

A glimpse in time...

for

Wind Ensemble

Brice L Johnson

2015

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A glimpse in time... (2015)

for

Wind Ensemble

Instrumentation:

Piccolo

Flute

Oboe

Bassoon

2 Clarinets in B♭

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

2 Trumpets in B♭

4 Horns in F

Trombone

Euphonium

Tuba

3 Percussion

1: Snare Drum, Woodblock

2: Glockenspiel, Chimes

3: Bass Drum

Duration: 5:00

Transposed Score

Performance Notes:

This score is spatial and time-based (time given by conductor or stopwatch). So, the performer must approximate the entrance of gestures within each 10-second span. Notes with rhythmic values should be performed at approximately $\text{J} \approx 90$.

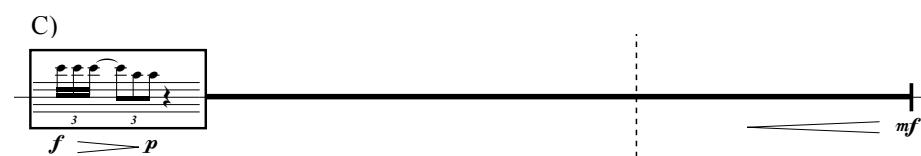
There is a list of children's counting rhymes on the next page. Where indicated (figure A) begin reciting one of the provided rhymes at a moderate volume, unless a dynamic is indicated, and emphasize or accent the counting number when you arrive on it. Example: *Hickory Dickory dock, The mouse ran up the clock, The clock struck one, The mouse ran down, Hickory Dickory dock.*



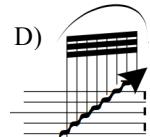
When a pitch is indicated with a filled-in note head and no stem (figure B), the performer may hold that pitch for any length of time.



When gestures are placed within boxes (figure C), the gesture (including rests) should be repeated until indicated. Dynamics outside of box are not to be repeated.



Gestures like figure D indicate the use of any rapid scale.



Hickory Dickory Dock

*Hickory Dickory dock,
The mouse ran up the clock,
The clock struck **one**
The mouse ran down,
Hickory Dickory dock.*

*Hickory Dickory dock,
The mouse ran up the clock,
The clock struck **two**
And down he flew,
Hickory Dickory dock.*

*Hickory Dickory dock,
The mouse ran up the clock,
The clock struck **three**
Fiddle-de-dee,
Hickory Dickory dock.*

*Hickory Dickory dock,
The mouse ran up the clock,
The clock struck **four**
He hit the floor,
Hickory Dickory dock.*

*Hickory Dickory dock,
The mouse ran up the clock,
The clock struck **five**
The mouse took a dive,
Hickory Dickory dock.*

*Hickory Dickory dock,
The mouse ran up the clock,
The clock struck **six**
Oh, fiddle-sticks,
Hickory Dickory dock.*

*Hickory Dickory dock,
The mouse ran up the clock,
The clock struck **seven,**
8, 9, 10, 11,
Hickory Dickory dock.*

*Hickory Dickory dock,
The mouse ran up the clock,
As **twelve** bells rang,
The mousie sprang,
Hickory Dickory dock.*

Alternate

*Hickory Dickory Dock
Three mice ran up the clock
The clock struck one
The other two escaped with
minor injuries.*

This Old Man

*This old man, he played **one**
He played knick-knack on my thumb
Knick-knack paddy whack
Give the dog the bone
This old man came rolling home.*

*This old man, he played **two**
He played knick-knack on my shoe
Knick-knack paddy whack
Give the dog the bone
This old man came rolling home.*

*This old man, he played **three**
He played knick-knack on my knee
Knick-knack paddy whack
Give the dog the bone
This old man came rolling home.*

*This old man, he played **four**
He played knick-knack on my door
Knick-knack paddy whack
Give the dog the bone
This old man came rolling home.*

*This old man, he played **five**
He played knick-knack on my hive
Knick-knack paddy whack
Give the dog the bone
This old man came rolling home.*

*This old man, he played **six**
He played knick-knack with some sticks
Knick-knack paddy whack
Give the dog the bone
This old man came rolling home.*

*This old man, he played **seven**
He played knick-knack up in Heaven
Knick-knack paddy whack
Give the dog the bone
This old man came rolling home.*

*This old man, he played **eight**
He played knick-knack on my gate
Knick-knack paddy whack
Give the dog the bone
This old man came rolling home.*

*This old man, he played **nine**
He played knick-knack on my spine
Knick-knack paddy whack
Give the dog the bone
This old man came rolling home.*

*This old man, he played **ten**
He played knick-knack once again
Knick-knack paddy whack
Give the dog the bone
This old man came rolling home.*

*This old man, he played **eleven**,
He played knick-knack on the way to heaven
Knick-knack paddy whack
Give the dog the bone
This old man came rolling home.*

*This old man, he played
He put knick-knack on the shelf
Knick-knack paddy whack
Give the dog the bone
This old man came rolling home.*

One, Two, Buckle my Shoe

One, two
Buckle my shoe,
Three, four
Open on the door,
Five, six
Pick up sticks,
Seven, eight
Lay them straight,
Nine, ten
A good fat hen,
Eleven, twelve
Dig and delve,

Monkeys on the Bed

Twelve Little monkeys jumping on the bed
One fell off and bumped his head
Mama called the doctor and the doctor said,
“No more monkeys jumping on the bed”.

Eleven Little monkeys jumping on the bed...
(cont. sim.)

A glimpse in time...

Brice L Johnson

13:40

13:30 $\text{♩} \approx 90$
Recite one **Provided Rhyme** at a moderate volume (emphasize numbers)

Picc.

Fl.

Ob.

Bsn.

I

Cl. II

B.

A. Sx.

T. Sx.

B. Sx.

$\text{♩} \approx 90$
Recite one **Provided Rhyme** at a moderate volume (emphasize numbers)

I

Tpt.

II

I
II

Hn.

III
IV

Tbn.

Euph.

Tuba

$\text{♩} \approx 90$
Recite one **Provided Rhyme** at a moderate volume (emphasize numbers)

I

Chimes (cue Winds)
L.V. Sempre (pedal down throughout)

Perc. II

III

B.D. (medium mallets)

Not For Performance

13:40

13:50

Picc.

Fl.

Ob.

Bsn.

I

Cl. II

B.

A. Sx.

T. Sx.

B. Sx.

I

Tpt.

II

I

Hn.

III

IV

Tbn.

Euph.

Tuba

S.D. >

I

Perc. II

III

Not For Performance

13:50

14:00

Picc.

Fl.

Ob.

Bsn.

I

Cl. II

B.

A. Sx.

T. Sx.

B. Sx.

I

Tpt.

II

I

II

Hn.

III

IV

Tbn.

Euph.

Tuba

I

Perc. II

III

Chimes

f

f

f

p

f

14:00

14:10

14:20

Picc.

Fl.

Ob.

Bsn.

I

Cl. II

B.

A. Sx.

T. Sx.

B. Sx.

I

Tpt.

II

Hn. I

Hn. II

Hn. III

Hn. IV

Tbn.

Euph.

Tuba

I

Perc. II

III

14:20

14:30

14:40

A musical score page showing two staves of music separated by a vertical dashed line. The left staff begins with Picc. (Piccolo) and Fl. (Flute), followed by Ob. (Oboe) which has a box containing six eighth-note patterns with dynamics *f* and *p*. Bsn. (Bassoon) follows with a single note. The right staff begins with I (Violin I) and Cl. II (Clarinet II), followed by B. (Bassoon). The left staff continues with A. Sx. (Alto Saxophone), T. Sx. (Tenor Saxophone), and B. Sx. (Bass Saxophone). The right staff continues with I (Violin I), II (Violin II), Hn. (Horn), and Tbn. (Trombone). Euph. (Euphonium) and Tuba (Tuba) are also present on the right side. Perc. II (Percussion II) and Perc. III (Percussion III) are at the bottom. The score concludes with a Woodblock entry on the right side.

14:40 A

Picc. *f* *p*

Fl. *f* *p*

Ob. *mp* *p*

Bsn.

I *n* *p*

Cl. II *p* *pp*

B. *mp* *n*

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *fp* *mf*

I Tpt. *fp*

II Tpt. *f* *pp*

I Hn. *fp*

II Hn. *fp*

III Hn. *fp*

IV Hn. *fp*

Tbn. *fp* *mf*

Euph. *fp* *mf*

Tuba *fp* *mf*

I Perc. II Chimes

III

14:50

15:00

15:00

Picc. *f* *p*

Fl. *f* *p*

Ob. *mf*

Bsn.

I *mp* *p*

Cl. II *mp*

B. *mf*

A. Sx. *mp* *p*

T. Sx. *mp* *n*

B. Sx. *mf*

I Tpt. *p* *mf* *p*

II Tpt. *p* *mf* *p*

I Hn. *fp*

II Hn. *fp*

III Hn. *fp*

IV Hn. *fp*

Tbn. *f*

Euph. *f*

Tuba *f*

I Perc. II *#*

III

15:10

15:20

15:20

Picc. *mp*

Fl. *p*

Ob. *mf*

Bsn.

I *mf*

Cl. II *mf*

B. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx.

I Tpt. *f*

II

I Hn. *mp*

III *mp*

IV

Tbn. *f*

Euph. *f*

Tuba *f*

I

Perc. II *Gck. f*

III

15:30

B

15:30

15:40

Musical score for orchestra and percussion section, page 9. The score is divided into two systems by a vertical dashed line.

System 1 (Left of Dashed Line):

- Picc.**: Dynamics *f*, *p*.
- Fl.**: Dynamics *f*, *p*.
- Ob.**: Dynamics *f*, *fp*.
- Bsn.**: Dynamics *f*, *fp*.
- I**: Dynamics *f*, *mf*, *p*.
- Cl. II**: Dynamics *p*, *mp*.
- B.**: Dynamics *f*, *fp*.
- A. Sx.**: Dynamics *f*, *fp*.
- T. Sx.**: Dynamics *p*.
- B. Sx.**: Dynamics *fp*.
- I Tpt.**: Dynamics *f*.
- II Tpt.**: Dynamics *p*.
- Hn. I**: Dynamics *mp*.
- Hn. II**: Dynamics *mp*.
- Hn. III**: Dynamics *mp*.
- Hn. IV**: Dynamics *mp*.
- Tbn.**: Dynamics *ff*, *mf*.
- Euph.**: Dynamics *ff*, *mf*.
- Tuba**: Dynamics *ff*, *mf*.
- I Perc. II**: Dynamics *ff*.
- III Perc. II**: Dynamics *ff*.

System 2 (Right of Dashed Line):

- Picc.**: Dynamics *f*.
- Fl.**: Dynamics *f*.
- Ob.**: Dynamics *f*.
- Bsn.**: Dynamics *f*.
- I**: Dynamics *mf*.
- Cl. II**: Dynamics *p*.
- B.**: Dynamics *fp*.
- A. Sx.**: Dynamics *fp*.
- T. Sx.**: Dynamics *p*.
- B. Sx.**: Dynamics *fp*.
- I Tpt.**: Dynamics *fp*.
- II Tpt.**: Dynamics *fp*.
- Hn. I**: Dynamics *p*.
- Hn. II**: Dynamics *p*.
- Hn. III**: Dynamics *p*.
- Hn. IV**: Dynamics *p*.
- Tbn.**: Dynamics *mf*.
- Euph.**: Dynamics *mf*.
- Tuba**: Dynamics *mf*.
- I Perc. II**: Dynamics *mf*.
- III Perc. II**: Dynamics *mf*.

15:40

Picc.

Fl.

Ob.

Bsn.

I

Cl. II

B.

A. Sx.

T. Sx.

B. Sx.

I

Tpt.

II

I

Hn.

II

III

IV

Tbn.

Euph.

Tuba

I

Perc. II

III

15:50

16:00

16:00 C

16:10

16:20

16:30

Musical score for orchestra and percussion from measures 16:00 to 16:30. The score includes parts for Picc., Fl., Ob., Bsn., I, Cl. II, B., A. Sx., T. Sx., B. Sx., I Tpt., II Tpt., I Hn., II Hn., III Hn., IV Hn., Tbn., Euph., Tuba, Perc. I, Perc. II, and Perc. III.

The score features a dynamic transition from piano to fortissimo (ff). Measures 16:00-16:10 show sustained notes. At measure 16:10, dynamics change to crescendo (cresc.) followed by ff. Measures 16:10-16:20 show sustained notes with crescendo markings. Measures 16:20-16:30 show sustained notes with ff markings. Specific performance instructions include:

- Measure 16:10: Chimes (cue Winds)
- Measure 16:20: cresc.
- Measure 16:30: ff

Instrumental entries and exits are indicated by vertical arrows pointing right along the staff lines.

16:30

16:40

16:50

Picc.

Fl.

Ob.

Bsn.

I

Cl. II

B.

A. Sx.

T. Sx.

B. Sx.

I

Tpt.

II

I

Hn.

III

IV

Tbn.

Euph.

Tuba

I

Perc. II

III

Not For Performance

cresc.

pp

cresc.

16:50

17:00

Picc. *cresc.*

Fl. *p* *cresc.*

Ob. *cresc.*

Bsn. *cresc.*

I *cresc.*

Cl. II *cresc.*

B. *cresc.*

A. Sx. *cresc.*

T. Sx. *cresc.*

B. Sx. *cresc.*

I Tpt. *cresc.*

II *cresc.*

I Hn. *cresc.*

II

III *cresc.*

IV *cresc.*

Tbn. *cresc.*

Euph. *cresc.*

Tuba *cresc.*

I

Perc. II

III

17:40 17:50 18:00 18:10 18:20 18:30

Picc.
 Fl.
 Ob.
 Bsn.
 I
 Cl. II
 B.
 A. Sx.
 T. Sx.
 B. Sx.
 I
 Tpt.
 II
 I
 II
 Hn.
 III
 IV
 Tbn.
 Euph.
 Tuba
 I
 Perc. II
 III

$f >$
 $< mf >$
 $< mp >$
 $< p >$
 $< pp >$

L.V.