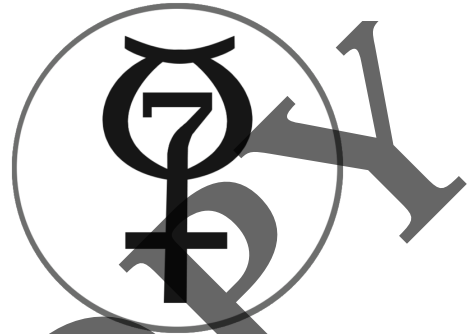

WE SEVEN
FOR BRASS BAND



PERUSAL COPY

Derek M. Jenkins

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*written for and dedicated to my mentor
Joseph Parisi
and the
Fountain City Brass Band*

*“How many things have been denied one day,
only to become realities the next!”
—Jules Verne’s *From the Earth to the Moon**

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WE SEVEN FOR BRASS BAND

Duration

about 10'00"

Instrumentation

1 Soprano Cornet (Eb)
9 Cornets (Bb) [Both 3rd Cornets double Crystal Glasses]
1 Flugelhorn
3 Tenor Horns (Eb) [2nd Horn doubles Crystal Glasses]
2 Baritone Horns (Bb)
2 Tenor Trombones (Bb)
1 Bass Trombone
2 Euphoniums (Bb)
2 Basses (Eb)
2 Basses (Bb)

4 Percussion

Percussion I:

Marimba
Bass Drum

Percussion II:

Vibraphone
Suspended Cymbal

Percussion III:

3 Triangles (small, med., large)
Tam-Tam
2 Suspended Cymbals

Percussion IV:

Chimes
Grotales
Crash Cymbals

Program Notes

We Seven, the title of this work, comes from a book by the same name written by the United States's first astronauts. In 1959, the United States entered the space race by starting a program whose main aims included sending a solo astronaut into space and recovering him safely. Project Mercury, as this program was so called, recruited the first seven American astronauts and successfully sent six of them into space. These men were Scott Carpenter, Gordon Cooper, John Glenn, Gus Grissom, Wally Schirra, Alan Shepard, and Deke Slayton, and collectively they became known as the "Mercury Seven." Through their efforts and those of countless others, the United States Space Program accomplished much with these six flights, including successfully sending an astronaut into space, putting a man in orbit, and keeping him up there for more than 24 hours. In 1962, shortly after Glenn and Carpenter's orbital flights, the "Mercury Seven" co-wrote the book *We Seven* and throughout it, the astronauts discuss the events leading from their selection into the program up through Carpenter's flight in May of 1962. The primary material for the work comes from two sources: the use of musical cryptograms to encode the astronauts names and initials into pitches and the aria 'Un bel dì vedremo' from Giacomo Puccini's opera, *Madame Butterfly*. The inclusion of the latter comes directly from one of Glenn's chapters in the book. Together with a couple of the other astronauts, he would often listen to the opera to unwind from a long day of training. I would like to think that as he was orbiting the Earth that this opera, particularly this aria, would be running through his mind.

This work commemorates the Project Mercury on the 50th anniversary of its conclusion and was written for Joseph Parisi and the University of Missouri-Kansas City Wind Ensemble. The version for brass band has been prepared by the composer for the Fountain City Brass Band

WE SEVEN FOR BRASS BAND

Performance Notes

- An “X” time signature indicates “free time.” Throughout these free time sections, triangles containing numbers are used. These indicate the number of cues in each larger section. Dashed barlines separate cues.
- Single line staves denote that the player is not playing.
- Thick horizontal lines indicate that the previous material should continue to be played.
- Boxed notation is to be played freely and, in the case of multiple events contained within the box, in any order. Boxed notation continues for as long as the horizontal lines indicate.
- Two “*sol*” players accompany each soloist at the beginning. These *sol* players have cues for the soloists’ parts and should feel free to react to it.
- Timing indications in free time are simply guidelines.
- The *crescendi* and *decrescendi* at the opening in the *repiano* and 2nd cornets and their subsequent appearances elsewhere are to be played free and asynchronous and should move no more than one dynamic level louder than the indicated dynamic.
- Double whole notes in the “free time” sections indicate the note begins at the cue and lasts for the duration of that cue or until the line ends.
- Half-note noteheads without a stem in the “free time” sections indicate that the given note begins sometime after a cue or ends sometime after a cue. During these instances, the players are free to enter or release the given pitch as they desire. (Example: See 1st tenor horn, mm. 4-5).
- The *accel.* with an arrow (e.g. mm. 16-18) is only indicated in the score. This shows that the time between cues under the arrow should get progressively shorter.
- Eighth-note stems without noteheads are used to indicate where some boxed notation ideas conclude. The player is to stop playing at that eighth-note regardless of where they are at in their boxed notation. (Example: See measure 21).
- The three crystal glass players (Both 3rd cornets and 2nd tenor horn) each have two glasses. They are free to alternate between these two glasses, and can even overlap the two pitches, if they so desire. The glasses need to be tuned to the given pitches (pitches are written at sounding pitch in the score and parts), however they do not have to sound at the given octave.

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Transposed Score

WE SEVEN ♀

Derek M. Jenkins (b. 1986)
Kansas City, MO - Summer 2014

for Brass Band

5/4 free time, atmospheric

5 sec.

8-10 sec.

8-10 sec.

5-7 sec.

6-8 sec.

SOPRANO CORNET (E♭) **X**

I

SOLO CORNET (B♭)

II

III

IV

REPIANO CORNET

1

2ND CORNET (B♭)

1

2

3RD CORNET (B♭)

1

2

FLUGELHORN (B♭) **X**

SOLO

TENOR HORN (E♭)

I

II

BARITONE (B♭)

I

II

TENOR TROMBONE (B♭)

I

II

BASS TROMBONE

EUPHONIUM (B♭)

I

II

BASS

B♭

5/4 free time, atmospheric

5 sec.

8-10 sec.

8-10 sec.

5-7 sec.

6-8 sec.

PERCUSSION

I

II

III

IV

Marimba

Vibraphone

Triangles

Chimes

Crotales

* - These crescendi and diminuendi should be free and asynchronous.
Their placement in the score and parts is entirely arbitrary and only serves as a rough model.

WE SEVEN

A **3** 8-10 sec. 5-7 sec. 8-10 sec.

SOP. *ppp*

I *soli*

II *soli* *mf* *pp* *mf* *ppp* *mf* *ppp*

SOLO III straight mute *ppp* *p* *ppp*

IV cup mute *ppp* *pp* *sim.*

REP.

1 *ppp* *pp* *sim.*

2ND 2 *ppp* *pp* *sim.*

3RD 1

2

FLUG. *solo* *ppp* *f* *mp* *f* *mp* *fp* *f* *ppp* *tr.* *ppp* *f* *mp* *f* *ppp* *end solo*

SOLO *pp*

T. HN. I *ppp* *p* *ppp*

II *ppp* *p* *ppp*

BAR. I *soli* *ppp* *mf* *ppp* *end soli*

II

A **3** 8-10 sec. 5-7 sec. 8-10 sec.

TBN. I

II

B.TBN.

EUPH. I

II

BASS E₃

B₃

PERC. I Marimba *pp*

II Vibraphone *ppp* *mp* *w/ mallets* *pp*

III Triangles

IV Crotales *pp*

6 7 8

WE SEVEN

B ∇ 2 8-10 sec. 8-10 sec.

SOP. *tr* *pp* < *mf* > *pp* *tr* *pp* < *mf* > *pp* *end soli*

I *end soli* *ppp*

II straight mute *ppp*

SOLO III *ppp* *p* *ppp*

IV straight mute *ppp*

REP. *pp* *sim.*

1 *pp*

2ND 2 *pp* *sim.*

3RD 1 straight mute *ppp* *p* *pp*

2

FLUG. SOLO *pp*

T. HN. I *pp* *sim.* *pp* *sim.*

II *ppp* *p* *ppp*

BAR. I *solo* *ppp* *sol* *f* *ppp* *f* *ppp* *end solo*

II *ppp* *mf* *pp* *mf* *ppp* *end soli*

B ∇ 2 8-10 sec. 8-10 sec.

TBN. I

II

B. TBN.

EUPH. I mute *ppp* *p* *ppp* mute *ppp*

II

BASS E₃

B₃

PERC. I *pp* *pp* *bowed* *v* *pp* *mp*

II *pp*

III

IV *pp*

WE SEVEN

C 2

8-10 sec.

7-9 sec.

SOP. *solì* *pp* < *mf* *pp* *pp* < *mf*

I *p* *f* *f* *pp* *mp*

II *p* *pp* *pp* *p* *pp* *pp*

SOLO III *pp* *p* *pp* *pp*

IV *p* *pp* *pp*

REP. *pp* *sim.* *tr* *pp*

1 *tr* *pp*

2ND 2 *pp* *tr* *pp*

1 *mp* *pp* *mp* *pp*

2 *pp*

3RD 1 *mp* *pp*

2 *pp*

FLUG. *pp* *sim.* *sim.*

SOLO

T. HN. 1 *pp*

II *pp* *sim.* *sim.*

1 *pp* *sim.*

II *pp*

C 2

8-10 sec.

7-9 sec.

TBN. 1 *solò* *f* *fp* *f* *pp* *mp* *f*

II

B. TBN.

EUPH. 1 *p* *pp* *pp* *p* *pp*

II *p* *pp* *p* *pp*

BASS E₃

B₃

C 2

8-10 sec.

7-9 sec.

PERC. I *pp* *pp* *Sus. Cymbal* *pp*

II

III

IV

WE SEVEN

D in time (♩ = 76)

rit.

SOP. *pp* *tr* *pp* *pp*

I *mf*

II *mf* *open* *fp*

SOLO

III *mf* *open* *fp*

IV *mf* *open* *fp*

REP.

1

2ND

2

3RD *tr* *pp* *sim.*

1

2

FLUG. *pp* *sim.* *open* *f* *fp*

SOLO *f* *fp*

T. HN. I *tr* *pp* *sim.*

II *tr* *pp* *sim.*

1 *pp* *sim.* *fp*

2 *pp* *sim.* *fp*

TBN. *end solo* *pp* *mfp* *f* *fp*

II *mfp* *mfp* *f* *fp*

B. TBN. *mfp* *mfp* *f* *fp*

EUPH. I *open* *mfp* *f* *fp*

II *open* *mfp* *f* *fp*

BASS *a2* *mfp* *mfp* *f* *fp*

B. *mfp* *mfp* *f* *fp*

PERC. *mf* *pp*

IV *Chimes* *mf* *f*

6

WE SEVEN

E 5 free time, triumphant accel. 15-17 sec.

SOP. *f* *f* *f* *f* *f*

I *f* *fp* *f* *f* *fp* *f*

II *f* *f* *fp* *f* *f* *fp* *f*

SOLO III *f* *f* *fp* *f* *f* *fp* *f*

IV *f* *f* *fp* *f* *f* *fp* *f*

REP. *f*

1 *f*

2ND 2 *f*

1 *f*

3RD 2 *f*

FLUG. *f*

SOLO *f*

T. HN. I *f*

II

1 *f*

BAR. II *f*

1 *f* *pp*

TBN. II *f* *pp*

B. TBN. *f* *pp*

1 *f* *pp*

EUPH. II *f* *pp*

E♯ *f* *pp*

BASS B♭ *f* *pp*

PERC. I Bass Drum *f* *mf* *mf* *mf* *pp*

II Sus. Cymbal *f*

III Triangle *mf* *sim.*

IV Crash Cymbals *f*

WE SEVEN

majestic (♩ = 76)

F

2 free time, triumphant

8-10 sec.

SOLO I II III IV REP. 1 2 3RD 1 2 FLUG. SOLO T. HN. 1 2 BAR. 1 2 TBN. 1 2 B. TBN. EUPH. 1 2 BASS Eb Bb PERC. III IV

21 22 23 24

f *fp* *f* *pp* *mf* *sim.*

tr. *open*

(ca. ♩ = 60)

3 *6*

5/4

X

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WE SEVEN

majestic (♩ = 76)

G ∇ **6/8 free time, triumphant** 7-9 sec. **accel.** →

SOP. *f* *p* *f* *f* *f*

I *f* *f* *f* *f* *f*

II *p* *f* *f* *f* *f*

SOLO

III *p* *f* *f* *f* *f*

IV *p* *f* *f* *f* *f*

REP. *p* *f* *f* *f* *f*

1 *p* *f* *f* *f* *f*

2ND

2 *p* *f* *f* *f* *f*

1 *f* *f* *f* *f* *f*

2 *f* *f* *f* *f* *f*

3RD

1 *f* *f* *f* *f* *f*

2 *f* *f* *f* *f* *f*

FLUG. *p* *f* *f* *f* *f*

SOLO *p* *f* *f* *f* *f*

T. HN. I *p* *f* *f* *f* *f*

II *f* *fp* *f* *f* *f*

1 *f* *fp* *f* *f* *f*

II *f* *fp* *f* *f* *f*

TBN.

1 *f* *fp* *f* *f* *f*

II *f* *fp* *f* *f* *f*

B. TBN. *f* *fp* *f* *f* *f*

EUPH.

1 *f* *fp* *f* *f* *f*

II *f* *fp* *f* *f* *f*

Es *f* *fp* *f* *f* *f*

BASS

B♭ *f* *fp* *f* *f* *f*

PERC.

I *f* *f* *f* *f* *f*

II *pp* *f* *f* *f* *f*

III *f* *mf* *mf* *mf* *mf*

IV *f* *f* *f* *f* *f*

25 **26** **27** **28** **29** **30** **31** **32**

WE SEVEN

H majestic (♩ = 76)

The musical score is arranged in systems for various instruments and voices. The instruments listed on the left are: SOPRANO (SOP.), I, II, SOLO, III, IV, REPERTORY (REP.), 1, 2, 3RD, 1, 2, FLUGELHORN (FLUG.), SOLO, T. HORN (T. HN.), 1, 2, BARITONE (BAR.), 1, 2, TROMBONE (TBN.), 1, 2, BASS TROMBONE (B. TBN.), 1, 2, EUPHONIUM (EUPH.), E♭, B♭, BASS, and PERCUSSION (PERC.), I, II, III, IV. The score includes dynamic markings such as *f*, *fp*, and *p*, and articulation like *tr* (trills). It features complex rhythmic patterns with time signatures of 4/4 and 3/4. A large 'PERUSAL COPY' watermark is overlaid diagonally across the page. The bottom of the page shows measure numbers 33, 34, 35, and 36.

WE SEVEN

rit.

This page contains a musical score for the piece 'WE SEVEN'. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left include: SOPRANO (SOP.), I and II (I, II), SOLO (SOLO), III and IV (III, IV), REPERTORY (REP.), 1 and 2 (1, 2), 2ND (2ND), 1 and 2 (1, 2), 3RD (3RD), 1 and 2 (1, 2), FLUGELHORN (FLUG.), SOLO (SOLO), T. HN. (T. HN.), I and II (I, II), BAR. (BAR.), I and II (I, II), TBN. (TBN.), I and II (I, II), B. TBN. (B. TBN.), EUPH. (EUPH.), I and II (I, II), BASS (BASS), E♭ and B♭ (E♭, B♭), PERC. (PERC.), I, II, III, and IV (I, II, III, IV). The score is divided into measures 37, 38, 39, and 40. Dynamics such as *f*, *fp*, and *p* are indicated throughout. A large, diagonal watermark reading 'PERUSAL COPY' is overlaid across the entire page. The word 'rit.' appears at the top right and bottom right of the page. The percussion section includes parts for Bass Drum, Sus. Cymbal, and Chimes.

WE SEVEN

I 3 free time, atmospheric

15-17 sec.

a tempo

SOP. **X** $\frac{4}{4}$

I *pp*

II straight mute *pp* *mp > ppp*

SOLO III *ppp* straight mute *pp* *mp > ppp*

IV *ppp* straight mute *pp* *mp > ppp*

REP. *ppp* straight mute *pp* *mp > ppp*

1 2ND 2 *pp* *mp > ppp*

3RD 1 *ppp* to Crystal Glasses *pp* Crystal Glasses

2 *ppp* to Crystal Glasses *pp* Crystal Glasses

FLUG. **X** $\frac{4}{4}$

SOLO *ppp*

T. HN. 1 *ppp* Crystal Glasses

2 *ppp* to Crystal Glasses *pp* Crystal Glasses

1 2 *ppp* **X** $\frac{4}{4}$

BAR. *ppp*

TBN. 1 *ppp* **X** $\frac{4}{4}$

2 *ppp*

B.TBN. *ppp*

EUPH. 1 mute *pp* *mp > ppp* **X** $\frac{4}{4}$

2 *ppp*

E♭ **X** $\frac{4}{4}$

BASS B♭ *ppp* $\frac{4}{4}$

PERC. I 3 free time, atmospheric 15-17 sec. $\frac{4}{4}$

II $\frac{4}{4}$

III **X** $\frac{4}{4}$

IV *pp* Crotales *pp* bowed *pp* bowed *pp* Tam-Tam & Suspended Cymbals *pp* bowed *pp*

improvise freely and very sporadically with given instruments (in any order)

improvise freely and very sporadically with given pitches (in any order)

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WE SEVEN

J slow, atmospheric (♩ = 60)

Musical score for WE SEVEN, measures 48-56. The score includes parts for SOLO (SOPRANO, I, II, III, IV), REPETITION (1, 2), 2ND (1, 2), 3RD (1, 2), FLUGELHORN (SOLO, T. HN. I, II), BARITONE (I, II), TROMBONE (I, II), BASS (EUPHONIAM, BASS), and PERCUSSION (Marimba, Vibraphone). The tempo is marked 'slow, atmospheric' with a quarter note equal to 60 beats per minute. The key signature is one sharp (F#). The time signature changes from 4/4 to 3/4 and back to 4/4. Dynamics include *ppp*, *pp*, *p*, *mf*, and *open*. Performance instructions include 'cup mute' and 'straight mute' for brass instruments, and 'freely' for the vibraphone. A large 'PERUSAL COPY' watermark is overlaid on the score.

WE SEVEN

K

Musical score for 'WE SEVEN' featuring various instruments including Soprano, Flutes, Trumpets, Trombones, Euphonium, Bass, and Percussion. The score includes dynamic markings such as *pp*, *p*, *mp*, *mf*, and *ppp*, as well as performance instructions like 'open' and 'straight mute'. A large 'PERUSAL COPY' watermark is visible across the score.

K

K

WE SEVEN

Musical score for WE SEVEN, measures 64-67. The score includes parts for Soprano (SOP.), Soloists I and II (SOLO I, SOLO II), Flutes (FLUG.), Solo Flute (SOLO), Trumpets (T. HN. I, T. HN. II), Baritone (BAR.), Trombones (TBN. I, TBN. II, B. TBN.), Euphonium (EUPH.), Basses (BASS Eb, BASS Bb), Percussion (PERC. I-IV), and Chimes. The score features various dynamics such as *ppp*, *p*, *mf*, *f*, and *fp*, and includes performance instructions like *open*, *tr*, and *freely*. The time signature changes from 3/4 to 3/4.

WE SEVEN

rallentando $\text{♩} = 42$

SOP. *f* *fp* *f* *p*

I. *f* *fp* *fp*

II. *f* *fp* *fp*

SOLO *f* *fp* *fp*

III. *f* *fp* *fp*

IV. *f* *fp* *fp*

REP. *f* *fp* *fp*

2ND 1. *f* *fp* *fp*

2. *f* *fp* *fp*

3RD 1. *f* *fp* *fp*

2. *f* *fp* *fp*

FLUG. *fp* *fp* *fp*

SOLO *f* *fp* *fp*

T. HN. I. *f* *fp* *fp*

II. *f* *fp* *fp*

BAR. I. *f* *fp* *fp*

II. *f* *fp* *fp*

TBN. I. *f* *fp* *fp*

II. *f* *fp* *fp*

B. TBN. *f* *fp* *fp*

EUPH. I. *f* *fp* *fp*

II. *f* *fp* *fp*

Es. *f* *fp* *fp*

BASS II. *f* *fp* *fp*

B. *f* *fp* *fp*

rallentando $\text{♩} = 42$

I. *f* *p*

II. *f* *p*

III. *f* *p*

IV. *f* *p*

PERC. *f* *p* *p* *p*

Tam-Tam *p*

68 69 70

WE SEVEN

L stately; lush (♩ = 42)

rit.

Musical score for WE SEVEN, page 16. The score is arranged in systems for various instruments and voices. The tempo is marked **L** stately; lush (♩ = 42) and the dynamics range from *ff* to *pp*. The score includes a large 'PERUSAL COPY' watermark.

SOLO

- I
- II
- III
- IV

REP.

- 1
- 2

2ND

- 1
- 2

3RD

- 1
- 2

FLUG.

SOLO

T. HN.

- I
- II

BAR.

- I
- II

TBN.

- I
- II

B.TBN.

EUPH.

- I
- II

BASS

- E♭
- B♭

PERC.

- I Bass Drum
- II Sus. Cymbal
- III Tam-Tam
- IV Chimes

Crystal Glasses

Marimba

L stately; lush (♩ = 42)

rit.

pp sempre

WE SEVEN

M slow, atmospheric (♩ = 60)

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SOP. *pp*

I *mp* *ppp* *ppp* *mp* *ppp* *ppp* *mp* *ppp* *ppp* *pp* *mf* *pp* *pp*

II *mp* *ppp* *ppp* *p* *pp*

SOLO I *pp*

II *pp*

III *pp*

IV *pp*

REP. 1 *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

2 *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *p* *ppp*

3RD 1 *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *p* *ppp*

2 *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *p* *ppp*

FLUG. *mp* *ppp* *pp* *pp* *ppp* *pp* *ppp* *ppp* *pp* *ppp* *pp* *pp*

SOLO *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

T. HN. 1 *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

II *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

BAR. 1 *mp* *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp* *pp* *ppp*

II *mp* *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp* *pp* *ppp*

TBN. 1 *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

II *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

B. TBN. *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

EUPH. 1 *mp* *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp*

II *mp* *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp*

BASS I *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

II *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

B. *mp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

PERC. I *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

II *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

III *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

IV *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

78 79 80 81 82 83 84 85 86

18

WE SEVEN

N 5 free time, triumphant accel. →

15-17 sec.

Musical score for various instruments including Soprano (SOP.), Soloists (I, II, III, IV), Repetition (REP.), 2nd (2ND), 3rd (3RD), Flute (FLUG.), Solo (SOLO), Trumpet (T. HN.), Baritone (BAR.), Trombone (TBN.), Bass Trombone (B. TBN.), Euphonium (EUPH.), Bass (BASS), and Percussion (PERC.).

Tempo and dynamics markings include: **N** 5 free time, triumphant accel. →, 15-17 sec., *f*, *fp*, *pp*, *mf*, *sim.*, and *tr.*

Rehearsal marks are present at the beginning of the score and at the start of the Percussion section.

Large diagonal watermark: **PERUSAL COPY**

WE SEVEN

majestic (♩ = 76)

The musical score is arranged in systems for various instruments and voices. The instruments include Soprano (SOP.), Flute 1 (I), Flute 2 (II), Solo Flute (SOLO), Recorder (REP.), Clarinet 1 (1), Clarinet 2 (2), Bassoon 1 (1), Bassoon 2 (2), Flute (FLUG.), Solo Flute (SOLO), Trumpet 1 (T. HN. I), Trumpet 2 (II), Baritone 1 (BAR. I), Baritone 2 (II), Trombone 1 (TBN. I), Trombone 2 (II), Bass Trombone (B. TBN.), Euphonium 1 (EUPH. I), Euphonium 2 (II), Bass Euphonium (E♭), Bass (B.), Percussion (PERC.), and Chimes. The score is divided into four measures, numbered 92, 93, 94, and 95 at the bottom. The tempo is marked 'majestic' with a quarter note equal to 76 beats per minute. The time signature changes from 4/4 to 3/4 and back to 4/4. Dynamics include *f*, *fp*, *p*, and *pp*. There are also markings for *tr* (trills) and *3* (triplets). A large 'PERUSAL COPY' watermark is overlaid diagonally across the page.

WE SEVEN

rit.

This page contains the musical score for the piece 'WE SEVEN', page 20. The score is written for a large ensemble and includes the following parts:

- Vocalists:** SOPRANO (SOP.), SOLO (SOLO I-IV), REPERTORY (REP.), 2ND (2ND I-2), 3RD (3RD I-2).
- Woodwinds:** FLUTE (FLUG.), SOLO (SOLO), TENOR HORN (T. HN. I-II), BARITONE (BAR. I-II), TROMBONE (TBN. I-II), BASS TROMBONE (B.TBN.), EUPHONIUM (EUPH. I-II).
- String Section:** BASS (BASS E₂, B₁).
- Drum and Percussion:** PERC. (I-IV), including Bass Drum, Suspended Cymbal (Sus. Cymbal), and Chimes.

The score is in 3/4 time and features dynamic markings such as *f* (forte), *fp* (fortissimo piano), and *p* (piano). It includes various musical notations like triplets, sixteenth notes, and slurs. A large 'PERUSAL COPY' watermark is visible across the page. The page number '20' is at the top left, and the title 'WE SEVEN' is at the top center. The rehearsal marks 96, 97, 98, and 99 are located at the bottom of the page.

WE SEVEN

slow, atmospheric (♩ = 60)

Musical score for WE SEVEN, page 21. The score is for a large ensemble and includes parts for:

- SOPRANO (SOP.)
- SOLO
- REPERTOIRE (REP.)
- 2ND
- 3RD
- FLUGELHORN (FLUG.)
- SOLO
- T. HN. I & II
- BAR. I & II
- TBN. I & II
- B. TBN.
- EUPH. I & II
- BASS E♭ & B♭
- PERC. (I-IV)

The score is divided into measures 100 through 105. The tempo is marked "slow, atmospheric" with a quarter note equal to 60 beats per minute. The key signature is one sharp (F#). The time signature changes from 3/4 to 4/4 at measure 101, then to 3/4 at measure 103, 5/4 at measure 104, and back to 3/4 at measure 105. Dynamics include *mp*, *pp*, *f*, *p*, *mf*, and *ppp*. Performance instructions include "straight mute" and "solo". Percussion parts include Marimba and Tam-Tam.

WE SEVEN

rit. slow, fading (♩ = 42)

Musical score for WE SEVEN, measures 106-116. The score includes parts for SOLO (Soprano, Alto, Tenor, Bass), SOLO (Flute, Clarinet, Saxophone), REP. (Trumpet, Trombone, Euphonium, Bass), and PERC. (Vibraphone, Chimes, Crotales, Tam-Tam). The score features various dynamics (ppp, mp, mf, p, n) and performance instructions (solo, cup mute, straight mute, sim.). The tempo is marked as 'rit. slow, fading (♩ = 42)'. The key signature changes from 3/4 to 4/4 at measure 107. A large 'PERUSAL COPY' watermark is overlaid on the score.