



ROGER ZARE

WE CHOOSE TO GO TO THE MOON

for wind ensemble

*Commissioned by the Rocky
Mountain Commissioning Project*

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Commissioned by the
Rocky Mountain Commissioning Project
for the 12th Annual Colorado State University-Pueblo Festival of Winds

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Instrumentation

1 Piccolo	3 Trumpets in Bb
2 Flutes	4 Horns in F
2 Oboes	3 Trombones (3 rd is bass trombone)
2 Bassoons	1 Euphonium
	1 Tuba
3 Clarinets in Bb	
1 Bass Clarinet in Bb	Timpani
	5 Percussion
2 Alto Saxophones in Eb	
1 Tenor Saxophone in Bb	Piano
1 Baritone Saxophone in Eb	Double Bass
Percussion 1: Marimba, Glockenspiel (share with 3)	
Percussion 2: Xylophone, Triangle	
Percussion 3: Glockenspiel (share with 1), Suspended Cymbal, Crash Cymbals	
Percussion 4: Snare Drum, Tam-tam	
Percussion 5: Bass Drum	

Performance notes

The glissandos in the horns and trombones should last the full length of the note and be as smooth of a slide from one pitch to the next as possible.

The crescendos on beat 4 of measure 1 and beat 4 of measure 10 should be as dramatic as possible. All instrumentalists involved should play the dynamics as literally as possible so that those crescendos go from pianissimo in m. 1 or piano in m. 10 all the way to forte in the span of just one beat.

Downward arrows in some parts (e.g. perc. 1, 2, and piano in m. 25) denote pattern changes during repetitive passages and are solely visual cues.

The "growls" in the saxophone parts starting in m. 65 are produced by singing an indeterminate pitch while playing the notes specified. These may alternately be performed as flutter tongues.

In measures 79-80, the bassoons, clarinets, and saxophones should begin by repeating their note patterns as quickly as possible, and then, over the course of the two measures, each player should independently slow down and fade away to silence.

In measures 132-144, all parts with repeated note patterns should play as quickly as possible and at a sustained fortissimo dynamic throughout.

Grade 4

Duration: ca. 6'30"

Score is transposed

Cover image credit NASA: Apollo 6 Launch, 1968

For more information, please visit www.rogerzare.com

About the composer

Roger Zare has been praised for his "enviable grasp of orchestration" and for writing music with "formal clarity and an alluringly mercurial surface." He was born in Sarasota, FL, and has written for a wide variety of ensembles, from solo instruments to full orchestra. Often inspired by science, mathematics, literature, and mythology, his colorfully descriptive and energetic works have been performed on five continents. Zare's works for band and orchestra are published by FJH Music, Manhattan Beach Music, Theodore Presser Inc., and Roger Zare Music. He is a member of the Blue Dot Collective and ASCAP and teaches composition and theory at Illinois State University.



Program notes

"There is no strife, no prejudice, no national conflict in outer space as yet. Its hazards are hostile to us all. Its conquest deserves the best of all mankind, and its opportunity for peaceful cooperation many never come again. But why, some say, the moon? Why choose this as our goal? And they may well ask why climb the highest mountain? Why, 35 years ago, fly the Atlantic? Why does Rice play Texas?"

We choose to go to the moon. We choose to go to the moon in this decade and do the other things, not because they are easy, but because they are hard, because that goal will serve to organize and measure the best of our energies and skills, because that challenge is one that we are willing to accept, one we are unwilling to postpone, and one which we intend to win, and the others, too."

--President John F. Kennedy, September 12, 1962

In the fall of 2019 when I was asked to write a new wind ensemble work to accompany *Mare Tranquillitatis*, a piece I had written eleven years prior, I was both thrilled to revisit an older work that has meant a lot to me personally and nervous to try to find a way to bring ideas from that piece into the present and the future. As I write these program notes, we have not sent a person to the Moon in 47 years, but our drive to return there and go beyond is as strong as it has been in recent memory. For generations, we dreamed of traveling to the stars, and during the 1960s, competition with the Soviet Union finally pushed us to achieve manned space flight and travel to our nearest celestial neighbor. As President Kennedy said in his famous 1962 speech, we choose to do difficult things because they are hard, and because the reward is so much greater for achieving them. Putting people on the Moon and returning them to Earth safely was not without many trials and setbacks, such as the Apollo 1 tragedy; succeeding at this monumental task was a testament to perseverance. This composition is a celebration of the achievements of the intrepid astronauts, scientists, and engineers who made what seemed impossible a reality in the late 1960s and early 1970s, and also a reflection of the excitement surrounding the possibility of returning to the Moon and going beyond to Mars in the near future.

We Choose to Go to the Moon opens with the same floating A flat major chord as *Mare Tranquillitatis*, but a sudden shift in harmony led by pitch-bending trombones and horns immediately returns us back to the Earth. After a few attempts to get going, a continuous flow of notes helps push the music forward while fragmented melodies interject. This music is restless and complex, reflecting the difficulty and dangers of sending people outside the comforts of our planet. A calm middle section features euphonium and bass clarinet solos, with rich harmonies that help the music become warmer and more stable. As the stream of quick notes returns, a contrasting chorale emerges that culminates in a celebratory explosion of sound.

Commissioned by the Rocky Mountain Commissioning Project, led by Dr. Alan W. Mills

WE CHOOSE TO GO TO THE MOON

Roger Zare

2

3

4

5

6

Suspended ♩=42 Energetic ♩=112

This musical score page contains six staves of music for various instruments. The instruments listed on the left are Piccolo, Flute 1.2., Oboe 1.2., Bassoon 1.2., Clarinet in B♭ 1.2.3., Bass Clarinet in B♭, Alto Saxophone 1., Alto Saxophone 2., Tenor Saxophone, and Baritone Saxophone. Measure 2 starts with a rest for most instruments. Measure 3 begins with a dynamic *p* for Bassoon 1.2. Measure 4 starts with a dynamic *p* for Bassoon 1.2. Measure 5 starts with a dynamic *p* for Bassoon 1.2. Measure 6 starts with a dynamic *pp* for Baritone Saxophone.

Suspended ♩=42 Energetic ♩=112

con sord., straight mute

This musical score page contains ten staves of music for various instruments. The instruments listed on the left are Trumpet in B♭ 1.2.3., Horn in F 1.2., Horn in F 3.4., Trombone 1.2., Trombone 3., Euphonium, Tuba, Timpani, Perc. 1 Marimba, Perc. 2 Xylophone, Perc. 3 Glockenspiel, Perc. 4 Snare Drum, Perc. 5 Bass Drum, Piano, and Double Bass. Measure 2 starts with a rest for most instruments. Measure 3 begins with dynamics *a2*, *gliss.*, *f*, *pp*, *p*, *a2*, *+*, *f*, *pp*, *+*. Measure 4 begins with dynamics *pp*, *p*, *f*, *pp*, *pp*, *+*, *gliss.*, *f*, *pp*, *pp*, *+*. Measure 5 begins with dynamics *pp*, *p*, *f*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*. Measure 6 begins with dynamics *pp*, *f*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*.

Suspended ♩=42

7 8 9 10 11 12

Energetic ♩=112

Picc.

1. Fl.

2. Fl.

Ob. 1.2.

Bsn. 1.2.

1. Cl.

Cl. 2.

3. Cl.

B. Cl.

A. Sax. 1.2.

T. Sax.

Bari. Sax.

Suspended ♩=42

Energetic ♩=112

Tpt. 1.2.3.

1.2. Hn.

3.4. Tbn.

1. Tbn.

2.3. Euph.

Tba.

Tim.

Perc. 1 Mar.

Perc. 2 Xyl.

Perc. 3 Glock.

Perc. 4 S. D.

Perc. 5 B. D.

Pno.

Db.

13

14

15

16

17

Picc. *p*

1. Fl. *pp*

2. Fl.

Ob. 1.2.

Bsn. 1.2.

1. Cl. *p*

2. Cl. *mf*

B. Cl.

A. Sax. 1.2.

T. Sax.

Bari. Sax. *p*

Tpt. 1.2.3.

1.2. Hn.

3.4. Tbn. 1.2.3.

Euph.

Tba.

Timp.

Perc. 1 Mar. *p*

Perc. 2 Xyl. *mf*

Perc. 3 Glock. *p*

Perc. 4 S. D.

Perc. 5 B. D.

Pno. *p*

Db.

This musical score page contains five staves of music for a full orchestra. The instruments listed are Piccolo, Flute 1, Flute 2, Oboe 1.2, Bassoon 1.2, Clarinet 1, Clarinet 2, Bass Clarinet, Alto Saxophone 1.2, Tenor Saxophone, Bass Saxophone, Trumpet 1.2.3, Horn 1.2, Trombone 3.4, Trombone 1.2.3, Euphonium, Tuba, Timpani, Percussion 1 (Maracas), Percussion 2 (Xylophone), Percussion 3 (Glockenspiel), Percussion 4 (Small Drum), Percussion 5 (Bass Drum), Piano, and Double Bass. Measure 13 shows woodwind entries. Measure 14 features woodwind entries with dynamic markings like *pp* and *p*. Measures 15-17 show various woodwind and brass entries, with dynamics including *mf*, *p*, and *pp*. Measures 16 and 17 include piano and double bass entries. The page number 3 is at the top right, and measure numbers 13 through 17 are at the top left.

18

19

20

A ♫ = ♪
 2+2+3

21

22

23

Picc.

1. Fl. solo *pp*

2. Fl. *pp*

Ob. 1.2. *pp*

Bsn. 1.2. *pp*

1. Cl. solo *pp*

2. Cl. *pp*

3. Cl. *pp*

B. Cl. *pp*

1. A. Sax. *pp*

2. A. Sax. *pp*

T. Sax. *pp*

Bari. Sax. *pp*

f tutti
f sub.

f *a2*

f broadly tutti

f

f broadly

f

f broadly

f

f broadly

f broadly

Tpt. *mp*

2.3. *mp*

1.2. Hn. *a2*

3.4. *f broadly* *a3*

Tbn. 1.2.3. *f broadly*

Euph. *f broadly*

Tba. *f broadly*

Tim. *f resonant*

Perc. 1 Mar. *pp*

Perc. 2 Xyl. To Cym. *f*

Perc. 3 Glock. Tam-tam

Perc. 4 S. D. *f resonant*

Perc. 5 B. D. *f resonant*

Pno. *pp* *f resonant*

Db. *f broadly*

Rid.

24 25 26 27 28

Picc.

Fl. 1

Fl. 2

Ob. 1.2

Bsn. 1.2

a2

1.

Cl. 2.3

B. Cl.

1.

A. Sax. 2.

T. Sax.

Bari. Sax.

Tpt. 2.3

a2

1.2.

Hn. a2

3.4.

a3

Tbn. 1.2.3.

Euph.

Tba.

Timp.

Perc. 1 Mar.

Perc. 2 Xyl.

[Cymbals]

Perc. 3 Cym.

Perc. 4 T.-t.

p f

Perc. 5 B. D.

p f

To Glock.

Pno.

Db.

29 30 31 32 33

Picc.

Fl.

Ob. 1.2.

Bsn. 1.2.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bari. Sax.

Tpt.

2.3.

1.2.

Hn.

3.4.

Tbn. 1.2.3.

Euph.

Tba.

Timp.

Perc. 1 Mar.

Perc. 2 Xyl.

Perc. 3 Cym.

Perc. 4 T.-t.

Perc. 5 B. D.

Pno.

Db.

B

34

35

36

37

38

Picc.

1. Fl. *fp*

2. Fl. *fp* *f fp*

1. Ob.

2. Ob.

1. Bsn. *fp* *fp* *fp* *fp* *mf*

2. Bsn. *fp* *f fp* *fp* *fp* *mf*

1. Cl. 2. *mf*

3. Cl. *mf*

B. Cl.

1. A. Sax. *mf*

2. A. Sax.

T. Sax.

Bari. Sax.

B

Tpt. 1.2.3.

1.2.

Hn.

3.4.

Tbn. 1.2.3.

Euph.

Tba.

Tim. *pp*

Perc. 1 Mar. *mf*

Perc. 2 Xyl.

Glockenspiel

Perc. 3 Glock. *mf*

Perc. 4 S. D.

Perc. 5 B. D.

Pno.

Db.

39 40 41 42 43

<img alt="A page from a musical score showing staves for various instruments over five measures. The instruments include Picc., Fl. 1.2., Ob. 1.2., Bsn. 1.2., 1. Cl., 2. Cl., 3. Cl., B. Cl., A. Sax., 2. A. Sax., T. Sax., Bari. Sax., Tpt., 3. Tpt., Hn., 3.4. Hn., Tbn. 1.2.3., Euph., Tba., Timp., Perc. 1 Mar., Perc. 2 Xyl., Perc. 3 Glock., Perc. 4 S. D., Perc. 5 B. D., Pno., and Db. Measure 39: Picc. sf, Fl. 1.2. sf, Ob. 1.2. sf, Bsn. 1.2. sf. Measure 40: Fl. 1.2. mf-f, Ob. 1.2. mf-f. Measure 41: Picc. b-flat, Fl. 1.2. b-flat, Ob. 1.2. b-flat, Bsn. 1.2. b-flat, 1. Cl. b-flat, 2. Cl. b-flat, 3. Cl. b-flat, B. Cl. b-flat, A. Sax. sf, 2. A. Sax. sf, T. Sax. mf-f, Bari. Sax. mf-f. Measure 42: Picc. f, Fl. 1.2. f, Ob. 1.2. f, Bsn. 1.2. f, 1. Cl. f, 2. Cl. f, 3. Cl. f, B. Cl. f, A. Sax. mf-f, 2. A. Sax. mf-f, T. Sax. f, Bari. Sax. f. Measure 43: Picc. (b), Fl. 1.2. (b), Ob. 1.2. (b), Bsn. 1.2. (b), 1. Cl. (b), 2. Cl. (b), 3. Cl. (b), B. Cl. (b), A. Sax. (b), 2. A. Sax. (b), T. Sax. (b), Bari. Sax. (b), Tpt. a2, 3. Tpt. a2, Hn. (b), 3.4. Hn. (b), Tbn. 1.2.3. a3, Euph. (b), Tba. (b), Timp., Perc. 1 Mar. mf, Perc. 2 Xyl. f, Perc. 3 Glock., Perc. 4 S. D., Perc. 5 B. D. resonant, Pno. mf, Db. mf. Measures 44-45: Pno. pizz., arco, tip, Db. f.</p>

44

45

46

47

48

Picc.

Fl. 1.2.

Ob. 1.2.

Bsn. 1.2.

1. Cl.

Cl. 2.

3. Cl.

B. Cl.

A. Sax. 1.2.

T. Sax.

Bari. Sax.

1.2. Tpt.

3. Tpt.

1.2. Hn.

3.4. Hn.

1.2. Tbn.

3. Tbn.

Euph.

Tba.

Timp.

Perc. 1 Mar.

Perc. 2 Xyl.

Perc. 3 Glock.

Perc. 4 S. D.

Perc. 5 B. D.

Pno.

Db.

opus

49 50 51 52 53

<img alt="A page from a musical score showing staves for various instruments. The top section includes Picc., Fl. 1.2., Ob. 1.2., Bsn. 1.2., 1. Cl., 2. Cl., B. Cl., A. Sax. 1.2., T. Sax., and Bari. Sax. The bottom section includes Tpt., 3. Hn., 1.2. Hn., 3.4. Hn., Tbn., 3. Tbn., Euph., Tba., Timp., Perc. 1 Mar., Perc. 2 Xyl., Perc. 3 Glock., Perc. 4 S. D., Perc. 5 B. D., Pno., and Db. Measure 49 shows Picc., Fl. 1.2., Ob. 1.2., Bsn. 1.2., 1. Cl., 2. Cl., B. Cl., A. Sax. 1.2., T. Sax., and Bari. Sax. playing eighth-note patterns. Measures 50-53 show various instruments like Tpt., 3. Hn., 1.2. Hn., 3.4. Hn., Tbn., 3. Tbn., Euph., Tba., Timp., Perc. 1 Mar., Perc. 2 Xyl., Perc. 3 Glock., Perc. 4 S. D., Perc. 5 B. D., Pno., and Db. playing eighth-note patterns. Measure 53 ends with a dynamic of <i>p.

Picc.

Fl. 1.2.

Ob. 1.2.

Bsn. 1.2.

1. Cl.

2. Cl.

B. Cl.

A. Sax. 1.2.

T. Sax.

Bari. Sax.

Tpt.

3. Hn.

1.2. Hn.

3.4. Hn.

Tbn.

3. Tbn.

Euph.

Tba.

Timp.

Perc. 1 Mar.

Perc. 2 Xyl.

Perc. 3 Glock.

Perc. 4 S. D.

Perc. 5 B. D.

Pno.

Db.

54 55 56 57 58 59 60 rit.

Picc. Fl. 1.2. Ob. 1.2. Bsn. 1.2. 1. Cl. 2.3. Cl. B. Cl. A. Sax. 1.2. T. Sax. Bari. Sax. Tpt. 1.2.3. 1.2. Hn. 3.4. Hn. 1. Tbn. 2.3. Tbn. Euph. Tba. Timp. Perc. 1 Mar. Perc. 2 Xyl. Perc. 3 Glock. Perc. 4 S. D. Perc. 5 B. D. Pno. Db.

54: Picc., Fl. 1.2., Ob. 1.2., Bsn. 1.2., 1. Cl., 2.3. Cl., B. Cl., A. Sax. 1.2., T. Sax., Bari. Sax., Tpt. 1.2.3., 1.2. Hn., 3.4. Hn., 1. Tbn., 2.3. Tbn., Euph., Tba., Timp., Perc. 1 Mar., Perc. 2 Xyl., Perc. 3 Glock., Perc. 4 S. D., Perc. 5 B. D., Pno., Db. play eighth-note patterns. Measures 55-56: Picc., Fl. 1.2., Ob. 1.2., Bsn. 1.2., 1. Cl., 2.3. Cl., B. Cl., A. Sax. 1.2., T. Sax., Bari. Sax., Tpt. 1.2.3., 1.2. Hn., 3.4. Hn., 1. Tbn., 2.3. Tbn., Euph., Tba., Timp., Perc. 1 Mar., Perc. 2 Xyl., Perc. 3 Glock., Perc. 4 S. D., Perc. 5 B. D., Pno., Db. play sixteenth-note patterns. Measures 57-58: Picc., Fl. 1.2., Ob. 1.2., Bsn. 1.2., 1. Cl., 2.3. Cl., B. Cl., A. Sax. 1.2., T. Sax., Bari. Sax., Tpt. 1.2.3., 1.2. Hn., 3.4. Hn., 1. Tbn., 2.3. Tbn., Euph., Tba., Timp., Perc. 1 Mar., Perc. 2 Xyl., Perc. 3 Glock., Perc. 4 S. D., Perc. 5 B. D., Pno., Db. play eighth-note patterns. Measures 59-60: Picc., Fl. 1.2., Ob. 1.2., Bsn. 1.2., 1. Cl., 2.3. Cl., B. Cl., A. Sax. 1.2., T. Sax., Bari. Sax., Tpt. 1.2.3., 1.2. Hn., 3.4. Hn., 1. Tbn., 2.3. Tbn., Euph., Tba., Timp., Perc. 1 Mar., Perc. 2 Xyl., Perc. 3 Glock., Perc. 4 S. D., Perc. 5 B. D., Pno., Db. play eighth-note patterns. Measure 60 ends with a dynamic of *f*.

C

61

62

63

64

65

66

A tempo, very aggressive

Picc.

Fl. 1.2.

Ob. 1.2.

Bsn. 1.2.

1. Cl.

2.3.

B. Cl.

A. Sax. 1.2.

T. Sax.

Bari. Sax.

C A tempo, very aggressive
con sord.
straight mute

Tpt. 1.2.3.

1.2.

Hn.

3.4.

1.

Tbn.

2.3.

Euph.

Tba.

Timp.

Perc. 1
Mar.

Perc. 2
Xyl.

Perc. 3
Cym.

Perc. 4
T-t.

Perc. 5
B. D.

Pno.

Db.

67 68 69 70 71 72

Picc.

Fl. 1.2.

Ob. 1.2.

Bsn. 1.2.

Cl. 1.

Cl. 2.3.

B. Cl.

A. Sax. 1.2.

T. Sax.

Bari. Sax.

Tpt. 1.2.3.

Hn. 1.2.

Hn. 3.4.

Tbn. 1.2.

Euph.

Tba.

Timp.

Perc. 1 Mar.

Perc. 2 Xyl.

Perc. 3 Cym.

Perc. 4 T.t.

Perc. 5 B. D.

Pno.

Db.

73 74 75 76 77 78

Picc.

Fl. 1.2.

Ob. 1.2.

Bsn. 1.2.

1. Cl.

Cl. 2.3.

B. Cl.

A. Sax. 1.2.

T. Sax.

Bari. Sax.

Tpt. 1.2.3.

1.2. Hn.

3.4. Hn.

Tbn.

2.3. Tba.

Euph.

Timp.

Perc. 1 Mar.

Perc. 2 Xyl.

Perc. 3 Cym.

Perc. 4 T.-t.

Perc. 5 B. D.

Pno.

Db.

to Crash Cymb.

p ff p

p ff

p ff p

D Suspended ♩=42

79 80 81 82 83 84

Picc. *ff* *p*
Fl. 1.2. *melancholic*
Ob. 1.2. *a2*
Bsn. 1.2. *ff* *ppp*
1. Cl. *ff* *a2* *melancholic*
2.3. Cl. *ff* *ppp* *pp*
B. Cl. *ff* *ppp*
A. Sax. 1.2. *ff* *ppp*
T. Sax. *ff* *ppp*
Bari. Sax. *ff* *ppp*

D a₃ Suspended ♩=42

Tpt. 1.2.3. *ff* *p*
1.2. Hn. *ff* *p*
3.4. Tbn. 1.2.3. *ff* *p*
Euph. *ff* *p* *solo* *melancholic* *p* *espress.*
Tba. *ff* *p*
Tim. *ff* *p*
Perc. 1 Mar. *ff*
Perc. 2 Xyl. *ff*
Perc. 3 Cym. *ff* *Crash Cymbals* *to Susp. Cymb.*
Perc. 4 T-t. *ff*
Perc. 5 B. D. *ff* *p*
Pno. *ff*
Db. *ff* *p*

85

86

87

88

89

90

rit.

Picc. -

Fl. 1.2. *with warmth*
tr. *mp* *p* *pp* *mf* *pp*

Ob. 1.2. -

Bsn. 1.2. *with warmth*
mp *p* *pp* *mf* *pp*

1. Cl. *mp* *p* *pp* *mf* *pp*

2.3. *with warmth*
mp *p* *pp* *mf* *pp*

B. Cl. *with warmth*
mf *f*

A. Sax. 1.2. *with warmth*
mp *p* *pp* *mf* *pp*

T. Sax. *solo* *with warmth*
mf *f*

Bari. Sax. *with warmth*
mp *p* *pp* *mf* *pp*

Tpt. 1.2.3. -

1.2. Hn. -

3.4. -

Tbn. 1.2.3. -

Euph. *f* *with warmth*

Tba. *mp* *p* *pp* *mf* *p*

Tim. -

Perc. 1 Mar. -

Perc. 2 Xyl. *Susp. Cymbal* *with warmth*

Perc. 3 Cym. *pp* *mf* *pp* To Glock.

Perc. 4 T.-t. - To S. D. *mf* *with warmth*

Perc. 5 B. D. -

Pno. -

Db. *with warmth*
mp *p* *pp* *mf* *p*

E Playful $\text{♩} = 112$

91 92 93 94 95 96

Picc. $p - mf$ $pp - sf$ mf $f - sf$
Fl. 1.2. $p \text{ agitato}$ $p \text{ agitato}$ $pp - sf$ mf $f - sf$
Ob. 1.2. $p \text{ agitato}$ $pp - sf$ mf $f - sf$
Bsn. 1.2. sf mf $f - sf$
1. Cl. $p \text{ agitato}$ mf $f - sf$
2.3. Cl. pp mf $f - sf$
B. Cl. pp mf $f - sf$
A. Sax. 1.2. pp mf $f - sf$
T. Sax. pp mf $f - sf$
Bari. Sax. pp mf $f - sf$

E Playful $\text{♩} = 112$

Tpt. 1.2.3. p p p p p
1.2. Hn. p p p p p
3.4. Tbn. 1.2.3. p p p p p
Euph. p p p p p
Tba. p p p p p
Tim. p p p p p
Perc. 1 Mar. p p p p p
Perc. 2 Tri. p p p p p
Perc. 3 Glock. p p p p p
Perc. 4 S. D. p p p p p
Perc. 5 B. D. p p p p p
Pno. p p p p p
Db. p p p p p

(dead stick) p p p p p

(Snare Drum) p p p p p

97 98 99 100 101 102 103

Picc.

Fl. 1.2.

Ob. 1.2.

Bsn. 1.2.

1. Cl.

2.3.

B. Cl.

A. Sax. 1.2.

T. Sax.

Bari. Sax.

Tpt. 1.2.3.

1.2.

Hn.

3.4.

Tbn. 1.2.3.

Euph.

Tba.

Timp.

Perc. 1 Mar.

Perc. 2 Tri.

Perc. 3 Glock.

Perc. 4 S. D.

Perc. 5 B. D.

Pno.

Db.

F Resolute

104 105 106 107 108 109

Picc.

Fl. 1.2.

Ob. 1.2.

Bsn. 1.2.

1.2. Cl.

3. Cl.

B. Cl.

A. Sax. 1.2.

T. Sax.

Bari. Sax.

F Resolute

1. Tpt.

2. Tpt.

3. Tpt.

1.2. Hn.

3.4. Tbn.

1.2.3. Tbn.

Euph.

Tba.

Timp.

Perc. 1 Mar.

Perc. 2 Tri.

Perc. 3 Glock.

Perc. 4 S. D.

Perc. 5 B. D.

Pno.

Db.

110

111

112

113

114

Picc.

Fl. 1.2.

Ob. 1.2.

Bsn. 1.2.

1.2.

Cl.

3.

B. Cl.

A. Sax. 1.2.

T. Sax.

Bari. Sax.

1.2.

Tpt.

3.

1.2.

Hn.

3.4.

1.2.

Tbn.

3.

Euph.

Tba.

Tim.

Perc. 1
Mar.

Perc. 2
Tri.

Perc. 3
Glock.

Perc. 4
S. D.

Perc. 5
B. D.

Pno.

Db.

115 116 117 G 118 119

Picc.

Fl. 1.2.

Ob. 1.2.

Bsn. 1.2.

1.2. Cl.

3. Cl.

B. Cl.

A. Sax. 1.2.

T. Sax.

Bari. Sax.

Tpt. 1.2.3.

1.2. Hn.

3.4. Tbn.

Euph.

Tba.

Timp.

Perc. 1 Mar.

Perc. 2 Xyl.

Perc. 3 Glock.

Perc. 4 T-t.

Perc. 5 B. D.

Pno.

Db.

G

Glockenspiel

DRAFT

120

121

122

123

124

125

Picc.

Fl. 1.2.

1. Ob.

2. Ob.

Bsn. 1.2.

1.2. Cl.

Cl.

3. Cl.

B. Cl.

A. Sax. 1.2.

T. Sax.

Bari. Sax.

Tpt.

2.3.

1.2. Hn.

3.4.

1.2. Tbn.

3. Eup.

Tba.

Timp.

Perc. 1
Glock.

To Tri.

Perc. 2
Xyl.

Perc. 3
Glock.

Perc. 4
T-t.

Perc. 5
B. D.

Pno.

Db.

126 127 128 129 130 131

poco rit.

Picc.

Fl. 1.2.

1. Ob.

2. Ob.

Bsn. 1.2.

1.2.

Cl. 3.

B. Cl.

A. Sax. 1.2.

T. Sax.

Bari. Sax.

Tpt.

2.3.

Hn.

3.4.

Tbn.

Euph.

Tba.

Timp.

Perc. 1
Glock.

Perc. 2
Xyl.

Perc. 3
Glock.

Perc. 4
T.-t.

Perc. 5
B. D.

Pno.

Db.

H Broadly repeat this figure as quickly as possible take breaths when necessary

132

Picc.

1. Fl.

2. Fl.

1. Ob.

2. Ob.

Bsn. 1.2.

1. Cl.

Cl. 2.

3. Cl.

B. Cl.

1. A. Sax.

2. A. Sax.

T. Sax.

Bari. Sax.

133

134

135

136

H Broadly

Tpt. 1.2.3.

1.2.

Hn.

3.4.

1.2.

Tbn.

3.

Euph.

Tba.

Timp.

Perc. 1

Glock.

Perc. 2

Tri.

Perc. 3

Cym.

Perc. 4

T.-t.

Perc. 5

B. D.

Pno.

Db.

137

138

139

140

141

Picc.

1. Fl.

2. Fl.

1. Ob.

2. Ob.

Bsn. 1.2.

1. Cl.

Cl. 2.

3. Cl.

B. Cl.

1. A. Sax.

2. A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1.2.3.

1.2.

Hn.

3.4.

Tbn. 1.2.3.

Euph.

Tba.

Timp.

Perc. 1
Glock.

Perc. 2
Tri.

Perc. 3
Cym.

Perc. 4
T.-t.

Perc. 5
B. D.

Pno.

Db.

142

143

144

145

Picc.

Fl. 1.

Fl. 2.

Ob. 1.

Ob. 2.

Bsn. 1.2.

Cl. 1.

Cl. 2.

B. Cl.

A. Sax. 1.

A. Sax. 2.

T. Sax.

Bari. Sax.

Tpt. 1.2.3.

Hn. 1.2.

Hn. 3.4.

Tbn. 1.2.3.

Euph.

Tba.

Timp.

Perc. 1 Glock.

Perc. 2 Tri.

Perc. 3 Cym.

Perc. 4 T-t.

Perc. 5 B. D.

Pno.

Db.

This musical score page contains four systems of musical notation, labeled 142, 143, 144, and 145 from top to bottom. The instruments listed on the left include Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1 & 2, Clarinet 1, Clarinet 2, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Bass Saxophone, Trumpet 1, 2, & 3, Horn 1, 2, & 3, Trombone 1, 2, & 3, Euphonium, Bass Trombone, Timpani, Percussion 1 (Glockenspiel), Percussion 2 (Triangle), Percussion 3 (Cymbals), Percussion 4 (Toms), Percussion 5 (Bass Drum), and Piano. The score consists of multiple staves for each instrument, with dynamics such as fff, ff, p, pp, and ff. Measures 142 and 143 show primarily sustained notes or simple patterns. Measures 144 and 145 introduce more complex rhythmic patterns and dynamics, including sustained notes with grace notes and dynamic changes like ff to p. The piano part in system 145 includes a dynamic marking of ff and a tempo marking of 120 BPM.