

Ascent to Victory

(Larger Orchestration)

(dedicated to Emily Ray and The Mission Chamber Orchestra)

Duration aprox. 7 min

Instrumentation: 2 Flutes/Piccolo, 2 Oboes, 2 Clarinets in Bb, 2 Bassoons,
2 Horns in F, 2 Trumpets in Bb, Timpani, Triangle, Claves,
Susp. Cymbal, Glock, Wood Block, and Strings.

Composed in 1997 as a double commission for the American Composer's Forum and The Mission Chamber Orchestra. The MCO was planning a CD entitled "Dreams" to honor the Special Olympics. The commission stipulated that the work be a quiet piece but which also depicted a final victory such as the victory of achievement of The Special Olympian. The composer found the concept of a quiet but victorious piece to be extremely challenging and "Ascent to Victory" is the result.

The work begins with the dreaming and contemplated possibilities of the Special Olympian and then proceeds to the actual training section and finally, the victory. The composer states: "When I was composing this work I wanted to make clear that I felt that all who participated were winners - not only those who actually won." ----N. B. D.

This larger orchestration was commissioned by Jung-Ho Pak

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Ascent to Victory

Larger Orchestration

Nancy Bloomer Deussen

1997 Rev. 2010

Adagio ♩=72

The musical score is arranged in two systems. The first system includes:

- Flute 1
- Flute 2/Piccolo
- Oboe 1
- Oboe 2
- Clarinet in B♭ 1 (starts with a melodic line in measure 2, marked *p*)
- Clarinet in B♭ 2
- Bassoon 1 (starts with a melodic line in measure 5, marked *p*)
- Bassoon 2
- Horn in F 1/2
- Trumpet in B♭ 1
- Trumpet in B♭ 2
- Timpani
- Glockenspiel
- Percussion

The second system includes:

- Violin 1
- Violin 2
- Viola
- Violoncello (starts with a melodic line in measure 1, marked *pp*)
- String Bass (starts with a melodic line in measure 1, marked *pp*)

The score is in 4/4 time with a tempo of Adagio (♩=72). The key signature has two sharps (F# and C#). Dynamics include *pp* (pianissimo) and *p* (piano).

8

Fl. 1 *mp*

Fl. 2/Picc

Ob. 1 *p*

Ob. 2

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1

Bsn. 2

Hn. 1/2

Tpt. 1 *con sordino* *p*

Tpt. 2

Timp.

Glock.

Perc. **Triangle** *p*

Vln. 1

Vln. 2

Vla. *mp*

Vc. *mp*

S. Bass *mp*

Detailed description: This is a page of a musical score for an orchestra, numbered 8. It features 18 staves for various instruments. The top section includes Flute 1 (Fl. 1) with a mezzo-piano (*mp*) dynamic, Flute 2/Piccobello (Fl. 2/Picc), Oboe 1 (Ob. 1) with piano (*p*) dynamic, Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1) with piano (*p*) dynamic, Clarinet 2 (Cl. 2) with piano (*p*) dynamic, Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The middle section includes Horn 1/2 (Hn. 1/2), Trumpet 1 (Tpt. 1) with *con sordino* and piano (*p*) dynamics, and Trumpet 2 (Tpt. 2). The percussion section (Perc.) includes Timpani (Timp.), Glockenspiel (Glock.), and a Triangle with piano (*p*) dynamic. The bottom section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.) with mezzo-piano (*mp*) dynamic, Violoncello (Vc.) with mezzo-piano (*mp*) dynamic, and Double Bass (S. Bass) with mezzo-piano (*mp*) dynamic. The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamics.

Musical score for orchestra and strings, measures 25-30. The score is divided into two systems. The first system includes woodwinds (Flutes 1 and 2/Piccobello, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1/2, Trumpets 1 and 2, Timpani, Glockenspiel, and Percussion). The second system includes strings (Violins 1 and 2, Viola, Violoncello, and S. Bass). The key signature is one sharp (F#) and the time signature is 3/4, which changes to 4/4 at the end of measure 29. The dynamic marking *mp* (mezzo-piano) is present in measures 26, 27, 28, and 30. The woodwinds and strings play melodic lines, while the brass and percussion are mostly silent.

31

Fl. 1 *mf*

Fl. 2/Picc

Ob. 1 *mp*

Ob. 2

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1/2

Tpt. 1

Tpt. 2

Timp.

Glock.

Perc. Triangle *mp*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

S. Bass *mp* *mf*

37 39

Fl. 1

Fl. 2/Picc

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1/2

Tpt. 1

Tpt. 2

Timp.

Glock.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

S. Bass

A Tempo

Rit. 52

48

Fl. 1 *mp*

Fl. 2/Picc

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *p*

Bsn. 2 *mp* *p*

Rit.

Hn. 1/2

Tpt. 1

Tpt. 2

52

Timp.

Glock. *p* Glock

Perc.

Rit. *Freely* *A Tempo*

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

S. Bass *mf* *p*

53

Fl. 1

Fl. 2/Picc

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1/2

Tpt. 1

Tpt. 2

Timp.

Glock.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

S. Bass

p

mp

6/4

59

Fl. 1
Fl. 2/Picc
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1/2
Tpt. 1
Tpt. 2
Timp.
Glock.
Perc.
Vln. 1
Vln. 2
Vla.
Vc.
S. Bass

mp
mp
mp
mp
mf
mf
mp
mf
p
mf
p
p
p
p
p
mp
mf
mf
mf

64 Accelerando 67 ♩=95

Fl. 1 *mp* *f*

Fl. 2/Picc *mp* *f*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mf* *f mp*

Cl. 2 *mf* *f*

Bsn. 1 *mp* *mf*

Bsn. 2 *mp* *mf*

Hn. 1/2 *mp* *mf* *Moderato*

Tpt. 1 *mp* *mf*

Tpt. 2

Timp. *p* *f*

Glock.

Perc. Wood Block *mf*

Vln. 1 *mf* *f* *Accelerando* 67 ♩=95 *Moderato*

Vln. 2 *mf* *f*

Vla. *f*

Vc. *mf* *f*

S. Bass *mf* *f*

68

Fl. 1 *mp*

Fl. 2/Picc *mp*

Ob. 1

Ob. 2

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2

Hn. 1/2

Tpt. 1

Tpt. 2

Timp.

Glock. *Glock mp*

Perc.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc.

S. Bass

73

Fl. 1

Fl. 2/Picc

Ob. 1 *mp*

Ob. 2

Cl. 1 *mf*

Cl. 2

Bsn. 1 *mf*

Bsn. 2

Hn. 1/2 *mf*

Tpt. 1 *mf*

Tpt. 2

Timp.

Glock. *mp* *f*

Perc. *mp*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *mp* *f*

S. Bass *mp* *f*

82

Fl. 1

Fl. 2/Picc

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1/2

Tpt. 1

Tpt. 2

Timp.

Glock.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

S. Bass

p

mp

mf

Claves

100 rit. ♩=70

Fl. 1 *f* *mf*

Fl. 2/Picc *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f* *mp*

Cl. 2 *f*

Bsn. 1 *f* *p* *pp*

Bsn. 2 *f*

Hn. 1/2 *f*

Tpt. 1 *f*

Tpt. 2

Timp.

Glock.

Perc. Claves *mf* *mp*

rit. ♩=70
Solo

Vln. 1 *f* *mf* *mp* *mp*

Vln. 2 *f* *mf* *mp*

Vla. *f* *mf* *mp*

Vc. *ff* *mf* *mp* *Solo* *p*

S. Bass *ff* *mf*

106 106 rit.

Fl. 1 *mp*

Fl. 2/Picc

Ob. 1 *p*

Ob. 2

Cl. 1 *p* *p*

Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2

Hn. 1/2

Tpt. 1

Tpt. 2

Timp.

Glock.

106

Perc.

rit.

Vln. 1

Vln. 2 *Solo* *p*

Vla. *Solo* *p* *p*

Vc. *p*

S. Bass *Solo* *p* *p*

Tempo I = 65

114

Fl. 1

Fl. 2/Picc

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1/2

Tpt. 1

Tpt. 2

Timp.

Glock.

Perc. Triangle

Tempo I = 65

mf

Tutti Espresivo

Vln. 1 *mf*

Vln. 2 *Tutti Espresivo* *mf*

Vla. *Tutti Espresivo* *mf*

Vc. *Tutti Espresivo* *mf*

S. Bass *mf* *Tutti Espresivo*

Musical score for page 121, featuring woodwinds, brass, strings, and percussion. The score is in 6/4 time and includes the following parts:

- Fl. 1
- Fl. 2/Picc
- Ob. 1
- Ob. 2
- Cl. 1
- Cl. 2
- Bsn. 1
- Bsn. 2
- Hn. 1/2
- Tpt. 1
- Tpt. 2
- Timp.
- Glock.
- Perc.
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- S. Bass

Key features include dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte), and various musical notations including slurs, ties, and articulation marks. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and Horns are active in the latter half of the page, while the strings and percussion provide a steady accompaniment.

125

Fl. 1 *mf*

Fl. 2/Picc *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1/2 *mf* *a2*

Tpt. 1

Tpt. 2

Timp. *p* *f*

Glock.

Perc. *p* *f*

Susp Cymbal

125

Vln. 1 *f* *ff*

Vln. 2 *mf* *f* *ff*

Vla. *mf* *f*

Vc. *mf* *f* *ff*

S. Bass *mf* *f* *ff*

130

Fl. 1

Fl. 2/Picc

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1/2

Tpt. 1

Tpt. 2

Timp.

Glock.

Perc.

Triangle

Vln. 1

Vln. 2

Vla.

Vc.

S. Bass

mf

f

ff

134

Fl. 1 *ff* *cresc.*

Fl. 2/Picc *cresc.*

Ob. 1 *ff* *cresc.*

Ob. 2 *mp* *cresc.*

Cl. 1 *f* *mp* *cresc.*

Cl. 2

Bsn. 1 *ff* *cresc.*

Bsn. 2 *ff* *mp* *cresc.*

Hn. 1/2 *mp* *cresc.*

Tpt. 1 *ff* *mp* *cresc.*

Tpt. 2 *ff* *mp* *cresc.*

Timp.

Glock. *Glock* *f*

Perc.

Vln. 1 *mf* *cresc.*

Vln. 2 *mf* *cresc.*

Vla. *cresc.*

Vc. *mf* *cresc.*

S. Bass *mf* *cresc.*

138 rit. $\text{♩} = 68$

Fl. 1

Fl. 2/Picc

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

f

f Marcato

f Marcato

f Marcato

f Marcato

ff

ff

rit. Marcato 1.

Hn. 1/2

Tpt. 1

Tpt. 2

Timp.

Glock.

Perc.

f Marcato

f Marcato

Ritardando $\text{♩} = 68$

Vln. 1

Vln. 2

Vla.

Vc.

S. Bass

f

f

f

ff

ff

(Blank)