## until the very end



Thomas Willmann

with the very end (3'50") for Symphonic Band. This short

and rhythmic composition is written as the third, and final in a series. The opening tempo is set as a range but should be chosen by the desired end tempo because of the overall accelerando of the piece. Approach the tenuto notes in the opening motif with weight rather than length, and the accents with slight separation. The two main themes based around the meter changes are code written into the music.

As the tempo increases consider conducting the 3 meters in 1 and the 4 meter in either 2 or 4. When two of the main theme finally overlap between E and F be adament about articulations to find the new inner rhythm. Consider having mallet players change mallet hardness throughout the piece (or at E) to ensure an audible part when dynamics increase. \*Extended ranges for trumpet 1, alto sax 1, and horn 1.

## Instrumentation

Piccolo

Flute 1/2

Oboe 1/2

Bassoon 1/2

Contrabassoon

Clarinet in Bb 1/2/3

Bass Clarine

Contrabass Clarine

Alto Saxophone 1/2

Tenor Saxophone 1/2

Baritone Saxophone

Trumpet in Bb 1/2/3

Horn in F 1/2/3/4

Trombone 1/2/3

**Bass Trombone** 

Euphonium

Tuba

Double Bass

Timpani

Orchestral Bells

Marimba

Vibraphone

Tambourine

Temple Blocks

Castanets

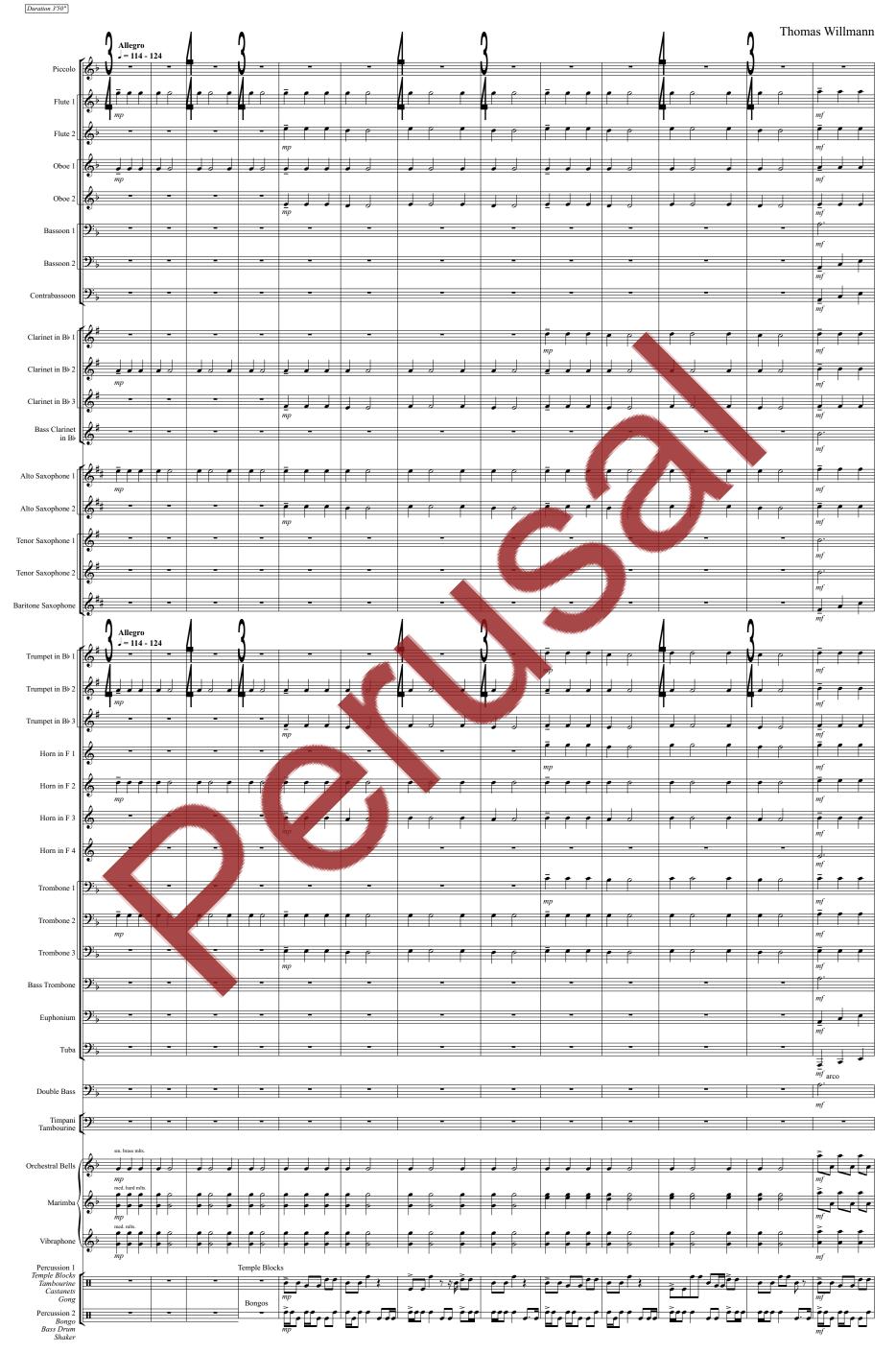
Gong

Bongo

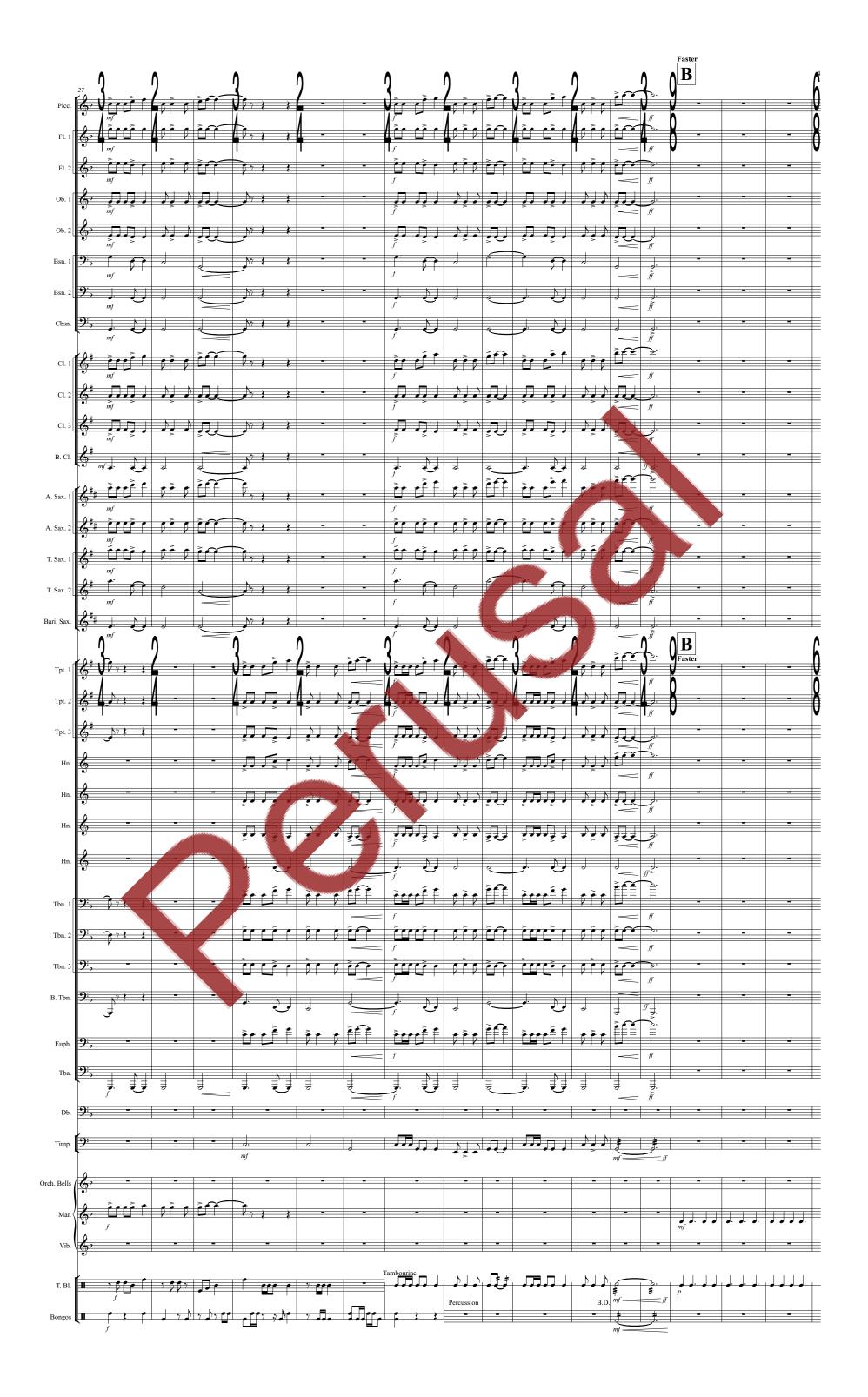
Bass Drum

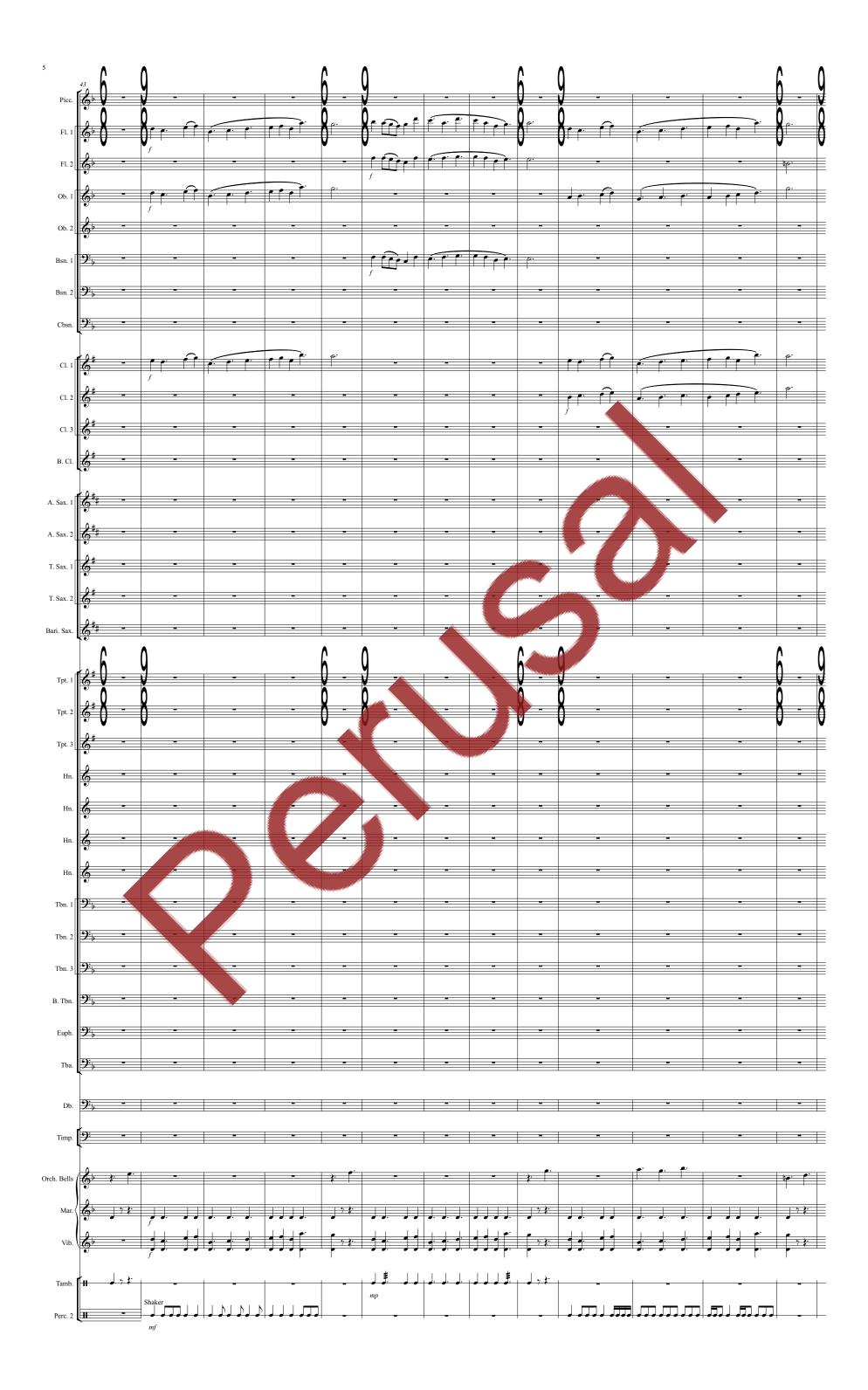
Shaker





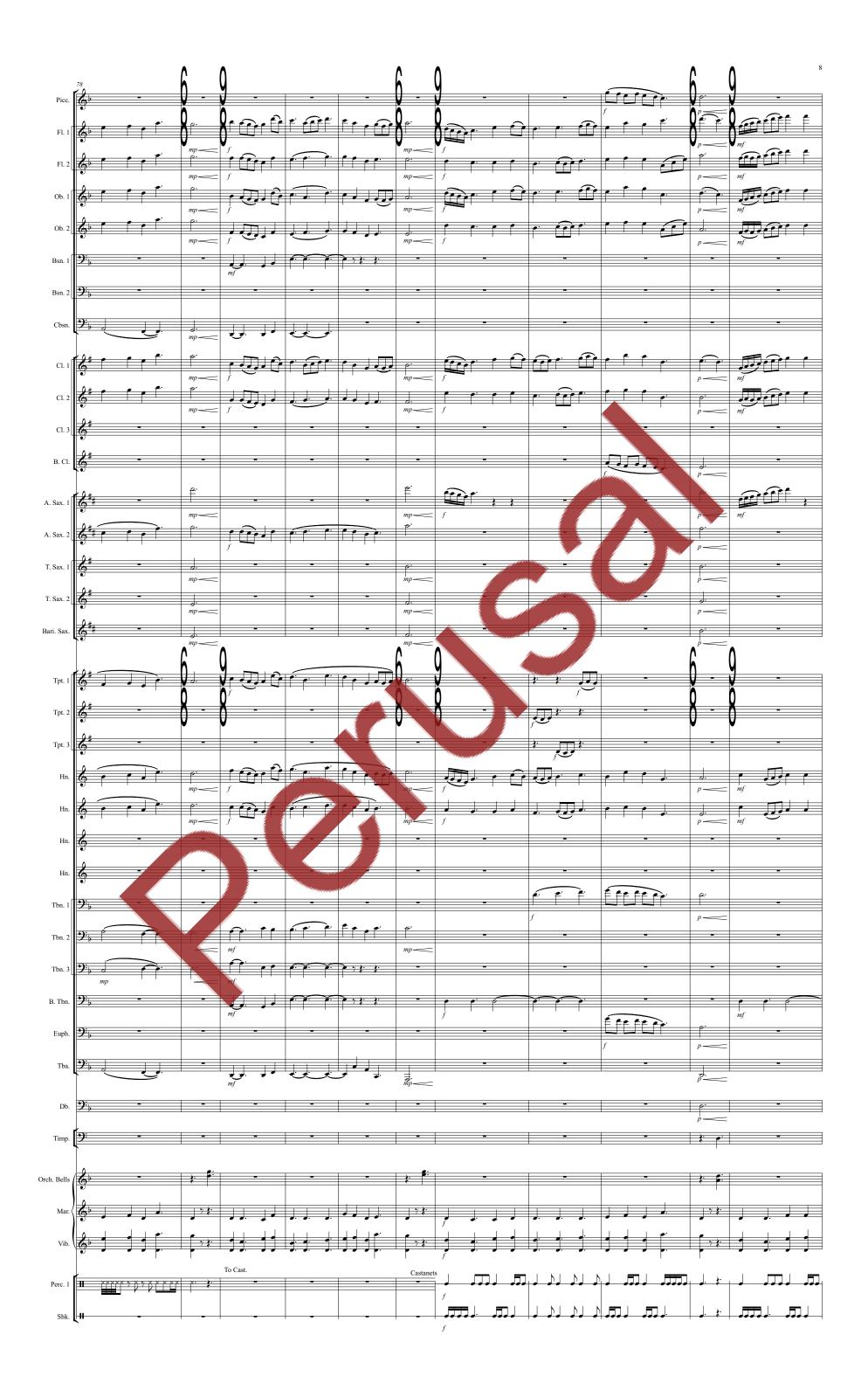
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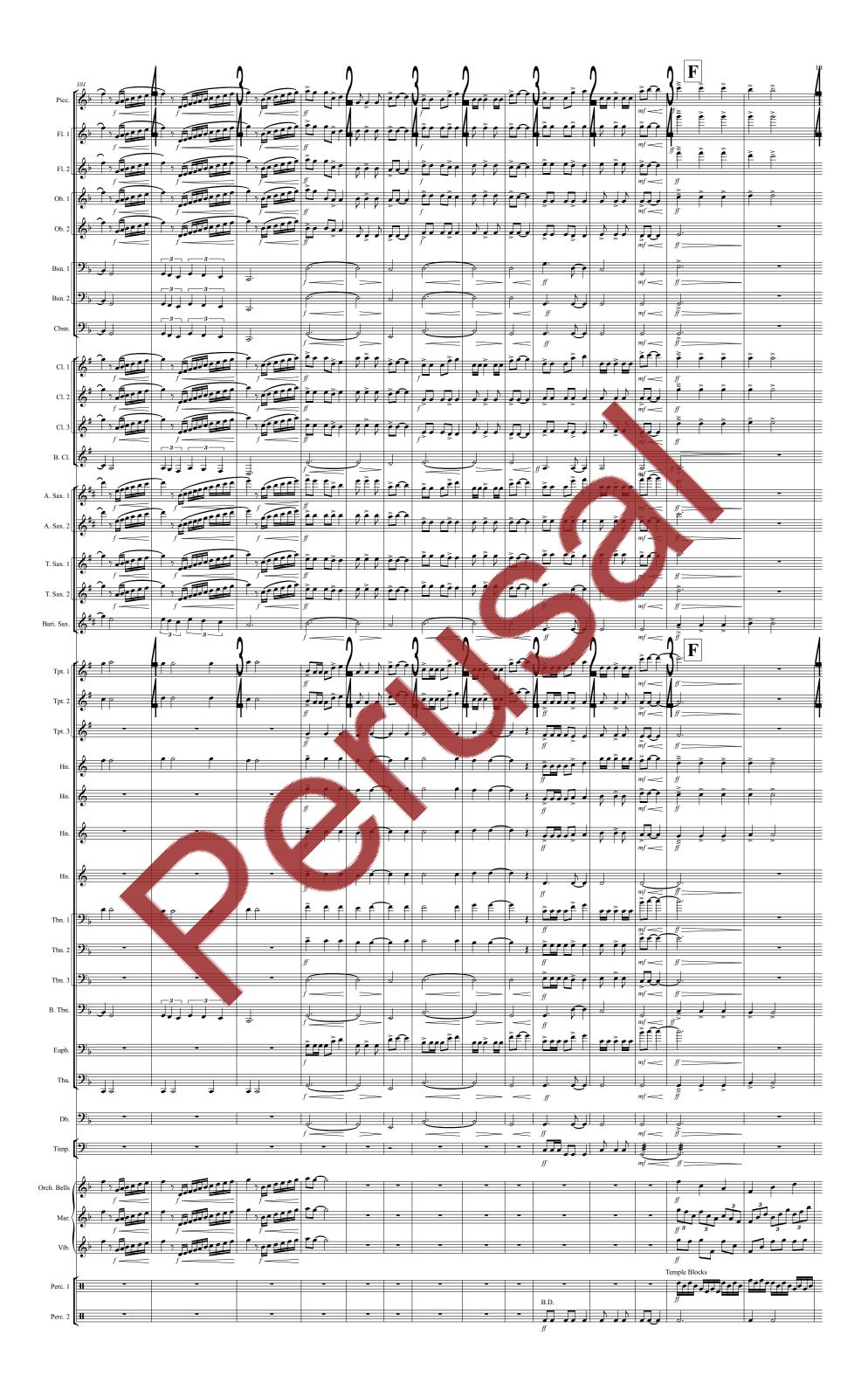




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