University of Alberta

Rashomon for Wind Ensemble: a composition and an analytical essay

by

Darlene Joy Reid

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Examining Committee

Allan Gordon Bell, Music, University of Calgary

Henry Klumpenhouwer, Music

David Gramit, Music

Angela Schroeder, Music

Daphne Read, English and Film Studies

Chan Ka Nin, Music, University of Toronto

Dedicated to my parents, Arthur and Doris Chepil,

my husband, Terry Reid,

and my children, Kyla, Mark and Drew Reid.

ABSTRACT

Rashomon, a composition for wind ensemble, portrays a musical event—the simple motion of rise and fall—from three different perspectives, each assigned to one of the three movements. The underlying form, the basic gestural content, pitch material and instrumentation remain the same in the three movements. Each movement consists of five sections: an introduction, a statement of melodic material, a trumpet statement of melodic material, an ascent to the highest point and a resolution. *Rashomon* has four main gestural components: compression/expansion, rise/fall, interruption or interjection and the stasis of sustain or residue. The gestural material develops gradually from the start of *Rashomon I*, where these ideas are introduced, through to the end of *Rashomon III*. Pitch movement in wind ensemble works structured for advanced secondary school or university wind ensembles needs to be sensitive to the difficulties inherent in the ensemble's unfamiliarity with atonal patterns. Many instrumentalists at this level find that an increase in dissonance complicates their intonation and large intervallic leaps stretch their technical abilities. The pitch content of *Rashomon* takes these possible restrictions into consideration in order facilitate a quality performance while maintaining the pitch organization of a modernist work. The use of simple gestural components, perceptual similarity of form, combined with a driving and aggressive nature, aids in the accessibility of the work for the wind ensemble and its audience.

ACKNOWLEDGEMENTS

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Rashomon for Wind Ensemble

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1. Introduction

In his book, *The Winds of Change*, Frank Battisti argues for an expansion of new wind ensemble repertoire into the "full spectrum of music and music making."[1] The conductor of the University of Alberta Symphonic Wind Ensemble, Angela Schroeder, expressed the same need, particularly for the instrumentation and performance ability of the University of Alberta wind ensemble. The construction of *Rashomon* answers these calls for repertoire. *Rashomon* is a substantial work written specifically for the University of Alberta Symphonic Wind Ensemble with instrumentation consisting of piccolo, 2 flutes, 2 oboes, 2 bassoons, 3 clarinets, bass clarinet, 2 alto saxophones, tenor saxophone, baritone saxophone, 4 trumpets, 4 horns, 3 trombones, euphonium, tuba, 3 percussionists and piano.

The composition of a wind ensemble work presents unique challenges. Most new music for wind ensemble tends to be light in character and conservative in approach. These compositions often incorporate folk tunes, programmatic associations or conventional harmonic progressions. Composers such as Schwantner and Husa extend the boundaries in wind ensemble repertoire but many of their works also challenge the limits of the performance abilities of many university wind ensembles. My previous history as a composer follows in the

modernist tradition of Schoenberg, Xenakis, Boulez and Stockhausen. *Rashomon* reconciles my previous modernist techniques with the consideration of the tradition and performance expectations of a university ensemble.

In order that *Rashomon* fulfill the need for performable wind ensemble repertoire, I considered the previous experiences of wind ensemble members and their listeners, who may not be comfortable with my modernist vocabulary. I also acknowledged that, although individual players may not have the same problems, the university wind ensemble could have great difficulty performing twelve-tone or other modernist music rapidly. *Rashomon* incorporates compositional strategies that answer some of these difficulties. Lutoslawski and Nono adapted their modernist compositional approach by incorporating other strategies to better reflect their individual creative voice. In this spirit, I incorporated my modernist compositional approach and what I learned from my recent modernist works with other compositional strategies in order to create a work that respects the expectations of the genre without compromising the challenging content and structure. The decisions I made in the construction of *Rashomon* took an eclectic approach that includes strategies from the past such as minimalism, neo-romanticism, neo-classicism and modernism.

Rashomon portrays a musical event—the simple motion of rise and fall—from three different perspectives, each assigned to one of the three movements. The underlying form, the basic gestural content, pitch material and instrumentation remain the same in the three movements. Each begins with a pitch cluster in the lowest instruments in their lowest range, then rises to a high point propelled by woodwinds and then comes to rest on a single pitch in a clarinet, first in the middle range, then the chalumeau register and finally the lowest register of the bass clarinet. The slight differences in the form of each movement and the use of the similar gestural content establish the sense of different perspectives of the musical event. However, the tempi and character of each movement also vary and provide important differences in the perception of the musical event that comprises each movement. *Rashomon I* functions as an intrada announcing the important elements, a clearly stated skeleton of the form and its gestural content. *Rashomon II* is a slow march signaling the arrival of an invading force. *Rashomon III* has the character of a concert overture.

2. Title

The title, *Rashomon*, comes from the 1950 Japanese movie directed by Akira Kurosawa. The film depicts the story of a rape and murder. Four

different participants—the raped woman, the murdered samurai (through a psychic), the criminal and a woodcutter—each give their account of the rape and murder. All accounts seem feasible but all are very different. The film does not give more credibility to any of the differing perspectives.

3. Form

The form of *Rashomon* involves a different relationship between the movements than simply the more common fast/slow/fast tempo differences or relationships based on functional harmony. Tables 1A, 1B and 1C provide the content of each section in the three movements. They show the importance of the melodic and the sustaining material to the large form. Interruptive gestures and material clearly and greatly influence the form and content. A comparison of Tables 1A, 1B and 1C reveals some important differences in the five sections from movement to movement. Table 1A shows the form of *Rashomon* I, Table 1B the form of *Rashomo*n II and Table 1C the form of *Rashomon* III. In each of these tables the columns display the same information. The first column lists the five sections that comprise the form of the movements: an introduction, a melodic section, a section that features trumpet melodic material, a section that rises to the movement high point, and a resolution section. The second column of Tables 1A,

TABLE 1A: *Form of Rashomon I*

Section	Section Measures	Sub-sections	Description/Key Words/Chronological Contents	Approx. Duration
1 Introduction	1–18		- sustained S* cluster, D, D♯, E established (measures 1–11) - W* cluster trumpet interruption, echoed by trombone semitone cluster (measures 10–14) - intro cluster returns (measures 13–18)	1:00
2 Melody Established	17–38	i	- melody established in oboes/clarinets passes to flutes/oboes (measures 17–28) - trumpet interruption in WWS, echoed by trombone same WWS (measures 26–30) - interruption of intro cluster (measures 27–31)becomes melody passed to bassoons then to saxes (measures 31–36) - interruption saxes, trumpets then trombones with expanded intervals (measure 37) - full tutti cadence (measure 38)	1:15
	39–62	ii	- interruption material becomes sustain (measures 39–62) - subtle interruptions of melodic material fragments (measures 42–45, 51–53, 58–59)	1:45
3 Trumpet Focus	63–88		- brass interruption morphs into trumpet section melodic material joined by oboes (measures 63–70) - sustain is fragments brass versus woodwind (measures 70–74) - tutti sustain becomes falling trombone sustain (measures 74–88)	1:00
4 Rise to High Point	89–113		- bass rhythmic ostinato supports woodwind runs to high point (throughout) - six runs to C♯6† (measures 92–94), D♯6 (measures 98–100), B6 (measures 102–103), C7 (measures 106–107, repeat measures 109–110), C♯7 (measures 111–112) consecutively	1:00
5 Resolution to Final Pitch	114– 125		- sustain with continuing ostinato (measures 114–121) - interruption material in trumpets/trombones (measures 115–122) - final pitch E4 (measures 122–124)	0:30

* W = whole tone, S = semitone

† based on middle C = C4

TABLE 1B: *Form of Rashomon II*

Section	Section Measures	Sub-sections	Description/Key Words/Chronological Contents	Approx. Duration
1 Introduction	1–20		- S* cluster E, F, F♯ established in rhythmic ostinato (measures 1–9) - W* cluster trombone interjection (measures 9–11), echoed by horns WWS cluster (measures 16–17) - intro cluster remains	0:45
2 Melody Established	21–60		- melody in 2nds established in mixed ensemble, bassoons, alto saxes, horns 1/2, trombone 1 and euph. (measures 21–27) passes to oboes/clarinets 1/2 (measures 26–32) then to saxes expanding the intervals (measures 31–46) - sustain in horn/trombone 1/2/euphonium interjects in oboe/clar melodic material (measures 28–30) - trombone and horn interjections occur during sax melody (measures 37–39, measures 41–42) and ends with more complex exchange of trombone/horn (measures 45–49) - melodic material in flutes/oboes/clarinets (measures 51–59) supported by sustain in bassoons and bass clarinet (measures 48–60) - ostinato throughout	1:20
3 Trumpet Focus	58–88		- melodic material is passed to trumpets that begin rhythmic complexity (measures 58–66) - sustain occurs both as sustain and sustained pitches fragmented rhythmically (measures 61–88) - rhythmic complexity becomes rhythmic unison to full tutti cadence (measure 88) - ostinato (measures 48–68) begins to be more complex, piano ostinato continues	1:00
4 Rise to High Point	88–101		- interruptive material as sustain (measures 88–95) - rhythmic ostinato returns (measures 89–95) to accompany a single woodwind run to high point to F♯6 (measures 92 –95) jump to E7/F7/F♯7 (measure 96), E5/F5/F♯5 (measures 97–98) - piccolo/flutes/oboes/xylophone/piano rise to C8 fall to A♯7 (A♯, B, C cluster) from rhythmic ostinato (measures 99–101)	0:30
5 Resolution to Final Pitch	102–147		- large lower brass sustain (measures 102–103, measures 105–107) - woodwind rhythmic interruption (measure 104) - sustain (measures 108–121)→ chime/vibraphone duet (measures 118–140)joined by clarinet (measures 127–139) - interjection bassoon melody (measures 134–140) - final pitch D♯3 (measures 139–143) interrupted by low brass chord (measures 143–147)	2:25

*W = whole tone, S = semitone

† based on middle C = C4

TABLE 1C: *Form of Rashomon III*

Section	Measures	Sub-sections	Description/Key Words/Chronological Contents	Approx. Duration
1 Introduction	1–29		- single pitch D♯1/2* established (measures 1–8) - low brass chord interrupt (measures 4–5) begins chain of interruptions involving sustained material sustain returns - horn trombone interruption (measures 8–12) rising to distinct trumpet interruption (measures 12–14) - sustain returns (measures 14–28) followed by trumpet interruption (measures 28–30)	1:20
2 Melody Established	30–50		- clarinet sustain (measures 29–41) - fragments of melody flutes → saxes → flutes → trumpets → trombones → chime (measures 30–47) - melodic canon timpani → bassoon 1 → baritone sax → bass clarinet (measures 43–50)	1:00
3 Trumpet Focus	51–95		- sustain (measures 50–54) → rhythmic ostinato (measures 54–66) - trombone interjections (measures 63–67, measures 71–73, measures 77–80); melodic material in flutes interject (measures 63–65) - trumpet section melodic quartet (measures 67–76) accompanied by sax rhythmic sustain (measures 68–79) - sustain F/F♯ from trumpets 1/2 (measures 77–88) to clarinets 1/2 (measures 87–95)	1:30
4 Rise to High Point	95–132	i	- rhythmic ostinato returns (measures 95–134) - interjections built on rhythmic sustain (measures 110–117) - wavelike rises in varying speeds clarinets/saxes slower pace than piccolo/flutes/oboes ending with runs gradually achieving high point A7 (measures 101–129) (C5 measures 105–106, C♯5 measures 111–114, F5 measures 114–115, E6 measure 116, G♯6 measure 117, A6 measure 119, C♯7 measures 120–121, E7 measures 121–122, G♯7 measures 122–123, A7 measure 125, G7 measure 126, A7 measure 127) - horn/trombone interjection falling melodic/interruptive material (measures 119–129) - rhythmic ostinato continues with sustain with melodic/intervallic movement in clarinets (measures 129–138)	1:10
	133–167	ii	- intervallic melodic fragments rising gradually (measures 133–148) - trombone sustain in rhythmic pattern (measures 141–147) - trumpet interruption establishes rhythmic background (measures 147–153) - intervallic melodic fragments interject (measures 151–152, measure 154) - melodic phrase oboes/bassoons/saxes/horns/low brass, final melodic statement (measures 154–163) - rhythmic sustain pattern rises to F♯7 (measures 154–167)	1:00
5 Resolution to Final Pitch	168–209		- large brass/woodwind sustain (measures 168–171) - gradual lowering and decreasing instrumentation (measures 172–190) - oboe solo/ clarinet duet (measures 190–203) - final pitch D2 in bass clarinet (measures 201–208)	2:40

1B and 1C indicates the measure numbers that start and end each section. The third column of Tables 1A, 1B and 1C show the sub-sections that occur in *Rashomon I* and *Rashomon III*. A strong tutti cadence in measure 38 divides the two sub-sections of Section 2 in *Rashomon I*. Melodic material of a new character initiates the second sub-section of Section 4 of *Rashomon III* that progresses to a second, more dramatic, rise to a high point. The descriptions in column 3 of Tables 1A, 1B and 1C include the examination of the character of these sub-sections. Column 4 of Tables 1A, 1B and 1C, chronologically lists the contents of each of the sections and sub-sections for each movement. Column 4 shows that the underlying content for each movement remains the same but includes some adaptations. Figures 1A, 1B, 1C, 1D and 1E provide a graphic representation of the information contained in column 4. A white background indicates sustained material; a dark background indicates interruptive material or events; and a diagonal background indicates melodic material. A diagonally-checked fill indicates cadences that break the flow of the movement. Arrows in Figure 1D indicate points of rise and the highest pitch that occurs during the rise.

Figure 1A shows that the introductory Section 1 consists of sustained material and interruptive gestures. Each movement presents the sustaining material and interruptions in a different way. The sustaining material in Section 1

FIGURE 1A: *Contents of Section 1, introduction*

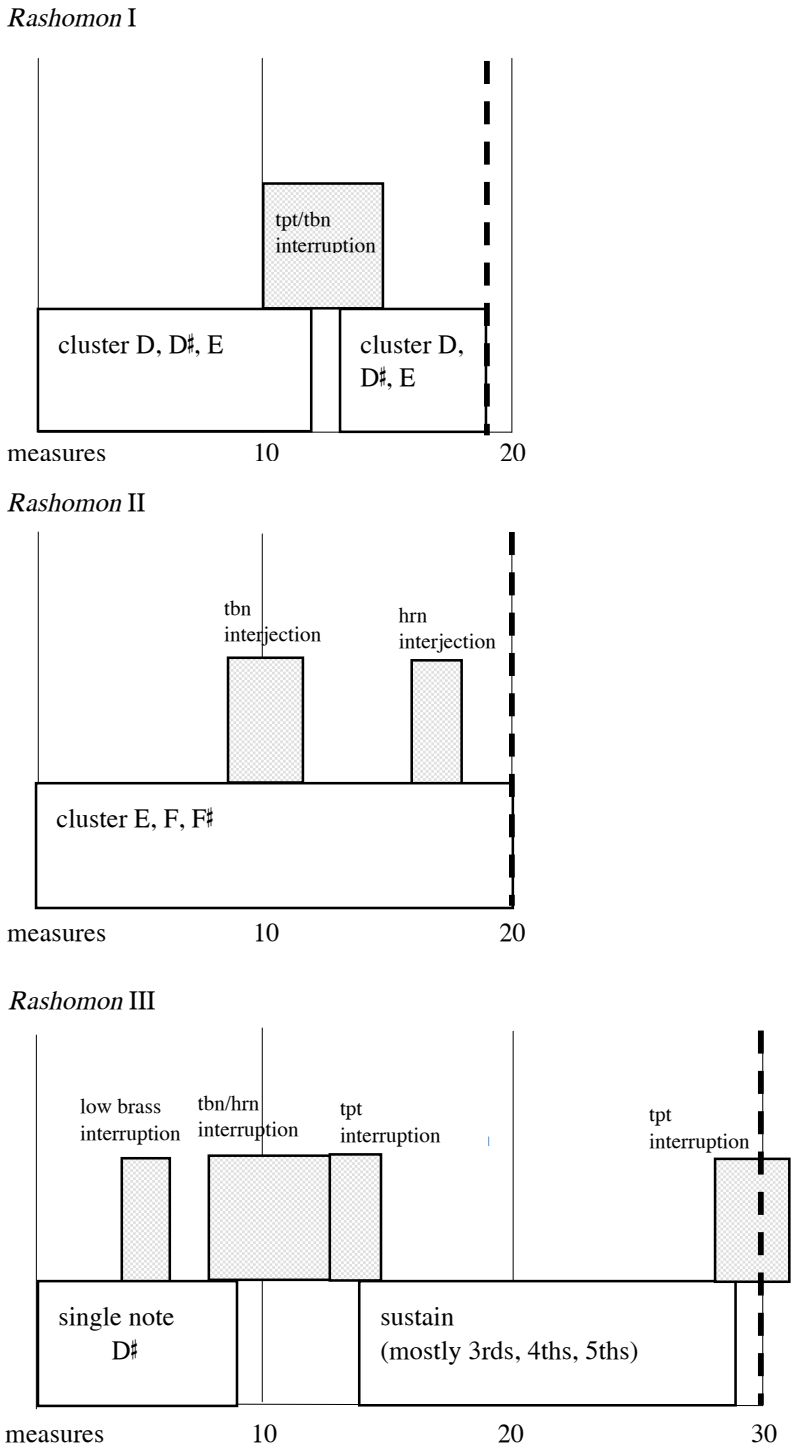


FIGURE 1B: *Contents of Section 2, melody established*

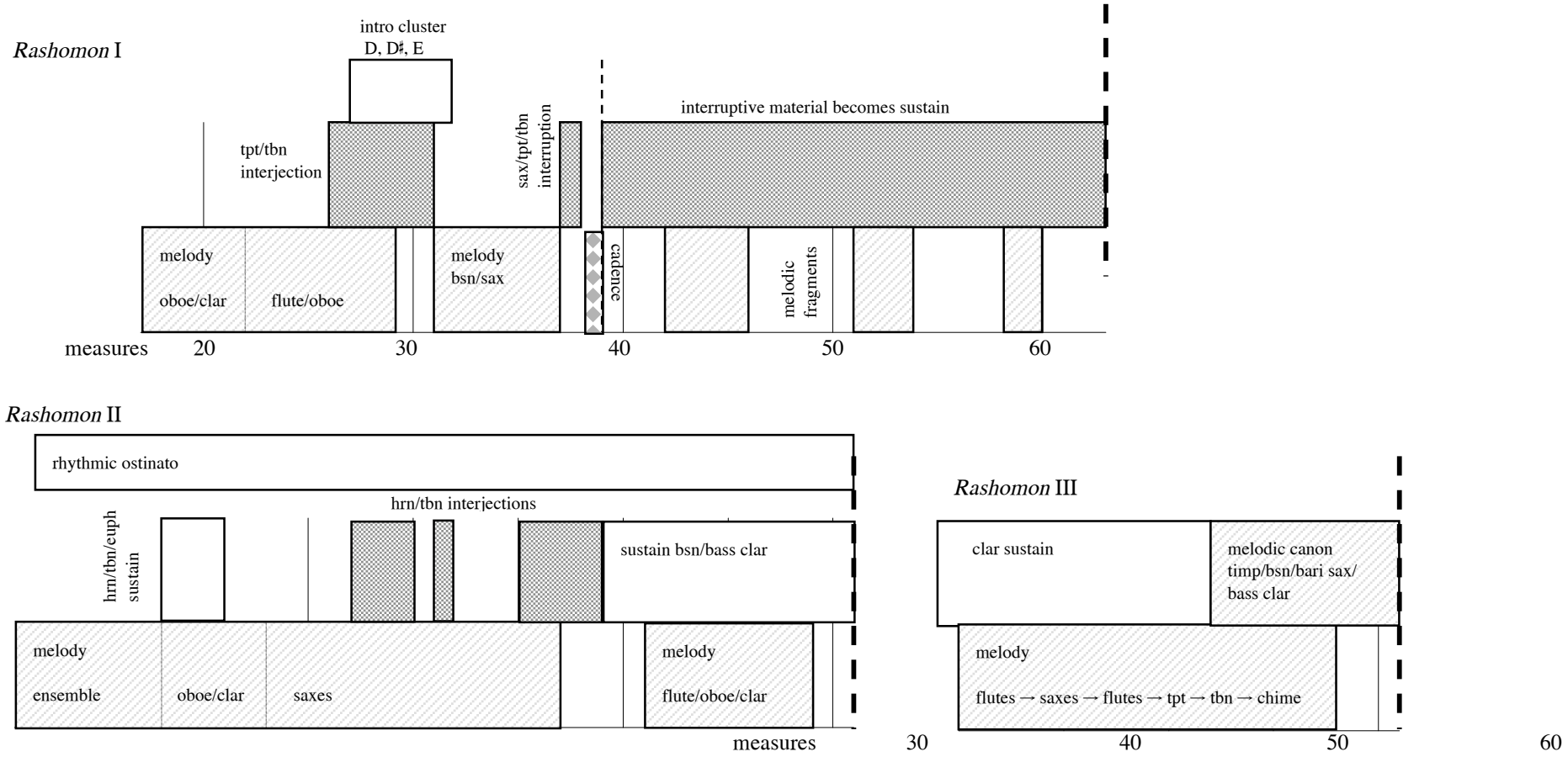


FIGURE 1C: *Contents of Section 3, trumpet melody*

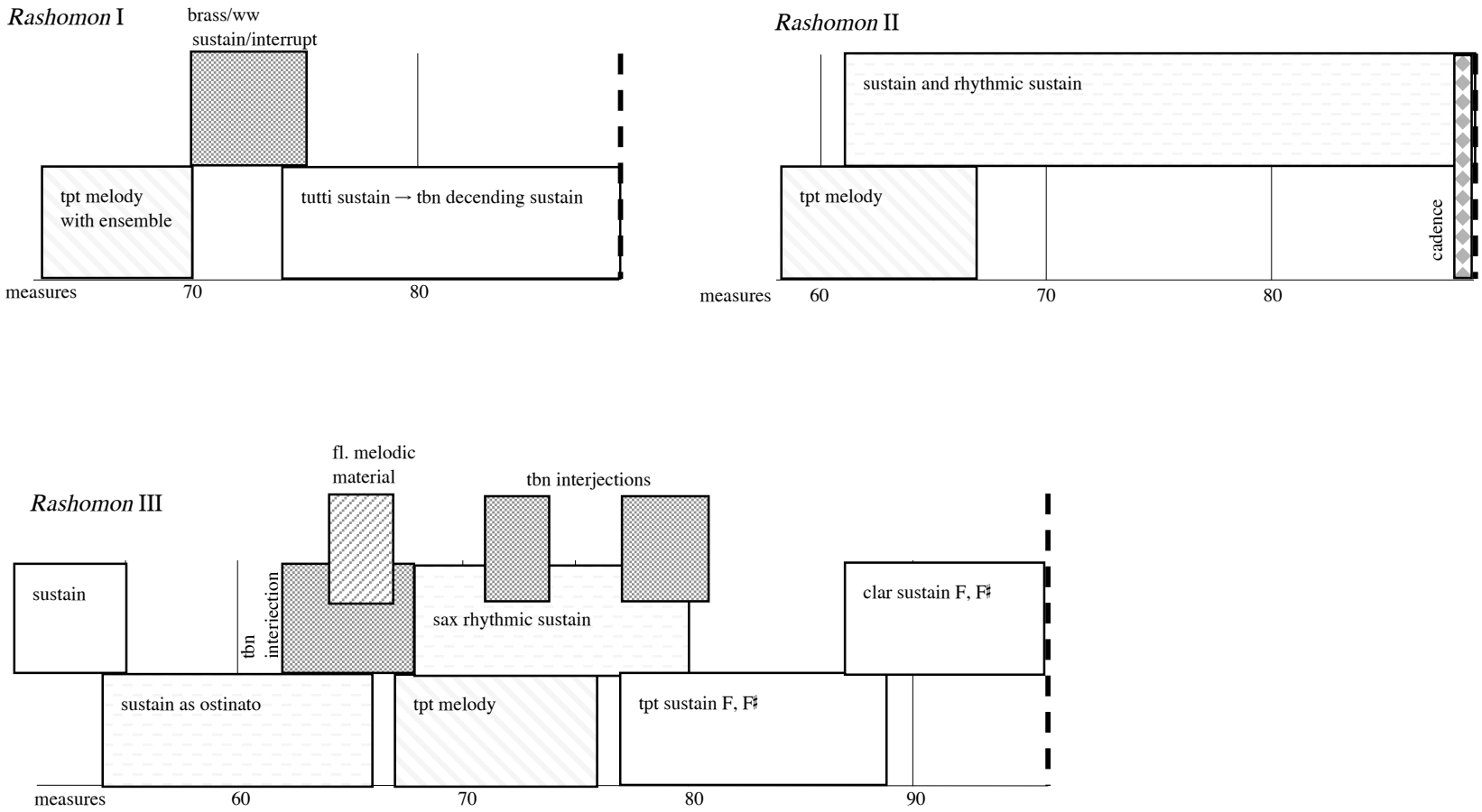


FIGURE 1D: *Contents of Section 4, rise to high point*

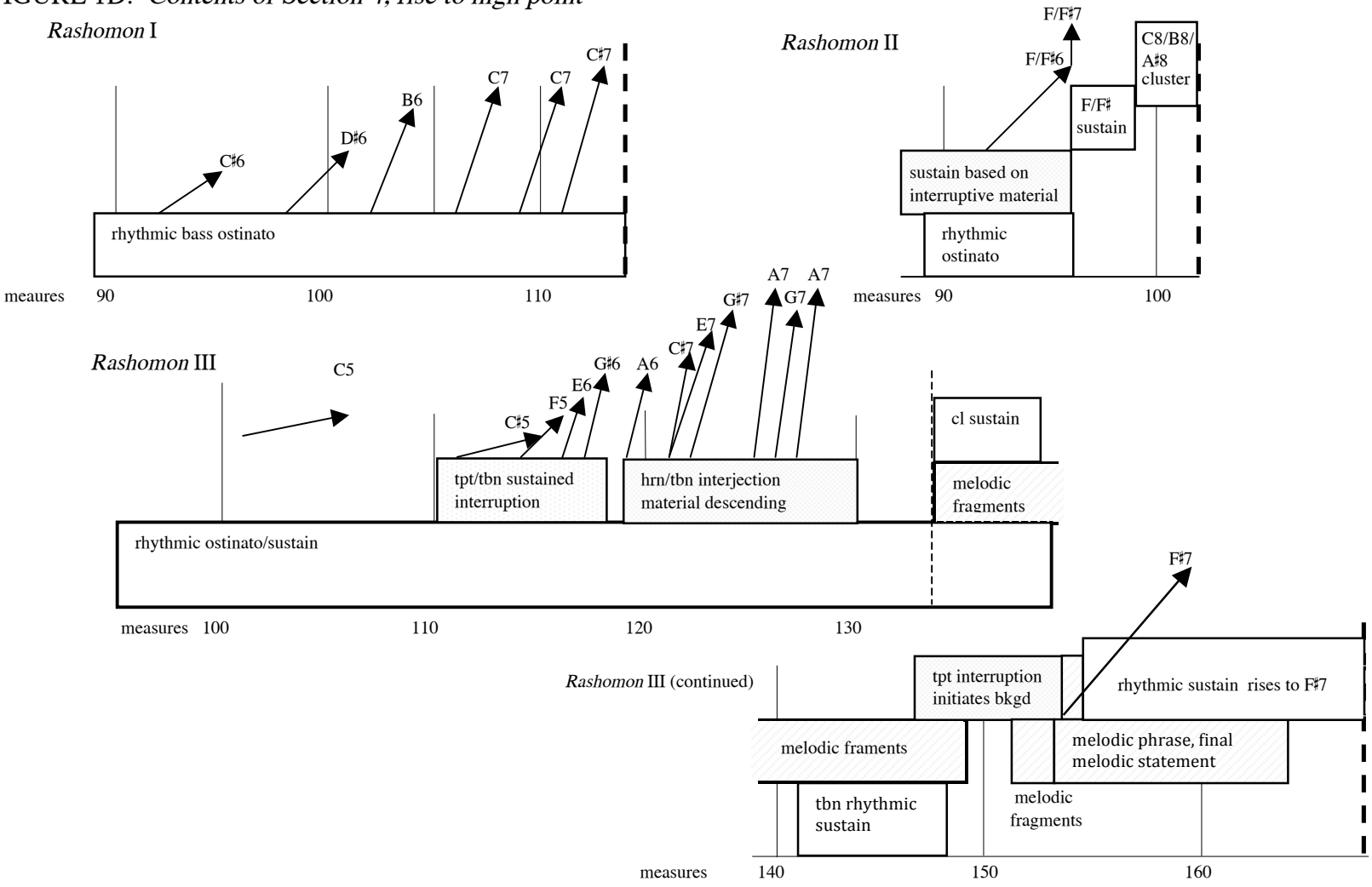
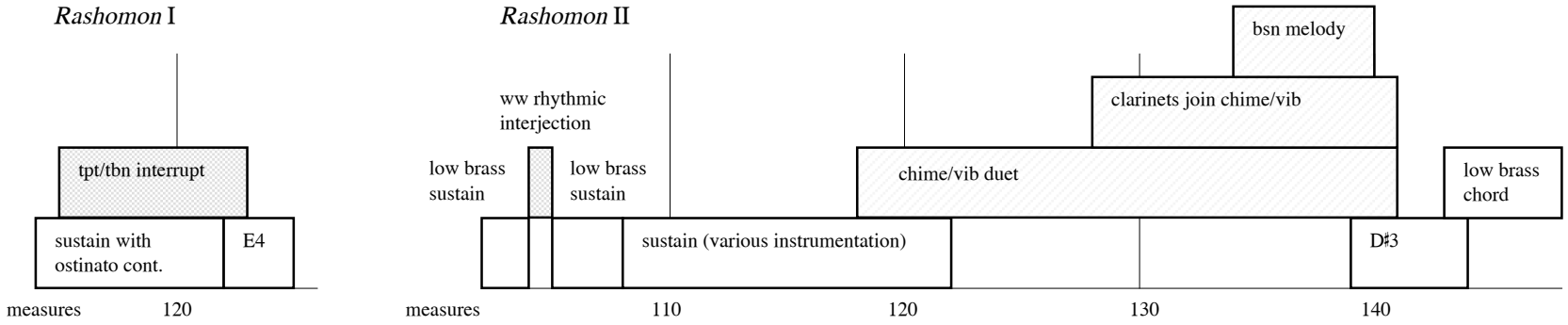
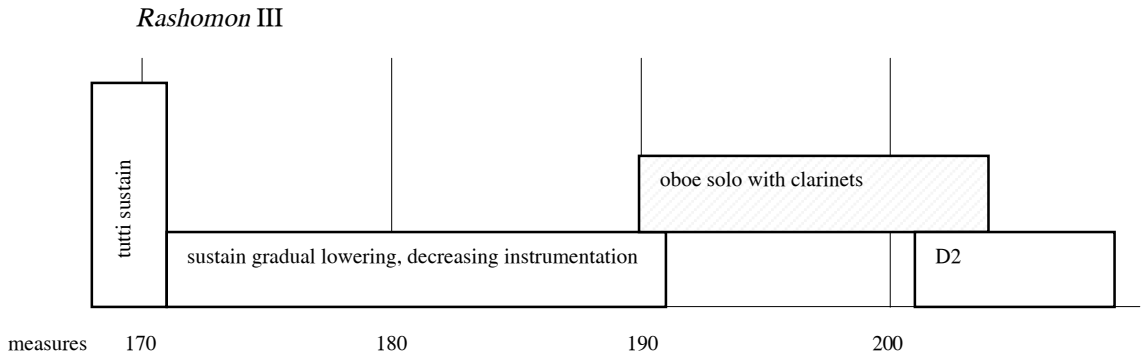


FIGURE 1E: *Contents of Section 5, resolution to final pitch*

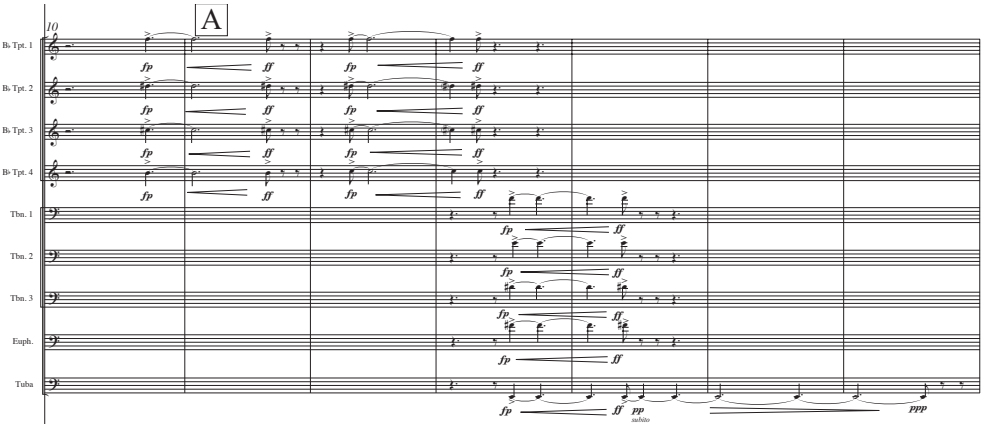




of *Rashomon I* and *II* begins with a three-note cluster that reoccurs or continues throughout the introductory section. In *Rashomon II*, the rhythmic ostinato sustains the tone cluster. *Rashomon III* begins with a single pitch sustained until a large chord in the low brass interrupts. The second appearance of sustaining material in *Rashomon III* expands the intervals characterizing the clusters of *Rashomon I* and *II* from seconds to thirds, fourths and fifths.

Figure 1A shows the interruptive gesture in *Rashomon I* occurs once. The trumpets interrupt immediately before the trombones do. These interruptions break the continuity of the sustaining material. In Figure 2, which provides measures 10–16 of *Rashomon I*, we see that the trombone interruptive material varies only in intervallic content from the trumpet interruption by using semi-tones rather than whole tones. The same sustaining material as in the beginning returns after the interruption.

FIGURE 2: *Trumpet/trombone interjection, Rashomon I, measures 10–16*



Section 1 of *Rashomon II* builds on the ideas presented in Section 1 of *Rashomon I*. In *Rashomon II*, as we saw in Figure 1A, the interruptive material occurs as two separate instances, the trombones followed by the horns four measures later. Examining Figures 3A and 3B, we see the trombone and horn interruptions that occur in measures 9–11 and measures 16–17 respectively. Although these interjections are not as similar to each other as the interruptive material of the trumpets and trombones in *Rashomon I*, they are similar in that both contain glissandi and sounds intended to foreshadow the siren played in the percussion beginning in measure 23. Because the sustaining material, as part of the rhythmic ostinato, continues without interruption during the horn and trombone activity, these horn and trombone gestures act as interjections rather than genuine interruptions.

FIGURE 3: *Trombone/ horn interjections, Rashomon II, measures 9–11 and measures 16–17 respectively*

FIGURE 3A: *Trombone interruption*

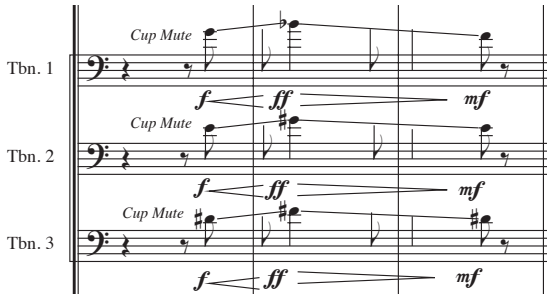
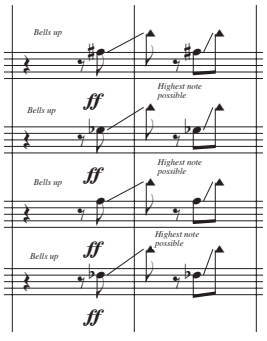


FIGURE 3B: *Horn interruption*



According to Figure 1A, the interruptive gestures in *Rashomon III* occur as three separate passages. Each interruption has a different character. The first is a heavy low brass chord in measures 4–5. The second interruption consists of a trombone and horn rising passage sustained over several measures, measures 8–12, and this second interruption is more extended than the interruptions of *Rashomon I* or *Rashomon II*. Another gesture in the trumpets, measures 12–14, interrupts the initial gesture in the trombones and horns before sustaining material returns. The third interruption is a trumpet gesture in measures 28–30 that ends Section 1 of *Rashomon III*. As in *Rashomon I*, the interruptive passages cause a break in the flow of the sustained material. This time, however, when the sustained material returns, it is altered.

Figure 1A also shows that the initiating sustained material follows a wave-like pattern from D1/D2/D♯2/E2 (*Rashomon I*) to E2/F2/F♯3 (*Rashomon II*) returning to D♯1/D♯2 (*Rashomon III*).

Column 4 of Tables 1A, 1B and 1C displays Section 2 of *Rashomon I, II* and *III* respectively. Section 2, the melodic section stresses intervallic compression and expansion and presents fragmented melodic passages passed from one instrument or one instrumental group to another with a background of sustained material.

Figure 1B depicts the sequence of small events that comprise the description of Section 2 in Column 4 of Tables 1A, 1B and 1C. Clearly, Section 2 of *Rashomon III* presents the melodic material in the simplest form. The melodic material is passed from the flutes to the saxophones, back to the flutes, finally to the trumpets and trombones. Sustaining material in the clarinets supports the melodic passages. Section 2 of *Rashomon III* ends with a canon at the unison in the timpani, 1st bassoon, baritone saxophone and bass clarinet. Figure 1B shows that Section 2 of *Rashomon I* is the most complex of the three movements, becomes more simplified in *Rashomon II* and finally is greatly simplified in *Rashomon III*. The movement from the more complex to the simplification of the form of Section 2 contrasts the increasing complexity of Section I that occurs when considering the three movements in succession.

Sub-section 2–i of *Rashomon I* and Section 2 of *Rashomon II* include interruptive material that is residual from Section 1. Section 2 of *Rashomon I* divides into two subsections by a full tutti cadence. Following the cadence the trumpets, trombones and horns initiate interruptive material that develops into sustained material.

Figure 1B shows the greatly fragmented nature of the melodic material of Section 2–i and 2–ii in *Rashomon I*. In Section 2–i, the upper woodwinds first

establish the melodic material. A trumpet/trombone interruption occurs and then the initial sustained cluster returns to break the continuity of the melodic material. The sustained cluster in the bassoons takes on a melodic character, which is passed on to the saxophones. An interruption occurs once more that concludes in a full tutti cadence acting as one very large interruption. After the cadence, in Section 2–ii, sustained material supports short melodic fragments.

Figure 1B indicates that the melodic material of *Rashomon II* Section 2 flows smoothly from one instrumental group to another while interjection material occurs in the trombones and horns. This continuity of the melodic fragments provides a contrast between Section 2 in *Rashomon I* and in *Rashomon II*. Eventually, the melodic material is interrupted by a combination of the trombone and horn siren gestures. The rhythmic ostinato established in Section 1 continues and supports the melodic material in the woodwinds. In *Rashomon III*, the form of Section 2 is further simplified from Section 2 of *Rashomon II*. Figure 1B shows that the melodic material of *Rashomon III* flows through the woodwinds, in a similar manner to *Rashomon II,* to the trombones and finally to the chimes, initiating a melodic canon in the timpani and lowest woodwinds to complete the section. Contrary to the increase in events in Section 1 through the three

movements, in the case of Section 2, the interruptive material and other events are greatly decreased through the succession of the three movements.

Section 3, described in Column 4 of Tables 1A, 1B and 1C, features the full trumpet section dominant within or dominating the melodic content at the start of the section. We see in Figure 1C that the simplest form of Section 3 is found in *Rashomon II* and the most complicated in *Rashomon III*. *Rashomon I* consists of a simple statement similar to *Rashomon II* but with one incidence of interruption created by alternating accentuated tutti chords in woodwinds and brass. The trumpet melody initiates Section 3 in *Rashomon I* and *II* but in *Rashomon III* the trumpet melody presents itself between events of sustain, is supported by rhythmic sustain and occurs simultaneously with interjections by trombones. The introduction of melodic material in the flutes in Section 3 of *Rashomon III* masks the trumpet melodic entry and reflects back to the melodic fragments of Section 2. These variances provide interest in the development of the form from *Rashomon I* to *Rashomon II* and finally, to *Rashomon III*.

Figures 4A, 4B and 4C show the content of the trumpet melody of Section 3. The trumpet melody grows in independence from *Rashomon I*, where it is part of an ensemble, to *Rashomon II*, where it continues the established melodic patterns as a featured trumpet soli quartet, to *Rashomon III*, where it is played by

the trumpet quartet in which each player performs independently. Figure 4A shows the trumpet melody of Section 3 of *Rashomon I* found as part of an ensemble in measures 63 – 69. The melodic material of the trumpet quartet continues the colour and tone of the melodic material that occurs in the woodwinds measures 58 – 59.

Figure 4B shows measures 58 – 68 of *Rashomon II*. In this excerpt, the trumpets continue the established melodic pattern displayed in the woodwinds in measures 50 – 59.

In Figure 4C, the trumpet melody of *Rashomon III* acts as an interruption of the rhythmic ostinato of sustained material that begins in measure 51. Figure 4C shows the trumpet quartet feature of measures 67 – 78. This melodic trumpet passage continues on to a sustained F/F♯ that transfers to the clarinets in order to re-establish the sustained rhythmic ostinato that returns in measure 95.

FIGURE 4A: *Trumpet melodic material of Rashomon I, measures 63– 69*

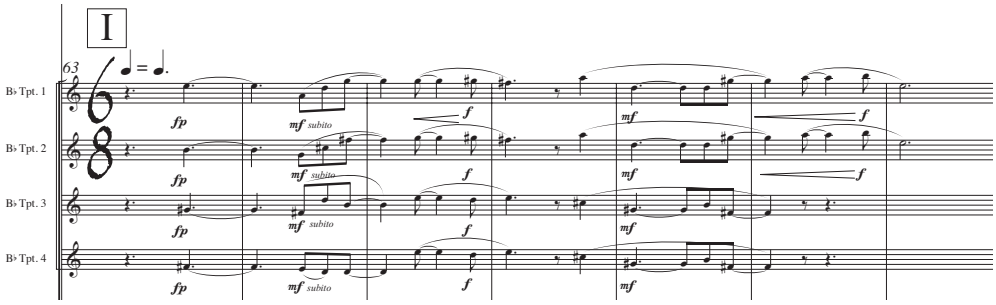


FIGURE 4B: *Trumpet melodic material of Rashomon II, measures 58–68*

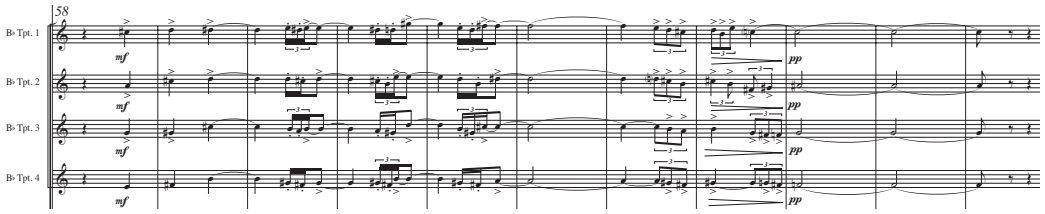
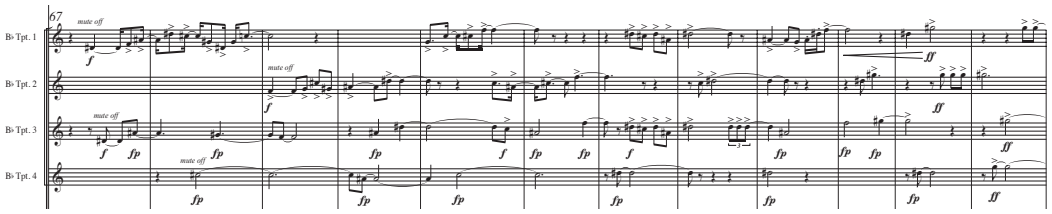


FIGURE 4C: *Trumpet melodic material of Rashomon III, measures 67–78*



Each of these passages of Section 3 in each of *Rashomon I, II* and *III* contain related material but each creates a different interpretation of the independence of the four trumpets. Each trumpet is equally important and the consistency of the timbre among the instruments is imperative. The more common choice for instrumentation in a wind ensemble of two trumpets and two cornets would create undesired differences in timbre.

Returning to Tables 1A, 1B and 1C, we recall that column 4 describes the rising woodwind patterns that include the eventual rise to the highest point of each movement in Section 4. Figure 1D provides a visualization of Section 4, the rise to the high point for *Rashomon I, II* and *III*. In each movement, Section 4

begins by establishing a rhythmic ostinato. These ostinato rhythmic patterns act as a grounding of stasis for the waves that rise to the highest pitch of the movement. As we see in Figure 1D, clearly Section 4 becomes more complicated from *Rashomon I* to *Rashomon II* and then to *Rashomon III,* similar to the increase of complexity in Section 1. *Rashomon I* involves the rhythmic ostinato and six rises of pitch beginning at C6 and gradually attaining a high point of C♯7. In *Rashomon II*, the rhythmic ostinato established at the beginning of the movement accompanies a single rise to a high point of F♯7 as part of an E/F/F# cluster, which is also the initial pitch content of *Rashomon II*. Sustained material initially based on the accentuated attack of an interruption also supports the single rise. As an adjunct motion that establishes *Rashomon II* as the ultimate high point of *Rashomon* complete, a jump to a pitch cluster involving A♯7/B7/C8 follows the single rise.

As we see in Figures 1A through 1E, Section 4 of *Rashomon III* is clearly the most complicated of all the sections in *Rashomon*. It divides into two sub-sections. The first subsection involves the continuation of the rhythmic sustained ostinato established in Section 3. The wave-like rises of pitch in the woodwinds intertwine as they reach the high points indicated in Figure 1D and the high point is achieved in measure 127. Interjection material, which occurs in the brass,

draws attention away from these rises. Resolution activity begins in measure 129 but fragmented melodic material interrupts in measure 133 to begin another approach to a high point. The true high point of *Rashomon III* occurs in the second sub-section. First, melodic fragments act as an interruption of the sustained ostinato, then as interruptions of each other as the fragments move from one instrumental section of the wind ensemble to another, gradually rising to A♯7 in measure 147 and immediately interrupted by the last important trumpet gesture. This trumpet gesture establishes the new rhythmic background for the final melodic phrase. The dramatic effect of a high point is not created through woodwind rises as in all the previous rises to the highest point but through a strong and forceful soli melodic phrase that indicates the ultimate importance of the melodic material presented throughout *Rashomon*. The rhythmic background rises to F♯7 in measure 159 and becomes a full ensemble tutti in measures 164–167 to end Section 4 of *Rashomon III*. The highest points of *Rashomo*n form a rising wave-like pattern and occur as follows: C♯7 (*Rashomon I*), F#7 followed by C8 (*Rashomon II*) and A7 followed by F#7 (*Rashomon III).*

The descriptions in Column 4 of Tables 1A, 1B and 1C indicate that the final section, Section 5, has residue from the arrival of the high point then slowly, and with minimal movement, resolves on the final sustained pitch. Figure 1E

displays the events of Section 5. Interruptive material accompanies the resolution of *Rashomon I*. The final pitch, E4, emerges in the clarinet from the sustained material based in the woodwinds and horns. More complex than *Rashomon I*, Section 5 of *Rashomon II* begins with the low brass sustain interrupted briefly by residual material from Section 4. Sustained material continues from the low brass through various instrumental groups, dispersing as a duet in the vibraphone and chimes begins. The clarinet duet followed by the bassoon, use melodic material and the final pitch, D♯3, emerges from the clarinet within the ensemble. A low brass chord interrupts the final pitch to end *Rashomon II*. Figure 1E shows the final pitch resolution for Section 5 of *Rashomon III*. The instrumentation of the tutti sustain in measures 168–171 gradually decreases as the pitch descends. As the orchestration reduces to clarinets and bassoon, an oboe solo states the final melodic material and ends in a clarinet duet from which the final pitch of *Rashomon*, D2 emerges from the bass clarinet that joined only for the cadence. The final pitches of each movement result in an overall descent from E4 (*Rashomon I*), to D#3 (*Rashomon II*) and ending on D2 (*Rashomon III*).

Column 5 in Tables 1A, 1B and 1C provides the approximate duration in minutes and seconds of each section of *Rashomon*. Table 1A shows the duration of *Rashomon I* as 6 minutes and 30 seconds; Table 1B shows *Rashomon II* as 6

minutes; and Table 1C shows *Rashomon III* as 8 minutes and 30 seconds. The duration of most of the sections is between 30 seconds and 1 minute 30 seconds. There are a few notable exceptions to the relative evenness of durations in the sections of each movement: Section 2 of *Rashomon I*, Section 5 of *Rashomon II* and Sections 4 and 5 of *Rashomon III*.

The duration of each sub-section of Section 2 is relatively equal to the duration of most of the sections; Section 2ii is only slightly longer. Because each of its two sub-divisions are of relatively normal duration, Section 2 should be approximately 3 minutes or two and a half to three times the normal duration. This increase in duration plus the division into sub-sections by a strong cadence in measure 38, stresses the importance of all of the melodic material in *Rashomon*, first introduced in Section 2 of *Rashomon I.*

Section 5 consists of the resolution of the high point and Section 5 of *Rashomon II*, which lasts 2 minutes and 25 seconds, dominates the 6 minute movement. This emphasis on the resolution section moves the perceived importance of the introduction of the material of *Rashomon I* to the importance of resolving the high point. In *Rashomon III*, the double arrival of the high point of the movement, one in each of the two sub-sections of Section 4 and the subsequent doubling of the duration of Section 4, creates an emphasis on the

drama and increases the importance of this arrival. Section 5 of *Rashomon III* is the longest section of the movement and the longest without sub-sections in *Rashomon*. As in Section 5 of *Rashomon II*, the elongation of the Section 5 of *Rashomon III* emphasizes the importance of the resolution as the conclusion of the event. Furthermore, the expanded duration of the final section of *Rashomon* complete stresses resolution as the ultimate destination of the entire composition.

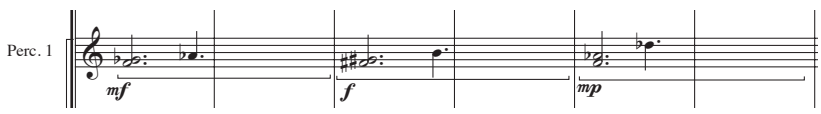
4. Gestural Material

Rashomon has four main gestural components: compression/expansion, rise/fall, interruption or interjection and the stasis of sustain or residue. The gestural material develops gradually from the start of *Rashomon I*, where these ideas are introduced, through to the end of *Rashomon III*. They interact and combine with each other throughout the work. Because the material from one gesture develops and changes into another, it often becomes difficult to distinguish the gestural material at hand; therefore, in many cases there can be many interpretations as to what gestural material is involved.

Rashomon introduces and establishes the four components early. The first 8 measures contain a semitone cluster that hints at a gradual rise from D to D♯ to E and in measure 9 rises to the semitone cluster D♯, E and F. These measures

introduce the gestural material of stasis, rise and complete compression of the pitch intervals, resulting in minor seconds. The trumpets interject in measure 10 (given earlier in Figure 2) with a whole tone cluster, expanding the intervallic content from a minor second to a major second. Returning to Figure 2, we see that the trombones echo the trumpet interjection with a semitone cluster re-compressing the intervallic content and establishing a descent by change of register from the higher trumpets to the lower trombones. The introductory D/D♯/E cluster returns in measure 14, revisits the idea of stasis and thus, implies that stasis is an interruptive gesture as well. The return of the introductory cluster is an interruption of the trombone gesture, a residue of the sustained gesture or the descending segment of a rise-and-fall motion. We see in Figure 5 that as counterpoint to these events, the chimes introduce melodic fragments that involve intervallic expansion: in measure 12, a minor second with top pitch rising to produce a major second; in measure 14, a major second with top pitch rising to produce a minor third; measure 16, a minor third with top pitch rising to produce a perfect fourth.

FIGURE 5: *Expansion of intervallic content in the chimes, measures 12–16*



4.1 Sustain

Sustained material makes up a large proportion of the background material in *Rashomon*. This sustained material develops from introductory material but also, as residual material from a large impact. Figure 6 and 7 show two excerpts, where residual sustain occurs. Figure 6 is a large tutti consisting of interruptive material in measure 73 of *Rashomon I*. The residual pitch material continues in the trombones, measures 75–87. This residual material concludes Section 3 of *Rashomon I*. The trombones gradually move the pitch material down to arrive at the entry point of the rhythmic ostinato that will propel the woodwinds to the high point of the movement. Figure 7 is an excerpt indicating a similar use of residual material in the woodwinds. This residual material begins Section 5 of *Rashomon III*. In Figure 7, measure 168 contains a tutti chord followed by gradual reduction and continues with sustained content to the completion of *Rashomon III*.

In each movement, the sustain/residual gesture combines with the rhythmic elements of the interruptive gesture to create a variety of bass ostinati. These ostinati provide an element of stasis underneath other activities and become an important part of each of the three movements. Figures 8A, 8B and 8C show a sample of the bass ostinati extracted from each movement. The pitch content of these ostinati changes slightly in order to maintain the proper pitch rotations. The

FIGURE 6: *Trombone residue/sustain, Rashomon I, measures 74 – 87*

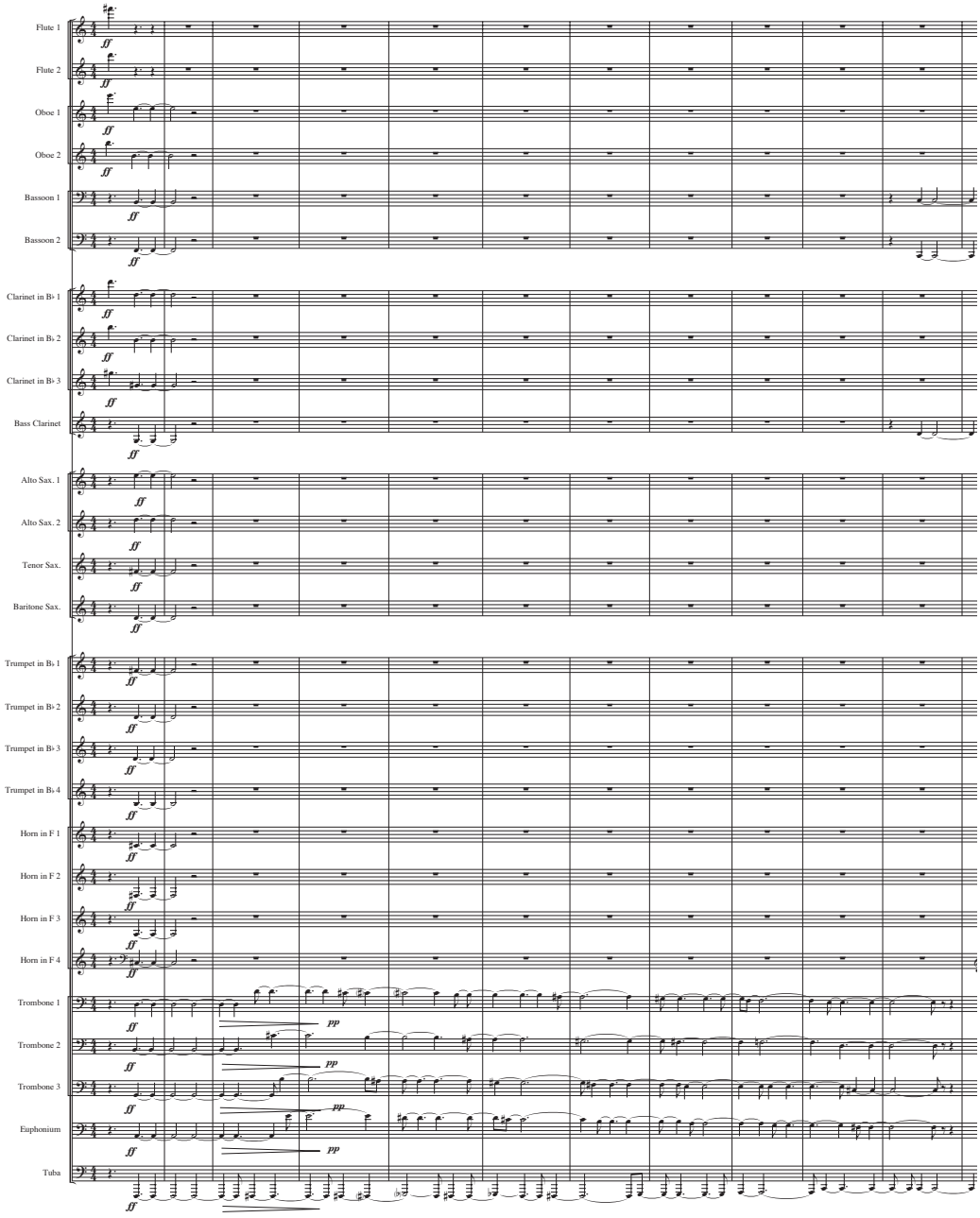
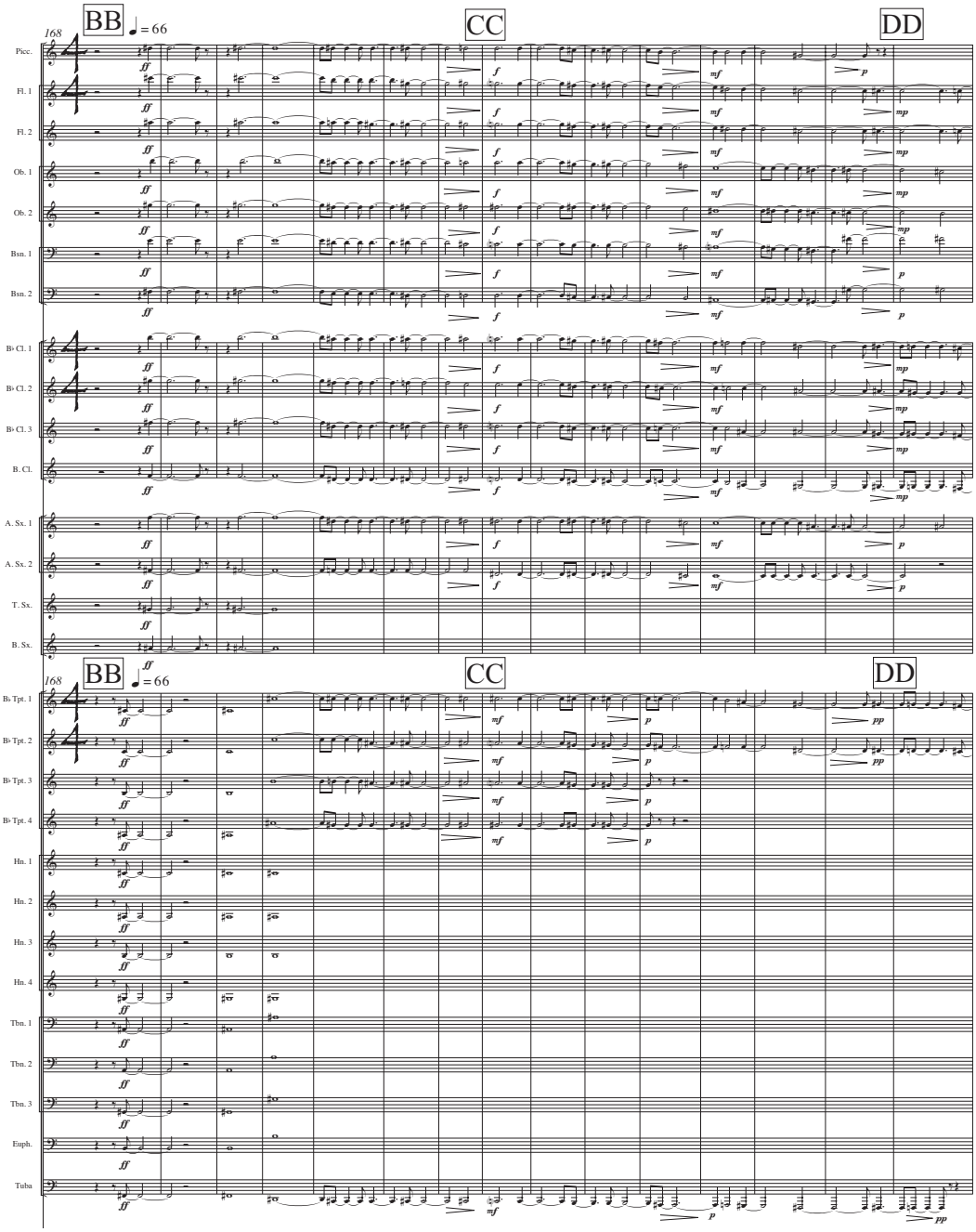
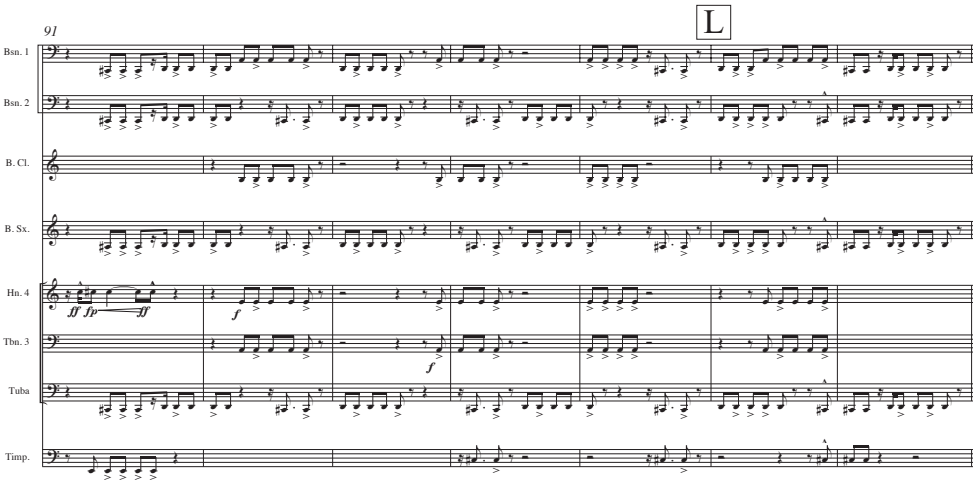


FIGURE 7: *Woodwind residue, Rashomon III, measures 168 – 182*



bass ostinato of *Rashomon I* occurs in the bassoons, bass clarinet, baritone sax, trombone 3 and tuba, joined also by horn 4 and the timpani throughout measures 89–118. Figure 8A shows measures 92–97 of the ostinato that accompanies the rise to the high point of *Rashomon I*. This ostinato from *Rashomon I*, shown in Figure 8A, contains eighth note subdivisions mostly in groups of three. This grouping of three eighth notes relates to the establishment of a triplet rhythm in most of the previous sections of the movement, particularly through the time signatures of 9/8 in measures 1–36 and 6/8 in measures 63–88.

FIGURE 8A: *Ostinato in Rashomon 1, measures 91–97*



The rhythmic ostinato in *Rashomon II*, shown in Figure 8B, accompanies the rise to the highest point and occurs in the xylophone, glockenspiel and piano, measures 89–95. Like the ostinato of *Rashomon I*, the ostinato of *Rashomon II*

relates directly back to the rhythm established at the beginning of the movement. In *Rashomon II*, the latter ostinato varies slightly in the underlying rhythmic pattern. In the beginning, the rhythmic ostinato relies on an underlying metric pattern of 5/4, 4/4, 3/4, 2/4, 1/4, 2/4, 3/4, 4/4. The ostinato changes and develops through measures 66–85. It returns in measure 89 but in 2/4 time.

FIGURE 8B: *Ostinato from Rashomon II, measures 89–95*

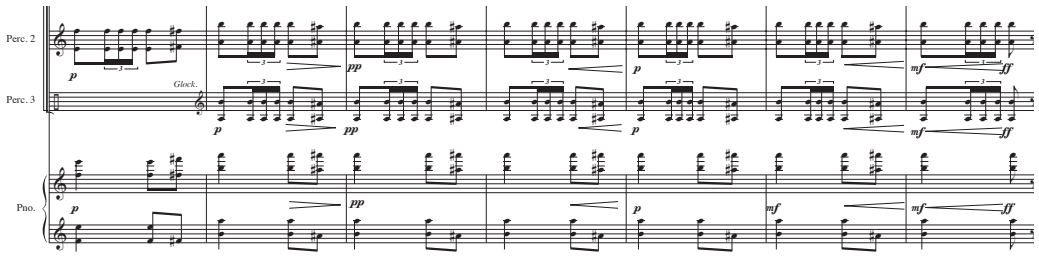
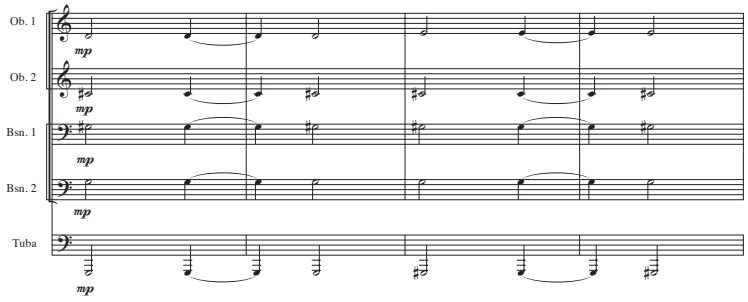


Figure 8C shows an excerpt of the ostinato of *Rashomon III*, measures 97–100. The ostinato begins in measure 54 in the oboes, bassoons and tuba, continues to measure 64 and returns unaltered rhythmically in measures 95–134. The ostinato stops in measures 65–94 when the trumpet melody interrupts to begin Section 3 and then the ostinato returns in Section 4, measure 95. The half-note durations of the ostinato of *Rashomon III* develop from the 2/4 time ostinato of *Rashomon II* and occurs as a hemiola in 3/4 time combining attributes of the ostinati of *Rashomon I* and *II*.

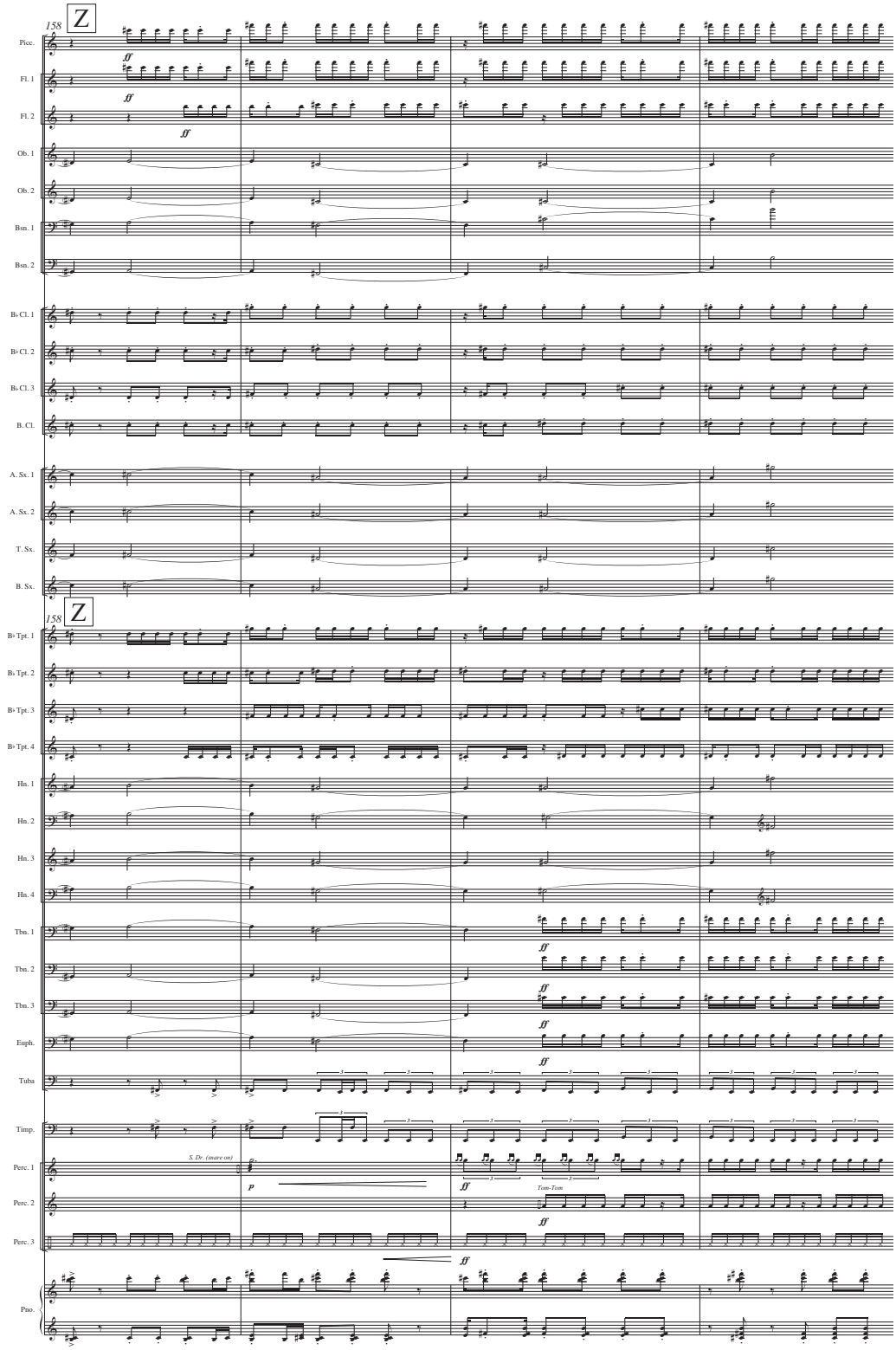
FIGURE 8C: *Ostinato from Rashomon III, measures 97–100*



The rhythmic pattern in measures 154–166 of *Rashomon III* also provides an element of stasis that helps to emphasize the high point of F♯7 and to support the important final melodic statement. Figure 9 shows an excerpt of the rhythmic pattern and melody in measures 158–161. The rhythm of the melody and the supporting background are variations of the ostinato shown in Figure 8C.

Canonic melodies create another type of stasis and occur at the unison. These melodies have similar pitches, ambitus and instrumentation. The idea of canon takes several forms: in the introductory measures of *Rashomon I* and *Rashomon III*, where the same pitches are sustained and entries of the pitches are staggered; in the exchange of two pitches, first introduced in the oboes measures 45–48 and in areas such as measures 77–95 in *Rashomon III*, where the trumpets exchange the oscillation between two pitches with clarinet 1 and 2; and in the melodic patterns of measures 119–143 of *Rashomon II* and measures 43–50 of *Rashomon III*.

FIGURE 9: *Rhythmic pattern, Rashomon III, measures 158–161*



The idea of follow-and-chase is also important to other gestures. For example, the ascent to the high point in each movement, an important formal element, begins with the lower woodwinds and gradually adds the upper woodwinds. The addition of the upper woodwinds in a follow-and-chase gesture acts to compress the rhythm and shows an example of how the four elements of gestural material mix together to provide intricate and organic development but also act to create the overall form. The ascent to the high point shows the development of the three elements, stasis, compression and rise/fall.

4.2 Compression/Expansion

The idea of compression-and-expansion develops in several ways. The expansion of intervals occurs throughout the work and culminates in the importance of rising minor seventh in the melodic content of measures 154–163 of *Rashomon III*. Measures 17–36 of *Rashomon I* are an example of the use of interval expansion. After the statement of intervals of a second found in the trombone and trumpet interjections of measures 10–14, the oboes enter with a melodic passage that includes intervals of a third and concludes with a descending perfect fourth. The flute melodic passage that enters at measure 21 introduces a perfect fifth in its conclusion in measures 26–28. After a brief interruption of

material based on intervals of seconds by the beginning sustain material and the trumpet/trombone interruption, the bassoons enter with a melodic passage consisting of mostly fourths and fifths. Finally, the melodic fragments pass to the saxophones. The concluding intervals of the saxophone melodic passage include a perfect fifth, a minor third, a perfect fourth and the final expansion of the intervallic material, a minor sixth.

In some sections the compression/expansion gesture becomes a basis for rhythmic development. In *Rashomon II*, the ostinato bass contains an expansion and compression of the accented beat. This ostinato bass is actually the metric series 5/4, 4/4, 3/4, 2/4, 1/4, 2/4, 3/4, 4/4 notated 2/4 for practical reasons. Rhythmic compression increases in complexity as exemplified by measures 60–85 of *Rashomon II*. Figure 10A, 10B and 10C show this growing complexity. In Figure 10A, the overlap of rhythmic patterns begins simply in the trumpets in measure 60 with triplet sixteenths occurring simultaneously with two sixteenths.

FIGURE 10A: *Trumpet rhythm of measures 60–63 of Rashomon II*

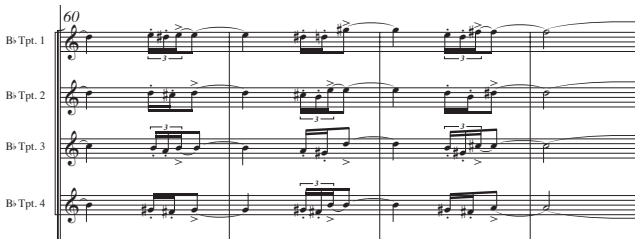


FIGURE 10B: *Rhythmic pattern measures 66–71 of Rashomon II*

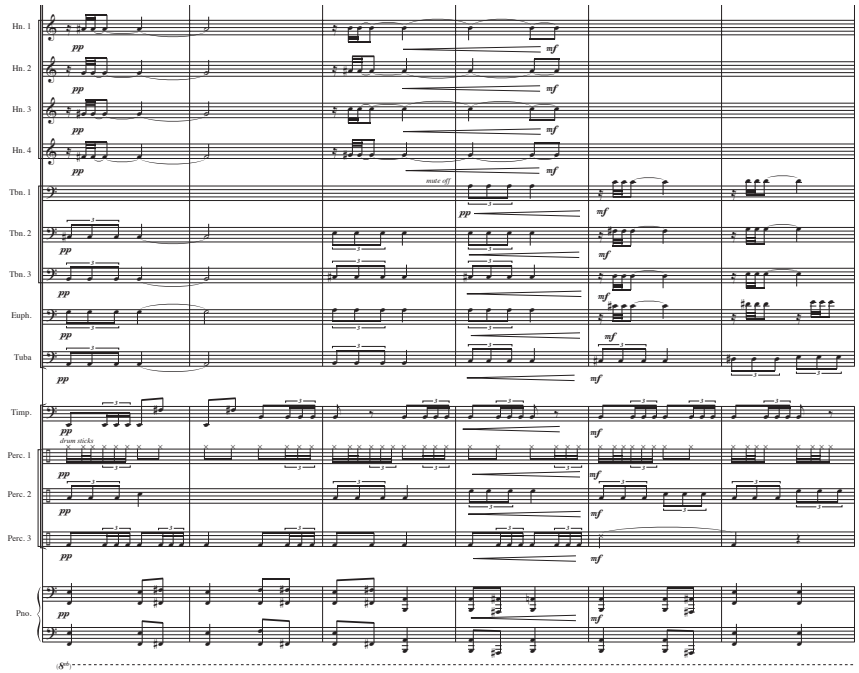


FIGURE 10C: *Rhythmic complexity of measures 81–85 of Rashomon II*

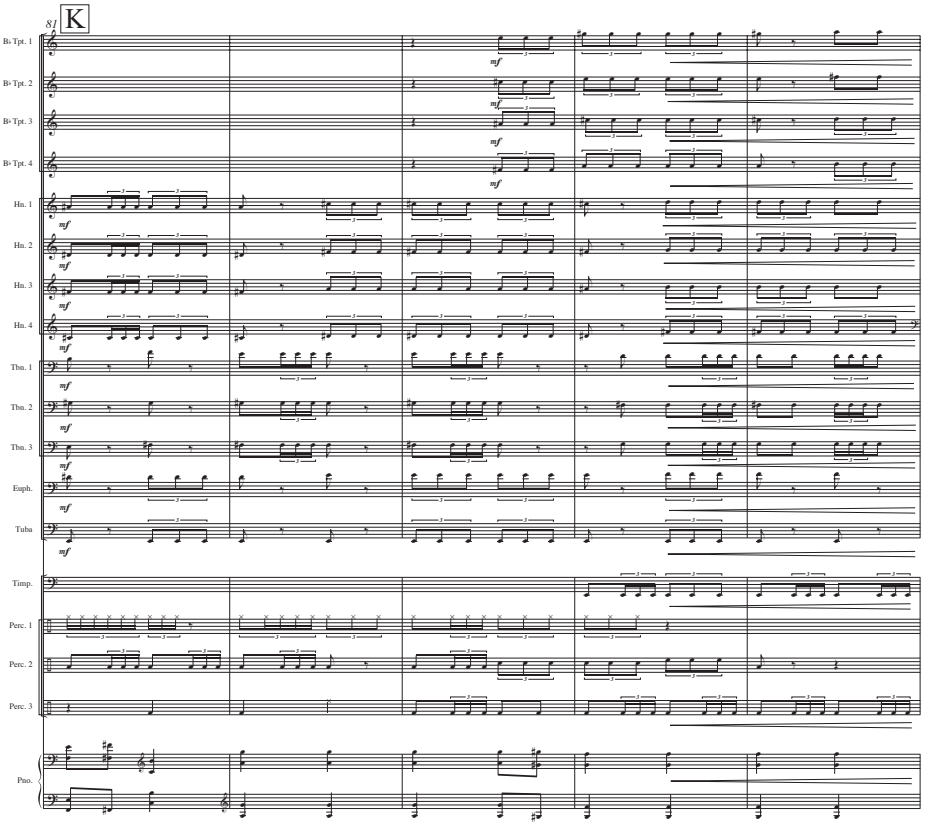
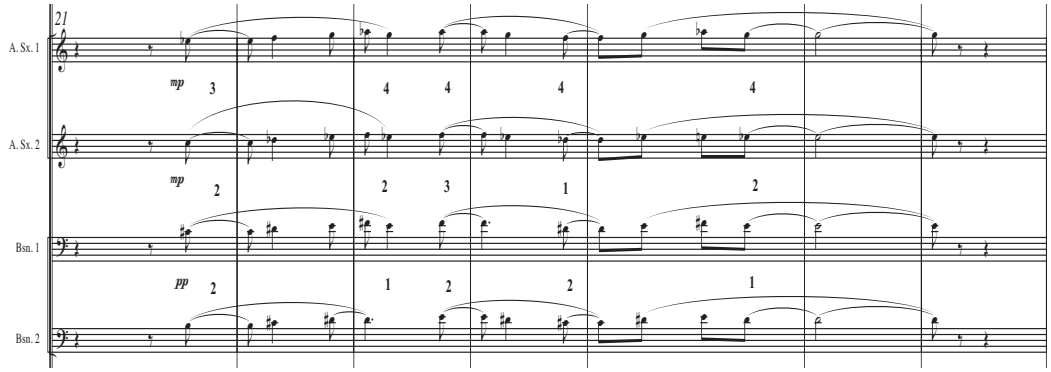


Figure 10B shows measures 66–71, where the triplet eighths begin to infringe on the eighth/triple sixteenth ostinato in measure 66. The rhythmic overlap of rhythmic compression and expansion, shown in Figure 10C, culminates in the complex rhythmic pattern that dominates measures 81 – 85.

Throughout *Rashomon*, the harmonic construction uses the concept of intervallic compression and expansion. In Section 2 of *Rashomon II*, the process of compression and expansion occurs gradually in each individual portion of melodic material as intervals expand from the beginning through to the end of section. (For each of Figures 11A through 11F, I have re-arranged the parts from the score to display the lowest note on the bottom stave to the highest on the top stave. The notes of the transposing instruments remain transposed. The numbers in bold between the staves indicate the number of semitones between each vertical interval.) Figure 11A shows measures 21–25 of *Rashomon II*. We see in Figure 11A, the entry of the melodic material in the bassoons and alto saxophones begins in measure 21 on intervals of 3, 2 and 2 semitones. During this introductory portion of the melodic material, the intervals expand to their greatest in measure 23: 3 semitones expand to 4 semitones; 2 semitones expand to 3 semitones; and the bottom interval returns to 2 semitones after compressing to 1 semitone in measure 22. The top vertical interval remains at 4 semitones, a major third. Both

FIGURE 11A: *Bassoon and saxophone melodic material measures 21–25 of Rashomon II*



lower intervals compress. Comparing the final intervals in measure 25 with the initial intervals in measure 21 shows that the compression/expansion of the vertical intervals results in one expanded interval, one compressed interval and one interval that remains the same. As shown in Figure 11B, the counter-melody occurring in the horns, trombone and euphonium, measures 22–27, compresses and expands similarly to the bassoon and saxophone melody that it accompanies.

Figure 11C displays measures 26–32. We see that the oboe and clarinet entry of melodic material in measure 26 with vertical intervals of 3, 2 and 4 semitones, expands the verticalities only slightly from the initial 3/2/2 of the bassoons and saxophones in measure 21. The oboe and clarinet phrase ends on a verticality of 5, 2 and 5 semitones; this verticality has greatly expanded from the

FIGURE 11B: *Horns, trombone and euphonium measures 22–27 of Rashomon II*

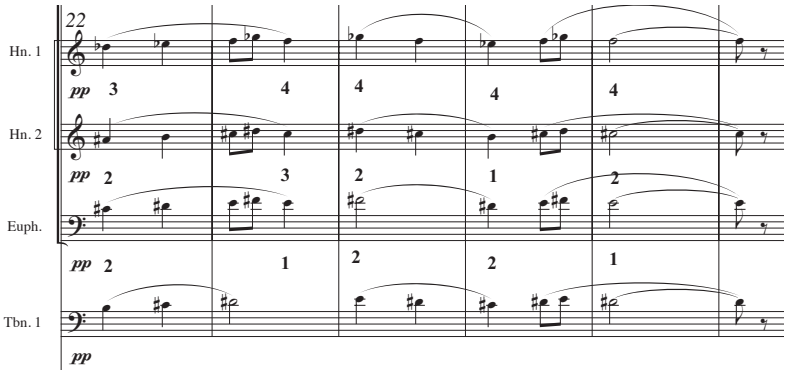
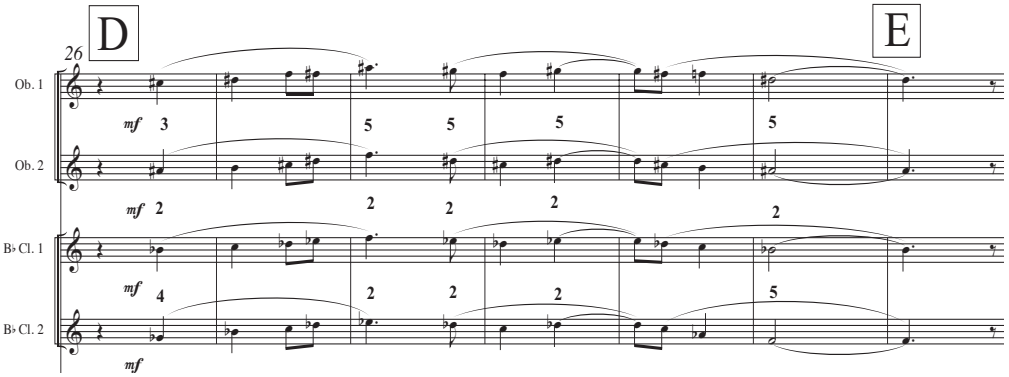
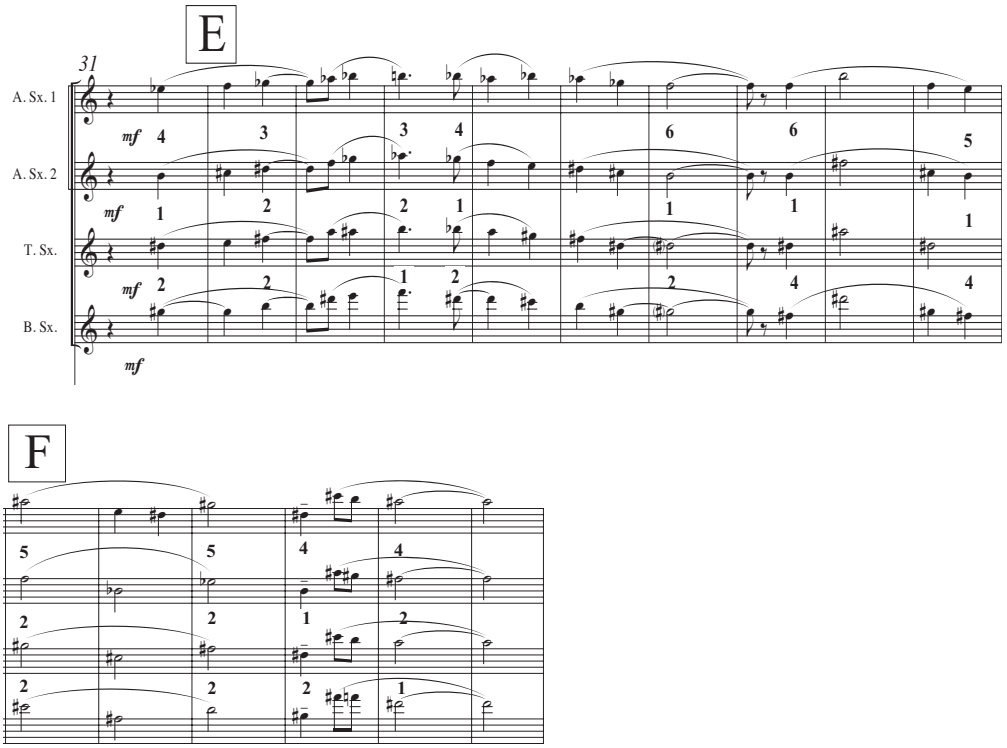


FIGURE 11C: *Oboes and clarinets measures 26–32 of Rashomon II*



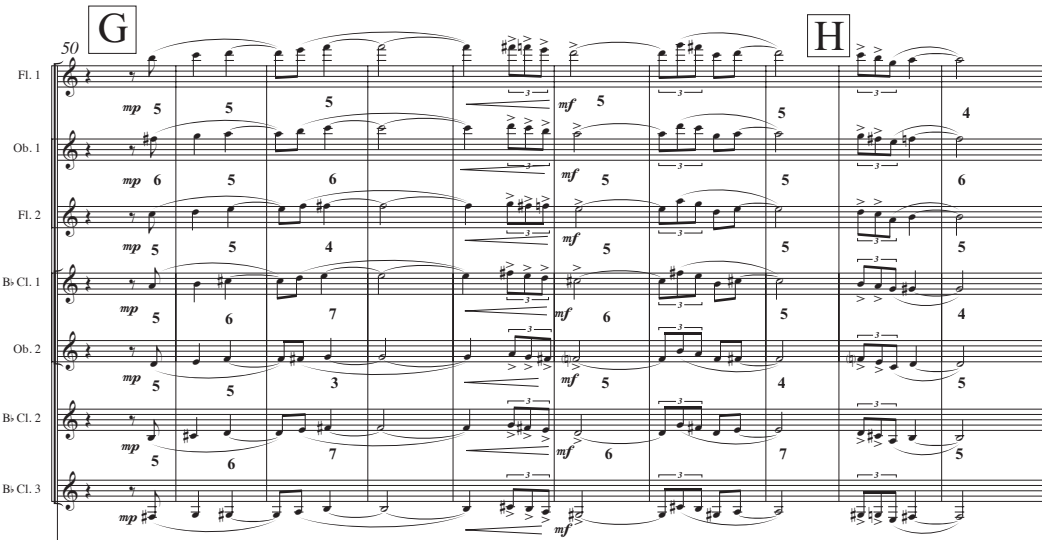
initial verticality of 3, 2 and 2 in the bassoons and saxophones shown in Figure 11A. The saxophone melodic material in measures 31–46 shown in Figure 11D indicates the largest verticalities occur in measure 38, where there is an interval of 6 semitones between the highest two saxes and 4 semitones between the lowest. The beginning intervals expand and contract slightly from 3/2/2 (bassoons and saxes) to 4/3/2 (oboes and clarinets) to 4/1/2 (saxophones). The final intervals of

FIGURE 11D: *Saxophones measures 31–46 of Rashomon II*



the saxophones returns to the initial verticality of 4/2/1 found at the end of the initial melodic material shown in Figure 11A and its countermelody in Figure 11B. The flutes, oboes and clarinets state the final melodic material in Section 2 of *Rashomon II* measures 50–59. Figure 11E shows the intervals found between each of the instruments. The largest interval, 7 semitones, occurs in measures 52–54 and measures 56–57 and most of the intervals are 5 and 6 semitones. These intervals are much larger than those found in measures 21–25 of Figure 11A.

FIGURE 11E: *Flutes, oboes and clarinets measures 50–59 of Rashomon II*



4.3 Rise and Fall

In small forms such as the melodic fragments, the rise-and-fall gesture occurs frequently but its greatest importance lies in the large-scale form. *Rashomon* starts on D1 and ends on D2, an octave ascent. The return to the same pitch-class provides another way of looking at stasis in the composition. The initial pitches of each movement begin as D1, E2/F2 and D♯2, respectively and provide a rise and fall (and a compression of intervals). The finals, E4, D♯3 and D2 correspond to a descent in octave register that acts as a falling gesture and contrasts the octave rise of the starting and ending pitches, D1 and D2. The instrumentation of each movement also reflects the rise and fall of gestural material. The instrumentation moves from low range instruments in the

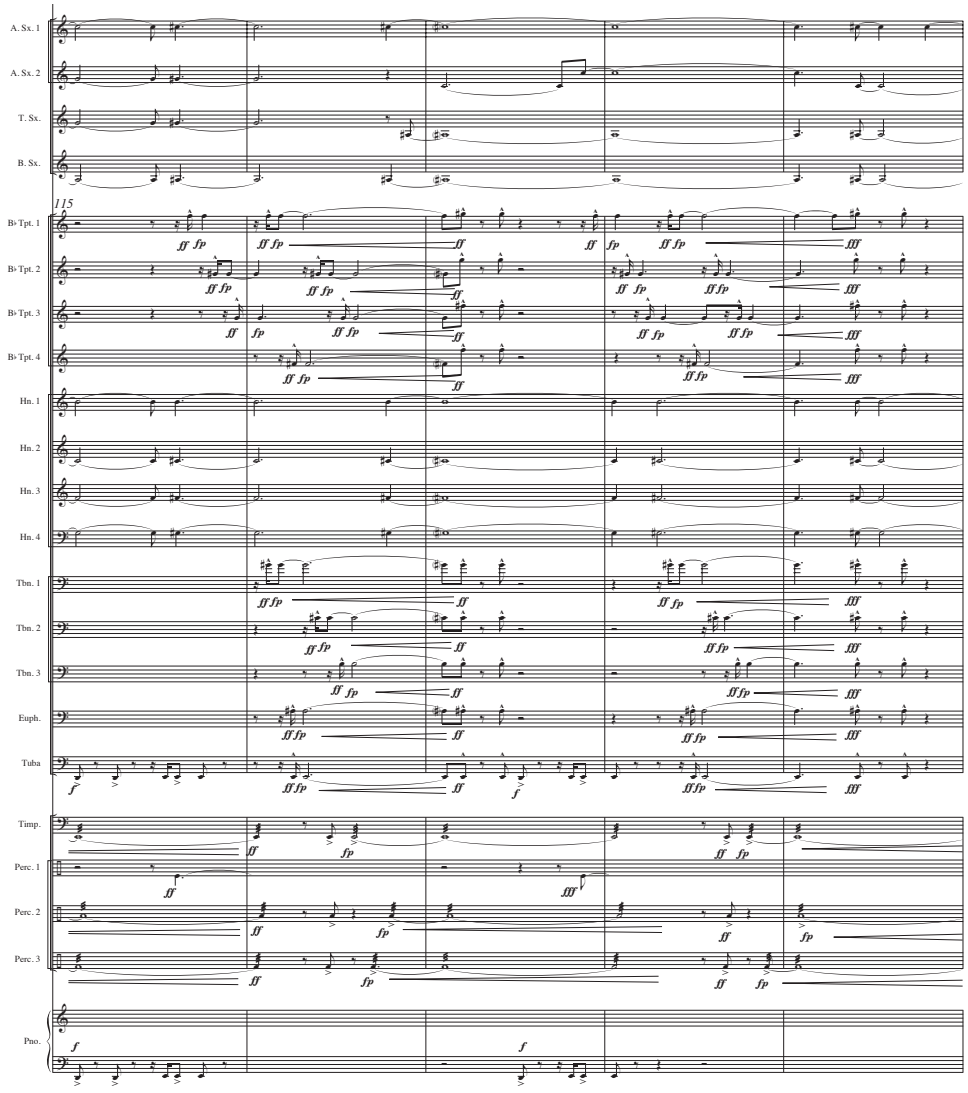
beginning to higher woodwinds for the rise to the high point of each movement and finally ends with clarinets, mid-range instruments, in the lower part of their range. The ultimate example of how rise and fall influences the large form occurs in the ascent to the high point in each movement. Referring to Figure 1D, we see that *Rashomon I* rises to achieve a high point of C#7 in measure 112, *Rashomon II* to F♯7 in measure 96 and to C7 falling to A♯7 in measure 99, and *Rashomon III*, a first rise to A7 in measure 127 and a second rise to F♯7 in measure 159. This wavelike rise and fall in highest pitches of each movement reflects the overall action of each movement as well as the large form of the entire work.

4.4 Interruption/Interjection

The interruption gesture introduced in measure 10 of *Rashomon I* also develops throughout *Rashomon* and affects its overall form. In some instances this gesture is best referred to as an interruption and in other instances it acts more as an interjection. When the gesture acts as an interruption, it abruptly stops the material that is in progress as in measures 10–14 (given earlier in Figure 2) and measures 26–30 of *Rashomon I*. In later instances, as the interruptive gesture develops, it occurs simultaneously with other material or as a subtle

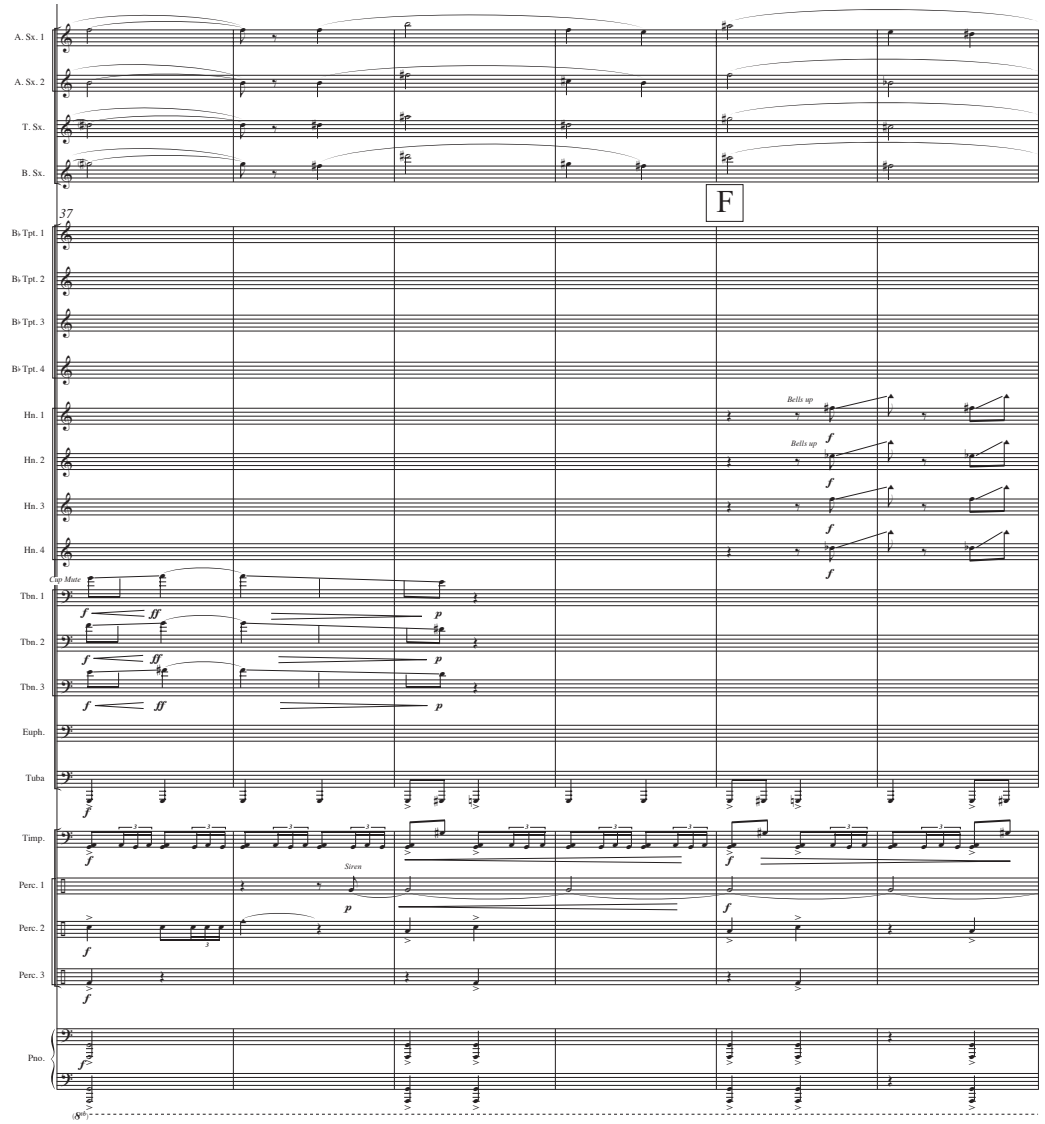
accompanying effect. In these instances, the interruptive gesture behaves more like an interjection of material. Figures 12A, 12B and 12C show interruptive gestures that act as interjections rather than interruptions from *Rashomon I, II* and *III* respectively. Figure 12A shows interruptive material in the trumpets and

FIGURE 12A: *Interruptive material acting as interjection, Rashomon I measures 115–119*



trombones, measures 115–119 of *Rashomon I,* that occurs simultaneously with sustained material in the woodwinds and horns. Figure 12B shows a similar use of interruptions in measures 37–42 of *Rashomon II*. Here the trombone and horn

FIGURE 12B: *Interruptive material acting as interjection, Rashomon II measures 37–42*



interruptive material occurs while the saxophones continue their melodic passage and the tuba, percussion and piano continue the rhythmic ostinato. In Figure 12C, measures 71–74 of *Rashomon III*, the interruptive material occurs as interjections in the trombone during the trumpet melody that began in measure 67.

FIGURE 12C: *Interruptive material acting as interjection, Rashomon III measures 71–74*

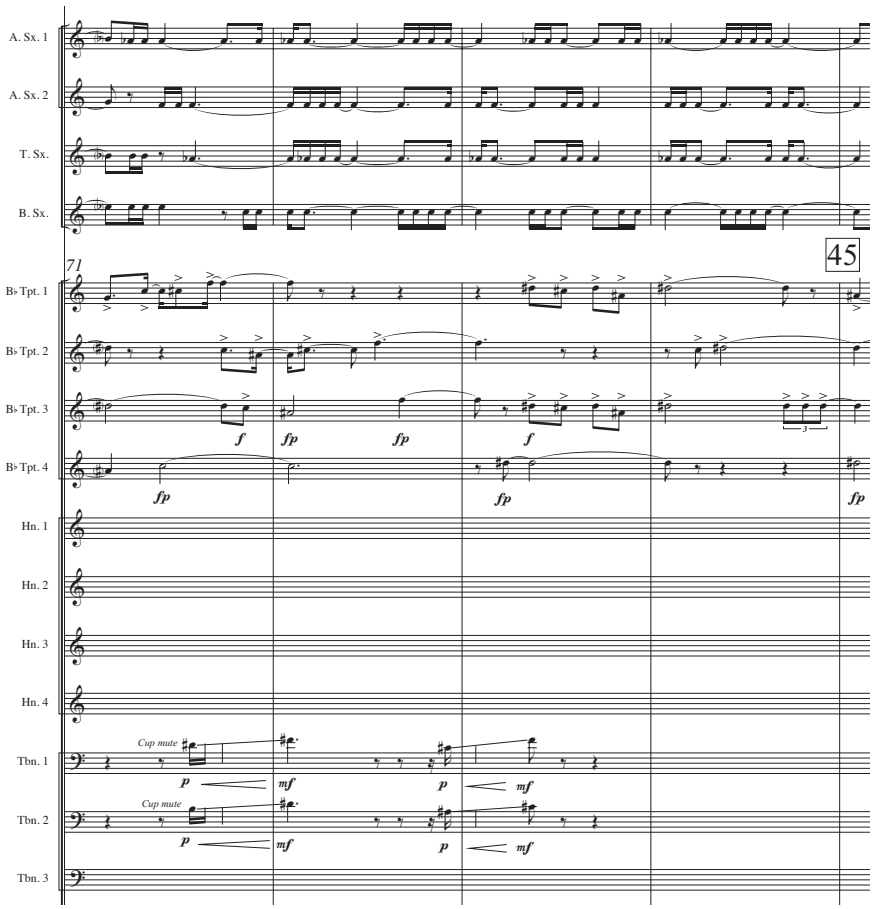
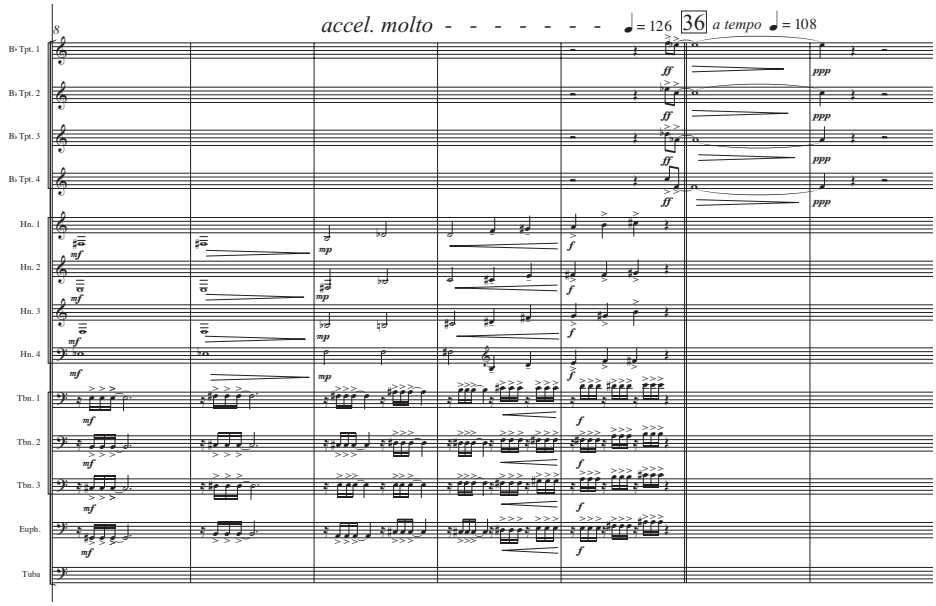


Figure 13 shows measures 8–14 of *Rashomon III*, where the brass material acts as an interruption but also includes elements of sustained material as well. Although interruptive material is adapted and transformed throughout *Rashomon*, it also remains similar to the first trumpet interruption introduced in *Rashomon I*, measures 10–13, shown in Figure 2.

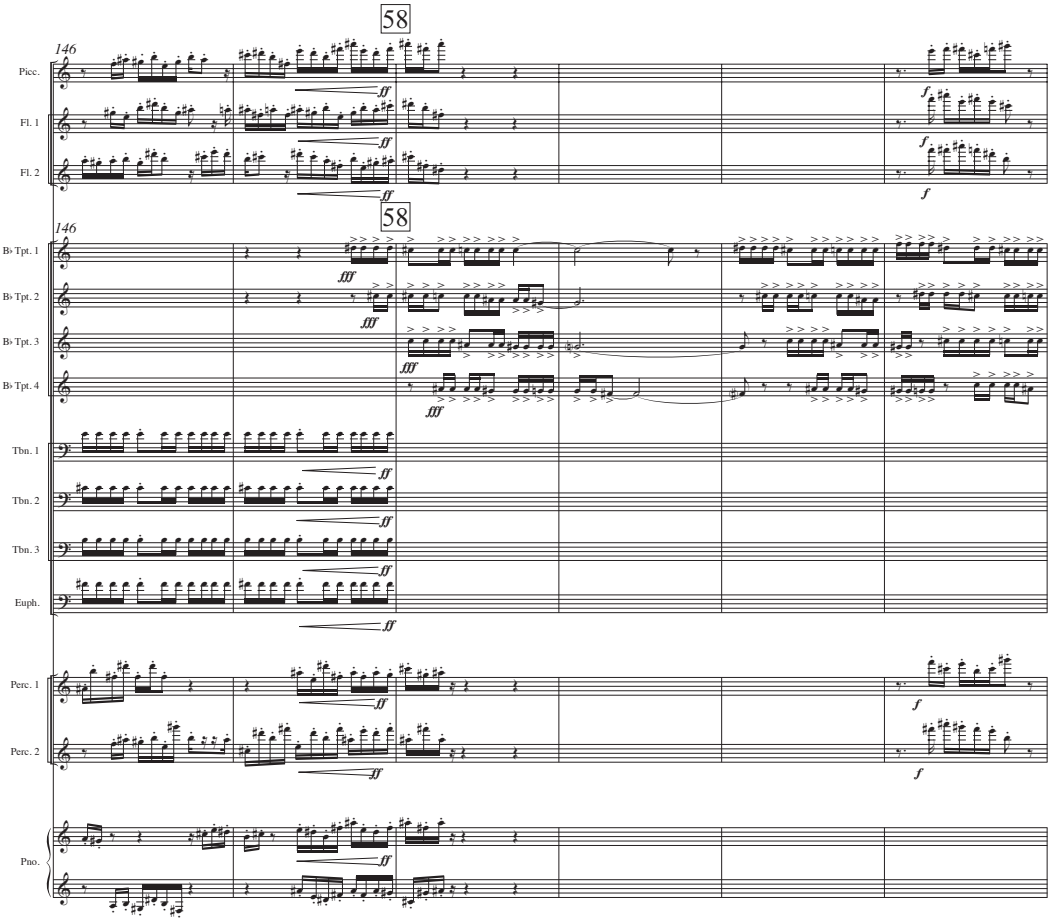
FIGURE 13: *Horn and trombone sustained interruption, Rashomon III measures 8–14*



In Figure 14, the final occurrence of the trumpet gesture returns as a true interruption in measures 148–149 in *Rashomon III*. However, unlike the first

interruption, the interrupted material returns only briefly. The trumpet material initiates a rhythmic ostinato that will accompany the final melodic statement.

FIGURE 14: *Final trumpet interruption, Rashomon III measures 146–152*



The development of the initial trumpet gesture becomes important to the large form. The trumpet melody that initiates Section 3 of each movement is

another use of trumpet interruption or interjection. The melody that initiates the third section of each movement gradually becomes more dominant and more like the initial trumpet interruption. The trumpet melody of *Rashomon I*, in measure 63 shown in Figure 4A, begins as a subtle interruption and works on an equal basis with the other instruments. In *Rashomon II*, the trumpet melody, in measure 58 of Figure 4B, is a continuation of the other instruments but clearly states its own identity by introducing rhythmic complexity to the movement in measure 60. Finally, in measure 67 of *Rashomon III,* shown in Figure 4C, the trumpet melody begins as a strong presence and interruption of the rhythmic ostinato established previously from measure 54.

5. Pitch Organization

Pitch movement in wind ensemble works structured for advanced secondary school or university wind ensembles needs to be sensitive to the difficulties inherent in the ensemble's unfamiliarity with atonal patterns. Many instrumentalists at this level find that dissonance complicates their intonation and large intervallic leaps stretch their technical abilities. The pitch content of *Rashomon* takes these restrictions into consideration in order to facilitate a high quality performance in the context of a modernist style of pitch organization.

The pitch content of *Rashomon* is based on a pitch-class collection constructed by combining two modes. Table 2 shows the pitch-class collections constructed for use in *Rashomon.* The first column of Table 2 indicates the reference labels for these pitch-class collections. The second column gives the starting pitch-class used for each mode. Only the starting pitch-class of α was pre-determined. The other starting pitches were generated through interval compression beginning with a tritone down from the starting pitch, D, of α, to create G♯, etc. The intervals used in this compression are given in column 3. The mixolydian mode was arbitrarily chosen as the beginning mode. In addition to the seven notes of the D mixolydian mode, I added an eighth note, C#, the raised seventh. This process created an octachord —D, E, F♯, G, A, B, C, C♯—shown in the second last column. The octachord, labeled α for reference, can also be conceived as a combination of D mixolydian and D ionian modes, as shown in the fourth and fifth columns of Table 2.

The pitch-class collections have special attributes. Collections β and δ are identical except for the starting pitch. The construction of *Rashomon* gives no preference to the starting pitch of a certain pitch-class collection so β and δ could, under those conditions, be considered identical. The distinction between β and δ must be retained because the pitch-class rotation depends on restricted movement

TABLE 2: *Pitch collection construction for Rashomon*

Pitch Collection Name	Starting Pitch	Interval to next Pitch Collection	Modes used		Position raised one semitione	Pitch Collection	Tn
α	D		mixolydian	D, E, F♯, G, A, B, C		D, E, F♯, G, A, B, C, C♯	T_{11}
			ionian	D, E, F♯, G, A, B, C♯	7		
		↓TT					
β	G♯		aeolian	G♯, A♯, B, C♯, D♯, E, F♯		G♯, A♯, B, C♯, D♯, E, F, F♯	T_3
			dorian	G♯, A♯, B, C♯, D♯, E♯, F♯	6		
		↓P4					
γ	D♯		locrian	D♯, E, F♯, G♯, A, B, C♯		D♯, E, F♯, G♯, A, A♯, B, C♯	T_2
			phrygian	D♯, E, F♯, G♯, A♯, B, C♯	5		
		↓M3					
δ	B		ionian	B, C♯, D♯, E, F♯, G♯, A♯		B, C♯, D♯, E, F, F♯, G♯, A♯	T_3
			lydian	B, C♯, D♯, E♯, F♯, G♯, A♯	4		
		↓m3					
ε	G♯		dorian	G♯, A♯, B, C♯, D♯, E♯, F♯		G♯, A♯, B, C, C♯, D♯, F, F♯	T_{10}
			mixolydian	G♯, A♯, B♯, C♯, D♯, E♯, F♯	3		
		↓M2					
ζ	F♯		phrygian	F♯, G, A, B, C♯, D, E		F♯, G, G♯, A, B, C♯, D, E	T_6
			aeolian	F♯, G♯, A, B, C♯, D, E	2		
		↓m2					
η	F		lydian	F, G, A, B, C, D, E		F, F♯, G, A, B, C, D, E	T_4
			locrian	F♯, G, A, B, C, D, E	1		

from one pitch-class collection to another.

All of the pitch-class collections generated through the process shown in Table 2 belong to the same T_n set type, [0, 1, 2, 3, 5, 7, 8, 10]. *Rashomon* uses only six of the twelve possible forms of the set type, namely, the forms beginning on D♯, E, F♯, G♯, A♯ and B, as given in the rightmost column of Table 2. If by chance, I chose different variables to start the pitch collection determination process, the resulting collections would not necessarily belong to the same set type. Changes in any of the following variables result in pitch-class collections that are not of the same set type:

1. if I started on a different mode: eg. D dorian rather than D mixolydian.
2. if I added the extra semitone in a different order: eg. adding a semitone to the first pitch initially rather than the seventh, then second rather than sixth, etc.
3. if I went in a different mode rotation: eg. D mixolydian, then down to G# lydian rather than G# Aeolian.

As shown in Column 3 of Table 2, the starting pitch of each collection was chosen by moving down a specific interval, indicated by the directional arrow and an abbreviation of the interval. However, if I chose to move up the interval to determine the starting pitch rather than down or I selected a different interval (eg.

down a perfect fifth rather than a tritone), the pitch collections would still all be members of the set type [0, 1, 2, 3, 5, 7, 8, 10].

The three pitch-classes, B, E and F♯ occur in all generated pitch-class collections. The pitch-class selection process gave no preference to these three pitches. During the compositional process adherence to the rules of pitch-class collection motion, consideration of form, development of gestural material and the ability to execute the music in performance were the primary considerations.

Figure 15 provides the guidelines for pitch movement in *Rashomon*. As Figure 15 indicates, pitch movement occurs only between adjacent alphabetical pitch-class collections in a wrapping function or rotation. For example, as shown by the arrows, pitch-class collection γ can move to β or δ but not to α, η, ζ or ε.

FIGURE 15: *Pitch-class collection movement for Rashomon*

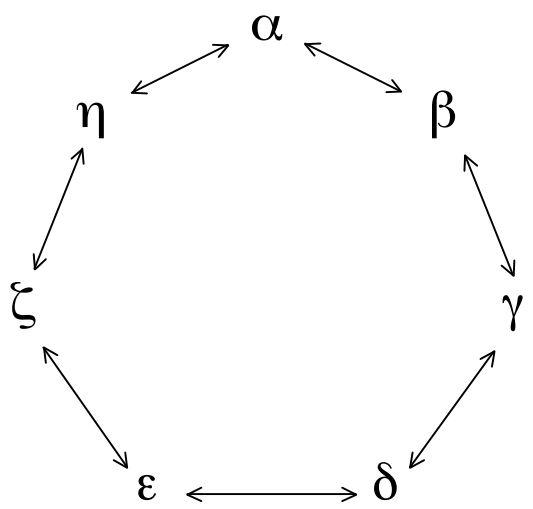


Table 3 catalogs the pitch rotation that occurs in the first movement, *Rashomon I.* Table 3 indicates only complete measures and the first column gives the tempo indication to provide information on the beats contained in each measure. The second column provides the measure numbers. Although the pitch-class collection usually changes on the bar line, often the pitch-class collection will change during the course of the measure. In cases where the pitch-class collection changes during the measure the pitch-class collection that dominates is indicated for that particular measure. The final column shows the pitch-class collection content. As a string, this pitch rotation for the measures 1–88, Sections 1, 2 and 3, occurs as follows:

D, D♯, E → β, δ → γ → δ → D, D♯, E (interruption) → ε → ζ → η → ζ → η → α → η → α → η → ζ → ε → δ → ε → ζ → η → α

The large-scale pitch-class collection rotation moves clockwise from β to α on Figure 15. Through this movement the pitch-class collection reaches α midway through the second section of the movement, where the melody is established. The pitch-class collection oscillates between δ and α (δεζηα) with most movement around or near η and returns to α as the fourth section, the rises to the highest point occur.

TABLE 3: *Pitch movement for Rashomon I*

Tempo	Meas. No.	Pitch Collections	
9/8, ♩.= 84	1	intro cluster, D, D♯, E	
	5		
	10	β or δ	γ
	15	δ	intro cluster, D, D♯, E
	20	ε ζ	
	25		intro cluster, D, D♯, E
	30	η	

		η (cont)	
		ζ	
	35		
4/4, ♩= 40		η	
		α	η
	40		
	45		
	50		
	55	α	
	60		
6/8, ♩.=♩		η	

	65	η (cont)		
	70			
	75		ζ	
	80	ε	δ	
	85	ε η	ζ	
4/4, ♩= 120	90		α	η α
	95	β → β runs		

		β → β (cont) → δ	α	
	100			
		β → β → ε	η	
	105		α	
		β → β → ε		
	110		α	
	115	β		α
	120			
	125	E4		

As an alternative use of the interruption gesture, the introductory cluster acts as a pitch-class collection interruption in measures 14–18 and again in measures 27–31. At the beginning of Section 4 and after re-establishing the α pitch-class collection, the bass ostinato pattern retains the α pitch-class collection simultaneously with η in the trumpets, horns and trombone interruption pattern. The runs in the woodwinds use consecutive pitch-class collections beginning on β/tenor sax, γ/alto sax 2, δ/alto sax 1, ε/clarinet 3, ζ/clarinet 2, η/clarinet 1, α/oboe 2, β/oboe 1, γ/flute 2, δ/flute 1 and ending on ε/piccolo. Each rise incorporates higher and higher pitched instruments. The first rise ends with oboe 1, the second with flute 1 and the final four rises continue through to the piccolo. The final section moves to pitch-class collection β but also continues α in the bass ostinato as indicated by the D in measure 117 that could not belong to β. The final pitch E4, the highest pitch of the initial introduction cluster, brings the movement to a close.

Table 4 shows the pitch movement of *Rashomon II*. Given as a string, the pitch rotation is as follows:

δ → ε → ζ (βγδε interjection) → η → α → β (as βδ) → γ → η (interjection) → δ (as βδ) → ε → δ → ε → ζ → η → α → η → ζ → ε → δ (as βδ) → γ → δ (as βδ) → ε → ζ → η → α → η → ζ → εδγβ (as βγδε) → γ → δ → D♯3 (interjection) → ε

TABLE 4: *Pitch movement for Rashomon II*

Meas. No.	Pitch Collections			
1	δ			
5				
10				
15				
20				
25				
		ε		
30	ζ			
35				

	ζ (cont)			
40				
		βγδε		
45				
		βγδε		
50		η		
55				
	α			
60				
65		βδ		
			γ	
70				
				η

75	ε	βδ (cont)		
		δ		
80				
	ε			
		ζ		
	η			
85				
	α			
	γ			
90		ζ		
	ε			
			βδ	
95				γ
100	ε			
105				
	ζ			
110				

	ζ (cont)			
115				
	η			
	α			
120	η			
	ζ			
	βγδε			
125				
	γ			
130				
	δ			
135				
140				
		D♯3		
	ε			
145				

Rashomon II uses the same pitch-class collections as *Rashomon I* but moves among them differently. The pitch-class collections change more rapidly than in *Rashomon I* and there are interruptions/interjections in the pattern that disturb the continuous flow from one pitch-class collection to another. Using Figure 15 as a reference, the overall pitch-class collections move from δ to ε in a full clockwise circular pattern. The larger oscillation pattern of *Rashomon II* occurs more often, encompasses more pitch-class collections, ie. β through α (βγδεζηα) and centers around or near ε. The movement from ζ to γ in the final section, measures 123–127 involves the pitch material of the imitative vibraphone and chime duet. The canon occurs at the unison and the sparseness of instrumentation creates a moment of suspended pitch activity related to the sustained gestural content.

Tables 5A and 5B show the pitch-class collection movement involved in *Rashomon III*. The pitch-class collection movement utilizes more of the complete circular movement around the heptagon of Figure 15 than occurs in *Rashomon I* and *Rashomon II*. A great amount of oscillation occurs between circular movements of pitch collections at the beginning and end of *Rashomon III*, ie. measures 11–28 (clockwise from α to α) and measures 180–190 (clockwise from β to β). Oscillations occur frequently but generally between two centres. There is

TABLE 5A: *Pitch movement for Rashomon III, measures 1–94 inclusive*

Meas. No.	Pitch Collections			
1	D♯			
5	βδ			
	γ			
10	β			
	α			
	β			
	γ			
15	βδ			
		γ		
20				
	βδ			
		ε		
	ζ			
25		η		
			α	
		ζ	βγδε	
30		η		

		η (cont)		
35				
40	ζ			
45				
			βγδε	
50				
			η	
55				
60				
		ζ		
65				
	ε			

	ε (cont)			
70				
75				
80				
85				
90				

TABLE 5B: *Pitch movement for Rashomon III, measures 95–209 inclusive*

Meas. No.	Pitch Collections			
95	ζ			
100				
105		η		
110				
	ζ			
		ε		
115				
	δ			
		ε		
			γ	
120	δ			
			γ	
	δ			ζ
		ε		
125	η	ε		α/ζ
	α	ζ		

130	α (cont)			
		η		
135			ζ	
		ε		
		ζ	βδ	η
140				
			βδ	
		γ		
			βδ	
145				
			βδ	
150				
		ζ		
155				
		γ		
160				

165				
	γ (cont)			
170				
	δ			
	ε			
	ζ			
175	η			
	ζ/ε			
	δ			
	γ			
180	γ			
	ε			
	η			
185	η			
	α			
	β			
190				
	βδ			
	β			
195				

	β (cont)			
	α			
200				
	D2			
205				

frequent oscillation between ζ and η, dominating the pitch collection movement in measures 23–66. The second section that establishes the melodic material involves the oscillation between pitch collection η and pitch collection ζ. The second oscillation pattern centers around δ and occurs in measures 116–120. This area corresponds to the measures of woodwind wave-like motion approaching the rise to the high point.

Figures 16A–E represent visually the pitch-class rotation in the five sections of the first movement. Figures 17A–E provide the same information for the second movement, and Figures 18A–E represent visually the pitch-class rotation in the third movement. Arrows indicate the direction of the rotation from one pitch-class collection to another. A diamond on one end of an arrow indicates the starting pitch-class collection. A double diamond conveys that two pitch-class collections occur simultaneously. A dashed line in an arrow means that the rotation may be to either β or δ, since they are the same. A dotted arrow shows an incidence of another pitch-class collection creating an interruption or interjection of pitch material. A box appears in Figure 17A around δ. Here, in Section 1 of *Rashomon II*, the only pitch-class collection present is δ. The dotted circle in Figure 16D indicates that the runs in the woodwinds encompass a full rotation of consecutive pitch-class collections discussed earlier.

FIGURE 16A: *Pitch-class collection rotation*
Rashomon I, Section 1

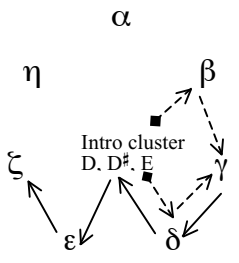


FIGURE 16B: *Pitch-class collection rotation*
Rashomon I, Section 2

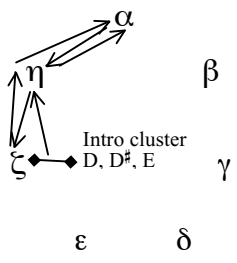


FIGURE 16C: *Pitch-class collection rotation*
Rashomon I, Section 3

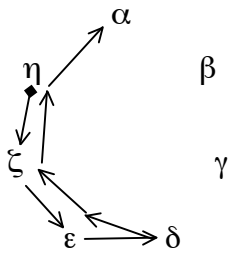


FIGURE 16D: *Pitch-class collection rotation*
Rashomon I, Section 4

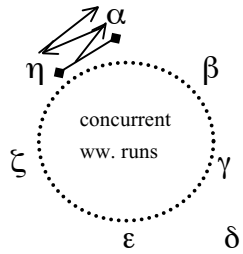


FIGURE 16E: *Pitch-class collection rotation*
Rashomon I, Section 5

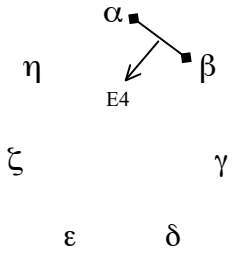


FIGURE 17A: *Pitch-class collection rotation*
Rashomon II, Section 1

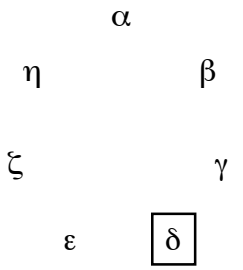


FIGURE 17B: *Pitch-class collection rotation*
Rashomon II, Section 2

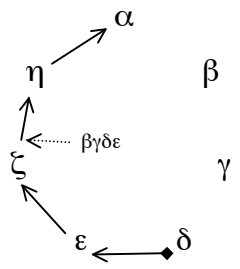


FIGURE 17C: *Pitch-class collection rotation*
Rashomon II, Section 3

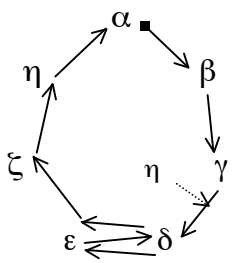


FIGURE 17D: *Pitch-class collection rotation*
Rashomon II, Section 4

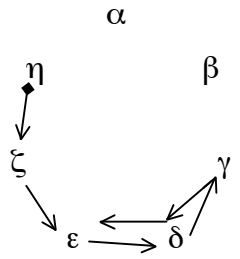


FIGURE 17E: *Pitch-class collection rotation*
Rashomon II, Section 5

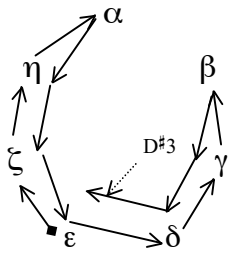


FIGURE 18A: *Pitch-class collection rotation*
Rashomon III, Section 1

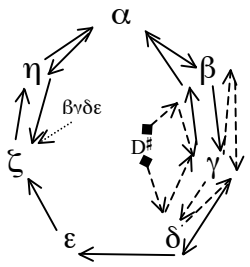


FIGURE 18B: *Pitch-class collection rotation*
Rashomon III, Section 2

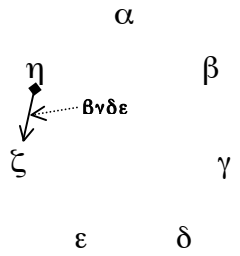


FIGURE 18C: *Pitch-class collection rotation*
Rashomon III, Section 3

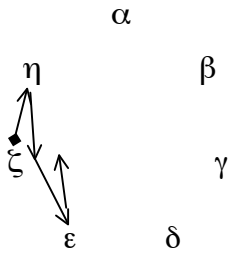


FIGURE 18D: *Pitch-class collection rotation*
Rashomon III, Section 4

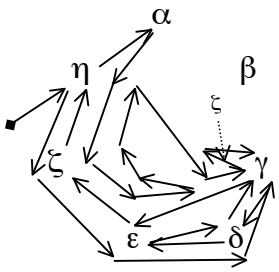
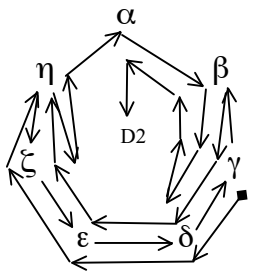


FIGURE 18E: *Pitch-class collection rotation*
Rashomon III, Section 5



In general, the diagrams show that the pitch-class collection rotation, considering *Rashomon I, II* and *III* respectively, becomes gradually more complicated for Sections 1, 4 and 5 and simplifies for Sections 2 and 3.

Consider Figures 16A, 17A and 18A, the pitch-class collection rotation of Section 1 of *Rashomon I*, *II* and *III*, respectively. δ becomes the approximate center of the collection rotation, whereas Figures 16B, 17B and 18B indicate that η–ζ is the center of the rotation for each of the Sections 2. The extent of the rotation of Section 1 contracts from Figure 16A to δ in Figure 17A, then expands to a rotation that uses the complete set of possible pitch-class collections in Figure 18A. Figures 16B, 17B and 18B show that for Section 2, the extent of the pitch-class collection rotation expands from *Rashomon I* to *II* and then contracts in *Rashomon III*. In Section 1, the complexity of the pitch-class rotation decreases from *Rashomon I* to *II* and increases from *Rashomon II* to *III*, whereas the complexity of the pitch-class rotation of Section 2 simplifies from *Rashomon I* to *Rashomon II* to *Rashomon III*. Figures 16C, 17C and 18C indicate that extent of the rotation in Section 3 expands from *Rashomon I* to *II* and then contracts from *Rashomon II* to *III* while the complexity of the rotation remains relatively the same. Comparing Figures 16D, 17D, 18D, 16E, 17E and 18E, we see that the pitch-class collection rotation of Sections 4 (excluding the rotations of the concurrent

woodwind runs) and Sections 5 gradually increases in extent and complexity from *Rashomon I* to *II* then *III*. In summary, the extent of the pitch-class collection rotation contracts and then expands in Sections 1, expands then contracts for Sections 2 and 3, and gradually expands in Sections 4 and 5. The complexity of the pitch-class collection rotation decreases then increases for Sections 1, decreases in Sections 2, remains relatively constant in Sections 3 and increases in Sections 4 and 5. This variance in the extent and complexity of the pitch-class collection rotation in each section creates contrast and development in the pitch content throughout *Rashomon* despite the use of a restricted number of related pitch-class collections.

6. Concluding Remarks

Many works for wind ensemble incorporate programmatic material and a large amount of consonance that generally appeals to audiences and wind ensemble players unaccustomed to the dissonant contemporary composition. Although the title and final result of each of the movements seems to be based on programmatic ideas, the construction of *Rashomon* did not use programmatic material or folk tunes so commonly found in university level wind ensemble works. In *Rashomon,* I created a wind ensemble work that relies on a restricted

movement of pitch content. But *Rashomon* also differs from much of what has been considered to be the avant-garde literature for wind ensemble. Many modernist works written for wind ensemble are challenging to perform. By strictly adhering to an organic development of four recognizable gestures, using a pitch content that directly relates to church modes, melodic fragments that use small intervallic leaps and utilizing instrumentation that involves similar movement within instrumental sections, the music of *Rashomon* is more accessible than a modernist work that does not consider these principles. The goal was to create a modernist work that would be performable by a university ensemble and engage performers and audience members with powerful content based on dissonance in order to expand their ability to understand works created using modernist principles.

Rashomon is an eclectic 21st-century work. The construction of *Rashomon* used compositional techniques based on the explorations of previous composers. Any part of *Rashomon* could be chosen to show the historical influences. This paper discusses a few of the most obvious compositional techniques. The influence of Schoenberg's concept of developing variation is apparent in the motivic and gestural development throughout *Rashomon*. The construction of the pitch-class collections by using two modes draws from Bartok's use of

bimodality. The idea that step-wise motion and limiting awkward large intervals aids tuning and accuracy derives from the principles of vocal music that emphasize smooth contours. The ostinati and sustained material hint at the compositional technique of minimalism. *Rashomon* is not a minimalist work but the concept of stasis and the techniques used to achieve the stasis are drawn from minimalist approaches.

Rashomon draws from many works for wind ensemble. To prepare for the task of composing for wind ensemble, I studied a number of wind ensemble works including works by Hindemith, Stravinsky, Grainger and Holst. However, much of *Rashomon* bases its treatment of the wind ensemble on ideas drawn from nine relevant works from the latter part of the 20th-century; *Theme and Variations, op. 43a* (1943) by Arnold Schoenberg, *Music for Prague* (1968) by Karel Husa, *Winds of Nagual* (1985) by Michael Colgrass, *A Child's Garden of Dreams* (1988) by David Maslanka, *Postcard* (1991) by Frank Ticheli, *Sea Drift* (1996) by Anthony Iannaccone, *Songs without Words* (2000) by Dan Welcher, *Bells for Stokowski* (2002) by Michael Daugherty, and *Recoil* (2004) by Joseph Schwantner. Although some of these works exhibit strong elements of tonality, especially *Theme and Variations* written in the key of G minor, and all but two works, *Theme and Variations* and *Recoil*, are programmatic, the compositional

techniques used in *Rashomon* develop directly from these works and composers of note. All of these works provide ample examples of several concepts used in *Rashomon*. From each work, one particular technique can be related to ideas used in *Rashomon*. For example, Schoenberg's *Theme and Variations* contains all the important elements of Schoenberg's concept of developing variation, a main feature in the development of gestures in *Rashomon*. Schoenberg's work also fragments melodic sections and passes them from one instrument to another, as occurs so often in *Rashomon*. The idea of stasis achieved by canonic melodies at the unison draws directly from similar melodic treatment in sections of Michael Daugherty's *Bells for Stokowski*. Ticheli's *Postcards* provided examples of overlapping rhythms and motives and Schwantner's *Recoil*, an example of using piano to support both the percussion and the bass. The woodwind runs used in *Rashomon* are similar to those used by Colgrass in *Winds of Nagual* and their rise to a climax similar to the end of Welcher's *Songs Without Words*. Solo and duet interplay with accompanying sustain are analogous to those found in Iannaccone's *Sea Drift*. Although many wind ensemble compositions end loudly and assertively, each movement of *Rashomon* ends quietly, as does each movement of Maslanka's *A Child's Garden of Dreams*. Finally, Frank Battisti in his book, *The Winds of Change*, discusses Husa's *Music for Prague 1968*: "Using a variety of

compositional techniques, the composer creates great power, intensity and drama."[2] I am drawn to works with the dramatic strength of *Music for Prague 1968*. In *Rashomon*, I desired to capture the same aggression and darkness that Husa so ably creates in his work.

6.1 Relation to Earlier Works

My current compositional practice continues the experimentation with the large form of a musical work and pitch material based on the movement from one set of pitches to another that I began in many of my earlier works.

My first works from 1997 through 1999 contain a twelve-note series and a typical twelve-tone row matrix. The adaptation of the twelve-note series and other forms of mathematical processes that fragment mathematically derived gestures becomes part of my compositional strategy from 2000 to 2002. This type of composition culminates in my second work for orchestra, *Three More Horses than Ponies* (2001) and my first string quartet, *Desolation* (2002). My orchestra works, *Imprecate* (2004) and *Euthryphro* (2005) include mathematical deviations of the twelve-note series and begin to experiment with the distortion of the large form of a composition. Systematic processes construct, deconstruct and

reconstruct the large form. These processes were not dictated by a predetermined set of rules.

I wrote *Imprecate* as a through-composed work based on developing variation. This use of developing variation in the construction of a composition comes from Schoenberg's concept of developing variation as he discusses in his Gedanke manuscript No. l0, *The Musical Idea*. Schoenberg discusses developing variation as a form of motivic development that is not simply embellishment and that developing variations "provide for fluence, contrasts, variety, logic and unity, on the one hand, and character, mood, expression, and every needed differentiation on the other hand – thus elaborating the *idea* of the piece."[3] During the composition of *Imprecate*, I realized that developing variation, as defined by Schoenberg, had been the most predominant form of development in my compositional works. This use of developing variation remains important in all of my works including the manipulation of gestural content in *Rashomon*.

Imprecate was also my first experimentation with fragmenting a completed work. Because the completed work was sectionalized, I decided to experiment with inserting exact copies of some of the sections into places in the composition that would disrupt other contrasting sections. Not surprisingly, the form became an adapted rondo form. The resulting structure of *Imprecate* was

strikingly similar to the verse and refrain structure of Harrison Birtwistle's *Verses for Ensembles.* In my master's thesis work, *Euthryphro*, I constructed a through-composed original composition containing many related but contrasting sections. I rearranged these sections to create a composition whose progress was completely linear. This rearrangement created a work whose large form could be viewed as circular.

I formulated many of these early ideas of fragmentation and interruption during my work in electroacoustic composition. From the beginning, my efforts in electroacoustic and electroacoustic/acoustic composition contrast with the usual aesthetic of the electroacoustic canon as continuous sound. My works were often abrasive and sectionalized with little transition between one sound gesture and the next. In most works by other electroacoustic composers, the movements from one sound to another are often tempered to fade in and fade out. I intentionally inserted fragments from another section of the work to interrupt the flow of a different section. I found unexpected interruptions helped to hold my interest within the great amount of dissonance and would relieve the abrasive nature of the sounds I preferred in my electroacoustic music. I attempted to achieve interest in my acoustic compositions by investigating a similar use of fragmentation and interruption.

The acoustic compositions I completed in my doctoral studies include *Sol de Sol* (2005) for string quartet, *Far Fields and Fresnel Diffraction* (2006) for 2 pianos and 2 percussionists, *Music of Primes* (2006) for flute, clarinet, violin, cello and piano and *Fracture 170* (2006) for saxophone quartet. Each of the works contributed in some way to the ideas I incorporated in the construction of *Rashomon*.

Sol de Sol contains material based on a twelve-note series and is similar to my previous works. The series does not always remain intact. The twelve-note series used is D, G♯, A, C, F♯, E, D♯, C♯, G, F, B, A♯. I constructed the large form of the work so that each of the sections used a predominance of one note of the row. For example, the compositional content of the first section involves fragments of the matrix that begin on D, the second on G♯, etc. I then rearranged the sections to create a new row: D, G♯, A, B, F, C, F♯, D♯, E, A♯, C♯, G. This new row retains some aspects of the original row, such as many tritone intervals. I inserted fragments based on one tone of the new row into another randomly selected position of the composition constructed using the initial row. Then each section of the work was based on a consecutive pitch of the original row or a random pitch of the new row. I added some transitional material and a final section that centers around the beginning tone, D, of both the original and new

row. This insertion of the pitches from each of the row and the return to the pitch, D, created a circular aspect to the pitch content of the large form. This idea of restricted movement through pitch groups becomes the basis of pitch movement in *Rashomon*.

In *Far Fields and Fresnel Diffraction,* I used a different approach to the manipulation of pitch content and large form. I used gestures based on the mathematical treatment of a four-note harmonic field consisting of C, F♯, B and D♭. The harmonic field is invariant under inversion and this gives rise to interesting pitch results in a composition. I expanded the field using a mirroring function and calculated each of the permutations as the field expanded. The table that I constructed from the mathematical operations contained groups of four to twelve pitches that always included the original field or a transposed version of the field. I randomly selected these groups of pitches as I constructed the work. The work progresses from simultaneous occurrences of these groups of pitches through to the dispersion of the pitches across several beats. The important rhythmic pattern involves the first four prime numbers 7, 5, 3 and 2. The first measures introduce the rhythmic pattern used for all the gestures in *Far Fields and Fresnel Diffraction*, 7, 5, 7, 3, 3, 5, 2, 2, 5 and 5. *Far Fields and Fresnel*

Diffraction increased my ability to use a pitch field of less than twelve pitches for the basis of a composition; I use a similar process in *Rashomon*.

The construction of *Music of Primes* involved a system-based process that attempted to eliminate, or at the very least minimize, compositional intuition. Pre-set constraints determine all the elements of the work including articulations, dynamics and effects. Because the work presented some very challenging performance problems and there was a minimal amount of development, it became necessary to reprocess the work and add new constraints to incorporate more diversity of timbres and to overcome some of the performance difficulties. I gained valuable insights into the difficulties of the performance elements of system-based composition. I attempt to overcome these performance difficulties in *Rashomon*. I recognized that the instantaneous movement from the material generated by one number to the next provided an interesting interruption to the generally similar material throughout the work. *Rashomon* capitalizes on the discovery of these interruptions.

In *Fracture 170,* I used the concept of fragmentation to construct, deconstruct and reconstruct a musical work. I constructed the template composition using mathematical reduction and expansion of Palestrina's hymn setting, *Oculos in altum tollite* from the Feast of Transfiguration. After I

completed the articulations, dynamics, etc., in the template composition, I replicated the score to obtain the template and its copy. Using a random number generator, I fragmented the template composition and the copy differently. At each point of fracture in the template, I inserted a randomly selected segment of the copy. In *Fracture 170*, no transition material melds the fragments of the template and the inserted fragments of the copy. The fragmented nature of the music intrigued me greatly and I appreciated the return of the original material when it interrupted material being developed later in the work. I was particularly drawn to the return of long sustained material from the beginning of the template composition that interrupted new activity occurring later. Cohesion was obvious and the interruptions provided a relief to the growing intensity. The development of gestures in *Rashomon* attempts to recreate the interest of these fractured interruptions in *Fracture 170*.

END NOTES

[1] Frank L. Battisti, *The Winds of Change*, (Galesville, MD: Meredith Music Publishing, 2002): 281.

[2] Battisti, *The Winds of Change*: 80.

[3] Arnold Schoenberg, *The Musical Idea: And the Logic, Technique, and Art of its Presentation*, P. Carpenter and S. Neff, eds. and trans., (Bloomington, IN: Indiana University Press, 2006): 248.

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APPENDIX A

Score for *Rashomon*

Darlene Chepil Reid

Rashomon

for Wind Ensemble

Instrumentation

Piccolo
Flute 1, 2
Oboe 1, 2
Bassoon 1, 2
B♭ Clarinet 1, 2, 3
B♭ Bass Clarinet
E♭ Alto Saxophone 1, 2
B♭ Tenor Saxophone
E♭ Baritone Saxophone
B♭ Trumpet 1, 2, 3, 4
F Horn 1, 2, 3, 4
Trombone 1, 2, 3
Bass Trombone
Euphonium
Tuba
Timpani

Piano

Percussion 1: Triangle
Vibraslap
Brake Drum (Medium or Large)
Siren
Small and Large Gong
Tam-Tam
Snare Drum
Tenor Drum
Crotales
Marimba (Low C)
Chimes
Percussion II: Finger Cymbals
Small, Medium and Large Suspended Cymbals
3 Tom-Toms
Xylophone
Vibraphone
Percusion III: Thunder Sheet
Medium Suspended Cymbal
Conga Drum
Bass Drum
Glockenspiel

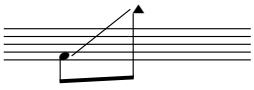
Performance Notes

The score is transposed for clarinets, saxophones, trumpets, horns, xylophone and glockenspiel.

Accidentals are for the octave indicated only. Some cautionary accidentals are provided and are indicated in parentheses.

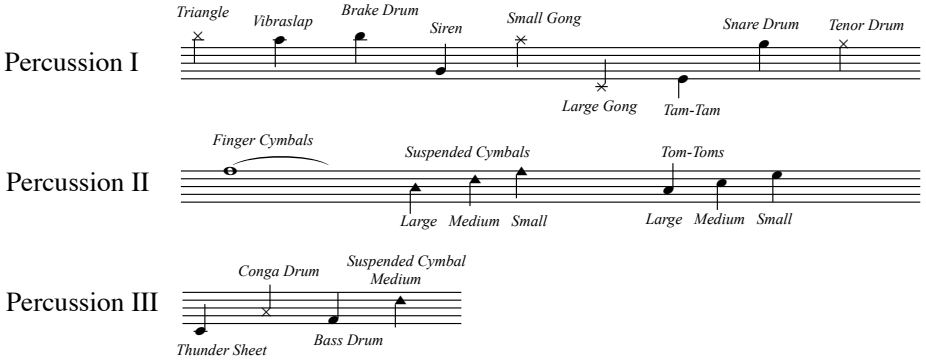
Glissandi begin immediately and are to be executed for the entire given duration.

Execute Glissando to highest note possible.



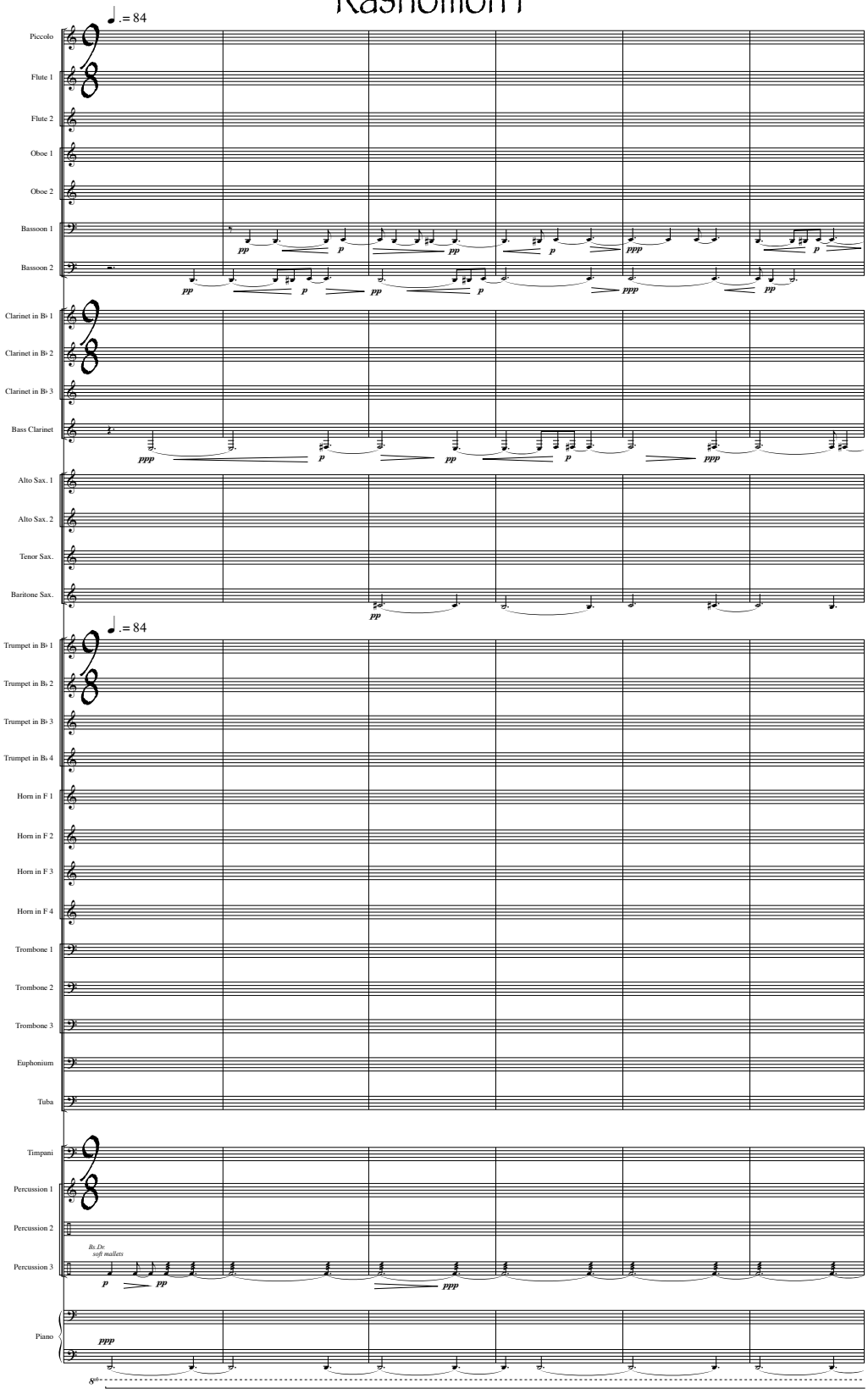
Let the instrument vibrate. (*l.v.*)

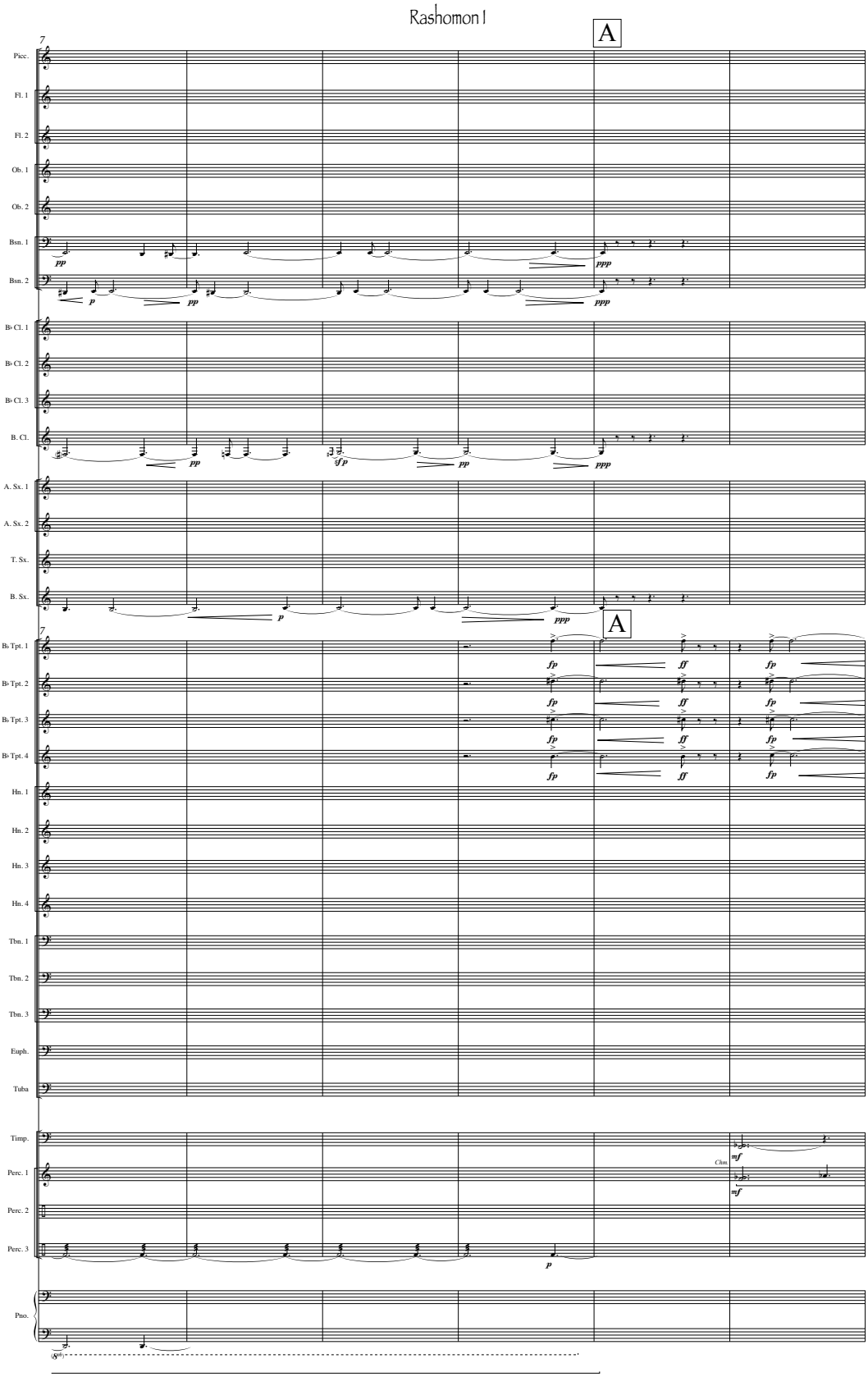
Percussion Key:

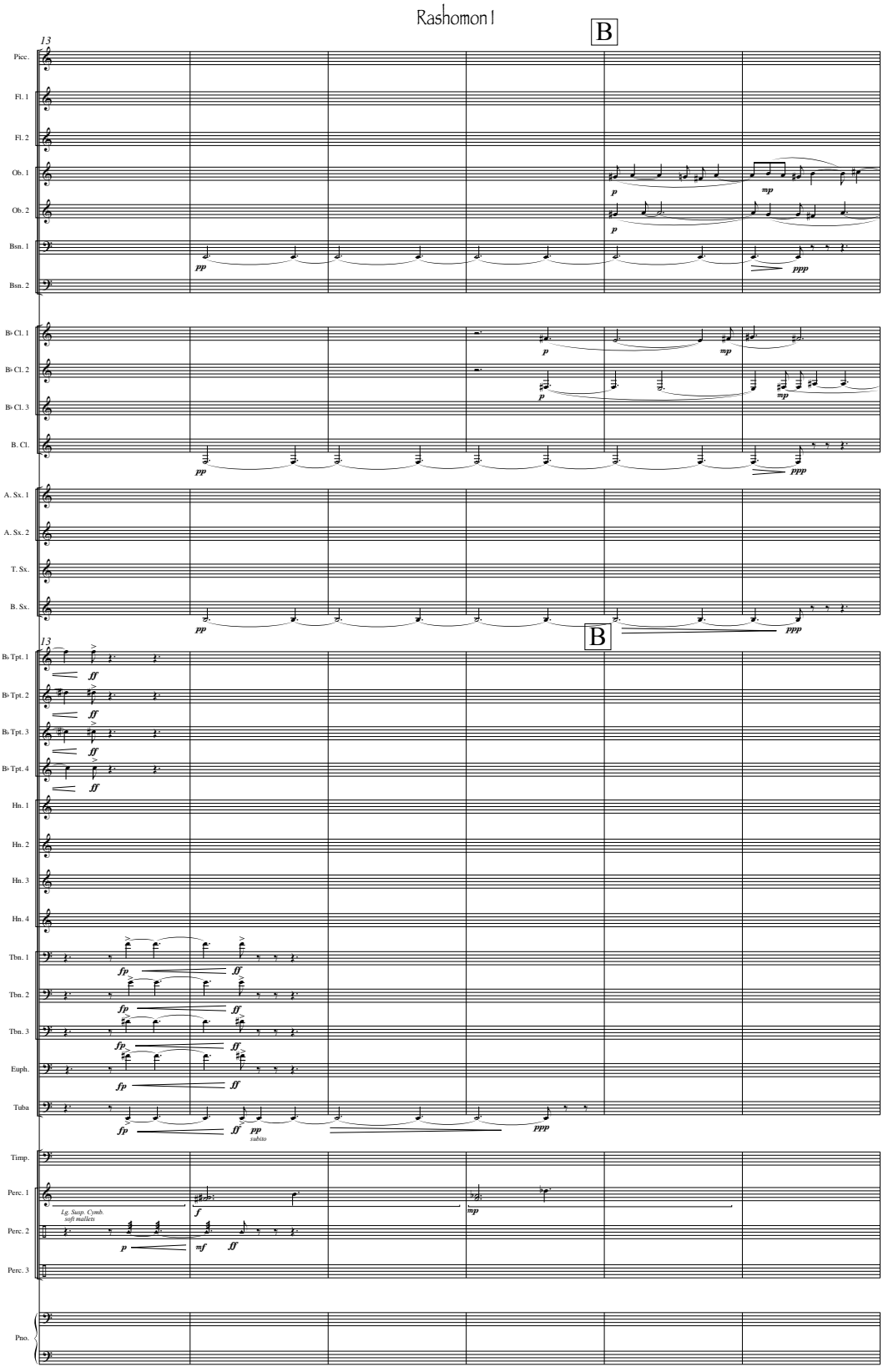


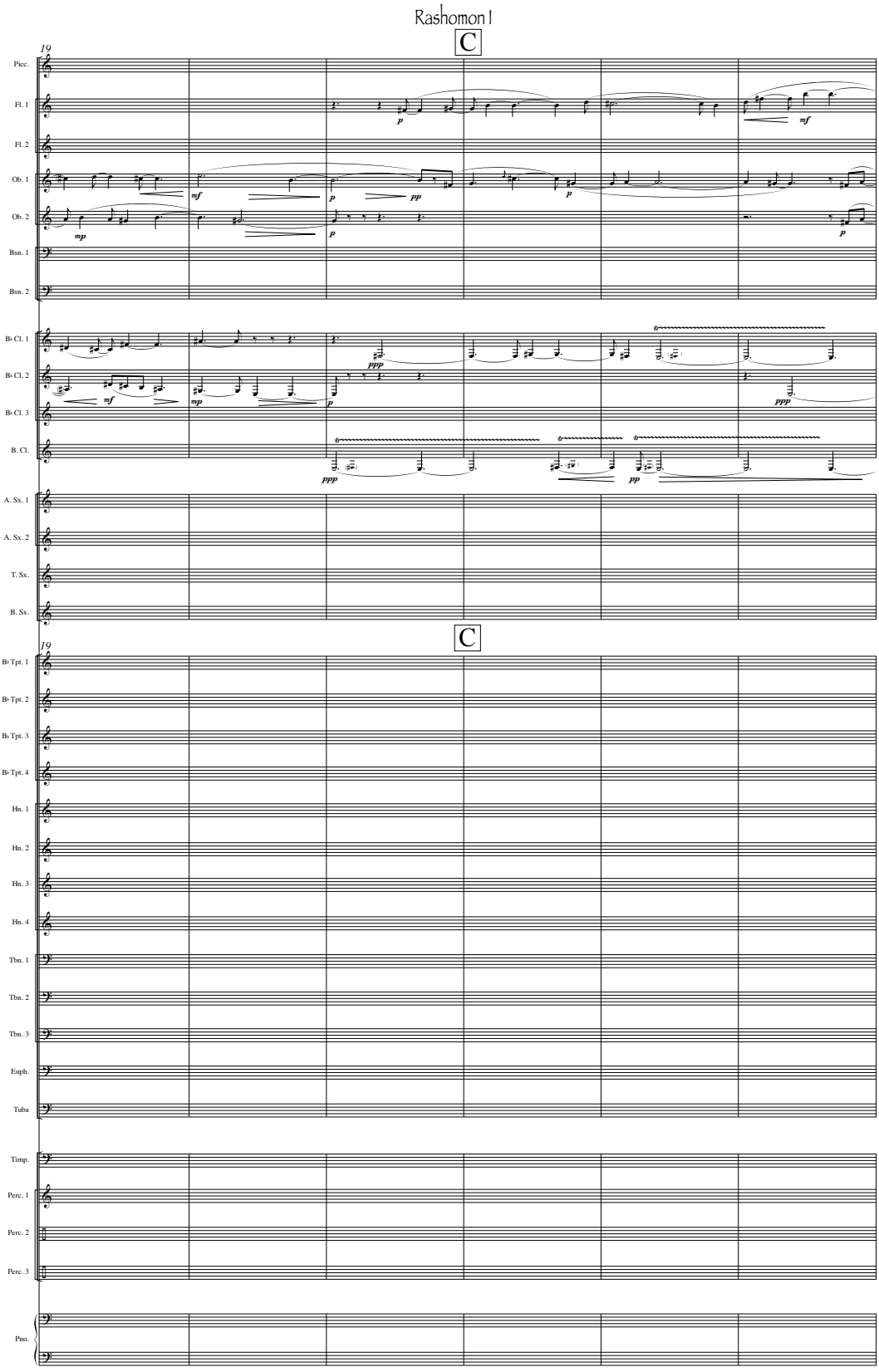
Performance Time: 23 - 25 minutes

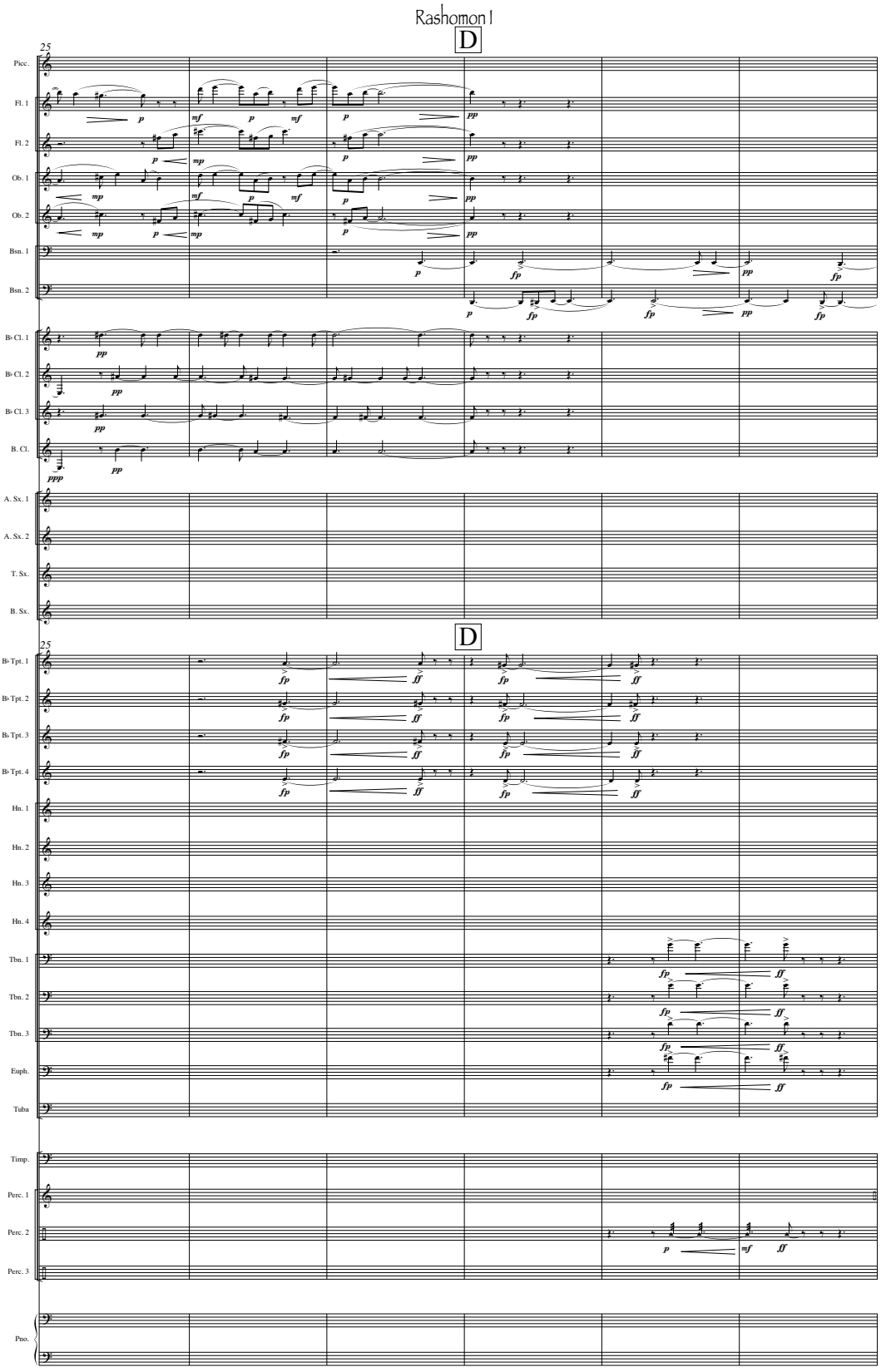
Rashomon I

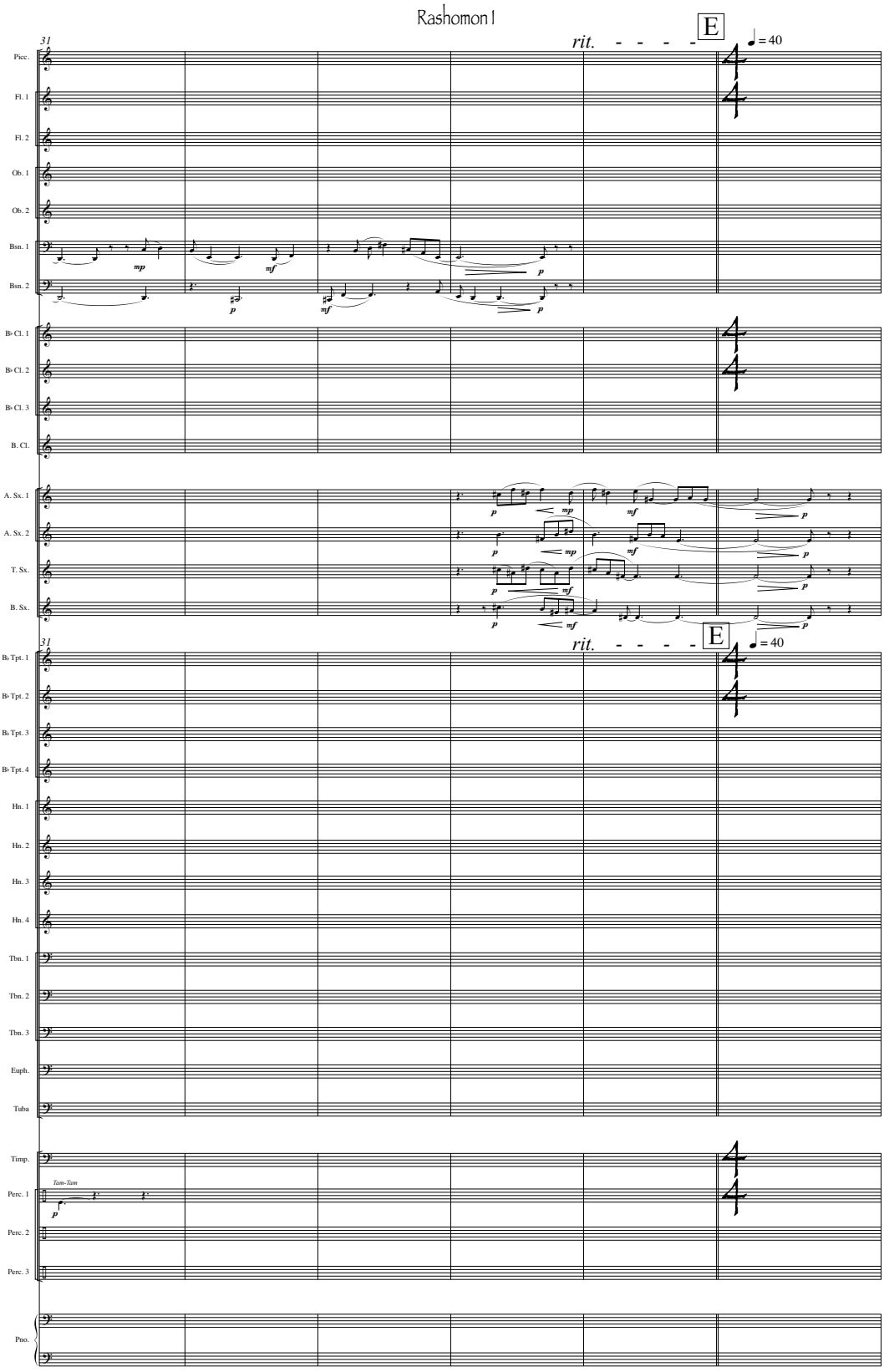

♩.= 84
Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
Bassoon 1
Bassoon 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Clarinet in B♭ 3
Bass Clarinet
Alto Sax. 1
Alto Sax. 2
Tenor Sax.
Baritone Sax.
♩.= 84
Trumpet in B♭ 1
Trumpet in B♭ 2
Trumpet in B♭ 3
Trumpet in B♭ 4
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trombone 1
Trombone 2
Trombone 3
Euphonium
Tuba
Timpani
Percussion 1
Percussion 2
Bs.Dr.
soft mallets
Percussion 3
Piano
8vb

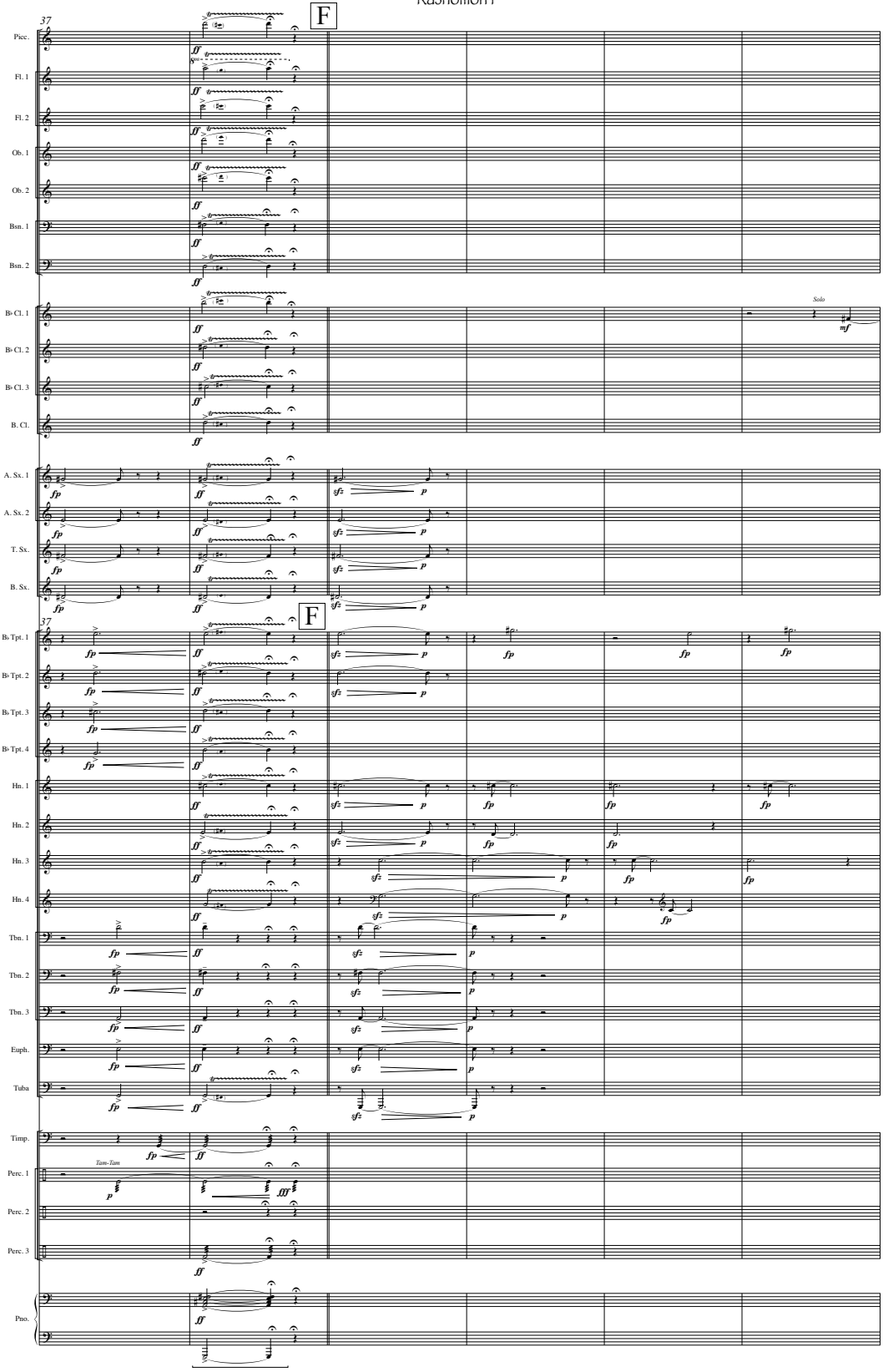

Rashomon I
A
A
7
7
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
Chm.
pp
p
ppp
sfp
fp
ff
mf


Rashomon I
B
13
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
Lg. Susp. Cymb.
soft mallets
rubato

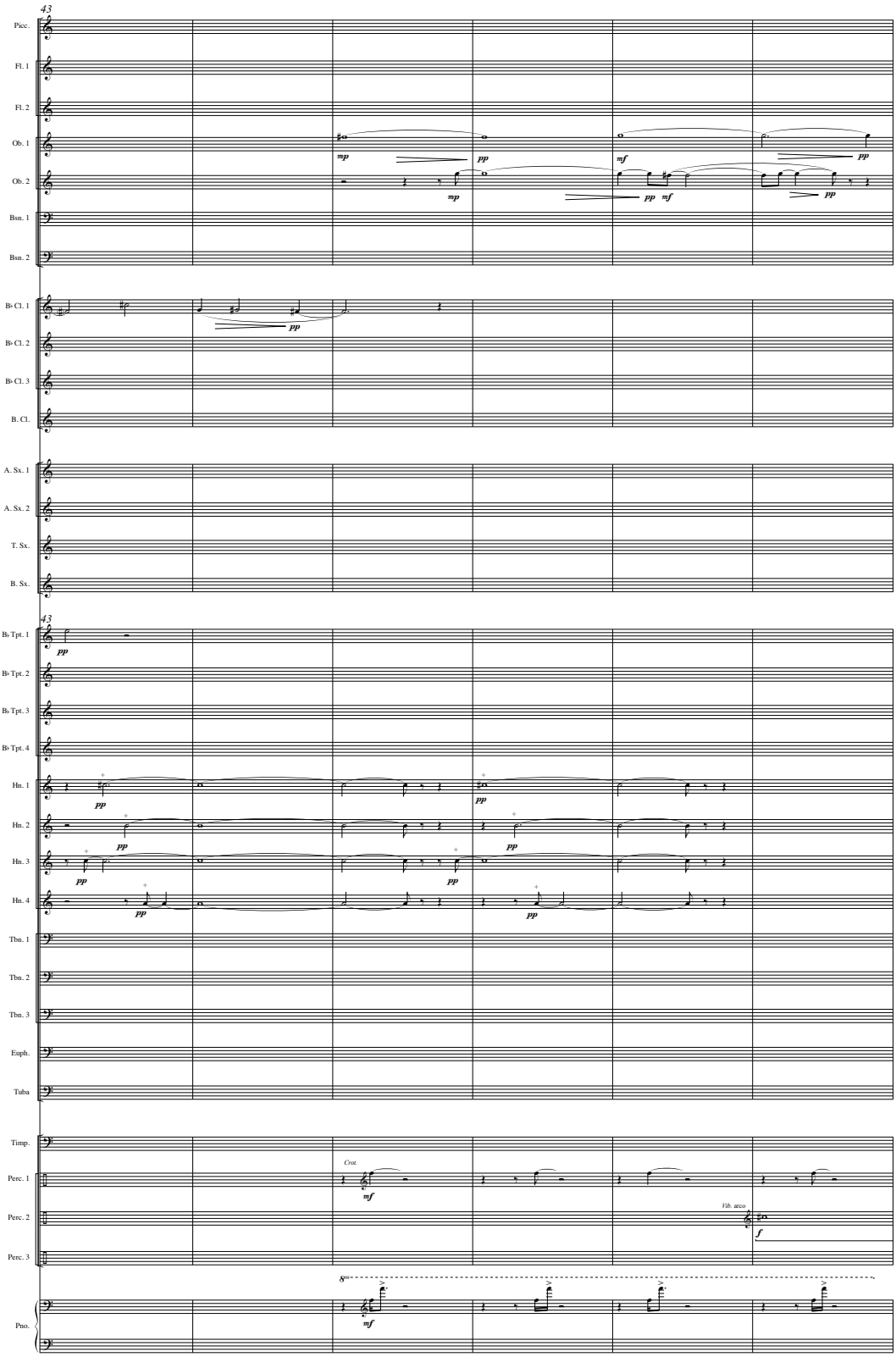

Rashomon I
C
19
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
C
19
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.


Rashomon I
D
25
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
D
25
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.

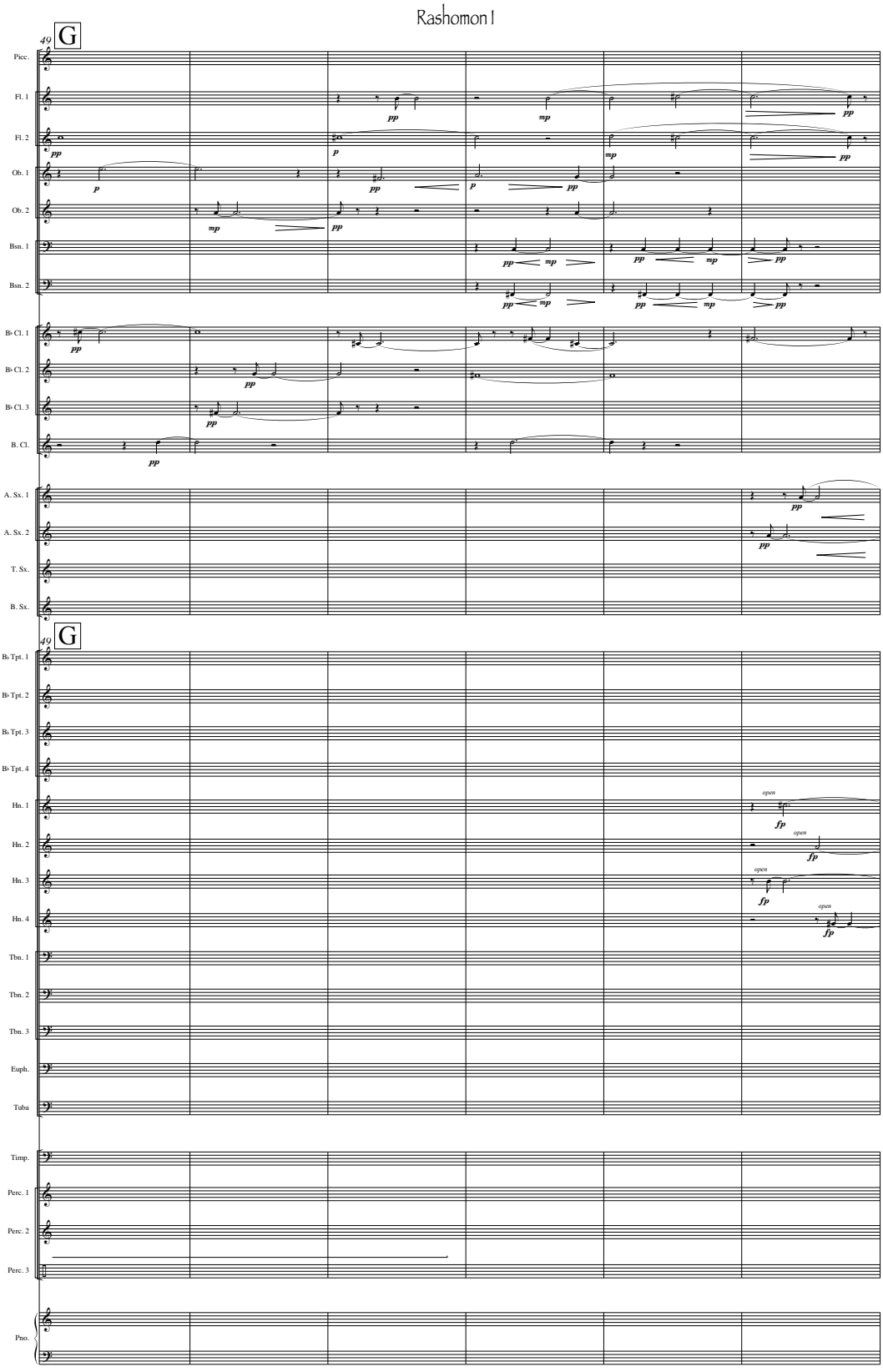

Rashomon I
31
rit.
E
♩= 40
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Tam-Tam
Perc. 2
Perc. 3
Pno.

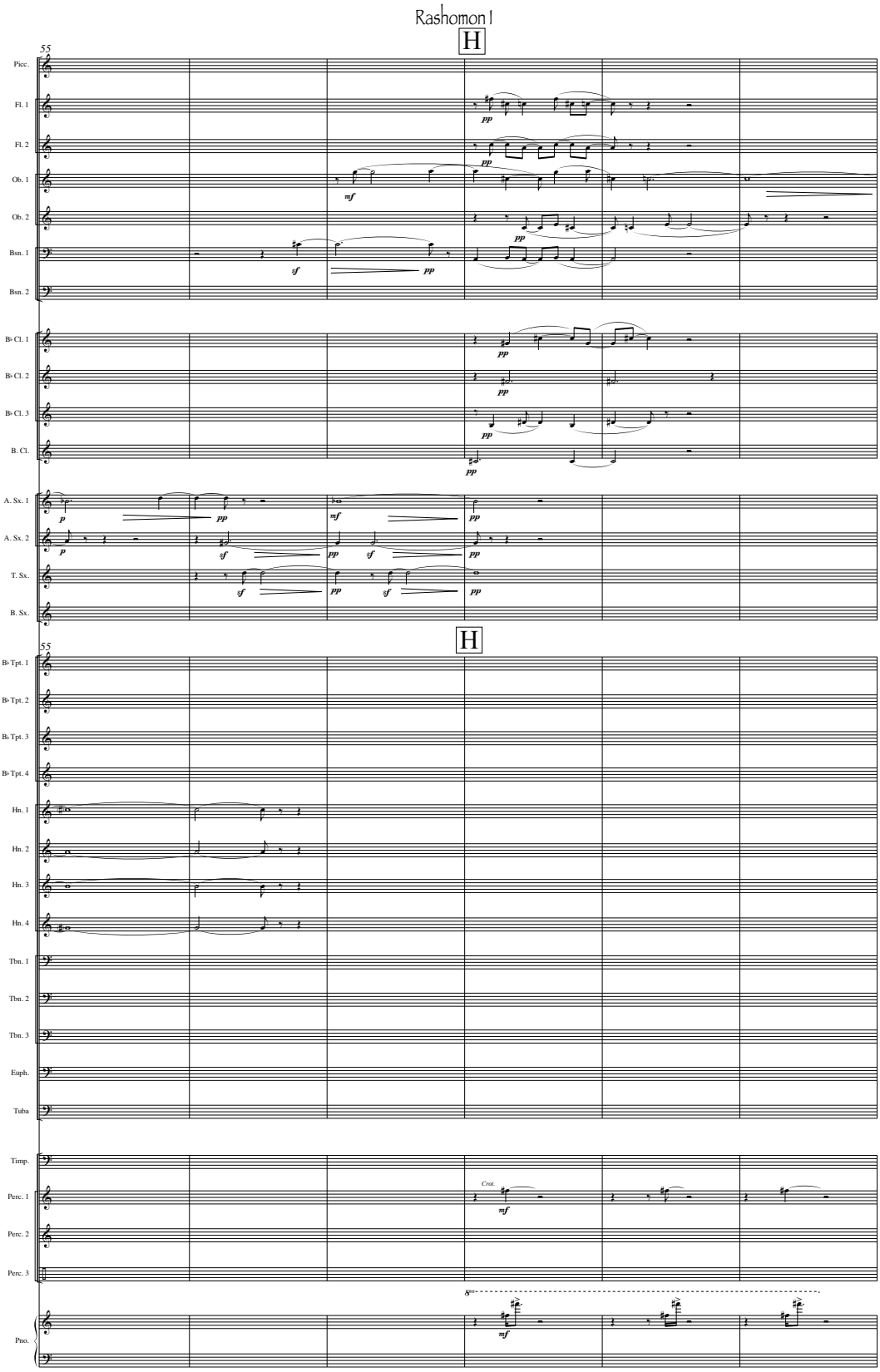

Rashomon I
37
F
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Solo
37
F
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Tam-Tam
Perc. 2
Perc. 3
Pno.

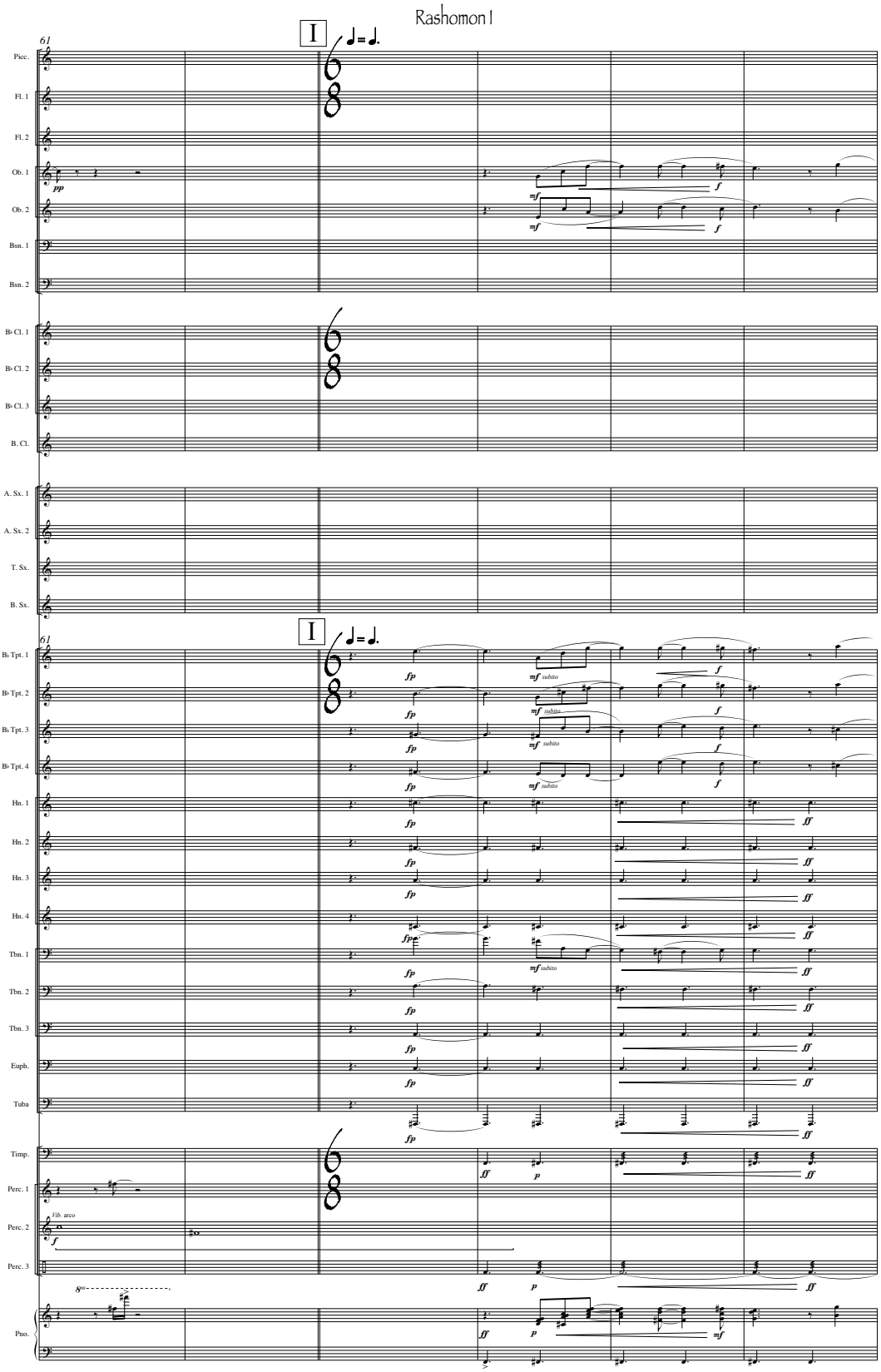
Rashomon I


43
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
43
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
Crot.
Vib. arco
8va
mp
pp
mf
f

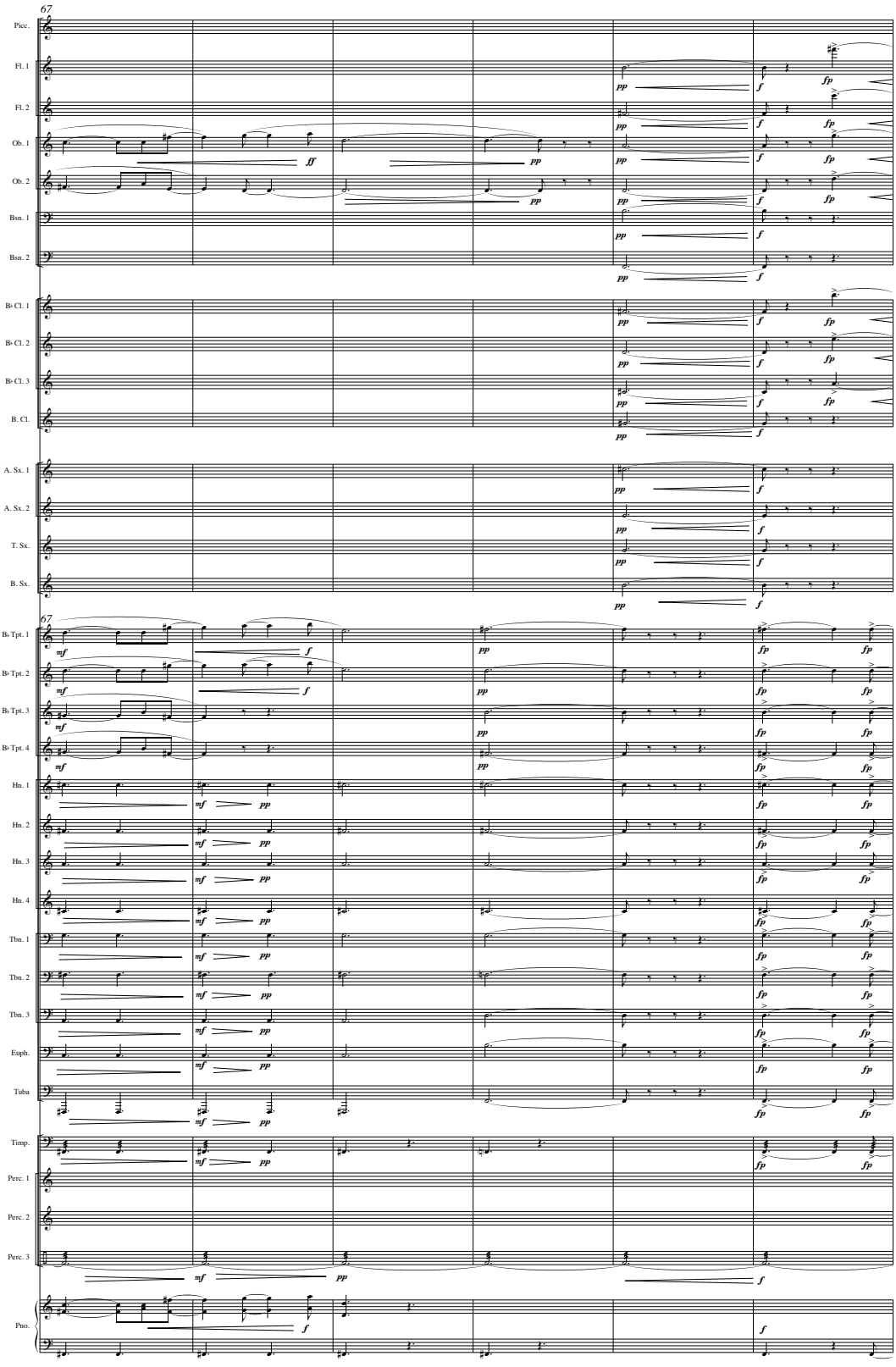
Rashomon I


49
G
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
49
G
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
open
open
open
open

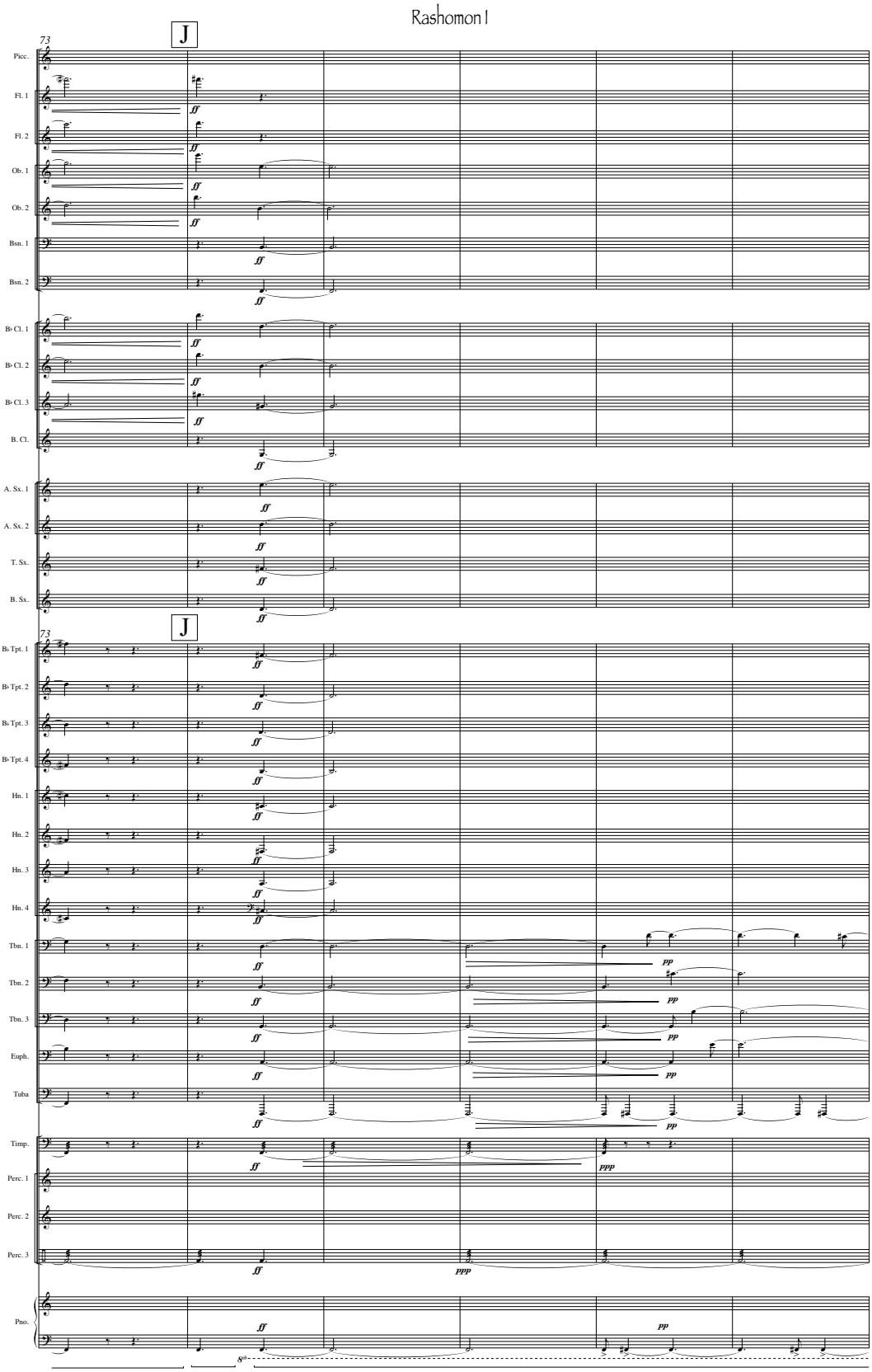

Rashomon I
H
55
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
H
55
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
Crot.


Rashomon I
I
61
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
Vib. arco

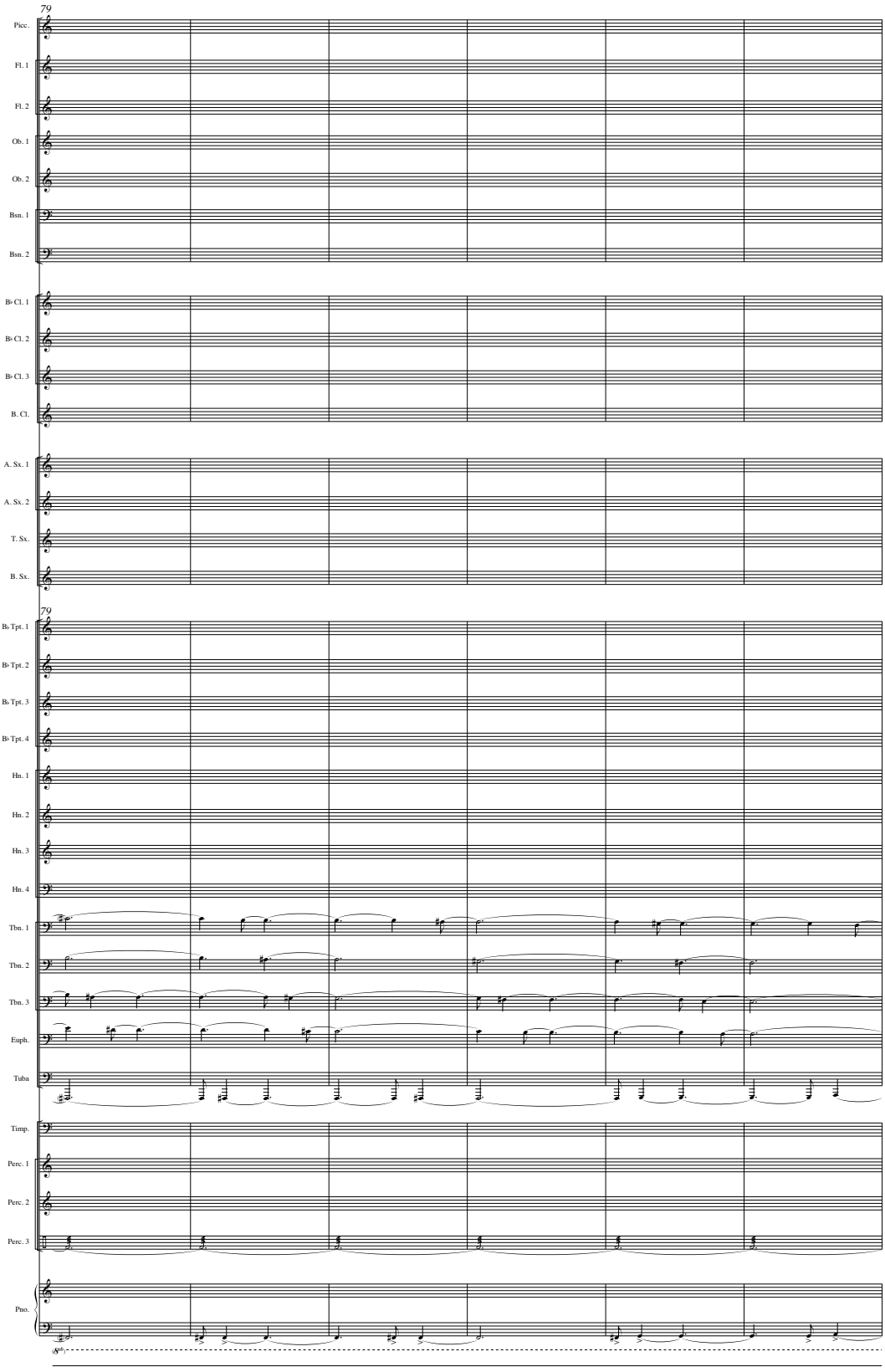
Rashomon I

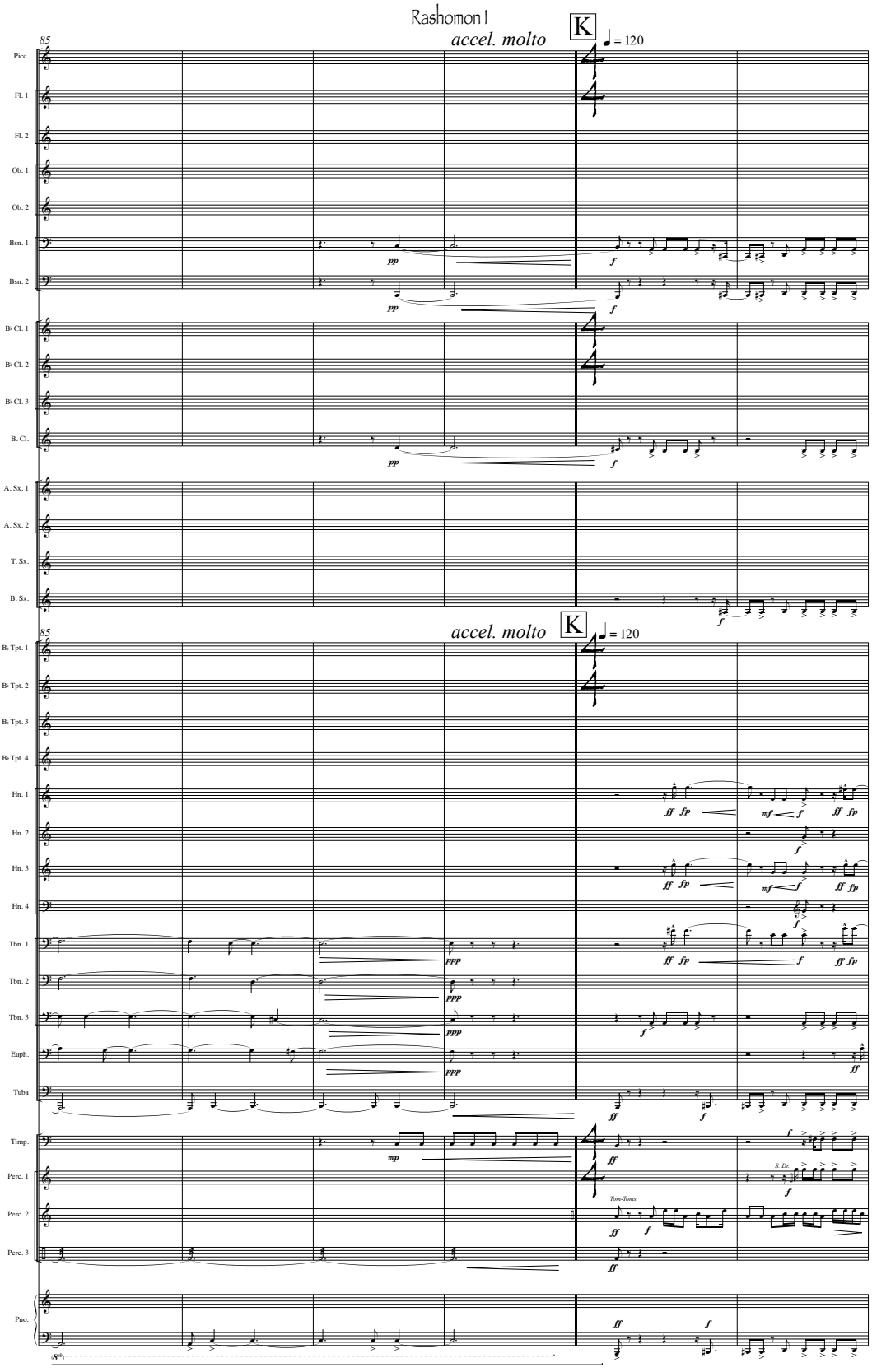

67
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
67
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.

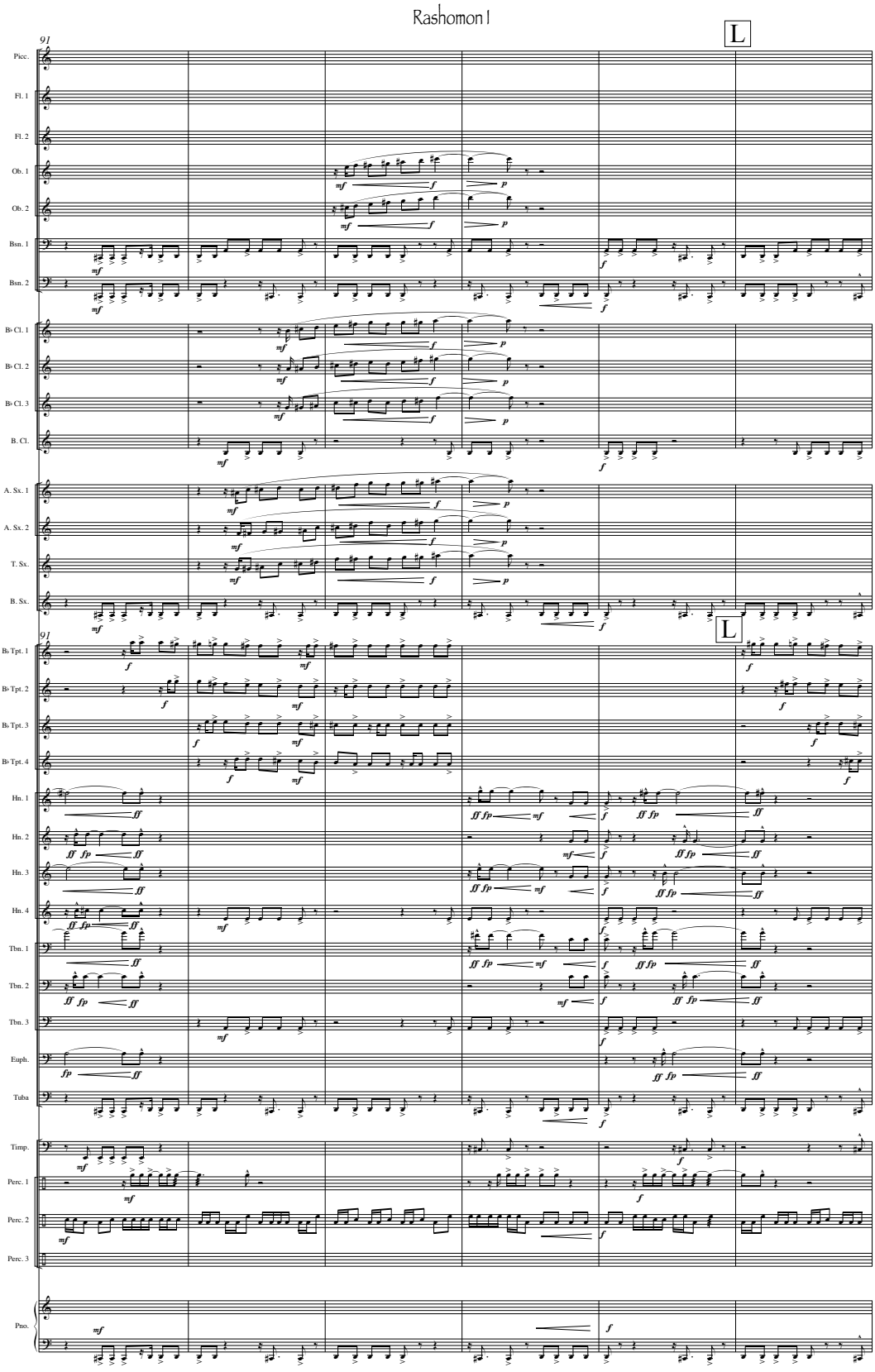
Rashomon I


J
73
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
J
73
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
ff
pp
ppp
8va

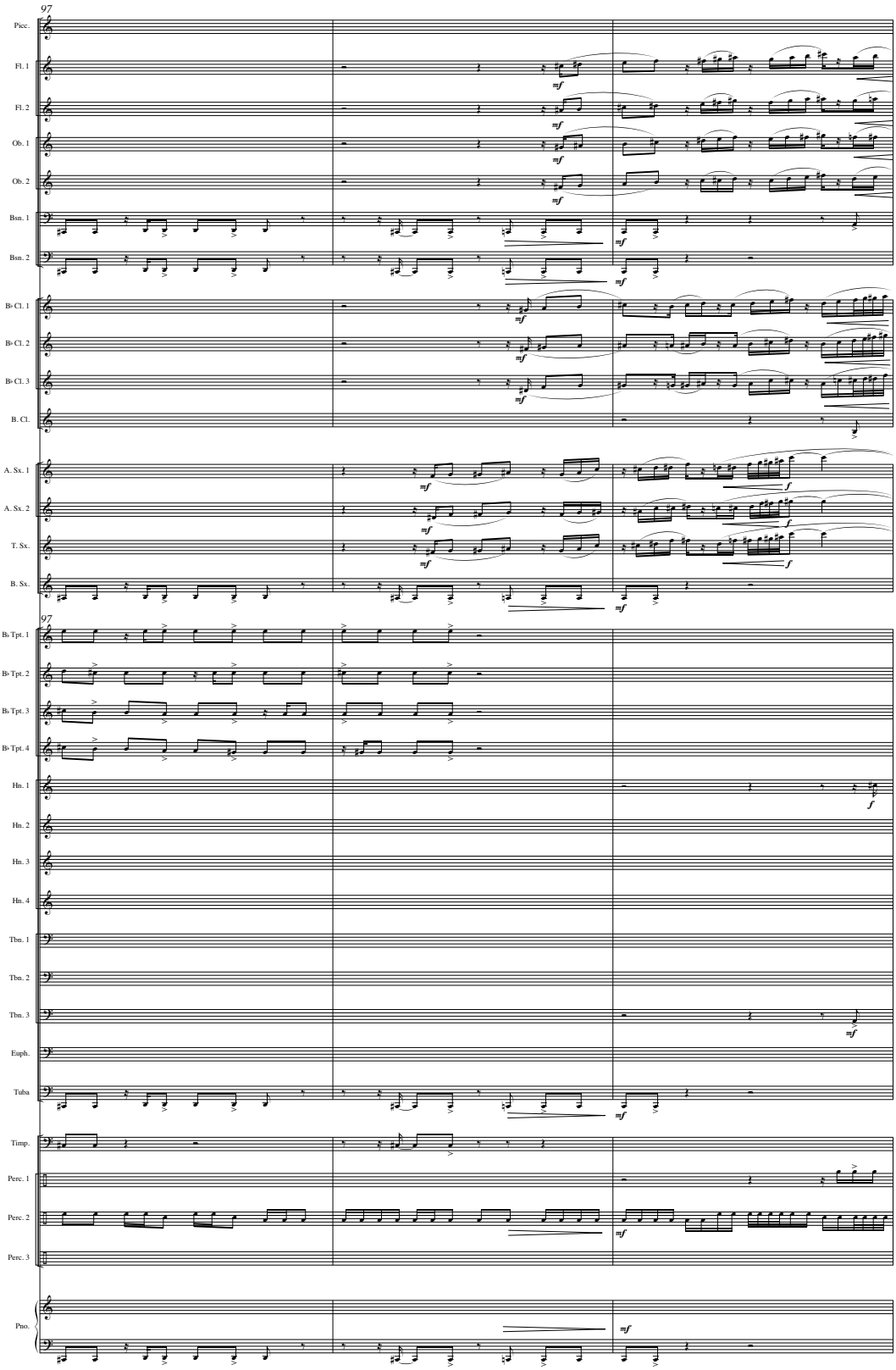
Rashomon I

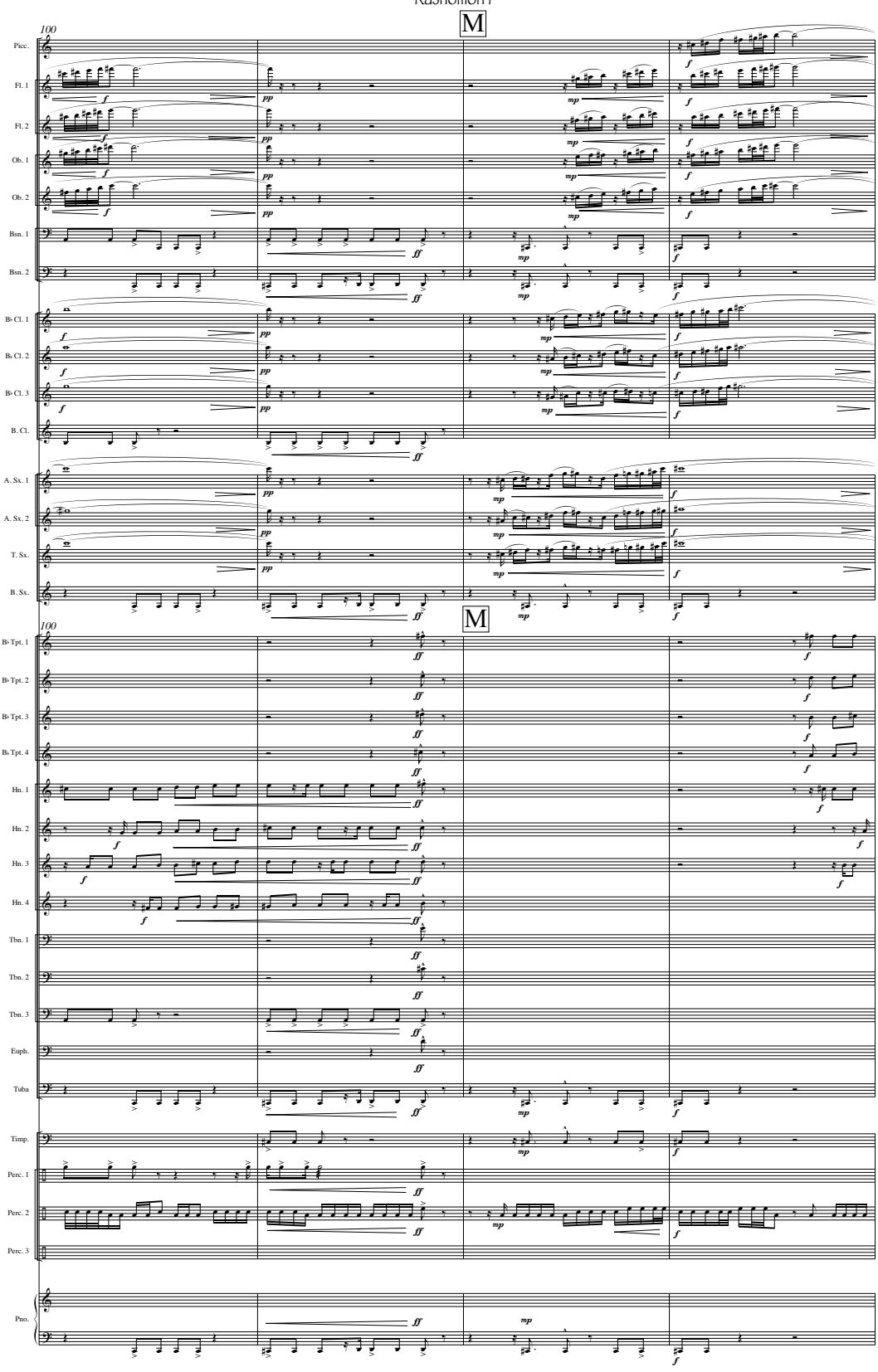

79
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
79
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.

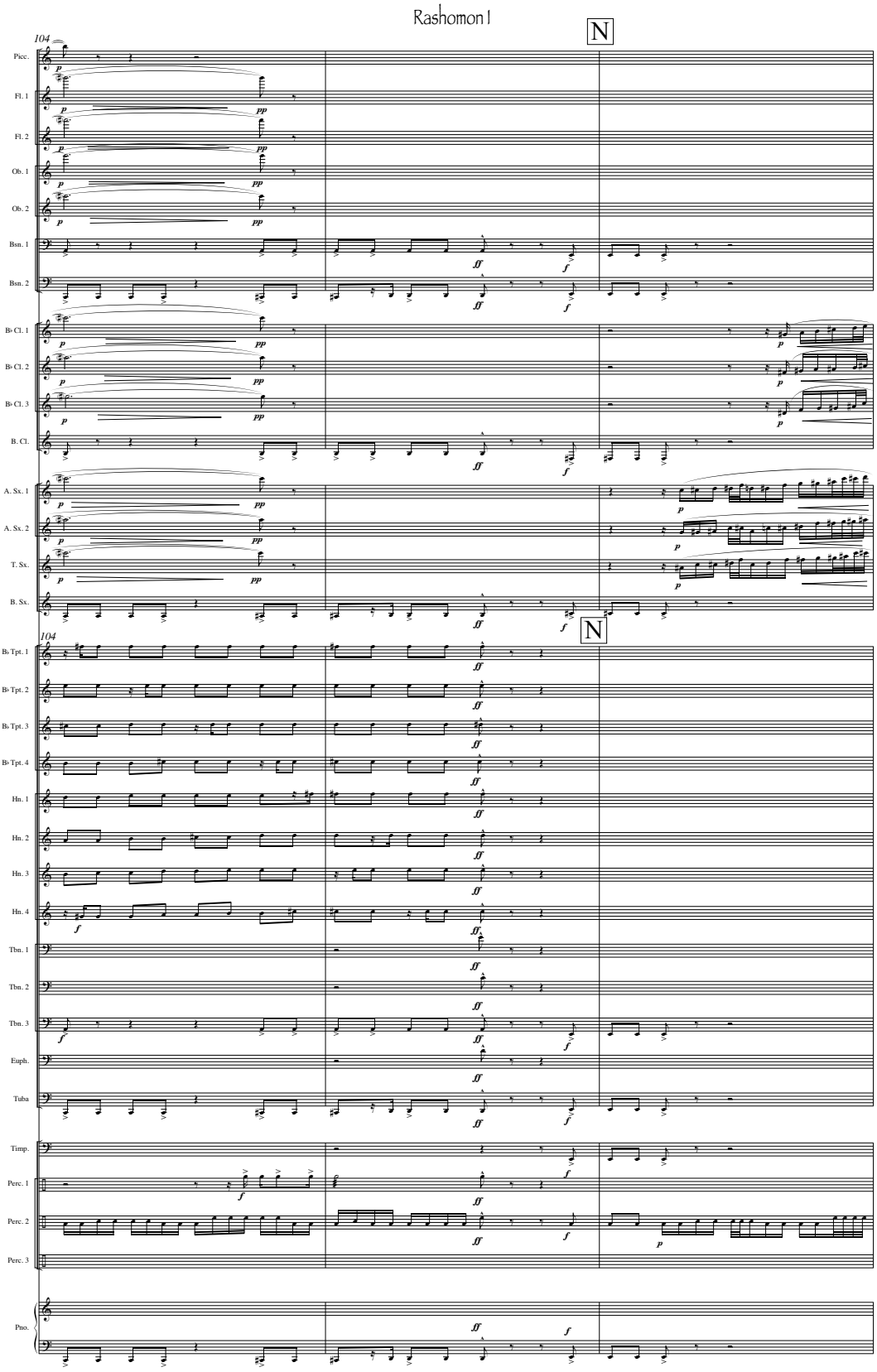

Rashomon I
85
accel. molto
K
♩ = 120
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Tom-Toms
Pno.

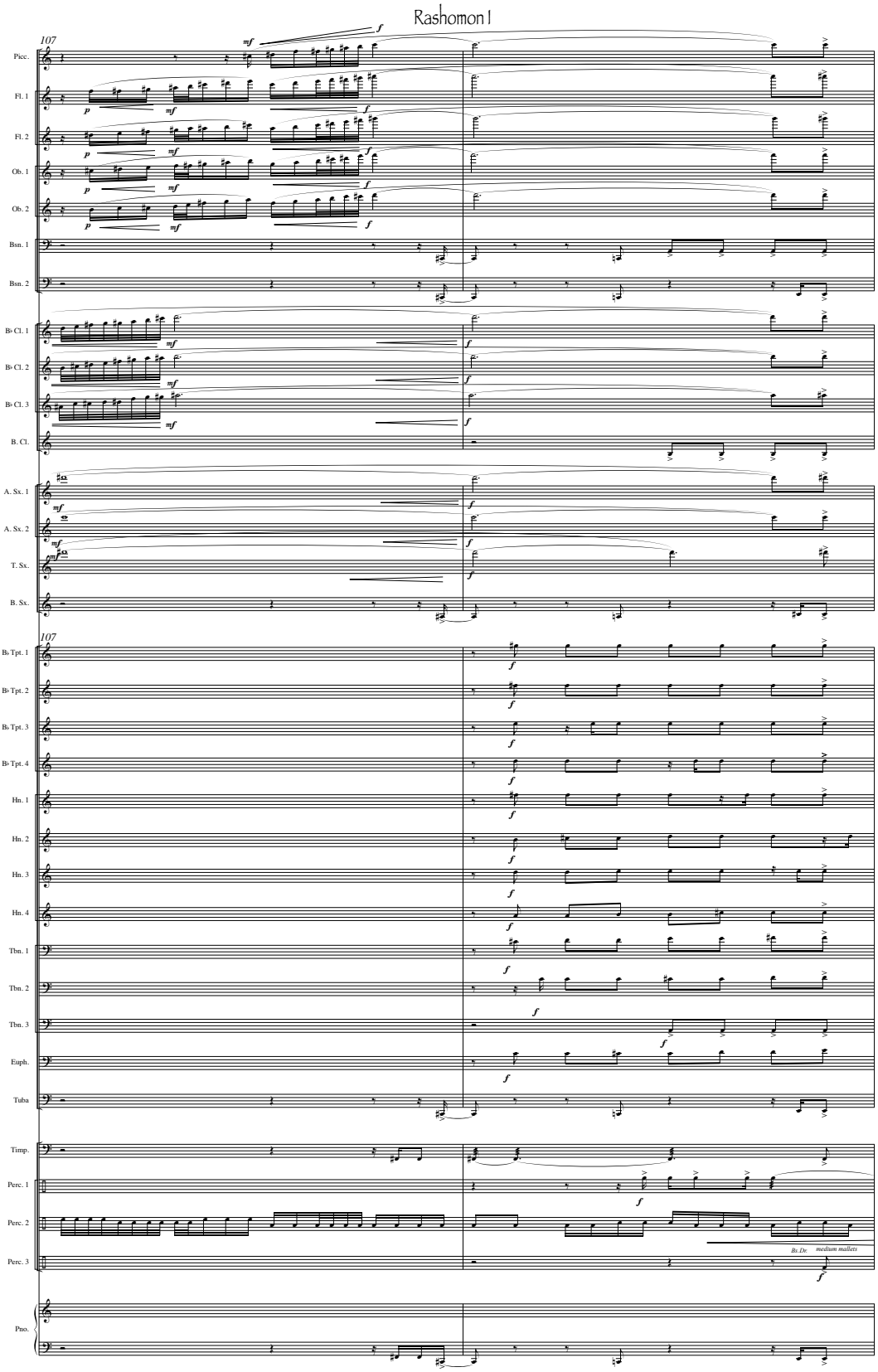

Rashomon I
91
L
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
91
L
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.

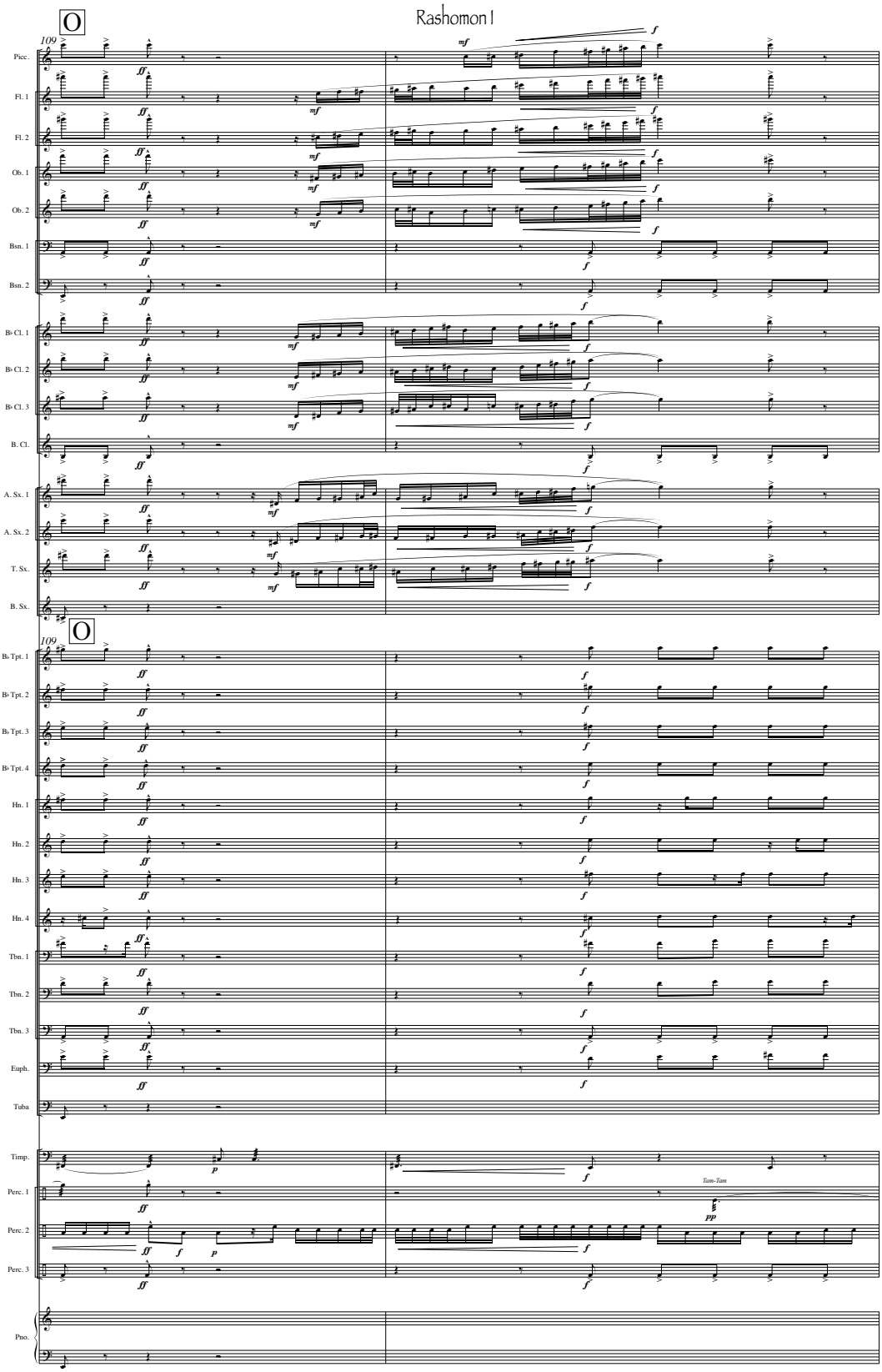
Rashomon I

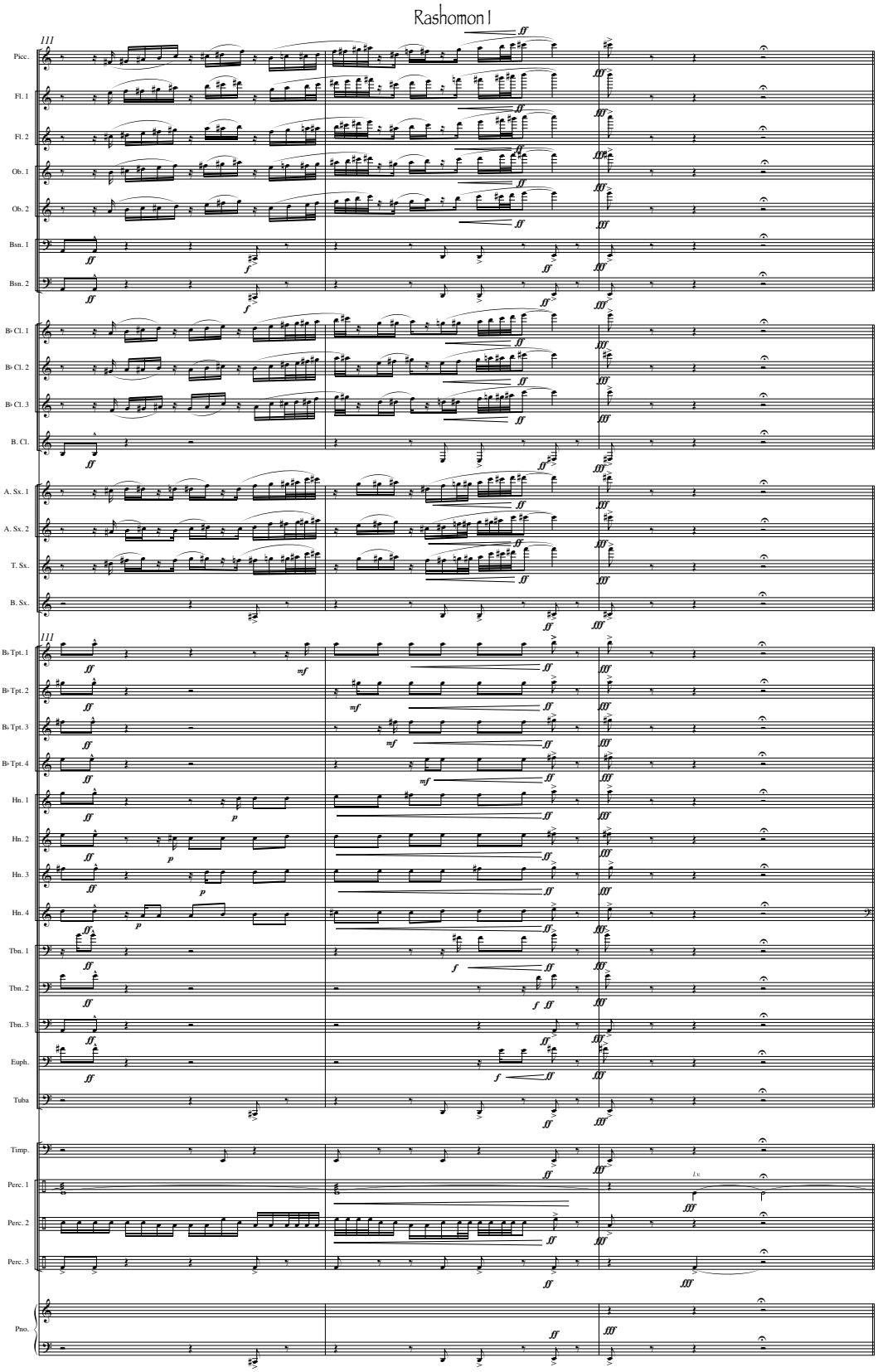

97
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
97
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.

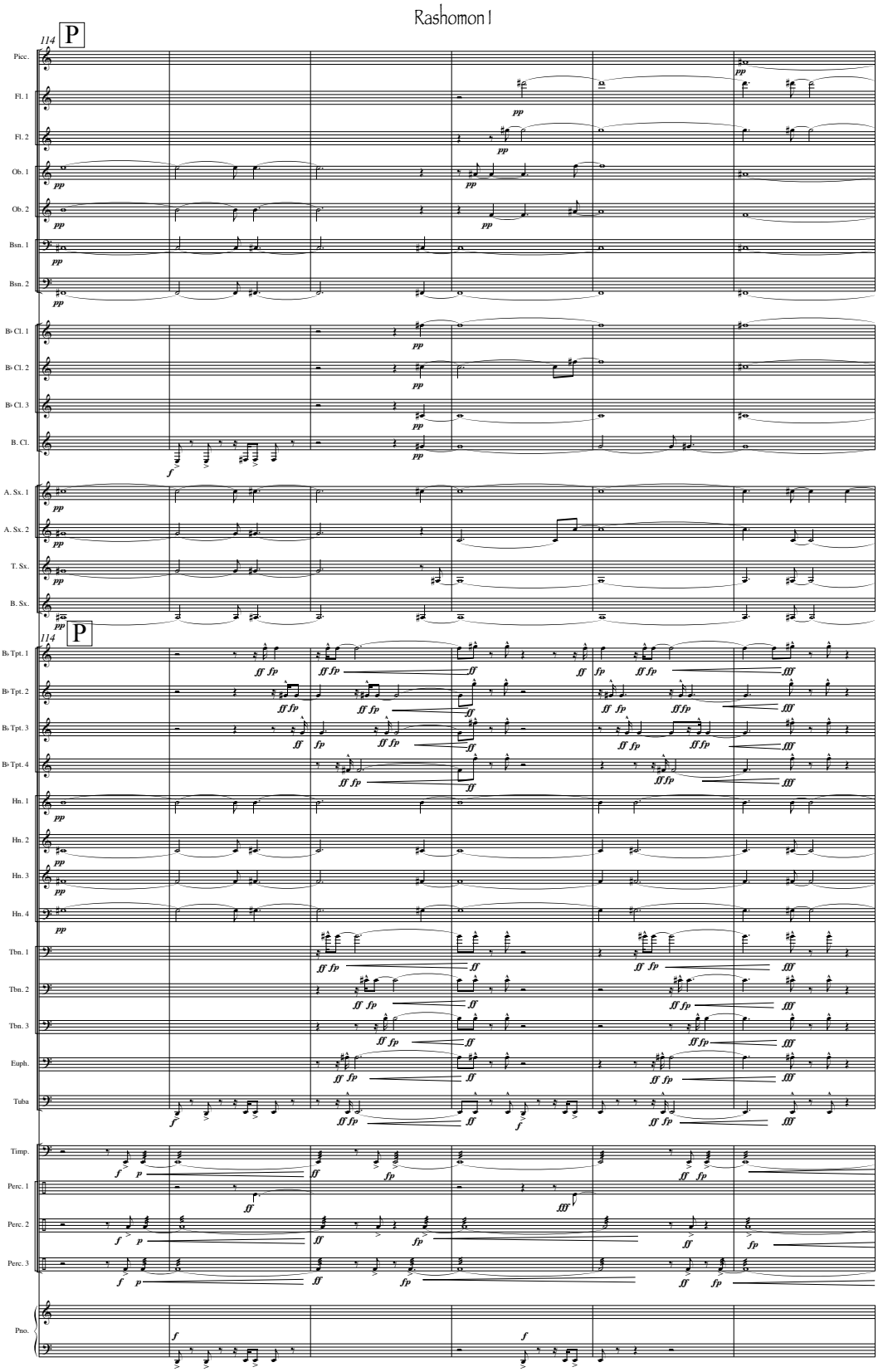

Rashomon I
M
100
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
M
100
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.

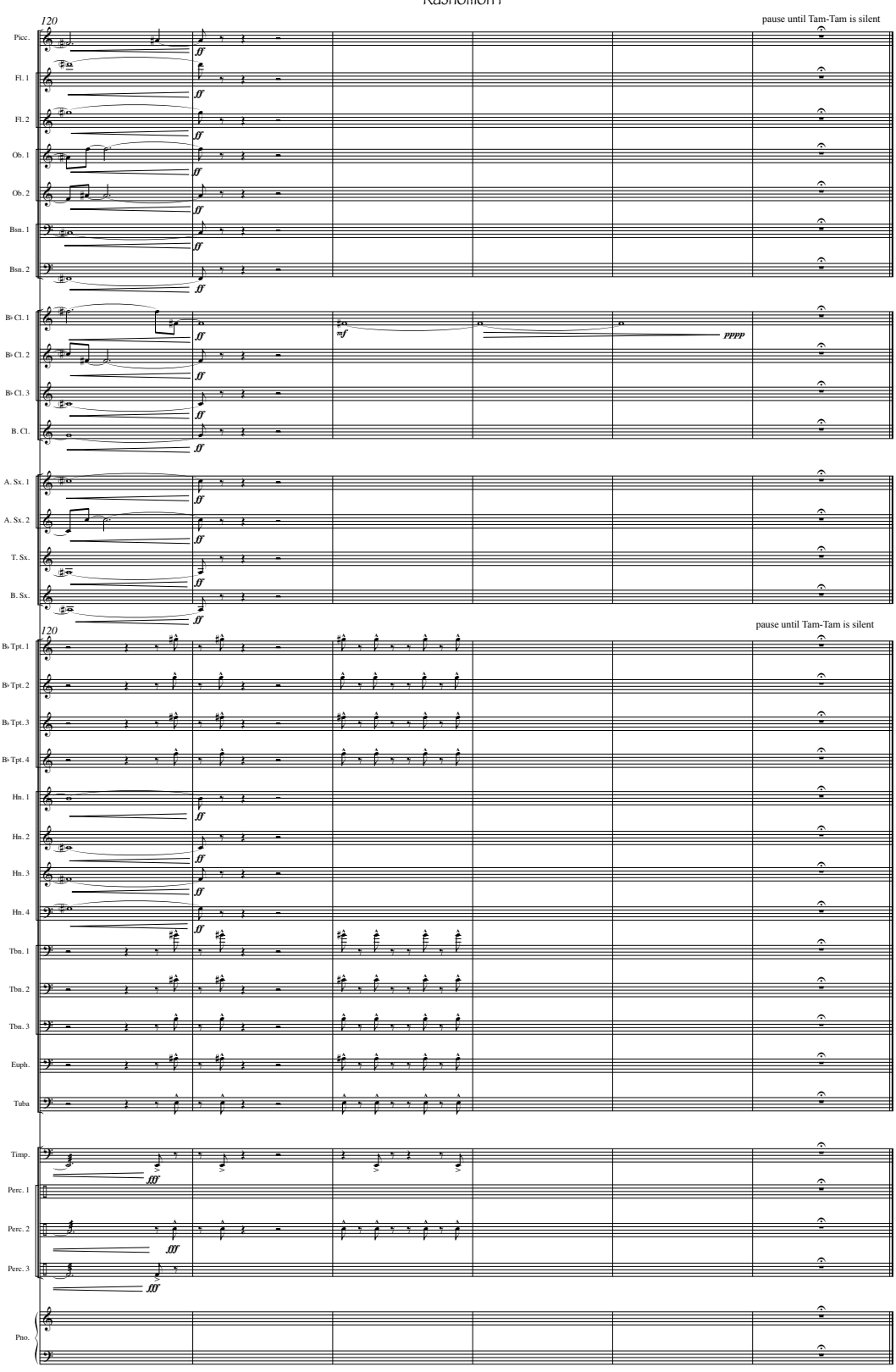

Rashomon I
104
N
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
104
N
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.


Rashomon I
107
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
107
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
B♭ Dr.
medium mallets
Pno.

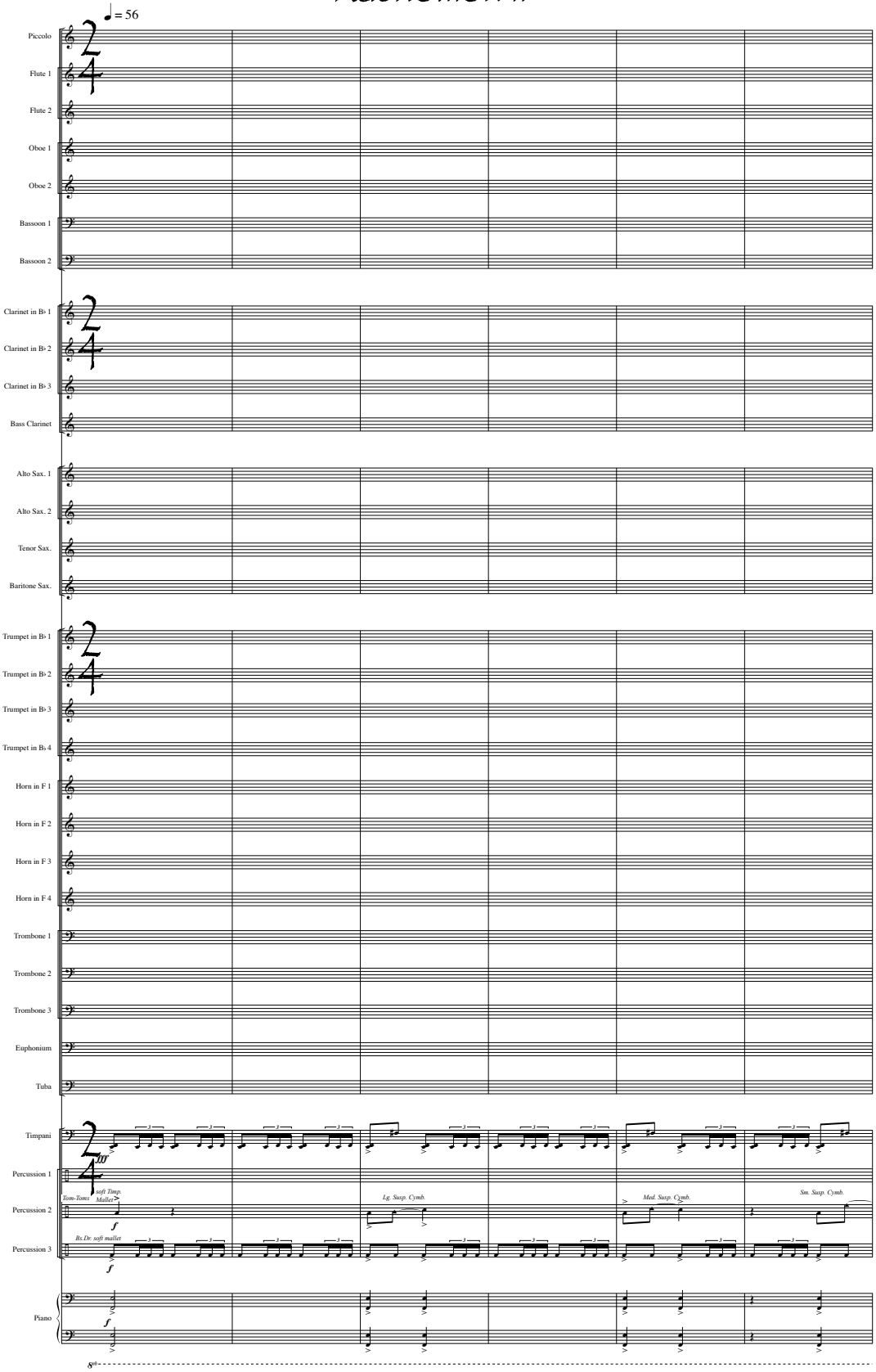

Rashomon I
O
109
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
O
109
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Tam-Tam
Pno.


Rashomon I
111
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
111
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.

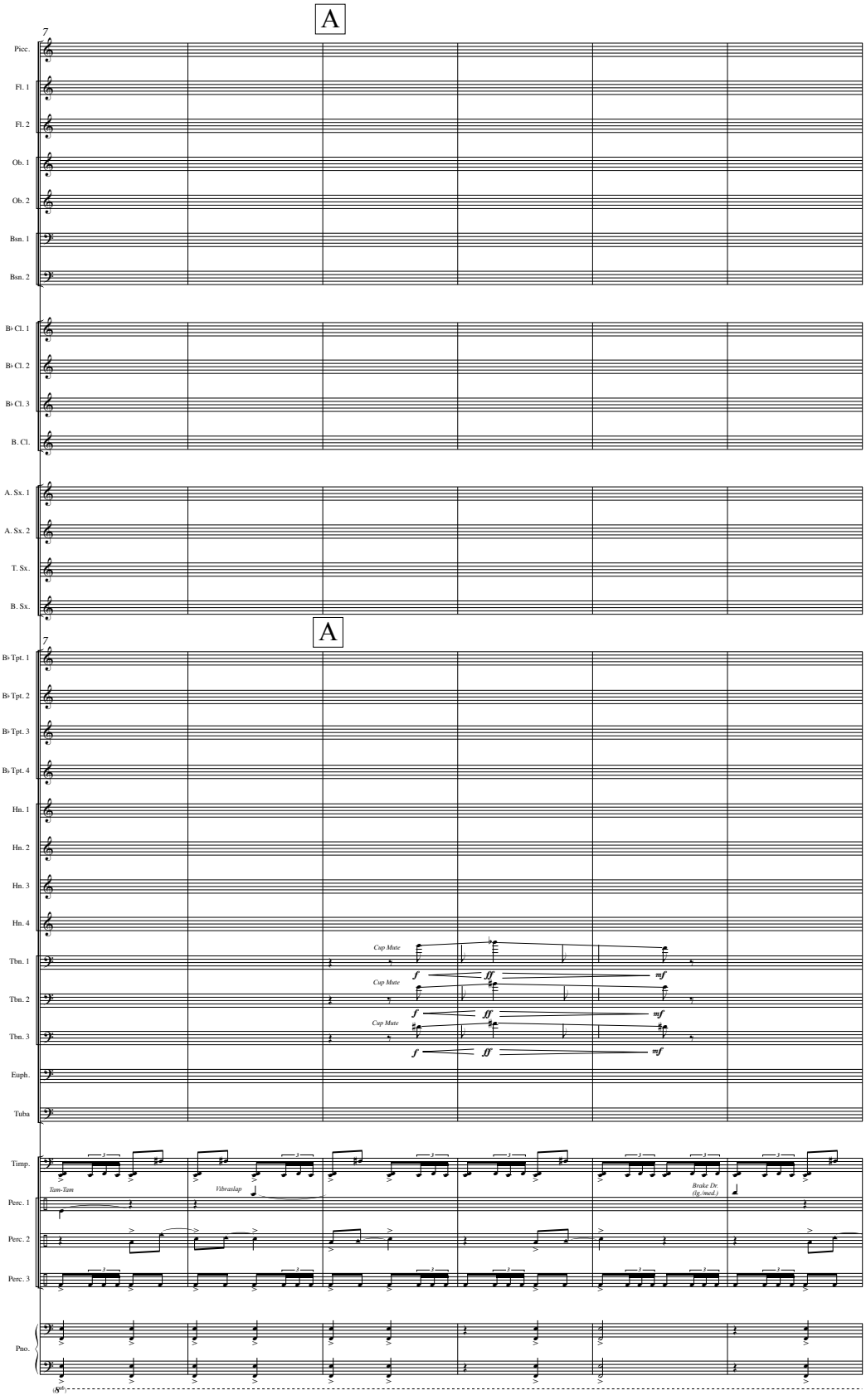

114
P
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
114
P
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.


Rashomon I
120
pause until Tam-Tam is silent
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
120
pause until Tam-Tam is silent
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
ff
mf
pppp
fff

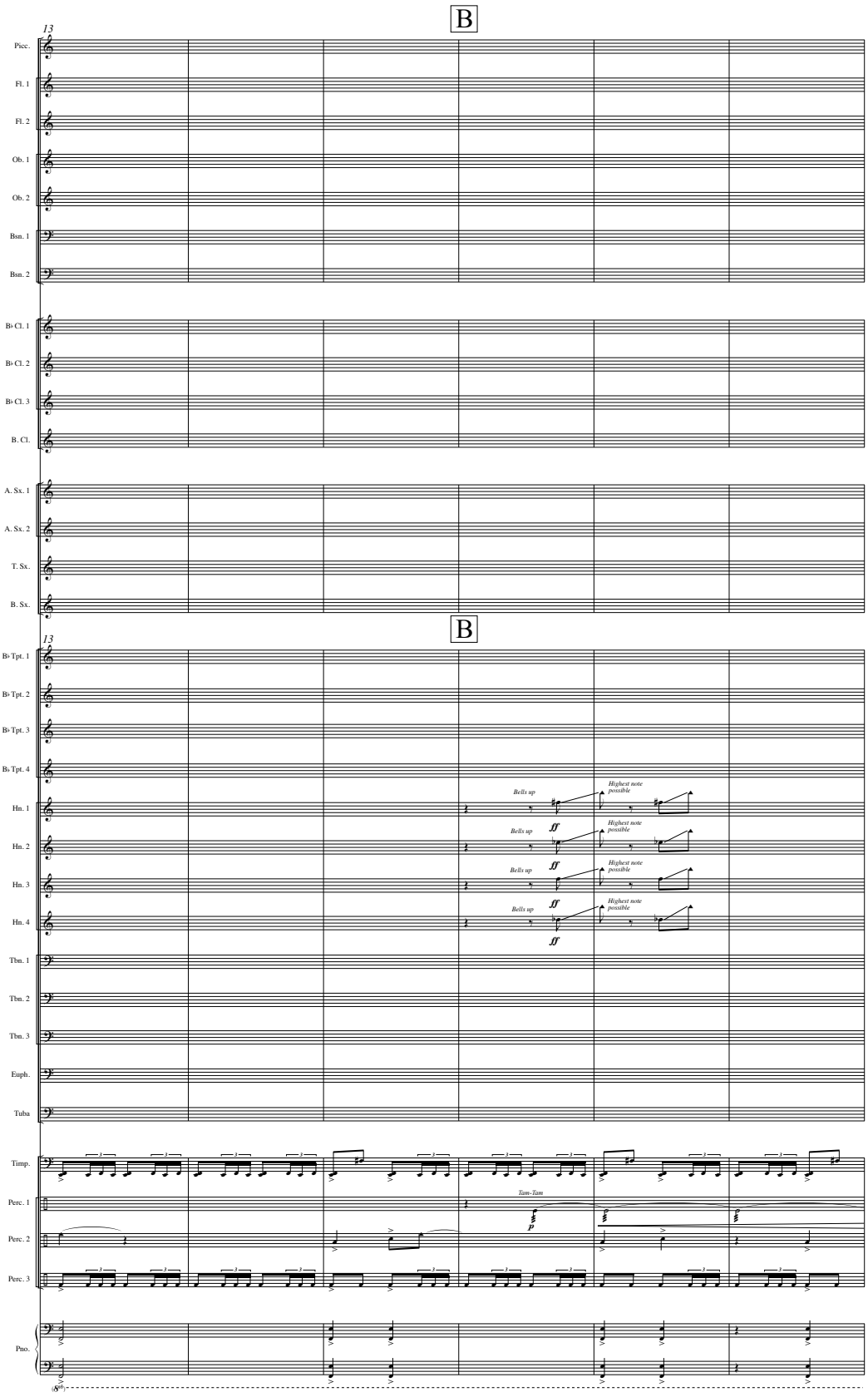
Rashomon II


♩ = 56
Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
Bassoon 1
Bassoon 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Clarinet in B♭ 3
Bass Clarinet
Alto Sax. 1
Alto Sax. 2
Tenor Sax.
Baritone Sax.
Trumpet in B♭ 1
Trumpet in B♭ 2
Trumpet in B♭ 3
Trumpet in B♭ 4
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trombone 1
Trombone 2
Trombone 3
Euphonium
Tuba
Timpani
Percussion 1
Percussion 2
Percussion 3
Piano
ff
Tom-Toms
soft Timp. Mallet
f
Lg. Susp. Cymb.
Med. Susp. Cymb.
Sm. Susp. Cymb.
Bs.Dr. soft mallet
8va

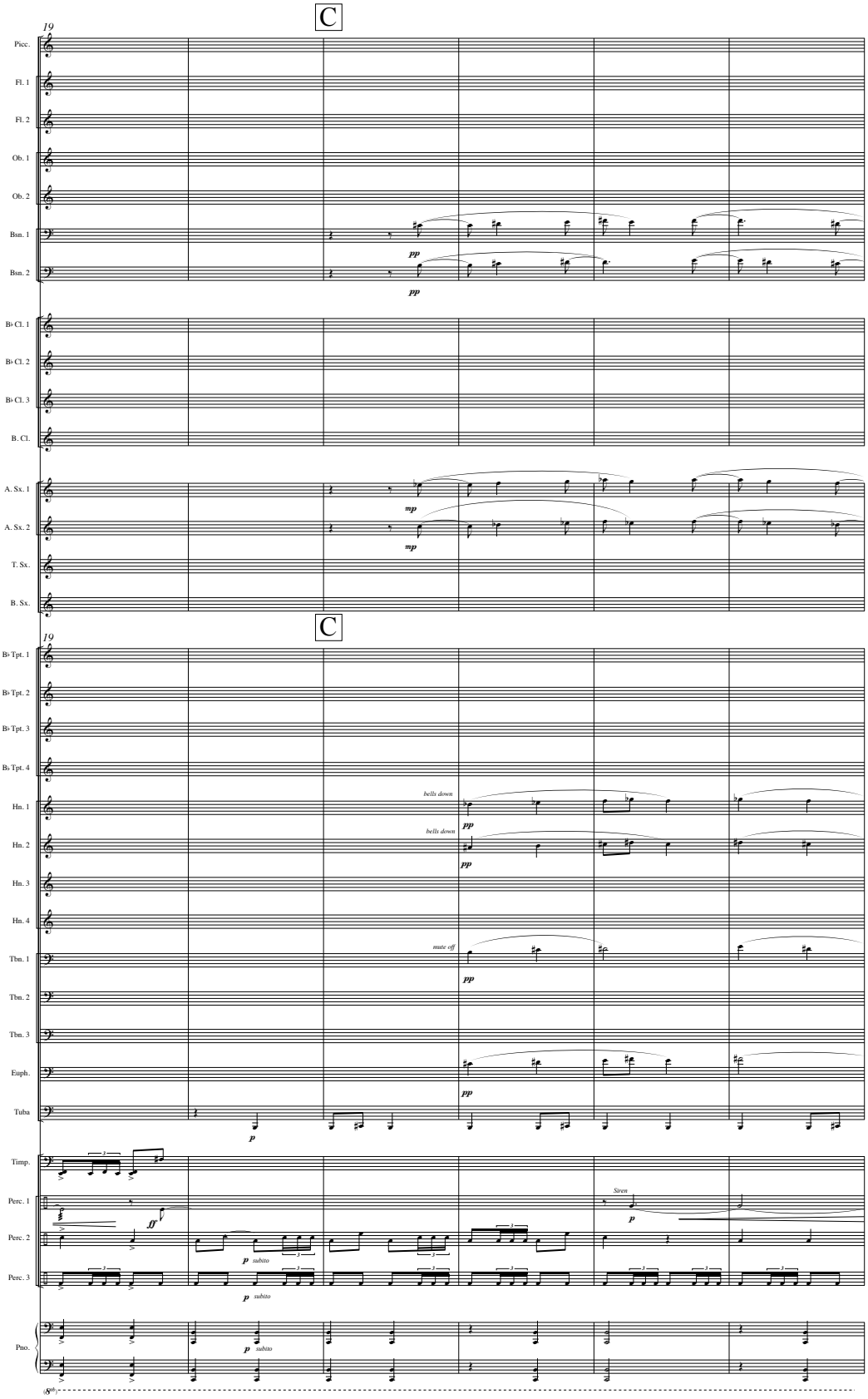
Rashomon II


A
7
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
A
7
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Cup Mute
Cup Mute
Cup Mute
f
ff
mf
Timp.
Perc. 1
Perc. 2
Perc. 3
Tam-Tam
Vibraslap
Brake Dr.
(lg./med.)
Pno.

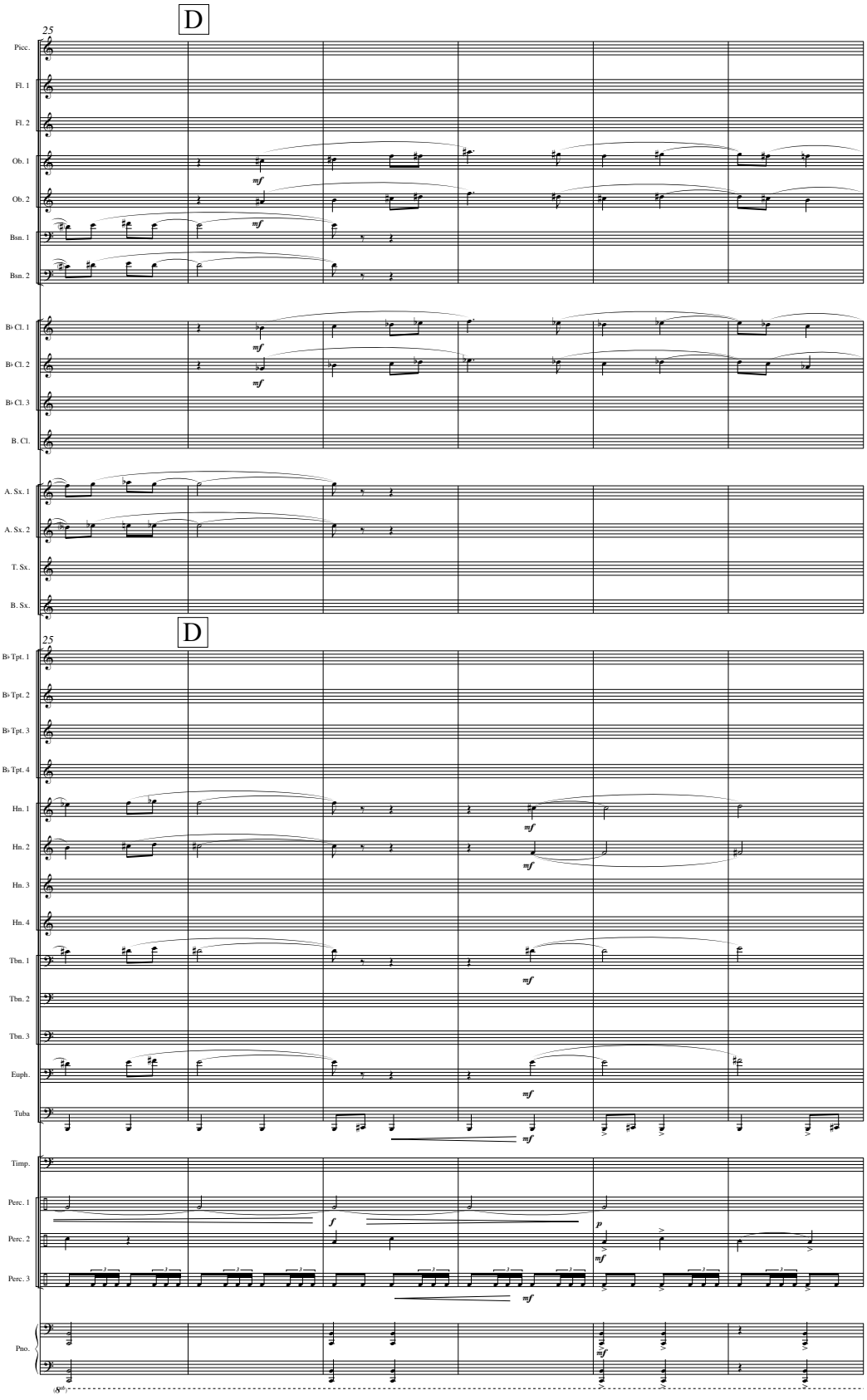
Rashomon II


B
13
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B
13
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
Bells up
Highest note possible
ff
Tam-Tam
p

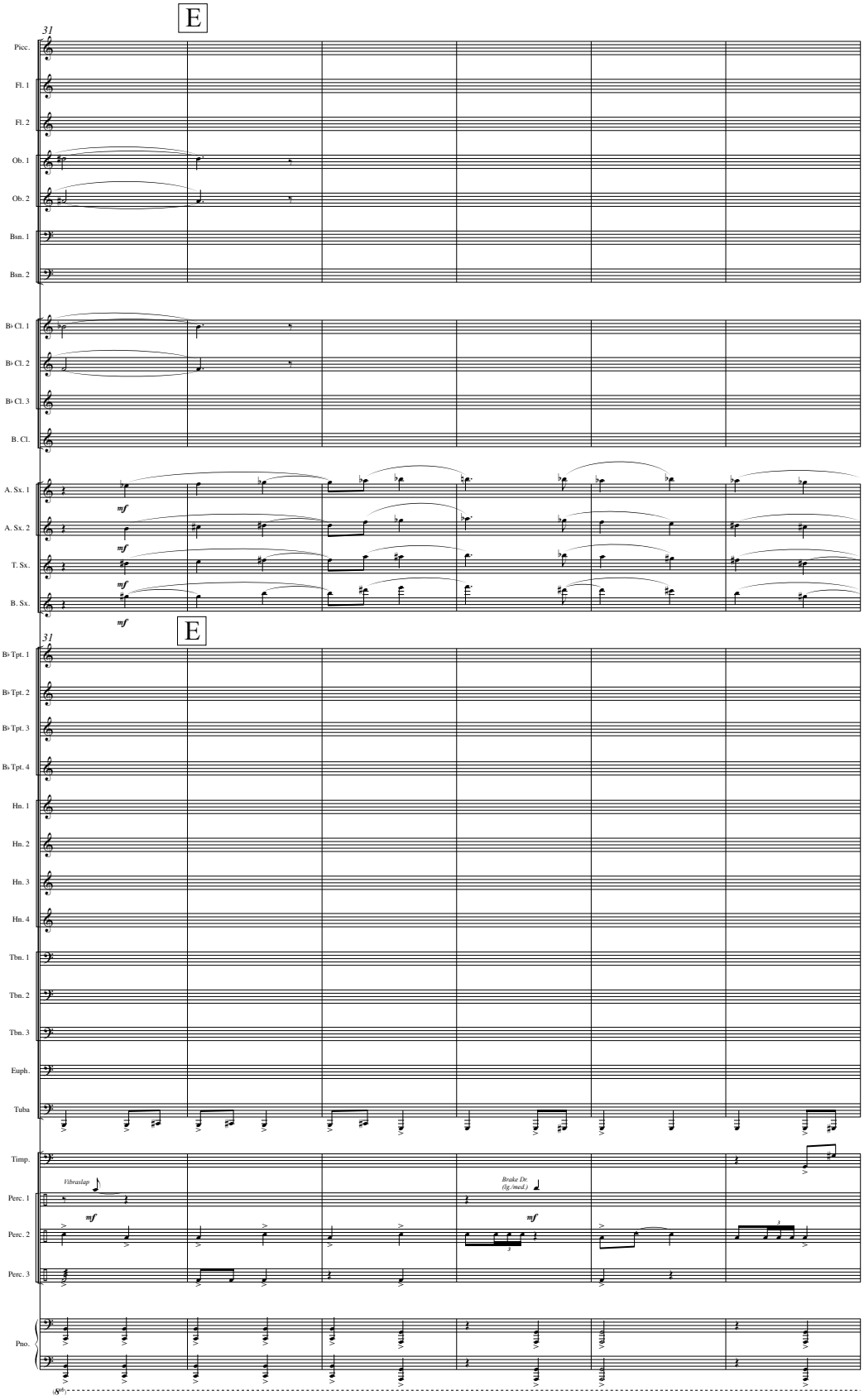
Rashomon II


C
19
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
pp
pp
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
mp
mp
C
19
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
bells down
pp
bells down
pp
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
mute off
pp
pp
p
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
ff
p subito
p subito
Siren
p
p subito

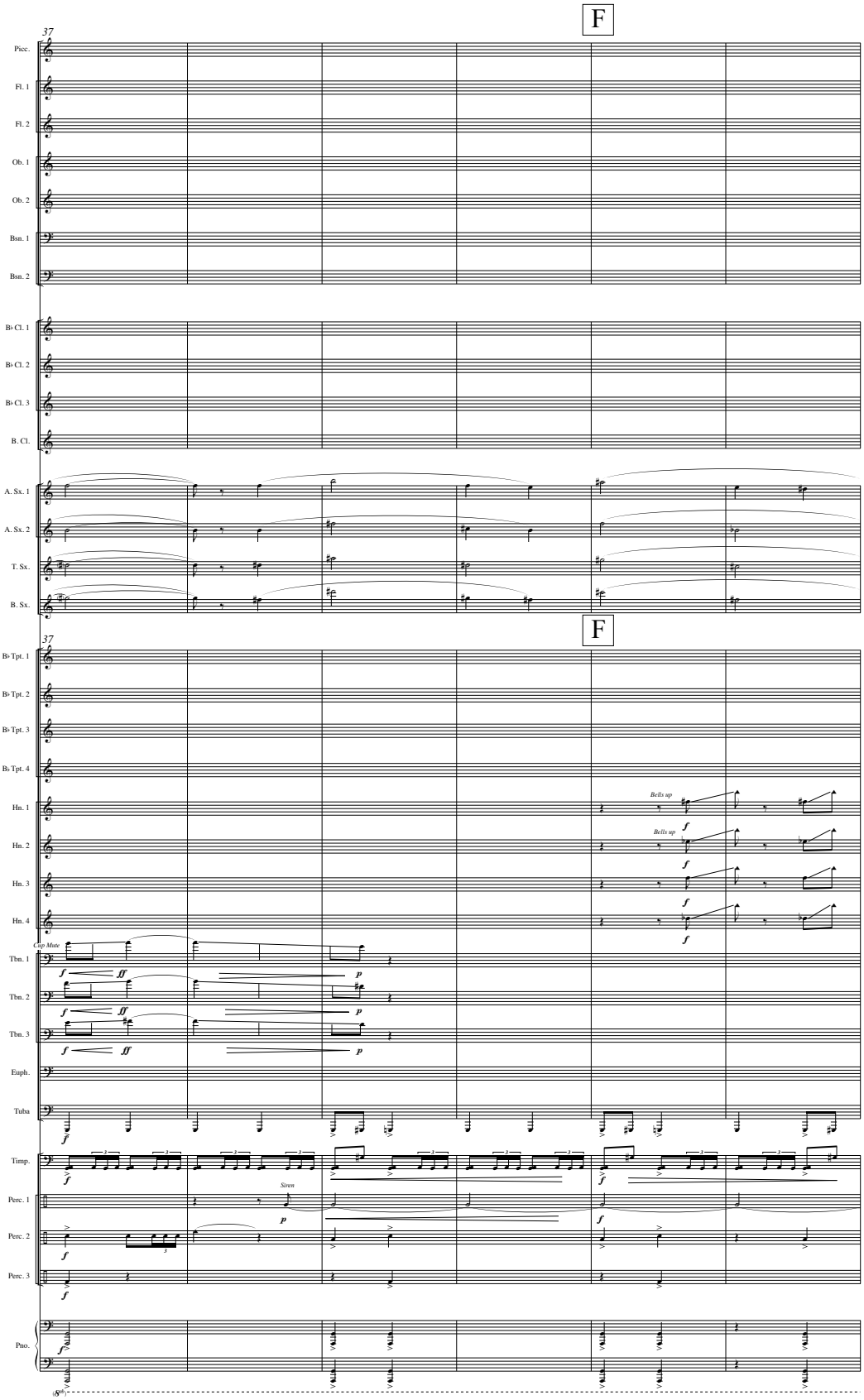
Rashomon II

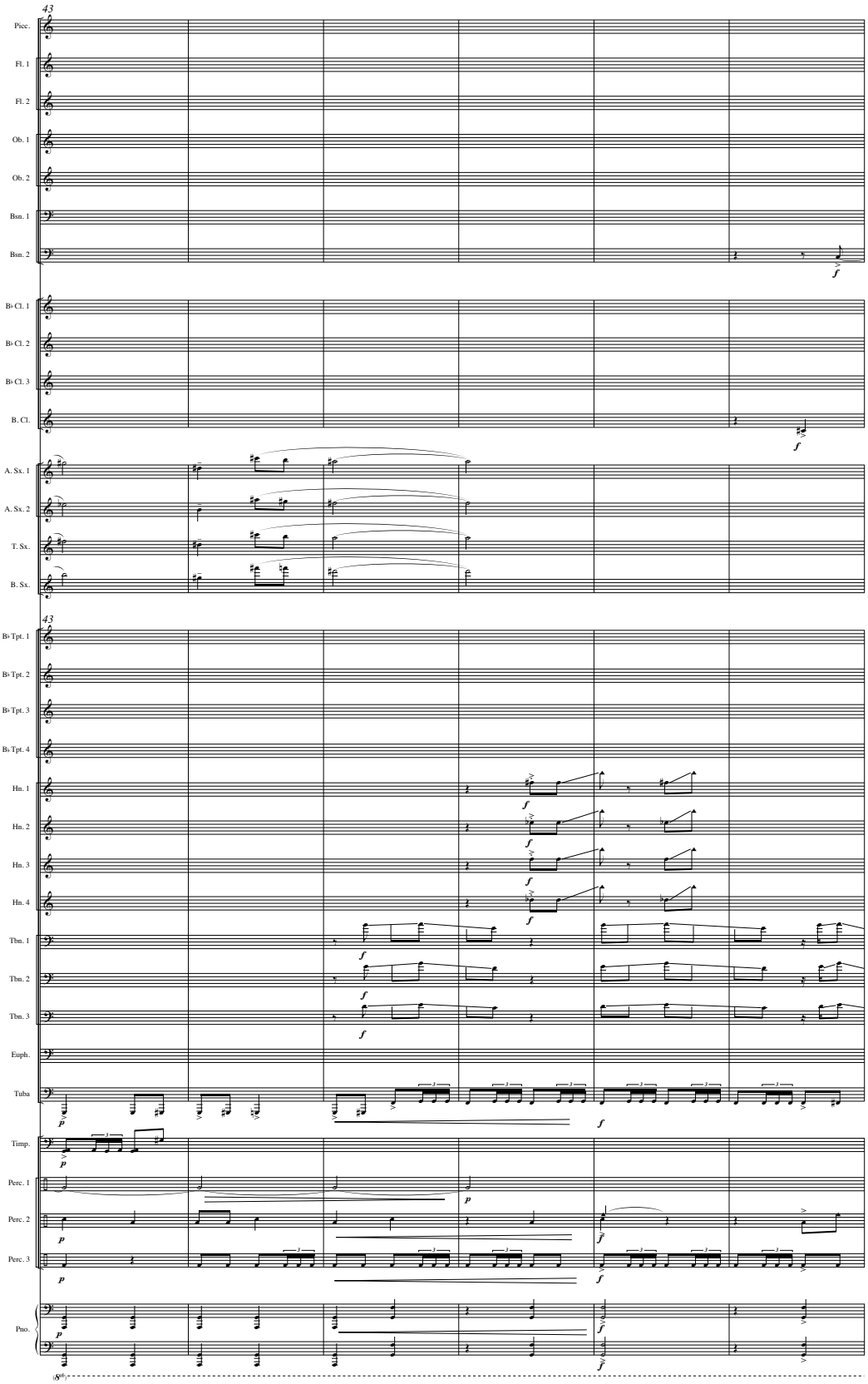

D
25
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
D
25
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
mf
f
p

Rashomon II

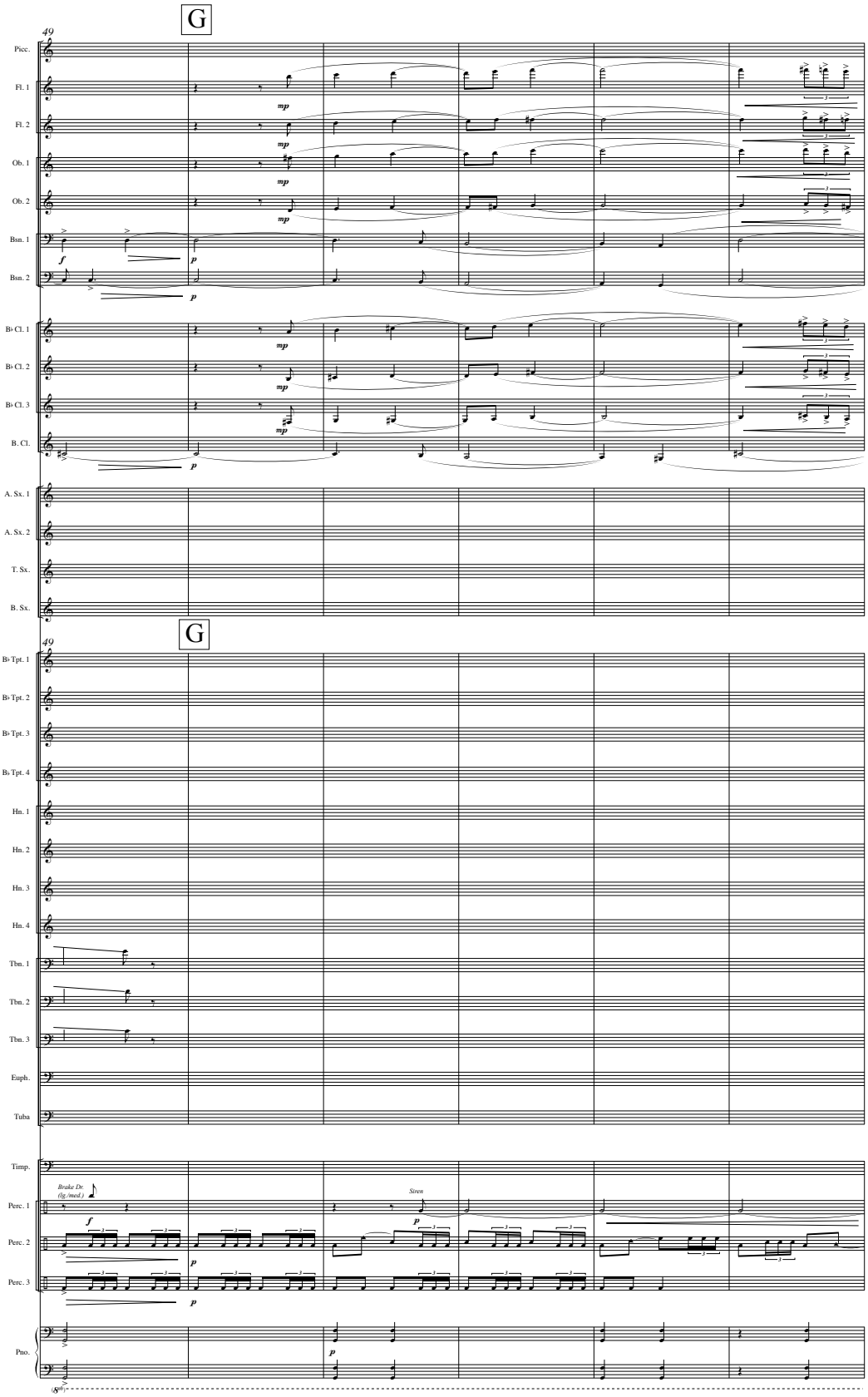

E
31
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
mf
E
31
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Vibraslap
Brake Dr.
(lg./med.)
Pno.

Rashomon II

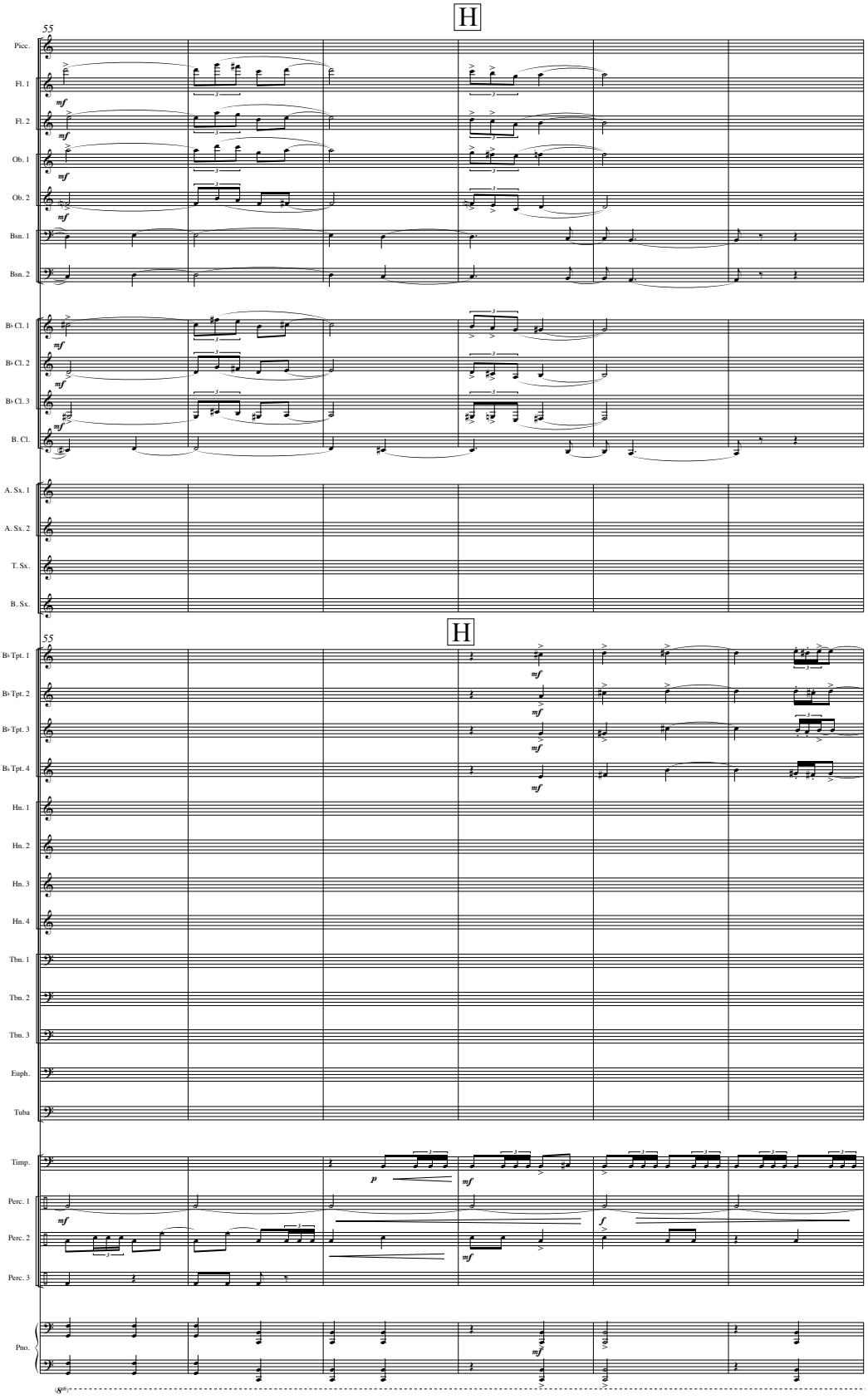

F
37
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
F
37
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Bells up
Bells up
Cup Mute
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Siren
Pno.


43
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
43
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.

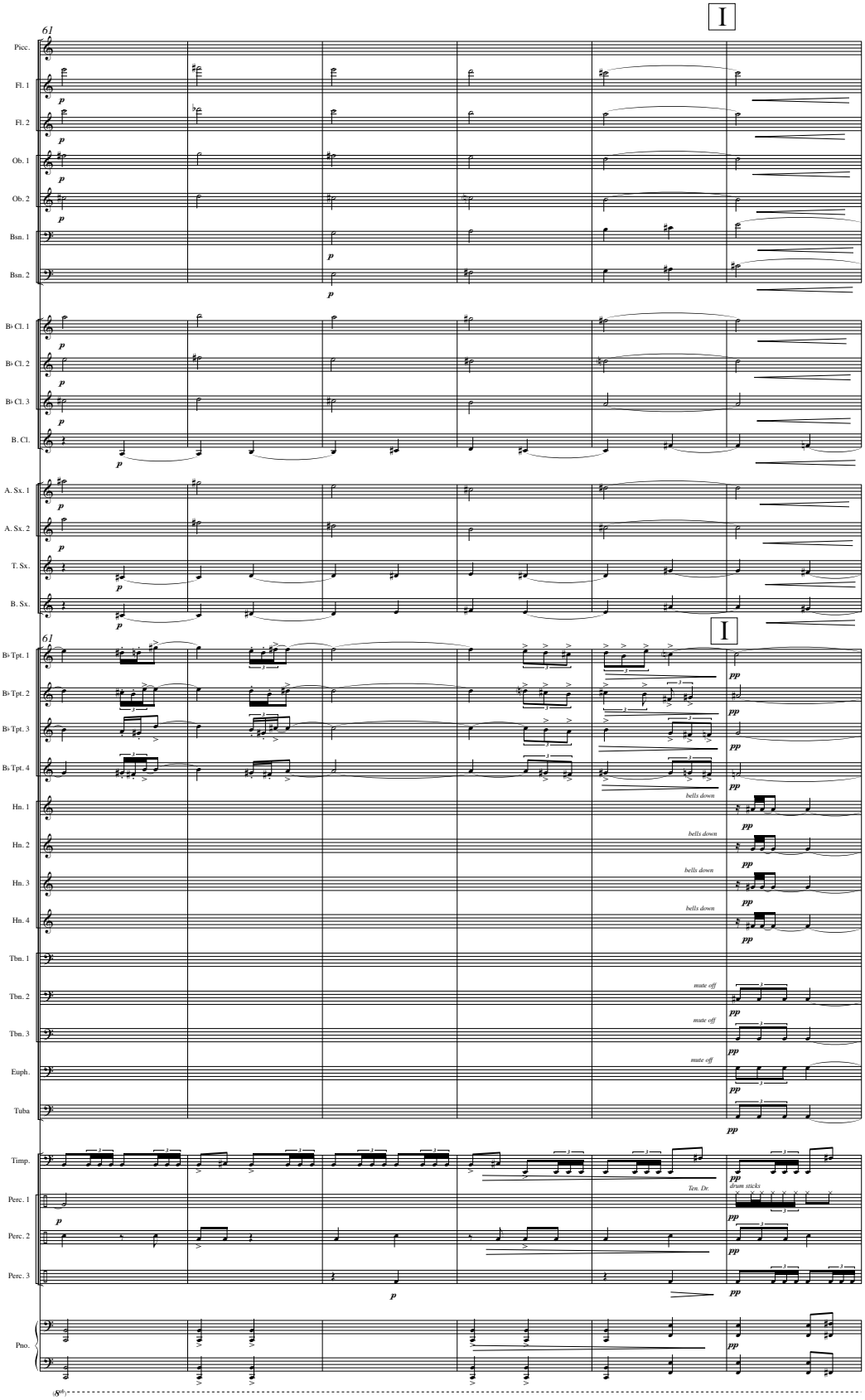
Rashomon II

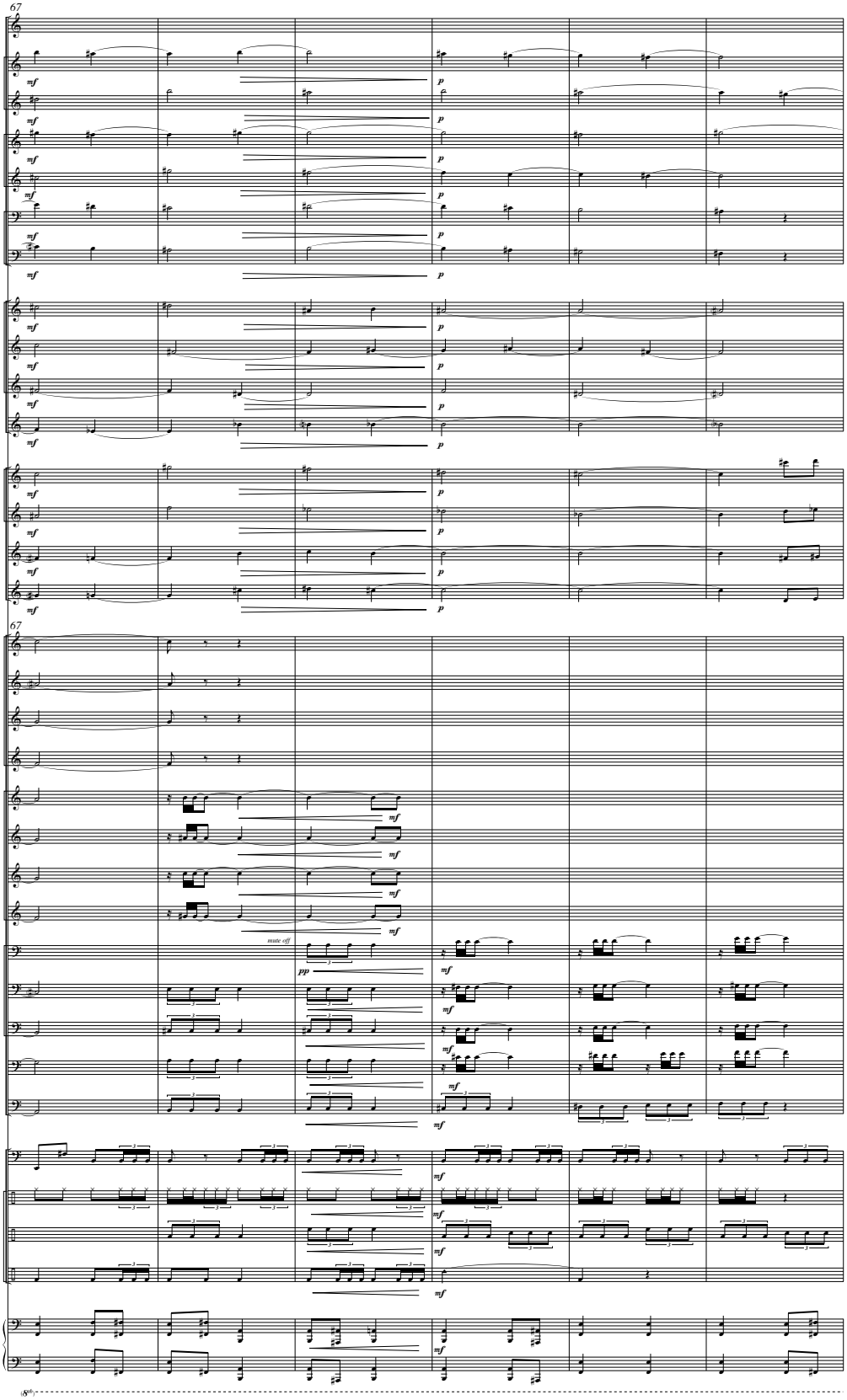

G
49
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
G
49
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Brake Dr. (lg./med.)
Siren
Perc. 1
Perc. 2
Perc. 3
Pno.

Rashomon II

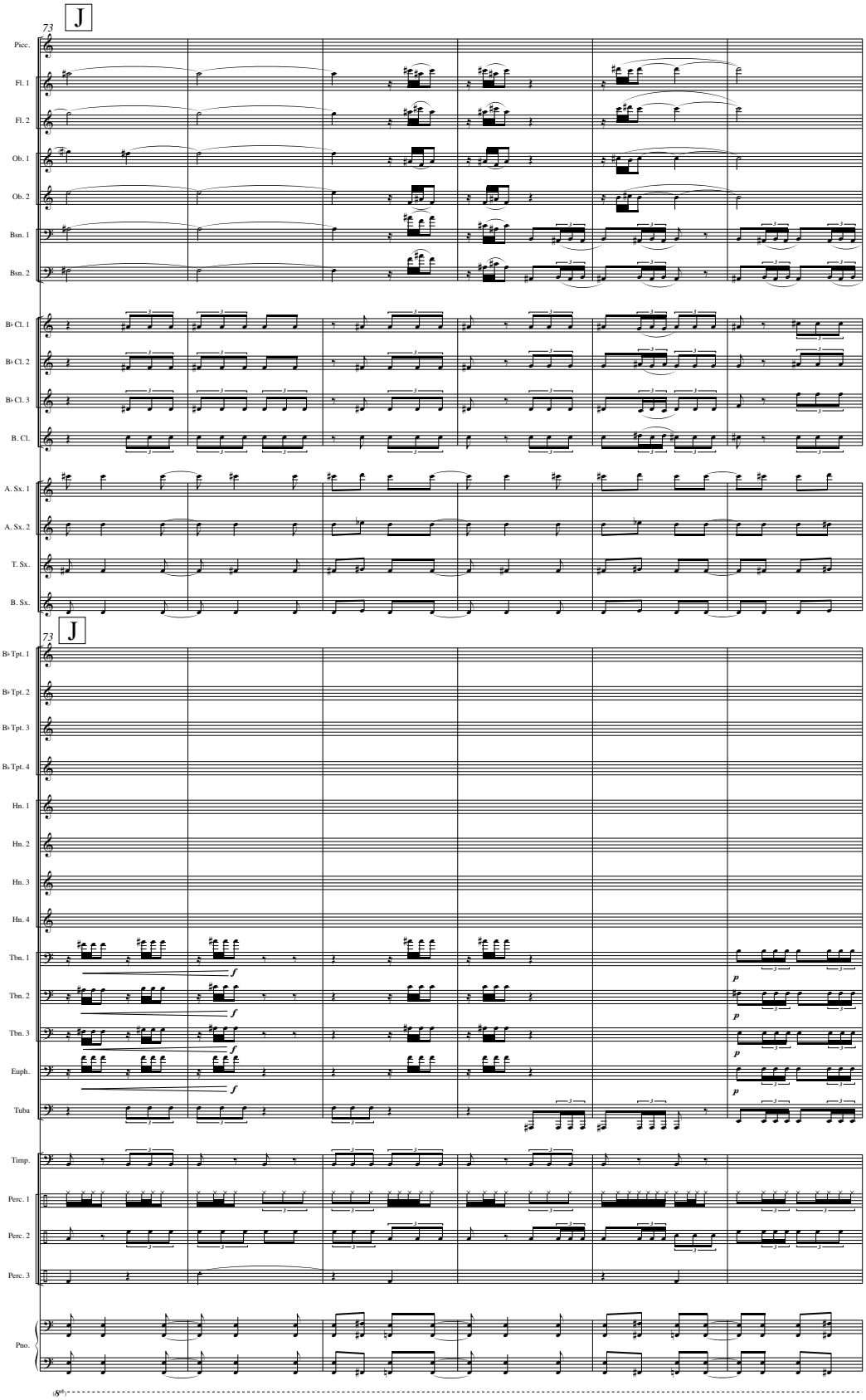

H
55
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
H
55
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
mf
p
f

Rashomon II

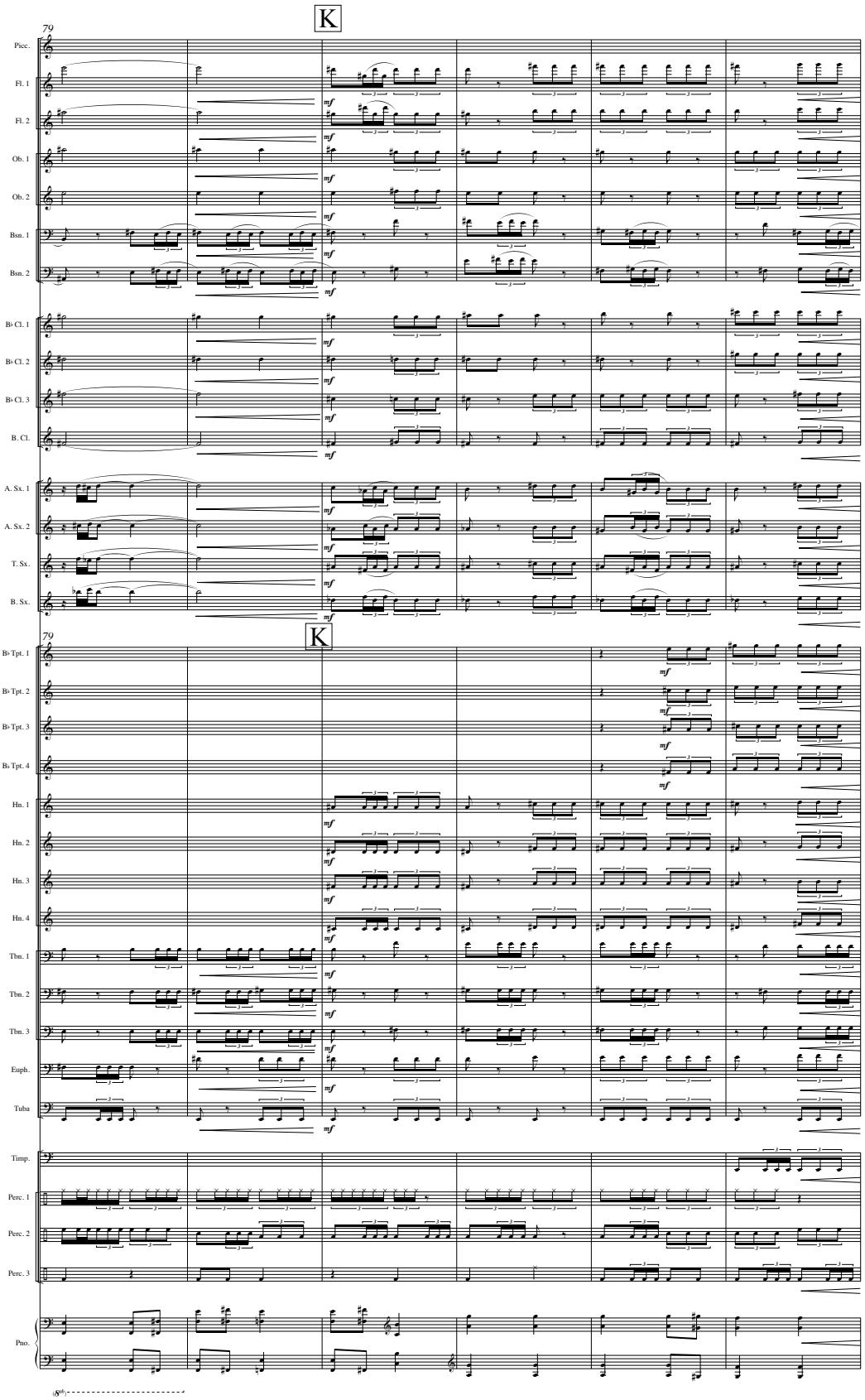

I
61
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
I
61
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
bells down
mute off
Ten. Dr.
drum sticks

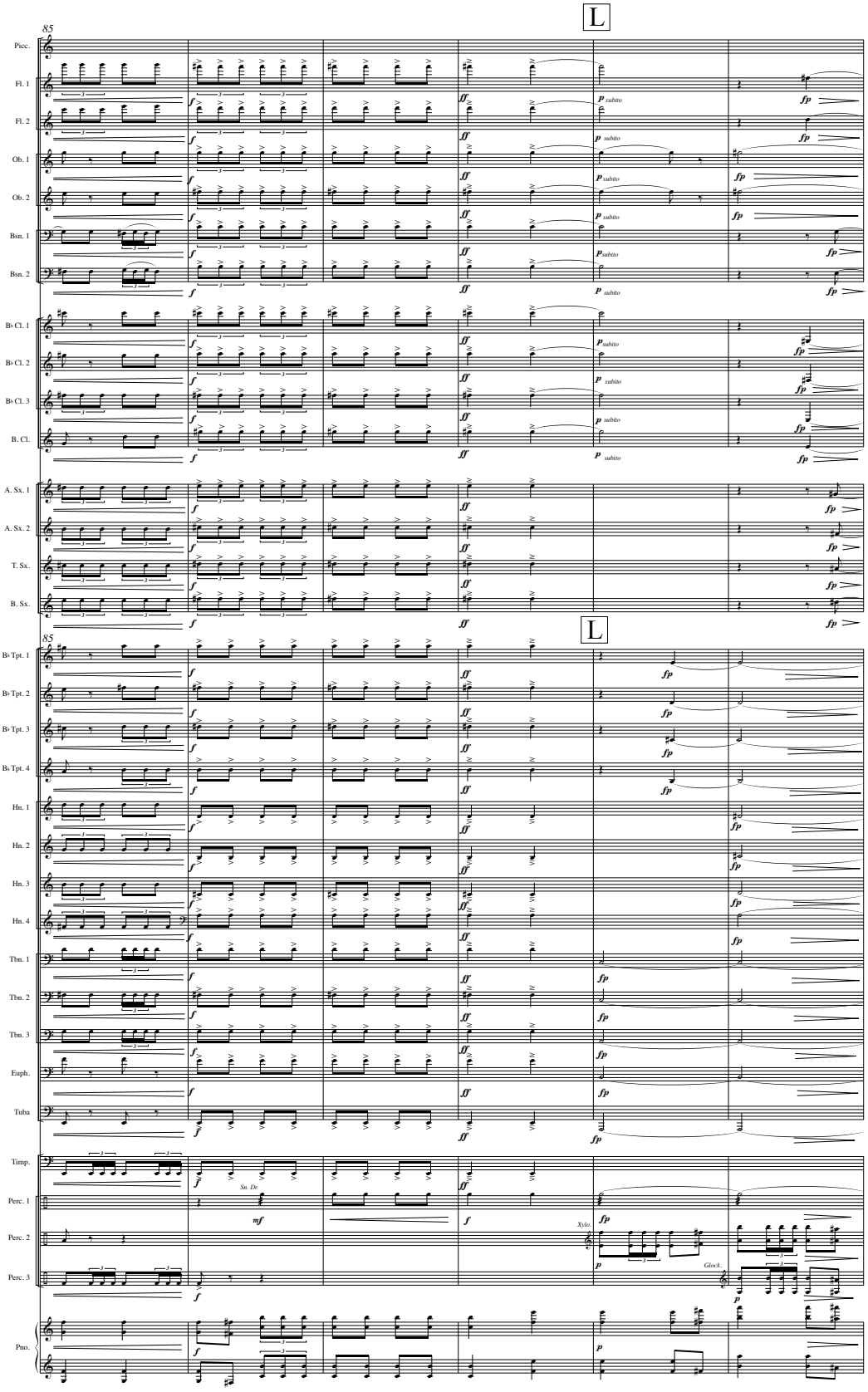

67
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
67
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
mute off
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
mf
p
pp

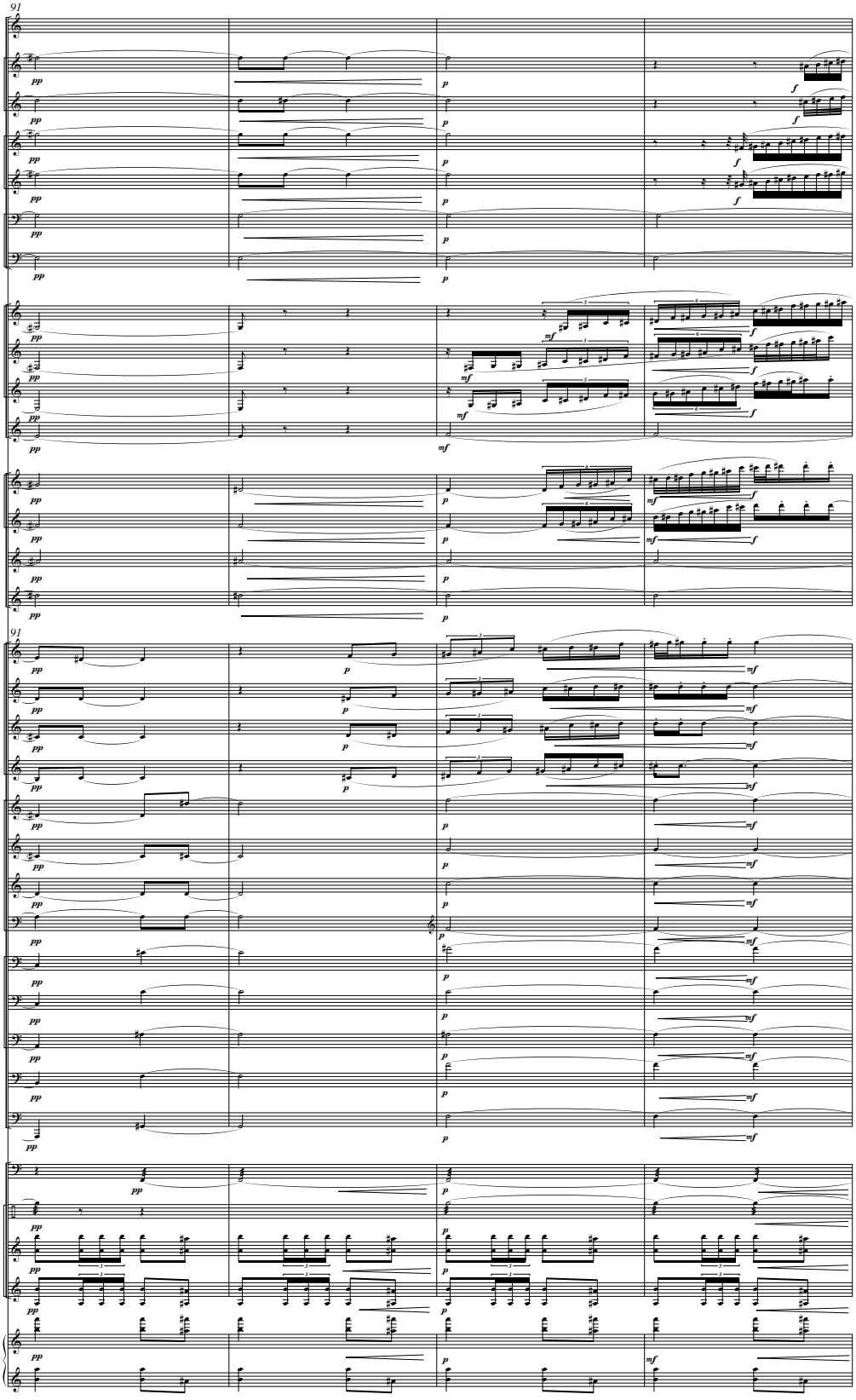
Rashomon II

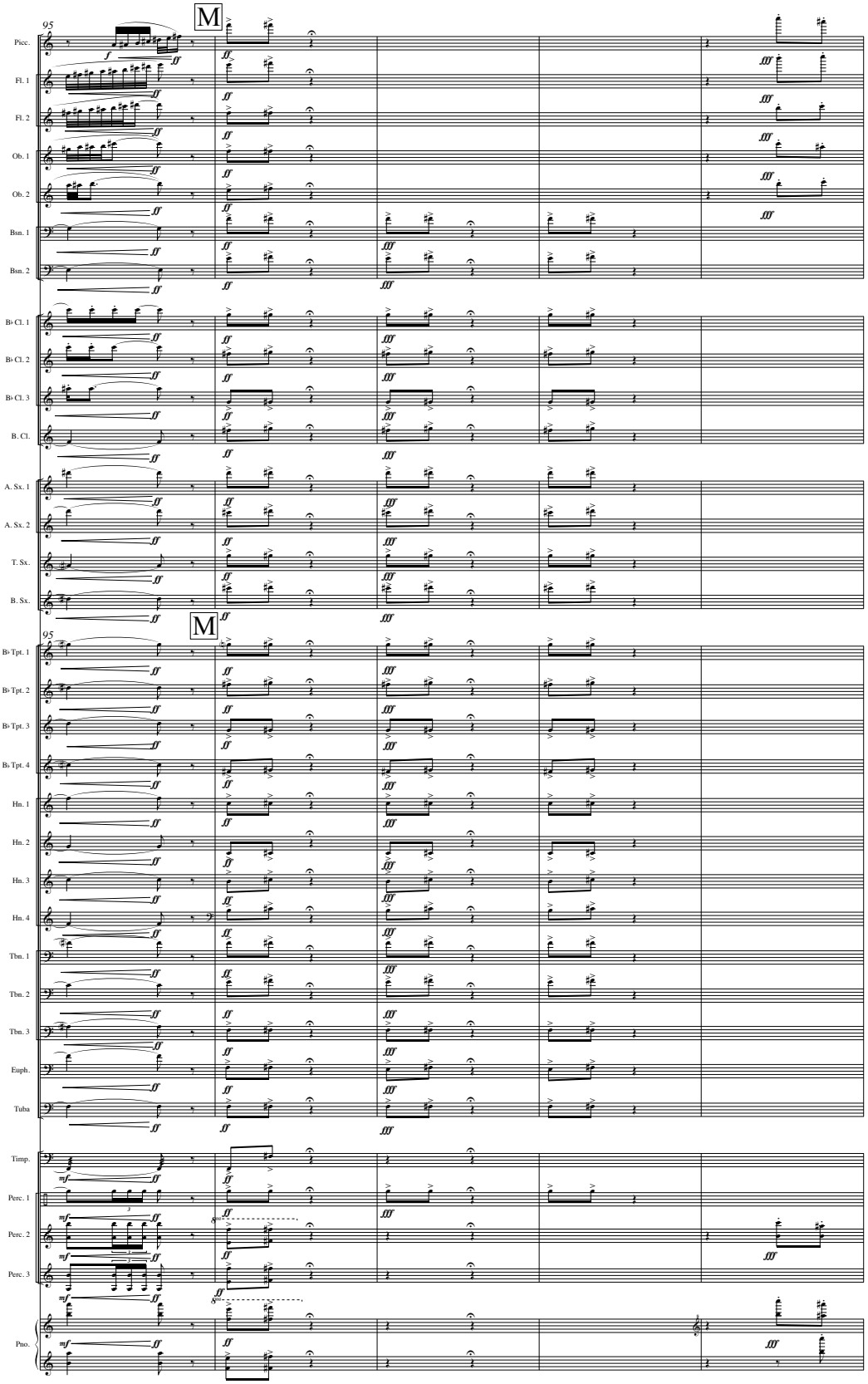

J
73
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
J
73
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
f
p

Rashomon II

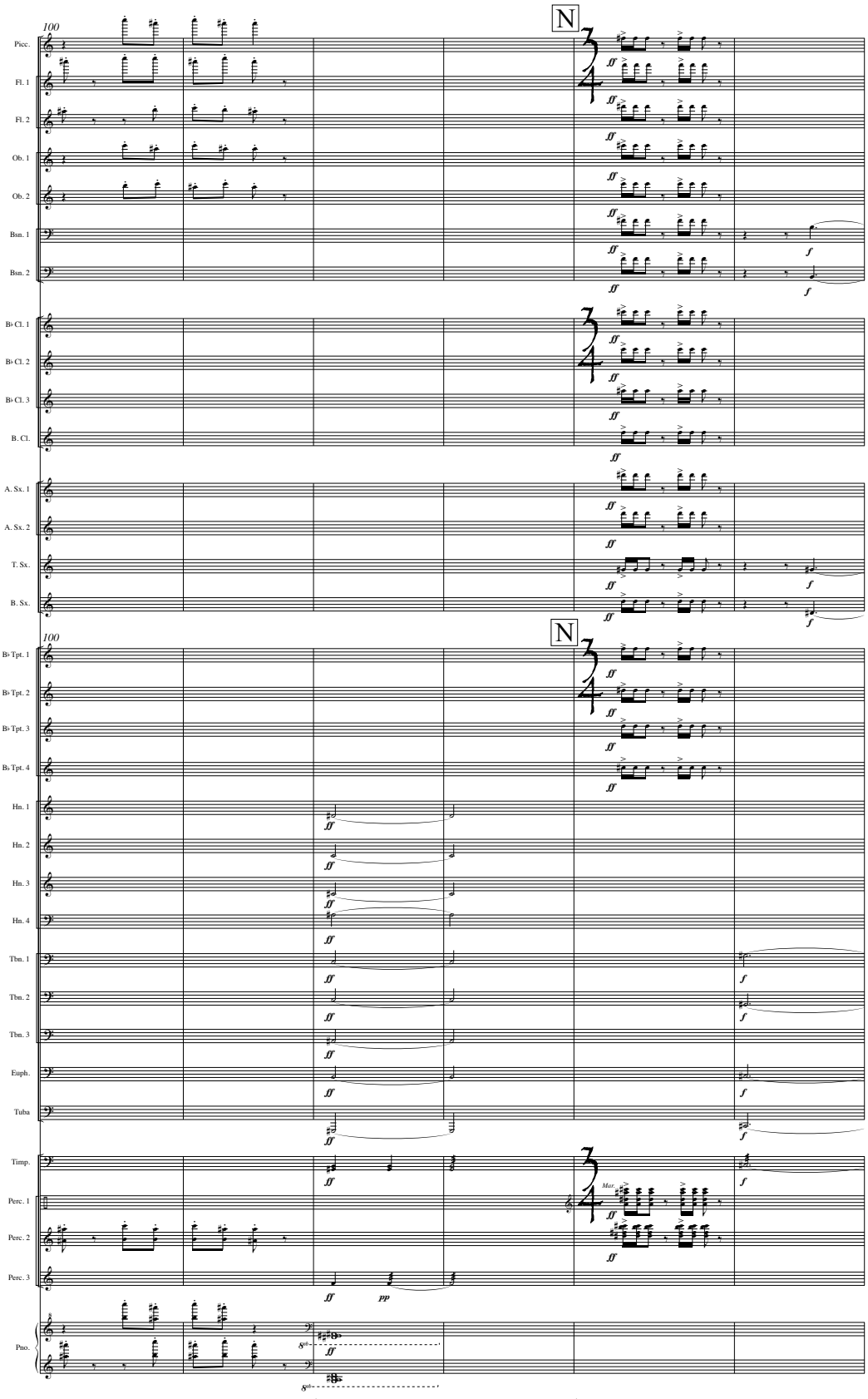

K
79
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
K
79
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
mf


L
85
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
L
85
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
Sn. Dr.
Xylo.
Glock.

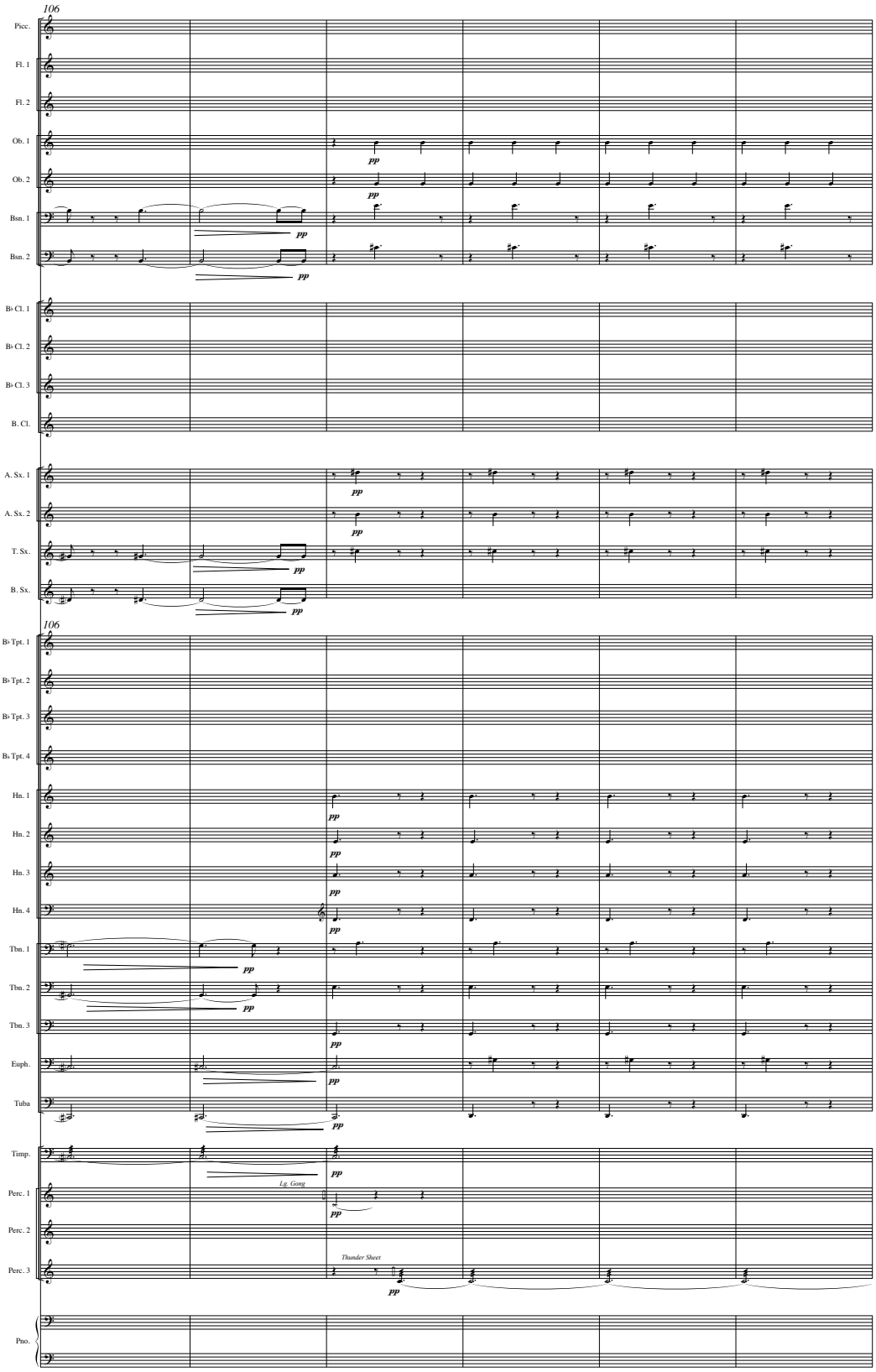

91
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
91
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.


95
M
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
95
M
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.

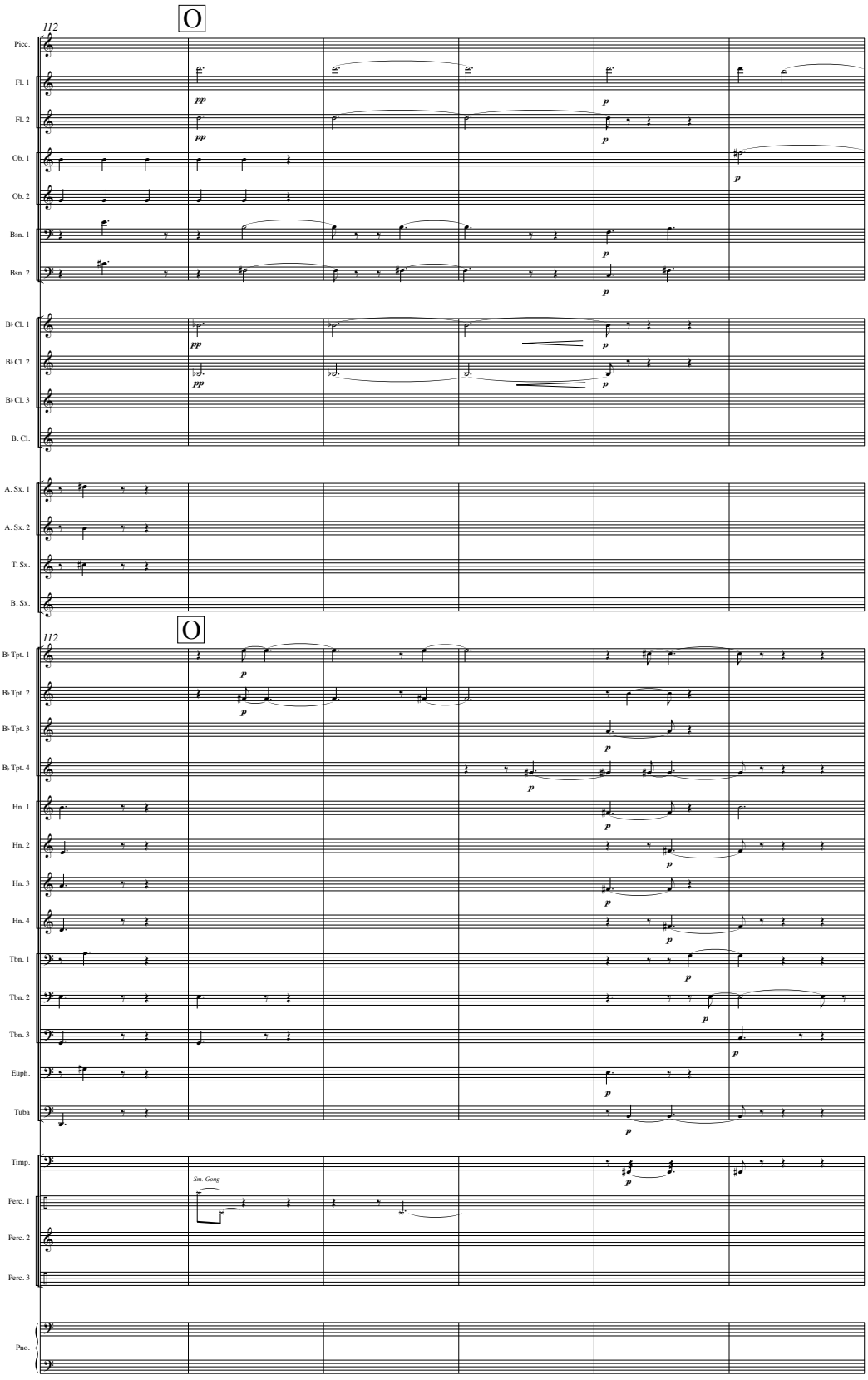
Rashomon II

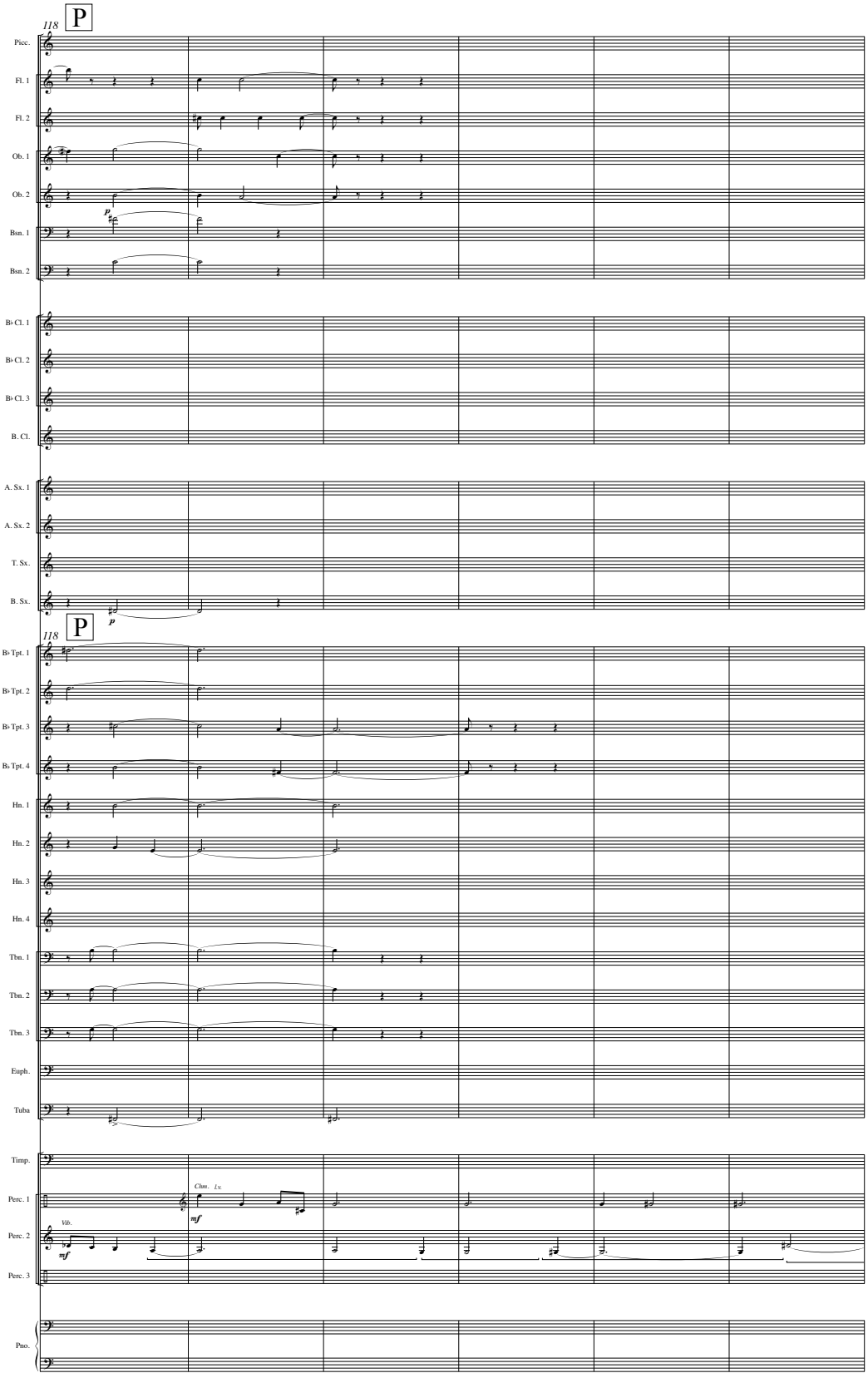

100
N
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
Mar.

Rashomon II

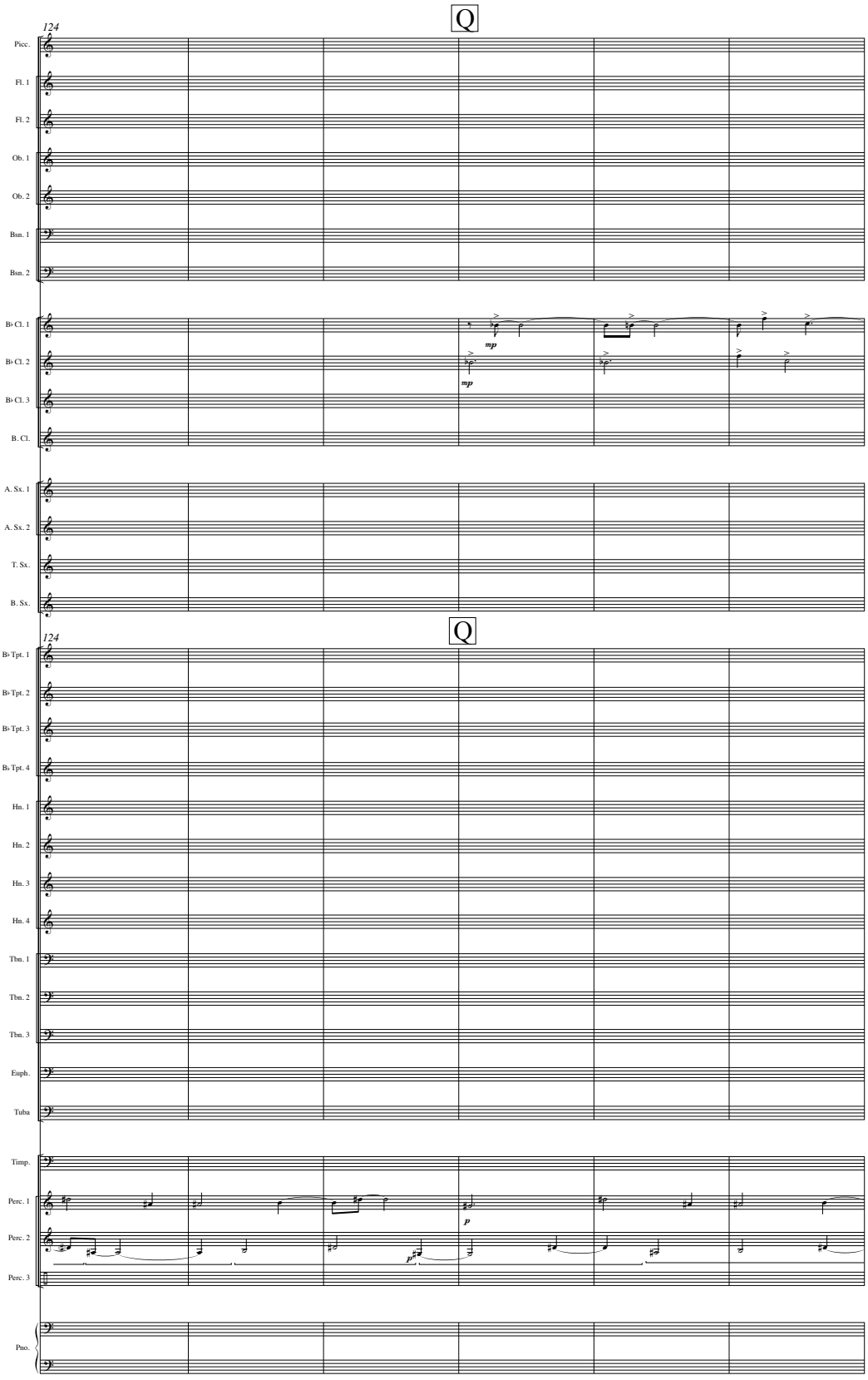

106
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
106
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Lg. Gong
Perc. 1
Perc. 2
Thunder Sheet
Perc. 3
Pno.
pp

Rashomon II

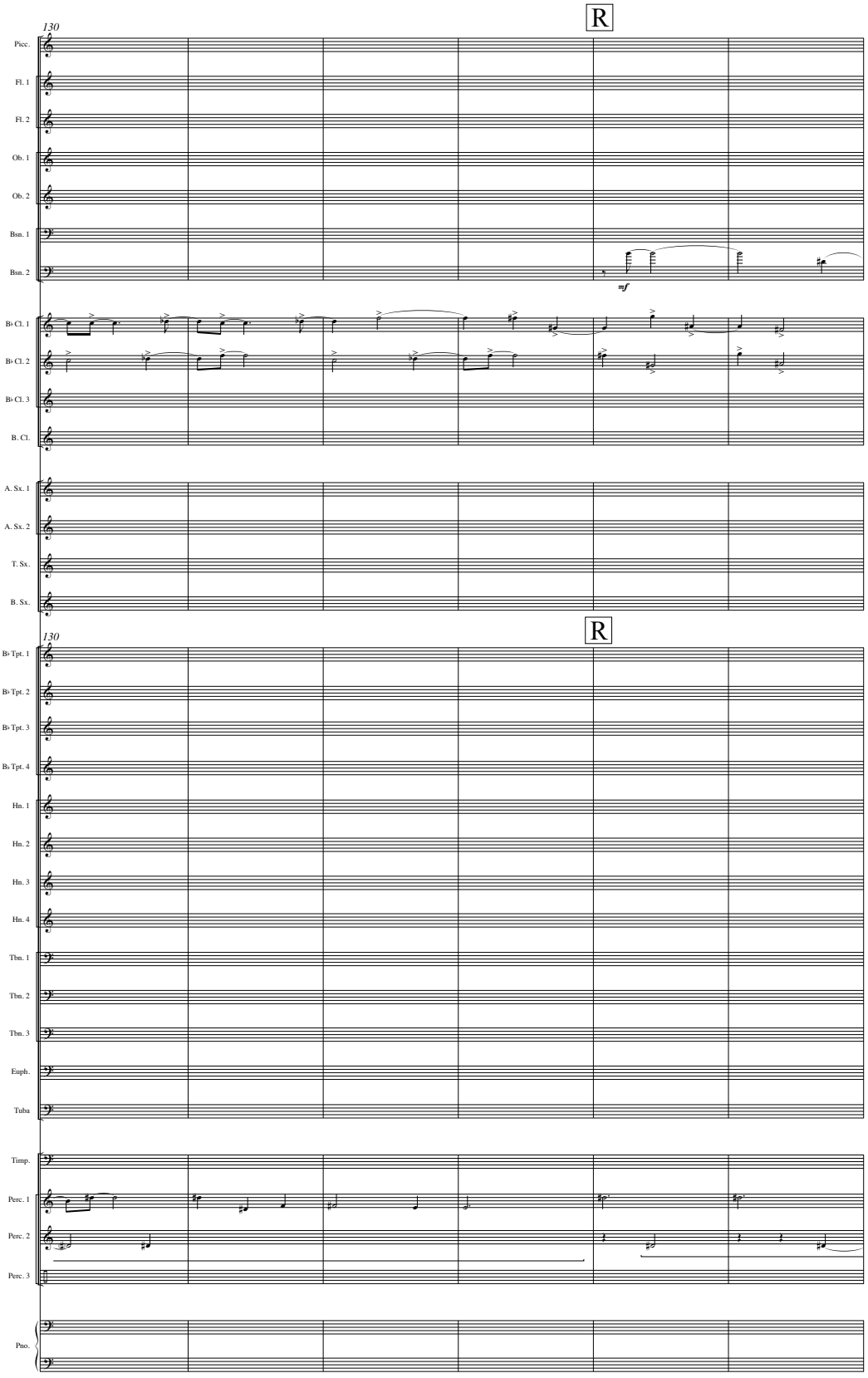

112
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
112
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Sm. Gong
Perc. 1
Perc. 2
Perc. 3
Pno.

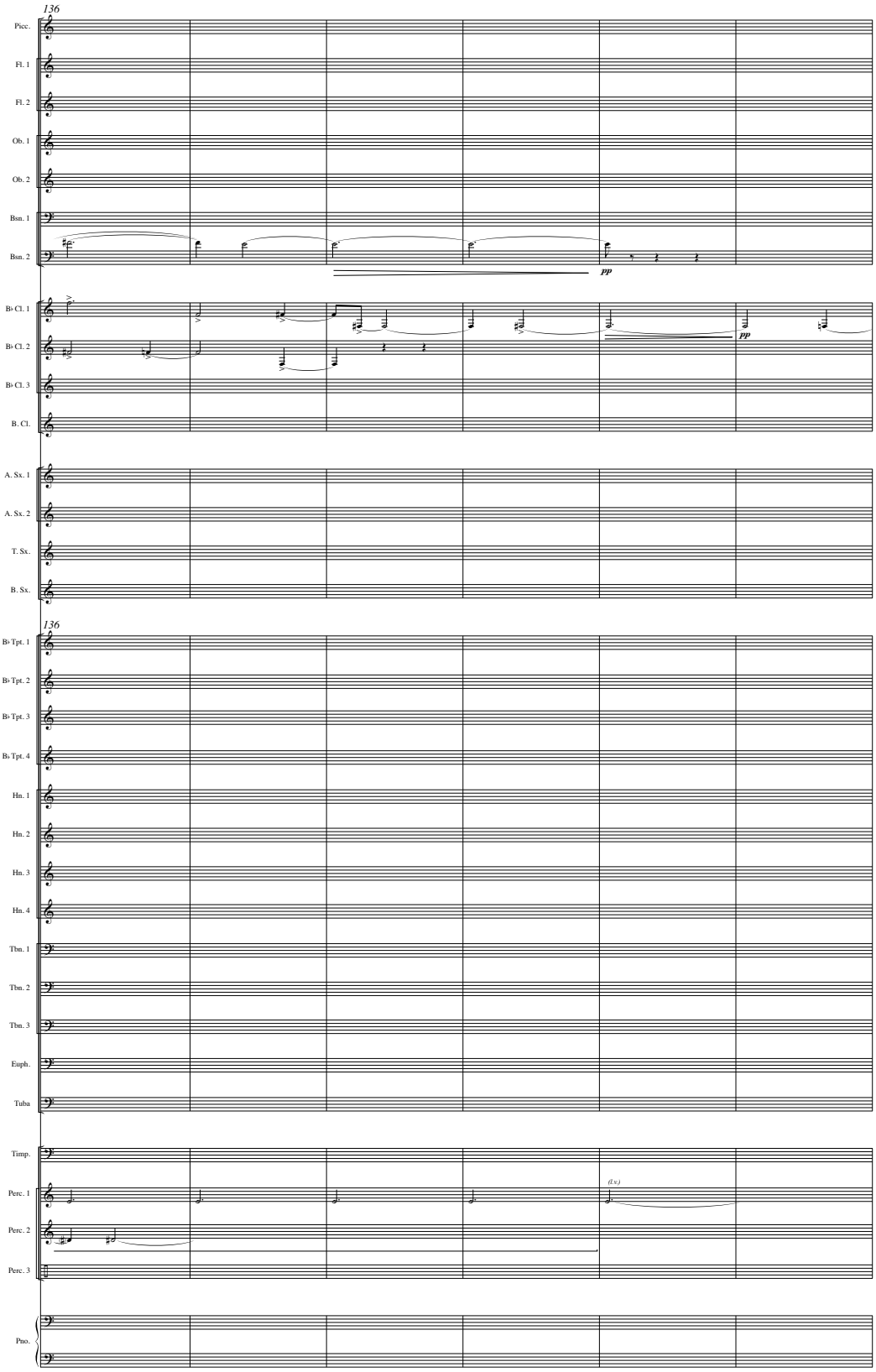

118
P
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
118
P
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
Chm. l.v.
Vib.

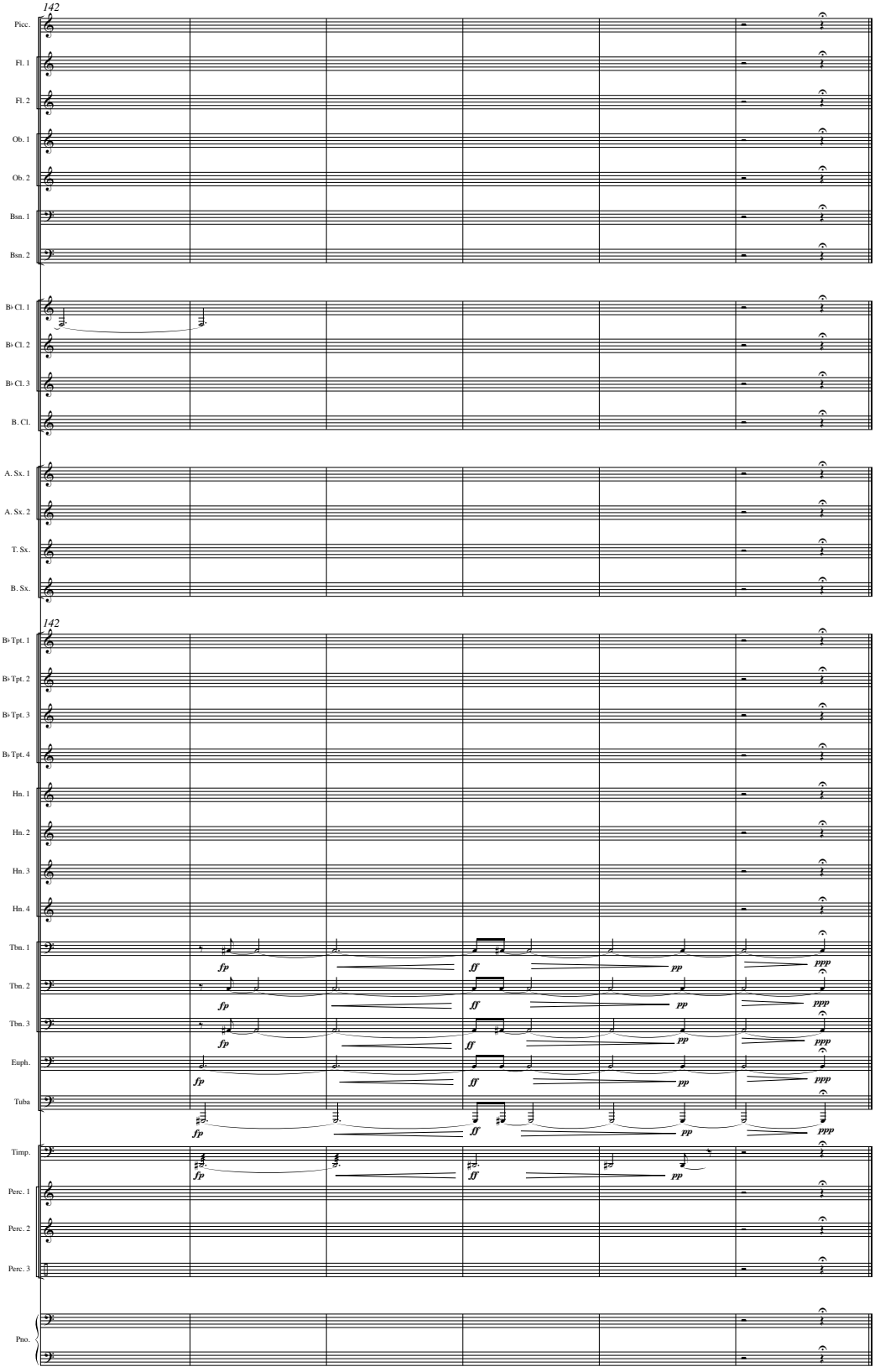
Rashomon II


Q
124
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
mp
mp
Q
124
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
p
Pno.

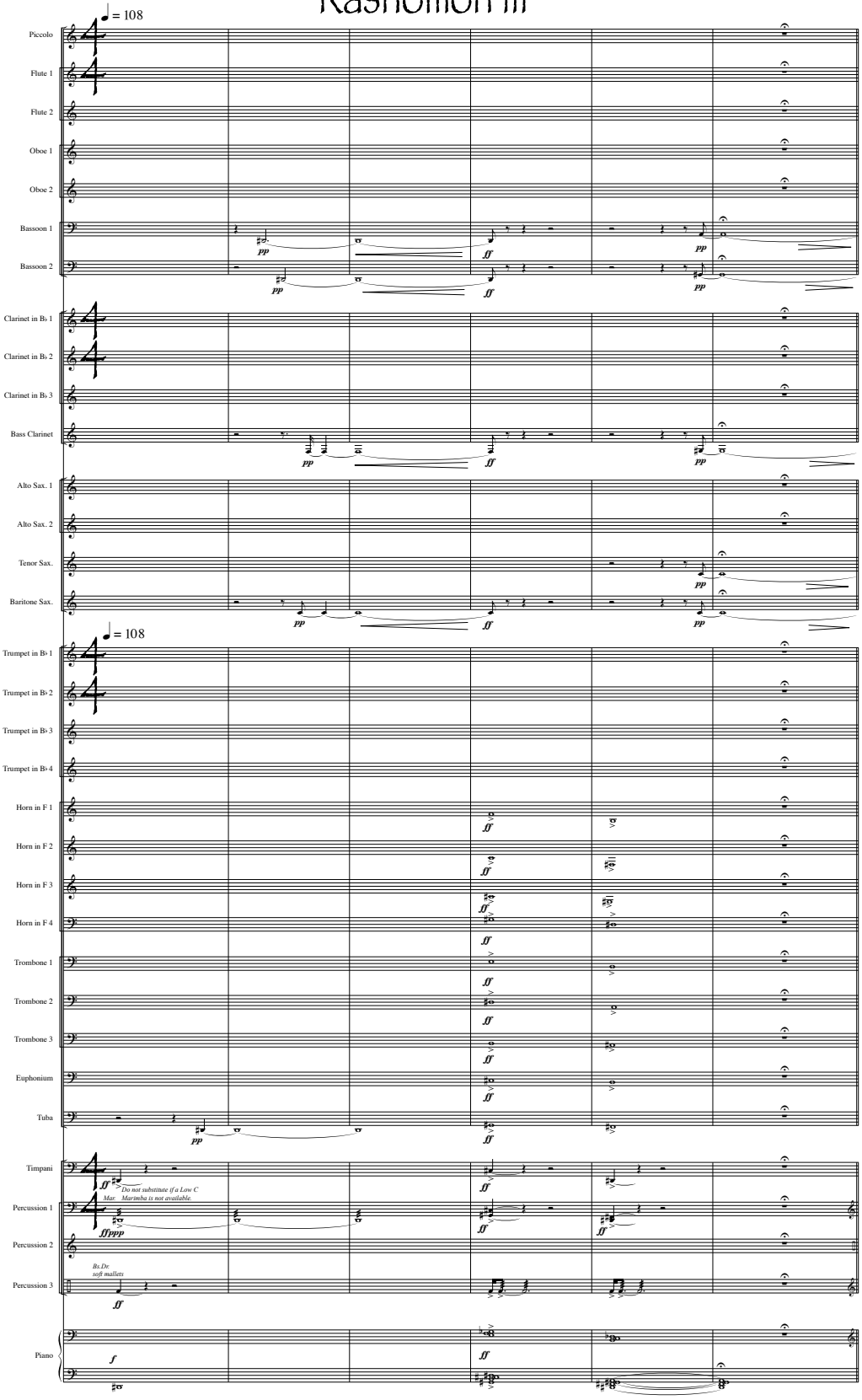
Rashomon II

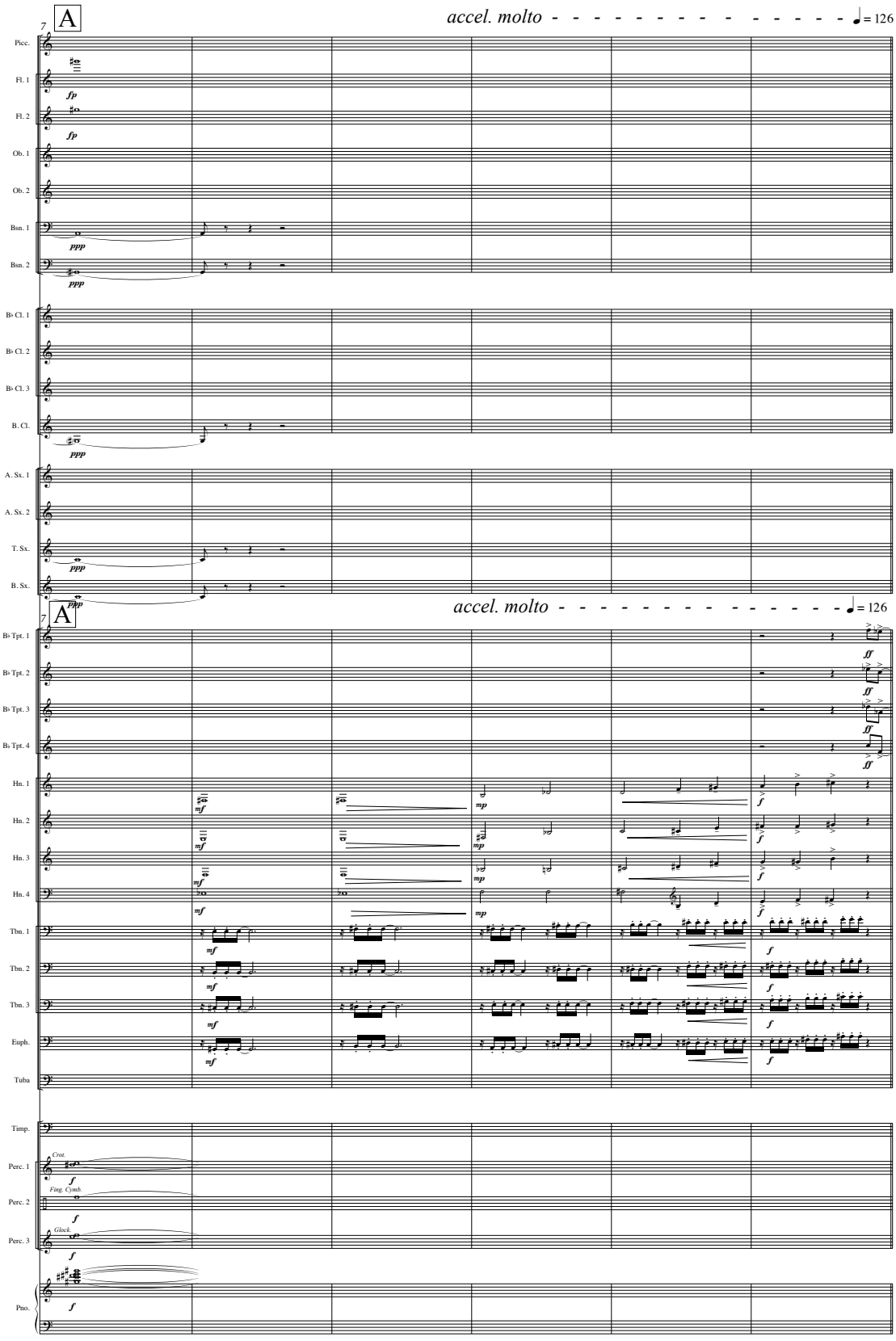

R
130
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
mf
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
R
130
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.

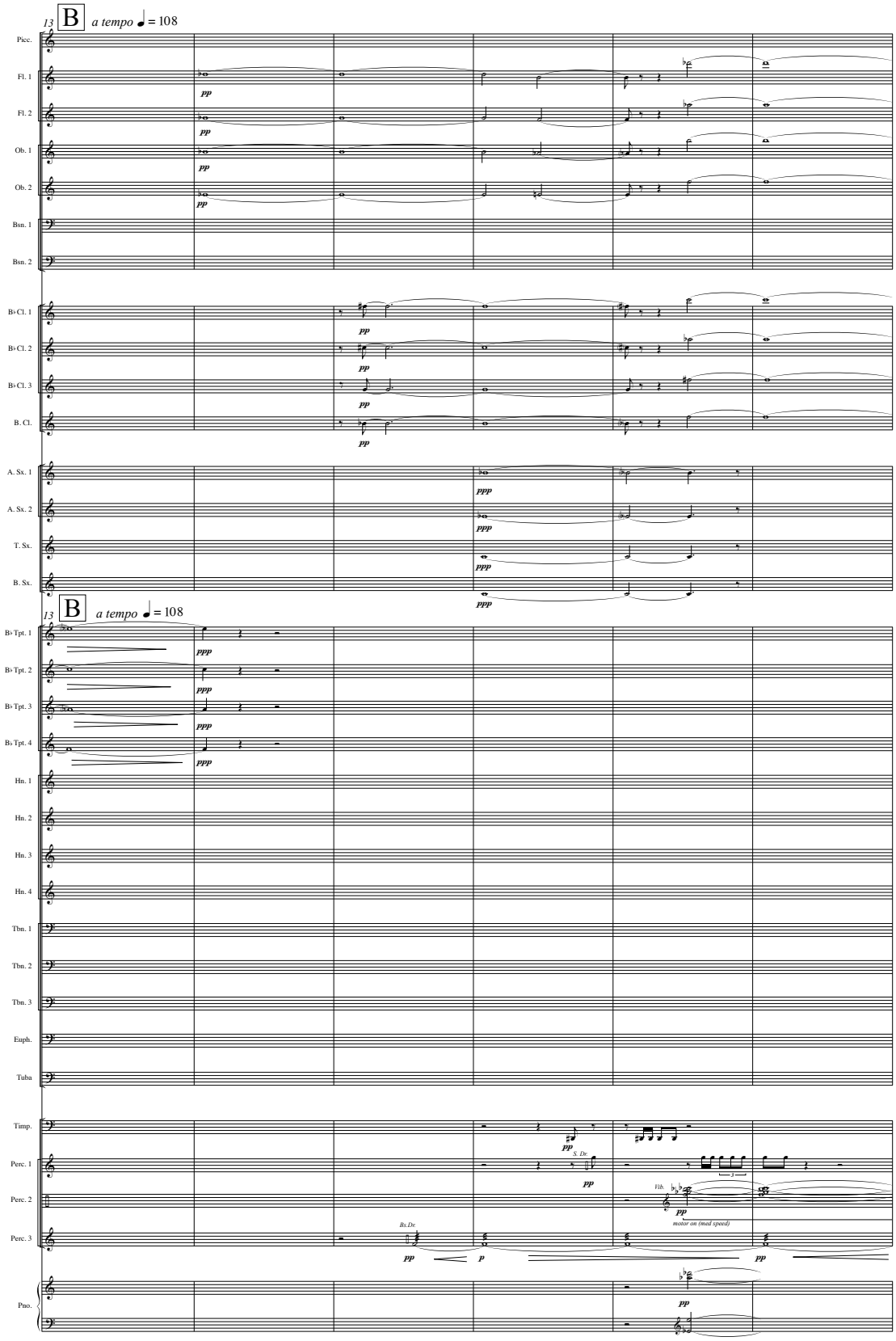

136
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
pp
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
pp
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
136
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
(l.v.)
Perc. 2
Perc. 3
Pno.

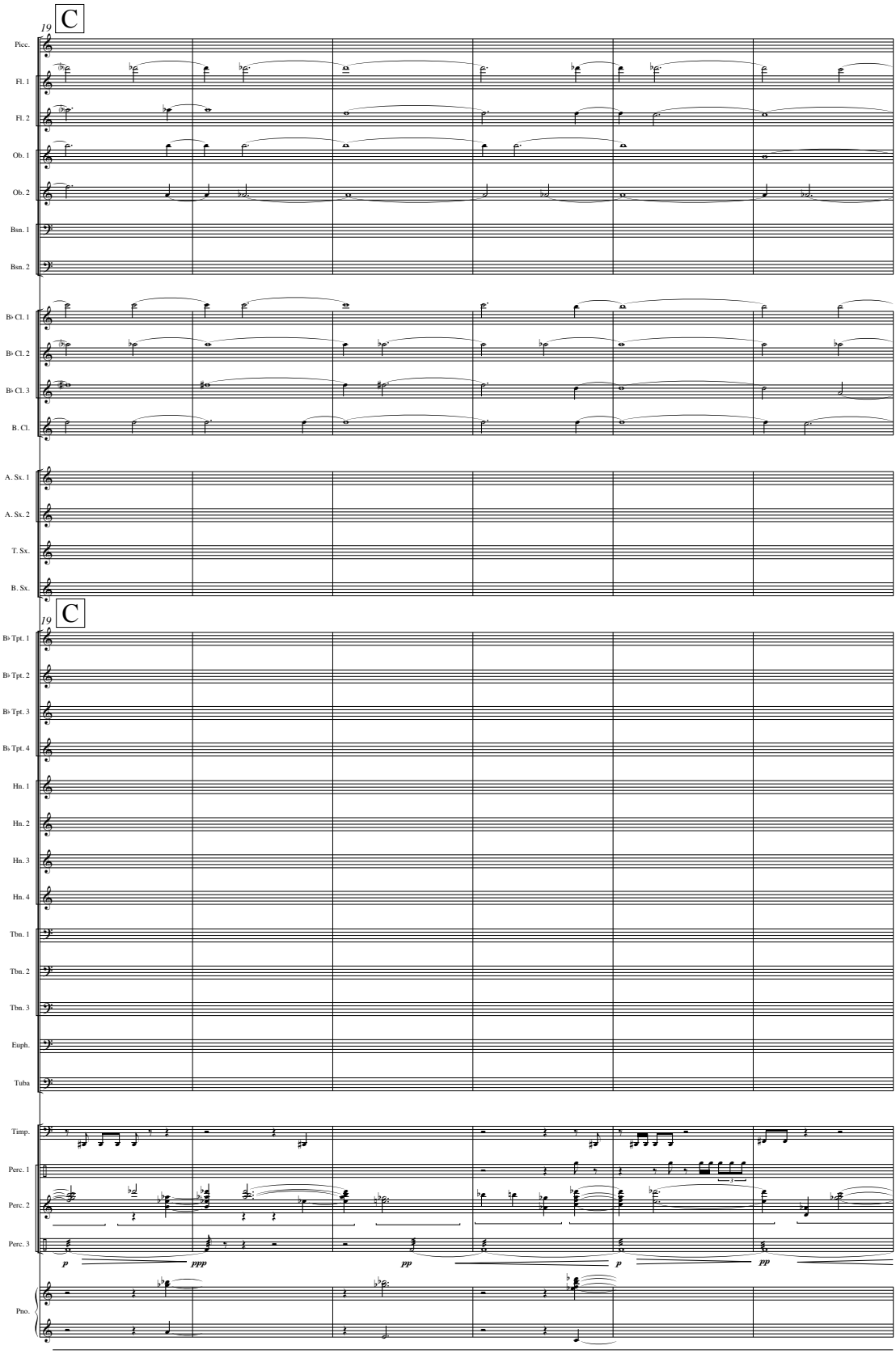

142
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
142
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
fp
ff
pp
ppp

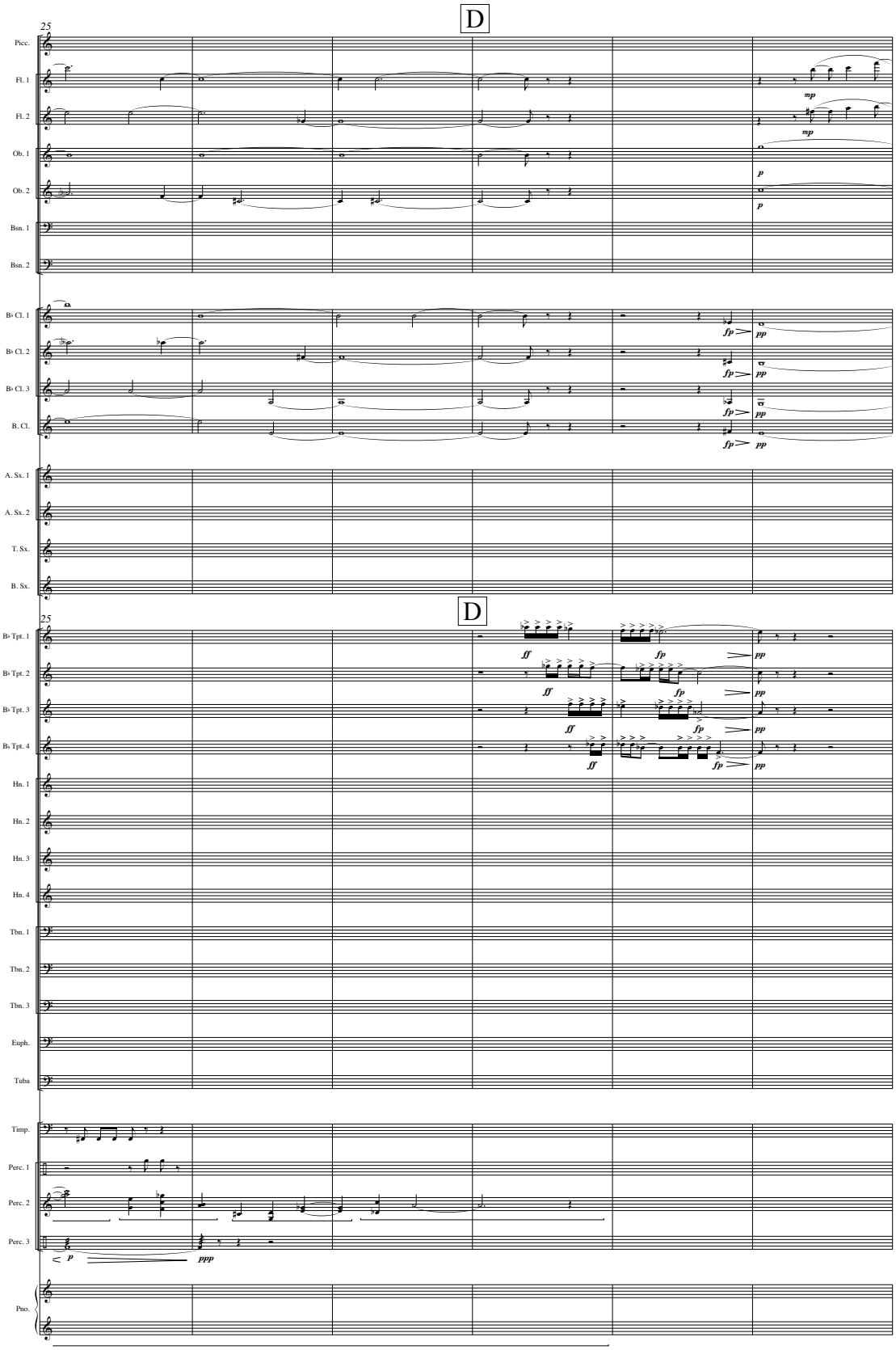
Rashomon III

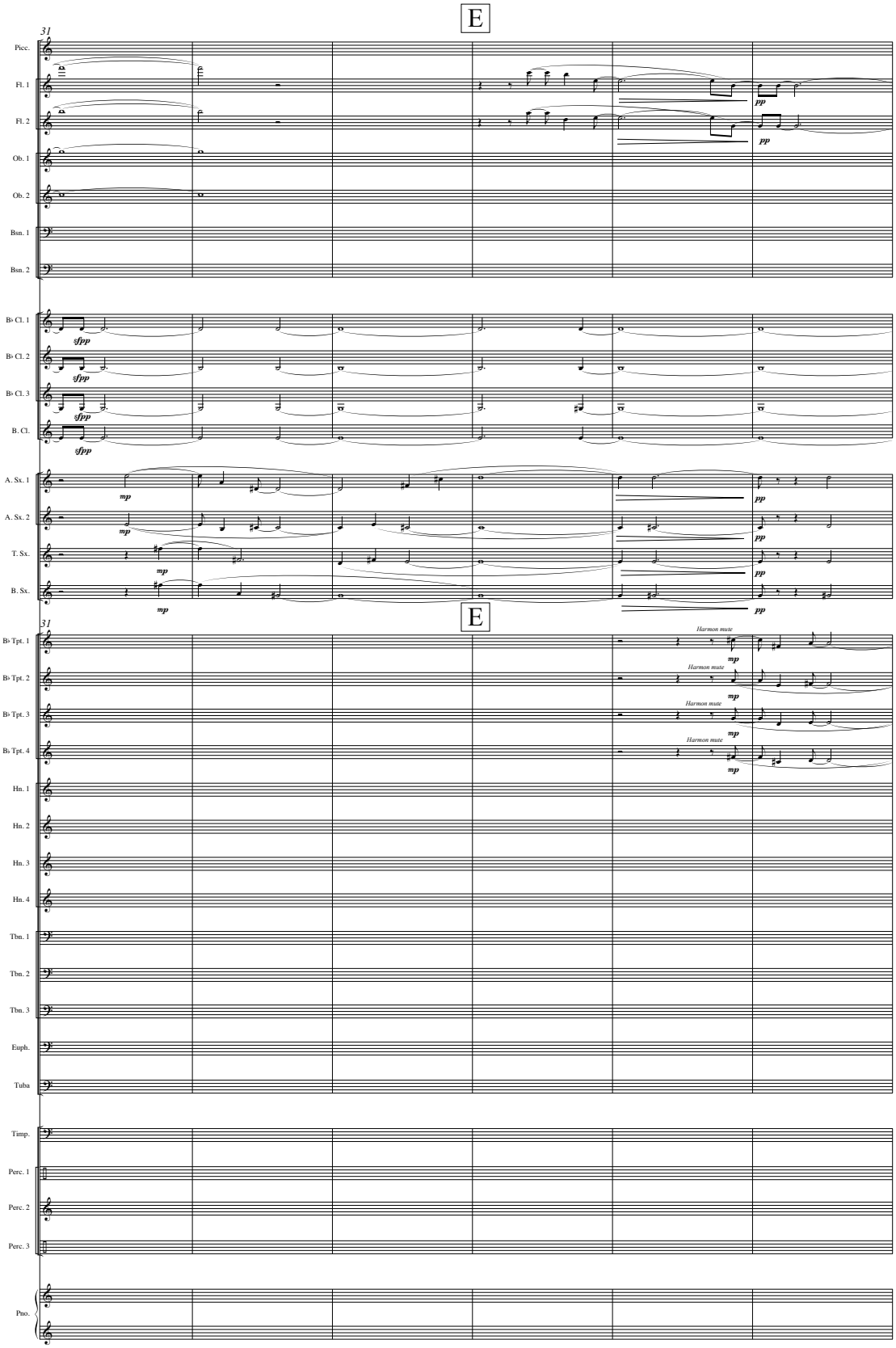


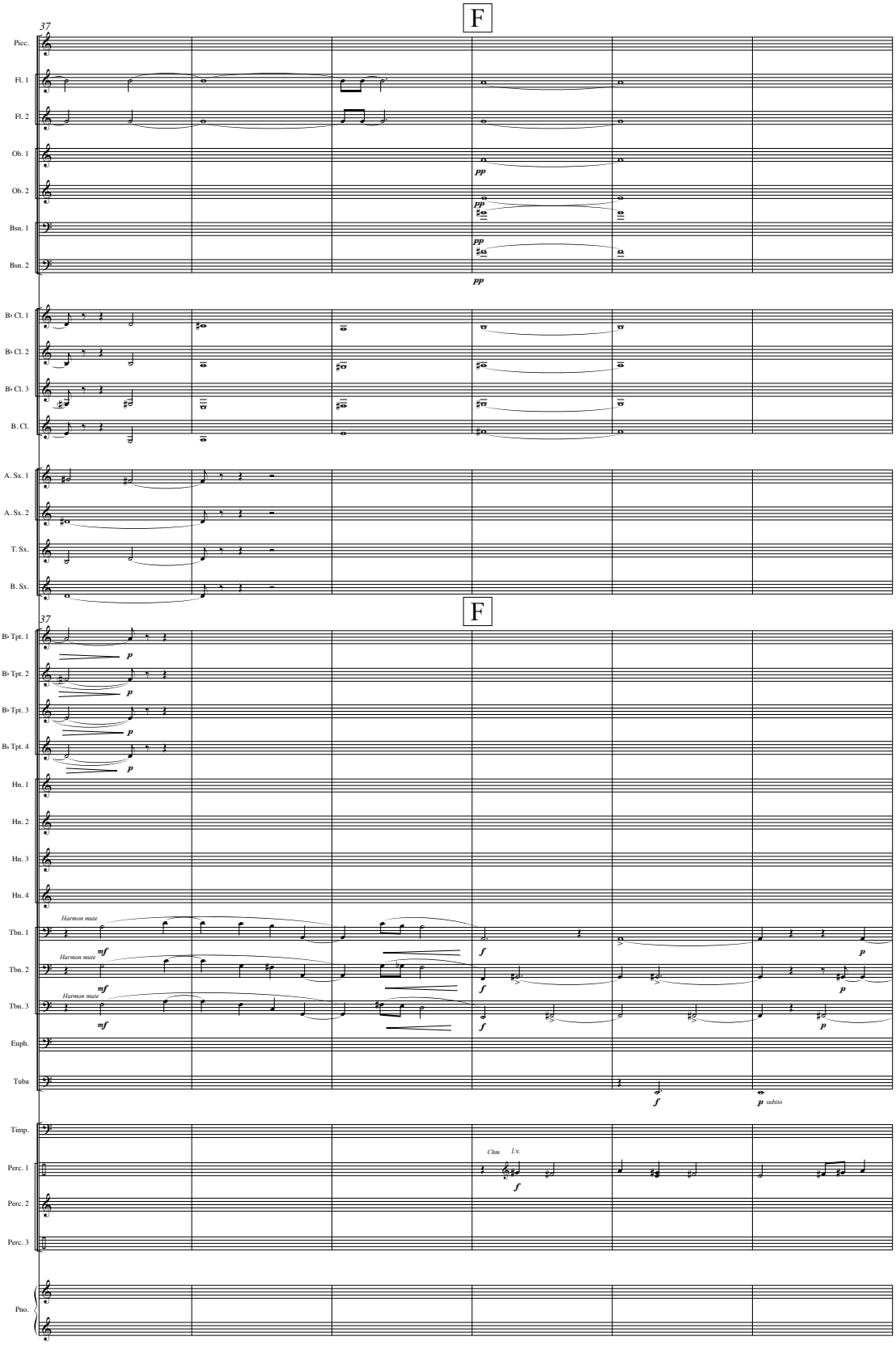

A
accel. molto
= 126
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
Crot.
Fing. Cymb.
Glock.

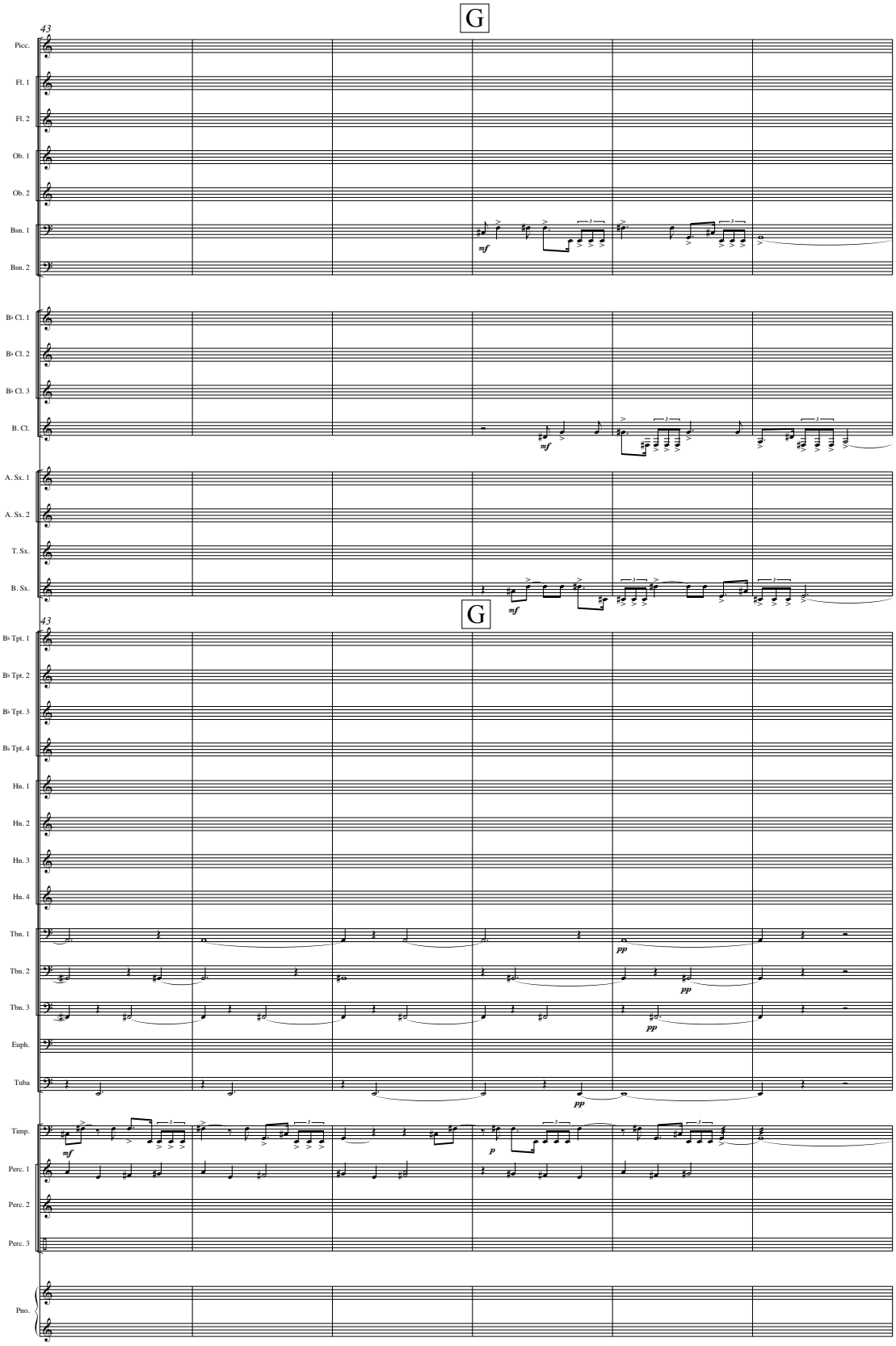

13
B
a tempo ♩ = 108
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
13
B
a tempo ♩ = 108
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
S. Dr.
Bs.Dr.
Vib.
motor on (med speed)

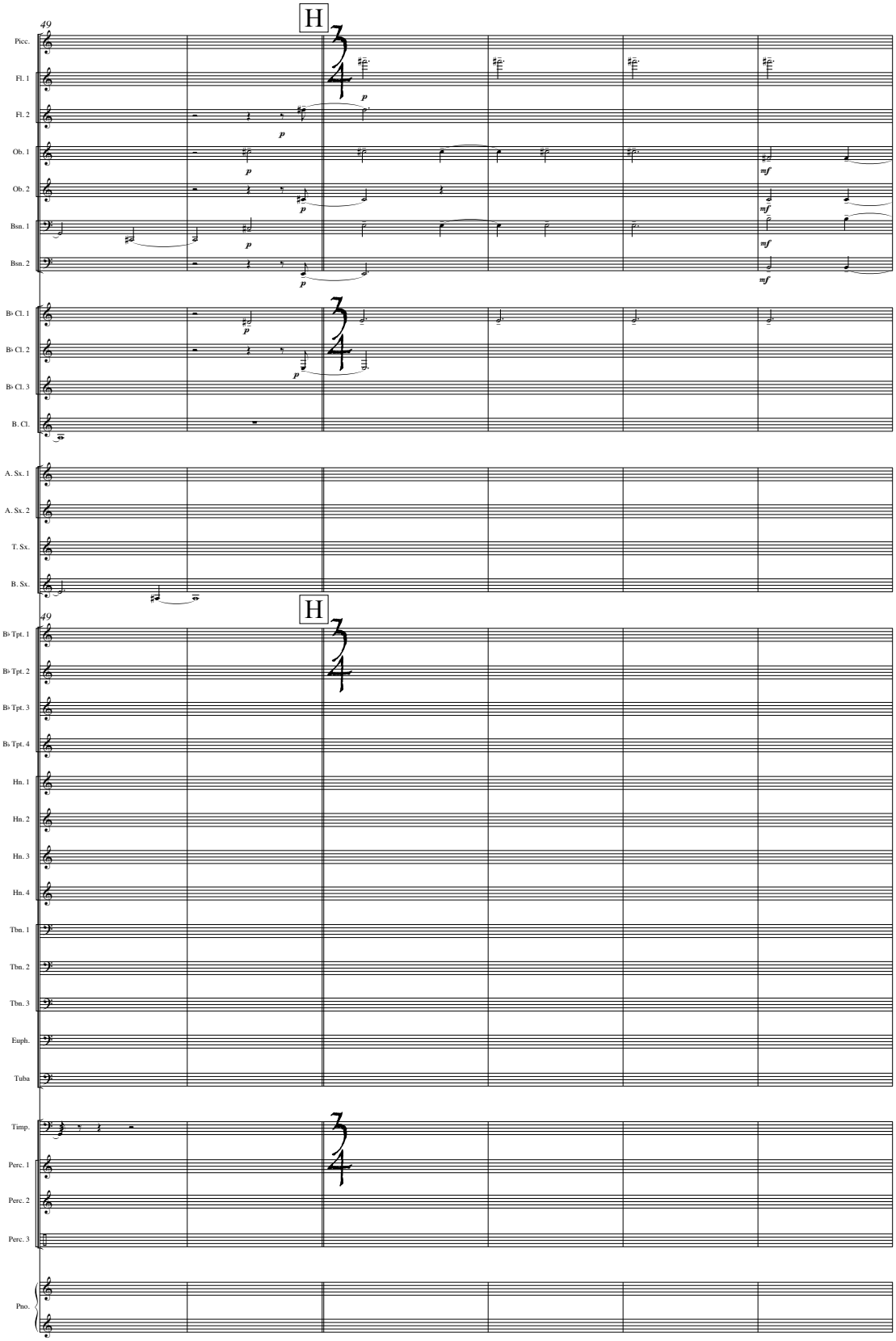

C
19
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
C
19
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
p
ppp
pp
p
pp

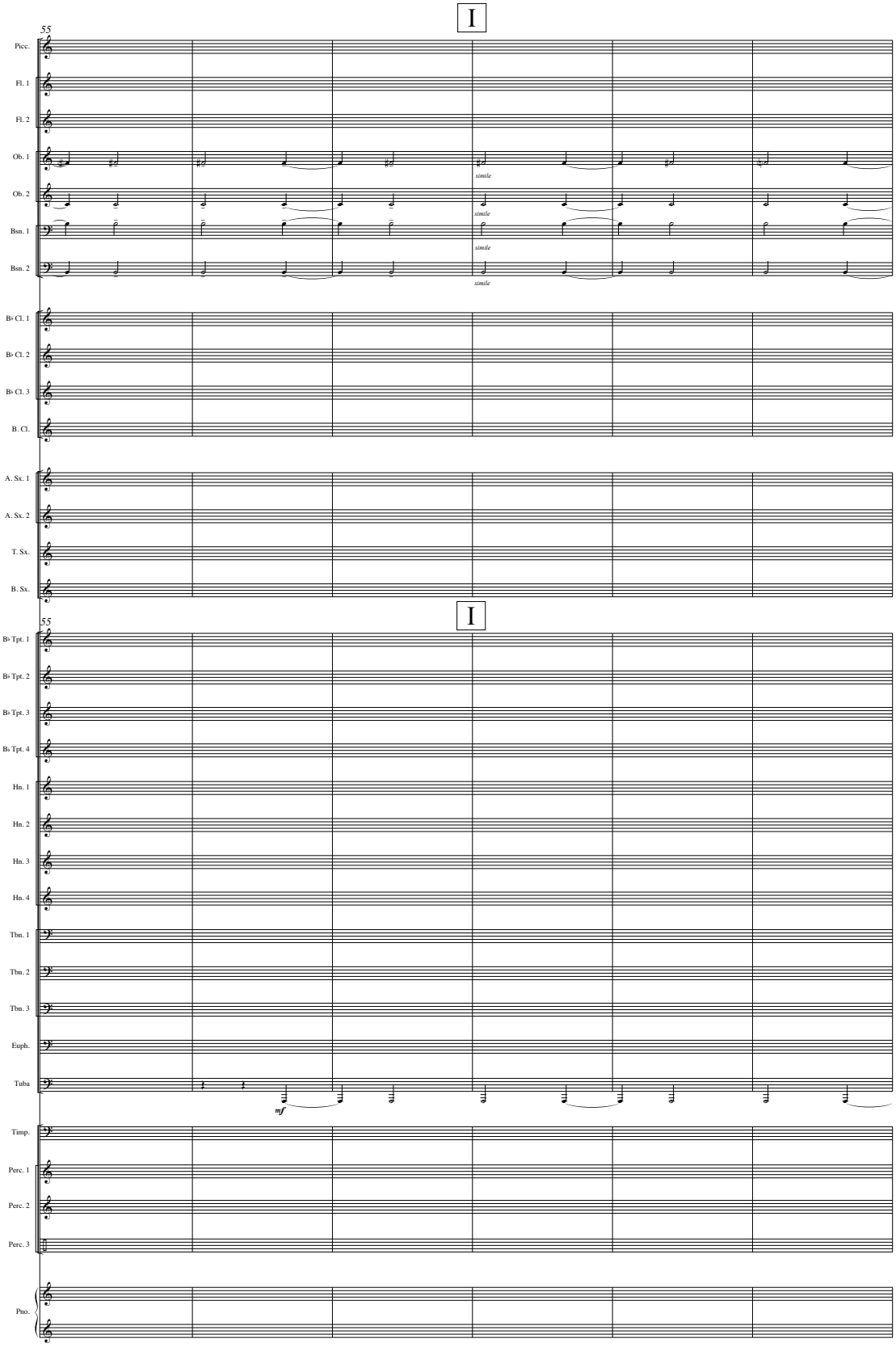

D
25
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
D
25
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.

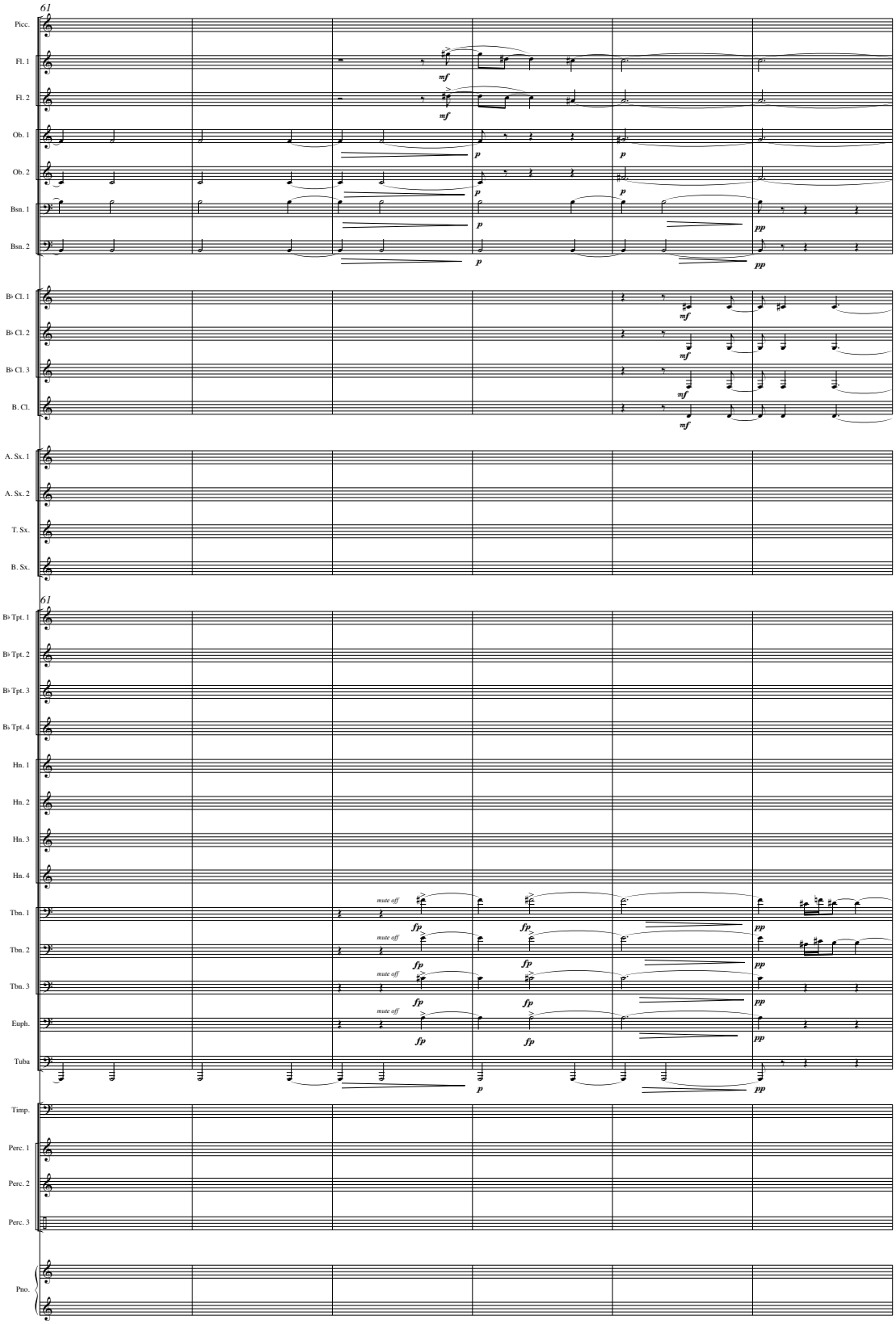

E
31
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
sfpp
mp
pp
E
31
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Harmon mute
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.

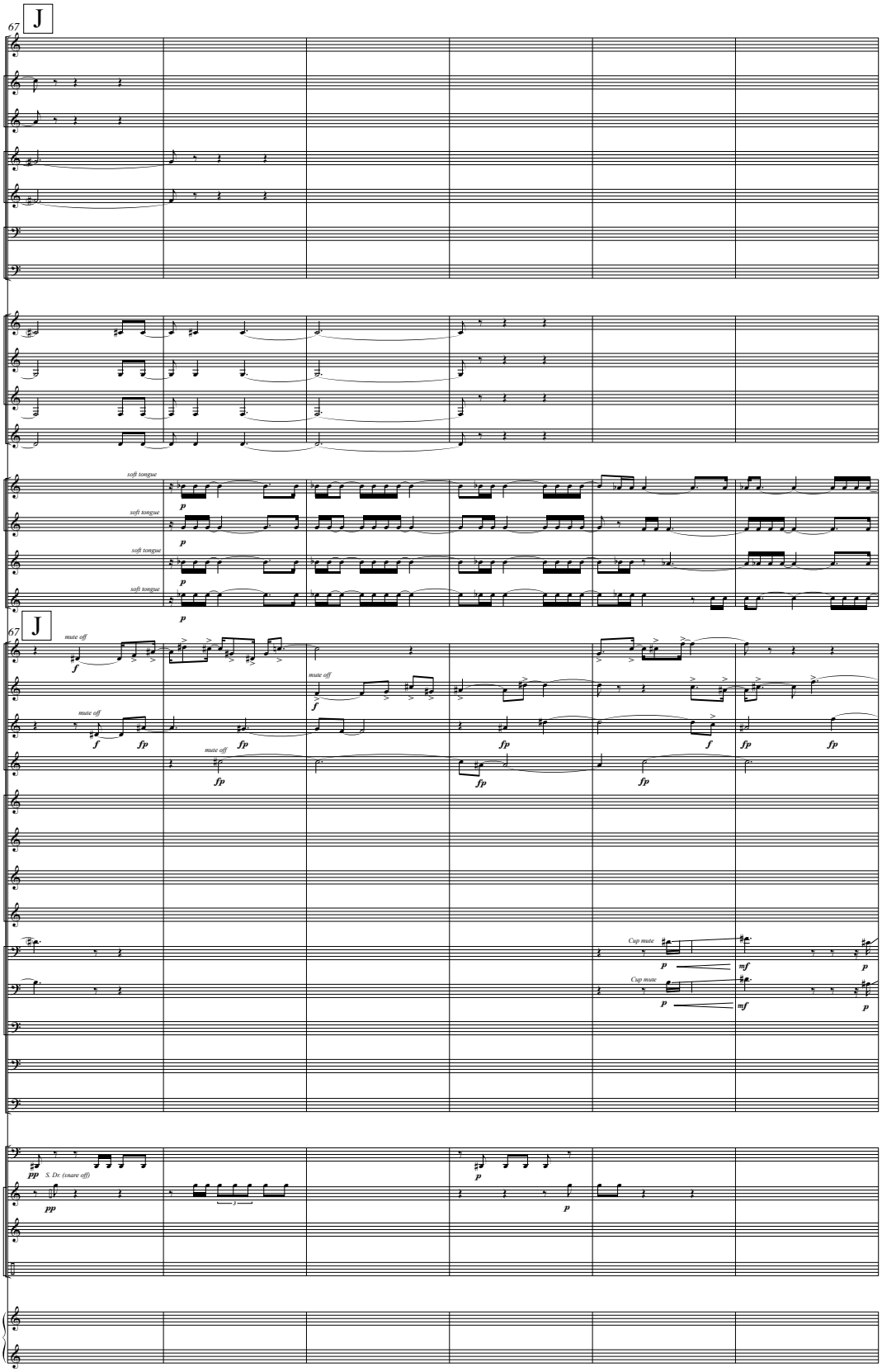

F
37
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
pp
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
F
37
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
p
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Harmon mute
Tbn. 1
Tbn. 2
Tbn. 3
mf
f
p
Euph.
Tuba
p subito
Timp.
Perc. 1
Perc. 2
Perc. 3
Chm. l.v.
Pno.

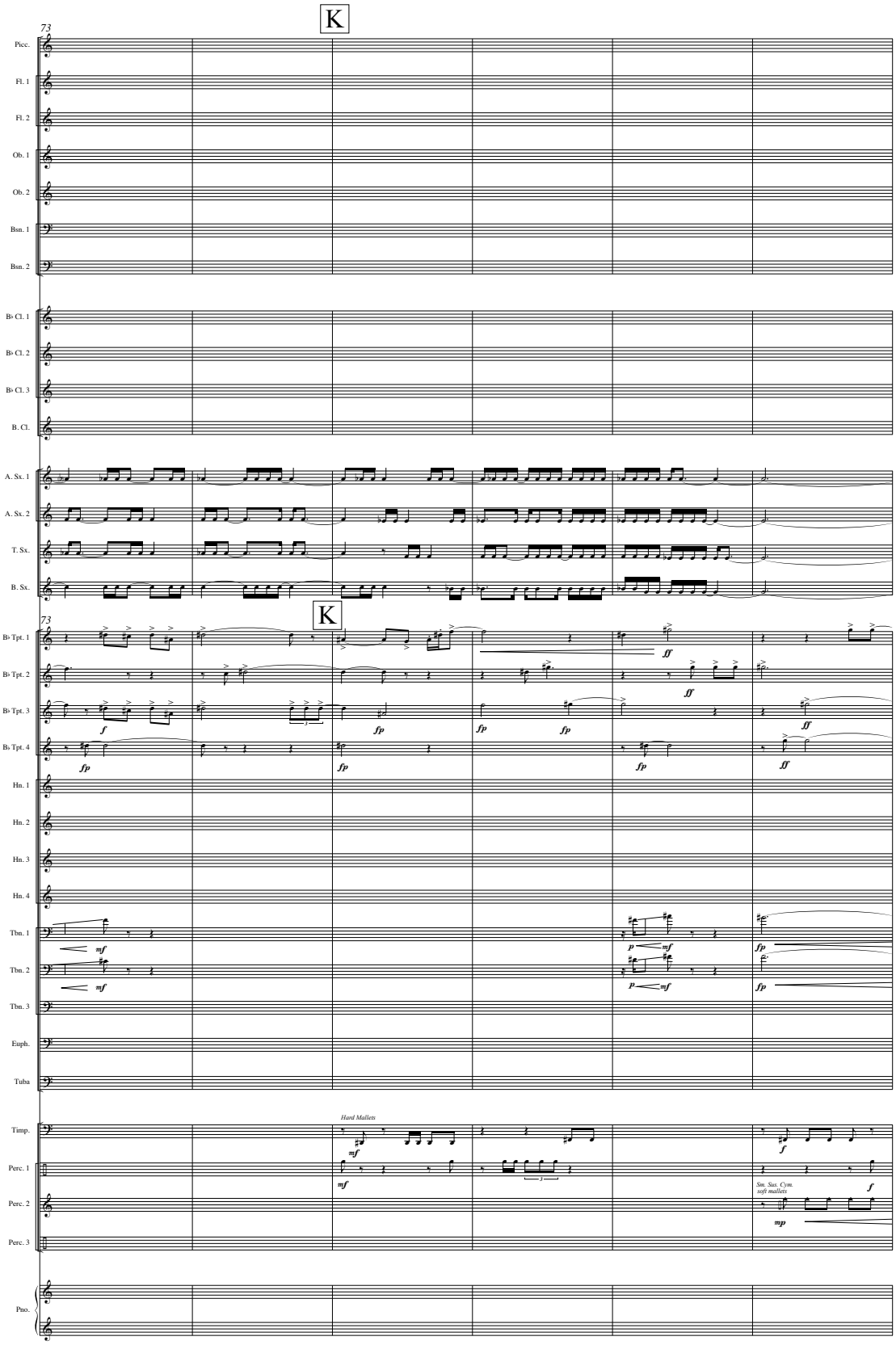

G
43
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
mf
G
43
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
pp
p

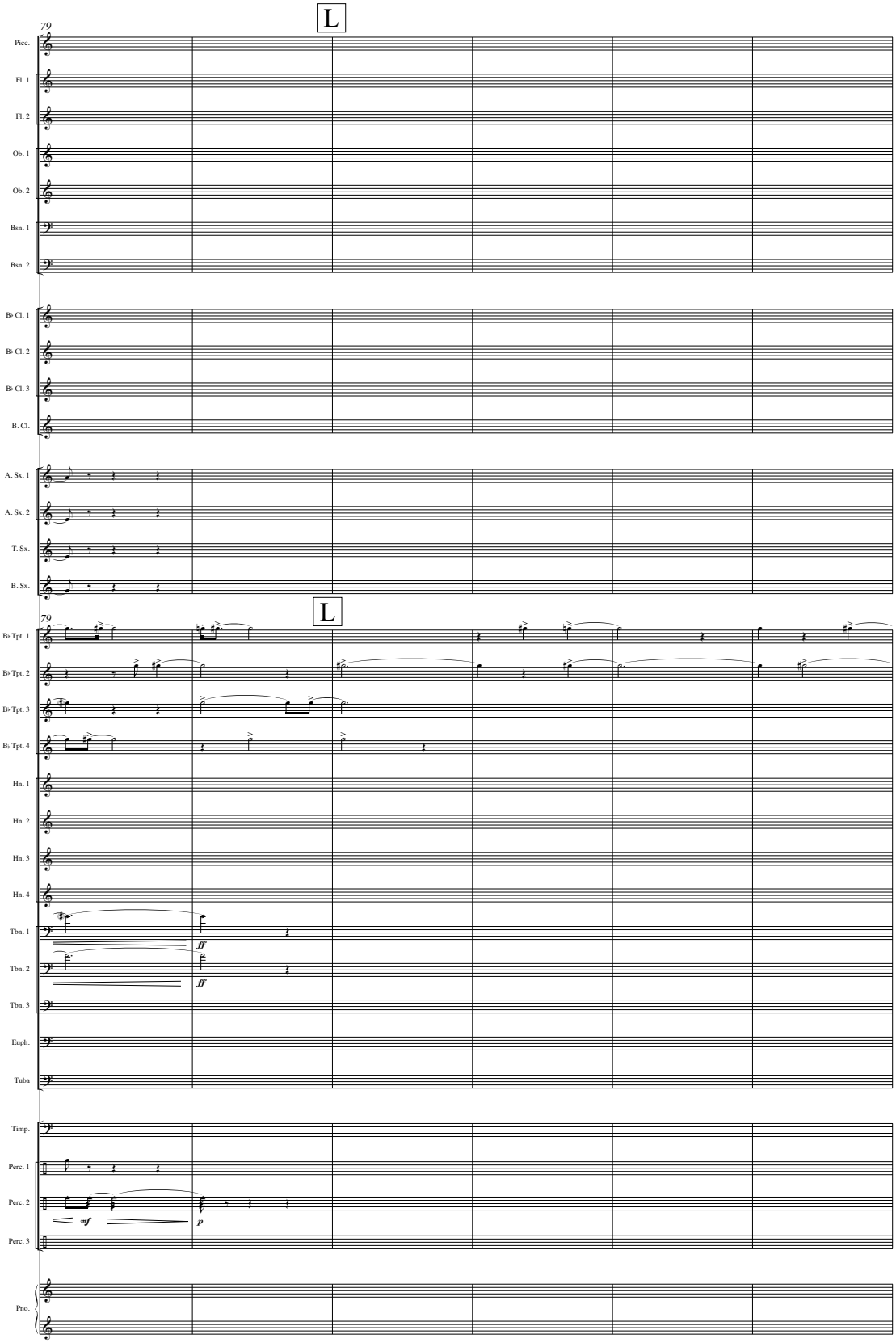

49
H
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
49
H
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.

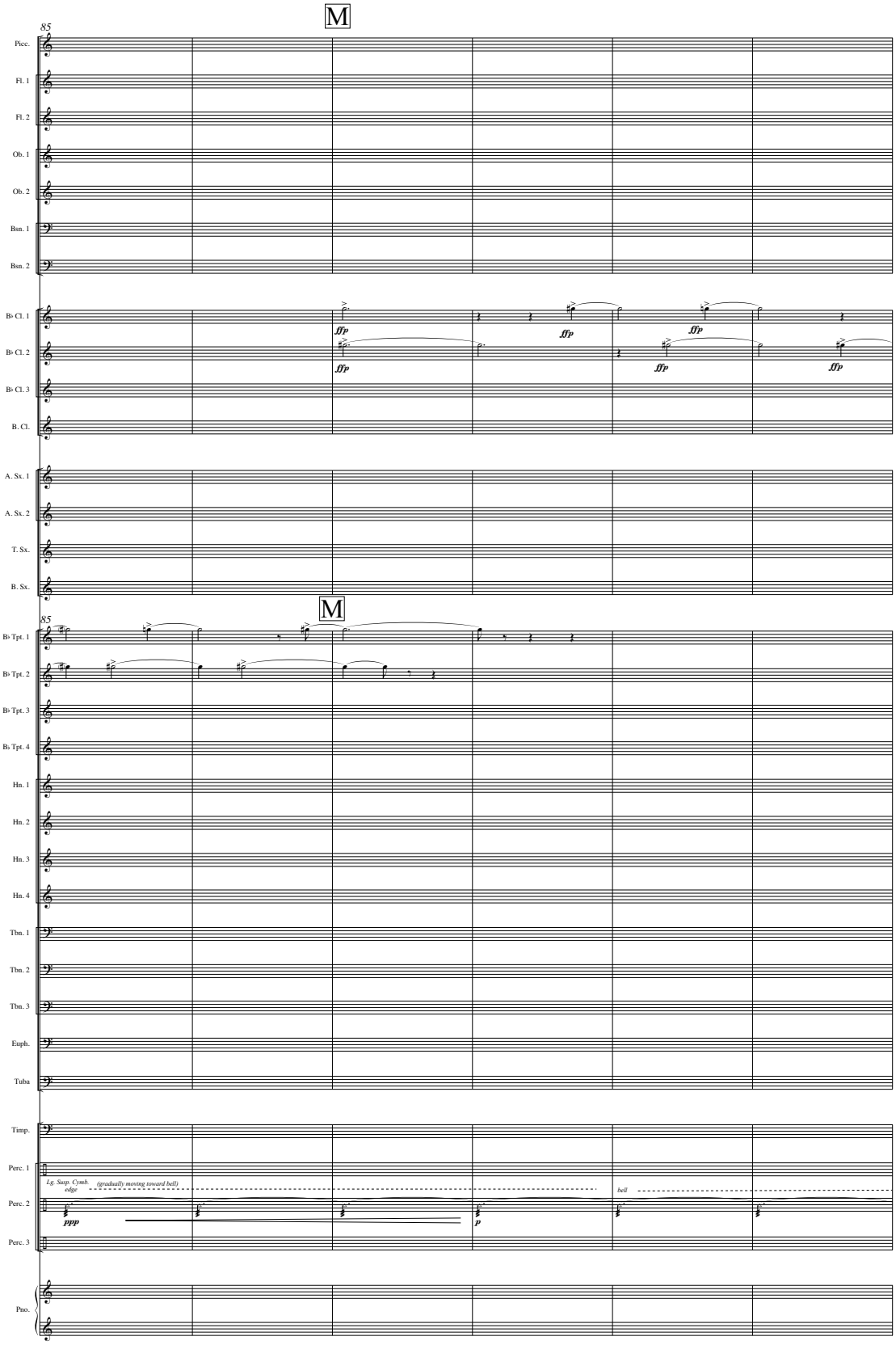

I
55
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
simile
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
I
55
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
mf
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.

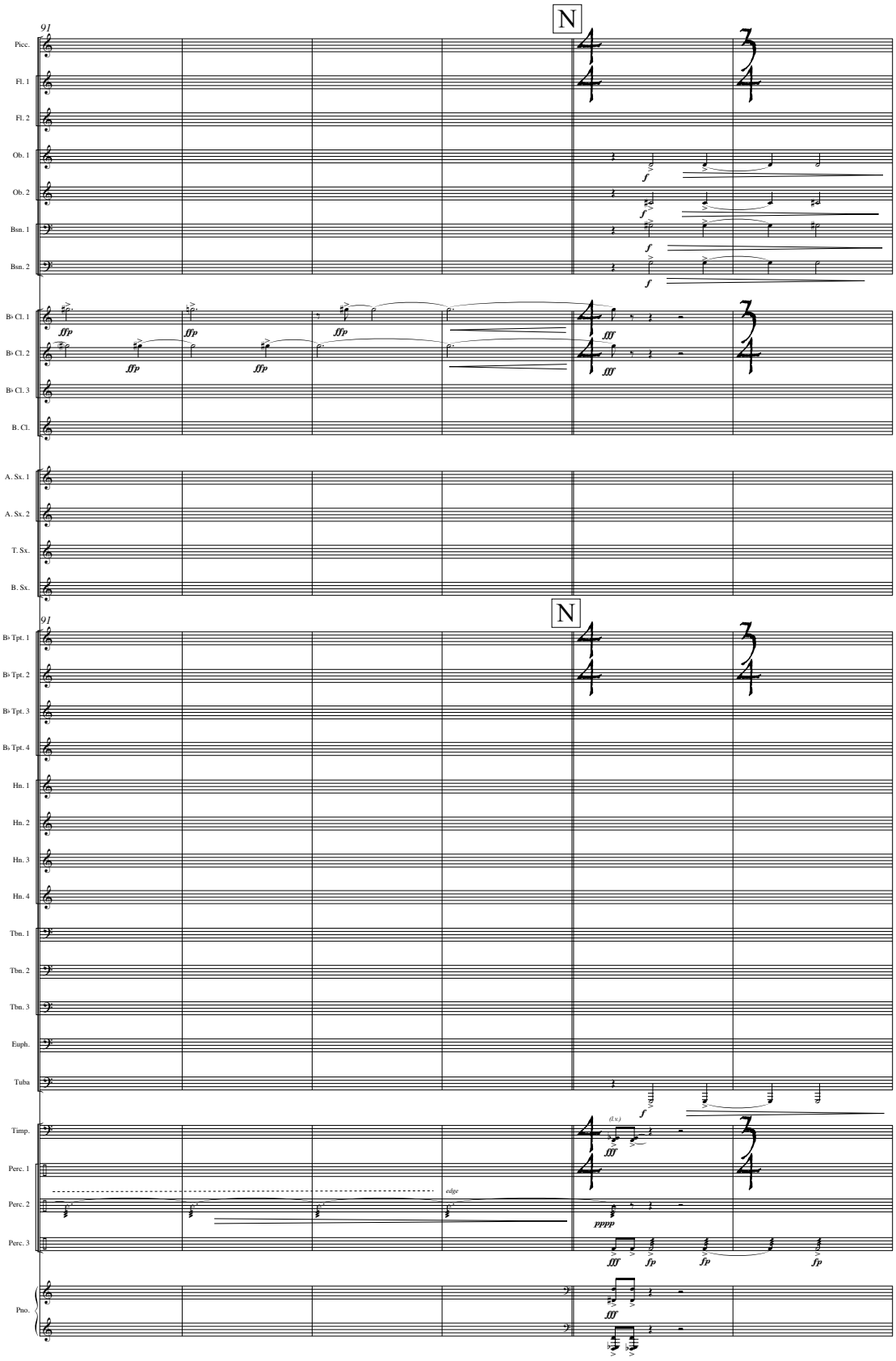

61
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
61
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
mute off
mf
p
fp
pp

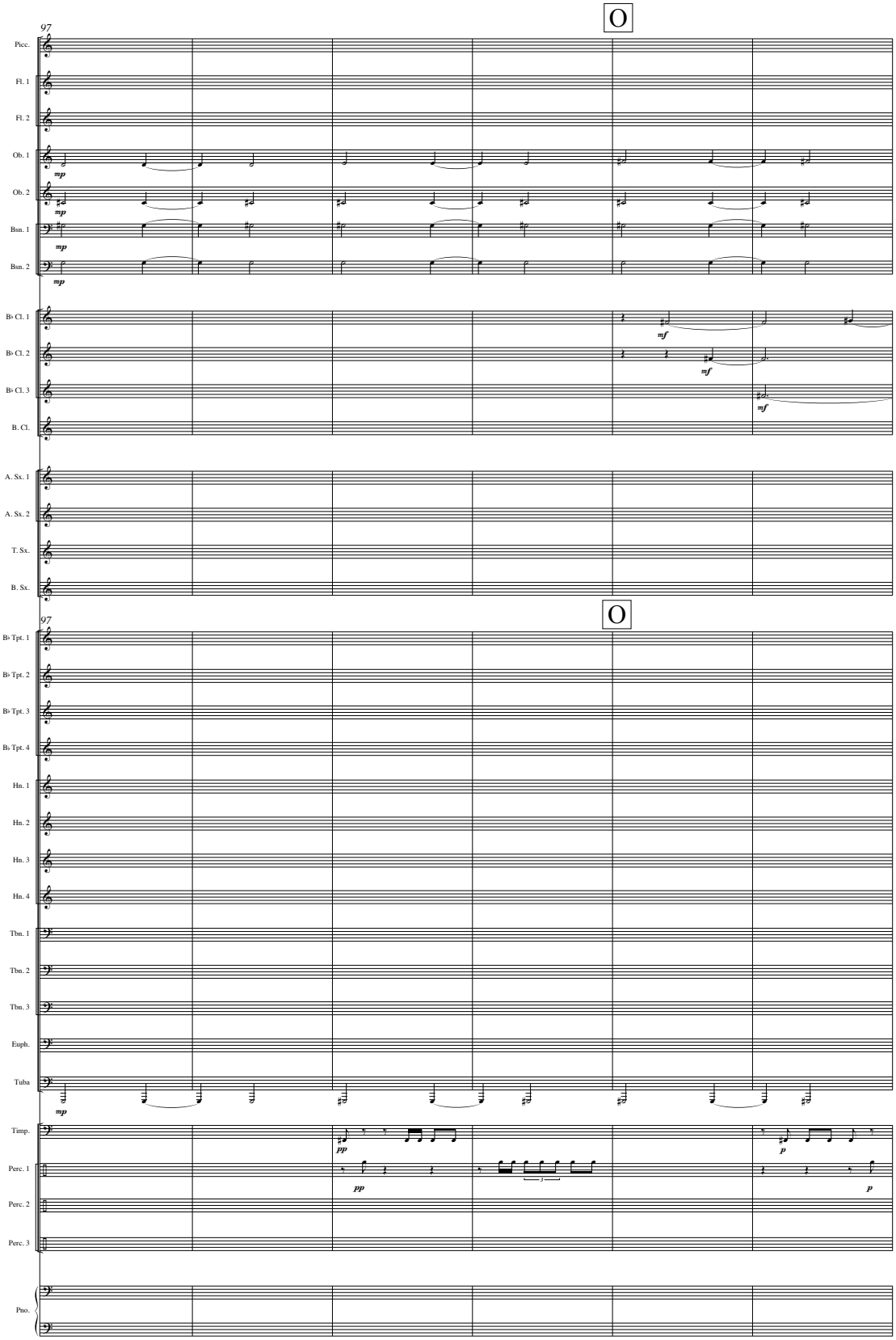

67
J
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
soft tongue
p
67
J
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
mute off
f
fp
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Cup mute
p
mf
Timp.
Perc. 1
Perc. 2
Perc. 3
pp
S. Dr. (snare off)
Pno.

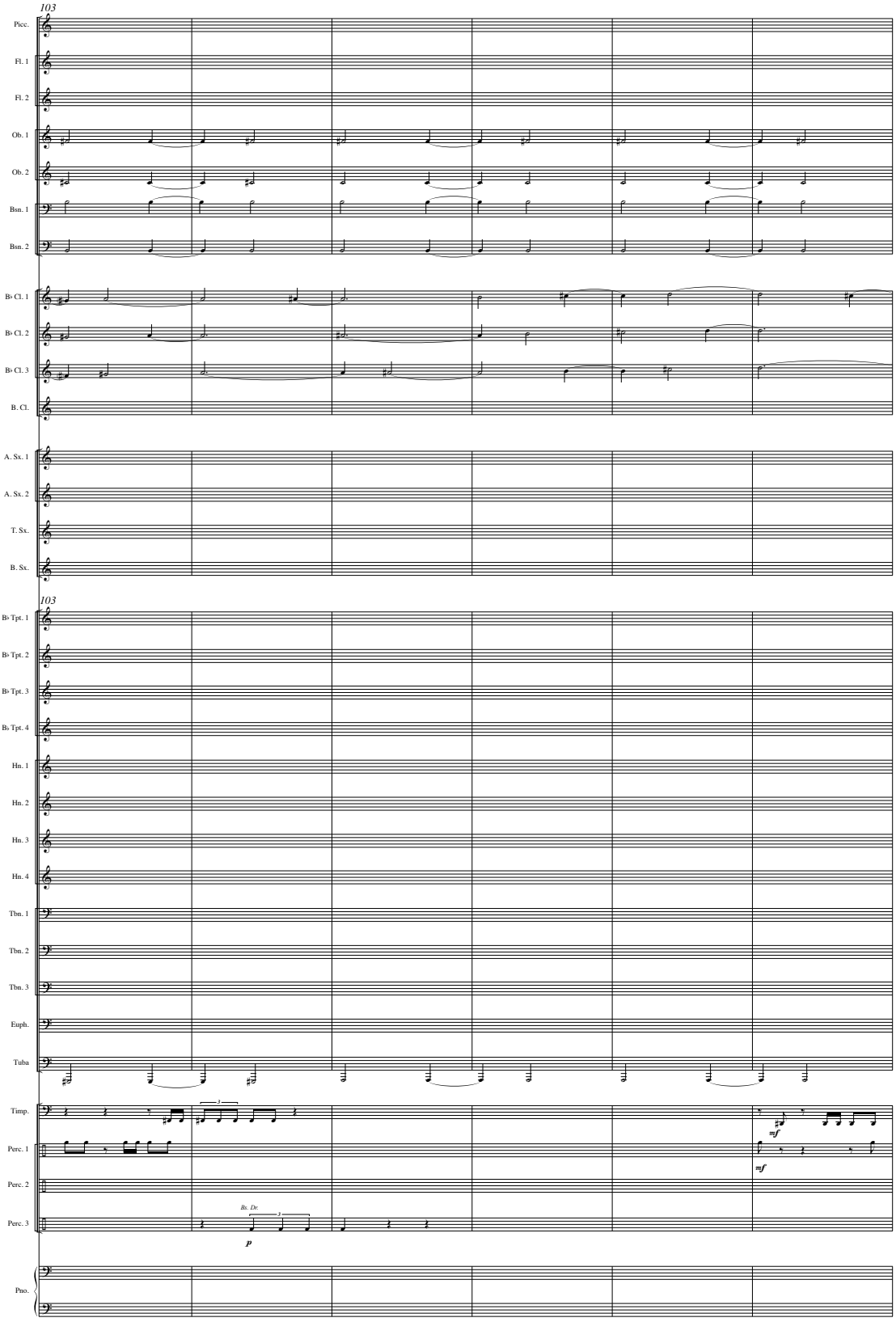

K
73
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
K
73
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Hard Mallets
Perc. 1
Perc. 2
Perc. 3
Sm. Sus. Cym.
soft mallets
Pno.

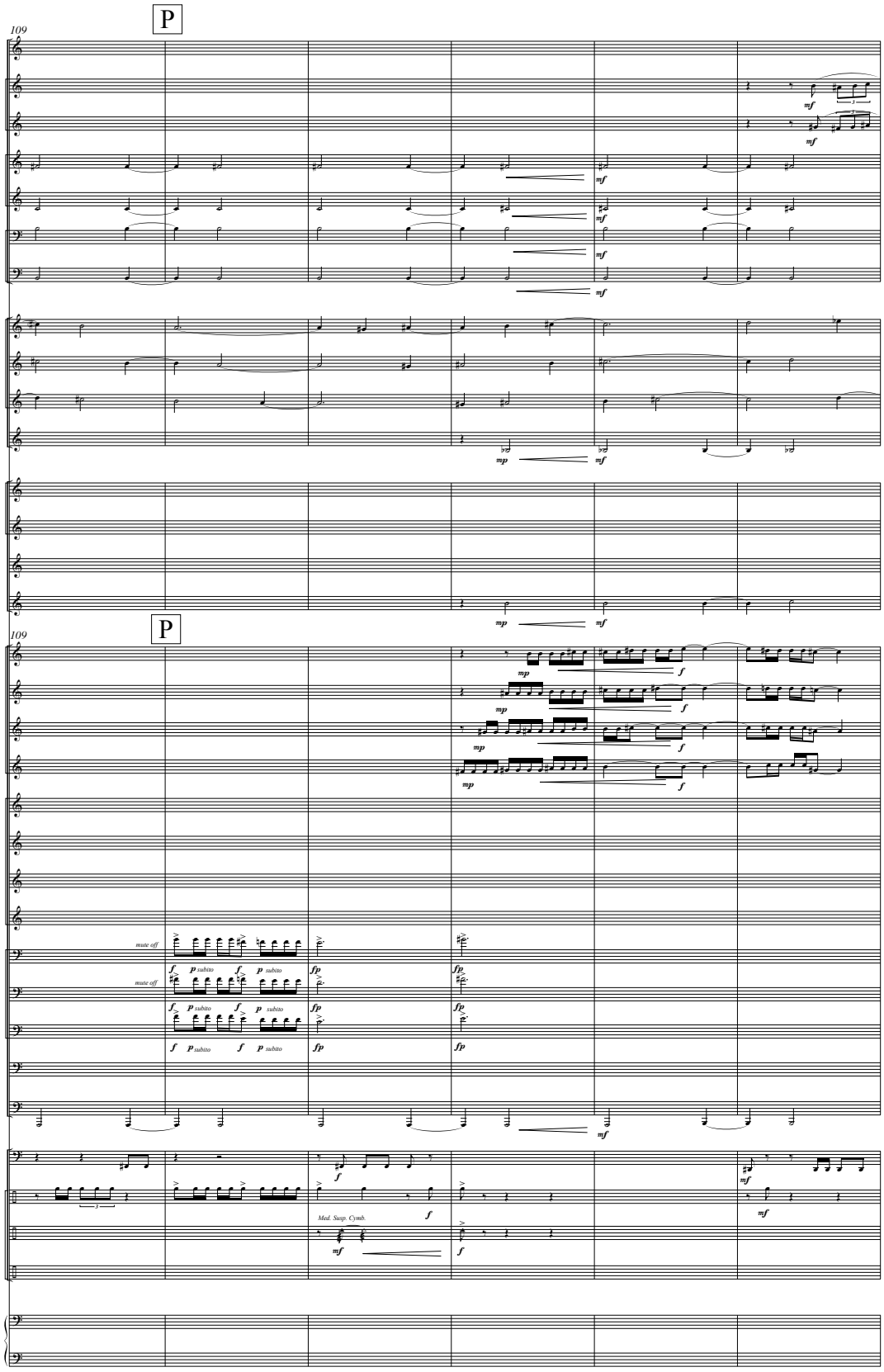

L
79
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
L
79
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
ff
ff
mf
p

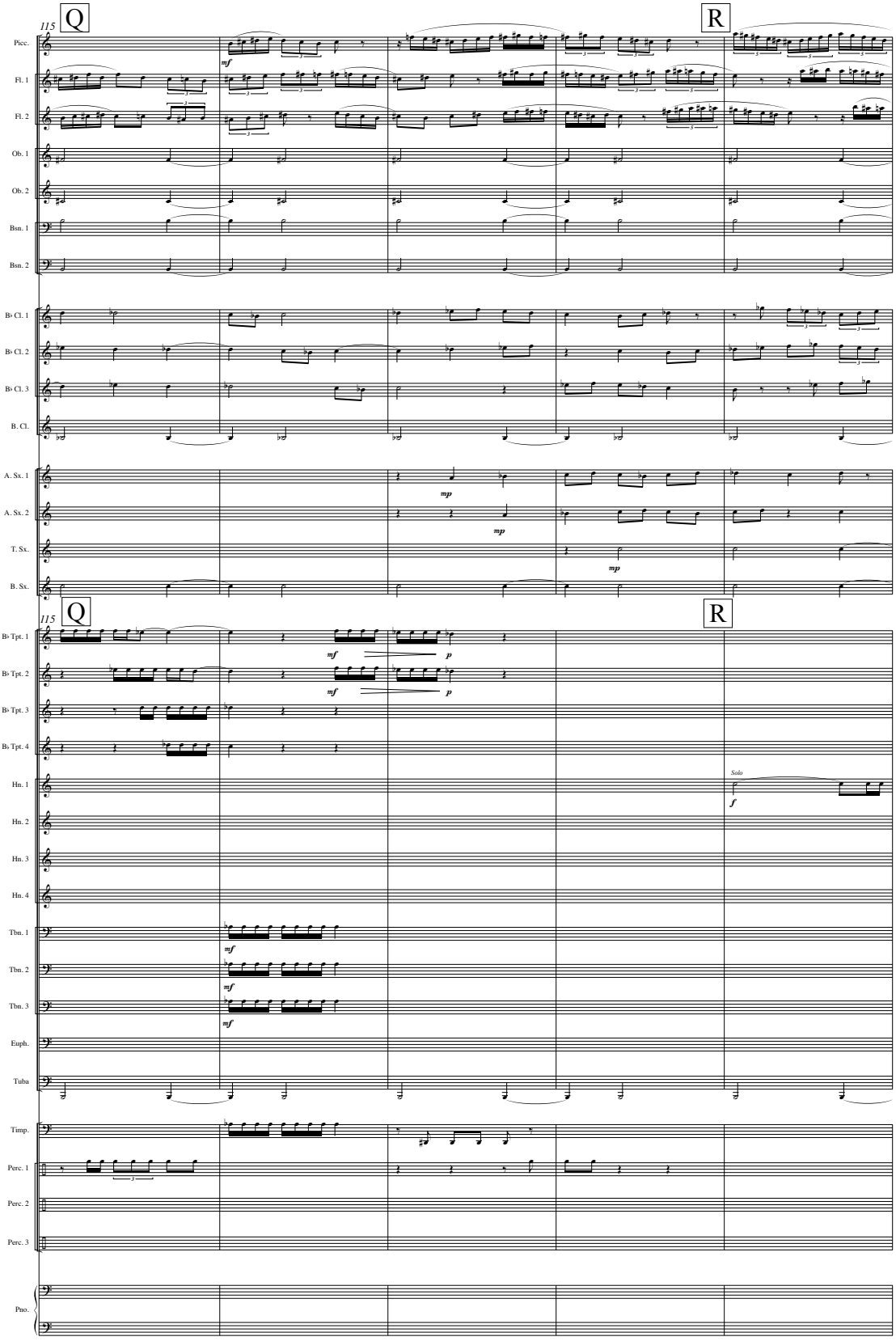

M
85
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
fffp
M
85
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Lg. Susp. Cymb.
edge
(gradually moving toward bell)
bell
ppp
p
Pno.

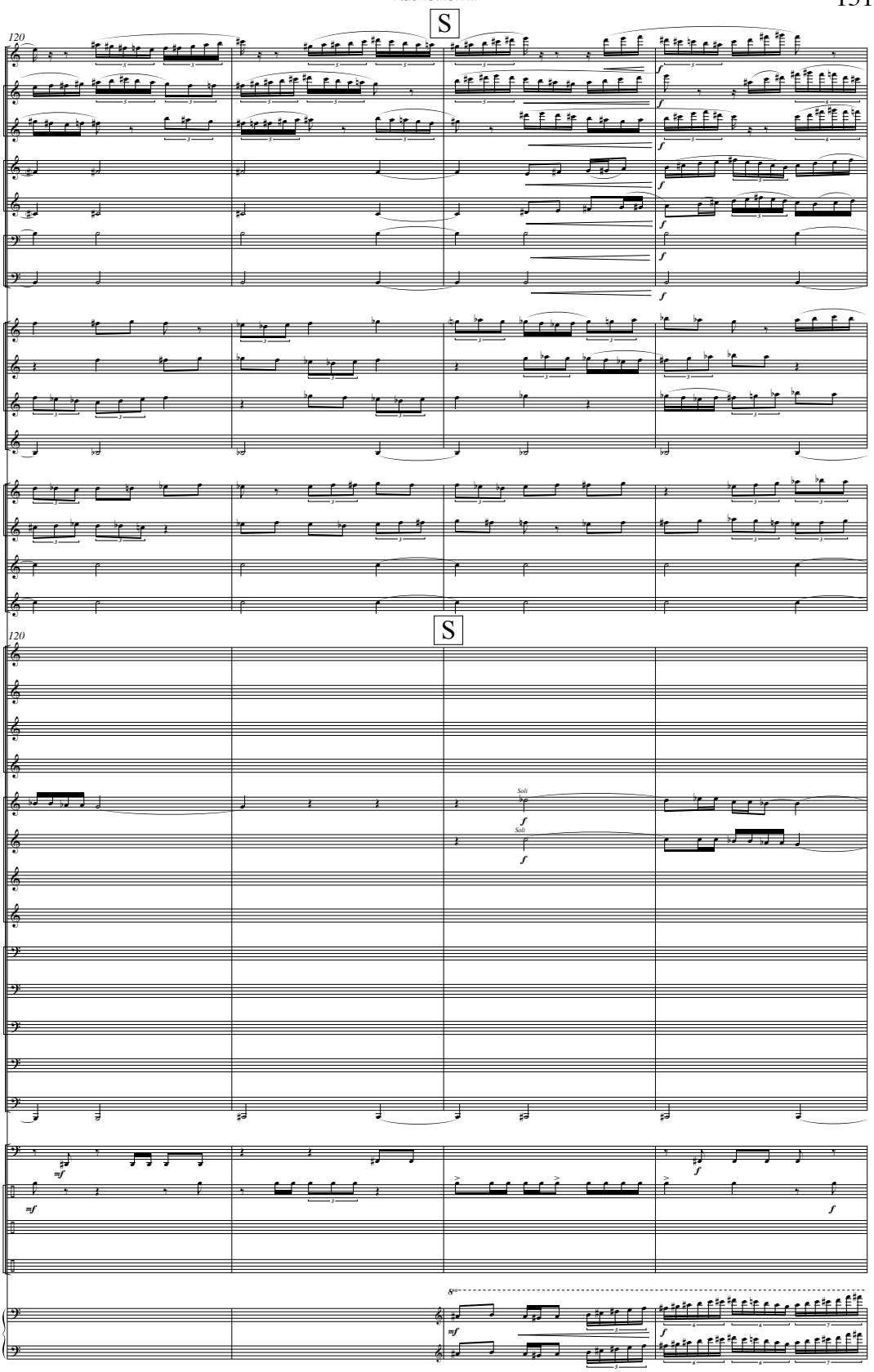

N
91
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
N
91
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
edge

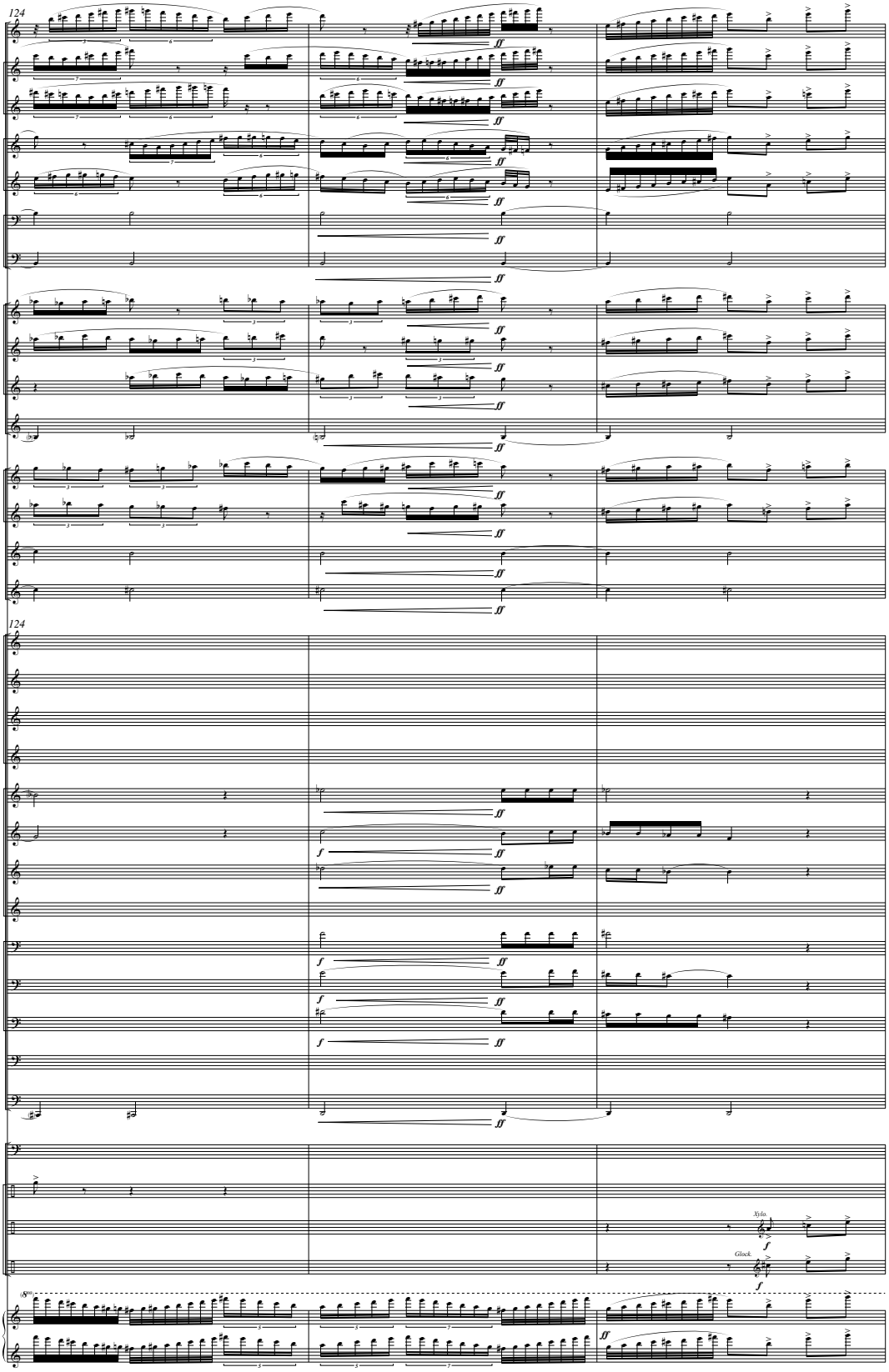

97
O
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
97
O
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
mp
mf
pp
p

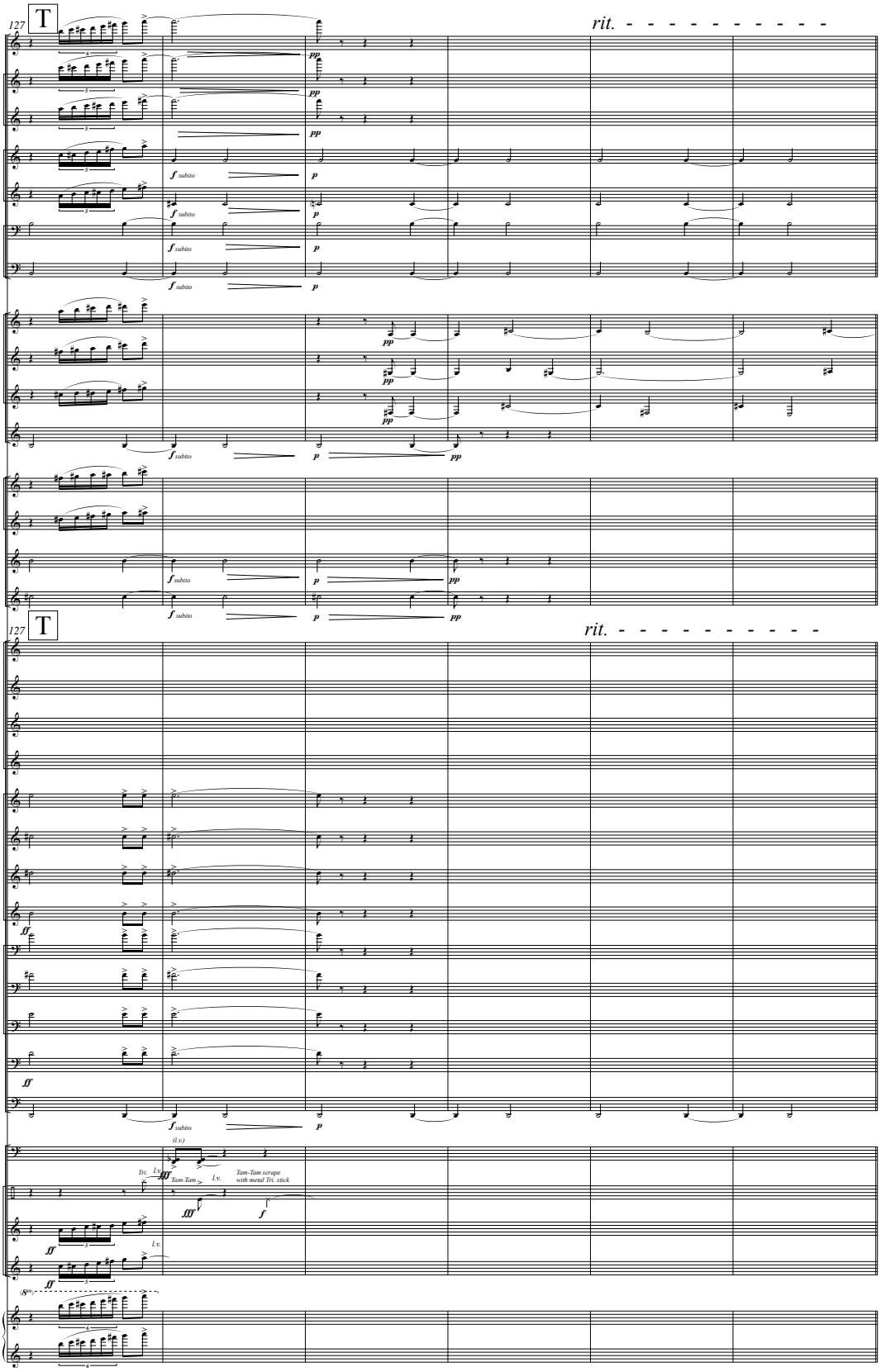

103
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
103
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
Bs. Dr.
p
mf
mf

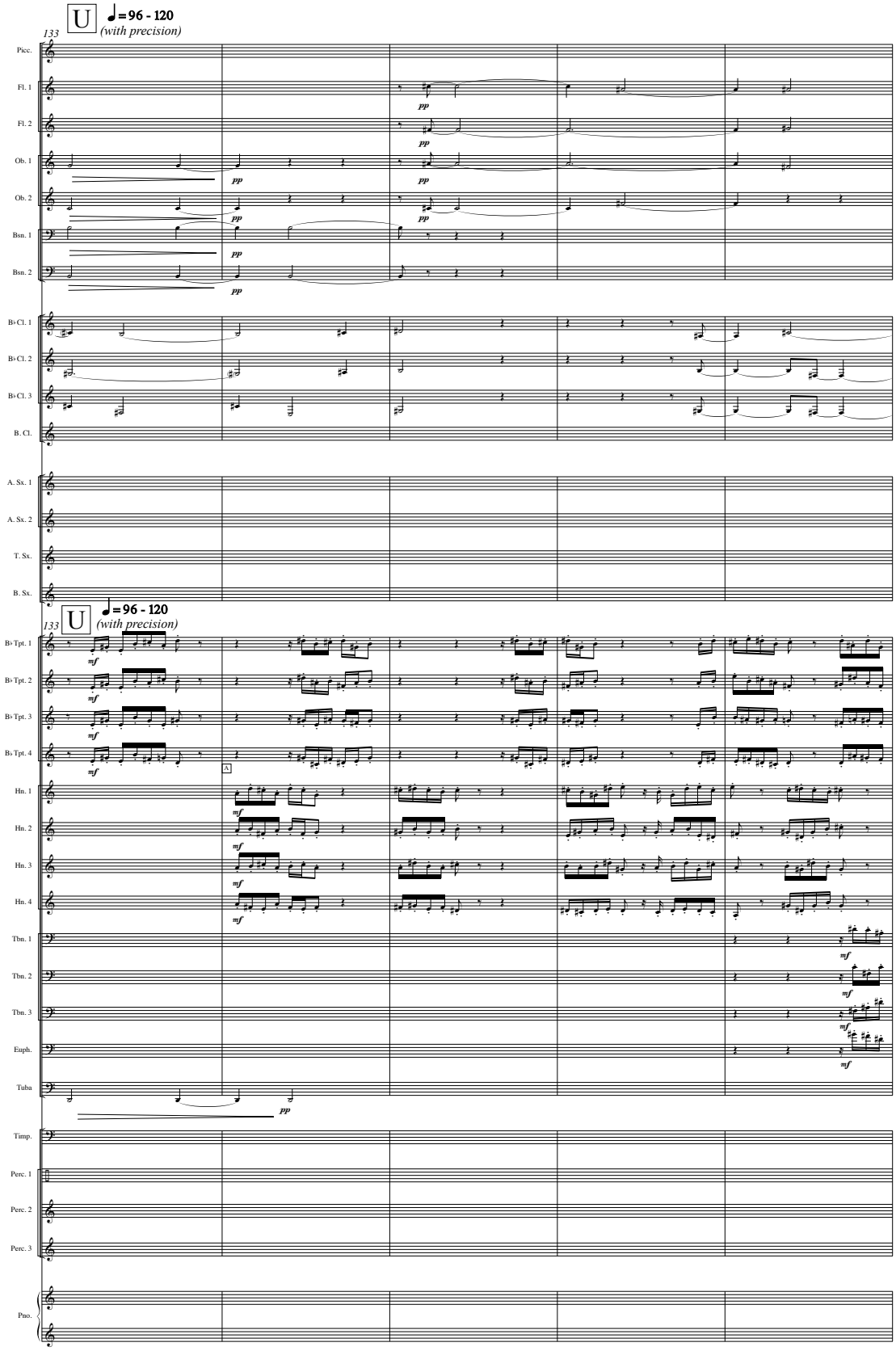

P
109
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
P
109
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
mute off
mute off
Med. Susp. Cymb.

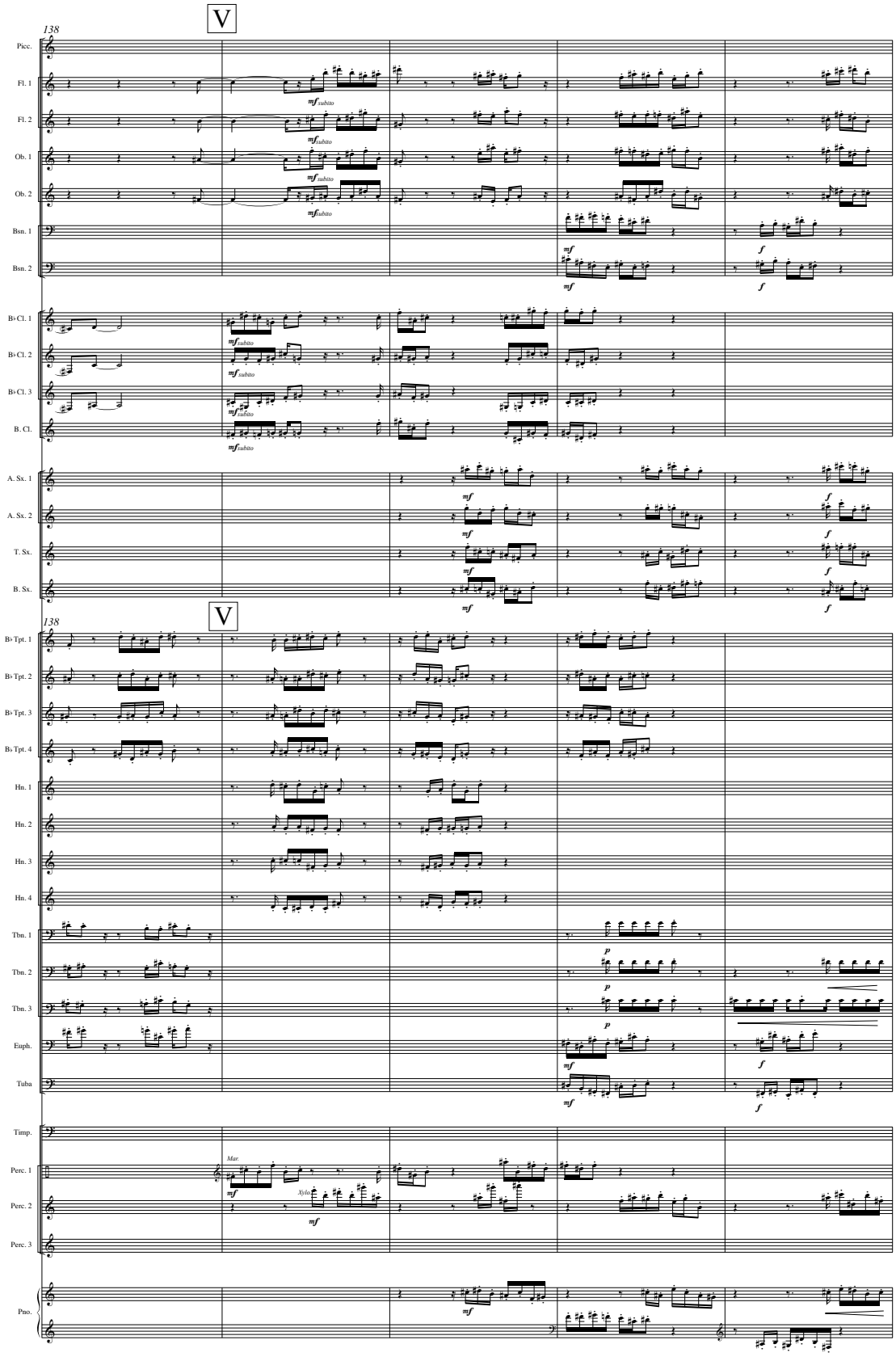

115
Q
R
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
115
Q
R
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
mf
mp
p
f
Solo

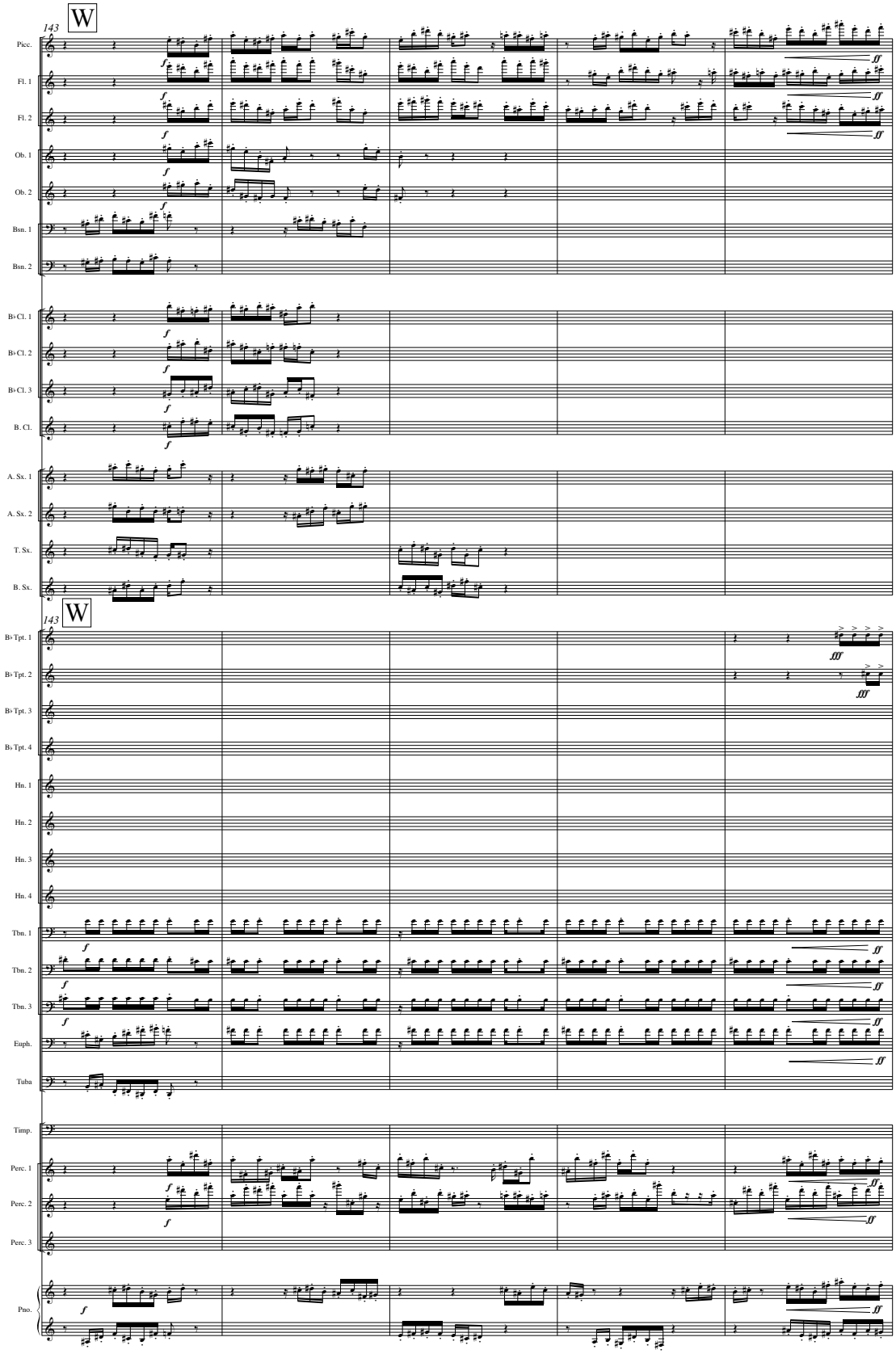

S
120
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
S
120
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
Soli
Soli
f
mf
8va

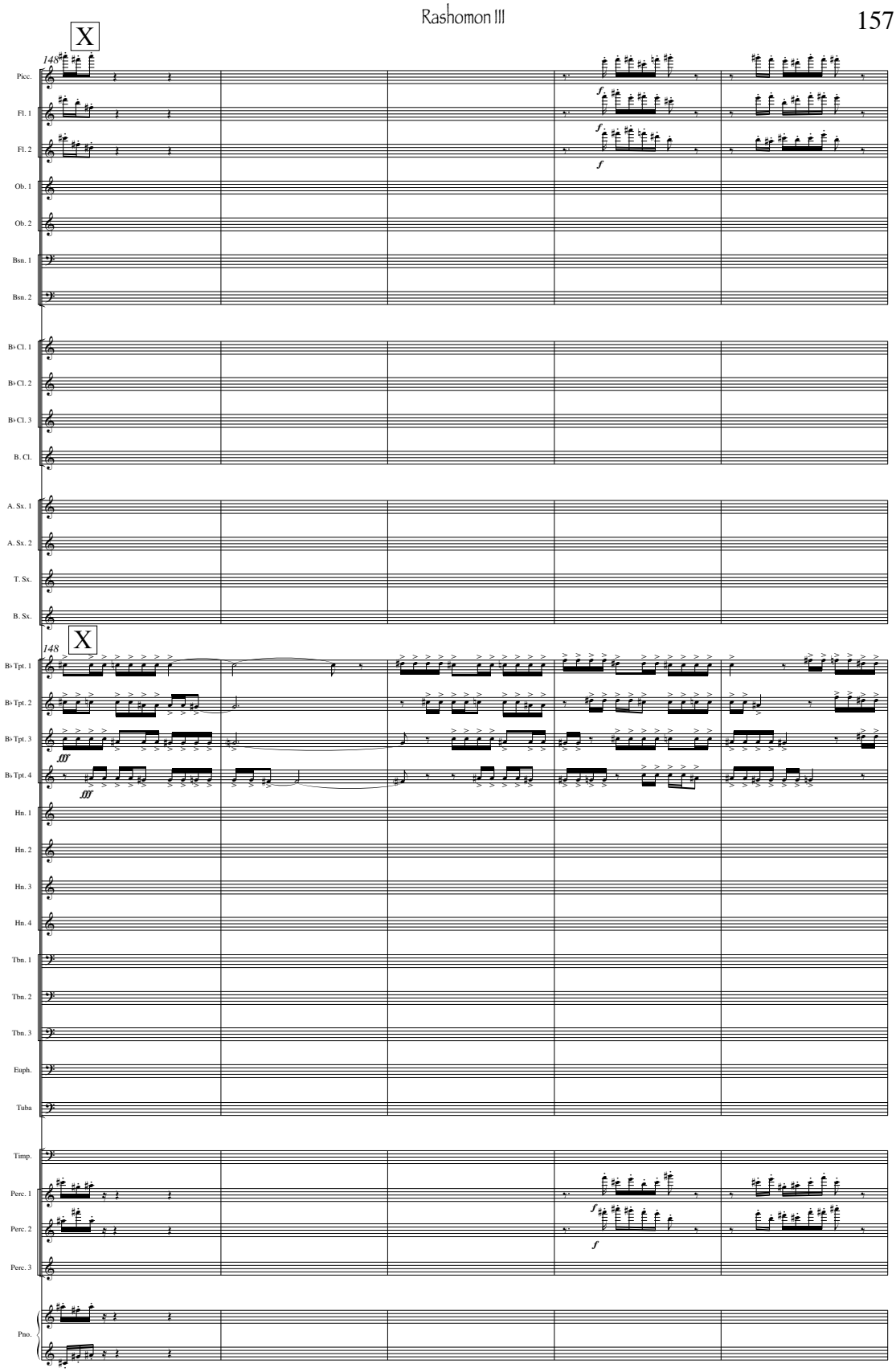

124
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
124
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Xylo.
Glock.
Pno.
ff
f

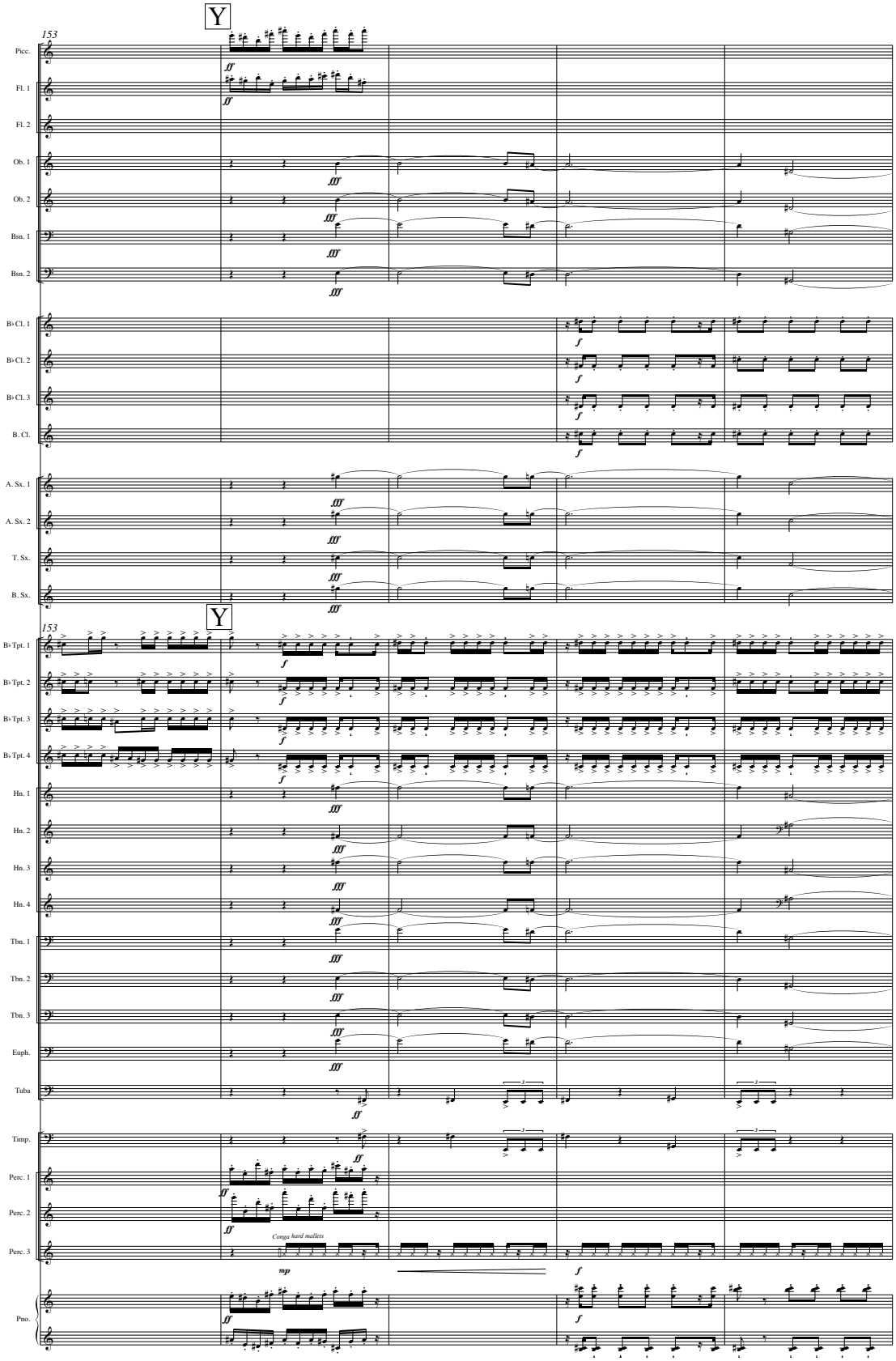

127
T
rit. - - - - - - - - - - -
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
127
T
rit. - - - - - - - - - - -
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
f subito
p
pp
ff
Tri.
l.v.
Tam-Tam
Tam-Tam scrape
with metal Trt. stick

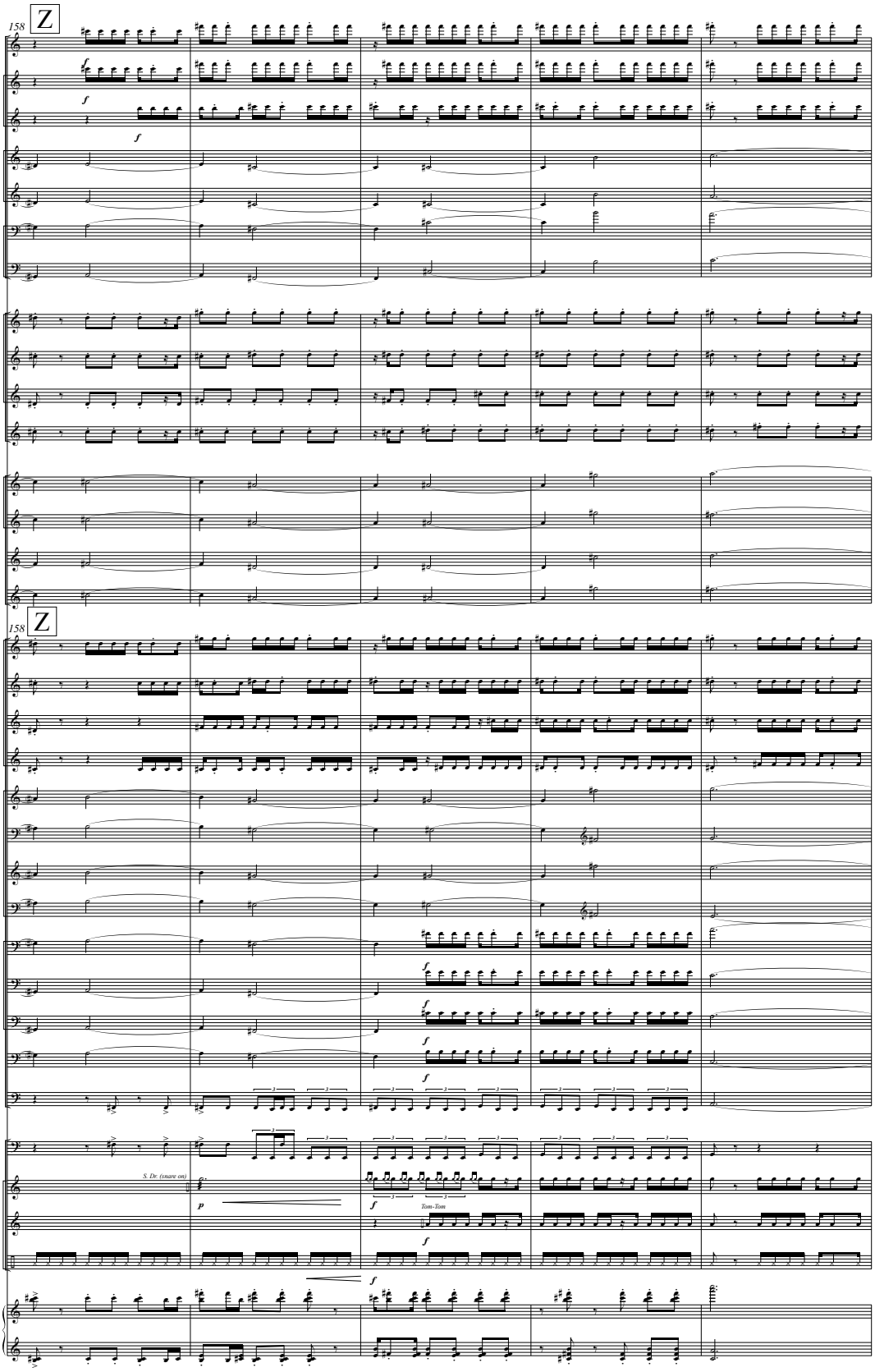

U
♩= 96 - 120
(with precision)
133
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
U
♩= 96 - 120
(with precision)
133
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
pp
mf

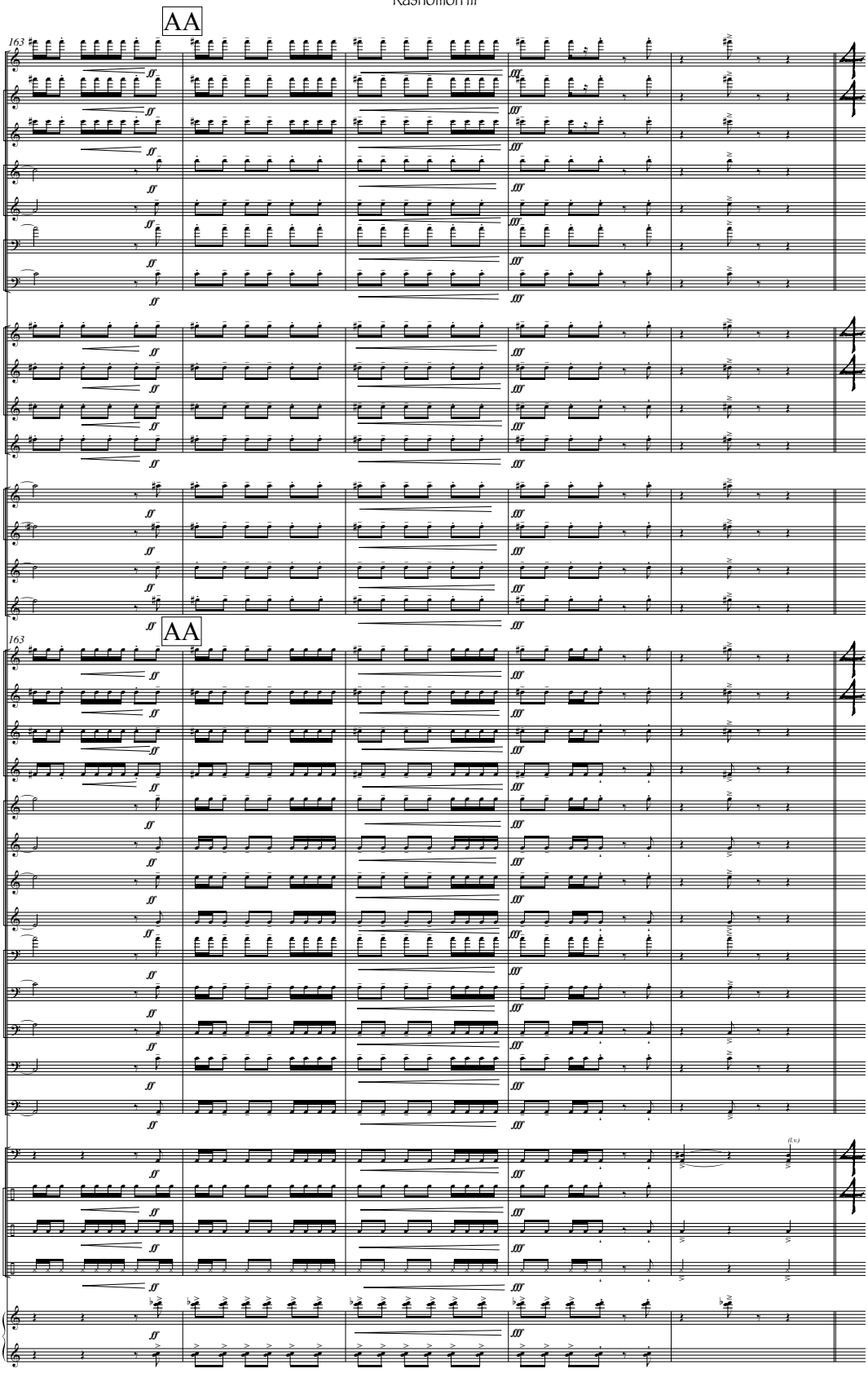

V
138
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
V
138
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
Mar.
Xylo.

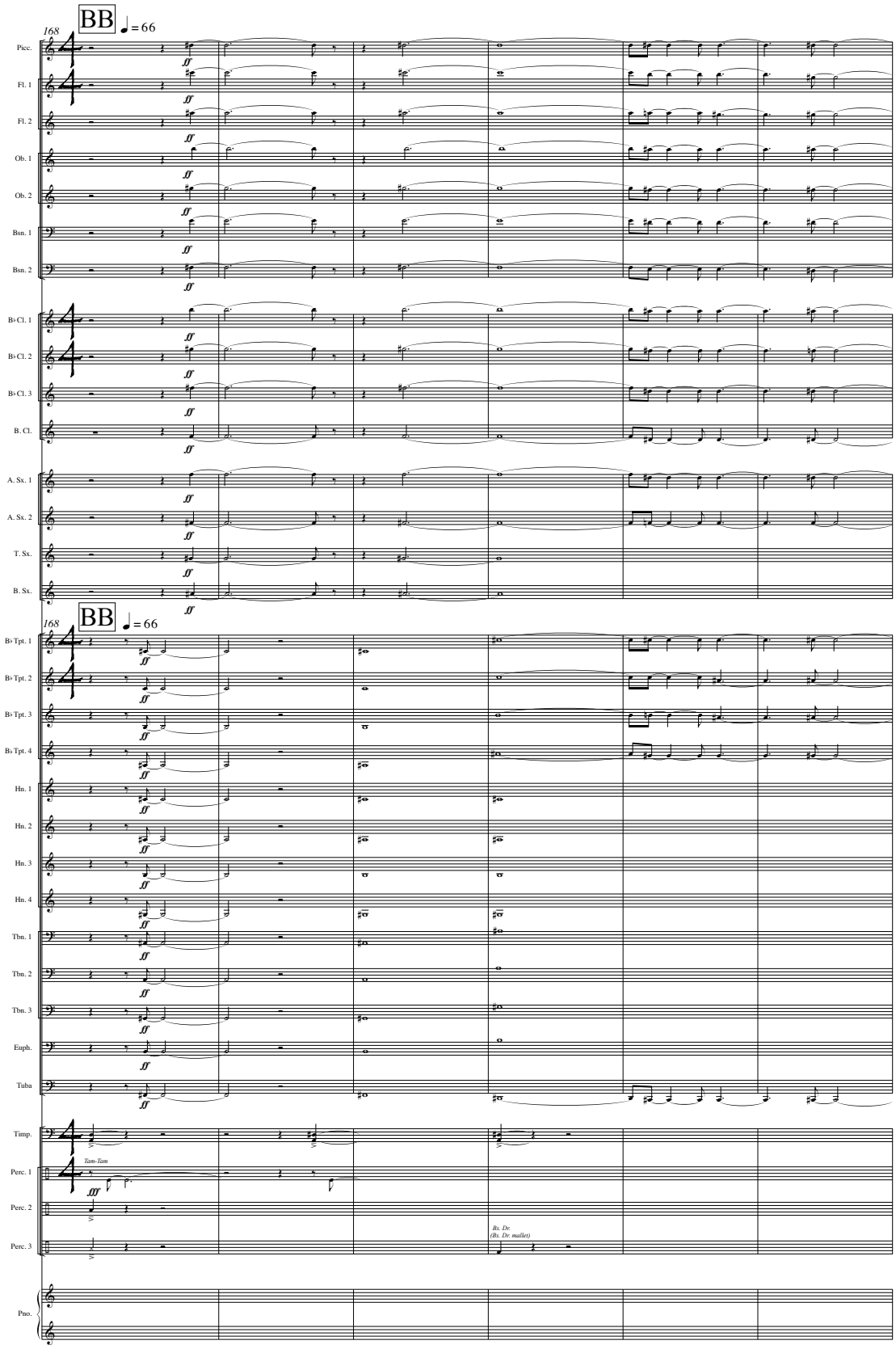

143
W
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
143
W
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.

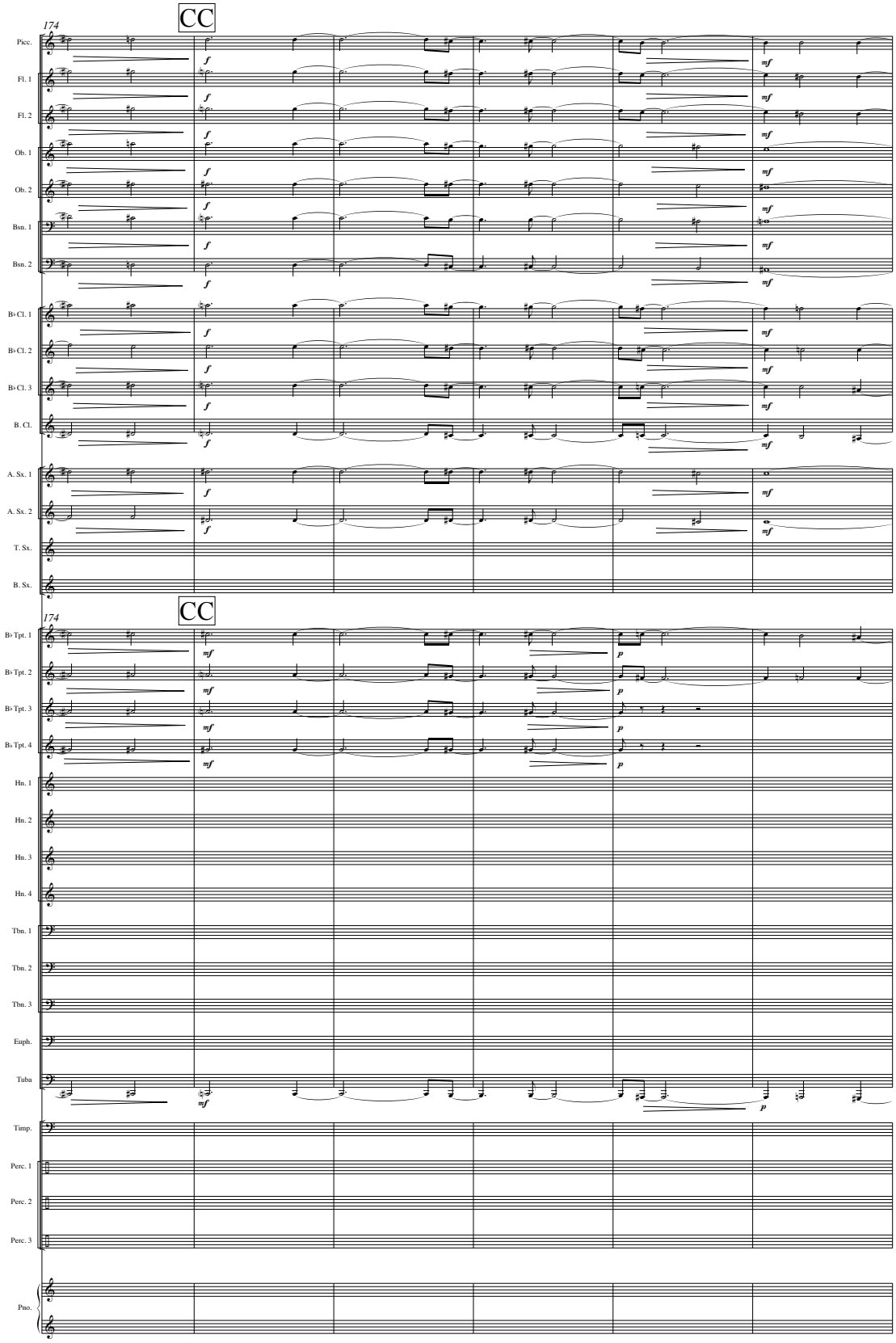

X
148
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
X
148
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
fff
fff
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.

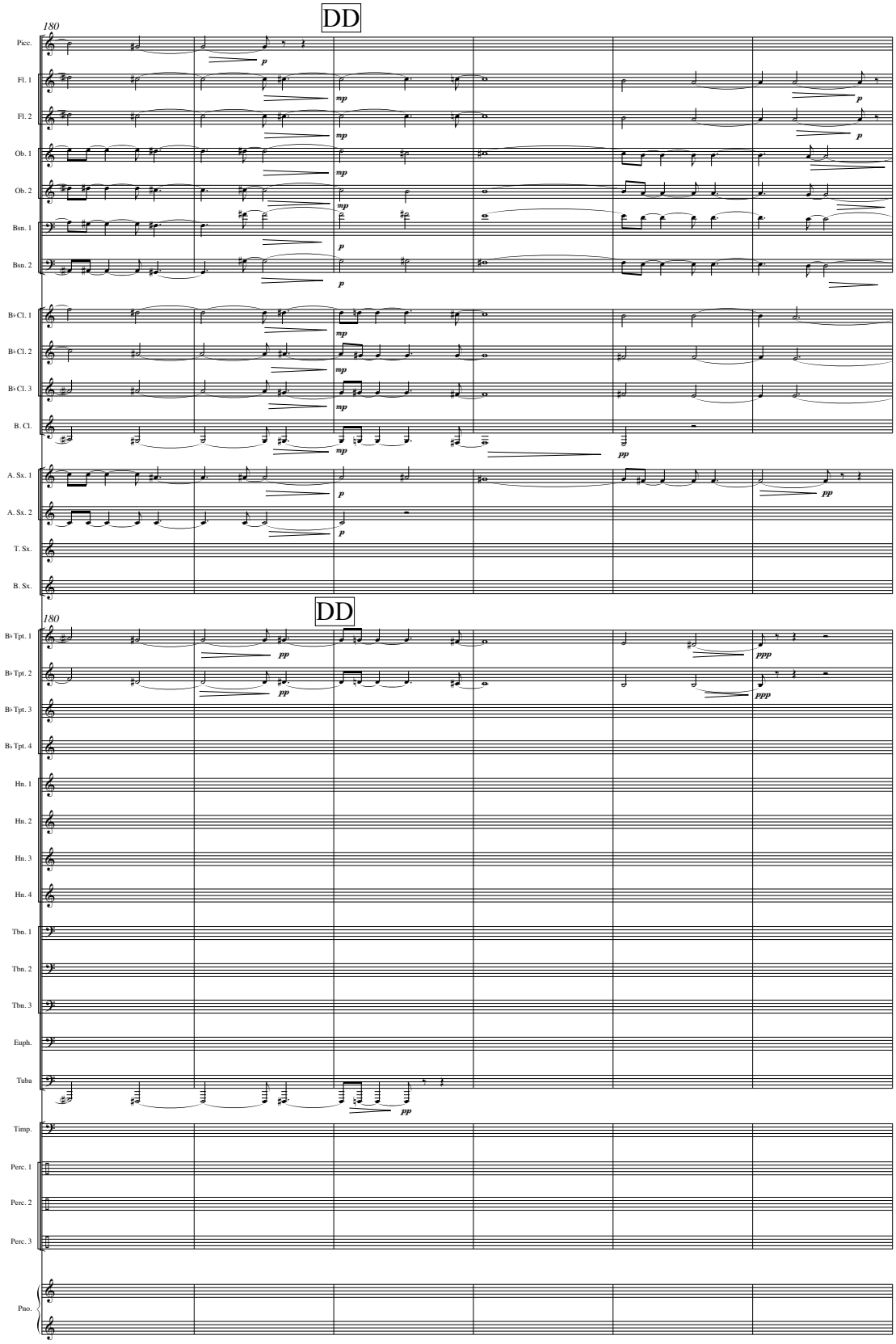

Y
153
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Y
153
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Conga hard mallets
Pno.

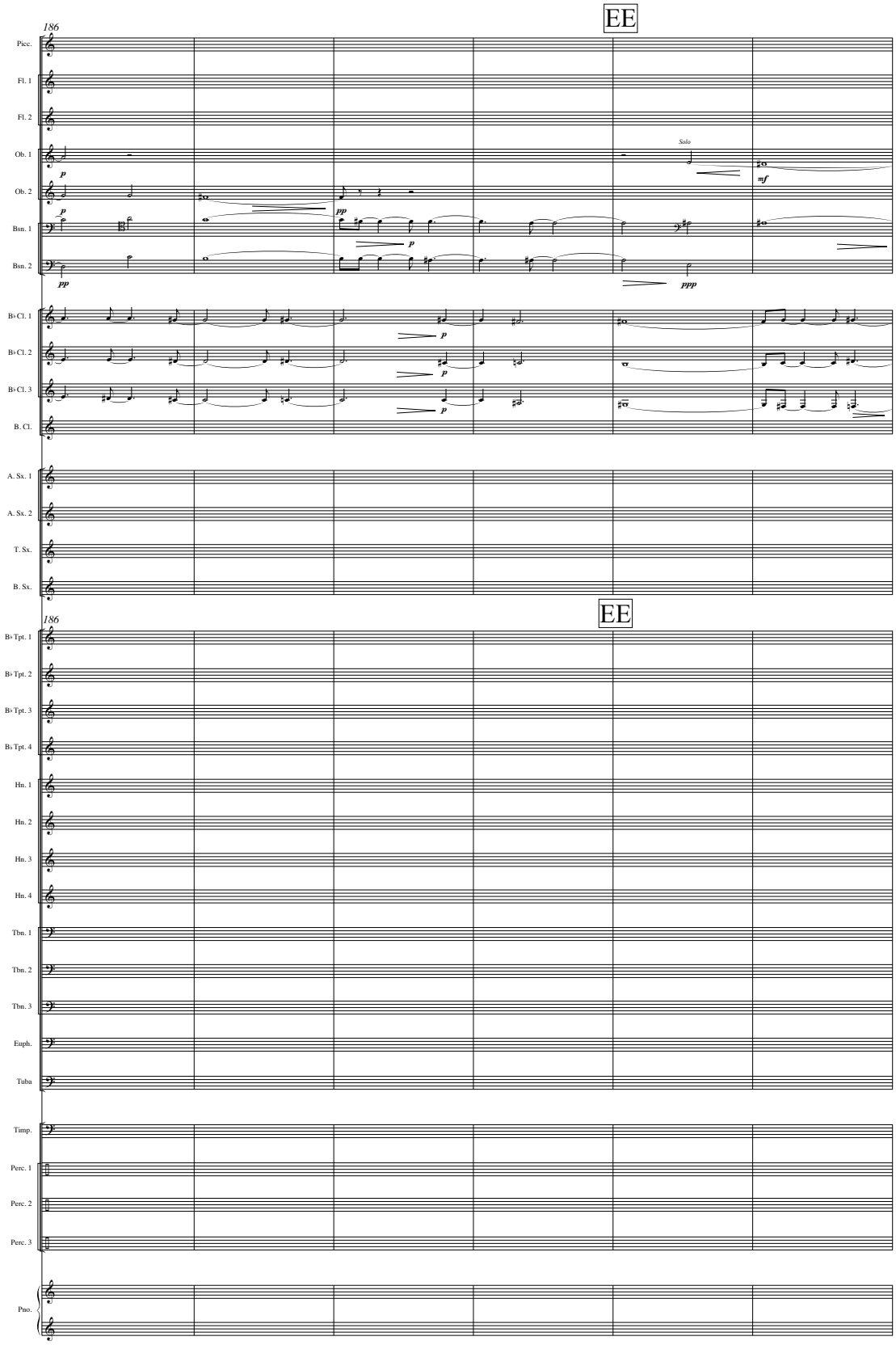

158
Z
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
158
Z
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
S. Dr. (snare on)
Tom-Tom

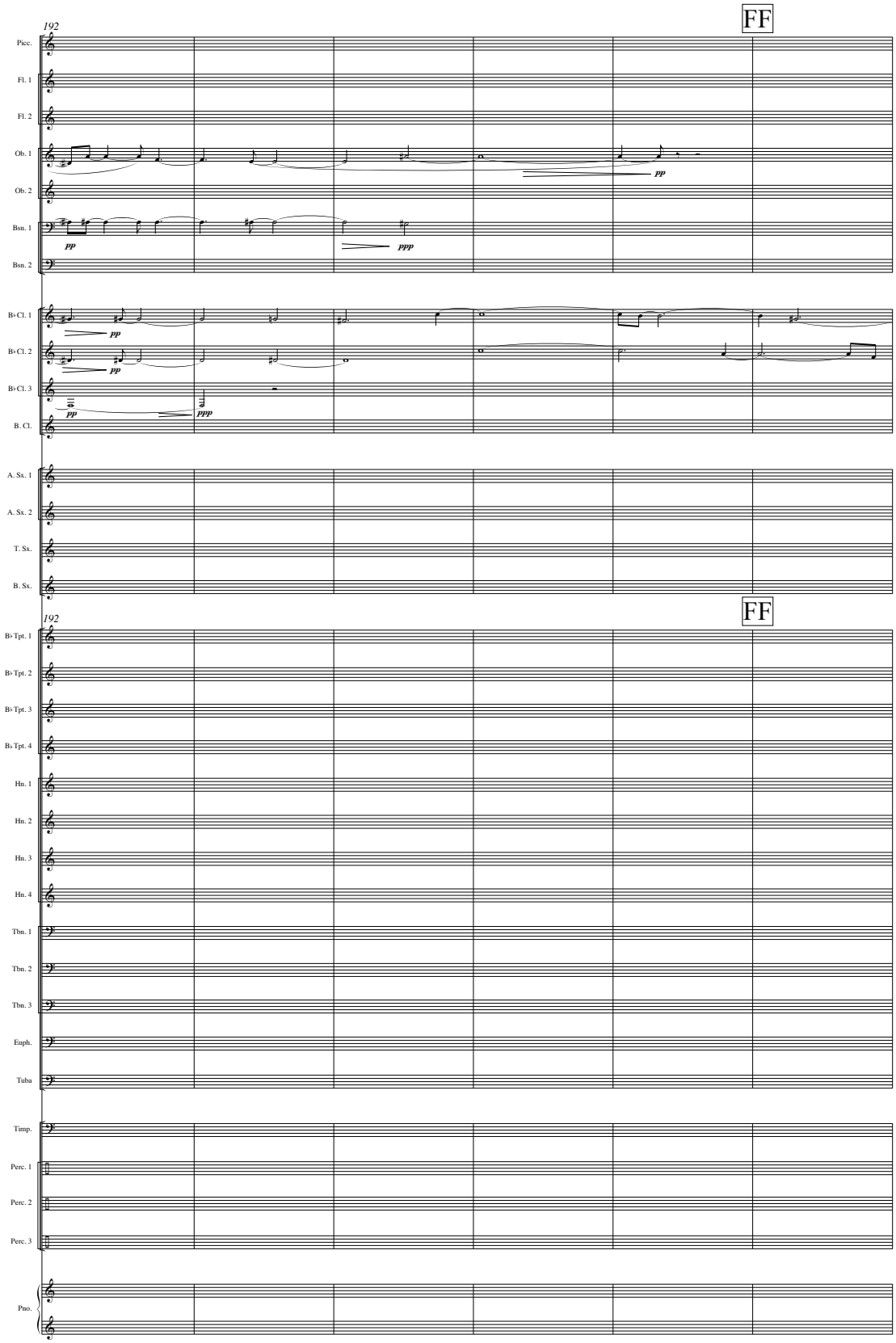

AA
163
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
AA
163
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
ff
fff

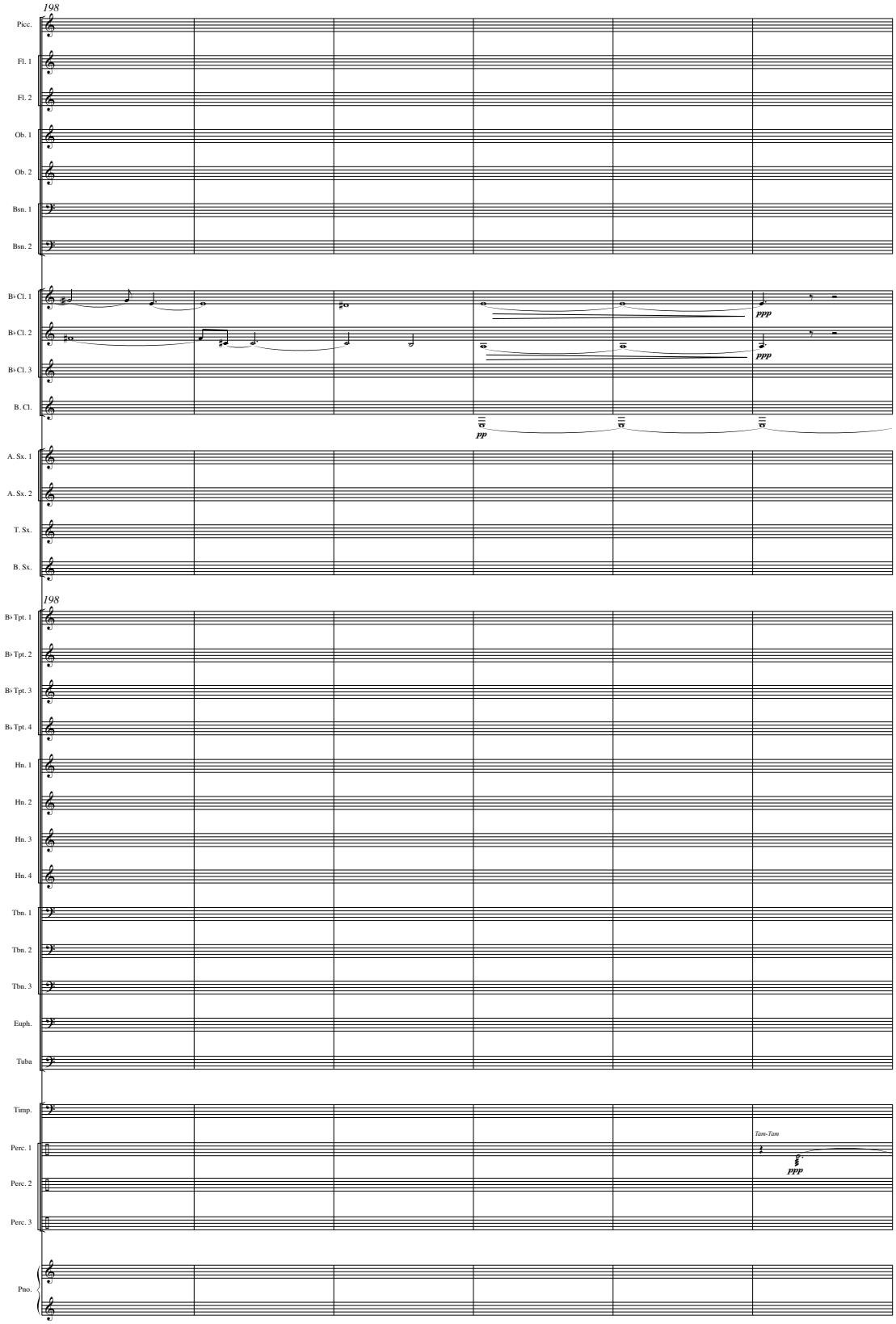

BB
168
♩ = 66
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Tom-Tom
Perc. 2
Perc. 3
Bs. Dr.
(Bs. Dr. mallet)
Pno.

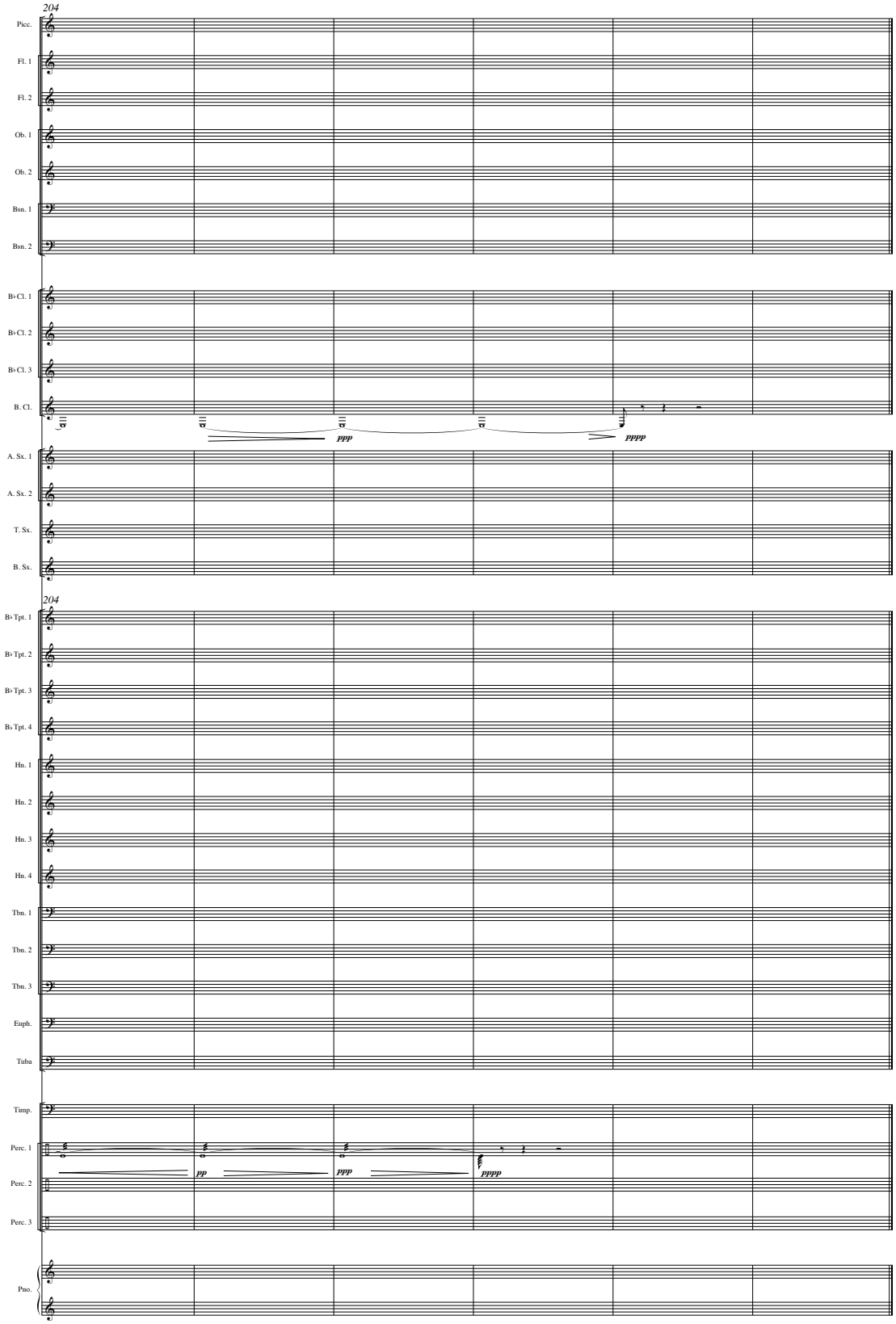

CC
174
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
CC
174
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.


DD
180
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
DD
180
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.


EE
186
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Solo
EE
186
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.


192
FF
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
192
FF
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.


198
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
ppp
ppp
pp
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
198
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Tam-Tam
ppp
Pno.


204
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
ppp
pppp
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
204
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
pp
ppp
pppp
Pno.