

Score in C

for Amy Petrongelli
Along the Road
1. Winter Sunset

poetry by William Carlos Williams

David Biedenbender

Very slow, steady, pulsing $\text{♩} = 60$

Flute

(B♭) Clarinet

Bassoon

Piano

Soprano

Violin I

Violin II

Viola

Violoncello

Double Bass

as if suspended in midair

pianissimo

ped. ad lib. →

Very slow, steady, pulsing $\text{♩} = 60$

Along the Road

1. Winter Sunset

Fl.

Cl.

Bsn.

Pno. *p* *8vb*

Sop.

Vln. I

Vln. II

Vla. *p* *warm, rich* *div. V*

Vc. *p* *warm, rich*

Db. *p* *warm, rich*

Along the Road
1. Winter Sunset

Flute, Clarinet, Bassoon, Piano (piano dynamic, 8va basso), Soprano, Violin I, Violin II, Cello, Double Bass.

The score consists of four systems of music. The first system starts with a 4/4 time signature, followed by a 3/4 measure, then a 4/4 measure with a solo instruction and a dynamic of *mf*. The second system begins with a 3/4 time signature, followed by a 4/4 measure with a piano dynamic (*p*) and a basso dynamic (*8vb*). The third system starts with a 3/4 time signature, followed by a 4/4 measure with a dynamic of *pp*. The fourth system starts with a 3/4 time signature, followed by a 4/4 measure with dynamics of *più p*.

Flute, Clarinet, Bassoon, Piano (piano dynamic, 8va basso), Soprano, Violin I, Violin II, Cello, Double Bass.

The score consists of four systems of music. The first system starts with a 4/4 time signature, followed by a 3/4 measure, then a 4/4 measure with a solo instruction and a dynamic of *mf*. The second system begins with a 3/4 time signature, followed by a 4/4 measure with a piano dynamic (*p*) and a basso dynamic (*8vb*). The third system starts with a 3/4 time signature, followed by a 4/4 measure with a dynamic of *pp*. The fourth system starts with a 3/4 time signature, followed by a 4/4 measure with dynamics of *più p*.

Flute, Clarinet, Bassoon, Piano (piano dynamic, 8va basso), Soprano, Violin I, Violin II, Cello, Double Bass.

The score consists of four systems of music. The first system starts with a 4/4 time signature, followed by a 3/4 measure, then a 4/4 measure with a solo instruction and a dynamic of *mf*. The second system begins with a 3/4 time signature, followed by a 4/4 measure with a piano dynamic (*p*) and a basso dynamic (*8vb*). The third system starts with a 3/4 time signature, followed by a 4/4 measure with a dynamic of *pp*. The fourth system starts with a 3/4 time signature, followed by a 4/4 measure with dynamics of *più p*.

Flute, Clarinet, Bassoon, Piano (piano dynamic, 8va basso), Soprano, Violin I, Violin II, Cello, Double Bass.

The score consists of four systems of music. The first system starts with a 4/4 time signature, followed by a 3/4 measure, then a 4/4 measure with a solo instruction and a dynamic of *mf*. The second system begins with a 3/4 time signature, followed by a 4/4 measure with a piano dynamic (*p*) and a basso dynamic (*8vb*). The third system starts with a 3/4 time signature, followed by a 4/4 measure with a dynamic of *pp*. The fourth system starts with a 3/4 time signature, followed by a 4/4 measure with dynamics of *più p*.

Along the Road

1. Winter Sunset

3

7

Fl. *p* *più mf*

Cl. *solo* *mf* *più mf*

Bsn. *solo* *mf* *più mf*

Pno. *mp* *3* *4*

Sop. *(8)* *3* *4*

Solo Violin *f* *fmfp* *mf* *To Vln. 1*

Vln. I *mp* *3* *4*

Vln. II *pp* *mp* *3* *4*

Vla. *#* *mp* *3* *4*

Vc. *mp* *3* *4*

D. *mp* *3* *4*

© PIANO USA COPIES

Along the Road

1. Winter Sunset

poco rit.

Fl.

Cl.

Bsn.

Pno.

(8)

Sop.

Solo

Vln. I

Gli Altri

Vln. II

Vla.

Vc.

Db.

10

f

f

f

mf

poco rit.

poco rit.

f

f

f

f

f

f

f

f

Along the Road
1. Winter Sunset

7

20

Fl.

Cl.

Bsn.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Db.

stared out o - - - ver____ the____

(portamento)

mp

p

pp

mp

mp

mp

mp

mp

mp

Along the Road

1. Winter Sunset

23

Fl. *pp*

Cl.

Bsn. *pp*

Pno.

Solo Flute: *mf*, *solo*, *mf*, *solo*, *#mf*

Sop. *mf*
*linger*ing
 blue Feb-ru-a - ry waste

Vln. I *n.* *molto*

Vln. II *senza vib.*

Vla.

Vc.

Db.

f

mf

mf

mf

mf

mf

p.

Along the Road
1. Winter Sunset

9

Fl. 26 **B**

Cl.

Bsn.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Db.

to the blue bank of hill with

norm. vib. **B**

più mf **pp**

più mf **mp**

9

Along the Road

1. Winter Sunset

29

Fl.

Cl.

Bsn.

Pno.

Sop. stars on it in strings and fes -

Vln. I

Vln. II

Vla.

Vc. non div.

Db.

Dynamics and performance instructions include: *mp*, *mf*, *p*, *molto*, *non div.*, *molto*.

Along the Road
1. Winter Sunset

11

32

Fl. f

Cl. f

Bsn.

Pno. f v^{vb}

Sop. f toons-

Vln. I f

Vln. II f

Vla. div. f

Vc. div. f

D. b. f

pp

mf

p

Along the Road

1. Winter Sunset

13

40

Fl.

Cl.

Bsn.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Db.

paque stone of a cloud

senza vib.
n. molto

The musical score consists of nine staves, each representing a different instrument: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Piano (Pno.), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), and Double Bass (Db.). The score is set in common time (indicated by '4') for most instruments, except for the piano which has a bass staff in common time and a treble staff in 3/4 time. Measure 40 begins with a rest for all instruments. The piano starts playing eighth-note patterns in measure 41. The soprano sings the lyrics 'paque stone of a cloud' in measure 42. The violin and cello play eighth-note patterns in measures 43-44. The double bass plays eighth-note patterns in measure 45. The piano continues its eighth-note pattern in measure 46. The soprano's vocal line continues in measure 47. The violin and cello play eighth-note patterns in measure 48. The double bass plays eighth-note patterns in measure 49. The piano concludes its eighth-note pattern in measure 50.

Along the Road

1. Winter Sunset

43

Fl.

Cl.

Bsn.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Db.

just on the hill left and right as far as I could

norm. vib.

mf — *mp*

f

p

mp

mp

mp

mp

Along the Road
1. Winter Sunset

15

47

Fl. Cl. Bsn.

Pno.

Sop.

Vln. I Vln. II Vla. Vc. Db.

D

pp

p

f

resolute

see; and a-bove that

molto

f broadly; dark, intense

f broadly; dark, intense

f broadly; dark, intense

non div.

f broadly; dark, intense

f broadly; dark, intense

D

Along the Road

1. Winter Sunset

50

Fl.

Cl.

Bsn.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf molto pp mf

mf

a red streak, then i - ey blue

div.

PP COPY

Along the Road

1. Winter Sunset

59 [E] Slower, reserved $\text{♩} = 56$

Fl. *mf* | Cl. *mf* | Bsn. *mf*

Pno. *p* | *mp*

Sop. *p*

delicately; reflective

Ped. ad lib. →

Vln. I *mp l.v.* | Vln. II *mp l.v.* | Vla. *mp l.v.* | Vc. *mp l.v.* | Db. *mp l.v.*

To Vln. I
pizz.

non div.
pizz.

non div.
pizz.

non div.
pizz.

non div.
pizz.

Solo Violin arco \checkmark | *n.*

Along the Road
1. Winter Sunset

19

Fl.

Cl.

Bsn.

Pno.

Sop.

Solo Vln. I *mp*

Gli Altri

Vln. II

Vla.

Vc.

Db.

61

This musical score page shows a multi-instrumental arrangement. The top section includes Flute, Clarinet, and Bassoon parts. The piano part is prominent, providing harmonic support with sustained notes and eighth-note chords. The vocal and woodwind parts have melodic lines with various dynamics and articulations. The score is divided into measures by vertical bar lines, and the overall style is classical or romantic in nature.

Along the Road

1. Winter Sunset

63 rit. **F** Stark, glassy, even slower ♩=46

Fl. *mp* 3/4

Cl. *mp* 3/4

Bsn. *mp* 3/4

Pno. (rather slow roll) 3/4

Sop. *mp reflective* 3/4
It was a fear - ful_ thing— to

rit. **F** Stark, glassy, even slower ♩=46

Solo *mf* 3/4

Vln. I sul tasto arco 3/4

Gli Altri *p* sul tasto arco 3/4

Vln. II *p senza vib.* sul tasto arco 3/4

Vla. *p senza vib.* sul tasto arco 3/4

Vc. *p senza vib.* sul tasto arco 3/4

Db. *p senza vib.* 3/4

Along the Road

1. Winter Sunset

21

67

Fl.

Cl.

Bsn.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Db.

Along the Road
1. Winter Sunset

come _____ in-to a man's heart at that time:_____

(slowly back to norm. bow) →

p

molto

molto

molto

molto

molto

molto

molto

Along the Road

1. Winter Sunset

molto rit.

72

Fl. $\frac{4}{4}$

Cl. $\frac{4}{4}$ *fp* $\ll mf \gg$ $\ll f \gg$ *pp*

Bsn. $\frac{2}{4}$ *fp* $\ll mf \gg$ $\ll f \gg$ *pp*

Pno. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Sop. *f suddenly resolute* $\frac{3}{4}$ *mp* *lingering* $\frac{3}{4}$
that stone $\frac{3}{4}$ $\frac{4}{4}$ *o-ver the li-lle bli-nking stars* $\frac{4}{4}$

Vln. I *norm.* *fmp* $\frac{3}{4}$ $\frac{4}{4}$ *f* $\frac{3}{4}$ *mp* *molto rit.*

Vln. II *norm.* $\frac{3}{4}$ $\frac{4}{4}$ *f* $\frac{3}{4}$ *mp*

Vla. $\frac{13}{4}$ $\frac{3}{4}$ *fmp* $\frac{4}{4}$ *f* $\frac{3}{4}$ *mp*

Vc. $\frac{2}{4}$ $\frac{3}{4}$ *norm.* $\frac{4}{4}$ *f* $\frac{3}{4}$ *mp*

D. $\frac{2}{4}$ *fmp* $\frac{3}{4}$ $\frac{4}{4}$ *f* $\frac{3}{4}$ *mp*

Along the Road
1. Winter Sunset

23

77 G Slower still, waning $\text{♩} = 42$

Fl.

Cl.

Bsn.

Pno. {
 l.v.
 p
 (quick rolls)
 $8va$
 pp
 ppp
 Ped. $b\overline{o}$
 $8vb$
 *

Sop.
 p
 pp
 — they'd set there.
 p
 pp
 ppp
 $pppp$

Vln. I
 p
 pp
 $n.$

Vln. II
 p
 pp
 $n.$

Vla.
 p
 pp
 $n.$

Vc.
 p
 pp
 $n.$

Db.
 p
 pp
 $n.$

REPRODUCED BY *COPA*

3. Dawn

Vibrant, pulsing, pounding $\text{♩}=132$

Flute

(B♭) Clarinet

Bassoon

Piano

Soprano

Violin I

Violin II

Viola

Violoncello

Double Bass

sfp

f

solo

*chromatic clusters,
played with palms*

ff extremely short, violent

vibrato

ppp—molto—ff

ppp—molto—ff

ffff

pizz.

arco

pizz.

pp

molto—ff

sfp

Along the Road - 3. Dawn

Fl.

Cl.

Bsn.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Db.

4

fp

f

fp

f

pp—molto—*f* *p*—molto—*f* *pp*—molto—

arco *pp*—molto—*f* *pp*—molto—*f* *pp*—molto—

arco *fmp aggressive*

soli *f*

DEPCSA COPY

This musical score page shows measures 4 through 7 of the piece "Along the Road - 3. Dawn". The instrumentation includes Flute, Clarinet, Bassoon, Piano, Soprano, Violin I, Violin II, Cello, Double Bass, and Trombone. Measure 4 starts with Flute and Clarinet playing eighth-note patterns. Measure 5 begins with a piano dynamic. Measures 6 and 7 feature sustained notes from Violin I, Violin II, and Cello, with dynamic markings like *pp*, *molto*, *f*, and *pp*—molto—. The piano part has a prominent role in these measures. Measure 8 starts with a dynamic *fmp aggressive* from the Trombone. Measure 9 concludes with a dynamic *f* from the Cello.

Along the Road - 3. Dawn

10

Fl.

Cl.

Bsn.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Db.

3

div.

pp

molto

Along the Road - 3. Dawn

5

B

Fl. Cl. Bsn. Pno. Sop. Vln. I Vln. II Vla. Vc. Db.

p — *molto* — *f* *fp* *fp* *f*

PEDAL *

B

Vln. I Vln. II Vla. Vc. Db.

f *pp* — *sim.* *f* *pp* — *f*

arco *v* *pp* — *f* *pp* — *f*

div. *fp* — *(non div.)* *fp* *f*

p — *f* *f*

pp — *molto* — *f*

Along the Road - 3. Dawn

15

Fl. *fp*

Cl. *fp*

Bsn.

Pno. *solo* *f marcato* *fp*

Sop.

Vln. I *p*

Vln. II *p*

Vla.

Vc. *fp*

Db.

DRAFT COPY

Along the Road - 3. Dawn

7

18

Fl. *molto*

Cl. *molto*

Bsn.

Pno. *molto*

Sop.

Vln. I

Vln. II

Vla. $\frac{3}{4}$

Vc. $\frac{3}{4}$

Db. $\frac{3}{4}$

C

ff f swirling

ff f swirling

ff

ff swirling

* *Repd.*

C

div.

ff

ff

ff

ff

Along the Road - 3. Dawn

20

Fl.

Cl.

Bsn.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

Along the Road - 3. Dawn

9

23

Fl. *ff* $\frac{3}{4}$

Cl. *ff* $\frac{3}{4}$

Bsn. *ff* $\frac{3}{4}$

Pno. $\frac{8}{8}$ *let ring!* $\frac{3}{4}$

Sop. $\frac{3}{4}$

Vln. I *ff* *mf* $\frac{3}{4}$

Vln. II *fp* $\frac{3}{4}$

Vla. $\frac{3}{4}$

Vc. *ff* $\frac{3}{4}$

Db. *pizz.* *sfz* $\frac{3}{4}$

f expansive
Ec - sta - tic

non div.



29 solo **E**

Fl. *ff*

Cl. *ff*

Bsn. *sfp*

Pno. *sfp*

Sop. *ff* the ho-llo-w vast - ness

Vln. I *ff* *mf* *f*

Vln. II *ffmp*

Vla. *ff*

Vc. *pizz.* *sfp*

Db. *pizz.* *sfp*

Along the Road - 3. Dawn

32

Fl. *p* *mf* *molto*

Cl. *fp* *molto*

Bsn. *fp* *molto*

Pno. *f* *p* *molto* *f* *molto* *

Sop. *fmp* *molto*
of the sky

Vln. I *fp* *molto*

Vln. II *molto*

Vla. *p* *molto*

Vc. *arco* *molto*

Db. *f* *arco* *f*

Along the Road - 3. Dawn

13

Fl. *solo* *ff*

Cl. *ff*

Bsn. *sfpz*

Pno. { *sfz* *sim.* *f*

Sop. *ff*

Vln. I *ffmp*

Vln. II *f* *mp*

Vla. *pizz.* *ff*

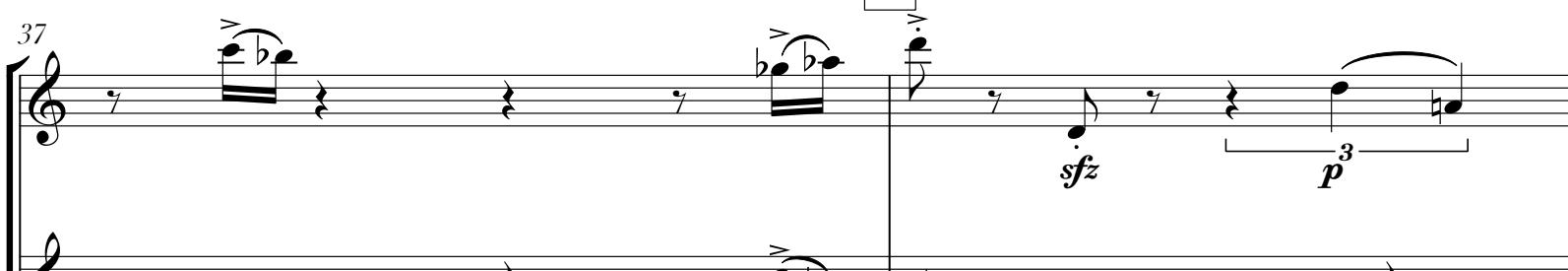
Vc. *pizz.* *sfpz*

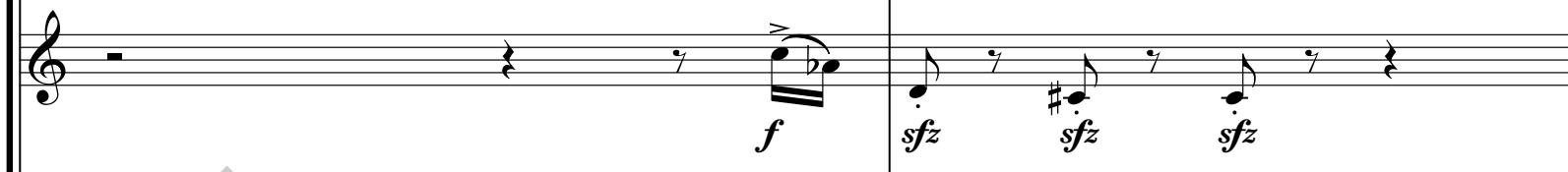
Db. *pizz.* *sfpz*

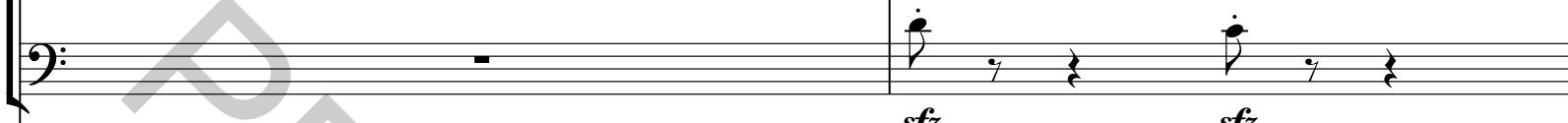
This musical score page shows a complex arrangement for orchestra and piano. The piano part is prominent, featuring dynamic markings such as *ff*, *sfz*, *sim.*, *f*, and *ffmp*. The strings (Violins I and II, Violas, Cellos) provide harmonic support with sustained notes and rhythmic patterns. The woodwind section (Flute, Clarinet, Bassoon) adds melodic lines with grace notes and slurs. The bassoon and double bass provide harmonic support with sustained notes. The overall texture is rich and layered, typical of a late 19th-century symphonic style.

Along the Road - 3. Dawn

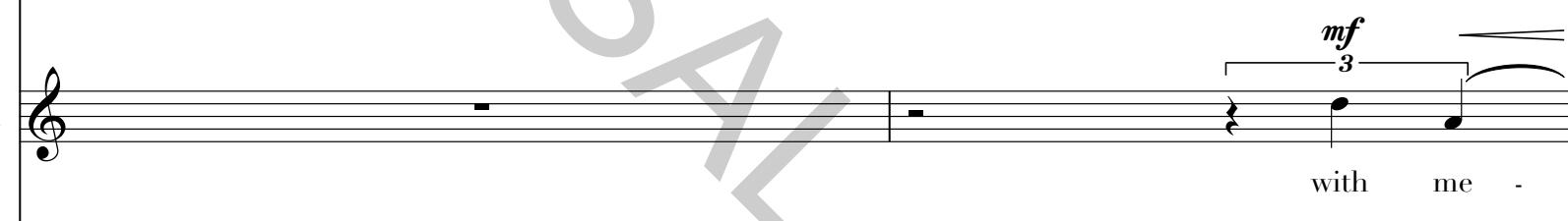
37

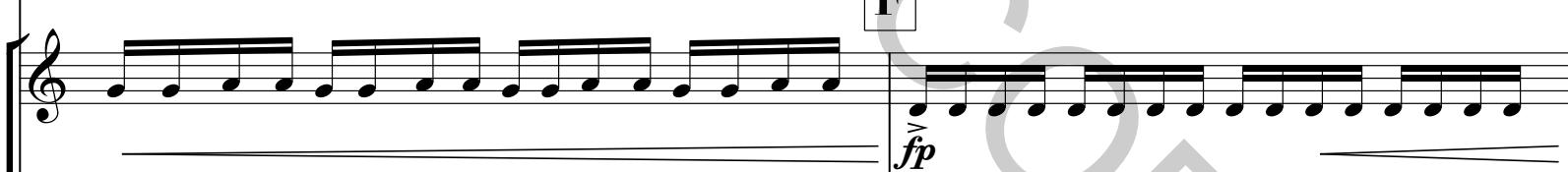
Fl. 

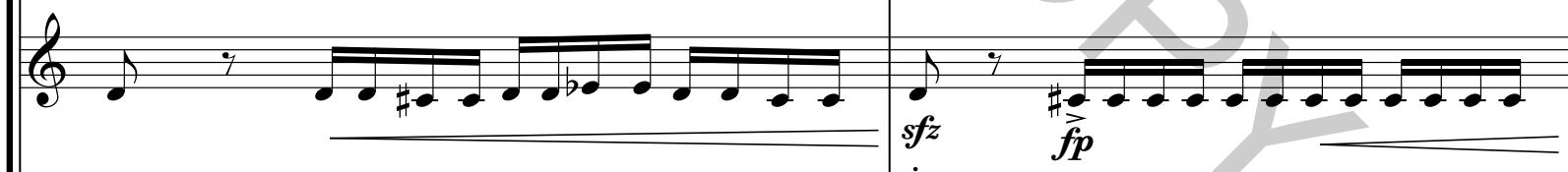
Cl. 

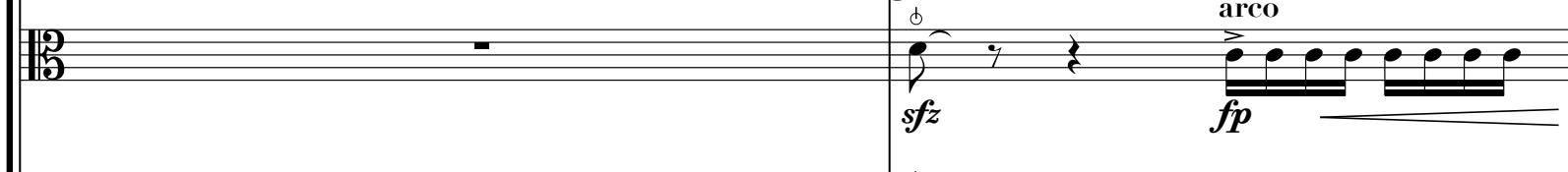
Bsn. 

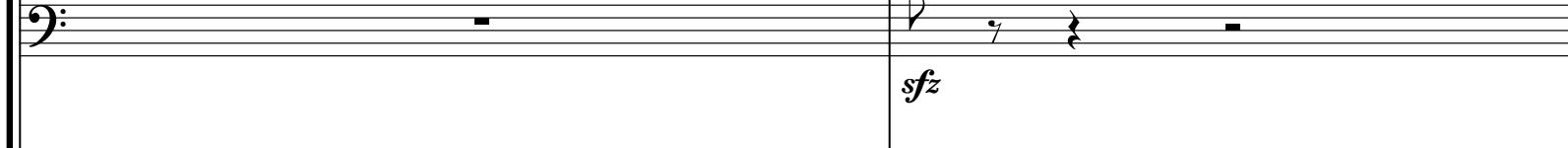
Pno. 

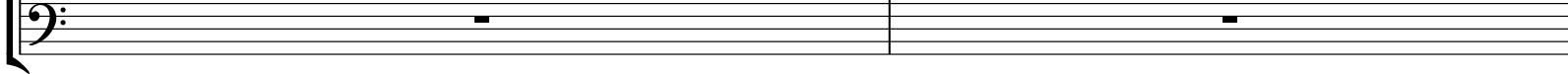
Sop. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

F

with me

F

pizz.

arco

Along the Road - 3. Dawn

15

39

Fl. *fp*

Cl. *sfp*

Bsn. *sfp*

Pno. (l.h.) *f* *sfp* *sfp* *mf*

Sop. *f*
tall - ic clink - ing bea - ting____ co - - lor up

Vln. I *fp* *molto* *fp* *f* *pp*

Vln. II *f* *pp* *f* *fp* *f* *pp* *f*

Vla. *f* *pp* *f* *sfz* *pizz.* *f*

Vc. *pizz.* *sfz* *sfz* *f*

Db. *sfz* *sfz* *f*

Along the Road - 3. Dawn

42

Fl.

Cl.

Bsn.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Db.

in - to it at a far

f pp f

f mp sizzling

pp f

f mp sizzling

(non div.)

sfz

mf "seagull" effect (sul A)

repeat ad lib., out of time

Along the Road - 3. Dawn

49

H

Fl. *pp* *ff* *f*

Cl. *pp* *ff* *f* *fp*

Bsn. *pp* *sfz* *fp*

Pno. *sfz* *f*

Sop. beat-ing it, with a ris ing

Vln. I arco *f*

Vln. II *ffmp*

Vla. *pizz.* *sfz* *mp*

Vc. *pizz.* *sfz* *(pizz.)*

Db. *sfz*

Along the Road - 3. Dawn

19

53

Fl. *fp*

Cl. *mf* *f* *fp* *fp*

Bsn. *mf* *f* *p*

Pno. *mp* *p*

Sop. *f* *mp*
tri - um-phant ar - dor stir - ring it

Vln. I *fp* *mf*

Vln. II *f*

Vla. *f*

Vc.

Db.

REHEARSAL COPY

Along the Road - 3. Dawn

57

Fl. Cl. Bsn. Pno. Sop.

fp *f* *n* *f*

mp *p* *f* *n* *f*

mp *f* *n* *f*

f *sffz* *p*

f *p*

in - - - to - - - warmth, - - - quick-en ing

Vln. I Vln. II Vla. Vc. Db.

pizz. *arco* *div.* *n* *f* *n* *f*

p *pizz.* *arco* *div.* *n* *f* *n* *f*

arco *n* *f* *n* *f*

arco *n* *f* *n* *f*

arco *n* *f* *n* *f*

n *f* *n* *f*

Along the Road - 3. Dawn

21

61

Fl.

Cl.

Bsn.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Db.

— in it a spread - ing change, —

sul tasto
very slow, wide (1/4 tone) vibrato

sul pont.
div.

sul tasto
no vib.

sul pont.
div.

(non div.)

Along the Road - 3. Dawn

65

Fl. *f*

Cl. *f*

Bsn. *f*

Pno. *f* *p*

Sop. *mf* *mp* *mf* *p*

Vln. I *pp* *sul tasto*
very slow, wide (1/4 tone) vibrato

Vln. II *pp* *sul tasto*
no vib.

Vla. *n—f*

Vc. *p* "seagull" effect *(sul A)* repeat ad lib., out of time

Db. *n—f*

quick-en-ing in it a spread-ing change,

sul tasto
very slow, wide (1/4 tone) vibrato

sul pont.
div.

sul tasto
no vib.

sul pont.
div.

repeat ad lib., out of time

p "seagull" effect

J

Along the Road - 3. Dawn

23

Fl. *f*

Cl. *f*

Bsn. *f*

Pno. *f* *mp* *3* *3* *3* *3*

Sop. *mf* *p* *3* *mp* *3* *3* *4* *f*
 quick-en-ing in it a spreading change,

J

Vln. I *pp* *sul tasto* very slow, wide (1/4 tone) vibrato *3* *4* *4* *sul pont.* *div.* *n* *f*

Vln. II *pp* *sul tasto* no vib. *3* *4* *4* *sul pont.* *div.* *n* *f*

Vla. *n* *f* *3* *4* *4* *n*

Vc. *p* "seagull" effect *(sul A)* repeat ad lib., out of time *3* *4* *4* *4* *n*

Db. *n* *f* *3* *4* *4* *n*

Along the Road - 3. Dawn

73

Fl.

Cl.

Bsn.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

D. b.

quick-en-ing- in it a spread - ing change,

ord.

Along the Road - 3. Dawn

25

K

Fl.

Cl.

Bsn.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Db.

Along the Road - 3. Dawn

81

A musical score for orchestra and piano, page 26, section 3. Dawn. The score consists of ten staves. From top to bottom: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Piano (Pno.), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), Double Bass (Db.). The key signature changes from A major (no sharps or flats) to E major (three sharps). The time signature changes from 4/4 to 6/4. Measures 81-85 are shown, followed by a repeat sign and measures 86-90. Measure 81: Flute and Clarinet play eighth-note patterns. Bassoon rests. Piano has sustained notes. Measure 82: Flute and Clarinet continue their patterns. Bassoon enters with eighth-note chords. Piano sustains notes. Measure 83: Flute and Clarinet continue. Bassoon plays eighth-note chords. Piano sustains notes. Measure 84: Flute and Clarinet continue. Bassoon plays eighth-note chords. Piano sustains notes. Measure 85: Flute and Clarinet continue. Bassoon plays eighth-note chords. Piano sustains notes. Measure 86 (repeat): Violins play eighth-note patterns. Measure 87: Violins play eighth-note patterns. Measure 88: Violins play eighth-note patterns. Measure 89: Violins play eighth-note patterns. Measure 90: Violins play eighth-note patterns.

Along the Road - 3. Dawn

27

L $\text{d} = 66$

Fl. sffz

Cl. sffz

Bsn.

Pno. v mp 8^{va}

Sop. mf
 burst - ing wild ly a - gainst it

Vln. I sffz p sizzling

Vln. II sffz

Vla.

Vc. sffz p "seagull" effect (sul A)
 repeat ad lib., out of time

Db.



Along the Road - 3. Dawn

87

Fl.

Cl.

Bsn.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Db.

(8)

div - id - - ing the hor - i - - zon,

2

n

n

→

12/8

Along the Road - 3. Dawn

29

M

Fl. *f*

Cl. *sfp*

Bsn. *sfp*

Pno. (8) {

Sop. *f* 2 *mf* a heavy sun lifts him self is

M

Vln. I

Vln. II *f p* pizz.

Vla. *sfp* pizz.

Vc. *sfp* pizz.

Db. *sfp* *mf*

Along the Road - 3. Dawn

93

Fl.

Cl.

Bsn.

Pno. (8)

Sop. lift - ed is lift - ed bit by bit bit by bit a - bove the

Vln. I pizz. **p**

Vln. II

Vla.

Vc.

Db.

The musical score consists of eight staves of music. The top three staves are woodwind instruments: Flute, Clarinet, and Bassoon. The fourth staff is a piano part with eight staves, indicated by '(8)'. The fifth staff is the Soprano vocal part, which includes lyrics: 'lift - ed is lift - ed bit by bit bit by bit a - bove the'. The sixth staff is Violin I, which uses pizzicato technique, indicated by 'pizz.'. The seventh staff is Violin II. The eighth staff is Viola. The ninth staff is Cello. The tenth staff is Double Bass. Various dynamics are indicated throughout the score, such as 'mp' (mezzo-forte), 'f' (forte), and 'p' (pianissimo). The piano part features sixteenth-note patterns.

Along the Road - 3. Dawn

31

96

Fl.

Cl.

Bsn.

(8)

Pno.

Sop.

far edge of things, runs

Vln. I

Vln. II

Vla.

(non div.)

Vc.

Db.

N

arco div.

oo:
n

Along the Road - 3. Dawn

99

Fl. *n* *f* *mp*

Cl. *n* *f*

Bsn. *f* *mp*

Pno. (8) *mf*

Sop. — runs — free at last out in - to the

Vln. I *f* *n* *f* *p*

Vln. II *mp* (pizz.)

Vla. *f* *mp*

Vc. *f*

Db. *f*

O

Fl. 102

Cl.

Bsn.

(8)

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Db.

o - pen lum - ber - ing glo - ri -

4

O

pizz.
(non div.)

mp

arco

n *f*

p

Along the Road - 3. Dawn

105

Fl.

Cl.

Bsn.

Pno.

Sop.

fied in full re - lease up -

Vln. I

div.

Vln. II

Vla.

Vc.

Db.

12

arco

n f n

(8)

2

4

108

Fl. **P**

Cl.

Bsn. *f* *n* *f* *mf*

(8)

Pno. *f* *ff*

Sop. *ward* *songs,* *songs,*

Vln. I **P** *div.* *n* *f* *mf*

Vln. II *arco* *div.* *f* *mf*

Vla. *n* *f* *n* *f* *mf*

Vc. *mf*

Db. *f* *n* *f* *f* *pizz.* *arco*

Along the Road - 3. Dawn

111

Fl.

Cl.

Bsn.

(8)

Pno.

Sop.

— songs —

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: The musical score consists of eight staves. The top three staves are woodwind instruments: Flute (Fl.), Clarinet (Cl.), and Bassoon (Bsn.). The next two staves are for the piano (Pno., two staves). The fifth staff is for the soprano voice (Sop.). The bottom three staves are for the orchestra: Violin I (Vln. I), Violin II (Vln. II), and Cello/Bassoon (Vla./Vc./Db.). The score is in common time with a key signature of four sharps. Measure 1 starts with a forte dynamic (f) for the woodwinds and piano. Measures 2 and 3 continue with the same instrumentation and dynamics. A repeat sign is placed after measure 3. Measures 4 and 5 show a continuation of the instrumentation and dynamics. A rehearsal mark '(8)' is placed above the piano staves. The soprano part begins in measure 4 with a dynamic ff and a fermata. The violins play eighth-note patterns, and the bassoon provides harmonic support. Measures 6 and 7 continue with the same instrumentation and dynamics. The score ends with a final measure of music.

Along the Road - 3. Dawn

37

113

Fl. ff

Cl. ff

Bsn. v

Pno. (8) ff sffz

Sop. — cease.

Vln. I ff div. v pizz. sffz

Vln. II ff div. v pizz. sffz

Vla. 4 4 ff pizz. sffz

Vc. ff pizz. sffz

Db. ff sffz

Digital watermark: PIANO USA COPIES