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<https://doi.org/10.18297/etd/4390>

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dreamscape no. 2
songs for the woman in the sun hat
for chamber orchestra

derek douglas carter
b.m., illinois state university, 2016

Thesis
submitted to the faculty of the
School of Music of the University of
Louisville as a partial fulfillment of the
requirements
for the degree of

Master of Music
in Music Composition

Music
University of Louisville
Louisville, KY

April 2019

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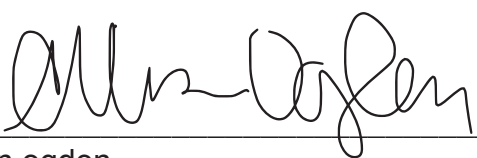
derek douglas carter
b.m., illinois state university, 2016

a thesis approved on 1 may 2019

by the following thesis committee:



thesis director – krzysztof wolek



allison ogden



kimcherie lloyd

for zoey

acknowledgements

dr. wolek: thank you for everything. you've taught me so much over the past few years but i don't think i'm done learning from you yet.

dr. ogden: thank you, your support has been invaluable and your insight always crystal clear.

prof. lloyd: thank you for helping me conquer the orchestra, and in doing so, myself. your knowledge and encouragement have never led me down the wrong path.

james & cullin: thank you. y'all rock. i literally couldn't have done any of this without you two and i owe so much of my success to your constant support and inspiration

my family: thank you for always supporting me, for believing in me, and most importantly, for trusting me.

program note:

this dreamscape is a collection of love songs, reworked and reimagined into the dreamy, hazy nature of both dreams and love. each song comes from the jazz canon and takes a specific idea or motif and builds and destroys as it moves along. each song is paired with an interlude, aimed to explore some of the darker memories or regrets we may have felt for loved ones, for love is not without its complications.

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interlude 4: truth.....	70
V. blue.....	75

total time: ca. 30 mins

instrumentation

flute [alto flute in g, piccolo]

oboe

clarinet in b \flat [bass clarinet in b \flat]

tenor saxophone in b \flat

bassoon

horn in f

trumpet in b \flat

tenor trombone

percussion

tam-tam snare drum

triangle bass drum

congas glockenspiel

whip mark tree

suspended crash, sizzle,

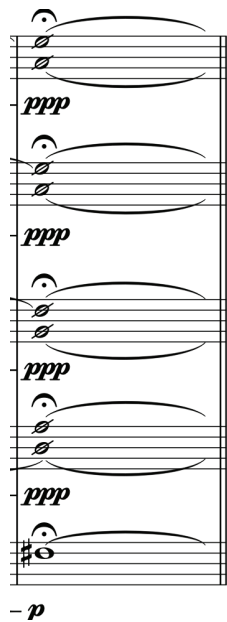
hi-hat

piano [celesta]

strings

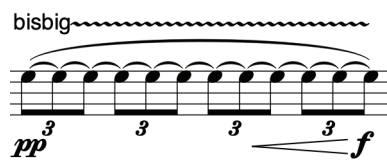
transposed score

performance techniques

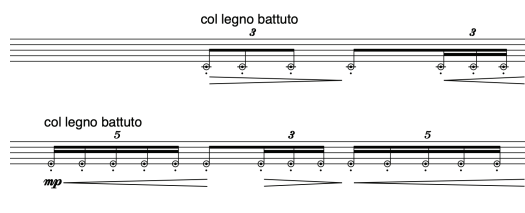


noteheads with slashes are to be played on the notated string, while muting string(s) with left hand.

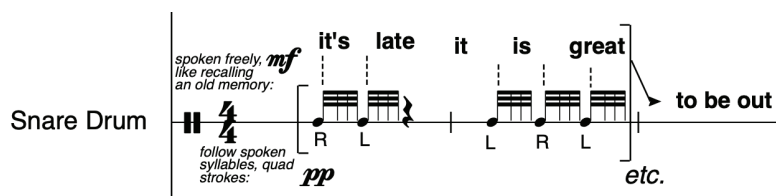
the sound should be primarily of the bow rubbing against the strings.



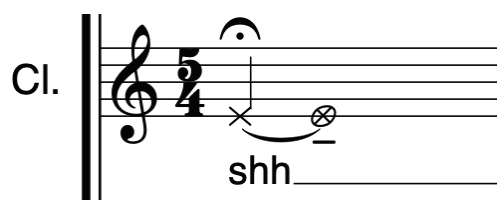
bisbigliando, bisbig.: timbral trill on notated pitch. if there is a rhythm, trill to the notated rhythm



col legno battuto, c.l.b., the string is to be struck with the wooden side of the bow. this is notated with "ping" noteheads.



the 4th movement features an extensive spoken snare drum solo. each syllable should be paired with a quadruple-stroke on the snare. text should be articulate though not clear.



notes with X-noteheads will be spoken audibly. dynamics for speaking portions will be found above the staff.

transposed score

dreamscape no. 2 songs for the woman in the sun hat

i. fly crazy

derek douglas carter (2018)

Cautiously, ♩ = 52

The score is divided into two systems. The first system includes Alto Flute, Oboe, Bass Clarinet in Bb, Tenor Saxophone, Bassoon, Horn in F, Trumpet in Bb, Trombone, and Percussion (Tam-tam, Triangle, Whip, Congas, Glockenspiel). The second system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 4/4 time with a tempo of ♩ = 52. The key signature has one sharp (F#). The score features various dynamics including *p*, *pp*, *mp*, and *mf*. The Trumpet part includes the instruction "harmon, stem in". The Percussion part is marked "tam-tam: soft mallets" and "sempre *pp*". The Viola part has dynamics *mf* and *p*. The Bassoon part has a dynamic *p* and a fingering "5".

5

A. Fl. *f* *p* *mf* *subp* *pp*

Ob. *f* *p* *mf* *subp* *pp*

B. Cl. *f* *p* *mf* *subp* *pp*

Ten. Sax. *f* *p* *mf* *subp* *pp*

Bsn. *pp* *mf* *p* *f*

Hn. -

Tpt. *pp* *mf* *p* *f* *p*

Tbn. -

T.-t. *mp* *pp* *pp*

Pno. *f* *mp*

Vln. I *sfp* *pp* *aggressive*

Vln. II *sfp* *pp* *aggressive*

Vla. *mp* *submf* *f* *p* *subp* *pp*

Vc. *sfz* *pp* *f* *subp* *pp* *III.*

Db. *sfz* *pp* *f*

9 accel. $\text{♩} = 96$ rall. . .

A. Fl. *p* *pp*

Ob. *p* *pp*

B. Cl. *p* *pp*

Ten. Sax. *p* *pp*

Bsn. *mp* *mf*³ *p*

Hn. *mf* *p*

Tpt. *mp* *p* *mf* *5* *3* *mp*

Tri. *mp* *pp* to whip

9 accel. $\text{♩} = 96$ rall. . .

Vln. I *sfz*³

Vln. II *p* *pp*

Vla. *p* *mf* *p*

Vc. *p* *pp*

Db. *p* *pp*

13

♩ = 48

15

A. Fl. *f* *pp* *sfz pp* *f* *pp* *f*

Ob. *f* *pp* *sfz pp* *f* *pp* *f*

B. Cl. *f* *mp* *sfz pp* *f* *pp* *f*

Ten. Sax. *f* *mp* *pp* *sfz pp* *f* *pp* *f*

Bsn. *p* *mf* *pp* *sfz pp* *f* *pp* *f*

Hn. *p* *mf* *p* *sfz pp* *f* *pp* *f*

Tpt. *p* *p* *mf* *p* *sfz pp* *f* *pp* *f*

Tbn. *p* *mf* *p* *sfz pp* *f* *pp* *f*

Whip *p*

Pno. *f* *sf* *sf*

solo, no pedal

♩ = 48

15

Vln. I *sfz* *pp*

Vln. II *f* *pp* *sfz pp* *f* *pp*

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

Vc. *f* *pp* *sfz pp* *f* *pp*

Db. *f* *pp* *sfz pp* *f* *pp*

18 $\text{#}\text{C}$ **molto rall.** $\text{♩} = 40$ **accel.**

A. Fl. *ppp* to fl. flute

Ob. *ppp*

B. Cl. *ppp* to b \flat clarinet in B \flat

Ten. Sax. *ppp*

Bsn. *ppp*

Hn. *ppp* *sf*

Tpt. *ppp* to mute out mute out *sf*

Tbn. *ppp* *mf* *mp* *sf*

Pno. *mf*

Vln. I *sfz* *sfz* *p* **molto rall.** $\text{♩} = 40$ **accel.**

Vln. II *<fp*

Vla. *<fp*

Vc. *<fp*

Db. *<fp*

24

♩ = 80

Fl. *mp* bisbig

Ob. *mp* bisbig

Cl. *mp* bisbig *f* 3 6

Ten. Sax. *mp* bisbig 6 5 *f* 6

Bsn. *mp* bisbig

Hn. -

Tpt. -

Tbn. -

Tri. triangle *f* to congas

Pno. -

24

♩ = 80

Vln. I *f* scratch bow *sf* III. norm. *mp*

Vln. II *f* *sf* scratch bow *sf* *sf*

Vla. *f* *sf* scratch bow *sf* *sf*

Vc. *f* *sf* *sf* *sf* *sf* scratch bow *sf* *sf*

Db. *f* *sf* *sf* *sf* scratch bow *sf* *sf* norm. *mp*

This musical score page, numbered 7, covers measures 27 through 30. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Tenor Saxophone (Ten. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Triangle (Tri.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measures 27-28: The Flute part begins with a forte (*f*) dynamic, playing a melodic line with slurs and accents. The Oboe part features triplet figures (*3*) and a forte (*f*) dynamic. The Clarinet part has a quintuplet (*5*) and a triplet (*3*), with a piano (*p*) dynamic. The Tenor Saxophone part has a sextuplet (*6*) and a mezzo-forte (*mp*) dynamic. The Bassoon part starts with a forte (*f*) dynamic. The Triangle part is silent.

Measures 29-30: The Flute part continues with a piano (*p*) dynamic. The Oboe part continues with a piano (*p*) dynamic. The Clarinet part continues with a piano (*p*) dynamic. The Tenor Saxophone part continues with a forte (*f*) dynamic in measure 29, then a mezzo-forte (*mp*) dynamic in measure 30. The Bassoon part continues with a piano (*p*) dynamic. The Triangle part has a mezzo-forte (*mp*) dynamic in measure 30, with the label "Congas" above it. The Piano part is silent. The Violin I part has a pianissimo (*pp*) dynamic. The Violin II, Viola, and Violoncello parts are silent. The Double Bass part has a forte (*f*) dynamic in measure 29 and a mezzo-forte (*mp*) dynamic in measure 30.

molto rall.

♩ = 40

29 *fp* shh solo, freely pull *fp* shh *fp* shh *fp* shh

Fl. *pp* *f* bisbig

Ob. *f* *mf*

Cl. *fp* shh *f* bisbig to b.cl

Ten. Sax. *fp* shh *p* *f* bisbig

Bsn. *fp* shh

Tpt. *pp* *f* bisbig distant, harmon mute, stem closed

Tbn. *pp* *f* bisbig

Congas *pp* to glock Glockenspiel *ppp* *mf* s.t.

Vln. I *ppp* *mf* s.t.

Vln. II *ppp* *mf* s.t.

Vla. *ppp* *mf* s.t.

Vc. *ppp* *mf* s.t.

Db. *pp* *mf* s.t.

32

Ob. *f*

Tbn. *mp* *f* *pp*

Glock. *mp* *f* *pp*

32

Vln. I *p* *mp* *mf* *ppp* m.s.p.

Vln. II *p* *mp* *mf* *ppp* m.s.p.

Vla. *p* *mp* *mf* *ppp* m.s.p.

Vc. *p* *mp* *mf* *ppp* m.s.p.

Db. *p* *mp* *mf* *p* m.s.p.

violins, viola, cello: deaden strings, no pitch should sound, only noise

interlude 1: tears

38

freely, without pulse

cycle between boxed material randomly, play at different speeds, always quiet

10"

37

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Db. *p*

35

whispered, constantly: *mp*

Ob. cra-zy cra-zy cra - zy she

Ten. Sax. wait a moment... then: whispered sparingly: *mf*
cra-zy

Bsn. whispered, constantly:
cra-zy she cra-zy cra-zy

Hn. wait a moment... then: whispered sparingly:
cra-zy

Tbn. whispered repeatedly at different speeds and inflections:
cra-zy she cra - zy she calls me cra-zy cra-zy

10"

35

cycle between boxed material randomly, play at different speeds, always quiet

10"

Vln. I

Vln. II

Vla.

Vc. *mp*

Db. *sfz p sfz p mp mp*

36

7"

wait a moment...then:

repeated quickly and erratically,
like a murmuring

pp

Fl.

Ob.

cresc. poco a poco

increasing intensity...

f

B. Cl.

bass clarinet:

wait a moment... and another... then:

play pitches slowly in this sequence,
you need not always finish the sequence,
but always start from beginning of sequence

p

mp

Ten. Sax.

cresc. poco a poco

interject somewhat often

f

Bsn.

cresc. poco a poco

increasing intensity...

f

Hn.

cresc. poco a poco

interject somewhat often

f

Tpt.

whispered, constantly: *mp*

cra-zy

f

Tbn.

cresc. poco a poco

increasing intensity...

f

36

7"

Vln. I

cresc. poco a poco

f

Vln. II

cresc. poco a poco

f

Vla.

cresc. poco a poco

f

Vc.

cresc. poco a poco

f

Db.

cresc. poco a poco

f

7"

slowly increase speed
and volume with each repetition

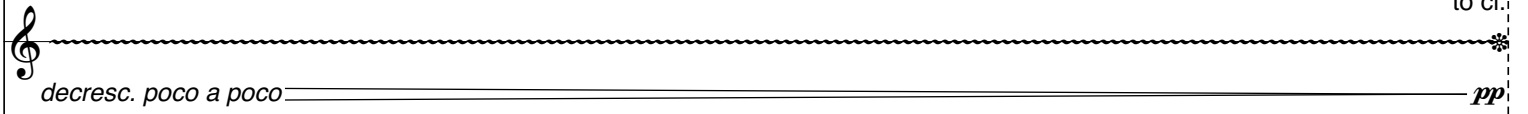
Fl. 

with very airy tone *p*

slowly increase speed
and volume with each repetition

Ob. 

p

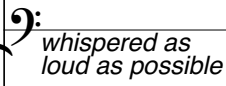
B. Cl. 

decresc. poco a poco *pp* to cl.

slowly increase speed
and volume with each repetition

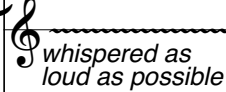
Ten. Sax. 

with very airy tone *p*

Bsn. 

whispered as
loud as possible

decresc. poco a poco

Hn. 

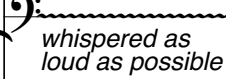
whispered as
loud as possible

decresc. poco a poco

Tpt. 

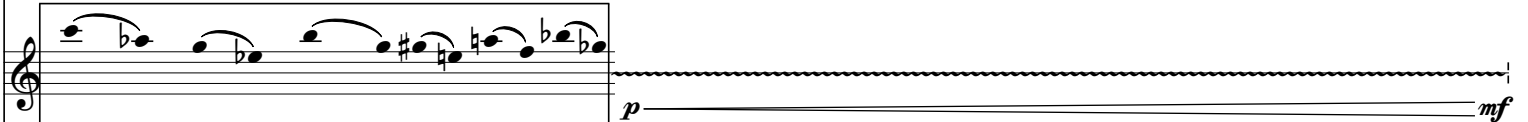
whispered as
loud as possible

decresc. poco a poco

Tbn. 

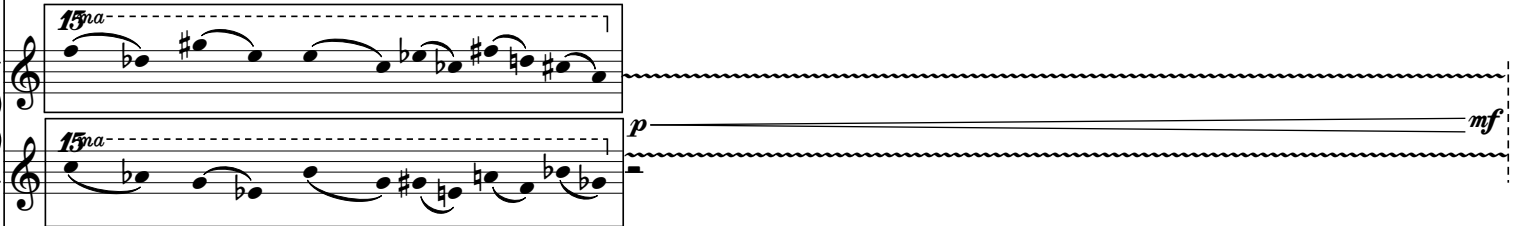
whispered as
loud as possible

play descending major third pairs in any order,
keep tempo relatively stable and calm
slowly decrease time inbetween pairings, speeding up

Glock. 

p *mf*


play descending major third pairs in any order,
keep tempo relatively stable and calm
slowly decrease time inbetween pairings, speeding up

Pno. 


p *mf*

7"


increase time between the end of one box
and the beginning of a new box, slow down repetitions

Vln. I 


increase time between the end of one box
and the beginning of a new box, slow down repetitions

Vln. II 


increase time between the end of one box
and the beginning of a new box, slow down repetitions

Vla. 

increase time between the end of one box
and the beginning of a new box, slow down repetitions

Vc. 

increase time between the end of one box
and the beginning of a new box, slow down repetitions

Db. 

38

10"

Fl. *slowly decrease speed and volume of repetition*
mf

Ob. *slowly decrease speed and volume of repetition*
mf

Ten. Sax. *slowly decrease speed and volume of repetition*
mf

Bsn. *interject less often and slowly decrease intensity*

Hn.

Tpt.

Tbn.

Glock. *slowly increase time inbetween pairings, slowing down*
non dim.

Pno. *slowly increase time inbetween pairings, slowing down*
non dim.

38

10"

Vln. I

Vln. II

Vla.

Vc.

Db.

ii. misty me

in a stasis, ♩ = 52 molto rall.

39

Flute *pp* *mf*

Oboe *mp* *ppp*

Clarinet in B♭ *mp* *ppp*

Tenor Saxophone *mp* *ppp*

Bassoon

Horn in F *mp* *ppp*

Trumpet in B♭ *mp* *ppp*

Trombone *mp* *ppp*

Glockenspiel *mf* *p* (if no celesta, play:)

Bass Drum

Whip

Piano *mf* *p* To Cel. Celesta

Violin I *ppp* *mp* *p* *mp*

Violin II *ppp* *mp*

Viola *ppp* *p*

Violoncello *ppp* *pp*

Double Bass *ppp* *pp*

a tempo, ♩ = 52

molto rall.

42

Fl. *p* *p*

Ob. *mp* *ppp*

Cl. *mp* *ppp*

Ten. Sax. *mp* *ppp*

Bsn.

Hn. *mp* *ppp*

Tpt. *mp* *ppp*

Tbn. *mp* *ppp*

Glock. *f* *p*

Cel. *f* *p*

a tempo, ♩ = 52

molto rall.

Vln. I *mp* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Db. *f* *p*

45

a tempo

15

44

Fl. *f*

Ob. *mp*

Cl. *mp*

Ten. Sax. *mp*

Bsn. *mf* *p*

Hn. *mf* *p*

Tpt. *mf* *p*

Tbn. *mf* *p*

Glock. *f* *mp* play:

Cel. *f* *mp*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Db. *mf* *f*

45 a tempo

molto rall.

46

Fl. *p* *pp*

Ob. *p* *ppp*

Cl. *p* *ppp*

Ten. Sax. *p* *ppp*

Bsn.

Hn.

Tpt. *p* *ppp*

Tbn.

Glock. *f* *p*

Cel. *f* *p*

Vln. I *p* *mf*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

a tempo, ♩ = 52 **molto rall.** 17

Fl. *f* *p*

Ob. *mp* *ppp*

Cl. *mp* *ppp*

Ten. Sax. *mp* *ppp*

Bsn.

Hn. *mp* *ppp*

Tpt. *mp* *ppp*

Tbn. *mp* *ppp*

Glock. *f* *mp* (if no celesta, play:)

Cel. *f* *p*

Vln. I *f* *f*

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

Vla. *f* *mp* *f*

Vc. *f* *p* *f*

Db. *f* *p* *f*

51

Fl. *f* *mp* play:

Glock. *f*

Cel. (on piano if no celesta) *f*

Vln. I *pp* *loco*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*



53

a tempo, ♩ = 52

molto rall.

Ob. *mp* *pp*

Cl. *mp* *pp*

Ten. Sax. *mp* *pp*

Bsn. *mf*

Hn. *mp* *pp*

Tpt. *mp* *pp*

Tbn. *mp* *pp*

Glock. *pp* *mp* bass drum, soft mallets

Cel. *mp*

a tempo, molto accel.

55

Ob. *mp*

Cl. *mp*

Ten. Sax. *mp*

Bsn. *ffp* *f*

Hn. *mp*

Tpt. *mp*

Tbn. *mp*

B. D. *p*

Cel. *fp* *f*



faster, ♩ = 76

57

Fl. *pp*

Ob. *pp*

Cl.

Ten. Sax. *pp*

Bsn. *pp*

Tpt.

Tbn. *pp*

B. D. *mf* to whip

Cel.

faster, ♩ = 76

Vc. pizz.

Db. pizz.

59

Fl. *f*

Ob.

Cl.

Ten. Sax. *f*

Bsn.

Hn.

Tpt.

Tbn. *f*

B. D. Whip *f* to B.D.

Cel. *loco*

Vln. I *f* pizz.

Vln. II *f* pizz.

Vla. *f* pizz.

Vc. *f*

Db. *f*

60

Fl. *ffp* *fp*

Ob. *mp*

Cl. *mp*

Ten. Sax. *mp*

Bsn. *ffp* *f*

Hn. *mp* 2 2

Tpt. *mp*

Tbn. *mp*

Whip

Cel.

60

Vln. I *mp*

Vln. II *mp* *f* arco

Vla. *mp*

Vc. *mp*

Db. *mp*

62

Fl. *mp*

Ob. *p* *mp* *pp*

Cl. *mp* *pp*

Ten. Sax. *mp* *pp*

Bsn. *mf*

Hn. *mp* *pp*

Tpt. *mp* *pp*

Tbn. *mp* *pp*

Whip bass drum, soft beater *pp*

Cel. *mp*

Vln. I

Vln. II

Vla.

Vc.

Db.

15 8

64

Ob. *mp*

Cl. *mp*

Ten. Sax. *mp*

Bsn. *ffp*

Hn. *mp*

Tpt. *mp*

Tbn. *mp*

B. D. *mp* *p*

Cel. *fp*

Db. *mp*

66

Ob. *f*

Cl. *f*

Ten. Sax. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

B. D. *mf* to S. D.

Cel. *f* *loco*

Vc. *f*

Db. *f*

68

Fl. *f* *pp*

Ob. *f* *pp*

Cl. *pp*

Ten. Sax. *f* *p* *pp*

Bsn. *p* *pp*

Hn. *p* *pp*

Tpt. *p* *pp*

Tbn. *f* *p* *pp*

Cel. *p*

Db. 71 arco, solo *f*

71

Detailed description: This page of a musical score contains measures 68 through 71. It features staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Tenor Saxophone (Ten. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Cello (Cel.), and Double Bass (Db.). The woodwind and saxophone parts are written in treble clef, while the cello and double bass are in bass clef. The score includes various dynamics such as *f* (forte), *pp* (pianissimo), and *p* (piano), along with articulation marks like accents and slurs. A box containing the number '71' is placed above the Flute staff at the beginning of measure 71. The Double Bass part begins measure 71 with the instruction 'arco, solo' and a dynamic marking of *f*.

72

Fl.

Ob.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Vla. arco

Db. mf

74

Fl.

Ob.

Cl.

Ten. Sax.

Bsn.

Hn. to straight mute

Tpt.

Tbn. to straight mute

Vla.

Db.

79 **80**

Cl. *p*

Bsn. *mp*

Vla. **80**

Db.



83

Cl. *mf*

Bsn. *solo*

Vla. *f*

Db. *sfp* *mf*



87

Cl. *2*

Bsn. *2*

Vln. I *arco* *p* *mf*

Vla. *2*

Db. *2*



90

Cl. *2*

Bsn. *2*

Vln. I *2*

Vln. II *mp* *f*

Vla. *f* *2*

Vc. *arco* *mf*

Db. *2*

94

Bsn. *mp* *p*

Tpt. *p* *mf* to straight mute

Vln. II *p*

Vla. *p*

Db. *p*



101

100 *molto rall.* tempo 1, ♩ = 52 *molto rall.*

Bsn.

Tpt.

Cel. *mf*

Vln. I *arco mp pp*

Vln. II *mp p mp*

Vla. *p*

Vc. *arco mp p mp*

Db. *p*

a tempo, ♩ = 52

107

Fl. *pp* *mp*

Cel. *pp*

Vln. I *p* *mp* *p* *p*

Vln. II *p* *p*

Vla. *mp* *mf*

Vc. *p*

Db. *p*



111

molto rall. to Picc.

Fl. *pp*

Cl. *f* *mp* *2* *ff*

Cel. *mp* *cresc.* *f* *b2. to pno*

Vln. I *ff*

Vln. II *ff*

Vla. *f* *mp* *2* *2* *2* *ff*

Vc. *ff*

Db. *ff*

117

interlude 2: love

a tempo, ♩ = 52
molto rall.

a tempo, ♩ = 52
molto rall.

Piccolo

Oboe

Clarinet in B \flat

Tenor Saxophone

Bassoon

Horn in F

Trumpet in B \flat

Violin I

Violin II

Viola

Violoncello

Double Bass

mp

ppp

straight mute

jeté

a tempo, ♩ = 52

119

Picc. *ppp* *mp* *ppp*

Ob. *ppp* *mp* *ppp*

Cl. *mp* *ppp* *mp* *ppp*

Ten. Sax. *ppp* *mp* *ppp*

Bsn. *mp* *ppp*

Hn. *mp* *ppp*

Tpt. *mp* *ppp*

Vln. I *jeté* *f* *ppp* *jeté* *f* *ppp*

Vln. II *jeté* *f* *ppp* *jeté* *f* *ppp*

Vla. *jeté* *f* *ppp* *jeté* *f* *ppp*

Vc. *jeté* *f* *ppp* *jeté* *f* *ppp*

Db. *jeté* *f* *ppp* *jeté* *f* *ppp*

122

Picc. *f* *ppp*

Ob. *mp* *ppp*

Cl. *f* *ppp*

Ten. Sax. *f* *ppp*

Bsn. *f* *ppp*

Hn. *f* *ppp*

Tpt. *f* *ppp*

Tbn. *f* *ppp*
straight mute

S. D. *122*
move to front of stage (with snare drum)

Pno. *f* *pp*

122

Vln. I *sim.* *f* *ppp*

Vln. II *sim.* *f* *ppp*

Vla. *sim.* *f* *ppp*

Vc. *sim.* *f* *ppp*

Db. *sim.* *f* *ppp*

124 *solo*
mf

Picc. *mf* 8

Ob. *f* *ppp*

Cl. *f* *ppp*

Ten. Sax. *f* *ppp*

Bsn. *f* *ppp*

Hn. *f* *ppp*

Tpt. *f* *ppp*

Tbn. *f* *ppp*

Pno. *f* *pp*

Vln. I *f* *ppp*

Vln. II *f* *ppp*

Vla. *f* *ppp*

Vc. *f* *ppp*

Db. *f* *ppp*

126

Picc. *mp* 5 *f* 8

Ob. *f* *p* *f*

Cl. *f* *p* *f*

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

Bsn. *f* *p* *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

S. D.

Pno. *f* *pp*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Db. *f* *p*

128

Picc. *f* *mp* *f*

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

Cl. *p* *p* *f* *p*

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

Bsn. *p* *p* *f* *p*

Hn. *f* *p* *f* *p*

Tpt. *f* *p* *f* *p*

Tbn. *f* *p* *f* *p*

S. D. *f*

Pno. *f* *pp*

Vln. I *p* *f* *p* *f*

Vln. II *p* *f* *p* *f*

Vla. *p* *f* *p* *f*

Vc. *p* *f* *p* *f*

Db. *p* *f* *p* *f*

Detailed description: This page of a musical score, numbered 34, covers measures 128 to 131. It features a full orchestral and woodwind ensemble. The Piccolo part begins with a melodic line in measure 128, marked *f*, followed by a *mp* section and another *f* section. The woodwinds (Oboe, Clarinet, Tenor Saxophone, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass) play rhythmic patterns, often with dynamic markings of *p* and *f*. The Horns and Trumpets play similar rhythmic figures. The Snare Drum (S. D.) is silent until measure 130, where it enters with a *f* marking. The Piano (Pno.) part is mostly silent, with a *f* marking in measure 130 and a *pp* marking in measure 131. The score is written in a key with one sharp (F#) and a 2/4 time signature.

130

Picc. *p*

Ob. *f*

Cl. *f*

Ten. Sax. *f*

Bsn. *f*

Hn. *f* *p*

Tpt. *f* *p*

Tbn. *f* *p*

S. D. *ppp*

Pno.

Vln. I *> p* *f*

Vln. II *> p* *f*

Vla. *> p* *f*

Vc. *> p* *f*

Db. *> p* *f*

attacca

iii. back to the home

brisk, ♩ = 104 (♩ = 52)
(from interlude 2: ♩ = 52)

131 to flute

Piccolo *sffz*

Oboe *sffz p*

Clarinet in Bb *sffz*

Tenor Saxophone *sffz p*

Bassoon *sffz p*

Horn in F *sffz p*

Trumpet in Bb straight mute *sffz p*

Tenor Trombone straight mute *sffz p*

Snare Drum *mf* *pp* *etc.*
spoken freely, like recalling an old memory:
follow spoken syllables, quad strokes:
R L L R L
it's late it is great
to be out late... walking... walking...

Piano *mp*

Violin I *sffz*

Violin II *sffz*

Viola *sffz*

Violoncello *sffz*

Double Bass *sffz*

136

Picc. *ff*

Ob. *ff mp*

Cl. *p ff*

Ten. Sax. *ff mp*

Bsn. *ff mp*

Hn. *ff*

Tpt. *ff mp*

Tbn. *ff*

S. D. meadows... farms... with your arm... owls... reciting poetry...

Pno.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

Flute *ff*

141

140

Fl. *ff* *ff*

Ob. *ff* *sfp* *f* *ff*

Cl. *ff* *mp* *ff*

Ten. Sax. *ff* *sfp* *sfp* *ff*

Bsn. *ff* *mp* *sfp* *ff*

Hn. *ff* *mp* *ff*

Tpt. *ff* *mp* *ff*

Tbn. *ff* *mp* *ff*

S. D. **5** $\frac{5}{4}$ give me your eye! $\frac{4}{4}$ stop! harmonize... give me... a smile? we kiss... talcum, everywhere... $\frac{2}{4}$ - $\frac{1}{4}$
snare: *sfz* *pp* snare drum:

Pno.

Vln. I *ff* *ff*

Vln. II *ff* *ff*

Vla. *ff* *ff*

Vc. *ff* *ff*

Db. *ff* *ff*

147

Fl. *p*

Ob. *p*

Cl.

Ten. Sax. *p*

Bsn. *p*

Hn. *p*

Tpt. *p*

Tbn. *p*

S. D. *mp* we start to pet... owls... recite poetry... she snuggles her head against my vest... my chest... talcum...

Pno.

Vln. I *mp* col legno battuto

Vln. II *mp* col legno battuto

Vla. *mp* col legno battuto (c.l.b.)

Vc. *mp* col legno battuto (norm) (c.l.b.)

Db. *mp* col legno battuto (norm) (c.l.b.) *mf* *p*

150 151

Fl. *ff* *pp*

Ob. *ff* *pp*

Cl. *ff* *pp*

Ten. Sax. *ff* *pp*

Bsn. *ff* *pp*

Hn. *ff* *pp* *mp*

Tpt. *ff* *pp* *mp*

Tbn. *ff* *pp* *mp*

S. D. **5** *4* my tie needs straightening... use this comb, fix your hair... **3** *4*

Pno. *ff*

Vln. I (norm) *sf* (c.l.b.) *ff* *pp*

Vln. II (norm) *sf* (c.l.b.) *ff* *pp*

Vla. *mf* (c.l.b.) *mp* *ff* *pp*

Vc. *f* *mp* *sf* *ff* *pp*

Db. *mf* *ff* *pp*

153

Fl. *mp* *p*

Ob. *mp* *p*

Cl. *mp* *p*

Ten. Sax. *mp* *p*

Bsn. *mp* *p*

Hn. *mf* *mp*

Tpt. *mf* *p*

Tbn. *mf* *p*

S. D. $\frac{3}{8}$ $\frac{4}{4}$

Pno.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mf* *p*

157

Fl. *p*

Ob. *p*

Cl. *p*

Ten. Sax. *p*

Bsn. *p*

Hn. *p*

Tpt. *p*

Tbn. *mp*

S. D.

Pno.

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Db. *pizz.* *p*

Detailed description: This page of a musical score covers measures 157 and 158. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Tenor Saxophone (Ten. Sax.), and Bassoon (Bsn.), a brass section with Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.), and a string section including String Drums (S. D.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The woodwinds and strings are marked with a piano (*p*) dynamic, while the Trombone part is marked mezzo-piano (*mp*). The string parts are specifically marked as pizzicato (*pizz.*). The score is written in a key signature of one sharp (F#) and a 3/4 time signature. Measure 157 begins with a rest for the Flute, followed by eighth-note patterns in the Oboe, Clarinet, Tenor Saxophone, and Bassoon. The Horn and Trumpet parts have rests, while the Trombone plays a sustained line. The string section enters in measure 157 with a pizzicato pattern. Measure 158 continues the woodwind patterns, with the Tenor Saxophone and Bassoon playing eighth-note figures. The Trombone part concludes with a sustained note. The string section continues with a pizzicato pattern.

159

Fl.

Ob.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

S. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

p

(c.l.b.)

3

3

3

3

Detailed description: This page of a musical score covers measures 159 and 160. The score is arranged in a standard orchestral format with woodwinds, brass, strings, and percussion. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Tenor Saxophone (Ten. Sax.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The percussion section includes Snare Drum (S. D.) and Piano (Pno.). Measure 159 begins with a treble clef and a key signature of one sharp (F#). The woodwinds and strings play rhythmic patterns, while the brass instruments are mostly silent. Measure 160 continues the woodwind and string parts, with the Horn (Hn.) and Trombone (Tbn.) playing sustained notes. The Horn part is marked *mp* and the Trombone part is marked *p*. The Violin I part has a dynamic marking of *mp* and includes a triplet of notes marked (c.l.b.). The Violin II, Viola, and Violoncello parts also feature triplets. The Snare Drum and Piano parts are silent in both measures.

161

Fl.

Ob.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

S. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

pp

pp

pp

165

Fl. *ff* *ff*

Ob. *ff* *mp* *ff* *mp* *ff*

Cl. *ff* *ff*

Ten. Sax. *ff* *mp* *ff* *mp* *ff*

Bsn. *ff* *mp* *ff* *ff*

Hn. *ff* *ff* *mp*

Tpt. *ff* *mp* *ff* *mp* *ff*

Tbn. *ff* *mp* *ff* *mp*

S. D.

Pno.

Vln. I *arco* *ff* *ff* *ff*

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

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

Vc. *arco* *ff* *ff* *ff*

Db. *arco* *ff* *ff* *ff*

Detailed description: This page of a musical score, numbered 165, covers measures 165 through 169. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Tenor Saxophone (Ten. Sax.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). A Piano (Pno.) part is also present. The score features various dynamics such as fortissimo (ff) and mezzo-piano (mp), and includes performance instructions like 'arco' for the strings. The key signature has one sharp (F#), and the time signature changes from 3/4 to 5/8 and back to 3/4. The music is characterized by strong rhythmic patterns and dynamic contrasts.

rall.

171

Fl. *mp* *tr* *6*

Ob.

Cl. *mp* *f* *mp* *mf*

Ten. Sax. *p* *mf* *mp*

Bsn. *p* *f* *3*

Hn. *p* *mf* *p* *mf* *mp*

Tpt. *p* *mf* *3*

Tbn. *p* to mute out *mf* *f* *3* *mf* *pp* *6*

S. D.

Pno. *ff* *f* *pp* *6*

Vln. I *f* *mp* *p*

Vln. II *f* *s.p.* *pp*

Vla.

Vc. *mp* *mp* *mf* *pp*

Db. *mf* *mp* *f*

174 *f* *ff* *p* **slower, ♩ = 80**
To A. Fl.

Fl. *f* *ff* *p*

Ob.

Cl. *pp*

Ten. Sax.

Bsn. *f*

Hn. *f*

Tpt. *p* *f*

Tbn. *pp* *f*

S. D. we kiss once more...

Pno.

Vln. I

Vln. II *mf*

Vla.

Vc.

Db.

Tempo 1, ♩ = 108

176

alto fl.

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- A. Fl.**: Alto flute, starting with a *p* dynamic, moving to *mp* and then *f*.
- Ob.**: Oboe, starting with a *p* dynamic, moving to *mf* and then *mp*.
- Cl.**: Clarinet, starting with a *p* dynamic.
- Ten. Sax.**: Tenor saxophone, starting with a *p* dynamic.
- Bsn.**: Bassoon, starting with a *p* dynamic.
- Hn.**: Horn, starting with a *p* dynamic.
- Tpt.**: Trumpet, starting with a *p* dynamic.
- Tbn.**: Trombone, starting with a *p* dynamic.
- S. D.**: Soloist, with lyrics: "owls... snuggles her head against my vest... recite poetry... we start to pet...".
- Pno.**: Piano, with a sustained accompaniment.
- Vln. I**: Violin I, playing a triplet pattern with *mp* dynamics.
- Vln. II**: Violin II, playing a triplet pattern with *mp* dynamics, including an *ord.* (ordine) instruction.
- Vla.**: Viola, playing a triplet pattern with *mp* dynamics.
- Vc.**: Violoncello, playing a triplet pattern with *mp* dynamics.
- Db.**: Double bass, playing a triplet pattern with *mp* dynamics, moving to *mf* and then *p*.

179

A. Fl. *mp* *p*

Ob. *p*

Cl.

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

Bsn.

Hn.

Tpt.

Tbn.

S. D. *my chest... talcum...*

Pno.

Vln. I *sf*

Vln. II *sf*

Vla. *mf* *mp*

Vc. *f* *mp* *sf*

Db. *mf*

181

A. Fl. *mp*

Ob.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

S. D. *pp*

Pno.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mf* *p*

Detailed description: This page of a musical score covers measures 181 and 182. The score is for a full orchestra and includes parts for woodwinds (A. Fl., Ob., Cl., Ten. Sax., Bsn.), brass (Hn., Tpt., Tbn.), strings (Vln. I, Vln. II, Vla., Vc., Db.), and percussion (S. D., Pno.). The key signature is one sharp (F#) and the time signature is 5/4. The woodwinds and strings play melodic lines with various articulations and dynamics. The percussion part features a complex rhythmic pattern with triplets and sextuplets. The dynamic markings range from *pp* to *mf* and *p*.

183 To Fl.

A. Fl. *f*

Ob.

Cl. *f*

Ten. Sax.

Bsn.

Hn.

Tpt. *f*

Tbn.

S. D. *mf* *f* *tr*

Pno.

Vln. I

Vln. II *sf* *f*

Vla. *mf* *mp* *f*

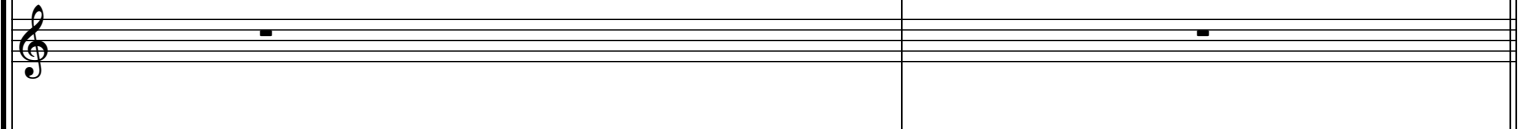
Vc. *f* *mp* *sf* *f*

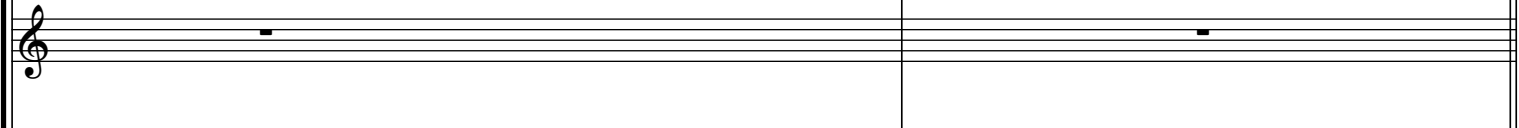
Db. *mf* *f*

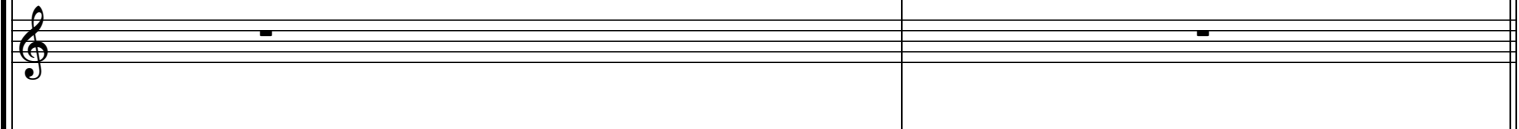
185

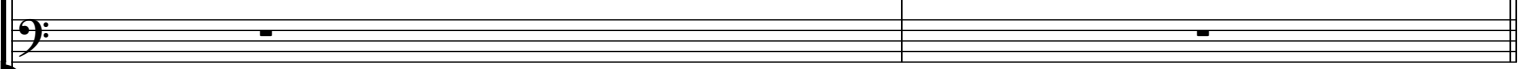
molto rall.


A. Fl. 


Ob. 


Cl. 


Ten. Sax. 


Bsn. 


Hn. 


Tpt. 

Tbn. 


S. D. 
long, ca. 30 sec for entire solo
and continue walking...


Pno. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

Glorious, ♩ = 76

187

A. Fl.

Ob.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

S. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

mute out
solo

pp *f* *mf* *ff*

mf *ff*

mf

mf

mf

ff

ff

ff

fff

fff

fff

fff

ff

ff

Ped.

191

Musical score for measures 191-195. The score includes parts for A. Fl., Ob., Cl., Ten. Sax., Bsn., Hn., Tpt., Tbn., S. D., Pno., Vln. I, Vln. II, Vla., Vc., and Db. The key signature has one sharp (F#). The percussion part (S. D.) is in 2/2 time and features a rhythmic pattern of eighth notes with accents. The woodwinds and brass parts include various dynamics such as *ff* and *fff*, and include articulations like *staccato*, *mfz*, and *mf*. The strings and double bass play sustained notes with accents and dynamic markings. The woodwinds and brass parts have slurs and phrasing marks. The percussion part has a consistent rhythmic pattern.

196

A. Fl.

Ob.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

S. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

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

Detailed description: This page of a musical score covers measures 196 to 200. The score is for a full orchestra and includes parts for woodwinds (A. Fl., Ob., Cl., Ten. Sax., Bsn.), brass (Hn., Tpt., Tbn.), strings (S. D., Vln. I, Vln. II, Vla., Vc., Db.), and piano (Pno.). The percussion part (S. D.) features a complex rhythmic pattern of sixteenth notes. The woodwinds and brass parts are mostly silent in measures 196-199, with the Bsn. playing a rhythmic pattern. In measure 200, the Hn., Tpt., and Tbn. play a melodic line starting with a fortissimo (*ff*) dynamic and ending with a mezzo-piano (*mp*) dynamic. The strings (Vln. I, Vln. II, Vla., Vc., Db.) play a melodic line starting with a forte (*f*) dynamic and ending with a fortissimo (*ff*) dynamic. The piano part (Pno.) is silent throughout. The score is in 4/4 time and includes various musical notations such as dynamics, articulation marks, and slurs.

203

A. Fl. 

Ob. 

Cl. 

Ten. Sax. 

Bsn. 

Hn. 

Tpt. 

Tbn. 

S. D. 

as before
I park my car outside... the darkness... doorway... she says if I try... and continue walking...
barbecue... all night I dry her tears... we kiss once more...

Pno. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

interlude 3: kiss

207

March, ♩ = 78

Flute

Fl. *f*

Ob. *f*

Cl. *f*

Ten. Sax. *f* move to front of stage

Bsn. *f*

Hn. *ff* *pp*

Tpt. *ff* *pp*

Tbn. *ff* *pp*

S. D. turn back to audience, take snare drum and resume position in orchestra

Pno.

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

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

Vla. *p* *f* *mf*

Vc. *p* *f* *mf*

Db. *p* *f* *mf*

213

Fl.

Ob.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

S. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

ff

pp

215

Fl.

Ob.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

S. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

f

pp

pp

pp

attacca

iv. naïma's moon

Grand & royal, ♩ = 78

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Flute, Oboe, Clarinet in Bb, Tenor Saxophone, and Bassoon. Below these are brass instruments: Horn in F, Trumpet in Bb, and Trombone. The percussion section is detailed with specific instruments: Crash Cymbals, Suspended Cymbal, Sizzle Cymbal, Hi-Hat, Triangle, Mark Tree, Glockenspiel, Snare Drum, and Bass Drum. The piano part is shown in grand staff notation. The bottom section features the string ensemble: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score is marked with dynamic levels such as *f*, *ff*, *pp*, *mf*, and *mp*, and includes performance instructions like 'crash', 'brushes snares on', and 'b.d.'. The tempo is indicated as 'Grand & royal, ♩ = 78'.

224 **all winds: whispered calmly, yet audibly** **repeat 2x**

Fl. *p* "deep as the night, spirit of starlight"

Ob. *p* "spirit of starlight, inspiration of great beauty"

Cl. *p* "inspiration of great beauty and love at first sight" to b. cl

Ten. Sax. *p* "love at first sight queen of the ages"

Bsn. *p* "queen of the ages, she transcends history's pages"

all brass: whispered calmly, yet audibly

Hn. *p* "she transcends history's pages, from beginning until the end"

Tpt. *p* "from beginning until the end what a woman she has been"

Tbn. *p* "what a woman she has been what a woman she has been" to st. mute

Perc. *sus. cym brushes* *like a count basic ballad*
cresc and desc freely

Pno. *pp*

all strings: whispered calmly, yet audibly **Cool, ♩ = 42**

Vln. 1 *p* "exotic rich and rare none other to compare" to mute

Vln. 2 *p* "none other to compare exotic rich and rare" to mute

Vla. *p* "exotic rich and rare none other to compare" to mute

Vc. *p* "none other to compare exotic rich and rare" to mute

Db. *pp* *f* *pizz.* *3*

227

Ten. Sax. *solo, tortured*
bisbig

Perc. *hi-hat:*

Pno.

Db. *always present*

mp *f* *p* *f* *pp*

mp

p

mf



234

Ten. Sax. *bisbig*

Perc.

Pno.

Db.

mp *f* *p* *f* *pp*



241

Ten. Sax. *slap tongue*

Perc. *sus crash:*

Pno.

Vla. *pp*

Db.

pp *f* *mp* *pp* *f* *fff* *mp*

5 *6*

3

245

Ob. *rall.* *a tempo*

Cl. *bisbig*

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

Tbn. *st. mute*

Perc. *pp*

Pno. *p*

Vln. 1 *rall.* *a tempo* *molto flaut.*

Vla. *s.p.* *pp* *ord.*

Db. *pp*



251

Ob. *ppp* *pp* *p*

B. Cl. *pp* *mf* *mp* *p* *pp*

Ten. Sax. *pp*

Tbn. *pp*

Perc. *mark tree* *p* *mp*

Pno. *ppp* *pp* *p*

Vln. 1 *rall.* *a tempo*

Vla. *ppp* *pp* *p*

Db. *pp*

256

Fl. *p*

Ob. *p*

B. Cl. *mp* *to cl.* Clarinet in B \flat *p*

Ten. Sax. *ppp* *mp* *distant, always airy tone*
tone filter on

Bsn.

Tbn. *distant* *mf*

Perc. *to glockenspiel*

Pno.

Vln. 1 *pp* *mf* *mute off* *molto port.*

Vln. 2 *pp* *mf* *molto port.*

Vla. *pp* *mf* *mute off* *molto port.*

Vc. *pp* *mf* *molto port.*

Db. *pp* *mf* *arco* *molto port.*

Fl. *p* *pp* *mf* *ten.*

Ob. *mf* *ten.*

Cl. *p* *pp* *mf*

Ten. Sax. *ten.*

Bsn. *p* *pp*

Hn. *calmly* *mp*

Tbn. *3*

Glock. Glockenspiel *p*³

Pno. *pp*³

Vln. 1 *pp* *mp* *p* *ten.*

Vln. 2 *pp* *mp* *p* *ten.*

Vla. *pp* *mp* *p* *ten.*

Vc. *pp* *mp* *p* *ten.*

Db. *pp* *p*

268

Fl. *p* *pp*

Ob.

Cl. *p* *pp*

Ten. Sax. *p* *mp*

Hn. *3*

Tpt. *mp*

Vln. 1 *p* *pp* *<mp*

Vln. 2 *p* *pp* *<mp* *mp* *pp*

Vla. *p* *pp* *<mp* *mp* *pp*

Vc. *p* *pp* *<mp* *mp* *pp*

Db. *p* *pp* *<mp* *mp* *pp* *mp* *pizz.*

Detailed description: This page of a musical score, numbered 268, contains ten staves for various instruments. The top staff is for Flute (Fl.), followed by Oboe (Ob.), Clarinet (Cl.), Tenor Saxophone (Ten. Sax.), Horn (Hn.), Trumpet (Tpt.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in 4/4 time and features a variety of dynamics including *p* (piano), *pp* (pianissimo), *mp* (mezzo-piano), and *pizz.* (pizzicato). The Flute part includes a *pp* dynamic and a *pp* dynamic. The Clarinet part includes *p* and *pp* dynamics. The Tenor Saxophone part includes *p* and *mp* dynamics. The Horn part includes a triplet of eighth notes. The Trumpet part includes a triplet of eighth notes. The Violin 1 part includes *p*, *pp*, and *<mp* dynamics. The Violin 2 part includes *p*, *pp*, *<mp*, *mp*, and *pp* dynamics. The Viola part includes *p*, *pp*, *<mp*, *mp*, and *pp* dynamics. The Violoncello part includes *p*, *pp*, *<mp*, *mp*, and *pp* dynamics. The Double Bass part includes *p*, *pp*, *<mp*, *mp*, *pp*, and *mp* dynamics, and ends with a *pizz.* marking. The score is divided into four measures, with a repeat sign at the end of the fourth measure.

272 **poco rit.** **a tempo** 67

Ob. *f* *ff* *mp* 3

Cl. *mp* *ff* *mp* 3

Ten. Sax. *mf* *ff* *pp* 5

Bsn. *mp* *ff* *pp* 5 bisbig

Tpt. *mf* *pp* cup mute 3

Tbn. *mf* *pp* cup mute 3

Perc. r.s. *ff* 5

Vln. 1 (sul D) *mf* *ff* *pp* 5

Vln. 2 *mf* *ff* *pp* 5

Vla. *mf* *ff* *pp* 5

Vc. *mf* *ff* *pp* 5

Db. *f* *mp* 3

275 motionless, floating

no vib

Ob. *p*

Cl. *p*

Ten. Sax. *pp* *no vib*

Bsn. *p* *no vib*

Vln. 1 *no vib*

Vln. 2 *no vib*

Vla. *no vib*

Vc. *no vib*

Db. *ff*

f

f

ff

ff

ff

ff

ff

ff

276

molto rit.

Fl.

Ob. *p*

Cl. *mf* *norm.* *p*

Ten. Sax. *mp* *norm.*

Bsn. *mf* *norm.* *pp*

Perc. *mp* *3*

Vln. 1 *vib* *mp* *pp* *p*

Vln. 2 *mp* *p*

Vla. *mp* *pp* *mp* *mp*

Vc. *mp* *mp*

Db. *sfz* *mp* *3* *3* *3*

molto rit.

a tempo

279

Fl. *sfz* *pp* *mf*

Ob. *sfz* *pp* *mf*

Cl. *sfz* *pp* *mf*

Ten. Sax. *f* *mp*

Bsn. *f* *mp*

Perc. (sizzle)

Pno. *mf* *mp*

a tempo

Vln. 1 *pp* *p* *mp*

Vln. 2 *p*

Vla. *pp* *mp* *p*

Vc. *p*

Db. *mf*

283

Fl. *pp* *rall.*

Ob. *pp*

Cl. *pp* *bisbig*

Ten. Sax. *mp* *pp*

Bsn. *p* *pp*

Perc. *rall.*

Vln. 2

Vla.

Db. *mp* *3*



interlude 4: truth

agile and fun, ♩ = 124

Flute *mf* *f* *mf* *f*

Oboe *mf* *f* *mf* *f*

Clarinet in Bb *mf* *f* *f* *mp* *f*

Tenor Saxophone *mp* *f* *f* *mp* *f*

Bassoon *mf* *mf* *mp* *f*

Percussion *mp* *tri.*

tone filter out

289

Fl. *mf* 6 *f* *ffp* 6 6 6 6 6 6

Ob. *mf* 6 *f* *ffp* 6 6 6 6 6 6

Cl. *mf* 6 *f* *ffp* 6 6 6 6 6 6

Ten. Sax. *mf* 6 *f* *ffp* 6 6 6 6 6 6

Bsn. *mf* 6 *f* *ffp* 6 6 6 6 6 6

Perc. *f*



291

Fl. *f* 6 *f* 6 *mf* 3 3 3 3 6 *f*

Ob. *f* 6 *f* 6 *f* 3 3 3 3 6

Cl. *f* 6 *f* 6 *f* 3 3 3 3 6

Ten. Sax. *f*

Bsn. *f* 6 *f* 6 *f* 3 3 3 3 6

Vln. 1 *p*

293

Fl.

Ob. *mf* 6 3 3 6

Cl. *mf* 6 3 3 6

Bsn. *mf* 6 3 6

Vln. 1 *mf*



294

Fl. *f* 6 6 6

Ob. 6 6 *pp* 6 6 *f* 6 6 6

Cl. 6 6 *pp* 6 6 6 *f* 6 6 6

Ten. Sax. *f* 6 6 6

Bsn. *f* 6 6 6

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

296 73

Fl. *f*

Ob. *f*

Cl. *f*

Ten. Sax. *f*

Bsn. *mf*

Vln. 1 *p* *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Detailed description: This page contains musical notation for measures 296 and 297. The score is for a full orchestra. Measures 296-297 are in 3/4 time. The woodwinds (Flute, Oboe, Clarinet, Tenor Saxophone, Bassoon) play a melodic line with sixteenth-note patterns, featuring sixths and triplets. Dynamics range from *f* to *mf*. The strings (Violins 1 & 2, Viola, and Cello) provide harmonic support with sustained notes and a *pp* dynamic.

298 rall.

Fl. *f* *p* *f*

Ob. *f* *p* *f*

Cl. *f* *p* *f*

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

Bsn. *mf* *p* *f*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Detailed description: This page contains musical notation for measures 298, 299, and 300. The score is for a full orchestra. Measures 298-299 are in 3/4 time, and measure 300 is in 2/4 time. The woodwinds continue their melodic line, with dynamics fluctuating between *f* and *p*. The strings remain in a *pp* dynamic. A *rall.* (ritardando) marking is present at the beginning of measure 300.

301

Fl. with hushed intensity: "blue!"

Ob. with hushed intensity: "blue!"

Cl. with hushed intensity: "blue!"

Ten. Sax. with hushed intensity: "blue!"

Bsn. with hushed intensity: "blue!"

Hn. with hushed intensity: "blue!"

Tpt. with hushed intensity: "blue!"

Tbn. with hushed intensity: "blue!"

Perc. with hushed intensity: "blue!"

Pno. with hushed intensity: "blue!"

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. with hushed intensity: "blue!"

v. blue

Quick, and light

Grand, ♩ = 42

Flute *ff* *mf*

Oboe *f* *p* *sf* *pp*

Bass Clarinet in B♭ *f* *p* *sf* *pp*

Tenor Saxophone *f* *p* *sf* *pp*

Bassoon *ff* *f* *p* *sf* *pp*

Horn in F *f* *p* *sf* *pp*

Trumpet in B♭ *f* *p* *sf* *pp*

Trombone *f* *p* *sf* *pp*

Snare Drum
Triangle
Tam-tam

Piano *ff*

Grand, ♩ = 42

Violin I *ff* *mp* *ff* *mp* *ff* *pp*

Violin II *ff* *mp* *ff* *mp* *ff* *pp*

Viola *ff* *mp* *ff* *mp* *ff* *pp*

Violoncello *ff* *mp* *ff* *mp* *ff* *pp*

Double Bass *ff* *mp* *ff* *mp* *ff* *pp*

313

312

Fl. *mf*

Ob.

B. Cl.

Ten. Sax.

Bsn.

Db.

319

Fl.
Ob.
B. Cl.
Ten. Sax.
Bsn.
Tbn.
Pno.
Db.

mf *p* *mf* *solo*

4 4 4 4 4 4 3



324

Fl.
Ob.
B. Cl.
Ten. Sax.
Bsn.
Hn.
Tbn.
Pno.

mf *mp* *p*

3 4 4 4 4 3 4 3

334

330

Fl.

Ob. *mf*

B. Cl. *mf* to cl.

Ten. Sax. *mf*

Bsn. *mf*

Hn. *mf*

Tpt.

Tbn.

Snare Drum

Perc. *mp*

Pno.

334

Vln. I *mp* pizz.

Vln. II *mp* pizz.

Vla. *mp* pizz.

Vc. *mp* pizz.

Db. *mp* pizz.

337

Ob.

B. Cl.

Ten. Sax.

Hn.

Tpt.

Tbn.

S. D.

Vln. I

Vln. II

Vla.

Vc.

Db.

342

341

Fl.

Ob.

Cl.

Ten. Sax.

Bsn.

S. D.

Vln. I

Vln. II

Vla.

Vc.

Db.

This musical score page contains the following parts and details:

- Flute (Fl.):** Starts at measure 346 with a *mp* dynamic, transitioning to *ppp* by measure 348. A fermata is present at the end of the section.
- Oboe (Ob.):** Mirrors the flute's dynamics, starting at *mp* and moving to *ppp*.
- Clarinet (Cl.):** Mirrors the flute and oboe parts.
- Tenor Saxophone (Ten. Sax.):** Mirrors the flute and oboe parts.
- Bassoon (Bsn.):** Mirrors the flute and oboe parts.
- Horn (Hn.):** Starts at *mf*, playing a melodic line with a second ending (2) in measure 348.
- Trumpet (Tpt.):** Starts at *mf*, playing a melodic line with a second ending (2) in measure 348.
- Trombone (Tbn.):** Starts at *mf*, playing a melodic line with a second ending (2) in measure 348.
- String Drums (S. D.):** Provides a rhythmic accompaniment with a steady eighth-note pattern.
- Piano (Pno.):** The piano part is mostly silent, with some faint markings.
- Violin I (Vln. I):** Starts at measure 348 with a *pp* dynamic, playing a sustained chord.
- Violin II (Vln. II):** Mirrors the Violin I part.
- Viola (Vla.):** Mirrors the Violin I part.
- Violoncello (Vc.):** Mirrors the Violin I part.
- Double Bass (Db.):** Mirrors the Violin I part.

poco rall.

350

Fl. *f* *f*

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

Cl. *f* *p* *f* *p*

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

Bsn. *f* *p* *f* *p*

Hn. *f* *p* *p*

Tpt. *f* *p* *p*

Tbn. *f* *p* *p*

S. D. to Tri.

Pno. *ff* to Cel.

poco rall.

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

Vln. II *f* *ff* *mp* *ff*

Vla. *f* *ff* *mp* *ff*

Vc. *f* *ff* *mp* *ff*

Db. *f* *ff* *mp* *ff*

355 **359**

354 $\text{♩} = 76$ rall. Piccolo

Fl. *ff*

Ob. *ff*

Cl. *ff*

Ten. Sax. *ff*

Bsn. *ff*

Hn.

Tpt.

Tbn.

S. D. Triangle *p* to S. D. Snare Drum

Pno. *ff*

Vln. I *mp* *ff*

Vln. II *mp* *ff*

Vla. *mp* *ff*

Vc. *mp* *ff*

Db. *mp* *ff*

360

Picc. *ff*

Ob. *ff*

Cl. *ff*

Ten. Sax. *ff*

Bsn. *ff*

Hn. *ff*

Tpt. *f* *ff*

Tbn. *ff* *ff*

S. D. *ff*

Pno.

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Db. *fff*

Detailed description: This page of a musical score covers measures 360 to 364. It features a large ensemble of instruments. The woodwind section includes Piccolo, Oboe, Clarinet, Tenor Saxophone, Bassoon, Horn, Trumpet, and Trombone. The percussion section includes Snare Drum. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The piano part is also present. The score is written in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The dynamics are marked with *ff* (fortissimo) and *fff* (fortississimo). The woodwinds and strings play sustained notes with accents, while the percussion plays a rhythmic pattern. The brass section plays a melodic line with accents. The piano part provides harmonic support with chords and single notes.

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2019