

Symphony no.1: a ghost story

Movement II: Loss

By Randall D. Standridge

Full Score

Instrumentation

1 - Piccolo	
3 - Flute 1	
3 - Flute 2	
1 - Oboe 1	
1 - Oboe 2	
1 - Bassoon 1	
1 - Bassoon 2	
1 - Contrabassoon	
3 - Bb Clarinet 1	
3 - Bb Clarinet 2	
3 - Bb Clarinet 3	
2 - Bb Bass Clarinet	
2 - Bb Contrabass Clarinet	
2 - Eb Alto Saxophone 1	
2 - Eb Alto Saxophone 2	
1 - Bb Tenor Saxophone	
1 - Eb Baritone Saxophone	
	3 - Bb Trumpet 1
	3 - Bb Trumpet 2
	3 - Bb Trumpet 3
	2 - Horn in F 1
	2 - Horn in F 2
	2 - Horn in F 3
	2 - Horn in F 4
	2 - Trombone 1
	2 - Trombone 2
	2 - Trombone 3
	1 - Bass Trombone
	2 - Euphonium (B.C.)
	2 - Euphonium (T.C.)
	4 - Tuba

1 - Synth	
1 - Timpani	
1 - Percussion 1: Bells	
1 - Percussion 2: Crotales	
1 - Percussion 3: Vibraphone/Chimes	
1 - Percussion 4: Marimba/Suspended Cymbal/Wind Chimes	
1 - Percussion 5: Bass Drum/Ride Cymbal	
1 - Percussion 6: Waterphone/Crash Cymbals/Finger Cymbals	
1 - Percussion 7: Tam-Tam/Temple Blocks	



Randall Standridge Music, LLC - 26 County Road 472 - Jonesboro, AR 72404 - 870-926-3479

www.randallstandridge.com - randallstandridge@yahoo.com

Symphony no. 1: A Ghost Story

Program Notes

On *ghost stories*...

We are all just ghosts waiting to happen.

This is something that, as I grow older, weighs on my mind more and more.

We are all just ghosts waiting to happen.

As I sit here writing this, I am 46 years old. I have lost all of my grandparents. I have lost over half of my aunts and uncles. Cousins, friends, teachers, co-workers, pets...I have lost many over the years. Up until the moment I leave this world, I will continue to lose those around me. This is a unifying fact of human existence. Death stands tall in our future and beckons to us our entire lives. Some of us dig our heels in and fight against that boney, outstretched hand with all of our might. Some of us turn a blind eye, refusing to acknowledge the dark shadow on the horizon, and are surprised when he finally comes calling. Some of us run towards him fearlessly, laughing all the way until we disappear into his dark robes. But hesitant, indifferent, or enthusiastic, we will all meet him eventually.

We are all just ghosts waiting to happen.

But what is a ghost?

A spirit, a wonderful or terrible phantasm that haunts the lonely and forgotten places of the world?

A memory, a moment in time, the past impressing itself ineffably upon the present?

A story?

Yes...a story. A *ghost* story.

Ghost stories have been part of human culture since time out of mind. Stories of shadows that still walk the places of their mortal lives. Stories of mysterious hitchhikers who disappear, only to leave evidence of their existence on their graves. Stories of dark hallways, where the cries of unseen children echo each night. Stories of lovers who return for one last glimpse of those they left behind.

Every ghost has a story.

I am haunted by the memory of all of those that I have lost. I yearn for their presence and grieve for them day after day. I tell people about the times we laughed, the times we cried, the times we fought. I tell them about the impact they had on my life. And every time I do, I am telling a ghost story.

When I was asked to write this symphony, I wanted to write something that would speak to a universal experience. I have chosen the idea of ghost stories, as I feel a really good ghost story works on a lot of levels. Ghost stories are about the past, life, loss, love, fear, and hope. Fear and hope most of all, I think. Fear of our own mortality and the hope that we will survive the experience and be reunited with those we have loved.

And also the hope that one day, someone will tell our story.

Our ghost story.

Because, after all...

We are all just ghosts waiting to happen.

Peace Love and Music,

Randall Standridge, December 2022.

About the work:

Symphony no. 1: A Ghost Story is a symphony in four movements that follows a narrative. A composer has passed away, and the symphony is told from the point of view of his widow. The movements also loosely correlate to the Kubler-Ross stages of grief.

Movement 1: Unquiet

The first movement begins softly, establishing a mood of dread. The widow sits alone at the piano where their spouse once sat. Slowly, they play a dirge as the house creaks and comes to life around them. The unquiet spirit of the composer surfaces in a fury, wishing to be heard. A tapping is heard, morse code for "Here." This is followed by a flurry of activity as the spirit makes its presence known, refusing to stay quietly in the grave. The first half of the first movement serves as an "overture" for the symphony, where most of the major themes of the work are stated. A violent and "unquiet" development follows in the second half as a storm rages outside the house. Lighting flashes and thunder roars as the spirit struggles to be heard. This movement correlates with the "Denial" stage of grief.

Morse Code: _ . = "Here"

Movement 2: Loss

The second movement begins with a lone clarinet. The widow sits in a shaft of afternoon sunlight, shaking off the phantoms of the previous night. They begin to remember and reflect, haunted by their memories. As scenes from the past play through their mind, they feel grief, love, nostalgia, anger, bitterness, and hope that their loved one sits just beyond the veil, waiting for them. They catch a brief glimpse of his face and feel his presence, and are filled with wonder and joy. They ask over and over, "are you there?" This unleashes a new wave of emotions larger than the widow can bear, realizing they must move on and live without him. In a whirlwind of love and loss, the movement climaxes with a scream of grief before collapsing into a depressed sigh that ends the movement. This movement correlates with the "Bargaining" and "Depression" stages of grief.

Movement 3: Midnight

The third movement begins quietly as the clock begins to chime at midnight. The spirit of the composer stirs again, once again visiting the widow. What follows is an explosion of rage as the composer screams against the injustice of his death. A savage dance follows as the spirit runs rampant through the house, unable to control its emotions. Furniture flies, glass breaks, and the incessant knocking of "Here! Here! Here!" echoes through the house. This movement also features a wonderfully malevolent instrument, the Aztec Death Whistle. Movement three correlates with the "Anger" stage of grief.

Movement 4: Ascent

The fourth movement is performed *attaca* with the third, beginning immediately as the third movement ends. The dirge from the beginning has been transformed and is now presented in a hopeful setting. Dawn begins to break across the horizon, and warm light begins to drift in through the windows. The spirit, finally accepting its fate, appears one final time to the widow. They share one final, ghostly embrace before the spirit ascends, leaving the earthly plane forever, moving on to whatever waits after. Movement four correlates with the "Acceptance" stage of grief.

The symphony owes a debt to both symphonic and cinematic traditions, particularly those of horror films. I have always loved these sounds and have never sought to distinguish one from the other. I believe all musical expression is legitimate and deserves a space in the world. It gives me great pleasure to bring a little bit of the "dark" side to the concert hall.

About the Composer



Randall Standridge (b.1976) received his Bachelor's of Music Education from Arkansas State University. During this time, he studied composition with Dr. Tom O'Connor, before returning to Arkansas State University to earn his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist. In 2001, he began his tenure as Director of Bands at Harrisburg High School in Harrisburg, Arkansas. He left this post in 2013 to pursue a career as a full-time composer and marching arts designer.

Mr. Standridge's music is performed internationally. He has had numerous works selected for the J.W. Pepper's editor's choice. His compositions *Snake Charmer*, *Gently Blows the Summer Wind*, and *Angelic Celebrations* have been included in the "Teaching Music Through Performance in Band" series. He has had numerous works performed at the prestigious Midwest Clinic in Chicago, Illinois. The Arkansas State University Wind Ensemble premiered his work *Art(isms)* at the 2010 CBDNA conference in Las Cruces, New Mexico, and his work *Stonewall: 1969* was premiered at the National LGBA conference in 2019. His *Symphony no.1: A Ghost Story* was premiered in 2023. In addition, Mr. Standridge's "unBroken Project," a musical initiative about mental health, has received widespread acclaim for its musical content and for providing opportunities to normalize discussions about mental health for music students and audiences.

In addition to his career as a composer, Mr. Standridge is the owner and editor of Randall Standridge Music, LLC and Grand Mesa Marching. He is in demand as an arranger/designer for the marching arts. He lives in Jonesboro, Arkansas, with his husband, Steven, and their very, very spoiled pets.

For more information about Mr. Standridge, visit his website at: www.randallstandridge.com

This piece was created with the support of a very generous and enthusiastic consortium of directors and ensembles. I am forever in their debt.

*Edina High School Band (Edina, MN), Paul Kile, Director (Consortium Lead)

Allen High School (Allen, TX), Philip Obado, Director
Angelo State University (San Angelo, TX), Dr. Jonathan D. Alvis, Director
Arkansas State University (Jonesboro, AR), Dr. Tim Oliver, Director
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Mansfield High School Wind Ensemble (Mansfield, TX), Will Ludlow, Director
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Minneapolis Southwest High School (Minneapolis, MN), Reid Wixson, Director
Minnesota Junior Winds, (Edina, MN), Charles Weise & Geneva Fitzsimonds, Directors
Minnesota Symphonic Winds (Edina, MN), Dr. Timothy Mahr, Conductor
Montgomery County Concert Band (Telford, PA), Charles E. Neidhardt, Conductor
Navarro College (Corsicana, TX), Dr. Joshua Buckrucker, Director
North Hills High School Bands (Pittsburgh, PA), Len Lavelle and Lucas Beaver, Directors
Northwestern State University Wind Symphony (Natchitoches, LA), Anthony Pursell, Director
Orono High School (Long Lake, MN), Timothy Arnold & Jennifer Runck, Directors
Owatonna High School Concert Band (Owatonna, MN), Peter J. Guenther, Conductor
Plainville Wind Ensemble (Plainville, CT) - Ken Bagley, Conductor
Princeton High School Symphonic Winds (Princeton, MN), Jim Baxter, Director
Prior Lake High School (Savage, MN), Keith Koehlmoos & Justin Schramm, Directors
Slippery Rock University Symphonic Wind Ensemble (Slippery Rock, PA) Dr. Jonathan Helmick, Director
Tarleton State University (Stephenville, TX), Dr. David Robinson, Conductor
The Ohio State University Symphonic Band (Columbus, OH), Scott A. Jones, Director
The Woodlands Concert Band (The Woodlands, TX), Paul Worosello, Director
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Waconia High School (Waconia, MN), Nick Hansberry & Alli Mottaz, Directors
Wayzata High School (Plymouth, MN), Donald Krubsack, David Elmhirst, Daniel Tewalt, Directors
Members of the Wilkes University Civic Band (Wilkes Barre, PA), Philip G. Simon, Director

Score
Grade 5
Duration: 7:30

Symphony no. I: A Ghost Story

Randall D. Standridge
(ASCAP)

II. Loss

Freely, with nostalgia

The score is divided into measures 1 through 8. The woodwinds and brass sections have large numbers (4 and 6) indicating fingerings or dynamics. The B. Clarinet 1 part has a solo section with dynamics like *pp*, *mp*, and *mf*. The percussion parts include Timpani, Bells, Crotales, Vibraphone/Chimes, Marimba/Suspended Cymbal/Wind chimes, Bass Drum/Ride Cymbal, and Waterphone/Crash Cymbals/Finger Cymbals.

1 2 3 4 5 6 7 8

8 Bittersweet ♩=88

15

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

C. Bn.

A. Sx. 1

A. Sx. 2

Bassoon 1

T. Sx.

B. Sx.

8 Bittersweet ♩=88

15

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tuba

Synth

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Piano Patch

Bells (hard mallets)

Crotales (acrylic mallets)

Vibraphone (med. hard mallets)

Marimba (soft mallets)

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

C. Bn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tuba

Synth

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

17 18 19 20 21 22 23 24

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

C. Bn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

mp

mp

All

mp

ppp

ppp

p

ppp

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tuba

Synth

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

str. mute

mp

str. mute

mp

pp

pp

p

mf

p

mf

mf

mf

ppp

Bass Drum (very distant)

ppp

Waterphone (bowed)

mf

Tam-Tam (scrape with beater)

mf

33 Reminiscing ♩=72

rit. a tempo

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

Cb. Cl.

Euphonium

Bsn. 1

Bsn. 2

C. Bn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

33 Reminiscing ♩=72

rit. a tempo

(remove mute)

B. Tpt. 1

(remove mute)

B. Tpt. 2

B. Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. Solo

Tuba

Synth

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

rit. Moving faster ♩=84

46

rit.

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B. Cl. 1 *p* *mp* *p* *mp* *p*

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

B. Cl. 3 *p* *mp* *p* *mp* *p*

B. Cl. *p* *mp* *p* *mp* *p*

Cb. Cl. *p* *mp* *p* *mp* *p*

Bsn. 1 *mf* Play

Bsn. 2 *mf* Play

C. Bn. *f*

A. Sx. 1 *mf*

A. Sx. 2 *p* *mp* *p* *mp* *p*

T. Sx. *mf*

B. Sx. *p* *mp* *p* *mp* *p* *f*

rit. open Moving faster ♩=84

46

rit.

B. Tpt. 1 *p* open

B. Tpt. 2 *p* open

B. Tpt. 3 *p* Div. *p*

Hn. 1-2 *mf* *mf*

Hn. 3-4 *mf* *mf*

Tbn. 1 *mf*

Tbn. 2 *p* *mp* *p* *mp* *p*

Tbn. 3 *p* *mp* *p* *mp* *p*

B. Tbn. *p* *mp* *p* *mp* *p*

Euph. *mf* All

Tuba *p* *mp* *p* *mp* *p*

Synth *mf*

Timp. *pp*

Perc. 1 *mp*

Perc. 2 *mf*

Perc. 3

Perc. 4

Perc. 5

Perc. 6 *pp*

Perc. 7

a tempo

rit.

Picc. *f*

Fl. 1 *f*

Fl. 2 *f* *mp* Div. *mp*

Ob. 1 *f*

Ob. 2 *f*

B. Cl. 1 *f*

B. Cl. 2 *f*

B. Cl. 3 *f*

B. Cl. *f*

Cb. Cl. *f* *pp*

Bsn. 1 *f* *pp*

Bsn. 2 *f* *pp*

C. Bn. *f* *pp*

A. Sx. 1 *f*

A. Sx. 2 *f*

T. Sx. *f* *pp*

B. Sx. *f* *pp*

a tempo

B. Tpt. 1 *f* Solo *mf* Solo *f* *pp* *rit.* *mp*

B. Tpt. 2 *f* *mf* *f* *pp*

B. Tpt. 3 *f*

Hn. 1-2 *f*

Hn. 3-4 *f*

Tbn. 1 *f* *pp*

Tbn. 2 *f* *pp*

Tbn. 3 *f* *pp*

B. Tbn. *f* *pp*

Euph. *f*

Tuba *f* *pp*

Synth *mf*

Timp. *f* *pp* F to low Eb (opt. play on high Eb) Low E. to F

Perc. 1 *mf*

Perc. 2

Perc. 3

Perc. 4

Perc. 5 *f*

Perc. 6 *f* Crash Cymbals *p* (very distant) Waterphone [bowed] (scrape w/ beater on release of prev. measure)

Perc. 7 *mf*

56 Darkly ♩=72

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 B. Cl. 1 B. Cl. 2 B. Cl. 3 B. Cl. Cb. Cl. Bsn. 1 Bsn. 2 C. Bn. A. Sx. 1 A. Sx. 2 T. Sx. B. Sx.

56 Darkly ♩=72

B. Tpt. 1 B. Tpt. 2 B. Tpt. 3 Hn. 1-2 Hn. 3-4 Tbn. 1 Tbn. 2 Tbn. 3 B. Tbn. Euph. Tuba Synth. Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Perc. 5 Perc. 6 Perc. 7

64 Slightly faster ♩=84

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B. Cl. 1 *p* Div.

B. Cl. 2 *p*

B. Cl. 3 *p*

B. Cl. *p*

Cb. Cl. *p*

Bsn. 1 *p* *mp* *mf*

Bsn. 2 *p*

C. Bn. *p*

A. Sx. 1 *pp*

A. Sx. 2 *pp*

T. Sx. *mp* *mf*

B. Sx. *p*

64 Slightly faster ♩=84

B. Tpt. 1 *mf* Solo

B. Tpt. 2

B. Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1 *p* *mf*

Tbn. 2 *p* *mf*

Tbn. 3 *p* *mf*

B. Tbn. *p* *mf*

Euph. *mp* *mf*

Tuba *p*

Synth *mf* Celeste Patch

Timp.

Perc. 1 *mf* (bowed)

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4

Perc. 5

Perc. 6 Waterphone (bowed) *ppp*

Perc. 7 Temple Blocks *mf* *ppp*

65 66 67 68 69 70 71 72

rit. 74 *a tempo*

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

B. Cl. 1 *mf* *f*

B. Cl. 2 *mf* *f*

B. Cl. 3 *mf* *f*

B. Cl. *f*

Cb. Cl. *f*

Bsn. 1 *mp* *f*

Bsn. 2 *f*

C. Bn. *f*

A. Sx. 1 *p* *ff*

A. Sx. 2 *p* *ff*

T. Sx. *mp* *f*

B. Sx. *f*

rit. 74 *a tempo*

B. Tpt. 1 *f* (to str. mute)

B. Tpt. 2 *f* (to str. mute)

B. Tpt. 3 *p* *ff* (to str. mute)

Hn. 1-2 *p* *ff*

Hn. 3-4 *mf* *ff*

Tbn. 1 *mp* *f*

Tbn. 2 *mp* *f*

Tbn. 3 *mp* *f*

B. Tbn. *mp* *f*

Euph. *mp* *f*

Tuba *mp* *f*

Synth *f*

Timp. *pp* *mp* *f* *p* *f*

Perc. 1 *f* (mallets)

Perc. 2 *f*

Perc. 3 Chimes *f* *pp* *f* *pp* *f* *pp* *ff* *Vibraphone*

Perc. 4 Sus. Cym. *pp* *f* *pp* *f* *pp* *ff*

Perc. 5 *p* *f* Crash Cymbals *pp* *f* *pp* *ff*

Perc. 6 *f* Tam-Tam *ff*

Perc. 7 *f*

73 74 75 76 77 78 79 80

84 Lost

Picc. *mf*
 Fl. 1 *mf*
 Fl. 2
 Ob. 1 *mf*
 Ob. 2
 B. Cl. 1 *pp* (stagger breathe)
 B. Cl. 2 *pp* (stagger breathe)
 B. Cl. 3 *pp* (stagger breathe)
 B. Cl. *p*
 Cb. Cl. *p*
 Bsn. 1 *mf*
 Bsn. 2 *mf*
 C. Bn. *p*
 A. Sx. 1 *pp*
 A. Sx. 2 *pp*
 T. Sx. *mf*
 B. Sx.

84 Lost

B. Tpt. 1 *p* *mf* *p*
 B. Tpt. 2 *p* *mf* *p*
 B. Tpt. 3 *p* *mf* *p*
 Hn. 1-2
 Hn. 3-4
 Tbn. 1 *pp* *pp*
 Tbn. 2 *pp* *pp*
 Tbn. 3 *pp* *pp*
 B. Tbn. *pp* *pp*
 Euph. *mf* Solo *f* *pp* *f*
 Tuba *p*
 Synth *mf* Piano+Celeste Patch *p*
 Timp. *mp* *ppp*
 Perc. 1 *mf*
 Perc. 2 *f* bowed, ad lib. (rebow as necessary)
 Perc. 3 *mf* *pp*
 Perc. 4 Marimba, support crotales *pp*
 Perc. 5 *pp* *mp* *pp* Finger Cymbals
 Perc. 6 *mf*
 Perc. 7 Temple Blocks *mf* *ppp*

81 82 83 84 85 86 87 88

accel. rit.

93 Hopeful ♩=92

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B. Cl. 1 *mf*

B. Cl. 2 *mf*

B. Cl. 3 *mf*

B. Cl. *mp*

Cb. Cl. *mp*

Bsn. 1 *mf*

Bsn. 2 *mf*

C. Bn. *mp*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

B. Sx. *mf*

accel. rit.

93 Hopeful ♩=92

B. Tpt. 1 *p* str. mute *ppp* *mf* open

B. Tpt. 2 *p* str. mute *ppp* *mf* open

B. Tpt. 3 *p* str. mute *ppp* *mf* open

Hn. 1-2 *pp* *mf*

Hn. 3-4 *pp* *mf*

Tbn. 1 *p* str. mute *ppp* *mp* open

Tbn. 2 *p* str. mute *ppp* *mp* open

Tbn. 3 *p* str. mute *ppp* *mp* open

B. Tbn. *mp* *f*

Euph. *pp* *f* *All* *f*

Tuba *p* *ppp* *f* *mp*

Synth *mf*

Timp. *ppp* *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4 *mf*

Perc. 5 *pp* *mp* *ppp* *pp* *mf*

Perc. 6 *pp* *mf*

Perc. 7 *mf* Tam-Tam *pp* *mf*

89 *mf* 90 *ppp* 91 92 *pp* 93 *mf* 94 95 96

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

C. Bn.

A. Sx. 1

A. Sx. 2

T. Sx. Bassoon 1

B. Sx.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tuba

Synth. Piano Patch

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

105 106 107 108 109 110 111 112

112

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

B. Cl. 1 Solo *pp* *mf* All *p*

B. Cl. 2 *p*

B. Cl. 3 *p*

B. Cl. *p*

Cb. Cl. *p* *pp*

Bsn. 1 *p* *mf* *p*

Bsn. 2 *p* *p*

C. Bn. *pp*

A. Sx. 1 *mf* *mf*

A. Sx. 2 *p*

T. Sx. *p*

B. Sx. *p*

112

B. Tpt. 1 *pp*

B. Tpt. 2 *pp*

B. Tpt. 3 *pp*

Hn. 1-2 *pp* *a2*

Hn. 3-4 *pp* *a2*

Tbn. 1 *pp*

Tbn. 2 *pp*

Tbn. 3 *pp*

B. Tbn. *pp*

Euph. *pp*

Tuba *pp*

Synth *mf*

Timp.

Perc. 1 *mp* *p* *mf*

Perc. 2 *p* *mf*

Perc. 3 *p* *mf*

Perc. 4 *p* (med. hard mallets) *mf*

Perc. 5 *pp*

Perc. 6

Perc. 7 Tam-Tam *pp*

113

114

115

116

117

118

119

120

121

121 Moving forward ♩=96

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B. Cl. 1 *mf*

B. Cl. 2 *mf*

B. Cl. 3 *mf*

B. Cl. *mf p*

Cb. Cl. *mf p*

Bsn. 1 *mf*

Bsn. 2 *mf*

C. Bn. *mf p*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

B. Sx. *mf p*

121 Moving forward ♩=96

B. Tpt. 1 *mf*

B. Tpt. 2 *mf*

B. Tpt. 3 *mf*

Hn. 1-2 *mf*

Hn. 3-4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

B. Tbn. *mf p*

Euph. *mf*

Tuba *mf p*

Synth *mf p*

Timp. *mf*

Perc. 1 *mf*

Perc. 2

Perc. 3

Perc. 4 Wind Chimes *mp*

Perc. 5 *mf p*

Perc. 6

Perc. 7 *mf*

122 123 124 125 126 127 128 129 *pp*

rit. 131 With Passion ♩=100 rit.

This page of the musical score contains the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bass Clarinet 1 (B. Cl. 1), Bass Clarinet 2 (B. Cl. 2), Bass Clarinet 3 (B. Cl. 3), Bass Clarinet (B. Cl.), Contrabass Clarinet (Cb. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Contrabassoon (C. Bn.), Alto Saxophone 1 (A. Sx. 1), Alto Saxophone 2 (A. Sx. 2), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.).
- Brass:** Trumpet 1 (B. Tpt. 1), Trumpet 2 (B. Tpt. 2), Trumpet 3 (B. Tpt. 3), Horn 1-2 (Hn. 1-2), Horn 3-4 (Hn. 3-4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Baritone Trombone (B. Tbn.), Euphonium (Euph.), Tuba.
- Strings:** Synth.
- Percussion:** Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Percussion 4 (Perc. 4), Percussion 5 (Perc. 5) with Cr. Cym., Percussion 6 (Perc. 6), Percussion 7 (Perc. 7).

The score includes dynamic markings such as *f* (forte), *pp* (pianissimo), and *p* (piano), along with performance instructions like *rit.* (ritardando) and *With Passion*. The tempo is marked as ♩=100. The page is numbered 130 through 137 at the bottom.

With raw emotion $\text{♩} = 84$

like a scream of grief

Picc. *ff* *mf* *f* *fff*

Fl. 1 *ff* *mf* *f* *fff*

Fl. 2 *ff* *mf* *f* *fff*

Ob. 1 *ff* *mf* *f* *fff*

Ob. 2 *ff* *mf* *f* *fff*

B. Cl. 1 *ff* *mf* *f* *fff*

B. Cl. 2 *ff* *mf* *f* *fff*

B. Cl. 3 *ff* *mf* *f* *fff*

B. Cl. *ff* *mf* *f* *fff*

Cb. Cl. *ff* *mf* *f* *fff*

Bsn. 1 *ff* *mf* *f* *fff*

Bsn. 2 *ff* *mf* *f* *fff*

C. Bn. *ff* *mf* *f* *fff*

A. Sx. 1 *ff* *mf* *f* *fff*

A. Sx. 2 *ff* *mf* *f* *fff*

T. Sx. *ff* *mf* *f* *fff*

B. Sx. *ff* *mf* *f* *fff*

With raw emotion $\text{♩} = 84$

like a scream of grief

B. Tpt. 1 *ff* *mf* *f* *fff*

B. Tpt. 2 *ff* *mf* *f* *fff*

B. Tpt. 3 *ff* *mf* *f* *fff*

Hn. 1-2 *ff* *mf* *f* *fff*

Hn. 3-4 *ff* *mf* *f* *fff*

Tbn. 1 *ff* *mf* *f* *fff*

Tbn. 2 *ff* *mf* *f* *fff*

Tbn. 3 *ff* *mf* *f* *fff*

B. Tbn. *ff* *mf* *f* *fff*

Euph. *ff* *mf* *f* *fff*

Tuba *ff* *mf* *f* *fff*

Synth *ff* *mf* *f* *fff*

Timp. *ff* *fp* *fff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 Chimes *ff*

Perc. 4 *ff*

Perc. 5 *ff* *f* *p* *fff*

Perc. 6 *ff* *f* *p* *fff*

Perc. 7 *ff* *f* *p* *fff*

145 Lonely ♩=72

rit.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1 *Solo* *pp* *mp* *All* *pp* *ppp*

B. Cl. 2 *p* *pp* *ppp*

B. Cl. 3 *p* *pp* *ppp*

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

C. Bn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

145 Lonely ♩=72

rit.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Hn. 1-2 *1. one player* *p* *ff*

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tuba

Synth *Piano Patch* *mp* *pp* *Allow to fade away fully*

Timp.

Perc. 1 *bowed, ad lib. (rebow as necessary)* *mp* *pp*

Perc. 2 *p*

Perc. 3 *Vibraphone* *mf* *pp*

Perc. 4 *Marimba, support crotales, soft mallets* *p*

Perc. 5 *Ride cymbal (stick)* *pp*

Perc. 6 *Finger Cym.* *p*

Perc. 7 *Tam-Tam (scrape w beater)* *p*