

Grainger's Chosen Gems for Winds

J. S. BACH

O MENSCH, BEWEIN' DEIN' SÜNDE GROSS

(O, Man, now weep for thy great Sin)

Chorale - Prelude

**Set for Wind-Band by
PERCY GRAINGER**

Edited by

KEITH BRION and MICHAEL BRAND

Grainger's Chosen Gems for Winds

To give way to human feelings, to overflow and swim in human feelings is human enough, but the farthest north of humaness is, for me, to be a lightning conductor of such feelings in such a way that they are particularly fitted to fill niches in coming men's minds...¹

Grainger's passion for musical expression extended beyond his own compositions. He was fascinated by all music, from avant garde electronics to great historical works. His interest in early music began to flourish in the 1930's when he became associated with specialists Gustave Reese and Arnold Dolmetsch. Grainger's first arrangements of early music were created in 1932. Subsequently, from 1937-44, a period corresponding with his summer teaching at Interlochen, Grainger developed his *Chosen Gems for Winds*. Many of the arrangements were first performed at Interlochen.

The *Chosen Gems for Winds* are an extensive group of arrangements of music by other composers, music Grainger called "other people's music." The *Chosen Gems* include 23 settings, ranging from the 12th century to Elizabethan music, to such relative "moderns" as Franck, Faure and Eugene Goosens.

Grainger believed that there were neglected "great musics" of every period. He had specific ideas about the value and appropriateness of this music, and how it should be programmed and interpreted:

The Value of Older Music:

For some reason or other music, as it is practised in our concert halls, is the most backward of the arts. We would regard as an ignoramus a professor of literature who taught his students nothing about Homer, Confucius, The Arabian Nights, (etc.)... Our audiences are familiar with European music from 1700 to 1900, but before that period (which in the opinion of some studious musicians is one of the weakest periods in musical history) their knowledge does not normally extend... The 500 years of decipherable music that precedes Bach is at least as lovely and important as all post-Bach music, and in the opinion of many well-informed and "classically-trained" music-lovers, the 20th has already proved itself a century, so far, singularly rich in music of spiritual content and soulful beauty. Yet these old and new musical treasures are, and remain, unperformed in our midst.²

Appropriateness:

It is true that most of the older examples of chamber music are for unspecified instruments; but there is no reason to imagine that strings were favored above winds. An examination of old drawings, paintings, sculptures, etc., depicting musical rehearsals and performances will foster a contrary opinion... The fact that church choirs in the Middle Ages were equipped with portative and positive organs (of the size of reed organs of today) shows that wind color, as much as string color, was considered a normal tonal background to vocal music.³

Programming:

...such uplifting music as this, suitable for performance with massed instruments, together with the delectable morsels for wind chamber music... and balanced with life-lit compositions for band by living composers (such as Stravinsky, Hindemith, Toch and Cowell) justifies the giving of musical festivals for which the band forms the instrumental nucleus. Such undertakings would extend considerably the radius of band activity, would give the band an enhanced aesthetic standing in the community, and would open up to impressionable band-players new vistas of the extent and sublimity of classical music from 1200 to our day.⁴

Interpretation:

It seems to me that true INDIVIDUALITY... is a condition of highly individual parts forming harmony thru keen awareness-of-the-individuality-of-the-other-parts... I do not expect our modern musicians to know what to do with the individualistically vital voice-leading of the middle ages... We have got to provide these masses with synthetic individualism, since the natural brand of it could not work in the mass.

It is the "individualism" of Grainger's carefully notated interpretive artistry that sets the *Chosen Gems* apart from other band arrangements. His musical persona sings the lines, stresses harmonic changes, clears the way for important entrances, drops the volume for the next line to come through phrases over bar lines, imparts a natural sense of motion, and balances harmonic and melodic textures. In short, he has written the sort of interpretation one hears in a masterful chamber music performance.

Elastic Scoring:

Grainger's concept of elastic scoring allowed him to adapt the music to all of the maddeningly possible (or impossible) instrumental combinations one encounters in educational situations. In his early music settings, each musical voice is assigned a "Tone Strand": Strand A for the soprano line, Strand B for the alto line, etc. through the bass line. These parts may then be played by a variety of instrumental combinations.

¹ *The Far North of Humaness, Letters of Percy Grainger 1901-14*, Ed. Kay Dreyfus (MacMillan Co. of Australia VIC, Magna Music - Baton, Inc., U.S.A.).

^{2, 3} Goldman, Richard, *The Band's Music* (Pitman Publishing 1937).

⁴ Letter from Percy Grainger to Don Anselm Hughes, October 22, 1948 (courtesy of the Grainger Museum).

NOTES TO THE DIRECTOR:

...from Bach, my artistic forbear.⁵

...of all the composers who have ever existed,...Greig and Bach are the ones I love most.⁶

The *Chorale-Prelude: O, Mensch...* is taken from Bach's *Orgelbüchlein* collection. Grainger created the setting between 1937 and 1942. While not unusual today, his beautiful realization of the ornamentation was revolutionary in the 1940's.

Grainger's written out trills and melodic ornamentation may appear intricate, however once basic rhythm is established, simple repetition will allow graceful synchronization of these elements. Perform the ornaments as a natural part of the melodic tone-line. Play the quick notes and the long ones with matching sonority. Support *legato* phrases with resonant breath that flows equally through ornament and melody. The ornaments must never interfere with the flowing *legato* of the musical line. Grainger's Bach is not a mechanical organ, but rather a human wind-chorale.

In this edition, the beaming of eighth notes follows Grainger's manuscript. The groupings indicate both phrasing and rhythm. When the same pitch is repeated under a slur mark, (for instance the opening two notes of Tone Strand A) the second note should receive slightly more weight of tone.

Percussion

The editors have supplied optional parts for mallet percussion. These may be used as a percussion ensemble, or with band. In full band performance, the percussion should not sound forth as a distinct color. All parts are written *sempre tremolo*. The rolls should not be audible as single notes. Use Orchestra Bells with medium rubber mallets only if Vibraphone and Marimba are unavailable. Hard rubber, plastic or metal mallets will alter the character of the music.

Elastic Scoring

Although Grainger's arrangement of "O Mensch..." was designated "set for wind-band," the orchestration formula follows his principles of elastic scoring. Elastic scoring duplicates organ registration by assigning instrumental lines ("Tone Strands") to various organ octaves - such as 4 ft., 8 ft. and 16 ft. stops. It suggests the possibility of performing the work with a variety of instrumental combinations.

Take care to insure equal weight of sound for each tone strand. Conductors wishing to perform this chorale-prelude with instrumental forces smaller than Grainger's full wind-band may consult the following matrix as a guide to balancing available instruments. Grainger believed equal balance of voices was more important than instrumental color.

^{5,6} *The Far North of Humaness, Letters of Percy Grainger 1901-14*, Ed. Kay Dreyfus (MacMillan Co. of Australia VIC, Magna Music - Baton, Inc., U.S.A.).

INSTRUMENTATION BY ENSEMBLE CHOIRS OF LIKE INSTRUMENTS

Tone Strand	Organ Stop (Octave)	Flutes	Double Reeds	Clarinets	Saxes	Conical Brass	Cylindrical Brass	Percussion
A	4 ft. (upper octave)	Flute I Piccolo I	Oboe I					
	8 ft. (lower octave)		Oboe I	Bb Clarinet I	Bb Soprano	Bb Cornet/Flugelhorn I	Bb Trumpet I	Vibraphone/ Marimba I
B	4 ft. (upper octave)	Flute II Piccolo II	Oboe II	Eb Clarinet I				
	8 ft. (lower octave)		Bassoon I*	Bb Clarinet II	Eb Alto I	Bb Cornet/Flugelhorn I Euphonium I*	Bb Trumpet II Trombone I* F Horn I & III	Marimba II
C	4 ft. (upper octave)	Flute III <i>Alto Flute</i>	Oboe III <i>English Horn</i>					
	8 ft. (lower octave)		Bassoon II*	Bb Clarinet III Eb Alto Clarinet	Eb Alto II Bb Tenor	Baritone T.C. Euphonium II*	Trombone II* F Horn II & IV	Marimba III
D	8 ft. (upper octave)		Bassoon III	Bb Bass Clarinet	Eb Baritone	Tuba A	Bass Trombone	
	16 ft. (lower octave)		Contrabassoon	Eb Contra Alto & Bb Contra Bass Clarinets	Bb Bass	Tuba B		

1. *Italics* indicate instrumental parts suggested by the editors.
2. Parts marked with an asterisk (*) are to be used for full band performance only.
3. The Piccolo parts are optional and should read the lower octave.
4. Oboe I may play either octave *ad lib.*
5. If Trumpets are used for Tone Strand A or B, great care must be exercised to see that they blend with the woodwinds. Cornet or Flugelhorn are preferred.
6. Additional octave doublings may be added in the Percussion parts by playing four hands on one instrument. Also, Tone Strands B and C may be played four hands if only one Marimba is available.
7. Any instrument found in Tone Strand D may be used with the Flute Choir. Organ or Synthesizer may also be used.
8. With Percussion Ensemble, a String Bass, Electric Bass or Piano may play Tone Strand D.

The following designations are suggested for conventional ensemble configurations:

BRASS QUARTET

- Tone Strand A Cornet I
- B Cornet II
- C Horn II
- D Bass Trombone

BRASS QUINTET

- Tone Strand A Cornet I
- B Cornet II
- C Horn II (play cues)
- D Bass Trombone
- Tuba

BRASS SEXTET

- Tone Strand A Cornet I
- B Cornet II
- Euphonium II or
Trombone I (band part)
- C Horn II (play cues)
- Euphonium II or Trombone II (band part)
- D Bass Trombone or Tuba

BRASS CHOIR

- Tone Strand A 1 Eb Cornet
- 3 Cornet I, or Flugelhorns (play cues)
- B 2 Cornet II, or Flugelhorns (play cues)
- 2 Horns I and III (play cues)
- 1 Euphonium I
- 1 Trombone I
- C 2 Horns II and IV (play cues)
- 1 Euphonium II
- 1 Trombone II
- D 1 Bass Trombone
- 1 Tuba A (top line)
- 2 Tuba B (bottom line)

WOODWIND QUARTET

- Tone Strand A Flute
- B Oboe II
- C Clarinet III
- D Bassoon III

WOODWIND QUINTET

- Tone Strand A Flute
- Oboe
- B Clarinet II
- C Horn II (play cues)
- D Bassoon III

SAXOPHONE QUARTET

- Tone Strand A Soprano
- B Alto I
- C Tenor or Alto II
- D Baritone
- Bass (optional)

DOUBLE REED CHOIR

- Tone Strand A Oboe I
- B Oboe II
- C Oboe III (or English Horn)
- D Bassoon III
- Contrabassoon (optional)

A Fl. I Picc Ob. I

B Fl. II Ob. II Bass. I

FL. III Ob. III

C Bass. II

D Contra Bass.
(opt.) Bass. III
(opt.)

CLARINETS SAXES

A Bb Cl. I Bb Sop. Sax.

Eh Cl. Eb Alto
Sax. I

B Bb Cl. II

Eb Alto Cl. Eb Alto
Sax. IIC Bb Tenor
Cl. III Sax.D Bb Bass Cl. Bb Bass
SaxEb Contra Eb Bari.
Cl. Sax.CONICAL
BRASS CYLINDER
BRASS

A Bb Cor. I Bb Tpt. I

Bb Cor. II Bb Tpt. II

B F Hns. *
U.III

Euph. Tbn. I

C F Hns. *
U.IV

Euph. II Tbn. II

D Str. Bass Tbn.
Tuba

Grainger's Chosen Gems for Winds
O MENSCH, BEWEIN' DEIN' SÜNDE GROSS
(O, Man, now weep for thy great Sin)
Chorale Prelude

J.S. BACH

Set for Wind-Band by PERCY GRAINGER
Edited by Keith Brion and Michael Brand

Slowly flowing

* See Alto Saxophone parts for Eb Horn.
See F Horn for English Horn.
Cue parts are for Ensemble performance. Do not play with band.

JANE
STRAND

RUTES **DOUBLE
RHELS**

A FL I
Proc. Ob. I

B Fl. II Ob. II
Benz. I

Fl. III Ob. III

1

D Contra Bsn.
(opt.)
Bsn. BT
(opt.)

CLARINETS SAXES

A Bb Cl. I Bb Sop. Sax.

Eb Cl. Eb Alto
Sax. E

1

三三三

6

Bb Tenor
Sax

Bb Bass Cl Bb Bass
Sax

D

Eb C contra Eb Bari.
Cl. Sax.

CHURCH
BRASS

A Bb Cart [A Bb Trt]

1230 0002 1 22 1991

B F. Harg.
1/14

Sumb - The I

F. Mus.

4

Depth. 11' 3'oon. 11'

D Str. Bass Tbn.
Bass
Tuba

FLUTES DOUBLE REEDS

A Fl. I Picc. Ob. I

B Fl. II Ob. II Bass. I

Fl. III Ob. III

C

Bass. II

D Contra Bass. (opt.) Bass. III (opt.)

CLARINETS SAXES

A Bb Cl. I Bb Sop. Sax.

Eb Cl. Eb Alto Sax. I

B Bb Cl. II

Eb Alto Cl. Eb Alto Sax. II

C Bb Cl. III Bb Tenor Sax.

Bb Bass Cl. Bb Bass Sax.

D Eb Contra Eb Bar. Cl. Sax.

CONICAL BRASS CYLINDR. BRASS

A Bb Cor. I Bb Tpt. I

Bb Cor. II Bb Tpt. II

B F Hns. I/III

Euph. Tbn. I

F Hns. II/IV

C Euph. II Tbn. II

D Str. Bass Tbn. Bass Tuba

9

TONE STRAND

FLUTES DOUBLE REEDS

A Fl. I Picc. Ob. I

B Fl. II Ob. II Bassoon I

Fl. III Ob. III

C Bassoon II

D Contra Bassoon
(opt.)
Bassoon III
(opt.)

CLARINETS SAXES

A Bb Cl. I Bb Sop. Sax.

E♭ Cl. Eb Alto Sax I

B Bb Cl. II

Eb Alto Cl. Eb Alto Sax. II

C Bb Cl. III Bb Tenor Sax.

Bb Bass Cl. Bb Bass Sax.

D Eb Contra Eb Bass Cl. Sax.

CONICAL BRASS CYLINDER BRASS

A Bb Corn. I Bb Tpt. I

Bb Corn. II Bb Tpt. II

B F Horn I/III

Euph. Tbn. I

F Horn II/IV

Euph. II Tbn. II

D Str. Bass Tbn. Bass Tube

10

TONE
FLUTEPICTURES
KREIS

A Fl. I Picc Ob. I

13

B Fl. II Ob. II
Bsn. I

Fl. III Ob. III

C

Bsn. II

D Contra Bsn.
(opt.)
Bsn. III
(opt.)

CLARINETS SAXES

A Bb Cl. I Bb Sop. Sax.

Eb Cl. Eb Alto
Sax. I

B Bb Cl. II

Eb Alto Cl. Eb Alto
Sax. IIC Bb Cl. III Bb Tenor
Sax.D Rh Bass Cl. Bb Bass
Sax.Eb Contra Eb Bari.
Cl. Sax.CONICAL
BRASS CYLINDR.
BRASS

A Rh Crt. I Bb Tpt. I

Play

Bb Crt. II Bb Tpt. II

Play

B F Hos.
I/II

Play

Euph. Tbo. I

Play

C F Hos.
II/IV

D Euph. II Tbo. II

Str. Bass Tba.
Tuba

The musical score page 13 consists of three systems of music, each with four staves. The first system (measures 1-3) features woodwind instruments: Flute I (Picc), Flute II, Flute III, Bassoon I, Bassoon II, Contra Bassoon (opt.), Bassoon III (opt.), Clarinets, and Saxophones. The second system (measures 4-6) features brass instruments: Bb Clarinet I, Eb Clarinet, Bb Clarinet II, Eb Alto Clarinet, Eb Alto Saxophone II, Bb Clarinet III, Bb Tenor Saxophone, Rh Bass Clarinet, Bb Bass Saxophone, Eb Contra Bass Clarinet, and Eb Bass Clarinet. The third system (measures 7-9) features brass instruments: Rh Cornet I, Bb Trumpet I, Bb Cornet II, Bb Trumpet II, F Horn I/II, Euphonium I, F Horn II/IV, Euphonium II, and String Bass/Tuba. Each staff includes dynamic markings such as *p*, *mf*, and *mp*. The score is set against a background of abstract, dotted patterns.

TONE STRAND

FLUTES DOUBLE REEDS

A Fl. I Picc. Ob. I

17

B Fl. II Ob. II Bass. I

Fl. III Ob. III

C Bass. II
Contra Bass. (opt.)
Bass. III (opt.)

CLARINETS SAXES

A Bb Cl. I Bb Sop. Sax.

18

Eb Cl. Eb Alto Sax. I

B

Eb Alto Cl. Eb Alto Sax. II

C Bb Cl. III Bb Tenor Sax.

D Bb Bass Cl. Bb Bass Sax.

Eh Contra Eh Bar. Cl. Sax.

CONICAL BRASS CYLINDRICAL BRASS

A Bb Cort. I Bb Tpt. I

19

Bb Cort. II Bb Tpt. II

B F Hns. I/II

Euph. Tbn. I

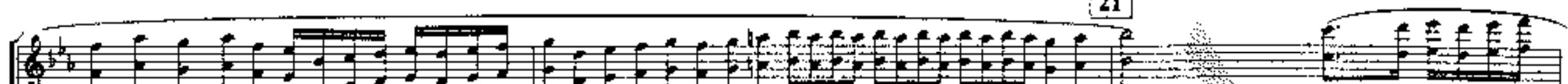
F Hns. I/IV

C Euph. II Tbn. II

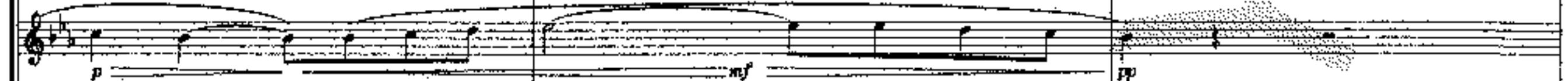
D Str. Bass Tim. Tuba

FLUTES [DULCENS
REEDS]

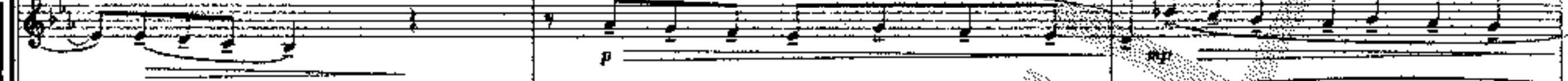
A Fl. I Bass. Ob. 1



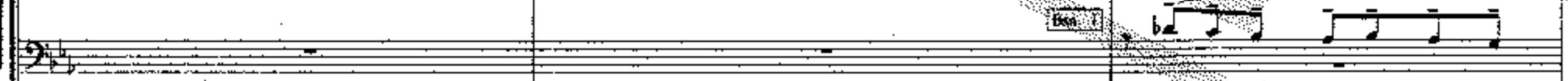
B Fl. II Ob. II



Fl. III Ob. III

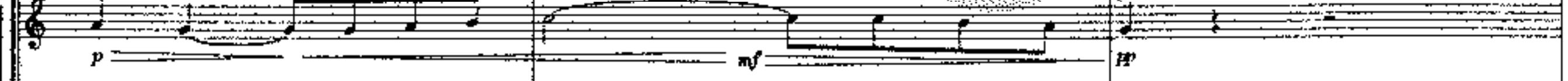


C Bass. I Bass. II

D Contra Bass.
(opt.)
Bass. III
(opt.)

CLARINETS [SAXES]

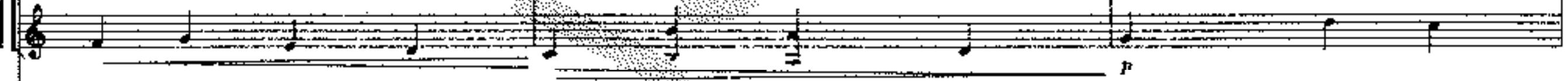
A Bb Cl. I Bb Sop. Sax.

Eb Cl. Eb Alto
Sax. I

Bb Cl. II

E♭ Alto Cl. E♭ Alto
Sax. IIC Bb Cl. III Bb Tenor
Sax.Bb Bass Cl. Bb Bass
Sax.

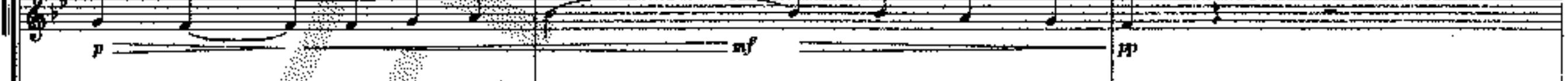
D

E♭ Contra Eb Bari.
Cl. Sax.CONICAL
BRASS [CYLINDER
BRASS]

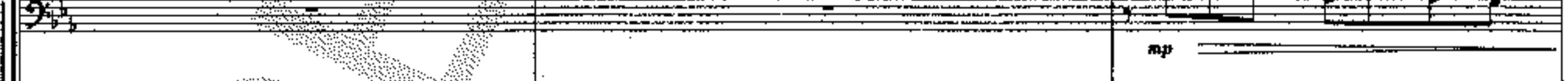
A Bb Cort. I Bb Tpt. I



Bb Cort. II Bb Tpt. II

B F Hns.
III

Euph. Tbn. I

F Hns.
II,IV

C Euph. II Tbn. II

D Str. Bass
Tubo.

TONE
VERANDA(FLUTES) DÖNNER
RHEINE

A Fl. I Picc. Ob. I

Musical score for Flute I, Piccolo, and Oboe I. The score consists of three staves. The first staff (Flute I) has a melodic line with grace notes. The second staff (Piccolo) provides harmonic support. The third staff (Oboe I) has a sustained note followed by a rhythmic pattern. Dynamics include *mf*, *f*, *sub. mp*, and *cpr.*

B Fl. II Ob. II

Musical score for Flute II and Oboe II. Both instruments play eighth-note patterns. Dynamics include *mf*, *f*, *mp*, and *f*.

Fl. III Ob. III

Musical score for Flute III and Oboe III. They play eighth-note patterns. Dynamics include *mf*, *f*, *mp*, and *f*.

C Bass. I Bass. II

Musical score for Bassoon I and Bassoon II. Both play eighth-note patterns. Dynamics include *mf*, *f*, *mp*, and *f*.

D Contra Bsn.
(opt.)
Bsn. III
(opt.)

Musical score for Contra Bassoon and Bassoon III. Both play eighth-note patterns. Dynamics include *mf*, *f*, *mp*, and *f*.

CLARINETS / SAXES

A Bb Cl. I Bb Sep. Sax.

Musical score for Bb Clarinet I and Bb Soprano Saxophone. Both play eighth-note patterns. Dynamics include *mf*, *f*, *sub. mp*, and *cpr.*

Eb Cl. Eb Alto
Sax. I

Musical score for Eb Clarinet and Eb Alto Saxophone I. Both play eighth-note patterns. Dynamics include *mf*, *f*, *mp*, and *f*.

B Bb Cl. II

Musical score for Bb Clarinet II. It plays eighth-note patterns. Dynamics include *mf*, *f*, *mp*, and *f*.

Eb Alto Cl. Eb Alto
Sax. II

Musical score for Eb Alto Clarinet and Eb Alto Saxophone II. Both play eighth-note patterns. Dynamics include *mf*, *f*, *mp*, and *f*.

C Bb Cl. III Bb Tenor
Sax.

Musical score for Bb Clarinet III and Bb Tenor Saxophone. Both play eighth-note patterns. Dynamics include *mf*, *f*, *mp*, and *f*.

Bb Bass Cl. Bb Bass
Sax.

Musical score for Bb Bass Clarinet and Bb Bass Saxophone. Both play eighth-note patterns. Dynamics include *mf*, *f*, *f*, and *f*.

D Eb Contra Cl. Eb Barit.
Cl. Sax.

Musical score for Eb Contra Clarinet and Eb Baritone Clarinet/Saxophone. Both play eighth-note patterns. Dynamics include *mf*, *f*, *f*, and *f*.

CONICAL
BRASS CYLINDR.
BRASS

A Bb Cort. I Bb Tpt. I

Musical score for Bb Cornet I and Bb Trumpet I. Both play eighth-note patterns. Dynamics include *mf*, *f*, *sub. mp*, and *cpr.*

Bb Cort. II Bb Tpt. II

Musical score for Bb Cornet II and Bb Trumpet II. Both play eighth-note patterns. Dynamics include *mf*, *f*, *mp*, and *f*.

B F Horn
Ull

Musical score for F Horn/Ull. It plays eighth-note patterns. Dynamics include *mf*, *f*, *mp*, and *f*.

Euph. Tbn. I

Musical score for Euphonium/Tuba I. It plays eighth-note patterns. Dynamics include *mf*, *f*, *mp*, and *f*.

F Hns.
Ull/V

Musical score for French Horn/Ull/V. It plays eighth-note patterns. Dynamics include *mf*, *f*, *mp*, and *f*.

Euph. II Tbn. II

Musical score for Euphonium II/Tuba II. It plays eighth-note patterns. Dynamics include *mf*, *f*, *mp*, and *f*.

D Str. Bass Tbn.
Bass Tuba

Musical score for String Bass/Tuba. It plays eighth-note patterns. Dynamics include *mf*, *f*, *f*, and *f*.

FLUTES TROMBONE REEDS

A Fl. I Picc. Oh. I

B Fl. II Ob. II

Fl. III Ob. III

C Bass. I Bass. II

D Contra Bass. (opt.) Bass. III (opt.)

CLARINETS SAXES

A Bb Cl. I Bb Sop. Sax.

E♭ Cl. Eb Alto Sax. I

B Bb Cl. II

Eb Alto Cl. Eb Alto Sax. II

C Bb Cl. III Bb Tenor Sax.

D Bb Bass Cl. Bb Bass Sax.

E♭ Contra Cl. Eb Bass Cl. Sax.

CONICAL BRASS CYLINDRICAL BRASS

A Bb Cor. I Bb Tpt. I

Bb Cor. II Bb Tpt. II

B F Hns. I/III

Euph. Tbn. I

F Hns. II/IV

Euph. II Tbn. II

D Str. Bass Tbn. Bass Tuba

The musical score page 29 displays four systems of music, each consisting of four measures. The instruments involved are:

- Flutes (Top Row):** Fl. I (Picc. Oh. I), Fl. II (Ob. II), Fl. III (Ob. III), Bassoon (Bass. I, Bass. II).
- Clarinet/Bassoon (Second Row):** Bb Cl. I (Bb Sop. Sax.), E♭ Cl. (Eb Alto Sax. I), Bb Cl. II, Eb Alto Cl. (Eb Alto Sax. II), Bb Cl. III (Bb Tenor Sax.).
- Horns (Third Row):** Bb Bass Cl. (Bb Bass Sax.), E♭ Contra Cl. (Eb Bass Cl. Sax.).
- Cylindrical Brass (Bottom Row):** Bb Cor. I (Bb Tpt. I), Bb Cor. II (Bb Tpt. II), F Hns. I/III, Euph. Tbn. I, F Hns. II/IV, Euph. II Tbn. II, Str. Bass Tbn. (Bass Tuba).

Performance instructions and dynamics include:

- Measure 1: Fl. I (f), Fl. II (mf), Fl. III (f), Bassoon (pp).
- Measure 2: Fl. I (p), Fl. II (mf), Fl. III (mf), Bassoon (mf).
- Measure 3: Fl. I (mf), Fl. II (mf), Fl. III (mf), Bassoon (mf).
- Measure 4: Fl. I (p), Fl. II (mf), Fl. III (mf), Bassoon (p).
- Measure 5: Bb Cl. I (f), E♭ Cl. (p), Bb Cl. II (p), Eb Alto Cl. (pp).
- Measure 6: Bb Cl. I (p), E♭ Cl. (mf), Bb Cl. II (mf), Eb Alto Cl. (mf).
- Measure 7: Bb Cl. I (mf), E♭ Cl. (mf), Bb Cl. II (mf), Eb Alto Cl. (p).
- Measure 8: Bb Cl. I (p), E♭ Cl. (p), Bb Cl. II (p), Eb Alto Cl. (p).
- Measure 9: Bb Cl. I (pp), E♭ Cl. (mf), Bb Cl. II (mf), Eb Alto Cl. (mf).
- Measure 10: Bb Cl. I (mf), E♭ Cl. (mf), Bb Cl. II (mf), Eb Alto Cl. (p).
- Measure 11: Bb Cl. I (p), E♭ Cl. (p), Bb Cl. II (p), Eb Alto Cl. (p).
- Measure 12: Bb Cl. I (p), E♭ Cl. (mf), Bb Cl. II (mf), Eb Alto Cl. (mf).
- Measure 13: Bb Cl. I (mf), E♭ Cl. (mf), Bb Cl. II (mf), Eb Alto Cl. (p).
- Measure 14: Bb Cl. I (p), E♭ Cl. (p), Bb Cl. II (p), Eb Alto Cl. (p).
- Measure 15: Bb Cl. I (pp), E♭ Cl. (mf), Bb Cl. II (mf), Eb Alto Cl. (mf).
- Measure 16: Bb Cl. I (mf), E♭ Cl. (mf), Bb Cl. II (mf), Eb Alto Cl. (p).
- Measure 17: Bb Cl. I (p), E♭ Cl. (p), Bb Cl. II (p), Eb Alto Cl. (p).
- Measure 18: Bb Cl. I (p), E♭ Cl. (mf), Bb Cl. II (mf), Eb Alto Cl. (mf).
- Measure 19: Bb Cl. I (mf), E♭ Cl. (mf), Bb Cl. II (mf), Eb Alto Cl. (p).
- Measure 20: Bb Cl. I (p), E♭ Cl. (p), Bb Cl. II (p), Eb Alto Cl. (p).
- Measure 21: Bb Cl. I (pp), E♭ Cl. (mf), Bb Cl. II (mf), Eb Alto Cl. (mf).
- Measure 22: Bb Cl. I (mf), E♭ Cl. (mf), Bb Cl. II (mf), Eb Alto Cl. (p).
- Measure 23: Bb Cl. I (p), E♭ Cl. (p), Bb Cl. II (p), Eb Alto Cl. (p).
- Measure 24: Bb Cl. I (p), E♭ Cl. (mf), Bb Cl. II (mf), Eb Alto Cl. (mf).
- Measure 25: Bb Cl. I (mf), E♭ Cl. (mf), Bb Cl. II (mf), Eb Alto Cl. (p).
- Measure 26: Bb Cl. I (p), E♭ Cl. (p), Bb Cl. II (p), Eb Alto Cl. (p).
- Measure 27: Bb Cl. I (p), E♭ Cl. (mf), Bb Cl. II (mf), Eb Alto Cl. (mf).
- Measure 28: Bb Cl. I (mf), E♭ Cl. (mf), Bb Cl. II (mf), Eb Alto Cl. (p).
- Measure 29: Bb Cl. I (p), E♭ Cl. (p), Bb Cl. II (p), Eb Alto Cl. (p).

TONE STRANDS

FLUTES (DOUBLE REEDS)

A Fl. I Picc. Ob. I

B Fl. II Ob. II Bsn. I

Fl. III Ob. III

C Bsn. II

D Contra Bsn. (opt.) Bsn. III (opt.)

CLARINETS (SAXES)

A Bb Cl. I Bb Sop. Sax.

B E♭ Cl. E♭ Alto Sax. I

Bb Cl. II

E♭ Alto Cl. E♭ Alto Sax. II

C Bb Cl. III Bb Tenor Sax.

D Bb Bass Cl. Bb Bass Sax.

E♭ Contra Cl. E♭ Bass Sax.

CONICAL BRASS CYLINDRICAL BRASS

A Bb Cor. I Bb Tpt. I

Bb Cor. II Bb Tpt. II

B T. Horn I/II

Euph. Tbn. I

F Horn II/IV

Euph. II Tbn. II

Sr. Bass Tbn. Bass Tuba

33

A Efl. I Picc. Ob. I *p*

B Fl. II Ob. II Bsn. I *p*

C Fl. III Ob. III *p*

D Bsn. II *p*

E Contra Bsn. (opt.) Bsn. III (opt.) *p*

CLARINETS SAXES

A Bb Cl. I Bb Sop. Sax. *p*

B Eb Cl. Eb Alto Sax. I *p*

C Bb Cl. II *p*

D Eb Alto Cl. Eb Alto Sax. II *p*

E Bb Cl. III Bb Tenor Sax. *p*

F Bb Bass Cl. Bb Bass Sax. *p*

G Eb Contra Eb Bar. Cl. Sax. *p*

CONICAL BRASS CYLINDRICAL BRASS

A Bb Corn. I Bb Tpt. I *p*

B Bb Corn. II Bb Tpt. II *p*

C F Horn. I/II *p*

D Euph. Tbn. I *p*

E F Horn. II/IV *p*

F Euph. II Tbn. II *p*

G Ser. Bass Tuba Bass Tuba *p*

TONE
NIKANDFLUTES DOUBLE
REEDS

A Fl. I Picc. Ob. I

Flute I (Picc. Ob. I) plays a sixteenth-note pattern starting at *mp*, followed by a sustained note at *p*. The dynamic changes to *f* for the next measure.

B Fl. II Oh. II Bsn. I

Flute II (Oh. II) and Bassoon I (Bsn. I) play eighth-note patterns. The dynamic for Flute II is *mf*, followed by *p cresc.* The dynamic for Bassoon I is *p*.

Fl. III Ob. III

Flute III (Ob. III) and Oboe III (Ob. III) play eighth-note patterns. The dynamic for Flute III is *p*, followed by *p cresc.* The dynamic for Oboe III is *p*.

C

Bassoon II (Bsn. II) plays eighth-note patterns. The dynamic is *p*, followed by *p cresc.*

D Contra Bsn.
Bsn. III
(opt.)

Contra Bassoon (Bsn. III opt.) plays eighth-note patterns. The dynamic is *mp*, followed by *f*, then *p*. The dynamic changes to *mf* for the next measure, followed by *p*.

CLARINETS SAXES

A Bb Cl. I Bb Sop. Sax.

Bb Clarinet I (Cl. I) and Bb Soprano Saxophone (Sop. Sax.) play eighth-note patterns. The dynamic is *mp*, followed by *p*.

Bb Cl. II Eb Alto
Sax. I

Bb Clarinet II (Cl. II) and Eb Alto Saxophone I (Sax. I) play eighth-note patterns. The dynamic is *mf*, followed by *p cresc.*

B

Bb Clarinet II (Cl. II) continues playing eighth-note patterns. The dynamic is *mf*, followed by *p cresc.*

Eb Alto Cl. Eb Alto
Sax. II

Eb Alto Clarinet (Cl. II) and Eb Alto Saxophone II (Sax. II) play eighth-note patterns. The dynamic is *p*, followed by *p cresc.*

C

Bb Clarinet III (Cl. III) and Bb Tenor Saxophone (Tenor Sax.) play eighth-note patterns. The dynamic is *p*, followed by *p cresc.*

Bb Cl. III Bb Tenor
Sax.

Bb Bass Clarinet (Cl. III) and Bb Bass Saxophone (Bass Sax.) play eighth-note patterns. The dynamic is *p*, followed by *p cresc.*

D

Eb Contrabass Clarinet (Cl. IV) and Eb Bass Clarinet (Bass Cl.) play eighth-note patterns. The dynamic is *mp*, followed by *f*, then *p*. The dynamic changes to *mf* for the next measure, followed by *p*.

CONICAL
BRASS CYLINDR.
BRASS

A Bb Crt. I Bb Tpt. I

Bb Horn I (Crt. I) and Bb Trumpet I (Tpt. I) play eighth-note patterns. The dynamic is *mp*, followed by *p*.

Bb Crt. II Bb Tpt. II

Bb Horn II (Crt. II) and Bb Trumpet II (Tpt. II) play eighth-note patterns. The dynamic is *mf*, followed by *p cresc.*

B F Hns.
III/IV

F Horn III/IV (Hns. III/IV) plays eighth-note patterns. The dynamic is *mf*, followed by *p cresc.*

Euph. Tbn. I

Euphonium I (Euph. I) and Bass Trombone I (Tbn. I) play eighth-note patterns. The dynamic is *mf*, followed by *p cresc.*

F Hns.
II/IV

F Horn II/IV (Hns. II/IV) plays eighth-note patterns. The dynamic is *mf*, followed by *p cresc.*

C

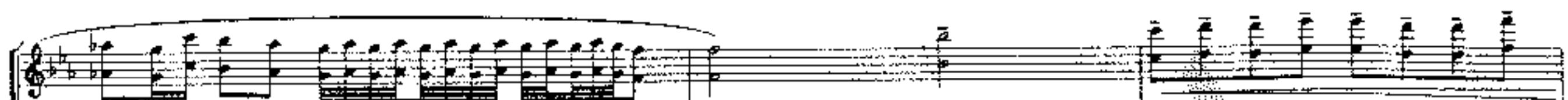
Euphonium II (Euph. II) and Bass Trombone II (Tbn. II) play eighth-note patterns. The dynamic is *p*, followed by *p cresc.*

D Str. Bass
Tube

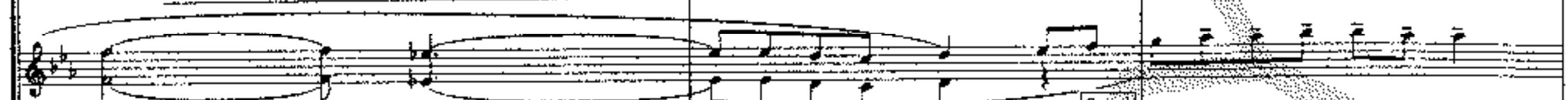
String Bass (Str. Bass) and Bass Trombone Tube (Tube) play eighth-note patterns. The dynamic is *mp*, followed by *f*, then *p*. The dynamic changes to *mf* for the next measure, followed by *p*.

FLUTES [DOUBBLE REEDS]

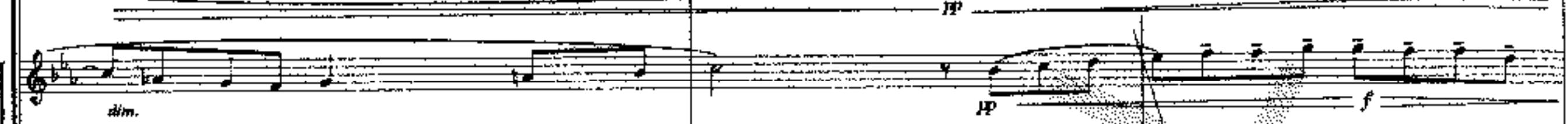
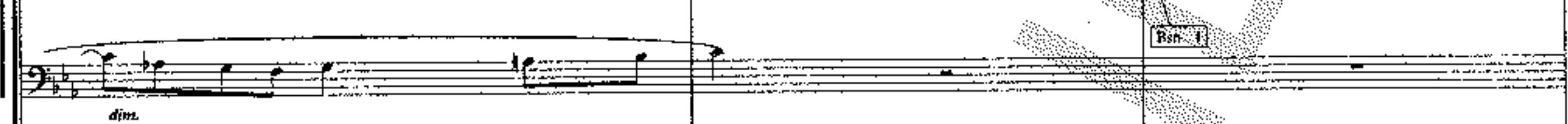
A Fl. I Picc. Ob. I



B Fl. II Ob. II Bass. I



Fl. III Ob. III

C Bass. II
Contra Bass. (opt.)
Bass. III (opt.)

CLARINETS [SAXES]

A Bb Cl. I Bb Sop. Sax.



Eb Cl. Eb Alto Sax. I



B Bb Cl. II

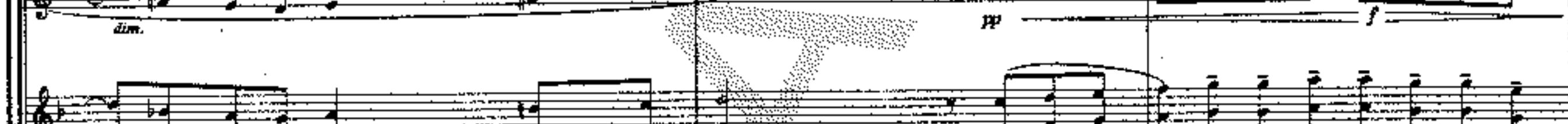


Eb Alto Cl. Eb Alto Sax. II



C

Bb Cl. III Bb Tenor Sax.

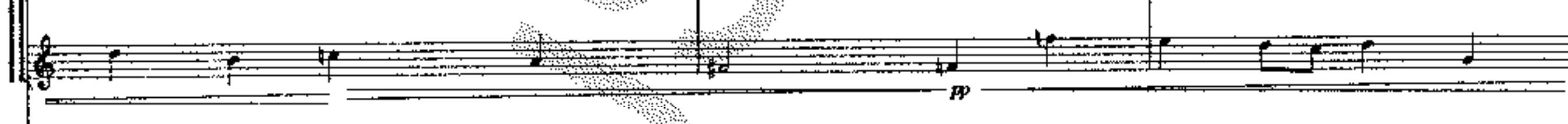


Bb Bass Cl. Bb Bass Sax.



D

Eb Contra Cl. Eb Barit. Cl. Sax.



CONICAL BRASS CYLINDER BRASS

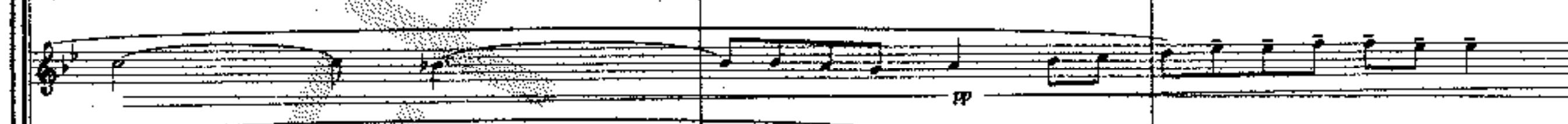
A Bb Cort. I Bb Tpt. I



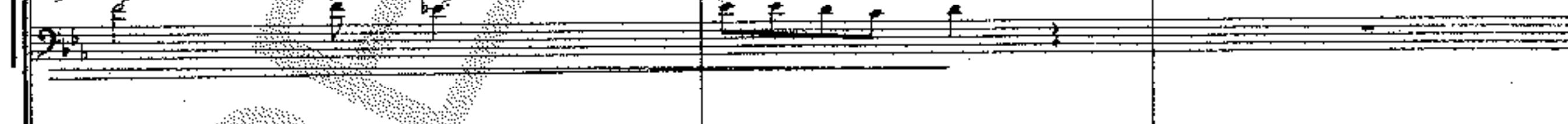
Bb Cort. II Bb Tpt. II



F Hns. I/III



Euph. Thn. I



F Hns. II/IV



C Euph. II Tbn. II



D Str. Bass Tbn. Bass Tuba



TONE STRAND

(FLUTES) DOUBLE REEDS

A Fl. I Picc. Ob. I

B Fl. II Ob. II

Fl. III Ob. III

C

Bsn. I
Bsn. IID Contra Bsn.
(opt.)
Bsn. III
(opt.)

CLARINETS SAXES

A Bb Cl. I Bb Sop. Sax.

Eb Cl. Eb Alto
Sax. I

B Bb Cl. II

Eb Alto Cl. Eb Alto
Sax. IIC Bb Cl. III Bb Tenor
Sax.D Bb Bass Cl. Bb Bass
Sax.

Eb Contra Eb Bar. Cl. Sax.

CONICAL
BRASS CYLINDRICAL
BRASS

A Bb Cort. I Bb Tpt. I

Bb Cort. II Bb Tpt. II

B F Hns.
I/II

Euph. Tbn. I

C F Hns.
II/IV

Euph. II Tbn. II

D Str. Bass Tbn.
Bass Tuba

Rit.

45

HORNES DOUBLE REEDS

A Fl. I Picc. Ob. I

B Fl. II Ob. II Bass. I

Fl. III Ob. III

C Bass. II

D Contra Bass. (top) Bass. III (top)

CLARINES SAXES

A Bb Cl. I Bb Sop. Sax.

Eb Cl. Eb Alto Sax. I

B Bb Cl. II

Eb Alto Cl. Eb Alto Sax. II

Bb Cl. III Bb Tenor Sax.

Bb Bass Cl. Bb Bass Sax.

Eb Contra Eb Bass Cl. Sax.

CONICAL BRASS CYLINDR. BRASS

A Bb Cor. I Bb Tpt. I

Bb Cor. II Bb Tpt. II

F Hns. I/II

Euph. Tbn. I

F Hns. II/IV

Euph. II Tbn. II

D Str. Bass Tbn. Bass Tube

Piu lento

The musical score consists of three systems of music, each with multiple staves and dynamic markings. The first system (measures 1-3) includes parts for Flute I, Flute II, Flute III, Bassoon I, Bassoon II, Bassoon III, Clarinet I, Clarinet II, Clarinet III, Bass Clarinet, and Bassoon. The second system (measures 4-6) includes parts for Horn I, Horn II, Trombone I, Trombone II, Trombone III, Bass Trombone, and Double Bass. The third system (measures 7-9) includes parts for Bassoon, Trombone, Trombone II, and Double Bass. The score is set in common time and includes various dynamic markings such as *p*, *pp*, *poco cresc.*, and *poco decresc.*