

Jack Ballard, Jr.

At Kennesaw Mountain

For
Wind Ensemble
Narrator

Notes:

"At Kennesaw Mountain" is a poem based on my wanderings around Kennesaw Mountain National Battlefield near Marietta, GA. It was one of the major conflicts of the war, fought by Sherman on his "March to the Sea" against the delay tactic (but fruitless) by Johnston. This was the last chance the South had before the siege of Atlanta, its source of munitions and supplies. This five mile long line of battle contained many charges, heroics and self-sacrifice, even across battle lines. To walk the silent battlefields of these less famous battlefields enhances the sense of loneliness, sacrifice and history.

One cannot get away from the source music of the Civil War in such a piece, but I have tried to put new light on these. The instruments are unique, requiring field drums, bugles, fiddles and guitars, male voices. My tenor melody is based on the Irish (who were a significant part of the fighting forces from both South and North, more or less removed from the homeland), African American, Appalachia and the popular "new" tunes inspired by patriotism or duty. I have avoided quoting the actual melodies, but tried to retain their flavors without evoking too much of Ives or Copland (whose sources are the same).

Performance Notes:

The "ghostliness" of the poem is of importance, and the music should reflect this.

The narrator is to read the poem expressively, with the liberties of the first person narrative. Although it has a rhythm and a stark AAAB rhyme scheme, it is to be read more as a music narrative than a chant, allowing the rhythm to be incidental (one of the best examples is that of Charles Osgood's commentaries on CBS Sunday Morning shows).

Ideally the percussion is to be offstage.

The "male choir" recalls the camp fire. It should be ad lib according to the score and offstage opposite of percussion.

There are moments where different styles, instruments, sounds or ensembles seem at odds with each other. This is intentional.

At Kennesaw Mountain

Azure sky o'er the dead
Whose heaven-borne spirits now have fled
Through dark vale of David's dread
To judgment now they came.
The brightness of the humid haze,
No different in the ancient days
Of battle scars, when towns were razed
And so I walk the same.
Even now, the ravaged scar
Of local conflict, distant war:
The land recalls when battles marred
The forests filled with flame.
Some walk in solitude with me
Whose bones wait passive under knee.
Brave to charge, in terror flee
The enemy, they are the same:
For dead and dead are much alike,
As Solomon in wisdom writes,
And Paul whose adage was the fight
Fought good, and finishing the race.
The ghosts lie prostrate in the land
While I cross where berms were planned
As monuments to great last stands
And retreats tinged with shame.
But the crucible of battle rageen
To whom God utters, "Well done, friend"
For glory and eternal fame.

Cannons cross at the Dead Angle,
Where North and South were once entangled
And Southern hope was slowly strangled.
Then the Union won the game.
North, some rode with memories
To darken homes and lives of ease.
Some left limb and black disease
To wander, lasting lame.
Others lie to slowly molder
'Mong the trees and lonely boulder
Forgotten naught by fellow soldier.
Men have fought for enforced claim,
For various and lofty goals
In these tests of timeless souls
To rise above or fall below.
The trials that men entertain
Are high in any of life's age.
But the crucible of battle rage
Is more intense and thus the stage
Defines the man: whom he became.
Such purpose is beyond our ken
But higher still is praise to men
To whom God utters, "Well done, friend"
For glory and eternal fame.

Picc.

Fl. 1

Ob. 1

Bsn. 1

Cbsn.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

A. Sax. 1

T. Sax. 1

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn.

Hn. 2

Cor.

Cor.

Tbn.

Tbn. 2

Euph.

Tba.

Hp.

Db.

Timp.

S. D.

Tub. B.

B. D.

Cym.

H-bells.

narrator

Perc.

The musical score for page 20 is arranged in a standard orchestral format. It features a variety of instruments, including woodwinds (Piccolo, Flute 1, Oboe 1, Bassoon 1, Clarinet 1-3, Alto Clarinet, Bass Clarinet, Alto Saxophone 1, Tenor Saxophone 1, Baritone Saxophone), brass (Trumpet 1-2, Horn 1-2, Cor Anglais, Trombone, Euphonium, Tuba), strings (Double Bass, Timpani), and percussion (Snare Drum, Tubular Bell, Bells, Cymbal, Handbells, Narrator, and Percussion). The score includes dynamic markings such as *mf* (mezzo-forte), *mp* (mezzo-piano), *ff* (fortissimo), and *p* (piano). The woodwinds and strings are the primary melodic and harmonic drivers in this section, with the brass providing a strong rhythmic and harmonic foundation. The percussion instruments, including the timpani and handbells, add texture and rhythmic interest to the overall sound.

This page of a musical score, page 4, features a variety of instruments and a narrator. The woodwind section includes Piccolo (Picc.), Flute 1 (Fl. 1), Oboe 1 (Ob. 1), Bassoon 1 (Bsn. 1), Contrabassoon (Cbsn.), Clarinets 1, 2, and 3 (Cl. 1, Cl. 2, Cl. 3), Alto Clarinet (Alto Cl.), Bass Clarinet (B. Cl.), and Saxophones 1 (A. Sax. 1), Tenor 1 (T. Sax. 1), and Baritone (Bari. Sax.). The brass section consists of Trumpets 1 and 2 (Tpt. 1, Tpt. 2), Horns 1, 2, and 3 (Hn. 1, Hn. 2, Hn.), Cor Anglais (Cor.), Trombones 1 and 2 (Tbn. 1, Tbn. 2), Euphonium (Euph.), and Tuba (Tba.). The keyboard section includes Harp (Hp.) and Double Bass (Db.). The percussion section includes Timpani (Timp.), Snare Drum (S. D.), Tubular Bell (Tub. B.), Bass Drum (B. D.), Cymbal (Cym.), and Handbells (H-bells.). A Narrator part is also present. The score is in a key with one flat and a 4/4 time signature. It begins with a *pp* dynamic and features a *p* dynamic in the Piccolo part. A measure number of 30 is indicated at the top. The Harp and Timpani parts have a *pp* dynamic marking. The Clarinet parts have a *mf* dynamic marking. The Piccolo part has a *p* dynamic marking. The Flute 1 part has a *pp* dynamic marking. The Oboe 1 part has a *mf* dynamic marking. The Bassoon 1 part has a *mp* dynamic marking. The Tenor Saxophone 1 part has a *pp* dynamic marking. The Timpani part has a *pp* dynamic marking. The Handbells part has a *pp* dynamic marking. The Tubular Bell part has a *pp* dynamic marking. The Snare Drum part has a *pp* dynamic marking. The Bass Drum part has a *pp* dynamic marking. The Cymbal part has a *pp* dynamic marking. The Narrator part has a *pp* dynamic marking. The Percussion part has a *pp* dynamic marking.

36

40

Picc.

Fl. 1

Ob. 1

Bsn. 1

Cbsn.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

A. Sax. 1

T. Sax. 1

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn.

Hn. 2

Cor.

Cor.

Tbn.

Tbn. 2

Euph.

Tba.

Hp.

Db.

Timp.

S. D.

Tub. B.

B. D.

Cym.

H-bells.

narrator

Perc.

Picc.
Fl. 1
Ob. 1
Bsn. 1
Cbsn.
Cl. 1
Cl. 2
Cl. 3
Alto Cl.
B. Cl.
A. Sax. 1
T. Sax. 1
Bari. Sax.

Tpt. 1
Tpt. 2
Hn. 1
Hn.
Hn. 2
Cor.
Cor.
Tbn.
Tbn. 2
Euph.
Tba.

Hp.

Db.
Timp.

S. D.
T. D.
B. D.
Cym.
H-bells.

narrator
Perc.

60 70

Picc. *mf* solo

Fl. 1 *mf*

Bsn. 1 *mp*

Cbsn.

Cl. 1 *pp* *f* *pp* *mp*

Cl. 2 *pp* *f* *pp* *mp*

Cl. 3 *pp* *f* *pp* *mp*

Alto Cl.

B. Cl. *pp* *f* *pp* *mp*

A. Sax. 1 *mp*

T. Sax. 1 *mp*

Bari. Sax. *mp*

Tpt. 1 *pp* *mf* *f*

Tpt. 2 *f*

Hn. 1 *pp* *f*

Hn. *p* *pp* *f*

Hn. 2 *pp* *pp* *p* *f*

Cor.

Cor.

Tbn. *pp* *p* *pp* *mp* *f*

Tbn. 2 *pp* *p* *pp* *mp*

Euph. *pp* *mf* *mp*

Tba. *pp* *p* *pp* *mp*

Hp.

Db. *pp* *p* *pp* *mp*

Timp. *pp*

S. D. **2**

B. D.

Cym. *mp* *f* *pp*

H-bells.

Perc.

soft mallet

76 Lento $\text{♩} = 90$ In Time, Moderato $\text{♩} = 90$

Picc. *ff*

Fl. 1 *ff*

Ob. 1 *ff*

Bsn. 1 *sf*

Cbsn. *sf*

Cl. 1 *ff*

Cl. 2 *sf*

Cl. 3 *sf*

Alto Cl. *p*

B. Cl. *sf*

A. Sax. 1 *sf*

T. Sax. 1 *sf*

Bari. Sax. *sf*

Tpt. 1 *sf*

Tpt. 2 *sf*

Hn. 1 *sf*

Hn. *sf*

Hn. 2 *sf*

Cor. *sf*

Cor. *sf*

Tbn. *sf*

Tbn. 2 *sf*

Euph. *sf*

Tba. *sf*

Hp. *sf*

Db. *sf*

Timp. *pp*

S. D.

T. D.

B. D.

Cym. *f* Wind Chimes *mp*

H-bells. *pp* Vibraphone *pp*

Perc. *pp* Tubular Bells *pp*

80 **81**

Fl. 1
Ob. 1
Bsn. 1
Cbsn.
Cl. 1
Cl. 2
Alto Cl.
B. Cl.
Bari. Sax.

81

Hn. 1
Hn. 2
Cor.
Cor.
Euph.
Tba.

Hp.
Timp.
S. D.
Tub. B.
B. D.
W.Ch.
Vib.
Perc.

90 (if no solo violin) 93 100

Picc. *mp*

Fl. 1

Ob. 1

Bsn. 1

Cbsn.

Cl. 1 *mf*

Cl. 2

Alto Cl.

B. Cl. *mf*

T. Sax. 1 Bsn. 1

Bari. Sax.

93

Hn. 1

Hn. 2

Cor. 1

Cor. 2

Euph.

Tba.

Hp.

Timp.

S. D.

Tub. B. *

B. D.

W.Ch. (tr) To Cym. Cymbals

Vib. *

Perc.

Narr: "Azure sky...filled with flame"

101 103

Ob. 1 *Lento* *mp*

Bsn. 1 *ppp*

Cbsn.

Cl. 1 *ppp* *espr.* *mp* *espr.* *p*

Cl. 2 *espr.* *mp*

Cl. 3 *mp*

Alto Cl.

B. Cl. *p*

A. Sax. 1 *pp*

T. Sax. 1

101 103

Cor. *Lento*

Cor.

Euph. *p*

Hp.

Timp.

Cym. *p*

Vib.

narrator

Perc.

Azure sky o'er the dead
Whose heaven-borne spirits now have fled
Through dark vale of David's dread
To judgment now they came.
The brightness of the humid haze,
No different in the ancient days—
Of battle scars, when towns were razed
And so I walk the same.
Even now, the ravaged scar
Of local conflict, distant war:
The land recalls when battles marred
The forests filled with flame.

Some walk in solitude with me
Whose bones wait passive under knee.
Have to charge, in terror flee
The enemy, they are the same:

For dead and dead are much alike,
As Solomon in wisdom writes,
And Paul whose adage was the fight
Fought good, and finishing the race.

The ghosts lie prostrate in the land
While I cross where berms were planned
As monuments to great last stands
And retreats tinged with shame.

110 **Più mosso, q=90**

Fl. 1 *mf*

Ob. 1

Cbsn.

Cl. 1 *mp* *mf*

Cl. 2

Cl. 3 *p*

Alto Cl. *p*

B. Cl. *mp* *mf*

A. Sax. 1 *mp* *mf*

T. Sax. 1

Bari. Sax.

Più mosso, q=90

Tpt. 1

Tpt. 2 *con sord.* *mf* *pp*

Hn. 1 *pp* *mp* *mf* *pp*

Hn. *mf* *pp*

Hn. 2 *mf* *p*

Cor. *mf* *pp*

Cor. *mf* *pp*

Tbn. *mf* *pp*

Tbn. 2 *mf* *pp*

Euph. *mp* *mf* *pp*

Tba. *mp*

Hp.

S. D. *mp*

Cym. *p*

Vib.

narrator

Perc.

Cannons cross at the Dead Angle,
Where North and South were once entangled
And Southern hope was slowly strangled.
And the Union won the game.

Cannons cross at their dead angle,
Where friend and foe were once entangled
When Axis hope was slowly strangled.
And the Allies won the game.

This page of a musical score, numbered 13, contains the following instruments and parts:

- Picc.**: Piccolo, starting with a melodic line in the fifth measure marked *p*.
- Fl. 1**: Flute 1, playing a melodic line with slurs.
- Ob. 1**: Oboe 1, with a whole rest.
- Cbsn.**: Bassoon, with a whole rest.
- Cl. 1**: Clarinet 1, with a whole rest.
- Cl. 3**: Clarinet 3, playing a rhythmic eighth-note pattern.
- Alto Cl.**: Alto Clarinet, playing a rhythmic eighth-note pattern.
- B. Cl.**: Bass Clarinet, with a whole rest.
- A. Sax. 1**: Alto Saxophone 1, with a whole rest.
- Tpt. 2**: Trumpet 2, with a whole rest.
- Hn. 1**: Horn 1, with a whole rest.
- Hn.**: Horn (unspecified), with a whole rest.
- Hn. 2**: Horn 2, playing a rhythmic eighth-note pattern.
- Cor.**: Cor Anglais (two staves), with whole rests.
- Tbn. 2**: Trombone 2, with a whole rest.
- Euph.**: Euphonium, with a whole rest.
- Tba.**: Tuba, playing a rhythmic eighth-note pattern.
- Hp.**: Harp, with whole rests.
- S. D.**: Snare Drum, playing a rhythmic pattern.
- Cym.**: Cymbals, with whole rests.
- Vib.**: Vibraphone, with whole rests.
- Perc.**: Percussion, with whole rests.

fade to nothing

130

Picc.

Fl. 1

Ob. 1

Bsn. 1

Cbsn.

Cl. 1

Cl. 3

Alto Cl.

B. Cl.

A. Sax. 1

Tpt. 2

Hn. 1

Hn.

Hn. 2

Cor.

Cor.

Tbn. 2

Euph.

Tba.

Hp.

S. D.

Cym.

Vib.

Perc.

alla marcia, ♩=120

140

144

Picc. *pppppp*

Ob. 1

Bsn. 1

Cbsn.

Cl. 1

Alto Cl.

B. Cl.

A. Sax. 1

alla marcia, ♩=120

144

Tpt. 1 *f* *fp*

Tpt. 2 *f* *fp* *sfz* *pp*

Hn. 1 *pp* *sf*

Hn. *pp* *sf*

Hn. 2 *pp* *sf*

Cor. *f* *fp*

Cor. *f* *fp*

Tbn. *sf*

Tbn. 2 *sf*

Euph. *sf* *sf*

Tba. *mf* *sf* *sf*

Hp.

Db. *pp* *sf*

Timp. *pp* *sf*

S. D. *p*

B. D. *p*

Cym.

Vib.

Perc.

16 150

Picc. *sf*

Fl. 1 *pp sf*

Ob. 1 *pp sf*

Bsn. 1 *sf sf*

Cbsn.

Cl. 1 *pp sf*

Cl. 2 *pp sf f*

Cl. 3 *pp sf f*

Alto Cl.

B. Cl. *p sf sf*

A. Sax. 1 *pp sf pp sf*

T. Sax. 1 *pp sf pp sf*

Bari. Sax. *pp sf pp sf sf*

Tpt. 1 *solo*

Tpt. 2 *senza sord. sfz pp f*

Hn. 1 *pp sf pp sf pp sf pp sf*

Hn. *pp sf pp sf pp sf pp sf*

Hn. 2 *pp sf pp sf pp sf pp sf*

Cor. *f*

Cor. *f*

Tbn. *sf p sf mf*

Tbn. 2 *sf p sf mf*

Euph. *sf p sf sf*

Tba. *sf p sf sf*

Hp.

Db. *sf sf*

Timp. *sf sfz sf*

S. D.

B. D.

Vib.

Perc.

160

This musical score page, numbered 180, features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute 1 (Fl. 1), Oboe 1 (Ob. 1), Bassoon 1 (Bsn. 1), Contrabassoon (Cbsn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), and Alto Clarinet (Alto Cl.). The brass section consists of Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Cor Anglais (Cor.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba (Tba.). The percussion section includes Piano (Hp.), Double Bass (Db.), Timpani (Timp.), Bass Drum (B. D.), Cymbals (Cym.), Vibraphone (Vib.), and other Percussion (Perc.). The score is written in a key signature of two flats and a common time signature. It features dynamic markings such as *ff* (fortissimo), *f* (forte), *fp* (fortissimo piano), and *mf* (mezzo-forte). The woodwinds and brass play melodic lines with various articulations, while the percussion provides a rhythmic foundation. The page concludes with a final measure for the Vibraphone.

Picc. *tr*

Fl. 1 *tr*

Ob. 1 *tr*

Bsn. 1 *tr*

Cbsn.

Cl. 1 *tr*

Cl. 2 *tr*

Cl. 3 *tr*

Alto Cl.

B. Cl. *ff*

A. Sax. 1 *sfz* *ff*

T. Sax. 1 *sfz* *ff*

Bari. Sax. *ff*

190

Tpt. 1

Tpt. 2

Hn. 1 *ff*

Hn. *ff*

Hn. 2 *ff*

Cor. *ff*

Cor. *ff*

Tbn. *ff*

Tbn. 2

Euph.

Tba.

Hp.

Db.

Timp. *ff*

S. D. *ff*

Tub. B.

B. D. *f*

Cym.

Tub. B. *ff*

Perc.

Picc.

Fl. 1

Ob. 1

Bsn. 1

Cbsn.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

A. Sax. 1

T. Sax. 1

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn.

Hn. 2

Cor.

Cor.

Tbn.

Tbn. 2

Euph.

Tba.

Hp.

Db.

Timp.

S. D.

Tub. B.

B. D.

Cym.

Tub. B.

Perc.

200

sfz

ff

fff

sfz

ff

fff

sfz

ff

fff

sfz

ff

fff

sfz

mf

ff

To Xyl.

D-Db

Picc. *f*

Fl. 1 *f*

Ob. 1 *f*

Cbsn.

Cl. 1 *mf* *f*

Alto Cl.

A. Sax. 1 *mp*

T. Sax. 1 *mp*

Bari. Sax. *mp*

Tpt. 1 *mf* *f* *mf*

Tpt. 2 *mf* *f* *mf*

Hn. 1 *fp*

Hn. *fp*

Hn. 2 *fp*

Cor.

Cor.

Hp.

Timp. *ff* *pp*

S. D.

Tub. B. *p*

Tub. B.

Perc.

Low Tenor Drums

Picc. *f*

Fl. 1 *f*

Ob. 1 *f*

Cbsn. *f*

Cl. 1 *p*

Alto Cl. *f*

B. Cl. *f*

A. Sax. 1 *f*

T. Sax. 1 *f*

Bari. Sax. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Hrn. 1 *mf*

Hrn. *mf*

Hrn. 2 *mf*

Cor. *f*

Cor. *f*

Tbn. *f*

Tbn. 2 *f*

Euph. *f*

Tba. *f*

Hp.

Db. *f*

Timp. *f*

S. D. *mp*

B. D. *mp*

B. D. *mf*

Tub. B.

Perc.

240

Picc. *f* *ff*

Fl. 1 *f* *ff*

Ob. 1 *f* *ff*

Bsn. 1 *f* *ff*

Cbsn.

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Cl. 3 *f* *ff*

Alto Cl.

B. Cl. *f*

A. Sax. 1

T. Sax. 1

Bari. Sax.

240

Tpt. 1 *f*

Tpt. 2 *f*

Hn. 1 *mf*

Hn. *mf*

Hn. 2 *mf*

Cor.

Cor.

Tbn. *f*

Tbn. 2 *f*

Euph. *f*

Tba. *f*

Hp.

Db. *f*

Timp. *f* *sfz*

S. D.

B. D. 16 20 24

B. D.

Cym. *mf* *Xylophone*

Tub. B. *ff*

Perc.

250

Picc.

Fl. 1

Ob. 1

Bsn. 1

Cbsn.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

A. Sax. 1

T. Sax. 1

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn.

Hn. 2

Cor.

Cor.

Tbn.

Tbn. 2

Euph.

Tba.

Hp.

Db.

S. D.

B. D.

B. D.

Cym.

Xyl.

Perc.

sfz sub p

sfz sub p

28 32 36

8 12

ff

ff

ff

Picc.
 Fl. 1
 Ob. 1
 Bsn. 1
 Cbsn.
 Cl. 1
 Cl. 2
 Cl. 3
 Alto Cl.
 B. Cl.
 A. Sax. 1
 T. Sax. 1
 Bari. Sax.

Tpt. 1
 Tpt. 2
 Hn. 1
 Hn.
 Hn. 2
 Cor.
 Cor.
 Tbn.
 Tbn. 2
 Euph.
 Tba.
 Hp.
 Db.
 Timp.
 S. D.
 B. D.
 B. D.
 Xyl.
 Perc.

276 presto

280

Picc. Fl. 1 Ob. 1 Cbsn. Cl. 1 Cl. 2 Cl. 3 Alto Cl. B. Cl. A. Sax. 1 T. Sax. 1 Bari. Sax.

276 presto

Tpt. 1 Tpt. 2 Hn. 1 Hn. Hn. 2 Cor. Cor. Tbn. Tbn. 2 Euph. Tba. Hp. Db. Xyl. Perc.

Picc. Fl. 1 Ob. 1 Bsn. 1 Cbsn. Cl. 1 Cl. 2 Cl. 3 Alto Cl. B. Cl. T. Sax. 1 Bari. Sax.

Tpt. 1 Tpt. 2 Hn. 1 Hn. Hn. 2 Cor. Cor. Tbn. 1 Tbn. 2 Euph. Tba. Hp. Db. Timp. S. D. T. D. B. D. Xyl. Perc.

Picc. *ff*

Fl. 1 *ff*

Ob. 1 *ff*

Bsn. 1 *ff*

Cbsn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

Alto Cl. *ff*

B. Cl. *ff*

A. Sax. 1 *brassy*
fff

T. Sax. 1 *brassy*
fff

Bari. Sax. *fff*

Tpt. 1 *fff*

Tpt. 2 *fff*

Hn. 1 *brassy*
fff

Hn. *brassy*
fff

Hn. 2 *brassy*
fff

Cor. *fff*

Cor. *fff*

Tbn. *fff*

Tbn. 2 *fff*

Euph. *fff*

Tba. *fff*

Hp.

Db.

Xyl.

Perc.

310

Picc. Fl. 1 Ob. 1 Bsn. 1 Cbsn. Cl. 1 Cl. 2 Cl. 3 Alto Cl. B. Cl. A. Sax. 1 T. Sax. 1 Bari. Sax.

Tpt. 1 Tpt. 2 Hn. 1 Hn. Hn. 2 Cor. Cor. Tbn. Tbn. 2 Euph. Tba. Hp. Db. Timp. S. D. B. D. Xyl. Perc.

Picc. *sfp*

Fl. 1 *sf* *ff*

Ob. 1 *sf* *ff*

Bsn. 1 *sf* *ff* *marcato*

Cbsn. *sf* *ff* *marcato*

Cl. 1 *sfp*

Cl. 2 *sfp*

Cl. 3 *sf* *ff*

Alto Cl. *sf* *ff* *marcato*

B. Cl. *sf* *ff* *marcato*

Bari. Sax. *sf* *ff*

Tpt. 1 *con sord.* *ff*

Tpt. 2 *con sord.* *ff*

Hn. 1 *sffz* *f*

Hn. *sffz* *f*

Hn. 2 *sffz* *f*

Cor. *sffz* *f* *pp*

Cor. *sffz* *f* *pp*

Tbn. *f*

Tbn. 2 *f*

Euph. *f*

Tba. *f*

Hp.

Db.

S. D. *2*

Xyl.

Perc.

Picc. *mf* solo 340

Fl. 1 *sf*

Ob. 1 *sf*

Bsn. 1 *sf* solo *mf* *mf*

Cbsn.

Cl. 1 *sf* *mf*

Cl. 2 *sf* *mf*

Cl. 3 *sf* *mf*

Alto Cl. *mf*

B. Cl.

Bari. Sax.

Tpt. 1 *senza sord.*

Tpt. 2 *senza sord.*

Hn. 1 *f*

Hn. *f*

Hn. 2 *f*

Cor. *mp* *pp*

Cor. *pp* *mp* *pp* *mp* *pp*

Tbn. *sf* *pp* *mp > pp* *mp* *pp*

Tbn. 2 *sf* *pp* *mp* *pp*

Euph. *sf* *pp* *mp* *pp*

Tba.

Hp.

Db.

Xyl.

Perc.

This page of a musical score, rehearsal mark 360, features the following instruments and parts:

- Picc.**: Piccolo
- Fl. 1**: Flute 1
- Ob. 1**: Oboe 1
- Bsn. 1**: Bassoon 1
- Cbsn.**: Contrabassoon
- Cl. 1**: Clarinet 1 (with *mp* dynamics)
- Cl. 2**: Clarinet 2 (with *mp* dynamics)
- Cl. 3**: Clarinet 3
- Alto Cl.**: Alto Clarinet
- B. Cl.**: Bass Clarinet
- Tpt. 1**: Trumpet 1
- Tpt. 2**: Trumpet 2
- Hn. 1**: Horn 1
- Hn.**: Horn 2
- Hn. 2**: Horn 3
- Cor.**: Cor Anglais
- Cor.**: Cor Anglais
- Tbn. 2**: Trombone 2
- Euph.**: Euphonium
- Tba.**: Tuba
- Hp.**: Harp
- Db.**: Double Bass
- Xyl.**: Xylophone
- Perc.**: Percussion

Grave, $\text{♩} = \text{♩}$
370 [Narr: "Some walk in solitude..."]

Fl. 1

Bsn. 1

Cbsn.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

A. Sax. 1

T. Sax. 1

Bari. Sax.

Grave, $\text{♩} = \text{♩}$
370

Tpt. 1

Hn. 1

Hn.

Hn. 2

Cor.

Cor.

Tbn.

Euph.

Tba.

Hp.

Db.

Cym.

Xyl.

narrator

North, some rode with memories
To darken homes and lives of ease.
Some left limb and black disease
To wander, lasting lame.

Others lie to slowly molder
Among the trees and lonely boulder
Forgotten naught by fellow soldier.

Perc.

North, some rode with memories
To darken homes and lives of ease.
Some left limb and black disease
To wander, lasting lame.

Others lie to slowly molder
Among the trees and lonely boulder
Forgotten naught by fellow soldier.

The musical score for page 36 includes the following parts:

- Cbsn.** (Contrabassoon)
- Cl. 1, 2, 3** (Clarinets)
- Alto Cl.** (Alto Clarinet)
- B. Cl.** (Bass Clarinet)
- A. Sax. 1, T. Sax. 1, Bari. Sax.** (Saxophones)
- Tpt. 1, Cor., Tbn., Euph., Tba.** (Brass instruments)
- Hp.** (Piano)
- Db., Cym., Xyl.** (Percussion)
- narrator** (with lyrics)
- Perc.** (Percussion)

The score is divided into two systems. The first system contains the instruments from Cbsn. to Xyl. The second system contains the narrator and Perc. parts. The narrator's lyrics are as follows:

<p>Men have fought for enforced claim, For various and lofty goals In these tests of timeless souls To rise above or fall below. The trials that men entertain</p>	<p>Are high in any of life's age. But the crucible of battle rage Is more intense and thus the stage Defines the man: whom he became.</p>
--	--

Andante
on cue 378

380

Cbsn.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

T. Sax. 1

Andante 378

Hn. 1

Hn.

Hn. 2

Cor.

Cor.

Tbn.

Tbn. 2

Euph.

Tba.

Hp.

Db.

S. D.

Xyl.

narrator

Perc.

Such purpose is beyond our ken
But higher still is praise to men
To whom God utters, "Well done, friend"
For glory and eternal fame.

poco accel. 390

poco accel.

393 Più mosso

Cbsn.

Alto Cl.

B. Cl.

A. Sax. 1

T. Sax. 1

Bari. Sax.

poco accel.

393

Tpt. 1

Hn. 1

Hn.

Hn. 2

Cor.

Cor.

Tbn.

Tbn. 2

Euph.

Tba.

Hp.

Db.

Timp.

S. D.

T. D.

B. D.

Cym.

Xyl.

Perc.

Picc. *pp*

Fl. 1 *pp*

Ob. 1 *pp*

Bsn. 1 *mp* *mf*

Cbsn. *mp* *mf*

Cl. 1 *pp*

Cl. 2 *pp*

Cl. 3 *pp*

Alto Cl. *pp*

B. Cl. *mp* *mf*

A. Sax. 1 *mf* *f* *mp* *mf*

T. Sax. 1 *mf* *f* *mp* *mf*

Bari. Sax. *mf* *f* *mp* *mf*

Tpt. 1 *solo* *f*

Tpt. 2 *pp*

Hn. 1 *ff* *mf* *f* *mp* *mf*

Hn. *ff* *mf* *f* *mp* *mf*

Hn. 2 *ff* *mf* *f* *mp* *mf*

Cor. *ff* *mf* *f*

Cor. *f* *mf*

Tbn. *mf* *f* *mp* *mf*

Tbn. 2 *mf* *f* *mp* *mf*

Euph. *mf* *f* *mp* *mf*

Tba. *mf* *f* *mp* *mf*

Hp.

Db. *mf* *f* *mp* *mf*

S. D. *mp*

T. D.

B. D.

Xyl.

Perc.

This page of a musical score, numbered 40 and 410, is a page of a large orchestral score. It features 28 staves, each representing a different instrument or section of the orchestra. The instruments listed on the left side of the page are: Picc., Fl. 1, Ob. 1, Bsn. 1, Cbsn., Cl. 1, Cl. 2, Cl. 3, Alto Cl., B. Cl., A. Sax. 1, T. Sax. 1, Bari. Sax., Tpt. 1, Tpt. 2, Hn. 1, Hn., Hn. 2, Cor., Cor., Tbn., Tbn. 2, Euph., Tba., Hp., Db., S. D., T. D., B. D., Xyl., and Perc. The score is written in a common time signature (C) and a key signature of one sharp (F#). The music is characterized by a dense texture of sixteenth-note patterns in the woodwinds and brass, with dynamic markings ranging from *p* (piano) to *ff* (fortissimo). The woodwinds and brass parts are often marked with *ff* or *f*, while the strings (S. D., T. D., B. D.) are marked with *mp* (mezzo-piano). The harp (Hp.) and percussion (Perc.) parts are mostly silent on this page. The score is arranged in a standard orchestral layout, with the woodwinds and brass in the upper half and the strings and percussion in the lower half.

(if no solo violin)
ad lib., out of time, echo euphonium solo

413 **Meno mosso**

rit.

Picc. *pp*

Fl. 1 *pp*

Bsn. 1 *mp* *p*

Cbsn.

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

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

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

Alto Cl. *mp* *p* *p* *pp*

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

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

T. Sax. 1 *mp* *p* *p* *pp*

Bari. Sax. *mp* *p* *p* *pp*

413 **Meno mosso** con sord. senza sord.

rit.

Tpt. 1 *mp*

Tpt. 2 *p*

Hn. 1 *f* *p*

Hn. *f* *p*

Hn. 2 *f*

Cor. *mp*

Cor. *mp*

Tbn. 2 *p* *p*

Euph. *mf*

Hp.

Db. *p*

S. D. *pp*

T. D.

Xyl.

Perc.

solo (out of conductor/ensemble's time
very ad lib. coordinate with piccolo echo)

accel. Moderato

430

Picc.

Fl. 1

Ob. 1

Bsn. 1

Cbsn.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

A. Sax. 1

T. Sax. 1

Bari. Sax.

Hn. 1

Hn.

Hn. 2

Cor.

Cor.

Tbn.

Tbn. 2

Euph.

Tba.

Hp.

Db.

Timp.

T. D.

Xyl.

Perc.

Vibraphone (or opt piano)

Picc. Fl. 1 Ob. 1 Bsn. 1 Cbsn. Cl. 1 Cl. 2 Cl. 3 Alto Cl. B. Cl. A. Sax. 1 T. Sax. 1 Bari. Sax. Tpt. 1 Tpt. 2 Hn. 1 Hn. Hn. 2 Cor. Cor. Tbn. Tbn. 2 Euph. Tba. Hp. Db. Timp. S. D. T. D. B. D. Vib. Perc.

This page of a musical score contains staves for various instruments. The woodwind section includes Piccolo, Flute 1, Oboe 1, Bassoon 1, Contrabassoon, Clarinets 1, 2, and 3, Alto Clarinet, Bass Clarinet, Alto Saxophone 1, Tenor Saxophone 1, and Baritone Saxophone. The brass section includes Trumpets 1 and 2, Horns 1, 2, and 3, Cor Anglais, Trombones 1 and 2, Euphonium, and Tuba. Percussion includes Harp, Double Bass, Snare Drum, Tenor Drum, Bass Drum, and Vibraphone. The score features complex rhythmic patterns, including sixteenth-note runs and syncopated rhythms. Dynamic markings such as *mf*, *f*, and *p* are present. A section of the score is marked with a 2/2 time signature. The page number 43 is located in the top right corner.

440

Picc.

Fl. 1

Ob. 1

Bsn. 1

Cbsn.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

A. Sax. 1

T. Sax. 1

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn.

Hn. 2

Cor.

Cor.

Tbn. 1

Tbn. 2

Euph.

Tba.

Hp.

Db.

Timp.

S. D.

T. D.

B. D.

Vib.

Perc.

450

Picc. *ff*

Fl. 1 *ff*

Ob. 1 *ff*

Bsn. 1

Cbsn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

Alto Cl. *ff*

B. Cl.

A. Sax. 1

T. Sax. 1

Bari. Sax.

Tpt. 1 *ff*

Tpt. 2 *ff*

Hn. 1 *fff*

Hn. *fff*

Hn. 2 *fff*

Cor. *fff*

Cor. *fff*

Tbn. *ff*

Tbn. 2 *ff*

Euph. *ff*

Tba. *ff*

Hp.

Db. *ff*

Timp. *ff*

S. D. *f*

T. D. *f*

B. D. *f*

Cym. *f*

Vib. *ff*

Perc.

12

crash damp