

Suite of Feathers

Thomas Willmann

Prepress



Suite of Feathers 13'40" for Winds and Percussion. Each of the six movement revolves around the various songs, calls, wails, warbles, and sounds from each species. The songs/calls/sound sets have been set into structures of meter, key/mode, and form through the instruments of the Wind Band. The movements operate independently and the piece can be performed with fewer movements. Sources used to research the birds include the eBird online database, the National Audobon Society, the Cornell Lab of Ornithology, and various online contributors. Birding became a hobby of the composers during the COVID-19 Pandemic and has yielded a collection of approximately 300 species photographed/sited/catalogued from all over the US and parts of Europe. Birding and Bird photography is a great vehicle to understand nature, conservation, and appreciate wildlife.

Movement Durations

- I. Sulawesi Cuckoo (2'16")
- II. Wood Thrush - (2')
- III. Kaua'i 'ō'ō - (3'26")
- IV. Pileated Woodpecker (1'40")
- V. Loon (1'54")
- VI. Parliament (2'15")

Instrumentation

Piccolo	Piano
Flute 1/2	Orchestral Bells
Oboe 1/2	Marimba
Bassoon	Vibraphone
Clarinet in Bb 1/2/3	Snare Drum
Bass Clarinet	Bass Drum
Alto Saxophone 1/2	Suspended Cymbal
Tenor Saxophone 1/2	Crash Cymbal
Baritone Saxophone	Bongo
Trumpet in Bb 1/2/3	Claves
Horn in F 1/2	Tambourine
Horn in F 3/4	Cabasa
Trombone 1/2/3	Shaker
Bass Trombone	Finger Cymbals
Euphonium	Vibraslap
Tuba	Cowbell
Double Bass	Wood Block
	Rain Stick



Movement I

Sulawesi Cuckoo (*Cuculus crassirostris*) is endemic to the Sulawesi island in Indonesia. The bird is sometimes called a Sulawesi hawk-cuckoo and has a distinctive rapid three-note call. The Cuculidae family consists of over 150 species in 33 different genera. They are referenced in ancient Greece, Indian deities, Japanese symbolism, and in a Shakespearean comedy (*Love's Labour's Lost*).

Performance

Play the notes with curved lines as a short portamento before the pitch. Bending with embouchure while using chromatic fingering approximately one whole step below the given pitch. The movement is a dance and should be played with lightness and a bouncy feel often.

Movement II

Wood Thrushes (*Hylocichla mustelina*) are forest-dwelling songbirds sometimes called the 'forest flutist'. Each bird can sing unique songs and has been known to sing more than 50 different songs. These songs include common elements of music; an outlining of a minor chord and the overtone series. The wood thrush is one of the most versatile and musical singers of nature.

Performance

The flutter tongue in the woodwind voices should be very rapid and even. The drum set part needs to be closer to a background feel and may need ample muting devices or a sound barrier to prevent issues with balance.

Movement III

Kaua'i 'ō'ō (*Moho braccatus*) is pronounced 'Co-why-ee oh-oh' or 'Kuh-wai-ee oh-oh' and was a small honey-eating songbird native to Hawai'i. Endemic to the island of Kaua'i the 'ō'ō was named an endangered species in 1973 with only 36 remaining. The species mates for life, but sadly, in 1982 the last female disappeared and the last male was last recorded in 1986. The final recording, by ornithologist Jim Jacobi, is of a male 'ō'ō singing a duet. One can hear the pauses between the calls as the 'ō'ō waits for a mate that will never come. The Kaua'i 'ō'ō story is tragic and knowing the context of the final recording is simultaneously heart-breaking and haunting.

Performance

The final motif played off-stage or "back of house" is up to the listener to interpret. Whether the **Endling** (meaning the last surviving individual of the species) hears a response, we imagine a response out of sheer hope, or that the bird finally finds a mate in the place after extinction are a few intended interpretations. Mild rubato is encouraged and the connection of the call to the response is integral. The repeated motifs at rehearsal E should sound like a question becoming more desperate.

Movement IV

The Pileated Woodpecker (*Dryocopus pileatus*) is a large dashing bird with a flaming crest. Gradually increasing in population after deforestation of the 18th and 19th centuries.

Performance

The Director and/or Percussion can listen to a woodpecker on a tree to imitate the timing and acceleration of the rhythm. The woodwind players that have a on mouthpiece/on reed indicator should tongue sixteenth notes and attempt to bend/gliss chromatically up and down as close to the notes given as possible.

Movement V

The Loon (*Gavia immer*) is an aquatic diver similar in size and shape to ducks and geese. The bird can be heard from a great distance as it has a loud wailing or yodeling call that is unlike any other. Species include the Pacific, Artic, Common, Red-throated, and Yellow-billed. The Yellow-billed loon is on watch for conservation concerns where freshwater habitats are becoming rare in their regions.

Performance

Bend and gliss slowly and evenly to achieve a somewhat mournful feel.

Movement VI (Owls)

Parliament: Boreal, Eastern Screech, Flammulated, Mountain Pygmy, Northern Pygmy/Northern Saw-whet, Southern White-faced, Brown Wood, and Powerful Owl. There are over 200 species of owls and many are nocturnal and solitary. Owls are birds of prey with binocular vision, binaural hearing, sharp talons, and feathers that allow for silent flight.

Performance

Bend and gliss slowly and evenly to achieve a somewhat mournful feel.

Suite of Feathers

I. Sulawesi Cuckoo

Thomas Willmann

Duration 13'40"

Allegro A

Piccolo

Flute 1 *mf*

Flute 2 *mf*

Oboe 1 *mp*

Oboe 2 *mp*

Bassoon *mp*

Clarinet in B \flat 1 *mf*

Clarinet in B \flat 2 *mf*

Clarinet in B \flat 3 *mf*

Bass Clarinet in B \flat *mp*

Alto Saxophone 1 *mf*

Alto Saxophone 2 *mf*

Tenor Saxophone 1

Tenor Saxophone 2

Baritone Saxophone

Trumpet in B \flat 1

Trumpet in B \flat 2

Trumpet in B \flat 3

Horn in F 1/2

Horn in F 3/4

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Euphonium

Tuba

Double Bass *mf*

Marimba *mf*

Percussion 1 *mf*
Snares
Bass Drum
High Tom

Percussion 2 *mf*
Cajon
Cowbell

Percussion 3 *mf*
Crash
Claves
Tambourine

10

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mp* *mf* opt. 8vb

Bsn. *mp*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. 1 *mp*

T. Sax. 2 *mp*

Bari. Sax. *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Hn. 1/2 *mp*

Hn. 3/4 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

B. Tbn. *mp*

Euph. *mp*

Tba. *mp*

Db. *pizz.* *mp*

Mar. *mf*

Perc. 1 *mf* s.d.

Perc. 2 4

Perc. 3

18 C

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Bsn. *mf*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *mf*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. 1 *f*

T. Sax. 2 *f*

Bari. Sax. *mf*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1/2 *p* *mf*

Hn. 3/4 *p*

Tbn. 1 *mf*

Tbn. 2 *f*

Tbn. 3 *f*

B. Tbn. *f*

Euph. *f*

Tba. *p*

Db. *mf*

Mar. *f*

Perc. 1 *f*

Perc. 2 *Cowbell*

Perc. 3 *f*

D

Picc. *f* 3

Fl. 1 *f* 3

Fl. 2 *f* 3

Ob. 1 *mp*

Ob. 2 *mp*

Bsn. *mf*

Cl. 1 *f* 3

Cl. 2 *f* 3

Cl. 3 *f* 3

B. Cl. *mf*

A. Sax. 1 *mp*

A. Sax. 2 *mp*

T. Sax. 1 *mp*

T. Sax. 2 *mp*

Bari. Sax. *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1/2 *mf* *mp*

Hn. 3/4 *mf* *mp*

Tbn. 1 *f* 3 3

Tbn. 2 *f* 3 3

Tbn. 3 *f* 3 3

B. Tbn. *f* opt.

Euph. *mf*

Tba. *mf*

Db. *arco* *mf* *mp*

Mar.

Perc. 1 B.D.

Perc. 2 *Cajon* *mf* 2

Perc. 3 *c.* *mf* 4

33 **E**

Picc. *mf*

Fl. 1 *mf* *8va opt.*

Fl. 2 *mf* *8va opt.*

Ob. 1 *mf*

Ob. 2 *mf*

Bsn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

Bari. Sax.

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. 1/2 *mf*

Hn. 3/4 *mf*

Tbn. 1 *gliss.*

Tbn. 2 *gliss.*

Tbn. 3 *gliss.*

B. Tbn.

Euph.

Tba. *mf*

Db.

Mar.

Perc. 1 *ff*

Perc. 2

Perc. 3 *f*

49 **G**

Picc. -

Fl. 1 -

Fl. 2 -

Ob. 1 -

Ob. 2 -

Bsn. *mf*

Cl. 1 *mp fp fp fp fp fp*

Cl. 2 *mp fp fp fp fp*

Cl. 3 *mp fp fp fp fp*

B. Cl. *mf*

A. Sax. 1 -

A. Sax. 2 -

T. Sax. 1 *mp*

T. Sax. 2 *mp*

Bari. Sax. *mp*

Tpt. 1 -

Tpt. 2 -

Tpt. 3 -

Hn. 1/2 -

Hn. 3/4 -

Tbn. 1 -

Tbn. 2 -

Tbn. 3 -

B. Tbn. *f*

Euph. *f*

Tba. *mf*

Db. *f*

Mar. -

Perc. 1 -

Perc. 2 -

Perc. 3 -

55 **H**

Picc. *p* *mp* *p* *mp* *pp*

Fl. 1 *p* *mp* *p* *mp* *pp*

Fl. 2 *p* *mp* *p* *mp* *pp*

Ob. 1 *p* *mp* *p* *mp* *pp*

Ob. 2 *p* *mp* *p* *mp* *pp*

Bsn. *mf* *mp* *p* *mp* *pp*

Cl. 1 *fp* *pp*

Cl. 2 *fp* *pp*

Cl. 3 *fp* *pp*

B. Cl. *mf* *mp* *p* *mp* *pp*

A. Sax. 1 *pp*

A. Sax. 2 *pp*

T. Sax. 1 *pp*

T. Sax. 2 *pp*

Bari. Sax. *pp*

Tpt. 1 *pp*

Tpt. 2 *pp*

Tpt. 3 *pp*

Hn. 1/2 *pp*

Hn. 3/4 *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

Tbn. 3 *pp*

B. Tbn. *pp*

Euph. *pp*

Tba. *pp*

Db. *mp* *p* *mp* *pp*

Mar. *mp* *p* *mp* *pp*

Perc. 1 *pp*

Perc. 2 *pp*

Perc. 3 *pp*

Claves *pp*



B

11

Picc. *flz.*

Fl. 1 *mp flz.* *(nat.)*

Fl. 2 *mp flz.* *(nat.)*

Ob. 1

Ob. 2

Bsn. *mf*

Cl. 1

Cl. 2

Cl. 3

B. Cl. *mf*

A. Sax. 1 *flz.*

A. Sax. 2 *flz.*

T. Sax. 1

T. Sax. 2

Bari. Sax. *mf*

Tpt. 1 *con sordino (str.) mp*

Tpt. 2 *con sordino (str.) mp*

Tpt. 3

Hn. 1/2 *mp*

Hn. 3/4

Tbn. 1 *mp* *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

B. Tbn.

Euph. *mf* *mp*

Tba. *mp* *mf*

Db. *mp* *mf pizz.*

Orch. Bells

Mar. *p*

Vib.

Perc. 1 *cr. cym.* *choke* *chl*

Perc. 2

20 **C** **D**

Picc. *mf* *p* *mf* *p* *mf*

Fl. 1 *p* *mf* *p* *mf*

Fl. 2 *p* *mf* *p* *mf*

Ob. 1 *p* *mf* *p* *mf*

Ob. 2 *p* *mf* *p* *mf*

Bsn. *p* *mf* *p* *mf*

Cl. 1 *p* *mf* *p* *mf*

Cl. 2 *p* *mf* *p* *mf*

Cl. 3 *p* *mf* *p* *mf*

B. Cl. *p* *mf* *p* *mf*

A. Sax. 1 (nat.) *p* *mf* *p* *mf*

A. Sax. 2 (nat.) *p* *mf* *p* *mf*

T. Sax. 1 *p* *mf* *p* *mf*

T. Sax. 2 *p* *mf* *p* *mf*

Bari. Sax. *p* *mf* *p* *mp*

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

Tpt. 2 *p* *mf* *p* *mf*

Tpt. 3 *mf* *p* *mf* *p*

Hn. 1/2 *mf* *p* *mf* *p*

Hn. 3/4 *mf* *p* *mf* *p*

Tbn. 1 *p* *mf* *p* *mp*

Tbn. 2 *p* *mf* *p* *mp*

Tbn. 3 *p* *mf* *p* *mp*

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

Euph. *p* *mf* *p* *mp*

Tba. *p* *mf* *p* *mp*

Db. *p* *mf* *p* *mp*

Orch. Bells *mf*

Mar. *mf* *p* *mf*

Vib. *p* *mf*

Perc. 1 *p*

Perc. 2 *p*

28

E

Picc. *mf* *p* *mp* *mf* *mp*

Fl. 1 *mf* *mf* *p*

Fl. 2 *mf* *mf* *p*

Ob. 1 *mf* *mf* *mp*

Ob. 2 *mf* *mp*

Bsn. *mf*

Cl. 1 *mf* *mp*

Cl. 2 *mf* *mp*

Cl. 3 *mf*

B. Cl. *mf* *p*

A. Sax. 1 *mf* *mp*

A. Sax. 2 *mf* *mp*

T. Sax. 1

T. Sax. 2

Bari. Sax.

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. 1/2 *mf* *Sva opt.* *p*

Hn. 3/4 *mf* *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

B. Tbn.

Euph.

Tba.

Db.

Orch. Bells

Mar. *mp* *mf*

Vib. *mp* *mf*

Perc. 1 *mp* *mf*

Perc. 2 *mp* *mf*

23 C rit. . . .

Picc. *mf*

Fl. 1 *p* *mf* *mp*

Fl. 2 *mp* *mf* *mp*

Ob. 1 *mp* *mf* *mp*

Ob. 2 *mp*

Bsn. *p* *mp*

Cl. 1 *mp* *mf* *mp*

Cl. 2 *p* *mp*

Cl. 3 *p* *mp*

B. Cl. *p* *mp*

A. Sax. 1 *mp*

A. Sax. 2 *mp*

T. Sax. 1 *mp*

T. Sax. 2 *mp*

Bari. Sax. *mp*

Pno. *mp*

Orch. Bells

Mar. *mp*

Vib. *mp*

34 **D** a tempo **E** molto rit.

Picc. *[Musical staff]*

Fl. 1 *[Musical staff]* *gliss.* *mf* *f* *mf* *mp* *p*

Fl. 2 *[Musical staff]* *p* *pp*

Ob. 1 *[Musical staff]* *p*

Ob. 2 *[Musical staff]* *p*

Bsn. *[Musical staff]* *p*

Cl. 1 *[Musical staff]* *p* *ppp* *opt.*

Cl. 2 *[Musical staff]* *p* *ppp* *opt.*

Cl. 3 *[Musical staff]* *p* *ppp* *opt.*

B. Cl. *[Musical staff]* *p*

Pno. *[Musical staff]* *pp* *p* *pp*

Mar. *[Musical staff]* *p*

Vib. *[Musical staff]* *mf* *pp* *ppp* *ppp* *pp*

Perc. 1 *[Musical staff]* *p* *ppp* *ocean drum + wind chimes*

[Additional performance instructions: off stage or back of house (just audible) (whistle opt. percussionist), ring to decay]



IV. Pileated Woodpecker

49 **Freely (Perc solo)**

Picc.

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

Bari. Sax.

Tpt. 1 *pp*

Tpt. 2 *pp*

Tpt. 3 *pp*

Hn. 1/2 *pp*

Hn. 3/4 *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

Tbn. 3 *pp*

B. Tbn.

Euph. *pp*

Tba. *pp*

Db. *pp*

Orch. Bells

Mar.

Vib.

Perc. 1 *Lrg. WB*
Large Woodblock *mf*

Perc. 2
Small Cowbell

55 **A** Allegretto
♩ = 112-116

(song sparrow)

Picc. *mf*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *f* *on reed*

Ob. 2 *f* *on reed*

Bsn. *p*

Cl. 1 *f* *mouthpiece*

Cl. 2 *f* *mouthpiece*

Cl. 3 *f* *mouthpiece*

B. Cl. *p*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. 1 *mp*

T. Sax. 2 *mp*

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1/2 *mp*

Hn. 3/4 *mp*

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. *p*

Tba. *p*

Db. *pizz.* *p*

Orch. Bells

Mar.

Vib.

Perc. 1

Perc. 2 *sm cowbell* *sd sticks*

2/4

3

6

3

69 **B** *accel.* **C** *Vivace* ♩ = 130 **D**

Picc. *p* *mf* *mf*

Fl. 1 *p* *mf* *mf*

Fl. 2 *p* *mf* *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Bsn. *mf* *mf*

Cl. 1 *on instr.* *p* *mf*

Cl. 2 *on instr.* *p* *mf*

Cl. 3 *on instr.* *p* *mf*

B. Cl. *p* *mf*

A. Sax. 1 *mf* *mf*

A. Sax. 2 *mf* *mf*

T. Sax. 1 *mf*

T. Sax. 2 *mf*

Bari. Sax. *mf*

Tpt. 1 *con sordino* *pp* *senza sordino*

Tpt. 2 *con sordino* *pp* *senza sordino*

Tpt. 3 *con sordino* *pp* *senza sordino*

Hn. 1/2 *con sordino* *pp* *mf* *senza sordino*

Hn. 3/4 *con sordino* *pp* *mf* *senza sordino*

Tbn. 1 *con sordino* *pp* *mf* *senza sordino*

Tbn. 2 *con sordino* *pp* *mf* *senza sordino*

Tbn. 3 *con sordino* *pp* *mf* *senza sordino*

B. Tbn. *con sordino* *pp* *mf* *senza sordino*

Euph. *con sordino* *pp* *mf* *senza sordino*

Tba. *pp* *mf*

Db. *p* *mf*

Orch. Bells

Mar.

Vib.

Perc. 1 *mf*

Perc. 2 *mf*

This page contains the musical score for page 21, starting at measure 82. The score is for a large orchestra and woodwind section. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting with a melodic line in measure 82.
- Fl. 1 & 2**: Flutes, playing a rhythmic pattern of eighth notes.
- Ob. 1 & 2**: Oboes, playing a rhythmic pattern of eighth notes.
- Bsn.**: Bassoon, playing a rhythmic pattern of eighth notes.
- Cl. 1, 2, 3**: Clarinets, playing a rhythmic pattern of eighth notes.
- B. Cl.**: Bass Clarinet, playing a rhythmic pattern of eighth notes.
- A. Sax. 1 & 2**: Alto Saxophones, playing a rhythmic pattern of eighth notes.
- T. Sax. 1 & 2**: Tenor Saxophones, playing a rhythmic pattern of eighth notes.
- Bari. Sax.**: Baritone Saxophone, playing a rhythmic pattern of eighth notes.
- Tpt. 1, 2, 3**: Trumpets, playing a rhythmic pattern of eighth notes.
- Hn. 1/2 & 3/4**: Horns, playing a rhythmic pattern of eighth notes.
- Tbn. 1, 2, 3**: Trombones, playing a rhythmic pattern of eighth notes.
- B. Tbn.**: Baritone Trombone, playing a rhythmic pattern of eighth notes.
- Euph.**: Euphonium, playing a rhythmic pattern of eighth notes.
- Tba.**: Tuba, playing a rhythmic pattern of eighth notes.
- Db.**: Double Bass, playing a rhythmic pattern of eighth notes.
- Orch. Bells**: Orchestral Bells, playing a rhythmic pattern of eighth notes.
- Mar.**: Maracas, playing a rhythmic pattern of eighth notes.
- Vib.**: Vibraphone, playing a rhythmic pattern of eighth notes.
- Perc. 1 & 2**: Percussion, playing a rhythmic pattern of eighth notes.

The score includes various dynamics such as *mf*, *f*, *mp*, and *f*. There are also markings for *arco* and *mp*. A large red watermark "PRELUSO" is overlaid on the score.

99 (tr) rit. **E** Freely

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Bsn. Cl. 1 Cl. 2 Cl. 3 B. Cl. A. Sax. 1 A. Sax. 2 T. Sax. 1 T. Sax. 2 Bari. Sax. Tpt. 1 Tpt. 2 Tpt. 3 Hn. 1/2 Hn. 3/4 Tbn. 1 Tbn. 2 Tbn. 3 B. Tbn. Euph. Tba. Db. Orch. Bells Mar. Vib. Perc. 1 Perc. 2

mf p pp senza sordino solo

This page of a musical score contains staves for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoon, Clarinets 1, 2, and 3, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophones 1 and 2, Baritone Saxophone, Trumpets 1, 2, and 3, Horns 1/2 and 3/4, Trombones 1, 2, and 3, Baritone Trombone, Euphonium, Tuba, Double Bass, Orchestral Bells, Maracas, Vibraphone, and two Percussion parts. The score includes dynamic markings such as *mf*, *p*, and *pp*, and performance instructions like *rit.*, *Freely*, *senza sordino*, and *solo*. A large red watermark is overlaid diagonally across the page.

V. Loon

Legato
♩ = 78

A

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1/2

Hn. 3/4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba.

Db.

Orch. Bells

Mar.

Vib.

p, *mf*, *f*, *pp*, *mp*, *gliss.*, *5*, *6*, *5*

12 **B**

Picc. *mp* *f*

Fl. 1 *mp* *mf* *f*

Fl. 2 *mp* *mf* *f*

Ob. 1 *f* *mf* *f*

Ob. 2 *f* *mf* *f*

Bsn. *f* *mf*

Cl. 1 *mp* *mf* *f* *sfz* *sfz* *mf*

Cl. 2 *mp* *mf* *sfz* *sfz* *mf*

Cl. 3 *mp* *mf* *sfz* *sfz* *mf*

B. Cl. *mf* *ff* *mf*

A. Sax. 1 *f* *f* *f* *f*

A. Sax. 2 *f* *f* *f* *f*

T. Sax. 1 *f* *mf* *f*

T. Sax. 2 *f* *mf* *f*

Bari. Sax. *ff* *mf*

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

Tpt. 2 *mp* *mf* *f* *sfz* *sfz* *mf* *st. mute*

Tpt. 3 *mp* *mf* *f* *sfz* *sfz* *mf* *st. mute*

Hn. 1/2 *p* *mp* *mf* *f* *sfz* *sfz* *f* *a1* *a2 stopped*

Hn. 3/4 *f* *sfz* *sfz* *f* *opt.* *stopped*

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

Tbn. 2 *f* *f*

Tbn. 3 *f*

B. Tbn. *p* *mp* *mf* *f* *mf*

Euph. *f* *f* *mf*

Tba. *p* *mp* *mf* *ff* *mp*

Db. *mf* *ff* *mp*

Orch. Bells

Mar. *mf*

Vib. *f* *mf*

C

Picc. *mf* *mf*

Fl. 1 *mf* *mf* *mp* 5

Fl. 2 *mf* *mf* *mp* 5

Ob. 1 *f* *mf* *mp* 5

Ob. 2 *mf* *mf* *mp* 5

Bsn. *mf* *mf*

Cl. 1 *f* *mp* 5

Cl. 2 *mf* *mf* *mp* 5

Cl. 3 *mf* *mf* *mp* 5

B. Cl. *mf* *mf*

A. Sax. 1

A. Sax. 2

T. Sax. 1 *mf*

T. Sax. 2 *mf*

Bari. Sax. *mf*

Tpt. 1 *f* *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. 1/2 *mf* *mp* open

Hn. 3/4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

B. Tbn. *mf* *mf*

Euph. *mf*

Tba. *mf* *mf* *mp*

Db. *mf* *mf*

Orch. Bells

Mar. *mp* 5

Vib. *mp* 5

31

Picc. *mf* 5 6

Fl. 1 *mf* 5 6

Fl. 2 *mf* 5 6

Ob. 1 *mf* 5 6

Ob. 2 *mf* 5 6

Bsn. *mf*

Cl. 1 *mf* 5 6

Cl. 2 *mf* 5 6

Cl. 3 *mf* 5 6

B. Cl. *mf*

A. Sax. 1 *mf* 5 6

A. Sax. 2 *mf* 5 6

T. Sax. 1 *mf* 5 6

T. Sax. 2 *mf* 5 6

Bari. Sax. *mf*

Tpt. 1 *mf* senza sord. 3

Tpt. 2 *mf* senza sord. 3

Tpt. 3 *mf* senza sord. 3

Hn. 1/2 *mf* 3

Hn. 3/4 *mf* 3

Tbn. 1 *mf* 3

Tbn. 2 *mf*

Tbn. 3 *mf*

B. Tbn. *mf* *gliss.*

Euph. *mf* 3

Tba. *mf*

Db. *mf*

Orch. Bells

Mar. *mf* 5

Vib. *mf* 5

VI. Parliment

Boreal, Eastern Screech, Flammulated, Mountain Pygmy, Northern Pygmy/Northern Saw-whet, Southern White-faced, Brown Wood, and Powerful Owls

Moderato ♩ = 112

Picc. *mp* Eastern Screech

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf* Flammulated

Ob. 2 *mf*

Bsn. *mf*

Cl. 1 *mp* Boreal

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. *mp*

A. Sax. 1 *mp*

A. Sax. 2 *mp*

T. Sax. 1 *mp*

T. Sax. 2 *mp*

Bari. Sax. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. 1/2 *mp* Boreal

Hn. 3/4 *mp* Boreal

Tbn. 1 *mf* con sordina gliss. Powerful owl

Tbn. 2 *mf* con sordina gliss. senza sord.

Tbn. 3 *mf*

B. Tbn. *mf*

Euph. *mf*

Tba. *mf*

Db. *mf* pizz.

Pno.

Mar. *mf*

Vib. *mf* Southern white-faced owl

Perc. 1 *mf* woodblocks Bongos Sus. Cymbal

Perc. 2 *mf* Cabasa Triangle Crash Cymbal Tambourine

Southern white-faced owl

Northern Pygmy/
Northern Saw-whet

Mountain pygmy

Brown wood owl

10 **A**

Picc. *f*

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

Ob. 1 *f*

Ob. 2 *f*

Bsn. *f* *mf*

Cl. 1 *f* *mp*

Cl. 2 *f* *mp*

Cl. 3 *f* *mp*

B. Cl. *f*

A. Sax. 1 *f* *mp* *pp*

A. Sax. 2 *f* *mp* *pp*

T. Sax. 1 *mf* *f*

T. Sax. 2 *mf* *f*

Bari. Sax. *mf* *f* *f*

Tpt. 1 *f* *mp*

Tpt. 2 *f* *mp*

Tpt. 3 *f* *mp*

Hn. 1/2 *f* *mf* *p* *mp*

Hn. 3/4 *f* *mf* *p* *mp*

Tbn. 1 *pp* *ff* *pp* *ff* *pp* *p* *mp* - 3

Tbn. 2 *pp* *ff* *pp* *ff* *pp* *p* *mp* - 3

Tbn. 3 *mf* *pp* *ff* *pp* *ff* *pp* *p* *mp* - 3

B. Tbn. *mf* *pp* *ff* *pp* *ff* *pp* *p* *mp*

Euph. *mf* *pp* *ff* *pp* *ff* *pp* *mp*

Tba. *mf* *f*

Db. *f* *arco* *f* *mf*

Mar. *f*

Vib.

Perc. 1 *f*

Perc. 2 Triangle triangle *mp*

B

Picc. *p*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *p* *f*

Ob. 2 *f*

Bsn. *f*

Cl. 1 *mp* *f*

Cl. 2 *mp* *f*

Cl. 3 *mp* *f*

B. Cl. *f*

A. Sax. 1 *p* *f*

A. Sax. 2 *p* *f*

T. Sax. 1

T. Sax. 2

Bari. Sax.

Tpt. 1 *p* *mp* *p*

Tpt. 2 *p* *mp* *p*

Tpt. 3 *p* *mp* *p*

Hn. 1/2 *p* *p*

Hn. 3/4 *p*

Tbn. 1 *mp* *1/4 step*

Tbn. 2 *mp* *1/4 step*

Tbn. 3 *mp* *1/4 step*

B. Tbn. *mp* *1/4 step*

Euph. *p* *mp*

Tba.

Db. *mp* *pizz.* *arco* *f*

Mar. *mp* *8va* *f*

Vib. *mf*

Perc. 1 woodblocks *mp*

Tri. *mp*

2
4

2
4

30

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Bsn. *mf* *pp* *ff*

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

Cl. 2 *mf* *f* *mp*

Cl. 3 *mf* *f* *mp*

B. Cl. *mf* *pp* *ff* *mp*

A. Sax. 1 *mf* *mp*

A. Sax. 2 *mf* *mp*

T. Sax. 1 *mf* *mp*

T. Sax. 2 *mf* *mp*

Bari. Sax. *mf* *pp* *ff* *mp*

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

Tpt. 2 *f* *mf* *pp* *mf* *p*

Tpt. 3 *f* *mf* *pp* *mf* *p*

Hn. 1/2 *f* *mf* *pp* *mf* *p*

Hn. 3/4 *f* *mf* *pp* *mf* *p*

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

Tbn. 2 *f* *mf* *pp* *mf* *p*

Tbn. 3 *f* *mf* *pp* *mf* *p*

B. Tbn. *mf* *pp* *mf* *p*

Euph. *f* *mf* *pp* *mf* *p*

Tba. *mf* *pp* *mf* *p*

Db. *f* *mf* *pp* *mf* *p*

Mar. *mf*

Vib. *f*

Perc. 1 *mp* *mf* *mp* *mf* *mf* *on bell*

Tri. *mf* *crash cym.*

PRELIMS

D

poco accel.

41

Picc. *p* *mf*

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Bsn. *p* *mf* *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

A. Sax. 1 *mp*

A. Sax. 2 *mp*

T. Sax. 1 *mp*

T. Sax. 2 *mp*

Bari. Sax.

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Hn. 1/2

Hn. 3/4

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

B. Tbn.

Euph. *mp*

Tba.

Db. *pizz.* *mp* *mf*

Mar. *mp* *mf*

Vib. *mp* *mf*

Perc. 1 Bongos *p* *mf*

Perc. 2 Cabasa *p* *mf*

50

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Bsn. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. *mp*

A. Sax. 1 *f* *mp*

A. Sax. 2 *f* *mp*

T. Sax. 1 *f* *mp*

T. Sax. 2 *f* *mp*

Bari. Sax. *f* *mp*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1/2

Hn. 3/4

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

B. Tbn. *mf*

Euph.

Tba. *mf*

Db. *mf*

Mar. *mp*

Vib.

Bongos *mp*

Cab. *pp* *pp*

PREVIEW

2/4 4/4 2/4

2/4 4/4 2/4

E

57

Pic.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1/2

Hn. 3/4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba.

Db.

Mar.

Vib.

Bongos

Perc.

p *mp* *mf* *f* *ff*

rit.

gliss.

arco

crash cym.