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Concertante for Sho and Jazz Orchestra

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CONCERTANTE FOR SHO AND JAZZ ORCHESTRA

By

Susumu Watanabe

A Doctoral Document

Presented to the Faculty of

The Graduate College at the University of Nebraska

In Partial Fulfillment of Requirements

For the Degree of Doctor of Musical Arts

Major: Music

Under the Supervision of Professor Thomas E. Larson

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CONCERTANTE FOR SHO AND JAZZ ORCHESTRA

Susumu Watanabe, Doctor of Musical Arts

University of Nebraska, 2020

Advisor: Thomas E. Larson

“Concertante for Sho and Jazz Orchestra” is a multi-movement concert piece designed to exhibit both the virtuosity of sho and its orchestral color and dynamism. There are three independent movements, each of which has multiple sections which are subdivided by the alternation of tempo, mood and musical context. The title “Concertante” simply implies a style of composition reflecting a brilliant and virtuosic display of instrumental dexterity and musicality for the solo sho part, and also the various individual instruments and instrumental sections in the 16-piece jazz orchestra.

Sho is a wind instrument which is almost exclusively used for Gagaku, Japanese Imperial Court Music. Gagaku is thought to be among the oldest orchestral music in the world. The instruments of the Gagaku ensemble (including sho) were brought to Japan from China and Korea in the 5th century. Sho is a free reed instrument consisting of 17 slender bamboo pipes, each of which is fitted with a metal free reed in its base.

The “Concertante” is written for solo sho and standard jazz orchestra instrumentation. Except for several segments for the rhythm section (specifically, “slash” notation for piano, bass, drums/percussion), and an improvised solo for tenor saxophone in the second movement, the score is fully notated, including the solo sho part. In addition, the solo part has both short quasi-improvised sections, and an extended cadenza.

The soloist also has freedom of expression in his interpretation of the music throughout the piece, in the traditional concerto model.

I had several musical objectives for the “Concertante” including: extending the musical and instrumental language for sho (particularly in regard to melodic writing); the pursuit of musical expression using the unique sonority of sho; combining the traditional Japanese instrument with Western instruments in a jazz orchestra setting; and an eclectic compositional approach that would reflect the influences of European classical music, American jazz, and Gagaku. “Concertante for Sho and Jazz Orchestra” is, I believe, the first musical endeavor of its type in history.

ACKNOWLEDGMENTS

Foremost, I would like to express my sincere gratitude to my advisor Professor Thomas Larson for his continuous support, encouragement, guidance and inspiration throughout my DMA study and creative activities. Without his persistent help, the goal of my study would not have been realized.

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I would like to acknowledge my special regards to Mr. Naoyuki Manabe for his support, friendship, dedication and musicianship as a primary collaborator and as a soloist for the world premiere. His insightful comments and feedback given to me before and after the performance were invaluable. I treasured the time we spent together during the rehearsal and performance.

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Last but not the least, I also wish to acknowledge the support of my family: my wife Yumiko; my parents Tsutomu and Michiko; my brother Takashi and Akira; and my uncle Yuji Sakamoto.

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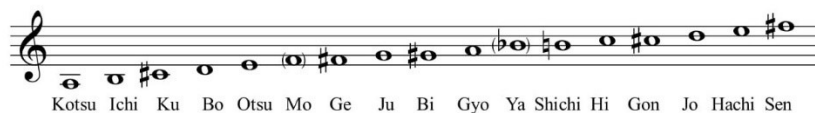
OVERVIEW

“Concertante for Sho and Jazz Orchestra” was composed between December 2019 and March 2020. This concert music was written for the unusual instrumentation of sho, a traditional mouth organ instrument used exclusively in Japanese Imperial Court Music: Gagaku, and a 16-piece jazz orchestra. The “Concertante” is based on a traditional concerto model consisting of three movements, in which the sho is treated as the main solo instrument with accompaniment by the jazz orchestra. In addition, various individual instruments and sections are laid out throughout the composition. The idea of a trilogy or three-part composition, is also commonly found in Gagaku music. In this format, known as “Jo-Ha-Kyu,” the three movements are identified as Introduction, Development, and Climax or Conclusion. Each movement has multiple sections divided by the alternation of tempo, mood and musical context.

The sho can produce long sustained, uninterrupted single or multiple tones with a wide dynamic range over its entire range. Traditionally, the sho is tuned in Pythagorean temperament at A=430 Hz, with 17 pipes producing 15 pitches available between A5 and F#7. For contemporary music and performing with Western musical instruments, the sho can utilize an additional two pitches, for a total of 17 (See Figure 1 and 2). The instrument is tuned at either 440 or 442 Hz. The sound of the sho is rich in harmonic overtones, so the typical scoring method in traditional Gagaku music is to assign it playing either chords or other harmonic structures rather than melodic gestures. As shown in Figure 3, there are 11 different standard chord types, which are called Ai-take. The traditional and idiomatic method for sho writing is to arrange chord placements and enumeration using the 11 chord types. Those chord types, with some modifications, are

used throughout in the “Concertante.”

Figure 1. Available Pitches of Sho



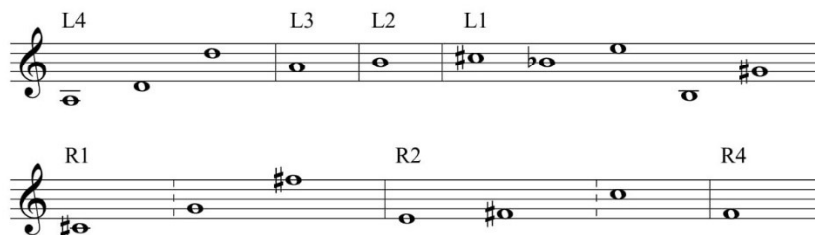
Each pitch is named individually such as Kotsu (A5).

The sounding range is octave higher.

F (Mo) and B flat (Ya) are not available with the traditional instrument.

The modern instrument is equipped two pipes with reed to produce those two pitches and tuned either at A=440 Hz or A=442 Hz.

Figure 2. Fingering Chart

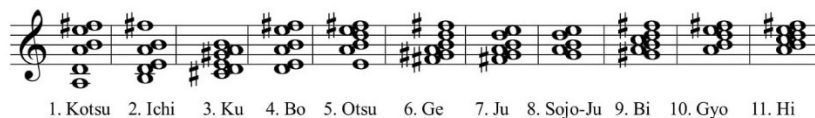


Basically, only one note can be produced per one finger by closing a small hall.

Not all pipes are arranged adjacently even played by the same finger.

L5, R3 and R 5 are used only for holding the instrument.

Figure 3. Traditional Harmonic Structures (Ai-take)



The sho presents limitations in terms of range, fingering, breathing, combination of pitches, and musical expression techniques (such as tonguing, articulations, and sound alternation, including vibrato and glissando). Because I had only limited access to information about the sho, learning how to write for it in an idiomatic manner and making effective use of the instrument’s character and sonority presented considerable challenges. In addition, it was always my goal with this piece to attempt to break technical boundaries and limitations, and pursue new a musical expression with this specific orchestral setting.

The first movement has three sections: the introductory section (m. 1 to m. 25); the second section (m. 26 to 79); and the extended cadenza (m. 80 to the end). The introductory section features the sho, two muted trumpets and the saxophone section. In this slow section, the sho demonstrates its melodic and polyphonic capabilities, while intervallic materials found in the later sections and other movements are introduced. The second section introduces new tempi and grooves in 7/4 (subdivided as 3+1+3) and 3/4+1/8+3/4 time signatures. In this middle section, the sho is playing jazz-influenced melodic lines and quasi-improvisational gestures. The final cadenza section starts at m. 80, and is a showcase of virtuosic display through monophonic texture derived from the previous sections, with intervallic and rhythmic variations.

The structure of the second movement is based on the standard jazz composition form, consisting of the introduction, exposition of the main theme, interlude, improvised solo section, and recapitulation followed by a tag ending. The form of the main theme section is ABC followed by a 4-measure tag. The main theme is introduced at m. 71 by the sho and muted trumpet, with a counter melody played by tenor saxophone. The interlude section starts at m. 99, and here the texture is reduced to an intimate quartet of sho, piano, bass and cymbals. Starting at m. 145, the tenor saxophone plays an improvised solo over the ABC form. At this point in the movement, jazz swing rhythm is introduced for the first time in the composition. The final section, starting at m. 193, is the ensemble “shout” chorus, with a thick orchestral texture. The movement ends with repeating tags with changing rhythmic grooves and a modulation.

The last movement also has three sections. The beginning and the ending are almost identical, using staggered entrances from low to high pitches. In the middle

section, starting at m. 10 with the new tempo, the main themes played by the soprano saxophones are based on a tone row (see Figure 4) over a passacaglia bass line starting at m. 21. The C#, which is the first note of the main theme, and the A at m. 26 are grace notes approaching chromatically to the fundamental notes. The main theme is labeled as the P0 form in the matrix of the tone row as shown as Figure 5. The soprano saxophones are treated as if they are the Hichiriki, a double reed wind instrument used in Gagaku. At this point, the scoring for the entire orchestra, including the solo sho, is designed to capture the traditional Gagaku sound, despite the use of non-traditional Gagaku harmonic and melodic elements.

Figure 4. The Tone Row for the Movement III

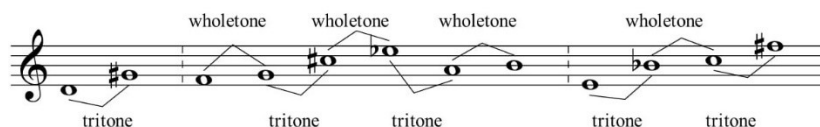


Figure 5. The Matrix of the Tone Row

	I ₀	I ₆	I ₃	I ₅	I ₁₁	I ₁	I ₇	I ₉	I ₂	I ₈	I ₁₀	I ₄	
P ₀	D	G#	F	G	C#	D#	A	B	E	A#	C	F#	R ₀
P ₆	G#	D	B	C#	G	A	D#	F	A#	E	F#	C	R ₆
P ₉	B	F	D	E	A#	C	F#	G#	C#	G	A	D#	R ₉
P ₇	A	D#	C	D	G#	A#	E	F#	B	F	G	C#	R ₇
P ₁	D#	A	F#	G#	D	E	A#	C	F	B	C#	G	R ₁
P ₁₁	C#	G	E	F#	C	D	G#	A#	D#	A	B	F	R ₁₁
P ₅	G	C#	A#	C	F#	G#	D	E	A	D#	F	B	R ₅
P ₃	F	B	G#	A#	E	F#	C	D	G	C#	D#	A	R ₃
P ₁₀	C	F#	D#	F	B	C#	G	A	D	G#	A#	E	R ₁₀
P ₄	F#	C	A	B	F	G	C#	D#	G#	D	E	A#	R ₄
P ₂	E	A#	G	A	D#	F	B	C#	F#	C	D	G#	R ₂
P ₈	A#	E	C#	D#	A	B	F	G	C	F#	G#	D	R ₈
	R ₁₀	R ₆	R ₃	R ₅	R ₁₁	R ₁	R ₇	R ₉	R ₂	R ₈	R ₁₀	R ₄	

CONCERTANTE FOR SHO AND JAZZ ORCHESTRA

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INSTRUMENTATION

Alto and Soprano Saxophone 1
Alto and Soprano Saxophone 2
Tenor and Soprano Saxophone 1
Tenor and Soprano Saxophone 2
Baritone Saxophone

Trumpet and Flügelhorn 1
Trumpet and Flügelhorn 2
Trumpet and Flügelhorn 3
Trumpet and Flügelhorn 4

Trombone 1
Trombone 2
Trombone 3
Bass Trombone

Sho

Piano

Acoustic Bass

Drum Set and Auxiliary Percussion
Antique Cymbals
Bongos
Wind Chimes
Woodblocks

Movement I

Concertante for sho and jazz orchestra

Susumu Watanabe
(2020)

Lamentoso (♩ = 52) 5

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Lamentoso (♩ = 52) 5

Trumpet in B \flat 1

Trumpet in B \flat 2

Trumpet in B \flat 3

Trumpet in B \flat 4

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Lamentoso (♩ = 52) 5

Sho

Piano

Acoustic Bass

Drum Set

Wood Blocks

Antique Cymbals

Straight mute

p

Straight mute

p

pp

mf

pp

molto cresc.

ff

fp

sub. p

p

Scratch cymbal with metal

p

Movement I

10

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

10

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

10

Sho

Pno.

A.B.

D. S.

Wood blocks

Antique cymbals

Bass

Movement I

16

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.

Musical score for strings (A. Sx. 1-2, T. Sx. 1-2, B. Sx.) from measure 15 to 16. The score shows various dynamics including *mf*, *pp*, *p*, and *mp* across different string parts.

16

B \flat Tpt. 1
B \flat Tpt. 2
B \flat Tpt. 3
B \flat Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.

Musical score for brass instruments (B. Tpt. 1-4, Tbn. 1-3, B. Tbn.) from measure 15 to 16. The score shows rests and dynamics like *mf* for the B. Tbn. part.

16

Sho
Pno.
A.B.
D. S.

Musical score for Sho, Pno., A.B., and D. S. from measure 15 to 16. The Pno. part includes a 6-measure figure and dynamic markings *mp* and *f*. The D. S. part includes "Cymbal with sticks" and dynamic marking *mp*.

Movement I

26 Con moto (♩ = 62)

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

26 Con moto (♩ = 62)

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

26 Con moto (♩ = 62)

Sho

Pno.

A.B.

D. S.

Movement I

27

A. Sax. 1 *mf* *pp* *mf* *mf* *pp*

A. Sax. 2 *mf* *mp* *mf* *mf* *pp*

T. Sax. 1 *mp*

T. Sax. 2 *mp*

B. Sax. *mp* *f*

B \flat Tpt. 1 *mp*

B \flat Tpt. 2 *mp*

B \flat Tpt. 3

B \flat Tpt. 4

Tbn. 1 *mp*

Tbn. 2

Tbn. 3

B. Tbn. *f*

Sho

Pno.

A.B.

D. S. 27

Detailed description: This page of a musical score, titled 'Movement I' and numbered '6', contains staves for various instruments. The score begins at measure 27. The woodwind section includes two Alto Saxophones (A. Sax. 1 and 2), two Tenor Saxophones (T. Sax. 1 and 2), and one Baritone Saxophone (B. Sax.). The brass section consists of four B-flat Trumpets (B \flat Tpt. 1-4) and three Trombones (Tbn. 1-3), plus a Bass Trombone (B. Tbn.). The keyboard section includes a Solo Horn (Sho), Piano (Pno.), and a Double Bass (A.B.). A Drum Set (D. S.) is also indicated. The saxophones play complex rhythmic patterns with dynamic markings of *mf*, *pp*, and *mp*. The Tenor Saxophones and Baritone Saxophone play sustained melodic lines with *mp* dynamics. The B-flat Trumpets and Trombones have specific melodic parts, with the first Trombone featuring triplets. The Solo Horn and Piano parts are more melodic and harmonic. The Double Bass and Drum Set parts are also present at the bottom of the page.

Movement I

30

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

30

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

30

Sho

Pno.

A.B.

D. S.

Movement I

31

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

31

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

31

Sho

31

Pno.

31

A.B.

31

D. S.

Freely

Cymbal

Freely

mf

p

f

p

sfz

mp

f

p

f

sfz

p

mp

Movement I

34 *Animato*

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

sub. p

34 *Animato*

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mf

mp

34 *Animato*

Sho

mf *flz.* *fp*

Bm13 E13 Bm13 E13

Pno.

mp

A.B.

Bm13 E13 Bm13 E13

mp

D. S.

Tom-toms

Brushes

Snare

Hi-hat (foot)

mp

Movement I

36

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Sho

Pno.

A.B.

D. S.

p

mp

sfz

mf

open

Bm13

E13

3

36

Bm13

E13

Bm13

E13

Bm13

E13

Movement I

39

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Sho

Pno.

A.B.

D. S.

p *mp* *p* *f*

p *mp* *p* *f*

p *mp* *p* *f*

p *mp* *p* *f*

p *mf* *mf* *mp* *fp*

p *mf* *mf* *mp* *fp*

p *mf* *mf* *mp* *fp*

p *mf* *mp* *fp* *f*

mf

Bm13 E13 Bm13 E13

p *f*

Bm13 E13 Bm13 E13

p *f*

p *f*

fill *f*

Movement I

42

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.

Musical score for Saxophones 1-2 and Trombones 1-2. Measures 42-43. Dynamics include *mf* and accents.

42

B \flat Tpt. 1
B \flat Tpt. 2
B \flat Tpt. 3
B \flat Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.

Musical score for Trumpets 1-4 and Trombones 1-4. Measures 42-43. Dynamics include *mp*.

42

Sho.
Pno.
A.B.
D. S.

Musical score for Solo Horn, Piano, Alto Saxophone, and Double Bass. Measures 42-43. Includes dynamics like *mf*, *sfz*, *p*, *f* and chord markings *Bm13*, *E13*.

Movement I

poco rit. **46** Melancholia (♩ = 58)

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.

B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.

Sho

Pno.

A.B.

D. S.

mf *p* *mp* *p*

Bm13 E13 Bm13 E13 Bm9 Amaj9

Movement I

49 A tempo (♩ = 62)

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.

mp mp mp mf p mf

49 A tempo (♩ = 62)

B \flat Tpt. 1
B \flat Tpt. 2
B \flat Tpt. 3
B \flat Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.

p p p mf mf mf mf

49 A tempo (♩ = 62)

Sho
Pno.
A.B.
D. S.

mf Bm9 E7 C#7(b9)
G7alt Cmaj7 Fmaj7 Bbmaj7(#11) Bm9 E7 C#7(b9)
fill mp

Movement I

51

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Sho

Pno.

A.B.

D. S.

p

mf

mp

mf

mf

mp

mf

mp

mf

mp

mf

sfz

sfz

sfz

sfz

mf

mp

mf

sfz

A maj9(b5)

D maj9

G#m 7(b5)

C#7(b9)

Movement I

57 Più mosso (♩ = 68)

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.

57 Più mosso (♩ = 68)

B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.

57 Più mosso (♩ = 68)

Sho
Pno.
A.B.
D. S.

Movement I

63

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.

63

B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.

63

Sho
Pno.
A.B.
D. S.

Movement I

66

A. Sax. 1 *f sfz*

A. Sax. 2 *f sfz*

T. Sax. 1 *mf* *f*

T. Sax. 2 *f sfz*

B. Sax. *mf* *fp sfz* *mf* *f*

B♭ Tpt. 1 *f sfz* Flügelhorn *mp*

B♭ Tpt. 2 *f sfz* Flügelhorn *mp*

B♭ Tpt. 3 *f sfz* Flügelhorn *mp*

B♭ Tpt. 4 *open* *f sfz* Flügelhorn *mp*

Tbn. 1 *mf* *f* *fp sfz* *mp*

Tbn. 2 *mf* *f* *fp sfz* *mp*

Tbn. 3 *mf* *f* *fp sfz* *mp*

B. Tbn. *mf* *f* *fp sfz* *mp*

Sho *f*

Pno. *sfz* *f* *mf*

A.B. *f* *mf*

D. S. fill *f* fill *mf*

Flügelhorn

Abmaj7(b5) Am(9)/G Dm7/G G#7(#9) D♭7(b13)B♭7(b9) Am9

Fill (Toms)

Movement I

70

69

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

70

69

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

70

69

Sho

f A♭7♭9(♭13) D♭7(♭9)sus D♭m11 D♭7(♭9)sus D♭m11

69

Pno.

f A♭7♭9(♭13) D♭7(♭9)sus D♭m11 D♭7(♭9)sus D♭m11

69

A.B.

69

D. S.

Movement I

This page of the musical score contains measures 73 through 80. It features a variety of instruments including saxophones, trumpets, trombones, and piano.

- Saxophones (A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx.):** All saxophones play a melodic line starting at measure 73. The line includes slurs, accents, and a triplet in measure 75. Dynamics range from *f* to *sfz*, with a final *ff sfz* in measure 80.
- Trumpets (B♭ Tpt. 1-4):** The trumpets enter in measure 75 with a melodic line. Dynamics are marked *mp*, *mf*, and *f*. Accents and slurs are present.
- Trombones (Tbn. 1-3, B. Tbn.):** The trombones play a rhythmic accompaniment. Dynamics are marked *f* and *ff*. Accents are used.
- Sho (Solo Horn):** The solo horn plays a melodic line with accents and slurs. Dynamics include *ff*. Chord symbols *D♭7(#9)*, *Dm9*, *G7(b9)*, *C#7*, and *C#7(b9)* are indicated below the staff.
- Piano (Pno.):** The piano part is mostly rests, with some rhythmic markings.
- Double Bass (A.B.):** The double bass plays a melodic line with slurs and accents.
- Drum Set (D. S.):** The drum set part consists of rhythmic patterns.

Movement I

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.

mf f mp

B \flat Tpt. 1
B \flat Tpt. 2
B \flat Tpt. 3
B \flat Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.

Flügelhorn
Flügelhorn
Flügelhorn
Flügelhorn

ff fp mp

Sho
Pno.
A.B.
D. S.

F#9 E9 Ab7sus4/Eb Dmaj7(b5) Dbm13
f sub. p < p <

Movement I

86

81

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

86

81

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

86

81

Sho

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

81

Pno.

81

A.B.

81

D. S.

Movement I

91

88

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

91

88

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

91

88

Sho

Pno.

88

A.B.

88

D. S.

Movement I

95 **95** Agitato con passione (♩ = 80)

94

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

95 **95** Agitato con passione (♩ = 80)

94

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

95 **95** Agitato con passione (♩ = 80)

94

Sho

pp *mf* *mp* *mf* *mp* *sfz* *sfz* *mf*

Pno.

94

A.B.

94

D. S.

Movement I

99

103

Più mosso (♩ = 92) 25

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

99

103

Più mosso (♩ = 92)

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

99

103

Più mosso (♩ = 92)

Sho

Pno.

A.B.

D. S.

Movement I

ritenuto

107

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

ritenuto

107

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

ritenuto

107

Sho

Pno.

A.B.

D. S.

Movement II

Concertante for sho and jazz orchestra

Susumu Watanabe

Andante (♩ = 72)

9

Alto Sax (Soprano Sax) 1

Alto Sax (Soprano Sax) 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet in B♭ (Flügelhorn) 1

Trumpet in B♭ (Flügelhorn) 2

Trumpet in B♭ (Flügelhorn) 3

Trumpet in B♭ (Flügelhorn) 4

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Sho

Piano

Acoustic Bass

Drum Set (Antique Cymbals, Wind Chimes, Wood Blocks)

Movement II

16

10

A. Sx. (S. Sx.) 1

A. Sx. (S. Sx.) 2

T. Sx. 1

T. Sx. 2

B. Sx.

16

10

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

16

10

Sho

Pno.

A.B.

D. S.

Movement II

23

19

A. Sx. (S. Sx.) 1

A. Sx. (S. Sx.) 2

T. Sx. 1

T. Sx. 2

B. Sx.

mp *mf* *f fp*

23

19

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mp *mf* *f fp*

23

19

Sho

Pno.

A.B.

D. S.

p *fp* *mf* *f*

Movement II

29

A. Sx. (S. Sx.) 1
A. Sx. (S. Sx.) 2
T. Sx. 1
T. Sx. 2
B. Sx.

29

B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.

29

Sho.
Pno.
A.B.
D. S.

Movement II

33

37 Allegro (♩ = 90)

A. Sx. (S. Sx.) 1
A. Sx. (S. Sx.) 2
T. Sx. 1
T. Sx. 2
B. Sx.

33

37 Allegro (♩ = 90)

B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.

33

37 Allegro (♩ = 90)

Sho.
Pno.
A.B.
D. S.

Movement II

47

42

A. Sx. (S. Sx.) 1

A. Sx. (S. Sx.) 2

T. Sx. 1

T. Sx. 2

B. Sx.

47

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

47

Sho

Pno.

A.B.

D. S.

tom-toms with mallets *f* 3+3+2

fill *mf* 3+2+3

Movement II

55

33

50

A. Sx. (S. Sx.) 1

A. Sx. (S. Sx.) 2

T. Sx. 1

T. Sx. 2

B. Sx.

55

50

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

55

50

Sho.

Pno.

A.B.

D. S.

3+3+2

2+3+3

3+2+3

Movement II

56

A. Sx. (S. Sx.) 1

A. Sx. (S. Sx.) 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Sho

Pno.

A.B.

D. S.

mf

f

fp

trumpet

2+3+3

3+2+3

3+3+2

Detailed description: This page of a musical score, titled 'Movement II' and numbered '34', contains measures 56 through 61. The score is arranged in a system with multiple staves. The top section includes five string staves (A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx.) and a trumpet section with four staves (B♭ Tpt. 1-4). Below these are three trombone staves (Tbn. 1-3) and a Bass Trombone staff (B. Tbn.). The percussion section includes a Snare Drum (Sho) staff, a Piano (Pno.) staff, and a Double Bass (D. S.) staff. The string parts feature melodic lines with dynamic markings of *mf*, *f*, and *fp*. The trumpet section plays a rhythmic pattern of eighth notes with accents, also marked *mf*. The percussion parts include a snare drum pattern with accents, a piano accompaniment with a melodic line, and a double bass line with specific rhythmic figures (2+3+3, 3+2+3, 3+3+2) indicated above the staff. The key signature has one sharp (F#) and the time signature is 4/4.

Movement II

63

A. Sx. (S. Sx.) 1
A. Sx. (S. Sx.) 2
T. Sx. 1
T. Sx. 2
B. Sx.

63

B \flat Tpt. 1
B \flat Tpt. 2
B \flat Tpt. 3
B \flat Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.

63

Sho.
Pno.
A.B.
D.S.

Movement II

71

68

A. Sx.
(S. Sx.) 1

A. Sx.
(S. Sx.) 2

T. Sx. 1

T. Sx. 2

B. Sx.

71

68

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

71

68

Sho

Pno.

A.B.

D. S.

3+2+3

3+3+2

3+2+3

wood blocks

tom-toms

Movement II

74

A. Sx. (S. Sx.) 1

A. Sx. (S. Sx.) 2

T. Sx. 1

T. Sx. 2

B. Sx.

mf

74

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mf

74

Sho

Pno.

A.B.

D. S.

wood blocks
3+3+2

tom-toms
2+3+3

mp
3+2+3

mp

mf

mp

Movement II

80

A. Sx.
(S. Sx.) 1

A. Sx.
(S. Sx.) 2

T. Sx. 1

T. Sx. 2

B. Sx.

80

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

80

Sho

80

Pno.

80

A.B.

80

D. S.

2+3+3

3+2+3

3+3+2

Detailed description: This page of a musical score, titled 'Movement II' and numbered '38', contains staves for various instruments. The top section includes strings (A. Sx., T. Sx., B. Sx.), woodwinds (B \flat Tpt., Tbn.), and a Shofar (Sho). The bottom section includes piano (Pno.), A.B. (likely a double bass or similar), and D.S. (likely a double bass or similar). The score is marked with a '38' at the top right. The first system of staves (A. Sx., T. Sx., B. Sx.) begins at measure 80. The second system (B \flat Tpt., Tbn.) also begins at measure 80. The third system (Sho, Pno.) begins at measure 80. The fourth system (A.B., D. S.) begins at measure 80. The D. S. staff includes specific rhythmic markings: '2+3+3' under the first two measures, '3+2+3' under the third and fourth measures, and '3+3+2' under the fifth and sixth measures. The score features various musical notations including notes, rests, slurs, and dynamic markings such as 'f'.

Movement II

87

A. Sx. (S. Sx.) 1

A. Sx. (S. Sx.) 2

T. Sx. 1

T. Sx. 2

B. Sx.

86

f

mf

f

f

87

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

86

f

mf

mf

f

mf

87

Sho

Pno.

A.B.

D. S.

86

mf

mf

mf

mf

wood blocks
3+3+2

tom-toms
2+3+3

Movement II

95

A. Sx. (S. Sx.) 1
A. Sx. (S. Sx.) 2
T. Sx. 1
T. Sx. 2
B. Sx.

95

B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.

95

Sho.
Pno.
A.B.
D.S.

Movement II

99

107

A. Sx. (S. Sx.) 1

A. Sx. (S. Sx.) 2

T. Sx. 1

T. Sx. 2

B. Sx.

99

107

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

99

107

Sho.

Pno.

A.B.

D. S.

115

108

A. Sx.
(S. Sx.) 1

A. Sx.
(S. Sx.) 2

T. Sx. 1

T. Sx. 2

B. Sx.

115

108

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

115

108

Sho

Pno.

A.B.

D. S.

cymbal with mallets

mp

mf

mp

mf

mf

p

p

Movement II

123

119

A. Sx.
(S. Sx.) 1

A. Sx.
(S. Sx.) 2

T. Sx. 1

T. Sx. 2

B. Sx.

123

119

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

123

119

Sho

Pno.

A.B.

D. S.

mf

cresc.

mf

sfz

mf

cresc.

p

mp

with stick

Movement II

133

135

A tempo

44

128

A. Sax. (S. Sax.) 1

A. Sax. (S. Sax.) 2

T. Sax. 1

T. Sax. 2

B. Sax.

128

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

128

Sho

Pno.

A.B.

D. S.

Movement II

141

145 Half time swing (in 2)
1st. time only play

A. Sx. (S. Sx.) 1

A. Sx. (S. Sx.) 2

T. Sx. 1

T. Sx. 2

B. Sx.

141

145 Half time swing (in 2)

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

141

145 Half time swing (in 2)

Sho

Pno.

A.B.

D. S.

Movement II

153

147

A. Sx.
(S. Sx.) 1

A. Sx.
(S. Sx.) 2

T. Sx. 1

T. Sx. 2

B. Sx.

E♭maj7(♯5) E7sus4 G7(♯9) G13 Bm9 C[♯]₉

153

147

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

153

147

Sho

Pno.

A.B.

D. S.

147

E♭maj7(♯5) E7sus4 G7(♯9) G13 Bm9 C[♯]₉

gliss.

Movement II

161

156

A. Sx. (S. Sx.) 1

A. Sx. (S. Sx.) 2

T. Sx. 1

T. Sx. 2

B. Sx.

B m9

D b m11

G 7 (b9) sus4

G 9

E b m a j 7

161

156

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

161

156

Sho

156

Pno.

156

A.B.

156

D. S.

B m9

D b m11

G 7 (b9) sus4

G 9

E b m a j 7

Movement II

169 Swing (in 4)

165

A. Sx.
(S. Sx.) 1

A. Sx.
(S. Sx.) 2

T. Sx. 1

T. Sx. 2

B. Sx.

169 Swing (in 4)

165

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

background on cue

mp background on cue

mp background on cue

mp background on cue

169 Swing (in 4)

165

Sho

165 Em7/D Amaj7(b5)/G# E7sus4 Ebmaj7(b5)

Pno.

165 Em7/D Amaj7(b5)/G# E7sus4 Ebmaj7(b5)

A.B.

165

D. S.

fill

mf

Movement II

177

173

A. Sx. (S. Sx.) 1

A. Sx. (S. Sx.) 2

T. Sx. 1

T. Sx. 2

B. Sx.

background on cue alto sax

mf

E7sus4 G7(♯9) G13 Bm9 C♯6

177

173

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

fp

177

173

Sho.

173 E7sus4 G7(♯9) G13 Bm9 C♯6

Pno.

173 E7sus4 G7(♯9) G13 Bm9 C♯6

A.B.

173

D. S.

Movement II

185

181

A. Sx. (S. Sx.) 1

A. Sx. (S. Sx.) 2

T. Sx. 1

T. Sx. 2

B. Sx.

fp

fp

fp

fp

fp

Bm9

Dbm11

G7(b9)sus4

G9

Ebmaj7

185

181

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Bb Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mf

mf

mf

mf

mf

185

181

Sho

181

Bm9

Dbm11

G7(b9)sus4

G9

Ebmaj7

Pno.

181

Bm9

Dbm11

G7(b9)sus4

G9

Ebmaj7

A.B.

181

D. S.

Movement II

193 Straight 8ths

188

A. Sx. (S. Sx.) 1

A. Sx. (S. Sx.) 2

T. Sx. 1

T. Sx. 2

B. Sx.

Em7/D

A maj7(#11)/G#

last time only play

mf

193 Straight 8ths

188

B> Tpt. 1

B> Tpt. 2

B> Tpt. 3

B> Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

background on cue

mf mp

mf

f sfz

mp

mf

f sfz

mp

mf

193 Straight 8ths

188

Sho.

Pno.

A.B.

D. S.

Em7/D

A maj7(b5)/G#

straight 8ths tom-toms

fill

mf

3+3+2

Movement II

201

A. Sx. (S. Sx.) 1
A. Sx. (S. Sx.) 2
T. Sx. 1
T. Sx. 2
B. Sx.

201

B \flat Tpt. 1
B \flat Tpt. 2
B \flat Tpt. 3
B \flat Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.

201

Sho.
Pno.
A.B.
D. S.

Movement II

209

A. Sx. (S. Sx.) 1
A. Sx. (S. Sx.) 2
T. Sx. 1
T. Sx. 2
B. Sx.

209

B \flat Tpt. 1
B \flat Tpt. 2
B \flat Tpt. 3
B \flat Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.

209

Sho
Pno.
A.B.
D. S.

wood blocks 2+3+3
tom-toms 3+3+2

Movement II

217

213

A. Sx. (S. Sx.) 1 *mf* *fp*

A. Sx. (S. Sx.) 2 *mf* *fp*

T. Sx. 1 *mf* *ff* *mf*

T. Sx. 2 *mf* *ff* *mf*

B. Sx. *mf* *ff* *mf*

217

B♭ Tpt. 1 *ff* *fp*

B♭ Tpt. 2 *ff* *fp*

B♭ Tpt. 3 *ff* *fp*

B♭ Tpt. 4 *ff* *fp*

Tbn. 1 *sfz* *fp* *mf*

Tbn. 2 *sfz* *fp* *mf*

Tbn. 3 *sfz* *fp* *mf*

B. Tbn. *sfz* *fp* *mf*

213

Sho *f* *mf*

Pno. *ff*

A.B. *mf*₄₊₄

D. S. *ff* *mf*

wood blocks 2+3+3

mf-toms *ff*₃₊₂₊₃

Movement II

220 **221** Swing (in 4) **225** Afro cuban in 6/8

A. Sx. (S. Sx.) 1 *sfz* *mf* *f* *sfz* *mp* *mf*

A. Sx. (S. Sx.) 2 *sfz* *mf* *f* *sfz* *mp*

T. Sx. 1 *sfz* *f* *sfz* *mf*

T. Sx. 2 *sfz* *f* *sfz* *mf*

B. Sx. *sfz* *f* *sfz*

220 **221** Swing (in 4) **225** Afro cuban in 6/8

B♭ Tpt. 1 *sfz* *f* *sfz*

B♭ Tpt. 2 *sfz* *mf* *f* *sfz* *mp*

B♭ Tpt. 3 *sfz* *mf* *f* *sfz*

B♭ Tpt. 4 *sfz* *mf* *f* *sfz* *mp*

Tbn. 1 *sfz* *f* *sfz* *mp*

Tbn. 2 *sfz* *f* *sfz*

Tbn. 3 *sfz* *f* *sfz*

B. Tbn. *sfz* *f* *sfz*

220 **221** Swing (in 4) **225** Afro cuban in 6/8

Sho. *f* *fp* *sfz*

Pno. solo Am11/G B♭maj9 C sus2(no3) D sus2(no3) solo end *mp*

A.B. *f* *mf*

D. S. *p* *f* tom-toms fill *sfz* *mf*

Movement II

229 Straight 8ths

228

A. Sx. (S. Sx.) 1

A. Sx. (S. Sx.) 2

T. Sx. 1

T. Sx. 2

B. Sx.

229 Straight 8ths

228

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

229 Straight 8ths

228

Sho.

Pno.

A.B.

D. S.

Movement III

Concertante for sho and jazz orchestra

Susumu Watanabe
(2020)

Energico (♩ = 120)

Alto Sax (Soprano Sax) 1
Alto Sax (Soprano Sax) 2
Tenor Sax (Soprano Sax) 1
Tenor Sax (Soprano Sax) 2
Baritone Sax

Energico (♩ = 120)

Trumpet in B♭ (Flügelhorn) 1
Trumpet in B♭ (Flügelhorn) 2
Trumpet in B♭ (Flügelhorn) 3
Trumpet in B♭ (Flügelhorn) 4
Trombone 1
Trombone 2
Trombone 3
Bass Trombone

Energico (♩ = 120)

Sho
Piano
Acoustic Bass
Drum Set
Antique Cymbals
Bongos

Movement III

10 Lento (♩ = 52) 16 21

A. Sx. 1 *ppp*

A. Sx. 2 *ppp* soprano sax *pp*

T. Sx. 1 *ppp*

T. Sx. 2 *ppp* soprano sax *pp*

B. Sx. *ppp*

10 Lento (♩ = 52) 16 21

B> Tpt. 1 flügelhorn *pp*

B> Tpt. 2 flügelhorn *pp*

B> Tpt. 3 flügelhorn *pp*

B> Tpt. 4 flügelhorn *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

Tbn. 3

B. Tbn. *pp*

10 Lento (♩ = 52) 16 21

Sho *pp*

Pno. *pp* *pp* *pp*

A.B. *pp*

D. S. antique cymbals *p*

Movement III

poco rit.

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Musical score for Saxophones 1-2 and Tenors 1-2, Bass Saxophone. The score is in 4/4 time and begins at measure 22. A. Sx. 2 and T. Sx. 2 play a melodic line starting with a *pp* dynamic, which then moves to *mp*. A. Sx. 1 and T. Sx. 1 are mostly silent, with a final note in the last measure. B. Sx. is also silent.

poco rit.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Musical score for Trumpets 1-4 and Trombones 1-3, Bass Trombone. The score begins at measure 22. B \flat Tpt. 1-3 play a sustained note with a *p* dynamic. B \flat Tpt. 4 and Tbn. 1-3 play a melodic line starting with a *pp* dynamic. B. Tbn. is silent.

poco rit.

Sho

Pno.

A.B.

D. S.

Musical score for Shofar, Piano, A.B., and Double Bass. The score begins at measure 22. Sho plays a melodic line with *pp* and *mp* dynamics, ending with a 15-measure rest. Pno. is silent. A.B. plays a sustained note with a *p* dynamic. D. S. plays a cymbal with mallets with a *pp* dynamic.

Movement III

30 *a tempo*
soprano sax

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.

p *pp* *mp* *mp* *mp*

Detailed description: This system contains five staves. The top four staves are for saxophones (A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2) and the bottom staff is for Bass Saxophone (B. Sx.). All saxophones play a melodic line with a slur over the first two measures. Dynamics range from *p* to *mp*. The B. Sx. part is mostly silent, with a few notes in the third measure.

30 *a tempo*
trumpet
straight mute

B \flat Tpt. 1
B \flat Tpt. 2
B \flat Tpt. 3
B \flat Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.

p *p* *p* *p* *p* *p* *p* *p*

Detailed description: This system contains eight staves for brass instruments. The top four staves are for trumpets (B \flat Tpt. 1-4) and the bottom four are for trombones (Tbn. 1-3, B. Tbn.). The trumpets play a rhythmic pattern of eighth notes with a straight mute. The trombones play a melodic line with a slur. Dynamics are consistently *p*.

30 *a tempo*

Sho.
Pno.
A.B.
D.S.

pp *p* *p* *mp* *p*

Detailed description: This system contains four staves. The top staff is for Shofar (Sho.), the second for Piano (Pno.), the third for Double Bass (A.B.), and the fourth for Double Snare (D.S.). The Shofar and Piano parts have complex textures with slurs and dynamics ranging from *pp* to *mp*. The A.B. and D.S. parts are mostly silent.

Movement III

39

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.

39

B[♭] Tpt. 1
B[♭] Tpt. 2
B[♭] Tpt. 3
B[♭] Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.

39

Sho.
Pno.
A. B.
D. S.

Movement III

43

48 *rubato*

51 **Maestoso** (♩ = 90)

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B> Tpt. 1

B> Tpt. 2

B> Tpt. 3

B> Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

43

48 *rubato*

51 **Maestoso** (♩ = 90)

Sho

Pno.

A.B.

43

43

D.S.

cymbal with mallets

p

This page of the musical score, Movement III, page 64, features a variety of instruments. The woodwind section includes five saxophones (A. Sax. 1 & 2, T. Sax. 1 & 2, B. Sax.), four B♭ trumpets (B♭ Tpt. 1-4), and three tenor trombones (Tbn. 1-3) with a Bass Trombone (B. Tbn.). The string section consists of Violins (A. B.), Violas (D. S.), and Cellos/Double Basses (C. B.). The percussion section includes a Shofar (Sho) and Piano (Pno.).

The score is divided into three measures. The first measure begins with a measure rest for measures 53 and 54. The second measure contains a measure rest for measures 55 and 56. The third measure contains a measure rest for measures 57 and 58. The Shofar part features a melodic line with a dynamic marking of *Morendo* and a breath mark (*v*) in the final measure. The piano part shows a complex texture with multiple voices in both staves. The woodwind and brass parts are primarily sustained notes with long slurs.