

Joshua Roach

Overture Dodeca

for full orchestra

(2012)

To Larry



Transposed Score

Duration: Approximately 6:50 minutes

INSTRUMENTATION

Flute 1	Horn 1	Timpani	Harp
Flute 2	Horn 2	Percussion 1:	Piano (<i>opt.</i>)
Flute 3/Piccolo	Horn 3	<i>Snare Drum, Bass Drum*, Glockenspiel*,</i>	Strings:
Oboe 1	Horn 4	<i>Xylophone*, Suspended Cymbal</i>	<i>Violins, Violas,</i>
Oboe 2	Trumpet in Bb 1	Percussion 2:	<i>Cellos with divisi</i>
Oboe 3	Trumpet in Bb 2	<i>Bass Drum*, Xylophone*, Triangle</i>	
Clarinet in Bb 1	Trumpet in Bb 3	Percussion 3:	
Clarinet in Bb 2	Trombone 1	<i>Crash Cymbals, Glockenspiel*, Xylophone*</i>	
Clarinet in Bb 3	Trombone 2	Percussion 4:	
Bassoon 1 (<i>opt. divisi</i>)	Bass Trombone	<i>Tam-Tam, Suspended Cymbal, Triangle,</i>	
Bassoon 2	Tuba	<i>Crotales*</i>	
		Percussion 5:	
		<i>Tubular Chimes, Glockenspiel*, Crotales*</i>	

*are shared instruments

Program Note:

Overture Dodeca (dodeca referring to twelve as in dodecahedron or dodecaphonic) is a musical response to the year 2012 and its cultural significance. The year 2012 was prophesized to bring either some great apocalypse, or perhaps a new spiritual beginning for humankind. Though no event of such epic proportion has yet come to pass, our race continues to achieve great accomplishments in some areas while struggling in others. Thus, my commentary on 2012 and the visceral goal of the overture is this; to celebrate the human experience and to ruminate on what breakthroughs will inspire us next.

In May 2012, I completed my coursework as a master's degree student of Instrumental Conducting under the tutelage of Larry Livingston. *Overture Dodeca* is dedicated to him as a heartfelt "thank you" for his wonderful artistry, pedagogy, and mentorship.

There are several compositional components that pervade *Overture Dodeca*. From the chromatic tetrachord formed by the number 2012, I wrote the opening fanfare and also motivic material heard whenever the music becomes unstable. The second component is what I call Livingstonian numerology. Larry's first name contains five letters and his last name contains ten. The primary melody of the allegro is set in a meter of five, and there are within this section a number of phrases that last five or ten bars in duration. The lyrical melody that appears in the middle of the overture is derived from the eight digits of Larry's birth date. Finally, the use of palindromic figures in the percussion section draws inspiration from Olivier Messiaen's well-documented interest in non-retrogradable rhythms. The composer made an impact on Larry when the two spent time together in Avion, France, and so it was natural to include these Janice-faced figures. The concept of the palindrome also represents to me the idea that while our culture looks forward, we are also reflecting on our history to help contextualize the changes of the here and now.

Overture Dodeca is a through-composed programmatic work. The opening brass and percussion fanfare pays homage to the monument of human achievement, followed by melodies based on the "Larry Livingston" motivic material. The ensuing fast section represents the hustle and bustle we experience in our modern lifestyle, immersed in the mechanized exactitude of a digital world. The first climax is a momentary discovery of the self within this harried reality. A Livingstonian melody in 5/8 meter comes next, after which the music attempts to traverse the psyche of the self in search of the proceeding warm, dark melody that is played by the woodwinds. This musical spelling of Larry's birth date is the melody of "humankind." The 2012 motive returns in a developmental section depicting the cost of progress before the music evaporates into a dreamlike state. It has been said by cosmologists that the future of humanity lies in space, and so at this point there is a momentary gaze up into the heavens with inspirational ideas floating in and out of consciousness amidst the twinkling of the stars. The celestial imagery is suddenly broken by a reintroduction of the opening drum palindrome, followed by more 2012 development, finally arriving at the big climactic G major section—humanity in full glory. As the breadth of this climax recedes, a flute and clarinet prayer offers a final moment of reflection before the coda blazes to the end of the work...into the future.

Overture Dodeca was premiered in April 2012 by the USC Thornton Concert Orchestra with the composer conducting.

Overture Dodeca

Joshua Roach
(Feb. 2012)

Grandiose ♩=86

Flute 1
Flute 2
Flute 3
Oboe 1
Oboe 2
Oboe 3
Clarinet in B♭ 1
Clarinet in B♭ 2
Clarinet in B♭ 3
Bassoon 1
Bassoon 2

Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4

Trumpet in B♭ 1
Trumpet in B♭ 2
Trumpet in B♭ 3
Trombone 1
Trombone 2
Bass Trombone
Euphonium
Tuba

IV: E
III: D
II: A
I: E

Timpani

Percussion 1
Snare
Bass Drum

Percussion 2
Crash Cymbals

Percussion 3
Tam-Tam

Percussion 4
Sus. Cymbal
Chimes

Percussion 5

Harp

Piano

Grandiose ♩=86

Viola
Violoncello
Contrabass

19 **B** rit. . .

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Fl. 3 *p* *mf*

Ob. 1 *p*

Ob. 2 *p*

Ob. 3

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

Bsn. 1 *p* (if only 1, play top div.)

Bsn. 2 *p*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Euph. *p*

Tba. *p*

B I:E→D rit. . .

Timp. *p* *pp*

Glock. *pp* Sus. Cym.

B. D. *p* *mp*

Cym.

Perc. 4 (Tam) *p* *pp*

Chim.

Hp. *ff*

Pno. *f*

B rit. . .

Vln. I *p*

Vln. II *p*

Vla. *p* *div. v.*

Vc. *p*

Cb. *p*

25 **C** Fast; Insistent ♩=160

Fl. 1 *f*

Fl. 2 *f*

Fl. 3 *f*

Ob. 1 *f*

Ob. 2 *f*

Ob. 3 *f*

Cl. 1 *f* *mf*

Cl. 2 *f* *mf*

Cl. 3 *mp*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f*

Hn. 2

Hn. 3

Hn. 4

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

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

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

Tbn. 1 *f* *mf* *f* *ff*

Tbn. 2 *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

Timp. **C** Fast; Insistent ♩=160

Sus. Cym. *mf* Snare Drum stick shots *p*

B. D. *mf*

Cym. Glockenspiel *f*

Perc. 4 Prepare Tri. *mf*

Chim. *f*

Hp.

Pno. *f*

Vln. I *ff* at the frog

Vln. II *ff* at the frog

Vla. *f*

Vc. *f*

Cb. *f*

36 **D** **E** Feeling in one

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

Fl. 3 *f*

Ob. 1 *mf*

Ob. 2 *mf*

Ob. 3 *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

Bsn. 1 *f* *p*

Bsn. 2 *f* *p*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

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

Tpt. 2 *mf* *p*

Tpt. 3 *mf* *p*

Tbn. 1 *mf* *p* *f*

Tbn. 2 *mf* *gliss.* *ff* *f*

B. Tbn. *mf* *gliss.* *ff* *p*

Euph. *f* *p*

Tba. *f* *p*

D **E** (open release) Feeling in one

Timp. *p* *mp* *f*

S. D. *mf*

B. D. *mf*

Glock.

Perc. 4 *f* *tam scrape* *Prepare Sus.*

Chim. *f* *mf*

Hp. *mf*

Pno. *mf*

D **E** Feeling in one

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *gliss.* *f* *p*

Cb. *f* *p*

46 **F**

Fl. 1 *mf*

Fl. 2 *mf*

Fl. 3 *mf* To Picc.

Ob. 1 *mf*

Ob. 2 *mf*

Ob. 3 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

Tpt. 1

Tpt. 2 *f*

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn. *mf*

Euph. *f* *mf*

Tba. *f* *f* *p*

Timp. *p* *f*

S. D. *f*

B. D. *mf* To Xylo. *mf*

Glock.

Perc. 4 Triangle *mf* (Tri.)
Sus. Cym. *w/back of stick, in center* (sus.)

Chim. *f* *ff*

Harp

Piano

Vln. I **F**

Vln. II *at the frog*

Vla. *f*

Vcl. *f*

Cb. *f* *p*

56 **G**

Fl. 1 *f*

Fl. 2 *f*

Fl. 3 Piccolo *f*

Ob. 1 *mf*

Ob. 2 *mf*

Ob. 3 *mf*

Cl. 1 *f* *mf*

Cl. 2 *f* *mf*

Cl. 3 *f* *mf*

Bsn. 1

Bsn. 2

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tpt. 1 *cantabile (but projecting)*

Tpt. 2 *f*

Tpt. 3 *f cantabile (but projecting)*

Tbn. 1 *f staccatissimo w/bite*

Tbn. 2 *p staccatissimo w/bite*

B. Tbn. *p staccatissimo w/bite*

Euph.

Tba. *p staccatissimo w/bite*

Timp. *p* **G**

S. D. *p* normal

B. D.

Glock. *mf* To Sus.

Perc. 4 *p* w/soft mallet *p*

Chim.

Hp.

Pno. *p*

Vln. I *p* **G**

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

H

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Timp.
S. D.
B. D.
Glock.
Perc. 4
Chim.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

To Fl.

IV:E→F

To B. D.

Cymbals

B²

G²

f, *ff*, *fp*, *p*, *mf*, *f*, *ff*, *fz*, *ff*

H

77 **I** Taut

Fl. 1 *f*

Fl. 2 *f*

Picc. *f* Flute

Ob. 1 *f*

Ob. 2 *f*

Ob. 3 *f*

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

I Taut

Timp.

S. D.

Xyl. *f* Xylophone To Tri.

Cym. *p*

Perc. 4 *f* (Tri.) (Tri.)

Chim. *f*

Hp. *ff*

Pno.

I Taut

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

Cb.

87

J Joyously

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tba., Timp., S. D., Xyl., Cym., Perc. 4, Chim., Hp., Pno., Vln. I, Vln. II, Vla., Vc., Cb.

f, *ff*, *mp*, *mf*, *p*, *f*, *J* Joyously

To Glock.

G₂

99 **K**

Fl. 1 *mf* *ff*

Fl. 2 *mf* *ff*

Fl. 3 *mf* *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Ob. 3 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Euph. *ff*

Tba. *p*

K

Timp. *f*

B. D. To Snare

Tri. Triangle *mf* To BD

Cym.

Perc. 4 *f* (sus.) *p*

Chim.

Hp.

Pno. *ff*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

109 **L**

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Fl. 3 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Ob. 3 *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Cl. 3 *f* *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tpt. 1

Tpt. 2

Tpt. 3 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tba. *mf*

Timp. *ff*

B. D. Snare Drum *f* *p* *f*

Tri.

Cym. *f* To Xylo.

Perc. 4 *f*

Glock. Glockenspiel *f* To Chimes

Hp.

Pno.

Vln. I *f* **L**

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

II:A→C
I:D→Eb

117 **M** Flowing (feeling in two)

Fl. 1 *mf*

Fl. 2 *mf*

Fl. 3 *mf*

Ob. 1 *solo f* *mf* *no solo*

Ob. 2 *f*

Ob. 3 *f*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

Bsn. 1

Bsn. 2

Hn. 1 *f*

Hn. 2

Hn. 3 *mp*

Hn. 4 *mp*

Tpt. 1 *solo f* *mf*

Tpt. 2 *f*

Tpt. 3

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Euph.

Tba.

M Flowing (feeling in two)

Timp.

S. D. *stick shots*

B. D. *pp* *w/rote on rim or shell* *mf*

Xyl. *Xylophone p*

Perc. 4 *(sus.) p pp p pp p*

Glock.

Hp. *f* *G#*

Pno. *mf*

M Flowing (feeling in two)

Vln. I *f*

Vln. II *f* *pizz (vib.)*

Vla. *f* *pizz (vib.)*

Vc. *f* *pizz (vib.)*

Cb. *f*

Musical score for Overture Dodeca, Full Score, page 16. The score includes parts for Flutes (Fl. 1-3), Oboes (Ob. 1-3), Clarinets (Cl. 1-3), Bassoons (Bsn. 1-2), Horns (Hn. 1-4), Trumpets (Tpt. 1-3), Trombones (Tbn. 1-2), Bass Trombone (B. Tbn.), Euphonium (Euph.), Tuba (Tba.), Timpani (Timp.), Snare Drum (S. D.), Bass Drum (B. D.), Xylophone (Xyl.), Percussion 4 (Perc. 4), Glockenspiel (Glock.), Harp (Hp.), Piano (Pno.), Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is marked with a large 'N' and contains various musical notations, dynamics (pp, p, mf, mp, f, ff), and performance instructions.

Flutes (Fl. 1-3)
Fl. 1: *N* 125
Fl. 2
Fl. 3

Oboes (Ob. 1-3)
Ob. 1
Ob. 2
Ob. 3

Clarinets (Cl. 1-3)
Cl. 1
Cl. 2
Cl. 3

Bassoons (Bsn. 1-2)
Bsn. 1
Bsn. 2

Horns (Hn. 1-4)
Hn. 1
Hn. 2
Hn. 3
Hn. 4

Trumpets (Tpt. 1-3)
Tpt. 1
Tpt. 2
Tpt. 3

Trombones (Tbn. 1-2, B. Tbn.)
Tbn. 1
Tbn. 2
B. Tbn.

Euphonium (Euph.)
Euph.

Tuba (Tba.)
Tba.

Timpani (Timp.)
Timp.

Drums (S. D., B. D.)
S. D.
B. D.

Xylophone (Xyl.)
Xyl.

Percussion 4 (Perc. 4)
Perc. 4

Glockenspiel (Glock.)
Glock.

Harp (Hp.)
Hp.

Piano (Pno.)
Pno.

Violins (Vln. I, II)
Vln. I
Vln. II

Viola (Vla.)
Vla.

Violoncello (Vc.)
Vc.

Contrabass (Cb.)
Cb.

Performance Instructions:
Dynamics: *pp*, *p*, *mf*, *mp*, *f*, *ff*
Tempo/Style: *normal*, *To Xylo.*, *To Glock.*, *To Sus.*, *Tam-tam*, *To Tam*, *arco*, *div.*, *pp*, *arco*
Other: *solo*, *pp*

134 **O**

Fl. 1 *f*

Fl. 2 *f*

Fl. 3 *f*

Ob. 1 *mp*

Ob. 2 *pp*

Ob. 3 *pp*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

O IV:F→Eb

Timp.

S. D.

B. D. *pp*

Xyl.

Perc. 4

Chim. *mf*

Hp.

Pno.

Vln. I *p* 2 desks

Vln. II *p* 2 desks

Vla. *p* arco 2 desks

Vc. *p* 1 desk

Cb.

142 **P**

Fl. 1 *pp*

Fl. 2 *pp*

Fl. 3 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Ob. 3 *pp*

Cl. 1

Cl. 2

Cl. 3

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 *solo*
f

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Tpt. 1

Tpt. 2 *sf-mp*

Tpt. 3 *sf-mp*

Tbn. 1

Tbn. 2

B. Tbn.

Euph. *pp*

Tba. *pp*

Timp. **P**

S. D.

Tri. Triangle Bass Drum
p *mp*

Xyl.

Perc. 4 Sus. Cymbal
pp *p*

Chim.

Hp. *mf*

Pno. *mf*

Vln. I *legato* 4 desks
p

Vln. II *legato* 4 desks
p

Vla. *legato* desks
p

Vc. *p* 2 desks

Cb. 3 players
p

146

Fl. 1

Fl. 2

Fl. 3 To Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Xyl.

Perc. 4

Chim.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

IV: Eb→D
II: C→G
I: Eb→D

p

ff

151 **Q**

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1 *solo*
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Timp. **Q**
S. D.
B. D.
Xyl.
Perc. 4
Chim.
Hp.
Pno.
Vln. I **Q**
Vln. II
Vla.
Vc.
Cb.

159 **R** Agitated

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Bsn. 1, Bsn. 2

This section of the score covers measures 159 to 164. It features a woodwind ensemble with three flutes, three oboes, three clarinets, and two bassoons. The music is marked 'Agitated' and includes dynamic markings such as *f* (forte) and *p* (piano). The woodwinds play complex rhythmic patterns with slurs and accents.

Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tba.

This section covers measures 165 to 170. It features a brass ensemble with four horns, three trumpets, two trombones, a baritone, and an euphonium. The music is marked 'Agitated' and includes dynamic markings such as *p* (piano). The brass instruments play sustained notes with slurs.

R Agitated

Timp., S. D., B. D., Glock., Perc. 4, Chim., Hp., Pno.

This section covers measures 171 to 176. It features a percussion section and a piano. The percussion includes timpani, snare drum (S. D.), bass drum (B. D.), glockenspiel (Glock.), and triangle (Perc. 4). The piano (Pno.) plays a complex rhythmic pattern. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The triangle part includes the instruction 'To Sus. & Tam'.

R *pizz* Agitated

Vln. I, Vln. II, Vla., Vc., Cb.

This section covers measures 177 to 182. It features a string ensemble with Violins I and II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The music is marked 'Agitated' and includes dynamic markings such as *f* (forte) and *pizz* (pizzicato). The strings play a rhythmic pattern with slurs.

167

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Timp.
Xyl.
B. D.
Glock.
Perc. 4
Chim.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
mp
pppp
mf
mf
pp
ppp
p
mf
f
f
p arco
p arco
p arco
p arco
p

Tri.
To Snare
Sus. Cymbal
To Crotales

177 **S** Dreamlike

Fl. 1 *mf* *solo*

Fl. 2 *mf*

Picc. *mf*

Ob. 1 *mf*

Ob. 2

Ob. 3

Cl. 1

Cl. 2 *p*

Cl. 3

Bsn. 1 *mf* *solo*

Bsn. 2

Hn. 1 *mf* bell tones

Hn. 2 *mf* bell tones

Hn. 3 *mf* bell tones

Hn. 4 *mf* bell tones

Tpt. 1 *mp* bell tones

Tpt. 2 *mp* bell tones

Tpt. 3 *mp* bell tones

Tbn. 1 *mp* bell tones

Tbn. 2

B. Tbn.

Euph.

Tba. *mf* *solo*

Timp. **S** Dreamlike Triangle *pp*

Xyl.

B. D. *pp* *normal*

Glock. *mf*

Perc. 4 Tam-tam *p* w/metal beater

Crot. *p* w/back of mallet

Hp. *pp* *f*

Pno.

Vln. I *pp* *non div.* *S Dreamlike *And**

Vln. II *pp* *non div.*

Vla. *pp* *non div.*

Vc. *pp*

Cb.

193 **T** Driving

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Timp.
S. D.
B. D.
Glock.
Perc. 4
Chim.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Driving

To Picc.

(Tam) scrape

III: D→C

ff

f

mp

p

201 U

Fl. 1 *mf* rit.

Fl. 2 *mf*

Fl. 3 Piccolo *mf*

Ob. 1 *mp* *mf*

Ob. 2 *mp* *mf*

Ob. 3 *mp* *mf*

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf*

Cl. 3 *mp* *mf*

Bsn. 1 *mp* *f*

Bsn. 2 *mp* *f*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. 1 *mp*

Tbn. 2 *mp*

B. Tbn. *mp*

Euph. *p* *mf*

Tba. *mf*

Timp. *mf* rit.

S. D. Sus. Cym. *pppp*

B. D. *ppp*

Xyl. Crash Cymbals

Perc. 4 (Tam) normal *pppp*

Chim. (Prepare Glock) *ff*

Hp. *f* *f* *f* *f* *f*

Pno. *p*

Vln. I *p* *mf* rit.

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *f*

211 Very Majestic $\text{♩} = 67$ **V**

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Picc. *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Ob. 3 *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Cl. 3 *f* *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *f* *long*

Hn. 2 *f* *long*

Hn. 3 *f* *long*

Hn. 4 *f* *long*

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

Tpt. 3 *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

B. Tbn. *f* *f*

Euph. *f* *ff*

Tba. *f* *ff*

Timp. *ff* **V** III: C→B

Sus. Cym. *ff*

B. D. *ff*

Cym. *ff*

Perc. 4 *ff* To Crotales

Chim. *ff* (To Glockl) Glockenspiel

Hp. *ff* if 2 players, div. if one player, top line

Pno. *ff*

Vln. I *ff* **V**

Vln. II *ff* *ff*

Vla. *ff* *ff*

Vc. *ff* **V**

Cb. *ff* **V**

216

Fl. 1

Fl. 2

Picc. To Fl. Flute To Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp. II:G→A I:D→E

Sus. Cym.

B. D.

Cym.

Perc. 4

Glock.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

W

p

f

ff

pp

f

fff

bring out

Crotales

Chimes

pp

f

f

f

X With Explosive Energy $\text{♩} = 160$

225

Fl. 1

Fl. 2

Piccolo

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

X With Explosive Energy $\text{♩} = 160$

Timp.

Sus. Cym.

B. D.

Cym.

Crot.

Chim.

Hp.

Pno.

X With Explosive Energy $\text{♩} = 160$

Vln. I

Vln. II

Vla.

Vc.

Cb.

Y

Musical score for Overture Dodeca, Full Score, page 30. The score is divided into two systems. The first system includes woodwinds (Flutes 1 & 2, Piccolo, Oboes 1, 2, & 3, Clarinets 1, 2, & 3, Bassoons 1 & 2, Horns 1, 2, 3, & 4, Trumpets 1, 2, & 3, Trombones 1 & 2, Baritone Trombone, Euphonium, and Tuba), brass (Tuba), and percussion (Tympani, Suspended Cymbal, Bass Drum, Cymbal, Crotales, Chimes, and Harp). The second system includes strings (Violins I & II, Viola, Violoncello, and Contrabass) and piano. The score features various dynamic markings such as *ff*, *fp*, *fmp*, *mp*, and *f*. A rehearsal mark 'Y' is present at the beginning of the page and again at the start of the second system. The piano part features complex rhythmic patterns with triplets and sixteenth notes. The woodwind and brass parts have various articulations and dynamics. The strings play a steady, rhythmic accompaniment. The percussion parts include cymbals, drums, and crotales.

243 **Z**

Fl. 1 *ff*

Fl. 2 *ff*

Picc. *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Ob. 3 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn.

Euph. *ff*

Tba.

Z

Timp.

Sus. Cym. *f* To Snare

B. D.

Cym.

Crot.

Chim. *p* Sus. Cym.

Hp.

Pno.

Z

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

AA

249

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

AA

Timp.

S. D.

B. D.

Cym.

Crot.

Sus. Cym.

Hrp.

Pno.

AA

Vln. I

Vln. II

Vla.

Vc.

Cb.

fff

mp

f

p

f

ff

ff

ff

ff

ff

ff

ff

2 or 3 cymbals if available.

B₃, G₃, A₃

fff