

Gwyneth Walker

# Flying Colors

for Orchestra

“High Energy”

“Gathering Speed”

“Blue is a Color”

“Riding the Wind”

This music is about joy! Commissioned to celebrate the 50th anniversary season of the Holyoke Civic Symphony (Holyoke, MA), the initial focus of joy is on the celebration of musicians coming together for music-making, and for camaraderie. And these are certainly causes for joy.

In addition, for an October premiere in New England, one thinks of Fall Foliage in true splendor. One thinks of brilliantly-colored leaves flying through the air on the breeze. Or, one thinks of a sailboat (with colorful flags) heading off on a sailing-perfect windy day. These are all aspects of **Flying Colors**.

But for the Holyoke Civic Symphony, and for other community ensembles far and near, the accomplishment of maintaining the vitality of the group is worthy of praise. One might say that the symphony staff and players have come through the challenge of longevity with *flying colors*! Bravo!

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The first movement, "High Energy," begins with a sparse and syncopated dialogue between strings and winds. Soon a short theme, marked *crisp*, emerges. The theme starts quietly, but grows throughout the movement. A counterpoint in woodwinds marked *festive, bright and sparkling* floats above. Perhaps the wind is filling the sails!

"Gathering Speed" starts slowly with a gentle theme in Oboe. Suddenly the tempo quickens in a lively section. The strings enter with a joyous theme. But the Piccolo is not forgotten either! There is a folk quality to this music, with plenty of *fiddlin'* for the strings.

One might wonder how the *blues* language could be included in a celebratory work such as **Flying Colors**. The typical *blues* tempo is slow. Dissonances abound. Yet these dissonances are very sweet. And the theme itself, marked *sultry*, is more affectionate than abrasive. This music sways and bounces along in a sensuously cheerful manner. And we remember that *blue is a color too!*

Due to the skills of a nimble Timpanist, "Riding the Wind" flies by quickly. In contrast to the subtlety of the *blues* movement, this music is quite brazen, with strings and winds *dueling* with the brass for the right to be the loudest voices in the orchestra! Oh yes, our beloved Piccolo (soloist from the second movement) provides a moment of peaceful respite before the Timpani returns with forceful playing. This time the Ratchet (perhaps the very loudest percussion instrument this composer ever uses) joins in. The instruments continue with their *duel* until the race is won, and the orchestra has come through the entire performance with **Flying Colors!**

Commissioned by the Holyoke Civic Symphony in celebration of their 50th anniversary season: 2016-2017  
premiered on October 23, 2016 in Holyoke, MA – David Kidwell, Music Director

# Flying Colors

for Orchestra

Gwyneth Walker

## 1. High Energy

With anticipation  $\text{♩} = 92$   
(contained energy)

Piccolo

Flutes 1 2

Oboes 1 2

B♭ Clarinets 1 2

Bassoons 1 2

Horns in F 1 2 3 4

\*Trumpets in C 1 2 3

Trombones 1 2

Bass Trombone  
Tuba

Percussion

Violins 1 2

Viola

Violoncello

Contrabass

With anticipation  $\text{♩} = 92$   
(contained energy)

*pizz.*  
*p*

*pizz.*  
*p*

*pizz.*  
*p*

*pizz.*  
*p*

*pizz.*  
*p*

1.

*p*

1.

*p*

1.

*p*

1.

*p*

\* B♭ Trumpet parts are also available

7 A

Picc.

Fls. 1 (1.)  
2

Obs. 1 (1.)  
2

Cls. 1 (1.)  
(Bb) 2

Bsns. 1 (1.)  
2

Hns. 1  
(F) 2  
3  
4

Tpts. 1  
2  
3

Tbns. 1  
2

B. Tbn.  
Tuba

Perc.

Bongo (hands)  
*p*

A *arco, crisply*

Vlns. 1 (*p*)  
2 (*pizz.*)

Vla. (*p*)  
(*pizz.*)

Vlc. (*p*)  
(*pizz.*)

Cb. (*p*)

13

Picc. *p* *mp*

Fls. 1 2 *(p)* *mp*

Obs. 1 2 *(p)* *mp*

Cls. 1 (Bb) 2 *(p)* *mp* *a2*

Bsns. 1 2 *(p)* *mp*

Hns. (F) 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2

B. Tbn. Tuba

Perc. *mp*

Vlns. 1 2 *arco, crisply* *mp* *mp* *arco, crisply* *mp*

Vla. *mp*

Vlc. *mp*

Cb. *mp*

19 **B with energy**

The score is divided into two systems. The first system includes Picc., Fls. 1 & 2, Obs. 1 & 2, Cls. 1 & 2 (Bb), Bsns. 1 & 2, Hns. 1-4 (F), Tpts. 1-3, Tbns. 1 & 2, B. Tbn. Tuba, Perc., Vlns. 1 & 2, Vla., Vlc., and Cb. The second system includes Vlns. 1 & 2, Vla., Vlc., and Cb. The score features various dynamics such as *mf* and *arco*, and includes performance instructions like *with energy* and *Conga*. The key signature is one sharp (F#).

25 C *with motion*

Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
(Bb) 2

Bsns. 1  
2

Hns. 1  
(F) 2  
3  
4

Tpts. 1  
2  
3

Tbns. 1  
2

B. Tbn.  
Tuba

Perc. *Bongo*

Vlns. 1  
2

Vla.

Vlc.

Cb.

*mf* *p* *mf* *a2* *mf* *p* *pizz.* *pizz.* *pizz.* *pizz.* *p* *p* *p* *p* *p* *p*







E

43

Picc. *mf* *f*

Fls. 1 *f*

2

Obs. 1 *f*

2

Cls. 1 *f*

(Bb) 2

Bsns. 1 *a2* *p* *f*

2

Hns. 1

2

(F) 3

4

Tpts. 1

2

3

Tbns. 1

2

B. Tbn. Tuba

Perc. **Bongo** *f* **Conga**

Vlns. 1 *arco* *p* *f*

2 *arco* *p* *f* *div.* *unis.*

Vla. *arco* *p* *f*

Vlc. *arco* *p* *f*

Cb. *arco* *p* *f*

49

Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
(Bb) 2

Bsns. 1  
2

Hns. 1  
2  
(F) 3  
4

Tpts. 1  
2  
3

Tbns. 1  
2

B. Tbn.  
Tuba

Perc.

Vlns. 1  
2

Vla.

Vlc.

Cb.

*div.*

*a2*

55 F

Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
(Bb) 2

Bsns. 1  
2

Hns. (F)  
1  
2  
3  
4

Tpts. 1  
2  
3

Tbns. 1  
2

B. Tbn.  
Tuba

Perc. (Bongo)  
(Conga)

Vlins. 1  
2

Vla.

Vlc.

Cb.

*f*

*unis.*

F

61

Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
(Bb) 2

Bsns. 1  
2

Hns. (F)  
1  
2  
3  
4

Tpts. 1  
2  
3

Tbns. 1  
2

B. Tbn.  
Tuba

Perc.

Vlins. 1  
2

Vla.

Vlc.

Cb.





78 H

The score is for a high-energy piece in 4/4 time, marked with a forte (*f*) dynamic. It features a complex orchestration with multiple parts for woodwinds, brass, and strings. The percussion section includes Bongo and Conga. The string section includes Violins, Viola, Violoncello, and Contrabass. The score is divided into two systems, with a rehearsal mark H at the beginning of the second system. The first system includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinets (1 and 2), Bassoons (1 and 2), Horns (F) (1, 2, 3, 4), Trumpets (1, 2, 3), Trombones (1, 2), B. Tbn. Tuba, Percussion (Claves, Bongo, Conga), Violins (1, 2), Viola, Violoncello, and Contrabass. The second system includes the same instruments. The score includes various musical notations such as dynamics (*f*), articulation (*acc.*), and performance instructions like *arco* and *unis.*





89

Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
(Bb) 2

Bsns. 1  
2

Hns. (F)  
1  
2  
3  
4

Tpts. 1  
2  
3

Tbns. 1  
2

B. Tbn.  
Tuba

Perc.

2 Tom-Toms Med. Tom Low Tom

*f*

**J**

*f*

*div.*

*f*

*f*

*f*

*f*





L

104

Picc.  
Fls. 1  
2  
Obs. 1  
2  
Cls. 1  
(Bb) 2  
Bsns. 1  
2  
Hns. 1  
(F) 2  
3  
4  
Tpts. 1  
2  
3  
Tbns. 1  
2  
B. Tbn.  
Tuba  
Perc.  
Maracas  
Vlns. 1  
2  
Vla.  
Vlc.  
Cb.

*f*

div. unis.

109

Picc.  
Fls. 1  
2  
Obs. 1  
2  
Cls. 1  
(Bb) 2  
Bsns. 1  
2  
Hns. 1  
(F) 2  
3  
4  
Tpts. 1  
2  
3  
Tbns. 1  
2  
B. Tbn.  
Tuba  
(Glock.)  
Perc. (Tom-Toms)  
(Mar.)  
Vlns. 1  
2  
Vla.  
Vlc.  
Cb.

*a2*  
*unis.*

**M** with much energy and joy

114

Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
(Bb) 2

Bsns. 1  
2

Hns. (F)  
1  
2  
3  
4

Tpts. 1  
2  
3

Tbns. 1  
2

B. Tbn.  
Tuba

Perc.

Bongo  
*f*

Vlns. 1  
2

Vla.

Vlc.

Cb.

120

Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
(Bb) 2

Bsns. 1  
2

Hns. 1  
2  
(F)  
3  
4

Tpts. 1  
2  
3

Tbns. 1  
2

B. Tbn.  
Tuba

Perc. (Tom-Toms) \*4 Drums

Vlins. 1  
2

Vla.

Vlc.

Cb.

*f*

*a2*

*div.*



## 2. Gathering Speed

With slight motion ♩ = 108

Obs. 1 2

1. *mf cantabile*

change to Clarinets in A

Cls. 1 (A) 2

1. *p* *lightly tongued*

Bsns. 1 2

With slight motion ♩ = 108

*pizz.* *p* *arco, div.*

Vlns. 1 2

*pizz.* *p* *arco, div.*

*pizz.* *p* *arco*

Vla.

*pizz.* *p* *arco*

Vlc.

*pizz.* *p* *arco*

*pizz.* *p* *arco*

Cb.

*p*

7

Obs. 1 2

1. *p*

Bsns. 1 2

*unis.*

Vlns. 1 2

*pizz.* *arco*

Vla.

*pizz.* *arco*

Cb.

13 **B**

Obs. 1 2

Cls. 1  
(A) 2

Bsns. 1 2

Vlns. 1 2

Vla.

Vlc.

Cb.

1. Cl. in A

*mf*

*p*

**B** *div.*

*(p)*

*(p)*

*(p)*

*mf*

*(p)*

18 **C** Lively, rhythmically ♩ = 120

Obs. 1 2

Cls. 1  
(A) 2

Bsns. 1 2

Perc. \*4 Drums

Slapstick

*mf*

*rit.*

*p*

*f sub.*

*f*

*f*

*f*

*f*

**C** Lively, rhythmically ♩ = 120

Vlns. 1 2

Vla.

Vlc.

Cb.

*rit. unis.*

*f sub.*

*f sub.*

*f sub.*

*f sub.*

*f sub.*

*pizz.*

*f sub. arco*

*f sub.*

\*4 drums of differing pitches, such as Tom-Toms and Bongos.

**D** With joy

23

Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
(A) 2

Bsns. 1  
2

Hns. 1  
(F) 2  
3  
4

Tpts. 1  
2  
3

Tbns. 1  
2

B. Tbn.  
Tuba

(4 Drums)

Perc.

**D** With joy

Vlns. 1  
2

Vla.

Vlc.

Cb.

*pizz.*

*arco*

27

Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
(A) 2

Bsns. 1  
2

Hns. 1  
(F) 2  
3  
4

Tpts. 1  
2  
3

Tbns. 1  
2

B. Tbn.  
Tuba

(4 Drums)

Perc.

Vlins. 1  
2

Vla.

Vlc.

Cb.

The musical score is for a full orchestra. It begins with a Piccolo part that is mostly silent. The woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Horns) play a complex, rhythmic pattern of chords and single notes. The strings (Violins, Viola, Violoncello, and Contrabass) provide a steady accompaniment. The percussion section, including four drums, adds a driving, rhythmic element to the music. The score is written in a key with one sharp (F#) and a 4/4 time signature. The tempo is indicated as 'Gathering Speed'.

32 E

The score is divided into two systems. The first system includes Picc., Fls. 1 & 2, Obs. 1 & 2, Cls. 1 & 2 (A), Bsns. 1 & 2, Hns. (F) 1, 2, 3, 4, Tpts. 1, 2, 3, Tbns. 1 & 2, B. Tbn. Tuba, Perc., Vlns. 1 & 2, Vla., Vlc., and Cb. The second system includes Vlns. 1 & 2, Vla., Vlc., and Cb. The score features various dynamics such as *mf*, *mf* lightly, *pizz.*, and *arco*. It also includes performance markings like *a2*, *Tri.*, and *v*. A key signature change to E major is indicated by a box labeled 'E' at the beginning of the first system.

37

Picc. 1 2  
Fls. 1 2  
Obs. 1 2  
Cls. 1 (A) 2  
Bsns. 1 2  
Hns. (F) 1 2 3 4  
Tpts. 1 2 3  
Tbns. 1 2  
B. Tbn. Tuba  
Perc. Maracas (Tri.) 4 Drums  
Vlns. 1 2  
Vla.  
Vlc.  
Cb. *pizz.* *arco*

*mf* *(mf)* *mf*

Detailed description: This page of a musical score, numbered 28, covers measures 37 through 40. The score is for a full orchestra and includes parts for Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinets (1 and 2, with the first clarinet in A), Bassoons (1 and 2), Horns (F) (1, 2, 3, and 4), Trumpets (1, 2, and 3), Trombones (1 and 2), Baritone Trombone/Tuba, Percussion (Maracas and Triangles), Four Drums, Violins (1 and 2), Viola, Violoncello, and Contrabass. The key signature is one sharp (F#) and the time signature is 4/4. The Piccolo part begins in measure 37 with a rhythmic pattern of eighth notes. The Clarinet 2 part enters in measure 39 with a melodic line marked *mf*. The Trumpet and Trombone parts also enter in measure 39 with rhythmic patterns marked *(mf)*. The Percussion part features Maracas and Triangles, with the Maracas playing a steady eighth-note pattern and the Triangles playing a rhythmic pattern. The Four Drums part enters in measure 40 with a complex rhythmic pattern marked *mf*. The Violin and Viola parts play a melodic line with accents. The Violoncello and Contrabass parts play a rhythmic pattern, with the Contrabass part marked *pizz.* and *arco*.

41 **F**

Picc. *f*

Fls. 1 2

Obs. 1 2 *f*

Cls. 1 (A) 2 *f*

Bsns. 1 2 *f*

Hns. (F) 1 2 3 4 *f*

Tpts. 1 2 3 *f*

Tbns. 1 2

B. Tbn. Tuba

Perc. *f* Glock. *f*

Vlns. 1 2 *f*

Vla. *f*

Vlc. *f*

Cb. *f*

45

Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
(A) 2

Bsns. 1  
2

Hns. (F)  
1  
2  
3  
4

Tpts.  
1  
2  
3

Tbns. 1  
2

B. Tbn.  
Tuba

(4 Drums)

Perc.  
(Glock.)

Vlns. 1  
2

Vla.

Vlc.

Cb.

**G**

*f*

*p*

*a2*



49

Obs. 1  
2

Cls. 1  
(A) 2

Hns. 1  
(F) 2

Vlns. 1  
2

Vla.

Vlc.

Cb.

*mf*

*f*

*mf*

*mf*

*mf*

*mf*

52

Cls. 1  
(A) 2

Hns. 1  
(F) 2

Tpts. 1  
2  
3

Perc.

Mar.

*mf with energy*

*a2*

*mf*

**H** Same tempo ♩ = 120

1.

Vlns. 1  
2

Vla.

Vlc.

Cb.

*mf with energy*

*mf with energy*

*mf with energy*

*mf with energy*

**H** Same tempo ♩ = 120

55

Picc. *mf with energy*

Fls. 1 *mf with energy*  
2

Obs. 1 *mf with energy*  
2

Cls. 1  
(A) 2 *mf with energy*

(Mar.) Perc.

Vlns. 1 *rolled pizz.*  
2

Vla. *rolled pizz.*

58

Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
(A) 2 *a2*

Perc.

Vlns. 1 *arco*  
2

Vla. *arco*

Vlc. *rolled pizz.*  
*mf*

Cb. *pizz.*  
*mf*

61 I

The score is divided into two systems. The first system includes Picc., Fls. 1 & 2, Obs. 1 & 2, Cls. 1 & 2 (A), Bsns. 1 & 2, Hns. 1 & 2 (F), Hns. 3 & 4, Tpts. 1, 2, & 3, Tbns. 1 & 2, B. Tbn. Tuba, Perc. (4 Drums, Mar.), Vlns. 1 & 2, Vla., Vlc., and Cb. The second system includes Vlns. 1 & 2, Vla., Vlc., and Cb. The score features various dynamics such as *mf*, *f*, and *sim.*, and includes performance markings like accents and slurs. A first ending bracket labeled 'I' spans the first two measures of the second system.







### 3. Blue is a Color

At a sultry, blues tempo ♩ = 108  
(constant tempo throughout)

1. *lightly tongued*

Bsns. 1 2  
Vlns. 1 2  
Vla.  
Vlc. *pizz.*  
Cb. *pizz.*  
*p*



5 1.

Fls. 1 2 *pp*  
Bsns. 1 2  
Tpt. 1 *Sultry Solo, in blues style lightly tongued*  
*mf*  
*(dissonant colors)*  
*div.*  
*p*  
*div.*  
*p*

9 **A**

Bsns. 1 2

Tpt. 1

Perc. **Bongos (hands)**  
*p*

Vlns. 1 2

Vla. *p*

Vlc. *arco*

Cb. *arco*

*unis.* *div.*

*mf*



13

Bsns. 1 2

Tpt. 1

Perc.

Vlns. 1 2

Vla.

Vlc.

Cb.

*p*

*unis.* *div.*

*p*



17 *a2* **B** *a2*

Fls. 1 *p*

2

Obs. 1 *p*

2

*B♭ Clarinets*

Cls. 1 *p*

(B♭) 2

Hns. 1 *a2, sultry, blues style*

(F) 2 *mf* *lightly tongued*

Perc. *Tri.* *p* **5 Temple Blocks** *p* (Bongos)

21 *a2* *a2*

Fls. 1 *p*

2

Obs. 1 *a2*

2

Cls. 1 *p*

(B♭) 2

Hns. 1

2 *a2*

(F) 3 *mf*

4

Perc. *Susp. Cym.*

Vlc. *mf*





34 D

Picc.

Fls. 1  
2 *mf sensuously*

Obs. 1  
2 *mf sensuously*

Cls. 1  
(Bb) 2

Bsns. 1  
2

Hns. (F)  
1 2  
3 4 *mf*

Tpts. 1  
2 3 *mf*

Tbns. 1  
2 *mf*

B. Tbn.  
Tuba *p* *mf* *a2*

Perc. (Shaker) *mf* Maracas *mf*  
2 Congas (with hands) *mf*

Vlns. 1 *mf sensuously* *unis.*  
2 *mf sensuously* *unis.*

Vla. *mf sensuously*

Vlc.

Cb.

38

Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
(Bb) 2

Bsns. 1  
2

Hns. (F)  
1  
2  
3  
4

Tpts. 1  
2  
3

Tbns. 1  
2

B. Tbn.  
Tuba

Perc.

Vlns. 1  
2

Vla.

Vlc.

Cb.

*mf*

*mf*

*mf*

1.

*mf*

*(mf)*

42

Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
(Bb) 2

Bsns. 1  
2

Hns. 1  
(F) 2  
3  
4

Tpts. 1  
2  
3

Tbns. 1  
2

B. Tbn.  
Tuba

Perc.  
(Congas)  
Congas and Bongos

Vlns. 1  
2

Vla.

Vlc.

Cb.

Detailed description: This page of a musical score, numbered 44, covers measures 42 through 45. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinets (1 and 2, Bb), Bassoons (1 and 2), Horns (1, 2, 3, 4, F), Trumpets (1, 2, 3), Trombones (1, 2), and Bass Trombone/Tuba. The percussion section features Congas and Bongos. The string section includes Violins (1 and 2), Viola, Violoncello, and Contrabass. The score begins with a key signature of one sharp (F#) and a common time signature. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support. The percussion section enters in measure 43 with a rhythmic pattern. The score is written in a clear, professional style with various musical notations such as slurs, accents, and dynamics.

**E** [start quietly but feature percussion in sections E and F]

46

**Bongos (with sticks)**  
*p*

**E**

Vlns. 1 *p*

Vlns. 2 *p*

Vla. *p*

Vlc. *p*

Cb. *p*

50

Fls. 1 *p*

Fls. 2 *p*

Obs. 1 *p*

Obs. 2 *a2*

Cls. 1 *p*

(Bb) 2 *p*

**Temple Blocks**  
*p*

Perc.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

54 F

Fls. 1 2

Obs. 1 2

Cls. 1 (Bb) 2 *a2*

(T. Blks.)

Perc.

(Bongos)

*cresc. poco a poco* (to m. 63)

**Shaker** (Chocolo)

*p cresc. poco a poco* (to m. 63)

*cresc. poco a poco* (to m. 63)

F

Vlins. 1 2

Vla.

*p cresc. poco a poco* (to m. 63)

*p cresc. poco a poco* (to m. 63)

*p cresc. poco a poco* (to m. 63)

58

Fls. 1 2

Obs. 1 2

Cls. 1 (Bb) 2

Perc.

Vlins. 1 2

Vla.

1. *mf cresc. poco a poco*

1. *mf cresc. poco a poco*

1. *mf cresc.*

*mf (cresc.)*

*mf (cresc.)*

*mf (cresc.)*

*mf (cresc.)*

*mf (cresc.)*

*mf (cresc.)*



62 G

Picc. *f*

Fls. 1 *f*  
2 *a2*

Obs. 1 *f*  
2 *a2*

Cls. 1 *f*  
(Bb) 2 *a2*

Bsns. 1 *f*  
2 *a2*

Hns. 1 *f*  
2 (F) *f*  
3 *f*  
4 *f*

Tpts. 1 *f*  
2 *f*  
3 *f*

Tbns. 1 *f*  
2 *f*

B. Tbn. *f*  
Tuba *mf*

Perc. **Maracas**  
[moving from high to low while playing]  
*f* ————— *p*

**Low Tom**  
*f*

Vlns. 1 *f*  
2 *f*

Vla. *f*

Vlc. *mf*

Cb. *mf*

66

Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
(Bb) 2

Bsns. 1  
2

Hns. (F)  
1  
2  
3  
4

Tpts. 1  
2  
3

Tbns. 1  
2

B. Tbn.  
Tuba

(Mar.) [from high to low]  
*f* *p* *f* Tri.

Perc.  
(Low Tom)

Vlns. 1  
2

Vla.

Vlc.

Cb.

70 H

Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
(Bb) 2

Bsns. 1  
2

Hns. 1  
(F) 2  
3  
4

Tpts. 1  
2  
3

Tbns. 1  
2

B. Tbn.  
Tuba

Perc.

Mar.  
[from high to low]  
*f* ————— *p*

2 Congas (with hands)  
*f*

Vlns. 1  
2

Vla.

Vlc.

Cb.

[approx. pitch] *(gliss. and trem.)* H *v*

[approx. pitch] *(gliss. and trem.)* *v*



**I**  
79

Hn. 1 (F) *mf*

Tpt. 1

**I**  
*div.*  
*sfp*

Vlns. 1  
2 *sfp*

Vla. *sfp*

Vlc. *arco, div.*  
*sfp*

Cb. *arco*  
*sfp*

**II**

83 *1.* *rit. to end*

Bsn. 1 *mf* *p*

Hn. 1 (F)

Perc. *Mar.*  
*Bongos*  
*p* *pp*

*rit. to end*

Vlns. 1 *unis.* *div.*  
*p*

Vlns. 2 *div.*  
*p*

Vla. *div.*  
*p*

Vlc. *unis.* *div.*  
*p*

Cb. *pizz.*  
*(p)*

# 4. Riding the Wind

**Free tempo, as an introduction** **A** Quickly ♩ = 160  
(constant tempo throughout)

**Picc.**

**Fls.** 1 2

**Obs.** 1 2

**Cls.** 1 (Bb) 2

**Bsns.** 1 2

**Hns.** 1 2 (F) 3 4

**Tpts.** 1 2 3

**Tbns.** 1 2

**B. Tbn. Tuba**

**Perc.** *Timpani [E, Bb, C, F]* *[F, Bb, C, F]*

**Vlns.** 1 2

**Vla.**

**Vlc.**

**Cb.**

*Free tempo, as an introduction* **A** Quickly ♩ = 160  
(constant tempo throughout)

*snap pizz.*

*f*

*snap pizz.*

*f*

*snap pizz.*

*f*

*snap pizz.*

*f*

*snap pizz.*

*f*

*snap pizz.*

*f*



12 **B**

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2 (B $\flat$ )

Bsns. 1 2

Hns. 1 2 (F)

3 4

Tpts. 1 2 3

Tbn. 1 2

B. Tbn. Tuba

Perc. (Timp.)

Vlns. 1 2

Vla.

Vlc.

Cb.

*a2*

*p*

*arco*

*sim.*



17

The musical score is arranged in systems. The first system includes Piccolo, Flutes (1 & 2), Oboes (1 & 2), Clarinets (1 & 2), Bassoons (1 & 2), Horns (1 & 2), Horns (3 & 4), Trumpets (1, 2, 3), Trombones (1 & 2), Bass Trombone, and Percussion. The second system includes Violins (1 & 2), Viola, Violoncello, and Contrabass. The score is in a key signature of three flats and a 4/4 time signature. It features various dynamics such as *f* (forte), *p* (piano), and *a2* (second octave). A rehearsal mark 'C' is placed above the first staff of the second system. The Piccolo part is mostly silent, with a final measure. The Flutes and Oboes play a melodic line starting in the fourth measure. The Clarinets and Bassoons play a rhythmic accompaniment. The Horns play a sustained harmonic background. The Trumpets and Trombones play a melodic line. The Percussion part features a steady eighth-note rhythm. The Violins, Viola, and Violoncello play a sustained harmonic background. The Contrabass plays a rhythmic accompaniment.

22

Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
(Bb) 2

Bsns. 1  
2

Hns. (F)  
1  
2  
3  
4

Tpts.  
1  
2  
3

Tbns. 1  
2

B. Tbn.  
Tuba

Perc. (Timp.)

Vlins. 1  
2

Vla.

Vlc.

Cb.

*a2*

*a2*

*a2*

27 **D**

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 (Bb) 2

Bsns. 1 2

Hns. (F) 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2

B. Tbn. Tuba

Perc.

Vlins. 1 2

Vla.

Vlc.

Cb.

*mf*

*a2*

31

Picc. *mf*

Perc. Glock. *mf* *gentle gliss.*

Vlns. 1 *p* *on the string* *pp a quiet background*

Vlns. 2 *p* *on the string* *pp a quiet background*

Vla. *p* *on the string* *pp a quiet background*

Vlc. *p* *on the string* *pp a quiet background*

Cb. *pizz.* *p* *pp*

**E**



36

Picc.

Perc.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

41 F

Picc. *mf*

Fls. 1 2 *mf*

Obs. 1 2 *mf*

Cls. 1 (Bb) 2 *mf*

Bsns. 1 2

Hns. (F) 1 2 *p* *a2* *mf peacefully*

3 4 *p* *a2* *mf peacefully*

Tpts. 1 2 3

Tbns. 1 2 *mf*

B. Tbn. Tuba *mf*

Perc. *Bongo (sticks)* *mf*

Vlns. 1 2 *mf* *div.* *unis.* *div.*

Vla. *mf*

Vlc. *mf*

Cb. *arco* *mf*

46

The musical score is arranged in systems. The first system includes Picc., Fls. (1 and 2), Obs. (1 and 2), Cls. (1 and 2), and Bsns. (1 and 2). The second system includes Hns. (1 and 2), Hns. (3 and 4), Tpts. (1, 2, and 3), Tbn. (1 and 2), and B. Tbn. (Tuba). The third system includes Perc. (Bongo). The fourth system includes Vlns. (1 and 2), Vla., Vlc., and Cb. The score is in a key with two flats and a 4/4 time signature. Dynamics include *mf*, *pizz.*, and *arco*. The Picc., Fls., and Obs. parts have a melodic line starting in the third measure, while the Cls. and Bsns. parts provide harmonic support. The Perc. part has a steady eighth-note pattern. The string parts (Vlns., Vla., Vlc., Cb.) play a rhythmic pattern of eighth notes, alternating between *pizz.* and *arco* techniques.

50

Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
(Bb) 2

Bsns. 1  
2

Hns. (F) 1  
2  
3  
4

Tpts. 1  
2  
3

Tbn. 1  
2

B. Tbn.  
Tuba

Perc.

Vlns. 1  
2

Vla.

Vlc.

Cb.

*mf*  
*a2*  
*mf*

*pizz.*

*arco*

G

54

Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
(Bb) 2

Bsns. 1  
2

Hns. 1  
(F) 2  
3  
4

Tpts. 1  
2  
3

Tbns. 1  
2

B. Tbn.  
Tuba

Perc.  
(Bongo)

Ratchet

Vlns. 1  
2

Vla.

Vlc.

Cb.



58

Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
(Bb) 2

Bsns. 1  
2

Hns. (F) 1  
2  
3  
4

Tpts. 1  
2  
3

Tbns. 1  
2

B. Tbn.  
Tuba

Perc.

Vlins. 1  
2

Vla.

Vlc.

Cb.

1.  
(f)

a2

f

H

62

Picc.

Fls. 1  
2

Obs. 1  
2 (1.)

Cls. 1  
(Bb) 2

Bsns. 1  
2

Hns. 1  
(F) 2  
3  
4

Tpts. 1  
2  
3

Tbns. 1  
2

B. Tbn.  
Tuba

(Timp.)

Mar.  
*f*

Temples Blocks  
*f*

Vlns. 1  
2

Vla.

Vlc.

Cb.

*sim.*

*a2*

*f*

*V*

*V*

*V*

*sim.*

*sim.*

*sim.*

*sim.*

*sim.*

66

Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
(Bb) 2

Bsns. 1  
2

Hns. 1  
(F) 2  
3  
4

Tpts. 1  
2  
3

Tbns. 1  
2

B. Tbn.  
Tuba

Perc.

Vlns. 1  
2

Vla.

Vlc.

Cb.

*f*

*a2*

*div.*

*unis.*

70

Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
(Bb) 2

Bsns. 1  
2

Hns. (F)  
1  
2  
3  
4

Tpts. 1  
2  
3

Tbns. 1  
2

B. Tbn.  
Tuba

Perc.  
(T. Blks.)

Vlns. 1  
2

Vla.

Vlc.

Cb.

*div.* *unis.* *div.* *unis.*

74

The score is arranged in systems. The first system includes Picc., Fls. 1 & 2, Obs. 1 & 2, Cls. 1 (Bb) & 2, and Bsns. 1 & 2. The second system includes Hns. (F) 1, 2, 3, & 4, Tpts. 1, 2, & 3, Tbns. 1 & 2, and B. Tbn. Tuba. The third system includes Perc. with Ratchet and Cr. Cyms., and Timp. The fourth system includes Vlns. 1 & 2, Vla., Vlc., and Cb. The score features various musical notations including dynamics (f, sfz, div.), articulation (accents, slurs), and performance instructions (1., div.).