

**Michael Gandolfi**

## **In America**

*Commissioned by the Tanglewood Music Center, with generous support from the Harriett Eckstein New Commissions Fund.*

*First performance: July 23, 2018, The Tanglewood Music Center orchestra, Gemma New, conductor, vocal soloists:  
Elena Villalón, Olivia Cosio, Katherine Beck, Chance Jonas-O'Toole, Edward Vogel, William Socolof*

**M51 Music, LLC (ASCAP)**

**[michaelgandolfi.com](http://michaelgandolfi.com)**

## Instrumentation

6 Vocal soloists: Soprano, Mezzo-soprano, Alto, Tenor, Baritone, Bass-baritone

3 Flutes (3<sup>rd</sup> also Piccolo and Alto Flute)

3 Oboes (3<sup>rd</sup> also English Horn)

2 Bb Clarinets

Bass Clarinet (also Eb Clarinet)

3 Bassoons (3<sup>rd</sup> also Contrabassoon)

4 Horns

3 C Trumpets

2 Trombones

Bass Trombone

Tuba

Timpani

4 Percussionists

Vibraphone, Xylophone, Glockenspiel, Marimba, Tubular Chimes, Celeste (may be played by pianist)

Bass Drum, Snare Drum, Tom-toms (small, medium, large)

Crash Cymbals, Suspended Cymbals (small, medium, and large), Splash Cymbals (small, medium, and large)

Triangle, Wind Machine, Maracas (see performance notes below), Metal Chimes

Harp

Piano/Celeste

Strings

\*Amplification (see Performance Notes)

## Performance Notes

Score is transposed.

Accidentals remain in effect for the duration of the measure, only at the octave in which they occur. They are sometimes rewritten within a measure for clarity. Naturals are often used across barline boundaries to further improve readability.

Two to four percussionists (preferably four) are to stand at the front of the stage, equally spaced to span the stage, arms crossed, each holding four maracas (two per hand, crossed in the usual manner), looking down at the stage. As *Rising Tempest I* develops, they will, in synchronicity, shake the maracas while creating circles, first small and increasingly larger - expanding their arms in opposite directions while effecting the circular motions. The percussionists will return to their usual positions during *Anthem*. They will return to the front of the stage and perform as above during *Rising Tempest II* at the end of the piece, but will remain in place, looking down at the stage, after completing their performance. Indications are in the score for further clarification of these theatrics.

\*Amplification for the voices is needed at the end of *My Friends* (bass solo) and for the complete setting of *A Short Rhyme for Amiri Baraka* (mezzo-soprano solo with soprano and alto accompaniment). These two settings run without pause. The amplification for the bass-baritone will commence in m. 491.

**Approximate duration:** 33'

## Program Listing

*In America* (2018) Michael Gandolfi (b. 1956)

### Part I: Whither the Phrase?

*Rising Tempest I...*

*Anthem*

*History Speaks* (from Mark Twain and H.L. Mencken) - vocal ensemble / **Tenor solo**

*In America We Coin a Phrase* (compiled) - vocal ensemble

*Put that Sign Down, Please* - vocal ensemble / **Tenor Solo**; *Even in our Sleep* (Aeschylus) - vocal ensemble / **Tenor Solo, Soprano solo** (from Robert Kennedy on the eve of Martin Luther King, Jr.'s assassination)

*Now is the Time* (from Martin Luther King, Jr.) - vocal ensemble

*Democratic Vistas* (from Walt Whitman) - **Baritone solo**

### Part II: Illumination

*My Friends* (from Cesar Chavez) – **Bass solo**

*A Short Rhyme for Amiri Baraka* (Brenda Hillman) – vocal ensemble / **Mezzo-soprano solo**

*A Vision of Rest* (Alexander Posey) – **Soprano solo**

*America* (Claude McKay) – **Alto solo**

### Part III: Voices of Strength

*...Rising Tempest II...*

*Speak Out!* (compiled) – vocal ensemble

*...aftermath* – vocal ensemble

All parts and sections play without pause

## Program Notes

*In America* was commissioned by the Tanglewood Music Center, and at their request, my charge was to write a piece akin to Leonard Bernstein's *Songfest*, which was written in celebration of the 1976 bicentennial of the United States of America. I imagined the strategy Bernstein might have applied to *Songfest* had it been written today, knowing full well that he was very outspoken about his political times. It is in this spirit that I approached *In America*, as well as channeling a few features of American music, which was clearly a lifelong passion of Bernstein's.

*In America* suffered several false starts due to designs that quickly fell out-of-step with the tumultuous changes in our present-day news-cycle. At times I thought I was secure in its direction, only to be knocked-off-track by an impossible-to-anticipate, political bomb or two. So, prudence dictated that a longer view of our nation was necessary in devising a formal plan. My research led back to the 1800's right up to present times. I culled essays, speeches, poetry, and idiomatic expressions, all of which relate to or express aspects of the American experience. My guides were Mark Twain (*Papers from the Adams Family*), H.L. Mencken (Baltimore Evening Sun), Walt Whitman (*Democratic Vistas*), Robert Kennedy on the night of Martin Luther King, Jr.'s assassination, Aeschylus (as quoted by Robert Kennedy on that night), Martin Luther King, Jr., Cesar Chavez (*Lessons of Dr. Martin Luther King, Jr.*) expounding on the plight of migrant farm workers, a pithy contemporary poem by Brenda Hillman (*A Short Rhyme for Amiri Baraka*), a deeply moving poem by the native American poet Alexander Posey (*A Vision of Rest*), a stunningly relevant account of America by the 20th century Jamaican-American poet Claude McKay (*America*), and powerfully succinct phrases by Rosa Parks, Harvey Milk, and Emma González (Marjory-Stoneman Douglas High School student), as well as a collection of amusing American phrases heard in *Part I: Whither the Phrase?* that I felt would be an appropriate way of presenting a moment of levity and unity to which we can all relate.

While traveling along the journey of *In America*, I became more keenly aware than ever that America has always been and will always be a nation of struggles. Its pluralistic culture compels debate, disagreement, and compromise. Throughout our history we have endured periods of extreme unrest and strife. But it is precisely these periods that propel us to action, compelling us to participate in our democratic process. We voice what we believe to be right, yet knowing that we are living with fellow citizens who may stand strongly in favor of an opposing view. To quote presidential historian Jon Meacham in his new book, *The Soul of America: The Battle of Our Better Angels*, "The good news is that we have come through such darkness before." To paraphrase: History has shown that we do progress as a nation, albeit painfully slowly, as we struggle through times of discordance.

The musical design of *In America* is comprised of three 'panels' that play without pause:

*Part I: Whither the Phrase?* a title that alludes to Bernstein's characterizing of Charles Ives' *The Unanswered Question*, as asking "Whither Music?" which he posited at the start of his 1972-73 Eliot Norton lectures at Harvard University. *Whither the Phrase* begins with a brewing storm, composed as an overture that is reminiscent of a mid/late-twentieth century television theme song, with a few unusual twists. (For better or worse, one aspect of America is its television culture, so I couldn't resist indulging in this.) I was purposeful in acknowledging 'Americana' in many features of this panel.

*Part II: Illumination* moves in a markedly different direction than Part I and is characterized by its raw and stark juxtapositions of mood and emotion, both textually and musically. There is a death 'scene' and two responses to it. It concludes with Claude McKay's *America*, written in 1921 but uncannily relevant for today's America.

*Part III: Voices of Strength*, a title that can equally well apply to all sections of the piece, is formally its closing section, with phrases that summarize the essence of much of the texts heard earlier. Rosa Parks takes center stage here, accompanied by Harvey Milk and Emma Gonzalez. The storm returns 'under their feet,' rises, and then passes, acquiescing in silence.

-Michael Gandolfi

## Texts

### In America

#### Part I: Whither the Phrase?

**History Speaks** (Mark Twain, from *Papers from the Adams Family*, c. 1909)

Each of you, for himself, by himself and on his own responsibility must speak [must speak, must speak!]

I pray you to pause and consider...

Our nation sold its honor for a phrase. It has swung itself loose from its anchorage and is drifting.

(H.L. Mencken, Baltimore Evening Sun, July 26, 1920)

On some great and glorious day, the plain folks of the land will reach their heart's desire at last, and the White House will be adorned by a downright moron.

**In America We Coin a Phrase** (collected American expressions)

In America we coin a phrase:

like Break a leg,

or Filthy rich,

The whole shebang,

A hissy fit.

(In America we coin a phrase)

As easy as pie.

Pie in the sky.

The whole nine yards.

A piece of cake.

Peg out!

Pig out.

Peter out.

Buzz off!

No dice

Prime time

Run a Mile

Well-heeled

Tuckered out

Wear the trousers

Whoops a daisy!

My bad, my bad, my bad

Hunky dory

Hold your horses

Pony up

(cascading duets)

Joined at the hip

    Fancy pants

Pipe dream

On cloud nine

Red letter day

    Caught red-handed

Gung ho!

A sacred cow

Play fast and loose

    Fancy free

How now?

All Greek to me

What's not to like?

    Face the music

Pipe down

Face the music, face the music, face the music, etc.

**Put that Sign Down Please** (Robert Kennedy addressing a campaign rally upon learning of Martin Luther King Jr.'s assassination, Indianapolis, Indiana, April 4, 1968)

**What we need in [America] the United States is not division;**  
**what we need in [America] the United States is not hatred;**  
what we need in the United States is **not violence** and **[not] lawlessness, but is love,**  
[...]

**Put that sign down please.**  
**Replace the violence with love.**

(Robert Kennedy then recites from the introduction of Aeschylus' trilogy, *Oresteia*, 458 B.C.)

Even in our sleep, pain which cannot forget  
falls drop by drop upon the heart,  
until, in our own despair,  
against our will,  
comes wisdom  
through the awful grace of God.

(soprano solo: *drop by drop*)

**Now is the Time** (words by Martin Luther King, Jr.)<sup>1</sup>

Now is the time-to make real the promises. Now is the time to open the doors.

<sup>1</sup>License granted by Intellectual Properties Management, Atlanta Georgia, as exclusive licensor of the King estate.

**Democratic Vistas** (Walt Whitman from *Democratic Vistas*, 1871)

I say **we had best look our times** and lands **searchingly** in the face, like a physician diagnosing **[for] some deep disease. Never was there, perhaps, more hollowness at heart** than at present, and here in the United States. **Genuine belief seems to have left us.**

## Part II: Illumination

**My Friends** (Cesar Chavez, from *Lessons of Dr. Martin Luther King, Jr.*, 1968)<sup>2</sup>

**My friends**, as we enter a new decade, **it should be clear to all of us** that there is an unfinished agenda, **that we have miles to go before we reach the promised land.**

**[My friends] The men who rule this country** today **never learned the lessons of Dr. King**, they never learned that non-violence is the only way to peace **and justice.**

**[My friends] The powers that be rule** over a **racist society, filled with hatred and ignorance.**

**They have imposed hungers on us, and now we hunger for justice.**

**Our workers [they] labor for many hours every day under the hot sun, often without safe drinking water or toilet facilities.**

**Our workers are constantly subjected to incredible pressures and intimidation to meet excessive quotas.**

**The women who work in the fields are routinely subjected to sexual harassment and sexual assaults by the grower's thugs. When our workers complain, or try to organize, they are fired, assaulted, and even murdered.**

<sup>2</sup>TM/© 2018 The Cesar Chavez Foundation [www.chavezfoundation.org](http://www.chavezfoundation.org). Used by permission.

Preamble: "red rick-rack, check-check-check...red rick-rack on a hill...cha-cha-cha chattering..."

**A Short Rhyme for Amiri Baraka** (Brenda Hillman, 2018)<sup>3</sup>

A hawk skims the exterior  
of the interior hill— piercing non-syllables  
you cannot dream—; its sound is extreme,  
red rick-rack on a hill, red's arid  
shadow on the other side,  
chattering with dead men in dead books,  
shattering with red men in red nooks,

no more anger than he's  
supposed to do, but  
angry enough, check-check-check,  
not angry enough to not to, & who  
are we to judge at the edges, & where,  
who throw money at death  
who throw money at death  
who throw money at death  
who throw money at death  
who throw money at death  
who throw money at death

<sup>3</sup> "A Short Rhyme for Amiri Baraka" from *Extra Hidden Life, among the Days* © 2018 by Brenda Hillman. Published by Wesleyan University Press. Used by Permission.

#### **A Vision of Rest** (Alexander Posey, c. 1900)

Some day this quest  
Shall cease;  
Some day,  
For aye,  
This heart shall rest  
In peace.  
Sometimes—ofttimes—I almost feel  
The calm upon my senses steal,  
So soft, and all but hear  
The dead leaves rustle near  
And sign to be  
At rest with me.  
Though I behold  
The ashen branches tossing to and fro,  
Somehow I only vaguely know  
The wind is rude and cold.

#### **America** (Claude McKay, 1921)

Although she feeds me bread of bitterness,  
And sinks into my throat her tiger's tooth,  
Stealing my breath of life, I will confess  
I love this cultured hell that tests my youth!  
Her vigor flows like tides into my blood,  
Giving me strength erect against her hate.  
Her bigness sweeps my being like a flood.  
Yet as a rebel fronts a king in state,  
I stand within her walls with not a shred  
Of terror, malice, not a word of jeer.  
Darkly I gaze into the days ahead,  
And see her might and granite wonders there,  
Beneath the touch of Time's unerring hand,  
Like priceless treasures sinking in the sand.

#### **Part III: Voices of Strength**

"Stand for something, or you will fall for anything"  
-Rosa Parks

"Hope will never be silent"  
-Harvey Milk

"Fight for your life, before it's (somebody) someone else's job"  
-Emma Gonzalez, Parkland High School student, in 'March for Our Lives' speech, March 24,  
2018, Washington, D.C.

# In America

Score (transposed)

## Part I: Whither the Phrase

Stage directions: after the orchestra has tuned and all singers and the conductor are on stage, three to six maracas players, preferably dressed in black, are to walk quietly to their positions, equally spaced across the front of the stage. They will then look down (at their feet) without expression, wrists crossed at the waist. As the overture progresses, they need to become gradually more animated in the shaking of the maracas - making demonstrably larger and larger circles, in sync with the increasing dynamic of the orchestra. Their movements will acquiesce in sync with orchestra as the overture concludes. They will assume the same position as in the beginning: motionless, heads down, wrists crossed. They will quietly walk off of the stage-wings during the 'Anthem.' This entire process will repeat at the end of the piece, with the exception that the players will remain onstage to the

Michael Gandolfi (2018)

**Misterioso** ♩ = 60      **Intenso** ♩ = 120  
*Rising Tempest I...*

The score is arranged in systems for various instruments and voices. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Contrabassoon) and strings (Violin, Viola, Violoncello, Contrabass) have complex rhythmic patterns starting in the 'Intenso' section. The brass (Horn, Trumpet, Trombone, Tuba) and tubular chimes provide harmonic support. The vocal parts (Soprano, Mezzo-Soprano, Alto, Tenor, Baritone, Bass) are mostly silent in this section. The harp and piano have specific dynamic markings. The wind machine part includes a 'Wind machine' section with dynamic markings *p*, *f*, and *p*.

9

Musical score for measures 9-13. The score includes parts for B. Cl., Bsn. 1, Bsn. 2, C. Bn., Hn. 1,3, Hn. 2,4, Wnd. M., Mrcs., Hp., Vln. 1, Vln. 2, Vla., Vc., Vc. b, and Cb. The woodwinds and strings play rhythmic patterns with dynamic markings such as *p*, *mp*, *mf*, and *f*. The horns play sustained notes with a *mf* dynamic. The maracas part is marked *p* and includes the instruction "(both hands: 4 maracas)".

14

Musical score for measures 14-18. The score includes parts for B. Cl., Bsn. 1, Bsn. 2, C. Bn., Hn. 1,3, Hn. 2,4, Mrcs., Hp., Vln. 1, Vln. 2, Vla., Vc., Vc. b, and Cb. The woodwinds and strings continue their rhythmic patterns with dynamic markings such as *mf*, *f*, *p*, and *mp*. The horns play sustained notes with a *mf* dynamic. The maracas part is marked *mp*.



19

B♭ Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1,3

Hn. 2,4

Mrcs.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Vc. b

Cb.

24

25

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1,3

Hn. 2,4

Mrcs.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Vc. b

Cb.

The accented notes indicate the forward thrusts of the hands.  
The unaccented notes approximate the natural rebound of the maracas.

RH

LH

29

Score for measures 29-33. Instruments include B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn. 1, Bsn. 2, C. Bn., Hn. 1,3, Hn. 2,4, Mrcs., Hp., Vln. 1, Vln. 2, Vla., Vc., Vc. b, and Cb. The music features a complex rhythmic pattern with many sixteenth notes and rests, and a melodic line in the B♭ Cl. 1 and B♭ Cl. 2 parts.

34

36

Score for measures 34-38. Instruments include Ob. 1, Ob. 2, E. Hn., B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn. 1, Bsn. 2, C. Bn., Hn. 1,3, Hn. 2,4, C Tpt. 1,2, Mrcs., Hp., Vln. 1, Vln. 2, Vla., Vc., Vc. b, and Cb. The music continues with complex rhythmic patterns and melodic lines. A dynamic marking of *f* is present in measure 34. A box around the number 36 indicates a rehearsal mark.

39

Fl. 1  
Fl. 3  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bn.  
Hn. 1  
Hn. 2  
C Tpt. 1  
C Tpt. 2  
Tbn. 1  
B. Tbn.  
Tuba  
T.Ch.  
Perc. 2  
Mrs.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Vc. b  
Cb.

This page of the score covers measures 44 through 47. The instrumentation includes Flutes (Fl. 1 & 2), Oboes (Ob. 1 & 2), English Horn (E. Hn.), Clarinets (B♭ Cl. 1 & 2, B. Cl.), Bassoons (Bsn. 1 & 2), Contrabassoon (C. Bn.), Horns (Hn. 1-4), Trumpets (C Tpt. 1-3), Trombone (B. Tbn.), Tuba, Mace (Mrcs.), Violins (Vln. 1 & 2), Viola (Vla.), Violoncello (Vc.), Double Bass (Vc. b), and Cello (Cb.).

Measure 44 begins with the woodwinds and strings. The Mace part features a rhythmic pattern of eighth notes with accents. The strings provide a steady accompaniment. Measure 45 continues the orchestral texture. Measure 46 shows the woodwinds and strings playing, with the Mace part still active. Measure 47 is the final measure on this page, featuring a dramatic crescendo in the woodwinds and strings, marked with *ff* (fortissimo), and a *mf* (mezzo-forte) dynamic for the Horns.

48

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

B. Tbn.

Tuba

Mrs.

Vln. 1

Vln. 2

Vla.

Vc.

Vc. b

Cb.

*ff*

The musical score is arranged in a standard orchestral format. The woodwind section includes three flutes, two oboes, two bass clarinets, two bassoons, and a contrabassoon. The brass section consists of four horns, three trumpets, a trombone, and a tuba. The string section includes two violins, one viola, one violoncello, and one double bass. A mrs. (maracas) part is also present. The score features complex rhythmic patterns, including sixteenth-note runs and sustained notes. A dynamic marking of *ff* (fortissimo) is indicated for the flute parts. The page number 48 is located at the top left of the score.

52

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
B. Tbn.  
Tuba  
Mrcs.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Vc. b  
Cb.

Detailed description: This page of a musical score for 'In America' covers measures 52 through 55. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and brass (Horns, Trumpets, Trombones, Tuba) sections feature complex rhythmic patterns and melodic lines. The strings (Violins, Viola, Violoncello, Contrabass) provide a steady accompaniment. The Mridangam part is characterized by a consistent, rhythmic pattern. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

56 58

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
E. Hn.  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Xyl.  
Cym. *Lge. Sus. Cym. (soft sticks)*  
Mrs.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Vc. b  
Cb.

*f* *ff* *mf* *sf* *sf*

Xyl. *sf*

60

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Xyl.

Lge. Sus. Cym. (soft sticks)

Cym.

Mrcs.

Vln. 1

Vln. 2

Vla.

Vc.

Vc. b

Cb.

The score is a page from a musical score for 'In America'. It features a variety of instruments including woodwinds (flutes, oboes, clarinets, bassoons, horns), brass (trumpets, trombones, tuba), percussion (xylophone, cymbals, maracas), and strings (violins, viola, violoncello, double bass). The page is numbered 10 and starts at measure 60. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *mf*. The woodwind and brass sections have complex melodic lines with many slurs and ties. The percussion parts include rhythmic patterns and specific instructions like 'Lge. Sus. Cym. (soft sticks)'. The string section provides a harmonic and rhythmic foundation.



64

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

B. Tbn.

Tuba

Xyl.

Cym. *Lge. Sus. Cym. (soft sticks)*

Mrcs.

Vln. 1

Vln. 2

Vla.

Vc.

Vc. b

Cb.

*ff*

*mf*

68 *tr*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Xyl. *tr*  
(no trill/trem. sempre)

Cym. *Lge. Sus. Cym.* (soft sticks)  
*mf*

Mrcs. *mf* *dim.*

Vln. 1

Vln. 2

Vla.

Vc.

Vc. b

Cb.



83

Fl. 1,2,3 *mp*

Tbn. 1,2

B. Tbn.

Timp. (gliss.) (gliss.) (gliss.)

Hp. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla.

Vc.

Cb. *p* arco unis.

90 *rit.* **Moderato** ♩ = 88

93 *History Speaks*

Fl. 1,2,3

Tbn. 1,2

B. Tbn.

Timp. (gliss.) (gliss.)

Hp. *L.V. sempre mp*

S. *p cresc.* re - spon - si - bi - li - ty — must

M.S. *p cresc.* Each of you, for him - self, by him - self and on his own re - spon - si - bi - li - ty — must

A. *p cresc.* Each of you, for him - self, by him - self and on his own re - spon - si - bi - li - ty — must

T. *p cresc.* for him - self, by him - self and on his own re - spon - si - bi - li - ty — must

Bar. *p cresc.* by him - self and on his own re - spon - si - bi - li - ty — must

Bass *p cresc.* and on his own re - spon - si - bi - li - ty — must

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

101

98

The score is for measures 98 to 101. The orchestration includes:

- Flutes 1 & 2 (Fl. 1, Fl. 2)
- Piccolo (Picc.)
- Oboes 1 & 2 (Ob. 1,2)
- English Horn (E. Hn.)
- Bass Clarinets 1 & 2 (B♭ Cl. 1,2)
- Bassoons 1 & 2 (Bsn. 1, Bsn. 2)
- Contrabassoon (C. Bn.)
- Horns 1, 2 (Hn. 1,2)
- Horns 3, 4 (Hn. 3,4)
- Timpani (Timp.)
- Large Suspended Cymbal (Lge. Sus. Cym.)
- Crash Cymbal (Crash Cymb.)
- Soprano (S)
- Mezzo-Soprano (M.S.)
- Alto (A)
- Tenor (T)
- Baritone (Bar.)
- Bass (Bass)
- Violins 1 & 2 (Vln. 1, Vln. 2)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

The vocal parts (S, M.S., A, T, Bar., Bass) have the lyrics: "speak. must speak. must speak." repeated three times. The instrumental parts feature dynamic markings of *f* (forte) and *ff* (fortissimo), with crescendos leading to the *ff* sections. The woodwinds and strings play rhythmic patterns, while the percussion includes cymbal rolls and accents. The score is in 4/4 time and features a key signature of one flat (B♭).

Musical score for page 16 of "In America". The score is arranged for a symphony orchestra and includes the following parts:

- Flutes (Fl. 1, 2):** Flute 1 and Flute 2.
- Piccolo (Picc.):** Piccolo.
- Oboes (Ob. 1, 2):** Oboe 1 and Oboe 2.
- English Horn (E. Hn.):** English Horn.
- Bass Clarinets (B♭ Cl. 1, 2):** Bass Clarinet 1 and Bass Clarinet 2.
- Bassoons (Bsn. 1, 2):** Bassoon 1 and Bassoon 2.
- Contrabassoon (C. Bn.):** Contrabassoon.
- Horns (Hn. 1, 2; Hn. 3, 4):** Horn 1, 2 and Horn 3, 4.
- Trumpets (C Tpt. 1, 2, 3):** Trumpet 1, 2, and 3.
- Trombones (Tbn. 1, 2):** Trombone 1 and Trombone 2.
- Baritone (B. Tbn.):** Baritone.
- Tuba:** Tuba.
- Timpani (Timp.):** Timpani.
- Tub. Chimes (T.Ch.):** Tub. Chimes.
- Cymbals (Cym.):** Cymbals.
- Piano (Pno.):** Piano.
- Violins (Vln. 1, 2):** Violin 1 and Violin 2.
- Viola (Vla.):** Viola.
- Violoncello (Vc.):** Violoncello.
- Contrabass (Cb.):** Contrabass.

The score is in 2/4 time and contains various musical notations such as dynamics (*fp*, *ff*, *mf*), articulation (accents, slurs), and fingering (VI, a2, 3).

poco accel.

...♩=96...104.....♩=112...138... Allegro ♩=96

The score is arranged in systems for various instruments and voices. The woodwinds include Flutes 1 & 2, Piccolo, Oboes 1 & 2, English Horn, Bass Clarinet 1 & 2, Bassoon 1 & 2, Contrabassoon, Horns 1, 2, 3, & 4, Trumpets 1, 2, & 3, Trombones 1 & 2, and Tuba. The percussion section includes Timpani, Marimba, Crash Cymbal, and Piano. The string section consists of Violins 1 & 2, Viola, Violoncello, and Contrabass. The vocal parts are Soprano, Mezzo-Soprano, and Tenor.

Key musical markings include dynamics such as *fp*, *f*, *ff*, *mf*, *pp*, and *p*. Performance instructions include *to Fl.* and *Marimba*. The vocal lines feature lyrics: "I — pray you to pause" (Soprano), "to — pause and con—" (Mezzo-Soprano), and "Our na - tion sold its hon -" (Tenor).

Measure numbers 116, 117, and 118 are clearly marked at the top of the score.

123

Fl. 1, Fl. 2, Fl. 3, B♭ Cl. 1, Hn. 1,2, Hn. 3, Mrb., Hp., Pno., S, M.S., T, Vln. 1

an empty phrase an empty

si-der

or for a phrase. It has swung it - self loose, pizz. *f*



130

Fl. 1,2,3, B♭ Cl. 1, Hn. 1,2, Hn. 3, Mrb., Hp., Pno., S, M.S., T, Vln. 1, Vln. 2

phrase ooh

loose from its anchorage and is drifting

arco div. *pp*







167

Fl. 1

Picc.

B♭ Cl. 1,2

Hn. 1,2

Hn. 3,4

C Tpt. 1

Tbn. 1,2

B. Tbn.

Tuba

Xyl.

Cym.

B.D.

Pno.

T.

White House will be a - dorned by a down-right mor - on.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

con sord.

(gliss.)

Triangle

8

*In America*  
*We Coin a Phrase*

170

176

Fl. 1,2

Picc.

B♭ Cl. 1,2

Hn. 1

C Tpt. 1

C Tpt. 2

Tuba

Timp.

Trgl.

Cym.

B.D.

Pno.

M.S.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

to Fl.

mp

p

mf

con sord.

f

mf

mp

f

In Am-er-i-ca we coin a phrase.

pizz.

mf

(pizz.)

mf

178

Fl. 1

B. Cl.

Bsn. 1,2,3

Hn. 1

Hn. 2,4

Timp.

Hp.

Pno.

S  
In Am-er-i-ca we coin a phrase.

A  
In Am-er-i-ca we coin a phrase.

T  
The

Bar.  
Like break a leg.

Bass  
In Am - er - i - ca we coin a phrase.

Vla.

Vc.  
arco

Cb.  
p arco

*f*

*mp*

*p*

*pp*

186

B. Cl.

Bsn. 1,2,3

Hn. 1

Hn. 2,4

Hp.

Pno.

S  
Peg

M.S.  
A his - sy fit. A piece of cake.

A  
whole she - bang. The whole nine yards,

T  
As ea-sy as pie,

Bar.  
In Am - er - i - ca we coin a phrase:

Bass  
Pie in the sky,

Vc.  
arco

Cb.  
p arco

*p*

*mp*

*pp*

194

S out! *f* Whoops-a - dai-sy!

M.S. *mp* Pe-ter out! *mf* Tuck-ered out My bad

A *f* Run a mile My bad *mf* Hold your hor-ses

T Buzz off! *mf* My bad

Bar. *mp* No dice *mf* Well heeled Pon-y

Bass *mp* Pig out! Prime time Wear the trou-sers Hun-key do-ry

202 *mf*

S Joined at the hip. Pipe dream Red let - ter day.

M.S. Joined at the hip. Pipe dream Red let - ter day.

A *mf* On cloud nine

T *mf* On cloud nine

Bar. up Fan - - - cy pants

Bass Fan - - - cy pants

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

210

S Gung ho! Play fast and loose How now

M.S. Gung ho! Play fast and loose How now

A A sac - red cow All

T A sac - red cow All

Bar. Caught red han - ded Fan - - - cy free

Bass Caught red han - ded Fan - - - cy free

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*



235 Put that Sign Down, Please

238

Fl. 1  
Fl. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Pno.  
S  
A  
T  
Vln. 2  
Vla.  
Vc.  
Cb.

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

In A - me - ri - ca  
In A - me - ri - ca  
What we need is not di - vi - sion.  
What we need is not hat - red,  
ah

244

247

Fl. 1  
Ob. 1, 2  
E. Hn.  
B♭ Cl. 1  
B♭ Cl. 2  
C Tpt. 1  
Hp.  
Pno.  
S  
T  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

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

not vi - o - lence,  
not law - less -  
In

(pizz.)  
(pizz.)  
pizz.

con sord.  
pizz.

252

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hp.

Pno.

S

M.S.

T

Bar.

Vln. 1

Vla.

Vc.

Cb.

*mp*

*mf*

A - me - ri - ca

Put that sign down please.

ness,

but is love

Put that sign down please.

Re - place the vi - o - lence with love.

(pizz.)

*p*

260

263

*Even in our Sleep*

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

C Tpt. 1

Pno.

S

M.S.

A

T

Bar.

Bass

Vln. 1

Vln. 2

Vla.

Vc.

con sord.

*mp*

*mp*

*mf*

E - ven in our sleep,

pain which can - not for - get

E - ven in our sleep,

pain

pain which can - not for - get

pain

*pp*

*pp*

*p*

*p*

*pp*

*pp*

*p*

*p*

*arco div.*

*div.*


*div.*

*arco div.*

*div.*



268 271



Fl. 1  
Fl. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Pno.  
M.S.  
T  
Bar.  
Bass  
Vln. 1  
Vln. 2  
Vla.  
Vc.

*mf* falls drop by drop up - on the heart  
which can - not for - get

*p* *f* *f* *p*  
*pp* *unis.* *p* *f* *f* *p*  
*p* *div. a 4* *p* *f*

275 279 283



Fl. 1,2  
Ob. 1,2  
E. Hn.  
B♭ Cl. 1  
B♭ Cl. 2  
C Tpt. 1  
Pno.  
S  
M.S.  
A  
T  
Bar.  
Bass  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

*mp* *f* *mp* *mp* *p* *f* *mp* *mp* *mp*  
*cresc.* *f* *con sord.* *mp*  
*mp* *cresc.* *f* *mp* *mp* *mp* *mp* *mp*  
*mp* *cresc.* *f* *mp* *mp* *mp* *mp* *mp*  
*mp* *cresc.* *f* *mp* *mp* *mp* *mp* *mp*  
*mp* *cresc.* *f* *mp* *mp* *mp* *mp* *mp*  
*mp* *cresc.* *f* *mp* *mp* *mp* *mp* *mp*  
*mp* *cresc.* *f* *mp* *mp* *mp* *mp* *mp*  
*mp* *cresc.* *f* *mp* *mp* *mp* *mp* *mp*  
*f* *p* *pizz.* *p* *pizz.* *p* *p* *p*  
*p* *f* *div. #8* *#8* *#8* *p* *(pizz.)* *p*  
*p* *mf* *f* *p* *(pizz.)* *p*

Ah Ah Ah Ah Ah un - til, in our un - til, in our

284

Hp. *p*

Pno.

S. *mp* un - til, in our own de - spair, *mf* a - gainst our will,

M.S. *mp* un - til, in our own de - spair, *mf* a - gainst our will,

T. *mf* own de - spair, *mf* a - gainst our will, *mp* comes

Bar. *mf* own de - spair, *mf* a - gainst our will, *mp* comes

Vla.

Vc.

Cb.



292

295

B♭ Cl. 1

B♭ Cl. 2 *p*

Hp. L.V.

Pno.

S. *mp* comes wis - dom through the aw - ful grace of God. *mf* grace of God.

M.S. *mp* comes wis - dom through the aw - ful grace of God. *mf* grace of God.

A. *mf* grace of God. *mf* grace of God.

T. *mf* wis - dom through the aw - ful grace of God. *mf* grace of God. grace of

Bar. *mf* wis - dom through the aw - ful grace of God. *mf* grace of God. grace of

Bass *mf* grace of God. *mf* grace of

Vla.

Vc.

Cb.

304

301

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Pno.

T

Bar.

Bass

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p*

*p*

*p*

*p*

*p*

*arco*

*arco*

God.

God.

God.



311

309

Fl. 1

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1,2

Pno.

S

M.S.

Vc.

*mp*

*mp*

*mp*

*mp*

*mf*

*p*

*p*

can-not

falls drop

Pain which

for-get

by drop

317

Fl. 1

Bsn. 1,2

Pno.

S *mf*  
Pain which can-not for - get falls drop by drop by drop drop by drop by drop up-on the heart by drop. Pain which can - not for-get falls drop by drop up-on the heart up -

M.S.

324

Bsn. 1,2

Pno.

S on the heart drop by drop by drop by drop up - on the heart by drop by drop *f* In Am-er - i - ca we coin a phrase.

M.S. *mf* by drop *f* In Am-

A *mf* by drop by drop by drop

T *mf* by drop *mf* by drop

Bar.

Bass by drop *mf*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *p*

330

Bsn. 1,2

Perc. 2 Glock. *f*

Pno.

S Ah! *cresc.* Now is the time to make real the prom - i - ses. *ff*

M.S. er-i-ca we coin a phrase. Ah! *cresc.* Now is the time to make real the prom - i - ses. *ff*

A In Am-er-i-ca we coin a phrase. Ah! *f* *cresc.* Now is the time to make real the prom - i - ses. *ff*

T Ah! Ah! *f* *cresc.* Now is the time to make real the prom - i - ses. *ff*

Bar. Ah! Ah! *f* *cresc.* Now is the time to make real the prom - i - ses. *ff*

Bass Ah! Ah! *f* *cresc.* Now is the time to make real the prom - i - ses. *ff*

Vln. 1 1° solo *p* arco *cresc.* *f*

Vln. 2 1° solo *p* arco *cresc.* *f*

Vla. 1° solo *p* arco *cresc.* *f*

Vc. *cresc.* *f*

334

**Now is the Time**



(Bernstein Norton Lecture: Chiasmus)

348

Fl. 1, 2  
Fl. 3  
Ob. 1, 2  
E. Hn.  
B. Cl. 1, 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Hp.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

357

Fl. 1, 2  
Fl. 3  
Ob. 1, 2  
E. Hn.  
B $\flat$  Cl. 1  
B $\flat$  Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bn.  
Hn. 1, 2  
Hn. 3, 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Timp.  
Glk.  
Hp.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

364 371

Fl. 1, 2

Fl. 3 *to Alto Fl.*

Ob. 1, 2

E. Hn.

B $\flat$  Cl. 1 *pp* *ppp*

B $\flat$  Cl. 2 *pp* *ppp*

B. Cl.

Bsn. 1 *pp* *pppp*

Bsn. 2 *pp* *pppp*

C. Bn.

Hn. 1, 2 *pp*

Hn. 3, 4 *pp*

C Tpt. 1 *pp* *con sord.*

C Tpt. 2 *p* *(senza sord.)* *al niente*

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Glk. *mp* *L.V.*

Hp.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*



374

B♭ Cl. 1

B♭ Cl. 2

C Tpt. 1

S

M.S.

Vc.

Cb.

*pppp*

senza sord.

*p*

In A-mer-i-ca we coin a phrase.

*p*

In A-mer-i-ca we coin a phrase.

*ppp*

*ppp*

386

Meno Mosso  $\text{♩} = 84$

Democratic Vistas

387

Hn. 1

S

M.S.

A

T

Vln. 1

Vln. 2

Vc.

Cb.

*pp*

*p*

In A-mer-i-ca we coin a phrase.

*p*

In A-mer-i-ca we coin a phrase.

con sord.

con sord.

*pp*

*pp*

395

389

Hn. 1

Hn. 2

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*pp*

*pp*

*mf*

We had best, we had best, look our times

con sord.

*pp*

con sord.

*pp*

398 403

Hn. 1

Hn. 2

Bar. *pp*

sear - ching - ly, sear - ching - ly, search - ing - ly, for some deep di - sease Ne - ver was ne - ver there more hol - low - ness at

Vln. 1

Vln. 2

Vla.

Vc.

Cb. *con sord.*  
*p*

406 412

Hn. 1

Hn. 2

Bar. *pp*

heart. Gen - u - ine be - lief, be - lief seems to have left us, seems to have left us.

Vln. 1 *dim.*

Vln. 2 *dim.*

Vla. *dim.*

Vc. *dim.*

Cb. *dim.*

419

### Part II: Illumination

Adagio  $\text{♩} = 76$

### My Friends

423

Bsn. 1

Bsn. 2

Timp. *pp* *tr* L.V. *pp* *tr* L.V.

Pno. *mp* RH *sempre sim.* LH<sup>3</sup>

Bass *mp*

Vln. 1 *al niente*

Vln. 2 *al niente*

Vla. *al niente*

Vc. *al niente*

Cb. *pp* half section (the other half: remove mutes) senza sord. half section (the other half: remove mutes)

My friends, my friends,

425

Fl. 1

A. Fl. *mp* *Alto Fl.*

B. Cl. *mp*

Bsn. 1 *pp*

Bsn. 2

C. Bn. *pp*

Hp. *mp*

Pno.

Bass

it should be clear to all of us that we have miles to go before we reach the promised land. *senza sord.*

Vc. *p*

Cb. *tutti (senza sord.)*

432

435

Ob. 1 *mp*

E. Hn. *mp*

B♭ Cl. 1 *mp*

Bsn. 1 *mp*

Bsn. 2 *p*

C. Bn. *p*

Hn. 1 *p*

Hp.

Pno. *mf*

Bass

*senza sord.* My friends, my friends, the men who

Vln. 1 *senza sord.* *mp*

Vla. *mp* *1° solo*

Vc. *mp* *1° solo*

Cb. *p*

438

Alto Fl. *mp*

*p* *mp*

*p* *mp*

*p* *mp*

*mp*

*mp* *poco*

*mp* *mp*

*mp* *mp* *mp*

*mp* *mp* *mp* *mp*

rule this count - ry ne - ver learned the les - sons of Doc - tor King and just - ice.

*pp* *tutti* *p*

444 447

*mp*

*mp*

*mp* *mp* *mp*

*mp* *mp* *mp*

*mp* *mp*

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

*mp*

*mp* *mp* *mp* *mp*

*f*

My friends, my friends, the powers that

*p* *senza sord.* *mp* *p*

*tutti* *mp* *mp*

*p* *mp* *mp*

*mp* *mp*

*mp*

450

Fl. 1

A. Fl.

B♭ Cl. 1,2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hp.

Pno.

Bass

Vln. 1

Vla.

Vc.

Cb.

Alto Fl.

*mp*

*mp*

*mf*

*mp*

*mf*

*mf*

*mf*

*mf*

*mf*

be rule a ra - cist so - ci - e - ty filled with hat - red and ig - no - rance.

*mf*

div.

*mf*

456

459

Ob. 1

E. Hn.

B♭ Cl. 1,2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hp.

Pno.

Bass

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*f*

*f*

*f*

*f*

*mf*

*f*

*ff*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

unis. They have im - posed on us ma - ny hun - gers ma - ny

div.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

462 467

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

Fl. 2 *f*

A. Fl. *f* to Fl.

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

Ob. 2 *mf*

E. Hn.

B♭ Cl. 1 *f* *mf* *f*

B♭ Cl. 2 *f* *mf*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *mf*

C. Bn. *f* *mf*

Hn. 1

Hn. 2

Hn. 3 *mf* *poco*

Hn. 4 *mf* *poco*

C Tpt. 1

Perc. 2

Hp. *f* *f* *mf*

Pno. *f*

Bass

hunger and now we hunger we hunger for justice.

Vln. 1 *mf* *f*

Vln. 2 *mf*

Vla.

Vc. *mf*

Cb. *mf*

**Intenso**  $\text{♩} = 52$   
**471** ( $\text{♩} = 104$ )

468

Fl. 1 *mf*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *f* *f*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *ff*

Fl. 2 *f*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *ff*

Ob. 1 *mf*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *f* *f*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *ff*

Ob. 2 *f* *mf*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *f* *f*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *ff*

E. Hn. *mf*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *f* *mf*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *f*

B♭ Cl. 1 *mf*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *f* *f*  $\overset{6}{\text{trill}}$  *ff*

B♭ Cl. 2 *f*  $\overset{6}{\text{trill}}$  *mf*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *f* *f*  $\overset{6}{\text{trill}}$  *ff*

B. Cl. *mf*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *f* *mf*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *f* *f*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *ff*

Bsn. 1 *mf*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *f* *mf*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *f* *f*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *ff*

Bsn. 2 *f*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *mf*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *f* *f*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *ff*

C. Bn. *mf*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *f* *mf*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *f* *f*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *ff*

Hn. 1 *mf*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *f* *f*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *ff*

Hn. 2 *f*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *mf*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *f* *f*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *ff*

Hn. 3 *f*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *mf*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *f* *f*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *ff*

Hn. 4 *f*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *mf*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *f* *f*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *ff*

C Tpt. 1 *mf*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *f* *f*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *ff*

Susp. Cym. **Med. Susp. Cymb.** (soft mallet) L.V.

Hp. *mf*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *f* *f*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *ff*

Pno. *f*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *f* *f*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *ff*

Bass *mf*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *f* *f*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *ff*

Vln. 1 *mf*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *f* *f*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *ff* *fp* *ppp*

Vln. 2 *f*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *mf*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *f* *f*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *ff* *fp* *ppp*

Vla. *mf*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *f* *f*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *ff* *pizz.*

Vc. *f*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *f* *f*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *ff*

Cb. *mf*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *f* *f*  $\overset{3}{\text{trill}}$   $\overset{6}{\text{trill}}$  *ff*

Our wor-kers,

472 *Celeste*

Cel. *mp*

Cym. *Med. Susp. Cymb.*  
(soft mallet) L.V.

Hp. *mp* *f*

Pno. *mp*

Bass *(gliss.)* *3* *3* *3* *3* *(gliss.)* *3* *3*

they la - bor for man - y hours, for man - y hours, e - very day un - der the hot sun of - ten with - out safe drink - ing wa - ter

Vln. 1 *fp* *pp*

Vln. 2 *fp* *ppp* *fp* *ppp*

Vla. *pp*

Vc.

Cb.



479

Cel. *mf*

Hp. *mf*

Pno. *mf*

Bass *mf* *mf* *3* *3* *3* *3* *3* *3* *3* *3*

or toi - let fa - cil - i - ties. Our wor - kers are con - stant - ly sub - jec - ted to in - cred - i - ble pres - sures and in - tim - i - da - tion

Vln. 1 *fp* *ppp* *fp* *pp*

Vln. 2 *fp* *ppp* *fp* *ppp* *fp* *ppp*

Vla. *pp*

Vc. *arco* *pp* *3* *3* *3* *3* *3* *3* *3* *3*

Cb.



484

Fl. 1, 2, 3, Ob. 1,2, B♭ Cl. 1,2, Bsn. 1, 2, 3, Hn. 1,2, 3,4, C Tpt. 1, 2,3, Tbn. 1,2, B. Tbn., Cel., Hp., Pno., Bass, Vln. 1, 2, Vla., Vc., Cb.

to meet ex-ces - sive quo-tas. These wo-men who work in the fields are rou-tine-ly sub-jec-ted to sex - u-al har-ass-ment and ass - aults.

*mf*, *cresc.*, *pp*, *f*, *fp*, *ppp*, *pp*, *cresc.*

accel.

489

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
E. Hn.  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2  
Bsn. 3  
C Tpt. 1  
Tbn. 1  
Tbn. 2  
Cel.  
Cym. Med. Susp. Cymb. (soft mallet) L.V.  
Hp.  
Pno.  
Bass  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

*mp* *cresc.* *mp* *cresc.* *mp* *cresc.* *p* *mp* *mf* *f* *ff*

by the grow - er's thugs. When our wor - kers com - plain or try to or-gan-ize they are fired, as-saul - ted,

Vivace ♩ = 192

A Short Rhyme for Amiri Baraka

495

Fl. 1 (cresc.) *ff*

Fl. 2 (cresc.)

Fl. 3 (cresc.) *ff* to Picc.

Ob. 1 *ff*

Ob. 2 *f*

E. Hn. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Bsn. 3 *ff* to Cbsn.

Hn. 1,2 *fp*

Hn. 3,4 *fp*

C Tpt. 1 *f* *cresc.* *ff*

C Tpt. 2,3 *f* *cresc.* *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Cel. *ff* *Xvl.* *f*

Cym. *Lge. Sus. Cym.* *L.V.*

Hp. *mf* *ff* *E♭* *f*

Pno. *ff*

M.S. *ff* *mean, short, intense, partially spoken*

Bass *ff* *(gliss.)* *red rick - rack*

Vln. 1 *ff* *and e - ven mur - dered!*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

502 506

Fl. 1 *f*

Fl. 2 *f*

Picc. *f* *Picc.*

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1,2

Hn. 3,4 *ff*

C Tpt. 1 *mp*

C Tpt. 2,3

Tbn. 1

Xyl.

Hp. *F#* *A#*

Pno.

S *f*  
red rick - rack on a

M.S. check-check - check red rick-rack check-check - check red rick-rack red rick - rack check-check - check red rick-rack check-check red

A *f*  
red rick - rack on a

Vln. 1

Vln. 2

Vla. *p* *ff* *p*

Vc. *p* *ff* *p*

517

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Bs. Cl. 1

Bs. Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Xyl.

Hp.

Pno.

S

M.S.

A

Vln. 1

Vln. 2

Vla.

Vc.

hill.

rick - rack cha cha cha chat-ter-ing cha cha cha chat-ter-ing red rick - rack check-check red rick - rack check-check - A hawk skins the hill.

*ff* *p* *ff* *p* *ff*

520

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

B. Tbn.

Xyl.

Hp.

Pno.

M.S.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ex - ter-i-or hawk skims the ex - ter-i-A hawk skims the ex - ter-i-or of the in - ter-i-or hill



545

540

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

C Tpt. 1

C Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tuba

Xyl.

Cym.

Drums

Hp.

Pno.

M.S.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f*

*mf*

*f*

*ff*

(senza sord.)

Ride

Med. Splash

(dome hit)

lge. Splash

Tom-tom (S)

Sn. Dr.

Tom-tom (M)

Tom-tom (L)

Sn. Dr.

div.

unis.

dream-; its sound is ex-treme,

*f*

*ff*



549

554

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1,3

Hn. 2,4

C Tpt. 1

C Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Xyl.

Cym.

Drums

Hp.

Pno.

M.S.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(dome hit)

Tom-toms

Sn. Dr.

sempre sim.

Med. Susp. Cymb.

L.V. Ride

open

*f* *a* 2<sup>o</sup> open

senza sord.

*f* *fp*

*f* *ff* *f* *ff p*

cha cha cha chat-ter-ing cha cha cha

558

Fl. 1,2

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1,3

Hn. 2,4

C Tpt. 1,2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Xyl.

Cym.

Drums

Hp.

Pno.

M.S.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f*

*ff*

*mf*

*f*

*lge. Splash*

*Tom-toms*

*ff*

*ff*

*f*

*ff*

chat-ter-ing cha cha cha chat-ter-ing cha cha cha chat-ter-ing chat-ter-ing check-check red rick - rack on a hill,

567

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. Hn.

B. Cl. 1, 2

Eb Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Xyl.

Cym.

Drums

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Small Splash

Ride (dome)

Ride

Med. Splash

Lge. Sus. Cym.

L.V.

Sn. Dr.

Tom-toms

Tom-toms

*f*

*ff*

*mf*

*a 2*

577

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

E♭ Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Xyl.

Cym.

Drums

Hp.

Pno.

M.S.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

red's ar - id red's ar - id sha - dow on the oth - er side, chat - ter - ing cha cha cha chat - ter - ing with dead men

586

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

E♭ Cl.

Bsn. 1

Bsn. 2

C. Bn.

C Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Xyl.

Cym.

Drums

Hp.

Pno.

M.S.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

chat-ter-ing in dead books, shat-ter-ing with red men shat-ter-ing in red nooks, shat-ter-ing chat-tering shat-ter-ing chat-tering

*f*, *ff*, *div.*, **Small Splash**, **Ride (dome)**, **Ride**, **Sn. Dr.**, **Tom-toms**

600

594

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. Hn.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

E $\flat$  Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Xyl.

Cym.

Drums

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Med. Splash

Small Splash

Ride

Lge. Splash

Sn. Dr.

Tom-toms

Lge. Sus. Cym.

L.V.

L.Y.

unis.

*f*

*mf*

*ff*



613

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

E♭ Cl.

Bsn. 1,2

C. Bn.

Hn. 1,2

Hn. 3,4

C Tpt. 1,2

C Tpt. 3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Xyl.

Cym.

Drums

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Small Splash

Ride (dome) Ride

Med. Splash

Lge. Sus. Cym. L.V.

Sn. Dr.

Tom-toms

F# A# cresc.

f

cresc.

f





This musical score page includes the following parts and markings:

- Fl. 1,2**: Flute parts with various articulations.
- Picc.**: Piccolo part.
- Ob. 1,2**: Oboe parts with *a 2* markings.
- E. Hn.**: English Horn part.
- B♭ Cl. 1, 2**: Clarinet parts.
- E♭ Cl.**: Clarinet in E-flat part.
- Bsn. 1,2**: Bassoon parts with *a 2* markings.
- C. Bn.**: Contrabassoon part.
- Hn. 1,2**: Horns 1 and 2 with *cresc.* and *ff* markings.
- Hn. 3,4**: Horns 3 and 4 with *cresc.* and *ff* markings.
- C Tpt. 1**: Trumpet 1 part with *ff* marking.
- C Tpt. 2,3**: Trumpets 2 and 3 part with *ff* marking.
- Tbn. 1,2**: Trombones 1 and 2 with *a 2* markings.
- B. Tbn.**: Baritone Trombone part.
- Tuba**: Tuba part.
- Xyl.**: Xylophone part.
- Cym.**: Cymbals with *Small Susp. (choke)*, *Ride*, *Small Splash*, *Ride (dome)*, and *Med. Splash* markings.
- Drums**: Drums with *rim shots*, *Tom-toms*, and *Sn. Dr.* markings.
- Hp.**: Harp part.
- Pno.**: Piano part.
- S.**: Soprano vocal part.
- M.S.**: Mezzo-Soprano vocal part.
- A.**: Alto vocal part.
- Vln. 1, 2**: Violins 1 and 2 with *ff* marking.
- Vla.**: Viola part.
- Vc.**: Violoncello part.
- Cb.**: Contrabass part with *ff* marking.

This musical score page, numbered 644, is for the piece 'In America' and is page 61 of the score. It features a variety of instruments and includes several performance markings. The instruments listed on the left are: Fl. 1,2; Picc.; Ob. 1,2; E. Hn.; B♭ Cl. 1,2; E♭ Cl.; Bsn. 1,2 (marked 'a 2'); C. Bn.; Hn. 1,2; Hn. 3,4 (marked 'a 2'); C Tpt. 1; C Tpt. 2,3; Tbn. 1,2; B. Tbn.; Tuba; Timp.; Cym. (marked 'Lge. Sus. Cym.' and 'L.V.'); Drums (marked 'Sn. Dr.' and 'Tom-toms'); Hp.; Pno.; Vln. 1; Vln. 2; Vla.; Vc.; and Cb. The score is written in 3/4 time and includes dynamic markings such as *f* (forte) and *cresc.* (crescendo). There are also performance instructions like *tr* (trill) and *acc.* (accents) scattered throughout the notation.

649

Fl. 1,2

Picc.

Ob. 1,2

E. Hn.

B♭ Cl. 1,2

E♭ Cl.

Hn. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Xyl.

Cym.

Drums

Hp.

Pno.

M.S.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f*

*ff*

(ob. 2 hairpin)

(cl. 2 hairpin)

*cresc.*

*ff*

*a 2*

L.V.

not an-gry e-nough to not to, & who are we to judge, to judge at the ed-ges, & where,



667

Fl. 1,2 *ff*

Picc. *ff*

Ob. 1,2 *a2*

E. Hn.

B♭ Cl. 1,2 *a2*

E♭ Cl.

Bsn. 1,2 *a2* 3

C. Bn. 3

Hn. 1,2 3

Hn. 3,4 3

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1,2 *a2*

B. Tbn.

Tuba

Xyl.

Cym. *Small Splash*  
*lge. Splash*

Drums *rim shots* *fff* *ff* *Tom-toms* *Sn. Dr.* *Tom-toms* 3

Hp.

Pno. *ff*

M.S.  
who throw mon-ey at death mon-ey at death mon-ey at death mon-ey at death

Vln. 1

Vln. 2

Vla.

Vc. 3

Cb. 3

674

Fl. 1

Fl. 2

Picc.

Ob. 1, 2

E. Hn.

B. Cl. 1, 2

E♭ Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Xyl.

Cym.

Drums

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

**Ride**

**Med. Splash**

**Sn. Dr.**

**Tom-toms**

**Lge. Sus. Cym.** L.V.

**f**

**ff**

This page of the score covers measures 683 through 685. The orchestration includes woodwinds (Flute 1 & 2, Piccolo, Oboe 1 & 2, English Horn, Bass Clarinet 1 & 2, Eb Clarinet, Bassoon 1 & 2, Contrabassoon), brass (Horn 1 & 2, Horn 3 & 4, Trumpet 1, Trumpet 2 & 3, Trombone 1 & 2, Baritone Trombone, Tuba, Timpani, Xylophone), percussion (Cymbals, Drums), and strings (Harp, Piano, Violin 1 & 2, Viola, Violoncello, Contrabass). The score features dynamic markings such as *f* (forte) and *ff* (fortissimo), and articulation like accents and breath marks. The percussion part includes specific drum techniques: *lge. Splash*, *Small Splash*, *Ride (dome)*, *Ride*, *Med. Splash*, *Tom-toms*, and *Sn. Dr.* (snare drum). The woodwinds and strings play complex rhythmic patterns, often with slurs and accents. The brass section provides harmonic support with sustained chords and rhythmic figures. The overall texture is dense and rhythmic, characteristic of the 'In America' score.



Musical score for 'In America' featuring various instruments and a vocal line. The score is divided into two systems, with measure numbers 692 and 698 marked at the top.

**Instruments and Parts:**

- Fl. 1,2** (Flute 1 & 2)
- Picc.** (Piccolo)
- Ob. 1,2** (Oboe 1 & 2)
- E. Hn.** (English Horn)
- B♭ Cl. 1,2** (Bass Clarinet 1 & 2)
- E♭ Cl.** (E-flat Clarinet)
- Bsn. 1,2** (Bassoon 1 & 2)
- C. Bn.** (Contrabassoon)
- Hn. 1,2** (Horn 1 & 2)
- Hn. 3,4** (Horn 3 & 4)
- C Tpt. 1,2** (C Trumpet 1 & 2)
- Tbn. 1,2** (Trombone 1 & 2)
- B. Tbn.** (Baritone Trombone)
- Tuba**
- Timp.** (Timpani)
- Xyl.** (Xylophone)
- Cym.** (Cymbal)
- Drums**
- Hp.** (Harp)
- Pno.** (Piano)
- M.S.** (Mezzo-Soprano vocal line)
- Vln. 1** (Violin 1)
- Vln. 2** (Violin 2)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Cello)

**Performance Instructions and Dynamics:**

- 698 **mf** **to Fl.**
- 698 **mf** **to Bass Cl.**
- 698 **f**
- 698 **f**
- Lge. Sus. Cym. L.V.** (Large Suspended Cymbal, Low Volume)
- 698 **p** (whispered, with ad lib. sassy inflection)
- 698 **check check check er - red rick rack**
- ff** (fortissimo)
- f** (forte)
- mf** (mezzo-forte)

The score includes various musical notations such as beams, slurs, and dynamic markings throughout the measures.

702

700

Fl. 1 *mf* *p*

Fl. 2 *mf* *p*

Fl. 3 *mf* *to Alto Fl.*

Ob. 1,2

E. Hn.

B♭ Cl. 1 *mp*

E♭ Cl.

Bsn. 1,2

C. Bn.

Hn. 1,2 *mp*

Hn. 3,4

C Tpt. 1,2

Tbn. 1,2

B. Tbn.

Tuba

Timp. *p*

Hp. *cresc.* *mf* *cresc.* *mf* *cresc.* *mp* *cresc.*

Pno. *cresc.* *mf* *cresc.* *mf* *cresc.* *mp*

S *p*  
red rick - rack check red rick - rack check-check-check, red rick - rack check red

M.S. *p*  
check ah check ah - red rick rack red rick - rack check red rick - rack check-check-check, red rick - rack check red

A *p*  
red rick - rack check red rick - rack check-check-check, red rick - rack check red

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vc. *p*

Cb. *pizz.* *mp*

*p*

708

Fl. 1

Fl. 2

B♭ Cl. 1

Hn. 1,2

Timp.

Hp.

Pno.

S

M.S.

A

Cb.

rick - rack check - check - check, red rick - rack check red rick - rack check - check - check, red rick - rack check red

rick - rack check - check - check, red rick - rack check red rick - rack check - check - check, red rick - rack check red

rick - rack check - check - check, red rick - rack check red rick - rack check - check - check, red rick - rack check red

716

722

Fl. 1

Fl. 2

Fl. 3

B♭ Cl. 1

Hn. 1,2

Timp.

Hp.

Pno.

S

M.S.

A

Cb.

rick - rack check - check - check, red rick - rack on a hill a hill a hill a hill red rick - rack on a hill a hill a hill a hill red rick - rack on a hill a hill a hill a hill red rick -

rick - rack check - check - check, red rick - rack on a hill a hill a hill a hill red rick - rack on a hill a hill a hill a hill red rick - rack on a hill a hill a hill a hill red rick -

rick - rack check - check - check, red rick - rack on a hill a hill a hill a hill red rick - rack on a hill a hill a hill a hill red rick - rack on a hill a hill a hill a hill red rick -

725 730

Fl. 1

Fl. 2

A. Fl.

Timp.

Hp.

Pno.

S

M.S.

A

Vla.

Vc.

Cb.

hill a hill a hill a hill

rack on a hill a hill a hill a hill

hill red rick - rack on a hill a hill a hill a hill

*pp* *p*

*pp* *p*

734 738

Fl. 1

Fl. 2

A. Fl.

Timp.

Br. D.

Hp.

Pno.

M.S.

Vla.

Vc.

Cb.

**Brake Drum**

*ppp*

*dim.*

*dim.*

(whispered, with ad lib. sassy inflection)

*mp*

red rick - rack check - check - check, red rick-rack check - check - check, red rick - rack check - check - check, red

*pp* *pp*

*pp* *pp*

*pp* *pp*

*pp* *pp*

*pp* *pp*

to Picc.

742 746

Fl. 1

Fl. 2

Timp.

Br. D.

Hp.

Pno.

M.S.

Vla.

Vc.

Cb.

L.V. until whole-measure rest

*ppp*

*pp*

*pp*

rick - rack check-check-check, red rick-rack check-check-check, red rick - rack check-check, check red\_ rick - rack check-check-check



752 **Misterioso** ♩ = 104 755

Bsn. 1,2

C. Bn.

C Tpt. 1

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Wind M.

Br. D.

Vc.

Cb.

*p*

*pp*

*ppp*

*ff*

*ppp*

*ff* *sempre* *arco*

*ff* *sempre*

*ad lib. dynamically*

*al niente*

759

Bsn. 1,2 *ff* *p*

C. Bn. *p* *ff*

C Tpt. 1 *pp* *ff* *pp* *ff*

C Tpt. 2 *pp* *ff*

C Tpt. 3 *pp*

Tbn. 1,2 *ff* *p*

B. Tbn. *ff*

Tuba *p* *ff*

Timp. *pp* *ff*

Wnd. M.

Br. D. *ff* *ppp* *ff* *al niente*

Vc. *ff*

Cb. *ff*

764

Fl. 1 *ff*

Fl. 2 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Bsn. 1,2 *ff*

C. Bn. *p*

C Tpt. 1 *pp* *ff*

C Tpt. 2 *pp*

C Tpt. 3 *f*

Tbn. 1,2 *ff*

B. Tbn. *p*

Tuba *p*

Wnd. M.

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

766

768

Fl. 1 *ff*

Fl. 2

Picc. *ff*

Ob. 1,2

E. Hn.

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

B. Cl. *ff*

Bsn. 1,2 *p*

C. Bn. *ff*

Hn. 1,2 *ff* open

Hn. 3,4 *ff* open

C Tpt. 1

C Tpt. 2 *f*

C Tpt. 3 *pp* *ff*

Tbn. 1,2 *p*

B. Tbn. *ff*

Tuba *ff*

Timp. *ff*

TamT. *ff* Tam-Tam *f* L.V. sempre

Wnd. M. *ff* Crash Cymb. *ff*

Br. D. *ppp* *ff* *al niente*

Pno. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

770 <sup>a 2</sup>

Fl. 1,2

Picc.

Ob. 1,2 <sup>a 2</sup>

E. Hn.

B♭ Cl. 1,2 <sup>a 2</sup>

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2,3 <sup>a 2</sup>

Tbn. 1

B. Tbn.

Tuba

Timp.

TamT.

Cym.

Hp.

Pno.

S

Vln. 1

Vln. 1b

Vln. 2

Vla.

Vc.

Cb.

*pp*  
Bb, Cb, D  
Eb, F#, G, Ab

*pp*

*ppp* (half section)

*ppp*

*pp*

*ppp*

*pp*

*pp*

*pp*



A Vision of Rest (Alexander Posey)

776

Hp.

S

*p*

Some day this quest Shall cease; Some day, For aye, This heart shall rest. In

Vln. 1

Vln. 1b

Vln. 2

Vla.

Vc.

782

Hp.

S

peace. Some - times oft - times I al - most feel The Calm up - on my sense - es

Vln. 1

Vln. 1b

Vln. 2

Vla.

Vc.

789

792

Timp.

Hp.

*pp poco*

S

steal, So soft, and all but hear. The dead leaves

Vln. 1

Vln. 1b

Vln. 2

Vla.

Vc.

Cb.

*pp*

796

Hp.

S  
rust - le near And sign to be At rest with me. Though I be - hold The ash - en branch - es tos - sing to and fro, \_\_\_

Vln. 1

Vln. 1b

Vln. 2

Vla.

Vc.



803

Timp.

Hp.

S  
\_\_\_ I on - ly vague - ly know \_\_\_ The wind is rude \_\_\_ and cold.

Vln. 1

Vln. 1b

Vln. 2

Vla.

Vc.

Cb.

*pp* *poco*

rit.

Intenso ♩ = 66

810

814

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*fff*

*pp poco*

*to Alto Fl.*

*a 2*

rit.

Largo ♩ = 40, con rubato

America (Claude McKay)

819 823 ♩ = 54 ♩ = 48

Fl. 1  
Fl. 2  
B♭ Cl. 1  
Bsn. 1  
C. Bn.  
Hns.  
Tbn. 1  
B. Tbn.  
Cym. **Lge. Sus. Cym.** (soft mallet) **Med. Susp. Cymb.** **Sm. Susp. Cymb.**  
B.D. **Bass Drum**  
A  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

*p molto* *p molto* *p* *p poco*  
*ff* *f* *mp* *pp* *mf*

Al - though she feeds me bread of bit - ter - ness, And sinks in - to my throat her ti - ger's

827 832 rit. ♩ = 40 accel.

Hn. 1,2  
Hn. 3,4  
A  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

*mp* *cresc.* *3* *ff* *mf* *p*  
*mp* *cresc.* *mp* *f* *mf*  
*ppp* *cresc.* *mp* *f* *mf*  
*ppp* *cresc.* *mp* *f* *mf*  
*ppp* *cresc.* *mp* *f* *mf*  
*ppp* *cresc.* *mp* *f* *mf*

tooth, Steal - ing my breath of life, I will con - fess I love this cul - tured hell, this hell that tests my youth! Her vig - or flows like

835 838 **Meno Mosso** ♩ = 44 accel.

A  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

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

tides in - to my blood, Giv - ing me strength e - rect a - gainst her hate. Her big - ness sweeps my be - ing like a flood. Yet as a re - bel fronts a king in state, I

$\text{♩} = 48$  **accel.**  $\text{♩} = 50$  **rit.**  $\text{♩} = 44$  **Moderato** ( $\text{♩} = 80$ )

841 845

Fl. 1

E. Hn.

Bsn. 2

C. Bn.

Hn. 1,2

A

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf* *cresc.* *f* *mp* *a 2* *p* *pp* *f*

stand with-in her walls with not a shred Of ter - ror, mal - ice, not a word of jeer.

*mp* *cresc.* *f* *p* *pp* *f*

*p* *cresc.* *f* *p* *pp* *f*

*p* *cresc.* *f* *p* *pp* *f*

*p* *cresc.* *f* *p* *pp* *f*

*p* *cresc.* *f* *p* *pp* *f*



847

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl. 2

Bsn. 1

C. Bn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f* *fp* *f* *f* *p* *f* *f* *f* *f*

*pp* **Alto Fl.** *pp*

*mp*

*p*

*f* *ppizz.* *unis.* *ff* *col legno* *col legno* *col legno* *col legno* *ppizz.(ord.)* *f*

*ff* *snap pizz.* *ff* *snap pizz.*

*ff*

852 854

Fl. 1 *mp*

Fl. 2 *p*

A. Fl. *pp*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

A *mp*

Vln. 2

Vla. (ord.) *pp* *pp* *f*

Dark - ly I gaze in - to the days a - head, And see her might and gran - ite won - ders there, Be - neath the touch of Time's un - pizz.

865

*rit.* **Meno Mosso** ♩ = 69

859

Fl. 1 *p*

Fl. 2 *p*

A. Fl. *to Fl.*

B♭ Cl. 1 *mp* *pp*

B♭ Cl. 2 *mp* *pp*

Hn. 2 *p*

Hp. *p*

A *p*

Vln. 1 *er - ring hand, Like price - less trea - sures sink - ing in the sand. con sord. pp*

Vln. 2 (pizz.) *f*

Vla. *pp* *pp*

871

868

Vln. 1

Vla. *pp*

Vc. (ord.) *con sord. pp*

Cb. *con sord. arco pp*

### Part III: Voices of Strength

881 **Piu Mosso** ♩ = 76  
*...Rising Tempest II...*

877

Vln. 1 *senza sord. (gliss. ad lib.) sul D* **ppp**

Vln. 2 *arco (gliss. ad lib.) sul D* **ppp**

Vla. *senza sord. (gliss. ad lib.) sul D (8va)* **ppp**

Vc. *senza sord. (gliss. ad lib.) sul D (8va)* **ppp**

Cb.

882

Glk. **mp**

Hp. **mp**

Vln. 1

Vln. 2

Vla.

Vc.

884 **accel.** **Andante** ♩ = 108

Glk.

Hp.

Vln. 1

Vln. 2 *(half section)* **mp**

Vla.

Vc.

886

Glk.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

888

Glk.

Hp.

Vln. 1  
(half section)  
*mp*

Vln. 2

Vla.

Vc.

890

*Speak Out!*

Glk.

Hp.

S  
*p*  
Stand for \_\_\_\_\_ some - thing or

Vln. 1  
*mf*

Vln. 2  
*mf*

Vla.  
(half section)  
*mp*  
*mf*

Vc.  
(half section)  
*mf*



893 accel. **Piu mosso** ♩ = 112

Glk. Perc. 3 Hp. S M.S. T Vln. 1 Vln. 2 Vla. Vc. Cb.

you will fall for an - y thing *p* Stand for\_ some - thing or you will fall for an - y thing. *mp* Hope will\_ ne -

senza sord. *mf*

900 accel.

Glk. Perc. 3 Hp. S M.S. T Vln. 1 Vln. 2 Vla. Vc. Cb.

*mp* Stand for\_ some - thing or you will fall for an - y thing *mp* Stand for\_ some - thing or you will fall for an - y

ver be si - - - lent. Stand\_ for some - thing or you will fall

Piu mosso ♩ = 116

907

907

Bsn. 1

Bsn. 2

C. Bn.

Glk.

Vibr. (non trem.)  
(motor off)

Hp.

M.S.

A

T

Bass

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

thing. *mf*

fight for your life, be - fore it's some - one els - ses job.

for an - y thing. *mf*

fight for your life, be - fore it's

(full section)

(full section)

912

912

Bsn. 1

Bsn. 2

C. Bn.

Glk.

Vib.

Hp.

S

A

T

Bar.

Bass

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf*

Hope will ne - ver be si - - - - - lent.

*mf*

Stand for some - thing or you will fall for an - y thing.

*mf*

Fight for your life, be - fore it's some - one

some - one els - ses job.

917

Fl. 1  
Fl. 2  
Ob. 1,2  
B♭ Cl. 1  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bn.  
Hn. 1  
Hn. 3  
Glk.  
Perc. 2  
Vib.  
Hp.  
Pno.  
S  
M.S.  
A  
T  
Bar.  
Bass  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

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

*f* *f*

*mf* Fight for your life, be - fore it's some - one  
Stand for some - thing or you will fall for an - y an - y thing.  
Fight for your life, be - fore it's some - one  
Stand for some - thing or you will fall for an - y thing.  
el - ses job.

(full section)

922 **accel.**

**Intenso** ♩ = 120

Fl. 1

Fl. 2

Ob. 1,2

B♭ Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 3

Glk.

**Wind machine**

Wnd. M.

Vib.

Hp.

Pno.

S

M.S.

A

T

Bar.

Bass

Vln. 1

Vln. 2

Vla.

Vc.

Vc. b

Cb.

el - ses job. be - fore it's some - one el - ses job.

Hope will ne - ver

el - ses job. Stand for some - thing or you will fall for an - y thing

Hope will ne - ver

Fight for your life, be - fore it's some - one el - ses job.

Fight for your life, be - fore it's some - one el - ses job.

(full section)

pizz.

927

Fl. 1

Fl. 2

Ob. 1, 2

B♭ Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 3

Glk.

Wind. M.

Vib.

Hp.

Pno.

S

M.S.

A

T

Bar.

Bass

Vln. 1

Vln. 2

Vla.

Vc.

Vc. b

Cb.

Stand for some - thing or you will fall for an - y thing

be si - - - - - lent

Stand for some - thing or

Stand for some - thing or

Stand for some - thing (full section) or

*p* *mf* *p* *mf* *p* *mf*

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

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

*mf*

Wind machine

932

Fl. 1  
Fl. 2  
Ob. 1,2  
B♭ Cl. 1  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Wnd. M.  
Hp.  
Pno.  
S  
M.S.  
A  
T  
Bar.  
Bass  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Vc. b  
Cb.

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

*mf*

*mf*

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

Fight for your life, be - fore it's some - one el - ses

Stand for some - thing

you will fall for an - y thing Stand for some -

Fight for your life, be - fore it's some - one el - ses

Stand for some - thing

you will fall for an - y thing Stand for some -

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

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

936 **Maracas players re-enter the stage**

Fl. 1  
Fl. 2  
Ob. 1,2  
B♭ Cl. 1  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Wnd. M.  
Hp.  
Pno.  
S  
M.S.  
A  
T  
Bar.  
Bass  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Vc. b  
Cb.

The score consists of 20 staves. The woodwinds (B♭ Cl. 1, B. Cl., Bsn. 1, Bsn. 2, C. Bn., Hn. 1-4, Wnd. M.) play sustained notes. The brass (Bsn. 1, Bsn. 2, C. Bn.) play rhythmic patterns with dynamic markings: *mf*, *f*, *p*, *mp*. The strings (Vln. 1, Vln. 2, Vla., Vc., Vc. b, Cb.) play rhythmic accompaniment with dynamic markings: *mf*, *f*, *p*, *mp*. The vocalists (S, M.S., A, T, Bar., Bass) sing lyrics with dynamic markings: *ff*. The lyrics are: "Stand for \_\_\_ some - thing or you will fall for an - y thing".

940

This page of the musical score for 'In America' includes the following parts:

- Fl. 1, Fl. 2, Ob. 1, Ob. 2, E. Hn., B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn. 1, Bsn. 2, C. Bn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, Wnd. M., Hp., Pno., S., M.S., A., T., Bar., Bass, Vln. 1, Vln. 2, Vla., Vc., Vc. b., Cb.**

The score features dynamic markings such as *mf*, *f*, *p*, and *mp*. The vocal parts (S., M.S., A., T., Bar., Bass) include lyrics: "some - thing or you will fall for an - y thing". The woodwinds and brasses play complex rhythmic patterns, often with accents. The strings provide a steady accompaniment with various textures.



945

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Wnd. M.

Mrs. Maracas

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Vc. b

Cb.

*f*

*mf*

950

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
E. Hn.  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
Mrcs.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Vc. b  
Cb.

*f*

div.

Detailed description: This page of a musical score, numbered 92, contains measures 950 through 954. The score is for a large orchestra and includes parts for Flutes (Fl. 1, 2, 3), Oboes (Ob. 1, 2), English Horn (E. Hn.), Clarinets (B♭ Cl. 1, 2, B. Cl.), Bassoons (Bsn. 1, 2), Contrabassoon (C. Bn.), Horns (Hn. 1, 2, 3, 4), Trumpets (C Tpt. 1, 2), Mridangam (Mrcs.), Violins (Vln. 1, 2), Viola (Vla.), Violoncello (Vc.), Double Bass (Vc. b), and Double Bass (Cb.). The score is written in a key signature of two flats and a common time signature. Measures 950-954 show a complex orchestral texture with various melodic lines and rhythmic patterns. The Mridangam part features a prominent, rhythmic pattern of eighth notes. The woodwinds and strings provide harmonic support and melodic counterpoints. Dynamics such as *f* (forte) and *div.* (divisi) are indicated. The page number 92 is in the top left, and the measure number 950 is at the top left of the first staff.

955

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

B. Tbn.

Tuba

Mrs.

Vln. 1

Vln. 2

Vla.

Vc.

Vc. b

Cb.

*p*

*ff*

*ff*

*ff*

*f*

*mf*

*mf*

*mf*

*mf*

*f*

*f*

*f*

*f*

*f*

*f*

*ff*

*div.*

*f*

*f*

959

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
B. Tbn.  
Tuba  
Mres.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Vc. b  
Cb.

963

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
E. Hn.  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
B. Tbn.  
Tuba  
Cym.  
Mrcs.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Vc. b  
Cb.

Lge. Sus. Cym. (soft sticks)  
mf

967

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
E. Hn.  
B $\flat$  Cl. 1  
B $\flat$  Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Xyl.  
Cym.  
Mrcs.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Vc. b  
Cb.

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

Xyl.  
Lge. Sus. Cym. (soft sticks)

971

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Xyl.

Cym. *Lge. Sus. Cym. (soft sticks)*

Mrcs.

Vln. 1

Vln. 2

Vla.

Vc.

Vc. b

Cb.

*mf*

975 *a 2* *tr* *a tempo*

Fl. 1,2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Xyl.

Cym.

Mrcs.

Vln. 1

Vln. 2

Vla.

Vc.

Vc. b

Cb.

*ff*

*f*

*f*

(no trill/trem. sempre)

*Lge. Sus. Cym. (soft sticks)*

*mf*



980 rit.

Fl. 1

Fl. 2

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Xyl.

Cym.

Mrcs.

Vln. 1

Vln. 2

Vla.

Vc.

Vc. b

Cb.

*pp*

*mf*

*dim.*

*pp*

*al niente*

Moderato (♩ = 66)  
...as it passes by

987 **Tub. Chimes** 997

T.Ch. *pp*

Hp. *ppp*

S. *pp* ah

M.S. *pp* ah

A. *pp* ah

T. *pp* Ah

Bar. *pp* ah

Bass *pp* ah

Vln. 1 *ppp* con sord. div. ah

Vln. 2 *ppp* con sord. div.

Vla. *ppp* con sord. div. unis. div.

Vc. *pp* (pizz.) div. con sord. arco unis.

Cb. *ppp*

1005

1000 **rit.** **Largo** (♩ = 48)

Hp. *ppp*

S. ah

M.S. ah

A. ah

Bar.

Bass

Vln. 1

Vln. 2

Vla.

Vc. *ppp*

Cb.