

Electric City

for saxophone ensemble

Harrison J. Collins



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Electric City

by Harrison J. Collins

Instrumentation

Soprano Saxophone 1 - 3
Alto Saxophone 1 - 3
Tenor Saxophone 1 - 3
Baritone Saxophone 1 - 2
Bass Saxophone

Notes

The metric modulations that take place at measures 183 and 185 are “upshiftings” of tempo - for ease of reading and performance, they are presented as “downshiftings”. The alternation between 6/8 and 2/2 is intended to solidify these modulations, and allow the players to feel the change of pulse from the dotted quarter note to the quarter note.

The bass saxophone part can be substituted for a third baritone saxophone (part is included).

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About the Piece

Electric City is, first and foremost, inspired by the colorful, glowing, metropolitan beauty of the big city at night. For me, this city is Dallas, Texas, a place that is quite close to my hometown and that I have seen and been to frequently. I am always in awe of both the visually pleasing colors of the night city as well as the powerful sense of vitality and life, and as I am frequently in Dallas to hear concerts performed by the Dallas Winds, I have grown to have a strong musical association with this night-life aesthetic. When Dr. Paul Nolen, the saxophone professor at Illinois State University, asked me to compose a work for the ISU Saxophone Studio, I had been particularly missing my home, and so I chose to act on my yearning and write *Electric City* as an ode to the beauty of Dallas at night.

Musically, the work is informed by both classical and non-classical music that I listen to, and particularly by one of my favorite songs, M83's "Midnight City". Inspired by the vividly descriptive lyrics of that song, *Electric City* can be heard as joyride through a big city that passes through sparkling lights and reflective skyscrapers in the dark of night, accelerating until a final gear shift sends us blazing into the darkness with the glow of the city behind us.

About the Composer

Harrison J. Collins (b. 1999) began composing at the young age of fourteen. Since then, he has made a name for himself across the United States as a skilled composer. He combines his musical studies in academic settings with years of self-teaching and a strong intuition to write music that challenges and connects to performers and listeners alike.

His works for wind ensemble and orchestra are published by Grand Mesa Music Publishers, C. Alan Publications, and Ars Nova Music. He is a winner of numerous composition competitions, including the Dallas Winds Fanfare Competition, the National Young Composers Challenge, the Austin Symphony Orchestra's Texas Young Composers Competition, and multiple Fifteen Minutes of Fame competitions held by Vox Novus- including one in which his work was selected for performance by the acclaimed West Point Band.

Harrison currently studies at Illinois State University with Dr. Roy Magnuson and Dr. Roger Zare, where he is seeking a degree in music composition and music education.

Transposing Score

Electric City

Harrison J. Collins

Wired ♩ = 168

4

Soprano Saxophone 1

Soprano Saxophone 2

Soprano Saxophone 3

Alto Saxophone 1

Alto Saxophone 2

Alto Saxophone 3

Tenor Saxophone 1

Tenor Saxophone 2

Tenor Saxophone 3

Baritone Saxophone 1

Baritone Saxophone 2

Bass Saxophone

Musical score for a 10-measure section, measures 6-11. The score includes staves for S1, S2, S3, A1, A2, A3, T1, T2, T3, B1, B2, and Bs. Dynamics include *f*, *mf*, and crescendo markings.

Measures 6-11:

- Measure 6: S1, S2, S3, T1, T2, T3, B1, B2, Bs.
- Measure 7: S1, S2, S3, T1, T2, T3, B1, B2, Bs.
- Measure 8: S1, S2, S3, T1, T2, T3, B1, B2, Bs.
- Measure 9: S1, S2, S3, T1, T2, T3, B1, B2, Bs.
- Measure 10: S1, S2, S3, T1, T2, T3, B1, B2, Bs.
- Measure 11: S1, S2, S3, T1, T2, T3, B1, B2, Bs.

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12 13 14 15 16

10-part ensemble score (S1, S2, S3, A1, A2, A3, T1, T2, T3, B1, B2, Bs.) across measures 12 to 16. The score includes various musical notations such as notes, rests, dynamics (*f*, *p*, *pp*, *mf*), and articulation marks (accents, slurs). A watermark "For Personal Use Only - © J Stands for Joe Music" is visible across the score.

Measures 12-16 show complex rhythmic patterns and dynamics. Measure 15 features a triplet in S1 and S2, and a *pp* dynamic in T1. Measure 16 features a *p* dynamic in S1, S2, and A1, and a *pp* dynamic in T1.

Rehearsal mark 18. The score is for a 12-part ensemble. The parts are labeled S1, S2, S3, A1, A2, A3, T1, T2, T3, B1, B2, and Bs. The music is in 4/4 time and features a variety of rhythmic patterns and dynamics. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as notes, rests, dynamics (f, mp, p, mf), and articulation marks.

Staff S1: *f* (measures 17-18), *mp* (measures 19-20).
Staff S2: *f* (measure 17), rests (measures 18-20).
Staff S3: *mp* (measure 17), *f* (measures 18-20).
Staff A1: *f* (measures 17-18), *mp* (measures 19-20).
Staff A2: *f* (measures 17-18), rests (measures 19-20).
Staff A3: *mp* (measures 17-18), *f* (measures 19-20).
Staff T1: *f* (measures 17-18), rests (measures 19-20).
Staff T2: *p* (measure 17), *f* (measures 18-20).
Staff T3: *mf* (measures 17-18), *f* (measures 19-20).
Staff B1: *f* (measures 17-18), *mp* (measures 19-20).
Staff B2: *mf* (measures 17-18), *f* (measures 19-20).
Staff Bs: *mf* (measures 17-18), *f* (measures 19-20).

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Score for 12 parts: S1, S2, S3, A1, A2, A3, T1, T2, T3, B1, B2, Bs. The score spans measures 21 to 25. Measure 24 is highlighted with a box containing the number 24.

Measure 21: S1, A1, A2, A3, T1, B1, B2, Bs. are active. S2, S3, T2, T3 are silent. Dynamics: *mp* for S1, A1, A2, A3, T1, B1, B2, Bs.

Measure 22: S1, A1, A2, A3, T1, B1, B2, Bs. are active. S2, S3, T2, T3 are silent. Dynamics: *mp* for S1, A1, A2, A3, T1, B1, B2, Bs.

Measure 23: S1, A1, A2, A3, T1, B1, B2, Bs. are active. S2, S3, T2, T3 are silent. Dynamics: *f* for S1, A1, A2, A3, T1, B1, B2, Bs.

Measure 24: S1, A1, A2, A3, T1, B1, B2, Bs. are active. S2, S3, T2, T3 are silent. Dynamics: *mf* for S1, A1, A2, A3, T1, B1, B2, Bs. *f* for S2, S3, T2, T3.

Measure 25: S1, A1, A2, A3, T1, B1, B2, Bs. are active. S2, S3, T2, T3 are silent. Dynamics: *mp* for S1, A1, A2, A3, T1, B1, B2, Bs.

Score for measures 26-30, featuring vocal parts (S1, S2, S3, A1, A2, A3, T1, T2, T3, B1, B2, Bs.) and instrumental parts (p, f, mp, mf).

Measures 26-28 show vocal parts with dynamics *f* and *mp*. Measure 29 shows instrumental parts with dynamics *p* and *f*. Measure 30 shows vocal parts with dynamics *f* and *mf*.

Measures 26 27 28 29 30

Score for voices and instruments, measures 31-35. The score includes parts for Soprano 1 (S1), Soprano 2 (S2), Soprano 3 (S3), Alto 1 (A1), Alto 2 (A2), Alto 3 (A3), Tenor 1 (T1), Tenor 2 (T2), Tenor 3 (T3), Bass 1 (B1), Bass 2 (B2), and Bass (Bs.). The music is in 4/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *p* (piano), *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). The score is marked with a large watermark "For Personal Use Only © J&S Music".

Measures 31-35 are shown. The score includes parts for Soprano 1 (S1), Soprano 2 (S2), Soprano 3 (S3), Alto 1 (A1), Alto 2 (A2), Alto 3 (A3), Tenor 1 (T1), Tenor 2 (T2), Tenor 3 (T3), Bass 1 (B1), Bass 2 (B2), and Bass (Bs.). The music is in 4/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *p* (piano), *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). The score is marked with a large watermark "For Personal Use Only © J&S Music".

8 **36**

S1 *f*

S2 *f* *mf*

S3 *f* *mf*

A1 *f* *mp* *mf*

A2 *f* *p* *f*

A3 *f* *p* *f*

T1 *f* *mp*

T2 *f*

T3 *f*

B1 *f* *mp* *f* *mp* *f*

B2 *f* *mp* *f* *mp* *f*

Bs. *f*

36 37 38 39 40 41

42

S1

S2

S3

A1

A2

A3

T1

T2

T3

B1

B2

Bs.

f

p

f

p

p

mp

f

mp

mp

42 43 44 45 46 47

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Score for 10 parts: S1, S2, S3, A1, A2, A3, T1, T2, T3, B1, B2, Bs.

Measures 48, 49, 50, 51, 52.

Key signature: B-flat major (two flats).

Time signature: 4/4.

Dynamic markings: *f* (forte), *pp* (pianissimo), *mp* (mezzo-piano).

Rehearsal mark 51 is indicated above measure 50.

Measure 50 contains a box with the number 51.

Measure 51 contains a box with the number 51.

Measure 52 contains a box with the number 52.

S1 *mf* *f* *ff*
 S2 *mp* *f* *ff*
 S3 *mp* *f* *ff*
 A1 *pp* *mf* *ff*
 A2 *pp* *mf* *ff*
 A3 *pp* *mf* *ff*
 T1 *p* *f* *p* *f* *ff*
 T2 *p* *f* *p* *f* *ff*
 T3 *p* *f* *p* *f* *ff*
 B1 *p* *f* *p* *f* *ff*
 B2 *p* *f* *p* *f* *ff*
 Bs. *p* *f* *p* *f* *ff*

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12

58 59 60 61 62 63

S1 *mp* *f*

S2 *p*

S3 *p*

A1 *p* *f* *p*

A2 *p*

A3 *p*

T1 *p* *pp*

T2 *f*

T3 *f*

B1 *mp* *f* *mf*

B2 *f* *mf*

Bs. *f* *fp*

Detailed description: This is a musical score for a 12-part ensemble, consisting of Soprano 1 (S1), Soprano 2 (S2), Soprano 3 (S3), Alto 1 (A1), Alto 2 (A2), Alto 3 (A3), Tenor 1 (T1), Tenor 2 (T2), Tenor 3 (T3), Bass 1 (B1), Bass 2 (B2), and Bass (Bs.). The score covers measures 58 through 63. Measure 58 features S1 with a melodic line starting on a whole note, marked *mp*, and A1, A2, and A3 with sustained chords marked *p*. Measure 59 continues the S1 line, which reaches a peak marked *f* before descending. S2 and S3 enter with a rhythmic pattern of eighth notes, marked *p*. A1, A2, and A3 remain on their sustained chords. Measure 60 shows S1 continuing its descent. S2 and S3 continue their eighth-note pattern. A1, A2, and A3 remain on their sustained chords. Measure 61 features S1 with a melodic line marked *f*, which then descends. S2 and S3 continue their eighth-note pattern. A1, A2, and A3 remain on their sustained chords. Measure 62 features S1 with a melodic line marked *mf*. S2 and S3 continue their eighth-note pattern. A1, A2, and A3 remain on their sustained chords. Measure 63 features S1 with a melodic line marked *mf*. S2 and S3 continue their eighth-note pattern. A1, A2, and A3 remain on their sustained chords. The score concludes with a final measure (63) where S1 has a melodic line marked *mf*, S2 and S3 continue their eighth-note pattern, and A1, A2, and A3 remain on their sustained chords.

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Score for 12 parts (S1, S2, S3, A1, A2, A3, T1, T2, T3, B1, B2, Bs.) across measures 64 to 68.

Measure 64: S1 (p), A1 (mp), B2 (p), Bs. (pp).

Measure 65: S1 (f), A1 (f), B2 (p), Bs. (pp).

Measure 66: S1 (p), A1 (p), B2 (p), Bs. (pp).

Measure 67: S1 (p), A1 (p), B2 (pp), Bs. (pp).

Measure 68: S1 (p), A1 (p), B2 (pp), Bs. (pp).

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Score for measures 69-74, featuring parts for Soprano 1 (S1), Soprano 2 (S2), Soprano 3 (S3), Alto 1 (A1), Alto 2 (A2), Alto 3 (A3), Tenor 1 (T1), Tenor 2 (T2), Tenor 3 (T3), Bass 1 (B1), Bass 2 (B2), and Bass (Bs.).

Measure 69: S1, A1, A2, A3, T1, T2, T3, B1, B2, Bs. all have notes. S1 has dynamics *mf* and *p*. A1 has *pp* and *mf*. A2 and A3 have *f* and *fp*. T1, T2, and T3 have *f*. B1, B2, and Bs. have *f*.

Measure 70: S1, A1, A2, A3, T1, T2, T3, B1, B2, Bs. all have notes. S1 has dynamics *mf* and *p*. A1 has *mf*. A2 and A3 have *pp*. T1, T2, and T3 have *p*. B1, B2, and Bs. have *mf* and *p*.

Measure 71: S1, A1, A2, A3, T1, T2, T3, B1, B2, Bs. all have notes. S1 has dynamics *mf* and *p*. A1 has *mf*. A2 and A3 have *pp*. T1, T2, and T3 have *p*. B1, B2, and Bs. have *mf* and *p*.

Measure 72: S1, A1, A2, A3, T1, T2, T3, B1, B2, Bs. all have notes. S1 has dynamics *mf* and *p*. A1 has *mf*. A2 and A3 have *pp*. T1, T2, and T3 have *p*. B1, B2, and Bs. have *mf* and *p*.

Measure 73: S1, A1, A2, A3, T1, T2, T3, B1, B2, Bs. all have notes. S1 has dynamics *mf* and *p*. A1 has *mf*. A2 and A3 have *pp*. T1, T2, and T3 have *p*. B1, B2, and Bs. have *mf* and *p*.

Measure 74: S1, A1, A2, A3, T1, T2, T3, B1, B2, Bs. all have notes. S1 has dynamics *mf* and *p*. A1 has *mf*. A2 and A3 have *pp*. T1, T2, and T3 have *p*. B1, B2, and Bs. have *mf* and *p*.

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75 76 77 78 79 80 81

S1: *mp* *pp* *p* *ppp*

S2: *pp* *ppp*

S3: *ppp*

A1: *ppp*

A2: *ppp*

A3: *ppp*

T1: *ppp*

T2: *ppp*

T3: *ppp*

B1: *p* *mp* *pp* *p* *ppp*

B2: *p* *mf*

Bs.: *p* *fp* *ppp*

The musical score is arranged in 12 staves, labeled S1, S2, S3, A1, A2, A3, T1, T2, T3, B1, B2, and Bs. The notation includes treble clefs for all parts. Measures 82 through 91 are shown. Key musical features include:

- Staff A1:** Contains a melodic line starting in measure 82 with a *ppp* marking, transitioning to *mf* in measure 83. It features several slurs and a sharp sign in measure 87.
- Staff A2:** Remains mostly silent until measure 88, where it begins with a *ppp* marking.
- Staff A3:** Also remains silent until measure 88, where it begins with a *ppp* marking and a complex rhythmic pattern.
- Staff S1:** Ends in measure 91 with a *ppp* marking and a final note.
- Other Staves (S2, S3, T1, T2, T3, B1, B2, Bs.):** These parts are mostly silent throughout the measures shown, with only a few notes or rests visible.

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S1

S2

S3

A1

A2

A3

T1

T2

T3

B1

B2

Bs.

92 93 94 95 96 97 98 99

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100 101 102 103 104 105

12-part ensemble score (S1, S2, S3, A1, A2, A3, T1, T2, T3, B1, B2, Bs.) across measures 100 to 105. The score includes various dynamics and articulations:

- S1:** *f* (measure 103)
- S2:** *p* (measure 100), *ppp* (measure 101)
- S3:** *ppp* (measure 100)
- A1:** *ppp* (measure 100), *f* (measure 101)
- A2:** *ppp* (measure 101)
- A3:** *ppp* (measure 101)
- T1:** *ppp* (measure 101)
- T2:** *ppp* (measure 101)
- T3:** *ppp* (measure 101), *mp* (measure 103)
- B1:** *ppp* (measure 101), *mp* (measure 103)
- B2:** *ppp* (measure 101), *mp* (measure 103)
- Bs.:** (no dynamics)

19

S1

S2

S3

A1

A2

A3

T1

T2

T3

B1

B2

Bs.

p

ppp

p

ppp

pp

ppp

ppp

ppp

ppp

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20

Rehearsal mark 114 is indicated by a box at the top of the page. The score consists of 11 staves, labeled S1, S2, S3, A1, A2, A3, T1, T2, T3, B1, B2, and Bs. The music is written in treble clef with a key signature of one flat (B-flat). The score is divided into measures 111 through 117. Dynamics include *ppp*, *pp*, *p*, *mp*, and *pp*. A triplet of eighth notes is present in measure 116 on staff A2. A large blue watermark reading "For Personal Use Only" and "Standards for Joe Music" is overlaid diagonally across the score.

Staff S1: *ppp*

Staff S2: *pp*, *mp*

Staff S3: *pp*, *mp*

Staff A1: *ppp*

Staff A2: *p*, *pp*, *mp*, triplet

Staff A3: *pp*, *p*, *pp*, *mp*

Staff T1: *mp*, *pp*

Staff T2: *mp*, *pp*

Staff T3: *mp*, *pp*

Staff B1: *mp*, *pp*

Staff B2: *mp*, *pp*

Staff Bs: (empty)

111

112

113

114

115

116

117

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Score for 11 instruments (S1, S2, S3, A1, A2, A3, T1, T2, T3, B1, B2, Bs.) across measures 118 to 125. The score includes dynamic markings (*pp*, *mp*) and articulation (trills, triplets).

Measure 118: S2, S3, A2, A3, T1, T2, T3, B1, B2, Bs. all have *pp* dynamics. S2 and A2 have a triplet of eighth notes.

Measure 119: S2, S3, A2, A3, T1, T2, T3, B1, B2, Bs. all have *mp* dynamics. S2 and A2 have a triplet of eighth notes.

Measure 120: S2, S3, A2, A3, T1, T2, T3, B1, B2, Bs. all have *mp* dynamics. S2 and A2 have a triplet of eighth notes.

Measure 121: S2, S3, A2, A3, T1, T2, T3, B1, B2, Bs. all have *mp* dynamics. S2 and A2 have a triplet of eighth notes.

Measure 122: S2, S3, A2, A3, T1, T2, T3, B1, B2, Bs. all have *pp* dynamics. S2 and A2 have a triplet of eighth notes.

Measure 123: S2, S3, A2, A3, T1, T2, T3, B1, B2, Bs. all have *pp* dynamics. S2 and A2 have a triplet of eighth notes.

Measure 124: S2, S3, A2, A3, T1, T2, T3, B1, B2, Bs. all have *pp* dynamics. S2 and A2 have a triplet of eighth notes.

Measure 125: S2, S3, A2, A3, T1, T2, T3, B1, B2, Bs. all have *pp* dynamics. S2 and A2 have a triplet of eighth notes.

Score for 12 parts: S1, S2, S3, A1, A2, A3, T1, T2, T3, B1, B2, Bs. The score spans measures 126 to 134. The key signature has one flat (B-flat), and the time signature is 2/2. Dynamics include *pp*, *ff*, *mp*, and *mf*. A watermark "For Personal Use Only © J Stands for Joe Music" is visible across the score.

Measures 126-134:

- S1:** *pp* (triplets), *ff* (half note), rest.
- S2:** *pp* (half note), *ff* (half note), rest, *ff* (half note), *mp* (half note).
- S3:** *pp* (half note), *ff* (half note), rest, *ff* (half note), *mp* (half note).
- A1:** *pp* (triplets), *ff* (half note), rest, *ff* (half note), *mf* (half note).
- A2:** *pp* (half note), *ff* (half note), rest, *ff* (half note), *mf* (half note).
- A3:** *pp* (half note), *ff* (half note), rest, *ff* (half note), *mf* (half note).
- T1:** *pp* (half note), *pp* (half note), *ff* (half note), *pp* (half note), *ff* (half note).
- T2:** *pp* (half note), *ff* (half note), rest, *pp* (half note), *ff* (half note).
- T3:** *pp* (half note), *ff* (half note), rest, *pp* (half note), *ff* (half note).
- B1:** *ff* (half note), rest, *ff* (half note), *mf* (half note).
- B2:** *ff* (half note), rest, *ff* (half note), *mf* (half note).
- Bs:** *ff* (half note), rest, *ff* (half note), *mf* (half note).

This musical score is for a large ensemble, featuring parts for Soprano 1 (S1), Soprano 2 (S2), Soprano 3 (S3), Alto 1 (A1), Alto 2 (A2), Alto 3 (A3), Tenor 1 (T1), Tenor 2 (T2), Tenor 3 (T3), Bass 1 (B1), Bass 2 (B2), and Basses (Bs.). The score spans measures 135 to 140. The key signature has one sharp (F#), and the time signature is 4/4. The music is characterized by complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f* (forte), *ff* (fortissimo), *mp* (mezzo-piano), *mf* (mezzo-forte), and *fz* (forzando). The Soprano and Tenor parts feature intricate melodic lines with many slurs and accents. The Alto and Bass parts provide harmonic support with sustained notes and occasional melodic fragments. A large, sweeping melodic line is present in the Alto 2 and Alto 3 parts, spanning measures 136 to 140. The Tenor parts have a more active role, with rapid sixteenth-note passages in measures 137 and 138. The Bass parts are primarily sustained, with some melodic movement in measures 136 and 137. The overall texture is dense and dynamic, with a clear focus on the vocal parts.

Measures: 135, 136, 137, 138, 139, 140

Score for voices and instruments, measures 141-145. The score includes parts for Soprano 1 (S1), Soprano 2 (S2), Soprano 3 (S3), Alto 1 (A1), Alto 2 (A2), Alto 3 (A3), Tenor 1 (T1), Tenor 2 (T2), Tenor 3 (T3), Bass 1 (B1), Bass 2 (B2), and Bass (Bs.). The key signature is one sharp (F#). The time signature changes from 4/4 to 3/4 at measure 143. Dynamics include *f* (forte), *ffp* (fortissimo piano), and *p* (piano). A tempo marking $(\text{♩} = \text{♩})$ is present at the top.

Measures 141-145:

- Measures 141-142: Soprano parts (S1, S2, S3) play a melodic line with eighth notes. Alto parts (A1, A2, A3) play a harmonic line with quarter notes. Tenor parts (T1, T2, T3) play a harmonic line with quarter notes. Bass parts (B1, B2, Bs.) play a harmonic line with quarter notes.
- Measure 143: The time signature changes to 3/4. The Soprano parts continue their melodic line. The Alto and Tenor parts continue their harmonic line. The Bass parts continue their harmonic line.
- Measure 144: The Soprano parts (S1, S2, S3) play a melodic line with eighth notes. The Alto parts (A1, A2, A3) play a harmonic line with quarter notes. The Tenor parts (T1, T2, T3) play a harmonic line with quarter notes. The Bass parts (B1, B2, Bs.) play a harmonic line with quarter notes.
- Measure 145: The Soprano parts (S1, S2, S3) play a melodic line with eighth notes. The Alto parts (A1, A2, A3) play a harmonic line with quarter notes. The Tenor parts (T1, T2, T3) play a harmonic line with quarter notes. The Bass parts (B1, B2, Bs.) play a harmonic line with quarter notes.

[illegible]

Rehearsal mark 153 is indicated by a box above the first staff. The score includes the following parts and dynamics:

- S1:** *p*
- S2:** *f* (first measure), *p* (from rehearsal mark)
- S3:** *f* (first measure), *p* (from rehearsal mark)
- A1:** *mf* (first measure), *p* (from rehearsal mark)
- A2:** *p* (from rehearsal mark)
- A3:** *p* (from rehearsal mark)
- T1:** *f* (first measure)
- T2:** *f* (first measure)
- T3:** *f* (first measure)
- B1:** *mf* (first measure), *f* (second measure), *mf* (third measure)
- B2:** *mf* (first measure), *f* (second measure), *mf* (third measure)
- Bs.:** *f* (second measure)

The score is written for a full orchestra and voices, with a key signature of one sharp (F#) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics range from *f* (forte) to *p* (piano).

159

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Score for 12 parts (S1, S2, S3, A1, A2, A3, T1, T2, T3, B1, B2, Bs.) across measures 157 to 162. The score includes dynamic markings (*f*, *pp*, *p*, *mp*) and articulation marks (accents, slurs).

Measure 157: S1, S2, S3, A1, A2, A3, T1, T2, T3, B1, B2, Bs. all play. Dynamics: S1, S2, S3, A1, A2, A3, T1, T2, T3 are *f*; B1, B2, Bs. are *f*.

Measure 158: S1, S2, S3, A1, A2, A3, T1, T2, T3, B1, B2, Bs. all play. Dynamics: S1, S2, S3, A1, A2, A3, T1, T2, T3 are *f*; B1, B2, Bs. are *f*.

Measure 159: S1, S2, S3, A1, A2, A3, T1, T2, T3, B1, B2, Bs. all play. Dynamics: S1, S2, S3, A1, A2, A3, T1, T2, T3 are *f*; B1, B2, Bs. are *f*.

Measure 160: S1, S2, S3, A1, A2, A3, T1, T2, T3, B1, B2, Bs. all play. Dynamics: S1, S2, S3, A1, A2, A3, T1, T2, T3 are *f*; B1, B2, Bs. are *f*.

Measure 161: S1, S2, S3, A1, A2, A3, T1, T2, T3, B1, B2, Bs. all play. Dynamics: S1, S2, S3, A1, A2, A3, T1, T2, T3 are *f*; B1, B2, Bs. are *f*.

Measure 162: S1, S2, S3, A1, A2, A3, T1, T2, T3, B1, B2, Bs. all play. Dynamics: S1, S2, S3, A1, A2, A3, T1, T2, T3 are *f*; B1, B2, Bs. are *f*.

This musical score is for a 12-part ensemble, consisting of Soprano 1 (S1), Soprano 2 (S2), Soprano 3 (S3), Alto 1 (A1), Alto 2 (A2), Alto 3 (A3), Tenor 1 (T1), Tenor 2 (T2), Tenor 3 (T3), Bass 1 (B1), Bass 2 (B2), and Bass (Bs.). The score is divided into three measures: 163, 164, and 165. The key signature is one sharp (F#), and the time signature is 4/4. The music features a variety of dynamics including *f* (forte), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). The notation includes treble clefs for all parts, with some parts (A2, A3, T1, T2, T3, B1, B2, Bs.) using a one-line staff. The score includes a large diagonal watermark that reads "For Perusal Only © Joe Stands for Joe Music".

S1 *f* *p*

S2

S3

A1 *f* *mf* *f*

A2 *p*

A3 *pp*

T1

T2

T3

B1 *f* *mf* *f*

B2 *f* *mf* *f*

Bs. *f* *mf* *f*

This musical score is for a choir and orchestra, spanning measures 166 to 169. The choir parts are for Soprano 1 (S1), Soprano 2 (S2), Soprano 3 (S3), Alto 1 (A1), Alto 2 (A2), Alto 3 (A3), Tenor 1 (T1), Tenor 2 (T2), Tenor 3 (T3), Bass 1 (B1), Bass 2 (B2), and Bass (Bs.). The orchestral parts are for Violin 1 (V1), Violin 2 (V2), Viola (V), Cello (C), Double Bass (B), and Piano (P). The score is in 4/4 time and features a key signature of one flat (B-flat major or D minor). The dynamics range from *f* (forte) to *p* (piano). The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and a strong sense of harmonic movement. A large, diagonal watermark reading 'For Personal Use Only © Joe Music' is visible across the score.

30

Score for 12 parts: S1, S2, S3, A1, A2, A3, T1, T2, T3, B1, B2, Bs.

Measures 170, 171, 172, 173, 174.

Dynamic markings: *p*, *ff*, *mp*, *mf*.

Tempo: ♩. = ♩ = 112.

Time signature: 3/4.

Rehearsal mark 30 is located at the beginning of measure 170.

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This musical score is for a 12-part ensemble, consisting of three Soprano (S1, S2, S3), three Alto (A1, A2, A3), three Tenor (T1, T2, T3), and three Bass (B1, B2, Bs.) parts. The score spans measures 175 to 178. Measures 175 and 176 are marked with a forte (*f*) dynamic. Measures 177 and 178 are marked with fortissimo (*ff*) and mezzo-forte (*mf*) dynamics, respectively. The key signature has two flats (B-flat and E-flat). The notation includes various musical symbols such as treble and bass clefs, time signatures, notes, rests, and dynamic markings. A large, diagonal watermark reading 'For Perusal Only © J Standen for Joe Music' is overlaid across the score.

Measures 175 176 177 178

♩. = ♩ ≈ 75

♩. = ♩ ≈ 100

33

183 184 185 186

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molto rit.*slow to a grinding halt...*

Score for voices and instruments, measures 187-192. The score is in 3/4 time and features a key signature of one flat (B-flat).

Parts include:

- S1 (Soprano 1): *fff* (measures 187-188), *p* (measures 189-192).
- S2 (Soprano 2): *fff* (measure 187), rests (measures 188-192).
- S3 (Soprano 3): *fff* (measure 187), rests (measures 188-192).
- A1 (Alto 1): *fff* (measures 187-188), *mf* (measures 189-192). Includes the instruction: *slow down significantly, independently of soprano*.
- A2 (Alto 2): *fff* (measure 187), rests (measures 188-192).
- A3 (Alto 3): *fff* (measure 187), rests (measures 188-192).
- T1 (Tenor 1): *fff* (measure 187), rests (measures 188-192).
- T2 (Tenor 2): *fff* (measure 187), rests (measures 188-192).
- T3 (Tenor 3): *fff* (measure 187), rests (measures 188-192).
- B1 (Bass 1): *fff* (measure 187), rests (measures 188-192).
- B2 (Bass 2): *fff* (measure 187), rests (measures 188-192).
- Bs. (Bass Soloist): *fff* (measure 187), rests (measures 188-192).

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