

David Biedenbender

River of
Time

concerto for trumpet and orchestra

bent space music

Commissioned by and written for my friend Neil Mueller
and the Lansing Symphony Orchestra, Timothy Muffitt, music director.

Performance materials available from Bent Space Music (Publisher):
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I am profoundly grateful to my friend Viet Cuong and my wife Angela
for their invaluable support, keen insights, and critical ears during the creation of this piece
and to my sons, Izaak and Declan, for reminding me of what's truly important.
This music could not exist without them.

INSTRUMENTATION

Flute 1–2
Oboe 1–2
B \flat Clarinet 1–2
Bassoon 1–2

F Horn 1–4
C Trumpet 1–2
Tenor Trombone 1–2
Bass Trombone

Timpani
Percussion (1 player)

Harp

Solo Trumpet (C)

Strings

Percussion List:

Timpani (4 drums)
Optional: one crotales (G4) placed on timpani in 2nd movement.

1 Player

Vibraphone
Xylophone
Suspended Cymbal
Large (Concert) Bass Drum

Brass Mutes:

Solo Trumpet: cup
Trumpets 1–2: harmon, straight
Trombone 1: straight

Total duration: *ca.* 18:00

Transposed Score

PROGRAM NOTE

River of Time was commissioned by and written for my friend and trumpeter Neil Mueller, conductor Timothy Muffitt, and the Lansing Symphony Orchestra. In the spring of 2023, I was studying conducting with my friend Kevin Noe when he used the phrase “river of time” to describe the flow of music through time. I also happened to be reading two books that examined time from different perspectives: Marcus Aurelius’ *Meditations* and Carlo Rovelli’s *The Order of Time*. Rovelli’s book explores the mysteries of time through the lens of physics, woven together with poetry, philosophy, art, and history, while *Meditations*, although not directly about time per se, certainly grapples with life’s ephemerality. I remember this passage from *Meditations* Book Five jumping right off the page:

Keep in mind how fast things pass by and are gone—those that are now, and those to come. Existence flows past us like a river: the “what” is in constant flux, the “why” has a thousand variations. Nothing is stable, not even what’s right here. The infinity of past and future gapes before us—a chasm whose depths we cannot see...

(translation by Gregory Hays)

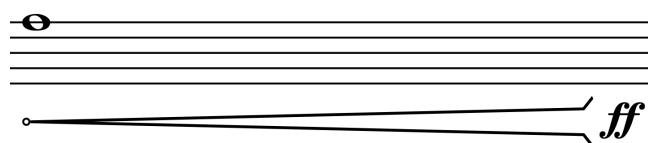
The “river of time” became the conceptual thread that pulled together the musical and philosophical ideas that I had not yet been able to pull together into a coherent whole—it’s as if this piece became my own personal way of exploring, knowing, and communicating these ideas.

The first movement is called *Becoming*. I imagine a kind of primordial clock from which time flows—swirling—becoming an infinity of matter and moments. The second movement, *Flowing*, is a meditation on being *part* of the river of time—being *present*. Imagine a beautiful moment that you simply don’t want to end. For me, I remember holding my infant son, listening to his slow, relaxed breathing as he slept peacefully on my chest. I’m reminded of a poignant passage from Matthew Zapruder’s *Story of a Poem*: “That night the boy slept all night on his father’s chest. It was the only time in his life the father had felt his body was perfect, and not one time did he wish anything were different, or that he were elsewhere.” Of course, moments like this are often also shaded with a tinge of melancholy, as thoughts slip toward the past or the future, wondering whether a moment just like this might ever occur again. The third movement is called *Crossing*. Our perception of time is often linear, but what if it was circular or it could be bent? What if we could exist outside of it? What if we could traverse the river of time?

PERFORMANCE NOTE

Dynamics

A common gesture in this piece is a crescendo that swells sharply near the end of its duration, indicated by a flared hairpin (see below). The shape of this crescendo should be dramatic, balanced, and, where appropriate, consistent across sections and the ensemble. It is critical that the release is abrupt though still resonant (not an “articulated” release) and that the duration of the note last until the (down)beat indicated.



Some hairpins also start or end at “*niente*” (nothing), indicated by a circle. The goal is to hide the attack/release, fading from/into one textural element to another.

for my friend Neil Mueller and the Lansing Symphony Orchestra, Timothy Muffitt, music director

River of Time

concerto for trumpet and orchestra

David Biedenbender

1. Becoming

Pulsing, dreamily ♩ = 88

Flute 1 2

Oboe 1 2

B♭ Clarinet 1 2

Bassoon 1 2

F Horn 1 2 3 4

C Trumpet 1 2

Trombone 1 2

Bass Trombone

Timpani

Vibraphone

Harp

Solo Trumpet

Violin I

Violin II

Viola

Violoncello

Double Bass

1. solo *p*

1. solo (with trumpet) *pp espr.*

bd.

like a recording played in reverse; hold for full value of note, releasing abruptly at peak of cresc.

harmon mute (stem out)

mp

harmon mute (stem out)

mp

mp

mp

p

mp

pp

mp

pp

mp

pp

mp

pp

pp

p swirling

cresc. poco a poco

l.v. sempre (through m. 39)

Pulsing, dreamily ♩ = 88

p gently, floating

pizz.

p

pizz.

p

1 2 3 4 5 6

Perusal score only.
Any unauthorized use is strictly prohibited.

Cl. 1

Bsn. 1 *mp*

C Tpt. 1 *mp* *mf*

C Tpt. 2 *mp* *mf*

Vib. (Vib.) *mp* *p* *pp*

Hp.

Solo Tpt. 3

Vln. I

Vln. II

Vla. *pp* sul tasto

Vc. *mp*

D. B.

Perusal score only. Any unauthorized use is strictly prohibited.

Cl. 1

Bsn. 1

C Tpt. 1

C Tpt. 2

Vib.

Hp.

Solo Tpt.

Vln. I

Vln. II

Vla.

Vc.

D. B.

p

mf

mf

mf

(*Red.*)

p

mf

mp

mf

mp

p

p

22

1
Fl. *mp*

2
Fl. *mp*

Ob. 1
mp

1
Cl. *p*

2
Cl. *p*

1
C Tpt.

2
C Tpt.

Timp. *p* *pillowy*

Vib. *(Vib.)*
f *p* *f* *p* *f* *p* *f* *p*

Hp.

Solo Tpt. *pp espr.* *mp*

22

I
Vln. *pizz.*
f *p* *f* *p*
echoes

II
Vln.

Vla.

Vc.

D. B.

1
FL.

2

Ob. 1

1
Cl.

2

1
Bsn.

2

Timp.

Vib.

Hp.

Solo
Tpt.

I
Vln.

II

Vla.

Vc.

D. B.

mp

mp

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

pp *(pp)* *mf*

f *p* *f* *p*

f *echoes* *mp*

24

25

27

1
Fl.

2

Ob. 1

1
Cl.

2

1
Bsn.

2

Timp.

Vib.
(*ced.*)

Hp.

Solo
Tpt.

27

1
Vln.

II

Vla.

Vc.

D. B.

mp

p

p sly

p

pp

6

3

3

6

3

3

6

3

Perusal score only.
Any unauthorized use is strictly prohibited.

1
FL.

2

Ob. 1

1
Cl.
mp

2
pp lontano

1
Bsn.
pp lontano

2

6
3
3
3

Timp.

Vib.
(Xeo.)

Hp.

Solo
Tpt.

I
Vln.
arco, non vib.
pp

II

Vla.

Vc.

D. B.

1
Fl.

2
Fl.

Ob. 1

1
Cl.
p

2
Cl.
p

1
Bsn.
p

6
3
3
6

2
3
3
6
6

Timp.

Vib.
(*20.*)

Hp.

Solo Tpt.

I
Vln.
p

II

Vla.

Vc.

D. B.

Perusal score only.
Any unauthorized use is strictly prohibited.

34

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1

Ob. 2

Cl. 1 *p* 3 6 6 3 6

Cl. 2 *p* 6 6 6 3

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Timp.

Vib. *mf* (Reo.)

Hp.

Solo Tpt. *p* 6 3 3 6 6 6 6 3 3

34

Vln. I

Vln. II

Vla.

Vc.

D. B.

Perusal score only.
Any unauthorized use is strictly prohibited.

The musical score is divided into two pages, 38 and 39. It features the following instruments and parts:

- Fl. (Flute):** Staves 1 and 2. Dynamics: *mf*, *f*. Includes a *5* fingering.
- Ob. (Oboe):** Staves 1 and 2. Dynamics: *mp*, *f*.
- Cl. (Clarinet):** Staves 1 and 2. Dynamics: *f*. Includes *a 2* and *3* fingerings.
- Bsn. (Bassoon):** Staves 1 and 2.
- Hn. (Horn):** Staves 1, 2, 3, and 4. Dynamics: *1.*, *1.2. a 2*.
- C Tpt. (Trumpet):** Staves 1 and 2.
- Tbn. (Trombone):** Staves 1 and 2. Includes the instruction: "(long, smooth glissando to m. 40; elide with Tbn. 1)". Dynamics: *mp*, *p*, *mf*.
- Timp. (Timpani):** Staff 1.
- Vib. (Vibraphone):** Staff 1. Includes the instruction: "To Sus. Cym." and dynamics *p* and "(*Sw.*)".
- Hp. (Harp):** Staves 1 and 2. Dynamics: *ff*.
- Solo Tpt. (Solo Trumpet):** Staff 1. Dynamics: *f*. Includes *3*, *6*, and *3* fingerings.
- Vln. (Violin):** Staves I and II. Dynamics: *p*, *mp*, *f*. Includes *arco* and *5* fingering.
- Vla. (Viola):** Staff 1.
- Vc. (Violoncello):** Staff 1.
- D. B. (Double Bass):** Staff 1.

The musical score is arranged in systems. The first system (pages 14-15) includes staves for:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn)
- C Tpt. (Trumpet)
- Tbn. (Trombone)
- B. Tbn. (Bass Trombone)
- Timp. (Snare Drum)
- Solo Tpt. (Solo Trumpet)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- D. B. (Double Bass)

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47

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

C Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Timp.

Solo Tpt.

Vln. I, II

Vla.

Vc.

D. B.

f

a 2

mf

f exuberant

5

47

46

47

Perusal score only. Any unauthorized use is strictly prohibited.

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

- Fl. (Flutes):** Two staves (1 and 2) with complex melodic lines and slurs.
- Ob. (Oboes):** Two staves (1 and 2) with melodic lines, including a first ending marked "(a 2)".
- Cl. (Clarinets):** Two staves (1 and 2) with melodic lines and slurs.
- Bsn. (Bassoons):** Two staves (1 and 2) with melodic lines.
- Hn. (Horns):** Four staves (1, 2, 3, 4) with melodic lines, including dynamics like *mf* and first endings marked "a 2".
- C Tpt. (Trumpets):** Two staves (1 and 2) with rests.
- Tbn. (Trombones):** Two staves (1 and 2) with rests.
- B. Tbn. (Baritone Trombone):** One staff with melodic lines.
- Timp. (Timpani):** One staff with rhythmic patterns, including a quintuplet (5) and a septuplet (7:4).
- Solo Tpt. (Solo Trumpet):** One staff with melodic lines and slurs.
- Vln. (Violins):** Two staves (I and II) with melodic lines, including dynamics like *f* and slurs.
- Vla. (Viola):** One staff with melodic lines.
- Vc. (Violoncello):** One staff with melodic lines.
- D. B. (Double Bass):** One staff with melodic lines.

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This page contains the musical score for the first movement of 'River of Time'. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Baritone Trombone (B. Tbn.), Timpani (Timp.), Xylophone (Xyl.), Harp (Hp.), Solo Trumpet (Solo Tpt.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The score is divided into two systems, labeled 52 and 53 at the bottom. The key signature is one sharp (F#) and the time signature is 3/4. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics such as *mf*, *f*, and *ffp* are indicated throughout. Performance instructions like 'bell tones' and 'a 2' are also present. A large, semi-transparent red watermark reading 'SAMPLE COPY' is overlaid diagonally across the entire page.

Perusal score only.
Any unauthorized use is strictly prohibited.

This page of the musical score (page 19) includes the following parts and markings:

- Fl.:** Part 1 and 2. Markings include *ff* and *ffecstatic*. A box labeled "55" is above the staff, and "a 2" is written above the first measure of the second system.
- Ob.:** Part 1 and 2. Markings include *ff*.
- Cl.:** Part 1 and 2. Markings include *ff*.
- Bsn.:** Part 1 and 2. Markings include *ff*.
- Hn.:** Parts 1, 2, 3, and 4. Markings include *ffp* and *ff*.
- C Tpt.:** Parts 1 and 2. Markings include *ffp* and *ff*. "a 2" is written above the staff.
- Tbn.:** Parts 1 and 2. Markings include *ffp* and *ff*.
- B. Tbn.:** Part 1. Markings include *ff*.
- Timp.:** Part 1. Markings include *mf* and *ff*. Triplet markings "3" are present.
- Xyl.:** Part 1. Markings include *ffecstatic*. A box labeled "55" is above the staff.
- Hp.:** Part 1. Markings include *ffecstatic*.
- Solo Tpt.:** Part 1. Markings include *ffecstatic*.
- Vln.:** Parts I and II. Markings include *ff*. Triplet markings "3" are present.
- Vla.:** Part 1. Markings include *f* and *ff*. "arco" and triplet markings "3" are present.
- Vc.:** Part 1.
- D. B.:** Part 1.

Musical score for 'River of Time | 1. Becoming'. The score is written for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Timpani (Timp.), Xylophone (Xyl.), Harp (Hp.), Solo Trumpet (Solo Tpt.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The score is in 4/4 time and features various musical notations such as slurs, accents, and dynamic markings. A large red watermark 'USAFLUTE' is overlaid on the score. The page number '20' is at the top left, and '56' is at the bottom center. The score continues onto page 57.

Perusal score only.
Any unauthorized use is strictly prohibited.

FL. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2 *a 2*

Hn. 1 2 3 4

C Tpt. 1 2

Tbn. 1 2

B. Tbn.

Timp.

Xyl.

Hp.

Solo Tpt.

Vln. I

Vln. II

Vla.

Vc.

D. B.

ff *sim.* 6 3 6 6 6 6

f *f*

58 59

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60

Fl. 1 2 *ff* a 2 6 6

Ob. 1 2 a 2 *f* 3

Cl. 1 2 a 2 *f* 3

Bsn. 1 2

Hn. 1 2 a 2 *f*

3 4 a 2 *f*

C Tpt. 1 2 a 2 *f* 3

Tbn. 1 2

B. Tbn.

Timp.

Xyl. *ff* 6 6 6

Hp. *ff*

Solo Tpt.

60

Vln. I *f* 6

Vln. II *f* 6 6

Vla.

Vc. (non div.)

D. B.

Perusal score only. Any unauthorized use is strictly prohibited.

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

- Flute (Fl.):** Two staves (1 and 2). Part 1 has a trill (a 2) and a sixteenth-note figure with a sixteenth rest (6). Part 2 has a sixteenth-note figure with a sixteenth rest (6).
- Oboe (Ob.):** Two staves (1 and 2). Part 1 has a trill (a 2) and a triplet (3). Part 2 has a triplet (3).
- Clarinet (Cl.):** Two staves (1 and 2). Part 1 has a trill (a 2) and a triplet (3). Part 2 has a triplet (3).
- Bassoon (Bsn.):** Two staves (1 and 2). Part 1 has a trill (a 2). Part 2 has a trill (a 2).
- Horn (Hn.):** Four staves (1, 2, 3, 4). Parts 1 and 2 have a trill (a 2). Parts 3 and 4 have a trill (a 2).
- Trumpet (C Tpt.):** Two staves (1 and 2). Part 1 has a trill (a 2). Part 2 has a trill (a 2).
- Trombone (Tbn.):** Two staves (1 and 2). Part 1 has a trill (a 2). Part 2 has a trill (a 2).
- Tuba (B. Tbn.):** One staff. Part 1 has a trill (a 2).
- Timpani (Timp.):** One staff. Part 1 has a trill (a 2).
- Xylophone (Xyl.):** One staff. Part 1 has a sixteenth-note figure with a sixteenth rest (6).
- Harp (Hp.):** One staff. Part 1 has a trill (a 2).
- Solo Trumpet (Solo Tpt.):** One staff. Part 1 has a trill (a 2).
- Violin (Vln.):** Two staves (I and II). Part I has a trill (a 2) and a triplet (3). Part II has a trill (a 2) and a triplet (3).
- Viola (Vla.):** One staff. Part 1 has a trill (a 2).
- Violoncello (Vc.):** One staff. Part 1 has a trill (a 2).
- Double Bass (D. B.):** One staff. Part 1 has a trill (a 2).

Measure 64 is marked with a box containing the number 65. Measure 65 is also marked with a box containing the number 65. Dynamics include *f* (forte) and *f* (forte). Performance instructions include accents (>) and slurs.

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Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

C Tpt. 1 2

Tbn. 1 2

B. Tbn.

Timp.

Xyl.

Hp.

Solo Tpt.

Vln. I II

Vla.

Vc.

D. B.

6

6

6

6

a 2

mp

a 2

mp

(a 2)

a 2

ff

a 2

f

a 2

f

1. >

2. >

6

6

6

6

ff

6

3

3

6

f

ff

f

3

3

ff

sim.

6

6

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Fl. 1 2 (a 2) 3 3 6 ff f 6 3 6 6

Ob. 1 2 (a 2) > f mp ff mp ff f 3

Cl. 1 2 (a 2) > f mp ff mp ff

Bsn. 1 2 (a 2) >

Hn. 1 2 (a 2) >

3 4 (a 2) >

C Tpt. 1 ff 3 3 6 ff f 6 3 6 6

2 ff 3 3 6 ff f 6 6

Tbn. 1 2 1. > 2. > a 2

B. Tbn. >

Timp. >

Vib. To Vib.

Hp.

Solo Tpt. 6 3 6 6

Vln. I cresc.

Vln. II cresc.

Vla. 3 3 6 6 3 6 6

Vc. >

D. B. >

Perusal score only. Any unauthorized use is strictly prohibited.

River of Time | 1. Becoming

ffp 27

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

- Flute (Fl.):** Two staves, 1 and 2. Part 1 includes a triplet and a dynamic marking of *ff*.
- Oboe (Ob.):** Two staves, 1 and 2. Part 1 includes a triplet and a dynamic marking of *ff*.
- Clarinet (Cl.):** Two staves, 1 and 2. Part 1 includes a triplet and a dynamic marking of *ff*.
- Bassoon (Bsn.):** Two staves, 1 and 2. Part 1 includes a dynamic marking of *ff* and a fingerings instruction 'a 2'.
- Horn (Hn.):** Four staves, 1, 2, 3, and 4. Part 1 includes a dynamic marking of *ff* and a fingerings instruction 'a 4'.
- Trumpet (C Tpt.):** Two staves, 1 and 2. Part 1 includes a dynamic marking of *ff* and a triplet.
- Trombone (Tbn.):** Two staves, 1 and 2. Part 1 includes a dynamic marking of *ff* and a fingerings instruction '(a 2)'. Part 2 includes a triplet and a dynamic marking of *fff*.
- Tuba (B. Tbn.):** One staff. Part 2 includes a triplet and a dynamic marking of *fff*.
- Timpani (Timp.):** One staff. Part 2 includes a dynamic marking of *ff* and a triplet.
- Vibraphone (Vib.):** One staff. Part 1 includes a dynamic marking of *ff* and a triplet. Part 2 includes a dynamic marking of *fff*.
- Harp (Hp.):** One staff. Part 2 includes a dynamic marking of *fff*.
- Solo Trumpet (Solo Tpt.):** One staff. Part 2 includes a dynamic marking of *fff*.
- Violin (Vln.):** Two staves, I and II. Both parts include a dynamic marking of *fff*.
- Viola (Vla.):** One staff. Part 2 includes a performance instruction '(long, smooth gliss.)' and a dynamic marking of *fff*.
- Violoncello (Vc.):** One staff. Part 2 includes a performance instruction '(div.)' and a dynamic marking of *fff*.
- Double Bass (D. B.):** One staff. Part 2 includes a dynamic marking of *ff* and a triplet.

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Fl. 1 2 *de:* *de:* **ATTACCA**

Ob. 1 2 *p* *mf* *mf*

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

C Tpt. 1 2

Tbn. 1 2

B. Tbn.

Timp. [take crotale]

Vib. let all notes ring to 2nd mvt. m. 2 (2nd.)

Hp.

Solo Tpt.

Vln. I **ATTACCA**

Vln. II

Vla.

Vc.

D. B.

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2. Flowing

Adagio; gently lilting ♩ = 48

whistle tones
♩ = 48
p wispy, unhurried, distant

ad lib.

Flute

whistle tones
♩ = 48
p wispy, unhurried, distant

ad lib.

Oboe

B♭ Clarinet

Bassoon

F Horn

C Trumpet

Trombone

Bass Trombone

Timpani

crotale: placed on top of timpani (29" or 26")
mp strike crotale then move pedal up and down;
re-strike crotale ad lib.; spacious, distant, eerie

ad lib.

Suspended Cymbal

Harp

(harmonics sound 8^{va})
p dreamily

Solo Trumpet

Adagio; gently lilting ♩ = 48

Violin I

sul tasto
pp mp

Violin II

pp

Viola

IV (harmonic glissandi): ad lib.
pp wispy, unhurried, distant

ad lib.

Violoncello

sul tasto
pp mp

Double Bass

1 2 3 4 5

11

1
Fl.

2

Timp.

Harp.

Solo Tpt.

Vln. I

Vln. II

Vla.

Vc.

D. B.

6 7 8 9 10 11

11

11

pp mp mf

pp mp

pp mp

p

sul tasto

div.

ord.

ord.

pp mp

pp mp

1
2

Fl.

Timp.

Hp.

Solo Tpt.

I

Vln.

II

Vla.

Vc.

D. B.

12 13 14 15 16

pp *mp* *p* *mp* *p* *mp* *p*

pp *mp* *p* *mp* *p* *mp* *p*

pp *mp* *pp* *mp cantabile* *p*

pp *mp* *p* *mp* *p* *mp* *p*

pizz. *pizz.*

p *p*

20

Fl. 1

Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

Timp.

Hp.

Solo Tpt.

Vln. I
II

Vla.

Vc. (div.)

D. B.

mp *p* *mf* *f* *mf*

mp *p* *mf* *f* *mf*

mp *p* *mf* *f* *mf*

mp *p* *mf* *f* *mf*

mp *p* *mf* *f* *mf*

1. 2 *mp* *p* *mf* *p* *mf* *p*

a 2 2

a 2 2

a 2 *mf*

mf *p*

mf *p*

mf *p*

p

mp *p* *mf* *p*

mf *p*

20

17 18 19 20

Perusal score only.
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Fl. 1 *f* *2* *lingering*.....*moving forward*.....

Cl. 1 *p* *f* *f* *p* *sol*

Bsn. 1 *1. mf* *2. p* *f* *f* *p* *sol*

Hn. 1 *(a 2) 2* *f* *(f)*

Hn. 3 *a 2* *a 2* *mp* *f*

Timp.

Hp. *f* *mf*

Solo Tpt. *f* *mp* *lingering*.....*moving forward*.....

Vln. I *2* *div.* *mf* *unis.* *f* *pp*

Vln. II *2* *f*

Vla. *2* *f* *mp*

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

D. B. *f*

21 22 23 24

Perusal score only. Any unauthorized use is strictly prohibited.

Ob. 1

Cl. 1 (a 2)
2

Bsn. 1
2

Hn. 1
2
3
4

Timp.

Sus. Cym. To Sus. Cym.

Hp.

Solo Tpt.

Vln. I
II

Vla.

Vc.

D. B.

29 30 31 32 33

1
Fl.

2
Fl.

1
2
Ob.

1
Cl.
f > *p*

2
Cl.
f > *p* echoes of solo trumpet

1
2
Bsn.

1
Hn.
p

2
Hn.
f > *p*

3
Hn.
f > *p*

4
Hn.
f > *p*

1
C Tpt.
f > *p* straight mute *f* > *p*

2
C Tpt.
f > *p* straight mute *f* > *p*

Timp.

Sus. Cym.

Hp.
mf

Solo Tpt.
mf

36

I
Vln.
f > *p*

II
Vln.
f > *p*

Vla.
f > *p*

Vc.
f > *p*

D. B.
f > *p*

34 35 36

Fl. 1 *solo*
fbrilliant

Ob. 1 *a 2*
p *f* *p* *mf* *p* *mf* *p*

Cl. 1 *2*
p *f* *p* *mf* *p* *mf* *p*

Bsn. 1 *2*
p *f* *p* *mf* *p* *mf* *p*

Hn. 1 2 3 4

C Tpt. 1 2
(remove mute)

Timp.

Sus. Cym.

Hp.

Solo Tpt.

Vln. I *p*

Vln. II

Vla. *pizz.* *mf* *pizz., unis.*

Vc. *mf*

D. B. *pizz.* *mf*

mp *mf*

42 Slightly faster ♩ = 60

f 1. *f* *a 2* *f* *a 2* *f* *a 2*

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

C Tpt. 1 2

Tbn. 1 2

B. Tbn.

Timp.

Sus. Cym. *Sus. Cym.* *f* *To B. Dr.*

Hp.

Solo Tpt. *ff*

Vln. I *f* *ff*

Vln. II *p* *f* *ff*

Vla. *f*

Vc. *f* *arco, div.*

D. B. *f* *arco*

41 42 43 44

This musical score is for the piece "River of Time | 2. Flowing". It is a full orchestral score spanning measures 45 to 48. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Timpani (Timp.), Bass Drum (B. Dr.), Harp (Hp.), Solo Trumpet (Solo Tpt.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The music is in 12/8 time and features complex rhythmic patterns, including sixteenth-note runs and triplets. Dynamics range from *fp* (fortissimo piano) to *ff* (fortissimo). Performance instructions include accents, slurs, and breath marks. A large red watermark "SAMPLE" is overlaid diagonally across the score.

61 Slower, freely (♩ = c. 48)

Fl. 1 2 *f* *mf* *mp* *p*

Ob. 1 2 *f* *mf* *mp* *p*

Cl. 1 2 *f* *mf* *mp* *p*

Bsn. 1 2 *f* *mf* *mp* *p*

Hn. 1 2 3 4 *p*

C Tpt. 1 2 *f*

Tbn. 1 2 *f*

B. Tbn. *f*

Timp. *f*

Vib. *f* *p* *Vib.* *To Sus. Cym.*

Hp. *f* *p*

Solo Tpt. *pp* *muted*

Vln. I *f* *pizz.* *mp*

Vln. II *f* *pizz.* *mp*

Vla. *p*

Vc. *f* *pizz.* *mp* *unis.*

D. B. *f* *pizz.* *mp*

f 57 58 59 60 61 62

67 Icy, ethereal ♩ = 60

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

C Tpt. 1 2

Tbn. 1 2

B. Tbn.

Timp.

Sus. Cym.

Hp. *mp*

Solo Tpt. *mp* *pp* *mp misterioso*

67 Icy, ethereal ♩ = 60

Vln. I *arco* *pp* *p*

Vln. II *arco* *p*

Vla. *arco* *p*

Vc.

D. B.

63 64 65 66 67 68 69 70

Ob. 1 *solo (duet with trumpet)*
mp

Tbn. 1 *straight mute*
pp lontano

Hp.

Solo Tpt.

Vln. I

Vln. II

Vla.

71 72 73 74 75 76

Ob. 1 *mf*

Tbn. 1 *p pp p* (remove mute)

Hp.

Solo Tpt. *mf*

Vln. I

Vln. II

Vla.

77 78 79 80 81 82

84

Fl. 1

Ob. 1

Cl. 1

Hp.

Solo Tpt.

84

Vln. I

Vln. II

Vla.

83 84 85 86 87 88

mf

f

solo

p

(remove mute)

2

92 Slower, warming $\text{♩} = 40$

rit. rit. p mp a 2

Fl. 1 2

Ob. 1 solo f

Cl. 1 2 mf mp

Bsn. 1 2 mf mp

Hn. 1 2 mp

3 4 mp open mp

Tbn. 1 2 mp

B. Tbn. mp

Hp. mp

Solo Tpt. open mf warm

rit. rit. unis. non vib. pp mp p mp p

Vln. I pp mp p

Vln. II pp mp p

Vla. pp mp p

Vc. arco, div. mp

D. B. arco mp

89 90 91 92 93 94

97

poco accel. A little faster $\text{♩} = 48$

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

3 4

Tbn. 1 2

B. Tbn.

Hp.

Solo Tpt.

Vln. I

Vln. II

Vla.

Vc.

D. B.

a 2

p

f

mf espr.

vib.

(unis.)

pizz.

mf

95 96 97 98 99

Perusal score only. Any unauthorized use is strictly prohibited.

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

- Fl. 1 & 2:** Flute parts, starting with a dynamic of *p* and a marking of (a 2).
- Ob. 1 & 2:** Oboe parts, starting with a dynamic of *p* and a marking of (a 2).
- Cl. 1 & 2:** Clarinet parts, starting with a dynamic of *p* and a marking of (a 2). Includes triplet markings.
- Bsn. 1 & 2:** Bassoon parts, starting with a dynamic of *p*.
- Hn. 1, 2, 3 & 4:** Horn parts, starting with a dynamic of *p* and a marking of (a 4). Includes triplet markings.
- C Tpt. 1 & 2:** Cornet parts, starting with a dynamic of *mp* and a marking of a 2.
- Tbn. 1 & 2:** Trombone parts, starting with a dynamic of *mp*.
- B. Tbn.:** Tuba part, starting with a dynamic of *mp*.
- Timp.:** Timpani part, starting with a dynamic of *mf-p*.
- Hp.:** Harp part, featuring complex arpeggiated patterns with markings of 5 and 3.
- Solo Tpt.:** Solo Trumpet part, starting with a dynamic of *p*.
- Vln. I & II:** Violin parts, starting with a dynamic of *p*.
- Vla.:** Viola part, starting with a dynamic of *p*.
- Vc.:** Violoncello part, starting with a dynamic of *p*.
- D. B.:** Double Bass part, starting with a dynamic of *p* and ending with a marking of *arco* and *mf*.

Measure numbers 105, 106, 107, 108, and 109 are indicated at the bottom of the score.

Perusal score only.
Any unauthorized use is strictly prohibited.

(♩ = ♩) **111** Bold ♩ = c. 63

(a 2)

Fl. 1 2 *ff*

Ob. 1 2 *ff*

Cl. 1 2 (a 2) *ff*

Bsn. 1 2 *ff*

Hn. 1 2 3 4 (a 4) *ff*

C Tpt. 1 2 (a 2) *ff radiant*

Tbn. 1 2 *ff*

B. Tbn. *ff*

Timp. *f*

Sus. Cym. *f*

Hp. *ff* (damp)

Solo Tpt. *ff*

(♩ = ♩) **111** Bold ♩ = c. 63

Vln. I *ff* div. 2

Vln. II *ff* 2

Vla. *ff* 3 2

Vc. *ff* 3 2

D. B. *ff* 2

110 111 112 113

This page contains a musical score for the piece "River of Time | 2. Flowing". The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Timpani (Timp.), Suspended Cymbal (Sus. Cym.), Harp (Hp.), Solo Trumpet (Solo Tpt.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The score is written in 6/8 time and includes dynamic markings such as *ff* and *mp*. The Solo Trumpet part features a melodic line with an 8-measure rest and a triplet. The strings play a rhythmic accompaniment with many doublets. The woodwinds have specific entries in measures 117 and 118, with dynamic markings like *f bold*. The page is numbered 114 through 118 at the bottom.

Perusal score only.
Any unauthorized use is strictly prohibited.

119

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

C Tpt. 1 2

Tbn. 1 2

B. Tbn. 1 2

Timp.

Sus. Cym.

Hp.

Solo Tpt.

Vln. I

Vln. II

Vla.

Vc.

D. B.

119 unis.

120

121 div.

122 unis.

123

molto rit......($\text{♩} = 40$)

125 Slower, broken $\text{♩} = 56$

Fl. 1 2 (a 2) *mf* *p*

Ob. 1 2 (a 2) *mf* *p*

Cl. 1 2 (a 2) *mf* *p*

Bsn. 1 2 (2) *mf* *ff* *p*

Hn. 1 2 3 4 (a 4) 1.2. a 2 3.4. a 2 (a 4) *p*

C Tpt. 1 2 (a 2) *mf* *p*

Tbn. 1 2 (a 2) *p*

B. Tbn. 2 *mf* *p*

Timp. *molto* *ff* *devastating* *f* *mp* *p*

Sus. Cym. *ff* *mf*

Hp. *8va* (*ff*)

Solo Tpt. *f* *mf*

molto rit......($\text{♩} = 40$)

125 Slower, broken $\text{♩} = 56$

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *div.* *mp* *p*

D. B. *mp* *p*

124 125 126 127 128

Perusal score only. Any unauthorized use is strictly prohibited.

142

Fl. 1

Cl. 1

Cl. 2

C Tpt. 1

Vib.

Solo Tpt.

p

mp

mp

straight mute

pp — *mf*

medium mallets

p
sed.

142 gradually warm the sound, poco vib.

Vln. I

Vln. II

Vla.

Vc.

mp — *pp* — *mp* — *pp* — *mf*

pp — *mp* — *pp* — *mp* — *pp*

142 143 144 145 146

Fl. 1

Fl. 2

C Tpt. 1

Vib.

Solo Tpt.

pp — *mf* — *pp* — *mf* — *pp*

pp — *mf* — *pp* — *mf* — *pp*

pp

sed.

stretch time a little

(♩ = ♩)

Vln. I

Vln. II

Vla.

Vc.

pp — *mf* — *pp* — *mf*

pp — *mf* — *pp* — *mf*

mf — *pp* — *mf* — *pp*

mf — *pp* — *mf* — *pp*

147 148 149 150

Perusal score only. Any unauthorized use is strictly prohibited.

151 Faster $\text{♩} = 84$
($\text{♩} = \text{♩}$)

Fl. 1 2

Ob. 1
solo
mp dolce

Cl. 1 2

Bsn. 1 2
pp

C Tpt. 1 2

Vib.
(*Red.*)

Solo Tpt.
(mf)

151 Faster $\text{♩} = 84$
($\text{♩} = \text{♩}$)

Vln. I
pp *mf* *pp* *mf* *pp*

Vln. II
pp *mf* *pp* *mf* *pp*

Vla.
mf *pp* *mf* *pp* *mf*

Vc.
mf *pp* *mf* *pp* *mf*

151 152 153 154 155

Fl. 1 2
mp *pp*

Ob. 1

Cl. 1 2
pp *mf* *pp*

Bsn. 1 2
mp *pp*

C Tpt. 1
(straight mute)
ppp *mf* *p* *mf* *p*

2
straight mute
ppp *mf* *p* *mf* *p*

Vib.
mp *mf*

Solo Tpt.

Vln. I
mf *pp*

Vln. II
mf *pp*

Vla.
pp *mf* *pp* *mf* *pp*

Vc.
pp *mf* *pp* *mf* *pp*

156 157 158 159 160

(♩ = ♩) 164 Slower ♩ = 56

1
Fl. *f radiant* *ff*

2
Fl. *f radiant* *ff*

Ob. 1 *mp* *ff*

Cl. 1
2

Bsn. 1 *f* *ff*
2

Hn. 1.4. *pp* *f*
2.3. a 2

C Tpt. 1 *mf radiant* *f*
2 *mf radiant* *f*

Vib. *f* (Red.) *mf* (damp)

Hp. *mp* *mf* *f* (damp)

Solo Tpt. *f* *ff* *mf espr.*

(♩ = ♩) 164 Slower ♩ = 56

I Vln. *f* *ff*

II Vln. *f* *ff*

Vla. *ff*

Vc. *ff*

D. B.

ATTACCA (♩. = ♩)

Fl. 1, 2

Ob. 1

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2, 3, 4

C Tpt. 1, 2

Vib.

Hp.

Solo Tpt.

Solo Vln. I

gli altri Vln. I

Vln. II

Vla.

Vc.

D. B.

p dolce

gli altri

p < mf > p

mp

p

mp > p

mp > pp

165 166 167 168 169 170

Perusal score only. Any unauthorized use is strictly prohibited.

3. Crossing

Pulsing ♩ = 108

Flute 1 2

Oboe 1 2

Bb Clarinet 1 2

Bassoon 1 2

F Horn 1 2 3 4

C Trumpet 1 2

Trombone 1 2

Bass Trombone

Timpani

Vibraphone

Harp

Solo Trumpet

Violin I

Violin II

Viola

Violoncello

Double Bass

1. straight mute
p echoes of solo trumpet
mp

pp *mf* *pp*

pp *mf* *pp*

pp *mf-pp*

p *cresc.*

pp *mf* *pp*

1 2 3 4

9

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

C Tpt. 1 2

Tbn. 1 2

B. Tbn.

Timp.

B. Dr.

Hp.

Solo Tpt.

Vln. I

Vln. II

Vla.

Vc.

D. B.

9 10 11 12

The musical score is arranged in systems for various instruments. The woodwinds include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Trombone (Tbn.). The brass section consists of Trumpet (Tpt.), Trombone (Tbn.), and Bass Trombone (B. Tbn.). The strings include Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The percussion section features Timpani (Timp.), Bass Drum (B. Dr.), and Harp (Hp.).

Key musical details include:

- Flute (Fl. 1, 2):** Notes in measures 13-15, dynamics *pp* to *ff*.
- Oboe (Ob. 1, 2):** Notes in measures 13-15, dynamics *f* to *p*.
- Clarinet (Cl. 1, 2):** Sustained notes in measures 13-15, dynamics *(pp)* to *ff*.
- Bassoon (Bsn. 1, 2):** Sustained notes in measures 13-15, dynamics *(pp)* to *pp*.
- Horn (Hn. 1, 2, 3, 4):** Sustained notes in measures 13-15, dynamics *pp* to *ff*.
- Trumpet (C Tpt. 1, 2):** Sustained notes in measures 13-15, dynamics *pp* to *ff*.
- Trombone (Tbn. 1, 2):** Active melodic lines in measures 13-15, dynamics *f* to *pp*.
- Bass Trombone (B. Tbn.):** Sustained notes in measures 13-15, dynamics *(pp)* to *pp*.
- Timpani (Timp.):** Rhythmic accompaniment with dynamics *mp* to *pp*.
- Bass Drum (B. Dr.):** Sustained notes in measures 13-15, dynamics *f*.
- Harp (Hp.):** Sustained notes in measures 13-15.
- Solo Trumpet (Solo Tpt.):** Active melodic line in measures 13-15, dynamics *ff* to *p*.
- Violin (Vln. I, II):** Violin I has sustained notes (*f* to *p*), Violin II has rhythmic accompaniment (*ff*).
- Viola (Vla.):** Rhythmic accompaniment, dynamics *p* to *pp*.
- Violoncello (Vc.):** Rhythmic accompaniment, dynamics *ff*.
- Double Bass (D. B.):** Rhythmic accompaniment, dynamics *mp* to *pp*.

Perusal score only. Any unauthorized use is strictly prohibited.

17

Hn. 1 2 3 4

1.2. a 2

3.4. a 2

pp *f* *pp*

Tbn. 1 2

pp *f* *pp*

B. Tbn.

pp *f* *pp*

Vib. *Vib.* *ff*

Hp. *ff*

Solo Tpt. *ff* *p*

17

I *pizz.* *ff*

Vln. II *unis.* *pp* *molto* *f* *pp*

Vla. *(pp)* *molto* *f* *pp*

Vc. *pp* *molto* *f* *pp*

D. B.

arco

pp

17 18 19 20 21

24

1
2

Bsn. *pp* *f* *pp*

C Tpt. 1 straight mute *p* *mf*

Timp. *pp* *f* *pp*

Solo Tpt. *f bold*

Vln. I *f*

Vln. II *f*

Vla. *pp*

Vc. *p* *f* *pp*

D. B. *pp* *f* *pp*

22 23 24 25

24

1
2

Hn. *a 2* (open: slowly insert hand in bell to stopped) *p* *mf* *p*

C Tpt. 1 *p* *mf* *p*

Timp. *pp* *f*

Solo Tpt. *f*

Vln. I *pp* *f* *pp*

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

Vla. *f* *pp*

Vc. *pp pizz.* *f* *pp*

D. B. *p* *mf* *arco* *pp* *f*

26 27 28 29

30

Fl. 1 2

Ob. 1 2

Cl. 1

Bsn. 1 2

Hn. 1 2

Tbn. 1 2

Timp.

B. Dr.

Hp.

Solo Tpt.

30

Vln. I

Vln. II

Vla.

Vc.

D. B.

30 31 32 33

f bold

solo

pp *f* *pp*

mp *pp*

pp *mf* *pp*

pp

f *pp*

f *pp*

f *pp*

pp

f *pp*

f *pp*

pp

arco

f *pp*

f *pp*

pp

40

Fl. 1 *f* *p*

Fl. 2 *f* *p*

Ob. 1 (a 2) *f* *p*

Ob. 2 (a 2) *f* *p*

Tbn. 1 *mf* *pp*

Tbn. 2 *mf* *pp*

Vib. *f*
Vib. hard mallets (solo/prominent, but part of string pizz. texture)

Harp *f*

Solo Tpt.

40

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

Vln. II *f* *f* *p* *f* *p* *f* *p*

Vla. *f* *p* *f* *p* *f* *p*

Vc. *f* *p*

40 41 42 43 44

1
Fl. *pp* *f* *pp*

2

Ob. 1
2

Cl. 1
2

1
Tbn. 2

Vib.

Harp.

Solo Tpt. *mp elegant*

1
Vln. I *p* *f* *p* *f* *p*

2

1
Vln. II *f* *p* *f* *p* *f*

2

1
Vla. *f* *p* *f* *p* *f*

2

Vc.

45 46 47 48 49

Perusal score only.
Any unauthorized use is strictly prohibited.

52

Fl. 2

f *pp*

(straight mute)

C Tpt. 1 *pp* *mf* *pp*

2

B. Tbn. (long, smooth gliss.) *p* groaning *mp* *pp*

Vib. (Xeo)

Hp.

Solo Tpt. (*mp*)

52

Vln. I 1 *f* *p* *f* *p* *f* *pizz.* *f* *p*

2

Vln. II 1 *p* *f* *p* *f* *p*

2

Vla. 1 *p* *f* *p* *f* *p*

2

D. B. (long, smooth gliss.) *p* groaning *mp* *pp*

50 51 52 53

Fl. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Vib.

Hp.

Solo Tpt.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

D. B.

straight mute

pp

mf

pp

mf

pp

mf

pp

mf

f

mf

f

f

p

f

p

f

p

f

p

(turn page)

Perusal score only.
Any unauthorized use is strictly prohibited.

60

Fl. 1 2 *f* *a 2*

Ob. 1 2 *f* *a 2*

Cl. 1 2 *f* *a 2*

Bsn. 1 2 *f* *a 2*

Hn. 1 2 3 4 *f* *a 4*

C Tpt. 1 2 *f* *pp* *straight mute* *f*

Tbn. 1 2 *ff* *a 2*

B. Tbn. *ff*

Timp. *f*

Vib.

Hp.

Solo Tpt.

Vln. I *f* *unis. arco* *60 (outside stands resume playing)*

Vln. II *ff* *unis.*

Vla. *f* *unis.* *arco* *f*

Vc. *ff* *arco, div.*

D. B. *ff* *(arco)*

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

- Fl. (Flute):** Staves 1 and 2. Part 1 begins on measure 63 with a dynamic of *f*.
- Ob. (Oboe):** Staves 1 and 2. Part 1 begins on measure 63 with a dynamic of *f*.
- Cl. (Clarinet):** Staves 1 and 2. Part 1 begins on measure 63 with a dynamic of *f*.
- Bsn. (Bassoon):** Staves 1 and 2. Part 1 begins on measure 61 with a dynamic of *ff*.
- Hn. (Horn):** Staves 1, 2, 3, and 4. Part 1 begins on measure 61 with a dynamic of *ff*. Part 2 begins on measure 62 with a dynamic of *ff*.
- C Tpt. (Trumpet):** Staves 1 and 2. Part 1 begins on measure 61 with a dynamic of *ff*.
- Tbn. (Trombone):** Staves 1 and 2. Part 1 begins on measure 61 with a dynamic of *ff*.
- B. Tbn. (Tuba):** Staff 1. Part 1 begins on measure 61 with a dynamic of *ff*.
- Timp. (Timpani):** Staff 1. Part 1 begins on measure 61 with a dynamic of *ff*.
- Vib. (Vibraphone):** Staff 1. Part 1 begins on measure 61 with a dynamic of *ff*.
- Hp. (Harp):** Staff 1. Part 1 begins on measure 61 with a dynamic of *ff*.
- Solo Tpt. (Solo Trumpet):** Staff 1. Part 1 begins on measure 63 with a dynamic of *ff*.
- Vln. (Violin):** Staves I and II. Part 1 begins on measure 61 with a dynamic of *ff*.
- Vla. (Viola):** Staff 1. Part 1 begins on measure 61 with a dynamic of *ff*.
- Vc. (Violoncello):** Staff 1. Part 1 begins on measure 61 with a dynamic of *ff*.
- D. B. (Double Bass):** Staff 1. Part 1 begins on measure 61 with a dynamic of *ff*.

Measure numbers 61, 62, 63, and 64 are indicated at the bottom of the score.

Perusal score only.
Any unauthorized use is strictly prohibited.

Musical score for River of Time | 3. Crossing, page 74. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Snare Drum (Timp.), Vibraphone (Vib.), Harp (Hp.), Solo Trumpet (Solo Tpt.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The score features various dynamics such as *p*, *f*, and *ff*, and includes performance markings like "arco" and "arco, div.". A large red watermark "FOR SALE" is overlaid across the page. A box containing the number "68" is present in the top right and middle right sections of the score.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 3 4

C Tpt. 1 2

Tbn. 1 2

B. Tbn.

Timp.

Vib.

Hp.

Solo Tpt.

Vln. I

Vln. II

Vla.

Vc.

D. B.

69 *ff* 70 71 72

73

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

C Tpt. 1 2

Tbn. 1 2

B. Tbn.

Timp.

Vib. (Xed.)

Hp.

Solo Tpt.

73 *ff*

Vln. I 1 2

Vln. II 1 2

Vla.

Vc.

D. B.

73 74 75

f *gritty* *arco* *p* *f* *p* *p*

To Xyl.

ff *p* *f* *p* *p* *p*

Perusal score only. Any unauthorized use is strictly prohibited.

FL. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

3 4

C Tpt. 1 2

Tbn. 1 2

B. Tbn.

Timp.

Xyl.

Hp.

Solo Tpt.

Vln. I 1 2

Vln. II 1 2

Vla.

Vc.

D. B.

strum quickly with fingernails/pick

f

a 2

p

6

sim.

arco

mp wind up

Perusal score only.
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81

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

C Tpt. 1 2

Tbn. 1 2

B. Tbn.

Timp.

Xyl.

Hp.

Solo Tpt.

Vln. I 1 2

Vln. II

Vla.

Vc.

D. B.

p

pp

a 2

ff

Xyl. solo

ff

ff

mp

mp

mp

81

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (1 and 2), Oboe (1 and 2), Clarinet (1 and 2), Bassoon (1 and 2), Horn (1, 2, 3, 4), Trumpet (1 and 2), Trombone (1 and 2), and Tuba. The percussion section includes Timpani, Xylophone, and Harp. The string section includes Solo Trumpet, Violin I (1 and 2), Violin II (1 and 2), Viola, Violoncello, and Double Bass. The score is marked with various dynamics such as *ff*, *pp*, *mf*, *p*, and *f*. Performance instructions include "strum quickly with fingernails/pick" for the harp and "(solo)" for the xylophone. The score is divided into measures 83, 84, 85, and 86.

Perusal score only.
Any unauthorized use is strictly prohibited.

1
Fl. 1 *p*

2
Fl. 2 *p*

(a 2)
Ob. 1 *p*

2

1
Cl. 1

2

1
Bsn. 1 *a 2*

2 *pp*

1
Hn. 1 *a 2* (open: slowly insert hand in bell to stopped) *p* *mf* *p*

2

B. Tbn.

Timp. *pp*

Xyl. *p* *ff*

Hp.

Solo Tpt. *ff bold*

1
Vln. I

2

1
Vln. II

2

Vla.

Vc. *p*

D. B. *pp*

87 88 89 90

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

B. Tbn.

Timp.

Xyl.

Hp.

Solo Tpt.

Vln. I 1
2

Vln. II 1
2

Vla.

Vc.

D. B.

mf *pp* *pp* *ff* *mf-pp* *f* *pp* *p* *p* *p* *mf* *pp* *ff* *pp*

a 2 *a 2* *a 2*

To B. Dr.

unis. arco *(p)* *unis. arco* *(p)*

91 92 93 94

Perusal score only.
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The musical score is arranged in a standard orchestral format. The woodwind section includes Flutes (1 and 2), Oboes (1 and 2), Clarinets (1 and 2), and Bassoons (1 and 2). The brass section includes Horns (1, 2, 3, 4), Trumpets (1 and 2), Trombones (1 and 2), and Tuba. The percussion section includes Timpani, Bass Drum, and Solo Trumpet. The string section includes Violins (I and II), Viola, Violoncello, and Double Bass. The score features various musical notations such as triplets, slurs, and dynamic markings like *pp*, *ff*, *mf*, and *f*. A large red watermark 'SAMPLE' is overlaid diagonally across the page.

Perusal score only. Any unauthorized use is strictly prohibited.

1
Fl.

2

1
Ob.

2

1
Cl.

2

1
Bsn.

2

1
Hn.

2

3
4

1
C Tpt.

2

1
Tbn.

2

B. Tbn.

Timp.

B. Dr.

Solo Tpt.

I
Vln.

II

Vla.

Vc.

D. B.

99 100 101 102

107 108 109 110

111

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

B. Dr. To B. Dr.

Hp.

Solo Tpt.

111

Vln. I

Vln. II

Vla.

Vc.

D. B.

111 112 113 114

115 116 117

Fl. 1 2 *pp*

Ob. 1 2 *mf* a 2

Cl. 1 2 *pp*

Bsn. 1 2 *ff* *pp* a 2

Hn. 1 2 *f* a 2
3 4 *pp* *ff* *pp* *f* a 2

C Tpt. 1 2 *pp* *f* *mf* *pp* *pp* *mf* a 2 open

Tbn. 1 2 *f* *pp*

B. Tbn. *ff* *pp*

Timp. *f* *pp*

B. Dr. *f* *p*

Hp. *sim.*

Solo Tpt. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* *pp*

D. B. *ff* *pp*

Fl. 1 2 (a 2) f

Ob. 1 2 f

Cl. 1 2 a 2 f

Bsn. 1 2 a 2 pp ff pp

Hn. 1 2 3 4

C Tpt. 1 2 f

Tbn. 1 2 f

B. Tbn. f pp

Timp. <f pp

B. Dr. <f p

Hp.

Solo Tpt.

Vln. I II

Vla.

Vc. ff pp

D. B. ff pp

Perusal score only.
Any unauthorized use is strictly prohibited.

The musical score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left are: Fl. (1, 2), Ob. (1, 2), Cl. (1, 2), Bsn. (1, 2), Hn. (1, 2, 3, 4), C Tpt. (1, 2), Tbn. (1, 2), B. Tbn., Timp., B. Dr., Hp., Solo Tpt., Vln. (I, II), Vla., Vc., and D. B. The score includes various musical notations such as dynamics (ff, fff, ff, f), articulation (accents, slurs), and performance instructions like '(a 2)', '1.2. a 2', '3.4.', and '(sul C: harmonic glissando)'. A large red watermark is overlaid across the center of the page.