DEDICATED TO DR. DAVID CIRCLE

CIRCLES

TROY ARMSTRONG

PERUSAL SCORE
DO NOT COPY

Circles

I. Drum Circle
II. Endless Circle
III. Vicious Circle
IV. Circle of Faith/Full Circle

When first approached for this project in mid-2008, I was apprehensive about taking it on. In my mind I was thinking, "How am I ever going to write a piece that lives up to Dr. David Circle's amazing career?" However, after meeting with him and learning about his incredible story, an idea for a piece popped into my head. Using his name as inspiration, I came up with the title "Circles."

Over the next month or so, I was constantly brainstorming ideas for what was to comprise the piece. Since it was entitled "Circles," I decided that the music should portray different circles of sound, in essence, many different movements based on circular themes. After this structure was laid out, I set to contemplating all the phrases I could think of that related in some way to circles in order to name the movements and have some musical blueprint to base my ideas on.

The 1st idea that immediately came to me was that of a drum circle. This got my mind thinking abstractly about the title "Circles." I entertained the thought of surrounding the audience with sound. Soon after, I was drafting, (on a sheet of paper in the back of my school planner), the layout of the percussion instruments for the first movement of the piece. Other abstract ideas that appear in the piece include a chorale based on the circle of fifths and groups of instruments shaped like circles playing in unison. After these ideas came to fruition, the other movements popped up. Endless Circle, Vicious Circle, Circle of Faith, and Full Circle all provided unique musical opportunities whilst maintaining an element of cohesion within the circular thematic structure.

Endless Circle starts with crystal water glasses played by all of the brass. The high harmonics created by these instruments gives a sense of weightlessness to the piece. The piano and vibraphone play dreamlike figures until the incessant but not driving eighth note pulse is established in the orchestra. Flowing melodies and a beautiful clarinet solo carry the music through many variations. Throughout almost the entire movement, the eighth note pulse never ceases. The movement ends with the crystal water glasses as the 2nd violins fade away into the abyss.

Vicious Circle was flat out the most difficult movement to write. As a composer, fast music presents a significant and unique challenge. You must keep the pace of the music upbeat but not bore the listener with the same material and repeating figures. It must constantly change texture and color; otherwise, the effect is lost. All of this while trying to keep the tempo up with exciting figures and passages for the instruments. Phew! I thoroughly enjoy the unremitting quality of this movement and am glad I was able to complete it. Don't get too comfortable with it, there are many musical surprises in this movement.

Circle of Faith was the most meaningful movement for me to write. Dr. Circle is a man of faith and has a deep history with his the church. While meeting, he told me of a time when he played the hymn "Blessed Assurance," on trumpet, by himself, in the back of the church for the whole congregation. Thus, from the beginning I knew that one of the elements of the piece had to be an offstage trumpet solo. I wanted to retell this story from his childhood and thus in this movement you will hear this tale retold. Various hymns present themselves and are accompanied by the "Doxology." It is as if the souls of time gone by are whispering to us.

I am honored to have the privilege of writing this piece. It was a long, demanding process, but also an extremely rewarding one. I hope you all find something to connect with in the piece and enjoy the experience.

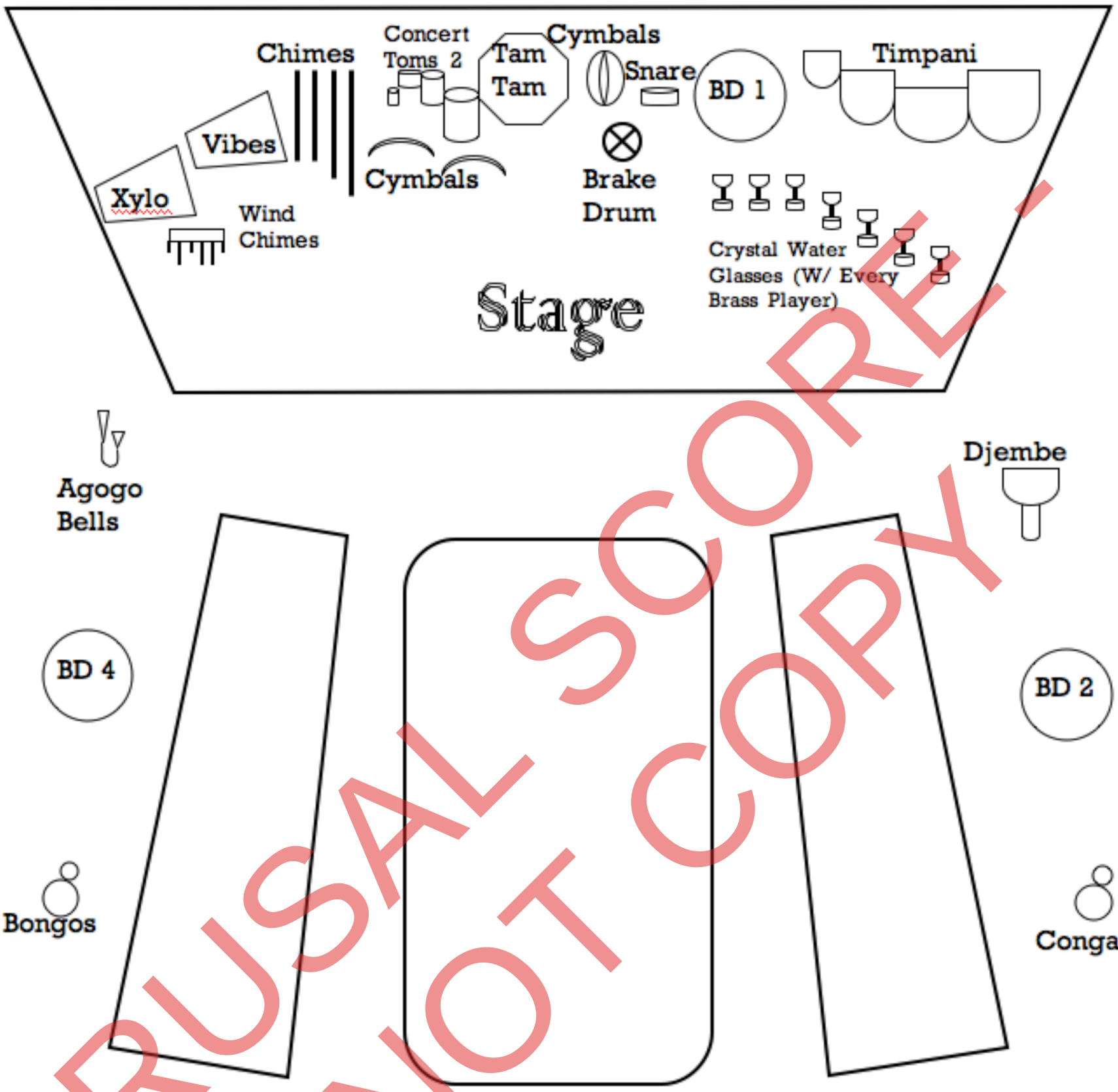
I also want to thank Dr. David Circle for his dedication to music and to education. It is men like him that create generations of creative, talented, and free-thinking individuals.

With my sincerest gratitude,
Troy Armstrong

PERUSAL SCORE DO NOT COPY

Large Percussion Staging

*Place other various, small percussion instruments somewhere comfortable for players on stage to play.



PERUSAL SCORE
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The Percussion section is vital to this entire piece of music. It involves many different instruments placed around the audience so as to create a virtual surround sound atmosphere. The piece is entitled "Circles," thus I took the title literally and surrounded the audience with percussion. It puts the listener in the center of all the sound.

*If the outer edge around the audience is not available, the aisles may be utilized.

Instrumentation

1 Piccolo
2 Flutes
2/3 Oboes (3rd doubling english horn)
3 Clarinets in Bb
Bass Clarinet
2 Bassoons
Contrabassoon

Piano

3 Trumpets in Bb
4 Horns in F
3 Trombones (3rd Doubling Bass Trombone)
Tuba
1 Electronic Media Player/Narrator

Strings

12/14 Percussionists

Percussion Instruments needed:
***(Note the "Large Percussion Staging" page)**
4 Antiphonal Bass Drums
4 Timpani
Snare Drum
2 sets of full concert toms
Crash Cymbals
China Cymbal
3 Sus. Cymbals of various sizes
Large Tam-Tam (Gong will suffice if Tam-Tam not available)
Whip
Multiple Crystal Water Glasses/Wine glasses (For all brass players)
Chimes
Vibraphone
Xylophone
Brake Drum
Triangle
High-Hat
Wind Chimes
Djembe
Bongos
Congas
Timbales
Agogo Bells
Shakers (Cabasa/Egg Shaker)

PERUSAL SCORE
DO NOT COPY

Narration (Done Electronically)

Before Piece Begins: (Circles Cue 1)

A circle is a simple shape of Euclidean geometry consisting of those points in a plane which are the same distance from a given point called the center...The circle has been known since before the beginning of recorded history. It is the basis for the wheel which, with related inventions such as gears, makes much of modern civilization possible.

After Mvmt. 1 but Before Mvmt. 2: (Circles Cue 2)
The circle is comprised of an endless loop of repeating sequences. This geometric recursion forms the shape we all know today as the circle. Though it is difficult to determine the exact area of a circle, many other elements can be measured. It is this fact that makes the circle, much like every one of us, unique.

After Mvmt. 2 but Before Mvmt. 3: (Circles Cue 3)
Sometimes a series of complex events reinforce themselves through a feedback loop toward greater instability. When this occurs, watch out for a vicious circle.

After Mvmt. 3 but Before Mvmt. 4: (Circles Cue 4)
Faith is all around us. It is the trust we put in our family, our friends, our loved ones. It is that indescribable bond that gives us hope. That keeps us moving. That inspires, stimulates, motivates, encourages. Because after all, without faith...what else is there?

During Mvmt. 4 at Meas. 97: (Circles Cue 5)
From Drum Circles to Endless Circles to Vicious Circles to Circles of Faith, this seemingly simple shape of geometry is an integral part of our society. It helps us tell time. It gets us where we need to go. It is a symbol of peace among nations. And though we may take different paths, all of us eventually come full circle.

** A CD is included with the score with all narration cues and electronic interludes on it.*

PERUSAL SCORE DO NOT COPY

Commissioned by the Blue Valley School District of Overland Park, KS
and Dedicated to Dr. David Circle

Score

Circles

I. Drum Circle

Troy Armstrong

PERUSAL SCORE
DO NOT COPY

WW ARE TACET

Narration: (Circles Cue 1)
A circle is a simple shape of Euclidean geometry consisting of those points in a plane which are the same distance from a given point called the center...The circle has been known since before the beginning of recorded history. It is the basis for the wheel which, with related inventions such as gears, makes much of modern civilization possible.

A **Shimmering** ♩ = 80 — B **Freely**

Piano

Trumpet in B♭ 1

Trumpet in B♭ 2

Trumpet in B♭ 3

Horn in F 1/3

Horn in F 2

Trombone 1

Trombone 2

Trombone 3/
Bass Trombone

Tuba

Timpani
(E,B,D,E)

Concert Toms 1

ad lib. *Answer Tom 2* *Together with Tom 2*
ff ***ff***

Concert Toms 2

Answer Tom 1 *Together with Tom 1*
ff ***mp mf f*** ***ff***

4 Antiphonal
Bass Drums

Percussion 2

Wind Chimes
mf

Agogo Bells

Djembe

Cabasa

Bongo Drums

Conga Drums

Chimes

mf
Strike Upper Note on top of chime bar w/ brass glock. mallet

Timbales

A **Shimmering** ♩ = 80 — B **Freely**

Violin I

trem. Div.
p ***mf***

Violin II

trem. Div.
p ***mf***

Viola

trem.
pp ***mf***

Cello

Contrabass

C *Cue Each Measure in 7-12" Increments* **Allegro Maestoso** (M.M. ♩ = c. 112) D *Establish Groove Then Just Cue Instrument Entrances*

WW TACET

Pno.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1/3

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3/Bs. Tbn.

Tuba

Timp.

Toms 1

Toms 2

4 B. D. — *Roll w/fingertips..... move to mallets* — *Drum Circle Ethnic Groove*

Perc. 2

A.B.

Djembe

Cab.

Bgo. Dr.

C. Dr.

Chm.

Timb.

C **Allegro Maestoso** (M.M. ♩ = c. 112) D

Vln. I

Vln. II

Vla.

Vc. — *trem.* — *arco*

Cb. — *arco*

PREVIEW ONLY DO NOT COPY

I. Drum Circle

WW TACET

Pno.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1/3

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3/Bs. Tbn.

Tuba

Timp.

Toms 1

Toms 2

4 B. D.

Continue this pattern until next ensemble cue

Perc. 2

A.B.

Djembe

Improv Rhythms At Your Discretion Until Next Ensemble Cue

Cab.

Bgo. Dr.

C. Dr.

Improv Rhythms At Your Discretion Until Next Ensemble Cue

Chm.

Timb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

PERUSAL SCORE
DO NOT COPY

30"

WW TACET

Pno.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1/3

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3/Bs. Tbn.

Tuba

Timp.

30"

Toms 1

Toms 2

4 B. D.

Perc. 2

Play Only When Cued into Meas. 35

Sus. Cymbal

pp

A.B.

Improv Rhythms At Your Discretion Until Next Ensemble C

f

mf

Djembe

Cab.

Improv Rhythms At Your Discretion Until Next Ensemble Cue

mf

Bgo. Dr.

Improv Rhythms At Your Discretion Until Next Ensemble Cue

f

mf

C. Dr.

Chm.

Timb.

Improv Rhythms At Your Discretion Until Next Ensemble Cue

30"

Vln. I

Vln. II

Vla.

Vc.

Cb.

PERUSAL SCORE - DO NOT COPY

I. Drum Circle

E

WW TACET

Pno. — loco *f*

B♭ Tpt. 1 — *f*

B♭ Tpt. 2 — *f*

B♭ Tpt. 3 — *f*

Hn. 1/3 — *f*

Hn. 2 — *f*

Tbn. 1 — *f*

Tbn. 2 — *f*

Tbn. 3/Bs. Tbn. — *f*

Tuba — *f*

Timp. — *f*

Toms 1

Toms 2

4 B. D.

Perc. 2 — *pp*

A.B.

Djembe

Cab.

Bgo. Dr.

C. Dr.

Chm.

Timb.

E

Vln. I — arco *f*

Vln. II — arco *f*

Vla. — arco *f*

Vc. — Div. *f*

Cb. *f*

PERUSAL SCORE DO NOT COPY

Segue into Narration

46

WW TACET

Pno.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1/3

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3/Bs. Tbn.

Tuba

Timp.

Toms 1

Toms 2

4 B. D.

Perc. 2

A.B.

Djembe

Cab.

Bgo. Dr.

C. Dr.

Chm.

Timb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff *p* *fp* *f* *fff* *ffff* *pp* *tr* *lv*

STOP Immediately

Choke

PERUSAL SCORE
DO NOT COPY

Score

II. Endless Circle

Narration: (Circles Cue 2)
The circle is comprised of an endless loop of repeating sequences. This geometric recursion forms the shape we all know today as the circle. Though it is difficult to determine the exact area of a circle, many other elements can be measured. It is this fact that makes the circle, much like every one of us, unique.

Lunga

A **Cue At Will**
Moderato (♩= c. 92)

Flute 2
Oboe 1
Oboe 2
English Horn
Clarinet in B♭ 1
Clarinet in B♭ 2/3
Bass Clarinet
Bassoon 1
Bassoon 2
Contrabassoon
Piano
Play Any Combination of These Notes in a Dreamlike Manner
Lunga
Crystal Water Glass
Fade Away...

(Brass Tacet)
All Playing Crystal Water Glasses

Timpani
Vibraphone
Percussion
Play Any Combination of These Notes in a Dreamlike Manner
Sus. Cymbal
Large Tam Tam
Restrike
Aleatoric Percussive Colors (Wind Chimes/Crotales on C Scale/Triangle/Brush on cymbal/etc.)

A **Moderato** (♩= c. 92)

Violin I
Violin II
Viola
Cello
Contrabass
Div.

PERUSAL SCORE DO NOT COPY

14

B

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Pno.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
Timp.
Vibe
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Solo
mf *espress.*
pp *mp* *pp* *p* *pp*
p

PERUSAL SCORE DO NOT COPY

C L'istesso Tempo (Resist Urge to Accel.)

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Pno.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
Timp.
Vibe
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Fluid-like
mf
sim
Ped.
Ped.
C L'istesso Tempo (Resist Urge to Accel.)
Solo Cello
mf *espress.*
Solo Viola
mp

PERUSAL SCORE DO NOT COPY

32

Picc.

Fl. 1 — *Solo* — *mf*

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1 — *Solo* — *f*

B♭ Cl. 2/3

B. Cl.

Bsn. 1 — *Solo* — *mp*

Bsn. 2

C. Bn.

32

Pno.

32

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

32

Timp. — *mp*

32

Vibe

32

Perc. — *pp*

32

Vln. I — *Solo Violin* — *mp* — *Tutti Violin* — *p*

Vln. II — *Solo Violin* — *mp* — *Tutti Violin* — *p*

Vla.

Vc. — *pizz.*

Cb.

PERUSAL SCORE
DO NOT COPY

D 39

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.

39
Pno.

39
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Tuba

39
Timp.
f *mp* *f*

39
Vibe

39
Perc.
pp *Restrike*

D 39
Vln. I
f Div. *ff* 3 Ten

Vln. II
f *ff* Ten

Vla.
MOLTO espress. *Come on Violas!* *f* *ff* Ten

Vc.
Div. *f* *ff* Ten

Cb.
Div. *f* *ff* Ten

PERUSAL SCORE DO NOT COPY

E

46

Segue into Narration

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.

Play Any Combination of These Notes in a Dreamlike Manner

Pno.

Fade Away...

B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
Timp.

Play Any Combination of These Notes in a Dreamlike Manner

Vibe
Perc.

Large Tam Tam

Restrike

E

Vln. I
Vln. II
Vla.
Vc.
Cb.

PERUSAL SCORE DO NOT COPY

Narration: (Circles Cue 3) Sometimes a series of complex events reinforce themselves through a feedback loop toward greater instability. When this occurs, watch out for a vicious circle,

Score

III. Vicious Circle

A

Allegro Agitato (M.M. ♩ = c. 144)

molto rit. **Moderato** (♩ = c. 108)

Solo

Flute 1

Flute 2

Oboe 1

Oboe 2

English Horn

Clarinet in B♭ 1

Clarinet in B♭ 2/3

Bass Clarinet

Bassoon 1

Bassoon 2

Contrabassoon

Piano

Trumpet in B♭ 1

Trumpet in B♭ 2

Trumpet in B♭ 3

Horn in F 1/3

Horn in F 2/4

Trombone 1

Trombone 2

Trombone 3/
Bass Trombone

Tuba

Timpani
(F,A(b),C,D)

Percussion 1
Bass Drum/Snare Drum
Concert Toms
Large Tam-Tam
Crash Cymbals
Percussion 2
China Cymbal/Ride Cymbal
High Hat
Brake Drum
Whip

Percussion 3
Sus Cymbal
Triangle

Xylophone

Violin I

Violin II

Viola

Cello

Contrabass

PERUSAL SCORE DO NOT COPY

Vicious Circle

Presto ♩=144

3+3+2+2

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Pno.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn. 1/3
Hn. 2/4
Tbn. 1
Tbn. 2
Tbn. 3/Bs. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Xylo.

Brass Mallet on Tam-Tam

B **Presto ♩=144**

Vln. I
Vln. II
Vla.
Vc.
Cb.

arco
col legno

PERUSAL SCORE DO NOT COPY

C

2+2+3

D Creepily (♩=130)

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Pno.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn. 1/3
Hn. 2/4
Tbn. 1
Tbn. 2
Tbn. 3/Bs. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Xylo.
Vln. I
Vln. II
Vla.
Vc.
Cb.

fz mf fp tr mp f

8vb

High-Hat

Choke

arco

pizz.

Creepily (♩=130)

PERUSAL SCORE DO NOT COPY

Vicious Circle

28

E L'istesso Tempo

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Pno.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn. 1/3
Hn. 2/4
Tbn. 1
Tbn. 2
Tbn. 3/Bs. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Xylo.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Triangle

PERUSAL SCORE DO NOT COPY

F

37

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Pno.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn. 1/3
Hn. 2/4
Tbn. 1
Tbn. 2
Tbn. 3/Bs. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Xylo.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Straight Mute
Solo
Whip
Choke
arco

PERUSAL SCORE
DO NOT COPY

Vicious Circle

G

H

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Pno.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn. 1/3
Hn. 2/4
Tbn. 1
Tbn. 2
Tbn. 3/Bs. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Xylo.
Vln. I
Vln. II
Vla.
Vc.
Cb.

PERUSAL SCORE
DO NOT COPY

55

I

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.

55

Pno.

Scrape Piano Strings w/ fingernails

Tap strings with fingers

55

B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn. 1/3
Hn. 2/4
Tbn. 1
Tbn. 2
Tbn. 3/Bs. Tbn.
Tuba

55

Timp.
Perc. 1
Perc. 2

55

Perc. 3

Rapidly Scrape Chime Bars w/ wood of mallet

Xylo.

I

55

Vln. I
Vln. II
Vla.
Vc.
Cb.

PERUSAL SCORE
DO NOT COPY

Vicious Circle

62

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Pno.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn. 1/3
Hn. 2/4
Tbn. 1
Tbn. 2
Tbn. 3/Bs. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Xylo.
Vln. I
Vln. II
Vla.
Vc.
Cb.

sfz *ff* *mf* *f*

Gong w/ brass glockenspiel mallets

Scrape

sul G

PERUSAL SCORE DO NOT COPY

69

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.

69

Pno.

69

B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn. 1/3
Hn. 2/4
Tbn. 1
Tbn. 2
Tbn. 3/Bs. Tbn.
Tuba

69

Timp.
Perc. 1
Perc. 2

Brake Drum

Rim Clicks

69

Perc. 3
Xylo.

69

Vln. I
Vln. II
Vla.
Vc.
Cb.

PERUSAL SCORE DO NOT COPY

75

K

L

Molto Frenetico!

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Pno.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn. 1/3
Hn. 2/4
Tbn. 1
Tbn. 2
Tbn. 3/Bs. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Xylo.
Vln. I
Vln. II
Vla.
Vc.
Cb.

sfffz
ff
f
fff
trem.
Scrape
arco
Lowest Note Possible

PERUSAL SCORE DO NOT COPY

M

Segue into Narration

82

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Pno.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn. 1/3
Hn. 2/4
Tbn. 1
Tbn. 2
Tbn. 3/Bs. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Xylo.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f *fp* *sffz* *fff* *ff* *Mf*

Dampen

Choke

PERUSAL SCORE DO NOT COPY

SCORE

IV. CIRCLE OF FAITH

Narration:
(Circles Cue 5)
From Drum Circles to Endless Circles to Vicious Circles to Circles of Faith, this seemingly simple shape of geometry is an integral part of our society. It helps us tell time. It gets us where we need to go. It is a symbol of peace among nations. And though we may all take different paths, all of us eventually come full circle.

Adagio ♩ = 65

Oboe 2
English Horn
Clarinet in B♭ 1
Clarinet in B♭ 2/3
Bass Clarinet
Bassoon 1
Bassoon 2
Contrabassoon
Piano
Antiphonal Trumpet Solo
Trumpet in B♭ 1
Trumpet in B♭ 2/3
Horn in F 1/3
Horn in F 2/4
Trombone 1
Trombone 2
Trombone 3/ Bass Trombone
Tuba
Timpani
Percussion 1 Bass Drum Crash Cymbals Tam Tam
Percussion 2 Sus. Cymbal Triangle
Vibraphone/ Chimes
Violin I
Violin II
Viola
Cello
Contrabass

Fluidly
Bass Drum
Tam Tam
Sus. Cymbal
sim.

PERUSAL SCORE
DO NOT COPY

IV. CIRCLE OF FAITH

A **Moderato** (♩= c. 60)
Circle of Fifths Chorale

B

15

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.

15

Pno.

15

Trpt. Solo
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/3
Hn. 2/4
Tbn. 1
Tbn. 2
Tbn. 3/Bs. Tbn.
Tuba

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

C F Bb Eb Ab Db Gb

15

Timp.

15

Perc. 1

p *mf*

15

Perc. 2

pp *mf* *pp* *mf*

Chime

Vibe/Chimes

A **Moderato** (♩= c. 60) **B**

15

Vln. I
Vln. II
Vla.
Vc.
Cb.

PERUSAL SCORE
DO NOT COPY

27

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Pno.
Trpt. Solo
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/3
Hn. 2/4
Tbn. 1
Tbn. 2
Tbn. 3/Bs. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Vibe/Chimes
Vln. I
Vln. II
Vla.
Vc.
Cb.

G.P.

8va

f

Not Sharp > just stressed >

Not Sharp > just stressed >

A D D G C

B E

mp

Tam Tam

Vibe

ff

Dampen Immediately

PERUSAL SCORE
DO NOT COPY

IV. CIRCLE OF FAITH

C **Allegro** (M.M. ♩ = c. 120)

41

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Pno.
Trpt. Solo
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/3
Hn. 2/4
Tbn. 1
Tbn. 2
Tbn. 3/Bs. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Vibe/Chimes
Vln. I
Vln. II
Vla.
Vc.
Cb.

Solo *Soli* *con sordini* *f* *ff* *p*

PERUSAL SCORE DO NOT COPY

48

Molto Rubato *molto rit.*

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.

48

Pno.

48

Trpt. Solo
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/3
Hn. 2/4
Tbn. 1
Tbn. 2
Tbn. 3/Bs. Tbn.
Tuba

48

Timp.

48

Perc. 1

48

Perc. 2
Vibe/Chimes

Molto Rubato *molto rit.*

48

Vln. I
Vln. II
Vla.
Vc.
Cb.

From a distance... ***mf***
From a distance... ***mf***
Into Stand ***f***
Into Stand ***f***
Solo
f *moltoespress.*

PERUSAL SCORE DO NOT COPY

IV. CIRCLE OF FAITH

57

D **Lento**

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Pno.

Trpt. Solo — *Played from the Rafters behind the audience* — ***mf*** *espress.*

B♭ Tpt. 1

B♭ Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1

Tbn. 2

Tbn. 3/Bs. Tbn.

Tuba

Timp.

Perc. 1 — ***ppp*** ***mp***

Perc. 2 — ***ppp*** ***mp***

Vibe/Chimes

D **Lento**

Vln. I — *con sordini* ***pp***

Vln. II — *con sordini* ***pp***

Vla. — *con sordini* ***pp***

Vc. — ***pp***

Cb. — ***pp***

PERUSAL SCORE
DO NOT COPY

PERUSAL SCORE
DO NOT COPY

E **Moderato** (♩ = c. 90)

67

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.

67

Pno.

67

Trpt. Solo — *mf* 3 — *mf* — 3 — *mf* 3
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/3
Hn. 2/4
Tbn. 1 — *Euphonium Solo* — *f*
Tbn. 2
Tbn. 3/Bs. Tbn.
Tuba

67

Timp.

67

Perc. 1

67

Perc. 2
Vibe/Chimes

E **Moderato** (♩ = c. 90)

67

Vln. I — *p* — *Stagger Taking Mutes Off*
Vln. II — *p* — *Stagger Taking Mutes Off*
Vla. — Div. — *p* — *Stagger Taking Mutes Off*
Vc. — Div. — *p*
Cb. — *p*

IV. CIRCLE OF FAITH

F **Grandioso**

78

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.

78

Pno.

78

Trpt. Solo
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/3
Hn. 2/4
Tbn. 1
Tbn. 2
Tbn. 3/Bs. Tbn.
Tuba

78

Timp.

78

Perc. 1

78

Perc. 2
Vibe/Chimes

F **Grandioso**

78

Vln. I
Vln. II
Vla.
Vc.
Cb.

PERUSAL SCORE DO NOT COPY

88

molto rit.

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Pno.
Trpt. Solo
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/3
Hn. 2/4
Tbn. 1
Tbn. 2
Tbn. 3/Bs. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Vibe/Chimes
Vln. I
Vln. II
Vla.
Vc.
Cb.

Narration:
(Circles Cue 5)
From Drum Circles to Endless Circles to Vicious Circles to Circles of Faith, this seemingly simple shape of geometry is an integral part of our society. It helps us tell time. It gets us where we need to go. It is a symbol of peace among nations. And though we may all take different paths, all of us eventually come full circle.

Triangle

Vibe

Div.

molto rit.

Play Well Underneath Recording

PERUSAL SCORE DO NOT COPY

IV. CIRCLE OF FAITH

G **Molto Grandioso (♩=72)**

molto rit.

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Pno.
Trpt. Solo
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/3
Hn. 2/4
Tbn. 1
Tbn. 2
Tbn. 3/Bs. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Vibe/Chimes
Vln. I
Vln. II
Vla.
Vc.
Cb.

PERUSAL SCORE DO NOT COPY