
WE SEVEN
FOR ORCHESTRA



PERUSAL COPY

Derek M. Jenkins

PERUSAL COPY

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

*orchestra version prepared in commemoration of the
60th Anniversary of
John Glenn's historic orbital flight
aboard "Friendship 7"*

*"How many things have been denied one day,
only to become realities the next."
Jules Verne's *From the Earth to the Moon**

PERUSAL

COPY

WE SEVEN FOR ORCHESTRA

Duration

about 10'00"

Instrumentation

1 Piccolo
2 Flutes
2 Oboes
2 Clarinets (Bb)
2 Bassoons

4 Horns (F)
3 Trumpets (C)
3 Trombones
1 Tuba

Timpani
3 Percussion

Percussion I:

Vibraphone
Suspended Cymbal

Percussion II:

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

Percussion III:

Chimes
Crotales
Crash Cymbals

Strings

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 originally written to commemorate 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 orchestra version has been prepared in celebration of the 60th anniversary of John Glenn's historic orbital flight.

WE SEVEN FOR ORCHESTRA

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 “soli” players accompany each soloist at the beginning. These soli players have cues for the soloists’ parts and should feel free to react to it.
- Timing indications in free time are simply guidelines.
- The crescendo and decrescendo at the opening in the upper strings 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).

Contact

Derek M. Jenkins
(563) 590-4975

derek@derekmjenkins.com
www.derekmjenkins.com

PERUSAL COPY

WE SEVEN

for Orchestra

Derek M. Jenkins (b. 1986)
Kansas City, MO - Spring 2014
Jonesboro, AR - Summer 2022

5 free time; atmospheric
5 sec. 8 - 10 sec.

8 - 10 sec.

5 - 7 sec.

6 - 8 sec.

PICCOLO **X**

FLUTE I

FLUTE II

OBOE I

OBOE II

CLARINET (B \flat) I

CLARINET (B \flat) II

BASSOON I

BASSOON II

5 free time; atmospheric
5 sec. 8 - 10 sec.

8 - 10 sec.

5 - 7 sec.

6 - 8 sec.

I & II HORN (F) **X**

III & IV HORN (F)

TRUMPET (C) I

TRUMPET (C) II

TRUMPET (C) III

TROMBONE I

TROMBONE II & III

TUBA

5 free time; atmospheric
5 sec. 8 - 10 sec.

8 - 10 sec.

5 - 7 sec.

6 - 8 sec.

TIMPANI A,B,C,E **X**

PERCUSSION I

PERCUSSION II

PERCUSSION III

Vibraphone

Triangles

Chimes

Crotales

5 free time; atmospheric
5 sec. 8 - 10 sec.

8 - 10 sec.

5 - 7 sec.

6 - 8 sec.

VIOLIN I **X**

VIOLIN II

VIOLA

VIOLONCELLO

BASS **X**

* - 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

8 - 10 sec.

5 - 7 sec.

8 - 10 sec.

PICC. *ppp*

I FL. *ppp* *mf*

II FL.

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

II OB. *ppp* *p* *ppp*

I CL.

II CL.

I BSN. *ppp* *f* *mp* *f* *mp* *fp* *f* *ppp* *ppp* *f* *mp* *f* *ppp*

II BSN. *ppp* *mf* *ppp*

sol *end solo*

tr

8 - 10 sec.

5 - 7 sec.

8 - 10 sec.

I & II HN.

III & IV HN.

I TPT. *cup mute* *ppp* *p* *ppp*

II TPT.

III TPT.

I TBN.

II & III TBN.

TUBA

8 - 10 sec.

5 - 7 sec.

8 - 10 sec.

TIMP. *Vibraphone* *Triangles* *Crotales*

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

II PERC.

III PERC.

8 - 10 sec.

5 - 7 sec.

8 - 10 sec.

VLN. I *sim.*

VLN. II *pp*

VLA. *sim.*

VLC. *con sord.* *pp* *sim.*

BS.

B 2

8 - 10 sec.

8 - 10 sec.

PICC. *end soli*
 I *ppp*
 FL. II
 I *tr*
 OB. I *pp < mf > pp*
 II *pp < mf > pp*
 I *solo*
 CL. I *ppp* *f* *ppp* *ppp* *f* *ppp* *end soli*
 II *soli* *ppp* *mf* *pp* *mf* *ppp* *end soli*
 I *ppp* *p* *ppp*
 BSN. II

B 2

8 - 10 sec.

8 - 10 sec.

I & II
 HN.
 III & IV
 I
 TPT. II *cup mute* *ppp* *p* *ppp* *ppp*
 III
 I *cup mute* *ppp* *p* *ppp* *ppp*
 TBN. II *II. cup mute* *ppp*
 II & III
 TUBA

B 2

8 - 10 sec.

8 - 10 sec.

TIMP.
 I *v bowed* *ppp* *mp*
 PERC. II
 III *pp*

B 2

8 - 10 sec.

8 - 10 sec.

VLN. I
 div. en 2 *pp*
 VLN. II *pp*
 VLA. *sim.*
 VLC. *sim.*
 BS.

WE SEVEN

4 **C** $\frac{2}{4}$ 8 - 10 sec. 7 - 9 sec. $\frac{3}{4}$

PICC. *pp* < *mf* *pp* *pp* < *mf*

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

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

I OB. *p* *f* *f* *pp* *mp*

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

I CL. *pp* *sim.*

II CL. *pp* *sim.*

I BSN. *mp* *pp* *mp* *pp*

II BSN. *mp* *pp* *mp* *pp*

I & II HN. *f* *fp* *f* *pp* *mp* *f*

III & IV HN. *f* *fp* *f* *pp* *mp* *f*

I TPT. *p* *pp* *pp* *p* *pp* *pp*

II TPT. *p* *pp* *pp* *p* *pp* *pp* cup mute

III TPT. *pp*

I TBN. *p* *pp* *pp* *p* *pp*

II & III TBN. *p* *pp* *p* *pp*

TUBA *p* *pp* *p* *pp*

TIMP. **C** $\frac{2}{4}$ 8 - 10 sec. 7 - 9 sec. $\frac{3}{4}$

I Vibraphone *pp* Sus. Cymbal

II Perc. Triangles *pp*

III Perc. Crotales

VLN. I div. en 2 *pp* *tr* *pp*

VLN. II div. en 2 *pp* *tr* *pp*

VLA. div. en 2 *pp* *pp*

VLC. div. en 2 *pp* *pp*

BS. *pp* *tr* *pp* $\frac{3}{4}$

D in time (♩ = 76)

rit.

PICC. *pp*

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

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

I OB. *pp* *sim.*

II OB. *pp* *sim.*

I CL. *pp* *sim.*

II CL. *pp* *sim.*

I BSN. *mf*

II BSN. *mf*

D in time (♩ = 76)

rit.

I & II HN. *pp* *a2*

III & IV HN. *p* *a2* *mf*

I TPT. *mf* *open*

II TPT. *mf* *open*

III TPT. *mf* *open*

I TBN. *mf* *open*

II & III TBN. *mf* *open*

TUBA *mf* *open*

D in time (♩ = 76)

rit.

TIMP. *mf*

PERC. II

III Chimes *mf*

D in time (♩ = 76)

rit.

VLN. I div. en 2 *pp* *tr.* *sim.*

VLN. II div. en 2 *pp* *tr.* *sim.*

VLA. div. en 2 *pp* *tr.* *sim.*

VLC. div. en 2 *mf* *senza sord.*

BS. *mf* *senza sord.*

6

E 5 free time; triumphant accel. WE SEVEN
15 - 17 sec.

PICC. *f*

I *f*

II *f*

I *f*

OB. *f*

II *f*

I *f*

CL. *f*

II *f*

I *f*

BSN. *f* *pp*

II *f* *pp*

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

I & II *f*

HN. *f*

III & IV *f*

I *f* *fp* *f*

II *f* *fp* *f*

III *f* *fp* *f*

I *f* *pp*

II & III *f* *pp*

TUBA *f* *pp*

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

TIMP. *f* *mf* *mf* *mf*

I *f*

PERC. II *mf* *sim.*

III *f*

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

VLN. I *tutti* *f*

VLN. II *tutti* *f*

VLA. *div.* *f*

VLC. *div.* *f* *pp*

BS. *f* *pp*

majestic (♩ = 76)

F $\frac{2}{\surd}$ free time; triumphant

8 - 10 sec.

PICC. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

I f

FL. II f

OB. I p f

OB. II p f

CL. I p f

CL. II p f

BSN. I f fp f pp

BSN. II f fp f pp

majestic (♩ = 76)

F $\frac{2}{\surd}$ free time; triumphant

8 - 10 sec.

I & II f fp f pp

HN. f fp f pp

III & IV f fp f pp

TPT. I p f fp f

TPT. II p f fp f

TPT. III p f fp f

TBN. I f fp f pp

TBN. II & III f fp f pp

TUBA f fp f pp

majestic (♩ = 76)

F $\frac{2}{\surd}$ free time; triumphant

8 - 10 sec.

TIMP. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

I f pp f

PERC. II f mf f

PERC. III f

majestic (♩ = 76)

F $\frac{2}{\surd}$ free time; triumphant

8 - 10 sec.

VLN. I f

VLN. II f

VLA. *tutti* f *div.* f

VLC. f fp f pp

BS. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

BS. f fp f pp

7 - 9 sec.

accel.

majestic (♩ = 76)

G 5 free time; triumphant

PICC. *f*

I FL. *p*

II FL. *p*

I OB. *p*

II OB. *p*

I CL. *p*

II CL. *p*

I BSN. *f*

II BSN. *fp*

I & II HN. *f*

III & IV HN. *f*

I TPT. *p*

II TPT. *p*

III TPT. *p*

I TBN. *f*

II & III TBN. *f*

TUBA *f*

I TIMP. *f*

PERC. II *f*

III *f*

VLN. I *p*

VLN. II *p*

VLA. *f*

VLC. *f*

BS. *f*

25 26 27 28 29 30 31

majestic (♩ = 76)

G 5 free time; triumphant

7 - 9 sec.

accel.

I & II HN. *fp*

III & IV HN. *fp*

I TPT. *f*

II TPT. *f*

III TPT. *f*

I TBN. *fp*

II & III TBN. *fp*

TUBA *fp*

I TIMP. *f*

PERC. II *f*

III *f*

VLN. I *f*

VLN. II *f*

VLA. *f*

VLC. *f*

BS. *f*

25 26 27 28 29 30 31

majestic (♩ = 76)

G 5 free time; triumphant

7 - 9 sec.

accel.

I TIMP. *f*

PERC. II *f*

III *f*

VLN. I *f*

VLN. II *f*

VLA. *f*

VLC. *f*

BS. *f*

25 26 27 28 29 30 31

majestic (♩ = 76)

G 5 free time; triumphant

7 - 9 sec.

accel.

VLN. I *p*

VLN. II *p*

VLA. *f*

VLC. *f*

BS. *f*

25 26 27 28 29 30 31

H majestic (♩ = 76)

PICC. 4/4 3/4 4/4

FL. I II

OB. I II

CL. I II

BSN. I II

HN. I & II III & IV

TPT. I II III

TBN. I II & III

TUBA

TIMP.

PERC. II III

Chimes

VLN. I

VLN. II

VLA. tutti

VLC.

BS.

PERUSAL COPY

32 33 34 35

rit.

Musical score for 'WE SEVEN' on page 10, measures 36-39. The score includes parts for Piccolo (PICC.), Flutes (FL. I, II), Oboes (OB. I, II), Clarinets (CL. I, II), Bassoons (BSN. I, II), Horns (I & II, III & IV), Trumpets (TPT. I, II, III), Trombones (I, II & III), Tuba, Timpani (TIMP.), Percussion (PERC. II, III), Violins (VLN. I, II), Viola (VLA.), Violoncello (VLC.), and Bass (BS.).

Measure 36: Piccolo and Flutes I & II have a melodic line starting with a quarter rest. Flute I has a dynamic of *f*. Flute II has a dynamic of *f*. Oboe I has a dynamic of *f*. Oboe II has a dynamic of *f*. Clarinet I has a dynamic of *f*. Clarinet II has a dynamic of *f*. Bassoon I has a dynamic of *f*. Bassoon II has a dynamic of *f*. Horn I & II have a dynamic of *f*. Horn III & IV have a dynamic of *f*. Trumpet I has a dynamic of *f*. Trumpet II has a dynamic of *f*. Trumpet III has a dynamic of *f*. Trombone I has a dynamic of *f*. Trombone II & III have a dynamic of *f*. Tuba has a dynamic of *f*. Timpani has a dynamic of *f*. Percussion II has a dynamic of *f*. Percussion III has a dynamic of *f*. Violin I has a dynamic of *f*. Violin II has a dynamic of *f*. Viola has a dynamic of *f*. Violoncello has a dynamic of *f*. Bass has a dynamic of *f*. There are dynamic markings of *f*, *fp*, and *p* throughout the measure.

Measure 37: Piccolo and Flutes I & II have a melodic line starting with a quarter rest. Flute I has a dynamic of *f*. Flute II has a dynamic of *f*. Oboe I has a dynamic of *f*. Oboe II has a dynamic of *f*. Clarinet I has a dynamic of *f*. Clarinet II has a dynamic of *f*. Bassoon I has a dynamic of *f*. Bassoon II has a dynamic of *f*. Horn I & II have a dynamic of *f*. Horn III & IV have a dynamic of *f*. Trumpet I has a dynamic of *f*. Trumpet II has a dynamic of *f*. Trumpet III has a dynamic of *f*. Trombone I has a dynamic of *f*. Trombone II & III have a dynamic of *f*. Tuba has a dynamic of *f*. Timpani has a dynamic of *f*. Percussion II has a dynamic of *f*. Percussion III has a dynamic of *f*. Violin I has a dynamic of *f*. Violin II has a dynamic of *f*. Viola has a dynamic of *f*. Violoncello has a dynamic of *f*. Bass has a dynamic of *f*. There are dynamic markings of *f*, *fp*, and *p* throughout the measure.

Measure 38: Piccolo and Flutes I & II have a melodic line starting with a quarter rest. Flute I has a dynamic of *f*. Flute II has a dynamic of *f*. Oboe I has a dynamic of *f*. Oboe II has a dynamic of *f*. Clarinet I has a dynamic of *f*. Clarinet II has a dynamic of *f*. Bassoon I has a dynamic of *f*. Bassoon II has a dynamic of *f*. Horn I & II have a dynamic of *f*. Horn III & IV have a dynamic of *f*. Trumpet I has a dynamic of *f*. Trumpet II has a dynamic of *f*. Trumpet III has a dynamic of *f*. Trombone I has a dynamic of *f*. Trombone II & III have a dynamic of *f*. Tuba has a dynamic of *f*. Timpani has a dynamic of *f*. Percussion II has a dynamic of *f*. Percussion III has a dynamic of *f*. Violin I has a dynamic of *f*. Violin II has a dynamic of *f*. Viola has a dynamic of *f*. Violoncello has a dynamic of *f*. Bass has a dynamic of *f*. There are dynamic markings of *f*, *fp*, and *p* throughout the measure.

Measure 39: Piccolo and Flutes I & II have a melodic line starting with a quarter rest. Flute I has a dynamic of *f*. Flute II has a dynamic of *f*. Oboe I has a dynamic of *f*. Oboe II has a dynamic of *f*. Clarinet I has a dynamic of *f*. Clarinet II has a dynamic of *f*. Bassoon I has a dynamic of *f*. Bassoon II has a dynamic of *f*. Horn I & II have a dynamic of *f*. Horn III & IV have a dynamic of *f*. Trumpet I has a dynamic of *f*. Trumpet II has a dynamic of *f*. Trumpet III has a dynamic of *f*. Trombone I has a dynamic of *f*. Trombone II & III have a dynamic of *f*. Tuba has a dynamic of *f*. Timpani has a dynamic of *f*. Percussion II has a dynamic of *f*. Percussion III has a dynamic of *f*. Violin I has a dynamic of *f*. Violin II has a dynamic of *f*. Viola has a dynamic of *f*. Violoncello has a dynamic of *f*. Bass has a dynamic of *f*. There are dynamic markings of *f*, *fp*, and *p* throughout the measure.

WE SEVEN

a tempo

I 3 free time; atmospheric

15 - 17 sec.

PICC. **X**

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

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

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

II OB.

I CL. *ppp* *mp* *ppp*

II CL. *ppp* *mp* *ppp*

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

II BSN. *ppp*

a tempo

I 3 free time; atmospheric

15 - 17 sec.

I & II HN. *ppp*

III & IV HN. *ppp*

I TPT. *ppp*

II TPT. *ppp*

III TPT. *ppp*

I TBN. *ppp*

II & III TBN. *ppp*

TUBA *ppp*

a tempo

I 3 free time; atmospheric

15 - 17 sec.

TIMP. G.A.C.E. **X**

PERC. II *pp* *pp* *pp*

III Crotales *pp*

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

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

Tam-Tam & Sus. Cymbals *pp*

a tempo

I 3 free time; atmospheric

15 - 17 sec.

VLN. I div. en 3 *ppp* *pp* *pp*

VLN. II div. en 3 *ppp* *pp* *pp*

VLA. *ppp*

VLC. *ppp*

BS. *ppp* **X**

sul A

sul E

sul G

J slow, atmospheric (♩ = 60)

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

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

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

I OB. *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

II OB. *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

I CL. *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

II CL. *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

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

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

J slow, atmospheric (♩ = 60)

I & II HN. *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

III & IV HN. *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

I TPT. *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

II TPT. *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

III TPT. *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

I TBN. *pp* *p* *pp* *p*

II & III TBN. *ppp* *p*

TUBA *ppp* *p*

J slow, atmospheric (♩ = 60)

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

I PERC. *p* *mf*

II PERC. *mf*

III PERC. *mf*

J slow, atmospheric (♩ = 60)

VLN. I harmonics div. en 3 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

VLN. II harmonics div. en 3 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

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

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

BS. *ppp* *p*

K

PICC.

I

FL. I

FL. II

OB. I

OB. II

CL. I

CL. II

BSN. I

BSN. II

K

I & II

HN.

III & IV

I

TPT. II

TPT. III

TBN. I

TBN. II & III

TUBA

K

TIMP.

I

PERC. II

PERC. III

K

VLN. I

VLN. II

VLA.

VLC.

BS.

This page contains the musical score for 'WE SEVEN', measures 63 through 66. The score is arranged in a standard orchestral format with the following parts:

- Woodwinds:** Piccolo (PICC.), Flutes I & II (FL. I, II), Oboes I & II (OB. I, II), Clarinets I & II (CL. I, II), Bassoons I & II (BSN. I, II), Horns I & II (HN. I & II), Horns III & IV (HN. III & IV), Trumpets I, II, & III (TPT. I, II, III), Trombones I, II & III (TBN. I, II & III), and Tuba (TUBA).
- Strings:** Violins I & II (VLN. I, II), Viola (VLA.), Violoncello (VLC.), and Bass (BS.).
- Percussion:** Timpani (TIMP.), Vibraphone, Tam-Tam & Suspended Cymbals, Crotales, and Chimes.

The score is written in 3/4 time and includes various dynamic markings such as *p*, *mf*, *f*, *fp*, and *ppp*. It also features performance instructions like *tr* (trills), *open*, *freely*, and *tutti*. A large 'PERUSAL COPY' watermark is overlaid diagonally across the page.

Measure numbers 63, 64, 65, and 66 are indicated at the bottom of the page.

WE SEVEN

rallentando

(♩ = 42)

PICC. I, II
 FL. I, II
 OB. I, II
 CL. I, II
 BSN. I, II

rallentando

(♩ = 42)

I & II HN.
 III & IV HN.
 TPT. I, II, III
 TBN. I, II & III
 TUBA

rallentando

(♩ = 42)

TIMP.
 PERC. I, II, III

rallentando

(♩ = 42)

VLN. I, II
 VLA.
 VLC.
 BS.

L stately; lush (♩ = 42)

WE SEVEN

PICC. I
FL. I II
OB. I II
CL. I II
BSN. I II

L stately; lush (♩ = 42)

I & II HN.
III & IV
TPT. I II III
TBN. I II & III
TUBA

L stately; lush (♩ = 42)

TIMP.
PERC. I II III

Sus. Cymbal
Tam-Tam
Chimes

L stately; lush (♩ = 42)

VLN. I
VLN. II div. en 3
VLA.
VLC.
BS.

div.
sul A
sul E
sul G

M slow, atmospheric (♩ = 60)

PICC. 3/4 4/4

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

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

I OB. *pp* *mf* *pp* *solo*

II OB.

I CL. *pp* *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

II CL. *pp* *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

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

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

M slow, atmospheric (♩ = 60)

I & II HN. *mp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

III & IV HN.

I TPT. *ppp* *mp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

II TPT. *mp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *p*

III TPT. *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

I TBN. *mp* *ppp* *pp* *solo* *mf* *pp*

II & III TBN.

TUBA *mp* *ppp*

M slow, atmospheric (♩ = 60)

TIMP. 3/4 4/4

I PERC. [Tam-Tam & Sus. Cymbals] *pp*

II PERC. [bowed Crotales] *pp*

III PERC. [bowed Crotales] *pp*

M slow, atmospheric (♩ = 60)

VLN. I div. en 3 *mp* *ppp* *p* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp* *pp*

VLN. II div. en 3 *mp* *ppp* *p* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp* *pp*

VLA. *mp* *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp* *pp* *tutti*

VL. C. div. en 2 *mp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp* *pp*

BS. *mp* *pp* 3/4 4/4

N 5 free time; triumphant

accel.

15 - 17 sec.

PICC. **X** *f* *f* *f* *f*

I FL. *f*

II FL. *f*

I OB. *f*

II OB. *f*

I CL. *f*

II CL. *f*

I BSN. *f* *pp*

II BSN. *f* *pp*

N 5 free time; triumphant

accel.

15 - 17 sec.

I & II HN. **X** *f* *fp* *f*

III & IV HN. *f* *fp* *f*

I TPT. *f* *fp* *f*

II TPT. *f* *fp* *f*

III TPT. *f* *fp* *f*

I TBN. *f* *pp*

II & III TBN. *f* *pp*

TUBA *f* *pp*

N 5 free time; triumphant

accel.

15 - 17 sec.

TIMP. **X** *f* *mf* *mf* *mf*

I PERC. *f*

II PERC. *mf* *sim.*

III PERC. *f*

N 5 free time; triumphant

accel.

15 - 17 sec.

VLN. I **X** *f*

VLN. II *f*

VLA. *f*

VLC. *f* *pp*

BS. **X** *f* *pp*

majestic (♩ = 76)

PICC. *f*

I FL. *p*

II FL. *p*

I OB. *p*

II OB. *p*

I CL. *p*

II CL. *p*

I BSN. *f*

II BSN. *f*

majestic (♩ = 76)

I & II HN. *f*

III & IV HN. *f*

I TPT. *f*

II TPT. *f*

III TPT. *f*

I TBN. *f*

II & III TBN. *f*

TUBA *f*

majestic (♩ = 76)

TIMP. *f*

I PERC. *pp*

II PERC. *pp*

III PERC. *p*

majestic (♩ = 76)

VLN. I *p*

VLN. II *p*

VLA. *f*

VLC. *f*

BS. *f*

Musical score for 'WE SEVEN' in 3/4 time. The score is divided into measures 95, 96, 97, and 98. The instruments and their parts are as follows:

- PICC.** Piccolo (flute)
- FL.** Flute I and II
- OB.** Oboe I and II
- CL.** Clarinet I and II
- BSN.** Bassoon I and II
- HN.** Horn I & II, III & IV
- TPT.** Trumpet I, II, III
- TBN.** Trombone I, II & III
- TUBA**
- TIMP.** Timpani
- PERC.** Percussion (Sus. Cymbal, Chimes)
- VLN. I, II** Violins I and II
- VLA.** Viola
- VLC.** Violoncello
- BS.** Bass

Key performance markings include dynamics (*f*, *fp*, *p*), articulation (*tr.*), and tempo changes (*rit.*). The score concludes with a *rit.* marking and a 3/4 time signature at the end of measure 98. A large 'PERUSAL COPY' watermark is overlaid diagonally across the page.

slow, atmospheric (♩ = 60)

PICC. I
FL. I II
OB. I II
CL. I II
BSN. I II

Musical score for woodwinds and brass instruments. The score is written for Piccolo (PICC.), Flute (FL. I, II), Oboe (OB. I, II), Clarinet (CL. I, II), and Bassoon (BSN. I, II). The tempo is 'slow, atmospheric' with a quarter note equal to 60 beats per minute. The time signature changes from 3/4 to 4/4, then back to 3/4, then to 5/4, and finally back to 3/4. Dynamics include *mp*, *pp*, *mf*, *f*, and *ppp*. A 'solo' marking is present for the Piccolo in the 5/4 section.

slow, atmospheric (♩ = 60)

I & II
HN.
III & IV
TPT. I II III
TBN. I II & III
TUBA

Musical score for brass instruments. The score is written for Horns (I & II, III & IV), Trumpets (TPT. I, II, III), Trombones (TBN. I, II & III), and Tuba. The tempo is 'slow, atmospheric' with a quarter note equal to 60 beats per minute. The time signature changes from 3/4 to 4/4, then back to 3/4, then to 5/4, and finally back to 3/4. Dynamics include *mp*, *f*, *p*, and *pp*. 'Cup mute' markings are present for the Trumpets and Trombones.

slow, atmospheric (♩ = 60)

TIMP.
PERC. I II III

Musical score for percussion instruments. The score is written for Timpani (TIMP.) and three Percussion parts (PERC. I, II, III). The tempo is 'slow, atmospheric' with a quarter note equal to 60 beats per minute. The time signature changes from 3/4 to 4/4, then back to 3/4, then to 5/4, and finally back to 3/4. Dynamics include *pp* and *f*. A 'Tam-Tam' marking is present for Percussion I.

slow, atmospheric (♩ = 60)

VLN. I
VLN. II
VLA.
VLC.
BS.

Musical score for string instruments. The score is written for Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), Violoncello (VLC.), and Bass (BS.). The tempo is 'slow, atmospheric' with a quarter note equal to 60 beats per minute. The time signature changes from 3/4 to 4/4, then back to 3/4, then to 5/4, and finally back to 3/4. Dynamics include *mp*, *pp*, *mf*, *f*, and *p*.

rit. slow, fading (♩ = 60)

PICC. 1 2

FL. 1 2

OB. 1 2

CL. 1 2

BSN. 1 2

ppp *mf* *p* *mf* *ppp*

ppp *mp* *ppp*

ppp *mf* *p* *mf* *ppp*

n

n

n

rit. slow, fading (♩ = 60)

I & II HN.

III & IV HN.

TPT. I II III

TBN. I II & III

TUBA

mp *n*

mp *n*

mp *n*

mp *n*

mp *n*

n

rit. slow, fading (♩ = 60)

TIMP.

PERC. I II III

Vibraphone *pp*

Chimes *p*

Tam-Tam *p* scrape

rit. slow, fading (♩ = 60)

VLN. I *ppp* *pp* *sim.* *n*

VLN. II *ppp* *pp* *sim.* *n*

VLA. *n*

VLC. *n*

BS. *pp* *n*

105 106 107 108 109 110 111 112 113 114 115

* - 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.