

Andrew Pease

THREE REFLECTIONS
PERUSAL

for Wind Band
2025

Adventures and Hijinx
Diminished
Metal Monster

Instrumentation

Piccolo	Trumpet 1-3
Flute 1-2	Horn 1-2
Oboe	Trombone 1-2
Bassoon	Bass Trombone
Clarinet 1-3	Euphonium
Bass Clarinet	Tuba
Contrabass Clarinet	
Alto Saxophone 1-2	Double Bass
Tenor Saxophone	
Baritone Saxophone	

Timpani

Percussion 1: Xylophone, Vibraphone, Anvil, Tam-tam

Percussion 2: Crash Cymbals, Ride Cymbal (can share with Perc. 3), Glockenspiel, Tom-toms, Suspended Crash Cymbal, China Cymbal

Percussion 3: Snare Drum, Tambourine, Triangle, Hi Hat, Ride Cymbal (can share with Perc. 2), Splash Cymbal

Percussion 4: Bass Drum

Duration: c. 14 minutes

Any movement may be performed on its own as a stand-alone piece.

Composer bio

Andrew Pease (b. 1979) serves as Associate Professor of Music and Director of Instrumental Music at Hartwick College in Oneonta, NY, where he leads the Wind Ensemble and Brass Ensemble. He is also co-conductor of the Catskill Valley Wind Ensemble, a community band also based in Oneonta. His guest conducting work has taken him to several states and the UK, and he has presented nationally and internationally on topics in the wind band field. He has degrees from Dartmouth College, Columbia University Teachers College, and Hofstra University. He completed doctoral studies in wind conducting at Arizona State University, studying with Gary Hill. His work there earned him the 2017 American Prize in Collegiate Wind Band Conducting. He started his career in New York City, where he was music director of the Columbia University Wind Ensemble and the community band Columbia Summer Winds. Throughout his varied career, he has directed players of all ages and ability levels, from elementary beginning band to adult amateurs to professional ensembles. He got his start as a composer writing rock songs in high school, and he has written and arranged for wind bands and chamber groups ever since. His latest compositions appear at his personal website, www.andypease.com. He also runs two websites dedicated to wind bands. Wind Band Literature (windliterature.org) is a repertoire resource for bands around the world. The Wind Band Symphony Archive (windsymphonies.org) is a dynamic archive of symphonies for wind band.

Program Notes

All three movements of *Three Reflections* are written around the same musical theme, first introduced in the opening bars of the first movement. While there is no specific program or story behind this music, each movement is its own self-contained character piece, each capturing a moment from this chapter of my life.

The first movement, “Adventures and Hijinx,” begins contemplative, but quickly becomes more restless, ending its first half with a sense of uncertainty and optimism. The second half explores from there, introducing a pair of contrapuntal melodies that dance around each other, combining eventually with the main theme for a big celebration. (Meanwhile, Vincent Persichetti winks at us from the beyond.)

The second movement, “Diminished,” adopts a much darker outlook. It is built out of both diminished chords and the real frustration that comes from unexpectedly limited capacities and choices. In other words, it works to capture what it feels like to actually **BE** diminished.

The suite ends with “Metal Monster,” which amounts to an actual heavy metal song written for band. I tried to avoid sounding like anyone in particular, but I will admit to cribbing some rhythms and guitar-ish sounds from many familiar acts, and certainly emulating the vocal style of Chris Cornell from Soundgarden. While I scribbled up with actual lyrics for most of it, I think you will be able to identify the “vocal” parts as they strive to go even higher in true metal style. You may even find yourself singing “HEHOLI, MY METAL MONSTER!” during the chorus. Finally, despite heavy metal’s reputation as an angry genre, I take **PERFECT** joy in it, and I hope you will find the same in this movement, for all its brutality.

Andrew Pease
June 28, 2025

THREE REFLECTIONS

I. Adventures and Hijinx

ANDREW PEASE

Calm and confident (♩ = c. 84)

Piccolo

Flute 1
2

Oboe

Bassoon

Clarinet in B♭ 1
2
3

Bass Clarinet
in B♭

Contrabass
Clarinet in B♭

Alto Saxophone 1
2

Tenor Saxophone

Baritone Saxophone

Calm and confident (♩ = c. 84)

Trumpet in B♭ 1
2
3

Horn in F 1
2

Trombone 1
2

Bass Trombone

Euphonium

Tuba

Double Bass

Timpani

Percussion 1:
Xylophone

Percussion 2:
Crash Cymbals,
Ride Cymbal

Percussion 3:
Snare Drum,
Tambourine

Percussion 4:
Bass Drum

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

Cb. Cl.

A. Sax. 1
2

T. Sax.

Bari. Sax.

PERUSAL

Tpt. 1
2
3

Hn. 1
2

Tbn. 1
2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

This musical score is for the piece "PERUSAL" and is marked with the number 15. It is a page from a larger score, as indicated by the page number 3 in the top right corner. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Piccolo, Flutes 1 and 2, Oboe, Bassoon, Clarinets 1, 2, and 3, Bass Clarinet, and Contrabass Clarinet. The saxophone section includes Alto Saxophones 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets 1 and 2, Horns 1 and 2, Trombones 1 and 2, Baritone Trombone, Euphonium, Tuba, and Double Bass. The percussion section includes four different percussion parts (Perc. 1-4). The score is in 2/4 time and features a key signature of one flat (B-flat). The music begins with a rest for the first 15 measures, followed by a melodic entry in the Tuba and Euphonium parts. The Tuba part starts with a dynamic marking of *p* (piano) and transitions to *mf* (mezzo-forte) in the 16th measure. The Euphonium part also starts with *p* and transitions to *mf*. The Horns and Trombones have some notes in the 16th measure, with the Horns marked *mf*. The Trumpets have a melodic line starting in the 16th measure, marked *mf*. The rest of the page shows further development of these parts, with various dynamics and articulations. A large, semi-transparent watermark "PERUSAL" is overlaid across the middle of the page.

rit. a tempo

24 Slightly faster

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

Cb. Cl.

A. Sax. 1
2

T. Sax.

Bari. Sax.

rit. mp

24 Slightly faster

Tpt. 1
2
3

Hrn. 1
2

Tbn. 1
2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

crash cymbals

p *f* *mf* *f*

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1

Cl. 2
3

B. Cl.

Cb. Cl.

A. Sax. 1
2

T. Sax.

Bari. Sax.

Tpt. 1
2
3

Hn. 1
2

Tbn. 1
2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mf

PERUSAL

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1

Cl. 2
3

B. Cl.

Cb. Cl.

A. Sax. 1
2

T. Sax.

Bari. Sax.

PERUSAL

Tpt. 1
2
3

Hn. 1
2

Tbn. 1
2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

This musical score is for the piece "PERUSAL" and is page 7 of a 7-page set. The score is written for a large orchestra and includes the following instruments and parts:

- Picc.
- Fl. 1 & 2
- Ob.
- Bsn.
- Cl. 1
- Cl. 2 & 3
- B. Cl.
- Cb. Cl.
- A. Sax. 1 & 2
- T. Sax.
- Bari. Sax.
- Tpt. 1
- Tpt. 2 & 3
- Hn. 1 & 2
- Tbn. 1 & 2
- B. Tbn.
- Euph.
- Tba.
- Db.
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4

The score is in 4/4 time and features dynamic markings such as *f*, *fp*, *mf*, and *p*. A large watermark "PERUSAL" is overlaid across the center of the page. The page number "38" is in a box at the top, and the page number "7" is in the top right corner.

rit.

Picc. *f*
 Fl. 1 *f*
 Fl. 2 *f*
 Ob. *f*
 Bsn. *f*
 Cl. 1 *f*
 Cl. 2 *f*
 Cl. 3 *f*
 B. Cl. *f*
 Cb. Cl. *f*
 A. Sax. 1 *mf*
 A. Sax. 2 *mf*
 T. Sax. *mf*
 Bari. Sax. *mf*
 Tpt. 1 *f*
 Tpt. 2 *f*
 Tpt. 3 *f*
 Hn. 1 *mf*
 Hn. 2 *mf*
 Tbn. 1 *mf*
 Tbn. 2 *mf*
 B. Tbn. *mf*
 Euph. *mf*
 Tba. *mf*
 Db. *mf*
 Timp. *p*
 Perc. 1 *p*
 Perc. 2 *p*
 Perc. 3 *p*
 Perc. 4 *p*

45 Unhurried (♩ = 72)

Picc. *ff* *p*

Fl. 1 *ff* *p*

Fl. 2 *ff* *p*

Ob. *ff* *p*

Bsn. *ff* *p*

Cl. 1 *ff* *fp*

Cl. 2 *ff* *fp*

Cl. 3 *ff* *fp*

B. Cl. *ff* *p*

Cb. Cl. *ff* *p*

A. Sax. 1 *ff* *mp*

A. Sax. 2 *ff* *mp*

T. Sax. *ff* *mp*

Bari. Sax. *ff* *mp*

45 Unhurried (♩ = 72)

Tpt. 1 *ff* *mp*

Tpt. 2 *ff* *mp*

Tpt. 3 *ff* *mp*

Hn. 1 *ff* *mp*

Hn. 2 *ff* *mp*

Tbn. 1 *ff* *mp*

Tbn. 2 *ff* *mp*

B. Tbn. *ff* *mp*

Euph. *ff* *mp*

Tba. *ff* *mp*

Db. *ff* *mp*

Timp. *ff* *p*

Perc. 1 *ff* *ff*

Perc. 2 *ff* *ff*

Perc. 3 *ff* *ff*

Perc. 4 *ff* *ff*

52 Lively (♩ = 124)

Picc. *mf* *ff*

Fl. 1 *mf* *ff*

Fl. 2

Ob. *mf* *ff*

Bsn.

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

Cl. 2 *mf* *ff*

Cl. 3

B. Cl. *p* *f*

Cb. Cl. *p* *f*

A. Sax. 1 *p* *f*

A. Sax. 2

T. Sax. *p* *f*

Bari. Sax. *p* *f*

PERUSAL

52 Lively (♩ = 124)

Tpt. 1 *p* *f*

Tpt. 2 *p* *f*

Tpt. 3

Hn. 1 *p* *f*

Hn. 2

Tbn. 1 *mp*

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp. dampen *f*

Perc. 1 *mf* *ff* choke

Perc. 2 *f* To Tamb.

Perc. 3 *p* *f* dampen

Perc. 4 *f*

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1

Cl. 2
3

B. Cl.

Cb. Cl.

A. Sax. 1
2

T. Sax.

Bari. Sax.

PERUSAL

Tpt. 1

Tpt. 2
3

Hn. 1
2

Tbn. 1
2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

Cb. Cl.

A. Sax. 1
2

T. Sax.

Bari. Sax.

Tpt. 1
2
3

Hn. 1
2

Tbn. 1
2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mf

mf

mf

mp

mp

mp

mp

ride cymbal (stick)

mp

mp

mp

PERUSAL

72

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Bsn. *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

Cb. Cl. *f*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f*

Bari. Sax. *f*

Tpt. 1 *f* open

Tpt. 2 *f* a2 open

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

Db. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *f*

PERUSAL

Picc. *sub. p* *ff*

Fl. 1 *sub. p* *f*

Fl. 2 *sub. p* *ff*

Ob. *sub. p* *ff*

Bsn. *sub. p* *ff*

Cl. 1 *sub. p* *ff*

Cl. 2 *sub. p* *sub. p* *ff*

Cl. 3 *sub. p* *sub. p* *ff*

B. Cl. *sub. p* *ff*

Cb. Cl. *sub. p* *ff*

A. Sax. 1 *sub. p* *sub. p* *ff*

A. Sax. 2 *sub. p* *sub. p* *ff*

T. Sax. *sub. p* *ff*

Bari. Sax. *sub. p* *ff*

Tpt. 1 *sub. p* *ff*

Tpt. 2 *sub. p* *ff*

Tpt. 3 *sub. p* *ff*

Hr. 1 *sub. p* *ff*

Hr. 2 *sub. p* *ff*

Tbn. 1 *sub. p* *f*

Tbn. 2 *sub. p* *f*

B. Tbn. *sub. p* *f*

Euph. *sub. p* *ff*

Tba. *sub. p* *ff*

Db. *pizz.* *sub. p* *ff*

Timp. *sub. p* *ff*

Perc. 1 *gliss.* *sub. p* *ff*

Perc. 2 *sub. p* *ff*

Perc. 3 *sub. p* *ff*

Perc. 4 *sub. p* *ff*

PERUSAL

80

Picc.

Fl. 1 2

Ob.

Bsn.

Cl. 1

Cl. 2 3

B. Cl.

Cb. Cl.

A. Sax. 1 2

T. Sax.

Bari. Sax.

PERUSAL

80

Tpt. 1

Tpt. 2 3

Hn. 1 2

Tbn. 1 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

86 90

Picc. - - - - -

Fl. 1 2 *f*

Ob. - - - - -

Bsn. - - - - -

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

Cl. 2 3 *p* *f*

B. Cl. - - - - -

Cb. Cl. - - - - -

A. Sax. 1 2 - - - - -

T. Sax. - - - - -

Bari. Sax. - - - - -

86 90

Tpt. 1 - - - - -

Tpt. 2 3 - - - - -

Hn. 1 2 *mp*

Tbn. 1 2 *p*

B. Tbn. *p*

Euph. *mf* *mp*

Tba. *mp*

Db. *mp*

Timp. - - - - -

Perc. 1 *f*

Perc. 2 *p* *f* *crash*

Perc. 3 *p*

Perc. 4 *f*

PERUSAL

97

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

Cb. Cl.

A. Sax. 1
2

T. Sax.

Bari. Sax.

PERUSAL

97

Tpt. 1
2
3

Hn. 1
2

Tbn. 1
2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

103

108

Picc. *f* *ff* *mp*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. *f* *ff*

Bsn. *f* *ff*

Cl. 1 *p* *f* *ff*

Cl. 2 *p* *f* *ff*

Cl. 3 *p* *f* *ff*

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

PERUSAL

103

108

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp. *p*

Perc. 1

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

Perc. 3 *p*

Perc. 4 *f* *ff*

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

Cb. Cl.

A. Sax. 1
2

T. Sax.

Bari. Sax.

Tpt. 1
2
3

Hn. 1
2

Tbn. 1
2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

PERUSAL

121

23

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff*

Bsn. *ff*

Cl. 1 *ff*

Cl. 2/3 *ff*

B. Cl. *ff*

Cb. Cl. *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

Bari. Sax. *ff*

PERUSAL

121

Tpt. 1 *ff*

Tpt. 2/3 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

Db. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff*

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1

Cl. 2
3

B. Cl.

Cb. Cl.

A. Sax. 1
2

T. Sax.

Bari. Sax.

PERUSAL

Tpt. 1
2
3

Hn. 1
2

Tbn. 1
2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

136

Picc. *ff*

Fl. 1 *ff*

Fl. 2

Ob. *ff*

Bsn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3

B. Cl. *ff*

Cb. Cl. *ff*

A. Sax. 1

A. Sax. 2

T. Sax. *ff*

Bari. Sax. *ff*

136

PERUSAL

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3

Hn. 1 *ff*

Hn. 2

Tbn. 1 *ff*

Tbn. 2

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

Db. *ff*

Timp.

Perc. 1

Perc. 2 *ff*

Perc. 3

Perc. 4 *ff*

Picc. *mf* *p*

Fl. 1 *a2* *mf* *p*

Fl. 2 *mf* *p*

Ob.

Bsn. *mf* *p*

Cl. 1 *a2* *fp*

Cl. 2 *fp*

Cl. 3 *fp*

B. Cl.

Cb. Cl.

A. Sax. 1 *a2*

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 *fp*

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp. *ff*

Perc. 1 *mf* *p*

Perc. 2 *mf* *p* let ring

Perc. 3 *ff*

Perc. 4

PERUSAL

THREE REFLECTIONS

II. Diminished

ANDREW PEASE

Searching, freely ($\text{♩} = 72$)

rit.

Flute 1 2

Oboe

Bassoon

Clarinet in Bb 1

Clarinet in Bb 2 3

Bass Clarinet in Bb

Contrabass Clarinet in Bb

Alto Saxophone 1 2

Tenor Saxophone

Baritone Saxophone

Searching, freely ($\text{♩} = 72$)

rit.

Trumpet in Bb 1

Trumpet in Bb 2 3

Horn in F 1 2

Trombone 1 2

Bass Trombone

Euphonium

Tuba

Double Bass

Timpani

Percussion 1: Vibraphone

Percussion 2: Glockenspiel and Low Tom

Percussion 3: Triangle and Snare

Percussion 4: Bass Drum

Slower, very freely

9 Unresolved (♩ = 72)

Fl. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

Cb. Cl.

A. Sax. 1
2

T. Sax.

Bari. Sax.

Slower, very freely

10 Unresolved (♩ = 72)

Tpt. 1
2
3

Hrn. 1
2

Tbn. 1
2

Bass Tbn.

Euph.

Tba.

Db.

Timp.

Vib.

Glock.

Tri.

B. D.

22

Fl. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

Cb. Cl.

A. Sax. 1
2

T. Sax.

Bari. Sax.

mp *mf*
mp
mp
mp
tutti
mp
mp

22

PERUSAL

Tpt. 1
2
3

Hr. 1
2

Tbn. 1
2

Bass Tbn.

Euph.

Tba.

Db.

Timp.

Vib.

Glock.

Tri.

B. D.

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

Fl. 1
2

Ob.

Bsn.

Cl. 1
solo
mp

Cl. 2
3

B. Cl.

Cb. Cl.

A. Sax. 1
2

T. Sax.

Bari. Sax.

1. solo
mp

tutti
a2
p

mf

PERUSAL

Tpt. 1
2
3

Hrn. 1
2

Tbn. 1
2

Bass Tbn.

Euph.

Tba.

Db.

Timp.

Vib.
p

Glock.

Tri.

B. D.

f

mf

mf

mf

mf

mf

arco
mf

mf

mf

mf

44

poco rall.

Fl. 1 2 *p*

Ob. *p* tutti

Bsn. *p* tutti

Cl. 1 *p*

Cl. 2 3 *p*

B. Cl. *p*

Cb. Cl. *mf* arco

A. Sax. 1 2 *a2 tutti p* *a2*

T. Sax.

Bari. Sax.

44

poco rall.

Tpt. 1 *mf support the horns*

Tpt. 2 3 *mf support the horns*

Hn. 1 2 *mf*

Tbn. 1 2

Bass Tbn.

Euph.

Tba.

Db. *pizz.* arco

Timp.

Vib. *p*

Glock. *p*

Tri.

B. D.

50 molto rit.

Frustrated (♩ = 88)

Fl. 1 2
 Ob.
 Bsn.
 Cl. 1 2 3
 B. Cl.
 Cb. Cl.
 A. Sax. 1 2
 T. Sax.
 Bari. Sax.

50 molto rit.

Frustrated (♩ = 88)

Tpt. 1 2 3
 Hn. 1 2
 Tbn. 1 2
 Bass Tbn.
 Euph.
 Tba.
 Db.
 Timp.
 Vib.
 Glock.
 Tri.
 B. D.

PERUSAL

molto rit.

57 Relaxed, reflective (♩ = 66)

Fl. 1 2
 Ob.
 Bsn.
 Cl. 1
 Cl. 2 3
 B. Cl.
 Cb. Cl.
 A. Sax. 1 2
 T. Sax.
 Bari. Sax.

molto rit.

57 Relaxed, reflective (♩ = 66)

Tpt. 1 2 3
 Hn. 1 2
 Tbn. 1 2
 Bass Tbn.
 Euph.
 Tba.
 Db.
 Timp.
 Vib.
 Glock.
 S. D.
 B. D.

molto rall.

Fl. 1 2

Ob.

Bsn.

Cl. 1

Cl. 2 3

B. Cl.

Cb. Cl.

A. Sax. 1 2

T. Sax.

Bari. Sax.

pp

p

pp

pp

pp

pp

PERUSAL

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Bass Tbn.

Euph.

Tba.

Db.

Timp.

Vib.

Glock.

S. D.

B. D.

molto ra

p

p

To Tom-t.

65 With growing intensity (♩ = 60)

Pressing ahead

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

Ob. *mp* *mf* *p cresc. poco a poco*

Bsn. *mp* *mf* *p cresc. poco a poco*

Cl. 1 *mp* *mf* *p cresc. poco a poco*

Cl. 2 3 *mp* *mf* *p cresc. poco a poco*

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

Cb. Cl. *mp* *mf* *p cresc. poco a poco*

A. Sax. 1 2 *mp* *mf* *p cresc. poco a poco*

T. Sax. *mp* *mf* *p cresc. poco a poco*

Bari. Sax. *mp* *mf* *p cresc. poco a poco*

65 With growing intensity (♩ = 60)

Pressing ahead

Tpt. 1 2 3 *mp* *mf* *p cresc. poco a poco*

Hn. 1 2 *mp* *mf* *p cresc. poco a poco*

Tbn. 1 2 *mp* *mf* *p cresc. poco a poco*

Bass Tbn. *mp* *mf* *p cresc. poco a poco*

Euph. *mp* *mf* *p cresc. poco a poco*

Tba. *mp* *mf* *p cresc. poco a poco*

Db. *mp* *mf* *p cresc. poco a poco*

Timp. *mp* *mf* *p*

Vib. *mp* *mf* *p cresc. poco a poco*

Glock. *mf* *Low tom-tom*

S. D.

B. D.

75 With determination and yearning (♩ = 60)
accel.

molto rall.

Devastated (♩ = 66)

Fl. 1 2
Ob.
Bsn.
Cl. 1 2 3
B. Cl.
Cb. Cl.
A. Sax. 1 2
T. Sax.
Bari. Sax.

75 With determination and yearning (♩ = 60)
accel.

molto rall.

Devastated (♩ = 66)

Tpt. 1 2 3
Hn. 1 2
Tbn. 1 2
Bass Tbn.
Euph.
Tba.
Db.
Timp.
Vib.
Tom-t.
S. D.
B. D.

84 Uncertain, questioning everything

Fl. 1 2 *pp* *mp legato* a2

Ob. *pp* *mp legato*

Bsn. *pp* *mp*

Cl. 1 *pp* *p*

Cl. 2 3 *pp* *p*

B. Cl. *pp* *mp*

Cb. Cl. *pp* *mp*

A. Sax. 1 2 *pp*

T. Sax. *pp*

Bari. Sax. *pp*

Tpt. 1 *pp* *mp legato* a2

Tpt. 2 3 *pp* *mp legato*

Hn. 1 2 *pp*

Tbn. 1 2 *pp* *mp legato* a2

Bass Tbn. *pp* *mp legato*

Euph. *pp*

Tba. *pp* *mp*

Db. *pp* *mp*

Timp. *pp* *p*

Vib. *pp*

Tom-t. *pp*

S. D. *p*

B. D. *p*

PERUSAL

Fl. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

Cb. Cl.

A. Sax. 1
2

T. Sax.

Bari. Sax.

Tpt. 1
2
3

Hn. 1
2

Tbn. 1
2

Bass Tbn.

Euph.

Tba.

Db.

Timp.

Vib.

Tom-t.

S. D.

B. D.

PERUSAL

rit.

Fl. 1
Fl. 2
Ob.
Bsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Bass Tbn.
Euph.
Tba.
Db.
Timp.
Vib.
Tom-t.
S. D.
B. D.

rit.

pp

p *f* *pp*

p *f* *pp*

p *f* *pp*

p *f* *pp*

rit.
mute

f
mute

fp

p *f* *pp*

p *f* *pp*

p *f* *pp*

f

pp

pp

pp

THREE REFLECTIONS

III. Metal Monster

ANDREW PEASE

SO METAL (♩ = 168)

The musical score is for the piece "SO METAL" with a tempo of 168 beats per minute. It is written in 4/4 time and features a variety of instruments. The woodwind section includes Piccolo, Flute 1 and 2, Oboe, Bassoon, Clarinet in Bb 1 and 2/3, Bass Clarinet in Bb, Contrabass Clarinet in Bb, Alto Saxophone 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpet in Bb 1 and 2/3, Horn in F 1 and 2, Trombone 1 and 2, Bass Trombone, Euphonium, and Tuba. The double bass and timpani parts are also present, with the timpani playing a pattern of D, G, C, D, A. The percussion section is divided into four parts: Percussion 1 (Anvil, Tam-tam, Vibraphone), Percussion 2 (Tom-toms, Suspended Crash Cymbal, China Cymbal), Percussion 3 (Snare Drum, Hi Hat, Ride Cymbal, Splash Cymbal), and Percussion 4 (Bass Drum). The score includes dynamic markings such as *f*, *ff*, and *p*, and performance instructions like "Anvil", "China Crash", "Splash", "Barely open hi-hat", and "dampened". A large "PERUSAL" watermark is overlaid on the score.

13

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1

Cl. 2
3

B. Cl.

Cb. Cl.

A. Sax. 1
2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2
3

Hn. 1
2

Tbn. 1
2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

PERUSAL

19

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob.

Bsn.

Cl. 1

Cl. 2/3 *ff*

B. Cl.

Cb. Cl.

A. Sax. 1/2

T. Sax.

Bari. Sax.

19

PERUSAL

Tpt. 1

Tpt. 2/3

Hn. 1/2

Tbn. 1/2

B. Tbn.

Euph.

Tba.

Db.

Timp. dampen *f*

Perc. 1

Perc. 2 choke

Perc. 3 *p* *f* choke

Perc. 4

25 27

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Bsn. *f*

Cl. 1 *p* *f* *tr* *ff*

Cl. 2 *p* *f* *tr* *ff*

B. Cl. *p* *f*

Cb. Cl. *p* *f*

A. Sax. 1 *p* *f*

A. Sax. 2 *p* *f*

T. Sax. *p* *f*

Bari. Sax. *p* *f*

27

Tpt. 1 *f*

Tpt. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1 *p* *f*

Tbn. 2 *p* *f*

B. Tbn. *p* *f*

Euph. *p* *f*

Tba. *p* *f*

Db. *p* *f*

Timp. *p* *f*

Perc. 1

Perc. 2 *choke* *p* *f*

Perc. 3 *choke* *p* *f*

Perc. 4 *p* *f*

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1
2

B. Cl.

Cb. Cl.

A. Sax. 1
2

T. Sax.

Bari. Sax.

Tpt. 1
2

Hn. 1
2

Tbn. 1
2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

choke

choke

PERUSAL

43

Picc. *mf*

Fl. 1
2 *mf*

Ob. *mf*

Bsn. *f*

Cl. 1

Cl. 2
3

B. Cl.

Cb. Cl. *f*

A. Sax. 1
2 *mf*

T. Sax. *f*

Bari. Sax. *f*

PERUSAL

43

Tpt. 1

Tpt. 2
3

Hn. 1
2 *f*

Tbn. 1
2 *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

Db. *f*

Timp.

Perc. 1 *f*

Perc. 2 *f*
Ride on bell

Perc. 3 *f*

Perc. 4 *f*

49

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

Cb. Cl.

A. Sax. 1
2

T. Sax.

Bari. Sax.

Tpt. 1
2
3

Hn. 1
2

Tbn. 1
2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

fff

55

59

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

PERUSAL

55

59

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

61

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

Cb. Cl.

A. Sax. 1
2

T. Sax.

Bari. Sax.

Tpt. 1
2
3

Hn. 1
2

Tbn. 1
2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

PERUSAL

65

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff*

Bsn. *ff*

Cl. 1 *mf* *ff*

Cl. 2 *mf* *ff*

Cl. 3 *ff*

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

Cb. Cl. *p* *mp* *mf* *ff*

A. Sax. 1 *mf* 3

A. Sax. 2

T. Sax.

Bari. Sax.

PERUSAL

67

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Hn. 1 *p* *f* *ff*

Hn. 2 *ff*

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

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

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

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

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

Timp. *p* *mp* *mf* *ff* C-D G-A

Perc. 1 Anvil *ff*

Perc. 2 *p* *mp* *mf* *ff*

Perc. 3 *p* *mp* *mf* *ff*

Perc. 4 *p* *mp* *mf* *ff*

71

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

Cb. Cl.

A. Sax. 1
2

T. Sax.

Bari. Sax.

71

Tpt. 1
2
3

Hn. 1
2

Tbn. 1
2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Ride on bell

77

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1
3

Cl. 2
3

B. Cl.

Cb. Cl.

A. Sax. 1
2

T. Sax.

Bari. Sax.

Tpt. 1
3

Tpt. 2
3

Hn. 1
2

Tbn. 1
2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

PERUSAL

95

Picc. -

Fl. 1 2 -

Ob. -

Bsn. -

Cl. 1 -

Cl. 2 3 *fp fp* *fp fp* *fp fp*

B. Cl. -

Cb. Cl. -

A. Sax. 1 2 *fp fp* *fp fp* *fp fp*

T. Sax. -

Bari. Sax. -

PERUSAL

95

Tpt. 1 -

Tpt. 2 3 -

Hn. 1 2 -

Tbn. 1 2 *mf*

B. Tbn. *mf*

Euph. -

Tba. -

Db. -

Timp. -

Perc. 1 *Reo* *Reo* *Reo*

Perc. 2 -

Perc. 3 -

Perc. 4 -

106

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1
2

B. Cl.

Cb. Cl.

A. Sax. 1
2

T. Sax.

Bari. Sax.

Tpt. 1
2

Hn. 1
2

Tbn. 1
2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Anv.

Perc. 2

Perc. 3

Perc. 4

D(III)-C

PERUSAL

112

Picc. *ff* *f* 3 3

Fl. 1 2 *ff* *f*

Ob. *f*

Bsn. *mf cresc.* *ff* *f*

Cl. 1 *ff* *f* 3 3

Cl. 2 3 *ff* *f* 3 3

B. Cl. *mf cresc.* *ff* *f*

Cb. Cl. *mf cresc.* *ff* *f*

A. Sax. 1 2 *f*

T. Sax. *mf cresc.* *f*

Bari. Sax. *mf cresc.* *ff* *f*

Tpt. 1 2 3 *f* *ff* *f*

Hn. 1 2 *f* *ff* *f*

Tbn. 1 2 *mf cresc.* *f*

B. Tbn. *mf cresc.* *f*

Euph. *mf cresc.* *ff* *f*

Tba. *mf cresc.* *ff* *f*

Db. *mf cresc.* *ff* *f*

Timp. *ff* A(II)-Ab D(I)-Db

Anv. *mf cresc.* *ff* To T.-t.

Perc. 2 *mf cresc.* *ff* *f*

Perc. 3 *mf cresc.* *ff* *f*

Perc. 4 *mf cresc.* *ff* *f*

PERUSAL

118

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1
2

B. Cl.

Cb. Cl.

A. Sax. 1
2

T. Sax.

Bari. Sax.

Tpt. 1
2

Hn. 1
2

Tbn. 1
2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Anv.

Perc. 2

Perc. 3

Perc. 4

PERUSAL

Sludgy (♩ = 84)

124

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

Cb. Cl.

A. Sax. 1
2

T. Sax.

Bari. Sax.

Tpt. 1
2
3

Hn. 1
2

Tbn. 1
2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Anv.

Perc. 2

Perc. 3

Perc. 4

PERUSAL

Tam-tam
mp

ff

ff

ff

129

This musical score is for the piece "PERUSAL" and is marked with the number 129. The score is written for a large ensemble of instruments. The instruments listed on the left are: Picc., Fl. 1/2, Ob., Bsn., Cl. 1/2/3, B. Cl., Cb. Cl., A. Sax. 1/2, T. Sax., Bari. Sax., Tpt. 1/2/3, Hn. 1/2, Tbn. 1/2, B. Tbn., Euph., Tba., Db., Timp., T.-t., Perc. 2, Perc. 3, and Perc. 4. The score is in 4/4 time and features a variety of dynamics, including *ff* (fortissimo), *fff* (fortississimo), and *f* (forte). The music includes complex rhythmic patterns, such as triplets and sixteenth-note runs, and is marked with "To Anv." and "Anvil" for the percussion parts. A large, semi-transparent watermark "PERUSAL" is overlaid across the center of the page.

