

BOREAS

FOR WIND ENSEMBLE

Derek M. Jenkins

PERUSAL COPY

*for Timothy Shade
and
the Bethel College Wind Ensemble*

*“And long he’d been without his heart’s desire
While he preferred to woo with words not force.
But when fair speeches failed him, anger stormed,
The north wind’s too familiar mood at home.”
- Ovid’s *Metamorphoses*, Book VI*

BOREAS

THE NORTH WIND

Duration:

about 6'00"

Instrumentation:

Below is a list of the minimum requirements
Doublings are permitted wherever needed

3 Flutes [3rd doubling Piccolo]

2 Oboes

2 Bassoons

3 Clarinets (Bb)

1 Bass Clarinet

2 Alto Saxophones

1 Tenor Saxophone

1 Baritone Saxophone

3 Trumpets (Bb) (all parts need cup and straight mutes)

4 Horns (F)

3 Trombones (all parts need straight mutes)

1 Euphonium

2 Tubas

4 Percussion

Percussion I:

- Timpani
(plus an upturned cymbal on largest drum)
- Bass Drum

Percussion III:

- Vibraphone
- Ratchet
- Whip
- Xylophone
- Tam-Tam

Percussion II:

- Crotales
- 2 Tom-Toms
- Suspended Cymbal
- Marimba
- Brake Drum

Percussion IV:

- Chimes
- Triangle
- Snare Drum
- Suspended Cymbal

*Commissioned by
the Bethel College Wind Ensemble
Timothy Shade, Director of Instrumental Music*

Program Notes:

Boreas was an ancient Greek deity, personifying the north wind. He was a winged god of ruthless disposition, which was rivaled only by the harsh wintry winds at his command. Boreas fell in love with Orithyia, the King's daughter. Contrary to his genuine nature, he attempted to woo her with sweet words of devotion. His efforts were in vain, and Orithyia failed to yield to his advances. With this rejection, Boreas's temper flared and he, once again, was overcome by his icy and merciless nature. Like Boreas, this work begins with slow, lyrical lines that quickly fade into an unrelenting fury of anger. Moments reminiscent of Boreas's words of affection appear, but they are quickly washed away as the piece escalates.

Performance Notes:

- Numbers in triangles designate number of cues. Dashed lines separate each cue.
- Crescendi and decrescendi within the "cued" measures and in measures 75-79 should be free and asynchronous and should move no more than one dynamic level louder than the indicated dynamic.
- The trombone and oboe solos in the beginning are to be played freely. The rhythms and articulations are just a rough suggestion.
- In measures 71-73, the flutes are to continue playing their motive in tempo while the rest of the ensemble follows the ritardando. However, the flutes do not need to be together rather it is preferred that they are not.
- Percussion I should use Timpani mallets on the Bass Drum during rapid changes between the two instruments instead of Bass Drum beaters. As the work progresses the use of harder mallets is preferred.
- The marking of "*crescendo*" is meant to be in effect until the next dynamic indication.
- In measures 173-174, if there are more than three trumpets in the ensemble, each player should have their own pitch building downward by half steps.

Contact:

Derek M. Jenkins
(563) 590-4975

derek@derekmjenkins.com
www.derekmjenkins.com

Commissioned by Timothy Shade and the Bethel College Wind Ensemble

Transposed Score

BOREAS

THE NORTH WIND

Derek M. Jenkins (b. 1986)
Houston, TX - Summer 2010

Unhurried; Pastoral (about ♩ = 72 or slower) 2 * Freely 20 - 25 sec.

Flutes I, II, III

Oboes I&II

Bassoons I&II

Clarinets (Bb) I, II, III

Bass Clarinet

Saxophones: Alto I, Alto II, Tenor, Baritone

Performance instructions: *f*, *n*, *p*, *mf*, *stagger breathe*, *sim.*, *pp*

Unhurried; Pastoral (about ♩ = 72 or slower) 2 Freely 20 - 25 sec.

Trumpets (Bb) I, II&III

Horns (F) I&II, III&IV

Trombones I, II&III

Euphonium

Tuba

Performance instructions: *f*, *n*, *cup mute*, *straight mute*, *open*, *solo freely*, *mp < f*, *p*, *mp*, *f*, *p*, *p < mf*, *declamatory; very expressive*

Unhurried; Pastoral (about ♩ = 72 or slower) 2 Freely 20 - 25 sec.

Percussion: I, II, III, IV

Performance instructions: *f*, *mf*, *p*, *Roll on upturned cymbal on timpani while ad. lib. pedal gliss.*, *Stop roll on downbeat, ad. lib. pedal gliss. until sound fades*, *Crotales*, *Vibes*, *Chimes*, *Triangle*

* - Numbers in triangles designate number of cues. Dashed lines separate each cue.
 ** - Crescendi and decrescendi should be free and asynchronous and should move no more than one dynamic level louder than indicated dynamic. Their placement in the score and parts is entirely arbitrary and only serves as a rough model.

BOREAS

20 - 25 sec.

a tempo

2/ Freely

Fl. I II III

Ob. I&II

Bsn. I&II

stagger breathe

p *sim.*

mf *mp energetic; jovial* *f* *p* *p < mf* *p < mf* *p* *f*

I. solo freely *poco accel.* *rit.*

B♭ Cl. I II III

B. Cl.

mf *mf* *mf* *p*

A I

A II

Saxes

T

B

pp *mf* *pp*

a tempo

2/ Freely

20 - 25 sec.

B♭ Tpt. I II&III

I&II

Hn.

III&IV

Tbn. I II&III

Euph.

Tba.

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

end solo *n*

a tempo

2/ Freely

20 - 25 sec.

Perc. I II III IV

sim. *n* *mf* *n*

Crotales *p* *mf*

Vibes *p* *mf p*

Chimes *p* *mf*

BOREAS

20 - 25 sec.

8 a tempo

2/ Freely

Fl. I & II

III

Ob. I&II

Bsn. I&II

I

B♭ Cl. II

III

B. Cl.

A I

A II

Saxes

T.

B.

pp, *mp*, *p*, *sim.*, *poco accel.*, *mf*, *pp*

8 a tempo

2/ Freely

20 - 25 sec.

B♭ Tpt.

II&III

I&II

Hn.

III&IV

I

Tbn.

II&III

Euph.

Tba.

pp, *mf*, *to straight mute*, *mp*, *f*, *p*, *mp < f*, *p*, *mp*, *f*, *poco accel.*, *rit.*, *as before but slightly agitated*

8 a tempo

2/ Freely

20 - 25 sec.

I

II

III

IV

Perc.

sim., *n*, *mf*, *n*, *p*, *mf*, *p*, *p*, *mf*, *p*, Triangle

BOREAS

20 - 25 sec.

a tempo

Freely



Fl. I, II, III

Ob. I&II

Bsn. I&II

B♭ Cl. I, II, III

A I, II

Saxes

T.

B.

Dynamic markings: *n*, *p*, *mp*, *f*, *mf*, *pp*, *sim.*, *rit.*

Ob. I&II: *I. solo freely*, *as before*, *mp*, *f*, *mp*, *f*, *p*, *mf*, *p*, *mf*

Bsn. I&II: *pp*

B♭ Cl. I, II, III: *mp*, *mf*, *pp*

A I, II: *p*, *mp*, *mf*

Saxes: *p*, *mf*

T.: *p*, *mf*

B.: *p*, *mf*

a tempo

Freely

20 - 25 sec.



B♭ Tpt. I, II&III

Hn. I&II

Tbn. I, II&III

Euph.

Tba.

Dynamic markings: *p*, *mp*, *mf*, *pp*

B♭ Tpt. I, II&III: *straight mute*, *p*, *mp*, *p*, *pp*

Hn. I&II: *p*, *mf*

Tbn. I, II&III: *end solo*, *p*, *mp*, *pp*

Euph.: *p*, *mf*

Tba.: *p*, *mf*

a tempo

Freely

20 - 25 sec.



Perc.

Crotales

Vibes

Chimes

Dynamic markings: *p*, *mf*, *pp*, *n*

Crotales: *p*, *mf*, *mf*, *mf*

Vibes: *p*, *mf*, *mf*, *mf*

Chimes: *p*, *mf*, *mf*, *mf*

Roll on upturned cymbal on timpani while ad. lib. pedal gliss.

17 a tempo

Freely BOREAS

15 - 18 sec.

17 a tempo

Fl. I, II, III, Ob. I&II, Bsn. I&II, B. Cl., Saxes (A I, A II, T, B), I, II, III, B. Cl., A I, A II, T, B

mp, fp, sim., poco accel.

2

17 a tempo

Freely

15 - 18 sec.

17 a tempo

B. Tpt., II&III, I&II, Hn., III&IV, I, II, III, Euph., Tba.

mp, fp, sim., solo, as before but very agitated, poco accel., rit.

2

17 a tempo

Freely

15 - 18 sec.

17 a tempo

Perc. I, II, III, IV

mf, p, mf

2

BOREAS

22 a tempo

Woodwind and Brass staves including Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), and Saxophone (Saxes).

22 a tempo

Brass and Percussion staves including Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tba.), Bass Drum, Crotales, Vibes, and Chimes.

22 a tempo

Percussion staves including Bass Drum, Crotales, Vibes, and Chimes.

BOREAS

accel.

Fl. I II III
Ob. I&II
Bsn. I&II
B♭ Cl. I II III
A1
A2
Saxes
T
B
B♭ Tpt. I II&III
Hn. I&II III&IV
Tbn. I II&III
Euph.
Tba.
Perc. I II III IV

Measures: 25, 26, 27, 28, 29, 30, 31

Dynamic markings: *f*, *p*, *mf*, *pp*, *n*

Articulations: *accel.*, *trills*, *a2*, *end Solo*

Other markings: *only 1. trills*, *Sus. Cymbal*

32 Precise; Intense; Driven ♩ = 144

BOREAS

Fl. I II

III

Ob. I&II

Bsn. I&II

B♭ Cl. I II III

A I

A II

Saxes

T

B

to piccolo

f *pp* *p* *pp* *f* *fp* *f* *f* *f* *f*

32 Precise; Intense; Driven ♩ = 144

B♭ Tpt. I II&III

I&II

Hn.

III&IV

I

Tbn.

II&III

Euph.

Tba.

to straight mute

f *f* *f* *f* *f* *f* *f* *n* *n*

32 Precise; Intense; Driven ♩ = 144

Perc.

I

II

III

IV

Bass Drum

Marimba

Vibes

Chimes

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

BOREAS

Fl. I II
Picc.
Ob. I&II
Bsn. I&II
Cl. I II III B. Cl.
Saxes A I A II T B
Tpt. I II&III I&II Hn. III&IV
Tbn. I II&III
Euph.
Tba.
Perc. I II III IV

Measures: 36, 37, 38, 39, 40

Dynamic markings: *pp*, *mp*, *p*, *n*, *stopped*, *Snare Drum*

Performance instructions: *a2*, *I.*

BOREAS

41

Woodwind and Brass staves including Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Saxophone (Saxes), and Trumpet (Tpt.).

41

Brass and Percussion staves including Trombone (Tbn.), Euphonium (Euph.), Tuba (Tba.), Marimba, Vibes, Snare Drum, and Triangle.

41

Continuation of Percussion staves (Marimba, Vibes, Snare Drum, Triangle) and measures 41-46.

BOREAS

50

1
Fl. II
Picc.
Ob. I&II
Bsn. I&II
I
B♭ Cl. II
III
B. Cl.
A I
A II
Saxes
T
B
I
B♭ Tpt.
II&III
I&II
Hn.
III&IV
I
Tbn.
II&III
Euph.
Tba.
I
II
III
IV
Perc.

47

48

49

50

51

52

BOREAS

Fl. I II
Picc.
Ob. I & II
Bsn. I & II
B. Cl. I II III
Saxes: A I, A II, T, B
B. Tpt. I, II & III
Hn. I & II, III & IV
Tbn. I, II & III
Euph.
Tba.
Perc. I-IV (Bass Drum, Marimba, Vibes, Sus. Cymbal, Snare Drum)

Measures: 53, 54, 55, 56, 57, 58

BOREAS

59

I

Fl. II

Picc.

Ob. I&II

Bsn. I&II

I

B♭ Cl. II

III

B. Cl.

A I

A II

Saxes

T

B

59

B♭ Tpt.

II&III

I&II

Hn.

III&IV

I

Tbn.

II&III

Euph.

Tba.

59

I

II

III

IV

Perc.

Brake Drum

Ratchet

Chimes

59 60 61 62 63

13

BOREAS

The musical score for 'BOREAS' spans measures 64 to 67. It is written for a large symphony orchestra. The score includes parts for:

- Flute (Fl.): I and II
- Piccolo (Picc.)
- Oboe (Ob.): I & II
- Bassoon (Bsn.): I & II
- Clarinet (Cl.): I, II, III, and Bass Clarinet (B. Cl.)
- Saxophone (Saxes): Alto I (A I), Alto II (A II), Tenor (T), and Bass (B)
- Trumpet (Tpt.): I, II & III, and I & II
- Horn (Hn.): III & IV
- Trombone (Tbn.): I, II & III, and Euphonium (Euph.)
- Tuba (Tba.)
- Percussion (Perc.): Bass Drum, Vibes, and Crotales

The score is in 3/4 time and features a variety of dynamics including *p*, *mf*, *mp*, *mfpp*, *f*, and *ff*. A large 'PERUSAL COPY' watermark is overlaid on the score.

BOREAS

poco a poco rit.

molto rit.

68

Fl. I II

Picc.

Ob. I&II

Bsn. I&II

Cl. I

B. Cl. II

III

B. Cl.

A. I

A. II

Saxes

T.

B.

68

remove mute

open

poco a poco rit.

molto rit.

ff

mf

pp

n

f

pp

molto

ff

mf

pp

molto

ff

mf

pp

molto

ff

mf

pp

molto

ff

mf

pp

molto

B♭ Tpt.

II&III

I&II

Hn.

III&IV

I

Tbn.

II&III

Euph.

Tba.

68

remove mute

open

poco a poco rit.

molto rit.

ff

mf

fp

ff

mf

fp

ff

mf

pp

ff

mf

pp

I.

III.

open

open II.

pp

Perc.

I

II

III

Chimes

IV

68

69

70

71

72

73

ff

mf

pp

f

ff

mf

f

ff

mf

f

l.v.

l.v.

l.v.

l.v.

BOREAS

a tempo

Fl. I II
Picc.
Ob. I&II
Bsn. I&II
B♭ Cl. I II III
A I II
Saxes
T
B
B♭ Tpt.
II&III
I&II
Hn.
III&IV
I
Tbn.
II&III
Euph.
Tba.
Perc.
I Bass Drum
II Crotales
III Vibes
IV Chimes
Marimba

74 75 76 77 78 79

BOREAS

80

Woodwind and Brass staves (I-III) for measures 80-84. Includes parts for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Bassoon (Bsn.), Clarinet in Bb (B. Cl.), Clarinet in A (A. Cl.), Saxophone (Saxes), and Trumpet (Tpt.).

80

Brass and Percussion staves (I-IV) for measures 80-84. Includes parts for Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tba.), and Percussion (Perc.).

80

Percussion staves (I-IV) for measures 80-84.

BOREAS

PERUSAL COPY

Fl. I II *mp* *f* *fp* *p*

Picc. *f* *fp*

Ob. I&II *f* *f* *p*

Bsn. I&II *f* *p*

B. Cl. I II III *f* *p*

A I *f* *fp*

A II *p* *f* *fp*

Saxes T *f* *fp*

B *p* *f* *fp*

B. Tpt. I II&III *f* *fp*

Hn. I&II III&IV *p* *mp* *f* *fp*

Tbn. I II&III *f* *fp*

Euph. *f* *p*

Tba. *f* *p*

Perc. Bass Drum *f* *p*

Marimba *p*

Vibes *f*

Whip *f*

Sus. Cymbal wooden snare sticks *p*

85 86 87 88 89

BOREAS

90

Score for measures 90-94, parts I through B.

Part I: *f mp*

Fl. II: *f*

Picc.: *f mp*

Ob. I&II: *f mp*

Bsn. I&II: *f mp*

B. Cl. I: *f*

B. Cl. II: *f*

B. Cl. III: *f mp*

B. Cl. I: *f mp*

A I: *f mp*

A II: *f mp*

Saxes T: *f mp mf mp*

Saxes B: *f mp mf mp*

90

Score for measures 90-94, parts B+ Tpt. through Tbn.

B+ Tpt. I: *f mf mp*

B+ Tpt. II&III: *f mf mp*

Hn. I&II: *fp mf mp*

Hn. III&IV: *fp mf mp*

Tbn. I: *f mf mp*

Tbn. II&III: *f mf mp*

Euph.: *f mf mp*

Tba.: *f mf mp*

90

Score for measures 90-94, parts Perc. I through IV.

Perc. I: *f mp mf mp*

Perc. II: *mp*

Perc. III: *p*

Perc. IV: *p*

90

91

92

93

94

BOREAS

97

The musical score for "BOREAS" spans measures 95 to 99. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one sharp (F#) and the time signature is 4/4. The score includes parts for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cl.), Saxophones (Saxes), Trumpets (Tpt.), Horns (Hn.), Trombones (Tbn.), Euphonium (Euph.), Tuba (Tba.), and Percussion (Perc.). The Percussion section includes Timpani, Marimba, Vibes, Snare Drum, Bass Drum, and Suspended Cymbal (Sus. Cymbal). Dynamics are indicated throughout the score, ranging from piano (p) to fortissimo (ff). A large "PERUSAL COPY" watermark is overlaid diagonally across the score. Measure numbers 95, 96, 97, 98, and 99 are printed at the bottom of the page.

BOREAS

103

The score is divided into three systems. The first system includes Flutes I & II, Piccolo, Oboes I & II, Bassoons I & II, Clarinets I, II, & III, B. Clarinet, Saxophones A I, A II, T. Sax, B. Sax, and B. Tuba. The second system includes B. Trumpets I, II & III, Horns I & II, III & IV, Trombones I, II & III, Euphonium, and Tuba. The third system includes Percussion I-IV, with specific parts for Timpani and Triangle. Dynamics range from *mp* to *f*. Rehearsal mark 103 is repeated in three boxes. Measure numbers 100, 101, 102, and 103 are printed at the bottom of each system.

BOREAS

104 105 106 107

BOREAS

108

1 Fl. I *p* *mf* *mp*

2 Fl. II *p* *mp* *p* *mf*

Picc. *p* *mf*

Ob. I&II *p* *mf* *mp*

Bsn. I&II *p* *mf* *mp*

1 I *p* *mf*

2 B. Cl. II *mp*

3 III *mp*

B. Cl.

A I *mp*

A II

Saxes

T

B

108

B. Tpt.

II&III

I&II

Hn.

III&IV

1 I *mp* *mf*

Tbn. *mp* *mf*

II&III *mp* *mf*

Euph.

Tba.

108

Timpani

Bass Drum

Vibes

I *fp* *mf*

II *p* *mf*

III *mp*

IV *p* *mf*

108

109

110

111

112

BOREAS

117

The musical score is arranged in systems. The first system includes Flute I, Flute II, Piccolo, Oboe I & II, Bassoon I & II, Clarinet I, Clarinet II, Clarinet III, Alto Saxophone I, Alto Saxophone II, Tenor Saxophone, and Bass Saxophone. The second system includes Trumpet I, Trumpet II & III, Horn I & II, Horn III & IV, Trombone I, Trombone II & III, Euphonium, and Tuba. The third system includes Percussion (Timpani, Bass Drum, Tom-Toms, Vibes, Snare Drum). The score is marked with dynamics such as *f*, *mf*, and *mp*. A large 'PERUSAL COPY' watermark is overlaid diagonally across the page.

113

114

115

116

117

BOREAS

The musical score for "BOREAS" is a full orchestral score. It features the following instruments and parts:

- Flutes (Fl. I & II):** Part I plays a melodic line with dynamics *mf* and *mp* crescendo. Part II is mostly silent.
- Picc.:** Piccolo flute, mirroring the first flute part.
- Ob. I & II:** Oboes, with Part I playing a melodic line and Part II being silent.
- Bsn. I & II:** Bassoons, with Part I playing a melodic line and Part II being silent.
- B. Cl.:** Bass Clarinet, playing a melodic line.
- A. I & II:** Alto Saxophones, playing a melodic line.
- T.:** Tenor Saxophone, playing a melodic line.
- B.:** Baritone Saxophone, playing a melodic line.
- B. Tpt. I & II:** Trumpets, playing a rhythmic accompaniment.
- Tbn. I & II:** Trombones, playing a rhythmic accompaniment.
- Euph. & Tba.:** Euphonium and Tuba, playing a rhythmic accompaniment.
- Perc.:** Percussion, including Timpani and Bass Drum, providing a rhythmic foundation.

The score is marked with various dynamics such as *f*, *mp*, and *mf*, and includes a *crescendo* marking across several sections. The music is written in a complex rhythmic style with frequent changes in time signature.

BOREAS

poco rit.

a tempo

1 (crescendo) *f* *fp*

Fl. II (crescendo) *f* *fp*

Picc. (crescendo) *f* *fp*

Ob. I&II (crescendo) *f* *fp*

Bsn. I&II (crescendo) *fp* *f*

I (crescendo) *f* *f*

B♭ Cl. II (crescendo) *f*

III (crescendo) *f*

B. Cl. (crescendo) *fp* *f*

A I (crescendo) *f* *p*

A II (crescendo) *f* *p*

Saxes T (crescendo) *fp* *fp*

B (crescendo) *fp* *fp*

B♭ Tpt. I (crescendo) *fp* *fp*

II&III (crescendo) *fp* *fp*

I&II (crescendo) *fp*

Hn. III&IV (crescendo) *fp*

I (crescendo) *fp*

II&III *mp* (crescendo) *fp* *fp*

Euph. *mp* (crescendo) *fp* *fp*

Tba. (crescendo) *fp* *fp*

Bass Drum (crescendo)

Tom-Toms (crescendo)

Xylophone (crescendo)

Snare Drum (crescendo)

poco rit. a tempo

fp *f*

Crotales *f*

Vibes *f*

Chimes *f*

123

124

125

126

127

128

BOREAS

128

I *mf*

Fl. II *mf*

Picc. *f*

Ob. I&II *f*

Bsn. I&II *mf*

I *mf*

B. Cl. II *mf*

III *mf*

B. Cl. *mf*

A I *mf*

A II *mf*

Saxes T *f*

B *f*

128

B. Tpt. *mf*

II&III *f* *mf*

I&II *f*

Hn. *f* *mf*

III&IV *f* *mf*

I *f* *mf*

Tbn. *f* *mf*

II&III *f* *mf*

Euph. *fp* *f* *mf*

Tba. *fp* *f* *mf*

128

Timpani *fp*

Perc. II Sus. Cymbal *p*

III Whip *f*

IV *f*

128

129

130

131

132

BOREAS

Musical score for BOREAS, measures 133-137. The score includes parts for various instruments and percussion. Dynamics are indicated throughout, including *p*, *mf*, *f*, and *fp*. A large 'PERUSAL COPY' watermark is overlaid on the page.

Flutes: I, II. Dynamics: *mf*, *f*, *fp*.

Picc. Dynamics: *mf*, *f*.

Ob. I&II Dynamics: *mf*, *f*, *fp*. Includes *a2* marking.

Bsn. I&II Dynamics: *f*, *fp*. Includes *a2* marking.

B♭ Cl. I, II, III Dynamics: *f*, *fp*, *mf*.

B. Cl. Dynamics: *f*, *fp*, *mf*.

A I, A II Dynamics: *f*.

Saxes Dynamics: *f*.

T. Dynamics: *p*, *f*.

B. Dynamics: *f*, *fp*.

B♭ Tpt. I, II&III Dynamics: *fp*, *f*, *mf*.

I&II Hn. Dynamics: *p*, *f*.

III&IV Hn. Dynamics: *p*, *f*.

I Tbn. Dynamics: *fp*, *f*, *mf*.

II&III Tbn. Dynamics: *f*.

Euph. Dynamics: *p*, *f*, *fp*.

Tba. Dynamics: *p*, *f*, *fp*.

Perc. I: Bass Drum, Timpani. II: Ratchet. III: Chimes. IV: Snare Drum. Dynamics: *p*, *f*.

133

134

135

136

137

140

BOREAS

Score for BOREAS, measures 138-142. The score includes parts for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Saxophone (Saxes), Trumpet (Tpt.), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tba.), and Percussion (Perc.).

Measures 138-139: Flute I (f), Flute II (p), Piccolo (p), Oboe I&II (f), Bassoon I&II (f), Clarinet I (p), Clarinet II (f), Clarinet III (f), Clarinet Bass (p), Saxophone I (mf), Saxophone II (mf), Trumpet (f), Bass (f), B♭ Trumpet (f), Horn I&II (f), Horn III&IV (f), Trombone I (f), Trombone II&III (f), Euphonium (f), Tuba (f), Marimba (p), Whip (f), Bass Drum (f).

Measure 140: Flute I (mf), Flute II (mf), Piccolo (f, mf), Oboe I&II (f), Bassoon I&II (f, mf), Clarinet I (f), Clarinet II (f), Clarinet III (f), Clarinet Bass (mf), Saxophone I (mf), Saxophone II (mf), Trumpet (f, mf), Bass (f, mf), B♭ Trumpet (mf), Horn I&II (f), Horn III&IV (f), Trombone I (f, mf), Trombone II&III (f), Euphonium (f, mf), Tuba (f), Marimba (f), Whip (f), Bass Drum (f).

Measure 141: Flute I (mf), Flute II (mf), Piccolo (f, mf), Oboe I&II (f), Bassoon I&II (f, mf), Clarinet I (f), Clarinet II (f), Clarinet III (f), Clarinet Bass (mf), Saxophone I (mf), Saxophone II (mf), Trumpet (f, mf), Bass (f, mf), B♭ Trumpet (mf), Horn I&II (f), Horn III&IV (f), Trombone I (f, mf), Trombone II&III (f), Euphonium (f, mf), Tuba (f), Marimba (f), Whip (f), Bass Drum (f).

Measure 142: Flute I (mf), Flute II (mf), Piccolo (f, mf), Oboe I&II (f), Bassoon I&II (f, mf), Clarinet I (f), Clarinet II (f), Clarinet III (f), Clarinet Bass (mf), Saxophone I (mf), Saxophone II (mf), Trumpet (f, mf), Bass (f, mf), B♭ Trumpet (mf), Horn I&II (f), Horn III&IV (f), Trombone I (f, mf), Trombone II&III (f), Euphonium (f, mf), Tuba (f), Marimba (f), Whip (f), Bass Drum (f).

138

139

140

141

142

BOREAS

Fl. I *mf*

Fl. II *mf*

Picc. *mf*

Ob. I & II

Bsn. I & II *mf*

B. Cl. I *mf*

B. Cl. II *mf*

B. Cl. III *mf*

A I *mf*

A II *mf*

Saxes

T *mf*

B *mf*

B. Tpt. I *mf*

B. Tpt. II & III *mf*

Hn. I & II

Hn. III & IV

Tbn. I *mf*

Tbn. II & III *mf*

Euph. *mf*

Tba.

Perc. I Bass Drum

Perc. II Sus. Cymbal *p* Brake Drum *mf*

Perc. III

Perc. IV Snare Drum *f* Chimes *mf*

143 144 145 146 147

148

BOREAS

148

f mp crescendo

I Fl. II

f mp crescendo

Picc.

f mp crescendo

Ob. I&II

f mp crescendo

Bsn. I&II

f mp crescendo

I B. Cl. II

f mp crescendo

III

f mp crescendo

B. Cl.

f mp crescendo

A I

f mp crescendo

A II

f mp crescendo

Saxes

T

f mp crescendo

B

f mp crescendo

148

f mp

I B. Tpt.

f mp

II&III

f mp

I&II Hn.

f mp crescendo

III&IV

f mp crescendo

I Tbn.

f mp crescendo

II&III

f mp crescendo

Euph.

f mp crescendo

Tba.

f mp crescendo

148

Timpani

f mp crescendo

I Perc.

II

III Whip

f

IV

BOREAS

PERUSAL COPY

152 153 154 155 156

32

158

BOREAS

Fl. I & II
Picc.
Ob. I & II
Bsn. I & II
B. Cl. I
B. Cl. II
A. I
A. II
Saxes
T.
B.

158

B^b Tpt.
II & III
I & II
Hn.
III & IV
Tbn.
II & III
Euph.
Tba.

158

Perc.
I
II
III
IV

Sus. Cymbal

Snare Drum

157

158

159

160

161

163

BOREAS

Fl. I & II
Picc.
Ob. I & II
Bsn. I & II
B. Cl. I
B. Cl. II
Saxes
A I
A II
T
B
B. Tpt.
II & III
I & II
Hn.
III & IV
Tbn.
I
II & III
Euph.
Tba.
Perc.
I
II
III
IV

162 163 164 165

34

BOREAS

The musical score for 'BOREAS' is arranged in a standard orchestral format. It includes parts for:

- Flutes (Fl. I & II)
- Piccolo (Picc.)
- Oboes (Ob. I & II)
- Bassoons (Bsn. I & II)
- Clarinets (B♭ Cl. I, II, III)
- Saxophones (Saxes: A I, A II, T, B)
- Trumpets (B♭ Tpt. I, II & III)
- Horn (Hn. I & II)
- Trombones (Tbn. I, II & III)
- Euphonium (Euph.)
- Tuba (Tba.)
- Percussion (Perc. I-IV)
- Timpani
- Bass Drum

The score features dynamic markings such as *fp*, *f*, *mf*, and *mp*. Performance instructions include 'very fast; asynchronous' for the saxophones and 'to straight mute' for the trumpets. The percussion part includes specific notation for Timpani, Bass Drum, and Ratchet. The score is divided into measures 166, 167, and 168.

BOREAS

The musical score for 'BOREAS' spans measures 169 to 172. It is a full orchestral score with the following parts:

- Flutes:** Fl. I, II, Picc.
- Woodwinds:** Ob. I&II, Bsn. I&II, B. Cl. I, II, III, A. I, II, Saxes (T, B)
- Brass:** B^b Tpt. I, II&III, Hn. I&II, Tbn. I, II&III, Euph., Tba.
- Percussion:** Timpani, Snare Drum, Brake Drum

Key musical details include:

- Measure 171:** Features a *soli* section for the Horns (Hn.), Trombones (Tbn.), and Euphonium (Euph.) with a dynamic marking of *f*. The Trombone part includes a *a2* marking.
- Measure 172:** Continues the *soli* section for the Horns and Euphonium with a dynamic marking of *f*. The Brake Drum part is marked *mf*.

BOREAS

The musical score for 'BOREAS' spans measures 173 to 176. It features a large ensemble of instruments including woodwinds, brass, and percussion. The score is written in 4/4 time and includes various dynamic markings such as *fp*, *ff*, *mf*, and *p*. Performance instructions include 'straight mute' for trumpets and 'l.v. lunga' for the tam-tam. The percussion part includes parts for Bass Drum, Tam-Tam, and other instruments. The score is marked with a large 'PERUSAL COPY' watermark.

173

174

175

176

Derek M. Jenkins
November 3, 2010
Houston, TX

* - If more than three trumpets, add halfsteps below until each player has their own pitch.