

Quincy C. Hilliard

As The World Watched

INSTRUMENTATION

1-Full Score (Letter Size)	3-Trumpet 3
1-Full Score (Large Score)	1-Horn in F 1
2-Piccolo	1-Horn in F 2
4-Flute 1	1-Horn in F 3
4-Flute 2	1-Horn in F 4
2-Oboe	2-Trombone 1
1-Bassoon 1	2-Trombone 2
1-Bassoon 2	2-Trombone 3
3-1 st Clarinet	2-Baritone TC
3-2 nd Clarinet	3-Euphonium BC
3-3 rd Clarinet	4-Tuba
2-Bass Clarinet	3-Bells/Chimes
1-Contralto Clarinet	2-Xylophone/Vibraphone
1-Contrabass Clarinet	1-Marimba (Low C)
2-Alto Saxophone 1 (Soprano Sax)	1-Timpani
2-Alto Saxophone 2	4-Percussion 1 (Snare/Bass)
2-Tenor Saxophone	4-Percussion 2 (Cymbals)
1-Baritone Saxophone	3-Percussion 3 (Triangle/Small China Cymbal/Gong)
3-Trumpet 1	2-Percussion 4 (Concert Toms)
3-Trumpet 2	

Duration: Approx. 12 minutes
Grade: 4 (Medium-Advanced)

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As The World Watched by Quincy C. Hilliard

About the Music

As the World Watched was commissioned by the band directors in the 10th district of the Georgia Music Educators Association. It is a programmatic work based on the composer's view of some of the violent events that have happened around the world, both past and present. The abuse that mankind has perpetrated upon each other, man's inhumanity to man, and the taking of human life—for no reason at all—are the major points of the piece. The work is divided into three sections: shock and disbelief, anger, and depression. Each section paints the deep emotions that such troubling events bring forth.

About the Composer

Quincy C. Hilliard's compositions for wind band are published by a variety of well-known publishers. In 2014, Hilliard received the prestigious Mississippi Institute of Arts and Letters Award in the Classical Music Division. He was also recognized with a Global Music Award for his work as a composer. In 2012, one of his pieces, *Coty* (for clarinet and piano) was recorded on a CD that was nominated for a Grammy Award. In 2008, he was commissioned by the Library of Congress to compose a work in celebration of the bicentennial of the birth of Abraham Lincoln. He is frequently commissioned to compose works, including one for the 1996 Olympic Games in Atlanta and a score for a documentary film, *The Texas Rangers*. For many years, the American Society of Composers, Authors, and Publishers (ASCAP) has recognized him with annual awards for the unusually frequent performance of his compositions. Hilliard is regularly invited to conduct, demonstrate effective techniques, and adjudicate festivals throughout the world.

Because Hilliard, the composer, conductor, and educator, is also a scholar of Aaron Copland's music and life, Copland estate administrators authorized Hilliard to publish the educational performance edition *Copland for Solo Instruments* (Boosey and Hawkes, 1999). To train school band students, he wrote *Superior Bands in Sixteen Weeks* (FJH Music Company, 2003), *Chorales and Rhythmic Etudes for Superior Bands* (FJH Music Company, 2004), *Scales and Tuning Exercises for Superior Bands* (FJH Music Company, 2009), *Theory Concepts*, Books One and Two and is the co-author of the *Skill Builders*, Books One and Two (Sounds Spectacular Series, Carl Fischer, 1996). He is also the co-author of *Percussion Time* (C.L. Barnhouse Company), which is a collection of music written specifically for the beginning percussion ensemble. He has presented scholarly papers on music theory and analysis at meetings of the College Music Society and the Central Gulf Society of Music Theory (of which he is past president). He has published articles in *Opera Journal*, *The Instrumentalist*, *School Musician*, *Bandworld*, *American Music Teacher*, *Florida Music Director*, and *Tennessee Musician*.

Hilliard currently holds the position of Composer in Residence and is the Heymann Endowed Professor of Music at the University of Louisiana at Lafayette. Previous teaching positions were at Nicholls State University, Florida International University, North Marion High School (Sparr, Florida), and White Station Junior and Senior High School (Memphis, Tennessee). He holds the Ph.D. in music theory and composition from the University of Florida where in 1999 he was recognized as the Outstanding Alumnus of the School of Music. He holds the Masters of Music Education from Arkansas State University and the Bachelor of Science in Music Education from Mississippi State University where he was designated College of Education 1998 Alumnus of the Year. Hilliard's early music experience was as a trumpet player in the public elementary and high school of his native Starkville, Mississippi. Dr. Hilliard is also president of Hilliard Music Enterprises, Inc., a personal consulting firm, which has a corporate board of distinguished music educators. He and his wife Rubye have two sons.



AS THE WORLD WATCHED

ABOUT THE PERFORMANCE:

AS THE WORLD WATCHED must be performed with passionate emotion.

I SHOCK AND DISBELIEF (Measure 1)

The opening cadenza should be played in a powerful and shocking manner. The conductor must not rush through this section. Care should be taken to ensure that the percussion section has time to express the *ad lib* parts. The minor seconds that are heard throughout the composition are there to express feelings of hurt and anger. The small china cymbal part should be played loudly each time that it appears. The *glissandi* in the trombone section must also be heard.

At measure 12, the soprano sax introduces the motive for this section.



At measure 48, pay special attention to the bass drum and china cymbal parts to make sure they are played loudly. The *Aggressivo* at measure 53 is the climax of this section.

II ANGER (Measure 86)

This section is introduced by the percussion. This section's style is marked *Allegro furioso* and must be played in that manner. Special attention should be paid to the dynamics throughout this section. The articulations throughout the piece must be played as cleanly as possible. The bass drum is the driving character in this section (until measure 128) and must be heard. The thematic material in this section is introduced by the trumpets at measure 128. There are two climaxes in this section. The first climax is at measure 142 and the second climax is at measure 170. The second section begins to close starting in measure 173; however, there is still more anger expressed during measures 178 – 187 during the *Agitato* and *Pesante* sections.

III DEPRESSION (Measure 187)

The *Doloroso* section should be played in a mournful style with much despair. Care should be taken to ensure that the opening measures are properly balanced between the vibraphone and marimba. The trumpet solo should be played with passion and a sense of loneliness. The climax point of this section is between measures 213 – 221. The ending should be played in somber and depressed manner.

Note: The composer would like to thank Betty Ann Folsom for her research and inspiration in the writing of this piece. Without her research, this piece would not have been written.

Allegro agressivo (♩ = 132-144)

5 Andante con moto (♩ = 60-72)

Picc. *fp* *ff*

FL. 1 *fp* *ff*

2 *fp* *ff*

Ob. *div.* *fp* *ff*

Bsn. 1 *fp* *fff* *ff*

2 *fp* *fff* *ff*

CL. 1 *fp* *ff*

2 *fp* *ff*

3 *fp* *ff*

B. Cl. *fff* *ff*

Cb. Cl. (Ca. Cl.*) *fff* *ff*

1st A. Sax (S. Sax) *fp* *ff* To Soprano Sax

2nd A. Sax *fp* *ff*

T. Sax *fp* *ff*

B. Sax *fff* *ff*

Allegro agressivo (♩ = 132-144)

5 Andante con moto (♩ = 60-72)

Tpt. 1 *fp* *ff*

2 *fp* *ff*

3 *fp* *ff*

Hn. 1 *fp* *ff*

2 *fp* *ff*

3 *fp* *ff*

4 *fp* *ff*

Tbn. 1 *fp* *ff*

2 *fp* *ff*

3 *fff* *ff*

Bar. Euph. *div.* *fff* *ff*

Tuba *fff* *ff*

Bells Ch. *ff* *ff*

Ch. *ff* *ff*

Xylo. *fff* *ff*

Vibr. *fff* *ff* Vibr. (motor on medium speed)

Mar. *fff* *ff*

Timp. *ff* *ff*

Perc. 1 (Sn. Dr., B. Dr.) *fp* *ff*

Perc. 2 (Susp. Cym., Cr. Cym.) *p* *ff*

Perc. 3 (Tr., China Cym., Gong) *ff* *ff*

Perc. 4 (Toms) *ff* *f*

2 3 4 5 6

The score is arranged in a standard orchestral layout with the following parts and their activity in measures 7-11:

- Picc.**: Silent throughout.
- FL. 1 & 2**: Silent throughout.
- Ob.**: Silent throughout.
- Bsn. 1 & 2**: Active in measures 7-11. Measure 7: *f legato*. Measure 8: *mf*. Measure 9: *mf*. Measure 10: *mf*. Measure 11: *mf*.
- CL. 1, 2, 3**: Silent throughout.
- B. CL.**: Active in measures 7-11. Measure 7: *f legato*. Measure 8: *mf*. Measure 9: *mf*. Measure 10: *mf*. Measure 11: *mf*.
- Cb. CL. (Ca. CL.)***: Active in measures 7-11. Measure 7: *f legato*. Measure 8: *mf*. Measure 9: *mf*. Measure 10: *mf*. Measure 11: *mf*.
- 1st A. Sax (S. Sax)**: Silent throughout.
- 2nd A. Sax**: Silent throughout.
- T. Sax**: Silent throughout.
- B. Sax**: Active in measures 7-11. Measure 7: *f legato*. Measure 8: *mf*. Measure 9: *mf*. Measure 10: *mf*. Measure 11: *mf*.
- Tpt. 1, 2, 3**: Silent throughout.
- Hn. 1, 2, 3, 4**: Silent throughout.
- Tbn. 1, 2, 3**: Active in measures 7-11. Measure 7: *f legato*. Measure 8: *mf*. Measure 9: *mf*. Measure 10: *mf*. Measure 11: *mf*.
- Bar. Euph.**: Active in measures 7-11. Measure 7: *f legato*. Measure 8: *mf*. Measure 9: *mf*. Measure 10: *mf*. Measure 11: *mf*.
- Tuba**: Active in measures 7-11. Measure 7: *f legato*. Measure 8: *mf*. Measure 9: *mf*. Measure 10: *mf*. Measure 11: *mf*.
- Bells Ch.**: Active in measures 7-11. Measure 7: *f*. Measure 8: *mf*. Measure 9: *mf*. Measure 10: *mf*. Measure 11: *mf*.
- Xylo. Vibr.**: Active in measures 7-11. Measure 7: *f*. Measure 8: *mf*. Measure 9: *mf*. Measure 10: *mf*. Measure 11: *mf*.
- Mar.**: Silent throughout.
- Timp.**: Active in measures 7-11. Measure 7: *f*. Measure 8: *mf*. Measure 9: *mf*. Measure 10: *mf*. Measure 11: *mf*.
- Perc. 1 (Sn. Dr., B. Dr.)**: Silent throughout.
- Perc. 2 (Susp. Cym., Cr. Cym.)**: Silent throughout.
- Perc. 3 (Tri., China Cym., Gong)**: Active in measures 7-11. Measure 7: *mf*. Measure 8: *mf*. Measure 9: *mf*. Measure 10: *mf*. Measure 11: *mf*.
- Perc. 4 (Toms)**: Active in measures 7-11. Measure 7: *mf*. Measure 8: *mf*. Measure 9: *mf*. Measure 10: *mf*. Measure 11: *mf*.

(20)

Picc.

FL. 1
2

Ob.

Bsn. 1
2

CL. 1
2
3

B. Cl.

Ch. Cl.
(Ca. Cl.*)

1st A. Sax
(S. Sax)

2nd A. Sax

T. Sax

B. Sax

(20)

Tpt. 1
2
3

Hn. 1
2
3
4

Tbn. 1
2
3

Bar.
Euph.

Tuba

Bells

Ch.

Xylo.
Vibr.

Mar.

Timp.

Perc. 1
(Sn. Dr.,
B. Dr.)

Perc. 2
(Susp. Cym.,
Cr. Cym.)

Perc. 3
(Tr.,
China Cym.,
Gong)

Perc. 4
(Toms)

18 19 20 21 22

Picc.
 FL 1
 2
 Ob.
 Bsn. 1
 2
 CL 1
 2
 3
 B. CL
 Cb. CL
 (Ca. Cl.)*
 1st A. Sax
 (S. Sax)
 2nd A. Sax
 T. Sax
 B. Sax
 Tpt. 1
 2
 3
 Hn. 1
 2
 3
 4
 Tbn. 1
 2
 3
 Bar.
 Euph.
 Tuba
 Bells
 Ch.
 Xylo.
 Vibr.
 Mar.
 Timp.
 Perc. 1
 (Sn. Dr.,
 B. Dr.)
 Perc. 2
 (Susp. Cym.,
 Cr. Cym.)
 Perc. 3
 (Tr.,
 China Cym.,
 Gong)
 Perc. 4
 (Toms)

23 24 25 26 27

* Tum bass drum on side.
 Dampen at 3, 6, 9, and 12 o'clock.
 Susp. Cym. *p*
 B. Dr. *fp* hard timpani mallets

28 *accel. poco a poco*

Picc. *mf* *3* *f*

FL. 1 *p* *3* *f*

2 *p* *3* *f*

Ob. *p* *3* *f*

Bsn. 1 *mp* *3* *p* *f*

2 *mp* *3* *p* *f*

CL. 1 *mf* *3* *f*

2 *mf* *3* *f*

3 *mf* *3* *f*

B. CL. *f*

Cb. CL. (Ca. Cl.*) *mf* *f*

1st A. Sax (S. Sax) *p* *3* *f*

2nd A. Sax *p* *3* *f*

T. Sax *mp* *3* *f*

B. Sax *mf* *f*

28 *accel. poco a poco*

1 *p* *mf* *f*

2 *mf* *mp* *f*

3 *mf* *mp* *f*

Hn. 1 *mp* *mp* *mf* *f*

2 *mp* *mp* *mf* *f*

3 *mp* *mp* *mf* *f*

4 *mp* *mp* *mf* *f*

Tbn. 1 *f*

2 *f*

3 *f*

Bar. Euph. *mp* *p* *f*

Tuba *mf* *p* *f*

Bells *p* *mf* *f*

Ch. *mf* *f*

Xylo. *f*

Vibr. *f*

Mar. *p* *mf* *f*

Timp. *p* *mf* *f*

Perc. 1 (Sn. Dr., B. Dr.) *p* *mf* *f*

* Return to upright position, B. Dr. remove dampening.

p gong mallet

Susp. Cym. *mf* *f*

Perc. 2 (Susp. Cym., Cr. Cym.) *f*

Perc. 3 (Tr., China Cym., Gong) *mf* *f*

China Cym. *f*

Perc. 4 (Toms) *f*

28 29 30 31 32 33

Andante con bravura (♩ = 60)

38 Con moto (♩ = 72-80)

Picc. *fff* *mp*

FL. 1 *fff* *mp*

2 *fff* *mp*

Ob. *fff* *mp*

Bsn. 1 *fff* *mf*

2 *fff* *mf*

CL. 1 *fff* *mp*

2 *fff* *mp*

3 *fff* *mp*

B. CL. *fff* *p* *ff* *mp*

Ch. CL. (Ca. CL.*) *fff* *p* *ff* *mp*

1st A. Sax (S. Sax) *fff* *mp* *mf*

2nd A. Sax *fff* *mp*

T. Sax *fff* *mp*

B. Sax *fff* *ff* *mp*

play any note

fff *p* *ff* *mp*

To Soprano Sax S. Sax Solo

Andante con bravura (♩ = 60)

38 Con moto (♩ = 72-80)

Tpt. 1 *fff* *mp*

2 *fff* *mp*

3 *fff* *mp*

Hn. 1 *fff* *ff*

2 *fff* *ff*

3 *fff* *ff*

4 *fff* *ff*

Tbn. 1 *fff* *p* *ff*

2 *fff* *p* *ff*

3 *fff* *p* *ff*

Bar. Euph. *fff* *p* *ff*

Tuba *fff* *p* *ff* *div.*

Bells *fff*

Ch. *fff*

Xylo. *fff* *Vibr. (motor off)*

Vibr. *fff*

Mar. *fff*

Timp. *fff*

Perc. 1 (Sn. Dr., B. Dr.) *fff* *B. Dr.*

Perc. 2 (Susp. Cym., Cr. Cym.) *fff* *Cr. Cym.*

Perc. 3 (Tr., China Cym., Gong) *fff* *China Cym.* *Gong* *Ti.* *mf*

Perc. 4 (Toms) *fff*

34 *p* 35 *ff* 36 37 38 39 40

Picc.

FL. 1
2

Ob.

Bsn. 1
2

CL. 1
2
3

B. CL.

Cb. CL.
(Ca. Cl.*)

1st A. Sax
(S. Sax)

2nd A. Sax

T. Sax

B. Sax

Tpt. 1
2
3

Hn. 1
2
3
4

Tbn. 1
2
3

Bar.
Euph.

Tuba

Bells
Ch.

Xylo.
Vibr.

Mar.

Timp.

Perc. 1
(Sn. Dr.,
B. Dr.)

Perc. 2
(Susp. Cym.,
Cr. Cym.)

Perc. 3
(Tri.,
China Cym.,
Gong)

Perc. 4
(Toms)

mf *f* *mp* *pp* *f*

41 42 43 44 45 46

(53) *Agressivo* (♩ = 80-92) *rit. poco a poco*

53 54 55 56 57 58

65 Andante (♩ = 60) (♩ = 72)

The score is divided into two systems. The first system (measures 65-69) includes Piccolo, Flute 1 & 2, Oboe, Bassoon 1 & 2, Clarinet 1 & 2, Bass Clarinet, Contrabass Clarinet, 1st & 2nd Alto Sax, Tenor Sax, Bass Sax, Trumpet 1 & 2, Horn 1, 2, & 3, Trombone 1, 2, & 3, Baritone/Euphonium, Tuba, Bells, Xylophone/Vibraphone, Maracas, and Timpani. The second system (measures 65-69) includes Percussion 1 (Snare/Brush/Drum), Percussion 2 (Cymbals), Percussion 3 (Triangle/Gong), and Percussion 4 (Toms). Dynamics range from *ff* to *mf*. The tempo is marked Andante with a quarter note equal to 60 or 72 beats per minute. The key signature has two flats, and the time signature is 4/4.

65 66 67 68 69

Picc.
 FL 1
 2
 Ob.
 Bsn. 1
 2
 CL 1
 2
 3
 B. CL
 Cb. CL (Ca. Cl.*)
 1st A. Sax (S. Sax)
 2nd A. Sax
 T. Sax
 B. Sax
 Tpt. 1
 2
 3
 Hn. 1
 2
 3
 4
 Tbn. 1
 2
 3
 Bar. Euph.
 Tuba
 Bells
 Ch.
 Xylo. Vibr.
 Mar.
 Timp.
 Perc. 1 (Sn. Dr., B. Dr.)
 Perc. 2 (Susp. Cym., Cr. Cym.)
 Perc. 3 (Tri., China Cym., Gong)
 Perc. 4 (Toms)

a2
 f
 mf
 mf
 mf
 f

70 71 72 73 74 75

Picc.
 Fl. 1
 2
 Ob.
 Bsn. 1
 2
 Cl. 1
 2
 3
 B. Cl.
 Cb. Cl.
 (Ca. Cl.)*
 1st A. Sax
 (S. Sax)
 2nd A. Sax
 T. Sax
 B. Sax
 Tpt. 1
 2
 3
 Hn. 1
 2
 3
 4
 Tbn. 1
 2
 3
 Bar.
 Euph.
 Tuba
 Bells
 Ch.
 Xylo.
 Vibr.
 Mar.
 Timp.
 Perc. 1
 (Sn. Dr.,
 B. Dr.)
 Perc. 2
 (Susp. Cym.,
 Cr. Cym.)
 Perc. 3
 (Tri.,
 China Cym.,
 Gong)
 Perc. 4
 (Toms)

81 82 83 84 85

94

Picc. *ff*

FL. 1
2

Ob.

Bsn. 1
2

CL. 1
2
3

B. CL.

Cb. CL.
(Ca. Cl.*)

1st A. Sax
(S. Sax)

2nd A. Sax

T. Sax

B. Sax

94

Tpt. 1
2
3

Hn. 1
2
3
4

Tbn. 1
2
3

Bar. Euph.

Tuba

Bells

Ch.

Xylo.
Vibr.

Mar.

Timp.

Perc. 1
(Sn. Dr.,
B. Dr.)

Perc. 2
(Susp. Cym.,
Cr. Cym.)

Perc. 3
(Tr.,
China Cym.,
Gong)

Perc. 4
(Toms)

brassy *fff*

brassy *fff*

brassy *fff*

brassy *fff*

Ch. *fff*

Xylo. *p* *f* *fff*

p *f* *fff*

fp *f* *p* *fff*

mf *p* *fff*

fff

p *f* *fff*

92 *p* *f* 93 *fff* 94 95 96 97

102

Picc. *ff*

FL. 1 *ff*

2 *ff*

Ob. *ff*

Bsn. 1 *ff*

2 *ff*

CL. 1 *ff*

2 *ff*

3 *ff*

B. CL.

Cb. CL. (Ca. Cl.*)

1st A. Sax (S. Sax) *ff*

2nd A. Sax *ff*

T. Sax

B. Sax

Tpt. 1 *ff* * ft. ord.

2 *ff* div. a2 ft. ord.

3 *ff* ft. ord.

Hn. 1 *ff* ord.

2 *ff* ord.

3 *ff* ord.

4 *ff* ord.

Tbn. 1 *ff* ord.

2 *ff* ord.

3 *ff* ord.

Bar. Euph. *ff* ord.

Tuba *ff* ord.

Bells Ch. *ff* Ch.

Xylo. *ff* Xylo. *ff*

Vibr. *ff*

Mar.

Timp. *ff* *ff*

Perc. 1 (Sn. Dr., B. Dr.) *ff*

Perc. 2 (Susp. Cym., Cr. Cym.)

Perc. 3 (Tr., China Cym., Gong)

Perc. 4 (Toms)

98 99 100 101 102 103

*flutter-tongue

Picc.
 FL 1 2
 Ob.
 Bsn. 1 2
 CL 1 2 3
 B. CL.
 Cb. CL (Ca. CL.)*
 1st A. Sax (S. Sax)
 2nd A. Sax
 T. Sax
 B. Sax
 Tpt. 1 2 3
 Hn. 1 2 3 4
 Tbn. 1 2 3
 Bar. Euph.
 Tuba
 Bells
 Ch.
 Xylo. Vibr.
 Mar.
 Timp.
 Perc. 1 (Sn. Dr., B. Dr.)
 Perc. 2 (Susp. Cym., Cr. Cym.)
 Perc. 3 (Tr., China Cym., Gong)
 Perc. 4 (Toms)

Musical score for measures 104-109. The score includes parts for woodwinds (Piccolo, Flutes, Oboe, Bassoons, Clarinets, Saxophones), brass (Trumpets, Horns, Trombones, Euphonium, Tuba), percussion (Maracas, Toms, Snare Drum, Suspended Cymbal, China Cymbal), and auxiliary instruments (Bells, Xylophone). Dynamics include *ff* (fortissimo) and *sf* (sforzando). Performance markings include accents, slurs, and articulation marks. The score is in 4/4 time with a key signature of two flats.

110

Picc.

FL. 1
2

Ob.

Bsn. 1
2

CL. 1
2
3

B. Cl.

Ch. Cl.
(Ca. Cl.)*

1st A. Sax
(S. Sax)

2nd A. Sax

T. Sax

B. Sax

110

Tpt. 1
2
3

Hn. 1
2
3
4

Tbn. 1
2
3

Bar.
Euph.

Tuba

Ch.
Bells

Xylo.
Vibr.

Mar.

Timp.

Perc. 1
(Sn. Dr.,
B. Dr.)

Perc. 2
(Susp. Cym.,
Cr. Cym.)

Perc. 3
(Tri.,
China Cym.,
Gong)

Perc. 4
(Toms)

110 111 112 113 114

The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are:

- Picc.
- FL 1, 2
- Ob.
- Bsn. 1, 2
- CL 1, 2, 3
- B. CL
- Cb. CL (Ca. CL*)
- 1st A. Sax (S. Sax)
- 2nd A. Sax
- T. Sax
- B. Sax
- Tpt. 1, 2, 3
- Hn. 1, 2, 3, 4
- Tbn. 1, 2, 3
- Bar. Euph.
- Tuba
- Bells
- Ch.
- Xylo. Vibr.
- Mar.
- Timp.
- Perc. 1 (Sn. Dr., B. Dr.)
- Perc. 2 (Susp. Cym., Cr. Cym.)
- Perc. 3 (Tr., China Cym., Gong)
- Perc. 4 (Toms)

Measure numbers 115, 116, 117, 118, 119, and 120 are indicated at the bottom of the score. Dynamic markings such as *mf*, *ff*, and *f* are present throughout the score.

121

Picc. *ff*

Fl. 1 *ff*

2

Ob. *ff*

Bsn. 1 *ff*

2

CL. 1 *ff*

2

3

B. Cl. *f*

Ch. Cl. (Ca. Cl.*) *f*

1st A. Sax (S. Sax) *ff*

2nd A. Sax *ff*

T. Sax *f*

B. Sax *f*

121

Tpt. 1 *f*

2 *f*

3 *f*

Hn. 1 *ff*

2 *ff*

3 *ff*

4 *ff*

Tbn. 1 *ff*

2 *f*

3 *f*

Bar. Euph. *f*

Tuba *f*

Bells Ch. *f*

Ch.

Xylo. *ff*

Vibr.

Mar. *f*

Timp. *f*

Perc. 1 (Sn. Dr., B. Dr.) *f*

Perc. 2 (Susp. Cym., Cr. Cym.) *f*

Susp. Cym. *p* *f* *p* *f*

Perc. 3 (Tri., China Cym., Gong) *f*

Perc. 4 (Toms) *f*

f 121 122 *f* 123 124 125

128

Picc.

FL. 1
2

Ob.

Bsn. 1
2

CL. 1
2
3

B. CL.

Cb. CL.
(Ca. Cl.*)

1st A. Sax
(S. Sax)

2nd A. Sax

T. Sax

B. Sax

128

Tpt. 1
2
3

Hn. 1
2
3
4

Tbn. 1
2
3

Bar. Euph.

Tuba

Bells
Ch.

Xylo.
Vibr.

Mar.

Timp.

Perc. 1
(Sn. Dr.,
B. Dr.)

Perc. 2
(Susp. Cym.,
Cr. Cym.)

Perc. 3
(Tr.,
China Cym.,
Gong)

Perc. 4
(Toms)

126 127 128 129 130 131

138

Picc. *fp*

FL. 1 *fp*
2

Ob. *fp*

Bsn. 1
2

CL. 1 *fp*
2 *fp*
3

B. Cl. *p*

Cb. Cl. (Ca. Cl.)* *p*

1st A. Sax (S. Sax) *fp*

2nd A. Sax *fp*

T. Sax *fp*

B. Sax *p*

138

Tpt. 1 *p*
2 *p*
3 *p*

Hn. 1 *p*
2 *p*
3 *p*
4 *p*

Tbn. 1 *p*
2 *p*
3 *p*

Bar. Euph. *p*

Tuba *p*

Bells Ch. *f*

Xylo. *p*
Vibr.

Mar. *p*

Timp. *p*

Perc. 1 (Sn. Dr., B. Dr.) *p*

Perc. 2 (Susp. Cym., Cr. Cym.) *f*

Perc. 3 (Tr., China Cym., Gong) *f*

Perc. 4 (Toms) *p*

138 139 140 141

Picc.

FL 1
2

Ob.

Bsn. 1
2

CL 1
2
3

B. Cl.

Cb. Cl.
(Ca. Cl.*)

1st A. Sax
(S. Sax)

2nd A. Sax

T. Sax

B. Sax

Tpt. 1
2
3

Hn. 1
2
3
4

Tbn. 1
2
3

Bar.
Euph.

Tuba

Bells
Ch.

Xylo.
Vibr.

Mar.

Timp.

Perc. 1
(Sn. Dr.,
B. Dr.)

Perc. 2
(Susp. Cym.,
Cr. Cym.)

Perc. 3
(In.,
China Cym.,
Gong)

Perc. 4
(Toms)

142 143 144 145

(146) *Agitato, poco più mosso* (♩=♩)

146 147 148 149 150 151

The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4. The score is divided into measures 152 through 157. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests throughout.
- Fl. 1, 2**: Flutes, rests throughout.
- Ob.**: Oboe, rests throughout.
- Bsn. 1, 2**: Bassoons, rests throughout.
- Cl. 1, 2, 3**: Clarinets, rests throughout.
- B. Cl.**: Bass Clarinet, plays a rhythmic pattern of eighth notes.
- Cb. Cl. (Ca. Cl.*)**: Contrabass Clarinet, plays a rhythmic pattern of eighth notes.
- 1st A. Sax (S. Sax)**: First Alto Saxophone, rests throughout.
- 2nd A. Sax**: Second Alto Saxophone, rests throughout.
- T. Sax**: Tenor Saxophone, rests throughout.
- B. Sax**: Baritone Saxophone, plays a rhythmic pattern of eighth notes.
- Tpt. 1, 2, 3**: Trumpets. The first trumpet has a *Solo* section starting in measure 153 with a *mf* dynamic.
- Hn. 1, 2, 3, 4**: Horns, rests throughout.
- Tbn. 1, 2, 3**: Trombones, rests throughout.
- Bar. Euph.**: Baritone Euphonium, plays a rhythmic pattern of eighth notes.
- Tuba**: Tuba, plays a rhythmic pattern of eighth notes.
- Bells Ch.**: Bells and Chimes, rests throughout.
- Xylo. Vibr.**: Xylophone and Vibraphone, rests throughout.
- Mar.**: Maracas, plays a rhythmic pattern of eighth notes.
- Timp.**: Timpani, rests throughout.
- Perc. 1 (Sn. Dr., B. Dr.)**: Snare and Bass Drums, play a complex rhythmic pattern.
- Perc. 2 (Susp. Cym., Cr. Cym.)**: Suspended and Crash Cymbals, rests throughout.
- Perc. 3 (Tri., China Cym., Gong)**: Triangle, China Cymbal, and Gong, play a melodic line with a *mf* dynamic.
- Perc. 4 (Toms)**: Tom-toms, rests throughout.

152

153

154

155

156

157

158

Picc.

FL. 1
2

mf

Ob.

mf

Bsn. 1
2

mp

CL. 1
2
3

B. Cl.

mp

Cb. Cl. (Ca. Cl.')

mp

1st A. Sax (S. Sax)

mf

2nd A. Sax

mf

T. Sax

mp

B. Sax

mp

158

Tutti

Tpt. 1
2
3

mf

a2

mf

Hn. 1
2
3
4

Tbn. 1
2
3

Bar. Euph.

mp

Tuba

mp

Bells Ch.

Xylo. Vibr.

mf

Mar.

Timp.

Perc. 1 (Sn. Dr., B. Dr.)

Perc. 2 (Susp. Cym., Cr. Cym.)

Perc. 3 (Tr., China Cym., Gong)

f

Tri.

f

Perc. 4 (Toms)

158 159 160 161 162

Picc.
 Fl. 1
 2
 Ob.
 Bsn. 1
 2
 CL 1
 2
 3
 B. Cl.
 Cb. Cl.
 (Ca. Cl.)*
 1st A. Sax
 (S. Sax)
 2nd A. Sax
 T. Sax
 B. Sax
 Tpt. 1
 2
 3
 Hn. 1
 2
 3
 4
 Tbn. 1
 2
 3
 Bar. Euph.
 Tuba
 Bells Ch.
 Ch.
 Xylo. Vibr.
 Mar.
 Timp.
 Perc. 1
 (Sn. Dr., B. Dr.)
 Perc. 2
 (Susp. Cym., Cr. Cym.)
 Perc. 3
 (Tri., China Cym., Gong)
 Perc. 4
 (Toms)

163 164 165 166 167

Picc.
 Fl. 1
 2
 Ob.
 Bsn. 1
 2
 CL 1
 2
 3
 B. Cl.
 Ch. Cl.
 (Ca. Cl.)*
 1st A. Sax
 (S. Sax)
 2nd A. Sax
 T. Sax
 B. Sax
 Tpt. 1
 2
 3
 Hn. 1
 2
 3
 4
 Tbn. 1
 2
 3
 Bar.
 Euph.
 Tuba
 Bells
 Ch.
 Xylo.
 Vibr.
 Mar.
 Timp.
 Perc. 1
 (Sn. Dr.,
 B. Dr.)
 Perc. 2
 (Susp. Cym.,
 Cr. Cym.)
 Perc. 3
 (Tri.,
 China Cym.,
 Gong)
 Perc. 4
 (Toms)

mf 168 169 170 171 *ff* 172

173 Andante (♩ = 60-72) Agitato

173 174 175 176 177 178 179

Pesante

Musical score for various instruments including Picc., FL, Ob., Bsn., Cl., B. Cl., Cb. Cl., 1st A. Sax, 2nd A. Sax, T. Sax, B. Sax, Tpt., Hn., Tbn., Bar. Euph., Tuba, Bells, Ch., Xylo. Vibr., Mar., Timp., Perc. 1, Perc. 2, Perc. 3, and Perc. 4. The score includes dynamic markings such as *ff* and *ff*, and performance instructions like "a2 random glissandi (fast/slow)", "brassy", "div. brassy", "China Cym. ad lib any rhythm (4 beats)", and "B. Dr.". Measure numbers 180, 181, 182, 183, 184, and 185 are indicated at the bottom.

III. DEPRESSION

187 Doloroso (♩ = 60-68)

Picc.

FL. 1
2

Ob.

Bsn. 1
2

CL. 1
2
3

B. CL.

Cb. CL.
(Ca. Cl.*)

1st A. Sax
(S. Sax)

2nd A. Sax

T. Sax

B. Sax

187 Doloroso (♩ = 60-68)

Tpt. 1
2
3

Hn. 1
2
3
4

Tbn. 1
2
3

Bar. Euph.

Tuba

Bells

Ch.

Xylo. Vibr.

Mar.

Timp.

Perc. 1
(Sn. Dr., B. Dr.)

Perc. 2
(Susp. Cym., Cr. Cym.)

Perc. 3
(Tr., China Cym., Gong)

Perc. 4
(Toms)

186

187

188

189

190

191

The musical score for page 36 of "AS THE WORLD WATCHED" covers measures 192 to 196. The instrumentation includes:

- Picc.
- FL. 1, 2
- Ob.
- Bsn. 1, 2
- CL. 1, 2, 3
- B. CL.
- Cb. CL (Ca. CL.)*
- 1st A. Sax (S. Sax)
- 2nd A. Sax
- T. Sax
- B. Sax
- Tpt. 1, 2, 3
- Hn. 1, 2, 3, 4
- Tbn. 1, 2, 3
- Bar. Euph.
- Tuba
- Bells Ch.
- Xylo. Vibr.
- Mar.
- Timp.
- Perc. 1 (Sn. Dr., B. Dr.)
- Perc. 2 (Susp. Cym., Cr. Cym.)
- Perc. 3 (Tr., China Cym., Gong)
- Perc. 4 (Toms)

Measures 192-196 show a melodic line in the B. CL. and Cb. CL. parts, with the Xylo. Vibr. and Mar. parts providing rhythmic accompaniment. The rest of the ensemble is mostly silent.

197 Disperazione

Picc.

FL. 1
2

Ob.

Bsn. 1
2

CL. *mp*
a2

B. Cl. *mp*

Cb. Cl. (Ca. Cl. *)

1st A. Sax (S. Sax)

2nd A. Sax

T. Sax

B. Sax

197 Disperazione

Tpt. *Solo*
mf appassionato

Hn. 1
2
3
4

Tbn. 1
2
3

Bar. Euph.

Tuba *ord.*
mp legato

Bells Ch.

Xylo. Vibr. *Vibr.*

Mar.

Timp.

Perc. 1 (Sn. Dr., B. Dr.)

Perc. 2 (Susp. Cym., Cr. Cym.)

Perc. 3 (Tri., China Cym., Gong)

Perc. 4 (Toms)

197 198 199 200 201

Picc.

FL 1
2

Ob.

Bsn. 1
2

CL 1
2
3

B. CL

Cb. CL
(Ca. Cl.*)

1st A. Sax
(S. Sax)

2nd A. Sax

T. Sax

B. Sax

Tpt. 1
2
3

Hn. 1
2
3
4

Tbn. 1
2
3

Bar.
Euph.

Tuba

Bells
Ch.

Xylo.
Vibr.

Mar.

Timp.

Perc. 1
(Sn. Dr.,
B. Dr.)

Perc. 2
(Susp. Cym.,
Cr. Cym.)

Perc. 3
(Tri.,
China Cym.,
Gong)

Perc. 4
(Toms)

202 203 204 205 206

Picc.
 FL 1
 2
 Ob.
 Bsn. 1
 2
 CL 1
 2
 3
 B. CL
 Cb. CL (Ca. Cl.*)
 1st A. Sax (S. Sax)
 2nd A. Sax
 T. Sax
 B. Sax
 Tpt. 1
 2
 3
 Hn. 1
 2
 3
 4
 Tbn. 1
 2
 3
 Bar. Euph.
 Tuba
 Bells
 Ch.
 Xylo. Vibr.
 Mar.
 Timp.
 Perc. 1 (Sn. Dr., B. Dr.)
 Perc. 2 (Susp. Cym., Cr. Cym.)
 Perc. 3 (Tr., China Cym., Gong)
 Perc. 4 (Toms)

214 215 216 217 218 219 220

221

Picc.

FL. 1
2

Ob.

Bsn. 1
2

CL. 1
2
3

B. CL.

Cb. CL.
(Ca. Cl.*)

1st A. Sax
(S. Sax)

2nd A. Sax

T. Sax

B. Sax

221

Tpt. 1
2
3

Hn. 1
2
3
4

Tbn. 1
2
3

Bar.
Euph.

Tuba

Bells

Xylo.
Vibr.

Mar.

Timp.

Perc. 1
(Sn. Dr.,
B. Dr.)

Perc. 2
(Susp. Cym.,
Cr. Cym.)

Perc. 3
(Tri.,
China Cym.,
Gong)

Perc. 4
(Toms)

221 222 223 224 225 226 227

