

FROM THE CORE

By Graham Lloyd (M.Mus (Melb), LTCL, ARCM, A Mus A)

Commissioned by Hunter Central Coast Regional Wind Ensemble to celebrate the 30th Anniversary of the sister city relationship between Newcastle, NSW and Ube, Japan.

The Newcastle area of Australia is the country's coal capital. Coal is mined in the surrounding area which is then transported by rail (using locomotives and rail trucks in excess of 1 kilometer [$\frac{3}{4}$ of a mile] in total length) to the Newcastle sea port. The coal is then loaded onto ships which 'set sail' and slowly disappear over the horizon to wherever their destination lies.

From the Core is a musical depiction of this process from beginning to end.

The work is in 4 distinct sections, the first is a calm, musical portrayal of coal forming underground over millions of years. The silence, isolation and darkness many kilometers underground were my main thoughts through this section. The 2nd section sees the abrupt arrival of man, machines and explosives bringing unbelievable noise and confusion to an otherwise tranquil scene. The coal is mined, brought to the surface and loaded onto numerous rail coal trucks. This movement is designed as a bit of a shock following the calmness of the first section. The 3rd section is the transportation of the coal by rail over the many kilometers to the Newcastle shipyards where the coal is loaded onto ships. The final section (12/8) sees these fully laden ships heading out to sea. The 'majesty' of these ships is what I'm trying to portray in this section. As an aside, this final section begins in the key of C (a play on the word 'sea')

From the Core is based on just 4 notes. These notes make up the word COAL:

Musical alphabet →

Read notes 'up' to find their musical equivalent ↑

<u>A</u>	B	<u>C</u>	D	E	F	G
H	I	J	K	<u>L</u>	M	N
<u>O</u>	P	Q	R	<u>S</u>	T	U
V	W	X	Y	Z		

The word COAL equates to the notes C, A, another A and an E which 'happen' to make the chord of A Min. As a consequence, the first section of the composition is in the key of A minor (being a play on words for someone who works in a coal mine...a miner).

This melody or fragment, or motive, features throughout the work in many forms. Below are just a few.
Bar 2 in the bass:



2nd last bar...also in the bass—transposed to the major key (N.B. *key of Eb* at this point):



Bar 49 in the Picc part:



Bar 55 in the high woodwind (transposed to the major key and in shorter notes):



Bar 74 in tromps:



Bar 78 in euphs:



Bar 200 (it comprises the last few notes of the theme in these bars
N.B. different time signature and shorter notes):



Variations to this melody occur in bar 10 in Picc:



Bar 12 in trumpet:



Bar 113 (woodwind):



Many other versions of the four-note motive occur throughout the work. For example, in bar 147 the melody features the motive back to front and in bar 149, the trumpet solo figure sees the motive again back to front:



Keep an eye out for other variations of the four note motive throughout the work.

General Comments:

TIMPS. The timp part is tough. You will need at least 4 timps with a range from low Eb to middle C. The player will need to do some 'fancy' peddling, too, as the changes are often very quick.

PIANO. This is an optional part. There are no solo lines. The piano part can be omitted however, I feel it adds lots of 'icing' to the music.

4th TROM. If you only have three players, 'ditch' the 4th trom part. The harmonies of the 1st, 2nd and 3rd trom parts are really important whereas many of the bass trom figures, as important as they are, are covered by other instruments.

EUPHONIUM. The part was originally written for two euphoniums however, it will work just as well with only one (playing the top lines whenever the music's divided).

TUBA. I've written for at least two tubas. If there is only one player, the bottom note in each division passage would be my preference.

BASS GUITAR. I have no problem with this work having a bass guitar added. Only, please ensure the guitar's EQ settings enhance the ensemble's sound not obliterate it.

I hope you enjoy performing *From the Core*.

Graham Lloyd...Jul 2011 (Feel free to visit my website at GrahamLloydMusic.com)



Graham Lloyd (M Mus (Melb), LTCL. ARCM, A Mus A). Graham Lloyd's early music interests saw him learning violin and cello at Secondary School after which he enlisted into the Australian Regular Army in 1972 as an Apprentice Musician studying the clarinet. Upon graduation from the Army Apprentices School in 1973 he received the Boosey and Hawkes prize for instrumental proficiency, and was posted to the 4th Military District Band in Adelaide, South Australia. In 1976 he was detached to the Army School of Music (at Balcombe in Victoria), as a clarinet and theory instructor. The same year, he was posted to the Band of the First Recruit Training Battalion at Wagga Wagga, New South Wales, followed in 1977 by a further posting to the Army School of Music as an instructor where he was promoted to the rank of Sergeant and later Staff Sergeant.

In 1982, he began his Student Bandmaster Course at the Royal Military School of Music Kneller Hall, Twickenham, London. Among the prizes he received on completion of the course were: the Besson Cup and Medal for gaining the highest marks in the Ministry of Defence Examinations; the Somerville Prize for best concert band arrangement; and the coveted Worshipful Company of Musicians Trophy and Silver Medal for the best overall student of the course. He returned to Australia late in 1985 and was promoted to Lieutenant and appointed as the Second in Command/Deputy Music Director of the Band of the 5th Military District, Perth, Western Australia.

In September 1987, he was posted to the now Defence Force School of Music in Macleod, Victoria, and was subsequently promoted to Captain. In this position he was responsible for the training and instruction of all Army and Navy musician enlistees. Additional duties included the teaching of advanced arranging techniques and harmony to the various promotion courses, in particular, the Band Officers Course.

In 1989, Graham was posted as the Second in Command/Deputy Music Director of the 3rd Military District Band in Melbourne, Victoria. Later that same year he accepted the position of Director of Music, Royal Australian Air Force (RAAF) and Commanding Officer of the then RAAF Central Band and, soon after, was promoted to Squadron Leader. Following a further restructure in 2000, he was posted to RAAF Training Command, Laverton, in charge of Air Force music policy and the future direction of Air Force bands.

In Feb 2004, Graham accepted the position of Officer Commanding/Chief Instructor at the Defence Force School of Music and subsequently transferred back to the Army with the rank of Major.

Graham's main music interests are composing, arranging, teaching and conducting. His Concert Band work, *Prelude for a Festival*, won the 1988 Yamaha Composer of the Year award. Additionally, he has arranged and composed over 500 works for Concert Bands, Brass Bands and orchestras for every possible occasion from major concerts in the Opera House to the Edinburgh Military Tattoo in Sydney in 2005. He completed his Masters in music composition at Melbourne University in 1999 studying with his friend and mentor, Professor Brenton Broadstock. Graham has been published by Barnhouse Publications in the US, De Haske in Europe and Muso's Media in Australia.

As a conductor, major highlights include: Guest Conductor of the 70 piece United States Air Force Band in Washington D.C. in 1993; conducting the RAAF Band at the 1995 Royal Tournament in London; and conductor of the Federation Bells and Brass Concert at the Sidney Myer Music Bowl, Melbourne in Nov, 2001. The Bells and Brass concert featured over 500 performers including the four top A-Grade Brass Bands in Victoria and was the final concert for the Melbourne International Music Festival celebrating 100 years since Federation.

Graham is regularly called upon to adjudicate state and National community band festivals, eisteddfods, solo and small group contests and to lecture on various music subjects including arranging, composition and conducting. He lectures at various music institutions including Melbourne University's Music Faculty.

Graham discharged from the Army in Feb 2010 and has set up, with his wife, Angie, a music business aimed at offering training packages for music educators in harmony, arranging and conducting.

In his spare time he arranges for bands and orchestras and even finds time to write compositions for concert bands.

FROM THE CORE

SCORE

LEVEL 4.5 TO 5

DURATION: APPROX 11 MINS

COMMISSIONED BY HUNTER CENTRAL COAST REGIONAL WIND ENSEMBLE TO CELEBRATE THE 30TH ANNIVERSARY OF THE SISTER CITY RELATIONSHIP BETWEEN NEWCASTLE NSW AND UBE, JAPAN.

GRAHAM LLOYD



MYSTERIOSO ♩ = 60

10

The score is for a wind ensemble and includes the following parts: Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Clarinet in Bb 1, Clarinet in Bb 2, Clarinet in Bb 3, Alto Clarinet, Bass Clarinet, Alto Sax 1, Alto Sax 2, Tenor Sax, Baritone Sax, Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in Bb 1, Trumpet in Bb 2, Trumpet in Bb 3, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Euphonium, Tuba, String Bass, Tama, Keyboard Percussion (Glock, Xylo, Vib), Percussion 1 (Sn, B.D., Tm), Percussion 2 (Sn, Cr, Tam, Tm), and Piano (Pr).

FROM THE CORE (SCORE) - PAGE 2

Musical score for 'From the Core' - Page 2. The score includes parts for Percussion, Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Bassoons (Bsn. 1, Bsn. 2), Clarinets (B. Cl. 1, B. Cl. 2, B. Cl. 3), Alto Saxophone (A. Sax.), Bass Saxophone (B. Sax.), Horns (Hr. 1 & 2, Hr. 3 & 4), Trumpets (B. Trpt. 1, B. Trpt. 2, B. Trpt. 3), Trombones (Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4), Tuba/Euphonium (Euph.), Drums (Drum), Bass (Bass), and Piano (Pia.).

Key performance instructions and markings include:

- (Two players only)**: Indicated for B. Cl. 1 and B. Cl. 3.
- (Solo)**: Indicated for Fl. 1, Fl. 2, Bsn. 1, Bsn. 2, Hr. 1 & 2, Hr. 3 & 4, B. Trpt. 1, B. Trpt. 2, B. Trpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Euph., and Drum.
- (One only on top notes)**: Indicated for Hr. 1 & 2, Hr. 3 & 4, B. Trpt. 1, B. Trpt. 2, B. Trpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Euph., and Drum.
- (Bass Clar.)**: Indicated for B. Sax. and Tuba/Euphonium.
- (Bass Clar.)**: Indicated for Bass.
- (One only on top notes)**: Indicated for Bass.

The score is divided into measures 11 through 22. Dynamics include *p*, *mf*, *mp*, and *f*. Articulation includes accents and slurs. The score is marked with a large 'SAMPLE' watermark.

FROM THE CORE (SCORE) - PAGE 3

24 32

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bas. 1
 Bas. 2
 Bb Cl. 1
 Bb Cl. 2
 Bb Cl. 3
 A. Cl.
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 Hr. E-b 2
 Hr. E-b 4
 Bb Trp. 1
 Bb Trp. 2
 Bb Trp. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Euph.
 Tuba
 Bc.
 Tmp.
 Mallet Perc.
 Perc. 1
 Perc. 2
 Pk.
 (DP)

23 24 25 26 27 28 29 30 31 32 33 34

(RALL) 41 (AGITATO SUBITO) (♩ = 126)

This page of the musical score includes parts for the following instruments: Piccolo (Pic.), Flutes 1 and 2 (Fl. 1, Fl. 2), Oboes 1 and 2 (Ob. 1, Ob. 2), Bassoons 1 and 2 (Bax. 1, Bax. 2), Clarinets in Bb (Bb. Cl. 1, Bb. Cl. 2, Bb. Cl. 3), Alto Saxophone (A.O.), Baritone Saxophone (B. O.), Trumpets 1 and 2 (A. Sax. 1, A. Sax. 2), Trombones 1, 2, and 3 (T. Sax., B. Sax.), Horns 1-2 and 3-4 (Hr. 1 & 2, Hr. 3 & 4), Trumpets 1, 2, and 3 (B. Trp. 1, B. Trp. 2, B. Trp. 3), Trombones 1, 2, 3, and 4 (Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4), Euphonium (Euph.), Tuba (Tuba), Bass (Bc.), Timpani (Timp.), Mallet Percussion (Mx Perc.), Percussion 1 and 2 (Perc. 1, Perc. 2), and Piano (Pia. (OP)).

Key performance instructions include **(RALL)** at the start of measure 41, **(AGITATO SUBITO)** at the start of measure 42, and **(♩ = 126)** indicating the tempo. Dynamic markings such as *mf*, *ff*, *fz*, *sfz*, and *sf* are used throughout. Rehearsal marks are numbered 35 through 44. A large watermark reading "SAMPLE" is overlaid diagonally across the page.

FROM THE CORE (SCORE) - PAGE 5

Woodwinds: Piccolo (Pic.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Bassoon 3 (Bn. O. 1), Bassoon 4 (Bn. O. 2), Bassoon 5 (Bn. O. 3), Alto Saxophone (A.O.), Baritone Saxophone (B.O.), Tenor Saxophone (T.Sax.), Bass Saxophone (B.Sax.), Horns: Horns 1 & 2 (Hk. 1 & 2), Horns 3 & 4 (Hk. 3 & 4), Trumpets: Trumpet 1 (Bn. Trp. 1), Trumpet 2 (Bn. Trp. 2), Trumpet 3 (Bn. Trp. 3), Trombones: Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Trombone 4 (Tbn. 4), Euphonium (Eupn.), Tuba (Tuba), Bass (Bc.), Tuba/Euphonium (Tbn./Eupn.), Mellophone (Melo.), Percussion: Maracas (Mar. Perc.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pia. (OP)).

Dynamic markings: *ff*, *f*, *sfz*, *p*, *pp*.

Performance instructions: (Staccato Breathing).

Page numbers: 45, 46, 47, 48, 49, 50.

Perc. 1
Perc. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Bb. Cl. 1
Bb. Cl. 2
Bb. Cl. 3
A.Sax.
B.Sax.
Hr. 3 & 4
Hr. 3 & 4
Bn. Trpt. 1
Bn. Trpt. 2
Bn. Trpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Euph.
Tuba
Bc.
Tenor
Mallet Perc.
Perc. 1
Perc. 2
Perc. (P)

51 52 53 54 55 56 57 58 59

This page of the musical score, titled "FROM THE CORE (SCORE) - PAGE 7", contains measures 60 through 66. The score is arranged for a large ensemble of instruments. The parts include:

- Perc.**: Percussion, featuring a maraca part.
- Fl. 1, Fl. 2**: Flutes.
- Ob. 1, Ob. 2**: Oboes.
- Bsn. 1, Bsn. 2**: Bassoons, with a "Solo Bassoon" section.
- B. Cl. 1, B. Cl. 2, B. Cl. 3**: Bass Clarinets.
- A. Cl.**: Alto Clarinet.
- B. Cl.**: Bass Clarinet.
- A. Sax. 1, A. Sax. 2**: Alto Saxophones.
- T. Sax.**: Tenor Saxophone.
- B. Sax.**: Baritone Saxophone.
- Hr. 3 & 4, Hr. 3 & 4**: Horns.
- B. Trpt. 1, B. Trpt. 2, B. Trpt. 3**: Baritone Trumpets.
- Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4**: Trombones.
- Euph.**: Euphonium.
- Tuba**: Tuba, with a "Solo Tuba" section.
- Bc.**: Bassoon.
- Taper**: Taper.
- Mar. Perc.**: Maracas.
- Perc. 1, Perc. 2**: Percussion.
- Pia. (DP)**: Piano.

The score includes various musical notations such as dynamics (e.g., *ff*, *f*, *mf*), articulation (accents, slurs), and performance instructions like "Solo Bassoon" and "Solo Tuba". A large, semi-transparent watermark reading "SAMPLE" is overlaid diagonally across the page. Measure numbers 60, 61, 62, 63, 64, 65, and 66 are indicated at the bottom of the page.

74

Woodwinds: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Bsn. 1, Bsn. 2, Bb. Clarinet 1, Bb. Clarinet 2, Bb. Clarinet 3, Alto Saxophone, Baritone Saxophone, Horns (F1, F2, F3, F4), Trumpets (T1, T2, T3), Trombones (Trb. 1, Trb. 2, Trb. 3), Eb Cornet, Bassoon (Bsn.), Bass (B.), Tuba, Maracas, Percussion 1, Percussion 2, Piano (P).

Dynamic markings: *ff*, *f*, *mf*, *sfz*, *rit.*, *rit. (no - sfz)*, *rit. (no)*.

Rehearsal marks: 67, 68, 69, 70, 71, 72, 73, 74.

This page of the musical score, titled "FROM THE CORE (SCORE) - PAGE 9", contains measures 75 through 82. The score is arranged for a large ensemble, including Percussion (Perc.), Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Bassoons (Bsn. 1, Bsn. 2), Clarinets (Bb. Cl. 1, Bb. Cl. 2, Bb. Cl. 3), Alto Saxophone (A.S.), Baritone Saxophone (B.S.), Trumpets (Hr. 3 & 4, Hr. 3 & 4), Trombones (Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4), Euphonium (Euph.), Tuba (Tuba), Bass (Bc.), Tenor (Tenor), Mellophone (Mellophone), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Piano (Pia. (OP)). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *mf*, *f*, and *ff*. A large, semi-transparent watermark reading "SAMPLE" is oriented diagonally across the page. Measure numbers 75, 76, 77, 78, 79, 80, 81, and 82 are indicated at the bottom of the page.

Perc. 1
Perc. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Bb. Cl. 1
Bb. Cl. 2
Bb. Cl. 3
A.Sax.
T.Sax.
B.Sax.
Hr. 3 & 4
Hr. 3 & 4
B. Trp. 1
B. Trp. 2
B. Trp. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Euph.
Tuba
Bc.
Taper
Pia. (DP)
83 84 85 86 87 88 89

(LIGHTLY) (♩=♩)

95

This page of the musical score, page 11, contains staves for the following instruments: Piccolo (Pic.), 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 in Bb (Cl. Bb 1, Cl. Bb 2, Cl. Bb 3), Clarinet in A (Cl. A), Bassoon in C (Bsn. C), Saxophones (Sax. 1, Sax. 2, Sax. 3, Sax. 4), Trumpets (Trp. 1, Trp. 2, Trp. 3), Trombones (Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4), Euphonium (Euph.), Tuba (Tuba), Bass (Bc.), Taper (Taper), Mellophone (Mellophone), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Piano (Pia.). The score includes various musical notations such as notes, rests, and dynamics. A large, semi-transparent watermark reading 'SAMPLE PREVIEW' is overlaid diagonally across the page. Measure numbers 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, and 101 are indicated at the bottom of the page.

105

This page of the musical score, page 105, contains the following parts and markings:

- Flutes (Fl. 1, Fl. 2):** Both parts play a melodic line with a *mf* dynamic.
- Oboes (Ob. 1, Ob. 2):** Both parts play a melodic line with a *mf* dynamic.
- Bassoons (Bsn. 1, Bsn. 2):** Both parts play a melodic line with a *f* dynamic.
- Clarinets (Bb. Cl. 1, Bb. Cl. 2, Bb. Cl. 3):** All three parts play a rhythmic accompaniment with a *mf* dynamic.
- Saxophones (A. Sax., B. Sax.):** Both parts play a rhythmic accompaniment with a *mf* dynamic.
- Trumpets (Bn. Trp. 1, Bn. Trp. 2, Bn. Trp. 3):** All three parts play a melodic line with a *mf* dynamic.
- Trombones (Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4):** All four parts play a rhythmic accompaniment with a *mf* dynamic.
- Percussion (Perc. 1, Perc. 2):** Both parts play a rhythmic accompaniment with a *mf* dynamic.
- Piano (Pia. (OPI.)):** Plays a rhythmic accompaniment with a *mf* dynamic.
- Other markings:** The score includes dynamic markings such as *mf* and *f*, and performance instructions like *(All - Mus. 1st)* and *(Solo no 1st)*.

This page of the musical score, titled "FROM THE CORE (SCORE) - PAGE 13", contains measures 114 through 124. The score is arranged in a standard orchestral format with the following parts:

- Woodwinds:** Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Clarinet in B-flat 1 (Cl. Bb. 1), Clarinet in B-flat 2 (Cl. Bb. 2), Clarinet in A (Cl. A), Bass Clarinet (B. Cl.), Saxophone Alto 1 (A. Sax. 1), Saxophone Alto 2 (A. Sax. 2), Saxophone Tenor (T. Sax.), Saxophone Baritone (B. Sax.), Horns in E-flat 2 (Hr. Eb. 2), Horns in E-flat 4 (Hr. Eb. 4), Trumpet 1 (Bn. Trp. 1), Trumpet 2 (Bn. Trp. 2), Trumpet 3 (Bn. Trp. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Trombone 4 (Tbn. 4), Euphonium (Euph.), Tuba (Tuba), Bass (Bc.), Taper (Taper).
- Strings:** Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcllo), Double Bass (Kontrabaß).
- Percussion:** Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pia.), Organ (Org.).

Measure 121 is highlighted with a box at the top. The score includes various musical notations such as dynamics (e.g., *mf*, *f*), articulation (accents, slurs), and performance instructions like "Good and Easy" and "Rit - Rnd 2m". A large, semi-transparent watermark reading "SAMPLE" is oriented diagonally across the page.

This page contains a full orchestral score for 'From the Core', page 14. The score is written for a variety of instruments, including woodwinds (Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Clarinet in Bb 1, 2, & 3, Alto Saxophone, Baritone Saxophone, Trumpet 1, 2, & 3, Trombone 1, 2, & 3, Euphonium, Tuba, Bass, and Percussion 1 & 2). It also includes parts for Mallet Percussion and Piano (Pia. and Pft.). The score is in 4/4 time and features a complex arrangement of notes, rests, and dynamics. A large, semi-transparent watermark reading 'SAMPLE' is oriented diagonally across the page. At the bottom of the page, measure numbers 125 through 135 are indicated. The piano part includes specific performance instructions such as 'Gucci ad vib.' and 'B. Blow'.

137

MOLTO DECRESC...

145

This page of the musical score contains measures 137 through 145. The score is written for a large ensemble, including Percussion (Perc. 1, 2), Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Bassoons (Bsn. 1, 2), Clarinets (Bb. Cl. 1, 2, 3), Alto Saxophone (A.Sax.), Bass Saxophone (B.Sax.), Horns (Hr. 3/6, 4/5), Trumpets (Bn. Trp. 1, 2, 3), Trombones (Tbn. 1, 2, 3, 4), Euphonium (Euph.), Tuba (Tuba), Bass (Bc.), Taper (Taper), Maracas (Mar. Perc.), and Piano (Pia.). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* and *p*. A large, semi-transparent watermark reading "PREVIEW" is overlaid diagonally across the page. Measure numbers 136 through 145 are indicated at the bottom of the page.

This page of the musical score, titled "FROM THE CORE (SCORE) - PAGE 16", contains 28 staves of music. The instruments listed on the left are: Percussion (Perc. 1, Perc. 2), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), B♭ Clarinet 3 (B♭ Cl. 3), Alto Saxophone (A.Sax.), Baritone Saxophone (B.Sax.), Horns 1 & 2 (Hr. 1 & 2), Horns 3 & 4 (Hr. 3 & 4), Trumpets 1 (B♭) (Tr. 1), Trumpets 2 (B♭) (Tr. 2), Trumpets 3 (B♭) (Tr. 3), Trombones 1 (Tbn. 1), Trombones 2 (Tbn. 2), Trombones 3 (Tbn. 3), Trombones 4 (Tbn. 4), Euphonium (Euph.), Tuba (Tuba), Bass (Bc.), Taper (Taper), Mallet Percussion (Mallet Perc.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Piano (Pia.). The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *f*. A large, semi-transparent watermark reading "SAMPLE SCORE" is overlaid diagonally across the page. At the bottom, measure numbers 146 through 155 are indicated.

146

147

148

149

150

151

152

153

154

155

This page of the musical score, page 17, contains measures 156 through 166. The score is arranged in a standard orchestral format with the following parts:

- Woodwinds:** 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 in Bb (Bb. Cl. 1, 2, 3), Alto Saxophone (A.O.), Bassoon (B.O.), Alto Saxophone 1 and 2 (A. Sax. 1, A. Sax. 2), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.).
- Brass:** Horns in E-flat (Hr. 3 & 4), Trumpets 1, 2, and 3 (B. Trp. 1, 2, 3), Trombones 1, 2, 3, and 4 (Tbn. 1, 2, 3, 4), Euphonium (Eupn.), and Tuba (Tuba).
- Strings:** Basses (Bc.) and Tenors (Tbn.).
- Percussion:** Mallet Percussion (Mallet Perc.), Snare Drum (Perc. 1), and Cymbals (Perc. 2).
- Piano:** Piano (Pft.)

The score includes various musical notations such as dynamics (e.g., *mf*, *f*, *sf*), articulation (accents), and performance instructions like *(Coda)* and *(Coda non visto)*. A large, semi-transparent watermark reading "SAMPLE" is oriented diagonally across the page.

171

This page of the musical score, titled "FROM THE CORE (SCORE) - PAGE 18", contains measures 167 through 177. The score is arranged for a large ensemble, including:

- Woodwinds:** Piccolo (Pic.), 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 in Bb (Bb. Cl. 1, 2, 3), Clarinet in A (A. Cl.), Bassoon in C (B. Cl.), Saxophones (A. Sax. 1, 2, T. Sax., B. Sax.), and Horns in E-flat (Hr. 3 & 4, Hr. 3 & 4).
- Brass:** Trumpets 1, 2, and 3 (B. Trp. 1, 2, 3) and Trombones 1, 2, 3, and 4 (Tbn. 1, 2, 3, 4).
- Strings:** Violins (Viol.), Violas (Vla.), Cellos (Cello), and Double Basses (Bass).
- Percussion:** Snare Drum (Snare), Tom-Toms (Tom.), Cymbals (Cym.), and Maracas (Mar. Perc.).

The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *mf*), and articulation marks. A large, semi-transparent watermark reading "SAMPLE PREVIEW" is overlaid diagonally across the page. At the bottom of the page, measure numbers 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, and 177 are indicated in small boxes.

179

This page of the musical score, page 19, contains 20 staves of music. The instruments are listed on the left side of the page: Piccolo (Pic.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Bassoon 3 (Bsn. 3), Bassoon 4 (Bsn. 4), Alto Saxophone (A.Sax.), Tenor Saxophone (T.Sax.), Baritone Saxophone (B.Sax.), Horns 1 & 2 (Hr. 1 & 2), Horns 3 & 4 (Hr. 3 & 4), Trumpets 1, 2, & 3 (Bn. Trp. 1, 2, 3), Trombones 1, 2, 3, & 4 (Tbn. 1, 2, 3, 4), Euphonium (Euph.), Tuba (Tuba), Bass (Bc.), Timpani (Timp.), Mallet Percussion (Mallet Perc.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Piano (Pia.). The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings. A large, semi-transparent watermark reading 'SAMPLE' is oriented diagonally across the center of the page. At the bottom of the page, measure numbers 178 through 187 are indicated below the piano part.

178

179

180

181

182

183

184

185

186

187

65

(CRES...)

(MAJESTICALLY $\text{♩} = 60$)

This page of the musical score includes the following parts and markings:

- Woodwinds:** Piccolo (Pic.), Flutes 1 & 2 (Fl. 1, Fl. 2), Oboes 1 & 2 (Ob. 1, Ob. 2), Bassoons 1 & 2 (Bsn. 1, Bsn. 2), Clarinets in Bb (Bb. Cl. 1, 2, 3), Alto Saxophone (A.O.), Bassoon (B.O.).
- Brass:** Trumpets 1, 2, & 3 (B. Trpt. 1, 2, 3), Trombones 1, 2, 3, & 4 (Tbn. 1, 2, 3, 4), Euphonium (Eupn.), Tuba (Tuba).
- Other Instruments:** Bass (Bc.), Timpani (Timp.), Maracas (Mar. Perc.), Percussion 1 & 2 (Perc. 1, Perc. 2), Piano (Pia. (OP)).
- Performance Markings:** Crescendo (CRES...), Majestically (MAJESTICALLY), $\text{♩} = 60$, *sf* (sforzando), *f* (forte), *ff* (fortissimo), *rit.* (ritardando), *acc.* (accelerando), *rit.* (ritardando).
- Lyrics:** (Good me was) and (So on - off on).
- Page Numbers:** 188, 189, 190, 191, 192, 193.

DEGRES...

197

This page of the musical score, page 21, contains staves for the following instruments: 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), Bassoon 3 (Bsn. 3), Alto Saxophone (A.O.), Bassoon 4 (Bsn. 4), Alto Saxophone 1 (A.Sax. 1), Alto Saxophone 2 (A.Sax. 2), Tenor Saxophone (T.Sax.), Bass Saxophone (B.Sax.), Horns 1 & 2 (Hr. 1 & 2), Horns 3 & 4 (Hr. 3 & 4), Trumpets 1, 2, & 3 (Bn. Trp. 1, 2, 3), Trombones 1, 2, 3, & 4 (Tbn. 1, 2, 3, 4), Euphonium (Euph.), Tuba (Tuba), Bass (Bc.), Trombone (Tbn.), Mellophone (Mellophone), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Piano (Pia.). The score includes various musical notations such as notes, rests, and dynamic markings. A large, semi-transparent watermark reading 'SAMPLE' is overlaid diagonally across the page. The page number '197' is located in the top right corner, and page numbers '194', '195', '196', and '197' are positioned at the bottom of the page.

FROM THE CORE (SCORE) - PAGE 22

This page of the musical score, titled "FROM THE CORE (SCORE) - PAGE 22", contains 25 staves of music. The instruments listed on the left are: Percussion (Perc.), 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 in Bb (Bb. Cl. 1, Bb. Cl. 2, Bb. Cl. 3), Alto Saxophone (A.Sax.), Baritone Saxophone (B.Sax.), Horns in F (Hr. 3 & 4, Hr. 3 & 4), Trumpets in Bb (Bb. Trp. 1, Bb. Trp. 2, Bb. Trp. 3), Trombones 1, 2, 3, and 4 (Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4), Euphonium (Euph.), Tuba (Tuba), Bass (Bc.), Timpani (Timp.), Mallet Percussion (Mallet Perc.), Percussion 1 and 2 (Perc. 1, Perc. 2), and Piano (Pia. (DP)). The score includes various musical notations such as notes, rests, and dynamic markings like *mp* and *mf*. A large, semi-transparent watermark reading "SAMPLE" is oriented diagonally across the page. At the bottom, measure numbers 198 through 205 are indicated in small boxes.

207

(rit)

DECRES...

Part 1

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

B. O. 1

B. O. 2

B. O. 3

A. O.

B. O.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Hr. 3 & 4

Hr. 3 & 4

B. Trp. 1

B. Trp. 2

B. Trp. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Euph.

Tuba

Bc.

Tam.

Mir Perc

Perc. 1

Perc. 2

Pno. (DP)

206

207

208

209

210

211

212

213

This page of a musical score for 'From the Core' includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Clarinets in Bb (B. O.), Clarinet in A (A. O.), Saxophones in A (A. Sx.) and Bb (B. Sx.), Horns in E-flat (Hr. 3 & 4), Trumpets in Bb (B. Trp.), Trombones (Tbn.), Euphonium (Euph.), Tuba, Baritone (Bc.), Tambores (Tam.), Mirliton Percussion (Mir Perc), and Percussion 1 and 2 (Perc. 1, 2). The Piano (DP) part is at the bottom. The score is marked with a 'rit' (ritardando) and 'DECRES...' (decrescendo) instruction. A large 'SAMPLE' watermark is overlaid on the page. Measure numbers 206 through 213 are indicated at the bottom of the piano part.

This page of the musical score, titled "FROM THE CORE (SCORE) - PAGE 24", contains measures 214 through 219. The score is arranged for a large ensemble, including woodwinds (Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Clarinets in Bb, Bass Clarinet, Saxophones in Eb and Bb, Trumpets 1, 2, & 3, Trombones 1, 2, 3, & 4, Euphonium, Tuba, Baritone, and Tuba/Euphonium), brass (Trumpets 1, 2, & 3, Trombones 1, 2, 3, & 4, Euphonium, Tuba, Baritone, and Tuba/Euphonium), strings (Violins 1 & 2, Violas, Cellos, and Double Basses), and percussion (Percussion 1 & 2, and Mallet Percussion). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). A large, semi-transparent watermark reading "SAMPLE" is oriented diagonally across the page. The page number "217" is located at the top right, and measure numbers 214, 215, 216, 217, 218, and 219 are indicated at the bottom of the page.

222

This page of the musical score, titled "FROM THE CORE (SCORE) - PAGE 25", contains measures 220 through 226. The score is arranged for a large ensemble of instruments. The parts include:

- Percussion (Perc. 1 & 2):** Features rhythmic patterns and cymbal effects.
- Flutes (Fl. 1 & 2):** Play melodic lines with dynamic markings like *mf* and *f*.
- Oboes (Ob. 1 & 2):** Similar to flutes, playing melodic and harmonic parts.
- Basses (Bass. 1 & 2):** Provide a steady bass line.
- Clarinets (Cl. 1, 2, 3):** Play rhythmic and melodic passages.
- Saxophones (Sax. 1, 2, 3):** Contribute to the harmonic texture.
- Horns (Hr. 3 & 4):** Play sustained harmonic notes.
- Trumpets (Bn. 1, 2, 3):** Play melodic lines with accents.
- Trombones (Tbn. 1, 2, 3, 4):** Provide harmonic support.
- Euphonium (Euph.):** Plays a melodic line.
- Tuba (Tuba):** Plays a rhythmic pattern.
- Baritone (Bn.):** Plays a melodic line.
- Tenor (Tenor):** Plays a melodic line.
- Mellophone (Mellophone):** Plays a melodic line.
- Percussion II (Perc. 1 & 2):** Provides additional rhythmic elements.
- Piano (Pia. (DP)):** Plays a complex rhythmic and harmonic accompaniment.

The score includes various musical notations such as notes, rests, dynamics (*mf*, *f*, *mp*), and articulation marks. A large, semi-transparent watermark "SAMPLE" is overlaid diagonally across the page.

220

221

222

223

224

225

226

230

(MOLTO CRES...)

This page of the musical score, titled "FROM THE CORE (SCORE) - PAGE 26", covers measures 227 through 232. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. A prominent feature is the instruction "(MOLTO CRES...)" in a box above measure 228, indicating a significant increase in dynamics. The score is divided into systems, with measures 227, 228, 229, 230, 231, and 232 marked at the bottom of each system. A large, semi-transparent watermark reading "SAMPLE" is oriented diagonally across the page. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *mf*.

(DECRES...) 238

This page of the musical score, titled "FROM THE CORE (SCORE) - PAGE 27", contains measures 233 through 240. The score is arranged for a large ensemble, including Percussion (Perc. 1, Perc. 2), Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Bassoons (Bsn. 1, Bsn. 2), Clarinets (Bb. Cl. 1, Bb. Cl. 2, Bb. Cl. 3), Alto Saxophone (A.O.), Baritone Saxophone (B.O.), Trumpets (A. Sax. 1, A. Sax. 2), Trombones (T. Sax., B. Sax.), Horns (Hr. 1 & 2, Hr. 3 & 4), Trumpets (B. Trpt. 1, B. Trpt. 2, B. Trpt. 3), Trombones (Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4), Euphonium (Euph.), Tuba (Tuba), Bass (Bc.), Taper (Taper), Mellophone (Melo Phn), and Piano (Pia.). The score features complex rhythmic patterns, including sixteenth-note runs and syncopated rhythms. A large, semi-transparent watermark reading "SAMPLE" is oriented diagonally across the page. A performance instruction "(DECRES...)" is placed above measure 238, and a dynamic marking "mf" is present in several staves. The page number "238" is also indicated in a box above the instruction. Measure numbers 233 through 240 are printed at the bottom of the page.

DEGRES...

246

This page of the musical score contains measures 241 through 248. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The key signature has one flat (B-flat), and the time signature is 4/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. A large, semi-transparent watermark reading 'SAMPLE' is oriented diagonally across the page. At the top left, a circled instruction 'DEGRES...' is present. At the top right, the measure number '246' is boxed. At the bottom of the page, measure numbers 241 through 248 are printed below their respective staves. The percussion part includes specific instructions: '(M)' for measures 241-243, '(M) ON - SUR' for measure 244, and '(GONG)' for measure 246. The strings part includes the instruction '(STACCO BREVISSIMO)' for measures 246-248.

This page of the musical score, titled "FROM THE CORE (SCORE) - PAGE 29", contains 25 measures of music. The score is arranged in a standard orchestral format with multiple staves. The instruments and parts included are:

- Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon 1 (Bsk. 1), Bassoon 2 (Bsk. 2), Bassoon 3 (B. O. 3), Alto Saxophone (A.O.), Bassoon 4 (B. O.), Alto Saxophone 1 (A. Sx. 1), Alto Saxophone 2 (A. Sx. 2), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Horns (Hr. 3 & 4, Hr. 3 & 4), Trumpets (B. Trp. 1, B. Trp. 2, B. Trp. 3), Trombones (Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4), Euphonium (Euph.), and Tuba (Tuba).
- Strings:** Violins (Viol. I, Viol. II), Violas (Vla.), Cellos (Cello), and Double Basses (Kontrabaß).
- Percussion:** Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Piano (Pia. (DR)).
- Vocal:** Male Voice (M. Voc.) with lyrics: "(Fast - in waltz)", "(Glock - top line)", and "(Good - top line)".

The score features a variety of musical notations, including dynamic markings such as *mf*, *f*, and *sfz*, and performance instructions like "Glock - top line" and "Good - top line". The bottom of the page is marked with measure numbers: 249, 250, 251, 252, 253, 254, and 255.

The musical score is arranged in a standard orchestral layout. The instruments listed on the left are: Perc. (Percussion), Fl. 1 & 2 (Flutes), Ob. 1 & 2 (Oboes), Bsn. 1 & 2 (Bassoons), Bb. Cl. 1, 2, & 3 (B-flat Clarinets), A. Cl. (Alto Clarinet), B. Cl. (Bass Clarinet), A. Sax. 1 & 2 (Alto Saxophones), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Hk. 3 & 4 (Horn 3 & 4), B. Trp. 1, 2, & 3 (B-flat Trumpets), Tbn. 1, 2, 3, & 4 (Trombones), Euph. (Euphonium), Tuba, Bc. (Bassoon/Contrabassoon), Taper, Mallet Perc. (Mallet Percussion), Perc. 1 & 2 (Percussion 1 & 2), and Pk. (Piano). The score includes various musical notations such as notes, rests, dynamics (e.g., *ff*, *mf*), and articulation marks. A large, diagonal watermark reading 'SAMPLE SCORE' is overlaid across the page.