



*M. Kistler*

[SCORE]

THE  
WAVES OF  
FRISCO BAY

*For Symphonic Orchestra*

*by Mason Kistler*

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PREVIEW

# - THE WAVES OF FRISCO BAY -

*Single work for Symphonic Orchestra*

by Mason Kistler

*Duration: ~ 7 minutes*

## INSTRUMENTATION

1 - Piccolo	Timpani
2 - Flutes	
2 - Oboes	Percussion 1
2 - Clarinets in Bb	(Mark Tree, Snare Drum & Tubular Bells)
2 - Bassoons	Percussion 2
1- Contrabassoon	(Bass Drum, & Orchestral Bells)
	Percussion 3
4 - Horns in F (I-IV)	(Suspended Cymbals, Triangle, & Hand Cymbals)
2-4 - Trumpets in C	
2 - Tenor Trombones	Harp
1 - Bass Trombone	
1 - Tuba	STRINGS

## ABOUT THE PIECE

On the eastern coast of North Carolina, there lies a stretch of barrier islands known as the "Outer Banks". Located here are some of history's greatest locations: Kitty Hawk, Cape Hatteras and Ocracoke. Here, where Orville and Wilbur took flight, the pilgrims lost their colony and where the infamous Blackbeard was defeated. Being a native of North Carolina, I was aware of our history, however, I never ventured to the Outer Banks until the Summer of 2025. When I arrived, it was enthralling. I experienced various parts of the islands, whether it was their history, activities, lighthouses or food, I gained a new set of memories that will stay with me until I expire.

The Waves of Frisco Bay is my homage to the time I spent there. Located to the west, adjacent of Cape Hatteras, is a set of beaches apart of Frisco, North Carolina. It was here in Frisco, where I saw the turbulent Gulf Stream in the Atlantic crash against the shores, where I felt the cold and rushing water of the ocean, and where this piece came to light. This work is set to capture all the elements of the ocean: from the swells and crashing of the waves, to the sensation of sailing over them, and what it feels like to swim and experience the sea life below. To add, this piece acts as a means to share the romance I felt during my stay and I cannot be more pleased with the result.

For those studying the score, the inspiration for this work came from Erich Korngold, Vivian Ellis and partially Holst. Set into a large Ternary Form, A-B-A', each section holds a smaller binary form, with the B-section acting as the development:

$$\begin{array}{ccccc} \mathbf{A} & - & \mathbf{B} & - & \mathbf{A'} \\ \mathbf{[a-b]} & & \mathbf{[Development]} & & \mathbf{[a'-Codetta]} \end{array}$$

However, I set out to compose this piece to capture various scenes, similar to an overture, without a perfect adherence to classical forms. Erich Korngold's "Overture from the Sea Hawk" was a big inspiration for me when it came to achieving that. Within the piece, there are multiple devices I have exercised in this work. The most important being the use of a structural tone. The piece was built upon the C-major pentatonic scale and the C-augmented chord (C-E-Ab). The note Ab is a structural tone, with it being used throughout the harmonic and melodic language.

As an example, in the melody at measure 84, I reuse and transform a theme from the A-section, however, let it rise and go towards the tone Ab. It seems familiar, as we hear the same contour, but with change in the harmonic language, we feel a new sense of color at this moment. Another device is the use of Flutes to mimic whale sounds with their fast ascending scales in various places within the work. These are only two of the various devices I have used to create this piece, and once you hear them all, you too can experience The Waves of Frisco Bay.

## PROGRAM NOTE

The Waves of Frisco Bay is an orchestral work written by Mason Kistler capturing various scenes of the Atlantic Ocean as you look off the coast of Frisco, North Carolina. This work was composed over the course of 2025 and 2026, following the composer's stay in the Outer Banks of North Carolina; which is a set of barrier islands off the east coast of the Tar Heel State. Through the orchestra, we are transported to the coast, where we feel the crashing of the waves, the winds as we sail, and the life teeming just beneath the surface. Join the orchestra as they set sail across the big blue, and ride The Waves of Frisco Bay.

# - THE WAVES OF FRISCO BAY -

Transposed Score

Mason Kistler  
(b. 2002)

Grand, as the Waves Swell (♩ = 72-76)

The score is a transposed score for a symphony orchestra. It features the following instruments and parts:

- Piccolo
- Flutes (1. and 2.)
- Oboes (1. and 2.)
- B♭ Clarinets (1. and 2.)
- Bassoons (1. and 2.)
- Contrabassoon
- Horns in F (1. & 3., 2. & 4.)
- C Trumpets (1. and 2.)
- Trombones (1. and 2.)
- Bass Trombone
- Tuba
- Timpani [G-B♭-C-F] with dynamic markings *pp*, *f*, and *pp*
- Percussion 1 (Mark Tree)
- Percussion 2 (Bass Drum)
- Percussion 3 (Suspended Cymbal)
- Harp
- Violins (1. and 2.)
- Violas
- Violoncellos
- Contrabasses

The score includes a large 'DRAFT' watermark and dynamic markings such as *pp* and *f*. The tempo is marked as *Grand, as the Waves Swell* with a quarter note equal to 72-76 beats per minute.

7

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B  $\flat$  1

Cl. in B  $\flat$  2

Bsn. 1

Bsn. 2

Cbsn.

Hn. in F 1 3

Hn. in F 2 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Mk. Tr.)

Perc. 2 (Bs. Dr.)

Perc. 3 (Sus. Cym.)

Hrp.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

*pp*

*p*

*mf*

*f*

*gliss.*

10

Picc. *f* *mp* *sfz*

Fl. 1 *f* *mp* *sfz*

Fl. 2 *f* *mp* *sfz*

Ob. 1 *f* *mp* *f*

Ob. 2 *f* *mp* *f*

Cl. in B $\flat$  1 *f* *mp* *f*

Cl. in B $\flat$  2 *f* *mp* *f*

Bsn. 1 *f* *mp* *f*

Bsn. 2 *f* *mp* *f*

Cbsn. *f* *mp* *f*

10

Hn. in F 1 3 *f* *mp* *f*

Hn. in F 2 4 *f* *mp* *f*

C Tpt. 1 *f* *mp* *f*

C Tpt. 2 *f* *mp* *f*

Tbn. 1 *f* *mp* *f*

Tbn. 2 *f* *mp* *f*

B. Tbn. *f* *mp* *f*

Tba. *f* *mp* *f*

Timp. *f* *fp* *f*

Perc. 1 (Mk. Tr.) *f* *mp* *f*

Perc. 2 (Bs. Dr.) *f* *mp* *f*

Perc. 3 (Sus. Cym.) *f* *mp* *f*

Hrp. *f* *p* *f*

10

Vlns. 1 *f* *mp* *f*

Vlns. 2 *f* *mp* *f*

Vlas. *f* *mp* *f*

Vcs. *f* *mp* *f*

Cbs. *f* *mp* *f*

13

Picc. *mp* *sfz*

Fl. 1 *mp* *sfz*

Fl. 2

Ob. 1 *f*

Ob. 2 *f*

Cl. in B $\flat$  1 *f*

Cl. in B $\flat$  2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn. *f*

Hn. in F 1 3 *mp* *f*

Hn. in F 2 4 *mp* *f*

C Tpt. 1 *mp* *f*

C Tpt. 2 *mp* *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *fp* *f*

Perc. 1 (Mk. Tr.)

Perc. 2 (Bs. Dr.)

Perc. 3 (Sus. Cym.) *pp* *f*

Hrp. *p* *f*

Vlns. 1 *f*

Vlns. 2 *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

16

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Bsn. 1

Bsn. 2

Cbsn.

16

Hn. in F 1 3

Hn. in F 2 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Sn. Dr.)

Perc. 2 (Bs. Dr.)

Perc. 3 (Sus. Cym.)

Hrp.

16

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.



Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B b 1

Cl. in B b 2

Bsn. 1

Bsn. 2

Cbsn.

Hn. in F 1 3

Hn. in F 2 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Sn. Dr.)

Perc. 2 (Bs. Dr.)

Perc. 3 (Sus. Cym.)

Hrp.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

25 A little broader (♩ = 60-63)

Picc. *p mp*

Fl. 1 *p mp*

Fl. 2 *p mp*

Ob. 1 *p mp*

Ob. 2 *p*

Cl. in B♭ 1 *p*

Cl. in B♭ 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Cbsn. *p*

25

Hn. in F 1 3 *p mp*

Hn. in F 2 4 *p mp*

C Tpt. 1 *p*

C Tpt. 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Tba. *p*

Timp.

Perc. 1 (Sn. Dr.)

Perc. 2 (Bs. Dr.)

Perc. 3 (Sus. Cym.) *f*

Hrp. *mf*

25 A little broader (♩ = 60-63)

Vlins. 1 *mf*

Vlins. 2 *mf*

Vlas. *mf* Div.

Vcs. *mp*

Cbs. arco *mp*

Picc. *p* *f*

Fl. 1 *p* *mp* *p* *mp* *p* *mp*

Fl. 2 *p* *mp* *p* *mp* *p* *mp*

Ob. 1 *mf* *mp*

Ob. 2

Cl. in B $\flat$  1 *mf*

Cl. in B $\flat$  2 *mf*

Bsn. 1 *mp*

Bsn. 2 *mp*

Cbsn. *mp*

Hn. in F 1 3 *mf* *mp*

Hn. in F 2 4 *mf* *mp*

C Tpt. 1

C Tpt. 2

Tbn. 1 *mp*

Tbn. 2 *mp*

B. Tbn. *mp*

Tba. *mp*

Timp.

Perc. 1 (Sn. Dr.)

Perc. 2 (Bs. Dr.)

Perc. 3 (Sus. Cym.)

Hrp. *f* *mf* *f* *mf*

Vlns. 1 *f*

Vlns. 2 *f*

Vlas. *f*

Vcs. *mp*

Cbs. *mp*

31

Picc. *Fade to nothing*

Fl. 1 *p mp*

Fl. 2 *p mp*

Ob. 1 *Fade to nothing*

Ob. 2 *Fade to nothing*

Cl. in B $\flat$  1 *Fade to nothing*

Cl. in B $\flat$  2 *Fade to nothing*

Bsn. 1 *Fade to nothing*

Bsn. 2 *Fade to nothing*

Cbsn. *Fade to nothing*

Hn. in F 1 3 *Fade to nothing*

Hn. in F 2 4 *Fade to nothing*

C Tpt. 1 *mf* *Fade to nothing*

C Tpt. 2 *mf* *Fade to nothing*

Tbn. 1 *Fade to nothing*

Tbn. 2 *Fade to nothing*

B. Tbn. *Fade to nothing*

Tba. *Fade to nothing*

Timp. *pp f*

Perc. 1 (Sn. Dr.) *To Mark Tree mf*

Perc. 2 (Bs. Dr.)

Perc. 3 (Sus. Cym.) *f*

Hrp. *E $\flat$  C $\sharp$  B $\flat$  A $\flat$  C $\sharp$  B $\flat$*

33

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

33

34

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Bsn. 1

Bsn. 2

Cbsn.

Hn. in F 1 3

Hn. in F 2 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Mk. Tr.)

Perc. 2 (Bs. Dr.)

Perc. 3 (Sus. Cym.)

Hrp.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

*mf*

*p*

*mf*

*pp*

*pp*

*pp*

*pp*

*Tutti*

*p*

*mf*

*Fade to nothing*

*Fade to nothing*

*Fade to nothing*

*Fade to nothing*

*Fade to nothing*

*Fade to nothing*

*Solo*

*Enter from nothing*

*mf*

39 With motion, like a current (♩ = 100-104)

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B ♭ 1

Cl. in B ♭ 2

Bsn. 1

Bsn. 2

Cbsn.

39

Hn. in F 1 3

Hn. in F 2 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Mk. Tr.)

Perc. 2 (Orch. Bells)

Perc. 3 (Sus. Cym.)

Hrp.

To Orchestral Bells  
Soft mallets

39 With motion, like a current (♩ = 100-104)

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Div.

43

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Bsn. 1

Bsn. 2

Cbsn.

43

Hn. in F 1 3

Hn. in F 2 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Mk. Tr.)

Perc. 2 (Orch. Bells)

Perc. 3 (Sus. Cym.)

Hrp.

43

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B ♭ 1

Cl. in B ♭ 2

Bsn. 1

Bsn. 2 *mf*

Cbsn. *mf*

Hn. in F 1 3

Hn. in F 2 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Mk. Tr.)

Perc. 2 (Orch. Bells)

Perc. 3 (Sus. Cym.)

Hrp.

Vlns. 1 *Tutti*

Vlns. 2 *Tutti*

Vlas.

Vcs.

Cbs. *mf*

*To Triangle*

*p*

*mf*

*8*

*8*

51

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B  $\flat$  1

Cl. in B  $\flat$  2

Bsn. 1

Bsn. 2

Cbsn.

*mp*

*f*

51

Hn. in F 1 3

Hn. in F 2 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

*mp*

*mf*

*f*

Perc. 1 (Mk. Tr.)

Perc. 2 (Orch. Bells)

Perc. 3 (Trgl.)

Hrp.

To Tubular Bells

*f*

8<sup>va</sup>

B $\flat$

F $\sharp$

51

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

*mf*

*f*





Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Bsn. 1

Bsn. 2

Cbsn.

Hn. in F 1 3

Hn. in F 2 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1  
(Tub. Bells)

Perc. 2  
(Orch. Bells)

Perc. 3  
(Trgl.)

Hrp.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

*mp*

*mp*

*mp*

*mp*

*p*

*p*

*(dim.)*

*n*

*n*

*n*

*n*

67

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B  $\flat$  1

Cl. in B  $\flat$  2

Bsn. 1

Bsn. 2

Cbsn.

67

Hn. in F 1 3

Hn. in F 2 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1  
(Tub.  
Bells)

Perc. 2  
(Orch.  
Bells)

Perc. 3  
(Trgl.)

Hrp.

67

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.





80

Picc. *p* *mp* *mf*

Fl. 1 *p* *mp* *mf*

Fl. 2 *p* *mp* *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Bsn. 1

Bsn. 2

Cbsn.

Hn. in F 1 3

Hn. in F 2 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Sn. Dr.)

Perc. 2 (Bs. Dr.)

Perc. 3 (Sus. Cym.)

Hrp.

Vlns. 1 *mf*

Vlns. 2 *mf*

Vlas.

Vcs.

Cbs.

*f* *gliss*

83

Picc. *p mp*

Fl. 1 *p mp*

Fl. 2 *p mp*

Ob. 1 *mf*

Ob. 2

Cl. in B♭ 1 *f*

Cl. in B♭ 2 *f*

Bsn. 1 *mf*

Bsn. 2 *mf*

Cbsn.

83

Hn. in F 1 3 *mp*

Hn. in F 2 4 *mp*

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Sn. Dr.)

Perc. 2 (Bs. Dr.)

Perc. 3 (Sus. Cym.) *f*

83

Hrp. *gliss.*

Vlns. 1 *f*

Vlns. 2 *f*

Vlas. *f*

Vcs. *mf*

Cbs. *mf*

arco

87

Picc. *f*

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Ob. 1

Ob. 2

Cl. in B $\flat$  1 *f*

Cl. in B $\flat$  2 *f*

Bsn. 1 *mf*

Bsn. 2 *mf*

Cbsn.

Hn. in F 1 3

Hn. in F 2 4

C Tpt. 1 *f*

C Tpt. 2 *f*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp. *pp* *B $\flat$*

Perc. 1 (Sn. Dr.)

Perc. 2 (Bs. Dr.)

Perc. 3 (Sus. Cym.) *pp*

Hrp. *f* *C $\flat$*  *E $\sharp$*  *C $\sharp$*  *A $\sharp$*

Vlns. 1 *f*

Vlns. 2 *f*

Vlas. *f*

Vcs. *mf*

Cbs. *mf*

91

Picc.

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. in B $\flat$  1 *mf*

Cl. in B $\flat$  2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Cbsn.

91

Hn. in F 1 3 *mp*

Hn. in F 2 4 *mp*

C Tpt. 1 *mf*

C Tpt. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *mf*

Perc. 1 (Sn. Dr.)

Perc. 2 (Orch. Bells) *To Orchestral Bells*  
*Soft mallets* *mf*

Perc. 3 (Sus. Cym.) *mf*

Hrp. *mf*

91

Vlns. 1 *mf*

Vlns. 2 *mf*

Vlas. *mf*

Vcs. *mf* **Tutti** *f*

Cbs. *f*



99

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B  $\flat$  1

Cl. in B  $\flat$  2

Bsn. 1

Bsn. 2

Cbsn.

This section contains the musical notation for the woodwind instruments. The Piccolo (Picc.) part is silent. Flutes 1 and 2 (Fl. 1, Fl. 2) play a sustained note with a dynamic marking of *pp*. Oboes 1 and 2 (Ob. 1, Ob. 2) play a sustained note with a dynamic marking of *pp*. Clarinets in B-flat 1 and 2 (Cl. in B  $\flat$  1, Cl. in B  $\flat$  2) play a sustained note with a dynamic marking of *pp*. Bassoons 1 and 2 (Bsn. 1, Bsn. 2) play a short phrase starting in the second measure with a dynamic marking of *p*. Contrabassoon (Cbsn.) is silent.

99

Hn. in F 1 3

Hn. in F 2 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Sn. Dr.)

Perc. 2 (Orch. Bells)

Perc. 3 (Sus. Cym.)

Hrp.

This section contains the musical notation for brass and percussion instruments. Horns in F 1 3 and 2 4 (Hn. in F 1 3, Hn. in F 2 4) play a sustained note with a dynamic marking of *pp*. Trumpets 1 and 2 (C Tpt. 1, C Tpt. 2) play a sustained note with a dynamic marking of *pp*. Trombones 1 and 2 (Tbn. 1, Tbn. 2) play a sustained note with a dynamic marking of *pp*. Baritone Trombone (B. Tbn.) and Tuba (Tba.) play a sustained note with a dynamic marking of *pp*. Timpani (Timp.) is silent. Percussion 1 (Sn. Dr.), Percussion 2 (Orch. Bells), and Percussion 3 (Sus. Cym.) are silent. Harp (Hrp.) is silent.

99

Vlns. 1

Vlns. 2

Vlas. Div.

Vcs.

Cbs.

This section contains the musical notation for the string instruments. Violins 1 and 2 (Vlns. 1, Vlns. 2) play a melodic line with a dynamic marking of *p*. Viola (Vlas. Div.) plays a sustained note with a dynamic marking of *p*. Violoncello (Vcs.) and Contrabass (Cbs.) play a sustained note with a dynamic marking of *p*.

This page of a musical score, page 32, features rehearsal mark 103. The score is arranged in a standard orchestral format with the following instruments and parts:

- Picc.** (Piccolo)
- Fl. 1** and **Fl. 2** (Flutes)
- Ob. 1** and **Ob. 2** (Oboes)
- Cl. in B $\flat$  1** and **Cl. in B $\flat$  2** (Clarinets)
- Bsn. 1** and **Bsn. 2** (Bassoons)
- Cbsn.** (Contrabassoon)
- Hn. in F 1 3** and **Hn. in F 2 4** (Horns)
- C Tpt. 1** and **C Tpt. 2** (Trumpets)
- Tbn. 1** and **Tbn. 2** (Trombones)
- B. Tbn.** (Baritone Trombone)
- Tba.** (Tuba)
- Timp.** (Timpani)
- Perc. 1 (Sn. Dr.)**, **Perc. 2 (Orch. Bells)**, and **Perc. 3 (Sus. Cym.)** (Percussion)
- Hrp.** (Harp)
- Vlns. 1** and **Vlns. 2** (Violins)
- Vlas.** (Viola)
- Vcs.** (Violoncello)
- Cbs.** (Cello/Double Bass)

The score shows musical notation for the first four measures of this rehearsal mark. The woodwinds and strings are active, while the brass and percussion are mostly silent. A large, diagonal watermark reading "PREVIEW" is overlaid across the center of the page.

107

rit. to opening tempo

This page of a musical score, page 33, features rehearsal mark 107. The score is for a full orchestra and strings. The woodwind section includes Piccolo, Flute 1 and 2, Oboe 1 and 2, Clarinet in Bb 1 and 2, Bassoon 1 and 2, and Contrabassoon. The brass section includes Horn in F 1 and 3, Horn in F 2 and 4, Trumpet 1 and 2, Trombone 1 and 2, Baritone Trombone, and Tuba. The percussion section includes Snare Drum, Orchestral Bells, and Suspended Cymbal. The harp and string sections (Violins 1 and 2, Viola, Cello, and Double Bass) are also present. The score is in a key with one sharp (F#) and a 4/4 time signature. A large, diagonal watermark reading 'PREVIEW' is overlaid across the center of the page. The tempo marking 'rit. to opening tempo' is indicated at the top right and bottom right of the page.

112 Grand, as you Sail (♩ = 72-76)

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Cl. in B♭ 1 Cl. in B♭ 2 Bsn. 1 Bsn. 2 Cbsn.

112

Hn. in F 1 3 Hn. in F 2 4 C Tpt. 1 C Tpt. 2 Tbn. 1 Tbn. 2 B. Tbn. Tba. Timp. Perc. 1 (Sn. Dr.) Perc. 2 (Orch. Bells) Perc. 3 (Sus. Cym.) Hrp.

112 Grand, as you Sail (♩ = 72-76)

Vlns. 1 Vlns. 2 Vlas. Vcs. Cbs.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B  $\flat$  1

Cl. in B  $\flat$  2

Bsn. 1

Bsn. 2

Cbsn.

Hn. in F 1 3

Hn. in F 2 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Sn. Dr.)

Perc. 2 (Orch. Bells)

Perc. 3 (Sus. Cym.)

Hrp.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

*mf*

*p*

3

123

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Bsn. 1

Bsn. 2

Cbsn.

123

Hn. in F 1 3

Hn. in F 2 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Sn. Dr.)

Perc. 2 (Orch. Bells)

Perc. 3 (Sus. Cym.)

Hrp.

123

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

128

Picc. *mf*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B  $\flat$  1

Cl. in B  $\flat$  2

Bsn. 1

Bsn. 2

Cbsn.

Hn. in F 1 3

Hn. in F 2 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Sn. Dr.)

Perc. 2 (Orch. Bells)

Perc. 3 (Sus. Cym.)

Hrp.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

132

Picc. *f* 6

Fl. 1 *mf* 6

Fl. 2 *mf* 6

Ob. 1 *f* 6

Ob. 2 *f* 6

Cl. in B  $\flat$  1 *mf* 6

Cl. in B  $\flat$  2 *mf* 6

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *ff*

132

Hn. in F 1 3 *ff*

Hn. in F 2 4 *ff*

C Tpt. 1 *ff*

C Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff* *mf*

Perc. 1 (Sn. Dr.) *ff* *mf*

Perc. 2 (Bs. Dr.) *ff*

Perc. 3 (Sus. Cym.) *f* *mf*

Hrp. *p* *gliss.*

132

Vlns. 1 *f* 6

Vlns. 2 *f* 6

Vlas. *f* 6

Vcs. *ff* 3

Cbs. *ff* arco

136

Picc. *ff* *mp* *sfz* *mp*

Fl. 1 *ff* *mp* *sfz* *mp*

Fl. 2 *ff* *mp* *sfz* *mp*

Ob. 1 *ff* *mp* *sf* *mp*

Ob. 2 *ff* *mp* *sf* *mp*

Cl. in B b 1 *ff* *mp* *sf* *mp*

Cl. in B b 2 *ff* *mp* *sf* *mp*

Bsn. 1 *ff* *mp* *sf* *mp*

Bsn. 2 *ff* *mp* *sf* *mp*

Cbsn. *ff* *mp* *sf* *mp*

136

Hn. in F 1 3 *sf*

Hn. in F 2 4 *sf*

C Tpt. 1 *sf*

C Tpt. 2 *sf*

Tbn. 1 *sf*

Tbn. 2 *sf*

B. Tbn. *sf*

Tba. *sf*

Timp. *ff* *fp* *ff* *fp*

Perc. 1 (Sn. Dr.) *ff* *f* *To Mark Tree*

Perc. 2 (Bs. Dr.) *ff* *f*

Perc. 3 (Sus. Cym.) *ff* *mf* *f* *mf*

Hrp. *f* *p* *f*

136

Vlns. 1 *ff* *sf*

Vlns. 2 *ff* *sf*

Vlas. *ff* *sf*

Vcs. *ff* *sf*

Cbs. *ff* *sf*

140 *rit. a tempo*

Picc. *sfz*

Fl. 1 *sfz*

Fl. 2

Ob. 1 *sf*

Ob. 2 *sf*

Cl. in B b 1 *sf*

Cl. in B b 2 *sf*

Bsn. 1

Bsn. 2

Cbsn.

Hn. in F 1 3 *sf*

Hn. in F 2 4 *sf*

C Tpt. 1 *sf*

C Tpt. 2 *sf*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp. *ff*

Perc. 1 (Sn. Dr.) *mf* To Snare Drum

Perc. 2 (Bs. Dr.)

Perc. 3 (Sus. Cym.) *f* To Hand Cymbal

Hrp. *p* *gliss.* *f* *ff* *gliss.*

Vlns. 1 *sf*

Vlns. 2 *sf*

Vlas.

Vcs.

Cbs.