

Music to Drift *Away* With

Michael Mikulka

Every month or so, I like to go on YouTube, find a composition I've never listened to, and then spend a few hours clicking on any of the "related/suggested" pieces that I haven't heard of. In 2012, about 7 years before I started working on "Music to Drift Away With", I was down one of these YouTube rabbit holes, and I clicked on "Ballade for Piano and Orchestra" by Germaine Tailleferre. I was instantly mesmerized: over the next few days, I listened to every composition of hers that I could find, and I kept coming back to her impressionist orchestral works, especially the Ballade and her "Concertino for Harp and Orchestra".

Over the next few weeks, I gradually figured out what I was so obsessed with: Tailleferre was creating all kinds of complicated hemiolas and cross-rhythms in a different and more subtle way than I'd ever heard. Some of the hemiolas were right there in the rhythm, but others were hidden within the shape of instruments' melodic lines or the interplay of registers or the relationship between the melody and the implied metric accents. Not only that, she was using these elements to sculpt the shape of the piece and to help make her key moments land.

I have always wished that more band music would be patient and not rely too heavily on surface-level extremes in dynamics, tempos, and registers. Hearing Tailleferre's "Ballade" unlocked something inside my brain that helped me understand how I could better write the music I wanted to hear. "Music to Drift Away With" feels like a culmination of the past 8 years of my obsession with Tailleferre's orchestral music.

Another big influence on my musical ideology has been the writings of the musicologist Susan McClary, particularly her book "Feminine Endings". One article in this book, titled "Getting Down off the Beanstalk: the Presence of a Woman's Voice in Janika Vandervelde's Genesis II", details the tendency of composers to build narrative thrust by manufacturing tension in a way that requires a violent resolution for closure. The comedian Hannah Gadsby recently made a similar statement about how comedy's punchline structure often relies on uncomfortable and borderline-socially-unacceptable premises to create tension so that people will need to laugh if they want a resolution to that tension: "Punchlines need trauma, because punchlines need tension and then tension feeds trauma."

In "Music to Drift Away With", I wanted to limit this type of tension. The piece is intended to be fluid, gentle, warm, full of life, and full of little patterns that drift in and out organically. The key moments of the piece get progressively quieter and more patient, with the ultimate settling point being the complete quiet in m. 178. There are "climbing the beanstalk" moments (including some very obvious ones, like mm. 79-87), but they tend to arise from ideas or patterns that have already been set in motion, and the "arrivals" in these sections add warmth and increase the energy rather than expelling it all in exchange for attaining a resolution.

There are only a few moments tense enough that they appear possibly headed for a loud, triumphant, or potentially violent climax, and each of these arrivals gets reframed: for instance, the expected arrival at m. 103 is undercut because the 2/4 measure muddles any clear sense of the downbeat, and then further distortion occurs when the rhythmic arrival happens on beat 4 of m. 103 instead of the downbeat of m. 104. Due to this, the actual landing point turns out to occur quietly and peacefully at m. 107. The longest and most tense buildup begins at m. 179: while the measures before the arrival at m. 208 deliberately "climb the beanstalk", m. 208 is neither triumphant nor violent: while it lands unexpectedly in Bb minor, it also finally locks into compound time like it had been striving to do since the section at m. 186. It is a more nuanced combination of joy and pain that doesn't immediately subside and instead compels more events to follow.

A major key resolution arrives 4 measures later (in Db), but it is tempered by being in 1st inversion and by being on a metrically weak part of the large-scale phrase. 2 measures after that, the Db major chord occurs in root position, but it is in an even weaker part of the phrase, and the meter switches to 3/4. Finally the true landing point is revealed to be m. 224: it is in F major (the original key, and the key we were likely expecting the m. 208 arrival to be in), and like the other moments of true closure in "Music to Drift Away With", it is quiet, at peace, and bubbling with energy.

When I first thought of the concept for this piece, orchestra immediately came to mind as the most natural instrumentation. However, the more I thought about it, the clearer it became that I should write it for band *specifically* because band is more poorly suited to it (replacing harp and strings - which can play quietly and gently for as long as they would like without having to breathe - with saxophones, additional percussion, and a more brass-forward presence). The times in which we most need to de-escalate a situation are typically the times in which it feels the hardest to do so, and the people who can benefit the most from learning how to de-escalate are the people most heavily affected by the societal norms that condition us to never back down.

Many elements of the blues/jazz tradition subvert existing rhythmic hierarchies within music. For example:

- Accentuating beats 2 and 4 weakens the structural bias towards 1 and 3 (the “strong beats”)
- Syncopation also weakens the structural bias towards the “strong beats” and downbeats in general
- Swung eighth notes weakens the structural bias towards strictness and uniformity of rhythm
(1 whole note = 2 half notes = 4 quarter notes = 8 eighth notes)
- Performers delaying/anticipating the beat weakens the structural bias towards strictness and uniformity of pulse
- Though not a rhythmic device, I find it significant that the reversal of the traditional predominant/dominant order in the 12-bar blues presents the tension earlier and de-escalates it as a resolution rather than deliberately increasing the tension and requiring a climactic moment in order to attain a resolution

There are several methods that “Music to Drift Away With” uses in an attempt to break down some of the hierarchies present within the western classical music tradition. Here are a few examples:

- For most of the piece, both simple and compound subdivisions of the beat exist simultaneously
- Cross-rhythms are frequently used, making it less certain which pulse is the “true” beat
- There are typically several different motives or elements of interest occurring at once, which distributes our focus more evenly across each line and weakens the hierarchy of “melody vs. accompaniment”
- Most of the recurring motives display some avoidance of downbeats: they generally start on an offbeat or are syncopated or include tied notes
- Regular (4 bar/8 bar/16 bar etc.) phrases are often avoided by having other voices join or imitate the "primary" idea, with one or more of those voices emerging as the new “primary” focus
- This also is a method to weaken the “first voice = most important voice” expectation
- Motivic material is rarely replicated identically: even when multiple instruments are playing the same melody at the same time, they often play slightly different notes or rhythms from each other, preserving a sense of individuality over conformity
- Sequences are presented as just one part of a vast texture, which allows them to repeat however many times feels natural without the need for harmonic closure at the end of the sequence
- The harmonic language is frequently pandiatonic, extended tertian, modal, or pentatonic: these harmonies allow moderate dissonances to feel unobtrusive, which dramatically expands the melodic freedoms that each individual line can take without feeling out of place with the harmony
- Cadential structures are frequently spread out between multiple moments: i.e. the arrival and the resolution often happen in different places. For example, in beat 3 of m. 97, everybody who is playing lines up rhythmically and harmonically for the first time, and the trumpets enter, reinforcing it as an arrival. However it is on a “weak beat”, the bassoon and horn weren’t yet at a logical rhythmic finishing point for their phrase, and the harmony isn’t stable, so the resolution (aided by a V7-i) occurs on the ensuing downbeat.

The key moments and arrival points in “Music to Drift Away With” are often driven by “under-the-surface” elements of music. Some examples of these elements include:

- Rhythmic Subdivision Fulfillment: starting at m. 186, the melody (and countermelody) feel more at home in 6/8 time even though everybody else is in 3/4 time. Over the course of the next 20+ measures, that melodic fragment continues to reassert itself as belonging in 6/8, and it is finally able to get the other instruments to join for the arrival at m. 208.
- Textural: for most of the piece, there are several different musical lines occurring at once. In some of the key moments, the other lines stay out of the way and allow one voice to speak clearly and fully (such as the clarinet solo at m. 224).
- Composite Rhythm: for most of the piece, there is constant motion and a very rapid composite rhythm. At m. 138 (and the measures leading up to it), the composite rhythm slows down dramatically to allow this arrival to feel vast, spacious, and patient.
- Harmonic Rhythm: from m. 46-56, the harmony is changing almost every quarter note. Starting at m. 57, the harmony is Bb major for 13 of the next 15 measures: the newly static harmony allows this section to feel broader and more settled.
- Pulse Duration: while the tempo stays the same, the shift from duple meter to compound meter at m. 57 also adds to the broader and more relaxed feeling.
- Abandonment of Meter and Pulse: the aleatoric section starting at m. 161 allows for a sense of calmness, stillness, and isolation because it's the first (and only) area of the piece that isn't locked in at (q=62-70).
- Though more surface-level, the inclusion of atypical and more human-centric sounds (flute residual tones, humming, finger-snapping, and whistling [abandoning our set of 12-chromatic pitches]) also adds to the introspection of this section. The only further settling point from here is complete quiet (m. 178).

An often frustrating situation for music students is the hierarchy of parts that exists in most compositions. In many K-12 settings, there is at least some logic behind it: the gulf in ability between the first chair player and last chair player could be enormous. In a college environment, however, there is a base level of competency, and most students are there explicitly to learn about music. In a professional setting, it makes even less sense that you can be one of the best musicians in the world and get stuck playing mostly-empty 2nd oboe parts for the majority of your career. One of my goals in "Music to Drift Away With" was to create more independence of parts and to create a more even division of parts: pretty much everybody has several different moments where their individual voice is among the most important.

The premise of this piece aligns particularly well with something I like to do when writing band music: whenever possible, make the most challenging aspect be the musicality (i.e. understanding how the parts fit together, blending, etc.) rather than the technique. Most music students are overloaded with technically challenging music to learn. They are spending far less time learning how to listen to others, understanding how their part fits in, and making the music have energy and life. Wind ensemble is a perfect environment to develop those skills, and I think most directors share my belief that the bulk of the rehearsal time should ideally be spent working on those elements rather than teaching students how to play their notes and rhythms.

"Music to Drift Away With" was completed in December 2019 and was premiered in February 2020. It is dedicated to Germaine Tailleferre and Susan McClary.

Music to Drift Away With

Michael Mikulka

Gently Drifting

♩ = 62-70

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

Bassoon 1

Bassoon 2

Clarinet in B $\flat$ 1

Clarinet in B $\flat$ 2

Clarinet in B $\flat$ 3

Bass Clarinet

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

Trumpet 1

Trumpet 2

Trumpet 3

Horn in F 1 + 2

Horn in F 3 + 4

Trombone 1

Trombone 2

Bass Trombone

Euphonium

Tuba

Timpani

Percussion 1

Percussion 2

Glockenspiel

Marimba

Vibraphone

2

3

4

5

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Glock.

Mar.

Vib.

This page of a musical score is for a large orchestra, featuring staves for the following instruments: Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Clarinets 1, 2, and 3, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, Baritone Saxophone, Trumpets 1, 2, and 3, Horns 1+2 and 3+4, Trombones 1, 2, and Bass Trombone, Euphonium, Tuba, Timpani, Percussion 1 and 2, Glockenspiel, Maracas, and Vibraphone. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *p*, *mp*, and *pp*. The Timpani part includes specific tuning instructions: 32"-F 29"-Bb, 26"-C 23"-F, and 32"-G. The Percussion 2 part includes a marking for *ppp* and a sharp symbol. The Vibraphone part includes a marking for *p* and *mp*. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

[illegible]

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, and percussion. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Bsn. 1, Bsn. 2, Cl. 1, Cl. 2, Cl. 3, B. Cl., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1+2, Hn. 3+4, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tba., Timp., Perc. 1, Perc. 2, Glock., Mar., and Vib. The score is written in 4/4 time, as indicated by the large '4/4' time signature on the right. The music features various dynamics (p, mp, mf, pp, ppp) and articulation marks. The percussion section includes a variety of instruments, including timpani, snare drum, and cymbals. The woodwind section includes flutes, oboes, bassoons, clarinets, and saxophones. The brass section includes trumpets, horns, trombones, and tuba. The string section is not visible in this page. The score is written in a standard musical notation, with notes, rests, and other musical symbols. The page is numbered 44 in the top right corner.

[illegible]

[illegible]

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Temp.

Perc. 1

Perc. 2

Glock.

Mar.

Vib.

68

57

♩ = ♩

smooth, floating

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Glock.

Mar.

Vib.

6/8

mp

p

mf

pp

smooth, floating

Bass Drum

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

bring out of texture

(within texture)

out of texture

(within texture)

mf

p

mf

p

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Glock.

Mar.

Vib.

to harmon mute

to harmon mute

to harmon mute

32"-Ab

to Tam-tam

p

pp

p

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bsn. 1
 Bsn. 2
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 73
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1+2
 Hn. 3+4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tba.
 Timp.
 Perc. 1
 Perc. 2
 Glock.
 Mar.
 Vib.
 4/4 3/4

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Piccolo, Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Bassoons (Bsn. 1, Bsn. 2), Clarinets (Cl. 1, Cl. 2, Cl. 3), Bass Clarinet (B. Cl.), Alto Saxophones (A. Sax. 1, A. Sax. 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), Trumpets (Tpt. 1, Tpt. 2, Tpt. 3), Horns (Hn. 1+2, Hn. 3+4), Trombones (Tbn. 1, Tbn. 2, B. Tbn.), Euphonium (Euph.), Tuba (Tba.), Timpani (Timp.), Percussion (Perc. 1, Perc. 2), Glockenspiel (Glock.), Maracas (Mar.), and Vibraphone (Vib.).

The score is written in 3/4 time, as indicated by the large '3/4' time signature at the top left. The key signature is one flat (B-flat major or D minor). The score includes various musical notations, including notes, rests, and dynamic markings such as *p* (piano) and *mp* (mezzo-piano). The score is divided into measures, with some measures containing multiple staves for different instruments.

The page shows a section of the score, likely a rehearsal mark or a specific measure, with a large '3/4' time signature at the top left and a large '4/4' time signature at the bottom right. The score is written for various instruments, including Piccolo, Flutes, Oboes, Bassoons, Clarinets, Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba, Timpani, Percussion, Glockenspiel, and Maracas/Vibraphone.

4/4

Picc. *mf* *p*

Fl. 1 *mf* *p*

Fl. 2 *mf* *p*

Ob. 1 *mf* *p*

Ob. 2 *mf* *p*

Bsn. 1 *mf* *p* *mp*

Bsn. 2 *mf* *p* *mp*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

B. Cl. *p*

A. Sax. 1 *p*

A. Sax. 2 *p*

T. Sax. *p* *p* *mp*

B. Sax. *mp*

4/4

Tpt. 1 *p* *mp*

Tpt. 2 *p* *mp*

Tpt. 3 *p* *mp*

Hn. 1+2 *mf* 1st to mute

Hn. 3+4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tba. *mf*

Timp. *mf* 32"-F, 23" -Eb *mp*

Perc. 1

Perc. 2

Glock. *mf*

Mar.

4/4

Vib. *mf*

This page of a musical score is divided into several systems of staves. The top system includes staves for Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The second system includes staves for Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Horns 1+2 (Hn. 1+2), Horns 3+4 (Hn. 3+4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), Euphonium (Euph.), and Tuba (Tba.). The third system includes staves for Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Glockenspiel (Glock.), Maracas (Mar.), and Vibraphone (Vib.). The score features various musical notations, including notes, rests, and dynamic markings such as *pp*, *p*, *mf*, *mp*, and *f*. It also includes articulations like "Solo" and "mute out".

Picc. *mf*

Fl. 1 *mp* *mf*

Fl. 2 *mp*

Ob. 1 *mp* *p* *mf*

Ob. 2 *mp* *p* *mf*

Bsn. 1

Bsn. 2 *mp*

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf*

Cl. 3 *mp* *mf*

B. Cl.

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpt. 1 *mf*

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

B. Tbn. *mp* *mf*

Euph. *mp* *mf*

Tba. *mp* *mf*

Timp. *mp* *mf*

Perc. 1

Perc. 2 *mp*

Glock. *mp* *mf*

Mar. *mf*

Vib. *mf*

5/4 4/4 5/4 4/4

smooth gliss (not a rip)

This page of a musical score is for a large orchestra. It contains staves for the following instruments: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Bsn. 1, Bsn. 2, Cl. 1, Cl. 2, Cl. 3, B. Cl., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1+2, Hn. 3+4, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tba., Timp., Perc. 1, Perc. 2, Glock., Mar., and Vib. The score is written in a key signature of one flat (B-flat) and includes dynamic markings such as *mf*, *f*, and *mp*. There are time signature changes from 2/4 to 4/4. The page number 23 is visible in the top right corner.

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1

Ob. 2

Bsn. 1 *f* *mp*

Bsn. 2 *f* *mp*

Cl. 1 *f* *mf*

Cl. 2 *f* *mf* *p*

Cl. 3 *mf*

B. Cl. *f* *mp* *p*

A. Sax. 1 *mf*

A. Sax. 2 *f* *p*

T. Sax. *f* *mp*

B. Sax. *f* *mp*

Tpt. 1

Tpt. 2 *f*

Tpt. 3 *f* open

Hn. 1+2 *mf*

Hn. 3+4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *f* *mp*

Tba. *mp*

Timp.

Perc. 1

Perc. 2

Glock.

Mar. *mp*

Vib. *mp*

107

Picc.

Solo
mf

mf

Solo
mp

Solo, freely
p $\leftarrow$ *mp* $\rightarrow$
1 player
mp $\rightarrow$
1 player
pp

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Solo open
mf

to harmon mute
mp $\rightarrow$ *p*

(harmon mute)
1 player, stay within texture
pp

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Glock.

Mar.

Vib.

p

dampen

sharp, bright, like a xylophone
mf

23

107 **108** **109** **110** **111** **112** **113**

Picc. (out of time) *p* *mp* (out of time) *p* *mp*
 Fl. 1 (out of time) *p* *mp*
 Fl. 2
 Ob. 1
 Ob. 2 (out of time) *p* *mp*
 Bsn. 1
 Bsn. 2 *pp*
 Cl. 1
 Cl. 2 *pp*
 Cl. 3 *pp*
 B. Cl. *pp*
 A. Sax. 1 Solo, warmly and gently *mp* (gradually flatten) (as subtle as possible)
 A. Sax. 2
 T. Sax.
 B. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1+2 1st Solo *mp*
 Hn. 3+4
 Tbn. 1 Solo *mp*
 Tbn. 2
 B. Tbn.
 Euph.
 Tba.
 Timp.
 Perc. 1
 Perc. 2
 Glock.
 Mar. (out of time) *p* *mp*
 Vib.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Glock.

Mar.

Vib.

Solo

mp

mf

mp

pp

mp

p

mf

mp

pp

mp

mf

mp

mf

mp

mf

nondim.

mp

p

pp

[illegible]

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Glock.

Mar.

Vib.

*the higher number of individual chimes
and the smaller each chime, the better

Bamboo Windchimes

p

Picc. *mp* Solo *mf* a2

Fl. 1 *p* a2

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Bsn. 1 *p* Solo *a2* *mp*

Bsn. 2 *pp* *p* *mp*

Cl. 1 *pp* *p*

Cl. 2 *ppp* *p*

Cl. 3 *p*

B. Cl. *pp* *p* *mp*

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2 muted *p*

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp. *p*

Perc. 1 to Triangle *p* Triangle

Perc. 2 to bass drum *n* *p* bass drum: use fingertips or something similar for a light, clean, and soft sound

Glock. *mp*

Mar. *mp* 3 3 3 3 3

Vib. *mp*

[illegible]

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1
1 player

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

29" - A 26" - E

Timp.

Perc. 1

Perc. 2

Glock.

Mar.

Vib.

34

Picc. Residual tones / Aeolian tones (Fl. 2 follows after you)

Fl. 1 *pp* Residual tones / Aeolian tones (play roughly a quarter note after Fl. 1 plays, but with room to be closer together or farther apart ad lib.)

Fl. 2 *pp*

Ob. 1 whistle given pitches at random rhythms... *ppp* *ppp* *ppp*

Ob. 2 gently snap fingers from 1-10 times, with breaks in between use one hand only: should be barely audible *ppp*

Bsn. 1 hum (any octave)... *ppp*

Bsn. 2 whistle: start on any low note... *pp* hum (any octave)...

Cl. 1 hum (any octave): should be barely audible breathe and reenter inperceptibly if necessary *ppp*

Cl. 2 gently snap fingers from 1-10 times... *ppp* whistle given pitches at random rhythms... *ppp* *ppp* *ppp*

Cl. 3 whistle: start on any low note... *pp*

B. Cl. blow air through instrument (wind noise) vary dynamics, but never go above p. *n - p*

A. Sax. 1 whistle given pitches at random rhythms... *ppp* *ppp*

A. Sax. 2 whistle: start on any low note... *pp*

T. Sax. gently snap fingers from 1-10 times... *ppp*

B. Sax. hum (any octave)... *ppp*

Tpt. 1 blow air through instrument (wind noise)... *ppp* *n - p*

Tpt. 2 gently snap fingers from 1-10 times... *ppp*

Tpt. 3 hum (any octave)... *ppp*

Hn. 1+2 hum (any octave)... *ppp* whistle given pitches at random rhythms... *ppp* *ppp* *ppp*

Hn. 3+4 hum (any octave)... *ppp* whistle: start on any low note... *pp*

Tbn. 1 blow air through instrument (wind noise)... *ppp* *n - p*

Tbn. 2 gently snap fingers from 1-10 times... *ppp* whistle: start on any low note... *ppp*

B. Tbn. gently snap fingers from 1-10 times... *pp*

Euph. whistle given pitches at random rhythms... *ppp* *ppp*

Tba. whistle: start on any low note... *pp*

Timp. *pp*

Perc. 1 Tibetan Singing Bowl (sustained roll, pitched in D: the lower the octave the better) *p*

Perc. 2 (hit with beater) to Bell Tree *pp* play notes roughly evenly, but tempo ad lib. should be barely audible

Glock. play bells in this general shape (echo of Glock) to Bass Drum *pp*

Mar.

Vib.

Picc.

normal tone (Cadenza: play freely, tempo ad lib: Fl. 2 follows immediately after you)

Fl. 1

Solo

p *mp* *mf* *p*

normal tone (Cadenza: tempo ad lib: react to Fl. 1's interpretation, following immediately after them, never more than 1 beat behind)

Fl. 2

Solo

p *mp* *mf* *p*

Ob. 1

Ob. 2

hum (any octave): should be barely audible: breathe and reenter inperceptibly if necessary

Bsn. 1

blow air through instrument (wind noise): vary dynamics, but never go above p.

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

hum (any octave)...

T. Sax.

blow air through instrument (wind noise)...

B. Sax.

Tpt. 1

Tpt. 2

hum (any octave)...

Tpt. 3

Hn. 1+2

blow air through instrument (wind noise)...

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Glock.

Mar.

Vib.

to Triangle

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Glock.

Mar.

Vib.

[illegible]

Delicate and nostalgic, like a music box

(♩ = 62-70)

Play 3x

Play 3x
poco rit. 3rd time

37

175

176

Picc.

Residual tones / Aeolian tones (Fl. 2 follows after you)

Fl. 1

pp

Residual tones / Aeolian tones (play roughly a quarter note after Fl. 1 plays, but with room to be closer together or farther apart ad lib.)

Fl. 2

pp

Ob. 1

p

decreasing 2nd + 3rd times

Ob. 2

p

decreasing 2nd + 3rd times

Bsn. 1

Sing D (tonic, any octave): gradually shift back and forth between humming and singing ahhs ad lib. stagger breathe as necessary

Bsn. 2

mmm - - - ahh - - - mmm - - - ahh - - - gradually fade to silence

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Sing D (tonic, any octave):... gradually fade to silence

B. Sax.

5 4

1 4 3 4

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Sing D (tonic, any octave)... gradually fade to silence

Tba.

with stick end of mallet (or similar light+articulate effect)

Timp.

pp Gradually decreasing, fade to silence

Perc. 1

p Gradually decreasing

Perc. 2

Sing D (tonic, any octave):... gradually fade to silence

Glock.

mp Gradually decreasing

p Gradually decreasing, fade to silence

Mar.

mp Gradually decreasing

p Gradually decreasing, fade to silence

Vib.

5 4

1 4 3 4

mp Gradually decreasing

p Gradually decreasing, fade to silence

175

176

177

178

Emerging, molto cantabile

179

♩ = 62-70

[illegible]

Picc.

Fl. 1

mf

Fl. 2

Ob. 1

mp

Ob. 2

Bsn. 1

mp

Bsn. 2

Cl. 1

p

Cl. 2

p

Cl. 3

p

B. Cl.

A. Sax. 1

mf

A. Sax. 2

p

T. Sax.

B. Sax.

Tpt. 1

p

Tpt. 2

p

Tpt. 3

Hn. 1+2

p

Hn. 3+4

mp

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

p

pp

Perc. 1

Perc. 2

Glock.

Mar.

Vib.

44

44

44

44

26" - C

Picc. *p* *mf*

Fl. 1 *mp* *mf* *mp*

Fl. 2 *pp* *p* *mp*

Ob. 1 *p* *mp*

Ob. 2 *p* *mf*

Bsn. 1 *pp*

Bsn. 2 *pp* *p*

Cl. 1 *p* *mp* *p* *mp* *mp*

Cl. 2 *pp* *p* *mp*

Cl. 3 *pp* *p* *mp*

B. Cl. *pp*

A. Sax. 1 *pp* *p* *mp* *p*

A. Sax. 2 *pp* *p*

T. Sax. *pp* *mp* *p*

B. Sax. *pp* *p* *p*

Tpt. 1 *p* *mp*

Tpt. 2 *p* *mp*

Tpt. 3 *p* *mp*

Hn. 1+2 open *mp* *mf* *mp* *mf* *mp* *mf*

Hn. 3+4 *p* *mp*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Euph. *p*

Tba. *p*

Timp.

Perc. 1 Bass Drum *mp*

Perc. 2 *p* *pp*

Glock. *p*

Mar. *mp*

Vib. *mp*

This page of a musical score is for a large orchestra. The instruments listed on the left include Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Clarinets 1, 2, and 3, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, Baritone Saxophone, Trumpets 1, 2, and 3, Horns 1+2 and 3+4, Trombones 1, 2, and Baritone, Euphonium, Tuba, Timpani (26" - Db), Percussion 1 and 2, Glockenspiel, Maracas, and Vibraphone. The score is written in 3/4, 6/8, and 4/4 time signatures, with a key signature of one flat (B-flat). Dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), and *ppp* (pianissimo) are used throughout. The score includes various musical notations, including eighth notes, quarter notes, half notes, and rests, as well as articulation marks like accents and slurs. The bottom of the page features large, bold time signature changes: 3/4, 6/8, 4/4, 5/4, and 4/4.

202

Picc. **6/8** *mf*

Fl. 1 *f*

Fl. 2

Ob. 1 *f*

Ob. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *mf*

A. Sax. 1 *f*

A. Sax. 2 *mf*

T. Sax. *f*

B. Sax. *f*

Tpt. 1 **6/8** *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1+2 *mf*

Hn. 3+4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *f*

Tba. *f*

Timp. *mf* *mp*

Perc. 1 *f* *mf*

Perc. 2 *mf* *mp* *p* to Sandpaper Blocks

Glock. *mf*

Mar. **6/8** *f*

Vib. **6/8** *f*

This is a page of a musical score for a large orchestra. The score is written for 24 staves, including Piccolo, Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Bassoons (Bsn. 1, Bsn. 2), Clarinets (Cl. 1, Cl. 2, Cl. 3, B. Cl.), Saxophones (A. Sax. 1, A. Sax. 2, T. Sax., B. Sax.), Trumpets (Tpt. 1, Tpt. 2, Tpt. 3), Horns (Hn. 1+2, Hn. 3+4), Trombones (Tbn. 1, Tbn. 2, B. Tbn.), Euphonium (Euph.), Tuba (Tba.), Timpani (Timp.), Percussion (Perc. 1, Perc. 2), Glockenspiel (Glock.), Maracas (Mar.), and Vibraphone (Vib.). The score is in 3/4 time, as indicated by the large '3/4' time signature. The key signature is one flat (B-flat major or D minor). The score includes various dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). There are also markings for 'to harmon mute' and 'to mute'. The page is numbered 3 and 4, with a large '6/8' time signature at the bottom right.

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The notation is in standard musical notation, with staves for each instrument or section. The score includes various musical symbols, such as notes, rests, and dynamic markings (e.g., *p*, *pp*, *ṗ*). A large "6/8" time signature is visible at the bottom left of the page. The page is numbered "34" in the top right corner. The score is arranged in a multi-staff format, with staves grouped by instrument family. The woodwind section includes Piccolo, Flute 1 and 2, Oboe 1 and 2, Bassoon 1 and 2, Clarinet 1, 2, and 3, Bass Clarinet, Alto Saxophone 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpet 1 and 2, Trumpet 3, Horns 1+2 and 3+4, Trombone 1 and 2, Baritone Trombone, Euphonium, and Tuba. The percussion section includes Percussion 1 and 2, Glockenspiel, Maracas, and Vibraphone. The string section is represented by a single staff at the bottom, with a large "6/8" time signature. The score is written in a professional, clean style, with clear notation and dynamic markings. The page is numbered "34" in the top right corner.

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *p*

Ob. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *p*
smoththly, floating

Cl. 1 *mf*

Cl. 2 *pp*

Cl. 3 *pp*

B. Cl. *mp*

A. Sax. 1 *pp*

A. Sax. 2 *pp*

T. Sax. *pp*

B. Sax. *pp*

Tpt. 1 *p*
harmon mute

Tpt. 2 *pp*

Tpt. 3 *pp*

Hn. 1+2 *pp*

Hn. 3+4 *pp*

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp. *pp*

Perc. 1 *p*

Perc. 2 *pp*

Glock. *p*

Mar.

Vib.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Glock.

Mar.

Vib.

[illegible]

Vamp
to silence

Speak rhythm using the given consonants: subtle, barely audible

Score for Percussion and Woodwinds, starting at measure 236. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Clarinets 1, 2, & 3, Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Trumpets 1, 2, & 3, Horns (1+2 and 3+4), Trombones 1 & 2, Baritone Trombone, Euphonium, Tuba, Timpani, Percussion 1 & 2, Glockenspiel, Maracas, and Vibraphone.

Key performance instructions include:

- 6/8** time signature change at measure 237.
- pp** (pianissimo) dynamics for Piccolo, Flutes, Oboes, Bassoons, Clarinets, Saxophones, and Trombones.
- stagger breathe, re-entering as unobtrusively as possible** for many woodwind parts.
- (audibly inhale) (audibly exhale)** for Trombone, Euphonium, and Tuba.
- shhh** (silence) for Trombone, Euphonium, and Tuba.
- ppp** (pianississimo) for Percussion 1 & 2.
- pp** (pianissimo) for Glockenspiel.
- pp** (pianissimo) for Vibraphone.
- n** (normal) dynamics for many woodwind and percussion parts.

The score is divided into measures 236, 237, 238, 239, 240, and 241.