

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 the following instruments from top to bottom: Flute 1, Flute 2/Piccolo, Oboe 1, Oboe 2, Clarinet in B♭ 1, Clarinet in B♭ 2, Bassoon 1, Bassoon 2, Horn in F 1/2, Trumpet in B♭ 1, Trumpet in B♭ 2, Timpani, Glockenspiel, and Percussion. The second system includes Violin 1, Violin 2, Viola, Violoncello, and String Bass. The score is in 4/4 time with a tempo of Adagio (♩=72). The key signature has two sharps (F# and C#). Dynamics include *p* (piano) for the Clarinet in B♭ 1 and Bassoon 1 parts, and *pp* (pianissimo) for the Violoncello and String Bass parts. The Violoncello part has a *p* dynamic marking in the fifth measure. The String Bass part has *pp* markings in the first and fifth measures, and a *p* marking in the fifth measure.

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, slurs, and dynamics.

Musical score for orchestra and strings, measures 25-30. The score is written for the following instruments: 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., and S. Bass. The key signature is one sharp (F#) and the time signature is 3/4. The score begins with a 3-measure rest for all instruments. At measure 25, the woodwinds and strings begin to play. The Clarinet 1 and 2 parts have a key signature change to two sharps (F# and C#) at measure 25. The Violin 2 part starts with a *mp* dynamic marking. The Viola part starts with a *mp* dynamic marking. The Violoncello part starts with a *mp* dynamic marking. The S. Bass part starts with a *mp* dynamic marking. The score ends with a 4-measure rest for all instruments.

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*

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

mf

p

mf

p

mp

mf

p

mp

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*

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*

78

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

mf

p

mp

f

Piccolo

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* *p* Solo

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

Tutti Espresivo

Vln. 1 *mf*

Vln. 2 *Tutti Espresivo* *mf*

Vla. *Tutti Espresivo* *mf*

Vc. *Tutti Espresivo* *mf*

S. Bass *mf* *Tutti Espresivo*

Detailed description: This page of a musical score, numbered 114, is for an orchestral ensemble. It features staves for 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 with a Triangle), brass (Horns 1/2, Trumpets 1 and 2, Trombones 1 and 2), and strings (Violins 1 and 2, Viola, Violoncello, and Double Bass). The score is in 3/4 time and includes dynamic markings such as *mf* and *Tutti Espresivo*. The tempo is marked as **Tempo I = 65**. The woodwind and brass sections are mostly silent, while the strings play a melodic line with various articulations and dynamics.

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

mp

mp

mp

mf

mf

mf

mf

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. *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)