

(13)

Shifting SANDS.

Programme notes

Shifting sands is a one movement work scored for large wind band. It is so named because of its changing shape and character. Themes are distorted and re-shaped in the manner of the sands of a desert landscape. The composition contains six short themes announced after a robust introduction. The first three occur in quick succession, the third almost acting as a counter melody to the second. The fourth and fifth are introduced after the *stringendo* to bring a dancing and rhythmic intensity whilst the fifth theme is also one which becomes a feature of the rhythmic pattern throughout the composition. The sixth theme is introduced later during the *Presto* played by cornets and trumpets and which is immediately developed by the trombones.

The ever changing shape of the sands are represented by the free development, constant variations of tone colour, scalistic movement and moments of calm open chords. In its key structures one area gives way to another in mood whilst varying keys changes do not occur by direct modulation but by an almost instantaneous shift of tonality. **Shifting sands** is purely symbolic and not descriptive and it combines moments of tonality with atonality to produce necessarily ambiguous implications. Dissonant chords punctuate the flow throughout and only at the conclusion of the work does the whole piece become tonal to end on a C major chord.

. ZQMAZ

giniHil2

13

Instrumentation

Piccolo

2 Flutes

2 Oboes

Solo Clarinet

Repiano Clarinet

2nd & 3rd Clarinet

Bass Clarinet

2 Alto Saxophones

1 Tenor Saxophones

1 Baritone Saxophone

Bassoon

4 Horns

Solo Cornet

2nd & 3rd Cornet

2 Trombones in Bb

Bass Trombone in Bb

Euphonium

Bombardon

Timpani

Percussion

Side drum, bass drum, cymbals, triangle, tam-tam

Transposed score

Duration: 10 minutes.

Shifting Sands

1-10

Shifting Sands

Shifting Sands

Con moto

$\text{♩} = 120$

This musical score is for the piece "Shifting Sands" by John Williams, featuring a full orchestra and woodwind section. The score is written in 4/4 time with a tempo of "Con moto" and a metronome marking of 120 beats per minute. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into several systems, each containing multiple staves for different instruments. The woodwind section includes Piccolo, 1st and 2nd Flutes, 1st and 2nd Oboes, Solo Clarinet in Bb, Repiano Clarinet in Bb, 2nd Clarinet in Bb, 3rd Clarinet in Bb, Bass Clarinet, 1st Alto Saxophone, 2nd Alto Saxophone, 1st Tenor Saxophone, Baritone Saxophone, and Bassoon. The brass section includes 1st and 2nd Horn in F, 3rd and 4th Horn in F, Solo Cornet in Bb, 2nd and 3rd in Bb, 1st, 2nd, and 3rd Trombone, Euphonium, and Tuba. The percussion section includes Timpani (with notes in C, G, and F), Triangle, Cymbals (Cym.), Bongos (B.D.), and Gong. The score features a variety of dynamics, including fortissimo (fff), fortissimo (ff), forte (f), piano (p), and mezzo-forte (mf). The woodwinds and brasses play a complex, rhythmic pattern, while the percussion provides a steady, driving accompaniment.

12 **A**

Picc. *fff*

1 Fl. *fff*

2 Fl. *fff*

1 Ob. *fff*

2 Ob. *fff*

S/Cl. *fff* *ff* *p*

R/Cl. *fff* *ff* *p*

2 Cl. *fff* *ff* *p*

3 Cl. *fff* *ff* *p*

B. Cl. *p*

1 A/Sax. *mp*

2 A/Sax. *mp*

1 T/Sax. *mp*

Bar Sax. *p*

Bsn. *p*

1 2 Hn. *p*

3 4 Hn. *p*

S Cor. *p*

2 3 Cor. *p*

1 Tbn. *p*

2 Tbn. *p*

3 Tbn. *p*

Euph. *p*

Tba. *p*

Timp. *fff* *fff* *pp*

Ti.

Perc. *ff* { Cym. }
B.D. S.D. *pp*

Gong

poco meno mosso

$\text{♩} = 100$

Tranquillo

$\text{♩} = 80$

18

Picc. *ff*

1 Fl. *ff* *p*

2 Fl. *ff* *p*

1 Ob. *ff* *p*

2 Ob. *ff* *p*

S/Cl. *ff* *p* 3

R/Cl. *ff* *p* 3

2 Cl. *ff*

3 Cl. *ff*

B. Cl. *ff*

1 A/Sax. *ff* *p* 3

2 A/Sax. *ff*

1 T/Sax. *ff*

Bar Sax. *ff*

Bsn. *ff*

1 2 Hn. *ff* *p* *pp*

3 4 Hn. *ff* *pp*

3 Cor. *ff*

2 3 Cor. *ff*

1 Tbn. *ff* *p* *pp*

2 Tbn. *ff* *p* *pp*

3 Tbn. *ff* *p* *pp*

Euph. *ff* *p* *pp*

Tba. *ff* *p* *pp*

Timp.

Tri.

Perc. *ff*

Gong

This page of a musical score, numbered 28, is marked with a 'B' in a box at the top right. It contains 25 staves for various instruments. The instruments listed on the left are: Picc., 1 Fl., 2 Fl., 1 Ob., 2 Ob., 3/Cl., R/Cl., 2 Cl., 3 Cl., B. Cl., 1 A/ Sax., 2 A/ Sax., 1 T/ Sax., Bsn., 1 2 Hn., 3 4 Hn., 5 Cor., 2 3 Cor., 1 Tbn., 2 Tbn., 3 Tbn., Euph., Tba., Timp., Tri., and Gong. The score includes dynamic markings such as *mp* (mezzo-piano) and *p* (piano), and features complex rhythmic patterns with many triplets. A section marked 'B' begins in the final measure of the page. The bottom of the page shows the staves for Timpani, Triangle, and Gong, which are mostly empty.

36

Picc.

1 Fl.

2 Fl.

1 Ob.

2 Ob.

3 Cl.

2 Cl.

1 Cl.

B. Cl.

1 A/Sax.

2 A/Sax.

1 T/Sax.

Ban.

1 2 Hn.

3 4 Hn.

1 Cor.

2 Cor.

1 Tbn.

2 Tbn.

3 Tbn.

Euph.

Tbn.

Timp.

Tri.

Gong.

41

Picc.

1 Fl.

2 Fl.

1 Ob.

2 Ob.

S//Cl.

R/Cl.

2 Cl.

3 Cl.

B. Cl.

1 A/Sax.

2 A/Sax.

1 T/Sax.

Bar Sax.

Hsu

1 2 Hn.

3 4 Hn.

S Cor.

2 3 Cor.

1 Tbn.

2 Tbn.

3 Tbn.

Euph.

Tba.

Timp.

Tri.

Perc.

Gong

p

f

mp

f B.D.

Cym.

49

Picc. *f*

1 Fl.

2 Fl.

1 Ob.

2 Ob.

S/Cl.

R/Cl.

2 Cl.

3 Cl.

B. Cl.

1 A/Sax.

2 A/Sax.

1 T/Sax.

Bar Sax.

Bsn.

1 2 Hn.

3 4 Hn.

8 Cor.

2 3 Cor.

1 Tbn.

2 Tbn.

3 Tbn.

Euph.

Tba.

Timp.

Tri.

Gong.

55

Tempo primo $\text{♩} = 120$

accel. $\text{♩} = 100$

Picc. *fff*

1 Fl. *fff*

2 Fl. *fff*

1 Ob. *fff*

2 Ob. *fff*

S//Cl. *fff*

R/Cl. *fff*

2 Cl. *fff*

3 Cl. *fff*

B. Cl. *fff*

1 A/Sax. *fff*

2 A/Sax. *fff*

1 T/Sax. *fff*

Bar Sax. *fff*

Bsn. *fff*

1 2 Hn. *fff*

3 4 Hn. *fff*

3 Cor. *ff*

2 3 Cor. *ff*

1 Tbn. *ff*

2 Tbn. *ff*

3 Tbn. *ff*

Euph. *ff*

Tba. *ff*

Timp. *ff*

Ti. *ff*

Perc. *ff* Crash cym. *fff*

Gong *ff*

90

Pico

1 Fl.

2 Fl.

1 Ob.

2 Ob.

S/Cl.

R/Cl.

2 Cl.

3 Cl.

B. Cl.

1 A/Sax.

2 A/Sax.

1 T/Sax.

Bar Sax.

Bsn.

1 2 Hn.

3 4 Hn.

8 Cor.

2 3 Cor.

1 Tbn.

2 Tbn.

Euph.

Tba.

Timp.

Tri.

Perc.

Gong

mf

mf

mf

a2

a2

mp

99

Picc.

1 Fl.

2 Fl.

1 Ob.

2 Ob.

3 Cl.

2 Cl.

3 Cl.

B. Cl.

1 A/Sax.

2 A/Sax.

1 T/Sax.

Bar Sax.

Bsn.

12 Hn.

34 Hn.

3 Cor.

23 Cor.

1 Tbn.

2 Tbn.

Euph.

Tbn.

Timp.

Tri.

Perc.

Gong

109 **E**

Picc.

1 Fl.

2 Fl.

1 Ob.

2 Ob.

S//Cl.

Al/Cl.

2 Cl.

3 Cl.

B. Cl.

1 A/Sax.

2 A/Sax.

1 T/Sax.

Bar Sax.

Bsn.

1 2 Hn.

3 4 Hn.

S Cor.

2 3 Cor.

1 Tbn.

2 Tbn.

3 Tbn.

Euph.

Tba.

Timp.

Tri.

Perc.

Gong

Cym. *ff* B.D.

S.D. Cym. *ff* B.D.

This page of a musical score is for a large orchestra. It contains 25 staves, each labeled with an instrument or section. The instruments listed are: Picc., 1 Fl., 2 Fl., 1 Ob., 2 Ob., S//Cl., R/Cl., 2 Cl., 3 Cl., B. Cl., 1 A/Sax., 2 A/Sax., 1 T/Sax., Bar Sax., Bsn., 1 2 Hn., 3 4 Hn., S Cor., 2 3 Cor., 1 Tbn., 2 Tbn., 3 Tbn., Euph., Tba., Timp., Tri., Perc., and Gong. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *pp*. A tempo marking of *rall.* and a metronome marking of $\text{♩} = 60$ are present at the top right. The page number 17 is in the top right corner, and the measure number 129 is at the top left. The percussion section includes a triangle, a set of timpani, and a gong, with specific instructions like 'Cym.' and 'B.D.' for the percussionist.

F Tranquillo
♩ = 80

136

Picc.

1 Fl.

2 Fl.

1 Ob.

2 Ob.

S/Cl.

R/Cl.

2 Cl.

3 Cl.

B. Cl.

1 A/Sax.

2 A/Sax.

1 T/Sax.

Bar Sax.

Ban.

1 2 Hn.

3 4 Hn.

3 Cor.

2 3 Cor.

1 Tbn.

2 Tbn.

3 Tbn.

Euph.

Tba.

Timp.

Tri.

Perc.

Gong.

144 Tempo giusto

Instrument List:

- Picc.
- 1 Fl.
- 2 Fl.
- 1 Ob.
- 2 Ob.
- S//Cl.
- R/Cl.
- 2 Cl.
- B. Cl.
- 1 A/Sax.
- 2 A/Sax.
- 1 T/Sax.
- Bar Sax.
- Bsn.
- 1 2 Hn.
- 3 4 Hn.
- 5 Cor.
- 2 3 Cor.
- 1 Tbn.
- 2 Tbn.
- 3 Tbn.
- Euph.
- Tba.
- Timp.
- Tri.
- Perc.
- Gong

Dynamic Markings: p, pp, ppp, S.D., B.D.

151

Picc.

1 Fl.

2 Fl.

1 Ob.

2 Ob.

S//Cl.

R//Cl.

2 Cl.

3 Cl.

B. Cl.

1 A/Sax.

2 A/Sax.

1 T/Sax.

Bar Sax.

Ban.

1 2 Hn.

3 4 Hn.

S Cor.

2 3 Cor.

1 Tbn.

2 Tbn.

3 Tbn.

Euph.

Tbn.

Timp.

Tri.

Gong

p

mp

154

Picc.

1 Fl.

2 Fl.

1 Ob.

2 Ob.

S/Cl.

R/Cl.

2 Cl.

3 Cl.

B. Cl.

1 A/ Sax.

2 A/ Sax.

1 T/ Sax.

Bar Sax.

Bsn.

1 2 Hn.

3 4 Hn.

5 Cor

2 3 Cor

1 Tbn.

2 Tbn.

3 Tbn.

Euph.

Tbn.

Timp.

Tri.

Gong

p

mp

6

157

Picc.

1 Fl.

2 Fl.

1 Ob.

2 Ob.

S./Cl.

R./Cl.

2 Cl.

3 Cl.

B. Cl.

1 A/Sax.

2 A/Sax.

1 T/Sax.

Bar Sax.

Bsn.

12 Hn.

3-4 Hn.

5 Cor.

2-3 Cor.

1 Tbn.

2 Tbn.

3 Tbn.

Euph.

Tba.

Timp.

Tri.

Gong

161

Pico.

1 Fl.

2 Fl.

1 Ob.

2 Ob.

S/Ci.

R/Ci.

2 Cl.

3 Cl.

B. Cl.

1 A/Sax.

2 A/Sax.

1 T/Sax.

Bar Sax.

Bsn.

1 2 Hn.

3 4 Hn.

3 Cor.

2 3 Cor.

1 Tbn.

2 Tbn.

3 Tbn.

Euph.

Tba.

Timp.

Tri.

Perc.

Gong

fff

mf

f

sfz

G&P

fff *mf* *fff*

fff B.D.

fff

G

166

Picc.

1 Fl.

2 Fl.

1 Ob.

2 Ob.

S/Cl.

R/Cl.

2 Cl.

3 Cl.

B. Cl.

1 A/Sax.

2 A/Sax.

1 T/Sax.

Bsn.

1 2 Hn.

3 4 Hn.

S Cor.

2 3 Cor.

1 Tbn.

2 Tbn.

3 Tbn.

Euph.

Tbn.

Timp.

Tri.

Gong.

p

mp

pp

3

175

Picc.

1 Fl.

2 Fl.

1 Ob.

2 Ob.

S/Cl.

R/Cl.

2 Cl.

3 Cl.

B. Cl.

1 A/ Sax.

2 A/ Sax.

1 T/ Sax.

Bsn

1 2 Hn

3 4 Hn

3 Cor

2 3 Cor

1 Tbn.

2 Tbn.

3 Tbn.

Euph.

Tbn.

Timp.

Tri.

Gong

182 **H** Presto
♩ = 116

Picc.
1 Fl.
2 Fl.
1 Ob.
2 Ob.
S./Cl.
R./Cl.
2 Cl.
3 Cl.
B. Cl.
1 A/ Sax.
2 A/ Sax.
1 T/ Sax.
Bsn.
1 2 Hn.
3 4 Hn.
S Cor.
2 3 Cor.
1 Tbn.
2 Tbn.
3 Tbn.
Euph.
Tbn.
Timp.
Tri.
Gong

191

Picc.

1 Fl.

2 Fl.

1 Ob.

2 Ob.

S/Cl.

R/Cl.

2 Cl.

3 Cl.

B. Cl.

1 A/ Sax.

2 A/ Sax.

1 T/ Sax.

Bsn.

1 2 Hn.

3 4 Hn.

S Cor.

2 3 Cor.

1 Tbn.

2 Tbn.

3 Tbn.

Euph.

Tba.

Timp.

Tri.

Perc.

Gong

f

ff

mp

Cym.

ff B.D.

This page of a musical score, numbered 200, is for a large orchestra. It contains 29 staves, each representing a different instrument or section. The instruments listed on the left are: Pico., 1 Fl., 2 Fl., 1 Ob., 2 Ob., S//Cl., R/Cl., 2 Cl., 3 Cl., B. Cl., 1 A/Sax., 2 A/Sax., 1 T/Sax., Bar Sax., Bsn., 1 2 Hn., 3 4 Hn., 8 Cor., 2 3 Cor., 1 Tbn., 2 Tbn., 3 Tbn., Euph., Tba., Timp., Tri., Perc., and Gong. The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is primarily in a 4/4 time signature. Dynamic markings are used throughout, including *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). The woodwind and string sections have more complex melodic lines, while the brass and percussion sections provide harmonic support and rhythmic drive. The percussion part includes a Gong, which is struck at the end of the piece.

210

Picc. *ff* *f*

1 Fl. *ff* *f*

2 Fl. *ff* *f*

1 Ob. *ff* *f*

2 Ob. *ff* *f*

S/Cl. *ff* *f*

R/Cl. *ff* *f*

2 Cl. *ff* *f*

3 Cl. *ff* *f*

B. Cl. *f*

1 A/Sax. *ff* *f*

2 A/Sax. *ff* *f*

1 T/Sax. *ff* *f*

Bar Sax.

Bsn.

1 2 Hrn. *mf*

3 4 Hrn. *mf*

9 Cor. *mf*

2 3 Cor. *mf*

1 Tbn. *mp*

2 Tbn. *mp*

3 Tbn. *mp*

Euph. *mp*

Tba. *mp*

Timp. *ff*

Ti.

Perc. Cym.

Gong

219

Picc.

1 Fl.

2 Fl.

1 Ob.

2 Ob.

S/Cl.

R/Cl.

2 Cl.

3 Cl.

B. Cl.

1 A/ Sax.

2 A/ Sax.

1 T/ Sax.

Bar Sax.

Bsn.

1 2 Hn.

3 4 Hn.

S Cor.

2 3 Cor.

1 Tbn.

2 Tbn.

3 Tbn.

Euph.

Tbn.

Timp.

Tri.

Perc.

Gong

Cym.

B.D.

f

ff

228

Picc. *ff*

1 Fl. *ff*

2 Fl. *ff*

1 Ob. *ff*

2 Ob. *ff*

S/Cl. *ff*

R/Cl. *ff*

2 Cl. *ff*

3 Cl. *ff*

B. Cl. *ff*

1 A/Sax. *ff*

2 A/Sax. *ff*

1 T/Sax. *ff*

Bar Sax. *ff*

Bsn. *ff*

1 2 Hn. *ff*

3 4 Hn. *ff*

3 Cor. *ff*

2 3 Cor. *ff*

1 Tbn. *ff*

2 Tbn. *ff*

3 Tbn. *ff*

Euph. *ff*

Tbn. *ff*

Timp.

Tri.

Perc.

Gong

J

236

Picc.

1 Fl.

2 Fl.

1 Ob.

2 Ob.

S//Cl.

R/Cl.

2 Cl.

3 Cl.

B. Cl.

1 A/Sax.

2 A/Sax.

1 T/Sax.

Bar Sax.

Bsn

1 2 Hn.

3 4 Hn.

S Cor.

2 3 Cor.

1 Tbn.

2 Tbn.

3 Tbn.

Euph.

Tba.

Timp.

Tri.

Gong

p

247

Picc.

1 Fl.

2 Fl.

1 Ob.

2 Ob.

S/Cl.

R/Cl.

2 Cl.

3 Cl.

B. Cl.

1 A/ Sax.

2 A/ Sax.

1 T/ Sax.

Bsn.

1 2 Hrn.

3 4 Hrn.

S Cor.

2 3 Cor.

1 Tbn.

2 Tbn.

3 Tbn.

Euph.

Tba.

Temp.

Ti.

Gong

256 K

Picc. *mf*
 1 Fl. *mf*
 2 Fl. *mf*
 1 Ob. *ff*
 2 Ob. *ff*
 S//Cl. *ff*
 R/Cl. *ff*
 2 Cl. *ff*
 3 Cl. *ff*
 B. Cl. *ff*
 1 A/Sax.
 2 A/Sax.
 1 T/Sax.
 Bsn. *ff*
 1 2 Hn. *mf*
 3 4 Hn. *mf*
 S Cor. *ff*
 2 3 Cor. *ff*
 1 Tbn. *mp*
 2 Tbn. *mp*
 3 Tbn. *mp*
 Euph. *mp*
 Tbn. *mp*
 Timp. *mp*
 Tri.
 Perc. *ff* Cym. B.D.
 Gong

L

284

Picc.

1 Fl.

2 Fl.

1 Ob.

2 Ob.

S/Cl.

R/Cl.

2 Cl.

3 Cl.

B. Cl.

1 A/Sax.

2 A/Sax.

1 T/Sax.

Ban.

1 2 Hn.

3 4 Hn.

S Cor.

2 3 Cor.

1 Tbn.

2 Tbn.

Euph.

Tbn.

Timp.

Tri.

Gong.

ff

mp

mf

304

Picc.

1 Fl.

2 Fl.

1 Ob.

2 Ob.

S/Cl.

R/Cl.

2 Cl.

3 Cl.

B. Cl.

1 A/Sax.

2 A/Sax.

1 T/Sax.

Bsn.

1 2 Hn.

3 4 Hn.

3 Cor.

2 3 Cor.

1 Tbn.

2 Tbn.

Euph.

Tbn.

Timp.

Tri.

Perc.

Gong.

Cym.

S.D.

f

ff

314 **M**

Picc.

1 Fl.

2 Fl.

1 Ob.

2 Ob.

S/Ct.

R/Ct.

2 Cl.

3 Cl.

B. Cl.

1 A/ Sax.

2 A/ Sax.

1 T/ Sax.

Bsn.

1 2 Hn.

3 4 Hn.

S Cor.

2 3 Cor.

1 Tbn.

2 Tbn.

Euph.

Tbn.

Timp.

Tri.

Perc.

Gong.

mf

mf

mf

a2

a2

mp

N

340

Picc.

1 Fl.

2 Fl.

1 Ob.

2 Ob.

S/Cl.

R/Cl.

2 Cl.

3 Cl.

B. Cl.

1 A/Sax.

2 A/Sax.

1 T/Sax.

Bsn.

12 Hn.

34 Hn.

3 Cor.

23 Cor.

1 Tbn.

2 Tbn.

3 Tbn.

Euph.

Tba.

Timp.

Tri.

Perc.

Gong.

p

mf

pp

350

rall. $\text{♩} = 90$

poco meno mosso $\text{♩} = 80$

Picc.

1 Fl.

2 Fl.

1 Ob.

2 Ob.

S//Cl.

R/Cl.

2 Cl.

3 Cl.

B. Cl.

1 A/Sax.

2 A/Sax.

1 T/Sax.

Ban.

1 2 Hn.

3 4 Hn.

9 Cor.

2 3 Cor.

1 Tbn.

2 Tbn.

3 Tbn.

Euph.

Tba.

Timp.

Tri.

Gong.

358

accel.
♩ = 100

molto accel.
♩ = 120

Picc.

1 Fl.

2 Fl.

1 Ob.

2 Ob.

S/Cl.

R/Cl.

2 Cl.

3 Cl.

B. Cl.

1 A/Sax.

2 A/Sax.

1 T/Sax.

Bsn.

1 2 Hn.

3 4 Hn.

3 Cor.

2 3 Cor.

1 Tbn.

2 Tbn.

3 Tbn.

Euph.

Tba.

Timp.

Tri.

Gong

Tempo primo
♩ = 120

allargando
♩ = 60

380

Picc. *ff*

1 Fl. *ff*

2 Fl. *ff*

1 Ob. *ff*

2 Ob. *ff*

S//Cl. *ff*

R/Cl. *ff*

2 Cl. *ff*

3 Cl. *ff*

B. Cl. *ff*

1 A/ Sax. *ff*

2 A/ Sax. *ff*

1 T/ Sax. *ff*

Bst Sax. *ff*

Bsn. *ff*

1 2 Hn. *ff*

3 4 Hn. *ff*

S Cor. *ff*

2 3 Cor. *ff*

1 Tbn. *ff*

2 Tbn. *ff*

3 Tbn. *ff*

Euph. *ff*

Tba. *ff*

Timp. *ff*

Thi.

Perc. Cym. *ff* B.D.

Gong

