Places we can no longer go

(2019)

for wind ensemble with soprano

John Mackey

text by A. E. Jaques

Commission led by the School of Music in the Herberger Institute for Design and the Arts at Arizona State University
for the ASU Wind Orchestra, Gary W. Hill, conductor.

Additional funding partners:
Abilene Christian University, Steven Ward, Director of Bands; Arkansas State University, Timothy Oliver, Director of Bands;
Augustana College, James Lambrecht, Director of Bands; Austin Peay State University, Gregory Wolynec, Director of Bands;
Cal Poly Pomona University, Rickey Badua, Director of Bands; dedicated to Beatrice DePonte;
California State University, Fresno, Wind Orchestra, Gary P. Gilroy, Director of Bands; Capital University, Jeffrey D. Gershman, Director of Bands;
Casco Bay Wind Symphony, Jacqueline Townsend, Conductor - In celebration of our 40th anniversary, we honor the friends and families of
Casco Bay Wind Symphony who have been affected by dementia or Alzheimer's Disease; Florida State University, Richard Clary, Senior Band Conductor;
The Hartt School, Glen Adsit, Director of Bands; Indiana University, Rodney Dorsey, Conductor; dedicated to Merritt Woodley and Nardi Nance;
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Murray State University, Trae Blanco, Director of University Bands; for my grandfather, Charlie Blanco, whose struggle with dementia grows daily;
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University of Montana, James Smart, Director of Bands; University of Nebraska-Lincoln, Carolyn Barber, Director of Bands;
University of North Carolina at Charlotte, Shawn Smith, Director of Bands;
University of North Carolina at Greensboro Wind Ensemble, John R. Locke and Kevin M. Geraldi, conductors
University of West Georgia, Josh Byrd, Director of Bands

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Instrumentation

Piccolo
4 Flutes
2 Oboes
2 Bassoons
Contrabassoon

7 Bb Clarinets (4 on stage, 3 in audience)
2 Bass Clarinets
Bb Contrabass Clarinet

Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

Soprano (lyric soprano - clean tone) - amplification required

4 Trumpets in C (Bb parts available)
4 French Horns
4 Trombones (3 tenor, 2 bass)
2 Euphoniums
2 Tubas

Double Bass

Piano

Harp

9 Percussionists (6 on stage, 3 in audience)

Player 1:	Timpani
Player 2:	Vibraphone with motor
Player 3:	Marimba, Glockenspiel
Player 4:	Crotales, Tubular Bells, Crash Cymbals
Player 5:	Suspended cymbal, 2 Triangles (different sizes), Tam-Tam
Player 6:	Bass Drum
Players 7-9:	Two triangles (different sizes) for each player

Program Note

In April 2016, I posted this on Facebook:

> My mom has been suffering from rapid-onset dementia, and has reached the point that she can't form a sentence that anybody but her can understand. Tonight, I saw her for the first time in several months, and in the car on the way back home after dinner, I turned on the radio. Within seconds, she said, "Oh - Scheherazade! I've played this piece." And she started humming along. It was Scheherazade, and she has played it - decades ago.
>
> The only other complete and understandable sentence she said tonight, when I was leaving, was "I love you." Music is an incredible thing. It doesn't pay well, and maybe your parents said it's a terrible career choice, but the fact is that it reaches people on a level that nothing else can. If you're ever questioning "does practicing all of these hours so I can play this instrument - does it matter?" The answer is yes.

Two days later, Gary Hill, Director of Bands at Arizona State University, contacted me, and asked me if I would write a piece about my mother and her struggle with this terrible disease. My initial reaction: no way. I couldn't imagine a scarier, more personal piece.

Gary persisted, and I eventually acknowledged that I was resisting writing the piece not because it was a bad idea, but because it was a *terrifying* idea – and that's not a reason to say no. If anything, that's a reason to say yes. So, 11 months after he first asked, I agreed to write "Places We Can No Longer Go."

My mother was a flutist, and also a soprano. She sang at home all the time, and played flute even more frequently. I never studied an instrument, but thanks to her, I was surrounded by live music constantly. She was a single parent, and was too poor to afford babysitters, so I attended community orchestra rehearsals with her on Sunday nights (I'd sit in the back of the high school auditorium where they'd rehearse), and choir rehearsal on Thursdays. We moved a lot – different schools, different friends – but music was a constant.

When my mom – Elizabeth – was in her early 60s, my sister, Lisa, and I started to see a change, mostly in her short term memory. It didn't register for a long time. She was an alcoholic her entire adult life, so it wasn't unusual for her to forget things, but this was different. She'd repeat the same question twice within 90 seconds. I wasn't understanding; I was annoyed. I wasn't patient. I couldn't get off the phone fast enough, irritated that she just wasn't paying attention. I should have stayed on the phone. I didn't know what was coming.

Within a few years, my mother forgot my name. She clearly recognized me, but she called me "Yuki" – the name of her most-recent Siamese cat. I wasn't hurt. To her, "Yuki" just was the name for "thing I love."

Her memory for music stuck, though. That "Sheherazade" story is one of many. That was three years ago, but even last summer, I found a tape of one of her choir concerts from the late 1980s, and I played it for her, and although she couldn't remotely form a sentence of conversation, she "sang" along with the tape. She moved her lips to the words, and approximated the pitches on the recording – but always a little behind the beat, and never quite on key. My name was gone, but that concert from 30 years ago was still in her mind.

She can't do that anymore. I took a friend to meet her recently, and my friend brought her flute to play for Elizabeth. You could tell from Elizabeth's face that she loved to hear the instrument again, but she couldn't sing along anymore. Still, though, she somehow knew how to hold the instrument when it was handed to her. As she took it in her hands, her teeth started chattering. I can't begin to imagine what was happening in her head, but she was happy. My mother can't really speak at all anymore, but hearing Mozart that morning, live on the flute, made her laugh with joy.

This story seems sad, and it is. Nobody wants to hear a piece that tells the story like this, and nobody wants a piece that starts "coherent" and becomes lost and confused as it progresses. So "Places We Can No Longer Go" tells the story of this disease, but does it in reverse. It starts in the present, or maybe even in the future, and over the course of 22 minutes, goes in reverse, as confusion turns to clarity, and grief turns to comfort.

The soprano is the literal voice of the afflicted, struggling to recall memories before they're gone. The flute plays a prominent role as well. The piece excerpts several major flute solos – solos that my mother used to practice at home when I was young – and presents them as if my mother is struggling to remember them. A phrase of something – Debussy's "Syrinx" or "Afternoon of a Faun;" the slow movement of Tchaikovsky's Second Piano Concerto; Ravel's "Daphnis and Chloe" – starts, but never quite finishes before the initial memory is lost in a haze. When an excerpt does start, often the solo is echoed out of time and out of key – the way my mother eventually would sing along to recordings in recent years. Sometimes the flute can't remember the solo at all. Other times, it remembers the solo but mixes up where it goes, and resolves the phrase to a different piece.

The soprano in the beginning of the piece struggles to communicate, unable to make a word, but eventually she does. Fragments become full words as the disease "regresses" in this backwards telling, and although initially those words don't quite make sense together, they eventually become coherent statements. The idea of the text, by A. E. Jaques, is that these are memories that my mother wishes she could still share with me – of places, in both space and time, where we were together. A Mexican restaurant, a shabby apartment, a photograph from a time that is gone.

The piece is dedicated to my mother, Elizabeth, but would not exist without Gary Hill. My sincere gratitude to him and to all of the consortium members who commissioned this in honor of their loved ones who have suffered with this disease.

Places we can no longer go

I look for you in all the old places
a series of shabby apartments and a Mexican restaurant
that teal-slashed sweater from your yearbook photo
1992

gone now, land unmarks

I trace the trail of us in memory's atlas
a dotted line crossing borders like in an old movie
big letters for your grandfather's store, italicized
rivers of music

garbled now, lost-making

I run the roads of us all uncharted
boundaries blur like the lenses in old movies
I see you smudge-soft in Christmas and
Siamese cats

clouds hide the end of the world

called a nurse by your name, saw your face on a stranger
out of place, out of places, I find you everywhere
the bright arrow that fixes the map of vanished things
You Are Here

and so here I am

text by A. E. Jaques

World premiere February 22, 2019, Arizona State University Wind Orchestra, conducted by Gary W. Hill.
Lindsay Kesselman, soprano

Commissioned by the School of Music in the Herberger Institute for Design and the Arts at Arizona State University for the ASU Wind Orchestra, Gary W. Hill, conductor.

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University of Montana, James Smart, Director of Bands
University of Nebraska-Lincoln, Carolyn Barber, Director of Bands
University of North Carolina at Charlotte, Shawn Smith, Director of Bands
University of North Carolina at Greensboro Wind Ensemble, John R. Locke and Kevin M. Geraldi, conductors
University of West Georgia, Josh Byrd, Director of Bands

for my mother

Places we can no longer go

very slow and free, like a cadenza

♩ = 60, *with rubato throughout*

John Mackey
text by A. E. Jaques

Piccolo
Flute 1-2
Flute 3-4
2 Oboes
2 Bassoons
Contrabassoon

B♭ Clarinet 1-2
B♭ Clarinet 3-4
2 Bass Clarinets
Contrabass Clarinet

Soprano Sax
Alto Sax
Tenor Sax
Baritone Sax

Soprano

accel. *rit.*

p sfz p mf p f

a: m mʌ em mʌ em mʌ em mʌ em mʌ mem em em em em em em em em em em em em em em em

very slow and free, like a cadenza

♩ = 60, *with rubato throughout*

C Trumpet 1-2
C Trumpet 3-4
Horn 1-2
Horn 4-4
Trombone 1-2
Tbn. 3, Bass Tbn.
Euphonium
Tuba
Double Bass

Antiphonal Clarinets L. C. R.

Antiphonal Triangles L. C. R.

ff pp

8va

Piano

f

Ped. *do not release pedal until indicated*

Harp

15ma *always let ring unless marked otherwise*

f

8va

very slow and free, like a cadenza

♩ = 60, *with rubato throughout*

Timpani

motor on, medium slow
med. soft mallets

Vibraphone

Ped. ff *do not release pedal until indicated*

Glockenspiel

Crotales

Triangles

Bass Drum

ff pp

* slowly and freely, out of sync, varying length of pauses between strikes
think "twinkling stars" - should be fairly sparce

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7

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
ɑ: Kɑ: ɔ: n
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
L.
Ant.Cl. C.
R.
L.
TRG. C.
R.
Pno.
Hp.
Timp.
Vib.
Glock.
Crt.
Trgl.
BD

con sord. : harmon, stem in
con sord. : harmon, no stem
tongue-stop release

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17

A

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
L.
Ant.Cl. C.
R.
L.
TRG. C.
R.
Pno.
Hp.
Timp.
Vib.
Glock.
Crt.
Trgl.
BD

Debussy: *Syrinx*
freely, ad lib.
solo
ff
12
(still holding pedal!)

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23

B

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
L.
Ant.Cl. C.
R.
L.
TRG. C.
R.
Pno.
Hp.
Timp.
Vib.
Glock.
Crt.
Trgl.
BD

1. solo
2., 3., & 4.
stagger breathe
Debussy: *Syrinx*
freely, ad lib.
a 2
oʊ
baː
B

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30

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
L.
Ant.Cl. C.
R.
L.
TRG. C.
R.
Pno.
Hp.
Timp.
Vib.
Glock.
Crt.
Trgl.
BD

solo
solo
Yu: u: u: u: u: u: u: ɔ:
bowed
bowed
bowed
Db, C#, Bb, E, Fb, G#, Ab

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37

C

freely, ad lib.
harsh, insistent

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
me
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
L.
Ant.Cl. C.
R.
L.
TRG. C.
R.
Pno.
Hp.
Timp.
Vib.
Glock.
Crt.
Trgl.
BD

Debussy: *Syrinx*

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D

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
em em em em em em ɔ: mou ɑ:
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
L.
Ant.Cl. C.
R.
L.
TRG. C.
R.
Pno.
Hp.
Timp.
Vib.
Glock.
Crt.
Trgl.
BD

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49

Picc.

Fl. 1-2

Fl. 3-4

Ob.

Bsn.

C. Bn.

Ravel: *Daphnis & Chloe*

a 2 *flut.*

1.

a 2

Clar. 1-2

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Sop.

Kla

1. con sord. : straight

Tpt. 1-2

2. con sord. : straight

Tpt. 3-4

a 2

Horn 1-2

a 2

Horn 3-4

Tbn. 1-2

Tbn. 3-4

Euph.

Tuba

DB

L.

Ant.Cl. C.

R.

L.

TRG. C.

R.

Pno.

Hp.

Timp.

Vib.

bowed

Glock.

Crt.

bowed

Trgl.

BD

rub with superball mallet, resulting in low continuous groan

mallets (soft)

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55

E

Tchaikovsky: *Piano Concerto, mvt. 2*

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
L.
Ant.Cl. C.
R.
L.
TRG. C.
R.
Pno.
Hp.
Timp.
Vib.
Glock.
Crt.
Trgl.
BD

mallets (soft)
bowed
Marimba
Tam-Tam
rub with superball mallet, resulting in low continuous groan
dampen to reduce ring
mallets

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61

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
L.
Ant.Cl. C.
R.
L.
TRG. C.
R.
Pno.
Hp.
Timp.
Vib.
Mrb.
Crt.
Sus. Cymb.
BD

("clouds")

Triangles

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F accel.

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
L.
TRG. C.
R.
Pno.
Hp.
Timp.
Vib.
Mrb.
Crt.
Trgl.
BD

1. mf poco a poco cresc.
2. legato p
mf poco a poco cresc.
f 3 6 6
mp p legato poco a poco cresc.
pp p 12 3
mp
arco pizz.
Suspended Cymbal bowed pp

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77

(♩ = 92) *rit.*

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
Pno.
Hp.
Timp.
Vib.
Mrb.
Crt.
Sus. Cymb.
BD

f *mf* *mp* *ff* *cresc.* *poco a poco cresc.* *legato* *arco*
a 2
1. senza sord.

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81

allarg.

♩ = 54 circa

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
L.
Ant.Cl. C.
R.
Pno.
Hp.
Timp.
Vib.
Mrb.
Cym.
Sus. Cymb.
BD

mallets (soft)

Crash Cymbals

arco

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84

allarg.

♩ = 50 circa

rit.

G ♩ = 44

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.

allarg.

♩ = 50 circa

rit.

G ♩ = 44

Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
L.
Ant.Cl. C.
R.
Pno.
Hp.

allarg.

♩ = 50 circa

rit.

G ♩ = 44

Timp.
Vib.
Mrb.
Cym.
Sus. Cymb.
BD

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91

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
Pno.
Hp.
Timp.
Vib.
Mrb.
Crt.
Sus. Cymb.
BD

a 2
pp
p
mp
12
3
Yu:
a:

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97

H

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
Pno.
Hp.
Timp.
Vib.
Mrb.
Crt.
Sus. Cymb.
BD

1.
pp
p
mp
mf
12
aɪ ɑ: aɪ ɑ: Yu: ɑ: ɑ: aɪ
arco
Tam-Tam
single long scrape with coin or triangle beater, arriving on next downbeat

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102

poco allarg.

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
("gone")
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
L.
Ant.Cl. C.
R.
Pno.
Hp.
Timp.
Vib.
Mrb.
Crt.
Sus. Cymb.
BD

senza sord.

tutti

(slow 2-beat glissando down to 7th)

Suspended Cymbal

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108 I *a tempo*

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.

I *a tempo*

Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
Pno.
Hp.
Timp.
Vib.
Mrb.
Crt.
Sus. Cymb.
BD

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114

♩=𝅗𝅥. = 44

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
L.
Ant.Cl. C.
R.
Pno.
Hp.
Timp.
Vib.
Mrb.
Crt.
Sus. Cymb.
BD

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123 *rit.*

J *a tempo*

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
L.
Ant.Cl. C.
R.
Pno.
Hp.
Timp.
Vib.
Mrb.
Crt.
Sus. Cymb.
BD

legato, but re-articulate as indicated

rit.

J *a tempo*

legato, but re-articulate as indicated
con sord. : harmon, no stem

a 2

arco

bowed

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Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
L.
Ant.Cl. C.
R.
Pno.
Hp.
Timp.
Vib.
Mrb.
Crt.
Sus. Cymb.
BD

a 2
con sord. : harmon, no stem
3.
1.

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139

poco rit.

K a tempo

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
Pno.
Hp.
Timp.
Vib.
Mrb.
Crt.
Sus. Cymb.
BD

senza sord.

pizz.

arco

D♯ C♭ B♭ | E♭ F♮ G♯ A♯

Tubular Bells

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148

poco rit. ten. allarg. L ♩ = 104

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
Pno.
Hp.
Timp.
Vib.
Mrb.
T.B.
Sus. Cymb.
BD

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158

rit.

a tempo (♩=104)

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
Pno.
Hp.
Timp.
Vib.
Mrb.
Crt.
Sus. Cymb.
BD

Alto flute
solo
a 2
(pitch approximate - gliss from nearly highest pitch on lowest drum)
bowed
mallets (soft)
Crotales

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170

rit. M ♩ = 52

Picc.
A. Fl.
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
Pno.
Hp.
Timp.
Vib.
Mrb.
Crt.
Sus. Cymb.
BD

mf
2. & 3. legato, but with a pulse
p
pp
mp
1. solo
2.
2. con sord. : harmon, no stem
pizz.
very soft mallets
bowed

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178

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
Pno.
Hp.
Timp.
Vib.
Mrb.
Crt.
Sus. Cymb.
BD

C flute
legato, but with a pulse
a 2
solo
con sord. : harmon, no stem
molto

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187 N

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
N
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
Pno.
Hp.
N
Timp.
Vib.
Mrb.
Crt.
Sus. Cymb.
BD

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198

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
Pno.
Hp.
Timp.
Vib.
Mrb.
Crt.
Sus. Cymb.
BD

1.
2.
2., 3., & 4.
mf
pp
p
mp
(do not reset pedal!)
aɪ look for you in all the old pla - - - - ces
("I")
3

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207

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
Pno.
Hp.
Timp.
Vib.
Mrb.
Crt.
Sus. Cymb.
BD

a shab-by a-part - ments and

pizz.

bowed

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215

poco rit.

O a tempo

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
Pno.
Hp.
Timp.
Vib.
Mrb.
Crt.
Sus. Cymb.
BD

a 2
1.
2.
2., 3., & 4.
mp
p
pp
n.
Ped.
pizz.
arco

a Mex - i - can res - - - t'rant Ah

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222

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
Pno.
Hp.
Timp.
Vib.
Mrb.
Crt.
Sus. Cymb.
BD

that teal - slashed wea from your year-book pho - to nine - teen

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228

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
Pno.
Hp.
Timp.
Vib.
Mrb.
Crt.
Sus. Cymb.
BD

2., 3., & 4.

nine - teen nine - teen nine - teen nine - two

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235

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
gone now, land - - - - - - - - un - - - marks
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
Pno.
Hp.
Timp.
Vib.
Mrb.
Crt.
Sus. Cymb.
BD

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P ♩ = 64

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
Pno.
Hp.
Timp.
Vib.
Mrb.
Crt.
Sus. Cymb.
BD

Alto flute

1. con sord. : straight

I trace the ... of us

pizz.

arco

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256

Picc.
A. Fl.
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
Pno.
Hp.
Timp.
Vib.
Mrb.
Crt.
Sus. Cymb.
BD

mf *p* *mp* *pp* *pizz.* *arco* a 2

in mem - or - y's at - las a dot-ted line cross-ing bor-ders like in an ol o - vie big let - ters for your grand - fath - er's

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265

poco rit. Q a tempo

Picc.
A. Fl.
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
Pno.
Hp.
Timp.
Vib.
Mrb.
Crt.
Sus. Cymb.
BD

2. & 3.

English horn

a 2

arco

store i - tal - i - cized i - tal - - - i - cized i - tal - i-cized ri vers

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276

poco rit. a tempo poco rit.

Picc.
A. Fl.
Fl. 3-4
E. Hn.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
ri - vers of mu - sic ri - vers of mu - - - - - - sic
Tpt. 1-2
con sord. : straight
Tpt. 3-4
con sord. : straight
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
pizz.
arco
L.
Ant.Cl. C.
R.
Pno.
una corda pedal
Hp.
Timp.
Vib.
bowed
Mrb.
Crt.
bowed
Sus. Cymb.
BD

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285 R ♩=124 *poco rit.* *a tempo* *rit.* *a tempo*

Picc.
A. Fl.
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
L.
Ant.Cl. C.
R.
Pno.
Hp.
Timp.
Vib.
Mrb.
Crt.
Sus. Cymb.
BD

2. & 3.
Oboe
3.
con sord. : harmon, no stem
1.
a 2
Ga (a) (a) (a) (a) (a)
pizz.
arco
bowed

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293

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
L.
Ant.Cl. C.
R.
Pno.
Hp.
Timp.
Vib.
Mrb.
Crt.
Sus. Cymb.
BD

C flute

(a)r - - - bled

Ga (a) (a) (a) (a) (a) (a) (a)r - - - - bled now

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299 S *with more urgency,* ♩ = 66, ♩=132

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
Gar - - - - - bled now Ga - - - - - (a)r - bled now
S *with more urgency,* ♩ = 66, ♩=132
Tpt. 1-2
Tpt. 3-4
con sord. : harmor, no stem
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
Pno.
Hp.
S *with more urgency,* ♩ = 66, ♩=132
Timp.
Vib.
Mrb.
Crt.
Sus. Cymb.
BD

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307

rit.

T a tempo

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
L.
Ant.Cl. C.
R.
Pno.
Hp.
Timp.
Vib.
Mrb.
Crt.
Sus. Cymb.
BD

a 2

lost mak - - - - - - - - ing I run the roads of us all un -

senza sord.

arco

Suspended Cymbal

Tubular Bells

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314 *poco rit.* *ten.* *allarg.*

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.

chart - - - - ed boun - aries blur like the len - ses in old mo - vies

poco rit. *ten.* *allarg.*

Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
L.
Ant.Cl. C.
R.
Pno.
Hp.

poco rit. *ten.* *allarg.*

Timp.
Vib.
Mrb.
T.B.
Sus. Cymb.
BD

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320

U ♩ = 104

poco a poco rit.

Picc.

Fl. 1-2

Fl. 3-4

Ob.

Bsn.

C. Bn.

Clar. 1-2

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Sop.

I see you smudge - soft - in Christ - mas and

Tpt. 1-2

Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1-2

Tbn. 3-4

Euph.

Tuba

DB

L.

Ant.Cl. C.

R.

Pno.

Hp.

Timp.

Vib.

Mrb.

T.B.

Sus. Cymb.

BD

Alto flute

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332 *rit.*

V ♩ = 76

Picc.
A. Fl.
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
L.
Ant.Cl. C.
R.
Pno.
Hp.
Timp.
Vib.
Mrb.
Crt.
Sus. Cymb.
BD

to C flute

2. & 3.

4. *legato, but with a pulse*

1.

3. *legato, but with a pulse*

Sia - mese cats

una corda pedal

bowed

Crotales

Suspended Cymbal

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Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
Clou-(ou) (ou) (ou)ds — Clou - (ou) - (ou) - (ou)ds — Clouds hide the end of the world
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
L.
Ant.Cl. C.
R.
L.
TRG. C.
R.
Pno.
Hp.
Timp.
Vib.
Mrb.
Crt.
Sus. Cymb.
BD

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351

poco rit.

W ♩ = 72

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
L.
Ant.Cl. C.
R.
L.
TRG. C.
R.
Pno.
Hp.
Timp.
Vib.
Mrb.
Crt.
Sus. Cymb.
BD

con sord. : straight

con sord. : straight

arco

una corda pedal

bowed

rub with superball mallet

mallets (soft)

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poco rit.

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
Called a nurse by your name saw your face on a stran - ger
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
L.
Ant.Cl. C.
R.
Pno.
una corda pedal
Hp.
Timp.
Vib.
Mrb.
Crt.
Sus. Cymb.
BD

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374 X *a tempo, or a little faster, still with rubato*

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.

out of place out of pla - ces find you ev - ery - - - - - where

X *a tempo, or a little faster, still with rubato*

Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
L.
Ant.Cl. C.
R.
Pno.
Hp.

release una corda pedal

X *a tempo, or a little faster, still with rubato*

Timp.
Vib.
Mrb.
Crt.
Sus. Cymb.
BD

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387

poco rit. *a tempo*

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.

the bright ar - row that fix - es the map of van - - ished ings

poco rit. *a tempo*

Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
L.
Ant.Cl. C.
R.
Pno.
Hp.
Timp.
Vib.
Mrb.
Crt.
Sus. Cymb.
BD

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400

Y

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
You are here You
Y
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
L.
Ant.Cl. C.
R.
Pno.
Hp.
Timp.
Vib.
Mrb.
Crt.
Sus. Cymb.
BD

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414

Z

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
L.
Ant.Cl. C.
R.
Pno.
Hp.
Timp.
Vib.
Mrb.
Crt.
Sus. Cymb.
BD

6/4

pp p pp p pp pp pp pp

3.

1.

pp mp

are here and so here I am here I am Ah

pizz.

p

p mp

pp mp

pp

still with una corda pedal

p

bowed

mp

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428

poco rit.

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Sop.
Ah
Here I am
poco rit.
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
DB
L.
Ant.Cl. C.
R.
L.
TRG. C.
R.
triangles should dim. and become increasingly sparce
Pno.
Hp.
poco rit.
Timp.
Vib.
Mrb.
Crt.
Trgl.
BD
Glockenspiel
mallets
Triangles
triangles should dim. and become increasingly sparce

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