

NOCTURNE

FOR WIND ENSEMBLE

For Perusal Only - © J Stands for Joe Music

HARRISON J. COLLINS

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Nocturne

by Harrison J. Collins

Instrumentation

Notes

Piccolo
Flute 1 - 3 (1 doubles Piccolo, 3 doubles Alto Flute)
Oboe 1 - 2
English Horn
Bassoon 1 - 2
Contrabassoon
Eb Clarinet
Bb Clarinet 1 - 3
Bb Bass Clarinet
Bb Contrabass Clarinet
Bb Soprano Saxophone
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone

Bb Trumpet 1 - 3 (1. straight mute needed, 2. cup mute needed, 3. harmon mute needed)
F Horn 1 - 4
Trombone 1 - 3 (1. straight mute needed, 2. cup mute needed)
Bass Trombone (cup mute needed)
Euphonium
Tuba

Double Bass

Piano
Harp

Percussion

1. Timpani
 2. Glockenspiel, Xylophone
 3. Crotales, Marimba
 4. Vibraphone, Triangle, Slapstick
 5. Rain Stick, Suspended Cymbal, Hi-hat
 6. Bamboo Wind Chimes, China Cymbal, Castanets
 7. Bass Drum, Sleigh Bells
- Optional Percussion

The third movement, *Light's Return*, utilizes timbral trills in Flutes 2-3, Eb and Bb soprano clarinets, and SATB Saxophones. Each of these parts are accompanied by special fingering charts that demonstrate how to perform each requested timbral trill.

The third movement also includes an optional percussion part that may be used to enhance the climax of the piece. The part may be played by any number of additional players on triangles, crotales tuned to Ab, and/or handbells tuned to Ab (ideally Ab4 and above).

As a general rule, marked tempos are meant to be adhered to rather strictly. The music benefits from a relatively literal reading of the tempo. This is especially true of the second movement, where the tempo absolutely *must not* drop below quarter = 132ish (aside from marked ritardandos). In the third movement's gradual accelerando from measure 36-83, take care to avoid dragging. At first, the intended rate of the speed up tends to feel too fast from the performers' perspective; rest assured that this feeling means the accelerando is happening properly.

Grade: 5

Duration: ca. 14:40

I. ca. 4:00

II. ca. 4:40

III. ca. 6:00

About the Piece

The word "Nocturne" means "of the night"; as a title, the word has been used for centuries by western art music composers. Despite this simple premise—or, perhaps, because of it—each individual brings a different and unique interpretation to what "night music" means and what it may evoke; and so, I have done the same. My *Nocturne* is set in three movements that semi-programmatically depict 1.) the setting of the sun at dusk, 2.) the "happenings" of the night, and 3.) the rising of the sun at dawn. Beneath this surface, the core of the work is an exploration of my experiences with Major Depressive Disorder and Generalized Anxiety.

Song for the Setting Sun is a gentle, twinkling haiku (figuratively *and* literally—it is divided in three sections that utilizes phrases of 5 beats, 7 beats, and 5 beats, respectively). It goes as a sunset does, beginning gently and descending into a brilliant canopy of color and light before allowing the night sky to take over. It is a nostalgic nod to my childhood, in the days before I began struggling with mental illness at 12-13 years old. The questions that would come to fill my mind in the following years were extraordinarily heavy ones, and while I'm grateful to have grown and learned, I do still miss the days in which I was, put simply, less aware. Those days weighed much lighter on my mind.

Dancing Behind Closed Doors is a mercurial chronicle of life in the night. I am a night owl and have always been used to spending hours alone in the night since my young teens. This solitude has been both a time of freedom and solace for me and a time of great vulnerability. It is in these hours of night, alone, that I would let my walls down and face myself and my mental struggles head on. This unintentionally-habitual practice of self-exploration has been a crucial part of my journey to recognize what is *my illnesses* and what is *me*. This music accesses a decade of self-reflection, curiosity, confusion, anxiety, depression, and all else that I have felt as a kid; and it acknowledges the years of time I spent "in the dark" about the source of my struggles.

Light's Return is an anthem of hope. It begins in darkness and follows the sun's slow rise upward into the sky, bringing light and day with it. While my conditions have impacted my life since my early teens, it was only in my early 20's that I received formal diagnoses and began finding the road to recovery. As I've begun to understand my conditions (through work with my therapist and treatment by my psychiatrist, two concrete resources that I am privileged to have), I've become skilled enough to recognize their patterns and effects clearly: they make me feel as if I am trapped in darkness, unable to find the light I need to make my way forward. And, by extension, I've learned to recognize similar patterns in those I love who also struggle with mental illnesses. As I have supported myself and my loved ones, I have learned how crucial it is to remind myself—no matter how in-the-dark I feel—that I will come out the other side of it. I have found how powerful it is to, at the most personal level, have hope for myself.

Nocturne is dedicated to the people I love who deal with mental illness and to anyone out in the world we share who deal with it. I know very little at my young age, but no matter how dark it is in this moment, I know this: the sun will rise.

Harrison J. Collins

♩ = 66ish, steady and careful

10

Piccolo

Flute 1 (dbl. Picc.)

Flute 2 - 3

Oboe 1 - 2

English Horn

Bassoon 1 - 2

Contrabassoon

Clarinet in E♭

Clarinet in B♭ 1

Clarinet in B♭ 2 - 3

Bass Clarinet in B♭

Contrabass Clarinet in B♭

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B♭ 1

Trumpet in B♭ 2 - 3

Horn in F 1 - 2

Horn in F 3 - 4

Trombone 1 - 2

Trombone 3 Bass Trombone

Euphonium

Tuba

Double Bass

Piano

Harp

Percussion 1 Timpani

Percussion 2 Glockenspiel, Xylophone

Percussion 3 Crotales, Marimba

Percussion 4 Vibraphone, Triangle, Slapstick

Percussion 5 Rain Stick, Suspended Cymbal, Hi-hat

Percussion 6 Bamboo Wind Chimes, China Cymbal, Castanets

Percussion 7 Bass Drum, Sleigh Bells

singing gently

pp

mp

pp

p

pp

p

solo; singing gently

pp

p

mp

pedal ad. lib.

p

glockenspiel

p

crotales

p

vibraphone pedal ad. lib.

p

rain stick

pp

bamboo wind chimes

pp

1 2 3 4 5 6 7 8 9 10 11

- Nocturne -

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Picc. 2 3 2 3 2 3 2 3

Fl. 1 (dbl. Picc.) 2 3 2 3 2 3 2 3

Fl. 2-3 4 4 4 4 4 4 4 4

Ob. 1-2

Eng. Hn.

Bsn. 1-2 *p* *mp* *p* *mp* *p*

Cbsn.

E♭ Cl. *p* *mp* *p*

Cl. 1 *p* *mp* *p*

Cl. 2-3 *p* *mp* *p*

B. Cl.

Cb. Cl.

Sop. Sax. *pp* *p* *pp* *mp* *pp*

Alto Sax. *pp* *p* *pp* *mp* *pp*

Ten. Sax. *pp* *p* *pp* *mp* *pp*

Bari. Sax. *p* *mp* *pp* *mp* *pp*

Tpt. 1 2 3 2 3 2 3 2 3

Tpt. 2-3 2 3 2 3 2 3 2 3

Hn. 1-2 4 4 4 4 4 4 4 4

Hn. 3-4

Tbn. 1-2 *p* *mp* *p* *mp* *p*

Tbn. 3

B. Tbn. *p* *mp* *p* *mp* *p*

Euph.

Tba.

Db.

Pno. *mp*

Hp. *mp*

Perc. 1 Timp. 2 3 2 3 2 3 2 3

Perc. 2 Glock. Xylo. *mp*

Perc. 3 Crot. Mba. *mp*

Perc. 4 Vib. Tri. Spltk. *mp*

Perc. 5 Rn. Stk. Sus. Cym. H-ht. to suspended cymbal

Perc. 6 Bn. Wnd. Chms. Ch. Cym. Csts.

Perc. 7 B. D. Sl. Bls.

- Nocturne -

- Nocturne -

- Nocturne -

39 A tempo; *the sunset's brilliance*

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, strings, and percussion. The instruments listed on the left side of the page are: Picc., Fl. 1 (dbl. Picc.), Fl. 2-3, Ob. 1-2, Eng. Hn., Bsn. 1-2, Cbsn., Eb Cl., Cl. 1, Cl. 2-3, B. Cl., Cb. Cl., Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax., Tpt. 1, Tpt. 2-3, Hn. 1-2, Hn. 3-4, Tbn. 1-2, Tbn. 3, B. Tbn., Euph., Tba., Db., Pno., Hp., Perc. 1 (Timp.), Perc. 2 (Glock., Xylo.), Perc. 3 (Crot., Mba.), Perc. 4 (Vib., Tri., Slpstk.), Perc. 5 (Rn. Sbk., Sus. Cym., H-ht.), Perc. 6 (Bn. Wnd., Chms., Ch. Cym., Csts.), and Perc. 7 (B. D., Sl. Bts.). The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *p*). Large numbers 3 and 4 are prominently displayed, indicating specific measures or sections of the music. A large diagonal watermark across the page reads "For Perusal Only - © J Stands for Joe Music".

- Nocturne -

- Nocturne -

rit.

50 A tempo

7

Picc.

Fl. 1 (dbl. Picc.)

Fl. 2-3

Ob. 1-2

Eng. Hn.

Bsn. 1-2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Perc. 1 Timp.

Perc. 2 Glock. Xylo.

Perc. 3 Cro. Mba.

Perc. 4 Vib. Tri. Slpstk.

Perc. 5 Sn. Sks. Sus. Cym. H-hr.

Perc. 6 Bn. Wind. Chms. Ch. Cym., Csts.

Perc. 7 B. D. Sl. Bls.

47

48

49

50

51

- Nocturne -

57

Picc.

Fl. 1 (dbl. Picc.)

Fl. 2-3

Ob. 1-2

Eng. Hn.

Bsn. 1-2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3 B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Perc. 1 Timp.

Perc. 2 Glock. Xylo.

Perc. 3 Cro. Mba.

Perc. 4 Vib. Tri. Slpstk.

Perc. 5 Rn. Stk. Sus. Cym. H-hr.

Perc. 6 Bm. Wnd. Chms. Ch. Cym., Csts.

Perc. 7 B. D. Sl. Bk.

2. insert cup mute
3. insert harmon mute, stem in

1.
3.
3.

to marimba

take bow(s)

rit. **65** **A tempo**

59 60 61 62 63 64 65 66 67 68

- Nocturne -

10

rit. 73 **A tempo; the night sky begins to fill with stars...**

Picc.

Fl. 1 (dbl. Picc.)

Fl. 2-3

Ob. 1-2

Eng. Hn.

Bsn. 1-2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Perc. 1 Timp.

Perc. 2 Glock. Xylo.

Perc. 3 Cro. Mba.

Perc. 4 Vib. Tri. Slpstk.

Perc. 5 Rn. Stk. Sus. Cym. H-hr.

Perc. 6 Bn. Wnd. Chms. Ch. Cym. Csts.

Perc. 7 B. D. Sl. Bls.

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- Nocturne -

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The notation is in standard musical notation, with staves for each instrument or section. The score includes dynamic markings such as *mp* (mezzo-piano), *pp* (pianissimo), and *mf* (mezzo-forte). There are also tempo markings, including $\frac{3}{4}$ and $\frac{2}{4}$. A large, diagonal watermark is overlaid across the page, reading "For Perusal Only - © J Stands for Joe Music".

- Nocturne -

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Piccolo

Flute 1 - 2

Alto Flute
(Flute 3)
to alto flute

Oboe 1 - 2

English Horn

Bassoon 1 - 2

Contrabassoon

Clarinet in E♭

Clarinet in B♭ 1

Clarinet in B♭ 2 - 3

Bass Clarinet
in B♭

Contrabass
Clarinet in B♭

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B♭ 1

Trumpet in B♭ 2 - 3

Horn in F 1 - 2

Horn in F 3 - 4

Trombone 1 - 2

Trombone 3
Bass Trombone

Euphonium

Tuba

Double Bass

solo; gently and sweetly, with nostalgia

p

Piano

Harp

Percussion 1
Timpani

Percussion 2
Glockenspiel,
Xylophone

Percussion 3
Crotales,
Marimba

Percussion 4
Vibraphone,
Triangle,
Slapstick

Percussion 5
Rain Stick,
Suspended Cymbal,
Hi-hat

Percussion 6
Bamboo Wind Chimes,
China Cymbal,
Castanets

Percussion 7
Bass Drum,
Sleigh Bells

3

4

3

4

3

4

1

2

3

4

5

6

7

8

9

10

11

12

13

14

19

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Picc.

Fl. 1-2

A. Fl.
(Fl. 3)

Ob. 1-2

Eng. Hn.

Bsn. 1-2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3
B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Perc. 1
Timp.

Perc. 2
Glock.
Xylo.

Perc. 3
Crot.
Mba.

Perc. 4
Vib.
Tri.
Slpstk.

Perc. 5
Rn. Sltk.
Sus. Cym.
H-ht.

Perc. 6
Bm. Wnd.
Chms., Ch.
Cym., Csts.

Perc. 7
B. D.
Sl. Bls.

26 27 28 29 30 31 32 33 34

- Nocturne -

16

37

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- Nocturne -

rit. 17

Picc.

Fl. 1-2

A. Fl.
(Fl. 3)

mf 3 f

Ob. 1-2

Eng. Hn.

Bsn. 1-2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

pp

Tpt. 2-3

2. (w/ cup mute)
pp mp pp

Hn. 1-2

pp pp p pp

Hn. 3-4

Tbn. 1-2

pp pp p pp

Tbn. 3

pp

B. Tbn.

pp p pp

Euph.

pp p pp

Tba.

pp pp p pp

Db.

pp mp pp

Pno.

f

Hp.

Perc. 1
Timp.

p

Perc. 2
Glock.
Xylo.

Perc. 3
Crot.
Mba.

Perc. 4
Vib.
Tri.
Slpstk.

to triangle (mounted)
(let ring)

Perc. 5
Rn. Stk.
Sus. Cym.
H-ht.

Perc. 6
Bm. Wnd.
Chms., Ch.
Cym., Csts.

to castanets
mp

Perc. 7
B. D.
Sl. Bls.

pp mp to sleigh bells

44 45 46 47 48 49 50 51 52

- Nocturne -

18 53 ♩ = 144ish, moving forward; with wide eyes

Picc.

Fl. 1-2

A. Fl.
(Fl. 3)

pp

Ob. 1-2

Eng. Hn.

Bsn. 1-2

a2
p

2.

Cbsn.

p

E♭ Cl.

Cl. 1

p

Cl. 2-3

B. Cl.

p

Cb. Cl.

p

Sop. Sax.

Alto Sax.

p

Ten. Sax.

Bari. Sax.

p

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3
B. Tbn.

Bs. cup mute
p

Euph.

Tba.

Db.

pizz.
p

Pno.

Hp.

Perc. 1
Timp.

Perc. 2
Glock.
Xylo.

Perc. 3
Crota.
Mba.

p

Perc. 4
Vib.
Tri.
Slpstk.

triangle (mounted)
p

Perc. 5
Rn. Stk.
Sus. Cym.
H-ht.

hi-hat
p

Perc. 6
Bm. Wnd.
Chms. Ch.
Cym., Csts.

castanets
p

3

Perc. 7
B. D.
Sl. Bls.

Picc.

Fl. 1-2

A. Fl.
(Fl. 3)

Ob. 1-2

Eng. Hn.

Bsn. 1-2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3
B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Perc. 1
Timp.

Perc. 2
Glock.
Xylo.

Perc. 3
Crot.
Mba.

Perc. 4
Vib.
Tri.
Slpatk.

Perc. 5
Rn. Siks.
Sus. Cym.
H-hr.

Perc. 6
Bm. Wnd.
Chms. Ch.
Cym., Csts.

Perc. 7
B. D.
Sl. Bls.

1.

p

1.

a2

1.

a2

mp

gliss.

mf

2. (w/ cup mute)

p

3. harmon mute, stem in

3

3

sleigh bells

p

3

3

- Nocturne -

20

85

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Picc.

Fl. 1-2

A. Fl.
(Fl. 3)

Ob. 1-2

Eng. Hn.

Bsn. 1-2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.
echoing sop. sax

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3
B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Perc. 1
Timp.

Perc. 2
Glock.
Xylo.

Perc. 3
CroT.
Mba.

Perc. 4
Vib.
Tri.
Slpstk.

Perc. 5
Rn. Stk.
Sus. Cym.
H-hr.

Perc. 6
Bm. Wnd.
Chms.
Cym.
Csts.

Perc. 7
B. D.
Sl. Bls.

77 78 79 80 81 82 83 84 85 86 87 88

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Picc. *mf* *f*

Fl. 1-2 *mf* *f* 3 3

A. Fl. (Fl. 3) *mf* *f* 3 3

Ob. 1-2 *mp* *mf* *mp* *mf*

Eng. Hn. *f* *p*

Bsn. 1-2 *f* *mp* *a2*

Cbsn. *mp* (b)

E♭ Cl. *mf* *f* 3 3

Cl. 1 *mp*

Cl. 2-3 *mp* *mf* *f* *mp* *mf*

B. Cl. *mp*

Cb. Cl. *mp* (b)

Sop. Sax. *mp*

Alto Sax. *mp*

Ten. Sax. *f* *p*

Bari. Sax. *mp*

Tpt. 1 *mf* *f* 3 3

Tpt. 2-3 *a2* *mp*

Hn. 1-2 *f* *p* *a2*

Hn. 3-4 *f* *p*

Tbn. 1-2 (2. open) *pp* *mp* *pp* 3. Bs. remove mute

Tbn. 3 *pp* *mp* *pp*

B. Tbn. *pp* *mp* *pp*

Euph. *pp* *mp* *pp*

Tba. *pp* *mp* *pp*

Db. *mp* 8^{va}

Pno. *mf* *mp* *mf* *mp* *mf*

Hp. *G major* *gliss.* *p* *f* *mp*

Perc. 1 Timp. *mp*

Perc. 2 Glock. Xylo. *mf* *mp* *mf*

Perc. 3 Cro. Mba. *mp* *mf* *mp*

Perc. 4 Vib. Tri. Slpstk. *mp*

Perc. 5 Rn. Stk. Sus. Cym. H-hr. *p* *mf* *mp* *suspended cymbal (w/ sticks)*

Perc. 6 Bn. Wnd. Chms. Ch. Cym. Csts. *3* *mp*

Perc. 7 B. D. Sl. Bls. *mp*

- Nocturne -

22

- Nocturne -

109

23

- Nocturne -

24

poco accel.

Picc. *fp* *ff*

Fl. 1-2 *fp* *ff*

A. Fl. (Fl. 3) *fp* *ff*

Ob. 1-2 *mf* *f* *mp* *ff*

Eng. Hrn. *mf* *f* *mf* *f* *mp* *ff*

Bsn. 1-2 *f* *mf* *f* *mp* *ff*

Cbsn. *f* *mf* *mp* *ff*

E♭ Cl. *mf* *f* *mp* *ff*

Cl. 1 *mf* *f* *mp* *ff*

Cl. 2-3 *mf* *f* *mp* *ff*

B. Cl. *f* *mf* *f* *mp* *ff*

Cb. Cl. *f* *mf* *mp* *ff*

Sop. Sax. *mf* *f* *mp* *pp* non vibrato

Alto Sax. *mf* *f* *mp* *pp* non vibrato

Ten. Sax. *mf* *f* *mp* *pp* non vibrato

Bari. Sax. *f* *mf* *mp* *pp* non vibrato

Tpt. 1 *mf* *f* *mp* *ff*

Tpt. 2-3 *mf* *f* *mp* *ff*

Hn. 1-2 *p* *f* *p* *f* *p* *mf* *ff*

Hn. 3-4 *p* *f* *p* *f* *p* *mf* *ff*

Tbn. 1-2 *mf* *p* *ff*

Tbn. 3 B. Tbn. *mf* *p* *ff*

Euph. *mf* *p* *ff*

Tba. *mf* *p* *ff*

Db. *ff*

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

Hp. *f* *mf* *ff* *gliss.* *8va=1*

Perc. 1 Timp. *pp* *ff* dampen!

Perc. 2 Glock. Xylo. *mf* *f* *mp* *ff*

Perc. 3 Crota. Mba. *f* *mf* *mp* *ff*

Perc. 4 Vib. Tri. Slpstk. *f* *ff* to slapstick (quickly!)

Perc. 5 Rn. Stk. Sus. Cym. H-hr. *f* *ff* to suspended cymbal

Perc. 6 Bn. Wnd. Chms. Ch. Cym. Csts. *f* *ff* to china cymbal (quickly!) *china cymbal* *pp* *ff* *choke!*

Perc. 7 B. D. Sl. Bls. *p* *mf* *p* *ff* *bass drum* *dampen!*

119 120 121 122 123 124 125 126 127

- Nocturne -

128

= 132ish; the darkest moment of the night

Picc.

Fl. 1-2

A. Fl.
(Fl. 3)

Ob. 1-2

Eng. Hn.

Bsn. 1-2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3
B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Perc. 1
Timp.

Perc. 2
Glock.,
Xylo.

Perc. 3
Crot.,
Mba.

Perc. 4
Vib.,
Tri.,
Slpatc.

Perc. 5
Rn. Stk.,
Sus. Cym.,
H-hr.

Perc. 6
Bm. Wind,
Chms., Ch.
Cym., Casts.

Perc. 7
B. D.,
SL Bbs.

3

4

3

4

3

4

1.

pp

1. solo

mp

f

pp

mp

mp

mp

mp

pp

vibraphone

mp

suspended cymbal
(w/ mallets)

ppp

p

ppp

ppp

p

ppp

ppp

p

ppp

ppp

128

129

130

131

132

133

134

135

136

137

138

139

Picc.

Fl. 1-2
mf 1. solo; emphatic!

A. Fl.
(Fl. 3)
f solo; emphatic!

Ob. 1-2

Eng. Hn.

Bsn. 1-2

Cbsn.

E♭ Cl.

Cl. 1
pp

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.
pp sub

Alto Sax.
pp sub

Ten. Sax.
pp sub

Bari. Sax.
pp sub

Tpt. 1

Tpt. 2-3
pp 3. (w/ harmon mute)

Hn. 1-2
pp 1. stopped

Hn. 3-4
pp 3.

Tbn. 1-2
pp 1.

Tbn. 3
pp B♭.

B. Tbn.
pp

Euph.
pp

Tba.
pp

Db.
pp arco, poco sul pont.

Pno.
f

Hp.
f

Perc. 1
Timp.
p

Perc. 2
Glock.
Xylo.

Perc. 3
Crot.
Mba.

Perc. 4
Vib.
Tri.
Slpstk.
pp

Perc. 5
Rn. Stk.
Sus. Cym.
H-ht.
pp

Perc. 6
Bm. Wnd.
Chms.
Ch.
Cym., Csts.
pp

Perc. 7
B. D.
Sl. Bls.
p

140 141 142 143 144 145 146 147 148 149 150 151

- Nocturne -

160

27

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- Nocturne -

poco rit.

molto rit.

28

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Picc. *mf* *f* fluttertongue; horrid; like a scream

Fl. 1-2 *mf* *f* a2 fluttertongue; horrid; like a scream

Ob. 1-2 *mf* *f*

Eng. Hn. *mf* *f* horrid; like a scream

Bsn. 1-2 *mf* *f* multiphonic: finger F2 + R.H. B♭ key horrid; like a chainsaw

Cbsn. *mf* *f* horrid; like a chainsaw

E♭ Cl. *mf* *f* fluttertongue; horrid; like a scream

Cl. 1 *mf* *f*

Cl. 2-3 *mf* *f*

B. Cl. *mf* *f*

Cb. Cl. *mf* *f* horrid; like a chainsaw

Sop. Sax. *mf* *f* fluttertongue or growl; horrid; like a scream

Alto Sax. *mf* *f* fluttertongue or growl; horrid; like a scream

Ten. Sax. *mf* *f*

Bari. Sax. *mf* *f*

Tpt. 1 *mf* *f* horrid; like a scream

Tpt. 2-3 *mf* *f* a2 (w/ mutes) horrid; like a scream

Hn. 1-2 *mf* *f* fluttertongue

Hn. 3-4 *mf* *f* fluttertongue

Tbn. 1-2 *mf* *f* horrid; like a chainsaw* horrid; like a chainsaw*

Tbn. 3 *mf* *f* horrid; like a chainsaw*

B. Tbn. *mf* *f* horrid; like a chainsaw*

Euph. *mf* *f* horrid; like a chainsaw*

Tba. *mf* *f* horrid; like a chainsaw*

Db. *mf* *f* move to molto sul pont. gradually

Pno. *p* rumbling*

Hp. *p*

Perc. 1 Timp. *mp*

Perc. 2 Glock. Xylo. *f*

Perc. 3 Cro. Mba. *p* *f*

Perc. 4 Vib. Tri. Slpstk. *ff* w/ xylo mallets; right hand gliss "white" keys, left hand gliss "black" keys

Perc. 5 Ra. Stk. Sus. Cym. H-hr. *pp* *mf*

Perc. 6 Bm. Wind. Chms. Ch. Cym., Csts. *pp*

Perc. 7 B. D. Sl. Bls. *pp* *mf*

164 165 166 167 168 169 170 171 172 173

*piano should play lowest notes rapidly and repeatedly with both hands to create a low, rumbling sound similar to a bass drum

**low brass may take breaths as needed during sustained low/pedal tones; aggressively accent all re-entries

highest note possible; no tuning required

accel.

Picc. *ff* *pp* *pp*

Fl. 1-2 *ff* *pp*

Ob. 1-2 *ff* *p*

Eng. Hn. *ff* *pp*

Bsn. 1-2 *ff* *pp*

Cbsn. *ff* *pp*

E♭ Cl. *ff* *p*

Cl. 1 *ff* *p*

Cl. 2-3 *ff* *pp*

B. Cl. *ff* *pp*

Cb. Cl. *ff* *pp*

Sop. Sax. *ff* *pp*

Alto Sax. *ff* *pp*

Ten. Sax. *ff* *pp*

Bari. Sax. *ff* *pp*

Tpt. 1 *ff* *pp* insert straight mute

Tpt. 2-3 *ff* *pp*

Hn. 1-2 *ff* *pp*

Hn. 3-4 *ff* *pp*

Tbn. 1-2 *ff* *pp* 1. insert straight mute
2. insert cup mute

Tbn. 3 *ff* *pp*

B. Tbn. *ff* *pp* Bs. insert cup mute

Euph. *ff* *pp*

Tba. *ff* *pp*

Db. *ff* *pp* molto sul pont. gliss.

Pno. *ff*

Hp. *ff* thunder glissando*

Perc. 1 *ff* *p* *pp*

Perc. 2 *ff* (continue to roll while moving down the keyboard) *pp*

Perc. 3 *ff* (continue to roll while moving up the keyboard) *pp* *ppp* 3

Perc. 4 *ff* take standard vibe mallets *ppp* 3 w/ vibe mallets

Perc. 5 *ff* *pp* to hi-hat

Perc. 6 *ff* *pp* to castanets

Perc. 7 *ff* *pp*

174 175 176 177 178 179 180 181 182

*harp should quickly glissando through the wire strings with enough force to cause the strings to loudly rattle against each other

- Nocturne -

30186♩ = 132ish

Picc.

Fl. 1-2

A. Fl.
(Fl. 3)

Ob. 1-2

Eng. Hn.

Bsn. 1-2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3
B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Perc. 1
Timp.

Perc. 2
Glock.,
Xylo.

Perc. 3
Crot.,
Mba.

Perc. 4
Vib.,
Tri.,
Slpstk.

Perc. 5
Rn. Stk.,
Sus. Cym.,
H-ht.

Perc. 6
Bm. Wnd.,
Chms., Ch.
Cym., Csts.

Perc. 7
B. D.,
Sl. Bls.

solo

mp

mf

pp

pp

pp

p

ppp

ppp

ppp

as in the opening; a smile after tears

to triangle

- Nocturne -

rit.

Picc.

Fl. 1-2

A. Fl.
(Fl. 3)

Ob. 1-2

Eng. Hn.

Bsn. 1-2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3
B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Perc. 1
Timp.

Perc. 2
Glock.
Xylo.

Perc. 3
Crot.
Mba.

Perc. 4
Vib.
Tri.
Slpstk.

Perc. 5
Rn. Stk.
Sus. Cym.
H-ht.

Perc. 6
Bm. Wnd.
Chms., Ch.
Cym., Csts.

Perc. 7
B. D.
Sl. Bls.

pp

solo

triangle

to vibraphone

hi-hat

to suspended cymbal

castanets

to china cymbal

193

194

195

196

197

198

199

200

201

202

203

- Nocturne -
III. Light's Return

♩ = 66ish; still, glacial

Piccolo

Flute 1 (dbl. Picc.)

Flute 2 - 3

Oboe 1 - 2

English Horn

Bassoon 1 - 2

Contrabassoon

Clarinet in E♭

Clarinet in B♭ 1

Clarinet in B♭ 2 - 3

Bass Clarinet in B♭

Contrabass Clarinet in B♭

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B♭ 1

Trumpet in B♭ 2 - 3

Horn in F 1 - 2

Horn in F 3 - 4

Trombone 1 - 2

Trombone 3 Bass Trombone

Euphonium

Tuba

Double Bass

Piano

Harp

Percussion 1 Timpani

Percussion 2 Glockenspiel, Xylophone

Percussion 3 Crotales, Marimba

Percussion 4 Vibraphone, Triangle, Slapstick

Percussion 5 Rain Stick, Suspended Cymbal, Hi-hat

Percussion 6 Bamboo Wind Chimes, China Cymbal, Castanets

Percussion 7 Bass Drum, Sleigh Bells

3. to flute

p *pp* *p*

1.

p

straight mute

ppp

1. stopped

ppp *mp*

8^{va} *ppp*

8^{va} *ppp*

suspended cymbal

ppp

ppp

1 2 3 4 5 6

- Nocturne -

33

7

Picc.

Fl. 1
(dbl. Picc.)

Fl. 2-3

Ob. 1-2

Eng. Hn.

Bsn. 1-2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Perc. 1
Timp.

Perc. 2
Glock.
Xylo.

Perc. 3
Crot.
Mba.

Perc. 4
Vib.
Tri.
Slpstk.

Perc. 5
Rn. Stk.
Sus. Cym.
H-hit.

Perc. 6
Bm. Wind.
Chms. Ch.
Cym. Csts.

Perc. 7
B. D.
Sl. Bls.

33

- Nocturne -

34

13

[illegible]

22

- Nocturne -

23

Picc.

Fl. 1 (dbl. Picc.)

Fl. 2-3

Ob. 1-2

Eng. Hn.

Bsn. 1-2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3 B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Perc. 1 Timp.

Perc. 2 Glock, Xylo.

Perc. 3 CroT, Mba.

Perc. 4 Vib., Tri., Slpstk.

Perc. 5 Rm. Sdk., Sus. Cym., H-ht.

Perc. 6 Bm. Wind, Chms., Ch. Cym., Csts.

Perc. 7 B. D., Sl. Bls.

24

25

26

27

28

29

35

- Nocturne -

[illegible]

poco accel.

Picc.

Fl. 1 (dbl. Picc.)

Fl. 2-3

Ob. 1-2

Eng. Hn.

Bsn. 1-2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3 B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Perc. 1 Timp.

Perc. 2 Glock. Xylo.

Perc. 3 Crot. Mba.

Perc. 4 Vib. Tri. Slpstk.

Perc. 5 Rn. Stk. Sus. Cym. H-ht.

Perc. 6 Bm. Wnd. Chms. Ch. Cym., Csts.

Perc. 7 B. D. Sl. Bls.

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remove mute

3. harmon mute, stem in

2. cup mute

a2 remove mutes

mf

pp

ppp

mp

- Nocturne -

38

46 ♩ = 80ish

poco accel.

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The notation is complex, featuring various musical symbols, notes, rests, and dynamic markings such as *pp* (pianissimo), *mf* (mezzo-forte), and *mp* (mezzo-piano). A large, diagonal watermark reading "For Personal Use Only" is overlaid across the entire page, indicating that the score is intended for personal use only and not for distribution or reproduction.

- Nocturne -

56 ♩ = 96ish

39

FL. 1
(dbl. Picc.)

FL. 2-3

Ob. 1-2

Eng. Hn.

Bsn. 1-2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3
B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Perc. 1
Timp.

Perc. 2
Glock.
Xylo.

Perc. 3
Crota.
Mba.

Perc. 4
Vib.
Tri.
Slpstk.

Perc. 5
Rn. Stk.
Sus. Cym.
H-hr.

Perc. 6
Bm. Wnd.
Chms. Ch.
Cym., Csts.

Perc. 7
B. D.
Sl. Bks.

- Nocturne -

40

poco accel.

Picc.

FL 1
(dbl. Picc.)

FL 2-3

Ob. 1-2

Eng. Hn.

Bsn. 1-2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3
B. Tbn.

Euph.

Tba.

Db.

Pno.

Hrp.

Perc. 1
Timp.

Perc. 2
Glock.,
Xylo.

Perc. 3
Crot.,
Mba.

Perc. 4
Vib.,
Tri.,
Slpstk.

Perc. 5
Rn. Stk.,
Sus. Cym.,
H-hr.

Perc. 6
Bm. Wnd.,
Chms., Ch.
Cym., Csts.

Perc. 7
B. D.,
Sl. Bls.

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57 58 59 60 61 62

- Nocturne -

66 ♩ = 112ish

41

Picc.

Fl. 1 (dbl. Picc.)

Fl. 2-3

Ob. 1-2

Eng. Hn.

Bsn. 1-2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Perc. 1 Timp.

Perc. 2 Glock., Xylo.

Perc. 3 Crot., Mba.

Perc. 4 Vib., Tri., Slptk.

Perc. 5 Rn. Stk., Sus. Cym., H-ht.

Perc. 6 Bn. Wind, Chms., Ch. Cym., Csts.

Perc. 7 B. D., Sl. Bls.

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- Nocturne -

poco accel.

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including the following instruments:

- Picc.
- Fl. 1 (dbl. Picc.)
- Fl. 2-3
- Ob. 1-2
- Eng. Hn.
- Bsn. 1-2
- Cbsn.
- E♭ Cl.
- Cl. 1
- Cl. 2-3
- B. Cl.
- Cb. Cl.
- Sop. Sax.
- Alto Sax.
- Ten. Sax.
- Bari. Sax.
- Tpt. 1
- Tpt. 2-3
- Hn. 1-2
- Hn. 3-4
- Tbn. 1-2
- Tbn. 3 B. Tbn.
- Euph.
- Tba.
- Db.
- Pno.
- Hp.
- Perc. 1 Timp.
- Perc. 2 Glock. Xylo.
- Perc. 3 Crota. Mba.
- Perc. 4 Vib. Tri. Slpstk.
- Perc. 5 Rn. Stk. Sus. Cym. H-hr.
- Perc. 6 Bm. Wnd. Chms. Ch. Cym. Csts.
- Perc. 7 B. D. Sl. Bls.

The score includes various musical notations, including notes, rests, and dynamic markings such as *p*, *mf*, *f*, and *bold, majestic*. There are also performance instructions like "dramatic!" and "gliss." (glissando). The page is marked with a large, diagonal watermark that reads "For Perusal Only" and "Standards for Joe Music".

- Nocturne -

[illegible]

- Nocturne -

44 83 ♩ = 132ish

Picc.

FL 1 (dbl. Picc.)

FL 2-3

Ob. 1-2

Eng. Hn.

Bsn. 1-2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Perc. 1 (mp)

Perc. 2 (Glock., Xylo.)

Perc. 3 (Crot., Mba.)

Perc. 4 (Vib., Tri., Slpstk.)

Perc. 5 (Rn. Stk., Sus. Cym., H-hr.)

Perc. 6 (Bn. Wnd., Chms., Ch. Cym., Csts.)

Perc. 7 (B. D., Sl. Bls.)

optional additional percussion: if available and desired, the following line may be played by any number of additional players on triangles, crotales tuned to A♭, and/or handbells tuned to A♭ (ideally A♭4 and above):

- Nocturne -

(♩ = 66ish)

89 Ecstatic; the glory of the sunrise

45

Picc.

Fl. 1 (dbl. Picc.)

Fl. 2-3

Ob. 1-2

Eng. Hn.

Bsn. 1-2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3 B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Perc. 1 Imp.

Perc. 2 Glock. Xylo.

Perc. 3 Crot. Mba.

Perc. 4 Vib. Tri. Spstk.

Perc. 5 Rn. Stk. Sus. Cym. H-hit.

Perc. 6 Bm. Wld. Chms. Ch. Cym., Csts.

Perc. 7 B. D. Sl. Bls.

Opt. Triangles, Crotales, Handbells

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96

- Nocturne -

Picc.

Fl. 1 (dbl. Picc.)

Fl. 2-3

Ob. 1-2

Eng. Hn.

Bsn. 1-2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Perc. 1 Timp.

Perc. 2 Glock., Xylo.

Perc. 3 Crot., Mba.

Perc. 4 Vib., Tri., Slpatk.

Perc. 5 Rn. Stk., Sus. Cym., H-hr.

Perc. 6 Bm. Wnd., Chms., Ch. Cym., Csts.

Perc. 7 B. D., Sl. Bls.

Opt. Triangles, Crotales, Handbells

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insert straight mute

2. insert cup mute

3. insert harmon mute, stem in

1. insert straight mute

2. insert cup mute

dampen!

choke!

to xylophone

choke!

to marimba

choke!

to vibraphone

choke!

choke!

dampen!

choke!

- Nocturne -

48

104 ♫ = **66ish**; *the sky settles into blueness*

001012, the city center and the

Picc.

Fl. 1
(dbl. Picc.)

Fl. 2-3

Ob. 1-2

Eng. Hn.

Bsn. 1-2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3
B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Perc. 1
Timp.

Perc. 2
Glock.
Xylo.

Perc. 3
Crota.
Mba.

Perc. 4
Vib.
Tri.
Slpstk.

Perc. 5
Ro. Sks.
Sus. Cym.
H-ht.

Perc. 6
Bm. Wnd.
Chms., Ch.
Cym., Cats.

Perc. 7
B. D.
Sl. Bls.

straight mute

2. cup mute

3. harmon mute

1. straight mute

2. cup mute

3. stopped

1. stopped

a2 remove mutes

marimba

vibraphone

49

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