

Summation

Movement 6 - Suite for Band

Walt Lovell (ASCAP)

Stately  $\text{♩} = 96$  2 3 4 5 6 7 rit. 8 9  $\text{♩} = 80$  10 11 12

Piccolo

Flute

Oboe

Bassoon

B♭ Clarinet 1

B♭ Clarinet 2 3

B♭ Bass Clarinet

Alto Saxophone 1 2

Tenor Saxophone

Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2 3

Horn in F 1 2

Trombone 1

Trombone 2 3

Euphonium

Tuba

String Bass

Timpani F, B♭, C, G

Mallets I Bells

Mallets II Xylo

Mallets III Vibes

Mallet IV Marimba

Mallets V Chimes

Percussion I (2 Players) Snare Drum and Bass Drum

Percussion II (1 Player) Suspended Cymbal

Crash Cymbal

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This image shows a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The score includes measures 13 through 23, with a tempo marking of quarter note = 96. The music is in 3/4 time and key of B-flat major. Dynamics like *p*, *mf*, and *a2* are indicated.

The instruments listed on the left side of the score are:

- Picc.
- Fl. 1
- Ob. 1
- Bsn. 1
- Cl. 1
- Cl. 2, 3
- B. Cl.
- A. Sx. 1, 2
- T. Sx.
- B. Sx.
- Tpt. 1
- Tpt. 2, 3
- Hn. 1, 2
- Tbn. 1
- Tbn. 2, 3
- Euph.
- Tuba
- Bass
- Timp.
- Mlts. I
- Mlts. II
- Mlts. III
- Mlts. IV
- Mlts. V
- Perc. I
- Perc. III

The score is written for a full orchestra, with each instrument having its own staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large, faint watermark is visible across the center of the page.

24 25 26 27 28 29 30 31 32 33 34 35

Picc.

Fl. I

Ob. I

Bsn. I

Cl. I

Cl. 2  
3

B. Cl.

A. Sx. 1  
2

T. Sx.

B. Sx.

Tpt. I

Tpt. 2  
3

Hn. 1  
2

Tbn. I

Tbn. 2  
3

Euph.

Tuba

Bass

Timp.

Mlts. I

Mlts. II

Mlts. III

Mlts. IV

Mlts. V

Perc. I

Perc. III

36 37 38 39 40 41 42 43 44 45 46 47

Picc. Fl. 1 Ob. 1 Bsn. 1 Cl. 1 Cl. 2 3 B. Cl. A. Sx. 1 2 T. Sx. B. Sx. Tpt. 1 2 3 Hn. 1 2 Tbn. 1 2 3 Euph. Tuba Bass Timp. Mlts. I Mlts. II Mlts. III Mlts. IV Mlts. V Perc. I Perc. III

mf mf mf mf mp mp

40

a2 1. a2 a2

mf

40

a2 a2

mf

mp

mp

mp

48 49 50 51 52 rit. 53 54 55 56 57 Più mosso ♩ = 128 58

Picc. *mf*

Fl. 1 *mf*

Ob. 1

Bsn. 1 *mp*

Cl. 1

Cl. 2 3

B. Cl. *mp*

A. Sx. 1 *a2* *mp* 2

T. Sx.

B. Sx. *mp*

49 Tpt. 1 *mf* rit. *mp* 57 Più mosso ♩ = 128 2 *a2* *mf* *mp* 3

Hn. 1 2 *mp*

Tbn. 1 *mf* *mp* 2 *a2* *mf* *mp* 3

Euph. *mp*

Tuba *mp*

Bass *mp*

Timp. *mp*

Mlts. I *mf*

Mlts. II *mp*

Mlts. III *mp*

Mlts. IV *mf* *mp*

Mlts. V *mf* *mp*

Perc. I *mf*

Perc. III

59 60 61 62 63 64 65 66

Picc. *f*

Fl. 1 *f*

Ob. 1

Bsn. 1 *f*

Cl. 1

Cl. 2 3

B. Cl. *f*

A. Sx. 1 2 *f*

T. Sx. *f*

B. Sx. *f*

Tpt. 1 *f* 65

Tpt. 2 3 *f* a2

Hn. 1 2 *f* a2

Tbn. 1 *f* 3

Tbn. 2 3 *f* 3

Euph. *f*

Tuba *f*

Bass *f*

Timp. *f* *mf*

Mlts. I

Mlts. II *f* 3

Mlts. III *f* 3

Mlts. IV *f* 3

Mlts. V

Perc. I *f* *mf*

Perc. III *mf*

This page of the musical score covers measures 67 through 74. The instrumentation includes a variety of woodwinds, brass, and percussion. The key signature is B-flat major. The score is characterized by its complex notation, including many slurs, accents, and dynamic markings such as *f* and *a2*. The percussion section is particularly active, with multiple mallet parts and a prominent drum line. The woodwind section features intricate passages, particularly for the flutes and oboes. The brass section provides a strong harmonic foundation with sustained notes and occasional melodic lines. The overall texture is dense and detailed, typical of a late 20th-century symphonic work.

75 76 77 78 79 80 81 82 83

Picc. *mf* *tr*

Fl. I *mf* *tr*

Ob. 1

Bsn. 1

Cl. 1

Cl. 2 *a2*

Cl. 3 *a2*

B. Cl. *mf*

A. Sx. 1 *mf* *3*

A. Sx. 2 *mf* *3*

T. Sx. *mf* *3*

B. Sx.

Tpt. 1 *mf* *3*

Tpt. 2 *a2*

Tpt. 3 *a2*

Hn. 1 *a2* *3*

Hn. 2 *mf*

Tbn. 1 *mf* *3*

Tbn. 2 *mf* *3*

Tbn. 3 *mf* *3*

Euph. *mf* *3*

Tuba *mf*

Bass *mf*

Timp. *mf* *3*

Mlts. I *mf*

Mlts. II *mf*

Mlts. III *mf*

Mlts. IV *mf* *3*

Mlts. V

Perc. I *mf*

Perc. III



84 85 86 87 88 89 *rall.* 90  $\text{♩} = 132$  91 92 93 94

Picc. *p*

Fl. I *p*

Ob. 1 *p*

Bsn. 1 *p*

Cl. 1 *p*

Cl. 2 3 *p* a2

B. Cl. *p*

A. Sx. 1 2 *p* a2

T. Sx. *p* 3 *mf*

B. Sx. *p*

Tpt. 1 *p* *rall.* 90  $\text{♩} = 132$

Tpt. 2 3 *p* a2

Hn. 1 2 *p* a2 *mf*

Tbn. 1 *p* 3

Tbn. 2 3 *p* a2 3

Euph. *p* 3

Tuba *p*

Bass *p*

Timp. *subito p* 3

Mlts. I *p*

Mlts. II *p*

Mlts. III *p*

Mlts. IV *p* 3

Mlts. V

Perc. I *p*

Perc. III

95 96 97 98 99 100 101 102 103 104 105

Picc. *mf*

Fl. I *mf*

Ob. 1 *mf*

Bsn. 1 *mf*

Cl. 1 *mf*

Cl. 2 3 *mf*

B. Cl. *mf*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mp* *mf* *mp* *mf*

B. Sx. *mf*

Tpt. 1 *mf*

Tpt. 2 3 *mf* a2

Hn. 1 *mp* *mf* *mp* *mf*

Hn. 2 *mp* *mf* *mp* *mf*

Tbn. 1 *mf*

Tbn. 2 3 *mf* a2

Euph. *mf*

Tuba *mf*

Bass *mf*

Timp. *mf*

Mlts. I *mf*

Mlts. II *mf*

Mlts. III

Mlts. IV *mf*

Mlts. V

Perc. I *mf*

Perc. III *mf*

*[Musical score page 106-114]*

115116117118119120121122

Picc.

Fl. I

Ob. 1

Bsn. 1

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Bass

Timp.

Mlts. I

Mlts. II

Mlts. III

Mlts. IV

Mlts. V

Perc. I

Perc. III

This image shows a page of a musical score, measures 123 to 130. The score is written for a large symphony orchestra. The instruments listed on the left are: Picc., Fl. 1, Ob. 1, Bsn. 1, Cl. 1, Cl. 2/3, B. Cl., A. Sx. 1/2, T. Sx., B. Sx., Tpt. 1, Tpt. 2/3, Hn. 1/2, Tbn. 1, Tbn. 2/3, Euph., Tuba, Bass, Timp., Mlts. I, Mlts. II, Mlts. III, Mlts. IV, Mlts. V, Perc. I, and Perc. III. The score includes various musical notations such as notes, rests, trills, and dynamic markings like 'rall.' and 'rit.'. The measures are numbered 123, 124, 125, 126, 127, 128, 129, and 130. The score is written in a standard musical notation with a key signature of one flat and a time signature of 4/4.

131 132 133 134 135 136 137 138 139

Stately  $\text{♩} = 88$

Picc. *mp* *mf*

Fl. I *mp* *mf*

Ob. 1 *mp* *mf*

Bsn. 1 *mp* *mf*

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf* a2

Cl. 3 *mp* *mf*

B. Cl. *mp* *mf*

A. Sx. 1 *mp* *mf* a2

A. Sx. 2 *mp* *mf*

T. Sx. *mp* *mf*

B. Sx. *mp* *mf*

Tpt. 1 *mp* *mf*

Tpt. 2 *mp* *mf* a2

Tpt. 3 *mp* *mf*

Hn. 1 *mp* *mf* a2

Hn. 2 *mp* *mf*

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

Tbn. 3 *mp* *mf*

Euph. *mp* *mf*

Tuba *mp* *mf*

Bass *mp* *mf*

Timp. *mp*

Mlts. I *mp*

Mlts. II *mp*

Mlts. III *mp*

Mlts. IV *mp*

Mlts. V *mp*

Perc. I *mp*

Perc. III *mp*

140 rit. 141 142 143 144  $\text{♩} = 72$  145 146 147 148

Picc.  $f$   $p$   $mf$   $ff$   $fff$

Fl. 1  $f$   $p$   $mf$   $ff$   $fff$

Ob. 1  $f$   $p$   $mf$   $ff$   $fff$

Bsn. 1  $f$   $p$   $mf$   $ff$   $fff$

Cl. 1  $f$   $p$   $mf$   $ff$   $fff$

Cl. 2  $p$   $mf$   $ff$   $fff$

Cl. 3  $p$   $mf$   $ff$   $fff$

B. Cl.  $f$   $p$   $ff$   $fff$

A. Sx. 1  $a^2$   $p$   $ff$   $fff$

A. Sx. 2  $p$   $ff$   $fff$

T. Sx.  $f$   $p$   $ff$   $fff$

B. Sx.  $f$   $p$   $ff$   $fff$

Tpt. 1 rit. 144  $\text{♩} = 72$   $f$   $p$   $ff$   $fff$

Tpt. 2  $p$   $ff$   $fff$

Tpt. 3  $p$   $ff$   $fff$

Hn. 1  $a^2$   $p$   $ff$   $fff$

Hn. 2  $p$   $ff$   $fff$

Tbn. 1  $f$   $p$   $ff$   $fff$

Tbn. 2  $a^2$   $f$   $p$   $ff$   $fff$

Tbn. 3  $f$   $p$   $ff$   $fff$

Euph.  $f$   $p$   $ff$   $fff$

Tuba  $f$   $p$   $ff$   $fff$

Bass  $f$   $p$   $ff$   $fff$

Timp.  $f$   $p$   $ff$   $fff$

Mlts. I  $f$   $p$   $ff$   $fff$

Mlts. II  $f$   $p$   $ff$   $fff$

Mlts. III  $f$   $p$   $ff$   $fff$

Mlts. IV  $f$   $p$   $ff$   $fff$

Mlts. V  $p$   $ff$   $fff$

Perc. I  $f$   $p$   $ff$   $fff$

Perc. III  $f$   $p$   $ff$   $fff$