

NOCTUARY FOR ADÉ

Words by
ADÉ RA

Music by
WILL HEALY

2024

NOCTUARY FOR ADÉ

for emcee, singer and wind ensemble

Music by
WILL HEALY

Words written and inspired by
ADÉ RA

Commissioned by:

Adlai E. Stevenson High School Bands
Arizona State University Wind Symphony
Arkansas Tech University
Arrowhead Union High School Wind Ensemble
Arris Golden
California State University, Fullerton
Camp Hill High School
Columbia University Wind Ensemble
Converse University
Evanston Township High School Wind Symphony
George Mason University
Governor Mifflin High School
Illinois State University
Ithaca College
John Hersey High School
Kent State University Wind Ensemble
LSU School of Music
Middleton High School
Mission Hills High School
New Trier High School
Oakland University
Oregon High School Bands
Oswego High School Bands
Parkview High School
Penn State
San José State University Wind Ensemble
Sun Prairie East High School
The Ohio State University Symphonic Band
University of Illinois
University of Maryland Wind Ensemble
University of Nebraska at Omaha
University of Virginia Wind Ensemble
University of Western Australia
University of Wisconsin-Madison Bands
University of Wisconsin-Milwaukee
Utah Valley University
Walton High School Band
West Aurora Bands
West Chester University
Mission Hills High School
Yorkville High School Bands

"Noctuary for Adé" was premiered by a consortium of ensembles in 2024-2025 led by Northern Arizona University and organized by CBDNA. The first performance took place on November 22nd, 2024 in Flagstaff, Arizona, conducted by Stephen Meyer.

Second Printing - October 4th, 2025

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PROGRAM NOTE:

“Noctuary for Adé” is a meditation on the writings of my close friend and collaborator, Adé Ra. A “noctuary” is a night journal, a record of happenings that occur in the dark. The piece unfolds as a sort of dream sequence, and along the way we are visited by multiple narrators: a singer, who is singing words written by Adé, the featured emcee, who has written original lyrics responding to those texts, and the instrumental ensemble. The instrumental music, singer lyrics, and featured emcee’s words act as three interconnected noctuaries, which lead us through the piece, through shadowy textures, shifting brass harmonies, and sudden bursts of energy. The focal point of the texts is the image of a moonflower, a species of night-blooming morning glory, which Adé had written about poetically.

Adé was the first emcee in ShoutHouse, and someone whose work encouraged me to begin experimenting with cross-genre collaborations in concert music. I played trumpet in an afrobeat/hip-hop band called Yes Noyes in college and she was one of the emcees. After Vassar we moved to Brooklyn, where we played in small venues, basements, and even the subways. After rehearsals, she would freestyle over my piano improvisations in my room. Over time, these collaborations grew into pieces that I wrote for her and classical instrumentalists, which developed into my ensemble, ShoutHouse. After her sudden death in April 2022, I thought about the best way to pay tribute to her — to keep her creative spirit alive and to live with her work. She left words in handwritten documents, social media posts and old songs stored on hard drives. Our mutual friend Chris Connors shared with me a full album of unreleased hip hop tracks that she had recorded with him many years ago. One of those tracks was called “Noctuary”; I thought that was a beautiful word and image, one that would be mutually inspiring for the featured emcees, players, and me.

While I began with the intention of finding a single poem or text of Adé’s to set to music, I loved the idea of creating a musical noctuary guided by multiple excerpts from her words. For this piece, I decided to treat the composition process as a living collaboration, working as I often did with Adé over the years, adding to, excerpting and adjusting phrases so that they felt cohesive with the music and narrative structure of the piece.

Unlike the classical tradition of having set lyrics, the featured emcee on this piece writes their own lyrics for the performance. This is an aspect of my collaborations that Adé inspired many years ago. She taught me the value of letting go of creative control, discovering a shared narrative with other artists and watching how a project can grow beyond your original vision.

I want to thank Steve Meyer for organizing this consortium and for his enthusiasm and encouragement for this project. I am also grateful to all of the conductors and schools in the consortium who brought the piece to life. To the late Rob Carnochan, thank you for encouraging me to write Passages. Rob’s vision for my first multi-genre wind ensemble commission was an essential first step into the wind ensemble medium.

— Will Healy
Brooklyn, NY
October 2024

Below are the lyrics that I use in the piece, most of which are excerpts from various poems, posts, and song lyrics by Adé. I am *italicizing* lines that are written by me, though all of these phrases are derived from words by Adé.

SINGER LYRICS:

Dreamscapes I'm traveling through
worlds and rooms old and new
do you see me too?

My mind in every color
A path through the sand
Mind maps bridging the gaps

Moonflower, with roots in the stars
Unposted and free, *blooming in the night glow*
Moonflower, if words were birds
Gilded wings on open sky, a symphony of light

Sparks in the distance, a sacred hymn.
With the rhythms bred in ancient tongues, beckoning all who pause to listen,
time stands still.
Breathing
Sparks in the distance, a sacred hymn.

I am king, first and last in kind
Grand halls, flowing through streams and dreams and pools

Moonflower, let these words fly
Gilded wings on open sky
In my dreams, I come fully alive

Notes on soloist selection:

Soloists can be provided by ShoutHouse. For more information, write to them at shouthousenyc@gmail.com or visit www.shouthousemusic.com. They are also able to offer consultation regarding emcee selection and mentorship during the rehearsal process to ensure a cohesive performance.

The singer should have extensive experience in non-classical genres, including R&B, pop, folk, jazz, and musical theater. While it would be preferable for the singer to have the ability to read standard musical notation, it is not completely necessary, and can be performed by any singer with a strong sense of pitch and rhythm. It is preferred that the sung texts are not performed in an operatic style, and the sung texts must be performed through amplification for both sound quality and ability to be heard over the ensemble. It is important to have a singer who has experience performing while mic'd, as this affects the sound and the balance between the soloist and the ensemble.

The two emcees (rappers) for "Noctuary for Adé" should have some experience in performing alternative or experimental hip-hop, ideally including some music that is not in 4/4. Lyrically, they must write new lyrics, specific to "Noctuary", following the emcee instructions printed on their chart. At least one month before the first rehearsal, the emcee should create a demo of the planned performance, aligned using a DAW with the backing tracks provided in the digital MC chart, and send the demo to both the band director and Will Healy (via the shouthousenyc@gmail.com email) to ensure a cohesive performance.

INSTRUMENTATION

1 Female Singer (mic'd)

1 Emcee (mic'd)

Piccolo

Flute 1-2

Oboe 1-2

Bassoon 1-2

Contrabassoon

B♭ Clarinet 1-2

Bass Clarinet in B♭

Contrabass Clarinet (optional)

Alto Saxophone 1-2

Tenor Saxophone

Baritone Saxophone

B♭ Trumpet 1-2-3

F Horn 1-2-3-4

Trombone 1-2

Bass Trombone

Euphonium

Tuba

Piano

Percussion (6 players including timpani):

Timpani, snare drum

Player 1: Marimba (4.3 octaves)

Player 2: Vibraphone

Player 3: Whip, glockenspiel, tam-tam, low tom, hi-hat

Player 4: Crotales, drum set

Player 5: Tubular bells, bass drum, hi-hat

Transposed Score

Duration: ca. 8.5 minutes

Second Printing - October 4th, 2025

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NOCTUARY FOR ADÉ

Words by ADÉ RA and WILL HEALY

for Concert Band

Music by WILL HEALY

Hazy, dreamlike, and flowing ♩ = 108

Piccolo

Flute 1 2

Oboe 1 2

Bassoon 1 2

Contrabassoon

B♭ Clarinet 1 2 3

B♭ Bass Clarinet

Contrabass Clarinet

Alto Saxophone 1 2

Tenor Saxophone

Baritone Saxophone

B♭ Trumpet 1 2 3

F Horn 1 2 3 4

Trombone 1 2

Bass Trombone

Euphonium

Tuba

Double Bass

MC

Singer

Piano

Snare Drum 1

Snare Drum 2

Vibraphone

Whip

Crotales

Tubular Bells

PERUSAL SCORE

1 2 3 4 5 6 7 8

Picc.

1

Fl.

2

Ob.

1

2

Bsn.

1

2

Cbsn.

1

B♭ Cl.

2

3

B♭ B Cl.

Ch. Cl.

A. Sax.

1

2

T. Sax.

non vib.

Bar. Sax.

1. 2.

B♭ Tpt.

1

2

3

F Hn.

1

2

3

4

Tbn.

1

2

B. Tbn.

Euph.

Tba.

D. B.

Pno.

Sn. Dr. 1

Mar.

Vib.

Glock.

Crot.

Tub. Bells.

PERUSAL SCORE

A

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments, including woodwinds, brass, and percussion. The instruments listed on the left side of the page are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Bsn. 1, Bsn. 2, Cbsn., Bb Cl. 1, Bb Cl. 2, Bb Cl. 3, Bb B. Cl., Cb. Cl., A. Sax. 1, A. Sax. 2, T. Sax., Bar. Sax., Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3, F. Hn. 1, F. Hn. 2, F. Hn. 3, F. Hn. 4, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tba., D. B., Pno., Timp., Mar., Vib., Glock., Crot., and Tub. Bells.

The score is written in a standard musical notation style, with staves for each instrument. The music is in a key of one flat (B-flat major or D minor) and a 4/4 time signature. The score includes various musical notations, such as notes, rests, and dynamic markings (e.g., *p*, *mf*, *pp*, *mp*). There are also performance instructions, such as "sim." (simile) and "solo".

A large, diagonal watermark reading "PERUSAL SCORE" is overlaid across the center of the page.

Pic.

Fl. 1 2 *a 2*

Ob. 1 2 *1.* *f* *p*

Bsn. 1 2 *p*

Cbsn.

1 *p*

B♭ Cl. 2 *p*

3

B♭ B Cl.

Ch. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

B♭ Tpt. 1 2 3 *a 2* *p* *mp*

F Hn. 1 2 *a 2* *p* *mp*

3 4 *a 2* *p* *mp*

Tbn. 1 2 *p* *mp*

B. Tbn.

Euph.

Tba.

D. B.

Pno. *mp*

Timp. *p*

Mar. *mf* *pp*

Vib. *mf* *pp* (Glock.)

Tam. *p* [Tam.] [Glock.] [Tam.]

B. Dr.

PERUSAL SCORE

—

[illegible]

Pic. *f*

Fl. 1 *f*
2

Ob. 1 *f*
2

Bsn. 1 *mf*
2

Cbsn. *mf*

B♭ Cl. 1 *mf*
2

3 *mf*

B♭ B Cl. *mf*

Cb. Cl. *mf*

A. Sax. 1
2

T. Sax. *mf*

Bar. Sax. *mf*

E♭ Tpt. 1
2 3

F Hn. 1 *mf*
2

3 *mf*
4

Tbn. 1 *mf*
2

B. Tbn. *mf*

Euph. *mf*

Tba. *mf*

D. B. *mf*

S. *mf* (more distance from the mic)
my_ mind in ev - 'ry col - or a path_ through the sand mind maps brid - ging_

Pno. *mf*

Timp. hard mallets

Mar. *f*
hard mallets

Vib. *f*

Tom. *p* *mf* *p* *mf*

Dr. *p* *mf* *p* *f*

B. Dr. *p* *mf* *p* *f*

PERUSAL SCORE

Picc. *fp* *pp*

Fl. 1 2 *fp* *f*

Ob. 1 2 *p* *mf* *p* *f*

Bsn. 1 2 *fp*

Cbsn. *fp*

1 *fp*

B♭ Cl. 2 *f* *p* *mf* *p* *mf*

3 *f* *p* *mf* *p* *mf*

B♭ B Cl. *fp*

Ch. Cl. *fp*

A Sax. 1 2 *f* *p* *mf*

T. Sax. *fp*

Bar. Sax. *fp*

B♭ Tpt. 1 2 3 *fp* 1.2 *p* *f*
harmon mute stem in

1 2 3 4 *fp* *p* *p* *p*

F Hn. *fp*

1 2 *fp* *p*

B. Tbn. *fp* *p*

Euph. *fp* *p*

Tba. *fp* *p*

D. B. *fp* *p*

S. *pp* *spacy, rhythmically free* *p*
gaps dream - scapes I'm trav - 'ling through

Pno. *fp* *p*

Timp. *fp* *p*

Mar. *p* *mf*

Vib. *p* *mf*

Sus. Cym. [Sus. Cym.] soft mallets *p* *ff* [Tom.] *p* *mf* *pp*

Dr. *p* *mf* *pp*

Tub. Bells. [Tub. Bells.] hard mallet [B. Dr.] *p* *mf* *pp*

[illegible]

Pic.

1
Fl.

2

Ob. 1
2

Bsn. 1
2

Cbsn.

1
B♭ Cl. 2

3

B♭ B Cl.

Cb. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

1
2
B♭ Tpt.

3

1
2
F Hn. 3

4

1.
2
Tbn.

B. Tbn.

Euph.

Tba.

D. B.

S.

see me too?

Pno.

Timp.

Mar.

Vib.

Tom.

Dr.

B. Dr.

PERUSAL SCORE

E MC Verse 1

Pic.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

Cbsn.

1

B♭ Cl. 2

3

B♭ B Cl.

Ch. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

1
2

B♭ Tpt.

3

1
2

F Hn. 3

4

Tbn. 1
2

B. Tbn.

Euph.

Tba.

D. B.

M.C.

Pno.

Timp.

Mar.

Vib.

Tom.

Dr.

B. Dr.

PERUSAL SCORE

Pic. 1. *ppp* *mp* *p* *f* *p* *f*

Fl. 1 2 *ppp* *mp* *ppp* *p* *f* *p* *f*

Ob. 1 2 *p* *f* *p* *f*

Bsn. 1 2 *f* *a 2*

Cbsn. *f*

1 *p* *f* *p* *f*

B♭ Cl. 2 *p* *f* *p* *f* *pp*

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

B♭ B Cl. *f*

Cb. Cl. *f*

A. Sax. 1 2 *p* *f*

T. Sax. *f*

Bar. Sax. *f*

B♭ Tpt. 1 2 *a 2* *p*

3

F Hn. 3 *f*

4

Tbn. 1 2 *f*

B. Tbn. *f*

Euph. *p*

Tba. *f*

D. B. *f*

M.C. *f*

Pno. *f*

Timp. *f* *x*

Mar. *f*

Vib. *pp* *3* *3* *3*

H-hat. 1 *mf* *3* *3* *3* *H-hat.*

Dr. *mf*

B. Dr.

[F] Misty hues

[illegible]

[illegible]

Pic.

1

Fl.

2

Ob.

1

2

Bsn.

1

2

Cbsn.

1

Bb Cl.

2

3

Bb B Cl.

Ch. Cl.

1

A. Sax.

2

T. Sax.

Bar. Sax.

1

Bb Tpt.

2

3

1

F Hn.

2

3

4

Tbn.

1

2

B. Tbn.

Euph.

Tba.

D. B.

S.

Moon - flow - er moon - flow - er if words were birds... gil - ded wings on o - pen sky... a sym pho - ny of... light

Pno.

Timp.

Mar.

Vib.

Glock.

Dr.

B. Dr.

PERUSAL SCORE

H

Pic. *f* *a 2*

Fl. 1 *f* *a 2*

2 *f*

Ob. 1 *f* *a 2*

2 *f*

Bsn. 1 *f*

2 *f*

Cbsn. *f*

1 *f*

B♭ Cl. 2 *f*

3 *f*

B♭ B Cl. *f*

Cb. Cl. *f*

1 *f*

A. Sax. *f*

2 *f*

T. Sax. *f*

Bar. Sax. *f*

1 *f*

B♭ Tpt. 2 *f*

3 *f*

1 *f* *a 2*

2 *f*

F Hn. *f*

3 *f*

4 *f*

Tbn. 1 *f*

2 *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

D. B. *f*

S. *f*

Pno. *f*

Timp. *f*

Mar. *f*

Vib. *f*

Tom. *f* *sub.* *p* *mf* *p* *mf*

Dr. *f* *sub.* *p* *f* *p* *f*

B. Dr. *f* *sub.* *p* *f* *p* *f*

I Epic, driving ♩ = 108

2. Epic, driving 4 - 100

Picc. 1 2

Fl. 1 2

Ob. 1 2

Bsn. 1 2

Cbsn. 1

B♭ Cl. 2

3

B♭ B. Cl.

Ch. Cl. 1

A. Sax. 1 2

T. Sax.

Bar. Sax.

B♭ Tpt. 1 2 3

F. Hn. 1 2 3 4

Tbn. 1 2

B. Tbn.

Euph.

Tba.

D. B.

Pno.

Timp.

Mar.

Vib.

Tom.

Dr.

B. Dr.

J

Pic. *ff* *a 2* *f*

Fl. 1 2 *a 2* *ff* *f*

Ob. 1 2 *a 2* *ff* *f*

Bsn. 1 2 *a 2* *f* *a 2* *f*

Cbsn. *f*

1 *ff* *ff* *ff*

B♭ Cl. 2 *ff* *ff* *ff*

3 *ff* *ff* *ff*

B♭ B Cl. *ff*

Ch. Cl. *f*

A. Sax. 1 2 *a 2* *ff* *f*

T. Sax. *f*

Bar. Sax. *f*

1 *ff* *f*

B♭ Tpt. 2 *ff* *f*

3 *ff* *f*

1 2 *a 2* *ff* *f*

3 4 *a 2* *ff* *f*

1 2 *a 2* *ff* *a 2* *f*

Tbn. 1 2 *ff* *f*

B. Tbn. *ff* *f*

Euph. *ff* *f*

Tba. *ff* *f*

D. B. *ff* *f*

Pno. *f*

Timp. *ff*

Mar. *ff* *f*

Vib. *ff* *f*

Glock. *f* *Glock.*

Dr. *ff* *mf* *f*

B. Dr. *ff* *mf* *f*

Pic. *f* *ff*

Fl. 1 *a 2*

Fl. 2

Ob. 1 *a 2*

Ob. 2 *ff*

Bsn. 1 *a 2*

Bsn. 2 *ff*

Cbsn. *ff*

1 *ff*

B♭ Cl. 2 *ff* *fff* *ff*

3 *ff* *fff* *ff*

B♭ B Cl. *ff*

Ch. Cl. *a 2*

A. Sax. 1 *ff* *fff*

A. Sax. 2

T. Sax. *ff*

Bar. Sax. *ff*

B♭ Tpt. 1 *a 3* *3* *ff*

B♭ Tpt. 2 *a 2* *ff* *a 2*

F Hn. 1 *a 2* *ff*

F Hn. 2 *a 2* *ff*

F Hn. 3 *a 2* *ff*

F Hn. 4 *a 2* *ff*

Tbn. 1 *a 2* *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

D. B. *ff*

Pno. *ff*

Timp. *ff*

Mar. *ff*

Vib. *ff*

Glock. *ff*

Dr. *ff*

B. Dr. *ff*

rit.

K

Pic. *f*

Fl. 1 *f*

2

Ob. 1 *f*

2

Bsn. 1 *a 2*

2

Cbsn.

1

B♭ Cl. 2

3

B♭ B Cl.

Cb. Cl.

A. Sax. 1

2

T. Sax.

Bar. Sax.

B♭ Tpt. 1 *f*

2 *1. 2. a 2*

3 *3.*

F Hn. 1

2

3 *a 2*

4

Tbn. 1

2

B. Tbn.

Euph.

Tba.

D. B.

Pno.

Timp. *ff*

Mar.

Vib.

Tam. *Tam.*

Dr.

B. Dr.

L Sparks in the distance, a sacred hymn ♩ = 84

Pic. *sffz* *ppp*

Fl. 1 2 *sffz* *ppp*

Ob. 1 2 *sffz* *ppp*

Bsn. 1 2 *sffz* *ppp*

Cbsn. *sffz* *ppp*

1 *sffz* *ppp*

B♭ Cl. 2 *sffz* *ppp*

3 *sffz* *ppp*

B♭ B Cl. *sffz* *ppp*

Cb. Cl. *sffz* *ppp*

A. Sax. 1 2 *sffz* *ppp*

T. Sax. *sffz* *ppp*

Bar. Sax. *sffz* *ppp*

1 2 *sffz* *ppp* to harmon

B♭ Tpt. *sffz* *ppp*

3 *sffz* *ppp*

1 2 *sffz* *ppp* 2.

F Hn. *sffz* *ppp* 4.

3 *sffz* *ppp*

4 *sffz* *ppp*

Tbn. 1 2 *sffz* *ppp* 1.

B. Tbn. *sffz* *ppp*

Euph. *sffz* *ppp*

Tba. *sffz* *ppp*

D. B. *sffz* *ppp*

Pno. *sffz*

Timp. *sffz* *ppp*

Mar. *p* hard mallets

Vib. *p* hard mallets

Tam. *ff* [Glock.] soft mallets *p*

Dr. *p* [Crot.] hard plastic mallets

B. Dr. *pp*

Pic.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

Cbsn.

1

B♭ Cl. 2

3

B♭ B Cl.

Ch. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

1
2

B♭ Tpt.

3

1
2

F Hn.

3
4

Tbn. 1
2

B. Tbn.

Euph.

Tba.

D. B.

Pno.

Timp.

Mar.

Vib.

Glock.

Crot.

PERUSAL SCORE

p

Picc.

Fl. 1
2

Oh. 1
2

Bsn. 1
2

Cbsn.

1

B♭ Cl. 2

3

B♭ B Cl.

Ch. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

1
2

B♭ Tpt.

3

1
2

F Hn.

3
4

Tbn. 1
2

B. Tbn.

Euph.

Tba.

D. B.

S.

Pno.

Timp.

Mar.

Vib.

Glock.

Crot.

Tub. Bells.

sparks in the dis - tance a sac - red hymn.

ppp

Tub. Bells.

M MC Verse 2

Pic.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

Cbsn.

1

B♭ Cl. 2

3

B♭ B Cl.

Ch. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

1
2

B♭ Tpt.

3

1
2

F Hn.

3
4

Tbn. 1
2

B. Tbn.

Euph.

Tba.

D. B.

M.C.

Pno.

Timp.

Mar.

Vib.

Dr.

B. Dr.

PERUSAL SCORE

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The instruments listed on the left side of the page are: Picc., Fl. 1, 2, Ob. 1, 2, Bsn. 1, 2, Cbsn., 1, 2, B♭ Cl. 2, 3, Ch. Cl., A. Sax. 1, 2, T. Sax., Bar. Sax., 1, 2, B♭ Tpt., 3, 1, 2, 3, 4, F Hn., Tbn. 1, 2, B. Tbn., Euph., Tba., D. B., M.C., Pno., Timp., Mar., Vib., Glock., Dr., and B. Dr. The score is written in a standard musical notation with staves for each instrument. The key signature is one flat (B♭), and the time signature is 4/4. The score includes various dynamic markings such as *pp*, *p*, *mp*, and *pp3*. A large diagonal watermark reading "PERUSAL SCORE" is overlaid across the center of the page. The score is divided into measures by vertical bar lines, and the instruments are grouped into systems. The bottom of the page includes a section for the drum kit, with a box labeled "H-hat with sticks" indicating the use of a hi-hat.

Pic. *a 2*

Fl. 1 2

Ob. 1 2

Bsn. 1 2

Cbsn.

1 *p*

B♭ Cl. 2 *p*

3 *p*

B♭ B Cl.

Ch. Cl.

A. Sax. 1 2 *p*

T. Sax. *p*

Bar. Sax. *p*

1 2

B♭ Tpt. *p* harmon mute stem in

3

1 2 *p* *ppp*

F Hn. *ppp*

3 4 *p*

Tbn. 1 2 *p*

B. Tbn. *p*

Euph. *p*

Tba. *p*

D. B. *p* pizz.

M.C. *p*

S. *p* with the rhy - thms bred in an - cient tongues —

Pno.

Timp.

Mar.

Vib.

Glock.

Dr. to mallets

H-hat. 3

Pic. *p* *mf* *p* *mf* floating, distant

Fl. 1 *p* *mf* *p* *mf* floating, distant

Fl. 2 *p* *mf* *p* *mf* floating, distant

Ob. 1 *p* *mf* *p* *mf* floating, distant

Ob. 2 *p* *mf* *p* *mf* floating, distant

Bsn. 1 *p* *pp* *mp* *ppp* *p*

Bsn. 2 *p* *pp* *mp* *ppp* *p*

Cbsn. *pp* *mp* *pp* *mp* *ppp* *p*

1 *pp* *mp* *pp* *mp* *ppp* *p*

B♭ Cl. 2 *pp* *mp* *pp* *mp* *ppp* *p*

3 *pp* *mp* *pp* *mp* *ppp* *p*

B♭ B Cl. *pp* *mp* *pp* *mp* *ppp* *p*

Ch. Cl. *pp* *mp* *pp* *mp* *ppp* *p*

A. Sax. 1 *pp* *mp* *pp* *mp* *ppp* *p*

A. Sax. 2 *pp* *mp* *pp* *mp* *ppp* *p*

T. Sax. *pp* *mp* *pp* *mp* *ppp* *p*

Bar. Sax. *pp* *mp* *pp* *mp* *ppp* *p*

B♭ Tpt. 1 *pp* *mp* *pp* *mp* *ppp* *p*

B♭ Tpt. 2 *pp* *mp* *pp* *mp* *ppp* *p*

B♭ Tpt. 3 *pp* *mp* *pp* *mp* *ppp* *p*

F Hn. 1 *pp* *mp* *pp* *mp* *ppp* *p*

F Hn. 2 *pp* *mp* *pp* *mp* *ppp* *p*

F Hn. 3 *pp* *mp* *pp* *mp* *ppp* *p*

F Hn. 4 *pp* *mp* *pp* *mp* *ppp* *p*

Tbn. 1 *pp* *mp* *pp* *mp* *ppp* *p*

Tbn. 2 *pp* *mp* *pp* *mp* *ppp* *p*

B. Tbn. *pp* *mp* *pp* *mp* *ppp* *p*

Euph. *pp* *mp* *pp* *mp* *ppp* *p*

Tba. *pp* *mp* *pp* *mp* *ppp* *p*

D. B. *pp* *p* *p* *mf* *ppp* *p*

S. breath - ing sparks in the dis - tance a sac - red hymn -

Pno. *pp* *p* *pp* *mp* *ppp* *p*

Timp. *pp* *p* *pp* *mp* *ppp* *p*

Mar. *pp* *p* *pp* *mp* *ppp* *p*

Vib. *pp* *p* *pp* *mp* *ppp* *p*

Sus. Cym. *ppp* *p* *ppp* *p* *ppp* *p*

Dr. *pp* *mp* *pp* *mp* *ppp* *p*

B. Dr. *pp* *mp* *pp* *mp* *ppp* *p*

to sticks

MC Verse 3

[illegible]

22

Pic.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

Cbsn.

1

B♭ Cl. 2

3

B♭ B. Cl.

Ch. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

B♭ Tpt. 1
2
3

F Hn. 1
2
3
4

Tbn. 1
2

B. Tbn.

Euph.

Tba.

D. B. opt. 8vb

M.C.

Pno.

Timp.

Mar.

Vib.

H-hat. 1

Dr.

B. Dr.

PERUSAL SCORE

Pic.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

Cbsn.

1

B♭ Cl. 2

3

B♭ B Cl.

Ch. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

B♭ Tpt. 1
2
3

F Hn. 1
2
3
4

Tbn. 1
2

B. Tbn.

Euph.

Tba.

opt. Svb

D. B.

M.C.

Pno.

Timp.

Mar.

Vib.

H-hat. 1

Dr.

B. Dr.

PERUSAL SCORE

PERUSAL SCORE

Pic. *Q*

Fl. 1 2 *a 2*

Ob. 1 2 *a 2*

Bsn. 1 2

Cbsn.

1

B♭ Cl. 2

3

B♭ B Cl.

Ch. Cl.

A. Sax. 1 2 *a 2* *mf* *ff*

T. Sax.

Bar. Sax.

B♭ Tpt. 1 2 3 *a 3* *f* *colla voce*

F Hn. 1 2 3 4

Tbn. 1 2 *a 2*

B. Tbn.

Euph.

Tba.

D. B.

M.C.

S. *f* I am king first and last in kind grand halls

Pno.

Timp.

Mar.

Vib.

H-hat. 1 *p* *f*

Dr. *p* *f*

B. Dr.

Pic.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

Chsn.

1

B♭ Cl. 2
3

B♭ B Cl.

Ch. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

B♭ Tpt. 1
2
3

F Hn. 1
2
3
4

Tbn. 1
2

B. Tbn.

Euph.

Tba.

D. B.

M.C.

S.

Pno.

Timp.

Mar.

Vib.

H-hat. 1

Dr.

B. Dr.

flow - ing through dreams and pools and streams I am king first and last in

PERUSAL SCORE

Pic.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

Cbsn.

1

B♭ Cl. 2
3

B♭ B Cl.

Cb. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

B♭ Tpt. 1
2
3

F Hn. 1
2
3
4

Tbn. 1
2

B. Tbn.

Euph.

Tba.

D. B.

M.C.

S.
kind _____ grand _____ halls _____ flow - ing through dreams _____ and pools _____ and _____ streams _____

Pno.

Timp.

Mar.

Vib.

H-hat. 1

Dr.

B. Dr.

PERUSAL SCORE

—

R Expansive ♩ = 84

Pic.

1

Fl.

2

Ob.

1

2

Bsn.

1

2

Cbsn.

1

Bb Cl. 2

3

Bb B Cl.

Ch. Cl.

A. Sax.

1

2

T. Sax.

Bar. Sax.

Bb Tpt.

1

2

3

F Hn.

1

2

3

4

Tbn.

1

2

B. Tbn.

Euph.

Tba.

D. B.

M.C.

S.

Pno.

Timp.

Mar.

Vib.

Tam.

Dr.

B. Dr.

moon - flow - er let these words fly like gil - ded wings on o - pen sky

PERUSAL SCORE

[illegible]