



*M. Kistler*

[SCORE]

THE  
WAVES OF  
FRISCO BAY

*For Symphonic Orchestra*

*by Mason Kistler*

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# - THE WAVES OF FRISCO BAY -

*For Symphonic Orchestra*

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*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 cuisine, 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:

A   -   B     -   A'  
[a-b]   [Development]   [a'-Codetta]

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

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, Kistler was aware of the history, however, he never ventured to the Outer Banks until the Summer of 2025. When he arrived, he was enthralled. During his week long stay, Kistler experienced various parts of the islands, whether it was their history, activities, lighthouses or cuisine, he gained a new set of memories that will stay with him.

The Waves of Frisco Bay is Kistler's homage to the time he 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 he saw the turbulent Gulf Stream in the Atlantic crash against the shores, where he 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. Join the orchestra as they set sail 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)

1. Piccolo

1. & 2. Flutes

1. & 2. Oboes

1. & 2. B ♭ Clarinets

1. & 2. Bassoons

Contrabassoon

1. & 3. & 2. & 4. Horns in F

1. & 2. C Trumpets

1. & 2. Trombones

Bass Trombone

Tuba

Timpani [G-B♭-C-F]

Percussion 1 (Mark Tree)

Percussion 2 (Bass Drum)

Percussion 3 (Suspended Cymbal)

Harp

1. & 2. Violins

Violas

Violoncellos

Contrabasses

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*

*mp*

*gliss*

**A**

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*

Detailed description: This section of the score covers woodwinds and brass. Piccolo and Flutes 1 and 2 play sustained notes with dynamics *f*, *mp*, and *sfz*. Flutes 1 and 2, Oboes 1 and 2, and Clarinets in B-flat 1 and 2 play melodic lines with dynamics *f* and *mp*. Oboes 1 and 2 also feature quintuplets (marked '5'). Clarinets 1 and 2 play sixteenth-note patterns with triplets (marked '3') and sextuplets (marked '6'). Bassoons 1 and 2, and Contrabassoon play sustained notes with dynamics *f* and *mp*.

**A**

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*

Detailed description: This section covers horns, trumpets, trombones, timpani, and percussion. Horns in F 1 3 and 2 4, Trumpets 1 and 2, Trombones 1 and 2, and Tuba play sustained notes with dynamics *f* and *mp*. Timpani play a rhythmic pattern with dynamics *f* and *fp*. Percussion 1 (Mk. Tr.), Percussion 2 (Bs. Dr.), and Percussion 3 (Sus. Cym.) play rhythmic patterns with dynamics *f* and *mp*. Harp plays a melodic line with dynamics *f* and *p*, including a section marked 'gliss.'.

**A**

Vlins. 1 *f* *mp* *f*

Vlins. 2 *f* *mp* *f*

Vlas. *f* *mp* *f*

Vcs. *f* *mp* *f*

Cbs. *f* *mp* *f*

Detailed description: This section covers strings. Violins 1 and 2, Violas, Violas, Cellos, and Contrabass play melodic lines with dynamics *f* and *mp*. Violins 1 and 2 feature triplets (marked '3'). Violins 2 and Violas feature sextuplets (marked '6').

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* *gliss.*

Vlns. 1 *f*


Vlns. 2 *f*


Vlas. *f*


Vcs. *f*


Cbs. *f*


**B**


Picc. 

Fl. 1 


Fl. 2 


Ob. 1 

Ob. 2 

Cl. in B ♭ 1 


Cl. in B ♭ 2 


Bsn. 1 


Bsn. 2 


Cbsn. 


**B**


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. 

**B**

Vlns. 1 

Vlns. 2 

Vlas. 

Vcs. 

Cbs. 



This musical score page, numbered 22, features a variety of instruments. 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 consists of Horn in F 1 and 3, Horn in F 2 and 4, Trumpet 1 and 2, Trombone 1 and 2, and Baritone Trombone. The percussion section includes Snare Drum, Bass Drum, and Suspended Cymbal. The string section includes Harp, Violin 1 and 2, Viola, Violoncello, and Contrabass. The score is divided into three measures. The first two measures feature woodwinds and strings playing triplets, while brass and percussion play sustained notes. The third measure shows a dynamic shift to fortissimo (f) for many instruments, with woodwinds and strings continuing their triplet patterns. The percussion section shows a change in dynamics from mezzo-forte (mf) to fortissimo (f) in the third measure.

**C** A little broader (♩ = 60-63)

Picc. *p* *mp* *p* *mp*

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

Fl. 2 *p* *mp* *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*

**C**

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* *f* *E♭ A♭* *E♭ C♯ B♭*

**C** A little broader (♩ = 60-63)

Vlins. 1 *mf*

Vlins. 2 *mf*

Vlas. *mf* Div.

Vcs. *mp*

Cbs. arco *mp*



D

31

Picc. *p* *mp* *f* *f*  
*Fade to nothing*

Fl. 1 *p* *mp*  
*Fade to nothing*

Fl. 2 *p* *mp*  
*Fade to nothing*

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*

D

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* *mp*

Timp. *pp* *f*

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

Perc. 2 (Bs. Dr.)

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

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

D

Vlns. 1 *Fade to nothing*

Vlns. 2 *Fade to nothing*

Vlas. *Fade to nothing*

Vcs. *Fade to nothing*

Cbs. *Fade to nothing*

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.

*Solo*  
*Enter from nothing*  
*mf*

*mf* *p* *mf* *pp*

*pp* *Fade to nothing* *Fade to nothing* *Fade to nothing* *Fade to nothing*

*Tutti*  
*p* *mf* *Fade to nothing*

*p* *mf* *Fade to nothing*

**E** 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.

**E**

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

*f*

*mf*

8

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

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Div.

*p*

Div.

*p*

*p*

**F**

Picc.

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

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

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

Bsn. 1 *mf*

Bsn. 2 *p*

Cbsn. *p*

**F**

Hn. in F 1 3 *mf*

Hn. in F 2 4 *mf*

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. *8<sup>va</sup>*

**F**

Vlns. 1 *mp*

Vlns. 2 *mp*

Vlas. *mf*

Vcs. *mf*

Cbs. *p*

This page contains the musical score for measures 47 through 50. The score is arranged in a standard orchestral format with the following parts:

- Picc.**: Piccolo flute, rests throughout.
- Fl. 1 & 2**: Flutes, playing a melodic line with eighth notes and sixteenth-note runs.
- Ob. 1 & 2**: Oboes, playing a similar melodic line to the flutes.
- Cl. in B♭ 1 & 2**: Clarinets in B-flat, playing a steady eighth-note accompaniment.
- Bsn. 1 & 2**: Bassoons, playing a steady eighth-note accompaniment. *mf* dynamic.
- Cbsn.**: Contrabassoon, playing a steady eighth-note accompaniment. *mf* dynamic.
- Hn. in F 1 & 2**: Horns in F, playing a melodic line with eighth notes.
- C Tpt. 1 & 2**: Cornets/Trombones, rests throughout.
- Tbn. 1 & 2**: Trombones, rests throughout.
- B. Tbn.**: Baritone trombone, rests throughout.
- Tba.**: Tuba, rests throughout.
- Timp.**: Timpani, rests throughout.
- Perc. 1 (Mk. Tr.)**: Maracas/Triangles, rests throughout.
- Perc. 2 (Orch. Bells)**: Orchestral bells, playing a melodic line with eighth notes.
- Perc. 3 (Sus. Cym.)**: Suspended cymbal, playing a melodic line with eighth notes. *p* dynamic. Includes the instruction "To Triangle".
- Hrp.**: Harp, playing a complex arpeggiated accompaniment. *mf* dynamic. Includes a section marked with an 8-measure rest.
- Vlns. 1 & 2**: Violins, playing a rhythmic accompaniment of eighth notes. *Tutti* marking at the end of the page.
- Vlas.**: Viola, playing a melodic line with eighth notes.
- Vcs.**: Violoncello, playing a steady eighth-note accompaniment.
- Cbs.**: Contrabass, playing a steady eighth-note accompaniment. *mf* dynamic.

G

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*

G

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*

G

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

*mf*

*f*

This page of a musical score, page 20, rehearsal mark 55, features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, Fl. 2), Oboes 1 and 2 (Ob. 1, Ob. 2), Clarinets in B-flat 1 and 2 (Cl. in B b 1, Cl. in B b 2), Bassoons 1 and 2 (Bsn. 1, Bsn. 2), and Contrabassoon (Cbsn.). The brass section consists of Horns in F 13 and F 24 (Hn. in F 13, Hn. in F 24), Trumpets 1 and 2 (C Tpt. 1, C Tpt. 2), Trombones 1 and 2 (Tbn. 1, Tbn. 2), Baritone Trombone (B. Tbn.), and Tuba (Tba.). Percussion includes Timpani (Timp.), Percussion 1 (Tub. Bells), Percussion 2 (Orch. Bells), and Percussion 3 (Trgl.). The string section includes Violins 1 and 2 (Vlns. 1, Vlns. 2), Viola (Vlas.), Cello (Vcs.), and Contrabass (Cbs.). The score is written in a key signature of one flat and a 3/4 time signature. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. Dynamics such as *mf* and *f* are indicated throughout the score.

H

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B  $\flat$  1

Cl. in B  $\flat$  2

Bsn. 1

Bsn. 2

Cbsn.

H

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.

H

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Gradual diminuendo to nothing

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*

I

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

I

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.

I

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. *f* *glisse*

Vlns. 1 *mf* 6 6

Vlns. 2 *mf* 6 6

Vlas.

Vcs.

Cbs.

K

Picc. *p mp*

Fl. 1 *p mp*

Fl. 2 *p mp*

Ob. 1 *mf*

Ob. 2

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

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

Bsn. 1 *mf*

Bsn. 2 *mf*

Cbsn.

K

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*

Hrp. *gliss.*

K

Vlns. 1 *f*

Vlns. 2 *f*

Vlas. *f*

Vcs. *mf* *Div.*

Cbs. *arco* *mf*

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* *Bb*

Perc. 1 (Sn. Dr.)

Perc. 2 (Bs. Dr.)

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

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

Vlns. 1 *f*

Vlns. 2 *f*

Vlas. *f*

Vcs. *mf*

Cbs. *mf*

L

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.

L

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*

L

Vlns. 1 *mf*

Vlns. 2 *mf*

Vlas. *mf*

Vcs. *mf* *Tutti*

Cbs. *f*

This page of a musical score, numbered 95, contains the following parts and staves:

- Picc.**: Piccolo flute, mostly silent.
- Fl. 1 & 2**: Flutes, playing a melodic line with a forte (*f*) dynamic.
- Ob. 1 & 2**: Oboes, playing a melodic line with a forte (*f*) dynamic.
- Cl. in B♭ 1 & 2**: Clarinets in B-flat, playing a melodic line.
- Bsn. 1 & 2**: Bassoons, mostly silent.
- Cbsn.**: Contrabassoon, mostly silent.
- Hn. in F 1 & 2**: Horns in F, playing a rhythmic accompaniment.
- C Tpt. 1 & 2**: Cornets in treble clef, playing a melodic line.
- Tbn. 1 & 2**: Tenors in bass clef, playing a rhythmic accompaniment.
- B. Tbn.**: Baritone in bass clef, playing a rhythmic accompaniment.
- Tba.**: Trombone in bass clef, playing a rhythmic accompaniment.
- Timp.**: Timpani, mostly silent.
- Perc. 1 (Sn. Dr.)**: Snare drum, playing a rhythmic pattern starting with a mezzo-forte (*mf*) dynamic.
- Perc. 2 (Orch. Bells)**: Orchestral bells, mostly silent.
- Perc. 3 (Sus. Cym.)**: Suspended cymbal, playing a sustained sound.
- Hrp.**: Harp, mostly silent.
- Vlns. 1 & 2**: Violins, playing a melodic line with a forte (*f*) dynamic.
- Vlas.**: Viola, playing a melodic line with a forte (*f*) dynamic.
- Vcs.**: Violoncello, playing a rhythmic accompaniment.
- Cbs.**: Contrabass, playing a rhythmic accompaniment.

M

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Bsn. 1

Bsn. 2

Cbsn.

M

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.

M

Vlns. 1

Vlns. 2

Vlas. Div.

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.

107

rit. to opening tempo -----

This page of a musical score contains measures 107 through 110. The instrumentation includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets in Bb 1 and 2, Bassoons 1 and 2, Contrabassoon, Horns in F 1 and 2, Trumpets 1 and 2, Trombones 1, 2, and Bass Trombone, Tuba, Timpani, Percussion 1 (Snare Drum), Percussion 2 (Orchestral Bells), Percussion 3 (Suspended Cymbal), Harp, Violins 1 and 2, Viola, Cello, and Double Bass. The score is in a key with one sharp (F#) and a common time signature. Measures 107 and 108 feature a melodic line in the Clarinet 1 and 2 parts, starting with a *p* dynamic. The Bassoon 1 and 2 parts have a *pp* dynamic. The Percussion 2 part also has a *p* dynamic. Measures 109 and 110 show a *rit. to opening tempo* instruction, with the Violin 1 and 2 parts playing a melodic line and the Viola, Cello, and Double Bass parts providing harmonic support. The score is written on a grand staff with multiple staves for each instrument.

**N** 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.

**N**

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.

**N** 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





**P**

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

**P**

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.

**P**

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

Q

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 ♭ 1 *ff* *mp* *sf* *mp*

Cl. in B ♭ 2 *ff* *mp* *sf* *mp*

Bsn. 1

Bsn. 2

Cbsn.

Q

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*

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

Hrp. *f* *p* *f*

Q

Vlns. 1 *ff* *sf*

Vlns. 2 *ff* *sf*

Vlas. *ff* *sf*

Vcs.

Cbs.

140 *rit.-----a tempo*

Picc. *sfz*

Fl. 1 *sfz*

Fl. 2

Ob. 1 *sf*

Ob. 2 *sf*

Cl. in B♭ 1 *sf*

Cl. in 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* *ff*

Vlns. 1 *sf*

Vlns. 2 *sf*

Vlas.

Vcs.

Cbs. (Optional octave doubling)