

Symphonic Suite in G

Steven E Thompson

I - DREAM FOR THE NEW YEAR

$\text{♩} = 110$

Andante - Majestic

The musical score is written for a full orchestra. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Andante - Majestic' with a metronome marking of 110 beats per minute. The score is divided into two systems. The first system includes Flutes, Oboes, Clarinets in Bb, Bass Clarinet, Bassoons, Horns in F, Horn in F, and Trumpets in Bb. The second system includes Violins I, Violins II, Violas, Violoncellos, and Contrabasses. The Flutes, Oboes, Clarinets in Bb, and Bass Clarinet parts are marked with a forte (mf) dynamic at the end of the first system. The Violins I part is marked with a mezzo-forte (mp) dynamic at the beginning of the second system. The Violins II, Violoncellos, and Contrabasses parts are marked with a piano (p) dynamic at the beginning of the second system. The Violins I part features several measures with a 'V' marking above the staff, indicating a breath mark or a similar performance instruction. The Violins II, Violoncellos, and Contrabasses parts feature several measures with a 'p' marking below the staff, indicating a piano dynamic. The Flutes, Oboes, Clarinets in Bb, Bass Clarinet, Bassoons, Horns in F, Horn in F, and Trumpets in Bb parts are marked with a forte (mf) dynamic at the end of the first system.

10

A

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

mp

F Hn.

F Hn.

B $\flat$ Tpt.

Timp.

p

Vln. I

Vln. II

Vla.

Vc.

mp

Cb.

mp

B

f

f

f

19

26 C

Fl. *f*

Ob. *f*

B♭ Cl. *f*

B. Cl. *f*

Bsn.

F Hn. *mp*

F Hn. *mp*

B♭ Tpt. *mp*

Timp. *f*

Vln. I *mf*

Vln. II

Vla.

Vc.

Cb.

33

D

Fl. *mf*

Ob. *mf*

B $\flat$ Cl. *mf*

B. Cl.

Bsn.

F Hn.

F Hn.

B $\flat$ Tpt.

Timp.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Measure 33: Flute (D), Oboe, B-flat Clarinet, B. Clarinet, Bassoon, French Horns, B-flat Trumpet, Timpani, Violin I, Violin II, Viola, Violoncello, Contrabass. Dynamics: *mf* for Flute, Oboe, B-flat Clarinet; *p* for strings.

Measure 34: Flute, Oboe, B-flat Clarinet, B. Clarinet, Bassoon, French Horns, B-flat Trumpet, Timpani, Violin I, Violin II, Viola, Violoncello, Contrabass. Dynamics: *mf* for Flute, Oboe, B-flat Clarinet; *p* for strings.

Measure 35: Flute, Oboe, B-flat Clarinet, B. Clarinet, Bassoon, French Horns, B-flat Trumpet, Timpani, Violin I, Violin II, Viola, Violoncello, Contrabass. Dynamics: *mf* for Flute, Oboe, B-flat Clarinet; *p* for strings.

Measure 36: Flute, Oboe, B-flat Clarinet, B. Clarinet, Bassoon, French Horns, B-flat Trumpet, Timpani, Violin I, Violin II, Viola, Violoncello, Contrabass. Dynamics: *mf* for Flute, Oboe, B-flat Clarinet; *p* for strings.

Measure 37: Flute, Oboe, B-flat Clarinet, B. Clarinet, Bassoon, French Horns, B-flat Trumpet, Timpani, Violin I, Violin II, Viola, Violoncello, Contrabass. Dynamics: *mf* for Flute, Oboe, B-flat Clarinet; *p* for strings.

Measure 38: Flute, Oboe, B-flat Clarinet, B. Clarinet, Bassoon, French Horns, B-flat Trumpet, Timpani, Violin I, Violin II, Viola, Violoncello, Contrabass. Dynamics: *mf* for Flute, Oboe, B-flat Clarinet; *p* for strings.

Measure 39: Flute, Oboe, B-flat Clarinet, B. Clarinet, Bassoon, French Horns, B-flat Trumpet, Timpani, Violin I, Violin II, Viola, Violoncello, Contrabass. Dynamics: *mf* for Flute, Oboe, B-flat Clarinet; *p* for strings.

40

51

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B♭ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

57 **F**

Fl.

Ob. *mf*

B $\flat$ Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

F Hn. *mp*

F Hn. *mp*

B $\flat$ Tpt. *mf*

Timp. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

65 G

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

F Hn. *f*

F Hn. *f*

B♭ Tpt. *mp*

Timp. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mf*

71 H

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

F Hn. *mf*

F Hn. *mf*

B♭ Tpt. *mf*

Timp. *mf*

Vln. I *ff*

Vln. II *f*

Vla. *f*

Vc. *mf*

Cb. *mf*

78

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B $\flat$ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

♩ = 60

Flutes

Oboes

Clarinets in B $\flat$

Bass Clarinet

Bassoons

Horns in F

Horn in F

Trumpets in B $\flat$

Timpani

Violins I

Violins II

Violas

Violoncellos

Contrabasses

15

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B♭ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

21

27

35 $\text{♩} = 80$

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B $\flat$ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

p

p

mp

f

p

p

p

p

p

Fl. *mf* *p*
 Ob. *mf* *p*
 B $\flat$ Cl. *mf* *p*
 B. Cl. *p*
 Bsn. *p*
 F Hn. *mf* *p*
 F Hn. *mf* *p*
 B $\flat$ Tpt. *p*
 Timp.
 Vln. I *mp* *mf* *V*
 Vln. II *mp* *mf* *V*
 Vla. *mf* *V*
 Vc. *p*
 Cb. *p*

The score is for measures 42-45. The key signature has one sharp (F#). The woodwinds (Flute, Oboe, B $\flat$ Clarinet, Bass Clarinet, Bassoon, French Horns, and Euphonium/Trombone) play a melodic line starting in measure 42, marked *mf*, and then a sustained chord in measure 44, marked *p*. The brass (Bassoon, French Horns, Euphonium/Trombone, and Tuba) play a sustained chord in measure 44, marked *p*. The percussion (Tympani) plays a rhythmic pattern in measure 42. The strings (Violins I and II, Viola, Violoncello, and Double Bass) play a sustained chord in measure 42, marked *mp*, and then a melodic line in measure 44, marked *mf*, with a *V* (Vibrato) marking in measure 45.

46

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B♭ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

52 Broadening K ♩ = 50

Fl. *mf*

Ob.

B♭ Cl.

B. Cl. *p*

Bsn. *p*

F Hn. *p*

F Hn. *p*

B♭ Tpt. *p*

Timp. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

57

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B♭ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

61 **L**

Fl.

Ob.

B $\flat$ Cl. *mf*

B. Cl. *p*

Bsn. *p*

F Hn. *p*

F Hn. *p*

B $\flat$ Tpt. *p*

Timp. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

M

71

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B $\flat$ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

N

80

O

Fl.

mp

Ob.

mp

B $\flat$ Cl.

mp

B. Cl.

mp

Bsn.

mp

F Hn.

mp

F Hn.

mp

B $\flat$ Tpt.

mf

(-6-)

Timp.

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

mp

Cb.

mp

87

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B $\flat$ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

mf

mf

mf

8

94

100 *Molto Ritardando* $\text{♩} = 80$ **P**

Fl. *mf*

Ob. *mf*

B $\flat$ Cl. *mf*

B. Cl.

Bsn. *p*

F Hn. *p*

F Hn.

B $\flat$ Tpt.

Timp. *mp*

Vln. I *f* *p*

Vln. II *p*

Vla.

Vc. *p*

Cb. *p*

Fl. *mp*
 Ob. *mp*
 B $\flat$ Cl. *mp*
 B. Cl.
 Bsn.
 F Hn. *mp*
 F Hn. *mp*
 B $\flat$ Tpt.
 Timp.
 Vln. I *mp*
 Vln. II *mp*
 Vla.
 Vc.
 Cb.

The score is for measures 106 through 112. The key signature has one sharp (F#). The woodwinds (Flute, Oboe, B-flat Clarinet, Bass Clarinet, Bassoon, French Horns, and Trumpets) and strings (Violins I and II, Viola, Violoncello, and Contrabass) are marked *mp* (mezzo-piano) at the beginning of measure 106. The percussion (Tympani) has a steady eighth-note pattern in measures 106-110. The woodwinds and strings play various chords and melodic lines throughout the passage.

113

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123

III - ACCEPTANCE

$\text{♩} = 80$

Shimmer and Glow

The musical score is for a section titled "III - ACCEPTANCE" with the tempo marking $\text{♩} = 80$ and the instruction "Shimmer and Glow". The score is arranged for a full orchestra, with parts for Flutes, Oboes, Clarinets in B $\flat$, Bass Clarinet, Bassoons, Horns in F, Horn in F, Trumpets in B $\flat$, Timpani, Violins I, Violins II, Violas, Violoncellos, and Contrabasses. The key signature is one sharp (F#) and the time signature is 4/4. The woodwind and brass sections (Flutes, Oboes, Clarinets in B $\flat$, Bass Clarinet, Bassoons, Horns in F, Horn in F, and Trumpets in B $\flat$) are mostly silent, indicated by rests. The string sections (Violins I, Violins II, Violas, Violoncellos, and Contrabasses) are active, playing a rhythmic pattern of eighth notes. The Violins I and II parts are marked with a piano (*p*) dynamic. The Violoncellos and Contrabasses parts are marked with a piano (*p*) dynamic. The score is divided into four measures, each containing a staff for the instrument. The Violins I and II parts are written in treble clef, while the Violoncellos and Contrabasses parts are written in bass clef. The Violas part is written in alto clef. The Flutes, Oboes, Clarinets in B $\flat$, Bass Clarinet, Bassoons, Horns in F, Horn in F, and Trumpets in B $\flat$ parts are written in treble clef. The Timpani part is written in bass clef. The Violoncellos and Contrabasses parts are marked with a piano (*p*) dynamic. The Violins I and II parts are marked with a piano (*p*) dynamic. The Violoncellos and Contrabasses parts are marked with a piano (*p*) dynamic. The Violins I and II parts are marked with a piano (*p*) dynamic. The Violoncellos and Contrabasses parts are marked with a piano (*p*) dynamic.

5 Q

Fl.

Ob. *mf*

B $\flat$ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B $\flat$ Tpt.

Timp.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc.

Cb.

10 R

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B $\flat$ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mf

mp

mp

17

S

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B $\flat$ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

mf

mf

p

pp

pp

pp

pp

pp

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B $\flat$ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

28 T

Fl. *pp*

Ob. *pp*

B $\flat$ Cl. *pp*

B. Cl.

Bsn.

F Hn.

F Hn.

B $\flat$ Tpt.

Timp.

Vln. I *mf*

Vln. II *mf*

Vla. *p*

Vc. *p*

Cb. *p*

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B $\flat$ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

37

42

V

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B $\flat$ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mp

mp

f

f

f

mf ³

mp

mp

mp

mp

mp

mp

47

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B $\flat$ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

52 W

Fl. *p*

Ob. *p*

B $\flat$ Cl. *p*

B. Cl.

Bsn.

F Hn.

F Hn.

B $\flat$ Tpt.

Timp.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *pp*

Cb. *pp*

57

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B $\flat$ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

62 X

Fl.

Ob. *f*

B♭ Cl.

B. Cl.

Bsn.

F Hn. *mf*

F Hn. *mf*

B♭ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc. *p*

Cb.

69

IV - ONWARD THROUGH THE FOG

$\text{♩} = 80$ Calmly Majestic $\text{♩} = 50$ Quickening $\text{♩} = 60$ Andante

Flutes *p* *mp*

Oboes *p* *mp*

Clarinet in B $\flat$ *p* *mp*

Bass Clarinet *p* *mp*

Bassoons *p*

Horns in F

Horn in F

Trumpets in B $\flat$

Timpani

Violins I *p*

Violins II *p*

Violas *p*

Violoncellos *p*

Contrabasses *p*

The musical score is for a symphonic movement titled 'IV - ONWARD THROUGH THE FOG'. It is written for a full orchestra and is divided into three distinct tempo sections. The first section, 'Calmly Majestic', is marked with a tempo of 80 beats per minute (♩ = 80) and a 4/4 time signature. The second section, 'Quickening', is marked with a tempo of 50 beats per minute (♩ = 50) and a 6/8 time signature. The third section, 'Andante', is marked with a tempo of 60 beats per minute (♩ = 60) and a 4/4 time signature. The score features a variety of instruments, including woodwinds (Flutes, Oboes, Clarinets in B-flat, Bass Clarinet, Bassoons), brass (Horns in F, Horn in F, Trumpets in B-flat), percussion (Timpani), and strings (Violins I and II, Violas, Violoncellos, Contrabasses). The dynamics range from piano (p) to mezzo-piano (mp). The score is written for a conductor and includes a rehearsal mark 's' at the beginning of the first section.

Y

15

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B $\flat$ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

mf

mf

mf

mf

24 Z

Fl. *f* *mp*

Ob. *f* *mp*

B $\flat$ Cl. *f* *mp*

B. Cl. *f* *mp*

Bsn. *mf* *p*

F Hn. *mf* *p*

F Hn. *mf* *p*

B $\flat$ Tpt. *mf* *p*

Timp.

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *p*

Cb. *mf* *p*

28

32 **AA**

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B♭ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

mp

f

mp

mp

mp

mp

mp

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B $\flat$ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

8

8

Detailed description: This page of a musical score covers measures 37 through 41. The woodwind section includes Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B $\flat$ Cl.), B. Clarinet (B. Cl.), Bassoon (Bsn.), and two French Horns (F Hn.). The brass section includes B-flat Trumpet (B $\flat$ Tpt.). The percussion section includes Timpani (Timp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). In measure 37, the B-flat Clarinet plays a rapid sixteenth-note scale starting on G4, marked with a forte (*f*) dynamic. The B. Clarinet and Bassoon enter in measure 39 with eighth-note patterns. The B-flat Trumpet plays a short eighth-note figure in measure 37. The Timpani plays a rhythmic pattern of eighth notes. The string section provides harmonic support with various note values, including eighth and sixteenth notes, and rests.

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B $\flat$ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

f

mf

7

8

Detailed description: This page of a musical score covers measures 42 through 46. The woodwind section (Flute, Oboe, B-flat Clarinet, B. Clarinet, Bassoon) is mostly silent in measures 42-44, then enters in measure 45 with a series of sixteenth-note chords. The French Horns (F Hn.) play a melodic line starting in measure 42, marked *f*, which transitions to *mf* in measure 45. The Trombones (B-flat Tpt.) and Timpani (Timp.) also enter in measure 45. The string section (Violins I and II, Viola, Violoncello, and Contrabass) provides a continuous accompaniment of sixteenth-note patterns throughout the entire passage. Measure numbers 42, 43, 44, 45, and 46 are indicated at the top of the staves.

47

BB ♩ = 120

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63

DD

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B $\flat$ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

70

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B $\flat$ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

3

f

3

f

3

f

8

77 **EE**

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B $\flat$ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

83

FF

Minore

Instrument List: Fl., Ob., B $\flat$ Cl., B. Cl., Bsn., F Hn., F Hn., B $\flat$ Tpt., Timp., Vln. I, Vln. II, Vla., Vc., Cb.

Measure 83: Fl., Ob., B $\flat$ Cl., B. Cl. have whole rests. Bsn. has a whole rest. F Hn., F Hn., B $\flat$ Tpt., and Timp. have whole rests. Vln. I, Vln. II, Vla., Vc., and Cb. play a triplet of eighth notes (F4, G4, A4) followed by a dotted half note (B4).

Measure 84: Fl., Ob., B $\flat$ Cl., B. Cl. have whole rests. Bsn. has a whole rest. F Hn., F Hn., B $\flat$ Tpt., and Timp. have whole rests. Vln. I, Vln. II, Vla., Vc., and Cb. play a triplet of eighth notes (F4, G4, A4) followed by a dotted half note (B4).

Measure 85: Fl., Ob., B $\flat$ Cl., B. Cl. have whole rests. Bsn. has a whole rest. F Hn., F Hn., B $\flat$ Tpt., and Timp. have whole rests. Vln. I, Vln. II, Vla., Vc., and Cb. play a dotted half note (B4).

Measure 86: Fl., Ob., B $\flat$ Cl., B. Cl. have whole rests. Bsn. has a whole rest. F Hn., F Hn., B $\flat$ Tpt., and Timp. have whole rests. Vln. I, Vln. II, Vla., Vc., and Cb. play a dotted half note (B4). The key signature changes to one flat (B $\flat$).

Measure 87: Fl., Ob., B $\flat$ Cl., B. Cl. have whole rests. Bsn. has a whole rest. F Hn., F Hn., B $\flat$ Tpt., and Timp. have whole rests. Vln. I, Vln. II, Vla., Vc., and Cb. play a dotted half note (B4).

Measure 88: Fl., Ob., B $\flat$ Cl., B. Cl. have whole rests. Bsn. has a whole rest. F Hn., F Hn., B $\flat$ Tpt., and Timp. have whole rests. Vln. I, Vln. II, Vla., Vc., and Cb. play a dotted half note (B4).

89

GG

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B $\flat$ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

mf

mf

mf

mf

p

95

HH

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B $\flat$ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

mp

mf

mp

mp

p

p

p

p

p

8

101

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B $\flat$ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B $\flat$ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mp

mf

mf

mf

8

129 **KK**

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B $\flat$ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

137 LL ♩ = 60

Fl. 3 3 3 3

Ob. 3 3 3 3

B $\flat$ Cl. 3 3 3 3 *mp*

B. Cl. *mp*

Bsn. 3 3 3 *mp*

F Hn. *mp*

F Hn.

B $\flat$ Tpt.

Timp.

Vln. I

Vln. II

Vla. *V*

Vc. *V* *mp*

Cb. *mp*

142

146

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B $\flat$ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

149 **MM**

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B $\flat$ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

154

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B $\flat$ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

160

Fl. *mp*

Ob. *mp*

B $\flat$ Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

F Hn. *mp*

F Hn. *mp*

B $\flat$ Tpt. *mp*

Timp. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Detailed description: This page of a musical score covers measures 160, 161, and 162. The instrumentation includes Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B $\flat$ Cl.), B. Clarinet (B. Cl.), Bassoon (Bsn.), French Horns (F Hn.), B-flat Trumpet (B $\flat$ Tpt.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one sharp (F#), and the time signature is 4/4. The dynamic marking *mp* (mezzo-piano) is indicated for the woodwinds and strings. The score shows a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs. The woodwinds and strings play sustained notes with some movement, while the brass and percussion provide harmonic support. The page number 160 is at the top left, and the rehearsal mark 8 is at the bottom left.

Flutes

Symphonic Suite in G

I - DREAM FOR THE NEW YEAR

Steven E Thompson

Andante - Majestic A

$\text{♩} = 110$

8

mf

B C

17

2

f *f*

D

28

mf

35

8

mf *mp*

2

E

50

F G H

56

8

4

mp *mf*

77

II - LAMENT

$\text{♩} = 60$

mp

2

sfp

2

I J

14

$\text{♩} = 60$

8

f

27

35

44

54

59

84

98

108

114

122

p $\text{♩} = 80$

mp *mf*

p *mf* *Broadening* **K** $\text{♩} = 50$

L **M** **N** **O** *mp*

mp *mf* *Molto Ritardando* $\text{♩} = 80$ **P** *p* *mp*

sfz *mf* *f*

III - ACCEPTANCE

Shimmer and Glow

$\text{♩} = 80$

4 **Q** 8 **R** 8 **S** 8 **T**

pp

33 **U** 8 **V**

mp

46

W

p

52

X 7

p

60 Attacca IV

pp

IV - ONWARD THROUGH THE FOG

$\text{♩} = 80$ Calmly Majestic

$\text{♩} = 50$ Quickening

$\text{♩} = 60$ Andante

p

Y 14 **Z** *mp*

f

28 **AA** *mp* 12

f

44 **BB** $\text{♩} = 120$ 4

CC

p *mf*

63 **DD**

72 **EE** **FF** Minore 7 2 2

91 **GG** **HH** *p*

102 **II** *f* **JJ** Maggiore 8 5 5

125 **KK** *f* 3

135 **LL** ♩ = 60 6 3 3 3 3

146 **MM** *f*

150 3

156 3 *mp*

161

Oboes

Symphonic Suite in G

I - DREAM FOR THE NEW YEAR

Steven E Thompson

$\text{♩} = 110$ Andante - Majestic A

8 *mf*

17 B 2 *f* C *f*

28 D 4 *mf*

39 4 *mf* 3 E 7 *mf*

58 F *mf* G *mp*

69 H 4 *mf*

II - LAMENT

$\text{♩} = 60$

mp 2 *sf* 2

14 I $\text{♩} = 60$ 8 J *f*

28 *p*

37 $\text{♩} = 80$

47 Broadening **K** $\text{♩} = 50$ **L** 8 **M** *p*

71

75 **N** 4 **O** 4 *mp*

89 *mp* *p*

100 *mf* $\text{♩} = 80$ **P** 2 *mp*

110

115 *sfp* *mf*

125 *f*

III - ACCEPTANCE

$\text{♩} = 80$ **Q** Shimmer and Glow *mf*

53 CC

p *mf*

63 DD

72 EE 7 FF 2 Minore 2 *p*

91 GG HH *f*

102 II 8 JJ 5 Maggiore 5 *f*

126 KK

136 LL 4 *♩* = 60 *mf*

145

149 MM *f*

155 *mp*

Clarinet in B♭ Symphonic Suite in G

Clarinet in B♭ Symphonic Suite in G

I - DREAM FOR THE NEW YEAR

Steven E Thompson

Andante - Majestic

The image displays a musical score for a piece titled "Andante - Majestic" and "II - LAMENT". The score is written for a single melodic line in treble clef, with a key signature of two sharps (F# and C#) and a 4/4 time signature.

Andante - Majestic:

- Tempo:** Andante - Majestic
- Metronome Marking:** ♩ = 110
- Rehearsal Marks:** A, B, C, D, E, F, G, H
- Measure Numbers:** 8, 20, 30, 44, 52, 67
- Dynamic Markings:** *mf*, *f*, *mp*, *mp*
- Articulation:** Slurs, accents, and breath marks are used throughout.

II - LAMENT:

- Section Title:** II - LAMENT
- Tempo:** Lament (implied by the title and the slower tempo marking)
- Metronome Marking:** ♩ = 60
- Rehearsal Marks:** I, J, K, L
- Measure Numbers:** 22, 29, 39, 52
- Dynamic Markings:** *mp*, *sf*, *p*, *mf*, *p*
- Articulation:** Slurs, accents, and breath marks are used throughout.

The score includes various musical notations such as slurs, accents, and dynamic markings to guide the performer.

65 M 8 N 4 *mp*

82 O 3 *mp*

96 *p* *mf* Molto Ritardando $\text{♩} = 80$ P 2

106 *mp*

114 2 *sfp* *mf*

123 *f*

III - ACCEPTANCE
 $\text{♩} = 80$ Q 4 R 8 S 8 T 8 Shimmer and Glow *pp*

34 U 8 V *mp*

48 W *p*

55 X 7 *p*

70 Attacca IV

IV - ONWARD THROUGH THE FOG

$\text{♩} = 80$ Calmly Majestic $\text{♩} = 50$ Quickening $\text{♩} = 60$ Andante

p mp pp **Y** 14

Z 24 f mp f

AA 30 2 f 2

BB 38 f 6 **CC**

BB 49 $\text{♩} = 120$ 4 p 3 mf **CC**

DD 63

EE 73 8 **FF** 2 Minore **GG** p

HH 95 f

II 104 8 **JJ** 5 Maggiore **KK** f

LL 131 3 3 3 3 $\text{♩} = 60$ 2 6

141

mp *mf*

147

MM *f*

152

mp

161

Bass Clarinet

Symphonic Suite in G

I - DREAM FOR THE NEW YEAR

Steven E Thompson

Andante - Majestic

♩ = 110

9 **A** **B** 8 **C**

mp

28 **D** 8 **E** 5 **F**

mf

50 **E** **F** *p* *mp*

61 **G** *mp*

72 **H** *mf*

82 *p* *sfp* *sfp* *mp*

II - LAMENT

♩ = 60

p *p* *sfp* *sfp* *mp*

14 **I** **J** *mp*

24 *p*

35 $\text{♩} = 80$

49 Broadening **K** $\text{♩} = 50$ *p* *p*

61 **L** *p* **M** *pp*

71 **N** *p* *mp*

82 **O** *mp* *p* *mp*

96 Molto Ritardando $\text{♩} = 80$ **P** *p* *p*

108 *mf* *p* *fp*

121 *mf* *f*

III - ACCEPTANCE $\text{♩} = 80$ **Q** *mp* **R** Shimmer and Glow *f*

21 **S** *pp* **T** 8

37 **U**

45 **V** **W** 10 **X** 7

70 **Attacca IV**

IV - ONWARD THROUGH THE FOG

♩ = 80 Calmly Majestic ♩ = 50 Quickening ♩ = 60 Andante

10 **Y** 14 **Z** **AA** 2

34 **BB** 4 **CC** 4

46 **DD** 2 **EE** 8 **FF** 8 **GG** 2 **Minore** 2

93 **HH** 6 **II** 8 **JJ** 5 **Maggiore** 9

129 **KK** 10 **LL** 2 ♩ = 60 **p** **mp** **mf**

145

MM

f

150

3

3

157

3

mp

Bassoons

Symphonic Suite in G

I - DREAM FOR THE NEW YEAR

Steven E Thompson

$\text{♩} = 110$

Andante - Majestic

9 **A** **B** 8 **C** **D** 8 5 **E** **F** **G** **H**

mp *mp* *mf* *p* *mp* *mp* *mf*

II - LAMENT

$\text{♩} = 60$

p *p* *sf* *sf* **I** **J** *mp* *mp*

14 $\text{♩} = 60$ 24 $\text{♩} = 80$ 35

1. 2.

49

Broadening K ♩ = 50*p*

61

L*p**pp*

71

N*p**mp*

82

O

4

*mp*

96

Molto Ritardando

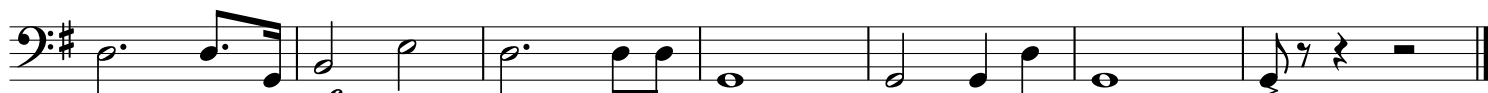
♩ = 80

P*p**p*

109

*mf**p**sf*

121

*mf**f*

III - ACCEPTANCE

♩ = 80

4

Q

8

R

Shimmer and Glow

*mp*

21

ST

8

*pp*

37 **U**

45 **V** **W** 10

63 **X** 7 Attacca IV

IV - ONWARD THROUGH THE FOG $\text{♩} = 60$

Calmly Majestic $\text{♩} = 50$ Quickening Andante $\text{♩} = 60$ **Y** 14 **Z**

28 **AA** 2 4

40 **BB** $\text{♩} = 120$ 4

54 **CC** 3

66 **DD** 2 **EE** 8 **FF** 8 **GG** 2 Minore 2

96 **HH** 6 **II** 8 **JJ** 5 Maggiore 5

127 **KK** 3 3 3 3

f *mp* *p* *mf* *f* *pp*

Attacca IV

138 LL ♩ = 60
2

mp *mf* *mf*

146 MM

f

151

3 3

159

3

Horn 1 in F

Symphonic Suite in G

I - DREAM FOR THE NEW YEAR

Steven E Thompson

♩ = 110

Andante - Majestic

9 **A** 8 **B** **C**

f *mp*

27 **D** 8 *mf*

44 6 **E** 8 **F** 7 **G** *f* **H** *mf*

70 *mf*

78

II - LAMENT

♩ = 60

mp 2 *sf*

12 **I** ♩ = 60 *mp*

22 **J** *mp* *p*

32 $\text{♩} = 80$

43 *mp* Broadening **K** $\text{♩} = 50$

54 **L** 4 *p* 4

69 **M** *pp* *mf* **N** 4 **O** 7 *mf*

80 *mp* *mf*

96 *p* *mp* **P** 2 $\text{♩} = 80$ Molto Ritardando

109

114 2

119 *mf* *f* <

III - ACCEPTANCE

Shimmer and Glow

♩ = 80

4 **Q** 8 **R** 8 **S**

mf

24 **T** 8 **U** 8

45 **V** *f*

53 **W** 10 **X** *mf*

70 Attacca IV *pp*

IV - ONWARD THROUGH THE FOG

Calmly Majestic

3 **Y** 14 **Z** *mf*

♩ = 80 6 *Quickening* 8 *Andante* 4 60

27 **AA** 10 *p* *mf*

42 **BB** ♩ = 120 *f* *mf* *p*

51 **CC** 4 3 *mf*

64 2 DD 8 EE 8 FF Minore

88 GG 7 HH *mf*

101 II 8 JJ *mp* *mf*

116 Maggiore *mf* *f*

124 4 KK 3 6 LL ♩. = 60 6 *f*

145 *mf*

149 MM 3 *f*

155 3 3

Trumpets in B $\flat$

Symphonic Suite in G

I - DREAM FOR THE NEW YEAR

Steven E Thompson

Andante - Majestic

$\text{♩} = 110$

A **B**

C **D** **E** **F** **G** **H**

f *f* *mf* *mf* *mp* *mf*

9 8 6 7 6

24 32 50 65 78

II - LAMENT

$\text{♩} = 60$

I **J**

mp *fp* *mp* *p*

2 2 2

14 27

39 $\text{♩} = 80$

50 *mp* Broadening **K** $\text{♩} = 50$ **L** *p*

63 **M** *pp* **N** *p*

79 *mf* **O** *mf*

94 *p* Molto Ritardando $\text{♩} = 80$ **P**

105 *mp*

114

120 *mf* *f*

III - ACCEPTANCE $\text{♩} = 80$ **Q** **R** Shimmer and Glow

20 **S** **T**

37 **U** **V**

mp

49 **W** $\leq f$ **X** 10 10 Attacca IV

IV - ONWARD THROUGH THE FOG

$\text{♩} = 80$ $\text{♩} = 50$ $\text{♩} = 60$ **Y** $>$ **Z** *pp*

Calmly Majestic Quickening Andante

3 6 4 14

mf

27 **AA** 4

p *mf*

36 8 **BB** $\text{♩} = 120$

f

51 **CC** *p*

4 3 *mf* 3

63 **DD** 8 **EE** 8 **FF**

mf

87 **GG** 7 **HH** 8 **II** 8 **JJ**

Minore *mp*

116 **KK** *mf* **LL** *f* $\text{♩} = 60$

Maggiore

124 4 *f* 3 3 6 6 *mf*

146

MM

f

150

3

3

157

3

Timpani

Symphonic Suite in G

I - DREAM FOR THE NEW YEAR

Steven E Thompson

$\text{♩} = 110$

Andante - Majestic

9 **A** **B** 8

26 **C** **D** 16 **E** 8

58 **F** **G** **H** **I**

67 **J**

76

p *mf* *mf* *f*

II - LAMENT

$\text{♩} = 60$

11 **I** $\text{♩} = 60$ **J**

18 **K** $\text{♩} = 80$

27 **L** **M** **N**

p *sfp* *f* *p* *mp* *f* *p*

41 Broadening **K** ♩ = 50

58 **L** *p* **M** *pp*

72 **N** *p* *pp* (-6-)

85 **O** *p*

99 Molto Ritardando ♩ = 80 **P** *f* *p*

108 *mf*

125 *f*

III - ACCEPTANCE

♩ = 80 **Q** **R** **S** Shimmer and Glow

28 **T** **U** *mp*

45 **V** *mf* *3* *3*

53 W 10 X 10 Attacca IV

IV - ONWARD THROUGH THE FOG

Calmly Majestic Quickenings Andante

pp

♩ = 80 3 ♩ = 50 ♩ = 60 Y 14 Z

30 AA

40 BB ♩ = 120 8 3

58 CC 8 DD 8 EE 8 FF Minore *mp*

89 GG 8 HH 8 II 8 JJ *mp*

119 Maggiore KK 8 3 3 6 LL ♩ = 60 10 *f*

149 MM 2

159

Violin I

Symphonic Suite in G

I - DREAM FOR THE NEW YEAR

Steven E Thompson

♩ = 110

Andante - Majestic

Measures 1-34. Dynamics: *mp*, *p*, *mf*. Rehearsal marks: A, B, C, D.

Measures 35-62. Dynamics: *p*, *mp*, *sfz*, *mf*. Rehearsal marks: E, F, G, H, I.

Measures 63-90. Dynamics: *mf*, *p*, *pp*. Rehearsal marks: J, K, L, M.

75 N O

p *mp*

87 *mf*

95 *p* Molto Ritardando *V*

103 ♩ = 80 P *p* *mp*

113 *p* *sfp*

121 *mf* *f*

III - ACCEPTANCE

♩ = 80 Shimmer and Glow

p Q *pp* R 8

21 S *pp* T *mf* U *mp*

28 34

40 V *mp*

46

52 W *mf*

59 X *p*

70 Attacca IV

IV - ONWARD THROUGH THE FOG

p *f* *pp*

J = 80 Calmly Majestic *Quickening* *J* = 50 *Andante* *J* = 60 Y 6 *f*

19 *f*

24 Z *mf* *f*

30 AA *mp* *f* *mp*

38 2 *mp*

47 BB *J* = 120 *p*

59 **CC** **DD**

72 **EE** *f*

80 **FF** *mf* Minore

89 **GG** *mf* **HH** *p*

102 **II** *mp*

113 **JJ** Maggiore *mf* *f*

127 **KK** **LL** ♩ = 60 6 6

147 **MM** *f*

152

159

Violin II

Symphonic Suite in G

I - DREAM FOR THE NEW YEAR

Steven E Thompson

$\text{♩} = 110$
Andante - Majestic

27 42 61 76

p *mf* *mp* *f*

A B C D E F G H

II - LAMENT

$\text{♩} = 60$
 $\text{♩} = 60$

14 21 31 44

mp *p* *sf* *mf* *f* *mp* *p*

I J K L

$\text{♩} = 80$
 $\text{♩} = 50$
Broadening

63 M

75 N *pp* O

87 *mf*

97 *p* *Molto Ritardando* *mf* *♩ = 80* P 3 *mp*

110

116 2 *p* *sfp* *mf* *f* Q

III - ACCEPTANCE

♩ = 80 Shimmer and Glow

p *pp* R 8

7

21 S *pp* T *mf*

28

35 U *mp*

41 V

47

53 W

60 X

71 Attacca IV

IV - ONWARD THROUGH THE FOG

80 Calmly Majestic $\text{♩} = 50$ Quickening $\text{♩} = 60$ Andante $\text{♩} = 60$

16

23 Z

29 AA

37

46 BB $\text{♩} = 120$

mp *mf* *p* *pp* *f* *mp* *mf* *p* *mp* *f* *mp* *p*

58 CC DD

71 EE

80 FF Minore *mf*

90 GG HH *p*

103 II *p*

115 JJ Maggiore *mf* *f* *f*

128 KK LL $\frac{6}{4} = 60$ *mf*

146 MM *f*

151

159

Viola

Symphonic Suite in G

I - DREAM FOR THE NEW YEAR

Steven E Thompson

♩ = 110

Andante - Majestic

9 **A** 8 **B** 7 **C** **D** **E** **F**

mf *p* *mf* *mp* *f*

33 59 75

II - LAMENT

♩ = 60

3 **I** 2 **J** **K** **L** **M** **N**

mp *p* *sfp* *sfp* *mf* *mf* *p* *p* *pp* *p*

15 22 33 46 56 68

Broadening

♩ = 80

♩ = 50

81

O



93

Molto Ritardando



102

V

♩ = 80

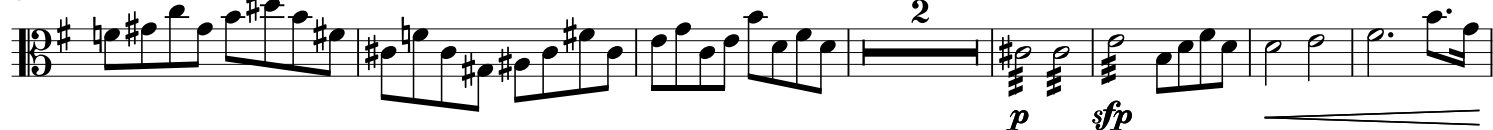
P

4



113

2

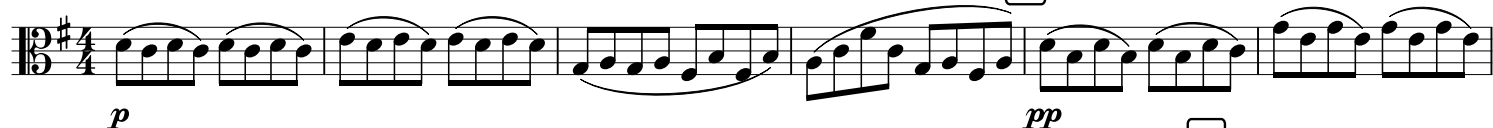


122



III - ACCEPTANCE

♩ = 80 Shimmer and Glow



7



21

S



28

T



37

U



43

V



49 W *mf*

55 *p*

62 X Attacca IV *pp*

IV - ONWARD THROUGH THE FOG
 ♩ = 80 Calmly Majestic ♩ = 50 Quickening ♩ = 60 Andante

14 *p* *mp*

21 Z *mf* *mp*

28 *f* AA *mp*

35 *p*

44 BB ♩ = 120 *p*

53 CC

65 DD *f*

77 **EE**

84 **FF** *mf* **GG** *mf* Minore

96 **HH** *p* **II** *mp* V

109 V V V **JJ** *mf* Maggiore *f*

122 **KK** *f* 3

133 **LL** $\text{♩} = 60$ V 6 2 *mp* *mf*

146 **MM** *f*

151 3 3

159 3

The musical score is written in 6/8 time and consists of nine staves of music. The key signature has one sharp (F#). The score includes various musical notations such as triplets, dynamics (mf, p, mp, f), and section markers (EE, FF, GG, HH, JJ, KK, LL, MM). The piece is divided into sections, with some sections marked as 'Minore' (minor) and others as 'Maggiore' (major). The score also includes a tempo marking of 60 beats per minute and a key signature change from F# to F natural.

Violoncello

Symphonic Suite in G

I - DREAM FOR THE NEW YEAR

Steven E Thompson

$\text{♩} = 110$

Andante - Majestic

16 **A** **B** **C** **D** **E** **F** **G** **H**

p *mp* *mf* *p* *mp* *mf*

38 8 3

53

65

78

II - LAMENT

$\text{♩} = 60$

16 **I** **J** **K** **L**

p *p* *sf* *sf* *mp* *mp* *p* *p*

28 $\text{♩} = 80$ $\text{♩} = 50$

40 Broadening

56

68 M N

pp *p*

81 O

mp

93 P Q R S

mf *p* *mf* *mf*

$\text{♩} = 80$

102 T U V W

p *fp* *mf* *f*

III - ACCEPTANCE

$\text{♩} = 80$ 4 8 X Y Z AA AB AC AD AE AF AG AH AI AJ AK AL AM AN AO AP AQ AR AS AT AU AV AW AX AY AZ BA BB BC BD BE BF BG BH BI BJ BK BL BM BN BO BP BQ BR BS BT BU BV BW BX BY BZ CA CB CC CD CE CF CG CH CI CJ CK CL CM CN CO CP CQ CR CS CT CU CV CW CX CY CZ DA DB DC DD DE DF DG DH DI DJ DK DL DM DN DO DP DQ DR DS DT DU DV DW DX DY DZ EA EB EC ED EE EF EG EH EI EJ EK EL EM EN EO EP EQ ER ES ET EU EV EW EX EY EZ FA FB FC FD FE FF FG FH FI FJ FK FL FM FN FO FP FQ FR FS FT FU FV FW FX FY FZ GA GB GC GD GE GF GG GH GI GJ GK GL GM GN GO GP GQ GR GS GT GU GV GW GX GY GZ HA HB HC HD HE HF HG HH HI HJ HK HL HM HN HO HP HQ HR HS HT HU HV HW HX HY HZ IA IB IC ID IE IF IG IH II IJ IK IL IM IN IO IP IQ IR IS IT IU IV IW IX IY IZ JA JB JC JD JE JF JG JH JI JJ JK JL JM JN JO JP JQ JR JS JT JU JV JW JX JY JZ KA KB KC KD KE KF KG KH KI KJ KK KL KM KN KO KP KQ KR KS KT KU KV KW KX KY KZ LA LB LC LD LE LF LG LH LI LJ LK LL LM LN LO LP LQ LR LS LT LU LV LW LX LY LZ MA MB MC MD ME MF MG MH MI MJ MK ML MM MN MO MP MQ MR MS MT MU MV MW MX MY MZ NA NB NC ND NE NF NG NH NI NJ NK NL NM NO NP NQ NR NS NT NU NV NW NX NY NZ OA OB OC OD OE OF OG OH OI OJ OK OL OM ON OO OP OQ OR OS OT OU OV OW OX OY OZ PA PB PC PD PE PF PG PH PI PJ PK PL PM PN PO PP PQ PR PS PT PU PV PW PX PY PZ QA QB QC QD QE QF QG QH QI QJ QK QL QM QN QO QP QQ QR QS QT QU QV QW QX QY QZ RA RB RC RD RE RF RG RH RI RJ RK RL RM RN RO RP RQ RR RS RT RU RV RW RX RY RZ SA SB SC SD SE SF SG SH SI SJ SK SL SM SN SO SP SQ SR SS ST SU SV SW SX SY SZ TA TB TC TD TE TF TG TH TI TJ TK TL TM TN TO TP TQ TR TS TT TU TV TW TX TY TZ UA UB UC UD UE UF UG UH UI UJ UK UL UM UN UO UP UQ UR

X

Attacca IV

IV - ONWARD THROUGH THE FOG $d = 50$

ning $\text{♩} = 50$ $\text{♩} = 60$
Andante

Y

13

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The dynamics *mp* and *p* are indicated below the staff.

20

Z

Example 1 (continued) measures 1-8. The bass line continues with a series of eighth and sixteenth notes, including some beamed pairs. Dynamic markings include *mf* and a crescendo/decrescendo hairpin.

27

AA

The first system of the musical score is written in bass clef with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. A double bar line separates the *mf* section from a mezzo-piano (*mp*) section. The *mp* section features a triplet of eighth notes, indicated by a '3' over the notes. The system ends with a quarter rest.

36

[illegible]

45

BB ♩ = 120[illegible]

56



DD

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody consists of eighth and quarter notes, with some rests. The notation is written on a single staff.

70

EE

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody consists of eighth and quarter notes, followed by a rest and then chords. The notation includes a treble clef, a key signature of one sharp, and a final double bar line.

85

FF

Minore

GG

The musical score for the bass line of 'The Rose Tree' is written in bass clef with a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 2/4. The score consists of two staves. The first staff contains the first two measures of the melody, which end with a double bar line. The second staff contains the next two measures, which also end with a double bar line. The melody is written in a simple, folk-like style, using eighth and quarter notes. The first measure of the first staff is marked with a forte dynamic (*mf*). The second measure of the first staff is marked with a mezzo-forte dynamic (*mf*). The third measure of the second staff is marked with a mezzo-forte dynamic (*mf*). The fourth measure of the second staff is marked with a mezzo-forte dynamic (*mf*). The score is labeled 'The Rose Tree' at the top.

98



II

113 JJ Maggiore 4

mf *f*

129 KK LL ♩ = 60

6 *mp*

143 *mf*

148 MM *f* 3

156 3 3

Contrabasses

Symphonic Suite in G

I - DREAM FOR THE NEW YEAR

Steven E Thompson

$\text{♩} = 110$

Andante - Majestic

9 **A** **B** 8 **C**

mp

28 **D** *p*

42 **E** 5 *mf* *p*

57 **F** **G** *mp* *mf*

69 **H** *mf*

81

II - LAMENT

$\text{♩} = 60$

p *p* *sf* *sf* **I** **J** *mp* *mp*

14 $\text{♩} = 60$

24 *p*

35 $\text{♩} = 80$

1. 2. ♩

p

49 Broadening **K** $\text{♩} = 50$

p

61 **L** **M**

p *pp*

72 **N**

p

83 **O**

mp

94 Molto Ritardando $\text{♩} = 80$ **P**

p

105

mf

118

p *sfp* *mf* *f*

III - ACCEPTANCE

Shimmer and Glow

$\text{♩} = 80$ 4 **Q** 8

13 **R** **S**

mp *pp*

23 **T**

p

34 **U**

f

42 **V**

mp

51 **W**

pp

63 **X** Attacca IV

pp

IV - ONWARD THROUGH THE FOG
 ♩ = 80 ♩ = 50 ♩ = 60
 Calmly Majestic Quickening Andante

Y

p

17 **Z**

p *mf*

28 **AA**

mf *mp*

37

mp

45 BB ♩ = 120 CC 12

66 DD EE

78 FF 2 Minore GG 4

96 HH 8 II 8 JJ 5 Maggiore 5

129 KK 3 LL ♩ = 60 6

144

149 MM *f* 3 3

157

I - DREAM FOR THE NEW YEAR

Steven E Thompson

♩ = 110
Andante - Majestic

A

B

9 8

C

25

D

mp

E

F

G

34 8 6 8 8

67

H

73

82

II - LAMENT

♩ = 60

2

11

20

28

36 $\text{♩} = 80$

1. 2.

44 Broadening

53 **K** $\text{♩} = 50$ **L**

63 **M**

77 **N**

83 **O**

100 Molto Ritardando $\text{♩} = 80$ **P**

112

115

121

mp *mf* *p* *pp* *f*

III - ACCEPTANCE

♩ = 80

Shimmer and Glow

Q

8

R

8

S

mf

23

T

8

U

8

V

f

27

W

10

X

mf

48

64

71

Attacca IV

IV - ONWARD THROUGH THE FOG

♩ = 80

♩ = 50

♩ = 60

Calmly Majestic

Quickening

Andante

Y

14

Z

pp

mf

26

AA

10

2

mf

31

BB

♩ = 120

4

3

mf

47

58 CC

66 DD 2 EE 8 FF 8 Minore *mf*

89 GG 7 HH *mp* *mf*

101 II 8 JJ *f*

116 Maggiore *mf* *f*

122 KK 4 3 6 *f*

139 LL ♩ = 60 6 *mf*

148 MM *f*

152 3 3

158 3