

David Biedenbender

River of Time

concerto for trumpet and wind ensemble

bent space music

Winner of the 2024 American Bandmasters Association Sousa/Ostwald Award.

Original version for orchestra commissioned by and written for my friend Neil Mueller and the Lansing Symphony Orchestra, Timothy Muffitt, music director.

The wind ensemble version was premiered at Carnegie Hall on June 2, 2024 by Caleb Hudson and the University of Texas Wind Ensemble, Jerry Junkin, director.

Performance materials available from Bent Space Music (Publisher):
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I am profoundly grateful to my friend Neil Mueller for asking me to write this piece and for his feedback and support along the way.

Thanks to my friend Viet Cuong for his invaluable support, keen insights, and critical ears during the creation of this piece.

Thanks to my wife Angela and my sons, Izaak and Declan, for reminding me of what's truly important in life.

And thanks to Jerry Junkin and Caleb Hudson for believing in a wind ensemble version of this piece and for taking it to Carnegie Hall.

INSTRUMENTATION

Piccolo
Flute 1–2
Oboe 1–2
Bassoon 1–2
Contrabassoon

B♭ Clarinet 1–3
B♭ Bass Clarinet
B♭ Contrabass Clarinet

B♭ Soprano Saxophone
E♭ Alto Saxophone
B♭ Tenor Saxophone
E♭ Baritone Saxophone

Solo Trumpet (C*)

C* Trumpet 1–3
F Horn 1–4
Tenor Trombone 1–2
Bass Trombone
Euphonium
Tuba

Double Bass

Timpani
Percussion (4 players)

Harp

*B♭ trumpet parts are also included. C trumpets are shown in score.

Some doubling of parts is acceptable though it should be done carefully with balancing the trumpet soloist in mind.

Percussion List:

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

Player 1

Vibraphone
Glockenspiel

Player 2

Xylophone
Crotales (mallets & bow)
Snare Drum (upside down*)

Player 3

Marimba [5-octave]
Suspended Cymbal

Player 4

Triangle
Suspended Cymbal
Bass Drum (Large Concert)

*See performance notes for more information

Brass Mutes:

Solo Trumpet: cup*
Trumpets 1–2: harmon, straight
Trumpet 3: straight
Trombone 1–2: straight

*Mute: Soulo brand bucket mute preferred, other cup or bucket mutes are acceptable. Tone should be darker—like a flugelhorn—slightly distant.

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. The wind ensemble version was premiered by Caleb Hudson and the University of Texas Wind Ensemble, Jerry Junkin, director, at Carnegie Hall on June 2, 2024.

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)

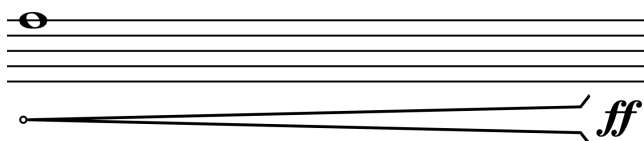
The “river of time” became the conceptual thread that pulled together the musical and philosophical ideas that I had not yet been able to pull together into a coherent whole—it’s as if this piece became my own personal way of exploring, knowing, and communicating these ideas.

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

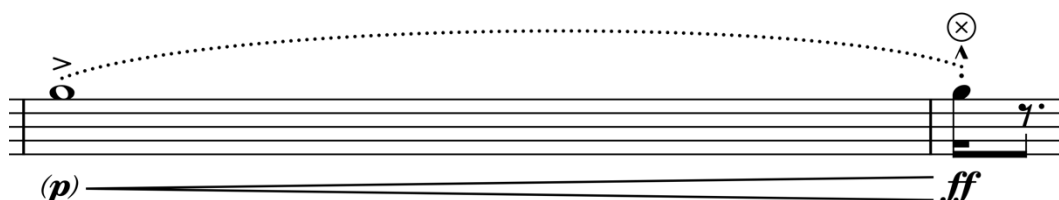
A common gesture in this piece is a crescendo that swells sharply near the end of its duration, indicated by a flared hairpin (see below). The shape of this crescendo should be dramatic, balanced, and, where appropriate, consistent across sections and the ensemble. It is critical that the release is 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.

Crotale/Snare Drum Effect

Crotale/snare drum effect in Percussion (mvt. 3, m. 125): strike crotale aggressively with a hard mallet, then slowly lower it onto the snares of an upside-down snare drum. Sympathetic vibrations in the drum will increase as the crotale is lowered, culminating in a “zap” as the crotale makes contact with the snares.



For my friend Neil Mueller and the Lansing Symphony Orchestra, Timothy Muffitt, music director.
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the University of Texas Wind Ensemble, Jerry Junkin, director, at Carnegie Hall on June 2, 2024.
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River of Time

concerto for trumpet and wind ensemble

David Biedenbender

1. Becoming

Pulsing, dreamily ♩ = 88

Piccolo

Flute 1 2

Oboe 1 2

Bassoon 1 2

Contrabassoon

B♭ Clarinet 1 2 3

B♭ Bass Clarinet

B♭ Contrabass Clarinet

B♭ Soprano Saxophone

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Solo Trumpet (C)

C Trumpet 1 2 3

F Horn 1 2 3 4

Trombone 1 2

Bass Trombone

Euphonium

Tuba

Double Bass

Timpani

Vibraphone

Crotales

Marimba

Suspended Cymbal

Harp

1. solo (duet with trumpet)

pp espr.

1. solo

p

p gently, floating

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

harmon mute (stem out)

mp

2. harmon mute (stem out)

mp

pizz.

p

mp *pp* echoes

mp *pp* *mp*

medium mallets

p resonant, like string pizz.

p swirling

cresc. poco a poco

l.v. sempre (through m. 39)

1

2

3

4

5

6

Picc.

Fl. 1
2

Ob. 1
2

Bsn. 1
2
mp espr.

Cbsn.

Cl. 1
2

B. Cl.

Cb. Cl.

S. Sax.

A. Sax.

Solo Tpt.

C Tpt. 1
2
mp *mp* *mf* *mf*

D. B.

Timp.

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

Crot.

Mar.

Sus. Cym.

Hp.

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

- Picc.
- Fl. 1 & 2
- Ob. 1 & 2
- Bsn. 1 & 2
- Cbsn.
- Cl. 1 & 2
- B. Cl.
- Cb. Cl.
- S. Sax.
- A. Sax.
- Solo Tpt.
- C Tpt. 1 & 2
- D. B.
- Timp.
- Vib.
- Crot.
- Mar.
- Sus. Cym.
- Hp.

Key musical details include:

- Cl. 1:** Starts with a *p* dynamic, moving to *mp* in the second system.
- B. Cl.:** Starts with *mp espr.* and moves to *mf* in the second system.
- Solo Tpt.:** Features a melodic line with a *mp* dynamic.
- C Tpt. 1 & 2:** Both parts play *mf* dynamics.
- D. B.:** Enters in the second system with a *(mp)* dynamic.
- Vib.:** Includes a *(Red.)* marking and dynamic markings of *p*, *mf*, and *mp*.
- Mar.:** Plays a rhythmic pattern with a *mp* dynamic.
- Hp.:** Provides a harmonic accompaniment with a *mf* dynamic.

18 non vib.

pp *lontano, glassy* *mp*

pp *lontano, glassy* *mp*

p *p* *p* *p*

18

mf *mf* *mf* *mf*

(remove mute)

(remove mute)

mf *p* *mf* *(mf)* *p* *mf* *p* *mf* *p*

bowed *p*

mf

scrape with metal beater *mp*

To Tri.

Triangle *p*

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22

Picc.

1

Fl.

2

Ob.

1.

2.

Bsn.

1.

2.

Cbsn.

1.

Cl.

2.

B. Cl.

Cb. Cl.

S. Sax.

A. Sax.

Solo Tpt.

22

1.

C Tpt.

2.

D. B.

Timp.

Vib.

Crot.

Mar.

Sus. Cym.

Hp.

To Sus. Cym.

mf

mf

p

p

mp echoes

pp espr.

mp

f

p

f

p

Picc.

1

Fl.

2

Ob. 1
2

Bsn. 1
2

Cbsn.

1

Cl.

2

B. Cl.

Cb. Cl.

S. Sax.

A. Sax.

Solo Tpt.

D. B.

Timp.

Vib.

Crot.

Mar.

Sus. Cym.

Hp.

p cascading

pp mp pp mp

f (20.) p f p f mp f

f echoes

This page contains the musical score for the first movement, '1. Becoming', of the piece 'River of Time'. The score is written for a full orchestra and is divided into two systems, labeled 25 and 26 at the bottom. The instruments included are Piccolo (Picc.), Flutes (Fl. 1 and 2), Oboes (Ob. 1 and 2), Bassoons (Bsn. 1 and 2), Contrabassoon (Cbsn.), Clarinets (Cl. 1 and 2), Bass Clarinet (B. Cl.), Contrabass Clarinet (Cb. Cl.), Saxophones (S. Sax. and A. Sax.), Solo Trumpet (Solo Tpt.), Double Bass (D. B.), Timpani (Timp.), Vibraphone (Vib.), Crotonal (Crot.), Maracas (Mar.), Suspended Cymbal (Sus. Cym.), and Harp (Hp.). The score features various musical notations such as dynamics (mf, p, pp, f), articulation (accents), and phrasing slurs. A large, semi-transparent red watermark reading 'Perusal Copy' is overlaid diagonally across the entire page.

27

Picc.

1

Fl.

2

Ob.

1

2

Bsn.

1

2

Cbsn.

CL.

1

2

B. Cl.

Cb. Cl.

S. Sax.

A. Sax.

Solo Tpt.

D. B.

Timp.

Vib.

Crot.

Mar.

Sus. Cym.

Hp.

mp murmuring

mp sly

mf

pp *lontano*

pp

pp *lontano*

Sus. Cym. scrape with metal beater

27 28 29 30

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

- Picc.** (Piccolo): Treble clef, 4/4 time. Notes: *pp* (pianissimo) and *mp* (mezzo-piano). Includes the instruction *non vib.* (non-vibrato).
- Fl.** (Flutes): Treble clef, 4/4 time. Flute 1: *pp* and *mp*. Includes *non vib.*. Flute 2: Rest.
- Ob.** (Oboes): Treble clef, 4/4 time. Oboe 1 and 2: Rest.
- Bsn.** (Bassoons): Bass clef, 4/4 time. Bassoon 1: *p* (piano). Bassoon 2: *p*. Includes triplets and sixteenth notes.
- Cbsn.** (Contrabassoon): Bass clef, 4/4 time. Rest.
- Cl.** (Clarinets): Treble clef, 4/4 time. Clarinet 1: *mp*. Clarinet 2: *mp*. Rest.
- B. Cl.** (Bass Clarinet): Treble clef, 4/4 time. Rest.
- Cb. Cl.** (Cello Clarinet): Treble clef, 4/4 time. Rest.
- S. Sax.** (Soprano Saxophone): Treble clef, 4/4 time. *pp* and *mp*. Includes *non vib.*.
- A. Sax.** (Alto Saxophone): Treble clef, 4/4 time. Rest.
- Solo Tpt.** (Solo Trumpet): Treble clef, 4/4 time. Rest.
- D. B.** (Double Bass): Bass clef, 4/4 time. Notes: *p*.
- Timp.** (Timpani): Bass clef, 4/4 time. Notes: *p*.
- Vib.** (Vibraphone): Treble clef, 4/4 time. Notes: *p*. Includes *(Ped.)* (pedal) marking.
- Crot.** (Crotales): Treble clef, 4/4 time. Notes: *p*. Includes *bowed* marking.
- Mar.** (Maracas): Bass clef, 4/4 time. Notes: *p*.
- Sus. Cym.** (Suspended Cymbal): Bass clef, 4/4 time. Notes: *mp* and *p*. Includes *To Tri.* (To Triangle) marking.
- Hp.** (Harp): Treble and Bass clefs, 4/4 time. Notes: *p*.

34

Picc.

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

CL 1 *p* 3 6 6 3 6

CL 2 *p* 6 6 6 3

B. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

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

34

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

D. B.

Timp.

Vib. *mf* (20.)

Crot.

Mar.

Sus. Cym. To Sus. Cym.

Hp.

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Picc.

1

Fl.

2

1

Ob.

2

1

Bsn.

2

mp bell tones, like pizz.

Cbsn.

1

Cl.

2

B. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

mp bell tones, like pizz.

mp bell tones, like pizz.

Solo Tpt.

1

2

3

4

Hn.

mp bell tones, like pizz.

(long, smooth glissando to m. 40; elide with Tbn. 2)

1

Tbn.

2

B. Tbn.

D. B.

Timp.

Vib.

(Ped.)

f

p

f

Crot.

Mar.

f

p

mf

f

Sus. Cym.

Hp.

cresc. poco a poco

This page contains the musical score for measures 38 and 39 of the piece 'River of Time | 1. Becoming'. The score is written for a large orchestra and includes the following instruments and parts:

- Picc.** (Piccolo): Enters in measure 39 with a five-note ascending scale, marked *f* and *ord.*
- Fl.** (Flute): Part 1 and 2. Part 1 enters in measure 38 with a sixteenth-note pattern, marked *mf* and *a 2*. Part 2 is silent.
- Ob.** (Oboe): Part 1 and 2. Both parts play a sixteenth-note pattern, marked *mp*.
- Bsn.** (Bassoon): Part 1 and 2. Both parts play a sixteenth-note pattern.
- Cbsn.** (Contrabassoon): Silent.
- Cl.** (Clarinet): Part 1, 2, and 3. Part 1 enters in measure 39 with a sixteenth-note pattern, marked *f* and *a 3*. Parts 2 and 3 are silent.
- B. Cl.** (Bass Clarinet): Silent.
- Cb. Cl.** (Cello Clarinet): Silent.
- S. Sax.** (Soprano Saxophone): Enters in measure 39 with a sixteenth-note pattern, marked *f* and *(ord.)*.
- A. Sax.** (Alto Saxophone): Enters in measure 39 with a sixteenth-note pattern, marked *f*.
- T. Sax.** (Tenor Saxophone): Silent.
- B. Sax.** (Baritone Saxophone): Silent.
- Solo Tpt.** (Solo Trumpet): Enters in measure 38 with a sixteenth-note pattern, marked *f*. It features triplets and a six-note run.
- Hn.** (Horn): Part 1, 2, 3, and 4. Part 1 is silent. Parts 2, 3, and 4 enter in measure 39 with a sixteenth-note pattern, marked *mf* and *1.2. a 2*.
- Tbn.** (Trumpet): Part 1 and 2. Part 1 is silent. Part 2 enters in measure 39 with a sixteenth-note pattern, marked *mf*. A note in measure 38 is marked *mp* and includes the instruction: "(long, smooth glissando to m. 40; elide with Tbn. 1)".
- B. Tbn.** (Baritone Trumpet): Silent.
- D. B.** (Double Bass): Silent.
- Timp.** (Timpani): Silent.
- Vib.** (Vibraphone): Enters in measure 39 with a sixteenth-note pattern, marked *f* and *3*. It includes the instruction: "(Red.)".
- Crot.** (Crotales): Silent.
- Mar.** (Maracas): Enters in measure 39 with a sixteenth-note pattern, marked *f* and *5*. It includes the instruction: "(to hard mallets)".
- Sus. Cym.** (Suspended Cymbal): Enters in measure 39 with a sustained note, marked *Sus. Cym.* and *scrape with metal beater*.
- Hp.** (Harp): Silent.

Picc. *fp*

Fl. 1 2 *fp* (a 2)

Ob. 1 2 *fp*

Bsn. 1 2 *f*

Cbsn.

Cl. 1 2 3 *f* (a3) 2.3. a 2

B. Cl. *ff* echoes *p*

Cb. Cl.

S. Sax. *ff* *f* 3

A. Sax. *ff* *f* 3

T. Sax. *ff* echoes *p*

B. Sax. *ff* echoes *p*

Solo Tpt.

Hn. 1 2 3 4 *f* a 4 (stopped)

Tbn. 1 2 *f*

B. Tbn.

D. B. *f*

Timp.

Vib. *ff* echoes *p*

Crot. medium mallet To Xyl.

Mar. *fp* *fp* *ff* 3 3

Sus. Cym. *f* soft mallets

Hp. (damp) *ff* 3 3

43

Picc.

Fl. 1 (a 2)

Fl. 2

Ob. 1

Ob. 2

Bsn. 1 a 2

Bsn. 2

Cbsn.

Cl. 1

Cl. 2 (a 2)

Cl. 3

B. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax. *f bell tones*

B. Sax.

Solo Tpt.

43 *ff*

C Tpt. 1 1. open

C Tpt. 2 2.3. a 2

C Tpt. 3 *f bell tones*

Hn. 1 bell tones

Hn. 2

Hn. 3

Hn. 4

Tbn. 1 1.

Tbn. 2 2. *f bell tones*

B. Tbn.

Euph.

Tba.

D. B. (pizz.)

Timp. *f*

Vib. To Glock.

Xyl.

Mar.

Sus. Cym. *p* B. Dr. (damp) *mf*

Hp.

Picc.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

Cbsn.

Cl. 1
2
3

B. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Solo Tpt.

C Tpt. 1
2
3

Hn. 1
2
3
4

Tbn. 1
2

B. Tbn.

Euph.

Tba.

D. B.

Timp.

Glock.

Xyl.

Mar.

B. Dr.

Hp.

ff

ff

ff

fexhuberant

f

sim.

1.2. a 2

47

Picc.

1

Fl.

2

Ob.

1 (1,2)

2

Bsn.

1 a 2

2

Cbsn.

Cl.

1 (1-3)

2

3

B. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Solo Tpt.

47

C Tpt.

1

2

3

Hn.

1

2

3

4

Tbn.

1

2

B. Tbn.

Euph.

Tba.

D. B.

Timp.

Glock.

Xyl.

Mar.

(with bsns. & bs. trb.)

B. Dr.

mp

mf

mp

f

mp

5

3

3

47

48

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Picc.

1

Fl.

2

Ob.

1 (1,2)

2

Bsn.

1 (a 2)

2

Cbsn.

Cl.

1 (1-3)

2

3

B. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Solo Tpt.

C Tpt.

1

2

3

Hn.

1

2

3

4

Tbn.

1

2

B. Tbn.

Euph.

Tba.

D. B.

Timp.

Glock.

Xyl.

Mar.

B. Dr.

7:4

Glock.

5

49

50

Picc.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

Cbsn.

Cl. 1, 2
3

B. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Solo Tpt.

C Tpt. 1
2
3

Hn. 1
2
3
4

Tbn. 1
2

B. Tbn.

Euph.

Tba.

D. B.

Timp.

Glock.

Xyl.

Sus. Cym.

B. Dr.

To Sus. Cym.

mf

mf

7:4

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Picc. f ffp

Fl. 1 (a 2) f ffp mf

Fl. 2 f ffp mf

Ob. 1 (a 2) f ffp mf 5

Ob. 2 f ffp mf 5

Bsn. 1 (a 2) f ffp

Bsn. 2 f ffp

Cbsn. f ffp

Cl. 1 f ffp 5

Cl. 2 f ffp 5

Cl. 3 f ffp 5

B. Cl. f ffp

Cb. Cl. f ffp

S. Sax. f ffp 5

A. Sax. f ffp 5

T. Sax. f ffp 3 5

B. Sax. f ffp

Solo Tpt. f ffp 3

C Tpt. 1 1.2. a 2 f ffp 3

C Tpt. 2 3. f ffp 3

C Tpt. 3 f ffp 3

Hn. 1 1.2. a 2 f ffp ffp

Hn. 2 3.4. a 2 f ffp ffp

Hn. 3 f ffp ffp

Hn. 4 f ffp ffp

Tbn. 1 1. f ffp ffp

Tbn. 2 2. f ffp ffp

B. Tbn. f ffp

Euph. f ffp

Tba. f ffp

D. B. f

Timp. f mf 3 3

Glock. f mf 3

Xyl. f

Sus. Cym. $Sus. Cym.$

B. Dr. mf f

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55

Picc. *ff* *ecstatic*

Fl. 1 *ff* *ecstatic*

Ob. 1 *ff*

Bsn. 1 *ff*

Cbsn. *ff*

Cl. 1 *ff*

B. Cl. *ff*

Cb. Cl. *ff*

S. Sax. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

Solo Tpt. *ff*

C Tpt. 1 *ff*

Hn. 1 *ff*

Tbn. 1 *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

D. B. *ff*

Timp. *ff*

Glock. *ff*

Xyl. *ff* *ecstatic*

Sus. Cym. *f*

B. Dr. *f*

Hp. *ff* *ecstatic*

55

56

To Mar.

Picc.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

Cbsn.

Cl. 1
2
3

B. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Solo Tpt.

C Tpt. 1
2
3

Hn. 1
2
3
4

Tbn. 1
2

B. Tbn.

Euph.

Tba.

D. B. arco

Timp.

Glock.

Xyl.

Mar.

B. Dr. mp

Hp.

60

Picc. *ff* 6 6

Fl. 1 2 *ff* (a 2) 6 6

Ob. 1 2 *ff* a 2 3

Bsn. 1 2 *ff*

Cbsn. *ff*

Cl. 1 2 3 *ff* a 3 3

B. Cl. *ff*

Cb. Cl. *ff*

S. Sax. 6

A. Sax. 6

T. Sax. *ff*

B. Sax. *ff*

Solo Tpt. 6 6 3 3

60

C Tpt. 1 2 3 (1,2) 6 *f* 1.2. a 2 3 *ff*

Hn. 1 2 3 4 1.2. a 2 3.4. a 2 *f*

Tbn. 1 2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

D. B. *ff*

Timp. *ff*

Glock. *f*

Xyl. 6 *ff*

Mar. *ff* Mar. 3 6

B. Dr. *ff*

Hp. *ff*

60 61

Picc. *f* 6

Fl. 1 (a 2) *f* 6

Fl. 2 *f* 6

Ob. 1

Ob. 2

Bsn. 1 *a 2*

Bsn. 2 *v*

Cbsn. *v*

Cl. 1 *f* 7

Cl. 2 *f* 7

Cl. 3 *f* 7

B. Cl. *v*

Cb. Cl. *v*

S. Sax. *v*

A. Sax. *f*

T. Sax. *v*

B. Sax. *v*

Solo Tpt. *f* 6

C Tpt. 1 *f* 3 6

C Tpt. 2 *mf* 3 6

C Tpt. 3 *f* 3 6

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1 *v*

Tbn. 2 *v*

B. Tbn. *v*

Euph. *v*

Tba. *v*

D. B. *v*

Timp. *ff* 6

To Vib.

Vib. *f* 6

Xyl. *f* 6

Mar. *ff*

B. Dr. *ff*

Hp. *f*

65

Picc. *f*

Fl. 1 (a 2) *f*

Ob. 1 a 2 *f*

Bsn. 1 a 2 *f*

Cbsn. *f*

Cl. 1 2.3. a 2 *f*

B. Cl. *f*

Cb. Cl. *f*

S. Sax. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

Solo Tpt. *f*

C Tpt. 1 2.3. a 2 *f*

Hn. 1 1.2. a 2 *f*

2 3.4. a 2 *f*

3 4

Tbn. 1 *f*

2

B. Tbn. *f*

Euph. *f*

Tba. *f*

D. B. *f*

Timp. *f*

Vib. *f*

Xyl. *f*

Mar. *f*

B. Dr. *f*

Hp. *f*

64 65

66

67

This page contains the musical score for the first movement, '1. Becoming', of the piece 'River of Time'. The score is written for a full symphony orchestra and includes parts for Piccolo, Flutes (1 and 2), Oboes (1 and 2), Bassoons (1 and 2), Contrabassoon, Clarinets (1, 2, and 3), Bass Clarinet, Contrabass Clarinet, Saxophones (Soprano, Alto, Tenor, and Baritone), Solo Trumpet, Cornets (1, 2, and 3), Horns (1, 2, 3, and 4), Trombones (1 and 2), Baritone Trombone, Euphonium, Tuba, Double Bass, Timpani, Vibraphone, Xylophone, Maracas, Bass Drum, and Harp. The score is in 3/4 time and features a variety of rhythmic patterns, including triplets, sextuplets, and sixteenth-note runs. Dynamics range from *f* (forte) to *ff* (fortissimo), with some passages marked *mp* (mezzo-piano) and *mf* (mezzo-forte). Performance instructions include accents, slurs, and breath marks. A large red watermark is visible across the center of the page.

Score for River of Time | 1. Becoming, page 27. The score includes parts for Picc., Fl., Ob., Bsn., Cbsn., Cl., B. Cl., Cb. Cl., S. Sax., A. Sax., T. Sax., B. Sax., Solo Tpt., C Tpt., Hn., Tbn., B. Tbn., Euph., Tba., D. B., Timp., Vib., Xyl., Mar., B. Dr., and Hp. The music is written in 3/4 time with a key signature of one flat. Dynamics include *ff*, *f*, and *pp*. Performance instructions include "Vib. hard mallets" and "To Sus. Cym.".

ATTACCA

Musical score for various instruments including Picc., Fl., Ob., Bsn., Cbsn., Cl., B. Cl., Cb. Cl., S. Sax., A. Sax., T. Sax., B. Sax., Solo Tpt., C Tpt., Hn., Tbn., B. Tbn., Euph., Tba., D. B., Timp., Vib., Xyl., Sus. Cym., B. Dr., and Hp.

Dynamic markings include *fff*, *ffp*, *p*, and *mf*. Performance instructions include *[take crotale]*, *let all notes ring into 2nd mvt.*, and *(damp)*.

Rehearsal marks include *1.*, *2.3. a 2*, and *(a 4)*.

Watermark: **Copyright**

2. Flowing

Adagio; gently lilting ♩ = 48

Piccolo

1

Flute

2

Oboe

1

2

Bassoon

1

2

Contrabassoon

B♭ Clarinet

1

2

3

B♭ Bass Clarinet

B♭ Contrabass Clarinet

B♭ Soprano Saxophone

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Solo Trumpet (C)

C Trumpet

1

2

3

F Horn

1

2

3

4

Trombone

1

2

Bass Trombone

Euphonium

Tuba

Double Bass

III

Timpani

Vibraphone

Crotales

Marimba

Suspended Cymbal

Harp

whistle tones

p wispy, unhurried, distant

ad lib.

non vib.

p glassy

one player

pp *mp*

(one player)

pp *mp*

Adagio; gently lilting ♩ = 48

pp *lontano*

crotale: placed on top of timpani (29" or 26")

strike crotale then move pedal up and down; re-strike crotale ad lib.; spacious, distant, eerie

mp

soft mallets

ppp *lontano*, floating timelessly

bowed

p

(harmonics sound 8^{va})

p dreamily

gradually warm the sound (sneak a breath) 11

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Solo Tpt.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

D. B.

Timp.

Vib.

Crot.

Mar.

Sus. Cym.

Hp.

6 7 8 9 10 11 12

This page contains a musical score for the piece 'River of Time | 2. Flowing', page 31. The score is arranged for a full orchestra and includes the following instruments and parts:

- Picc.**: Piccolo flute
- Fl.**: Flute (1 and 2)
- Ob.**: Oboe (1 and 2)
- Bsn.**: Bassoon (1 and 2)
- Cbsn.**: Contrabassoon
- Cl.**: Clarinet (1 and 2)
- B. Cl.**: Bass Clarinet
- Cb. Cl.**: Contrabass Clarinet
- S. Sax.**: Soprano Saxophone
- A. Sax.**: Alto Saxophone
- T. Sax.**: Tenor Saxophone
- B. Sax.**: Baritone Saxophone
- Solo Tpt.**: Solo Trumpet
- Hn.**: Horn (1, 2, 3, 4)
- Tbn.**: Trombone (1 and 2)
- B. Tbn.**: Bass Trombone
- Euph.**: Euphonium
- Tba.**: Tuba
- D. B.**: Double Bass
- Timp.**: Timpani
- Vib.**: Vibraphone
- Crot.**: Crotales
- Mar.**: Maracas
- Sus. Cym.**: Suspended Cymbal
- Hp.**: Harp

The score spans measures 13 to 18. Key musical features include:

- Woodwinds:** Flutes, Oboes, Bassoons, and Clarinets play melodic lines with dynamics ranging from *pp* to *mp*. Saxophones provide harmonic support and melodic fragments.
- Brass:** Horns and Trombones play sustained chords and melodic lines. The Solo Trumpet has a prominent melodic line starting in measure 15.
- Strings:** The Double Bass and Harp provide a rhythmic and harmonic foundation. The Harp features a melodic line in the right hand.
- Tempo/Character:** The score includes markings such as *mp cantabile* and *pizz.* (pizzicato).

Picc.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

Cbsn.

Cl. 1
2

3

B. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Solo Tpt.

Hn. 1
2

3
4

Tbn. 1
2

B. Tbn.

Euph.

Tba.

D. B.

Timp.

Vib.

Crot.

Mar.

Sus. Cym.

Hp.

lingering moving forward 25 With more motion ♩ = 56

Picc. *non vib.*
mp

Fl. 1
2

Ob. 1
2

Bsn. 1
2

Cbsn.

soli
p *mf* *p < mf* *p* *mf*

solo
mf espr.

1, 2
f

3
f

B. Cl.
f

Cb. Cl.
f

soli
p *mf* *p < mf* *p* *mf*

S. Sax.
f

A. Sax.
f

T. Sax.
f

B. Sax.
f

Solo Tpt.
f *mp*

lingering moving forward 25 With more motion ♩ = 56

1
2
3
4
f

Tbn. 1
2

B. Tbn.

Euph.
f

Tba.

D. B.
p (pizz.)

Timp.

Vib.
mf

Crot.
bowed

Mar.
mp

Sus. Cym.
f *echoes* *pp*

Hp.
mf

To B. Dr.

Fl. 1, 2

Ob. 1, 2 (*f*)

Bsn. 1, 2 (*a 2*), (*mf*)

Cbsn.

CL. 1, 2, 3 (*2,3*), (*p*), (*f*), (*p*)

B. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Solo Tpt. (*p*), (*mf*), (*p*), (*mp*)

C Tpt. 1, 2

Hn. 1, 2, 3, 4 (*mf*), (*p*)

B. Tbn. (*mf*), (*p*)

D. B. (*arco*), (*p*), (*f*), (*p*), (*f*), (*p*)

Timp. (*p*)

Vib. (*mp*, *leo.*)

Crot.

Mar. (*soft mallets (warm, blended with woodwinds)*), (*p*), (*f*), (*p*)

B. Dr.

Hp.

Fl. 1 (1,2) *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Ob. 1 2

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

Cbsn. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *mf* *p*

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

B. Cl. 2 *a 2* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

B. Cl. 3 *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *mf* *p*

Cb. Cl. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *mf* *p*

S. Sax. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *mf* *p*

A. Sax. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *mf* *p*

T. Sax. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *mf* *p*

B. Sax. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *mf* *p*

Solo Tpt. *mf* *p*

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

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

Hn. 1 *solo* *f* *p*

Hn. 2 *f* *p*

B. Tbn. 3. *f* *p*

B. Tbn. 4. *f* *p*

D. B. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Timp. *p*

Vib. *mf* *Red.*

Crot.

Mar. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *mf* *p*

B. Dr.

Hp. *mf*

36

Picc.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

Cbsn.

Cl. 1
2
3

B. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Solo Tpt.

C Tpt. 1
2
3

Hn. 1
2
3
4

Tbn. 1
2

B. Tbn.

Euph.

Tba.

D. B.

Timp.

Vib.

Crot.

Sus. Cym.

B. Dr.

Hp.

solo
f brilliant

p echoes of solo trumpet *mp*

p *f* *p*

p *f* *p*

p *f* *p*

mf

p *f* *p* (remove mute)

p (remove mute)

p

pizz.

mp

p sub.

To Sus. Cym.

42 Slightly faster ♩ = 60

(ord.)

Picc.

Fl. 1 2

Ob. 1 2

Bsn. 1 2

Cbsn.

Cl. 1 2 3

B. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Solo Tpt.

C Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2

B. Tbn.

Euph.

Tba.

D. B.

Timp.

Glock. To Glock.

Crot. mallets

Sus. Cym. mf

B. Dr. f

Hp.

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Picc. *ff* *f* *p*

Fl. 1 2 *ff* *f* *p*

Ob. 1 2 *f* *ff* *p*

Bsn. 1 2 *f* *fp* *ff*

Cbsn. *ff*

Cl. 1 2 3 *ff*

B. Cl. *ff*

Cb. Cl. *ff*

S. Sax. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

Solo Tpt. *ff*

C Tpt. 1 2 3 *fp* *ff* *f*

Hn. 1 2 3 4 *fp* *ff* *f*

Tbn. 1 2 *fp* *ff* *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

D. B. *ff*

Timp. *ff*

Glock. *f*

Crot. *f*

Sus. Cym. *To Mar.*

B. Dr. *B. Dr.* *mf*

Hp.

Musical score for various instruments including Picc., Fl., Ob., Bsn., Cbsn., Cl., B. Cl., Cb. Cl., S. Sax., A. Sax., T. Sax., B. Sax., Solo Tpt., C Tpt., Hn., Tbn., B. Tbn., Euph., Tba., D. B., Timp., Glock., Crot., Mar., B. Dr., and Hp.

Key markings include *ffbold*, *a 2*, and *(damp)*.

Rehearsal mark 50 is indicated in a box above the Piccolo staff and below the C Trumpet staff.

Tempo/Style markings include "8", "4", and "2".

Performance instructions include "(to mute)" for the Solo Trumpet and "(damp)" for the Piano.

Dynamic markings include "ff", "ffbold", and "f".

Articulation markings include accents (^) and slurs.

Handwritten red watermark "SAMPLE" is present across the score.

This page contains the musical score for the second movement, "Flowing," of the piece "River of Time." The score is arranged for a full orchestra and includes parts for the following instruments:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- Bsn. 1, 2
- Cbsn.
- Cl. 1, 2, 3
- B. Cl.
- Cb. Cl.
- S. Sax.
- A. Sax.
- T. Sax.
- B. Sax.
- Solo Tpt.
- C Tpt. 1, 2, 3
- Hn. 1, 2, 3, 4
- Tbn. 1, 2
- B. Tbn.
- Euph.
- Tba.
- D. B.
- Timp.
- Glock.
- Crot.
- Mar.
- B. Dr.
- Hp.

The score is written in a key signature of one sharp (F#) and a 4/4 time signature. It features a variety of musical notations, including dynamics such as *f*, *mf*, *mp*, and *p*, and performance instructions like *sol* and *a 2*. The page is numbered 40 at the top left and contains measures 52 through 56, which are indicated at the bottom of the page.

61 Slower, freely (♩ = c. 48)

Picc. *f* 2

Fl. 1 2 *f* 2

Ob. 1 2 *f* 2

Bsn. 1 2 *f* 2

Cbsn. *f* 2

CL. 1 2 3 *f* 2

B. Cl. *f* 2

Cb. Cl. *f* 2

S. Sax. *f* 2

A. Sax. *f* 2

T. Sax. *f* 2

B. Sax. *f* 2

Solo Tpt. *f* 2

C Tpt. 1 2 3 (1.) 2 (2.3.) 2

Hn. 1 2 3 4 *p*

Tbn. 1 2 *f* 2

B. Tbn. *f* 2

Euph. *f* 2

Tba. *f* 2

D. B. *f* 2 *pizz.* *mp*

Timp. *f* 2 *mp*

Vib. *f* *p*

Crot. *f* 2

Mar. *f* 2 *mp*

B. Dr. *f* 2 *To Sus. Cym.*

Hp. *f* *p*

61 Slower, freely (♩ = c. 48)

muted* *pp*

Vib. *f* *p*

Mar. *f* 2 *mp*

B. Dr. *f* 2 *To Sus. Cym.*

Hp. *f* *p*

non vib. **67 Icy, ethereal** ♩ = 60

poco vib.

Picc. *pp* *p* *p*

Fl. 1 2

Ob. 1 2

Bsn. 1 2

Cbsn.

Cl. 1 2 3

B. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

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

67 Icy, ethereal ♩ = 60

C Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2

B. Tbn.

Euph.

Tba.

D. B.

Timp.

Vib. *pp* *pp* *pp* *pp* *pp* *pp*

Crot. *mp* *pp* *pp* *pp* *pp* *pp*

Mar.

Sus. Cym.

Hp. *mp* *p* *p* *p* *p* *p*

77

Picc.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

Cbsn.

Cl. 1
2
3

B. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Solo Tpt.

C Tpt. 1
2
3

Hn. 1
2
3
4

Tbn. 1
2

B. Tbn.

Euph.

Tba.

D. B.

Timp.

Vib.

Crot.

Mar.

Sus. Cym.

Hp.

1. solo (duet with trumpet)
*mp*²

p

pp *lontano*

p

72 73 74 75 76 77 78

Picc. *p*
 Fl. 1 2
 Ob. 1 2 *mf*
 Bsn. 1 2
 Cbsn.
 Cl. 1 2 3
 B. Cl.
 Cb. Cl.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Solo Tpt. *mf*
 C Tpt. 1 2 3
 Hn. 1 2 3 4
 Tbn. 1 2 *pp* *p* (1.) (remove mute)
 B. Tbn.
 Euph.
 Tba.
 D. B.
 Timp.
 Vib.
 Croc.
 Mar.
 Sus. Cym.
 Hp.

rit......

mf *mp* *pp* *pp* *pp* *pp*

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

non vib. *non vib.* *non vib.* *non vib.* *non vib.* *non vib.*

solo *a 2*

(remove mute) *p* *rit.*.....

bein

92 Slower, warming $\text{♩} = 40$

poco accel.

Picc. *mp*

Fl. 1 2 *mp*

Ob. 1 2

Bsn. 1 2 *mp warm*

Cbsn.

Cl. 1 2 3 *mp*

B. Cl. *mp*

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Solo Tpt. *open* *mf warm* *f* *p*

92 Slower, warming $\text{♩} = 40$ poco accel.

C Tpt. 1 2 3

Hn. 1 2 3 4 *mp* *a 2* *p* *a 2*

Tbn. 1 2 *mp warm* *open* *mp warm*

B. Tbn.

Euph. *mp warm* *mp warm*

Tba. *mp warm* *arco* *mp*

D. B. *mp*

Timp.

Vib. *(vib.)* *p*

Crot.

Mar.

Sus. Cym. *Sus. Cym.*

Hp. *mf* *f*

97 A little faster $\text{♩} = 48$

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2 (a 2)

Cbsn.

CL. 1, 2, 3

B. Cl.

Cb. Cl.

S. Sax.

A. Sax. *mf espr.*

T. Sax. *mp*

B. Sax. *mp*

Solo Tpt.

97 A little faster $\text{♩} = 48$

C Tpt. 1, 2, 3

Hn. 1, 2, 3, 4 *a 4* *mf espr.*

Tbn. 1, 2

B. Tbn.

Euph. *mf*

Tba.

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

Timp. *p*

Vib. *mf*

Crot. *(bowed)* *mp*

Mar. *mf*

Sus. Cym. *mp*

Hp.

97

98

99

100

101

102

ord.

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1,2 *mf*

Bsn. 1,2 *mf*

Cbsn. *mf*

Cl. 1 *mf*

Cl. 2,3 *mf*

B. Cl. *mf*

Cb. Cl. *mf*

S. Sax. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

Solo Tpt. *f*

C Tpt. 1,2,3 *mp*

Hn. 1,2,3,4 (a 4) 1,2,3,4 *mp*

Tbn. 1,2 *mf*

B. Tbn. *mf*

Euph. *mf espr.*

Tba. *mf*

D. B. *mf* pizz.

Timp.

Glock. *p* Glock.

Crot.

Mar. 3, 3, 3, 3, 5, 3, 3, 5, 5, 3, 3, 3, 3

Sus. Cym.

Hp. 3, 3, 3, 3, 5, 3, 3, 5, 5, 3, 3, 3, 3

103 104 105 106 107 108

(♩ = ♩) **111** Bold ♩ = c. 63

Musical score for various instruments including Picc., Fl., Ob., Bsn., Cbsn., CL, B. Cl., Cb. Cl., S. Sax., A. Sax., T. Sax., B. Sax., Solo Tpt., C Tpt., Hn., Tbn., B. Tbn., Euph., Tba., D. B., Timp., Glock., Croc., Mar., Sus. Cym., and Hp. The score is divided into measures 109, 110, 111, and 112. Performance markings include dynamics such as *ff*, *mf*, *fp*, *arco*, and *radiant*, as well as articulation like accents and slurs. The woodwind section (Fl., Ob., Bsn., CL, B. Cl., Cb. Cl.) plays a melodic line with slurs and accents, often in pairs. The brass section (Sax., Tpt., Hn., Tbn., B. Tbn., Euph., Tba., D. B.) provides harmonic support with slurs and accents. The percussion section (Timp., Glock., Croc., Mar., Sus. Cym., Hp.) includes a complex rhythmic pattern in the snare drum and a series of triplets in the maracas. A large red watermark '© 2015 Schirmer, Inc.' is visible across the score.

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109

110

111

112

This page contains the musical score for the second movement, 'Flowing', of the piece 'River of Time'. The score is arranged for a large symphony orchestra and includes the following parts:

- Picc.** (Piccolo)
- Fl.** 1, 2 (Flutes)
- Ob.** 1, 2 (Oboes)
- Bsn.** 1, 2 (Bassoons)
- Cbsn.** (Contrabassoon)
- Cl.** 1, 2, 3 (Clarinets)
- B. Cl.** (Bass Clarinet)
- Ch. Cl.** (Chlorophane Clarinet)
- S. Sax.** (Soprano Saxophone)
- A. Sax.** (Alto Saxophone)
- T. Sax.** (Tenor Saxophone)
- B. Sax.** (Baritone Saxophone)
- Solo Tpt.** (Solo Trumpet)
- C Tpt.** 1, 2, 3 (Trumpets)
- Hn.** 1, 2, 3, 4 (Horns)
- Tbn.** 1, 2 (Trombones)
- B. Tbn.** (Baritone Trombone)
- Euph.** (Euphonium)
- Tba.** (Tuba)
- D. B.** (Double Bass)
- Timp.** (Timpani)
- Glock.** (Glockenspiel)
- Crot.** (Crotales)
- Mar.** (Maracas)
- B. Dr.** (Bass Drum)
- Hp.** (Harp)

The score is written in 3/4 time and features a variety of dynamics, including *f* (forte), *ff* (fortissimo), and *p* (piano). It includes numerous slurs, accents, and articulation marks. The Solo Trumpet part features a prominent melodic line with eighth-note patterns and a triplet. The Maracas part has a rhythmic pattern with dynamic markings *p* and *ff*. The score is divided into measures 113, 114, 115, and 116.

119

119

Picc. *ff* 2 2 2 2 5

Fl. 1 2 *ff* 2 2 2 2 5

Ob. 1 2 *ff* 2 2 2 2 5

Bsn. 1 2 *ff* 2 2 2 2 5

Cbsn. *ff* 2 2 2 2 2

Cl. 1 2 3 *ff* 2 2 2 2 5

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

Cb. Cl. *ff* 2 2 2 2 2

S. Sax. *ff* 2 2 2 2 5

A. Sax. *ff* 2 2 2 2 4

T. Sax. *ff* 2 2 2 2 2

B. Sax. *ff* 2 2 2 2 2

Solo Tpt. *ff* 2 2 2 2 2

C Tpt. 1 2 3 *ff bold* a 3 4

Hn. 1 2 3 4 1.2. a 2 4 3.4. a 2 *ff bold* 4

Tbn. 1 2 *f* 2 2 2 2 2

B. Tbn. *f* 2 2 2 2 2

Euph. *f* 2 2 2 2 2

Tba. *f* 2 2 2 2 2

D. B. *ff* 2 2 2 2 2

Timp. *f* 2 2 2 2 2

Glock. *f* 2 2 2 2 2

Crot. *f* 2 2 2 2 2

Sus. Cym. *f* 2 2 2 2 2

B. Dr. *mf* 2 2 2 2 2

Hp. *ff* 2 2 2 2 2

Picc. 2

Fl. 1 2 a 2

Ob. 1 2 a 2

Bsn. 1 2 a 2

Cbsn. 2

Cl. 1 2 3 (2,3)

B. Cl. 2

Cb. Cl. 2

S. Sax. 2

A. Sax. 2

T. Sax. 2

B. Sax. 2

Solo Tpt.

C Tpt. 1 2 3 a 3

Hn. 1 2 3 4 a 4 (ff)

Tbn. 1 2 a 2

B. Tbn. ff

Euph. ff

Tba. ff

D. B. 2

Timp. 2

Glock. ff

Xyl. [Xyl.] f

Sus. Cym. mf

B. Dr. mf

Hp. (damp) 8va (ff)

molto

125 **Slower, broken ♩ = 56**

Picc. *mf* *p*

Fl. 1 *mf* *p*

Fl. 2 *mf* *p*

Ob. 1 *mf* *p*

Ob. 2 *mf* *p*

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

Bsn. 2 *mf* *p*

Cbsn. *mp* *p*

Cl. 1 *mp* *p*

Cl. 2 *mp* *p*

Cl. 3 *mp* *p*

B. Cl. *mf* *p*

Cb. Cl. *mp* *p*

S. Sax. *mp* *p*

A. Sax. *mp* *p*

T. Sax. *mp* *p*

B. Sax. *mp* *p*

Solo Tpt. *f* *mf*

125 **Slower, broken ♩ = 56**

C Tpt. 1 *mf* *p*

C Tpt. 2 *mf* *p*

C Tpt. 3 *mf* *p*

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

Hn. 2 3.4. a 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tbn. 1 a 2 (to straight mute) *p*

Tbn. 2 *p*

B. Tbn. *mf* *p*

Euph. *mf* *ff* *p*

Tba. *mf* *p*

D. B. *mp* *p*

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

Glock. To Vib.

Xyl. To Crot.

Sus. Cym. *ff* *mf* To Mar.

B. Dr. *ff*

Hp. *ff*

125 126 127 128 129

130 Restored, ethereal, flowing ♩ = 63

Picc.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

Unfolding gradually, working together to create one circulating sound, undulating waves. Stagger breaths

Cl. 1
2
3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Solo Tpt.

130 Restored, ethereal, flowing ♩ = 63

C Tpt. 1
2
3

Hn. 1
2
3
4

Tbn. 1
2

D. B.

Timp.

Vib.
soft mallets
ppp warm
2nd.

Crot.

Mar.
soft mallets
ppp warm
pp sub.

Sus. Cym.

Hp.
p

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

- Picc.**: Piccolo flute, rests throughout.
- Fl. 1 & 2**: Flutes, first part has a solo line starting on page 138 with *f espr.* dynamics.
- Ob. 1 & 2**: Oboes, rests throughout.
- Bsn. 1 & 2**: Bassoons, rests throughout.
- Cl. 1, 2, 3**: Clarinets, playing sustained notes with dynamics ranging from *pp* to *mp*.
- B. Cl.**: Bass Clarinet, playing sustained notes with dynamics ranging from *mp* to *pp*.
- S. Sax., A. Sax., T. Sax., B. Sax.**: Saxophones, mostly resting, with T. Sax. and B. Sax. playing a melodic line on page 138 with *pp* dynamics and *non vib., molto legato* articulation.
- Solo Tpt.**: Solo Trumpet, playing a melodic line with dynamics *p warm*, *mp*, and *mf espr.*
- C Tpt., Hn., Tbn.**: Trumpets, Horns, and Trombones, rests throughout.
- D. B.**: Double Bass, playing a sustained note with *mp* dynamics.
- Timp.**: Timpani, rests throughout.
- Vib., Crost., Mar., Sus. Cym., Hp.**: Percussion and Keyboard instruments, playing rhythmic accompaniment with various dynamics.

A large red watermark 'PENSAL COPY' is overlaid diagonally across the score.

Unfolding gradually, working together to create one circulating sound, undulating waves. Every note articulated fluidly, continuous pulsing without emphasizing the beat. Stagger breaths.

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Picc.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

Cl. 1
2
3

B. Cl.

S. Sax. *non vib., molto legato*
pp *mp* *pp* *mp* *pp*
gradually warm the sound, poco vib.

A. Sax. *non vib., molto legato*
pp *mp* *pp* *mp* *pp*

T. Sax. *mp* *pp* *mp* *pp* *mp*

B. Sax. *mp* *pp* *mp* *pp* *mp*

Solo Tpt.

C Tpt. 1
2
3

Hn. 1
2
3
4

Tbn. 1
2

D. B.

Timp.

Vib. *pp* (*sed.*) *mp* *pp* *mp* *pp*

Crot. *Crot. bowed*
mp

Mar. *mp* *pp* *mp* *pp* *mp*

Sus. Cym.

Hp.

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

- Picc.
- Fl. 1 and 2
- Ob. 1 and 2
- Bsn. 1 and 2
- CL. 1, 2, and 3
- B. CL.
- S. Sax.
- A. Sax.
- T. Sax.
- B. Sax.
- Solo Tpt.
- C Tpt. 1, 2, and 3
- Hn. 1, 2, 3, and 4
- Tbn. 1 and 2
- D. B.
- Timp.
- Vib.
- Crot.
- Mar.
- Sus. Cym.
- Hp.

Key performance markings include dynamics such as *p*, *pp*, *mp*, *mf*, and *ppp*. The score includes various musical notations such as slurs, accents, and articulation marks. A large red watermark is visible across the center of the page.

stretch time a little

(♩ = ♩) 151 Faster ♩ = 84

Picc.

Fl. 1
pp — *mf* — *pp* — *mf* — *pp*

Fl. 2
mf — *pp* — *mf* — *pp*

Ob. 1
2

Bsn. 1
2

Cl. 1
2
3
pp — *mf* — *pp* — *mf*

B. Cl.
pp — *mf* — *pp* — *mf*

S. Sax.
mf — *pp* — *mf* — *pp*

A. Sax.
mf — *pp* — *mf* — *pp*

T. Sax.
pp — *mf* — *pp* — *mf*

B. Sax.

Solo Tpt.
pp — *mp* — *pp*

C Tpt. 1
2
3

Hn. 1
2
3
4

Tbn. 1
2
pp — *mp* — *pp*

D. B.

Timp.

Vib.
mf — *pp* — *mf* — *pp*

Crot.
mp

Mar.
pp — *mf* — *pp* — *mf*

Sus. Cym.

Hp.

1. solo
mp dolce

stretch time a little

(straight mute)

(bowed)

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

- Picc.**: Piccolo
- Fl.**: Flutes (1 and 2)
- Ob.**: Oboes (1 and 2)
- Bsn.**: Bassoons (1 and 2)
- Cl.**: Clarinets (1, 2, and 3)
- B. Cl.**: Bass Clarinet
- S. Sax.**: Soprano Saxophone
- A. Sax.**: Alto Saxophone
- T. Sax.**: Tenor Saxophone
- B. Sax.**: Baritone Saxophone
- Solo Tpt.**: Solo Trumpet
- C Tpt.**: Cornet Trumpets (1, 2, and 3)
- Hn.**: Horns (1, 2, 3, and 4)
- Tbn.**: Trombones (1 and 2)
- D. B.**: Double Bass
- Timp.**: Timpani
- Vib.**: Vibraphone
- Crot.**: Crotales
- Mar.**: Maracas
- Sus. Cym.**: Suspended Cymbal
- Hp.**: Harp

The score includes dynamic markings such as *pp*, *mf*, and *mp*, as well as performance instructions like "(remove mute)" and "(straight mute)".

This page contains a detailed musical score for the second movement, 'Flowing', of 'River of Time'. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments included are Piccolo (Picc.), Flutes (Fl. 1 and 2), Oboes (Ob. 1 and 2), Bassoons (Bsn. 1 and 2), Contrabassoon (Cbsn.), Clarinets (Cl. 1, 2, and 3), Bass Clarinet (B. Cl.), Saxophones (Sax. Soprano, Alto, Tenor, and Baritone), Solo Trumpet (Solo Tpt.), Trumpets (C Tpt. 1, 2, and 3), Horns (Hn. 1, 2, 3, and 4), Trombones (Tbn. 1 and 2), Double Bass (D. B.), Timpani (Timp.), Vibraphone (Vib.), Crotales (Crot.), Maracas (Mar.), Suspended Cymbal (Sus. Cym.), and Harp (Hp.). The score features various musical notations such as dynamics (pp, mf, p, f, mp), articulation (accents, slurs), and performance instructions like 'straight mute' and '(bowed)'. The music is written in a key signature of two flats and a common time signature. A large, semi-transparent red watermark with the word 'COPYRIGHT' is overlaid diagonally across the center of the page.

(♩ = ♩) 164 Slower ♩ = 56

Picc. *f* → *ff*
 Fl. 1 *f* → *ff*
 Fl. 2 *f* → *ff*
 Ob. 1 (1.) *f* → *ff*
 Ob. 2 *a 2* *f* → *ff*
 Bsn. 1 *f* → *ff*
 Bsn. 2 *f* → *ff*
 Cbsn. *f* → *ff*
 Cl. 1 *f* → *ff*
 Cl. 2 *f* → *ff*
 Cl. 3 *f* → *ff*
 B. Cl. *f* → *ff*
 S. Sax. *f* → *ff*
 A. Sax. *f* → *ff*
 T. Sax. *f* → *ff*
 B. Sax. *f* → *ff*
 Solo Tpt. *f* → *ff*
 C Tpt. 1 *f* → *ff*
 C Tpt. 2 *f* → *ff*
 C Tpt. 3 *f* → *ff*
 Hn. 1 *pp* → *f*
 Hn. 2 *pp* → *f*
 Hn. 3 *pp* → *f*
 Hn. 4 *pp* → *f*
 Tbn. 1 *pp* → *f*
 Tbn. 2 *pp* → *f*
 D. B. *p* → *mf* → *p*
 Timp. *p* → *mf* → *p*
 Vib. *ff*
 Croc. *ff*
 Mar. *ff*
 Sus. Cym. *mf* (damp)
 Hp. *f* (damp) *mf*

Solo *mf dolce*
 Bsn. *p* → *mf* → *p*
 Cbsn. *p* → *mf* → *p*
 Cl. *a 2* *p* → *mf* → *p*
 B. Cl. *p* → *mf* → *p*
 S. Sax. *p* → *mf* → *p*
 A. Sax. *p* → *mf* → *p*
 T. Sax. *p* → *mf* → *p*
 B. Sax. *p* → *mf* → *p*
 Solo Tpt. *mf espr.*
 C Tpt. 3 *mf* → *f*
 Hn. 1 *pp* → *f*
 Hn. 2 *pp* → *f*
 Hn. 3 *pp* → *f*
 Hn. 4 *pp* → *f*
 Tbn. 1 *pp* → *f*
 Tbn. 2 *pp* → *f*
 D. B. *p* → *mf* → *p*
 Timp. *p* → *mf* → *p*
 Vib. *p* *Reo.*
 Croc. *p* → *mf* → *p*
 Mar. *p* → *mf* → *p*
 Sus. Cym. *p* → *mf* → *p*
 Hp. *mf*

Picc. *mp dolce*
 Fl. 1 2 *p*
 Ob. 1 2
 Bsn. 1 2 *mf* *p* *mp* *p* *mp* *pp*
 Cbsn. *mf* *p* *mp* *pp* *mp* *pp*
 Cl. 1 2 *mf* *p* *mp* *p* *mp* *pp*
 3 *mf* *p* *mp* *pp* *mp* *pp*
 B. Cl. *mf* *p* *mp* *pp* *mp* *pp*
 Cb. Cl. *mf* *p* *mp* *pp* *mp* *pp*
 S. Sax.
 A. Sax. *mf* *p* *mp* *p* *mp* *pp*
 T. Sax. *mf* *p* *mp* *pp* *mp* *pp*
 B. Sax. *mf* *p* *mp* *pp* *mp* *pp*
 Solo Tpt. *mp* *p*
 C Tpt. 1 2 3
 Hn. 1 2 3 4
 Tbn. 1 2
 D. B. *p* *mf* *p* *mp* *pp* *mp* *pp*
 Timp.
 Vib. (Vib.)
 Crot.
 Mar. *p* *mf* *p* *mp* *pp* *mp* *pp*
 Sus. Cym.
 Hp. *p*

3. Crossing

Pulsing ♩ = 108

Pulsing ♩ = 108

Piccolo

Flute 1 2

Oboe 1 2

Bassoon 1 2

Contrabassoon

B♭ Clarinet 1 2 3

B♭ Bass Clarinet

B♭ Contrabass Clarinet

B♭ Soprano Saxophone

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Solo Trumpet (C)

Pulsing ♩ = 108

C Trumpet 1 2 3

F Horn 1 2 3 4

Trombone 1 2

Bass Trombone

Euphonium

Tuba

Double Bass

Timpani

Vibraphone (to hard mallets)

Xylophone

Marimba (medium mallets)

Bass Drum

Harp

1 2 3 4

Musical score for "River of Time | 3. Crossing". The score is arranged for a large ensemble and includes the following instruments: Picc., Fl. 1 & 2, Ob. 1 & 2, Bsn. 1 & 2, Cbsn., Cl. 1 & 2, Cl. 3, B. Cl., Cb. Cl., S. Sax., A. Sax., T. Sax., B. Sax., Solo Tpt., C Tpt. 1 & 2, Hn. 1, 2, 3 & 4, Tbn. 1 & 2, B. Tbn., Euph., Tba., D. B., Timp., Vib., Xyl., Mar., B. Dr., and Hp.

The score is divided into four measures. Key dynamics and markings include:

- Bsn. 1 & 2:** *pp*, *mf*, *pp*, *mf*, *pp*
- Cl. 1 & 2:** *pp*, *f*
- Cl. 3:** *pp*, *f*, *pp*
- B. Cl.:** *pp*, *mf*, *pp*
- Cb. Cl.:** *pp*
- Solo Tpt.:** *pp*, *mf*, *pp*
- C Tpt. 1 & 2:** *mf*, *p*, *mp* echoes of solo trumpet (straight mute), *mp* echoes of solo trumpet
- B. Tbn.:** *pp*, *mf*
- D. B.:** *mf*, *pp*
- Timp.:** *mf*, *pp*
- Mar.:** *mf*, *pp*, *mf*
- Hp.:** *p* plodding

The score concludes with figured bass notation for the Harpsichord: 5, 6, 7, 8.

9

Picc.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

Cbsn.

CL. 1
2
3

B. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Solo Tpt.

9

C Tpt. 1
2

Hn. 1
2
3
4

Tbn. 1
2

B. Tbn.

Euph.

Tba.

D. B.

Timp.

Vib.

Xyl.

Mar.

B. Dr.

Hp.

(a 2)

3 3

(long, smooth gliss.)

pp

f

pp

mf

pp

f

pp

mf

pp

f

pp

mf

pp

mf

pp

mf

pp

mf

pp

mf

pp

mf

pp

f

pp

mf

pp

mf

pp

pp

mf

pp

f

pp

mf

pp

mf

pp

6 5

5 6 6

9 10 11 12

13 14 15 16 17

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non vib.

pp non vib. f

a 2

pp molto f pp

(pp) molto f pp

pp molto f pp

pp molto f pp

pp molto f pp

3 tr

p

1.2. a 2

3.4. a 2

pp f pp

pp f pp

pp f pp

pp

pp

pp

To B. Dr.

To Crot.

To B. Dr.

24

Picc.

Fl. 1
2

Ob. 1
2

Bsn. 1
2 (a 2)

Cbsn.

Cl. 1
2
3

B. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Solo Tpt.

C Tpt. 1
2
3

Hn. 1
2
3
4

Tbn. 1
2

B. Tbn.

Euph.

Tba.

D. B.

Timp.

Vib. (Xeo.)

Crot.

Mar.

B. Dr.

Hp.

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Picc., Fl. 1 & 2, Ob. 1 & 2, Bsn. 1 & 2, Cbsn., Cl. 1 & 2, B. Cl., Cb. Cl., S. Sax., A. Sax., T. Sax., B. Sax., Solo Tpt., C Tpt. 1 & 2 & 3, Hn. 1, 2, 3 & 4, Tbn. 1 & 2, B. Tbn., Euph., Tba., D. B., Timp., Vib., Crot., Mar., B. Dr., and Hp. The score is divided into three measures, numbered 27, 28, and 29 at the bottom. Dynamic markings include *pp*, *f*, *mf*, and *p*. A specific instruction for the Horns is: "1.2. a 2 (open: slowly insert hand in bell to stopped)".

30

Picc.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

Cbsn.

Cl. 1
2
3

B. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Solo Tpt.

30

C Tpt. 1
2
3

Hn. 1
2
3
4

Tbn. 1
2

B. Tbn.

Euph.

Tba.

D. B.

Timp.

Vib.

Crot.

Mar.

B. Dr. [B. Dr.]

Hp.

30 31 32 33

pp, f, mp, mf, bold, solo, 3, 8^{va}, 3

non vib.

Picc. *p*

Fl. 1 2 *ord.* *p*

Ob. 1 2 *pp*

Bsn. 1 2 *ff heavy* *pp*

Cbsn. *ff heavy* *pp*

(all clarinets: long, smooth glissando to m. 40; pitches & rhythms are approximate; stagger breaths, breaks)

Cl. 1 *cresc. poco a poco*

Cl. 2 *cresc. poco a poco*

Cl. 3 *pp* *cresc. poco a poco*

B. Cl. *f* *pp*

Cb. Cl.

S. Sax. *p*

A. Sax.

T. Sax. *pp* *f* *pp*

B. Sax. *ff heavy* *pp*

Solo Tpt.

C Tpt. 1 2 3

Hn. 1 2 3 4 *1.2. a 2* *mp* *pp*

Tbn. 1 2 *p* *p*

B. Tbn. *ff heavy* *pp*

Euph. *pp* *f* *pp*

Tba. *ff heavy* *pp*

D. B. *ff heavy* *pp*

Timp. *f heavy* *pp*

Vib.

Crot. *Crot. bowed* *mf* *To Xyl.*

Mar.

B. Dr. *f* *pp* *To Sus. Cym.* *Sus. Cym. scrape with metal beater*

Hp. *mp*

34 35 36 37 38 39

40

Picc.

Fl. 1
2
f *p*

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

Bsn. 1
2

Cbsn.

Cl. 1
2
3
f *p*
a 3

B. Cl.

Cb. Cl.

S. Sax.
f *echoes* *pp* *mf* *echoes*

A. Sax.
f *echoes* *pp*

T. Sax.

B. Sax.

Solo Tpt.

40

1 (straight mute)
f *echoes* *pp* *f* *echoes* *pp*

C Tpt. 2 (straight mute)
f *echoes* *pp* *f* *echoes* *pp* *mf* *echoes*

3 (straight mute)
f *pp*

Hn. 1
2
3
4

Tbn. 1
2
a 2
mf *pp*

B. Tbn.

Euph.

Tba.

D. B.

Timp.

Vib.
(solo/prominent)
f *Red.*

Xyl.
[Xyl.] (blend with marimba)
mf

Mar.
rubber mallets
f

Sus. Cym.
f To B. Dr.

Hp.
f

40 41 42 43 44

This musical score is for the piece "River of Time | 3. Crossing". It is a full orchestral score with multiple staves for each instrument. The score is divided into five measures, numbered 45 to 49 at the bottom. The instruments included are Piccolo, Flute 1 and 2, Oboe 1 and 2, Bassoon 1 and 2, Clarinet 1, 2, and 3, Bass Clarinet, Contrabass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Bass Saxophone, Solo Trumpet, Trumpet 1, 2, and 3, Horn 1, 2, 3, and 4, Trombone 1 and 2, Bass Trombone, Euphonium, Tuba, Double Bass, Timpani, Vibraphone, Xylophone, Maracas, Bass Drum, and Snare Drum. The score features various dynamics such as *pp*, *f*, *mf*, and *mp*, along with performance instructions like "echoes" and "elegant". The key signature is one flat (B-flat), and the time signature is 3/4. A large red watermark is visible across the center of the page.

Picc. *pp* *mf* *pp* *f* -echoes=

Fl. 1 *pp* *mf* *pp*

Fl. 2 *f* *pp*

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

S. Sax. *pp* *mf* *pp*

A. Sax. *pp* *mf* *pp* *mf*

T. Sax.

B. Sax.

Solo Tpt.

(mp)

52

1 *mf* *pp* *mf* *pp*

C Tpt. 2 *pp* *mf* *pp* *pp*

3 *pp* *mf* *pp* *mf* *pp*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn. (long, smooth gliss.)

Euph. *p* groaning *mp* *pp*

Tba.

D. B. (long, smooth gliss.)

p groaning *f* *pp*

Timp.

Vib. *(Reo.)*

Xyl.

Mar.

B. Dr. *[B. Dr.]*
super ball mallet or thumb (with double bass and bs. trb.) *mp* groaning To Sus. Cym.

Hp.

Picc. *pp* *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Bsn. 1

Bsn. 2

Cbsn.

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl.

Cb. Cl.

S. Sax. *mf* *pp* *mf* *pp* *f*

A. Sax. *pp* *mf* *pp* *f*

T. Sax.

B. Sax.

Solo Tpt. *mf* *f*

1 *(pp)* *mf* *pp* *f* *pp*

C Tpt. 2 *mf* *pp* *mf* *pp*

3 *mf* *pp*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

D. B.

Timp.

Vib. *f*

Xyl. *(Xeo.)*

Mar. *f*

Sus. Cym. *Sus. Cym. scrape with metal beater* *f* *To B. Dr.*

Hp. *f*

60 *fr*

Picc.

Fl. 1 (a 2)

Fl. 2

Ob. 1 (a 2)

Ob. 2 (a 2)

Bsn. 1

Bsn. 2

Cbsn.

Cl. 1 (a 3)

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Solo Tpt.

C Tpt. 1 *a 3*

C Tpt. 2

C Tpt. 3

Hn. 1 *a 4*

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

D. B. (arco)

Timp.

Vib. (Reo.)

Xyl.

Mar.

B. Dr. [B. Dr.] (damp)

Hp.

59 60 61 62

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Picc. *f* *p*

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

Fl. 2 *f* *p*

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

Ob. 2 *f* *p*

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn. *f*

Cl. 1 (a 3) *f* *p*

Cl. 2 *f* *p*

Cl. 3 *f* *p*

B. Cl. *f*

Cb. Cl. *f*

S. Sax. *fp* *f*

A. Sax. *fp* *f*

T. Sax. *f*

B. Sax. *f*

Solo Tpt. *ff* *f*

C Tpt. 1 *f*

C Tpt. 2 *f*

C Tpt. 3 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tbn. 1 (a 2) *f*

Tbn. 2 *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

D. B. *f*

Timp. *f*

Vib. *f*

Xyl. *f*

Mar. *f*

B. Dr. (damp) *(mf)*

Hp. *f*

63

64

65

66

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68

The musical score is arranged in a standard orchestral layout. The top section includes Piccolo, Flute (1 and 2), Oboe (1 and 2), Bassoon (1 and 2), and Contrabassoon. The middle section features Clarinet in A (1 and 2), Clarinet in Bb (1 and 2), Bass Clarinet, Contrabass Clarinet, Saxophone in C (1 and 2), Saxophone in Bb (1 and 2), Tenor Saxophone, and Baritone Saxophone. The bottom section includes Solo Trumpet, Cornet in Bb (1, 2, and 3), Horn in F (1, 2, 3, and 4), Trombone in Bb (1 and 2), Baritone Trombone, Euphonium, Tuba, Double Bass, Snare Drum, Vibraphone, Xylophone, Maracas, Bass Drum, and Harp. The score is marked with various dynamics such as *ff*, *ffp*, *f*, and *mf*. Performance instructions like *1.2. a 2*, *3.4.*, and *(ff)* are present. A large red watermark is visible across the score.

67

68

69

70

73

Score for River of Time | 3. Crossing, measures 71-74. The score includes parts for Piccolo, Flutes (1 & 2), Oboes (1 & 2), Bassoons (1 & 2), Clarinets (1, 2, & 3), Bass Clarinet, Contrabass Clarinet, Saxophones (Soprano, Alto, Tenor, Baritone), Solo Trumpet, Trumpets (1, 2, & 3), Horns (1, 2, 3, & 4), Trombones (1 & 2), Baritone Trombone, Euphonium, Tuba, Double Bass, Timpani, Vibraphone, Xylophone, Maracas, Bass Drum, and Hi-hat. Dynamics include *f*, *ff*, *f*gritty, and *p*. Performance instructions include '(straight mute)' for the Solo Trumpet and 'To Sus. Cym.' for the Bass Drum.

71

72

73

74

Picc.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

Cbsn.

Cl. 1
2
3

B. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Solo Tpt.

C Tpt. 1
2
3

Hn. 1
2
3
4

Tbn. 1
2

B. Tbn.

Euph.

Tba.

D. B.

Timp.

Vib.

Xyl.

Mar.

Sus. Cym.

Hp.

f

mp

f

a 4

p

(long, smooth glissando to m. 40; elide with Tbn. 2)

mp wind up

(long, smooth glissando to m. 40; elide with Tbn. 1)

mp wind up

cresc.

cresc.

strum quickly with fingernails/pick

f

sim.

Picc.
 Fl. 1
 2
 Ob. 1
 2
 Bsn. 1
 2
 Cbsn.
 Cl. 1
 2
 3
 B. Cl.
 Cb. Cl.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Solo Tpt.
 C Tpt. 1
 2
 3
 Hn. 1
 2
 3
 4
 Tbn. 1
 2
 B. Tbn. (long, smooth glissando to m. 40; elide with Tbn. 1 & 2) (VI) (VII)
 Euph.
 Tba.
 D. B.
 Timp.
 Vib.
 Xyl.
 Mar.
 Sus. Cym.
 Hp.

Picc. *ff* *pp* *ff*

Fl. 1 2 (a 2) *ff* *pp* *ff*

Ob. 1 2 (a 2) *ff* *pp* *ff*

Bsn. 1 2 *mp*

Cbsn.

Cl. 1 2 3

B. Cl.

Cb. Cl.

S. Sax. *ff* *pp* *ff*

A. Sax.

T. Sax.

B. Sax.

Solo Tpt. *tr* *p*

C Tpt. 1 2 3

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

Tbn. 1 2 *mf*

B. Tbn.

Euph. *mf*

Tba.

D. B.

Timp.

Vib.

Xyl. *p* (solo) *ff*

Mar.

Sus. Cym. *mp* To B. Dr.

Hp. *f*

Picc.
 Fl. 1 2
 Ob. 1 2
 Bsn. 1 2
 Cbsn.
 Cl. 1 2 3
 B. Cl.
 Cb. Cl.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Solo Tpt.
 C Tpt. 1 2 3
 Hn. 1 2 3 4
 Tbn. 1 2
 B. Tbn.
 Euph.
 Tba.
 D. B.
 Timp.
 Vib.
 Xyl.
 Mar.
 B. Dr.
 Hp.

Musical score for "River of Time | 3. Crossing", measures 87-90. The score includes parts for Piccolo, Flutes (1 & 2), Oboes (1 & 2), Bassoons (1 & 2), Contrabassoon, Clarinets (1, 2, & 3), Bass Clarinet, Contrabass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Bass Saxophone, Solo Trumpet, Cornets (1, 2, & 3), Horns (1, 2, 3, & 4), Trombones (1 & 2), Baritone Trombone, Euphonium, Tuba, Double Bass, Timpani, Vibraphone, Xylophone, Maracas, Bongos, and Piano. Dynamics include *p*, *pp*, *ff*, *bold*, and *mf*. Performance instructions include "a 2" and "(open: slowly insert hand in bell to stopped)".

This page contains a musical score for the piece "River of Time | 3. Crossing". The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments included are Piccolo, Flutes (1 and 2), Oboes (1 and 2), Bassoons (1 and 2), Clarinets (1, 2, and 3), Bass Clarinet, Contrabass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Solo Trumpet, Cornets (1 and 2), Horns (1, 2, 3, and 4), Trombones (1 and 2), Euphonium, Tuba, Double Bass, Timpani, Vibraphone, Xylophone, Maracas, Bongos, and Harp. The score is divided into four measures, numbered 95, 96, 97, and 98 at the bottom. Dynamic markings such as *pp*, *ff*, and *ppp* are used throughout. Performance instructions include "a 2 (straight mute)" for the trumpets and "To Sus. Cym." for the maracas. The score features complex rhythmic patterns with many triplets and quintuplets, and various articulations like slurs and accents.

This page contains a detailed musical score for a symphony orchestra. The score is arranged in a standard orchestral layout with staves for various instruments. The instruments listed on the left side of the page are: Picc., Fl. 1 & 2, Ob. 1 & 2, Bsn. 1 & 2, Cbsn., Cl. 1, 2, & 3, B. Cl., Cb. Cl., S. Sax., A. Sax., T. Sax., B. Sax., Solo Tpt., C Tpt. 1, 2, & 3, Hn. 1, 2, 3, & 4, Tbn. 1 & 2, B. Tbn., Euph., Tba., D. B., Timp., Vib., Xyl., Sus. Cym., B. Dr., and Hp.

The score spans four measures, labeled at the bottom as 99, 100, 101, and 102. The music features a variety of dynamics including *f* (forte), *pp* (pianissimo), *mf* (mezzo-forte), and *ff* (fortissimo). There are also performance markings such as *mf-pp* and *p*. The score includes complex rhythmic patterns, including triplets and sixteenth-note runs. Some instruments have specific fingering or articulation markings, such as *(a 2)* and *3*. The woodwinds and strings play sustained notes, while the brass and percussion provide rhythmic accompaniment.

105

Picc. *pp* *ff*
 Fl. 1 2
 Ob. 1 2
 Bsn. 1 2 *pp* *molto*
 Cbsn. *ff* *pp*
 Cl. 1 *pp* *ff*
 Cl. 2 *pp* *ff*
 Cl. 3 *pp* *ff*
 B. Cl. *ff* *pp*
 Cb. Cl. *ff* *pp*
 S. Sax. *pp* *ff*
 A. Sax. *pp* *ff*
 T. Sax. *pp* *molto*
 B. Sax. *pp* *molto*
 Solo Tpt. *ff*
 C Tpt. 1 *a 2* *ff* (remove mute)
 C Tpt. 2 *ff*
 C Tpt. 3 *ff*
 Hn. 1 *ff* *pp*
 Hn. 2 *ff* *pp*
 Hn. 3 *ff* *pp*
 Hn. 4 *ff* *pp*
 Tbn. 1 *ff* *pp*
 Tbn. 2 *ff* *pp*
 B. Tbn. *ff* *pp*
 Euph. *ff* *pp*
 Tba. *ff* *pp*
 D. B. *ff* *pp*
 Timp. *f* *pp*
 Vib. *p* *ff*
 Xyl. (Xyl.) *p* *ff*
 Sus. Cym. *Sus. Cym.* (damp) *To Mar.*
 B. Dr. *f*
 Hp. *ff*

103

104

105

106

This page contains a detailed musical score for a symphony orchestra. The score is written in 4/4 time and spans measures 107 to 110. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting in measure 108 with a *ff* dynamic.
- Fl.**: Flutes 1 and 2, playing a melodic line with *ff* dynamics.
- Ob.**: Oboes 1 and 2, playing a melodic line with *ff* dynamics.
- Bsn.**: Bassoons 1 and 2, playing a melodic line with *f* and *pp* dynamics.
- Cbsn.**: Contrabassoon, playing a melodic line with *f* and *pp* dynamics.
- Cl.**: Clarinets 1, 2, and 3, playing a melodic line with *ff* dynamics.
- B. Cl.**: Bass Clarinet, playing a melodic line with *f* and *pp* dynamics.
- Cb. Cl.**: Contrabass Clarinet, playing a melodic line with *pp*, *molto*, *f*, and *p* dynamics.
- S. Sax.**: Soprano Saxophone, playing a melodic line with *ff* dynamics.
- A. Sax.**: Alto Saxophone, playing a melodic line with *f* and *pp* dynamics.
- T. Sax.**: Tenor Saxophone, playing a melodic line with *f* and *pp* dynamics.
- B. Sax.**: Baritone Saxophone, playing a melodic line with *f* and *pp* dynamics.
- Solo Tpt.**: Solo Trumpet, playing a melodic line with *p* dynamics.
- C Tpt.**: Cornet Trumpets 1, 2, and 3, playing a melodic line with *p* dynamics.
- Hn.**: Horns 1, 2, 3, and 4, playing a melodic line with *pp* dynamics.
- Tbn.**: Trombones 1 and 2, playing a melodic line with *pp* and *f* dynamics.
- B. Tbn.**: Baritone Trombone, playing a melodic line with *pp* and *f* dynamics.
- Euph.**: Euphonium, playing a melodic line with *pp* and *f* dynamics.
- Tba.**: Tuba, playing a melodic line with *pp* and *f* dynamics.
- D. B.**: Double Bass, playing a melodic line with *pp*, *molto*, *f*, and *p* dynamics.
- Timp.**: Timpani, playing a melodic line with *pp*, *molto*, *f*, and *p* dynamics.
- Vib.**: Vibraphone, playing a melodic line with *ff* dynamics.
- Xyl.**: Xylophone, playing a melodic line with *ff* dynamics.
- Mar.**: Maracas, playing a melodic line with *ff* dynamics.
- B. Dr.**: Bass Drum, playing a melodic line with *ff* dynamics.
- Hp.**: Harp, playing a melodic line with *ff* dynamics.

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111

Picc. *p* *pp*

1 *p* *pp*

Fl. 2 *p* *pp*

Ob. 1 *p* *pp*

2 *p* *pp*

Bsn. 1 *p* *pp*

2 *p* *pp*

Cbsn. *pp*

Cl. 1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

B. Cl. *f* *pp*

Cb. Cl. *pp*

S. Sax. *f* *ff*

A. Sax. *f* *ff*

T. Sax. *f* *ff*

B. Sax. *pp*

Solo Tpt.

111

C Tpt. 1 *pp*

2 *pp*

3 *pp*

Hn. 1 1.2. *f* 1.2. a 2

2 3.4. a 2 3.4. a 2

3 *f*

4 *f*

Tbn. 1 *pp*

2 *pp*

B. Tbn. *pp*

Euph. *pp*

Tba. *pp*

D. B. *pp*

Timp. *pp*

Vib. *pp*

Crot. *To Crot.* *pp*

Mar. *Mar. hard mallets* *f* *pp*

B. Dr. *pp*

Hp. *pp*

117

Picc. *ff* *pp*

Fl. 1 *ff* *pp*

Fl. 2 *ff* *pp*

Ob. 1 *ff* *pp*

Ob. 2 *ff* *pp*

Bsn. 1 (a 2) *ff heavy* *pp*

Bsn. 2 *ff heavy* *pp*

Cbsn. *ff heavy* *pp*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *ff heavy* *pp*

Cb. Cl. *ff heavy* *pp*

S. Sax. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

Solo Tpt. *f*

C Tpt. 1 *f* 1.2. a 2 open

C Tpt. 2 *pp*

C Tpt. 3 *pp*

Hn. 1 3.4. a 2 *pp*

Hn. 2 *pp*

Hn. 3 3.4. a 2 *pp*

Hn. 4 *f*

Tbn. 1 1. b *pp*

Tbn. 2 *pp* *ff* *pp* *f* *pp*

B. Tbn. *pp* *ff heavy* *pp* *f* *pp*

Euph. *pp*

Tba. *ff heavy* *pp* *ff*

D. B. *ff heavy* *pp* *ff*

Timp. *f heavy* *pp*

Vib. *ff* *pp*

Crot. (Xeo.)

Mar. *f heavy* *p*

B. Dr. *f heavy* *p*

Hp. *ff* *sim.*

This page contains the musical score for the third movement, "3. Crossing," of the piece "River of Time." The score is arranged for a large orchestra and includes the following instruments and parts:

- Picc.** (Piccolo)
- Fl.** 1, 2 (Flutes)
- Ob.** 1, 2 (Oboes)
- Bsn.** 1, 2 (Bassoons)
- Cbsn.** (Contrabassoon)
- Cl.** 1, 2, 3 (Clarinets)
- B. Cl.** (Bass Clarinet)
- Cb. Cl.** (Cello Clarinet)
- S. Sax.** (Soprano Saxophone)
- A. Sax.** (Alto Saxophone)
- T. Sax.** (Tenor Saxophone)
- B. Sax.** (Baritone Saxophone)
- Solo Tpt.** (Solo Trumpet)
- C Tpt.** 1, 2, 3 (C Trumpets)
- Hn.** 1, 2, 3, 4 (Horns)
- Tbn.** 1, 2 (Trombones)
- B. Tbn.** (Baritone Trombone)
- Euph.** (Euphonium)
- Tba.** (Tuba)
- D. B.** (Double Bass)
- Timp.** (Timpani)
- Vib.** (Vibraphone)
- Crot.** (Conga)
- Mar.** (Maracas)
- B. Dr.** (Bongo)
- Hp.** (Harp)

The score is divided into four systems, corresponding to page numbers 119, 120, 121, and 122. It features various musical notations, including dynamics (e.g., *ff*, *pp*, *mf*, *f*), articulation (accents, slurs), and performance instructions (e.g., *a 2*, *1.2.*, *3.4.*, *a 2*). A large red watermark is visible across the center of the page.

