

3. Linebacker Music

♩ = 120~126 Crisp

A

This section of the score covers woodwinds, brass, and percussion. It includes staves for Flute 1 & 2, Piccolo, Oboe 1 & 2, English Horn, Clarinet 1 & 2 in B♭, Bass Clarinet in B♭, Bassoon 1,2, Contrabassoon, Horn 1,3 in F and Horn 2,4 in F, Trumpet 1,2,3 in C, Trombone 1 & 2, Bass Trombone, and Tuba. The percussion section includes Timpani, Marimba, and Vibraphone. The Piano part is also included. The score features a variety of dynamics including *f*, *cresc.*, *ff*, *mf*, *f*, *ffp*, and *ff*. Performance instructions such as *unis.*, *con sord.*, *hard sticks*, and *hard yarn* are present. The key signature has one flat and the time signature is 4/4.

♩ = 120~126 Crisp

A

This section of the score covers the string ensemble, including Violin 1 & 2, Viola, Cello, and Contrabass. The score features dynamics such as *f*, *cresc.*, *ff*, *mf*, *f*, *ffp*, and *ff*. Performance instructions like *arco* are included. The key signature has one flat and the time signature is 4/4.

B A little slower; ponderous (♩ = 112)

pesante

Musical score for woodwinds and percussion, measures 19-24. The score includes parts for Flute 1 & 2, Piccolo, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Horn 1, 2, 3 & 4, Trumpet 1, 2, & 3, Trombone 1 & 2, Baritone Trombone, Tuba, and Timpani. The percussion section includes two Bass Drums (B.D.) and Piano (Pno.). The score is in 4/4 time and features a variety of dynamics including *fff*, *f*, and *più f*. The tempo is marked as 'A little slower; ponderous' with a quarter note equal to 112 beats per minute. The woodwinds and brass play a rhythmic pattern of eighth notes, while the percussion provides a steady accompaniment.

B A little slower; ponderous (♩ = 112)

pesante

Musical score for strings, measures 19-24. The score includes parts for Violin 1 & 2, Viola, Violoncello (Vc.), and Contrabasso (Cb.). The score is in 4/4 time and features a variety of dynamics including *fff*, *f*, *più f*, and *ff*. The tempo is marked as 'A little slower; ponderous' with a quarter note equal to 112 beats per minute. The strings play a rhythmic pattern of eighth notes, with the violins and violas playing a melodic line. The cello and contrabasso provide a steady accompaniment. The score includes markings for 'intense' and 'sim.' (simile).

24

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

EH

Cl. 1

Cl. 2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2

Tpt. 3

Trbn. 1

Tbn. 2

B. Trbn.

Tuba

Timp.

Xyl.

B.D.

Mar.

B.D.

Pno.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

29

Fl. 1 *ff marcatis.* *p*

Fl. 2 *ff marcatis.* *p*

Picc. *ff marcatis.*

Ob. 1 *ff marcatis.*

Ob. 2 *ff marcatis.*

EH *ff marcatis.* *p*

Cl. 1 *ff marcatis.* *p*

Cl. 2 *ff marcatis.* *p*

B. Cl. *ff marcatis.* (grottesque) *ff* (norm.) *fff* *p*

Bsn. 1,2 *ff marcatis.* (grottesque) *ff* (norm.) *fff* *p*

Cbsn. *ff marcatis.* (grottesque) *ff* (norm.) *fff* *p*

Hn. 1, 3 *f* *ff marcatis.* *div.* *ff* *unis.* *f* *p*

Hn. 2, 4 *f* *ff marcatis.* *div.* *ff* *unis.* *f* *p*

Tpt. 1 *f* *ff marcatis.* *Solo* *ff*

Tpt. 2 *f* *ff marcatis.* *f* *p*

Tpt. 3 *f* *ff marcatis.* *f* *p*

Trbn. 1 *f* *ff marcatis.* *f* *p*

Tbn. 2 *f* *ff marcatis.* *f* *p*

B. Trbn. *f* *ff marcatis.* *f* *p*

Tuba *f* *ff marcatis.* *f* *p*

Timp. *f*

Mar. *f* *ff* *f secco*

B.D. *f* *ff* *f secco*

Mar. *f* *ff* *f secco*

B.D. *f* *ff* *f secco*

Pno. *ff secco*

Vn. 1 *più f* (non spicc.) *ff marcatis.* *pizz.* *f*

Vn. 2 *più f* (non spicc.) *ff marcatis.* *pizz.* *f*

Va. *più f* (non spicc.) *ff marcatis.* *pizz.* *f*

Vc. *più f* (non spicc.) *ff marcatis.* *pizz.* *f*

Cb. *più f* (non spicc.) *ff marcatis.* *pizz.* *f*

38

FL. 1 (T K) *f* *fp* *f* *fff* *f* *fp* *ff* (T K)

FL. 2 (T K) *f* *fp* *f* *fff* *f* *fp* *ff* (T K)

Picc. (T K) *f* *fp* *f* *fff* *f* *fp* *ff* (T K)

Ob. 1 (T K) *f* *fp* *f* *fff* *f* *fp* *ff* (T K)

Ob. 2 (T K) *f* *fp* *f* *fff* *f* *fp* *ff* (T K)

EH *f* *fp* *f* *fff* *f* *fp* *ff* (T K)

Cl. 1 (T K) *f* *fp* *f* *fff* *f* *fp* *ff* (T K)

Cl. 2 (T K) *f* *fp* *f* *fff* *f* *fp* *ff* (T K)

B. Cl. *f* *fp* *f* *fff* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *fff* (T K)

Bsn. 1, 2 *f* *fff* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *fff* *fff*

Cbsn. *f* *fp* *f* *fff* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *fff* *fff*

Hn. 1, 3 *f* *fff* *mf* *fff* *ff* *fp* *ff* *div.* *fff* *div.* *fff*

Hn. 2, 4 *ff* *mf* *fff* *ff* *fp* *ff* *fff* *f* *div.*

Tpt. 1 *f* *p* *f* *f* *fff* *ff* *fp* *ff* *f*

Tpt. 2 *f* *p* *f* *f* *fff* *ff* *fp* *ff* *f*

Tpt. 3 *f* *p* *f* *f* *fff* *ff* *fp* *ff* *f*

Trbn. 1 *f* *ff* *f* *fff* *ff* *fp* *ff* *fff* *f*

Tbn. 2 *ff* *mf* *fff* *ff* *fp* *ff* *fff* *f*

B. Trbn. *ff* *mf* *fff* *ff* *fp* *ff* *fff* *f*

Tuba *ff* *mf* *f* *fff* *ff* *fp* *ff* *fff* *f*

Timp. *ff* *mf* *f* *fff* *ff* *fp* *ff* *fff* *f*

Mar. *f* *fff* *f* *fff* *f* *fff* *ff*

B.D. *f* *fff* *f* *fff* *f* *fff* *ff* sm B.D.

Vib. *ff* *f* *fff* *ff* *f* *fff* *ff* lg B.D.

B.D. *f* *fff* *f* *fff* *f* *fff* *ff* sm B.D.

Pno. *f* *più f* *ff* *ff* *cresc.*

Vn. 1 *fp* *f* *ff* *fff* *fff* *ff* *f*

Vn. 2 *fp* *f* *ff* *fff* *fff* *ff* *f*

Va. *pizz.* *f* *fp* *ff* *fff* *fff* *f*

Vc. *f* *pizz.* *fp* *ff* *fff* *fff* *f*

Cb. *f* *fp* *f* *ff* *fff* *fff* *f*

slightly faster; sardonic!

start accel. to Tempo 1

Musical score for woodwinds, brass, and percussion. The score is divided into two systems. The first system includes Flutes 1 & 2, Piccolo, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1, 3 and 2, 4, Trumpets 1, 2, and 3, Trombones 1, 2, and Bass Trombone, Tuba, Timpani, Maracas, Vibraphone, and Bass Drum. The second system includes Piano and strings (Violins 1 & 2, Viola, Violoncello, and Contrabass). The score features various dynamics such as *ff*, *fff*, *pp*, *f*, and *ff* *cresc.*, along with performance instructions like "lyrical", "div.", "unis.", "flowing", "secco!", and "piu *fff*".

slightly faster; sardonic!

start accel. to Tempo 1

Musical score for strings, including Violins 1 & 2, Viola, Violoncello, and Contrabass. The score features dynamics such as *ff* and *ff* *cresc.*.

Tempo 1!

47

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
EH
Cl. 1
Cl. 2
B. Cl.
Bsn. 1, 2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Trbn. 1
Tbn. 2
B. Trbn.
Tuba
Timp.
Mar.
Vib.
Pno.

Tempo 1!

Vn. 1
Vn. 2
Va.
Vc.
Cb.

rit. molto

♩ = 88-92 poco a poco accel.

52

Fl. 1 (T K) *mp* *fff poss.* *sempre non vibrato* *pp* *ff* *n*

Fl. 2 (T K) *mp* *fff poss.* *sempre non vibrato* *pp* *ff* *n*

Picc. *fff poss.* *sempre non vibrato* *pp* *ff* *n*

Ob. 1 (T K) *mp* *ff* *fff* *sempre non vibrato* *pp* *ff* *n*

Ob. 2 (T K) *mp* *ff* *fff* *sempre non vibrato* *pp* *ff* *n*

EH *mp* *ff* *fff* *sempre non vibrato* *pp* *ff* *n*

Cl. 1 (T K) *mp* *ff* *fff* *sempre non vibrato* *pp* *ff* *n*

Cl. 2 (T K) *mp* *ff* *fff* *sempre non vibrato* *pp* *ff* *n*

B. Cl. *ff* *fff poss.* *sempre non vibrato* *pp* *ff* *n*

Bsn. 1,2 *fp* *ff* *fff* *sempre non vibrato* *pp* *ff* *n*

Cbsn. *fp* *ff* *fff* *sempre non vibrato* *pp* *ff* *n*

Hn. 1,3 *ffp* *f* *div. unis.* *pp* *ff* *div. unis.* *fff* *pp*

Hn. 2,4 *ffp* *f* *div. unis.* *pp* *ff* *div. unis.* *fff* *pp*

Tpt. 1 (T K) *p* *f* *fff* *fff* *fff* *fff*

Tpt. 2 (T K) *fff* *fff* *fff* *fff* *fff* *fff*

Tpt. 3 (T K) *p* *ff* *fff* *fff* *fff* *fff*

Trbn. 1 *fp* *ff* *ff* *f cresc.* *fff*

Tbn. 2 *fp* *ff* *ff* *f cresc.* *fff*

B. Trbn. *fp* *ff* *ff* *f cresc.* *fff*

Tuba *fp* *ff* *ff* *f cresc.* *fff*

Timp. *lg B.D., soft beaters* *p* *fff*

B.D. *lg B.D., soft beaters* *p* *fff*

B.D. *lg B.D., soft beaters* *p* *fff*

Pno. *secco!* *fff* *fff* *fff*

[optional video on!]

D ♩ = 88-92 poco a poco accel.

rit. molto

Vn. 1 *fff pp* *sempre non vibrato* *ff* *n*

Vn. 2 *fff pp* *sempre non vibrato* *ff* *n*

Va. *fff pp* *sempre non vibrato* *ff* *n*

Vc. *fff pp* *sempre non vibrato* *ff* *n*

Cb. *fff pp* *sempre non vibrato* *ff* *n*

* In this section, players and sections should strive for a "reverse envelope" articulation. Begin with as quiet a breath attack as possible and make violent, huge crescendos as indicated. Abruptly end the sound by suddenly stopping the sound with the tongue against the back of the teeth at the roof of the mouth, in an unvoiced "d" or "t."

(accel. continues...)

58

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

EH

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1
cup mute in

Tpt. 2
cup mute in

Tpt. 3
cup mute in

Trbn. 1
cup mute in

Tbn. 2
cup mute in

B. Trbn.
cup mute in

Tuba

Timp.

B.D.
Almglocken
ppp — mf

Vib.
w/bow
p — f

B.D.
sm Sus. Cymbal (bowed)
p — f

(accel. continues...)

Vn. 1

Vn. 2

Va.

Vc.

Cb.

* In this section, players and sections should strive for a "reverse envelope" articulation. Begin with as quiet a breath attack as possible and make violent, huge crescendos as indicated. Abruptly end the sound by suddenly stopping the sound with the tongue against the back of the teeth at the roof of the mouth, in an unvoiced "d" or "t."

** Astrodisk/Bellplate suspended over large Timp., and struck with a chime hammer: Ped. gliss. on timp., ad lib.

(♩ = 120; accel. ends)

Musical score for woodwinds, brass, and percussion. The score is divided into two systems. The first system includes Flutes 1 & 2, Piccolo, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1, 2, 3 & 4, Trumpets 1, 2, & 3, Trombones 1, 2, & Bass Trombone, and Tuba. The second system includes Gong and Cymbals. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *fff*, *ff*, *pp*, *mf*, *p*, and *n*. The tempo is marked as quarter note = 120, with an acceleration at the end.

(♩ = 120; accel. ends)

Musical score for strings, including Violins 1 & 2, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff*, *f*, *pp*, *ffpp*, and *ff*. The tempo is marked as quarter note = 120, with an acceleration at the end.

(♩ = 120) rit. ♩ = 112 accel.

76

Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, EH, Cl. 1, Cl. 2, B. Cl., Bsn. 1, 2, Cbsn., Hn. 1, 3, Hn. 2, 4, Tpt. 1, Tpt. 2, Tpt. 3, Trbn. 1, Trbn. 2, B. Trbn., Tuba, Timp., Perc. 1, Perc. 2

Almglocken, Tom-toms

mp *ff* *mf poco a poco cresc.* *marcato*

(♩ = 120) rit. ♩ = 112 accel.

Vn. 1, Vn. 2, Va., Vc., Cb.

ff *mf poco a poco cresc.* *marcato*

* where indicated by slurred groups of 2, players should use alternate fingerings

* where indicated by slurred groups of 2, players should use alternate fingerings

♩ = 132

♩ = 144

92

FL. 1

FL. 2

Picc.

Ob. 1

Ob. 2

EH

CL. 1

CL. 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Trbn. 1

Tbn. 2

B. Trbn.

Tuba

Timp.

Perc. 1

Tom-t.

Pno.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

div.

unis.

fff

ff

più fff

arco

Referee's Whistle

Timp. -norm.

♩ = 132

♩ = 144

♩ = 160 ♩ = 120 Much slower

95

Fl. 1 *fff poss.*

Fl. 2 *fff poss.*

Picc. *fff poss.*

Ob. 1 *fff poss.*

Ob. 2 *fff poss.*

EH *fff poss.*

Cl. 1 *fff poss.*

Cl. 2 *fff poss.*

B. Cl. *fff poss.*

Bsn. 1, 2 *fff poss.*

Cbsn. *fff poss.*

Hn. 1, 3 *fff poss.*

Hn. 2, 4 *fff poss.*

Tpt. 1 *fff poss.*

Tpt. 2 *fff poss.*

Tpt. 3 *fff poss.*

Trbn. 1 *fff poss.*

Tbn. 2 *fff poss.*

B. Trbn. *fff poss.*

Tuba *fff poss.*

Timp. *fff poss.*

Whist. *fff* Sm B.D. *fff* Lg B.D. *fff*

Whist. *fff* Sm B.D. *fff* Lg B.D. *fff*

Pno. *fff poss. secco*

Vn. 1 *fff poss.*

Vn. 2 *fff poss.*

Va. *fff poss.*

Vc. *fff poss.*

Cb. *fff poss.*

♩ = 160 ♩ = 120 Much slower

* Bass Clarinet, Bassoons, and Contrabassoon hang over final release, but release exactly together, after all others are out.