

SOUNDS, VOICES, AND DREAMS FROM UKRAINE

WRITTEN FOR
THE NATIONAL ACADEMIC SYMPHONIC BAND OF UKRAINE



KEVIN POELKING

Perusal Score- Not for Performance

SOUNDS, VOICES, AND DREAMS FROM UKRAINE

(2025)

INSTRUMENTATION

Piccolo
Flute 1-2
Oboe 1-2
Bb Clarinet 1-2-3
Bass Clarinet
Bassoon 1-2

Alto Saxophone 1-2
Tenor Saxophone
Baritone Saxophone

Bb Trumpet 1-2-3
Horn in F 1-2-3-4
Trombone 1-2-3 (2 tenor, 1 bass)
Tuba

Piano
Percussion:
Timpani

(+ Sus. Cym. to be placed on drum in Mvt. II)

Percussion I

Glockenspiel
Triangle
China Cymbal
Crystal Glass (Pitch of C6)
Crash Cymbals

Percussion II

Xylophone
Vibraphone (Mvt. II only, can share with Perc. III)
Tam-tam (Mvt. III only, can share with Perc. V)

Percussion III

Marimba (5 octave)
Vibraphone
Tambourine
Suspended Cymbal

Percussion IV

Chimes
Snare Drum
Crash Cymbals
Tam-tam laid flat on table with metal chain draped across
(any kind, rattling, dry trash metal can be substituted)
Tam-tam (normal, Mvt. II only, can share with Perc. V)
Crystal Glass (Pitch of F5)

Percussion V

Bass Drum
Tambourine
Tam-tam
Crystal Glasses (Pitches of F4 & C5)

Duration c. 18 min

Mvt I: c. 4'45"
Mvt II: c. 7'
Mvt III: c. 6'

NOTES ON THE AUDIO RECORDINGS:

Recordings of the poetry should be played through an audio system and should be audible to the audience members.
No special software is required as these are simple mp3 files.

The 3 fermata (mm. 109-111) surrounding and including Recording #3 should be brief.
The fermata are in place simply to offer flexibility to the audio system operation.

Cover photo by Libkos of model Viki Virgo
Find more work by these Ukrainian artists on social media
@libkos | @viki_virgo

A MESSAGE FROM THE COMPOSER

WHAT YOUR PURCHASE SUPPORTS

Dear Musicians, Librarians, Directors,

Thank you very much for supporting my music! I include this message with all my works to share a bit about what your support means to me.

In 2020, I officially filed paperwork in Colorado (USA) to establish myself as a professional composer. Despite the financial constraints of my newly-formed small business, I was committed to starting and building in a way that would immediately contribute to the music community that has given me so much.

Those founding ideas that continue today include:

- Discounts on music to Title I and low-income public schools
- Discounts on music to full-time students
- Waiving appearance and private lesson fees for certain educational ensembles and aspiring future composers/ conductors
- Financial contributions to ensembles and non-profit organizations, including those providing musical opportunities for young individuals who may otherwise be unable to afford them.

The legal, fair, and responsible purchase and use of my music allows me not only to make a living and keep composing, but to continue to support the music community as a whole.

Please refrain from sharing this music with anyone outside of the purchasing party (the ensemble or musician). If you know of a school ensemble, or friend that may be interested in performing my music but is facing financial constraints, encourage them to reach out to us via the email provided below.

Enjoy the music, thank you for your support, and please stay in touch!



Kevin Poelking
contact@kevinpoelking.com
www.KevinPoelking.com

THE UKRAINE NEW CONCERT BAND MUSIC CONSORTIUM

PREMIERED IN AUGUST OF 2025 FOR
UKRAINIAN INDEPENDENCE DAY BY

THE NATIONAL ACADEMIC
SYMPHONIC BAND OF UKRAINE

CONDUCTED BY IVAN STETSKYI

*“DEDICATED TO UKRAINIAN
HEROES AND DEFENDERS”*

This project was financially supported by the ensembles and conductors listed below. The majority of the funds contributed by these members was donated to the NASB of Ukraine and the non-profit organization Razom for Ukraine.

MARTIN I. GAINES
UNIVERSITY OF WISCONSIN - LA CROSSE WIND ENSEMBLE

MICHAEL S. YONCHA
CONDUCTOR

DR. JAMES M. LAMBRECHT
AUGUSTANA SYMPHONIC BAND

SARAH JO AYMOND
CONDUCTOR

MATTHEW GEORGE
UNIVERSITY OF ST. THOMAS

DR. MARK U. REIMER
CHRISTOPHER NEWPORT UNIVERSITY

FRANK TRACZ
KANSAS STATE WIND ENSEMBLE

MARK TSE
UNIVERSITY OF SASKATCHEWAN WIND ORCHESTRA

ALAN MILLS
LOYOLA UNIVERSITY - NEW ORLEANS WIND ENSEMBLE



RAZOM
Together we are Ukraine

Razom, which means "together" in Ukrainian, is dedicated to upholding the principles of the Revolution of Dignity (Maidan) and actively contributing to the establishment of a secure, prosperous, and democratic Ukraine. We achieve this by creating, inspiring, and collaborating on initiatives that motivate people to think, partner, and do.

Please visit

www.RazomforUkraine.com

to support this organization

PROGRAM NOTES FOR SOUNDS, VOICES, AND DREAMS FROM UKRAINE

I. SOUNDS: THE BEATEN PATH

This movement draws inspiration from a brief quote from Ivan Mazepa (Іван Мазепа), leader and patron of the arts who portrayed Ukraine's tumultuous history as: "O woe to the poor little seagull that hatched her babies by the beaten path".

While mostly original material, this movement uses the well-known Ukrainian folk song "A Moonlit Night" which is emphatically stated and thoroughly explored less than a minute into the work (starting in m. 36). The final four notes of this song (sol-re-me-do/ 5-2-3-1) are used as a recurring motif in this movement and throughout the entire work. These notes are presented both sequentially and in unison (creating clustered "chords"), while also being varied throughout. *

Throughout my research and personal interactions, the theme of Ukraine being "small but mighty" was recurrent. In measure 1, the piccolo—the smallest but perhaps the most acoustically prevalent instrument in the ensemble—calls out and the ensemble responds with strength and unity. The piccolo continues to serve as this "rallying cry" and source of strength for the rest of the ensemble throughout the movement.

Near the end of the movement (mm. 189-191) the audience will hear a brief quote of the Ukrainian national anthem, whose lyrics begin: "Ukraine's freedom has not yet perished, nor has her glory..." Overall, this movement attempts to represent a proud and resilient people, even in the face of hardship and chaos.

* (This is notable in the cluster that is first introduced in measure 6 played by muted trumpets, horns, and xylophone), where the "chor" is presented in what could be thought of as being in "third inversion" (with the "sol"/5 being moved to the lowest voice) while the "do"/1 is raised a half-step. While serving as a simple method to create more dissonance, this also represents the structure of the powerful Ukrainian motif being "bent but never broken".

II. VOICES: CHEREZ POLE SHYROKEYE ("ACROSS THE WIDE FIELD")
Через Поле Широкеє)

(Pronounced SHARE-ehz POH-leh sheh-ROH-keh-yeh)

Most famously arranged for choir by Ukrainian composer Mykola Leontovych, "Cherez Pole Shyrokeye" serves as a moment of healing and reflection. During the attack on Kyiv and throughout Ukraine, many citizens were forced to take shelter, often in underground bunkers. While waiting for the danger to pass, many Ukrainians found comfort and strength in singing and performing music. The resonant, echo-like sounds at the beginning of this movement attempt to convey the acoustics of the concrete underground shelters. In the distance, echoes of distorted trumpets perform a brief quote of the Ukrainian National Anthem, representing the many musicians who performed impromptu concerts in public areas throughout the city to raise the spirits of their fellow citizens.

Connecting the two movements, the four-note motif constructed from the final notes of "A Moonlit Night" (5-2-3-1) sounds on resonant keyboard instruments. These four pitches are presented in this order in a seemingly random rhythm. It is not until "Cherez Pole Shyrokeye" finds a steady pulse in the trumpet solo that we see how these four pitches fit within this melody.

The most profound moment of this work occurs just a few minutes into the music, as the "voices" of the Ukrainian people are represented by the ensemble singing. At the same time, the audience will hear an audio track that was recorded by the NASB of Ukraine in their concert hall on May 30, 2025. This recording is the voice of Pavlo Vyshebababa, a poet turned soldier who was sending communication on this project from the frontlines. He was eventually assigned to duty in Kyiv where they were able to create this recording. His poem is presented below in Ukrainian, with an English translation provided by Pavlo himself.

М О Л И Т В А

ПОДАРУЙ ТРОХИ СПОКОЮ, КИНЬ У ГЛИБОКИЙ ТИЛ,
ПОЛЕЖАТИ ПІД СОНЦЕМ В КОМПАНІЇ ТРЬОХ МУДИЛ –
ТИХ ЛЮДЕЙ, ЩО, НАПРАВДУ, ЛЮБЛЮ Я ДО КРАЮ СИЛ.

ПІДПИШИ ДЛЯ ТВОЇХ ВОЛЕЛЮБНИХ, ТА ВІРНИХ, СЛУГ
НЕТРИВАЛУ ВІДПУСТКУ, БОДАЙ ПЕРЕВЕСТИ ДУХ.
ЦЕ НАЙГІРША З МОЛИТВ, ЩО ТОРКАЛАСЯ ТВОЇХ ВУХ?

НЕЗБАГНЕННО, ЧОМУ ТИ ПУСТИВ НАС В ТАКИЙ ГАЛОП –
НАМ ЕПОХА ДІСТАЛАСЯ З ШАБЛЯМИ НАГОЛО
І У ЦЬОМУ СТРИБКУ НАДТО РАНО КАЗАТИ «ГОП».

ЦЯ ЕПОХА ЗНІМАТИМЕ ПРОБУ ІЗ НАШИХ ВІР:
ВКОРОТИЛА РІДНЮ, І КРАЇНУ, І СКАРБ, І ЗІР.
ПОЧУВАЮСЯ ЧАСОМ, ЯК ЗАГНАНИЙ В ПОЛІ ЗВІР.

НЕ ЖАЛЮСЬ, А ПРОШУ ПОКІРНО: ПОШЛИ НОРУ
ЛИШ ПОБАЧИТИ ДРУЗІВ, КОХАНУ ТА ДІТВОРУ,
ПАРУ ДНІВ ВІДПОЧИНКУ – І ЗНОВУ ПРИЄДНУЙ СТРУМ.
ЩОБИ ЗНОВУ Я БАЧИВ МОГУТНІСТЬ ТВОЇХ ДІАНЬ,
ЩОБ ПРИЙНЯВ І ТРАГІЧНЕ, І ВІЧНЕ, І ІНЬ, І ЯН.
Я ПЛАТИТИМУ ВПРАВНО, ЯКУ ТИ ПРИЗНАЧИШ ДАНЬ.

І ХОЧА ТВОЇХ ІСПИТІВ БІЛЬШІСТЬ Я ЗАПОРОВ,
Я НЕ ВІШАЮ НОСА, ЯК БАЧИШ ІЗ МОЛИТОВ,
ПЕВНО, КРАЩЕ ТОБІ ПРИСЛУХАТИСЬ ДО ТИХ ПРОМОВ,

ЩО З ОСТАННЬОЇ СИЛИ ЗВЕРТАЮТЬСЯ ДО МОЛІНЬ.
НАДІШЛИ ТРОХИ СПОКОЮ КОЖНОМУ ЗІ СТВОРІНЬ,
ДАЙ ІМ, БОЖЕ, ЦЮ КРИХТУ З «НАВІКИ ВІКІВ».

АМІНЬ.

Prayer

Hear, God, why have you put us in such a gallop -
We have come into this era with sabers to the head
and it is too early to say 'hop' in this jump.

I'm not complaining, but humbly asking send me a hole
just to see my friends, my beloved and my children
a couple of days of rest - and then reconnect the current.

So that I can see the power of your deeds again
so that I can accept both the tragic and the eternal, the yin and the yang.
I will pay the tribute you prescribe.

And though I have failed most of your examinations,
I am not discouraged, as you can see from the prayers,
perhaps it is better for you to listen to those speeches
that appeal to prayers with their last strength.

Send a little peace to each of the creatures,
give them, God, this crumb from 'forever and ever'.

Amen.

(MVT. II NOTES CON.)

The music builds in strength, representing the resilience and bravery of the Ukrainian people as they come together to support one another. There is a sense of hope when the percussion and piano enter, presenting an inversion of the 4-note motif slightly altered to a major mode. The movement ends on a quiet, tense dissonance, as if asking “Was my prayer heard?”. The glockenspiel answers optimistically to end the movement.

I find the spirit of this music is exceptionally summarized from the program notes of another arrangement of “Cherez Pole Shek Hokeye” by Women’s Bandura Ensemble of North America:

“This piece embodies the eternal themes of spring, rebirth and redemption, and serves as a reminder that new beginnings are not always without pain.” *

III. DREAMS

This movement represents peace and hope for Ukraine. Dreams of loved ones coming home and a bright future. During the time I wrote this music, Ukraine faced immense pain and difficulty, yet there are so many instances of beauty because of the people. There are weddings, art is being made, people gather together to support each other and give one another strength, and concerts (like the one this piece is written for) continue to draw crowds.

The opening chords are the 4-note motif inverted (up P4, down m2, up m3) harmonized in quartal and quintal harmony. The sixteenth note run in m. 4 is also completely constructed on this variation of the motif.

After the celebratory beginning, the music takes on a modern “groove”, inspired by the thriving popular music culture and artists in Ukraine. The music quickly becomes more contemplative, as we hear Pavlo’s poem (the final lines) return once more. Material from both movements is presented here and acknowledges the heroes, strength, tragedy, and loss.

The final minutes of this music display immense power and pride. In victory, the horns raise their bells and, once more, the ensemble cries out a small snippet of the Ukrainian National Anthem, inspired by the lyrics: “Upon us, fellow Ukrainians, fate shall smile once more.”

The timpanist brings the work to a commanding conclusion by emphatically stating the 4-note motif that anchored the work. The final tempo marking in the conductor’s score is in Ukrainian:

на рещті мир

Pronounced “nareshti myr” roughly translating to “Peace at last”.

KPmusic

More information, recordings, composer bio and contact at
KevinPoelking.com

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* Women's Bandura Ensemble of North America. "Across the Wide Field [Cherez Pole]." Bandcamp. April 1, 2021.
<https://womensbanduraensemble.bandcamp.com/track/across-the-wide-field>

NOTES ON THE PROCESS AND PEOPLE WHO HELPED CREATE THIS WORK

Throughout the entire year that it took to complete this project, I had to lean heavily on the expertise and firsthand experiences of a number of people and organizations in order to create a work that I found respectful, responsible, and honest to the people of Ukraine, while at the same time, fulfilling my duty to the National Academic Symphonic Band of Ukraine to write music that was true to my own compositional voice.

While I do have a trace of Ukrainian heritage (Ukrainian members of my family came to North America during World War I) and have learned a profound amount in the research and creation of this project, it is important to acknowledge that I am by no measure an expert on Ukrainian culture or current events, nor do I claim to ever be able to truly understand the life experiences of the Ukrainian people to which this music is dedicated. This composition should not be considered an accurate representation of Ukrainian music, but rather one composer's work that found inspiration in Ukrainian culture, history, and people.

This project intends to bring awareness to the music, artists, and experiences of the Ukrainian people throughout their long history while encouraging future collaborations (especially in the wind band medium) between composers, conductors, musicians, and audiences in Ukraine and around the world. It also serves as a reminder of the intangible power of music to bring people together from across borders and language barriers.

This project was only possible because of the amazing people you see below. Thank you to...

...conductor Ivan Stetskyi and the members of the National Academic Symphonic Band of Ukraine: I am so honored to have been chosen to write music for this ensemble, especially for such an important and meaningful piece. I have found incredible inspiration in connecting with many of these musicians, at times even making orchestration changes as I hear the amazing performances by these musicians (like Viktoriia Tyshchuk, who posted an incredible performance that inspired me to make the opening solo of the second movement for Bari sax).

You can learn more about them by following them on social media (@symphonic_band_ukraine) or visiting their website (www.symphonicband.org.ua/en/)

...Марія Шкурко (Maria Shkurko), who served as the liaison between the National Academic Symphonic Band of Ukraine and me. Maria was an incredible advisor and exceptional communicator for an entire year as I often asked her about new ideas to incorporate into the work. She was always honest, encouraging, thoughtful, and a wonderful advocate for this project.

... photographer duo Libkos (@libkos) and model Viki Virgo (@viki_virgo), who created the powerful image that is used as the cover photo for the score of this work. Both these Ukrainian artists can be found on their social media handles (above). They donated this image to this project to bring greater awareness to their people.

...Pavlo Vyshebaba for collaborating and sharing his powerful poetry with us for this work. As mentioned in the program notes, Pavlo was on active military duty during this project. He continues to offer inspiration and strength from the frontlines of war through his art. You can find him on social media @vyshebaba.

...Kitty Kolody, who immigrated to the United States from Ukraine as a young girl during World War II with her mother and sister. Kitty lives near me in the Denver area and I have spent a number of hours in her living room learning about Ukrainian culture. In addition to a seemingly unlimited knowledge of facts, dates, and historical figures from Ukraine, Kitty also kept me fed with traditional Ukrainian food and pastries, including a Christmas meal in (even though it was February) for a more personal understanding. Despite only having a landline in her home, Kitty was always quick with a response for a translation or to track down a new resource that may not be available in English.

...the organization Ukrainians of Colorado provided me resources and put me in touch with Kitty Kolody while helping me to understand more about the current needs and climate of Ukraine. This organization provides aide, outreach, and education. You can learn more about them and how to donate at www.ukrainiansofcolorado.org

...the people at Razom for Ukraine for helping to spread the word and offer resources for this project. A portion of the funds that we raised with this consortium were donated to this organization. Their website (www.RazomforUkraine.com) states their mission as:

Razom, which means "together" in Ukrainian, is dedicated to upholding the principles of the Revolution of Dignity (Maidan) and actively contributing to the establishment of a secure, prosperous, and democratic Ukraine. We achieve this by creating, inspiring, and collaborating on initiatives that motivate people to think, partner and do.

...my friend John Maestri who has shared several crucial resources with me through his ties to the community through his Ukrainian wife and two boys who attend a Ukrainian culture and language school near Washington, D.C.

...Dr. Laurie Semmes, professor of ethnomusicology in the Hayes School of Music at Appalachian State University who provided numerous resources, including a look into her research of Ukrainian bandura music. This directly led to my discovery of the music that inspired the second movement of this piece.

...historian and writer, Dr. Olesya Khromeychuk. In addition to reading her work, I was able to connect with Dr. Khromeychuk who provided me with additional important resources including the website ['People of Culture Taken Away by the War'](#) by PEN Ukraine and The Ukrainians. This is where I discovered Ukrainian poet turned soldier Maksym Kryvtsov whose quote in a 2023 interview inspired the title of this composition. Below is a quote from this article (bolding my own):

"In this war, each person carries a unique, extraordinary story. They're filled with distinct **sounds, voices, and dreams**. Some have spent their lives building a house, others became shift managers at poultry farms, some cherished reading thick books, while others collected fallen leaves and chestnuts. A person, to me, is a story."

...

Being asked to create this piece of music is one of the greatest honors of my career. I hope this work inspires you to learn more about this unique and beautiful culture. It has helped me to feel a connection to them, and made the world feel a little bit smaller and more "together".

for the National Academic Symphonic Band of Ukraine

Kevin Poelking (2025)

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Picc.

Fl. 1
2

Ob. 2

Bsn. *molto aggressivo*

Cl. in Bb 1 *ff*

Cl. in Bb 2 *molto aggressivo*

Cl. in Bb 3 *molto aggressivo*

B. Cl. *molto aggressivo*
ff

A. Sax. 1
2

T. Sax.

Bar. Sax. *ff* *molto aggressivo*

Tpt in Bb 1

Tpt in Bb 2
3

Hn. in F 1
2

Hn. in F 3
4

Tbn. 1
2

Tbn. 3

Euph. 1
2

Tba

Pno *ff* *molto aggressivo*

Timp.

Perc. I

Perc. II

Perc. III *ff* *molto aggressivo*

Perc. IV

Perc. V

7 8 9 10

3 11

Picc. *ff*

Fl. 1 2

Ob. 1 2

Bsn. 2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

B. Cl.

A. Sax. 1 2

T. Sax. *ff*

Bar. Sax. *ff*

Tpt in Bb 1

Tpt in Bb 2 3

Hn. in F 1 2

Hn. in F 3 4

Tbn. 1 2

Tbn. 3

Euph. 1 2

Tba

Pno

Timp. *ff*

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Chimes

S.D.

Tambourine

f *ff* *f* *ff* *mp*

mute out

a 2

1. 2.

11 12 13 14 15

[illegible]

Picc.

Fl. 2

Ob. 1/2

Bsn. 1/2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2/3

Hn. in F 1/2

Hn. in F 3/4

Tbn. 1/2

Tbn. 3

Euph. 1/2

Tba

(8)

Pno

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

30

31

32

33

34

Picc.

f cantabile con forza

ff

Fl. 1

f cantabile con forza

ff

Ob. 1

f cantabile con forza

ff

Bsn. 1
2

f cantabile con forza

ff

Cl. in Bb 1

f cantabile con forza

ff

Cl. in Bb 2

ffz

ff

Cl. in Bb 3

ffz

ff

B. Cl.

f cantabile con forza

ffz

A. Sax. 1
2

f cantabile con forza

ffz

T. Sax.

f cantabile con forza

ffz

Bar. Sax.

f cantabile con forza

ffz

Tpt in Bb 1

f cantabile con forza

ffz

Tpt in Bb 2
3

f cantabile con forza

ffz

Hn. in F 1
2

f cantabile con forza

ffz

Hn. in F 3
4

f cantabile con forza

ffz

Tbn. 1
2

f cantabile con forza

ffz

Tbn. 3

f cantabile con forza

ffz

Euph. 1
2

f cantabile con forza

ffz

Tba

f cantabile con forza

ffz

Pno

f cantabile con forza

ffz

Tim.

f cantabile con forza

ffz

Perc. I

f cantabile con forza

ffz

Perc. II

f cantabile con forza

ffz

Perc. III

f cantabile con forza

ffz

Perc. IV

f cantabile con forza

ffz

Perc. V

f cantabile con forza

ffz

Chimes

Crash Cymbals

large metal beaters

mp

ff

[illegible]

Picc.

1. 2.

Ob.

Bsn 1 2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2 3

Hn. in F 1 2

Hn. in F 3 4

Tbn. 1 2

Tbn. 3

Euph. 1 2

Tba

Pno

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Triangle

Sus. Cym.

47 48 49 50 51 52

p *mp* *f* *ff* *pp* *mf* *fp*

Picc. *ff* *tr* *mf* *ff*

Fl. 1 2 *ff* *tr* *mf* *ff* *a 2*

Ob. 1 2 *mf* *ff*

Bsn. 1 2 *ff* *mf* *ff*

Cl. in Bb 1 *ff* *mf* *ff*

Cl. in Bb 2 *ff* *mf* *ff*

Cl. in Bb 3 *ff* *mf* *ff*

B. Cl. *ff* *mf* *ff*

A. Sax. 1 2 *ff* *a 2* *mf* *ff*

T. Sax. *ff* *mf* *ff*

Bar. Sax. *ff* *mf* *ff*

Tpt in Bb 1 *ff*

Tpt in Bb 2 3 *ff*

Hn. in F 1 2 *ff*

Hn. in F 3 4 *ff*

Tbn. 1 2 *ff*

Tbn. 3 *ff* *tr* (tr. in 1. only)

Euph. 1 2 *ff*

Tba *ff*

Pno *ff* *tr* *8va* *mf*

Timp. *ff*

Perc. I *ff* [Glock.] *f* *ff*

Perc. II [Tamb.] *ff* [Sus. Cym. w. stick]

Perc. III *f* [S.D.] *p* *damp* *ff* *norm.* *mp < f* *pp*

Perc. IV *ff* *p* *damp* *ff* *norm.* *mp < f* *pp*

Perc. V *ff* *pp* *f* *pp* *ff*

53 54 55 56 57

Picc. *ff*

Fl. 1 *ff*

Ob. 1 2 *ff* *senza dim.*

Bsn. 1 2 *ff*

Cl. in Bb 1 *ff*

Cl. in Bb 2 *ff*

Cl. in Bb 3 *ff*

B. Cl. *ff*

A. Sax. 1 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Tpt in Bb 1 *ff* *p* *ff*

Tpt in Bb 2 3 *p* *ff*

Hn. in F 1 2 *ff*

Hn. in F 3 4 *ff*

Tbn. 1 2 *ff*

Tbn. 3 *ff*

Euph. 1 2 *ff*

Tba *ff*

Pno *ff* *8va*

Timp. *ff*

Perc. I *ff*

Perc. II *ff*

Perc. III *ff* *w/ mallet*

Perc. IV *f*

Perc. V *f*

mp *ff* *pp* *mp*

[58] [59] [60] [61] [62] [63]

ff cantabile f cantabile f cantabile

ff pesante n f

poco n f

poco n f

poco n f

n f

poco n f

n f

n f

n f

n f

mp f cantabile f cantabile

Hn. in F n f

Hn. in F n f

Tbn. 1 f

Tbn. 3 f

Euph. 1

Tba ff pesante

(8)

Pno ff

Timp. ff

Perc. I mf

Perc. II ff

Perc. III p f

Perc. IV p f

Perc. V w/ sticks pp f (norm.)

Vib. p ff snares off until m. 186

pp f pp pp f

64 65 66 67 68 69 70 71

Picc. 1. *p*

Fl. 1. *p*

Ob. 2. *p*

Bsn 1. *p*

Bsn 2. *p*

Cl. in Bb 1. *p* tutti

Cl. in Bb 2. *p*

Cl. in Bb 3. *p*

B. Cl. *ppp* *p*

A. Sax. 1. *mp cantabile*

A. Sax. 2. *mp cantabile*

T. Sax. *mp cantabile*

Bar. Sax. *p*

Tpt in Bb 1. *p*

Tpt in Bb 2. *p*

Hn. in F 1. *p*

Hn. in F 2. *p*

Hn. in F 3. *p*

Hn. in F 4. *p*

Tbn. 1. *ppp* *pp*

Tbn. 2. *ppp* *pp*

Tbn. 3. *ppp* *pp*

Euph. 1. *p*

Euph. 2. *p*

Tba. *p*

Pno. *mp cantabile*

Timp. Triangle

Perc. I *mp*

Perc. II *pp*

Perc. III *n* *mp*

Perc. IV *ppp*

Perc. V *ppp* norm.

83 poco 84 *p* 85 86 87 88 89 90 *p* 91

16

94

Picc.

Fl. 1

Ob.

Bsn. 1
2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2
3

Hn. in F 1
2

Hn. in F 3
4

Tbn. 1
2

Tbn. 3

Euph. 1
2

Tba.

Pno

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Glock.

Vib.

pp

mp

p

ppp

tutti

cantabile

8va

1.

3.

n

92 93 94 95 96 97 98 99

Picc.

Fl. 1

2.

Ob.

Bsn 1

2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

B. Cl.

A. Sax. 1

2

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2

3

Hn. in F 1

2

2.

p

Hn. in F 3

4

4.

p

Tbn. 1

2

Tbn. 3

Euph. 1

2

Tba

Pno

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

[Sus. Cym.w/ mallet]

n

Chimes

mf

ff

104

105

106

100

101

102

103

18

112

Picc.

Ob. 1

Bsn 1 2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2 3

Hn. in F 1 2

Hn. in F 3 4

Tbn. 1 2

Tbn. 3

Euph. 1 2

Tba

(8)

Pno

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

107

108

109

110

111

112

113

114

115

mp

f

[Vib.]

[Tamb.]

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Piccolo, Flutes (Fl. 2), Oboes (Ob. 1, 2), Bassoons (Bsn. 1, 2), Clarinets in Bb (Cl. in Bb 1, 2, 3), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax. 1, 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpets in Bb (Tpt in Bb 1, 2, 3), Horns in F (Hn. in F 1, 2, 3, 4), Trombones (Tbn. 1, 2, 3), Euphonium (Euph. 1, 2), Tuba (Tba), Piano (Pno), Timpani (Timp.), and Percussion (Perc. I, II, III, IV, V). The score includes musical notation, dynamics (f, p, mf, mp, ff, n), and performance instructions (molto rit., Sus. Cym.w/ mallet). The page is numbered 116 to 125 at the bottom.

This image shows a page from a musical score, likely for a symphony or concert band. The page contains staves for various instruments, including woodwinds (Piccolo, Flute, Oboe, Bassoon, Clarinet, Saxophone), brass (Trumpet, Horn, Trombone, Euphonium, Tuba), and percussion (Piano, Timpani, Snare, Cymbal, Triangle, Gong, etc.). The score is written in a standard musical notation, with notes, rests, and dynamic markings (e.g., *p*, *pp*, *mf*, *f*). A large, diagonal watermark reading "Not for Performance" is overlaid across the page, indicating that this is a rehearsal or study score, not a final performance edition. The page number 126 is visible in the bottom left corner.

Picc. Fl. 1 2 Ob. 2 Bsn Cl. in Bb 1 Cl. in Bb 2 Cl. in Bb 3 B. Cl. A. Sax. 1 2 T. Sax. Bar. Sax. Tpt in Bb 1 Tpt in Bb 2 3 Hn. in F 1 2 Hn. in F 3 4 Tbn. 1 2 Tbn. 3 Euph. 1 2 Tba Pno Timp. Perc. I Perc. II Perc. III Perc. IV Perc. V

pp 3 f "ch" over tone hole pp f 1 player pp 3 f tutti pp 3 mp mp pp 3 mp mp pp 3 mp 1. mp 2. pp poco pp poco pp poco solo 3 p p 3 p Chimes p 3

133 134 135 136 137 138

Picc.

Fl. 1

Ob. 2

Bsn. 2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2/3

Hn. in F 1/2

Hn. in F 3/4

Tbn. 1/2

Tbn. 3

Euph. 1/2

Tba.

Pno

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

139

140

141

142

143

144

145

ppp

p

1 player

p

1 player

p

p

p

p

pp

pp

p

p

p

rim

p

poco

w/ wood sticks

Picc.

Fl. 1

Ob. 1 2

Bsn. 2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2 3

Hn. in F 1 2

Hn. in F 3 4

Tbn. 1 2

Tbn. 3

Euph. 1 2

Tba.

Pno

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

tutti

mp

p

p

1 player

p

n

1.

pp

(1 player)

pp

Tri.

mp

Tamb.

ppp

p

mp

p

w/ sticks

p

146 147 148 149 150 151 152

Picc. *mp* *f*

Fl. 1 2 *mp* *f*

Ob. 2 *mp* *f*

Bsn. *n* *a 2* *mp* *f* *mf*

Cl. in B♭ 1 *mp* *mp* *mp* *mp* tutti *n* *f*

Cl. in B♭ 2 *mp* *mp* *mp* *mp* tutti *n* *f*

Cl. in B♭ 3 *mp* *mp* *mp* *mp* tutti *n* *f*

B. Cl. *n* *n* *f*

A. Sax. 1 2 *mf*

T. Sax. *n* *mp* *mp*

Bar. Sax. *n*

Tpt in B♭ 1

Tpt in B♭ 2 3

Hn. in F 1 2 *n* *f*

Hn. in F 3 4 *n* *f*

Tbn. 1 2 *mf*

Tbn. 3 *mf*

Euph. 1 2 *a 2* *mp* *mf*

Tba. *mp* *mf*

Pno. *mp* *f*

Timp.

Perc. I

Perc. II *mp* [Vib.]

Perc. III *mp* *sc*

Perc. IV *n*

Perc. V norm. *p*

[153] [154] [155] [156] [157] [158] [159]

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, and percussion. The instruments listed on the left are: Picc., Ob. 1/2, Bsn. 1/2, Cl. in Bb 1, Cl. in Bb 2, Cl. in Bb 3, B. Cl., A. Sax. 1/2, T. Sax., Bar. Sax., Tpt in Bb 1, Tpt in Bb 2/3, Hn. in F 1/2, Hn. in F 3/4, Tbn. 1/2, Tbn. 3, Euph. 1/2, Tba., Pno., Timp., Perc. I, Perc. II, Perc. III, Perc. IV, and Perc. V. The score is written in 4/4 time and includes various dynamic markings (f, ff, pp, mf) and performance instructions (slap-tongue, muted, etc.). A large diagonal watermark 'Not for Distribution' is overlaid on the page.

[illegible]

[illegible]

Picc.

2

Ob.

Bsn. 1
2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2
3

Hn. in F 1
2

Hn. in F 3
4

Tbn. 1
2

Tbn. 3

Euph. 1
2

Tba

Pno

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

177 *ff*

mp

178

179

f

180

Picc. *a 2*

Fl. 1

2

Ob. 1 2

Bsn 1 2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

B. Cl.

A. Sax. 1 2 *ff*

T. Sax.

Bar. Sax.

Tpt in Bb 1 *open* *mf* *ff*

Tpt in Bb 2 3 *open* *mf* *ff*

Hn. in F 1 2 *f* *mf* *ff*

Hn. in F 3 4 *f* *mf* *ff*

Tbn. 1 2 *f* *ff*

Tbn. 3

Euph. 1 2 *a 2*

Tba

Pno

Timp.

Perc. I *mp* *ff*

Perc. II *ff* [S.C. w/ mallets]

Perc. III *mp*

Perc. IV *pp* *ff*

Perc. V *pp* *f*

[181] [182] [183] [184]

Picc.

Ob.

Bsn

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2

Hn. in F

Hn. in F

Tbn.

Tbn.

Euph.

Tba

Pno

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

[Sus. Cym. w. stick]

crash

snare on

186

187

188

189

[illegible]

32

196

Picc.

2

Ob.

Bsn. 1
2

Cl. in B♭ 1

Cl. in B♭ 2

Cl. in B♭ 3

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

Tpt in B♭ 1

Tpt in B♭ 2
3

Hn. in F 1
2

Hn. in F 3
4

Tbn. 1
2

Tbn. 3

Euph. 1
2

Tba.

Pno

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

ff

f

mp

pp

[C.C.]

[Tri.]

[Glock.]

197

198

199

Picc. *n*

Fl. *n* *1. solo* *mf* *ff* tutti

Ob. 2 *a 2* *ff*

Bsn 1 2 *ff*

Cl. in B♭ 1 *ff*

Cl. in B♭ 2 *ff*

Cl. in B♭ 3 *ff*

B. Cl. *ff*

A. Sax. 1 2 *n* *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Tpt in B♭ 1 *ff*

Tpt in B♭ 2 3 *ff*

Hn. in F 1 2 *ff*

Hn. in F 3 4 *ff*

Tbn. 1 2 *ff*

Tbn. 3 *ff*

Euph. 1 2 *ff*

Tba *ff*

Pno *ff*

Timp. *ff*

Perc. I *mp* *pp* *damp* *ff*

Perc. II *ff*

Perc. III *ff*

Perc. IV *ff*

Perc. V *ff*

200 201 202 203

II. Voices: Cherez Pole Shyrokeye

Performer's Score

Molto Espressivo c. ♩ = 56

5 Largo ♩ = 56

Piccolo

Flute 1
2

Oboe 1
2

Bassoon 1
2

Clarinet in B♭ 1

Clarinet in B♭ 2

Clarinet in B♭ 3

Bass Clarinet

Alto Saxophone 1
2

Tenor Saxophone

Baritone Saxophone

Trumpet in B♭ 1

Trumpet in B♭ 2
3

Horn in F 1
2

Horn in F 3
4

Trombone 1
2

Trombone 3

Euphonium 1
2

Tuba

Piano

Timpani

Percussion I

Percussion II

Percussion III

Percussion IV

Percussion V

solo

molto espressivo

mp

pp

ppp

p ped. sempre

Vibraphone

Marimba

Bass Drum

2 3 4 5 6 7 8 9

Picc.

Fl. 1
2

Ob. 2

Bsn. 1.ⁿ
n
pp
pp

Cl. in Bb 1
n
pp

Cl. in Bb 2
n
pp

Cl. in Bb 3
n
pp

B. Cl.
n
pp

A. Sax. 1
2
n
pp

T. Sax.
n
pp

Bar. Sax.
pp

Tpt in Bb 1
solo
open

Tpt in Bb 2
3

Hn. in F 1
2
1.
p
n

Hn. in F 3
4

Tbn. 1
2

Tbn. 3

Euph. 1
2
p
n

Tba.
n

Pno
pp

Timp.

Perc. I
Glock.
pp

Perc. II

Perc. III
n
pp

Perc. IV

Perc. V
n

20 21 23 24 25 26 27

28

Picc. (singing)
 Ob. 1.
 Bsn. 1.
 Cl. in B♭ 1.
 Cl. in B♭ 2.
 Cl. in B♭ 3.
 B. Cl.
 A. Sax. 1.
 T. Sax.
 Bar. Sax.
 Tpt in B♭ 1.
 Tpt in B♭ 2.
 Hn. in F 1.
 Hn. in F 2.
 Hn. in F 3.
 Tbn. 1.
 Tbn. 3.
 Euph. 1.
 Tba.
 Pno.
 Timp.
 Perc. I.
 Perc. II.
 Perc. III.
 Perc. IV.
 Perc. V.

Picc. *solo*
1. *mp*

Fl. 1 *mp*

Ob. 1 2 *mp*

Bsn. 1 2 *mp*

Cl. in B♭ 1 *mp*

Cl. in B♭ 2 *mp*

Cl. in B♭ 3 *mp*

B. Cl. *ppp*

A. Sax. 1 2 *mp*

T. Sax. *pp*

Bar. Sax. *pp*

(open)
utti

Tpt in B♭ 1 *p*

Tpt in B♭ 2 3 *p*

Hn. in F 1 2 *p*

Hn. in F 3 4 *p*

Tbn. 1 2 *p*

Tbn. 3 *p*

Euph. 1 2 *pp*

Tba *p*

Pno *pp*

Timp.

Perc. I *mp*

Perc. II *mp*

Perc. III *ppp*

Perc. IV

Perc. V *B.D.*

37 38 39 40 41

Picc.

1 player

Fl.

p

1 player

Fl.

p

Ob. 1 2

p

Bsn 1 2

2.

mp

1 player

Cl. in B♭ 1

p

Cl. in B♭ 2

p

Cl. in B♭ 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt in B♭ 1

Tpt in B♭ 2 3

Hn. in F 1 2

mp

Hn. in F 3 4

mp

Tbn. 1 2

Tbn. 3

Euph. 1 2

mp

Tba

Pno

Timp.

ppp
China Cym.

Perc. I

ppp

Perc. II

p *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

Perc. III

Perc. IV

Perc. V

This is a page of a musical score, likely for a symphony, featuring various instruments. The instruments listed on the left include Picc., Fl. 1, Fl. 2, Ob. 1/2, Bsn. 1/2, Cl. in Bb 1, Cl. in Bb 2, Cl. in Bb 3, B. Cl., A. Sax. 1/2, T. Sax., Bar. Sax., Tpt in Bb 1, Tpt in Bb 2/3, Hn. in F 1/2, Hn. in F 3/4, Tbn. 1/2, Tbn. 3, Euph. 1/2, Tba., Pno., Timp., Perc. I, Perc. II, Perc. III, Perc. IV, and Perc. V. The score includes musical notation, dynamics (p, mp, pp, ppp), and performance instructions like 'tutti' and 'legato'. A large diagonal watermark 'Score for Performance' is overlaid on the page.

Picc.

Fl. 1

Fl. 2

Ob.

Bsn 1
2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2
3

Hn. in F 1
2

Hn. in F 3
4

Tbn. 1
2

Tbn. 3

Euph. 1
2

Tba

Pno

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

56

mp

ppp cresc. poco a poco

1.

mp

a 2

mp

solo

mp

p

n

n

mf

pp

53

54

55

56

43

poco accel.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1/2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2/3

Hn. in F 1/2

Hn. in F 3/4

Tbn. 1/2

Tbn. 3

Euph. 1/2

Tba

Pno

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

poco piu mosso c. ♩ = 60

Score for Percussion and Woodwinds, starting at measure 60. The score includes parts for Piccolo, Flutes (1 and 2), Oboes (1 and 2), Bassoons (1 and 2), Clarinets in Bb (1, 2, and 3), Bass Clarinet, Alto Saxophone (1 and 2), Tenor Saxophone, Baritone Saxophone, Trumpets in Bb (1 and 2), Horns in F (1, 2, 3, and 4), Trombones (1, 2, and 3), Euphonium (1 and 2), Tuba, Piano, Timpani, and various Percussion instruments (I, II, III, IV, and V).

The score is marked with a tempo change to *poco piu mosso* at measure 62, with a tempo of $\text{♩} = 60$. The key signature is Bb major (two flats). The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo), and articulation markings like accents and slurs. The percussion section includes a *Crash Cym.* (Crash Cymbal) at measure 62.

Measure numbers 60, 61, and 62 are indicated at the bottom of the score.

68 72

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *f*

Ob. *mf*

Ob. 2 *mf*

Bsn. 1 *mp*

Cl. in Bb 1 *mp*

Cl. in Bb 2 *mp*

Cl. in Bb 3 *mp*

B. Cl. *mp*

A. Sax. 1 *mp*

T. Sax. *mp*

Bar. Sax. *mp*

Tpt in Bb 1 *mp*

Tpt in Bb 2 *mp*

Hn. in F 1 *mp*

Hn. in F 2 *mp*

Hn. in F 3 *mp*

Hn. in F 4 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Euph. 1 *mp*

Euph. 2 *mp*

Tba *mp*

Pno *pp*

Timp. *pp*

Perc. I *pp*

Perc. II *pp*

Perc. III *pp*

Perc. IV *p*

Perc. V *p*

div. *pp*

solo *p*

Sus. Cym. on Timp

Glock. *pp*

Sus. Cym *pp*

w/ brass mallets *p*

Slow

68 69 70 71 72

Picc.

Fl. 1

Fl. 2

Ob. 2

Bsn 1
2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2
3

Hn. in F 1
2

Hn. in F 3
4

Tbn. 1
2

Tbn. 3

Euph. 1
2

Tba

Pno

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

[73] [74] [75] [76] [77]

Picc.
 Fl. 1
 Fl. 2
 Ob.
 Bsn. 1
 2
 Cl. in B $\flat$ 1
 Cl. in B $\flat$ 2
 Cl. in B $\flat$ 3
 B. Cl.
 A. Sax. 1
 2
 T. Sax.
 Bar. Sax.
 Tpt in B $\flat$ 1
 Tpt in B $\flat$ 2
 3
 Hn. in F 1
 2
 Hn. in F 3
 4
 Tbn. 1
 2
 Tbn. 3
 Euph. 1
 2
 Tba
 Pno
 Timp.
 Perc. I
 Perc. II
 Perc. III
 Perc. IV
 Perc. V

Emphatic c. $\text{♩} = 72$ Brightly $\text{♩} = 144$ 6

Piccolo

Flute 1
2

Oboe 1
2

Bassoon 1
2

Clarinet in B♭ 1

Clarinet in B♭ 2

Clarinet in B♭ 3

Bass Clarinet

Alto Saxophone 1
2

Tenor Saxophone

Baritone Saxophone

Trumpet in B♭ 1

Trumpet in B♭ 2
3

Horn in F 1
2

Horn in F 3
4

Trombone 1
2

Trombone 3

Euphonium 1
2

Tuba

Piano

Timpani

Percussion I

Percussion II

Percussion III

Percussion IV

Percussion V

Glock.

Xylo.

Score for Percussion

16

Picc.

Fl. 1

Ob.

Bsn. 1
2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2
3

Hn. in F 1
2

Hn. in F 3
4

Tbn. 1
2

Tbn. 3

Euph. 1
2

Tba

Pno

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Snare Drum (snares on)

ff

Tamb.

mp

9 10 11 12 13 14 15 16

Picc.

Fl. 1

Ob. 2

Bsn 2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2 3

Hn. in F 1 2

Hn. in F 3 4

Tbn. 1 2

Tbn. 3

Euph. 1 2

Tba

Pno

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

ff

Vib.

ff

f

23

24

25

26

This image shows a page of a musical score, likely for a symphony or concert band. The page is numbered 53 at the top left. The score is written for a large ensemble, including woodwinds, brass, and percussion. The instruments listed on the left are: Picc., Fl. 2, Ob. 1 & 2, Bsn. 1 & 2, Cl. in Bb 1 & 2, Cl. in Bb 3, B. Cl., A. Sax. 1 & 2, T. Sax., Bar. Sax., Tpt in Bb 1 & 2, Hn. in F 1 & 2, Hn. in F 3 & 4, Tbn. 1 & 2, Tbn. 3, Euph. 1 & 2, Tba., Pno., Timp., Perc. I, Perc. II, Perc. III, Perc. IV, and Perc. V. The score is divided into measures, with measure numbers 27, 28, 29, 30, and 31 visible at the bottom. A large, diagonal watermark reading 'Copyrighted Material' is overlaid across the entire page. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'mf' (mezzo-forte).

[illegible]

56

46

Picc.

Fl. 2

Ob. 1/2

Bsn. 1/2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2/3

Hn. in F 1/2

Hn. in F 3/4

Tbn. 1/2

Tbn. 3

Euph. 1/2

Tba.

Pno

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

43

44

45

46

47

54

Picc. *ff* *mf*

2 *ff* *mf*

Ob. *ff* *mf*

Bsn. 1 2

Cl. in Bb 1 *ff* *f non troppo*

Cl. in Bb 2 *ff* *f non troppo*

Cl. in Bb 3 *ff* *f non troppo*

B. Cl. *ff* *f non troppo*

A. Sax. 1 2 *f*

T. Sax. *f*

Bar. Sax. *f*

Tpt in Bb 1 *f*

Tpt in Bb 2 3 *f*

Hn. in F 1 2 *mf* *n* *mf* *mf*

Hn. in F 3 4 *mf* *n*

Tbn. 1 2 *mf* *n*

Tbn. 3 *mf* *n*

Euph. 1 2 *mf*

Tba. *mf*

Pno. *f* *sffz* *8va*

Timp. *f* *mf*

Perc. I *Glock.* *sffz*

Perc. II *sffz*

Perc. III *Mba.* *f* *sffz* *8va*

Perc. IV

Perc. V

53 54 55 56 57 58

59 60 61 62 63 64 65

Picc. *mf*

Fl. *mf*

Ob. 2 *mf*

Bsn 1 2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

B. Cl.

A. Sax. 1 2 *mf*

T. Sax.

Bar. Sax.

Tpt in Bb 1 *mp non troppo*

Tpt in Bb 2 3 *mp non troppo*

Hn. in F 1 2

Hn. in F 3 4

Tbn. 1 2

Tbn. 3

Euph. 1 2

Tba

Pno *f* *8va*

Timp.

Perc. I *mf*

Perc. II *mf*

Perc. III

Perc. IV

Perc. V

64

mf 1.

p *f* *mp*

p *f* *mp*

p *f* *mp*

pp *mp*

pp *mp*

pp *pp* *mf*

mf

mf *mp*

[illegible]

89

Begin Recording #2
(End of "Prayer")

Picc.

1 2

Ob. 1

Bsn 1 2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2 3

Hn. in F 1 2

Hn. in F 3 4

Tbn. 1 2

Tbn. 3

Euph. 1 2

Tba

Pno

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Crystal Glass

Crystal Glass

Crystal Glasses

89 90 91 92 93 94 95

65

Picc.

Fl. 1
2

Ob.

Bsn. 1
2

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

Cl. in B $\flat$ 3

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

Tpt in B $\flat$ 1

Tpt in B $\flat$ 2
3

Hn. in F 1
2

Hn. in F 3
4

Tbn. 1
2

Tbn. 3

Euph. 1
2

Tba.

Pno

(8)

(Xon.)

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

mf

non troppo

1.
mf

div.

mp non troppo

p

mp

cantabile

solo
mf

mf

96 97 98 99 100 101 102 103 104

This image shows a page from a musical score, likely for a symphony orchestra. The page is filled with musical staves and notation. A large, diagonal watermark is overlaid across the entire page, reading "Secret Score - Not for Performance".

The staves are organized into several groups:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet in B-flat (Cl. in Bb), Clarinet in B-flat (Cl. in Bb), Clarinet in B-flat (Cl. in Bb), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.).
- Brass:** Trumpet in B-flat (Tpt in Bb), Trumpet in B-flat (Tpt in Bb), Horn in F (Hn. in F), Horn in F (Hn. in F), Trombone (Tbn.), Trombone (Tbn.), Euphonium (Euph.), and Tuba (Tba.).
- Percussion:** Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), Percussion III (Perc. III), Percussion IV (Perc. IV), and Percussion V (Perc. V).
- Other:** Piano (Pno.).

The score includes various musical notations, including notes, rests, and dynamic markings such as *pp* (pianissimo) and *f* (forte). The page is numbered 105 at the bottom left.

Picc. *mp*

mp

Fl. *mp*

Ob. 1 2

Bsn. 1 2 *div.* *p* *pp* *mp*

Cl. in B♭ 1 *p* *p*

Cl. in B♭ 2 *div.* *p* *p*

Cl. in B♭ 3

B. Cl.

A. Sax. 1 2 *1.* *mp* *pp*

T. Sax. *mp*

Bar. Sax. *mp*

Tpt in B♭ 1

Tpt in B♭ 2 3

Hn. in F 1 2 *mp*

Hn. in F 3 4 *mp*

Tbn. 1 2 *pp* *mp*

Tbn. 3

Euph. 1 2 *a 2* *mp*

Tba *mp* *pp*

Pno *δ* *pp*

Timpani

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V *mf*

112 113 114 115 116 117 118

Score for Performance

Score for Performance

Instrument parts and measures shown:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1, 2
- Bsn. 1, 2
- Cl. in B♭ 1
- Cl. in B♭ 2
- Cl. in B♭ 3
- B. Cl.
- A. Sax. 1, 2
- T. Sax.
- Bar. Sax.
- Tpt in B♭ 1
- Tpt in B♭ 2, 3
- Hn. in F 1, 2
- Hn. in F 3, 4
- Tbn. 1, 2
- Tbn. 3
- Euph. 1, 2
- Tba
- Pno
- Timp.
- Perc. I
- Perc. II
- Perc. III
- Perc. IV
- Perc. V

Measures: 125, 126, 127, 128, 129, 130

70

132 Peaceful

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2

Hn. in F 1

Hn. in F 2

Hn. in F 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph. 1

Euph. 2

Tba.

Pno

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

131

132

133

134

This image shows a page of a musical score, likely for a symphony, featuring various instruments. The instruments listed on the left include Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Bsn. 1, Bsn. 2, Cl. in Bb 1, Cl. in Bb 2, Cl. in Bb 3, B. Cl., A. Sax. 1, A. Sax. 2, T. Sax., Bar. Sax., Tpt in Bb 1, Tpt in Bb 2, Tpt in Bb 3, Hn. in F 1, Hn. in F 2, Hn. in F 3, Hn. in F 4, Tbn. 1, Tbn. 2, Tbn. 3, Euph. 1, Euph. 2, Tba., Pno., Timp., Perc. I, Perc. II, Perc. III, Perc. IV, and Perc. V. The score is marked with 'mf' (mezzo-forte) and 'p' (piano) dynamics. A large diagonal watermark 'Not for Performance' is overlaid on the page.

139 in remembrance, poco meno mosso rit.

The image displays a page of a musical score, specifically measures 138 through 141. The score is written for a large ensemble, including Piccolo, Flute, Oboe, Bassoon, Clarinet in Bb, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet in Bb, Horn in F, Trombone, Euphonium, Tuba, Piano, Timpani, and various Percussion instruments (I, II, III, IV, V). The music is in 4/4 time and features a variety of dynamics, including *ppp* (pianissimo), *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), and *sffz* (sforzando). The score includes a large diagonal watermark that reads "Not for Performance".

73

Ecstatic! ♩ = 144

Picc.

Fl.

Ob. 1
2

Bsn. 1
2

Cl. in B♭ 1
2

Cl. in B♭ 3

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

Tpt in B♭ 1
2
3

Hn. in F 1
2

Hn. in F 3
4

Tbn. 1
2

Tbn. 3

Euph. 1
2

Tba

Pno

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Tamb.

ppp

ff

f

sffz

Cym

144 145 146 147 148 149

Picc.

Fl.

Fl. 2

Ob. 1
2

Bsn 1
2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2
3

Hn. in F 1
2

Hn. in F 3
4

Tbn. 1
2

Tbn. 3

Euph. 1
2

Tba

Pno

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

a 2

a 2

mf

mf

f

a 2

a 2

a 2

a 2

a 2

f

mf

f

pp

[S.D.]

150 151 152 153 154 155 156 157

[illegible]

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2

Tpt in Bb 3

Hn. in F 1

Hn. in F 2

Hn. in F 3

Hn. in F 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph. 1

Euph. 2

Tba.

Pno.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

(8)

damp

[Glock.]

163 164 165 166 167

Score for Percussion

77

Picc. 1 2

Ob. 1 2

Bsn. 1 2

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt. in Bb 1

Tpt. in Bb 2 3

Hn. in F 1 2

Hn. in F 3 4

Tbn. 1 2

Tbn. 3

Euph. 1 2

Tba

Pno

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

168 169 170 171 172 173

[illegible]

Picc.

Fl. 1

Ob. 1 2

Bsn.

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2 3

Hn. in F 1 2

Hn. in F 3 4

Tbn. 1 2

Tbn. 3

Euph. 1 2

Tba.

Pno

Tim.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

mf

ff

bell up!

to Tam-tam

180

181

183

184

185

186

187

