

Scott A Miller II

Dis(En)close

for concert band



FULL SCORE

Stonemill Art Publishing

Scott A Miller II

Dis (En)close

(version 2 – revised and edited: 1 February 2016)

Duration: ca. 12'00"

1 Piccolo
2 Flutes
2 Oboes
1 English Horn
2 Bassoons
1 Contrabassoon

1 E♭ Clarinet
1st B♭ Clarinet (3 players)
2nd B♭ Clarinet (3 players)
3rd B♭ Clarinet (3 players)
1 E♭ Alto Clarinet
1 B♭ Bass Clarinet
1 E♭ Contra Alto Clarinet

2 Alto Saxophones
1 Tenor Saxophone
1 Baritone Saxophone

1st B♭ Trumpet (2 players)
2nd B♭ Trumpet (2 players)
3rd B♭ Trumpet (1 or 2 players)
4 F Horns
1st Tenor Trombone (1 or 2 players)
2nd Tenor Trombone (1 or 2 players)
3rd Tenor Trombone (1 player)
1 Bass Trombone
Euphonium (2 players)
1 Tuba (2-3 players)
1 Double Bass

1 Piano
Timpani (1 player, 4 pedal-tuned instruments)
Percussion, 3 players:

- Snare, Tom-toms (3), Kick drum, Temple Blocks
- Chinese Cymbal, Tam-tam, 3 Gongs (High, Med, Low), Sus. Cymbal, Marimba
- Vibraphone, Glockenspiel, Suspended Cymbal

FULL SCORE



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Performance Note:

This work contains 'overtone chords' that use the naturally tuned seventh partial (approximately one sixth-tone flat). This is notated with a downward-pointing arrow attached to the standard accidental: \flat and \flat and \sharp . The brass are provided with fingerings that should produce the actual overtone, but the clarinets and tenor saxophone are expected to use a combination of alternate fingerings and pitch bending in order to achieve the proper intonation for these pitches. It should also be noted here that if time and attention permits, all overtone chords should be tuned as closely as possible to Just Intonation (simple ratios) to allow the harmony to ring out more clearly as distinct from equal temperament.

There is also extensive use of aleatoric notation. Instrumentalists are frequently asked to repeat a musical gesture bracketed by repeat signs for the duration of the squiggly line extending along the staff. In some cases, the music unfolds without meter, in which case durations are given in real time (seconds) so the conductor can cue the next section. At other points, some musicians are playing in meter while others are playing aleatoric gestures that are to be unsynchronized with the rest of the band. Performers' parts will always have meter changes and bar lines and are expected to keep their place in the music. There is one exception to this rule: at rehearsal B, Percussion 1 has frequent meter changes that only pertain to that player; the other players are simply awaiting the conductor to cue the next metered section at rehearsal C. However, these measures ARE numbered in each individual part for the sake of consistency.

There are several sections where players are asked to perform at their own tempo (percussion at rehearsal B, trumpets at rehearsal G). These metronome marks are simply a guide; the general relationships are what is important (i.e. the tom-toms must be faster than the timpani). The conductor should cue each player with a preparatory beat in the appropriate tempo, but should not conduct along with each player more than is absolutely necessary.

Glissandi, portamenti, and slides should last for the entire duration of the note to which they are directly attached. Unless specified, mallets and sticks are to be chosen at the discretion of the percussionists and conductor.

-Scott A Miller II

Dis(En)close

(version 2 - revised and edited: 1 February 2016)

Scott A Miller II

[illegible]

This page of a musical score is for a large orchestra. It features staves for various instruments, including woodwinds (Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Bassoons 1 and 2, Contrabassoon, Eb Clarinet, Clarinets 1, 2, and 3, Alto Clarinet, Bass Clarinet, Contralto Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, Baritone Saxophone, Horns 1, 2, 3, and 4, Trombones 1, 2, and 3, Bass Trombone, Euphonium/Tuba, Double Bass, Piano, Timpani, Percussion 1 and 2, and Vibraphone. The score includes dynamic markings such as *mp*, *n*, *p*, *pp*, and *ppp*. A section labeled 'A' is indicated at the top left. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The percussion parts include Tom-toms and a Vibraphone part with a melodic line.

10

Picc.

Fl. 1
2

Ob. 1
2

Eng. Hn.

Bsn. 1
2

Cbsn.

E♭ Cl.

Cl. 1
2
3

Alto Cl.

B. Cl.

C. A. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Hn. 1,2.
3,4.

Tbn. 1

Tbn. 2
3

B. Tbn.

Euph.
Tba.

Db.

Pno.

Timp.

Perc. 1

Perc. 2

Vib.

st. mute

ff

Freely, as fast as possible

ca. 21"

Fast ♩ = c.120 - 126

4x

Faster ♩ = c.160 (out of sync than timpani) (snare off)

Freely ♩ = c.100 - 116

ff

f

Freely, as fast as possible

22

Picc.

Fl. 1
2

Ob. 1
2

Eng. Hn.

Bsn. 1
2

Cbsn.

E♭ Cl.

1
tutti

B♭ Cl. 2
tutti

3
tutti

Alto Cl.

B. Cl.

C. A. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

slap
f

open

Tpt. 1

open

Tpt. 2

open

Tpt. 3

Hn. 1
2

Hn. 3
4

Tbn. 1

à 2

Tbn. 2
3

B. Tbn.

Euph.

Tba.

sul D

Db.

Pno.

8^{va}.....

Timp.

Perc. 1

Chinese cym.
^

Perc. 2

(choked)
Sus. Cymbal

S. Cym.

ppp sempre

mp

ppp

E

38

Picc. *f* *mp* *ff*

1

Fl. 2

Ob. 1 2 *mp*

Eng. Hn.

Bsn. 1 2

Cbsn.

E♭ Cl. *p* *mp* *ff*

Cl. 1 2 3

B. Cl.

C. A. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

4:6

Tpt. 1 2 3 (â3) *ff*

Hn. 1.2. 3.4. (â3) *f*

Tbn. 1

Tbn. 2 3

B. Tbn.

Euph. Tba.

Euph.

Tba.

Db. *n*

Pno. *mf*

Timp. *mf*

Perc. 1 *f*

Perc. 2 (Tam-tam) *pp*

S.Cym.

This page of a musical score is for a large orchestra, featuring a variety of instruments. The score is written in 3/4 time and includes dynamic markings, articulation, and performance instructions.

Instrumentation and Parts:

- Picc.** (Piccolo): Starts with a melodic line, marked *mf* and *f*.
- Fl.** (Flutes): Two parts, 1 and 2. Part 1 has a melodic line with trills and a glissando. Part 2 has a similar line.
- Ob.** (Oboes): Two parts, 1 and 2. Part 1 has a melodic line with trills. Part 2 has a similar line.
- Eng. Hn.** (English Horn): One part, marked *ff*.
- Bsn.** (Bassoons): Two parts, 1 and 2, marked *ff*.
- Cbsn.** (Contrabassoon): One part, marked *ff*.
- E♭ Cl.** (E-flat Clarinet): One part, marked *mf*, *f*, *mp*, *mf*, *ff*, *f*.
- Cl.** (Clarinets): Three parts, 1, 2, and 3, marked *ff*.
- Alto Cl.** (Alto Clarinet): One part, marked *ff*.
- B. Cl.** (Bass Clarinet): One part, marked *ff*.
- C. A. Cl.** (C. A. Clarinet): One part, marked *ff*.
- A. Sax. 1** (Alto Saxophone 1): One part, marked *p* and *f*.
- A. Sax. 2** (Alto Saxophone 2): One part, marked *p* and *f*.
- T. Sax.** (Tenor Saxophone): One part, marked *p* and *f*.
- Bari. Sax.** (Baritone Saxophone): One part, marked *p* and *f*.
- Tpt.** (Trumpets): Three parts, 1, 2, and 3, marked *pp*.
- Hn.** (Horn): Four parts, 1, 2, 3, and 4, marked *pp* and *ff*.
- Tbn.** (Trombones): Three parts, 1, 2, and 3, marked *ff*.
- B. Tbn.** (Baritone Trombone): One part, marked *ff*.
- Euph.** (Euphonium): One part, marked *ff*.
- Tba.** (Tuba): One part, marked *ff*.
- Db.** (Double Bass): One part, marked *fff*.
- Pno.** (Piano): Two parts, marked *fff*.
- Timp.** (Timpani): One part, marked *ff*.
- Perc. 1** (Percussion 1): One part, marked *ff*.
- Perc. 2** (Percussion 2): One part, marked *ff*.
- S.Cym.** (Small Cymbal): One part, marked *ff*.

Performance Instructions:

- out of time, very fast**: This instruction appears at the beginning of the Piccolo and E-flat Clarinet parts.
- (gliss.)**: This instruction appears above the Piccolo part.
- div. à2**: This instruction appears above the Horn parts.
- cup**: This instruction appears below the Horn parts.
- To T. Bl.**: This instruction appears above the Percussion 1 part.
- (Gongs)**: This instruction appears above the Percussion 2 part.

ca. 21"

ca. 21"

Conductor cues each trumpet entrance. The players' tempos are approximate and should *not* be synchronized with one another. Breaths need not be in time.

Tpt. 1: ♩ = c.120

Tpt. 2: ♩ = c.108 (Slower)

Tpt. 3: ♩ = c.92 (Slower, still)

Glockenspiel



H

ca. 13"

44

Picc.

Fl. 1 2

Ob. 1 2

Eng. Hn.

Bsn. 1 2

Cbsn.

E♭ Cl.

1

All players are unsynchronized.

p cresc. molto

B♭ Cl. 2

p cresc. molto *sim.*

3

p cresc. molto

Alto Cl.

B. Cl.

C. A. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

H

ca. 13"

1

Tpt. 2 3

Hn. 1.2. 3.4.

Tbn. 1

Tbn. 2 3

B. Tbn.

Euph. Tba.

Db.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

45

I

$\text{♩} = \text{c.}112 - 120$

Picc.

f energetic, briskly

Fl. 1

2

Ob. 1

2

Eng. Hn.

Bsn. 1

2

Cbsn.

E♭ Cl.

1

B♭ Cl. 2

3

Alto Cl.

B. Cl.

C. A. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

I

$\text{♩} = \text{c.}112 - 120$

molto vib.

molto vib.

molto vib.

Sustain for the full length of one breath, always decrescendo.

Sustain for the full length of one breath, always decrescendo.

Sustain for the full length of one breath, always decrescendo.

1

f 7 ff mf 7 f $p <$ mf

Tpt. 2

f fff p f p mf

3

f fff $p < f$ mf

Hn. 1

2

irregular trill w/ B♭ side (or other alternate fingering)

Hn. 3

4

irregular trill w/ B♭ side (or other alternate fingering)

Tbn. 1

Tbn. 2

3

B. Tbn.

Euph.

Tba.

Db.

Pno.

p ff f

Timp.

Perc. 1

Perc. 2

Perc. 3

p

49

Picc. *n*

Ob. 1 2

Eng. Hn.

Bsn. 1 2

Cbsn.

E♭ Cl. *n* (very slow, wide (c. 1/4-tone) vibrato, in time)

1 *molto vib.* 3 *molto vib.* (very slow, wide (c. 1/4-tone) vibrato, in time) *n* (very slow, wide (c. 1/4-tone) vibrato, in time) *sim.* 3 3 *molto vib.* 3

B♭ Cl. 2 (very slow, wide (c. 1/4-tone) vibrato, in time) 3 3 3 3 3 3 3 3 3

3

Alto Cl.

B. Cl.

C. A. Cl.

A. Sax. 1 5 3 3 7

A. Sax. 2 5 3 3 7

T. Sax. 5 3 3 7

Bari. Sax. *f* 5 3 3 7

Tpt. 1 2 3 *n*

Hn. 1.2. 3.4.

Tbn. 1 open *mf*

Tbn. 2 open *mf*

3

B. Tbn. open *mf*

Euph. open *mf*

Tba.

Db.

Pno. *p*

Timp.

Perc. 1

Perc. 2

Perc. 3 *f* *mp* *pp*

54 **J** poco rit. ♩ = c. 100

Picc. 1 2

Fl. 1 2

Ob. 1 2

Eng. Hn.

Bsn. 1 2

Cbsn.

E♭ Cl.

B♭ Cl. 1 2 3

Alto Cl.

B. Cl.

C. A. Cl.

A. Sax. 1 2

T. Sax.

Bari. Sax.

J poco rit. ♩ = c. 100

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

B. Tbn.

Euph.

Tba.

Db.

Pno.

Timp.

Perc. 1 2 3

[illegible]

[illegible]

68

Picc.

Fl. 1
2

Ob. 1
2

Eng. Hn.

Bsn. 1
2

Cbsn.

E♭ Cl.

1

B♭ Cl. 2
3

Alto Cl.

B. Cl.

C. A. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

1
Tpt. 2
3

Hn. 1.2.
3.4.

Tbn. 1

Tbn. 2
3

B. Tbn.

Euph.

Tba.

Db.

Pno.

Timp.

Perc. 1

Mar.

Vib.

(switch at approximately beat three)

(switch at approximately beat three)

This musical score is for the piece 'L' by John Williams. It is written for a large ensemble, including brass, woodwinds, and percussion. The score is in 4/4 time and consists of three measures. The key signature is one flat (B-flat major or D minor). The instruments are arranged in a standard orchestral layout. The brass section includes Trumpets (Tpt.), Horns (Hn.), Trombones (Tbn.), Baritone (B. Tbn.), Euphonium (Euph.), and Tuba (Tba.). The woodwind section includes Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), and Contrabassoon (Cb.). The percussion section includes Timpani (Timp.), Snare Drum (Perc. 1), Maracas (Mar.), and Vibraphone (Vib.). The score features a variety of musical notations, including whole notes, half notes, quarter notes, and eighth notes, as well as rests, dynamics (p, ff), and articulation marks. The piece is marked with a 'L' in a box at the beginning of the first measure.

[illegible]

[illegible]

Repeat rapidly with short breaths in between gestures.
Do not synchronize.

Musical score for the finale of "The Nutcracker" by Pyotr Ilyich Tchaikovsky, measures 1-4. The score includes parts for Tpt. 1, 2, 3; Hn. 1.2., 3.4.; Tbn. 1, 2, 3; B. Tbn.; Euph. Tba.; Db.; Pno.; Timp.; Perc. 1; Mar.; and Vib. The tempo is marked "poco rit." and the dynamics range from "ff" to "fff". The key signature has one flat (B-flat) and the time signature is 3/4. The score ends with a double bar line and a repeat sign.

[illegible]

105

Q

no vibrato

no vibrato

no vibrato

ff

no vibrato

3

3

f

f

pos.

Picc.

1

Fl.

2

1

Ob.

2

Eng. Hn.

Bsn. 1

2

Cbsn.

E♭ Cl.

1

B♭ Cl. 2

3

Alto Cl.

B. Cl.

C. A. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Q

0

1

2

3

Hn. 1

2

Hn. 3

4

Tbn. 1

2

3

B. Tbn.

Euph.

Tba.

arco

Db.

Pno.

Timp.

Perc. 1

Mar.

Vib.

119

Picc.

1

Fl.

2

Ob.

1

2

Eng. Hn.

Bsn.

1

2

Cbsn.

E♭ Cl.

1

B♭ Cl.

2

3

Alto Cl.

B. Cl.

C. A. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

1

2

3

Hn.

1

2

3

4

Tbn. 1

Tbn. 2

3

B. Tbn.

Euph.

Tba.

Db.

Pno.

Timp.

Perc. 1

Mar.

Vib.

This image shows a page from a musical score, likely for a symphony or concert band. The page is numbered 128 at the top left. It features a large number of staves, each representing a different instrument or section of the orchestra. The instruments listed on the left include Picc., Fl. 1 & 2, Ob. 1 & 2, Eng. Hn., Bsn. 1 & 2, Cbsn., Eb Cl., Bb Cl. 1, 2, & 3, Alto Cl., B. Cl., C. A. Cl., A. Sax. 1 & 2, T. Sax., Bari. Sax., Tpt. 1, 2, & 3, Hn. 1, 2, & 3, Tbn. 1, 2, & 3, B. Tbn., Euph., Tba., Db., Pno., Timp., Perc. 1, Mar., and Vib.

The score is written in a standard musical notation with various dynamic markings such as *pp* (pianissimo), *f* (forte), *ff* (fortissimo), and *mp* (mezzo-piano). There are also crescendo and decrescendo hairpins. A rehearsal mark 'R' is placed above the staff for the Trombones (Tbn.) section. The page is filled with musical notation, including notes, rests, and articulation marks.

This page of a musical score, numbered 135, is for a large orchestra. It features a variety of instruments, each with its own staff. The instruments listed on the left include Piccolo (Picc.), Flutes (Fl. 1 and 2), Oboes (Ob. 1 and 2), English Horn (Eng. Hn.), Bassoons (Bsn. 1 and 2), Contrabassoon (Cbsn.), E-flat Clarinets (Eb Cl.), B-flat Clarinets (Bb Cl. 1, 2, and 3), Alto Clarinet (Alto Cl.), Bass Clarinet (B. Cl.), Contralto Clarinet (C. A. Cl.), Alto Saxophones (A. Sax. 1 and 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bari. Sax.), Trumpets (Tpt. 1, 2, and 3), Horns (Hn. 1, 2, 3, and 4), Trombones (Tbn. 1, 2, and 3), Baritone Trombone (B. Tbn.), Euphonium (Euph.), Tuba (Tba.), Double Bass (Db.), Piano (Pno.), Timpani (Timp.), and various Percussion instruments (Perc. 1, Mar., and Vib.).

The score is written in 4/4 time and includes a key signature of one flat (B-flat). It features a variety of musical notation, including notes, rests, and articulation marks. Dynamics are indicated by letters like *f* (forte), *pp* (pianissimo), and *ff* (fortissimo). The score also includes a section for the Piano (Pno.) and a section for the Timpani (Timp.).

T

31

145

c. 21"

Picc.

1

Fl.

2

Ob.

1

2

Eng. Hn.

Bsn.

1

2

Cbsn.

E♭ Cl.

(ca. 13")

1.

ca. 3"

ca. 5"

p

ca. 5"

1.

repeat fragments at irregular intervals of 1-5 seconds

ca. 8"

1.

ca. 4"

p

B. Cl.

C. A. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt.

1

2

3

Hn.

1.2.

3.4.

Tbn. 1

Tbn. 2

3

B. Tbn.

Euph.

Tba.

Db.

Pno.

Timp.

T. Bl.

Mar.

Vib.

[illegible]

168

Picc. *ff* *mf* *ff*

Fl. 1 *ff* *mf* *ff*

Fl. 2 *ff* *mf* *ff*

Ob. 1 *f espress.* *ff*

Ob. 2 *f espress.* *ff*

Eng. Hn. *f espress.* *ff*

Bsn. 1 *f espress.* *ff*

Bsn. 2 *f espress.* *ff*

Cbsn. *f*

E♭ Cl. *ff* off, abruptly

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

B♭ Cl. 3 *ff*

Alto Cl. *ff*

B. Cl. *ff*

C. A. Cl. *ff* off, abruptly

A. Sax. 1 *f espress.* *ff*

A. Sax. 2 *f espress.* *ff*

T. Sax. *f espress.* *ff*

Bari. Sax. *f espress.* *ff*

Tpt. 1 *à3* *f espress.* *ff*

Tpt. 2 *f espress.* *ff*

Tpt. 3 *f espress.* *ff*

Hn. 1 open *f espress.* *ff* brassy

Hn. 2 open *f espress.* *ff* brassy

Hn. 3 open *f espress.* *ff* brassy

Hn. 4 open *f espress.* *ff* brassy

Tbn. 1 open *f espress.* *ff* brassy to cup cup mute *p* *mf* *pp* *p* *mf*

Tbn. 2 open *f espress.* *ff* brassy to cup cup mute *p* *mf* *pp* *p* *mf*

Tbn. 3 *f espress.* (cup mute) *ff* *pp* *mf* *p*

B. Tbn. *f espress.* (cup mute) *ff* *pp* *mf* *p*

Euph. solo *p* *f espress.*

Tba. *pp* *mf* *p*

Db. *p* *f* *mp*

Pno. *pp* *mf* *p*

Timp. *mf* *ff*

Perc. 1 *mf* *ff*

Mar. off abruptly on beat 2

Vib. off abruptly on beat 2

178

X

Picc.

1

Fl.

2

Ob.

1

2

Eng. Hn.

Bsn.

1

2

Cbsn.

E♭ Cl.

1

B♭ Cl.

2

3

Alto Cl.

B. Cl.

C. A. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

X

open

1

Tpt.

2

3

Hn.

1

2

3

4

Tbn.

1

2

3

B. Tbn.

Euph.

Tba.

Db.

10

12

14

16

18

20

Pno.

Timp.

Perc. 1

Mar.

Vib.

This is a page of a musical score, likely for a large orchestra or concert band. The page is numbered 190 at the top left. The score is written for various instruments, including Piccolo, Flutes (1 and 2), Oboes (1 and 2), English Horn, Bassoons (1 and 2), Contrabassoon, E♭ Clarinet, B♭ Clarinet (1, 2, and 3), Alto Clarinet, Bass Clarinet, C. A. Clarinet, Alto Saxophone (1 and 2), Tenor Saxophone, Baritone Saxophone, Trumpets (1, 2, and 3), Trombones (1, 2, and 3), Euphonium, Tuba, Double Bass, Piano, Timpani, Percussion (snare, kick, and Tam-tam), and Vibraphone. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (p, f, sf, mp, ff). There are also performance instructions like "senza vibrato" and "adding vibrato". The page is divided into two systems, with the first system ending at measure 25 and the second system starting at measure 26. The score is written in a standard musical notation with a key signature of one flat (B♭) and a time signature of 4/4.

[illegible]

19 February 2015 • Revised and Edited: 1 February 2016 - Baltimore, MD