

*Dedicated to*

*Clementa, Sharonda, Myra, Tywanza, Ethel, Cynthia, Daniel, DePayne, and Susie*

*Concert band version*

there      n  
            o  
            a r e  
            w  
            o  
            r  
            d  
            s

**James M. Stephenson**

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## Score

### there are no words for concert band

originally for mixed chamber ensemble

Concert band version spearheaded and premiered by the Palmetto Concert Band; Scott Weiss, director.

Participating groups listed below.

James M. Stephenson

*Dedicated to the victims of the June 17, 2015 Charleston, SC mass shooting that took place at Emanuel African Methodist Episcopal Church*

duration: ca. 14 minures

#### Notes - sketched by the composer - about the original version and the music/process:

1) I tried to represent (my understanding of/feelings about) stages of grief/shock that must accompany this type of event.

The terrible action itself - the opening nine chords  
Shock and confusion and trying to come to grips with the reality that just happened (A-E)  
Terrible sadness (E-M)  
Anger and a bit of pacing/not knowing what to do next (M-W)  
The beginnings of forgiveness; with one last anger-moment (W-Z)  
Forgiveness (Z - end)

2) How the music was constructed:

To note: Anything having to do with "nine" is prevalent.  
There are nine opening chords, using nine notes, which get removed one-by-one.  
The first few should be absolutely painful. Gradually it gets a bit more subdued.  
These all each should be long, intense, with no restraint.  
Here are the nine notes - I hated "reducing" people down to a note each, but I needed a starting point, and this proved inspirational: C, C#, B, E, G#, D, A, G, F#  
Completely unintended coincidence: I was looking for some sort of resolution to this terrible thing, and it so happens that the three notes that aren't represented above are Bb, Eb and F.  
These three notes provide for my resolution to F major at the end. And I always knew I would resolve to F major, so that I could use "Amazing Grace" - but it was completely BY ACCIDENT that these notes happened the way they did!  
The cello lingers on F# because one victim (Rev. Daniel Simmons) died en route the hospital.

At B (shock/confusion section), the nine notes are spelled out as ascending perfect 5ths in piano, vibes and clarinets.  
This pattern happens nine times.

After D - the clarinet line is our first hint at Amazing Grace, though in minor.  
measure 30 - the nine notes again, as the spirits of the departed still longer amongst us.

letter E - our "sadness" melody.

letter F - the bass line comes from "How Great Thou Art", which was played at one of the victim's funerals. (high instruments sketch the melody too)

H - my "Brahmsian" transition: the upward-reaching three note pattern is passed from instrument to instrument, always landing on one of the nine notes. (augmented by chimes/piano)

M begins our angry and "what to do next" section. I wasn't sure whether to write music like this, (because it breaks the "Adagio for Strings" mold), but I decided it was necessary. The chords before N are the nine-notes. And the bass line at N is the nine notes.

letter P - the outbursts, or screams of anger, happen nine times.

letter R, I decided to give the music a jazzy element, because Reverend Simmons loved jazz. Bass line is the nine notes.

the descending piano lick at R happens 9 times (once given to woodwinds)

V - one last outburst of anger before forgiveness

Z - forgiveness begins.

After Z, I numbered the phrases, because each representation symbolizes one victim. There are 9 phrases, 9 times.

I didn't want to shortchange anyone. Each person deserves full acknowledgment and thought, so it happens nine times.

One will see that I put the names in the score/parts, to go along with the melody, and at each person's representation, the accent occurs on that person's name. Also, I add a chime at the appropriate spot in the measure during

each representation, so as to give that person more recognition. The repeated C in key - and needs to be heard.

This is the pulsing of the forgiveness, as it grows and grows. And - of course - C is the dominant of F, the resolution to

where we are headed.

Number 9 (the 9th representation), should be absolutely huge. chimes ringing, etc...

AA - as mentioned earlier - symbolizes the other three notes: Bb, Eb and F - as we have now achieved a bit of resolution

to this tragedy. Of course, those chords are repeated nine times. And the euphonium hangs on a bit longer,

one last time...

Big F major resolution at the end, and the trumpet/euphonium give us the first strain of

Amazing Grace. This should burst through.

#### Jim Stephenson; July 23, 2015

In addition to the Palmetto Concert Band (Scott Weiss, Conductor) I am honored and most grateful to the following 15 institutions that took part in helping to bring this project to fruition:

Atlanta Youth Wind Symphony (Dr. Scott Stephenson, Conductor)  
Blythewood High School Band (James Weiss, Director of Bands)  
Charleston Southern University (Marshall Forrester, Director of Bands)  
Clemson University (Mark Spede, Director of Bands)  
Clover High School Band (Joe Gullledge, Director of Bands)  
College of William and Mary Wind Ensemble (Richard Marcus, Conductor)  
Furman University Wind Ensemble (Leslie V. Hicken, Director of Bands)  
Lander University (Dr. Robert S. Hinkle, Director of Bands)  
Lexington High School Band (David Shields & Amanda Pike, Conductors)  
Limestone College (Dr. Fred K. Carney, Director of Bands)  
Ridge View High School Band (Alicia Clayton, Director of Bands)  
Texas A&M University Bands (Timothy Rhea, Director of Bands)  
UNC Pembroke Wind Ensemble (Timothy Meyer Altman, Conductor)  
University of Delaware Wind Ensemble (Chad R. Nicholson, Conductor)  
University of West Georgia Wind Ensemble (Josh Byrd, Director of Bands)

#### Extra notes regarding the concert band version:

Optional: a total of 9 chime racks can be used ("Stations 1-9"), scattered around the stage and concert hall, for optimal effect.

If not possible, this can be covered by just two or even one player(s), as indicated. A suggestion for the positioning of the chimes would be:

(BACK OF HALL)

Chimes Station 6

Chimes Station 5

Chimes Station 7

Chimes Station 4

Chimes Station 8

Chimes Station 3

Chimes Station 9

Chimes Station 2

(STAGE)

Chimes Station 1



# there are no words

Concert band version spearheaded and premiered by the Palmetto Concert Band; Scott Weiss, director  
Participating groups listed on inside cover

James M. Stephenson

Score

## Freely - Painfully - Unhurried

The score is arranged in systems for various instruments. The woodwind section includes Piccolo, Flute (1 and 2), Oboe (1 and 2), English Horn, Bassoon (1 and 2), Clarinet in Bb (1, 2, and 3), Bass Clarinet, Alto Sax, Tenor Sax, and Baritone Sax. The brass section includes Trumpet in Bb (1, 2, and 3), Horn in F (1, 2, and 3), Trombone (1, 2, and 3), Bass Trombone, Euphonium (1 and 2), and Tuba. The percussion section includes Timpani, Piano, Vibraphone + Orch. Bells + Xylophone, Chimes + Crotales, Snare Drum, Bass Drum, Cymbals, Percussion, and Double Bass. The score includes dynamic markings such as *ff*, *mf*, *mp*, *p*, and *pp*, as well as performance instructions like *Con sord.* and *Open*. A large watermark 'www.StephensonMusic.com' is overlaid diagonally across the page.















*slight pull-back*

**H** poco meno ♩ = 56

51

Picc.

Fl.

Fl.

Ob.

Ob.

E. Hn.

Bsn.

Bsn.

B. CL.

B. CL.

B. CL.

B. CL.

A. Sc.

T. Sc.

B. Sc.

*slight pull-back*

**H** poco meno ♩ = 56

51

B. Tpt.

B. Tpt.

B. Tpt.

Hn.

Hn.

Hn.

Hn.

Tbn.

Tbn.

Tbn.

B. Tbn.

Euph.

Euph.

Tuba

51

Timp.

Drum

Vib.  
+ Bells  
+ Xylo

Chm.  
+ Crof's.

S. Dr.

B. Dr.

Cyms.

Perc.

51

D.B.

*poco accel.* **I** a tempo

59

Picc. *f* *p* *mf* *p* *mf*

Fl. 1 player *f* *p* *mf*

Fl. 2 player *f* *p* *mf*

Ob. *f* *p*

Ob. *f*

E. Hn. *mf* *f*

Bsn. *mf* *f* *p* Solo *p*

Bsn. *f*

B. Cl. *mf* *f*

B. Cl. *f*

B. Cl. *mf* *f*

B. Cl. *f*

A. Sc. *mf* *f*

T. Sc. *mf* *mf* *f* *p* *p*

B. Sc. *mf* *f* *p*

*poco accel.* **I** a tempo

59

B. Tpt. *mf* *f*

B. Tpt. *f*

B. Tpt. *f*

Hn. *mf* *f* *p*

Hn. *mf* *f*

Hn. *mf* *f*

Hn. *f*

Thn. *mf* *f*

Thn. *f*

Thn. *f*

B. Thn. *f*

Euph. *f*

Euph. *f*

Tuba *f*

59

Timp. *mf* *f*

Pno. *f*

Vib. + Bells + Xylo *f* **Orch Bells**

Chm. + Crof's.

S. Dr.

B. Dr.

Cyms. *p* *mf* **Sus. Cymb.**

Perc. *p* **Triangle** *p* *p* *p*

D.B. *f*





82 *rit.* **L** poco meno ♩ = 56 *rit.*

Picc. *p*

Fl. 1 player *p*

Fl. 2 players *pp*

Ob.

Ob.

E. Hn. *ppp*

Bsn.

Bsn.

B. Cl. 2 players *pp*

B. Cl. *p*

B. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

82 *rit.* **L** poco meno ♩ = 56 *rit.*

B. Tpt.

B. Tpt.

B. Tpt.

Hn. *ppp*

Hn. *pp*

Hn.

Hn.

Tbn. Solo 1 player *pp*

Tbn.

Tbn.

B. Tbn.

Euph. 1 player *pp*

Euph. 1 player *pp*

Tuba *pp*

82

Timp.

Pno.

Vib. + Bells + Xylo

Chm. + Crof's.

S. Dr.

B. Dr.

Cyms.

Perc. Triangle *p* *pp*

82

D. B.

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92

Chorale

M Allegro agitato ♩ = 144-152

Picc. Fl. Fl. Ob. Ob. E. Hn. Bsn. Bsn. B. Cl. B. Cl. B. Cl. B. Cl. A. Sc. T. Sc. B. Sc.

92

Chorale

M Allegro agitato ♩ = 144-152

B. Tpt. B. Tpt. B. Tpt. Hn. Hn. Hn. Hn. Tbn. Tbn. Tbn. B. Tbn. Euph. Euph. Tuba

92

Timp. Vib. + Bells + Xylo. Chm. + Crof's. S. Dr. B. Dr. Cyms. Perc. D.B.

G.P. **N** a tempo

100

Picc. *ff*

Fl. *ff*

Fl. *ff*

Ob. *ff*

Ob. *ff*

E. Hn. *ff*

Bsn. *ff*

Bsn. *ff*

B. Cl. *ff*

B. Cl. *ff*

B. Cl. *ff*

B. Cl. *ff*

A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

*p*

*Soli*

*p*

*mf*

*p* *mf*

G.P. **N** a tempo

100

B. Tpt. *ff*

B. Tpt. *ff*

B. Tpt. *ff*

Hn. *tutti ff*

Hn. *ff*

Hn. *ff*

Hn. *ff*

Hn. *ff*

Tbn. *tutti ff*

Tbn. *ff*

Tbn. *ff*

Tbn. *ff*

B. Tbn. *ff*

Euph. *tutti ff*

Euph. *ff*

Euph. *ff*

Tuba *tutti ff*

100

Timp.

Pno.

Vib. + Bells + Xylo

Chm. + Crots.

S. Dr. *pp*

B. Dr. *pp*

Cyms.

Perc.

D.B. *ff*

*p*





O

110

Picc.

Fl.

Fl.

Ob.

Ob.

E. Hn.

Bsn.

Bsn.

B. Cl.

B. Cl.

B. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

O

110

B. Tpt.

B. Tpt.

B. Tpt.

Hn.

Hn.

Hn.

Hn.

Tbn.

Tbn.

Tbn.

B. Tbn.

Euph.

Euph.

Tuba

110

Timp.

Pno.

Vib.

+ Bells

+ Xylo

Chm.

+ Crots.

S. Dr.

B. Dr.

Cyms.

Perc.

D. B.

115

Picc. *mf* *f*

Fl. *p* *mf* *f*

Fl. *p* *mf* *f*

Ob. *p* *mf*

Ob. *p*

E. Hrn. *p* *mf*

Bsn. *p*

Bsn. *p*

B. CL. *f*

B. CL. *p*

B. CL. *mf*

B. CL. *p*

A. Sx. *a2* *p* *mf*

T. Sx. *p* *mf*

B. Sx. *p* *mf*

115

B. Tpt. *Con sord.* *f*

B. Tpt. *Con sord.* *f*

B. Tpt. *Con sord.* *fp* *f*

Hrn. *p* *fp* *f*

Hrn. *p*

Hrn.

Hrn.

Thn. *Con sord.* *f*

Thn. *Con sord.* *f*

Thn. *Con sord.* *f*

B. Thn.

Euph.

Euph.

Tuba

115

Timp.

Pno. *f*

Vib. + Bells + Xylo

Chm. + Crots.

S. Dr. *pp* *mf*

B. Dr. *mf*

Cyms.

Perc. *Tamb.* *mf* *f*

115

D.B. *f*



125 **P**

Picc. *ff*

Fl. *ff*

Fl. *ff*

Ob. *ff*

Ob. *ff*

E. Hn. *ff*

Bsn. *ff*

Bsn. *ff*

B. Cl. *ff*

B. Cl. *ff*

B. Cl. *ff*

B. Cl. *ff*

A. Sx. -

T. Sx. -

B. Sx. -

125 **P**

B. Tpt. *ff*

B. Tpt. *ff*

B. Tpt. *ff*

Hn. -

Hn. -

Hn. -

Hn. -

Tbn. *ff*

Tbn. *ff*

Tbn. *ff*

B. Tbn. *ff*

Euph. *ff*

Euph. *ff*

Tuba -

125

Timp. -

Pno. *ff* loco

Vib. + Bells + Xylo -

Chm. + Crots. -

S. Dr. -

B. Dr. -

Cyms. *ff*

Perc. -

D.B. *ff*

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129

Picc. *fz*

Fl. *fz*

Fl. *fz*

Ob. *fz*

Ob. *fz*

E. Hn. *fz*

Bsn. *fz*

Bsn. *fz*

B. Cl. *fz*

B. Cl. *fz*

B. Cl. *fz*

B. Cl. *fz*

A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

129

B. Tpt. *ff*

B. Tpt. *ff*

B. Tpt. *ff*

Hn. *ff*

Hn. *ff*

Hn. *ff*

Hn. *ff*

Thn. *ff*

Thn. *ff*

Thn. *ff*

B. Thn. *ff*

Euph. *ff*

Euph. *ff*

Tuba *ff*

129

Timp. *fz*

Pno.

Vib. + Bells + Xylo

Chm. + Crot's

S. Dr. *p* *f*

B. Dr. *p* *f*

Cyms. *ff*

Perc. *ff*

129 *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

D. B.

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Q

133

Picc. *fz*

Fl. *fz* *mf* *p* *(normal)*

Fl. *fz* *mf* *p*

Ob. *fz*

Ob. *fz*

E. Hn. *fz*

Bsn. *fz* *getting gentler* *mf*

Bsn. *mf* *getting gentler* *mf*

B. Cl. *fz* *mf*

B. Cl. *fz* *mf*

B. Cl. *fz* *mf*

B. Cl. *fz* *getting gentler* *mf*

A. Sax. *fz* *getting gentler* *mf*

T. Sax. *fz* *getting gentler* *mf*

B. Sax. *fz* *mf*

Q

133

B. Tpt. *fz*

B. Tpt. *fz*

B. Tpt. *fz*

Hn. *fz* *p*

Hn. *fz* *p*

Hn. *fz*

Hn. *fz*

Thn. *fz*

Thn. *fz*

Thn. *fz*

B. Thn. *fz*

Euph. *fz*

Euph. *fz*

Tuba *fz*

133

Timp. *fz*

Pno.

Vibes

Vib. + Bells + Xylo *mf* *p*

Chm. + Crof's

S. Dr. *f*

B. Dr. *f*

Cyms. *sf*

Perc. *f*

133

D.B. *fz* *mf* *pizz.* *mf*



141 **R**

Picc. *mp*

Fl. *mp*

Fl. *p*

Ob. *p*

Ob. *p*

E. Hn. *p*

Bsn. *p*

Bsn. *p*

B. Cl. *p*

B. Cl. *p*

B. Cl. *p*

B. Cl. *p*

A. Sx. *p*

T. Sx. *p* (Bsn. 1) (play)

B. Sx. *p*

141 **R**

B. Tpt. *mp*

B. Tpt. *mp*

B. Tpt. *mp*

Hn. *mp*

Hn. *p*

Hn. *mp*

Hn. *mp*

Thn. *p*

Thn. *p*

Thn. *p*

B. Thn. *p*

Euph. *p*

Euph. *p*

Tuba *p*

141

Timp. *mp*

Pno. *mp*

Vib. + Bells + Xylo

Chm. + Crof's.

S. Dr. *p* [S.D.] rim

B. Dr. use small metal beater

Cyms. *p* [Sus. Cymb.]

Perc. *p*

D.B. *p*

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S

147

Picc. *p*

Fl. *p* *mf* *mf* *mp*

Fl. *p* *mf* *mf* *p*

Ob. *p* *mp* *mf*

Ob. *p* *mf*

E. Hn. *mf* *mp*

Bsn. *p* *p*

Bsn. *p*

B. Cl. *mf* *mp*

B. Cl. *mf*

B. Cl. *mf*

B. Cl. *p* *p* *pp*

A. Sx. *p* *mf* *p* *p* *p*

T. Sx. *p* *p* (play)

B. Sx. *p*

S

147

B. Tpt. *mf* *mp*

B. Tpt. *mp*

B. Tpt. *mp*

Hn. *mf* *mp*

Hn. *pp*

Hn.

Hn.

Thn.

Thn.

Thn.

B. Thn.

Euph.

Euph.

Tuba

147

Timp. *p*

Pno. *mp*

Vib. + Bells + Xylo

Chm. + Crof's.

S. Dr. *p* rim

B. Dr.

Cyms. *mf* *p* soft mallets use small metal beater

Perc. *p* Wind Chimes L.V.

D.B. *mf* *p*



159

Picc. *mp* *mf* *p*

Fl. *mp* *mf* *p*

Fl. *p* *mp* *mf* *p* *p*

Ob. *p* *p*

Ob. *p* *p*

E. Hn. *p*

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

Bsn. *p*

B. Cl. *p*

B. Cl. *p*

B. Cl. *p*

B. Cl. *p*

A. Sax. *p* *p* *pp* *p* *p*

T. Sax. *pp* *p* *p* *p* *p*

B. Sax. *p* *p* *p* *p* *p*

159

B. Tpt. *p*

B. Tpt. *p*

B. Tpt. *p*

Hn. *pp* *p* *p* *p*

Hn. *p* *p* *p*

Hn. *p* *p*

Hn. *p* *p*

Thn. *p*

Thn. *p*

B. Thn. *p*

Euph. *p*

Euph. *p*

Tuba *p*

159

Timp. *p*

Pno. *mp* *mf*

Vib. + Bells + Xylo

Chm. + Crof's.

S. Dr. *p* *rim*

B. Dr.

Cyms. *p* *use small metal beater*

Perc.

D.B. *p*

166 **T**

Picc. *f*

Fl. *mf*

Fl. *mf*

Ob. *mf*

Ob. *mf*

E. Hn. *mf*

Bsn. *mf*

Bsn. *mf*

B. Cl. *mp*

B. Cl. *mf*

B. Cl. *mf*

B. Cl. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

166 **T**

B. Tpt. *mf*

B. Tpt. *mp*

B. Tpt. *mp*

Hn. *mf*

Hn. *mf*

Hn. *mp*

Hn. *mf*

Hn. *mf*

Tbn. *mf*

Tbn. *mf*

Tbn. *mf*

B. Tbn. *mf*

Euph. *mf*

Euph. *f*

Tuba *mf*

166

Timp. *mp*

Pno. *f*

Orch. Bells

Vib. + Bells + Xylo *mf*

Chm. + Crof's *f*

S. Dr. *mp*

B. Dr. *mp*

Cyms. *mp*

Perc. *mp*

166

D.B. *f*

172

Picc. *p*

Fl. *mf*

Fl. *mf*

Ob. *mf*

Ob. *mf*

E. Hn. *mf*

Bsn. *p*

Bsn. *p*

B. CL. *mf*

B. CL. *mf*

B. CL. *mf*

B. CL. *mf*

A. Sc. *mf*

T. Sc. *mf*

B. Sc. *mf*

172

B. Tpt. *mf*

B. Tpt. *mf*

B. Tpt. *mp*

Hn. *p*

Hn.

Hn.

Hn.

Tbn.

Tbn.

Tbn.

B. Tbn.

Euph. *mf*

Euph.

Tuba *p*

172

Timp. *p*

Org. *mf*

Vib. + Bells + Xylo *mf*

Chm. + Crof's.

S. Dr. *p*

B. Dr.

Cyms. *p*

Perc.

172

D.B.



178 U

Picc. *mp* *mf* *p*

Fl. *mp* *f* *p* *mp* *p*

Fl. *mf* *f* *p*

Ob. *mp* *f* *p*

Ob. *f* *p*

E. Ho.

Bsn. *p* *p*

Bsn.

B. Cl. *mp* *mf*

B. Cl. *mp* *f*

B. Cl.

B. Cl.

A. Sax. *p* *p*

T. Sax. *p* *p*

B. Sax.

178 U

B. Tpt. *f*

B. Tpt.

B. Tpt.

Hn. *f*

Hn. *mp* *mp*

Hn. *p*

Hn.

Tbn. *p*

Tbn. *p*

Tbn. *p*

B. Tbn.

Euph.

Euph.

Tuba

178

Timp. *p*

Pno. *mp*

Vib. + Bells + Xylo

Chm. + Crof's.

S. Dr. *mf* *p*

B. Dr.

Cyms. *mf* *mf* *p*

Perc. *mf* *mf* *p*

178 *f* *pizz.* *p*

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V

189

Picc.

Fl.

Fl.

Ob.

Ob.

E. Hn.

Bsn.

Bsn.

B. Cl.

B. Cl.

B. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

2 players *pp*

1 player *pp*

*mp*

V

189

B. Tpt.

B. Tpt.

B. Tpt.

Hn.

Hn.

Hn.

Hn.

Tbn.

Tbn.

Tbn.

B. Tbn.

Euph.

Euph.

Tuba

189

Timp.

Pno.

Vib.  
+ Bells  
+ Xylo

Chm.  
+ Crof's

S. Dr.

B. Dr.

Cyms.

Perc.

*pp*

*pp*

*pp*

*pp*

189

D.B.

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X Chorale (still in a slow one)

216

Picc.

Fl.

Fl.

Ob.

Ob.

E. Hn.

Bsn.

Bsn.

B. Cl.

B. Cl.

B. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

ppp

X Chorale (still in a slow one)

216

B. Tpt.

B. Tpt.

B. Tpt.

Hn.

Hn.

Hn.

Hn.

Tbn.

Tbn.

Tbn.

B. Tbn.

Euph.

Euph.

Tuba

216

Timp.

Pno.

Vib.  
+ Bells  
+ Xylo

Chm.  
+ Crots.

S. Dr.

B. Dr.

Cyms.

Perc.

216

D. B.

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**Y** Allegro agitato ♩. = 144-152  
**In Three**

223

Picc. *f* *ff*

Fl. *f* *ff*

Fl. *f* *ff*

Ob. *f* *ff*

Ob. *f* *ff*

E. Hn. *pp* *ff*

Bsn. *f* *ff* Solo *pp* very soft

Bsn. *f* *ff*

B. Cl. *tutti* *pp* *ff*

B. Cl. *pp* *ff*

B. Cl. *f* *ff*

B. Cl. *f* *ff*

A. Sx. *f* *ff*

T. Sx. *pp* *f* *ff*

B. Sx. *f* *ff*

**Y** Allegro agitato ♩. = 144-152  
**In Three**

223

B. Tpt. *ff*

B. Tpt. *ff*

B. Tpt. *ff*

Hn. *ff*

Hn. *ff*

Hn. *ff*

Hn. *ff*

Hn. *ff*

Tbn. *ff*

Tbn. *ff*

Tbn. *ff*

B. Tbn. *ff*

Euph. *f* *ff*

Euph. *f* *ff*

Tuba *ff*

223

Timp. *pp* *f*

Vib. + Bells + Xylo *f* Xylo

Chm. + Crof's.

S. Dr. *f* *p* *f*

B. Dr. *p* *f*

Cyms.

Perc. Tamb. *mf* *ff*

D.B. *arco* *f* *ff*

228 Adagio rit. lunga Z a tempo - freely; ♩ = c. 52

Picc.

Fl. Solo *p* dolce *pp*

Ob.

E. Hn. poco vibrato *p* *pp*

Bsn. begin to warm up sound w/ more vib. *p* Solo *p* *pp*

Bsn. begin to warm up sound w/ more vib. *p*

B. CL.

B. CL.

B. CL.

B. CL.

A. Sx.

T. Sx.

B. Sx.

228 Adagio rit. lunga Z a tempo - freely; ♩ = c. 52

B. Tpt.

B. Tpt.

B. Tpt.

Hn. Solo *p*

Hn. Bsn. 2 *pp* *p*

Hn.

Hn.

Tbn.

Tbn.

Tbn.

B. Tbn.

Euph. Solo *p*

Euph. Cle.

Tuba

228

Timp.

Pno. Solo *pp*

Vib. + Bells + Xylo

Chm. + Crof's.

S. Dr.

B. Dr.

Cyms.

Perc.

228 D.B.



238 ①

Picc.

Fl.

Fl.

Ob.

Ob.

E. Hn.

Bsn.

Bsn.

B. Cl.

B. Cl.

B. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Solo *mf*

Cle -

238 ①

B. Tpt.

B. Tpt.

B. Tpt.

Hn.

Hn.

Hn.

Hn.

Tbn.

Tbn.

Tbn.

B. Tbn.

Euph.

Euph.

Tuba

men - ta, Cuthi - a wan - za; Solo E - thel, Sha - ron - da, Dan - iel; My - ra, Su - sie, De - Payne.

(under Euph. 1) *p*

*mp*

238

Timp.

Pno.

Vib.  
+ Bells  
+ Xylo

Chm.  
+ Crof's

S. Dr.

B. Dr.

Cyms.

Perc.

238

D. B.

[Station 1]

[Chimes]

*p*

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244 <sup>2</sup>

Picc. *p*

Fl. *p*

Fl.

Ob. *f* *mf*  
men - ta, Cyn - thi - a, Ty - wan - za; E - thel, Sha - ron - da, Dan - iel; My - ra, Su - sie, De - Payne.

Ob.

E. Hn.

Bsn. *tutti* *p*

Bsn. *tutti* *p*

B. Cl. 2 players *p*

B. Cl. 2 players *p* *mp*

B. Cl. *p* *mp*

B. Cl. Bsn. 2 *p*

A. Sx.

T. Sx.

B. Sx.

244 <sup>2</sup>

B. Tpt.

B. Tpt.

B. Tpt.

Hn. Solo *mf*  
Cle -

Hn. *p* (play) *p*

Hn. Hn. 1 *p*

Hn.

Tbn.

Tbn.

Tbn.

B. Tbn.

Euph.

Euph.

Tuba

244

Timp.

Pno.

Vib. + Bells + Xylo [Station 2] Chimes *p*

Chm. + Crof's *p*

S. Dr.

B. Dr.

Cyms.

Perc.

D. B. *p* arco *p*





257 ④ poco meno mosso

Picc. *mf* *Cle -*

Fl. *mf* *p* *Cle -*

Fl. *p*

Ob. *p*

Ob. *p*

E. Hn. *p* *mp* *Soli mf* *Cle -*

Bsn. *mp*

Bsn. *Cle -*

B. Cl. *Solo p* *Solo p* *mf* *mf*

B. Cl. *p* *mf* *mf*

B. Cl. *mp*

B. Cl. *mp*

A. Sx. *tutti mf* *a2. Soli* *Cle -*

T. Sx. *mp*

B. Sx. *Cle -*

257 ④ poco meno mosso

B. Tpt. *Cle -*

B. Tpt. *Cle -*

B. Tpt. *Cle -*

Hn. *Cle -*

Hn. *Cle -*

Hn. *mf* *p*

Hn. *mf* *p*

Tbn. *Cle -*

Tbn. *Cle -*

Tbn. *Cle -*

B. Tbn. *Cle -*

Euph. *Cle -*

Euph. *Cle -*

Tuba *Cle -*

257

Timp. *Cle -*

Pno. *Soli f* *Cle -*

Glk. *mf* *p* *Cle -*

Chm. + Crot's. *mp* *[Station 4] [Chimes]*

S. Dr. *Cle -*

B. Dr. *Cle -*

Cyms. *soft mallets [Sus. Cymb.] p*

Perc. *Cle -*

D.B. *mp*

263 (5)

Picc. *mf* men - ta, Cyn - thi - a, Ty - wan - za; E - thel, Sha - ron - da, Dan - iel; My - ra, Su - sie, De - Payne.

Fl. *tutti* *mf*

Ob. *mp* *mf* *mp* *mf* *Soli f*

E. Hn. *mp* *mf* *mp* *mf* *Soli f*

Bsn. *mf* men - ta, Cyn - thi - a, Ty - wan - za; E - thel, Sha - ron - da, Dan - iel; My - ra, Su - sie, De - Payne.

B. Cl. *mf*

A. Sc. *mf* men - ta, Cyn - thi - a, Ty - wan - za; E - thel, Sha - ron - da, Dan - iel; My - ra, Su - sie, De - Payne.

T. Sc. *mf*

B. Sc. *mf*

B. Tpt. *Soli f* *Cle -*

Hn. *tutti* *p*

Euph. *tutti* *mf* *mf* *mp* *mf*

Tuba *mf*

Timp. *p*

Pno. *mf* men - ta, Cyn - thi - a, Ty - wan - za; E - thel, Sha - ron - da, Dan - iel; My - ra, Su - sie, De - Payne.

Vib. + Bells + Xylo

Chm. + Crots. *f* [Station 5] Chimes

S. Dr. *mf*

B. Dr.

Cyms.

Perc.

D.B. *mf*

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276 <sup>7</sup>

Picc. *f*

Fl. *f*

Fl. *f*

Ob. *f*

Ob. *f*

E. Hn. *mf*

Bsn. *p*

Bsn. *p*

B. Cl. *p* tutti

B. Cl. *p*

B. Cl. *p* tutti

B. Cl. *mp*

A. Sx. *f* a2 Soli

T. Sx. *f*

B. Sx. *f*

men - ta, Cyn - thi - a, Ty - wan - za; E - thel, Sha - ron - da, Dan - iel; My - ra, Su - sie, De - Payne. Soli Cle -

276 <sup>7</sup>

B. Ppt. *f*

B. Ppt. *f*

B. Ppt. *f*

Hn. *mf*

Hn. *mf*

Hn. *f*

Hn. *f*

Tbn. *f*

Tbn. *f*

Tbn. *f*

B. Tbn. *f*

Euph. *mf* 2 players

Euph. *mf* tutti

Tuba *f*

men - ta, Cyn - thi - a, Ty - wan - za; E - thel, Sha - ron - da, Dan - iel; My - ra, Su - sie, De - Payne. Soli Cle -

men - ta, Cyn - thi - a, Ty - wan - za; E - thel, Sha - ron - da, Dan - iel; My - ra, Su - sie, De - Payne. Soli Cle -

men - ta, Cyn - thi - a, Ty - wan - za; E - thel, Sha - ron - da, Dan - iel; My - ra, Su - sie, De - Payne. Soli Cle -

276

Timp. *mf*

Pno. *mf*

(use a mallet w/ good projection)

Vib. *mp*

+ Bells *mp*

+ Xylo *mp*

Chm. *mf*

+ Crof's. *mf*

S. Dr. *mf*

B. Dr. *mf*

Cyms. *mf*

Perc. *mf*

D. B. *mf* pizz.

[Station 7] Chimes

282 **8** *rit.*

Picc. *f*

Fl.

Fl. men - ta, Cyn - thi - a, Ty - wan - za; E - thel, Sha - ron - da, Dan - iel; My - ra, Su - sie, De - Payne. Cle -

Ob. men - ta, Cyn - thi - a, Ty - wan - za; E - thel, Sha - ron - da, Dan - iel; My - ra, Su - sie, De - Payne. Cle -

Ob. men - ta, Cyn - thi - a, Ty - wan - za; E - thel, Sha - ron - da, Dan - iel; My - ra, Su - sie, De - Payne. Cle -

E. Hn. men - ta, Cyn - thi - a, Ty - wan - za; E - thel, Sha - ron - da, Dan - iel; My - ra, Su - sie, De - Payne.

Bsn. *f*

Bsn. *mf* *f* *mf*

B. CL. men - ta, Cyn - thi - a, Ty - wan - za; E - thel, Sha - ron - da, Dan - iel; My - ra, Su - sie, De - Payne. Cle -

B. CL. men - ta, Cyn - thi - a, Ty - wan - za; E - thel, Sha - ron - da, Dan - iel; My - ra, Su - sie, De - Payne. Cle -

B. CL. men - ta, Cyn - thi - a, Ty - wan - za; E - thel, Sha - ron - da, Dan - iel; My - ra, Su - sie, De - Payne. Cle -

B. CL. *mf*

A. Sx. men - ta, Cyn - thi - a, Ty - wan - za; E - thel, Sha - ron - da, Dan - iel; My - ra, Su - sie, De - Payne.

T. Sx. *f*

B. Sx. *mf* *f* *mf*

282 **8** *rit.*

B. Tpt. *mf* *fp* *mf* *fp* *fp* *mf* *f*

B. Tpt. *mf* *fp* *mf* *fp* *fp* *f*

B. Tpt. *mf* *fp* *mf* *fp* *fp* *f*

Hn. *f* *ff* *ff* *ff* *ff* *f*

Hn. *f* *ff* *ff* *ff* *ff* *f*

Hn. *f* *ff* *ff* *ff* *ff* *f*

Hn. *f* *ff* *ff* *ff* *ff* *f*

Tbn. *mf* *fp* *mf* *fp* *ff* *mf* *f*

Tbn. *mf* *fp* *mf* *fp* *ff* *mf* *f*

Tbn. *mf* *fp* *mf* *fp* *ff* *mf* *f*

B. Tbn. *f* *mf*

Euph. *mf* *mf* *mf* *mf* *mf* *f*

Euph. *mf* *mf* *mf* *mf* *mf* *f*

Tuba *tutti* *mf* *f* *mf* *mf* *mf* *f*

282

Timp. *mf*

Bno. *f*

[Station 8]

Vib. + Bells + Xylo *f* [Station 8] Chimes

Chm. + Crof's *ff*

S. Dr.

B. Dr.

Cyms. soft mallets [Sus. Cymb.] *p* *f* *p* *f*

Perc.

D.B. *f* arco

288 9 Molto Adagio e passionato

Picc. *f* *rit.*

Fl. *f* *rit.*

Fl. *f* *rit.*

Ob. *f* *rit.*

Ob. *f* *rit.*

E. Hn. *ff* (breathe when necessary)

Bsn. *ff* (breathe when necessary)

Bsn. *ff* (breathe when necessary)

B. Cl. *ff*

B. Cl. *ff*

B. Cl. *ff*

B. Cl. *ff*

A. Sx. *ff*

T. Sx. *ff* *soar*

B. Sx. *ff* (breathe when necessary)

men - ta, Cyn - thi - a, Ty - wan - za; E - thel, Sha - ron - da, Dan - iel; My - ra, Su - sie, De - Payne.

288 9 Molto Adagio e passionato

B. Tpt. *f* *rit.*

B. Tpt. *f* *rit.*

B. Tpt. *f* *rit.*

Hn. *f* *rit.*

Hn. *f* *rit.*

Hn. *f* *rit.*

Hn. *f* *rit.*

Tbn. *fp* *rit.*

Tbn. *fp* *rit.*

Tbn. *fp* *rit.*

B. Tbn. *ff* (breathe when necessary)

Euph. *ff* *soar*

Euph. *ff* *soar*

Tuba *ff* (breathe when necessary)

men - ta, Cyn - thi - a, Ty - wan - za; E - thel, Sha - ron - da, Dan - iel; My - ra, Su - sie, De - Payne.

288

Timp. *ff*

Vib. + Bells + Xylo *ff*

Chm. + Crof. *ff* [Station 9] Chimes

S. Dr. *p*

B. Dr. *p* [Cymb a2]

Cyms. *f*

Perc. *mf* [Triangle]

288 (lower octave preferred, if available)

D.B. *ff*

[15 seconds would not be too long!]

**AA Directed** *rit.* **Adagio**

295

Picc.

Fl.

Fl.

Ob.

Ob.

E. Ho.

Bsn.

Bsn.

B. Cl.

B. Cl.

B. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

**AA Directed** *rit.* **Adagio** *very long; sempre cresc.*

295

B. Tpt.

B. Tpt.

B. Tpt.

Hr.

Hr.

Hr.

Hr.

Hr.

Tbn.

Tbn.

Tbn.

B. Tbn.

Euph.

Euph.

Tuba

295

Pno.

Orch. Bells

Glk.

Chm. + Crof's.

S. Dr.

B. Dr.

Cyms.

Perc.

D. B.

*Solo p*

*tutti*

[Station 1] [Station 2] [Station 3] [Station 4] [Station 5] [Station 6] [Station 7] [Station 8] [Station 9] [ALL]

*once each station begins playing, they continue throughout the bar. Play only notes indicated, but in random order, and with great flourish*