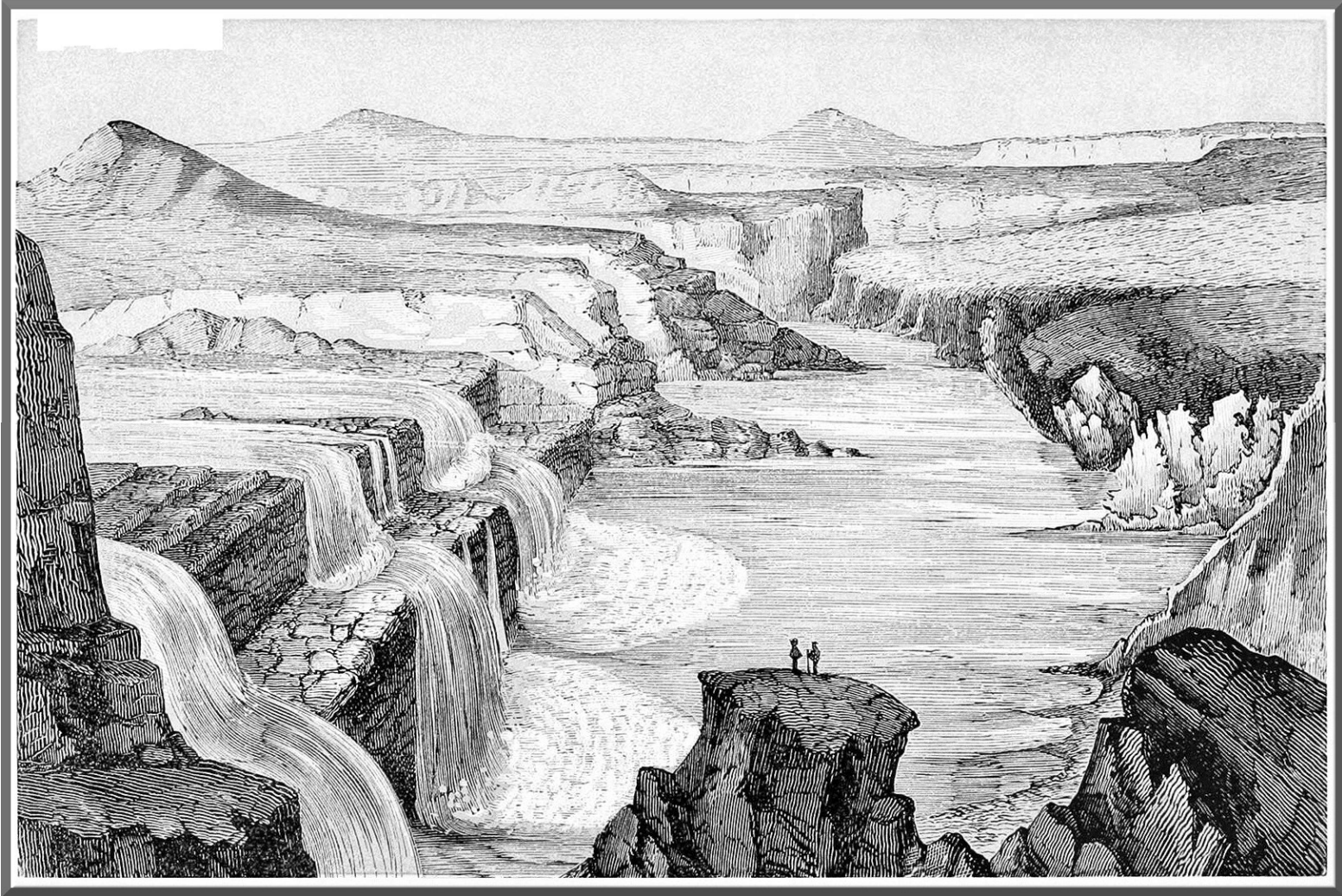


When Echoes Speak



Full Score

composed by Leon Joseph Littlebird & Max Wolpert
original themes composed by Leon Joseph Littlebird

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When Echoes Speak

Duration: 15 minutes

Instrumentation

Leon Joseph Littlebird

accompanied by

Piccolo

2 Flutes

2 Oboes

2 B \flat Clarinets

2 Bassoons

4 Horns in F

3 Trumpets in C

- Straight mute

2 Trombones

- Straight mute

Tuba

Timpani

Percussion 1

- Bass Drum

- Crotales

Percussion 2

- 16" Suspended Crash Cymbal

- 16" Floor Tom

- Triangle

Percussion 3

- Rattle (or Shekere)

- Glockenspiel

Harp

Piano

Violins I & II

Violas

Cellos

Double Basses

When Echoes Speak

composed by Leon Joseph Littlebird & Max Wolpert
original themes composed by Leon Joseph Littlebird

Out of time

ca. 15"

Piccolo

Improvise quasi-bird calls.
Swells, bends, flutter-tongue, etc., are all encouraged.
Begin with the suggested pitches, but feel free to vary them as the section progresses.
Play for no more than a few seconds at a time, and always leave at least five seconds of silence before playing again.

Flute 1, 2

Oboe 1, 2

Clarinet in B \flat 1, 2

Bassoon 1, 2

Horn in F 1, 2

Horn in F 3, 4

Trumpet in C 1

Trumpet in C 2, 3

Trombone 1, 2

Tuba

Timpani

Improvise sparse, soft fills using rattles, rain sticks, and soft hand drums (soloist will provide).
Play for no more than a few seconds at a time, and always leave at least five seconds of silence before playing again.

Percussion 1

Percussion 2

Percussion 3

Harp

Piano

Leon

Out of time

ca. 15"

Continue improvising until stage is reached.

Violin I

Violin II

Viola

Non-div.
Con sord.

Cello

Non-div.
Con sord.

Double Bass

Div. a 2 (bottom div. open strings)
Con sord.

Freely improvise swells; stagger bow changes

Freely improvise swells; stagger bow changes

a b

ca. 1'30"

ca. 2'30"

ca. 3'30"

Soloist reaches stage

Steve sets groove: ♩ = 138

Conducting begins ♩ = 138

Picc. fade out

Fl. 1, 2 fade out

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp. *niente*

Perc. 1 fade out

Perc. 2 fade out

Perc. 3 fade out

Hp.

Pno.

Leon

Improvise duo; Steve plays sparse, out-of-time percussive fills

Steve lays down four-on-the-floor groove, in time - soft!

Enter ad lib. after flutes. Start on any beat. *mf*

Enter ad lib. after horns. Start on any beat. *mp*

Enter ad lib. after tbn. Start on any beat. *mf*

Enter ad lib. after tms. Start on any beat. *mf*

Enter ad lib. after horns. Start on any beat. *mp*

Enter ad lib. after horns. Start on any beat. *mp*

Enter ad lib. after bass. Start on any beat. *niente*

BASS DRUM Enter ad lib. after timp. Start on any beat. *niente*

RATTLE (or shekere) Enter ad lib. after timp. Start on any beat. *niente*

16" SUSP. CRASH CYMB. (soft yarn mallets) *p*

mf cresc.

p

ca. 1'30"

ca. 2'30"

ca. 3'30"

Soloist reaches stage

Steve sets groove: ♩ = 138

Conducting begins ♩ = 138

Vln. I

Vln. II

Vla.

Vc.

Db.

Enter ad lib. after timp. Start on any beat (stagger bow changes) *niente*

Enter ad lib. after timp. Start on any beat (stagger bow changes) *niente*

Enter ad lib. after bass. Start on any beat. Div. Senza sord. *pizz.*

Enter ad lib. after groove is established. Start on any beat. *pizz.*

mf

mf

c d e f g h

A All together, in time: ♩ = 138

When Echoes Speak – Score – p. 3

Musical score for woodwinds, brass, percussion, and strings. The score is in 4/4 time with a tempo of ♩ = 138. The key signature has two sharps (F# and C#). The instruments and their parts are:

- Picc. (Piccolo): Rest.
- Fl. 1, 2: Starts with a melodic line at *f*, then rests, then returns with a melodic line at *mp* and *f*.
- Ob. 1, 2: Starts with a melodic line at *f*, then rests, then returns with a melodic line at *pp*.
- Bs. Cl. 1, 2: Starts with a melodic line at *f*, then rests, then returns with a melodic line at *p*, *mp*, *p*, *mp*, and *sim.*
- Bsn. 1, 2: Rest.
- Hn. 1, 2: Starts with a melodic line at *f*, then rests, then returns with a melodic line at *pp*.
- Hn. 3, 4: Starts with a melodic line at *f*, then rests, then returns with a melodic line at *pp*.
- Tpt. 1: Rest.
- Tpt. 2, 3: Rest.
- Tbn. 1, 2: Starts with a melodic line at *f*, then rests, then returns with a melodic line at *pp*.
- Tuba: Rest.
- Timp.: Starts with a melodic line at *f*, then rests, then returns with a melodic line at *pp*.
- Perc. 1: Starts with a melodic line at *f*, then rests, then returns with a melodic line at *pp*.
- Perc. 2: Starts with a melodic line at *f*, then rests, then returns with a melodic line at *pp*.
- Perc. 3: Starts with a melodic line at *f*, then rests, then returns with a melodic line at *pp*.
- Hp.: Starts with a melodic line at *f*, then rests, then returns with a melodic line at *mf*.
- Pno.: Starts with a melodic line at *f*, then rests, then returns with a melodic line at *pp*.
- Leon: Starts with a melodic line at *f*, then rests, then returns with a melodic line at *mp*.

Dynamic markings include *f*, *pp*, *mp*, *p*, and *sim.*. Performance instructions include *1.*, *Con sord.*, *pizz.*, *Senza sord.*, and *slurs = hammer-on*.

Storytelling begins

A All together, in time: ♩ = 138

Musical score for strings. The score is in 4/4 time with a tempo of ♩ = 138. The key signature has two sharps (F# and C#). The instruments and their parts are:

- Vln. I: Starts with a melodic line at *mf*, then rests, then returns with a melodic line at *pp*.
- Vln. II: Starts with a melodic line at *mf*, then rests, then returns with a melodic line at *pp*.
- Vla.: Starts with a melodic line at *mf*, then rests, then returns with a melodic line at *mp*.
- Vc.: Starts with a melodic line at *f*, then rests, then returns with a melodic line at *mp*.
- Db.: Starts with a melodic line at *f*, then rests, then returns with a melodic line at *mp*.

Dynamic markings include *mf*, *pp*, *mp*, and *f*. Performance instructions include *Con sord.*, *pizz.*, *Senza sord.*, and *slurs = hammer-on*.

Picc. *mf* *f* *mp*

Fl. 1, 2 *mf* *f* *mp*

Ob. 1, 2 *mf* *f* *p*

B♭ Cl. 1, 2 *mp* *mf* *p*

Bsn. 1, 2 *mp* *mf* *n.*

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1 **CROTALES** *mp*

Perc. 2

Perc. 3

Hp. *f* *mf*

Pno.

Leon

Vln. I *p* *mf* *p*
arco *pizz.*

Vln. II *mp* *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Db.

8 9 10 11 12 13 14 15

B

Picc. *n.*

Fl. 1, 2 *n.* 1. *mp* *f* *n.* *mf* *f*

Ob. 1, 2

B♭ Cl. 1, 2 *mp* *p* *mp* *sim.*

Bsn. 1, 2

Hn. 1, 2 a2 *p* **Stopped**

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3 **RATTLE** (or shekere) *p < f > p*

Hp.

Pno.

Leon

B

Vln. I

Vln. II

Vla.

Vc.

Db.

C

Picc. *mp* *n.*

Fl. 1, 2 *mf* *f* *mp* *n.*

Ob. 1, 2 *mf* *f* *p* *n.*

B♭ Cl. 1, 2 *mp* *mf* *p* *mp*

Bsn. 1, 2 *mp* *mf* *n.* *f*

Hn. 1, 2 *a2* *Stopped* *p*

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1 *CROTALES* *mp*

Perc. 2

Perc. 3 *RATTLE* (or shekere) *p < f > p*

Hp. *f*

Pno.

Leon

Vln. I *p* *arco* *mf* *p* *pizz.* *f* *Senza sord.*

Vln. II *mp* *mf* *mp* *mf*

Vla. *mf* *mp* *mf*

Vc. *mf* *mf*

Db. *mf*

C

The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- B♭ Cl. 1, 2
- Bsn. 1, 2
- Hn. 1, 2 (with 'Open' and 'Stopped' markings)
- Hn. 3, 4
- Tpt. 1 (with 'Straight mute' marking)
- Tpt. 2, 3 (with 'Straight mute' marking)
- Tbn. 1, 2 (with 'Straight mute' marking)
- Tuba
- Timp.
- Perc. 1 (with '16" FLOOR TOM (medium yarn mallets)' marking)
- Perc. 2
- Perc. 3 (with 'RATTLE (or shekere)' marking)
- Hp.
- Pno.
- Leon.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Db.

Key performance markings include dynamics such as *mf*, *f*, *mp*, *p*, and *n*. The score also includes articulation like accents and slurs, and specific techniques like 'arco' and 'pizz.' for the strings.

D

Picc. *mf*
 Fl. 1, 2 *f*
 Ob. 1, 2 *mf* *f* *mf* *f* *mf*
 B♭ Cl. 1, 2 *mp*
 Bsn. 1, 2 *f*
 Hn. 1, 2 *mfpp* *mf*
 Hn. 3, 4 *mfpp* *mf*
 Tpt. 1 *mfpp* *mf*
 Tpt. 2, 3 *mfpp* *mf*
 Tbn. 1, 2 *mfpp* *mf*
 Tuba *mf*
 Timp. *mf* *p*
 Perc. 1 *p*
 Perc. 2 *mf* *p*
 Perc. 3
 Hp.
 Pno.
 Leon. *f*
 Vln. I *f* *mf* *arco*
 Vln. II *mf* *mf*
 Vla. *mf*
 Vc. *mf*
 Db. *mf*

D

VAMP until cue
(jump from any bar)
"That poses the question...."

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting with a *mp* dynamic.
- Fl. 1, 2**: Flutes, starting with *ff* and moving to *mp*.
- Ob. 1, 2**: Oboes, starting with *ff* and moving to *mp*.
- B♭ Cl. 1, 2**: Bass Clarinets, starting with *mf* and moving to *p*.
- Bsn. 1, 2**: Bassoons, starting with *p* and moving to *mp*.
- Hr. 1, 2**: Horns (1st and 2nd), starting with *f* and moving to *mp*.
- Hr. 3, 4**: Horns (3rd and 4th), starting with *f* and moving to *mp*.
- Tpt. 1**: Trumpet 1, starting with *f* and moving to *mp*.
- Tpt. 2, 3**: Trumpets 2 and 3, starting with *f* and moving to *mp*.
- Tbn. 1, 2**: Trombones 1 and 2, starting with *f*.
- Tuba**: Tuba, starting with *f*.
- Timp.**: Timpani, with a *pp* dynamic.
- Perc. 1**: Percussion 1, with *pp*, *mf*, and *p* dynamics.
- Perc. 2**: Percussion 2, with *mp* dynamic.
- Perc. 3**: Percussion 3, with *mp* dynamic.
- Hp.**: Harp, starting with *f* and moving to *mf*.
- Pno.**: Piano, with *f* dynamic.
- Leon**: Soloist, with a *f* dynamic.
- Vln. I**: Violin I, starting with *f* and moving to *pp*.
- Vln. II**: Violin II, starting with *f* and moving to *pp*.
- Vla.**: Viola, starting with *f* and moving to *mp*.
- Vc.**: Violoncello, starting with *f* and moving to *mp*.
- Db.**: Double Bass, starting with *f* and moving to *mp*.

Dynamic markings are indicated throughout the score, often with hairpins. The score includes a VAMP section with a cue for a jump from any bar, and a specific cue for the phrase "That poses the question....".

VAMP until cue
(jump from any bar)
"That poses the question...."

E A little slower and freer ♩ = 120

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

"....are we creating music, or are we discovering music?"

Leon

E A little slower and freer ♩ = 120

Vln. I

Vln. II

Vla.

Vc.

Db.

rit. Slower yet ♩ = 104

F

Picc.

Fl. 1, 2 *pp*

Ob. 1, 2

B♭ Cl. 1, 2 *p* *mp* *pp* 1. solo

Bsn. 1, 2

Hr. 1, 2 *n.*

Hr. 3, 4 *n.*

Tpt. 1 *n.*

Tpt. 2, 3 *n.*

Tbn. 1, 2 *n.*

Tuba *n.*

Timp. *p* *pp*

Perc. 1 *p* *pp*

Perc. 2 *p* *pp* GLOCK

Perc. 3 *pp*

Hp.

Pno. *f* *pp*

Leon. *pp*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp* Unis. *pp*

Db. *pp*

58 59 60 61 62 63 64 65

Dictated freely

Picc. *mp* *pp*

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2 *mp* *pp*

Bsn. 1, 2

Hn. 1, 2 *mf* *p*

Hn. 3, 4 *mf* *p*

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2 *pp* *mf* *p*

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

Timp. *pp* *ppp*

Perc. 1 *pp* *ppp*

Perc. 2 *pp* *ppp*

Perc. 3

Hp. *mf* *p*

Pno. *loco* *p* *pp*

Leon *ff* *pp*

Vln. I *n.*

Vln. II *n.*

Vla. *n.*

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

Db. *p* *pp* *mf* *p*

66 67 68 69 70 71 72 73 74 75 76

Dictated freely

G Slow, but not plodding ♩ = 66

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Leon trades w. picc/fl/ob

G Slow, but not plodding ♩ = 66

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc. *mf*

Fl. 1, 2 *f*

Ob. 1, 2 *mf* 1. *mp* *mf* *mf*³

B♭ Cl. 1, 2 *p*

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp. *mf* *mp*

Perc. 1 *mf* *mp* *p* *mf* *p* *mp* *p*

Perc. 2

Perc. 3

Hp.

Pno.

Leon

Vln. I

Vln. II

Vla.

Vc.

Db.

H

Musical score for woodwinds, percussion, and piano. The score includes parts for Piccolo (Picc.), Flute 1 and 2 (Fl. 1, 2), Oboe 1 and 2 (Ob. 1, 2), Bass Clarinet 1 and 2 (B♭ Cl. 1, 2), Bassoon 1 and 2 (Bsn. 1, 2), Horn 1 and 2 (Hn. 1, 2), Horn 3 and 4 (Hn. 3, 4), Trumpet 1 (Tpt. 1), Trumpet 2 and 3 (Tpt. 2, 3), Trombone 1 and 2 (Tbn. 1, 2), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Piano (Pno.). The piano part features a complex rhythmic pattern with chords. The woodwinds and percussion parts have various dynamics and articulations.

H

Musical score for strings, including Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The strings play a rhythmic accompaniment with various dynamics and articulations.

Picc. *mf*

Fl. 1, 2 *mf* *f*

Ob. 1, 2 *mf*

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 *p* *mf*

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2 1. *p* *mf* 2. *p* *mf*

Tuba

Timp. *mf* *mp*

Perc. 1 *mf* *mp* *p* *mf* *p* *mp* *p*

Perc. 2

Perc. 3

Hp.

Pno.

Leon

Vln. I

Vln. II *mp*

Vla.

Vc. Div.

Db.

I

Musical score for measures 109-116, parts 1-14. The score includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Horn 3 & 4, Trumpet 1, Trumpet 2 & 3, Trombone 1 & 2, Tuba, Timpani, Percussion 1, Percussion 2, Percussion 3, Harp, Piano, and Cymbal. The score features various dynamics such as *ff*, *mf*, *p*, *mp*, and *pp*. The Flute 1 & 2 part includes a first ending with a triplet and a second ending. The Trombone 1 & 2 part includes a first ending with a long note and a second ending with a shorter note. The Percussion 1 part includes a complex rhythmic pattern. The Piano part includes a complex rhythmic pattern. The Cymbal part includes a complex rhythmic pattern.

I

Musical score for measures 109-116, parts 15-18. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I part includes a first ending with a long note and a second ending with a shorter note. The Violin II part includes a complex rhythmic pattern. The Viola part includes a complex rhythmic pattern. The Violoncello part includes a complex rhythmic pattern. The Double Bass part includes a complex rhythmic pattern. The score features various dynamics such as *p*, *mp*, and *mf*. The Violin I part includes a *Div.* marking.

The musical score for page 18 of 'When Echoes Speak' is arranged for a full orchestra. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests throughout.
- Fl. 1, 2**: Flutes 1 and 2, playing a melodic line with dynamics *f*, *ff*, and *mf*.
- Ob. 1, 2**: Oboes 1 and 2, rests throughout.
- B♭ Cl. 1, 2**: Clarinets in B♭, playing a rhythmic pattern with dynamics *mp* and *mf*.
- Bsn. 1, 2**: Bassoons, playing a melodic line with dynamics *mp* and *a2*.
- Hn. 1, 2**: Horns 1 and 2, playing a harmonic accompaniment with dynamics *mp* and *mf*.
- Hn. 3, 4**: Horns 3 and 4, playing a harmonic accompaniment with dynamics *mp* and *mf*.
- Tpt. 1, 2, 3**: Trumpets 1, 2, and 3, rests throughout.
- Tbn. 1, 2**: Trombones 1 and 2, playing a melodic line with dynamics *mp* and *a2*.
- Tuba**: Tuba, playing a harmonic accompaniment with dynamics *mp*.
- Timp.**: Timpani, playing a rhythmic pattern with dynamics *mf*.
- Perc. 1, 2, 3**: Percussion 1, 2, and 3, playing various rhythmic patterns with dynamics *mf*, *p*, and *mp*.
- Hp.**: Harp, rests throughout.
- Pno.**: Piano, playing a harmonic accompaniment with dynamics *mf* and *p*.
- Leon.**: Cymbals, playing a rhythmic pattern.
- Vln. I, II**: Violins I and II, playing a rhythmic pattern with dynamics *mp* and *mf*.
- Vla.**: Viola, playing a melodic line with dynamics *mp* and *Unis.*
- Ve.**: Violoncello, playing a melodic line with dynamics *mp* and *Unis.*
- Db.**: Double Bass, playing a melodic line with dynamics *mp* and *Unis.*

J

Picc. *mf*

Fl. 1, 2 *mf*

Ob. 1, 2

B♭ Cl. 1, 2 *mf*

Bsn. 1, 2 *mp*

Hn. 1, 2 *mf* ^{a2}

Hn. 3, 4 *mp*

Tpt. 1 *p*

Tpt. 2, 3 *mp*

Tbn. 1, 2 *mf*

Tuba *mf*

Timp. *mf*

Perc. 1 *mf mp*

Perc. 2 *mf*

Perc. 3

Hp. *mf*

Pno. *mf*

Leon

Vln. I *mp*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

125

126

127

128

129

130

131

132

This page of the musical score, page 20, contains the following parts and markings:

- Picc.**: Piccolo, rests.
- Fl. 1, 2**: Flutes 1 and 2, rests.
- Ob. 1, 2**: Oboes 1 and 2, rests.
- B♭ Cl. 1, 2**: Bass Clarinets 1 and 2, playing a melodic line with *f* dynamic.
- Bsn. 1, 2**: Bassoons 1 and 2, playing a melodic line with *f* dynamic.
- Hn. 1, 2**: Horns 1 and 2, playing a melodic line with *f* dynamic.
- Hn. 3, 4**: Horns 3 and 4, playing a melodic line with *f* dynamic and *a2* marking.
- Tpt. 1**: Trumpet 1, playing a melodic line with *f* dynamic.
- Tpt. 2, 3**: Trumpets 2 and 3, playing chords with *f* dynamic and *a2* marking.
- Tbn. 1, 2**: Trombones 1 and 2, playing a melodic line with *f* dynamic.
- Tuba**: Tuba, playing a melodic line with *f* dynamic.
- Timp.**: Timpani, playing a rhythmic pattern with *f* and *mf* dynamics.
- Perc. 1**: Percussion 1, playing a melodic line with *f* and *mf* dynamics.
- Perc. 2**: Percussion 2, playing a rhythmic pattern with *f* dynamic.
- Perc. 3**: Percussion 3, rests.
- Hp.**: Harp, playing a rhythmic pattern.
- Pno.**: Piano, playing chords with *f* dynamic.
- Leon**: Cymbals, rests.
- Vln. I**: Violin I, playing a melodic line with *f* dynamic and *Div.* marking.
- Vln. II**: Violin II, playing a rhythmic pattern with *f* dynamic.
- Vla.**: Viola, playing a rhythmic pattern with *f* dynamic.
- Vc.**: Cello, playing a melodic line with *f* dynamic.
- Db.**: Double Bass, playing a melodic line with *f* dynamic.

This page of the musical score, page 21, features a variety of instruments. The woodwinds include Piccolo, Flutes (1, 2), Oboes (1, 2), Bass Clarinet (1, 2), Bassoons (1, 2), Horns (1, 2 and 3, 4), Trumpets (1 and 2, 3), Trombones (1, 2), and Tuba. The percussion section consists of Timpani, three Percussion parts (1, 2, 3), Harp, and Piano. The strings include Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in a key signature of one flat and a 4/4 time signature. It features complex rhythmic patterns, including sixteenth-note runs in the strings and woodwinds, and dynamic markings such as *f*, *mf*, and *ff*. Performance instructions like *acc.* and *Dir.* are present. The page is divided into four measures, with measure numbers 137, 138, 139, and 140 indicated at the bottom.

K

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Leon

Vln. I

Vln. II

Vla.

Vc.

Db.

1.

p

p *mp*

p

p

p

Unis.

p

p

p

Storytelling begins

VAMP until cue:
"So now we
are here...."
(play 1st x only)

The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- B♭ Cl. 1, 2
- Bsn. 1, 2
- Hn. 1, 2
- Hn. 3, 4
- Tpt. 1
- Tpt. 2, 3
- Tbn. 1, 2
- Tuba
- Timp.
- Perc. 1 (CROTALES)
- Perc. 2 (TRIANGLE)
- Perc. 3 (GLOCK)
- Hp.
- Pno.
- Leon
- Vln. I
- Vln. II
- Vla.
- Ve.
- Db.

Key performance instructions include:

- mp* (mezzo-piano) for Piccolo and Oboe.
- mf* (mezzo-forte) for Oboe.
- p* (piano) for Trumpets, Trombones, Percussion, Harp, and Piano.
- pp* (pianissimo) for Violoncello.
- Dynamic markings for strings: *pizz.* (pizzicato) and *Non-div.* (non-divisi).
- Performance techniques: *Straight mute* for Trumpets and Trombones.
- Rehearsal mark 1 for Oboe.
- Rehearsal mark 1 for Percussion.
- Rehearsal mark 1 for Piano.

Rehearsal marks 153 through 161 are indicated at the bottom of the page.

VAMP until cue:
"So now we
are here...."

L Sweeping ♩ = 104

Picc. *f*

Fl. 1, 2 *f* a2

Ob. 1, 2 *f* a2

B♭ Cl. 1, 2 *f* a2

Bsn. 1, 2 *f*

Hn. 1, 2 *f* a2

Hn. 3, 4 *f* a2

Tpt. 1 *f* Open

Tpt. 2, 3 *f* Open

Tbn. 1, 2 *f* a2

Tuba *f*

Timp. *f*

Perc. 1 *f* BASS DRUM

Perc. 2 *f* 16" FLOOR TOM

Perc. 3 *f* RATTLE (or shekere)

Hp. *f*

Pno.

"...to celebrate life in music!"

L Sweeping ♩ = 104

Vln. I *f* arco

Vln. II *f* arco

Vla. *f*

Vc. *f* Div. arco

Db. *f* pizz.

This page of the musical score, titled "When Echoes Speak – Score – p. 25", contains 18 measures of music for a large ensemble. The instruments are arranged in the following order from top to bottom: Picc., Fl. 1, 2, Ob. 1, 2, B♭ Cl. 1, 2, Bsn. 1, 2, Hn. 1, 2, Hn. 3, 4, Tpt. 1, Tpt. 2, 3, Tbn. 1, 2, Tuba, Timp., Perc. 1, Perc. 2, Perc. 3, Hp., Pno., Leon, Vln. I, Vln. II, Vla., Vc., and Db. The score is written in a key signature of two flats (B♭ and E♭) and a common time signature (C). The music features a variety of dynamics, including *mf*, *f*, *p*, *mp*, and *f*. There are several accents and slurs throughout. A key change occurs at measure 178, moving from B♭ major to E♭ major. The percussion parts include patterns on three different percussion instruments. The harp part has a tremolo effect starting at measure 178. The piano part has a rhythmic pattern in the right hand and a bass line in the left hand. The string parts include a complex rhythmic pattern for the violins and a steady bass line for the double bass.

This page of the musical score, titled "When Echoes Speak – Score – p. 26", contains 15 staves of music. The instruments and parts are as follows:

- Picc.**: Piccolo, starting with a melodic line in measures 182-183.
- Fl. 1, 2**: Flutes 1 and 2, playing a melodic line in measures 182-183.
- Ob. 1, 2**: Oboes 1 and 2, playing a melodic line in measures 182-183.
- B♭ Cl. 1, 2**: Bass Clarinets 1 and 2, playing a rhythmic pattern of eighth notes.
- Bsn. 1, 2**: Bassoons 1 and 2, playing a melodic line in measures 182-183.
- Hn. 1, 2**: Horns 1 and 2, playing a melodic line in measures 182-183.
- Hn. 3, 4**: Horns 3 and 4, playing a melodic line in measures 182-183.
- Tpt. 1**: Trumpet 1, playing a melodic line in measures 182-183.
- Tpt. 2, 3**: Trumpets 2 and 3, playing a melodic line in measures 182-183.
- Tbn. 1, 2**: Trombones 1 and 2, playing a melodic line in measures 182-183.
- Tuba**: Tuba, playing a melodic line in measures 182-183.
- Timp.**: Timpani, playing a rhythmic pattern of eighth notes.
- Perc. 1**: Percussion 1, playing a rhythmic pattern of eighth notes.
- Perc. 2**: Percussion 2, playing a rhythmic pattern of eighth notes.
- Perc. 3**: Percussion 3, playing a rhythmic pattern of eighth notes.
- Hp.**: Harp, playing a rhythmic pattern of eighth notes.
- Pno.**: Piano, playing a rhythmic pattern of eighth notes.
- Leon**: Cello/Double Bass, playing a rhythmic pattern of eighth notes.
- Vln. I**: Violin I, playing a melodic line in measures 182-183.
- Vln. II**: Violin II, playing a melodic line in measures 182-183.
- Vla.**: Viola, playing a melodic line in measures 182-183.
- Vc.**: Cello, playing a melodic line in measures 182-183.
- Db.**: Double Bass, playing a melodic line in measures 182-183.

The score includes various musical notations such as dynamics (*f*, *mf*, *ff*), articulation (accents, slurs), and performance instructions like "(lip gliss)". The page number "26" is visible at the bottom center.

M

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Leon

Vln. I

Vln. II

Vla.

Vc.

Db.

mp *p*

p

mp *p*

mf *p*

mp *p*

mp *p*

Non-div.

lower div. only

players fade out until only 1 solo remains

191 192 193 194 195 196 197 198 199 200

VAMP
soloist cues rit and fade

The score is divided into two systems. The first system covers measures 201 to 205, and the second system covers measures 206 to 207. The instruments listed on the left are Picc., Fl. 1, 2, Ob. 1, 2, B♭ Cl. 1, 2, Bsn. 1, 2, Hn. 1, 2, Hn. 3, 4, Tpt. 1, Tpt. 2, 3, Tbn. 1, 2, Tuba, Timp., Perc. 1, Perc. 2, Perc. 3, Hp., Pno., Leon, Vln. I, Vln. II, Vla., Vc., and Db. The score features dynamic markings (p, mf, ppp) and performance instructions such as 'BASS DRUM', '16" FLOOR TOM', 'RATTLE (gentle stir)', 'Non-div.', and 'arco (tutti)'. The Leon part includes the instruction '1 solo (pizz)'. The VAMP section is marked with 'soloist cues rit and fade'.

201

202

203

204

205

206

207