
ROBERT G.
PATTERSON

Postcards from River City

*for Large Orchestra
(2006 Revision)*

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for Large Orchestra

(Composed 2000–2003, Revised 2006)

Great River Music
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INSTRUMENTATION

Piccolo 1	2 Bassoons
2 Flutes	Contrabassoon
Alto Flute in G/Piccolo 2	4 Horns in F
2 Oboes	3 Trumpets in C
English Horn in F	3 Trombones (A/T. T. B.)*
Clarinet in E \flat	Tenor Tuba (Euphonium)
2 Clarinets in A and B \flat	Bass Tuba
Bass Clarinet in B \flat /Contrabass Clarinet in E \flat (optional)**	Timpani
Alto Saxophone in E \flat /Soprano Saxophone in B \flat	Percussion (4 Players)
Tenor Saxophone in B \flat /Baritone Saxophone 2 in E \flat	Harp
Baritone Saxophone 1 in E \flat ****	Piano/Celesta***

Strings

* The Trombone parts are for differentiated trombones. Specifically, the Alto Trombone part should ideally be played on a true alto trombone rather than a small tenor.

** The Bass Clarinet player doubles on Contrabass if the bass clarinet lacks a C extension. A contrabass clarinet may be used instead of bass clarinet in any case (where indicated), if a suitable instrument is available.

*** The Piano should be provided with amplification that the player can turn on and off from the keyboard. The loudspeaker should be on the stage in the vicinity of the piano, so that adding amplification does not change the general direction from which the sound comes.

**** Both Baritone Saxophones should have low-A extensions.

PERCUSSION

The following player assignments are suggestions. Each particular performance may require logistical alterations to the basic setup.

Player 1
Timpani 2
Vibraphone
Glockenspiel
Medium Tam-Tam

Player 2
Crotales (c2–c3)
Metal Slab
Ship's Bell*
3 Tom-Toms
2 Wood Blocks

Player 3
Bass Drum
Bass Marimba**
Chimes
Suspended Cymbal
Ratchet

Player 4
Xylophone
Chinese Cymbal
Suspended Cymbal
Large Tam-Tam

* Use a high-quality brass ship's bell from a marine supply store, c. 15–20 cm. in diameter. If necessary, remove the clapper and strike with a mallet that reproduces the sound of the clapper as accurately as possible.

** Use any marimba that extends to the low C octave (or lower). The score specifies Bass Marimba because the bass register is all that is required. A stand-alone bass marimba (if available) would save space on the stage.

duration c. 45 minutes

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R. G. PATTERSON (2006)

I. The Shadow of Kings

Tentative; with pathos (♩=c. 88)

Musical score for Flutes (1 and 2), Oboes (1 and 2), and Violas, measures 1-8. The Flutes and Oboes parts are marked *pp*. The Viola part is marked *pp* and *distant and subdued*. The Flutes and Oboes parts feature sustained chords and melodic lines, while the Viola part has a rhythmic accompaniment.

Musical score for Flute (1 and 2), Oboe (1 and 2), Clarinet (A) (1), and Viola, measures 9-16. The Flute and Oboe parts continue with sustained chords. The Clarinet (A) part has a melodic line with a first ending bracket and a *p* dynamic. The Viola part continues with its rhythmic accompaniment.

Musical score for full orchestra, measures 17-24. Section A: Tempo becoming less tentative. The score includes parts for Flute (1 and 2), Alto Flute (G), Oboe (1 and 2), English Horn (F), Clarinet (E♭), Clarinet (A) (1 and 2), Bass Clarinet (B♭), Bassoon (1 and 2), Horn (F) (1), and Viola. The Flute, Oboe, English Horn, Clarinet (E♭), Bass Clarinet, and Bassoon parts are marked *pp*. The Horn (F) part has a first ending bracket and a *p* dynamic. The Viola part continues with its rhythmic accompaniment.

26 B

Fl. 1/2

A. Fl. (G)

Ob. 1/2

E. H. (F)

Cl. (E \flat)

Cl. (A) 1/2

B. Cl. (B \flat)

Bsn. 1/2

Hn. (F) 1, 3, 4

Trp. (C) 1

stopped

muted 5

p

muted 5

muted 5

muted 5

1.

p

Vln. I (half)

Vcl.

Cb.

half of section (no mutes)

pp

p

mf

pizz. div.

3

3

mp

pp

34

I

Vln. I

Vln. II

Vla.

Vcl.

muted other half

pp

muted div.

pp

remove mutes

pp

muted div.

pp

more expressive

pp

42 1. *p* **C** In tempo (♩=88)

Ob. 1
Cl. (A) 1/2
B. Cl. (B♭)
A. Sax. (E♭)
I
Vln.
II
Vla.
Vcl.
Cb.

50 **D**

Cl. (A) 1/2
B. Cl. (B♭)
A. Sax. (E♭)
I
Vln.
II
Vla.
Vcl.
Cb.

57

Picc. *sfz*

Fl. *p*

Ob. *sfz*

Cl. (A) *p*

B. Cl. (B \flat)

Bsn. *p*

Hn. (F)

Trp. (C) 1. *cup mute*
mf cantabile

Trb. A. B.

Tb. T. B.

I Vln.

II Vln.

Vla.

Vcl.

Cb.

60

Picc. *sfz*

Fl. *sfz*

Ob. *sfz*

Cl. (A) *mp* a2

B. Cl. (B \flat)

Bsn. *mp*

Hn. (F) *mp* a2 open

Trp. (C) *mp*

Trb. *pp* *p*

Tb. *pp* *p*

I *mp* remove mutes unis.

II

Vla. *pp* *p*

Vcl. *unis.*

Cb. *pp* *pizz.* *mp* remove mutes

E

64

Picc.

Fl. 1

Ob. 1
2

E. H. (F)

Cl. (E \flat)

Cl. (A) 1
2

B. Cl. (B \flat)

T. Sax. (B \flat)

B. Sax. (E \flat)

Hn. (F) 1
2
3
4

A.
T.

Trb. B.

Tb. T.
B.

I Vln.

II Vln.

Vla.

Vcl.

Cb.

1. b_2

p

a2

p

a2

p

p

mp

mp

remove mutes

mp

71

71

Picc.

Fl. 1 *mf*

Ob. 1/2 *mf* *a2*

E. H. (F) *mf*

Cl. (E) *mf*

Cl. (A) 1/2

B. Cl. (B \flat) *mf*

T. Sax. (B \flat) *mf*

B. Sax. (E \flat) *mf*

Hn. (F) 1/2/3/4

A. T. *#8*

Trb. B.

Tb. T. B.

I *mf*

Vln. II

Vla.

Vcl. *remove mutes* *mf*

Cb. *mf*

78 **G**

Picc. *mp*

Fl. *mf*

A. Fl. (G)

Ob. *mf espr.*

E. H. (F) *mf espr.*

Cl. (Eb) *mf*

Cl. (A) *mf espr.*

B. Cl. (Bb)

A. Sax. (Eb) *mf espr.*

T. Sax. (Bb)

B. Sax. (Eb)

A. T. *mp*

B. *mp*

Tb. T. B. *mp*

I *mf*

Vln. II *p*

Vla. *mf*

Vcl. *mf*

Cb.

85 **H**

Picc.

Fl.

A. Fl. (G)

Ob.

E. H. (F)

Cl. (E \flat)

Cl. (A)

B. Cl. (B \flat)

A. Sax. (E \flat)

T. Sax. (B \flat)

B. Sax. (E \flat)

Bsn.

Cbsn.

Hn. (F)

Trb.

Tb.

Glock.

Crot.

I Vln.

II Vln.

Vla.

Vcl.

Cb.

glockenspiel

crotales (8va)

mf

sfz

f

cantabile

mf

90

Picc.

1

FL.

2

A. Fl. (G)

Ob.

1

2

E. H. (F)

Cl. (E \flat)

Cl. (A)

1

2

B. Cl. (B \flat)

A. Sax. (E \flat)

T. Sax. (B \flat)

B. Sax. (E \flat)

Bsn. 1

2

Cbsn.

Hn. (F)

1

2

3

4

T. Tbn.

Glock.

Crot.

I

Vln.

II

Vla.

Vcl.

Cb.

I

sfz

sfz

sfz

f cantabile

mf

f

94

Picc. *sfz*

1
2
Fl. *sfz*

A. Fl. (G) *sfz*

1
2
Ob. *sfz*

E. H. (F)

1
2
Cl. (E) *sfz*

1
2
Cl. (A) *sfz*

B. Cl. (B) *sfz*

A. Sax. (E) *sfz*

T. Sax. (B) *sfz*

B. Sax. (E) *sfz*

1
2
Bsn. *sfz*

Cbsn. *sfz*

1
2
3
4
Hn. (F) *sfz*

T. Tb. *sfz*

Glock. *sfz*

Crot. *sfz*

I
Vln. *sfz*

II *sfz*

Vla. *sfz*

Vcl. *sfz*

Cb. *sfz*

98 K

Fl. 1 2

E. H. (F)

Cl. (E \flat)

Cl. (A) 1 2

B. Cl. (B \flat)

A. Sax. (E \flat)

T. Sax. (B \flat)

B. Sax. (E \flat)

Bsn. 1 2

Cbsn.

Hn. (F) 1 2 3 4

Trp. (C) 1 2 3

A. Trb. 1 2

B. Trb. 1 2

Timp.

Hp.

I Vln. 1 2

Vla. 1 2

Vcl. 1 2

Cb. 1 2

a2 *b \flat* *f* *a2* *b \flat* *b \flat* *b \flat* *mf* *1. open* *mf* *p* *p* *p* *mf* *pp* *f* *ff* *mp* *pp* *mf* *pp* *mf* *f* *arco* *f*

104

Picc.

FL. 1
2

Ob. 1
2

E. H. (F)

Cl. (E)

Cl. (A) 1
2

Bsn. 1
2

Cbsn.

Hn. (F) 1
2
3
4

Trp. (C) 1
2
3

A. T.
B.

Tb. T.
B.

Timp.

Hp.

I
Vln.

II

Vla.

Vcl.

Cb.

f

mf

p

ff

div.

a2

1.3.

2.4.

113 L

Instrumentation and Dynamics:

- Picc.**: *f*
- Fl.**: *ff* (measures 113-115), *f* (measure 116)
- A. Fl. (G)**: *ff* (measures 113-115), *f* (measure 116)
- Ob.**: *ff* (measures 113-115), *f* (measure 116)
- E. H. (F)**: *ff* (measures 113-115), *f* (measure 116)
- Cl. (E)**: *ff* (measures 113-115), *f* (measure 116)
- Cl. (A)**: *ff* (measures 113-115), *f* (measure 116)
- B. Cl. (B)**: *ff* (measures 113-115), *f* (measure 116)
- A. Sax. (E)**: *ff* *swagger* (measures 113-115), *fp* (measure 116)
- T. Sax. (B)**: *ff* *swagger* (measures 113-115), *fp* (measure 116)
- B. Sax. (E)**: *ff* *swagger* (measures 113-115), *fp* (measure 116)
- Bsn.**: *ff* (measures 113-115), *f* (measure 116)
- Cbsn.**: *ff* (measures 113-115), *sfz* (measure 116)
- Hn. (F)**: *f* (measures 113-115), *f* (measure 116)
- Trp. (C)**: *ff* (measures 113-115), *f* (measure 116)
- Trb.**: *ff* (measures 113-115), *f* (measure 116)
- Tb.**: *ff* (measures 113-115), *f* (measure 116)
- Timp.**: *f* (measures 113-115), *f* (measure 116)
- I Vln.**: *f* (measures 113-115), *f* (measure 116)
- II Vln.**: *f* (measures 113-115), *f* (measure 116)
- Vla.**: *f* (measures 113-115), *pp* (measure 116), *sfz* (measure 116)
- Vcl.**: *f* (measures 113-115), *pp* (measure 116), *sfz* (measure 116)
- Cb.**: *f* (measures 113-115), *div.* (measure 116), *f* (measure 116)

118

Picc. *p*

Fl. 1 *fp* *f* *fp* *f*

Fl. 2 *fp* *f* *fp* *f*

A. Fl. (G) *p* *f* *p* *f*

Ob. 1 *p* *f* *p* *f*

Ob. 2 *p* *f* *p* *f*

E. H. (F) *p* *p* *p* *p*

Cl. (E) *fp* *f* *fp* *f*

Cl. (A) 1 *fp* *f* *fp* *f*

Cl. (A) 2 *fp* *f* *fp* *f*

B. Cl. (B) *fp* *f* *fp* *f*

A. Sax. (E) *ff* *fp* *ff* *ff*

T. Sax. (B) *ff* *fp* *ff* *ff*

B. Sax. (E) *ff* *fp* *ff* *ff*

Bsn. 1 *fp* *f* *fp* *f*

Bsn. 2 *fp* *f* *fp* *f*

Cbsn. *sfz* *sfz*

Hn. (F) 1 *f* *f* *f* *f*

Hn. (F) 2 *f* *f* *f* *f*

Hn. (F) 3 *f* *f* *f* *f*

Trp. (C) 1 *f* *f* *f* *f*

Trp. (C) 2 *f* *f* *f* *f*

Trp. (C) 3 *f* *f* *f* *f*

A. Trb. *f* *f* *f* *f*

B. Trb. *f* *f* *f* *f*

T. Trb. *f* *f* *f* *f*

B. Trb. *f* *f* *f* *f*

Timp. *f* *f* *f* *f*

I *mp* *mp* *mp* *mp*

Vln. *p* *p* *p* *p*

II *p* *p* *p* *p*

Vla. *pp* *sfz* *pp* *sfz*

Vcl. *pp* *sfz* *pp* *sfz*

Cb. *p* *f* *p* *f*

122

Picc. *mf* *f*

Fl. 1/2

A. Fl. (G)

Ob. 1/2

E. H. (F)

Cl. (E \flat)

Cl. (A) 1/2

B. Cl. (B \flat)

A. Sax. (E \flat)

T. Sax. (B \flat)

B. Sax. (E \flat)

Bsn. 1/2

Cbsn.

Hn. (F) 1. 3. 2. 4. *sfz* *f* *a4*

A. Trb. *f*

Trb. B. *f*

Tb. T. B. *f*

Timp. *f*

I *mf* *f* *ff*

Vln. I *f* *f* *ff*

Vln. II *mf* *f* *ff*

Vla. *f* *f* *ff*

Vcl. *f* *f* *ff*

Cb. *f* *p* *ff*

128

Picc.

Fl. 1 2

A. Fl. (G)

Ob. 1 2

E. H. (F)

Cl. (E)

Cl. (A) 1 2

B. Cl. (B)

A. Sax. (E)

T. Sax. (B)

B. Sax. (E)

Bsn. 1 2

Cbsn.

Hn. (F) 1 2 3 4

Trp. (C)

A. Trb.

B. Trb.

Tb. T. B.

Timp.

Glock.

Crot.

I

Vln. II

Vla.

Vcl.

Cb.

sfz

a2

ff

mf

f

mp

cup mute

1. 2.

pizz.

f

N

132

O

Fl. 1 2

A. Fl. (G) *ff*

Ob. 1 2

E. H. (F) *ff*

Cl. (E \flat) *ff*

Cl. (A) *ff* *a2*

B. Cl. (B \flat) *ff*

*) Cb. Cl. (E \flat)

A. Sax. (E \flat)

T. Sax. (B \flat)

B. Sax. (E \flat)

Bsn. 1 2

Cbsn.

Hn. (F) 1 2 3 4

Trp. (C) 1 2

Glock.

Crot.

B.D.

Sus. Cym.

Pno.

I Vln.

II Vln.

Vla.

Vcl. *pizz.* *f*

Cb.

*) Bass clarinet player switches to E \flat contra if b. cl. lacks a c-extension.

139 1.

FL. 1

A. Fl. (G)

Ob. 1 2

E. H. (F)

Cl. (A) 1

B. Cl. (B \flat)

Cb. Cl. (E \flat)

A. Sax. (E \flat)

T. Sax. (B \flat)

B. Sax. (E \flat)

Bsn. 1 2

Cbsn.

Hn. (F) 1 2 3 4

Trp. (C) 1 2

Trb. B.

Tb. T. B.

Glock.

Crot.

B.D.

Sus. Cym.

Pno.

I Vln.

II Vln.

Vcl.

Cb.

f, *mf*, *f*, *p*, *fp*, *mp*, *sfz*, *ppp*, *pp*, *ff*, *arco*, *pizz.*, *the rest arco*, *s. cym. soft mallet*, *b.d.*, *l.v.*, *8 \flat* , *5*

145 **P**

Fl. 1 *p*

A. Fl. (G) *flz.* *pp* *ppp*

Cl. (A) 1 *p*

B. Cl. (B \flat)

Cb. Cl. (E \flat)

Bsn. 1 2 *pp* *ppp* 2: use an extension

Cbsn.

Hn. (F) 1 2 *muted* *pp* *ppp*

Trb. B. *muted* *ppp*

B.D. *ppp*

Sus. Cym.

Hp. *(thunder effect)* *fff*

Pno.

Vln. I *ppp*

Vla. *2 stands, div. sul pont.* *pp* *ppp* *1st stand sul pont.*

Vcl. *all but 1st stand* *ppp*

Cb. *all, div.* *pp* *ppp*

154

B. Cl. (B \flat)

Cb. Cl. (E \flat)

Bsn. 1
2

Cbsn.

Trb. B.

Glock. *heavy trgl. btr.*

Sus. Cym. *pp* (if high notes available) *pp* 3

Hp.

Pno.

I

Vln. I *ppp* 5

Vln. II *ppp* 5

Vcl.

Cb.

158

Glock.

Sus. Cym.

I

Vln. I 5

Vln. II 5

163 **R** Tranquil; slightly slower (♩=80)

Suddenly much slower (♩=60)

Picc. *ppp*

Fl. 1 *a2 p ppp*

Fl. 2 *p ppp*

A. Fl. (G) *p ppp*

Cl. (A) 1 *pp*

Cl. (A) 2 *pp*

B. Cl. (B♭) *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. (F) 1 *pp* 1. (no mute)

Hn. (F) 3 *ppp* 3. 2. 4. (open)

Hn. (F) 4 *ppp*

Timp. *pp*

Hp. *sfz ppp sfz ppp*

Pno. *ppp sempre*

I *ppp* 2 stands

Flaut. *ppp sempre*

the rest, div. *ppp sempre*

Vln. *ppp sempre*

flaut. *ppp sempre*

II *ppp sempre*

equal div. *ppp sempre*

flaut. *ppp sempre*

Vla. *ppp pizz.* 2 stands

the rest *p*

Vcl. *arco, ord. ppp sempre* equal div. *pizz. p*

Cb. *ppp pizz.* 2 players *p*

the rest *p*

168

Picc.

Fl. 1/2

Ob. 1/2

E. H. (F)

Cl. (A) 1/2

B. Cl. (Bb) *solo*
mf espr.

B. Sax. (Eb) *solo*
mf espr.

Bsn. 1/2

Cbsn. *solo*
mf espr.

Hn. (F) 3/2/4

Timp.

Hp. *sfz*

Pno. *sfz*

I

Vln. I

II

Vla.

Vcl. *3*

Cb.

S A tempo (♩=80)

171

Picc.

Fl. 1 2

Ob. 1 2

E. H. (F)

Cl. (A) 1 2

B. Cl. (B \flat)

B. Sax. (E \flat)

Bsn. 1 2

Cbsn.

Hn. (F) 3 2 4

Timp.

Harp. *sfz*

Pno.

I

Vln. I

Vln. II

Vla.

Vcl. 3

Cb.

Slower (♩=60)

175

Picc. *ppp*

Fl. *p* *a2* *ppp*

A. Fl. (G) *p* *ppp*

Cl. (A)

B. Cl. (B♭)

B. Sax. (E♭) *mf sempre espr.*

Bsn. *mf sempre espr.*

Cbsn. *mf sempre espr.*

Hn. (F) *pp* *3. 2. 4.* *ppp*

Timp. *pp* *8va*

Hp. *sfz* *ppp* *sfz*

Pno. *ppp sempre* *8va* *5* *5* *5* *5* *Xco sempre*

I *ppp* *flaut.* *3*

Vln. I *ppp sempre* *flaut.* *3*

Vln. II *ppp sempre* *flaut.* *3*

Vla. *pizz.* *ppp*

Vcl. *pizz.* *p* *ppp sempre* *8* *5* *3* *5* *3*

Cb. *pizz.* *ppp* *p*

179

Picc.

Fl. 1
2

A. Fl. (G)

Cl. (A) 1
2

B. Cl. (B \flat)

B. Sax. (E \flat)

Bsn. 1
2

Cbsn.

Hn. (F) 1
3
2
4

Timp.

Hp.

Pno.

I

Vln. I

Vln. II

Vla.

Vcl.

Cb.

T A tempo (♩=80)

185

Score for Picc., Fl. 1/2, Ob. 1/2, E. H. (F), Cl. (A) 1/2, B. Cl. (B), B. Sax. (E), Bsn. 1/2, Cbsn., Hn. (F) 3/2/4, Trp. (C) 1/2, Timp., Hp., Pno., I, Vln. I/II, Vla., Vcl., and Cb. The score includes various musical notations such as triplets, dynamics (pp, sfz), and articulation marks like 'open'.

The image displays a page of a musical score, page 29, numbered 185. It is titled 'A tempo' with a quarter note equal to 80 beats (♩=80). The score is for a full orchestra and piano. The instruments listed on the left are Piccolo, Flute (1/2), Oboe (1/2), English Horn (F), Clarinet (A) (1/2), Bass Clarinet (B), Bass Saxophone (E), Bassoon (1/2), Contrabassoon, Horn (F) (3/2/4), Trumpet (C) (1/2), Timpani, Harp, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is divided into measures, with some measures containing triplets and dynamic markings such as *pp* and *sfz*. There are also articulation marks like 'open' for the trumpet. The piano part features a complex rhythmic pattern with many sixteenth notes.

190 $(\text{♩}=\text{♩})$ Accelerate rapidly

Cl. (A)
B. Cl. (B \flat)
Bsn.
Trp. (C)
Trb. (A, B)
Tb. (T, B)
I
Timp. (I, II)
B.D.

197 Più mosso $(\text{♩}=72)$

B. Cl. (B \flat)
T. Sax. (B \flat)
B. Sax. (E \flat)
Bsn.
Cbsn.
Trp. (C)
Trb. (A, B)
Tb. (T, B)
I
Timp. (I, II)
3 Toms.
B.D.
Ch. Cym.
Vcl.
Cb.

213

Picc. 1 2

Fl. 1 2

Ob. 1 2

E. H. (F)

Cl. (E \flat)

Cl. (A)

B. Cl. (B \flat)

A. Sax. (E \flat)

T. Sax. (B \flat)

B. Sax. (E \flat)

Bsn. 1 2

Cbsn.

Hn. (F) 1 2 3 4

Trp. (C) 1 2 3

Trb. A. T. B.

Tb. T. B.

I

II

3 Toms.

B.D.

Ch. Cym.

Pno.

I

II

Vla.

Vcl.

Cb.

sfz, *ff*, *p*, *15^{ma}*, *metal slab w/ nail hammer*, *(loco)*

V

220

Picc. 1 2

Fl. 1 2

Ob. 1 2

E. H. (F)

Cl. (E)

Cl. (A) 1 2

B. Cl. (B)

A. Sax. (E)

T. Sax. (B)

B. Sax. (E)

Bsn. 1 2

Cbsn.

Hn. (F) 1 2

Trp. (C) 1 2

A. Trb.

B. Trb.

Tb. T. B.

3 Toms.

B.D.

Hp.

Pno.

I

Vln. *div.* *ff* *unis.* *sfz*

II

Vla.

Vcl.

Cb.

233

Picc. 1 2

Fl. 1 2

Ob. 1 2

E. H. (F)

Cl. (E)

Cl. (A) 1 2

B. Cl. (B)

A. Sax. (E)

T. Sax. (B)

B. Sax. (E)

Bsn. 1 2

Cbsn.

Hn. (F) 1 3 4

Trp. (C) 1 2 3

A. T. 1 2

Trb. B. 1 2

Tb. T. B.

I Timp. II

3 Toms.

B.D.

Ch. Cym.

Pno.

I Vln. II

Vla.

Vcl.

Cb.

236 [W]

This page of a musical score contains measures 236 through 242. The score is written for a full symphony orchestra and includes parts for woodwinds, brass, percussion, and strings. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/8. The music is marked *ff* (fortissimo) and features several *fff* (fortississimo) passages. Notable dynamics include *pp* (pianissimo) for the suspended cymbal and *f* (forte) for the three toms. The woodwind section includes Piccolo, Flute, Oboe, English Horn, Clarinet (E-flat and A), Bass Clarinet (B-flat), Alto Saxophone (E-flat), Tenor Saxophone (B-flat), and Bass Saxophone (E-flat). The brass section includes Horn (F), Trumpet (C), Trombone (A, T), and Tuba (B). The percussion section includes Timpans (I, II), three Tom-toms, Bass Drum, Suspended Cymbal, and Harp. The string section includes Violins (I, II), Viola, Violoncello, and Contrabass. The score includes various musical notations such as slurs, ties, and articulation marks. A rehearsal mark [W] is present at the beginning of the page.

Picc. 1 2 *ff* *fff* sempre

Fl. 1 2 *ff* *fff* sempre

Ob. 1 2 *ff* *fff* sempre

E. H. (F) *ff* *fff* sempre

Cl. (E) *ff* *fff* sempre

Cl. (A) 1 2 *ff* *fff* sempre

B. Cl. (B) *ff* *fff* sempre

A. Sax. (E)

T. Sax. (B)

B. Sax. (E)

Bsn. 1 2

Cbsn.

Hn. (F) *fff*

Trp. (C) 1 2 3 *fff*

Trb. A. T. solo *ff*

Tb. T. *ff*

I

Timp. II *fff* w. blk. *fff*

3 Toms. *f* *ff* *fff*

B.D.

Sus. Cym. *pp* s. cym. soft mallets *pp* *ff*

Harp. *fff*

Pno. *ff*

I Vln. *ff*

II Vln. *ff*

Vla.

Vcl.

Cb.

243

Poco rit. Slightly under original tempo (♩=80)

A. Sax. (E♭) *fff* *mf*

T. Sax. (B♭) *fff* *mf*

B. Sax. (E♭) *fff* *mf*

Hn. (F) 1 2 *mf* *p*

3 4 *mf* *p*

Trp. (C) 1 2 *p* *a2*

3 *p*

Trb. A. *mf* *p*

B. *p*

Tb. T. *mf* *p*

B. *mf* *p*

I *non div.*

Vln. *non div. fff* *mf*

II *non div. fff* *mf*

Vla. *fff* *mf*

Vcl. *div. fff* *mf*

fff *mf*

252

Very tranquil (♩=66)

Picc. 1. *mf* *pp*

Fl. 1 2 *p* *mf* *pp*

Ob. 1 2 *p* *pp*

E. H. (F) *p*

Cl. (E♭) *p*

Cl. (A) 1 2 *p* *mf* *pp*

B. Cl. (B♭) *p*

Bsn. 1 2 *p* *mf*

Hn. (F) 1 *1. solo* *pp* *haunted*

Trp. (C) 1 2 *2.* *p*

Tb. T. *p*

Hp. *pp*

Vln. II *div. muted* *ppp*

Vla. *muted* *pp distant and subdued*

260

Ob. 1/2

E. H. (F)

Hn. (F) 1

Trb. T. B. T. B. *pp*

Xyl. *xyl. hard mallet mp*

Hp. *l.v.*

Cel. *celesta solo p*

I Vln. *pp*

II Vln. (3-way div.) *pp*

Vla. *pp*

Vcl. *muted div. pizz. pp* *arco ppp*

Cb. *muted div. pizz. pp* *arco ppp*

(no mutes)

pp

ppp

ppp

ppp

pp

ppp

pp

ppp

ppp

ppp

270

Ob. 1/2 *f*

E. H. (F)

Hn. (F) 1 *pp*

Trb. T. B. *pp*

Xyl. *mp*

Hp. *l.v.*

Cel. *p*

I Vln. *pp*

II Vln. (3-way div.) *ppp*

Vla. *p* *pp*

Vcl. *pizz. pp* *arco ppp*

Cb. *pizz. pp* *arco ppp*

pp

pp

pp

ppp

ppp

pp

pp

ppp

ppp

ppp

Z

287

Picc. *flz.* *p*

Fl. 1 *flz.* *p*

Fl. 2 *pp* *ppp*

A. Fl. (G) *flz.* *p* *pp* *ppp*

Ob. 1

Ob. 2

E. H. (F) *f*

Hn. (F) 1 *f* *ppp*

Trb. T.

Trb. B.

Xyl. *mp* *ppp*

Hp. *pp*

Cel. *pp*

I Vln. *p* *ppp*

II Vln.

Vla.

Vcl. *pizz.* *ppp*

Cb. *pizz.* *ppp*



290

Trb. T.

Trb. B. *ppp* *pppp*

Hp. *ppp* *ppp*

Cel. *pp*

I Vln. *ppp* *pppp*

II Vln.

Vla. *ppp* *pochiss.* *pppp*

Vcl. *ppp*

Cb. *pppp*

3 players *arco*

II. Out of the Park

Breezy; with sparkle (♩=120)

The musical score is arranged in a standard orchestral format with the following parts and their initial dynamics:

- Flutes:** Part 1 and 2, starting with a *p* dynamic and a trill.
- Alto Flute in G:** Part 1 and 2, starting with a *p* dynamic and a trill.
- Oboes:** Part 1 and 2, starting with a *p* dynamic.
- English Horn in F:** Part 1 and 2, starting with a *p* dynamic.
- Clarinets in B♭:** Part 1 and 2, starting with a *p* dynamic.
- Bass Clarinet in B♭:** Part 1 and 2, starting with a *mf* dynamic.
- Contrabass Clarinet in E♭:** (if Bass Clarinet lacks C-extension), starting with a *mf* dynamic.
- Soprano Saxophone in B♭:** Part 1 and 2, starting with a *mf* dynamic.
- Tenor Saxophone in B♭:** Part 1 and 2, starting with a *mf* dynamic.
- Baritone Saxophone in E♭:** Part 1 and 2, starting with a *mf* dynamic.
- Bassoons:** Part 1 and 2, starting with a *mf* dynamic.
- Contrabassoon:** Part 1 and 2, starting with a *mf* dynamic.
- Tenor Tuba:** Part 1 and 2, starting with a *mf* dynamic.
- Xylophone:** Starting with a *pp* dynamic and a xylophone (xyl.) marking.
- Violins I and II:** Starting with a *mf* dynamic and a *2 soli* marking.
- Viola:** Starting with a *pp* dynamic and a *div.* marking.
- Violoncello and Contrabass:** Starting with a *mf* dynamic and a *the rest back 2 stands* marking.

9 **A**

Fl. 1/2 *p*

A. Fl. (G)

Ob. 1/2 *mf* *p*

E. H. (F) *p*

Cl. E \flat

Cl. (B \flat) 1/2 *p*

B. Cl. (B \flat)

CB. Cl. (E \flat) *mf*

S. Sax. (B \flat) *mf*

T. Sax. (B \flat) *mf*

B. Sax. (E \flat) *mf*

Bsn. 1/2 *mf*

Cbsn. *mf*

T. Tb. *mf* *solo*

Xyl. *pp*

I *p* *all div.* *2 soli* *mf*

Vln. II

Vla.

Vcl. *mf*

Cb. *mf*

19

Fl. 1/2 *tr*

A. Fl. (G)

Ob. 1/2

E. H. (F)

Cl. E♭ *mf*

Cl. (B♭) 1/2

B. Cl. (B♭) *mf*

CB. Cl. (E♭) *mf*

S. Sax. (B♭) *mf*

T. Sax. (B♭) *mf*

B. Sax. (E♭) *mf*

Bsn. 1/2 *mf*

Cbsn. *mf*

T. Tb. *mf*

Xyl. *pp*

I *all* *p* *2 soli* *mf*

Vln. II

Vla.

Vcl. *mf*

Cb. *mf*

28 B

Picc. *mf* 3

Fl. 1 2

Ob. 1 2

E. H. (F)

Cl. E \flat *mf* 3

Cl. (B \flat) 1 2 *mf* 3

B. Cl. (B \flat)

CB. Cl. (E \flat)

S. Sax. (B \flat) *mf*

T. Sax. (B \flat)

B. Sax. (E \flat)

Bsn. 1 2

Cbsn.

Timp. *mf* *l.v.*

Vib. *vib. mf* *hard mallets* 3

Crot. *mf ped.* *crotales (8va)* *trgl. btr.* 3

Xyl. *mf*

Hp. *f* *l.v.* 5

Pno. *mf* *Led. sempre* 3

Vln. I *all* *p*

Vcl. *div.*

Cb.

36

Picc. *mf* *3*

Fl. 1/2

A. Fl. (G) *p*

Ob. 1/2

E. H. (F) *p*

Cl. E \flat

Cl. (B \flat) 1/2 *mf* *3*

B. Cl. (B \flat) *p*

CB. Cl. (E \flat)

S. Sax. (B \flat) *p*

T. Sax. (B \flat) *p*

B. Sax. (E \flat) *p*

Bsn. 1/2 *p*

Cbsn.

Hn. (F) 1/2 *a2 stopped* *mp*

3/4

T. Tb. *a2 stopped* *mp*

Vib. *mf*

Crot. *mf ped.* *3*

Hp. *f* *5*

Pno. *mf* *3*

I ** scd sempre **

Vln. II *pp*

Vla. *pizz.* *mp*

Vcl. *unis. soli* *mf*

Cb. *mf*

45 C

The musical score is arranged in a standard orchestral format with staves for each instrument. The instruments listed on the left are: Fl. (1 and 2), A. Fl. (G), Ob. (1 and 2), E. H. (F), Cl. (E \flat), Cl. (B \flat) (1 and 2), B. Cl. (B \flat), CB. Cl. (E \flat), S. Sax. (B \flat), T. Sax. (B \flat), B. Sax. (E \flat), Bsn. (1 and 2), Cbsn., Hn. (F) (1, 2, 3, 4), Trp. (C) (1, 2, 3), T. Tb., Xyl., Vln. (I and II), Vla., Vcl., and Cb. The score includes various dynamic markings such as *pp*, *p*, *mf*, *fz*, *st. mute*, *arco div.*, *the rest*, and *back 2 stands*. Performance instructions like *harmon mute*, *muted*, and *stopped* are also present. A rehearsal mark 'C' is located at the top of the page, and the number '45' is in the top left corner.

55

Picc. *mf*

Fl. 1 *fp*

Fl. 2

Ob. 1 *fz*

Ob. 2

E. H. (F) *p*

Cl. E \flat *fz*

Cl. (B \flat) 1 *p*

Cl. (B \flat) 2

B. Cl. (B \flat) *mf*

CB. Cl. (E) *mf*

S. Sax. (B \flat) *p*

T. Sax. (B \flat) *mf*

B. Sax. (E) *mf*

Bsn. 1 *mf*

Bsn. 2

Cbsn. *mf*

Hn. (F) 1 *mf*

Hn. (F) 2 *fz*

Hn. (F) 3 *p*

Hn. (F) 4

Trp. (C) 1 *fp*

Trp. (C) 2

Trp. (C) 3 (harmon)

T. Tb. *f*

Timp. *f*

Vib. *mf*

Crot. *mf* ped. trgl. btr.

Hp. *ff* Lv. 5

Pno. *f*

I *fz* *sempre*

Vln. II *fz* *unis. pizz.*

Vla. *mf*

Vcl. *mf*

Cb. *mf* *unis.* *mf* *div.*

64 D

Instrumentation and Dynamics:

- Picc.:** *mf* (triplets)
- Fl.:** *f*, *fp*
- Cl. E♭:** *mf* (triplets), *f*, *mf* (triplets)
- Cl. (B♭):** *mf* (triplets)
- S. Sax. (B♭):** *p*
- T. Sax. (B♭):** *p*
- Hn. (F):** *mp*, *p*, *pp*
- Trp. (C):** *f*, *fp*
- Vib.:** *mf ped.* (triplets)
- Crot.:** *mf* (triplets)
- Hp.:** *ff* (triplets)
- Pno.:** *f* (triplets)
- Vln. I:** *f* (*arco div.*)
- Vln. II:** *f* (*arco div.*)
- Vla.:** *f* (triplets)

Performance Instructions:

- (continue holding ped.)* (under Piano part)
- arco div.* (under Violin I and II parts)

71

Picc.
Fl. 1
A. Fl. (G)
Ob. 1
E. H. (F)
Cl. E \flat
Cl. (B \flat) 1
S. Sax. (B \flat)
T. Sax. (B \flat)
Trp. (C) 1
Trb. A.
B. harmon mute
T. Tb.
Vib.
Crot.
Hp.
Pno.
I Vln.
II Vln.
Vla.

fp — *fz*
fz
fz
fz
fz
p
p (still st. mute) — *fz*
fz
st. mute *p*
st. mute *p*
harmon *p*
harmon mute *p*
p
p
p
p
f
fz
fz
p

79 **E**

A. Fl. (G) *p*

Ob. *mp*

E. H. (F) *p*

Cl. (B \flat)

B. Cl. (B \flat) *mf*

CB. Cl. (E \flat) *mf*

S. Sax. (B \flat) *mp*

T. Sax. (B \flat) *mf*

B. Sax. (E \flat) *mf*

Bsn. *p*

Cbsn. *mf*

Hn. (F) *open* *mf*

Trp. (C) *(still st. mute)* *p*

Trb. *p*

Tb. *p* *mf* *3* *p*

Xyl. *p*

Vln. I

Vln. II

Vla. *p*

Vcl. *mf*

Cb. *unis.* *mf* *mf*

88

Picc.

Fl. 1
2

A. Fl. (G)

E. H. (F)

Cl. E_b

Cl. (B_b) 1
2

B. Cl. (B_b)

CB. Cl. (E_b)

T. Sax. (B_b)

B. Sax. (E_b)

Bsn. 1
2

Cbsn.

(still muted)

Hn. (F) 1
2
3
4

Trp. (C) 1
2
3

Trb. A.
T. B.

T. B.

I Vln.

II Vln.

Vla.

Vcl.

Cb.

f

fp

p

mf

96 **F**

Picc.

Fl. 1 2

A. Fl. (G)

E. H. (F)

Cl. Eb

Cl. (Bb) 1 2

B. Cl. (Bb)

CB. Cl. (Eb)

T. Sax. (Bb)

B. Sax. (Eb)

Bsn. 1 2

Cbsn.

Hn. (F) 1 2 3 4

Trp. (C) 1 2 3

Trb. A. B. T. B.

Tb. T. B.

Vln. I II

Vla.

Vcl.

Cb.

fz

f

p

mf

105

Picc.

Fl. 1/2

Ob. 1/2

Cl. E \flat 1/2

Cl. (B \flat) 1/2

B. Cl. (B \flat)

CB. Cl. (E \flat)

S. Sax. (B \flat)

T. Sax. (B \flat)

B. Sax. (E \flat)

Bsn. 1/2

Cbsn.

Hn. (F) 1/3/4

Trp. (C) 1/2/3

Trb. T. B.

Tb. T. B.

Xyl.

I Vln.

II Vln.

Vla.

Vcl.

Cb.

mf *f* *fp* *f* *mp* *p*

114

A. Fl. (G)

Ob. 1
2

E. H. (F)

Cl. E \flat

Cl. (B \flat) 1
2

B. Cl. (B \flat)

CB. Cl. (E \flat)

S. Sax. (B \flat)

T. Sax. (B \flat)

B. Sax. (E \flat)

Bsn. 1
2

Cbsn.

Hn. (F) 1
2
3
4

Trp. (C) 1
2
3

A. Trb.

B. Trb.

T. Tb.

Xyl.

I. Vln.

II. Vln.

Vla.

Vcl.

Cb.

p

p

p

p

p

p

p

p

p

p

mf

pp

mp

pp

122 **H**

A. Fl. (G) *pp*

Ob. 1/2

E. H. (F) *pp*

B. Cl. (B \flat) *p*

CB. Cl. (E \flat) *p*

S. Sax. (B \flat)

T. Sax. (B \flat) *p*

B. Sax. (E \flat) *p*

Bsn. 1/2 *pp*

Cbsn. *p*

Hn. (F) 1/2/3/4 *p*

Trp. (C) 1/2/3 *pp*

Trb. A./B. *pp*

T. Tb.

Pno. *pp*

I Vln.

II Vln.

Vla. *pp*

Vcl. *unis.* *p*

Cb. *p*

back half

1st stand

the rest

133

I

A. Fl. (G)

E. H. (F)

Cl. (B \flat) 1

B. Cl. (B \flat)

CB. Cl. (E \flat)

S. Sax. (B \flat)

T. Sax. (B \flat)

B. Sax. (E \flat)

Bsn. 1
2

Cbsn.

Hn. (F) 1
2
3
4

Trp. (C) 1
2
3

A. Trb.
T.

B. Trb.

T. Tb.

Pno.

I
Vln.

II

Vla.

Vcl.

Cb.

pp

(still muted)

pp

A. (still muted)

pp

pp

pizz.

p

pizz.

p

145 **L**

Picc.

Fl. 1
2

A. Fl. (G)

Ob. 1
2

E. H. (F)

Cl. E_b

Cl. (B_b) 1

B. Cl. (B_b)

S. Sax. (B_b)

T. Sax. (B_b)

B. Sax. (E_b)

Bsn. 1
2

Cbsn.

Hn. (F) 1
3
2
4

Trb. A.

T. B. T. B.

Tb. T. B.

Timp.

Xyl.

I Vln. *pizz.* *p* *mf* *arco* *ff*

II Vln. *p* *arco* *ff* *ff*

Vla. *mf* *ff* *arco* *ff*

Vcl. *unis. pizz.* *p* *ff* *ff* *ff* *ff* *arco* *mp* *ff*

Cb. *unis. pizz.* *p* *ff* *ff* *ff* *ff* *arco* *mp* *ff*

155

Picc.

Fl. 1
2

A. Fl. (G)

Ob. 1
2

E. H. (F)

Cl. E \flat

Cl. (B \flat) 1
2

S. Sax. (B \flat)

B. Sax. (E \flat)

Bsn. 1
2

A.

Trb.

T. B.

T. B.

Timp.

Xyl.

Pno.

I

Vln. pizz. *p*

II

Vla. *trill* *pp*

Vcl.

Cb.

pp

pp

pp

pp

p

p

pp

162 **M**

Fl. 1/2 *f* *tr* *mf*

A. Fl. (G) *f* *tr* *mf*

Ob. 1/2 *f* *tr* *mf*

E. H. (F) *f* *tr* *mf*

Cl. E_b *f* *tr* *mf*

Cl. (B \flat) 2 *ff* *f*

B. Cl. (B \flat) *mp* *ff* *mp* *ff*

S. Sax. (B \flat) *ff* *ff*

T. Sax. (B \flat) *ff* *ff*

B. Sax. (E \flat) *ff* *ff*

Bsn. 1/2 *ff* *ff* *mp* *ff* *mp* *ff*

Cbsn. *ff* *ff* *mp* *ff* *mp* *ff*

Hn. (F) 1/2 *f* *f* *mf* *f* *mf*

3/4 *f* *f* *mf* *f* *mf*

Trp. (C) 1 *open a3* *f* *f* *f* *f*

2/3 *f* *f* *f* *f*

A. *mf* *mf*

Trb. *fp* *fp* *fp* *fp*

T. B. *fp* *fp* *fp* *fp*

Tb. *fp* *fp* *fp* *fp*

Timp. *f* *f* *f* *f*

I *f* *arco* *f* *ff* *mf*

Vln. II *f* *f* *ff* *mf*

Vla. *f* *mf* *ff* *mf*

Vcl. *pizz.* *arco* *pizz.* *arco* *ff* *mp* *ff*

Cb. *pizz.* *arco* *ff* *mp* *ff*

171

Fl. 1/2

A. Fl. (G)

Ob. 1/2

E. H. (F)

Cl. E \flat

Cl. (B \flat) 1/2

B. Cl. (B \flat)

S. Sax. (B \flat)

T. Sax. (B \flat)

B. Sax. (E \flat)

Bsn. 1/2

Cbsn.

Hn. (F) 1/2/3/4

Trp. (C) 1/2/3

A. Trb. 1/2

Tb. T. B.

W. Blks.

I Vln.

II Vln.

Vla.

Vcl.

Cb.

N

a2

mf

f

ff

tr

ff (like a bat hitting a ball)

w. blk. solo

hard stick or mallet

179

Picc.

Fl. 1
2

A. Fl. (G)

Ob. 1
2

E. H. (F)

Cl. E \flat

Cl. (B \flat) 1
2

B. Cl. (B \flat)

S. Sax. (B \flat)

T. Sax. (B \flat)

B. Sax. (E \flat)

Bsn. 1
2

Cbsn.

Hn. (F) 1
2
3
4

Trp. (C) 1
2
3

Tb. T.
B.

Vib.

W. Blks.

Xyl.

Hp.

Pno.

I
Vln.

II

Vla.

Vcl.

Cb.

f, *ff*, *mf*, *p*, *a2*, *ped.*, *solo*, *pizz.*, *arco*

189 **O**

FL. 1 2

A. Fl. (G)

Ob. 1 2

E. H. (F)

Cl. E \flat

Cl. (B \flat) 1 2

B. Cl. (B \flat)

S. Sax. (B \flat)

T. Sax. (B \flat)

B. Sax. (E \flat)

Bsn. 1 2

Cbsn.

Hn. (F) 1 2 3 4

Trp. (C) 1 2 3 (1.)

A. Trb.

B. Trb.

T. B.

Timp.

3 Toms. *timpani sticks toms.*

B.D. *b.d.*

Pno.

I Vln.

II Vln.

Vla.

Vcl.

Cb.

ff *f* *mf* *ff* *f* *ff* *f* *ff*

197

Picc. 1 2

Fl. 1 2

A. Fl. (G)

Ob. 1 2

E. H. (F)

Cl. Es

Cl. (B \flat) 1 2

B. Cl. (B \flat)

S. Sax. (B \flat)

T. Sax. (B \flat)

B. Sax. (E \flat)

Bsn. 1 2

Hn. (F) 1 2 3 4

Trp. (C) 1 2 3

Timp.

3 Toms.

B.D.

Xyl.

Pno.

I Vln.

II Vln.

Vla.

Vcl.

Cb.

ff *fp* *f* *fff*

a2

1. *2. 3.*

204 **P**

Picc. 1 2

Fl. 1 2

Ob. 1 2

E. H. (F)

Cl. E \flat

Cl. (B \flat) 1 2

B. Cl. (B \flat)

CB. Cl. (E \flat)

S. Sax. (B \flat)

T. Sax. (B \flat)

B. Sax. (E \flat)

Bsn. 1 2

Cbsn.

Hn. (F) 1 2 3 4

Trp. (C) 1 2

A. T. B.

Trb. B.

Tb. T. B.

Timp.

Xyl.

Pno.

I Vln.

II Vln.

Vla.

Vcl.

Cb.

the rest back 2 stands

1. stopped

3. stopped

ff

fz

sf

213 **R**

Picc. 1 2

Fl. 1 2

Ob. 1 2

E. H. (F)

Cl. E \flat

Cl. (B \flat) 1 2

B. Cl. (B \flat)

CB. Cl. (E \flat)

S. Sax. (B \flat)

T. Sax. (B \flat)

B. Sax. (E \flat)

Bsn. 1 2

Cbsn.

Hn. (F) 1 2 3 4

Trp. (C) 1 2 3

A. Trb. 1 2

Tb. T. B.

3 Toms.

B.D.

Xyl.

Pno.

I Vln.

II Vln.

Vla.

Vcl.

Cb.

ff *open* *mf* *ff* *Seo. sempre* *8va*

221

Picc. 1 2
 Fl. 1 2
 Ob. 1 2
 E. H. (F)
 Cl. E.
 Cl. (Bb) 1 2
 B. Cl. (Bb)
 CB. Cl. (Eb)
 S. Sax. (Bb)
 T. Sax. (Bb)
 B. Sax. (Eb)
 Bsn. 1 2
 Cbsn.
 Hn. (F) 1 2 3 4
 Trp. (C) 1 2 3
 Trb. T. B.
 T. B. T. B.
 Timp.
 3 Toms.
 B.D.
 Xyl.
 Pno.
 I Vln.
 II Vln.
 Vla.
 Vcl. Cb.

Musical notation includes: *ff*, *f*, *p*, *piz.*, *arco*, *tr.*, *acc.*, *sl.*, *trill*, *3*, *6*, *1.3.*, *2.4.*, *a2*, *a3*, *B.*, *div.*, *ffz*, *fp*.

230 **S** *a2*

Picc. 1 2

Fl. 1 2

Ob. 1 2

E. H. (F)

Cl. E \flat

Cl. (B \flat) 1 2

B. Cl. (B \flat)

CB. Cl. (E \flat)

S. Sax. (B \flat)

T. Sax. (B \flat)

B. Sax. (E \flat)

Bsn. 1 2

Cbsn.

Hn. (F) 1 2

Trp. (C) 1 2 3

Trb. 1 2 3

Tb. 1 2

Timp.

Vib.

Crot. *bell mallet* *ff* *toms.*

Xyl.

Pno. *ff* *arco*

I Vln.

II Vln.

Vla.

Vcl. Cb. *arco* *ff*

Musical score for orchestra and woodwinds, measures 244-251. The score includes parts for Piccolo, Flute, Oboe, English Horn (F), Clarinet in E-flat, Clarinet in B-flat, Bass Clarinet (B-flat), Saxophone (B-flat), Trombone (B-flat), Horn (F), Trumpet (C), Trombone (A/T), Vibraphone, Wood Blocks, Bells, Xylophone, Piano, Violin I and II, Viola, Violoncello, and Double Bass. The score features various dynamic markings including *ff*, *ffz*, *p*, and *pp*, along with performance instructions such as *flz.*, *hand-stopped*, *arco*, and *w. blk. solo*. Specific performance notes for the Trombone (A/T) include *T.*, *A.*, and *T.* with a *p* dynamic. The Vibraphone part includes the instruction *(if available)*. The Wood Blocks part includes *w. blk. solo* and *toms.* The score concludes with a double bar line.

III. Pink Lavender White (Nightfall in April)

Contemplative; unhurried (♩=50)

The score is arranged in a standard orchestral format with the following parts and markings:

- Piccolos:** Part 1 has a melodic line with *ppp* dynamics. Part 2 has a rhythmic accompaniment of eighth notes with *pp* and *mf* markings.
- Flutes:** Two parts, both with rests.
- Oboes:** Two parts, both with rests.
- Clarinets in Eb:** One part with rests.
- Clarinets in A:** Two parts with rests.
- Glockenspiel:** Features a *glock.* (glockenspiel) and *trgl. btr. l.v.* (trill, breath, left hand) marking. Dynamics include *pp* and *ppp*.
- Crotales:** Features a *crot.* (crotales) and *bowed* marking. Dynamics include *pp*.
- Harp:** Features a *poco marc.* (poco marcato) marking. Dynamics include *p*.
- Piano:** Features an 8va (octave) marking. Dynamics include *p*, *fz* (forzando), and *fz* (loco). Pedal markings include *ped. sempre* and *(hold ped. thru rests)*.
- Violins:** Part I has a *half of section muted* marking. Part II has a *ppp* dynamic and a *other half muted* marking.
- Viola:** Part with rests.
- Violoncello:** Features a *half of section muted* marking. Dynamics include *pp* and *ppp*.
- Contrabass:** Part with rests.

5

Picc. 1 2
pp *ppp* *sempre*

Fl. 1 2
ppp *sempre* *pp* *mf*

Ob. 1 2
ppp *pp*

Cl. E \flat
pp

Cl. (A) 1 2
pp

Glock.
pp

Crot.
pp

Hp.
p

Pno.
fz *p* *fz*
8va *8va*
scd. sempre

I
pp

Vln. II
ppp

Vla.

Vcl. (half)

Cb.

10 **A**

Picc. 1 2 *pp* *ppp*

Fl. 1 2 *ppp*

Ob. 1 2 *pp*

Cl. (A) 1 *pp*

B. Cl. (B \flat)

Cb. Cl. (E \flat)

Timp.

Glock. *pp*

Crot. *pp*

B. Mar.

Hp. *p*

Pno. *fz* (on beat, sim.) *fz* *fz* *fz* *fz* *fz*

I *ppp*

Vln. II *ppp*

Vla.

Vcl. *ppp*

Cb. *pp* half of section muted

13

Picc. 1 2

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

B. Cl. (B \flat)

Cb. Cl. (E \flat)

Timp.

Glock.

Crot.

B. Mar. *b. mar.* *hard mallets* *p distinctly articulated*

Hp. *p* *mf*

Pno. *p* *fz (on beat)* *mf* *stop string near bridge* *(continue holding ped.)* *(Rec. sempre)*

I *(div.)* *mf* *pp*

Vln. II

Vla. *muted* *mf* *pp* *non div.* *pizz.*

Vcl. *(muted)* *non div.* *pp* *ppp* *pizz.*

Cb. *(muted)* *non div.* *pp* *ppp* *p*

18

Picc. 1 *ppp*

Fl. 1 *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

Cl. (A) 1/2

B. Cl. (B \flat) *ppp*

Cb. Cl. (E \flat) *ppp*

Cbsn. *ppp*

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

Glock. *pp* *pp*

Crot. *pp* *pp*

B. Mar. *ppp*

Hp. *p* *p*

Pno. *p* *fz* (on beat) *p* *fz* (on beat) *ppp*

I *mp* *pp* *ppp*

Vln. II *ppp*

Vla. *mp* *pp* *ppp*

Vcl. *p* *pizz.*

Cb. *p* *pizz.*

(continue holding ped.)

28 C With sudden urgency (♩=72)

Picc. 1

Fl. 1

Fl. 2

B. Cl. (B \flat)

Cb. Cl. (E \flat)

Cbsn.

Timp.

Glock.

Crot.

B. Mar.

Hp.

Pno.

I

Vln. II (half)

Vla.

Vcl.

Cb.

p *fz*

pp (sub.) *dying away*

ppp

ppp

ppp

pp *soft mallets*

ppp

p

p *fz* (on beat)

ppp

tutti *remove mutes* *mf expressive*

tutti *remove mutes* *mf expressive*

remove mutes *mf expressive*

tutti pizz. *pizz.* *p* *arco* *remove mutes* *f expressive*

pizz. *p*

p

31 ritard.

Hn. (F) 1/2

I Vln.

II Vln.

Vla.

Vcl.

Cb.

mf expressive

remove mutes

tutti arco

pp

38 **D** Slower, but moving forward (♩=60)

Hn. (F) 1/2/3

Timp.

Glock.

Croc.

B. Mar.

Hp.

Pno.

I Vln.

II Vln.

Vla.

Vcl.

Cb.

mf

3. solo

p wistful

5

pp

soft mallets

pp

p

8va

(on beat) fz

And. sempre

other half muted

half of section muted

pp

1 solo

p expressive

half of section muted

pp

2 soli

p expressive

the rest non div. muted

muted

pp

43

Picc. 1

Fl. 1

Cl. (A) 1/2

B. Cl. (Bb)

Bsn. 1

Hn. (F) 3

Timp.

Glock.

Crot.

B. Mar.

Hp.

Pno.

I

Vln. I

Vln. II

Vla.

Vcl.

Cb.

ppp

pp

mp

1. pp mf

pp

hard mallets

pp

mf

mf

($\text{\textcircled{L}}$ o. sempre)

pizz. p

48 **E**

Picc. 1

Fl. 1

Ob. 1
2

E. H. (F)

Cl. (A) 1
2

B. Cl. (Bb)

Bsn. 1
2

Hn. (F) 1
2
3

A.
T.
Trb. B.

Glock.

Crof.

B. Mar.

Hp.

Pno.

I
Vln.

II

Vla.

Vcl.

Cb.

ppp

pp *mp*

p

pp

pp

p

p *fz* *p* *fz* *p* *fz*

ppp

pp

pp

8^{va}

(on beat)

52 **poco rit.** **Slower; hushed and auspicious** [F]

Picc. ppp

Fl. ppp

Ob. pp

E. H. (F) ppp

Cl. E \flat pp

Cl. (A) pp *a2*

B. Cl. (B \flat) pp

Bsn. pp

Hn. (F) pp

T. pp

Trb. ppp

B. pp

Timp. ppp

Sus. Cym. *soft mallets* ppp l.v. p

I ppp *muted div.*

Vln. ppp

II ppp

Vla. pp *tutti (muted)*

Vcl. pp *tutti (muted)* ppp

Cb. pp *arco (muted)* ppp

quasi cadenza not strictly in time

3. pp

60 **A tempo** (♩=60) **A tempo** (♩=60)

Fl. 1

B. Cl. (B♭)

Hn. (F) 3

Glock.

Crot.

B. Mar.

Sus. Cym.

Hp.

Pno.

Vln. II

Vla.

Vcl.

Cb.

ppp *(quasi cadenza)* *pp* *mf* *p* *ppp* *mf* *p* *mf* *(on beat)* *p* *fz* *fz* *p* *fz* *tutti* *pp* *pizz.* *p* *pp* *pp*

63

Fl. 1

Hn. (F) 2, 3, 4

Crot.

Sus. Cym.

Pno. (amplified)

Vln. II

Vla.

Vcl.

Cb.

mf *accel.* *pp* *f* *fz* *2. 4. a2* *pp* *turn on amplification* *stop strings inside piano* *8^{sub} ff heavily accented* *8^{sub} (And. sempre)* *remove mutes sul pont.* *ffpp* *remove mutes* *arco sul pont.* *ffpp* *remove mutes* *pizz.* *ffz*

67

Fl. 1

Hn. (F) 2, 4, 3

Crot.

Sus. Cym.

Pno. (amplified)

I Vln.

II Vln.

Vla.

Vcl.

Cb.

remove mutes

mf

pp

free rhythm

fz

mp

pp

free rhythm

fz

mp

pp

free rhythm

fz

mp

pp

free rhythm

fz

mp

pp

free rhythm

fz

mp

pp

free rhythm

arco, col legno batt.

ffz

free rhythm

arco, col legno batt.

ffz

free rhythm

arco, col legno batt.

ffz

free rhythm

arco, col legno batt.

ffz

free rhythm

arco, col legno batt.

ffz

free rhythm

arco, col legno batt.

ffz

dying away

pp

69 **G** Pressing forward (♩=84)

Picc.
 Fl. 1 2
 A. Fl. (G)
 Ob. 1 2
 E. H. (F)
 Cl. E♭
 Cl. (B♭) 1 2
 B. Cl. (B♭)
 Bsn. 1 2
 Hn. (F) 1 2 3 4
 Trb. 1 2
 Timp.
 Hp.
 Cel.
 I Vln.
 II Vln.
 Vla.
 Vcl.
 Cb.

Musical score for measures 69-72. The score is in 4/4 time with a tempo of ♩=84. The key signature has one flat (B♭). The score includes parts for Piccolo, Flutes (1 and 2), Alto Flute (G), Oboes (1 and 2), English Horn (F), Clarinets (E♭ and B♭), Bass Clarinet (B♭), Bassoons (1 and 2), Horns (F), Trumpets (1 and 2), Timpani, Harp, Celesta, Violins (I and II), Viola, Violoncello, and Contrabass. Dynamic markings include *p*, *mp*, *mf*, and *pp*. Performance instructions include *cantabile* and *arco, ord.*.

76

Picc. *mf*

Fl. 1 2 *mf*

A. Fl. (G) *mf*

Ob. 1 2 *mf*

E. H. (F) *mf*

Cl. E \flat *mf*

Cl. (B \flat) 1 2

B. Cl. (B \flat)

Bsn. 1 2 *mp*

Cbsn. *mp*

Hn. (F) 1 2 3 4 *mf*

Tb. T. B. *mp*

Timp.

Hp. *ff*

Cel. *mf*

I Vln. *mf*

II Vln. *mf*

Vla.

Vcl. *pp* *mf*

Cb. *mp* *pp* *mf*

H

Musical score for page 85, starting at measure 80. The score is divided into several sections:

- Woodwinds:** Piccolo, Flute (1/2), Alto Flute (G), Oboe (1/2), English Horn (F), Clarinet in E-flat, Bass Clarinet (B-flat), Bassoon (1/2), and Contrabassoon. Dynamics include *mf* and *ff*. The Bassoon and Contrabassoon parts feature triplet patterns.
- Brass:** Horns in F (1/2/3/4), Trumpets (1/2), Trombones (1/2/3), and Tuba. Dynamics include *mf* and *mf* *mournful*. Performance instructions include "in the foreground".
- Timekeeping:** Timpani and Large Tam-tam. Dynamics include *mf* and *p*. Performance instructions include "l.v." and "(sempre l.v.)".
- Percussion:** Harp and Cymbals. The Harp part includes a *fff* dynamic.
- Strings:** Violins (I/II), Viola, Violoncello, and Contrabasso. The Viola part includes a *mf* dynamic. The Violin II part has fingerings 12 and 12.

Measure numbers 80, 81, 82, 83, and 84 are visible at the top of the staves.

84

Picc. *f*

Fl. 1 *a2 f*

2 *f*

A. Fl. (G)

Ob. 1 *a2 f*

2 *f*

E. H. (F) *f*

Cl. E \flat *f*

Cl. (B \flat) 1 *a2 f*

2 *f*

B. Cl. (B \flat) *f*

Bsn. 1 *f*

2 *f*

Cbsn. *f*

Hn. (F) 1 *f*

2 *f*

3 *f*

4 *f*

Trp. (C) 1 *f*

2 *f*

T. 1 *f*

2 *f*

Trb. B. *f*

T. *f*

B. *f*

Timp. *f*

Glock. *bell mallets f*

Crot. *normal beater f*

L. Tam. *f*

Hp. *f*

Cel. *f*

I *f*

Vln. II *f*

Vla. *f*

Vcl. *f*

Cb. *f*

This page of a musical score, numbered 87, features a variety of instruments. The woodwind section includes Piccolo, Flute (1 and 2), Alto Flute (G), Oboe (1 and 2), English Horn (F), Clarinet in E-flat, Clarinet in B-flat (1 and 2), Bass Clarinet (B-flat), Bassoon (1 and 2), and Contrabassoon. The brass section consists of Horns in F (1, 2, 3, 4), Trumpets in C (1 and 2), Trombones (1, 2, 3, 4), and Tuba. Percussion includes Timpani, Glockenspiel, Cymbals, and Tam-tam. The keyboard section has Harp and Cello. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The score is marked with a 'I' at the top and includes dynamic markings such as *ff marcato*. The music is written in a complex rhythmic style with many triplets and slurs.

92 ritard.

Picc. ritard.

Fl. 1/2

A. Fl. (G)

Ob. 1/2

E. H. (F)

Cl. Es

Cl. (B)

B. Cl. (B)

Bsn. 1/2

Cbsn.

Hn. (F) 1 3 2 4

Trp. (C) 1/2

T. 1/2

Trb. B.

Tb. 1/2

Timp.

Glock.

Crot.

B. Mar. *hard mallets*

L. Tam.

Hp.

Pno. (amplified)

I Vln.

II Vln.

Vla.

Vcl.

Cb.

pp *ff* *ffz* *fz* *ff sempre* *f* *pp* *mp* *piano +* *picc. o* *picc. o*

98 Slower (♩=60) **K**

Picc. 1 2

Fl. 1 2

Cl. E \flat

Cl. (A) 1 2

B. Cl. (B \flat)

Bsn. 1

Cbsn.

Hn. (F) 1 2

3 4

Tb. B.

Glock.

Crot.

B. Mar.

Hp.

Pno. (amplified)

I Vln.

II Vln.

Vla.

Vcl.

Cb.

in A

p

p

p expressive

mp

3.

p

105 **Tempo I^o** (♩=50)

Picc. 1, 2 *ppp*

Fl. 1, 2 *ppp*

Cl. E♭ *ppp*

Cl. (A) 1, 2

B. Cl. (B♭)

Bsn. 1 *fzp*

Cbsn.

Glock. *trgl. btrs. (sempre l.v.) pp*

Crot. *(sempre l.v.) pp*

Hp. *mf* *(sempre l.v.) pp*

I Vln. *front half muted* *ppp* *3 soli (not muted) extremely expressive, but distant*

II Vln. *muted sul pont. ord. (muted) ppp*

Vla. *fzpp* *3* *fzpp* *pp* *ppp* *6*

Vcl. *fzpp* *3* *fzpp* *pp* *ppp* *5* *front half of section arco muted*

Cb. *arco sul pont. ppp*
arco, col legno batt. fz ppp
arco, col legno batt. fz ppp
arco, col legno batt. fz ppp
arco, col legno batt. fz ppp

110 L

Picc. 1 2

Fl. 1 2

E. H. (F) *pp distant and mournful*

Cl. E \flat

Cl. (A) 1 2

B. Cl. (B \flat)

Bsn. 1 2

Cbsn.

Hn. (F) 1 2 3 4 *muted pp*

Glock. *pp*

Crot. *pp*

Chimes *chimes ppp*

Hp. *mf* T

Pno. (amplified) *(actual sounds)* *poco fz*

touch 5th partial nodes *And. sempre (to end of movement)*

I (3 soli)

Vln. II (half)

Vla. (half) *6*

Vcl. (half) *5*

Cb. (half) *front half (sul pont.) pp*

121 M

This system of musical notation covers measures 121 to 125. It includes staves for E. H. (F), Glock., Crost., Chimes, Hp., Pno. (amplified), and string sections I, II, Vla., Vcl., and Cb. The music features various dynamics such as *pp*, *ppp*, and *p*. There are also performance markings like *pp sempre* and *4 players*. A measure rest is indicated by a large 'M' in a box above measure 122. The string parts include complex rhythmic patterns with fingerings and slurs.

126

This system of musical notation covers measures 126 to 130. It includes staves for E. H. (F), Glock., Crost., Chimes, Hp., Pno. (amplified), and string sections I, II, Vla., Vcl., and Cb. Dynamics include *ppp*, *p*, and *pppp*. A measure rest is indicated by a large 'T' in a circle above measure 129. The string parts continue with complex rhythmic patterns, including *pppp* and *muted* markings. The Cb. part has a *pp* dynamic and a note marked with 'n'.

IV. "...nothin' but..."

Impudent and fleeting (♩=168)

Musical score for measures 1-9. The score includes parts for Flutes, Oboes, Clarinets in B♭, Alto Saxophone in E♭, Bassoons, Horns in F, Trumpet in C, Violins I (8), Violins II (6), Viola (5), Violoncello (4), and Contrabass (2). The music is in 3/4 time and features dynamic markings such as *pp sempre*, *p*, *f*, *mf*, and *p cantabile*. The Flute part begins with a *pp sempre* marking and a triplet. The Trumpet part starts with a *p cantabile* marking. The Violoncello and Contrabass parts have *pp* and *fz* markings.

Musical score for measures 10-18. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B♭ (Cl. (B♭)), Alto Saxophone in E♭ (A. Sax. (E♭)), Bassoon (Bsn.), Horn in F (Hn. (F)), Trumpet in C (Trp. (C)), Violin I (Vln. I (8)), Violoncello (Vcl. (4)), and Contrabass (Cb. (2)). The music is in 3/4 time and features dynamic markings such as *pp*, *p*, *f*, *mf*, and *fz*. A section marked 'A' begins at measure 10. The Flute part has a triplet and a *f* marking. The Trumpet part has *pp*, *p*, and *mf* markings. The Violoncello and Contrabass parts have *fz* markings.

21 **B**

Ob. 1 2

Cl. (B \flat) 1 2

A. Sax. (E \flat)

Bsn. 1 2

Hn. (F) 1 2 3 4

Trp. (C) 1

I (8) Vln. non div. *mf* \rightarrow *p*

II (6) *mf* \rightarrow *p*

Vla. (5) *mf* \rightarrow *p*

Vcl. (4) *mf* \rightarrow *p*

Cb. (2) non div. *mf* \rightarrow *p*

31 **C** *pp* sempre

Fl. 1 2 *f* *pp* sempre

Ob. 1 2 *f* *pp* sempre

A. Sax. (E \flat) *f* *pp* sempre

Bsn. 1 2 *p*

Trp. (C) 1 *p cantabile*

I (8) Vln. *p cantabile*

II (6)

Vla. (5) *p*

Vcl. (4) *p*

Cb. (2) *p*

Musical score for measures 42-51. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B \flat)), Alto Saxophone in E-flat (A. Sax. (E \flat)), Bassoon (Bsn.), Horn in F (Hn. (F)), Trumpet in C (Trp. (C)), Violin I (Vln. I), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The music is in 3/4 time and features various dynamics such as *pp*, *p*, *f*, and *pp* sempre. There are also markings for *fz* and *a2*. Measure 42 starts with a dynamic of *pp*. Measure 43 has *f* and *pp* markings. Measure 44 has *f* and *pp* markings. Measure 45 has *f* and *pp* markings. Measure 46 has *f* and *pp* markings. Measure 47 has *f* and *pp* markings. Measure 48 has *f* and *pp* markings. Measure 49 has *f* and *pp* markings. Measure 50 has *f* and *pp* markings. Measure 51 has *f* and *pp* markings.

Musical score for measures 52-61. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B \flat)), Alto Saxophone in E-flat (A. Sax. (E \flat)), Bassoon (Bsn.), Horn in F (Hn. (F)), Trumpet in C (Trp. (C)), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The music is in 3/4 time and features various dynamics such as *f*, *mf*, *p*, and *pp*. There is a key signature change to D major indicated by a 'D' in a box above measure 52. Measure 52 starts with a dynamic of *f*. Measure 53 has *f* and *mf* markings. Measure 54 has *f* and *mf* markings. Measure 55 has *f* and *mf* markings. Measure 56 has *f* and *mf* markings. Measure 57 has *f* and *mf* markings. Measure 58 has *f* and *mf* markings. Measure 59 has *f* and *mf* markings. Measure 60 has *f* and *mf* markings. Measure 61 has *f* and *mf* markings.

84

Fl. 1/2

Ob. 1/2

Cl. (B \flat) 1/2

A. Sax. (E \flat)

Bsn. 1/2

Hn. (F) 1/2/3/4

I (8) Vln. II (6)

Vla. (5)

Vcl. (4)

Cb. (2)

p, *mf*, *a2*, *p*, *mf*, *p*, *mf*, *mf*, *mf*, *p*, *mf*, *pp*, *p*, *pp*, *p*, *pp*, *p*

Detailed description: This block contains the musical score for measures 84 through 94. It features ten staves for woodwinds and strings. The woodwinds include Flute (1/2), Oboe (1/2), Clarinet in B-flat (1/2), Alto Saxophone in E-flat, Bassoon (1/2), and Horn in F (1/2/3/4). The strings include Violin I (8), Violin II (6), Viola (5), Violoncello (4), and Contrabass (2). The score includes various dynamics such as *p*, *mf*, *pp*, and *f*, along with performance markings like *a2* and *2.* The time signature is 3/4.

95

Fl. 1/2

Ob. 1/2

Cl. (B \flat) 1/2

A. Sax. (E \flat)

Bsn. 1/2

Hn. (F) 1/2

Trp. (C) 1

I (8) Vln. II (6)

Vla. (5)

Vcl. (4)

Cb. (2)

f, *f*, *p*, *f*, *fp*, *fp*, *fp*, *p*, *fz*, *mf cantabile*, *p*, *mf*, *f*, *mp*, *f*, *f*, *mp*, *f*, *f*, *f*, *p*

non div.

mf cantabile

2. 4.

3.

3.

3.

Detailed description: This block contains the musical score for measures 95 through 104. It features ten staves for woodwinds and strings. The woodwinds include Flute (1/2), Oboe (1/2), Clarinet in B-flat (1/2), Alto Saxophone in E-flat, Bassoon (1/2), Horn in F (1/2), and Trumpet in C (1). The strings include Violin I (8), Violin II (6), Viola (5), Violoncello (4), and Contrabass (2). The score includes various dynamics such as *f*, *mp*, *f*, *fp*, *p*, *fz*, *mf cantabile*, and *p*. Performance markings include *non div.*, *mf cantabile*, and triplet markings (*3.*). The time signature is 3/4.

105

Fl. 1 2

Ob. 1 2

Cl. (B \flat) 1 2

A. Sax. (E \flat)

Bsn. 1 2

Hn. (F) 2 4

Trp. (C) 1

I (8)

Vln. II (6)

Vla. (5)

Vcl. (4)

Cb. (2)

115

G

Fl. 1 2

Ob. 1 2

Cl. (B \flat) 1 2

A. Sax. (E \flat)

Bsn. 1 2

Hn. (F) 2 4

I (8)

Vln. II (6)

Vla. (5)

Vcl. (4)

Cb. (2)

H

Musical score for measures 124-132. The score includes parts for Flute (1, 2), Oboe (1, 2), Clarinet (B♭) (1, 2), Alto Saxophone (E♭), Bassoon (1, 2), Horn (F) (2, 4), Vibraphone, Snare Drum, and Cymbals. It also includes parts for Violin I (8), Violin II (6), Viola (5), Violoncello (4), and Contrabass (2). The music is in 3/4 time and features dynamic markings such as *pp* and *ppp*. Performance instructions include *very soft mallets*, *vib.*, *snare stick pp ped. sempre*, and *soft mallets pp*. A rehearsal mark 'H' is placed above the first measure.

Musical score for measures 133-141. The score includes parts for Flute (1, 2), Oboe (1, 2), Clarinet (B♭) (1, 2), Alto Saxophone (E♭), Horn (F) (1), Trumpet (C) (1), Vibraphone, Snare Drum, and Cymbals. It also includes parts for Violin I (8), Violin II (6), Viola (5), Violoncello (4), and Contrabass (2). The music is in 3/4 time and features dynamic markings such as *poco cresc.*, *pp*, *f cantabile*, and *mf cantabile*. Performance instructions include *release ped.* and *pp*. A rehearsal mark 'I' is placed above the first measure.

142

Fl. 1 2
Ob. 1
Cl. (B \flat) 1 2
A. Sax. (E \flat)
Bsn. 1 2
Hn. (F) 3 4
Trp. (C) 1
I (8)
Vln. II (6)
Vla. (5)
Vcl. (4)
Cb. (2)

f, *mf*, *div.*, *pizz.*, *f*

151 K

Fl. 1 2
Ob. 1
Cl. (B \flat) 1 2
A. Sax. (E \flat)
Bsn. 1 2
Hn. (F) 1 2 3 4
Trp. (C) 1
I (8)
Vln. II (6)
Vla. (5)
Vcl. (4)
Cb. (2)

f, *p*, *pp*, *unis.*

159

Fl. 1/2
Ob. 1/2
Cl. (B \flat) 1/2
A. Sax. (E \flat)
Bsn. 1/2
Hn. (F) 2/4
Trp. (C) 1
I (8)
Vln. II (6)
Vla. (5)
Vcl. (4)
Cb. (2)

mf <><><><><><>
mf
mf
mf
mf
mf
mf *non div.*
mf
mf
mf
mf

2. 4.

168

Fl. 1/2
Ob. 1/2
A. Sax. (E \flat)
Bsn. 1/2
Hn. (F) 2/4
Sus. Cym.
I (8)
Vln. II (6)
Vla. (5)
Vcl. (4)
Cb. (2)

fp *pp*
f
fp *f*
ff
pp *8va*
pp *flautando*
pp *flautando*
pp *div. flautando*
ff *div.*
ff

L

178

Fl. 1
2

Ob. 1
2

Cl. (B \flat) 1
2

A. Sax. (E \flat)

Bsn. 1
2

Hn. (F) 1
2
3
4

Trp. (C) 1

Vib.
very soft mallets
p
ped. sempre

Ratch.

Sus. Cym.
cresc.

I
(8)
(8^{va})
cresc.
ord.

Vln. *cresc.*
ord.

II
(6)
(6^{va})
cresc.
ord.

Vla. (5)
cresc.
ord.

Vcl. (4)

Cb. (2)

pp
ff
pp
ff
f
ff
f
pp
f
f
cresc.
cresc.
cresc.
cresc.

Musical score for measures 186-191. The score is divided into measures 186, 187, 188, 189, 190, and 191. The key signature is G major (one sharp) and the time signature is 3/4. The score includes parts for various instruments:

- Fl. (1, 2):** Treble clef, 3/4 time. Features triplets and accents. Dynamics: *ff*.
- Ob. (1, 2):** Treble clef, 3/4 time. Features triplets and accents. Dynamics: *ff*.
- Cl. (B \flat) (1, 2):** Treble clef, 3/4 time. Features triplets and accents. Dynamics: *ff*.
- A. Sax. (E \flat):** Treble clef, 3/4 time. Features triplets and accents. Dynamics: *ff*.
- Bsn. (1, 2):** Bass clef, 3/4 time. Features triplets and accents. Dynamics: *ff*.
- Hn. (F) (1, 3):** Treble clef, 3/4 time. Features triplets and accents. Dynamics: *ff*. Includes first and second endings (1. 3., 2. 4.).
- Trp. (C) (1):** Treble clef, 3/4 time. Features triplets and accents. Dynamics: *ff*.
- Vib.:** Treble clef, 3/4 time. Starts with *f*, then "release ped." at the end of the measure.
- Ratch.:** Treble clef, 3/4 time. Starts with *mf*, then *ff* at the end of the measure.
- Sus. Cym.:** Treble clef, 3/4 time. Starts with *mf*, then \emptyset .
- I (8):** Treble clef, 3/4 time. Features triplets and accents. Dynamics: *ff*.
- Vln. (8):** Treble clef, 3/4 time. Features triplets and accents. Dynamics: *ff*.
- II (6):** Treble clef, 3/4 time. Features triplets and accents. Dynamics: *ff*.
- Vla. (5):** Treble clef, 3/4 time. Features triplets and accents. Dynamics: *ff*. Includes *unis.* marking.
- Vcl. (4):** Bass clef, 3/4 time. Features triplets and accents. Dynamics: *ff feroce*.
- Cb. (2):** Bass clef, 3/4 time. Features triplets and accents. Dynamics: *ff feroce*. Ends with *attacca.*

V. Traffic at Tom Lee Park

Portentous; not extremely fast (♩=100)

1. mournful bend C₂ (sim.)

Flutes 1 2

Alto Flute in G

Clarinets in B_♭ 1 2

Bass Clarinet in B_♭ solo menacing

Contrabass Clarinet in E_♭ (if Bass Clarinet lacks C-extension) mf menacing

Soprano Saxophone in B_♭ mf

Bassoons 1 2

Contrabassoon p clipped but sonorous

Timpani l.v. p clipped but sonorous

Ship's Bell pp

Bass Drum dry and distinct—a distant menace p

Large Tam-tam muted ppp whisper

Violoncello Contrabass pp

6

Picc. mournful bend G_♭ (sim.)

A. Fl. (G) mf

Cl. (B_♭) 1 2 mp

B. Cl. (B_♭) mf

CB. Cl. (E_♭) mf

Bsn. 1 2 p

Cbsn. p

Timp. pp

Ship's B. p

B.D. p

L. Tam. pp ppp

Vln. I one solo port. (sim.) mf

Vcl. Cb. pp

A

12

Picc. *mf* bend G_b bend G_b bend F₃

Fl. 1 *mf* bend D_b (sim.)

A. Fl. (G) *mp*

Ob. 1/2 *p*

E. H. (F) *p*

Cl. (B_b) 1/2 *mp*

B. Cl. (B_b) *mf*

CB. Cl. (E_b) *mf*

S. Sax. (B_b) *mf* bend A₃ bend A₃ bend A₃

B. Sax (E_b) 1/2 *a2* *p*

Bsn. 1/2 *p*

Cbsn. *p* *mf*

B. Tb. *B. muted* *p*

Timp. *pp*

Ship's B. *p*

B.D. *p* *mf* *pp*

L. Tam. *pp*

I (solo) *mf*

Vln. II

Vla. *muted* *pp*

Vcl. *pp*

Cb. *div.* *pp*

B

18

A. Fl. (G) *fz*

Ob. 1 *f* *solo* *mournful* *bend G₄* *(sim.)*

E. H. (F)

Cl. (B \flat) 1/2 *fz*

B. Cl. (B \flat) *mf*

CB. Cl. (E \flat) *mf* *a2*

B. Sax (E \flat) 1/2 *mp* *p*

Bsn. 1/2 *mf*

Cbsn. *mp* *mf*

Hn. (F) 4 *muted* *mf* *4.*

B. Trb. *mp*

B. Tb. *mp* *p*

Timp. *pp*

Ship's B. *mf* *3* *3*

B.D. *p* *mf* *5* *pp*

L. Tam. *pp*

I *muted* *at tip*

Vln. *pp* *muted* *at tip*

II *pp*

Vla. *pp*

Vcl. *pp*

Cb. *pp*

23

A. Fl. (G) *fz* *fz* *fz* *fz*

Ob. 1

Cl. E \flat *solo* *bend G \sharp* *(sim.)*
f *mournful*

Cl. (B \flat) 1 2 *fz* *fz* *fz* *fz*

B. Cl. (B \flat) *mf*

CB. Cl. (E \flat) *mf* *a2*

B. Sax (E \flat) 1 2 *mp* *p*

Bsn. 1 2 *mf*

Cbsn. *mp* *mf*

Hn. (F) 3 *mf*

B. Trb. *mp*

B. Tb. *mp* *p*

Timp. *pp*

Ship's B. *mf* *3* *3* *3*

B.D. *p* *<mf>* *pp*

L. Tam. *pp*

I *muted* *at tip* *tutti div. pp* *at tip*

Vln. *muted* *pp*

II

Vla. *pp*

Vcl. *pp*

Cb. *pp*

C

33

Ob. 1/2

E. H. (F)

Cl. E_b

Cl. (B \flat) 1/2

B. Cl. (B \flat)

CB. Cl. (E \flat)

B. Sax (E \flat) 1/2

Bsn. 1/2

Cbsn.

Hn. (F) 1/2, 3/4

Trp. (C) 1/2, 3

T.

Tb.

B.

Timp.

Vib. *hard mallets*, *vib.*, *ped.*

B.D.

Xyl. *xyl.*, *tam.*

I Vln.

II Vln. *unis. pizz.*, *pizz.*, *mutes off*, *ff*

Vla. *pizz.*, *mutes off*, *ff*, *arco*, *mf*, *mp*, *p*, *pp*

Vcl. *mf*, *mp*, *p*, *pp*

Cb. *mf*, *mp*, *p*, *pp*

39

Picc. *mf*
 Fl. 1 *f*
 2 *f*
 A. Fl. (G) *f*
 Ob. 1 *f*
 2 *f*
 E. H. (F) *f*
 Cl. E. *f*
 Cl. (B \flat) 1 *f*
 2 *f*
 B. Cl. (B \flat) *f*
 CB. Cl. (E \flat) *f*
 B. Sax (E \flat) 1 *mf*
 2 *f*
 Bsn. 1 *f*
 2 *f*
 Cbsn. *f*
 Hn. (F) 1 *fp*
 2 *fp*
 3 *fp*
 4 *fp*
 Trp. (C) 1 *fp*
 2 *fp*
 3 *fp*
 A. Trb. *fp*
 B. *fp*
 T. *fp*
 B. *fp*
 T. *mf*
 B. *mf*
 Timp. *f*
 Vib. *mf*
 Ship's B. *mf*
 B.D. *mf*
 Sus. Cym. *mf*
 Hp. *f*
 Pno. *f*
 I *f*
 Vln. *arco*
 II *f*
 Vla. *mf*
 Vcl. Ch. *f*

44

Picc. *mf*
 Fl. 1 *f*
 A. Fl. (G) *f*
 Ob. 1 *fz*
 E. H. (F) *fz*
 Cl. E \flat *f*
 Cl. (B \flat) 1 *f*
 B. Cl. (B \flat) *f*
 S. Sax. (B \flat) *fz*
 B. Sax. (E \flat) 1 *f*
 Bsn. 1 *f*
 Cbsn. *f*
 Hn. (F) 1 *mf*
 3 *mf*
 4 *mf*
 Trp. (C) 1 *fp*
 2 *fp*
 3 *fp*
 A. Trb. *mf*
 B. *mf*
 T. *f*
 B. *f*
 Vib. *mf* *ped.*
 Ship's B. *f*
 B.D. *f*
 Sus. Cym. *mf*
 s. cym. trgl. btr. on dome
 Hp. *f*
 Pno. *f*
 I *f*
 Vln. I *fp* *fp* *fp* *mf* *ff*
 II *f* *fp* *fp* *fp* *fp* *mf* *ff*
 Vla. *mf* *ff*
 Vcl. *mf* *ff*

50 **D**

Fl. 1/2

A. Fl. (G)

Ob. 1/2

E. H. (F)

Cl. E \flat

Cl. (B \flat) 1/2

B. Cl. (B \flat)

CB. Cl. (E \flat)

S. Sax. (B \flat)

B. Sax. (E \flat) 1/2

Bsn. 1/2

Cbsn.

Trp. (C) 1/2/3

Tb. T. B.

Timp.

Ship's B.

B.D.

L. Tam.

I Vln.

II Vln.

Vla.

Vcl.

Cb.

f, *fz*, *fp*, *mf*, *arco*, *tam.*, *unis.*, *bend B \flat* , *bend G \sharp* , *(sim.)*

54

Picc. *f* *ff* *bend E₃* *(sim.)*

Fl. 1 2 *f* *ff*

A. Fl. (G) *f*

Ob. 1 2 *fz* *fz*

E. H. (F) *fz* *fz*

Cl. E₃ *fz* *fz*

Cl. (B₃) 1 2 *f* *fz* *fz*

B. Cl. (B₃) *fz* *fz*

CB. Cl. (E₃) *f*

S. Sax. (B₃) *ff* *bend G₃* *(sim.)*

B. Sax. (E₃) 1 2 *f* *a2*

Bsn. 1 2 *fz* *fz* *fz*

Cbsn. *fz* *fz* *fz*

Hn. (F) 1 3 2 4 *fz* *fp* *fp*

Trp. (C) 1 2 3 *fp* *fp* *fz*

A. T. *fz* *fp* *fp*

Trb. *fz* *fp* *fp*

B. *fz* *fp* *fp*

T. *f*

Tb. *f*

Timp. *hard mallet* *f*

Vib. *mf ped.*

Ship's B. *f* *3* *3*

B.D. *f* *5*

Sus. Cym. *s. cym. trgl. btr. on dome* *f* *tam.* *f (but still without overpowering)*

Hp. *mf*

Pno. *f*

I *f*

Vln. *f* *unis.*

II *f*

Vla. *f*

Vcl. *f*

Cb. *f*

E

Picc. **f** *bend B_b* *(sim.)*

Fl. 1 2 **f** *bend B_b* *(sim.)*

A. Fl. (G) **f** *bend F_b* *(sim.)*

Ob. 1 2 **f** *bend G_b* *(sim.)*

E. H. (F) **f** *bend A_b* *(sim.)*

Cl. E_b **f** *bend G_b* *(sim.)*

Cl. (B_b) 1 2 **f** *bend A_b* *(sim.)*

B. Cl. (B_b) **f**

CB. Cl. (E_b) **f** *bend A_b* *(sim.)*

S. Sax. (B_b) **f**

B. Sax (E_b) 1 2 **f**

Bsn. 1 2 **fz**

Cbsn. **fz**

Hn. (F) 1 3 4 **fp** *fz*

Trp. (C) 1 2 3 **fp** *fz*

Trb. T. B. **fp** *fz*

T. B. *T. B.* **fz**

T. B. **fz**

Timp. *hard mallet*

Vib. **mf** *ped.*

Ship's B. **f** *3*

B.D. **f**

L. Tam. *s. cym. trgl. btr. on dome* **mf** *ff*

Hp. **f**

Pno. **f**

I **f**

Vln. II **f**

Vla. **f**

Vcl. **f**

Cb. **f**

67

Picc. *ff*

Fl. 1 2 *ff*

A. Fl. (G) *ff*

Ob. 1 2 *ff*

E. H. (F) *ff*

Cl. E. *ff*

Cl. (B \flat) 1 2 *ff*

B. Cl. (B) *ff*

CB. Cl. (E \flat) *ff*

S. Sax. (B) *ff*

B. Sax. (E \flat) 1 2 *ff* *a2*

Bsn. 1 2 *ff*

Cbsn. *ff*

Hn. (F) 1 2 3 4 *ff*

Trp. (C) 1 2 3 *ff*

Trb. A. T. B. *ff*

Tb. T. B. *ff* *a2*

Timp. *ff*

Vib. *f ped.*

B.D. *f ped.*

Sus. Cym. *s. cym. soft mallet*

L. Tam. *tam. f*

Hp. *ff* *8^{va}*

Pno. *ff* *15^{va}*

I *ff*

Vln. *ff*

II *ff*

Vla. *ff*

Vcl. *ff*

Cb. *ff*

75

Picc.

Fl. 1 2

A. Fl. (G)

Ob. 1 2

E. H. (F)

Cl. E \flat

Cl. (B \flat) 1 2

S. Sax. (B \flat)

Hn. (F) 1 3 2 4

Trp. (C) 1 2 3

Trb. A. T. B.

Timp.

Vib.

Sus. Cym.

Hp.

Pno.

I

Vln. II

Vla.

mp

pp

p

half of section

78 **G**

Picc. 1 *mp*

Picc. 2

Fl. 1

Fl. 2 *p*

Cl. (B \flat) 1 *pp*

Cl. (B \flat) 2

S. Sax. (B \flat)

Glock. *glockenspiel*

Crot. *crotales (8va)* *mf*

Hp. *f*

Pno. *f* *8va*

I *tutti* *pp*

Vln. I *pfz*

Vln. II *unis. pizz.*

Vla. *p* *pp*

81

Picc. 1

Picc. 2

Fl. 1

Fl. 2

Ob. 1

Bsn. 1 *mf*

Bsn. 2

Hn. (F) 1 *mf* *1. 3. 2. muted*

Hn. (F) 2 *(open)* *mf*

Hn. (F) 3 *mf*

Hn. (F) 4

Glock.

Crot. *mf* *8va*

Hp. *f* *p* *8va*

Pno. *8va*

I *pfz*

Vln. I *mf*

Vln. II *mf*

Vla. *pizz.* *mf*

Cb. *mf*

84

Picc. 1 2

Fl. 1 2

Ob. 1

Cl. Es.

Cl. (B) 1 2

S. Sax. (B)

Bsn. 1 2

Hn. (F) 1 2 3 4

Trp. (C) 1 2 3

A. T.

Trb. B.

Tb. T. B.

Timp.

Glock.

Crot.

B.D.

Sus. Cym.

Hp.

Pno.

I Vln.

II Vln.

Vla.

Vcl.

Cb.

p, *pp*, *mf*, *f*, *ppp*, *unif.*, *arco*, *front/back div.*, *1. 2. open*, *3. 4. open*, *muted*, *non div.*, *pp (continue holding pedal)*

The musical score is arranged in a standard orchestral layout. The woodwind section includes Piccolo (Picc.), Flute (Fl. 1 and 2), E-flat Clarinet (Cl. E_b), B-flat Clarinet (Cl. (B_b) 1 and 2), B-flat Clarinet (B. Cl. (B_b)), and Soprano Saxophone (S. Sax. (B_b)). The brass section consists of Horns (Hn. (F) 4), Trumpets (Trp. (C) 1, 2, and 3), and Bassoon (Bsn. 1 and 2). The percussion section features Glockenspiel (Glock.) and Crotales (Crot.). The strings include Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.).

Measures 88-90 are shown. The Piccolo and Flute parts begin with a five-measure rest followed by a melodic line starting at measure 89. The Flute 2 part has a five-measure rest, then enters at measure 89. The Clarinet in B-flat part has a five-measure rest, then enters at measure 89 with a *pp* dynamic. The Clarinet in E-flat and B-flat parts enter at measure 89. The Bassoon part has a five-measure rest, then enters at measure 89 with a *f* dynamic. The Horn and Trumpet parts have five-measure rests, then enter at measure 89 with a *mf* dynamic. The Glockenspiel and Crotales enter at measure 89 with a *mf* dynamic. The Harp part has a five-measure rest, then enters at measure 89 with a *f* dynamic and a *pizz* marking. The Piano part has a five-measure rest, then enters at measure 89 with a *p* dynamic. The Violin I and II parts have a *div.* marking and a *mf* dynamic, followed by a *uniz.* marking and a *mf* dynamic. The Viola part has a five-measure rest, then enters at measure 89. The Violoncello and Contrabass parts have five-measure rests, then enter at measure 89 with a *mf* dynamic.

91

Picc. 1 *p* 5

Picc. 2 *p* 5

Fl. 1 *pp* 5

Fl. 2 *pp* 5

E. H. (F)

Cl. E \flat

Cl. (B \flat) 1 *pp* 5

Cl. (B \flat) 2

B. Cl. (B \flat)

S. Sax. (B \flat)

Bsn. 1 *mf*

Bsn. 2

Hn. (F) 1 3 *mf* (open)

Hn. (F) 2 4

Trp. (C) 1 2 3

Glock.

Crot.

Hp.

Pno. (8^{va})

I *mf* pizz.

Vln. II *mf* pizz.

Vla. *mf* pizz.

Vcl. *mf*

Cb. *mf* pizz.

94

Picc. 1 2 *p*

Fl. 1 2 *pp*

Ob. 1 2

E. H. (F)

Cl. E_b

Cl. (B_b) 1 2 *f*

S. Sax. (B_b)

Bsn. 1 2

Hn. (F) 1 2 *open*

3 4 *open p*

Trp. (C) 1 2 3 *open p*

Trb. A. *open p*

Timp. *mf*

Glock.

Crot. *mf*

B.D. *mf*

Sus. Cym. *p*

Hp. *f*

Pno. *mf*

I. *arco div. mf* *unis. pfz* *non div. f*

Vln. II *arco div. mf* *unis. pizz. arco mf* *non div. f*

Vla. *arco pp* *mf* *non div. f* *div. mp*

Vcl. *mf* *mf* *non div. f* *mp*

Cb. *mf* *mf* *non div. f* *p*

99

Picc. 1 *p*

Picc. 2

Fl. 1 *p*

Fl. 2

Ob. 1 *pp*

Ob. 2 *mp* *ff*

E. H. (F) *mp* *ff*

Cl. (B \flat) 1

Cl. (B \flat) 2 *mf* *ff*

B. Cl. (B \flat) *mf* *ff*

Hn. (F) 1

Hn. (F) 2 *mp* *f*

Hn. (F) 3 *mp* *f*

Trp. (C) 1

Trp. (C) 2

Trp. (C) 3 *pp*

A. Trb. *pp*

Trb. B. *pp*

Tb. T. *pp*

Tb. B. *pp*

3 Toms.

B.D. *mf*

Sus. Cym. *p*

Hp. *p*

Pno. *pp* (continue holding pedal)

I Vln. *mp*

II Vln. *mp*

Vla. *mp*

Vcl. *mp* *unis.*

Cb. *p*

103

I

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

A. Fl. (G) *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. E_♭ *mf*

Cl. (B_♭) 1 *f cant.*

Cl. (B_♭) 2 *f cant.*

Hn. (F) 1 *pp*

Hn. (F) 2 *pp*

Hn. (F) 3 *mf*

Hn. (F) 4 *mf*

Trp. (C) 1 *mf*

Trp. (C) 2 *mf*

Trp. (C) 3 *mf*

A. Trb. *mf*

T. B. *mf*

Glock. *mf*

3 Toms. *mf*

B.D. *mf*

Sus. Cym. *p*

Hp. *ff*

Pno. *f*

Vln. I *mf*

Vln. II *mf*

Vla. *f*

Vcl. *f*

Cb. *f*

8va

(Reo.)

pizz.

arco

div.

7

6

12

107

Picc. *f*

Fl. *f*

A. Fl. (G) *f*

Ob. *f* bell up a2 *ff marc.*

E. H. (F) *f* bell up *ff marc.*

Cl. Es *ff marc.* bell up a2 *ff marc.*

Cl. (Bb) *f* *ff marc.*

B. Cl. (Bb) *f*

S. Sax. (Bb) *f cant.*

B. Sax (Eb) *ff*

Bsn. *f*

Cbsn. *f*

Hn. (F) *mf* *f* 1. 3. 2. 4.

A. Trb. *mf* cup mute

Trb. *mf* cup mute

B. Trb. *mf*

Glock. *f*

Crot. *f* crot.

B.D. *mp*

Sus. Cym. *mp*

Hp. *f*

Pno. *f*

I Vln. *f*

II Vln. *f*

Vla. *f*

Vcl. *f*

Cb. *mf*

112 K

The musical score for page 127, measures 112-115, is arranged in a standard orchestral format. It includes parts for the following instruments:

- Fl. (Flute)
- A. Fl. (G) (Alto Flute)
- E. H. (F) (English Horn)
- B. Cl. (Bb) (Bass Clarinet)
- B. Sax (Eb) (Bass Saxophone)
- Bsn. (Bassoon)
- Cbsn. (Contrabassoon)
- Hn. (F) (Horn)
- Trp. (C) (Trumpet)
- A. Trb. (Alto Trombone)
- B. Trb. (Bass Trombone)
- T. Tb. (Tuba)
- Glock. (Glockenspiel)
- Crot. (Crotales)
- B.D. (Bells)
- Pno. (Piano)
- I (Violin I)
- II (Violin II)
- Vla. (Viola)
- Vcl. (Violoncello)
- Cb. (Contrabass)

Key performance markings include dynamics such as *fz*, *fp*, *f*, and *p*. Specific instructions include *pizz.* (pizzicato), *arco* (arco), and *8va* (octave). A rehearsal mark **K** is placed above the first measure of the woodwind section.

117 L

Fl. 1 2 *fzp* *fzp* *fzp* *fzp* *f*

A. Fl. (G) *fzp* *fzp* *fzp* *fzp* *f*

E. H. (F)

Cl. (B \flat) 1 2 *fzp* *fzp* *fzp*

B. Cl. (B \flat) *fzp* *fzp* *fzp*

A. Sax. (E \flat) *a. sax. b2.* *p*

B. Sax. (E \flat) 1 2

Hn. (F) 1 2 *p* 2. *p*

3 4 *p* *open*

A. Trb. *p*

B. Trb.

T. Tb. *p cant.*

Glock.

Crot.

B.D.

Pno.

I Vln. *p*

II *p*

Vla.

Vcl.

Cb.

123

Picc.
Fl. 1/2
A. Fl. (G)
Ob. 1/2
E. H. (F)
Cl. (B \flat) 1/2
B. Cl. (B \flat)
A. Sax. (E \flat)
B. Sax (E \flat) 1/2
Bsn. 1/2
Hn. (F) 2/3/4
Trp. (C) 1
A. Trb.
Glock.
Crot.
Hp.
I Vln.
II Vln.
Vla.
Vcl.
Cb.

mf
fzp
fzp
f
f
fzp
fzp
fzp
fzp
fzp
cant.
cant.
mf
f
f
ff
mf
cant.
p

129

The musical score for measures 129-132 is arranged in a standard orchestral format. It includes parts for the following instruments:

- Picc.
- Fl. 1/2
- A. Fl. (G)
- Ob. 1/2
- E. H. (F)
- Cl. E \flat
- Cl. (B \flat) 1/2
- B. Cl. (B \flat)
- A. Sax. (E \flat)
- B. Sax (E \flat) 1/2
- Bsn. 1/2
- Hn. (F) 1/2/3/4
- Trp. (C) 1
- T. Trb.
- Glock.
- Crot.
- Hp.
- I Vln.
- II Vln.
- Vla.
- Vcl.
- Cb.

Key performance instructions and dynamics include:

- fzp* (for Flute, Alto Flute, Oboe, English Horn, and Bassoon)
- mf* (for Clarinet in E-flat and Trombone)
- mp* (for Clarinet in B-flat, Bass Clarinet, Alto Saxophone, Bass Saxophone, Bassoon, Horns, Viola, Violoncello, and Contrabass)
- f marc.* (for Oboe and Trombone)
- bell up* (for Oboe)
- T. st. mute* (for Trombone)

Measure 129 begins with a key signature change to one flat and a common time signature. The score concludes with a double bar line in measure 132.

139 **N**

Picc.

Fl. 1 2

A. Fl. (G)

Ob. 1 2

E. H. (F)

Cl. E \flat

Cl. (B \flat) 1 2

B. Cl. (B \flat)

A. Sax. (E \flat)

B. Sax. (E \flat) 1 2

Bsn. 1 2

Hn. (F) 1 2 3 4

Trp. (C) 1 2 3

Trb. A. T.

Glock.

Crot.

Xyl.

Hp.

Pno.

I Vln.

II Vln.

Vla.

Vcl.

Cb.

f marc.

fz p

a2

a2 open

mf

gliss.

xy.

f

f marc.

ad lib.

This page contains the musical score for measures 143 to 145. The instruments and their parts are as follows:

- Picc.**: Piccolo, measures 143-145.
- Fl. 1, 2**: Flutes, measures 143-145. Dynamics include *fzp*.
- A. Fl. (G)**: Alto Flute (G), measures 143-145. Dynamics include *fzp*.
- Ob. 1, 2**: Oboes, measures 143-145.
- E. H. (F)**: English Horn (F), measures 143-145. Dynamics include *fzp*.
- Cl. Es**: Clarinet in E-flat, measures 143-145.
- Cl. (Bb) 1, 2**: Clarinets in B-flat, measures 143-145.
- B. Cl. (Bb)**: Bass Clarinet in B-flat, measures 143-145.
- A. Sax. (Eb)**: Alto Saxophone in E-flat, measures 143-145.
- B. Sax. (Eb) 1, 2**: Bass Saxophones in E-flat, measures 143-145.
- Bsn. 1, 2**: Bassoons, measures 143-145. Dynamics include *fzp*.
- Hn. (F) 1, 2, 3, 4**: Horns in F, measures 143-145.
- Trp. (C) 1**: Trumpet in C, measures 143-145.
- Trb. B.**: Trombone in B-flat, measures 143-145.
- Tb. T. B.**: Trombone in B-flat (Tuba), measures 143-145. Dynamics include *mf* and *f*.
- Glock.**: Glockenspiel, measures 143-145.
- Crot.**: Crotales, measures 143-145.
- Hp.**: Harp, measures 143-145.
- Pno.**: Piano, measures 143-145. Includes a section marked *(8^{va})*.
- I Vln.**: Violin I, measures 143-145.
- II Vln.**: Violin II, measures 143-145.
- Vla.**: Viola, measures 143-145.
- Vcl.**: Violoncello, measures 143-145.
- Cb.**: Contrabasso, measures 143-145.

146 **O**

Ob. 1 2 *a2*

E. H. (F) *f*

Cl. (B \flat) 1 2 *f*

B. Cl. (B \flat) *f*

A. Sax. (E \flat) *f*

B. Sax (E \flat) 1 2 *f*

Bsn. 1 2 *f*

Cbsn. *f*

Hn. (F) 1 2 3 4 *fp* *p* *fz*

Trp. (C) 1 2 3 *fp*

A. Trb. *fz*

B. *fz*

Tb. T. B. *fz*

Timp. *f* *toms.* *p* *f*

3 Toms. *p* *f*

B.D. *mf*

I Vln. *f*

II *div.* *fz*

Vla. *f*

Vcl. *mf*

Cb. *mf*

149

The musical score for measures 149-151 is arranged in a standard orchestral format. The woodwind section includes Oboe (Ob.), English Horn (E. H. (F)), Clarinet in B-flat (Cl. (B \flat)), Bass Clarinet (B. Cl. (B \flat)), Alto Saxophone (A. Sax. (E \flat)), and Bass Saxophone (B. Sax. (E \flat)). The brass section consists of Horns (Hn. (F)), Trumpets (Trp. (C)), Trombones (T. B.), and Timpani (Timp.). The string section includes Violins (Vln. I and II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The percussion section includes 3 Tom-toms (3 Toms.) and a Bass Drum (B.D.). The score features various dynamics such as *fp*, *fz*, *p*, and *f*, along with articulation marks like accents and slurs. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic drive.

152

Ob. 1/2

E. H. (F)

Cl. (B \flat) 1/2

B. Cl. (B \flat)

A. Sax. (E \flat)

B. Sax. (E \flat) 1/2

Bsn. 1/2

Cbsn.

Hn. (F) 1/2

Trp. (C) 2/3

Trb. A. B.

Tb. T. B.

Timp.

3 Toms.

B.D.

I Vln.

II Vln.

Vla.

Vcl.

Cb.

fp

fz

p

f

155 **P**

Picc.

Fl. 1 2

A. Fl. (G)

Ob. 1 2

E. H. (F)

Cl. E \flat

Cl. (B \flat) 1 2

B. Cl. (B \flat)

A. Sax. (E \flat)

B. Sax. (E \flat) 1 2

Bsn. 1 2

Cbsn.

Hn. (F) 1 2 3 4

Trp. (C) 1 2 3

A. T.

Trb. B.

Tb. T. B.

Timp.

M. Tam.

3 Toms.

B.D.

Xyl.

Pno.

I Vln.

II Vln.

Vla.

Vcl.

Cb.

159

Picc.
Fl. 1
2
A. Fl. (G)
Ob. 1
2
E. H. (F)
Cl. Eb
Cl. (Bb) 1
2
B. Cl. (Bb)
A. Sax. (E)
B. Sax. (E)
Bsn. 1
2
Cbsn.
Hn. (F) 1
2
3
4
Trp. (C) 1
2
3
A. Trb.
B. Trb.
Tb. T.
B.
Timp.
M. Tam.
3 Toms.
B.D.
Xyl.
Pno.
I
Vln. II
Vla.
Vcl.
Cb.

166

Picc.

Fl. 1

Fl. 2

A. Fl. (G)

Ob. 1

Ob. 2

E. H. (F)

Cl. Eb

Cl. (Bb) 1

Cl. (Bb) 2

B. Cl. (Bb)

A. Sax. (Eb)

B. Sax. (Eb) 1

B. Sax. (Eb) 2

Bsn. 1

Bsn. 2

Cbsn.

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Hn. (F) 4

Trp. (C) 1

Trp. (C) 2

T. 1

T. 2

T. 3

T.B.

Timp.

M. Tam.

Ship's B.

B.D.

L. Tam.

Pno. (amplified)

Vln. I

Vln. II

Vla.

Vcl.

Cb.

stopped

open

fff as in a jazz band

omit if switching to contra

vib.

ped.

ship's bell

chimes

8va

Sea sempre

div.

The image displays a page of a musical score for orchestra and strings, numbered 141. The score is arranged in a standard format with multiple staves for each instrument. The instruments listed on the left side include Piccolo, Flute (Fl.), Alto Flute (A. Fl. (G)), Oboe (Ob.), English Horn (E. H. (F)), Clarinet in E-flat (Cl. E♭), Clarinet in B-flat (Cl. (B♭)), Bass Clarinet (B. Cl. (B)), Contrabass Clarinet (CB. Cl. (E)), Alto Saxophone (A. Sax. (E)), Bass Saxophone (B. Sax. (E)), Bassoon (Bsn.), Contrabassoon (Cbsn.), Horn in F (Hn. (F)), Trumpet (Trp. (C)), Trombone (Tbr.), Tenor Trombone (Tb. T.), Timpani (Timp.), Vibraphone (Vib.), Ship's Bell (Ship's B.), Chimes, Low Tom (L. Tam.), Piano (Pno. (amplified)), Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.).

The score begins at measure 170. A section marker 'S' is present above the Flute part. The music is written in 4/4 time. The Piccolo part features a complex rhythmic pattern of sixteenth and thirty-second notes. The Flute and Clarinet parts also feature intricate rhythmic figures with many slurs and ties. The strings (Vln., Vla., Vcl., Cb.) play a steady, rhythmic accompaniment, often with a 'non div.' (non-diviso) marking. Dynamic markings such as *pp*, *ff*, *p*, *ppp*, and *f* are used throughout the score to indicate volume. Performance instructions include 'continue holding pedal' in the piano part and 'non div.' in the string parts. The score concludes with a final cadence in measure 180.

175 T 1. 2. a2 *ff* *mf*

Picc. 1 *ff* *mf*

Fl. 1 2 *ff* *mf*

A. Fl. (G) *ff* *mf*

Ob. 1 2 *ff* *mf*

E. H. (F) *ff* *mf*

Cl. E \flat *ff* *mf*

Cl. (B \flat) 1 2 *ff* *mf*

B. Cl. (B) *ff* *f* *mf*

CB. Cl. (E) *ff* *f* *mf*

A. Sax. (E) *ff* *f* *mf*

B. Sax. (E \flat) 1 2 *ff* *f* *mf*

Bsn. 1 2 *ff* *f* *mf*

Cbsn. *ff* *f* *mf*

Hn. (F) 1 2 3 4 *ff* *fz* *p* *fz* *p*

Trp. (C) 1 2 *ff* *mf* *mf*

Trb. T. B. *ff* *mf* *ffz*

Tb. T. B. *ff* *f* *ffz*

I Timp. *ff* *f*

II Timp. *ff* *f*

Ship's B. *ff* *f* *ship's bell solo* *ff* *fz*

B.D. *ff* *f*

Sus. Cym. *ff* *f*

L. Tam. *ff* *f*

Pno. (amplified) *ff* *f* *mf*

I Vln. *ff* *mf* *div.* *mf*

II Vln. *ff* *mf* *div.* *mf*

Vla. *ff* *f* *mf* *div.* *mf*

Vel. *ff* *f* *mf*

Cb. *ff* *f* *mf*

181

Picc. 1 2
 Fl. 1 2
 Ob. 1 2
 E. H. (F)
 Cl. E_b
 Cl. (B_b) 1 2
 B. Cl. (B_b)
 CB. Cl. (E_b)
 A. Sax. (E_b)
 B. Sax. (E_b) 1 2
 Bsn. 1 2
 Cbsn.
 Hn. (F) 1 2 3 4
 Trp. (C) 1 2 3
 Trb. 1 2 3
 T. B. 1 2
 T. B.
 I
 Timp. II
 Ship's B.
 B.D.
 Sus. Cym.
 L. Tam.
 Pno. (amplified)
 I
 Vln. II
 Vla.
 Vcl.
 Cb.

185 **U**

Instrument List:
Picc.
Fl.
Ob.
E. H. (F)
Cl. Eb
Cl. (Bb)
B. Cl. (Bb)
A. Sax. (Eb)
B. Sax. (Eb)
Bsn.
Cbsn.
Hn. (F)
Trp. (C)
Tbn.
Tb.
I
Timp.
II
Ship's B.
B.D.
Sus. Cym.
L. Tam.
Pno. (amplified)
I
Vln. II
Vla.
Vcl.
Cb.

Dynamic Markings: *cresc.*, *ffz*, *pp*, *fz*, *ff*, *pp*, *f*

Performance Instructions: *snare stick*, *soft mallets*, *div.*

190

Picc. 1 2

Fl. 1 2

E. H. (F)

Cl. E_b

B. Cl. (B_b)

A. Sax. (E_b)

B. Sax (E_b) 1 2

Bsn. 1 2

Cbsn.

Hn. (F) a₄

Trp. (C) 1 2 3

Trb. A. T. B.

Tb. T. B.

I

Timp. II

Crot.

B.D.

Pno. (amplified)

I

Vln. II

Vla.

Vcl.

Cb.

f

ff

ffzp

ff

5

3

3

197

Picc. 1 2

Fl. 1 2

Ob. 1 2

E. H. (F)

Cl. E♭

Cl. (B♭) 1 2

B. Cl. (B♭)

A. Sax. (E♭)

B. Sax. (E♭) 1 2

Bsn. 1 2

Cbsn.

Hn. (F)

Trp. (C) 1 2 3

A. Trb. 1 2

T. B. 1 2

I Timp.

II Timp.

Crot.

B.D.

L. Tam.

Pno. (amplified)

I Vln.

II Vln.

Vla.

Vcl.

Cb.

ff, *mp*, *mf*, *ffz*, *ppp*, *p*, *trgl. btr. scrape*, *m. tam.*, *snare sticks*, *bell mallets*, *div.*, *unis.*