unBroken

For Wind Ensemble, Grade 5

By Randall D. Standridge (ASCAP)

Full Score

Instrumentation

1 Piccolo
2 Flute 1
2 Flute 2
1 Oboe
2 Bassoon
2 Bb Clarinet 1
2 Bb Clarinet 2
2 Bb Clarinet 3
2 Bb Clarinet 4
2 Bb Bass Clarinet
1 Bb Contra Bass Clarinet
1 Eb Contra Alto Clarinet (C.B. Clar Dbl)
2 Eb Alto Saxophone 1
2 Eb Alto Saxophone 2
1 Bb Tenor Saxophone
1 Eb Baritone Saxophone

2 Bb Trumpet 1
2 Bb Trumpet 2
2 Bb Trumpet 3
2 Bb Trumpet 4
2 Horn in F 1
2 Horn in F 2
2 Horn in F 3
2 Horn in F 4
2 Trombone 1
2 Trombone 2
2 Trombone 3
1 Bass Trombone
2 Euphonium (B.C.)
2 Euphonium (T.C.)
2 Tuba
1 String Bass
1 Piano

1 Percussion 1: Bells/Anvil (shared w. P2)
1 Percussion 2: Crotales/Chimes/Anvil (shared w. P1)
1 Percussion 3: Vibraphone/4 Toms/Tambourine/Tam-Tam (shared w P8)
1 Percussion 4: Xylophone/Waterphone
1 Percussion 5: Timpani/Wind Chimes/Finger Cymbals
2 Percussion 6&7: Triangle/Snare Drum/Suspended Cymbal, Bass Drum
1 Percussion 8: Suspended Cymbal/Tam-Tam (shared w P3)/Crash Cymbals/China Cymbal/Splash Cymbal

Complete Set $150.00 Extra Conductor Score $30.00 Extra Part $8.00

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unBroken

By Randall D. Standridge

Program Notes

During my childhood, my mother suffered a complete nervous breakdown and psychotic break with reality.

Before this happened, there were many warning signs that she was experiencing mental health issues. There were moments when she would cry for no discernable reason, when her mood and character would change in an instant, and moments when she would seem withdrawn from everyone. However, these were infrequent and, as so, we all assumed that she was fine. She was *not* fine.

Unknown to us, and even to herself, our mother was battling depression. Growing up in the time period when they did, both of our parents had been conditioned to see mental health problems as sources of shame, signs of weakness, and a failing of character. Due to this, they did not seek help even though they both knew something was wrong. The pressure built, the problems multiplied, and finally, one day, it all became too much for her to bear. My mother's breakdown was so severe that she was hospitalized for over a year. It was a terrifying ordeal as my two brothers, my father, and I watched her battle this crippling illness. However, there are two things that I will never forget from that time. First, I remember my mother's strength in fighting her way back to us. And second, I remember my father's unwavering faith and fidelity to her as he stood by her side, kept the household together, and cared for both her and us as best he could.

Their bond did not break.

Our family did not break.

After this experience, the taboo of discussing mental health was removed from our household. My mother was diagnosed with severe depression and, upon returning home, started proper treatment for her condition. Any time she would begin to experience the onset of a particularly bad episode, she sought the help she needed and managed to prevent another such breakdown. As with anyone who lives with depression, she has good days and bad days, but the fear of identifying as a person with a mental health issue and the stigma surrounding it has been lifted. My father is still by her side, supporting her in any way she needs, just as he always has during their 50+ years of marriage.

The title of this work, ***unBroken,*** is in reference to three things. First, is a description of my mother, who has learned to manage her illness and thrive in spite of it. Second, it is a reference to our family, and how both my father and mother worked to ensure that it remained whole. My parents are my heroes, and I am not shy about saying it. Their strength and this experience has also made me completely unafraid to utter the following statement:

My name is Randall Standridge, and I live with depression.

Third, many people throughout the world experience mental illness. Too many are afraid of what others will think and what may happen to their relationships, their jobs, and their families if they seek help. They are afraid that they will be seen as "weak", "defective", or "broken." It is my hope that this work may provide a starting place for productive discussions and be another tool that will help knock down the social barriers that prevent those that need help from seeking it. This piece of music is dedicated to my parents, Ron and Shirley Standridge, and to all of the people and families who live with the challenges of mental illness.

Lastly, to those who may be experiencing similar problems, please know this:

You are not weak.

You are not defective.

You are not broken.

Peace, Love, and Music

-Randall Standridge, April 30, 2021

About the work and its thematic content:

unBroken begins inside the mind of the individual afflicted with mental illness. Overlapping pitches and pleasant dissonance reflect the workings of a mind in conversation with itself. The "family" motive, a series of five notes articulated in the piano, is first introduced here (representing my parents, myself, and my two brothers). The "mind" theme, a three note motive that conveys both beauty and peace (D-flat, C, A-flat), is first heard in the tenor voices and is repeated as the thought cloud develops. However, it becomes distorted by a half step (D-flat, C, A), introducing an element of bitterness. Warning signs and cracks begin to become evident as various thoughts and emotions race and compete with each other until the individual cries out to silence them.

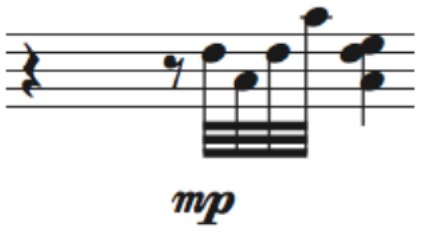
A solo flute introduces the next segment, as the individual tries to navigate the world and their life. The melody ("Shirley's Theme") is hopeful, melancholy, and brave. As it continues, it becomes distracted as the inner mind begins to exert more and more influence on the outer life. A twelve-tone matrix is first heard in the piano, as the individual's ability to cope begins to waver. A dialogue ensues in which the individual tries to assert their hold on the illness, assuring everyone that they are fine. The theme becomes more and more desperate as the individual struggles to keep themselves together; they make one last herculean attempt before the inevitable break occurs.

The work takes on a sinister, playful character as the individual enters a manic state. The clarinet introduces a new melody which is built on the distorted mind motive and leads the listener through a series of short episodes as the individual's mood and character change violently. Thoughts rush, leading nowhere, and in a whirl of turmoil and noise, the individual sees the world and themselves through a distorted lens. The atonal matrix and distorted mind motives are combined into a cacophony of rage and destruction as the individual loses control of their life.

In the silence that follows, a lone clarinet sounds, bravely pulling itself from the wreckage. The individual begins the difficult process of acknowledging the illness and beginning to face it. Its strength and its confidence build until it emerges into a fanfare that is simultaneously triumphant and melancholy, able to cope with its problems but aware of the challenges that lie ahead in living with this burden. The main theme returns as the individual resumes their life, unbroken and whole, but changed. The work ends as it began, inside the mind of the individual. There is still dissonance, but the dissonance is pleasant and peaceful. The final crescendo sounds as the individual looks towards the future with hope.

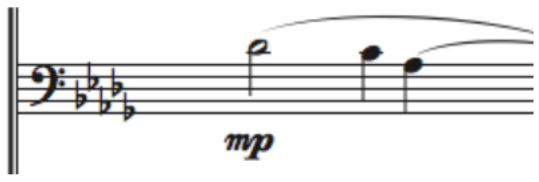
Thematic Elements:

Family Motive

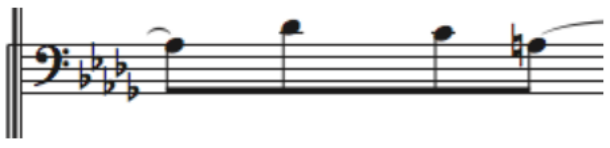


Mind motive

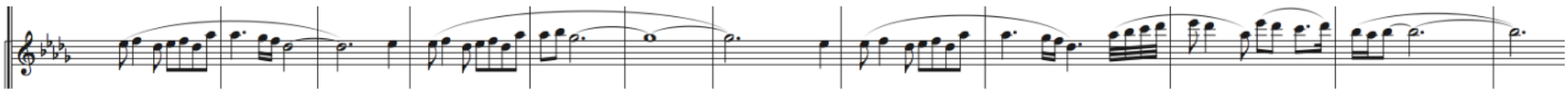
At peace (Db, C, Ab)



Distorted (Db, C, A)



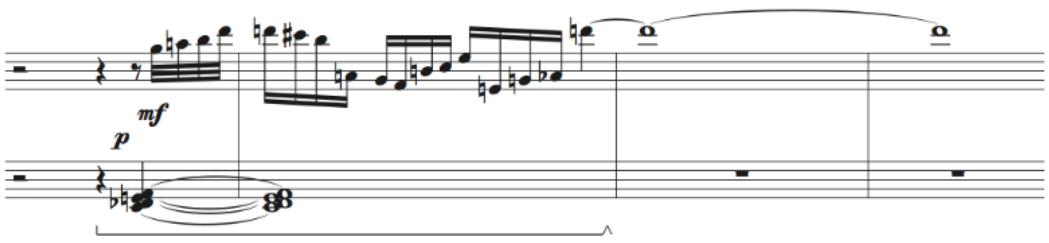
Shirley's Theme



12-Tone Matrix

	I_0	I_{11}	I_8	I_7	I_4	I_3	I_9	I_{10}	I_1	I_2	I_5	I_6	
P_0	D	D♭	B♭	A	G♭	F	B	C	E♭	E	G	A♭	R_0
P_1	E♭	D	B	B♭	G	G♭	C	D♭	E	F	A♭	A	R_1
P_4	G♭	F	D	D♭	B♭	A	E♭	E	G	A♭	B	C	R_4
P_5	G	G♭	E♭	D	B	B♭	E	F	A♭	A	C	D♭	R_5
P_8	B♭	A	G♭	F	D	D♭	G	A♭	B	C	E♭	E	R_8
P_9	B	B♭	G	G♭	E♭	D	A♭	A	C	D♭	E	F	R_9
P_3	F	E	D♭	C	A	A♭	D	E♭	G♭	G	B♭	B	R_3
P_2	E	E♭	C	B	A♭	G	D♭	D	F	G♭	A	B♭	R_2
P_{11}	D♭	C	A	A♭	F	E	B♭	B	D	E♭	G♭	G	R_{11}
P_{10}	C	B	A♭	G	E	E♭	A	B♭	D♭	D	F	G♭	R_{10}
P_7	A	A♭	F	E	D♭	C	G♭	G	B♭	B	D	E♭	R_7
P_6	A♭	G	E	E♭	C	B	F	G♭	A	B♭	D♭	D	R_6
	RI_0	RI_{11}	RI_8	RI_7	RI_4	RI_3	RI_9	RI_{10}	RI_1	RI_2	RI_5	RI_6	

Matrix introduction in piano



About the Composer

Randall Standridge (b.1976) received his Bachelor of Music Education from Arkansas State University. During this time, he studied composition with Dr. Tom O'Connor, before returning to Arkansas State University to earn his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist. From 2001 to 2013, he served as the Director of Bands at Harrisburg High School in Harrisburg, Arkansas.

Mr. Standridge is currently published by Grand Mesa Music, Alfred Music, FJH Music, Wingert-Jones Music, BandWorks Publications, Twin Towers Music, and Northeastern Music Publications. Mr. Standridge has had numerous works selected to the J.W. Pepper's Editor's Choice and Bandworld Top 100 lists. His composition *Snake Charmer,* published by Grand Mesa Music, is included in *Teaching Music through Performance in Band Vol. 8,* and his work *Gently Blows the Summer Wind,* also published by Grand Mesa Music, is included in *Teaching Music through Performance in Middle School Band*. He has had several works performed at the Midwest Music Clinic in Chicago, IL. His work *Art(isms)* was premiered by the Arkansas State University Wind Ensemble at the 2010 CBDNA conference in Las Cruces, New Mexico. Mr. Standridge is also a contributing composer for Alfred Music's *Sound Innovations: Ensemble Development* series. His music is gaining recognition as worthwhile literature for concert festivals and performances across the United States and internationally.

In addition to his career as a composer, Mr. Standridge is the Marching Band Editor for Grand Mesa Music Publishers. He is in demand as a conductor, clinician, drill designer, composer, and music arranger for the marching arts. He is also a freelance artist, photographer, and writer. He lives in Jonesboro, AR with his husband, Steven Cazort, and their two dogs (on purpose) and three cats (on accident).

For more information about Mr. Standridge, visit his website at: www.randallstandridge.com

All Works in the “unBroken Project

unBroken (Grade 5)

Choose Joy (Grade 3)

(not) Alone (Grade 2.5-3)

Blue Sky Horizon (Grade 2)

Fragile (Grade 1.5-2)

Score
Duration: 14:30
Grade 5

Commissioned by Geoff Despain and the Eastern Arizona College Symphonic Band

unBroken

Dedicated to my parents, Ronald "Ron" Darrell Standridge and Shirley Ann Standridge

Randall D. Standridge
(ASCAP)

Dawning ♩=44

4

Piccolo
Flute 1
Flute 2
Oboe
Bassoon
B♭ Clarinet 1
B♭ Clarinet 2
B♭ Clarinet 3-4
B♭ Bass Clarinet
Contrabass Clarinet
E♭ Alto Saxophone 1
E♭ Alto Saxophone 2
B♭ Tenor Saxophone
E♭ Baritone Saxophone
B♭ Trumpet 1
B♭ Trumpet 2
B♭ Trumpet 3-4
Horn in F 1-2
Horn in F 3-4
Trombone 1
Trombone 2
Trombone 3
Bass Trombone
Euphonium
Tuba
String Bass*
*(written up 8va)
Piano
Percussion 1
Bells/
Anvil (opt. share w P2)
Percussion 2
Crotales/Chimes/
Anvil (opt. Share w P1)
Percussion 3
Vibraphone/
4 Toms/Tambourine/
Tam-Tam (share w/P8)
Percussion 4
Xylophone/
Waterphone
Percussion 5
Timpani/Wind Chimes/
Finger Cymbals
Percussion 6&7
P6: Triangle/Snare Drum/
Suspended Cymbal
P7: Bass Drum
Percussion 8
Suspended Cymbal/
Tam-Tam (share w/P3)/
Crash Cymbals/
China Cymbal/
Splash Cymbal

*Note Clef: up 8va
Bells (hard acrylic mallets)
Crotales (brass mallets)
Vibraphone (bowed, motor off)
let vibrate as indicated by pedal mark
Tune: E♭, A♭, B♭, E♭
Finger Cymbals
Triangle
Bass Drum
Stick on Sus. Cym. Dome
Mute
a2

1 2 3 4 5 6

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RSM C052

8

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3-4
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Bass
Piano
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6-7
Perc. 8

Div.
(becoming very present in sound)
a2
3.
4. (up 8va)
(hard vibe mallets)
Xylophone (hard acrylic mallets)
Sus. Cym (yarn mallets)

7 8 9 10 11

12 **With growing urgency** ♩=88

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3-4
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Bass
Piano
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6-7
Perc. 8

(intrusive)

Open

(hard mallets, pedal up)

Wind Chimes (metallic)

Snare Drum

Tam-Tam

12 13 14 15 16 17 18 19

24

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3-4
B. Cl.
Cb. Cl.
mf cresc. ff
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3-4
mf 4. (normal octave) cresc. ff
Hn. 1-2
Hn. 3-4
a2 f cresc.
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Bass
Piano
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Timpani (medium mallets)
Perc. 5
Perc. 6-7
Perc. 8

20 21 22 23 24

(𝅗𝅥=𝅗𝅥)

29 **Sweetly** ♩=70

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3-4
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Bass
Piano
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6-7
Perc. 8

(tense silence)

Solo

mf

One Player

p

a2 (1 player each part)

8va

(Clef returns to regular octave)

8vb

Finger Cymbals

(bowed)

mp

pp

25 26 27 28 29 30 31 32 33 34

36

41 **With motion** ♩=80

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3-4

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tuba
Bass

Piano

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6-7

Perc. 8

Tutti

a2

One Player

(distant sun)

Med. Hard Vibe Mallets

Suspended Cymbal (yarn mallets)

35 36 37 38 39 40 41 42

poco rit. 48 a tempo

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3-4
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Bass
Piano
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6-7
Perc. 8

Tutti
a2
Div.
Timpani (med. hard mallets)

43 44 45 46 47 48 49

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3-4
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Bass
Piano
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6-7
Perc. 8

50 51 52 53 54 55

58

rit.

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3-4
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Bass
Piano
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6-7
Perc. 8

Solo
Tutti
a2
Low E♭ to F, A♭ to A, B♭ to D
Fing. Cym.

56 57 58 59 60 61 62 63 64

65 *a tempo*

71

Picc.

Fl. 1 — *subito* **p**

Fl. 2 — *subito* **p**

Ob.

Bsn. — **mf**

B♭ Cl. 1 — One Player — **f** **sfz** **sfz** **pp**

B♭ Cl. 2 — **pp**

B♭ Cl. 3-4 — **pp**

B. Cl. — **mf**

Cb. Cl. — **mf**

A. Sx. 1

A. Sx. 2

T. Sx. — **mf**

B. Sx. — **mf**

B♭ Tpt. 1 — Mute

B♭ Tpt. 2 — Mute

B♭ Tpt. 3-4 — Mute

Hn. 1-2 — **pp** — 1. One Player — (coming to the fore) — **mf**

Hn. 3-4 — a2 — **pp**

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. — Solo — **mf**

Tuba — **pp**

Bass — Div.

Piano — **f**

Perc. 1 — **f**

Perc. 2

Perc. 3 — (hard vibe mallets) — **f**

Perc. 4 — Waterphone (bowed) — **f**

Perc. 5

Perc. 6-7 — **mp** — **mp** — **pp** — **mf** Rub Tam-Tam with Superball — **pp**

Perc. 8 — Tam Tam — **mp** — scrape w/ metal beater — **mp** — Tap Tam-Tam with metal beater — **mf** — **f**

65 66 67 68 69 70 71 72

77

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3-4
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Bass
Piano
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6-7
Perc. 8

Div.
Solo
(coming to the fore)
(warning)
Tutti
Div.
(bowed)
Rub Tam-Tam with Superball

73 74 75 76 77 78 79 80

83 **With motion** ♩=80

rit.

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3-4
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Bass
Piano
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6-7
Perc. 8

Div.
Tutti
Tutti
a2
Open
Tutti a2
(brass mallets)
Chimes
Rake all bars, R. Hand on Top, L. Hand on bottom (Tornado Mallets recommended)
Xylo.
Timpani (med. mallets)
Sus. Cym.
Drag chains over Tam-Tam for duration of notes

81 82 83 84 85 86 87

a tempo rit. ♩=60 91 **Nervous** ♩=150

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3-4
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Bass
Piano
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6-7
Perc. 8

Solo
a2
(strike)
F to G, A to B♭
Four Toms (sticks)
Crash Cymbals
Drag chains over Tam-Tam for duration of notes

88 89 90 91 92 93 94

100

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3-4
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Bass
Piano
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6-7
Perc. 8

Tutti
a2
Chimes
(hard mallets)
(Strike with mallet)

95 96 97 98 99 100

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3-4
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Mute
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Bass
Piano
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Snare Drum
D to C
Perc. 6-7
Perc. 8

101 102 103 104 105 106

112 **Manic** ♩.170

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3-4
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Bass
Piano
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6-7
Perc. 8

Open

*Note Clef: up 8va

C to D

Sus. Cym. Crash. (stick)
(Ch)

107 108 109 110 111 112

116

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
mf ff
B♭ Cl. 1
Solo
mf
B♭ Cl. 2
B♭ Cl. 3-4
B. Cl.
mf ff
Cb. Cl.
mf ff
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
mf ff
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1
pp ff
Tbn. 2
pp ff
Tbn. 3
pp ff
B. Tbn.
pp ff
Euph.
pp ff
Tuba
Bass
sfz
Piano
Perc. 1
f
Perc. 2
Crotales
f
Perc. 3
Perc. 4
Perc. 5
mf p f p
Perc. 6-7
p f (Ch)
Perc. 8
Ride Cymbal Dome (sticks)
mf ff mf

113 114 115 116 117 118

121

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3-4
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Bass
Piano
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6-7
Perc. 8

a2
(flutter tongue)
Chimes
Tambourine
B♭ to B
(Ch)

119 120 121 122 123 124

128

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3-4
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Bass
Piano
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6-7
Perc. 8

Tutti
a2
a2
(Clef returns to regular octave)
Hard Mallets

125 126 127 128 129

132

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3-4
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Bass
Piano
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6-7
Perc. 8

Div.

Note: Normal Octave

(Ch)

Ride Cymbal Dome

130 131 132 133 134 135

136

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3-4
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Bass
Piano
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6-7
Perc. 8

1 brass mallet and 1 hard mallet
Anvil
Crotales
G to F
F to G
(Ch)
Note Clef: down 8va
a2

136 137 138 139 140 141

142

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3-4
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Bass
Piano
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6-7
Perc. 8

a2
Chimes
Four Toms
G to F
(Ch)

142 143 144 145 146 147

148

152

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3-4

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tuba
Bass

Piano

(Clef returns to regular octave)

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6-7

Perc. 8

148 149 150 151 152 153

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3-4
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Bass
Piano
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6-7
Perc. 8

f *fp* *ff* *mf*

(Ch) (Ch) China Cymbal (stick) Splash Cym.

154 155 156 157 158 159

160 (No Key, All Accidentals)

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3-4
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Bass
Piano
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6-7
Perc. 8

*Note: this is a 3 measure pattern that repeats

B to C

(Stick in one hand, TT Mallet in other)

160 161 162 163 164 165

168

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3-4
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Bass
Piano
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6-7
Perc. 8

Div.
4. (up 8va)
Mute
a2
Tam-Tam

166 167 168 169 170 171

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3-4
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Bass
Piano
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6-7
Perc. 8

172 173 174 175 176 177

178

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3-4
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Bass
Piano
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6-7
Perc. 8

178 179 180 181 182 183

186

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3-4
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Bass
Piano
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6-7
Perc. 8

4. Remove mute
a2
4. Normal Octave
Anvil
cresc.
C to B
(put down TT mallet)
(Ch)

184 185 186 187 188 189

193

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3-4
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Bass
Piano
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6-7
Perc. 8

sfz mf cresc. ff Div. a2 *Note Clef: up 8va fff Chimes (Ch) (pick up TT mallet) fp p f B to C, High E♭ to E Crash Cymbals

190 191 192 193 194 195

200

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3-4
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Bass
Piano
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6-7
Perc. 8

mf sfz fp cresc. ff (put down TT mallet)

196 197 198 199 200 201

204 **Confused, Lost** ♩=70

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3-4
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Bass
Piano
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6-7
Perc. 8

ff fp p pp mf niente tr cresc. Mute (Clef returns to regular octave) Note Clef: down 8va Crotales (bowed) Vibraphone (hard mallets) motor on Waterphone (bowed) Retune: G♭, B♭, D♭, E♭ (Ch)

202 203 204 205 206 207 208 209

210

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3-4
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Bass
Piano
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6-7
Perc. 8

p niente
mf
a2
Open
Mute
Anvil
f
motor off
pp
mp
Tam-Tam (scrape)
Rub Tam-Tam with Superball

210 211 212 213 214 215

216 **Wandering**

224

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3-4
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Bass
Piano
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6-7
Perc. 8

Solo

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

8va *mp*

mf (bowed) *mf*

216 217 218 219 220 221 222 223 224 225

233 **With Hope** ♩=72

rit. *accel.* *rit.*

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3-4
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Bass
Piano
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6-7
Perc. 8

mp *f* *pp* *mp*

8va *p* (Clef returns to regular octave)

mf *mf*

226 227 228 229 230 231 232 233 234

(Key Signature Re-established)

poco rit. *a tempo* *poco. accel.*

Picc.

Fl. 1

Fl. 2

Ob. — One Player — *pp* — *mp*

Bsn.

B♭ Cl. 1 — *mf*

B♭ Cl. 2 — One Player — *p*

B♭ Cl. 3-4

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tuba
Bass

Piano — *pp* — L. Hand — *p*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6-7

Perc. 8

235 236 237 238 239 240 241 242

243 **Slightly Faster** ♩=80

Bb Clarinet 1 *poco rit.* *a tempo*

Picc.

Fl. 1 — Div. — *p*

Fl. 2 — *p*

Ob. — *pp*

Bsn.

B♭ Cl. 1 — (top notes preferred) — *mf* *f* *mf* *mp*

B♭ Cl. 2

B♭ Cl. 3-4 — Flute — *p*

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3-4

Hn. 1-2 — 1. Solo — *mp*

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tuba
Bass

Piano

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6-7

Perc. 8

243 244 245 246 247 248 249 250

251

accel. poco a poco

rit.

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3-4

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tuba
Bass

Piano

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6-7

Perc. 8

Tutti

Play

a2

Bells

(med. hard mallets)

mf *mp* *p*

251 252 253 254 255 256 257 258

260 **Bravely** ♩=80

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3-4
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Bass
Piano
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6-7
Perc. 8

Div.
a2
Open
*Note Clef: up 8va
(brass mallets)
Tam-Tam
Xylo.
G♭ to F
Suspended Cymbal (yarn mallets)
Crash Cymbals
(Ch)

259 260 261 262 263

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3-4
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Bass
Piano
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6-7
Perc. 8

Div.
a2
F to G♭
(Ch)

264 265 266 267

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3-4
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Bass
Piano
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6-7
Perc. 8

Div.
Div.
one player on top notes
(Ch)

268 269 270 271 272

273

Molto Rit.

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3-4
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Bass
Piano
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6-7
Perc. 8

a2
One Player
Tutti
B♭ to A♭, D to B♭, E♭ to D♭

273 274 275 276 277 278 279

Faster, with passion ♩=90

rit.

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3-4

a2

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tuba
Bass

Piano

Perc. 1

Perc. 2

Chimes

Perc. 3

Perc. 4

Perc. 5

Perc. 6-7

Perc. 8

280 281 282 283

284 **With Love** ♩=80

rit.

291 **Hopeful, Looking Forward** ♩=70

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3-4
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Bass
Piano
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6-7
Perc. 8

Div.
a2
Solo
(Clef returns to regular octave)
Crotales (bowed)
Vibraphone (bowed)
Fing. Cym.
Triangle
Stick on Sus. Cym. Dome

284 285 286 287 288 289 290 291 292

295

poco rit. *a tempo* *rit.*

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3-4
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Bass
Piano
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6-7
Perc. 8

Solo
Tutti
Div.
Mute
Mute
*Note Clef: up 8va
(brass mallets)
(med. hard vibe mallets)
Waterphone (bowed)
(very distant, but audible)
Timpani (med. mallets)

293 294 295 296 297 298 299 300 301 302 303