

Jack Ballard, Jr.

At Kennesaw Mountain

For
Wind Ensemble
Narrator
Solo Tenor
Male Ensemble (TTBB)

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). As with most symphonic poems, there is less of a "story" in the narrative, than a morphous rendering of themes.

Themes:

- 1) A melody from Irish roots (lyrics of the songs are traditional) sung by men in the quiet evenings around the fire, before the days of battle. This could be sung by those from the North or the South, and as such also brings up the ideas of trade and even camaraderie between soldiers of opposite sides in the lull of the evening.
- 2) An intense "quick-time" march, amassed of brass ensemble "hits," that could recall cannon shot, over-riding squads, armies, troops or music ensembles
- 3) A quirky 'take' on the old British march style, with a great deal of American in it and chromatic harmonies. This recalls the "traditional" form of war where in a pitched battle the old European style of "last man standing" wins and the rest are "cannon fodder."
- 4) A chorale in memoriam. As with my personal style, the phrases are lopsided and not necessarily easily resolved, although each chord is fairly consonant
- 5) As we hear the Irish melody at the end, the last theme recalls the intensity of war -- external and internal -- the feeling of personal resolve, and eternal glory.

Performance Notes:

The piece may be played with or without narration. If without, it is recommended that mm. 214-221 are deleted.

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 the old sCBS 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.

Copyright notice: The lyrics to "Cliffs of Doneen" are traditional and P.D.

At Kennesaw Mountain

(by Jack Ballard, Jr. ©Kiwibird Creative Services, Used by permission)

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.

Cannons cross at the Dead Angle,
Where Blue and Grey 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.

At Kennesaw Mountain

"At Kennesaw Mountain" poem/lyrics by Jack Ballard Jr.

Jack Ballard, Jr. (ASCAP)

7

The score is for a full orchestra and percussion ensemble. It begins at measure 7. The woodwind section includes Piccolo, Flute 1, Oboe 1, Bassoon 1, Clarinet in Bb 1, Clarinet in Bb 2, Clarinet in Bb 3, Bass Clarinet in Bb, Alto Saxophone 1, Tenor Saxophone 1, and Baritone Saxophone. The brass section includes Trumpet in Bb 1, Trumpet in Bb 2, Horn in F 1, Horn in F, Horn in F 2, Tenor Trombone, Trombone 2, Euphonium, and Tuba. The strings consist of Violin and Double Bass. The percussion section includes Snare Drum, Bass Drum, Marching Bass Drum, Cymbals, Mallets, and Timpani. The score features various dynamics such as *sfp*, *ff*, *p*, and *pp*, along with performance instructions like "with snare sticks" and "soft mallet". The timpani part includes a box labeled "F G D".

Piccolo

Flute 1

Oboe 1

Bassoon 1

Clarinet in Bb 1

Clarinet in Bb 2

Clarinet in Bb 3

Bass Clarinet in Bb

Alto Saxophone 1

Tenor Saxophone 1

Baritone Saxophone

Trumpet in Bb 1

Trumpet in Bb 2

Horn in F 1

Horn in F

Horn in F 2

Tenor Trombone

Trombone 2

Euphonium

Tuba

Violin

Double Bass

Snare Drum

Bass Drum

Marching Bass Drum

Cymbals

Mallets

Timpani

Narration

sfp *ff* *p* *pp*

with snare sticks

ff (bass drum)

ff

cr.

soft mallet

mp *ff*

F G D

13 18

Picc. *mf* solo

Fl. 1 *mf* solo

Bsn. 1

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

T. Sax. 1

Bari. Sax.

18 *mp* solo *pp*

Tpt. 1 *mp* solo *pp*

Tpt. 2

Hn. 1 *mp* solo *pp*

Hn.

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

Tbn.

Tbn. 2

Euph.

Tba.

Vln.

Db.

S. D. *pp*

B. D. *pp*

B. D. *pp*

Cym.

Mar.

Timp. *pp*

27

Picc. *ff*

Fl. 1 *ff*

Ob. 1 *ff*

Bsn. 1 *mp sf*

Cl. 1 *pp f pp mp ff*

Cl. 2 *pp f pp mp sf*

Cl. 3 *pp f pp mp sf*

B. Cl. *pp f pp mp sf*

A. Sax. 1 *mp sf*

T. Sax. 1 *mp sf*

Bari. Sax. *mp sf*

Tpt. 1 *solo mf f sf*

Tpt. 2 *f sf*

Hn. 1 *f sf*

Hn. *f sf*

Hn. 2 *pp p pp f sf*

Tbn. *pp p pp mp f sf*

Tbn. 2 *pp p pp mp sf*

Euph. *solo mf mp sf*

Tba. *pp p pp mp sf*

Vln.

Db. *pp p pp mp sf*

S. D.

B. D.

B. D. *To Vib.*

Cym. *soft mallet mp f pp f mp* *Wind Chimes*

Mar.

Timp. *pp pp*

40 Lento **41** On cue **43** In Time, Moderato ♩=90 **46**

Picc. *pp*

Fl. 1 *p*

Ob. 1

Cl. 1 *p*

B. Cl. *pp* *pp*

Bari. Sax.

Lento **41** In Time, Moderato ♩=90 **43** **46**

Hn. 1 *pp*

Hn. 2 *pp*

Tbn. *ad lib., rubato* *pp*

Euph. *pp*

Tba. *pp*

Vln. *pp*

Db. *pp*

Tam-tam *pp* l.v. *mp* Tubular Bells *pp* l.v. *mp* l.v. *mp*

S. D.

B. D.

B. D.

W.Ch.

Mar. *pp* *pp* *pp*

Timp.

(if no solo violin) vln.

53

Picc.

Fl. 1

Ob. 1

Bsn. 1

Cl. 1

B. Cl.

T. Sax. 1

Bari. Sax.

Hn. 1

Hn. 2

Tbn.

Euph.

Tba.

Vln.

T-t.

Snare Drum

Tub. B.

B. D.

W.Ch.

To Cym.

Vib.

Timp.

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

Lento
66 68

Ob. 1 *ppp*

Bsn. 1 *ppp*

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

Cl. 2 *mp* *espr.*

Cl. 3 *espr.* *mp*

B. Cl. *p*

A. Sax. 1 *pp*

T. Sax. 1

Euph. *p*

Vln. *f*

W.Ch. Cymbals *p*

Vib.

Timp.

narrator

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 berns were planned
As monuments to great last stands
And retreats tinged with shame.

alla marcia, ♩=120

81

75

Ob. 1

Cl. 1

B. Cl.

A. Sax. 1

mp *mf*

alla marcia, ♩=120

81

con sord.

Tpt. 2

Hn. 1

Hn.

Hn. 2

Tbn.

Tbn. 2

Euph.

Tba.

Vln.

Db.

pp *mp* *mf* *sf* *pp* *sf* *p* *mf* *sf* *sfz* *pp* *sf*

S. D.

B. D.

Cym.

Vib.

Timp.

p *p* *mf* *p* *pp* *sf*

F to Eb
D to Eb
G

narrator

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.

87

Picc. *sf* *mf*

Fl. 1 *pp* *sf* *f*

Ob. 1 *pp* *sf* *f*

Bsn. 1 *p* *sf* *sf*

Cl. 1 *pp* *sf*

Cl. 2 *pp* *sf* *f*

Cl. 3 *pp* *sf* *f*

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 *senza sord.* *f*

Tpt. 2 *senza sord.* *sfp* *pp* *2. solo* *f*

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

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

Hn. 3 *pp* *sf* *pp* *sf* *pp* *sf* *pp* *sf*

Tbn. 1 *sf* *p* *sf* *mf*

Tbn. 2 *sf* *p* *sf* *mf*

Euph. *sf* *p* *sf* *sf*

Tba. *sf* *p* *sf* *sf*

Vln. *sf*

Db. *sf* *sf*

S. D. *sf*

B. D. *sf*

Vib. *sf*

Timp. *sf* *sfz* *sf*

♯ D B♭ G

98

Picc. *tr*

Fl. 1 *tr*

Ob. 1 *tr*

Bsn. 1 *ff*

Cl. 1 *tr*

Cl. 2

Cl. 3

B. Cl. *mf* *ff* *f marc.*

A. Sax. 1 *mf* *ff*

T. Sax. 1 *mf* *ff*

Bari. Sax. *mf* *ff* *f marc.*

Tpt. 1 *f*

Tpt. 2 *f A2*

Hn. 1 *mf* *ff*

Hn. *mf* *ff*

Hn. 2 *mf* *ff*

Tbn. *ff* *f marc.*

Tbn. 2 *ff* *f marc.*

Euph. *mf* *ff* *f marc.*

Tba. *mf* *ff* *f marc.*

Vln.

Db. *mf* *ff*

S. D. *f*

Tub. B. *f marc.*

B. D. *f*

Cym. *p* *ff* *f*

Vib.

Marching Tenor Drums

110

Picc.

Fl. 1

Ob. 1

Bsn. 1

Cl. 1

Cl. 2

Cl. 3

Tpt. 1

Tpt. 2

Hn. 1

Hn.

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Vln.

Db.

B. D.

Cym.

Vib.

Timp.

ff

mf

Picc. *tr*

Fl. 1 *tr*

Ob. 1 *tr*

Bsn. 1 *tr*

Cl. 1 *tr*

Cl. 2 *tr*

Cl. 3 *tr*

B. Cl. *ff*

A. Sax. 1 *sfz* *ff*

T. Sax. 1 *sfz* *ff*

Bari. Sax. *ff*

Tpt. 1

Tpt. 2

Hn. 1

Hn.

Hn. 2

Tbn. *ff* *fff* *ff*

Tbn. 2 *ff*

Euph. *ff*

Tba. *ff*

Vln.

Db. *ff*

S. D. *ff*

T. D.

B. D. *f*

Cym.

Vib. *ff* Tubular Bells

Timp. *ff*

134

Picc. *ff*

Fl. 1 *ff*

Ob. 1 *ff*

Bsn. 1 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl.

A. Sax. 1

T. Sax. 1

Bari. Sax.

Tpt. 1 *ff* *fff*

Tpt. 2 *ff* *fff*

Hn. 1

Hn.

Hn. 2

Tbn.

Tbn. 2

Euph.

Tba.

Vln.

Db.

S. D. *sfzmf*

T. D.

B. D.

Cym. *ff*

Tub. B. To Glock.

Timp. *sfzmf*

145

Picc.

Fl. 1

Ob. 1

Bsn. 1

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

T. Sax. 1

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn.

Hn. 2

Tbn.

Tbn. 2

Euph.

Tba.

Vln.

Db.

S. D.

T. D.

B. D.

Cym.

Tub. B.

Timp.

narrator

mf

f

mp

fp

pp

p

Marching Tenor Drums

155

Picc. *f*

Fl. 1 *f*

Ob. 1 *f*

Cl. 1 *p*

B. Cl. *f*

A. Sax. 1 *f*

T. Sax. 1 *f*

Bari. Sax. *f*

155

Tpt. 1 *f*

Tpt. 2 *f*

Hn. 1 *mf*

Hn. *mf*

Hn. 2 *mf*

Tbn. *f*

Tbn. 2 *f*

Euph. *f*

Tba. *f*

Vln. *f*

Db. *f*

S. D. *mp*

T. D. *mp*

B. D. *mf*

Tub. B.

Timp. *f*

Eb to E
Db to C#

169

Picc. *f* *ff*

Fl. 1 *f* *ff*

Ob. 1 *f* *ff*

Bsn. 1 *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Cl. 3 *f* *ff*

B. Cl. *f* *f*

A. Sax. 1 *f*

T. Sax. 1 *f*

Bari. Sax. *f*

Tpt. 1 *f*

Tpt. 2 *f* tutti

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. 1 *f*

Tbn. 2 *f*

Euph. *f*

Tba. *f*

Vln. *f*

Db. *f*

S. D.

T. D.

B. D. 16 20 24

Cym. *mf*

Glockenspiel

Tub. B. *ff*

Timp. *f* *sfz*

181

Picc. Fl. 1 Ob. 1 Bsn. 1 Cl. 1 Cl. 2 Cl. 3 B. Cl. A. Sax. 1 T. Sax. 1 Bari. Sax. Tpt. 1 Tpt. 2 Hn. 1 Hn. 2 Hn. 3 Tbn. 1 Tbn. 2 Euph. Tba. Vln. Db. S. D. T. D. B. D. Cym. Glock.

ff

ff

ff

sfz sub p

sfz sub p

28 32 36

8 12

ff

gliss.

193

Picc. *mp*

Fl. 1 *mp*

Ob. 1 *mp*

Bsn. 1 *mp* *mf*

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

Cl. 2 *mp* *f* *f* *p*

Cl. 3 *mp*

B. Cl. *mf*

A. Sax. 1 *sf* *sf* *f*

T. Sax. 1 *sf* *sf* *f*

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1 *sf* *sf* *f*

Hn. *sf* *sf* *f*

Hn. 2 *sf* *sf* *f*

Tbn.

Tbn. 2 *mf*

Euph. *mf*

Tba. *mf*

Vln.

Db. *mf*

S. D.

T. D.

B. D. *mf*

Glock.

Timp. *mf*

This page of the musical score, page 19, begins at measure 203. It features a variety of orchestral instruments, each with its own staff. The Piccolo part starts with a melodic line marked *f*. The Flute 1 part has a rhythmic accompaniment with dynamics *mp* and *sf*. The Oboe 1 part plays a melodic line marked *f*. The Bassoon 1 part has a rhythmic accompaniment with dynamics *mp* and *sf*. The Clarinet 1 and 2 parts have melodic lines with dynamics *mp* and *sf*. The Clarinet 3 part has a rhythmic accompaniment with dynamics *mp* and *sf*. The Bass Clarinet part has a rhythmic accompaniment with dynamics *sf*. The Alto Saxophone 1, Tenor Saxophone 1, and Baritone Saxophone parts have melodic lines with dynamics *sf*. The Trumpet 1 part has a melodic line marked *mf*. The Horn 1, Horn 2, and Trombone 2 parts have melodic lines with dynamics *mp* and *sf*. The Euphonium and Tuba parts have melodic lines with dynamics *mp* and *sf*. The Violin part is silent. The Double Bass part has a rhythmic accompaniment with dynamics *sf*. The Bass Drum, Glockenspiel, and Timpani parts have rhythmic accompaniments.

Andante

213

215

Narr: Some walk in solitude...

Picc. *sf*

Fl. 1 *sf*

Ob. 1

Bsn. 1 *sf* *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Alto Cl. *mp*

B. Cl. *mp*

A. Sax. 1

T. Sax. 1

Bari. Sax.

Andante

213

215

Tpt. 1 *mp*

Tpt. 2 *mp*

Hn. 1 *sf*

Hn. *sf*

Hn. 2 *sf*

Tbn.

Tbn. 2

Euph. *mp*

Tba. *mp*

Vln.

Db.

S. D.

T. D.

B. D.

Cym. *p* *mf* 1.v.

Glock.

Timp.

|| $\frac{4}{4}$ North, some rode with memories
To darken homes and lives of ease.
Some left limb and black disease
To wander, lasting lame.

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.

220 222 *on cue*

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

222

Tpt. 1 Tpt. 2 Hn. 1 Hn. Hn. 2 Tbn. Tbn. 2 Euph. Tba. Vln. Db. S. D. T. D. B. D. Cym. Glock. Timp.

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.

Percussion

poco accel.

237 Più mosso

230

Picc. Fl. 1 Ob. 1 Bsn. 1 Cl. 1 Cl. 2 Alto Cl. B. Cl. A. Sax. 1 T. Sax. 1 Bari. Sax. Tpt. 1 Tpt. 2 Hn. 1 Hn. Hn. 2 Tbn. Tbn. 2 Euph. Tba. Vln. Db. S. D. T. D. B. D. Cym. Glock. Timp. narrator

p *mf* *p* *f* *mf* *p* *f* *f* *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *pp* *mf* *pp* *mf* *p* *mf*

solo **237** 3. solo

mp (optional bass drum as at beginning)

B \flat to A

Picc. *pp*
 Fl. 1 *pp*
 Ob. 1 *pp*
 Bsn. 1 *mp* < *mf* *p*
 Cl. 1 *pp*
 Cl. 2 *pp*
 Alto Cl. *pp*
 B. Cl. *mp* < *mf* *p*
 A. Sax. 1 *mf* *f* *mp* *mf* *p*
 T. Sax. 1 *mf* *f* *mp* *mf* *p*
 Bari. Sax. *mf* *f* *mp* *mf* *p*
 Tpt. 1 *solo* *f*
 Tpt. 2 *ff* *mf* *f* *2. solo* *f* *A2*
 Hn. 1 *ff* *mf* *f* *mp* *mf* *p*
 Hn. *ff* *mf* *f* *mp* *mf* *p*
 Hn. 2 *ff* *mf* *f* *mp* *mf* *p*
 Tbn. *mf* *f* *mp* *mf* *p*
 Tbn. 2 *mf* *f* *mp* *mf* *p*
 Euph. *mf* *f* *mp* *mf* *p*
 Tba. *mf* *f* *mp* *mf* *p*
 Vln. *mf* *f* *mp* *mf* *p*
 Db. *mf* *f* *mp* *mf* *p*
 S. D. *mp* *mp*
 T. D. *mf*
 B. D. *mf*
 Cym.
 Glock.
 Timp.
 narrator

This page contains a musical score for measures 248 through 253. The score is arranged in a system with 21 staves. The instruments and parts are as follows:

- Picc.**: Piccolo flute, playing a rapid sixteenth-note pattern.
- Fl. 1**: First flute, playing a rapid sixteenth-note pattern.
- Ob. 1**: First oboe, playing a rapid sixteenth-note pattern.
- Bsn. 1**: First bassoon, playing a melodic line with dynamics *mf*, *f*, *p*, and *mp*.
- Cl. 1**: First clarinet, playing a rapid sixteenth-note pattern.
- Cl. 2**: Second clarinet, playing a rapid sixteenth-note pattern.
- Alto Cl.**: Alto clarinet, playing a rapid sixteenth-note pattern.
- B. Cl.**: Bass clarinet, playing a melodic line with dynamics *mf*, *f*, *p*, and *mp*.
- A. Sax. 1**: First alto saxophone, playing a melodic line with dynamics *mf*, *f*, *p*, and *mp*.
- T. Sax. 1**: First tenor saxophone, playing a melodic line with dynamics *mf*, *f*, *p*, and *mp*.
- Bari. Sax.**: Baritone saxophone, playing a melodic line with dynamics *mf*, *f*, *p*, and *mp*.
- Tpt. 1**: First trumpet, playing a melodic line with dynamics *mf*, *f*, and *p*.
- Tpt. 2**: Second trumpet, playing a melodic line with dynamics *mf*, *f*, and *p*.
- Hn. 1**: First horn, playing a melodic line with dynamics *mf*, *f*, and *p*.
- Hn.**: Second horn, playing a melodic line with dynamics *mf*, *f*, and *p*.
- Hn. 2**: Third horn, playing a melodic line with dynamics *mf*, *f*, and *p*.
- Tbn.**: Tenor trombone, playing a melodic line with dynamics *mf*, *f*, and *p*.
- Tbn. 2**: Second tenor trombone, playing a melodic line with dynamics *mf*, *f*, and *p*.
- Euph.**: Euphonium, playing a melodic line with dynamics *mf*, *f*, and *p*.
- Tba.**: Tuba, playing a melodic line with dynamics *mf*, *f*, and *p*.
- Vln.**: Violin, which is silent in this section.
- Db.**: Double bass, playing a melodic line with dynamics *mf*, *f*, and *p*.
- S. D.**: Snare drum, playing a rhythmic pattern with dynamics *mp*, *mp*, and *pp*.
- T. D.**: Tom drum, playing a rhythmic pattern with dynamics *mp*, *mp*, and *pp*.
- B. D.**: Bass drum, which is silent in this section.
- Cym.**: Cymbal, which is silent in this section.
- Glock.**: Glockenspiel, which is silent in this section.
- Timp.**: Timpani, which is silent in this section.
- narrator**: Narrator part, which is silent in this section.

The score includes various musical notations such as notes, rests, beams, and dynamic markings. The key signature is one sharp (F#), and the time signature is 3/4. The piece concludes with the instruction "To B. D." at the end of measure 253.

Picc. *p*
 Fl. 1 *pp*
 Ob. 1
 Bsn. 1 *p*
 Cl. 1 *p* *mf* *p*
 Cl. 2 *p* *mf* *p*
 Alto Cl. *p* *mf* *p*
 B. Cl. *p*
 A. Sax. 1 *p* *mf* *p*
 T. Sax. 1 *p* *mf* *p*
 Bari. Sax. *p*
 Tpt. 1 *con sord.* *mp* *senza sord.*
 Tpt. 2
 Hn. 1 *p*
 Hn. *p*
 Hn. 2 *p*
 Tbn.
 Tbn. 2
 Euph. *p* *p* *p*
 Tba. *p*
 Vln. *p*
 Db.
 S. D.
 T. D.
 B. D.
 Cym.
 Glock.
 Timp.
 narrator

This page of a musical score contains staves for various instruments. The Piccolo part starts with a *p* dynamic. The Flute 1 part has a *pp* dynamic. The Bassoon 1 part has a *p* dynamic. The Clarinet 1 and 2 parts have dynamics of *p*, *mf*, and *p*. The Alto Clarinet, B. Clarinet, A. Saxophone 1, T. Saxophone 1, and Bari. Saxophone parts also have dynamics of *p*, *mf*, and *p*. The Trumpet 1 part has dynamics of *con sord.*, *mp*, and *senza sord.*. The Horn 1, Horn, and Horn 2 parts have a *p* dynamic. The Euphonium part has dynamics of *p*, *p*, and *p*. The Tuba part has a *p* dynamic. The Violin part has a *p* dynamic. The Double Bass part has a *p* dynamic. The Percussion parts (S. D., T. D., B. D., Cym., Glock., Timp.) and the narrator part are also present.

rit.

Picc. *pp* *mp*

Fl. 1 *pp* *mp*

Ob. 1 *mp*

Bsn. 1 *p*

Cl. 1 *pp*

Cl. 2 *pp*

Alto Cl. *pp*

B. Cl. *p*

A. Sax. 1 *p*

T. Sax. 1 *p*

Bari. Sax. *p*

rit.

Moderato

Tpt. 1

Tpt. 2

Hn. 1 *pp* *sfp* *p*

Hn. *pp* *sfp* *p*

Hn. 2 *pp* *sfp* *p*

Tbn. *pp*

Tbn. 2 *pp*

Euph. *pp* *mp*

Tba. *pp* *mp*

Vln. *pp* *mp*

Db. *mp*

S. D. *p* **2**

T. D. *pp* *mp*

B. D. *mp*

Cym.

Glock. *pp* *mp*

Vibraphone (or opt piano) *pp*

Timp. *pp* *mp*

narrator

Bass Drum *pp* *mp*

GR to F

Picc. *mf*

Fl. 1

Ob. 1

Bsn. 1

Cl. 1

Cl. 2

Alto Cl.

B. Cl.

A. Sax. 1

T. Sax. 1

Bari. Sax.

Tpt. 1 *f*

Tpt. 2 *mf*

Hn. 1

Hn. *mf*

Hn. 2

Tbn. *p*

Tbn. 2 *p*

Euph.

Tba.

Vln.

Db. *mp*

S. D. *mp*

B. D. *p*

B. D.

Cym.

Vib.

Timp. *mp*

narrator

287

Picc.
 Fl. 1
 Ob. 1
 Bsn. 1
 Cl. 1
 Cl. 2
 Alto Cl.
 B. Cl.
 A. Sax. 1
 T. Sax. 1
 Bari. Sax.
 Tpt. 1
 Tpt. 2
 Hn. 1
 Hn.
 Hn. 2
 Tbn.
 Tbn. 2
 Euph.
 Tba.
 Vln.
 Db.
 S. D.
 B. D.
 B. D.
 Cym.
 Vib.
 Timp.
 narrator

Marching Tenor Drums

Picc. *ff* *fff*

Fl. 1 *ff* *fff*

Ob. 1 *ff* *fff*

Bsn. 1 *f* *fff*

Cl. 1 *ff* *fff*

Cl. 2 *ff* *fff*

Alto Cl. *ff* *fff*

B. Cl. *ff* *fff*

A. Sax. 1 *fff* *sfp*

T. Sax. 1 *fff* *sfp*

Bari. Sax. *fff* *fff*

Tpt. 1 *ff* *fff* *sfp*

Tpt. 2 *ff* *fff* *sfp* *fff*

Hn. 1 *fff* *fff* *sfp* *fff*

Hn. *fff* *fff* *sfp* *fff*

Hn. 2 *fff* *fff* *sfp* *fff*

Tbn. *ff* *ff* *ff* *mp* *fff*

Tbn. 2 *ff* *ff* *fff* *mp* *fff*

Euph. *ff* *ff* *fff* *mp* *fff*

Tba. *fff* *fff* *fff* *mp* *fff*

Vln. *ff* *ff* *fff* *mp* *fff*

Db. *ff* *fff* *fff* *mp* *fff*

S. D. *ff* *ff* *fff* *mp* *fff*

T. D. *ff* *fff* *fff* *mp* *fff*

B. D. *ff* *fff* *fff* *mp* *fff*

Cym. *f* *ff* *fff* *fff* *crash* *damp*

Vib. *ff* *fff* *fff* *mp* *fff* *(damp)*

Timp. *ff* *fff* *fff* *fff*

narrator