*

Vib. *mp* *mf* *p* *mf* *f*

Chm. *p* *mp* *mf* *p* *mf* *f*

T-Tom. *mp* *mf* *p* *mf* *f*

Perc. *mp* *p* *mf* *mf* *f* *mf* *f*

Vln. I *mp* *p* *mf* *mp* *f* *mp* *f*

Vln. II *mp* *p* *mf* *mp* *f* *mp* *f*

Vla. *mp* *p* *mf* *mp* *f* *mp* *f*

Vc. *mp* *mf* *p* *mf* *f* *mp* *f*

D.B. *mp* *mf* *p* *mf* *f* *mp* *f*

*Brake drum (bass mallet) / snare (more on) / choke / sputnik cymbal (soft yarn mallet) / tambourine / choke / crash cym.*



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William Earl Novak, a native of Tucson, Arizona, received his bachelor's degree at the University of Arizona in 2010. He received his degree in music theory, history and criticism, with a minor in German studies. Novak is also certified to teach secondary education, having served on various band staffs, including the University of Arizona marching and pep bands, and he has teaching experience with several local Tucson high school bands and orchestras. In the fall of 2013, Novak began studies at Louisiana State University in Baton Rouge. While at the University, he served as a teaching assistant with the University's wind ensembles and marching and pep bands. Novak is a private student of Professor Dinos Constantinides, having also studied composition privately with Professor Jay C. Rees. Novak is a candidate to receive his master's degree in music composition in May 2015 and plans to teach high school band before completing a doctorate in music composition.