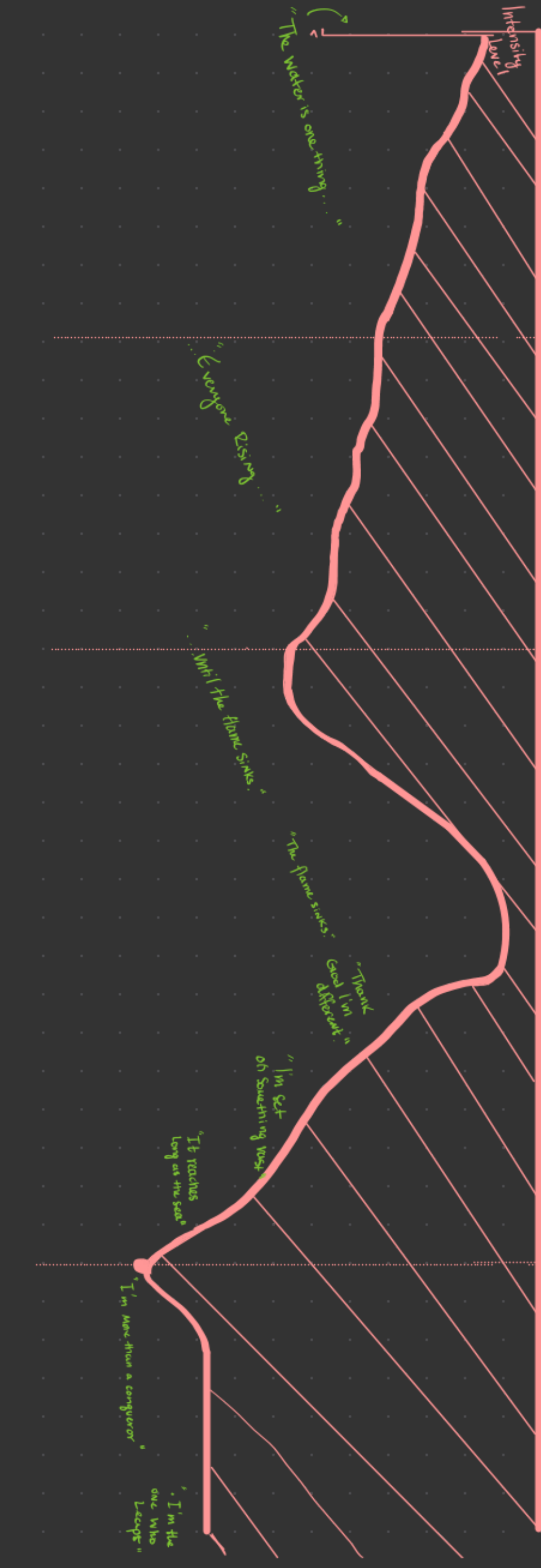
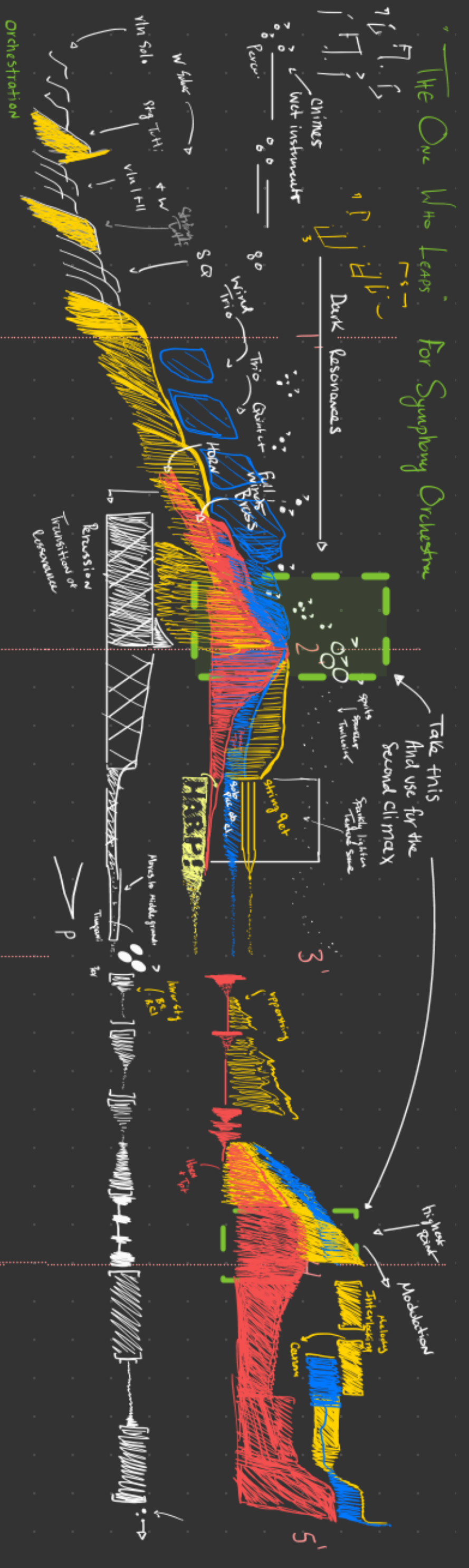


JAYLIN VINSON

The One Who Leaps

*For Orchestra*

# The One Who Leaps For Synchrony Orchestra



*Commissioned for Jeff Grogan, Director of Orchestra, Baylor University*

The One Who Leaps  
*For Orchestra*

**JAYLIN VINSON**

**Crossing By Jericho Brown**

The water is one thing, and one thing for miles.  
The water is one thing, making this bridge  
Built over the water another. Walk it  
Early, walk it back when the day goes dim, everyone  
Rising just to find a way toward rest again.  
We work, start on one side of the day  
Like a planet's only sun, our eyes straight  
Until the flame sinks. The flame sinks. Thank God  
I'm different. I've figured and counted. I'm not  
crossing  
To cross back. I'm set  
On something vast. It reaches  
Long as the sea. I'm more than a conqueror, bigger  
Than bravery. I don't march. ***I'm the one who leaps.***



The One Who Leaps  
*For Orchestra*

Duration: 6'

## Instrumentation

Flute I, II (II doubling piccolo)

Oboe I, II

Bb Clarinet I, II

Bassoon I, II

F Horn I, II, III, IV

Bb Trumpet I, II, III (cup and harmon mute)

Trombone I, II

Bass Trombone

Tuba

Timpani

Percussion:

1. crotales, glockenspiel, toms (high, medium, low), hi-hat, cymbals (crash, and suspended)

2. chimes, suspended cymbal, temple block (high, low), triangle (medium)

3. glockenspiel, snare, crotales, bass drum, wooden wind chimes

Harp

Strings



for Jeff and Lee Grogan, who to the biggest leap together over 30 years ago

# The One Who Leaps

for Orchestra

Jaylin Vinson (b.2002)

♩ = 120 "The Water is one thing..." 1.

Flute I - II *p* *ff* bell-like

Oboe I - II

B♭ Clarinet I - II

Bassoon I - II

Horn I - III

Hn. II - IV

B♭ Trumpet I *p* *mf* cup mute a2

B♭ Trumpet II - III *p* *mf* cup mute

Trombone I - II

Bass Trombone

Tuba

Timpani

Percussion I *mf* Crotales

Percussion II *ff* Chimes

Percussion III

Harp *mp* *mp*

Violin I *p* *f* *mf* long, continuous gliss. *f* a little bit of bite unis.

Violin II *p* *f* *mf* long, continuous gliss. unis. *f* unis.

Viola *p* *f* *mf* long, continuous gliss. *f*

Violoncello *p* *f* pizz *f*

Contrabass *p* *f* pizz *f*

2 3 4 5

2.

Fl. I - II *fp* *fp* *sim.*

Ob. I - II

Cl I - II

Bassoon I - II *pp* quiet intensity

Hn. I - III

Hn. II - IV

Tpt. I

Tpt. II - III

Tbn. I - II

B. Tbn.

Tba.

Timp.

Perc. I *mf* glock.

Perc. II

Perc. III *pp* quiet intensity *snare drum*

Hp.

Vln. I *< mf* pizz *mf* *a very romantic gliss*

Vln. II *mf* pizz

Vla. *mf*

Vc. *pp* quiet intensity *arco*

Cb.

6

7

8

9

10

11

Fl. I - II

Ob. I - II

Cl. I - II

Bassoon I - II

Hn. I - III

Hn. II - IV

Tpt. I

Tpt. II - III

Tbn. I - II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

12

13

14

15

16

Fl. I - II  
Ob. I - II  
Cl I - II  
Bassoon I - II  
Hn. I - III  
Hn. II - IV  
Tpt. I  
Tpt. II - III  
Tbn. I - II  
B. Tbn.  
Tba.  
Timp.  
Perc. I  
Perc. II  
Perc. III  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

mp  
f  
p  
ff  
arco div.  
arco  
cup mute  
p  
f  
5

A

17 18 19 20 21 22

Fl. I - II *fp bell-like* *fp* *fp* *sim.*

Ob. I - II

Cl I - II *fp bell-like* *fp* *fp* *sim.*

Bassoon I - II *pp*

Hn. I - III

Hn. II - IV

Tpt. I *mf*

Tpt. II - III *mf*

Tbn. I - II

B. Tbn.

Tba.

Timp.

Perc. I *mf*

Perc. II

Perc. III

Hp.

Vln. I *f unis.* *pizz*

Vln. II *unis.* *pizz*

Vla. *unis.* *pizz* *f heroic, big sound, with bite*

Vc. *pizz* *arco* *pp quiet intensity*

Cb. *pizz* *arco* *pp quiet intensity*

23

24

25

26

27

B "...Everyone rising..."

Fl. I - II

Ob. I - II

Cl. I - II

Bassoon I - II

Hn. I - III

Hn. II - IV

Tpt. I

Tpt. II - III

Tbn. I - II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measures 28, 29, 30, 31, 32, 33, 34

Dynamic markings: *p*, *pp*, *f*

Performance instructions: *pizz*, *arco*, *arco div.*, *arco*

Rehearsal mark B at measure 34

Fl. I - II  
Ob. I - II  
Cl I - II  
Bassoon I - II  
Hn. I - III  
Hn. II - IV  
Tpt. I  
Tpt. II - III  
Tbn. I - II  
B. Tbn.  
Tba.  
Timp.  
Perc. I  
Perc. II  
Perc. III  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

1. *mf sepearate*  
1. *mf sepearate*  
1. *mf sepearate*  
1. *mf sepearate*  
*f*  
*f*  
*f*  
*f*  
*p* (cup mute) *f*  
*p* (cup mute) *f*  
*mp*  
*mf*  
solo *f*  
arco solo *f*  
solo *f*  
solo *f*  
tutti div. *f*  
tutti div. *f*  
tutti div. *f*  
tutti *f*  
false gliss. *f*  
pizz *f*  
un. *mf bite*  
un. *bite<sup>3</sup> mf*  
un. *f bite<sup>3</sup>*  
un. *f bite*  
*f*

35 36 37 38 39

Fl. I - II

Ob. I - II

Cl I - II

Bassoon I - II

Hn. I - III

Hn. II - IV

Tpt. I

Tpt. II - III

Tbn. I - II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

mute out

chimes

mf

mf

mf

40

41

42

43

Fl. I - II

Ob. I - II

Cl I - II

Bassoon I - II

Hn. I - III

Hn. II - IV

Tpt. I

Tpt. II - III

Tbn. I - II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**C**

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

2.

*pp*

*p*

*p*

*f*

*mf*

*f*

*mf*

*f*

*mf*

div.

unis.

div.

unis.

div.

unis.

div.

unis.

3

**C**

44

45

46

47

48

Fl. I - II *pp* *p* *mf*

Ob. I - II *pp* *p* *mf*

Cl I - II *pp* *p* *mf*

Bassoon I - II *pp* *p* *mf*

Hn. I - III *p* *mf*

Hn. II - IV *pp* *p* *mf*

Tpt. I

Tpt. II - III

Tbn. I - II

B. Tbn.

Tba.

Timp.

Perc. I *f* *mp*

Perc. II

Perc. III *mp* *f* *mp*

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**D**

Fl. I - II

Ob. I - II

Cl I - II

Bassoon I - II

Hn. I - III

Hn. II - IV

Tpt. I

Tpt. II - III

Tbn. I - II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

53 54 55 56 57

Fl. I - II  
Ob. I - II  
Cl I - II  
Bassoon I - II  
Hn. I - III  
Hn. II - IV  
Tpt. I  
Tpt. II - III  
Tbn. I - II  
B. Tbn.  
Tba.  
Timp.  
Perc. I  
Perc. II  
Perc. III  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Fl. I - II *f*  
 Ob. I - II *f*  
 Cl. I - II *f*  
 Bassoon I - II *mf*  
 Hn. I - III *mf*  
 Hn. II - IV *mf*  
 Tpt. I *mf* (open 3)  
 Tpt. II *mf* (open 3)  
 Tpt. III *mf* (open 3)  
 Tbn. I - II  
 B. Tbn.  
 Tba.  
 Timp. *mf*  
 Perc. I  
 Perc. II  
 Perc. III  
 Hp.  
 Vln. I *f*  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

62

63

64

65

66

molto rit.

This page contains the musical score for measures 67 through 70 of an orchestral piece. The score is written for a full orchestra and includes the following parts:

- Fl. I - II
- Ob. I - II
- Cl I - II
- Bassoon I - II
- Hn. I - III
- Hn. II - IV
- Tpt. I
- Tpt. II - III
- Tbn. I - II
- B. Tbn.
- Tba.
- Timp.
- Perc. I
- Perc. II (Sus. cymbal)
- Perc. III
- Hp.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score features various dynamics including *f*, *ff*, *mf*, *pp*, and *molto cresc.*. Performance markings include *molto rit.* at the beginning of the section and *ff blaring* for the horns in measures 69 and 70. The percussion parts show a *molto cresc.* for measures 69 and 70. The woodwinds and strings play sustained notes with various articulations. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) play a rhythmic pattern of eighth notes. The percussion parts (Timp., Perc. I, Perc. II, Perc. III) play a rhythmic pattern of eighth notes. The woodwinds (Fl., Ob., Cl., Bassoon, Hn., Tpt., Tbn., Tba.) play sustained notes with various articulations. The strings play a rhythmic pattern of eighth notes. The percussion parts play a rhythmic pattern of eighth notes. The woodwinds play sustained notes with various articulations. The strings play a rhythmic pattern of eighth notes. The percussion parts play a rhythmic pattern of eighth notes.

67

68

69

70

**E** ♩ = 132 ...Until the flame sinks."

II. to picc.

Fl. I - II  
Ob. I - II  
Cl. I - II  
Bassoon I - II  
Hn. I - III  
Hn. II - IV  
Tpt. I  
Tpt. II  
Tpt. III  
Tbn. I - II  
B. Tbn.  
Tba.  
Timp.  
Perc. I  
Perc. II  
Perc. III  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

71

72

73

74

The musical score consists of 26 staves. The instruments and parts are as follows:

- Fl. I - II: Flutes, mostly silent.
- Ob. I - II: Oboes, mostly silent.
- Cl. I - II: Clarinets, playing triplets of chords.
- Bassoon I - II: Bassoons, playing triplets of chords.
- Hn. I - III: Horns, playing triplets of chords.
- Hn. II - IV: Horns, playing triplets of chords.
- Tpt. I: Trumpet I, playing eighth notes with accents and triplets.
- Tpt. II: Trumpet II, playing eighth notes with triplets.
- Tpt. III: Trumpet III, playing eighth notes with accents and triplets.
- Tbn. I - II: Trombones I & II, playing eighth notes with accents.
- B. Tbn.: Baritone Trombone, playing eighth notes.
- Tba.: Tuba, playing eighth notes.
- Timp.: Timpani, playing chords.
- Perc. I: Percussion I, playing eighth notes with triplets.
- Perc. II: Percussion II, mostly silent.
- Perc. III: Percussion III, playing eighth notes with triplets.
- Harp (Hp.): Harp, mostly silent.
- Vln. I: Violin I, playing a long note with *mf* *div.*.
- Vln. II: Violin II, playing a long note.
- Vla.: Viola, playing eighth notes.
- Vc.: Violoncello, playing half notes.
- Cb.: Contrabass, playing half notes.

Rehearsal marks for measures 75, 76, 77, and 78 are located at the bottom of the score.

Fl. I - II *p* *picc.*  
 Ob. I - II *p*  
 Cl I - II *p*  
 Bassoon I - II *p*  
 Hn. I - III *p* *a2* *mf*  
 Hn. II - IV *p* *a2* *mf*  
 Tpt. I *mf*  
 Tpt. II *mf*  
 Tpt. III *mf*  
 Tbn. I - II *p* *a2* *mf*  
 B. Tbn. *p* *mf*  
 Tba. *mf*  
 Timp.  
 Perc. I *mf*  
 Perc. II *mf* *temple blocks*  
 Perc. III *mf*  
 Hp. *p*  
 Vln. I  
 Vln. II *mf*  
 Vla. *mf* *f*  
 Vc. *mf* *f*  
 Cb. *mf* *f*

79

80

81

82

83

84

F

Fl I - II.   
 Ob. I - II   
 Cl I - II   
 Bassoon I - II   
 Hn. I - III   
 Hn. II - IV   
 Tpt. I   
 Tpt. II   
 Tpt. III   
 Tbn. I - II   
 B. Tbn.   
 Tba.   
 Timp.   
 Perc. I   
 Perc. II   
 Perc. III   
 Hp.   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Cb.

Harmon mutes are indicated for Tpt. I, II, and III.   
 Dynamics include *p* (piano) and *rim* (rim).   
 Performance instructions include "w/ finger tips on edge" for the Timpani.

Fl I - II.

Ob. I - II

Cl I - II

Bassoon I - II

Hn. I - III

Hn. II - IV

Tpt. I

Tpt. II - III

Tbn. I - II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

harmon mute

*mf*

*f*

a2

harmon mute

*mf*

*f*

rim

always on the rim

II div.

*p*

div.

III

*p*

*f*

*p*

*f*

*f*

Fl I - II. *f*

Ob. I - II *f* solo *mf* 1. solo *mf*

Cl. I - II *p*

Bsn. I - II *p* 3 3 3 3 3 3 3 3 3 3 3 3

Hn. I - III

Hn. II - IV

Tpt. I (harmon) *p*

Tpt. II - III (harmon) *p*

Tbn. I - II

B. Tbn.

Tba.

Timp.

Perc. I hi-hat

Perc. II *mp*

Perc. III *mp*

Hp. *mf*

Vln. I *mf* div. a.4 *mp*

Vln. II pizz *mf* pizz

Vla. *mf*

Vc.

Cb.

Fl I - II: *f*, *mf*, *fp*, *f*  
 Ob. I - II: *f*, *mf*, *fp*, *f*  
 Cl. I - II: *fp*, *f*  
 Bsn. I - II: *fp*, *f*  
 Hn. I - III: *mf*, *fp*, *f*  
 Hn. II - IV: *mf*, *fp*, *f*  
 Tpt. I: *mf*, *mf*, *f*  
 Tpt. II - III: *mf*, *mf*, *f*  
 Perc. I: *f*  
 Perc. II: *f*  
 Perc. III: *f*  
 Hp.: *f*, *mf*, *mf*  
 Vln. I: *f*, *mf*, *f* (zing!), *p* arco, *f*  
 Vln. II: *p* arco, *f*  
 Vla.: *p*, *f*  
 Vc.: *p*, *f*  
 Cb.: *p*, *f*

**G** 1. solo  
*f* 3 3 3 3  
*mf* *f* 3  
*pp* 3 3 3 3 *pp* 3 3 3 3  
*mp* *mp*  
*mp* always on the rim *mp*  
*p* *mf*  
**G** *mf* *f* *mf* *f* *mf* *f*

Fl. I - II (non - dim.) **H** *mf* 3

Ob. I - II

Cl. I - II (non - dim.) *mf* 3

Bsn. I - II *p* *mf* 3 3 3 3 3 3 3 3 3

Hn. I - III *p* *mf* a2

Hn. II - IV *p* *mf*

Tpt. I *mf* mute out

Tpt. II - III *p* mute out

Tbn. I - II *mf* *p*

B. Tbn. *mf* *p*

Tba. *mf* *p*

Timp.

Perc. I

Perc. II triangle *p*

Perc. III

Hp.

Vln. I II III div. **H** *p* *mf* *p* unis. II *p non-cresc.*

Vln. II *p* *mf* *p* *p non-cresc.*

Vla. *p* *mf* *p* div. *mf* 3 3 3 3 3 3 3 3 3

Vc. *mf* *mf* *p* *mf*

Cb. *mf* *p*

105 106 107 108 109 110 111

The score consists of the following parts and their key features:

- Fl. I - II:** Starts with a whole note rest in measure 112, then a quarter note G4 in 113, and a triplet eighth-note figure in 114-115.
- Ob. I - II:** Whole note rests throughout.
- Cl I - II:** Similar to the flute part, starting with a whole note rest in 112.
- Bsn. I - II:** Features a melodic line with triplets in measures 113-115. Dynamic markings go from *mp* to *mf*.
- Hn. I - III:** Whole note rests throughout.
- Hn. II - IV:** Whole note rests throughout.
- Tpt. I:** Whole note rests throughout.
- Tpt. II - III:** Whole note rests throughout.
- Tbn. I - II:** Whole note rests throughout.
- B. Tbn.:** Whole note rests throughout.
- Tba.:** Whole note rests throughout.
- Timp.:** Whole note rests throughout.
- Perc. I:** Plays a rhythmic pattern of quarter notes with cross-sticks.
- Perc. II:** Plays a rhythmic pattern of quarter notes.
- Perc. III:** Starts with a *dim.* marking and *p* dynamic. Includes a box labeled 'crotales' in measure 113 and ends with a *pp* marking in measure 115.
- Hp.:** Whole note rests throughout.
- Vln. I:** Whole note rests throughout.
- Vln. II:** Features a melodic line with a large slur across measures 113-115.
- Vla.:** Features a melodic line with a large slur and triplets in measures 113-115. Dynamic markings go from *mp* to *mf*.
- Vc.:** Features a melodic line with a large slur and triplets in measures 113-115. Dynamic markings go from *mp* to *mf*.
- Cb.:** Features a melodic line with a large slur in measures 113-115. Dynamic markings go from *mp* to *mf*.

112

113

114

115

**I**

The score is divided into four measures: 116, 117, 118, and 119. A first ending bracket labeled 'I' spans measures 117, 118, and 119.

- Fl. I - II:** Measure 117 has a melodic line starting on a whole note, marked *mp*.
- Ob. I - II:** Rests throughout.
- Cl I - II:** Measure 117 has a melodic line starting on a whole note, marked *mp*.
- Bsn. I - II:** Measure 116 has a whole note. Measure 117 has a triplet of eighth notes marked *mf*. Measure 118 has a triplet of eighth notes marked *mf*. Measure 119 has a whole note.
- Hn. I - III:** Rests throughout.
- Hn. II - IV:** Rests throughout.
- Tpt. I:** Rests throughout.
- Tpt. II - III:** Rests throughout.
- Tbn. I - II:** Rests throughout.
- B. Tbn.:** Rests throughout.
- Tba.:** Rests throughout.
- Timp.:** Rests throughout.
- Perc. I:** Measure 116 has a rhythmic pattern marked *dim.*. Measure 117 has a glockenspiel part marked *p*. Measure 118 has a rhythmic pattern marked *pp*. Measure 119 has a rhythmic pattern marked *pp*.
- Perc. II:** Rhythmic pattern of eighth notes.
- Perc. III:** Rhythmic pattern of eighth notes.
- Hp.:** Rests throughout.
- Vln. I:** Measure 117 has a whole note marked *p*. Measure 118 has a whole note marked *mf*. Measure 119 has a whole note marked *p*. The part is marked *div.*
- Vln. II:** Measure 117 has a whole note marked *p*. Measure 118 has a whole note marked *mf*. Measure 119 has a whole note marked *p*. The part is marked *div.*
- Vla.:** Measure 116 has a whole note marked *mp*. Measure 117 has a triplet of eighth notes marked *mf*. Measure 118 has a triplet of eighth notes marked *mf*. Measure 119 has a triplet of eighth notes marked *mf*.
- Vc.:** Measure 116 has a whole note marked *mp*. Measure 117 has a whole note marked *mf*. Measure 118 has a whole note marked *mf*. Measure 119 has a whole note marked *mf*. The part is marked *div.*
- Cb.:** Measure 116 has a whole note marked *pp*. Measure 117 has a whole note marked *mf*. Measure 118 has a whole note marked *mf*. Measure 119 has a whole note marked *mf*.

116

117

118

119

Fl. I - II

Ob. I - II

Cl. I - II

Bsn. I - II

Hn. I - III

Hn. II - IV

Tpt. I

Tpt. II - III

Tbn. I - II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II  
chimes w/ triangle beater  
ppp

Perc. III

Hp.

Vln. I  
mf p unis

Vln. II  
mf p unis

Vla.  
unis

Vc.  
unis.

Cb.

120 121 122 123

This musical score page contains parts for the following instruments:

- Fl. I - II
- Ob. I - II
- Cl I - II
- Bsn. I - II
- Hn. I - III
- Hn. II - IV
- Tpt. I
- Tpt. II - III
- Tbn. I - II
- B. Tbn.
- Tba.
- Timp.
- Perc. I
- Perc. II
- Perc. III
- Hp.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score is divided into four measures, numbered 124, 125, 126, and 127 at the bottom. The notation includes various note values, rests, and phrasing slurs.

124

125

126

127

This musical score page contains measures 128, 129, and 130. The instruments and their parts are as follows:

- Fl. I - II:** Flutes I and II, with a long melodic line spanning all three measures.
- Ob. I - II:** Oboes I and II, with rests in all three measures.
- Cl. I - II:** Clarinets I and II, with a melodic line in measure 128 and 129, and a *pp* dynamic marking in measure 129.
- Bassoon I - II:** Bassoons I and II, with rests in all three measures.
- Hn. I - III:** Horns I, II, and III, with rests in all three measures.
- Hn. II - IV:** Horns II, III, and IV, with rests in all three measures.
- Tpt. I:** Trumpet I, with rests in all three measures.
- Tpt. II - III:** Trumpets II, III, and III, with rests in all three measures.
- Tbn. I - II:** Trombones I and II, with rests in all three measures.
- B. Tbn.:** Baritone Trombone, with rests in all three measures.
- Tba.:** Tuba, with rests in all three measures.
- Timp.:** Timpani, with rests in all three measures.
- Perc. I:** Percussion I, with a rhythmic pattern of quarter notes.
- Perc. II:** Percussion II, with a rhythmic pattern of quarter notes.
- Perc. III:** Percussion III, with a rhythmic pattern of quarter notes.
- Hp.:** Harp, with rests in all three measures.
- Vln. I:** Violin I, with a melodic line.
- Vln. II:** Violin II, with a melodic line and a *pp* dynamic marking.
- Vla.:** Viola, with a melodic line and a *p* dynamic marking.
- Vc.:** Violoncello, with rests in all three measures.
- Cb.:** Contrabass, with rests in all three measures.

128

129

130

"The flame sinks."

non vib.

Fl. I - II *pp* *p* *molto cresc.*  
non vib.

Ob. I - II *p* *molto cresc.*

Cl. I - II *ppp* *p* *molto cresc.*

Bassoon I - II *p* *molto cresc.*

Hn. I - III *p* *molto cresc.* a2

Hn. II - IV *p* a2

Tpt. I

Tpt. II - III

Tbn. I - II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Hp.

Vln. I *pp* *molto cresc.*

Vln. II *pp* *molto cresc.*

Vla. *pp* *pp* *molto cresc.*

Vc. *pp* *molto cresc.*

Cb. *pp* *molto cresc.*

131

132

133

134

135

136

This musical score is for the piece "Thank God I'm different." and covers measures 137 through 141. The score is arranged for a full orchestra and includes the following parts:

- Flutes (Fl. I - II):** Play a sustained note, starting at *f* and reaching *ff* by measure 140.
- Oboes (Ob. I - II):** Play a sustained note, starting at *p* and reaching *ff* by measure 140.
- Clarinets (Cl. I - II):** Play a sustained note, starting at *f* and reaching *ff* by measure 140.
- Bassoon (Bassoon I - II):** Play a sustained note, starting at *f* and reaching *ff* by measure 140.
- Horns (Hn. I - III, Hn. II - IV):** Play a sustained note, starting at *f* and reaching *ff* by measure 140. The second horn part includes the instruction *molto cresc.*
- Trumpets (Tpt. I, Tpt. II - III):** Play a sustained note, starting at *mp* and reaching *ff* by measure 140. The first trumpet part includes the instruction *open*, and the second includes *a2 open*.
- Tubas (Tbn. I - II, B. Tbn., Tba.):** Play a sustained note, starting at *mp* and reaching *ff* by measure 140. The first tuba part includes the instruction *♯1.*
- Timpani (Timp.):** Play a rhythmic pattern starting in measure 138, marked *fff* and *w/ mallets*.
- Percussion (Perc. I, Perc. II, Perc. III):** Percussion I plays *chimes* and *crash cym.* Percussion II plays *chimes* and *bass drum*. Percussion III plays *bass drum*. All are marked *fff*.
- Harpsichord (Hp.):** No part is present.
- Violins (Vln. I, Vln. II):** Play a sustained note, starting at *f* and reaching *ff* by measure 140.
- Viola (Vla.):** Play a sustained note, starting at *f* and reaching *ff* by measure 140.
- Violoncello (Vc.):** Play a sustained note, starting at *f* and reaching *ff* by measure 140.
- Double Bass (Cb.):** Play a sustained note, starting at *f* and reaching *ff* by measure 140.

137

138

139

140

141

Fl. I - II

Ob. I - II

Cl. I - II

Bassoon I - II

Hn. I - III

Hn. II - IV

Tpt. I

Tpt. II - III

Tbn. I - II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

*f* short

*sim.*

*fp*

*p*

*mf*

*f*

*fp*

*p*

*mf*

*f*

2.

*mf*

*f < ff*

*mf*

*f < ff*

*f*

choke

*ff*

*ff*

*ff*

*f*

*f*

*f*

*f* digging

*f* digging

K

1.

Fl. I - II

Ob. I - II

Cl I - II

Bassoon I - II

Hn. I - III

Hn. II - IV

Tpt. I

Tpt. II - III

Tbn. I - II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff* short

*sim.*

*ff*

*f*

*ff*

*f*

*f*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*f*

*f* digging

Fl. I - II

Ob. I - II

Cl I - II

Bassoon I - II

Hn. I - III

Hn. II - IV

Tpt. I

Tpt. II - III

Tbn. I - II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

150

151

152

153

**L** "I'm set on something vast."

Fl. I - II *f short* a2

Ob. I - II *f short* a2

Cl I - II *f short* a2

Bassoon I - II *f short* a2

Hn. I - III *mf*

Hn. II - IV *mf*

Tpt. I

Tpt. II - III

Tbn. I - II *ff* a2

B. Tbn. *ff*

Tba. *f short* *ff*

Timp. *mf*

Perc. I

Perc. II

Perc. III *f*

Hp.

Vln. I **L**

Vln. II

Vla. *f digging*

Vc. *f digging*

Cb. *f digging*

This musical score page contains measures 157, 158, and 159. The instruments and their parts are as follows:

- Fl. I - II:** Flute I and II parts, featuring melodic lines with slurs and accents.
- Ob. I - II:** Oboe I and II parts, which are silent in these measures.
- Cl I - II:** Clarinet I and II parts, playing rhythmic patterns.
- Bassoon I - II:** Bassoon I and II parts, playing melodic lines with slurs.
- Hn. I - III:** Horn I, II, and III parts, playing sustained notes with dynamic markings *f* and *ff*.
- Hn. II - IV:** Horn II, III, and IV parts, playing sustained notes with dynamic markings *f* and *ff*.
- Tpt. I:** Trumpet I part, silent.
- Tpt. II - III:** Trumpet II and III parts, silent.
- Tbn. I - II:** Trombone I and II parts, playing sustained notes with dynamic markings *fp*, *f*, and *ff*.
- B. Tbn.:** Baritone Trombone part, playing sustained notes with dynamic markings *fp*, *f*, and *ff*.
- Tba.:** Tuba part, playing sustained notes with dynamic markings *fp*, *f*, and *ff*.
- Timp.:** Timpani part, playing rhythmic patterns with dynamic marking *f*.
- Perc. I, II, III:** Percussion I, II, and III parts, playing rhythmic patterns with dynamic marking *f*.
- Hp.:** Harp part, silent.
- Vln. I, II:** Violin I and II parts, playing melodic lines with slurs.
- Vla.:** Viola part, playing melodic lines with slurs.
- Vc.:** Violoncello part, playing melodic lines with slurs.
- Cb.:** Contrabasso part, playing melodic lines with slurs.

"It reaches long as the sea."

M

This musical score page contains measures 160 through 163. The instruments are arranged as follows:

- Fl. I - II
- Ob. I - II
- Cl I - II
- Bassoon I - II
- Hn. I - III
- Hn. II - IV
- Tpt. I
- Tpt. II - III
- Tbn. I - II
- B. Tbn.
- Tba.
- Timp.
- Perc. I
- Perc. II
- Perc. III
- Hp.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

Measure 160: Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, and Tubas play a rhythmic pattern. Percussion III plays a rhythmic pattern. Dynamics include *mf* and *ff*.

Measure 161: Horns, Trumpets, Trombones, and Tubas play sustained notes. Dynamics include *mf*, *f*, and *ff*. A dynamic marking *fp* is present for the Trombones and Tubas.

Measure 162: Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, and Tubas play sustained notes. Dynamics include *ff*, *f*, and *fp*.

Measure 163: Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, and Tubas play sustained notes. Dynamics include *ff*, *f*, and *fp*.

160

161

162

163

Fl. I - II *ff*  
 Ob. I - II *fp* *ff*  
 Cl I - II *fp* *ff*  
 Bassoon I - II *fp* *ff*  
 Hn. I - III *f* *ff*  
 Hn. II - IV *f* *ff*  
 Tpt. I *f* *ff*  
 Tpt. II - III *f* *ff*  
 Tbn. I - II *fp* *fp* *ff*  
 B. Tbn. *fp* *ff*  
 Tba. *fp* *ff*  
 Timp. *mf* *f* *mf* *mf*  
 Perc. I  
 Perc. II  
 Perc. III *mf* *f* *f* *f*  
 Hp.  
 Vln. I *fp* *f*  
 Vln. II *fp* *f*  
 Vla. *fp* *f*  
 Vc. *fp* *f*  
 Cb. *fp* *f*

164

165

166

167

168

molto rit.

Fl. I - II  
Ob. I - II  
Cl I - II  
Bassoon I - II  
Hn. I - III  
Hn. II - IV  
Tpt. I  
Tpt. II - III  
Tbn. I - II  
B. Tbn.  
Tba.  
Timp.  
Perc. I  
Perc. II  
Perc. III  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

musical notation including notes, rests, dynamics (f, ff, mf, pp), articulation (accents, slurs), and performance instructions (div., sus. cym., chimes).

**N** A tempo "I'm more than a conqueror."

Musical score for woodwinds and percussion. The score is divided into four measures (174-177). The instruments include Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II, Horn I-III, Horn II-IV, Trumpet I, Trumpet II-III, Trombone I & II, Bass Trombone, Tuba, and Timpani. Percussion includes Percussion I, Percussion II, and Percussion III. The key signature is one sharp (F#) and the time signature is 3/4. The score features various articulations such as accents (^) and breath marks (a2). Percussion III has a dynamic marking of *ff*.

**N** A tempo

Musical score for strings and cello. The score is divided into four measures (174-177). The instruments include Violin I, Violin II, Viola, Cello, and Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. The score features various articulations such as *unissul g*, *sul g*, *pizz*, and *near the frog*. Dynamic markings include *f* and *ff*.

174

175

176

177

Fl. I - II  
 Ob. I - II  
 Cl I - II  
 Bassoon I - II  
 Hn. I - III  
 Hn. II - IV  
 Tpt. I  
 Tpt. II - III  
 Tbn. I - II  
 B. Tbn.  
 Tba.  
 Timp.  
 Perc. I  
 Perc. II  
 Perc. III  
 Hp.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

O  
 O  
 crash cym.  
 To Perc.  
 a2  
 ff  
 f  
 f  
 pizz  
 arco

178

179

180

181

Fl. I - II  
 Ob. I - II  
 Cl. I - II  
 Bassoon I - II  
 Hn. I - III  
 Hn. II - IV  
 Tpt. I  
 Tpt. II - III  
 Tbn. I - II  
 B. Tbn.  
 Tba.  
 Timp.  
 Perc. I  
 Perc. II  
 Perc. III  
 Hp.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

182

183

184

185

Fl. I - II  
 Ob. I - II  
 Cl. I - II  
 Bassoon I - II  
 Hn. I - III  
 Hn. II - IV  
 Tpt. I  
 Tpt. II - III  
 Tbn. I - II  
 B. Tbn.  
 Tba.  
 Timp.  
 Perc. I  
 Perc. II  
 Perc. III  
 Hp.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

Dynamics: *mf*, *p*, *fff*, *ff*, *mf*

Measures: 186, 187, 188, 189

**P**  $\text{♩} = 120$

Fl. I - II *p* *pp*

Ob. I - II *pp*

Cl. I - II *pp*

Bassoon I - II *p*

Hn. I - III

Hn. II - IV *p*

Tpt. I

Tpt. II - III

Tbn. I - II

B. Tbn.

Tba. *p*

Timp.

Perc. I *pp* **crotales**

Perc. II *pp* **triangle**

Perc. III *pp* **wooden wind chimes** *slowly and gentle*

Hp. *pp*

**P**  $\text{♩} = 120$

Vln. I *p*

Vln. II *pp*

Vla. *pp*

Vc. *p*

Cb. *p*

190 191 192 193 194

Fl. I - II

Ob. I - II

Cl I - II

Bassoon I - II

Hn. I - III

Hn. II - IV

Tpt. I

Tpt. II - III

Tbn. I - II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

195

196

197

198

Fl. I - II *mp* *pp* *mp*  
 Ob. I - II *mf* *p* *p* *mf*  
 Cl I - II *mf* *p* *p* *mf*  
 Bassoon I - II *mf* *p* *p* *mf*  
 Hn. I - III *mf* *p* *p* *mf*  
 Hn. II - IV *mf* *p* *p* *mf*  
 Tpt. I *mf* *p* *p* *mf*  
 Tpt. II - III *mf* *p* *p* *mf*  
 Tbn. I - II *mf* *p* *p* *mf*  
 B. Tbn. *mf* *p* *p* *mf*  
 Tba. *mf* *p* *p* *mf*  
 Timp. *-*  
 Perc. I *ppp*  
 Perc. II *ppp*  
 Perc. III *ppp*  
 Hp. *-*  
 Vln. I *p* *un.* *div.*  
 Vln. II *div.* *p* *f* *p* *f*  
 Vla. *p* *f* *p* *f*  
 Vc. *arco* *p* *f* *pizz* *p* *f* *arco*  
 Cb. *-*

199 200 201 202 203

Fl. I - II  
pp

Ob. I - II  
p

Cl I - II  
p

Bassoon I - II  
p

Hn. I - III  
p

Hn. II - IV  
p

Tpt. I  
p

Tpt. II - III  
p

Tbn. I - II  
p

B. Tbn.  
p

Tba.  
p

Timp.

Perc. I

Perc. II

Perc. III

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

204

205

206

207

"I'm the one who leaps."

poco rit.

Musical score for orchestra and strings, measures 208-211. The score includes parts for Flute I-II, Oboe I-II, Clarinet I-II, Bassoon I-II, Horn I-III, Horn II-IV, Trumpet I, Trumpet II-III, Trombone I-II, Baritone Trombone, Tuba, Timpani, Percussion I, II, III, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is marked with dynamics such as *pp*, *p*, *mf*, and *ppp*. The tempo is marked *poco rit.* and the key signature is one sharp (F#). The score includes various musical notations such as slurs, ties, and fingerings. The string parts (Violin I, Violin II, Viola, Violoncello, and Contrabass) feature a *quasi-harmonic gliss to highest possible point on the fingerboard* starting in measure 210. The percussion parts include rhythmic patterns and specific instrument markings.

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