

Symphony no.1: a ghost story

Movement III: Midnight

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/Marimba
1 - Percussion 2: Xylophone/Crotales/Chimes (shared)
1 - Percussion 3: Chimes (shared)/Vibraphone
1 - Percussion 4: Death Whistle/Snare Drum
1 - Percussion 5: Bass Drum
1 - Percussion 6: Death Whistle/Tam-Tam/Slapstick/Tambourine/Splash Cym./China Cym/Crash Cym./Anvil*
1 - Percussion 7: Tam-Tam/Crash Cymbals/Splash Cym./China Cym./Cowbell/4 Toms*
**Perc. 6 and 7 share several instruments*
1 - Sound FX



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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
Atlanta Freedom Bands (Atlanta, GA), Dr. Kathleen N. Fallin, Conductor
Belmont High School Band Program (Belmont, MA), Allison T. Lacasse, Director
Blacksburg High School Band (Blacksburg, VA), Darrell Pearman, Director
Century High School (Bismark, ND), Chris Dasovick and Erik Stordalen, Directors
Clinton High School Band (Clinton, TN), Matthew Bimstein, Director
Croatan High School (Newport, NC), Mike Self, Director
Cuthbertson High School Tri-M Chapter #6143 (Waxhaw, NC), Todd Ebert, Director
Davenport Central High School (Davenport, IA), Alexander Wilga, Director
Davie County High School (Mocksville, NC), Matthew Brusseau, Director of Bands
East Central University (Ada, OK) Dr. Nicholas Meyers, Director of Bands
Eastern Arizona College Wind Ensemble (Thatcher, AZ), Geoff DeSpain, Director
Eastern Wind Symphony (Princeton, NJ), Todd Nichols, Artistic Director
Farmington High School (Farmington, MN), Erin Holmes and Bradley Mariska, Directors
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Geneseo High School Honors Band (Geneseo, IL), John Versluis, Director
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Kentucky Wesleyan College (Owensboro, KY), Dr. Patrick Stuckemeyer, Director
Lexington High School Wind Ensemble (Lexington, MA), Jared L. Cassidy, Director
Mansfield High School Wind Ensemble (Mansfield, TX), Will Ludlow, Director
Mid America Freedom Band (Kansas City, MO), Lee Hartman, Director
Millersville University (Millersville, PA), Joe Cernuto, Director
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
University of Charleston (Charleston, WV), John Christian, Director of Bands
University of Dubuque (Dubuque, IA), Dr. Nolan Hauta, Director
University of St. Thomas (Saint Paul, MN), Dr. Matthew George, Director
Upper St. Clair High School (Pittsburgh, PA), Dr. John M. Seybert, Director
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: 5:45

Symphony no. I: A Ghost Story

III. Midnight

Randall D. Standridge
(ASCAP)

Eerie ♩=80

5

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

B. Clarinet 1

B. Clarinet 2

B. Clarinet 3

B. Bass Clarinet

Contrabass Clarinet

Bassoon 1

Bassoon 2

Contrabassoon

E. Alto Saxophone 1

E. Alto Saxophone 2

B. Tenor Saxophone

E. Baritone Saxophone

B. Trumpet 1

B. Trumpet 2

B. Trumpet 3

Horn in F 1-2

Horn in F 3-4

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Euphonium

Tuba

Synth

Timpani

Percussion 1
Bells/Marimba

Percussion 2
Xylophone/
Crotales/
Chimes (shared)

Percussion 3
Chimes (shared)/
Vibraphone

Percussion 4
Death Whistle/
Snare Drum

Percussion 5
Bass Drum

Percussion 6
Death Whistle/
Tam-Tam (shared)/
Snare/Cymbal (shared)/
Splash Cym. (shared)/
China Cym. (shared)/
Crash Cymbals (shared)

Percussion 7
Anvil
Tam-Tam (shared)/
Crash Cymbals/
Splash Cym. (shared)/
China Cym. (shared)/
Cowbell/4 Toms

Sound FX

Tune: G, B \flat , D, E

Contrabass Clarinet

Piano Patch

Low cluster in left hand, notes not important, but super dense

Marimba (med. hard mallets)

Waterphone (bowed)

03_01_Bass_Hum_and_Thunder

1 2 3 4 5 6 7 8

11 accel.

Picc. 6 4 2 4

Fl. 1 6 4 2 4

Fl. 2 6 4 2 4

Ob. 1 4 4 4 4

Ob. 2 4 4 4 4

B. Cl. 1 4 4 4 4

B. Cl. 2 4 4 4 4

B. Cl. 3 4 4 4 4

B. Cl. 4 4 4 4 4

Cb. Cl. 4 4 4 4 4

Bsn. 1 4 4 4 4

Bsn. 2 4 4 4 4

C. Bn. 4 4 4 4 4

A. Sx. 1 Solo *mp* All *mf*

A. Sx. 2 *mp*

T. Sx. 4 4 4 4 4

B. Sx. 4 4 4 4 4

11 accel.

B. Tpt. 1 6 4 2 4

B. Tpt. 2 6 4 2 4

B. Tpt. 3 6 4 2 4

Hn. 1-2 4 4 4 4

Hn. 3-4 4 4 4 4

Tbn. 1 *p* *pp* Start on indicated pitch, then drift above and below position randomly

Tbn. 2 *pp* Start on indicated pitch, then drift above and below position randomly

Tbn. 3 *pp* Start on indicated pitch, then drift above and below position randomly

B. Tbn. *pp* Start on indicated pitch, then drift above and below position randomly

Euph. *mp*

Tuba *mp* Play Div.

Synth 6 4 *mp* *cresc.* 2 4 *f*

Timp. 4 4 *pp*

Perc. 1 *mf* Bells (hard mallets) *mp* *f*

Perc. 2 *mf* *f*

Perc. 3 *ff*

Perc. 4

Perc. 5 *pp* *mp* *pp* *f*

Perc. 6

Perc. 7 Scrape on Tam-Tam w Metal Beater *mf*

SFX

15 *a tempo* 19 Violent ♩=176

Picc. *ff* All, Div.

Fl. 1 Solo *ppp* (so quiet, the audience leans forward, unsuspecting)

Fl. 2 *mf* *ff* *mf*

Ob. 1 *mf* *ff* *mf* *ff*

Ob. 2 *mf* *ff* *mf* *ff*

B. Cl. 1 *mf* *ff* *mf* *ff*

B. Cl. 2 *mf* *ff* *mf* *ff*

B. Cl. 3 *mf* *ff* *mf* *ff*

B. Cl. *mf* *ff* *mf* *ff*

Cb. Cl. *fz* *fz* *fz* *fz*

Bsn. 1 *fz* *fz* *fz* *fz*

Bsn. 2 *fz* *fz* *fz* *fz*

C. Bn. *fz* *fz* *fz* *fz*

A. Sx. 1 *f* *f* *f* *f*

A. Sx. 2 *f* *mf* *f* *mf*

T. Sx. *f* *mf* *f* *mf*

B. Sx. *fz* *fz* *fz* *fz*

15 *a tempo* 19 Violent ♩=176

B. Tpt. 1 *f* *fz* *fz* *fz* *fz*

B. Tpt. 2 *f* *fz* *fz* *fz* *fz*

B. Tpt. 3 *f* *fz* *fz* *fz* *fz*

Hn. 1-2 *f* *fz* *fz* *fz* *fz*

Hn. 3-4 *f* *fz* *fz* *fz* *fz*

Tbn. 1 *f* *fz* *fz* *fz* *fz*

Tbn. 2 *f* *fz* *fz* *fz* *fz*

Tbn. 3 *f* *fz* *fz* *fz* *fz*

B. Tbn. *f* *fz* *fz* *fz* *fz*

Euph. *f* *fz* *fz* *fz* *fz*

Tuba *f* *fz* *fz* *fz* *fz*

Synth *f* *fz* *fz* *fz* *fz*

Timp. (damp.) B₂ to A *f* *fz* *fz* *fz* *fz*

Perc. 1 (damp.) *f* *fz* *fz* *fz* *fz*

Perc. 2 *ff* Xylophone (hard mallets) *fz* *fz* *fz* *fz*

Perc. 3 *p*

Perc. 4 *ff* Death Whistle (in/near audience), then quickly back to stage

Perc. 5 *fz* *fz* *fz* *fz* *fz*

Perc. 6 *ff* Death Whistle (in/near audience), then quickly back to stage

Perc. 7 *ff* Crash Cymbals

SFX

15 16 17 18 19 20 21 22

Picc. *sfz*
 Fl. 1 *sfz*
 Fl. 2 *sfz*
 Ob. 1 *sfz*
 Ob. 2 *sfz*
 B. Cl. 1 *sfz*
 B. Cl. 2 *sfz*
 B. Cl. 3 *sfz*
 B. Cl. *p* *cresc.*
 Cb. Cl. *p* *cresc.*
 Bsn. 1 *mp* *cresc.*
 Bsn. 2 *mp* *cresc.*
 C. Bn. *p* *cresc.*
 A. Sx. 1 *sfz*
 A. Sx. 2 *sfz*
 T. Sx. *mf* *cresc.* *Div.*
 B. Sx. *p* *cresc.*
 B. Tpt. 1 *sfz* *Div.* *fp*
 B. Tpt. 2 *sfz* *fp*
 B. Tpt. 3 *sfz* *fp*
 Hn. 1-2 *mf* *cresc.* *a2*
 Hn. 3-4 *mf* *cresc.* *a2*
 Tbn. 1 *mf* *cresc.*
 Tbn. 2 *p* *cresc.*
 Tbn. 3 *p* *cresc.*
 B. Tbn. *p* *cresc.*
 Euph. *p* *cresc.*
 Tuba *p* *cresc.*
 Synth *cresc.*
 Timp. *p* *cresc.* *mp* *A to A:*
 Perc. 1 *f*
 Perc. 2 *f*
 Perc. 3
 Perc. 4
 Perc. 5 *p* *cresc.* *f*
 Perc. 6
 Perc. 7
 SFX

36

40

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B. Cl. 1 *ff*

B. Cl. 2 *p* *f* *ff*

B. Cl. 3 *p* *f* *ff*

B. Cl. *p* *f* *ff*

Cb. Cl. *sfz* *sfz* *sfz*

Bsn. 1 *sfz* *sfz* *sfz*

Bsn. 2 *sfz* *sfz* *sfz*

C. Bn. *sfz* *sfz* *sfz*

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

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

T. Sx. *p* *f* *mf* *ff*

B. Sx. *sfz* *sfz* *sfz*

Flutter tongue

Flutter tongue

Flutter tongue

36

40

B. Tpt. 1 *fp* *ff*

B. Tpt. 2 *fp* *ff*

B. Tpt. 3 *fp* *ff*

Hn. 1-2 *p* *sfz*

Hn. 3-4 *p* *sfz*

Tbn. 1 *ff* *p* *sfz* *sfz*

Tbn. 2 *ff* *p* *sfz* *sfz*

Tbn. 3 *ff* *p* *sfz* *sfz*

B. Tbn. *sfz* *sfz* *sfz*

Euph. *sfz* *sfz* *sfz*

Tuba *sfz* *sfz* *sfz*

Synth *sfz* *sfz* *sfz*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 Snare Drum (rimshot) *f* *ff*

Perc. 5 *ff*

Perc. 6 Tam-Tam *ff*

Perc. 7 Splash Cym. (stick) *ff*

SFX *ff*

Slapstick

fff

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*

Cb. Cl. *mp*

Bsn. 1 *mf*

Bsn. 2 *mf*

C. Bn. *mf*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

B. Sx. *mf*

B. Tpt. 1 *fp* *ff*

B. Tpt. 2 *fp* *ff*

B. Tpt. 3 *fp* *ff*

Hn. 1-2 *fp* *ff* *a2* *mf*

Hn. 3-4 *fp* *ff* *a2* *mf*

Tbn. 1 *fp* *ff*

Tbn. 2 *fp* *ff*

Tbn. 3 *fp* *ff*

B. Tbn. *fp* *ff* *mf*

Euph. *fp* *ff*

Tuba *mp*

Synth

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *f* *fp* *f*

Perc. 5 *f*

Perc. 6 *f* Tambourine

Perc. 7 *f*

SFX

60

Picc. *mf*

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.

60

B. Tpl. 1

B. Tpl. 2

B. Tpl. 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

SFX

Bell Tones *f*

Bell Tones *f*

Bell Tones *f*

Bell Tones *f*

Bell Tones *f*

Tam-Tam

03_03_Loud_Thunder

64

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.

64

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

SFX

71

76

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.

71

76

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

SFX

G to F, B to A

Tambourine

Picc. *mf*

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.

ff *sfz* *sfz* *sfz* *sfz* *ff* *sfz* *sfz* *sfz* *sfz* *fp*

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

SFX

mf

mf

mf

f

f

ff *sfz* *sfz* *sfz* *sfz* *ff* *sfz* *sfz* *sfz* *sfz* *fp*

f *fp* *mf* *fp* *mf* *fp* *fp*

f

ff

ff

Xylo. *f*

China Cym. (stick) *ff*

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

SFX

85 86 87 88 89 90 91 92

93 (♩. = ♩)

97

Picc. 4

Fl. 1

Fl. 2

Ob. 1 4

Ob. 2

B. Cl. 1

B. Cl. 2 *mf*

B. Cl. 3 *mf*

B. Cl.

Cb. Cl. *fff*

Bsn. 1 *fff*

Bsn. 2 *fff*

C. Bn. *fff*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx.

B. Sx. *fff*

93 (♩. = ♩)

97

B. Tpl. 1 4

B. Tpl. 2

B. Tpl. 3

Hn. 1-2

Hn. 3-4

Tbn. 1 *fff*

Tbn. 2 *fff*

Tbn. 3 *fff*

B. Tbn. *fff*

Euph. *fff*

Tuba *fff*

Synth *mf* Celeste Patch

Timp. *f*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf* Vibraphone (hard mallets)

Perc. 4 *mf* *f* *fff* Rim shot

Perc. 5 *fff*

Perc. 6 *fff* Splash Cym. China Cym.

Perc. 7

SFX 03_04_Voices_and_knocking

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

B. Cl. 1 *f*

B. Cl. 2 *f*

B. Cl. 3 *f*

B. Cl. *f*

Cb. Cl. *ff*

Bsn. 1 *f*

Bsn. 2 *f*

C. Bn. *ff*

A. Sx. 1 *ff*

A. Sx. 2 *ff*

T. Sx. *f*

B. Sx. *ff*

B. Tpl. 1 *f*

B. Tpl. 2 *f*

B. Tpl. 3 *ff*

Hn. 1-2 *ff*

Hn. 3-4 *ff*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

B. Tbn. *ff*

Euph. *f*

Tuba *ff*

Synth

Timp. *ff*

Perc. 1

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *fp*

Perc. 5 *ff*

Perc. 6

Perc. 7 *ff*

SFX

106 107 108 109 110 111 112

113

Picc. *ff* *pp*

Fl. 1 *ff* *pp*

Fl. 2 *ff* *pp*

Ob. 1 *ff* *pp*

Ob. 2 *ff* *pp*

B. Cl. 1 *ff* *pp*

B. Cl. 2 *ff* *pp*

B. Cl. 3 *ff* *pp*

B. Cl. *ff* *pp*

Cb. Cl. *ff* *pp*

Bsn. 1 *ff* *pp*

Bsn. 2 *ff* *pp*

C. Bn. *ff* *pp*

A. Sx. 1 *ff* *pp*

A. Sx. 2 *ff* *pp*

T. Sx. *ff* *pp*

B. Sx. *ff* *pp*

113

B. Tpt. 1 *ff* *pp*

B. Tpt. 2 *ff* *pp*

B. Tpt. 3 *ff* *pp*

Hn. 1-2 *ff* *pp*

Hn. 3-4 *ff* *pp*

Tbn. 1 *ff* *pp*

Tbn. 2 *ff* *pp*

Tbn. 3 *ff* *pp*

B. Tbn. *ff* *pp*

Euph. *ff* *pp*

Tuba *ff* *pp*

Synth *ff* *mf*

Timp. *ff* *mf*

Perc. 1 *ff* *mf*

Perc. 2 *ff* *f* Chimes

Perc. 3 *ff* *mf*

Perc. 4 *ff* *p* *mf* *p* *mf* *fp*

Perc. 5 *ff* *mf*

Perc. 6 Tam-Tam *ff*

Perc. 7 *ff* *mf* 4 Toms (sticks)

SFX

113 114 115 116 117 118 119 120

121

126

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.

121

126

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.

C to D

Perc. 1

Perc. 2

Perc. 3

Perc. 4

f

mf

fp

f

Perc. 5

Perc. 6

Crash Cymbals

f

Perc. 7

mf

SFX

131

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.

131

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 SFX

136

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.

136

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 SFX

148

Picc. *fff*

Fl. 1 *fff*

Fl. 2 *fff*

Ob. 1 *fff*

Ob. 2 *fff*

B. Cl. 1 *fff*

B. Cl. 2 *fff*

B. Cl. 3 *fff*

B. Cl. *f*

Cb. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

C. Bn. *f*

A. Sx. 1 *f*

A. Sx. 2 *f*

T. Sx. *fff*

B. Sx. *f*

148

B. Tpt. 1 *p* (flutter tongue) *mf* *p*

B. Tpt. 2 *p* (flutter tongue) *mf* *p*

B. Tpt. 3 *p* (flutter tongue) *mf* *p*

Hn. 1-2 *p* (flutter tongue) *mf* *p*

Hn. 3-4 *p* (flutter tongue) *mf* *p*

Tbn. 1 *fff*

Tbn. 2 *fff*

Tbn. 3 *fff*

B. Tbn. *f*

Euph. *fff* Div. *f*

Tuba *f*

Synth *f* Piano Patch

Timp.

Perc. 1 *f*

Perc. 2 *f*

Perc. 3

Perc. 4 *f*

Perc. 5 *f*

Perc. 6

Perc. 7

SFX

156

Picc. 3 4 3 4

Fl. 1 3 4 3 4

Fl. 2 3 4 3 4

Ob. 1 4 4 4 4

Ob. 2 4 4 4 4

B. Cl. 1 3 3 3 3

B. Cl. 2 3 3 3 3

B. Cl. 3 3 3 3 3

B. Cl. 3 3 3 3 3

Cb. Cl. 3 3 3 3 3

Bsn. 1 3 3 3 3

Bsn. 2 3 3 3 3

C. Bn. 3 3 3 3 3

A. Sax. 1 3 3 3 3

A. Sax. 2 3 3 3 3

T. Sax. 3 3 3 3 3

B. Sax. 3 3 3 3 3

156

B. Tpt. 1 3 4 3 4

B. Tpt. 2 3 4 3 4

B. Tpt. 3 3 4 3 4

Hn. 1-2 4 4 4 4

Hn. 3-4 4 4 4 4

Tbn. 1 4 4 4 4

Tbn. 2 4 4 4 4

Tbn. 3 4 4 4 4

B. Tbn. 4 4 4 4

Euph. 4 4 4 4

Tuba 4 4 4 4

Synth 3 4 3 4

Timp. 4 4 4 4

Perc. 1 4 4 4 4

Perc. 2 4 4 4 4

Perc. 3 Chimes 4 4 4 4

Perc. 4 4 4 4

Perc. 5 4 4 4 4

Perc. 6 4 4 4 4

Perc. 7 4 4 4 4

SFX 4 4 4 4

164

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B. Cl. 1 *ff*

B. Cl. 2 *ff*

B. Cl. 3 *ff*

B. Cl. *ff*

Cb. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

C. Bn. *ff*

A. Sx. 1 *ff*

A. Sx. 2 *ff*

T. Sx. *ff*

B. Sx. *ff*

164

B. Tpt. 1 *ff*

B. Tpt. 2 *ff*

B. Tpt. 3 *ff*

Hn. 1-2 *ff*

Hn. 3-4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

B. Tbn. *ff*

Euph. *ff*

Tuba *ff*

Synth

Timp. *ff* F to G, A to B; D to D.

Perc. 1

Perc. 2

Perc. 3 *ff*

Perc. 4 *ff*

Perc. 5 *ff*

Perc. 6 Tam-Tam *ff*

Perc. 7 *ff* Cr. Cym.

SFX

172

rit. **Broadly** ♩=138 *rit.*

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.

172

rit. **Broadly** ♩=138 *rit.*

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 SFX

G to F *ff* B to C

180 Frenzy! ♩=176

Picc. *mf* 3 3 3

Fl. 1 *mf* 3 3 3

Fl. 2 *mf* 3 3 3

Ob. 1 *mf* 3 3 3

Ob. 2 *mf* 3 3 3

B. Cl. 1 *mf* 3 3 3

B. Cl. 2 *mf* 3 3 3

B. Cl. 3 *mf* 3 3 3

B. Cl. *mf* 3 3 3

Cb. Cl. *mf* 3 3 3

Bsn. 1 *mf* 3 3 3

Bsn. 2 *mf* 3 3 3

C. Bn. *mf* 3 3 3

A. Sx. 1 *mf* 3 3 3

A. Sx. 2 *mf* 3 3 3

T. Sx. *mf* 3 3 3

B. Sx. *mf* 3 3 3

180 Frenzy! ♩=176

B. Tpt. 1 *mf* 3 3 3

B. Tpt. 2 *mf* 3 3 3

B. Tpt. 3 *mf* 3 3 3

Hn. 1-2 *mf*

Hn. 3-4 *mf*

Tbn. 1 *mf* 3 3 3

Tbn. 2 *mf* 3 3 3

Tbn. 3 *mf* 3 3 3

B. Tbn. *mf* 3 3 3

Euph. *mf* 3 3 3

Tuba *mf* 3 3 3

Synth *mf* 3 3 3

Timp. *fp*

Perc. 1 *mf* 3 3 3

Perc. 2 *mf* 3 3 3

Perc. 3 *mf* 3 3 3

Perc. 4 *ff* *mf*

Perc. 5 *ff* *p*

Perc. 6 *mf*

Perc. 7 *mf*

SFX

This page of a musical score, labeled M3-27, contains staves for various instruments. The instruments listed on the left are: 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, and SFX. The score includes dynamic markings such as *ff* and *fp*. Large rehearsal marks '12' and '8' are placed vertically across the staves. The page is numbered 186 through 193 at the bottom.

194

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.

194

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

SFX

Horn rips (not necessarily in time, high, screeching, frightening)

4 Toms (sticks)

Attacca (downbeat of mvt. 4)

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.

Attacca (downbeat of mvt. 4)

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

SFX

(omit if playing movement 4 attacca)