

The Visit

Steven E Thompson

I - AWAKENING

♩ = 80

Flute 1

Flute 2

Oboe 1

Oboe 2

B♭ Clarinet 1

B♭ Clarinet 2

Bass Clarinet

Bassoons

F Horn 1

F Horn 2

B♭ Trumpet 1

B♭ Trumpet 2

Timpani

Violins I

Violins II

Violas

Violoncellos

2

Contrabasses

mf

mf

mf

mf

mp

mp

mp

mp

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Detailed description: This is a musical score for a piece titled 'I - AWAKENING'. The tempo is marked as quarter note = 80. The score is in 4/4 time and B-flat major. The instrumentation includes Flute 1, Flute 2, Oboe 1, Oboe 2, B♭ Clarinet 1, B♭ Clarinet 2, Bass Clarinet, Bassoons, F Horn 1, F Horn 2, B♭ Trumpet 1, B♭ Trumpet 2, Timpani, Violins I, Violins II, Violas, Violoncellos, and Contrabasses. The woodwinds have melodic lines, with Oboe 1 and 2 playing a prominent role. The strings provide a harmonic foundation with sustained notes and some rhythmic patterns. Dynamics include mezzo-forte (mf) and mezzo-piano (mp). A copyright notice for Steven E Thompson is at the bottom.

8 A

Fl.

Fl.

Ob.

Ob.

B♭ Cl.

B♭ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B♭ Tpt.

B♭ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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8

17 **B**

Fl. *mp*

Fl. *mp*

Ob. *mp*

Ob. *mp*

B♭ Cl. *mp*

B♭ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B♭ Tpt.

B♭ Tpt.

Timp.

Vln. I *pp* V

Vln. II *pp* V

Vla.

Vc.

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Cb.

8

39

Fl.

Fl.

Ob.

Ob.

B♭ Cl.

B♭ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B♭ Tpt.

B♭ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

p

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8

53

Fl.

Fl.

Ob.

Ob.

B $\flat$ Cl.

B $\flat$ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B $\flat$ Tpt.

B $\flat$ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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p

61 **F**

Fl. *p*

Fl. *p*

Ob. *p*

Ob. *p*

B♭ Cl. *p* *mf*

B♭ Cl. *p* *mf*

B. Cl. *mf*

Bsn. *p* *mf*

F Hn. *p* *mf*

F Hn. *p* *mf*

B♭ Tpt. *p* *mf*

B♭ Tpt. *mf*

Timp.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

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Cb. *mf*

8

G

70

G

Fl.

Fl.

Ob.

Ob.

B♭ Cl.

B♭ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B♭ Tpt.

B♭ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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11

85

I Accel.

♩ = 110

♩ = 120

Fl. *mf*

Fl. *mf*

Ob. *mf*

Ob. *mf*

B♭ Cl. *mp*

B♭ Cl. *mp*

B. Cl.

Bsn.

F Hn. *mp*

F Hn. *mp*

B♭ Tpt. *mp*

B♭ Tpt. *mp*

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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13

Fl.
 Fl.
 Ob.
 Ob.
 B♭ Cl.
 B♭ Cl.
 B. Cl.
 Bsn.
 F Hn.
 F Hn.
 B♭ Tpt.
 B♭ Tpt. *mf*
 Timp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 14
 Cb.

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f

II - THE DRIVE ♩ = 80

Flute 1

Flute 2

Oboe 1

Oboe 2

B♭ Clarinet 1

B♭ Clarinet 2

Bass Clarinet

Bassoons

F Horn 1

F Horn 2

B♭ Trumpet 1

B♭ Trumpet 2

Timpani

Violins I

Violins II

Violas

Violoncellos

Contrabasses

Arco

mf *f* *sfz*

3

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15

3

Fl.

Fl.

Ob.

Ob.

B $\flat$ Cl.

B $\flat$ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B $\flat$ Tpt.

B $\flat$ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

16

Cb.

8

sfz

sfz

sfz

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5

$\text{♩} = 72$

Fl.

Fl.

Ob.

Ob.

mp

mp

mp

mp

B♭ Cl.

B♭ Cl.

B. Cl.

mf

mf

mf

Bsn.

F Hn.

F Hn.

mp

mf

mp

mf

B♭ Tpt.

B♭ Tpt.

mp

mp

Timp.

Vln. I

Vln. II

mp

mf

mp

mf

Vla.

mp

mf

Vc.

mp

mf

Cb.

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17

Fl. *mf* *mp*

Fl. *mp*

Ob. *mf* *mp*

Ob. *mf* *mp*

B♭ Cl. *mf*

B♭ Cl. *mf*

B. Cl. *mf* *mp*

Bsn. *mf* *mp*

F Hn. *mp*

F Hn. *mp*

B♭ Tpt. *mp*

B♭ Tpt. *mp*

Timp.

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp*

Cb. *mp*

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19

K

17

Fl.

Fl.

Ob.

Ob.

mp

mp

B♭ Cl.

B♭ Cl.

mp

mp

B. Cl.

mp

Bsn.

mf

F Hn.

mf

F Hn.

mf

B♭ Tpt.

mf

B♭ Tpt.

mf

Timp.

Vln. I

Vln. II

Vla.

Vc.

20

Cb.

mp

mp

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8

22

Fl.

mf

Fl.

mf

Ob.

Ob.

B♭ Cl.

B♭ Cl.

B. Cl.

mp

Bsn.

F Hn.

F Hn.

B♭ Tpt.

B♭ Tpt.

Timp.

mf

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

mf

Cb.

8

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21

L

Fl.

Fl.

Ob.

Ob.

B $\flat$ Cl.

B $\flat$ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B $\flat$ Tpt.

B $\flat$ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

22

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8

27

M

Fl.

Fl.

Ob.

Ob.

B♭ Cl.

B♭ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B♭ Tpt.

B♭ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

mp

mp

mp

ff

ff

ff

mp

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23

8

30

Fl.

Fl.

Ob.

Ob.

B♭ Cl.

B♭ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B♭ Tpt.

B♭ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

24

Cb.

f

mf

f

mf

mf

mp

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8

35

Fl.

Fl.

Ob.

Ob.

B♭ Cl.

B♭ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B♭ Tpt.

B♭ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

mf

f

mf

mf

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25

Fl.
 Fl.
 Ob.
 Ob.
 B♭ Cl.
 B♭ Cl.
 B. Cl.
 Bsn.
 F Hn.
 F Hn.
 B♭ Tpt.
 B♭ Tpt.
 Timp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for page 39, featuring woodwinds, brass, percussion, and strings. The score is in 4/4 time and key of B-flat major. The woodwinds (Flutes, Oboes, Clarinets, Bassoon) and strings (Violins, Viola, Violoncello, Contrabass) play a rhythmic pattern of eighth and sixteenth notes. The brass (Trumpets, Trombones) plays a sustained harmonic. The percussion (Timpani) plays a rhythmic pattern. The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *sf* (sforzando). The score is divided into measures by bar lines.

43

Fl.

Fl.

Ob.

Ob.

Bb Cl.

Bb Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

Bb Tpt.

Bb Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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27

Fl.
Fl.
Ob.
Ob.
Bb Cl.
Bb Cl.
B. Cl.
Bsn.
F Hn.
F Hn.
Bb Tpt.
Bb Tpt.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

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Fl.

Fl.

Ob.

Ob.

B♭ Cl.

B♭ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B♭ Tpt.

B♭ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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29

O

♩ = 120

Flute 1

Flute 2

Oboe 1

Oboe 2

B♭ Clarinet 1

B♭ Clarinet 2

Bass Clarinet

Bassoons

F Horn 1

F Horn 2

B♭ Trumpet 1

B♭ Trumpet 2

Timpani

Violins I

Violins II

Violas

Violoncellos

Contrabasses

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11

Fl.

Fl.

Ob.

Ob.

Bb Cl.

Bb Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

Bb Tpt.

Bb Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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31

20

P

Fl.

Fl.

Ob.

Ob.

B♭ Cl.

B♭ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B♭ Tpt.

B♭ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

32

Cb.

Arco

mp Arco

mp Arco

mp Arco

mp Arco

8

p

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31

Q

Fl.

Fl.

Ob.

Ob.

B♭ Cl.

B♭ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B♭ Tpt.

B♭ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

mp

mp

p

p

Arco

p

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33

39

R

Fl.

Fl.

Ob.

Ob.

mf

B♭ Cl.

B♭ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B♭ Tpt.

B♭ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

34

Cb.

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8

Fl.

Fl.

Ob.

Ob.

B♭ Cl.

B♭ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B♭ Tpt.

B♭ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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35

8

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Fl. *mf*
 Fl. *mf*
 Ob. *mf*
 Ob. *mf*
 B♭ Cl. *mf*
 B♭ Cl. *mf*
 B. Cl. *mf*
 Bsn. *mf*
 F Hn. *mf*
 F Hn. *mf*
 B♭ Tpt. *mf*
 B♭ Tpt. *mf*
 Timp. *mf*
 Vln. I *mf*
 Vln. II *mf*
 Vla. *mf*
 Vc. *mf*
 Cb. *mf*

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Fl.

Fl.

Ob.

Ob.

Bb Cl.

Bb Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

Bb Tpt.

Bb Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

38

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Cb.

83

Molto Rit. $\text{♩} = 95$ $\text{♩} = 80$ $\text{♩} = 60$

Fl. *f*

Fl. *f*

Ob. *f*

Ob. *f*

B♭ Cl. *f*

B♭ Cl. *f*

B. Cl.

Bsn.

F Hn.

F Hn.

B♭ Tpt. *f*

B♭ Tpt. *f*

Timp.

Vln. I *mf* *f*

Vln. II *f*

Vla. *f*

Vc.

Cb.

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39

IV - A DIFFERENCE OF OPINION

♩ = 60

U

Flute 1

Flute 2

Oboe 1

Oboe 2

B♭ Clarinet 1

B♭ Clarinet 2

Bass Clarinet

Bassoons

F Horn 1

F Horn 2

B♭ Trumpet 1

B♭ Trumpet 2

Timpani

Violins I

Violins II

Violas

Violoncellos

40

Contrabasses

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Fl.

Fl.

Ob.

Ob.

B♭ Cl.

B♭ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B♭ Tpt.

B♭ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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4

V

17

Fl.

Fl.

Ob.

Ob.

B♭ Cl.

B♭ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B♭ Tpt.

B♭ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

mf

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43

Fl.

Fl.

Ob.

Ob.

B♭ Cl.

B♭ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B♭ Tpt.

B♭ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

44

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Cb.

8

Fl.

Fl.

Ob.

Ob.

Bb Cl.

Bb Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

Bb Tpt.

Bb Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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45

Fl. *mf*

Fl. *mf*

Ob.

Ob.

B♭ Cl.

B♭ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B♭ Tpt.

B♭ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc. *mf*

46 *mf* Steven E Thompson 08/14/2019 (CC By-NC 4.0) NonCommercial permission to distribute, print, and perform granted with attribution.

Cb.

33 $\text{♩} = 120$

Fl. *mf*

Fl. *mf*

Ob. *mf*

Ob. *mf*

B♭ Cl. *mf*

B♭ Cl. *mf*

B. Cl.

Bsn.

F Hn.

F Hn.

B♭ Tpt.

B♭ Tpt.

Timp.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb.

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47

Fl.

Fl.

Ob.

Ob.

B♭ Cl.

B♭ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B♭ Tpt.

B♭ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

48

Cb.

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8

This musical score page, numbered 56, contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), French Horn (F Hn.), Trombone (B♭ Tpt.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 4/4 time with a key signature of two flats (B♭ and E♭). The woodwind and string sections are playing a rhythmic pattern of eighth and sixteenth notes, often marked with a forte (f) dynamic. The brass section, including the French Horns, Trombones, and Contrabass, is mostly silent, indicated by whole rests, with some melodic entries in the French Horns and Trombones. The Timpani part features a steady eighth-note pattern. The Violin and Viola parts also play the main rhythmic melody. The page includes a copyright notice at the bottom: (C) Steven E Thompson 08/14/2019 (CC By-NC 4.0) NonCommercial permission to distribute, print, and perform granted with attribution.

V - RETURNING HOME

♩ = 60

Flute 1

Flute 2

Oboe 1

Oboe 2

B♭ Clarinet 1

B♭ Clarinet 2

Bass Clarinet

Bassoons

F Horn 1

F Horn 2

B♭ Trumpet 1

B♭ Trumpet 2

Timpani

Violins I

Violins II

Violas

Violoncellos

52

Contrabasses

Pizz.

mf

Pizz.

mf

Pizz.

mf

Pizz.

mf

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mf

6

Fl.

Fl.

Ob.

Ob.

B $\flat$ Cl.

B $\flat$ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B $\flat$ Tpt.

B $\flat$ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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53

♩ = 90

Z

10

Fl.

Fl.

Ob.

Ob.

B♭ Cl.

B♭ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B♭ Tpt.

B♭ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

54

Cb.

mf

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19

Fl.

Fl.

Ob.

Ob.

mf

Bb Cl.

Bb Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

Bb Tpt.

Bb Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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55

8

Fl.
 Fl.
 Ob.
 Ob.
 B♭ Cl.
 B♭ Cl.
 B. Cl.
 Bsn.
 F Hn.
 F Hn.
 B♭ Tpt.
 B♭ Tpt.
 Timp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for measures 28-35. The score includes parts for woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone, Tuba), strings (Violin I, Violin II, Viola, Violoncello, Contrabass), and percussion (Timpani). The key signature is B-flat major (two flats). The time signature is 4/4. The score includes dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano). The woodwinds and brass sections are mostly silent, with some activity in the first measure. The strings and percussion sections are active throughout. The percussion part includes a snare drum pattern. The string parts are written for Violin I, Violin II, Viola, Violoncello, and Contrabass. The Violoncello and Contrabass parts include a *p* (piano) marking. The Viola part includes a *p* marking. The Violin II part includes a *p* marking. The Violoncello part includes a *p* marking. The Contrabass part includes a *p* marking. The Timpani part includes a *mp* marking. The score is marked with a double bar line at the end of measure 35.

56
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37

Fl.

mf

Fl.

mf

Ob.

mf

Ob.

mf

B $\flat$ Cl.

mf

B $\flat$ Cl.

mf

B. Cl.

mf

Bsn.

F Hn.

F Hn.

B $\flat$ Tpt.

B $\flat$ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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57

$\text{♩} = 75$

BB

Slower

This musical score page contains measures 43 through 58 of a piece. The instrumentation includes Flutes (Fl.), Oboes (Ob.), Clarinets in B-flat (B♭ Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), French Horns (F Hn.), Trumpets in B-flat (B♭ Tpt.), Timpani (Timp.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.).

Measure 43: Features woodwinds and strings. Flutes, Oboes, and Clarinets play sixteenth-note patterns. Bass Clarinet, Bassoon, and French Horns play sustained notes. Trumpets are silent.

Measures 44-47: A section marked "BB Slower". Woodwinds continue their melodic lines. Strings provide harmonic support with sustained notes and some movement in the lower registers.

Measures 48-50: The tempo returns to normal. The woodwind ensemble continues its melodic development. The string section becomes more active, particularly in the lower register.

Measures 51-54: Further melodic development in the woodwinds. The strings play sustained notes, providing a harmonic foundation.

Measures 55-58: The final measures on this page show continued melodic activity in the woodwinds and sustained harmonic support from the strings.

The score includes various musical notations such as clefs, key signatures (three flats), time signatures, dynamics (e.g., *p*, *mf*), articulation marks (accents, slurs), and performance instructions like "Arco" and "V".

Fl.
 Fl.
 Ob.
 Ob.
 B♭ Cl.
 B♭ Cl.
 B. Cl.
 Bsn.
 F Hn.
 F Hn.
 B♭ Tpt.
 B♭ Tpt.
 Timp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for page 51, featuring woodwinds, brass, strings, and percussion. The score includes dynamic markings such as *p*, *mf*, and *mp*. The woodwind section (Flutes, Oboes, Clarinets, Bassoon) and brass section (Trumpets, Trombones) play sustained notes and melodic lines. The string section (Violins, Viola, Violoncello, Contrabass) provides harmonic support with sustained notes and rhythmic patterns. The percussion section (Timpani) is marked with rests. The score is written in 4/4 time and includes a rehearsal mark 'V' at the beginning of the Violin I and II parts.

Fl.

Fl.

Ob.

Ob.

B♭ Cl.

B♭ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B♭ Tpt.

B♭ Tpt.

mf

Timp.

Vln. I

Vln. II

Vla.

Vc.

60

Cb.

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61



♩ = 90

Moving forward

Fl.

Fl.

Ob.

Ob.

B♭ Cl.

B♭ Cl.

B. Cl.

Bsn.

F Hn. *p*

F Hn. *p*

B♭ Tpt. *p*

B♭ Tpt. *p*

Timp. *p*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc.

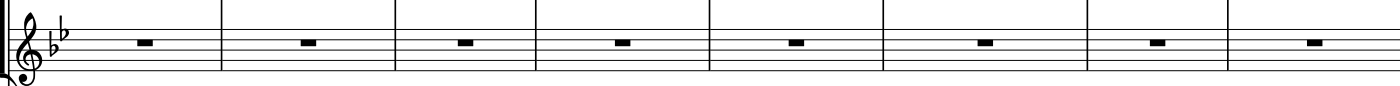
Cb.

8

Fl. 

Fl. 

Ob. 

Ob. 

B♭ Cl. 

B♭ Cl. 

B. Cl. 

Bsn. 

F Hn. 

F Hn. 

B♭ Tpt. 

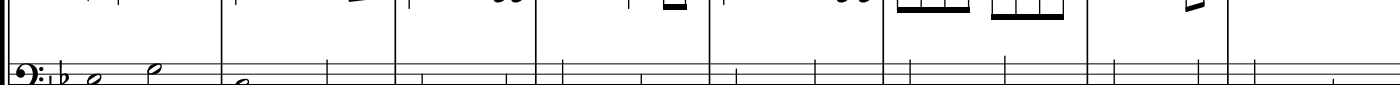
B♭ Tpt. 

Timp. 

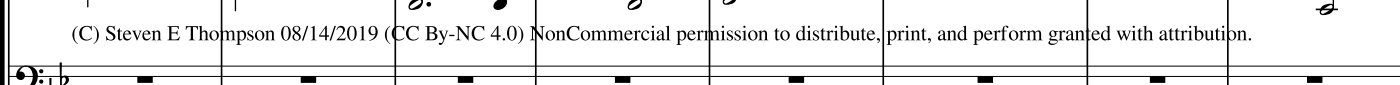
Vln. I 

Vln. II 

Vla. 

Vc. 

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Cb. 

8

Fl.

Fl.

Ob.

Ob.

B♭ Cl.

B♭ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B♭ Tpt.

B♭ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

64

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8

Fl.

Fl.

Ob.

Ob.

B $\flat$ Cl.

B $\flat$ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B $\flat$ Tpt.

B $\flat$ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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65

92 Rit. $\text{♩} = 76$ **EE** $\text{♩} = 60$ Molto Rit $\text{♩} = 80$

Fl. *f* *mf* *mf*

Fl. *f*

Ob. *f*

Ob.

B♭ Cl. *f*

B♭ Cl.

B. Cl.

Bsn.

F Hn.

F Hn. *f*

B♭ Tpt. *f*

B♭ Tpt. *f*

Timp. *mf*

Vln. I *mf* *fp*

Vln. II *mf* *fp*

Vla. *mf* *fp*

Vc. *mf* *fp*

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Cb. *mf* *fp*

8

99

Molto Rit. $\text{♩} = 70$ $\text{♩} = 60$

Fl.

Fl.

Ob.

Ob.

B♭ Cl.

B♭ Cl.

B. Cl.

Bsn.

F Hn.

F Hn.

B♭ Tpt.

B♭ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mp

mp

mp

mp

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67

8

Flute 1

The Visit

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I - AWAKENING

$\text{♩} = 80$

A 8

mf

B

mp

C 4

mf

D

mf

$\text{♩} = 90$ $\text{♩} = 100$ poco Accel. **E** 2 3

mf

F

p

G 4 **H** 8

p

I $\text{♩} = 110$ $\text{♩} = 120$ Accel. 2

II - THE DRIVE

$\text{♩} = 80$ 4 $\text{♩} = 72$ **J** 2

mf

mp *mf* *mf*

12 K 2 4

22 L *mp* M 5

31 *mf* *mp* *f*

35 *mf*

39 *f*

42

45 N *f*

46

47 3

III - ARRIVAL & GREETINGS

$\frac{120}{4}$ O 11 P 16 *mp*

37 **Q**

mf

42 **R** 16 **S** 8 **T**

mf

73

81 *Molto Rit.* ♩ = 95

♩ = 80

♩ = 60

f

87

IV - A DIFFERENCE OF OPINION

♩ = 60 2 **U** 8 8 **V**

f

22 **W** 3 4

mf

34 **X** ♩ = 120

mf

42

Y 3

f

50

60

67

V - RETURNING HOME

$\text{♩} = 60$ $\text{♩} = 90$ **Z** 11 16 **AA** 8

ff *sfz*

42

BB $\text{♩} = 75$ Slower 7

CC $\text{♩} = 90$ Moving forward 15 **DD** *p*

mf

81

87

f *Rit.* $\text{♩} = 76$

93

EE $\text{♩} = 60$ Molto Rit $\text{♩} = 80$

mf *mf*

101

Molto Rit. $\text{♩} = 70$ $\text{♩} = 60$

Flute 2

The Visit

Steven E Thompson

I - AWAKENING

$\text{♩} = 80$ 4

mf *mp*

A 8 **B**

20 *mf* **C** 3

30 **D**

38 *mf* $\text{♩} = 90$ **E** $\text{♩} = 100$ 2 3 *mf*

57 **F** *p*

69 **G** 4 **H** 8 **I** *Accel.* $\text{♩} = 110$ 2 $\text{♩} = 120$ *mf*

93

II - THE DRIVE

$\text{♩} = 80$ 4 $\text{♩} = 72$ 2 *mp* *mf* *mf*

J

12 2 K 4

22 L *mp* M 5

31 *mf* *mf*

35 *f*

38 *mf*

42

45 N *f*

46

47 3

III - ARRIVAL & GREETINGS

$\text{♩} = 120$ O 16 P 16 Q R 16

mp

61 S 8 T *mf*

Musical staff 61-76: Treble clef, key signature of two flats. Staff 61 has a whole rest with a box 'S' above it and a measure rest with a box 'T' above it. Staff 62-76 contains a melodic line with various note values and rests. The dynamic *mf* is written below staff 62.

77 Molto Rit.

Musical staff 77-84: Treble clef, key signature of two flats. Staff 77-84 contains a melodic line. The dynamic *f* is written below staff 84. The tempo marking 'Molto Rit.' is at the end of the staff.

85 $\text{♩} = 95$ $\text{♩} = 80$ $\text{♩} = 60$

Musical staff 85-93: Treble clef, key signature of two flats. Staff 85-93 contains a melodic line. The tempo markings $\text{♩} = 95$, $\text{♩} = 80$, and $\text{♩} = 60$ are written above the staff. The dynamic *f* is written below staff 85.

IV - A DIFFERENCE OF OPINION

$\text{♩} = 60$ 2 U 8 8 V *f*

Musical staff 94-111: Treble clef, key signature of two flats. Staff 94-111 contains a melodic line. The tempo marking $\text{♩} = 60$ is written above the staff. The dynamic *f* is written below staff 111.

22 W 3 4 *mf*

Musical staff 112-130: Treble clef, key signature of two flats. Staff 112-130 contains a melodic line. The dynamic *mf* is written below staff 130.

34 X $\text{♩} = 120$ *mf*

Musical staff 131-148: Treble clef, key signature of two flats. Staff 131-148 contains a melodic line. The tempo marking $\text{♩} = 120$ is written above the staff. The dynamic *mf* is written below staff 148.

42

Musical staff 149-166: Treble clef, key signature of two flats. Staff 149-166 contains a melodic line.

50 Y 3 *f*

Musical staff 167-184: Treble clef, key signature of two flats. Staff 167-184 contains a melodic line. The dynamic *f* is written below staff 184.

60 3

Musical staff 185-202: Treble clef, key signature of two flats. Staff 185-202 contains a melodic line. The dynamic *f* is written below staff 185.

67 *ff* *sfz*

Musical staff 203-210: Treble clef, key signature of two flats. Staff 203-210 contains a melodic line. The dynamics *ff* and *sfz* are written below the staff.

V - RETURNING HOME

♩ = 60
11

♩ = 90

16

8

Z

AA

mf

42

BB Slower

♩ = 75

7

p

58

CC Moving forward

♩ = 90

15

DD

mf

81

87

EE

♩ = 76

f

94

♩ = 60 Molto Rit.

♩ = 80

4

♩ = 70 Molto Rit.

mf

104

♩ = 60

Oboe 1

The Visit

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I - AWAKENING

$\text{♩} = 80$

2

9

A **B** *mf*

24

C **D** *mp* *p* *mf*

39

$\text{♩} = 90$ *poco Accel.* **E** $\text{♩} = 100$ 2 3

52

mf **F**

58

p 4

73

G **H** **I** $\text{♩} = 110$ $\text{♩} = 120$ *Accel.* 2

94

II - THE DRIVE

J $\text{♩} = 80$ 4 $\text{♩} = 72$ 3 *mp* *mp* *mf*

14 K 2 2

23 L 5 M 8 *mf*

39 *f*

42

45 N *f*

46

48 3

III - ARRIVAL & GREETINGS

$\text{♩} = 120$ 3 O 7 P 4 16

mp *mp*

37 Q

45 R 16 S 8 *mf*

69 **T**

mf

78 *Molto Rit.*

$\text{♩} = 95$ $\text{♩} = 80$ $\text{♩} = 60$ *f*

85

IV - A DIFFERENCE OF OPINION

$\text{♩} = 60$ **U**

mf

11

V

f

19

W **X**

$\text{♩} = 120$

mf

27

40

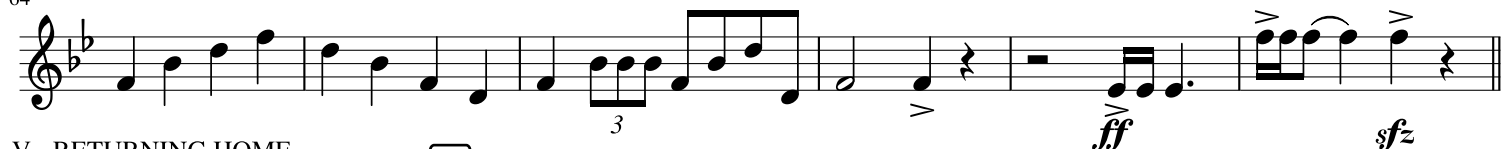
Y

f

48

57

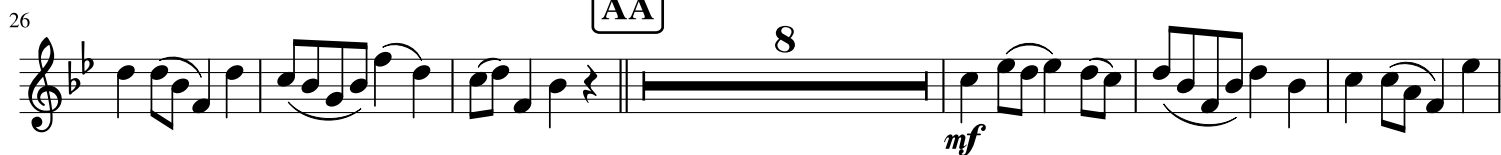
64



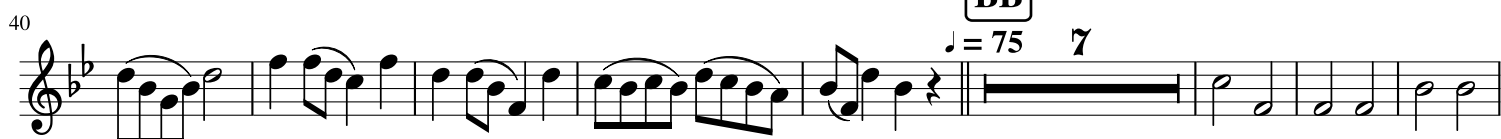
V - RETURNING HOME



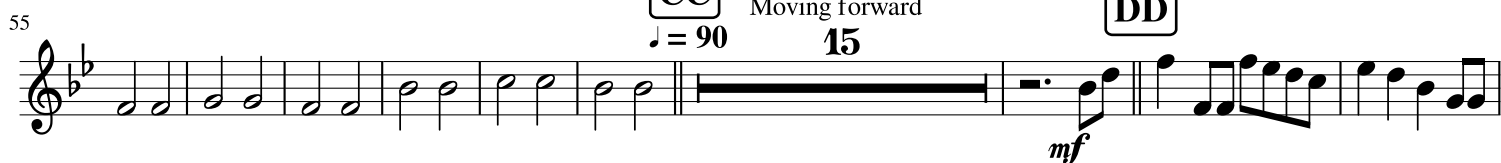
26



40



55



79



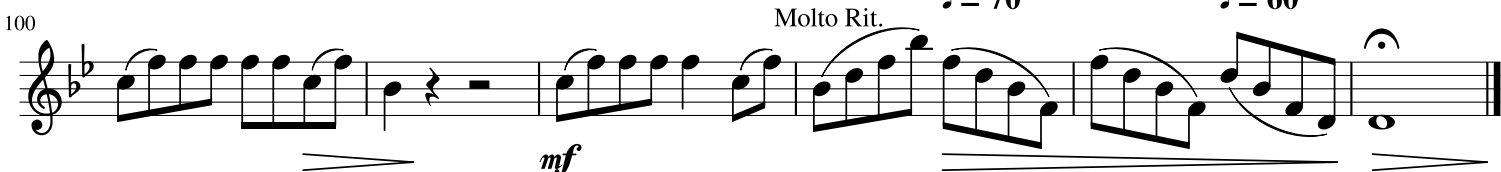
86



92



100



Oboe 2

The Visit

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I - AWAKENING

$\text{♩} = 80$ 5

mf **A** 8 **B** *mp* **C** *p* **D** *mf* $\text{♩} = 90$ poco Accel. **E** $\text{♩} = 100$ 3 *mf* **F** *p* **G** 4 **H** 8 *p* **I** Accel. $\text{♩} = 110$ 2 $\text{♩} = 120$ **J** 3 *mp* *mf*

II - THE DRIVE

$\text{♩} = 80$ 4 $\text{♩} = 72$ 3 *mp* *mp* *mf*

14 K 2 2

23 L 5 M 4 *f*

36 *f*

40 *mf*

44 N *f*

46

47 3

III - ARRIVAL & GREETINGS

$\text{♩} = 120$ O 16 P 16 Q *mp* *mp*

45 R 16 S 8

69 **T**

mf

78 *Molto Rit.*

$\text{♩} = 95$ $\text{♩} = 80$ $\text{♩} = 60$ *f*

85

IV - A DIFFERENCE OF OPINION

$\text{♩} = 60$

U

mf

11

rfz

V

f

19

W *f*

27

X $\text{♩} = 120$

mf

40

Y

48

f

58

The musical score is written for a single melodic line in treble clef, key of B-flat major (two flats). It consists of several measures grouped into sections. Section T (measures 69-77) starts with a mezzo-forte (mf) dynamic. Section U (measures 85-94) begins with a tempo change to 60 beats per minute and a mezzo-forte (mf) dynamic. Section V (measures 19-26) features a forte (f) dynamic. Section W (measures 27-33) starts with a forte (f) dynamic and a six-measure rest. Section X (measures 34-39) begins with a mezzo-forte (mf) dynamic and a tempo change to 120 beats per minute. Section Y (measures 48-57) features a forte (f) dynamic. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as dynamic markings (mf, f, rfz) and tempo markings (Molto Rit.).

65

ff *sfz*

V - RETURNING HOME

♩ = 60 **Z** 11 ♩ = 90 16 **AA** 8

mf

BB Slower ♩ = 75 8

mf

CC Moving forward ♩ = 90 2 15 **DD**

p

79

EE ♩ = 76 ♩ = 60 Molto Rit. ♩ = 80 5 ♩ = 70 Molto Rit. ♩ = 60

mf

105

B $\flat$ Clarinet 1

The Visit

Steven E Thompson

I - AWAKENING

♩ = 80

8

A

p

15

B

8

mp

C

mf

31

D

8

poco Accel.

46

♩ = 90

♩ = 100

E

3

mf

56

F

p

66

G

mf

75

H

4

p

I Accel.

mp

90

♩ = 110

♩ = 120

98

II - THE DRIVE

$\text{♩} = 80$ **4**

J $\text{♩} = 72$ **mf** **2**

11 **mp** **mf** **mp** **3** **K**

20 **2** **L** **5** **M** **7** **mf**

39 **f**

42

45 **N** **f**

46

47 **ff**

III - ARRIVAL & GREETINGS

$\text{♩} = 120$ **3** **O** **11** **P** **16**

mp **mp**

37 **Q** **8** **R** **16** **S** **8**

69 **T**

mf

78 Molto Rit.

f

85

mf

IV - A DIFFERENCE OF OPINION

J = 60 **U** 8 **V** 8 **W** 8

mf

36 **X** *J* = 120

mf

45 **Y** 3

mf

55 *f*

f

62 *ff* *sfz*

ff *sfz*

V - RETURNING HOME *J* = 60 **Z** 11 *J* = 90 **AA** 16 **BB** 8 *mf*

mf

42 *J* = 75 Slower *p*

p

53

CC Moving forward **DD**

♩ = 90

6 16

mf *mf*

79

86

EE

♩ = 76

♩ = 60 Molto Rit

♩ = 80

♩ = 70 Molto Rit.

6 2

f

The Visit

I - AWAKENING

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11 K 3

mp L *mf* M *mp*

20 2 5 *mp* *mf*

34

37 *f*

41 *mf*

44 N *f*

46

48

III - ARRIVAL & GREETINGS *ff*

$\text{♩} = 120$

3 O 7 P 4 16 Q 8

mp *mp*

45 R 16 S 8

69 **T**

mf

78 *Molto Rit.*

f

$\text{♩} = 95$ $\text{♩} = 80$ $\text{♩} = 60$

85

IV - A DIFFERENCE OF OPINION

$\text{♩} = 60$ **U** 8 **V** 8 **W** **X** $\text{♩} = 120$

mf

37 *mf*

46 **Y** 3

56 *f*

63 3 *ff* *sfz*

V - RETURNING HOME

$\text{♩} = 60$ 11 $\text{♩} = 90$ **Z** 16 **AA** 8

BB *mf*

$\text{♩} = 75$ Slower

p

42

54

CC Moving forward **DD**

$\text{♩} = 90$ **16**

mp *p*

81

EE $\text{♩} = 76$ **Molto Rit** $\text{♩} = 60$

95

$\text{♩} = 80$ **6** **Molto Rit.** $\text{♩} = 70$ **2**

Bass Clarinet

The Visit

Steven E Thompson

I - AWAKENING

A $\text{♩} = 80$ 8 *pp* *>* *p*

B 8 **C** 4

31 *poco Accel.* $\text{♩} = 90$ 2 $\text{♩} = 100$

D 4 *mp*

49 **E** 8 **F** 7 *mf*

71 **G** *mp* *mp*

78 **H** *p* **I** *Accel.*

90 $\text{♩} = 110$ 2 $\text{♩} = 120$

II - THE DRIVE

J $\text{♩} = 80$ 4 $\text{♩} = 72$ *mf* 3

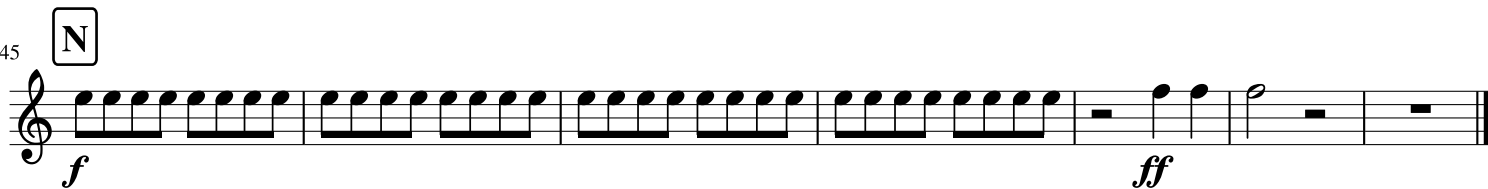
12 *mp* *mf* *mp*

18 **K** 2 *mp* *mp* **L** 5 **M** 4

33



45



III - ARRIVAL & GREETINGS

♩ = 120



45



71

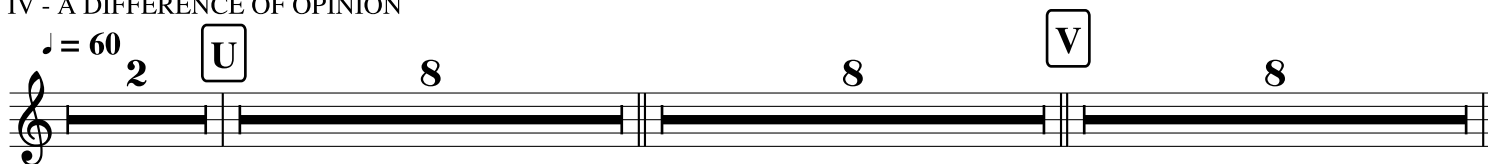


82



IV - A DIFFERENCE OF OPINION

♩ = 60



27 **W** *mp*

31 **X** $\text{♩} = 120$ **Y** *f* $\text{♩} = 16$

56

65 *ff* *sfz*

V - RETURNING HOME $\text{♩} = 60$ **Z** $\text{♩} = 90$ **AA** **BB** $\text{♩} = 75$ Slower *p* *mp*

55 **CC** Moving forward **DD** $\text{♩} = 90$ $\text{♩} = 16$ *p*

82 **EE** $\text{♩} = 76$ $\text{♩} = 60$ Molto Rit.

95 $\text{♩} = 80$ $\text{♩} = 70$ Molto Rit. 6 2

Bassoons

The Visit

Steven E Thompson

I - AWAKENING

$\text{♩} = 80$ **A** **B** **C** **D** **E** **F** **G** **H** **I**

$\text{♩} = 90$ $\text{♩} = 100$ poco Accel.

$\text{♩} = 110$ $\text{♩} = 120$

pp mp p mf

II - THE DRIVE

$\text{♩} = 80$ **J** $\text{♩} = 72$ **K**

$\text{♩} = 80$ $\text{♩} = 72$

mp mf

24 **L** 5 **M**

mp

40 **N**

mf *< f*

48 3

III - ARRIVAL & GREETINGS

$\text{♩} = 120$

4 **O** 3 *mp* 8 **P** 16 **Q** 8

45 **R** 16 **S** *mf* 4 **T** *mf*

71

82 *Molto Rit.* $\text{♩} = 95$ $\text{♩} = 80$ $\text{♩} = 60$

IV - A DIFFERENCE OF OPINION

$\text{♩} = 60$

U *p* **V** **W** *mp*

17 3

36 X $\text{♩} = 120$ 16 Y $\text{♩} = 120$ f

61 ff fz

V - RETURNING HOME

$\text{♩} = 60$ 11 $\text{♩} = 90$ Z 16 AA 15 BB $\text{♩} = 75$ Slower p

54 mp CC Moving forward $\text{♩} = 90$ 4 p

66 DD p

78

91 EE $\text{♩} = 76$ $\text{♩} = 60$ Molto Rit. $\text{♩} = 80$ 6 $\text{♩} = 70$ Molto Rit. 2

Horn in F 1

The Visit

I - AWAKENING

Steven E Thompson

$\text{♩} = 80$ 8 **A** 8 **B** 8 **C** 8 **D**

45 $\text{♩} = 90$ poco Accel. $\text{♩} = 100$ **E** 4 8 **F** *p*

67 **G** 8 **H** *p*

85 **I** Accel. $\text{♩} = 110$ $\text{♩} = 120$ *p*

95

II - THE DRIVE **J** $\text{♩} = 80$ 4 $\text{♩} = 72$ *mp* *mf* 2

12 *mp* 2 *mp* *mf* **K**

19 2 **L** 5 **M** *mp*

35 *mf* <

V - RETURNING HOME

♩ = 60 **11** **Z** **mf**

20 **7** **AA** **mf**

37 **7** **BB** ♩ = 75 Slower **p**

58 **CC** Moving forward ♩ = 90 **p**

72 **DD** **15** **EE** ♩ = 76 **f** Molto Rit. ♩ = 60

95 ♩ = 80 **6** **Molto Rit.** ♩ = 70 **2**

The musical score is written for a single voice part on a treble clef staff. It begins with a tempo of 60 beats per minute and a measure rest of 11 measures. The first section, marked 'Z', starts at measure 11 and continues to measure 19, featuring a melody of eighth and quarter notes with a mezzo-forte (mf) dynamic. The second section, marked 'AA', begins at measure 20 with a 7-measure rest followed by a melody of eighth notes, also at mf. The third section, marked 'BB', starts at measure 37 with a 7-measure rest, then a melody of half notes at a tempo of 75 bpm, marked 'Slower' and 'p' (piano). The fourth section, marked 'CC', begins at measure 58 with a tempo of 90 bpm and the instruction 'Moving forward', featuring a melody of quarter notes at 'p'. The fifth section, marked 'DD', starts at measure 72 with a 15-measure rest. The sixth section, marked 'EE', begins at measure 87 with a tempo of 76 bpm and 'f' (forte), featuring a melody of eighth notes. This section concludes with a 'Molto Rit.' (Molto Ritardando) instruction and a tempo of 60 bpm. The final section starts at measure 95 with a tempo of 80 bpm, followed by a 6-measure rest, then a 'Molto Rit.' instruction with a tempo of 70 bpm, and ends with a 2-measure rest.

Horn in F 2

The Visit

Steven E Thompson

I - AWAKENING

Musical score for Horn in F 2, Section I - AWAKENING. The score is written in 4/4 time and includes measures 1 through 95. It features various musical notations including rests, notes, and dynamic markings.

Measures 1-42: Section I - AWAKENING. Includes measures 1-42. Key markings include $\text{♩} = 80$, $\text{♩} = 90$, $\text{♩} = 100$, $\text{♩} = 110$, and $\text{♩} = 120$. Dynamic markings include mp , p , and mf . Section markers A, B, C, D, E, and F are present.

Measures 42-95: Section I - AWAKENING. Includes measures 42-95. Key markings include $\text{♩} = 90$, $\text{♩} = 100$, $\text{♩} = 110$, and $\text{♩} = 120$. Dynamic markings include mp , p , and mf . Section markers G, H, and I are present.

II - THE DRIVE

Musical score for Horn in F 2, Section II - THE DRIVE. The score is written in 4/4 time and includes measures 95 through 18. It features various musical notations including rests, notes, and dynamic markings.

Measures 95-12: Section II - THE DRIVE. Includes measures 95-12. Key markings include $\text{♩} = 80$ and $\text{♩} = 72$. Dynamic markings include mp and mf . Section marker J is present.

Measures 12-18: Section II - THE DRIVE. Includes measures 12-18. Dynamic markings include mp and mf . Section markers K, L, and M are present.

31



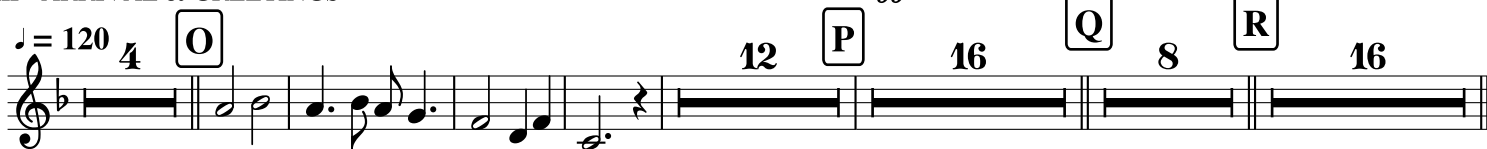
40



47



III - ARRIVAL & GREETINGS



61



84

Molto Rit.

♩ = 95



IV - A DIFFERENCE OF OPINION



10



18



26



31

X

♩ = 120

16

Y

f

3

[illegible]

64

3

ff

sfz

V - RETURNING HOME

V - RETURNING HOME ♩ = 90

♩ = 60

11

A musical score for a piece titled 'V - RETURNING HOME'. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked as '♩ = 60' at the beginning and '♩ = 90' at the end. The piece consists of a single melodic line that is mostly a sustained note, with a final measure containing a single eighth note. The number '11' is written above the staff, indicating the total number of measures.

13 Z 15 AA

mf

34 BB $\text{♩} = 75$ Slower

p

52 CC $\text{♩} = 90$ Moving forward

p

63

74 DD 15 EE $\text{♩} = 76$ $\text{♩} = 60$ Molto Rit

f

95 $\text{♩} = 80$ 6 $\text{♩} = 70$ Molto Rit. 2

f

The Visit

I - AWAKENING

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40 N

mf $< f$

48

III - ARRIVAL & GREETINGS *ff*

$\text{♩} = 120$ O 11 P 16 Q 8

45 R 16 S 3 *mp* T 15 Molto Rit. *f*

$\text{♩} = 95$ *mf* $\text{♩} = 80$ $\text{♩} = 60$

85

IV - A DIFFERENCE OF OPINION

$\text{♩} = 60$ 2 U 8 8 V 4 *mf* 3 3 3 3 3 3

26 W 3

32 X $\text{♩} = 120$ 16 Y *f* 3

54 4

66 3 *ff* *sfz*

V - RETURNING HOME

♩ = 60 **11** ♩ = 90 **Z** **15** **AA**

mf

34 **BB** ♩ = 75 Slower **7**

p

55 **CC** Moving forward ♩ = 90

p

69 **DD** **15** **EE** ♩ = 76

f

94 ♩ = 60 Molto Rit ♩ = 80 **6** ♩ = 70 Molto Rit. **2**

The musical score is written on a single staff in treble clef. It begins with a tempo of 60 and a measure count of 11, followed by a tempo change to 90 and a measure count of 15. The first system ends with a double bar line. The second system starts at measure 34 with a tempo of 75 and the instruction 'Slower', followed by a measure count of 7. The third system starts at measure 55 with a tempo of 90 and the instruction 'Moving forward'. The fourth system starts at measure 69 with a tempo of 76. The fifth system starts at measure 94 with a tempo of 60 and 'Molto Rit', followed by a tempo of 80 and a measure count of 6, then a tempo of 70 and 'Molto Rit.' and a measure count of 2. The score concludes with a double bar line. Performance markings include *mf*, *p*, and *f*. Section markers Z, AA, BB, CC, DD, and EE are placed above the staff. Measure numbers 11, 15, 34, 55, 69, and 94 are indicated at the start of their respective systems.

B♭ Trumpet 2

The Visit

Steven E Thompson

I - AWAKENING

♩ = 80

8 **A** 8 **B** 8 **C** 8 **D** 8 poco Accel.

46 ♩ = 90 ♩ = 100 **E** *mp* 4 8 **F** 7 *mf* **G** **H** 4 *p*

82 **I** Accel. ♩ = 110 ♩ = 120 *mp*

93

II - THE DRIVE

♩ = 80 **J** 4 ♩ = 72 *mp* *mf* **K**

11 2 *mp* 2 *mf* **L** **M** 5 8 *mf* **N**

20 *mf* *f*

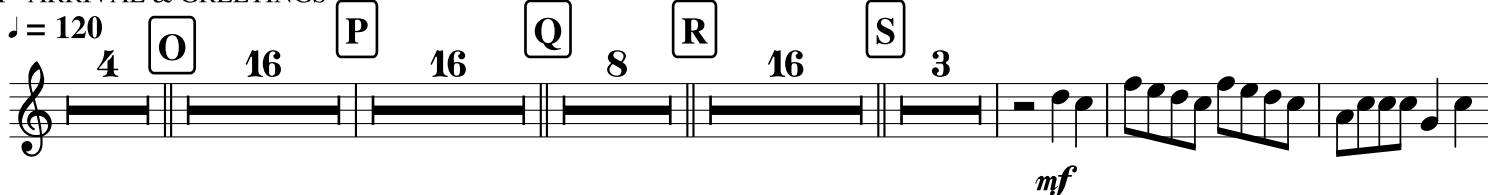
40

48

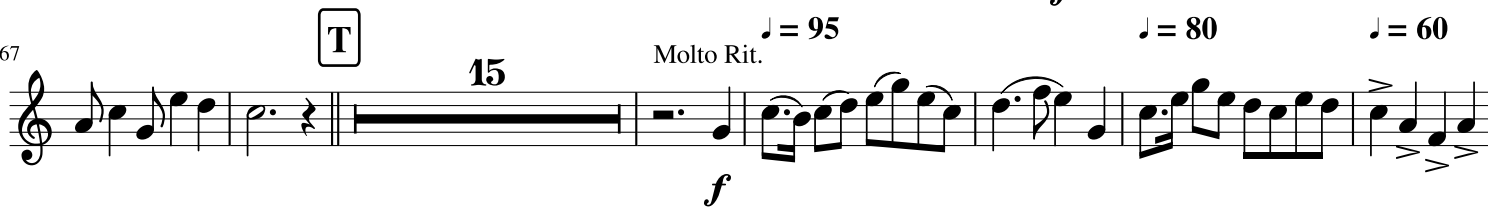


III - ARRIVAL & GREETINGS

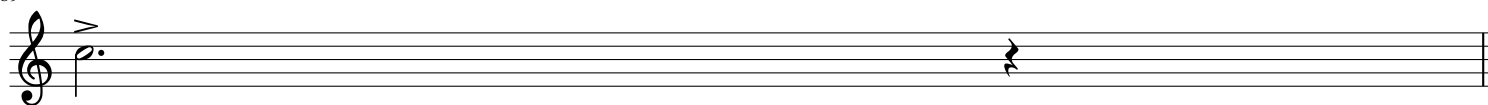
♩ = 120



67

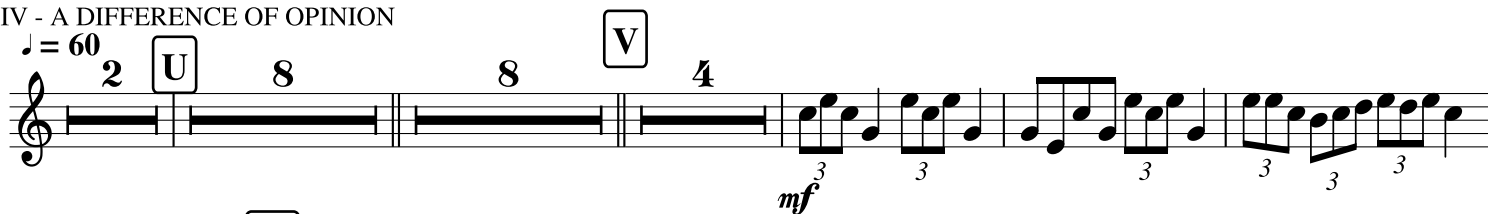


89



IV - A DIFFERENCE OF OPINION

♩ = 60



26



32



54



66



V - RETURNING HOME

♩ = 60 11 ♩ = 90 **Z** 15 **AA**

mf

34 **BB** Slower ♩ = 75 7 12 *mf*

mf

59 **CC** Moving forward ♩ = 90 2 *p*

p

73 **DD** 15 **EE** ♩ = 76 ♩ = 60 Molto Rit ♩ = 80 *f*

f

97 6 ♩ = 70 Molto Rit. 2

Timpani - Bb, Eb, F

The Visit

Steven E Thompson

I - AWAKENING

♩ = 80

8 **A** 8 **B** 8 **C** 8 **D**

mp

41 poco Accel. ♩ = 90 **E** 4

53 **F** 8

70 **G**

mp

77 **H** 8 **I** Accel. ♩ = 110

mp

91 ♩ = 120

II - THE DRIVE

♩ = 80 **J** 4 ♩ = 72 8 **K** 4 **L**

mf

27 **M** 4

mf

38

IV - A DIFFERENCE OF OPINION

$\text{♩} = 60$ 2 U 8

mp

19 V W

mf

28 X $\text{♩} = 120$

mf

37 3

45 Y 3 *f*

54

62 3 *ff*

69 *sfz*

V - RETURNING HOME

$\text{♩} = 60$ 11 $\text{♩} = 90$ Z 16 AA

mp

36

42

BB $\text{♩} = 75$ Slower

CC $\text{♩} = 90$ Moving forward

16

65

DD

75

8

mp

EE

89

$\text{♩} = 76$

$\text{♩} = 60$ Molto Rit

$\text{♩} = 80$

mf

97

6

$\text{♩} = 70$ Molto Rit.

2

Violin I

The Visit

Steven E Thompson

I - AWAKENING

♩ = 80

A

mp

14 *V* *VVV* *VVV* **B** *pp* *mp*

26 **C** *mf*

34 *V* *VVV* *VVV* **D** *poco Accel*

46 *♩* = 90 *p* **E** *♩* = 100 **F** *mf*

66 **G** *4* *3*

80 **H** *mf* *V* **I** *Accel.*

90 *♩* = 110 *♩* = 120 *Pizz.* *f*

98

II - THE DRIVE

Musical score for the first system of "The Firebird Suite, Op. 181, No. 1" by Igor Stravinsky. The score is in G major and 2/4 time. It features a single melodic line with various dynamics (mf, sfz, mp, f, ff) and articulations (accents, slurs, triplets). The tempo is marked "Allegretto" with a metronome marking of 80. The score includes rehearsal marks J, K, L, M, and N. The first system ends with a double bar line and a repeat sign.

III - ARRIVAL & GREETINGS

First system of the musical score. It begins with a treble clef, a key signature of one flat (B-flat), and a tempo marking of ♩ = 120. The first measure is marked 'Pizz.' (pizzicato) and contains eighth notes. The second measure is marked 'mp' (mezzo-piano). The third measure is marked 'mf' (mezzo-forte). The fourth measure is a whole rest. The fifth measure is marked '16' and contains a whole note. The sixth measure is marked 'Arco' (arco) and contains a whole note. The seventh measure is marked 'V' (crescendo) and contains a whole note. The eighth measure is marked 'mp' (mezzo-piano) and contains a whole note. The ninth measure is marked 'p' (piano) and contains a whole note. The tenth measure is marked 'mp' (mezzo-piano) and contains a whole note. The eleventh measure is marked 'p' (piano) and contains a whole note. The twelfth measure is marked 'mp' (mezzo-piano) and contains a whole note. The thirteenth measure is marked 'p' (piano) and contains a whole note. The fourteenth measure is marked 'mp' (mezzo-piano) and contains a whole note. The fifteenth measure is marked 'p' (piano) and contains a whole note. The sixteenth measure is marked 'mp' (mezzo-piano) and contains a whole note. The system ends with a double bar line.

28 Q *p*

39 R *f*

53 S *f*

62 T *mf*

75 *Molto Rit.* *f*

85 $\text{♩} = 95$ $\text{♩} = 80$ $\text{♩} = 60$

IV - A DIFFERENCE OF OPINION

$\text{♩} = 60$ U 8 V 8

27 W *mf* 2

34 X $\text{♩} = 120$ *mf*

44 Y 3 *f*

56

66

V - RETURNING HOME

$\text{♩} = 60$ Pizz. **3**

mf

7

AA 15 **BB** $\text{♩} = 75$ Slower **CC** $\text{♩} = 90$ 16 **Z**

29

mf

52

6 **CC** $\text{♩} = 90$ Moving forward **mf**

63

70

77 **DD**

p **EE** $\text{♩} = 76$ $\text{♩} = 60$ Molto Rit $\text{♩} = 80$ $\text{♩} = 70$ $\text{♩} = 60$ Molto Rit

92

mf **fp** **mp**

The musical score is written for a single melodic line on a treble clef staff in B-flat major (two flats). It consists of several measures, some of which are grouped into sections labeled AA, BB, CC, DD, and EE. Section AA (measures 29-30) is marked 'mf' and 'Slower' with a tempo of 75. Section BB (measures 31-32) is marked 'mf' and 'Slower' with a tempo of 75. Section CC (measures 52-53) is marked 'mf' and 'Moving forward' with a tempo of 90. Section DD (measures 77-78) is marked 'p' and 'Molto Rit' with a tempo of 60. Section EE (measures 92-93) is marked 'mf', 'fp', and 'mp' with a tempo of 76. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Violin II

The Visit

Steven E Thompson

I - AWAKENING

$\text{♩} = 80$

A

mp *pp*

17 **B** *pp* *mp*

29 **C** *mp* *p* **D**

45 *poco Accel.* $\text{♩} = 90$ $\text{♩} = 100$ **E** 4 8 **F** *mf*

63 **G** 4 3

78 **H** *mf* $\text{♩} = 110$ $\text{♩} = 120$

87 **I** *Accel.*

94 *Pizz.* *f*

II - THE DRIVE

$\text{♩} = 80$ *Arco*

mf 3 3 3 3 3 *sfz*

3 3 3 3 3 3 *sfz*

5 **J** $\text{♩} = 72$ *mp* *mf*

10 *mp* 3 *mp* *mf*

17 *mf* **K** 4 **L**

25 3 3 3 3 3 3 *sfz* *sfz*

27 *ff* **M** 12

41 *mf*

44 *f* **N**

46

49 2 Pizz. *ff*

III - ARRIVAL & GREETINGS

$\text{♩} = 120$ Pizz. **O** 16 **P** Arco *mp*

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

36 **Q** **R** *p* *f*

50

59

70

80

88

IV - A DIFFERENCE OF OPINION

IV - A DIFFERENCE OF OPINION

J = 60

27

33

41

50

61

V - RETURNING HOME

$\text{♩} = 60$ Pizz. *mf*

7 $\text{♩} = 90$ **Z** 8

21 **AA** Arco *p*

33 **BB** Slower $\text{♩} = 75$ *mf*

47 *V* 6

59 **CC** Moving forward $\text{♩} = 90$ *mf*

66 *V*

73 **DD** *p*

84 **EE** $\text{♩} = 76$ $\text{♩} = 60$ Molto Rit $\text{♩} = 80$ *mf* *fp*

99 $\text{♩} = 70$ Molto Rit. $\text{♩} = 60$ *mp*

The musical score is written for a single melodic line on a treble clef staff in B-flat major (two flats). It consists of 100 measures. The tempo starts at 60 beats per minute (♩ = 60) and is marked 'Pizz.' (pizzicato). The first measure has a dynamic of *mf*. At measure 7, the tempo changes to 90 (♩ = 90) and a box labeled 'Z' appears, followed by an 8-measure rest. At measure 21, the tempo returns to 60, and a box labeled 'AA' appears, followed by the word 'Arco' and a dynamic of *p*. At measure 33, the tempo changes to 75 (♩ = 75) and is marked 'Slower', with a box labeled 'BB' and a dynamic of *mf*. At measure 47, there are two 'V' markings above the staff. At measure 59, a box labeled 'CC' appears with the instruction 'Moving forward' and a tempo of 90 (♩ = 90), with a dynamic of *mf*. At measure 66, there is a 'V' marking. At measure 73, a box labeled 'DD' appears with a dynamic of *p*. At measure 84, a box labeled 'EE' appears with a tempo of 76 (♩ = 76), followed by a 'Molto Rit.' section with a tempo of 60 (♩ = 60) and a tempo change to 80 (♩ = 80). Dynamics *mf* and *fp* are indicated. At measure 99, the tempo is 70 (♩ = 70) with 'Molto Rit.', then changes to 60 (♩ = 60). The score ends with a dynamic of *mp* and a final fermata.

The Visit

I - AWAKENING

A

95 

♩ = 80 Arco

♩ = 80 Arco

The first system of the musical score is written on a single staff with a 12/8 time signature and a key signature of one flat (B-flat). The tempo is marked as ♩ = 80 and the playing style is 'Arco'. The music begins with a mezzo-forte (mf) dynamic. It consists of four measures of eighth-note triplets, each marked with an accent (>). The first triplet contains notes G4, A4, and Bb4. The second triplet contains G4, A4, and Bb4. The third triplet contains G4, A4, and Bb4. The fourth triplet contains G4, A4, and Bb4. The fifth measure is a triplet of eighth notes G4, A4, and Bb4, marked with an accent (>) and a forte (f) dynamic. The sixth measure is a triplet of eighth notes G4, A4, and Bb4, marked with an accent (>) and a forte (f) dynamic. The seventh measure is a triplet of eighth notes G4, A4, and Bb4, marked with an accent (>) and a forte (f) dynamic. The eighth measure is a half note G4, marked with a sforzando (sfz) dynamic.

3 *sfz*

5 *mp* *mf* *J* $\text{♩} = 72$

10 *mp* *mp* *mf*

17 *mf* *K* *L*

25 *sfz* *sfz*

27 *ff* *M* 12

44 *f* *N*

46

48 2 Pizz. *ff*

III - ARRIVAL & GREETINGS

$\text{♩} = 120$ Pizz.

p *mp* *mf* *O* 7 *mp*

17 **P** Arco **4** *mp* **V**

30 **Q** Arco *p*

41 **R** **2**

56 **S** **8** **T** **V** *mf*

74 **V**

83 **Molto Rit.** $\text{♩} = 95$ $\text{♩} = 80$ $\text{♩} = 60$

IV - A DIFFERENCE OF OPINION *f*

$\text{♩} = 60$ **U** **8** **V** **8** **W** **8** **2** *p*

29 *mf* **3** **3**

34 **X** $\text{♩} = 120$ *mf*

43

52 **Y** 3 *f*

63 3 *ff* *sfz*

V - RETURNING HOME
♩ = 60 Pizz.

8 2 *mf* **Z** 8 ♩ = 90

24 **AA** Arco *p*

37 **BB** ♩ = 75 Slower 14

61 **CC** ♩ = 90 Moving forward *mf*

69 V

76 **DD**

91 *p* **EE** ♩ = 76 ♩ = 60 Molto Rit. ♩ = 80 ♩ = 70 ♩ = 60 Molto Rit.

mf *fp* *mp*

Violoncello

The Visit

Steven E Thompson

I - AWAKENING

♩ = 80

15

32

48

59

74

81

95

A

B

C

D

E

F

G

H

I

mp

pp

p

mp

p

mf

p

p

mp

p

mp

f

pizz.

f

♩ = 90

poco Accel.

♩ = 100

♩ = 110

♩ = 120

Accel.

2

II - THE DRIVE

♩ = 80 Arco

mf

4

J

$\text{♩} = 72$

4

11

mp

K

2

mp

2

20

mp

L

mf

25

28

M

mp

38

N

f

47

2

Pizz.

ff

III - ARRIVAL & GREETINGS

$\text{♩} = 120$

Pizz.

O

11

p

mp

mf

mf

P

19

Arco

p

Q

31

p

45 **R**

p

58 **S** **T**

mf *mf*

70

81 *Molto Rit.* ♩ = 95 ♩ = 80 ♩ = 60

IV - A DIFFERENCE OF OPINION

♩ = 60

U **V** **W**

p *mf*

31

X ♩ = 120

mf

45 **Y**

55

f

63

ff *sfz*

V - RETURNING HOME

♩ = 60 Pizz.



mf

6



♩ = 90 **Z**

12



AA

21



Arco

p

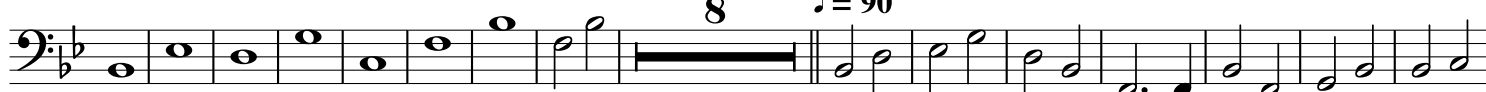
30



BB

Slower
♩ = 75

45



CC

Moving forward
♩ = 90

8

p

p

68



DD

p

80



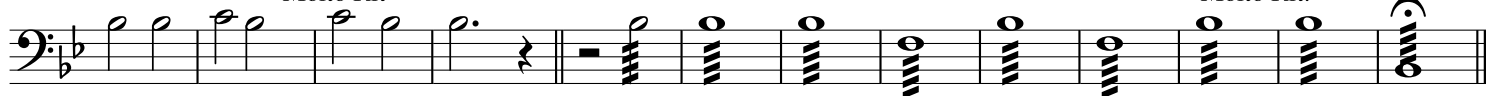
♩ = 76

EE

♩ = 60
Molto Rit

♩ = 80

93



♩ = 70 ♩ = 60
Molto Rit.

mf *fp* *mp*

Contrabasses

The Visit

Steven E Thompson

I - AWAKENING

$\text{♩} = 80$ 8 **A** 8 **B** 8 **C** 4

37 **D** *mp* $\text{♩} = 90$ poco Accel. $\text{♩} = 100$ **E** *p* *mf*

51 **F** 8 4 *p*

73 **G** *mp* *mp*

79 **H** **I** $\text{♩} = 110$ $\text{♩} = 120$ Accel. 2 *p*

93 Pizz. *f*

II - THE DRIVE

$\text{♩} = 80$ Arco **J** $\text{♩} = 72$ 2 6 *mp* 2 *f*

17 **K** 2 *mp* **L** 5

29 **M** 4 *mp*

IV - A DIFFERENCE OF OPINION

♩ = 60 2 **U** Arco Arco

p *p*

15 **V**

27 **W**

mp

31 **X** ♩ = 120 16 **Y** 3 *f*

57

66 3 *ff* *sfz*

♩ = 60

Pizz.

mf

7

♩ = 90 **Z**

14

27

AA Arco

p

40

BB **CC** **DD** **EE**

♩ = 75 Slower 16

♩ = 90 Moving forward 16

15

♩ = 76

♩ = 60 Molto Rit.

96

♩ = 80

6

♩ = 70 Molto Rit.

2