

# WHERE THE RIVER FLOWS

An Historical Trilogy

JAMES SWEARINGEN

Complete Band w/Full Conductor Score \$68.00  
Extra Score \$6.00 - Extra Parts \$1.50 ea.

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Not valid for performance.



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# WHERE THE RIVER FLOWS

## An Historical Trilogy

### JAMES SWEARINGEN

Commissioned by and dedicated to the Washington H.S. Concert Band,  
Washington Court House, Ohio. Dennis Wollam, Director.  
Premiere performance - May 23, 1993

#### PROGRAM NOTES

Blue Jacket (1754 -1810) was a young white boy (Marmaduke "Duke" Van Swearingen) who, after being abducted by the Shawnee Indians, grew to be a great warrior and eventually war chief of the tribe. His courage and conviction to protect his followers and their sacred homelands has long served as an inspiration for Native Americans throughout history.

**I. THE NEW FRONTIER** - As the population grew in the late 1700's, white settlers flooded into the Ohio Valley with dreams of finding new locations upon which towns could be built and where families could be raised. The Indians, realizing they would need assistance in protecting their lands, signed treaties with our government after being assured that boundaries would be established and maintained. Amidst all this conflict, the scenic Ohio River helped to form a natural boundary created not by man, but by the beauty of nature.

**II. BRING BACK MY CHILD** - Marmaduke Van Swearingen, along with his mother and father and their seven other children, settled near the present day city of Richwood, West Virginia. On the afternoon of June 5, 1771, he and his younger brother Charlie were suddenly confronted by a Shawnee hunting party. Sensing they might be killed, "Duke" expressed a willingness to travel with their captors if they would agree to release his brother unharmed. The Indians complied and because of the blue hunting jacket he was wearing, he was given the Shawnee name, Wey-yah-pih-eh-sehn-wah...Blue Jacket.

*Picture, if you will, two people standing at the edge of the woods collectively sharing their individual grief over the sudden loss of a son. Only a gentle mist of rain can help to hide the tears while the blowing wind echoes the emptiness deep within their hearts.*

**III. GREAT CHIEF (K-tch-o-ke-man)** - Blue Jacket adapted quickly to his new life and soon became well versed in the customs and the language of the Shawnee. As he grew older, it was his dedication to preserving the Indian lands and their way of life from the encroaching whites that led to his being chosen as war chief. During these turbulent times, fierce battles were fought, many lives were lost, and several treaties were signed and broken. As fate would have it, the Treaty of Greenville was signed in 1795 and the Indians were forced to give up and leave behind virtually all of the Ohio Territory.

*"What we leave behind are the spirits of our dead...they are eternal, and here they shall remain. From their lips, we have given names to this sacred ground which will always speak for us. The Maumee will laugh for us. The Miami will glisten in our image. Caesar's Creek will murmur of his bravery and of his death. The blowing wind will forever sing our death song in these forests..."*

*Can it be that your children will hear that song?"*

Reprinted, with permission, from the production "Blue Jacket," an outdoor drama presented each summer in Xenia, Ohio.  
W. L. Mundell, playwright.

#### PERFORMANCE NOTES

Total performance time: 6:55

Though designed as a three movement suite, any one or two movements may be performed individually or together if time does not permit the inclusion of all three.

##### I. THE NEW FRONTIER

Performance time: 2:24

**Measures 1-12:** (Maestoso  $\downarrow$  = 100) This opening fanfare is meant to typify the pioneer spirit of exploration and discovery.

**Measures 13-20:** (Legato  $\downarrow$  = 92) Surely the initial sighting of the majestic Ohio River in the late 1700's must have inspired the settlers to pause and give thanks for allowing their families a safe arrival to the land which would become their new home.

**Measure 21:** Beat three should have a slight lift off the eighth note.

**Measures 29-35:** (Grandioso  $\downarrow$  = 96) This repeat of the hymn should be played with much pride.

**Measures 42-44:** ( $\downarrow$  = 72) The last three measures should be very broad. Use of sub-division in Measure 43 would be most appropriate.

##### II. BRING BACK MY CHILD

Performance time: 2:31

**Measures 1-4:** (Adagio  $\downarrow$  = 60) The triangle and solo flute hauntingly signals in the main motif (augmentation) while the solo clarinet responds with a contrasting variation in real time. As other instruments continue to layer in, a very stark and dramatic fourth measure brings this opening phase of our introduction to a close.

**Measures 5-8:** (Con Moto  $\downarrow$  = 72) This part of the introduction also appears at various times within the movement as a transition. During this section, a gentle falling of rain is depicted through the light use of bell-tones while the percussion section works to create a tapestry of unusual colors and sounds. The tempo at this point should be rather strict.

**Measures 9-11:** While the singing in **Bring Back My Child** is optional, I would strongly encourage you to consider its use so that the dramatic impact of the movement will be even more significant. Scoring limitations prevented me from providing the words in all the parts. However, it should be noted that the singing is written in concert key and that the part should be sung by any member of the ensemble who is not actively playing. In addition, all singers should be encouraged to sing the melody where it feels the most comfortable and in their natural voice. Should you elect not to sing, the flute and clarinet duet, along with the written accompaniment, will certainly be sufficient to carry the section.

**Measures 13-16:** This transition includes the addition of the horns. (Hns. cued in Trp. 3)

**Measures 17-20:** The shaping of the musical lines will play an important role in establishing a very expressive and emotional performance.

**Measures 21-28:** This particular section represents a reflection back to Duke's early childhood.

**Measures 29-32:** The singers should intensify the plea even more the second time.

**Measures 33-36:** At this point the ensemble should be full-sounding.

**Measure 42:** The sound shh-h-h represents the blowing wind. Be sure to cue the timpani and string bass on the release.

**III. GREAT CHIEF  
(K-tch-o-ke-man)**

Performance time: 2:08

**Measures 1-8:** (Allegro con energico  $\text{♩} = 160$ ) Establishing a proper balance between the main theme and the accompaniment should be a high priority throughout this movement. Knowing your instrumentation, as it relates to the scoring, will help in making this very important decision.

**Measure 2:** Whenever this measure occurs, I would suggest conducting the accented eighth notes using a 3 pattern;

(1-2-3, 1-2-3, 1-2)

**Measures 11-18:** Try conducting the half-note pulse so that the lyrical quality of this secondary theme will be reflected in contrast to the drive and energy of the main theme. Emphasize to the performers that the quarter note pulse must be internalized and to resist the temptation of slowing down.

**Measures 27-43:** (fugue) Make sure that each of the four entrances is clearly heard.

**Measure 72:** This measure should serve as an element of surprise. Be sure to balance both the chord and the rhythmic motif with sufficient intensity.

**Measures 73-74:** Each note should be well-accented. In addition, asking the performers to provide a slight diminuendo after each attack will allow the remaining notes of the pyramid a better opportunity to be heard.

**Measures 75-78:** Powerful percussion, coupled with a majestic sounding F Major chord, brings this last movement to a driving and exciting climax.

As always, thank you for your continued support and confidence.

Jim Swearingen

**Instrumentation**

Full Conductor Score .....	1
C Flute/Piccolo.....	9
Oboe .....	2
1st Bb Clarinet .....	3
2nd Bb Clarinet.....	3
3rd Bb Clarinet.....	3
Eb Alto Clarinet.....	1
Bb Bass Clarinet.....	2
Bassoon.....	2
1st Eb Alto Saxophone .....	2
2nd Eb Alto Saxophone .....	2
Bb Tenor Saxophone .....	1
Eb Baritone Saxophone.....	1
1st Bb Trumpet .....	3
2nd Bb Trumpet .....	3
3rd Bb Trumpet.....	3
1st & 2nd F Horns.....	2
3rd & 4th F Horns .....	2
1st Trombone.....	2
2nd Trombone.....	2
3rd Trombone .....	2
Baritone BC .....	2
Baritone TC.....	1
Tubas .....	4
String Bass .....	1
Mallet Percussion .....	3
Timpani .....	1
Percussion 1: Snare Drum/Bass Drum/Aux. Percussion.....	3
Percussion 2: Cymbals/Triangle/Gong/Sleigh Bells.....	3

**The Composer**

The trend setting band compositions of James Swearingen have had a major impact on the school music scene for a number of years. His music has been enthusiastically received by student musicians around the world.



"Jim" Swearingen's talents as a performer, composer/arranger, and educator include a background of extensive training and experience. He has earned degrees from Bowling Green State University and The Ohio State University. Following a successful career as Director of Instrumental Music in Grove City, Ohio he accepted the position of Associate Professor of Music and Department Chair of Music Education at Capital University in Columbus, Ohio. In addition to his teaching responsibilities, Jim annually accepts a number of commissions from schools throughout the country, as well as serving as a staff member and arranger with The Ohio State University Marching Band. His schedule also includes many guest conducting appearances and music dealer clinic presentations.



*poco rit.*

7 *A tempo*

Fl. / Picc.

Ob.

1

Cl. s.

2,3

A. Cl.

B. Cl.

Bsn.

A. Sxs. 1, 2

T. Sx.

B. Sx.

*poco rit.*

7 *A tempo*

1

Tpts.

2,3

1

2

Hns.

3

4

1

Trbs.

2,3

Bar.  
(Euph.)

Tuba

Str. Bass

Mallet Perc.

Timp.

Perc. I

Perc. II

Bells (plastic mallets)

Chimes

*poco rall.*

13 Legato ♩ = 92

Fl. / Picc.

Ob.

1  
Cls.

2,3  
A. Cl.

B. Cl.

Bsn.

A. Sxs. 1, 2

T. Sx.

B. Sx.

*mp*

*a2*

*mp*

*p*

*poco rall.*

13 Legato ♩ = 92

1  
Tpts.

2,3

1  
Hns.

2

3  
4

1  
Trbs.

2,3

Bar.  
(Euph.)

Tuba

Str. Bass

Mallet Perc.

Timp.

Perc. I

Perc. II

Gong

*ff* *l.v.*

- picc. **21** *Piu mosso* ♩ = 104

Fl. / Picc. *mf*

Ob. *mf*

1 *mf*

2,3 *mf*

A. Cl. *mf*

B. Cl. *mp*

Bsn.

A. Sxs. 1, 2 *mf*

T. Sx. *mf*

B. Sx. *mp*

**21** *Piu mosso* ♩ = 104

1

2,3 *mp* *a2*

1 *mp*

2 *mp*

3 *mp*

4 *mp*

1

Trbs. *mp*

2,3

Bar. (Euph.) *mp*

Tuba *mp*

Str. Bass *mp*

Mallet Perc. *mp* Bells

Timp. *mp*

Perc. I *mp*

Perc. II *mp* *c.c.* *mp*

*s.c.* *mp*

Fl. / Picc. + picc. **Aggressively** **Molto Rall.**

Ob.

1  
Cls. 2,3

A. Cl.

B. Cl.

Bsn.

A. Sxs. 1, 2

T. Sx.

B. Sx.

1  
Tpts. 2,3

1  
2  
Hns. 3  
4

1  
Trbs. 2,3

Bar. (Euph.)

Tuba

Str. Bass

Mallet Perc. Xylo. (plastic mallets)

Timp.

Perc. I

Perc. II

*mp* *mp* *off on 2* *mp* *off on 2*



29 Grandioso ♩ = 96

Fl. / Picc.

Ob.

1  
Cls.

2,3

A. Cl.

B. Cl.

Bsn.

A. Sxs. 1, 2

T. Sx.

B. Sx.

*div.*

29 Grandioso ♩ = 96

1  
Tpts.

2,3

1  
2  
Hns.

3  
4

1  
Trbs.

2,3

Bar.  
(Euph.)

Tuba

Str. Bass

Mallet Perc.  
Bells

Timp.

Perc. I

Perc. II

*f*

*Rall.* **36** **Tempo I**

Fl. / Picc.

Ob.

1  
Cls.

2,3

A. Cl.

B. Cl.

Bsn.

A. Sxs. 1, 2

T. Sx.

B. Sx.

1  
Tpts.

2,3

1  
2  
Hns.

3  
4

1  
Trbs.

2,3

Bar. (Euph.)

Tuba

Str. Bass

Mallet Perc.

Chimes

Timp.

Perc. I

Crash Cymbals

Perc. II

Sus. Cym. with yarn mallets *f*

*-Picc.* *Rit.*  $\text{♩} = 72$  *Molto Allargando* *lunga*  
*Picc. lower notes* *div.* *div.* *ff*

Fl. / Picc. *p* *f* *ff*

Ob. *p* *f* *ff*

1 *div.* *ff*

Cls. 2,3 *p* *f* *ff*

A. Cl. *p* *f* *ff*

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

Bsn. *p* *f* *ff*

A. Sxs. 1, 2 *p* *f* *ff*

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

B. Sx. *p* *f* *ff*

1 *Rit.* *div.*  $\text{♩} = 72$  *Molto Allargando* *lunga*

Tpts. 2,3 *p* *f* *ff*

1 *a2* *div.* *a2* *div.* *ff*

Hns. 2 *p* *f* *ff*

3 *a2* *div.* *a2* *div.* *ff*

4 *p* *f* *ff*

1 *Bring out!* *ff*

Trbns. 2,3 *Bring out!* *a2* *ff*

Bar. (Euph.) *p* *f* *ff*

Tuba *p* *f* *ff*

Str. Bass *p* *f* *ff*

Mallet Perc. *ff*

Timp. *ff*

Perc. I *p* *f* *ff*

Perc. II *p* *mp* *ff*

Small Triangle *p*

Crash Cymbals *mp*

# II. BRING BACK MY CHILD

**Adagio** ♩ = 60 Solo Fl. -Picc. throughout All Con Moto ♩ = 72

Fl. / Picc. *p* *mf* *sfs*

Ob. *mf* *sfs*

1 *Solo Cl.* *p* *mp* *a2 div.* *mf* *sfs*

2,3 *p* *mf* *sfs*

A. Cl. *p* *mf* *sfs*

B. Cl. *p* *mf* *mf poco marc.*

Bsn. *p* *mf* *mf poco marc.*

A. Sxs. 1, 2 *div.* *p* *mf* *mf poco marc.*

T. Sx. *p* *mf* *mf poco marc.*

B. Sx. *p* *mf* *mf poco marc.*

**Adagio** ♩ = 60 Con Moto ♩ = 72

1 *mf* *sfs*

2,3 *mf* *sfs*

1 *a2 div.* *p* *mf* *sfs*

2 *mf* *sfs*

3 *a2 div.* *p* *mf* *sfs*

4 *a2* *mf* *sfs*

1 *p* *mf* *mf poco marc.*

2,3 *p* *mf* *mf poco marc.*

Bar. (Euph.) *p* *mf* *mf poco marc.*

Tuba *p* *mf* *mf poco marc.*

Str. Bass *arco* *p* *mf*

Mallet Perc. *Vibes* *p* *mf* *sfs*

Timp. *F-Bb-D* *p* *mf*

Perc. I *Bell Tree* *p*

Perc. II *Small Triangle* *Sus. Cym. scrapel/coin* *yarn mallets* *Gong* *Finger Cymbals edge on edge* *S.C. scrapel/coin*

4156

NOTE: Singing is optional. (See performance notes)

9 Smoothly

Musical score for various instruments including Fl. / Picc., Ob., Cls., A. Cl., B. Cl., Bsn., A. Sxs., T. Sx., B. Sx., Tpts., Hns., Trbns., Bar. (Euph.), Tuba, Str. Bass, Mallet Perc., Timp., Perc. I, and Perc. II. The score includes dynamic markings (mp, p), performance instructions (one player, one on a part), and the title "Bring Back My Child".

9 Smoothly  
Solo Fl.  
mp  
\* sing  
Bring Back My Child  
Solo Cl.  
mp  
Bring Back My Child  
mp  
Bring Back My Child  
one player  
p  
one player  
p  
one on a part  
p  
one player  
p  
p

9 Smoothly  
\* sing  
mp  
Bring Back My Child  
\* sing  
mp  
Bring Back My Child  
1st only  
p  
3rd only  
p  
\* sing  
mp  
Bring Back My Child  
\* sing  
mp  
Bring Back My Child  
one player  
p  
one player  
p  
p  
Vibes  
p  
p  
Small Tam-Tam  
mp  
Small Triangle  
F.C.  
p  
Small Triangle  
p  
S.C. mp  
scrapel/coin

\* Singing parts are written in concert key.



Musical score for various instruments. The score includes parts for Flute/Piccolo, Oboe, Clarinets (1, 2, 3), Alto Clarinet, Bass Clarinet, Bassoon, Alto Saxophones 1 & 2, Tenor Saxophone, Bass Saxophone, Trumpets (1, 2, 3), Horns (1, 2, 3, 4), Trombones (1, 2, 3), Euphonium, Tuba, String Bass, Mallet Percussion (Bells, Chimes), Timpani, Percussion I (Temple blocks, Closed Hi-Hat), and Percussion II (Suspension Cymbal).

Rehearsal marks are present at measures 17 and 21. Performance instructions include *All*, *mp*, *mf*, *play*, *cup mute*, *a2*, and *B.D.*

Susp. Cym.  
yarn mallets

Fl. / Picc. *mf*

Ob. *mf*

1  
Cls. *mf* *a2* *div.*

2,3 *mf*

A. Cl. *mf*

B. Cl.

Bsn.

A. Sxs. 1, 2 *div.* *div.*

T. Sx.

B. Sx.

1 *Open* *mf* *Open a2* *div.*

2,3 *mf*

1 *div.* *a2* *div.*

2

3 *div.* *a2* *div.*

4

1 *div.* *a2* *div.*

2,3 *div.*

Bar. (Euph.)

Tuba

Str. Bass

Mallet Perc. *Bells* *Chimes* *Bells*

Timp. *G to F* *mf*

Perc. I *B.D.*

Perc. II *Gong* *mf* *Susp. Cym. yarn mallets* *mf*



*rit.* **29** *a Tempo*

Fl. / Picc. Solo Fl. *mp*  
\* sing  
Bring Back My Child

Ob. *mp*  
Bring Back My Child

1 Solo Cl. *mp*  
\* sing  
Bring Back My Child

2,3 *a2* *mp*  
Bring Back My Child *play a2*

A. Cl. *mp*  
\* sing  
Bring Back My Child

B. Cl. *p*  
one player

Bsn. *p*  
one on a part

A. Sxs. 1, 2 *p*  
one player *a2 all*

T. Sx. *p*

B. Sx. *p*

1 *a2* *mp*  
\* sing  
Bring Back My Child

2,3 *mp*  
Bring Back My Child

Hns. 1 *p*  
1st only *all div.*

2 *p*

3 *p*  
3rd only *all div.*

4 *p*

1 *mp*  
\* sing  
Bring Back My Child

2,3 *mp*  
Bring Back My Child

Bar. (Euph.) *p*  
one player

Tuba *p*  
one player

Str. Bass *p*

Mallet Perc. Vibes *p*

Timp. *p*

Perc. I

Perc. II Gong *mf* Small Triangle *p*

33 *all* *play f* *all play* *div. f* *a2* *div.* *poco marc.*

Fl. / Picc.

Ob.

1

Cl. 2,3 *div. f* *a2* *div.*

A. Cl. *play f*

B. Cl. *all f* *poco marc.*

Bsn. *all f* *poco marc.*

A. Sxs. 1, 2 *div. f* *a2* *div.* *poco marc.*

T. Sx. *all f* *poco marc.*

B. Sx. *f* *poco marc.*

33 *play f* *play a2 f* *37 Grad. Fading Away*

1

2,3 *f* *Hn. Cue Trp.3*

Hns. *f* *a2* *a2*

1

2,3 *play f* *a2* *div.* *a2* *poco marc.*

Trbs. *f* *poco marc.*

Bar. (Euph.) *all f* *all f* *div.* *a2* *div.* *poco marc.*

Tuba *f* *poco marc.*

Str. Bass *f*

Mallet Perc. *Bells mf* *Chimes f*

Timp. *mf*

Perc. I *mf* *Temple blocks* *Cabasa (back & forth) mf*

Perc. II *mf* *Closed Hi - Hat* *Finger Cymbals edge on edge* *Gong* *S.C. scrape/coin*

*rit.*

Solo Fl.

*all*

Fl. / Picc.

Ob.

1

Cls.

2,3

A. Cl.

B. Cl.

Bsn.

A. Sxs. 1, 2

T. Sx.

B. Sx.

1

Tpts.

2,3

1

Hns.

2

3

4

Trbs.

1

2,3

Bar. (Euph.)

Tuba

Str. Bass

Mallet Perc.

Timp.

Perc. I

Perc. II

Solo Cl.

*all*

shh-h-h

shh-h-h

shh-h-h

shh-h-h

shh-h-h

shh-h-h

shh-h-h

shh-h-h

shh-h-h

shh-h-h

shh-h-h

shh-h-h

shh-h-h

shh-h-h

shh-h-h

shh-h-h

shh-h-h

shh-h-h

shh-h-h

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shh-h-h

shh-h-h

shh-h-h

shh-h-h

shh-h-h

shh-h-h

shh-h-h

shh-h-h

shh-h-h

shh-h-h

shh-h-h

shh-h-h

shh-h-h

shh-h-h

shh-h-h

Vibes l.v.

*pizz. ppp*

shh-h-h

shh-h-h

shh-h-h

shh-h-h

shh-h-h

shh-h-h

shh-h-h

shh-h-h

shh-h-h

shh-h-h

Small Tam-Tam

Small Triangle

S.C. scrape/coin

Claves

F.C.

Small Triangle

Bell Tree

*p*

Bell Tree

*p*

Bell Tree

*p*

Mark Tree l.v.

Mark Tree l.v.

Mark Tree l.v.

Mark Tree l.v.

Mark Tree l.v.

Mark Tree l.v.

Top end only-no gliss.  
Tinkling effect

# III. GREAT CHIEF

(K-tch-o-ke-man)

Allegro con energico ♩ = 160

Fl. / Picc. + Picc. *f marc.*

Ob. *f marc.*

1 Cls. *f marc.*

2,3 Cls. *f marc.*

A. Cl. *f marc.*

B. Cl. *f marc.*

Bsn. *f marc.*

A. Sxs. 1, 2 *f marc.*

T. Sx. *f marc.*

B. Sx. *f marc.*

1 Tpts. *f marc.*

2,3 *a2 f marc. div. a2 div.*

1 Hns. *div. f marc.*

2 *div. f marc.*

3 *div. f marc.*

4 *div. f marc.*

1 Trbs. *f marc.*

2,3 *f marc.*

Bar. (Euph.) *f marc.*

Tuba *f marc.*

Str. Bass *arco f marc.*

Mallet Perc. Xylo. *f marc.*

Timp. F-C *f*

Perc. I S.D. *f*  
B.D. *f*

Perc. II Tamb. *f*

Susp. Cym. *f*  
Yarn Mallets *f*

11 Flowing

Fl. / Picc.

Ob.

1  
Cls.

2,3  
A. Cl.

B. Cl.

Bsn.

A. Sxs. 1, 2

T. Sx.

B. Sx.

*Soli*  
*mp* *legato*

*mp* *p legato*

*mp* *p legato*

*mp* *p legato*

*mp* *p legato*

*mp* *p legato*

*mp* *p legato*

*mp* *p legato*

11 Flowing

1  
Tpts.

2,3

1  
2  
Hns.

3  
4

1  
Trbs.

2,3

Hn. Cue

Bar. (Euph.)

Tuba

Str. Bass

Mallet Perc.

Timp.

Perc. I

Perc. II

*mp* *a2*

*mp* *a2*

*mp* *one player*

*mp* *p legato* *one player*

*mp* *p legato*

*pizz.* *mp*

*mp* *Chimes* *p*

*mp*

*mp* *Small Triangle*

*mp* *Susp. Cym. stick on dome* *p*

Fl. / Picc. *- Picc.*  
*mp* *legato*

Ob.

1  
Cls.  
2,3

A. Cl.  
B. Cl.

Bsn.

A. Sxs. 1, 2  
T. Sx.  
B. Sx.

1  
Tpts.  
2,3

1  
Hns.  
2  
3  
4

1  
Trbs.  
2,3

Bar. (Euph.)  
Tuba  
Str. Bass

Mallet Perc.  
Timp. *p*

Perc. I  
Perc. II

*Snares off*  
*(yarn mallets)* *mp*

*(yarn mallets)* *mp*

*Susp. Cym.*  
*stick on dome* *p*

Fl. / Picc. + Picc. **19** *f marc.*

Ob. *mf* *f marc.*

1 Cls. *f marc.*

2,3 Cls. *f marc.*

A. Cl. *f marc.*

B. Cl. *f marc.*

Bsn. *f marc.*

A. Sxs. 1, 2 *a2* *f* *div.*

T. Sx. *f marc.*

B. Sx. *f marc.*

**19**

1 Tpts. *mf* *f marc.*

2,3 Tpts. *mf* *f marc.*

1 Hns. *a2* *div.* *mf* *f marc.*

2 Hns. *a2* *div.* *mf* *f marc.*

3 Hns. *mf* *f marc.*

4 Hns. *mf* *f marc.*

1 Trbs. *p* *f marc.*

2,3 Trbs. *p* *f marc.*

Bar. (Euph.) *all* *f marc.*

Tuba *all* *f marc.*

Str. Bass *arco* *f marc.*

Mallet Perc. *Xylo.* *mf* *f marc.*

Timp. *mp* *f*

Perc. I *Snares on (sticks)* *f*

Perc. II *secco* *f* *Tamb.*

yarn mallets *mp*





31

Fl. / Picc.

Ob.

1  
Cls.

2,3

A. Cl.

B. Cl.

Bsn.

A. Sxs. 1, 2

T. Sx.

B. Sx.

31

1  
Tpts.

2,3

1  
2  
Hns.

3  
4

1  
Trbs.

2,3

Bar.  
(Euph.)

Tuba

Str. Bass

Mallet  
Perc.

Timp.

Perc. I  
Floor Tom  
yam mallets  
*f*

Perc. II  
Gong  
*mf*

This musical score page contains the following instruments and parts:

- Fl. / Picc.
- Ob.
- 1 Cls.
- 2,3 Cls. (with *a2* and *f* markings)
- A. Cl.
- B. Cl.
- Bsn.
- A. Sxs. 1, 2 (with *a2* and *f* markings)
- T. Sx.
- B. Sx.
- 1 Tpts.
- 2,3 Tpts.
- 1 Hns.
- 2 Hns.
- 3 Hns.
- 4 Hns.
- 1 Trbs.
- 2,3 Trbs.
- Bar. (Euph.)
- Tuba
- Str. Bass
- Mallet Perc. (Chimes, with *f* marking)
- Timp. (with *f* marking)
- Perc. I
- Perc. II
- f* Gong

Rehearsal marks 35 and 39 are present at the top of the page.



49 Flowing

Fl. / Picc.

Ob.

1  
Cl. *soli*  
2,3  
*mp* *legato*  
*p* *legato*

A. Cl. *p* *legato*

B. Cl. *mp* *p* *legato*

Bsn. *mp* *p* *legato*

A. Sxs. 1, 2 *mp* *1st soli* *p* *legato*

T. Sx. *p* *legato*

B. Sx. *mp* *p* *legato*

49 Flowing

1  
Tpts.

2,3

1  
Hns. *a2* *mp*

2  
*a2* *mp*

3  
4  
*mp*

1  
Trbs. *mp*

2,3  
*mp* Hn. cue

Bar. (Euph.) *mp* *p* *legato* one player

Tuba *mp* *p* *legato* one player

Str. Bass *pizz.* *mp*

Mallet Perc. Chimes *p*

Timp. *mp* *p*

Perc. I

Perc. II *mp* *small triangle* *small triangle* *susp. cym. stick on dome* *p* *yarn mallets*

Fl. / Picc. *-picc.*  
*mp* *legato*

Ob.

1  
Cls.  
2,3

A. Cl.  
B. Cl.

Bsn.

A. Sxs. 1, 2  
T. Sx.  
B. Sx.

1  
Tpts. *Hn. cue* *mp* *soli* *mf*  
2,3 *a2 soli* *mf*

1  
Hns. *mp*  
2  
3  
4 *mp*

1  
Trbs. *p*  
2,3 *p*

Bar. (Euph.) *all soli* *mf*

Tuba

Str. Bass

Mallet Perc.

Timp.

Perc. I *snares off* *yarn mallets* *mp*

Perc. II *susp. cym.* *stick on cym.* *p* *yarn mallets* *mp*

57 *+picc.*  
*mf marc.*

Fl. / Picc.

Ob.

1  
*mf*

Clars.

2,3  
*mf*

A. Cl.

B. Cl.

Bsn.  
*mf*

A. Sxs. 1, 2  
*mf* *div.* *a2*

T. Sx.

B. Sx.  
*mf*

57

1  
*legato*

Tpts.

2,3  
*legato*

1  
*mf legato* *div.* *a2*

2  
Hns.

3  
*mf legato* *div.* *a2*

4

1  
*mf legato*

Trbs.

2,3  
*mf legato*

Bar.  
(Euph.)

Tuba  
All  
*mf*

Str. Bass  
Arco  
*mf legato*

Mallet Perc.  
*mp* (Bells) *mf* Chimes

Timp.  
*mp*

Perc. I  
*p* snares on (sticks)

Perc. II  
*mp* small triangle  
*mp* susp. cym. stick on dome  
*mp* yarn mallets  
*mp* susp. cym. stick on dome

65

Fl. / Picc. *f marc.*

Ob. *f marc.*

1 Cls. *f marc.*

2,3 Cls. *f marc.* *a2 div.* *a2 div.*

A. Cl. *f marc.*

B. Cl. *f marc.*

Bsn. *f marc.*

A. Sxs. 1, 2 *f marc.*

T. Sx. *f marc.*

B. Sx. *f marc.*

1 Tpts. *f marc.*

2,3 Tpts. *f marc.* *a2 div.* *div.*

1 Hns. *f marc.*

2 Hns. *f marc.*

3 Hns. *f marc.*

4 Hns. *f marc.*

1 Trbs. *f marc.* *a2*

2,3 Trbs. *f marc.*

Bar. (Euph.) *f marc.*

Tuba *f marc.*

Str. Bass *f marc.*

Mallet Perc. *f marc.* *Xylo.*

Timp. *f marc.* *mp*

Perc. I *f marc.*

Perc. II *f marc.* *secco* *Tamb.*

4156 *yam mallets mp*

73

FL. / Picc.

Ob.

1  
Cls.

2,3  
A. Cl.

B. Cl.

Bsn.

A. Sxs. 1, 2  
T. Sx.

B. Sx.

1  
Tpts.

2,3

1  
2  
Hns.

3  
4

1  
Trbs.

2,3

Bar. (Euph.)

Tuba

Str. Bass

Mallet Perc.

Timp.

Perc. I

Perc. II

Chimes

Gong

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

*a2* *div.* *a2* *div.*

73



Fl. / Picc.

Ob.

1

Cls.

2,3

A. Cl.

B. Cl.

Bsn.

A. Sxs. 1, 2

T. Sx.

B. Sx.

1

2,3

Tpts.

1

2

3

4

Hns.

1

2,3

Trbs.

Bar. (Euph.)

Tuba

Str. Bass

Mallet Perc.

Xylo.

Chimes

Timp.

secco

Perc. I

ff

Floor tom (yarn mallets)

mf

Perc. II

ff

Cymbal crash

ff

Sus. Cym.

secco

ff