Katharina S. G. Mueller (2023)

Shadows of Birds

for Large Brass Ensemble

Ca. 12:00'

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"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.

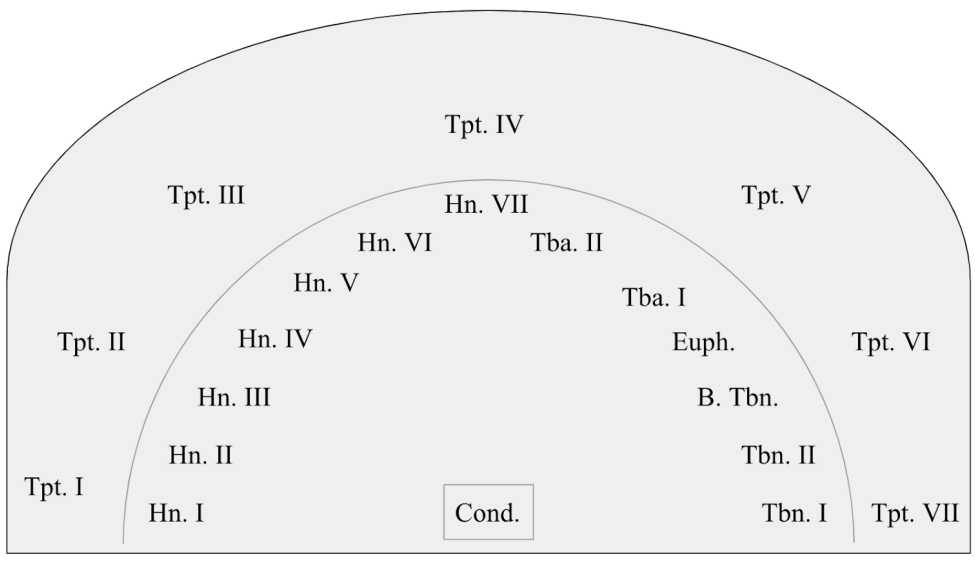
> "Now, in a shift of light, the shadows of birds are more pronounced on the gallery's white wall. The shadow of each bird is speaking to me. Each shadow doubles the velocity, ferocity of forms. The shadow, my shadow now merges with theirs. Descension. Ascension. The velocity of wings creates the whisper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

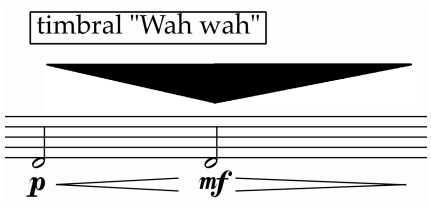
Beginning to M. 28 “As Shifting Light”
The music is constructed as a series of sound formations, like a chain of islands, with almost inaudible connection between them. The total echo effect is a progression of horn, muted horn, trumpet with practice mute. The conductor may lead a slight ritardando at 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.

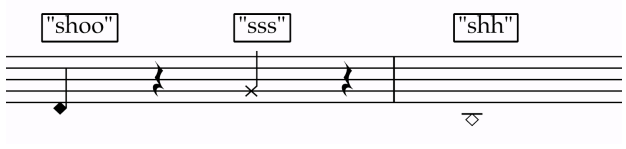
> **Timbral “wah-wah”** (with Harmon Mute)
> The player should use the left hand to open and close the harmon mute quickly to color a sustained note. The height of the triangle above corresponds to more or less speed. Speed also parallels dynamic level, slower with ***p***, growing to faster at ***f***.



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).

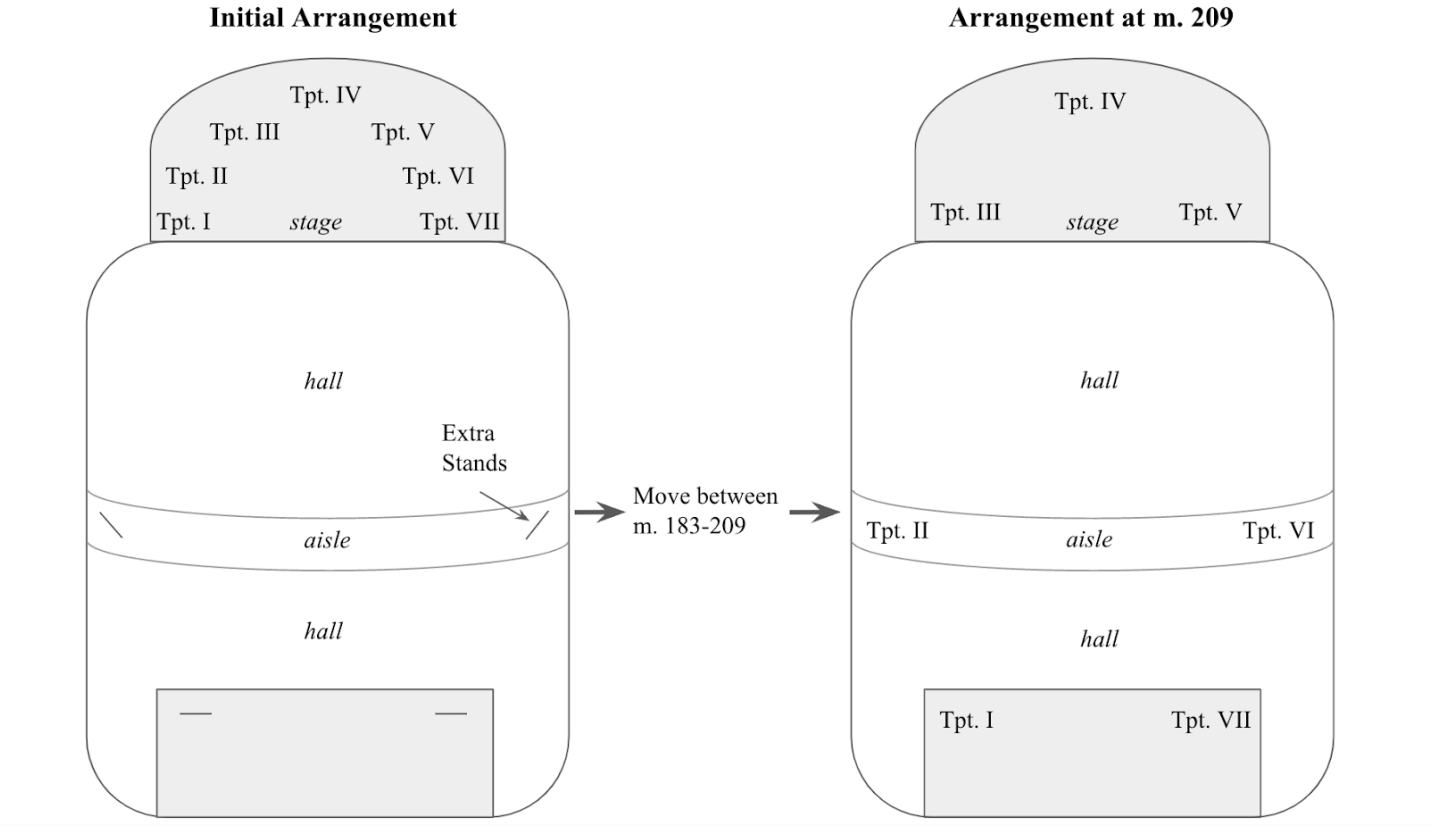
Any note that is an exception to the given harmonic series is indicated with this symbol ❇ and should be played with the most convenient valves. Dynamic swells follow the contour of the arpeggios. Hn. I and II and Euphonium provide stepwise descants above.

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 time if these notes don’t start exactly on time.

Shadows of Birds

for Brass Ensemble

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♩ = 72 As Shifting Light

Trumpet I in B♭
Trumpet II in C
Trumpet III in B♭
Trumpet IV in C
Trumpet V in C
Trumpet VI in B♭
Trumpet VII in B♭
Horn I
Horn II
Horn III
Horn IV
Horn V
Horn VI
Horn VII
Trombone I
Trombone II
Bass Trombone
Euphonium
Tuba I
Tuba II

+ straight mute
echo horns
pp p
pp p

+ cup mute half in

+ practice mute
echo horns
ff (=p) f

+ practice mute
echo horns
ff (=p) f

+ practice mute
echo horns
ff (=p) f

+ harmon w/ stem

+harmon, no stem

bright
p pp
p

bright
p pp
p

+ straight mute
melody
p pp p

melody
p p

melody
p pp p

+ straight mute
pp ppp

p p

10

7

Tpt. I (B♭)
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

melody

- mute
(no mute)
stopped
open

12

- mute

Tpt. I (B♭)
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

18

(no mute)

Tpt. I (B♭)
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
+ straight mute
Hn. VI
Hn. VII

Tbn. I
Tbn. II
B. Tbn.

Euph.
Tba. I Eb
Tba. II CC

≈ 5'' 28 More Pronounced, Moving Forward

25

Tpt. I (B♭)
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

G.P.

(cup mute half in)
- mute
(no mute)
(harmon w/ stem)
timbral "Wah wah"
(harmon, no stem)
timbral "Wah wah"
stopped
stopped
(straight mute)
pulsing
(straight mute)
pulsing
Stopped

34

Tpt. I (B♭)
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

-mute
-mute
+ straight mute

40

Tpt. I (B♭)

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

melody

pulsing

(no mute)

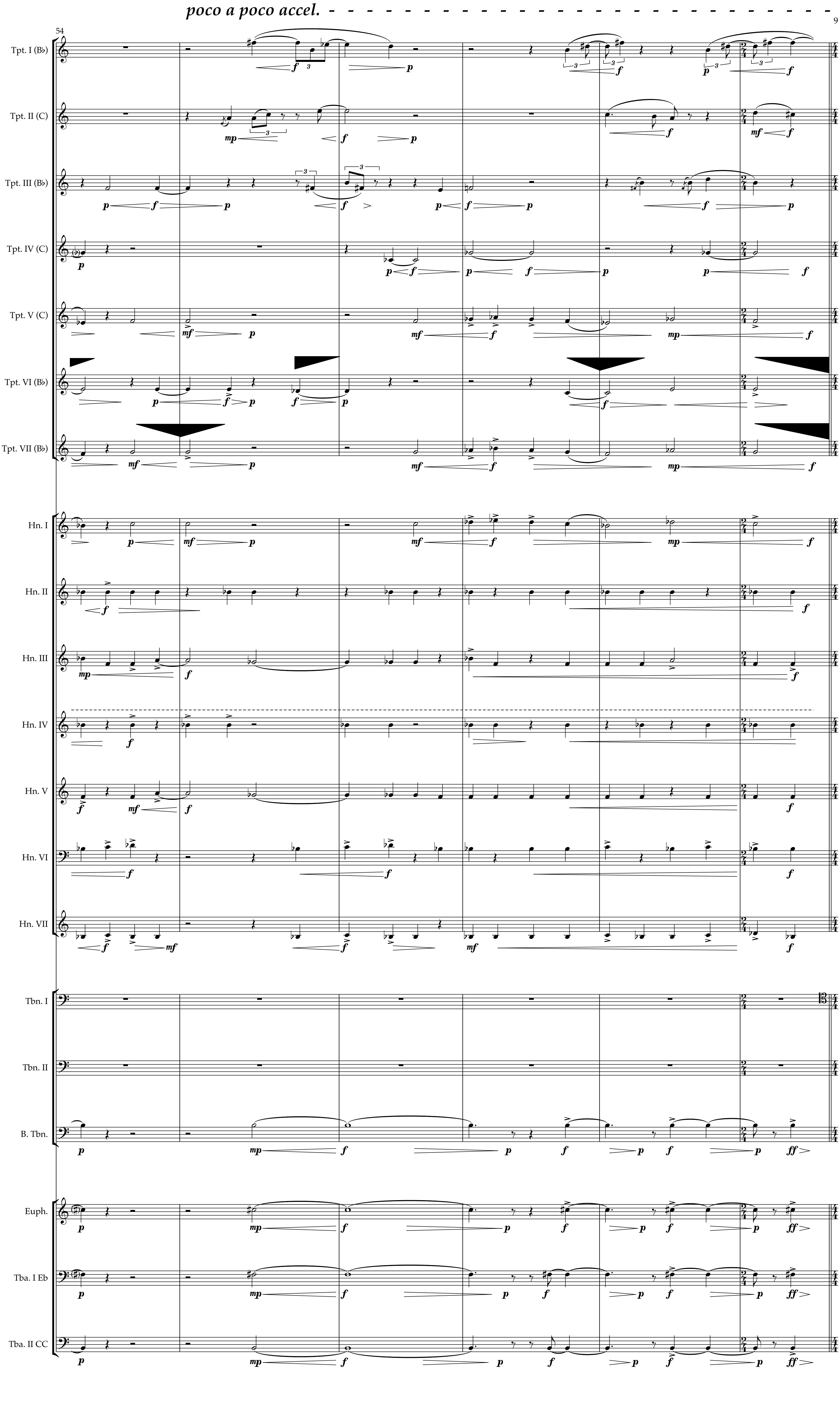
(straight mute)

Stopped

47

Tpt. I (B♭)
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

melody


poco a poco accel.
54
Tpt. I (B♭)
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

60 ♩ = 96 **Enigmatic, Diverging**

Tpt. I (B♭)
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

pp *p* *mp* *f* *mf*

- mute
-mute
(no mute)
Open
echo/sustain Tbns.
foreground, make clear entrances

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

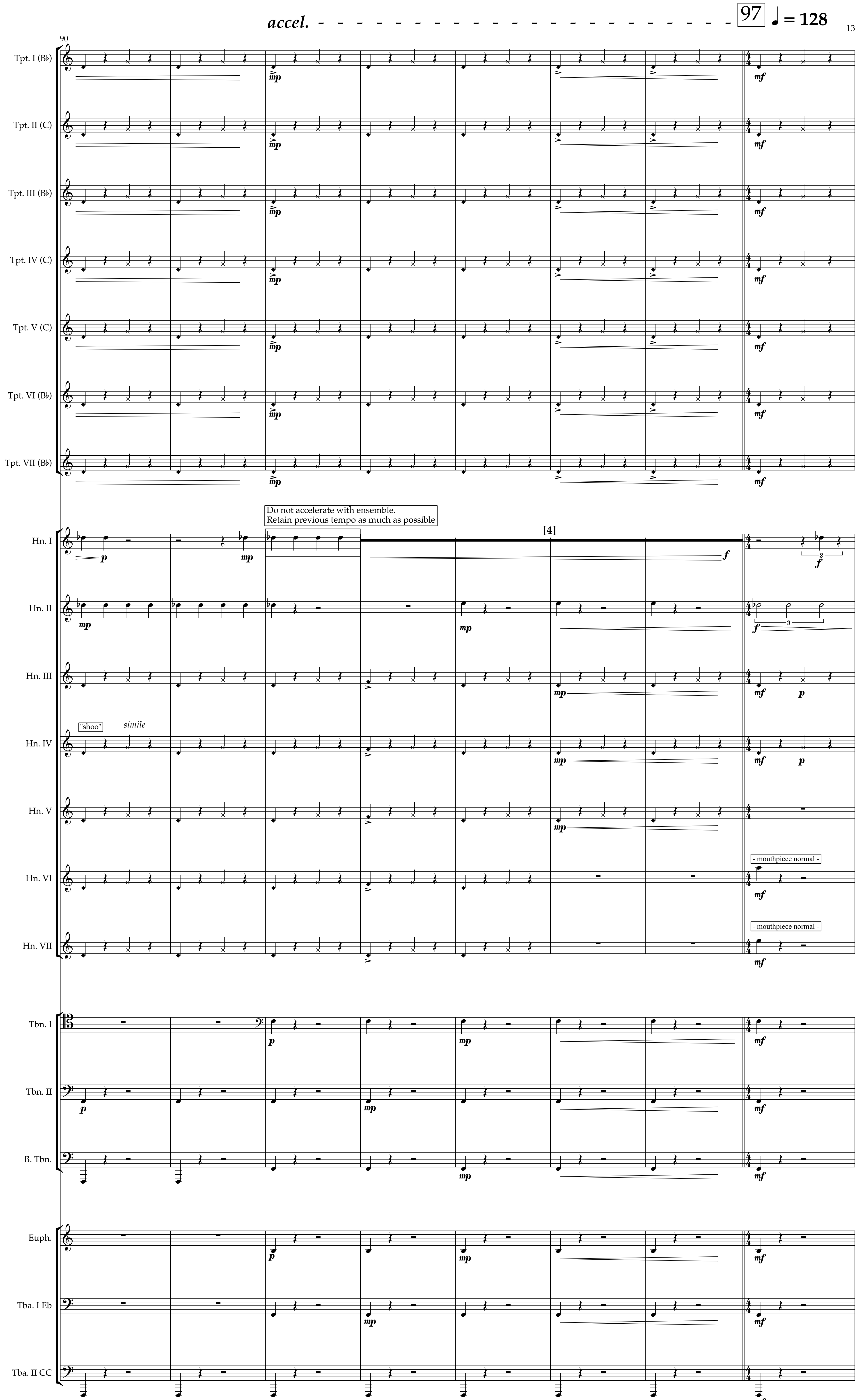
Tbn. II

B. Tbn.

82 Massive

Tpt. I (B♭)
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

Air sounds through instrument - backward mouthpiece -
Air sounds through instrument
"sss" "shoo" "sss"
"shoo" "sss"
(no mute)
simile
trading off with Hn. II
trading off with Hn. I
p mp mf pp


accel.
97
♩ = 128
90
Tpt. I (B♭)
Tpt. II (C)
Tpt. III (B♭)
Tpt. IV (C)
Tpt. V (C)
Tpt. VI (B♭)
Tpt. VII (B♭)
Do not accelerate with ensemble.
Retain previous tempo as much as possible
[4]
Hn. I
Hn. II
Hn. III
"shoo"
simile
Hn. IV
Hn. V
- mouthpiece normal -
Hn. VI
- mouthpiece normal -
Hn. VII
Tbn. I
Tbn. II
B. Tbn.
Euph.
Tba. I Eb
Tba. II CC

98

Tpt. I (B♭)
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

"shh"
+ harmon w/ stem
- mouthpiece normal -

accel. - 111 ♩ = 144

106

To Picc. Tpt

Tpt. I (B♭)
Tpt. II (C)
Tpt. III (B♭)
Tpt. IV (C)
Tpt. V (C)
Tpt. VI (B♭)
Tpt. VII (B♭)

"shh"
(harmon w/ stem)
+ cup mute half in
(cup mute half in)

accel. with ensemble

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

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

[4]

Stopped

Tbn. I
Tbn. II
B. Tbn.

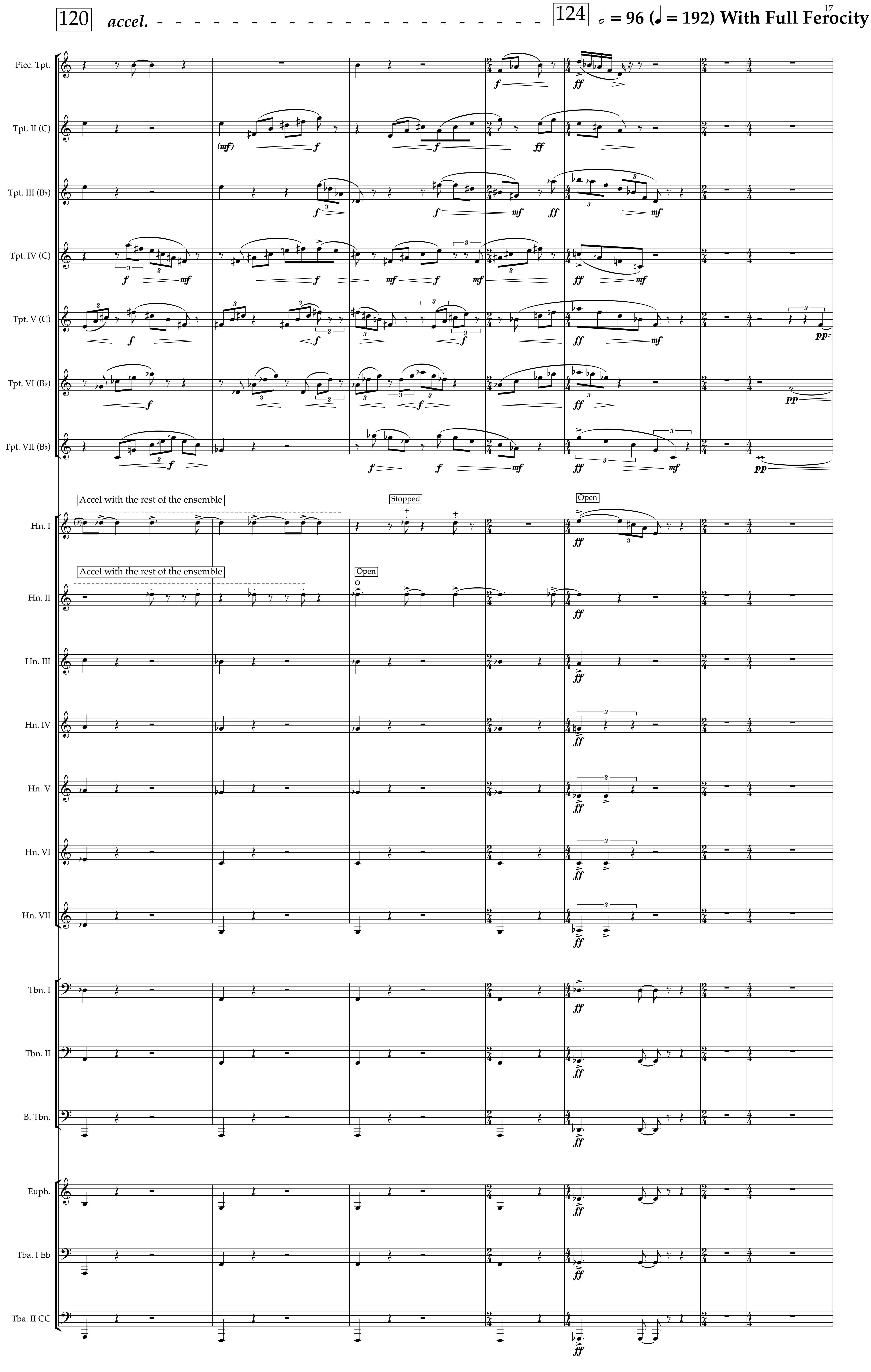
Euph.
Tba. I Eb
Tba. II CC

Piccolo Trumpet in B♭

114

Tpt. I (B♭)
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

Stopped
Open
Open
Stopped


120
accel.
124
𝅗𝅥 = 96 (♩ = 192) With Full Ferocity
Picc. Tpt.
Tpt. II (C)
Tpt. III (B♭)
Tpt. IV (C)
Tpt. V (C)
Tpt. VI (B♭)
Tpt. VII (B♭)
Accel with the rest of the ensemble
Stopped
Open
Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI
Hn. VII
Tbn. I
Tbn. II
B. Tbn.
Euph.
Tba. I E♭
Tba. II CC

127

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

136 Converging

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

sustain tbns.

140

Picc. Tpt.

Tpt. II (C)

- mute

Tpt. III (B♭)

Tpt. IV (C)

Tpt. V (C)

Tpt. VI (B♭)

Tpt. VII (B♭)

Hn. I

Hn. II

sustain tbns.

Hn. III

sustain tbns.

Hn. IV

Hn. V

Hn. VI

Hn. VII

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba. I Eb

Tba. II CC

147

Picc. Tpt.

Tpt. II (C)

Tpt. III (B♭)

Tpt. IV (C)

Tpt. V (C)

Tpt. VI (B♭)

Tpt. VII (B♭)

- mute

Hn. I

Hn. II

Hn. III

Hn. IV

Hn. V

Hn. VI

Hn. VII

sustain tbns.

sustain tbns.

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba. I Eb

Tba. II CC

154

Hn. III
Hn. IV
Hn. V
Hn. VI
Hn. VII
Tbn. I
Tbn. II
B. Tbn.
Euph.
Tba. I Eb
Tba. II CC

sustain tbns.

sustain tbns.

rit. - - - - - - - - - - - -

5"+

G.P.

161

169 **Freely (♩ ≈ 80)**

Picc. Tpt.

Hn. III — *sustain/echo Tuba I* — mp — ppp

Hn. IV — *sustain/echo Tuba I* — mp — ppp

Hn. V — *sustain/echo Tuba I* — mp — ppp

Hn. VI — *sustain/echo Tuba I* — mp

Hn. VII — *sustain/echo Tuba I* — mp

Euph.

Tba. I Eb — Solo — mf — f — mf

Tba. II CC — Solo — mf — f — mf

175

Hn. III — *sustain/echo Euph.* — mp — ppp

Hn. IV — *sustain/echo Euph.* — mp — ppp

Hn. V — *sustain/echo Euph.* — mp — ppp

Hn. VI — ppp — *sustain/echo Euph./Tuba II* — mp — ppp

Hn. VII — ppp — *sustain/echo Tuba II* — mp — ppp

B. Tbn.

Euph. — Solo — mf — f — mf

Tba. I Eb — mp — f — mf

Tba. II CC — mf — ppp — f — mf

183 ♩ = 80 Ascending

Picc. Tpt.
(Picc. Tpt.) Move To Hall Back Left

Tpt. II (C)
Move To Hall Front Left

Tpt. III (B♭)

Tpt. IV (C)

Tpt. V (C)

Tpt. VI (B♭)
Move To Hall Front Right

Tpt. VII (B♭)
Move To Hall Back Right

Hn. I

Hn. II

Hn. III
C Harmonic Series
F Harmonic Series

Hn. IV
F Harmonic Series
C Harmonic Series
F

Hn. V
F Harmonic Series
C Harmonic Series
F

Hn. VI
C Harmonic Series

Hn. VII
C Harmonic Series

Tbn. I
F Harmonic Series

Tbn. II
F Harmonic Series

B. Tbn.

Euph.

Tba. I Eb

Tba. II CC
droning

191

192

Picc. Tpt.

Tpt. II (C)

Move To Stage Left
bring practice mute

Tpt. III (B♭)

(Center Stage)

Tpt. IV (C)

Move To Stage Right
bring practice mute

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

F Harmonic Series

B. Tbn.

Euph.

Tba. I Eb

Tba. II CC

198

Picc. Tpt.

Tpt. II (C)

Tpt. III (B♭)

Tpt. IV (C)

Tpt. V (C)

Stage Right

Tpt. VI (B♭)

Hall Front Right
(no mute)

Tpt. VII (B♭)

Hn. I

Hn. II

Hn. III

Bb Harmonic Series

Hn. IV

F

Hn. V

F

Hn. VI

F Harmonic Series

C

Hn. VII

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba. I Eb

Tba. II CC

205

Picc. Tpt.
Hall Back Left
Ab Harmonic Series

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

Tpt. III (B♭)
Ab Harmonic Series

Tpt. IV (C)
B Harmonic Series

Tpt. V (C)

Tpt. VI (B♭)
Ab Harmonic Series

Tpt. VII (B♭)
Hall Back Right
Ab Harmonic Series

Hn. I

Hn. II

Hn. III
F
Bb
end Bb Series

Hn. IV
F
end F Series

Hn. V
end F Series

Hn. VI
end C Series

Hn. VII
end C Series

Tbn. I
end F Series

Tbn. II
Bb Harmonic Series
end Bb Series

B. Tbn.
Bb Harmonic Series
end Bb Series

Euph.

Tba. I Eb

Tba. II CC

210

Picc. Tpt.

Tpt. II (C)

B Harmonic Series

Tpt. III (B♭)

Bb Harmonic Series

Ab

Tpt. IV (C)

Ab Harmonic Series

B

Tpt. V (C)

B Harmonic Series

Tpt. VI (B♭)

Bb Harmonic Series

Tpt. VII (B♭)

Bb Harmonic Series

Ab

Bb

213

Picc. Tpt.

Tpt. II (C)

*rip

Ab

B

Tpt. III (B♭)

Bb

Ab

Tpt. IV (C)

Ab

Tpt. V (C)

Ab

B

Tpt. VI (B♭)

Ab

Bb

Tpt. VII (B♭)

Ab

*rip

*rip

217

Picc. Tpt.

Tpt. II (C)

Tpt. III (B♭)

Tpt. IV (C)

Tpt. V (C)

Tpt. VI (B♭)

Tpt. VII (B♭)

single clear note

end B Series

end Ab Series

end Bb Series

223

221

Picc. Tpt.

Tpt. II (C)

Tpt. III (B♭)

Tpt. IV (C)

Tpt. V (C)

Tpt. VI (B♭)

Tpt. VII (B♭)

end Ab Series

end B Series

single clear note

229

226

Picc. Tpt.

Tpt. II (C)

Tpt. III (B♭)

Tpt. IV (C)

Tpt. V (C)

Tpt. VI (B♭)

Tpt. VII (B♭)

(mf) p

mp

mp

mp

mp

231

8"+

G.P.

Picc. Tpt.

Tpt. II (C)

Tpt. III (B♭)

Tpt. IV (C)

Tpt. V (C)

Tpt. VI (B♭)

Tpt. VII (B♭)

mp

p

p

mp

p

p

mp

p

p

G.P.

236 ♩ = 108 Whispering

Picc. Tpt.
Turn Off Stand Light

Tpt. II (C)
Turn Off Stand Light

Tpt. III (B♭)
+practice mute
(practice mute)
echo horns
ff (=*p*)
f

Tpt. IV (C)
+practice mute
(practice mute)
echo horns
ff (=*p*)

Tpt. V (C)
+practice mute
(practice mute)
echo horns
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

lead pulse, trade off with Tbn. II

Tbn. I
mp
mp
p
Air sounds through instrument
"shh"
p

Tbn. II
mp
mp
lead pulse, trade off with Tbn. I
Air sounds through instrument
"shh"
p

B. Tbn.
Air sounds through instrument
- backward mouthpiece -
"shh"
"shh"
p
mf
p

Euph.
Air sounds through instrument
"shh"
p
mf
p

Tba. I Eb
Air sounds through instrument
"shh"
"shh"
p
mf
p
f

Tba. II CC
Air sounds through instrument
"shh"
"shh"
p
mf
p
f

244

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

"shh"

252

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

lead pulse

"shh"

263

260

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

ppp

Hn. IV

ppp

echo Hn. V

p

pp

p

Hn. V

p

mp

p

mp

Hn. VI

Hn. VII

Tbn. I

Tbn. II

B. Tbn.

f

p

Euph.

f

pp

Tba. I Eb

f

pp

"shoo"

p

Tba. II CC

f

mf

pp

"shoo"

p

267

Picc. Tpt.

Tpt. II (C)

Tpt. III (B♭)

ff (=p)

Tpt. IV (C)

ff (=p)

ff

Tpt. V (C)

ff (=p)

Tpt. VI (B♭)

Tpt. VII (B♭)

Air sounds through instrument - backward mouthpiece -

"shoo"

"sss"

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

281 **Dying Away** - - - - - - - - -

275

Picc. Tpt.

Tpt. II (C)

Tpt. III (B♭)

ff

Tpt. IV (C)

Tpt. V (C)

f

Tpt. VI (B♭)

Tpt. VII (B♭)

Hn. I

p *pp* *p* *pp*

Hn. II

p *pp* *p* *pp*

Hn. III

p *pp* *p* *pp*

Hn. IV

ppp *pp*

Hn. V

Hn. VI

p *pp* *p* *pp*

Hn. VII

p *pp* *p* *pp*

"Whisper Tones"

Tbn. I

ppp

"Whisper Tones"

Tbn. II

ppp

B. Tbn.

p *pp* *p* *pp*

Euph.

p *pp* *p* *pp*

Tba. I Eb

p *pp* *p* *pp*

Tba. II CC

p *pp* *p* *pp*

284

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

Solo

f *pp* *ppp*