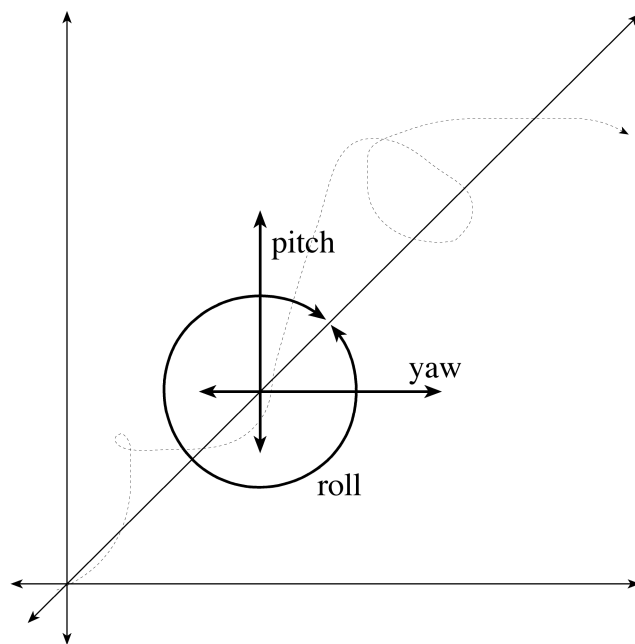


**Pitch, Yaw, and Roll**  
*Six Degrees of Freedom*  
**for Symphonic Band**

*Score*

**James Croson**





# Pitch, Yaw, and Roll

## Six Degrees of Freedom

### for Symphonic Band

#### Instrumentation:

Piccolo, 2 flutes, oboe, bassoon, 2 B $\flat$  clarinets, bass clarinet, 2 alto saxes, tenor sax, baritone sax, 2 horns in F, 4 trumpets in B $\flat$ , trombone, euphonium, tuba, contrabass, piano, and 3 percussionists. The numbers of instruments on a part are variable, except where solos are indicated. Parts such as **Trumpet 1** refer to a musical voice, not an individual player. (**a2** canceling a solo or divided parts on a staff thus really means **tutti** or **unison**.)

If performed by wind ensemble, these should be the actual numbers of instruments:

piccolo, 4 flutes, 2 oboes, 2 bassoons, 4 B $\flat$  clarinets, bass clarinet, 2 alto saxes, tenor sax, baritone sax, 4 horns in F, 4 trumpets in B $\flat$ , 2 trombones, euphonium, tuba, contrabass, piano, and 3 percussionists. A performance could still take place using the above but with reductions to 2 flutes, 1 oboe, 1 bassoon, and 2 horns.

Percussion 1: xylophone, glockenspiel, crotales, 3 tom toms, 3 wood blocks, 2 shakers, clave, ratchet.

Percussion 2: vibraphone, concert bass drum, bongos, 2 shakers, 2 cowbells or agogo bells, triangle, 2 suspended cymbals.

Percussion 3: timpani, pedal bass drum, snare drum, hi hat, suspended cymbal, tambourine.

If the contrabass is to be a single player, it should be amplified. An electric bass would be a reasonable substitution.

#### Performance notes:

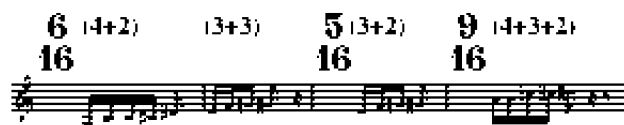
Score is in C, except for instruments transposing by octaves (piccolo, contrabass, xylophone, vibraphone, and crotales).

Dynamics shadings are indicated by *poco* and *più*; *mf... poco f... f... più f... ff...* etc.

Accidentals apply only to the notes they immediately precede. Numerous courtesy accidentals are provided.

#### Notes on metric patterns:

The four-measure metric pattern below recurs in this work. The gray bar over the four measures is intended to make recurrences more apparent. (Several similar recurrences at rehearsal letter L are closely related, but only end slightly differently. They are also marked with a gray bar). There are over 20 such occurrences in the piece.



Also available is a page of suggested exercises for rehearsals to help ingrain the recurring metric pattern.

#### Percussion notation:

Percussion 1: Xylophone (XYL), Glockenspiel (GLOCK), Crotales (CROT), Tom toms (HTOM, MTOM, LTOM), Wood blocks (HWP, MWP, LWP), Shakers (HSHAK, LSHAK), Clave (CLAVE), Ratchet (RATCHET).

Percussion 2: Vibraphone (VIB), Bass Drum (ED), Bongos (HBGO, LBGO), Shakers (HSHAK, LSHAK), Cowbells (HCB, LCB), Triangle (TRI), Cymbals (MCYM, LCYM).

Percussion 3: Timpani (TMP), Bass Drum (pedal) (ED), Tambourine (TAMB), Snare Drum (SN), Hi Hat (HH), Cymbal (MCYM).

Beater notations: Rim click with side of stick, Pedal, Stick closed, Stick open, Stick half-open, Pedal and stick.

Unless otherwise noted, all beaters are the most usual for the instruments. Use snare drum sticks for everything except: xylophone: wood mallets; glockenspiel/crotales: brass (possibly wood); clave: use 2 claves (possibly wood mallet); vibraphone: yarn mallets; bass drum: bass drum beater; triangle: triangle beater. All damping is by hand.

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# Pitch, Yaw, and Roll

## Six Degrees of Freedom

James Croson

$\text{♩} = 105$  *Crisp & Lively*

**6** (4+2) **5** (3+2) **9** (4+3+2) **6** **5** **9** **3**  
**16** **16** **16** **16** **16** **16** **4**

Piccolo  
1  
Flute  
2  
Oboe  
Bassoon  
1  
Clarinet in B $\flat$   
2  
Bass Clarinet  
Alto Sax.  
Tenor Sax.  
Baritone Sax.

**6** **5** **9** **6** **5** **9** **3**  
**16** **16** **16** **16** **16** **16** **4**

Horn in F  
1  
2  
Trumpet in B $\flat$   
1  
2  
Trombone  
Euphonium  
Tuba  
Contrabass

*pizz.*  
*f*

**6** **5** **9** **6** **5** **9** **3**  
**16** **16** **16** **16** **16** **16** **4**

Piano  
Timpani  
Percussion  
1  
2  
3

MTOM  
HTOM  
*f*  
BD  
*f damp*  
SN HH<sub>2</sub>  
*f*  
bell  
LCYM  
*mf*

Pitch, Yaw, and Roll

*9*  $\text{♩} = \text{♩}$  (except as noted)

**3/4**      **6/16**      **5/16**      **9/16**      **6/16 (3+3)**      **10/16 (3+3+4)**      **6/16**

Picc. *f*

1 *f*

2 *f*

Ob.

Bsn. *f* *ff*

1 *f* *ff*

2 *f* *ff*

B. Cl. *f* *ff*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

**3/4**      **6/16**      **5/16**      **9/16**      **6/16**      **10/16**      **6/16**

1 *f*

2

1 *f*

2 *f*

B+ Tpt. *f*

Tbn.

Euph.

Tuba

Cb. *f*

**3/4**      **6/16**      **5/16**      **9/16**      **6/16**      **10/16**      **6/16**

Pno.

Timp.

1 *f* *XYL*

2 *f damp* *BD* *TRI*

3 *f* *SN* *BD SN* *ff*

16 **6/16** **5/16** **9/16** **2/4** **4/4** **A** (♩ = 105) *Broadly*

Picc. *f*

1 Fl. *f*

2 Fl.

Ob.

Bsn. *f*

1 B. Cl. *ff*

2 B. Cl. *ff*

B. Cl.

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

1 Hn. *mf*

2 Hn. *mf*

1 B. Tpt. *ff* REMOVE MUTE OPEN *mf*

2 B. Tpt. *ff* REMOVE MUTE OPEN *mf*

Tbn. *ff* *mf*

Euph. *ff* *f* *mf*

Tuba *ff*

Cb. *ff* *f* *pizz.*

Pho. *f*

Timp.

1 Perc. HTOM MTOM LTOM *ff* *f* *p*

2 Perc. BD *ff damp* MCYM bell *mf* LCYM norm *f* LCYM bell

3 Perc. *ff damp* *f* HH *f*

Pitch, Yaw, and Roll

23 *Lightly; animated* **B** *Broadly* *Sharp & lively*

**6/16 5/16 9/16 4/4 2/4 6/16**

Picc. *più f*

1 *f*

2 *f*

Ob.

Bsn. *f*

1 *ff*

2 *ff*

B. Cl.

A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

**6/16 5/16 9/16 4/4 2/4 6/16**

1 *mf* *f*

2 *mf* *f*

1 *mf* *f*

2 *mf* *f*

Tbn. *mf* *f* *ff*

Euph. *mf* *f* *ff*

Tuba *mf* *f* *ff*

Cb. *mf* *f* *ff*

*(8<sup>va</sup>)* **6/16 5/16 9/16 4/4 2/4 6/16**

Pno.

Timp.

1 RATCHET *f* HTOM *più f*

2 MCYM norm HBGO LBGO *ff damp*

3 SN *mf* *f* *ff*



Flowing & Lively

31

**6 5 9 6 5 9 6**  
**16 16 16 16 16 16 16**

Picc. *ff* *f* *f* *ff*

1 Fl. *ff* *f* *f* *ff*

2 *più f* *f* *ff*

Ob. *ff* *f* *ff*

Bsn. *ff* *f* *ff*

1 B. Cl. *più f* *ff* *ff* *più f*

2 *più f* *f* *mf* *f* *più f*

B. Cl. *più f* *f* *mf* *f* *f* *più f*

A. Sx. *f* *più f*

T. Sx.

B. Sx. *più f*

**6 5 9 6 5 9 6**  
**16 16 16 16 16 16 16**

1 Hn.

2

1 B. Tpt. *f* *mf* *più f*

2

Tbn. *f* *più f*

Euph.

Tuba *f* *più f*

Cb.

**6 5 9 6 5 9 6**  
**16 16 16 16 16 16 16**

Pno. *ff*

Timp.

1

2 LSHAK HSHAK *più f*

3 HH *ff*

Pitch, Yaw, and Roll

Sharp & Agitated



♩ = 100

poco a poco accelerando

Calmer;

freely

39

6 (4+2)  
16

(3+3)

5 (4+2+4)  
8

4  
4

Picc.

1

Fl.

2

Ob.

Bsn.

1

B. Cl.

2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

6 (4+2)  
16

5 (4+2+4)  
8

4  
4

Hn.

1

2

B♭ Tpt.

1

2

Tbn.

Euph.

Tuba

Cb.

6 (4+2)  
16

5 (4+2+4)  
8

4  
4

Pno.

Timp.

1

Perc. 2

3

50  $\bullet = 105$  Broadly; gently driving

D

1 Picc.

1 Fl.  $f > mf$   $pp$   $p < f$

2 Fl.  $f > mf$   $pp$

Ob.  $mp$   $mf$

Bsn.  $p$   $mp$   $mf$

1 B. Cl.  $f > mf$   $pp$   $p < mf$   $f$

2 B. Cl.  $f > mf$   $pp$   $p < mf$   $f$

B. Cl.  $p$   $mp$   $mf$

A. Sx.  $f > mf$   $pp$

T. Sx.  $f > mf$   $pp$   $mp$   $mf$

B. Sx.  $mp$   $mf$

1 Hn.  $mp$   $mf$   $f$

2 Hn.  $mp$   $mf$   $f$

1 B. Tpt.  $f > mf$   $pp$   $mp$   $mf$   $f$

2 B. Tpt.  $f > mf$   $pp$   $mp$   $mf$   $f$

Tbn.  $mf < f > p$   $mf$   $f$

Euph.  $> mf$   $p$   $mf$   $f$

Tuba  $mf$   $f$

Cb.  $mf$   $f$

Pno.  $p$   $mp$   $mf$   $f$

Timp.

1 Perc. 2 BD  $p$   $mf$   $LCYM$   $norm$

3  $mf$   $f$

E ♩ = 105  
Evenly

58

5  
4

4  
4

3  
4

4  
4

Picc. *ff*

1 *mf* *ff*

2 *f* *ff*

Ob. *ff*

Bsn.

1 *mf* *ff*

2 *f* *ff*

B. Cl. *f* *ff*

B. Cl. *f* *ff*

A. Sx.

T. Sx.

B. Sx.

5  
4

4  
4

3  
4

4  
4

1 *ff*

2 *ff*

1 *ff*

2 *ff*

Tbn. *ff*

Euph. *ff*

Tuba *ff*

Cb. *ff* *gliss.*

5  
4

4  
4

3  
4

4  
4

Pno.

Timp.

1 HTOM MTOM LTOM *ff*

2 BD LCYM bell *ff* damp damp damp

3 bell SN HH BD SN *più f* *ff* *ff*

choke

Subdued; driving but mysterious

More extroverted

66  
4  
4

F

Picc.

1

Fl.

2

Ob.

Bsn.

1

B. Cl.

2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

4  
4

Hn.

1

2

B. Tpt.

1

2

Tbn.

Euph.

Tuba

Cb.

*pizz.*  
*f*

4  
4

Pho.

Timp.

Perc.

1

2

3

CLAVE

LSHAK HSHAK

MCYM bell

BD HH bell

bell

\* A single trumpet.

Subtly driving

G

72

2  
4

Picc. *ff*

1 *ff*

Fl. 2 *f*

Ob. *ff* *f*

Bsn. *f*

1 *ff* *f*

B. Cl. 2 *ff* *f*

B. Cl. *f*

A. Sx.

T. Sx. *f*

B. Sx.

2  
4

1 *ff*

Hn. 2 *ff*

1 *ff* *f* *OPEN 1. solo*

B. Tpt. 2 *ff*

Tbn.

Euph. *ff*

Tuba

2  
4

Cb. *pizz.* *f*

Pno.

Timp.

1 *ff* *f* *MITOM LTOM* *LSHAK*

2 *f* *TRI.*

3 *SN* *MCYM* *bell* *bell* *BD* *HH* *bell* *MCYM* *bell* *norm* *HH*

*>* *<* *ff* *f*

*Crisp & rhythmic*

78

**2/4**      **5/8 (4+4+2)**      **9/16 (3+3+3)**      **2/4**      **7/16 (4+3)**      **2/4**

Picc. *f* *ff* *f*

1 Fl. *f* *ff* *f*

2 Fl. *f* *ff* *f*

Ob. *f* *ff* *f*

Bsn. *f* *ff* *f*

1 B♭ Cl. *f* *ff* *f*

2 B♭ Cl. *f* *ff* *f*

B. Cl. *f* *ff* *f*

A. Sx.

T. Sx.

B. Sx.

**2/4**      **5/8**      **9/16**      **2/4**      **7/16**      **2/4**

1 Hn. *ff* *f*

2 Hn. *ff* *f*

1 B♭ Tpt. *ff* *f*

2 B♭ Tpt. *ff* *f*

Tbn. *f*

Euph. *ff* *f*

Tuba

Cb.

**2/4**      **5/8**      **9/16**      **2/4**      **7/16**      **2/4**

Pno.

Timp.

1 Perc. *MCYM* *bell* *TKV*

2 Perc. *damp* *damp*

3 Perc. *BD* *SN* *ff* *f*

86 H ♩ = 105 *Again, mysterious but building*

*Becoming more intense*

**4**  
**4**

Picc. 

1 

2 

Ob. 

Bsn. 

1 

2 

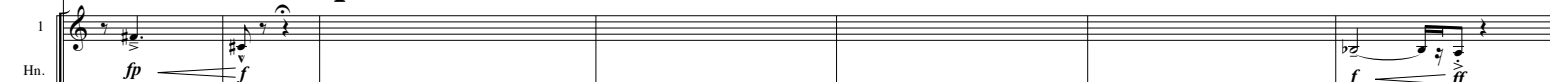
B. Cl. 

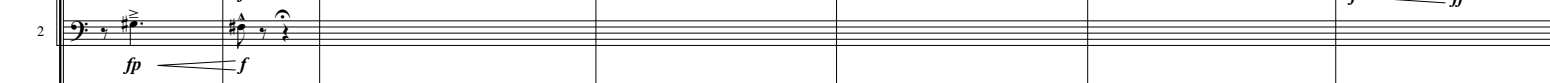
A. Sx. 

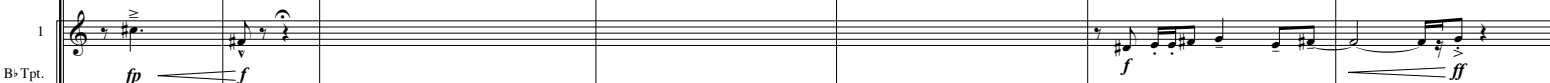
T. Sx. 

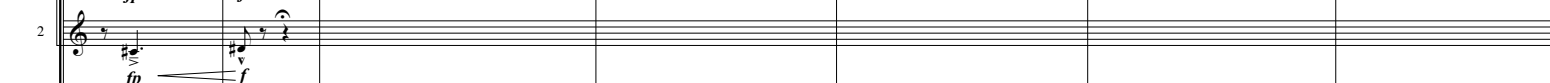
B. Sx. 

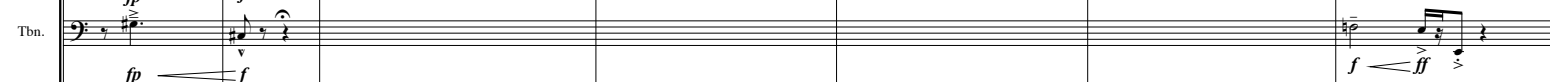
**4**  
**4**

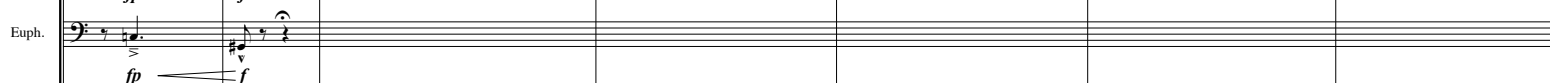
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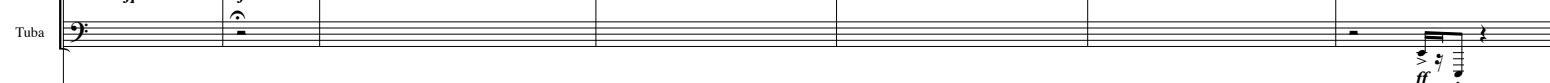
2 


1 

2 

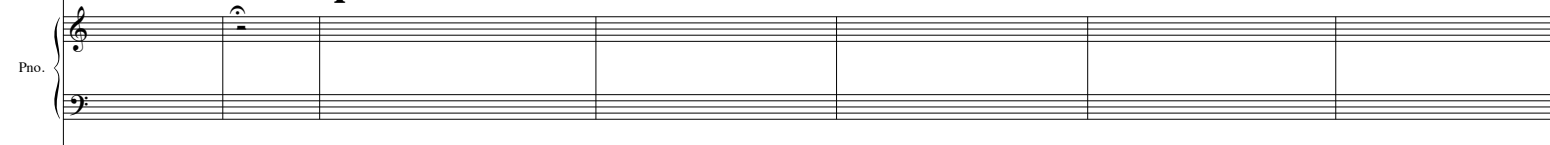
Tbn. 

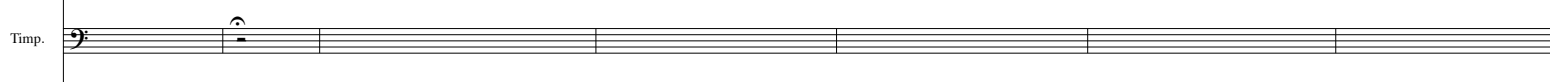
Euph. 


Tuba 

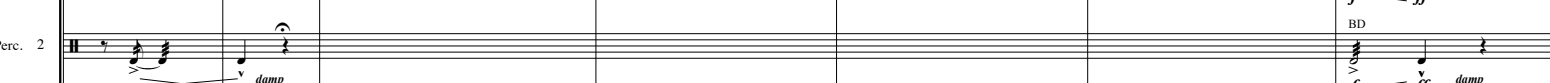
Cb. 


**4**  
**4**

Pno. 

Timp. 

1 

2 

3 



Strong & confident; building

I

93

The musical score for page 13 of 'Pitch, Yaw, and Roll' is arranged in a standard orchestral format. It begins with a Piccolo part, followed by Flute 1 and 2, Oboe, Bassoon, Clarinet in Bb 1 and 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Bass Saxophone. The woodwind section continues with Horns 1 and 2, Trumpets 1 and 2, Trombone, Euphonium, and Tuba. The brass section includes Contrabass. The percussion section consists of three parts: 1 (snare drum), 2 (cymbals), and 3 (hi-hat and bass drum). The score is marked with a tempo of 'Strong & confident; building' and a first ending bracket labeled 'I'. Dynamics range from *f* (forte) to *ff* (fortissimo), with *p* (piano) and *sfz* (sforzando) also present. Performance directions include *più f* (more forte) and *sub.* (subito). The percussion part uses abbreviations: HTOM (Hi Tom), MTOM (Mid Tom), LTOM (Low Tom), MCYM (Midi Cymbal), norm (normal), LCYM (Low Cymbal), HH (Hi-Hat), and BD (Bass Drum). The score is written in a key signature of one flat and a 4/4 time signature.

Pitch, Yaw, and Roll

Evenly

99

2/4 4/4 2/4 6 (4+2) 16 (3+3) 2/4 6 (4+2) 16 9 16

Picc. *ff* *mf*

1 Fl. *ff* *mf*

2 Fl. *ff* *mf*

Ob. *ff* *mf*

Bsn. *f* *ff* *mf*

1 B. Cl. *ff* *mf*

2 B. Cl. *ff* *mf*

B. Cl. *mf*

A. Sx. *mf*

T. Sx. *f* *ff*

B. Sx. *f* *ff*

2/4 4/4 2/4 6 16 2/4 6 16 9 16

1 Hn. *ff*

2 Hn. *ff*

1 B+ Tpt. *ff* *f* *f* TAKE ST. MUTE

2 B+ Tpt. *ff* *f* *f* TAKE ST. MUTE

Tbn. *ff*

Euph. *ff*

Tuba *ff*

Cb. *ff*

2/4 4/4 2/4 6 16 2/4 6 16 9 16

Pno. *ff*

1 Perc. LTOM *f* MTOM *ff* GLOCK. *f*

2 Perc. *ff* BD *ff*

3 Perc. *ff*

108 *Light & perky* J ♩ = ♩ (♩. = 140) *Rhythmically strict but flowing*

**9** (3+2+4) **3** **6**  
**16** **4** **16**

Picc. *ff*

1 Fl. *mf* *ff* *poco f*

2 Fl. *mf* *ff*

Ob.

Bsn. *mf* *ff* *1. solo mf*

1 B. Cl. *mf* *ff* *1. solo mf* *a 2 poco f*

2 B. Cl. *mf* *ff*

B. Cl. *mf* *ff* *mf*

A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

**9** **3** **6**  
**16** **4** **16**

1 Hn. *ff* *brassed ff*

2 Hn. *ff*

1 B. Tpt.

2 B. Tpt.

Tbn. *ff* *brassed ff*

Euph. *ff* *brassed ff*

Tuba *ff* *brassed ff*

Cb.

**9** **3** **6**  
**16** **4** **16**

Pho.

Timp.

1 Perc. *HTOM MTOM LTOM ff*

2 Perc. *BD ff damp*

3 Perc. *SN ff*

Flowing; leading to...

Rhythmically strict;  
strong

119

9 (3+3+3)  
16

6  
16

K

Picc. *f* *sffp* *sffp*

1 Fl. *f* *sffp* *sffp*

2 Fl. *f*

Ob.

Bsn. *f* *ff* *f* *ff*

1 B. Cl. *f* *f* *ff*

2 B. Cl. *f* *f* *ff*

B. Cl. *f*

A. Sx.

T. Sx.

B. Sx.

9  
16

6  
16

1 Hn. *ff*

2 Hn.

1 B<sup>b</sup> Tpt. *ff* *ST. MUTE*

2 B<sup>b</sup> Tpt. *ff* *ST. MUTE*

Tbn. *ff*

Euph. *sffp* *sffp*

Tuba *brassed* *ff* *ff*

Cb.

9  
16

6  
16

Pno. *f* *ff* *ff* *8va* *(loco)*

Timp.

1 Perc. *CROT.* *ff*

2 Perc.

3 Perc. *BD* *SN* *ff*

131

Flowing;  
leading to...

Rhythmically strict;  
strong

Broadening; lyrical

(♩ = 105)

Perky;  
sharp & lively

2  
4

6  
16

Picc. *sffp*

1 Fl. *f* *sffp* *f* *mp*

2 Fl. *f* *sffp* *f* *mp*

Ob.

Bsn. *f* *ff* *ff* *f* *mp*

1 B. Cl. *f* *ff* *f* *mp*

2 B. Cl. *f* *ff* *f* *mp*

B. Cl. *f* *f* *mp*

A. Sx.

T. Sx.

B. Sx.

1 Hn. *f* *ff* *f* *mp*

2 Hn. *f* *f* *mp*

1 B. Tpt. *f* *ff* *mf* STRAIGHT MUTE

2 B. Tpt. *f* *ff* *mf* STRAIGHT MUTE

Tbn. *ff*

Euph. *sffp* *f* *mp*

Tuba *ff* *mf* *mp*

Cb.

(8<sup>va</sup>) Pno.

Timp.

1 Perc. CROT. *ff*

2 Perc.

3 Perc. HH *f* BD SN *ff*

145

**6** (4+2) (3+3) **5** (3+2) **11** (4+3+4) **6** (4+2) (3+3) **5** (3+2) **7** (4+3) **2**  
**16** **16** **16** **16** **16** **16** **16** **4**

Picc.

1 Fl.

2 Fl.

Ob.

Bsn.

1 B. Cl.

2 B. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

**6** **5** **11** **6** **5** **7** **2**  
**16** **16** **16** **16** **16** **16** **4**

Hn.

1 B. Tpt.

2 B. Tpt.

Tbn.

Euph.

Tuba

Cb.

**6** **5** **11** **6** **5** **7** **2**  
**16** **16** **16** **16** **16** **16** **4**

Pno.

Timp.

1 Perc. (XYL.)

2 Perc. (VIB.)

3 Perc. (BD, SN, HH)

153

**2** **10** **6** **5** **9** **6**  
**4** **16** **16** **16** **16** **16**

(3+3+2+2) (4+2) (3+3) (3+2) (4+3+2)

Picc. *f* *f* *mf* *mf* *mf* *mf*

1 Fl. *f* *f* *mf* *mf* *mf* *mf*

2 Fl. *f* *f* *mf* *mf* *mf* *mf*

Ob. *f* *f* *mf* *mf* *mf* *mf*

Bsn. *f* *f* *mf* *mf* *mf* *mf*

1 B. Cl. *f* *f* *mf* *mf* *mf* *mf*

2 B. Cl. *f* *f* *mf* *mf* *mf* *mf*

B. Cl. *f* *f* *mf* *mf* *mf* *mf*

A. Sx. *f* *f* *mf* *mf* *mf* *mf*

T. Sx.

B. Sx.

**2** **10** **6** **5** **9** **6**  
**4** **16** **16** **16** **16** **16**

Hn. *f* *f* *mf* *mf* *mf* *mf*

1 B. Tpt. REMOVE MUTE *f* *f* *mf* *mf* *mf* *mf*

2 B. Tpt. REMOVE MUTE *f* *f* *mf* *mf* *mf* *mf*

Tbn. *f* *f* *mf* *mf* *mf* *mf*

Euph.

Tuba

Cb.

**2** **10** **6** **5** **9** **6**  
**4** **16** **16** **16** **16** **16**

(loco)

Pno. *f* *f* *mf* *mf* *mf* *mf*

Timp. *f* *f* *mf* *mf* *mf* *mf*

1 Perc. *f* *f* *mf* *mf* *mf* *mf*

2 Perc. *f* *f* *mf* *mf* *mf* *mf*

3 Perc. *f* *f* *mf* *mf* *mf* *mf*

RIM HH

Perky; sharp & lively

Lighter

160

**6** (4+2) **10** (3+3+2+2) **2** **10** (3+3+2+2) **5** (4+4+2) **10**

**16** **16** **4** **16** **8** **16**

Picc. *f*

1 *<f*

2 *<f*

Ob. *f*

Bsn. *<f*

1 *<f*

2 *<f*

B. Cl. *f*

A. Sx.

T. Sx.

B. Sx.

**6** **10** **2** **10** **5** **10**

**16** **16** **4** **16** **8** **16**

1 *f*

2 *<f*

1 *f*

2 *f*

Tbn. *<f*

Euph.

Tuba

Cb. *pizz.* *f* *gliss.*

**6** **10** **2** **10** **5** **10**

**16** **16** **4** **16** **8** **16**

Pno. *f*

Timp. *f*

1 *XYL.* *f*

2 *VIB.* *f*

3 *f*



M

Very sharp

Flowing;  
strong & building

167

10 (3+3+2+2)  
16

3  
4

4  
4

5 (4+2+4)  
8

4  
4

Picc. 1 *ff* *ff* *mf* *poco f*

Fl. 2 *ff* *ff* *mf* *poco f*

Ob. *ff* *ff* *mf* *f*

Bsn. *ff* *ff* *mf* *poco f*

B. Cl. 1 *ff* *ff* *mf* *poco f*

B. Cl. 2 *ff* *mf* *poco f*

A. Sx. *poco f*

T. Sx.

B. Sx. *mf*

Hn. 1 *ff* *f* *fp* *ff* *mf* *poco f*

Hn. 2 *ff* *f* *fp* *ff* *mf* *poco f*

B. Tpt. 1 *ff* *f* *fp* *ff* *mf* *f*

B. Tpt. 2 *ff* *f* *fp* *ff* *mf* *poco f*

Tbn. *ff* *f* *fp* *ff* *poco f*

Euph. *f* *fp* *ff* *mf* *poco f*

Tuba *mf* *poco f*

Cb.

Pho. *ff*

Timp. *fp* *ff*

Perc. 1 *ff* *LCYM* *MCYM* *BD* *MTOM* *poco f*

Perc. 2 *ff* *mf* *ff* *mf* *damp* *poco f* *damp*

Perc. 3 *ff* *SN* *ff* *MCYM* *SN* *mf* *poco f*

Picc. *f* *più f* *ff*

1 *f* *più f* *ff* *mp* *ff*

2 *f* *più f* *ff* *mp* *ff*

Ob. *più f* *ff* *mp* *ff*

Bsn. *f* *più f* *ff* *ff*

1 *f* *più f* *ff* *mp* *ff*

2 *f* *più f* *ff* *mp* *ff*

B. Cl. *f* *più f* *ff* *mp* *ff*

A. Sax. *più f* *ff* *mp* *ff*

T. Sax. *ff* *mp* *ff*

B. Sax. *f* *più f* *ff* *mp* *ff*

1 *f* *più f* *ff* *mp* *ff*

2 *f* *più f* *ff* *mp* *ff*

1 *f* *più f* *ff* *f*

2 *f* *più f* *ff* *f*

Tbn. *più f* *ff* *mp* *ff*

Euph. *f* *più f* *ff* *mp* *ff*

Tuba *f* *più f* *ff*

Cb.

Pno.

Timp.

1 *più f* *ff*

2 *f* *più f* *ff* *damp*

3 *f* *f* *più f* *ff* *ff*

HTOM MTOM LTOM

MCYM LCYM BD

HH MCYM SN

179

// ♩ = 105 Boldly; evenly

N

Musical score for Percussion and Woodwinds. The score includes parts for Piccolo, Flutes (1 and 2), Oboe, Bassoon, Clarinets (B♭ and B), Saxophones (A, T, and B), Horns (1 and 2), Trumpets (B♭), Trombones (1 and 2), Euphonium, Tuba, Cymbal, Snare Drum, and Tom-tom. The score features dynamic markings such as *mp*, *mf*, *p*, *f*, *ff*, *p*, *più f*, and *choke*. It also includes performance instructions like *CLAVE*, *LCYM*, *MCYM*, *BD*, *HH*, and *damp*. The score is written in a key signature of one sharp (F#) and a 4/4 time signature.



Subdued but driving

186

6 5 9 6  
16 16 16 16

Picc. *> p < ff* *ff < fff*

1 Fl. *> p < ff* *ff < fff* *p*

2 Fl. *> p < ff* *ff < fff* *p*

Ob. *> p < ff* *ff < fff*

Bsn. *più f > p < ff* *ff* *ff < fff*

1 B. Cl. *> p < ff* *ff* *ff < fff*

2 B. Cl. *ff* *ff < fff*

A. Sx. *ff < fff*

T. Sx. *ff < fff*

B. Sx. *ff* *ff < fff*

6 5 9 6  
16 16 16 16

1 Hn. *> p < ff* *ff* *ff < fff* *p*

2 Hn. *ff* *ff < fff* *p*

1 B. Tpt. *ff* *ff < fff* *p*

2 B. Tpt. *> p < ff* *ff* *ff < fff*

Tbn. *p < ff* *ff* *ff*

Euph. *p < ff* *ff*

Tuba *p < ff* *ff*

Cb. *ff < fff*

6 5 9 6  
16 16 16 16

Pno. *più f* *ff* *(loco)*

Timp. *ff*

1 Perc. HTOM MTOM LTOM *ff* *MCYM* *p*

2 Perc. BD *più f* *p < ff* *damp* *LCYM bell* *f < fff*

3 Perc. SN *ff* *f < fff*

195

**6/16      5/16      9/16      6/16      5/16      9/16      6/16      5/16      9/16      6/16**

Picc. 1 *mp* *mp* *mf* *mp* *mf* *mp*

Fl. 2 *mp*

Ob.

Bsn. *mp*

B. Cl. 1 *mp* *mf* *mp* *mf* *mp*

2

B. Cl.

A. Sx. *mp* *mp*

T. Sx.

B. Sx.

**6/16      5/16      9/16      6/16      5/16      9/16      6/16      5/16      9/16      6/16**

Hn. 1 *mp*

2 *mp*

B. Tpt. 1 *mp* *mf*

2

Tbn. *p*

Euph. *mp*

Tuba

Cb.

Pno.

Timp.

Perc. 1

2 TRI *mp* BD LCYM *mp*

3 HH *mp* *mf* SN *mp*

207

6/16 5/16 9/16 6/16 5/16 9/16 6/16 5/16

Picc.

1 Fl. *mf*

2

Ob. *mf* *f*

Bsn. *mf* *f*

1 B. Cl. *mf* *f*

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

B. Cl. *mf* *p* *mf* *f*

A. Sx. *mf* *f*

T. Sx. *f*

B. Sx. *mf* *f*

6/16 5/16 9/16 6/16 5/16 9/16 6/16 5/16

1 Hn. *mf* *mf*

2 *mf*

1 B<sup>b</sup> Tpt. *mf* *f*

2 *mf* *f*

Tbn.

Euph. *poco f* *f* *mf*

Tuba

Cb.

6/16 5/16 9/16 6/16 5/16 9/16 6/16 5/16

Pno. *mf* *f*

Timp.

1 Perc. MTOM *mf* XYL *f*

2 MCYM LCYM *mf*

3 HH SN BD *mf* *f*

*poco f* *f* *mf*

Aggressive; rhythmic

217

**5/16      9/16      6/16      5/16      9/16      6/16      5/16**

Picc. *più f* *ff* *f*

1 Fl. *più f* *ff*

2 Fl. *più f* *ff*

Ob. *più f*

Bsn. *f*

1 B. Cl. *più f* *ff* *f*

2 B. Cl. *più f* *ff*

B. Cl. *più f* *f*

A. Sx. *più f* *ff*

T. Sx.

B. Sx.

**5/16      9/16      6/16      5/16      9/16      6/16      5/16**

1 Hn. *più f*

2 Hn. *più f*

1 B. Tpt. *più f* TAKE ST. MUTE *f* ST. MUTE

2 B. Tpt. *più f* TAKE ST. MUTE *f* ST. MUTE

Tbn. *più f*

Euph. *più f*

Tuba *più f*

Cb.

**5/16      9/16      6/16      5/16      9/16      6/16      5/16**

Pho. *più f*

Timp.

1 Perc. (Use same mallets.) HWB *più f* MWB *f* (Use same mallets.) XYL. *f*

2 Perc. *damp* *damp* *damp* *damp* *f*

3 Perc. SN HH *più f* BD *ff* *f*

225

**5/16      9/16      6/16      5/16      9/16      6/16      5/16      9/16**

Picc.

1

Fl. *più f* *ff*

2

Ob. *più f* *ff*

Bsn.

1

B. Cl. *ff*

2

B. Cl. *ff*

A. Sx.

T. Sx.

B. Sx.

**5/16      9/16      6/16      5/16      9/16      6/16      5/16      9/16**

1

Hn. *più f* *ff*

2

B. Tpt. *più f* REMOVE MUTE OPEN *ff*

1

2

Tbn. *più f* *ff*

Euph. *ff*

Tuba *ff*

Cb. *più f* *ff*

**5/16      9/16      6/16      5/16      9/16      6/16      5/16      9/16**

Pno. *più f*

Timp.

1

Perc. HTOM LTOM *più f* MTOM *ff*

2

3

BD SN *più f* HH *ff*



234 Q (♩ = ♩) *rit.* Suddenly an afterglow;  
morendo

**9/16      6/16      5/16      9/16      4/4**

Picc. 1 *ff* *ff* *ff* *ff* *ff* *p* *pppp*

Fl. 2 *ff* *ff* *ff* *ff* *ff* *p* *pppp*

Ob. *ff* *ff* *ff* *ff* *ff*

Bsn. *ff* *ff* *ff* *ff* *ff*

B♭ Cl. 1 *ff* *ff* *ff* *ff* *ff* *pp* *p*

B♭ Cl. 2 *ff* *ff* *ff* *ff* *ff* *pp* *p*

B. Cl. *ff* *ff* *ff* *ff* *ff* *pp* *p*

A. Sx. *ff* *ff* *ff* *ff* *ff* *pp* *p*

T. Sx.

B. Sx. *ff* *ff* *ff* *ff* *ff*

Hr. 1 *ff* *ff* *ff* *ff* *ff* *pppp*

Hr. 2 *ff* *ff* *ff* *ff* *ff* *pppp*

B♭ Tpt. 1 *ff* *ff* *ff* *ff* *ff* *p*

B♭ Tpt. 2 *ff* *ff* *ff* *ff* *ff* *ffpp*

Tbn. *ff* *ff* *ff* *ff* *ff* *gliss.*

Euph. *ff* *ff* *ff* *ff* *ff*

Tuba *ff* *ff* *ff* *ff* *ff*

Cb.

Pno. **9/16      6/16      5/16      9/16      4/4**

Timp.

Perc. 1 LTOM

Perc. 2 HBGO LBGO LCYM TRI *mp*

Perc. 3 BD SN *ff*

Pitch, Yaw, and Roll

Strong & melodic

♩ = 60 R ♩ = 100 *accel.* ♩ = 105

243

**3/4    2/4    3/4    2/4    4/4    3/4**

Picc.

1

Fl.

2

Ob.

Bsn.

1

B. Cl.

2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

*pppp* *mp* *ppp* *f* *mf*

*pppp* *f* *mf*

*p* *pppp* *mf*

*pppp* *mf*

*mf*

**3/4    2/4    3/4    2/4    4/4    3/4**

1

Hn.

2

1

B. Tpt.

2

Tbn.

Euph.

Tuba

Cb.

*poco f* *f* *poco f*

*mf* *poco f* *f* *poco f* *mp poco f*

*pppp* *f* *poco f* *mp poco f*

*pppp* *f* *poco f* *mp poco f*

*poco f* *f* *mf*

*mf* *poco f* *f* *mp < mf* *poco f*

*f* *mf*

**3/4    2/4    3/4    2/4    4/4    3/4**

Pno.

Timp.

1

Perc.

2

3

MTOM HTOM LTOM

*poco f* *f*

MCYM \* *p*

BD *mf damp*

SN *f*

\* Slide length of stick on rim.

This musical score page is divided into three systems, each with a distinct time signature: 4/4, 3/4, and 4/4. The instruments and parts are as follows:

- Woodwinds:** Piccolo (Picc.), Flutes (Fl. 1 and 2), Oboe (Ob.), Bassoon (Bsn.), Bass Clarinet (B. Cl. 1 and 2), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.).
- Brass:** Horns (Hn. 1 and 2), Trumpets (B. Tpt. 1 and 2), Trombone (Tbn.), Euphonium (Euph.), Tuba, and Cymbal (Cb.).
- Percussion:** Snare Drum (SN), Bass Drum (BD), Hi-Hat (HH), and various cymbals (MCYM, LCYM, bell).

The score includes dynamic markings such as *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). Performance instructions like *fz* (ritardando), *ffz* (ritardando fortissimo), and *f damp* (ritardando) are also present. The percussion part includes specific notation for cymbal patterns and bell strikes.

Pitch, Yaw, and Roll

T

S

(♩ = 105)  
261 Evenly

// ♩ = 105  
Strong & melodic

2/4

5/16 (3+2)

11/16 (4+3+4)

2/4

3/4

3/8

Picc. 1 *ff*

Fl. 1 *f* *mf* *ff*

Fl. 2 *f* *mf* *ff*

Ob.

Bsn. *ff*

Bs. Cl. 1 *f* *mf* *ff* *ff*

Bs. Cl. 2 *f* *mf* *ff* *ff*

B. Cl.

A. Sx. *ff* *ff*

T. Sx. *ff*

B. Sx.

2/4

5/16

11/16

2/4

3/4

3/8

Hn. 1 *ff* *ff*

Hn. 2 *ff* *ff*

B♭ Tpt. 1 *mp* *f* *ff* *ff* *OPEN*

B♭ Tpt. 2 *mp* *f* *ff* *ff* *OPEN*

Tbn. *ff* *ff*

Euph. *ff*

Tuba *ff*

Cb. *ff*

2/4

5/16

11/16

2/4

3/4

3/8

Pno.

Timp. *f <>*

Perc. 1 MTOM *ff* HTOM LTOM

Perc. 2 BD *f damp*

Perc. 3 TAMB. *mp* *mf* *f* SN BD HH *ff*

270 *Strong but gentler*

*(except as noted)*

3/8 2/4 3/8 4/4

Picc. *poco f* *f* *fff*

1 Fl. *f* *poco f* *f* *ff > f* *fff*

2 Fl. *f* *poco f* *f* *ff > f* *fff*

Ob.

Bsn. *f* *mf* *f* *più f*

1 B. Cl. *f* *poco f* *f* *ff > f* *fff*

2 B. Cl. *f* *poco f* *f* *più f* *ff > f* *fff*

B. Cl. *f* *mf* *f* *più f*

A. Sx. *f* *mf*

T. Sx. *f* *mf* *f*

B. Sx. *f* *mf* *f*

3/8 2/4 3/8 4/4

1 Hn. *f* *mf* *f* *ff > f* *fff*

2 Hn. *f* *mf* *f* *ff > f* *fff*

1 B. Tpt. *f* *mf* *f* *ff > f* *fff*

2 B. Tpt. *f* *mf* *f* *ff > f* *fff*

Tbn. *f* *mf* *f* *ff > f* *fff*

Euph. *f* *mf* *f* *ff > f* *fff*

Tuba *f* *mf* *f* *ff > f* *fff*

Cb.

Pho. *poco f* *f* *ff* *fff*

Timp.

1 Perc. GLOCK. *poco f* *f* *ff* *fff*

2 Perc. MCYM norm LCYM VIB. *f* *poco f* *f* *ff* *fff*

3 Perc. MCYM bell SN *f* *mf* *f* *ff* *fff*

HTOM MTOM LTOM BD