

Katharina S. G. Mueller (2023)

# Shadows of Birds

*for Large Brass Ensemble*

Ca. 12:00'

"Shadows of Birds" is inspired by the writing of a favorite author of mine, Terry Tempest Williams, a passage from her book *When Women were Birds: Fifty-four Variations on Voice* (2012). With the voices of twenty brass instruments, I sought to translate the imagery and movement of her words into music: a release from the ground, the freedom of ascension, the duality of independent beating wings and the shared shapes of flock formations.

"Now, in a shift of light, the shadows of birds are more pronounced on the gallery's white wall. The shadow of each bird is speaking to me. Each shadow doubles the velocity, ferocity of forms. The shadow, my shadow now merges with theirs. Descension. Ascension. The velocity of wings creates the whisper to awaken...."

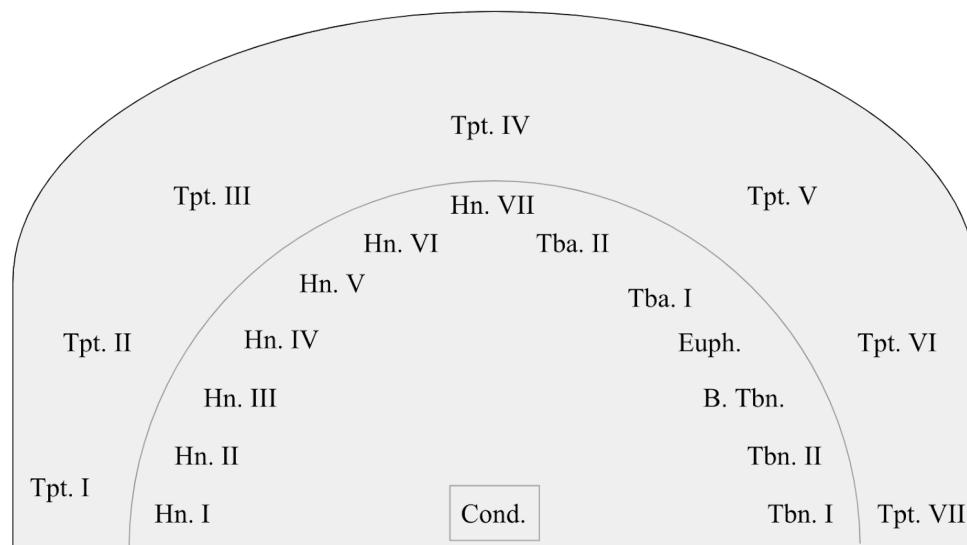
**— Terry Tempest Williams**  
**When Women Were Birds: Fifty-four Variations on Voice**

### Instrumentation:

Trumpet I (Bb) + Straight Mute / Picc. Tpt. (Bb)	Horn I	Trombone I
Trumpet II + Cup Mute	Horn II	Trombone II
Trumpet III (Bb) + Practice Mute	Horn III + Straight Mute	Bass Trombone
Trumpet IV (C) + Practice Mute	Horn IV	
Trumpet V (C) + Practice Mute*	Horn V + Straight Mute	Euphonium
Trumpet VI (Bb) + Harmon (w/ Stem)	Horn VI + Straight Mute	Tuba I
Trumpet VII (Bb) + Harmon (No Stem)	Horn VII	Tuba II

\*Note: If the three practice mutes have different dynamic levels (different models), make sure that **Tpt. IV** has the softest possible mute, **Tpt. V** the second softest, **Tpt. III** the least soft.

### Initial Arrangement:



All trumpets should stand in their places, in an arc behind the other players. This will facilitate movement off stage into the hall later on in the piece.

## Notes on the Piece:

### Beginning to M. 28 “As Shifting Light”

The music is constructed as a series of sound formations, like a chain of islands, with almost inaudible connection between them. The total echo effect is a progression of horn, muted horn, trumpet with practice mute. The conductor may lead a slight ritardando at the end of each sound formation, and a small lift indicated by the **breath mark**, before the next formation starts.

Trumpets III, IV, and V have **practice mutes**. Practice mute dynamics indicated as **f (=pp)** mean that the player should play at a **f** level, even if the result is **pp**. Dynamics not in parentheses should be played as the intended dynamic, regardless of resulting dynamic.

The **Grand Pause** at m. 27 should be a stillness of about five seconds, before continuing with a large pickup into m. 29

### 28-60 “More Pronounced”

The sound formation structure of the first section is developed. The main melody on pitches Eb F Gb starts in Hn. I and Hn. II, joined by Tpt II or III. Other horns and trumpets act as echoes to the melody. A secondary melody enters on pitches Bb, D, Cb at m. 43 (starting in Tpt. III, Hn. IV, Hn. V). A low chord in the low brass begins to enter independently at m. 49, and likewise the upper three trumpets contribute a high, decorated chord that is independent in the same manner.

#### Timbral “wah-wah” (with Harmon Mute)

The player should use the left hand to open and close the harmon mute quickly to color a sustained note. The height of the triangle above corresponds to more or less speed. Speed also parallels dynamic level, slower with **p**, growing to faster at **f**.



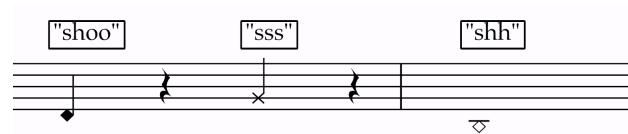
### 60-82 “Enigmatic, Diverging”

The horns act as a sustain effect on the starting pitches of the three trombones. Trombones gliss down while horns sustain, creating expansion outward from a single note. This section is a brief relief from the constant pulsing quarter notes.

### 82-111 “Massive”

Hn. I and Hn. II have the most unique role of keeping the constant quarternote pulse going. This pulse will stay steady and **disregard the accelerando** in the rest of the ensemble, even as the rhythmic duration grows longer relative to the increasing tempo: M. 97 and M. 111 allow the leading horns to reset their relationship to the pulse. Hn. I should ignore the accelerando to m. 97 and persist steadily, then prioritize landing on the downbeat of m. 97 with the rest of the ensemble, even if this means cutting a note short. The same goes for Hn. II ignoring the accelerando into m. 111. Leading into m. 124, Hn. I and II can finally **accelerando with the ensemble**.

**Air sounds** should all be performed as either a syllable (“shoo”) or a sustained sound (“sss” or “ssh”) through the instrument. Air sounds are indicated as follows:



To achieve the most sound, horns III-VII should invert the mouthpiece, so that the mouthpiece rim sits on the leadpipe, and players blow through the back of the mouthpiece into the instrument. Trumpet I also inverts their mouthpiece for a hissing sound effect.

Accented air sounds should be performed with sharper pronunciation and a dynamic level louder than the surrounding dynamic context.

### 124-136 “With Full Ferocity”

Trumpets should play all arpeggio notes and prioritize gesture, even if not perfectly aligned.

### 136-169 “Converging”

This is the opposite gesture of m. 60 “Enigmatic, Diverging”. **The trombone downward glisses** work to gradually deconstruct the dissonance of m. 136. Low horns act as sustaining echoes.

The texture falls away to a **Grand Pause** at m. 168, which should be held at least five seconds, and can be longer.

### 169-183 “Freely”

The Tuba and Euphonium have a soli section, in which each plays portions of ascending and descending arpeggios to create complete composite shapes. These are coordinated with the lower horns (Hn. III-VII), which provide sustained echoes as the Tuba/Euphonium descend their arpeggios.

### 183-209 "Ascending"

The lower horns (Hn. III-VII) and all trombones play arpeggios on the **natural harmonic series** (Horns on F, C and/or Bb series, Trombones on F/Bb series).

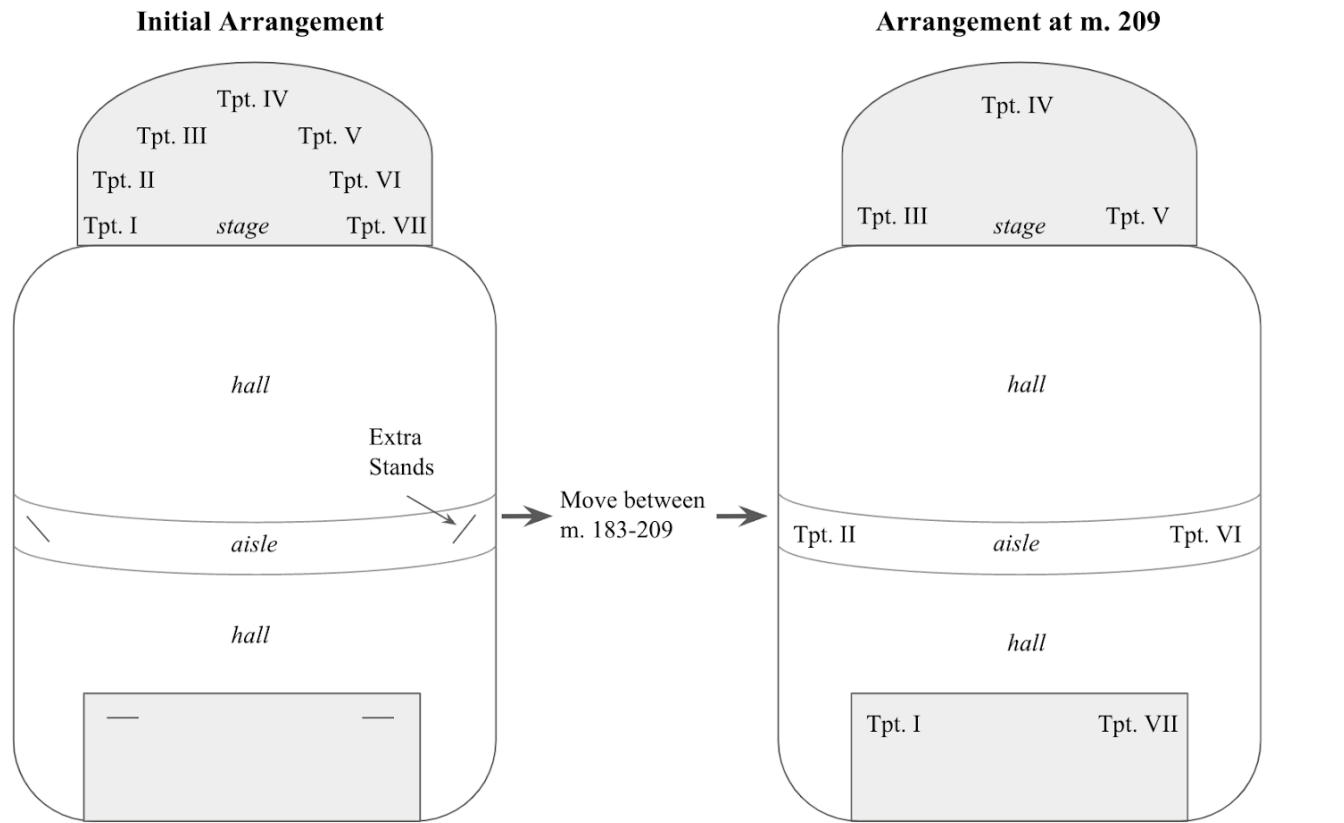
Any note that is an exception to the given harmonic series is indicated with this symbol  and should be played with the most convenient valves. Dynamic swells follow the contour of the arpeggios. Hn. I and II and Euphonium provide stepwise descants above.

The **trumpets move positions in the hall** during this section. With the starting formation of a semi-circle on stage, the trumpets move in pairs from the outermost two to the innermost two: Tpt. I and VII begin to move at m. 183; Tpt. II and VI begin to move at m. 188; Tpt. III and V begin to move at m. 192.

The trumpets essentially take flight from the rest of the ensemble. Trumpets I, II, VI and VII move out into the hall. There should be **music stands with stand lights and music pre-positioned**. Ideally, these four players are spread equidistantly, taking advantage of the open space of aisles, or space at the back of the hall. The parts for all trumpets except Tpt. IV accommodate having the first half of the piece on stage and separate pages for the latter half to be pre-positioned around the hall.

Tpt. III and V replace the positions of Tpt. I and VII.

Trumpet IV does not move.



### 209-236 "Like Calling Birds"

By m. 207, all trumpets are in their new positions on stage or in the hall. In this section, arpeggios are to be performed as lip slurs on the natural harmonic series as indicated.

It is expected that the trumpets will get off from one another in the busiest part of this section. The conductor on stage will conduct regardless, and will make sure to confirm the entrance of the Tpt. II quarter note Db at m. 220 – which begins a stable pulse every half note – and then will **emphasize m. 223 and then m. 229 as re-convening points**, where steady pulse is re-established.

The **Grand Pause** fermata at the end of the section should be held at least 8 seconds, and can be longer

### 236 to End "Whispering"

This section returns to a similar texture as the beginning of the piece, with composite sound formations that are followed by echoes. The **echo chain now starts with Tbn. I and II**, then to the horns, and finally trumpets with practice mutes. The steady pulse loses steam, and lags more and more as the piece progresses toward a final morendo.

The same three trumpets have **practice mutes** – Tpt. III, IV, V – as at the beginning. These three are still on stage.

Tpt. I, II, VI, and VII out in the hall are tacet for the rest of the piece. They should **switch off stand lights** somewhere soon after m. 236. Exact timing is not required.

In the horns and low brass, the same **air sounds** are used as before, especially making use of the sustained "ssh" sound. Bass Trombone and all horns with air sounds should invert the mouthpiece for volume and a hissing effect.

"**Whisper Tones**" at m. 275 in the trombones indicate that the player should allow the pitch to come in and out of focus as needed to keep volume as soft as possible. It's perfectly fine if these notes don't start exactly on time.

# Shadows of Birds

for Brass Ensemble

Katharina S. G. Mueller (2023)

$\text{♩} = 72$  As Shifting Light

The musical score consists of ten staves, each representing a different brass instrument. The instruments are arranged vertically from top to bottom as follows: Trumpet I in B $\flat$ , Trumpet II in C, Trumpet III in B $\flat$ , Trumpet IV in C, Trumpet V in C, Trumpet VI in B $\flat$ , Trumpet VII in B $\flat$ , Horn I, Horn II, Horn III, Horn IV, Horn V, Horn VI, Horn VII, Trombone I, Trombone II, Bass Trombone, Euphonium, Tuba I, and Tuba II.

Each staff contains five horizontal lines representing the pitch of the instrument. The music is divided into measures by vertical bar lines. The time signature varies between measures, indicated by the number of vertical strokes at the beginning of each measure. The key signature is also indicated by the letter name of the note on the first line of each staff.

Performance instructions are placed above certain notes or groups of notes. These include:

- + straight mute echo horns (above the first note of the first staff)
- + cup mute half in (above the second note of the second staff)
- + practice mute echo horns (above the third note of the third staff)
- + practice mute echo horns (above the fourth note of the fourth staff)
- + harmon w/ stem (above the fifth note of the fifth staff)
- +harmon, no stem (above the sixth note of the sixth staff)
- bright (above the eighth note of the first staff)
- bright (above the eighth note of the second staff)
- + straight mute melody (above the eighth note of the third staff)
- melody (above the eighth note of the fourth staff)
- melody (above the eighth note of the fifth staff)
- + straight mute (above the eighth note of the sixth staff)
- p (below the eighth note of the seventh staff)
- pp (below the eighth note of the eighth staff)
- ppp (below the eighth note of the ninth staff)
- p (below the eighth note of the tenth staff)

Dynamic markings such as **p** (pianissimo), **pp** (pianississimo), and **ppp** (pianissississimo) are placed below specific notes to indicate volume levels. Articulation marks like  $\text{—}$  (dash) and  $\text{—}$  (dot) are also present on some notes.

Tpt. I (B $\flat$ )

Tpt. II (C)

Tpt. III (B $\flat$ )  $ff$   $f$

Tpt. IV (C)  $ff$   $f$

Tpt. V (C)  $ff$   $f$

Tpt. VI (B $\flat$ )

Tpt. VII (B $\flat$ )

Hn. I  $pp$   $p$   $mp$   $pp$

Hn. II - mute  $p$  melody  $mp^3$   $pp^3$

Hn. III  $pp$  (no mute) stopped open

Hn. IV  $pp$   $p$   $mp$

Hn. V  $pp$   $p$   $mp$

Hn. VI  $p$   $ppp$   $p$   $mp$

Hn. VII  $p$   $mp$

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba. I Eb

Tba. II CC

12

Tpt. I (B $\flat$ )  $\text{pp}$

Tpt. II (C)

Tpt. III (B $\flat$ )  $ff$

Tpt. IV (C)  $f$

Tpt. V (C)  $ff' (=p)$

Tpt. VI (B $\flat$ )  $f$

Tpt. VII (B $\flat$ )

- mute

Hn. I  $pp$

Hn. II  $p$

Hn. III  $pp$

Hn. IV  $pp$

Hn. V  $pp$

Hn. VI  $pp$

Hn. VII  $pp$

$mf$

$p$

$pp$

$pp$

$pp$

$pp$

$pp$

$pp$

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba. I Eb

Tba. II CC

18

Tpt. I (B $\flat$ )

Tpt. II (C)

Tpt. III (B $\flat$ )

Tpt. IV (C)

Tpt. V (C)

Tpt. VI (B $\flat$ )

Tpt. VII (B $\flat$ )

(no mute)

*pp* — *p* — *pp*

*ff*

*ff*

*ff*

*ff*

*ff*

Hn. I

*p* — *pp* — *p* — *mp* — *p* — *mp*

Hn. II

*pp* — *p* — *p* — *mp* — *p* — *mp*

Hn. III

*pp* — *p* — *pp* — *p* — *mp* — *mp* — *p*

Hn. IV

*pp* — *p* — *pp* — *p* — *mp* — *p*

Hn. V

*p* — *p* — *p* — *mp* — *p*

+ straight mute

Hn. VI

*p* — *pp* — *p* — *mp* — *p*

Hn. VII

*pp* — *p* — *pp* — *p* — *mp* — *p*

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba. I Eb

Tba. II CC

$\approx 5''$  | 28 More Pronounced, Moving Forward

5

25

Tpt. I (B $\flat$ ) G.P.

Tpt. II (C) G.P. (cup mute half in)  $mf$   $p$

Tpt. III (B $\flat$ ) - mute G.P. (no mute)  $f$   $p$   $mf$

Tpt. IV (C) G.P.  $f$   $ff$   $f$

Tpt. V (C) G.P.  $f$   $ff$   $f$

Tpt. VI (B $\flat$ ) G.P. (harmon w/ stem)  $p$   $f$   $p$

Tpt. VII (B $\flat$ ) G.P. (harmon, no stem)  $mf$   $p$   $pp$   $mf$

Hn. I G.P.  $mf$   $pp$   $p$   $mf$

Hn. II G.P.  $mf$  stopped  $p$   $p$   $mf$

Hn. III G.P. stopped  $mp$   $mf$   $p$   $mp$

Hn. IV G.P.  $mf$   $mp$   $p$   $mf$

Hn. V G.P. pulsing  $mf$   $p$   $p$   $mf$

Hn. VI G.P. (straight mute)  $mf$   $p$   $p$   $mf$

Hn. VII G.P. pulsing  $mf$  Stopped  $p$   $mf$

Tbn. I G.P.

Tbn. II G.P.

B. Tbn. G.P.

Euph. G.P.

Tba. I Eb G.P.

Tba. II CC G.P.

34

Tpt. I (B $\flat$ )

Tpt. II (C)

Tpt. III (B $\flat$ )

Tpt. IV (C)

Tpt. V (C)

Tpt. VI (B $\flat$ )

Tpt. VII (B $\flat$ )

Hn. I

Hn. II

Hn. III

Hn. IV

Hn. V

Hn. VI

Hn. VII

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba. I Eb

Tba. II CC

Detailed description: This is a page from a musical score for a brass band. It features seven staves for brass instruments (Tpt. I-VII) in the top half and six staves for woodwind instruments (Hn. I-VII) in the bottom half. The score is in common time, with measures separated by vertical bar lines. Measure 34 starts with Tpt. I at mp, followed by Tpt. II at mf, Tpt. III at pp, Tpt. IV at ff, Tpt. V at ff, Tpt. VI at mf, and Tpt. VII at p. Measures 35-37 show various dynamics including pp, f, mf, and p. Some measures contain rests or specific instructions like '-mute' or '+ straight mute'. The woodwind section (measures 35-37) includes Hn. I, Hn. II, Hn. III, Hn. IV, Hn. V, Hn. VI, and Hn. VII. The brass section (measures 35-37) includes Tbn. I, Tbn. II, and B. Tbn. The woodwind section concludes with Euph., Tba. I Eb, and Tba. II CC.

40

Tpt. I (B $\flat$ )

Tpt. II (C)

Tpt. III (B $\flat$ ) *mf*  $\xrightarrow{p}$  *(no mute)*

Tpt. IV (C) *mp*  $\xrightarrow{pp}$  *(no mute)*

Tpt. V (C) *p*  $\xrightarrow{pp}$  *mf*  $\xrightarrow{f}$  *p* *mf*

Tpt. VI (B $\flat$ )  $\xrightarrow{p}$  *p-f* *p-f*

Tpt. VII (B $\flat$ ) *mf*  $\xrightarrow{fp}$  *f* *mf*

Hn. I *mf*  $\xrightarrow{p}$  *mf*  $\xrightarrow{f}$  *p* *mf*

Hn. II *mf*  $\xrightarrow{p}$  *mf*  $\xrightarrow{f}$  *p* *(straight mute)*

Hn. III

Hn. IV *mf*  $\xrightarrow{f}$  *mf* *p* *Stopped* + -----

Hn. V  $\xrightarrow{pp}$  *p-f* *mf* *p*

Hn. VI *p* *f* *p*

Hn. VII *p* *mf*  $\xrightarrow{f}$  *mf*  $\xrightarrow{p}$

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba. I Eb

Tba. II CC

47

Tpt. I (B $\flat$ )

Tpt. II (C)

Tpt. III (B $\flat$ )

Tpt. IV (C)

Tpt. V (C)

Tpt. VI (B $\flat$ )

Tpt. VII (B $\flat$ )

Hn. I

Hn. II

Hn. III

Hn. IV

Hn. V

Hn. VI

Hn. VII

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba. I Eb

Tba. II CC

*poco a poco accel.*

- 9 -

54

Tpt. I (B $\flat$ )

Tpt. II (C)

Tpt. III (B $\flat$ )

Tpt. IV (C)

Tpt. V (C)

Tpt. VI (B $\flat$ )

Tpt. VII (B $\flat$ )

Musical score for seven woodwind parts (Hn. I to Hn. VII) across four systems. The score includes dynamics like *p*, *mf*, *f*, and *mp*, and various performance markings like slurs and grace notes.

Hn. I: Measures 1-4. Dynamics: *p*, *mf*, *p*, *mf*, *f*, *mp*, *f*.

Hn. II: Measures 1-4. Dynamics: *f*, *f*.

Hn. III: Measures 1-4. Dynamics: *mp*, *f*.

Hn. IV: Measures 1-4. Dynamics: *f*.

Hn. V: Measures 1-4. Dynamics: *f*, *mf*, *f*.

Hn. VI: Measures 1-4. Dynamics: *f*, *f*.

Hn. VII: Measures 1-4. Dynamics: *f*, *mf*, *f*, *f*.

Musical score for three tubas (Tbn. I, Tbn. II, B. Tbn.). The score consists of three staves. The top two staves (Tbn. I and Tbn. II) are silent. The bottom staff (B. Tbn.) has a dynamic of *p*, followed by a melodic line with dynamics *mp*, *f*, *p*, *f*, *p*, *f*, *p*, *ff*, and slurs.

Musical score for three brass instruments. The top staff is for Euphonium (Eup.), the middle for Bass Trombone I in Eb (Tba. I Eb), and the bottom for Bass Trombone II in CC (Tba. II CC). The score consists of six measures. Dynamics include *p*, *mp*, *f*, *p*, *f*, *p*, *f*, *p*, *ff*, and *p*. Measures 1-2: Euphonium and Bass Trombone I play sustained notes at *p* and *mp* respectively. Bass Trombone II rests. Measures 3-4: All instruments play sustained notes at *f*. Measures 5-6: Bass Trombone II plays eighth-note patterns at *p* and *f*. Bass Trombone I rests. Measures 7-8: Bass Trombone II continues eighth-note patterns at *p* and *ff*.

## 60 ♩ = 96 Enigmatic, Diverging

10

Tpt. I (B $\flat$ )

Tpt. II (C)

Tpt. III (B $\flat$ )

Tpt. IV (C)

Tpt. V (C)

Tpt. VI (B $\flat$ )

Tpt. VII (B $\flat$ )

Hn. I

Hn. II

Hn. III

Hn. IV

Hn. V

Hn. VI

Hn. VII

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba. I Eb

Tba. II CC

67

Hn. I  
Hn. II  
Hn. III  
Hn. IV  
Hn. V  
Hn. VI  
Hn. VII  
Tbn. I  
Tbn. II  
B. Tbn.

=

74

Hn. I  
Hn. II  
Hn. III  
Hn. IV  
Hn. V  
Hn. VI  
Hn. VII  
Tbn. I  
Tbn. II  
B. Tbn.

## 82 Massive

Air sounds through instrument - backward mouthpiece -

"sss" "shoo" "sss" simile

Tpt. I (B $\flat$ )

**p**

Air sounds through instrument

(no mute) "sss" "shoo" "sss" simile

Tpt. II (C)

**p**

Air sounds through instrument

"shoo" "sss" "shoo" simile

Tpt. III (B $\flat$ )

Air sounds through instrument

"sss" "shoo" "sss" simile

Tpt. IV (C)

**p**

Air sounds through instrument

"shoo" "sss" "shoo" simile

Tpt. V (C)

**p**

Air sounds through instrument

"shoo" "sss" "shoo" simile

Tpt. VI (B $\flat$ )

**p**

Air sounds through instrument

(no mute) "sss" "shoo" "sss" simile

Tpt. VII (B $\flat$ )

**p**

*trading off with Hn. II*

Hn. I **mp**

Hn. II **pp** **mp**

Hn. III **pp**

Hn. IV **pp**

Hn. V **pp**

Hn. VI **pp**

Hn. VII **pp**

trading off with Hn. I

Air sounds through instrument - backward mouthpiece -

"sss" "shoo" "sss" simile

Air sounds through instrument - backward mouthpiece -

"shoo" "sss" simile

Air sounds through instrument - backward mouthpiece -

"shoo" "sss" "shoo" simile

Air sounds through instrument - backward mouthpiece -

"shoo" "sss" "shoo" simile

**p**

**p**

**p**

**p**

**p**

**p**

**p**

Tbn. I **pp**

Tbn. II **pp**

B. Tbn. **pp**

**mp**

**pp**

**p**

Euph. **mp**

Tba. I Eb **pp**

Tba. II CC **mp**

**p**

**p**

90

Tpt. I (B $\flat$ )

Tpt. II (C)

Tpt. III (B $\flat$ )

Tpt. IV (C)

Tpt. V (C)

Tpt. VI (B $\flat$ )

Tpt. VII (B $\flat$ )

Do not accelerate with ensemble.  
Retain previous tempo as much as possible

[4]

Hn. I      *p*      *mp*      [4]      *f*      *f*

Hn. II      *mp*      [4]      *mp*      *f*      *f*

Hn. III      *simile*      *v*      *mp*      *mf*      *p*

Hn. IV      *"shoo"*      *v*      *mp*      *mf*      *p*

Hn. V      *v*      *mp*      -

Hn. VI      *v*      -      *- mouthpiece normal -*      *mf*

Hn. VII      *v*      -      *- mouthpiece normal -*      *mf*

- mouthpiece normal -

11

Musical score for three bassoon parts (Tbn. I, Tbn. II, and B. Tbn.) across eight measures. The key signature is B-flat major (two sharps). Measure 1: Tbn. I is silent. Measure 2: Tbn. II starts with a single note at **p**. Measure 3: Tbn. II continues with a single note at **p**. Measure 4: Tbn. II continues with a single note at **mp**. Measure 5: Tbn. II continues with a single note at **mp**. Measure 6: Tbn. II continues with a single note at **mp**. Measure 7: Tbn. II continues with a single note at **mp**. Measure 8: Tbn. II continues with a single note at **mf**. Measures 1-7 for Tbn. I and B. Tbn. are silent. Measure 8 for Tbn. I and B. Tbn. begins with a single note at **mf**.

11

141

Musical score for three brass instruments. The top staff is for Euphonium (Eup.), the middle for Bass Trombone I Eb (Tba. I Eb), and the bottom for Bass Trombone II CC (Tba. II CC). The score consists of six measures. Measures 1-3 show rests. Measure 4 starts with a quarter note in Euphonium at *p*, followed by eighth-note pairs in Tba. I Eb and Tba. II CC. Measures 5-6 show eighth-note pairs in all three parts. Measure 7 starts with a quarter note in Euphonium at *mp*, followed by eighth-note pairs in Tba. I Eb and Tba. II CC. Measures 8-9 show eighth-note pairs in all three parts. Measure 10 starts with a quarter note in Euphonium at *mf*, followed by eighth-note pairs in Tba. I Eb and Tba. II CC.

Hn. I

Hn. II

Hn. III

Hn. IV

Hn. V

Hn. VI

Hn. VII

- mouthpiece normal -

- mouthpiece normal -

*[Measure 1]*

*[Measure 2]*

*[Measure 3]*

*[Measure 4]*

*[Measure 5]*

*[Measure 6]*

*[Measure 7]*

*[Measure 8]*

Musical score for three bassoon parts (Tbn. I, Tbn. II, and B. Tbn.) across eight measures. The score uses bass clef and common time. Measures 1-4: Tbn. I has eighth-note pairs at *mp*, followed by eighth-note pairs at *mf*. Tbn. II has eighth-note pairs at *mp*, followed by eighth-note pairs at *mf*. B. Tbn. has eighth-note pairs at *mp*, followed by eighth-note pairs at *mf*. Measures 5-8: Tbn. I has eighth-note pairs at *p*, followed by eighth-note pairs at *mf*. Tbn. II has eighth-note pairs at *p*, followed by eighth-note pairs at *mf*. B. Tbn. has eighth-note pairs at *p*, followed by eighth-note pairs at *mf*.

Musical score for Euphonium, Bass Trombone I in Eb, and Bass Trombone II in CC. The score shows measures 1-8. The Euphonium and Bass Trombone I play eighth-note patterns with dynamics mp, mf, and p. The Bass Trombone II is silent until measure 5.

accel.

To Picc. Tpt

106 "shh"

To Picc. Tpt

Tpt. I (B $\flat$ ) V $\downarrow$  V $\downarrow$  V $\downarrow$  ff  
"shh"

Tpt. II (C) V $\downarrow$  V $\downarrow$  V $\downarrow$  ff + cup mute half in f  
"shh"

Tpt. III (B $\flat$ ) V $\downarrow$  V $\downarrow$  ff mf f mf f  
"shh"

Tpt. IV (C) V $\downarrow$  f mp f mf f 3 mf  
"shh"

Tpt. V (C) mf mp f mf f  
(harmon w/ stem)

Tpt. VI (B $\flat$ ) mf mp f mf f

Tpt. VII (B $\flat$ ) mf mp f mf f

accel. with ensemble

Hn. I

*f* — *p*

Do not accelerate with ensemble.  
Retain previous tempo as much as possible

[4]

*ff*

Stopped

Hn. II

*p* — *p*

*ff*

Hn. III

*f* — *p*

*f* — *mf*

*f* — *f*

Hn. IV

*mf* — *pp* — *f* — *p*

*f* — *mf*

*f* — *f*

Hn. V

*mf* — *mp*

*f* — *mf*

*f* — *f*

Hn. VI

*mf* — *mp*

*f* — *mf*

*f* — *f*

In. VII

*mf* — *mp*

*f* — *mf*

*f* — *f*

Musical score for three bassoon parts (Tbn. I, Tbn. II, B. Tbn.) across eight measures. The score uses bass clef and a common time signature. Measure 1: Tbn. I starts with a dynamic *mf*, followed by a rest. Tbn. II and B. Tbn. start with a dynamic *mf*. Measure 2: Tbn. I starts with a dynamic *mp*, followed by a rest. Tbn. II and B. Tbn. start with a dynamic *mp*. Measures 3-4: Tbn. I starts with a dynamic *mf*, followed by a rest. Tbn. II and B. Tbn. start with a dynamic *mf*. Measures 5-6: Tbn. I starts with a dynamic *mp*, followed by a rest. Tbn. II and B. Tbn. start with a dynamic *mp*. Measures 7-8: Tbn. I starts with a dynamic *f*, followed by a rest. Tbn. II and B. Tbn. start with a dynamic *mf*. Measures 9-10: Tbn. I starts with a dynamic *f*, followed by a rest. Tbn. II and B. Tbn. start with a dynamic *f*.

Musical score for three brass instruments: Euphonium (top), Trombone I Eb (middle), and Trombone II CC (bottom). The score consists of eight measures. Measure 1: Euphonium (mf), Trombone I Eb (mf), Trombone II CC (mf). Measure 2: Euphonium (mp), Trombone I Eb (mp), Trombone II CC (mfp). Measures 3-4: Rests for all three instruments. Measures 5-6: Rests for all three instruments. Measures 7-8: Rests for all three instruments.

Piccolo Trumpet in B♭

114

Tpt. I (B♭)

Tpt. II (C) *mf*

Tpt. III (B♭) *mf*

Tpt. IV (C) *mf* *f* *mf* *f* *mf* *f*

Tpt. V (C) *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Tpt. VI (B♭) *mf* *mf* *f* *f* *mf* *f* *mf* *f*

Tpt. VII (B♭) *mf* *f* *f* *mf* *f* *mf* *f* *mf*

Hn. I Stopped

Hn. II Open

Hn. III *mf*

Hn. IV *mf*

Hn. V *mf*

Hn. VI *mf*

Hn. VII *mf*

Tbn. I *mf* *f* *mf*

Tbn. II *mf* *f* *mf*

B. Tbn. *mf* *f* *mf*

Euph.

Tba. I Eb *mf* *f* *mf*

Tba. II CC *mf* *f* *mf*

Picc. Tpt.

Tpt. II (C)

Tpt. III (B $\flat$ )

Tpt. IV (C)

Tpt. V (C)

Tpt. VI (B $\flat$ )

Tpt. VII (B $\flat$ )

Hn. I

Hn. II

Hn. III

Hn. IV

Hn. V

Hn. VI

Hn. VII

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba. I Eb

Tba. II CC

127

Picc. Tpt. 

Tpt. II (C) 

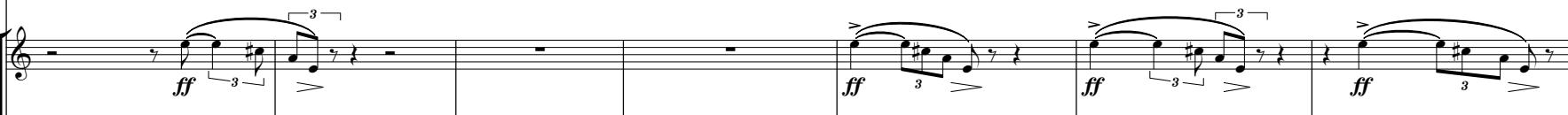
Tpt. III (B $\flat$ ) 

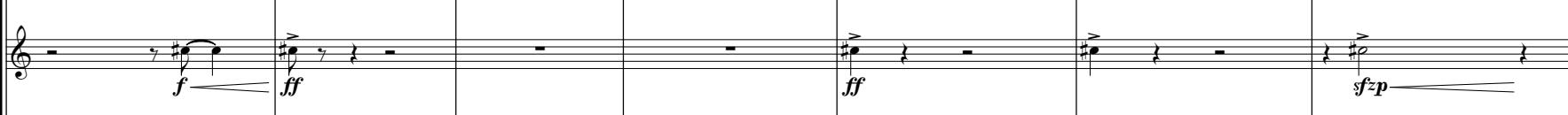
Tpt. IV (C) 

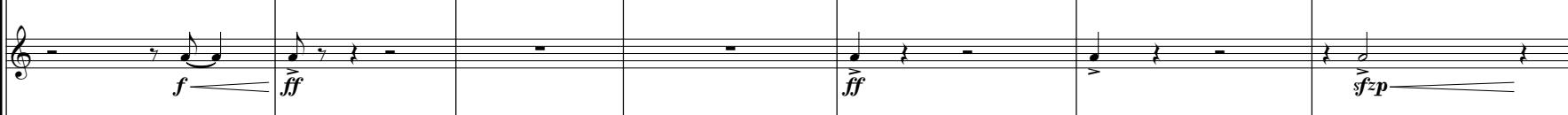
Tpt. V (C) 

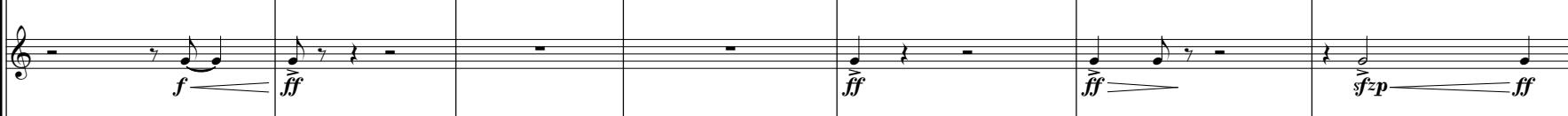
Tpt. VI (B $\flat$ ) 

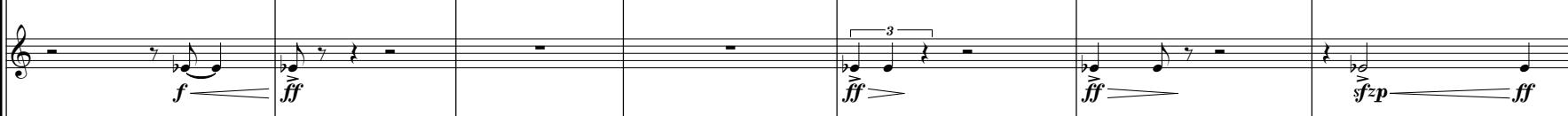
Tpt. VII (B $\flat$ ) 

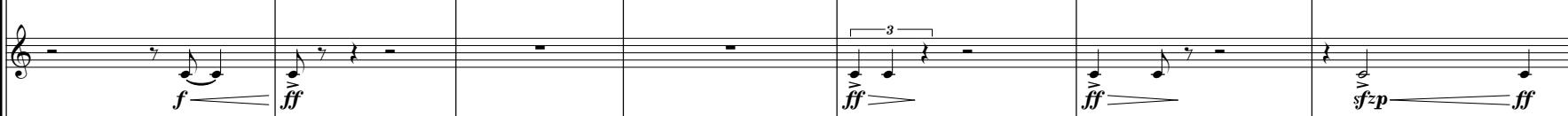
Hn. I 

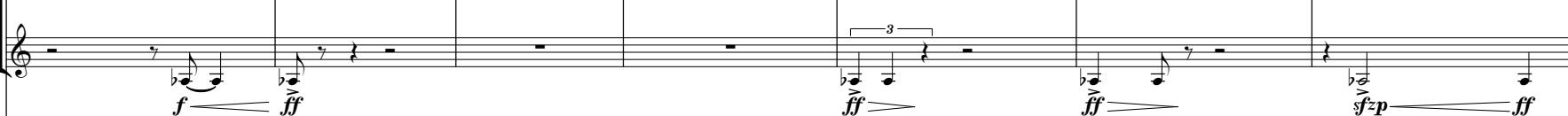
Hn. II 

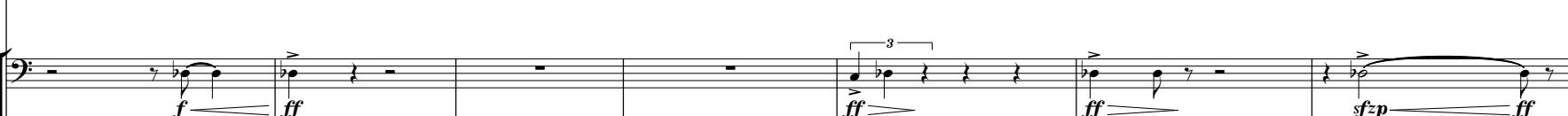
Hn. III 

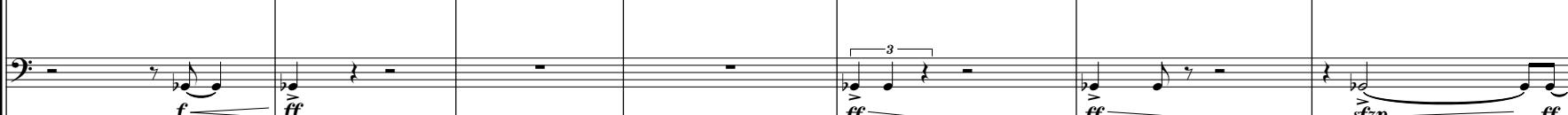
Hn. IV 

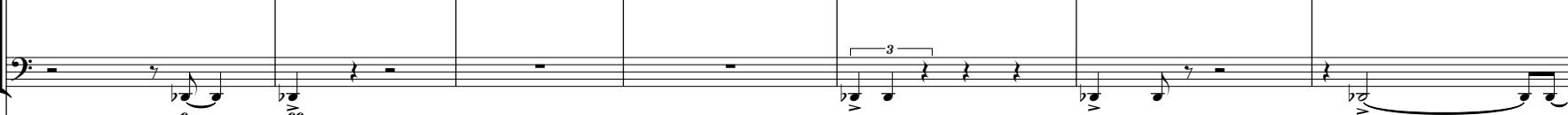
Hn. V 

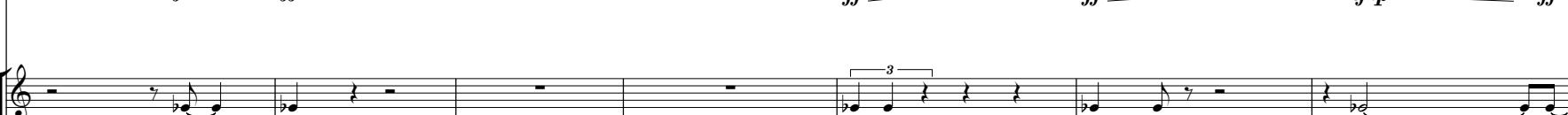
Hn. VI 

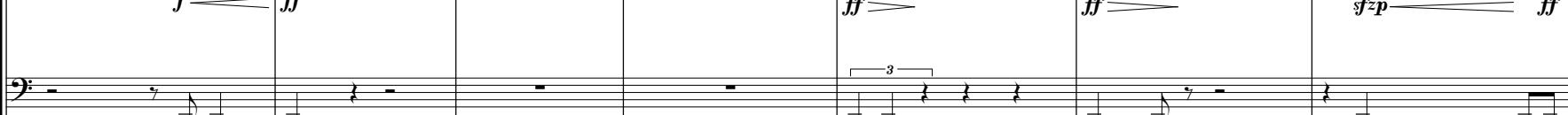
Hn. VII 

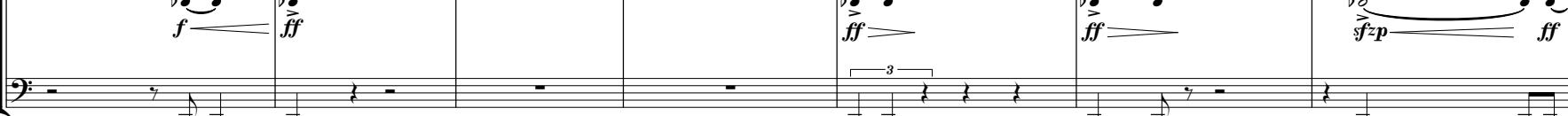
Tbn. I 

Tbn. II 

B. Tbn. 

Euph. 

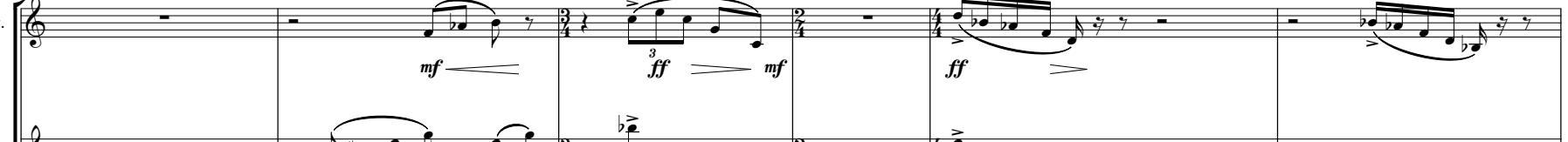
Tba. I Eb 

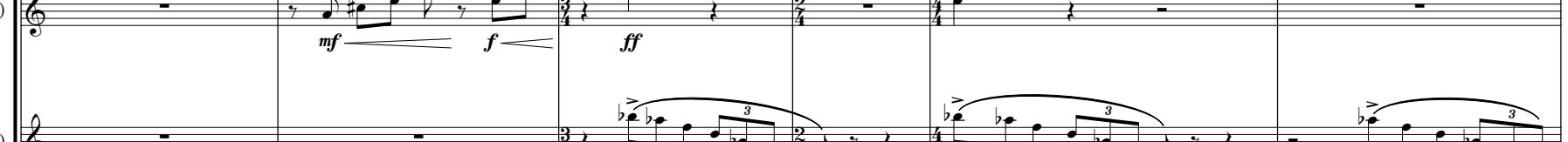
Tba. II CC 

## 136 Converging

19

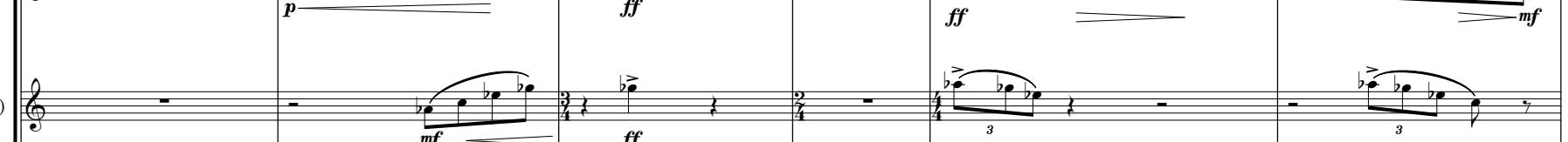
134

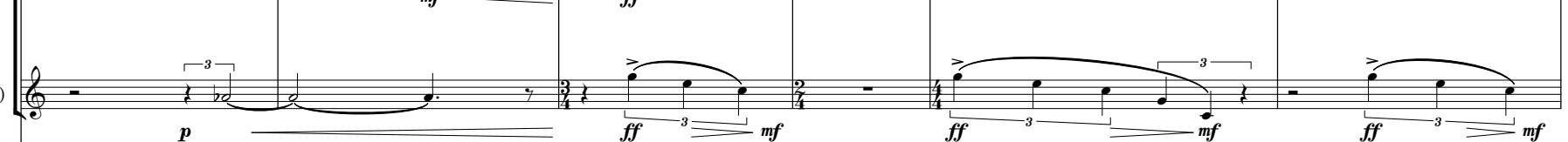
Picc. Tpt. 

Tpt. II (C) 

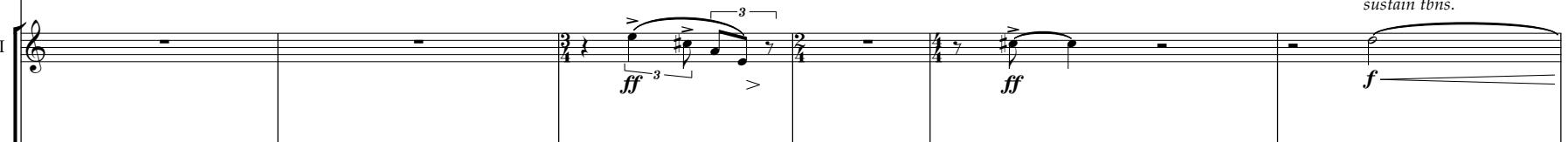
Tpt. III (B♭) 

Tpt. IV (C) 

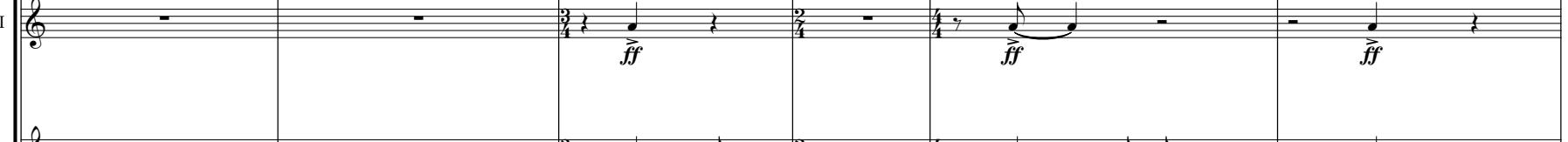
Tpt. V (C) 

Tpt. VI (B♭) 

Tpt. VII (B♭) 

Hn. I 

Hn. II 

Hn. III 

Hn. IV 

Hn. V 

Hn. VI 

Hn. VII 

Tbn. I 

Tbn. II 

B. Tbn. 

Euph. 

Tba. I Eb 

Tba. II CC 

Hn. I

*ff* — *mf* — *ff* — *mf* — *ff* — *mf*

*sustain tbns.*

Hn. II

*f* — *ff* — *mf* — *ff* — *mf* — *ff* — *mf*

Hn. III

*f* — *ff* — *mf*

*sustain tbns.*

Hn. IV

— *ff* — *ff* — *fz p* — *ff* — *mf*

Hn. V

*ff* — *ff* — *fz p* — *ff* — *mf* — *mp*

Hn. VI

*ff* — *ff* — *fz p* — *ff*

Hn. VII

*ff* — *ff* — *fz p* — *ff*

Tbn. I

— *mf* — *ff* — *f* — *ff* — *mf*

Tbn. II

*ff* — *f* — *ff* — *f* — *ff*

B. Tbn.

— *ff* — *ff* — *ff* — *mf*

Euph.

— *ff* — *ff* — *fz p* — *ff*

Tba. I Eb

— *ff* — *ff* — *fz p* — *ff*

Tba. II CC

— *ff* — *ff* — *fz p* — *ff*

147

Picc. Tpt.

Tpt. II (C)

Tpt. III (B $\flat$ )

Tpt. IV (C)

Tpt. V (C)

Tpt. VI (B $\flat$ )

Tpt. VII (B $\flat$ )

Hn. I

Hn. II

Hn. III

Hn. IV

Hn. V

Hn. VI

Hn. VII

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba. I Eb

Tba. II CC

154

Hn. III *f*  
Hn. IV  
Hn. V *mf*  
Hn. VI  
Hn. VII *mf* *sustain tbns.* *sustain tbns.*

Tbn. I *f* *mp* *mf* *p* *mp* *pp* *mp*  
Tbn. II *mp* *mf* *p* *mp* *pp* *mf*  
B. Tbn. *mp* *mf* *p* *mp* *pp* *pp*

Eup.  
Tba. I Eb  
Tba. II CC



*rit.* - - - - -

5" +

161

Hn. V *mf* *pp*  
Hn. VI *mf* *pp*  
Hn. VII *mp* *pp*

Tbn. I *pp* *mp* *pp*  
Tbn. II *mp* *pp*  
B. Tbn. *mp* *pp*

Eup.  
Tba. I Eb  
Tba. II CC *mp* *pp* *ppp*

**169** Freely ( $\text{♩} \approx 80$ )

Musical score for measures 169-175. The score includes parts for Picc. Tpt., Hn. III, Hn. IV, Hn. V, Hn. VI, Hn. VII, Euph., Tba. I Eb, and Tba. II CC.

- Measure 169:** Hn. III, Hn. IV, Hn. V, Hn. VI, Hn. VII play sustained notes labeled "sustain/echo Tuba I".
- Measure 170:** Tba. I Eb and Tba. II CC play eighth-note patterns labeled "Solo".
- Measure 171:** Tba. I Eb and Tba. II CC play eighth-note patterns labeled "Solo".
- Measure 172:** Tba. I Eb and Tba. II CC play eighth-note patterns labeled "Solo".
- Measure 173:** Tba. I Eb and Tba. II CC play eighth-note patterns labeled "Solo".
- Measure 174:** Tba. I Eb and Tba. II CC play eighth-note patterns labeled "Solo".
- Measure 175:** Hn. III, Hn. IV, Hn. V, Hn. VI, Hn. VII play sustained notes labeled "sustain/echo Euph.", "sustain/echo Euph.", "sustain/echo Euph.", "sustain/echo Euph./Tuba II", and "sustain/echo Tuba II".

Musical score for measures 175-181. The score includes parts for Hn. III, Hn. IV, Hn. V, Hn. VI, Hn. VII, B. Tbn., Euph., Tba. I Eb, and Tba. II CC.

- Measure 175:** Hn. III, Hn. IV, Hn. V, Hn. VI, Hn. VII play sustained notes labeled "sustain/echo Euph.", "sustain/echo Euph.", "sustain/echo Euph.", "sustain/echo Euph./Tuba II", and "sustain/echo Tuba II".
- Measure 176:** B. Tbn. plays a sustained note labeled "ppp".
- Measure 177:** Euph., Tba. I Eb, and Tba. II CC play eighth-note patterns labeled "Solo".
- Measure 178:** Euph., Tba. I Eb, and Tba. II CC play eighth-note patterns labeled "Solo".
- Measure 179:** Euph., Tba. I Eb, and Tba. II CC play eighth-note patterns labeled "Solo".
- Measure 180:** Euph., Tba. I Eb, and Tba. II CC play eighth-note patterns labeled "Solo".
- Measure 181:** Euph., Tba. I Eb, and Tba. II CC play eighth-note patterns labeled "Solo".

**183** ♩ = 80 Ascending

(Picc. Tpt.) Move To Hall Back Left

Picc. Tpt.

Tpt. II (C)

Tpt. III (B♭)

Tpt. IV (C)

Tpt. V (C)

Tpt. VI (B♭)

Tpt. VII (B♭)

Move To Hall Front Left

Move To Hall Front Right

Move To Hall Back Right

Hn. I

Hn. II

Hn. III

Hn. IV

Hn. V

Hn. VI

Hn. VII

C Harmonic Series

F Harmonic Series

F

C Harmonic Series

F Harmonic Series

C Harmonic Series

F

C Harmonic Series

F Harmonic Series

C Harmonic Series

F

Tbn. I

Tbn. II

B. Tbn.

F Harmonic Series

F Harmonic Series

Eup.

Tba. I Eb

droning

Tba. II CC

pp

p

192

Picc. Tpt.

Tpt. II (C)

Tpt. III (B $\flat$ )

Move To Stage Left  
bring practice mute

Tpt. IV (C)

(Center Stage)

mp < mf >

mp < mf >

Tpt. V (C)

Move To Stage Right  
bring practice mute

Tpt. VI (B $\flat$ )

Tpt. VII (B $\flat$ )

Hn. I

mp < p >

mp < mf >

mf < p >

mf

Hn. II

p < mp >

< mp >

mf < >

mf

Hn. III

p < mp >

mp

p < >

mf < >

mf

Hn. IV

mp < >

p < mp >

< mp >

mf < >

mf < >

mp

C

Hn. V

mp < p >

< mp >

mp

mp < >

mf

C

Hn. VI

p < mp >

p < >

mp < >

mf < >

mf < >

mp

Hn. VII

mp < >

mp < >

mp < >

mf < >

mf < >

mf

Tbn. I

mp

mp < >

mp < mf >

mp

Tbn. II

p < mp >

p < mp >

mf < >

mf < >

mp

B. Tbn.

F Harmonic Series

mp < mf >

mp < mf >

Euph.

p < >

p < mp >

mp < >

mp < mf >

Tba. I Eb

mp < pp >

p < mf >

p < >

p

Tba. II CC

mp < >

mf < >

p

p < mf >

p < >

p

198

Picc. Tpt.

Tpt. II (C)

Tpt. III (B $\flat$ )

Tpt. IV (C)

Tpt. V (C)

Tpt. VI (B $\flat$ )

Tpt. VII (B $\flat$ )

Hn. I

Hn. II

Hn. III

Hn. IV

Hn. V

Hn. VI

Hn. VII

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba. I Eb

Tba. II CC

## 209 Like Calling Birds 27

205

Picc. Tpt. Hall Back Left

Tpt. II (C) Ab Harmonic Series  
Hall Front Left  
(no mute)

Tpt. III (B $\flat$ ) Ab Harmonic Series

Tpt. IV (C) B Harmonic Series

Tpt. V (C) mp < f > mp

Tpt. VI (B $\flat$ ) Ab Harmonic Series

Tpt. VII (B $\flat$ ) Hall Back Right  
Ab Harmonic Series

Hn. I ff

Hn. II ff

Hn. III end B $\flat$  Series  
F

Hn. IV end F Series  
B $\flat$

Hn. V end F Series

Hn. VI end C Series

Hn. VII end C Series

Tbn. I end F Series  
f

Tbn. II end B $\flat$  Series  
f

B. Tbn. end B $\flat$  Series  
f

Euph. ff

Tba. I Eb ff

Tba. II CC ff

210

Picc. Tpt.

Tpt. II (C)

Tpt. III (B $\flat$ )

Tpt. IV (C)

Tpt. V (C)

Tpt. VI (B $\flat$ )

Tpt. VII (B $\flat$ )

==

213

Picc. Tpt.

Tpt. II (C)

Tpt. III (B $\flat$ )

Tpt. IV (C)

Tpt. V (C)

Tpt. VI (B $\flat$ )

Tpt. VII (B $\flat$ )

217

Picc. Tpt. *f* single clear note *mf* *f* *mp* *mf* *f* *mf*

Tpt. II (C) *f* *mf* *f* *mf* *f* *mf*

Tpt. III (B $\flat$ ) *f* *mf* *f* *mf* *f* *mf*

Tpt. IV (C) *f* *mf* *mp* *f* *mf* *f* *mf* *f*

Tpt. V (C) *mp* *f* *mf* *f* *mf* *f* *mf* *f*

Tpt. VI (B $\flat$ ) *mf* *f* *mf* *f* *mf* *f* *mf*

Tpt. VII (B $\flat$ ) *mf* *f* *mf* *mf* *f* *mf* *mf*

end B Series  
single clear note

end Ab Series  
single clear note

end Bb Series

end Ab Series  
single clear note

=

223

221

Picc. Tpt. *f* *mf* *(mf)* *p* *mf*

Tpt. II (C) *f* *(mf)*

Tpt. III (B $\flat$ ) *f* *(mf)* *f* *(mf)*

Tpt. IV (C) *mf* *(mf)* *f* *(mf)* *f* *(mf)*

Tpt. V (C) *f* *(mf)* *f* *(mf)* *f* *(mf)*

Tpt. VI (B $\flat$ ) *f* *(mf)* *f* *(mf)* *f* *(mf)*

Tpt. VII (B $\flat$ ) *f* *(mf)* *f* *(mf)* *f* *(mf)*

end Ab Series  
single clear note

end Ab Series

229

226

Picc. Tpt.

Tpt. II (C)

Tpt. III (B $\flat$ )

Tpt. IV (C)

Tpt. V (C)

Tpt. VI (B $\flat$ )

Tpt. VII (B $\flat$ )

=

[8" +]

G.P.

231

Picc. Tpt.

Tpt. II (C)

Tpt. III (B $\flat$ )

Tpt. IV (C)

Tpt. V (C)

Tpt. VI (B $\flat$ )

Tpt. VII (B $\flat$ )

## 236 ♩ = 108 Whispering

31

Picc. Tpt.

Tpt. II (C)

+practice mute

Tpt. III (B♭)

(practice mute)  
echo horns

ff' (=p)

Tpt. IV (C)

+practice mute

(practice mute)  
echo horns

ff' (=p)

Tpt. V (C)

+practice mute

ff' (=p)

Tpt. VI (B♭)

Turn Off Stand Light

Tpt. VII (B♭)

Turn Off Stand Light

Hn. I

pp

ppp

Hn. II

pp

ppp

Hn. III

pp

ppp

Hn. IV

pp

ppp

Hn. V

pp

ppp

Air sounds through instrument  
- backward mouthpiece -  
["shh"]

Hn. VI

p

Air sounds through instrument  
- backward mouthpiece -  
["shh"]

Hn. VII

p

Air sounds through instrument  
- backward mouthpiece -  
["shh"]

Tbn. I

lead pulse, trade off with Tbn. II

mp

mp

p

p

Air sounds through instrument  
"shh"

Tbn. II

lead pulse, trade off with Tbn. I

mp

mp

p

Air sounds through instrument  
"shh"

B. Tbn.

p

Air sounds through instrument  
- backward mouthpiece -  
["shh"]

"shh"

p

mf

p

Air sounds through instrument  
- backward mouthpiece -  
["shh"]

"shh"

Euph.

Air sounds through instrument  
"shh"

Tba. I Eb

Air sounds through instrument  
"shh"

"shh"

Tba. II CC

p

Air sounds through instrument  
"shh"

"shh"

mf

p

f

f

244

Picc. Tpt.

Tpt. II (C)

Tpt. III (B $\flat$ )

Tpt. IV (C)

Tpt. V (C)

Tpt. VI (B $\flat$ )

Tpt. VII (B $\flat$ )

Hn. I

Hn. II

Hn. III

Hn. IV

Hn. V

Hn. VI

Hn. VII

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba. I Eb

Tba. II CC

252

Picc. Tpt.

Tpt. II (C)

Tpt. III (B $\flat$ )

Tpt. IV (C)

Tpt. V (C)

Tpt. VI (B $\flat$ )

Tpt. VII (B $\flat$ )

This musical score page contains seven staves, each representing a different trumpet part. The parts are labeled vertically on the left: Picc. Tpt., Tpt. II (C), Tpt. III (B $\flat$ ), Tpt. IV (C), Tpt. V (C), Tpt. VI (B $\flat$ ), and Tpt. VII (B $\flat$ ). The score spans from measure 252 to 353. In measure 252, Tpt. III (B $\flat$ ) and Tpt. IV (C) play eighth-note patterns at forte dynamic (f). In measure 253, Tpt. IV (C) and Tpt. V (C) play eighth-note patterns at fortissimo dynamic (ff). In measure 254, Tpt. III (B $\flat$ ) and Tpt. IV (C) play eighth-note patterns at forte dynamic (f). In measure 255, Tpt. V (C) and Tpt. VI (B $\flat$ ) play eighth-note patterns at forte dynamic (f). Measures 256 through 353 are mostly blank, with occasional rests or short note patterns appearing in the lower trumpets.

Musical score for three bassoon parts (Tbn. I, Tbn. II, and B. Tbn.) across four measures (11-14).  
Measure 11: Tbn. I and Tbn. II play eighth-note grace patterns (B-flat, A, G) at dynamic *p*. Tbn. III rests.  
Measure 12: Tbn. I and Tbn. II play eighth-note grace patterns (B-flat, A, G) at dynamic *p*. Tbn. III rests.  
Measure 13: Tbn. I and Tbn. II play eighth-note grace patterns (B-flat, A, G) at dynamic *p*. Tbn. III rests.  
Measure 14: Tbn. I and Tbn. II play eighth-note grace patterns (B-flat, A, G) at dynamic *p*, followed by *ppp*. Tbn. III plays eighth notes (F, E, D) at dynamic *f*, followed by *mf*, *pp*, and *p*. A box labeled "shh" is placed above Tbn. III's staff.

260

Picc. Tpt.

Tpt. II (C)

Tpt. III (B $\flat$ )

Tpt. IV (C)

Tpt. V (C)

Tpt. VI (B $\flat$ )

Tpt. VII (B $\flat$ )

Hn. I

Hn. II

Hn. III

Hn. IV

Hn. V

Hn. VI

Hn. VII

*echo Hn. V*

*ppp*

*p*

*pp*

*p*

*mp*

*p*

*mp*

Tbn. I

Tbn. II

B. Tbn.

*f*

*p*

Euph.

Tba. I Eb

Tba. II CC

*f*

*pp*

*f*

*pp*

*f*

*mf*

*pp*

*"shoo"*

*p*

*"shoo"*

*p*



## 281 Dying Away - - - - -

275

Picc. Tpt.

Tpt. II (C)

Tpt. III (B $\flat$ ) *ff*

Tpt. IV (C)

Tpt. V (C) *f*

Tpt. VI (B $\flat$ )

Tpt. VII (B $\flat$ )

Hn. I

Hn. II

Hn. III

Hn. IV *ppp*

Hn. V

Hn. VI

Hn. VII *p* *pp* *p* *pp*

Tbn. I *"Whisper Tones"* *ppp*

Tbn. II *"Whisper Tones"* *ppp*

B. Tbn. *p* *pp* *p* *pp*

Euph.

Tba. I Eb

Tba. II CC *p* *pp* *p* *pp* *p* *pp*

284

Picc. Tpt.

Tpt. II (C)

Tpt. III (B $\flat$ )

Tpt. IV (C) Solo

Tpt. V (C)

Tpt. VI (B $\flat$ )

Tpt. VII (B $\flat$ )

Hn. I

Hn. II

Hn. III

Hn. IV

Hn. V *pp*

Hn. VI

Hn. VII

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba. I Eb

Tba. II CC