
WE SEVEN
FOR WIND ENSEMBLE



PERUSAL SCORE

Derek M. Jenkins

PERUSAL SCORE

*written for and dedicated to my mentor
Joseph Parisi
and the
University of Missouri-Kansas City Wind Ensemble*

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

PERUSAL SCORE

WE SEVEN

FOR WIND ENSEMBLE

Duration

about 10'00"

Instrumentation

1 Piccolo
2 Flutes
2 Oboes [2° doubles Crystal Glasses]
2 Bassoons
1 Contrabassoon
4 Clarinets (Bb) [3° and 4° double Crystal Glasses]
1 Bass Clarinet
2 Alto Saxophones
1 Tenor Saxophone
1 Baritone Saxophone

4 Trumpets (Bb) (all parts need cup mutes, 4° needs straight mute)
4 Horns (F) (1° needs straight mute)
2 Tenor Trombones (all parts need cup mutes)
1 Bass Trombone (needs cup mute)
1 Euphonium
2 Tubas

1 String Bass

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
Crotales
Crash Cymbals

Program Notes

We Seven, the title of this work, comes from a book by the same name written by the U.S.'s first astronauts. In 1959, the U.S. 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 U.S. 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.

WE SEVEN FOR WIND ENSEMBLE

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 clarinets 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.
- 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 Bassoon I, 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 (Oboe II, Clarinet III & IV) 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.
- The opening solo and ending solo in the bassoon are very high (up to a D₅). The composer, upon request, can supply alternate parts for different options. These options are listed below in order of the composer's preferred usage.
 - English Horn on the solo part played by Oboe 2 (no other changes needed)
 - Flugelhorn on the solo part played by Trumpet 1; Trumpet 2 plays the Trumpet 1 part at Rehearsal A (no other changes needed)
 - Trumpet 1 with Harmon Mute (stem removed) on the solo part; Trumpet 2 plays the Trumpet 1 part at Rehearsal A (no other changes needed)
 - Oboe 1 on the solo part; Oboe 2 plays the Oboe 1 part at Rehearsal A (no other changes needed)
 - If none of these options work, please contact the composer to work out other possibilities.

Contact

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PERUSAL SCORE

Transposed Score

WE SEVEN ♀

for Wind Ensemble

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

5 free time, atmospheric

5 sec. 8-10 sec. 8-10 sec. 5-7 sec. 6-8 sec.

PICCOLO X

FLUTE
I solo
II soli

OBOE I&II

BASSOON
I
II

CONTRABASSOON

CLARINET (B)
I
II
III
IV

BASS CLARINET

ALTO I

ALTO II

SAXOPHONE
TENOR

BARITONE

TRUMPET (B)
I&II
III&IV

HORN (F)
I&II
III&IV

TROMBONE
I&II

BASS

EUPHONIUM

TUBA I&II

STRING BASS

PERCUSSION
I Marimba
II Vibraphone
III Triangles
IV Chimes, Crotales

PERUSAL SCORE

5 free time, atmospheric

5 sec. 8-10 sec. 8-10 sec. 5-7 sec. 6-8 sec.

* - 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.

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WE SEVEN

A **3**

8-10 sec. 5-7 sec. 8-10 sec.

PICC. *ppp*

FL. I *soli* *ppp* *<* *mf*

FL. II

OB. I *soli* *mf* *pp* *mf* *ppp* *mf* *ppp*

OB. II

BSN. I *solo* *ppp* *f* *mp < f* *mp < fp* *f* *ppp* *tr* *ppp* *f* *mp* *f* *ppp* *end solo*

BSN. II *soli* *ppp* *mf* *ppp* *end soli* *pp*

CBN.

B♭ CL. I

B♭ CL. II *pp*

B♭ CL. III

B♭ CL. IV *ppp* *p* *ppp*

B. CL. *ppp* *p* *ppp*

A I *ppp* *p* *ppp*

A II

SAX. T

SAX. B

B♭ TPT. I&II *ppp* *p* *ppp* *I. cup mute*

III&IV

HN. I&II

HN. III&IV

TBN. I&II

BASS

EUPH.

TBA. I&II

S.B.

A **3**

8-10 sec. 5-7 sec. 8-10 sec.

PERC. I *Marimba* *pp*

PERC. II *Vibraphone* *ppp* *bowed* *v* *ppp* *mp* *w/ mallets* *pp*

PERC. III *Triangles*

PERC. IV *Crotales* *pp*

6 7 8

WE SEVEN

B ∇ 2

8-10 sec. 8-10 sec.

PICC.

I *end soli*

FL.

II *ppp*

OB.

I *tr* *pp* < *mf* > *pp* *tr* *pp* < *mf* > *pp* *end soli*

II *pp* < > < > *sim.*

BSN.

I

II *sim.*

CBN.

I *pp*

II *pp*

B \flat CL.

III *sim.*

IV *p* *ppp*

B. CL.

ppp *p* *pp*

A I *solo* *ppp* *f* *ppp* *ppp* *f* *ppp* *end solo*

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

SAX.

T

B

B ∇ 2

8-10 sec. 8-10 sec.

I&II *III. cup mute* *ppp* *p* *ppp* *IV. cup mute* *ppp* *II. cup mute* *ppp*

B \flat TPT.

III&IV *ppp* *p* *ppp* *ppp*

I&II

HN.

III&IV

I&II *I. cup mute* *ppp* *p* *ppp* *ppp* *II. cup mute* *I.*

TBN.

BASS

EUPH.

TBA. I&II

S.B.

B ∇ 2

8-10 sec. 8-10 sec.

I *pp*

II *bowed* *v* *ppp* *mp* *pp*

PERC.

III

IV *pp*

WE SEVEN

C ∇ 2

8-10 sec. 7-9 sec.

PICC. *sol* *pp* *mf* *pp* *pp* *mf*

I FL. *pp* *mp* *pp*

II FL. *pp* *mp* *pp*

I OB. *pp*

II OB. *pp*

I BSN. *pp*

II BSN. *pp*

CBN.

I B \flat CL. *pp*

III B \flat CL. *pp*

IV B \flat CL. *pp*

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

A I *sol* *p* *f* *f* *pp* *mp*

A II *pp* *sim.*

SAX. T. *pp* *sim.*

B. *pp* *sim.*

C ∇ 2

8-10 sec. 7-9 sec.

I&II B \flat TPT. *p* *pp* *pp* *pp*

III&IV B \flat TPT. *p* *pp* *pp* *pp*

I&II HN. *p* *pp* *p* *pp*

III&IV HN. *p* *pp* *p* *pp*

I&II TBN. *p* *pp* *p* *pp*

BASS

EUPH. *sol* *f* *fp* *f* *pp* *mp* *f*

TBA. I&II

S.B.

C ∇ 2

8-10 sec. 7-9 sec.

I PERC. *pp* *pp*

II PERC. *pp* *Sus. Cymbal*

III PERC.

IV PERC.

WE SEVEN

D in time (♩ = 76)

rit.

PICC. *pp*

FL. I *pp* *tr* *sim.*

FL. II *pp* *tr* *sim.*

OB. I *pp* *tr* *sim.*

OB. II *pp* *tr* *sim.*

BSN. I *mfpp*

BSN. II *mfpp*

CBN. *mfpp*

I&II *mfpp*

B♭ CL. III *pp* *tr* *sim.*

CL. IV *pp* *tr* *sim.*

B. CL. *mfpp*

A I *pp* *tr* *sim.* *end soli*

A II *pp* *tr* *sim.*

SAX. T *pp* *tr* *sim.*

B *mfpp*

D in time (♩ = 76)

rit.

I&II *mf*

B♭ TPT. *mf*

III&IV *mf*

HN. I&II *mf* *a2*

HN. III&IV *p* *a2*

TBN. I&II *mfpp* *open*

BASS *mfpp*

EUPH. *pp* *end solo*

TBA. I&II *mfpp* *a2*

S.B. *mfpp*

D in time (♩ = 76)

rit.

PERC. I *mf* *Sus. Cymbal*

PERC. II *mf*

PERC. III

PERC. IV *mf* *Chimes*

WE SEVEN

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

Musical score for woodwinds and strings. Instruments include Piccolo (PICC.), Flute I (I), Flute II (II), Oboe I & II (OB. I&II), Bassoon I & II (BSN. I&II), Contrabassoon (CBN.), Clarinet I (I), Clarinet II (II), Clarinet III (III), Clarinet IV (IV), Bass Clarinet (B. CL.), Alto I (A I), Alto II (A II), Saxophone (SAX.), Trumpet (T), and Trombone (B).

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

Dynamic markings: *f*, *pp*.

Rehearsal mark **X** is present at the beginning of the section.

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

Musical score for brass instruments. Instruments include Trumpets I, II, III, IV (B>TPT. I, II, III, IV), Horns I & II (I&II), Horns III & IV (III&IV), Trombones I & II (I&II), Bass (BASS), Euphonium (EUPH.), and Trombone I & II (TBA. I&II), and Subbass (S.B.).

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

Dynamic markings: *f*, *fp*, *pp*.

Rehearsal mark **X** is present at the beginning of the section.

Performance instructions include "open" and "ca. ♩ = 60".

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

Musical score for percussion. Instruments include Bass Drum (I), Triangle (II), and Crash Cymbals (III, IV).

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

Dynamic markings: *f*, *mf*, *pp*, *sim.*

Rehearsal mark **X** is present at the beginning of the section.

WE SEVEN

majestic (♩ = 76)

F $\frac{2}{}$ free time, triumphant

8-10 sec.

PICC. I
FL. I & II
OB. I & II
BSN. I & II
CBN.
B. CL. I, II, III, IV
B. CL.
A I
A II
SAX. T, B

majestic (♩ = 76)

F $\frac{2}{}$ free time, triumphant

8-10 sec.

B. TPT. I, II, III, IV
I & II
HN.
III & IV
I & II
TBN.
BASS
EUPH.
TBA. I & II
S.B.

majestic (♩ = 76)

F $\frac{2}{}$ free time, triumphant

8-10 sec.

PERC. I, II, III, IV

Bass Drum
Sus. Cymbal
Triangle
Crash Cymbals

WE SEVEN

7-9 sec.

majestic (♩ = 76)

G 6 free time, triumphant

accel.

PICC. *f*

I *f*

FL. II *p* *f*

OB. I&II *p* *f*

BSN. I&II *f* *fp* *pp*

CBN. *f* *fp* *pp*

I *p* *f*

II *p* *f*

III *p* *f*

IV *p* *f*

B. CL. *f* *fp* *pp*

A I *p* *f*

A II *p* *f*

SAX. T *f* *fp* *pp*

B *f* *fp* *pp*

7-9 sec.

majestic (♩ = 76)

G 6 free time, triumphant

accel.

I *f*

II *p* *f*

III *p* *f*

IV *p* *f*

I&II *f* *fp* *pp*

HN. *pp*

III&IV *f* *fp* *pp*

I&II *f* *fp* *pp*

TBN. *f* *fp* *pp*

BASS *f* *fp* *pp*

EUPH. *f* *fp* *pp*

TBA. I&II *f* *fp* *pp*

S.B. *f* *fp* *pp*

7-9 sec.

majestic (♩ = 76)

G 6 free time, triumphant

accel.

I *f*

II *pp*

III *f* *mf* *sim.*

IV *f*

PERC.

7-9 sec.

WE SEVEN

H majestic (♩ = 76)

PICC.

I

FL.

II

OB. I&II

BSN. I&II

CBN.

I

II

B♭ CL.

III

IV

B. CL.

A I

A II

SAX.

T

B

H majestic (♩ = 76)

I

II

III

IV

I&II

HN.

III&IV

I&II

TBN.

BASS

EUPH.

TBA. I&II

S.B.

H majestic (♩ = 76)

I

II

III

IV

PERC.

Bass Drum

Sus. Cymbal

Chimes

WE SEVEN

rit.

PICC. *f*

FL. I *f*

FL. II *f*

OB. I&II *f*

BSN. I&II *f*

CBN. *f*

B. CL. I *f*

B. CL. II *f*

B. CL. III *f*

B. CL. IV *f*

A I *f*

A II *f*

SAX. *f*

T. *f*

B. *f*

B. TPT. I *f*

B. TPT. II *f*

B. TPT. III *f*

B. TPT. IV *f*

I&II HN. *f*

III&IV HN. *f*

I&II TBN. *f*

BASS *f*

EUPH. *f*

TBA. I&II *f*

S.B. *f*

PERC. I *f*

PERC. II *f*

PERC. III *f*

PERC. IV *f*

rit.

rit.

rit.

to Crystal Glasses

to Crystal Glasses

37 38 39 40

WE SEVEN

I $\frac{3}{4}$ free time, atmospheric

15-17 sec.

a tempo

PICC. **X**

FL. I *pp* *mp* *ppp*

FL. II *ppp* *mp* *ppp*

OB. I *ppp* *ppp* *mp* *ppp*

OB. II *ppp* to Crystal Glasses **Crystal Glasses** *pp*

BSN. I *ppp* *ppp* *mp* *ppp*

BSN. II *ppp*

CBN. *ppp*

B \flat CL. I *ppp* *mp* *ppp*

B \flat CL. II *ppp* *mp* *ppp*

B \flat CL. III **Crystal Glasses** *pp*

B \flat CL. IV **Crystal Glasses** *pp*

B. CL. *ppp*

A I *ppp*

A II

SAX. T *ppp*

SAX. B *ppp*

I $\frac{3}{4}$ free time, atmospheric

15-17 sec.

a tempo

B \flat TPT. I&II *ppp* **X**

III&IV *ppp*

HN. I&II *ppp*

HN. III&IV *ppp*

TBN. I&II *ppp*

BASS *ppp*

EUPH. *ppp*

TBA. I&II *ppp*

S.B. *ppp*

I $\frac{3}{4}$ free time, atmospheric

15-17 sec.

a tempo

PERC. I **X**

PERC. II

PERC. III **Tam-Tam & Suspended Cymbals** *pp* **bowed**

PERC. IV **Crotales** *pp* **bowed**

J slow, atmospheric (♩ = 60)

PICC. 4/4 3/4 4/4

FL. I *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

FL. II *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

OB. I

OB. II

BSN. I *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

BSN. II *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

CBN.

B♭ CL. I *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

B♭ CL. II *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

B♭ CL. III

B♭ CL. IV

B. CL.

A I

A II

SAX. T

SAX. B

J slow, atmospheric (♩ = 60)

I&II 4/4 3/4 4/4

B♭ TPT. III *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

III&IV

I&II *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

HN. III&IV

I&II *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

TBN. *ppp* *pp*

BASS *ppp* *pp*

EUPH. *ppp* *pp* *pp* *pp*

TBA. I&II *ppp* *pp*

S.B. *ppp* *pp*

J slow, atmospheric (♩ = 60)

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

PERC. II *p* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

PERC. III

PERC. IV

WE SEVEN

K

PICC.

FL. I
FL. II

OB. I
OB. II

BSN. I
BSN. II

CBN.

B \flat CL. I
B \flat CL. II
B \flat CL. III
B \flat CL. IV

B. CL.

A I
A II

SAX. T
SAX. B

Detailed description: This section of the score covers measures 57 through 63. It includes parts for Piccolo, Flute I and II, Oboe I and II, Bassoon I and II, Contrabassoon, Clarinet in B-flat I, II, III, and IV, Bass Clarinet, Alto I and II, Saxophone Tenor and Bass, and Bass Trombone. The notation features various dynamics such as *pp*, *p*, *mp*, *mf*, and *ppp*, along with phrasing slurs and articulation marks. A large 'PERUSAL COPY' watermark is visible across the page.

K

B \flat TPT. I
B \flat TPT. II
B \flat TPT. III
B \flat TPT. IV

I & II
HN.

III & IV

I & II
TBN.

BASS

EUPH.

TBA. I & II

S.B.

Detailed description: This section of the score covers measures 57 through 63. It includes parts for Bass Trombone I, II, III, and IV; Horn I and II; Horn III and IV; Trombone I and II; Bass; Euphonium; Trombone A I and II; and Snare Drum. The notation includes dynamics like *pp*, *p*, *mp*, *ppp*, and *mf*, as well as performance instructions such as 'straight mute' and 'freely'. A large 'PERUSAL COPY' watermark is visible across the page.

K

I
II
III
IV

PERC.

Vibraphone

Bass Drum

Detailed description: This section of the score covers measures 57 through 63 for the percussion ensemble. It includes parts for Vibraphone and Bass Drum. The Vibraphone part is marked 'freely' and features dynamics like *mf* and *ppp*. The Bass Drum part is marked *ppp*. A large 'PERUSAL COPY' watermark is visible across the page.

WE SEVEN

rallentando $\text{♩} = 42$

PICC. f fp fp

I f fp fp

FL. II f fp fp

OB. I f fp fp

II

BSN. I f fp fp

II f fp fp

CBN. f fp fp

B. CL. I f fp fp

II f fp fp

III Clarinet fp

IV Clarinet fp

B. CL. f fp fp

A I fp fp fp

A II fp fp fp

SAX. T fp fp fp

B f fp fp

rallentando $\text{♩} = 42$

I&II a_2 fp fp

III&IV open a_2 fp fp

I&II fp fp fp

HN. III&IV fp fp fp

I&II f fp fp

TBN. BASS f fp fp

EUPH. f fp fp

TBA. I&II f fp fp

S.B. f fp fp

rallentando $\text{♩} = 42$

I Bass Drum f p p

II Sus. Cymbal p p

III Tam-Tam p p

IV Chimes p p

68 69 70

WE SEVEN

L stately; lush (♩ = 42)

Musical score for Piccolo, Flutes I & II, Oboes I & II, Bassoons I & II, Clarinets in Bb I, II, III, IV, Bass Clarinet, Saxophones Alto I & II, Tenor, and Bass. Includes performance markings such as *ff*, *f*, *mf*, *p*, *mp*, and *pp*. A large 'SAMPLE' watermark is overlaid on the score.

L stately; lush (♩ = 42)

Musical score for Trumpets I & II, Trombones III & IV, Horns I & II, III & IV, Tubas I & II, Basses, Euphonium, and Trombones I & II. Includes performance markings such as *ff*, *f*, *mf*, *p*, *mp*, and *pp*. A large 'SAMPLE' watermark is overlaid on the score.

L stately; lush (♩ = 42)

Musical score for Percussion I, II, III, and IV. Includes performance markings such as *ff* and *pp sempre*. A large 'SAMPLE' watermark is overlaid on the score.

WE SEVEN

M slow, atmospheric (♩ = 60)

PICC. I
FL. I II
OB. I II
BSN. I II
CBN.
B♭ CL. I II III IV
B. CL.
A I
A II
SAX. T B

M slow, atmospheric (♩ = 60)

B♭ TPT. II
III & IV
I & II
HN. III & IV
I & II
TBN. BASS
EUPH.
TBA. I & II
S.B.

M slow, atmospheric (♩ = 60)

PERC. I II III IV

18

N

5

free time, triumphant

accel.

WE SEVEN

15-17 sec.

Musical score for woodwinds and strings. Instruments include Piccolo (PICC.), Flute I & II (FL. I, II), Oboe I & II (OB. I&II), Bassoon I & II (BSN. I&II), Contrabassoon (CBN.), Clarinet I & II (CL. I, II), Bass Clarinet (B. CL.), Alto I & II (A I, A II), Saxophone (SAX.), Trumpet (T.), and Trombone (B.).

Tempo: **N** 5 free time, triumphant. Dynamics: *f*, *pp*. Performance instruction: **accel.** 15-17 sec.

Measures 87-91. The score shows various woodwind parts with dynamic markings and performance instructions. A large watermark "PERUSAL SCORE" is overlaid diagonally across the page.

N

5

free time, triumphant

accel.

15-17 sec.

Musical score for brass and percussion. Instruments include Trumpet I & II (TPT. I, II), Trombone I & II (TBN. I, II), Bass (BASS), Euphonium (EUPH.), Trombone I & II (TBA. I&II), and Snare Drum (S.B.).

Tempo: **N** 5 free time, triumphant. Dynamics: *f*, *fp*, *pp*. Performance instruction: **accel.** 15-17 sec.

Measures 87-91. The score shows brass parts with dynamic markings and performance instructions. A large watermark "PERUSAL SCORE" is overlaid diagonally across the page.

N

5

free time, triumphant

accel.

15-17 sec.

Musical score for percussion. Instruments include Triangle and Crash Cymbals.

Tempo: **N** 5 free time, triumphant. Dynamics: *f*, *mf*, *sim.*. Performance instruction: **accel.** 15-17 sec.

Measures 87-91. The score shows percussion parts with dynamic markings and performance instructions. A large watermark "PERUSAL SCORE" is overlaid diagonally across the page.

WE SEVEN

majestic (♩ = 76)

PICC.

I

FL.

II

OB. I&II

BSN. I&II

CBN.

I

II

B \flat CL.

III

IV

B. CL.

A I

A II

SAX.

T

B

majestic (♩ = 76)

I

II

B \flat TPT.

III

IV

I&II

HN.

III&IV

I&II

TBN.

BASS

EUPH.

TBA. I&II

S.B.

f. majestic (♩ = 76) fp

I

II

PERC.

III

IV

92

93

94

95

rit. $\frac{3}{4}$

PICC. *f*

FL. I *f*

FL. II *f*

OB. I&II *f*

BSN. I&II *f*

CBN. *f*

B♭ CL. I *f*

B♭ CL. II *f*

B♭ CL. III *f*

B♭ CL. IV *f*

B. CL. *f*

A I *f*

A II *f*

SAX. *f*

T. *f*

B. *f*

rit. $\frac{3}{4}$

B♭ TPT. I *f*

B♭ TPT. II *f*

B♭ TPT. III *f*

B♭ TPT. IV *f*

I&II HN. *f*

III&IV HN. *f*

I&II TBN. *f*

BASS *f*

EUPH. *f*

TBA. I&II *f*

S.B. *f*

rit. $\frac{3}{4}$

PERC. I *f*

PERC. II *f*

PERC. III *pp*

PERC. IV *f*

96 97 98 99

WE SEVEN

slow, atmospheric (♩ = 60)

PICC. I
FL. I II
OB. I&II
BSN. I II
CBN.
I&II
B♭ CL. III&IV
B. CL.
A I
A II
SAX. T B

slow, atmospheric (♩ = 60)

I&II
B♭ TPT. III&IV
HN. I&II III&IV
TBN. I&II
BASS
EUPH.
TBA. I&II
S.B.

slow, atmospheric (♩ = 60)

PERC. I II III IV

100

101

102

103

104

105

rit. slow, fading (♩ = 42)

PICC. I
FL. I II
OB. I&II
BSN. I II
CBN.
I&II
B \flat CL. III&IV
B. CL.
A I
A II
SAX. T B

rit. slow, fading (♩ = 42)

B \flat TPT. III&IV
I&II
HN. III&IV
I&II
TBN. BASS
EUPH.
TBA. I&II
S.B.

rit. slow, fading (♩ = 42)

I
II
III
IV
PERC. Vibraphone
Chimes w/ yarn mallets
Crotales
Tam-Tam
scrape