

# Symphony no.1: a ghost story

## Movement IV: Ascent

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/Hi and Low Ride Cymbals/4 Toms	
1 - Percussion 7: Waterphone/Finger Cymbals/High and Low Triangle/Crash Cymbals	



Randall Standridge Music, LLC - 26 County Road 472 - Jonesboro, AR 72404 - 870-926-3479

[www.randallstandridge.com](http://www.randallstandridge.com) - [randallstandridge@yahoo.com](mailto:randallstandridge@yahoo.com)

# 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. Nicholas Meyers, Director of Bands  
Eastern Arizona College Wind Ensemble (Thatcher, AZ), Geoff DeSpain, Director  
Eastern Wind Symphony (Princeton, NJ), Todd Nichols, Artistic Director  
Farmington High School (Farmington, MN), Erin Holmes and Bradley Mariska, Directors  
Ferris High School (Spokane, WA), Ben Brueggemeier, Director of Bands  
Gardner Edgerton High School (Gardner, KS), Will Biggs and Hannah Stevens, Director  
Geneseo High School Honors Band (Geneseo, IL), John Versluis, Director  
Grosse Pointe North High School Wind Symphony (Grosse Pointe Woods, MI), Thomas A. Torrento, Director  
George W. Hewlett High School Wind Ensemble (Hewlett, NY), Anthony Santanastaso, Director  
Hopkins Westwind Concert Band (Hopkins, MN), Michael Anderson, Conductor  
Hudson High School (Hudson, WI), Ryan McCarthy and Nick Syman, Directors  
Kentucky Wesleyan College (Owensboro, KY), Dr. Patrick Stuckemeyer, Director  
Lexington High School Wind Ensemble (Lexington, MA), Jared L. Cassidy, Director  
Mansfield High School Wind Ensemble (Mansfield, TX), Will Ludlow, Director  
Mid America Freedom Band (Kansas City, MO), Lee Hartman, Director  
Millersville University (Millersville, PA), Joe Cernuto, Director  
Minneapolis Southwest High School (Minneapolis, MN), Reid Wixson, Director  
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  
The Ohio State University Symphonic Band (Columbus, OH), Scott A. Jones, Director  
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

Score  
Grade 5  
Duration: 4:40

# Symphony no. I: A Ghost Story

## IV. Ascent

Randall D. Standridge  
(ASCAP)

Note to Conductor: If performing attacca with 3rd Movement, feel free to treat the first 2 measures as a fermata (see performance notes)

Mystic ♩=80

3

7

The score is divided into seven percussion parts:

- Percussion 1 (Bells):** Starts with a 4-measure rest, then plays a melodic line starting at measure 5.
- Percussion 2 (Crotales/Xylophone):** 4-measure rest.
- Percussion 3 (Vibraphone/Chimes):** 4-measure rest, then plays a melodic line starting at measure 5.
- Percussion 4 (Synthesizer/Marimba/Snare Drum):** 4-measure rest, then plays a melodic line starting at measure 5.
- Percussion 5 (Temple Blocks/Bass Drum):** 4-measure rest, then plays a rhythmic pattern starting at measure 5.
- Percussion 6 (Tam-Tam/Suspended Cymbal/Hi and Low Ride Cymbals/4 Toms):** 4-measure rest, then plays a rhythmic pattern starting at measure 5.
- Percussion 7 (Waterphone/Finger Cymbals/High and Low Tangle/Crash Cymbals):** 4-measure rest, then plays a melodic line starting at measure 5.

Dynamic markings include *pppp*, *pp*, *p*, *mf*, and *mf*. Performance instructions include "Tune: F, A, D, E", "Bells (hard mallets)", "Vibraphone (med. hard mallets)", "Temple Blocks (rubber mallets)", "Suspended Cymbal (yarn mallets)", and "Waterphone (bowed)".

12

Picc. 6 4

Fl. 1 6 4

Fl. 2 6 4

Ob. 1 4 4

Ob. 2 4 4

B. Cl. 1 mp p

B. Cl. 2

B. Cl. 3

B. Cl.

Cb. Cl. ppp ppp

Bsn. 1 mp

Bsn. 2

C. Bn. ppp

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B. Tpt. 1 6 4

B. Tpt. 2 6 4

B. Tpt. 3 6 4

Hn. 1-2 4 4

Hn. 3-4 4 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. p

Tuba ppp

Synth 6 4

Timp. pp

Perc. 1 mf Crotales (bowed)

Perc. 2 mp (bowed) mf

Perc. 3 mp mf

Perc. 4 ppp

Perc. 5 pp mp pp ppp Suspended Cymbal (yarn mallets) mp ppp

Perc. 6 p mf

Perc. 7

Picc. *p*

Fl. 1 *p*

Fl. 2

Ob. 1 *mp*

Ob. 2 *mp*

B. Cl. 1 *mp*

B. Cl. 2 *mp*

B. Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1 *Solo* *mf*

Bsn. 2

C. Bn.

A. Sax. 1 *mp*

A. Sax. 2

T. Sax. *Bassoon 1* *mf*

B. Sax.

B. Tpt. 1 *pp* *mp* *pp*

B. Tpt. 2 *pp* *mp* *pp*

B. Tpt. 3 *Div.* *pp* *mp* *pp*

Hn. 1-2 *a2* *p*

Hn. 3-4

Tbn. 1 *pp* *mp*

Tbn. 2 *pp* *mp*

Tbn. 3 *pp* *mp*

B. Tbn. *pp* *mp*

Euph. *pp* *ppp* *mp*

Tuba

Synth

Timp.

Perc. 1

Perc. 2

Perc. 3 (mallets) *mp*

Perc. 4 *pppp*

Perc. 5

Perc. 6

Perc. 7

24

29

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *mp*

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

Cb. Cl. *pp*

Bsn. 1 *mf*

Bsn. 2

C. Bn. *pp*

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

A. Sx. 2 *mp* *mf* *p* *pp*

T. Sx. *mf*

B. Sx. *mp* *mf* *p* *pp*

24

29

B. Tpt. 1 *p* *mp*

B. Tpt. 2 *pp* *mp*

B. Tpt. 3 *pp* *mp*

Hn. 1-2 *mp* *p*

Hn. 3-4 *mp* *p* *a2*

Tbn. 1 *pp* *mf*

Tbn. 2 *pp* *mf*

Tbn. 3 *pp* *mf*

B. Tbn. *pp* *p*

Euph. *pp* *mf*

Tuba *pp* *p*

Synth

Timp.

Perc. 1

Perc. 2

Perc. 3 *mf*

Perc. 4 *mp* Marimba (med. hard mallets)

Perc. 5

Perc. 6

Perc. 7



This musical score is for a section of a symphony, labeled M4-5. It spans five pages, numbered 31 to 36 at the bottom. The score is written for a large orchestra and includes the following instruments and parts:

- Picc.** (Piccolo)
- Fl. 1** and **Fl. 2** (Flutes)
- Ob. 1** and **Ob. 2** (Oboes)
- B. Cl. 1**, **B. Cl. 2**, and **B. Cl. 3** (Bass Clarinets)
- B. Cl.** (Bass Clarinet)
- Cb. Cl.** (Cobalt Clarinet)
- Bsn. 1** and **Bsn. 2** (Bassoons)
- C. Bn.** (Contrabassoon)
- A. Sx. 1**, **A. Sx. 2**, **T. Sx.**, and **B. Sx.** (Saxophones)
- B. Tpt. 1**, **B. Tpt. 2**, and **B. Tpt. 3** (Bass Trumpets)
- Hn. 1-2** and **Hn. 3-4** (Horns)
- Tbn. 1**, **Tbn. 2**, and **Tbn. 3** (Trombones)
- B. Tbn.** (Baritone Trombone)
- Euph.** (Euphonium)
- Tuba**
- Synth.** (Synthesizer)
- Timp.** (Timpani)
- Perc. 1** through **Perc. 7** (Percussion)

The score features various musical notations, including dynamics such as *mp* (mezzo-piano), *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte). It also includes articulation marks like accents and slurs, and performance instructions such as "All" for the bassoons. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4.

39 More Urgent ♩=92

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mp* *mf* *pp* *mf*

Ob. 2 *mp* *mf* *pp* *mf*

B. Cl. 1 *mf*

B. Cl. 2 *mf*

B. Cl. 3 *mf*

B. Cl. *mf*

Cb. Cl. *mf*

Bsn. 1 *mp*

Bsn. 2 *mp*

C. Bn. *mp*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

B. Sx. *mp*

39 More Urgent ♩=92

B. Tpt. 1 *mf* *mf*

B. Tpt. 2 *mf*

B. Tpt. 3 *mf*

Hn. 1-2 *mf*

Hn. 3-4 *mf*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

B. Tbn. *mp*

Euph. *mf*

Tuba *mp*

Synth *mf*  
Piano + Harp Patch

Timp. *mp* *mf*  
D. to B.

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4 *mf*

Perc. 5

Perc. 6 *p* *mf*  
Suspended Cymbal (yam mallets)

Perc. 7



50 Rising ♩=80

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1 *mf*

Bsn. 2

C. Bn.

A. Sx. 1 *pp*

A. Sx. 2

T. Sx.

B. Sx.

50 Rising ♩=80

B. Tpt. 1 *mf* Solo

B. Tpt. 2

B. Tpt. 3

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

Hn. 3-4

Tbn. 1 *p* *mp*

Tbn. 2 *p* *mp*

Tbn. 3 *p* *mp*

B. Tbn. *p* *mp*

Euph. *pp* *mp*

Tuba *p* *mp*

Hp. *mp* Harp Patch

Timp.

Perc. 1 *mp* *mp*

Perc. 2

Perc. 3 Chimes *mf*

Perc. 4 *mp*

Perc. 5 *p* *mp*

Perc. 6 High Ride Cym. (stick) *p* Low Ride Cymbal *mp*

Perc. 7 High Triangle *mp* Low Triangle

58

Picc. *mf* <sup>5</sup>

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B. Cl. 1 *mf* <sup>5</sup>

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* <sup>5</sup>

A. Sx. 2 *mf*

T. Sx. *mf*

B. Sx. *mf*

58

B. Tpt. 1 *mf* All

B. Tpt. 2 *mf*

B. Tpt. 3 *mf*

Hn. 1-2 *mf* <sup>o2</sup>

Hn. 3-4 *mf* <sup>o2</sup>

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

B. Tbn. *mf*

Euph. *mf*

Tuba *mf*

Hp.

Timp.

Perc. 1 *mf*

Perc. 2

Perc. 3

Perc. 4 *mf*

Perc. 5 *mf*

Perc. 6

Perc. 7

*poco accel.*

65 **Triumphant** ♩=100

Picc. *cresc.*

Fl. 1 *cresc.*

Fl. 2 *cresc.*

Ob. 1 *cresc.*

Ob. 2 *cresc.*

B. Cl. 1 *cresc.*

B. Cl. 2 *cresc.*

B. Cl. 3 *cresc.*

B. Cl. *cresc.*

Cb. Cl. *cresc.*

Bsn. 1 *cresc.*

Bsn. 2 *cresc.*

C. Bn. *cresc.*

A. Sx. 1 *cresc.*

A. Sx. 2 *cresc.*

T. Sx. *cresc.*

B. Sx. *cresc.*

65 **Triumphant** ♩=100

*poco accel.*

B. Tpt. 1 *cresc.*

B. Tpt. 2 *cresc.*

B. Tpt. 3 *cresc.*

Hn. 1-2 *cresc.*

Hn. 3-4 *cresc.*

Tbn. 1 *cresc.*

Tbn. 2 *cresc.*

Tbn. 3 *cresc.*

B. Tbn. *cresc.*

Euph. *cresc.*

Tuba *cresc.*

Hp. *cresc.*

Timp. *p* *f* *fp*

Perc. 1 *cresc.*

Perc. 2 *mf* *cresc.* *Crotales*

Perc. 3 *mf*

Perc. 4 *cresc.*

Perc. 5 *cresc.* *p* *f* *Tam-Tam*

Perc. 6 *cresc.* *f* *Crash Cym.*

Perc. 7 *cresc.* *f*

rall.

69 With Wonder ♩=80

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*

rall.

69 With Wonder ♩=80

B. Tpt. 1 *f*  
 B. Tpt. 2 *f*  
 B. Tpt. 3 *f*  
 Hn. 1-2 *f*  
 Hn. 3-4 *f*  
 Tbn. 1 *f*  
 Tbn. 2 *f*  
 Tbn. 3 *f*  
 B. Tbn. *f*  
 Euph. *f*  
 Tuba *f*  
 Hp.  
 Timp. *p* *ff* A-to C  
 Perc. 1 *f*  
 Perc. 2 *f*  
 Perc. 3 *f*  
 Perc. 4 *f*  
 Perc. 5 *p* *f*  
 Perc. 6 *f* 4 Toms (sticks)  
 Perc. 7 *f*



This page of a musical score, labeled M4-12, contains 32 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, 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, Hp., Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Perc. 5, Perc. 6, and Perc. 7. The score is written in a key signature of two flats and a common time signature. It features complex rhythmic patterns, including many triplets and sixteenth-note runs. Dynamic markings such as *f*, *mf*, and *ff* are present throughout. The page is divided into four measures, with the first measure starting on page 71 and the last measure ending on page 74.



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*

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*

Hp. *ff*  
Pipe Organ Patch

Timp. *p* *ff* *fp* *f*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff*

Perc. 5 *p* *f* *p* *ff* *fp*

Perc. 6 *ff*  
Tam-Tam

Perc. 7 *ff*

This page of a musical score, labeled M4-14, contains 28 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, Org., Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Perc. 5, Perc. 6, and Perc. 7. The score is written in a common time signature (C) and a key signature of one flat (Bb). It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff*, *fp*, and *p*. The page is divided into four measures, with measure numbers 79, 80, 81, and 82 indicated at the bottom.



Molto Rit.

This page of the musical score, M4-16, covers measures 90 through 96. It is marked *Molto Rit.* (Very Slowly). The score includes parts for the following instruments:

- Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bass Clarinet 1 (B. Cl. 1), Bass Clarinet 2 (B. Cl. 2), Bass Clarinet 3 (B. Cl. 3), Bass Clarinet (B. Cl.), Contrabass Clarinet (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.).
- Brass:** Trumpet 1 (B. Tpt. 1), Trumpet 2 (B. Tpt. 2), Trumpet 3 (B. Tpt. 3), Horns 1-2 (Hn. 1-2), Horns 3-4 (Hn. 3-4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Baritone Trombone (B. Tbn.), Euphonium (Euph.), Tuba.
- Other:** Organ (Org.), Timpani (Timp.), Percussion 1-7 (Perc. 1-7).

Key performance instructions include:

- pp* (pianissimo) for many instruments, particularly in measures 90-91.
- f* (forte) and *ff* (fortissimo) markings, often with accents, in measures 92-96.
- Dynamic markings for percussion: *pp* for Timp., Perc. 1, 2, 3, 5, 6; *p* for Perc. 4 (Snare Drum); *f* for Perc. 7 (Crash Cym.).
- Instruction: "Ad Lib to Release with these pitches, as loud as possible" for Perc. 1, 2, and 3 in measures 94-95.
- Instruction: "Crotales (mallets)" for Perc. 2 in measure 92.
- Instruction: "Crash Cym." for Perc. 7 in measure 92.

The score is divided into measures 90, 91, 92, 93, 94, 95, and 96, with measure numbers printed at the bottom of each staff group.