

1912

I - The Dream Maze

Henry Flurry

$\text{♩} = 60$

Flute 1
Clarinet in Bb 1
Percussion 1
Triangle
Harp
Solo Violin (if not taken by Solo Viola)

A

Fl. 1
Ob. 1
Cl. 1
Bsn. 1
Hp.
Vln.

B

Fl. 1
Ob. 1
Cl. 1
Cl. 2
Bsn. 1
M. tree
Tri.
Cym.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

C

28

Picc. *mf*
 Fl. 1 *mp* *mf*
 Fl. 2 *mp* *mf*
 Ob. 1 *mp* *mf*
 Ob. 2 *mp* *mf*
 Cl. 1 *mp* *mf*
 Cl. 2 *mp* *mf*
 B. Cl. *mp* *mf*
 Bsn. 1 *mp* *mf* *p*
 Bsn. 2 *mp* *mf* *p*
 Tpt. 1 *mp* *mf*
 Timp. *pp* *sfp*
 R.S. *mf* *mf*
 Tri. *mf* *p*
 S. D. *pp* *f*
 Cym. *mp* *susp. cym* *mp*
 T.-t. *mp*
 Vln. *p* *mf* *p*
 Vln. I *p* *sul pont.* *nat.* *mp* *pp*
 Vln. II *p* *sul pont.* *mp* *pp*
 Vla. *p* *mp* *pp*
 Vc. *p* *nat.* *mp* *pp*
 Cb. *p* *mf* *p*

D

41

Picc. *mp*

Fl. 1 *mp* *p*

Ob. 1 *mp* *mp* 3

Ob. 2 *mp* *mp* 3

Cl. 1 *mp* *p* *mp*

Cl. 2 *p* *mp*

B. Cl. *mp* *p*

Bsn. 1 *mp* *p*

Bsn. 2 *p*

Hn. 1 *mf* 3

Hn. 4 *mf*

Tpt. 1 *mf* nat.

Tpt. 2 *mf*

Tbn. 1 *mp*

Tbn. 2 *mp*

B. Tbn. *mp*

Tba. *mp*

Timp. *p*

R.S. *mf*

B. D. *mp*

Cym. *pp* *p* susp. cym.

T.-t. *p*

Chim. *p* *mp*

Glock. *mp* *p*

Hp. *mf* *f*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp*

Cb. *mp*

50

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

R.S.

Tri.

B. D.

Cym.

Hp.

Vln.

mf

mf

mf

mp

pp

pp

pp

pp

Brake Drum

Triangle

susp. cym.

II - The Coming of the Railroad

(no pause)

A

$\text{♩} = 240$

The musical score is arranged in a standard orchestral format. The top section includes four Horns (Hn. 1-4), three Trumpets (Tpt. 1-3), two Trombones (Tbn. 1-2), and a Bass Trombone (B. Tbn.). The middle section features a Timpani (Timp.), Anvil (Anv.), Triangle (Tri.), Bass Drum (B. D.), Cymbals (Cym.), and Tom-toms (T.-t.). The bottom section consists of Violins (Vln. I and II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score begins with a tempo marking of quarter note = 240. A rehearsal mark 'A' is placed at the start of the second system. Dynamics include *f* (forte) and *mf* (mezzo-forte). The woodwinds (Anv., Tri., B. D., Cym., T.-t.) have specific rhythmic patterns. The strings play a steady accompaniment, with the violins marked *f* and *simile*.

B

66

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp. *fp* *f*

Anv. *sfz*

Tri. *f*

Vln.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc.

Cb.

75 C

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *mp* *ff*

Anv. *mp* *ff*

Tri. *ff*

T.-t. *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

83

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Anv.
T.-t.
Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f
f
f
f
f
f
f
f
f
f
ff
ff
f
simile

93

E

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

Timp.

Anv.

T.-t.

Vln. (not staccato)

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

99

Picc. *mp* *p*

Fl. 1 *mp* *p*

Fl. 2 *mp* *p*

Ob. 1 *mp* *mp* *p*

Ob. 2 *mp* *mp* *p*

Cl. 1 *mp* *mp* *p*

Cl. 2 *mp* *mp* *p*

B. Cl. *mp* *p*

Bsn. 1 *mp* *p*

Bsn. 2 *mp* *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Tba. *f* *p*

Timp. *p* *pp*

Anv.

Tri. *f*

Glock. *mp*

Hp. *mf*

Vln. I *p*

Vln. II *p*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *mp* *p*

III - The Death of the Gila River

106 $\text{♩} = 100$

Cl. 1 *mf*

Cl. 2 *mf*

Anv. *p* Mark Tree *p* Rain Stick *p*

Vln. *espress. f*

Sol. Vla. *espress. f*

Vc. *mf*

A

117

Cl. 1

Cl. 2

Vln.

Sol. Vla.

Vc.

127 **B**

Ob. 1 *espress. f*

Cl. 1 *mp*

Cl. 2 *mp*

R.S.

Vln. *mf*

Sol. Vla. *mf*

Vc.

137

Fl. 1 *mf*

Ob. 1

Cl. 1

Cl. 2

Hn. 1 *mp*

Hn. 2 *mp*

Vln.

Sol. Vla.

Vc.

146 **C**

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Cl. 1

Cl. 2

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tpt. 1 *f*

Tpt. 2 *mf*

Tpt. 3 *mf*

Cym. *p* *mf* *mp*

Vln. *f*

Vln. I *f*

Vln. II *mf*

Sol. Vla. *mf*

Vla. *mf*

Vc. *mf* *pizz.*

Cb. *mf* *pizz.*

153

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

R.S.

Vln.

Vln. I

Vln. II

Sol. Vla.

Vla.

Vc.

Cb.

mp

p

espress. mf

p

espress. mf

arco

mp

D

161

Ob. 1

Cl. 1

Cl. 2

Vln.

Sol. Vla.

Vc.

espress. mf

arco

mp

172

[E]

Fl. 1

Fl. 2

Ob. 1

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hp.

Vln.

Vln. I

Vln. II

Sol. Vla.

Vla.

Vc.

Cb.

pp

mf

mp

p

pizz.



182

Picc.

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hp.

Vln.

Vln. I

Vln. II

Vla.

Cb.

mp

189 **F** **G**

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *mf* *p*

Bsn. 2 *mf* *p*

Hp. *mf* *mp*

Vln. *espress. mp*

Sol. Vla. *espress. mp*

Vla. *espress. mp*

Vc. *p*

Cb. *p*

200

Ob. 1 *mpress.*

Cl. 1 *dim.*

Cl. 2 *dim.*

Vln. *dim.*

Sol. Vla. *dim.*

Vc. *dim.*

Cb. *dim.*

210 **H**

Ob. 1

Cl. 1 *dim.*

Cl. 2 *dim.*

Vln. *dim.*

Sol. Vla. *dim.*

Vc. *dim.*

Cb. *dim.*

220

Ob. 1

Cl. 1

Cl. 2

Vln.

Sol. Vla.

Vc.

Cb.

p

pp

pp

p *dim.*

pp

ppp

pp

pp

IV - The Rising of the City of Phoenix

233 $\text{♩} = 45$

Score for measures 233-241. Instruments: Vln. I, Vln. II, Vla., Vc., Cb. Performance markings: arco, p, pizz., arco V , arco $p\text{V}$.



242

Score for measures 242-250. Instruments: Vln. I, Vln. II, Vla., Vc., Cb. Performance markings: arco V .



251 $\text{♩} = 120$

Score for measures 251-259. Instruments: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Vln. I, Vln. II, Vla., Vc., Cb. Performance markings: espress. mp , p , mp , mf .

260 B

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Vln. I
Vln. II



268

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Vln.

278

Picc. *mf* *f* *p*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf* *f* *p*

Ob. 2 *mf* *f* *p*

Cl. 1 *mf* *f* *p*

Cl. 2 *mf* *f* *p*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tpt. 1 *f*

Tpt. 2

Tpt. 3

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *mf* *f*

Tba. *mf* *f*

S. D. *pp*

Hp. *mf*

Vln. *f*

Vln. I *f*

Vln. II *f*

Vla. *f* *mf*

Vc. *mf* *f* *mf*

Cb. *mf* *f* *mf*

287

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Tpt. 1
Tpt. 2
Tpt. 3
S. D.
Hp.
Vln.
Vla.
Vc.
Cb.

294 **D**

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B. Cl.
Bsn. 1
Bsn. 2
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
S. D.
Hp.
Vln.
Vln. II
Vla.
Vc.
Cb.

301 **E**

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

S. D.

Hp.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

mp

308

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

R.S. *f* Brake Drum

S.D. *mf*

Hp.

Vln. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Detailed description: This page of a musical score, numbered 308, features a large ensemble of instruments. The woodwinds (Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Horns 1-4, Trumpets 1-3, and Trombones 1-3) are marked with a forte (*f*) dynamic. The brass section (Tuba, Euphonium, and Trombones) also plays with a forte dynamic. The percussion section includes a Snare Drum (S.D.) playing a rhythmic pattern at mezzo-forte (*mf*), and a Brake Drum (R.S.) playing a single note at forte (*f*). The strings (Violins I & II, Viola, Violoncello, and Contrabass) are marked with a forte (*f*) dynamic. The Harp (Hp.) provides harmonic support with chords. The score is written in a key signature of one sharp (F#) and a common time signature.

314 **F**

B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Anv.
S. D.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

320 **G**

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Anv.

S. D.

B. D.

Hp.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

326 **H**

Picc.

Fl. 1

Fl. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Harp

Vln.

Vln. I *f*

Vln. II *f*

Vla.

Vc.

Cb.

D^b, A^b

G^b

329

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

B. Cl. *f* *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Hn. 3 *f* *ff*

Hn. 4 *f* *ff*

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

Tpt. 3 *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

B. Tbn. *f* *ff*

Tba. *f* *ff*

Timp. *f* *ff*

Anv. *ff*

Tri. *ff*

S. D. *ff*

B. D. *ff* (no roll)

Cym. *ff* crash

T.-t. *mf* *ff*

Hrp. *ff* B \flat , E \sharp

Vln. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*