

# Asterism

for wind ensemble

Thomas J. Dempster (BMI)

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# Asterism

for wind ensemble

Thomas J. Dempster

Hot Springs, AR

December 2024 – March 2025

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## **Asterism (2025) – Duration: ca. 8'15"**

*for my students at the Arkansas School for Mathematics, Sciences, and the Arts and dedicated to the  
ASMSA Classes of 2024 and 2025*

### **Instrumentation (minimum parenthesized)**

Piccolo (1)  
Flute 1 (1-3)  
Flute 2 (1-3)  
Oboe (1-2)  
Bassoon (1-2)  
Bb Clarinet 1 (1-3)  
Bb Clarinet 2 (2-4)  
Bb Clarinet 3 (2-4)  
Bass Clarinet (1-2)  
Alto Saxophone 1 (1-2)  
Alto Saxophone 2 (1-2)  
Tenor Saxophone (2-3)  
Baritone Saxophone (1-2)  
F Horn 1 (1-2)  
F Horn 2 (2-4)  
Bb Trumpet 1 (2-3)  
Bb Trumpet 2 (2-3)  
Bb Trumpet 3 (2-3)  
Bb Trumpet 4 (2-3)  
Trombone 1 (1-3)  
Trombone 2 (2-3)  
Euphonium / Baritone TC (2-3)  
Tuba (2-3)  
Timpani (*standard 4-drum 32/29/26/23 set*)  
Percussion 1 (1)  
Percussion 2 (1)  
Percussion 3 (1)

### **Percussion Equipment Needed:**

**Mallets/Pitched:** Vibraphone (inc. bowed), Marimba, Glockenspiel, Orchestral Chimes (Orchestral Bells)

**Unpitched:** Bass Drum, Floor toms (set of 4 varied sizes), Small Crash Cymbals (<20"), Large Crash Cymbals (>20"), Tam-tam, Small Suspended Cymbal, Large Suspended or Ride Cymbal, Triangles (1 Low, 1 High), Bell Tree, Sleigh Bells, Tambourine, Large Antique Cymbals or Peking Opera Cymbals, Small Antique Cymbals

### **Program Notes**

An *Asterism* in astronomical terms is, simply, an observed pattern of stars or a large grouping of stars and galaxies, typically less fully-defined than constellations. Asterism patterns do not arise from any sort of physical connection or physical association between stars; indeed, some asterisms – like the Big Dipper – simply includes the seven brightest stars visible in the Northern Hemisphere, but those stars are dozens of light years apart – billions of miles apart – from each other and of varying magnitudes (brightness and color) and consist of different materials. The grouping is almost arbitrary and, indeed, random based on proximity. They're near each other, and that's enough.

Beyond my childlike fascination with outer space and the wonder and profound awe of objects so distant – and their connected shapes so human – I liken this concept to my students in my Wind Ensemble at the Arkansas School for Mathematics, Sciences, and the Arts. The school accepts students from all across the state, students with varied identities and interests and ideas, students who are each unique, special, and shine brightly. In 2024, 49 of those students were cast together into the somewhat-well-defined but amorphous and arbitrary shape of a Wind Ensemble that pushed themselves harder than any group of students I had ever taught up to that point, and playing a considerably difficult program they nabbed a state concert assessment title for their division (en route to that title they worked up pieces by Vincent Persichetti, Michael Colgrass, and Malcolm Arnold – no mean feat!). That group of students indeed shone brightly and made connections between each other, with me, and with their music such that it created something special and permanently fixed in the constellation of my life.

About half of them graduated in 2024, but the other half remained with me in 2025, and this piece is for all of them – and for the new students I got to know who all became part of this grouping of shining stars.

Composed in Hot Springs, Arkansas, in December 2024 through March 2025

## Performance Notes

Wind players will occasionally see a note tied into a rest, usually coupled with a diminuendo or at a low dynamic level. This means that the release can be staggered, with the dynamic level approaching *niente* as much as possible, even if it bleeds into the rest fractionally. I view it as an inertial breath release where air continues through the horn but tone disappears.

There is "box notation" frequently in the score. The players are to play the figure (notes in order as they appear) as rapidly as practical with slight breaks between iterations. The bold arrow designates how long to continue with a thick bar mid-measure designating approximately where to cease. Later in the piece, clarinets are to begin their figures together and be in sync as much as possible initially while rapidly disintegrating and being fully independent a few bars later. When the vibraphone has this marking, it should keep the pedal down for the duration.

At numerous points, various mutes are used simultaneously in the trumpet and trombone sections. This is by design to exploit the variety of colors offered.

The shifting-pyramid color-chords (ex: mm 27-29) should shimmer – solid attacks and clarity of each pitch is paramount, but players should be encouraged to immediately back away from the stated dynamic with each attack. There are lines and chords distributed through these gestures.

The trumpet divisi in measure 137 are optional; a director may wish to have all 1sts playing the C6 and 2nds the G5; or, perhaps only one player of the 1sts and 2nds on the C6.

The opening measures (and subsequent similar "drone" writing) should have as smooth as possible any shifts between colors and timbres. I imagine toying with the EQ knobs for a wind band for much of that section.

The central portion of the work should be tender, small, and delicate – the solo writing and chamber-like orchestration should be transparent and the occasional percussion gestures should never overpower that writing.

*My appreciation to my percussion student Giea de los Reyes for her suggestions on percussion organization. The original version of the work was timpani plus four percussion; due to some logistical reasons, it had to be knocked back to timpani plus three. Her thoughtfulness of how to execute five people's work across four has been graciously adopted into this version of the score.*



Score

# Asterism

for wind ensemble

Thomas J. Dempster

Expansive ♩ = 63-66

accel. -----

The score is divided into two systems. The first system (measures 1-8) includes Piccolo, Flute 1, Flute 2, Oboe, Bassoon, Clarinet in B♭ 1, Clarinet in B♭ 2, Clarinet in B♭ 3, Bass Clarinet, Alto Sax 1, Alto Sax 2, Tenor Sax, and Baritone Sax. The second system (measures 9-16) includes Trumpet in B♭ 1, Trumpet in B♭ 2, Trumpet in B♭ 3, Trumpet in B♭ 4, Horn in F 1, Horn in F 2, Trombone 1, Trombone 2, Baritone (T.C.), Euphonium, Tuba, Timpani, Percussion 1 (Chimes), Percussion 2 (Vibraphone), and Percussion 3 (Triangles (Lo, Hi)).

Key performance instructions include:
 

- Flutes 1 & 2:** Play notes, in order, rapidly. Repeat figure with slight pauses between each iteration. Play independently of tempo. Vary speed of figure.
- Clarinets 1, 2, & 3:** Play notes, in order, rapidly. Repeat figure with slight pauses between each iteration. Play independently of tempo. Vary speed of figure.
- Bass Clarinet & Alto Sax 2:** Play notes, in order, rapidly. Repeat figure with slight pauses between each iteration. Play independently of tempo. Vary speed of figure.
- Trumpets 1, 2, & 3:** Mute (Cup) or Mute (Straight) instructions.
- Percussion 2:** Play notes, in order, rapidly. Repeat figure with slight pauses between each iteration. Play independently of tempo. Vary speed of figure. Pedal remains down.
- Percussion 3:** Sus. Cym. instruction.

Dynamic markings range from *ppp* to *f*. The score concludes with a *p* dynamic and a *3* fermata symbol.

# Asterism

2

10 Luminous ♩ = 76

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bar.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

10 Luminous ♩ = 76

10 Luminous ♩ = 76

Mute (Straight)

Mute (Cup)

to Crash (small)

Crash (small)

to Glockenspiel

to Marimba

Marimba

Bass Drum

*f*

*mf*

*f*

*dim.*

*mp*

*mf*

*mp*

*ff*

*pp*

9

10

11

12

13

14

15



# Asterism

19

19

Picc. *f* *mf*

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

Ob. *mf* *mf*

Bsn. *mf* *p* *mf* *p* *mf* *p*

B> Cl. 1 *mf* *mf* *mp*

B> Cl. 2 *mf* *mf*

B> Cl. 3 *mf* *mf lyrically*

B. Cl. *mf* *p* *mf* *p* *mf* *p*

A. Sax. 1 *mp* *mf* *mp* *mf lyrically*

A. Sax. 2 *mp*

T. Sax. *mp* *mf* *p* *mf* *p* *mf* *p*

B. Sax. *mf* *p* *mf* *p* *mf* *p*

B> Tpt. 1 *mf* *mp* Solo Open

B> Tpt. 2 *mf*

B> Tpt. 3 Mute (Straight) *mf*

B> Tpt. 4 Open *mp*

Hn. 1 *mf* *mf lyrically*

Hn. 2

Tbn. 1 *mp* *mf* Mute (Straight) *mf*

Tbn. 2 *mp* *mp* *mf*

Bar. *mp* *mp* *mf* *mf*

Euph. *mp* *mp* *mf* *mf*

Tuba *mp* *mf* *mf*

Timp. Glockenspiel

Perc. 1 *f* *mf*

Perc. 2 Med-hard mallets *mp* *mf*

Perc. 3 Triangle (High) *p* *f*

# Asterism

4

29

Picc. *mf* *cresc.* *f* *3* *mfp* *mp* *under the flute*

Fl. 1 *mf* *cresc.* *f* *3* *f* *mfp* *mf*

Fl. 2 *mf* *cresc.* *f* *3* *f* *mfp*

Ob. *mf* *f* *3* *mfp* *dim.* *mf* *f*

Bsn. *f* *3* *mfp* *mf* *f*

B♭ Cl. 1 *mf* *cresc.* *f* *3* *dim.* *mfp* *mfp* *mfp* *p*

B♭ Cl. 2 *mf* *cresc.* *f* *3* *dim.* *mfp* *mfp* *mfp* *p*

B♭ Cl. 3 *mfp* *mfp* *mfp* *p*

B. Cl. *f* *fp* *fp* *fp* *mf* *f*

A. Sx. 1 *mfp* *mfp*

A. Sx. 2 *f* *mfp* *mp*

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

B. Sx. *f* *mf* *f*

B♭ Tpt. 1 *mfp* *a2 Open* *mp*

B♭ Tpt. 2 *Mute (Straight)* *mfp*

B♭ Tpt. 3 *mfp* *Open* *mf*

B♭ Tpt. 4 *mfp*

Hn. 1 *mfp* *mp*

Hn. 2 *mfp* *mp*

Tbn. 1 *Open* *mfp* *mp*

Tbn. 2 *mfp* *pp*

Bar. *mfp* *pp*

Euph. *mfp*

Tuba *mfp* *mf* *f* *dim.*

Timp. *mfp* *f* *dim.* *mp*

Perc. 1

Perc. 2

Perc. 3 *Triangle (High)* *mf*

# Asterism

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bar.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

36

36

30 31 32 33 34 35 36 37 38

# Asterism

6

accel.----- 41 Piu Mosso ♩ = 84 44

Picc. Solo *p*

Fl. 1 Solo *p*

Fl. 2

Ob. Solo *p*

Bsn.

B♭ Cl. 1 *dim. molto p pp* Solo *p*

B♭ Cl. 2 *dim. molto p pp*

B♭ Cl. 3 *dim. molto p pp*

B. Cl. *pp*

A. Sx. 1 *dim. molto p*

A. Sx. 2 *dim. molto p*

T. Sx. *dim. molto pp*

B. Sx. *pp*

41 Piu Mosso ♩ = 84 44

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hn. 1 Mute *mf p*

Hn. 2 Mute *mf p*

Tbn. 1 *pp*

Tbn. 2

Bar.

Euph.

Tuba *dim. molto p*

Timp. *f* Crash (small)

Perc. 1

Perc. 2 Tam-Tam

Perc. 3 *ff* Sus. Cym. (Large) yarn mallet

39 40 41 42 *mp* 43 *R sempre* 45 46 47

# Asterism

51

Picc. *Solo* *mp* *mf*

Fl. 1 *Solo* *mp* *mf*

Fl. 2 *A. Sax.* *8va* *mf* *mp*

Ob. *mp* *mf*

Bsn. *mp* *mf*

B♭ Cl. 1 *Solo (con'd)* *p esp.*

B♭ Cl. 2 *Solo* *p*

B♭ Cl. 3 *p*

B. Cl. *p*

A. Sax. 1 *Solo* *p*

A. Sax. 2 *Solo (con'd)* *p*

T. Sax. *B. Cl.* *One player* *p*

B. Sax. *p*

51

B♭ Tpt. 1 (Alto Sax solos)

B♭ Tpt. 2 (Alto Sax solos)

B♭ Tpt. 3 (Alto Sax solos)

B♭ Tpt. 4 (Alto Sax solos)

Hn. 1

Hn. 2

Tbn. 1 *Mute* *mf*

Tbn. 2

Bar. *Tbn.* *p*

Euph. *Tbn.* *p*

Tuba

Timp.

Perc. 1 *to Bass Drum*

Perc. 2 *Tam-Tam* *(top edge, yarn mallet)* *p*

Perc. 3

# Asterism

8

60

62 Poco Meno ♩ = 74-78

Solo

56 57 58 59 60 61 62 63

# Asterism

A Tempo ♩ = 84 70

Musical score for woodwinds and strings. The score is divided into two systems. The first system includes Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Bassoon (Bsn.), Bass Clarinet 1 (B♭ Cl. 1), Bass Clarinet 2 (B♭ Cl. 2), Bass Clarinet 3 (B♭ Cl. 3), Bass Clarinet (B. Cl.), Saxophone 1 (A. Sx. 1), Saxophone 2 (A. Sx. 2), Tenor Saxophone (T. Sx.), and Bass Saxophone (B. Sx.). The second system includes Bass Trombone 1 (B♭ Tpt. 1), Bass Trombone 2 (B♭ Tpt. 2), Bass Trombone 3 (B♭ Tpt. 3), Bass Trombone 4 (B♭ Tpt. 4), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone (Bar.), Euphonium (Euph.), Tuba, and Timpani (Timp.). The percussion section includes Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The score features various dynamics such as *f*, *mf*, *mp*, *mp esp.*, *pp*, *p*, and *mp*. It also includes performance instructions like "Solo", "Mute", "L.V.", and "sempre". The time signature changes from 3/4 to 4/4 at measure 70.

A Tempo ♩ = 84 70

Musical score for brass and percussion. The score is divided into two systems. The first system includes Bass Trombone 1 (B♭ Tpt. 1), Bass Trombone 2 (B♭ Tpt. 2), Bass Trombone 3 (B♭ Tpt. 3), Bass Trombone 4 (B♭ Tpt. 4), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone (Bar.), Euphonium (Euph.), Tuba, and Timpani (Timp.). The percussion section includes Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The score features various dynamics such as *mp* and *pp*. It also includes performance instructions like "Mute" and "L.V.". The time signature changes from 3/4 to 4/4 at measure 70. The bottom of the page shows measure numbers 64 through 74.

# Asterism

79 Più Mosso ♩ = 92+

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

79 Più Mosso ♩ = 92+

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

B. Tpt. 4

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bar.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3



# Asterism

86

Picc. *f* *fp* *ff* *mf*

Fl. 1 *f* *fp* *ff* *mf*

Fl. 2 *f* *fp* *ff* *mf*

Ob. *fp* *f* *mp* *mf* *mf*

Bsn. *fp* *fp* *f* *mf* *f* *mp*

B♭ Cl. 1 *f* *fp* *mp* *mf* *mf*

B♭ Cl. 2 *mp* *mf* *mf*

B♭ Cl. 3 *fp* *f*

B. Cl. *fp* *fp* *f*

A. Sx. 1 *fp* *f* *mf*

A. Sx. 2 *fp* *fp* *f* *mf*

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

B. Sx. *f* *mf* *f* *mp*

86

B♭ Tpt. 1 *f* *mp* *f* *p* *mp* *f* *p*

B♭ Tpt. 2 *f* *mp* *f* *p* *mp* *f* *p*

B♭ Tpt. 3 Mute (Straight) *mp* *f* *mp* *f* *p* *mf dim.*

B♭ Tpt. 4 Mute (Straight) *mp* *f* *mp* *f* *p* *mf dim.*

Hn. 1 *f* *mp*

Hn. 2 *mp*

Tbn. 1 *f* *mp* *mf* *mp*

Tbn. 2 *mf* *mp* *mf* *mp*

Bar. *mf*

Euph. *mf*

Tuba *mf*

Timp.

Perc. 1 to Chimes *mf*

Perc. 2

Perc. 3 Tambourine (thumb) hit *mp* *cresc.* *f* *mp* *cresc.*

# Asterism

12

94

This block contains the musical score for the woodwind and brass sections. The instruments listed on the left are Picc., Fl. 1, Fl. 2, Ob., Bsn., B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl., A. Sax. 1, A. Sax. 2, T. Sax., and B. Sax. The score is in 4/4 time with a key signature of one sharp (F#). The B♭ Cl. 3, B. Cl., T. Sax., and B. Sax. parts include dynamic markings such as *fp dim.*, *mf*, *f*, and *mf*. A 'Tuba' part is also indicated in the B. Sax. staff.

94

This block contains the musical score for the percussion section. The instruments listed on the left are B♭ Tpt. 1-4, Hn. 1-2, Tbn. 1-2, Bar., Euph., Tuba, Timp., Perc. 1, Perc. 2, and Perc. 3. The Tuba part includes a dynamic marking of *mf*. The Timp. part includes *f* and *fp* markings, with instructions 'Chimes' and 'to Glockenspiel'. Perc. 1 includes *f* and *mf* markings. Perc. 2 includes 'Sleigh Bells' and *mf* marking. Perc. 3 includes 'Tam-Tam (top edge, yarn mallet)' and 'Low Tom' with *f* and *mf* markings.

# Asterism

Accelerating. Urgent.

*accel.*

100

Picc. *f* *cresc.* *mf* *f* *ff*

Fl. 1 *f* *cresc.* *ff* *f* *ff*

Fl. 2 *f* *cresc.* *ff* *f* *ff*

Ob. *f* *cresc.* *ff* *mf* *f* *ff*

Bsn. *mf*

B♭ Cl. 1 *mf* *f* *ff*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

B. Cl. *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

B♭ Tpt. 1 *mf* *ff* *f* *shrill*

B♭ Tpt. 2 *mf* *ff* *f* *shrill*

B♭ Tpt. 3 *mf* *ff* *f* *shrill*

B♭ Tpt. 4 *mf* *ff* *f* *shrill*

Hn. 1 *f* *mf*

Hn. 2 *f* *mf*

Tbn. 1 *f* *cresc.* *f* *mf* *pesante* *cresc.*

Tbn. 2 *f* *cresc.* *f* *mf* *pesante* *cresc.*

Bar. *f* *mf* *pesante* *cresc.*

Euph. *f* *mf* *pesante* *cresc.*

Tuba *f* *cresc.* *mf* *pesante* *cresc.*

Timp. *mf*

Perc. 1 Glockenspiel *mf* to Sus. Cym. Suspended Cymbal

Perc. 2 Triangle (Low) *f* Tam-Tam

Perc. 3 *mf* Bass Drum Sus. Cym. (small)

96 97 98 99 100 101 102

# Asterism

104 Intensely  $\text{♩} = 120+$

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Bsn. *f*

B. Cl. 1 *f*

B. Cl. 2 *f*

B. Cl. 3 *f*

B. Cl. *f*

A. Sx. 1 *f*

A. Sx. 2 *f*

T. Sx. *f*

B. Sx. *f*

104 Intensely  $\text{♩} = 120+$

B $\flat$  Tpt. 1 *f*

B $\flat$  Tpt. 2 *f*

B $\flat$  Tpt. 3 *f*

B $\flat$  Tpt. 4 *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1 *f*

Tbn. 2 *mf* *f*

Bar. *mf* *f*

Euph. *mf* *f*

Tuba *ff*

Timp.

Perc. 1 to Crash (small)

Perc. 2 Toms (quad) *mf* *f* *mf* *mp* *p*

Perc. 3

# Asterism

114 Brilliant ♩ = 140+ (♩ = 70+)

119 Kaleidoscopic

**Woodwinds:** Picc., Fl. 1, Fl. 2, Ob., Bsn., B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax.

**Brass:** B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, B♭ Tpt. 4, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Bar., Euph., Tuba

**Percussion:** Timp., Perc. 1 (Crash (small), Tam-Tam (top edge, yarn mallet), Sus. Cym., Chimes (Hard acrylic hammers)), Perc. 2 (Bell Tree), Perc. 3

**Performance Notes:**  
 - Dynamic markings include *f*, *mf*, *mp*, *ff*, *sfz*, and *ff* stinging.  
 - Performance techniques include *Div.*, *a2*, *sec.*, *quasi-randomly*, and *stinging*.  
 - Rehearsal marks 114 and 119 indicate section changes.

# Asterism

16

123

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

123

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bar.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

to Chimes

Large Antique Cymbal (or Peking Opera cymbals)

to Tam-Tam / Bass Drum

# Asterism

133 Broadly ♩ = 70 (♩ = ♩)

Picc.  
Fl. 1  
Fl. 2  
Ob.  
Bsn.  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3  
B. Cl.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
B♭ Tpt. 1  
B♭ Tpt. 2  
B♭ Tpt. 3  
B♭ Tpt. 4  
Hn. 1  
Hn. 2  
Tbn. 1  
Tbn. 2  
Bar.  
Euph.  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3

129 130 131 132 133 134

*mf* *fp* *f* *ff*  
*mf* *fp* *f* *ff*  
*mf* *fp* *f* *ff*  
*mf* *fp* *f* *ff*  
*f* *f* *f* *f*  
*f* *f* *f* *f*  
*f* *f* *f* *f*  
*f* *f* *f* *f*  
*ff* *f* *mf* *mp*  
*fff* to Glockenspiel  
Tam-Tam to Bass Drum

# Asterism

18

This page of the musical score for "Asterism" features a variety of instruments and percussion parts. The woodwinds include Piccolo, Flutes 1 and 2, Oboe, Bassoon, and three Clarinets (Bb, Bb, and B). The brass section consists of four Trumpets (Bb), four Trombones (two 1s, two 2s), Baritone, Euphonium, and Tuba. The strings are represented by six parts: A. Sx. 1 & 2, T. Sx., and B. Sx. The percussion section includes Timpans, three different Percussion 1 parts (Crash, Glockenspiel, Bass Drum), and Percussion 2 and 3. The score is marked with dynamic levels such as *fff*, *ff*, *mf*, *f*, *mp*, and *p*, along with articulation like accents and slurs. Measure numbers 135, 136, 137, and 138 are indicated at the bottom of the page.



# Asterism

141 L'istesso tempo. Delicately.

Picc. *p dim.* *mp > mp >* *mp > mp >* Solo *mp*

Fl. 1 *p dim.* *mp > mp >* *mp > mp >*

Fl. 2 *mp >* *mp >* *mp > mp >*

Ob. *mp >* *mp >* *mp >*

Bsn. *pp* *mp >*

B♭ Cl. 1 *p* *mp >* *mp > mp >* *mp > mp >* *mp > mp >* *mp >* *As earlier in the piece. Also, improvise on pitches.*

B♭ Cl. 2 *p* *pp* *mp >* *mp >* *mp >* *mp >* *As earlier in the piece. Also, improvise on pitches.*

B♭ Cl. 3 *p* *pp* *mp >* *mp >* *mp >* *mp >* *As earlier in the piece. Also, improvise on pitches.*

B. Cl. *mp >*

A. Sx. 1 *mp >* *mp >*

A. Sx. 2 *mp >* *mp >*

T. Sx. *mp >*

B. Sx. *mp >*

141 L'istesso tempo. Delicately.

B♭ Tpt. 1 *a2 pp* Mute (Straight) *fp*

B♭ Tpt. 2 *a2 pp* Mute (Straight) *fp*

B♭ Tpt. 3 Mute (Cup) *fp*

B♭ Tpt. 4 Mute (Cup) *pp* *mf*

Hn. 1 *p*

Hn. 2 *p*

Tbn. 1 *p* Mute (Cup) *pp* *mf* *pp*

Tbn. 2 *p* Mute (Cup) *pp* *mf* *pp*

Bar. *p* *p* *pp*

Euph. *p* *p* *pp*

Tuba *p* *p* *pp*

Timp. *mp* *p* *ppp* *p* *ppp* *ppp*

Perc. 1 to Chimes *mp*

Perc. 2 Vibraphone *mf* (Ped. sempre) *mp* to Marimba

Perc. 3 *p*

# Asterism

20

147

152 Just Slightly Faster ♩ = 72-74

(a2)

Woodwind and string section score for measures 147-154. The Piccolo (Picc.) part begins at measure 147 with an *espress.* marking and a triplet of eighth notes. The Flute 1 (Fl. 1) and Flute 2 (Fl. 2) parts have rests until measure 152, where they play a half note with *mf* dynamics. The Oboe (Ob.) part also has a rest until measure 152, where it plays a half note with *mf* dynamics. The Bassoon (Bsn.) part has a rest throughout. The Clarinet parts (B♭ Cl. 1, 2, 3, B. Cl.) have rests until measure 152, where they play a triplet of eighth notes with *mp* dynamics, transitioning to *mf* by measure 154. The Saxophone parts (A. Sx. 1, 2, T. Sx., B. Sx.) have rests until measure 152, where they play a triplet of eighth notes with *mp* dynamics, transitioning to *mf* by measure 154. The Tuba part has a rest throughout.

147

152 Just Slightly Faster ♩ = 72-74

Brass and percussion section score for measures 147-154. The Trumpet parts (B♭ Tpt. 1, 2, 3, 4) have rests throughout. The Horn parts (Hn. 1, 2) play a half note with *p* dynamics from measure 152 to 154. The Trombone parts (Tbn. 1, 2) play a half note with *pp* dynamics from measure 147 to 154, with a "Mute (Cup)" instruction above the staff. The Baritone (Bar.) part has a rest throughout. The Euphonium (Euph.) part has a rest throughout. The Tuba part has a rest throughout. The Timpani (Timp.) part plays a half note with *mp* dynamics from measure 147 to 151, then *ppp* from measure 152 to 154. The Percussion parts (Perc. 1, 2, 3) have rests throughout. The Marimba part plays a half note with *pp* dynamics from measure 147 to 154. The score includes dynamic markings (*mp*, *mf*, *pp*, *ppp*) and performance instructions such as "Mute (Cup)" and "to Sus Cym (large)".

147

148

149

150

151

152

153

154

# Asterism

155

161 Slightly Faster, Final. ♩ = 76-78

Musical score for woodwinds and strings, measures 155-162. The score includes parts for Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Bassoon (Bsn.), Bass Clarinet 1 (B♭ Cl. 1), Bass Clarinet 2 (B♭ Cl. 2), Bass Clarinet 3 (B♭ Cl. 3), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sx. 1), Alto Saxophone 2 (A. Sx. 2), Tenor Saxophone (T. Sx.), and Baritone Saxophone (B. Sx.). The score features various dynamics such as *pp*, *p*, *mp*, *mf*, and *f*, along with performance instructions like *dolce*, *cresc.*, and *As earlier in the piece*. The key signature has one flat and the time signature is 4/4.

155

161 Slightly Faster, Final. ♩ = 76-78

Musical score for brass and percussion, measures 155-162. The score includes parts for Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Trumpet 3 (B♭ Tpt. 3), Trumpet 4 (B♭ Tpt. 4), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), Euphonium Solo (Euph. Solo), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The score features various dynamics such as *pp*, *p*, *mp*, *mf*, and *f*, along with performance instructions like *Solo*, *dolce*, *Open*, *cresc.*, *Play*, *Mute (Cup)*, *Mute (Straight)*, *bell tones*, *Sus. Cym. (Large)*, and *to Glockenspiel*, *to Bell Tree*, *to Vibraphone*. The key signature has one flat and the time signature is 4/4.

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *f* *mf*

Bsn. *f* *mf*

B♭ Cl. 1 *dim.* *mf* *p* *pp* Div.

B♭ Cl. 2 *mf* *p* *pp* Div.

B♭ Cl. 3 *mf* *p* *pp* Div.

B. Cl. *p* *mf*

A. Sax. 1 *mf* *p*

A. Sax. 2 *p*

T. Sax. *p* *pp* one player

B. Sax. *p*

B♭ Tpt. 1 Mute (Cup) *mp*

B♭ Tpt. 2 Mute (Straight) *mp*

B♭ Tpt. 3 Mute (Cup) *mp*

B♭ Tpt. 4 Open *mp*

Hn. 1 *f*

Hn. 2 *f* Solo *p*

Tbn. 1 *f* *mp* *pp*

Tbn. 2 *f* *mp* *pp*

Bar. *f* *mp*

Euph. *f* *mp*

Tuba *mf* *f*

Timp.

Perc. 1 Glockenspiel *f* *dim.* *mf* *mp* to Small Ant. Cym.

Perc. 2 Bell Tree *mf* *dim.* *mf* *dim.* to Vibraphone

Perc. 3 Vibraphone *mf* *dim.* to Chimes Chimes *mp*

# Asterism

Morendo al fine.

Picc. *p* *mp* *mf* *p* *pp* *pp* *p* *pp* *pp* *pp*

Fl. 1 *mp* *mf* *pp* *p* *pp* *p* *pp* *pp* *pp* *pp*

Fl. 2 *mf* *pp* *p* *pp* *p* *pp* *pp* *pp* *pp* *pp*

Ob. *mf* *pp* *p* *pp* *p* *pp* *pp* *pp* *pp* *pp*

Bsn. *pp* *p* *pp* *p* *pp* *p* *pp* *pp* *pp* *pp*

B♭ Cl. 1 *mp* *p* *pp* *p* *pp* *p* *pp* *pp* *pp* *pp*

B♭ Cl. 2 *mp* *p* *pp* *p* *pp* *p* *pp* *pp* *pp* *pp*

B♭ Cl. 3 *mp* *p* *pp* *p* *pp* *p* *pp* *pp* *pp* *pp*

B. Cl. *pp* *p* *pp* *p* *pp* *p* *pp* *pp* *pp* *pp*

A. Sax. 1 *pp* *p* *pp* *p* *pp* *p* *pp* *pp* *pp* *pp*

A. Sax. 2 *pp* *p* *pp* *p* *pp* *p* *pp* *pp* *pp* *pp*

T. Sax. *mp* *pp* *p* *pp* *p* *pp* *pp* *pp* *pp* *pp*

B. Sax. *pp* *p* *pp* *p* *pp* *p* *pp* *pp* *pp* *pp*

Morendo al fine.

B♭ Tpt. 1 *p* *mf* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

B♭ Tpt. 2 *pp* *mp* *pp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

B♭ Tpt. 3 *pp* *mp* *pp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

B♭ Tpt. 4 *pp* *mp* *pp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Hn. 1 *p* *mp* *pp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Hn. 2 *p* *mp* *pp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Tbn. 1 *mp* *pp* *mp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Tbn. 2 *pp* *mp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Bar. *pp* *mp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Euph. *pp* *mp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Tuba *pp* *mp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Timp. *pp* *mp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Perc. 1 *mp* *pp* *mp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Perc. 2 *pp* *mp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Perc. 3 *pp* *mp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Small Antique Cymbal

Vibraphone (bowed)

Marimba

Triangles (Lo, Hi)

to Marimba

171 172 173 174 175 176 177 178