A

A 1st + 3rd = full length

Sept. 28

Sept. 23

IVth [A]

1-10 34-35 45 to end

♩ = 152

Bell tones

16

no

1 2 3 4 5 6 7 8

Tutti

7

9 10 11 12

* 3rd cut

11

13 14 15 16 17 18

* 4th [A] transition to ...

harmonic canon

17

A

19

New Key

* echo (chorus)

20 21

Unisw

22 23

22

24 25 26 27

26

28 29 30 31 32 33

2nd [A] Transition

32

Percussion

Hubo

Fl

cha

hands on timp

34 35 top

36

37

skip pe

38

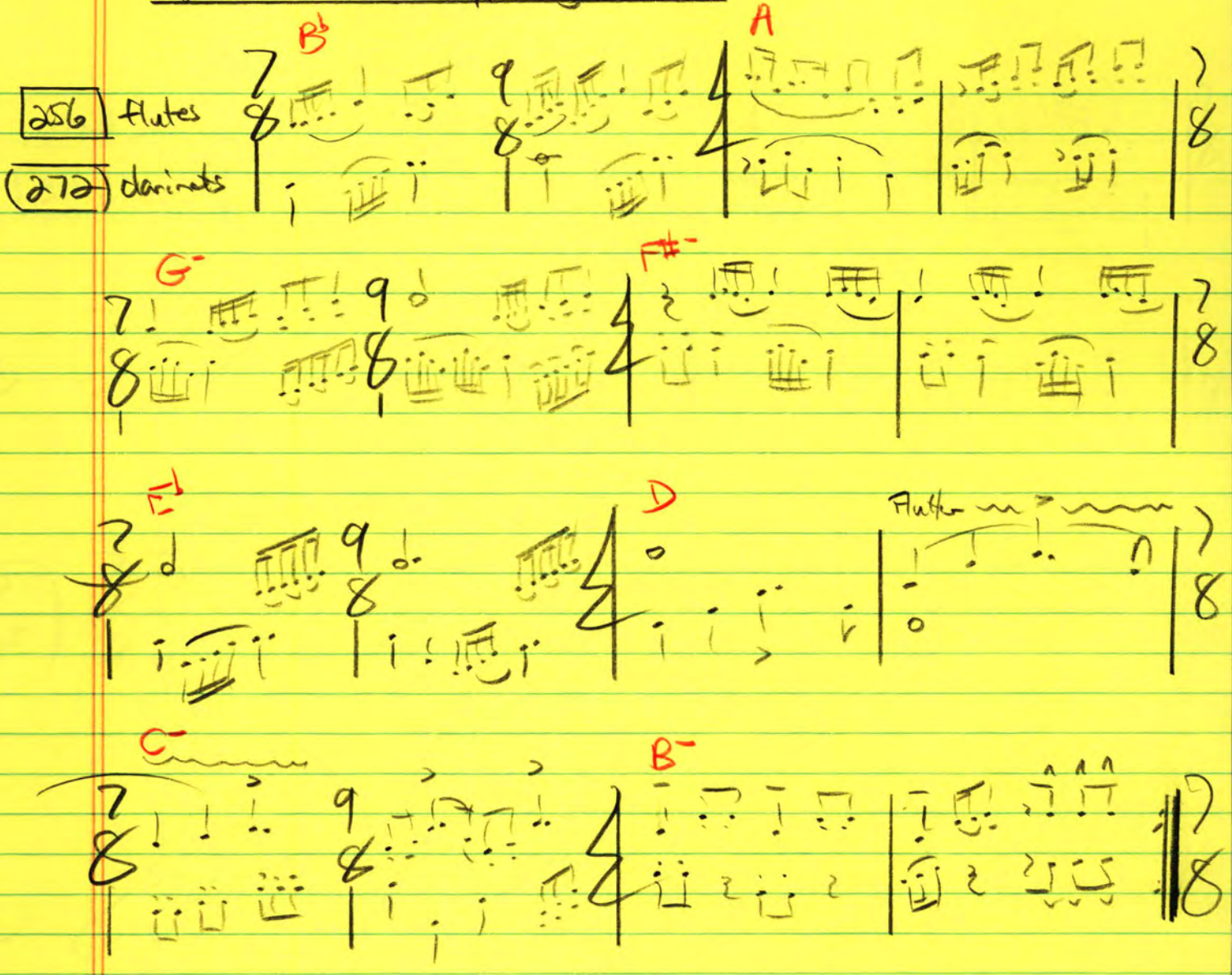
39 40

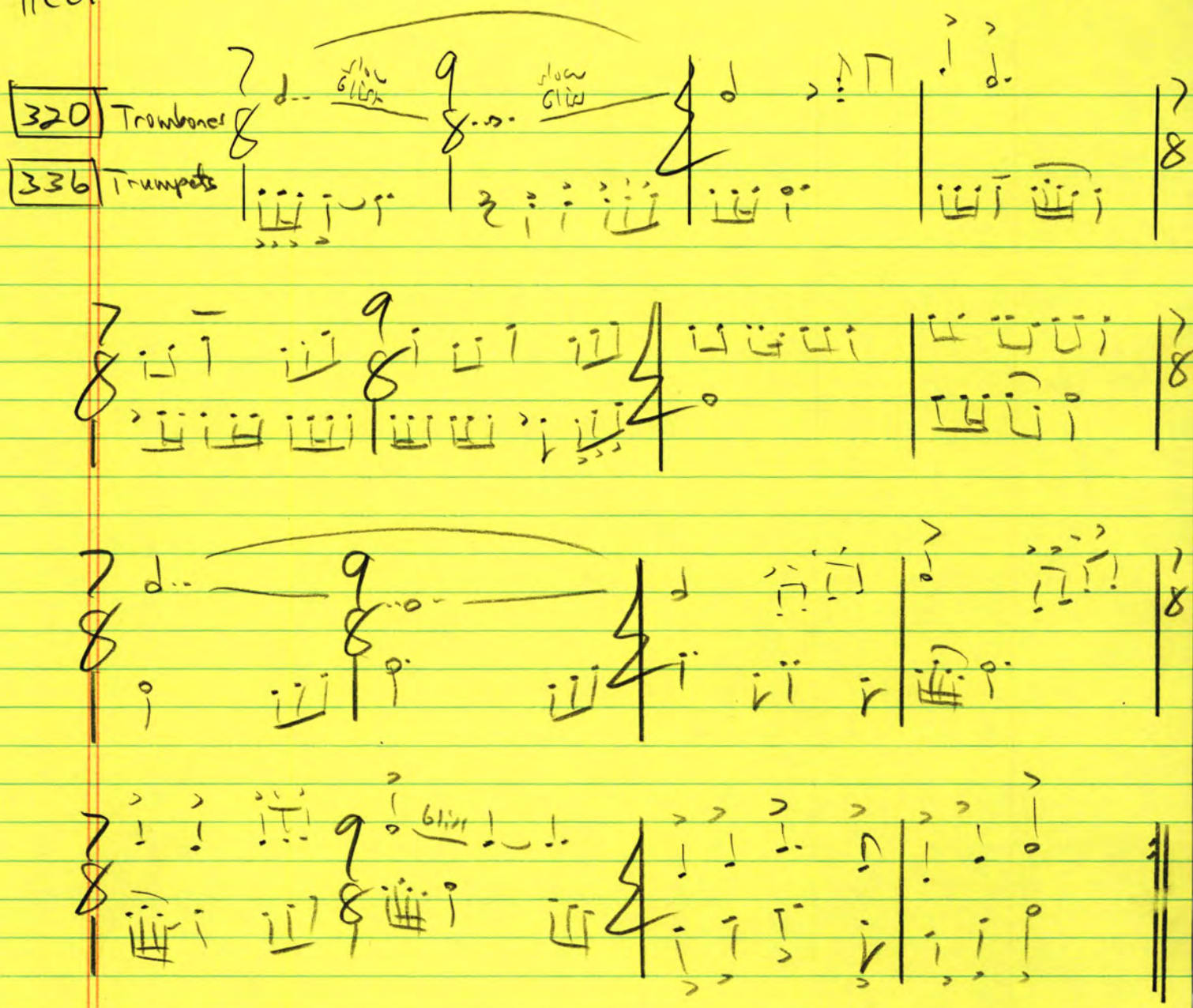
cl. solo 1st x

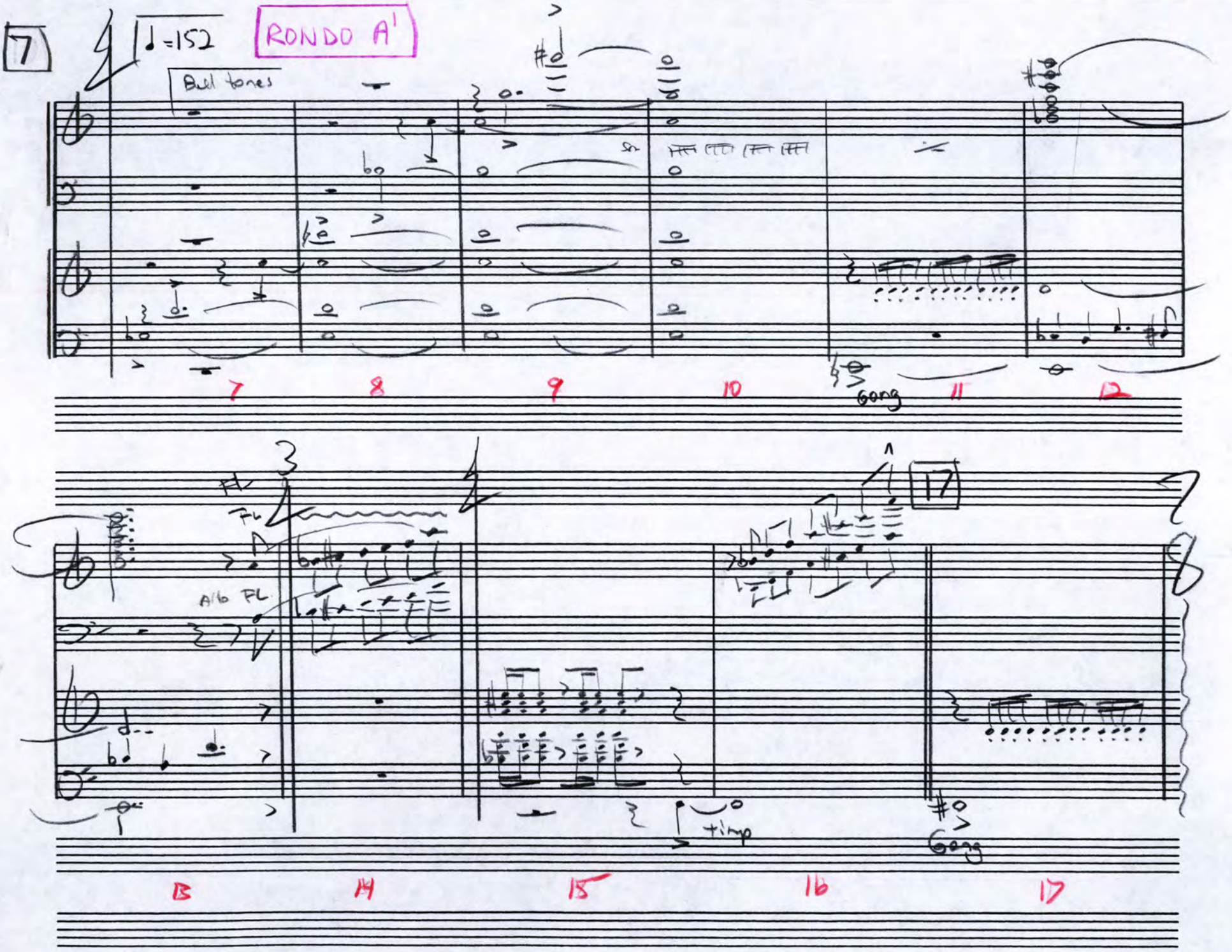
cl. section 3rd x

Harmonic canon opposing forces

Oct-17

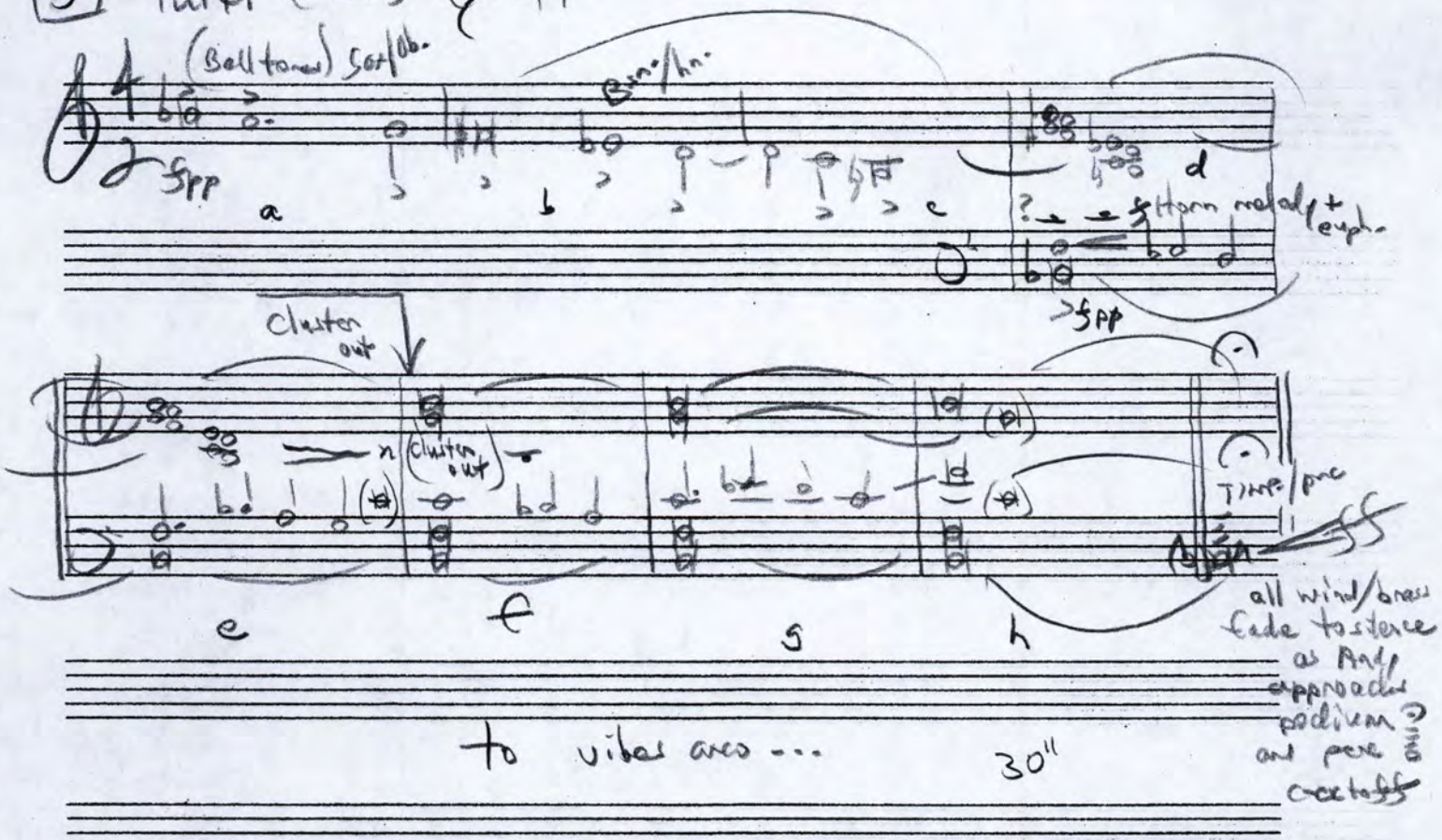



320 Trombones
336 Trumpets
slow gliss
slow gliss
gliss


7
♩=152
RONDO A'
Bell tones
Gong
7
8
9
10
11
12
3
Fl
Fl
Alto FL
timp
Gong
17
13
14
15
16
17

(♩=♪ from 52)

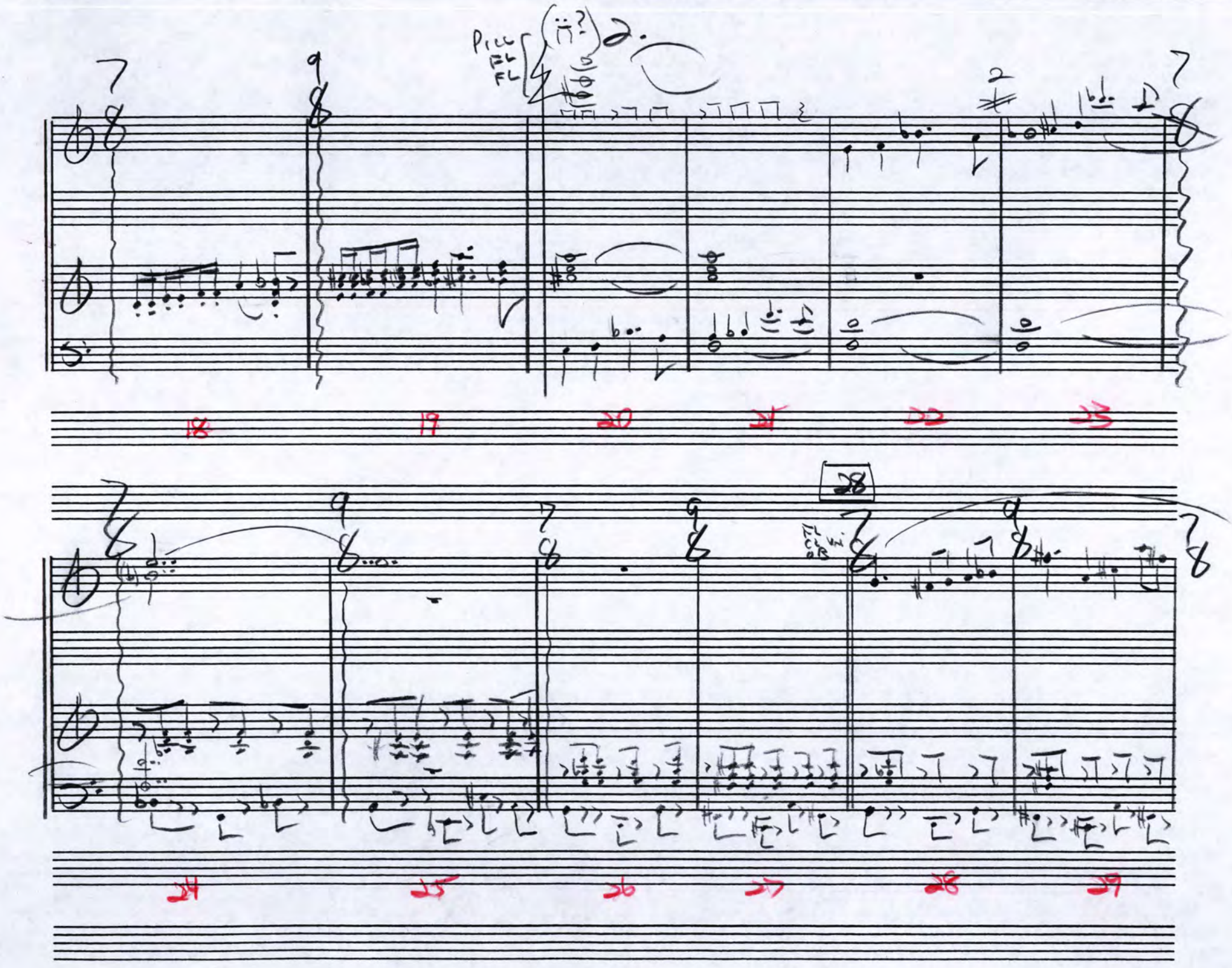
5 Tutti (+vibes) ~~♩=50~~ ♩=76

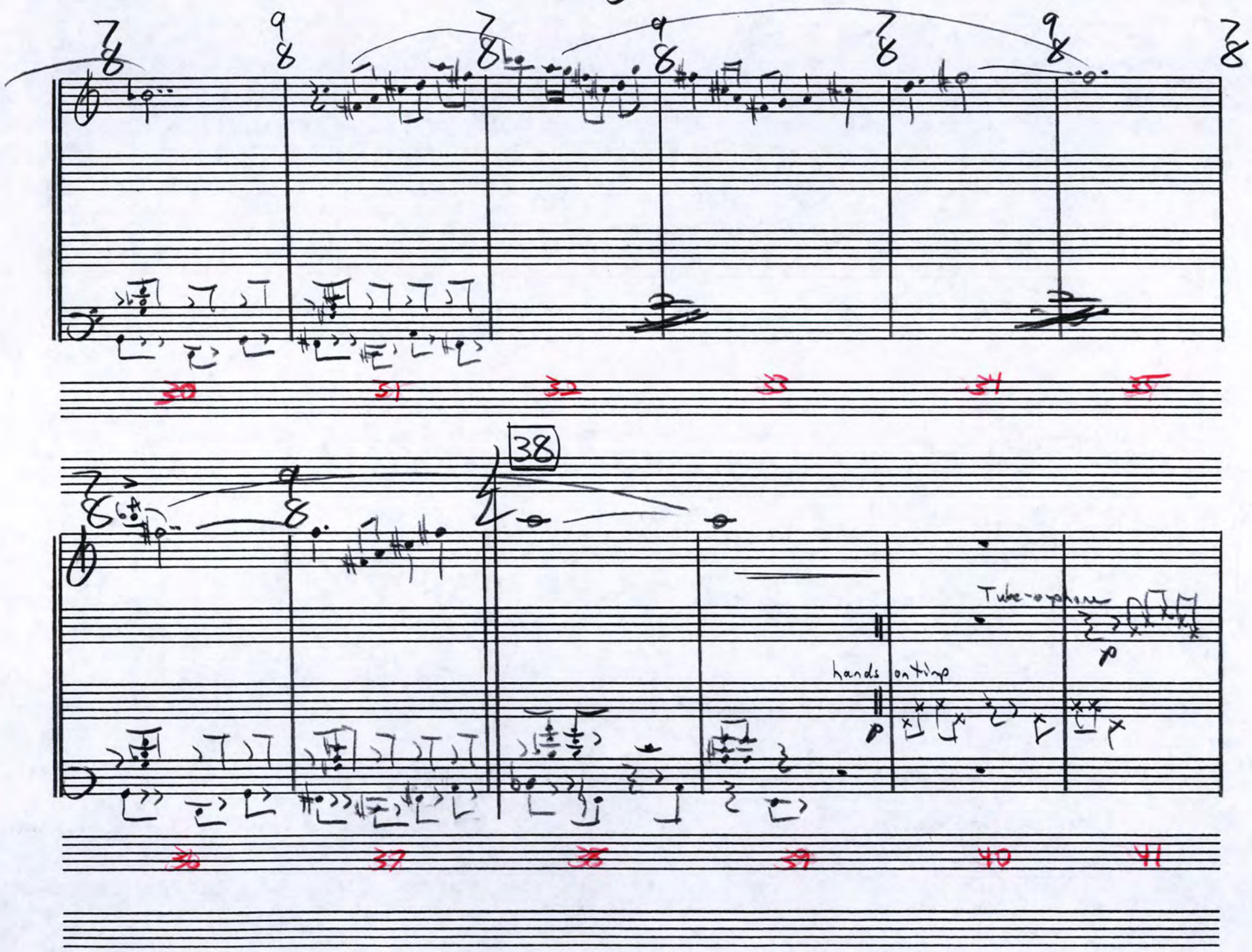


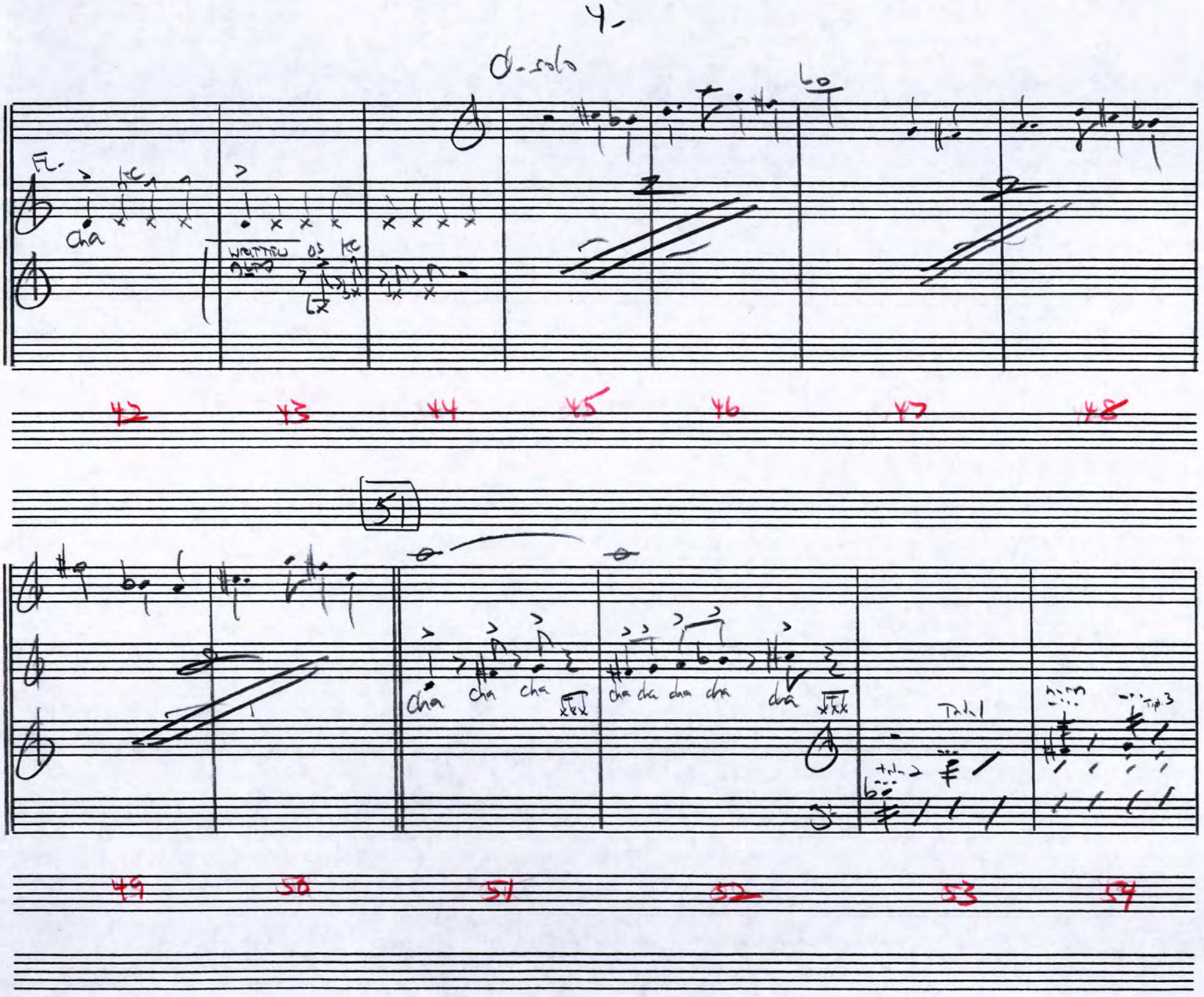

to vibes arco ... 30"

(Oboes
Bassoons
Bass cl.
Saxophones
Euph.
Horns
Tuba)

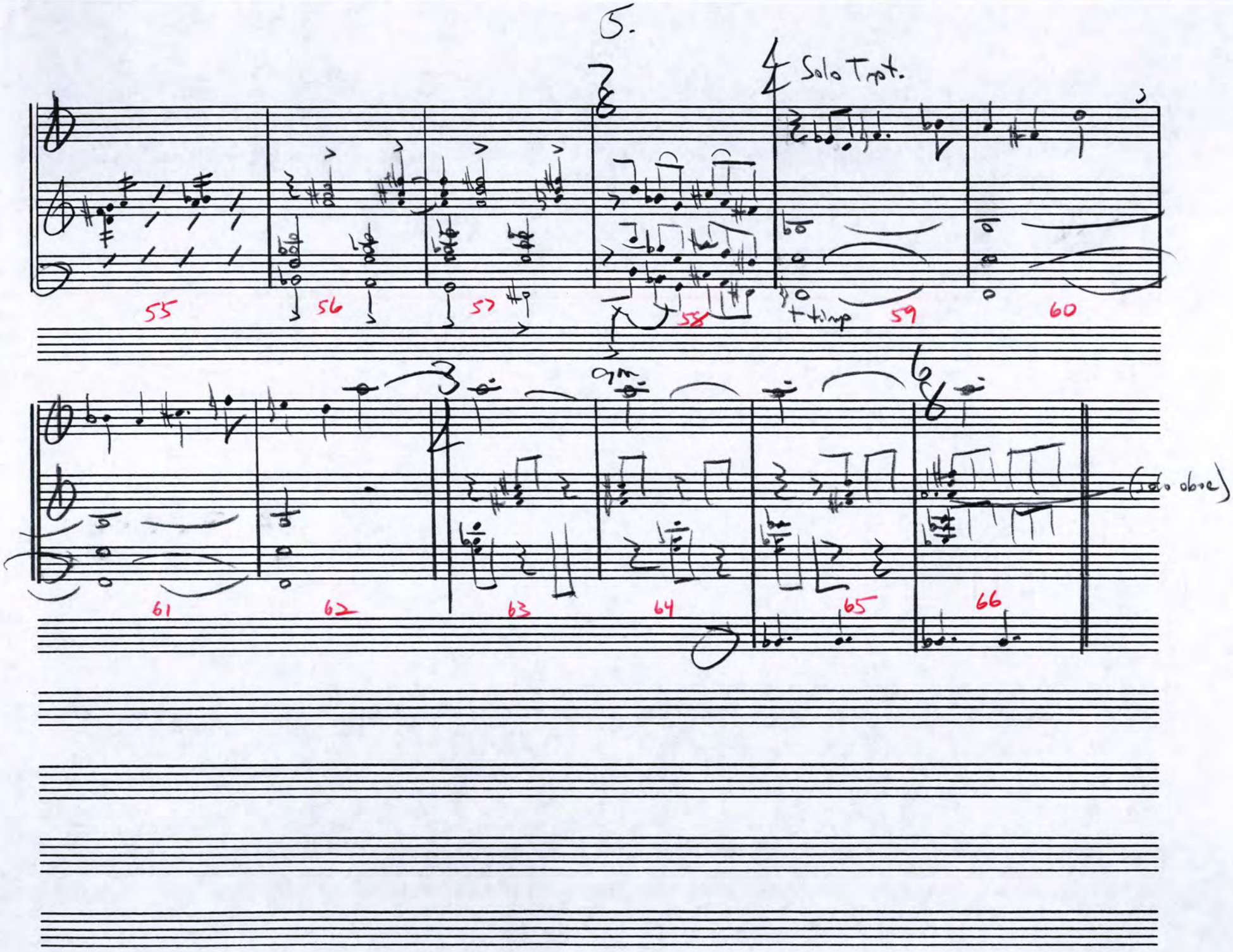
PrintFreeStaffPaper.com

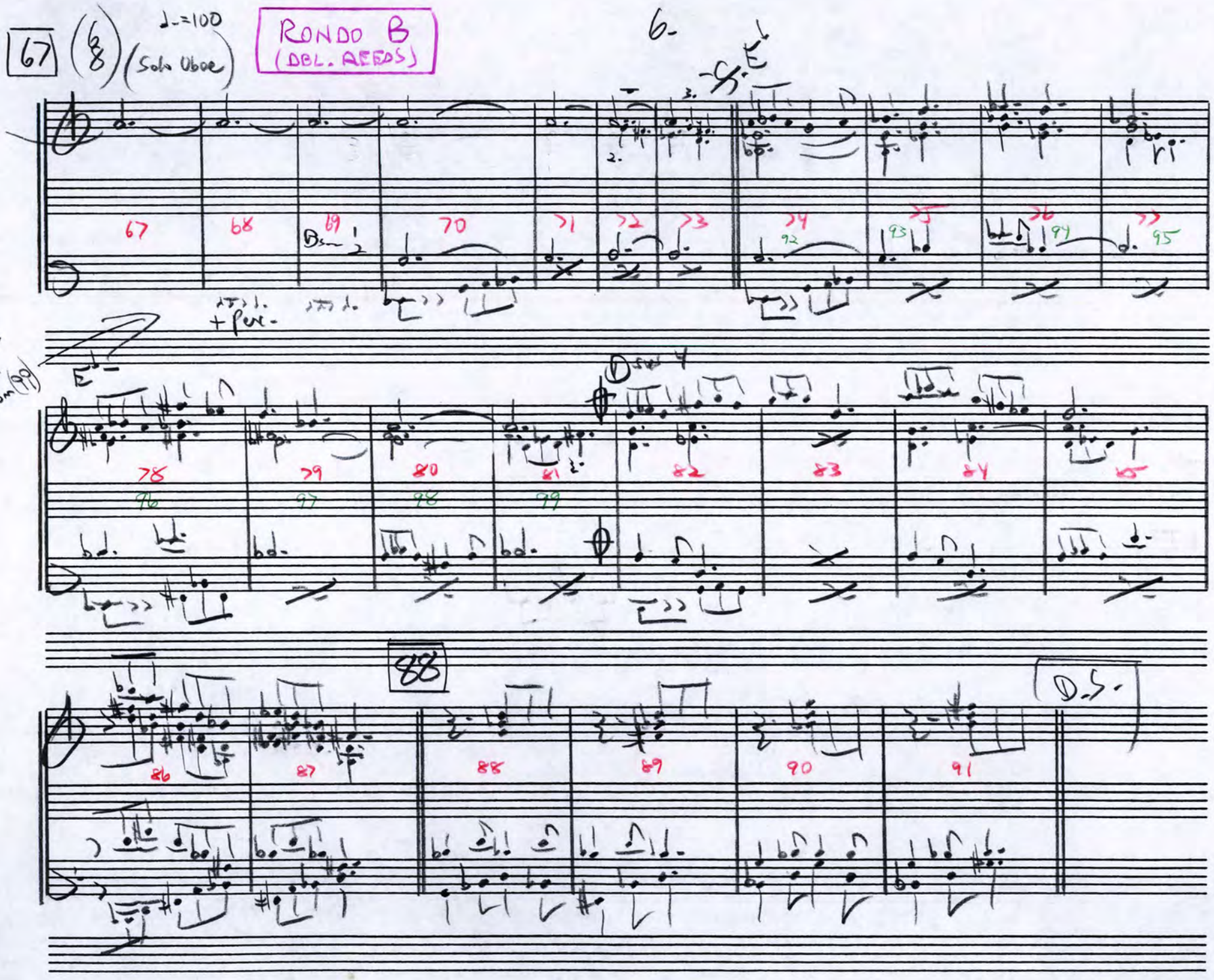

Picc
FL
FL
18
19
20
21
22
23
28
24
25
26
27
28
29

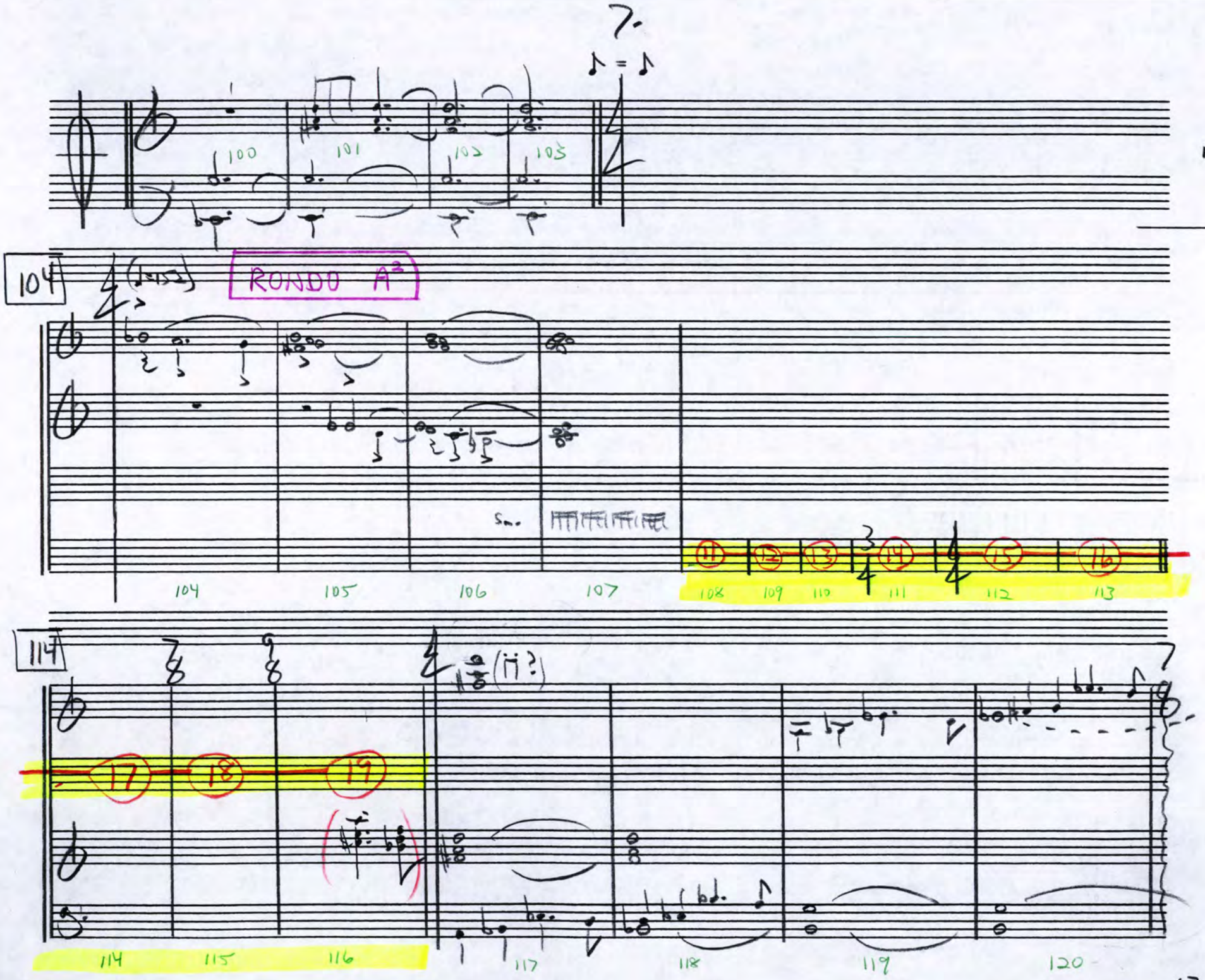

3.
30
31
32
33
34
35
38
Tube-o-phone
hands on tip
36
37
38
39
40
41

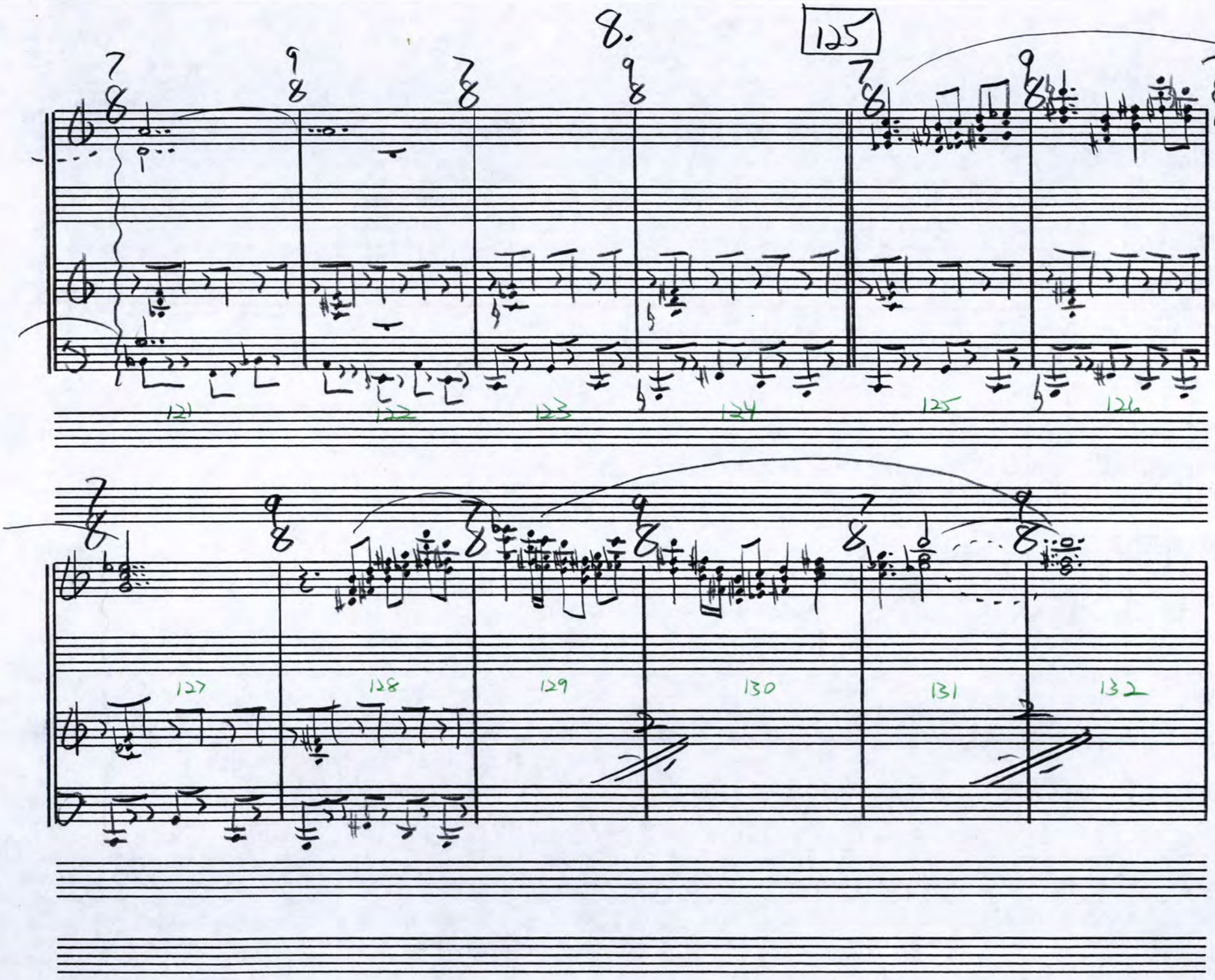

4-
Cl-solo
FL.
cha
WRITTEN
42
43
44
45
46
47
48
51
cha cha cha
cha cha cha cha
cha
49
50
51
52
53
54

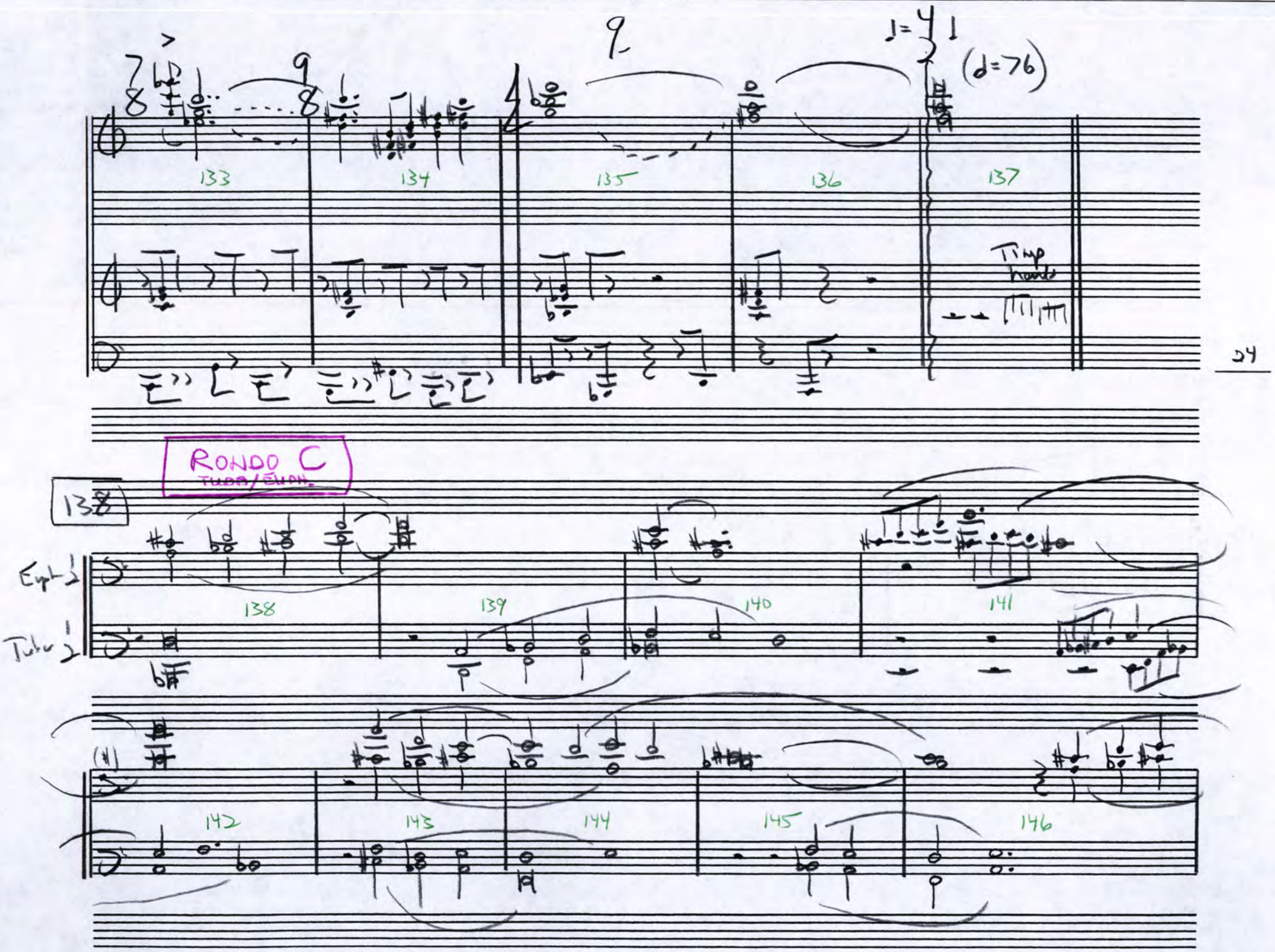
5.



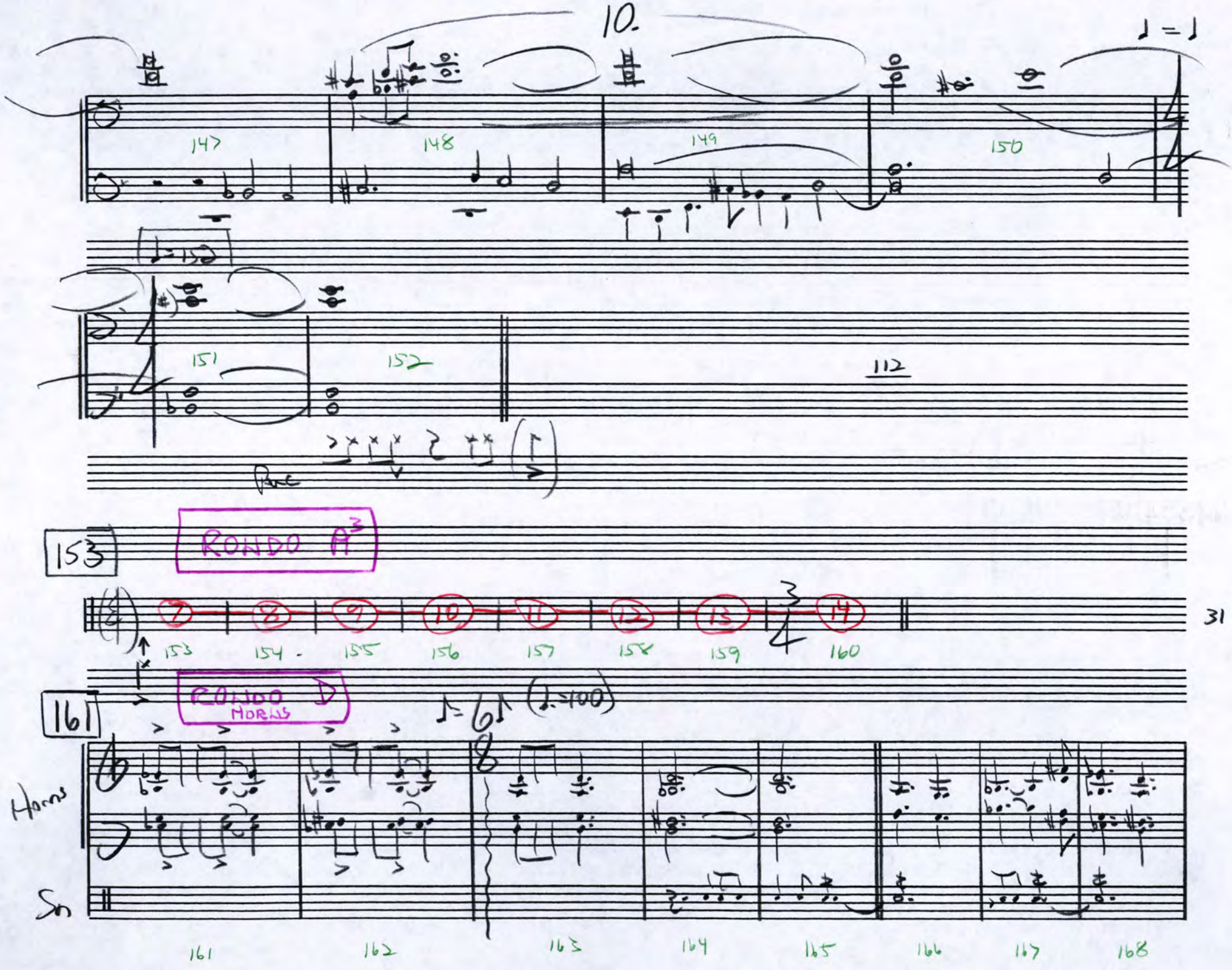

67
(6/8)
♩.=100
(Solo Oboe)
RONDO B
(DBL. REEDS)
6.
67
68
69
70
71
72
73
74
75
76
77
92
93
94
95
+ Perc.
Tamb.
tom-tom (90)
78
79
80
81
82
83
84
85
96
97
98
99
88
86
87
88
89
90
91
D.S.

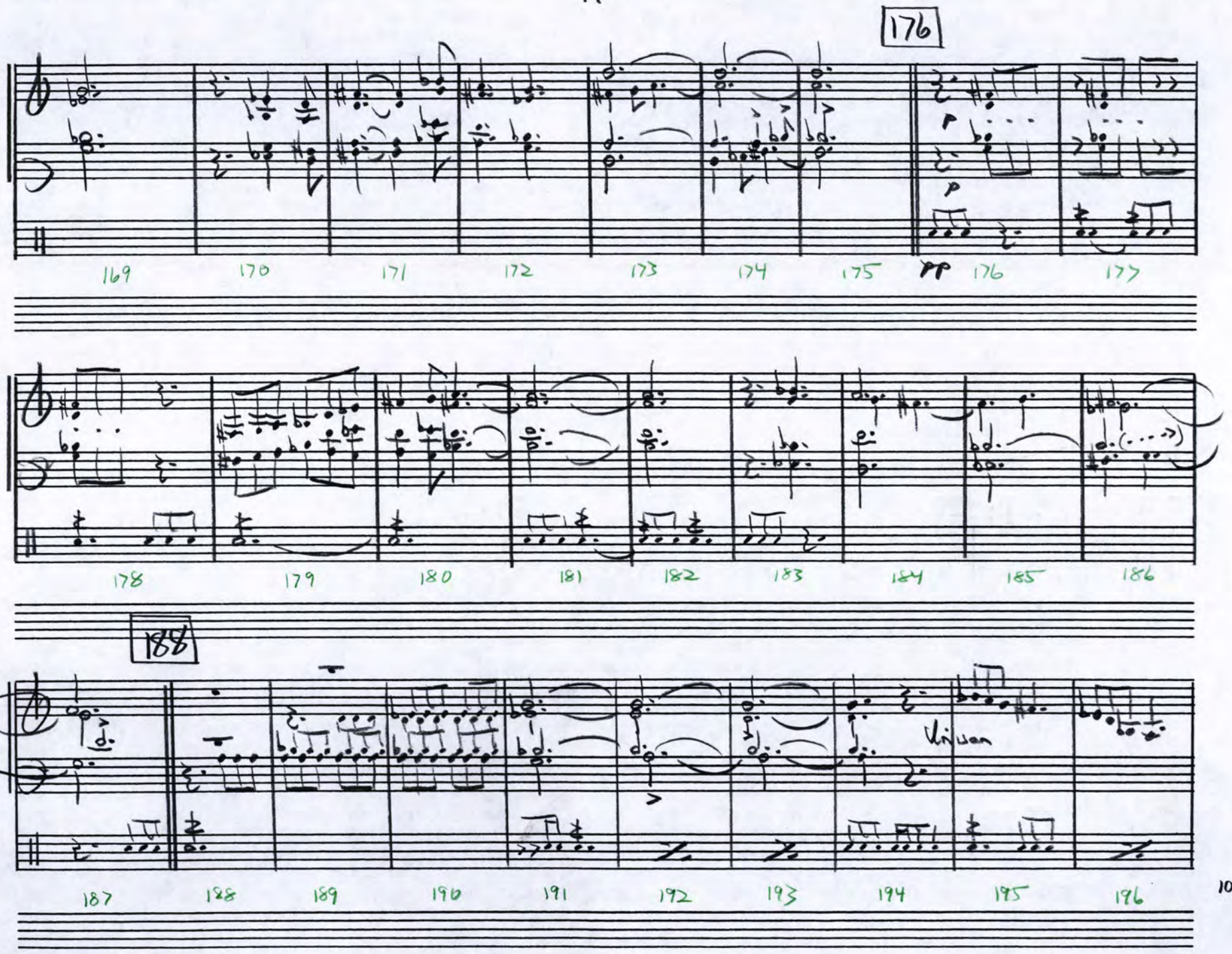

7.
♪ = ♪
100
101
102
103
111
104
RONDO A³
104
105
106
107
108
109
110
111
112
113
114
114
115
116
117
118
119
120
67


125
121
122
123
124
125
126
127
128
129
130
131
132

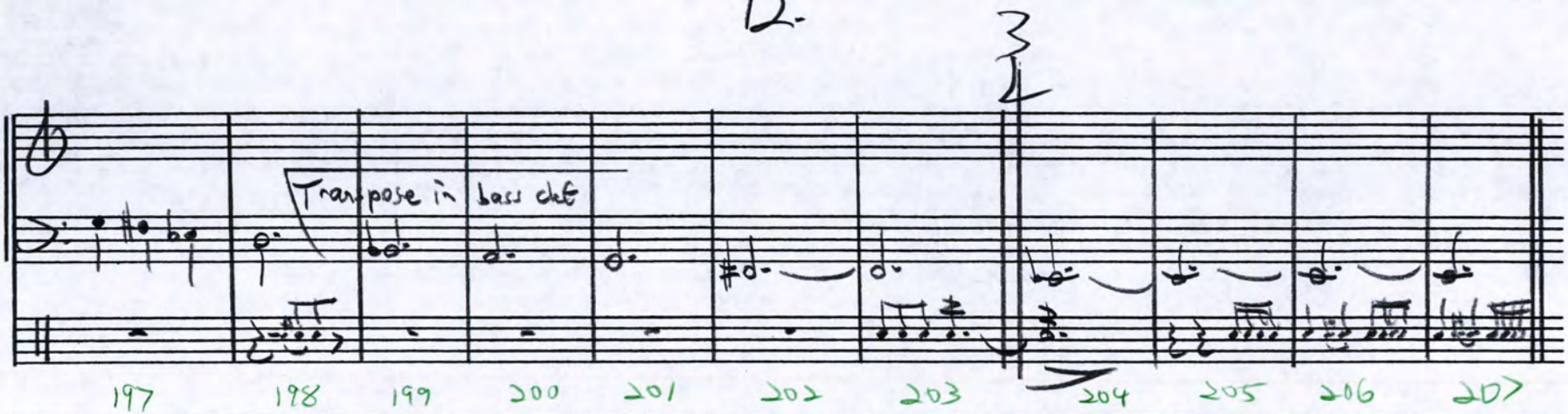


(♩=76)
133
134
135
136
137
Timp hands
24
RONDO C
TUBA/EUPH.
138
Eupt 1/2
Tuba 1/2
138
139
140
141
142
143
144
145
146


10.
147
148
149
150
151
152
112
153
RONDO A3
7
8
9
10
11
12
13
14
153
154
155
156
157
158
159
160
31
161
RONDO D
HORNS
Horns
Sn
161
162
163
164
165
166
167
168

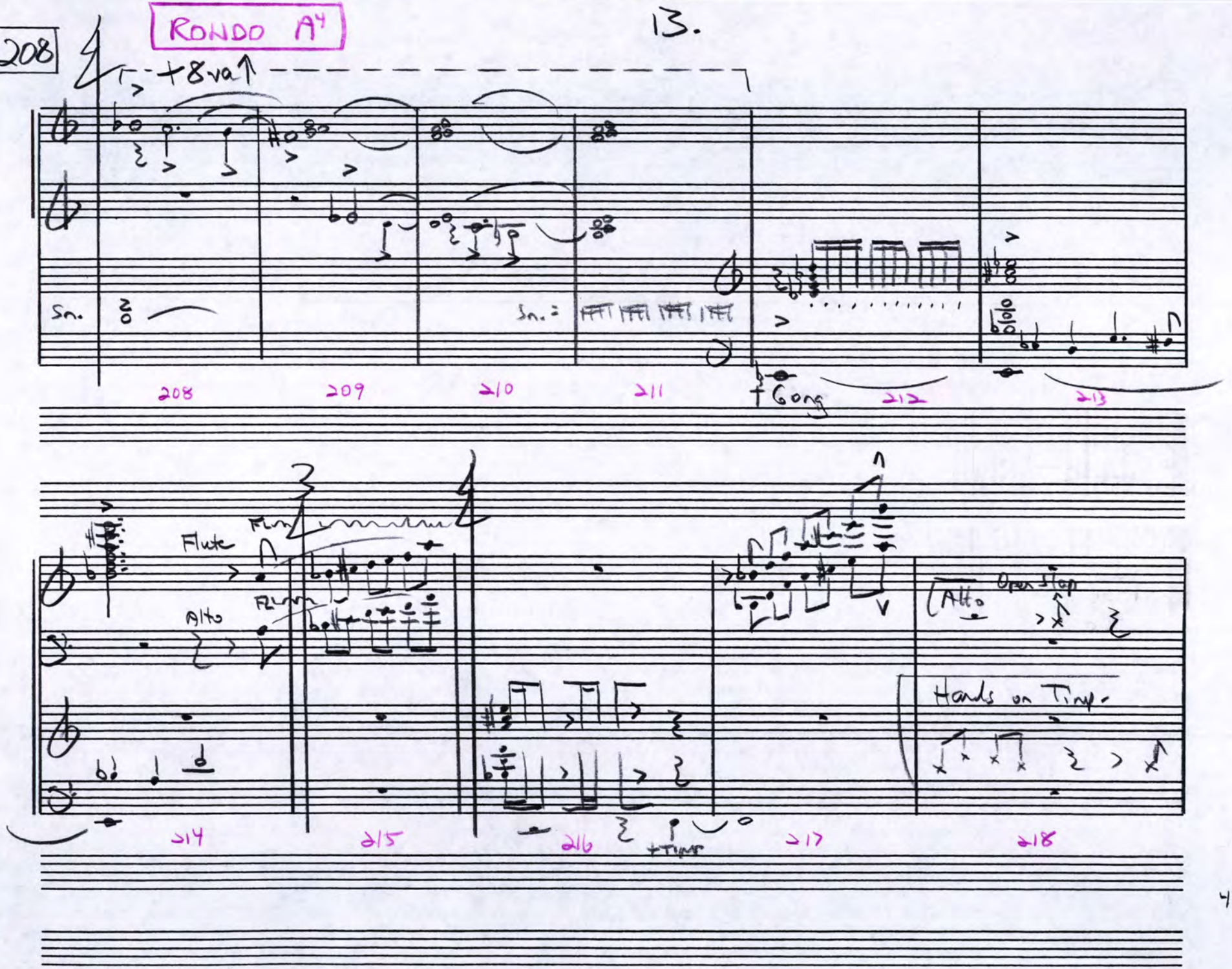

176
169
170
171
172
173
174
175
pp
176
177
178
179
180
181
182
183
184
185
186
188
187
188
189
190
191
192
193
194
Unison
195
196

12.


Transpose in bass clef
197
198
199
200
201
202
203
204
205
206
207

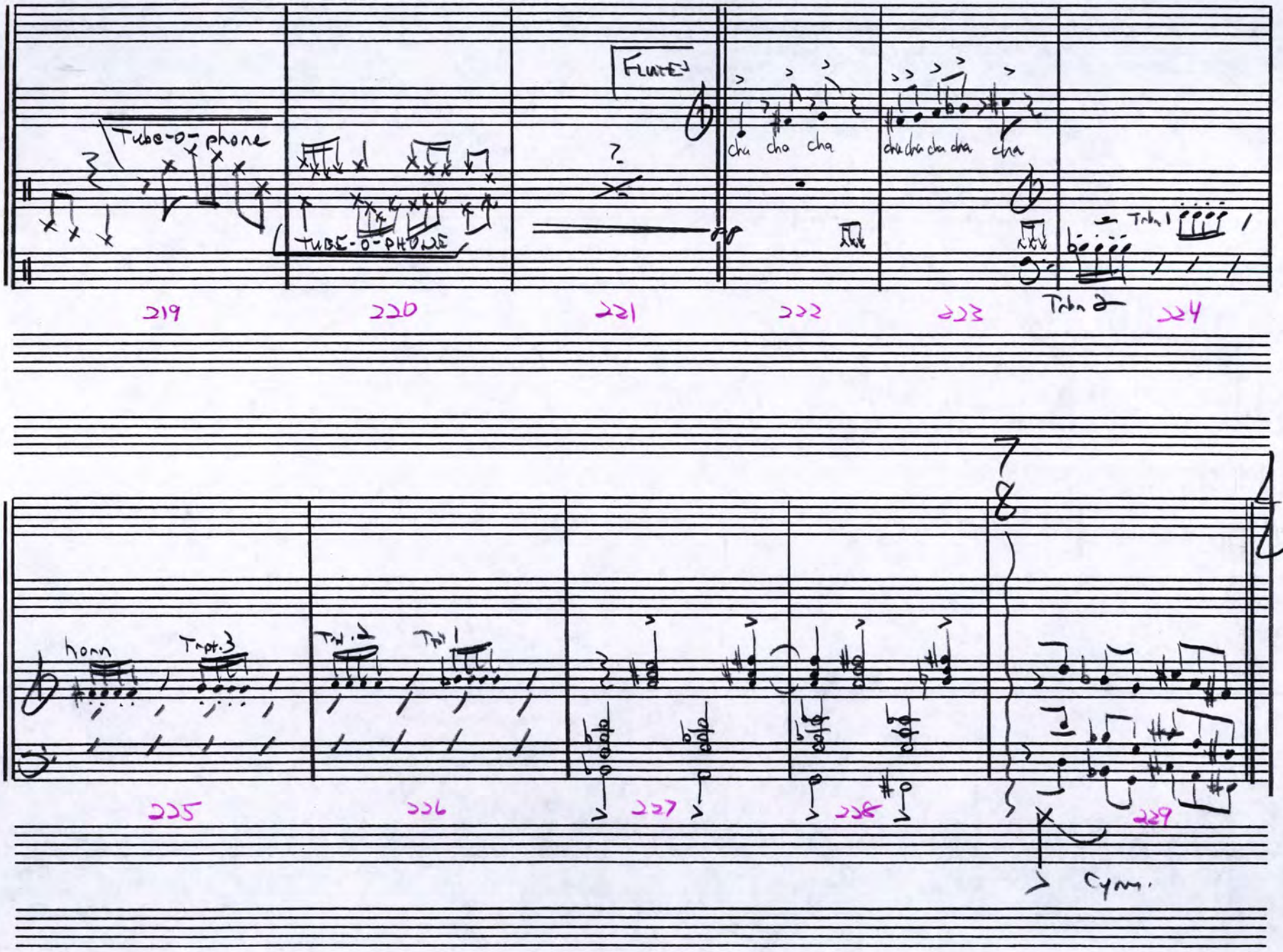
208

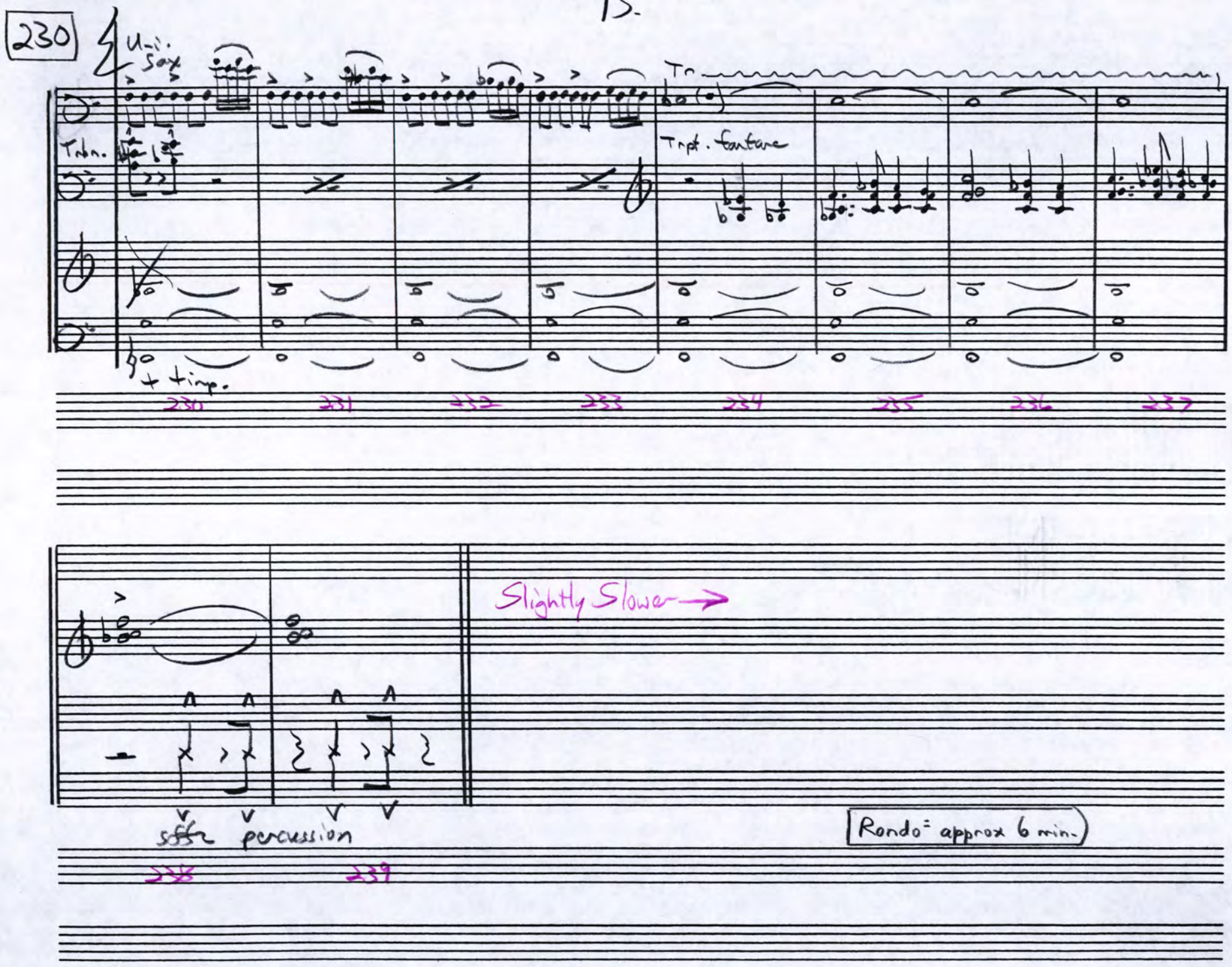
RONDO A'

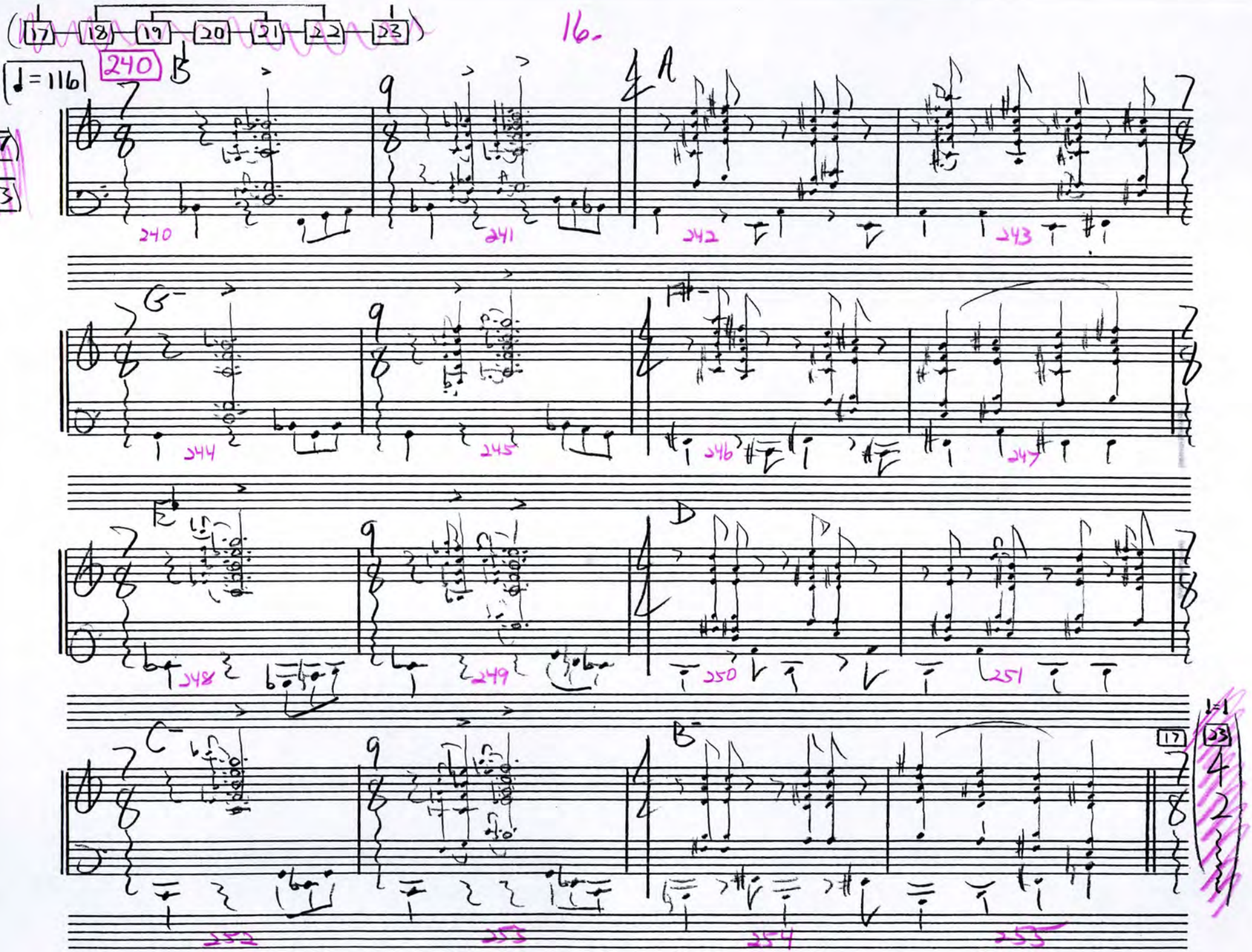

+8va
Sn.
Sn.
208
209
210
211
†Gong
212
213
Flute
Flute
Alto
Alto
Open Stop
Hands on Timp.
214
215
216
†Timp
217
218

14.

222

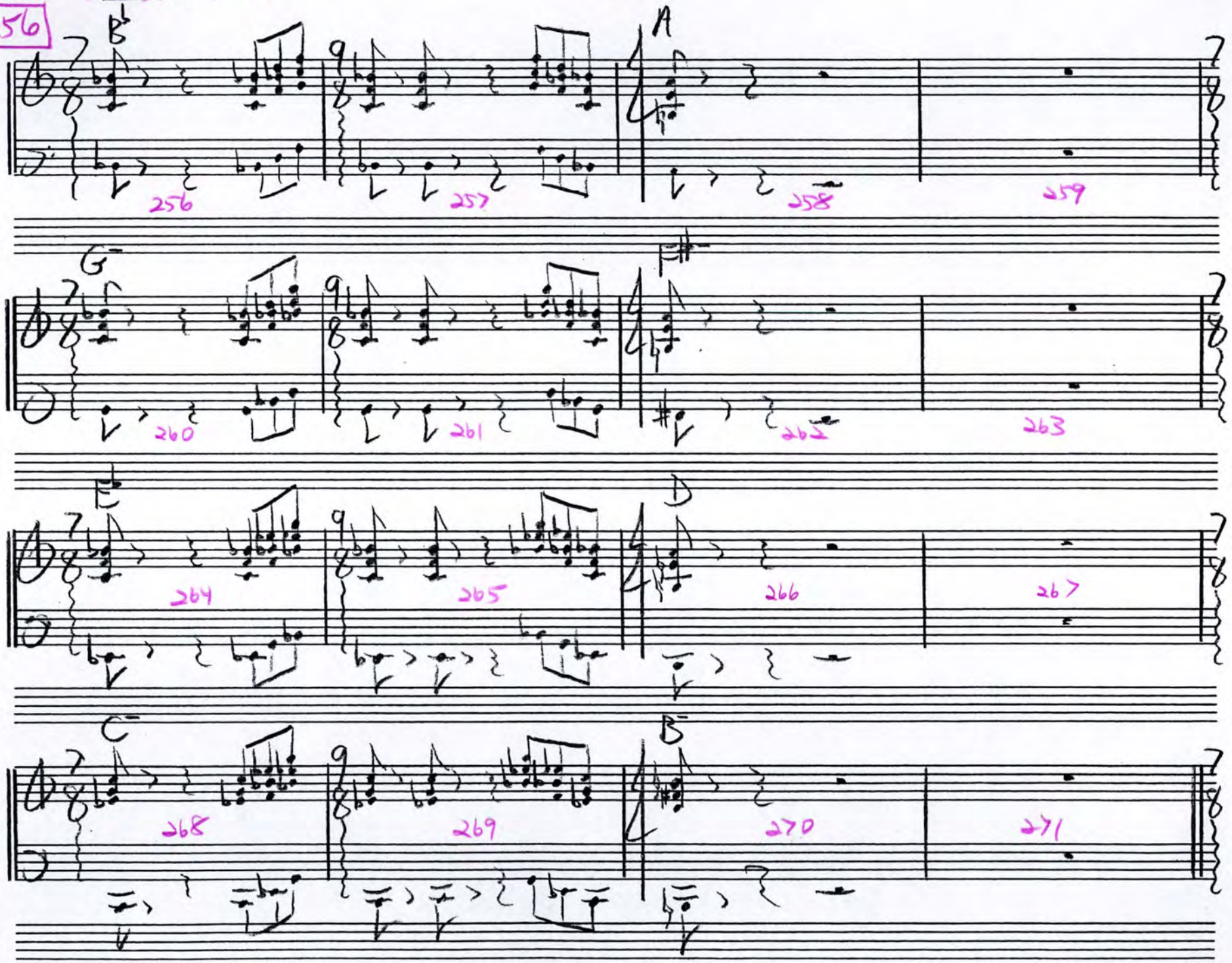

Tube-o-phone
TUBE-O-PHONE
FLUTE
?
cha cha cha
cha cha cha cha cha
Trbn 1
Trbn 2
219
220
221
222
223
224
horn
Trpt. 3
Tpt. 2
Tpt 1
225
226
227
228
229
Cym.

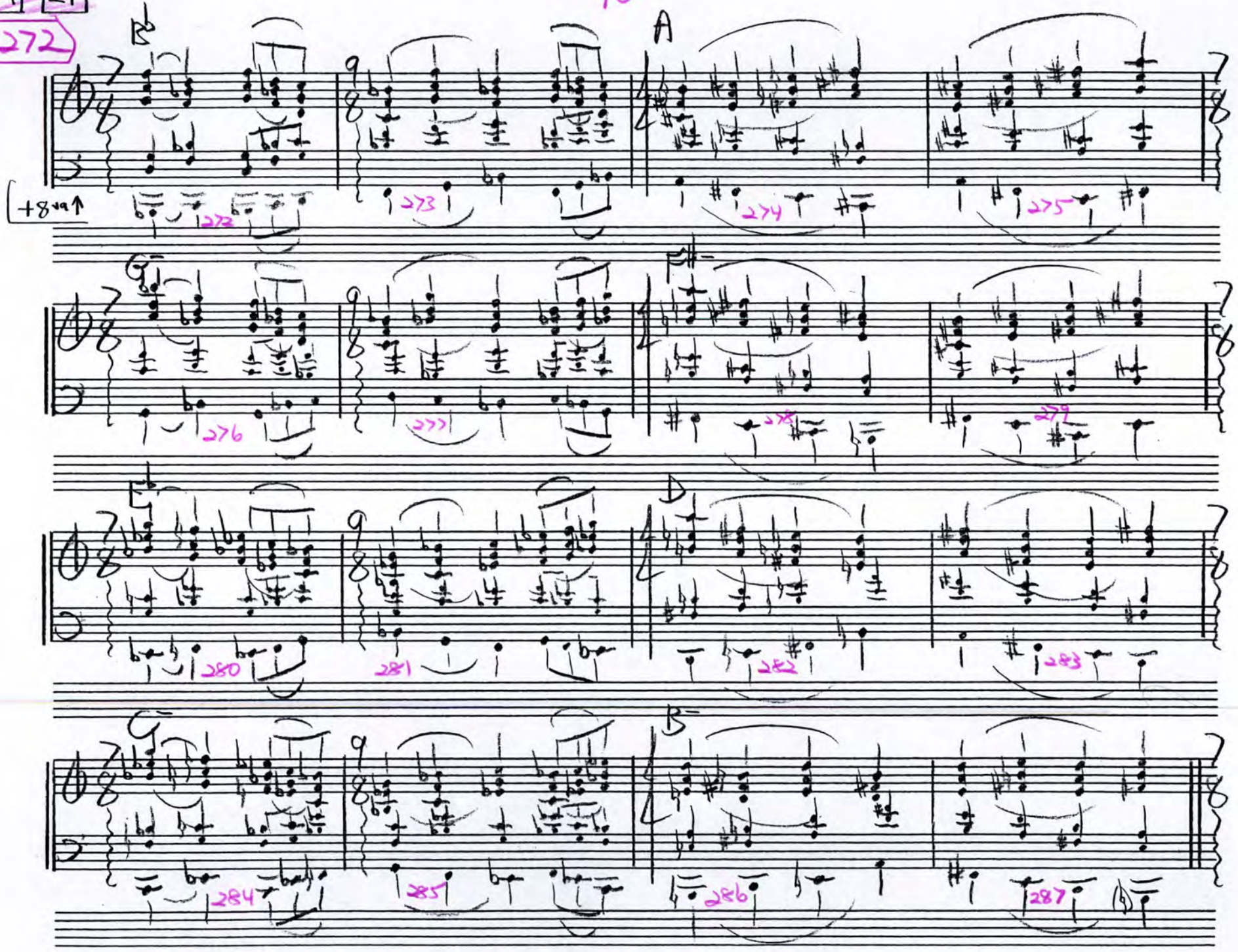

230
Uni. Sax
Tbn.
Tr.
Trpt. fanfare
+ timp.
230
231
232
233
234
235
236
237
Slightly Slower →
sffz
percussion
238
239
Rondo = approx 6 min.


16.
17
18
19
20
21
22
23
240
♩=116
B
A
G-
F♯-
E♭
D
C-
B-
1=1
4
2

18 FLUTES 22 TROMBONES

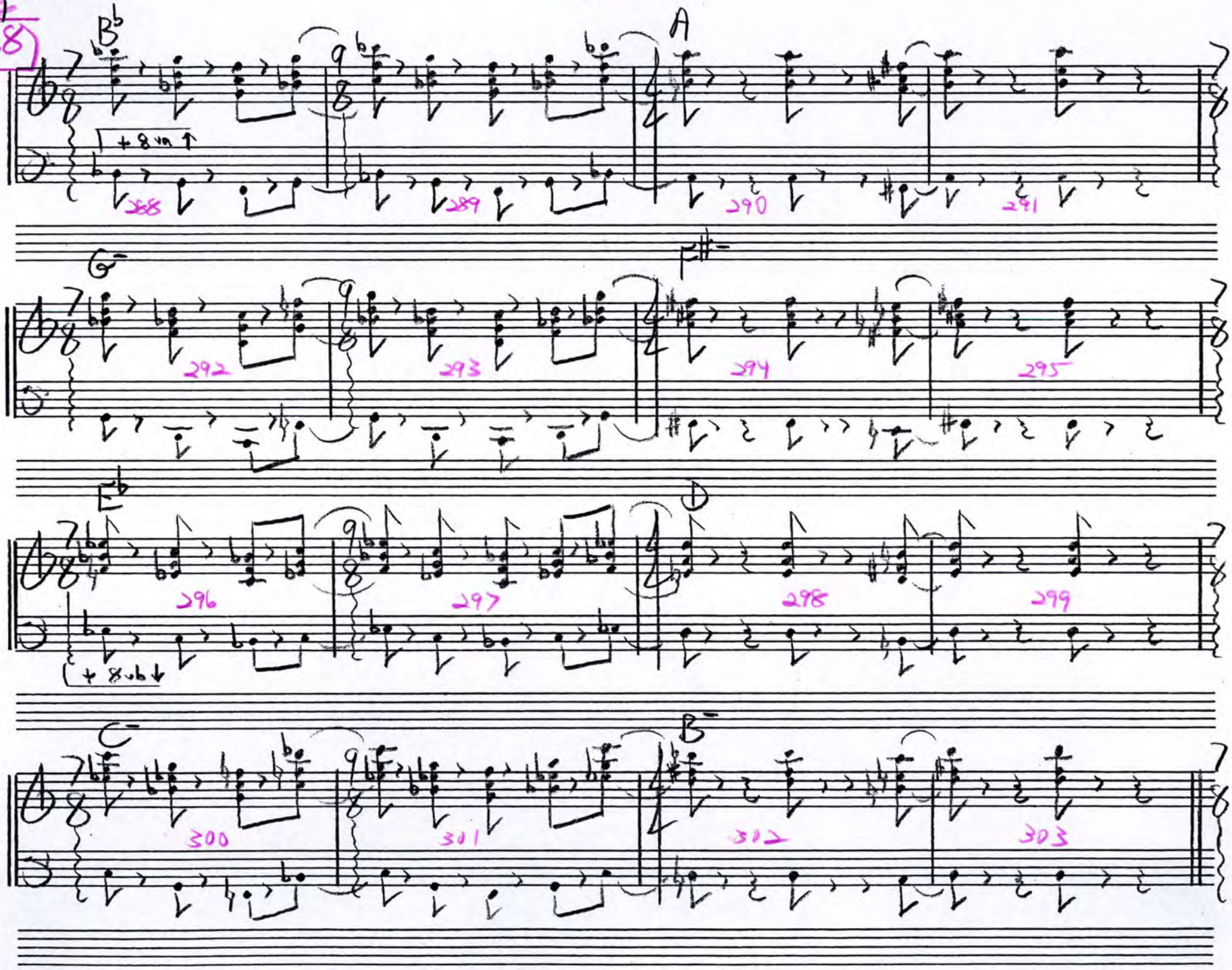
256




A
B
+8va
272
273
274
275
276
277
278
279
280
281
282
283
284
285
286
287

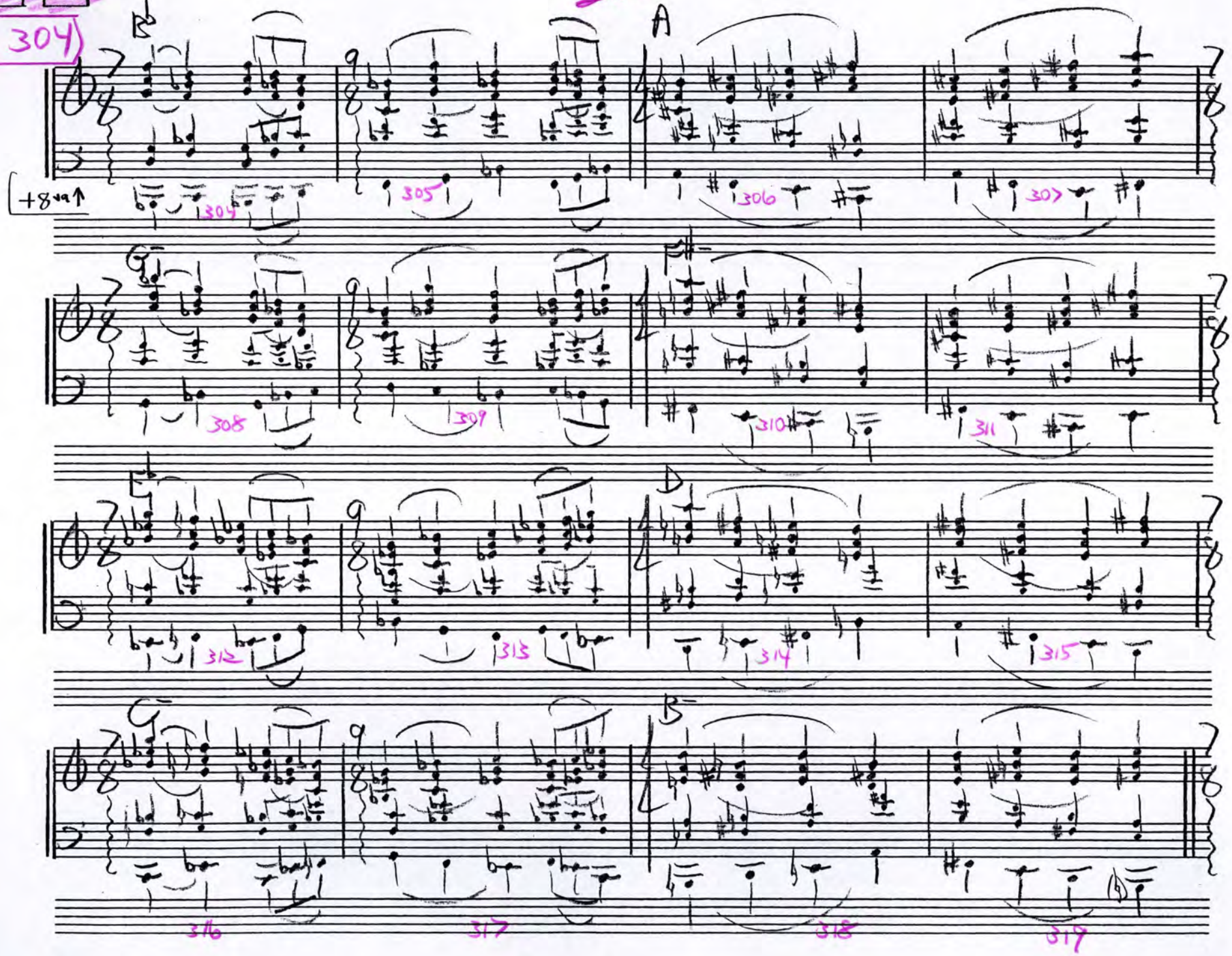
20 SAXOPHONES

288



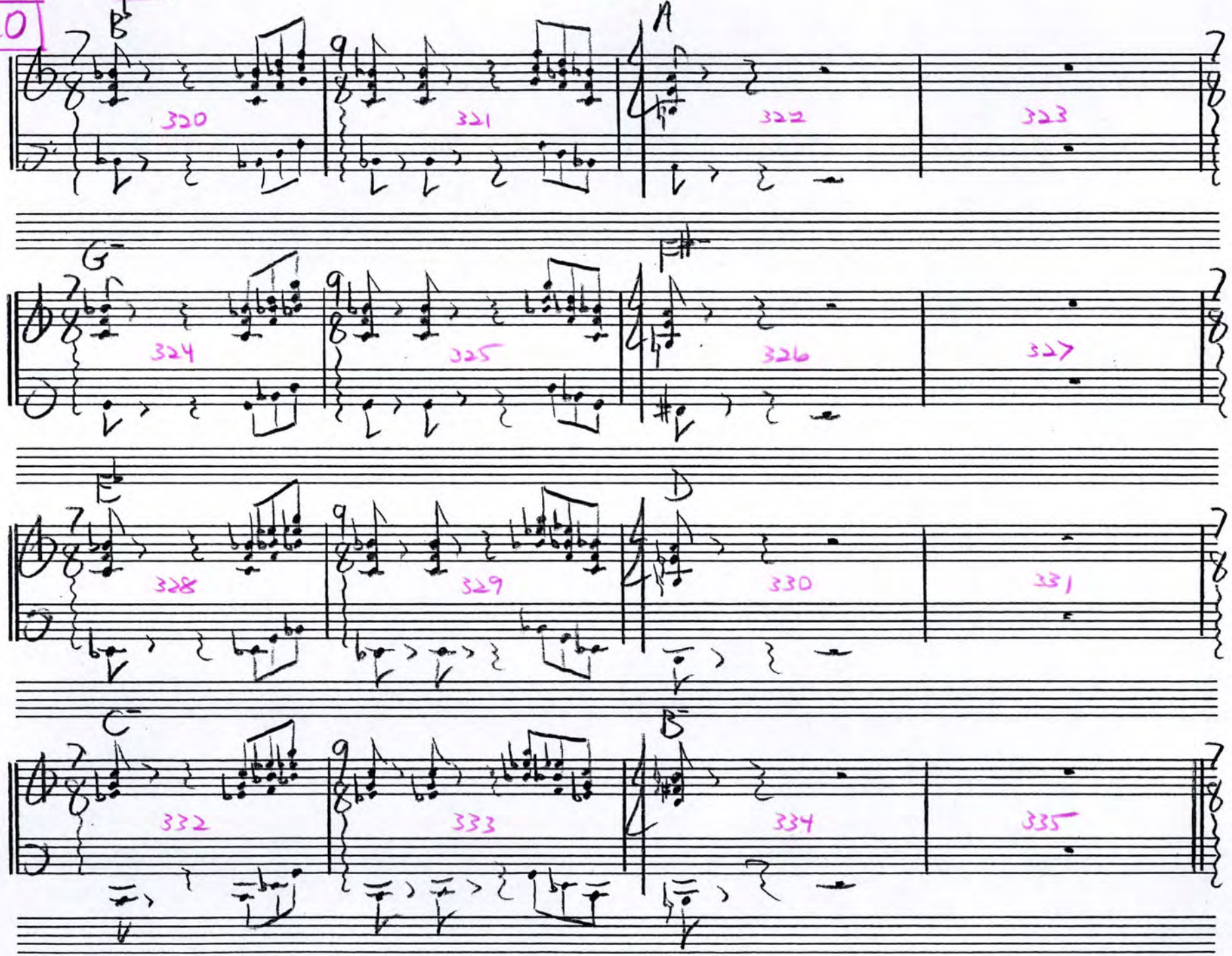
304

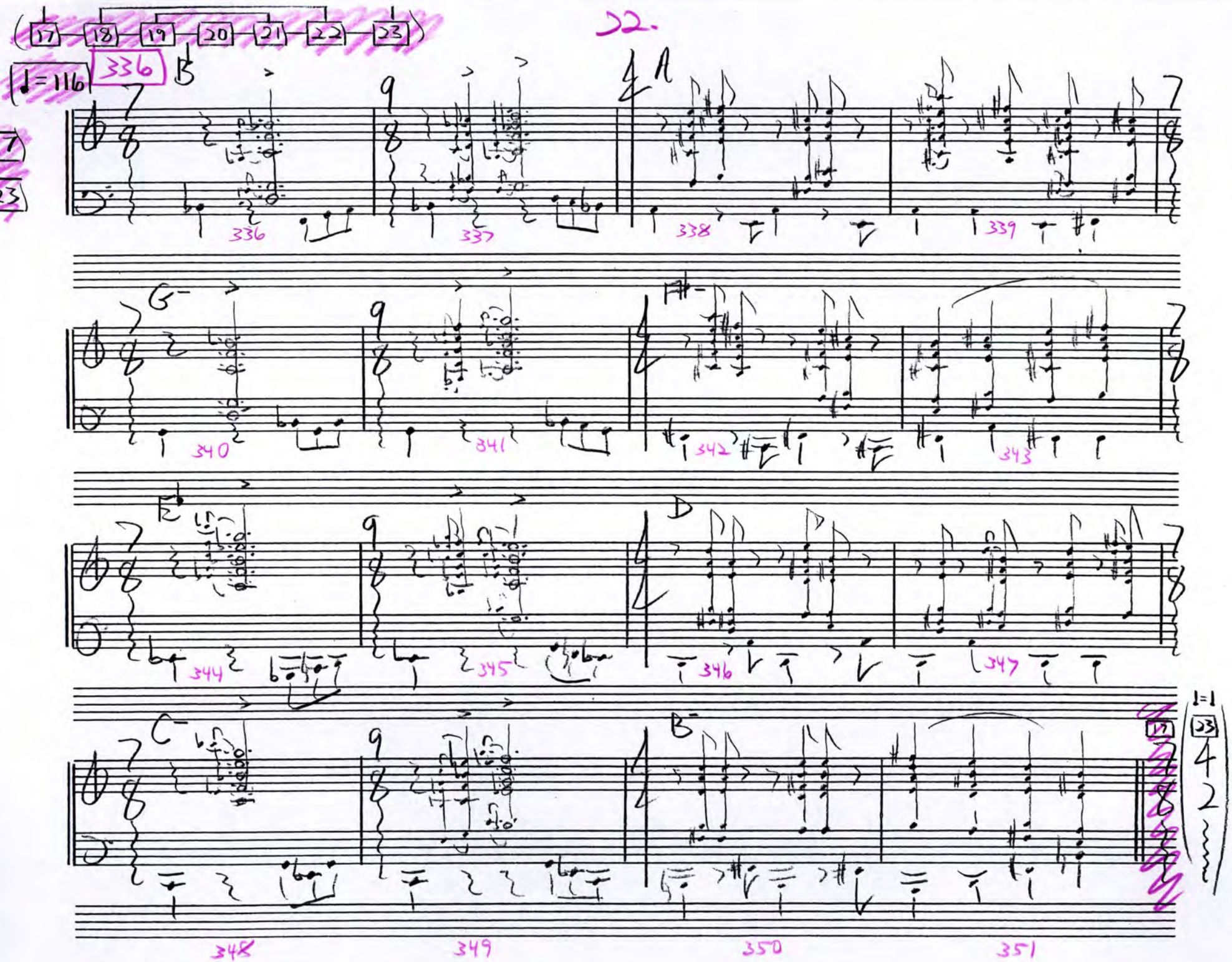
20.


A
+8va
304
305
306
307
308
309
310
311
312
313
314
315
316
317
318
319

18 FLUTES 22 TROMBONES

320

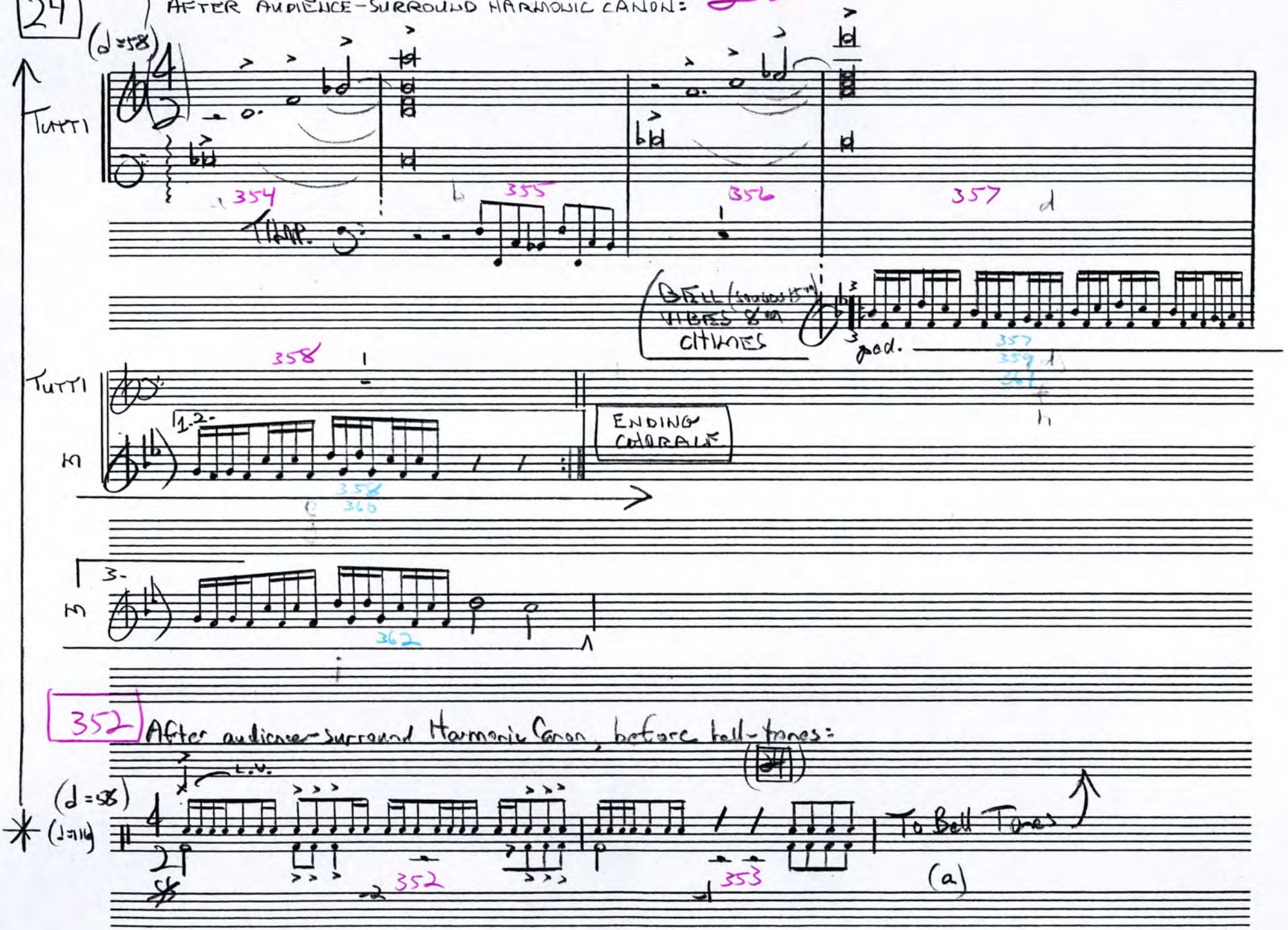



17 18 19 20 21 22 23
♩=116
336
B
A
G
E
D
C
B
336
337
338
339
340
341
342
343
344
345
346
347
348
349
350
351
17
23
♩=♩
17
23
4
2

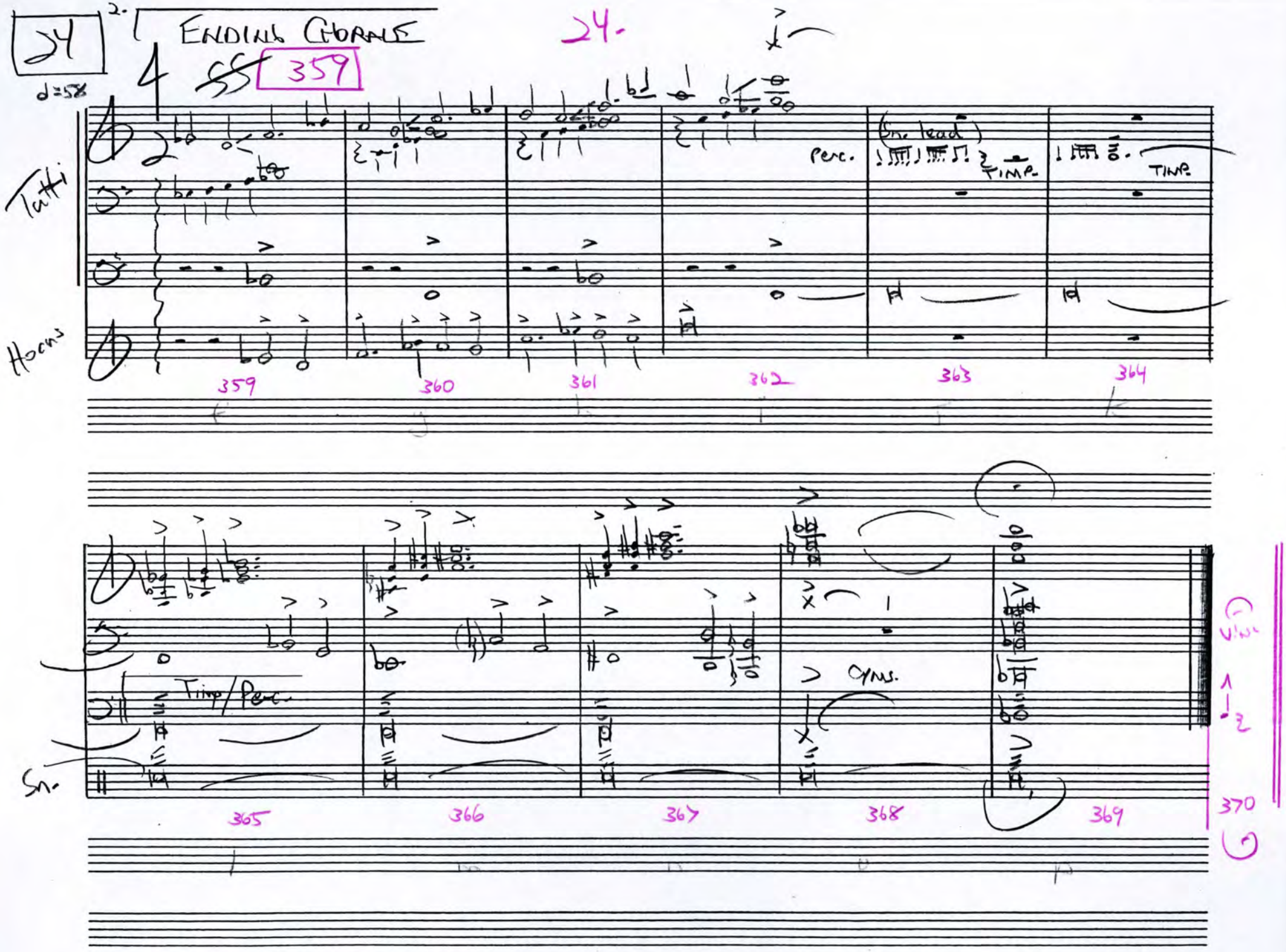
24

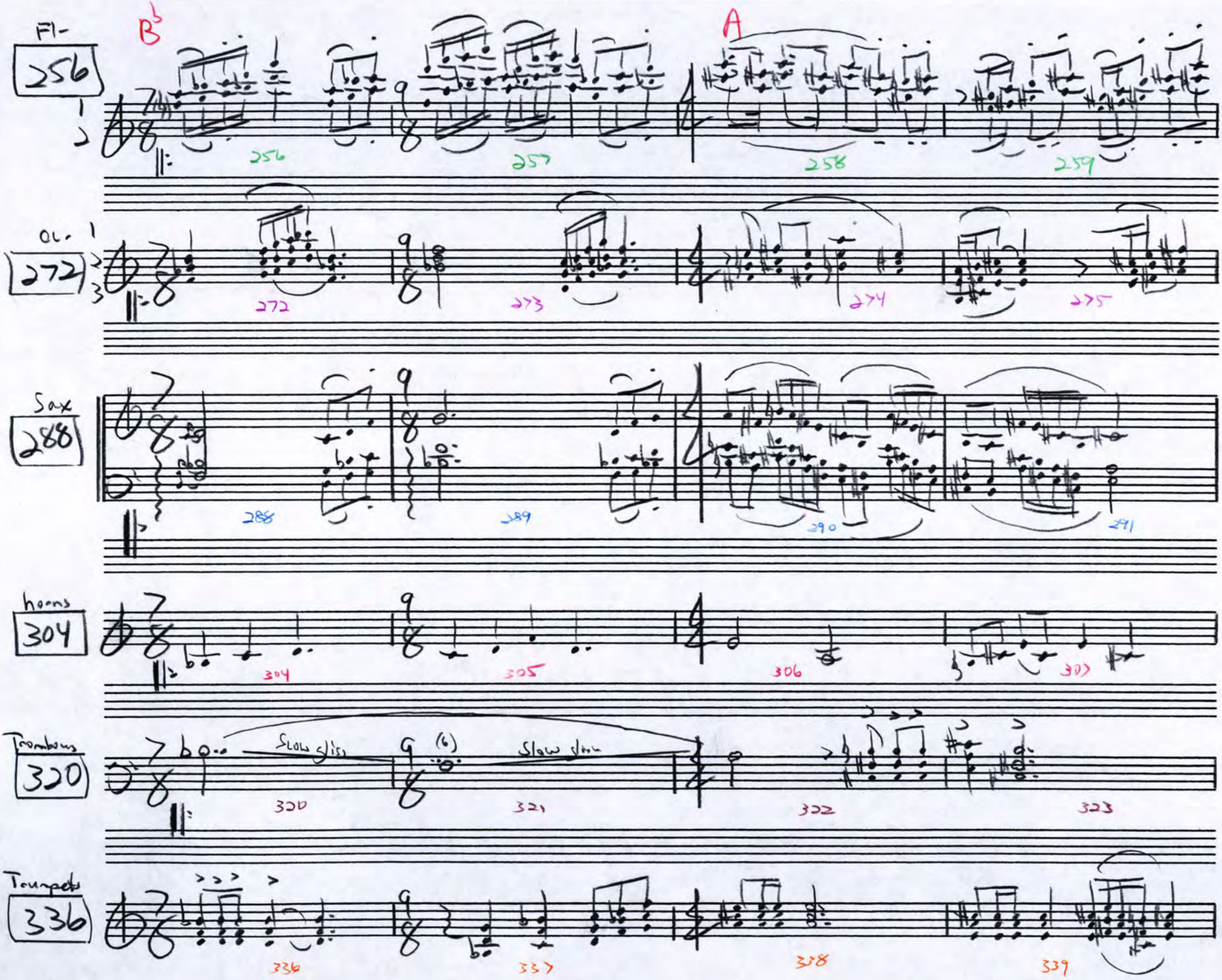
1.

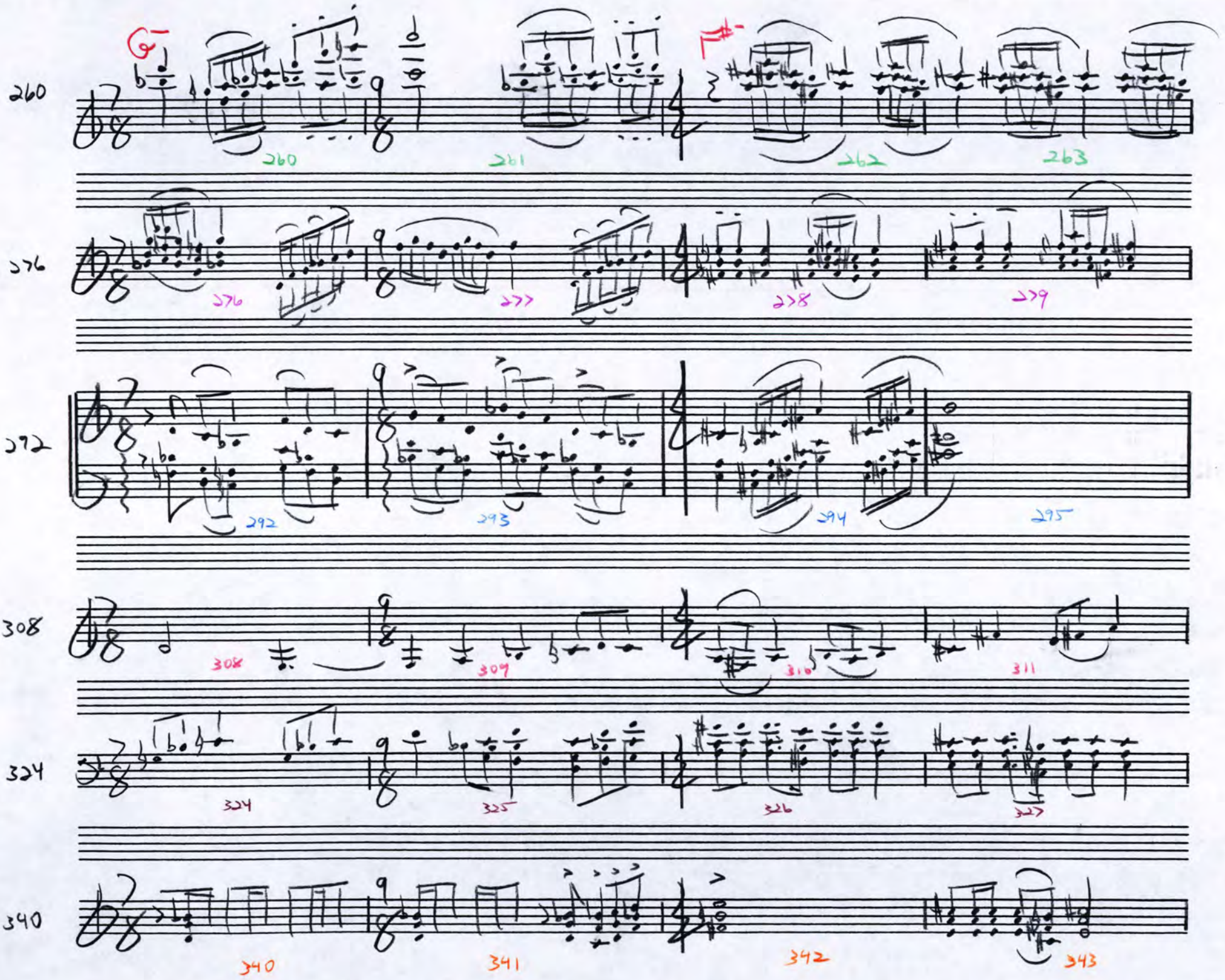
AFTER AUDIENCE-SURROUND HARMONIC CANON: 23.

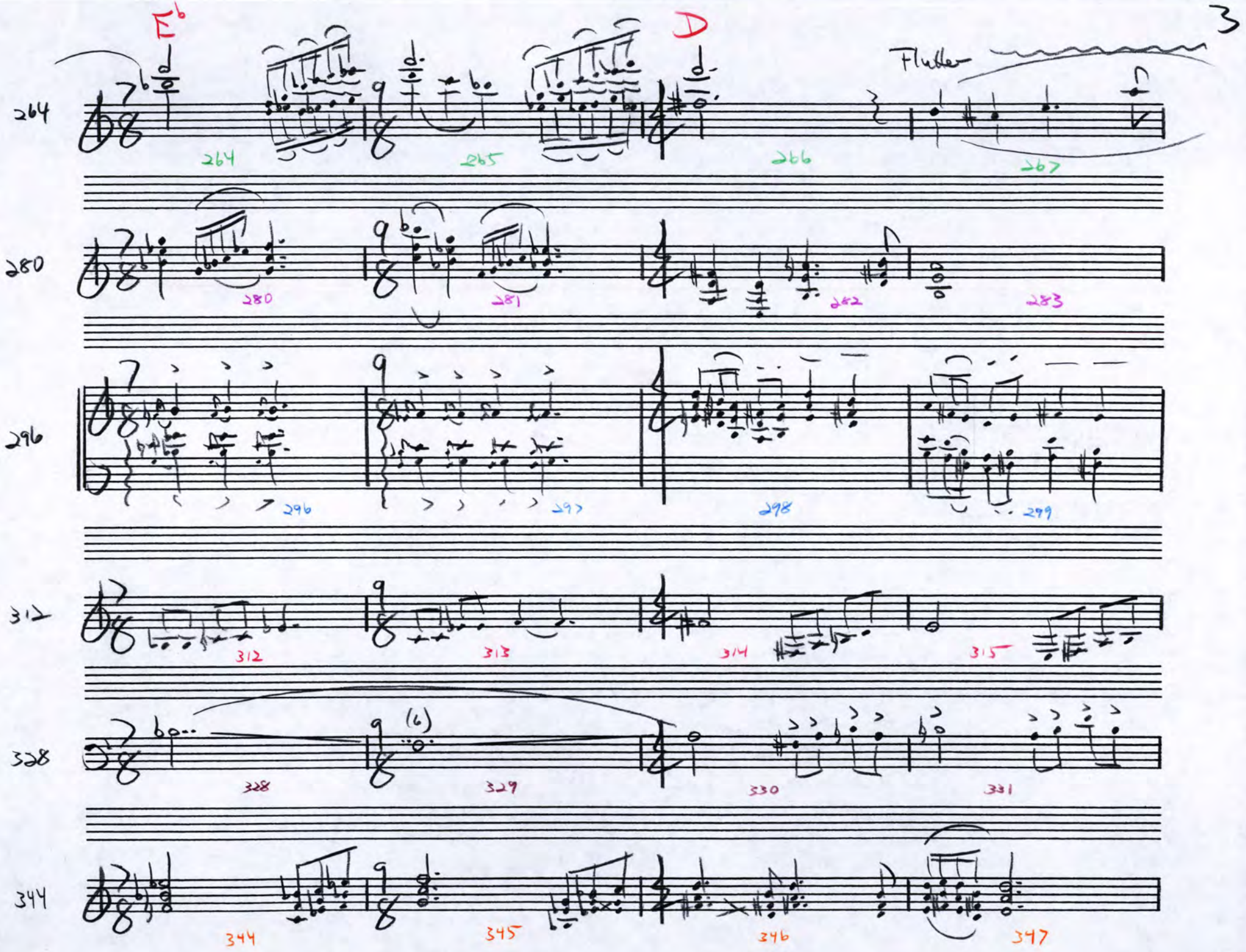


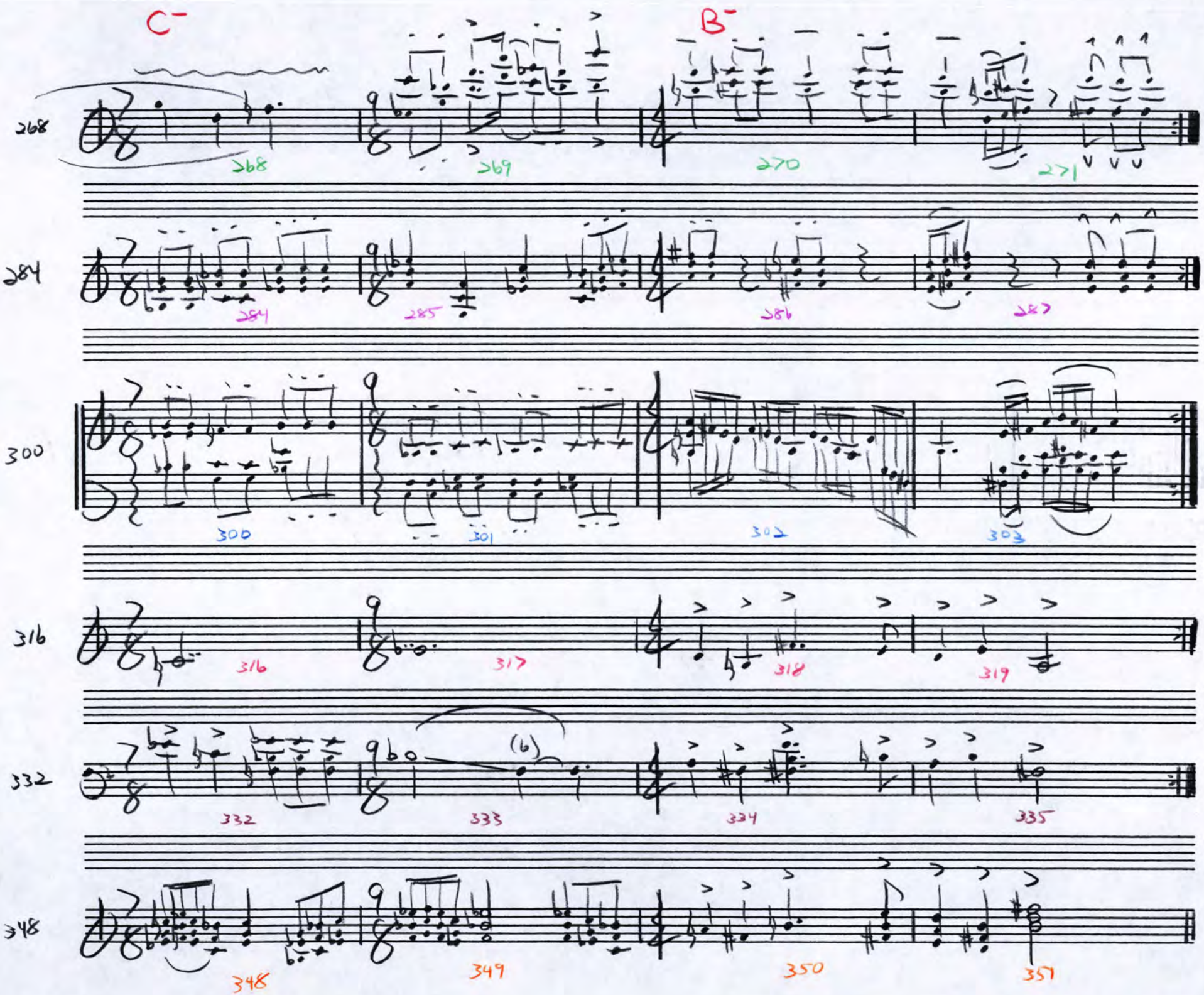

352 After audience-surround Harmonic Canon, before bell-tones:


24
d=58
2.
ENDING CHORALE
24.
359
Tutti
Horns
Perc.
(Sn. head)
TIMP.
TIMP.
359
360
361
362
363
364
Timp/Perc.
Sn.
CYMS.
365
366
367
368
369
370

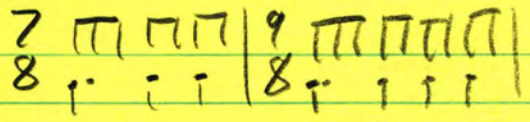

Fl-
256
B♭
A
256
257
258
259
Cl. 1
272
272
273
274
275
Sax
288
288
289
290
291
horns
304
304
305
306
307
Trombones
320
slow gliss
slow gliss
320
321
322
323
Trumpets
336
336
337
338
339


260
260
261
262
263
276
276
277
278
279
292
292
293
294
295
308
308
309
310
311
324
324
325
326
327
340
340
341
342
343


E♭
D
Flutter
264
280
296
312
328
344
264
265
266
267
280
281
282
283
296
297
298
299
312
313
314
315
328
329
330
331
344
345
346
347


C⁻
B⁻
268
284
300
316
332
348
(6)

♩=152



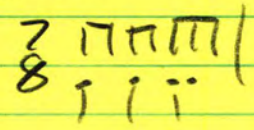
18 ——— 19

24 ——— 25 ···> through 37 (2 msr. pattern)

115 ——— 116

121 ——— 122 ···> through 134 (2 msr. pattern)

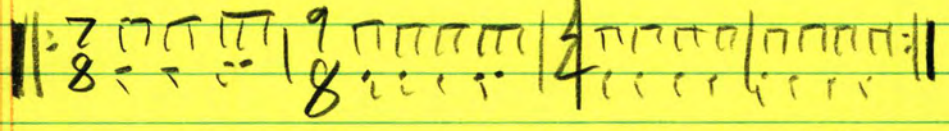
♩=152



58

229

♩=116



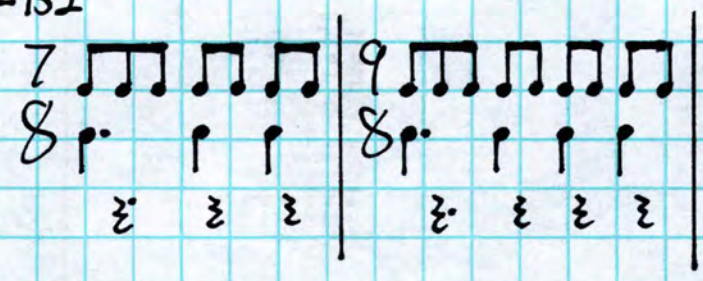
240 ——— 241 ——— 242 ——— 243 ···· 4 msr. pattern through 351

# SYMPHONIC MOVEMENT

BUKVICH

7/8 9/8 PATTERNS

- ♩=152



MEASURES: 18 — 19

24 — 25 ·····> CONTINUE 2-MSR. PATTERN THROUGH 37

115 — 116

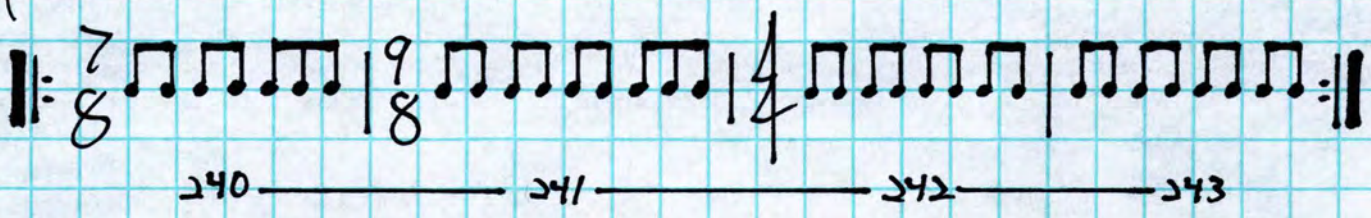
121 — 122 ·····> 134

-

58

229

♩=116

- 

240 — 241 — 242 — 243

2-MSR. PATTERN CONTINUES THROUGH 351

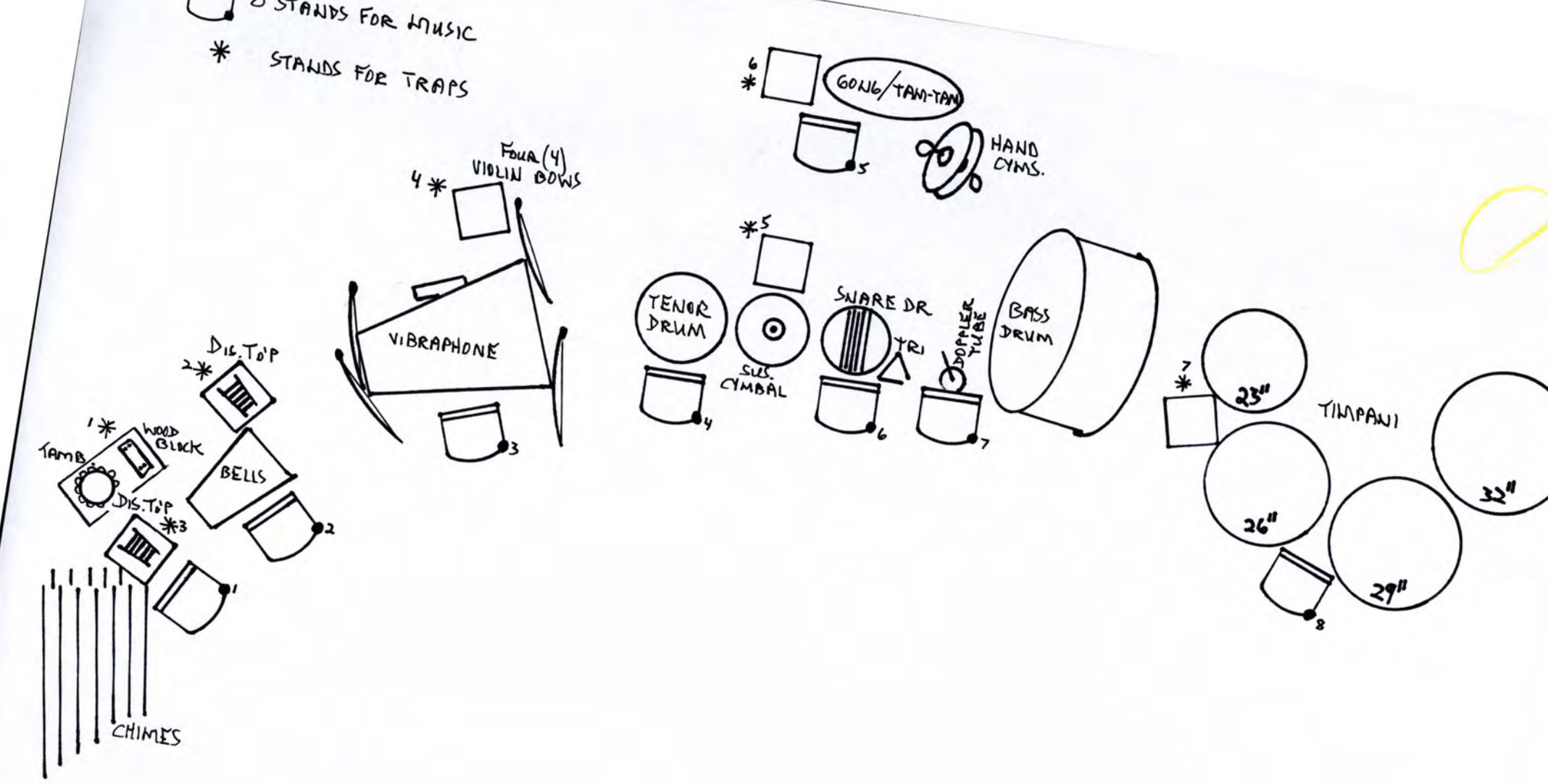
# SYMPHONIC MOVEMENT

## PERCUSSION

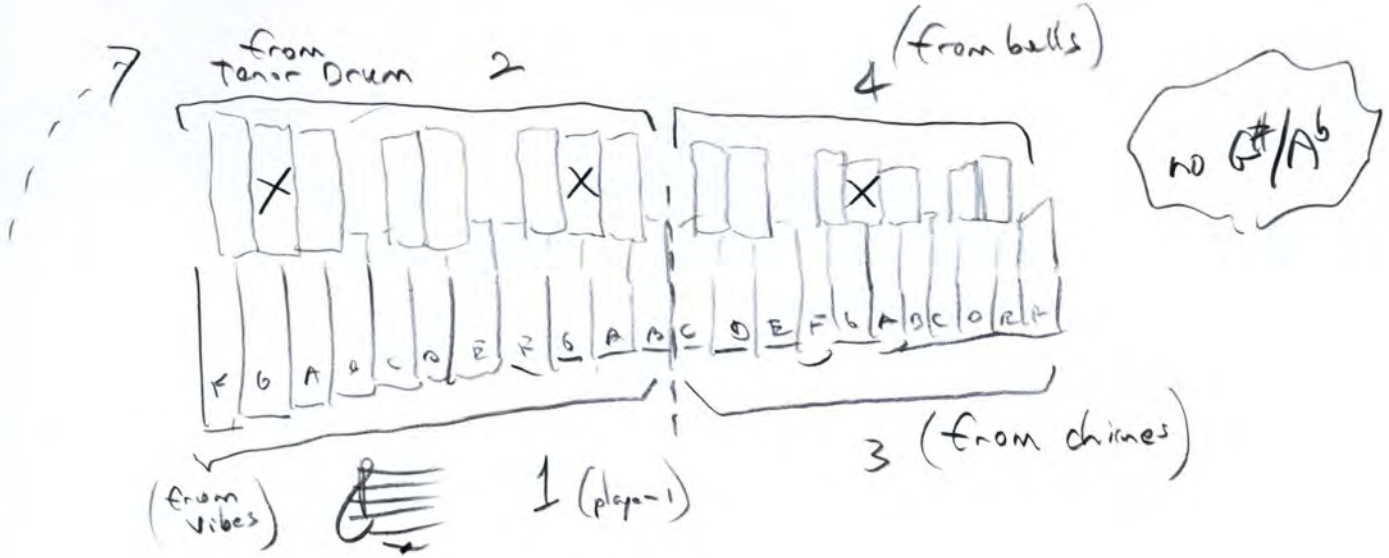
— BUKVICH —




CONDUCTOR

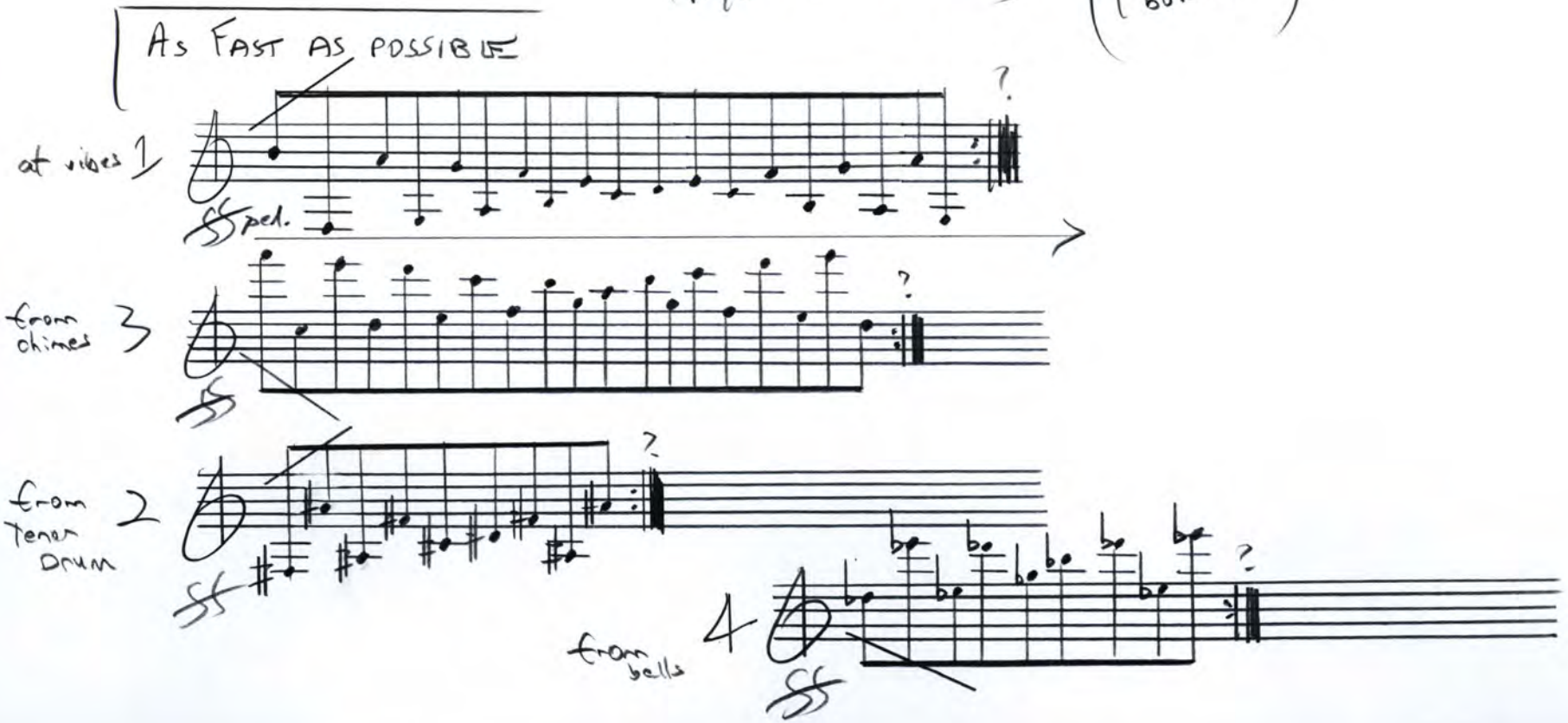

* STANDS FOR MUSIC
* STANDS FOR TRAPS
6
GONG/TAM-TAM
5
HAND CYMS.
4
FOUR (4) VIOLIN BOWS
VIBRAPHONE
3
*5
TENOR DRUM
SUS. CYMBAL
4
SNARE DR
TRI
6
DOPPLER TUBE
7
BASS DRUM
7
23"
TIMPANI
26"
29"
32"
8
DIS. TOP
2
1
WOOD BLOCK
TAMB
BELLS
DIS. TOP
3
2
1
CHIMES

# Arco Vibes
## 4 players




(player 1 controls pedal)

(1 bow each)

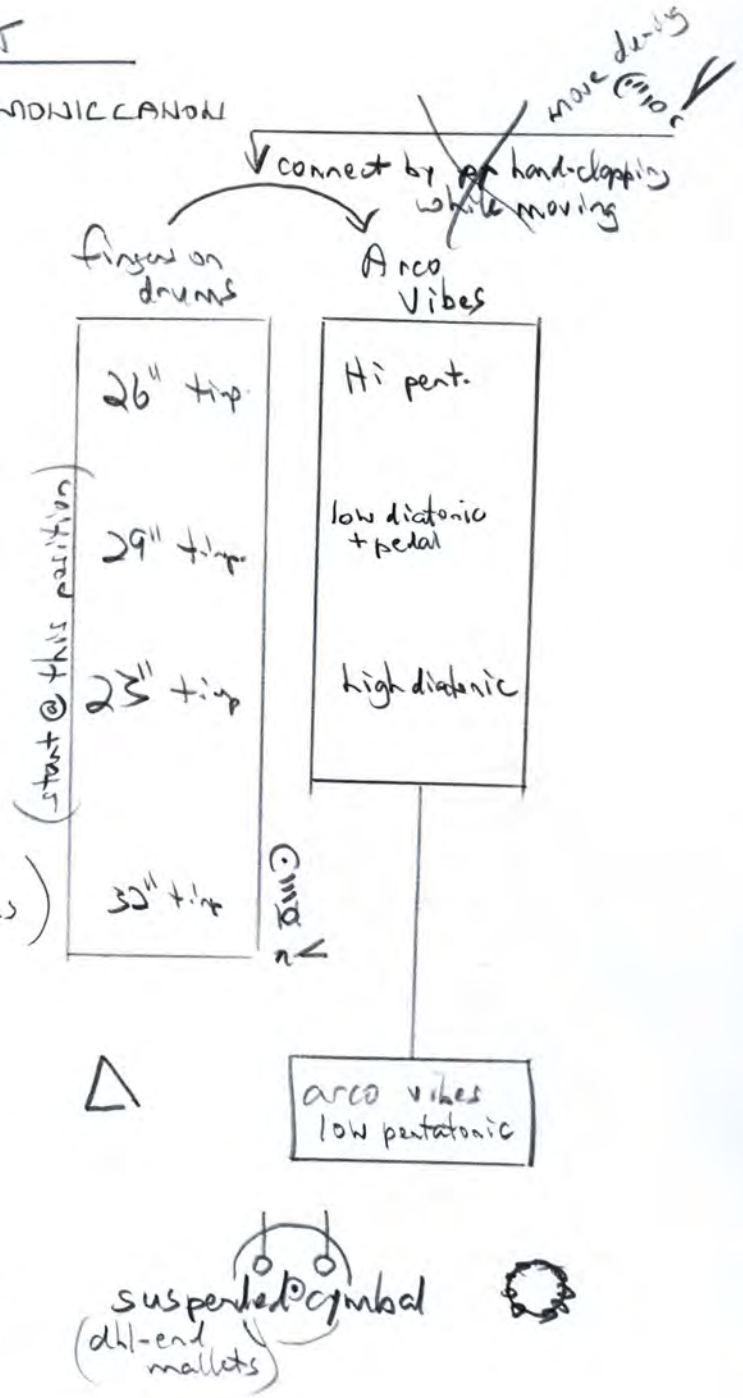



Aug. 2

# SYMPHONIC MOVEMENT

DISHARMONIC CANON — RONDO — HARMONIC CANON

& PERCUSSION




- ORCH. BELLS
- VIBES
- CHIMES
- TIMPANI (4 drums)
  friction mallet
- SNARE DRUM △
- TWO TOM-TOMS
- HAND (CRASH) CYMBALS (share 1 of 2 toms / fingers on drums)
  TAM-TAM (GONG) tri beater sn. stick(1)
- BASS DRUM
  friction mallet (share 1 of 2 hand cymbals / with tri. beater)

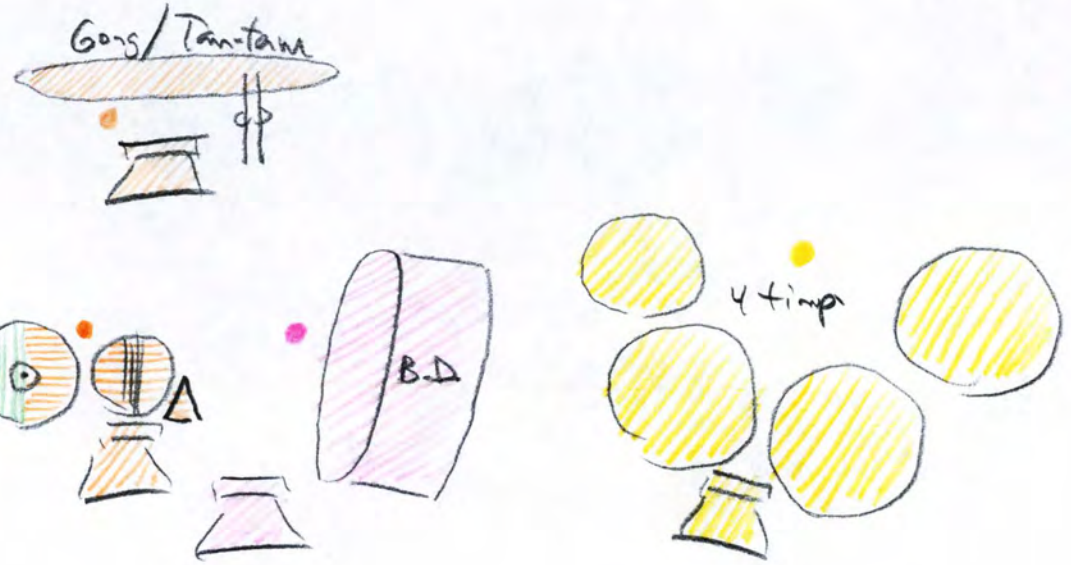
# Symphonic Movement

## Percussion (8 players)

Sept. 19

9

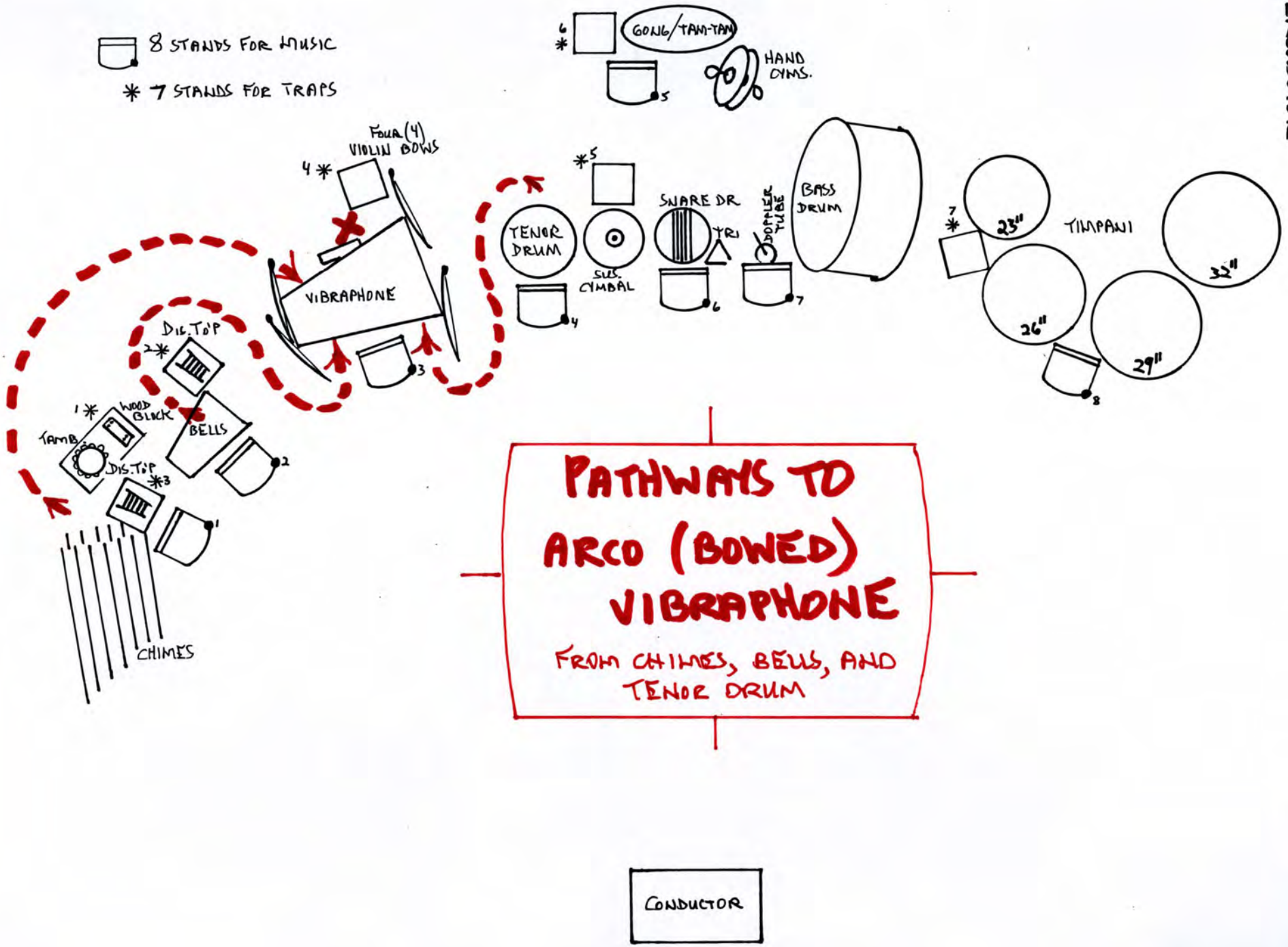
4 players
(ARCO VIBES)
- Vibes (pedal)
- Ten. Dr.
- Bells
- Chimes



- TIMPANI (4 DRUMS)
- ORCHESTRA BELLS DISHARMONIC TUBE-O-PHONE
- CHIMES DISHARMONIC TUBE-O-PHONE
- VIBRAPHONE
- SNARE DRUM SUS. CYM. TRIANGLE
- TENOR DRUM SUS. CYM.
- GONG (TAM-TAM) HAND CYMBALS
- BASS DRUM

SYMPHONIC MOVEMENT
PERCUSSION

— BUKVICH —



FORM

SEPT. 29, 2015

# SYMPHONIC MOVEMENT

DISHARMONIC CANON — RONDO — HARMONIC CANON

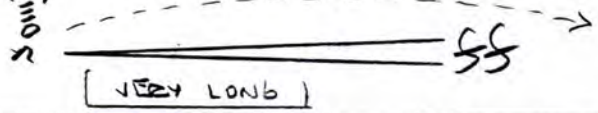
DANIEL BUKWICH

DISHARMONIC CANON

- SOLO FLUTE (♩=152) FROM FRONT EDGE OF STAGE, MEMORIZED (APPROX 1 MIN. 40 SEC.)
  ... CONTINUES UNTIL [6]
- + SOLO ALTO SAXOPHONE (♩=152) FROM BEHIND AUDIENCE, MEMORIZED (APPROX 1 MIN. 20 SEC.)
  ... CONTINUES UNTIL [6]
- + [0] PERCUSSION SECTION, CONDUCTED (♩=152)
  CONTINUES WITHOUT CONDUCTOR

CONDUCTOR HAND-CUE

- + [1] FLUTE SECTION (FOOT JOINT REMOVED FROM INSTRUMENTS)
  CONDUCTED (♩=152) (APPROX 45 SEC.)
  CONTINUES WITHOUT CONDUCTOR
- + [2] CLARINET SECTION, 3-PART CANON
  (TOP JOINT OF INSTRUMENTS ONLY)
  CONDUCTED (♩=152) (APPROX 20 SEC.)
  CONTINUES WITHOUT CONDUCTOR
- + [3] TRUMPET SECTION (3 PARTS)
  (DISCONNECT UPPER-HALF OF 1ST VALVE SLIDE)
  CONDUCTED (♪=♪ ♩.=100) (APPROX. 50 SEC.)
  CONTINUES WITHOUT CONDUCTOR
- + [4] TROMBONE SECTION, 2-PART CANON
  BELL-BUGLES ONLY (NO SLIDES)
  CONDUCTED (♩.=100) (APPROX 25 SEC.)
  CONTINUES WITHOUT CONDUCTOR
- + [5] REMAINING BAND (♩=76) (APPROX 30 SEC.)
- [6] TIMP., BASS DRUM, GONG, SNARE DR. (SNARES OFF)




ALL REMAINING PLAYERS FADE TO SILENCE DURING PERC. CRESC.

SEPT. 29, 2015

# SYMPHONIC MOVEMENT

DISHARMONIC CANON — RONDO — HARMONIC CANON

DANIEL BUKOVICH

DISHARMONIC CANON

- SOLO FLUTE (♩=152) FROM FRONT EDGE OF STAGE, MEMORIZED (APPROX 1 MIN. 40 SEC.)

... CONTINUES UNTIL

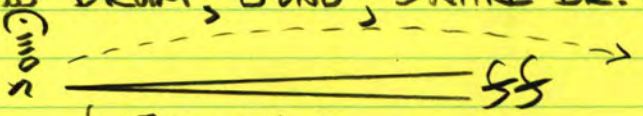
- + SOLO ALTO SAXOPHONE (♩=152) FROM BEHIND AUDIENCE, MEMORIZED (APPROX 1 MIN. 20 SEC.)

... CONTINUES UNTIL

- + [0] PERCUSSION SECTION, CONDUCTED (♩=152)
  CONTINUES WITHOUT CONDUCTOR

CONDUCTOR HAND-CUE

- + [1] FLUTE SECTION (FOOT JOINT REMOVED FROM INSTRUMENTS)
  CONDUCTED (♩=152) (APPROX 45 SEC.)
  CONTINUES WITHOUT CONDUCTOR
- + [2] CLARINET SECTION, 3-PART CANON
  (TOP JOINT OF INSTRUMENTS ONLY)
  CONDUCTED (♩=152) (APPROX 20 SEC.)
  CONTINUES WITHOUT CONDUCTOR
- + [3] TRUMPET SECTION (3 PARTS)
  (DISCONNECT UPPER-HALF OF 1ST VALVE SLIDE)
  CONDUCTED (♪=♪, ♩.=100) (APPROX. 50 SEC.)
  CONTINUES WITHOUT CONDUCTOR
- + [4] TROMBONE SECTION, 2-PART CANON
  BELL-BUGLES ONLY (NO SLIDES)
  CONDUCTED (♩.=100) (APPROX 25 SEC.)
  CONTINUES WITHOUT CONDUCTOR
- + [5] REMAINING BAND (♩=76) (APPROX 30 SEC.)
- [6] TIMP., BASS DRUM, GONG, SNARE DR. (SNARES OFF)




ALL REMAINING PLAYERS FADE TO SILENCE DURING PEAC. CRESC.

# 2. Symphonic Movement

→ (Gong Timp. B.D. Sn.) [End of Disharmonic Canon]

4 players: Arco Vibes [Interlude: from quarter-tone tuning to 12-equal]

Rondo

- A¹ • 7 Tutti (7–64) ♩=152 (approx 1 min. 30 sec.)
  - Assembled Cl. Fl. Trpt. Trbn.
- B • 67 6/8 ♩.=100 Double reed choir
- A² • 104 4/4 ♩=152 Tutti
- C 138 4/2 𝅗𝅥=76 Tuba/Euphonium choir
- A³ 153 4/4 ♩=152 Tutti
- D 161 6/8 ♩.=100 Horn choir / Sn. Dr. solo
- A⁴ 208 4/4 ♩=152 Tutti... Transition to Harmonic Canon

Harmonic Canon

240 (6/8 ♩.♪♪ | 6/8 ♩.♪♪♪ | 4/4 ♩♩♩♩ | ♩♩♩♩ |) ♩=116 (16-msr. progression)
- 4-msr. vamp

- 256 Flutes
- 272 Clarinets
- 288 Saxophones
- 304 Horns
- 320 Trombones
- 336 Trumpets
- 352 4/2 Big chorale finale (surround-sound)

Symphonic Movement
July 26, 2015

## Part 3 — harmonic canon —

17 Percussion, tuba, euph., bari sax, dbl. reeds, bass cl.: 16 msr. vamp

‖: 7/8 ‥‥ | 9/8 ‥‥ | 1/4 ‥‥ | ‥‥ :‖ (x4) ↗ 7 ‖: 16 msrs... :‖ 7

18 Flute section (standing to cover stage exit of players seated behind flutes)
16 msr. section feature (on stage) 6 ‖: 16 ‥‥ :‖ 6 (memorized)

19 Clarinets (standing to cover exit...) (on stage) 5 ‖: 16 ‥‥ :‖ 5 (memorized)

20 Saxophones (Altos, tenors) from audience (½-way back) 4 ‖: 16 ‥‥ :‖ 4 (mem.)

21 Horns (in front of stage) 3 ‖: 16 ‥‥ :‖ 3 (mem.)

22 Trombones (½-way back, opposite saxophones) 2 ‖: 16 ‥‥ :‖ 2 (mem.)

23 Trumpets (fanfare-like) from back of hall ‖ 16 ‥‥ ‖ (mem) (no repeat)

## Part 4 — chorale —

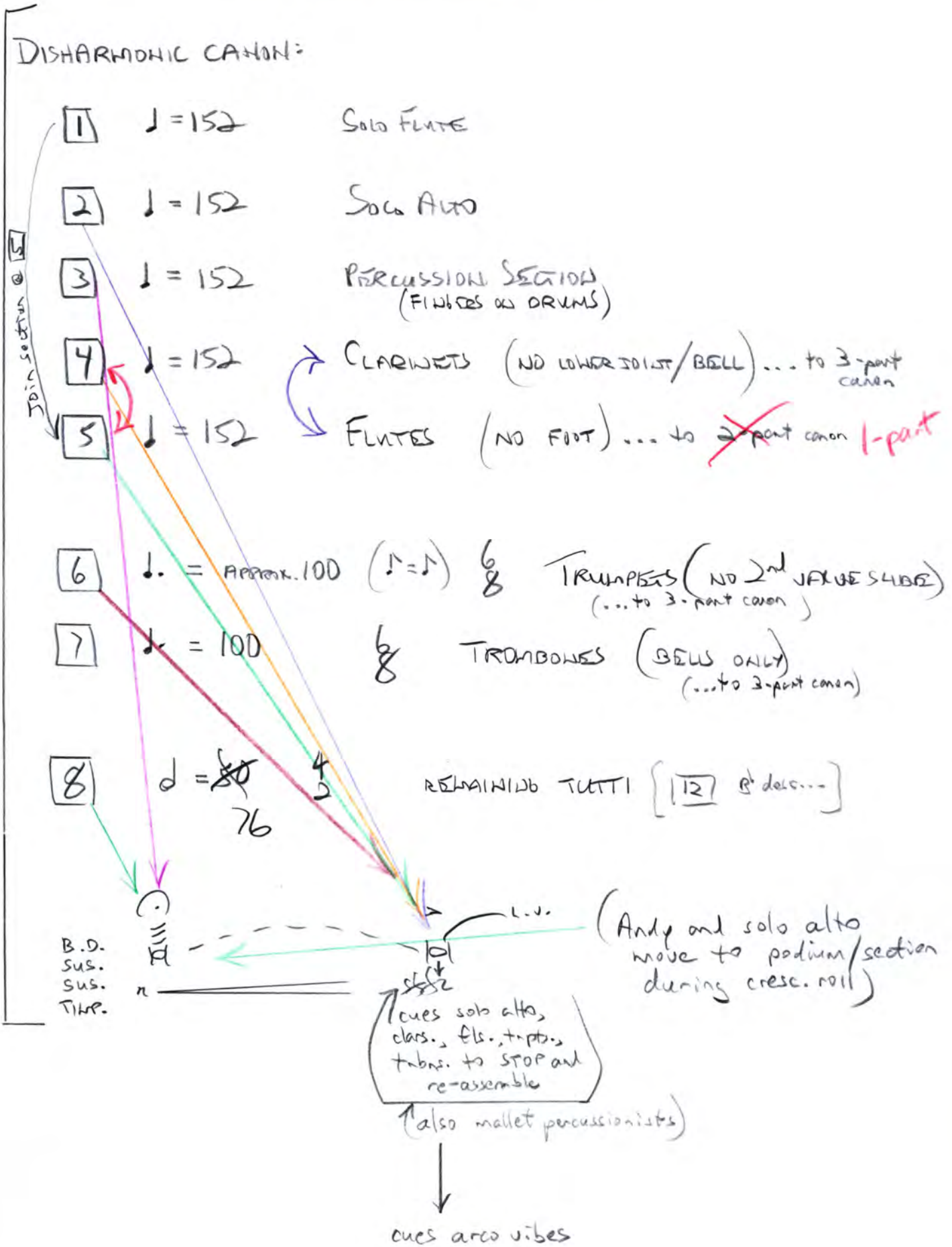
24 4/2 (perc.) + chimes/vibes/bells cascades

percussion ostinato → | (+ fl./cl unison figures) ‖

Tutti finale chorale (d) over perc. ostinato (↑)
brass/sax (feature horns?)
— (end surrounding audience) —

# SYMPHONIC MOVEMENT

DISHARMONIC CANON:



FORM

## 2. SYMPHONIC MOVEMENT

ASSEMBLE INSTRUMENTS DURING TIMP., B.D

(GONG TIMP. B.D. SN.) [END OF DISHARMONIC CANON]

4 PLAYERS: ARCO VIBES

NO MOVEMENT FROM ANY PLAYERS EXCEPT 4 ARCO VIBES!

[INTERLUDE: FROM QUARTER-TONE TUNING TO 12-EQUAL]

RONDO

| | | | |
|---|---|---|---|
| A¹ | 7 | TUTTI (7–64) ♩=152 (APPROX 1 MIN. 30 SEC.) | ASSEMBLED CL. FL. TRPT. TROM. |
| B | 67 | 6/8 ♩.=100 | DOUBLE REED CHOIR |
| A² | 104 | 4/4 ♩=152 | TUTTI |
| C | 138 | 4/2 𝅗𝅥=76 | TUBA/EUPHONIUM CHOIR |
| A³ | 153 | 4/4 ♩=152 | TUTTI |
| D | 161 | 6/8 ♩.=100 | HORN CHOIR/SN. DR. SOLO |
| A⁴ | 208 | 4/4 ♩=152 | TUTTI... TRANSITION TO HARMONIC CANON |

HARMONIC CANON

240 (7/8 ♩.♪♪♪ | 9/8 ♩.♪♪♪ | 4/4 ····|····| — 4-MSR. VAMP) ♩=116 (16-MSR. PROGRESSION)

256 FLUTES (6 X'S)

272 + CLARINETS (5 X'S)

288 + SAXOPHONES (4 X'S)

304 + HORNS (3 X'S)

320 + TROMBONES (2 X'S)

336 + TRUMPETS (1 TIME... FANFARE TO SET-UP FINALE)

352 4/2 BIG CHORALE FINALE (SURROUND-SOUND)

# Symphonic Movement

July 26, 2015

**Part 1** — enharmonic canon —

1 — Solo Flute (@ front of stage, memorized) ‖: ? :‖

2 + Solo Alto Saxophone (@ back of hall/audience... memorized) ‖: ? :‖

3 (on cue) + Percussion section (fingers on drums) (♩=152) (mvts. 3–18) ‖: ? :‖

4 (19 on cue) Clarinets (no lower joint/bell)... ‖: ? :‖

5 (solo flute returns to section and leads section in removing ft. foot) → Flutes (no foot) ... ‖: ? :‖

6 Trumpets (no 2nd valve slide)... ‖: ? :‖

7 Trombones (bells only)... ‖: ? :‖

8 Andy moves to side of band: (stage right) conducts dbl. reeds, bass cl., horns, saxophones, l.b. in a *pp* chorale — melodic material related to ending tutti chorale

Andy cues b.d./timp/gong (still from stage right) (end of part 1)

**Part 2** — rondo —

9 Gong crash* cues 4 percussionists, arco vibes (ff)... frantic bowing, chrom. (Andy moves from stage right to podium)

10 A Tutti (re-assembled instruments)... (vibes fade to *n* during this) bell-tones

11 B Double reed choir

12 A Tutti

13 C Tuba/Euphonium choir

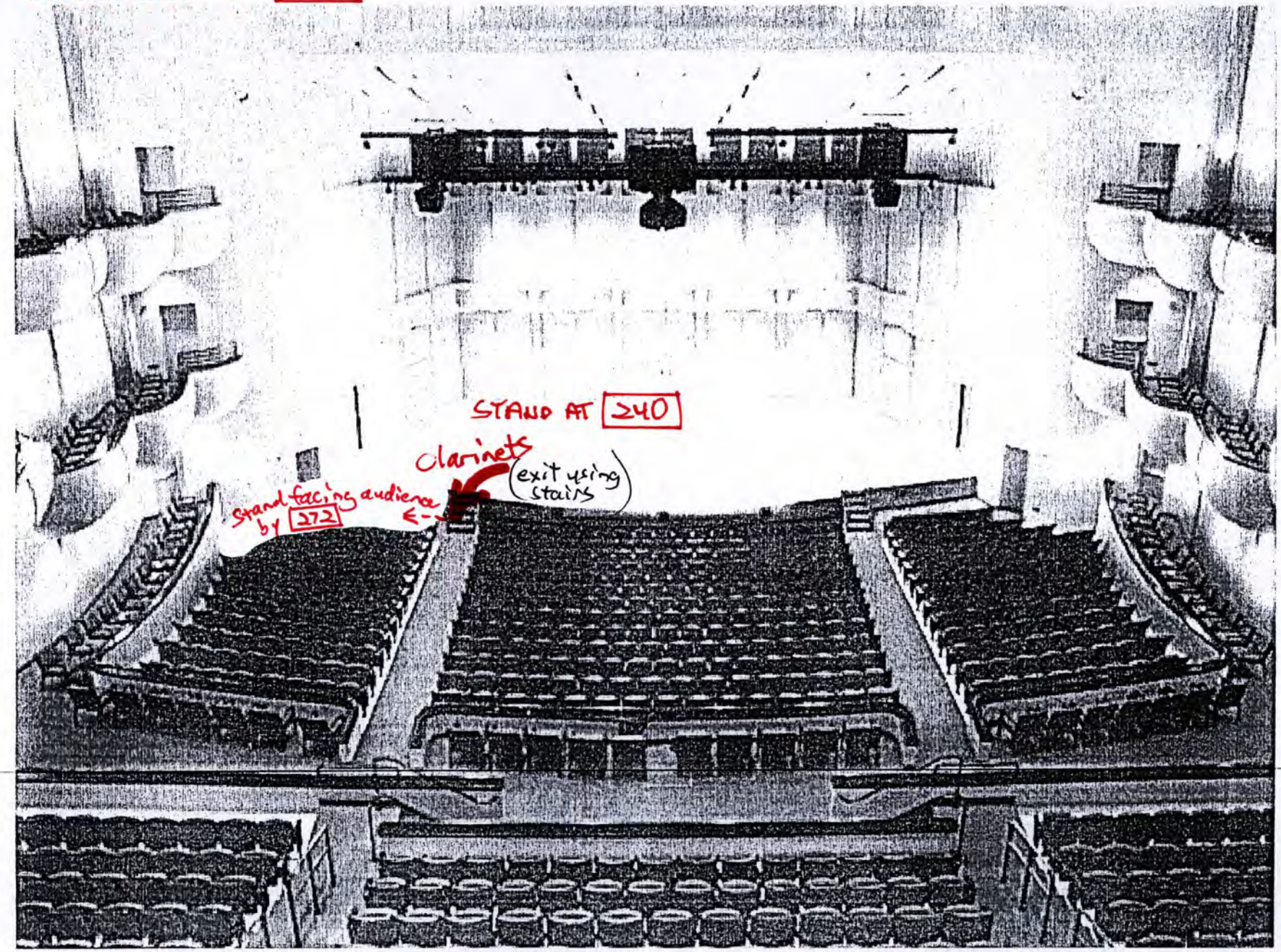
14 A Tutti

15 D Horn choir

16 A Tutti... transition to part 3...

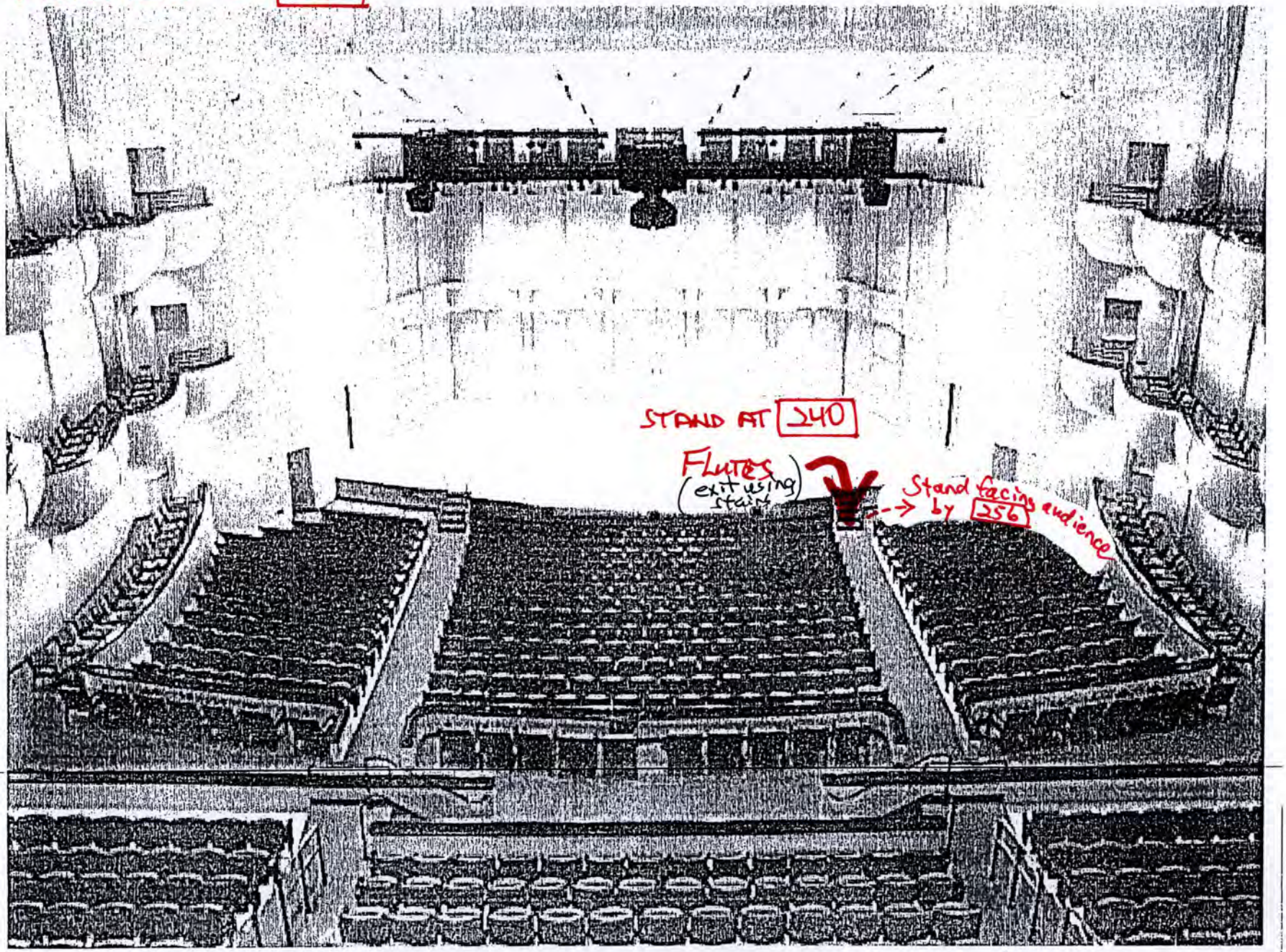
CLARINETS (NOT INCLUDING BASS CLAR.)

MOVEMENT @ 240



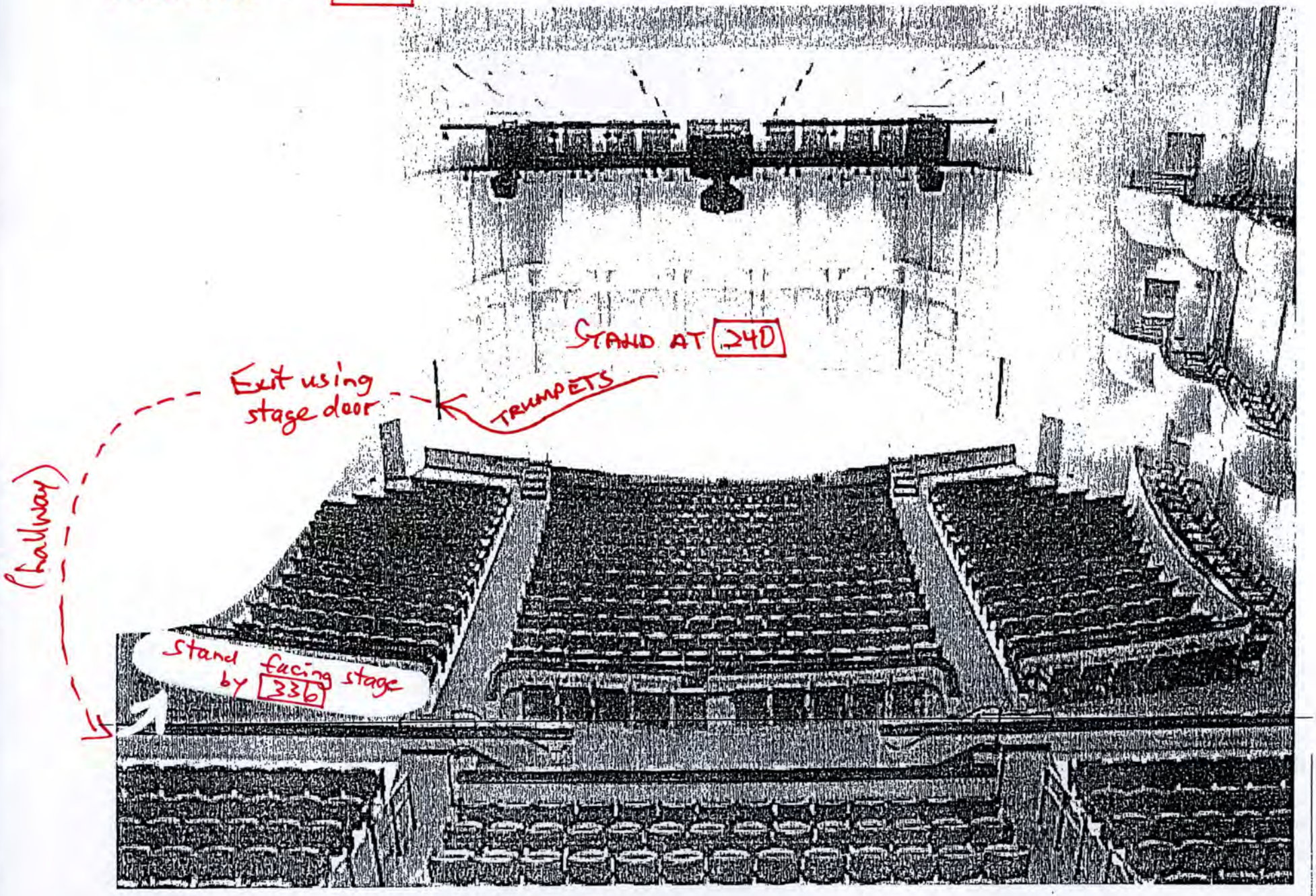
# FLUTES (NOT INCLUDING SOLO FLUTE/PICCOLO)

MOVEMENT @ 240



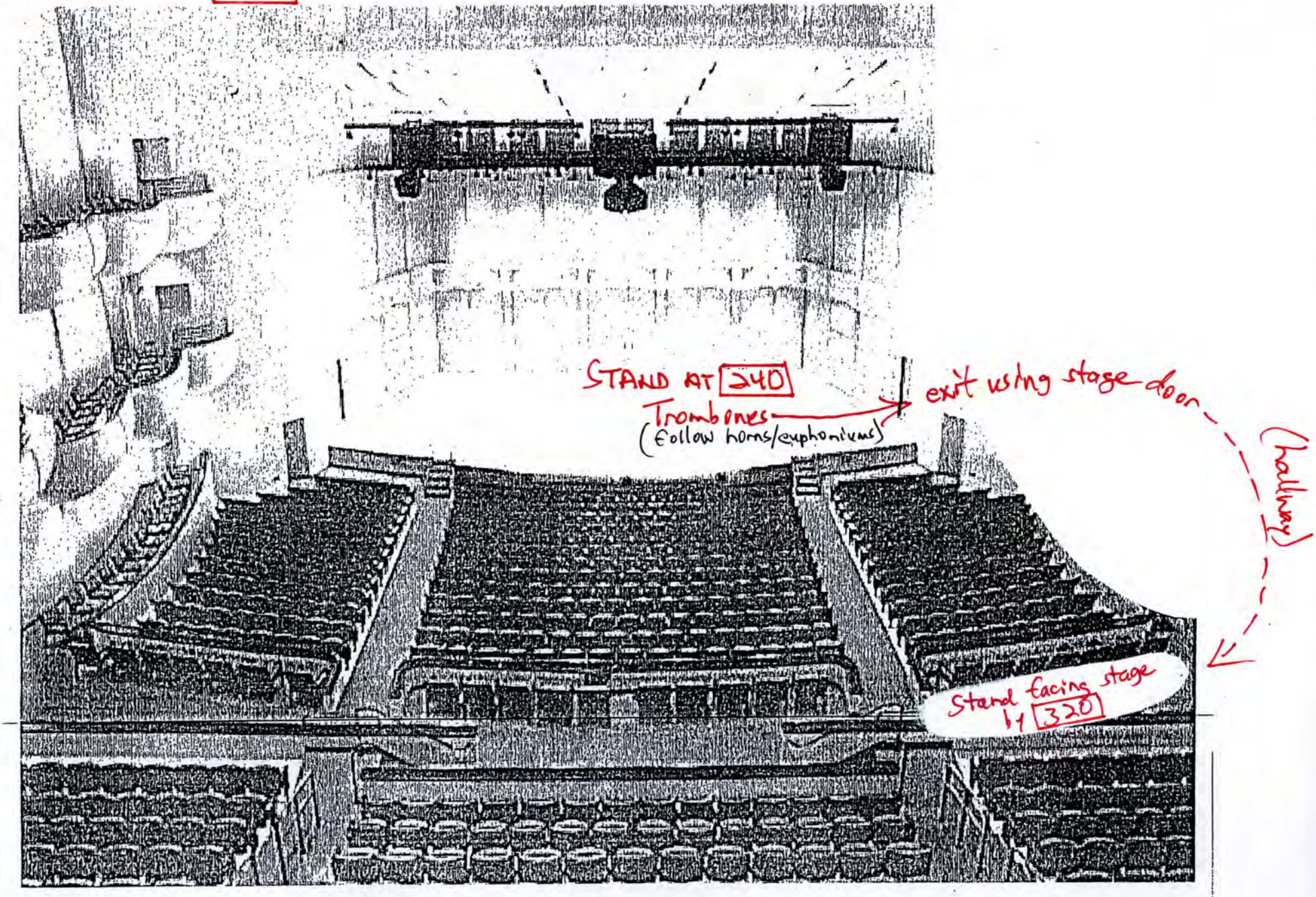
# TRUMPETS

MOVEMENT @ 240



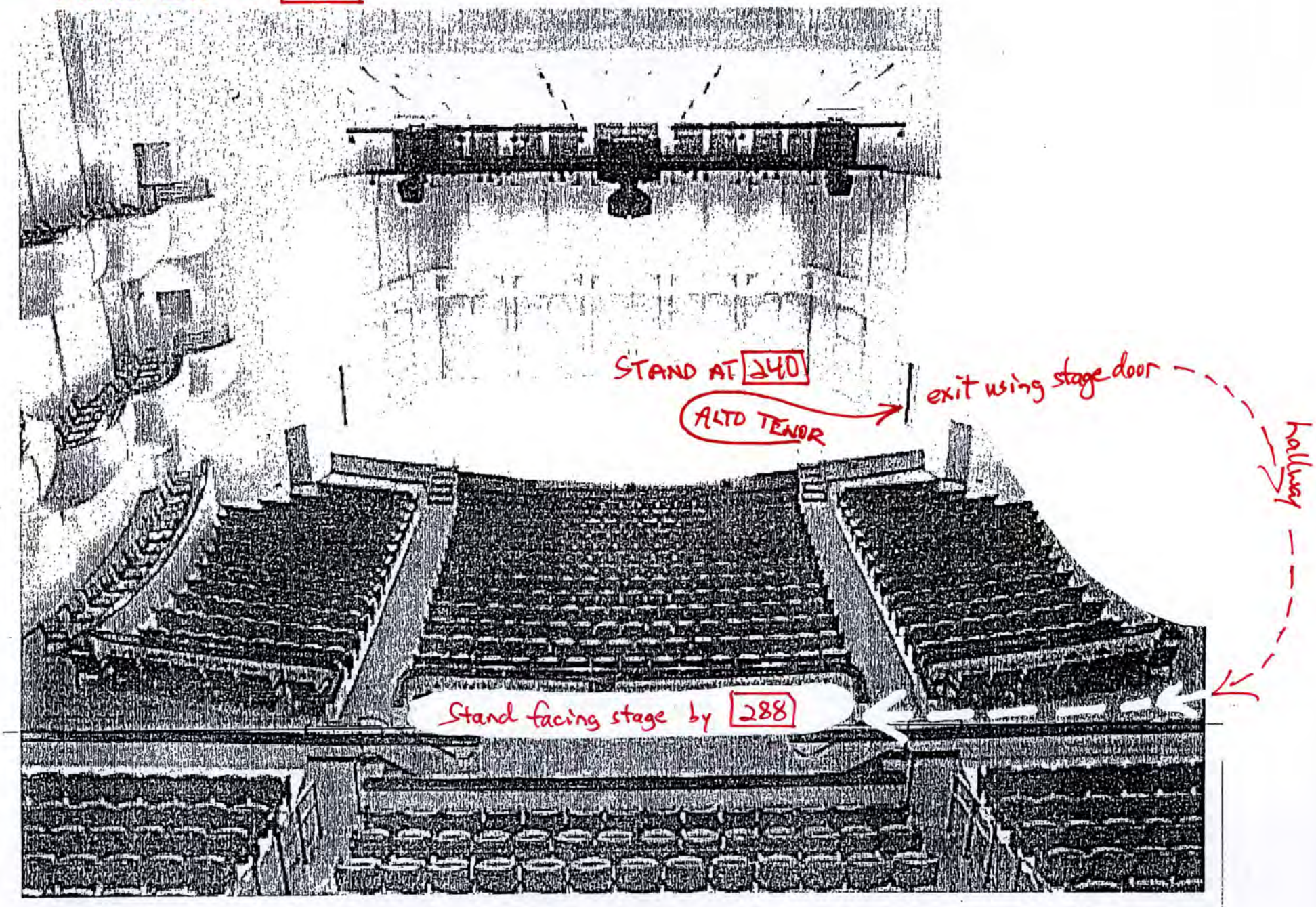
# TROMBONES

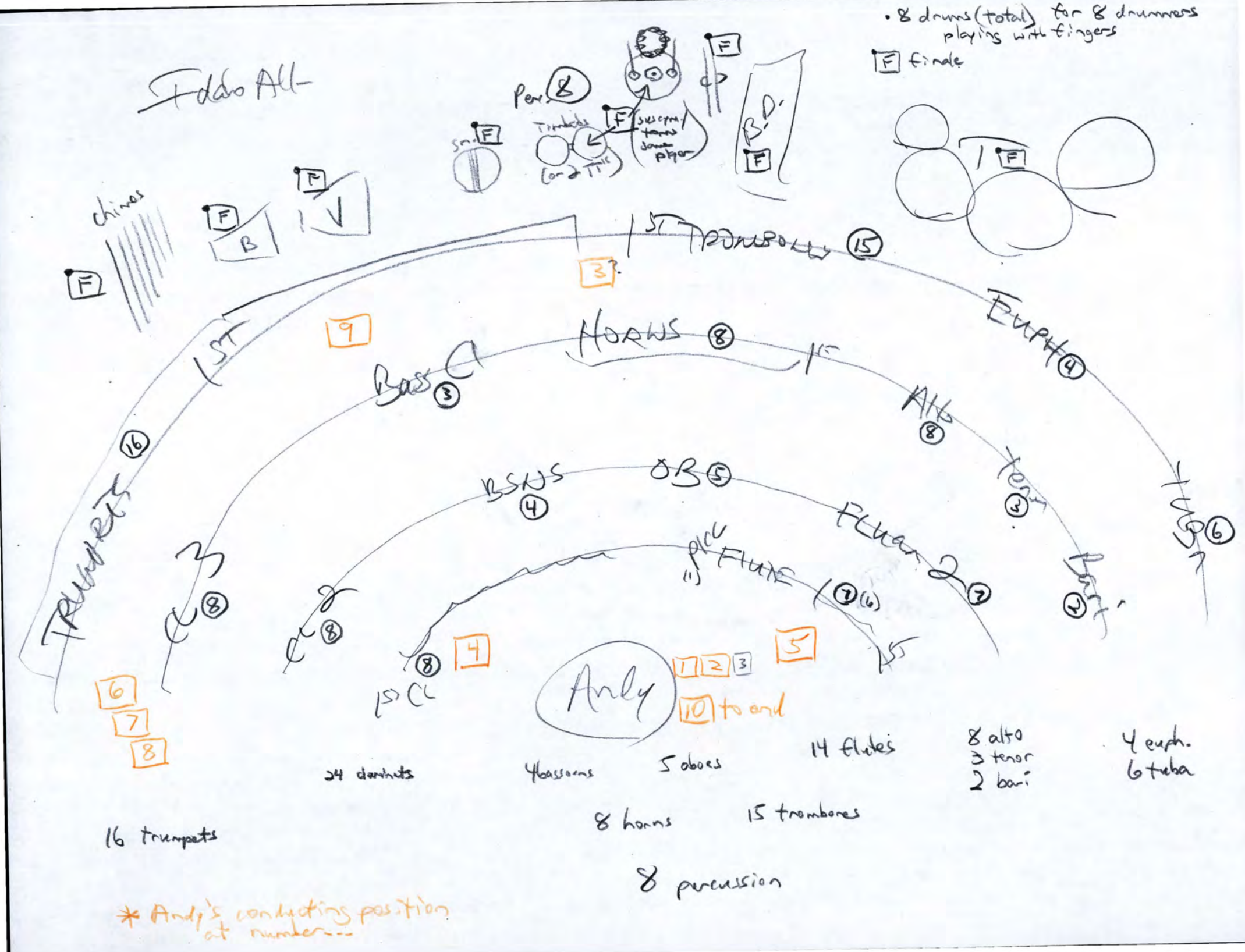
MOVEMENT @ 240



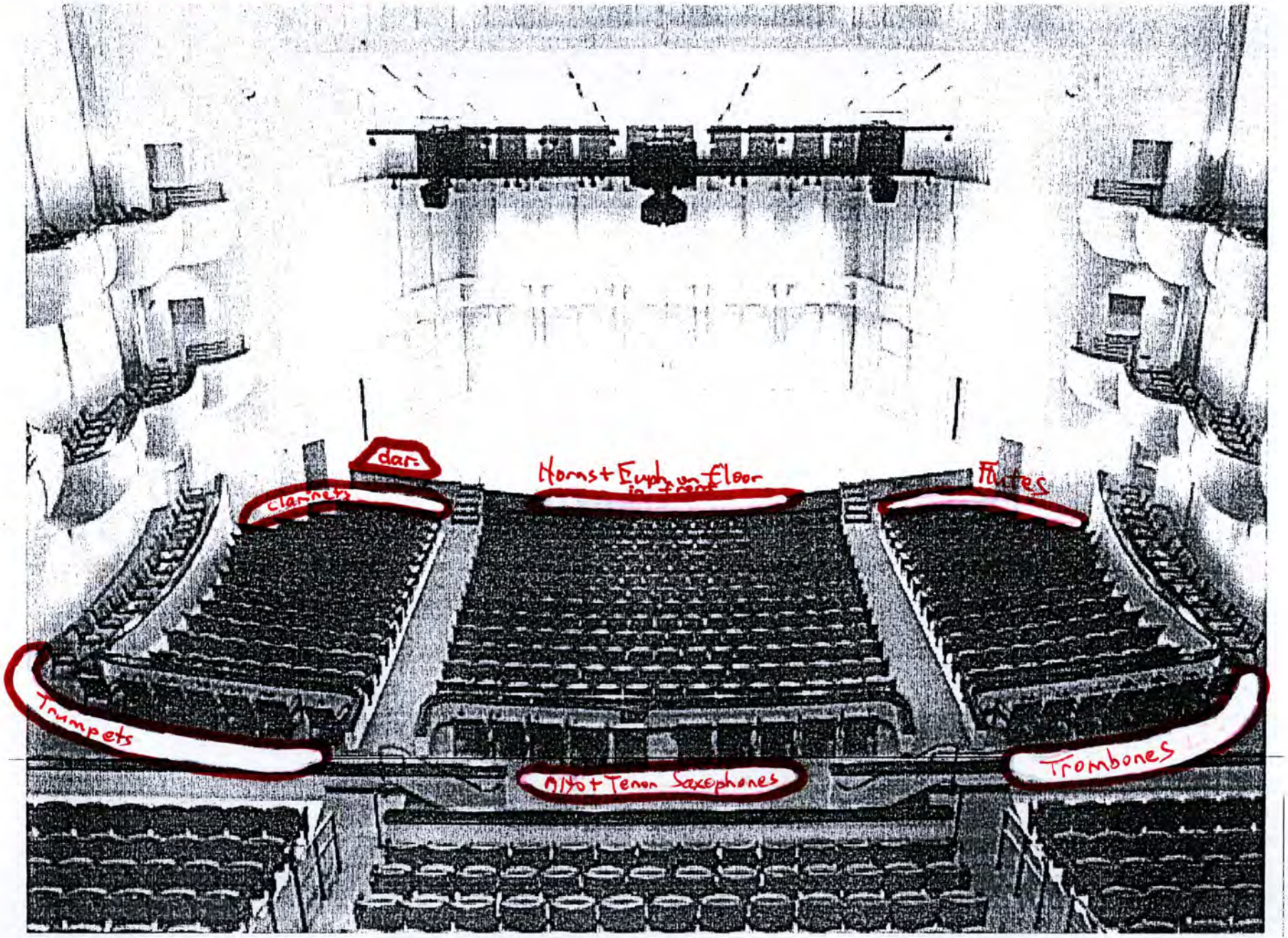
# ALTO / TENOR SAXOPHONES (NO SOLO ALTO, NO BARI)

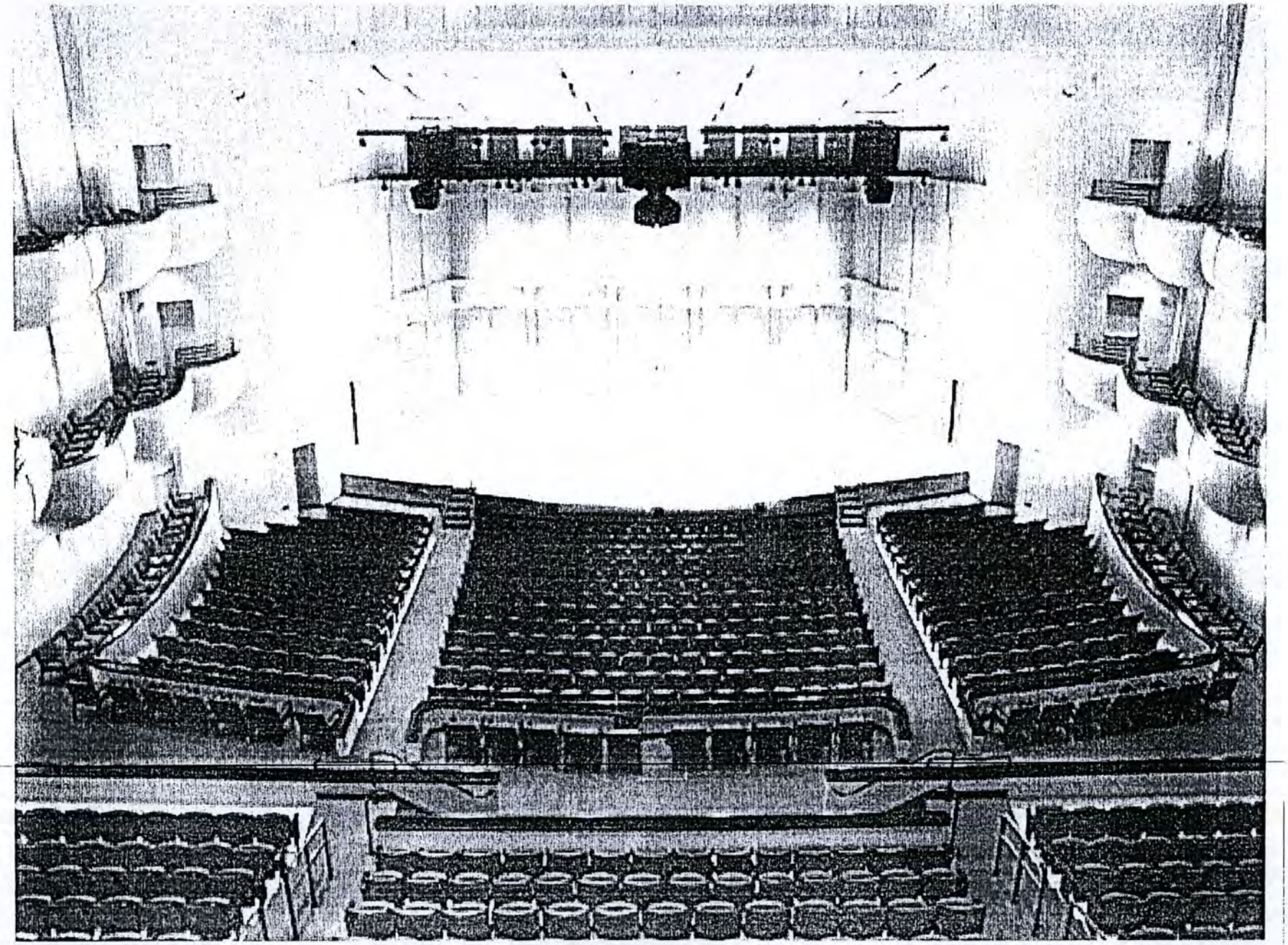
MOVEMENT @ 240




• 8 drums (total) for 8 drummers playing with fingers
F finale
Fdbo All-
Perc. 8
Timbales
(or 2 TT's)
sn.
sus cym / tam / bass drum
B.D.
chimes
F
B
V
1
3
9
1ST TROMBONE
15
1ST
HORNS 8
Bass
3
EUPH
4
TRUMPETS
16
BSNS
4
OB
5
FLUTE
11
FLUTE
7
6
ALTO
8
TENOR
2
BARI
2
TUBA
6
CL
8
CL
8
1ST CL
8
4
5
6
7
8
Andy
1
2
3
10 to end
24 clarinets
4 bassoons
5 oboes
14 flutes
8 alto
3 tenor
2 bari
4 euph.
6 tuba
8 horns
15 trombones
16 trumpets
8 percussion
* Andy's conducting position at number...

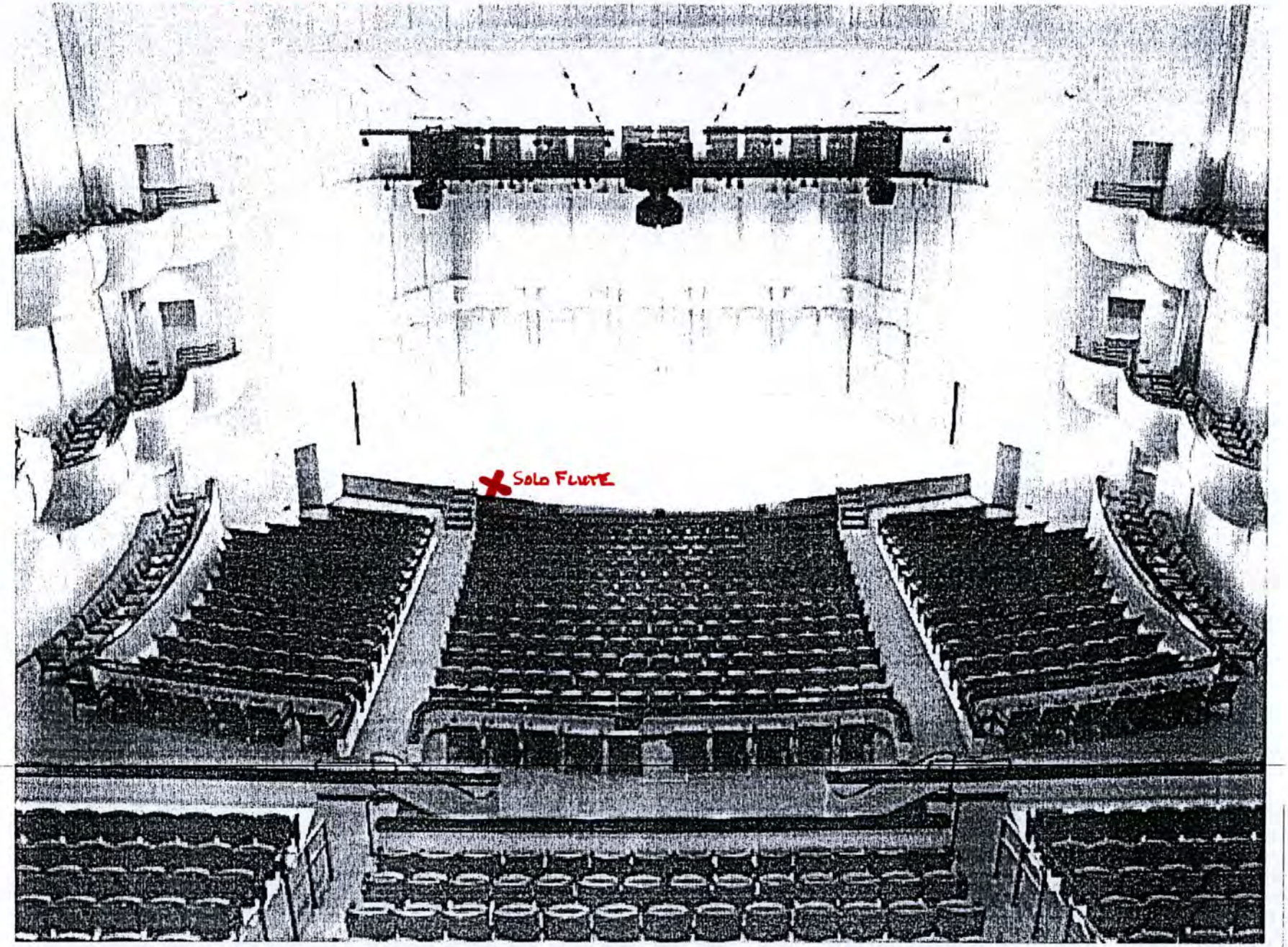
# Symphonic Movement
## Ending Position





# Symphonic Movement

## Opening Solos



# SYMPHONIC MOVENT

## FINAL, REMAIN-ON-STAGE INSTRUMENTS

Fade All

• 8 drums (total) for 8 drummers playing with fingers

F finale

24 clarinets

4 bassoons

5 oboes

14 flutes

8 alto
3 tenor
2 bari

4 euph.
6 tuba

16 trumpets

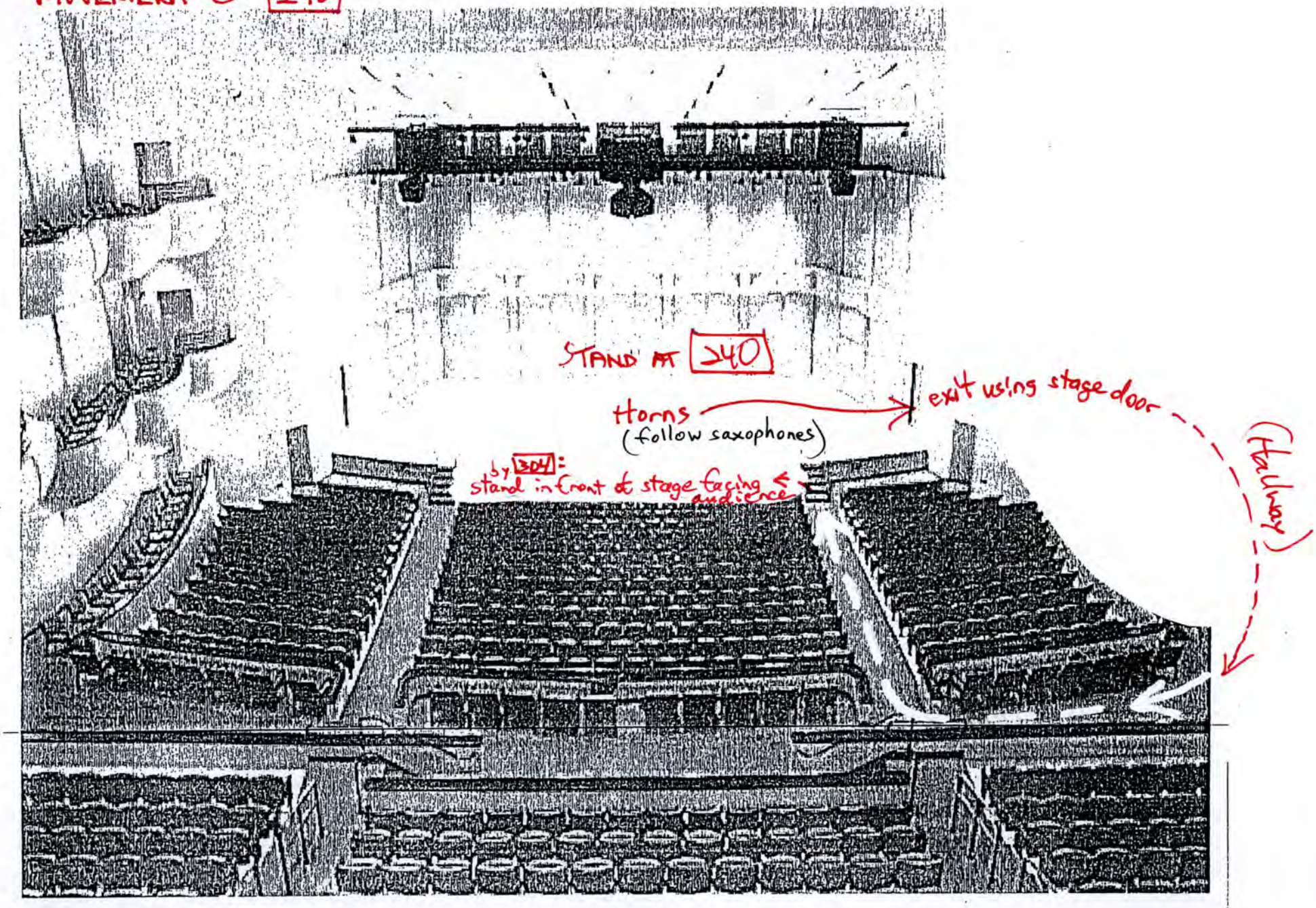
8 horns

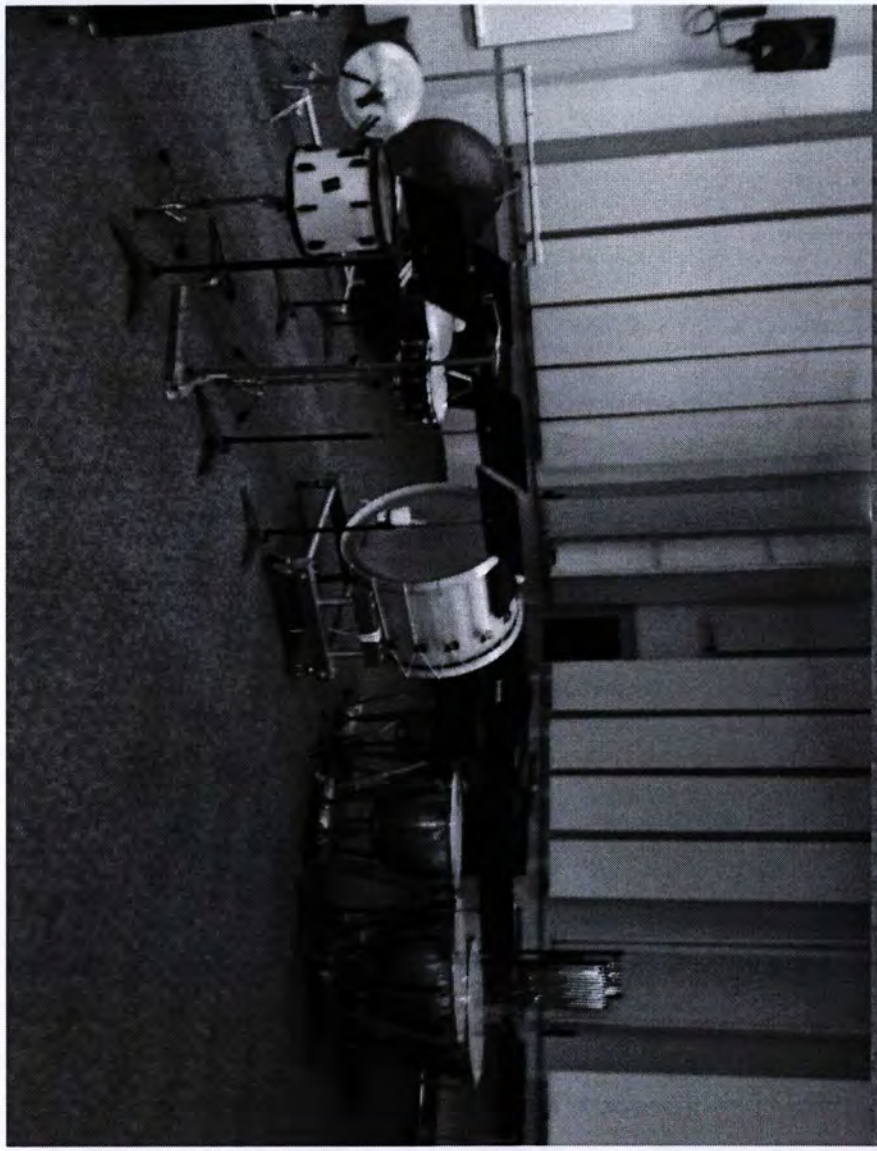
15 trombones

8 percussion

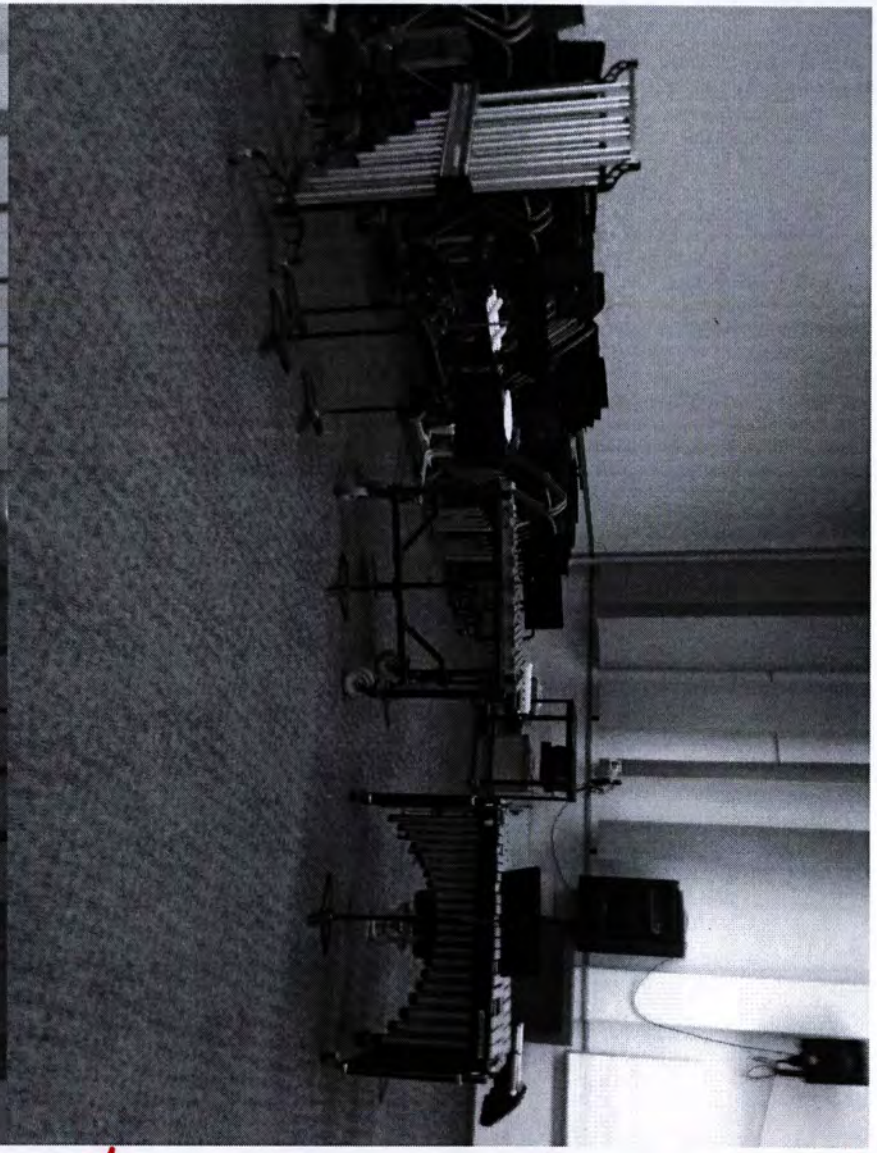
# HORNS

MOVEMENT @ 240





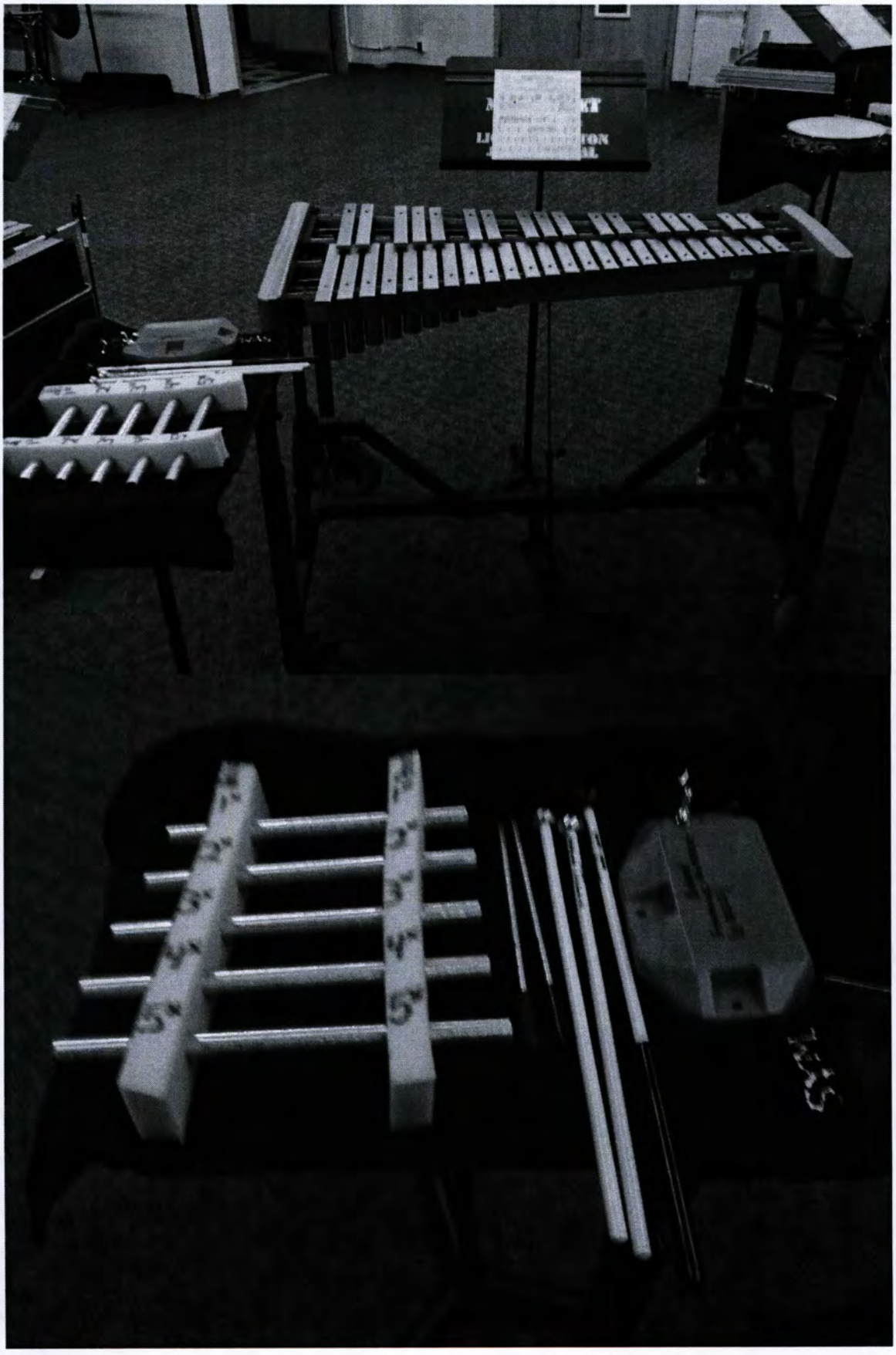
PERCUSSION TO CONDUCTOR'S RIGHT
TENOR DRUM, SNARE DRUM, (GONG BEHIND T.D., S.D.), BASS DRUM, TIMPANI



PERCUSSION TO CONDUCTOR'S LEFT
(CHIMES, BELLS, VIBES)

CHIMES

# Orchestra Bells



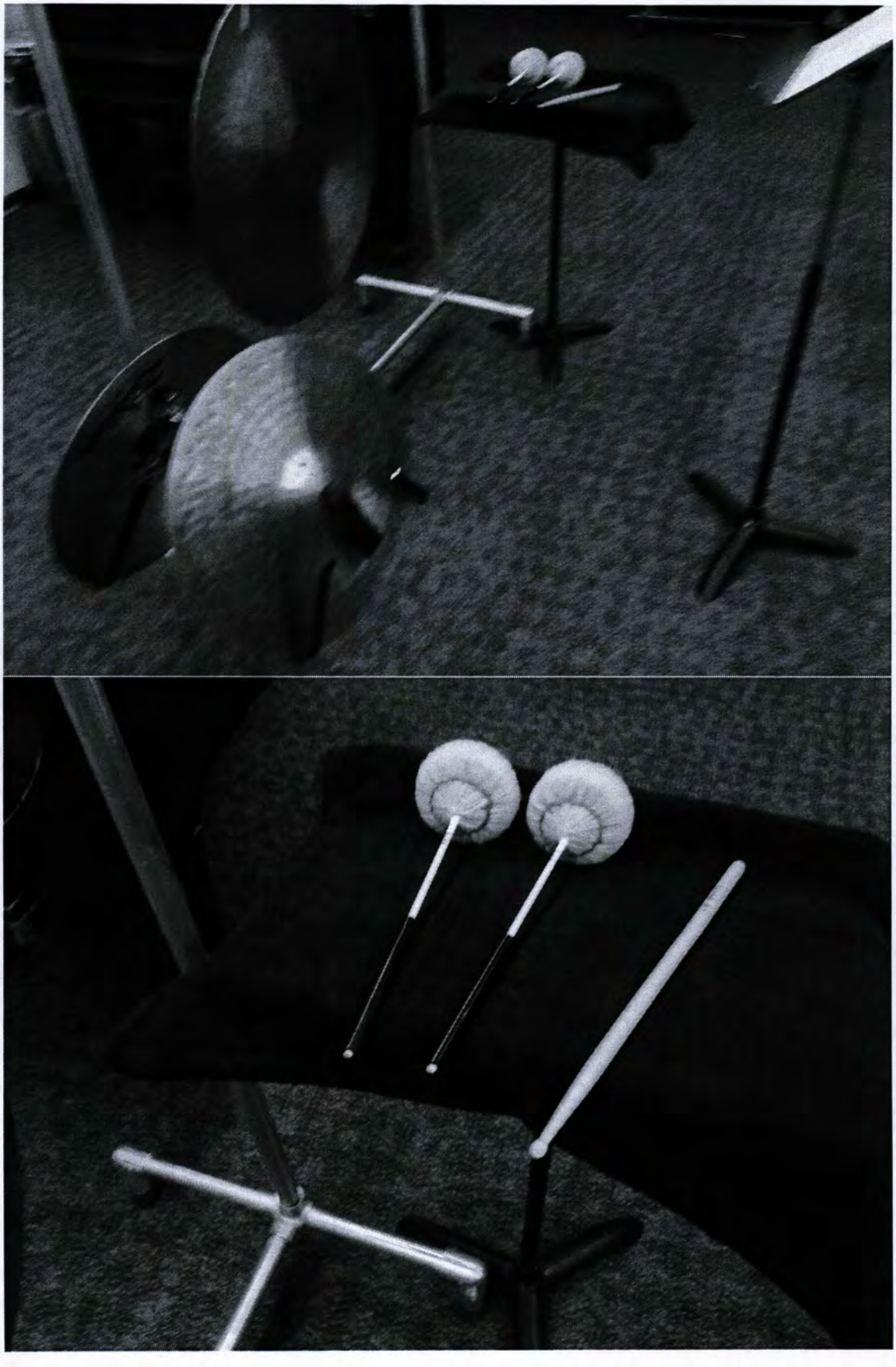
# VIBRAPHONE

# ARCO VIBRAPHONE (BOW STORAGE)

Snare Drum

Tenor Drum

# Gong (tam-tam)

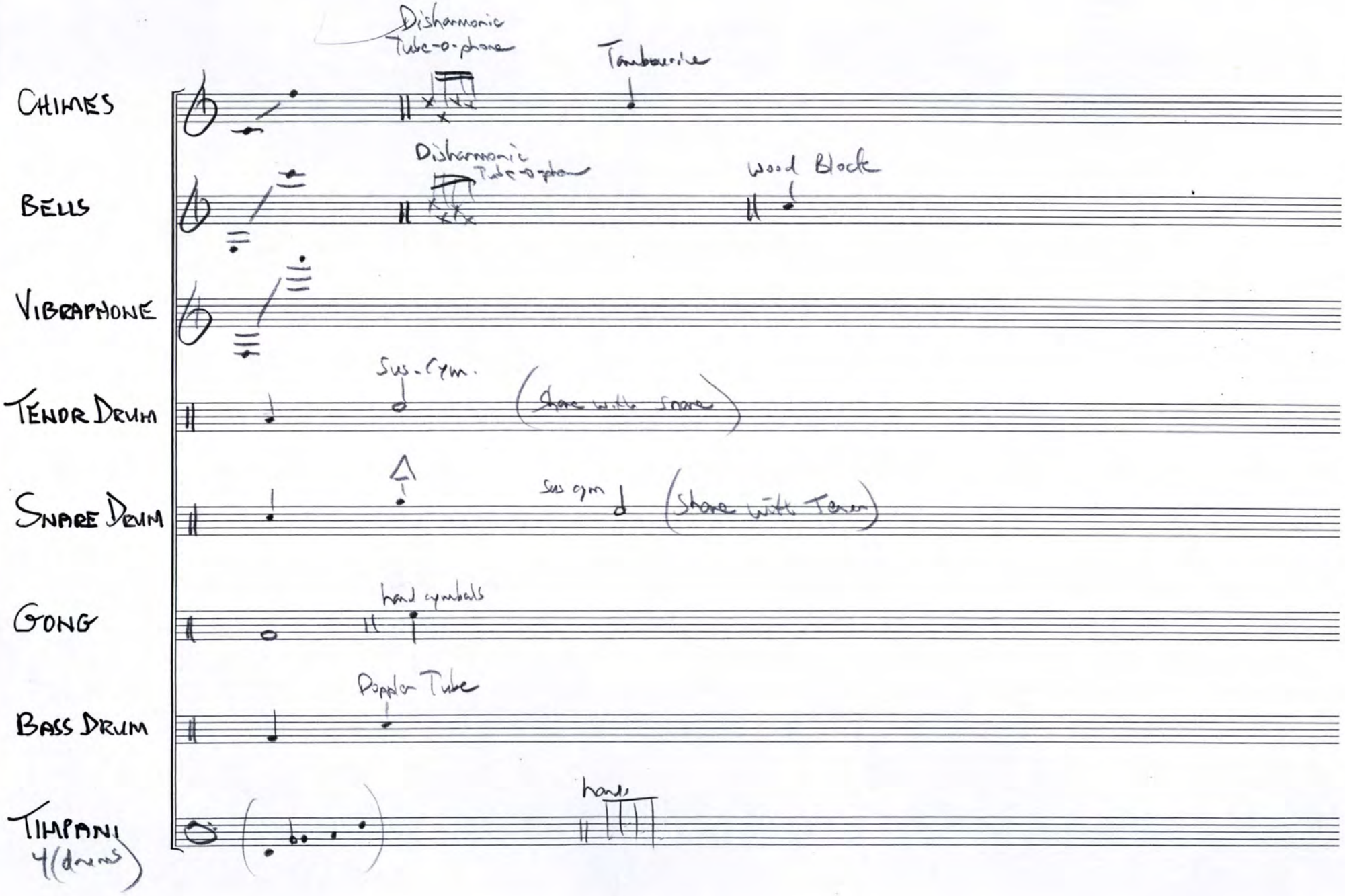


# Bass Drum

Doppler Tube

TIMPANI

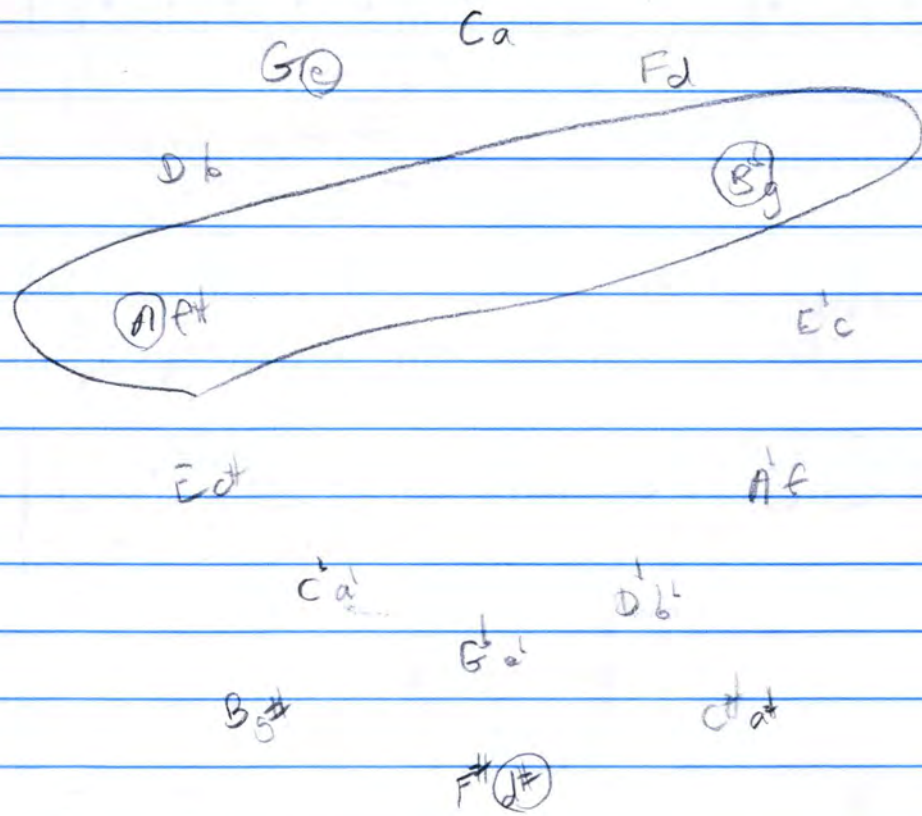
BASS DRUM MALLETS

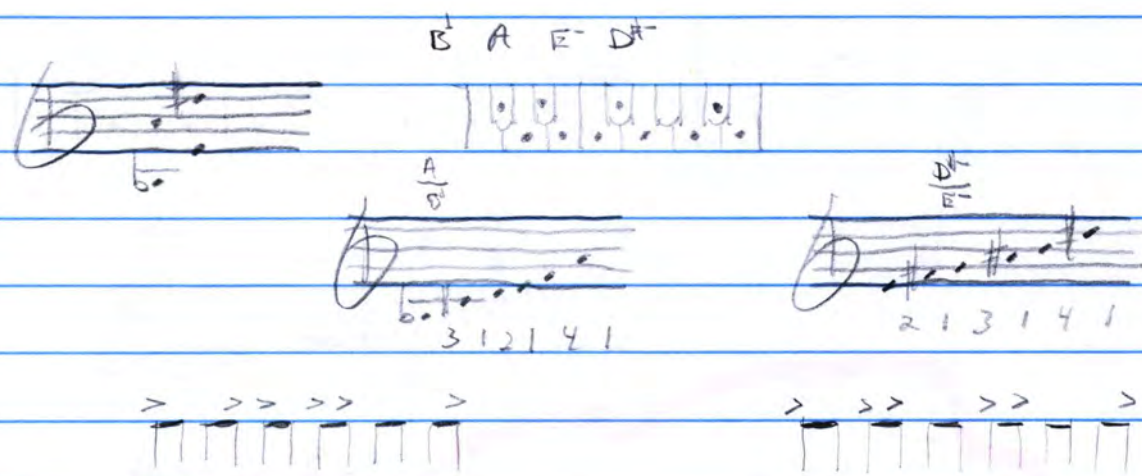

Chimes
Disharmonic Tube-o-phone
Tambourine
Bells
Disharmonic Tube-o-phone
Wood Block
Vibraphone
Ten. Drum
Sus. Cym.
(Share with Snare)
Snare Drum
Sus Cym
(Share with Ten.)
Gong
hand cymbals
Bass Drum
Doppler Tube
Timpani
4 (drums)
hard

(from conductor's left-to-right) 8 percussionists

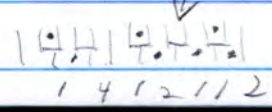
Oct. 6

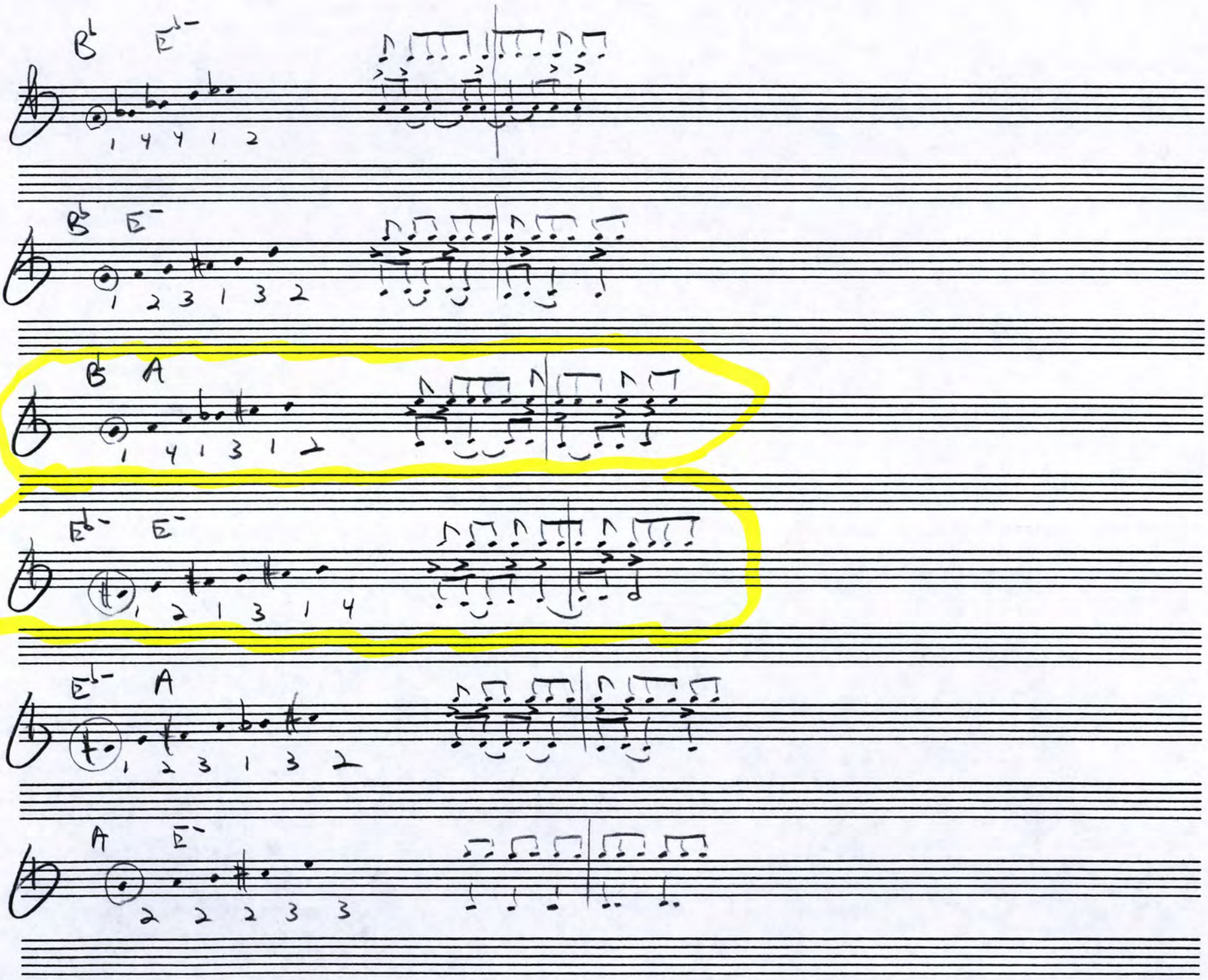
| | Most-obvious instrument | This player also plays... | Mallets needed at this inst. |
|---|---|---|---|
| 1. | Chimes | Disharmonic Tube-o-phone<br>tambourine | * 2 chimes hammers<br>* 2 Δ beaters |
| 2. | Bells | Disharmonic Tube-o-phone | * 2 brass mallets<br>* 2 Δ beaters |
| 3. | Vibraphone | | * 4 yarn mallets<br>2 plastic<br>4 violin bows |
| 4. | Tenor Drum | Sus. cymbal | * 2 dbl end mallets<br>Δ beater |
| 5. | Snare Drum | Triangle | Δ beater<br>* 2 double-end sticks |
| 6. | Gong | hand (crash) cymbals<br>(2 with Δ beater) | * Gong rollers<br>Δ beater |
| 7. | Bass Drum | Doppler Tube | * B.D. rollers<br>cocktail forks |
| 8. | Timpani (4 drums) | | * 2 Staccato Timp. mallets<br>* (pair?) |



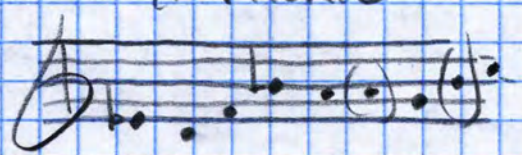

$\frac{A}{B^\flat}$ relative minor = $\frac{F^{\#-}}{G^-}$ $\frac{D^{\#-}}{E^-}$ relative major = $\frac{F^\#}{G}$




B♭ E♭-
1 4 4 1 2
B♭ E-
1 2 3 1 3 2
B A
1 4 1 3 1 2
E♭- E-
1 2 1 3 1 4
E♭- A
1 2 3 1 3 2
A E-
2 2 2 3 3

| | | | | | | |
|---|---|---|---|---|---|---|
| A | B | C | D | E | F | G |
| H | I | J | K | L | M | N |
| O | P | Q | R | S | T | U |
| V | W | X | Y | Z | | |

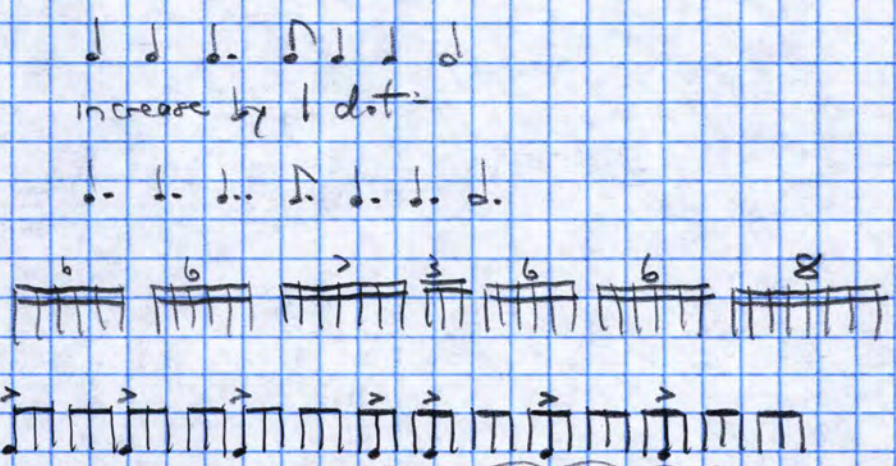
SYMPHONIC

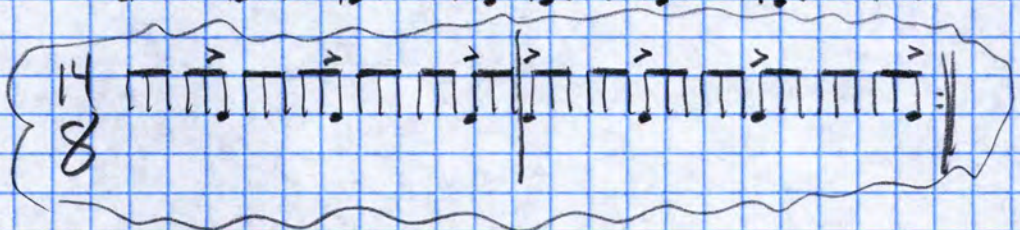


(Origin)

Band = B♭

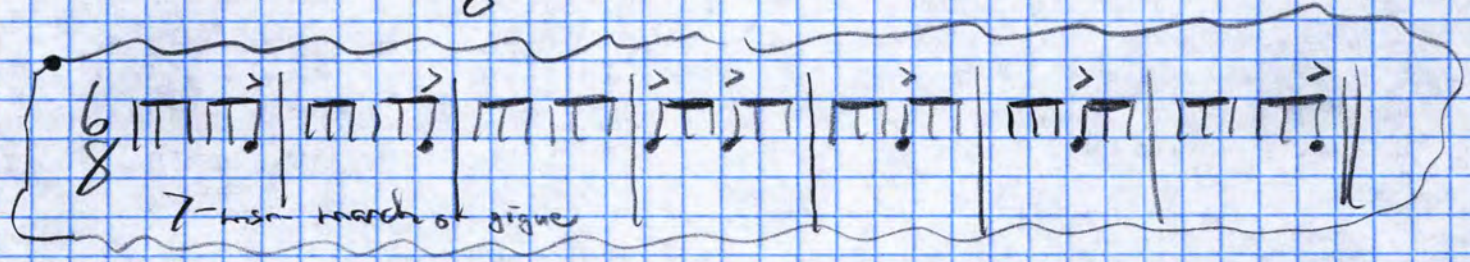
increase by 1 dot



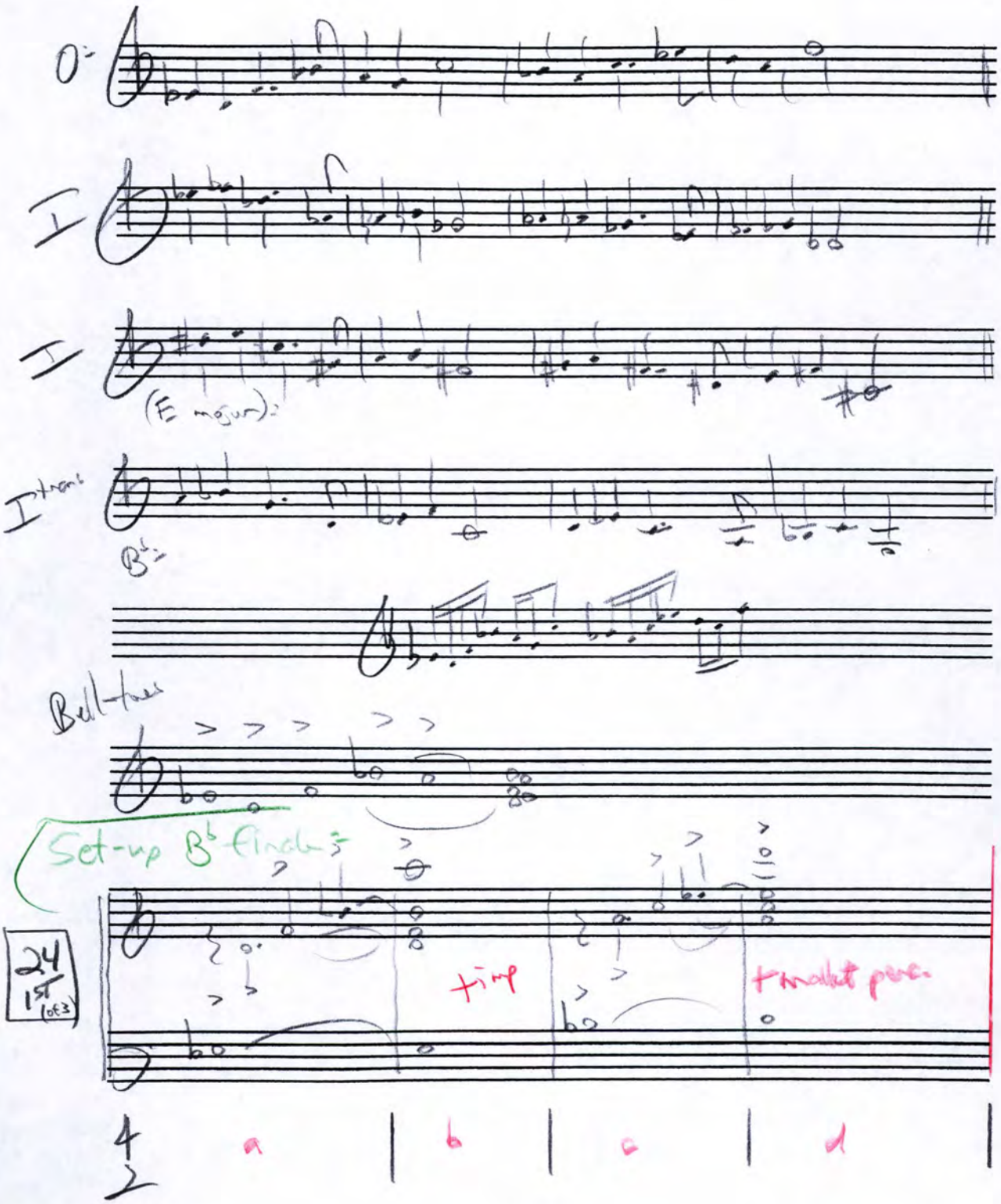


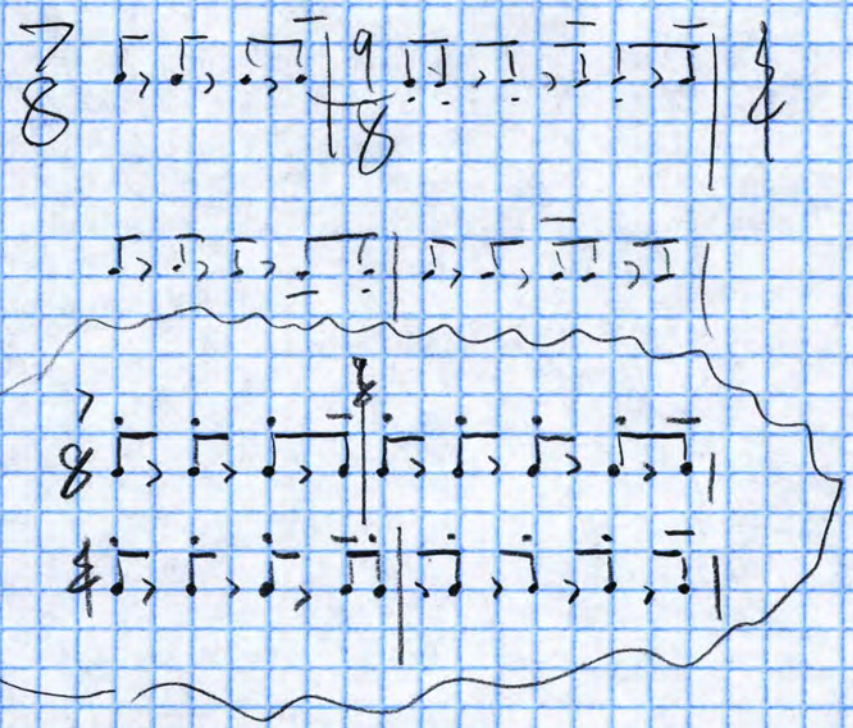
(permutation ← by ♩)

or... 7 of $\frac{6}{8}$



# Symphonic Movement

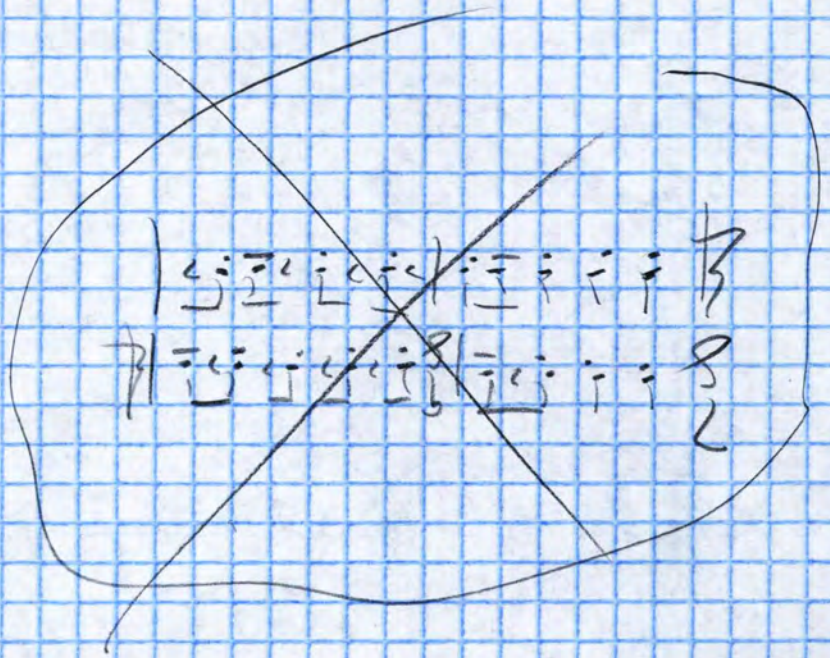




## Harmonic Canon

* [17] (accomp.)
- [18] Flutes (Unison/2)
- [19] Clarinets (unison/3)
- [20] Saxophones (AAT 3)
- [21] Horns (unison/2)
- [22] Trombones (unison/3)
- [23] Trumpets ~~(4)~~ 3 + Solo

* Accomp: Percussion (8)
Oboes (3-part)
Bassoons (2-part)
Bass Clarinets (1 part)
Baritone Sax (1 part)
Euphoniums (2-part)
Tubas (2-part)



Alto Sax
Alto
bx
Open slap
(bark)
Tongue ram
Written?
Multiphone
pp-ff
short or long
Written
Multi

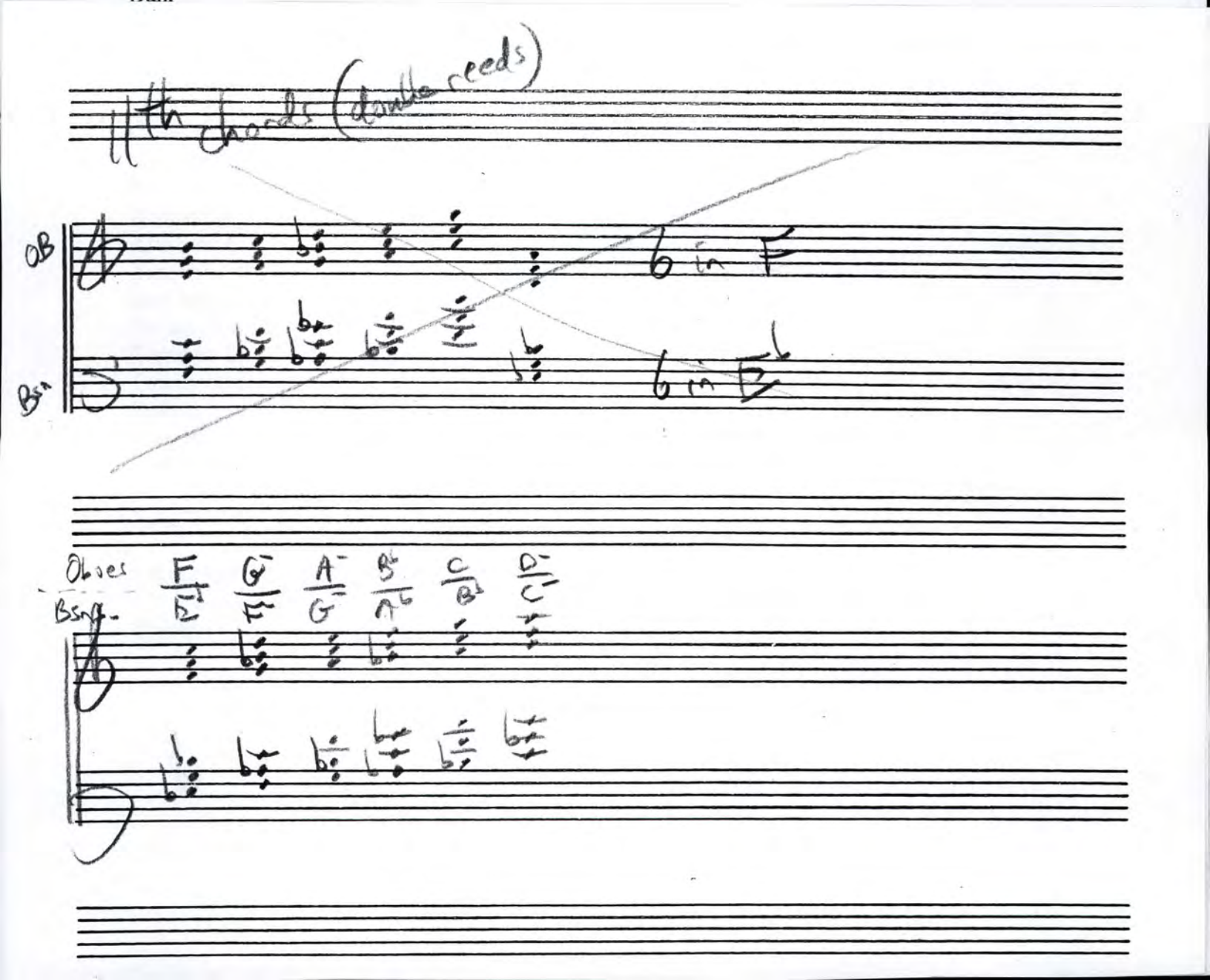
**Tusek, Cari (ctusek@uidaho.edu)**

**From:** Daniel Bukvich <dajebu@gmail.com>
**Sent:** Tuesday, May 26, 2015 2:32 PM
**To:** Tusek, Cari (ctusek@uidaho.edu)
**Subject:** Fwd: All State Band 2016

Begin forwarded message:

**From:** Aaron Marshall <amarshall@mvsd21.org>
**Date:** May 26, 2015 at 8:21:52 AM PDT
**To:** Dajebu@gmail.com
**Subject: All State Band 2016**

Dan.



1-2-1

Sept-22

Aug. 9

RONDO A

♩=152

(loco) 10

8va 14

(bows)

Perc. (fingers)

1 2 3 4 5 6 7

(Loco) 12

8va 16

(WW)

(1 2 1) (3) (1 2 1) (1)

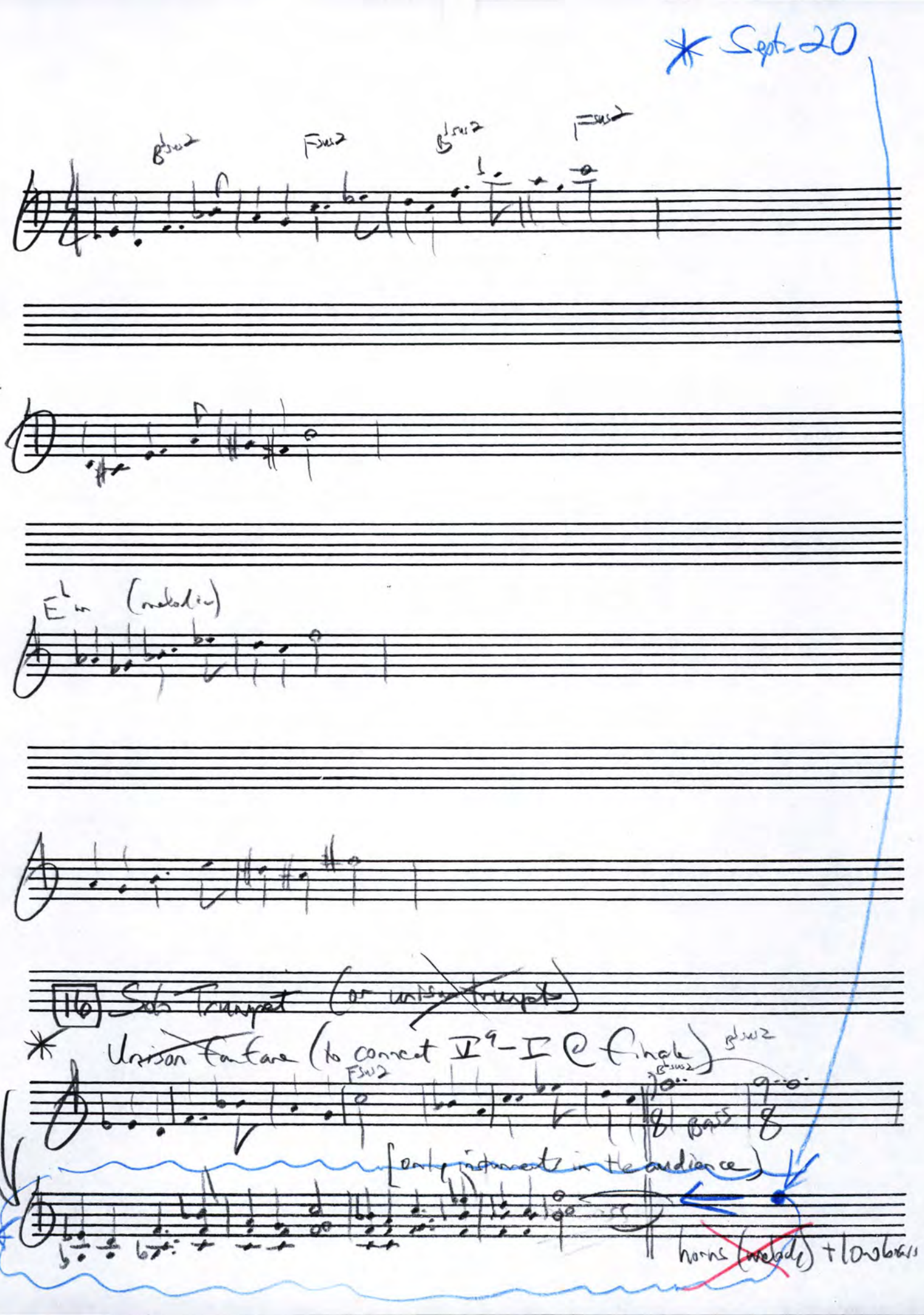
Perc. (fingers)

1 2 3 4 5 6 7

Perc. FINGERS ON DRUMS

(B.D. on accents only)

5 6 7 rr


* Sept-20
B♭sus2
Fsus2
B♭sus2
Fsus2
E♭m (melodic)
16 Solo Trumpet (or ~~unison trumpets~~)
* Unison fanfare (to connect V9-I @ finale)
Fsus2
B♭sus2
B♭sus2
bass
(only instruments in the audience)
horns ~~(melodic)~~ + low brass

Sept. 20

Rondo A Sections:

- Based upon solo flute/solo alto material
- not regular/time chord progressions
- introductory/interruptive
- intense
- Tutti virtuosic

(B, C, D sections might have multi-meter harmonic rhythm)

| | | | | |
|---|---|---|---|---|
| A | 10 | Tutti ($\frac{F\#^-}{G^-}$) | | ♩ = 152 |
| B | 11 | Double reeds ($\frac{A}{E^\flat}$) | $\frac{6}{8}$ | ♩. = 100 |
| A | 12 | Tutti ($\frac{B^-}{C^-}$) | | ♩ = 152 |
| C | 13 | Tuba/Euphonium ($\frac{A}{B^\flat}$) | $\frac{4}{2}$ | 𝅗𝅥 = 76 |
| A | 14 | Tutti ($\frac{F\#^-}{G^-}$) | | ♩ = 152 |
| D | 15 | Horns ($\frac{A}{E^\flat}$) | $\frac{3}{4}$ | ♩ = 152 (♩. = 50) |
| A | 16 | Tutti ($\frac{B^-}{C^-}$) | | ♩ = 152 |

10 — 16

Sept. 22

# Symphonic Movement

DISHARMONIC CANON — RONDO — HARMONIC CANON

- Connect 1ST Tutti Flute section (10) to solo flute themes (1)

Rondo "A" theme always based upon:

A — flute "cha" — key clicks — flutter tongue
alto sax open slap — key clicks

(+ tutti) + octatonic cluster-bell tones

Same time signature pattern and number of msrs. for all A's

Tutti A: 10, 12, 14 each end with ⌒ ξ ← up-beat to following tempo/time

11 — Dbl. reeds — 4 | 9/8 | 7/8 = ‖ + Ren. perc.

13 — Tuba/Euph — 4/2

15 — Horns — 4 | 9/8 | 7/8 = ‖ ← Dbl reeds echo 11 + perc. 6/8

4/2

Standard metro. markings: ♩=152 (♩=76)

| | | | | | | |
|---|---|---|---|---|---|---|
| 144 | 138 | 132 | 126 | 120 | 116 | 112 |
| 72 | 69 | 66 | 63 | 60 | 58 | 56 |

| | | | | |
|---|---|---|---|---|
| 192 | 184 | 172 | 168 | 160 |
| 96 | 92 | 88 | 84 | 80 |

## A / B♭ — 13 — Tuba/Euph. (4/2)

B♭ D♭+ B♭- A^sus4 F+ D-

## D / E♭ — 11 Dbl. reeds — 15 Horns (6/8)

E♭ G♭+ E♭- D^sus4 B♭+ G-

E♭ E♭- D^sus4 B♭+

‖ -G- G♭+ -‖

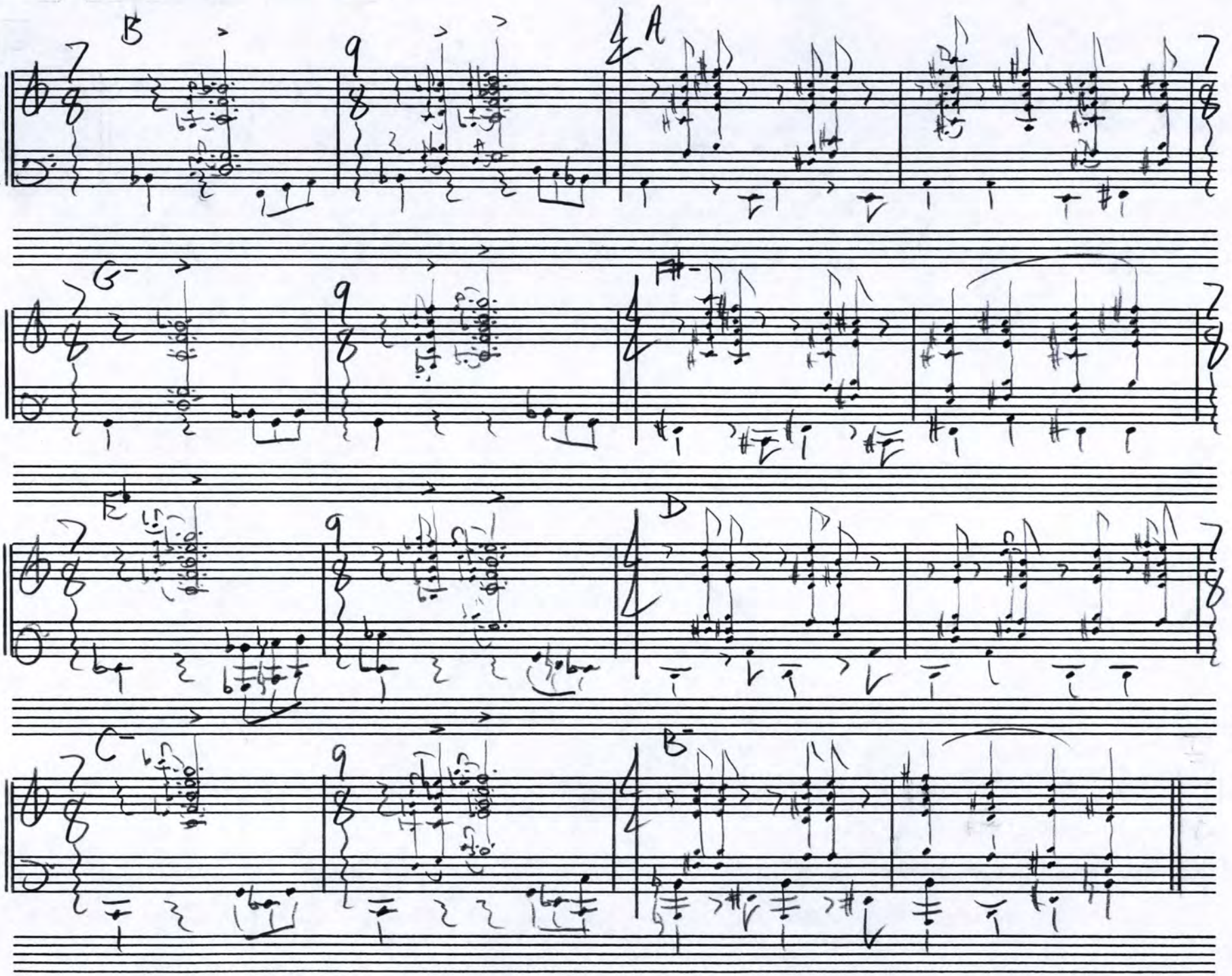
01 — 09

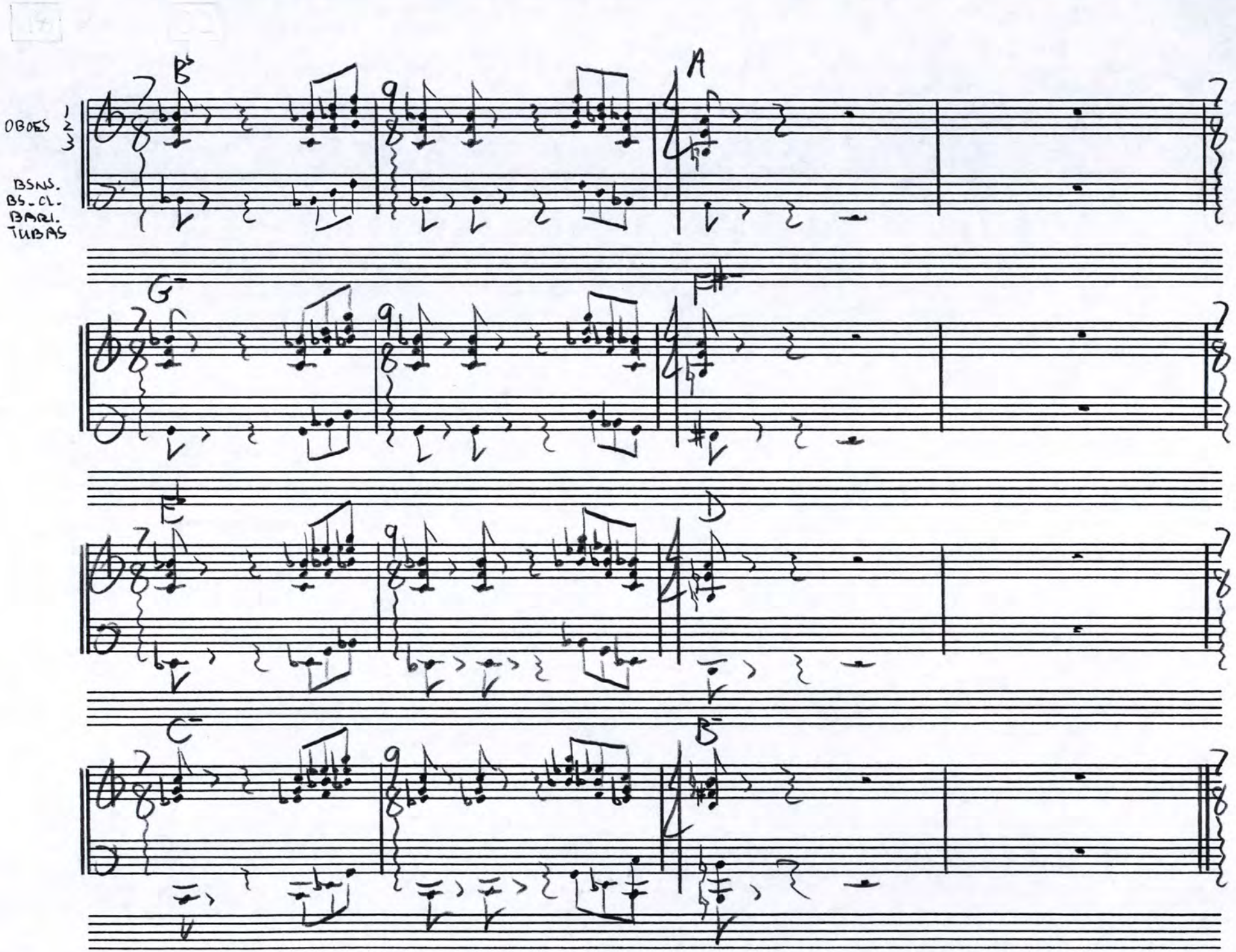
## • Tutti: F#- / G- — 10 — 14

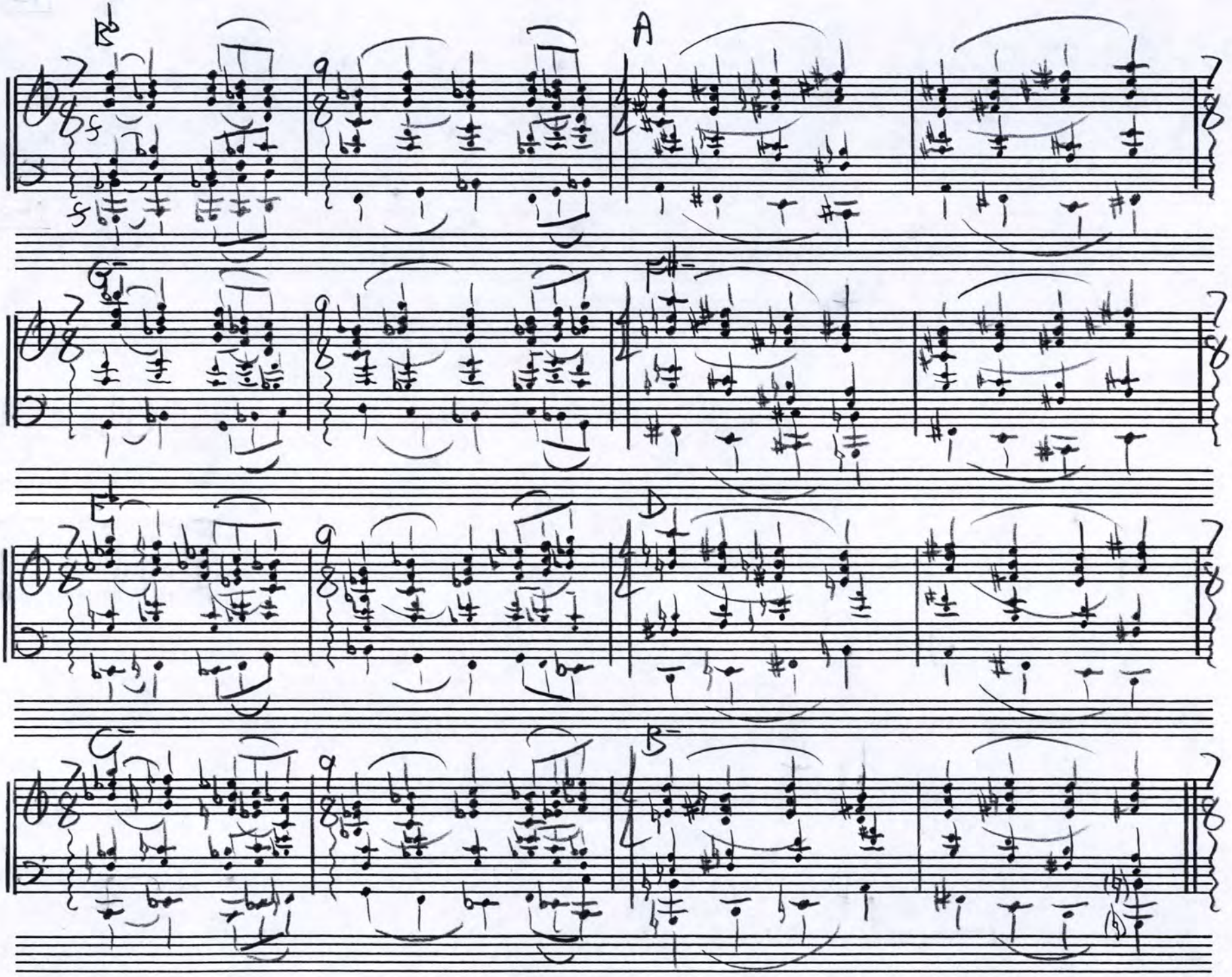
G- F# F#- D^sus4 D+ B♭+

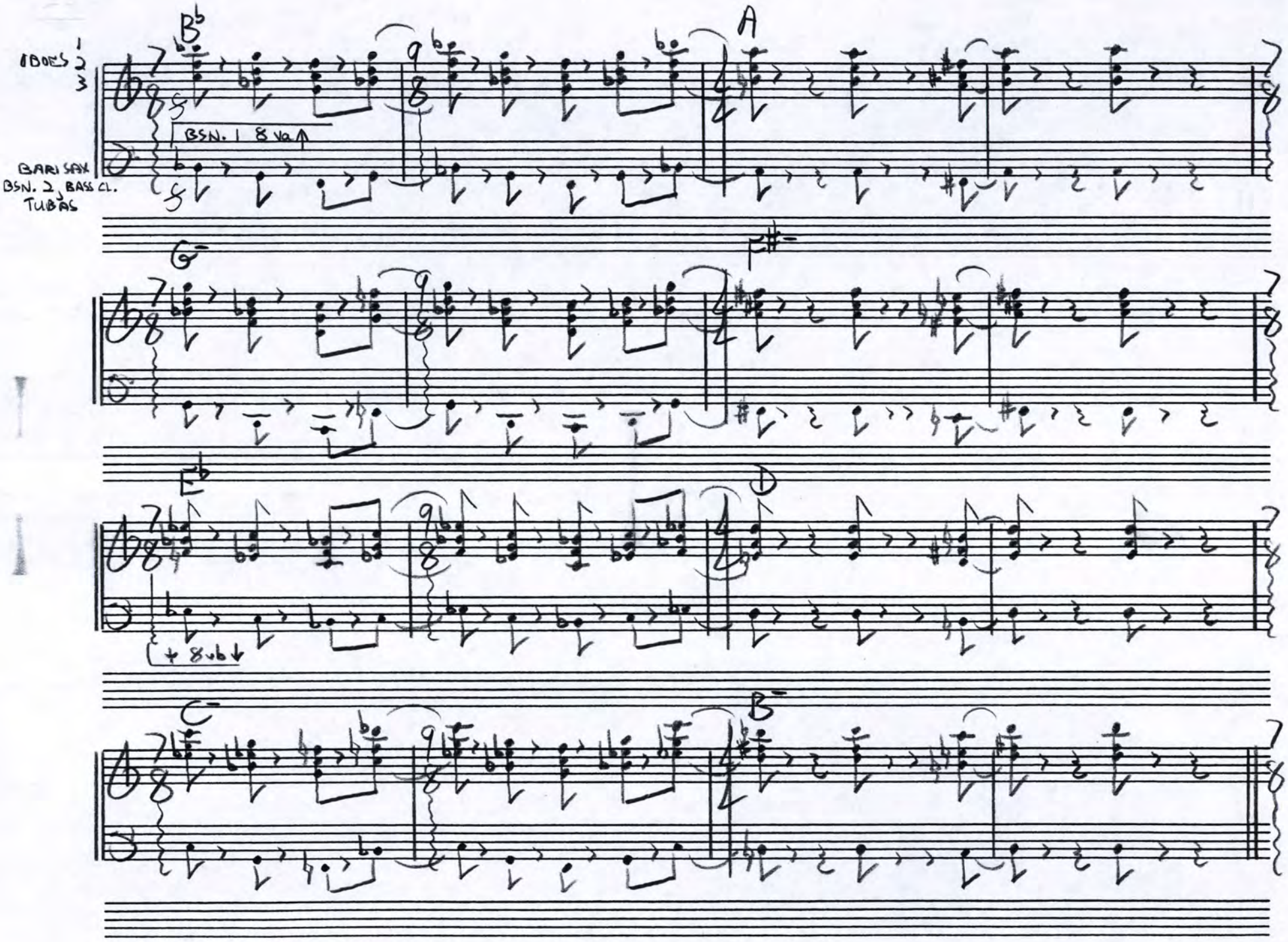
## • Tutti: B- / C- — 12 — 16

C- B B- G^sus4 G+ E♭+


OBOES 1 2 3
BASSOON 1 BSN 2, BS. CL.
BARI SAX TUBAS
B
A
G-
E♭
D
C-
B-


OBOES 1 2 3
BSNS.
BS. CL.
BARI.
TUBAS

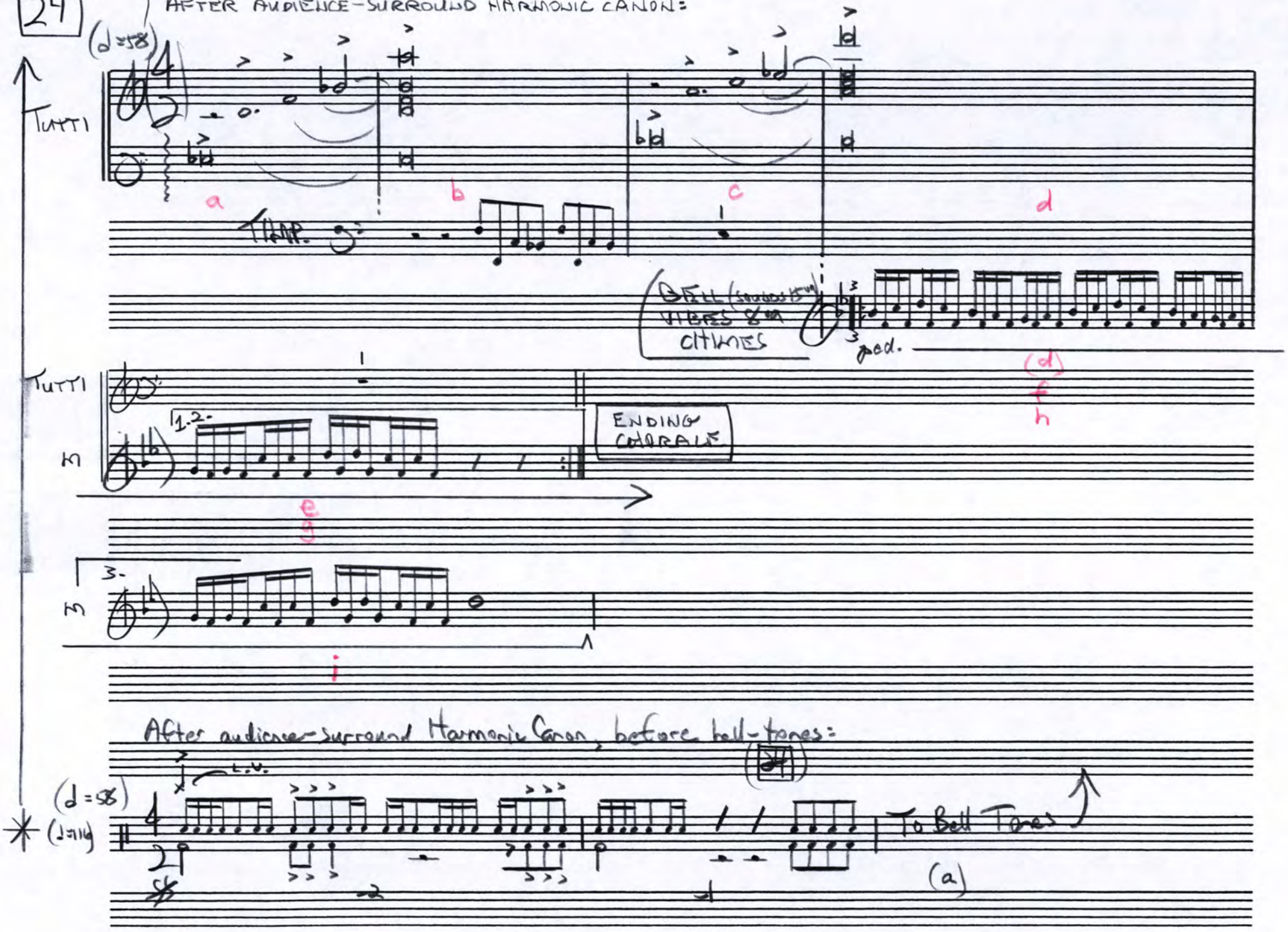

A


B♭
A
1 OBOES 2 3
BSN. 1 8va
BARI SAX
BSN. 2, BASS CL.
TUBAS
G
F♯
E♭
D
+ 8vb
C
B

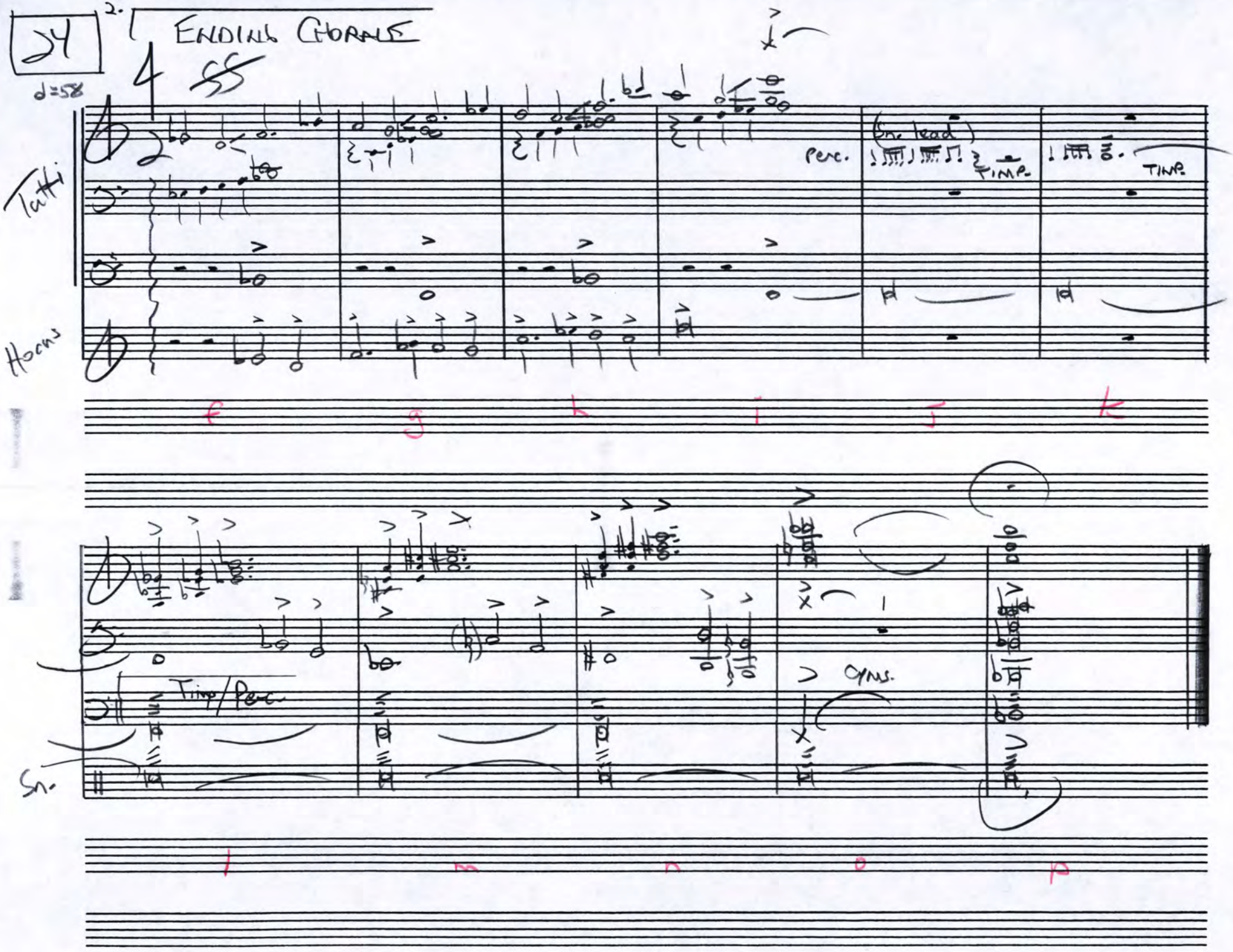
24

1.

AFTER AUDIENCE-SURROUND HARMONIC CANON:




After audience-surround Harmonic Canon, before bell-tones:

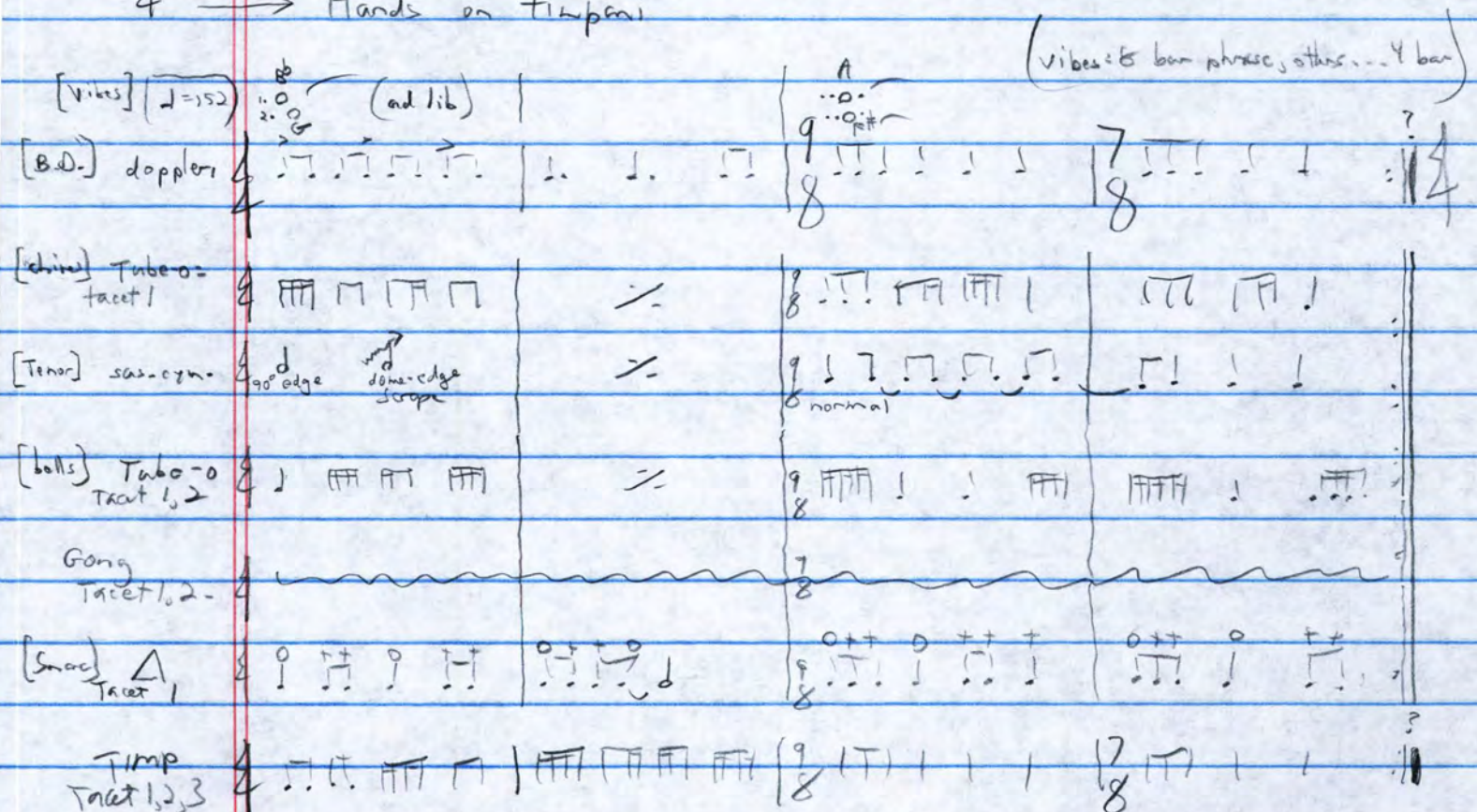

24
2.
ENDING CHORALE
4
d=58
Tutti
Horns
Perc.
(Sn. lead)
TIMP.
TIMP.
f
g
h
i
j
k
Timp/Perc.
Sn.
CYMS.
l
m
n
o
p

Conductor cue [O]

# Percussion Disharmonic Canon

Oct-6

2 → Disharmonic tube-o-phone (@ chimes)
3 → Disharmonic tube-o-phone (@ bells) with Δ beaters
1 → Vibraphone mouth-vibrato
1 → Sus. Cym. (with Δ beater) [@ tenor drum]
2 → Δ (@ snare drum) [rhythmic]
3 → Tam-tam senza mizura gong screeches
1 → Doppler tube (@ bass drum)
4 → Hands on timpani




0:25

(Andy conducts at least 4 times)

Solo Flute 1:40

Solo Alto 1:20

Conductor Cue

from Conductor's left-to-right:

Chimes: Dissonant Tube-o-phone — Tacet 1st Time

Bells: Dissonant Tube-o-phone — Tacet 1st and 2nd Times

Vibes: with mouth vibrato — ped down always

Tenor Dr.: sus-cym. (Δ beater)

Snare Dr.: rhythm triangle — Tacet 1st time

Gong: screeches — Tacet 1st and 2nd Time

Bass Drum: doppler tube

Timpani (4): with hands — Tacet 1st, 2nd, 3rd times

a b c d e f g h

a: continue until Cue 6

b: continue until Cue 6

c: continue until Cue 5

d: continue until Cue 6

e: continue until Cue 5

f: continue until Cue 5

g: continue until Cue 5

h: continue until Cue 5

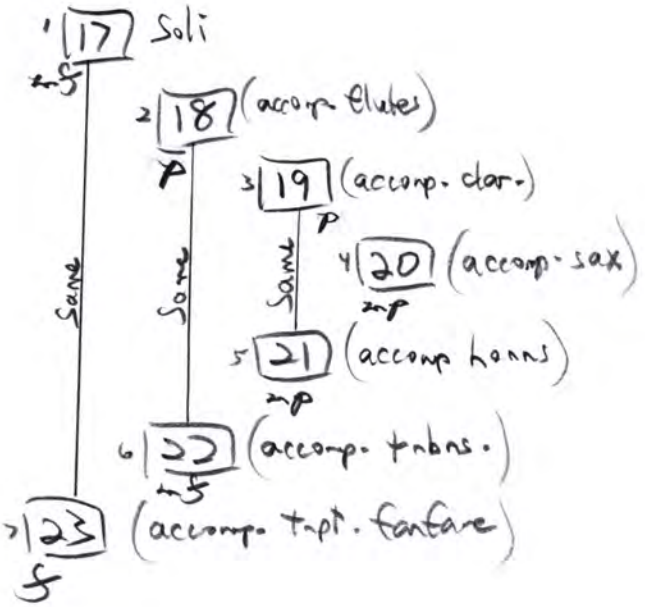
Oct-6

Cue 5
- Chimes, Bells, Snare drum continue 10
- Vibes to 15
- Tenor drums, Gong, B.D., Timp. grad. fade 10 to silence

Cue 6
- chimes, Bells, Sn. dr. fade 10 to silence
- Vibes
- Tdr. G B.D. Timp

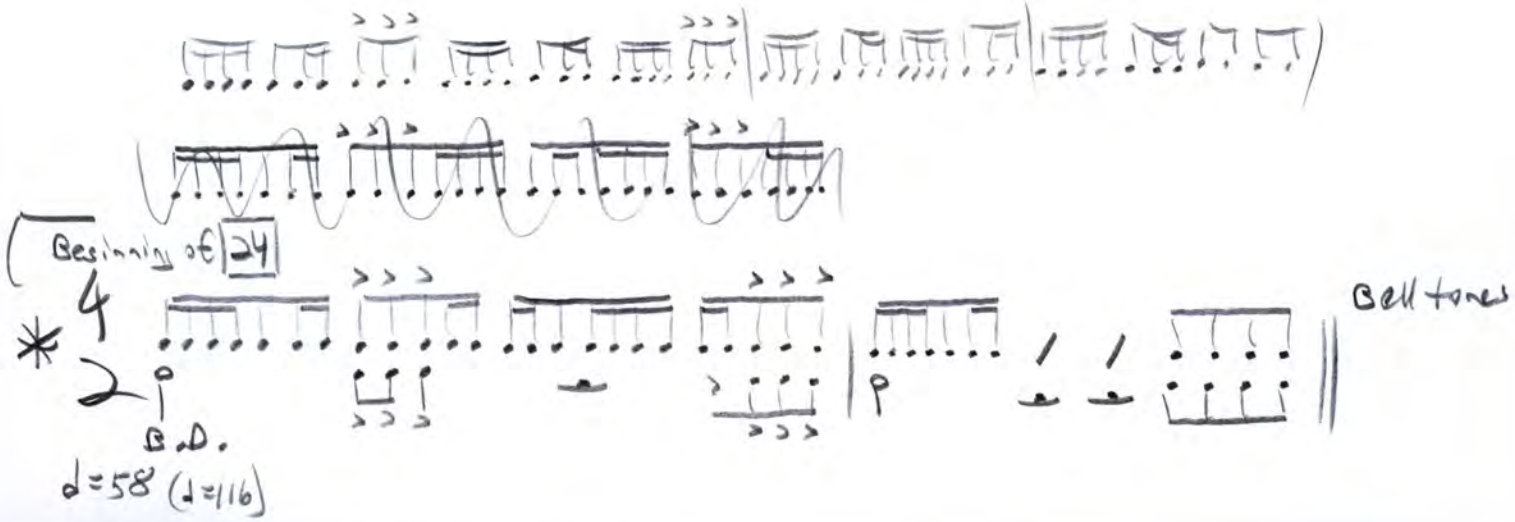
# Harmonic Canon 17 — 23

16-mss. ACCOMPANIMENT: (4 versions) ♩ = 116



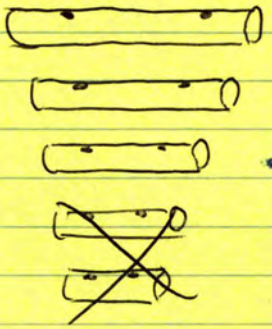

- after harmonic canon... (23)

* two mss. of $\frac{4}{2}$ (♩=♩) percussion before bell-tones



Tube-o-phone

Disharmonic ~~fentophone~~



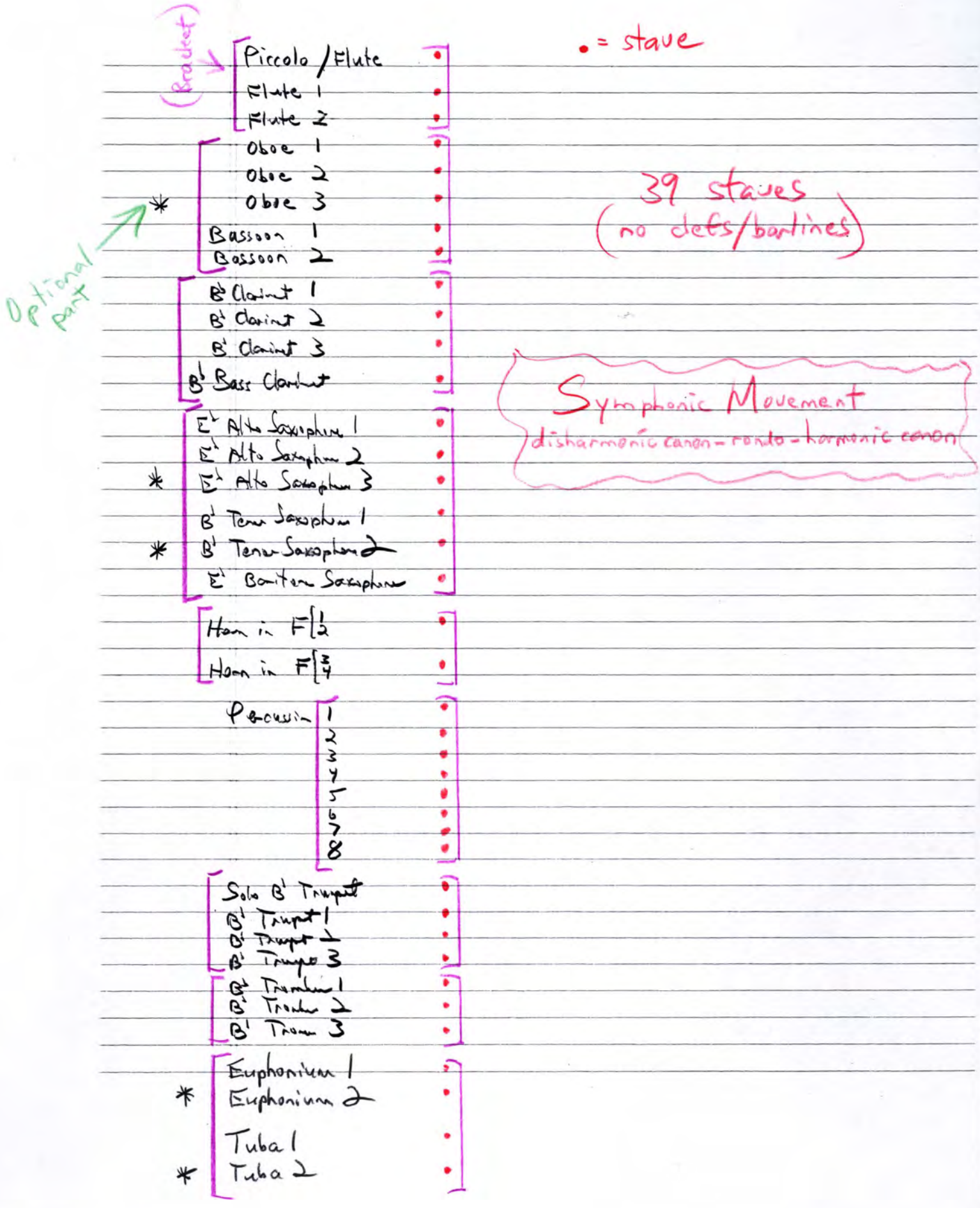
½" conduit

Triadophone

Tri-o-phone

~~Disharmonophone~~

Disharmonic metallophone

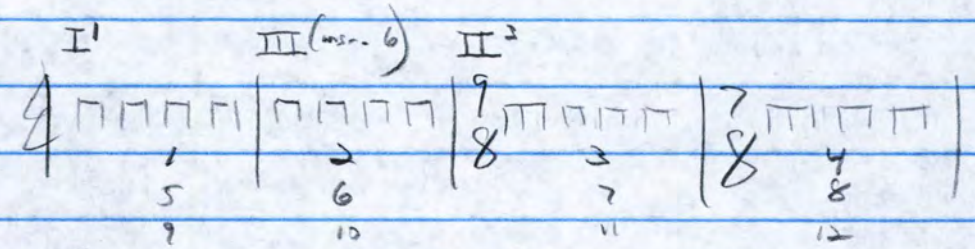

(Bracket)
Piccolo / Flute
Flute 1
Flute 2
Oboe 1
Oboe 2
Oboe 3
Bassoon 1
Bassoon 2
Optional part
B♭ Clarinet 1
B♭ Clarinet 2
B♭ Clarinet 3
B♭ Bass Clarinet
E♭ Alto Saxophone 1
E♭ Alto Saxophone 2
E♭ Alto Saxophone 3
B♭ Tenor Saxophone 1
B♭ Tenor Saxophone 2
E♭ Baritone Saxophone
Horn in F 1/2
Horn in F 3/4
Percussion
1
2
3
4
5
6
7
8
Solo B♭ Trumpet
B♭ Trumpet 1
B♭ Trumpet 2
B♭ Trumpet 3
B♭ Trombone 1
B♭ Trombone 2
B♭ Trombone 3
Euphonium 1
Euphonium 2
Tuba 1
Tuba 2
• = stave
39 staves
(no clefs/barlines)
Symphonic Movement
disharmonic canon - rondo - harmonic canon

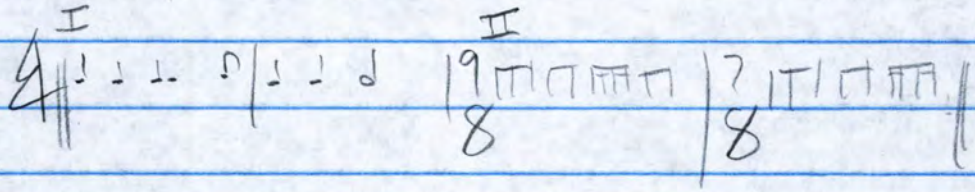
Percussion (8 players)

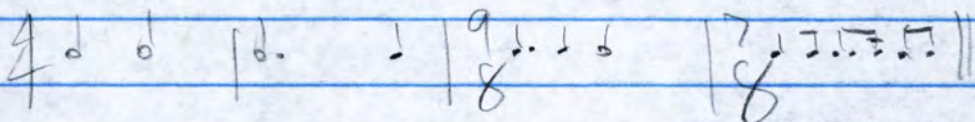
# Disharmonic canon

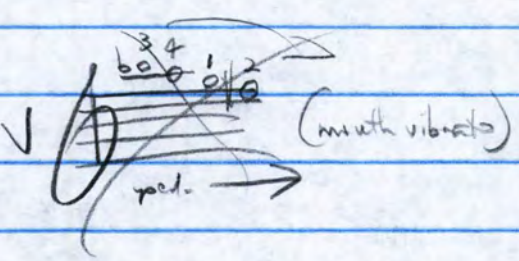
(from music stand)

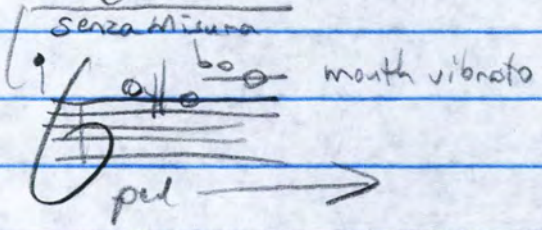
| | | | | | |
|---|---|---|---|---|---|
| (arco) | Bells | "disharmonic pentaphone" | I | | * (spoons wrapped in innertubes) |
| (arco) | Chimes | "disharmonic pentaphone" | II | | * |
| (arco) | Vibes | mouth vibrato | I | | |
| (arco) | snare | fingers | III | | |
| | 2 toms | fingers | III | | |
| | cyms/gong | tri beater | II | | |
| | Bass Drum | fingers | III | | |
| | Timp. | fingers | III | | |



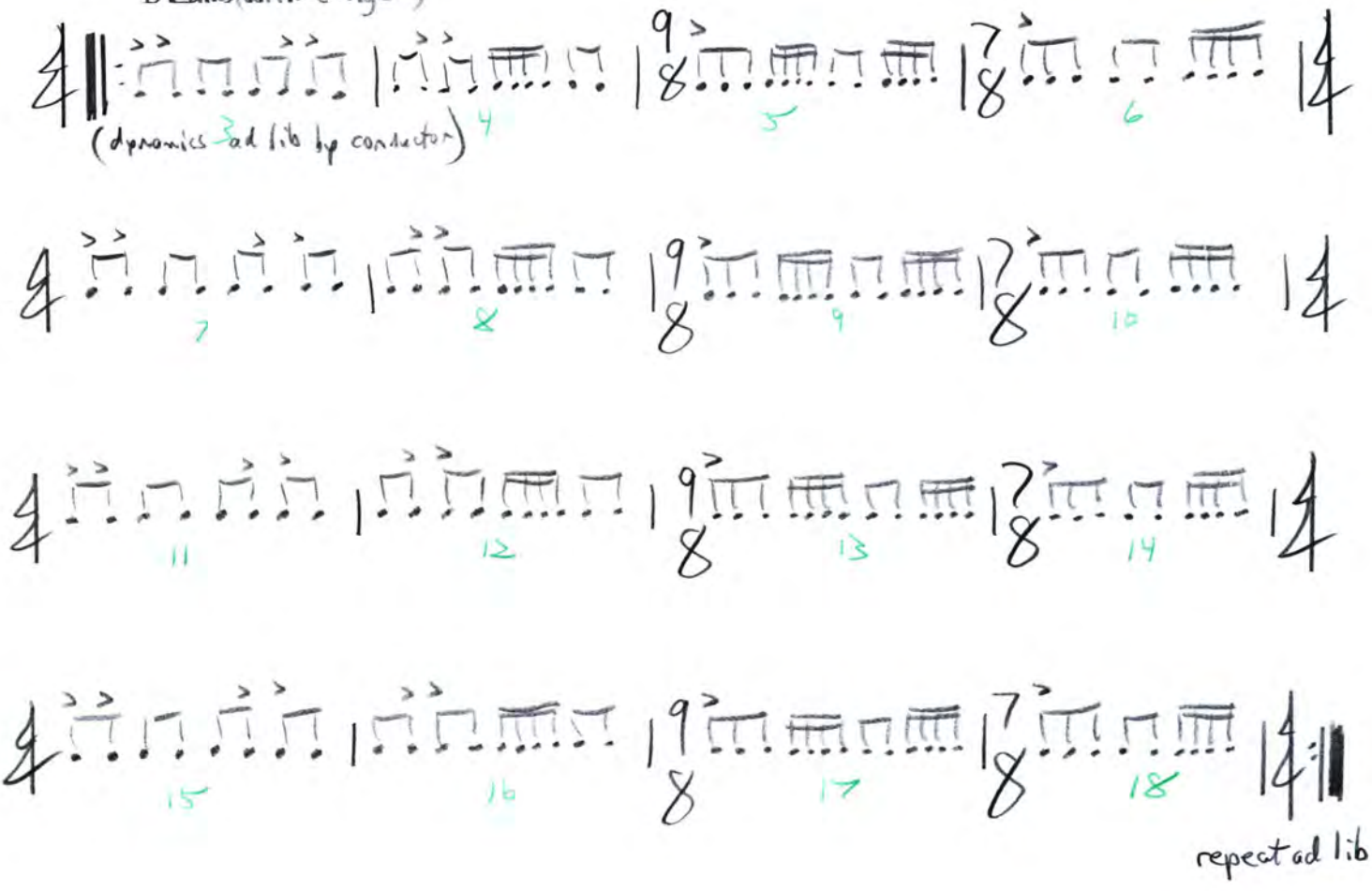
[3] PERCUSSION SECTION (8 PLAYERS)

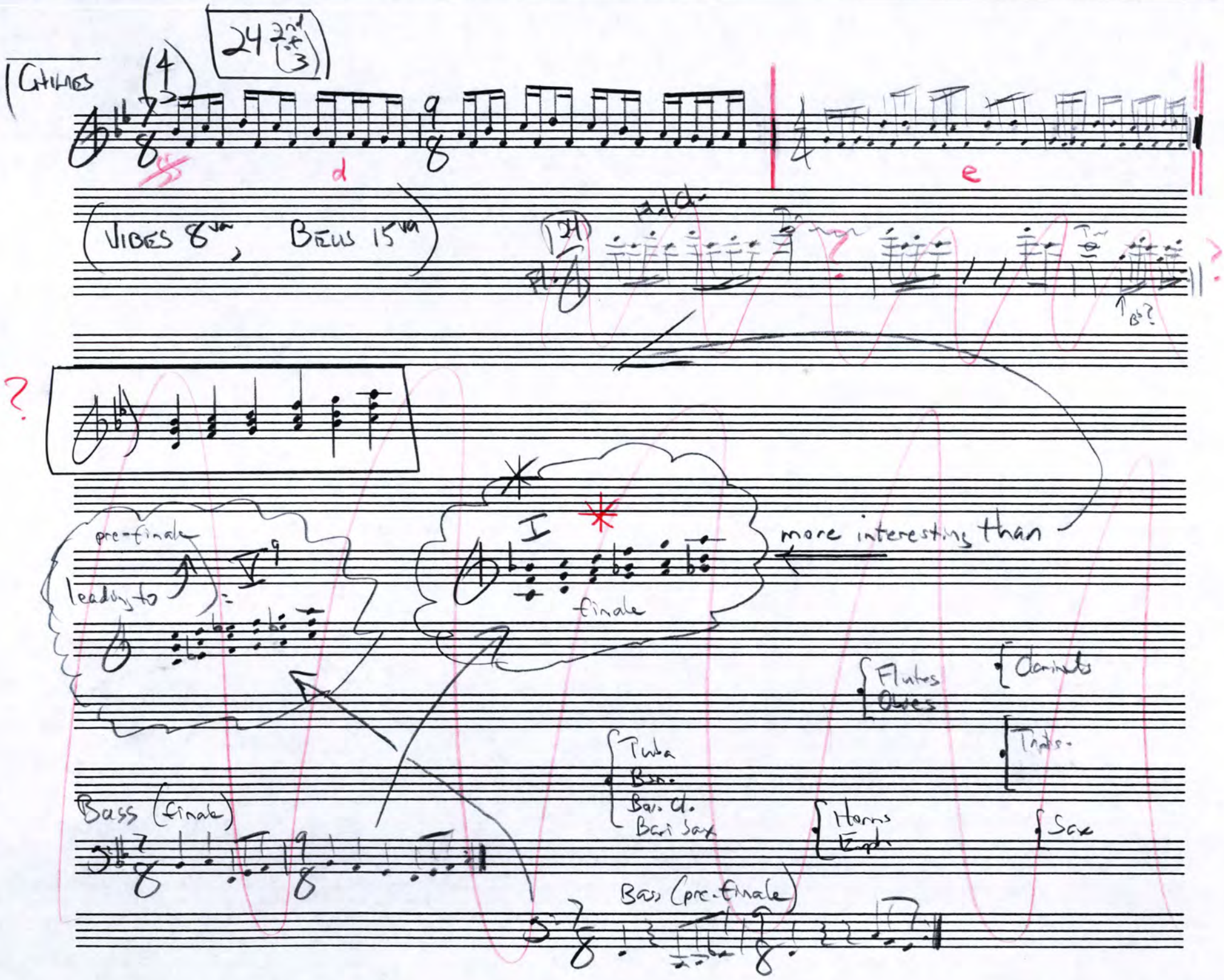
CONDUCTED

(1ST X)

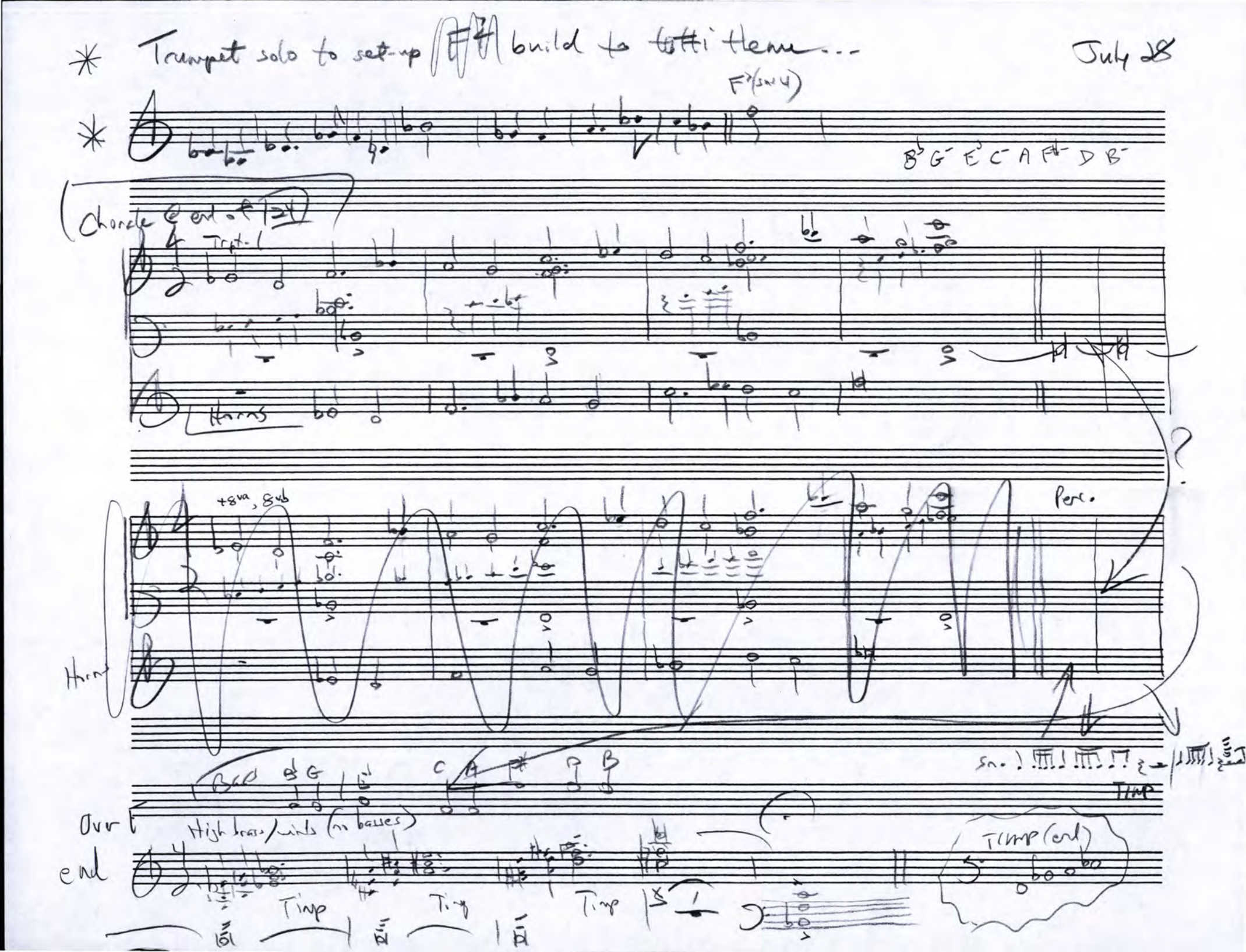
♩ = WIM 152

Drums (with fingers)



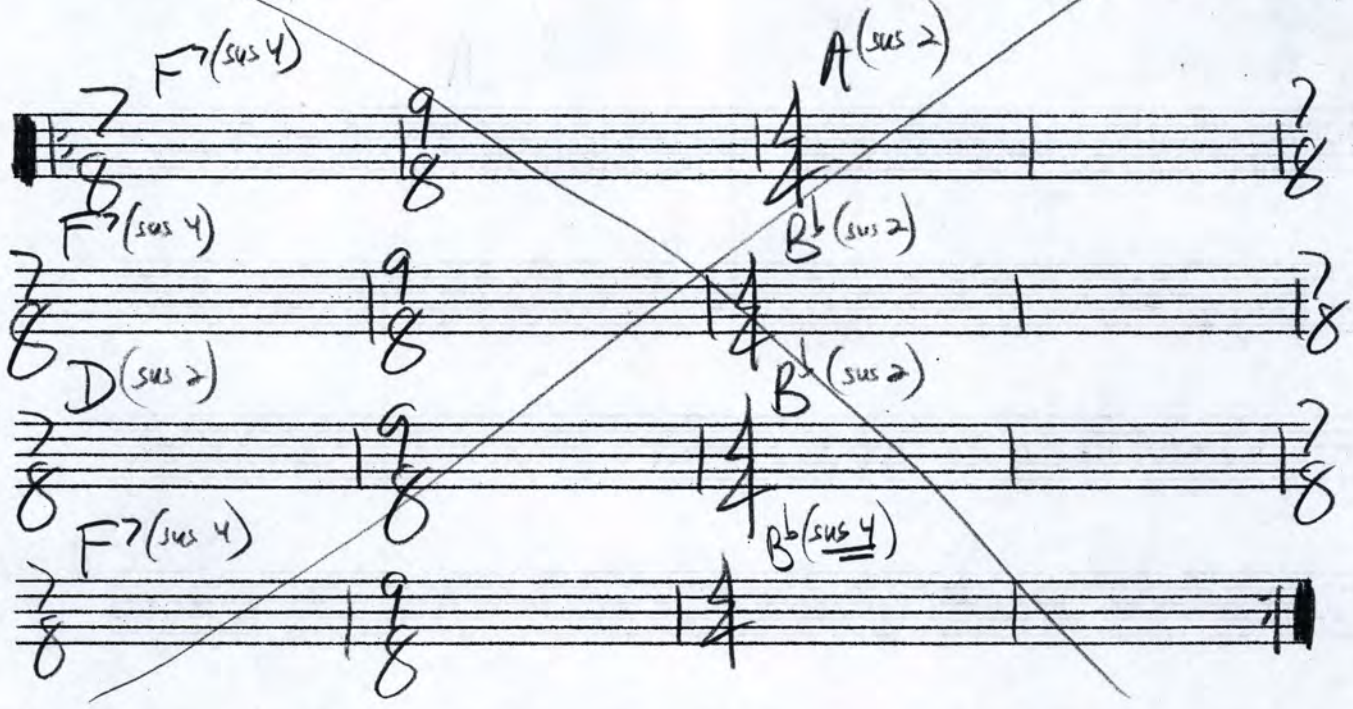


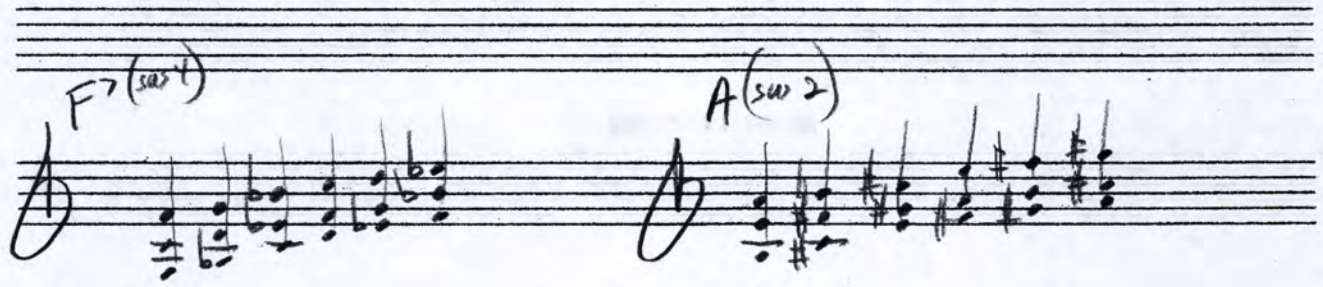
24 2nd of (3)
Chimes
(4)
d
e
(Vibes 8va, Bells 15va)
(24)
Fl./Cl.
Fl.
Bb?
?
pre-finale
leading to
V9
I
finale
more interesting than
Flutes
Oboes
Clarinets
Tuba
Bsn.
Bas. Cl.
Bari Sax
Trpts.
Horns
Euph.
Sax
Bass (finale)
Bass (pre-finale)

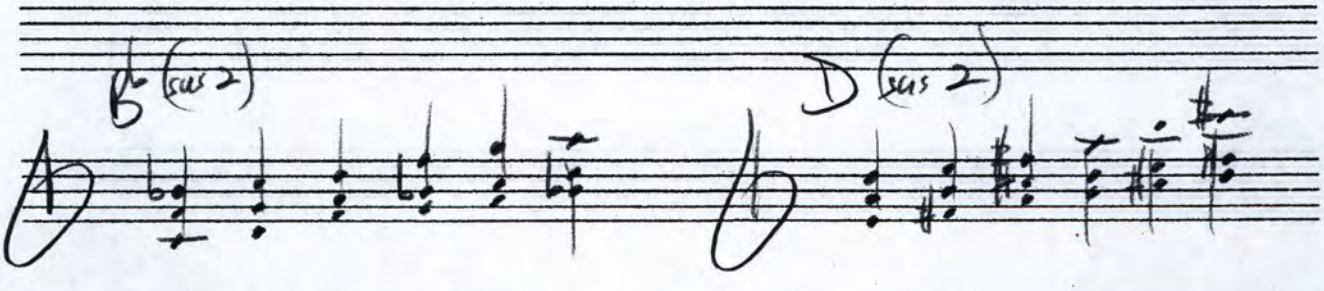

* Trumpet solo to set-up build to tutti theme...
July 28
F♭(sn 4)
B♭ G- E♭ C- A F♯- D B-
Chorale @ end of 24
Trpt. 1
Horns
+8va, 8vb
Perc.
Horns
Bass
B♭ G
C A
D B
Sn.
Timp
Over
end
High brass/winds (no basses)
Timp
Timp
Timp
Timp (end)

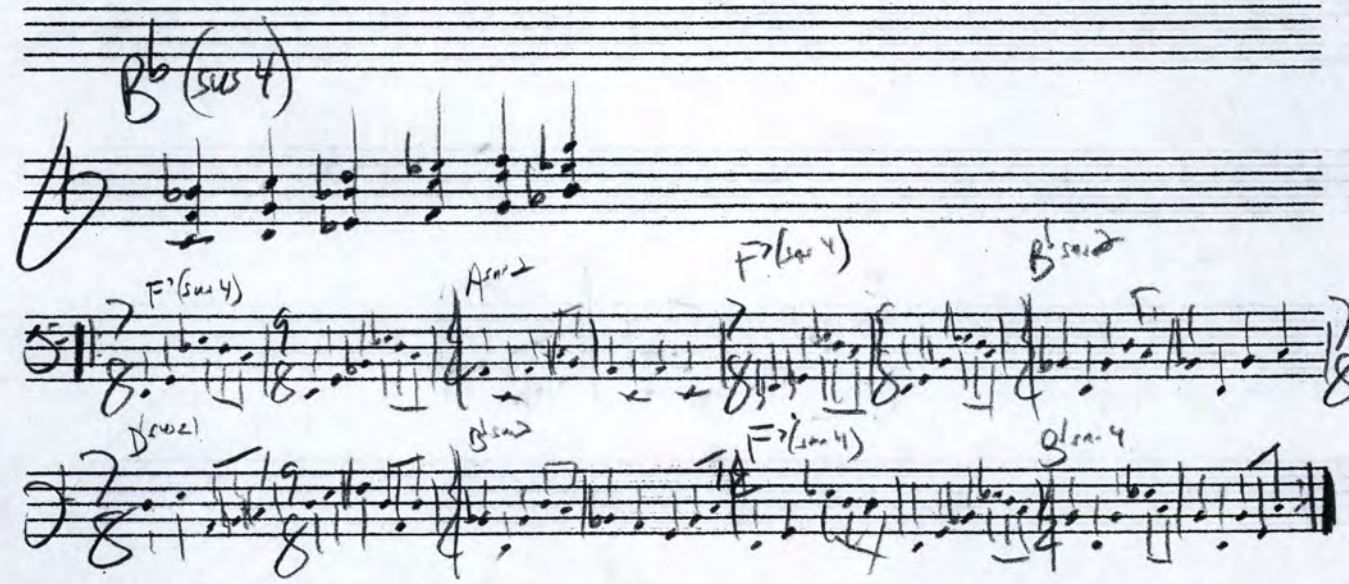
16 msc. vamp

July 26, 2015

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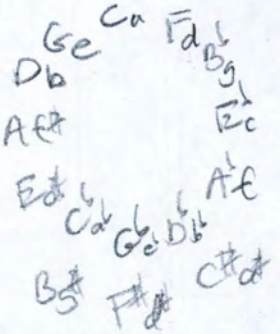
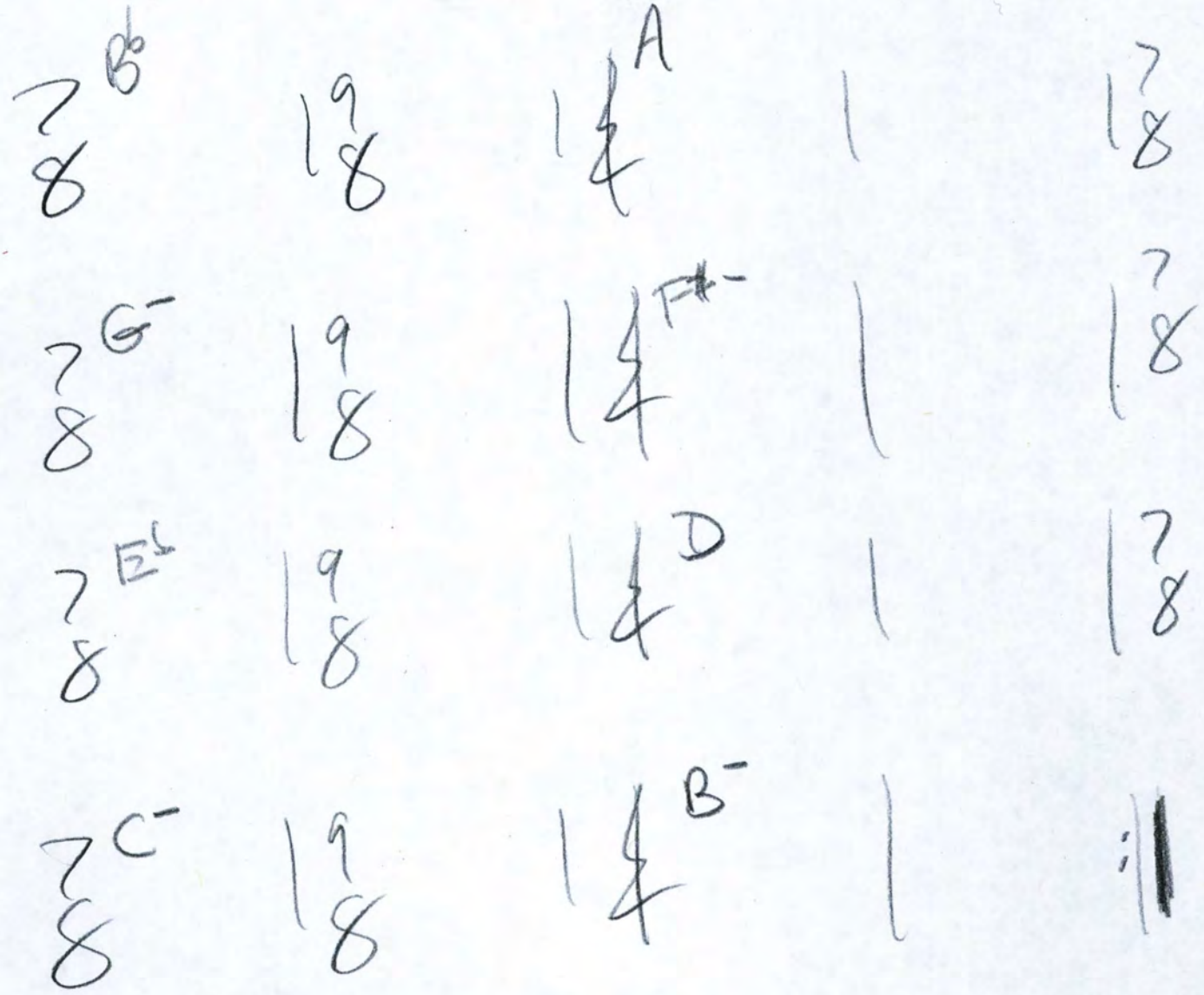
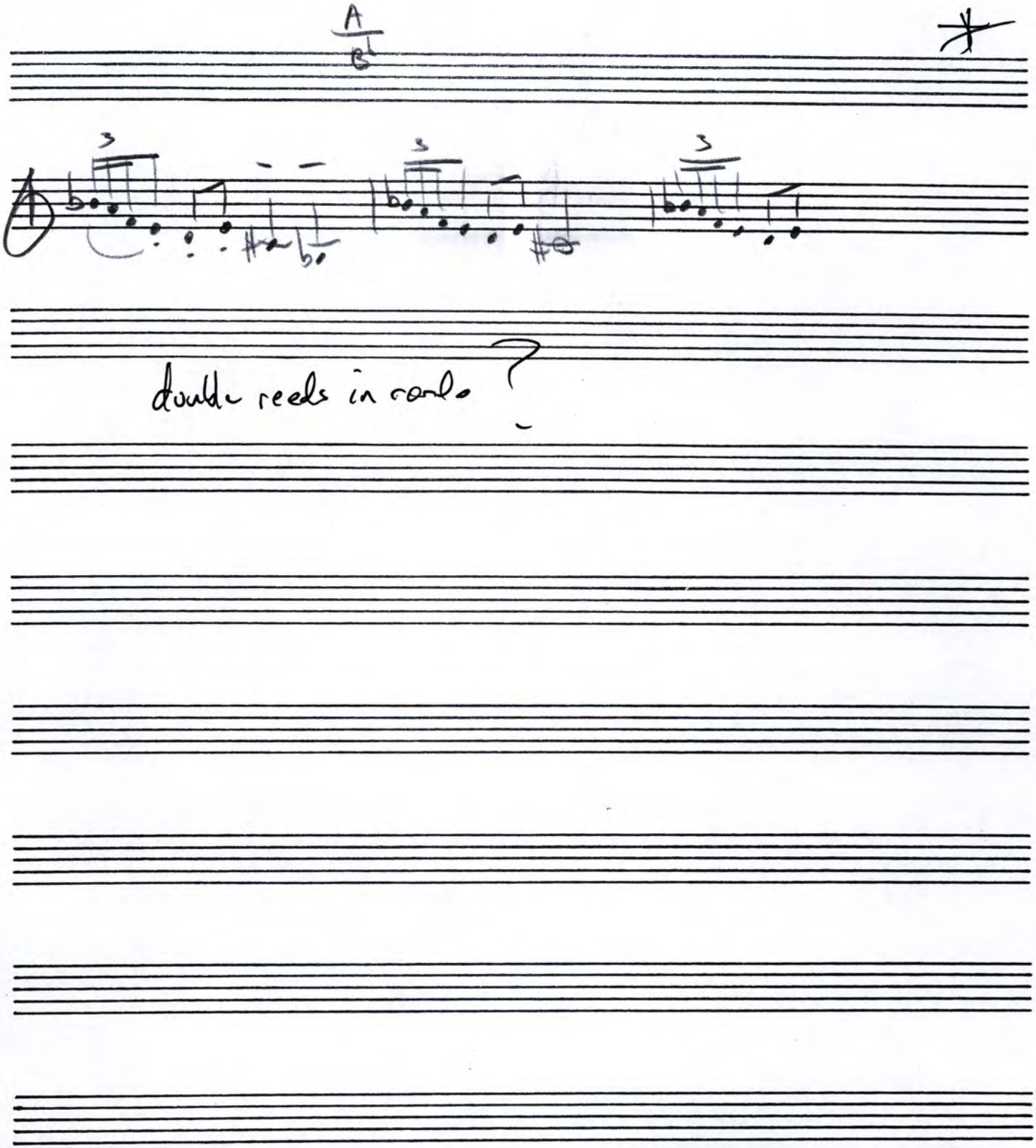
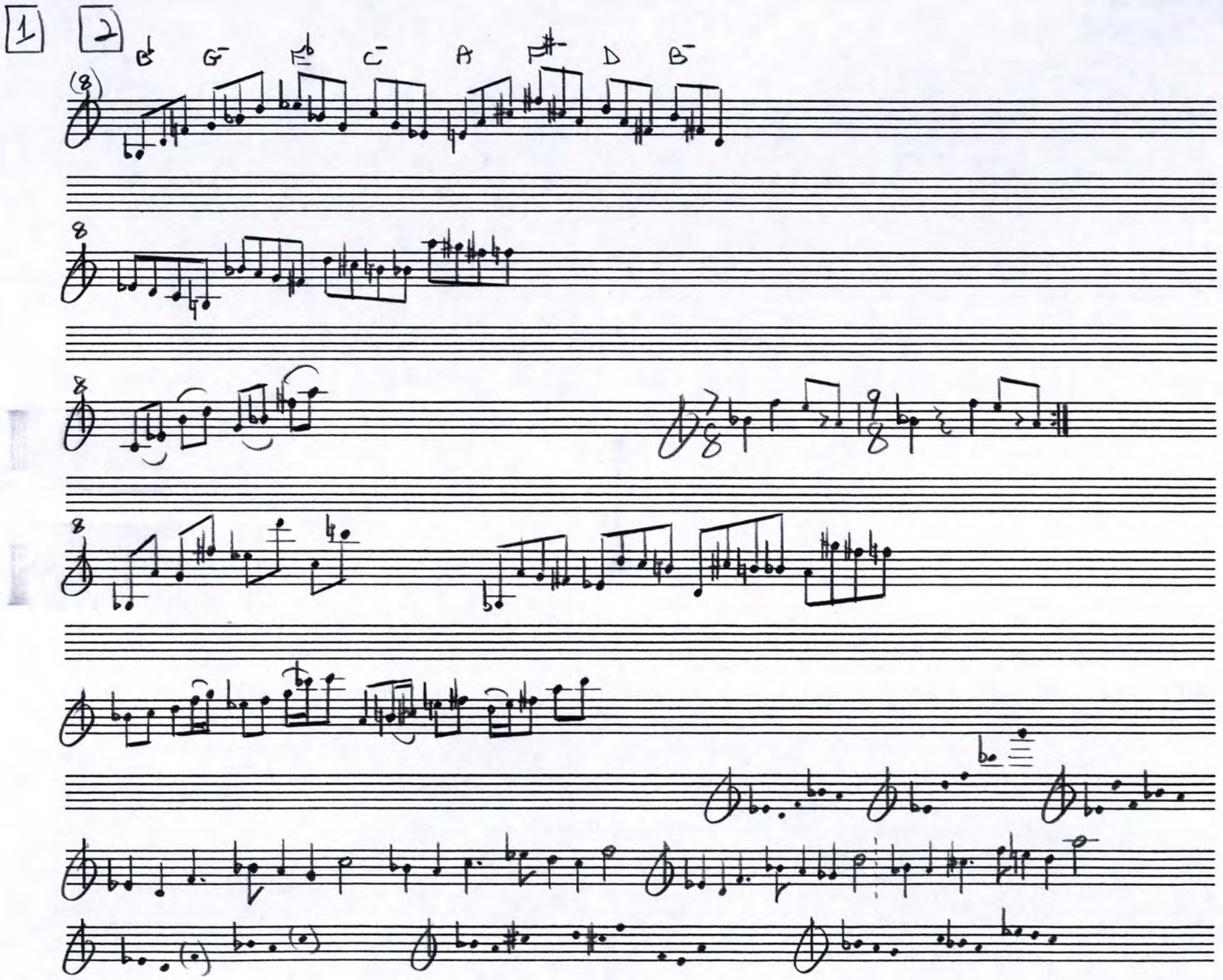
stacked triads:

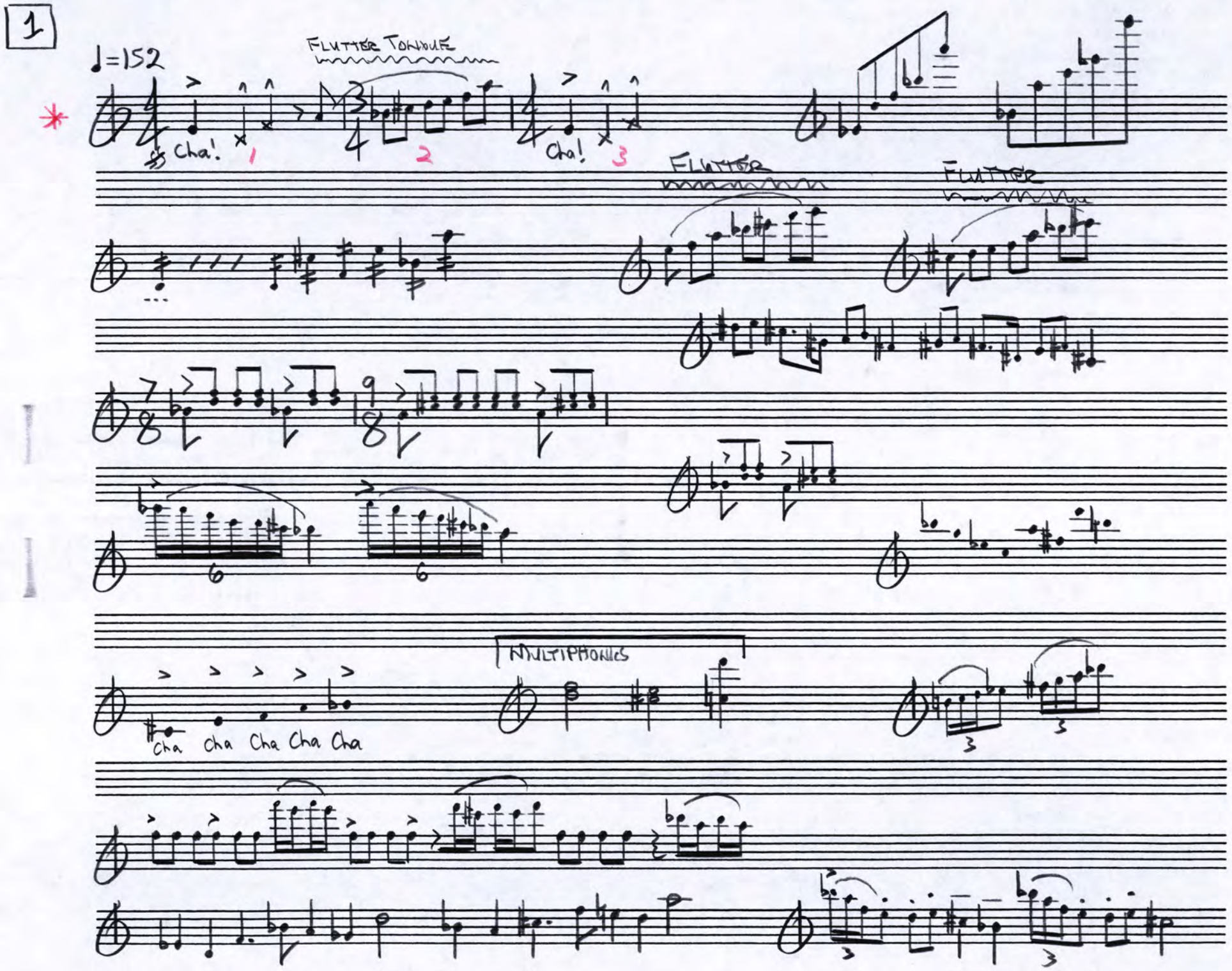
$\frac{A}{B^{\flat}}$ $\frac{F^{\sharp -}}{G^{-}}$ $\frac{D}{E^{\flat}}$ $\frac{B^{-}}{C^{-}}$




A
B
double reeds in rondo ?

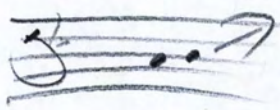

1
2
B♭ G⁻ E♭ C⁻ A F♯ D B⁻


1
♩=152
FLUTTER TONGUE
Cha!
1
2
Cha!
3
FLUTTER
FLUTTER
6
6
MULTIPHONICS
Cha Cha Cha Cha Cha
3
3
3

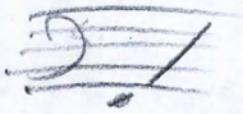
15)

Write Horns (unison, melodic) in BASS CLEF

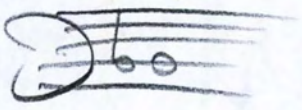
Written



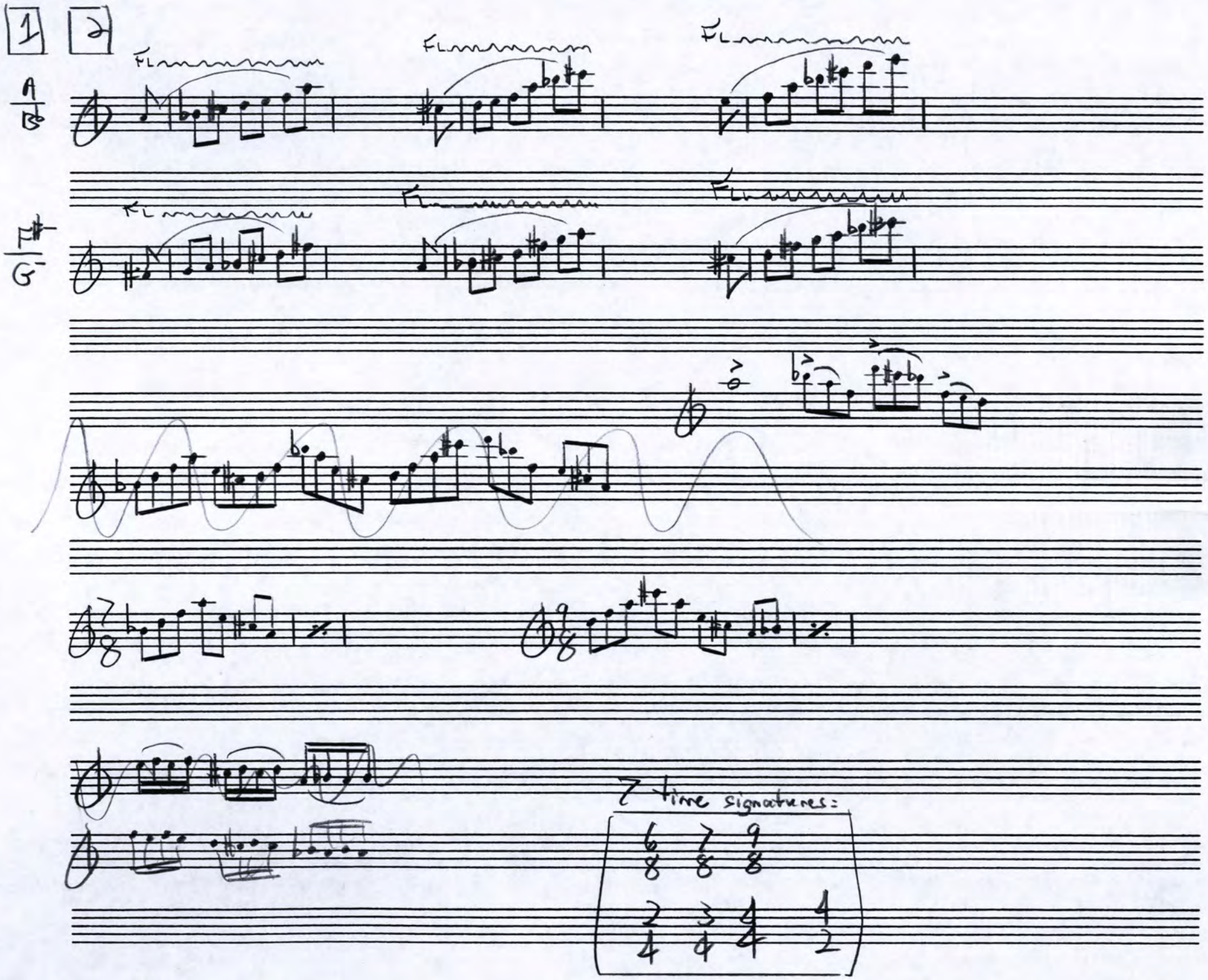
Sounds



B♭ ok



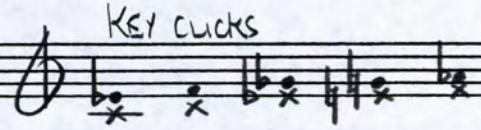
don't start on E♭, work down to


1
2
A
B♭
F♯
G
FL
7 time signatures:
6/8 7/8 9/8
2/4 3/4 4/4 4/2

2 SOLO ALTO SAXOPHONE

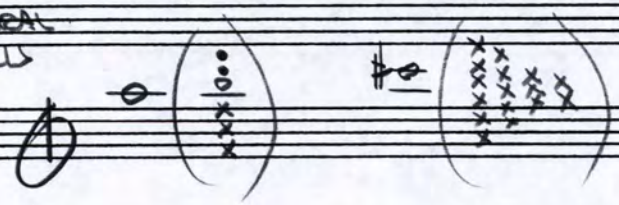
WRITTEN

KEY CLICKS

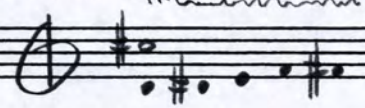


FLUTTER TONGUE
HIGHER WRITTEN
REGISTER

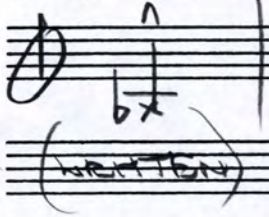
TIMBRAL TRILL



WIDE TRILL: tr

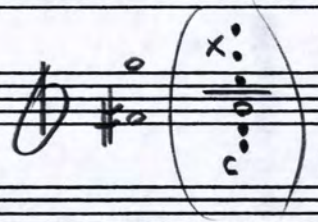


OPEN SLAP

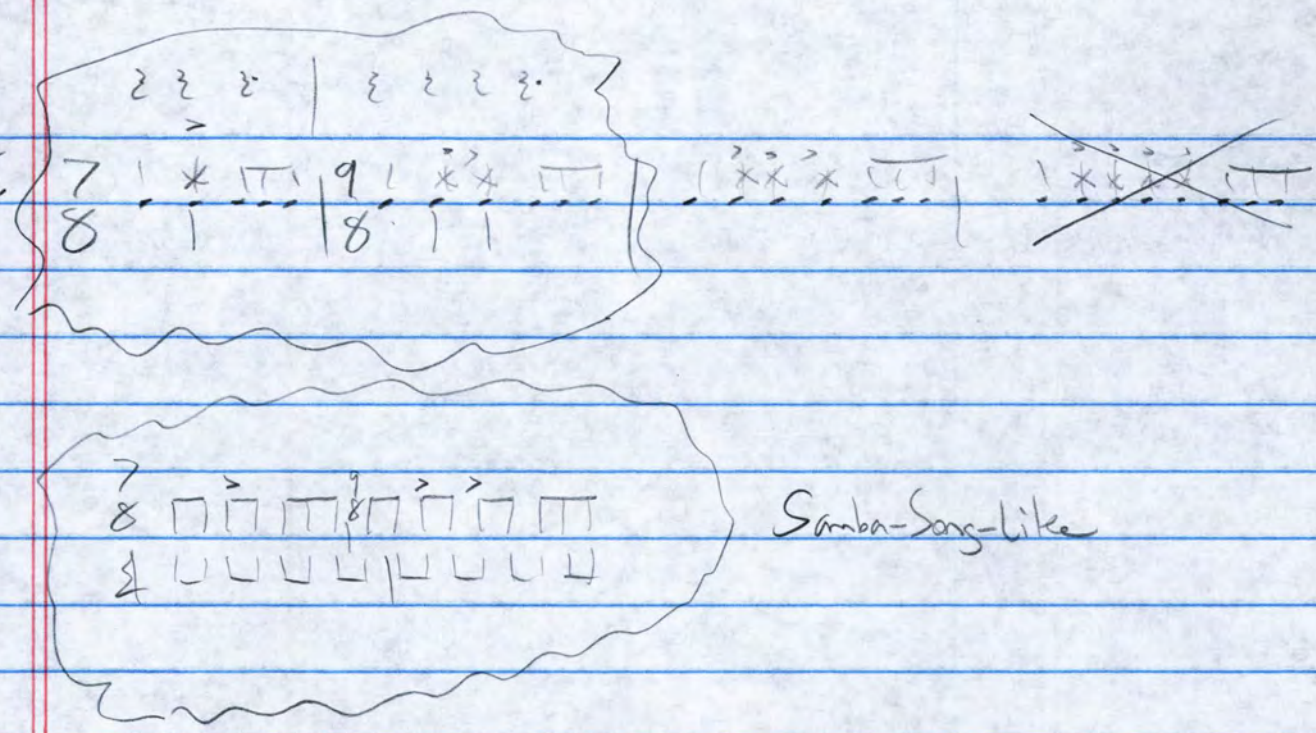


(WRITTEN)

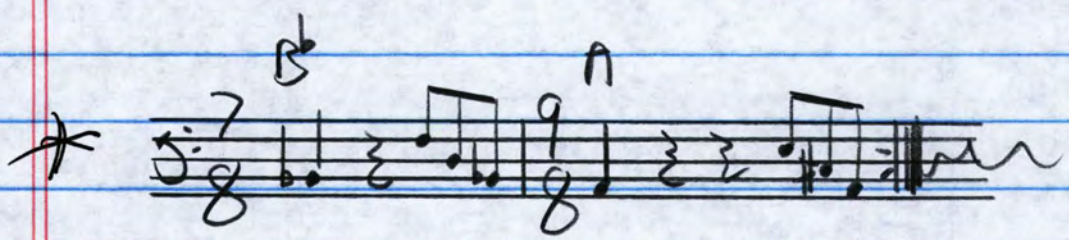
MULTIPHONIC: (WRITTEN)



pp to ff, SHORT OR LONG



Samba-Song-like



# Symphonic Movement

exit to audience...

7/8 | 9/8 | 11/8 | 13/8

16
24
40 beats (1V) [20 + 1 beats]

try to stay in tempo...
each person is a soloist

Part 1 — A / B♭ six-tone scale (solos)

Part 2 — F9 (add 13) 7/8 9/8 Tutti (pp cresc...)

* 2/4 fanfare in B♭

Finale (B♭) 7/8 9/8 Section soli + chimes/vibes/bells

Symphonic Movement

✓ • Flute solo (M) stagefront ⇝

✓ • Alto Sax (M) back of hall ⇝

~~• Clarinet (M) stagefront ⇝~~

? • Percussion Section (paper sticks)
— Conductor @ perc. — ⇝

• [ Sophisticated/Complex/Brief
Band Tutti ... virtuosic ]
— conductor @ podium —

• Flute Solo (M) back of hall

• tambourine duet (stagefront)

• Vibes rounds [D F B♭ E]
— cond. @ perc. —

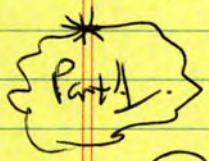
• trombones = bells only

• ~~flutes~~ trumpets (no 2nd)

• flutes (no fool)

• clarinets (no lower)

Players who exit stage @ beginning should exit when soloists from the back of audience distract/ draw audience attention away from stage




(3) Clarinet solo (1) Flute solo

---

each soloist / duet @ own tempo...
no relation to others

(2) ~~Clarinet~~ solo
Alto Sax solo

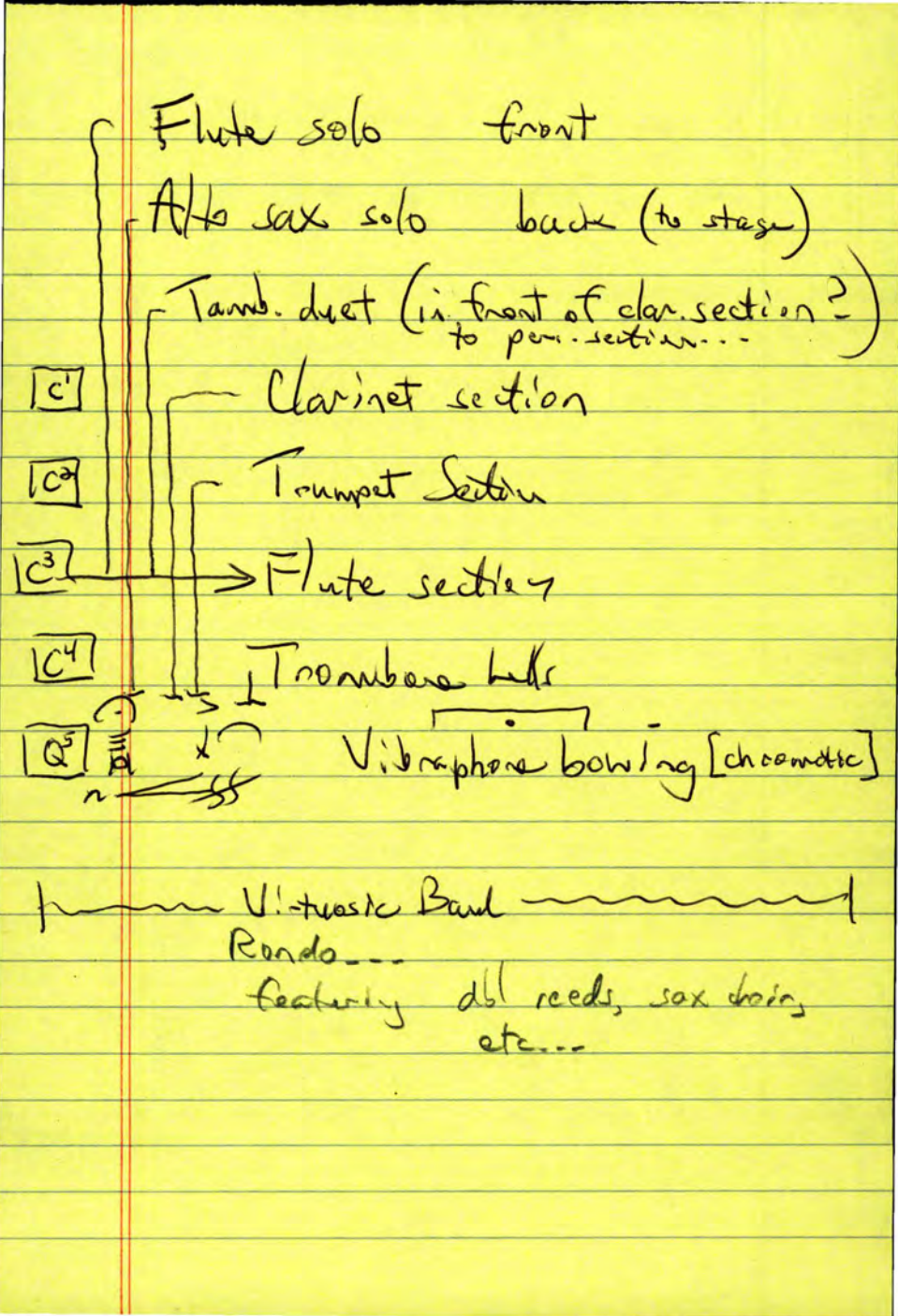
(4) Percussion duet

Number of players in band?

Vibes basing (furioso!) x4

- Flute solo
- Clarinet solo
- Alto sax solo

Flute (no foot)
Clarinet (no lower ½)
Trumpets (no 3rd valve slide)
Trombones (bell only)


Flute solo front
Alto sax solo back (to stage)
Tamb. duet (in front of clar. section? to perc. section...
C1
Clarinet section
C2
Trumpet Section
C3
Flute section
C4
Trombone bells
C5
Vibraphone bowing [chromatic]
Virtuosic Band
Rondo...
featuring dbl reeds, sax choir, etc...

- Flute ceremony
- Clarinet ceremony

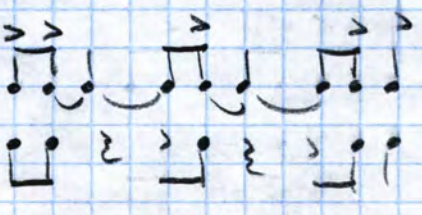
Symphonic Movement

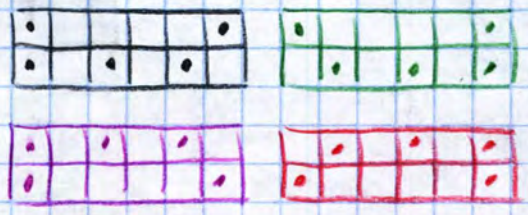
disguise/hide players leaving stage by having player exit-enter-exit (etc...)

Trumpets (-2nd valve slide) are the culmination of silence-sound-silence (audio "cutting-out" effect) tutti build

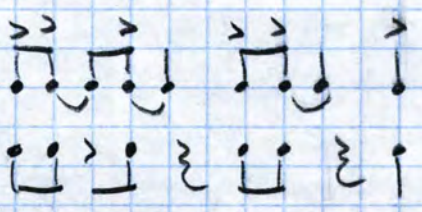
While soloist play @ beginning, conductor cues/conducts different small ensembles that function as psuedo-backgrounds... "senza misura"... with a conductorless, percussion groove background.

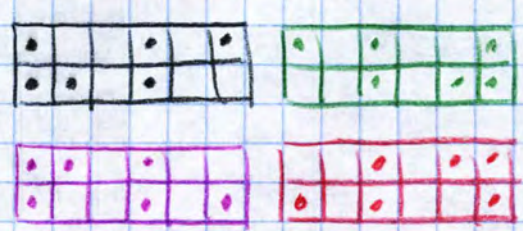
B♭ E♭-



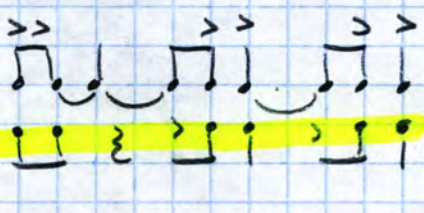


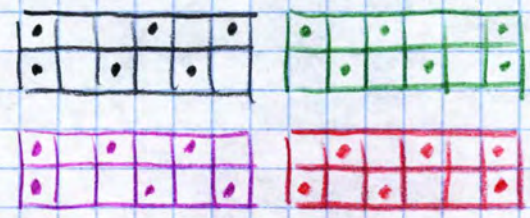
B♭ E-



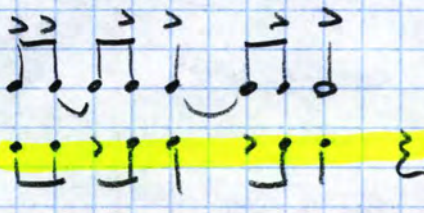


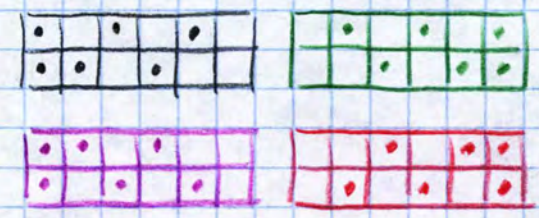
B♭ A



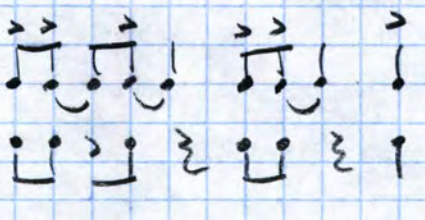


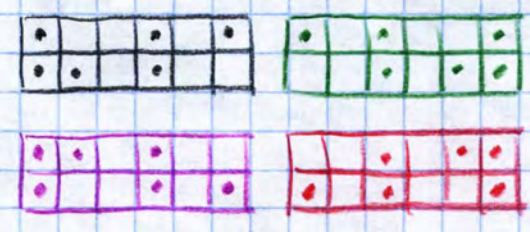
E♭- E-



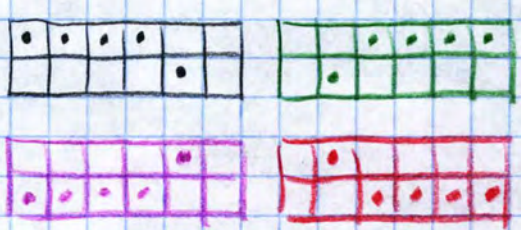


E♭- A

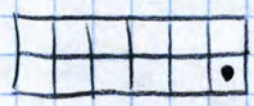




A E-



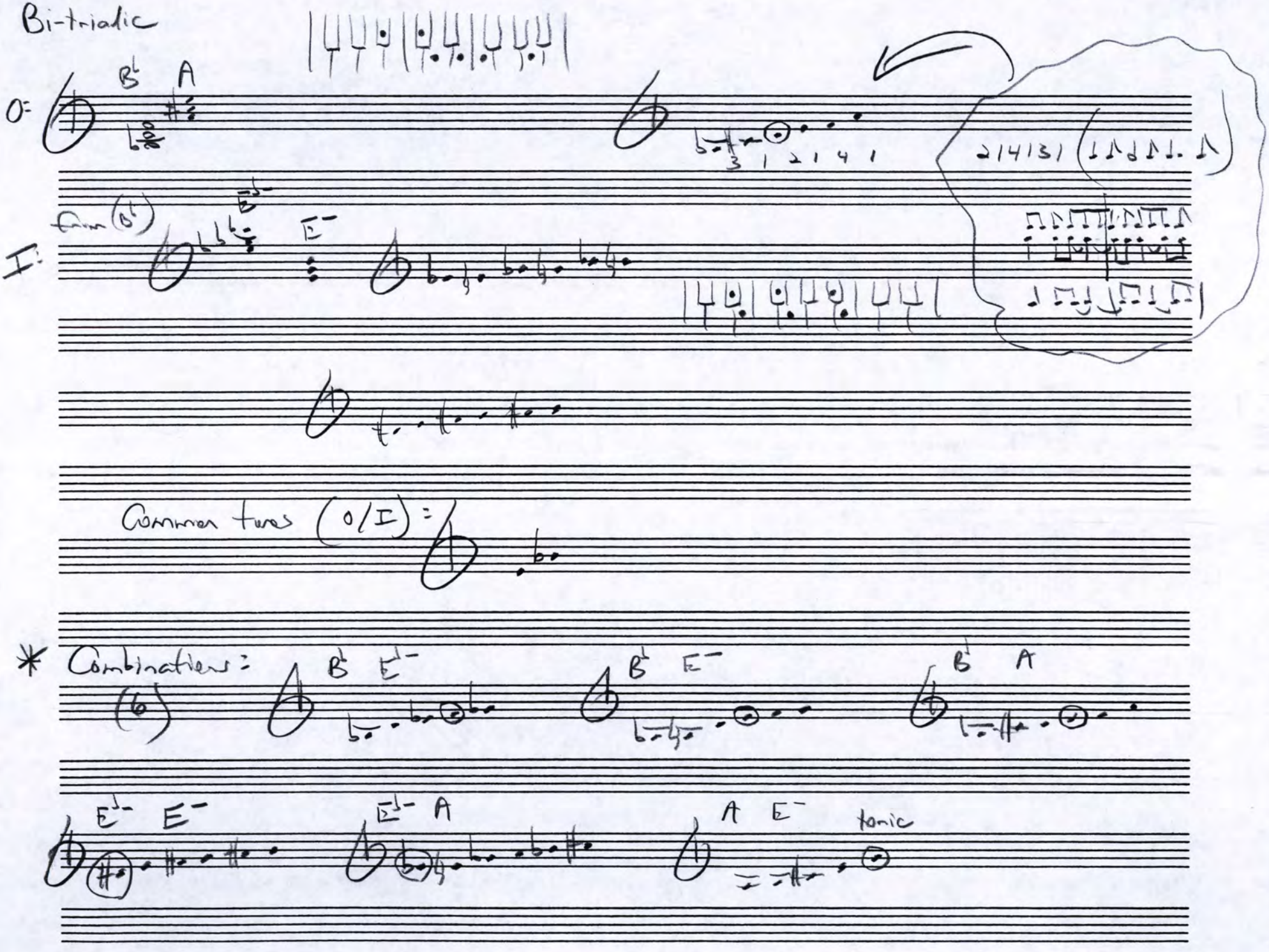
Never used=



Most-used:

| | | | | | |
|---|---|---|---|---|---|
| 6 | 1 | 2 | 4 | 1 | 4 |
| 5 | 3 | 2 | 3 | 3 | 0 |

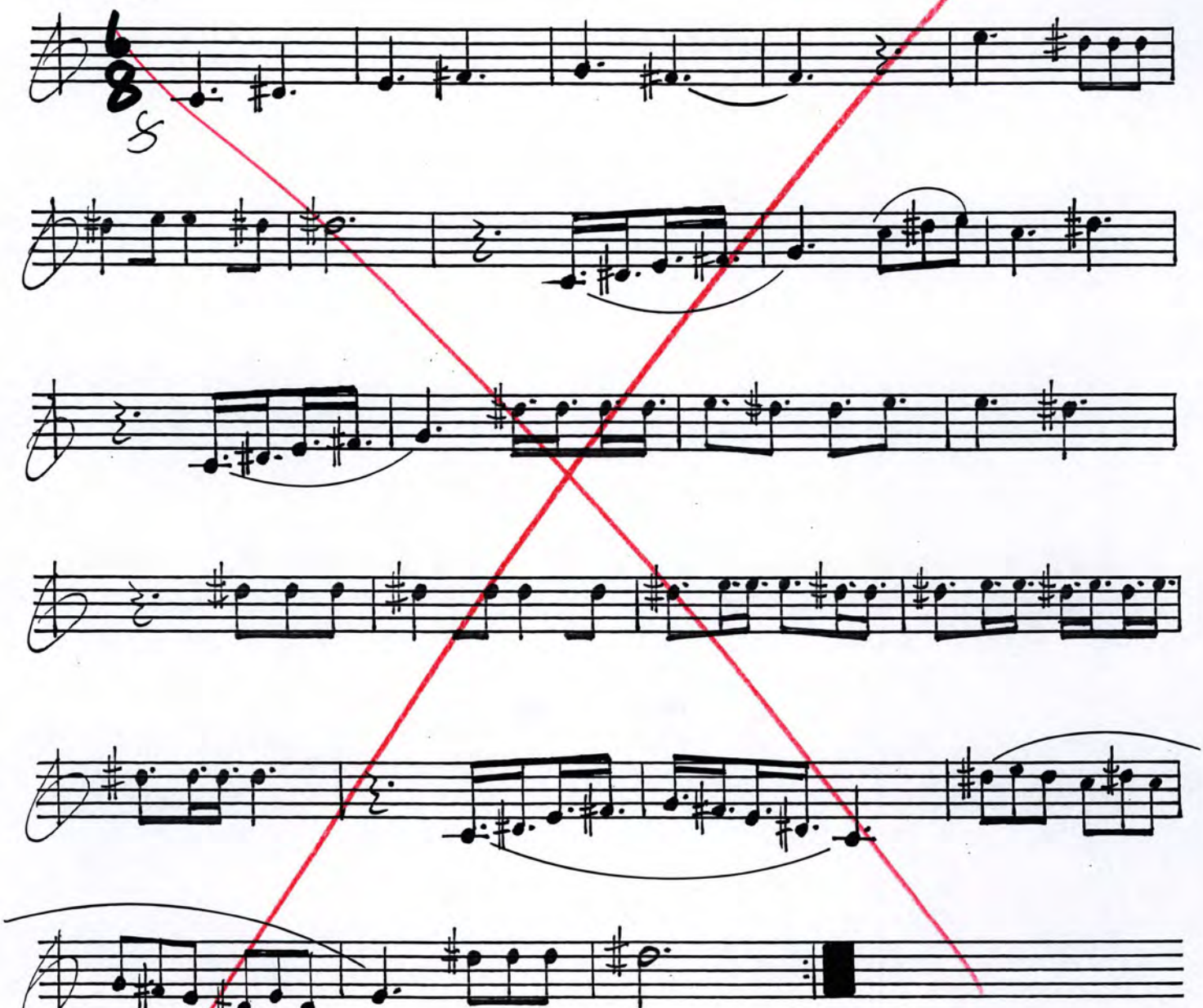
Bi-triadic


O:
B♭ A
3 1 2 1 4 1
214131
I:
from (B♭)
E♭-
E-
Common tones (O/I):
* Combinations:
(6)
B♭ E♭-
B♭ E-
B♭ A
E♭- E-
E♭- A
A E-
tonic

1st B♭ TRUMPET (DISCONNECT 2nd VALVE SLIDE)

NO!

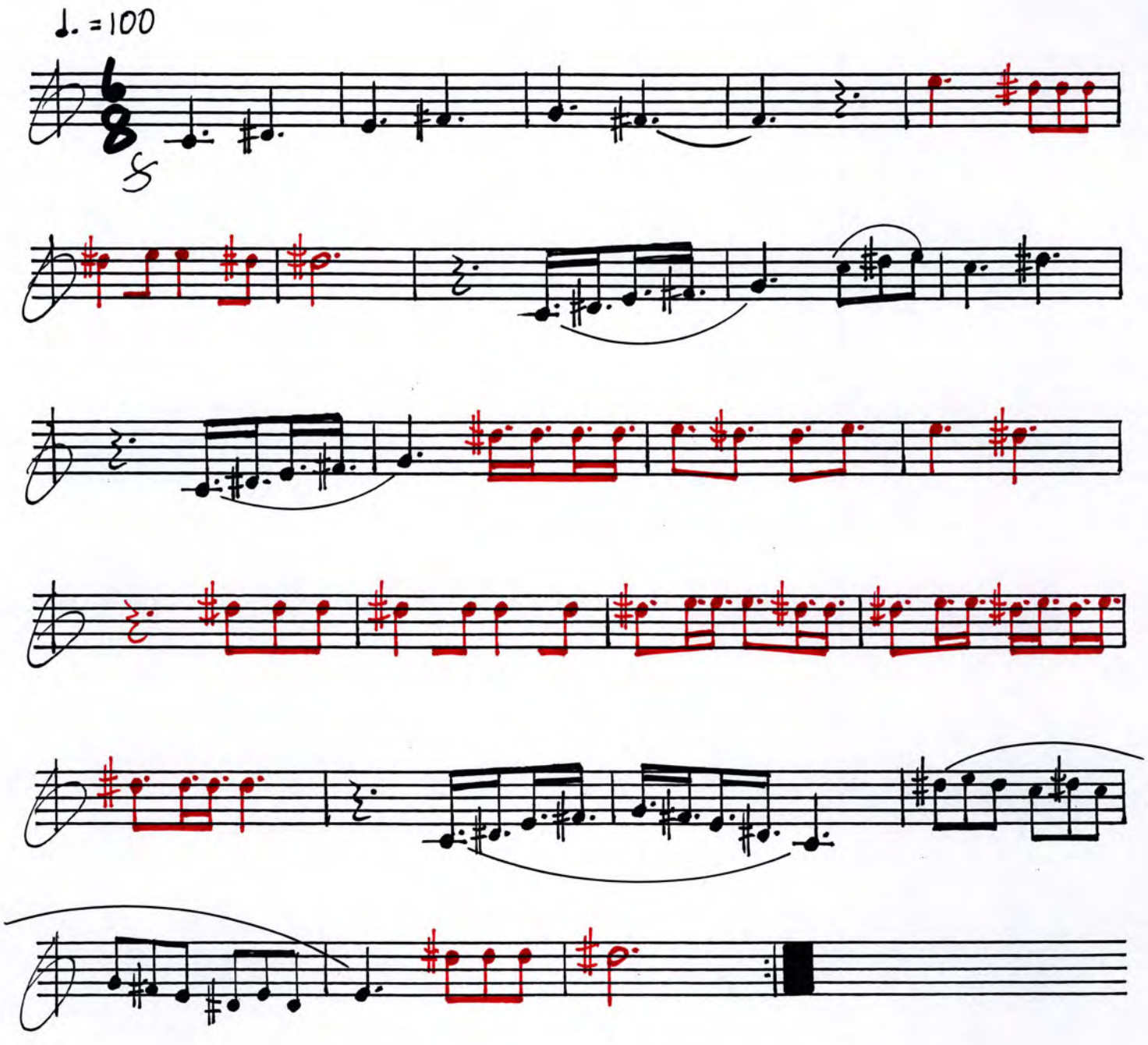
♩. = 100



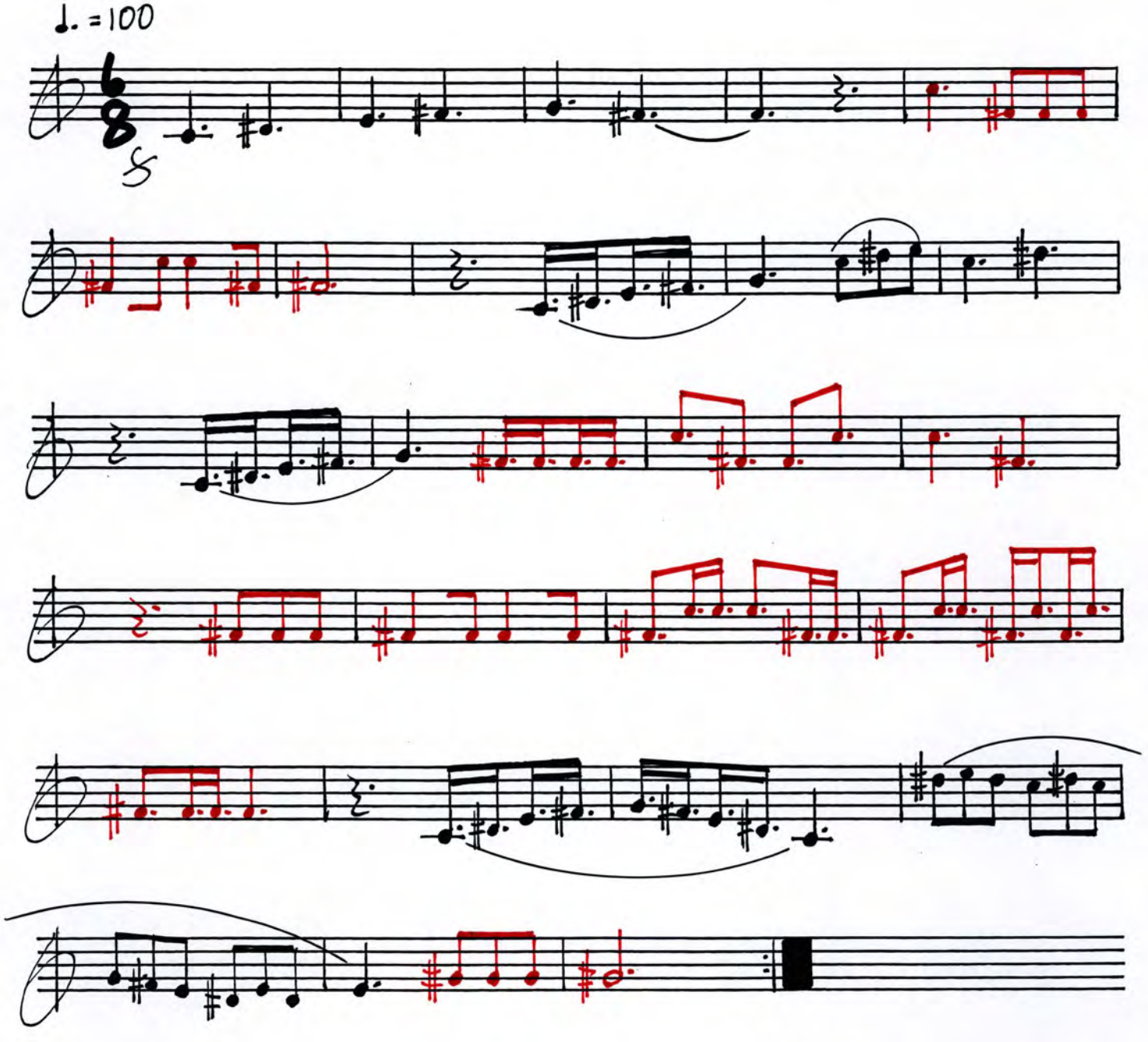
no slurs

no "good" chords

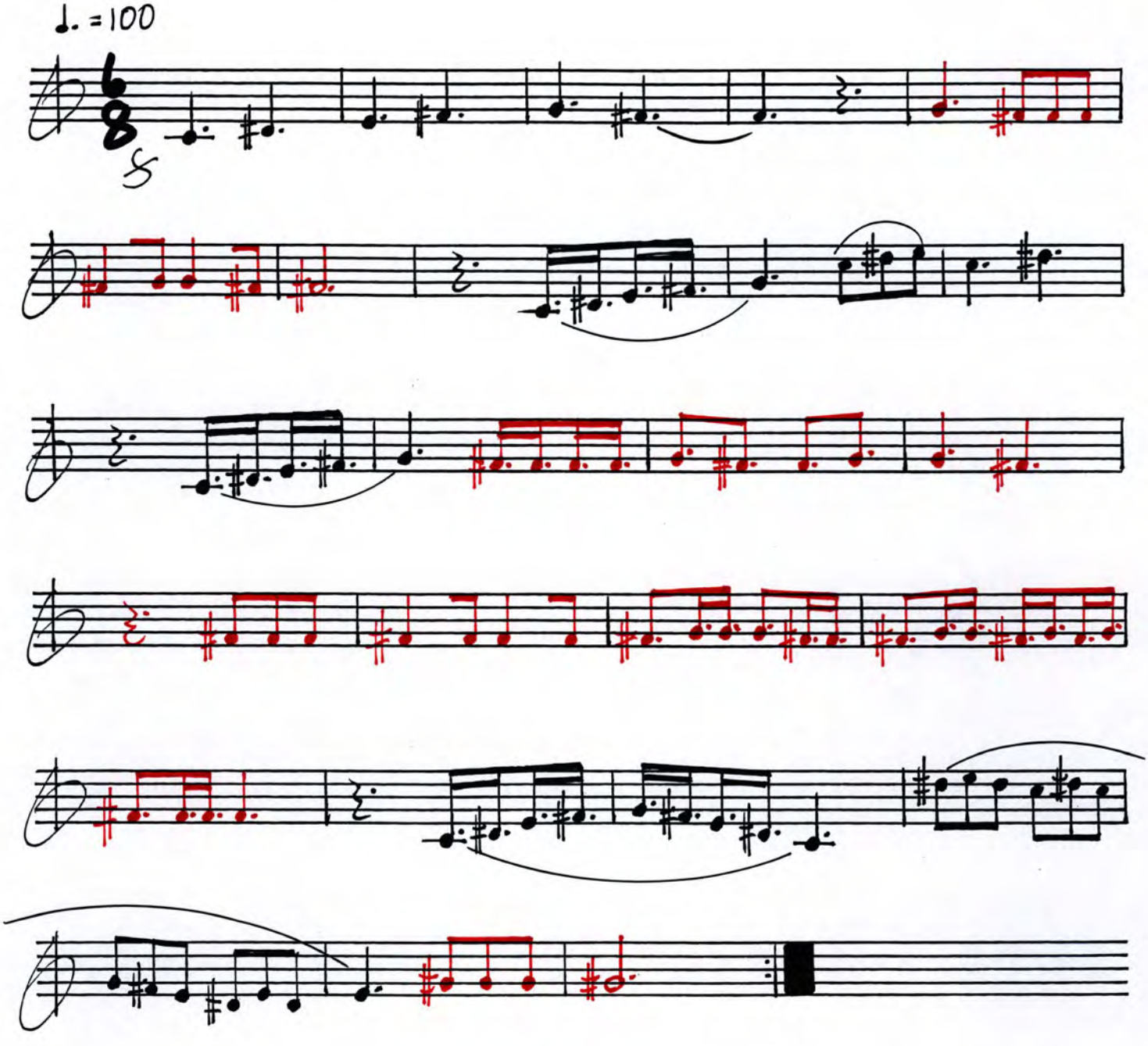
1ST B♭ TRUMPET (DISCONNECT 2ND VALVE SLIDE)



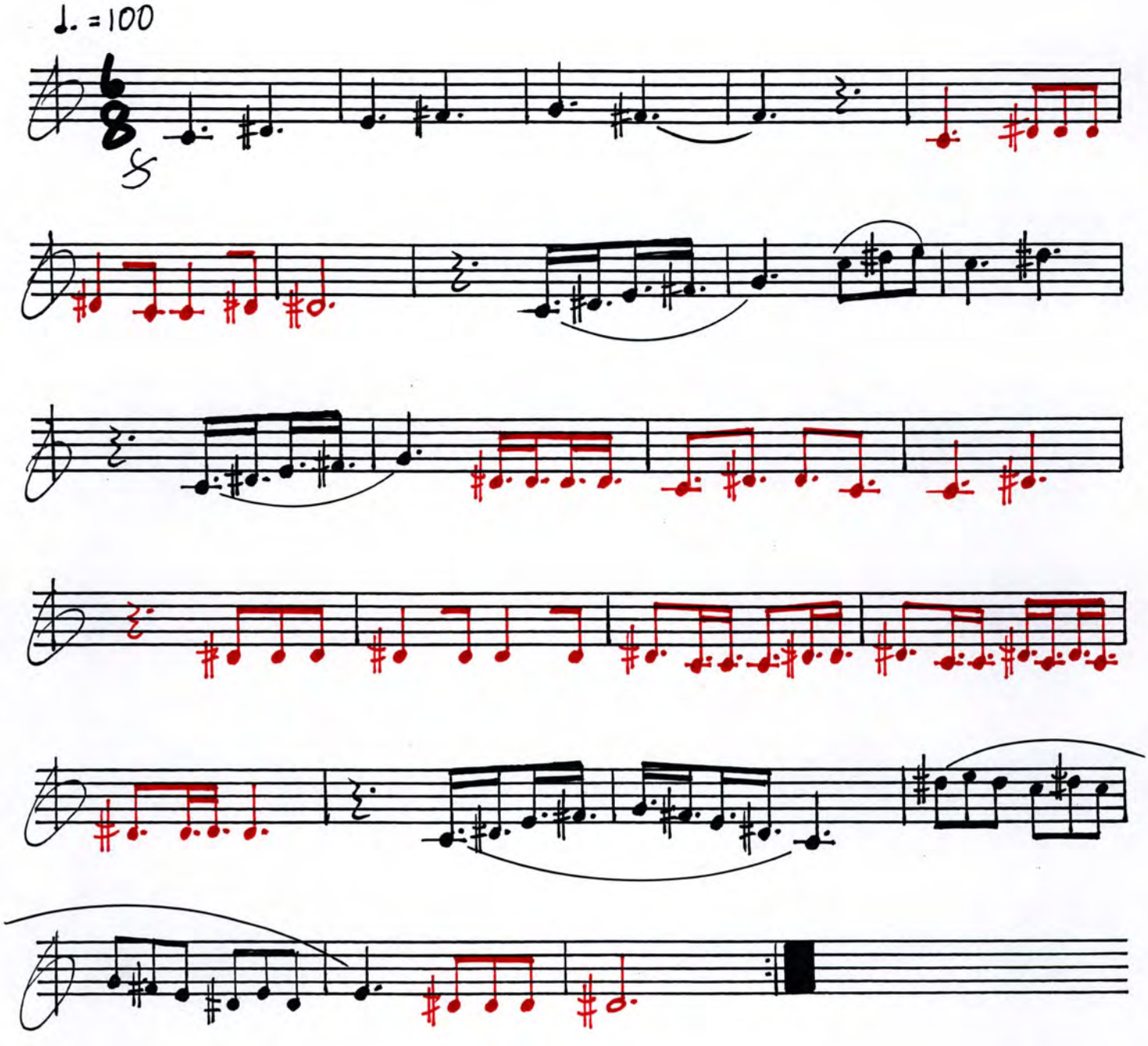
2nd B♭ TRUMPET (DISCONNECT 2nd VALVE SLIDE)



3rd B♭ TRUMPET (DISCONNECT 2ND VALVE SLIDE)

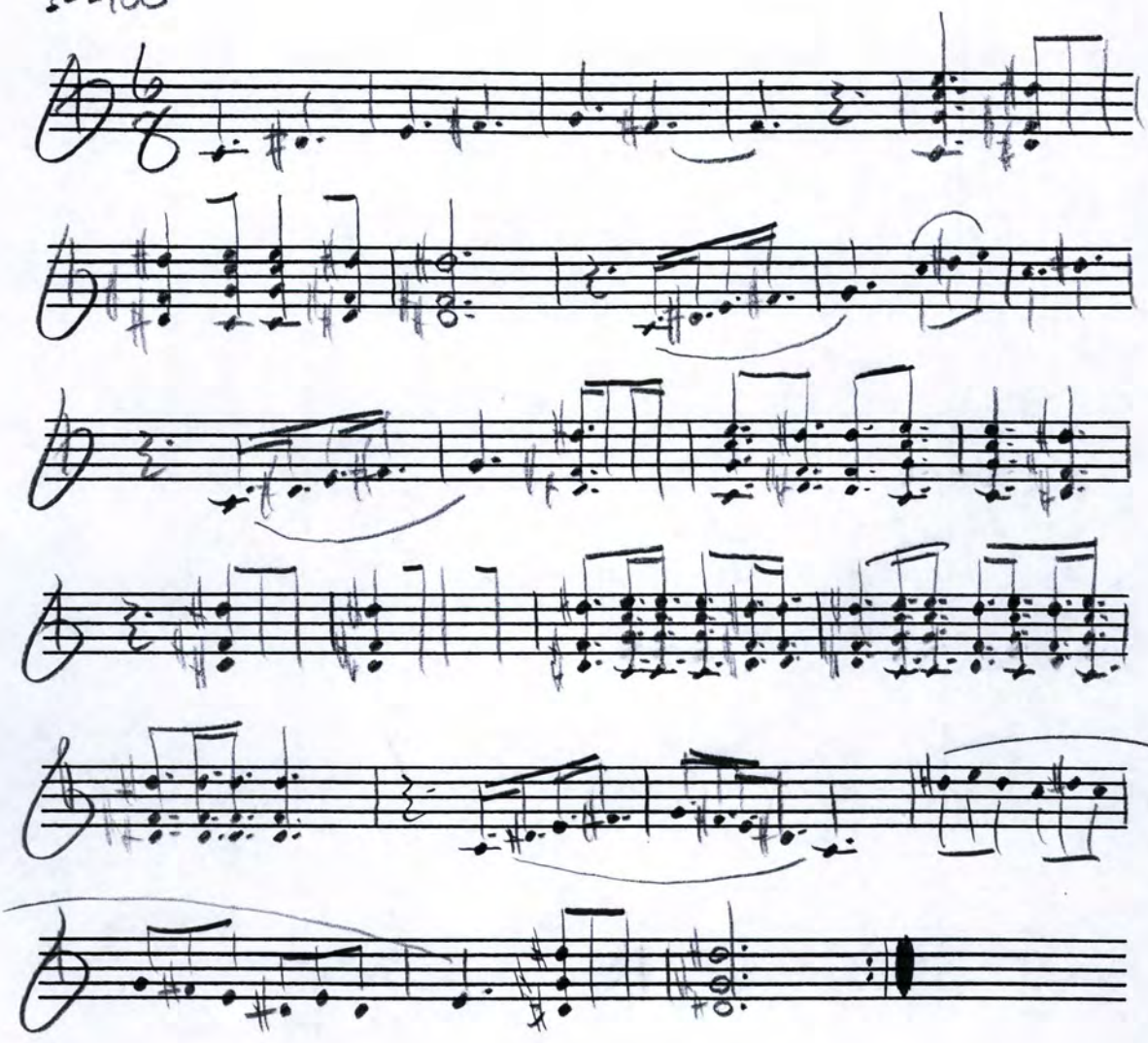


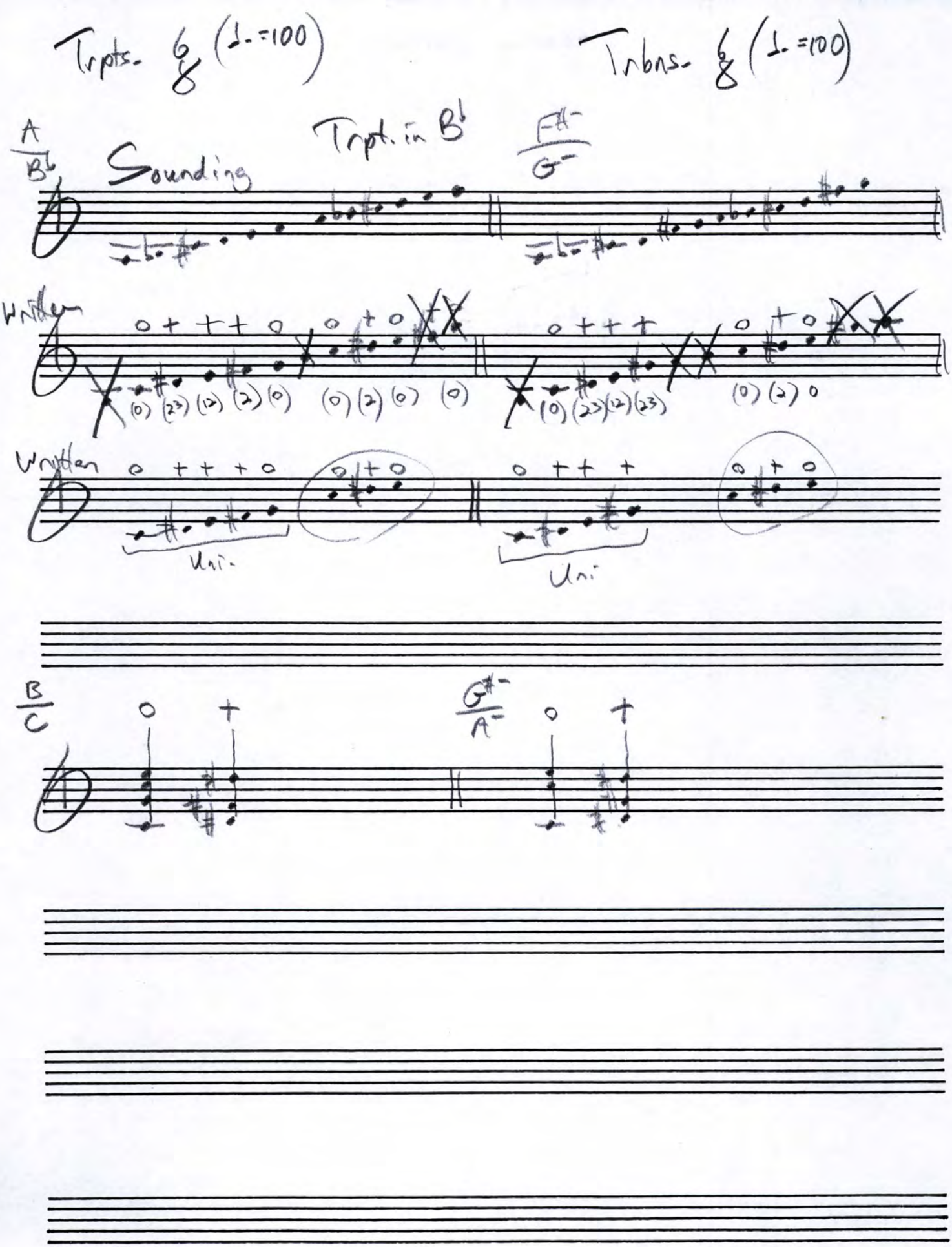
4th B♭ TRUMPET (DISCONNECT 2nd VALVE SLIDE)

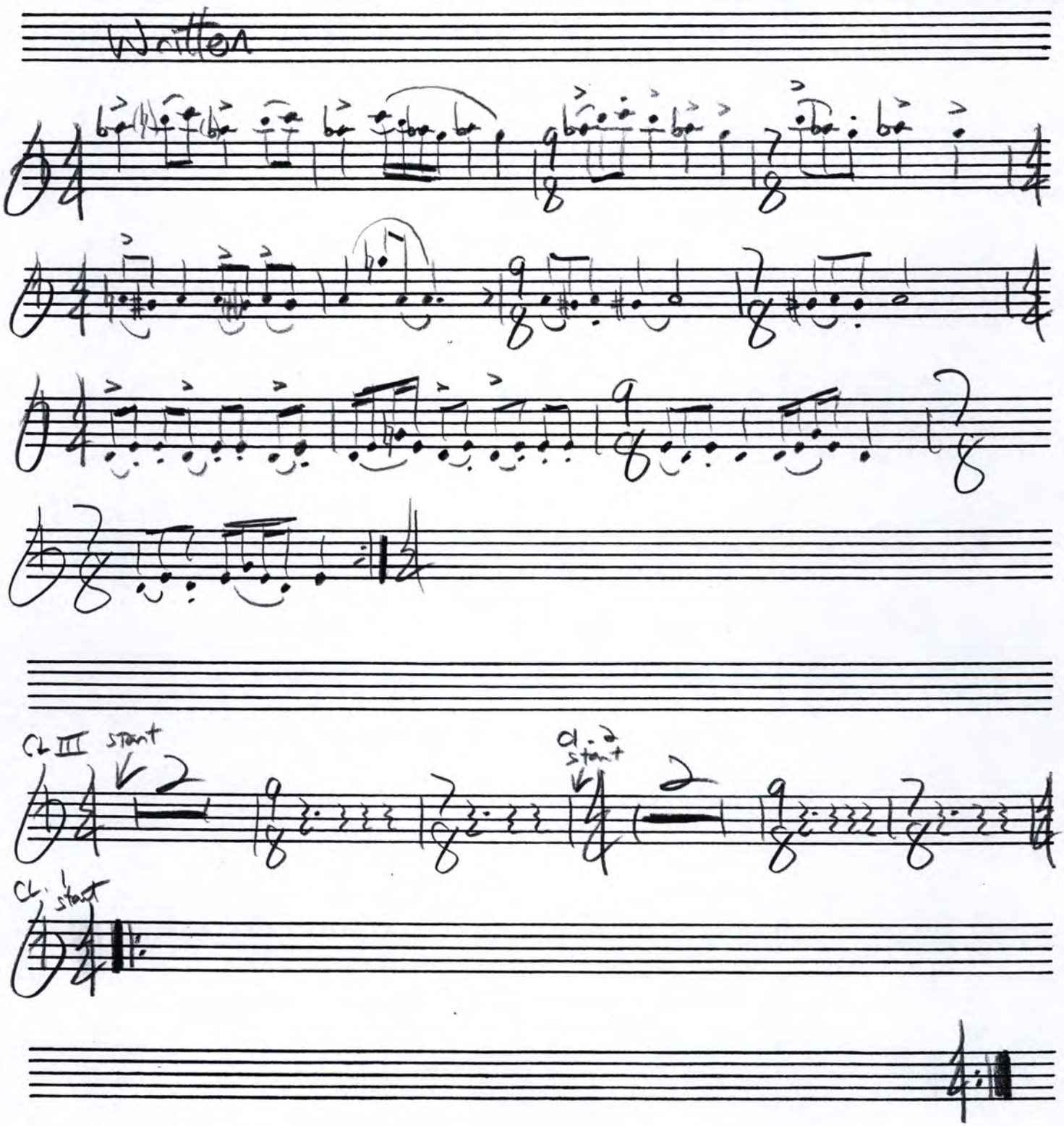


B♭ Trumpets (disconnect 2nd valve slide)

♩. = 100

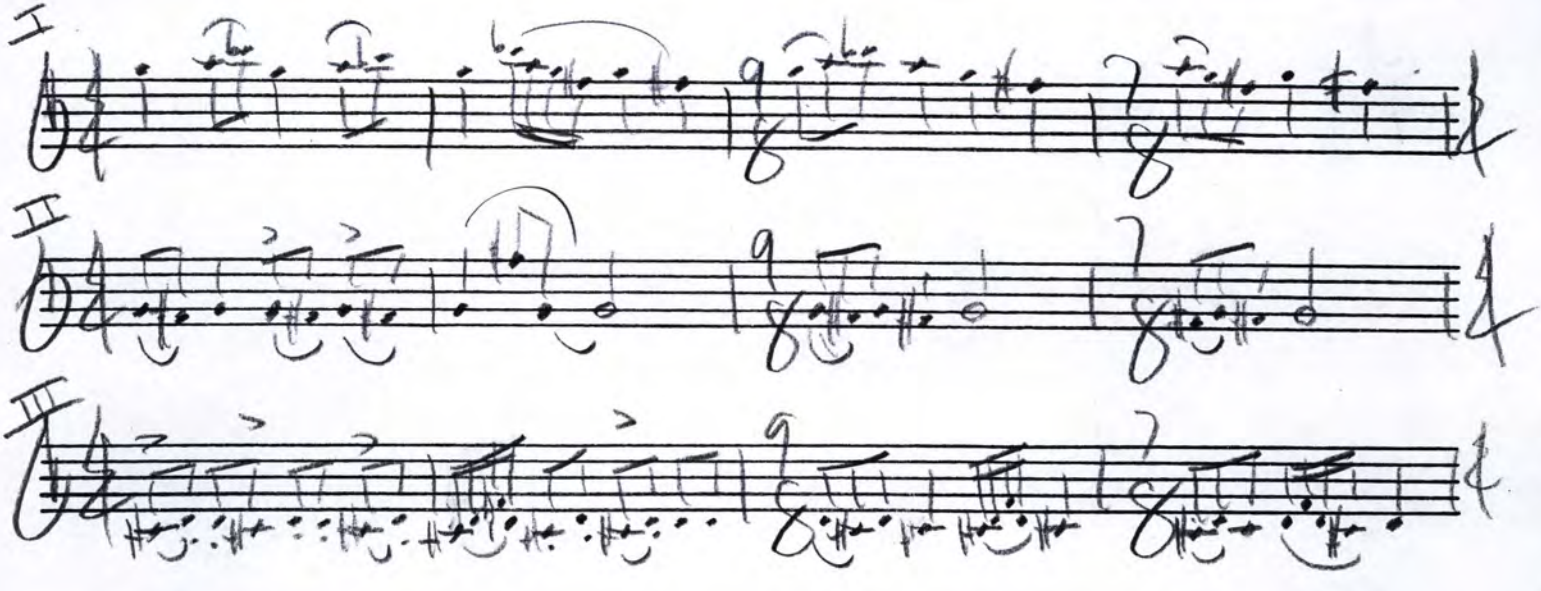



Trpts. 6/8 (♩.=100)
Trbns. 6/8 (♩.=100)
A
B♭
Sounding
Trpt. in B♭
F#-
G-
Written
(0) (23) (12) (2) (0)
(0) (2) (0) (0)
(0) (23) (12) (23)
(0) (2) 0
Written
Uni.
Uni
B
C
G#-
A-


Written
Cl. III start
Cl. 2 start
Cl. 1 start

Sounds

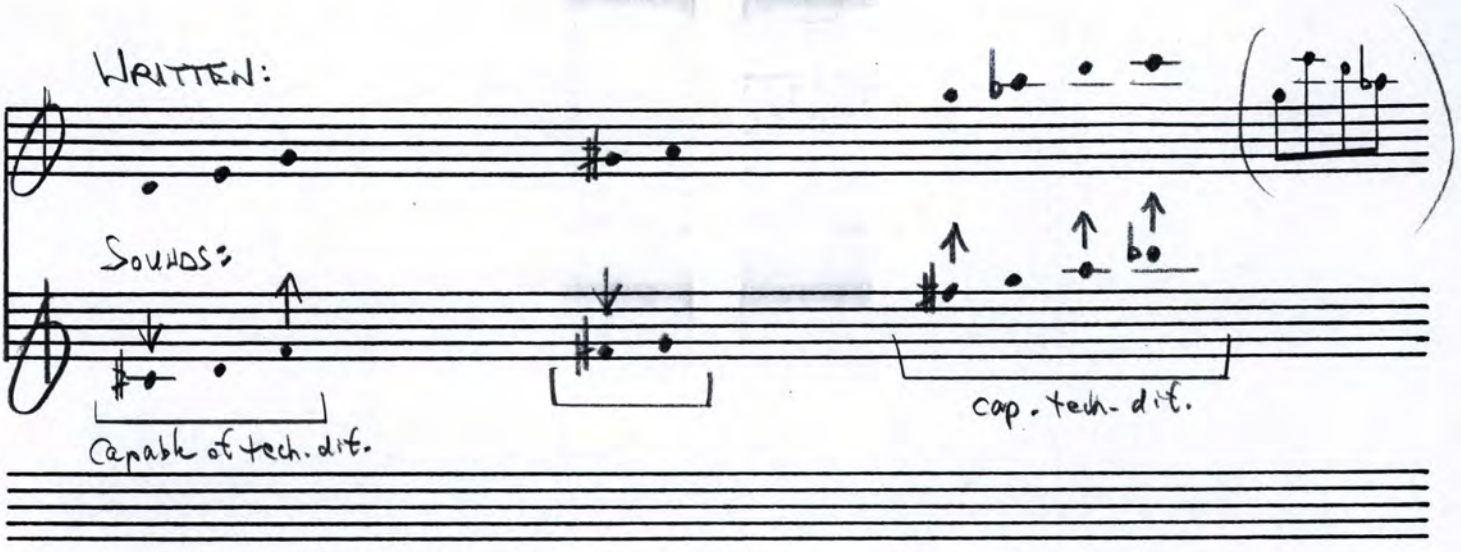
clarinet disharmonic canon

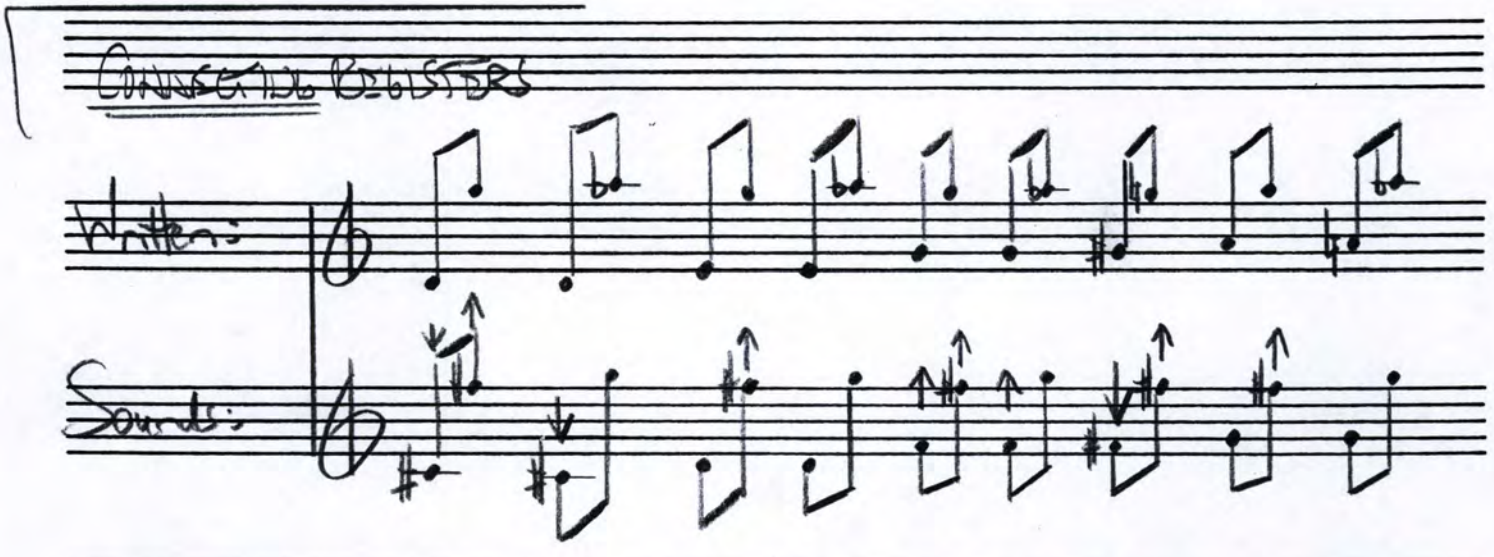


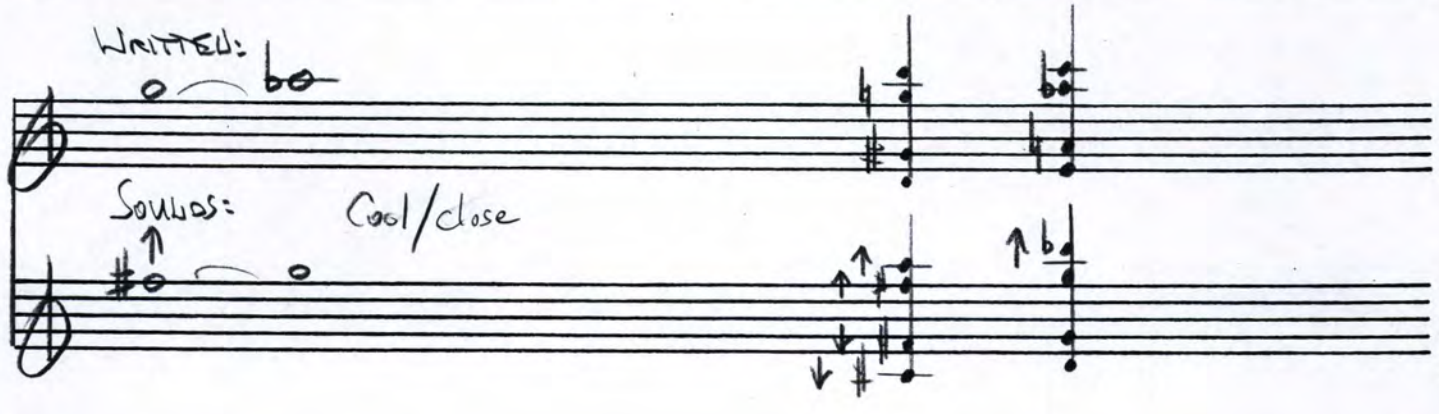
# Symphonic Movement

Clarinet: Top Joint only

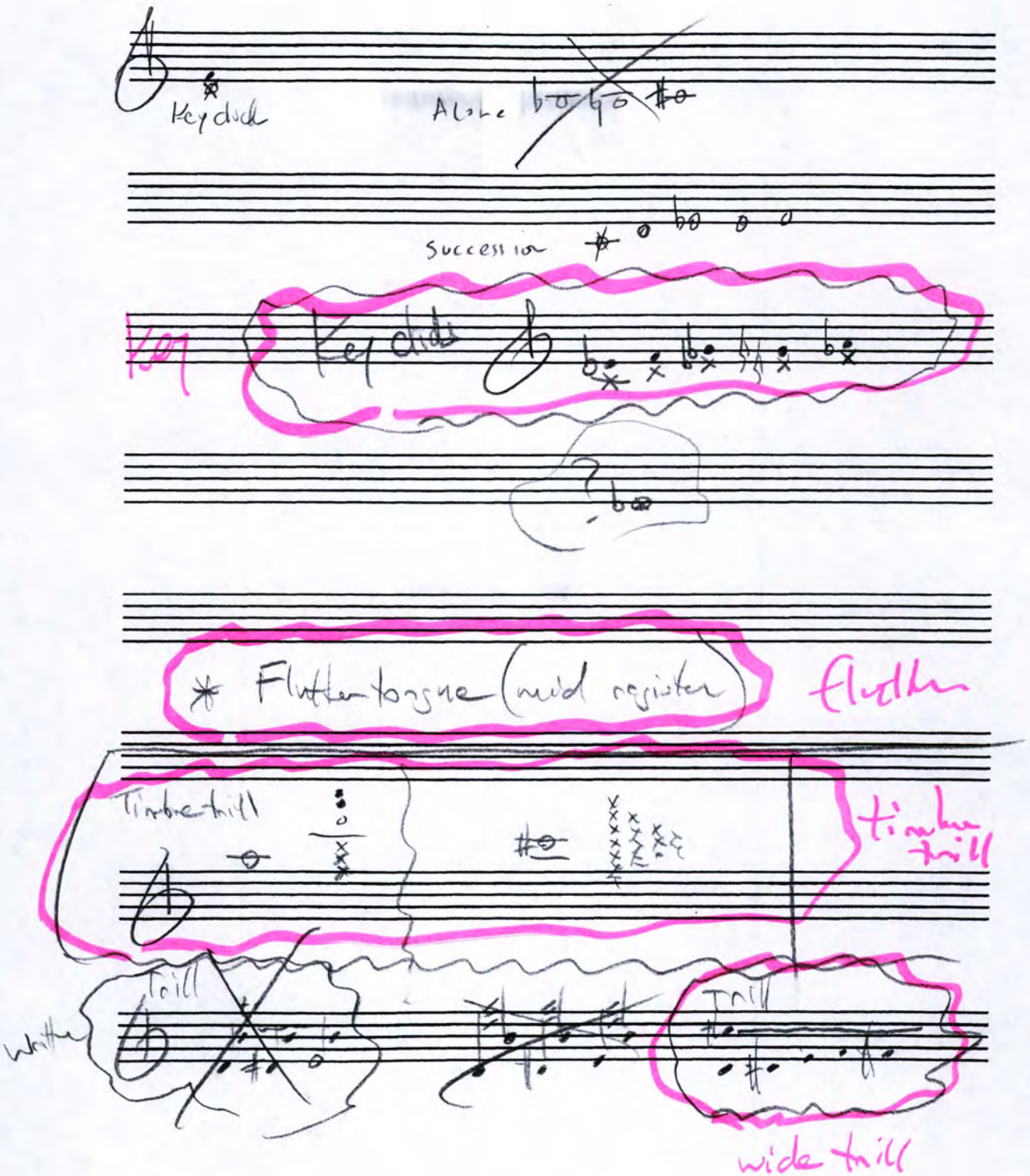
3-part canon



# Alto Sax


Key click
Alone
Succession
Key
Key clicks
?
* Flutter tongue (mid register)
flutter
Timbre trill
timbre trill
Trill
Written
Trill
wide trill

B♭ Trumpet

Sept. 18

+(sounds "closed") (open)

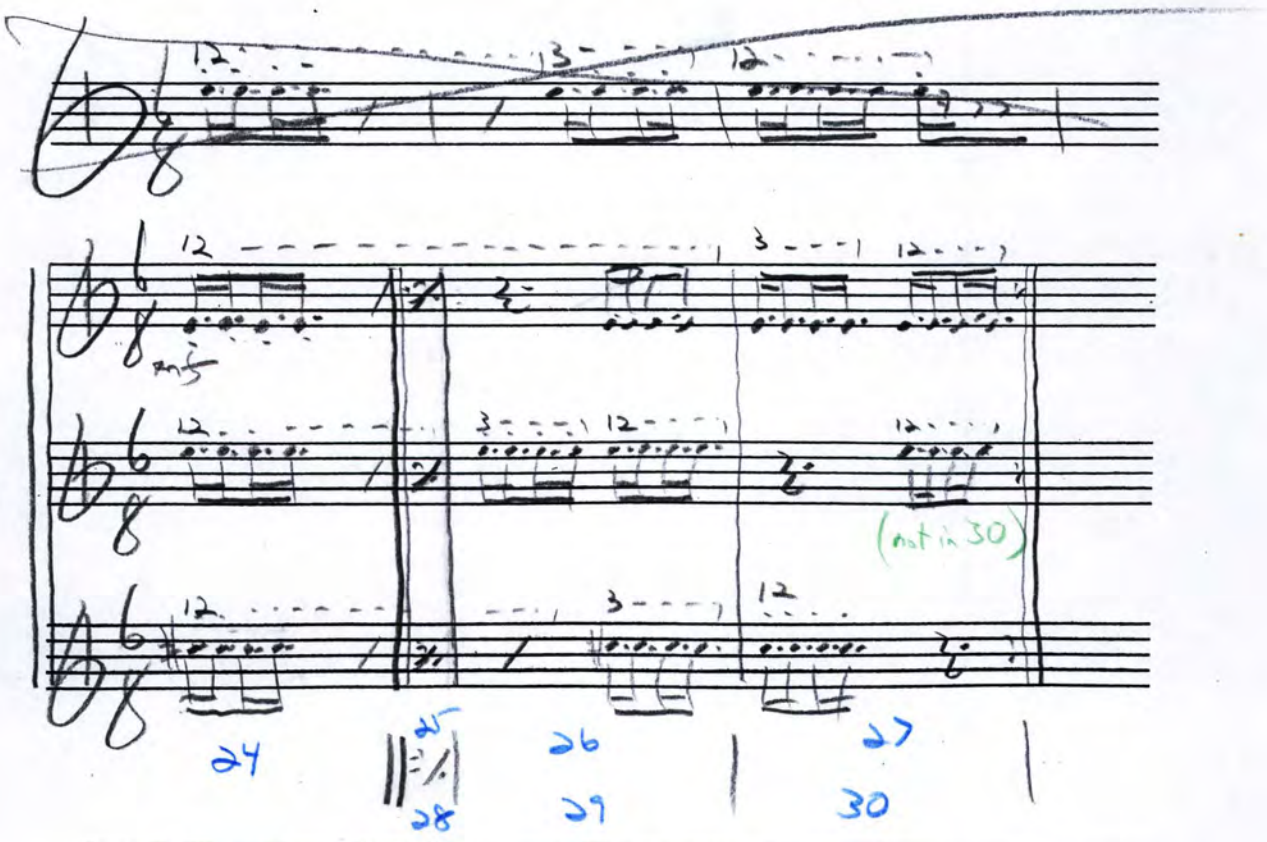
Written

values: 12 3

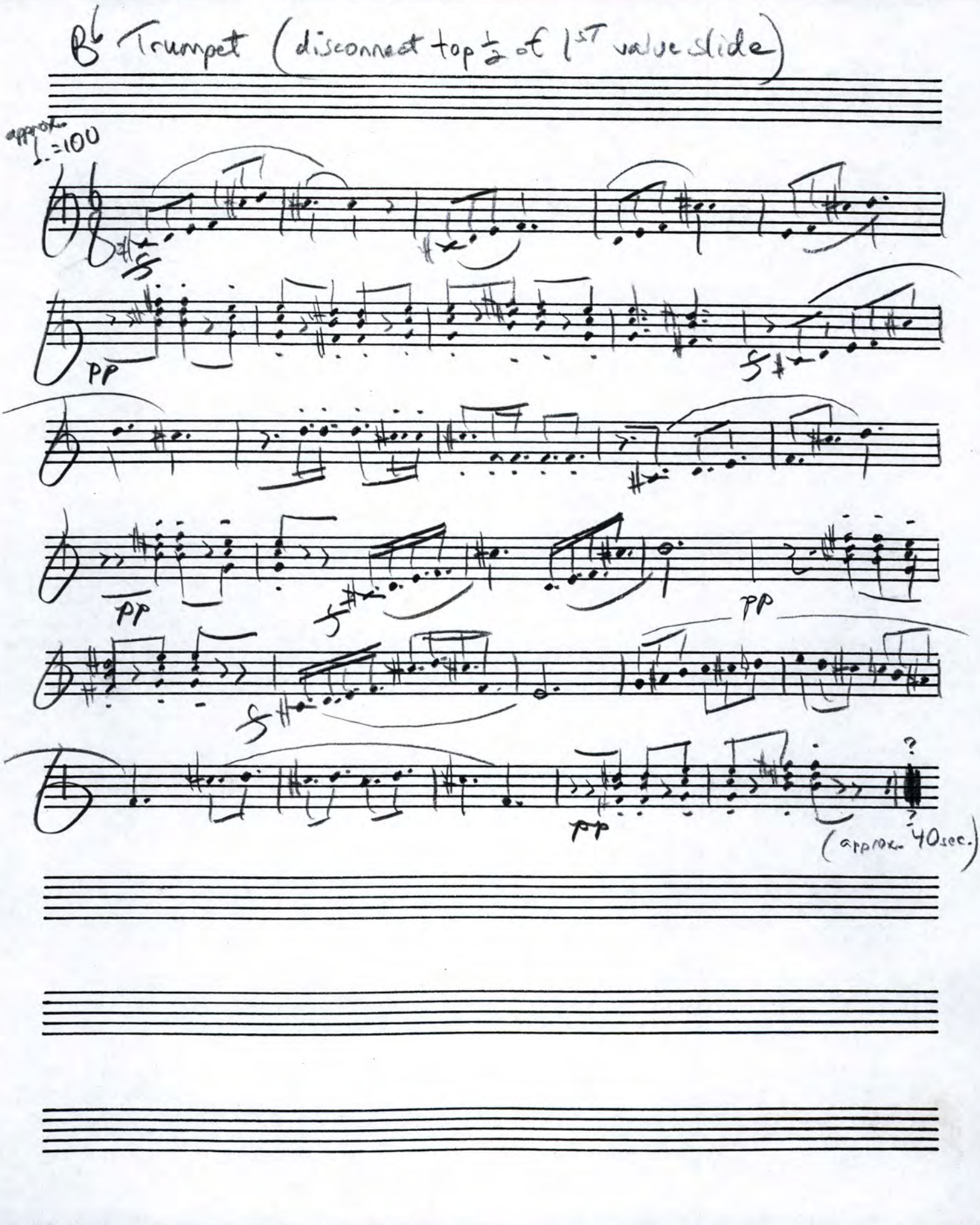
6 beats (bpm = 100) per breath

mf

mostly closed (12) with 4 (3)...

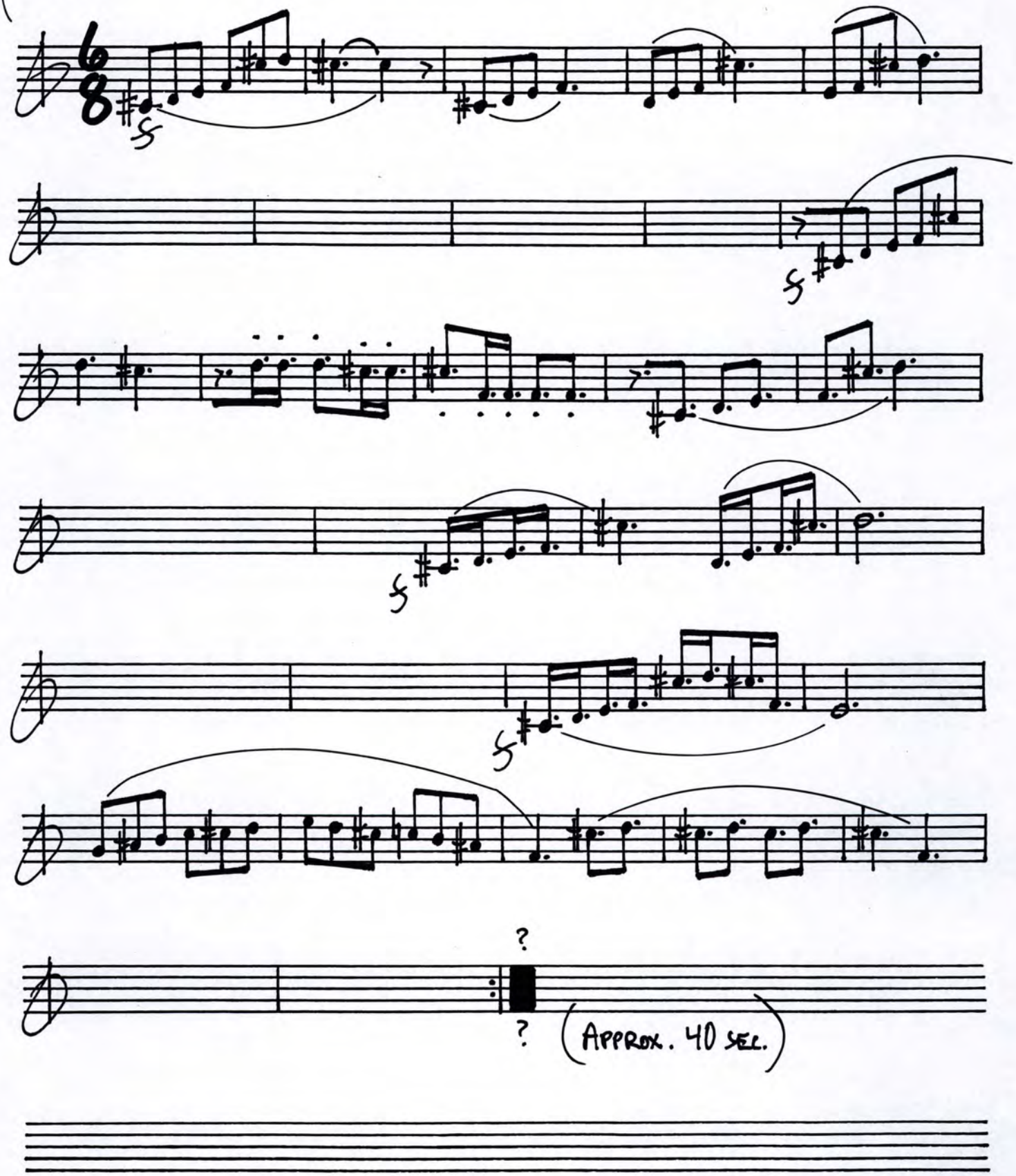



28/120 60


B♭ Trumpet (disconnect top ½ of 1st valve slide)
approx. ♩.=100
pp
pp
pp
pp
?
(approx. 40 sec.)

B♭ TRUMPET: DICONNECT UPPER HALF OF THE FIRST VALVE SLIDE

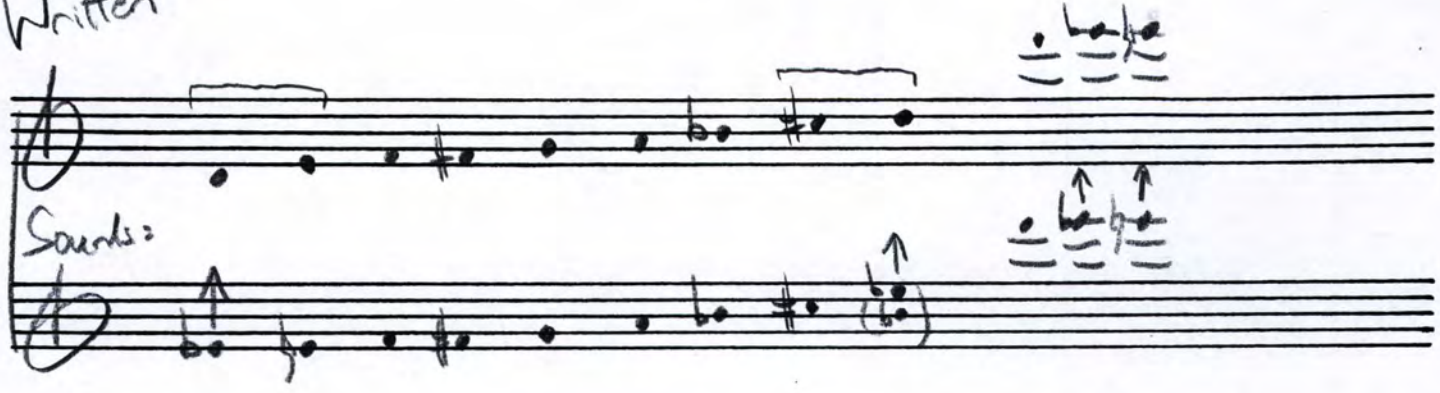
♩. = 100



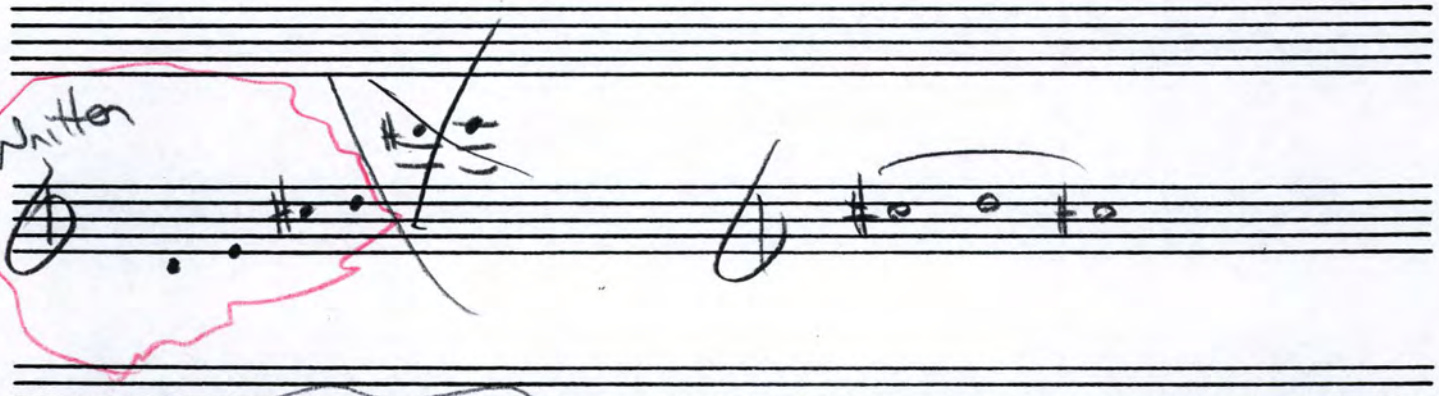
# Flute (no foot) (Unison)

Written:

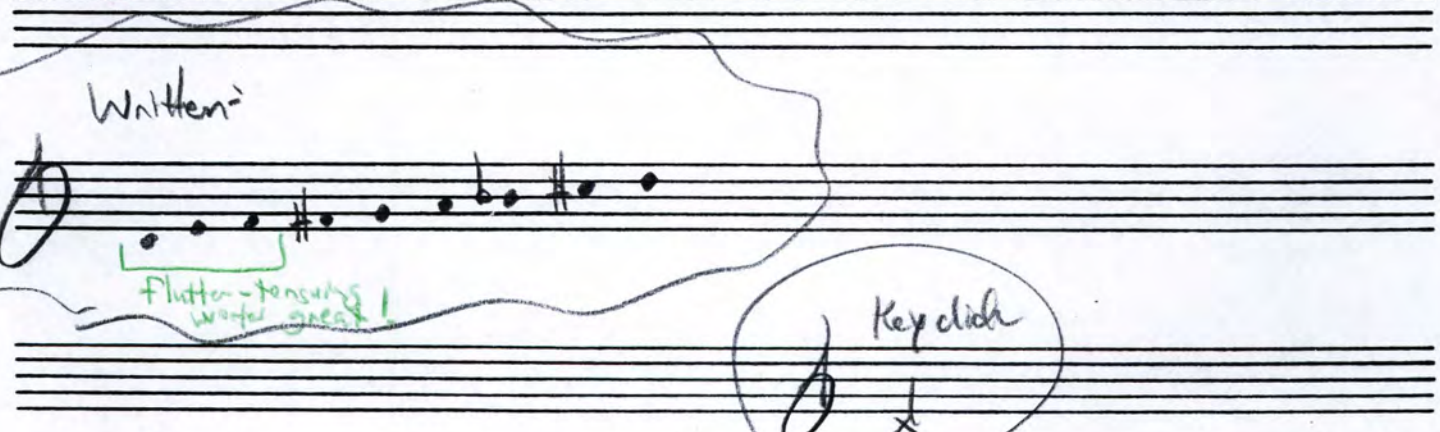
Sounds:



Written

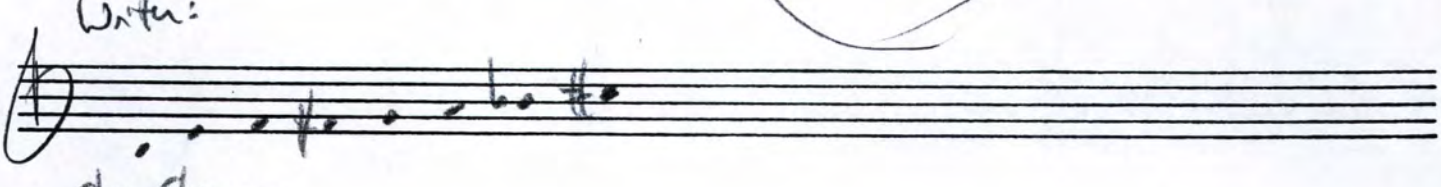


Written:




Key click

Write:

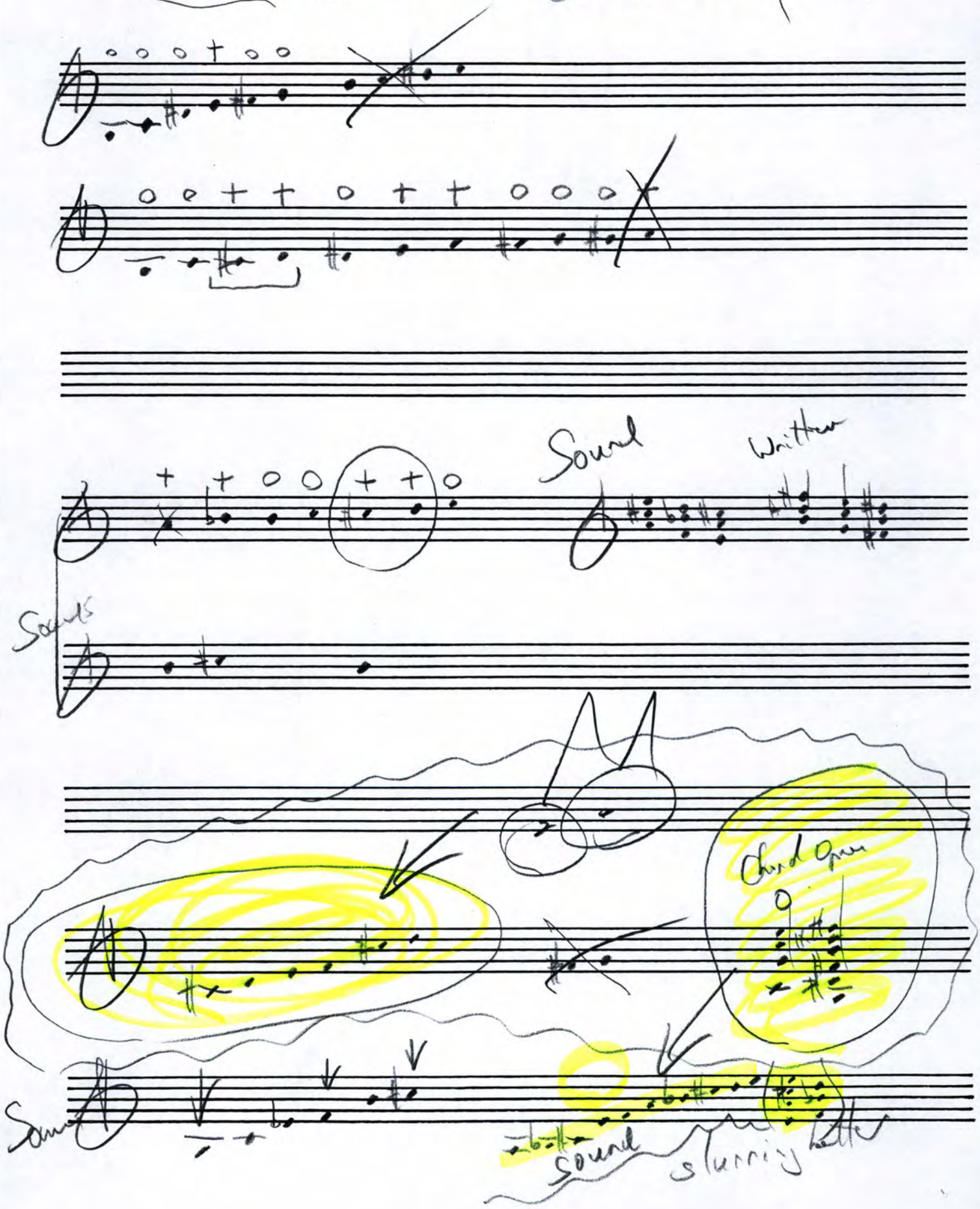


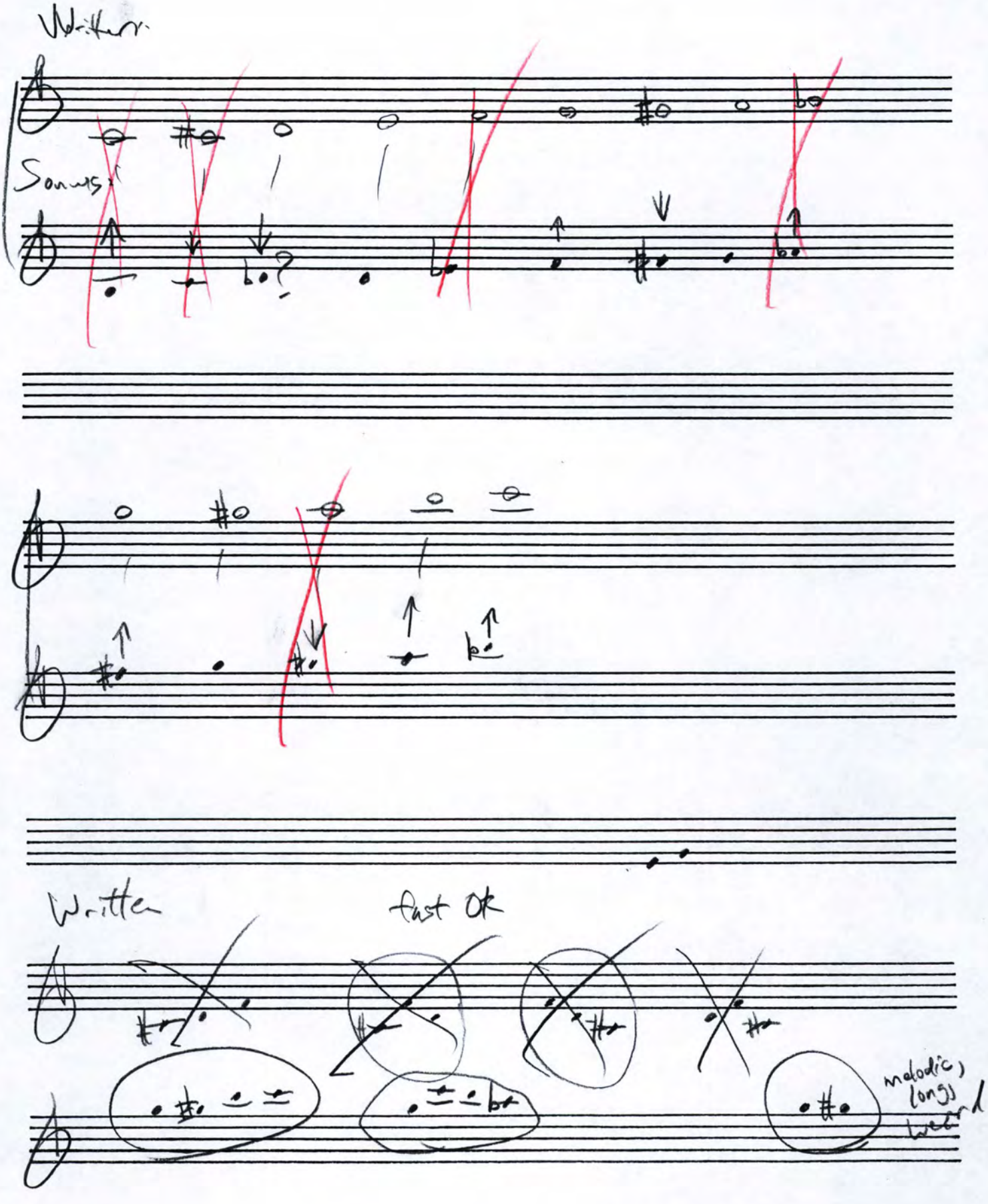
Cha Cha ...

B♭ Trpt

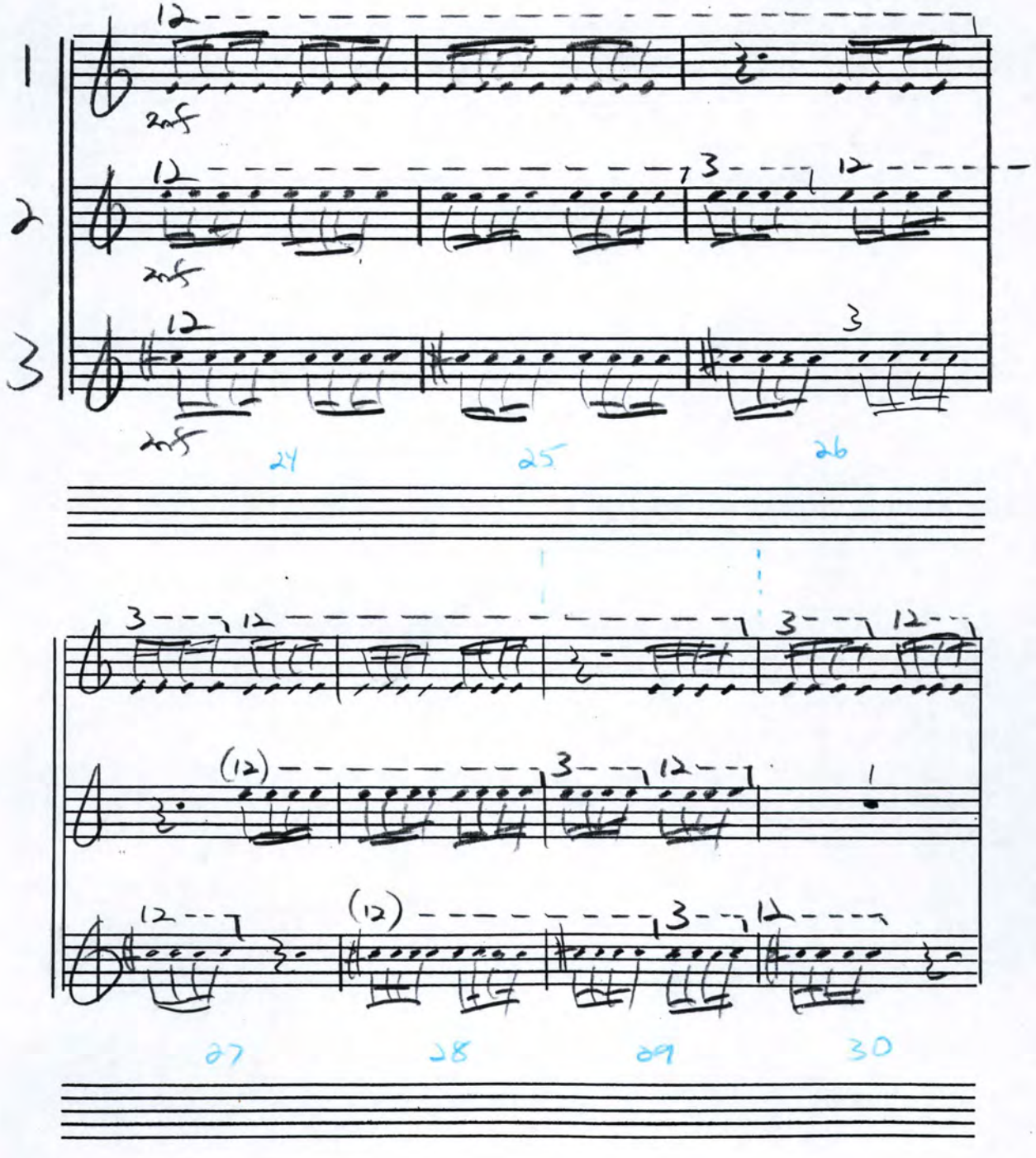
Disconnect top of 1st Valueslide

F Sept-11

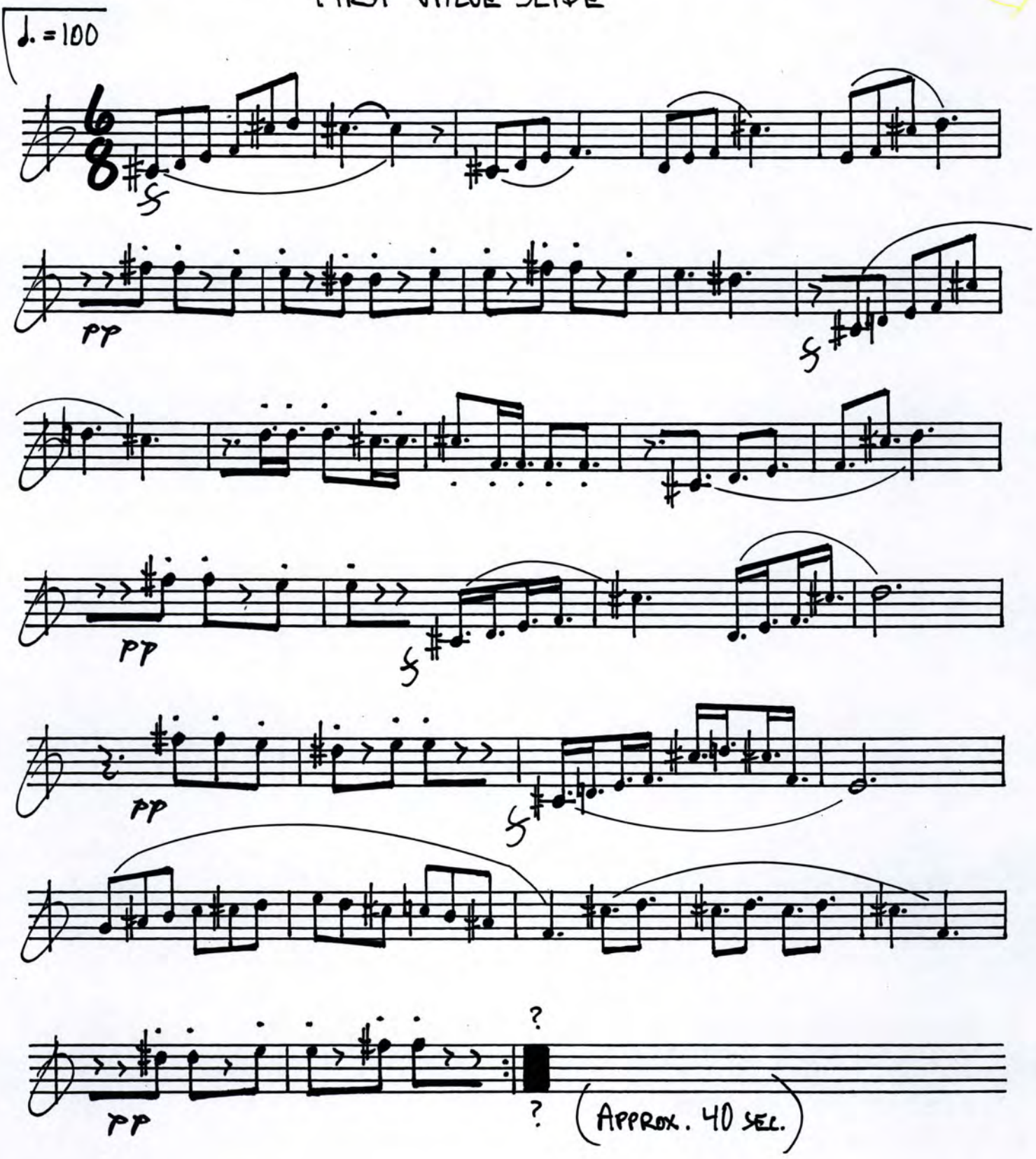



Written
Sounds
Written
fast OK
melodic, longs weird

B♭ TRUMPETS

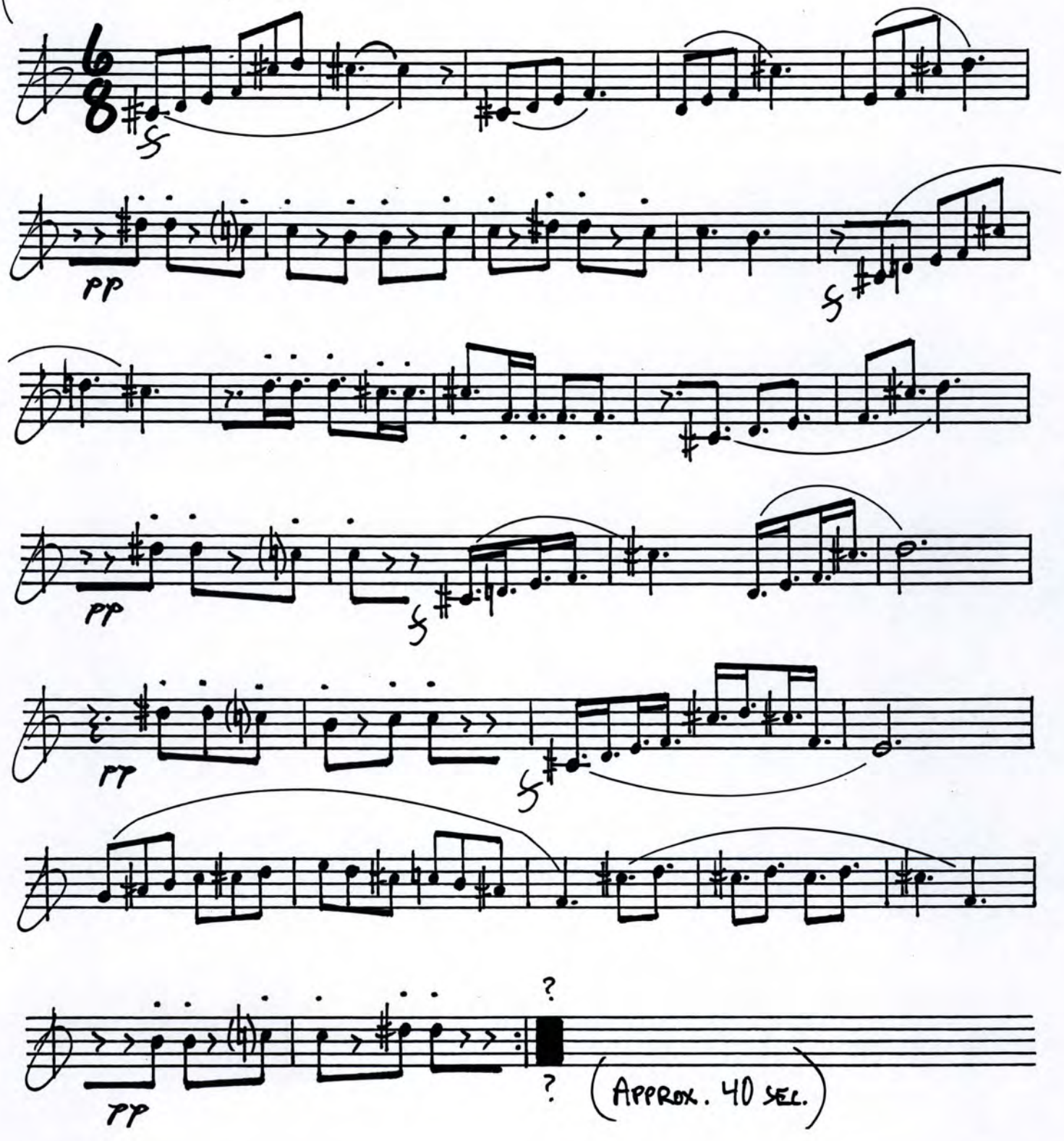


1ST B♭ TRUMPET: DICONNECT UPPER HALF OF THE FIRST VALVE SLIDE



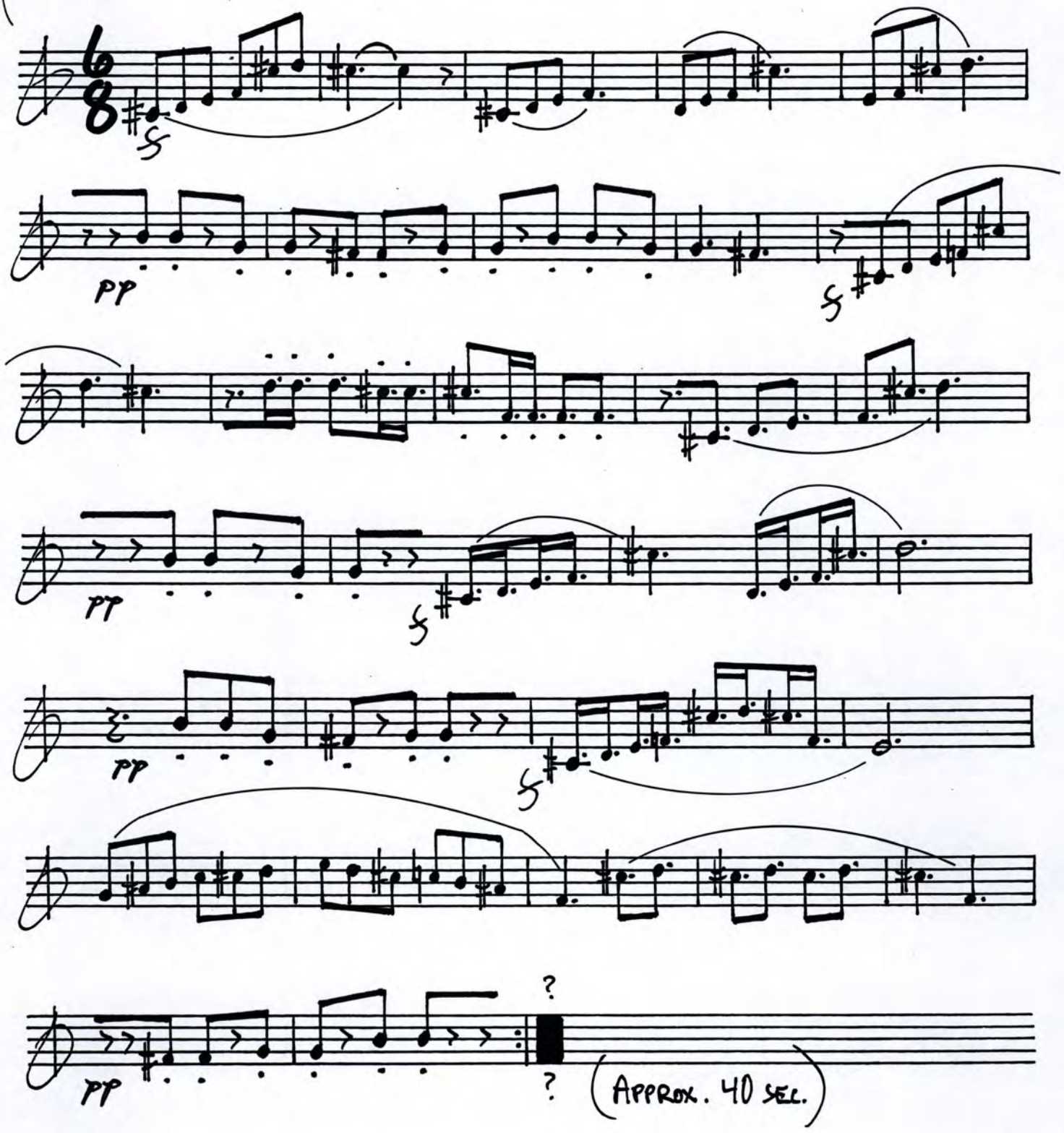
2nd B♭ TRUMPET: DICONNECT UPPER HALF OF THE FIRST VALVE SLIDE

♩. = 100



3rd B♭ TRUMPET: DICONNECT UPPER HALF OF THE FIRST VALVE SLIDE

♩. = 100

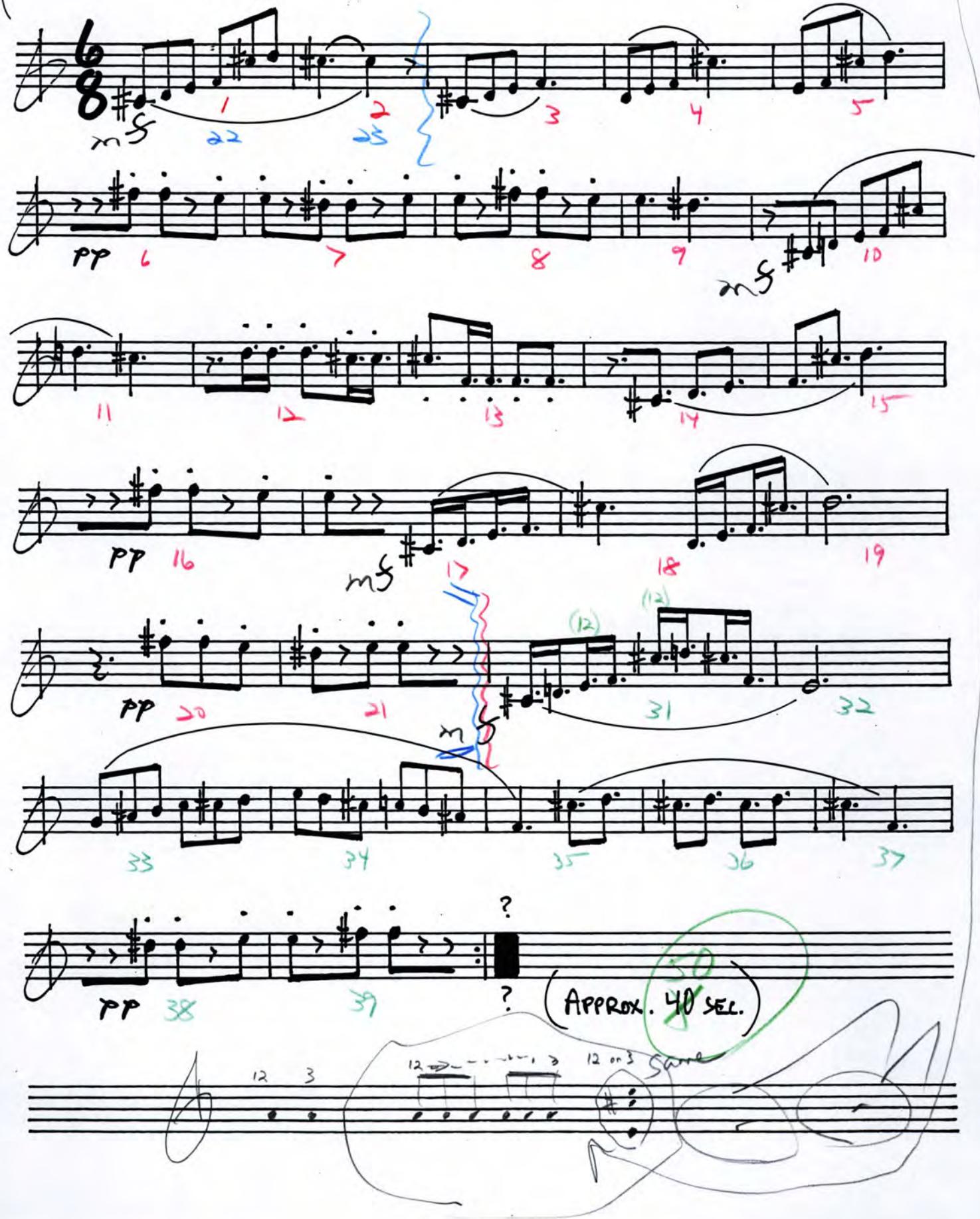


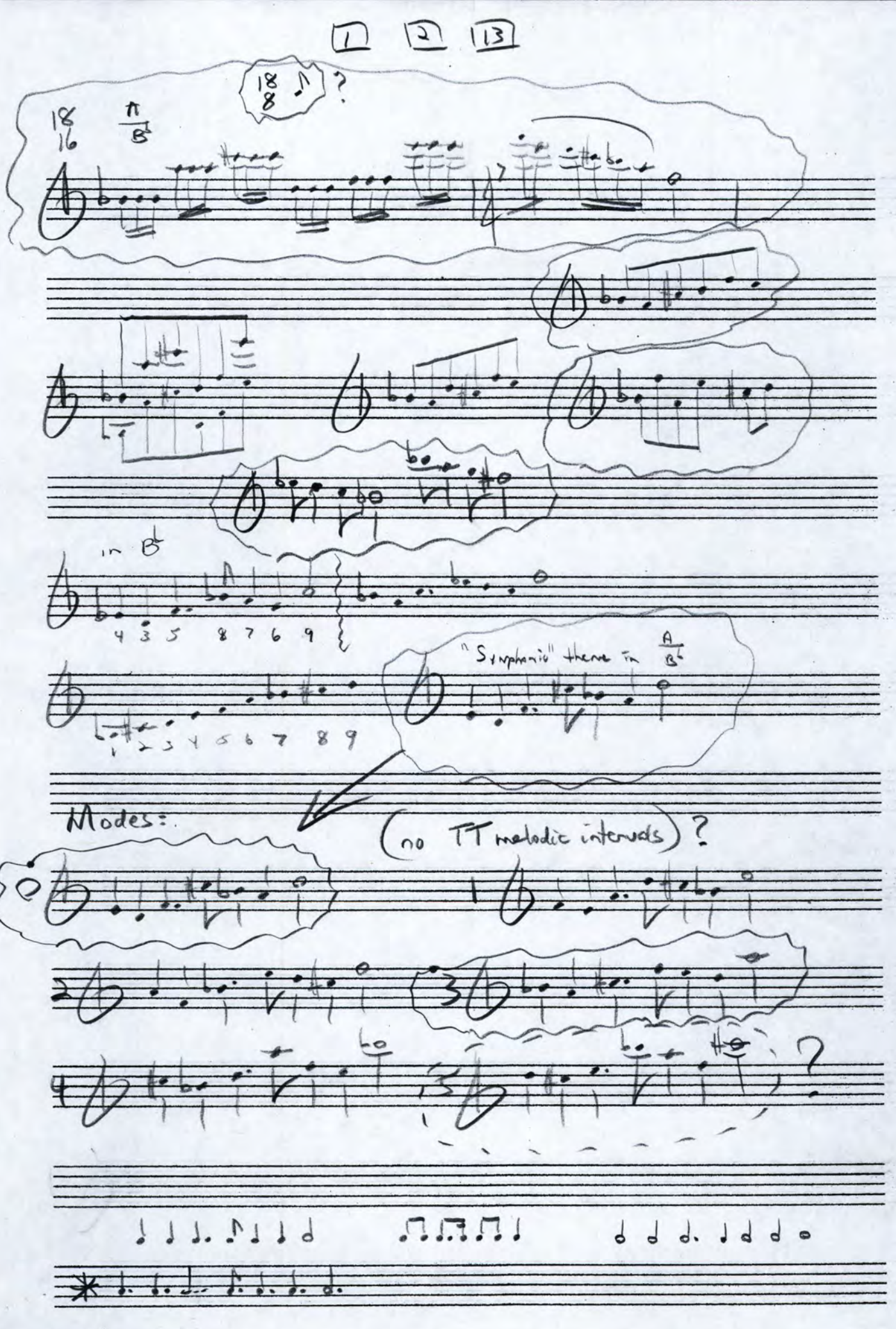
1ST B♭ TRUMPET: ~~DICONNECT~~ Disconnect! UPPER HALF OF THE FIRST VALVE SLIDE

Sept-18

1 of 2

♩. = 100



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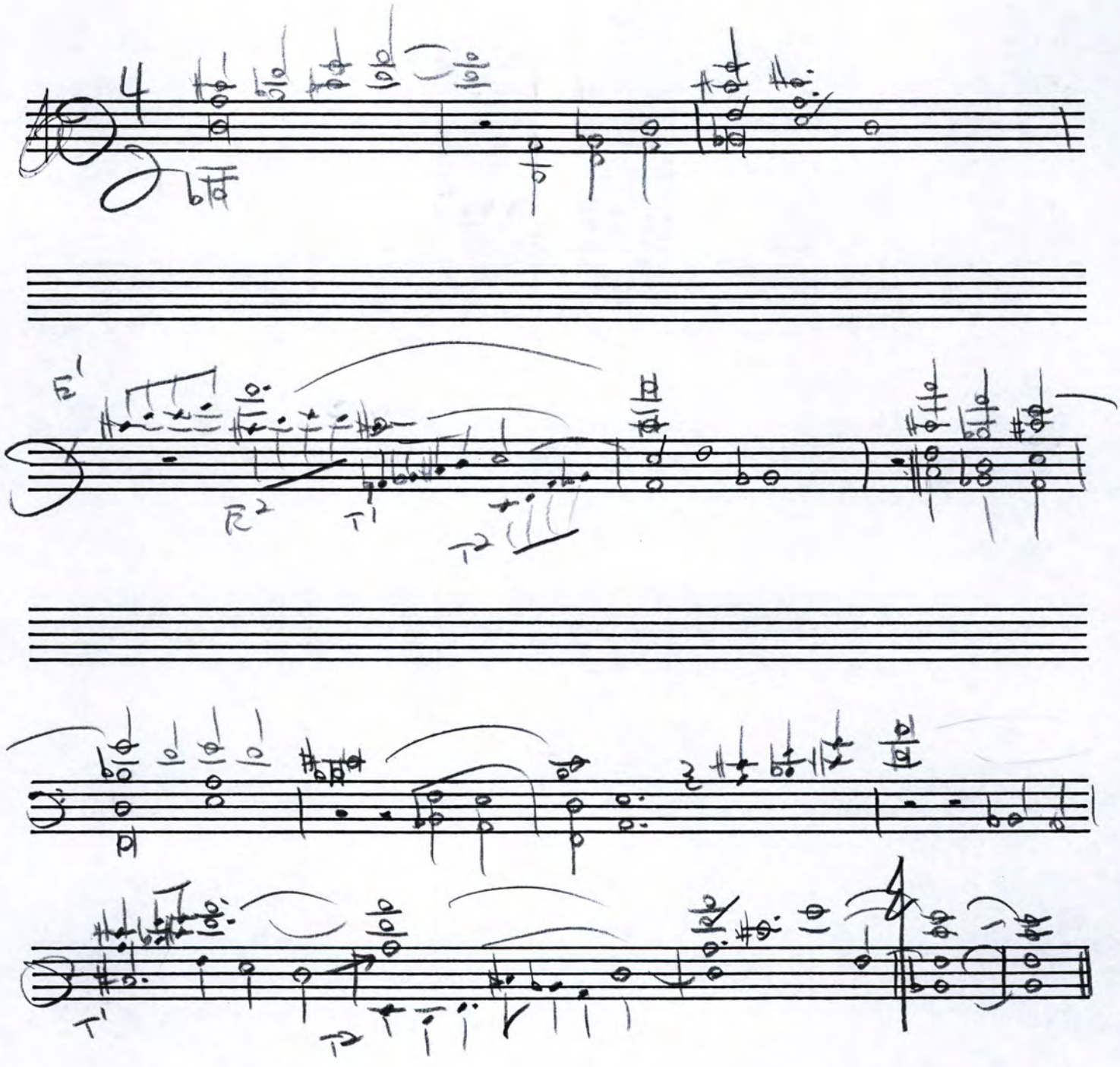
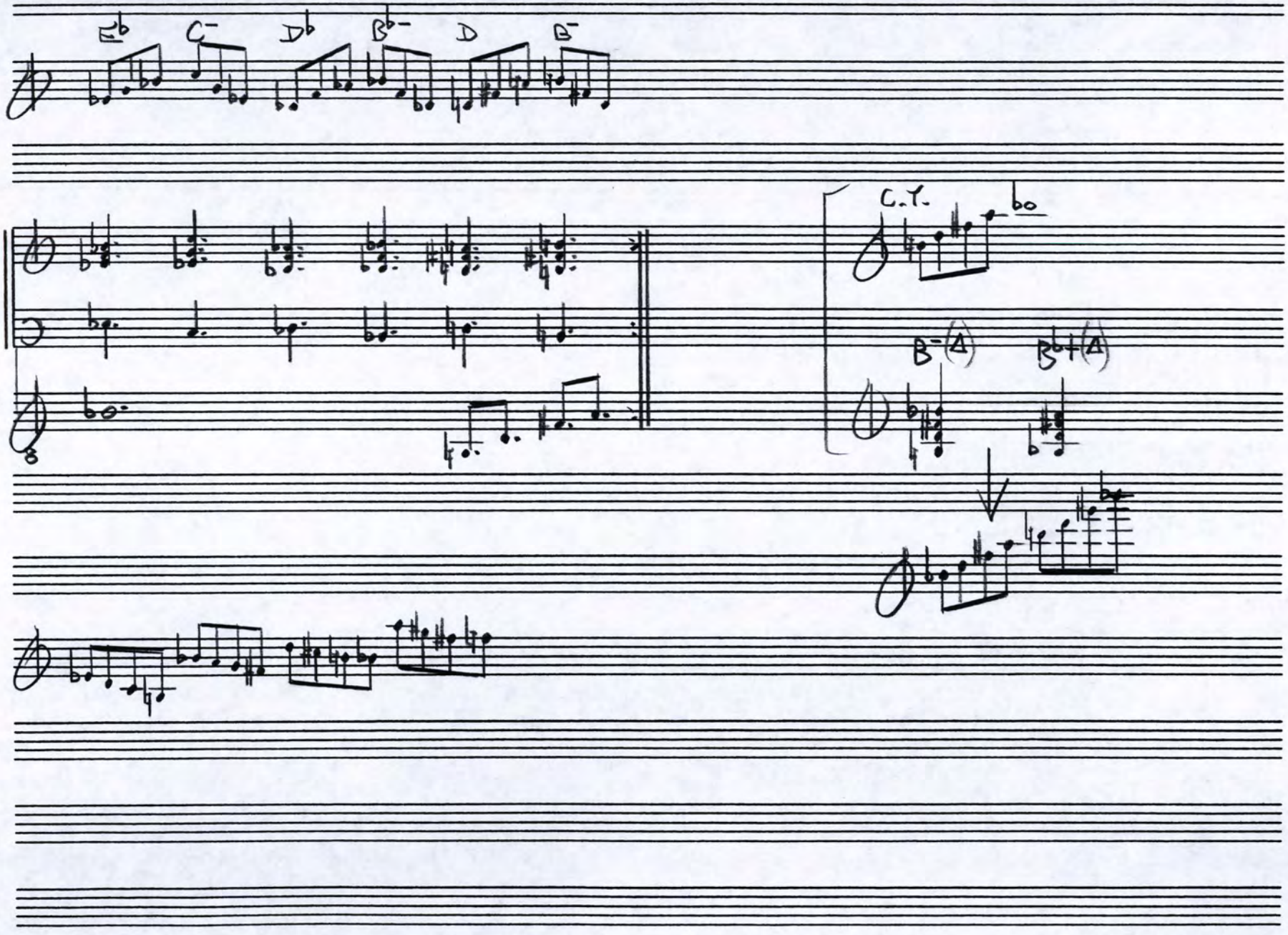
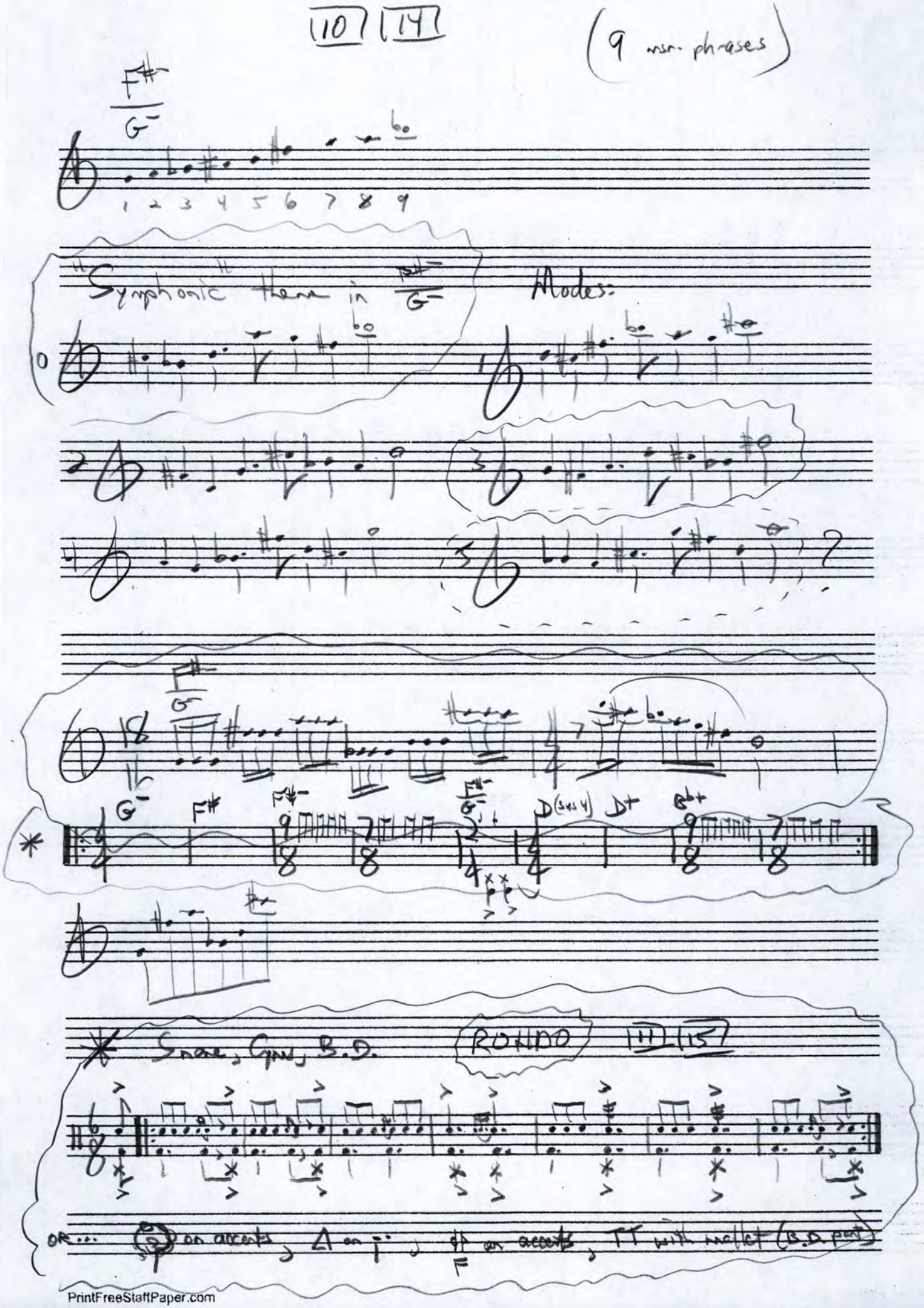


# RONDO A




10
14
(9 msr. phrases)
F#-
G-
1 2 3 4 5 6 7 8 9
"Symphonic" theme in F#-/G-
Modes:
0
1
2
3
4
5
?
F#-/G-
G-
F#
F#-
F#-/G-
D(sus 4)
D+
B♭+
*
* Snare, Cyms, B.D.
RONDO
11
15
OR... on accents, Δ on , on accents, TT with mallet (B.D. part)
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Rondo A Sections:

All have the same series of events:

1. Bell-tone statement of Trial/Triad harmony

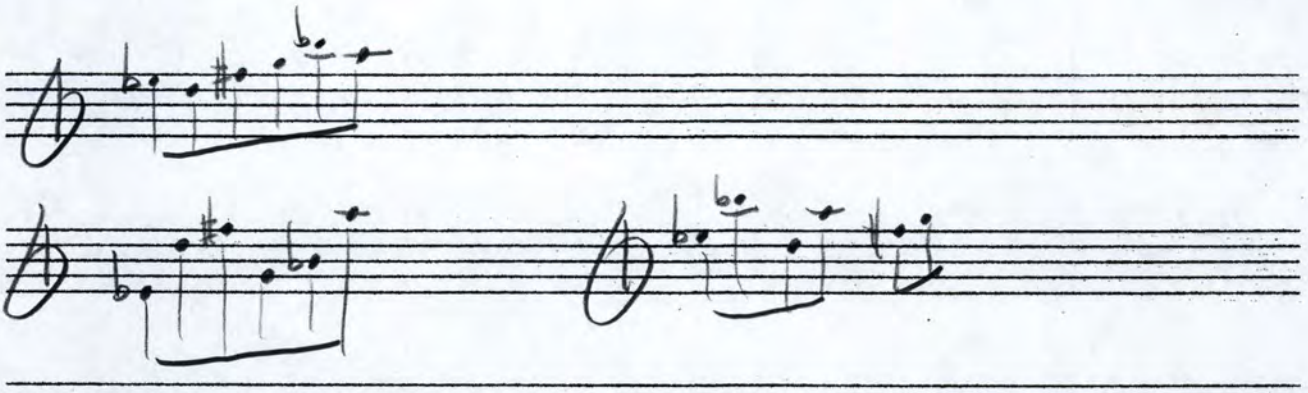
2. echo of solo flute/solo oboe

3. 7-9 / 8-8 Trial/Triad theme

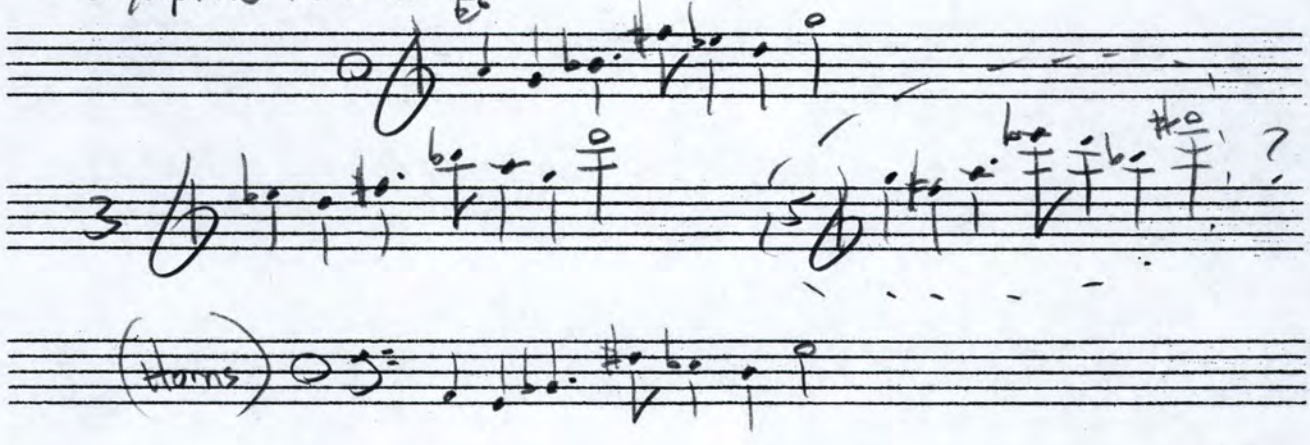
4. [illegible] theme

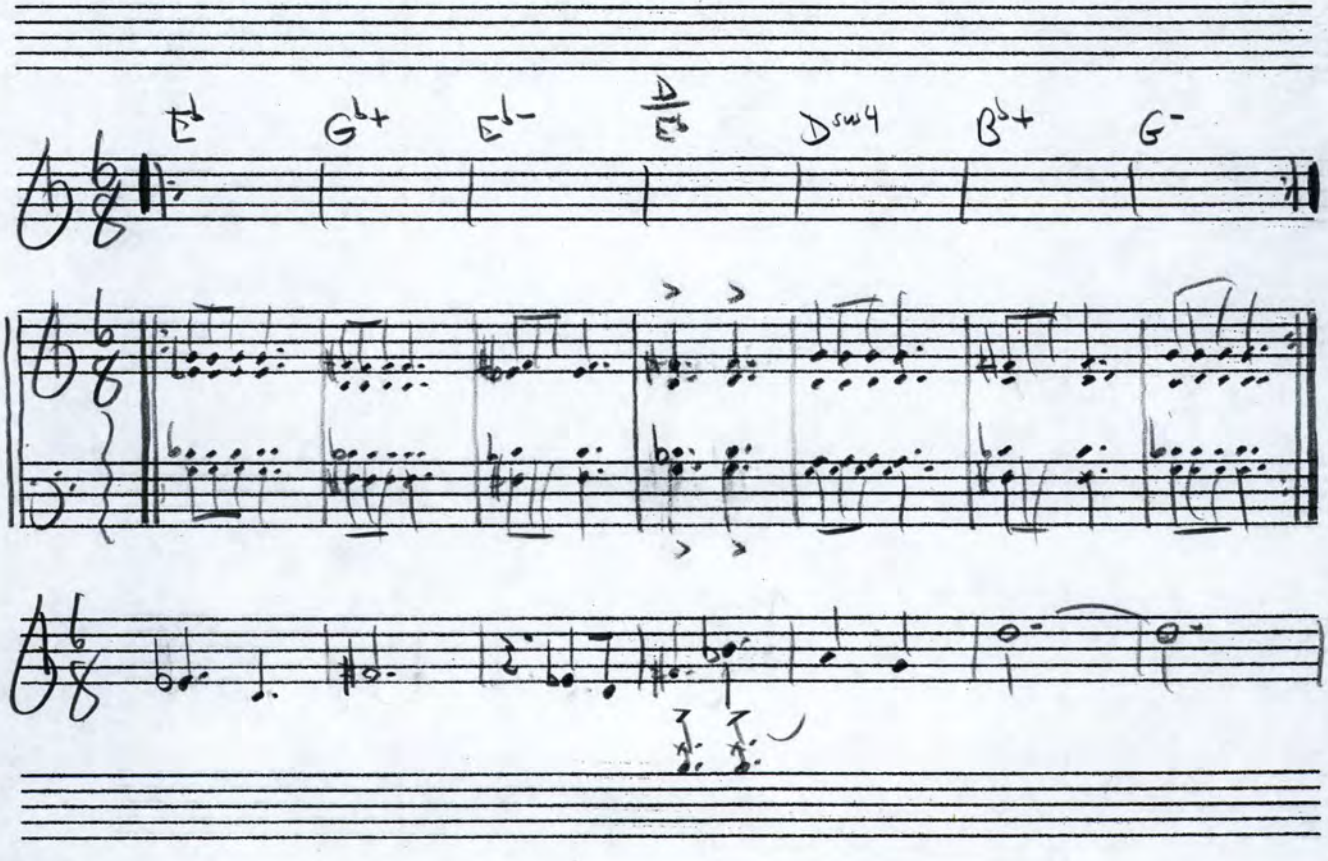
5. melodic theme in present trial/tonal "key"

$\frac{D}{E^{\flat}}$ 11 15 (7 mvt- phrases)



"Symphonic" theme in $\frac{D}{E^{\flat}}$

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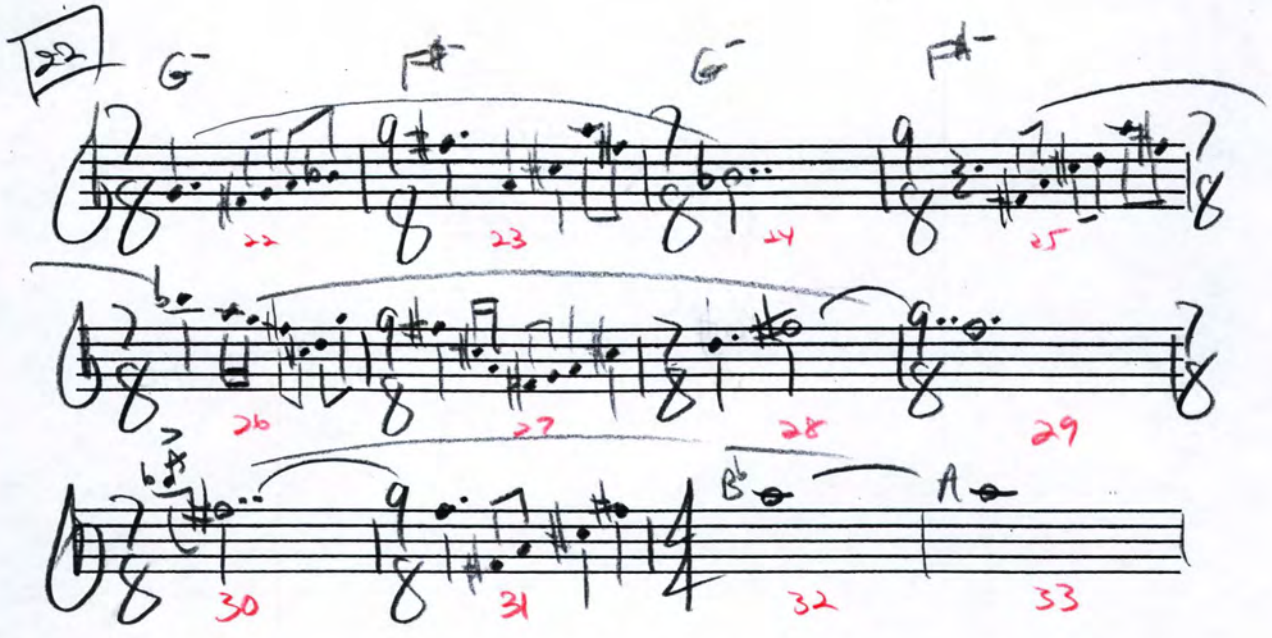
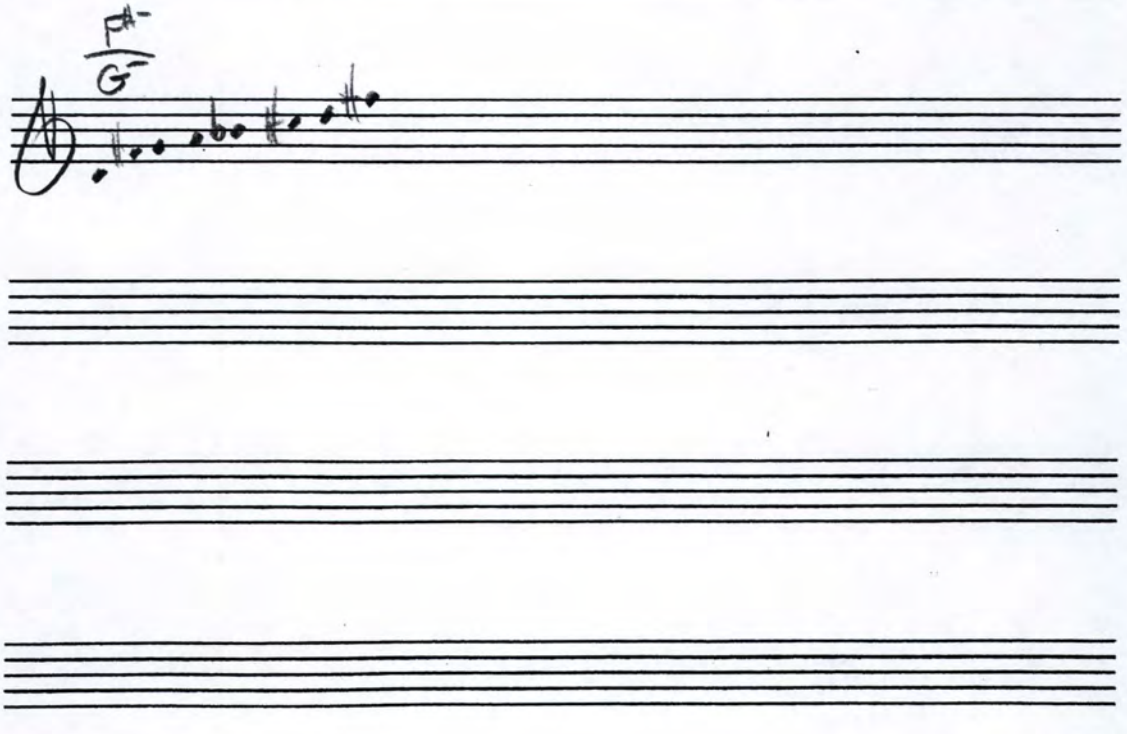
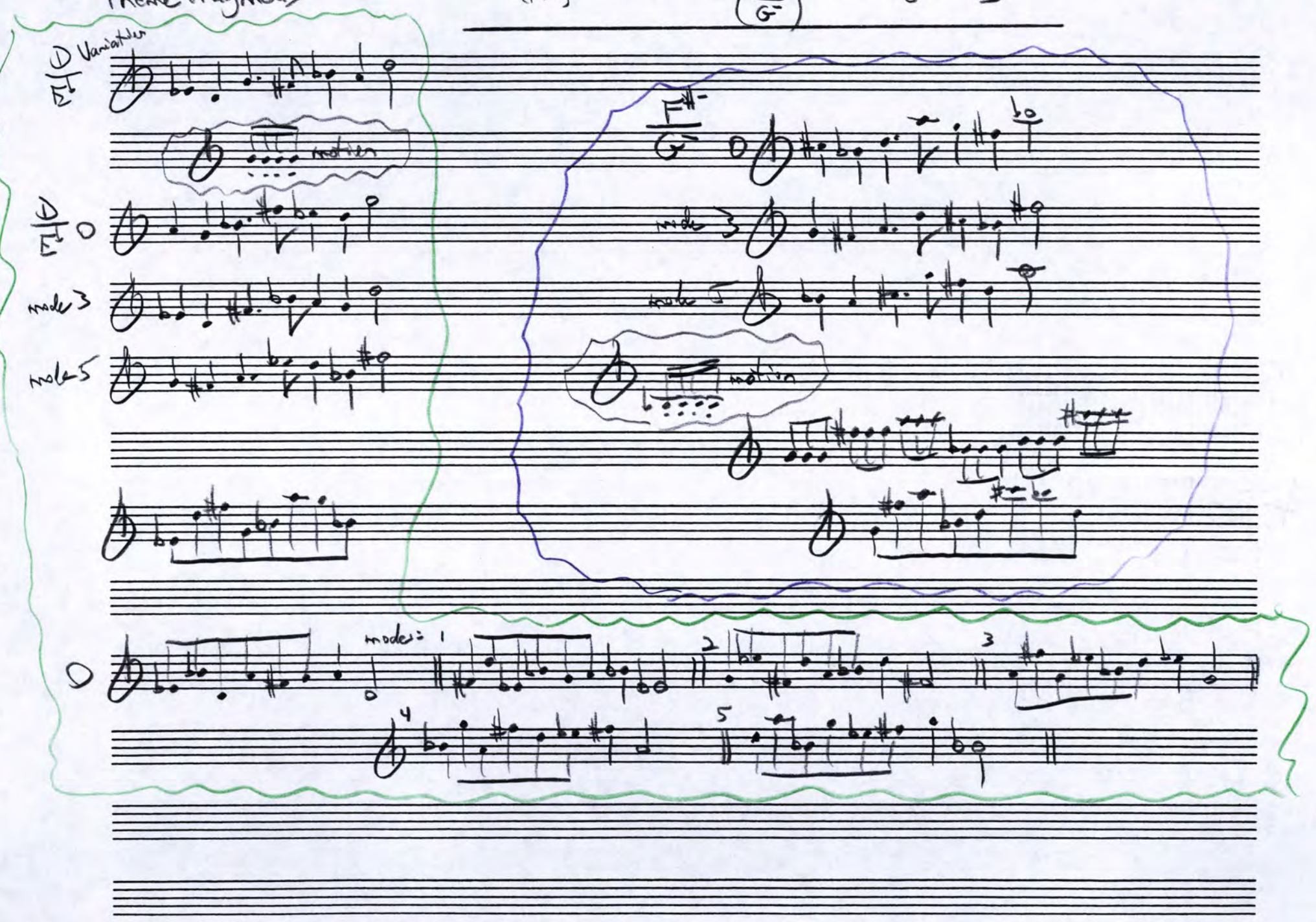

22
G-
F#-
G-
F#-
22
23
24
25
26
27
28
29
30
31
32
33
B♭
A


F#-
G-

Theme Fragments (♩=152)

Rondo A: $\boxed{10}$ and $\boxed{14}$ $\left(\frac{F^{\#-}}{G^{-}}\right)$ ... leading to $\frac{D}{E^{\flat}}$

Sept. 22

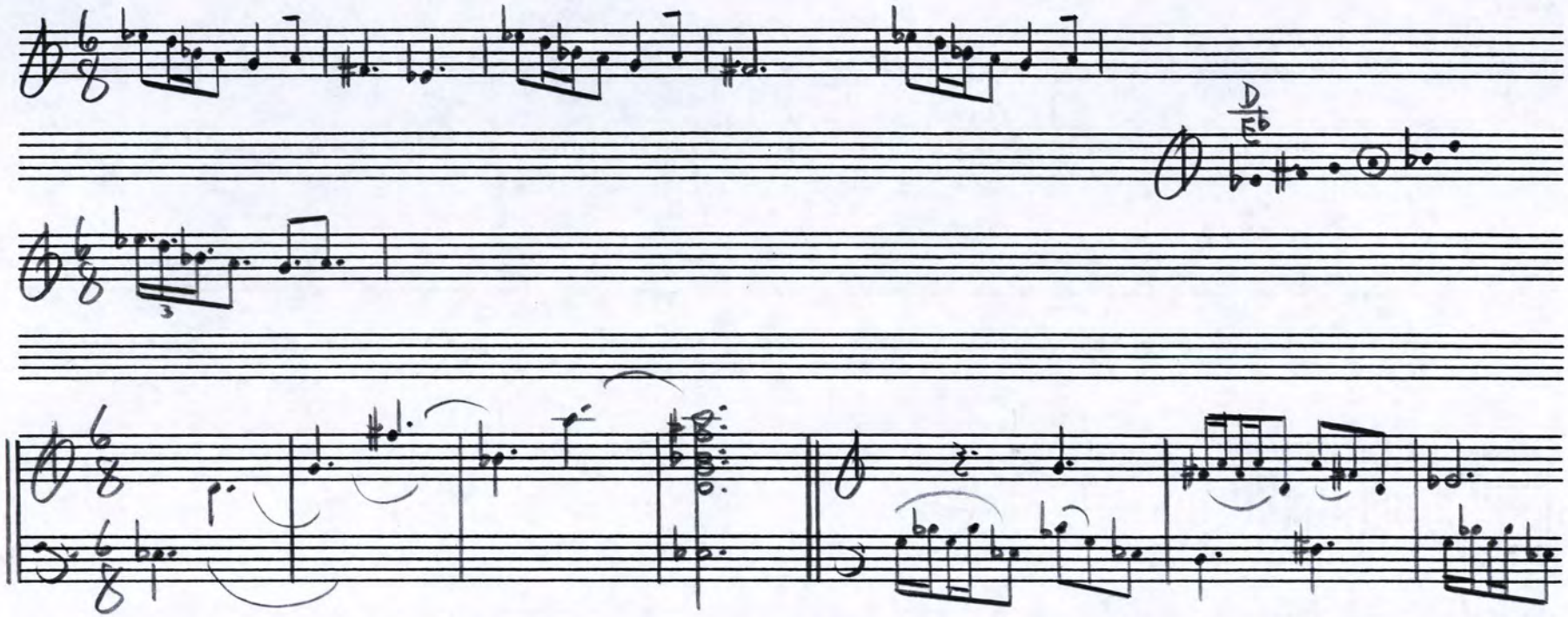


11

15?

D/Eb

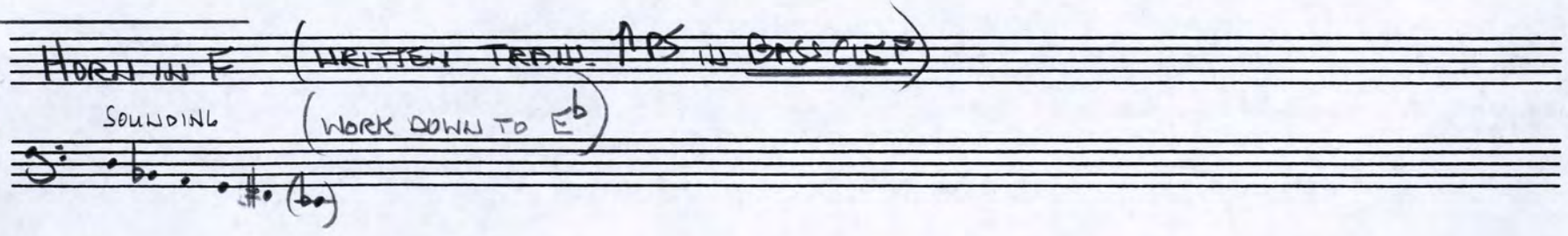
—DOUBLE REED CHOIR—



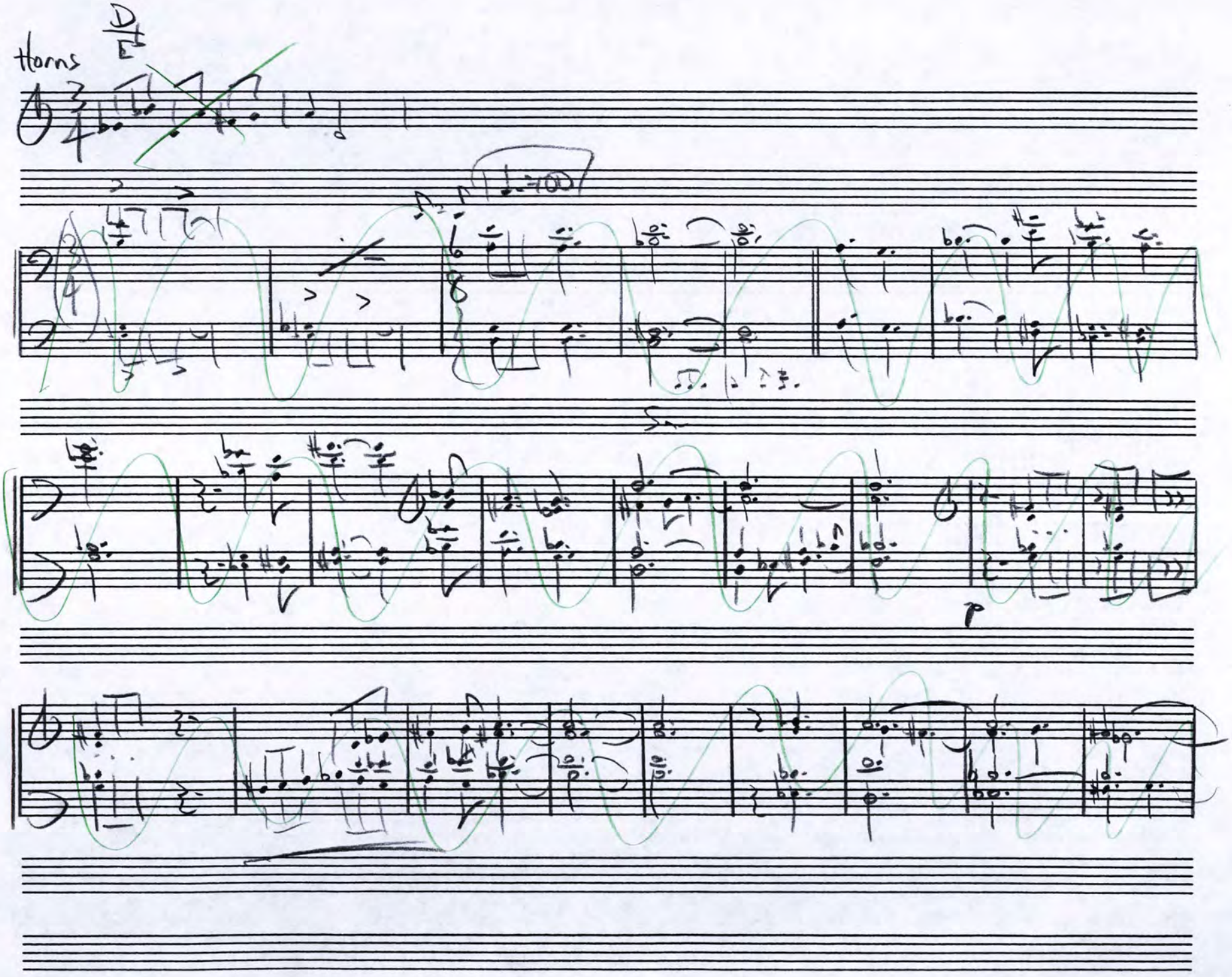
HORN IN F (WRITTEN TREBLE AS IN BASS CLEF)

SOUNDING (WORK DOWN TO Eb)

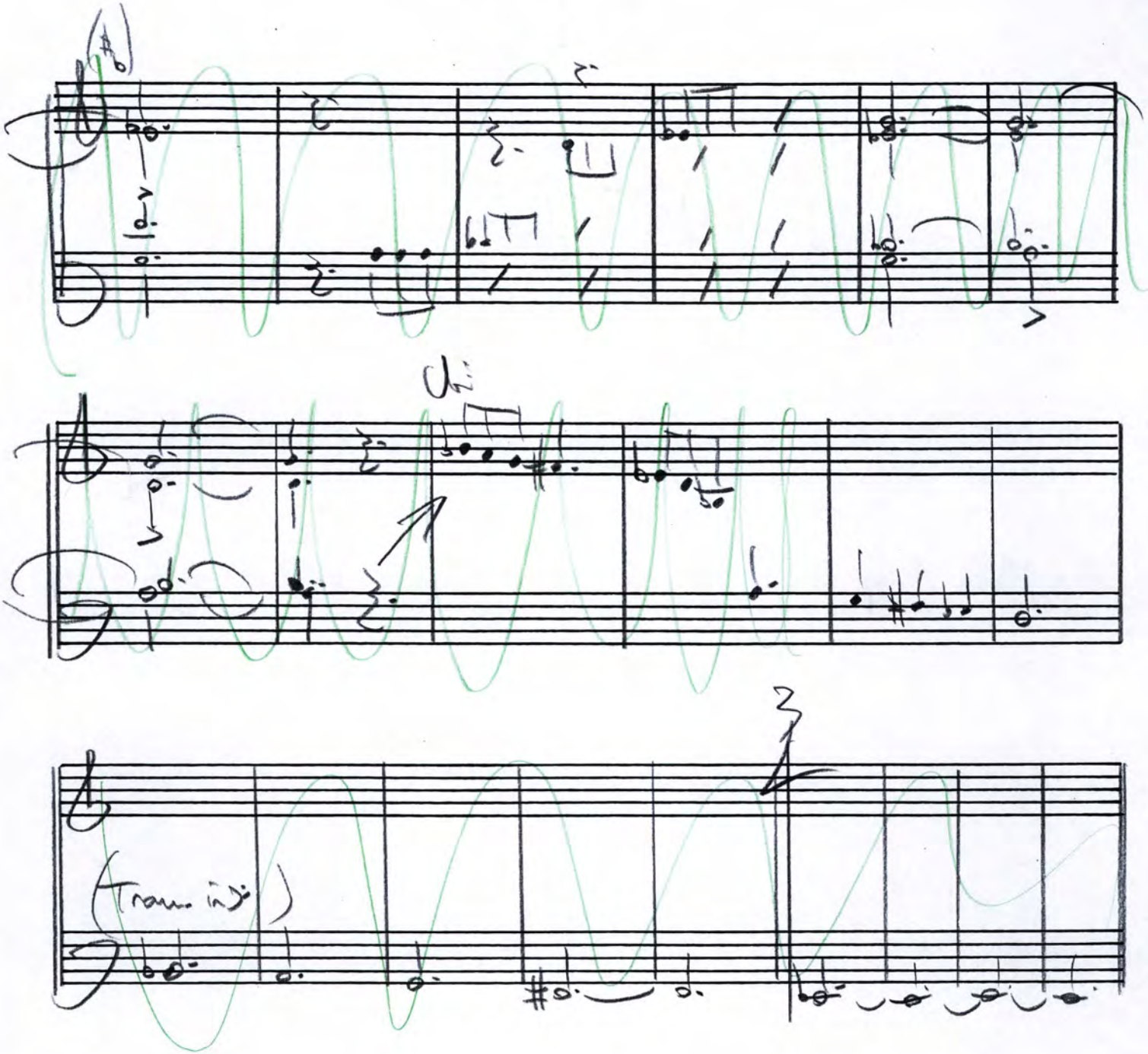
15



15 Horns



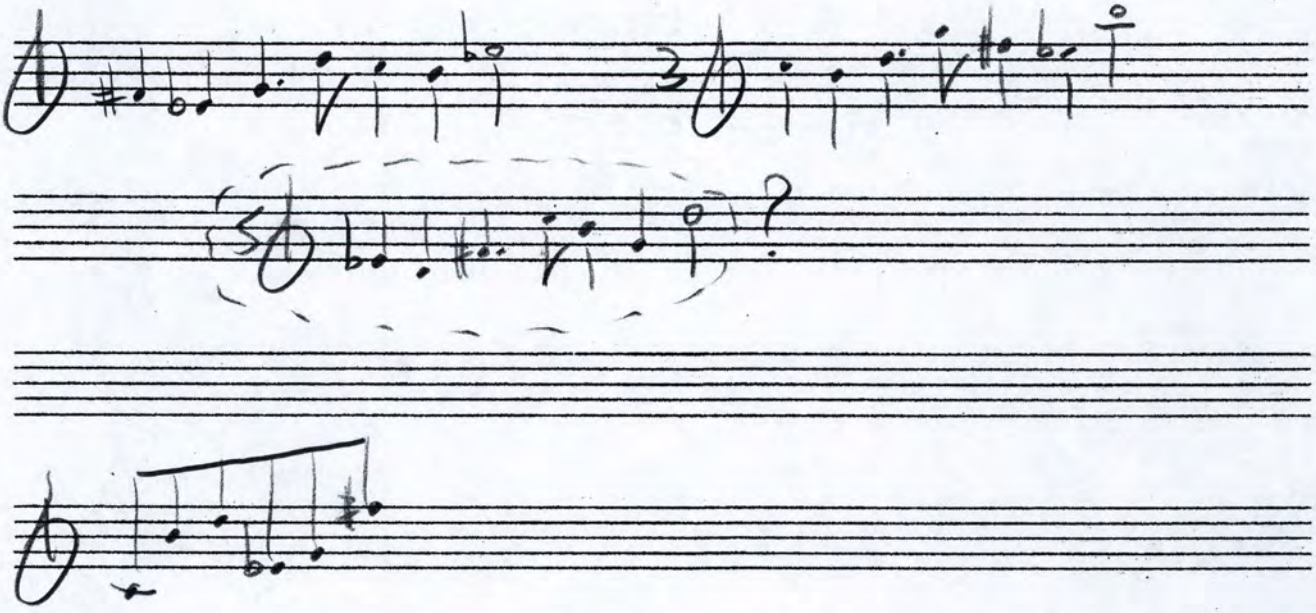
Horns 2



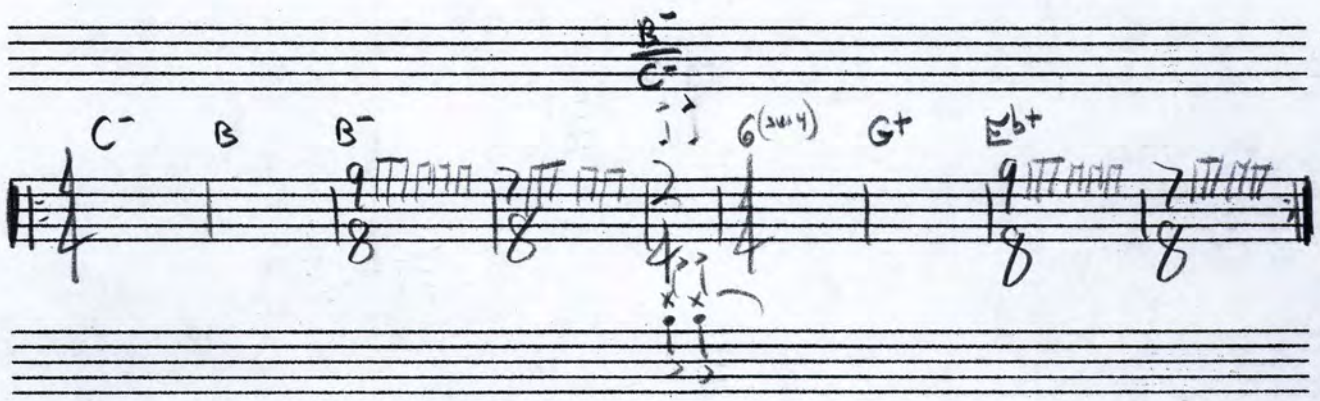
B⁻/C⁻ 12 16 (9 misc. phrases)

"Symphonic" theme in B⁻/C⁻

1)





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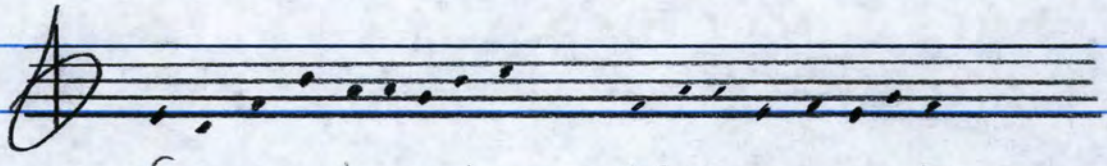
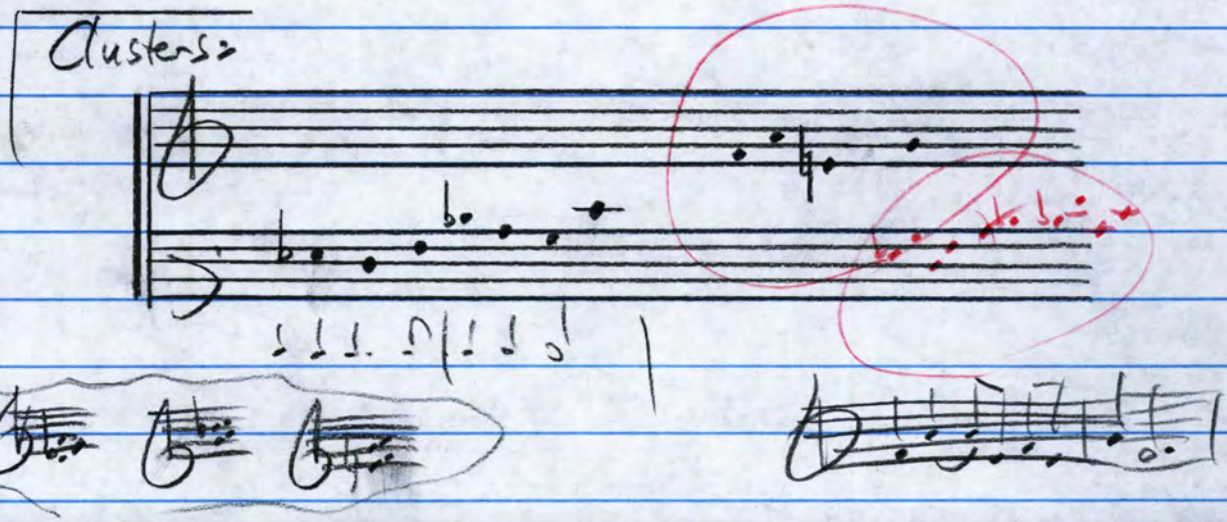
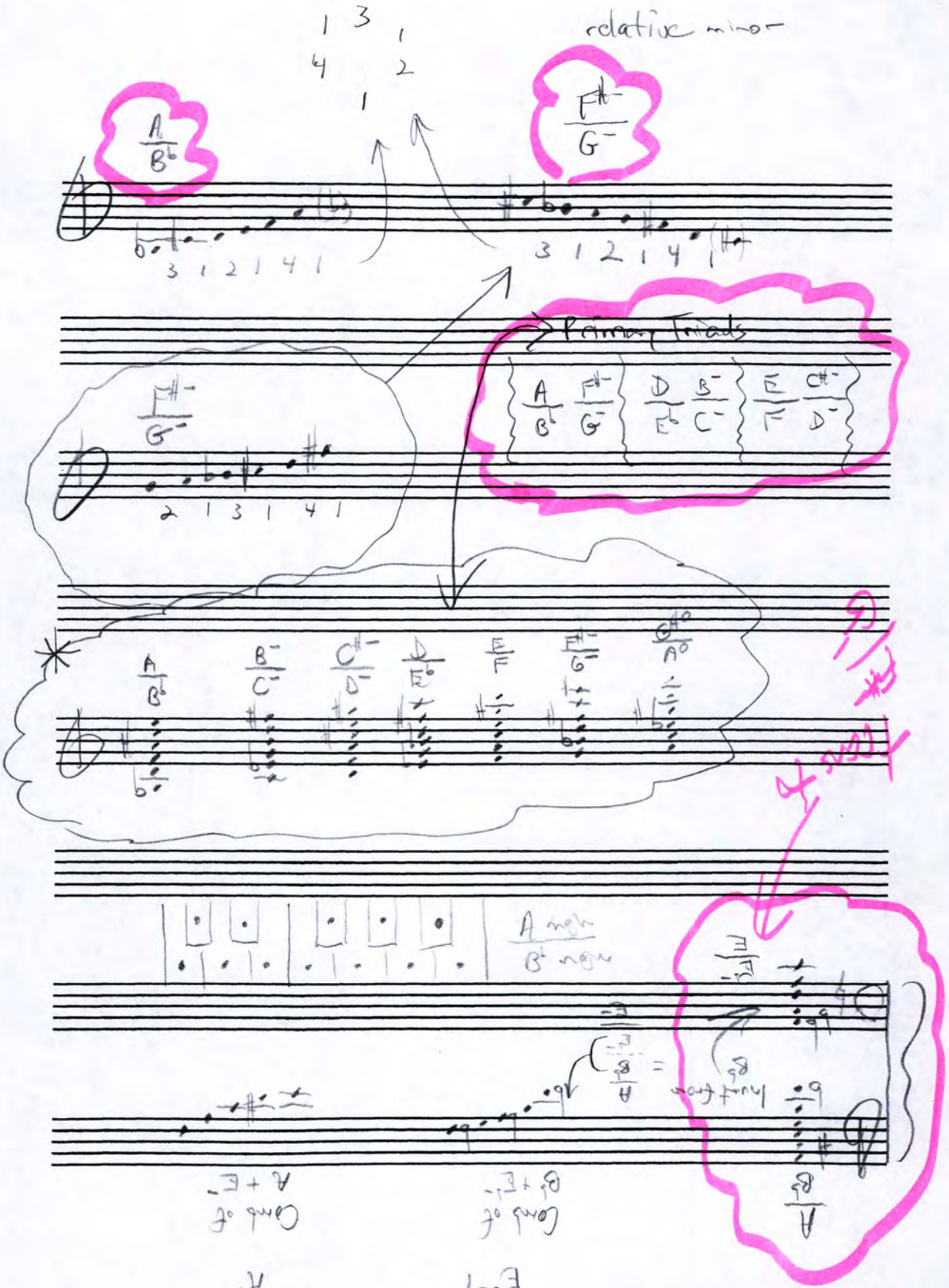
V
O H W
U P
A I
N G B
C J Q X
T M F
E O
L K
S R
Z Y

# Symphonic Movement

| A | B | C | D | E | F | G |
|---|---|---|---|---|---|---|
| H | I | J | K | L | M | N |
| O | P | Q | R | S | T | U |
| V | W | X | Y | Z | | |




relative minor
Primary Triads
A/B♭ F♯-/G- D/E♭ B-/C- E/F C♯-/D-
A/B♭ B-/C- C♯-/D- D/E♭ E/F F♯-/G- G♯°/A°
A mgh
B♭ mgh
Comb of A + E-
Comb of B♭ + E♭-
A9
E♭-9

University of New Hampshire

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TTY: 7.1.1 (Relay NH)

(1)

July 23

Trumpet
Bowed Vibes

disguise leaving
mute An

* B♭ - A

* pp soft to side, Andy moves to conduct
"chorale" (comes back @ end)

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(2) July 23

Symphonic Movement

Solo Flute
Solo Alto
Perc. 2
[C] ½ Clar sect
[C] ½ Flute sect
[C] Trumpets
[C] Trombone

Andy moves to side
pp band (remaining players)
chorale
— related to ending material —

→ Bowed vibes

Rondo:
A tutti
B dbl. reeds
A tutti
C tuba / Euph
A tutti
D horns → A (last A transition to movement)

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(3)

July 23

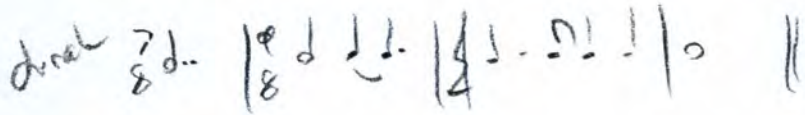
# Audience Canon

Flutes stay on stage
Clarets stay on stage
} to cover exit of

audience
- trumpets
- trombones
- Saxes
- horns

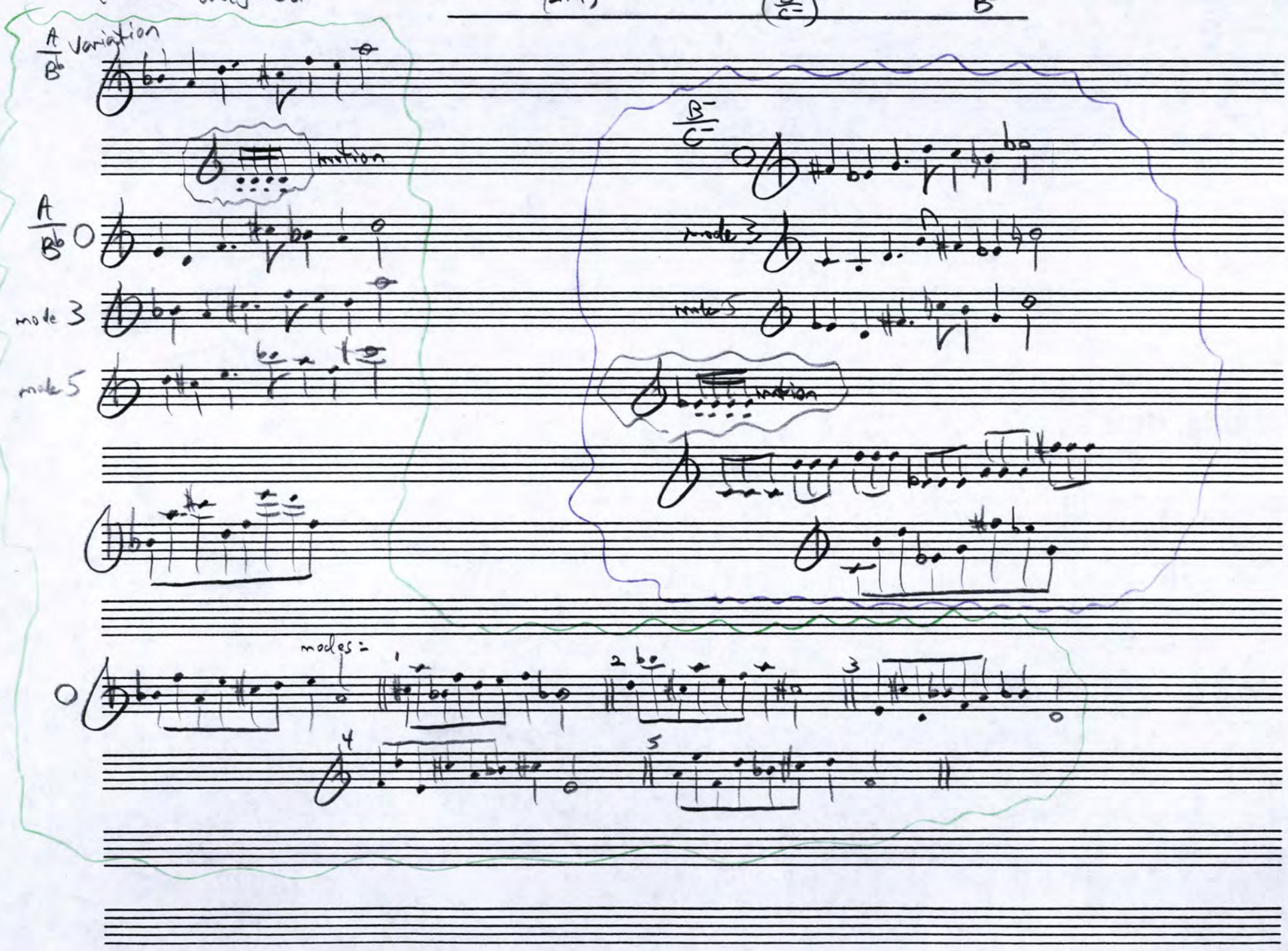
Fl + Cl move @ end?

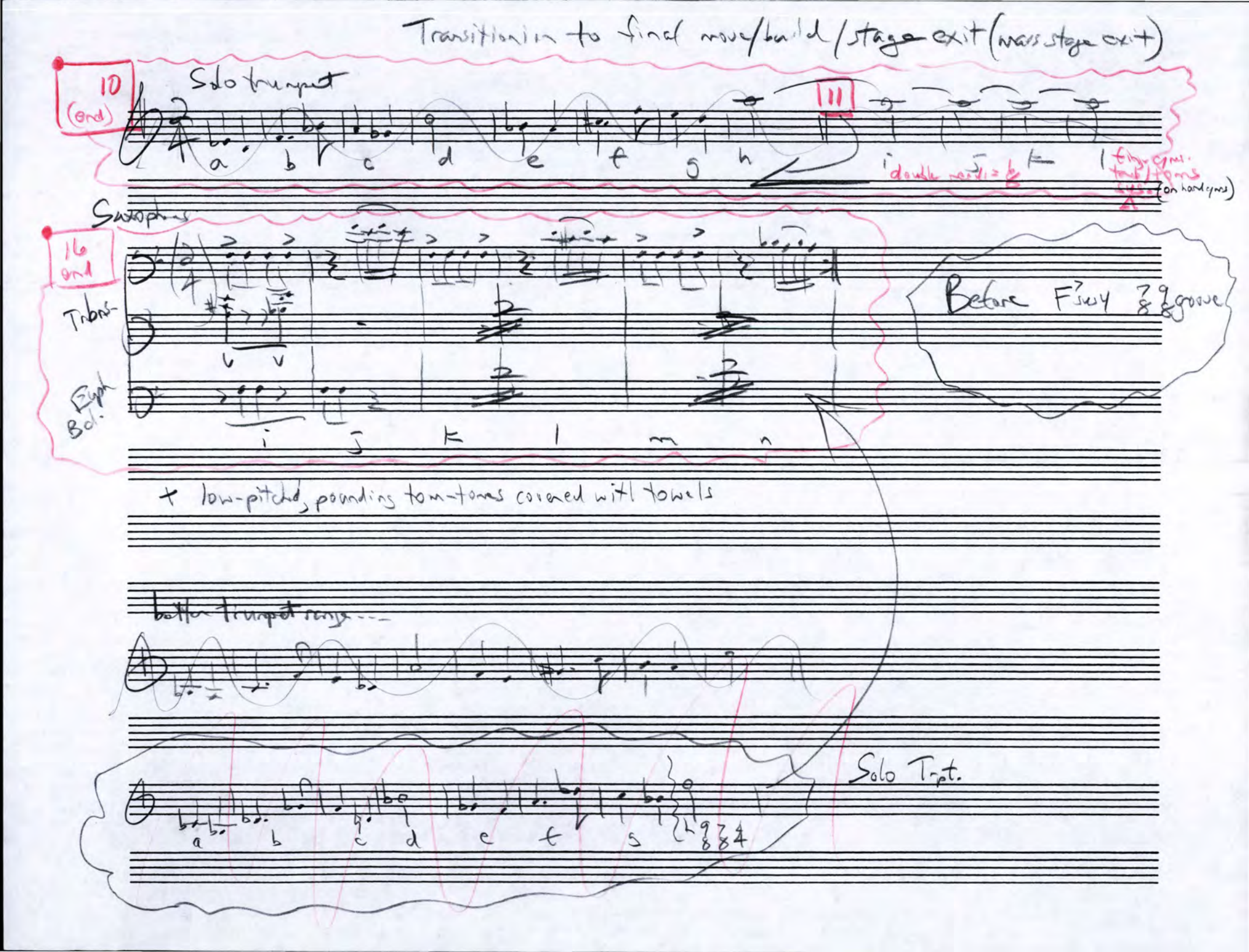
tutti chorale over
(percussion)



Theme Fragments (♩=152) Rondo A (2+4): 12 and 16 ... (B-/C-) leading to A/Bb

Sept. 22





Transitionin to final move/build/stage exit (mass stage exit)

10 (end)

Solo trumpet

a b c d e f g h

11

i j k l

double mark = 8

fing. cyms. tomb/toms

(on hard cyms)

Saxophones

16 end

Trbns

Euph Bcl.

i j k l m n

Before F7 sus4 7/8 9/8 groove

+ low-pitched, pounding tom-toms covered with towels

better trumpet range...

a b c d e f g

Solo Trpt.

Ge Ca Fd

D♭ B♭g

A f# E♭c

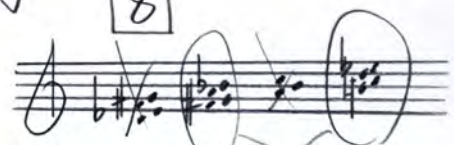
E c# A♭f

C♭a♭

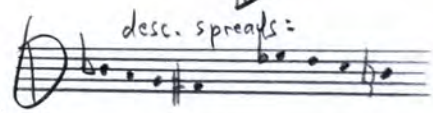
B g# G♭e♭ D♭b♭

F# d# C# a#

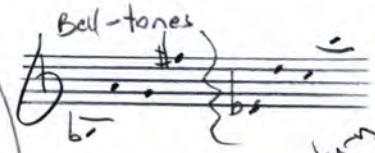
8



desc. spreads:



Bell-tones



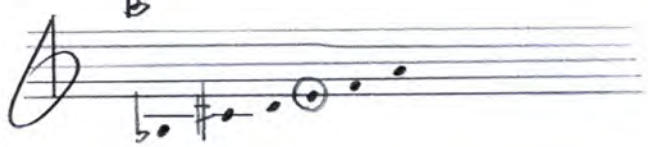
Bell-tones return @ end (+ timp solo) to set final cadence

B♭ G⁻ E♭ C⁻ A F#⁻ D B⁻

| 13 | 10 / 14 | 11 / 15 | 12 / 16 |
|---|---|---|---|
| A | F#⁻ | D | B⁻ |
| B♭ | G⁻ | E♭ | C⁻ |

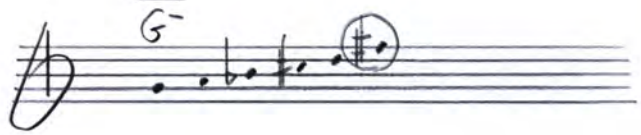
Fl. 1
Alto 2
Tuba/Euph C 13

A / B♭



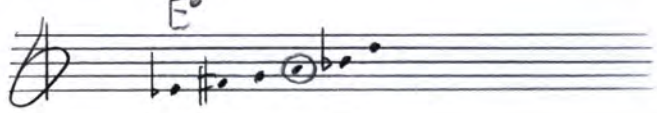
F#⁻ / G⁻

A Tutti 10
A Tutti 14



D / E♭

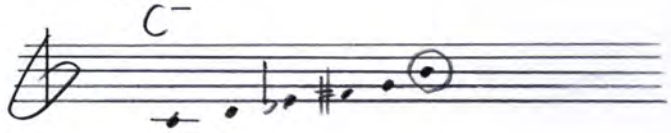
B dbl. reeds 11
D horns 15



COULD OVER-LAP?
(11 as background to 15)
Compose together

B⁻ / C⁻

A Tutti 12
A Tutti 16

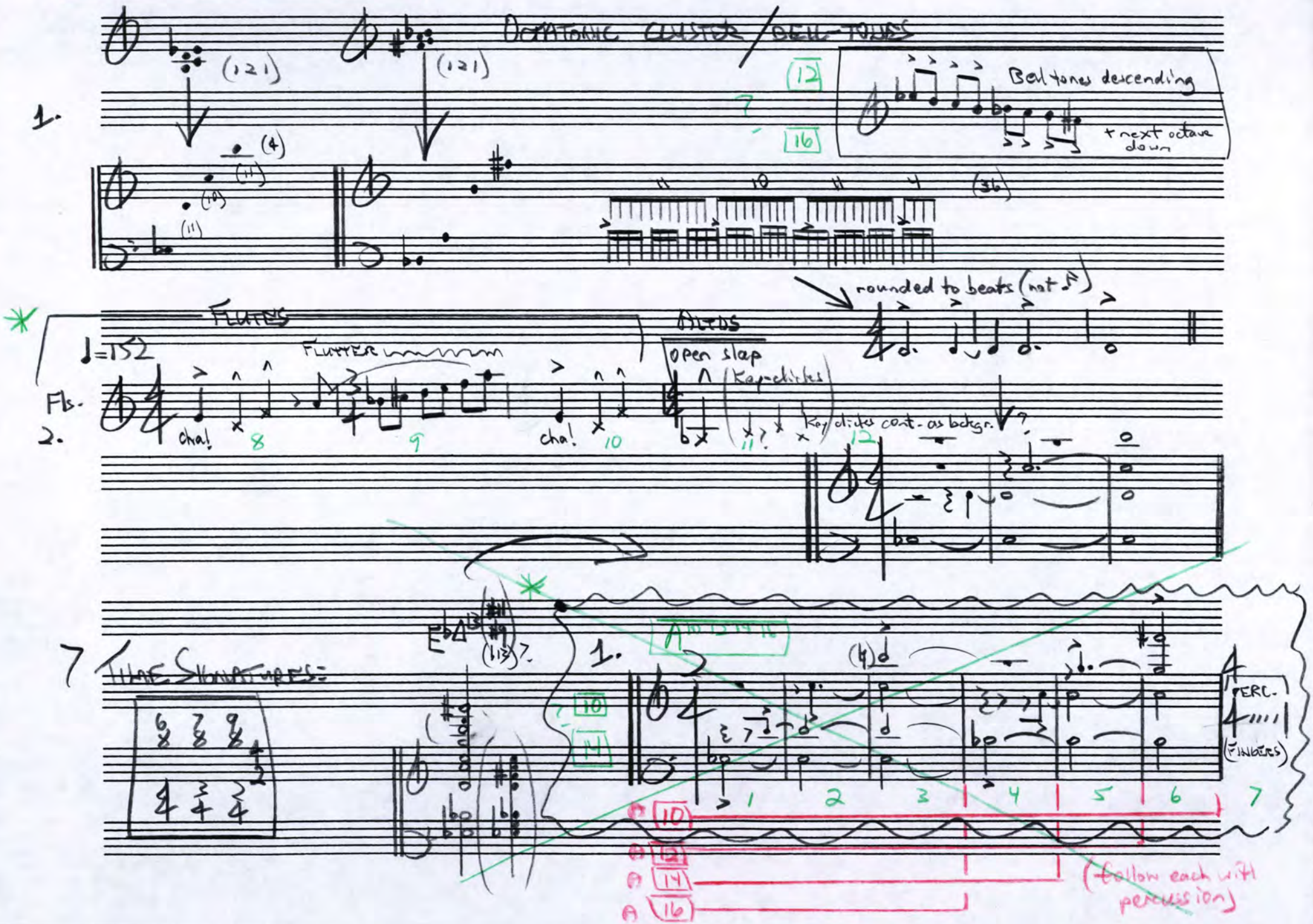


TUTTI: A 10 | A 12 | A 14 | A 16

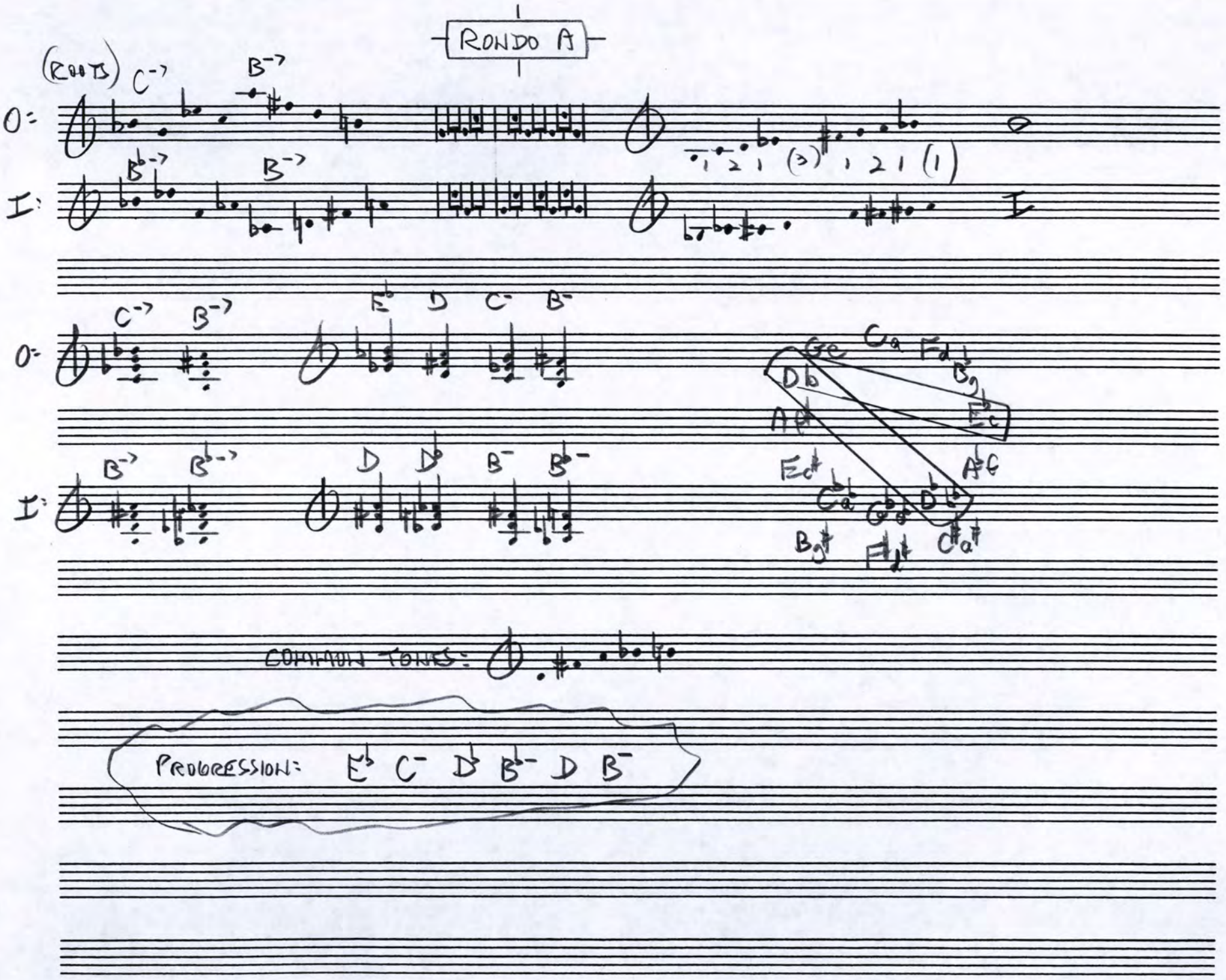
EVERY "A TUTTI" BEGINS WITH...

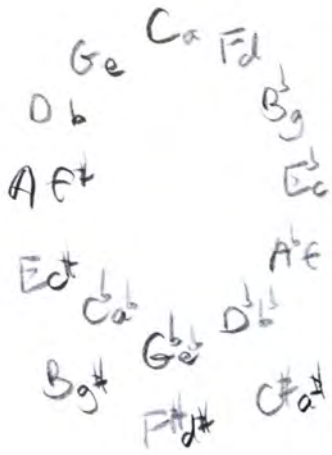
?

Aug-9



# RONDO A






Circle progressions within rondo sections:

(10 — 16)

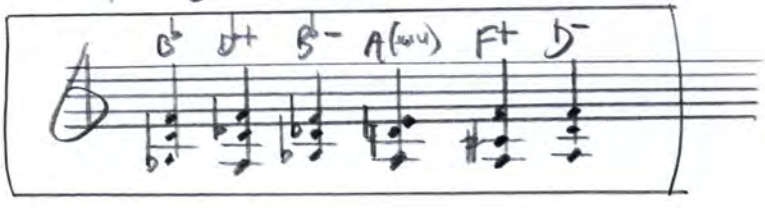
(2m | M | sus 2A)

A/B = B♭ ~~A~~ D⁻ F⁺ B♭⁻ D♭⁺ A sus4

F⁺ D⁻ B♭ D♭⁺ B♭⁻ A sus4

(1 2)

13 tuba/euph.

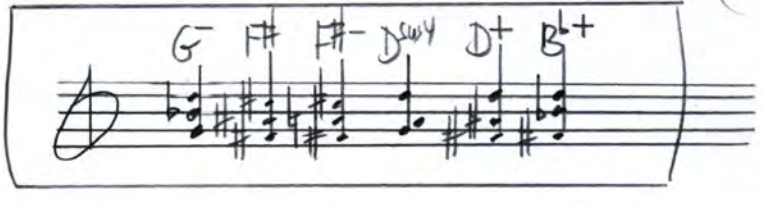


F♯⁻/G⁻ = G⁻ B♭⁺ F♯ D sus4 ~~D~~ D⁺ F♯⁻

B♭⁺ G⁻ F♯ F♯⁻ D sus4 D⁺

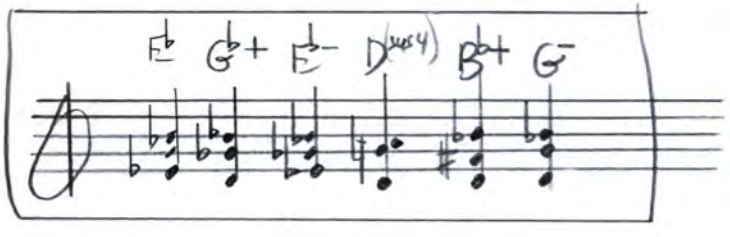
(2m | M | sus 2A)

10 14 (Tutti)



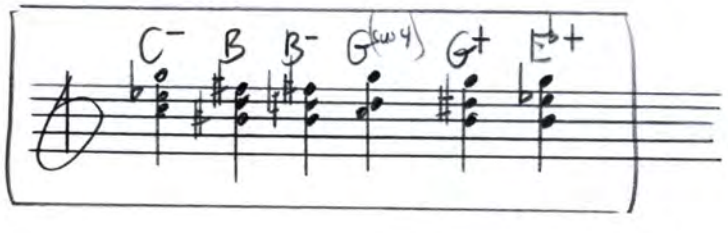

11 dbl. reeds
15 horns

D/E♭



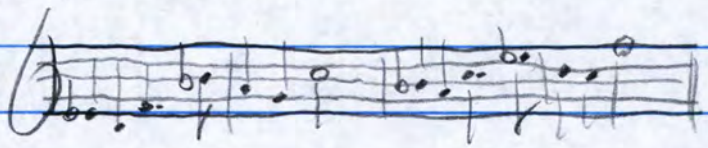

12 16 (Tutti)

B⁻/C⁻

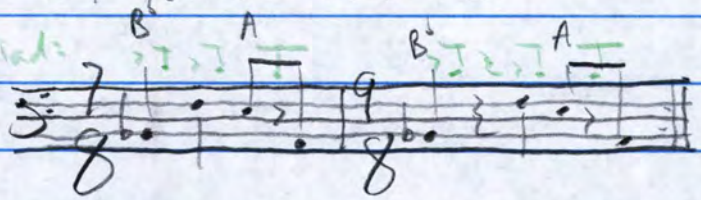


July 1

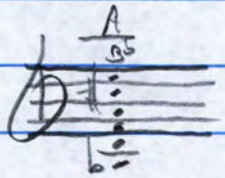
"Symphonic Movement" Theme:



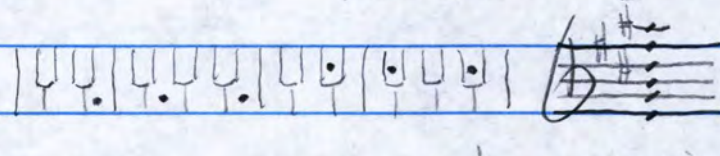
early-on, transition bass-line




Harmonic Theme:

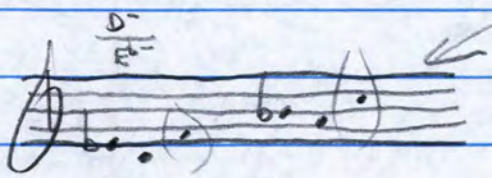



Harmonic Theme Inversion: $\frac{D^{\#-}}{E^{-}}$

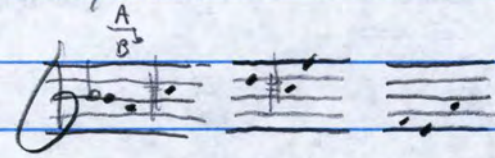


• transpose inversion to $\frac{D^{-}}{E^{\flat-}}$

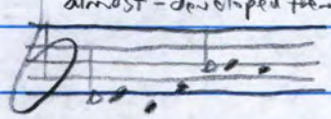
Fragments of "Symph. Mvt." theme:




early version of

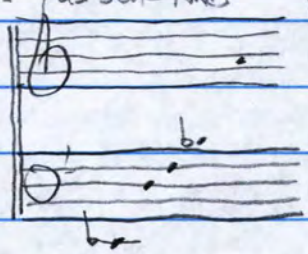



almost-developed theme:

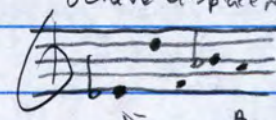


$\frac{D^{-}}{E^{\flat-}}$ $\frac{A}{B^{\flat}}$

... as bell-tones

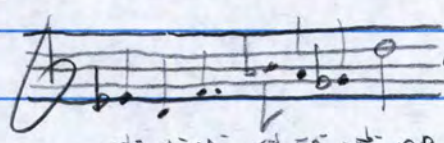


octave displacement



$\frac{D^{-}}{E^{\flat-}}$ $\frac{A}{B^{\flat}}$

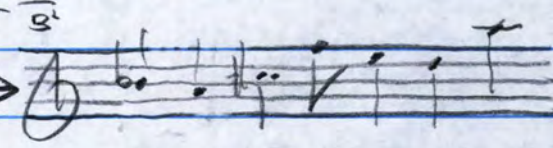
as from $\frac{D^{-}}{E^{\flat}}$ only:



$R^{E^{\flat-}}$ $R^{D^{-}}$ $3^{D^{-}}$ $5^{E^{\flat}}$ $5^{D^{-}}$ $3^{E^{\flat-}}$ $R^{D}$

- - - - as from $\frac{A}{B^{\flat}}$

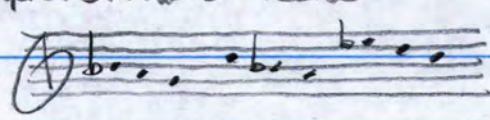
← Connect to one melody →



$R^{B^{\flat}}$ $R^{A}$ $3^{A}$ $5^{B^{\flat}}$ $5^{A}$ $3^{B^{\flat}}$ $R^{A}$

More fragments of "Symphonic Music" Theme:

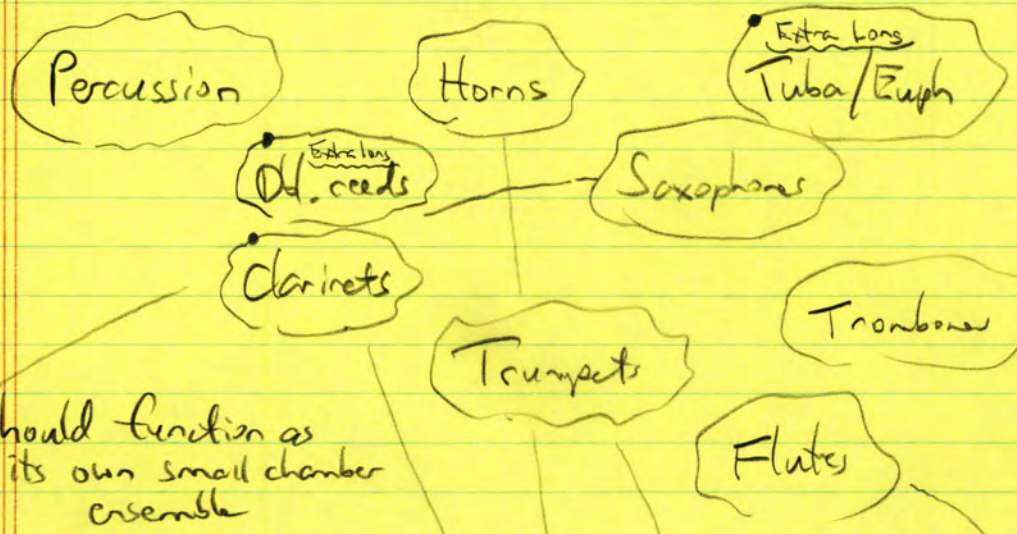
— 3 steps down →



(mallet + wind S's continuous?)

Featured "choirs":

in Rondo section: Tutti... chamber
Tutti... chamber
etc...




should function as its own small chamber ensemble

Take-apart choirs:

Flutes | Clarinets | Trumpets

mostly
in-audience unisons:

Sax alto/tenor 1 2 3

clarinets 1 2 3

Tbns 1 2 3

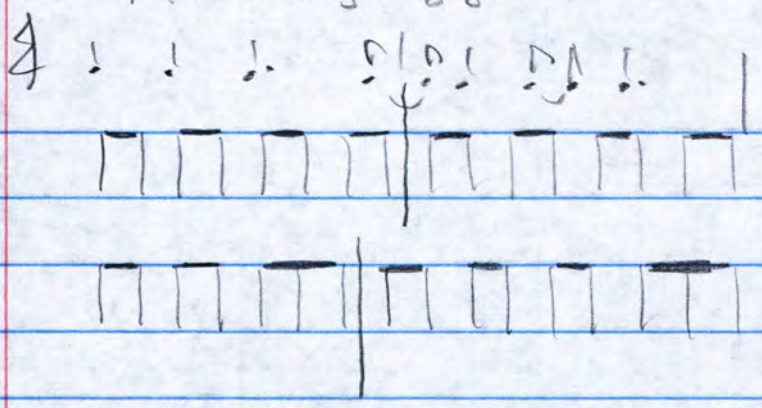
Horns (uni)

Flutes (unison)

Tpts 1 2 3

on-stage always:
Tuba
oboes
Bassoon
Bass Cl.
Bari Sax

♮ foreshadowing of 7-9:



on stage always: choir — Dbl. reeds { 2 Obes, 2 bass.

pattern:

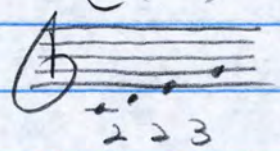
7/8 9/8 ♮ (x2)

Clarinet choir

- Flutes *
- Clarinets *
- Alto/Ten. Sax
- Horns
- Trombones *

C (add 2)

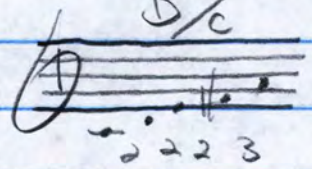
7/8 2/2/3 =



Horn choir

D (add 2)/C

9/8 2/2/2/3

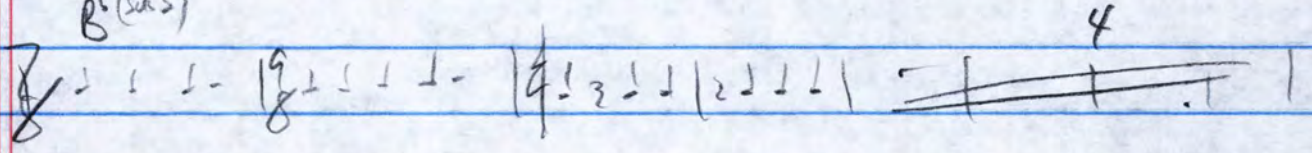


Bass Voices { Tuba, Bari-Bass, Bass Cl.

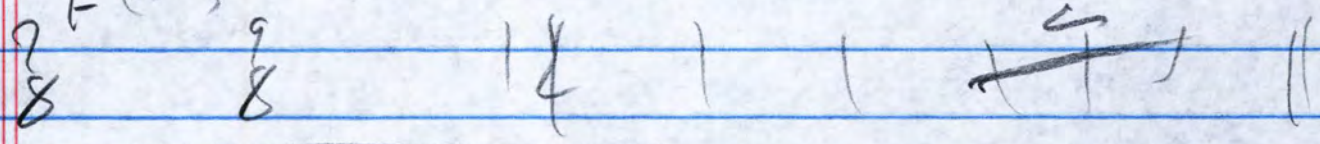
choir — Euph, Tuba

Sections from audience @ end

B♭ (sus 2)



F 7 (sus 2)

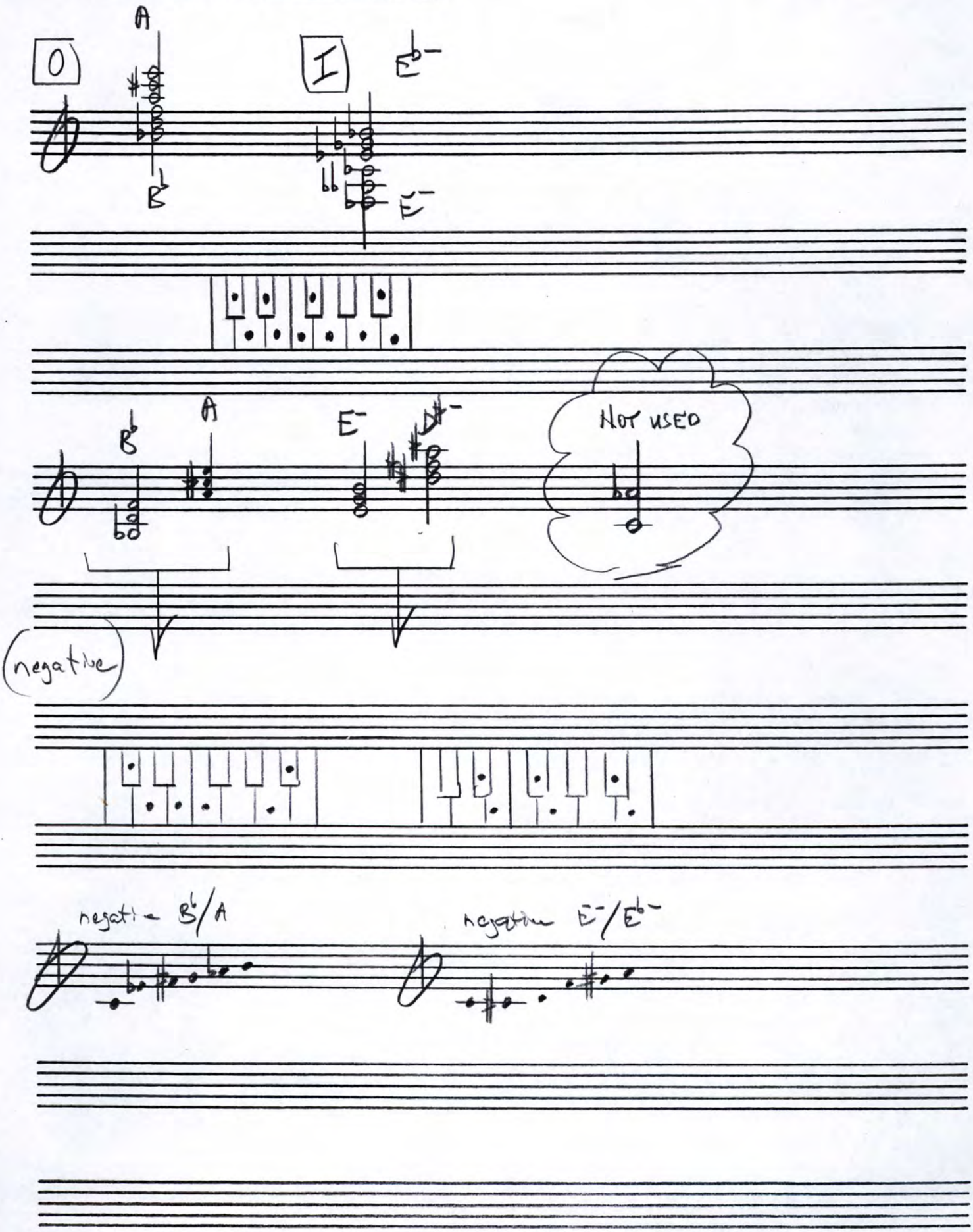


to tutti march-like, then our l.b. melody

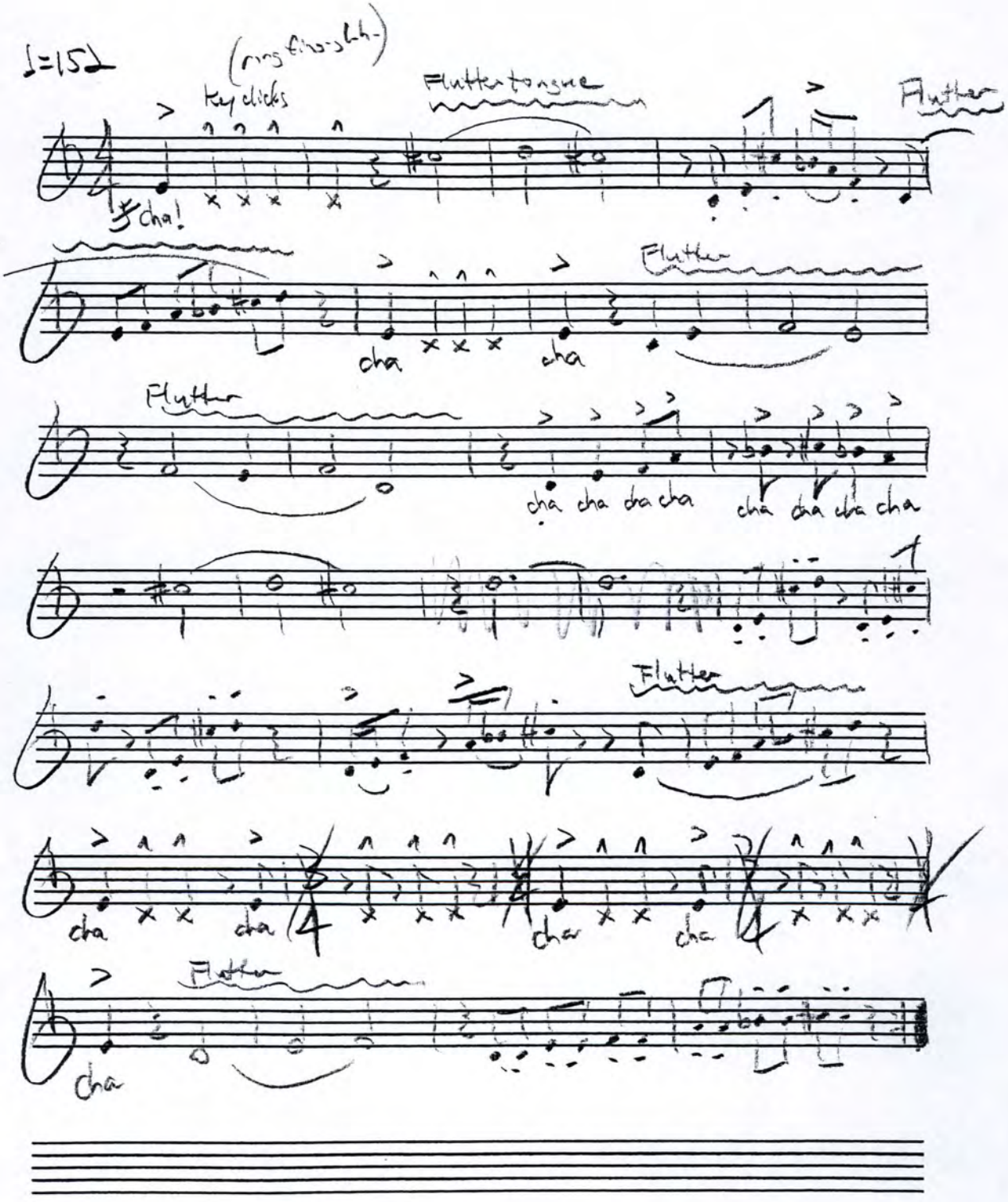
7/8 9/8

# Symphonic Movement

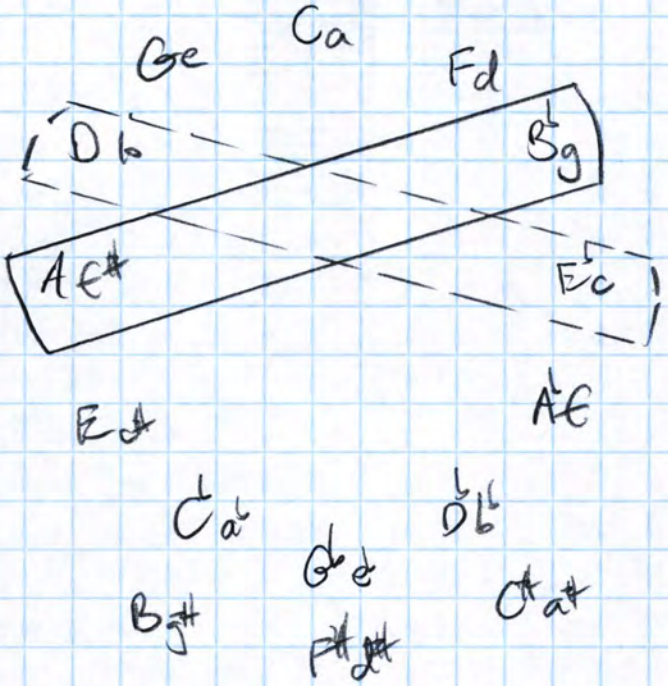
— June 20 —



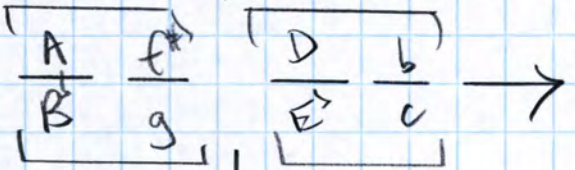
# Flute (no foot)

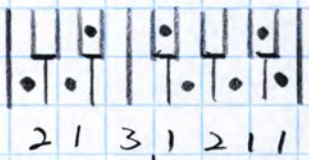


Symphonic Movement
July 27

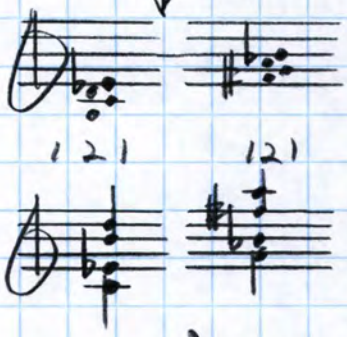



related pentatonic scales:



2 1 3 1 2 1 1 1 (octatonic)




Complete M o. m triads:

E G B
C E
G B D

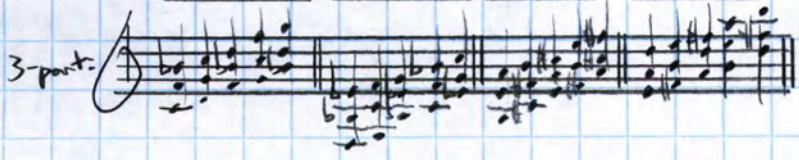
E c Db

enharmonic canon chorale clusters?

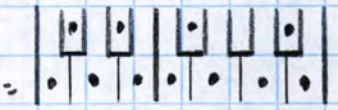
8-triad progression:

B g E c A f D b

B G E C A F D B




all 8 triads combined:



A/G NEVER-USED