

Score

Revised 5/10/23

Commissioned by Price Waterhouse & Dedicated to Mr. & Mrs. Charles O'Drobinak

The American Dream

*From "Night Visions"
for Symphony Orchestra*

Orchestration for "The American Dream"

Piccolo	2 Trumpets in C
2 Flutes	2 Tenor Trombones
2 Oboes	1 Bass Trombone
2 Bb Clarinets	1 Tuba
Bass Clarinet	Timpani
2 Bassoons	3 Percussion
4 Horns in F	1 Harp
Full Strings	

About James Beckel, Composer

James Beckel graduated from the Indiana University School of Music and has been the Principal Trombonist with the Indianapolis Symphony since 1969. He is also on the music faculty at DePauw University. In addition to these responsibilities he has been a very active composer and arranger. Hal Leonard Music publishes several of his works. He was born in Marion, Ohio in 1948.

Many original works have been performed by several professional orchestras such as Minneapolis, Boston, St. Louis, Atlanta, Houston, Cincinnati, Baltimore, Detroit, Milwaukee, Indianapolis, Rochester, Charlotte, Fort Wayne, Springfield, Evansville, Tampa, Arkansas, Oklahoma City, Phoenix, New Mexico, Chautauqua, Terre Haute, South Bend, Omaha, Knoxville, Delaware, West Virginia, Jacksonville, etc. His works have been broadcast nationwide via television and radio by groups including the Cincinnati Symphony, the Rochester Philharmonic, the Nashville Symphony, and the U.S. Coast Guard Band.

Beckel's works have been recorded by the Indianapolis Brass Ensemble, the Houston Symphony, and the Indianapolis Symphony. In addition, some of his works for band have been recorded by the Coast Guard Band, the Marine Band, and the DePauw University Band. Greg Hustis and members of the Dallas Symphony recorded *The Glass Bead Game* horn concerto for a CD released in November of 2004 and Velvet Brown recorded *Concerto for Tuba and Percussion*, which was released early in 2007. The Texas Horns recorded a work, *Portraits of the American West*, which was especially commissioned for a CD released in 2008.

Mr. Beckel has received many composition grants. He has been an Individual Arts Fellow through the Indiana Arts Commission and the National Endowment for the Arts, and was one of 50 composers chosen nationwide to be part of the Continental Harmony Project. *Liberty for All* was written for that commission from Composers Forum in 2000 and has been broadcast multiple times on national television with the Nashville Symphony performing. *The Glass Bead Game: Concerto for Horn and Orchestra* was nominated for a Pulitzer Prize. *The Glass Bead Game* was premiered by the Indianapolis Chamber Orchestra on November 10, 1997. Kent Leslie was the horn soloist. *The Glass Bead Game* is now available with orchestra, wind ensemble, piano, and chamber ensemble. The wind ensemble version of this concerto, written in 1999 was nominated for the Grawemeyer Award in that same year and was recorded by the DePauw University Band in 2000.

Liberty for All and another patriotic work entitled *The American Dream* were featured works on a national A&E TV broadcast in the summer of 2003 with the Nashville Symphony Orchestra. Over 27 million people watched that program. The band version of this work was completed in 2002 and the United States Coast Guard Band has

Another work, a three-movement sonata for Trumpet and Organ was completed in 2005. Mr. Beckel has also written several works for brass choir and brass quintet. In June of 2006, James completed a commission by the Air Force Band of Flight for a narrated patriotic work entitled Gardens of Stone. Later that year, the Indianapolis Chamber Winds performed the world premiere of his work, Music for Winds, Percussion, and Piano. And in March of 2007 two more world premieres took place. The Indianapolis Symphony premiered Toccata for Orchestra and the Peaceful Valley Chamber players premiered a work for string quartet, percussion, and trombone entitled Musical Masque (for the Seasons). In 2014 Joe Alessi, principal trombonist with the New York Philharmonic, premiered the composer's "Concerto for Trombone and Orchestra" with the Gulf Coast Symphony.

Visit the composer's website at www.jimbeckelmusic.com.

About the Work ***"The American Dream"***

"Night Visions" was written in 1992 to celebrate the retirement of Charles O'Drobinak from Price Waterhouse. He was a beloved CEO of the Indianapolis Regional Office of this world renowned accounting firm. The work was commissioned by Price Waterhouse in his honor. The work is a four movement piece about dreams. *"Night Visions"* begins with a children's prayer which leads to slumber and the first dream which is entitled "Flying." This first movement ends with the sound of a clock striking midnight that leads us into the second dream entitled "Gates of the Unknown." This second dream turns into a nightmare and ends with our sleeper waking up in a cold sweat as the clock strikes 3 A.M. As our frightened dreamer returns to sleep, we hear the third dream which is entitled "Visions of a Lost Friend." This slow, beautiful third movement references the idea that we can still see our lost friend in our dreams if not on Earth. The heroic, final movement is entitled "The American Dream," which is meant to represent Mr. O'Drobinak's rise to fame and success from humble beginnings.

The final movement of *"Night Visions," "The American Dream,"* has taken on a life of its own. *"The American Dream"* has been published for band by Hal Leonard Music and recorded often by Military and College bands. The original orchestra version has been played by orchestras all over the United States of America and has appeared on several nationally broadcast programs for July 4th including the Nashville Symphony Orchestra.

Duration: 3 minute 45 seconds

The American Dream

From "Night Visions"
for Symphony Orchestra

James A. Beckel Jr.

Allegro maestoso (♩ = c. 112)

Piccolo

Flute 1&2

Oboe 1&2

Clarinet in B \flat 1&2

Bass Clarinet

Bassoon 1&2

Horn in F 1&2

Horn in F 3&4

Trumpet in C 1&2

Trombone 1&2

Bass Trombone & Tuba

Timpani

Percussion 1
2&3

Harp

Allegro maestoso (♩ = c. 112)

Violin I

Violin II

Viola

Cello

Contrabass

1

2

3

4

A Alla Chorale

Soli with Brass

Picc. *f* *cantabile* *N.B.*

Fl. 1&2 *pesante* *mf*

Ob. 1&2 *pesante* *mf*

B♭ Cl. 1&2 *pesante* *mf*

B. Cl. *pesante* *mf*

Bsn. 1&2 *pesante* *mf*

F Hn. 1&2 *pesante* *mf* *f* *cantabile, molto sostenuto* *N.B.*

Hn. in F 3&4 *pesante* *mf* *f* *cantabile, molto sostenuto* *N.B.*

C Tpt. 1&2 *f* *cantabile, molto sostenuto* *N.B.*

Tbn. 1&2 *pesante* *mf* *f* *cantabile, molto sostenuto* *N.B.*

B. Trb. & Tuba *pesante* *mf*

Timp. *ff* *pesante*

Perc. 1 *Tam-tam* *piu f* *dampen*

Perc. 2 & 3 *Sn. & Bass Dr.* *with snares on* *ff* *pesante*

A Alla Chorale

Vln. I *pesante* *mf*

Vln. II *pesante* *mf*

Vla. *pesante* *mf*

Vc. *pesante* *mf*

Cb. *pesante* *mf*

Picc.

F Hn. 1&2

Hn. in F 3&4

C Tpt. 1&2

Tbn. 1&2

B. Trb. & Tuba

Vc.

Cb.

9 10 11 12

f *ff* *f* *ff*

* (Stagger Breaths)

Picc.

F Hn. 1&2

Hn. in F 3&4

C Tpt. 1&2

Tbn. 1&2

B. Trb. & Tuba

Vc.

Cb.

13 14 15 16

ff *ff* *ff* *ff* *poco rit.*

Allegro giusto (♩. = c. 132)

Picc. *mp*

Fl. 1&2

Ob. 1&2

B♭ Cl. 1&2

B. Cl.

Bsn. 1&2 *f*

F Hn. 1&2 *mp pp*

Hn. in F 3&4 *mp pp*

C Tpt. 1&2 *mp pp*

Tbn. 1&2 *mp pp*

B. Trb. & Tuba *mp pp*

Perc. 2 *f* Hit with Sn. Dr. Sticks

Wood Block with strings

Hp.

Allegro giusto (♩. = c. 132)

Vln. I *ff* at the frog with vigor *simile*

Vln. II *ff* at the frog with vigor *simile*

Vla. *ff* at the frog with vigor *simile*

Vc. *ff* at the frog with vigor *simile*

Cb. *ff* at the frog with vigor *simile*

B

Picc.

Fl. 1&2
cantabile

Ob. 1&2
cantabile

B♭ Cl. 1&2
cantabile

B. Cl.
cantabile

Bsn. 1&2
a2 cantabile

F Hn. 1&2
3&4

C Tpt. 1&2

Tbn. 1&2

B. Trb. & Tuba

Timp.

Perc. 1

Perc. 2
mf
Wood Block

Hp.

B

Vln. I
mf

Vln. II
mf

Vla.
mf

Vc.
mf

Cb.
mf

simile

simile

C

Soli with Violins

Picc. *cantabile*

2nd Fl. *cantabile* 1st Fl. *cantabile*

Ob. 1&2 *cantabile* 1st Ob. 2nd Ob. 1st Ob.

B♭ Cl. 1&2 *cantabile* 1st Cl. 2nd Cl. 2nd Cl. 1st Cl.

B. Cl. *cantabile*

Bsn. 1&2 *cantabile* 1st Bsn. *f cantabile* 2nd Bsn. *cantabile* 1st Bsn.

F Hn. 1&2 *mf*

Hn. in F 3&4 *mf*

C Tpt. 1&2 *cantabile* a2

Tbn. 1&2 *cantabile* a2

B. Trb. & Tuba *f f simile*

Timp. *mf*

Perc. 1

Perc. 3 *mf* Bass Dr.

Vln. I *cantabile*

Vln. II *cantabile*

Vla. *cantabile*

Vc. *cantabile*

Cb. *f f simile*

Picc.

2nd Fl.

Fl. 1&2

1st Ob.

Ob. 1&2

1st Cl.

B♭ Cl. 1&2

* 2nd Cl.

B. Cl.

* 1st Cl.

1st Bsn.

Bsn. 1&2

F Hn. 1&2

Hn. in F 3&4

C Tpt. 1&2

a2

Tbn. 1&2

B. Trb. & Tuba

a2

Timp.

dampen

f

Perc. 1

Xylophone

f

ff

(To Glockenspiel)

Bass Dr.

Perc. 3

f

Vln. I

Solo

f dolce

Vln. II

ff

Vla.

ff

Vc.

ff

Cb.

ff

D L'istesso tempo (♩ = c.132)

Picc. *mf* *leggiero*

Fl. 1&2 *mf* *mp* *p*

Ob. 1&2 *mf* *leggiero* *p*

B♭ Cl. 1&2 *mf dolce* *p*
* (dotted line shows phrase)

B. Cl. *mp legato* *p*

Bsn. 1&2 *mp* *p*

F Hn. 1&2 *mf dolce* *p*

Hn. in F 3&4 *mf leggiero* *p*

Timp.

Perc. 1 *mf* *leggiero* *brass mallets*
Glock. *with Piccolo*

Hp. *mp*

D L'istesso tempo (♩ = c.132)

Vln. I *dolce* *mf* *mp* *p*

Vln. II *div.* *mf dolce* *p*

Vla. *mp dolce* *mf leggiero*
* (dotted line shows phrase)

Vc. *mp legato* *mf leggiero*

Cb. *mp dolce* *div.* *p*

* (dotted line shows phrase)

Picc. *mp* *mf* *leggiero*

Fl. 1&2 *mp* *p*

Ob. 1&2 *mf* *leggiero* *p*

B♭ Cl. 1&2 *mf* *p* * (dotted line shows phrase)

B. Cl. *mp* *p*

Bsn. 1&2 *mp* *p*

F Hn. 1&2 *mf* *p*

Hn. in F 3&4 *mf*

Timp.

Perc. 1 *mf* *leggiero* Glock.

Hp. *mp*

Vln. I *mp* *p*

Vln. II *mf* *p*

Vla. *mp* *mf* *leggiero* * (dotted line shows phrase)

Vc. *mp* *legato* *mf* *leggiero*

Cb. *mp* *p*

41

42

43

44

poco ritard

Picc. *mp* *pp*

Fl. 1&2 *mp* *pp*

Ob. 1&2 *mp* *pp*

B♭ Cl. 1&2 *mf* *pp*

B. Cl. *mp* *pp*

Bsn. 1&2 *mp* *pp*

F Hn. 1&2 *mf* *pp*

Hn. 2&4 *mp* *pp*

Hn. in F 3&4 *mp* *pp*

Timp. *mp* gradual dim.

Perc. 2 Triangle *mf* gradual dim.

Perc. 3 Bell Tree *mf* let ring

Hp. *mp* gradual dim.

Vln. I *mp* *pp*

Vln. II *mf* *pp*

Vla. *mp* *pp*

Vc. *mp* legato *mf* gradual dim.

Cb. *mp* *mf* gradual dim.

poco ritard

45 46 47 48

E Allegro moderato (♩ = 116 -120) "For The Beauty of the Earth"

Picc.

Fl. 1&2 *mf religioso alla hymn* *mp* *2nd Flute mf*

Ob. 1&2 *mf religioso alla hymn* *mp* *mp* *mf*

B♭ Cl. 1&2 *mf religioso alla hymn* *2nd Cl. mf* *1st Cl. mf*

B. Cl. *mf religioso alla hymn* *mp* *mf*

Bsn. 1&2 *mf religioso alla hymn* *mp* *mf*

F Hn. 1&2

Hn. in F 3&4

Timp. *let ring* *pp*

Perc. 2 *Triangle* *let ring* *pp*

Perc. 3

Hp. *pp*

E Allegro moderato (♩ = 116 -120)

Vln. I

Vln. II

Vla.

Vc. *p* *pp*

Cb. *p* *pp*

Solo
mf *leggiero* *mp* *mf*

Fl. 1&2 *mp* *mf*

Ob. 1&2 *mp* *mf*

B♭ Cl. 1&2 *mp* *mf*

B. Cl. *mp* *mf*

Bsn. 1&2 *mp* *mf*

Hn. in F 3&4 *mf* *leggiero* * (dotted line shows phrase) *mp*

*3rd Hn. Solo

C Tpt. 1&2

Tbn. 1&2

B. Trb. & Tuba

Timp.

Perc. 1 *mf* *leggiero* *Brass Mallets*

Glock. *with Piccolo*

Perc. 2 & 3

Hp.

Vln. I *mf*

Vln. II *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb.

poco ritard

Picc. *mp* *mf* *grad. cresc.* *f*

Fl. 1&2 *mp* *mf* *grad. cresc.* *f*

Ob. 1&2 *mp* *mf* *grad. cresc.* *f*

B \flat Cl. 1&2 *mp* *mf* *grad. cresc.* *f*

B. Cl. *mp* *mf* *grad. cresc.* *f*

Bsn. 1&2 *mp* *mf* *grad. cresc.* *f*

F Hn. 1&2 3&4

C Tpt. 1&2 *Solo* *mf dolce* *grad. cresc.* *f*

Tbn. 1&2 *f* *fp* *f* *sfp* *f*

B. Trb. & Tuba *sfp* *f*

Timp. *f*

Perc. 1 Glock. *mf*

Perc. 2 & 3 Snare Dr. *ppp* Sn. & Bass Dr. *f*

Hp. *f* *C Major Scale Gliss.*

Vln. I *espressivo* *grad. cresc.* *div.* *f* *poco ritard*

Vln. II *espressivo* *grad. cresc.* *div.* *f*

Vla. *mp* *mf* *grad. cresc.* *f* *div.* *fp* *f*

Vc. *mp* *mf* *grad. cresc.* *f* *div.* *fp* *sfp* *f*

Cb. *div.* *f* *fp* *sfp* *f*

128

F A tempo (♩. = c. 132)

Picc. *ff*

Fl. 1&2 *ff*

Ob. 1&2 *ff*

B♭ Cl. 1&2 *ff*

B. Cl. *ff*

Bsn. 1&2 *ff*

F Hn. 1&2 3&4 *Soli* *a2* *ff*

C Tpt. 1&2 *ff*

Tbn. 1&2 *ff*

B. Trb. & Tuba *ff*

Timp. *ff dampen* *f dampen* *f*

Perc. 1 *Glock.* *dampen*

Perc. 2 & 3 *Sn. & Bass Dr.* *f*

Hp. *ff* *f* *ff* *f* *C Major Gliss.* *C Major Gliss.*

F A tempo (♩. = c. 132)

Vln. I *ff* *div.*

Vln. II *ff* *div.*

Vla. *ff* *div.*

Vc. *ff* *mf* *ff*

Cb. *ff* *mf* *ff*

G

Picc. *ff*

Fl. 1&2 *a2 ff*

Ob. 1&2 *ff*

B♭ Cl. 1&2 *ff*

B. Cl. *ff*

Bsn. 1&2 *mf ff mf ff*

F Hn. 1&2 *a2 f*

3&4 *a2*

C Tpt. 1&2 *molto sostenuto mf ff*

Tbn. 1&2 *molto sostenuto mf ff*

B. Trb. & Tuba *ff mf*

Timp. *dampen f dampen*

Perc. 1 *Glock. ff brass mallets*

Perc. 2 & 3 *Sn. & Bass Dr. f*

Hp. *ff C Major Gliss. f*

Vln. I

Vln. II

Vla.

Vc. *mf ff mf ff*

Cb. *mf ff mf ff*

65 *mf* 66 *ff* 67 *mf* 68 *ff*

Picc. *ff*

Fl. 1&2 *ff*

Ob. 1&2 *ff*

B♭ Cl. 1&2 *ff*

B. Cl. *ff*

Bsn. 1&2 *mf* *ff* *mf* *f*

F Hn. 1&2 3&4 *a2* *Rip*

C Tpt. 1&2 *mf*

Tbn. 1&2 *mf*

B. Trb. & Tuba *f* *mf* *f* *mf* *f*

Timp. *dampen* *f* *dampen*

Perc. 1 *Glock.* *ff* brass mallets

Perc. 2 & 3 *Sn. & Bass Dr.* *f*

Hp. *ff* *f* *ff* *f* *C Major Gliss.* *C Major Gliss.*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *mf* *ff* *mf* *ff*

Cb. *mf* *ff* *mf* *ff*

69 70 71 72

H

Picc. *f*

Fl. 1&2 *f*

Ob. 1&2 *f*

B♭ Cl. 1&2 *f*

B. Cl. *f*

Bsn. 1&2 *f*

F Hn. 1&2 3&4 *ff*

C Tpt. 1&2 *mp* *leggiero*

Tbn. 1&2 *mp* *leggiero*

B. Trb. & Tuba *pp*

Timp.

Perc. 1 *f* *hard rubber mallets*

Perc. 2 *mp* *leggiero*

Hp. *ff* *dampen*

H

Vln. I *molto sostenuto*

Vln. II *molto sostenuto*

Vla. *molto sostenuto*

Vc. *molto sostenuto*

Cb. *molto sostenuto*

Picc.

Fl. 1&2

Ob. 1&2

B \flat Cl. 1&2

B. Cl.

Bsn. 1&2

F Hn. 1&2
3&4

C Tpt. 1&2

Tbn. 1&2

B. Trb. & Tuba

Timp.

Perc. 1
Glock. (To Xylophone) Xylophone *f* hard rubber mallets

Perc. 2
Wood Block *mf*

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *a2* *a4* *mp* *ff* *mf*

I

Picc. *cantabile*

Fl. 1&2 *cantabile*

Ob. 1&2 *mf*

B♭ Cl. 1&2 *mf*

B. Cl. *p* *f* *a2*

Bsn. 1&2 *p* *f* *a4*

F Hn. 1&2 3&4 *cantabile*

C Tpt. 1&2

Tbn. 1&2 *a2* *cantabile*

B. Trb. & Tuba *mf* *mf* *similie*

Timp. *mf*

Perc. 1 *f* *hard rubber mallets* *Glock.*

Perc. 3 *mf* *Bass Dr.*

Hp. *poco f*

I

Vln. I *8va* *ff* *cantabile*

Vln. II *cantabile*

Vla. *ff* *cantabile*

Vc. *cantabile*

Cb. *poco f* *poco f* *similie*

This page contains the musical score for measures 85 through 88. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Picc., Fl. 1&2, Ob. 1&2, B♭ Cl. 1&2, B. Cl., Bsn. 1&2, F Hn. 1&2, Hn. in F 3&4, C Tpt. 1&2, Tbn. 1&2, B. Trb. & Tuba, Timp., Perc. 1 (Glock.), Perc. 3 (Bass Dr.), Hp., Vln. I, Vln. II, Vla., Vc., and Cb. The score includes various musical notations such as notes, rests, slurs, and dynamics. Dynamics markings include *mf*, *f*, *ff*, *sfp*, and *ff*. Performance instructions include *a2*, *Hn. 1&3*, *Hn. 2&4*, *loco*, and *dampen*. The page is marked with large numbers 6, 8, 12, and 8, and a large watermark 'Jim Beckwith' is visible across the score. Measure numbers 85, 86, 87, and 88 are printed at the bottom of the page.

J

Picc. *ff* *sfp* *ff* *mp* *tr* *f* with great majesty *Soli* *f* with great majesty

Fl. 1&2 *ff* *mp* (1st Fl. remains *ff*) *ff* with intensity *Soli*

Ob. 1&2 *sfp* *f* *mp* *f* with great majesty *f* with great majesty

B♭ Cl. 1&2 *sfp* *f* *mp* (1st Cl. remains *ff*) *ff* with intensity *f* with great majesty

B. Cl. *ff* *mp*

Bsn. 1&2 *sfp* *f* *mp*

F Hn. 1&2 *sfp* *f* *mp* 2nd Hn. *Soli* *f* with great majesty

Hn. in F 3&4 *sfp* *f* *mp* *Soli* *f* with great majesty

C Tpt. 1&2 *ff* *mp* 2nd Trp. *Soli* *f* with great majesty

Tbn. 1&2 *sfp* *f* *mp* *Soli* *f* with great majesty

B. Trb. & Tuba *sfp* *f* *mp*

Timp. *sfp* *poco f* with intensity

Perc. 1 Glock. Triangle *f* with great majesty *Soli* Brass Mallets *f* with great majesty

Perc. 2 & 3 *poco f* Tambourine Suspended On Stand Hit with Snare Sticks

Hp. *ff* with intensity

J

Vln. I *loco* *tr* *f* with great majesty

Vln. II *with intensity* *tr* *f* with great majesty

Vla. *with intensity* *tr* *f* with great majesty

Vc. *with intensity* *f* with great majesty

Cb. *sfp* *poco f* with intensity *f* with great majesty

K

Picc.

Fl. 1&2
1st Fl.

2nd Fl.

Ob. 1&2

B♭ Cl. 1&2

Bsn. 1&2
poco *f* with intensity

F Hn. 1&2
2nd Hn.

Hn. in F 3&4
4th Hn.

C Tpt. 1&2
2nd Trp.

Tbn. 1&2

Timp.

Perc. 1
Glock.

Perc. 2 & 3
Triangle
Tambourine Suspended On Stand

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

K

Picc.
 Fl. 1&2
 Ob. 1&2
 B♭ Cl. 1&2
 Bsn. 1&2
 F Hn. 1&2
 Hn. in F 3&4
 C Tpt. 1&2
 Tbn. 1&2
 Timp.
 Perc. 1
 Perc. 2 & 3
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Glock.
 Triangle
 Tambourine Suspended On Stand

4th Hn.
 a2

L

Picc.

Fl. 1&2

Ob. 1&2

B♭ Cl. 1&2

B. Cl.

Bsn. 1&2

F Hn. 1&2

Hn. in F 3&4

C Tpt. 1&2

Tbn. 1&2

B. Trb. & Tuba

Timp.

Perc. 1

Perc. 2 & 3

Hp.

2nd Oboe remains *f*

1st Cl. *f*

2nd Cl. *f*

Bass Trb. remains *f*

Glock.

Triangle

Tambourine Suspended On Stand

sfp

f

ff

mp

poco f

(mp)

2nd Hn.

4th Hn.

(2nd)

(1st)

ff

mp

ff

f

let ring

L

Vln. I

Vln. II

Vla.

Vc.

Cb.

sfp

sfp

ff

ff

div.

Picc.
 Fl. 1&2
 Ob. 1&2
 B♭ Cl. 1&2
 B. Cl.
 Bsn. 1&2
 F Hn. 1&2
 Hn. in F 3&4
 C Tpt. 1&2
 Tbn. 1&2
 B. Trb. & Tuba
 Timp.
 Perc. 1
 Perc. 2 & 3
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for orchestra, measures 105-108. The score includes parts for Piccolo, Flutes 1&2, Oboes 1&2, B♭ Clarinets 1&2, Bass Clarinet, Bassoons 1&2, French Horns 1&2, Horns in F 3&4, Trumpets 1&2, Trombones 1&2, Bass Trombone & Tuba, Timpani, Percussion 1, 2 & 3, Harp, Violins I & II, Viola, Violoncello, and Contrabass. Dynamics include *mp*, *f*, *mf*, and *f*.

molto ritard

M **Maestoso** (♩ = c. 80)

poco ritard

This system includes staves for Piccolo, Flutes 1&2, Oboes 1&2, B♭ Clarinets 1&2, Bass Clarinet, Bassoons 1&2, First and Second Horns, Trumpets 1&2, Trombones 1&2, Baritone and Tuba, and Timpani. Percussion includes Glockenspiel, Mark Tree, Suspended Cymbal, and Harp. Dynamics range from *mp* to *ff*. A large '4' time signature is present in measures 110-111. A large '128' watermark is on the right.

molto ritard

M **Maestoso** (♩ = c. 80)

poco ritard

This system includes staves for Violins I and II, Viola, Violoncello, and Contrabasso. Dynamics range from *ff* to *div.* A large '4' time signature is present in measures 110-111. A large '128' watermark is on the right.

A tempo (♩. = c. 132)

Picc.

Fl. 1&2

Ob. 1&2

B♭ Cl. 1&2

B. Cl.

Bsn. 1&2

F Hn. 1&2

Hn. in F 3&4

C Tpt. 1&2

Tbn. 1&2

B. Trb. & Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

fp *f* *fp* *f*

Glock.

Triangle

Sus. Cym.

Let Ring

Snare Dr.

mp *ff* *mp* *ff*

dampen

dampen

dampen

A tempo (♩. = c. 132)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Jim Beckel Music