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The Story of Don Rabbit and Sexy Carrot

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THE STORY OF DON RABBIT AND SEXY CARROT
FOR VARIETY ORCHESTRA

Lisa M. Eleazarian

58 Pages

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This thesis project follows the form and model of a tone poem using a compositional style of cartoon music.

The piece acts as a musical representation of a cartoon, in which a rabbit falls in love with a carrot, chases the carrot, and finally catches the carrot only to eat it and die at the end of his meal. The plot line fits well into sonata form, a common western classical music form. The piece is divided into three movements based on a handful of frames from the cartoon. The first movement introduces the main character. The second movement begins and develops the story. The third movement focuses on one particular frame from the cartoon.

This orchestral piece includes several instruments not commonly found in an orchestra such as two saxophones, an electric guitar, a drum set, a coffee grinder and dish sets. The piece uses these instruments both to create sound effects and to represent the personalities of the characters in the story.

The piece utilizes three main themes. Two of these themes represent the two main characters, while the other represents a love theme. Different events of the story control the development or changes of these themes.

The piece utilizes several different compositional techniques depending on the events of the story. The first movement uses a purely diatonic harmonic language, while the other two movements alternate between diatonic and other harmonic techniques. Several musical genres

appear in this piece to represent the characters' personalities and different location settings.

THE STORY OF DON RABBIT AND SEXY CARROT
FOR VARIETY ORCHESTRA

LISA M. ELEAZARIAN

A Thesis Submitted in Partial
Fulfillment of the Requirements
for the Degree of

MASTER OF MUSIC

School of Music

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2014

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THE STORY OF DON RABBIT AND SEXY CARROT
FOR VARIETY ORCHESTRA

LISA M. ELEAZARIAN

COMMITTEE MEMBERS:

Martha C. Horst, Chair

Glenn Block

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INSTRUMENTATION

Piccolo
2 Flutes
2 Oboes
2 Clarinets in B-flat
Bass Clarinet
Alto Saxophone
Tenor Saxophone
2 Bassoons
Contrabassoon

4 Horns in F
2 Trumpets in C
2 Tenor Trombones
Tuba

Timpani

Drum Set

Percussion (4):

Triangle
Tambourine
Suspended Cymbal (medium yarn mallets)
Crash Cymbals
Tamtam (heavy yarn beater)
Whip
Woodblocks (5)
Castanets
Coffee Grinder/ Ratchet
Dish set
Bowl of water and pitcher
Snare drum
Bass drum (heavy felt beater)
Glockenspiel (hard plastic mallets)
Xylophone (hard wood mallets)
Vibraphone (motor on slow, medium yarn mallets)

Movement I (3 Percussion):

Percussion 1: Glockenspiel
Percussion 2: Triangle, Tambourine
Percussion 3: Bass Drum

Movement 2 (3 Percussion):

Percussion 1: Glockenspiel, Coffee Grinder, Bowl of Water, Xylophone

Percussion 2: Bicycle Bell, Dish Set, Tamtam, Vibraphone, Crash Cymbal

Percussion 3: Triangle, Tambourine

Movement 3 (4 Percussion):

Percussion 1: Xylophone

Percussion 2: Crash Cymbal, Suspended Cymbal, Tamtam, Tambourine

Percussion 3: Whip, Snare Drum, Triangle, Tambourine, Woodblocks (5)

Percussion 4: Bass Drum

Electric Guitar (with distortion)

Celesta

Piano

Violin I

Violin II

Viola

Celli

Contrabass

Score in C

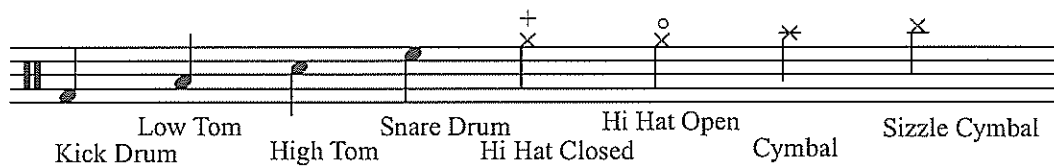
The Piccolo, Xylophone, and Celesta sound an octave higher than written. The Glockenspiel sounds two octaves higher than written. The Contrabassoon, Electric Guitar, and Contrabass sound an octave lower than written.

Performance Duration: Approximately 16 minutes

PERFORMANCE NOTES

Percussion Notes:

1. Map of Drum Set:



2. Cymbals are notated with X note-heads
3. The Coffee Grinder, Dish Set, and Water Pitcher must be amplified. During the performance, follow the directions in the score. Do these activities over the amount of measures indicated in the score. It should sound more like sound effects than any particular rhythmic pattern. If there is no coffee grinder or electrical outlet available, then substitute a ratchet for the coffee grinder.

Other Performance Notes:

1. Start all glissandi immediately. Glissandi are indicated by a straight line connected between notes.
2. Glissandi to notes without a note-head mean that the performer may end the glissando on any pitch in the indicated area.
3. All performers may be required to provide sound effects such as talking or scooting their chairs. Follow the directions in the score.
4. Electric Guitar must use distortion. It should produce a grungy tone. The guitarist must play with a pick
5. During all conversation portions of the piece the conversation subject matter will be divided as follows:

Flutes: talk about food

Oboes: call out random coffee drink names

Bassoons and Contrabassoon: talk about the weather

French Horns: talk about summer plans

Trombones and Tuba: pretend to be on a first date

Electric Guitar: complain about computers (please refrain from inappropriate language)

Violins: talk about school

Violas and Celli: talk about favorite TV shows or movies

Score in C

MOVEMENT I

INTRODUCING DON RABBIT

♩ = 60, Pleasant, Calm, Joyful *rit.* ♩ = 100, Happily Hopping Along ♩ = 144 On The Move

The score is arranged in a standard orchestral format with the following parts:

- Woodwinds:** Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bass Clarinet in Bb, Alto Sax, Tenor Sax, Bassoon 1 & 2, Contrabassoon.
- Brass:** Horn in F 1 & 2, Horn in F 3 & 4, Trumpet 1 & 2 in C, Trombone 1 & 2, Tuba, Timpani.
- Percussion:** Percussion 1 (Clocks, hard plastic maracas), Percussion 2 (Triangle), Percussion 3 (Bass Drum, heavy fill beater).
- Other:** Celesta.
- Strings:** Violin I, Violin II, Viola, Cello, Contrabass.

Key performance markings include dynamics such as *pp*, *mf*, *f*, *sfz*, and *rit.*, along with tempo changes and specific articulation like *stacc.* and *acc.*. The score includes first and second endings for the woodwinds and strings.

12

Picc. *f* *sfz* *sfz* *sfz* flutter tongue *sfz* flutter tongue

Fl. 1 & 2 *p* *sfz* *sfz* 1 Solo *sfz* flutter tongue *sfz* flutter tongue

Ob. 1 & 2 *f* *sfz* 1 Solo *sfz* *sfz* *sfz*

B♭ Cl. 1 & 2 *f* *sfz* *sfz* *sfz*

Bass Cl. *f* *sfz* *sfz* *sfz*

A. Sx. *f* *sfz* *sfz* flutter tongue *pp*

T. Sx. *f* *sfz* *sfz* *sfz*

Bsn. 1 & 2 *f* *sfz* *sfz* *sfz*

Contra. *f* *sfz* *sfz* *sfz*

Hr. 1 & 2 *f* *sfz* *sfz* *sfz*

Hr. 3 & 4 *f* *sfz* *sfz* *sfz*

C Tpt 1 & 2 *f* *sfz* *sfz* *sfz*

Tbn. 1 & 2 *f* *sfz* *sfz* *sfz*

Tuba *f* *sfz* *sfz* *sfz*

Timp. *f* *sfz* *sfz* *sfz*

Perc. 1 (Glock.) *f* *sfz* *sfz* *sfz*

Perc. 2 to Tambourine *f* *sfz* *sfz* *sfz* Tambourine

12

Vln. I *f* *sfz* *sfz* *sfz*

Vln. II *f* *sfz* *sfz* *sfz*

Vla. *f* *sfz* *sfz* *sfz*

Vc. *f* *sfz* *sfz* *sfz*

Ch. *f* *sfz* *sfz* *sfz*

20

This page contains a musical score for measures 20 through 24. The score is divided into two systems. The first system includes woodwinds and percussion:

- Fl. 1 & 2:** Flute parts with dynamics *sfz* and *f*.
- Ob. 1 & 2:** Oboe parts with dynamics *f* and *ff*.
- Bass Cl.:** Bass Clarinet part with dynamics *f* and *ff*.
- A. Sax.:** Alto Saxophone part with dynamics *sfz*, *f*, and *p*.
- T. Sax.:** Tenor Saxophone part with dynamics *p* and *f*.
- Bsn. 1 & 2:** Bassoon parts with dynamics *f* and *ff*.
- Contra.:** Contrabassoon part with dynamics *f* and *ff*.
- C Tpt. 1 & 2:** Cornet parts with dynamics *f* and *ff*.
- Tbn. 1 & 2:** Trombone parts with dynamics *p* and *f*.
- Tuba:** Tuba part with dynamics *p*.
- Perc. 1 (Glock.):** Glockenspiel part with dynamics *f* and *pp*.
- Perc. 2 (Tamb.):** Tambourine part with dynamics *f*.

The second system includes the string ensemble:

- Vln. I:** Violin I part with dynamics *f*, *pp*, *f*, *ff*, and *p*. Includes the instruction "Unia arco".
- Vln. II:** Violin II part with dynamics *f*, *pp*, *f*, *ff*, and *mf*. Includes the instruction "Unia arco".
- Vla.:** Viola part with dynamics *f*, *ff*, and *pizz.*
- Ve.:** Violoncello part with dynamics *p*, *f*, *ff*, *pizz.*, and *arco*.
- Ch.:** Contrabasso part with dynamics *f*, *ff*, *pizz.*, and *arco*.

Measure numbers 20, 21, 22, 23, and 24 are indicated at the beginning of their respective staves.

Picc. *f*
 Fl. 1 & 2 *f*
 Ob. 1 & 2 *f*
 B♭ Cl. 1 & 2 *f*
 Bass Cl. *f*
 A. Sax. *f*
 T. Sax. *f*
 Bsn. 1 & 2 *f*
 Contr. *f*
 Hrn. 1 & 2 *f*
 Hrn. 3 & 4 *f*
 C Tpt. 1 & 2 *f*
 Tbn. 1 & 2 *f*
 Tuba *f*
 Timp. *f*
 Perc. 1 (Glock.) *f*
 Perc. 2 (Tamb.) *f*
 Perc. 3 (Bass Drum) *f*
 Cel. *f*

Musical score for measures 28-31 of the first system. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bass Clarinets 1 & 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Bassoons 1 & 2, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Cornets/Trombones 1 & 2, Trombones 1 & 2, Tuba, Timpani, Percussion 1 (Glockenspiel), Percussion 2 (Tambourine), Percussion 3 (Bass Drum), and Cymbals. Dynamics range from *f* to *pp*. Performance markings include *rit.*, *mp legato*, and *Solo*.

Vln. I *f*
 Vln. II *f*
 Vla. *f*
 Vc. *f*
 Cb. *f*

Musical score for measures 28-31 of the second system, featuring string parts. The score includes Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics range from *f* to *pp*. Performance markings include *rit.*, *mp legato*, and *Div. pizz. Urux*.

MOVEMENT II

THAT MORNING AT STUMPTOWN COFFEE, DON RABBIT SEES SEXY CARROT

Don Rabbit on His Way to Stumptown Coffee:
♩ = 144, With a Punk Feel

This page contains a full orchestral score for Movement II. The instruments listed on the left include Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bass Clarinet in Bb, Alto Sax, Tenor Sax, Bassoon 1 & 2, Contrabassoon, Horn in F 1 & 2, Horn in F 3 & 4, Trumpet 1 & 2 in C, Trombone 1 & 2, Tuba, Timpani, Drum Set, Percussion 1 (Gluckenspiel), Percussion 2 (Bass & Bb), Percussion 3 (Triangle), Electric Guitar, Celesta, Violin I, Violin II, Viola, Cello, and Contrabass. The score features various musical notations such as dynamics (pp, p, f, ff), articulation (accents, slurs), and performance instructions like 'Gluckenspiel', 'Bass & Bb', and 'Triangle'. The music is written in a 4/4 time signature with a tempo of ♩ = 144 and a 'Punk Feel'.

8

Ob. 1 & 2

Bass Cl.

A. Sax.

T. Sax.

Bsn. 1 & 2

Contra.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

D. S.

E. Gtr.

Vla.

Ve.

Cb.

mf

p

f

sf

Growl

Dc.

Uhis

a.2

1.

2.

18

rit.

Musical score for Percussion, Woodwinds, Brass, and Strings. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bass Clarinet 1 & 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone 1 & 2, Contrabass, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trombones 1 & 2, Tubas, Timpani, Double Bass, and Electric Guitar. The score features various dynamics such as *ff*, *f*, *mf*, *fp*, and *pp*, along with performance instructions like *Groesl.* and *non-pitched*. The tempo is marked *rit.* (ritardando).

18

rit.

Musical score for Violins, Viola, and Cello. The score includes parts for Violin I, Violin II, Viola, and Cello. The score features various dynamics such as *f*, *ff*, *ppp*, and *pp*, along with performance instructions like *non-pitched* and *Ord.* The tempo is marked *rit.* (ritardando).

25 Arriving at Stumptown Coffee
♩ = 100, Cheerful, Quirky

Musical score for Percussion section. The score includes staves for Piccolo (Picc.), B♭ Clarinet 1 & 2 (B♭ Cl. 1 & 2), Bass Clarinet (Bass Cl.), Bassoon 1 & 2 (Bsn. 1 & 2), Contrabass (Contra.), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The Piccolo and Bassoon parts feature a melodic line with dynamics *mp*, *fp*, and *mf*, and the instruction "happy-go-lucky". The B♭ Clarinet and Bass Clarinet parts are marked *pp*. Percussion 2 includes a "Triangle" and a "Bicycle Bell" (marked *ff*). Percussion 3 is marked *pp*. The score concludes with the instruction "to Tambourine".

25 Arriving at Stumptown Coffee
♩ = 100, Cheerful, Quirky

Musical score for String section. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). All string parts are marked *pizz.* (pizzicato) and feature dynamics *f* and *p*.

33 Inside Stumptown Coffee
♩ = 112, Relaxed, Singer/Song-writer Feel with Some Noise

Fl. 1 & 2: *Converse quietly with the person next to you*

Ob. 1 & 2: *Converse quietly with the person next to you*

B. Cl. 1 & 2: *p*

Bass Cl.: *Solo*, *mf*

A. Sx.: *pp*

T. Sx.: *pp*

Bsn. 1 & 2: 1

Hrn. 1 & 2: *Converse quietly with the person next to you*

Hrn. 3 & 4: *Converse quietly with the person next to you*

Tpt. 1 & 2: *Solo*, *f cantabile*, *pp*, *p*, *p*, *f*

Thn. 1 & 2: *Converse quietly with the person next to you*

Tuba: *Converse quietly with the person next to you*

Perc. 1: Coffee Grinder and Pitcher, Grind Coffee, Pour "Coffee"

Perc. 2: Dish Set, Pick up and place dishes at will

33 Inside Stumptown Coffee
♩ = 112, Relaxed, Singer/Song-writer Feel with Some Noise

Vln. I: *Converse quietly with the person next to you*, *Swirl your chair quietly in this measure*, *(cont. conversing)*

Vln. II: *Converse quietly with the person next to you*, *Swirl your chair quietly in this measure*, *(cont. conversing)*

Vln. III: *Converse quietly with the person next to you*, *Swirl your chair quietly in this measure*, *(cont. conversing)*

Vc.: *Converse quietly with the person next to you*

Cb.: *Solo*, *f*

45

Hr. 1 & 2 (cont. conversing)
Ob. 1 & 2 (cont. conversing)
B♭ Cl. 1 & 2
Bass Cl.
A. Sx.
T. Sx.

Hrn. 1 & 2 (cont. conversing)
Hrn. 3 & 4 (cont. conversing)
Tpt. 1 & 2
Thu. 1 & 2 (cont. conversing)
Tuba (cont. conversing)

Perc. 1 Grind Coffee
Perc. 2 Pick up and place dishes at will

45

Vln. I (cont. conversing)
Vln. II (cont. conversing)
Vla. (cont. conversing)
Vc. (cont. conversing)
Cb. (cont. conversing)

55

♩ - 80, Reflecting, Relaxing, Recitative Feeling

rit.

Flute 1 & 2 (cont. conversing)
Oboe 1 & 2 (cont. conversing)
Bassoon 1 & 2 (cont. conversing)
Bassoon Solo (mf)
Clarinet in A (pp)
Clarinet in Bb (p)
Trumpet 1 & 2 (cont. conversing)
Trombone 1 & 2 (cont. conversing)
Tuba (cont. conversing)
E. Gtr. (Pretend to have a conversation with someone quietly)

55

♩ - 80, Reflecting, Relaxing, Recitative Feeling

rit.

Violin I (cont. conversing)
Violin II (cont. conversing)
Viola (cont. conversing)
Violoncello (cont. conversing)
Cello (f)
Double Bass (pizz.)
Tuba (pizz.)

65 $\text{♩} = 60$ $\text{♩} = 80$ $\text{♩} = 112$ $\text{♩} = 80$

Picc. mf f mf

Fl. 1 & 2 p mf f mf pp

Ob. 1 & 2 mf p mf

B♭ Cl. 1 & 2 mf p

Bass Cl. pp

A Sax. mf mf

T. Sax. Solo mf

Bsn 1 & 2 f

Contra. p

Hrn. 1 & 2 (cont. converging)

Hrn. 3 & 4 (cont. converging)

Tpt. 1 & 2 mf pp ppp

Thn. 1 & 2 (cont. converging)

Tuba (cont. converging)

Perc. 1 (Glock.) p

E.Gtr. (cont. converging)

65 $\text{♩} = 60$ $\text{♩} = 80$ $\text{♩} = 112$ $\text{♩} = 80$

Vln. I p p mf $pizz.$ f pp

Vln. II f p p

Vla. f p p mf f $pizz.$

Vc. f $pizz.$ p p mf f p

Ch. f p mf f p

76 *rit.*

Done Reflecting
♩ = 112, Relaxed, Singer/Song-writer Feel

Sexy Carrot Enters Stumptown Coffee
♩ = 80, Grand, Melodramatic

Fl. Pic. *f* *fp* *f marcato*

Fl. 1 & 2 *f* *fp* *f marcato*
Converse quietly with the person next to you

Ob. 1 & 2 *f* *fp* *f marcato*
Converse quietly with the person next to you

B♭ Cl. 1 & 2 *f* *fp* *f marcato*

Bass Cl. *Solo* *pp* *mf* *con sord.* *p* *f* *fp* *f marcato*

A. Sax. *f* *fp* *f marcato*

T. Sax. *pp* *f* *fp* *f marcato*

Bsn. 1 & 2 *f* *fp* *f marcato*
Converse quietly with the person next to you

Contra. *f* *fp* *f marcato*
Converse quietly with the person next to you

Hrn. 1 & 2 *p* *f* *fp* *f marcato*
Converse quietly with the person next to you

Hrn. 3 & 4 *p* *f* *fp* *f marcato*
Converse quietly with the person next to you

Tpt. 1 & 2 *pp* *f* *fp* *f marcato*

Thn. 1 & 2 *(cont. conversing)* *f* *fp* *f marcato*

Tuba *(cont. conversing)* *f* *fp* *f marcato*

Temp. *ff* *fp*

D.S. *pp* *fp*

Perc. 1 *(Glock.)* *ff*

Perc. 2 *(Bicycle Bell)* *ff* *to Tom tom*

E.Gtr. *(cont. conversing)*

76 *rit.*

Done Reflecting
♩ = 112, Relaxed, Singer/Song-writer Feel

Sexy Carrot Enters Stumptown Coffee
♩ = 80, Grand, Melodramatic

Vln. I *pp* *f* *fp* *f marcato*
Converse quietly with the person next to you

Vln. II *pp* *f* *fp* *f marcato*
Converse quietly with the person next to you

Vla. *pp* *f* *fp* *f marcato*
Converse quietly with the person next to you

Vc. *pp* *f* *fp* *f marcato*
Converse quietly with the person next to you

Cb. *Solo* *pizz.* *pp* *f* *fp* *f marcato*
Tutti *ff*

88 Sexy Carrot Confident, Cool, with Rubato, Cadenza-like ♩ = 100 ♩ = 80 *rit.* ----- ♩ = 100, Moving Along

Cel.

88 Sexy Carrot Confident, Cool, with Rubato, Cadenza-like ♩ = 100 ♩ = 80 *rit.* ----- ♩ = 100, Moving Along

Vln. I

Solo

f *prominently* *f* *p* *f* *pp* *ff*

Detailed description: The image shows a page of a musical score for Cello and Violin I. The page number '14' is in the top right corner. The score is for measures 88-90. The tempo is marked as quarter note = 100. The Cello part (Cel.) has a treble clef and a key signature of one sharp (F#). It is mostly silent, with a few notes in the final measure. The Violin I part (Vln. I) has a treble clef and a key signature of one sharp. It features a melodic line with dynamic markings: *f* prominently, *f*, *p*, *f*, *pp*, and *ff*. The tempo changes to quarter note = 80 for a *rit.* section, then returns to quarter note = 100 for the 'Moving Along' section. The title 'Sexy Carrot' and performance instructions 'Confident, Cool, with Rubato, Cadenza-like' are at the top.

Picc. *f* flutter tongue
 Fl. 1 & 2 *mf*
 Ob. 1 & 2
 B♭ Cl. 1 & 2 *pp*
 Bass Cl. *pp*
 A. Sax. *p*
 T. Sax. *p*
 Hn. 1 & 2 *f*
 Hn. 3 & 4 *f*
 Tpt. 1 & 2 *f* Con arco straight mths
 Tbn. 1 & 2 *f* (exhale audibly) (exhale slowly)
 Tuba *f* (exhale audibly) (exhale slowly)
 Timp. *f* (exhale audibly) (exhale slowly)
 D. S. *f*
 Perc. 1 (Glock.) *pp*
 Perc. 2 *pp* **Tom tom**
 Cel. *mf*

Vln. I (Solo) *f* *ff* confidently
 Vln. II *ppp* *f* *ppp*
 Vla. *ppp* *f* *p* *ppp*
 Vcl. *ppp* *f* *p* *ppp*
 Cb. *ppp* *f* *p* *ppp* *f* arco

Tutti (exhale audibly) *f*
 II. gliss. natural harmonics
 III. gliss. natural harmonics
 Solo *f* confidently
 Div. *f*
 arco

105

♩ = 60, Smokey

Fl. 1 & 2

B♭ Cl. 1 & 2

Bass Cl.

A. Sax.

Bsn. 1 & 2

Contra.

Hrn. 1 & 2

Hrn. 3 & 4

Tbn. 1 & 2

Tuba

Timp.

Cel.

105

♩ = 60, Smokey

Vln. I

Vln. II

Vla.

Vc.

Ch.

111

♩ - 112, Tango-esque

Fl. Picc.
Fl. I & 2
B♭ Cl. I & 2
A. Sax.
Bsn. I & 2
Contra.
Timp.
Cel.

Dynamic markings: *p*, *pppp*, *f*, *mf*, *p rubato*, *f*, *p*.

Measure numbers: 111, 112.

111 (Tutti)

♩ - 112, Tango-esque

Vln. I
Vln. II
Vla.
Vc.
Cb.

Dynamic markings: *f*, *p*, *pppp*, *f rubato*, *p*, *ppp*, *f*, *p rubato*.

Performance markings: Solo, Tutti, Div.

Measure numbers: 111, 112.

FL. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bass Cl.

A. Sax.

T. Sax.

Bsn. 1 & 2

Contra.

Hr. 1 & 2

Hr. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

D. S.

Perc. 3

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

131

Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabass (Contra.), Trumpet (Tpt.), Trombone (Tbn.), Tuba, and Percussion (Perc. 3). The score includes dynamic markings such as *f* and *mf*, and performance instructions like *(a.2)* and *(Tambourine)*. The woodwinds play melodic lines with various articulations, while the percussion provides a steady rhythmic accompaniment.

131

Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features dynamic markings *Unis.* and *Div.*, and includes a *rit.* (ritardando) marking at the end of the passage. The strings play a complex rhythmic and melodic texture.

Flute 1 & 2: *mf*, *p*, *pp*, *ppp*, *fp*

Oboe 1 & 2: *p*, *pp*, *fp*

Bassoon 1 & 2: *mp*, *ppp*, *fp*

Bass Clarinet: *mp*, *ppp*, *fp*

As Saxophone: *f*, *f*

Tenor Saxophone: *f*, *f*

Baritone 1 & 2: *f*, *f*

Contrabass: *f*, *f*

Horn 1 & 2: *fp*

Horn 3 & 4: *fp*

Trumpet 1 & 2: *f*, *mf*

Trombone 1 & 2: *f*, *f*

Tuba: *f*, *f*

Timpani: *f*, *f*, *fp*, *f*

Drum Set: *f*, *f*

Percussion 3 (Tambourine): *fp*

Celesta: *mf*

Violin I: *f*, *f*, *p*, *fp*, *ff*, *f*

Violin II: *f*, *f*, *p*, *fp*, *ff*, *f*

Viola: *f*, *f*, *arco*, *fp*, *ff*, *f*

Violoncello: *f*, *mf*, *arco*, *ppp*, *f*

Double Bass: *f*, *mf*, *ppp*, *f*

149 *J. -60, Smokey*

rit.

J. -60, Don Rabbit Falls in Love with Sexy Carrot 21

Flc.

Fl. 1 & 2
Guitar tongue
mp

Ob. 1 & 2
p

B-Cl. 1 & 2
p *pp* *p* *mf*

Bass Cl.
p

A. Sx.
pp *pp* *p* *fp*

T. Sx.
pp

Bsn. 1 & 2
p

Hr. 1 & 2
mf

Hr. 3 & 4
mf

Tbn. 1 & 2
p

Tuba
p

Perc. 1 (Glock)
pp *f* to Xylophone

Perc. 2
p *Vibraphone* *in always yams mallets motor on slow*

Cel.

Conversations: *Converse quietly with the person next to you*

149 *J. -60, Smokey*

rit.

J. -60, Don Rabbit Falls in Love with Sexy Carrot

Vln. I
p

Vln. II
p

Vla.
pp *legato*

Vc.
sp *arco*

Cb.
sp *arco*

Performance markings: *pizz.*, *arco*, *pp*, *p*

157

♩. = 80

♩. = 60

22

Perc. *f*

Fl. 1 & 2 *p* *f*

Ob. 1 & 2 *p* *f*

B♭ Cl. 1 & 2 *p* *f*

Bass Cl. *f* *fp*

Bsn. 1 & 2 *f* *fp* *p*

Contra. *f* *fp*

Tpt. 1 & 2 *f* *fp* *p*

Tbn. 1 & 2 *f* *fp* *p*

Perc. 1 (Syn) *p* *f*

Perc. 2 *f* *fp* *p*

Cel. *f*

Annotations:
 - Perc. 1: *Xylophone*, *to Glock.*
 - Perc. 2: *L.V.*
 - Tpt. 1 & 2: *Can used. 2.2 Harmon mute*
 - Tbn. 1 & 2: *Can used. 2.2 Harmon Mute*

157

♩. = 80

♩. = 60

Div. Con sord.

Vln. I *fp* *pp* *f* *ppp*

Vln. II *fp* *pp* *f* *ppp*

Vla. *Converse quietly with the person next to you* *f* *pp*

Vc. *Converse quietly with the person next to you* *pp*

Cb. *Converse quietly with the person next to you* *pizz.* *f* *pp*

Annotations:
 - Vln. I: *Div. Con sord.*
 - Vln. II: *Div. Con sord. Usas.*
 - Vc.: *ppp*
 - Cb.: *ppp*

rit.

Picc. *mf* *fp*

Fl. 1 & 2 *f* *fp*

Ob. 1 & 2 *mf* *fp*

B♭ Cl. 1 & 2 *f* *fp*

Bass Cl. *f* *f*

T. Sx. *f smorz.*

Bsn. 1 & 2 *p* *mf* *f* *f*

Contra. *p* *mf* *f*

Hr. 1 & 2 *pp* *p* *mf* *f*

Hr. 3 & 4 *pp* *p* *mf* *f*

Tpt. 1 & 2 *mf* *fp*

Tbn. 1 & 2 *pp* *p* *mf* *f* *mf*

Tuba *mf*

Timp. *f*

Senza sord. *p* *f smorz.* *Div.* *rit.* *fp*

Vln. I *Senza sord.* *p* *f smorz.* *Div.* *rit.* *fp*

Vln. II *Senza sord.* *p* *f smorz.* *Div.* *rit.* *fp*

Vla. *p* *mf* *f smorz.*

Vc. *p* *mf* *f smorz.*

Cb. *p* *mf* *f*

172

$\text{♩} = 60$, Love Theme , Hopelessly Obsessed

a tempo

Woodwind and Percussion section score for measures 172-177. The score includes parts for Piccolo (Pic.), Flute 1 & 2 (Fl. 1 & 2), Oboe 1 & 2 (Ob. 1 & 2), Bass Clarinet 1 & 2 (Bb Cl. 1 & 2), Bass Clarinet (Bass Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon 1 & 2 (Bsn. 1 & 2), Contrabass (Contra.), Horn 1 & 2 (Hn. 1 & 2), Horn 3 & 4 (Hn. 3 & 4), Trumpet 1 & 2 (Tpt. 1 & 2), Trombone 1 & 2 (Tbn. 1 & 2), Tuba, Timpani (Timp.), and Percussion 1 (Perc. 1). The Perc. 1 part includes a Glockenspiel. Dynamics range from *f* to *pp*. The tempo is *a tempo* with a metronome marking of $\text{♩} = 60$. The key signature has one flat. The score features various articulations such as accents, slurs, and breath marks.

172

$\text{♩} = 60$, Love Theme , Hopelessly Obsessed

a tempo

String section score for measures 172-177. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Ve.), and Contrabass (Cb.). Dynamics range from *f* to *pp*. The tempo is *a tempo* with a metronome marking of $\text{♩} = 60$. The key signature has one flat. The score includes specific performance instructions such as "Sal G" (Sul G) and "Div" (Divisi). The strings play a rhythmic accompaniment with various articulations.

182

♩ = 60 (♩ = ♩)

Fl Picc. *p dolce* *f*

Fl 1 & 2 *pp dolce* *f*

Ob 1 & 2 *p* *f* 1 *p* *f*

B♭ Cl. 1 & 2 *p* *f* *a2* *p* *a2*

Bass Cl. *mf* *sf* *p*

Bsn. 1 & 2 *mf* *f*

Hrn. 1 & 2 1 *p*

Hrn. 3 & 4 2 *p*

Tbn. 1 & 2 *mf*

Timp. *fp*

Perc. 1 (Glock.) *mf*

182

♩ = 60 *Unis* (♩ = ♩)

Vln. I *pp* *mf* *fp* *f*

Vln. II *f* *pp* *mf* *p* *f*

Vla. *f* *pp* *mf* *f* *p*

Ve. *f* *pp* *mf* *f* *p*

Ch. *f* *pp* *mf* *sfz* *p*

rit. $\text{♩} = 40$

Picc.

Fl. 1 & 2

Ob. 1 & 2

B. Cl. 1 & 2

Bass Cl.

A. Sx.

T. Sx.

Bsn. 1 & 2

Contra.

Hr. 1 & 2

Hr. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc. 1 (Glock.)

Perc. 2 (Crash Cymb.)

Perc. 3 (Bass Drum)

Crash Cymbal to Bicycle Bell

mf, *f*, *ff*, *mp*, *p*, *sfz*, *ffz*, *fp*, *pp*

rit. $\text{♩} = 40$

Vln. I

Vln. II

Vla.

Ve.

Ch.

f, *ff*, *mp*

197

♩ = 112, Sexy Carrot leaves Stumptown Coffee

Picc. *ff*

Fl. 1 & 2 *pp* *p* *ff*

Ob. 1 & 2 *ff*

B♭ Cl. 1 & 2 *ff*

Bass Cl. *Solo* *mf* *div.* *ff*

A. Sv. *ff*

T. Sv. *ff*

Bsn. 1 & 2 *ff*

Contr. *ff*

Hr. 1 & 2 *ff*

Hr. 3 & 4 *ff*

Tpt. 1 & 2 *ff*

Tbn. 1 & 2 *ff*

Tuba *ff*

Timp. *ff*

Perc. 1 (Glock) *mf* *p* *ff* *to Xylophone*

Perc. 2 (Bicycle Bell) *mf* *ff* *Bicycle Bell*

Cel. *p* *ff*

197

♩ = 112, Sexy Carrot leaves Stumptown Coffee

Vln. I *Solo* *ff* *ppp* *f* *ppp* *Div.* *ff*

Vln. II *p* *pp* *ppp* *ppp* *ppp* *Div.* *ff*

Vla. *p* *pp* *pp* *pp* *pp* *ff*

Vc. *p* *pp* *pp* *pp* *pp* *ff*

Cb. *p* *pp* *pp* *pp* *pp* *ff*

♩ = 112, Relaxed, Singer/Song-writer Feel with Some Noise ♩ = 60, Don Rabbit is Left Behind ♩ = 160, Don Leaves Stumptown Coffee, Presto!

Picc.
Fl. 1 & 2
Ob. 1 & 2
B♭ Cl. 1 & 2
Bass Cl.
A. Sax.
T. Sax.
Bsn. 1 & 2
Contbn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tbn. 1 & 2
Tuba
Timp.
Perc. 1 (Style 1)
Perc. 2 (Bicycle Bell)
Perc. 3 (Triangle)
Vln. I
Vln. II
Vla.
Vc.
Cb.

MOVEMENT III

DON RABBIT DECIDES TO CHASE SEXY CARROT

♩ = 144, Don Rabbit Started to Chase Sexy Carrot, Frantic, Excited, Chaotic

The musical score is arranged in a standard orchestral format with staves for each instrument. The woodwinds (Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Alto Sax, Tenor Sax, Bassoon, Contrabassoon) and strings (Violin I, Violin II, Viola, Cello, Contrabass) play a complex, rhythmic melody. The brass section (Horns, Trumpets, Trombones, Tuba) provides harmonic support and dynamic contrast. The percussion section (Timpani, Percussion 1-4) adds texture and drive to the music. The piano and celesta provide a melodic and harmonic accompaniment. The score is marked with dynamics such as *p*, *f*, and *sf*, and includes various articulations and phrasing marks.

Picc.
Fl. I & 2
Ob. I & 2
Bb Cl. I & 2
A. Sax.
Contra

Hr. I & 2
Hr. 3 & 4
C Tpt. I & 2
Tbn I & 2
Tuba

Perc. 1 (Nyls)
Perc. 2 (Crash Cymb)
Pno

Vln. I
Vln. II
Vla.
Vc.
Cb.

Picc

Fl 1 & 2

Ob 1 & 2

B. Cl 1 & 2

Bass Cl

A. Sax

T. Sax

Bsn 1 & 2

Contra

Hn 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn 1 & 2

Tuba

Timp.

Perc 1 (Nylon)

Perc 2 (Crash Cymb)

Perc 3 (Whap) to Snare Drum

Perc 4 (Bass Drum)

Cel

Pho

11

Vin. I

Vin. II

Via.

Ve.

Cb.

The musical score on page 16 of 32 includes the following parts and markings:

- Woodwinds:** Picc. (*ffz*, *p*); Fl. 1 & 2 (*ffz*, *p*); Ob. 1 & 2 (*ffz*, *p*, *f*, *1.*, *a.2*); B♭ Cl. 1 & 2 (*ffz*, *p*, *f*, *a.2*); Bass Cl. (*ffz*, *f*); A. Sax. (*ppp*, *p*, *f*); T. Sax. (*ffz*, *f*); Hrn. 1 & 2 (*p*, *f*); Hrn. 3 & 4 (*p*, *f*, *a.2*); C Tpt. 1 & 2 (*p*, *f*, *1.*); Tbn. 1 & 2 (*a.2*, *mp*, *f*); Tuba (*mp*).
- Percussion:** Perc. 1 (Nyl. *ffz*, *p*); Perc. 2 (Crash Cymb. *mf*, Snare Drum *mf*, *to Sus. Cymbal*); Perc. 3 (*ffz*, *p*, *ppp*, *mf*, *to Triangle*).
- Other:** Cel. (*ffz*, *p*, *p*); Pno. (*ffz*, *p*, *mf*).
- Strings:** Vln. I (*f*, *ppizz*, *arco*, *f*, *p*); Vln. II (*f*, *ppizz*, *arco*, *f*, *pp*); Vla. (*f*, *ppizz*, *f*, *pp*); Vc. (*f*, *ppizz*, *arco*, *pp*); Ch. (*f*, *ppizz*, *arco*, *pp*).

Picc.

Fl. 1 & 2

Ob. 1 & 2

B. Cl. 1 & 2

Bass Cl.

T. Sax.

Bsn. 1 & 2

Contra.

Hr. 1 & 2

Hr. 3 & 4

C. Trp. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc. 2

(Bass Drum)

Perc. 4

Cel.

Detailed description: This block contains the musical score for the percussion section. It includes staves for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bass Clarinets 1 & 2, Bass Clarinet, Tenor Saxophone, Bassoons 1 & 2, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trombones 1 & 2, Tuba, Timpani, Percussion 2 (Bass Drum), Percussion 4, and Cymbal. The score features various dynamics such as *p*, *mf*, *f*, and *pp*, along with articulation marks and performance instructions like 'Suspended Cymbal medium yarn mallets'.

Vin. I

Vin. II

Vla.

Vc.

Cb.

Detailed description: This block contains the musical score for the string section. It includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *f* and *pp*, along with articulation marks and performance instructions like 'Div.' and 'Cres.'.

Picc. *mf*
 Fl. 1 & 2 *f*
 Ob. 1 & 2 *mp* *f*
 B. Cl. 1 & 2 *f*
 Bass Cl. *f*
 T. Sn. *f*
 Bsn. 1 & 2 *f*
 Contra. *f*
 Hrn. 1 & 2 *p* *f*
 Hrn. 3 & 4 *f*
 C. Tpt. 1 & 2 *mf* *f*
 Tbn. 1 & 2 *f*
 Tuba *f* *p* *f*
 Timp. *p* *f*
 Perc. 1 (Xylo) *mf*
 Perc. 3 (Triangle) *mf*
 Perc. 4 (Bass Drum) *mf*
 Pno. *f*
25
 Vln. I *p* *f*
 Vln. II *p* *f*
 Vla. *p* *f*
 Vc. *p* *f*
 Cb. *f*

This page contains a musical score for measures 29 through 35. The score is divided into two systems. The first system includes the following parts: Piccolo (Picc.), Flutes 1 & 2 (Fl. 1 & 2), Oboes 1 & 2 (Ob. 1 & 2), Bass Clarinets 1 & 2 (B♭ Cl. 1 & 2), Bass Clarinet (Bass Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoons 1 & 2 (Bsn. 1 & 2), Contrabassoon (Contra.), Horns 1 & 2 (Hr. 1 & 2), Horns 3 & 4 (Hr. 3 & 4), Trumpets 1 & 2 (C Tpt. 1 & 2), Trombones 1 & 2 (Tbn. 1 & 2), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1) with a Nylon string part, Percussion 3 (Perc. 3) with a Triangle, and Percussion 4 (Perc. 4) with a Bass Drum. The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *pp*, *fz*, *p*, and *f*. The key signature has two flats, and the time signature is 4/4.

34

Musical score for measures 34-37, featuring woodwinds and strings. The instruments listed are Fl. I & 2, Ob. I & 2, B. Cl. I & 2, Bass Cl., A. Sx., Bsn I & 2, Contra, C Tpt I & 2, Tbn. I & 2, Tuba, and Pno. The score includes dynamic markings such as *p*, *mp*, and *f*, and performance instructions like "1. Crossed (Harpson mute)" and "2. Crossed (Harpson mute)".

34

Musical score for measures 34-37, featuring strings. The instruments listed are Vln. I, Vln. II, Vla., Vcl., and Ch. The score includes dynamic markings such as *f*, *mp*, and *f*, and performance instructions like "pizz" (pizzicato).

Perc
 Fl 1 & 2
 Ob 1 & 2
 B♭ Cl 1 & 2
 Bass Cl
 A. Sax
 T. Sax
 Bsn. 1 & 2
 Contra.
 Hn. 1 & 2
 Hn. 3 & 4
 C Tpt 1 & 2
 Tbn. 1 & 2
 Tuba
 Perc 1 (Vib.)
 Perc 2 (Mus. Cymb)
 Perc 3 (Tambourine)
 Perc 4 (Bass Drum)
 Pnn.
 Vln I
 Vln II
 Vla.
 Vc.
 Cb.

Musical score for a symphony orchestra, showing measures 39 and 37. The score includes parts for woodwinds, brass, strings, and percussion. Dynamics like *p*, *f*, and *sf* are indicated throughout. The percussion section includes Vibraphone, Musical Cymbals, Tambourine, and Bass Drum. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The page number 39 is at the top left and 37 is at the top right.

44

Musical score for woodwinds, brass, and percussion. The score includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Bass Clarinet, Alto Saxophone, Bassoon 1 & 2, Contrabassoon, Horn 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, Tuba, Percussion 1 (Cymbal), Percussion 2 (Tamtam), and Percussion 4 (Bass Drum). The score features dynamic markings such as *f*, *mf*, and *sfz*, and includes performance instructions like "Senza cord." and "Unis.".

44

Musical score for strings, including Violin I, Violin II, Viola, Violoncello (Cello), and Contrabasso (Double Bass). The score includes dynamic markings such as *f* and *sfz*, and performance instructions like "Unis.".

49

Musical score for Percussion, Woodwinds, Brass, and Strings. The score includes parts for Perc 1, Fl 1 & 2, Ob 1 & 2, B-Ct 1 & 2, Bass Ct, A. Sax, Contru, Hrn 1 & 2, Hrn 3 & 4, C Tpt 1 & 2, Tbn 1 & 2, Tuba, Perc 1 (Nylo), and Pno. The score is divided into four measures. Dynamics include *p*, *mf*, and *f*. The Perc 1 part features a complex rhythmic pattern with many sixteenth notes. The Pno part has a steady accompaniment.

49

Musical score for Violins, Viola, and Cello. The score includes parts for Vin I, Vin II, Via, Vc, and Ch. The score is divided into four measures. Dynamics include *f*. The Violin parts have a melodic line with many sixteenth notes. The Viola and Cello parts provide harmonic support.

54

Picc. *f*

Fl. 1 & 2 *f*

Ob. 1 & 2 *f* ¹²

B. Cl. 1 & 2 *f*

Bass Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bsn. 1 & 2 *f*

Contra. *f*

Hr. 1 & 2 *f* ¹²

Hr. 3 & 4 *f* ¹²

C. Tpt. 1 & 2 *f* ¹²

Tbn. 1 & 2 *f* ¹²

Tuba *f*

Perc. 1 (Xylo) *f*

Perc. 3 (Tambourine) *f*

Perc. 4 (Bass Drums) *f*

Pno. *f*

54

Vln. I *f* *stacc pizz.*

Vln. II *f* *stacc pizz.*

Vla. *f* *stacc pizz.*

Vc. *f* *stacc pizz.*

Cb. *f* *stacc pizz.*

62

Picc. *mf* *f*

Fl. 1 & 2 *p* *f*

B♭ Cl. 1 & 2 *pp* *f* *pp*

A. Sax. *p* *pp*

Pno. *mf* *pp*

Vln. I *pp*

Vla. *pp*

Dis. (non vib.)



67

♩ - 72, Arriving at the Desert, Crusty, Scratchy, Lifeless

B♭ Cl. 1 & 2 *ppp* *p* *ppp* *p* *ppp*

Timp. *p*

Cel. *p*

Vln. II *pp* *mf* *pp*

Vla. *pp* *mf* *pp*

Dis. (non vib.)

Sul. Pont.

87

Musical score for Percussion section, measures 87-90. The score includes staves for Piccolo (Picc.), Flute 1 & 2 (Fl. 1 & 2), Oboe 1 & 2 (Ob. 1 & 2), Bass Clarinet (Bass Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon 1 & 2 (Bsn. 1 & 2), Horn 1 & 2 (Hn. 1 & 2), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Cymbals (Cym.), and Piano (Pno.).

Measure 87: Picc. (p), Fl. 1 & 2 (p), Ob. 1 & 2 (p), Bass Cl. (p), A. Sax. (ppp), T. Sax. (ppp), Bsn. 1 & 2 (p), Hn. 1 & 2 (ppp), Timp. (p), Perc. 1 (p), Perc. 2 (p), Perc. 3 (f), Cym. (f), Pno. (mf).

Measure 88: Picc. (p), Fl. 1 & 2 (p), Ob. 1 & 2 (p), Bass Cl. (p), A. Sax. (ppp), T. Sax. (ppp), Bsn. 1 & 2 (p), Hn. 1 & 2 (ppp), Timp. (p), Perc. 1 (p), Perc. 2 (p), Perc. 3 (p), Cym. (f), Pno. (mf).

Measure 89: Picc. (p), Fl. 1 & 2 (p), Ob. 1 & 2 (p), Bass Cl. (p), A. Sax. (ppp), T. Sax. (ppp), Bsn. 1 & 2 (p), Hn. 1 & 2 (ppp), Timp. (p), Perc. 1 (p), Perc. 2 (p), Perc. 3 (p), Cym. (f), Pno. (mf).

Measure 90: Picc. (p), Fl. 1 & 2 (p), Ob. 1 & 2 (p), Bass Cl. (p), A. Sax. (ppp), T. Sax. (ppp), Bsn. 1 & 2 (p), Hn. 1 & 2 (ppp), Timp. (p), Perc. 1 (p), Perc. 2 (p), Perc. 3 (p), Cym. (f), Pno. (mf).

87

Musical score for String section, measures 87-90. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 87: Vln. I (pizz.), Vln. II (pizz.), Vla. (pizz.), Vc. (pizz.), Cb. (pizz.).

Measure 88: Vln. I (pizz.), Vln. II (pizz.), Vla. (pizz.), Vc. (pizz.), Cb. (pizz.).

Measure 89: Vln. I (pizz.), Vln. II (pizz.), Vla. (pizz.), Vc. (pizz.), Cb. (pizz.).

Measure 90: Vln. I (pizz.), Vln. II (pizz.), Vla. (pizz.), Vc. (pizz.), Cb. (pizz.).

93 The Chase Continues

The musical score is divided into two systems. The first system includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, B♭ Clarinets 1 & 2, Percussion 1 (Nylo), and Percussion 3 (Bassdrum). The second system includes Violin I, Violin II, and Viola. The score features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamics range from *p* to *sfz*. Performance markings include fingerings (1, 2), breath marks (1, 2), and articulation (accents, slurs). The Percussion 3 part is marked with a 'Bassdrum' instruction. The Violin I part has a 'trill' marking. The Viola part has a 'trill' marking. The score concludes with a *sfz* dynamic.

95

Musical score for woodwinds, strings, and percussion. The score is divided into two systems. The first system includes Piccolo, Fl. 1 & 2, Ob. 1 & 3, B♭ Cl. 1 & 2, Bass Cl., A. Sax., Bsn. 1 & 2, and Contra. The second system includes Hn. 1 & 2, Hn. 3 & 4, C Tpt. 1 & 2, Tbn. 1 & 2, Perc. 1 (with a 'Style' box), Perc. 2 (with a 'Crash Cymbals' box), and Cel. The score features various dynamics such as *f*, *mf*, *pp*, and *p*, along with performance markings like *tr* and *div*. A section marked *tr Castanets* is indicated in the Perc. 2 part.

95

Musical score for strings, including Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabasso (Cb.). The score features complex rhythmic patterns and dynamics such as *f*, *mf*, and *p*. Performance markings include *tr* and *div*.

99

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bass Cl.

Bsn. 1 & 2

Contra

C Tpt. 1 & 2

Timp.

Perc. 1 (Nyle)

Perc. 2 (Castanets)

Perc. 3 (Woodblocks)

Cel.

99

Vln. I Div. a. 1 pizz. Div.

Vln. II Div. col legno battuto

Vla.

Cb. Cais pizz.

103

Picc. *f*

Fl. 1 & 2 *f* alternate breathing

Ob. 1 & 2 *f*

B♭ Cl. 1 & 2 *f* alternate breathing

Bass Cl. *mf* *f*

A. Sax. *f*

T. Sax. *f*

Bsn. 1 & 2 *f*

Contra. *f*

C'Tpt. 1 & 2 *f*

Tbn. 1 & 2 *f*

Timp. *mf*

Perc. 1 (Solo) *mf*

Vln. II *f* Una Cord.

Vla. *f* Una.

105

This page contains a musical score for measures 105 and 106. The score is organized into two systems. The first system includes the following parts: Piccolo (Picc.), Flutes 1 & 2 (Fl. 1 & 2), Oboes 1 & 2 (Ob. 1 & 2), Bass Clarinet 1 & 2 (Bb Cl. 1 & 2), Bass Clarinet (Bass Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon 1 & 2 (Bsn. 1 & 2), Contrabassoon (Contra.), Trumpets 1 & 2 (C. Tpt. 1 & 2), Trombones 1 & 2 (Tbn. 1 & 2), Timpani (Timp.), and Percussion 1 (Perc. 1). The second system includes Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The score features complex rhythmic patterns, including sixteenth-note runs and triplets. Dynamic markings such as *p* and *f* are present. Performance instructions include *Upp. arco* for the violins and *(Sylb.)* for the percussion. Measure numbers 105 and 106 are clearly marked at the beginning of their respective systems.

107

Picc.

Fl. 1 & 2 *ff*

Ob. 1 & 2 *ff*

B♭ Cl. 1 & 2 *f*

Bass Cl. *p*

A. Sax. *f*

T. Sax. *f*

Bsn. 1 & 2 *f*

Hrn. 1 & 2 *f*

Hrn. 3 & 4 *f*

C Tpt. 1 & 2 *f*

Timp. *p*

Perc. 1 (Sx) *f*

Cel. *f*

107

Vln. I *ff*

Vln. II *ff*

Vla. *mf*

Vc. *ff*

Div. pizz.

Sul Pont.

Div. non vib.

Unst. Sul Pont.

Woodwind and Percussion section score for measures 109-110. The score includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Clarinet in Bb 1 & 2, Bass Clarinet, Alto Saxophone, Bassoon 1 & 2 (with *a2* marking), Horn 1 & 2 (with *a2* and *(tim.)* markings), Horn 3 & 4 (with *a2* and *(tim.)* markings), Trumpet 1 & 2 (with *a2* marking), Trombone 1 & 2, Timpani, and Percussion 1 (with *(Stk.)* marking). The score features dynamic markings of *p* and *f*, and various articulations such as slurs and accents.

String section score for measures 109-110, including Violin I, Violin II, Viola, Cello, and Double Bass. The score includes dynamic markings of *f* and *ppizz.*, and articulations such as *Unif.*, *Ord.*, and *ppizz.*.

Picc.

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bass Cl.

A. Sx.

T. Sx.

Bsn. 1 & 2

Contra.

Hrn. 1 & 2

Hrn. 3 & 4

C Tpt. 1 & 2

Trn. 1 & 2

Tuba

Timp.

Perc. 1 (Gly.)

Perc. 3 (Woodblocks)

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. *ff*

Fl. 1 & 2 *p* *f*

Ob. 1 & 2 *p* *f* *ff*

B♭ Cl. 1 & 2 *mf* *ff*

Bass Cl. *f* *ff*

A. Sn. *pp* *f*

Bsn. 1 & 2 *f*

Contra. *f*

Hr. 1 & 2 *mf*

Hr. 3 & 4 *mf*

C Tpt. 1 & 2 *f* Senza cord. *mf*

Tbn. 1 & 2 *f*

Tuba *f*

Timp. *f*

Perc. 1 (Nyl.) *ff*

Perc. 3 (Woodblock) *ff* to Snare Drum

Pno. *ff*

Detailed description: This block contains the percussion section of a musical score for measures 114 and 115. It includes staves for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bass Clarinets 1 & 2, Bass Clarinet, Alto Saxophone, Bassoons 1 & 2, Contrabassoon, Horns 1 & 2, Horns 3 & 4, C Trumpets 1 & 2, Trombones 1 & 2, Tuba, Timpani, Percussion 1 (Nylon), Percussion 3 (Woodblock), and Piano. The score features various dynamics such as *pp*, *p*, *f*, *ff*, and *mf*, along with performance markings like 'Senza cord.' and 'to Snare Drum'. Measure numbers 114 and 115 are clearly marked at the beginning of the section.

Vln. I *pp* *f*

Vln. II *pp* *f*

Vla. *f*

Vc. *f*

Cb. *f*

Detailed description: This block contains the string section of a musical score for measures 114 and 115. It includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features dynamics such as *pp* and *f*. Measure numbers 114 and 115 are clearly marked at the beginning of the section.

116

Musical score for measures 116-125. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bass Clarinets 1 & 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Contrabass, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trombones 1 & 2, Tuba, Timpani, Percussion 1 (Xylophone), and Piano. The score features dynamic markings such as *f*, *mf*, *p*, and *mp*, and includes first and second endings for the woodwinds.

116

Musical score for measures 116-125, continuing from the previous page. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features dynamic markings such as *f* and *mf*.

118

Musical score for measures 118-120, woodwind and percussion section. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone 1 & 2, Contrabass, Clarinet in C 1 & 2, and Timpani. Percussion includes Xylophone and Castanets. The piano part is also shown. Dynamics include *ff*, *f*, *mf*, and *p*. The score features complex rhythmic patterns and articulation marks.

118

Musical score for measures 118-120, string section. The score includes parts for Violin I, Violin II, Viola, and Violoncello. Dynamics include *f*, *ff*, and *mf*. The score features complex rhythmic patterns and articulation marks, including *Div pizz* and *Div a 3*.

121

Picc. *f* breathe at 4th

Fl. I & 2 *f* a.2 alternate breathing

Ob. I & 2 *f* a.2 alternate breathing

B♭ Cl. I & 2 *f* a.2 alternate breathing

A. Sax. *f*

121

Vln. I *f*

Vln. II *f* Unsu. arco

Vla. *f*

Vc. *f*

Cb. *f*

This musical score page contains two systems of staves. The first system includes Piccolo, Flutes I & 2, Oboes I & 2, Bass Clarinets I & 2, and Alto Saxophone. The second system includes Violins I & II, Viola, Violoncello, and Contrabass. The score is marked with a forte (f) dynamic and includes performance instructions such as 'breathe at 4th' for the woodwinds and 'Unsu. arco' for the Violin II. The measure number 121 is prominently displayed at the beginning of each system.

124

Picc. *breathé at will*

Fl. 1 & 2 *ff* *1. Hornate breathung*

Ob. 1 & 2 *f*

B♭ Cl. 1 & 2 *ff* *2. 3. Hornate breathung*

Bass Cl.

A. Sax.

T. Sax.

Bsn 1 & 2

Contra

Hrn. 1 & 2

Hrn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp

Perc. I *(S) (k)* *ff*

124

Vln. I

Vln. II

Vla. *Div. a. 3*

Vc. *Div. a. 4*

Cb. *Div.*


127


Picc. 

Cel. 

Pno. 

127

Vln. I 

Vln. II 

131

This page contains a musical score for measures 131 and 132. The score is divided into two systems. The first system includes the woodwinds, brass, percussion, and strings. The second system includes the string quartet and cello/contrabass.

Woodwinds: Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Alto Saxophone, Tenor Saxophone, Bassoon 1 & 2, and Contrabassoon. Dynamics range from *ppp* to *ff*.

Brass: Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trombones 1 & 2, and Tuba. Dynamics range from *f* to *ff*.

Percussion: Percussion 1 (Solo), Percussion 3 (Snare Drum), and Percussion 4 (Bass Drum). Dynamics range from *ppp* to *ff*.

Other Instruments: Celesta, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics range from *pp* to *ff*.

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *ppp*, *f*, *ff*, *mf*, and *p*. There are also performance instructions like "Solo" and "Unis".