

FULL SCORE

Will Healy



PASSAGES

for multi-genre soloists and wind ensemble



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Commissioned by the University of Miami Frost School of Music for
the Frost Wind Ensemble, Robert M. Carnochan, conductor

1. Babel On 1

2. Heights 67

3. Fluttering / Hovering 109

“Passages” was premiered by the Frost Wind Ensemble at the CBDNA Conference
on February 17th, 2023, conducted by Robert M. Carnochan, with Sydney
Altbacker, Jose Ignacio, Chad Nelson, and Dizzy Senze, soloists.

All movements may be performed separately.

PROGRAM NOTE:

I was thrilled to have the chance to write *Passages*, a large-scale work for wind ensemble and multi-genre soloists. Over the last decade I have written pieces for ShoutHouse, the ensemble that I direct in New York City, with the goal of creating a collaborative space for hip-hop, jazz, and classical musicians to compose and perform together. It has been a joy to bring the work I do in ShoutHouse to other ensembles and to experiment in the wind ensemble medium through *Passages*.

When Dr. Robert Carnochan from the Frost School of Music at the University of Miami approached me about writing a ShoutHouse-style piece for wind ensemble, I immediately thought about language as a unifying theme for the work. I pictured emcees, a singer, jazz soloists, and dozens of instrumentalists attempting to communicate a single narrative through music and words. That tension and opposition among styles would become a basis for playful structural shifts and dynamic musical conversations. I approached my friends spiritchild and Dizzy Senze, both emcees in New York, and we proposed different stories and themes that could serve as inspiration for each movement of the piece.

The sung texts in this piece were written by spiritchild and set to music by me. As with ShoutHouse performances, the emcee lyrics are always written by the emcees, so while the singer's lyrics remain the same among performances, the rapped lyrics will change depending on the featured soloist.

This first movement, "I. Babel On", centers around the story of the Tower of Babel from the Book of Genesis. It features the singer as a narrator, guiding the dramatic flow of the story with spiritchild's texts. As the movement progresses, we travel from unified harmony to discord and alienation, following the story through the lens of multiple soloists.

The second movement, "II. Heights", begins where the first movement ends, with a feeling of disconnect and breakdown in communication after the fall of universal language and harmony. The emcees represent opposing forces in this movement, bridging the narrative from the shadows at the end of the first movement to the lightness of the third.

When I read spiritchild's texts for the third movement, "III. Fluttering / Hovering", I was immediately transported back to a specific moment in my life, many years ago. It was a beautiful autumn week in Brooklyn, and a friend and I decided to drive up to the Adirondacks in upstate New York for a respite from the city. One morning, I woke up, grabbed my manuscript paper, pencil, and a big thermos of coffee, and wandered into the woods. I spent the next eight hours alone, surrounded by pine forests listening to the language of the natural world around me. Sitting on a wooden bridge on the edge of a remote lake, I wrote loud, ecstatic music, my first attempts at writing for full orchestra. In composing the final movement of *Passages*, I drew inspiration from that moment in the woods, spiritchild's texts, and the idea of harmony between the languages of the natural world, the human voice, and varying musical styles.

I want to extend my gratitude to Dr. Carnochan for believing in and supporting this project, and to spiritchild for his creativity and dedication to the creation of the texts. I would also like to thank the soloists on the premiere performance—Dizzy Senze, Chad Nelson, Sydney Altbacker, and José Ignacio, for their incredible virtuosity and individual artistic voices that served as inspiration during my writing process.

– Will Healy
Brooklyn, NY
January 2023

SINGER LYRICS:

I. Babel On

in the beginning there was one...
the feeling of a sum...
one...
completely one...
tongue...
breathing from the same...
lungs...

babel on...
mama papa gone from....
and everywhere we've gone...
Babylon...

the scattering...shattering
and when we look up.
babbling...babbling
so many walks...
traveling ...traveling
babbling...babbling.

slow down, come now
rewrite the trees.
you can chop down, somehow
I find the breeze

and there's no doubt no doubt
we're likely to be
a lost child, talk now
it's babbling to me
it's babbling to me
it's babbling...

dot dot dot dot dot...

II. Heights

dot dot dot dot dot...

we were once all, syncopation
inspired by the light.
then one wants, the craving
to go higher, than the heights.

to feel lost, a sensation.
unnatural when we fight
whispering words of treason,
occupying the seasons, it's
dawn.

if your soul has no grievance
control what you see
til it's gone
go higher than heights
and it's dawn.

we were once all, syncopation
inspired by the light.
then one wants, the craving
to go higher, than the heights

we fall off, equation
unbalanced, what is right
whispering words of treason,
occupying the seasons
it's dawn.

III. Fluttering / Hovering

hovering, fluttering...

see that bees buzz round,
honey me, honey me.
autumn leaves fall down,
cover me, cover me.

hovering, fluttering...

see that bees buzz round,
honey me, honey me.
autumn leaves fall down,
cover me, cover me.
hummingbirds call me...call.
hear the waves of the sea...fall.

time, time, time...
outsides...alive.
come outside
speak your mind

EMCEE PROMPTS:

Mvt 1:

what's your connection with
connection? with language? your
roots?

how would it feel to be extracted,
placed, designed to a location,
situation, feeling that you were
expected to be in?

mother tongue.
what role would you like to play in
the unification or scattering of an
idea / ideals?

Mvt 2:

Emcee 1: speak to the distractions. the chaos.
the obstacle / challenge

Emcee 2: speak to oneness in light of light. an
opening. an awareness. an awakening.

Mvt 3:

A more natural order of existence,
your DNA, your roots, your ancestry,
celebrating the journey from the tower to
reaching even greater heights, seeking a light
beyond a dialectical materialist approach into
a more surrealistic indigenous vibration.

– spiritchild
Staten Island, NY
September 2022

INSTRUCTIONS:

Notes on soloist selection:

Soloists can be provided by ShoutHouse. For more information, write to them at shouthousenyc@gmail.com, or visit www.shouthousemusic.com. They are also able to offer consultation regarding emcee selection and mentorship during the rehearsal process to ensure a cohesive performance.

The **singer** should have extensive experience in pop, folk, or jazz performance. While it would be preferable for the singer to have the ability to read standard musical notation, it is not completely necessary, and can be performed by any singer with a strong sense of pitch and rhythm. It is preferred that the sung texts are not performed in an operatic style, and the sung texts must be performed through amplification for both sound quality and ability to be heard over the ensemble. A “high voice” version of the singer part is available, with some range modifications of the original part.

The **two emcees (rappers)** for “Passages” should have some experience in performing alternative or experimental hip-hop, ideally including some music that is not in 4/4. Lyrically, they must write new lyrics, specific to “Passages”, following the emcee prompts printed on the lyrics page. Before the first rehearsal, the emcees should create a demo of the planned performance, aligned using a DAW with the backing tracks provided in the digital MC chart. “**Passages**” may be performed by one soloist, rather than two, and a “one-emcee version” chart is available, containing instructions for an effective performance. The emcees are encouraged to have complete freedom in the creation of their lyrical content, and may suggest alternate entrances and exits from the ones notated in the score.

The **instrumental jazz soloist** should have some ability to read chord charts and improvise in a virtuosic bebop style. Strong reading ability in notated music is not necessary, and preference should be given to improvisational style. It is preferred that this soloist is an alto or tenor saxophonist, for timbral reasons, but another wind instrument may be used.

Performance Notes:

All accidentals carry through the measure. Accidentals do not carry through different octaves. All enharmonic spellings of notes are intended to aid in readability, which sometimes takes precedence over suggested harmonic context.

If a player is unable to perform “slap-tongue” these notes may be substituted with a light staccato unless otherwise indicated.

+ and o indications signify the use of alternate fingerings. The player is free to use any fingerings they choose, but wherever possible these notes should have a timbral or tuning difference from the standard fingering. The + and o markings do not refer to the standard or non-standard fingerings specifically, they are merely intended to show a change from one to the other.

Feathered beaming: There is the extensive use of feathered beaming in the third movement. Whenever possible, the players should remain out of sync with one another, transitioning smoothly from held notes into rapid tremolos.

 Gradually increase tremolo speed

 Gradually decrease tremolo speed

 Decrease tremolo speed and smoothly transition into a held note

The **Double Bass** part calls for extensive use of the low-C extension. If the player does not have an instrument with a low-C extension, it is preferred that they transpose full phrases up an octave, rather than single notes, in order to maintain the continuity of lines.

Piano muting: In a few places, the pianist is asked to mute notes inside the instrument with one hand. If this is logistically difficult (some music desks and setups make this technique impossible to execute quickly), the pianist should leave these moments out rather than performing those notes.

All **Harp harmonics** sound up one octave from their notated pitch.

Drumset notation should be used as a guide throughout, the ideal drumset player for “Passages” has experience performing in classical, jazz, and popular genres. Particularly during emcee and soloist sections, the drumset player is encouraged to improvise, using the part as a guide.

While the selection of **singing bowls** is left to the percussionists, the ideal singing bowls for the third movement are pitched to an E-natural, small, with a high, clear sound. If these specific singing bowls are not available, the percussionists may use any small singing bowls, struck with felt or suede mallets.

INSTRUMENTATION

Soprano (mic'd)
2 Emcees (mic'd, may be substituted for 1 Emcee)
Improvised Instrumental Soloist (mic'd)

Piccolo
Flute 1-2-3-4
Oboe 1-2
Bassoon 1-2
Contrabassoon
Bb Clarinet 1-2-3-4
Bass Clarinet in Bb

Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

Bb Trumpet 1-2-3-4
F Horn 1-2-3-4
Trombone 1-2
Bass Trombone
Euphonium
Tuba

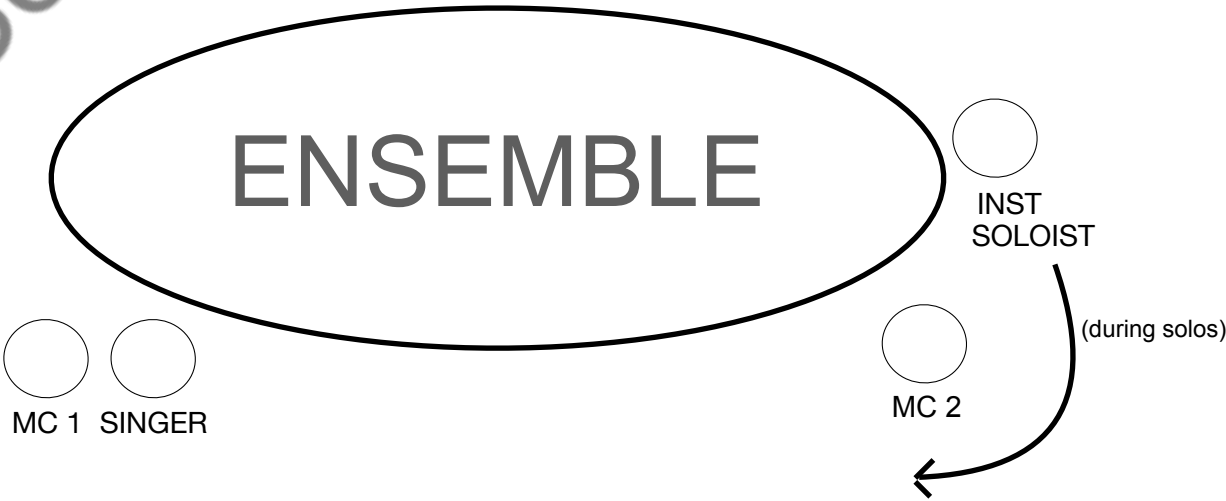
Piano
Harp

Percussion (6 players including timpani):

Timpani

Player 1: Marimba, glockenspiel, large tam-tam, two tom-toms, singing bowl
Player 2: Drumset, singing bowl
Player 3: Vibraphone, snare drum, woodblocks
Player 4: Suspended crash cymbal, suspended sizzle cymbal, hand cymbals, hi-hat, triangle, crotales, snare drum, singing bowl, ocean drum, thunder sheet, woodblocks
Player 5: Bass drum, tubular bells, singing bowl, woodblocks

Seating Chart:



Transposed Score
Duration: ca. 32 minutes

words by
spiritchild

music by
Will Healy

I. Babel On

A unified, shimmering texture (♩=72 or a little faster)

p whispery, rhythmically free, close into mic

Soprano
In the be-gin-ning there was_____ one_____ the fee - ling_ of a_____

Emcees 1-2

Tenor Saxophone

Piccolo

Flute 1-2
non vib.
*pp*_____ *mp*

Flute 3-4
non vib.
*pp*_____ *mp*

Oboe 1-2

Clarinet in B $\flat$ 1-2
a 2 *whispery*
ppp

Clarinet in B $\flat$ 3-4
a 2 *whispery*
ppp

Bass Clarinet in B $\flat$

Bassoon 1-2

Contrabassoon

Soprano Saxophone

Alto Saxophone
*ppp*_____ *p* *whispery* *ppp*

Tenor Saxophone
*ppp*_____ *p*

Baritone Saxophone
*ppp*_____ *ppp*

Trumpet in B $\flat$ 1-4

Horn in F 1-4

Tenor Trombone 1-2

Bass Trombone

Euphonium

Tuba

Double Bass

Piano
ppp

Harp
pp

A unified, shimmering texture (♩=72 or a little faster)

Timpani

Percussion 1

Percussion 2

Percussion 3
Vibraphone
soft yarn mallets
motor on (fast)
p

Percussion 4
suspended crash cymbal
suspended sizzle cymbal
strike with brush
p

Percussion 5

S. *sum_ one one tongue*

Picc.

Fl. 1-2

Fl. 3-4 *pp*

Ob. 1-2

Cl. 1-2 *ppp*

Cl. 3-4 *ppp*

B. Cl.

Bsn. 1-2 *ppp* *p* *ppp*

Cbsn.

Sop. Sax. *whispery ppp* *p* *ppp*

Alt. Sax *p* *ppp* *p* *ppp*

Ten. Sax *p* *ppp* *ppp* *p* *ppp*

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2 *stopped x pp*

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno. *mp* *pp*

Hp. *mp* *pp*

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *soft mallets ppp* *p* *ppp*

Perc. 5

S.

brea-thing from the same lungs

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

breath sound inhale exhale

Tpt. 3-4

breath sound inhale exhale

Hn. 1-2

Hn. 3-4

stopped + breath sound inhale exhale

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Bass Drum soft mallets

A

S.

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Euph.

Tba.

Db.

Pno.

Hp.

A

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

10

11

12

Score for Percussion 1-5, Flutes 1-4, Oboe 1, Clarinets 1-4, Bassoon 1-2, Saxophones (Soprano, Alto, Tenor, Baritone), Trumpets 1-4, Horns 1-4, Trombones 1-4, Euphonium, Double Bass, Piano, and Harp.

The score is written for a full orchestra and includes a variety of instruments. The percussion section consists of five parts: Perc. 1, Perc. 2, Perc. 3, Perc. 4, and Perc. 5. The woodwind section includes Flutes 1-2, Flutes 3-4, Oboe 1, Clarinets 1-2, Clarinets 3-4, Bassoon 1-2, and Saxophones (Soprano, Alto, Tenor, Baritone). The brass section includes Trumpets 1-4, Horns 1-2, Horns 3-4, Trombones 1-2, Trombone 3, Euphonium, and Double Bass. The strings section includes Piano and Harp.

The score is written in 4/4 time and features a variety of musical notation, including notes, rests, and dynamic markings. The dynamic markings range from *pp* (pianissimo) to *mf* (mezzo-forte). The score is divided into three measures, with the first measure starting at measure 1 and the third measure ending at measure 3.

The score is a preview of a larger work and is not for performance use. It is a preview of a larger work and is not for performance use.

B
 S. *one the fee-ling of a sum*
 Picc. *-*
 Fl. 1 *-*
 Fl. 2 *-*
 Fl. 3 *-*
 Fl. 4 *-*
 Ob. 1-2 *-*
 Cl. 1-2 *-*
 Cl. 3-4 *-*
 B. Cl. *-*
 Bsn. 1-2 *-*
 Cbsn. *-*
 Sop. Sax. *p mf p f*
 Alt. Sax *p mf p f*
 Ten. Sax *p mf p f*
 Bari. Sax. *p mf p f*
 Tpt. 1-2 *-*
 Tpt. 3-4 *-*
 Hn. 1-2 *-*
 Hn. 3-4 *-*
 Tbn. 1-2 *-*
 B. Tbn. *-*
 Euph. *-*
 Tba. *-*
 Db. *-*
 Pno. *-*
 Hp. *-*
B
 Timp. *-*
 Perc. 1 *f*
 Perc. 2 *f*
 Perc. 3 *mf*
 Perc. 4 *p*
 Perc. 5 *ff*

S.
com plete - ly one _____ tongue

Picc.
mf < f ff

Fl. 1
p mf f ff

Fl. 2
mf ff

Fl. 3
mf ff

Fl. 4
mf p mf ff

Ob. 1-2
pp mp p f

Cl. 1-2
mp pp

Cl. 3-4
mp pp

B. Cl.
p fp

Bsn. 1-2
pp p mf

Cbsn.
p fp

Sop. Sax.
mp f

Alt. Sax
p f

Ten. Sax
p f

Bari. Sax.
mf f

Tpt. 1-2
pp

Tpt. 3-4
p mf

Hn. 1-4
pp

Tbn. 1-2
a 2 p fp

B. Tbn.
p fp

Euph.
p fp

Tba.
p fp

Db.
p fp

Pno.
a 2

Hp.

Timp.
pp mf ff

Perc. 1
sub. p f

Perc. 2
sub. p f

Perc. 3
p f mf

Perc. 4
Crotales with bow f

Perc. 5
sub. p f

21 22 23

S.

brea · thing from the same lungs

Picc.

Fl. 1

fl. 2

Fl. 3

Fl. 4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

To Mar.

incorporate hits into fill:

Cymbals
(soft mallets)

pp

pp

26

S.
ma - ma pa - pa where we came from_ and ev - r'y - where.

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

we've gone bab - ble on

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

Cl. 3

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

decrease tremolo speed

poco rit.

fade out with brushes or light hits on cymbals

muddy, floating away

To Tub. B.

D Suspended, sub. a tempo

S. *ppp* Ba - by - lon

Picc.

Fl. 1-2 *p* (a 2)

Fl. 3-4 *ppp* *p* (a 2)

Ob. 1-2 *ppp* 1. 3

Cl. 1-2 *p* 2.

Cl. 3-4 *p* 4. 3

B. Cl. *mf* *p* 3

Bsn. 1-2 *p* *mf*

Cbsn. *p* *mf* 3

Sop. Sax.

Alt. Sax

Ten. Sax *p* *mf*

Bari. Sax. *p* *mf* 3

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db. *f* *p* *sub. mf*

Pno. *p* *p*

Hp. *p* *f*

D Suspended, sub. a tempo

Timp. *p* *mp*

Perc. 1 *mf*

Perc. 2

Perc. 3 *mf* *ped ad lib.*

Perc. 4 *p* Tubular Bells
soft mallets

Perc. 5 *p*

pppp, almost a whisper within the texture

repeat sporadically, quietly

in the be-gin-ning in the be-gin-ning

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-4

Tbn. 1-2

B. Tbn.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Crotales with bow l.v.

Perc. 4

Perc. 5

repeat sporadically, quietly

there was_ there was

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Suspended Cymbals
soft mallets

l.v.

musical score for orchestra and voice, measures 43-46

49

we were one tongue

S. brea - thing from the same lungs
 Picc.
 Fl. 1-2
 Fl. 3-4
 Ob. 1-2
 Cl. 1-2
 Cl. 3-4
 B. Cl.
 Bsn. 1-2
 Cbsn.
 Sop. Sax.
 Alt. Sax.
 Ten. Sax.
 Bari. Sax.
 Tpt. 1-2
 Tpt. 3-4
 Hn. 1-2
 Hn. 3-4
 Tbn. 1-2
 B. Tbn.
 Euph.
 Tba.
 Db.
 Pno.
 Hp.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5

F Chorus 2
 S. *ff* Ba - - - - - bel on - - - - - mom - ma pa - pa - - - - -
 Picc. - - - - -
 Fl. 1-2 *f* *ff* *f*
 Fl. 3-4 *f* *ff* *f*
 Ob. 1-2 *f* *ff* *f*
 Cl. 1-2 *f* *ff* *f*
 Cl. 3-4 *f* *ff* *f*
 B. Cl. *f*
 Bsn. 1-2 *f*
 Cbsn. *f*
 Sop. Sax. *ff* *p* *mf* *f*
 Alt. Sax. *ff* *p* *mf* *f*
 Ten. Sax. *ff* *p* *mf* *f*
 Bari. Sax. *ff* *p* *mf* *f*
 Tpt. 1-2 *f*
 Tpt. 3-4 *f*
 Hn. 1-2
 Hn. 3-4
 Tbn. 1-2 *f*
 B. Tbn. *f*
 Euph. *f*
 Tba. *f*
 Db. *f*
 Pno. (with harp) *ff*
 Hp. (with piano) *ff*
F
 Timp. *ff* *mf*
 Perc. 1 *f* *ff*
 Perc. 2 *f*
 Perc. 3 *f* *ff*
 Perc. 4 *ff*
 Perc. 5 *ff* *mf*

where we came from

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

57

58

S. oh bab - el on

Picc. *f*

Fl. 1-2 *f*

Fl. 3-4 *f*

Ob. 1-2 *f*

Cl. 1-2 *f* *ff* *f*

Cl. 3-4 *f*

B. Cl. *fp*

Bsn. 1-2 *fp*

Cbsn. *fp*

Sop. Sax. *f* *ff* *f*

Alt. Sax *f* *ff* *f*

Ten. Sax *f* *ff* *f*

Bari. Sax. *f* *ff* *f*

Tpt. 1-2 *fp*

Tpt. 3-4 *fp*

Hn. 1-2 *fp*

Hn. 3-4 *fp*

Tbn. 1-2 *fp*

B. Tbn. *fp*

Euph. *fp*

Tba. *fp*

Db. *fp*

Pno. *ff*

Hp. *ff*

Timp. *fp*

Perc. 1 *ff*

Perc. 2

Perc. 3 *ff*

Perc. 4 *f*

Perc. 5 *ff*

62

G Suddenly dream-like

almost a whisper, away from the mic, **pppp**
rhythmically free, improvisatory

the scat - ter - ing shat - ter - ing

S.

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

G Suddenly dream-like

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

poco cresc. **pppp** *fade into sound of the ensemble speaking*

S. when we look up bab - bl - in bab - bl - in so ma - ny walks tra - vel - in tra - ve - lin

MCs

Picc. "It's happening, the babbling scattering, the scatterings babbling."

Fl. 1 *mp*

Fl. 2 *mp*

Fl. 3 *mp*

Fl. 4 *mp* "It's happening, the babbling scattering, the scatterings babbling."

Ob. 1-2 *p*

Cl. 1-2 *mf* *ppp* "It's happening, the babbling scattering, the scatterings babbling."

Cl. 3-4 *mf* *ppp* "It's happening, the babbling scattering, the scatterings babbling."

B. Cl. *pp* *mp* *pp*

Bsn. 1-2 *p*

Cbsn. *mf* *p*

Sop. Sax. *p*

Alt. Sax *p*

Ten. Sax *p*

Bari. Sax. *p*

Tpt. 1-2 *pp* *mp* *pp*

Tpt. 3-4 *pp* *mp* *pp* "It's happening, the babbling scattering, the scatterings babbling."

Hn. 1-2 *ppp* *p* *ppp* "It's happening, the babbling scattering, the scatterings babbling."

Hn. 3-4 *ppp* *p* *ppp*

Tbn. 1-2 *p* *mp*

B. Tbn. *p* *mp*

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

Tba. *p* *mp* *pp* *mp*

Db.

Pno. *mp* "It's happening, the babbling scattering, the scatterings babbling."

Hp. *mp* L.H. R.H. "It's happening, the babbling scattering, the scatterings babbling."

Timp. *ppp* *mf* *p*

Perc. 1 cymbals only, with brushes *p*

Perc. 2 *pp*

Perc. 3 *p*

Perc. 4

Perc. 5

66 67 68 69

Score for Percussion 4 and 5, featuring various percussion instruments and vocal parts. The score includes staves for S. (Soprano), MCs (Male Chorus), Picc. (Piccolo), Fl. 1-4 (Flutes), Ob. 1-2 (Oboes), Cl. 1-2 (Clarinets), B. Cl. (Bass Clarinet), Bsn. 1-2 (Bassoons), Cbsn. (Contrabassoon), Sop. Sax. (Soprano Saxophone), Alt. Sax. (Alto Saxophone), Ten. Sax. (Tenor Saxophone), Bari. Sax. (Baritone Saxophone), Tpt. 1-2 (Trumpets), Tpt. 3-4 (Trumpets), Hn. 1-2 (Horns), Hn. 3-4 (Horns), Tbn. 1-2 (Tubas), B. Tbn. (Baritone Tuba), Euph. (Euphonium), Tba. (Tuba), Db. (Double Bass), Pno. (Piano), Hp. (Harp), Timp. (Timpani), Perc. 2 (Percussion 2), Perc. 4 (Percussion 4), and Perc. 5 (Percussion 5).

The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings (ppp, mp, p). The Percussion 4 part includes instructions for playing Suspended Cymbals and Bass Drum. The Percussion 5 part includes instructions for playing the Bass Drum. The score also includes a section for vocal parts (S. and MCs) with lyrics: "emerging from the sounds of the ensemble speaking" and "MCs only".

repeat fragments sporadically, quietly, end repeating "babbling", and fade

S.
 MCs
 Picc.
 Fl. 1-2
 Fl. 3-4
 Ob. 1-2
 Cl. 1-2
 Cl. 3-4
 B. Cl.
 Bsn. 1-2
 Cbsn.
 Sop. Sax.
 Alt. Sax
 Ten. Sax
 Bari. Sax.
 Tpt. 1-4
 Hn. 1-2
 Hn. 3-4
 Tbn. 1-2
 B. Tbn.
 Euph.
 Tba.
 Db.
 Pno.
 Hp.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5

Score for Percussion 1-5, including S., MCs, Picc., Fl. 1-2, Fl. 3-4, Ob. 1-2, Cl. 1-2, Cl. 3-4, B. Cl., Bsn. 1-2, Cbsn., Sop. Sax., Alt. Sax, Ten. Sax, Bari. Sax., Tpt. 1-4, Hn. 1-2, Hn. 3-4, Tbn. 1-2, B. Tbn., Euph., Tba., Db., Pno., Hp., Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Perc. 5.

MCs

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

(sim.)

Personal Score - Not For Performance Use

S. *f* slow down come now— re-write the trees— you can chop down— come now
 MCs
 Picc. *ff* *fff*
 Fl. 1-2 *ff* *fff*
 Fl. 3-4 *ff* *fff*
 Ob. 1-2 *ff* *f*
 Cl. 1-2 *f* *p* *f*
 Cl. 3-4 *f* *p* *f*
 B. Cl. *f* *p* *f*
 Bsn. 1-2 *f* *p* *f*
 Cbsn. *f* *p* *f*
 Sop. Sax. *mf* *f* *ff* *p* *f*
 Alt. Sax. *ff* *p* *f*
 Ten. Sax. *ff* *p* *f*
 Bari. Sax. *ff*
 Tpt. 1-2
 Tpt. 3-4
 Hn. 1-4 *f* *ff* *p* *f*
 Tbn. 1-2 *mf* *f* *p* *f*
 B. Tbn. *f* *p* *f*
 Euph. *f* *p* *f*
 Tba. *f* *p* *f*
 Db. *f*
 Pno. *f*
 Hp. *ff* ①
 Timp. *f* To Glock. *p* *f*
 Perc. 1 *f* (choke cymbals) *f*
 Perc. 2 *f* *mf* *f*
 Perc. 3 *f* To Cym. *f*
 Perc. 4 *f* *x* (choke!) *f*
 Perc. 5 *f*

S. I find the breeze. no doubt_ no doubt we're like - ly to be_

MCs

Picc.

Fl. 1 breezy p f

Fl. 2 breezy p f

Fl. 3 breezy p f

Fl. 4 breezy p f

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2 pp mp sub. f p mf

Cbsn.

Sop. Sax. pp mp f mf

Alt. Sax pp mp p mf

Ten. Sax pp mp p mf

Bari. Sax pp mp sub. f p mf

Tpt. 1-2 pp mp sub. f p

Tpt. 3-4 pp mp sub. f p

Hn. 1-2 pp mp sub. f p

Hn. 3-4 pp mp sub. f p

Tbn. 1-2 pp mp sub. f p a 2

B. Tbn. pp mp sub. f p

Euph. > pp mp sub. f p

Tba. pp mp sub. f p

Db.

Pno. f p

Hp. p mf

Timp. ppp p sub. mf

Perc. 1

Perc. 2 mf p sub. f

Perc. 3 p mf

Cymbals

Perc. 4 ppp p

Perc. 5

poco accel.

S.

a lost child talk now

it's bab - bl - in to me bab - bl - in

Picc.

p *ppp*

Fl. 1

mf *p*

Fl. 2

mf *p* *pp*

Fl. 3

mf *p* *pp*

Fl. 4

mf *p* *pp*

Ob. 1-2

Cl. 1-2

p *mf* *p* *pp* *p* *pp*

Cl. 3-4

p *mf* *p* *pp* *p* *pp*

B. Cl.

mf *mp*

Bsn. 1-2

p *mf* *p*

Cbsn.

Sop. Sax.

p *mf* *p*

Alt. Sax

p *mf* *p*

Ten. Sax

p *mf* *p*

Bari. Sax.

Tpt. 1-4

Hn. 1-2

mf *pp* 4.

Hn. 3-4

mf *pp*

Tbn. 1-2

mf *pp*

B. Tbn.

mf *pp*

Euph.

mf *pp*

Tba.

mf *pp*

Db.

Pno.

mf *mp* *p*

Hp.

mf *mp* *p*

Timp.

ppp *mp* *ppp* *p*

Perc. 1

pp *mp* Glockenspiel soft mallets *pp*

Perc. 2

mf cymbals only *pp*

Perc. 3

mf *p*

Perc. 4

ppp *p* *ppp*

Perc. 5

continue keeping time with quiet groove underneath

97

98

99

100

104

108

Picc.

Fl. 1-2
a 2
sub. *pp*

Fl. 3-4
a 2
sub. *pp*

Ob. 1
p *mf* *f*

Ob. 2
p *mf*

Cl. 1-2
a 2
sub. *pp* *mf*

Cl. 3-4

B. Cl.

Bsn. 1-2
f

Cbsn.

Sop. Sax.

Alt. Sax
p

Ten. Sax
p

Bari. Sax.

Tpt. 1-4

Hn. 1-2
1. *p*

Hn. 3-4
3. *p*

Tbn. 1-2

B. Tbn.

Euph.

Db.
arco
f

Pno.
pp *p* *svr*

Hp.
pp *p*

Timp.

Perc. 1
mf

Perc. 2
p x

Perc. 3
mf

Perc. 4
Suspended Cymbals
ppp

Perc. 5

109 110 111 112 113

116

N [MC Verse 2]

MCs
 Picc.
 Fl. 1-2
 Fl. 3-4
 Ob. 1-2
 Cl. 1-2
 Cl. 3-4
 B. Cl.
 Bsn. 1-2
 Cbsn.
 Sop. Sax.
 Alt. Sax
 Ten. Sax
 Bari. Sax.
 Tpt. 1-2
 Tpt. 3-4
 Hn. 1-2
 Hn. 3-4
 Tbn. 1-2
 B. Tbn.
 Euph.
 Tba.
 Db.
 Pno.
 Hp.
N
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5

large, soft mallet

117 118 119

MCs

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

120

(sempre p)

121

122

O Interrupting

MCs

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-4

Hn. 1-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Hand cymbals

123 124 125 126

127 128 129 130

MCs

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

131

132

133

134

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

135

136

137

138

Picc. *ff*

Fl. 1-2 *ff*

Fl. 3-4 *ff*

Ob. 1-2 *ff* *a 2*

Cl. 1-2 *ff*

Cl. 3-4 *ff*

B. Cl. *ff* *f*

Bsn. 1-2 *ff* *f*

Cbsn. *ff*

Sop. Sax. *ff* *f*

Alt. Sax *ff* *f*

Ten. Sax *ff* *f*

Bari. Sax. *ff* *f*

Tpt. 1-2 *ff*

Tpt. 3-4 *ff*

Hn. 1-2 *ff* *f*

Hn. 3-4 *ff* *f*

Tbn. 1-2 *ff* *f*

B. Tbn. *ff* *f*

Euph. *ff* *f*

Tba. *ff* *f*

Db. *ff* *f*

Pno. *fff*

Hp. *fff*

Timp. *fff*

Perc. 1 *fff*

Perc. 2 *fff*

Perc. 3 *fff*

Perc. 4 *ff*

Perc. 5 *ff*

143 144 145 146 147 148

begin introducing solo... Fm7 E^{major}7

R

Ten. Sax. *pp* ——— sporadic trills, within the texture ———

Picc.

Fl. 1-2 *p*

Fl. 3-4 *p*

Ob. 1-2

Cl. 1-2 *a 2 p*

Cl. 3-4 *a 2 p*

B. Cl.

Cbsn.

Sop. Sax.

Alt. Sax *p mf*

Ten. Sax *p mf*

Bari. Sax. *p mf p*

Tpt. 1-4

Hn. 1-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db. *pizz. p mf*

Pno. *p mf*

Hp.

R

Timp.

Perc. 1 *pp mf pp*

Perc. 2

Perc. 3 *mf p*

Perc. 4 large mallets

Perc. 5

Perusal Score - Not For Performance Use

SAX SOLO

Ab(b9)/Eb

C#m/E

F#9

Ten. Sax.

go wild solo go!!!!

Picc.

Fl. 1-2

a 2

fp

ff

Fl. 3-4

a 2

fp

ff

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

f

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

f

Tpt. 3-4

f

Hn. 1-2

f

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

F#(b9)/C#

(pizz.)

ff

Pno.

Hp.

ff

x

Timp.

Perc. 1

Perc. 2

(drums and bass double-time feel, straight)

p

x

Perc. 3

Perc. 4

Perc. 5

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Perusal Score - Not For Performance Use

F#9 A maj7(#9) Ab(b9)/Eb

Ten. Sax.

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

E9 Gmaj7(#9) F#(b9)/C#

mf

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Ten. Sax.

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

F#9

A maj7(#9)

Fl. 1-2

a 2

a 2

ff

mf

ff

f

ff

mf

mf

mf

mf

mf

mf

p

mf

E9

mf

arco

f

ff

ff

183

184

185

186

S G#(b9)/D# C#m/E F#9 A maj7(#9)

continue soloing, and/or join on the melody:

The musical score is divided into two systems. The first system contains staves 1 through 16, and the second system contains staves 17 through 24. Staves 1-4 are guitar parts, staves 5-8 are bass parts, staves 9-16 are additional guitar or synth parts, and staves 17-24 are drum parts.

Staff 1 (Guitar): Starts with a whole note chord G#(b9)/D#, followed by eighth notes D#4-E4-F#4-G#4, quarter notes A4-B4-C#5, eighth notes D#5-E5-F#5-G#5, quarter notes A5-B5-C#6, eighth notes D#6-E6-F#6-G#6, quarter notes A6-B6-C#7, eighth notes D#7-E7-F#7-G#7, quarter notes A7-B7-C#8, eighth notes D#8-E8-F#8-G#8, quarter notes A8-B8-C#9, eighth notes D#9-E9-F#9-G#9, quarter notes A9-B9-C#10, eighth notes D#10-E10-F#10-G#10, quarter notes A10-B10-C#11, eighth notes D#11-E11-F#11-G#11, quarter notes A11-B11-C#12, eighth notes D#12-E12-F#12-G#12, quarter notes A12-B12-C#13, eighth notes D#13-E13-F#13-G#13, quarter notes A13-B13-C#14, eighth notes D#14-E14-F#14-G#14, quarter notes A14-B14-C#15, eighth notes D#15-E15-F#15-G#15, quarter notes A15-B15-C#16, eighth notes D#16-E16-F#16-G#16, quarter notes A16-B16-C#17, eighth notes D#17-E17-F#17-G#17, quarter notes A17-B17-C#18, eighth notes D#18-E18-F#18-G#18, quarter notes A18-B18-C#19, eighth notes D#19-E19-F#19-G#19, quarter notes A19-B19-C#20, eighth notes D#20-E20-F#20-G#20, quarter notes A20-B20-C#21, eighth notes D#21-E21-F#21-G#21, quarter notes A21-B21-C#22, eighth notes D#22-E22-F#22-G#22, quarter notes A22-B22-C#23, eighth notes D#23-E23-F#23-G#23, quarter notes A23-B23-C#24, eighth notes D#24-E24-F#24-G#24, quarter notes A24-B24-C#25, eighth notes D#25-E25-F#25-G#25, quarter notes A25-B25-C#26, eighth notes D#26-E26-F#26-G#26, quarter notes A26-B26-C#27, eighth notes D#27-E27-F#27-G#27, quarter notes A27-B27-C#28, eighth notes D#28-E28-F#28-G#28, quarter notes A28-B28-C#29, eighth notes D#29-E29-F#29-G#29, quarter notes A29-B29-C#30, eighth notes D#30-E30-F#30-G#30, quarter notes A30-B30-C#31, eighth notes D#31-E31-F#31-G#31, quarter notes A31-B31-C#32, eighth notes D#32-E32-F#32-G#32, quarter notes A32-B32-C#33, eighth notes D#33-E33-F#33-G#33, quarter notes A33-B33-C#34, eighth notes D#34-E34-F#34-G#34, quarter notes A34-B34-C#35, eighth notes D#35-E35-F#35-G#35, quarter notes A35-B35-C#36, eighth notes D#36-E36-F#36-G#36, quarter notes A36-B36-C#37, eighth notes D#37-E37-F#37-G#37, quarter notes A37-B37-C#38, eighth notes D#38-E38-F#38-G#38, quarter notes A38-B38-C#39, eighth notes D#39-E39-F#39-G#39, quarter notes A39-B39-C#40, eighth notes D#40-E40-F#40-G#40, quarter notes A40-B40-C#41, eighth notes D#41-E41-F#41-G#41, quarter notes A41-B41-C#42, eighth notes D#42-E42-F#42-G#42, quarter notes A42-B42-C#43, eighth notes D#43-E43-F#43-G#43, quarter notes A43-B43-C#44, eighth notes D#44-E44-F#44-G#44, quarter notes A44-B44-C#45, eighth notes D#45-E45-F#45-G#45, quarter notes A45-B45-C#46, eighth notes D#46-E46-F#46-G#46, quarter notes A46-B46-C#47, eighth notes D#47-E47-F#47-G#47, quarter notes A47-B47-C#48, eighth notes D#48-E48-F#48-G#48, quarter notes A48-B48-C#49, eighth notes D#49-E49-F#49-G#49, quarter notes A49-B49-C#50, eighth notes D#50-E50-F#50-G#50, quarter notes A50-B50-C#51, eighth notes D#51-E51-F#51-G#51, quarter notes A51-B51-C#52, eighth notes D#52-E52-F#52-G#52, quarter notes A52-B52-C#53, eighth notes D#53-E53-F#53-G#53, quarter notes A53-B53-C#54, eighth notes D#54-E54-F#54-G#54, quarter notes A54-B54-C#55, eighth notes D#55-E55-F#55-G#55, quarter notes A55-B55-C#56, eighth notes D#56-E56-F#56-G#56, quarter notes A56-B56-C#57, eighth notes D#57-E57-F#57-G#57, quarter notes A57-B57-C#58, eighth notes D#58-E58-F#58-G#58, quarter notes A58-B58-C#59, eighth notes D#59-E59-F#59-G#59, quarter notes A59-B59-C#60, eighth notes D#60-E60-F#60-G#60, quarter notes A60-B60-C#61, eighth notes D#61-E61-F#61-G#61, quarter notes A61-B61-C#62, eighth notes D#62-E62-F#62-G#62, quarter notes A62-B62-C#63, eighth notes D#63-E63-F#63-G#63, quarter notes A63-B63-C#64, eighth notes D#64-E64-F#64-G#64, quarter notes A64-B64-C#65, eighth notes D#65-E65-F#65-G#65, quarter notes A65-B65-C#66, eighth notes D#66-E66-F#66-G#66, quarter notes A66-B66-C#67, eighth notes D#67-E67-F#67-G#67, quarter notes A67-B67-C#68, eighth notes D#68-E68-F#68-G#68, quarter notes A68-B68-C#69, eighth notes D#69-E69-F#69-G#69, quarter notes A69-B69-C#70, eighth notes D#70-E70-F#70-G#70, quarter notes A70-B70-C#71, eighth notes D#71-E71-F#71-G#71, quarter notes A71-B71-C#72, eighth notes D#72-E72-F#72-G#72, quarter notes A72-B72-C#73, eighth notes D#73-E73-F#73-G#73, quarter notes A73-B73-C#74, eighth notes D#74-E74-F#74-G#74, quarter notes A74-B74-C#75, eighth notes D#75-E75-F#75-G#75, quarter notes A75-B75-C#76, eighth notes D#76-E76-F#76-G#76, quarter notes A76-B76-C#77, eighth notes D#77-E77-F#77-G#77, quarter notes A77-B77-C#78, eighth notes D#78-E78-F#78-G#78, quarter notes A78-B78-C#79, eighth notes D#79-E79-F#79-G#79, quarter notes A79-B79-C#80, eighth notes D#80-E80-F#80-G#80, quarter notes A80-B80-C#81, eighth notes D#81-E81-F#81-G#81, quarter notes A81-B81-C#82, eighth notes D#82-E82-F#82-G#82, quarter notes A82-B82-C#83, eighth notes D#83-E83-F#83-G#83, quarter notes A83-B83-C#84, eighth notes D#84-E84-F#84-G#84, quarter notes A84-B84-C#85, eighth notes D#85-E85-F#85-G#85, quarter notes A85-B85-C#86, eighth notes D#86-E86-F#86-G#86, quarter notes A86-B86-C#87, eighth notes D#87-E87-F#87-G#87, quarter notes A87-B87-C#88, eighth notes D#88-E88-F#88-G#88, quarter notes A88-B88-C#89, eighth notes D#89-E89-F#89-G#89, quarter notes A89-B89-C#90, eighth notes D#90-E90-F#90-G#90, quarter notes A90-B90-C#91, eighth notes D#91-E91-F#91-G#91, quarter notes A91-B91-C#92, eighth notes D#92-E92-F#92-G#92, quarter notes A92-B92-C#93, eighth notes D#93-E93-F#93-G#93, quarter notes A93-B93-C#94, eighth notes D#94-E94-F#94-G#94, quarter notes A94-B94-C#95, eighth notes D#95-E95-F#95-G#95, quarter notes A95-B95-C#96, eighth notes D#96-E96-F#96-G#96, quarter notes A96-B96-C#97, eighth notes D#97-E97-F#97-G#97, quarter notes A97-B97-C#98, eighth notes D#98-E98-F#98-G#98, quarter notes A98-B98-C#99, eighth notes D#99-E99-F#99-G#99, quarter notes A99-B99-C#100, eighth notes D#100-E100-F#100-G#100, quarter notes A100-B100-C#101, eighth notes D#101-E101-F#101-G#101, quarter notes A101-B101-C#102, eighth notes D#102-E102-F#102-G#102, quarter notes A102-B102-C#103, eighth notes D#103-E103-F#103-G#103, quarter notes A103-B103-C#104, eighth notes D#104-E104-F#104-G#104, quarter notes A104-B104-C#105, eighth notes D#105-E105-F#105-G#105, quarter notes A105-B105-C#106, eighth notes D#106-E106-F#106-G#106, quarter notes A106-B106-C#107, eighth notes D#107-E107-F#107-G#107, quarter notes A107-B107-C#108, eighth notes D#108-E108-F#108-G#108, quarter notes A108-B108-C#109, eighth notes D#109-E109-F#109-G#109, quarter notes A109-B109-C#110, eighth notes D#110-E110-F#110-G#110, quarter notes A110-B110-C#111, eighth notes D#111-E111-F#111-G#111, quarter notes A111-B111-C#112, eighth notes D#112-E112-F#112-G#112, quarter notes A112-B112-C#113, eighth notes D#113-E113-F#113-G#113, quarter notes A113-B113-C#114, eighth notes D#114-E114-F#114-G#114, quarter notes A114-B114-C#115, eighth notes D#115-E115-F#115-G#115, quarter notes A115-B115-C#116, eighth notes D#116-E116-F#116-G#116, quarter notes A116-B116-C#117, eighth notes D#117-E117-F#117-G#117, quarter notes A117-B117-C#118, eighth notes D#118-E118-F#118-G#118, quarter notes A118-B118-C#119, eighth notes D#119-E119-F#119-G#119, quarter notes A119-B119-C#120, eighth notes D#120-E120-F#120-G#120, quarter notes A120-B120-C#121, eighth notes D#121-E121-F#121-G#121, quarter notes A121-B121-C#122, eighth notes D#122-E122-F#122-G#122, quarter notes A122-B122-C#123, eighth notes D#123-E123-F#123-G#123, quarter notes A123-B123-C#124, eighth notes D#124-E124-F#124-G#124, quarter notes A124-B124-C#125, eighth notes D#12

201

U

Ten. Sax.
 Picc.
 Fl. 1-2
 Fl. 3-4
 Ob. 1-2
 Cl. 1-2
 Cl. 3-4
 B. Cl.
 Bsn. 1-2
 Cbsn.
 Sop. Sax.
 Alt. Sax
 Ten. Sax
 Bari. Sax.
 Tpt. 1-2
 Tpt. 3-4
 Hn. 1-2
 Hn. 3-4
 Tbn. 1-2
 B. Tbn.
 Euph.
 Tba.
 Db.
 Pno.
 Hp.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5

220

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Perusal Score - Not For Performance

Ten. Sax.

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

large soft mallet

harmon mutes (stem in)

fff strike lowest notes with palm of hand (unspecified pitches)

l.v.

(sizzle cymbal, soft mallets)

226

f

227

mf

228

pp

229

mp

230

231

S.
 Picc.
 Fl. 1-2
 Fl. 3-4
 Ob. 1-2
 Cl. 1-2
 Cl. 3-4
 B. Cl.
 Bsn. 1-2
 Cbsn.
 Sop. Sax.
 Alt. Sax
 Ten. Sax
 Bari. Sax.
 Tpt. 1-2
 Tpt. 3-4
 Hn. 1-2
 Hn. 3-4
 Tbn. 1-2
 B. Tbn.
 Euph.
 Tba.
 Db.
 Pno.
 Hp.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5

X

8-10 seconds

S. *ppp*

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl. *mp*

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2 *fade out on a single breath* *to open*

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno. *p*

Hp. *mf*

Timp. *X*

Perc. 1 *To Mba.* *ppp*

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Y Distant signals $\text{♩}=76$

S.

very freely, distantly

p *ppp*

dot dot dig-gi-dot dot dig-gi-dot dot dot dot dot dot

Fl. 1

freely, moving quickly through the figures

p *ppp*

Fl. 2

freely, moving quickly through the figures

p *ppp*

Fl. 3

freely, moving quickly through the figures

p *ppp*

Fl. 4

freely, moving quickly through the figures

p

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

non vib.

ppp within the texture

Ten. Sax

ppp within the texture

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Euph.

Tba.

Db.

Pno.

(l.v., leave sound ringing until it fades completely)

Hp.

mf

Y Distant signals $\text{♩}=76$

Timp.

Perc. 1

Marimba

soft mallets

ppp *< p* *ppp*

Perc. 2

p

Perc. 3

Vibraphone

soft mallets, motor on (fast)

pp

Perc. 4

Perc. 5

S. *mf* *ppp*
 dot dot dig-gi-dot dot dig-gi-dot dot dot dot dot dot

Fl. 1 *p* *ppp*
 Fl. 2 *p* *ppp*
 Fl. 3 *p* *ppp*
 Fl. 4 *p*

Ob. 1-2
 Cl. 1-2
 Cl. 3-4
 B. Cl.
 Bsn. 1-2
 Cbsn. *pp*
 Sop. Sax.
 Alt. Sax *ppp* *mp* *ppp*
 Ten. Sax *ppp* *mp* *ppp*
 Bari. Sax. *ppp* *mp* *ppp*
 Tpt. 1-4
 Hn. 1-4
 Tbn. 1-2
 B. Tbn. slow, long breath sounds through instrument, out of sync with other players
 Euph.
 Tba. slow, long breath sounds through instrument, out of sync with other players
 Db. *pizz.* *ppp*
 Pno. *ppp* *p* *ppp* *ppp* *p* *ppp*
 Hp. *poco rit. a tempo*
 Timp.
 Perc. 1 *ppp* *p*
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5 (soft mallet) l.v. *ppp*

244 *p* 245 246 247 248

Cl. 3

Cl. 4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

ppp

p

freely, moving quickly through the figures

ppp

pp

slow, long breath sounds through instrument, out of sync with other players

ppp

slow, long breath sounds through instrument, out of sync with other players

ppp

S.

p *ppp*

dot dot dig-gi-dot dot dig-gi-dot dot dot dot dot dot

dot dot dot dot dot dot dot dot

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1

p *ppp*

Cl. 2

p *ppp*

Cl. 3

p *ppp*

Cl. 4

p *ppp*

B. Cl.

Bsn. 1-2

ppp *p* *ppp*

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Tpt. 4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

repeat figure freely, with slight rhythmic variations, and fade
mute string with hand

ppp

Hp.

repeat figure freely,
with slight rhythmic variations, and fade

ppp

Timp.

Perc. 1

3 *pp* *p* *pp*

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Whispered: repeat, out of sync with other players, and fade

B. Cl.

Bsn. 1-2

Bsn. 1

Bsn. 2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Whispered: repeat, out of sync with other players, and fade:

Tpt. 1-2

Tpt. 3-4

Tpt. 4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

II. Heights

Balancing $\text{♩}=63$

S.

MCs

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

mute string with hand

Balancing $\text{♩}=63$

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Snare Drum

Snare Drum

dead strokes

swipe with brush

swipe with brush

swipe with brush

MCs

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

p *mf* *pp* *ppp* *f* *sub. mf* *to sticks*

19

MCs
 Picc.
 Fl. 1-2
 Fl. 3-4
 Ob. 1-2
 Cl. 1-2
 Cl. 3-4
 B. Cl.
 Bsn. 1-2
 Cbsn.
 Sop. Sax.
 Alt. Sax
 Ten. Sax
 Bari. Sax.
 Tpt. 1-2
 Tpt. 3-4
 Hn. 1-2
 Hn. 3-4
 Tbn. 1-2
 B. Tbn.
 Euph.
 Tba.
 Db.
 Pno.
 Hp.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5

B

(mic'd, but with some distance from the mic)

S. *f* *ppp* dot dot dot dot dot dot *f* *ppp* dot dot dot dot dot dot *f* *ppp* dot dot dot dot dot dot

Picc. *ff* *f* *ff*

Fl. 1-2 *a 2* *f* *ff*

Fl. 3-4 *a 2* *f* *ff*

Ob. 1-2 *f* *ff*

Cl. 1-2 *f* *ff*

Cl. 3-4 *f* *ff*

B. Cl. *f* *ff*

Bsn. 1-2

Cbsn.

Sop. Sax. *f* slap tongue *

Alt. Sax *f* slap tongue *

Ten. Sax *f* slap tongue *

Bari. Sax. *f* slap tongue *

Tpt. 1-2 *f* *p* *f* *p* *f*

Tpt. 3-4 *f* *p* *f* *p* *f*

Hn. 1-2 *f* *p* *f* *p* *f*

Hn. 3-4 *f* *p* *f* *p* *f*

Tbn. 1-2 *f* *p* *f* *p* *f*

B. Tbn.

Euph.

Tba.

Db.

Pno. *fp* *pp* *fp* *pp* *f*

Hp.

Timp. *B*

Perc. 1 (ord.) *fp* *pp* *f* *pp*

Perc. 2 *f* *ppp* stay quiet... *f* *f*

Perc. 3 *fp* *pp* *f* *pp* *f* *pp*

Perc. 4 *f* *ppp* stay quiet... *f* *ppp* *f*

Perc. 5 *f* *f* *f*

24 25 26 27 28 29

S. *dot dot dot* *p* *3* *3* *f* *dot* *dot dot dot dot* *2* *dot dot dot dot*

Picc. *ff* *3* *3* *3*

Fl. 1-2 *ff* *3* *3* *3*

Fl. 3-4 *ff* *3* *3* *3*

Ob. 1-2 *ff* *3* *3* *3*

Cl. 1-2 *ff* *3* *3* *3*

Cl. 3-4 *ff* *3* *3* *3*

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax. (ord.) *f* *3*

Alt. Sax (ord.) *f* *3*

Ten. Sax (ord.) *f* *3*

Bari. Sax.

Tpt. 1-2 *p* *f*

Tpt. 3-4 *p* *f*

Hn. 1-2 *p* *f*

Hn. 3-4 *p* *f*

Tbn. 1-2 *p* *f*

B. Tbn. *p* *f*

Euph. *p* *f*

Tba. *p* *f*

Db. *p* *f*

Pno. *p* *f*

Hp. *f* *ff*

Timp. *f* *p* *f*

Perc. 1 *f* *ff* *To Glock.*

Perc. 2 *ppp* *f* *ppp* *f*

Perc. 3 *f*

Perc. 4 *ppp* *f* *ppp* *f*

Perc. 5 *f* *ppp* *f*

30 31 32 33 34 35

freely fading into the texture on "dot, dot"...

S.

Picc.

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Celesta

Glockenspiel
hard mallets

To Crot.

To Bwls

C Floating in...

MC Verse 2

MC 2

p

MCs

Picc.

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

C Floating in...

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

42

43

44

45

46

47

48

49

pp

Crotales

with bow

l.v.

p

f

Tibetan Singing Bowls

high

medium

low

hit with felt striker

p gently, within the texture

[illegible]

D Fierce, once again ♩=66

MC 1

MCs

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Piano

Pno.

Hp.

D Fierce, once again ♩=66

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Snare Drum with sticks

Bass Drum

Marimba

hard mallets

To Perc.

E Floating in... ♩=60

MCs

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

E Floating in... ♩=60

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

61

62

63

64

65

Percussion 1: *mf* (3rd measure), *To Mar.* (4th measure)
 Percussion 2: *mf* (3rd measure)
 Percussion 3: *mf* (3rd measure)
 Percussion 4: *p* (3rd measure), *mf* (4th measure), *To B. D.* (4th measure)
 Percussion 5: *To B. D.* (4th measure)

Score for **MC 1** (March 1) from *The Nutcracker*, Op. 181, by Pyotr Ilyich Tchaikovsky. The score is for a full orchestra and includes vocal parts for Soprano (S.), Mezzo-Soprano (MCs), and Piccolo (Picc.). The music is in 2/4 time and features a key signature of one flat (B-flat major/D minor).

The score is divided into measures, with a repeat sign indicating a section to be played twice. The tempo is marked **♩ = 66**. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., **f**, **ff**, **p**, **ppp**).

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

- S. (Soprano)
- MCs (Mezzo-Soprano)
- Picc. (Piccolo)
- Fl. 1-2 (Flute 1-2)
- Fl. 3-4 (Flute 3-4)
- Ob. 1-2 (Oboe 1-2)
- Cl. 1-2 (Clarinet 1-2)
- Cl. 3-4 (Clarinet 3-4)
- B. Cl. (Bass Clarinet)
- Bsn. 1-2 (Bassoon 1-2)
- Cbsn. (Contrabassoon)
- Sop. Sax. (Soprano Saxophone)
- Alt. Sax. (Alto Saxophone)
- Ten. Sax. (Tenor Saxophone)
- Bari. Sax. (Baritone Saxophone)
- Tpt. 1-2 (Trumpet 1-2)
- Tpt. 3-4 (Trumpet 3-4)
- Hn. 1-2 (Horn 1-2)
- Hn. 3-4 (Horn 3-4)
- Tbn. 1-2 (Trombone 1-2)
- B. Tbn. (Baritone Trombone)
- Euph. (Euphonium)
- Tba. (Tuba)
- Db. (Double Bass)
- Pno. (Piano)
- Hp. (Harp)
- Timp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)
- Perc. 4 (Percussion 4)
- Perc. 5 (Percussion 5)

The score includes a section for the **Snare Drum** and **Bass Drum**, with a tempo marking of **♩ = 66**. The score also includes a section for the **Snare Drum** and **Bass Drum**, with a tempo marking of **♩ = 66**.

G Chorus 1

S. once all syn-co - pa - tion in - spi - r'd by the light then one wants the cra - ving to go high - er than the

MCs

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

G

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Marimba
soft mallets

soft mallets

l.v.

S.
heights to feel lost a sen - sa - tion un - nat - 'ral when we fight whis - per - ing words of trea - son oc - cu - py - ing the sea - sons it's

Picc.

Fl. 1-2
p

Fl. 3-4
p mf

Ob. 1-2

CL. 1-2
p mf

CL. 3-4
p mf

B. Cl.
p mf p pp

Bsn. 1-2

Cbsn.
p mf

Sop. Sax.

Alt. Sax
mf

Ten. Sax
p mf p pp mf colla voce

Bari. Sax.
mf p mf p pp mf colla voce

Tpt. 1-2

Tpt. 3-4

Hn. 1-2
p mf

Hn. 3-4
p mf

Tbn. 1-2
p mf

B. Tbn.
p mf

Euph.
p mf

Tba.
p mf

Db.
p mf

Pno.
mf

Hp.
p mf

Timp.
p

Perc. 1
p mf

Perc. 2
ppp p

Perc. 3

Perc. 4
ppp p To Sus. Cym.

Perc. 5
ppp p

81 82 83 84 85 86 87

S. dawn
 Picc.
 Fl. 1-2
 Fl. 3-4
 Ob. 1-2
 Cl. 1-2
 Cl. 3-4
 B. Cl.
 Bsn. 1-2
 Cbsn.
 Sop. Sax.
 Alt. Sax
 Ten. Sax
 Bari. Sax.
 Tpt. 1-2
 Tpt. 3-4
 Hn. 1-2
 Hn. 3-4
 Tbn. 1-2
 B. Tbn.
 Euph.
 Tba.
 Db.
 Pno.
 Hp.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

94

95

96

97

98

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

99

100

101

102

Perusal Score - Not For Performance Use

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

harmon mutes (stem in)

f *ff* *p* *mf*

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

harmon mutes (stem in)

con sord.

f *ff* *p* *mf*

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

118 119 120 121 122

Perusal Score - Not For Performance Use

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Hand Cymbals

To Hand Cymbals

To T-t.

To Sus. Cym.

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

poco rit. . . .

♩=60

S.
 Picc.
 Fl. 1-2
 Fl. 3-4
 Ob. 1-2
 Cl. 1-2
 Cl. 3-4
 B. Cl.
 Bsn. 1-2
 Cbsn.
 Sop. Sax.
 Alt. Sax
 Ten. Sax
 Bari. Sax.
 Tpt. 1-2
 Tpt. 3-4
 Hn. 1-2
 Hn. 3-4
 Tbn. 1-2
 B. Tbn.
 Euph.
 Tba.
 Db.
 Pno.
 Hp.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5

eerily **pp** *mp*

S. if your soul has no grie - vance con -

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

1. soloistic

p *mf* *p*

pizz.

mf

3

3

3

3

S. *3*
 trol what you see _____
 til it's gone
 go

MCs

Picc.

Fl. 1-2
mf *3*

Fl. 3-4
mf *3*

Ob. 1-2

Cl. 1-2
ppp *3* *6* *p* *poco*

Cl. 3-4

B. Cl.

Bsn. 1-2
p

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.
arco

Db.
pp

Pno.
ord.

Hp.

Timp.

Perc. 1

Perc. 2
p *3*

Perc. 3
mf *p*

Perc. 4

Perc. 5

poco accel.

3

S.

high - er than heights and it's dawn

MC 2

optionally MC 2 fades in here, with quiet, spoken word vibes, intro to verse

MCs

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Hi-hat

poco accel.

(fill cues MC verse)

J MC Verse 3

sub. ♩=c.120 (♩=♩)

mf verse begins, increasingly rhythmic

MCs

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

159 160 161 162 163 164 165

Percussion 1: *mf*
 Percussion 2: *mf*
 Percussion 3: *mf*
 Percussion 4: *mf*
 Percussion 5: *mf*

MC 1

MC 2

MC 1

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

To S. D.

Glockenspiel (glockenspiel) soft mallets

Snare Drum

Triangle

f

ff

mf

p

pp

fp

arco

ff

f

p

mp

fp

 mp *fp* *mp* *ff*

186

192

ad lib. hook

MCs

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Suspended Cymbals

193 194 195 196 197 198

ad lib. hook

MCs

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

199

200

201

202

Score for *Not For Performance Use*

S. *mf* we were once all syn-co - pa - tion in - spi - r'd by the light then one wants the cra-ving to go high-er than the heights

MCs

Picc.

Fl. 1-2 *p* *f* *mf* *p*

Fl. 3-4 *p* *f* *mf* *p*

Ob. 1-2

Cl. 1-2 *mf* *p* *f* *mf* *p*

Cl. 3-4 *mf* *p* *f* *mf* *p*

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax. *mf*

Alt. Sax *mf*

Ten. Sax *mf*

Bari. Sax. *mf*

Tpt. 1-2 *mf*

Tpt. 3-4 *mf*

Hn. 1-2

Hn. 3-4

Tbn. 1-2 *sub. mf* *pp* *p*

B. Tbn. *sub. mf* *pp* *p*

Euph.

Tba. *sub. mf*

Db. *sub. mf*

Pno. *sub. mf* *pp* *mf* *p*

Hp. *mf* *pp* *mf*

Timp.

Perc. 1

Perc. 2 *sub. mf*

Perc. 3 *f* *ff*

Perc. 4 *f* *ff*

Perc. 5 *f* *ff*

we fall off e - qua - tion un - bal - anced what is right whis - per - ing words of trea - son oc - cu -

rit. . . .

rit. . . .

PA tempo

S.

py-ing the sea - sons it's dawn

MCs

s.

Picc.

p

ppp

Fl. 1-2

p

ppp

Fl. 3-4

p

ppp

Ob. 1-2

ppp

Cl. 1-2

ppp *mf* *ppp* *mf* *p*

Cl. 3-4

ppp *mf* *ppp* *mf* *p*

B. Cl.

ppp *mf* *ppp* *mf*

Bsn. 1-2

pp

Cbsn.

ppp

Sop. Sax.

slap tongue

p

Alt. Sax

slap tongue

p

Ten. Sax

slap tongue

p

Bari. Sax.

slap tongue

p

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

mute string with hand

f

ppp

Hp.

p

Timp.

PA tempo

Perc. 1

Marimba soft mallets

p

Perc. 2

Perc. 3

Perc. 4

Perc. 5

III. Hovering / Fluttering

Hovering ♩=c. 60-66, tempo rubato

A

stand, walk to front of stage

Musical score for the first system, measures 1-7. The score includes parts for Tenor Saxophone, Piccolo, Flutes 1-2 and 3-4, Oboes 1-2, Clarinets 1-4, Bass Clarinet, Bassoons 1-2, Contrabassoon, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets 1-4, Horns 1-4, Trombones 1-2, Baritone Trombone, Euphonium, Tuba, Double Bass, Piano, and Harp. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked as 'Hovering ♩=c. 60-66, tempo rubato'. The score features various dynamics including *mf*, *ppp*, *f*, and *p*. A 'solo' marking is present for the first Clarinet. A large diagonal watermark 'Percussal Score - Not For Performance Use' is overlaid across the score.

Hovering ♩=c. 60-66, tempo rubato

A

Musical score for the second system, measures 1-7. The score includes parts for Timpani, Percussion 1, Percussion 2, Percussion 3, Percussion 4, and Percussion 5. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked as 'Hovering ♩=c. 60-66, tempo rubato'. The score features various dynamics including *f*, *pp*, *mf*, and *p*. Specific performance instructions are provided for Percussion 1 and 2: 'Tibetan Singing Bowl strike with felt mallet'. Percussion 3 is marked 'Vibraphone soft mallets'. Percussion 4 is marked 'Ocean Drum hold and rotate slowly'. A large diagonal watermark 'Percussal Score - Not For Performance Use' is overlaid across the score.

B

F#m7(#11) **C** C#m/E# C#m/G#
 Ten. Sax. *fading in...* *sporadic, quiet figures*
 Picc.
 Fl. 1-2 *mf*
 Fl. 3-4 *mf*
 Ob. 1-2 *1. solo p mf*
 Cl. 1 *ppp p ppp*
 Cl. 2
 Cl. 3 *p ppp*
 Cl. 4 *ppp mp p*
 B. Cl.
 Bsn. 1-2
 Cbsn.
 Sop. Sax. *p f*
 Alt. Sax *p f*
 Ten. Sax *p f*
 Bari. Sax. *p f*
 Tpt. 1-4
 Hn. 1-4
 Tbn. 1-2
 B. Tbn.
 Euph.
 Tba.
 Db. *p ppp f pp*
 Pno.
 Hp. **C**
 Timp.
 Perc. 1 *mf*
 Perc. 2 *mf*
 Perc. 3 *mf*
 Perc. 4 *Crotales with bow p*
 Perc. 5

A maj7(#11) Cm7(b9) Dmaj7(#11) Gmaj7 Bbmaj7(#11) Ab/Eb
 Ten. Sax. *becoming increasingly lyrical*
 Picc.
 Fl. 1-2 *f*
 Fl. 3-4 *f*
 Ob. 1-2 *p*
 Cl. 1-2 *a 2*
 Cl. 3-4 *ppp*
 B. Cl. *ppp*
 Bsn. 1-2 *1.*
 Cbsn. *ppp*
 Sop. Sax. *ppp*
 Alt. Sax *ppp*
 Ten. Sax *ppp*
 Bari. Sax. *ppp*
 Tpt. 1-4
 Hn. 1-2 *ppp*
 Hn. 3-4 *ppp*
 Tbn. 1-2 *ppp*
 B. Tbn. *ppp*
 Euph. *ppp*
 Tba. *ppp*
 Db. *mp*
 Pno. *p*
 Hp.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3 *p*
 Perc. 4 *f*
 Perc. 5

Not For Performance Use

Rehearsal Score

D $\flat$ maj9/F F#maj9 A maj7(#11) D

Ten. Sax.

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

S.
 Ten. Sax.
 Picc.
 Fl. 1-2
 Fl. 3-4
 Ob. 1-2
 Cl. 1-2
 Cl. 3-4
 B. Cl.
 Bsn. 1-2
 Cbsn.
 Sop. Sax.
 Alt. Sax
 Ten. Sax
 Bari. Sax.
 Tpt. 1-4
 Hn. 1-4
 Tbn. 1-2
 B. Tbn.
 Euph.
 Tba.
 Db.
 Pno.
 Hp.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5

E sub. $\text{♩} = c. 100$
ppp within the texture

S. ho-ver-ing flut-ter-ing $F\sharp m^7$ fluttery ho-ver-ing flut-ter-ing $F\sharp m^7$ fluttery

Ten. Sax.

Picc.

Fl. 1-2 *pp mf pp*

Fl. 3-4 *pp mf pp*

Ob. 1-2

Cl. 1-2

Cl. 3-4 *ppp*

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax *pp mf pp*

Ten. Sax *pp mf pp*

Bari. Sax.

Tpt. 1-4

Hn. 1-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno. *sub. p*

Hp.

E sub. $\text{♩} = c. 100$

Timp. *pp mp pp*

Perc. 1 *f p* To T.t. Tam-tam *ppp mp* To Glock.

Perc. 2 *f*

Perc. 3 *p ppp p ppp*

Perc. 4 *pp mp ppp* Suspended Cymbals soft mallets

Perc. 5

F Fluttering ♩=c. 108

Perusal Score - Not For Performance Use

S. *ho-ver-ing flut-ter-ing ho-ver-ing flut-ter-ing ho-ver-ing* *pppp*

Ten. Sax. *mf*

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4 *p*

B. Cl.

Bsn. 1-2 *mf* *p* *ppp*

Cbsn.

Sop. Sax. *ppp* *p* *ppp* *ppp*

Alt. Sax *ppp* *p* *ppp* *ppp*

Ten. Sax

Bari. Sax. *mf* *p* *ppp*

Tpt. 1-4

Hn. 1-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db. *mf* *p* *ppp* *arco*

Pno. *mf* *p* *sub. mf*

Hp. *mf* *p* *p* *f*

[F] Fluttering ♩=c. 108

Timp.

Perc. 1

Perc. 2

Perc. 3 *mp* *pp*

Perc. 4 *mp* *ppp* *l.v.*

Perc. 5 *ppp* *Bass Drum* *soft mallets*

S.

Ten. Sax.

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-4

Hn. 1-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

p

f

sub. mf

ppp

ppp

ppp

p

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-4

Hn. 1-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

55

56

57

58

Performance Use

Picc.
 Fl. 1-2
 Fl. 3-4
 Ob. 1-2
 Cl. 1-2
 Cl. 3-4
 B. Cl.
 Bsn. 1-2
 Cbsn.
 Sop. Sax.
 Alt. Sax
 Ten. Sax
 Bari. Sax.
 Tpt. 1-4
 Hn. 1-4
 Tbn. 1-2
 B. Tbn.
 Euph.
 Tba.
 Db.
 Pno.
 Hp.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5

67

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-4

Hn. 1-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

mf

f

ppp

soft mallets

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Drum Set

Ocean Drum

with brooms (ride cymbal)

hold and rotate beads

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

Fl. 1-2 *f* *f* *ff* *f*

Fl. 3-4 *f* *mf* *ff* *f*

Ob. 1-2 *f* *ff* *f* *p*

Cl. 1-2 *f* *ff* *p* *mf*

Cl. 3-4 *f* *f* *p* *p* *mf*

B. Cl. *mp* *ff* *mp* *mp*

Bsn. 1-2 *ff* *ff* *mp* *mp*

Cbsn. *mp*

Sop. Sax. *p* *f* *p* *p* *3* *6*

Alt. Sax *p* *f* *p* *mf*

Ten. Sax *p* *f* *p* *mf*

Bari. Sax. *p* *f* *p* *mf*

Tpt. 1-2 *p*

Tpt. 3-4 *p*

Hn. 1-4 *ppp* *p* *p* *p*

Tbn. 1-2 *ppp* *p* *p* *p*

B. Tbn. *straight mute*

Euph. *ppp* *p* *ppp* *p*

Tba. *ppp* *p* *ppp* *p*

Db. *p* *mf* *ppp* *p*

Pno. *ff* *mf*

Hp. *pp* *mf*

Timp. *pp* *mf*

Perc. 1 *f* *ff* *p* *f*

Perc. 2 *pp* *p* *mf* *p*

Perc. 3 *f* *ff* *p* *f*

Perc. 4 *pp* *mp* *f*

Perc. 5 *ff*

J

J

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Picc.
 Fl. 1-2
 Fl. 3-4
 Ob. 1-2
 Cl. 1-2
 Cl. 3-4
 B. Cl.
 Bsn. 1-2
 Cbsn.
 Sop. Sax.
 Alt. Sax
 Ten. Sax
 Bari. Sax.
 Tpt. 1-2
 Tpt. 3-4
 Hn. 1-4
 Tbn. 1-2
 B. Tbn.
 Euph.
 Tba.
 Db.
 Pno.
 Hp.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5

gentle and smooth, in head voice

mp

S. *mp*
 see that bees buzz ho - ney me ho - ney me all the leaves fall co - ver me co - ver me

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2 *mf*

Cl. 3-4 *mf*

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-4

Hn. 1-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db. *pizz.* *mf*

Pno. *mf*

Hp.

Timp. **K**

Perc. 1

Perc. 2

Perc. 3 *p*

Perc. 4

Perc. 5

ppp
within the texture

poco

S. ho-ver-ing flut-ter-ing ho-ver-ing flut-ter-ing ho-ver-ing flut - ter - ing ho-ver-ing flut-ter-ing

Picc.

Fl. 1-2 *pp* *p* *pp* *ppp* *mp*

Fl. 3-4 *pp* *p* *pp* *ppp* *mp*

Ob. 1-2

Cl. 1-2 *p* *f* *pp* *p* *pp*

Cl. 3-4 *p* *f* *pp* *p* *pp*

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax. *p* *f*

Alt. Sax *p* *f*

Ten. Sax

Bari. Sax.

Tpt. 1-4

Hn. 1-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db. *p* *pp*

Pno. *p*

Hp. *p*

Timp.

Perc. 1 *p*

Perc. 2 add a little fill in here...

Perc. 3

Perc. 4 *pp* *mp* *pp*

Perc. 5

S. *sub. mf*
see that bees buzz round ho-ney me ho-ney me *sub. mf* au - tumn leaves fall down co-ver me co-ver me

Picc.

Fl. 1-2

Fl. 3-4 *a 2* *p* *mf* *p* (non legato) *pp* (non legato)

Ob. 1-2

Cl. 1-2 *mf*

Cl. 3-4 *p* *mf* *p*

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax. *p* *colla voce* *p* *mf* *p* *mf*

Alt. Sax *p* *colla voce* *p* *mf* *p* *mf*

Ten. Sax

Bari. Sax. *mf*

Tpt. 1-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db. *sub. mf*

Pno. *mf*

Hp.

Timp.

Perc. 1

Perc. 2 gentle groove, like this *p*

Perc. 3

Perc. 4 *mp*

Perc. 5

S. see the hum-ming-birds call me hear the waves of the sea

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Ocean Drum
hold and rotate beads

S. *mf* *mp*
fall fall

Picc.

Fl. 1-2 1. solo

Fl. 3-4

Ob. 1-2

Cl. 1-2 solo 1. *p*

Cl. 3-4

B. Cl. *p* *mf*

Bsn. 1-2 *p* *mf* *p* *mf*

Cbsn. *p* *mf* *p* *mf*

Sop. Sax.

Alt. Sax *mf*

Ten. Sax *mf*

Bari. Sax. *mf* *p*

Tpt. 1-4

Hn. 1-2 *mf* *p*

Hn. 3-4 *mf* *p*

Tbn. 1-2 *mf*

B. Tbn. *mf* *p*

Euph. *mf*

Tba. *mf*

Db. *p*

Pno. *p*

Hp. *f*

Timp.

Perc. 1

Perc. 2 to sticks *pp* *mf*

Perc. 3

Perc. 4 *mf* *ppp* *mf*

Perc. 5 Bass Drum *ppp* *mp* *ppp*

S. *p*
call fall

Picc.

Fl. 1-2

Fl. 3-4 *a 2*
p

Ob. 1-2

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Bsn. 1-2 *p* *mf*

Cbsn. *p* *mf*

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-4

Hn. 1-2 *a 2*
pp

Hn. 3-4 *pp*

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno. *mf* *p*

Hp. *p* *mf* *p*

Timp. *pp* soft mallets *p*

Perc. 1 *p* atmospheric cymbals

Perc. 2 *pp* *mp*

Perc. 3

Perc. 4 *p*

Perc. 5 *ppp* *mp* *ppp*

S. *pppp*
ho-ver-ing flut-ter-ing ho-ver-ing

Picc.

Fl. 1-2 *a 2*
p *mf* *p* *f* *p*

Fl. 3-4 *a 2*
p *mf* *p* *f* *ff* *p*

Ob. 1-2 *mf* *p* *p* *f* *p*

Cl. 1-2 *p* *mf* *p* *f* *ff* *p*

Cl. 3-4 *p* *mf* *p* *f* *ff* *p*

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

Bsn. 1-2 *p* *mf* *p* *mf*

Cbsn. *p* *mf* *ff*

Sop. Sax. *p* *ff* *molto*

Alt. Sax *p* *ff* *molto*

Ten. Sax *p* *ff* *molto*

Bari. Sax. *p* *ff* *molto*

Tpt. 1-2 harmon mutes (stem out) *f* *molto* *pp*

Tpt. 3-4 *a 2* harmon mutes (stem out) *f* *molto* *pp*

Hn. 1-2 *p* *f* *molto* *pp*

Hn. 3-4 *p* *f* *molto* *pp*

Tbn. 1-2 *p* *f* *molto* *pp*

B. Tbn. *p* *f* *molto* *pp*

Euph. *p* *f* *molto* *pp*

Tba. *p* *f* *molto* *pp*

Db. *ff*

Pno.

Hp.

Timp. increase speed of roll gradually decrease speed of roll gradually *pp* *ff*

Perc. 1

Perc. 2 *pp* *f* *molto*

Perc. 3

Perc. 4

Perc. 5

M MC Verse 1
♩=c. 116

S.

MCs

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl. *lay back on the beat a little*

Bsn. 1-2

Cbsn. *lay back on the beat a little*

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db. *mf lay back on the beat a little*

Pno.

Hp.

M ♩=c. 116

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

MCs

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

128

129

130

131

pp

pp

sub. pp

pp

mf

ppp

pp

mf

ppp

pp

mf

ppp

MCs

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

S.

MCs

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

S. *f* time time time out - sides__ a - live live live come__ out - *poco*

MCs

Picc. *mf* *p*

Fl. 1-2 *f*

Fl. 3-4 *f*

Ob. 1-2 1. *mf* *pp*

Cl. 1-2 *mf* *f*

Cl. 3-4 *mf* *f*

B. Cl. *f*

Bsn. 1-2 *mf* *f*

Cbsn. *mf* *f*

Sop. Sax. *pp* *p*

Alt. Sax *pp* *p*

Ten. Sax *mf*

Bari. Sax. *mf*

Tpt. 1-4

Hn. 1-2 *p*

Hn. 3-4 *p*

Tbn. 1-2 *p*

B. Tbn. *p*

Euph. *p*

Tba. *p* *pizz.*

Db. *mf*

Pno. *p* *mf* *pp*

Hp. *p*

Timp. *mf*

Perc. 1 *mf* *p*

Perc. 2 *mf* *p*

Perc. 3 *p* *mf*

Perc. 4 *pp* *p* *mp* *pp* *p* *mf*

Perc. 5 *pp* *p* *pp* *p* *mf*

S. *p* side side speak your mind *ppp* mind mind

MCs

Picc. *p* *ppp*

Fl. 1-2 *p* *f* *p*

Fl. 3-4 *f* *p*

Ob. 1-2 *f*

Cl. 1-2 *p* *f* *p*

Cl. 3-4 *p* *f*

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax. *pp* *ppp* *mf*

Alt. Sax *pp* *ppp* *mf*

Ten. Sax

Bari. Sax.

Tpt. 1-4

Hn. 1-2

Hn. 3-4 *f*

Tbn. 1-2 *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

Db. *arco* *f*

Pno. *f*

Hp. *f*

Timp. *(s)*

Perc. 1 *p* *ppp*

Perc. 2 fill to cue MC

Perc. 3 *p* *pp* *pp* *p* *mf* *p* *ppp* *mf* *pp*

Perc. 4 *p* *pp* *p* *ppp* *mf* *pp*

Perc. 5 *p* *pp* *p* *mf* *pp*

S.

MCs

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-4

Hn. 1-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

MC Verse 2

lay back on the beat a little

use this as a guide, but do your own thing:

To Vib.

soft mallets

Not For Performance Use

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

S.

MCs

Ten. Sax.

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perusal Score - Not For Performance Use

Optionally, the MC's will encourage the audience to join in "the hook", a melody (without lyrics), shown below during this section.
If so, they will trade four bars of verses at letter P then encourage singing at letter Q.
If not, skip letter P altogether and move on directly to letter Q while the MC's hum or sing the hook.

S. 1. *p* oh oh oh oh 2. *mf*

MCs

Ten. Sax. 1. *p* 2. *mf*

Picc.

Fl. 1-2 1. *p* 2. *mf*

Fl. 3-4 1. *p* 2. *mf*

Ob. 1-2

Cl. 1-2 a 2 1. *p* 2. *mf*

Cl. 3-4 a 2 1. *p* 2. *mf*

B. Cl.

Bsn. 1-2 1. *p* 2. *mf*

Cbsn.

Sop. Sax. 1. *p* 2. *mf*

Alt. Sax 1. *p* 2. *mf*

Ten. Sax 1. *p* 2. *mf*

Bari. Sax. 1. *p* 2. *mf*

Tpt. 1-2

Tpt. 3-4 *pp* *p*

Hn. 1-2 1. *p* 2. *mf*

Hn. 3-4 1. *p* 2. *mf*

Tbn. 1-2 1. *p* 2. *mf*

B. Tbn. 1. *p* 2. *mf*

Euph. 1. *p* 2. *mf*

Tba. 1. *p* 2. *mf*

Db. 1. *p* 2. *mf*

Pno. 1. *sub. p* 2. *mf*

Hp. 1. *p* 2. *mf*

Timp. P 1. *sub. p* 2. *mf*

Perc. 1

Perc. 2 toms only 1. *sub. p* 2. *mf*

Perc. 3 Vibraphone 1. *sub. p* 2. *mf*

Perc. 4 Tom-Toms 1. *sub. p* 2. *mf*

Perc. 5 Bass Drum 1. *sub. p* 2. *mf*

[Q] Anthemic, a little faster ($\text{♩} = 120-124$)

This musical score is written for a large ensemble, including a vocal soloist (S.), a choir (MCs), and a full symphony orchestra. The instruments listed on the left are: S., MCs, Ten. Sax., Picc., Fl. 1-2, Fl. 3-4, Ob. 1-2, Cl. 1-2, Cl. 3-4, B. Cl., Bsn. 1-2, Obsn., Sop. Sax., Alt. Sax., Ten. Sax., Bari. Sax., Tpt. 1-4, Hn. 1-2, Hn. 3-4, Tbn. 1-2, B. Tbn., Euph., Tba., Db., Pno., Hp., Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, and Perc. 5.

The score is divided into measures by vertical bar lines. Dynamic markings such as *p*, *mf*, *f*, *pp*, and *mp* are placed below the staves to indicate volume levels. Performance instructions like "oh", "MC's hum or sing 'the hook'", "add cymbals", "slidy", and "sub. p" are included. Some parts feature articulation marks like accents (^) and slurs. The piano part includes complex chordal textures in both hands, with some chords spanning multiple octaves. The percussion section features rhythmic patterns, including triplets in Percussion 2.

S. oh oh

MCs

Ten. Sax. *mf* *f* *mf* *f*

Picc.

Fl. 1-2 *p* *mf* *p*

Fl. 3-4 3. *p* *mf* *p*

Ob. 1-2 *mf* *p*

Cl. 1-2 *p* *mf* *p*

Cl. 3-4 *p* *mf* *p*

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

Bsn. 1-2

Cbsn. *sub. p* *mf* *sub. p* *mf*

Sop. Sax. *pp* *mf* *pp* *p* *f*

Alt. Sax *pp* *mf* *pp* *p* *f*

Ten. Sax *mf* *f* *mf* *f*

Bari. Sax. *mf* *f* *mf* *f*

Tpt. 1-4

Hn. 1-2 *mf* *f* *mf* *f*

Hn. 3-4 *mf* *f* *mf* *f*

Tbn. 1-2 *mf* *f* *mf* *f*

B. Tbn. *sub. p* *mf* *sub. p* *f*

Euph. *mf* *f* *mf* *f*

Tba. *sub. p* *mf* *sub. p* *f*

Db. *sub. p* *mf* *sub. p* *f*

Pno. *mf* *f* *mf* *f*

Hp.

Timp.

Perc. 1 *mf* *f* *mf* *f*

Perc. 2

Perc. 3 *mf* *f* *mf* *f*

Perc. 4 *f*

Perc. 5 *sub. p* *mp* *sub. p* *f*

184

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Picc. *f* *p* *f*

Fl. 1-2 *f* *p* *f*

Fl. 3-4 *f* *p* *f*

Cl. 1-2 *f* *p*

Cl. 3-4 *f* *p*

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax. *p* *ff* *p*

Alt. Sax *p* *ff* *p*

Ten. Sax *p* *ff* *p*

Bari. Sax. *p* *ff* *p*

Tpt. 1-4

Hn. 1-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno. *ff* *ff*

Hp.

S Wandering $\text{♩}=\text{c. } 110$

Timp.

Perc. 1 *f* *p* *f* *p*

Perc. 2 *Vibraphone*
hard mallets

Perc. 3 *f* *p* *f* *p*

Perc. 4 *To Cym.*
mf *x*

Perc. 5

Picc.
 Fl. 1-2
 Fl. 3-4
 Ob. 1-2
 Cl. 1-2
 Cl. 3-4
 B. Cl.
 Bsn. 1-2
 Cbsn.
 Sop. Sax.
 Alt. Sax
 Ten. Sax
 Bari. Sax.
 Tpt. 1-4
 Hn. 1-4
 Tbn. 1-2
 B. Tbn.
 Euph.
 Tba.
 Db.
 Pno.
 Hp.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5

T Ecstatic

Picc. *f*

Fl. 1-2 *f*

Fl. 3-4 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1-2 *fp* *ff*

Cl. 3-4 *fp* *ff*

B. Cl. *fp* *ff*

Bsn. 1-2 *ff*

Cbsn. *ff*

Sop. Sax. *fp* *ff*

Alt. Sax *fp* *ff*

Ten. Sax *ff* *fp* *ff*

Bari. Sax. *fp* *ff*

Tpt. 1-2

Tpt. 3-4

Hn. 1-2 *mf*

Hn. 3-4 *mf*

Tbn. 1-2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

Db. *ff*

Pno. *ff*

Hp.

T Ecstatic

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3

Perc. 4 *mf*

Perc. 5 *f*

Bass Drum

Picc. *fp* *ff* *fp* *ff*

Fl. 1-2 *fp* *ff* *fp* *ff*

Fl. 3-4 *fp* *ff* *fp* *ff*

Ob. 1 *fp* *ff* *fp* *ff*

Ob. 2 *fp* *ff* *fp* *ff*

Cl. 1-2 *ff*

Cl. 3-4 *ff*

B. Cl. *ff*

Bsn. 1-2 *f* *ff*

Cbsn. *f* *ff*

Sop. Sax. *fp* *ff* *fp* *ff*

Alt. Sax *fp* *ff* *fp* *ff*

Ten. Sax *fp* *ff* *fp* *ff*

Bari. Sax. *fp* *ff* *fp* *ff*

Tpt. 1-2 *mf* 3. *f*

Tpt. 3-4 *mf* *f*

Hn. 1-2 *mf* *f*

Hn. 3-4 *mf* *f*

Tbn. 1-2 *mf* *f*

B. Tbn. *mf* *f*

Euph. *mf* *f*

Tba. *mf* *f*

Db. *mf* *f*

Pno. *ff*

Hp. *ff*

Timp. *f*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff*

Perc. 5 *ff*

S. time time time out - sides a - live live live

Picc. *f* *ff* *f*

Fl. 1-2 *f* *ff* *f*

Fl. 3-4 *f* *ff* *f*

Ob. 1-2 *f* *ff* *f* *ff*

Cl. 1-2 *f* *ff* *f* *fff*

Cl. 3-4 *f* *ff* *f* *fff*

B. Cl. *f* *ff* *f* *fff*

Bsn. 1-2 *f* *ff* *f* *ff*

Cbsn. *f* *ff* *f* *ff*

Sop. Sax. *f* *ff* *f*

Alt. Sax *f* *ff* *f*

Ten. Sax *f* *ff* *f* *ff*

Bari. Sax. *f* *ff* *f* *ff*

Tpt. 1-2 *mf* *f* *mf*

Tpt. 3-4 *mf* *f*

Hn. 1-2 *a 2*

Hn. 3-4 *ff*

Tbn. 1-2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

Db. *ff*

Pno. *ff*

Hp. *ff*

Timp. *ff* *f* *ff*

Perc. 1 Glockenspiel Marimba *fff* *f*

Perc. 2 *f* *ff*

Perc. 3 *p*

Perc. 4 *p*

Perc. 5 *ff*

209 210 211 212

S. see that waves fall co-ver me co-ver me au - tumn leaves fall

Ten. Sax.

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

213 214 215 216

Ten. Sax. *fff*
 Picc.
 Fl. 1-2 *p* *mf* *mf* *f*
 Fl. 3-4 *p* *mf* *mf* *p*
 Ob. 1-2 *p* *mf* *p*
 Cl. 1-2 *p* *mf* *p* *f*
 Cl. 3-4 *p* *mf* *p* *f*
 B. Cl. *p* *mf*
 Bsn. 1-2 *sub. mp* *mf* *mp*
 Cbsn. *sub. mp* *mf* *mp*
 Sop. Sax. *p* *mf* *p* *mf*
 Alt. Sax *sub. mp* *p* *mf* *p* *mf*
 Ten. Sax *sub. mp* *p* *mf* *p* *mp* *mf*
 Bari. Sax. *sub. mp* *mp* *mf* *ff* *p*
 Tpt. 1-2 *p* *mf*
 Tpt. 3-4 *p* *mf*
 Hn. 1-2 *sub. mp* *mf*
 Hn. 3-4 *sub. mp* *mf*
 Tbn. 1-2 *sub. mp* *mf* *p* *mf*
 B. Tbn. *sub. mp* *mf* *p* *mf*
 Euph. *sub. mp* *mf* *p* *mf*
 Tba. *sub. mp* *mf* *p* *mf*
 Db. *sub. mp* *mf* *p* *mf*
 Pno. *p* *mf* *ff*
 Hp. *sfz* *p* *mf* *ff*
 Timp. *U* *x*
 Perc. 1 *closed* *open* *f*
 Perc. 2 *sub. p* *f*
 Perc. 3 *ff*
 Perc. 4 *x* *p* *mf*
 Perc. 5

Bmaj7/D# Db7/F Emaj7/G# V STOP

Ten. Sax. Picc. Fl. 1-2 Fl. 3-4 Ob. 1-2 Cl. 1-2 Cl. 3-4 B. Cl. Bsn. 1-2 Cbsn. Sop. Sax. Alt. Sax Ten. Sax Bari. Sax. Tpt. 1-2 Tpt. 3-4 Hn. 1-2 Hn. 3-4 Tbn. 1-2 B. Tbn. Euph. Tba. Db. Pno. Hp. Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Perc. 5

Musical score for a large ensemble, featuring woodwinds, brass, strings, and percussion. The score is divided into measures, with dynamic markings (p, f, ff, mf, fp, ppp) and articulation (accents, slurs) indicating performance instructions. The key signature is B major (two sharps). The time signature is 2/4. The score includes a "V" (Vibrato) marking and a "STOP" instruction.

E major/G# Dm7 B major F# major

Ten. Sax. Picc. Fl. 1 Fl. 2 Fl. 3 Fl. 4 Ob. 1-2 Cl. 1-2 Cl. 3-4 B. Cl. Bsn. 1-2 Cbsn. Sop. Sax. Alt. Sax Ten. Sax Bari. Sax. Tpt. 1-2 Tpt. 3-4 Hn. 1-2 Hn. 3-4 Tbn. 1-2 B. Tbn. Euph. Tba. Db. Pno. Hp. Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Perc. 5

Musical score for a large ensemble, featuring woodwinds, brass, strings, and percussion. The score is divided into measures, with dynamic markings (mf, ff, f, p) and articulation (accents, slurs) indicating performance instructions. The key signature is E major/G# and the time signature is 4/4.

Ten. Sax.
 Picc.
 Fl. 1
 Fl. 2
 Fl. 3
 Fl. 4
 Ob. 1-2
 Cl. 1-2
 Cl. 3-4
 B. Cl.
 Bsn. 1-2
 Cbsn.
 Sop. Sax.
 Alt. Sax.
 Ten. Sax.
 Bari. Sax.
 Tpt. 1-2
 Tpt. 3-4
 Hn. 1-2
 Hn. 3-4
 Tbn. 1-2
 B. Tbn.
 Euph.
 Tba.
 Db.
 Pno.
 Hp.
 W
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5

238

S. *f* oh C D Em/G# ho-ver-ing flut-ter-ing ho-ver-ing flut-ter-ing

Ten. Sax.

Picc. *ff* *f* 3 3

Fl. 1-2 *ff* *f* 3 3

Fl. 3-4 *ff* *f* 3 3

Ob. 1-2 *fff* *f* *ff* 3 (4)

Cl. 1-2 *fff* *f* *ff* 3 *ff* 6

Cl. 3-4 *fff* *f* *ff* 3 *ff* 6

B. Cl.

Bsn. 1-2 *fff*

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2 *ff* a 2

Tpt. 3-4 *ff* a 2

Hn. 1-2 *ff* *fff* a 2

Hn. 3-4 *ff*

Tbn. 1-2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

Db. *ff*

Pno. 3 3 3 3

Hp. *ff*

Timp. 3 x

Perc. 1 3

Perc. 2 x x x x x x x x x x x x x x x x

Perc. 3 *f* *ff* *f*

Perc. 4

Perc. 5 x

S. shine shine shine speak your mind mind mind mind
 C D Em/G#

Ten. Sax.

Picc. *ff* *f* *ff* *f*

Fl. 1-2 *ff* *f* *ff* *f*

Fl. 3-4 *ff* *f* *ff* *f*

Ob. 1-2 *f* *ff*

Cl. 1-2 *ff*

Cl. 3-4 *ff*

B. Cl. *ff*

Bsn. 1-2 *ff*

Cbsn.

Sop. Sax. *ff*

Alt. Sax *ff*

Ten. Sax *ff*

Bari. Sax. *ff*

Tpt. 1-2 *f*

Tpt. 3-4

Hn. 1-2 *a 2*

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

MCs

Ten. Sax.

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

STOP

Playfully, mysteriously

To Glock.

Glockenspiel

soft mallets

Thunder Sheet

fff

ff

f

mf

p

fp

pp

arco

[illegible]

MCs

Ten. Sax.

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

260 261 262 263 264

MCs

Ten. Sax.

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Bsn. 1-2

Cbsn.

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

Tpt. 1-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

265

266

267

268

269

S.

MC's begin freely trading

C#(sus4)/D#

Ten. Sax.

Picc.

Fl. 1-2

light tongue pizz., decrease audibility of pitch and increase articulation from mm. 272-280
p

Fl. 3-4

light tongue pizz., decrease audibility of pitch and increase articulation from mm. 272-280
p

Ob. 1-2

Cl. 1

pp mp

Cl. 2

pp mp

Cl. 3

pp mp

Cl. 4

pp mp

B. Cl.

pp mp

Bsn. 1-2

Cbsn.

Sop. Sax.

pp mp ppp

Alt. Sax

pp mp ppp

Ten. Sax

pp mp ppp

Bari. Sax.

pp mp ppp

Tpt. 1-2

con sord.
(*b*)
ppp p

Tpt. 3-4

con sord.
ppp p

Hn. 1-2

stopped +
p

Hn. 3-4

stopped +
p

B. Tbn.

Euph.

Tba.

Db.

Pno.

p

Hp.

ppp

Timp.

(*b*)
pp p

Perc. 1

pp p

Perc. 2

Ocean Drum:
rotate slowly
ppp

Perc. 3

mp pp p

Perc. 4

(woodblock)
pp ppp

Perc. 5

pp ppp

270 271 272 273

[illegible]

280

rit. molto rit.

ON CUE

S.

MCs

Ten. Sax.

f *ff* *ffffp* repeat figure as quickly as possible *fff*

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Cl. 1-2

Cl. 3-4

B. Cl.

Bsn. 1-2

Cbsn.

p *mf* *ff* *ffffp* *fff*

Sop. Sax.

Alt. Sax

Ten. Sax

Bari. Sax.

ppp *mf* *f* *ffffp* *fff*

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Db.

mf *p* *f* *ffffp* *fff*

Pno.

Hp.

ffffp *fff*

Timp.

p *f* *ffffp* *fff*

Perc. 1

Marimba

ffffp *fff*

Perc. 2

cymbals only

add toms

crazy fill, getting faster and faster

ffffp cymbals only, final build *fff*

Perc. 3

p *ffffp* *fff*

Perc. 4

Thunder Sheet

pp (stay quiet) *ffffp* *fff*

Perc. 5

Bass Drum

gradually increase speed of the roll... *ffffp* *fff*

ppp *fff*