

# Symphony no.1: a ghost story

## Movement I: Unquiet

By Randall D. Standridge

Full Score

### Instrumentation

1 - Piccolo	
3 - Flute 1	
3 - Flute 2	
1 - Oboe 1	
1 - Oboe 2	
1 - Bassoon 1	
1 - Bassoon 2	
1 - Contrabassoon	
3 - Bb Clarinet 1	
3 - Bb Clarinet 2	
3 - Bb Clarinet 3	
2 - Bb Bass Clarinet	
2 - Bb Contrabass Clarinet	
2 - Eb Alto Saxophone 1	
2 - Eb Alto Saxophone 2	
1 - Bb Tenor Saxophone	
1 - Eb Baritone Saxophone	
	3 - Bb Trumpet 1
	3 - Bb Trumpet 2
	3 - Bb Trumpet 3
	2 - Horn in F 1
	2 - Horn in F 2
	2 - Horn in F 3
	2 - Horn in F 4
	2 - Trombone 1
	2 - Trombone 2
	2 - Trombone 3
	1 - Bass Trombone
	2 - Euphonium (B.C.)
	2 - Euphonium (T.C.)
	4 - Tuba
1 - Synth	
1 - Timpani	
1 - Percussion 1: Bells	
1 - Percussion 2: Crotales/Xylophone	
1 - Percussion 3: Vibraphone/Chimes	
1 - Percussion 4: Synthesizer/Marimba/Snare Drum	
1 - Percussion 5: Temple Blocks/Bass Drum	
1 - Percussion 6: Tam-Tam/Suspended Cymbal	
1 - Percussion 7: Waterphone/Finger Cymbals/High and Low Triangle/Crash Cymbals	
1 - Sound FX	



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# Symphony no. 1: A Ghost Story

## Program Notes

### On *ghost stories*...

We are all just ghosts waiting to happen.

This is something that, as I grow older, weighs on my mind more and more.

We are all just ghosts waiting to happen.

As I sit here writing this, I am 46 years old. I have lost all of my grandparents. I have lost over half of my aunts and uncles. Cousins, friends, teachers, co-workers, pets...I have lost many over the years. Up until the moment I leave this world, I will continue to lose those around me. This is a unifying fact of human existence. Death stands tall in our future and beckons to us our entire lives. Some of us dig our heels in and fight against that boney, outstretched hand with all of our might. Some of us turn a blind eye, refusing to acknowledge the dark shadow on the horizon, and are surprised when he finally comes calling. Some of us run towards him fearlessly, laughing all the way until we disappear into his dark robes. But hesitant, indifferent, or enthusiastic, we will all meet him eventually.

We are all just ghosts waiting to happen.

But what is a ghost?

A spirit, a wonderful or terrible phantasm that haunts the lonely and forgotten places of the world?

A memory, a moment in time, the past impressing itself ineffably upon the present?

A story?

Yes...a story. A *ghost* story.

Ghost stories have been part of human culture since time out of mind. Stories of shadows that still walk the places of their mortal lives. Stories of mysterious hitchhikers who disappear, only to leave evidence of their existence on their graves. Stories of dark hallways, where the cries of unseen children echo each night. Stories of lovers who return for one last glimpse of those they left behind.

Every ghost has a story.

I am haunted by the memory of all of those that I have lost. I yearn for their presence and grieve for them day after day. I tell people about the times we laughed, the times we cried, the times we fought. I tell them about the impact they had on my life. And every time I do, I am telling a ghost story.

When I was asked to write this symphony, I wanted to write something that would speak to a universal experience. I have chosen the idea of ghost stories, as I feel a really good ghost story works on a lot of levels. Ghost stories are about the past, life, loss, love, fear, and hope. Fear and hope most of all, I think. Fear of our own mortality and the hope that we will survive the experience and be reunited with those we have loved.

And also the hope that one day, someone will tell our story.

Our ghost story.

Because, after all...

We are all just ghosts waiting to happen.

Peace Love and Music,

Randall Standridge, December 2022.

## About the work:

*Symphony no. 1: A Ghost Story* is a symphony in four movements that follows a narrative. A composer has passed away, and the symphony is told from the point of view of his widow. The movements also loosely correlate to the Kubler-Ross stages of grief.

### Movement 1: Unquiet

The first movement begins softly, establishing a mood of dread. The widow sits alone at the piano where their spouse once sat. Slowly, they play a dirge as the house creaks and comes to life around them. The unquiet spirit of the composer surfaces in a fury, wishing to be heard. A tapping is heard, morse code for "Here." This is followed by a flurry of activity as the spirit makes its presence known, refusing to stay quietly in the grave. The first half of the first movement serves as an "overture" for the symphony, where most of the major themes of the work are stated. A violent and "unquiet" development follows in the second half as a storm rages outside the house. Lighting flashes and thunder roars as the spirit struggles to be heard. This movement correlates with the "Denial" stage of grief.

Morse Code: .... . \_ . = "Here"

### Movement 2: Loss

The second movement begins with a lone clarinet. The widow sits in a shaft of afternoon sunlight, shaking off the phantoms of the previous night. They begin to remember and reflect, haunted by their memories. As scenes from the past play through their mind, they feel grief, love, nostalgia, anger, bitterness, and hope that their loved one sits just beyond the veil, waiting for them. They catch a brief glimpse of his face and feel his presence, and are filled with wonder and joy. They ask over and over, "are you there?" This unleashes a new wave of emotions larger than the widow can bear, realizing they must move on and live without him. In a whirlwind of love and loss, the movement climaxes with a scream of grief before collapsing into a depressed sigh that ends the movement. This movement correlates with the "Bargaining" and "Depression" stages of grief.

### Movement 3: Midnight

The third movement begins quietly as the clock begins to chime at midnight. The spirit of the composer stirs again, once again visiting the widow. What follows is an explosion of rage as the composer screams against the injustice of his death. A savage dance follows as the spirit runs rampant through the house, unable to control its emotions. Furniture flies, glass breaks, and the incessant knocking of "Here! Here! Here!" echoes through the house. This movement also features a wonderfully malevolent instrument, the Aztec Death Whistle. Movement three correlates with the "Anger" stage of grief.

### Movement 4: Ascent

The fourth movement is performed *attaca* with the third, beginning immediately as the third movement ends. The dirge from the beginning has been transformed and is now presented in a hopeful setting. Dawn begins to break across the horizon, and warm light begins to drift in through the windows. The spirit, finally accepting its fate, appears one final time to the widow. They share one final, ghostly embrace before the spirit ascends, leaving the earthly plane forever, moving on to whatever waits after. Movement four correlates with the "Acceptance" stage of grief.

The symphony owes a debt to both symphonic and cinematic traditions, particularly those of horror films. I have always loved these sounds and have never sought to distinguish one from the other. I believe all musical expression is legitimate and deserves a space in the world. It gives me great pleasure to bring a little bit of the "dark" side to the concert hall.

## About the Composer



Randall Standridge (b.1976) received his Bachelor's of Music Education from Arkansas State University. During this time, he studied composition with Dr. Tom O'Connor, before returning to Arkansas State University to earn his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist. In 2001, he began his tenure as Director of Bands at Harrisburg High School in Harrisburg, Arkansas. He left this post in 2013 to pursue a career as a full-time composer and marching arts designer.

Mr. Standridge's music is performed internationally. He has had numerous works selected for the J.W. Pepper's editor's choice. His compositions *Snake Charmer*, *Gently Blows the Summer Wind*, and *Angelic Celebrations* have been included in the "Teaching Music Through Performance in Band" series. He has had numerous works performed at the prestigious Midwest Clinic in Chicago, Illinois. The Arkansas State University Wind Ensemble premiered his work *Art(isms)* at the 2010 CBDNA conference in Las Cruces, New Mexico, and his work *Stonewall: 1969* was premiered at the National LGBA conference in 2019. His *Symphony no.1: A Ghost Story* was premiered in 2023. In addition, Mr. Standridge's "unBroken Project," a musical initiative about mental health, has received widespread acclaim for its musical content and for providing opportunities to normalize discussions about mental health for music students and audiences.

In addition to his career as a composer, Mr. Standridge is the owner and editor of Randall Standridge Music, LLC and Grand Mesa Marching. He is in demand as an arranger/designer for the marching arts. He lives in Jonesboro, Arkansas, with his husband, Steven, and their very, very spoiled pets.

For more information about Mr. Standridge, visit his website at: [www.randallstandridge.com](http://www.randallstandridge.com)

This piece was created with the support of a very generous and enthusiastic consortium of directors and ensembles. I am forever in their debt.

**\*Edina High School Band (Edina, MN), Paul Kile, Director (Consortium Lead)**

Allen High School (Allen, TX), Philip Obado, Director  
Angelo State University (San Angelo, TX), Dr. Jonathan D. Alvis, Director  
Arkansas State University (Jonesboro, AR), Dr. Tim Oliver, Director  
Atlanta Freedom Bands (Atlanta, GA), Dr. Kathleen N. Fallin, Conductor  
Belmont High School Band Program (Belmont, MA), Allison T. Lacasse, Director  
Blacksburg High School Band (Blacksburg, VA), Darrell Pearman, Director  
Century High School (Bismark, ND), Chris Dasovick and Erik Stordalen, Directors  
Clinton High School Band (Clinton, TN), Matthew Bimstein, Director  
Croatan High School (Newport, NC), Mike Self, Director  
Cuthbertson High School Tri-M Chapter #6143 (Waxhaw, NC), Todd Ebert, Director  
Davenport Central High School (Davenport, IA), Alexander Wilga, Director  
Davie County High School (Mocksville, NC), Matthew Brusseau, Director of Bands  
East Central University (Ada, OK) Dr. Nicholaus Meyers, Director of Bands  
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Minnesota Junior Winds, (Edina, MN), Charles Weise & Geneva Fitzsimonds, Directors  
Minnesota Symphonic Winds (Edina, MN), Dr. Timothy Mahr, Conductor  
Montgomery County Concert Band (Telford, PA), Charles E. Neidhardt, Conductor  
Navarro College (Corsicana, TX), Dr. Joshua Buckrucker, Director  
North Hills High School Bands (Pittsburgh, PA), Len Lavelle and Lucas Beaver, Directors  
Northwestern State University Wind Symphony (Natchitoches, LA), Anthony Pursell, Director  
Orono High School (Long Lake, MN), Timothy Arnold & Jennifer Runck, Directors  
Owatonna High School Concert Band (Owatonna, MN), Peter J. Guenther, Conductor  
Plainville Wind Ensemble (Plainville, CT) - Ken Bagley, Conductor  
Princeton High School Symphonic Winds (Princeton, MN), Jim Baxter, Director  
Prior Lake High School (Savage, MN), Keith Koehlmoos & Justin Schramm, Directors  
Slippery Rock University Symphonic Wind Ensemble (Slippery Rock, PA) Dr. Jonathan Helmick, Director  
Tarleton State University (Stephenville, TX), Dr. David Robinson, Conductor  
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The Woodlands Concert Band (The Woodlands, TX), Paul Worosello, Director  
University of Charleston (Charleston, WV), John Christian, Director of Bands  
University of Dubuque (Dubuque, IA), Dr. Nolan Hauta, Director  
University of St. Thomas (Saint Paul, MN), Dr. Matthew George, Director  
Upper St. Clair High School (Pittsburgh, PA), Dr. John M. Seybert, Director  
Waconia High School (Waconia, MN), Nick Hansberry & Alli Mottaz, Directors  
Wayzata High School (Plymouth, MN), Donald Krubsack, David Elmhirst, Daniel Tewalt, Directors  
Members of the Wilkes University Civic Band (Wilkes Barre, PA), Philip G. Simon, Director

# Symphony no. I: A Ghost Story

## I. Unquiet

Randall D. Standridge  
(ASCAP)

**Eerie** ♩ = 66

7

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

B. Bass Clarinet

Contrabass Clarinet

Bassoon 1

Bassoon 2

Contrabassoon

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

Horn in F 1-2

Horn in F 3-4

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Euphonium

Tuba

Synth

Timpani

Percussion 1  
Crotales/Bells

Percussion 2  
Vibraphone/  
Xylophone

Percussion 3  
Marimba/  
Chimes

Percussion 4  
Synthesizer/  
Snare Drum/  
4 Toms

Percussion 5  
Bass Drum

Percussion 6  
Tam-Tam/Crash Cym.  
Wind Chimes/  
Anvil/Splash Cym.

Percussion 7  
Temple Blocks/  
Waterphone/  
Crash Cymbals/  
Suspended Cymbal

Sound FX

1 2 3 4 5 6 7 8 9 10

01\_01\_Wind\_and\_Storm

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

C. Bn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B. Tpl. 1

B. Tpl. 2

B. Tpl. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tuba

Synth

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

SFX

Solo (bleed in from nothing)

*pp*

*mp*

*mf*

Bells (hard acrylic mallets)

(med. hard mallets)

Chimes

Beater on Tam-Tam

Fade out to nothing

11 12 13 14 15 16 17

18

poco accel. 23 Slightly Faster ♩=76

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

C. Bn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

English Horn, Solo (bleed in from nothing)

English Horn

(enter as quietly as possible)

*pp*

*mp*

*p*

*pp*

*mp*

*pp*

Solo

*mp*

*pp*

*mp*

*pp*

*p*

*mf*

18

poco accel. 23 Slightly Faster ♩=76

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tuba

Synth

Timpani

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

SFX

(back ends of mallets on shell of Timpani)

Tam-Tam (Scrape)

Waterphone (bowed)

Sus. Cym.

01\_02\_Sub\_Hum

*pp*

*p*

*pp*

*mp*

*pp*

*mp*

*pp*

*mf*

*pp*

*mp*

18

19

20

21

22

23

24

*poco accel.* **Faster** ♩=84

*poco rit.*

31 **Tense** ♩=72

Picc. Fl. 1 Fl. 2 E. Hn. Ob. 2 B. Cl. 1 B. Cl. 2 B. Cl. 3 B. Cl. Cb. Cl. Bsn. 1 Bsn. 2 C. Bn. A. Sx. 1 A. Sx. 2 T. Sx. B. Sx. B. Tpt. 1 B. Tpt. 2 B. Tpt. 3 Hn. 1-2 Hn. 3-4 Tbn. 1 Tbn. 2 Tbn. 3 B. Tbn. Euph. Tuba Synth Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Perc. 5 Perc. 6 Perc. 7 SFX

*poco accel.* **Faster** ♩=84 *poco rit.* **Tense** ♩=72

Whisper: "I'm here" repeatedly

1. Solo (bleed in from nothing)

Solo

*pp* *mf* *p*

*mf* *p* *mp* *mf*

play randomly and quietly *pp*

play randomly and quietly Marimba (med. mallets) *pp*

Suspended Cymbal (Yarn Mallets) *p* *mf* *pp* *mf* (bowed) *mf* T. Blks *mf*

25 26 27 28 29 30 31 32

01\_03\_Sub\_Hum\_and\_Whispers



This musical score page, labeled M1-5, contains staves for various instruments. Large numbers 2, 3, and 4 are placed across the score to indicate section boundaries. The instruments and their parts include:

- Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), English Horn (E. Hn.), Oboe 2 (Ob. 2), Bass Clarinet 1 (B. Cl. 1), Bass Clarinet 2 (B. Cl. 2), Bass Clarinet 3 (B. Cl. 3), Clarinet (B. Cl.), Clarinet in C (Cb. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Contrabassoon (C. Bn.), Alto Saxophone 1 (A. Sx. 1), Alto Saxophone 2 (A. Sx. 2), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Baritone Trumpet 1 (B. Tpt. 1), Baritone Trumpet 2 (B. Tpt. 2), Baritone Trumpet 3 (B. Tpt. 3), Horn 1-2 (Hn. 1-2), Horn 3-4 (Hn. 3-4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Bass Trombone (B. Tbn.), Euphonium (Euph.), and Tuba.
- Strings:** Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Cb.).
- Percussion:** Timpani (Timp.), Percussion 1-7 (Perc. 1-7), Snare Drum, Waterphone (bowed), T. Blks (T. Blks), and Tam-Tam.
- Other:** Solo part for Flute 1, and SFX (Special Effects).

Performance markings include dynamics such as *mf*, *f*, *ff*, *p*, *pp*, and *ppp*, as well as articulation like *grow shockingly*, *Div.*, *All*, and *Plcy*. The score is organized into measures 33 through 39.

40 Frenzy ♩=160

Picc. *f* *All*

Fl. 1 *f*

Fl. 2 *f*

E. Hn. *f* *Oboe, All*

Ob. 2 *f*

B. Cl. 1 *f*

B. Cl. 2 *f*

B. Cl. 3 *f*

B. Cl. *f*

Cb. Cl. *fp* *f* *fp* *f* *mf* *f*

Bsn. 1 *f*

Bsn. 2 *f*

C. Bn. *fp* *f* *fp* *f* *mf* *f*

A. Sx. 1 *f*

A. Sx. 2 *f*

T. Sx. *f*

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

40 Frenzy ♩=160

B. Tpt. 1 *p* *f* *mf* *f*

B. Tpt. 2 *p* *f* *mf* *f*

B. Tpt. 3 *p* *f* *mf* *f*

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

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

Tbn. 1 *f* *p* *f* *mf* *f*

Tbn. 2 *f* *p* *f* *mf* *f*

Tbn. 3 *f* *p* *f* *mf* *f*

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

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

Tuba *fp* *f* *fp* *f* *mf* *f*

Synth *f*

Timp. *f* *mf* *f*

Perc. 1

Perc. 2 *f* *Xylophone (hard mallets)*

Perc. 3 *f* *Marimba (hard mallets)*

Perc. 4 *fp* *f* *mf* *f*

Perc. 5 *f* *mf* *p*

Perc. 6 *ff*

Perc. 7 *f* *Crash Cymbals*

SFX

48

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 B. Cl. 1 B. Cl. 2 B. Cl. 3 B. Cl. Cb. Cl. Bsn. 1 Bsn. 2 C. Bn. A. Sx. 1 A. Sx. 2 T. Sx. B. Sx.

2 4 4 4

48

B. Tpt. 1 B. Tpt. 2 B. Tpt. 3 Hn. 1-2 Hn. 3-4 Tbn. 1 Tbn. 2 Tbn. 3 B. Tbn. Euph. Tuba Synth. Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Perc. 5 Perc. 6 Perc. 7 SFX

2 4 4 4

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 B. Cl. 1 B. Cl. 2 B. Cl. 3 B. Cl. Cb. Cl. Bsn. 1 Bsn. 2 C. Bn. A. Sx. 1 A. Sx. 2 T. Sx. B. Sx. B. Tpl. 1 B. Tpl. 2 B. Tpl. 3 Hn. 1-2 Hn. 3-4 Tbn. 1 Tbn. 2 Tbn. 3 B. Tbn. Euph. Tuba Synth. Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Perc. 5 Perc. 6 Perc. 7 SFX

63

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B. Cl. 1 *ff*

B. Cl. 2 *ff*

B. Cl. 3 *ff*

B. Cl. *ff*

Cb. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

C. Bn. *ff*

A. Sx. 1 *ff*

A. Sx. 2 *ff*

T. Sx. *ff*

B. Sx. *ff*

63

B. Tpt. 1 *ff*

B. Tpt. 2 *ff*

B. Tpt. 3 *ff*

Hn. 1-2 *ff*

Hn. 3-4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

B. Tbn. *ff*

Euph. *ff*

Tuba *ff*

Synth

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *f*

Perc. 5 *f*

Perc. 6 *f*

Perc. 7 *f*

SFX

Sus. Cym. *p*

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B. Cl. 1 *pp* *mf*

B. Cl. 2 *pp* *mf*

B. Cl. 3 *pp* *mf*

B. Cl. *mp*

Cb. Cl. *mp* *p* *mp*

Bsn. 1 *pp* *mf*

Bsn. 2 *pp* *mf*

C. Bn. *mp* *p* *mp*

A. Sx. 1 *pp* *mp* *mf*

A. Sx. 2 *pp* *mp*

T. Sx. *pp* *mp*

B. Sx.

B. Tpt. 1 *mf*

B. Tpt. 2 *mf*

B. Tpt. 3 *mf*

Hn. 1-2 *mf*

Hn. 3-4 *mf* *a2*

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *p* *mp*

Tbn. 3 *mp* *p* *mp*

B. Tbn. *mp* *p* *mp*

Euph. *mp* *mf*

Tuba *mp* *p* *mp*

Synth *mf*

Timp. *A to F, D to D.*

Perc. 1 *mf*

Perc. 2 *Vibes* *mf*

Perc. 3 *mf*

Perc. 4 *pp*

Perc. 5

Perc. 6

Perc. 7 *mf* *p* *mf* *p*

SFX

79

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 B. Cl. 1 B. Cl. 2 B. Cl. 3 B. Cl. Cb. Cl. Bsn. 1 Bsn. 2 C. Bn. A. Sx. 1 A. Sx. 2 T. Sx. B. Sx.

79 80 81 82 83 84 85 86

79

B. Tpt. 1 B. Tpt. 2 B. Tpt. 3 Hn. 1-2 Hn. 3-4 Tbn. 1 Tbn. 2 Tbn. 3 B. Tbn. Euph. Tuba Synth. Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Perc. 5 Perc. 6 Perc. 7 SFX

79 80 81 82 83 84 85 86

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B. Cl. 1 *mf*

B. Cl. 2 *mf*

B. Cl. 3 *mf*

B. Cl. *mf*

Cb. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

C. Bn. *mf*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

B. Sx. *mp*

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tuba

Synth

Timp. *p*

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *p*

Perc. 5 *pp* *mp* *p*

Perc. 6

Perc. 7

SFX



Picc. *f* *pp* *mf* *f*

Fl. 1 *f* *pp* *mf* *f*

Fl. 2 *f* *pp* *mf* *f*

Ob. 1 *f* *pp* *mf* *f*

Ob. 2 *f* *pp* *mf* *f*

B. Cl. 1 *f* *pp* *mf* *f*

B. Cl. 2 *f* *pp* *mf* *f*

B. Cl. 3 *f* *pp* *mf* *f*

B. Cl. *mf* *f*

Cb. Cl. *mf* *f*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

C. Bn. *mf* *f*

A. Sx. 1 *mf* *f* *ff*

A. Sx. 2 *mf* *f* *ff*

T. Sx. *mf* *f* *ff*

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

B. Tpt. 1 *f* *p* *mf* *f*

B. Tpt. 2 *f* *p* *mf* *f*

B. Tpt. 3 *f* *p* *mf* *f*

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

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

Tbn. 1 *sfz* *mf* *f*

Tbn. 2 *sfz* *mf* *f*

Tbn. 3 *sfz* *mf* *f*

B. Tbn. *sfz* *mf* *f*

Euph. *sfz* *mf* *f*

Tuba *sfz* *mf* *f*

Synth *mf* *f*

Timp. *fp* *mf* *fp* *fp*

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

Perc. 2 *f* *mf* *f*

Perc. 3 *mf* *f*

Perc. 4 *f* *mf* *f*

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

Perc. 6 *f* *f*

Perc. 7 *f* *f*

SFX *f* *f*

# Stormy $\text{♩} = 144$

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B. Cl. 1 *ff*

B. Cl. 2 *ff*

B. Cl. 3 *ff*

B. Cl. *ff*

Cb. Cl. *sfz p*

Bsn. 1 *sfz p*

Bsn. 2 *sfz p*

C. Bn. *sfz p*

A. Sx. 1 *ff*

A. Sx. 2 *ff*

T. Sx. *ff*

B. Sx. *ff*

# Stormy $\text{♩} = 144$

B. Tpt. 1 *ff*

B. Tpt. 2 *ff*

B. Tpt. 3 *ff*

Hn. 1-2 *ff*

Hn. 3-4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

B. Tbn. *ff*

Euph. *ff*

Tuba *ff* Div.

Synth *ff* Celeste patch *mf*

Timp. *fp pp mf*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff p*

Perc. 5 *ff pp f pp*

Perc. 6 *ff* Crash Cym.

Perc. 7 *ff* Temple Blocks (hard mallets) *mf*

01\_04\_Thunderbolt\_and\_Rain

113

Picc. *mf* 3 4 3 4

Fl. 1 *mf* 3 4 3 4

Fl. 2 *mf* 3 4 3 4

Ob. 1 *mf* 4 4 4 4

Ob. 2 *mf* 4 4 4 4

B. Cl. 1 *mf* Solo

B. Cl. 2 *mf*

B. Cl. 3 *mf*

B. Cl. *p*

Cb. Cl. *p*

Bsn. 1 *p*

Bsn. 2 *p*

C. Bn. *p*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx.

B. Sx.

B. Tpt. 1 113 3 4 3 4

B. Tpt. 2 4 4 4 4

B. Tpt. 3 3 4 3 4

Hn. 1-2 *pp* *sf*

Hn. 3-4 *pp* *sf*

Tbn. 1 *pp* *sf*

Tbn. 2 *pp* *sf*

Tbn. 3 *pp* *sf*

B. Tbn. *pp* *sf*

Euph. *pp* *sf*

Tuba *pp* *sf*

Synth 3 4 3 4

Timp. *mf* *p* 4 4 3 4

Perc. 1 *mf* 4 4 4 4

Perc. 2 *mf* 4 4 4 4

Perc. 3 *pp* *mf*

Perc. 4 *p* *mf*

Perc. 5 *mf*

Perc. 6 *mf*

Perc. 7

SFX

121

Picc. 4 3 4 3  
 Fl. 1 4 3 4 3  
 Fl. 2 4 3 4 3  
 Ob. 1 4 4 4 4  
 Ob. 2 4 4 4 4  
 B. Cl. 1 4 4 4 4  
 B. Cl. 2 4 4 4 4  
 B. Cl. 3 4 4 4 4  
 B. Cl. 4 4 4 4 4  
 Cb. Cl. 4 4 4 4 4  
 Bsn. 1 4 4 4 4  
 Bsn. 2 4 4 4 4  
 C. Bn. 4 4 4 4 4  
 A. Sx. 1 4 4 4 4  
 A. Sx. 2 4 4 4 4  
 T. Sx. 4 4 4 4 4  
 B. Sx. 4 4 4 4 4  
 B. Tpt. 1 4 3 4 3  
 B. Tpt. 2 4 3 4 3  
 B. Tpt. 3 4 3 4 3  
 Hn. 1-2 4 4 4 4  
 Hn. 3-4 4 4 4 4  
 Tbn. 1 4 4 4 4  
 Tbn. 2 4 4 4 4  
 Tbn. 3 4 4 4 4  
 B. Tbn. 4 4 4 4 4  
 Euph. 4 4 4 4 4  
 Tuba 4 4 4 4 4  
 Synth 4 3 4 3  
 Timp. 4 4 4 4  
 Perc. 1 4 4 4 4  
 Perc. 2 4 4 4 4  
 Perc. 3 4 4 4 4  
 Perc. 4 4 4 4 4  
 Perc. 5 4 4 4 4  
 Perc. 6 4 4 4 4  
 Perc. 7 4 4 4 4  
 SFX 4 4 4 4

129

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B. Cl. 1 *mf*

B. Cl. 2 *mf*

B. Cl. 3 *mf*

B. Cl. *p mp p mp*

Cb. Cl. *p mp p mp*

Bsn. 1

Bsn. 2

C. Bn.

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx.

B. Sx.

B. Tpt. 1 *pp mf*

B. Tpt. 2 *pp mf*

B. Tpt. 3 *pp mf*

Hn. 1-2 *mf*

Hn. 3-4 *mf*

Tbn. 1 *mf*

Tbn. 2 *p mp p mp*

Tbn. 3 *p mp p mp*

B. Tbn. *p mp p mp*

Euph. *mf*

Tuba *p mp p mp*

Synth *mf*

Timp. *B to A*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3

Perc. 4 *p*

Perc. 5

Perc. 6 *mf*

Perc. 7

SFX

125 126 127 128 129 130 131 132



Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

C. Bn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tuba

Synth  
Piano Patch

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4  
4 Toms (sticks)

Perc. 5

Perc. 6  
Anvil (hard mallet)

Perc. 7

SFX

147

3

4

147

3

4

(only play doubles if technique allows, otherwise play 8ths only)

F to G

G to F

145 146 147 148 149 150 151 152



155

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

B. Cl. 1 *f*

B. Cl. 2 *f*

B. Cl. 3 *f*

B. Cl. *f*

Cb. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

C. Bn. *f*

A. Sx. 1 *f*

A. Sx. 2 *f*

T. Sx. *f*

B. Sx. *f*

155

B. Tpt. 1 *ff*

B. Tpt. 2 *ff*

B. Tpt. 3 *ff*

Hn. 1-2 *f*

Hn. 3-4 *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Tbn. 3 *mf* *f*

B. Tbn. *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Synth *f*

Timp. *fp* *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *f*

Perc. 5 *f*

Perc. 6 *f*

Perc. 7 *f*

SFX *f*

This musical score is for a section of a piece, spanning measures 159 to 164. The score is arranged in a multi-staff format, with instruments listed on the left side of each staff. The instruments include Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, Fl. 2), Oboes 1 and 2 (Ob. 1, Ob. 2), Clarinets in B-flat 1, 2, and 3 (B. Cl. 1, B. Cl. 2, B. Cl. 3), Bass Clarinet (B. Cl.), Contrabass Clarinet (Cb. Cl.), Bassoons 1 and 2 (Bsn. 1, Bsn. 2), Contrabassoon (C. Bn.), Saxophones Alto 1 and 2 (A. Sx. 1, A. Sx. 2), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Trumpets 1, 2, and 3 (B. Tpt. 1, B. Tpt. 2, B. Tpt. 3), Horns 1-2 and 3-4 (Hn. 1-2, Hn. 3-4), Trombones 1, 2, and 3 (Tbn. 1, Tbn. 2, Tbn. 3), Baritone Trombone (B. Tbn.), Euphonium (Euph.), Tuba, Synthesizer (Synth), Timpani (Timp.), Percussion 1, 2, 3, 4, 5, 6, and 7 (Perc. 1-7), and Snare Drum (SFX).

The score features several large, bold tempo markings: a '4' at the beginning of measure 159, a '3' at the beginning of measure 160, and another '4' at the beginning of measure 161. These markings likely indicate changes in the tempo or meter of the music.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The percussion parts include a variety of rhythmic patterns, including a snare drum pattern in measure 163.

165

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

C. Bn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

165

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tuba

Synth

Timp.

Perc. 1

Perc. 2

Perc. 3 *Chimes*

Perc. 4

Perc. 5

Perc. 6

Perc. 7

SFX

174

Picc.  
 Fl. 1  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 B. Cl. 1  
 B. Cl. 2  
 B. Cl. 3  
 B. Cl.  
 Cb. Cl.  
 Bsn. 1  
 Bsn. 2  
 C. Bn.  
 A. Sx. 1  
 A. Sx. 2  
 T. Sx.  
 B. Sx.  
 B. Tpt. 1  
 B. Tpt. 2  
 B. Tpt. 3  
 Hn. 1-2  
 Hn. 3-4  
 Tbn. 1  
 Tbn. 2  
 Tbn. 3  
 B. Tbn.  
 Euph.  
 Tuba  
 Synth  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 Perc. 4  
 Perc. 5  
 Perc. 6  
 Perc. 7  
 SFX

The score is arranged in systems. The first system (measures 171-172) features Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bass Clarinets 1-3, Bass Clarinet, Contrabass Clarinet, Bassoons 1 & 2, Contrabassoon, Alto Saxophones 1 & 2, Tenor Saxophone, Bass Saxophone, Baritone Trumpets 1-3, Horns 1-2 and 3-4, Trombones 1-3, Baritone Trombone, Euphonium, Tuba, Synth, and Timpani. The second system (measures 173-176) features Baritone Trumpets 1-3, Horns 1-2 and 3-4, Trombones 1-3, Baritone Trombone, Euphonium, Tuba, Synth, and Timpani. Percussion parts 1-7 and SFX are also present. Large time signature changes are indicated by numbers 3, 2, and 4. A rehearsal mark '174' is placed above the staff for the Baritone Trumpets in measure 174.

Picc. **3**

Fl. 1 **4**

Fl. 2 **4**

Ob. 1 **4**

Ob. 2 **4**

B. Cl. 1 **4**

B. Cl. 2 **4**

B. Cl. 3 **4**

B. Cl. **4**

Cb. Cl. **4**

Bsn. 1 **4**

Bsn. 2 **4**

C. Bn. **4**

A. Sx. 1 **4**

A. Sx. 2 **4**

T. Sx. **4**

B. Sx. **4**

*mf* *cresc.* *ff*

B. Tpt. 1 **3**

B. Tpt. 2 **3**

B. Tpt. 3 **3**

Hn. 1-2 **4**

Hn. 3-4 **4**

Tbn. 1 **4**

Tbn. 2 **4**

Tbn. 3 **4**

B. Tbn. **4**

Euph. **4**

Tuba **4**

Synth **3**

Timp. **3**

Perc. 1 **4**

Perc. 2 **4**

Perc. 3 **4**

Perc. 4 **4**

Perc. 5 **4**

Perc. 6 **4**

Perc. 7 **4**

SFX **4**

*mf* *ff* *dim.* *Celeste patch* *Vibes (pedal down)*

Picc. *p*

Fl. 1 *f* *mf* *mp*

Fl. 2 *f* *mf* *mp*

Ob. 1 *p*

Ob. 2 *p*

B. Cl. 1 *p*

B. Cl. 2 *p*

B. Cl. 3 *p*

B. Cl. *mf* *p*

Cb. Cl. *mf* *p*

Bsn. 1 *f* *pp*

Bsn. 2 *f* *pp*

C. Bn. *mf* *p* *pp*

A. Sax. 1 *f* *pp*

A. Sax. 2 *f* *pp*

T. Sax. *f* *pp*

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

B. Tpt. 1 *f* *pp* (to str. mute)

B. Tpt. 2 *mf* *f* *pp* (to str. mute)

B. Tpt. 3 *mf* *f* *mp* (to str. mute)

Hn. 1-2 *mf* *f*

Hn. 3-4 *mf* *f*

Tbn. 1 *mf* *p* *f*

Tbn. 2 *mf* *p*

Tbn. 3 *mf* *p*

B. Tbn. *mf* *p*

Euph. *mf* *p* *f*

Tuba *mf* *p* *pp*

Synth. *mf*

Timp. *D: to E:*

Perc. 1 *f*

Perc. 2 *mf*

Perc. 3 *f* Bring out strongly *f*

Perc. 4

Perc. 5 *p*

Perc. 6

Perc. 7

SFX

190

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

C. Bn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

190

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tuba

Synth

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

SFX

01\_05\_Whispers

190

191

192

193

194

195

196

197

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

C. Bn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tuba

Synth

Timp.

Perc. 1

Perc. 2

Perc. 3  
Chimes

Perc. 4

Perc. 5

Perc. 6

Perc. 7

SFX  
01\_06\_Sub\_Hum



210

Picc. *p* *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *p* *mf*

Ob. 2 *p* *mf*

B. Cl. 1 *p* *pp* *mf*

B. Cl. 2 *pp* *mf*

B. Cl. 3 *pp* *mf*

B. Cl. *mf*

Cb. Cl. *p* *mf* *mp*

Bsn. 1 *mf*

Bsn. 2 *mf*

C. Bn. *p* *mf* *mp*

A. Sx. 1 *p* *pp* *mf* *pp*

A. Sx. 2 *pp* *mf* *pp*

T. Sx. *pp* *mf* *pp*

B. Sx. *mf*

210

B. Tpt. 1 *p* (remove mute)

B. Tpt. 2 *p* (remove mute)

B. Tpt. 3 *p* (remove mute)

Hn. 1-2 *mp* (stopped)

Hn. 3-4 *mp* (stopped)

Tbn. 1 *mp* *mf*

Tbn. 2

Tbn. 3

B. Tbn.

Euph. *mf*

Tuba *p* *mf* *mp*

Synth

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *mf*

Perc. 5

Perc. 6 (hit Tam-Tam w/ beater) *mp*

Perc. 7

SFX

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

C. Bn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tuba

Synth

Timp. (normal)

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6 (hit w/ Tam-Tam Mallet)

Perc. 7 (Cr. Cym.)

SFX

Picc. *mf*  
 Fl. 1 *mf*  
 Fl. 2 *mf*  
 Ob. 1 *mf*  
 Ob. 2 *mf*  
 B. Cl. 1 *mf*  
 B. Cl. 2 *mf*  
 B. Cl. 3 *mf*  
 B. Cl. *mf*  
 Cb. Cl. *mf*  
 Bsn. 1 *mf*  
 Bsn. 2 *mf*  
 C. Bn. *mf*  
 A. Sx. 1 *mf*  
 A. Sx. 2 *mf*  
 T. Sx. *f*  
 B. Sx. *mf*  
 B. Tpt. 1 *mf*  
 B. Tpt. 2 *mf*  
 B. Tpt. 3 *mf*  
 Hn. 1-2 *ff*  
 Hn. 3-4 *ff*  
 Tbn. 1 *f*  
 Tbn. 2 *fp*  
 Tbn. 3 *fp*  
 B. Tbn. *fp*  
 Euph. *f*  
 Tuba *ff*  
 Synth *mf*  
 Timp. *fp*  
 Perc. 1 *f*  
 Perc. 2 *mf*  
 Perc. 3 *f*  
 Perc. 4 *fp*  
 Perc. 5 *p*  
 Perc. 6 *f*  
 Perc. 7 *f*  
 SFX *f*

This page of a musical score, labeled M1-32, contains 27 staves for various instruments. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B. Cl. 1, B. Cl. 2, B. Cl. 3, B. Cl., Cb. Cl., Bsn. 1, Bsn. 2, C. Bn., A. Sx. 1, A. Sx. 2, T. Sx., B. Sx., B. Tpt. 1, B. Tpt. 2, B. Tpt. 3, Hn. 1-2, Hn. 3-4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Euph., Tuba, Synth, Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Perc. 5, Perc. 6, Perc. 7, and SFX. The score is written in a key signature of two flats and a 4/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwind and brass sections. Dynamic markings such as *sp* (sforzando) and *f* (forte) are used throughout. The page is divided into measures, with measure numbers 229 through 235 indicated at the bottom.

236

242

Picc. *mf*

Fl. 1 *p* *mf* *mf* *f*

Fl. 2 *p* *mf* *mf* *f*

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

Ob. 2 *mf* *f*

B. Cl. 1 *p* *mf* *p* *mf* *f*

B. Cl. 2 *p* *mf* *p* *mf* *f*

B. Cl. 3 *p* *mf* *p* *mf* *f*

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

Cb. Cl. *p* *mf* *p* *mf* *f*

Bsn. 1 *p* *mf* *p* *mf* *f*

Bsn. 2 *p* *mf* *p* *mf* *f*

C. Bn. *p* *mf* *p* *mf* *f*

A. Sx. 1 *mf* *p* *mf*

A. Sx. 2 *mf* *p* *mf*

T. Sx. *p* *mf* *p* *mf* *f*

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

236

242

B. Tpt. 1 *mf* *mp* *f*

B. Tpt. 2 *mf* *mp* *f*

B. Tpt. 3 *mf* *mp* *f*

Hn. 1-2 *mf* *f*

Hn. 3-4 *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *f*

Tbn. 3 *f*

B. Tbn. *f*

Euph. *mf* *f*

Tuba *p* *mf* *p* *mf* *f*

Synth *Celeste patch* *p* *mf* *p* *mf* *f*

Timp. *G to F, E to D.* *f*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f*

Perc. 3 *f* *Marimba*

Perc. 4 *p* *mp* *f* *p*

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

Perc. 6 *f*

Perc. 7 *f*

SFX *f*

This page of a musical score, labeled M1-34, contains 24 measures of music for a large orchestra. The score is organized into systems of staves, with each staff labeled with an instrument or section. The instruments listed are Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B. Cl. 1, B. Cl. 2, B. Cl. 3, B. Cl., Cb. Cl., Bsn. 1, Bsn. 2, C. Bn., A. Sx. 1, A. Sx. 2, T. Sx., B. Sx., B. Tpt. 1, B. Tpt. 2, B. Tpt. 3, Hn. 1-2, Hn. 3-4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Euph., Tuba, Synth., Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Perc. 5, Perc. 6, Perc. 7, and SFX. The score is written in a key signature of two flats and a 4/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics markings such as *ff*, *f*, and *p* are used throughout. A specific section for the Synthesizer is labeled "Piano Patch" and begins in measure 246. The page is numbered 244 through 249 at the bottom.

250

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

C. Bn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

250

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tuba

Synth

Timp.

Perc. 1

Perc. 2

Perc. 3  
Chimes

Perc. 4

Perc. 5

Perc. 6

Perc. 7

SFX

