

# JOURNEY'S END

Fourth movement from the "VOX STELLARUM SYMPHONY"

**Kah Chun Wong**

Grade / Moeilijkheidsgraad / Degré de difficulté /

Schwierigkeitsgrad / Difficoltà **4-5**

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### I N S T R U M E N T A T I O N

#### Concert Band

|                                    |   |
|------------------------------------|---|
| Full score                         | 1 |
| Piccolo                            | 1 |
| Flute 1                            | 3 |
| Flute 2                            | 2 |
| Oboe 1                             | 1 |
| Oboe 2                             | 1 |
| Bassoon 1                          | 1 |
| Bassoon 2                          | 1 |
| Eb Clarinet                        | 1 |
| Bb Clarinet 1                      | 5 |
| Bb Clarinet 2                      | 5 |
| Bb Clarinet 3                      | 5 |
| Bb Bass Clarinet                   | 1 |
| Eb Alto Saxophone 1                | 1 |
| Eb Alto Saxophone 2                | 1 |
| Bb Tenor Saxophone                 | 2 |
| Eb Baritone Saxophone              | 1 |
| Bb Trumpet 1                       | 2 |
| Bb Trumpet 2                       | 2 |
| Bb Trumpet 3                       | 2 |
| F Horn 1                           | 1 |
| F Horn 2                           | 1 |
| F Horn 3                           | 1 |
| F Horn 4                           | 1 |
| C Trombone 1                       | 2 |
| C Trombone 2                       | 2 |
| C Bass Trombone                    | 2 |
| C Euphonium                        | 2 |
| Bb Euphonium treble clef           | 3 |
| C Basses                           | 4 |
| Perc. 1 (Bass Drum)                | 1 |
| Perc. 2 (Susp./Crash Cymb./TamTam) | 1 |
| Perc. 3 (Xylophone/Tubular Bells)  | 1 |
| Perc. 4 (Marimba/Piccolo Snare)    | 1 |
| Perc. 5 (Glockenspiel/Tenor Snare) | 1 |
| Timpani                            | 1 |
| Double Bass                        | 1 |

### S U P P L E M E N T A R Y P A R T S

|                              |   |
|------------------------------|---|
| Eb Horn 1                    | 1 |
| Eb Horn 2                    | 1 |
| Eb Horn 3                    | 1 |
| Eb Horn 4                    | 1 |
| Bb Trombone 1 bass clef      | 1 |
| Bb Trombone 2 bass clef      | 1 |
| Bb Trombone Bass bass clef   | 1 |
| Bb Trombone 1 treble clef    | 1 |
| Bb Trombone 2 treble clef    | 1 |
| Bb Trombone Bass treble clef | 1 |
| Bb Euphonium bass clef       | 2 |
| Eb Bass bass clef            | 2 |
| Eb Bass treble clef          | 2 |
| Bb Bass bass clef            | 2 |
| Bb Bass treble clef          | 2 |

## VOX STELLARUM

### Engels

The "Vox Stellarum Symphony" is a project first conceived by the composer in 2003, and was finally completed 10 years later for the first complete performance in April 2012. "Vox Stellarum", Latin for "voice of the spheres," is a reflection of mankind and how our pursuit for power, affluence and property has led to devastating results on our planet. The most important inspiration behind this work are two pictures the composer has seen. Both are photographs of Earth--one in 1970, and one in 2002-- and a huge difference could be seen, with the latter one being less green and beautiful than the former.

The symphony is in four parts, and begins with "Overture to Vox Stellarum," which highlights the start of our journey into space for discovering the beauty of our world. The second movement, "Warrior's Dream," is an extended prayer for world peace, paving the way for a utopia of bliss and harmony. In the next movement, all musicians put down their instruments in exchange for stones to perform "Gaia's Wrath," in a symbolic gesture representing the demise of technology from war, back into the dark ages. "Journey's End," the last movement of the symphony, is in two broad sections-- a rondo and an epilogue-- describing the last struggle of mankind and the possible discovery of a new home on another planet, since the natural resources on Earth are almost fully depleted.

All four movements of the symphony can be performed individually. The symphony can be ordered as a complete set, and every movement is also available separately. The symphony is dedicated to the memory of a world without war.

### Nederlands

De "Vox Stellarum Symfonie" is een project waar de componist in 2003 aan is gaan werken en welke uiteindelijk bijna tien jaar later werd afgewerkt voor een eerste volledige uitvoering in april 2012. "Vox Stellarum", "stem van de sferen" in het Latijn, is een afspiegeling van wat de mensheid in zijn streven naar macht, welvaart en bezit heeft veroorzaakt en wat voor desastreuze gevolgen dit heeft gehad en nog steeds heeft voor onze planeet Aarde. De belangrijkste inspiratiebron voor dit werk zijn twee afbeeldingen die de componist ooit onder ogen kreeg: twee foto's van onze planeet Aarde – één uit 1970 en één uit 2002 – waarop geweldige verschillen te zien zijn; de tweede bevat veel minder groen en is duidelijk een stuk minder fraai dan de eerste foto.

De symfonie bestaat uit vier delen en begint met de "Overture to Vox Stellarum" die de start van onze reis door het heelal uitbeeldt om zo de schoonheid van onze planeet Aarde te ontdekken. Het tweede deel "De Droom van de Krijger" is een uitgebreid gebed voor wereldvrede. In het volgende deel ruilen alle muzikanten hun instrument om voor stenen om zo "Gaia's Wrath" (De Woede van Gaia) uit te beelden. Geen technologische oorlogsvoering, maar terug naar het oer en stenentijdperk. "Journey's End" (Het Einde van de Reis), het laatste deel van de symfonie, bestaat uit twee onderdelen – een rondo en een epiloog – die de laatste strijd van de mensheid en de mogelijke ontdekking van een nieuwe woonplaats op een andere planeet beschrijven, aangezien de natuurlijke levensbronnen op aarde bijna volledig uitgeput zijn.

De vier delen van de symfonie kunnen afzonderlijk uitgevoerd worden. De symfonie kan als volledige compositie besteld worden, maar elk deel is ook afzonderlijk verkrijgbaar. De symfonie is opgedragen aan de herinnering van een wereld zonder oorlog.

### Duits

Die Sinfonie „Vox Stellarum“ ist ein Projekt das schon 2003 vom Komponisten entworfen wurde und letzten Endes zehn Jahre später, für die erste vollständige Ausführung im April 2012, vollendet wurde. „Vox Stellarum“, „Die Stimme der Sphären“ auf lateinisch, ist eine Meditation über die Menschheit und ihrem Streben nach Reichtum, Macht und Wohlstand. Die wichtigsten Inspirationsquellen für dieses Werk waren zwei Bilder. Es sind zwei Bilder der Erde, eines aus dem Jahr 1970 und eines aus dem Hier und Jetzt. Es sind gravierende Unterschiede zu erkennen. Das zweite Bild erzählt von einer nahezu zerstörten Welt.

Die Sinfonie enthält vier Teile und beginnt mit der „Ouvertüre Vox Stellarum“ die den Start unserer Reise durch das Weltall, um die Schönheit unserer Erde zu entdecken, darstellt. Der zweite Teil „Der Traum des Kriegers“ ist ein ausführliches Gebet für den Weltfrieden und erklärt die Utopie von Glück und Harmonie. Im nächsten Teil tauschen die Musiker ihr Instrument für Steine aus, mit denen sie „Die Zorn von Gaia“ darstellen: Eine symbolische Geste, die den Untergang der Technologie des Kriegs in alten düsteren Zeiten. „Das Ende der Reise“, der letzte Teil der Sinfonie, enthält zwei ausführliche Abschnitte – ein Rondo und ein Epilog – die den letzten Kampf der Menschheit und die mögliche Entdeckung einer neuen Heimat auf einem anderen Planeten beschreiben, da die natürlichen Lebensquellen auf der Erde fast ganz und gar versiegt sind. Die Sinfonie ist gleichzeitig der Wunsch einer Welt ohne Krieg und ohne Hass.

Die vier Teile der Sinfonie können separat ausgeführt werden. Die Sinfonie kann als vollständige Komposition bestellt werden, aber jeder Teil ist auch separat erhältlich.

### Frans

La « Symphonie Vox Stellarum » est un projet conçu à l'origine en 2003 et réalisé définitivement dix ans plus tard pour la première exécution complète en avril 2012. « Vox Stellarum », « la voix des sphères » en Latin, est une méditation sur l'homme qui évoque notre soif de pouvoir, de prospérité et de richesses a engendré des résultats destructeurs sur notre planète. Les principales sources d'inspiration pour cette composition sont deux images qui ont frappé le compositeur. Il s'agit de deux photos de la Terre – l'une datant de 1970, l'autre de 2002 – qui montrent d'énormes différences ; la deuxième montre bien moins de verdure et est nettement moins jolie que la première.

La symphonie comprend quatre parties et débute par « L'Ouverture de Vox Stellarum » qui décrit le départ de notre voyage à travers l'univers à la recherche de la beauté de la terre. La deuxième partie « Le Rêve du Guerrier » est une

longue prière pour la paix du monde qui pave le chemin vers l'utopie du bonheur et de l'harmonie. Dans la partie suivante, les musiciens échangent leurs instruments pour des pierres afin de représenter « La Colère de Gaia » par un geste symbolique qui exprime le déclin de la technologie de la guerre dans un lointain et obscur passé. « La Fin du Voyage », la dernière partie de la symphonie, comprend deux grandes sections – un rondo et un épilogue – qui décrivent le dernier combat de l'homme et une éventuelle découverte d'un nouveau lieu d'habitation sur une autre planète, car les sources naturelles sur Terre sont presque totalement épuisées. Les quatre parties de la symphonie peuvent être jouées séparément.

Elle peut être commandée en totalité , mais chaque partie peut également être commandées séparément. La symphonie est dédiée à la mémoire d'un monde sans guerres.

## KAH CHUN WONG

### Nederlands:

Kah Chun Wong (als dirigent ook bekend als Jun Wong) is een jonge componist, geboren in 1986 en opgegroeid in Singapore. Aan het Peabody Instituut voor Muziek studeerde hij directie bij Gustav Meier en compositie bij Oscar Bettison, en hij beschouwt Jorma Panula en Ya-Hui Wang als zijn mentors. Momenteel dirigeert hij op het Yong Siew Toh Muziekconservatorium het studentensymfonieorkest en assisteert regelmatig bij producties van studenten. Als componist heeft hij in opdracht gewerkt voor het Philharmonic Winds-orkest, het symfonieorkest van het Millenia Instituut, Het Nationale Book Bestuur in Singapore, het NOMAD Kunst Festival, en recente hoogtepunten zijn onder andere wereldpremières tijdens het Internationale Saxophone Congress in Thailand, de Esplanade Concert Hall in Singapore en op het Yong Siew Toh Muziekconservatorium. Als dirigent heeft hij met verschillende harmonieorkesten gewerkt en werd hij onderscheiden met een studiebeurs van het WASBE om een directiestudie te starten bij Dr. Allan McMurray van de University of Northern Colorado. Zijn enthousiasme om de plaatselijke kunstsector te promoten, heeft in 2004 geleid tot het ontvangen van de Creative Arts onderscheiding van Raffles Junior College. Tussen 2007 en 2010 leidde zijn deelname aan de internationale festivals en masterclasses met Gunther Herbig, Esa-Pekka Salonen en Leif Segerstam tot gastdirecties bij het Carlos Chavez Jeugd Orkest (Mexico), de Filharmonie van het Cincinnati Muziekconservatorium, het Philharmonisch Orkest van Jena, het Liszt-Wagner Orchestra uit Budapest, het Singapore Sun Festival's Academies Festival Orchestra en het Philharmonisch kamerorkest uit St. Petersburg.



### English:

Kah Chun Wong (also known as Jun Wong) is a young composer, born in 1986 and based in Singapore. He has studied conducting with Gustav Meier and composition with Oscar Bettison at the Peabody Institute of Music, and considers Jorma Panula and Ya-Hui Wang as his mentors. At the Yong Siew Toh Conservatory of Music, where he will graduate with a degree in composition, he is currently conductor of the Conservatory Sinfonia, and regularly assists in student productions. He has been commissioned as a composer by the Philharmonic Winds, the Millenia Institute Symphonic Band, the Singapore National Book Council, the NOMAD Arts Festival, and recent highlights include world premiere performances at the International Saxophone Congress in Thailand, the Esplanade Concert Hall in Singapore and at the Yong Siew Toh Conservatory of Music. As a conductor, he has worked with various wind bands and most notably, was awarded a scholarship by WASBE to attend a conducting course with Dr. Allan McMurray of the University of Northern Colorado. For his enthusiasm in promoting the arts in the local scene, he received the Creative Arts Award from Raffles Junior College in 2004. Between 2007 and 2010, his participation in international festivals and masterclasses with Gunther Herbig, Esa-Pekka Salonen and Leif Segerstam has led to opportunities in conducting with the Carlos Chavez Youth Orchestra (Mexico), the Cincinnati College-Conservatory of Music Philharmonia, the Jena Philharmonic Orchestra, the Liszt-Wagner Orchestra of Budapest, the Singapore Sun Festival's Academies Festival Orchestra and the St. Petersburg Chamber Philharmonic.

### Deutsch:

Kah Chun Wong (als Dirigent auch als Jun Wong gekannt) ist ein junger Komponist der 1986 in Singappore geboren wurde. Am Peabody Musikinstitut studierte er Orchesterdirektion mit Gustav Meier und Komposition mit Oscar Bettison. Jorma Panula und Ya-Hui Wang betrachtet er als seine Mentoren. Heutzutage dirigiert er das Studentensinfonieorchester am Yong Siew Toh Konservatorium und er assistiert den Studenten bei ihren Produktionen. Als Komponist wurde er vom Philharmonic Winds Blasorchester, vom Blasorchester des Millenia Instituts, vom National Book Rat in Singapore und von den NOMAD Festspielen beauftragt. Neulich gab es Welturaufführungen seiner Werke während des Internationalen Saxophonkongresses in Thailand, im Esplanade Konzertsaal in Singapore und am Yong Siew Toh Musikkonservatorium. Als Dirigent arbeitete er mit verschiedenen Blasorchestern und er erhielt ein Stipendium von WASBE um mit Allan Mc Murray der „University of Northern Colorado“ Orchesterdirektion zu studieren. Wegen seiner Begeisterung auf dem lokalen Kunstsektor Werbung zu machen erhielt er 2004 die „Creative Arts“ Auszeichnung vom Raffles Junior College. Zwischen 2007 und 2010 nahm er an internationalen Festivals und Meisterkursen mit Gunther Herbig, Esa-Pekka Salonen und Leif Segerstam teil. Er war Gastdirigent beim Carlos Chavez Jugendorchester in Mexiko, bei der Philharmonie des Musikkonservatoriums von Cincinnati, beim Philharmonischen Orchester von Jena, beim Liszt-Wagner Orchester in Budapest, beim Singapore Sun Festival's Academies Festival Orchester und beim Philharmonischen Kammerorchester in Sankt Petersburg.

### Français:

Kah Chun Wong (également connu comme chef d'orchestre sous le nom de Jun Wong) est un jeune compositeur, né en 1986 et qui a passé sa jeunesse à Singapour. Il a étudié la direction d'orchestre avec Gustav Meier et la composition avec Oscar Bettison à l'Institut de Musique Peabody ; il considère Jorma Panula et Ya-Hui Wang comme ses mentors. Actuellement, il dirige l'orchestre symphonique d'étudiants du Conservatoire de Musique Yong Siew Toh et il collabore régulièrement aux productions des élèves. En tant que compositeur, il a écrit sur commande de l'orchestre à vent « Philharmonic Winds », de l'orchestre d'harmonie de l'Institut Millenia, du Conseil National Book à Singapour et du Festival d'Art NOMAD. Parmi ses succès récents, citons des créations mondiales lors du Congrès International de Saxophones en Thaïlande, ainsi qu'à la salle de concert Esplanade à Singapour et au Conservatoire de Musique Yong Siew Toh. Comme chef d'orchestre, il a travaillé avec plusieurs orchestres d'harmonie et il a obtenu une bourse d'étude de la WASBE pour étudier avec Allan Mc Murray de l'Université du Colorado du Nord. Son enthousiasme pour promouvoir le secteur artistique local lui a valu la distinction 'Creative Arts' du Raffles Junior College. Entre 2007 et 2010, Kah Chun Wong a participé à plusieurs festivals internationaux et à des master class avec Gunther Herbig, Esa-Pekka Salonen et Leif Segerstam. Il a été chef invité de l'Orchestre de Jeunes Carlos Chavez au Mexique, la Philharmonie du Conservatoire de Musique de Cincinnati, l'Orchestre Philharmonique de Jena, l'Orchestre Liszt-Wagner de Budapest, le 'Singapore Sun Festival's Academies Festival Orchestra' et l'Orchestre de Chambre Philharmonique de Saint-Petersbourg.

# JOURNEY'S END

Kah Chun WONG

THE BEGINNING OF THE END  
Allegro Misterioso ♩ = 144

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

Bassoon 1

Bassoon 2

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

B♭ Bass Clarinet

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

F Horn 1

F Horn 2

F Horn 3

F Horn 4

Trombone 1

Trombone 2

Trombone 3

C Euphonium

C Basses

Double Bass

Timpani

Percussion 1 (Bass Drum)

Percussion 2 (Snare, Cymb, Crash, Tamb, Tam)

Percussion 3 (Oxyphonic/Tubular Bell)

Percussion 4 (Marimba/Piccolo Snare Drum)

Percussion 5 (Glockenspiel/Tenor Snare Drum)

1 2 3 4 5 6 7 8 9 10 11 12 13 14

This page contains the musical score for measures 15 through 26. The instruments and their parts are as follows:

- Picc.**: Piccolo
- Fl. 1, 2**: Flutes
- Ob. 1, 2**: Oboes
- Bsn. 1, 2**: Bassoons
- E♭ Clar., Clar. 1, 2, 3, B♭ Clar.**: Clarinets
- A. Sax. 1, 2, T. Sax., B. Sax.**: Saxophones
- Tpt. 1, 2, 3**: Trumpets (with *Cup mute* markings)
- F Ha. 1, 2, 3, 4**: Horns
- Tba. 1, 2, 3**: Trombones (with *Cup Mute* markings)
- C. Euph., C. B♭., D♭ B♭., Timp.**: Euphonium, Trombones, and Timpani
- Perc. 1 (B♭, Dr.), Perc. 2 (S.C., C., T., T.), Perc. 3 (Xyl./Tub. B♭.), Perc. 4 (Mar./Pec. S.D.), Perc. 5 (Glock./Ten. S.D.)**: Percussion

Dynamic markings include *mf*, *f*, *mp*, *pp*, and *sf*. The score includes various musical notations such as slurs, ties, and articulation marks.

15 16 17 18 19 20 21 22 23 24 25 26

①

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

E♭ Clar. *f*

Clar. 1 *f*

Clar. 2 *f*

Clar. 3 *f*

Bs. Clar. *f*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f*

B. Sax. *f*

Tpt. 1 *f* Open

Tpt. 2 *f* Open

Tpt. 3 *f* Open

F Ha. 1

F Ha. 2

F Ha. 3

F Ha. 4

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

C Euph. *f*

C Bc. *f*

D♭ Bc. *f*

Tamp. *f* *mp* *f* *mp* *f* *mp* *f*

Perc. 1 (Bs. Dr.) *f*

Perc. 2 (S.C.C./T.T.) *f* Choke

Perc. 3 (Xyl./Tub.Bc.) *f* Xylophone

Perc. 4 (Mar./Picc.S.D.) *f* Marimba *mf*

Perc. 5 (Glock./Ten.S.D.) *f* Glockenspiel *mf*

27 28 29 30 31 32 33 34 35 36 37 38

©

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Clar.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

F. Ha. 1

F. Ha. 2

F. Ha. 3

F. Ha. 4

Tbn. 1

Tbn. 2

Tbn. 3

C. Euph.

C. Bn.

Db. Bn.

Timp.

Perc. 1 (Bb, Dc)

Perc. 2 (S.C., C.C., T.T.)

Perc. 3 (Xyl., Tub., Bb.)

Perc. 4 (Mar., Picc., S.D.)

Perc. 5 (Glock., Ten. S.D.)

39 40 41 42 43 44 45 46 47 48 49

*f* marcato ma non troppo

*mf furioso*

Open

*mp*

*f*

*mf furioso*



⑩

This musical score page, numbered 50-58, features a variety of instruments. The woodwinds include Piccolo, Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Eb Clarinet, Clarinet 1, 2, & 3, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, and Bass Saxophone. The brass section consists of Trumpet 1 (with a 'Straight Mute' instruction), Trumpet 2 & 3, Horns 1-4, Trombone 1-3, Euphonium, and Bass Trombone. The percussion section includes Tom-tom, Percussion 1 (Bass Drum), Percussion 2 (Snare Drum/Cymbal/Tom), Percussion 3 (Mallets/Tubular Bells), Percussion 4 (Maracas/Piccolo/Steel Drums), and Percussion 5 (Clock/Tenor Drums). The score is written in a key signature of three flats and a common time signature. Dynamics such as *mf*, *mp*, and *ff* are indicated throughout. The page concludes with a double bar line at measure 58.

⑤

Picc.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Bsn. 1  
Bsn. 2  
Eb Clar.  
Clar. 1  
Clar. 2  
Clar. 3  
Bs. Clar.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
F. Ha. 1  
F. Ha. 2  
F. Ha. 3  
F. Ha. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
C. Euph.  
C. Bn.  
Db. Bn.  
Timp.  
Perc. 1 (Bn. Dr.)  
Perc. 2 (S.C./C./T./T.)  
Perc. 3 (Gng./Tub./Bk.)  
Perc. 4 (Mar./Pec./S.D.)  
Perc. 5 (Glock./Tom/S.D.)

87 88 89 90 91 92 93 94

This page of a musical score, numbered 10, covers measures 95 to 102. It features a full orchestral arrangement with the following parts:

- Flutes:** Fl. 1 and Fl. 2
- Oboes:** Ob. 1 and Ob. 2
- Bassoons:** Bsn. 1 and Bsn. 2
- Clarinets:** Eb Clar., Clar. 1, Clar. 2, Clar. 3, and Bs. Clar.
- Saxophones:** A. Sax. 1, A. Sax. 2, T. Sax., and B. Sax.
- Trumpets:** Tpt. 1, Tpt. 2, and Tpt. 3
- French Horns:** F. Ha. 1, F. Ha. 2, F. Ha. 3, and F. Ha. 4
- Trombones:** Tbn. 1, Tbn. 2, and Tbn. 3
- Other Brass:** C. Euph., C. Bb., and Db. Bb.
- Percussion:** Perc. 1 (Bb. Dr.), Perc. 2 (S.C., C.C., T.T.), Perc. 3 (Ovl./Tub./Bb.), Perc. 4 (Mar./Pec./S.D.), and Perc. 5 (Glock./Ten./S.D.).

The score includes various musical notations such as dynamics (e.g., *mf*, *cresc.*, *mp*, *f*), articulation (accents), and phrasing (slurs). The percussion parts feature complex rhythmic patterns, including triplets and sixteenth-note runs. The woodwind and string parts consist of sustained notes and melodic lines. The score concludes with the instruction "To Glock." at the end of measure 102.

95

96

97

98

99

100

101

102

This page contains the musical score for measures 103 through 110 of the piece "Journey's End". 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, Bassoons 1 and 2, Eb Clarinet, Clarinets 1, 2, and 3, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets 1, 2, and 3, Horns 1, 2, 3, and 4 (with "Bells Up!" markings), Trombones 1, 2, and 3, Euphonium, Baritone, and Tuba. The percussion ensemble includes five different parts: Percussion 1 (Bass Drum), Percussion 2 (Snare Drum/Cymbal/Tom/Tom), Percussion 3 (Xylophone), Percussion 4 (Maracas/Percussion Shakers), and Percussion 5 (Glockenspiel/Tom Shaker). The score features a variety of dynamic markings such as *ff*, *mf marcato*, *pp*, *f*, *cresc.*, *mp*, and *p subito*. A circled "C" symbol is present above the Piccolo staff in measure 107. The page number "103" is printed at the bottom of each measure's column.

This page of a musical score, numbered 111 through 118, features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, Fl. 2), Oboes 1 and 2 (Ob. 1, Ob. 2), Bassoons 1 and 2 (Bsn. 1, Bsn. 2), Clarinets 1, 2, and 3 (Clar. 1, Clar. 2, Clar. 3), and Bass Clarinet (Bs. Clar.). The brass section consists of Trumpets 1, 2, and 3 (Tpt. 1, Tpt. 2, Tpt. 3), Horns 1, 2, 3, and 4 (F. Hrn. 1, F. Hrn. 2, F. Hrn. 3, F. Hrn. 4), Trombones 1, 2, and 3 (Tbn. 1, Tbn. 2, Tbn. 3), and Euphonium (C. Euph.). The string section includes Cello (C. Bs.) and Double Bass (Db. Bs.). The percussion section is divided into five parts: Perc. 1 (Bass Drum), Perc. 2 (Snare Drum, Conga, Tom-Tom), Perc. 3 (Xylophone/Tubular Bells), Perc. 4 (Maracas/Percussion), and Perc. 5 (Glockenspiel/Tenor Drum). The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *f* (forte). The page is numbered 111, 112, 113, 114, 115, 116, 117, and 118 at the bottom.

A PYRRHIC VICTORY  
Poco meno mosso  $\text{♩} = 66$

Musical score for A Pyrrhic Victory, page 17. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Eb Clarinet, Clarinets 1, 2, and 3, Bass Clarinet, Saxophones A1, A2, T, and B, Trumpets 1, 2, and 3, Horns F1-4, Trombones 1, 2, and 3, Euphonium, Baritone, Double Bass, Snare Drum, Percussion 1-5, and Cymbals. The score features various dynamics such as *mf*, *f*, *sfz*, and *ff*, and includes a *Rit.* section. A circled '1' is present above the Piccolo staff at measure 161.

155

156

157

158

159

160

161

162

163

164

This page contains a musical score for measures 165 through 177. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Eb Clarinet (Eb Clar.), Clarinet 1 (Clar. 1), Clarinet 2 (Clar. 2), Clarinet 3 (Clar. 3), Bass Clarinet (Bs. Clar.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Horn 1 (F. Hrn. 1), Horn 2 (F. Hrn. 2), Horn 3 (F. Hrn. 3), Horn 4 (F. Hrn. 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Euphonium (C. Euph.), Baritone (C. Bs.), Double Bass (Db. Bs.), Timpani (Timp.), Percussion 1 (Perc. 1 (Bs. Dr.)), Percussion 2 (Perc. 2 (S.C./C./T./T.)), Percussion 3 (Perc. 3 (Ovl./Tab./Bs.)), Percussion 4 (Perc. 4 (Mar./Perc./S.D.)), and Percussion 5 (Perc. 5 (Glock./Ten./S.D.)). The score includes various musical notations such as notes, rests, dynamics (p, f, mf), and articulation marks. A 'Solo' marking is present for the Trumpet 1 part in measure 174. The key signature changes from three sharps (F#, C#, G#) to two sharps (F#, C#) at measure 170. The page number '18' is centered at the top, and the title '- JOURNEY'S END -' is centered at the bottom.

①

Picc. *pp* *tenderly* *p* *sempre cresc.* *Poco accel.*

Fl. 1 *pp* *tenderly* *sempre cresc.*

Fl. 2 *pp* *tenderly* *sempre cresc.*

Ob. 1 *pp* *tenderly* *sempre cresc.*

Ob. 2 *pp* *tenderly* *sempre cresc.*

Bsn. 1 *pp* *tenderly* *sempre cresc.*

Bsn. 2 *pp* *tenderly* *sempre cresc.*

E♭ Clar. *pp* *tenderly* *sempre cresc.*

Clar. 1 *pp* *tenderly* *sempre cresc.*

Clar. 2 *pp* *tenderly* *sempre cresc.*

Clar. 3 *pp* *tenderly* *sempre cresc.*

Bs. Clar. *pp* *tenderly* *sempre cresc.*

A. Sax. 1 *pp* *tenderly* *sempre cresc.*

A. Sax. 2 *pp* *tenderly* *sempre cresc.*

T. Sax. *pp* *tenderly* *sempre cresc.*

B. Sax. *pp* *tenderly* *sempre cresc.*

Tpt. 1 *pp* *tenderly* *sempre cresc.*

Tpt. 2 *pp* *tenderly* *sempre cresc.*

Tpt. 3 *pp* *tenderly* *sempre cresc.*

F Hrn. 1 *Muted* *mp* *leggero* *Open*

F Hrn. 2 *Muted* *mp* *leggero* *Open*

F Hrn. 3 *Muted* *mp* *leggero* *Open*

F Hrn. 4 *Muted* *mp* *leggero* *Open*

Tba. 1 *pp* *tenderly* *sempre cresc.*

Tba. 2 *pp* *tenderly* *sempre cresc.*

Tba. 3 *pp* *tenderly* *sempre cresc.*

C. Euph. *pp* *tenderly* *sempre cresc.*

C. Bs. *pp* *tenderly* *sempre cresc.*

D♭Bs. *pp* *tenderly* *sempre cresc.*

Timp. *pp* *tenderly* *sempre cresc.*

Perc. 1 (B♭, Dr.) *ppp* *p*

Perc. 2 (S.C., C., T., T.) *ppp* *p*

Perc. 3 (Xyl./Tub./Bs.) *Xylophone* *p* *mp*

Perc. 4 (Mar./Pec./S.D.) *ppp* *p*

Perc. 5 (Glock./Ten./S.D.) *ppp* *p*

178 179 180 181 182 183 184 185 186 187 188 189 190 191



Tempo Primo  $\text{♩} = 144$

192 193 194 195 196 197 198 199

Ⓢ EARTH-BOUND

Picc. *mf* *mf* *ff*  
 Fl. 1 *mf* *ff*  
 Fl. 2 *mf* *ff*  
 Ob. 1 *mf* *ff*  
 Ob. 2 *mf* *ff*  
 Bsn. 1 *f* *ff*  
 Bsn. 2 *ff*  
 Eb Clar. *mf* *ff*  
 Clar. 1 *ff triumpfandy!*  
 Clar. 2 *ff triumpfandy!*  
 Clar. 3 *ff triumpfandy!*  
 Bs. Clar. *ff*  
 A. Sax. 1 *ff triumpfandy!*  
 A. Sax. 2 *ff triumpfandy!*  
 T. Sax. *ff triumpfandy!*  
 B. Sax. *ff*  
 Tpt. 1 *f* *poco sempre cresc.* *sf* *ff molto cantabile*  
 Tpt. 2 *f* *poco sempre cresc.* *sf* *ff molto cantabile*  
 Tpt. 3 *f* *poco sempre cresc.* *sf* *ff molto cantabile*  
 F. Ha. 1 *ff triumpfandy!*  
 F. Ha. 2 *ff triumpfandy!*  
 F. Ha. 3 *ff triumpfandy!*  
 F. Ha. 4 *ff triumpfandy!*  
 Tba. 1 *f* *poco sempre cresc.* *sf* *ff molto cantabile*  
 Tba. 2 *f* *poco sempre cresc.* *sf* *ff molto cantabile*  
 Tba. 3 *f* *poco sempre cresc.* *sf* *ff molto cantabile*  
 C. Euph. *ff triumpfandy!*  
 C. Bb. *ff*  
 Db. Bb. *ff*  
 Timp. *ff*  
 Perc. 1 (Bb, Dc) *ff*  
 Perc. 2 (S.C., C., T.T.) *ff*  
 Perc. 3 (Sl./Tub. Bb.) *ff*  
 Perc. 4 (Mar., Perc. S.D.) *ff*  
 Perc. 5 (Clock/Ten. S.D.) *mf* *ff*

200 201 202 203 204 205 206 207 208 209

Epilogue  
As if time stood still ♩ = 52

Poco più mosso ♩ = 66

The image displays a comprehensive orchestral score for the section 'Epilogue, As if time stood still'. The score is written for a large ensemble including Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Eb Clarinet, Clarinets 1, 2, and 3, Bass Clarinet, Saxophones (Alto, Alto, Tenor, Bass), Trumpets 1, 2, and 3, Horns (French Horns 1-4, Trombones 1-3), Euphonium, Contrabass, Double Bass, Snare Drum, Five Tom-Toms, and Percussion. The music is in 2/2 time with a key signature of one sharp (F#). The tempo is marked 'As if time stood still' at 52 bpm and 'Poco più mosso' at 66 bpm. The score features various dynamic markings such as *pp*, *p*, *ppp*, and *ppp dolce*, and includes several 'SOLO' passages for the Flutes, Oboe, Clarinet, and Saxophone. Performance instructions like 'ridente' and 'ritardando' are present. The score spans measures 233 to 244, with a repeat sign at the beginning of measure 233. A circled '1' indicates the first ending.

233 234 235 236 237 238 239 240 241 242 243 244

This page of a musical score contains staves for various instruments. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Eb Clarinet, Clarinets 1, 2, and 3, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, and Bass Saxophone. The brass section includes Trumpets 1, 2, and 3, Horns 1, 2, 3, and 4, Trombones 1, 2, and 3, Euphonium, and Baritone. The percussion section includes Tom-tom, Percussion 1 (Bass Drum), Percussion 2 (Snare/Cymbal/Tom/Tom), Percussion 3 (Gong/Tub/Bell), Percussion 4 (Maracas/Percussion Drum), and Percussion 5 (Glockenspiel/Tenor Drum). The score features dynamic markings such as *p*, *mp*, and *pp*, and includes performance instructions like "End of SOLO" and "TUTTI".

245 246 247 248 249 250 251 252 253 254 255 256 257 258

Poco rall. ----- Grandioso ♩ = 60

Picc.   
 Fl. 1   
 Fl. 2   
 Ob. 1   
 Ob. 2   
 Bsn. 1   
 Bsn. 2   
 Eb Clar.   
 Clar. 1   
 Clar. 2   
 Clar. 3   
 Bs. Clar.   
 A. Sax. 1   
 A. Sax. 2   
 T. Sax.   
 B. Sax.   
 Tpt. 1   
 Tpt. 2   
 Tpt. 3   
 F. Hrn. 1   
 F. Hrn. 2   
 F. Hrn. 3   
 F. Hrn. 4   
 Tbn. 1   
 Tbn. 2   
 Tbn. 3   
 C. Euph.   
 C. Bs.   
 Db. Bs.   
 Timp.   
 Perc. 1 (Bs. Dr.)   
 Perc. 2 (S.C., C.C./T.T.)   
 Perc. 3 (Grl./Tub./Bs.)   
 Perc. 4 (Mar./Perc./S.D.)   
 Perc. 5 (Glock./Ten.S.D.)

Molto rit. ----- CODA  
Vivo ♩ = 152

The image shows a page of a musical score, page 28, from a symphony. The score is arranged in a standard orchestral layout with multiple staves for different instruments. The instruments listed on the left side of the page are:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Bsn. 1
- Bsn. 2
- E♭ Clar.
- Clar. 1
- Clar. 2
- Clar. 3
- B♭ Clar.
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- B. Sax.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- F. Hrn. 1
- F. Hrn. 2
- F. Hrn. 3
- F. Hrn. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- C. Euph.
- C. Bsn.
- D♭ Bsn.
- Timp.
- Perc. 1 (B♭, Dr.)
- Perc. 2 (S.C., C.C., T.T.)
- Perc. 3 (G♯l./Tub. B♭)
- Perc. 4 (Mar./Perc. S.D.)
- Perc. 5 (Glock./Ten. S.D.)

The score includes musical notation such as notes, rests, and dynamic markings like *ff* and *mf*. The page is numbered 278 to 284 at the bottom. The title at the bottom of the page is *- JOURNEY'S END -*.

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Bsn. 1 *f*

Bsn. 2 *f*

E♭ Clar. *mf*

Clar. 1 *mp* *f* *mf*

Clar. 2 *mp* *f* *mf*

Clar. 3 *mp* *f* *mf*

Bs. Clar. *f*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f*

B. Sax. *f*

Tpt. 1 *f* *mf* *f*

Tpt. 2 *f* *mf* *f*

Tpt. 3 *f* *mf* *f*

F Ha. 1 *f*

F Ha. 2 *f*

F Ha. 3 *f*

F Ha. 4 *f*

Tba. 1 *f* *mf* *f*

Tba. 2 *f* *mf* *f*

Tba. 3 *f* *mf* *f*

C. Euph. *f*

C. Bb. *f*

Db. Bb. *f*

Timp. *fp* *f*

Perc. 1 (Bc. Dc.) *f*

Perc. 2 (S.C./C./T./T.) *f* Crash Cymbal Suspended Cymbal *p*

Perc. 3 (Ovl./Tub./Bb.) *mp* *f*

Perc. 4 (Mar./Picc./S.D.) *f* *p* *f*

Perc. 5 (Glock./Ten./S.D.) *mf*

285 286 287 288 289 290 291 292 293

This page of a musical score, numbered 30, contains staves for the following instruments and parts:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Bsn. 1 (marcato)
- Bsn. 2 (marcato)
- E♭ Clar.
- Clar. 1
- Clar. 2
- Clar. 3
- B♭ Clar. (marcato)
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- B. Sax. (marcato)
- Tpt. 1
- Tpt. 2
- Tpt. 3
- F. Hrn. 1
- F. Hrn. 2
- F. Hrn. 3
- F. Hrn. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- C. Euph. (marcato)
- C. Bsn. (marcato)
- Db. Bsn. (marcato)
- Timp.
- Perc. 1 (B♭, D♭)
- Perc. 2 (S.C., C., T.T.)
- Perc. 3 (Ovl./Tub./B♭)
- Perc. 4 (Mar./Pec.S.D.)
- Perc. 5 (Glock./Ten.S.D.)

The score includes dynamic markings such as *marcato*, *fp*, and *ff*. Measure numbers 294 through 303 are indicated at the bottom of the page.