

THE BIG TOP
Concerto for Solo Percussion and Orchestra

A DISSERTATION IN
Music Composition

Presented to the faculty of the University
Of Missouri-Kansas City in partial fulfillment of
the requirements for the degree.

DOCTOR OF MUSICAL ARTS

by
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M.M., University of Missouri-Kansas City, 2007

Kansas City, Missouri
2010

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THE BIG TOP
Concerto for Solo Percussion and Orchestra

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University of Missouri-Kansas City, 2010

ABSTRACT

“The Big Top” is a piece in three movements for symphony orchestra and solo percussionist who is required to play nine different percussion instruments. In the first movement the soloist alternates playing on marimba and non-pitched percussion; the themes presented on the marimba are varied and developed by the soloist as well as the rest of the orchestra and the non-pitched percussion is used in combination with the entire ensemble to create polyrhythms. In the slow second movement the soloist produces unsystematic rhythms using non-pitched percussion exclusively while the orchestra provides a sustained sound texture. In the last movement the soloist uses pitched and non-pitched percussion again; here, the material played by the soloist represents a circus character that has four arms. This movement features an extended percussion solo and the most chromatic musical language in the piece highlighted by final cadential tutti.

APPROVAL PAGE

The faculty listed below, appointed by the Dean of the Conservatory of Music, have examined a thesis titled “The Big Top, Concerto for Solo Percussion and Orchestra” presented by Federico Jose Garcia-Castells, candidate for the Doctor of Musical Arts Degree, and certify that in their opinion it is worthy of acceptance.

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ACKNOWLEDGEMENTS

I would like to thank Dr. Reynold Simpson, Dr. James Mobberley, Dr. Zhou Long, Dr. Hali Fieldman, Dr. Chen Yi, Dr. Paul Rudy, and Dr. David McIntire for their patience, help and support during the last 5 years. I would also like to thank my Parents, my Sisters and specially Traci Rowland.

THE BIG TOP
Concerto for Solo Percussion and Orchestra

INSTRUMENTATION

2 Flutes
2 Oboes
2 B \flat Clarinets
1 Bass Clarinet in B \flat
2 Bassoons
1 Contrabassoon

4 Horns in F
2 Trumpets in C
2 Trombones
1 Tuba

1 Timpani player (4 timpani)

2 Percussionists - Percussionist I: 1 Vibraphone
1 Tam-Tam (large)
1 Suspended Cymbal (Crash)
1 Cowbell (medium)
1 Snare Drum
1 Pair of Congas

- Percussionist II: 1 Cowbell
1 Jamblock or Woodblock
1 Brake Drum
1 Snare Drum
1 Pair of Large Crash Cymbals
1 Tom-Tom 16"
1 Bass Drum

Solo Percussionist: 1 Marimba
2 Suspended Cymbals (Crash and Ride)
1 Cowbell
1 Jamblock or Woodblock
1 Pair of Bongos
2 Tom-Toms (16" and 14")
1 Bass Drum

Violins I
Violins II
Violas
Cellos
Double Basses

The Big Top

Notes

The Big Top evokes a circus performance by an exceptional character that is able to move at extreme speed and precision impressing people by juggling objects and doing tricks that seem beyond human capability. The opening and closing movements of the piece represent two of the main acts of the performance.

There is a variety of styles throughout the piece—Cuban folk music in the first movement, irrational experimental in the second, and rock-music in the third movement. The style diversity happens within each movement as well—besides the Cuban and rock-music styles in the middle sections of the first and last movements, the closing section of both movements have repeated patterns associated with minimalist music.

In the first movement the soloist uses non-pitched percussion (bongos and tom-toms) to produce rhythms with a Latin American-style that evoke the music played by Cuban folk ensembles—traditionally, the leader of these ensembles is a percussionist and one of his distinctive talents is to play at a different tempo from the rest of the ensemble producing polyrhythms. The melodic material of the first movement's closing section evokes a flying trapeze and its ending is not conclusive—it is left open in order to create an expectation to be satisfied by the last movement.

The second movement evokes an introspection of the main performer—in the scene that is represented at this point the main character unintentionally falls asleep as he is waiting backstage between acts. This movement has a slow tempo and is framed by single tam-tam strokes (one at the beginning and one at the end). Here, the orchestra provides a sound texture that evolves gradually from consonant to dissonant as the soloist plays unsystematic material on non-pitched percussion.

The last movement features two percussion solos that represent the main act performed by the main circus character who has four arms. Here, the melodic material evokes circus music from the early 20th century and the style of the percussion solo is similar to that of rock-concert drum solos.

Solo Percussion Instrument list:

- 1 Marimba
- 2 Suspended Cymbals (Crash and Ride)
- 1 Cowbell
- 1 Jamblock or Woodblock
- 1 Pair of Bongos
- 2 Tom-Toms (16" and 14")
- 1 Bass Drum

Performing Notes (Solo Percussionist):

- The soloist is welcome to wear makeup and/or a costume such as a harlequin, jester, a jester's hat or any circus costume.
- The hardest possible mallets are desired for all the marimba parts.
- All the marimba parts can be played with one pair of mallets but two mallets can be used on the left hand if a softer mallet is necessary for the lower notes.
- All non-pitched percussion can be played with one pair of multi-percussion beaters using the felt side on the bass drum and the wood side on all the other instruments.

Non-Pitched Percussion Key



THE BIG TOP

Concerto for Solo Percussion and Orchestra

I

FEDERICO GARCIA-CASTELLS

A Transposed Score

♩ = 120

Piccolo

Flutes

Oboes

B, Clarinet I

B, Clarinet II

Bass Clarinet

Bassoons

Contrabassoons

Horns in F
I/II

Horns in F
III/IV

Trumpets in C.

Trombone I

Trombone II

Tuba

Timpani
medium hard felt mallets

Perc. I
Tam-Tam beater

Perc. II
medium beater

Percussion Solo

Violin I

Violin II

Viola

Cello

Double Bass

THE BIG TOP

I

5

Picc. *f*

Fl. *f*

Ob. *f*

Cl. I *p* *f*

Cl. II *p* *f*

B. Cl. *f*

Bn. *f*

Cbn. *f*

Hn. I/II *f*

Hn. III/IV *p* *f*

Tpt.

Tbn. I

Tbn. II

Tuba *8^{va}* *p* *f*

Timp. *p* *f*

Perc. I

Perc. II *L.V.* *f*

Perc. Solo

VI. I *f*

VI. II *f*

Vla. *f*

Cell. *f*

D.b. *f*

B

THE BIG TOP

I

8

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

VI. I

VI. II

Vla.

Cell.

D.b.

f

p

mf

f

p

f

mf

f

p

f

mf

f

p

f

mf

f

p

f

mf

f

p

f

mf

Jam Block
hard plastic mallets

R.H. 1 mallet (medium hard cord)
L.H. 2 mallets (medium hard cord
& medium soft yarn)

Marimba

f

p

pizz.

f

mf

f

mf

THE BIG TOP

I

13 C

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

mf

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

mf

f

arco

mf

THE BIG TOP

I

18

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

VI. I

VI. II

Vla.

Cell.

D.b.

mf

p

f

f

THE BIG TOP

I

22 D

Woodwind Section:
Picc.:
Fl.:
Ob.:
Cl. I:
Cl. II:
B. Cl.:
Bn.:
Cb.:
Horn Section:
Hn. I/II:
Hn. III/IV:
Tpt.:
Tbn. I:
Tbn. II:
Tuba:
Percussion:
Timp.:
Perc. I:
Perc. II:
Perc. Solo:
String Section:
VI. I:
VI. II:
Vla.:
Cell.:
D.b.:

THE BIG TOP

I

26

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

VI. I

VI. II

Vla.

Cell.

D.b.

mf

Vibraphone
hard mallets

p

mf

f

mf Cowbell

mf

f

mf

THE BIG TOP

I

31

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

VI. I

VI. II

Vla.

Cell.

D.b.

mf

f

THE BIG TOP

I

E

35

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

VI. I

VI. II

Vla.

Cell.

D.b.

mf

Drumsticks

Cowbell

mf

Drumsticks

Tom-Tom 16"

Bongo Low

Bongo Hi

Sus. Cymbal (Large Crash)

f

THE BIG TOP

I

39

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

VI. I

VI. II

Vla.

Cell.

D.b.

mf

ff

f

THE BIG TOP

I

43 F

Picc. *mf*

Fl.

Ob.

Cl. I *mf*

Cl. II *mf*

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp. *f*

Perc. I

Perc. II

Perc. Solo

VI. I

VI. II

Vla.

Cell.

D.b. *pizz.* *f*

THE BIG TOP

I

47

Picc. *f*

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

Ob. *f* 1. *mf*

Cl. I *f* *mf*

Cl. II *f* *mf*

B. Cl.

Bn.

Cbn.

Hn. I/II 1. *mf*

Hn. III/IV IV. *mf*

Tpt.

Tbn. I

Tbn. II

Tuba *f* *mf*

Timp.

Perc. I *mf*

Perc. II *f* Crash Cymbals L.V.

Perc. Solo

Vi. I

Vi. II

Vla.

Cell.

D.b.

THE BIG TOP

I

51

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

VI. I

VI. II

Vla.

Cell.

D.b.

mf

mf

mf

mf

mf

mf

mf

mf

f

mf

1.

THE BIG TOP

I

55

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

VI. I

VI. II

Vla.

Cell.

D.b.

mf

mf

mf

THE BIG TOP

I

59 G

Picc. *f*

Fl. *f* a2

Ob.

Cl. I

Cl. II *mf* *f*

B. Cl. *mf* *f*

Bn.

Cbn.

Hn. I/II *mf*

Hn. III/IV

Tpt. *f*

Tbn. I *f*

Tbn. II *f*

Tuba *f*

Timp. *f*

Perc. I *f*

Perc. II

Perc. Solo *ff*

Vl. I

Vl. II

Vla. *f*

Cell. *f*

D.b. *arco* *mf* *f*

THE BIG TOP

I

63

This musical score is for the first movement of 'THE BIG TOP'. It features a woodwind section with Piccolo, Flute, Oboe, Clarinets I and II, Bass Clarinet, and Bassoon. The brass section includes Horns I/II, Horns III/IV, Trumpets, Trombones I and II, and Tuba. The percussion section consists of two sets of Percussion I and II, and a Percussion Soloist. The string section includes Violins I and II, Viola, Cello, and Double Bass. The score begins at measure 63. The Piccolo and Flute parts have wavy lines above them, indicating tremolos. The Flute part has a *mf* dynamic marking. The Bass Clarinet and Bassoon parts also have *mf* markings. The Horn I/II part has a *mf* marking. The Trumpet part has a *mf* marking. The Trombone I part has a *mf* marking. The Trombone II and Tuba parts have *mf* markings. The Timpans part has a *mf* marking. The Percussion I part has a *mf* marking. The Percussion II part has a *f* marking. The Percussion Soloist part has a *f* marking. The Viola, Cello, and Double Bass parts have *mf* markings. The Violin I and II parts are silent.

Picc.
Fl.
Ob.
Cl. I
Cl. II
B. Cl.
Bn.
Cbn.
Hn. I/II
Hn. III/IV
Tpt.
Tbn. I
Tbn. II
Tuba
Timp.
Perc. I
Perc. II
Perc. Solo
Vi. I
Vi. II
Vla.
Cell.
D.b.

mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
f
f
mf
mf
mf

THE BIG TOP

I

67

mf

L.V.

Tom-Tom
14"

f

p

mf

THE BIG TOP

I

71

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

VI. I

VI. II

Vla.

Cell.

D.b.

mf

f

Snare drum (Snares off)

THE BIG TOP

I

75

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

VI. I

VI. II

Vla.

Cell.

D.b.

mf

p

mp

mf

THE BIG TOP

I

79

Picc.
 Fl.
 Ob.
 Cl. I
 Cl. II
 B. Cl.
 Bn.
 Cbn.
 Hn. I/II
 Hn. III/IV
 Tpt.
 Tbn. I
 Tbn. II
 Tuba
 Timp.
 Perc. I
 Perc. II
 Perc. Solo
 Vl. I
 Vl. II
 Vla.
 Cell.
 D.b.

THE BIG TOP

I

83

Picc. *f* *mf*

Fl. *f* *mf*

Ob. *f* *mf*

Cl. I *f*

Cl. II

B. Cl. *f*

Bn. *f*

Cbn.

Hn. I/II *mf* III

Hn. III/IV *mf* III/IV

Tpt. *f*

Tbn. I

Tbn. II

Tuba

Timp. *f* *mf*

Perc. I *f* *mf*

Perc. II *f* L.V.

Perc. Solo

VI. I *f*

VI. II *f*

Vla. *f*

Cell. *f* *mf*

D.b. *f* *mf*

THE BIG TOP

I

87

Picc.

Fl.

Ob. 1.

Ob. 2.

Cl. I.

Cl. II.

B. Cl.

Bn.

Cbn.

Hn. I/II.

Hn. III/IV.

Tpt.

Tbn. I.

Tbn. II.

Tuba.

Timp.

Perc. I.

Perc. II.

Perc. Solo.

VI. I.

VI. II.

Vla.

Cell.

D.b.

mf

f

f

f

f

f

f

f

f

f

f

ff

f

f

THE BIG TOP

I

H

91

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

VI. I

VI. II

Vla.

Cell.

Db.

midhard beater Bass drum

THE BIG TOP

I

95 *rit.*

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo
medium hard cord mallets Marimba

VI. I

VI. II

Vla.

Cell.

D.b.

p

mf

f

24

THE BIG TOP

I

$\text{---} \bullet = 115$
100

Picc.
Fl.
Ob.
Cl. I
Cl. II
B. Cl.
Bn.
Cbn.
Hn. I/II
Hn. III/IV
Tpt.
Tbn. I
Tbn. II
Tuba
Timp.
Perc. I
Perc. II
Perc. Solo
VI. I
VI. II
Vla.
Cell.
D.b.

Drumsticks
Conga Hi
Conga Low
mp
mf

half section
p
half section
p

THE BIG TOP

I

105

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

VI. I

VI. II

Vla.

Cell.

D.b.

THE BIG TOP

I

110

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

Vi. I

Vi. II

Vla.

Cell.

D.b.

1.

mf

THE BIG TOP

I

115

Picc.
Fl.
Ob.
Cl. I
Cl. II
B. Cl.
Bn.
Cbn.
Hn. I/II
Hn. III/IV
Tpt.
Tbn. I
Tbn. II
Tuba
Timp.
Perc. I
Perc. II
Perc. Solo
VI. I
VI. II
Vla.
Cell.
D.b.

THE BIG TOP

I

120

I

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

VI. I

VI. II

Vla.

Cell.

D.b.

f

a2

p

mf

f

p

p

THE BIG TOP

I

125

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

VI. I

VI. II

Vla.

Cell.

D.b.

p

p

p

f

1.

THE BIG TOP

I

129

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

VI. I

VI. II

Vla.

Cell.

D.b.

f

mf

p

f

mf

p

mf

p

mf

f

tutti

mf

tutti

mf

f

a 2

THE BIG TOP

I

133

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

Vi. I

Vi. II

Vla.

Cell.

D.b.

mf

p

mf

p

mf

p

mf

p

p

p

f

THE BIG TOP

I

137

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

VI. I

VI. II

Vla.

Cell.

D.b.

THE BIG TOP

I

140 J

Picc.

Fl.

Ob. *a2*
f

Cl. I *mf*

Cl. II *mf*

B. Cl.

Bn. *a2*

Cbn.

Hn. I/II *mf*

Hn. III/IV *mf*

Tpt. *p* *mf*

Tbn. I *p* *mf*

Tbn. II *p* *mf*

Tuba *mf*

Timp.

Perc. I

Perc. II

Perc. Solo *f* *p*

VI. I

VI. II

Vla.

Cell.

D.b.

THE BIG TOP

I

144

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

VI. I

VI. II

Vla.

Cell.

D.b.

mf *p*

mf *p*

mf *p*

f

THE BIG TOP

I

148

Picc.
Fl.
Ob.
Cl. I
Cl. II
B. Cl.
Bn.
Cbn.
Hn. I/II
Hn. III/IV
Tpt.
Tbn. I
Tbn. II
Tuba
Timp.
Perc. I
Perc. II
Perc. Solo
Vl. I
Vl. II
Vla.
Cell.
D.b.

THE BIG TOP

I

153 *Cresc.*

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.
- Fl.
- Ob.
- Cl. I
- Cl. II
- B. Cl.
- Bn.
- Cbn.
- Hn. I/II
- Hn. III/IV
- Tpt.
- Tbn. I
- Tbn. II
- Tuba
- Timp.
- Perc. I
- Perc. II
- Perc. Solo
- VI. I
- VI. II
- Vla.
- Cell.
- D.b.

The score includes dynamic markings such as *f*, *mf*, and *ff*, and a *Cresc.* (Crescendo) instruction. The Perc. Solo part features a complex rhythmic pattern with accents and slurs.

THE BIG TOP

I

K

156

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

VI. I

VI. II

Vla.

Cell.

D. b.

f

f

f

f

Sus. Cymbal
L.V.

THE BIG TOP

I

159

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. I *ff*

Cl. II *ff*

B. Cl. *ff*

Bn. *ff*

Cbn. *ff*

Hn. I/II *ff*

Hn. III/IV *ff*

Tpt. *ff*

Tbn. I *ff*

Tbn. II *ff*

Tuba *ff*

Timp. *ff*

Perc. I *ff* L.V.

Perc. II *ff*

Perc. Solo *ff*

Vl. I *ff*

Vl. II *ff*

Vla. *ff*

Cell. *ff*

D.b. *ff*

THE BIG TOP

I

163

Picc. *mf* *p*

Fl. *f* *mf*

Ob. *f* *mf*

Cl. I *f* *mf*

Cl. II *f*

B. Cl. *f* *mf*

Bn. *f* *mf*

Cbn. *f* *mf*

Hn. I/II *f*

Hn. III/IV *f*

Tpt. *f* *mf*

Tbn. I *f*

Tbn. II *f*

Tuba *f* *mf*

Timp. *f*

Perc. I *f*

Perc. II *f* *mf*

Perc. Solo *ff* *f*

VI. I *f* *mf*

VI. II *f* *mf*

Vla. *f*

Cell. *f* *mf*

D.b. *f* *mf*

THE BIG TOP

I

167

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

VI. I

VI. II

Vla.

Cell.

D.b.

mf

p

THE BIG TOP

II

L $\bullet = 40$ **M**

Picc.

Fl. *p* \curvearrowright *mf* 1. *p* \curvearrowright *mp*

Ob.

Cl. I *p* \curvearrowright *mf* *mp*

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I Tam-Tam beater *p* Tam-Tam *L.V.* soft felt beaters *pp* \curvearrowright *mf* Sus. Cymbal (Large Crash) *p*

Perc. II Bass drum *p* midsoft beater *L.V.*

Perc. Solo 2 Multi-perc beaters Bass drum *mp*

VI. I Mute on *legato sul tasto* *p* \curvearrowright *mf* *mp* \curvearrowright *p*

VI. II *p* \curvearrowright *mf* *mp* \curvearrowright *p*

Vla. Mute on *legato sul tasto* *p* \curvearrowright *mp* \curvearrowright *p*

Cell. Mute on *legato sul tasto* *p* \curvearrowright *mp* \curvearrowright *p*

D.b.

THE BIG TOP II

10

Picc. *mf* *p*

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

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

Cl. I *p* *mf* *p* *mf* *p* *mf* *p* *mp* *p* *mp*

Cl. II *mp* *p* *mp*

B. Cl.

Bn.

Cbn. *p* *mf* *p* *mf* *p* *mf* *p* *p* *mf* *p*

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba *8^{vb}* *p* *mf* *p* *mf* *p* *mf* *p*

Timp.

Perc. I bow Tam-Tam *p* *mf* L.V.

Perc. II

Perc. Solo Tom 16" Bass drum *mf* Jam Block Jam Block Bongo Low Bongo Hi

VI. I *mp* *p* *mf* *p* *mp* *p* *mf* *p* *mp*

VI. II *mp* *p* *p* *mp*

Vla. *mp* *p* *mp* *p* *mp* *p* *mp*

Cell. *mp* *p* *mp* *p* *mp* *p* *mp*

D.b.

THE BIG TOP
II

19

Picc. *mf* *p*

Fl.

Ob. *mf* *p* *mp*

Cl. I *p* *mf*

Cl. II *p*

B. Cl.

Bn. *p* *mp*

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo *f*

VI. I *p* *mp* *p* *mf*

VI. II *p* *mp* *p*

Vla. *p* *mp*

Cell. *p* *mp* individually remove mutes

D.b. *p*

THE BIG TOP

II

24 N

Picc. *mp* *p*

Fl. 1. *p* *mf* *p* *mp* a 2. *p*

Ob. *p* *mf*

Cl. I *p* *mf* *p* *mf* *p* *p*

Cl. II *p < mf*

B. Cl. *p < mf*

Bn. *p*

Cbn. *p < mf* *p*

Hn. I/II *mp*

Hn. III/IV *mp*

Tpt. Mute on (straight) *mp*

Tbn. I Mute on (straight) *mp*

Tbn. II *mp*

Tuba *p*

Timp.

Perc. I

Perc. II Steel beater Brake Drum *mf*

Perc. Solo Cowbell *p* *mf*

VI. I *p* *mp* *p* *mf* *p* *mf* *p*

VI. II Mute off *p* *mf* *p*

Vla. *p* *p* *mf*

Cell. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

D.b. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

THE BIG TOP
II

O

31

Picc. *p* *mf*

Fl. *mf*

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

Cl. I *mf*

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II *mf* *p*

Hn. III/IV

Tpt.

Tbn. I

Tbn. II Mute on (straight) *mp*

Tuba *mf* *p* *mf* *p*

Timp.

Perc. I

Perc. II

Perc. Solo Ride Cymbal L.V.

Vi. I *mf* *p* *mf* *p*

Vi. II

Vla. *p* *mf* *p* *mf* *p* *mf*

Cell. *p* *mf* *p* *mf* *p* *mf*

D.b. *p* *mf* *p* *mf*

THE BIG TOP
II

36 Attacca

Picc.

Fl.

Ob.
p *mf* *p* *mf* *pp*

Cl. I

Cl. II

B. Cl.

Bn.
mf *pp*

Cbn.

Hn. I/II
mf

Hn. III/IV
mf *pp*

Tpt.
mf *p*
Mute off

Tbn. I
mf *p*
Mute off

Tbn. II
mf *p*
Mute off

Tuba
mf *p*

Timp.

Perc. I
Tam-Tam beater
Tam-Tam L.V.

Perc. II
mf *p*
Bass drum L.V.

Perc. Solo
L.V. L.V.

Vi. I
mf *p*
ord.

Vi. II
mf *p*
ord.

Vla.
p *mf* *ord.*

Cell.
p *mf* *pp*
ord.

D.b.
p *mf* *pp*

THE BIG TOP III

P

$\text{♩} = 125$

Picc. $\text{♩} = 125$

Fl.

Ob. *a 2 non legato*
f

Cl. I *f*
non legato

Cl. II *f*
non legato

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt. *a 2 non legato*
f
non legato

Tbn. I *f*
non legato

Tbn. II *f*
non legato

Tuba

Timp. *medium hard felt mallets*
p \leftarrow *f*

Perc. I

Perc. II 2 Multi-perc beaters Sus. Cymbal (Large Crash) beater's wood tip Snare drum (Snares on) beater's wood tip Bass drum beater's felt side
f

Perc. Solo *medium hard cord mallets-Marimba*
ff

VI. I *pizz.*
f

VI. II *f*
pizz.

Vla. *f*
pizz.

Cell. *f*
non legato

D.b. *f*
non legato

THE BIG TOP
III

Q
♩ = 130

10

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

Vi. I

Vi. II

Vla.

Cell.

D.b.

f

ff

pizz.

f

détaché

THE BIG TOP
III

15

Picc.
Fl.
Ob.
Cl. I
Cl. II
B. Cl.
Bn.
Cbn.
Hn. I/II
Hn. III/IV
Tpt.
Tbn. I
Tbn. II
Tuba
Timp.
Perc. I
Perc. II
Perc. Solo
Vl. I
Vl. II
Vla.
Cell.
D.b.

mf
p
mf
p
mf
arco
p
mf
mf
p

THE BIG TOP
III

21

Score for THE BIG TOP III, page 21. The score includes parts for Picc., Fl., Ob., Cl. I, Cl. II, B. Cl., Bn., Cbn., Hn. I/II, Hn. III/IV, Tpt., Tbn. I, Tbn. II, Tuba, Timp., Perc. I, Perc. II, Perc. Solo, VI. I, VI. II, Vla., Cell., and D.b. The score includes dynamic markings such as *f*, *mf*, and *8va f*. Performance instructions include "Mute on (straight)" and "Mute off" for the brass instruments, and "arco" for the strings. The page number 21 is written at the top left of the score.

THE BIG TOP
III

27 R

Instrument list: Picc., Fl., Ob., Cl. I, Cl. II, B. Cl., Bn., Cbn., Hn. I/II, Hn. III/IV, Tpt., Tbn. I, Tbn. II, Tuba, Timp., Perc. I, Perc. II, Perc. Solo, Vl. I, Vl. II, Vla., Cell., D.b.

Dynamic markings: *f*, *mf*

THE BIG TOP
III

32

Picc.

Fl.

Ob.

Cl. I *mf*

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I *fp* *flutter tongue*

Tbn. II *fp* *flutter tongue*

Tuba *fp*

Timp. *f*

Perc. I

Perc. II

Perc. Solo *f*

VI. I

VI. II

Vla.

Cell. *f*

D.b. *f*

THE BIG TOP
III

S

37

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I
yarn mallets Vibraphone

Perc. II

Perc. Solo
Bass drum
Drumsticks

VI. I

VI. II

Vla.

Cell.

D.b.

f *mf* *f* *mf* *p < mf* *mf* *fp* *f* *fp* *f* *f* *mf* *f* *f* *f* *mf* *f*

1.

flutter tongue

flutter tongue

flutter tongue

V

THE BIG TOP
III

42

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Drumsticks

Perc. I

Perc. II

Perc. Solo

Bongo Hi

Tom-Tom 16

Bongo Low

Snare drum (Snares on)

p *mf* *f* *ff*

D.b.

p *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

THE BIG TOP
III

47

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

Tom-Tom 14"

VI. I

VI. II

Vla.

Cell.

D.b.

p *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

p *ff* *f*

mf *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

THE BIG TOP
III

52 T $\text{♩} = 125$

Picc.

Fl.

Ob. *a 2*
f

Cl. I
f

Cl. II
f

B. Cl.

Bn.
mf *f*

Cbn.
mf *p* *mf* *p* *mf* *p* *f*

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.
mf *p* *f*

Perc. I
Snare drum (Snares on) medium hard cord mallets
f *p* *f*

Perc. II
2 Multi-perc beaters Bass drum Snare drum
f *mf* *f*

Perc. Solo
medium hard cord mallets Marimba
mf *ff*

Vi. I
p *f* *pizz.*

Vi. II
p *f* *pizz.*

Vla.
p *f* *pizz.*

Cell.
p *f*

D.b.
p *mf* *p* *f*

THE BIG TOP
III

57

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

VI. I

VI. II

Vla.

Cell.

D.b.

Tom-Tom 16"

f

f

THE BIG TOP
III

61

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

Vi. I

Vi. II

Vla.

Cell.

D.b.

mf

f

mf

f

f

mf

f

f

f

V

mf

THE BIG TOP
III

70

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

Vi. I

Vi. II

Vla.

Cell.

D.b.

mf

f

f

f

f

THE BIG TOP
III

74

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

VI. I

VI. II

Vla.

Cell.

D.b.

f

a 2

f

f

mf

f

mf

f

mf

f

f

mf

f

ff

arco

mf

arco

mf

f

arco

f

Vibraphone

THE BIG TOP
III

79

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

VI. I

VI. II

Vla.

Cell.

D.b.

mf

f

THE BIG TOP
III

83

Musical score for 'THE BIG TOP III' page 83. The score includes parts for Piccolo, Flute, Oboe, Clarinet I and II, Bass Clarinet, Bassoon, Contrabassoon, Horn I/II, Horn III/IV, Trumpet, Trombone I and II, Tuba, Timpani, Percussion I and II, Percussion Solo, Violin I and II, Viola, Cello, and Double Bass. The music features various dynamics such as *p*, *f*, *mf*, and crescendos.

THE BIG TOP
III

88

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

Vi. I

Vi. II

Vla.

Cell.

D.b.

mf

f

p

sf

THE BIG TOP
III

95 U

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

VI. I

VI. II

Vla.

Cell.

D.b.

p

f

mf

p < f

half section

arco

THE BIG TOP
III

102

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

VI. I

VI. II

Vla.

Cell.

Db.

p *f* *p* *f* *p* *f* *mf*

THE BIG TOP
III

108

Picc.
Fl.
Ob.
Cl. I
Cl. II
B. Cl.
Bn.
Cbn.
Hn. I/II
Hn. III/IV
Tpt.
Tbn. I
Tbn. II
Tuba
Timp.
Perc. I
Perc. II
Perc. Solo
VI. I
VI. II
Vla.
Cell.
D.b.

p *f*
f
f
p *f*
mf
mf
mf
mf
f *mf*
f
f
f
p *f*
mf
mf
mf

THE BIG TOP
III

113

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

VI. I

VI. II

Vla.

Cell.

D.b.

f

tutti pizz.

f

THE BIG TOP
III

118

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

VI. I

VI. II

Vla.

Cell.

D.b.

mf

mf

p

mf

f

p

f

f

THE BIG TOP
III

123 Cresc. -----

Picc. *mf* *a2*

Fl. *a2*

Ob. *a2*

Cl. I *mf*

Cl. II *p* *mf*

B. Cl. *mf* *a2*

Bn. *a2*

Cbn.

Hn. I/II *mf* *I/II*

Hn. III/IV *mf* *III/IV*

Tpt. *mf*

Tbn. I

Tbn. II *p* *mf*

Tuba *mf*

Timp.

Perc. I *mf* *f* *p*

Perc. II *mf*

Perc. Solo *mf*

Vi. I *tutti pizz.* *f* *arco* *mf*

Vi. II *tutti* *f*

Vla. *tutti pizz.* *f* *arco* *mf*

Cell. *tutti* *mf*

D.b. *f* *arco* *mf*

THE BIG TOP
III

129

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

VI. I

VI. II

Vla.

Cell.

D.b.

f

mf

p

ff

Drumsticks

THE BIG TOP
III

V

134

Picc. *f*

Fl. *f*

Ob. *f*

Cl. I *f*

Cl. II *f*

B. Cl. *f*

Bn. *f*

Cbn. *f*

Hn. I/II *f*

Hn. III/IV *f*

Tpt. *f*

Tbn. I *f*

Tbn. II *f*

Tuba *f*

Timp. *mf* *f* *mf* *f* *mf*

Perc. I *f*

Perc. II *f*

Perc. Solo Snare drum *ff* Tom-Tom *f*

VI. I *f*

VI. II *f*

Vla. *f*

Cell. *f*

D.b. *f*

beater's wood tip both hands

16'

THE BIG TOP
III

Perc. Solo

Bongo Hi 139 Tom-Tom 14 Bongo Low

144

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Perc. Solo

149

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Perc. Solo

154

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Perc. Solo

THE BIG TOP
III

158

158

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

VI. I

VI. II

Vla.

Cell.

D.b.

p

f

mf

p

s

p

THE BIG TOP
III

162

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

VI. I

VI. II

Vla.

Cell.

D. b.

mf

p

mf

f

f

THE BIG TOP
III

166

W

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I
Vibraphone

Perc. II
2 Multi-perc beaters
beater's wood tip both hands
Snare drum

Perc. Solo
marimba mallets

VI. I

VI. II

Vla.

Cell.

D.b.

f *mf* *f* *fp* *ff* *mf* *f* *mf* *f* *ff* *ff* *ff* *mf* *f* *f* *mf* *f* *f* *f* *ff* *fp* *f*

a 2

Tom-Tom 16"

THE BIG TOP
III

171

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

VI. I

VI. II

Vla.

Cell.

D.b.

f

mf

mf

mf

mf

mf

mf

mf

f

f

f

p

mf

mf

a2

a2

one hand beater's felt side on B.D.

medium hard cord mal Marimba

THE BIG TOP
III

175

Picc.
Fl.
Ob.
Cl. I
Cl. II
B. Cl.
Bn.
Cbn.
Hn. I/II
Hn. III/IV
Tpt.
Tbn. I
Tbn. II
Tuba
Timp.
Perc. I
Perc. II
Perc. Solo
Vl. I
Vl. II
Vla.
Cell.
D.b.

mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
f

THE BIG TOP
III

180

Picc. *f*

Fl. *f*

Ob. *f*

Cl. I *f*

Cl. II *f*

B. Cl. *f*

Bn. *f*

Cbn. *f*

Hn. I/II *f* *mf* *f*

Hn. III/IV *f* *mf* *f*

Tpt. *f* *mf* *f*

Tbn. I *f* *mf* *f*

Tbn. II *f* *mf* *f*

Tuba *f* *mf* *f*

Timp. *f* *p* *mf* *f*

Perc. I *f* *p* *mf* *p* *mf* *f*

Perc. II *f* *mf* *f*

Perc. Solo

Vi. I

Vi. II

Vla.

Cell.

D.b. *f*

THE BIG TOP
III

185 X

Picc. *mf*

Fl. *mf*

Ob. *mf*

Cl. I *p*

Cl. II *mf*

B. Cl. *mf*

Bn. *mf*

Cbn. *mf*

Hn. I/II *p*

Hn. III/IV *p*

Tpt. *mf*

Tbn. I *p*

Tbn. II *p*

Tuba *p*

Timp. *mf*

Perc. I *mf*

Perc. II *mf*

Perc. Solo *mf*

VI. I *p*

VI. II *p*

Vla. *p*

Cell. *p*

D.b. *p*

half section

tutti

THE BIG TOP
III

190

Picc. *mf* *p*

Fl. *p*

Ob. *p* *mf*

Cl. I *p*

Cl. II *p*

B. Cl. *p* *mf*

Bn. *p* *mf*

Cbn. *p*

Hn. I/II *mf* *p* *mf*

Hn. III/IV *mf* *p* *mf*

Tpt. *mf* *p* *mf*

Tbn. I *mf* *p*

Tbn. II *mf* *p*

Tuba *mf* *p*

Timp. *mf* *p*

Perc. I *mf* *p*

Perc. II *mf* *p*

Perc. Solo *f* *tutti pizz.* *p*

VI. I *mf* *pizz.* *p*

VI. II *tutti pizz.* *p*

Vla. *mf* *tutti pizz.* *p*

Cell. *mf* *tutti pizz.* *p*

D. b. *mf* *tutti pizz.* *p*

THE BIG TOP
III

195

Picc. *f*

Fl. *f*

Ob. *f*

Cl. I *f*

Cl. II *f*

B. Cl. *f*

Bn. *f*

Cbn. *f*

Hn. I/II *f*

Hn. III/IV *f*

Tpt. *f*

Tbn. I *f*

Tbn. II *f*

Tuba *f*

Timp. *f*

Perc. I *f*

Perc. II *f*

Perc. Solo *ff*

VI. I *f*

VI. II *f*

Vla. *f*

Cell. *f*

D.b. *f*

arco

a 2

THE BIG TOP
III

Y

198

Picc. *mf*

Fl.

Ob. *mf*

Cl. I *mf*

Cl. II *mf*

B. Cl. *mf*

Bn. *mf*

Cbn. *mf*

Hn. I/II

Hn. III/IV *mf*

Tpt. *mf*

Tbn. I

Tbn. II

Tuba

Timp. *mf*

Perc. I *mf*

Perc. II

Perc. Solo *ff* *f*

Vi. I *mf* *arco*

Vi. II *mf* *arco*

Vla. *mf* *arco*

Cell. *mf* *arco*

D.b. *mf* *arco*

THE BIG TOP
III

202

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

VI. I

VI. II

Vla.

Cell.

D.b.

f

mf

ff

pizz.

Drumsticks

THE BIG TOP
III

207

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

VI. I

VI. II

Vla.

Cell.

D. b.

THE BIG TOP
III

211

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

VI. I

VI. II

Vla.

Cell.

D.b.

Snare drum

$p < mf$

f

THE BIG TOP III

215

Z

215

Z

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bn.

Cbn.

Hn. I/II

Hn. III/IV

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo

VI. I

VI. II

Vla.

Cell.

D. b.

f *p* *mf* *p* *mf* *pp* *f* *p* *mf* *pp* *ff* *mf* *f* *p* *f* *p* *f* *p*

89

THE BIG TOP
III

222

Picc.

Fl. 1. *mf*

Ob. *a2*

Cl. I

Cl. II

B. Cl. *mf*

Bn.

Cbn.

Hn. I/II *mf*

Hn. III/IV *mf*

Tpt.

Tbn. I

Tbn. II

Tuba

Timp.

Perc. I

Perc. II

Perc. Solo *f* *arco* *mf*

VI. I *f*

VI. II

Vla.

Cell.

D.b.

THE BIG TOP
III

228

Picc. *mf* *f*

Fl.

Ob. *f*

Cl. I

Cl. II

B. Cl. *f*

Bn. *f* a2

Cbn.

Hn. I/II *f* III

Hn. III/IV *f* III/IV

Tpt.

Tbn. I *mf* *f*

Tbn. II *mf* *f*

Tuba *f*

Timp.

Perc. I *mf* *f*

Perc. II *f*

Perc. Solo

VI. I

VI. II *arco*

Vla. *arco*

Cell.

D.b. *arco*

THE BIG TOP
III

231

Picc. *ff* *f*

Fl. *ff* *f*

Ob. *ff* *f*

Cl. I *ff* *f*

Cl. II *ff* *f*

B. Cl. *ff* *f*

Bn. *ff* *f*

Cbn. *ff* *f*

Hn. I/II *ff* *f*

Hn. III/IV *ff* *f*

Tpt. *ff* *f*

Tbn. I *ff* *f*

Tbn. II *ff* *f*

Tuba *ff* *f*

Timp. *ff* *f*

Perc. I *ff* *f*

Perc. II *ff* *f*

Perc. Solo *ff* *f*

VI. I *ff* *f*

VI. II *ff* *f*

Vla. *ff* *f* *pizz.*

Cell. *ff* *f*

D.b. *ff* *f*

THE BIG TOP
III

236

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. I *ff*

Cl. II *ff*

B. Cl. *ff*

Bn. *ff*

Cbn. *ff*

Hn. I/II *ff*

Hn. III/IV *ff*

Tpt. *ff*

Tbn. I *ff*

Tbn. II *ff*

Tuba *ff*

Timp. *ff*

Perc. I *ff*

Perc. II *ff*

Perc. Solo *ff*

Vi. I *ff*

Vi. II *ff*

Vla. *ff*

Cell. *ff* *arco*

D.b. *ff*

March 31, 2010

Dr. Reynold Simpson
Conservatory of Music

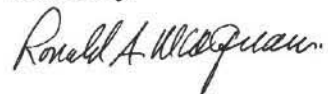
Dear Dr. Simpson:

Because his dissertation consists primarily of the score of an original musical composition, Frederico Jose Garcia-Castells may depart somewhat from the campus standards for formatting his dissertation. The following exceptions will be allowed:

1. Bibliographic references may be omitted.
2. No introductory text or narrative will be required beyond that included in his Abstract.

He must, however, meet all other formatting guidelines and include this letter authorizing the above exceptions as an appendix within his dissertation.

Sincerely,



Ronald A. MacQuarrie
Dean, School of Graduate Studies

RM:nh

C: Dr. William Everett

VITA

Federico Jose Garcia-Castells was born in Mexico City on January 8th, 1968. He studied drums, percussion, piano, voice, computer music and composition at The National School of Music of The National Autonomous University of Mexico (U.N.A.M.). He graduated in 2003 with a mayor in composition, participated as student at the youth composition seminar in June 2001 in the cities of Madrid and Malaga in Spain, and in the spring of 2007 obtained a Masters in Music Composition at the University of Missouri-Kansas City.

In 2003 and 2004 he taught music theory and composition at the National School of Music, and in 2006 he taught music theory at Brevard music center in North Carolina. In 2008 he taught music analysis at Avila University in Kansas City MO. Works include: “Universos paralelos” performed by the Mexican National Symphony in 2004, “Midwest Diary” (for symphony orchestra); “Conflicto Armado” (brass quintet) recorded by the Silvestre Revueltas Brass quintet in 2005, “Metrópolis” (string quartet), “Resurrección de Cuerpos Mutilados” (wood wind quintet), “Four songs for Soprano, Flute, Cello and Percussion”, “Dunas” (mixed ensemble), “Hecatombe” (piano and drums), “Leyenda” (violin and piano), “Ollin Polimero” (Guitar trio), “Vita” for mixed Choir, Concerto No.1 for piano and orchestra, “Boggle” (mixed ensemble), “Three Kingdoms” (for percussion quartet), “Forest Giant People” (electroacoustic), “No Strings Attached” (for wind symphony), and “Cain Reaction” (for clarinet and electronics).