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At the End of the Dock

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AT THE END OF THE DOCK

by

Christina D. Ensign

A THESIS

Presented to the Faculty of

The Graduate College at the University of Nebraska

In Partial Fulfillment of Requirements

For the Degree of Master of Music

Major: Music

Under the Supervision of Professor Gregory Simon

Lincoln, Nebraska

May, 2020

AT THE END OF THE DOCK
Christina D. Ensign, M.M
University of Nebraska, 2020

Advisor: Gregory Simon

Highly emotional and wildly eclectic, *At the End of the Dock* is a nine-movement work for string quintet, jazz quintet, and piano. As a culmination of my studies of composers who have been most inspirational to my work as a student, theorist, and composer, I have written a piece which strives to encapsulate the styles of many into a single harmonious package. Standing as the foundation are three interludes, namely movements three, five, and seven, which reflect upon a childrens' tune heard in the opening movement, "Prologue." These movements, which represent loneliness, tie together the larger and more overtly "jazz" segments, found in movements two, four, six, and eight. The interludes serve as momentary pauses in the narrative, allowing the storyteller to ponder a thought, memory or fantasy, while the intersecting movements drive the narrative forward, forcing the narrator to face reality, question the past, and look towards the future. The final movement, "Epilogue," is a remembrance of the journey which has passed and a breath of hope for the journey which lies ahead.

Christina D. Ensign (2020)

At the End of the Dock

for eleven-piece mixed chamber ensemble

I. Prologue: Before, when life was simple

II. The Moment I Grew Up

III. Interlude: A Confused State

IV. Questions: Infinitely Multiplying, Never Resolving

V. Interlude: A Not-So-Distant Memory

VI. My Inward Struggle

VII. Interlude: Isolation

VIII. An Upward Turn

IX. Epilogue: Enough

At the End of the Dock

Soprano Saxophone/Tenor Saxophone

Trumpet in B-flat/Flugelhorn

Drum Set

Guitar

Acoustic Bass

Piano

Violin I

Violin II

Viola

Cello

Double Bass

Program Notes:

At the End of the Dock is an autobiographical memoir as viewed through the lense of my current memories regarding my experiences as an eleven-year-old child to the present day. In nine movements, I explore my unique path through the various stages of grief, from moments of tender curiosity, intense despair, blatant anger, and melancholy longing. At the heart of the music is a childrens' tune, a representation of the earliest, most innocent memories of my upbringing. Movements 3, 5, and 7 are interludes depicting three distinct forms of loneliness: a sense of disconnect and confusion within a busy world, a loneliness felt in missing a memory of a person or place that no longer exists, and the isolation experienced in one's deepest despair. It is through this loneliness and my discoveries surrounding its presence that I was able to find my own light– that which exists *At the End of the Dock*.

I. Prologue:

Before, when life was simple

—I remember looking up at her, next to me, feeling the gentle breeze filling the air as we would swing.
In this moment, we were flying—far above a world that could not yet be shattered—

A slow walk, ponderous and nostalgic ♩=66

Tenor Sax
 Trumpet in B \flat
 Drum Set
 Guitar
 Acoustic Bass
 Piano
 Violin I
 Violin II
 Viola
 Cello
 Double Bass

Windchimes
pp
ppp
pp
ppp
ppp

7

T. Sx.

B \flat Tpt.

D. S. To Drum Set

Gtr.

A.B.

Pno.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

12

Carefree ♩ = 66

T. Sx.

B♭ Tpt. *12* *mf* Flugelhorn

D. S. *12* *mf* BRUSHES, sparse, cymbals

Gtr. *12* *mf* C sus

A.B. *12* *mf* C sus cont. sim, roots and fifths only

Pno. *12* *mf* C sus

Vln. I *12*

Vln. II *12*

Vla. *12*

Vc. *12*

D.B. *12*

18

T. Sx.

Flghn.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Dm7 C sus Bbmaj7 Abmaj7 Eb⁶ D sus

24

T. Sx.

Flghn.

24

D. S.

Gtr.

A.B.

E sus F maj7 G m7 Dm7 Emi7 F sus

Pno.

24

Vln. I

Vln. II

Vla.

Vc.

D.B.

37

T. Sx.

Flghn.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

Fade out

B♭maj7 E♭maj7 D♭maj7 Dmi7 C sus

F Lydian, melodic, underneath piano

F Lydian, solo

44

43

T. Sx.

43

Flghn.

43

D. S.

43

Gtr.

A.B.

43

Pno.

43

Vln. I

mp

Vln. II

Vla.

mp

Vc.

mp

D.B.

Detailed description: This page of a musical score, titled 'I. Prologue', is page 10 and contains measures 43 through 48. The score is arranged in a system with ten staves. The instruments are: T. Sx. (Tenor Saxophone), Flghn. (Flute), D. S. (Drum Set), Gtr. (Guitar), A.B. (Alto Saxophone), Pno. (Piano), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). Measures 43-48 are marked with a circled '44' at the top. The first five staves (T. Sx., Flghn., D. S., Gtr., A.B.) and the piano part (Pno.) are mostly silent, indicated by rests or slashes. The string section (Vln. I, Vln. II, Vla., Vc., D.B.) has melodic lines starting in measure 43. Dynamic markings of *mp* (mezzo-piano) are present for Vln. I, Vla., and Vc. in measure 43. The score is written in a key signature with one flat and a 4/4 time signature.

49

T. Sx.

49

Flghn.

49

D. S.

49

Gtr.

A.B.

49

Pno.

49

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

57 F Lydian, Solo 2nd Time Only

55

T. Sx. *mp*

55

Flghn. *p*

55

D. S. *pp*

55

Gtr.

55

A.B. *p*

55 F Lydian, melodic, underneath piano

Pno.

55

Vln. I *pizz.*

Vln. II *p*

Vla.

Vc. *pizz.* *p*

D.B.

64

61

T. Sx.

61

Flghn.

f

61

D. S.

61

Gtr.

A.B.

61

Pno.

61

Vln. I

f

Vln. II

mf

pizz.

Vla.

mf

Vc.

mf

D.B.

pizz.

mf

72

67

T. Sx.

Flghn.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Solo underneath violin
F Maj Pent.

mf

73

T. Sx.

Flghn.

73

D. S.

73

Gtr.

A.B.

73

Pno.

73

Vln. I

Vln. II

Vla.

Vc.

D.B.

83 $\text{♩} = 66$

79

T. Sx.

79

Flghn.

79

D. S.

79

Gtr.

79

A.B.

79

Pno.

79

Vln. I

79

Vln. II

79

Vla.

79

Vc.

79

D.B.

Solo

C sus

Dmi7

Flugel Solo

Flugel Solo

C sus

Dmi7

Flugel Solo

C sus

Dmi7

pizz.

85

T. Sx.

85

Flghn.

85

D. S.

85

Gtr.

85

A.B.

85

Pno.

85

Vln. I

Vln. II

Vla.

Vc.

D.B.

Csus Bbmaj7 Abmaj7 Eb⁶9 Dsus Esus

Csus Bbmaj7 Abmaj7 Eb⁶9 Dsus Esus

Csus Bbmaj7 Abmaj7 Eb⁶9 Dsus Esus

91

T. Sx.

91

Flghn.

91

D. S.

91

Gtr.

A.B.

91

Pno.

91

Vln. I

Vln. II

Vla.

Vc.

D.B.

F maj7 G mi7 D mi7 E mi7 F sus B♭maj7

F maj7 G mi7 D mi7 E mi7 F sus B♭maj7

F maj7 G mi7 D mi7 E mi7 F sus B♭maj7

99

102

97

T. Sx.

97 C sus F maj7 D♭maj7

Flghn.

97

D. S.

97

Gtr.

C sus F maj7 D♭maj7

A.B.

97 C sus F maj7 D♭maj7

Pno.

97

Vln. I

Vln. II

Vla.

Vc.

D.B.

Play sporadically; do not align with other players. Begin sparse and in time. Slowly grow in dynamic and intensity, allowing gesture to move quickly and out of time as it loses control

103

T. Sx.

103 C sus D^bmaj7 C sus

Flghn.

103

D. S.

103

Gtr.

103 C sus D^bmaj7 C sus

A.B.

103 C sus D^bmaj7 C sus

Pno.

103

Vln. I

Vln. II

Vla.

Vc.

D.B.

109

T. Sx.

109 Dmi7 C sus Dbmaj7

Flghn.

109

D. S.

109

Gtr.

A.B.

109 Dmi7 C sus Dbmaj7

Pno.

109

Vln. I

Vln. II

Vla.

Vc.

D.B.

118

Wild! Building in a fury! Allow all voices to overtake soloist to end

The musical score consists of ten staves for different instruments: T. Sx., Flghn., D. S., Gtr., A.B., Pno., Vln. I, Vln. II, Vla., Vc., and D.B. Measures 115-118 are shown. The Flghn., D. S., and Pno. staves contain rhythmic patterns of slanted lines. The Gtr. staff has rests. The A.B. and Pno. staves have a boxed-in musical phrase in measure 118. The Vln. I, Vln. II, Vla., Vc., and D.B. staves have solid black lines with arrows at the end, indicating sustained notes. Chord symbols are placed above the Flghn. and A.B. staves: C sus, Bbmaj7, Ebmaj7, and Dbmaj7.

115

T. Sx.

115

Flghn.

115

D. S.

115

Gtr.

115

A.B.

115

Pno.

115

Vln. I

Vln. II

Vla.

Vc.

D.B.

C sus

Bbmaj7

Ebmaj7

Dbmaj7

C sus

Bbmaj7

Ebmaj7

Dbmaj7

Play sporadically; do not align with other players. Begin sparse and in time, Slowly grow in dynamic and intensity, allowing gesture to move quickly and out of time as it loses control

Continue to comp, Begin incorporating LH gesture in many octaves; Grow in dynamic, internal tempo, and intensity

121

T. Sx.

121 Dmi7 E sus F sus C sus F maj7(#11)

Flghn.

121 Fade out

121 Improve freely BOWED CYMBAL

D. S.

Gtr.

A.B.

121 Dmi7 E sus F sus C sus F maj7(#11)

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

127

atacca

The musical score consists of ten staves, each representing a different instrument. The staves are arranged vertically from top to bottom: T. Sx. (Tenor Saxophone), Flghn. (Flute), D. S. (Drum Set), Gtr. (Guitar), A.B. (Acoustic Bass), Pno. (Piano), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass).
- The T. Sx. staff shows four measures of whole rests.
- The Flghn. staff shows four measures of slurs, indicating a melodic line.
- The D. S. staff shows a continuous line with an arrow pointing to the right, indicating a steady drum pattern.
- The Gtr. staff shows four measures of whole rests.
- The A.B. staff shows a continuous line with an arrow pointing to the right, indicating a steady bass line.
- The Pno. staff shows four measures of whole rests. A text box above the staff reads: "Quit comping. Continue LH gesture as before".
- The Vln. I, Vln. II, Vla., Vc., and D.B. staves each show a continuous line with an arrow pointing to the right, indicating sustained notes or a steady accompaniment.
- The word "atacca" is written in a box at the top right of the page and at the bottom right of the string section.

II. The Moment I Grew Up

—Perhaps growing up is simply the moment in which one realizes perfection does not exist, even in the most admirable of sources—

2 Grave $\text{♩} = 56$

The musical score is arranged in a standard orchestral layout. The top five staves are for the Tenor Sax, Trumpet in Bb, Drum Set, Guitar, and Acoustic Bass, all of which are silent throughout the piece. The Piano part is the first active instrument, starting with a *fff* dynamic and a note marked with a circled '8' and a 'pizz' instruction. A box above the piano staff contains the text 'Let ring until almost completely faded away'. The string section, including Violin I, Violin II, Viola, Cello, and Double Bass, enters in the second measure with a *mp* dynamic. The Violin I part features a melodic line with a slur and a fermata. The Violin II, Viola, and Cello parts provide harmonic support with sustained notes and some movement. The Double Bass part is mostly silent, with a few notes in the final measure.

5 Quick! ♩=160

Grave ♩=56

Quick! ♩=160

The musical score is arranged in a standard orchestral format with ten staves. The instruments and their parts are as follows:

- T. Sx. (Trombone):** Rests throughout the piece.
- B♭ Tpt. (Trumpet):** Rests throughout the piece.
- D. S. (Drum Set):** Rests throughout the piece.
- Gtr. (Guitar):** Rests throughout the piece.
- A.B. (Acoustic Bass):** Plays a rhythmic pattern of eighth notes in the first and third sections, marked *mf*.
- Pno. (Piano):** Plays a rhythmic pattern of eighth notes in the first and third sections, marked *mf*.
- Vln. I (Violin I):** Plays a melodic line with slurs and accents, marked *mf*.
- Vln. II (Violin II):** Plays a melodic line with slurs and accents, marked *mf*.
- Vla. (Viola):** Plays a melodic line with slurs and accents, marked *mf*.
- Vc. (Violoncello):** Plays a melodic line with slurs and accents, marked *mf*.
- D.B. (Double Bass):** Plays a melodic line with slurs and accents, marked *mf*.

The score is divided into three sections by tempo markings: "Quick! ♩=160", "Grave ♩=56", and "Quick! ♩=160". The first and third sections are in 7/8 time, while the middle section is in 2/2 time. The dynamic marking *mf* (mezzo-forte) is used for the string and bass parts.

Grave ♩=56

12

Quick! ♩=160

10

T. Sx.

B \flat Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

18

The musical score consists of ten staves for various instruments, starting at measure 14. The instruments and their parts are:

- T. Sx.**: Tenor Saxophone, bass clef, 3/8 time. Measures 14-15 are whole rests; measures 16-17 contain eighth notes (D, E, F); measure 18 contains eighth notes (G, F, E).
- B^b Tpt.**: B-flat Trumpet, treble clef, 3/8 time. Measures 14-15 are whole rests; measures 16-17 contain eighth notes (D, E, F); measure 18 contains eighth notes (G, F, E).
- D. S.**: Double Bass, bass clef, 3/8 time. Measures 14-15 are whole rests; measures 16-17 contain eighth notes (D, E, F); measure 18 contains eighth notes (G, F, E).
- Gtr.**: Guitar, treble clef, 3/8 time. Measures 14-15 are whole rests; measures 16-17 contain eighth notes (D, E, F); measure 18 contains eighth notes (G, F, E).
- A.B.**: Acoustic Bass, bass clef, 3/8 time. Measures 14-15 are whole rests; measures 16-17 contain eighth notes (D, E, F); measure 18 contains eighth notes (G, F, E).
- Pno.**: Piano, grand staff (treble and bass clefs), 3/8 time. Measures 14-15 are whole rests; measures 16-17 contain eighth notes (D, E, F) in the bass; measure 18 contains eighth notes (G, F, E) in the bass.
- Vln. I**: Violin I, treble clef, 3/8 time. Measure 14 starts with a half note (D). Measures 16-17 contain eighth notes (D, E, F). Measure 18 contains eighth notes (G, F, E) with the instruction "arco" above.
- Vln. II**: Violin II, treble clef, 3/8 time. Measure 14 starts with a half note (D). Measures 16-17 contain eighth notes (D, E, F). Measure 18 contains eighth notes (G, F, E) with the instruction "arco" above.
- Vla.**: Viola, alto clef, 3/8 time. Measure 14 starts with a half note (D). Measures 16-17 contain eighth notes (D, E, F). Measure 18 contains eighth notes (G, F, E) with the instruction "arco" above.
- Vc.**: Violoncello, bass clef, 3/8 time. Measure 14 starts with a half note (D). Measures 16-17 contain eighth notes (D, E, F). Measure 18 contains eighth notes (G, F, E) with the instruction "arco" above.
- D.B.**: Double Bass, bass clef, 3/8 time. Measure 14 starts with a half note (D). Measures 16-17 contain eighth notes (D, E, F). Measure 18 contains eighth notes (G, F, E) with the instruction "arco" above.

The score is marked with "pizz." (pizzicato) for measures 16 and 17, and "arco" (arco) for measure 18. The key signature has one sharp (F#) and the time signature is 3/8. The score ends with a double bar line at measure 18.

20

T. Sx.

B♭ Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

f

mf

mf

f

mf

mf

f

mf

mf

f

26

29

Lilting, with a melancholy longing $\text{♩} = 160$

The musical score is arranged in a standard orchestral format with the following parts and markings:

- T. Sx. (Tenor Saxophone):** Rests throughout the passage.
- B♭ Tpt. (B-flat Trumpet):** Rests throughout the passage.
- D. S. (Drum Set):** Rests throughout the passage.
- Gtr. (Guitar):** Rests throughout the passage.
- A.B. (Acoustic Bass):** Rests throughout the passage.
- Pno. (Piano):** Rests in the left hand. The right hand begins at measure 29 with a melody starting on a flat note, marked *p*.
- Vln. I (Violin I):** Plays a sustained note in the first measure, marked *f*. It then plays a long, sweeping melodic line across measures 26-28, ending at measure 29 with a *ppp* dynamic.
- Vln. II (Violin II):** Plays a sustained note in the first measure, marked *f*. It then plays a long, sweeping melodic line across measures 26-28, ending at measure 29 with a *ppp* dynamic.
- Vla. (Viola):** Plays a sustained note in the first measure, marked *f*. It then plays a long, sweeping melodic line across measures 26-28, ending at measure 29 with a *ppp* dynamic.
- Vc. (Violoncello):** Plays a sustained note in the first measure, marked *f*. It then plays a long, sweeping melodic line across measures 26-28, ending at measure 29 with a *ppp* dynamic.
- D.B. (Double Bass):** Plays a sustained note in the first measure, marked *f*. It then plays a long, sweeping melodic line across measures 26-28, ending at measure 29 with a *ppp* dynamic.

30

T. Sx.

B \flat Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score for page 31, measures 30-32, is arranged in a standard orchestral format. The instruments listed on the left are T. Sx. (Tenor Saxophone), B \flat Tpt. (B-flat Trumpet), D. S. (Drum Set), Gtr. (Guitar), A.B. (Acoustic Bass), Pno. (Piano), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The piano part is the only one with active notation. In measure 30, the right hand has a half note G4 with a fermata, and the left hand has a quarter note G2. In measure 31, the right hand has a half note A4 with a fermata, and the left hand has a quarter note A2. In measure 32, the right hand has a half note Bb4 with a fermata, and the left hand has a quarter note Bb2. All other instruments have whole rests in all three measures.

33

T. Sx.

B \flat Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

38

T. Sx.

38

B \flat Tpt.

38

D. S.

38

Gtr.

A.B.

38

Pno.

38

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This is a page of a musical score for a piece titled "II. The Moment I Grew Up". The page number is 33. The score is arranged in a standard orchestral layout with ten staves. From top to bottom, the staves are for: T. Sx. (Tenor Saxophone), B \flat Tpt. (B-flat Trumpet), D. S. (Drum Set), Gtr. (Guitar), A.B. (Acoustic Bass), Pno. (Piano), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The music is in 4/4 time and begins at measure 38. The Pno. part is the only one with active notation. The right hand of the piano plays a melodic line starting on a B-flat, moving up stepwise to a G, then a half note rest, followed by a half note G, and then a half note F. The left hand plays a steady eighth-note accompaniment starting on a B-flat, moving up stepwise to a G, then a half note rest, followed by a half note G, and then a half note F. The other instruments are marked with a whole rest, indicating they are silent for this section.

42

41

T. Sx.

B \flat Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This page of a musical score contains measures 41 through 44. The score is for a full orchestra and includes parts for Tuba (T. Sx.), Bass Trombone (B \flat Tpt.), Drums (D. S.), Guitar (Gtr.), and Double Bass (A.B.), all of which are silent in these measures. The Piano (Pno.) part is active, with a right-hand melody of quarter notes and a left-hand accompaniment of eighth notes. The string section (Violins I and II, Viola, Violoncello, and Double Bass) is also silent. The key signature has one flat and the time signature is 3/8. Measure numbers 41, 42, 43, and 44 are indicated at the beginning of their respective staves.

46

T. Sx.

B \flat Tpt.

46

D. S.

46

Gtr.

A.B.

46

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

50

49

T. Sx. *mp*

49

B \flat Tpt.

49

D. S.

49

Gtr.

49

A.B.

49

Pno. *mp*

49

Vln. I

49

Vln. II

49

Vla.

49

Vc.

49

D.B.

54

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- T. Sax. (Tenor Saxophone):** Measures 52-54. Measure 54 begins with a forte (*f*) dynamic marking.
- B♭ Tpt. (B-flat Trumpet):** Measures 52-54. The part consists of whole rests.
- D. S. (Drum Set):** Measures 52-54. The part consists of whole rests.
- Gtr. (Guitar):** Measures 52-54. The part consists of whole rests.
- A.B. (Acoustic Bass):** Measures 52-54. The part consists of whole rests.
- Pno. (Piano):** Measures 52-54. Measure 54 begins with a forte (*f*) dynamic marking. The right hand plays chords, and the left hand plays a rhythmic accompaniment.
- Vln. I (Violin I):** Measures 52-54. Measure 54 begins with a forte (*f*) dynamic marking.
- Vln. II (Violin II):** Measures 52-54. Measure 54 begins with a forte (*f*) dynamic marking.
- Vla. (Viola):** Measures 52-54. Measure 54 begins with a forte (*f*) dynamic marking.
- Vc. (Violoncello):** Measures 52-54. Measure 54 begins with a forte (*f*) dynamic marking.
- D.B. (Double Bass):** Measures 52-54. Measure 54 begins with a forte (*f*) dynamic marking.

55

T. Sx.

55

B \flat Tpt.

55

D. S.

55

Gtr.

A.B.

55

Pno.

55

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This page of a musical score, titled 'II. The Moment I Grew Up', page 38, contains measures 55 through 57. The score is arranged in a standard orchestral layout with ten staves. The top staff is for Tenor Saxophone (T. Sx.), which has a melodic line starting with a quarter rest, followed by eighth and quarter notes, and ending with a half note. The next three staves (B \flat Trumpet, Drum Set, and Guitar) are mostly empty, with some rests. The Piano part (Pno.) features a rhythmic eighth-note pattern in the right hand and sustained chords in the left hand. The Violin I (Vln. I) part has a melodic line with a half note and a quarter note. The Violin II (Vln. II) part has a rhythmic eighth-note pattern. The Viola (Vla.) part has a rhythmic eighth-note pattern. The Violoncello (Vc.) and Double Bass (D.B.) parts have sustained chords. The page number '55' is written above the first measure of each staff.

This page of the musical score, titled "II. The Moment I Grew Up" (page 39), features a variety of instruments. The T. Sx. (Tenor Saxophone) part begins at measure 58 with a melodic line of eighth notes, some beamed together and others with slurs. The B♭ Tpt. (B-flat Trumpet), D. S. (Drum Set), Gtr. (Guitar), and A.B. (Acoustic Bass) parts are currently silent, indicated by rests. The Pno. (Piano) part is active, with the right hand playing a steady eighth-note accompaniment and the left hand playing sustained chords. The Vln. I (Violin I) part has a melodic line with slurs and accents. The Vln. II (Violin II) part plays a rhythmic eighth-note accompaniment. The Vla. (Viola) part also plays a rhythmic eighth-note accompaniment. The Vc. (Violoncello) and D.B. (Double Bass) parts play sustained chords with slurs.

62

61

T. Sax. *ff*

B♭ Tpt.

D. S.

Gtr. *ff*

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

4/4

64

T. Sx.

B \flat Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Bass drum hit on each beat; can add textures in addition to bass drum

The musical score is arranged in a standard orchestral layout. The top staff is for Tenor Saxophone (T. Sx.) in treble clef. Below it is the Bass Trumpet (B \flat Tpt.) staff, also in treble clef. The Drum Set (D. S.) is shown in a drum notation style. The Guitar (Gtr.) is in treble clef, and the Acoustic Bass (A.B.) is in bass clef. The Piano (Pno.) is shown with two staves in treble and bass clefs. The Violin I (Vln. I) and Violin II (Vln. II) are in treble clef. The Viola (Vla.) is in alto clef. The Violoncello (Vc.) and Double Bass (D.B.) are in bass clef. The score begins at measure 64 with a 4/4 time signature. At measure 65, the time signature changes to 7/4. At measure 66, it returns to 4/4. The saxophone part has a melodic line with eighth and sixteenth notes. The bass drum part has a steady pulse of eighth notes. The guitar part has a rhythmic accompaniment with eighth notes. The other instruments have whole rests.

67

T. Sax. *sub. p*

B \flat Tpt.

D. S. Time *sub. p*

Gtr. *sub. p*
E mi7

A.B. *p*

Pno. *p*
E mi7

Vln. I

Vln. II

Vla.

Vc.

D.B.

70

T. Sax.

70

B♭ Tpt.

70

D. S.

70

Gtr.

A.B.

Dmi7

70

Pno.

Dmi7

70

Vln. I

Vln. II

Vla.

Vc.

D.B.

73

T. Sx.

B \flat Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Emi7

A \flat maj7

B \flat 7(#5)

76

T. Sax.

76

B \flat Tpt.

76

D. S.

76

Gtr.

A.B.

Emi7

76

Pno.

Emi7

76

Vln. I

Vln. II

Vla.

Vc.

D.B.

83

T. Sx. *ff*

B \flat Tpt.

D. S. *ff*

Gtr. *ff*
Amill

A.B. *ff*

Pno. *ff* Amill

Vln. I

Vln. II

Vla.

Vc.

D.B.

91

T. Sx.

91

B \flat Tpt.

91

D. S.

91

Gtr.

A mill

A.B.

91

Pno.

A mill

91

Vln. I

91

Vln. II

91

Vla.

91

Vc.

91

D.B.

Detailed description: This page of a musical score contains ten staves. The top two staves (T. Sx. and B \flat Tpt.) and the bottom two staves (Vc. and D.B.) feature a dynamic marking of *91* and a single note with a fermata in each of the four measures. The third staff (D. S.) contains a rhythmic pattern of diagonal slashes. The fourth staff (Gtr.) has a dynamic marking of *91* and a pattern of diagonal slashes in the first measure, followed by a blank staff. The fifth staff (A.B.) has a dynamic marking of *A mill* and a pattern of diagonal slashes in the first measure, followed by a blank staff. The sixth staff (Pno.) has a dynamic marking of *91* and a pattern of diagonal slashes in the first measure, followed by a blank staff. The seventh staff (Vln. I) has a dynamic marking of *91* and a single note with a fermata in each of the four measures. The eighth staff (Vln. II) has a dynamic marking of *91* and a single note with a fermata in each of the four measures. The ninth staff (Vla.) has a dynamic marking of *91* and a single note with a fermata in each of the four measures.

95

T. Sx.

B \flat Tpt.

D. S.

Gtr. D mi11

A.B. D mi11

Pno. D mi11

Vln. I

Vln. II

Vla.

Vc.

D.B.

99

T. Sx.

99

B \flat Tpt.

99

D. S.

99

Gtr. G mill

A.B. G mill

99

Pno. G mill

99

Vln. I

Vln. II

Vla.

Vc.

D.B.

103

T. Sx.

B \flat Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

C mi11 F mi11 B \flat mi11 E \flat mi11

C mi11 F mi11 B \flat mi11 E \flat mi11

C mi11 F mi11 B \flat mi11 E \flat mi11

111

Musical score for 'The Moment I Grew Up' (page 54, rehearsal mark 111). The score includes parts for T. Sax., B♭ Tpt., D. S., Gtr., A.B., Pno., Vln. I, Vln. II, Vla., Vc., and D.B. The piano part includes chord markings: $A_{mi}7(\flat 5)/A\flat$, $F7(\flat 9)/A\flat$, $G7(\flat 9)/A\flat$, and $C7(\flat 9)/A\flat$. The score features a variety of rhythmic patterns and melodic lines across the instruments.

115

T. Sax. *ff*

B \flat Tpt. 115

D. S. *ff*

Gtr. *ff*

A.B.

Pno. 115

Vln. I *ff*

Vln. II

Vla.

Vc.

D.B. *ff*

III. Interlude: Loneliness

A Confused State

(Saxophone, Trumpet, Guitar, Drums, Acoustic Bass TACET)

—In this moment, the problem wasn't the questions. It was that I didn't even know which questions to ask—

LH, play written pitches sporadically.
May fragment or alter beat placement
RH, flat palm, mute strings throughout
Pedal down throughout

Unrelenting ♩=108

♩=108

4

Piano

Violin I

Violin II

Viola

Cello

Double Bass

8va

8va

sul pont.

ff

sul pont.

ff

sul pont.

ff

sul pont.

ff

sul pont.

ff


sul pont.

ff

The score is for a piece titled "III. Interlude: Loneliness" with the subtitle "A Confused State". It is for a chamber ensemble consisting of Piano, Violin I, Violin II, Viola, Cello, and Double Bass. The piano part is marked "Unrelenting" with a tempo of ♩=108. A specific section of the piano part is boxed and labeled with a circled "4", with a box above it containing performance instructions: "LH, play written pitches sporadically. May fragment or alter beat placement. RH, flat palm, mute strings throughout. Pedal down throughout". The string parts (Violin I, Violin II, Viola, Cello, and Double Bass) are marked "sul pont." and "ff" (fortissimo) starting at the boxed section. The piano part begins with an 8va marking and continues with an 8va marking under the boxed section. The music is in 4/4 time.

Cont. sim. throughout entirety of movement

5

Pno. 

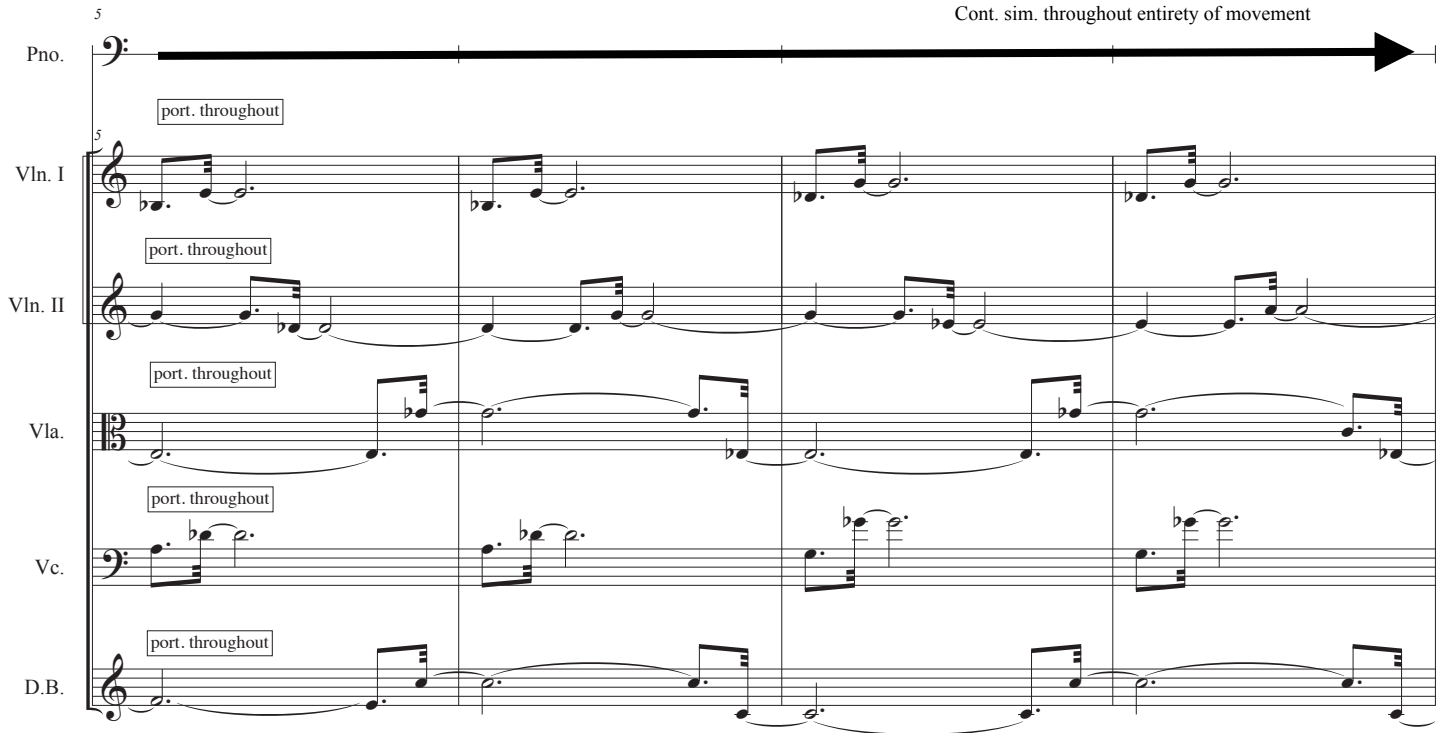
Vln. I *port. throughout*

Vln. II *port. throughout*

Vla. *port. throughout*

Vc. *port. throughout*

D.B. *port. throughout*



9

Pno. 

Vln. I *ord.* *sub. pp*

Vln. II *ord.* *sub. pp*

Vla. *ord.* *sub. pp*

Vc. *ord.* *sub. pp*

D.B. *ord.* *sub. pp*



13

Musical score for measures 13-16. The score includes staves for Pno., Vln. I, Vln. II, Vla., Vc., and D.B. Each staff begins with a "no port." instruction. The Pno. staff features a long horizontal line with an arrow pointing to the right. The string parts (Vln. I, Vln. II, Vla., Vc., D.B.) play sustained chords in a minor key, with some notes marked with a flat (b) and a fermata.

17

Musical score for measures 17-20. The score includes staves for Pno., Vln. I, Vln. II, Vla., Vc., and D.B. The Pno. staff has a long horizontal line with an arrow pointing to the right. The Vln. I and Vln. II staves play a melodic line starting at measure 17, marked with a piano (*p*) dynamic and a crescendo (*cresc.*) hairpin. The Vla., Vc., and D.B. staves play sustained chords, with the D.B. part also marked with a piano (*p*) dynamic and a crescendo (*cresc.*) hairpin.

23

21

Pno.

Vln. I *f* *ff* *fff*

Vln. II *f* *ff* *fff*

Vla. *f* *ff* *fff*

Vc. *f* *ff* *fff*

D.B. *f* *ff* *fff*

25

Pno.

Vln. I *ff*

Vln. II *pp* *ff* arco

Vla. *pp* *ff* arco

Vc. *ff*

D.B. *ff*

37

Pno. *ff* *pizz.*

Vln. I *ff* *arco* *pizz.*

Vln. II *ff* *arco* *pizz.* *p*

Vla. *ff* *arco* *pizz.* *p*

Vc. *ff* *pizz.*

D.B. *ff* *pizz.*

42

Pno. *mp cantabile*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mp cantabile*

D.B. *p*

46

45

Pno. 

Vln. I *arco*
mf cantabile

Vln. II *mf*

Vla. *mf*

Vc.

D.B. *arco*
mf cantabile

50

49

Pno. 

Vln. I *pizz.*
f

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

53

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

57

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

morendo

61

Stop improvisatory gesture.

The musical score consists of six staves: Pno., Vln. I, Vln. II, Vla., Vc., and D.B. The Pno. staff features a thick black line with an arrow pointing right, indicating a sustained improvisatory gesture. The Vln. I staff begins at measure 61 with a treble clef and a series of eighth notes, with a *morendo* marking in the third measure. The Vla. staff begins with a bass clef and a melodic line of eighth notes, also marked *morendo*. The Vln. II, Vc., and D.B. staves are mostly empty, with some rests in the Vln. II staff.

IV: Questions

Infinitely Multiplying, Never Resolving

—When questions finally came, they flowed like a river without a dam— my body, the cavern; my thoughts, the water—

Scrambling, up swing $\text{♩} = 108$

The musical score is arranged for the following instruments:

- Tenor Sax
- Trumpet in B \flat
- Drum Set
- Guitar
- Acoustic Bass
- Piano
- Violin I
- Violin II
- Viola
- Cello
- Double Bass

The score is in 4/4 time and includes dynamic markings such as *f* (forte) and a "Fill" box. The guitar part includes chord markings: D \flat maj7, E \flat maj7, Cmaj7, and D \flat maj7. The piano part includes chord markings: D \flat maj7, E \flat maj7, Cmaj7, and D \flat maj7.

The musical score is arranged in a standard orchestral layout. The top staves are for T. Sx. (Tuba), B♭ Tpt. (Trumpet), and D. S. (Drum Set). The middle section includes Gtr. (Guitar), A.B. (Acoustic Bass), and Pno. (Piano). The bottom section consists of Vln. I, Vln. II, Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The score is divided into four measures. The first measure contains the main melodic lines for T. Sx., B♭ Tpt., and Gtr. The second measure features a 'Fill' in the D. S. part and chord markings E♭maj7 for the A.B. and Pno. parts. The third and fourth measures continue the melodic lines for T. Sx., B♭ Tpt., and Gtr., with the D. S. part remaining in the 'Fill' pattern and the A.B. and Pno. parts holding the E♭maj7 and Cmi7 chords. The string parts (Vln. I, Vln. II, Vla., Vc., D.B.) are marked with a '5' at the beginning of the first measure and have a whole rest for the remainder of the piece.

9

The musical score is arranged in a standard orchestral layout. The top staff is for T. Sx. (Tenor Saxophone) in bass clef, featuring a melodic line with triplet markings. The second staff is for B♭ Tpt. (B-flat Trumpet) in treble clef, mirroring the saxophone's line. The third staff is for D. S. (Drum Set), showing a rhythmic pattern of slashes. The fourth staff is for Gtr. (Guitar) in treble clef, with a melodic line and a 'Fill' box at the end. The fifth staff is for A.B. (Acoustic Bass) in bass clef, with a rhythmic pattern of slashes. The sixth staff is for Pno. (Piano), with a grand staff showing rests in both hands. The seventh staff is for Vln. I (Violin I) in treble clef, with a rest. The eighth staff is for Vln. II (Violin II) in treble clef, with a rest. The ninth staff is for Vla. (Viola) in alto clef, with a rest. The tenth staff is for Vc. (Violoncello) in bass clef, with a rest. The eleventh staff is for D.B. (Double Bass) in bass clef, with a rest. The guitar staff includes chord markings: D♭maj7, E♭mi7, and Cmi7(b5). The 'Fill' box is located at the end of the guitar staff.

13

T. Sx.

B \flat Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

3

3

3

3

3

3

3

3

D \flat maj7

E \flat mi7

Cmi7(\flat 5)

Fmi(maj7)

Detailed description: This page of a musical score, titled 'IV: Questions' and numbered '68', contains staves for Tuba (T. Sx.), Trombone (B \flat Tpt.), Drum Set (D. S.), Guitar (Gtr.), and Bass (A.B.). The score begins at measure 13. The Tuba and Trombone parts feature eighth-note triplets and sixteenth-note patterns. The Drum Set part consists of a steady eighth-note pulse. The Guitar part includes a melodic line with triplets and is accompanied by four chords: D \flat maj7, E \flat mi7, Cmi7(\flat 5), and Fmi(maj7). The Bass part is a simple eighth-note accompaniment. The Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) staves are present but contain only rests, indicating they are silent for this section.

18

17

T. Sx.

B \flat Tpt.

D. S. Fill

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

3

f

D \flat maj7 E \flat maj7 Cmaj7

f

D \flat maj7 E \flat maj7 Cmaj7

21

T. Sx.

B♭ Tpt.

21

D. S. Fill

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

D♭maj7 E♭maj7 C7(♭9)

D♭maj7 E♭maj7 C7(♭9)

Detailed description: This page of a musical score is for the section 'IV: Questions' on page 70. It features ten staves for different instruments: Tuba (T. Sx.), B♭ Trumpet (B♭ Tpt.), Drums (D. S.), Guitar (Gtr.), Alto Saxophone (A.B.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score begins at measure 21. The Tuba and B♭ Trumpet parts have a melodic line with a repeat sign at the start. The Drums part includes a 'Fill' box. The Guitar part has a melodic line. The Alto Saxophone and Piano parts have chord markings: D♭maj7, E♭maj7, and C7(♭9). The Violin I, Violin II, Viola, Violoncello, and Double Bass parts are currently silent, indicated by a horizontal line with a bar across each staff.

25

The musical score for rehearsal mark 25 is arranged in a system with the following parts and markings:

- T. Sax.**: Bass clef, rests in all four measures.
- B♭ Tpt.**: Treble clef, rests in all four measures.
- D. S.**: Drum set, indicated by a double bar line with diagonal slashes in all four measures.
- Gtr.**: Treble clef, rests in all four measures.
- A.B.**: Bass clef, rests in all four measures.
- Pno.**: Grand staff (treble and bass clefs), indicated by diagonal slashes in all four measures.
- Vln. I**, **Vln. II**, **Vla.**, **Vc.**, **D.B.**: All string parts have rests in all four measures.

Chord changes and annotations are as follows:

- Measure 1**: Chord $D\flat maj7(\#11)$ is written above the B♭ Tpt. staff. A box labeled "Solo" is placed above the measure. A "25" rehearsal mark is at the beginning.
- Measure 2**: Chord $C mi7$ is written above the B♭ Tpt. staff.
- Measure 3**: Chord $A\flat maj7$ is written above the B♭ Tpt. staff.
- Measure 4**: Chord $A\flat maj7$ is written above the B♭ Tpt. staff.

Additional annotations include "Tpt solo" in boxes above the B♭ Tpt. staff in measures 1 and 2, and "Tpt solo" in boxes above the A.B. staff in measures 1 and 2.

29

T. Sx.

B \flat Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

E \flat maj7 Gmi7 Bmaj7 B \flat mi7

E \flat maj7 Gmi7 Bmaj7 B \flat mi7

E \flat maj7 Gmi7 Bmaj7 B \flat mi7

33

T. Sx.

B \flat Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

G mi7(\flat 5)

D \flat maj7(#11)

G mi7(\flat 5)

D \flat maj7(#11)

37

T. Sx.

B \flat Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

F maj7 C mi7 A \flat maj7 E \flat maj7

F maj7 C mi7 A \flat maj7 E \flat maj7

F maj7 C mi7 A \flat maj7 E \flat maj7

45

T. Sx.

B \flat Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

49

49

T. Sx.

B \flat Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Time, guitar solo

Solo- combo style

D \flat maj7(#11) F maj7 C mi7 A \flat maj7

Guitar solo

D \flat maj7(#11) F maj7 C mi7 A \flat maj7

53

T. Sx.

B \flat Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

E \flat maj7 Gmi7 Bmaj7 B \flat mi7

57

Musical score for 'IV: Questions' starting at measure 57. The score includes staves for T. Sx., Bb Tpt., D. S., Gtr., A.B., Pno., Vln. I, Vln. II, Vla., Vc., and D.B. The D. S. staff features 'Fill' markings. The A.B. and Pno. staves include a 'C mi(maj7)' chord marking.

63

61

T. Sx.

B \flat Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fill

Time

Emi(maj7)

D \flat maj7

E \flat mi7

67 Solo-independent from others

65

T. Sax. $D\flat maj7(\#11)$

65

B \flat Tpt. $G mi7(\flat5)$

65

D. S. Solo-independent from others

65

Gtr. $C mi7(\flat5)$ $F mi(maj7)$ Solo-independent from others $G mi7(\flat5)$

A.B.

65

Pno. Solo-independent from others $D\flat maj7(\#11)$

65

Vln. I

Vln. II

Vla.

Vc.

D.B.

69

T. Sx.

B \flat Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

75

Cont. soloing...

73

T. Sx.

73

B \flat Tpt.

73

D. S.

73

Gtr.

A.B.

73

Pno.

73

Vln. I

Vln. II

Vla.

Vc.

D.B.

Cont. soloing...

Time

76

T. Sx.

B \flat Tpt.

76

D. S.

76

Gtr.

A.B.

76

Pno.

76

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score for 'IV: Questions' on page 84 features ten staves. The top three staves (T. Sx., B \flat Tpt., and D. S.) contain rhythmic slashes. The Gtr. staff has rests. The A.B. staff has a melodic line in bass clef. The Pno. staff has a complex accompaniment with chords and moving lines in both treble and bass clefs. The string staves (Vln. I, Vln. II, Vla., Vc., and D.B.) contain rests.

79

T. Sx.

B \flat Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score for page 85, titled "IV: Questions", features ten staves. The top three staves (T. Sx., B \flat Tpt., and D. S.) contain diagonal slash marks. The Gtr. staff has a whole rest. The A.B. staff contains a melodic line in bass clef. The Pno. staff has a complex accompaniment with chords and moving lines in both hands. The Vln. I, Vln. II, Vla., Vc., and D.B. staves each contain a whole rest.

85

T. Sx. *ppp* Cmaj7(#11)/D \flat

B \flat Tpt. *ppp* Cmaj7(#11)/D \flat

D. S.

Gtr.

A.B. *ppp*

Pno. *ppp* Cmaj7(#11)/D \flat

Vln. I

Vln. II

Vla.

Vc.

D.B.

V. Interlude: Loneliness

A Not-So-Distant Memory

—And then I pictured her, as she once was, and thus formed my new imaginary friend—

Dancing gently ♩=138

Soprano Sax

Flugelhorn

Drum Set

Guitar

Acoustic Bass

Piano

Violin I

Violin II

Viola

Cello

Double Bass

Easy, Straight Eighths, Brushes

mp

F maj9

Cont. sim

Solo

F maj9

mp

7

S. Sax.

7

Flghn.

7

D. S.

7

Gtr.

A.B.

C7(#11)/F

Fmaj9

7

Pno.

C7(#11)/F

Fmaj9

7

Vln. I

Vln. II

Vla.

Vc.

D.B.

13

S. Sx.

Flghn.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Cont. accomp, may deviate from original pattern
Cont. emphasis on roots and fifths

B♭maj7/F E maj7/F Dmi9/F Gmi9/F

Comp. B♭maj7/F E maj7/F Dmi9/F Gmi9/F

mp con dolore

19

S. Sx. *mp con dolore*

Flghn.

19

D. S.

19

Gtr.

A.B. C maj7/F F maj7 B♭maj7/F E♭maj7/F

19 C maj7/F F maj7 B♭maj7/F E♭maj7/F

Pno.

19

Vln. I

Vln. II

Vla.

Vc.

D.B.

31

S. Sax.

31

Flghn.

31

D. S.

31

Gtr.

A mi11 D maj7 D mi11 Bbmaj7 A mi11 Ebmaj7

A.B.

31

A mi11 D maj7 D mi11 Bbmaj7 A mi11 Ebmaj7

Pno.

31

Vln. I

Vln. II

Vla.

Vc.

D.B.

a tempo, straight eighths

37

S. Sx.

Flghn.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

As before

C maj7

F maj7

B♭maj7/F

E maj7/F

This musical score is for the piece "V. Interlude: Loneliness" on page 95. It features a variety of instruments and a solo section. The score is organized into systems, with measures 43 through 48 indicated. The instruments and their parts are as follows:

- S. Sx. (Soprano Saxophone):** Measures 43-45 contain a melodic line. Measures 46-48 are marked as a "Solo" section with a slash through the staff.
- Flghn. (Flute):** Measures 43-48 are marked with a slash through the staff, indicating they are silent.
- D. S. (Drum Set):** Measures 43-48 are marked with a slash through the staff, indicating they are silent.
- Gtr. (Guitar):** Measures 43-45 are marked with a slash through the staff. Measures 46-48 are marked as "Comp, soprano saxophone solo" with a slash through the staff.
- A.B. (Acoustic Bass):** Measures 43-45 contain a bass line with chords: Dmi9/F, Gmi9/F, and Cmaj7/F. Measures 46-48 are marked with a slash through the staff.
- Pno. (Piano):** Measures 43-45 contain a piano accompaniment with chords: Dmi9/F, Gmi9/F, and Cmaj7/F. Measures 46-48 are marked with a slash through the staff.
- Vln. I (Violin I):** Measures 43-45 contain a melodic line. Measures 46-48 are marked with a slash through the staff.
- Vln. II (Violin II):** Measures 43-48 are marked with a slash through the staff.
- Vla. (Viola):** Measures 43-48 are marked with a slash through the staff.
- Vc. (Violoncello):** Measures 43-48 are marked with a slash through the staff.
- D.B. (Double Bass):** Measures 43-48 are marked with a slash through the staff.

Chord changes for the solo section (measures 46-48) are: F maj7, Bbmaj7/F, and E maj7/F.

49

S. Sx.

Flghn.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Dmi9/F Gmi9/F Cmaj7/F Fmaj7

Dmi9/F Gmi9/F Cmaj7/F Fmaj7

54

Bbmaj7/F Ebmaj7/F Dmi9/F Gmi9/F Cmaj7/F

S. Sx.

Flghn.

54

D. S.

54

Bbmaj7/F Ebmaj7/F Dmi9/F Gmi9/F Cmaj7/F

Gtr.

Bbmaj7/F Ebmaj7/F Dmi9/F Gmi9/F Cmaj7/F

A.B.

54

Pno.

54

Vln. I

Vln. II

Vla.

Vc.

D.B.

60 Dmaj7 Dmi11 Cmi(maj7) Ami11 Dmaj7 Dmi11

S. Sx.

60

Flghn.

60

D. S.

60 Dmaj7 Dmi11 Cmi(maj7) Ami11 Dmaj7 Dmi11

Gtr.

Dmaj7 Dmi11 Cmi(maj7) Ami11 Dmaj7 Dmi11

A.B.

60

Pno.

60

Vln. I

Vln. II

Vla.

Vc.

D.B.

66 B♭mi(maj7) A mi11 E♭maj7 Cmaj7 Fmaj7 B♭maj7/F

S. Sx.

Flghn.

66

D. S.

66 B♭mi(maj7) A mi11 E♭maj7 Cmaj7 Fmaj7 B♭maj7/F

Gtr.

A.B. B♭mi(maj7) A mi11 E♭maj7 Cmaj7 Fmaj7 B♭maj7/F

Pno.

66

Vln. I

Vln. II

Vla.

Vc.

D.B.

72 Emaj7/F Dmi9/F Gmi9/F Cmaj7/F

S. Sx.

Flghn.

72

D. S.

Guitar solo

72

Gtr.

Emaj7/F Dmi9/F Gmi9/F Cmaj7/F

Solo

Fmaj7

Emaj7/F Dmi9/F Gmi9/F Cmaj7/F

Guitar solo

Fmaj7

A.B.

72

Pno.

72

Vln. I

Vln. II

Vla.

Vc.

72

D.B.

78

S. Sax.

78

Flghn.

78

D. S.

78

Gtr.

Bbmaj7/F Emaj7/F Dmi9/F Gmi9/F Cmaj7/F

A.B.

Bbmaj7/F Emaj7/F Dmi9/F Gmi9/F Cmaj7/F

78

Pno.

78

Vln. I

78

Vln. II

Vla.

Vc.

D.B.

A little faster, swing

84

S. Sx.

Flghn.

84

Drum fill

D. S.

84

Comp.
Dmaj7

Dmi11

Cmi(maj7)

A mi11

Dmaj7

Gtr.

84

A.B.

Pno.

84

Vln. I

Vln. II

Vla.

Vc.

D.B.

a tempo, straight eighths

90 F/C

S. Sx.

90 F/C

Flghn.

90

D. S.

90 Dmi11 B♭mi(maj7)

Gtr.

Dmi11 B♭mi(maj7)

A.B.

90

Pno.

90

Vln. I

Vln. II

Vla.

90

Vc. pizz. *mf*

D.B. pizz. *mf*

96

S. Sax. *f*

Flghn.

D. S.

Gtr.

A.B.

Pno.

Vln. I *f*

Vln. II *f*
pizz.

Vla. *mf*
arco

Vc. *f*

D.B.

102 F Lydian

S. Sax.

Flghn.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

mf

arco

f

108 *ritardando* F maj7(#11) *p*

S. Sx.

Flghn.

D. S.

Gtr.

A.B.

Pno.

Vln. I *ritardando* *pp*

Vln. II *pp* arco

Vla. *pp*

Vc. *pp*

D.B. *pp*

VI: My Inner Struggle

—Of all the tortures, guilt reigned supreme. Unrelenting and unwavering, it weighed devastatingly on my heart—

Heavy, straight eighths ♩=104

Tenor Sax
fff

Trumpet in B \flat
fff

Drum Set
Solo, raucous!
fff

Guitar
fff

Acoustic Bass
fff

Piano
Cmaj7/C#
fff

Violin I
fff

Violin II
fff

Viola
fff

Cello
fff

Double Bass
fff

5

T. Sx.

5

B \flat Tpt.

5

D. S.

5

Gtr.

A.B.

5

Pno. C maj7/C#

5

Vln. I

5

Vln. II

5

Vla.

5

Vc.

5

D.B.

9

T. Sx.

B \flat Tpt.

D. S.

Gtr.

A.B.

Pno.

Cmaj7/C \sharp

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This is a page of a musical score for a symphony. The title is 'VI: My Inner Struggle' and the page number is 109. The score is arranged in a system with ten staves. From top to bottom, the staves are for: T. Sx. (Trombone), B \flat Tpt. (Trumpet), D. S. (Drum Set), Gtr. (Guitar), A.B. (Acoustic Bass), Pno. (Piano), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and D.B. (Double Bass). The Pno. part is written in a grand staff (treble and bass clefs) and includes a chord marking 'Cmaj7/C \sharp '. The music begins with a dynamic marking of 9 (pizzicato) and features various articulations such as accents and slurs. The first staff (T. Sx.) starts with a half note G \flat and a quarter note A \flat . The B \flat Tpt. staff starts with a quarter note G \flat and a quarter note A \flat . The D. S. staff has a series of slashes indicating a drum pattern. The Gtr. staff is mostly empty. The A.B. staff starts with a half note G \flat . The Pno. staff starts with a half note G \flat and a quarter note A \flat . The Vln. I and Vln. II staves start with a half note G \flat and a quarter note A \flat . The Vla. staff starts with a half note G \flat and a quarter note A \flat . The Vc. staff starts with a half note G \flat and a quarter note A \flat . The D.B. staff starts with a half note G \flat and a quarter note A \flat .

13

Musical score for VI: My Inner Struggle, page 110, starting at measure 13. The score includes parts for T. Sax., Bb Tpt., D. S., Gtr., A.B., Pno., Vln. I, Vln. II, Vla., Vc., and D.B. with various musical notations and dynamics.

Instrument parts and dynamics:

- T. Sax. (Bass clef): v , v , v , v , v , v
- Bb Tpt. (Treble clef): v , v , v , v , v , v
- D. S. (Clefless): v , v , v , v , v , v
- Gtr. (Treble clef): v , v , v , v , v , v
- A.B. (Bass clef): v , v , v , v , v , v
- Pno. (Grand staff): v , v , v , v , v , v
- Vln. I (Treble clef): v , v , v , v , v , v
- Vln. II (Treble clef): v , v , v , v , v , v
- Vla. (Bass clef): v , v , v , v , v , v
- Vc. (Bass clef): v , v , v , v , v , v
- D.B. (Bass clef): v , v , v , v , v , v

Chord changes in Pno. part:

- Measure 5: Cmaj7/C#
- Measure 6: D7(+9)/C#

19

17

T. Sx.

B \flat Tpt.

D. S. Cool, straight eighths groove. One brush, one stick.

Gtr.

A.B.

Pno. Emi13(b9)/C# F#7(b9)/C#

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

D.B.

25

T. Sx. *ff* *fff*

B \flat Tpt. *ff* *fff*

D. S. *ff* *fff*

Gtr.

A.B. *ff*

Pno.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc.

D.B.

29

T. Sx.

B♭ Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

f

f

33

T. Sx. *sub. p* *ff*

B♭ Tpt. *sub. p* *ff*

D. S. *sub. p* *ff*

Gtr.

A.B. *sub. p* *ff*

Pno.

Vln. I *sub. p* *ff*

Vln. II *sub. p* *ff*

Vla. *sub. p* *ff*

Vc.

D.B.

37

T. Sx.

B \flat Tpt.

D. S.

Gtr.

A.B.

mp

Pno.

Vln. I

Vln. II

Solo

mp

Vla.

Vc.

D.B.

41

T. Sx.

B \flat Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

46

45

T. Sx.

45

B♭ Tpt.

45

D. S.

45

Gtr.

A.B.

45

Pno.

45

Solo

mp

45

Vln. I

Vln. II

Vla.

Vc.

D.B.

49

T. Sx.

B \flat Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

55

53

T. Sx.

B \flat Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

57

T. Sx.

B \flat Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

65 Heavy, straight eighths ♩=104

The musical score is arranged in a multi-staff format. The instruments and their parts are as follows:

- T. Sx. (Tuba Saxophone):** Bass clef, starting with a half rest in measure 65.
- B♭ Tpt. (B-flat Trumpet):** Treble clef, starting with a half rest in measure 65.
- D. S. (Drum Set):** Drum notation with a snare drum (S) and a bass drum (D). A box labeled "Guitar solo" is placed above the staff.
- Gtr. (Guitar):** Treble clef, starting with a half rest in measure 65. A box labeled "Guitar solo" is placed above the staff.
- A.B. (Acoustic Bass):** Bass clef, starting with a half rest in measure 65.
- Pno. (Piano):** Grand staff (treble and bass clefs), starting with a half rest in measure 65. A box labeled "Guitar solo, comp. sparingly" is placed above the staff.
- Vln. I (Violin I):** Treble clef, starting with a half rest in measure 65.
- Vln. II (Violin II):** Treble clef, starting with a half rest in measure 65.
- Vla. (Viola):** Bass clef, starting with a half rest in measure 65.
- Vc. (Violoncello):** Bass clef, starting with a half rest in measure 65.
- D.B. (Double Bass):** Bass clef, starting with a half rest in measure 65.

The score consists of four measures. Measures 65 and 66 contain the initial rests and the start of the guitar solo. Measures 67 and 68 continue the solo and accompaniment. The tempo is marked as 104 beats per minute.

69

T. Sax.

69

B♭ Tpt.

69

D. S.

69

Gtr.

A.B.

69

Pno. C maj7/C#

69

Vln. I

Vln. II

Vla.

Vc.

D.B.

VI: My Inner Struggle

73

75

T. Sx. *mf* *cresc.* *ff*

B♭ Tpt. *mf* *cresc.* *ff*

D. S. *mf* *cresc.* *ff*

Gtr. 73 F maj7(#11) G9(b9) A♭9(#5) B♭maj9(#5) Cmaj7(#11)/C#

A.B. *mf* *cresc.* *ff* Cmaj7(#11)/C#

Pno. *mf* *cresc.* *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *mf* *cresc.* *ff*

Vc. *mf* *cresc.* *ff*

D.B. *mf* *cresc.* *ff*

77

T. Sx.

B \flat Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

VI: My Inner Struggle

84

81

T. Sx.

B \flat Tpt.

D. S.

Gtr. *Fmaj7(#11)/C#*

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The image displays a page of a musical score for the piece "VI: My Inner Struggle". The page number is 127, and there is a rehearsal mark "84" in a box at the top right. The score is arranged in a system with ten staves. From top to bottom, the staves are labeled: T. Sx. (Tenor Saxophone), B \flat Tpt. (B-flat Trumpet), D. S. (Drum Set), Gtr. (Guitar), A.B. (Acoustic Bass), Pno. (Piano), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The piano part is written in grand staff notation. The guitar part has a chord indication "Fmaj7(#11)/C#" above it. The drum set part is represented by a single line with a double bar line. The woodwind and string parts are represented by single lines with a double bar line. The rehearsal mark "81" is placed at the beginning of the first staff. The score is otherwise blank, indicating a rehearsal or a section where the instruments are silent.

85

T. Sx.

B \flat Tpt.

85

D. S.

85

Gtr.

A.B.

85

Pno.

85

Vln. I

Vln. II

Vla.

Vc.

D.B.

89

3X

T. Sx.

B \flat Tpt.

D. S.

Gtr. Cmaj7(#11)/C#

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

93

T. Sx.

B \flat Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

98

97

T. Sx.

97

B♭ Tpt.

Flugel

97

D. S.

97

Gtr.

97

A.B.

97

Pno.

97

Vln. I

Vln. II

Vla.

Vc.

D.B.

101

T. Sx.

B \flat Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

105

T. Sx.

B \flat Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

109

T. Sx.

B \flat Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

VI: My Inner Struggle

113

T. Sx.

B \flat Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

117

T. Sx.

B \flat Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

VII. Interlude: Loneliness Isolation

***EACH MEASURE
MOVES ON CUE***

(Guitar, Acoustic Bass, Drums, Piano, Strings TACET)
—Many times it felt a path I was destined to walk alone. Trapped in my own thoughts and memories,
I longed for the tender embrace of freedom—

1 Melodic free improvisation a la Eric Dolphy "God Bless the Child"
Long phrases
Start soft and sparse, slowly build in density and dynamic

Tenor Sax

Trumpet in B \flat

2 Losing control a la Cecil Taylor "Steps" (Unit Structures)

T. Sax.

B \flat Tpt.

3 WILD a la Ornette Coleman, "Free Jazz"

T. Sax.

B \flat Tpt.

Melodic free improvisation, based upon cells
Unrelated to saxophone solo
Distant
PERFORMED BACK STAGE

Remain backstage for rest of mvt...

4 Conversational free improvisation
For texture, think Eric Dolphy "Something Sweet, Something Tender"

T. Sax.

B \flat Tpt.

Conversational free improvisation
For texture, think Eric Dolphy "Something Sweet, Something Tender"

VIII: An Upward Turn

—“Life starts all over again when it gets crisp in the fall” - F. Scott Fitzgerald, *The Great Gatsby*—

Cool and collected, with enthusiastic splendor ♩=152

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Soprano Sax:** Treble clef, 4/4 time signature. The staff contains four measures of whole rests.
- Trumpet in B \flat :** Treble clef, 4/4 time signature. The staff contains four measures of whole rests.
- Drum Set:** Percussion clef, 4/4 time signature. The staff shows a consistent rhythmic pattern of eighth notes with a dynamic marking of *f* (forte).
- Guitar:** Treble clef, 4/4 time signature. The staff contains four measures of whole rests. Chord diagrams are provided below the staff: Cmaj7 and A \flat maj9 for each measure.
- Acoustic Bass:** Bass clef, 4/4 time signature. The staff contains four measures of music, starting with a dynamic marking of *f*. The notes are: C2 (quarter), G2 (quarter), F2 (quarter), and E2 (quarter), with a slur over the last three notes.
- Piano:** Grand staff (treble and bass clefs), 4/4 time signature. The staff contains four measures of whole rests.
- Violin I:** Treble clef, 4/4 time signature. The staff contains four measures of whole rests.
- Violin II:** Treble clef, 4/4 time signature. The staff contains four measures of whole rests.
- Viola:** Alto clef, 4/4 time signature. The staff contains four measures of whole rests.
- Cello:** Bass clef, 4/4 time signature. The staff contains four measures of whole rests.
- Double Bass:** Bass clef, 4/4 time signature. The staff contains four measures of whole rests.

5

S. Sax.

B \flat Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

C maj7 A \flat maj9 C maj7 A \flat maj9 C maj7 A \flat maj9 C maj7 A \flat maj9

C maj7 A \flat maj9 C maj7 A \flat maj9 C maj7 A \flat maj9 C maj7 A \flat maj9

9

Solo

S. Sax. *mp*

B \flat Tpt.

D. S. *mp*

Gtr.

A.B. *mp*

Pno.

Vln. I *mp*

Vln. II *mp*

Vla.

Vc.

D.B.

13

S. Sax.

cresc.

13

B \flat Tpt.

13

D. S.

13

Gtr.

A.B.

13

Pno.

13

Vln. I

Vln. II

Vla.

Vc.

D.B.

17

S. Sax. *f*

B \flat Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I *cresc.*

Vln. II *cresc.*

Vla.

Vc. *cresc.*

D.B.

21

S. Sax.

21

B \flat Tpt.

21

D. S.

mf *cresc.*

21

Gtr.

A.B.

21

Pno.

21

Vln. I

mf *cresc.*

Vln. II

mf *cresc.*

Vla.

mf *cresc.*

Vc.

mf *cresc.*

D.B.

26

S. Sax. *ff*

B♭ Tpt. *p*

D. S. *ff* *sub. p* **Cross stick**

Gtr.

A.B. *p*

Pno.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B.

30

29

S. Sax. *p*

B♭ Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

D.B. *pizz.* *p*

34

33

S. Sax.

33

B \flat Tpt.

33

D. S.

33

Gtr.

A.B.

33

Pno.

33

Vln. I

arco

sffz

33

Vln. II

arco

sffz

33

Vla.

arco

sffz

33

Vc.

arco

sffz

33

D.B.

arco

sffz

38

S. Sax. *f*

B♭ Tpt. *f*

D. S. *Groove!* *mf*

Gtr.

A.B.

Pno.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

48 Solo

A♭maj7

Fmi11

Gmi11

F♯mi11

Dmaj9

S. Sax.

B♭ Tpt.

48

D. S.

48

Soprano Solo

Gtr.

48

A.B.

Soprano Solo

A♭maj7 Fmi11 Gmi11 F♯mi11 Dmaj9

Pno.

48

Soprano Solo

A♭maj7 Fmi11 Gmi11 F♯mi11 Dmaj9

Vln. I

48

Vln. II

Vla.

Vc.

D.B.

53

Cmaj7(#11)

A♭maj7(#11)

Musical score for VIII: An Upward Turn, page 152. The score includes staves for S. Sax., B♭ Tpt., D. S., Gtr., A.B., Pno., Vln. I, Vln. II, Vla., Vc., and D.B. Chord changes from Cmaj7(#11) to A♭maj7(#11) are indicated.

57 Cmaj7(#11)

S. Sx.

B \flat Tpt.

D. S.

Gtr.

A.B. Cmaj7(#11)

Pno. Cmaj7(#11)

Vln. I

Vln. II

Vla.

Vc.

D.B.

62

61

S. Sax. *B*mi11 *B*bmaj7 *A*bm11

B \flat Tpt. *B*mi11 *B*bmaj7 *A*bm11

D. S. *B*mi11 *B*bmaj7 *A*bm11

Gtr. *B*mi11 *B*bmaj7 *A*bm11

A.B. *B*mi11 *B*bmaj7 *A*bm11

Pno. *B*mi11 *B*bmaj7 *A*bm11

Vln. I *B*mi11 *B*bmaj7 *A*bm11

Vln. II *B*mi11 *B*bmaj7 *A*bm11

Vla. *B*mi11 *B*bmaj7 *A*bm11

Vc. *B*mi11 *B*bmaj7 *A*bm11

D.B. *B*mi11 *B*bmaj7 *A*bm11

66

65 G maj7 C maj7(#11)

S. Sx.

B \flat Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *cresc.*

mp *cresc.*

mp *cresc.*

mp *cresc.*

mp *cresc.*

mp *cresc.*

67

S. Sax.

67

B \flat Tpt.

67

D. S.

67

Gtr.

A.B.

67

Pno.

67

Vln. I

Vln. II

Vla.

Vc.

D.B.

69

Cmaj7(#11)

S. Sax. *f*

B♭ Tpt. *f*

D. S. *f*

Gtr. *f*

A.B. *f*

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

Cmaj7(#11)

IX. Epilogue

Enough

—I am, this is, we are, enough—

Bittersweet and weighted $\text{♩}=72$

The musical score is arranged in a standard orchestral layout. The instruments and their staves are as follows:

- Tenor Saxophone:** Treble clef, 4/4 time signature. Staff contains four measures of whole rests.
- Trumpet in B \flat :** Treble clef, 4/4 time signature. Staff contains four measures of whole rests.
- Drum Set:** Percussion clef, 4/4 time signature. Staff contains four measures of whole rests.
- Guitar:** Treble clef, 4/4 time signature. Staff contains four measures of whole rests.
- Acoustic Bass:** Bass clef, 4/4 time signature. Staff contains four measures of whole rests.
- Piano:** Grand staff (treble and bass clefs), 4/4 time signature. The piece begins with a piano (*p*) dynamic. The right hand plays chords in the upper register, and the left hand plays chords in the lower register. The piece concludes with a mezzo-forte (*mf*) dynamic and a final melodic flourish in the right hand.
- Violin I:** Treble clef, 4/4 time signature. Staff contains four measures of whole rests.
- Violin II:** Treble clef, 4/4 time signature. Staff contains four measures of whole rests.
- Viola:** Alto clef, 4/4 time signature. Staff contains four measures of whole rests.
- Cello:** Bass clef, 4/4 time signature. Staff contains four measures of whole rests.
- Double Bass:** Bass clef, 4/4 time signature. Staff contains four measures of whole rests.

5

T. Sx.

B \flat Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Melodic Improvisation- Converse with Piano

E \flat maj7 A \flat maj7(#11) E \flat maj7 A \flat maj7(#11) D \flat maj7 E \flat maj7 A \flat maj7(#11)

Melodic Solo, May Embellish, All melody notes diatonic to E-flat Ionian

E \flat maj7 A \flat maj7(#11) E \flat maj7 A \flat maj7(#11) D \flat maj7 E \flat maj7 A \flat maj7(#11)

mf

8

T. Sx.

B \flat Tpt.

D. S.

Gtr.

A.B.

E \flat maj7 G mi7 F mi9 E \flat maj7 A \flat maj7(#11) E \flat maj7 G mi7 B \flat 7 C mi9

Pno.

E \flat maj7 G mi7 F mi9 E \flat maj7 A \flat maj7(#11) E \flat maj7 G mi7 B \flat 7 C mi9

Vln. I

Vln. II

Vla.

Vc.

D.B.

13

11

T. Sax.

11

B \flat Tpt.

11

D. S.

Time, brushes

mf

11

Gtr.

11

A.B.

E \flat maj7 A \flat maj7(#11) E \flat maj7 C mi9 A \flat maj7(#11)

E \flat maj7 A \flat maj7(#11)

Roots and fifths, thumb position
Upper register

Solo freely over strings,
emphasis on upper register-suggested pitches and higher

11

Pno.

E \flat maj7 A \flat maj7(#11) E \flat maj7 C mi9 A \flat maj7(#11)

E \flat maj7 A \flat maj7(#11)

3

11

Vln. I

mp

11

Vln. II

mp

Vla.

mp

Vc.

mp

D.B.

mp

14

T. Sx.

B \flat Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

E \flat maj7 D \flat maj7 E \flat maj7 A \flat maj7(#11) E \flat maj7 G mi7 F mi9

E \flat maj7 D \flat maj7 E \flat maj7 A \flat maj7(#11) E \flat maj7 G mi7 F mi9

22

20

T. Sx.

B \flat Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

n

n

n

n

n

n

E \flat maj7/B \flat

A \flat maj7(#11)/B \flat

E \flat maj7/B \flat

A \flat maj7(#11)/B \flat

E-flat Ionian

Converse with piano, as before, E-flat Ionian

23

T. Sx.

23

B \flat Tpt.

23

D. S.

23

Gtr.

A.B.

E \flat maj7 A \flat maj7(#11) E \flat maj7 A \flat maj7(#11) D \flat maj7 E \flat maj7 A \flat maj7(#11)

Pno.

E \flat maj7 A \flat maj7(#11) E \flat maj7 A \flat maj7(#11) D \flat maj7 E \flat maj7 A \flat maj7(#11)

23

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description of the musical score: The score is for a section titled 'IX. Epilogue' on page 165. It consists of ten staves. The top five staves (T. Sx., B \flat Tpt., D. S., Gtr., and A.B.) are mostly empty, with a few notes in the Gtr. and A.B. staves. The Pno. staff is the most active, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand. The Pno. part starts with a fermata over the first measure. The Gtr. and A.B. parts have chord symbols: E \flat maj7, A \flat maj7(#11), E \flat maj7, A \flat maj7(#11), D \flat maj7, E \flat maj7, and A \flat maj7(#11). The bottom five staves (Vln. I, Vln. II, Vla., Vc., and D.B.) are empty.

27

26

T. Sx.

26

B \flat Tpt.

26

D. S. Fade into nothing

26

Gtr.

A.B.

26

Pno. As written, growing softer and heavier with each motion

26

Vln. I

Vln. II

Vla.

Vc.

D.B.

Chords for A.B. and Pno.:

- Measure 26: Ebmaj7, Gmi7, Fmi9
- Measure 27: Ebmaj7, Abmaj7(#11)
- Measure 28: Ebmaj7, Abmaj7(#11), Dbmaj7

29

T. Sx.

B^b Tpt.

D. S.

Gtr.

A.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

E^bmaj7 A^bmaj7(#11) E^bmaj7 A^bmaj7(#11) D^bmaj7 Fade into nothing

32

T. Sax.

32

B♭ Tpt.

32

D. S.

32

Gtr.

A.B.

32

Pno.

Arpeggiations, color
E(add2)/F

32

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This page of a musical score, titled 'IX. Epilogue' and numbered '168', contains ten staves. The top five staves (T. Sax., B♭ Tpt., D. S., Gtr., and A.B.) are mostly empty, with a small horizontal line in the first measure of each staff. The sixth staff is for the piano (Pno.) and contains musical notation. It starts with a treble clef and a key signature of one flat. The first three measures show chords: a triad of G4, Bb4, and D5 in the first measure; a triad of G4, Bb4, and D5 in the second measure; and a triad of G4, Bb4, and D5 in the third measure. The fourth measure begins with a new key signature of two sharps (F# and C#) and contains a series of five upward-pointing arrows, indicating a sequence of notes. Above the piano staff, a text box contains the instruction 'Arpeggiations, color' and the chord 'E(add2)/F'. The remaining five staves (Vln. I, Vln. II, Vla., Vc., and D.B.) are empty, with a small horizontal line in the first measure of each staff. The number '32' is written above the first measure of each staff.