

ANDRES R. LUZ

2021/rev. 2023

***Bulosan:***

***On American Democracy***

Grand Passacaglia  
for Narrator, Wind Symphony,  
& Fixed Media

op.17

Full Score



POST-CLASSICAL MUSIC

And I cried,  
recalling all the years that had come and gone,  
but my remembrance gave me a strange courage  
and the **Vision** of a better life.  
“Yes, I will be a writer and make all of you  
**Live** again in my **Words**,” I sobbed.

*--America is in the Heart (59)*



## Instrumentation

Piccolo

Flute 1, 2

Oboe 1, 2

English Horn

E♭ Clarinet

B♭ Clarinet 1, 2, 3

Bass Clarinet

Contrabass Clarinet

Bassoon 1, 2

Contrabassoon

Alto Saxophone 1, 2

Tenor Saxophone

Baritone Saxophone

Narrator

Fixed Media (pre-recorded speaking ensemble)

C Trumpet 1, 2, 3

Horn 1, 2, 3, 4

Trombone 1, 2

Bass Trombone

Euphonium

Tuba

Timpani

Percussion 1, 2, 3

Player 1: vibraphone, crotales, glockenspiel (shared),

snare drum, two suspended cymbals (small, medium), shaker

Player 2: chimes (shared), marimba, xylophone, tam-tam, lion's roar,

two bongos (6" & 8"), brake drum, shaker, suspended cymbal (small)

Player 3: chimes (shared), glockenspiel (shared), concert bass drum,

three tom-toms (small, medium, large), five wood blocks

The diagram shows three staves of music for Percussion 1, 2, and 3. Each staff has a double bar line at the beginning. Percussion 1 has three notes: a quarter note labeled 'Snare drum', a half note labeled 'Sm. & Med. Suspended cymbals', and a quarter note labeled 'Shaker'. Percussion 2 has six notes: a quarter note labeled 'Tam-tam', a quarter note labeled 'Lion's roar', a half note labeled '6" & 8" Bongo drums', a quarter note labeled 'Brake drum', a quarter note labeled 'Shaker', and a quarter note labeled 'Sm. Sus. cymbal'. Percussion 3 has three notes: a quarter note labeled 'Bass drum', a half note labeled 'Sm, Med., & Large Tom-toms', and a quarter note labeled 'Five Wood blocks'.

**Grade:** 5+

**Duration:** c. 26 minutes

## **Performance Notes**

### **General**

All accidentals carry through the measure. In certain chromatic or fast passages, courtesy accidentals are provided for clarity.

A trill indication denotes a trill spanning a whole-step interval. For indications modified with a flat sign (b) the trill interval is a half-step.

### **Narrator**

The narrator must be furnished with microphone amplification during performance for the purpose of sound reinforcement and balance.

- The X-note head notation indicates the start of the delivery of the text which continues as long as needed. There is no rhythmic specification nor any indications provided for the end of the vocal delivery which is decided upon in advance of the concert presentation.
- In mm. 13, 168, 204, and 222 a long (square) fermata is indicated for the conductor to provide the narrator with sufficient time to deliver the text before the music proceeds further.

### **Instrumental Doublings**

Doublings are recommended for flutes, clarinets, trumpets, horns, trombones, and tubas at the discretion of the conductor.

### **Double Reed Multiphonics**

Oboe 1, 2 and English horn: Two fingerings are featured in this composition, each of which are used by all three instruments at the locations shown below.

mm. 10-12, 115-116, 420-421, 425-426, 430-432

mm. 82-83, 386-387, 422-424

### **Trumpets**

The ensemble leader may experiment with antiphonal trumpet placement by Part 2, Variation 16 (m. 249), giving trumpet players time for preparation. This may include, but not limited to, performer placement in balcony areas of the auditorium to take advantage of spatialization for dramatic effect. Alternatively, the trumpets may reposition themselves off-stage after m. 249 and then rejoin the ensemble in time for the tutti section starting on m. 362. The off-stage placement provides a timbral quality that suggests distance or the quality of being "gone, but not forgotten," an effect appropriate in invoking the considerable military sacrifices made to uphold American freedom and democracy as described.

### **Technical Requirements for Max/MSP Audio Playback Device**

- 1) MAC or Windows Laptop computer with stereo output, running Max/MSP 8 or later. A computer with at least 2GB of RAM is recommended. (freeware download: <http://cycling74.com/downloads/>)
- 2) USB or Firewire Audio Interface. Do not use the computer's internal soundcard.
- 3) Stereo PA system
- 4) Two ¼" TRS output cables
- 5) One condenser microphone and XLR cable
- 6) Monitoring speaker for the conductor (recommended)
- 7) The Max 8 Patch and speaking ensemble audio files (fixed media) may be obtained by contacting the publisher and/or composer directly.

**N.B.** In both the full score and the narrator's part, an encircled number denotes the cue number of the prerecorded audio sample that must be played.

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**N.B.** Alternatively, alternative multimedia playback software programs such as QLab (<https://qlab.app/>) may be used in lieu of Max/MSP. Contact the composer to request access to the QLab file, if preferred.

**N.B.** In lieu of using the audio samples, a speaking ensemble may alternately perform the spoken role in live performance.

## Text by Carlos Bulosan

### Part One

Why was America so kind and yet so cruel?

**-America is in the Heart (1946), 147.**

We do not take democracy for granted. We feel it grow in our working together—many millions of us working toward a common purpose. If it took us several decades of sacrifices to arrive at this faith, it is because it took us that long to know what part of America is ours.

Our faith has been shaken many times, and now it is put to question. Our faith is a living thing, and it can be crippled or chained. It can be killed by denying us enough food or clothing, by blasting away our personalities and keeping us in constant fear. Unless we are properly prepared, the powers of darkness will have good reason to catch us unaware and trample our lives.

**-Freedom from Want, published March 6, 1943**

Why was America so kind and yet so cruel?

**-America is in the Heart, 147**

### Part Two

We must live in America where there is freedom for all regardless of color, station, and beliefs. We must be united in the effort to make an America in which our people can find happiness. It is a great wrong that anyone in America, whether [they] be brown or white, should be illiterate, or hungry, or miserable.

**-America is in the Heart, 188**

The totalitarian nations hate democracy. They hate us, because we ask for a definite guarantee of freedom of religion, freedom of expression, and freedom from fear and want. Our challenge to tyranny is the depth of our faith in a democracy worth defending. Although they spread lies about us, the way of life we cherish is not dead. The American dream is only hidden away, and it will push its way up and grow again.

We have moved down the years steadily toward the practice of democracy. We become animate in the growth of Kansas wheat or in the ring of Mississippi rain. We tremble in the strong winds of the Great Lakes. We cut timbers in Oregon just as the gold flowers blossom in Maine. We are multitudes in Pennsylvania mines, in Alaskan canneries. We are millions from Puget Sound to Florida.

**-Freedom from Want**

### Part Three

We are all Americans that have toiled and suffered and known oppression and defeat, from the first [Native American] that offered peace in Manhattan to the last Filipino pea pickers. America is not bound by geographical latitudes. America is not merely a land or an institution. America is in the hearts of [those who] died for freedom; it is also in the eyes of [those] who are building a new world. America is a prophecy of a new society of [people]: of a system that knows no sorrow or strife or suffering. America is a warning to those who would try to falsify the ideals of [the free].

**-America is in the Heart, 189**

America is the nameless foreigner, the homeless refugee, the hungry boy begging for a job and the black body dangling on a tree. America is the illiterate immigrant who is ashamed that the world of books and intellectual opportunities is closed to [her]. We are all that nameless foreigner, that homeless refugee, that hungry boy, that illiterate immigrant, and that lynched black body. All of us, from the first Adams to the last Filipino, native born or alien, educated or illiterate—we are America!

**-America is in the Heart, 189**

If you want to know what we are, look at [those] reading books, searching in the dark pages of history for the lost word, the key to the mystery of the living peace. We are factory hands, field hands, mill hands, searching, building, and molding structures. We are doctors, scientists, chemists, discovering and eliminating disease, hunger, and antagonism. We are soldiers [and] citizens guarding the imperishable dreams of our [ancestors] to live in freedom. We are the living dream of [the dead]. We are the living spirit of [the free].

**-Freedom from Want**

Bulosan, Carlos. *America is in the Heart*. Seattle: University of Washington Press, 2000.

San Juan, Epifanio, Jr., ed. *On Becoming Filipino: Selected Writings of Carlos Bulosan*. Philadelphia: Temple University Press, 1995.

## Program Notes

*Bulosan: On American Democracy for Narrator, Wind Symphony, and Fixed Media* was my dissertation composition project at the University of Georgia. Consistent with my interest in Filipino and Filipino-American sources, the work draws inspiration from selected excerpts from two important literary opuses written by the immigrant labor union organizer and writer, Carlos Bulosan (1913-1956), who was active in California and Washington State in the 1930s and 40s. In both his semi-autobiographical novel, *America is in the Heart* (1946), and the essay, "Freedom from Want" (1943), commissioned by the *Saturday Evening Post* to accompany Norman Rockwell's eponymous painting, Bulosan wrote on themes about the preservation of American democracy at a time when it was under threat by the rise of Fascism in Western Europe, Authoritarian Communism in the Soviet Union, and rampant racism at home. As the U.S. had emerged from the years of the Great Depression and entered the Second World War on two fronts, Bulosan stressed that for democracy to survive at home, the nation must seek to preserve a thriving, independent, and well-educated populace situated in a culture that values the natural rights of individuals as well as intellectual and artistic freedoms. Important, too, was the condition that working citizens must be protected from special moneyed interests that sought to accumulate and wield power from the highest public offices of the land. Despite numerous instances of rampant racism, xenophobia, class discrimination, and workplace-related harassment and violence, Bulosan steadfastly believed in the American values of liberty, opportunity, and excellence, even in the face of abject poverty, poor working conditions, and societal marginalization which he and his colleagues had experienced living in the United States. Despite the current body of literature and scholarship focused on the writer's life and contributions, as well as the inclusion of *America is in the Heart* in offerings of Asian American studies courses in universities across the country, Bulosan's reputation largely remains unknown to most. Therefore, one of the main drivers of this work is to provoke interest in and pay homage to the legacy of Carlos Bulosan's ideas, particularly at a time when the principles of American democracy and personal liberty for all are being challenged in our time.

The composition *Bulosan: On American Democracy* is fashioned after the ancient Baroque passacaglia form of continuous variations which unfold in counterpoint against a fixed bass melody that recurs throughout. This is a deliberate compositional choice because of the form's capacity to express an evolving musical argument that steadily gains momentum with repeated iterations of the fixed subject, much like the way a contemplation of Bulosan's profound message would increasingly resonate and evolve with thoughtful consideration in one's mind over time. When one considers the ability of music to illustrate the argument and evolution of ideas over time, the conflation of a musical argument with a narrative or philosophical one can be effective as made evident in the numerous programmatic works in the canon, particularly those from the 19<sup>th</sup> century. The fusion of the passacaglia form with a narrative element thereby emphasizes the idea of the grand passacaglia as a grand meditation, a focused introspection and emotional response to thoughts on American democracy invoked by the narrator.

The resulting text is assembled from Carlos Bulosan's semi-autobiographic novel, *America is in the Heart* (1946), and the essay, "Freedom from Want" (1943), with short excerpts from each interspersed in the present order. This order is meant to illustrate a ruminative evolution from darkness to light—a gradual movement (1) from a spirit of steadfastness in the face of fierce antagonism and gross inequality, (2) to a consideration of value placed upon national unity and the many faces of the American identity, and finally (3) to a contemplation on the fulfillment of the American dream based on democracy's fundamental aims supported by the many people who embody them. Additionally, an underlying theme that is revisited in the work is the paradoxical nature of the United States as both "kind" and "cruel" in its treatment of immigrants and minorities as depicted numerous times in Bulosan's *America is in the Heart*.

*Bulosan: On American Democracy* remained a work-in-progress in years when the Charlottesville, VA Unite the Right Rally (August 11-12, 2017) and the January 6<sup>th</sup>, 2021 insurrection at the U.S. Capitol Building both remained recent memories burned deeply in the Nation's consciousness. As such, the racist and fascist significance of these two events is referenced relative to historical events tracing back to Bulosan's own time, lineages made to the Watsonville, CA riots in 1930 (among others), and the rise of Fascism in Europe between the 1920s to 1945, respectively. As is evident in Bulosan's *America is in the Heart*, the author's love for democracy is continually situated in contrast to its opposite, hearkening to a timely consideration of what democracy means for contemporary listeners in this present day and age, so rife with political conflict and violent upheaval far too often. *Bulosan: On American Democracy* therefore serves as both an unequivocal appreciation for American democracy as well as a dire warning of the dangers posed by authoritarian and fascist influence perched at the highest tiers of our government.

*Bulosan: On American Democracy* was selected in the 2022 Ablaze Records Wind Orchestra Masters International Call-for-Works in the first volume of the series. The work is also the Winner of the 2023 American Prize in Composition, College/University Wind Ensemble Division, and 2<sup>nd</sup> Prize in the Social Justice-Related Category, College/University Division.

A detailed analysis and interpretation of this work is found in the dissertation *Compositional Innovations in Passacaglia/Chaconne Forms from the Late 19<sup>th</sup> to Early 21<sup>st</sup> Centuries and their Influence upon an Original Composition – Bulosan: On American Democracy, Grand Passacaglia for Narrator and Wind Symphony* by Andres R. Luz.

Performance materials may be purchased at Murphy Music Press.  
For queries, please contact the composer.

Completed December 22, 2021 with revisions made between July-October 2023.

Premiere performance

Eric Nordstrom, narrator  
Kevin Holzman, conductor  
Wind Symphony of the College-Conservatory of Music  
University of Cincinnati  
Cincinnati, Ohio  
13OCT2023

Cover portrait of Carlos Bulosan with American Flag by Eliseo Art Silva.

In memoriam Carlos Bulosan

Winner of the 2023 American Prize in Composition, University-Level Wind Ensemble Division

Transposed Score Second Prize in Composition, Social Justice-Related Works, University-Level Division

Text by  
Carlos Bulosan

# Bulosan: On American Democracy

Andres R. Luz

Grand Passacaglia for Narrator, Wind Symphony,  
and Fixed Media, op. 17 (2021, rev. 2023)

**PART I. Introduction.**  
Slow and Sustained,  
♩ = c. 52

4/4 3/4 4/4 5/4 4/4 3/4

Piccolo  
Flute 1  
Flute 2  
Oboe 1  
Oboe 2  
English Horn  
Clarinet in E♭  
Clarinet in B♭ 1  
Clarinet in B♭ 2  
Clarinet in B♭ 3  
Bass Clarinet in B♭  
Contrabass Clarinet in B♭  
Bassoon 1  
Bassoon 2  
Contrabassoon  
Alto Saxophone 1  
Alto Saxophone 2  
Tenor Saxophone  
Baritone Saxophone  
Narrator  
Fixed Media (Speaking Ensemble)

**4/4 Introduction.**  
Slow and Sustained,  
♩ = c. 52

4/4 3/4 4/4 5/4 4/4 3/4

Trumpet in C 1  
Trumpet in C 2  
Trumpet in C 3  
Horns in F 1, 3  
Horns in F 2, 4  
Trombone 1  
Trombone 2  
Bass Trombone  
Euphonium  
Tuba

**4/4 Introduction.**  
Slow and Sustained,  
♩ = c. 52

4/4 3/4 4/4 5/4 4/4 3/4

Timpani  
Percussion 1  
Percussion 2  
Percussion 3

1 2 3 4 5 6 7 8

pp felt, not heard

Med. Sus. Cymbal, Yam/cora  
Sm. Sus. Cymbal  
Tam-tam

straight mute on



2

3/4 4/4 5/4 4/4

Picc. *f* violently *flz.* *fff* *flz.*

Fl. 1 *mf* *f* violently *flz.* *fff* *flz.*

Fl. 2 *mf* *f* violently *flz.* *fff* *flz.*

Ob. 1 *mf* *f* violently multiphonics\* *fff*

Ob. 2 *mf* *f* violently multiphonics\* *fff*

Eng. Hn. *f* violently *fff*

E♭ Cl. *f* violently *fff*

Cl. 1 *mf* *f* *fff*

Cl. 2 *mf* *f* *fff*

Cl. 3 *f* *fff*

B. Cl. *f* violently *fff*

Cb. Cl. *f* violently *fff*

Bsn. 1 *f* *fff*

Bsn. 2 *f* violently *fff*

Cbsn. *f* violently *fff*

A. Sax. 1 *mf* *f* *fff*

A. Sax. 2 *mf* *f* *fff*

T. Sax. *mf* *f* violently *fff*

Bari. Sax. *f* violently *fff*

Narr. Why was America so kind and yet so cruel?

3/4 4/4 5/4 4/4

Tpt. 1 *f* violently *fff* mute off

Tpt. 2 *f* violently *fff* mute off

Tpt. 3 *f* violently *fff* mute off

Hns. 1, 3 *mf* bells up *f* violently *fff*

Hns. 2, 4 *mf* bells up *f* violently *fff*

Tbn. 1 *f* violently gliss. *fff* gliss.

Tbn. 2 *f* violently gliss. *fff* gliss.

B. Tbn. *f* violently gliss. *fff* gliss.

Euph. *f* violently *fff*

Tba. *f* violently *fff*

3/4 4/4 5/4 4/4

Timp. *f* violently *fff*

Perc. 1 *ff* violently *fff*

Perc. 2 *ff* *fff*

Perc. 3 *ff* *fff*

(America's duality: Kindness/Cruelty)

14 Passacaglia subject

Broadly, ♩ = c. 60

5/4

4/4

5/4

4/4

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Eb Cl. Cl. 1 Cl. 2 Cl. 3 B. Cl. Cb. Cl. Bsn. 1 Bsn. 2 Cbsn. A. Sax. 1 A. Sax. 2 T. Sax. Bari. Sax.

14

Broadly, ♩ = c. 60

5/4

4/4

5/4

4/4

Narr. Fixed Media Tpt. 1 Tpt. 2 Tpt. 3 Hns. 1, 3 Hns. 2, 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba.

14

Broadly, ♩ = c. 60

5/4

4/4

5/4

4/4

Timp. Perc. 1 Perc. 2 Perc. 3

19 Variation 1

4/4 5/4 4/4 3/4 4/4

Picc.

Fl. 1 nat. *mp* delicately *p* *mp* *mf*

Fl. 2 nat. *mp* delicately *p* *mp* *mf*

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

Ob. 2 delicately *p* *mp* *mf*

Eng. Hn. *mp* *p* *mp* *mf*

E♭ Cl. *mp* *mf*

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

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

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

B. Cl. *mp* *weighty* *mf*

Cb. Cl. *mp* *mf*

Bsn. 1 *mp* *mf*

Bsn. 2 *mp* *mf*

Cbsn. *mp* *mf*

A. Sax. 1 *mp* *p* *mp* *mf*

A. Sax. 2 *mp* *p* *mp* *mf*

T. Sax. *mp* *p* *mp* *mf*

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

19

Narr.

Fixed Media

4/4 5/4 4/4 3/4 4/4

Tpt. 1

Tpt. 2

Tpt. 3

Hns. 1, 3 *a2* *mp* *div.* *p* *mp* *mf*

Hns. 2, 4 *mp* *p* *mp*

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

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

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

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

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

19

4/4 5/4 4/4 3/4 4/4

Timp.

Perc. 1 *Small sus. cymbal, brass mallet* *mp* *3* *3* *cresc.* *f*

Perc. 2 *(tam-tam)* *mp* *cresc.*

Perc. 3 *Tom-toms, wood beaters* *mp* *mf*

26 Variation 2

5/4

4/4

5/4

4/4

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

26

We do not take democracy for granted.

We do not take democracy for granted.

Fixed Media

de-moc-ra-cy, de-moc-ra-cy de - moc-ra-cy de-moc-ra-cy de-moc-ra-cy de-moc-ra-cy

*mf* *cresc.* *f*

5/4

4/4

5/4

4/4

Tpt. 1

Tpt. 2

Tpt. 3

Hns. 1, 3

Hns. 2, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

26

5/4

4/4

5/4

4/4

Timp.

Perc. 1

Perc. 2

Perc. 3

sub. *mp*

*mf*

*mf*

(tom-toms)

Charolais brass mallets

31 Variation 3

4/4

5/4

4/4

2/4

4/4

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Eb Cl. Cl. 1 Cl. 2 Cl. 3 B. Cl. Cb. Cl. Bsn. 1 Bsn. 2 Cbsn. A. Sax. 1 A. Sax. 2 T. Sax. Bari. Sax.

31

Narr. We feel it grow in our working together-- many millions of us working toward a common purpose. If it took us several decades of sacrifices to arrive at this faith... it is because it took us that long to know what part of America... is ours.

Fixed Media de-moc-ra-cy de-moc-ra-cy

4/4

5/4

4/4

2/4

4/4

Tpt. 1 Tpt. 2 Tpt. 3 Hns. 1, 3 Hns. 2, 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba.

31

4/4

5/4

4/4

2/4

4/4

Timp. Perc. 1 Perc. 2 Perc. 3

38 Variation 4

4/4 3/4 4/4 5/4 4/4

Picc.

Fl. 1 *p*

Fl. 2 *p* *pp*

Ob. 1 *p*

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1 solo *mp*

Cl. 2 solo *mp* *p*

Cl. 3 solo *mp*

B. Cl.

Cb. Cl.

Bsn. 1 *mp*

Bsn. 2 *mp*

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

38

Narr. Our faith has been shaken many times, and now it is put to question. Our faith is a living thing, and it can be crippled or chained. ...It can be killed by denying us enough food or clothing. ...by blasting away our personalities and keeping us in constant fear.

Fixed Media

4/4 3/4 4/4 5/4 4/4

Tpt. 1

Tpt. 2

Tpt. 3

Hns. 1, 3

Hns. 2, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

38

Timp. *mf* *f* *mf* *f* *mf* [Sus. cymbals] *mp*

Perc. 1

Perc. 2 [Lion's roar] *mf* menacing [Tam-tam] *mf* [Lion's roar] *mf*

Perc. 3 [Bass drum, Superball mallet, dragged in a circular motion] *mp* *mf*

44 Variation 5

8

4/4

3/4

4/4

3/4

2/4

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Eb Cl. Cl. 1 Cl. 2 Cl. 3 B. Cl. Cb. Cl. Bsn. 1 Bsn. 2 Cbsn. A. Sax. 1 A. Sax. 2 T. Sax. Bari. Sax.

*p mp f ff tutti* menacing

44

Unless we are properly prepared, the powers of darkness will have good reason to catch us unaware...  
 ...and trample our lives.

Narr. Fixed Media Tpt. 1 Tpt. 2 Tpt. 3 Hns. 1, 3 Hns. 2, 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba.

*ff* menacing

44

4/4

3/4

4/4

3/4

2/4

Timp. Perc. 1 Perc. 2 Perc. 3

*mf f ff*

(Sus. cymbals) Snare drum Tam-tam, superb. circular motion Brake drum, hammer

Bass drum, Tam mallets Tom-toms (wood beater)

54 Variation 6

2/4 4/4

molto accel.

Picc. *mf* cresc. *mf* cresc. *mf* cresc. *mf* cresc. *mf* cresc. *mf* cresc.

Fl. 1 *mp* cresc. *mp* cresc. *mf* cresc. *mf* cresc. *mf* cresc. *mf* cresc.

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

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

Ob. 2 *mp* cresc. *mp* cresc. *mf* cresc. *mf* cresc. *mf* cresc. *mf* cresc.

Eng. Hn. *mp* cresc. *mp* cresc. *mf* cresc. *mf* cresc. *mf* cresc. *mf* cresc.

E♭ Cl. *mp* cresc. *mp* cresc. *mf* cresc. *mf* cresc. *mf* cresc. *mf* cresc.

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

Cl. 2 *mp* cresc. *mp* cresc. *mf* cresc. *mf* cresc. *mf* cresc. *mf* cresc.

Cl. 3 *mp* cresc. *mp* cresc. *mf* cresc. *mf* cresc. *mf* cresc. *mf* cresc.

B. Cl. *mp* cresc. *mp* cresc. *mf* cresc. *mf* cresc. *mf* cresc. *mf* cresc.

Cb. Cl. *mp* cresc. *mp* cresc. *mf* cresc. *mf* cresc. *mf* cresc. *mf* cresc.

Bsn. 1 *mp* cresc. *mp* cresc. *mf* cresc. *mf* cresc. *mf* cresc. *mf* cresc.

Bsn. 2 *mp* cresc. *mp* cresc. *mf* cresc. *mf* cresc. *mf* cresc. *mf* cresc.

Cbsn. *mp* cresc. *mp* cresc. *mf* cresc. *mf* cresc. *mf* cresc. *mf* cresc.

A. Sax. 1 *mp* cresc. *mp* cresc. *mf* cresc. *mf* cresc. *mf* cresc. *mf* cresc.

A. Sax. 2 *mp* cresc. *mp* cresc. *mf* cresc. *mf* cresc. *mf* cresc. *mf* cresc.

T. Sax. *mp* cresc. *mp* cresc. *mf* cresc. *mf* cresc. *mf* cresc. *mf* cresc.

Bari. Sax. *mp* cresc. *mp* cresc. *mf* cresc. *mf* cresc. *mf* cresc. *mf* cresc.

54

2/4 4/4

molto accel.

Narr. *mf* *mf* *mf* *mf* *mf* *mf*

Fixed Media *mf* *mf* *mf* *mf* *mf* *mf*

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

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

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

Hns. 1, 3 *f* violently *f* violently *f* violently *f* violently *f* violently *f* violently

Hns. 2, 4 *f* violently *f* violently *f* violently *f* violently *f* violently *f* violently

Tbn. 1 *mf* cresc. *mf* cresc. *mf* cresc. *mf* cresc. *mf* cresc. *mf* cresc.

Tbn. 2 *mf* cresc. *mf* cresc. *mf* cresc. *mf* cresc. *mf* cresc. *mf* cresc.

B. Tbn. *mp* cresc. *mp* cresc. *mf* cresc. *mf* cresc. *mf* cresc. *mf* cresc.

Euph. *mp* cresc. *mp* cresc. *mf* cresc. *mf* cresc. *mf* cresc. *mf* cresc.

Tba. *mp* cresc. *mp* cresc. *mf* cresc. *mf* cresc. *mf* cresc. *mf* cresc.

54

2/4 4/4

molto accel.

Timp. *mp* *mp* *mf* *mf* *mf* *mf*

Perc. 1 *mp* *mp* *mf* *mf* *mf* *mf*

Perc. 2 *mp* *mp* *mf* *mf* *mf* *f*

Perc. 3 *mp* *mp* *mf* *mf* *mf* *mf*



Picc. *f* cresc.

Fl. 1 *f* cresc.

Fl. 2 *f* cresc.

Ob. 1 *f* cresc.

Ob. 2 *f* cresc.

Eng. Hn.

E♭ Cl.

Cl. 1 *f* cresc.

Cl. 2 *f* cresc.

Cl. 3 *f* cresc.

B. Cl. *f* cresc.

Cb. Cl. *f* cresc.

Bsn. 1 *f* cresc.

Bsn. 2 *f* cresc.

Cbsn. *f* cresc.

A. Sax. 1 *f* cresc.

A. Sax. 2 *f* cresc.

T. Sax. *f* cresc.

Bari. Sax. *f* cresc.

Narr.

Fixed Media

Tpt. 1 *f* cresc.

Tpt. 2 *f* cresc.

Tpt. 3 *f* cresc.

Hns. 1, 3 *f* cresc. *ff*

Hns. 2, 4 *f* cresc. *ff*

Tbn. 1 *f* cresc.

Tbn. 2 *f* cresc.

B. Tbn.

Euph. *f* cresc.

Tba. *f* cresc.

Timp.

Perc. 1 *f* *ff*

Perc. 2 *f* *ff*

Perc. 3 *f* *ff*

Snare drum

Brake drum

Bongos

Tom-toms

65 Variation 7  
With movement, ♩ = 112

5  
4

4  
4

Picc. *ff* ferocious

Fl. 1 *ff* ferocious

Fl. 2 *ff* ferocious

Ob. 1 *ff* ferocious

Ob. 2 *ff* ferocious

Eng. Hn. *ff* ferocious

E♭ Cl. *ff* ferocious

Cl. 1 *ff* ferocious

Cl. 2 *f* — *ff*

Cl. 3 *f* — *ff*

B. Cl. *ff* ferocious

Cb. Cl. *ff* ferocious

Bsn. 1 *ff* ferocious

Bsn. 2 *ff* ferocious

Cbsn. *ff* ferocious

A. Sax. 1 *ff* ferocious

A. Sax. 2 *ff* ferocious

T. Sax. *ff* ferocious

Bari. Sax. *ff* ferocious

65

With movement, ♩ = 112

5  
4

4  
4

Narr. ||

Fixed Media ||

Tpt. 1 *ff* ferocious

Tpt. 2 *ff* ferocious

Tpt. 3 *ff* ferocious

Hns. 1, 3 *div. ord.* a2 5 *div.* a2 5 *div.* a2 5 *div.* a2 5

Hns. 2, 4 *f* — *ff*

Tbn. 1 *ff* ferocious *gliss.*

Tbn. 2 *ff* ferocious *gliss.*

B. Tbn. *ff* ferocious *gliss.*

Euph. *ff* ferocious

Tba. *ff* ferocious

65 With movement, ♩ = 112

5  
4

4  
4

Timp. *ff* ferocious

Perc. 1 (Snare drum) *ff*

Perc. 2 (Bongos) *ff*

Perc. 3 (Tom-toms) *ff*

Sm. sus. cymbal, tam-tam mallet

Glockenspiel

Tam-tam

Chimes

Picc. *f*  
 Fl. 1  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 Eng. Hn.  
 Eb Cl.  
 Cl. 1  
 Cl. 2  
 Cl. 3  
 B. Cl.  
 Cb. Cl.  
 Bsn. 1  
 Bsn. 2  
 Cbsn.  
 A. Sax. 1  
 A. Sax. 2  
 T. Sax.  
 Bari. Sax.  
 Narr.  
 Fixed Media  
 Tpt. 1  
 Tpt. 2  
 Tpt. 3  
 Hns. 1, 3 <sup>a2</sup>  
 Hns. 2, 4 <sup>a2</sup>  
 Tbn. 1  
 Tbn. 2  
 B. Tbn.  
 Euph.  
 Tba.  
 Timp. *f*  
 Perc. 1 (Glockenspiel)  
 Perc. 2 (Xylophone) *mf*  
 Perc. 3 (Bass drum) *f*

3/4 4/4 2/4

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Eb Cl. Cl. 1 Cl. 2 Cl. 3 B. Cl. Cb. Cl. Bsn. 1 Bsn. 2 Cbsn. A. Sax. 1 A. Sax. 2 T. Sax. Bari. Sax. Narr. Fixed Media

3/4 4/4 2/4

Tpt. 1 Tpt. 2 Tpt. 3 Hns. 1, 3 Hns. 2, 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba. Timp. Perc. 1 Perc. 2 Perc. 3

flz. ff nat. multiphonics\* unis. div. ff

mf f ff

div. bells up a2 gliss. ff

(Glockenspiel) (Xylophone) (Bass drum) (snare drum) (Lion's roar) (Tom-tom)

cresc. ff

(Watsonville, CA - January 1930) f

**2/4** Emphatically, ♩ = 112

**3/4**

**4/4**

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Eb Cl. Cl. 1 Cl. 2 Cl. 3 B. Cl. Cb. Cl. Bsn. 1 Bsn. 2 Cbsn. A. Sax. 1 A. Sax. 2 T. Sax. Bari. Sax.

**2/4** Emphatically, ♩ = 112

**3/4**

**4/4**

Narr. Fixed Media Tpt. 1 Tpt. 2 Tpt. 3 Hns. 1, 3 Hns. 2, 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba.

**2/4** Emphatically, ♩ = 112

**3/4**

**4/4**

Timp. Perc. 1 Perc. 2 Perc. 3

100

100

100

5/4

4/4

5/4

4/4

96

97

98

99

100

101

3  
4

4  
4

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Eb. Cl. Cl. 1 Cl. 2 Cl. 3 B. Cl. Cb. Cl. Bsn. 1 Bsn. 2 Cbsn. A. Sax. 1 A. Sax. 2 T. Sax. Bari. Sax. Narr. Fixed Media

3  
4

4  
4

Tpt. 1 Tpt. 2 Tpt. 3 Hns. 1, 3 Hns. 2, 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba.

3  
4

4  
4

Timp. Perc. 1 (Snare drum) Perc. 2 (Marimba) Perc. 3 (Glockenspiel)

3/4

4/4

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Eb Cl. Cl. 1 Cl. 2 Cl. 3 B. Cl. Cb. Cl. Bsn. 1 Bsn. 2 Cbsn. A. Sax. 1 A. Sax. 2 T. Sax. Bari. Sax.

Narr. Fixed Media Why was America so kind and yet so cruel?

3/4

4/4

Tpt. 1 Tpt. 2 Tpt. 3 Hns. 1, 3 Hns. 2, 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba.

3/4

4/4

Timp. Perc. 1 (Snare drum) Perc. 2 (Maimba) Perc. 3 (Glockenspiel)

(Unite the Right Rally, Charlottesville, VA, 11-12AUG17)



18 **Slow, ♩ = 60** **5/4** **4/4** **3/4** **4/4** **3/4** **4/4**

Picc. *f* *fff* *nat.* *mp*

Fl. 1 *f* *fff* *nat.* *mp*

Fl. 2 *f* *fff* *nat.* *mp*

Ob. 1 *f* *fff* *nat.* *mp* *mf* *no vibrato*

Ob. 2 *f* *fff* *nat.* *mp*

Eng. Hn. *f* *fff* *nat.* *mp* *mf*

E♭ Cl. *f* *fff* *nat.* *mp* *mf*

Cl. 1 *f* *fff* *mp*

Cl. 2 *f* *fff* *mp*

Cl. 3 *f* *fff* *mp*

B. Cl. *f* *fff* *p* *mp*

Cb. Cl. *f* *fff* *p* *mp*

Bsn. 1 *f* *fff* *p* *mp*

Bsn. 2 *f* *fff* *p* *mp*

Cbsn. *f* *fff* *p* *mp*

A. Sax. 1 *f* *fff* *mf*

A. Sax. 2 *f* *fff* *mp* *mf*

T. Sax. *f* *fff* *p* *mp*

Bari. Sax. *f* *fff* *p* *mp*

Narr. *mp* *whispered* Why?

Fixed Media *mp* Why?

**Slow, ♩ = 60** **5/4** **4/4** **3/4** **4/4** **3/4** **4/4**

Tpt. 1 *f* *fff*

Tpt. 2 *f* *fff*

Tpt. 3 *f* *fff*

Hns. 1, 3 *f* *fff* *p* *mp*

Hns. 2, 4 *f* *fff* *p* *mp*

Tbn. 1 *f* *fff* *gliss.*

Tbn. 2 *f* *fff* *gliss.*

B. Tbn. *f* *fff* *gliss.*

Euph. *f* *fff* *p* *mp*

Tba. *f* *fff* *gliss.* *p* *mp*

**Slow, ♩ = 60** **5/4** **4/4** **3/4** **4/4** **3/4** **4/4**

Timp. *fff* [A B D: E]

Perc. 1 (Snare drum) *fff* *5*

Perc. 2 (Lion's roar) *fff* *f* *fff* *mp*

Perc. 3 (Bass drum) *fff* *mp*

[Tam-tam, triangle beater scrape outside edge] *fff* *mf* *f* *mp*

[Tam-tam, superbowl, caqueir molton] *mf* *f* *mp*

[Glockenspiel] *mp* *mf*

125 Variation 9

4/4 5/4 *J = c. 82* 4/4 5/4 4/4

Picc. *pp mp f mp p mp eerie*  
no vib.

Fl. 1 *pp mp f mp p mp eerie*  
no vib.

Fl. 2 *pp mp f mp p mp eerie*  
no vib.

Ob. 1 *pp mp f mp p mp eerie*  
no vib.

Ob. 2 *mf mp*  
no vibrato

Eng. Hn.

E♭ Cl.

Cl. 1 *mf div. dim. mp p*  
tr

Cl. 2 *mf div. dim. mp p*  
tr

Cl. 3 *mf div. dim. mp p*  
tr

B. Cl.

Cb. Cl.

Bsn. 1 *pp mp f dim. mp p pp*

Bsn. 2 *pp mp f dim. mp p pp*

Cbsn.

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

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

T. Sax.

Bari. Sax. *pp mp f mf mp p*

125

Narr. *mf* A-me-ri-ca A

Fixed Media

4/4 5/4 *J = c. 82* 4/4 5/4 4/4

Tpt. 1

Tpt. 2

Tpt. 3

Hns. 1, 3 *pp mp mf dim. mp*  
div. gliss. a2 gliss. gliss.

Hns. 2, 4 *pp mp mf dim. mp*  
div. gliss. gliss. gliss.

Tbn. 1 *pp mp mf dim. mp*  
gliss. gliss. gliss.

Tbn. 2 *pp mp mf dim. mp*  
gliss. gliss. gliss.

B. Tbn.

Euph.

Tba. *mf dim. mp*

125

4/4 5/4 *J = c. 82* 4/4 5/4 4/4

Timp. *ff p*

Perc. 1 *f dim. mp p*  
Vibraphone, motor off

Perc. 2 *mf*  
(tam-tam) *f dim. mp p*  
Marimba

Perc. 3 *f dim. mp p*  
(Glockenspiel)

3/4 4/4 3/4 4/4

Picc. *mf* *pp*

Fl. 1 *mf* *pp*

Fl. 2 *mf* *pp*

Ob. 1 no vib. *pp*

Ob. 2 *pp*

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl. *pp*

Bsn. 1

Bsn. 2

Cbsn.

A. Sax. 1 *ff* *f*

A. Sax. 2 *ff* *f*

T. Sax. *ff* *f*

Bari. Sax. *ff* *f*

Narr.

Fixed Media  
 me - ri - ca *cresc.*  
 A - me - ri - ca *f*  
 A - me - ri - ca *ff* *p*  
 with increasing agitation  
*cresc.*

3/4 4/4 3/4 4/4

Tpt. 1 *ff* *f*

Tpt. 2 *ff* *f*

Tpt. 3 *ff* *f*

Hns. 1, 3 *f* *ff* *f*

Hns. 2, 4 *f* *ff* *f*

Tbn. 1 *f* *ff* *f*

Tbn. 2 *f* *ff* *f*

B. Tbn. *f* *ff* *f*

Euph. *f* *ff* *f*

Tba. *f* *ff* *f*

3/4 4/4 3/4 4/4

Timp. *ff* *fff* *pp*

Perc. 1 *f* *ff* *f*

Perc. 2 *ff* *ff* *p*

Perc. 3 *fff* *fff*

Med. sus. cymbal, bowed

Sm. sus. cymbal, felt mallet

Med. sus. cymbal, felt mallet

Vibraphone, felt mallets

Bike drum, hammer

Chimes

Bass drum

Tam-tam

140 PART II.  
Variation 10

Heavy and Slow,  
♩ = 60

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Eb Cl. Cl. 1 Cl. 2 Cl. 3 B. Cl. Cb. Cl. Bsn. 1 Bsn. 2 Cbsn. A. Sax. 1 A. Sax. 2 T. Sax. Bari. Sax.

140

Narr. Fixed Media

7 half we must live 8 we must live 9 tutti live 10 we must

Heavy and Slow,  
♩ = 60

Tpt. 1 Tpt. 2 Tpt. 3 Hns. 1, 3 Hns. 2, 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba.

140

Heavy and Slow,  
♩ = 60

Timp. Perc. 1 Perc. 2 Perc. 3

[A B Db F]

Crotales Marimba

5  
4

3  
4

Picc.   
 Fl. 1   
 Fl. 2   
 Ob. 1   
 Ob. 2   
 Eng. Hn.   
 E♭ Cl.   
 Cl. 1   
 Cl. 2   
 Cl. 3   
 B. Cl.   
 Cb. Cl.   
 Bsn. 1   
 Bsn. 2   
 Cbsn.   
 A. Sax. 1   
 A. Sax. 2   
 T. Sax.   
 Bari. Sax.

Narr.   
 Fixed Media   
 live   we must   we must   be u - ni - ted   we must   be u - ni - ted   
*mf* *f*

5  
4

3  
4

Tpt. 1   
 Tpt. 2   
 Tpt. 3   
 Hns. 1, 3   
 Hns. 2, 4   
 Tbn. 1   
 Tbn. 2   
 B. Tbn.   
 Euph.   
 Tba.

5  
4

3  
4

Timp.   
 Perc. 1   
 Perc. 2   
 Perc. 3

4/4

3/4

4/4

3/4

4/4

3/4

4/4

Picc. *mf* *nat.*

Fl. 1 *solo nat.* *mf*

Fl. 2 *solo nat.* *mf*

Ob. 1 *mf*

Ob. 2 *mf nat.*

Eng. Hn.

E♭ Cl. *mp* *p*

Cl. 1 *unis.* *mp solo* *p*

Cl. 2 *mp solo* *p*

Cl. 3 *soli* *p*

B. Cl. *p*

Cb. Cl.

Bsn. 1 *p*

Bsn. 2 *p*

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Narr. *emphatic* *ardently, melancholic*

We must live in America where there is freedom for all regardless of color, station, and beliefs. We must be united in the effort to make an America in which our people can find happiness. It is a great wrong that anyone in America, whether [they] be brown or white, should be illiterate, or hungry, or miserable.

Fixed Media (14) be u-ni - ted (15) we must live (16) we must live (17) be u - ni - ted

4/4

3/4

4/4

3/4

4/4

3/4

4/4

Tpt. 1 *straight mute on* *p* *pp*

Tpt. 2 *straight mute on* *p* *pp*

Tpt. 3

Hns. 1, 3

Hns. 2, 4 *2.* *mp*

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

4/4

3/4

4/4

3/4

4/4

3/4

4/4

Timp.

Perc. 1 (Vibraphone)

Perc. 2 (Marimba)

Perc. 3 (Wood blocks, wood beater) *mp*

169 Variation 11

Sustained, ♩ = 80

4/4 3/4 4/4 3/4 4/4 2/4 4/4

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Eb. Cl. Cl. 1 Cl. 2 Cl. 3 B. Cl. Cb. Cl. Bsn. 1 Bsn. 2 Cbsn. A. Sax. 1 A. Sax. 2 T. Sax. Bari. Sax.

169 solemn  
 The totalitarian nations hate democracy. They hate us, because we ask for a definite guarantee. ...a guarantee of freedom of religion ...freedom of expression

Fixed Media

18 we must be u-ni-ted, we must be u-ni-ted 19 20 tutti free-dom

mf mf

4/4 3/4 4/4 3/4 4/4 2/4 4/4

Tpt. 1 Tpt. 2 Tpt. 3 Hns. 1, 3 Hns. 2, 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba.

169 Sustained, ♩ = 80

Roll continuously with inverted cymbal on timpani head. Tam/Cord mallets on cymbal.

4/4 3/4 4/4 3/4 4/4 2/4 4/4

169 Sustained, ♩ = 80

169 Roll continuously with inverted cymbal on timpani head. Tam/Cord mallets on cymbal.

Timp. Perc. 1 Perc. 2 Perc. 3

Glockenspiel Shaker Tam-tam Bass drum

181 Variation 12

5/4

4/4

3/4

4/4

Picc. *mf* *mp*

Fl. 1 *tutti mp* *mf* *mp*

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

Ob. 1 *mf* *mp*

Ob. 2 *mf* *mp*

Eng. Hn. *mf* *mp*

E♭ Cl. *mf* *mp*

Cl. 1 *solo mf* *mp*

Cl. 2 *mf* *mp*

Cl. 3 *mf* *mp*

B. Cl. *mf* *mp*

Cb. Cl. *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Cbsn. *mp*

A. Sax. 1 *mf* *mp*

A. Sax. 2 *mf* *mp*

T. Sax. *mf* *mp*

Bari. Sax. *mf* *mp*

181

resolute

Our challenge to tyranny is the depth of our faith in a democracy worth defending.

Although they spread lies about us, the way of life we cherish is not dead.

Narr. ...and freedom from fear and want. free-dom free-dom free-dom

Fixed Media (21) (22) (23)

5/4

4/4

3/4

4/4

Tpt. 1

Tpt. 2

Tpt. 3

Hns. 1, 3 *a2 mf mp*

Hns. 2, 4 *div. mf mp* *a2 div. mp*

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

181

5/4

4/4

3/4

4/4

Timp. *mp* *nat.*

Perc. 1 (Shaker)

Perc. 2 (Tam-tam) *mp* (Bongos, 8 in. wood beater)

Perc. 3 (Bass drum) *mp* (Chimes)



190 Variation 13

accel.

5 With movement,  
4 ♩ = 100

4  
4

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Eb Cl. Cl. 1 Cl. 2 Cl. 3 B. Cl. Cb. Cl. Bsn. 1 Bsn. 2 Cbsn. A. Sax. 1 A. Sax. 2 T. Sax. Bari. Sax.

190

accel.

5 With movement,  
4 ♩ = 100

4  
4

Narr. Fixed Media Tpt. 1 Tpt. 2 Tpt. 3 Hns. 1, 3 Hns. 2, 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba.

190

accel.

5 With movement,  
4 ♩ = 100

4  
4

Timp. Perc. 1 Perc. 2 Perc. 3

Bowed by crochale near surface edge of snare drum containing small metallic objects (i.e. keys) Snare off. Bow liberally as needed.

**4/4** **5/4** **4/4**

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Eng. Hn. *ff*

E♭ Cl. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

Cb. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

Bari. Sax. *ff*

Narr.

Fixed Media

**4/4** **5/4** **4/4**

Tpt. 1 *cresc.*

Tpt. 2 *cresc.*

Tpt. 3 *cresc.*

Hns. 1, 3 *ff*

Hns. 2, 4 *ff*

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

**4/4** **5/4** **4/4**

Timp. *ff*

Perc. 1 (crotales, bowed)

Perc. 2

Perc. 3 (bass drum) *cresc.* *ff*

4/4 2/4 3/4 2/4 4/4 2/4

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Eb Cl. Cl. 1 Cl. 2 Cl. 3 B. Cl. Cb. Cl. Bsn. 1 Bsn. 2 Cbsn. A. Sax. 1 A. Sax. 2 T. Sax. Bari. Sax. Narr. Fixed Media

emphatic  
The American dream is only hidden away,  
and it will push its way up and grow again.

4/4 2/4 3/4 2/4 4/4 2/4

Tpt. 1 Tpt. 2 Tpt. 3 Hns. 1, 3 Hns. 2, 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba.

4/4 2/4 3/4 2/4 4/4 2/4

Timp. Perc. 1 Perc. 2 Perc. 3

205 Variation 14  
Stately, grandiose, assertive  
♩ = 92 / ♩ = 46

2/4 5/8 2/4

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Eng. Hn. *mf*

E♭ Cl. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

Cb. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Cbsn. *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

Bari. Sax. *mf*

205

Narr. The American dream is only hidden away... The American dream will push its way up...

Fixed Media *f* (24) the A - me - ri - can dream (25) the A - me - ri - can dream (26) the A - me - ri - can dream (27) the A - me - ri - can dream

2/4 Stately, grandiose, assertive  
♩ = 92 / ♩ = 46

2/4 5/8 2/4

Tpt. 1 *mf* straight mute on

Tpt. 2 *mf* straight mute on

Tpt. 3 *mf* straight mute on

Hns. 1, 3 *mf* div. +

Hns. 2, 4 *mf* div. +

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tba. *mf*

205

2/4 Stately, grandiose, assertive  
♩ = 92 / ♩ = 46

2/4 5/8 2/4

Timp.

Perc. 1 *mf* Crotales, brass mallets

Perc. 2 *mf* Lylophone

Perc. 3 *mf* Glockenspiel

Musical score for woodwinds and strings, measures 212-216. The score includes parts for Piccolo, Flute 1 and 2, Oboe 1 and 2, English Horn, Clarinet in E-flat, Clarinet in B-flat 1, 2, and 3, Bass Clarinet, Bassoon 1 and 2, Contrabassoon, Alto Saxophone 1 and 2, Tenor Saxophone, and Baritone Saxophone. The time signatures are 5/8, 3/4, 4/4, 3/4, and 4/4. Dynamics include *f*, *cresc.*, and *fp*. There are trill markings in the Clarinet and Saxophone parts.

Narrator and Fixed Media parts, measures 212-216. The Narrator part includes the text: "ardently The American... will grow again, dream...". The Fixed Media part includes circled measure numbers 28, 29, 30, 31, 32, and 33, with the text: "the A - me-ri-can dream the A-me-ri-can dream the A-me-ri-can dream the American dream". Dynamics include *ff* and a box labeled "murmuring".

Musical score for brass instruments, measures 212-216. The score includes parts for Trumpet 1, 2, and 3, Horns 1, 2, 3, and 4, Trombone 1, 2, and Bass Trombone, Euphonium, and Tuba. The time signatures are 5/8, 3/4, 4/4, 3/4, and 4/4. Dynamics include *f*, *fp*, *mf*, and *cresc.*. There are "mute off" markings for the Trumpets.

Musical score for percussion, measures 212-216. The score includes parts for Percussion 1 (Crotales, Suspended cymbals), Percussion 2 (Xylophone, Bongos, wood beater, Brake drum, hammer), and Percussion 3 (Glockenspiel, Tom-toms). Dynamics include *ff*, *f*, *mp*, and *sim.*

4  
4

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

Cb. Cl. *ff*

Bsn. 1

Bsn. 2

Cbsn.

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

Bari. Sax. *ff*

*calm, confident*

We have moved down the years steadily toward the practice of democracy.

Narr.

Fixed Media

4  
4

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Hns. 1, 3 *ff*

Hns. 2, 4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

4  
4

Timp.

Perc. 1 (Sus. cymbals) *mp* *ff* *mp*

Perc. 2 (Bongos and Brake drum) *f* (tam-tam)

Perc. 3 (Tom-toms) *ff* (Bass drum)

223 Variation 15

Tranquil, assured. ♩ = 48

32

2/4 4/4 2/4 5/8 2/4 3/4 2/4 3/4 2/4 3/8 5/8 4/4 3/4

Picc. *p*

Fl. 1

Fl. 2

Ob. 1 *p*

Ob. 2 *p*

Eng. Hn. *p*

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl. *p*

Bsn. 1 *p*

Bsn. 2 *p*

Cbsn. *p*

A. Sax. 1

A. Sax. 2

T. Sax. *p*

Bari. Sax. *p*

223

Narr. We become animate in the growth of Kansas wheat... ...or in the ring of Mississippi rain. We tremble in the strong winds of the Great Lakes. We cut timbers in Oregon just as the gold flowers blossom in Maine. We are multitudes in Pennsylvania mines, in Alaskan canneries. We are millions from Puget sound... ...to Florida.

Fixed Media

Tranquil, assured. ♩ = 48

2/4 4/4 2/4 5/8 2/4 3/4 2/4 3/4 2/4 3/8 5/8 4/4 3/4

Tpt. 1 *p* straight mute on mute off

Tpt. 2

Tpt. 3

Hns. 1, 3

Hns. 2, 4 *p* div. *p*

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

223

Tranquil, assured. ♩ = 48

2/4 4/4 2/4 5/8 2/4 3/4 2/4 3/4 2/4 3/8 5/8 4/4 3/4

Timp.

Perc. 1 *mf* (Sus. cymbal) *mp* (Med. sus. cymbal, dampened)

Perc. 2 *mp* (Shaker) *mp* (Broke drum) *mf* (Tan-tan)

Perc. 3 *mf* (Wood blocks) *mp*

3/4 2/4 3/4 2/4 3/4 4/4

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Narr.

Fixed Media

3/4 2/4 3/4 2/4 3/4 4/4

Tpt. 1

Tpt. 2

Tpt. 3

Hns. 1, 3

Hns. 2, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

3/4 2/4 3/4 2/4 3/4 4/4

Timp.

Perc. 1

Perc. 2

Perc. 3

(Sus. cymbal)

(Wood blocks)

[tam-tam]

[Glockenspiel]



2/4

249 Variation 16

Lightly, ♩ = 100

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

249

2/4

Lightly, ♩ = 100

Narr.

Fixed Media

Tpt. 1

Tpt. 2

Tpt. 3

Hns. 1, 3

Hns. 2, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

249

2/4

Lightly, ♩ = 100

Timp.

Perc. 1

Perc. 2

Perc. 3

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

278

Narr.

Fixed Media

Tpt. 1

Tpt. 2

Tpt. 3

Hns. 1, 3

Hns. 2, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

278

Perc. 1 (Vibraphone)

Perc. 2 (Marimba) *mp*

Perc. 3 (Wood blocks)

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Eb Cl. Cl. 1 Cl. 2 Cl. 3 B. Cl. Cb. Cl. Bsn. 1 Bsn. 2 Cbsn. A. Sax. 1 A. Sax. 2 T. Sax. Bari. Sax.

Narr. Fixed Media

Tpt. 1 Tpt. 2 Tpt. 3 Hns. 1, 3 Hns. 2, 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba.

Timp. Perc. 1 (Vibraphone) Perc. 2 (Maimba) Perc. 3 (Wood blocks)

294

3/4 4/4 *molto rit.* 3/4 4/4 3/4 4/4

Picc. *mf* *f* *sf*

Fl. 1 *mp* *cresc.* *mf* *f* *sf*

Fl. 2 *mp* *cresc.* *mf* *f* *sf*

Ob. 1

Ob. 2

Eng. Hn. *p*

E♭ Cl. *mp* *cresc.* *mf* *f* *sf*

Cl. 1 *tutti mp* *cresc.* *mf* *f* *sf*

Cl. 2 *tutti mp* *cresc.* *mf* *f* *sf*

Cl. 3 *tutti mp* *cresc.* *mf* *f* *sf*

B. Cl.

Cb. Cl.

Bsn. 1 *p*

Bsn. 2 *p*

Cbsn.

A. Sax. 1 *mp* *cresc.* *mf* *f* *sf*

A. Sax. 2 *mp* *cresc.* *mf* *f* *sf*

T. Sax. *mp* *cresc.* *mf* *f* *sf*

Bari. Sax. *cresc.* *mp* *mf* *sf*

294

3/4 4/4 *molto rit.* 3/4 4/4 3/4 4/4

Narr.

Fixed Media

Tpt. 1

Tpt. 2

Tpt. 3

Hns. 1, 3 *cresc.* *mp* *mf* *sf*

Hns. 2, 4 *p* *cresc.* *mp* *mf* *sf*

Tbn. 1 *p* *cresc.* *mp* *mf* *sf*

Tbn. 2 *p* *cresc.* *mp* *mf* *sf*

B. Tbn. *p* *cresc.* *mp* *mf* *sf*

Euph. *cresc.* *mp* *mf* *sf*

Tba.

294

3/4 4/4 *molto rit.* 3/4 4/4 3/4 4/4

Timp. *mp* *mf*

Perc. 1

Perc. 2

Perc. 3

304 PART III.  
Variation 18

38

4/4  $\text{♩} = 60$  2/4 4/4 3/4 2/4 4/4

Picc. *mp* *p*

Fl. 1 *mp* *p*

Fl. 2 *mp* *p*

Ob. 1 solo *mp*

Ob. 2 solo *mp*

Eng. Hn. solo *mf*

E♭ Cl. *mp* *p*

Cl. 1 *mp* *p*

Cl. 2 *mp* *p*

Cl. 3 *mp* *p*

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax. *mp*

Bari. Sax. *mp* *p*

304

We are all Americans that have toiled and suffered and known oppression and defeat...

34

We are A -

4/4  $\text{♩} = 60$  2/4 4/4 3/4 2/4 4/4

Tpt. 1

Tpt. 2

Tpt. 3

Hns. 1, 3 *mf* *mp* *p*

Hns. 2, 4 *div.* *mp* *p* 2. *mp*

Tbn. 1 *mp* *p*

Tbn. 2 *mp* *p*

B. Tbn. *mp* *p*

Euph. *mp* *p*

Tba.

304

4/4  $\text{♩} = 60$  2/4 4/4 3/4 2/4 4/4

Timp.

Perc. 1 *Crotals, Brass cymbals* *p*

Perc. 2 *Xylophone* *p*

Perc. 3 *Glockenspiel* *p*

4/4

3/4

2/4

3/4

4/4

3/4

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Narr.

Fixed Media

me - ri - cans

35 We are A - me - ri - cans

...from the first [Native American] that offered peace in Manhattan to the last Filipino pea pickers.

36 We are A - me - ri - cans

4/4

3/4

2/4

3/4

4/4

3/4

Tpt. 1

Tpt. 2

Tpt. 3

Hns. 1, 3

Hns. 2, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

4/4

3/4

2/4

3/4

4/4

3/4

Timp.

Perc. 1 (Crotales)

Perc. 2 (Xylophone)

Perc. 3 (Glockenspiel)

3/4 4/4 2/4 4/4 2/4 3/4 4/4 5/4 4/4

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Eb Cl. Cl. 1 Cl. 2 Cl. 3 B. Cl. Cb. Cl. Bsn. 1 Bsn. 2 Cbsn. A. Sax. 1 A. Sax. 2 T. Sax. Bari. Sax.

Narr. Fixed Media

America is not bound by geographical latitudes. America is not merely a land or an institution.

We are A-me-ri-cans We are We are A-me-ri-cans A - me-ri-cans

3/4 4/4 2/4 4/4 2/4 3/4 4/4 5/4 4/4

Tpt. 1 Tpt. 2 Tpt. 3 Hns. 1, 3 Hns. 2, 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba.

3/4 4/4 2/4 4/4 2/4 3/4 4/4 5/4 4/4

Timp. Perc. 1 Perc. 2 Perc. 3

(Crotales) (Xylophone) (Glockenspiel)

4/4 3/4 5/4 3/4 4/4 5/4 4/4 3/4 4/4

Picc. *ff* *p*

Fl. 1 *ff* *p*

Fl. 2 *ff* *p*

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1 *ff* *p* *p* *mp*

Cl. 2 *ff* *p* *p* *mp*

Cl. 3 *p* *mp*

B. Cl. *ff* *p* *p* *mp*

Cb. Cl. *ff*

Bsn. 1 *ff* *p* *p* *mp*

Bsn. 2 *ff* *p* *mp*

Cbsn.

A. Sax. 1 *tr* *ff* *p*

A. Sax. 2 *tr* *ff* *p*

T. Sax. *ff* *p* *p* *mp*

Bari. Sax. *ff* *p*

327

Narr. America is in the hearts of [those who] died for freedom. It is also in the eyes of [those] who are building a new world. America is a prophesy of a new society of [people].

Fixed Media

4/4 3/4 5/4 3/4 4/4 5/4 4/4 3/4 4/4

Tpt. 1 *p* *mp*

Tpt. 2 *mp*

Tpt. 3 *p* *mp*

Hns. 1, 3 *ff* *p*

Hns. 2, 4 *ff* *p*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

B. Tbn. *ff*

Euph. *f* *ff*

Tba. *ff*

327

4/4 3/4 5/4 3/4 4/4 5/4 4/4 3/4 4/4

Timp. [A B D E] *ff* [G C D E]

Perc. 1

Perc. 2 *ff* [tam-tam]

Perc. 3 *ff* [Chimes]



Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Eb Cl. Cl. 1 Cl. 2 Cl. 3 B. Cl. Cb. Cl. Bsn. 1 Bsn. 2 Cbsn. A. Sax. 1 A. Sax. 2 T. Sax. Bari. Sax.

333

Narr. Fixed Media

A prophecy of a system that knows no sorrow, or strife, or suffering. America is a warning to those who would try to falsify the ideals of [the free].

Tpt. 1 Tpt. 2 Tpt. 3 Hns. 1, 3 Hns. 2, 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba.

333

Timp. Perc. 1 Perc. 2 Perc. 3

Picc. *p*

Fl. 1 *half p*

Fl. 2 *half p*

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1 *half p*

Cl. 2 *half p*

Cl. 3 *half p*

B. Cl.

Cb. Cl. *p mp*

Bsn. 1 *p*

Bsn. 2 *p*

Cbsn.

A. Sax. 1 *p*

A. Sax. 2 *p*

T. Sax. *p*

Bari. Sax. *p*

342

Narr. *||*

Fixed Media *||*

America is the nameless foreigner, the homeless refugee, the hungry boy begging for a job, and the black body dangling on a tree.

America is the illiterate immigrant who is ashamed that the world of books and intellectual opportunities is closed to [her].

We are all that nameless foreigner...

...that homeless refugee...

4/4

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Hns. 1, 3 *p mp*

Hns. 2, 4 *p mp*

Tbn. 1

Tbn. 2

B. Tbn. *p mp*

Euph. *p mp*

Tba. *p mp*

342

4/4

Timp. *p cresc. mp sim.*

Perc. 1

Perc. 2

Perc. 3 *p*

molto accel.

Picc. *p* *tutti* *cresc.* *mf*

Fl. 1 *p* *tutti* *cresc.* *mf*

Fl. 2 *p* *tutti* *cresc.* *mf*

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

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

Eng. Hn. *p* *cresc.* *mf*

E♭ Cl. *p* *cresc.* *mf*

Cl. 1 *p* *tutti* *cresc.* *mf*

Cl. 2 *p* *tutti* *cresc.* *mf*

Cl. 3 *p* *tutti* *cresc.* *mf*

B. Cl. *mp cresc.* *mf* *p* *cresc.* *mf*

Cb. Cl. *p* *cresc.* *mf*

Bsn. 1 *mp* *cresc.* *mf* *p* *cresc.* *mf*

Bsn. 2 *p* *cresc.* *mf*

Cbsn. *p* *cresc.* *mf*

A. Sax. 1 *p* *cresc.* *mf*

A. Sax. 2 *p* *cresc.* *mf*

T. Sax. *mf*

Bari. Sax. *mf*

359

Narr. ...that hungry boy,... ...that illiterate immigrant... ...and that lynched black body. All of us... All of us, from the first Adams to the last Filipino.... ...native born or alien... ...educated or illiterate... --We are Americal

Fixed Media *mf* All of us, all of us, all of us, all of us.

molto accel.

Tpt. 1 *mp*

Tpt. 2 *mp* *p*

Tpt. 3 *mf*

Hns. 1, 3 *div.* *p* *cresc.* *mf*

Hns. 2, 4 *div.* *p* *cresc.* *mf*

Tbn. 1 *mf* *gliss.*

Tbn. 2 *mf* *gliss.*

B. Tbn. *mf* *gliss.*

Euph. *cresc.* *mf* *gliss.*

Tba. *cresc.* *mf* *gliss.*

359

molto accel.

Timp. [G A D B]

Perc. 1

Perc. 2 Bongos, wood beater *mp* 3 3 3

Perc. 3 (Bass drum) *p* *cresc.* *mf* (Glockenspiel)

2/4  $\text{♩} = 112$  4/4

Picc. *cresc.* *f* *ff* G.P.

Fl. 1 *cresc.* *f* *ff* G.P.

Fl. 2 *cresc.* *f* *ff* G.P.

Ob. 1 *cresc.* *f* *ff* G.P.

Ob. 2 *cresc.* *f* *ff* G.P.

Eng. Hn. *cresc.* *f* *ff* G.P.

E♭ Cl. *cresc.* *f* *ff* G.P.

Cl. 1 *cresc.* *f* *ff* G.P.

Cl. 2 *cresc.* *f* *ff* G.P.

Cl. 3 *cresc.* *f* *ff* G.P.

B. Cl. *cresc.* *f* *ff* G.P.

Cb. Cl. *cresc.* *f* *ff* G.P.

Bsn. 1 *cresc.* *f* *ff* G.P.

Bsn. 2 *cresc.* *f* *ff* G.P.

Cbsn. *cresc.* *f* *ff* G.P.

A. Sax. 1 *cresc.* *f* *ff* G.P.

A. Sax. 2 *cresc.* *f* *ff* G.P.

T. Sax. *cresc.* *f* *ff* G.P.

Bari. Sax. *cresc.* *f* *ff* G.P.

368

Narr.

Fixed Media

2/4  $\text{♩} = 112$  4/4

Tpt. 1 *mf* *f* *ff* G.P.

Tpt. 2 *f* *ff* G.P.

Tpt. 3 *cresc.* *f* *ff* G.P.

Hns. 1, 3 *cresc.* *f* *ff* G.P.

Hns. 2, 4 *cresc.* *f* *ff* G.P.

Tbn. 1 *gliss.* *molto cresc.* *ff* *gliss.* *gliss.* *gliss.* *gliss.* G.P.

Tbn. 2 *gliss.* *molto cresc.* *ff* *gliss.* *gliss.* *gliss.* *gliss.* G.P.

B. Tbn. *gliss.* *molto cresc.* *ff* *gliss.* *gliss.* *gliss.* *gliss.* G.P.

Euph. *gliss.* *molto cresc.* *ff* *gliss.* *gliss.* *gliss.* *gliss.* G.P.

Tba. *gliss.* *molto cresc.* *ff* *gliss.* *gliss.* *gliss.* *gliss.* G.P.

368

2/4  $\text{♩} = 112$  4/4

Timp. *G.P.*

Perc. 1 *G.P.* *ff* *fiercely*

Perc. 2 *G.P.* *ff* *fiercely*

Perc. 3 *G.P.* *ff* *fiercely*

3/4 4/4

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Narr.

Fixed Media

3/4 4/4

Tpt. 1

Tpt. 2

Tpt. 3

Hns. 1, 3

Hns. 2, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

3/4 4/4

Timp.

Perc. 1 (Snare drum)

Perc. 2 (Bongos, Brake drum)

Perc. 3 (Tom-toms, Bass drum)

Vibraphone (motor off)

Picc.   
 Fl. 1   
 Fl. 2   
 Ob. 1   
 Ob. 2   
 Eng. Hn.   
 Eb Cl.   
 Cl. 1   
 Cl. 2   
 Cl. 3   
 B. Cl.   
 Cb. Cl.   
 Bsn. 1   
 Bsn. 2   
 Cbsn.   
 A. Sax. 1   
 A. Sax. 2   
 T. Sax.   
 Bari. Sax.

Narr.   
 Fixed Media

Tpt. 1   
 Tpt. 2   
 Tpt. 3   
 Hns. 1, 3   
 Hns. 2, 4   
 Tbn. 1   
 Tbn. 2   
 B. Tbn.   
 Euph.   
 Tba.

Timp.   
 Perc. 1 (Vibraphone)   
 Perc. 2 (Xylophone)   
 Perc. 3 (Bass drum)

48

3/4 4/4 2/4

Picc. flz. nat. flz. nat. flz. nat.

Fl. 1 flz. flz. nat. flz. nat. flz. nat.

Fl. 2 flz. flz. nat. flz. nat. flz. nat.

Ob. 1 flz. nat. flz. nat. flz. nat. flz. nat.

Ob. 2 flz. nat. flz. nat. flz. nat. flz. nat.

Eng. Hn. flz. nat. flz. nat. flz. nat. flz. nat.

E♭ Cl. flz. nat. flz. nat. flz. nat. flz. nat.

Cl. 1 div. tutti flz. nat. flz. nat. flz. nat. flz. nat.

Cl. 2 flz. nat. flz. nat. flz. nat. flz. nat.

Cl. 3 flz. nat. flz. nat. flz. nat. flz. nat.

B. Cl. flz. nat. flz. nat. flz. nat. flz. nat.

Cb. Cl. flz. nat. flz. nat. flz. nat. flz. nat.

Bsn. 1 flz. nat. flz. nat. flz. nat. flz. nat.

Bsn. 2 flz. nat. flz. nat. flz. nat. flz. nat.

Cbsn. flz. nat. flz. nat. flz. nat. flz. nat.

A. Sax. 1 flz. nat. flz. nat. flz. nat. flz. nat.

A. Sax. 2 flz. nat. flz. nat. flz. nat. flz. nat.

T. Sax. flz. nat. flz. nat. flz. nat. flz. nat.

Bari. Sax. flz. nat. flz. nat. flz. nat. flz. nat.

Narr.

Fixed Media

3/4 4/4 2/4

Tpt. 1 mf f ff

Tpt. 2 mf f ff

Tpt. 3 mf f ff

Hns. 1, 3 bells up ff a2

Hns. 2, 4 bells up ff a2

Tbn. 1 gliss. ff

Tbn. 2 gliss. ff

B. Tbn. gliss. ff

Euph. gliss. ff

Tba. gliss. ff

3/4 4/4 2/4

Timp. ff

Perc. 1 (Vibraphone) 3 (Xylophone) 3 (Bass drum) 3

Perc. 2 (Sm. sus. cymbal, tam/cora) ff (Lion's roar) ff

Perc. 3 (Bass drum) 3

Picc.

Fl. 1

Fl. 2

Ob. 1  
nat.  
*f*

Ob. 2  
nat.  
*f*

Eng. Hn.  
*f*

E♭ Cl.  
*f*

Cl. 1  
*f*

Cl. 2  
*f*

Cl. 3  
*f*

B. Cl.  
*f*

Cb. Cl.

Bsn. 1  
*f*

Bsn. 2  
*f*

Cbsn.

A. Sax. 1  
*f*

A. Sax. 2  
*f*

T. Sax.  
*f*

Bari. Sax.  
*f*

Narr.

Fixed Media

Tpt. 1

Tpt. 2

Tpt. 3

Hns. 1, 3  
div. nat.

Hns. 2, 4  
div. nat.

Tbn. 1  
*f*

Tbn. 2  
*f*

B. Tbn.  
*f*

Euph.  
*f*

Tba.  
*f*

Temp.

Perc. 1  
(snare drum)

Perc. 2  
[Sm. sus. cymbal]

Perc. 3  
[Tom-toms, Bass drum mallet]



Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Eb Cl. Cl. 1 Cl. 2 Cl. 3 B. Cl. Cb. Cl. Bsn. 1 Bsn. 2 Cbsn. A. Sax. 1 A. Sax. 2 T. Sax. Bari. Sax.

Narr. Fixed Media Tpt. 1 Tpt. 2 Tpt. 3 Hns. 1, 3 Hns. 2, 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba.

Timp. Perc. 1 Perc. 2 Perc. 3

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Eb Cl. Cl. 1 Cl. 2 Cl. 3 B. Cl. Cb. Cl. Bsn. 1 Bsn. 2 Cbsn. A. Sax. 1 A. Sax. 2 T. Sax. Bari. Sax. Narr. Fixed Media Tpt. 1 Tpt. 2 Tpt. 3 Hns. 1, 3 Hns. 2, 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba. Timp. Perc. 1 Perc. 2 Perc. 3

me - ri - ca A - me - ri - ca A - me - ri - ca A - me - ri - ca A - me - ri - ca A - me - ri - ca cresc.

409 410 411 412 413 414 415

5/4

4/4

With Intensity, ♩ = 100

5/4

4/4

Picc. *f* *ff* violently *ff* violently

Fl. 1 *f* *ff* violently *ff* violently

Fl. 2 *f* *ff* violently multiphonics\*

Ob. 1 *ff* violently multiphonics\*

Ob. 2 *ff* violently multiphonics\*

Eng. Hn. *ff* violently

E♭ Cl. *f* *ff* violently

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Cl. 3 *f* *ff*

B. Cl. *f* *ff* 5

Cb. Cl. *f* *ff* 5

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

Cbsn. *f* *ff* 5

A. Sax. 1 *f* *ff* 5

A. Sax. 2 *f* *ff* 5

T. Sax. *f* *ff* 5

Bari. Sax. *f* *ff* 5

Narr. *ff*

Fixed Media *ff* with increasing agitation

58

A-me-ri-ca A-

5/4

4/4

With Intensity, ♩ = 100

5/4

4/4

Tpt. 1 *f* *ff* violently

Tpt. 2 *f* *ff* violently

Tpt. 3 *f* *ff* violently

Hns. 1, 3 *f* violently

Hns. 2, 4 *f* violently

Tbn. 1 *ff* violently gliss.

Tbn. 2 *ff* violently gliss.

B. Tbn. *ff* violently gliss.

Euph. *ff* 5

Tba. *ff* 5

5/4

4/4

With Intensity, ♩ = 100

5/4

4/4

Timp. *f* *ff*

Perc. 1 (Snare drum) *ff*

Perc. 2 (Brake drum, hammer) *ff* (Tam-tam) *ff* (Brake drum, hammer) *ff* (Tam-tam) *ff* (Brake drum, hammer) *ff*

Perc. 3 (Tam-tams) *ff* (Chimes) *ff*

4/4 5/4 4/4

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Narr.

Fixed Media

me-ri-ca A-me-ri-ca A-me-ri-ca

A-me-ri-ca A-me-ri-ca A-me-ri-ca A-

59

4/4 5/4 4/4

Tpt. 1

Tpt. 2

Tpt. 3

Hns. 1, 3

Hns. 2, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

(Snare drum)

(Im. sus. cymbal)

(tam-tam)

(Bass drum)

(Chimes)

(Lion's roar)

422 423 424 425 426

54 **4/4**

Picc. *flz.*

Fl. 1 *flz.*

Fl. 2 *flz.*

Ob. 1 *flz.*

Ob. 2 *flz.*

Eng. Hn. *flz.*

E♭ Cl. *nat.*

Cl. 1 *flz.*

Cl. 2 *flz.*

Cl. 3 *flz.*

B. Cl. *flz.*

Cb. Cl. *flz.*

Bsn. 1 *flz.*

Bsn. 2 *flz.*

Cbsn. *flz.*

A. Sax. 1 *flz.*

A. Sax. 2 *flz.*

T. Sax. *flz.*

Bari. Sax. *flz.*

Narr.

Fixed Media **4/4**  
me-ri-ca A-me-ri-ca *cresc. fff*  
with increasing agitation  
A-me-ri-ca *ff*

Tpt. 1 *flz.*

Tpt. 2 *flz.*

Tpt. 3 *flz.*

Hns. 1, 3 *flz.*

Hns. 2, 4 *flz.*

Tbn. 1 *flz.*

Tbn. 2 *flz.*

B. Tbn. *flz.*

Euph. *flz.*

Tba. *flz.*

Timp. *f* *ff* *fff*

Perc. 1 *f* *ff* *fff*  
[Sus. cymbals]

Perc. 2 *ff* *fff*  
[Broke drum, hammer] [Sm. sus. Cymbal] [Lion's roar]

Perc. 3 *ff* *fff*  
[Bass drum] [Chimes]

rit.

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *f* *mf* *mp* *p*

Ob. 2 *f* *mf* *mp* *p*

Eng. Hn. *f* *mf* *mp* *p*

E♭ Cl. *ff* *f* *mf* *mp* *p*

Cl. 1 *ff* *f* *mf* *mp* *p*

Cl. 2 *ff* *f* *mf* *mp* *p*

Cl. 3 *ff* *f* *mf* *mp* *p*

B. Cl. *f* *mf* *mp* *p*

Cb. Cl. *f* *mf* *mp* *p*

Bsn. 1 *f* *mf* *mp* *p*

Bsn. 2 *f* *mf* *mp* *p*

Cbsn. *f* *mf* *mp* *p*

A. Sax. 1 *f* *mf* *mp* *p*

A. Sax. 2 *f* *mf* *mp* *p*

T. Sax. *f* *mf* *mp* *p*

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

Narr. *with increasing agitation*

Fixed Media *cresc.* *fff*

rit.

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hns. 1, 3 *ff* *div.* *f* *mf*

Hns. 2, 4 *ff* *div.* *f* *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tba. *mf*

rit.

Timp. *fast attacks* *fff* *ff* *f* *mf* *mp* *p* [A♭ A D E]

Perc. 1 *ff* (Bus. cymbals)

Perc. 2 *ff* (Lion's roar)

Perc. 3 *f* (Chimes) *moderate* *faster* *as fast as poss.* *moderate* *slower* *let vibrate*

(United States Capitol Insurrection, January 6, 2021)

446 Variation 24

Slow, ♩ = c. 60

nat.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

*p*

*p*

*p*

*p*

446

If you want to know what we are, look at those reading books, searching in the dark pages of history for the lost word, the key to the mystery of the living peace.

Slow, ♩ = c. 60

Narr.

Fixed Media

Tpt. 1

Tpt. 2

Tpt. 3

Hns. 1, 3

Hns. 2, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

*p*

*sfz*

446

Slow, ♩ = c. 60

Timp.

Perc. 1

Perc. 2

Perc. 3

*p*

3/4 2/4 4/4 2/4 4/4

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Narr.

Fixed Media

We are factory hands, field hands, mill hands, searching, building, and molding structures.

We are A - me - ri - ca

We are doctors, scientists, chemists, discovering and eliminating disease, hunger, and antagonism.

3/4 2/4 4/4 2/4 4/4

Tpt. 1

Tpt. 2

Tpt. 3

Hns. 1, 3

Hns. 2, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

3/4 2/4 4/4 2/4 4/4

Timp.

Perc. 1

Perc. 2

Perc. 3

[A- B- D E]



3/4 4/4 2/4 4/4 5/4 4/4

Picc. *mp* *fp* *f* *p* *sf* *mf* *pp* *f* *cresc.* 3

Fl. 1 *mp* *fp* *f* *p* *sf* *mf* *pp* *f* *cresc.*

Fl. 2 *mp* *fp* *f* *p* *sf* *mf* *pp* *f* *cresc.* 3 3

Ob. 1 *mp* *fp* *f* *p* *sf* *mf* *pp* *f* *cresc.*

Ob. 2 *mp* *fp* *f* *p* *sf* *mf* *pp* *f* *cresc.* 3

Eng. Hn. *mp* *fp* *f* *p* *sf* *mf* *pp* *f* *cresc.* 3

E♭ Cl. *p* *mf* *f*

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

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

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

B. Cl. *mp* *fp* *f* *p* *sf* *mp* *pp* *p* *f* *cresc.*

Cb. Cl. *mp* *fp* *f* *p* *sf* *mp* *pp* *p* *f* *cresc.*

Bsn. 1 *mp* *fp* *f* *p* *sf* *mf* *pp* *p* *f* *cresc.*

Bsn. 2 *mp* *fp* *f* *p* *sf* *mf* *pp* *p* *f* *cresc.*

Cbsn. *mp* *fp* *f* *p* *sf* *mf* *pp* *p* *f* *cresc.*

A. Sax. 1 *mp* *fp* *f* *p* *sf* *mf* *pp* *p* *f* *cresc.* *tr*

A. Sax. 2 *mp* *fp* *f* *p* *sf* *mf* *pp* *p* *f* *cresc.* 3 *tr*

T. Sax. *mp* *fp* *f* *p* *sf* *mf* *pp* *p* *f* *cresc.* *tr*

Bari. Sax. *mp* *fp* *f* *p* *sf* *mp* *pp* *p* *f* *cresc.* *f*

Narr. We are soldiers [and] citizens guarding the imperishable dreams of our [ancestors]... ardently ...to live in freedom. We are the living dream of [the dead]. We are the living spirit of [the free].

Fixed Media 62 *mp* We are A-me-ri-ca

3/4 4/4 2/4 4/4 5/4 4/4

Hns. 1, 3 *mp* *fp* *f* *p* *sf* *mf* *pp* *f* *cresc.* *div.* *a2*

Hns. 2, 4 *mp* *fp* *f* *p* *sf* *mf* *pp* *f* *cresc.* *div.* *a2*

Tbn. 1 *sf* *f* *cresc.*

Tbn. 2 *sf* *f* *cresc.* 3

B. Tbn. *sf* *f* *cresc.*

Euph. *sf* *f* *cresc.*

Tba. *sf* *f* *cresc.*

Timp. *f* *mp* *mf* *f* *cresc.*

Perc. 1 *fp* *mf* *p*

Perc. 2 *mf* *f*

Perc. 3 *fp* *mf* *p* *mf* *f*

460 461 462 463 464 465 466 467 468 469 470 471 472

473 Variation 25

482 Coda

A bit faster,  
♩ = 66

4/4 2/4 3/4 4/4 3/4 4/4 3/4 4/4

Picc. *ff* *f*

Fl. 1 *ff* *f*

Fl. 2 *ff* *f*

Ob. 1 *ff* *f* *mp*

Ob. 2 *ff* *f* *mp*

Eng. Hn. *ff* *f* *mp*

E♭ Cl. *ff* *f* *mp*

Cl. 1 *ff* *f* *mp*

Cl. 2 *ff* *f* *mp*

Cl. 3 *ff* *f* *mp*

B. Cl. *ff* *f* *mf* *mp*

Cb. Cl. *ff* *f* *mf* *mp*

Bsn. 1 *ff* *f* *mf* *mp*

Bsn. 2 *ff* *f* *mf* *mp*

Cbsn. *ff* *f* *mf* *mp*

A. Sax. 1 *ff* *f* *mp*

A. Sax. 2 *ff* *f* *mp*

T. Sax. *ff* *f*

Bari. Sax. *ff* *f* *mf* *mp*

473

482

Narr. ||

Fixed Media ||

4/4 2/4 3/4 4/4 3/4 4/4 3/4 4/4

A bit faster,  
♩ = 66

Tpt. 1 *ff* *f*

Tpt. 2 *ff* *f*

Tpt. 3 *ff* *f*

Hns. 1, 3 *ff* *f* *mp* *div. 1.*

Hns. 2, 4 *ff* *f* *mp* *div. 3.*

Tbn. 1 *ff* *f*

Tbn. 2 *ff* *f*

B. Tbn. *ff* *f*

Euph. *ff* *f* *mp*

Tba. *ff* *f* *mp*

473

482

4/4 2/4 3/4 4/4 3/4 4/4 3/4 4/4

A bit faster,  
♩ = 66

Timp. *ff* *p* [G A♭ B♭ E]

Perc. 1 *p* *ff* *mf* [Crotchet, brass mallets]

Perc. 2 *f* [Xylophone]

Perc. 3 *f* [Glockenspiel]

3  
4

4  
4

3  
4

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Narr.

Fixed Media

3  
4

4  
4

3  
4

Tpt. 1

Tpt. 2

Tpt. 3

Hns. 1, 3

Hns. 2, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

straight mute on

mf

f

3  
4

4  
4

3  
4

Timp.

Perc. 1 (Catalas)

Perc. 2 (Xylophone)

Perc. 3 (Glockenspiel)

f

495

3/4

accel.

2/4

3/4

More movement,  $\text{♩} = 76$

2/4

4/4

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Eng. Hn. *mf*

E♭ Cl. *mf* *mp* *mf*

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

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

Cl. 3 *dim.* *mf* *mp* *mf*

B. Cl. *mf* *mp* *mf*

Cb. Cl. *mf* *mp*

Bsn. 1 *mf* *mp* *mf*

Bsn. 2 *mf* *mp* *mf*

Cbsn. *mf* *mp* *mf*

A. Sax. 1 *mf* *mp* *mf*

A. Sax. 2 *mf* *mp* *mf*

T. Sax. *mf* *mp* *mf*

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

495

Narr.

Fixed Media

3/4

accel.

2/4

3/4

More movement,  $\text{♩} = 76$

2/4

4/4

Tpt. 1 *mf* *mp* *mf* *mute off*

Tpt. 2 *mf* *mp* *mf* *mute off*

Tpt. 3 *mf* *mp* *mf* *mute off*

Hns. 1, 3 *mf* *mp* *mf* *div.* *mp* *♩2* *3*

Hns. 2, 4 *mf* *mp* *mf* *div.* *mp* *♩2* *3*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mf* *mp* *mf*

Tba. *dim.* *mf* *mp* *mf*

495

3/4

accel.

2/4

3/4

More movement,  $\text{♩} = 76$

2/4

4/4

Timp. *mp* *mf*

Perc. 1 *mf* *f* *[Sus. cymbal]*

Perc. 2 *mf* *[Marimba]*

Perc. 3 *mf*

rit. . . . .

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Eng. Hn. *mf*

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1 *mf*

Bsn. 2 *mf*

Cbsn. *mf*

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax. *mf*

rit. . . . .

Tpt. 1

Tpt. 2

Tpt. 3

Hns. 1, 3 *mf* *mp* *mf* *mf*

Hns. 2, 4 *mf* *mp* *mf* *mf*

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

rit. . . . .

Timp. *mf*

Perc. 1

Perc. 2 (Marimba) *f* [tam-tam]

Perc. 3 (Bass drum) *f* *mf* *mp*

507 Variation 26

2/4 Stately, ♩ = 60

4/4

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Eb. Cl. Cl. 1 Cl. 2 Cl. 3 B. Cl. Cb. Cl. Bsn. 1 Bsn. 2 Cbsn. A. Sax. 1 A. Sax. 2 T. Sax. Bari. Sax.

507

2/4 Stately, ♩ = 60

4/4

Narr. Fixed Media Tpt. 1 Tpt. 2 Tpt. 3 Hns. 1, 3 Hns. 2, 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba.

507

2/4 Stately, ♩ = 60

4/4

Timp. Perc. 1 Perc. 2 Perc. 3

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Eng. Hn. *ff*

E♭ Cl. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

Cbsn.

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

Bari. Sax.

Narr.

Fixed Media

Tpt. 1

Tpt. 2

Tpt. 3

Hns. 1, 3 *div.*

Hns. 2, 4 *div.*

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1 (Snare drum)

Perc. 2 (Sm. sus. Cymbal) *f*

Perc. 3 (Bass drum)

516 Epilogue

With contemplation, ♩ = 46

5/4 rit. ... 4/4

Picc. *f* *p* *p* *p* *pp*

Fl. 1 *f* *p* *p* *p* *pp*

Fl. 2 *f* *p* *p* *p* *pp*

Ob. 1 *f* *p* *p* *p* *pp*

Ob. 2 *f* *p* *p* *p* *pp*

Eng. Hn. *f* *p* *p* *p* *pp*

E♭ Cl. *f* *p* *p* *p* *pp*

Cl. 1 *f* *p* *p* *p* *pp*

Cl. 2 *f* *p* *p* *p* *pp*

Cl. 3 *f* *p* *p* *p* *pp*

B. Cl. *f* *p* *p* *p* *pp*

Cb. Cl. *p* tranquil *dim.* *pp*

Bsn. 1 *p* tranquil *dim.* *pp*

Bsn. 2 *p* tranquil *dim.* *pp*

Cbsn. *p* tranquil *dim.* *pp*

A. Sax. 1 *f* *p* tranquil *dim.* *pp*

A. Sax. 2 *f* *p* tranquil *dim.* *pp*

T. Sax. *f* *p* tranquil *dim.* *pp*

Bari. Sax. *f* *p* tranquil *dim.* *pp*

516

63 Solo voices only, one-at-a-time, at-will

We are America.

We are America

*mf* with optimism, natural

5/4 rit. ... 4/4

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

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

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

Hns. 1, 3 *ff* *p* *pp*

Hns. 2, 4 *ff* *p* *pp*

Tbn. 1 *ff* *f* *p* tranquil *dim.* *pp*

Tbn. 2 *ff* *f* *p* tranquil *dim.* *pp*

B. Tbn. *ff* *f* *p* tranquil *dim.* *pp*

Euph. *ff* *f* *p* tranquil *dim.* *pp*

Tba. *ff* *f* *p* tranquil *dim.* *pp*

516

With contemplation, ♩ = 46

5/4 rit. ... 4/4

Timp. *ff* *f* *p* *pp*

Perc. 1 *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Perc. 2 *mp* *mf* freely and resonant, like tolling bells *dim.* *mp*

Perc. 3 (Bass drum) *f* *mf* freely and resonant, like tolling bells *dim.* *mp*

Vibraphone, no motor, bowed

Chimes

(Chapter 49: Faith/Bells)



## Composer Bio

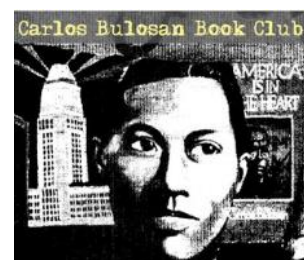
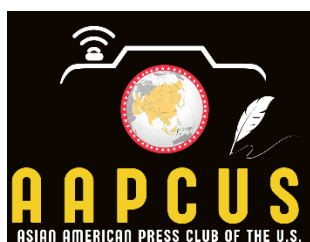
Andres R. Luz began his professional life, not in music, but in biotechnology as a laboratory analyst. This contest between science and music continued for 20+ years with daytime hours spent in a laboratory setting, and evening hours spent studying instruments, theory, and composition from local institutions, and self-directed study. In 2013, Andres Luz completed a second Bachelor's degree in Music with *magna cum laude* honors at Cal State University, East Bay, studying with Jeffrey Miller. After 16+ years Andres Luz retired from biopharma and made a full transition to music in Fall 2014, pursuing the Master of Music Composition at the University of Redlands in Redlands, CA. In 2015, Andres Luz began private studies in electroacoustic composition with Ian Dicke. Additionally, he has attended master classes with Hannah Lash, P.Q. Phan, Zae Munn, Paul Salerni, Libby Larsen, and Melinda Wagner. Andres Luz completed the Doctorate in Musical Arts in Composition at the University of Georgia, Athens, studying with Adrian Childs, Emily Koh, and Peter Van Zandt Lane.

Harnessing the chugging, energetic sounds of contemporary Postmodernism as a starting point, Andres Luz derives his artistic idiom from the rich legacy of music history stretching back to Medieval and Renaissance stylistic practices, up to those of present-day. His music has been played nationally and internationally, and most recently by the Atlanta Symphony Orchestra. Andres R. Luz is a member of ASCAP, SEAMUS, Millennium Composers Initiative, and Society of Composers, Inc., and is published by Murphy Music Press and Post-Classical Music.

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Usage of the selected texts from *America is in the Heart* (1946) and "Freedom from Want" (1943) for this project was authorized with permission from Laveta Gentile and members of the estate of Carlos Bulosan in November 2020, and renewed in January 2021.

We are the **Mirror** of what America is.

If America wants us to be **Living** and **Free**,  
then we must be **Living** and **Free**.

If we fail, then America fails.

Carlos Bulosan  
*--Freedom from Want (1943)*