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IN PURSUIT OF GHOSTS

concerto for solo tuba, percussion sextet, and piano

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CONDUCTOR'S SCORE

MATTHEW KENNEDY

echo grove publishing

IN PURSUIT OF GHOSTS

concerto for solo tuba, percussion sextet, and piano

(2018)

CONDUCTOR'S SCORE

MATTHEW KENNEDY (ASCAP)

To purchase this and other performance materials
www.kennedycomposer.com • kennedycomposer@gmail.com

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I. HEARTLAND.....1.
 II. CAT'S CRADLE.....24.
 III. SPIRITS.....34.

DURATION: APPROX. 13'30"

SOLO TUBA

PERCUSSION 1:

vibraphone, tubular chimes, bongos, ratchet, medium tam-tam (with friction mallet), metal sheet (with bow)*

PERCUSSION 2:

marimba (5 octave), china cymbal (with bow), metal sheet

PERCUSSION 3:

*marimba (5 octave), metal sheet (with bow), large suspended cymbal**

PERCUSSION 4:

glockenspiel, snare drum, 4 concert toms, medium tam-tam (with friction mallet)*, large china cymbal*, medium suspended cymbal*, sizzle cymbal, splash cymbal*, small and medium triangles, slapstick*

4 Concert Toms ——— Cymbals ——— Triangles ———
 med. tam sizzle med. sus. splash china
 med. small
 Snare Drum Slapstick

PERCUSSION 5:

4 Chinese toms, lion's roar, large suspended cymbal, ride cymbal, medium tam-tam (with friction mallet)*, splash cymbal*, china cymbal*, tambourine, temple blocks, finger cymbals*

4 Chinese Toms ——— Cymbals ——— Temple Blocks ———
 med. tam ride large sus. splash china
 Tambourine Finger Cym.

PERCUSSION 6:

crotales, bass drum, lion's roar, large tam-tam

PIANO

*denotes potentially shared equipment (depending on stage set up)

ABOUT THE WORK

In Pursuit of Ghosts is an exploration of self and former selves. As one moves from one chapter of life to the next, we often reassess what defines us as a person: what we are passionate for and from what we derive happiness, joy, and purpose. Through the structure of a concerto, *Pursuit* looks back on three present-day specters; former versions of others and myself that feel a lifetime ago and have moved on from existing in this plane. “Heartland” explores my youth growing up in the Midwest, replete with nods to marching band music and organized religion. “Cat’s Cradle” takes a difficult look at a point in my life that would indelibly alter my projection as a musician, friend, and father: the attempted suicide of my father. The movement features several quotes from my *Les Rêves Nocturne* (2008), the first piece I wrote following the suicide attempt – and my last work for large percussion ensemble. Lastly, “Spirits” questions what we may be able to hold on to when loved ones have left us (especially those who have left unexpectedly soon) and remember with joy the memories we retain after they have left.

ABOUT THE COMPOSER

Matthew Kennedy’s music contains “disarming clarity and simplicity,” often seeking out dark places with “an uninhibited wonder and spirit of exploration.” His work has received critical acclaim including honors and commissions from ASCAP, BMI, Society of Composers Inc, Boston Musica Viva, Hartford Opera Theater, bassist Robert Black, Dynamic Music Festival at NYU, as well as residencies at Crosshatch Center for Art and Ecology (MI), Marble House Project (VT), and the Mayapple Center for the Arts and Humanities (CT). Recent activities include performances and lecture presentations at Fresh Inc. Festival, New Music Gathering, Northwestern University New Music Conference, and the North American Saxophone Alliance International Conference. His music has been published in *Ink&Coda Journal* and *Indiana Theory Review*. Matthew holds degrees from The Hartt School, Butler University, and Anderson University. He is currently on faculty at the University of South Florida where he teaching Music Theory and Composition. He and his wife, studio artist Erin Kennedy, currently reside in Tampa, FL with their three children.

You can find out more about the music of Matthew Kennedy at
www.kennedycomposer.com

Commissioned by and Dedicated to the McCormick Percussion Group

Premiered Fall 2018, University of South Florida

Joseph Alvarez, tuba soloist

McCormick Percussion Group - Robert McCormick, Director

IN PURSUIT OF GHOSTS

concerto for solo tuba, percussion sextet, and piano

Commissioned by and Dedicated to the McCormick Percussion Group

I. HEARTLAND

An open atmosphere

Matthew Kennedy (ASCAP)

♩ = ca. 60

Tuba

Percussion 1
Vibraphone - blend with piano
pp at first not audible - a faint whisper
Red. sempre

Percussion 2
Marimba
ff
bow metal
f *ad lib. - occasional swells*

Percussion 3
Marimba
ff

Piano
pp at first not audible - a faint whisper

Percussion 4
concert toms
ff
U.C.] *sempre*
small triangle
p

Percussion 5
large sus. choke
p *f*
friction mallet on med. tam-tam
f

Percussion 6
B.D.
ff

1 2 3

Tba.

Perc. 1

Perc. 2

Perc. 3

Pno.

Perc. 4

Perc. 5

Perc. 6

mf *p* *mf*

mp *pp*

stop bowing

bow metal

stop bowing

f

mp *pp*

pp distant

4 5 6 7

Tba. *p*

Perc. 1 *mp* *pp*

Mar. + → o → + *molto rit.*

Perc. 2 *p* *mp* *niente*

Mar. + → o → +

Perc. 3 *p* *mp* *p*

Pno. *mp* *pp* (l.v.) *mf*

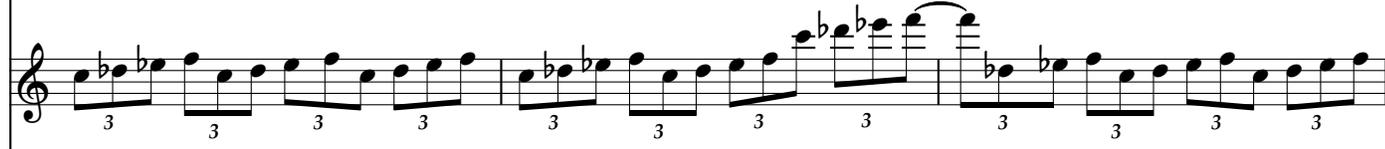
Perc. 4 low toms *ff*

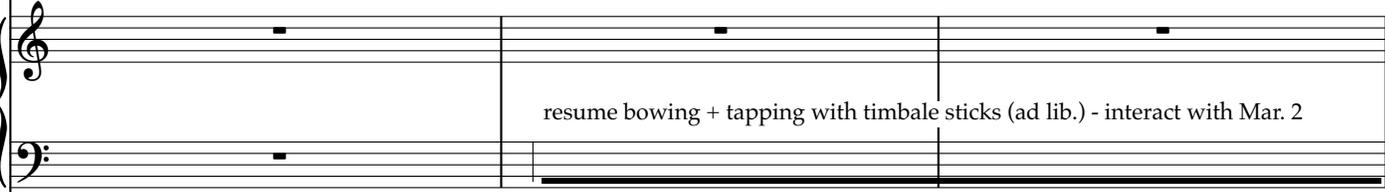
Perc. 5 l.v.

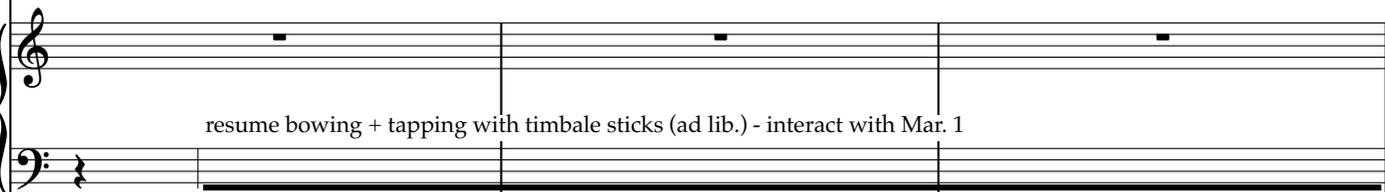
Perc. 6 *ff*

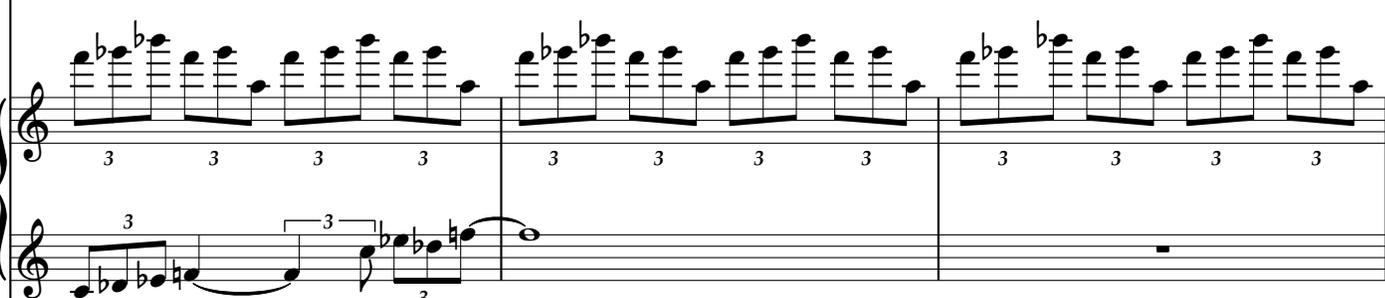
The score consists of six staves. The top staff is for Tuba (Tba.) in bass clef, starting with a half note G2 and a quarter note G2, marked *p*. The second staff is for Percussion 1 (Perc. 1) in treble clef, featuring a continuous eighth-note triplet pattern in the right hand, marked *mp* and *pp*. Above this staff is a mallet pattern for Maracas (Mar.) with a sequence of +, o, +, and a tempo marking of *molto rit.*. The third staff is for Percussion 2 (Perc. 2) in grand staff, with a sixteenth-note triplet pattern in the right hand, marked *p* and *mp*, and a *niente* marking. Above it is another mallet pattern for Maracas with a sequence of 6, 6 and a tempo marking of *molto rit.*. The fourth staff is for Percussion 3 (Perc. 3) in grand staff, with a sixteenth-note triplet pattern in the right hand, marked *p*, *mp*, and *p*. The fifth staff is for Piano (Pno.) in grand staff, with a continuous eighth-note triplet pattern in the right hand, marked *mp* and *pp*, and a *mf* marking in the left hand. The sixth staff is for Percussion 4 (Perc. 4) in grand staff, with a triplet pattern on low toms, marked *ff*. The seventh staff is for Percussion 5 (Perc. 5) in grand staff, with a quarter note G2, marked l.v. The eighth staff is for Percussion 6 (Perc. 6) in grand staff, with a triplet pattern on low toms, marked *ff*.

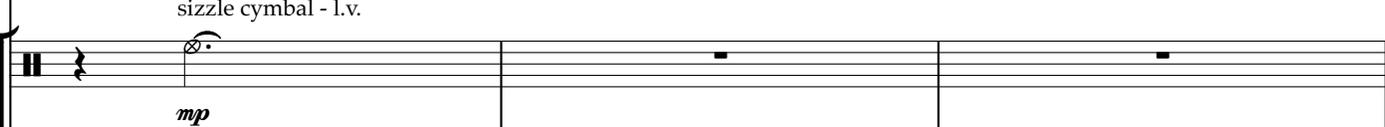
Tba.  *mp* distant, with a sense of longing

Perc. 1 

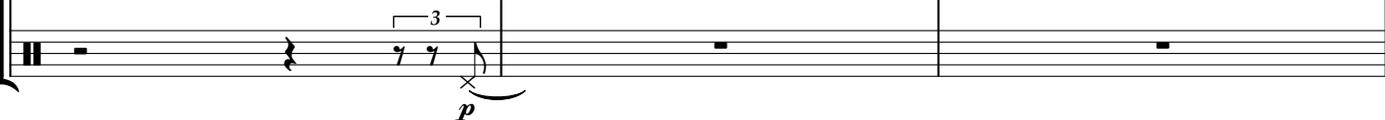
Perc. 2  resume bowing + tapping with timbale sticks (ad lib.) - interact with Mar. 2
ad lib. - occasional swells (do not cover up soloist)

Perc. 3  resume bowing + tapping with timbale sticks (ad lib.) - interact with Mar. 1
ad lib. - occasional swells (do not cover up soloist)

Pno. 

Perc. 4  sizzle cymbal - l.v.
mp

Perc. 5  bow crotales l.v.
f

Perc. 6  scrape rim of tam w/ triangle beater
p

Tba.

Perc. 1

Perc. 2

Perc. 3

Pno.

Perc. 4

Perc. 5

Perc. 6

14 15 16 17

stop bowing/tapping
l.v.

stop bowing/tapping
l.v.

friction mallet on Chinese tom

mp *p*

p *mp* *p*

Tba. *fp*
cuiore

Perc. 1

Perc. 2
 Mar. *mp* *ff sub.*

Perc. 3
 Mar. *mp* *ff sub.*

Pno.

Perc. 4
 S.D. - near edge *pp distant* near center *ff sub.*

Perc. 5
 large sus. *p*

Perc. 6
 near edge *pp distant* near center *ff sub.*

18 19 20

Detailed description of the musical score: The score is for measures 18, 19, and 20. The Tuba (Tba.) part in bass clef features a melodic line with triplets and a dynamic marking of *fp* *cuiore*. Percussion 1 (Perc. 1) plays a rhythmic pattern of eighth notes in groups of three. Percussion 2 (Perc. 2) and Percussion 3 (Perc. 3) play maracas (Mar.) with dynamic markings of *mp* and *ff sub.*, featuring triplet patterns. The Piano (Pno.) part consists of two staves with triplet patterns in both hands. Percussion 4 (Perc. 4) uses a snare drum (S.D.) with dynamic markings of *pp distant* and *ff sub.*, with performance instructions for 'near edge' and 'near center'. Percussion 5 (Perc. 5) has a large suspension (large sus.) and a dynamic marking of *p*. Percussion 6 (Perc. 6) also uses a snare drum with dynamic markings of *pp distant* and *ff sub.*, with performance instructions for 'near edge' and 'near center'. Measure numbers 18, 19, and 20 are indicated at the bottom of the score.

A

♩ = ♩ (♩ = 120)

Tba. *ff* not forced but strong and prominent

Perc. 1 *ff*

Perc. 2

Perc. 3

Pno. *ff*

Perc. 4 *ff* l.v. splash china tambourine thumb roll

Perc. 5 *f*

Perc. 6 *ff* *f*

21 22 23 24

Tba.

Perc. 1

Perc. 2

Perc. 3

Pno.

Perc. 4

Perc. 5

Perc. 6

shake

25

26

27

B**Subito più mosso** ♩ = 180

growl/ flutter

Tba. *fff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Pno. *ff sharp and articulate*

Perc. 4 *ff*

Perc. 5 *ff* *mp*

Perc. 6 *ff*

friction mallet on tam
(though not heard until m. 35)

Red.

Subito meno mosso (♩ = ♩)

Tba. *p poss.* *molto*

Vibes

Perc. 1 *pp poss.*

Perc. 2 repeatedly speak: "for they shall inherit the earth." *mp in a quiet tone, moderately rushed*

Perc. 3 repeatedly speak: "for they shall inherit the earth." *mp in a quiet tone, moderately rushed*

Pno. repeatedly speak: "bless-ed are the meek." *mp in a quiet tone, moderately rushed*

Perc. 4 l.v. repeatedly whisper: "bless-ed are the meek." *mp in a quiet tone, moderately rushed* *pp*

Perc. 5 *pp*

Perc. 6 l.v. repeatedly whisper: "bless-ed are the meek." *mp in a quiet tone, moderately rushed* *pp*

Subito più mosso ♩ = 180

Tba. *ff*

Perc. 1 Ratchet *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Pno. *ff sharp and articulate*

Subito più mosso ♩ = 180

Perc. 4 splash l.v. *ff*

Perc. 5 *mf* large sus.

Perc. 6 *ff*

Red. _____

C

Tempo primo, poco rubato

♩ = ca. 60

(2+2+2+3)

♩ = ♩ *sempre*

Tba. *mp* warm, nostalgic longing

Perc. 1

Perc. 2 *pp* sub. - a gentle pulse *mp*

Perc. 3 *pp* sub. - a gentle pulse *mp*

Pno.

Perc. 4 *p < f* sub. *p* (2+2+2+3) ♩ = ♩ *sempre*

Perc. 5 *ff* l.v. *mp* scrape large sus. with triangle beater l.v.

Perc. 6 *mf* a bright shimmer

Musical score for measures 46-49, featuring Tuba, Percussion 1-6, and Piano. The score is in 4/4 time, with a key signature of one sharp (F#). The tempo is marked *mf* (mezzo-forte) for Perc. 1 and *mp* (mezzo-piano) for Pno. The score includes a 3/4 time signature change at the end of measure 48.

Tba. (Tuba): Bass clef, 4/4 time. Measure 46: Quarter note G2, quarter rest, quarter rest, quarter note A2. Measure 47: Quarter note B2, quarter note C3, quarter note D3, quarter note E3. Measure 48: Quarter note F3, quarter note G3, quarter note A3, quarter note B3. Measure 49: Quarter note C4, quarter note D4, quarter note E4, quarter note F4.

Perc. 1 (Percussion 1): Treble clef, 4/4 time. Measure 46: Quarter note G#4, quarter note A4. Measure 47: Quarter note B4, quarter note C5. Measure 48: Quarter note D5, quarter note E5. Measure 49: Quarter note F5, quarter note G5, quarter note A5, quarter note B5.

Perc. 2 (Percussion 2): Treble and Bass clefs, 4/4 time. Measure 46: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 47: Quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 48: Quarter note A5, quarter note B5, quarter note C6, quarter note D6. Measure 49: Quarter note E6, quarter note F6, quarter note G6, quarter note A6.

Perc. 3 (Percussion 3): Treble and Bass clefs, 4/4 time. Measure 46: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 47: Quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 48: Quarter note A5, quarter note B5, quarter note C6, quarter note D6. Measure 49: Quarter note E6, quarter note F6, quarter note G6, quarter note A6.

Pno. (Piano): Treble clef, 4/4 time. Measure 46: Quarter note G#4, quarter note A4. Measure 47: Quarter note B4, quarter note C5. Measure 48: Quarter note D5, quarter note E5. Measure 49: Quarter note F5, quarter note G5, quarter note A5, quarter note B5.

Perc. 4 (Percussion 4): Treble clef, 4/4 time. Measure 46-48: Rest. Measure 49: Rest.

Perc. 5 (Percussion 5): Treble clef, 4/4 time. Measure 46-48: Rest. Measure 49: Rest.

Perc. 6 (Percussion 6): Treble clef, 4/4 time. Measure 46-48: Rest. Measure 49: Rest.

Tba.

Perc. 1

Perc. 2

Perc. 3

Pno.

Perc. 4

Perc. 5

Perc. 6

mp

molto

large sus.

pp

9

7/8

3/4

54

55

56

D

rit.

Meno mosso (♩ = ca. 48)

Tba. *f* *p poss.*

Perc. 1 *mf*

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

Perc. 3 *f* *molto* *pp*

Pno. *f* *p sub.*

Perc. 4 *med. sus.* *pp* *l.v.* *mp*

Perc. 5 *l.v.* *mf*

Perc. 6 *mf* *p sub.*

57 58 59 60

Detailed description of the musical score: The score is for measures 57-60. It features six percussion parts (Tuba, Perc. 1-3, Piano, Perc. 4-6) and a Tuba part. The key signature is one sharp (F#). The time signature changes from 3/4 to 7/8 to 4/4. The tempo is 'Meno mosso' with a quarter note equal to approximately 48 beats per minute. The score includes dynamic markings such as *f*, *mf*, *pp*, *p poss.*, *p sub.*, and *mp*. There are also performance instructions like 'rit.' and 'molto'. Percussion parts 4, 5, and 6 use mallets and include 'l.v.' (live) markings. Percussion parts 2 and 3 have 'molto' markings. The Tuba part has a 'p poss.' marking. The Piano part has a 'p sub.' marking. The score is divided into four measures, with measure numbers 57, 58, 59, and 60 indicated at the bottom.

Freely

Tba. *recitative, espress.*

Perc. 1

Perc. 2 *niente*

Perc. 3 *niente*

Pno.

Perc. 4

Perc. 5

Perc. 6

Tba.

Perc. 1

tap/pluck metal object - very occasionally (less is more)

Perc. 2

Perc. 3

Pno.

Perc. 4

bow metal object - occasional high harmonic interjections

accompany soloist, interact and ad lib. - always distant, but aware of what is being said

Perc. 5

friction mallet on tam

accompany soloist, interact and ad lib. - always distant, but aware of what is being said

Perc. 6

The image shows a page from a musical score for the piece "In Pursuit of Ghosts" by Kennedy, specifically the first movement "I. Heartland". The page is numbered 20. The score is arranged in a system with seven staves. The top staff is for the Tuba (Tba.), which has a key signature of one sharp (F#) and a bass clef. It contains a melodic line with several notes, including a triplet of eighth notes, and rests. The remaining six staves are for Percussion 1 through Percussion 6. Percussion 1 is a single staff with a treble clef, showing a continuous line. Percussion 2, 3, and 4 are each represented by two staves (treble and bass clefs), with Percussion 2 and 3 having small horizontal lines indicating activity. Percussion 5 and 6 are each represented by a single staff with a treble clef and a double bar line at the beginning, indicating they are silent.

The image shows a page of a musical score for the Tuba and Percussion sections. The Tuba part (Tba.) is written in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. It features a melodic line with a dotted quarter note followed by eighth notes, and includes three triplet markings. The Percussion parts (Perc. 1 through Perc. 6) are shown as empty staves with various clefs and symbols, indicating their respective parts in the score.

Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Tba. *accel.* *pp* *f* *sfz* *sfz* *fp* *molto* //

Perc. 1 (keep playing through caesura) //

Perc. 2 //

Perc. 3 //

Pno. //

Perc. 4 *accel.* (keep playing through caesura) //

Perc. 5 (keep playing through caesura) //

Perc. 6 //

Tempo primo (♩ = 60)

Repeat until marimbas and piano have finished (min. 4x)

ca. 20"

attacca

Tba.

Perc. 1

Perc. 2

Perc. 3

ca. 20"

attacca

Pno.

Red. sempre

do not lift pedal

ca. 20"

attacca

Perc. 4

Perc. 5

Perc. 6

Crotales

pp ad lib. on pitches (less is more)

*dim. poco a poco al niente**

76

77

78

* Stop early enough to have time to pick up bass drum mallets

II. CAT'S CRADLE

Meno mosso (♩ = ca. 52)

Tuba

Percussion 1

Percussion 2

Percussion 3

Piano

Percussion 4

Percussion 5

Percussion 6

In a subdued voice: "He used a knife to sharpen his pencils. It had uneven ridges, but it got the job done."

mf *mp*

In a subdued voice: "He was the hardest working man I know"

mp

Whispered: "It had uneven ridges, but it got the job done."

mp

ppp

8vb
Red.

In an unemotive tone (not sarcastic, but lacking sincerity): "Well that's pretty neat."

mp

In a declaritive tone: "They found him behind Harvest Market without any identification"

mf *mp*

ppp

2 3 4 5

Freely*

accel.

Tba. **2/4** **f** **1** **2** **3**

Perc. 1 **2/4** **f** **1** **2** **3**

Perc. 2 **2/4** **f** **1** Marimba repeat freely at a steady pulse of your choosing **2** **3**
mp sub.

Perc. 3 transition to spoken tone **2/4** **f** **1** **2** Marimba repeat freely at a steady pulse (• = ca. 120) **3**
mp

Pno. **2/4** **f** **1** repeat freely at a steady pulse (♩ = ca. 52) **2** **3**
mp

(8) *Red. sempre*

Perc. 4 **2/4** **f** **1** slapstick **2** **3**

Perc. 5 **2/4** **f** **1** **2** Chinese Toms (4) repeat freely at a steady pulse (• = ca. 90) **3**
mp

Perc. 6 **2/4** **f** **1** **2** **3** repeat freely at a steady pulse
p

6

7

8

* **1** = 10" **2** = 15" **3** = 20" **4** = 15"

A**With much freedom (♩ = 68)***

4

Tba. *mf* ethereal, floating

4 Vibraphone
repeat at a steady tempo of your own choosing - as a tolling bell

mp

Perc. 1

Perc. 2

Perc. 3

Pno.

NB: it is perfectly acceptable if your hands become out of sync or if a momentary break is needed. Cover entrances and exits as needed within the ensemble volume.

4

Glockenspiel
repeat freely at a steady pulse of your choosing

mp

Perc. 4

Perc. 5

Perc. 6

9

10

11

12

* This given tempo is *only for the soloist*. The ensemble will remain constant with their given pulses/tempi. The most important job of the conductor during this section is to cue ensemble dynamics.

This musical score page features six staves. The top staff is for Tuba (Tba.), showing a melodic line with a slur over measures 13-15 and a fermata in measure 16. The remaining five staves are for percussion: Perc. 1 (vibes), Perc. 2 (mar.), Perc. 3 (mar.), Pno., Perc. 4 (glock.), Perc. 5 (toms), and Perc. 6 (b.d.). Each percussion staff contains a thick black line with an arrowhead pointing right, indicating sustained activity. Percussion staves 2, 3, and 4 also feature wedge-shaped dynamics markings in measures 16 and 17. The bottom of the page is marked with measure numbers 13 through 20.

Tba.

(vibes)

Perc. 1

(mar.)

Perc. 2

(mar.)

Perc. 3

Pno.

(glock.)

Perc. 4

(toms)

Perc. 5

(b.d.)

Perc. 6

13 14 15 16 17 18 19 20

The score is divided into six parts, each with a staff and a dynamic hairpin:

- Tba.** (Tuba): Bass clef, melodic line with slurs and accents.
- Perc. 1 (vibes)**: Treble clef, sustained tone with hairpin.
- Perc. 2 (mar.)**: Treble and Bass clefs, sustained tone with hairpin.
- Perc. 3 (mar.)**: Treble and Bass clefs, sustained tone with hairpin.
- Pno.** (Piano): Treble and Bass clefs, sustained tone with hairpin.
- Perc. 4 (glock.)**: Treble clef, sustained tone with hairpin.
- Perc. 5 (toms)**: Percussion clef, sustained tone with hairpin.
- Perc. 6 (b.d.)**: Percussion clef, sustained tone with hairpin.

Measures 21-26 are indicated at the bottom of the page.

The score consists of seven staves. The top staff is for Tuba (Tba.) in bass clef, showing a melodic line with a 7-measure rest, a quarter note with a flat, a dotted half note with a flat, and a series of eighth notes with flats. The remaining six staves are for Percussion 1 through 6. Perc. 1 (vibes), Perc. 2 (mar.), Perc. 3 (mar.), and Pno. (piano) are shown with thick black bars indicating sustained sounds. Perc. 4 (glock.), Perc. 5 (toms), and Perc. 6 (b.d.) are shown with thick black bars and a double bar line at the start, indicating they are silent. All percussion staves have a 'niente' marking at the end of the measure. The score is divided into measures 27, 28, 29, 30, and 31.

27

28

29

30

31

Tempo primo (♩ = ca. 52)

Tba. *mp espress.*

Perc. 1 Tubular Chimes *p distant*

Perc. 2 (mar.) *p distant*

Perc. 3 (mar.) *p distant*

Pno. *pp barely audible*

8vb
Red.

Tempo primo (♩ = ca. 52)

Perc. 4 (glock.) *p distant*

Perc. 5 Chinese toms *pp barely audible*

Perc. 6 *pp barely audible*

Tba.

Perc. 1

Perc. 2

Perc. 3

Pno.

Perc. 4

Perc. 5

Perc. 6

molto *f* *molto*

mp distant at first

mp

mp

mp

colla voce

(8).....

The score consists of seven staves. The top staff is for Tuba (Tba.) in bass clef. The second staff is Percussion 1 (Perc. 1) in treble clef. The third staff is Percussion 2 (Perc. 2) in treble and bass clefs. The fourth staff is Percussion 3 (Perc. 3) in treble and bass clefs. The fifth staff is Piano (Pno.) in treble and bass clefs. The sixth staff is Percussion 4 (Perc. 4) in treble clef. The seventh staff is Percussion 5 (Perc. 5) in treble clef. The eighth staff is Percussion 6 (Perc. 6) in treble clef. The score includes various musical notations such as notes, rests, dynamics (mp, f, molto), articulation (colla voce), and performance instructions (mp distant at first). Measure numbers 36, 37, 38, and 39 are indicated at the bottom.

Tba. *mf pesante* *ff* l.v.

Perc. 1 *f* bow china cymbal

Perc. 2 *f heavy, harsh squeals*

Perc. 3 large sus. cym. *pp* *f* *mp* l.v.

Pno. *f* *pp sub. - as quiet as possible* 8va

Perc. 4 *f* l.v.

Perc. 5 *f*

Perc. 6 *f* l.v.

40 41 42 43

Tba. *fff poss.*

Perc. 1

Perc. 2 *f*

Perc. 3 *ff* *choke*

Pno.

Perc. 4

Perc. 5 *mf aggressive but distant* *mp* *p*

Perc. 6 *mf aggressive but distant* *mp* *p*

III. SPIRITS

Never dragging ♩ = ca. 120

Tuba

Percussion 1

Percussion 2

Percussion 3

Piano

Percussion 4

Percussion 5

Percussion 6

super ball/friction mallet on med. tam
mp not too loud - distant whale calls l.v.

mp misterioso

mp

mp

p distant

S. D. - near rim
pp \leftarrow *mp* *pp*

friction mallet on med. tam
mp not too loud - distant whale calls l.v.

B.D.
p distant

1 2 3 4

Tba. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$
sfz

Perc. 1 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$
mp

Perc. 2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$
mf *p*

Perc. 3 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$
mf *p*

Pno. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$
sfz harsh *mp*
ped.

Perc. 4 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$
mp

Perc. 5 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$

Perc. 6 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$

Tba.

Perc. 1

Perc. 2

Perc. 3

Pno.

Perc. 4

Perc. 5

Perc. 6

(ord.)

ride cym w/ stick

tam - with mallet

f

f

mf *f*

mf *f*

mf *f*

mf *pp* *f sub.*

mp *mf*

B.D.

Tba.

Perc. 1

Perc. 2

Perc. 3

Pno.

Perc. 4

Perc. 5

Perc. 6

large china cym. (w/ shoulder of sticks)

temple blocks

mf

p

mp *f*

mf *p sub.*

mp

11

12

13

Tuba (Tba.) part: Measure 14 (7/8) starts with *mf* and a triplet of eighth notes. Measure 15 (4/4) features a dynamic shift to *f* and a slur over a half note. Measure 16 (7/8) returns to *mf*.

Percussion 1 (Perc. 1) part: Measure 14 (7/8) has a dynamic of *f*. Measure 15 (4/4) continues with *f*. Measure 16 (7/8) has a dynamic of *p*.

Percussion 2 (Perc. 2) part: Measure 14 (7/8) has a dynamic of *f*. Measure 15 (4/4) has a dynamic of *ff*. Measure 16 (7/8) has a dynamic of *p*.

Percussion 3 (Perc. 3) part: Measure 14 (7/8) has a dynamic of *f*. Measure 15 (4/4) has a dynamic of *ff*. Measure 16 (7/8) has a dynamic of *p*.

Piano (Pno.) part: Measure 14 (7/8) has a dynamic of *f*. Measure 15 (4/4) has a dynamic of *ff*. Measure 16 (7/8) has a dynamic of *mf*.

Percussion 4 (Perc. 4) part: Measure 14 (7/8) is silent. Measure 15 (4/4) is silent. Measure 16 (7/8) is silent.

Percussion 5 (Perc. 5) part: Measure 14 (7/8) has a dynamic of *f*. Measure 15 (4/4) has a dynamic of *ff*. Measure 16 (7/8) has a dynamic of *mp*.

Percussion 6 (Perc. 6) part: Measure 14 (7/8) is silent. Measure 15 (4/4) has a dynamic of *mp*. Measure 16 (7/8) has a dynamic of *mp*.

Tba.

Perc. 1

Perc. 2

Perc. 3

Pno.

Perc. 4

Perc. 5

Perc. 6

temple blocks

mp *f* *mf* *p sub.*

p

Tba.

Perc. 1

Perc. 2

Perc. 3

Pno.

Perc. 4

Perc. 5

Perc. 6

The image shows a page of a musical score for measures 19 and 20. The score is divided into two systems, 19 and 20. The instruments are Tuba (Tba.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Piano (Pno.), Percussion 4 (Perc. 4), Percussion 5 (Perc. 5), and Percussion 6 (Perc. 6). The key signature is one sharp (F#) and the time signature is 7/8. Measure 19 is in 7/8 time, and measure 20 is in 4/4 time. The score includes various musical notations such as notes, rests, dynamics (mf, f, ff), and articulation marks (accents, slurs). Percussion parts 4, 5, and 6 are marked with 'ff' in measure 20. Percussion 5 has a specific drum notation with asterisks in measure 20.

Tba.
 Perc. 1
 Perc. 2
 Perc. 3
 Pno.
 Perc. 4
 Perc. 5
 Perc. 6

mf
mf
mf
mp

S.D. - sneak in
p
 large sus. cym. (w/ mallets)
mp

21 22 23

Musical score for Percussion 1-6 and Piano, measures 21-23. The score is in 3/4 time. Percussion 1, 2, and 3 play melodic lines with accents. Percussion 4 has a snare drum part with a dynamic marking of *p* and a note marked "S.D. - sneak in". Percussion 5 plays a large suspended cymbal with mallets, marked *mp*. Percussion 6 plays a melodic line marked *mp*. The piano part provides harmonic support with chords and melodic fragments.

A

Tba. *ff* *eroica espressivo*

Perc. 1 *ff*

Perc. 2 *f*

Perc. 3

Pno. *f*

Perc. 4 *f*

Perc. 5 *ff* *l.v.*

Perc. 6 *f*

24 25 26

Tba. *ff* heavy -with a bite *leggiero* (darkly joking)

Perc. 1

Perc. 2

Perc. 3

Pno. *ff* *8vb*

Perc. 4 *r.s.*

Perc. 5 splash *mf* tam

Perc. 6 *f* *molto* *mp* dry ----- resonant

27 28 29

B

Tba. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Perc. 1 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
mp *ff*

Perc. 2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
p *f*

Perc. 3 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
large sus. cym. *mp* *f* l.v.

Pno. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
pp *ff*
(8).1

Perc. 4 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
pp *f*

Perc. 5 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
finger cymbals *mp colla voce*

Perc. 6 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
pp *f*

Tba.

Perc. 1

Perc. 2

Perc. 3

Pno.

Perc. 4

Perc. 5

Perc. 6

cuivre

f

33

34

35

bold and warm

tr

f

f

The musical score is arranged in a system with the following parts from top to bottom:

- Tba. (Tuba):** Bass clef, 3/4, 4/4, 3/4, 4/4. Features a melodic line with a trill and a slur.
- Perc. 1:** Treble clef, 3/4, 4/4, 3/4, 4/4. Features a rhythmic pattern with triplets and slurs.
- Perc. 2:** Treble and Bass clefs, 3/4, 4/4, 3/4, 4/4. Features a rhythmic pattern with triplets and slurs.
- Perc. 3:** Treble and Bass clefs, 3/4, 4/4, 3/4, 4/4. Features a rhythmic pattern with triplets and slurs.
- Pno. (Piano):** Treble and Bass clefs, 3/4, 4/4, 3/4, 4/4. Features a complex harmonic accompaniment with triplets and slurs.
- Perc. 4:** Percussion clef, 3/4, 4/4, 3/4, 4/4. Features a rhythmic pattern with triplets and slurs.
- Perc. 5:** Percussion clef, 3/4, 4/4, 3/4, 4/4. Features a sustained note with a slur.
- Perc. 6:** Percussion clef, 3/4, 4/4, 3/4, 4/4. Features a rhythmic pattern with triplets and slurs.

Tba.

cuiore

Perc. 1

Perc. 2

Perc. 3

Pno.

Perc. 4

Perc. 5

slowly dampen

Perc. 6

The image shows a page of a musical score for measures 39, 40, and 41. The score is for a full orchestra and includes the following parts: Tuba (Tba.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Piano (Pno.), Percussion 4 (Perc. 4), Percussion 5 (Perc. 5), and Percussion 6 (Perc. 6). The time signature changes from 4/4 to 3/4 between measures 39 and 40. The Tuba part has a dynamic marking of *cuiore*. Percussion 5 has a dynamic marking of *slowly dampen*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

C

♩ = 60

Tba.

Perc. 1

Perc. 2

Perc. 3

Pno.

Perc. 4

Perc. 5

Perc. 6

ff

ff

ff

mp

f

f

hot rods on ride - slow roll with dim.

slow roll with dim.

Tba.

Perc. 1

Perc. 2

Perc. 3

Pno.

Perc. 4

Perc. 5

Perc. 6

p poss.

play at steady tempo that is moderately faster than Perc. 3

barely audible

play at steady tempo with no regard to lining up with others

barely audible

play at steady tempo that is moderately faster than Perc. 2

barely audible

pp
pizz.

friction mallet on med. tam

p not too loud - sporatic distant whale calls

p

p

l.v.

l.v.

l.v.

Tba. *mf* menacing, enveloping

Perc. 1 (vibes)

Perc. 2 (mar.)

Perc. 3 (mar.)

Pno. *pp* gentle waves, poco rubato

Perc. 4 *Red. sempre* I.v.

Perc. 5

Perc. 6

The score is divided into three measures. The Tuba part begins in measure 49 with a half note G2, followed by a half note G1 in measure 50. Percussion 1, 2, and 3 play continuous rolls. Percussion 4 plays a roll in measure 48, ending with a fermata in measure 49. Percussion 5 and 6 play single strokes in measures 48 and 50.

The score consists of six percussion staves and one piano staff. Percussion 1 (vibes) has a continuous line. Percussion 2 (mar.) has a line in the bass clef. Percussion 3 (mar.) has a continuous line in the treble clef. Percussion 4, 5, and 6 have rests, with Percussion 5 and 6 having notes in measures 52 and 53. The piano part features a complex triplet pattern in the treble clef and rests in the bass clef.

Perc. 1 (vibes)

Perc. 2 (mar.)

Perc. 3 (mar.)

Perc. 4

Perc. 5

Perc. 6

Pno.

Lion's Roar

mf

51 52 53

The score consists of seven staves. The top staff is for Tuba (Tba.) in bass clef, featuring a melodic line with a triplet of eighth notes in the third measure and another triplet in the fifth measure. Percussion 1 (Perc. 1) is in treble clef and has a solid black bar in the first measure, indicating a sustained sound. Percussion 2 (Perc. 2) is in grand staff (treble and bass clefs) and has solid black bars in all three measures. Percussion 3 (Perc. 3) is also in grand staff and has a solid black bar in the first measure. The Piano (Pno.) part is in grand staff, playing a complex rhythmic pattern of triplets in both hands across all three measures. Percussion 4 (Perc. 4) is in treble clef and is labeled 'Glockenspiel', playing a triplet of eighth notes in the first measure with a *mp* dynamic. Percussion 5 (Perc. 5) is in grand staff and has solid black bars in all three measures. Percussion 6 (Perc. 6) is in grand staff and is labeled 'Crotales bow', playing a long note in the first measure with a *molto* dynamic, followed by a single note in the second measure with a *ff* dynamic and a *l.v.* (lento vivace) marking.

D

Subito moderato (♩ = ca. 100)

Tba. *mp*

Perc. 1 *mp* bow metal

Perc. 2 *p* *mf*

Perc. 3 *p* *mf* bow metal *mp*

Pno. *mp light*

Perc. 4

Perc. 5 *p* *mf* large sus. cym. l.v.

Perc. 6 *p*

57 58 59 60

The musical score is arranged in a system with seven staves. From top to bottom, they are: Tuba (Tba.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Piano (Pno.), Percussion 4 (Perc. 4), Percussion 5 (Perc. 5), and Percussion 6 (Perc. 6). The time signature is 3/4. The Tuba part begins in measure 61 with a rest, followed by a melodic line in measure 62 marked *poco rubato - espress.* and *moltissimo*. Percussion 1 has a single note in measure 63. Percussion 2 plays a complex rhythmic pattern in measure 61 with *mf espress.* dynamics and triplet markings. Percussion 3 has a single note in measure 63. The Piano part features a sustained chord in measure 61 and a single note in measure 63. Percussion 4 plays a melodic line in measure 61 marked *mp* and has a single note in measure 63. Percussion 5 has a single note in measure 63. Percussion 6 plays a steady eighth-note pattern in measure 61 and has a single note in measure 63. The *colla voce* marking is placed below the Percussion 6 staff in measure 63.

flutter/growl

poco accel.

Tba.

Perc. 1

Perc. 2

Perc. 3

Pno.

Perc. 4

Perc. 5

Perc. 6

sfzp

mp

p sub.

The musical score is arranged in a system with seven staves. The top staff is for Tuba (Tba.) in bass clef, with a 3/4 time signature that changes to 4/4 at measure 65. It features a melodic line starting in measure 64 with a *sfzp* dynamic and a slur over the first two measures. The second staff is for Percussion 1 (Perc. 1) in treble clef, with a 3/4 time signature changing to 4/4 at measure 65. It has rests in measures 64 and 65, followed by a melodic line in measure 66 with a *mp* dynamic. The third and fourth staves are for Percussion 2 (Perc. 2) in treble and bass clefs, respectively, with 3/4 and 4/4 time signatures. Both have rests in measures 64 and 65. The fifth and sixth staves are for Percussion 3 (Perc. 3) in treble and bass clefs, with 3/4 and 4/4 time signatures. Both have rests in measures 64 and 65. The seventh staff is for Piano (Pno.) in treble and bass clefs, with 3/4 and 4/4 time signatures. It has rests in measures 64 and 65, followed by a complex melodic line in measure 66 with a *p sub.* dynamic. The eighth and ninth staves are for Percussion 4 (Perc. 4) and Percussion 5 (Perc. 5) in treble clef, with 3/4 and 4/4 time signatures. Both have rests in measures 64 and 65. The tenth staff is for Percussion 6 (Perc. 6) in bass clef, with a 3/4 time signature changing to 4/4 at measure 65. It has a rhythmic line in measure 64 and rests in measures 65 and 66.

E

Tempo primo

Tba. *mp* *ff*
 Perc. 1 *ff*
 Perc. 2 *mp* *ff*
 Perc. 3 *mp* *ff*
 Pno. *ff*
 Perc. 4 S.D. *pp* *f*
 Perc. 5 *pp* *f* l.v.
 Perc. 6 *pp* *f*

The score is divided into three measures: 67, 68, and 69. Measure 67 is in 3/4 time, measure 68 is in 4/4 time, and measure 69 is in 3/4 time. The Tuba part starts with a *mp* dynamic and a slur, then changes to *ff* with an accent. Percussion 1 and 2 have complex rhythmic patterns with *ff* dynamics. Percussion 3 has a *mp* dynamic followed by *ff*. The Piano part features a melodic line with *ff* dynamics and slurs. Percussion 4 (S.D.) has a *pp* dynamic followed by *f* dynamics with triplets. Percussion 5 has a *pp* dynamic followed by *f* and a *l.v.* instruction. Percussion 6 has a *pp* dynamic followed by *f*.

Tba.
 Perc. 1
 Perc. 2
 Perc. 3
 Pno.
 Perc. 4
 Perc. 5
 Perc. 6

Measures 70, 71, and 72 are shown. The score includes various rhythmic patterns, triplets, and dynamic markings such as *f*.

F

Tba.

Perc. 1

Perc. 2

Perc. 3

Pno.

Perc. 4

Perc. 5

Perc. 6

ff

ff

ff

ff

mp

ff

ff

l.v.

75

76

77

Tba.
 Perc. 1
 Perc. 2
 Perc. 3
 Pno.
 Perc. 4
 Perc. 5
 Perc. 6

Measures 78, 79, and 80 are shown. The score includes various percussion parts (Perc. 1-6) and a Tuba part. The time signature changes from 3/4 to 4/4 and back to 3/4. Dynamics include *f* (forte).

This page of the musical score contains measures 81 and 82. The score is written for Tuba (Tba.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Piano (Pno.), Percussion 4 (Perc. 4), Percussion 5 (Perc. 5), and Percussion 6 (Perc. 6). The time signature changes from 4/4 to 3/4 and back to 4/4.

Measure 81:

- Tba.:** Bass clef, 4/4 time. Starts with a quarter rest, followed by a quarter note G#2, a quarter note A2, a quarter note B2, and a quarter note C3. A slur covers the last two notes.
- Perc. 1:** Treble clef, 4/4 time. Starts with a quarter rest, followed by a quarter note G#2, a quarter note A2, a quarter note B2, and a quarter note C3. A slur covers the last two notes.
- Perc. 2:** Treble clef, 4/4 time. Starts with a quarter rest, followed by a quarter note G#2, a quarter note A2, a quarter note B2, and a quarter note C3. A slur covers the last two notes.
- Perc. 3:** Treble clef, 4/4 time. Starts with a quarter rest, followed by a quarter note G#2, a quarter note A2, a quarter note B2, and a quarter note C3. A slur covers the last two notes.
- Perc. 3 (Bass):** Bass clef, 4/4 time. Starts with a quarter rest, followed by a quarter note G#2, a quarter note A2, a quarter note B2, and a quarter note C3. A slur covers the last two notes.
- Pno.:** Treble clef, 4/4 time. Starts with a quarter rest, followed by a quarter note G#2, a quarter note A2, a quarter note B2, and a quarter note C3. A slur covers the last two notes.
- Pno. (Bass):** Bass clef, 4/4 time. Starts with a quarter rest, followed by a quarter note G#2, a quarter note A2, a quarter note B2, and a quarter note C3. A slur covers the last two notes.

Measure 82:

- Tba.:** Bass clef, 3/4 time. Starts with a quarter rest, followed by a quarter note G#2, and a quarter note A2.
- Perc. 1:** Treble clef, 3/4 time. Starts with a quarter rest, followed by a quarter note G#2, and a quarter note A2.
- Perc. 2:** Treble clef, 3/4 time. Starts with a quarter rest, followed by a quarter note G#2, and a quarter note A2.
- Perc. 3:** Treble clef, 3/4 time. Starts with a quarter rest, followed by a quarter note G#2, and a quarter note A2.
- Perc. 3 (Bass):** Bass clef, 3/4 time. Starts with a quarter rest, followed by a quarter note G#2, and a quarter note A2.
- Pno.:** Treble clef, 3/4 time. Starts with a quarter rest, followed by a quarter note G#2, and a quarter note A2.
- Pno. (Bass):** Bass clef, 3/4 time. Starts with a quarter rest, followed by a quarter note G#2, and a quarter note A2.

Measure 83:

- Tba.:** Bass clef, 4/4 time. Starts with a quarter rest, followed by a quarter note G#2, a quarter note A2, a quarter note B2, and a quarter note C3. A slur covers the last two notes.
- Perc. 1:** Treble clef, 4/4 time. Starts with a quarter rest, followed by a quarter note G#2, a quarter note A2, a quarter note B2, and a quarter note C3. A slur covers the last two notes.
- Perc. 2:** Treble clef, 4/4 time. Starts with a quarter rest, followed by a quarter note G#2, a quarter note A2, a quarter note B2, and a quarter note C3. A slur covers the last two notes.
- Perc. 3:** Treble clef, 4/4 time. Starts with a quarter rest, followed by a quarter note G#2, a quarter note A2, a quarter note B2, and a quarter note C3. A slur covers the last two notes.
- Perc. 3 (Bass):** Bass clef, 4/4 time. Starts with a quarter rest, followed by a quarter note G#2, a quarter note A2, a quarter note B2, and a quarter note C3. A slur covers the last two notes.
- Pno.:** Treble clef, 4/4 time. Starts with a quarter rest, followed by a quarter note G#2, a quarter note A2, a quarter note B2, and a quarter note C3. A slur covers the last two notes.
- Pno. (Bass):** Bass clef, 4/4 time. Starts with a quarter rest, followed by a quarter note G#2, a quarter note A2, a quarter note B2, and a quarter note C3. A slur covers the last two notes.

Tba.
 Perc. 1
 Perc. 2
 Perc. 3
 Pno.
 Perc. 4
 Perc. 5
 Perc. 6

The score is divided into three measures: 83, 84, and 85. The time signature changes from 4/4 to 3/4 between measures 83 and 84. Percussion parts 1 through 6 are shown with various rhythmic patterns and dynamics. Percussion 5 includes a "slowly dampen" instruction. The piano part features complex chordal textures and melodic lines.

Score for Percussion 1-6, Tuba, and Piano. The score is divided into four measures, with the first three measures in 2/4 time and the fourth in 3/4 time. The instruments are:

- Tba.** (Tuba): Bass clef, playing a melodic line with eighth and quarter notes.
- Perc. 1**: Treble clef, playing a rhythmic pattern with eighth notes and rests.
- Perc. 2**: Treble and Bass clefs, playing a rhythmic pattern with eighth notes and rests.
- Perc. 3**: Treble and Bass clefs, playing a rhythmic pattern with eighth notes and rests.
- Pno.** (Piano): Treble and Bass clefs, playing a rhythmic pattern with eighth notes and rests.
- Perc. 4**: Treble clef, playing a rhythmic pattern with eighth notes and rests.
- Perc. 5**: Treble clef, playing a rhythmic pattern with eighth notes and rests, marked *mp*.
- Perc. 6**: Treble clef, playing a rhythmic pattern with eighth notes and rests.

The score is divided into four measures, with the first three measures in 2/4 time and the fourth in 3/4 time. The instruments are:

The score consists of seven staves:

- Tba.:** Bass clef, 3/4 time. Features a triplet of eighth notes in the first measure and a triplet of quarter notes in the second measure. Dynamic: *fff*.
- Perc. 1:** Treble clef, 3/4 time. Features a sustained chord in the first measure. Dynamic: *fff*.
- Perc. 2:** Treble and Bass clefs, 3/4 time. Treble part has a melodic line. Dynamic: *fff*.
- Perc. 3:** Treble and Bass clefs, 3/4 time. Treble part has a melodic line. Dynamic: *fff*.
- Pno.:** Treble and Bass clefs, 3/4 time. Treble part has a melodic line. Dynamic: *fff*.
- Perc. 4:** Treble clef, 3/4 time. Labeled "Glockenspiel". Features a melodic line. Dynamic: *fff*.
- Perc. 5:** Percussion clef, 3/4 time. Labeled "Chinese toms". Features a triplet of eighth notes. Dynamic: *mp* to *fff*.
- Perc. 6:** Percussion clef, 3/4 time. Features a triplet of eighth notes. Dynamic: *mp* to *fff*.

Spoken dialogue is indicated by the text "spoken:" followed by the words in quotes. The dialogue is: "just like it was yesterday" (Perc. 1), "I can picture them" (Perc. 2), "I can picture them" (Perc. 3), "I can picture them" (Pno.), and "just like it was yesterday" (Perc. 4).

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