



From the NBC TV Film *Project 20*

# Down to the Sea in Ships

I. The Way of the Ship, II. Mists and Mystery, III. Songs in the Salty Air, IV. Waltz of the Clipper Ships, V. Finale, introducing the S.S. Eagle

ROBERT RUSSELL BENNETT

Setting by KYLE GLASER

## INSTRUMENTATION

- 1 Conductor
- 1 Piccolo
- 3 1st Flute
- 3 2nd Flute
- 1 1st Oboe
- 2 2nd Oboe/English Horn
- 1 1st Bassoon
- 1 2nd Bassoon
- 1 Soprano Clarinet in E $\flat$
- 3 1st B $\flat$  Clarinet
- 3 2nd B $\flat$  Clarinet
- 3 3rd B $\flat$  Clarinet
- 1 E $\flat$  Alto Clarinet
- 2 B $\flat$  Bass Clarinet
- 1 B $\flat$  Contrabass Clarinet
- 2 1st E $\flat$  Alto Saxophone
- 2 2nd E $\flat$  Alto Saxophone
- 1 B $\flat$  Tenor Saxophone
- 1 E $\flat$  Baritone Saxophone
- 3 1st B $\flat$  Cornet
- 3 2nd B $\flat$  Cornet
- 3 3rd B $\flat$  Cornet

- 1 1st F Horn
- 1 2nd F Horn
- 1 3rd F Horn
- 1 4th F Horn
- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 1 Baritone Treble Clef
- 4 Tuba
- 1 String Bass
- 4 Mallet Percussion  
(Marimba/Xylophone/Glockenspiel/  
Low Bell/Vibraphone/Ship's Bell)
- 1 Timpani
- 4 Percussion 1  
(Military Drum/Snare Drum/  
Boat Whistle, Bass Drum)
- 4 Percussion 2  
(Gong/Tambourine/Triangle/Oriental  
Drum/Fog Horn, Crash Cymbals/  
Finger Cymbals/Woodblocks [2]/  
Suspended Cymbal)

### WORLD PARTS

Available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)

- E $\flat$  Contra Alto Clarinet
- 1st Horn in E $\flat$
- 2nd Horn in E $\flat$
- 3rd Horn in E $\flat$
- 4th Horn in E $\flat$
- 1st Trombone in B $\flat$  Bass Clef
- 2nd Trombone in B $\flat$  Bass Clef
- 3rd Trombone in B $\flat$  Bass Clef
- 1st Trombone in B $\flat$  Treble Clef
- 2nd Trombone in B $\flat$  Treble Clef
- 3rd Trombone in B $\flat$  Treble Clef
- Baritone in B $\flat$  Bass Clef
- Tuba in E $\flat$  Bass Clef
- Tuba in E $\flat$  Treble Clef
- Tuba in B $\flat$  Bass Clef
- Tuba in B $\flat$  Treble Clef

In 1952, the National Broadcasting Company (NBC) premiered one of the nation's first tele-documentaries, *Victory at Sea*, a twenty-six part series that chronicled the major naval engagements of the Second World War. Blending film, spoken narrative, and an immense musical score composed by Richard Rodgers and Robert Russell Bennett, *Victory at Sea* would prove to be an enormous success for the network. The series received thirteen national awards, including an Emmy, a Peabody, and the United States Navy's Distinguished Service Medal. It also proved to be a financially lucrative venture for the network, as the series was released for syndication in late 1953. In addition, the RCA-Victor label released several recordings of the musical score, which by 1963 would gross nearly four million dollars.

The success of *Victory at Sea* provided the groundwork for NBC's next documentary series, entitled *Project 20*, which sought to trace and illuminate the cultural heritage of modern man. A majority of the *Victory at Sea* staff participated in *Project 20*, but Robert Russell Bennett assumed musical oversight for the entire project, including composing and arranging all scores, as well as rehearsing and conducting the NBC orchestra for the recording sessions. *Project 20* premiered in 1954 and totaled over 30 one-hour episodes when the series ended in the early 1970s.

(continued on next page)

The episode entitled “Down to the Sea in Ships” aired on December 11, 1968. Relying heavily on sea shanties and folk material, Bennett stated that this episode “had a lot to tell us about our struggles, triumphs, and defeats on the mighty ocean, and my department had a lot of excitement with sea chanteys, wild winds, and Franz Schubert’s beautiful song, ‘Am Meer’ (On the Sea).”

NBC press releases from December 1968 provided additional details for what would be seen in this particular episode:

The magic of the sea, the beauty of ships, and their fascination for the men who sail them are explored by NBC’s renowned *Project 20* unit in its first offering of the 1968–69 season, “Down to the Sea in Ships” . . . Richard Hanser’s script encompasses colorful and vivid detail—the beauty and majesty of the Tall Ship Era, a challenge to the Atlantic Ocean by a 14-foot rowboat, rare film of rounding Cape Horn, the voyage of a latter-day Mayflower (in 1957), the fishermen and the merchantmen “that do business in great waters.”

The pleasure-boating boom and today’s great super-ships also form part of the story. So does the power and the terror of a storm at sea—and its aftermath, silently but eloquently expressed by the lonely hulks in an Atlantic graveyard. . . . Producer/Director Donald B. Hyatt explains that the program “tries to capture the essence of the adventure, daring, mystery, and legend that are the rich heritage of the men who have gone down to the sea in ships.”

The original orchestral score for the program was composed by Robert Russell Bennett, who will also conduct. The program’s title comes from the Old Testament (Psalm 107): “They that go down to the sea in ships, that do business in great waters—these see the works of the Lord, and his wonders in the deep.”

Warner Brothers Publications (now Alfred Music) released a suite for concert band based on the orchestral score, transcribed by Bennett himself. The new work was premiered on July 16, 1969 by the Goldman Band of New York for a concert celebrating Bennett’s 75th birthday.

#### Movement 1: “The Way of a Ship”

The first movement is cast in five distinct sections. The first begins with a rhythmically augmented melody of Franz Schubert’s “Am Meer,” from the song cycle *Schwanengesang*. The second and third sections transition through major and minor key areas and feature heavy use of chromaticism. With the texture thickening through orchestration and dynamics, the fourth section is delineated by the use of the borrowed sea shanty, “Blow the Man Down,” scored in a majority of the winds. The Schubert *lied* returns for the fifth section, now treated in a more triumphant fashion.

#### Movement 2: “Mists and Mystery”

Set as a slow barcarolle in a  $\frac{6}{8}$  meter, Bennett seeks to create a style of music that imitates the songs (barcarole) sung by Venetian gondoliers, as they propel their boats through the water. The movement is divided into a two-part structure with an introduction. While the *barcarole* melody in this movement is original, Bennett again incorporates the borrowed shanty “Blow the Man Down” in the second section, beginning at measure 62.

#### Movement 3: “Songs in the Salty Air”

The suite’s central movement is structured like a medley, a genre Bennett utilized often in his numerous “Symphonic Scenarios” of popular Broadway musicals, such as *Oklahoma!*, *The King and I*, and *South Pacific*. The formal structure of the movement is dictated by the introduction of each new sea shanty. Borrowed material includes “Reuben Ranzo,” “Haul on the Bowlin,” “Shenandoah,” and “What Shall We Do with a Drunken Sailor?”

#### Movement 4: “Waltz of the Clipper Ships”

Written in  $\frac{3}{4}$  and marked *Con grazia*, in 1, “Waltz of the Clipper Ships” is set in song form with a coda extension, and incorporates only one folk song, “Sally Brown.” New, original melodic material in D $\flat$  major is featured in the final section of the work.

#### Movement 5: “Finale, introducing the S.S. Eagle”

The final movement is in standard march form with the absence of a break strain. Bennett makes the work cyclic by returning to the suite’s original opening key of C major for the Trio, and again uses the Schubert *lied* “Am Meer” as its melody. An optional ending is available should conductors prefer to perform the march by itself.

### FOR FURTHER STUDY

For more information regarding Robert Russell Bennett, *Project 20*, and the creation of this modern edition, please download “Robert Russell Bennett’s *Down to the Sea in Ships*: A Performance Edition and Analysis” by Kyle R. Glaser at: <https://scholarworks.iu.edu/dspace/handle/2022/14514>

Kyle R. Glaser currently serves as the Associate Director of Bands at Texas State University in San Marcos, Texas. This modern edition was submitted to the faculty of the Indiana University Jacobs School of Music in partial fulfillment of the requirements for the Doctor of Music degree.

From the NBC TV Film "Project 20"

# Down to the Sea in Ships

FULL SCORE

I. The Way of the Ship, II. Mists and Mystery, III. Songs in the Salty Air,  
IV. Waltz of the Clipper Ships, V. Finale, introducing the S.S. Eagle

Approx. Duration - 14:00

By Robert Russell Bennett

## I. The Way of the Ship

Setting by Kyle Glaser

"Am Meer" - By Schubert  
Andante ♩ = 100

Piccolo

Flutes 1 2

Oboes 1 2

Bassoons 1 2

E♭ Soprano Clarinet

B♭ Clarinets 1 2 3

E♭ Alto Clarinet

B♭ Bass Clarinet

B♭ Contrabass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Cornets 1 2 3

F Horns 1 2 3 4

Trombones 1 2 3

Euphonium

Tuba

String Bass

Mallet Percussion (Marimba/Xylophone/ Glockenspiel/Low Bell/ Vibraphone/Ship's Bell)

Timpani

Percussion 1 (Military Drum/ Snare Drum/Boat Whistle, Bass Drum)

Percussion 2 (Gong/Tambourine/ Triangle/Oriental Drum/ Fog Horn, Crash Cymbals/ Finger Cymbals/Woodblocks [2]/ Suspended Cymbal)

Large Gong

Preview Only  
Legal Use Requires Purchase

Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

E♭ Sop. Cl.

B♭ Cls. 1/2/3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Cors. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*mf*

*mp*



Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

E♭ Sop. Cl.

B♭ Cls. 1/2/3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Cors. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

E♭ Sop. Cl.

B♭ Cls. 1/2/3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Cors. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*mp*



17

Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

E♭ Sop. Cl.

B♭ Cls. 1/2/3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Cors. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Picc.

Fls. 1  
2

Obs. 1  
2

Bsns. 1  
2

E♭ Sop. Cl.

B♭ Cls. 1  
2  
3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1  
2

T. Sax.

Bar. Sax.

Cors. 1  
2  
3

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

19 20 mp 21 22

**Intense (Moderato)** ♩ = 88

25

Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

E♭ Sop. Cl.

B♭ Cls. 1/2/3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

**Intense (Moderato)** ♩ = 88

25

Cors.

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2



This page contains the musical score for measures 27, 28, and 29 of a symphony. The score is arranged in a standard orchestral format with the following parts:

- Picc.** Piccolo
- Fls.** Flutes (1 and 2)
- Obs.** Oboes (1 and 2)
- Bsns.** Bassoons (1 and 2)
- E♭ Sop. Cl.** E-flat Soprano Clarinet
- B♭ Cls.** B-flat Clarinets (1 and 2/3)
- E♭ A. Cl.** E-flat Alto Clarinet
- B. Cl.** Bass Clarinet
- Cb. Cl.** Contrabass Clarinet
- A. Saxes.** Alto Saxophones (1 and 2)
- T. Sax.** Tenor Saxophone
- Bar. Sax.** Baritone Saxophone
- Cors.** Cors Anglais (1 and 2/3)
- Hns.** Horns (1, 2, 3, and 4)
- Tbns.** Trombones (1, 2, and 3)
- Euph.** Euphonium
- Tuba**
- Str. Bass**
- Mlt. Perc.** Multiple Percussion (including Marimba)
- Timp.** Timpani
- Perc. 1**
- Perc. 2**

The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *a2*. A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the page.

31

Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

E♭ Sop. Cl.

B♭ Cls. 1/2/3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Cors. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

31

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

E♭ Sop. Cl.

B♭ Cls. 1 2 3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Cors. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Vivo ♩ = 144

36

Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

E♭ Sop. Cl.

B♭ Cls. 1/2/3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxs. 1/2

T. Sax.

Bar. Sax.

*pp*

*pp*

*pp*

*pp*

*pp*

*fpp*

*pp*

Vivo ♩ = 144

36

Cors. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Military Drum (muffled)

*fpp*

*fpp*

*fpp*

*pp*

*fpp*

44

Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

E♭ Sop. Cl. 1

B♭ Cls. 2/3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Cors. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

one player

*p*

*pp*

44



Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

E♭ Sop. Cl.

B♭ Cls. 1/2/3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Cors. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

All

All *al*

*pp*

*pp*

51

Picc. *mf cresc. poco a poco*

Fls. 1 2 *mf cresc. poco a poco*

Obs. 1 2

Bsns. 1 2 *cresc. poco a poco*  
(Tbns.)

E♭ Sop. Cl. *cresc. poco a poco*

B♭ Cls. 1 2 3 *cresc. poco a poco*

E♭ A. Cl. *cresc. poco a poco*

B. Cl. *cresc. poco a poco*

Cb. Cl. *cresc. poco a poco*

A. Saxes. 1 2 *cresc. poco a poco*

T. Sax. *cresc. poco a poco*

Bar. Sax. *cresc. poco a poco*

51  
(Tbn. 1)

Cors. 1 2 3 *cresc. poco a poco*

Hns. 1 2 3 4 *cresc. poco a poco*

Tbns. 1 2 3 *p cresc. poco a poco*

Euph. *cresc. poco a poco*

Tuba *p cresc. poco a poco*

Str. Bass *p cresc. poco a poco*

Mlt. Perc. *cresc. poco a poco*

Timp. *cresc. poco a poco*

Perc. 1

Perc. 2

Picc.

Fls. 1/2

Obs. 1/2 (Cors., Tbns.)

Bsns. 1/2

E♭ Sop. Cl. Play *mf cresc.*

B♭ Cls. 1/2/3 *a2*

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Cors. 1/2/3 Play *mf cresc.* Play

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2



*8va ad lib.*

*f cresc.*

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

*Play*

E♭ Sop. Cl. *f cresc.*

B♭ Cls. 1 3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Cors. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

60 "Blow the Man Down"

Picc. *ff* *(8va)*

Fls. 1/2 *ff* *a2*

Obs. 1/2 *ff*

Bsns. 1/2 *ff*

E♭ Sop. Cl. *ff*

B♭ Cls. 1/2/3 *ff*

E♭ A. Cl. *ff*

B. Cl. *ff*

Cb. Cl. *ff*

A. Saxes. 1/2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Cors. 1/2/3 *ff*

Hns. 1/2/3/4 *ff* *a2*

Tbns. 1/2/3 *ff*

Euph. *ff*

Tuba *ff*

Str. Bass *ff*

Mlt. Perc. *ff*

Timp. *ff*

Perc. 1 *ff* Bass Drum  
Crash Cymbals

Perc. 2 *ff*

(Wind effect may be used here)



Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

E♭ Sop. Cl.

B♭ Cls. 1/2/3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Cors. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp. (Solo)

Perc. 1

Perc. 2

66

This page contains a musical score for a full orchestra and woodwind section. The instruments listed on the left are: Picc., Fls. (1/2), Obs. (1/2), Bsns. (1/2), Eb Sop. Cl., Bb Cls. (1/2/3), Eb A. Cl., B. Cl., Cb. Cl., A. Saxes. (1/2), T. Sax., Bar. Sax., Cors. (1/2/3), Hns. (1/2/3/4), Tbn. (1/2/3), Euph., Tuba, Str. Bass, Mlt. Perc., Timp., Perc. 1, and Perc. 2. The score is written in a key signature of two flats and a 4/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth-note runs. A large, diagonal red watermark reading 'Preview Use Requires Purchase' is overlaid across the entire page.

72

Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

E♭ Sop. Cl. 1

B♭ Cls. 2/3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

72

Cors. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

choke

ch.

Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

E♭ Sop. Cl.

B♭ Cls. 1/2/3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Cors. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc. Xylophone

Timp.

Perc. 1

Perc. 2

*mf* *poco cresc.*

Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

E♭ Sop. Cl. 1

B♭ Cls. 2/3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Cors. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

(End of wind effect)

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*f*

*ff*

*f*



Picc. *sf*

Fls. 1 2 *sf*

Obs. 1 2 1. *a2* 2.

Bsns. 1 2 1. *a2* 1.

E♭ Sop. Cl. 1

B♭ Cls. 1 2 3 2. *a2* 3. 2.

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxs. 1 2 2. *sf*

T. Sax.

Bar. Sax.

Cors. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

88

Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

E♭ Sop. Cl.

B♭ Cls. 1/2/3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

88

Cors. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2



Picc. *molto cresc.* *ff*

Fls. 1/2 *molto cresc.* *ff*

Obs. 1/2 *molto cresc.* *ff*

Bsns. 1/2 *fp* *ff*

E♭ Sop. Cl. *molto cresc.* *ff*

B♭ Cls. 1 *molto cresc.* *ff*

2/3 *molto cresc.* *ff*

E♭ A. Cl. *molto cresc.* *ff*

B. Cl. *molto cresc.* *ff*

Cb. Cl. *fp* *ff*

A. Saxes. 1/2 *molto cresc.* *ff*

T. Sax. *molto cresc.* *ff*

Bar. Sax. *fp* *ff*

Cors. 1 *ff*

2/3 *ff*

Hns. 1/2 *ff*

3/4 *ff*

Tbns. 1/2 *fp* *ff*

3 *fp* *ff*

Euph. *fp* *ff*

Tuba *fp* *ff*

Str. Bass *fp* *ff*

Mlt. Perc. *ff*

Timp. *f* *ff*

Perc. 1 *fp* *ff*

Perc. 2 *ff*



# II. Mists and Mystery

Slow barcarolle ♩ = 69

The musical score is arranged in two systems. The first system includes Picc., Fls. (1/2), Ob., E. Hn., Bsns. (1/2), Eb Sop. Cl., Bb Cls. (1/2/3), Eb A. Cl., B. Cl., Cb. Cl., A. Saxes. (1/2), T. Sax., and Bar. Sax. The second system includes Cors. (1/2/3), Hns. (1/2/3/4), Tbns. (1/2/3), Euph., Tuba, Str. Bass, Mlt. Perc., Timp., Perc. 1, and Perc. 2. The score features various dynamics such as *pp*, *p*, and *ben sostenuto*, and includes performance markings like *ben sostenuto* and *3.* A large red watermark reading 'Preview Only' is overlaid diagonally across the score.

11

Picc. (Ob.)

Fls. 1 2 *pp*

Ob. *p*

E. Hn. *p*

Bsns. 1 2 *pp* *a2* *p*

E♭ Sop. Cl. *pp* *p*

B♭ Cls. 1 2 3 *pp* *p*

E♭ A. Cl. *p*

B. Cl. *pp* *p*

Cb. Cl. *p*

A. Saxes. 1 2 *p* 1.

T. Sax. (Bar. Sax.)

Bar. Sax. *p*

Cors. 1 2 3 *11* (Ww., Saxes.)

Hns. 1 2 3 4

Tbns. 1 2 3 (Bar.)

Euph. *p* (Bar.)

Tuba (Bar.)

Str. Bass (Bar.)

Mlt. Perc.

Timp. *pp*

Perc. 1 Snare Drum (muffled) *p*

Perc. 2

Picc. *Play*

Fls. 1 2

Ob.

E. Hn.

Bsns. 1 2 *pp* *mf > pp*

E♭ Sop. Cl.

B♭ Cls. 1 2 3 *pp* *pp*

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1 2 *p* *Play*

T. Sax.

Bar. Sax.

Cors. 1 2 3 *p* *Play*

Hns. 1 2 3 4 *Play* *p* *pp*

Tbns. 1 2 3 *Play* *p* *pp* *pp*

Euph.

Tuba *p* *pp* *mf > pp*

Str. Bass *p* *pp* *pizz.* *mf > pp*

Mlt. Perc.

Timp. *p*

Perc. 1 *mf > pp* Boat Whistle

Perc. 2 *pp* B.D. Tambourine *pp* *mf > pp* *pp*

26

Picc.

Fls. 1/2 *mp*

Ob.

E. Hn. *mp*

Bsns. 1/2

E♭ Sop. Cl.

B♭ Cls. 1/2/3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

26

Cors. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2



32 37

Picc.

Fls. 1/2

Ob.

E. Hn.

Bsns. 1/2

E♭ Sop. Cl.

B♭ Cls. 1/2/3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

32 37

Cors. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc. Marimba

Timp.

Perc. 1

Perc. 2

*dolce*

*dolce*

*open*

*open*

*mp*

*pp*

Picc. *p*

Fls. 1/2

Ob. (Cor. 1)

E. Hn.

Bsns. 1/2

E♭ Sop. Cl.

B♭ Cls. 1/2/3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Cors. 1/2/3 *p dolce* Play Cup mute

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2



45

Picc.

Fls. 1/2

Ob. Play *p*

E. Hn.

Bsns. 1/2

E♭ Sop. Cl.

B♭ Cls. 1/2/3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax. (High Wws.) Play *p*

Bar. Sax. (T. Sax.)

45

Cors. 1/2/3

Hns. 1/2/3/4 open *a2* *p*

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1 *p*

Perc. 2 Finger Cymbals *p*

Picc.

Fls. 1/2

Ob.

E. Hn.

Bsns. 1/2

E♭ Sop. Cl.

B♭ Cls. 1/2/3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax. (Cors.)

Cors. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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

Play

54

Picc.

Fls. 1/2

Ob.

E. Hn.

Bsns. 1/2

E♭ Sop. Cl.

B♭ Cls. 1/2/3

E♭ A. Cl.

B. Cl.

Cb. Cl.

(Picc., Fls., E♭ Cl.)

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Cors. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*p*

*mf*

*pp*

*a2*

*Play*

62

Picc. *Solo* *p*

Fls. 1/2

Ob.

E. Hn.

Bsns. 1/2 *pp*

E♭ Sop. Cl.

B♭ Cls. 1 *pp* 2. 3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2 *pp*

T. Sax. *pp*

Bar. Sax. *pp*

Cors. 1 2/3

Hns. 1/2 *pp* 3/4

Tbns. 1/2 3

Euph. *pp*

Tuba *pp*

Str. Bass *pp*

Mlt. Perc.

Timp.

Perc. 1 *pp*

Perc. 2

70

Picc. *mp* *p*  
 Fls. 1/2 *p*  
 Ob. *mp* *p* (Ob., E♭ Cl., Cl. 1)  
 E. Hn. (Ob., E♭ Cl., Cl. 1)  
 Bsns. 1/2  
 E♭ Sop. Cl. *p*  
 B♭ Cls. 1 *p* (Ob., E♭ Cl., Cl. 1)  
 2/3 (Ob., E♭ Cl., Cl. 1)  
 E♭ A. Cl. (Ob., E♭ Cl., Cl. 1)  
 B. Cl. (Ob., E♭ Cl., Cl. 1)  
 Ch. Cl. (A. Sax. 1)  
 A. Saxes. 1/2 *mp* 1. *mp* 2.  
 T. Sax.  
 Bar. Sax.  
 Cors. 1 open *mp*  
 2 open *mp*  
 3  
 Hns. 1/2  
 3/4  
 Tbns. 1/2 (Cor. 8<sup>va</sup>) (A. Sax. 2)  
 3 (Cor. 8<sup>va</sup>) (A. Sax. 2)  
 Euph.  
 Tuba  
 Str. Bass  
 Mlt. Perc.  
 Timp.  
 Perc. 1  
 Perc. 2

Picc.

Fls. 1/2

Ob.

E. Hn. *Play* *p*

Bsns. 1/2 *p*

E♭ Sop. Cl.

B♭ Cls. 1 *Play* *a2* *p*

2/3

E♭ A. Cl. *Play* *p*

B. Cl. *Play* *p*

Cb. Cl. *Play* *p*

A. Saxes. 1/2

T. Sax. *mp*

Bar. Sax. *mp*

Cors. 1 *f*

2/3 (Cor. 3 open) *a2* *f*

Hns. 1/2 *f*

3/4 *f* *a2*

Tbns. 1/2 *mp* *Play*

3 *mp*

Euph.

Tuba *mp*

Str. Bass *arco*

Mlt. Perc. *Glock* *f*

Timp.

Perc. 1 *f*

Perc. 2 *Crash Cymbals*





# III. Songs in the Salty Air

Moderato, in 2  $\text{♩} = 72$

The musical score is arranged in two systems. The first system includes Picc., Fls. (1/2), Obs. (1/2), Bsns. (1/2), Eb Sop. Cl., Bb Cls. (1/2/3), Eb A. Cl., B. Cl., Cb. Cl., A. Saxes. (1/2), T. Sax., and Bar. Sax. The second system includes Cors. (1/2/3), Hns. (1/2/3/4), Tbn. (1/2/3), Euph., Tuba, Str. Bass, Mlt. Perc., Timp., Perc. 1, and Perc. 2. The Bar. Sax. and Str. Bass parts are marked with *p misterioso*. The Eb Sop. Cl. part has a *p* dynamic and an *a2* marking. The Bb Cls. part has a *p* dynamic and an *a2* marking. The B. Cl. part has a *mf* dynamic. The T. Sax. part has a *mf* dynamic. The Hns. part has a *p* dynamic and an *a2* marking. The Tbn. part has a *p* dynamic. The Euph. part has a *p* dynamic. The Tuba part has a *p* dynamic. The Str. Bass part has a *p* dynamic. The Mlt. Perc. part has a *p* dynamic. The Timp. part has a *p* dynamic. The Perc. 1 and Perc. 2 parts are marked with *p* dynamic. The score is marked with *mf* dynamics at the end of several staves. A large red watermark 'Preview Only' is overlaid on the score.

9 "Reuben Ranzo"

Picc. *mf*  
*a2*

Fls. 1 *mf*  
 2 *a2*

Obs. 1 *mf*  
 2

Bsns. 1 *mf*  
 2

E♭ Sop. Cl. *mf*

B♭ Cls. 1 *pp*  
 2 3 *pp*

E♭ A. Cl. *pp* *mf*

B. Cl. *mf*

Cb. Cl. *mf*

A. Saxes. 1 (T. Sax., Bar. Sax.)  
 2

T. Sax. *mf*

Bar. Sax. *mf*

9 "Reuben Ranzo"

Cors. 1 (Low Saxes., Cls.) *mf* **Play**  
 2 (Low Saxes., Cls.) *a2* **Play**  
 3 *mf*

Hns. 1 *a2*  
 2 *pp*  
 3 *a2*  
 4 *pp*

Tbns. 1 (Low Wws.)  
 2 (Low Wws.)  
 3

Euph. *pp* *mf*

Tuba *pp*

Str. Bass *pp*

Mlt. Perc. *pp* **Soft Low Bell or Vibes**

Timp.

Perc. 1

Perc. 2

**Picc.** 17

**Fls.** 1 2

**Obs.** 1 2

**Bsns.** 1 2 *mf*

**E♭ Sop. Cl.**

**B♭ Cls.** 1 *mf* 2 *a2* 3 *mf*

**E♭ A. Cl.** *mf*

**B. Cl.** *mf*

**Cb. Cl.** *mf*

**A. Saxes.** 1 2 *mf* Play *a2*

**T. Sax.** *mf*

**Bar. Sax.** *mf*

**Cors.** 1 17 2 3

**Hns.** 1 2 *mf* 3 4 *mf* Play

**Tbns.** 1 2 3 *mf* Play *mf*

**Euph.** *mf*

**Tuba** *mf* *pizz.*

**Str. Bass** *mf*

**Mlt. Perc.** *mf*

**Timp.**

**Perc. 1** S.D. B.D. *mf* Cr. Cyms.

**Perc. 2** *mf*

Purchase Requires Legal Use

25 Più animato

Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

E♭ Sop. Cl.

B♭ Cls. 1/2/3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

25 Più animato

Cors. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc. Soft Glock

Timp.

Perc. 1

Perc. 2

Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

E♭ Sop. Cl.

B♭ Cls. 1/2/3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Cors. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*mf*

*a2*

*arco*

35

Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

E♭ Sop. Cl. 1

B♭ Cls. 2/3

E♭ A. Cl. *mf*

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

35

Cors. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc. *mp* *xyl.*

Timp.

Perc. 1

Perc. 2 *choke*

"Haul on the Bowlin"  
Allegretto in 4 ♩ = 126

47

Picc. *p*

Fls. 1/2 *p*

Obs. 1/2 *p*

Bsns. 1/2 *p*

E♭ Sop. Cl. *p*

B♭ Cls. 1/3 *p*

E♭ A. Cl. *p*

B. Cl. *p*

Cb. Cl. *p*

A. Saxes. 1/2

T. Sax. *p*

Bar. Sax.

"Haul on the Bowlin"  
Allegretto in 4 ♩ = 126

47

Cors. 1/3

Hns. 1/2 *a2* *p*

3/4 *a2* *p*

Tbns. 1/2 *p*

3 *p*

Euph. *p*

Tuba *p*

Str. Bass *p*

Mlt. Perc.

Timp.

Perc. 1 *p* S.D. (deep)

Perc. 2

“Shenandoah”  
Moderato con sentimento ♩ = 76

Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

E♭ Sop. Cl.

B♭ Cls. 1/2/3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

“Shenandoah”  
Moderato con sentimento ♩ = 76

Cors. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Vibes

Solo Cup mute

*mp*

*p*

*a2*



55

Musical score for various instruments including Picc., Fls., Obs., Bsns., Eb Sop. Cl., Bb Cls., Eb A. Cl., B. Cl., Cb. Cl., A. Saxes., T. Sax., Bar. Sax., Cors., Hns., Tbn., Euph., Tuba, Str. Bass, Mlt. Perc., Timp., Perc. 1, and Perc. 2. The score includes a large red watermark reading 'Preview Only Requires Purchase' and a large red arrow pointing to the right.

Vivo ♩ = 138

Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

E♭ Sop. Cl. 1

B♭ Cls. 2/3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Cors. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Play Tutti (open)

*f*

Measures 61-66 are shown with measure numbers at the bottom.

Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

E♭ Sop. Cl.

B♭ Cls. 1/2/3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Cors. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc. Marimba (hard hammers)

Timp.

Perc. 1

Perc. 2

67 68 69 70 71 72

77

Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

E♭ Sop. Cl.

B♭ Cls. 1/2/3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

77

Cors. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

E♭ Sop. Cl. 1

B♭ Cls. 2/3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Cors. 1/2/3

Hns. 1/2/3/4

Tbn. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Tempo ad lib.

Presto

Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

E♭ Sop. Cl.

B♭ Cls. 1/3

E♭ A. Cl.

B. Cl.

Ch. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tempo ad lib.

Presto

Cors. 1/3

Hns. 1/2

Tbns. 1/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

# IV. Waltz of the Clipper Ships

Con grazia, in 1 ♩ = 56

Picc. 3/4 *p*

Fls. 1/2 *p*

Ob. 4/4 *p*

E. Hn.

Bsns. 1/2

E♭ Sop. Cl. 1 *p*

B♭ Cls. 2/3 *p*

E♭ A. Cl. *p*

B. Cl. *p*

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Con grazia, in 1 ♩ = 56

Cors. 1/2/3

Hns. 1/2/3/4 *p*

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc. Vibes *p*

Timp.

Perc. 1 S.D. (on shell) *p*

Perc. 2

9 "Sally Brown"

Picc.

Fls. 1 2 *p*

Ob. *p*

E. Hn.

Bsns. 1 2 *p*

E♭ Sop. Cl.

B♭ Cls. 1 2 3 *p*

E♭ A. Cl. *p*

B. Cl.

Cb. Cl. *p*

A. Saxes. 1 2

T. Sax.

Bar. Sax.

9 "Sally Brown"

Cors. 1 2 3

Hns. 1 2 3 4 *p*

Tbns. 1 2 3

Euph.

Tuba

Str. Bass *p* *arco*

Mlt. Perc.

Timp.

Perc. 1 S.D. (on head) *p*

Perc. 2 B.D. *p*





17

Picc.

Fls. 1/2

Ob.

E. Hn.

Bsns. 1/2

E♭ Sop. Cl.

B♭ Cls. 1/2/3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Cors. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

608

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1000

Picc.

Fls. 1/2

Ob.

E. Hn.

Bsns. 1/2

E♭ Sop. Cl.

B♭ Cls. 1/3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2 (Cls., Obs.)

T. Sax.

Bar. Sax. (Tbn. 1) (Cls., Obs.)

Cors. 1/2/3

Hns. 1/2/3/4 *a2*

Tbns. 1/2/3 *pp* Play *pp* Play *pp* (Tbn. 1)

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2 Triangle

(Fl. 1)

1.

*p*

19 20 21 22 23 24



25

Picc. *mf* Play

Fls. 1 2 *mf* <sup>a2</sup>

Ob. *mf*

E. Hn. *mf*

Bsns. 1 2 *mf*

E♭ Sop. Cl. *mf*

B♭ Cls. 1 2 3 *mf*

E♭ A. Cl. *mf*

B. Cl. *mf*

Ch. Cl. *mf*

A. Saxes. 1 2 *mp* Play

T. Sax. (Fls. Obs., Cor. 1, Bar.)

Bar. Sax. *mp* Play

Cors. 1 2 3 *mf* Play

Hns. 1 2 3 4

Tbns. 1 2 3

Euph. *mf* Play

Tuba *mf*

Str. Bass *mf*

Mlt. Perc.

Timp.

Perc. 1 *mf*

Perc. 2 *mf*

Cr. Cyms. *mf*

Picc.

Fls. 1/2

Ob.

E. Hn.

Bsns. 1/2

E♭ Sop. Cl.

B♭ Cls. 1/2/3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax. *Play mp*

Bar. Sax.

Cors. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

(T. Sax., Tbn. 1)

(Cor. 1)

(Tbn. 1)

33 34 35 36 37 38 39 40



41

Picc. *mp*

Fls. 1 2 *mp*

Ob.

E. Hn. *mp*

Bsns. 1 2

E♭ Sop. Cl. *mp*

B♭ Cls. 1 2 3 *mp*

E♭ A. Cl. *mp*

B. Cl. *mp*

Cb. Cl. *mp*

A. Saxes. 1 2 *mp*  
Play

T. Sax. *mp*

Bar. Sax. *mp*

Cors. 1 2 3 (High Wws.)

Hns. 1 2 3 4

Tbns. 1 2 3 *mp*  
Play

Euph. *mp*

Tuba *mp*

Str. Bass *mp*

Mlt. Perc. *mp*  
Vibes

Timp.

Perc. 1 *sub. mp*

Perc. 2

41

49

Picc.

Fls. 1/2

Ob.

E. Hn.

Bsns. 1/2

E♭ Sop. Cl.

B♭ Cls. 1/2/3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

49

Cors. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

49

50

51

52

53

54

55

56

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61

Picc.

Fls. 1/2

Ob.

E. Hn.

Bsns. 1/2

E $\flat$  Sop. Cl.

B $\flat$  Cls. 1/2/3

E $\flat$  A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

57

61

Cors. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

(muted) *p*

(muted) *p*

Solo (muted) 1. *p*

(Cls.) Play mute *p*

*p*

*p* arco

*p* Vibes

57

58

59

60

61

62

63

64

Picc.

Fls. 1/2

Ob.

E. Hn.

Bsns. 1/2

E♭ Sop. Cl.

B♭ Cls. 1/2/3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Cors. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

(A. Sax. 1)

(A. Sax. 1)

(Hn. 1)

65 66 67 68 69 70 71 72





77

Play

Picc. *p cresc.* *f*

Fls. 1/2 *p cresc.* *f*

Ob. *p cresc.* *f*

E. Hn. *p cresc.* *f*

Bsns. 1/2 *p cresc.* *f*

E♭ Sop. Cl. *p cresc.* *f*

B♭ Cls. 1 *p cresc.* *f*

2/3 *p cresc.* *f*

E♭ A. Cl. *p cresc.* *f*

B. Cl. *p cresc.* *f*

Cb. Cl. *p cresc.* *f*

A. Saxes. 1/2 *p cresc.* *f*

T. Sax. *Play p cresc.* *f*

Bar. Sax. *Play p cresc.* *f*

77

Cors. 1 *f*

2/3 *p cresc.* *f*

Hns. 1/2 *p cresc.* *f*

3/4 *Play p cresc.* *f*

Tbns. 1/2 *p cresc.* *f*

3 *p cresc.* *f*

Euph. *p cresc.* *f*

Tuba *p cresc.* *f*

Str. Bass *p cresc.* *f*

Mlt. Perc.

Timp.

Perc. 1 *p cresc.* *f*

Perc. 2

Cr. Cym. *f*





93

Picc.

Fls. 1/2

Ob.

E. Hn.

Bsns. 1/2

E♭ Sop. Cl.

B♭ Cls. 1/2/3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Cors. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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91 92 93 94 95 96 97 98 99

101

Picc. *p*

Fls. 1 2 *p*

Ob. *p*

E. Hn.

Bsns. 1 2 *p*

E♭ Sop. Cl. *p*

B♭ Cls. 1 2 3 *p*

E♭ A. Cl. *p*

B. Cl. *p*

Cb. Cl. *p*

A. Saxs. 1 2 *p*

T. Sax. *p*

Bar. Sax. *p*

101

Cors. 1 2 3 *p*

Hns. 1 2 3 4 *p*

Tbns. 1 2 3

Euph. *p*

Tuba *p*

Str. Bass *p*

Mlt. Perc.

Timp.

Perc. 1 *pp*

Perc. 2

109

Picc. *p*

Fls. 1 *p*

2

Ob. *p*

E. Hn. *p*

Bsns. 1 *p*

2

E♭ Sop. Cl. *p*

B♭ Cls. 1 *p*

2 *a2*

3 *p*

E♭ A. Cl. *p*

B. Cl. *p*

Ch. Cl. *p*

A. Saxes. 1 *p*

2

T. Sax. *p*

Bar. Sax. *p*

109

Cors. 1 *p*

2 *p*

3

Hns. 1 *p*

2

3 *p*

4

Tbns. 1 *p*

2 *p*

3

Euph. *p*

Tuba *p*

Str. Bass *p*

Mlt. Perc.

Timp. *p*

Perc. 1 *p*

Perc. 2 *p*

Woodblocks



V. Finale, introducing the S.S. Eagle

Bright ♩ = 132

5

Picc. *f* *mf*

Fls. 1/2 *f* *mf*

Obs. 1/2 *f* *mf*

Bsns. 1/2 *f* *mf*

E♭ Sop. Cl. *f* *mf*

B♭ Cls. 1/2/3 *f* *mf*

E♭ A. Cl. *f* *mf*

B. Cl. *f* *mf*

Cb. Cl. *f* *mf*

A. Saxes. 1/2 *f* *mf*

T. Sax. *f* *mf*

Bar. Sax. *f* *mf*

Bright ♩ = 132

5

Cors. 1/2/3

Hns. 1/2/3/4 *a2* *mf*

Tbns. 1/2/3 *mf*

Euph. *mf*

Tuba *mf*

Str. Bass *mf* arco

Mlt. Perc. *f* Ship's Bell

Timp. *f*

Perc. 1 *f* Military Drum

Perc. 2 *mp*

13

Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

E♭ Sop. Cl.

B♭ Cls. 1/3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Cors. 1/3

Hns. 1/4

Tbns. 1/3

Euph.

Tuba

Str. Bass

Mlt. Perc. Xylophone 8<sup>va</sup>

Timp.

Perc. 1

Perc. 2



Musical score for orchestra and woodwinds, measures 20-28. The score includes parts for Picc., Fls., Obs., Bsns., Eb Sop. Cl., Bb Cls., Eb A. Cl., B. Cl., Cb. Cl., A. Saxes., T. Sax., Bar. Sax., Cors., Hns., Tbn., Euph., Tuba, Str. Bass, Mlt. Perc., Perc. 1, Perc. 2, and Cr. Cyms. A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page. The score shows various dynamics such as *f*, *mf*, and *f* B.D. (Basso Drum). Measure numbers 20 through 28 are indicated at the bottom of the page.





37

Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

E♭ Sop. Cl. 1

B♭ Cls. 2/3

E♭ A. Cl. 1

B. Cl. 1

Cb. Cl. 1

A. Saxes. 1/2

T. Sax. 1

Bar. Sax. 1

Cors. 1/2/3

Hns. 1/2/3/4

Tbn. 1/2/3

Euph. 1

Tuba 1

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

37 38 39 40 41 42 43 44 45

46

Picc. *f*

Fls. 1/2 *f*

Obs. 1/2

Bsns. 1/2 *a2*

E♭ Sop. Cl. *f*

B♭ Cls. 1 *f*

2/3 *f*

E♭ A. Cl. *f*

B. Cl. *f*

Cb. Cl. *f*

A. Saxes. 1/2 *a2*

T. Sax. *f*

Bar. Sax. *f*

46

Cors. 1 *a2*

2/3 *a2*

Hns. 1/2 *a2*

3/4 *a2*

Tbns. 1/2 (1) *a2*

3 *f*

Euph. *f*

Tuba *f*

Str. Bass *f*

Mlt. Perc.

Timp.

Perc. 1 *f*

Perc. 2

This is a page of a musical score for orchestra, starting at rehearsal mark 54. The score is arranged in a standard orchestral layout with parts for various instruments. The instruments listed on the left side of the page are:

- Picc.
- Fls. (1 and 2)
- Obs. (1 and 2)
- Bsns. (1 and 2)
- E♭ Sop. Cl.
- B♭ Cls. (1, 2, and 3)
- E♭ A. Cl.
- B. Cl.
- Cb. Cl.
- A. Saxes. (1 and 2)
- T. Sax.
- Bar. Sax.
- Cors. (1, 2, and 3)
- Hns. (1, 2, 3, and 4)
- Tbns. (1, 2, and 3)
- Euph.
- Tuba
- Str. Bass
- Mlt. Perc.
- Timp.
- Perc. 1
- Perc. 2

The score begins at rehearsal mark 54, indicated by a box containing the number '54'. The music is in a key signature of two flats (B♭ and E♭) and a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings like 'a2'. There are first endings marked with a '1.' and a repeat sign. A large red watermark reading 'Legal Us Requisites Purchase' is overlaid diagonally across the page.

2. 63

Picc. *f*

Fls. 1/2 *f*

Obs. 1/2 *f*

Bsns. 1/2 *f* *p*

E♭ Sop. Cl. *f*

B♭ Cls. 1 *f* *a2* *f*

2/3 *f*

E♭ A. Cl. *f* *p*

B. Cl. *f* *p*

Cb. Cl. *f*

A. Saxes. 1/2 *f* *a2*

T. Sax. *f* *p*

Bar. Sax. *f* *p*

2. 63

Cors. 1 *a2*

2/3 *f*

Hns. 1 *a2*

2 *f* *a2*

3/4 *f*

Tbns. 1/2 *a2* *f* *Soli (w/Bar.)* 1. *p*

3 *f*

Euph. *f* *p*

Tuba *f* *p*

Str. Bass *f*

Mlt. Perc. *f* *Xyl. 8<sup>vee</sup>*

Timp.

Perc. 1 *f*

Perc. 2

71

Picc. *p scherzando*

Fls. 1/2 *p scherzando*

Obs. 1/2 *a2 p scherzando*

Bsns. 1/2

E♭ Sop. Cl. *p scherzando*

B♭ Cls. 1/2/3 *p scherzando*

E♭ A. Cl.

B. Cl.

Cb. Cl. *p*

A. Saxs. 1/2 *pp* 1. 2. 1. 2.

T. Sax.

Bar. Sax.

71

Cors. 1/2/3 *pp* 2. 3. 2. 3.

Hns. 1/2/3/4 *p* 3.

Tbns. 1/2/3

Euph.

Tuba *p pizz.*

Str. Bass *p*

Mlt. Perc.

Timp.

Perc. 1 *pp*

Perc. 2 *pp*

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79

Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

E♭ Sop. Cl.

B♭ Cls. 1/2/3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

79

Cors. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

f

(Cor. 2)

(Cor. 3)

Play

Tutti



87

Picc. *f*

Fls. 1/2 *f*

Obs. 1/2 *f*

Bsns. 1/2

E♭ Sop. Cl. *f*

B♭ Cls. 1 *f*

2/3 *f*

E♭ A. Cl.

B. Cl.

Cb. Cl. *f*

A. Saxes. 1/2 *f*

T. Sax.

Bar. Sax.

87

Cors. 1

2/3 *f*

Hns. 1/2 *f*

3/4

Tbns. 1/2 *f*

3

Euph.

Tuba *f*

Str. Bass *f*

Mlt. Perc. *f*

Timp.

Perc. 1 *f*

Perc. 2

*f* 87 88 89 90 91 92 93 94



95

Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

E♭ Sop. Cl. 1

B♭ Cls. 2/3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

95

Cors. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp. (w/Saxes.) (w/Brass)

Perc. 1

Perc. 2

103

107 (To optional ending)

Picc. *mf*

Fls. 1/2 *mf*

Obs. 1/2 *mf*

Bsns. 1/2 *fff* *p* *fff* *p*

E♭ Sop. Cl. *mf*

B♭ Cls. 1/2/3 *mf*

E♭ A. Cl. *fff* *p* *fff* *p*

B. Cl. *fff* *p* *fff* *p*

Ch. Cl. *fff* *p* *fff* *p*

A. Saxes. 1/2 *fff* *p* *fff* *p*

T. Sax. *fff* *p* *fff* *p*

Bar. Sax. *fff* *p* *fff* *p*

103

107 (To optional ending)

Cors. 1/2/3 *fff* *p* *fff* *p*

Hns. 1/2/3/4 *fff* *p* *fff* *p*

Tbns. 1/2/3 *fff* *p* *fff* *p*

Euph. *fff* *p* *fff* *p*

Tuba *fff* *p* *fff* *p*

Str. Bass *fff* *p* *fff* *p*

Mlt. Perc.

Timp. *fff* *p* *fff* *p*

Perc. 1 *fff* *p* *fff* *p*

Perc. 2 *fff* *p* *fff* *p*

subito agitato ca. ♩ = 66

115

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

E♭ Sop. Cl.

B♭ Cls. 1 2 3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

one player (Vibes)

pp 1. pp 2. Solo 1. p lonely

mp ff ff pp

subito agitato ca. ♩ = 66

115

Cors. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Suspended Cymbal

(Bsn. 1) Solo p lonely

Vibes Solo pp

mp ff ff pp

119

119

118 119 120 121 122 123 124

Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

E♭ Sop. Cl. 1

B♭ Cls. 2/3

E♭ A. Cl. 1

B. Cl. 1

Cb. Cl. 1

A. Saxes. 1/2

T. Sax. 1

Bar. Sax. 2/3

Cors. 1/2

Hns. 1/2/3/4

Tbns. 1/2/3

Euph. (if no Fog Horn) mf

Tuba (if no Fog Horn) mf

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*ff*

*mf*

*Play*

*die away*

*Fog Horn*

(Optional ending)

Picc.

Fls. 1/2

Obs. 1/2

Bsns.

E♭ Sop. Cl.

B♭ Cls. 1/2/3

E♭ A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

(Optional ending)

Cors. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Cr. Cyms.