

ATTICA & ARCADE # 18 (2-8-0)

(WELCOME ABOARD THE TRAIN TO YESTERDAY)

COMPOSED BY MIKE HYZIAK

INSTRUMENTATION:

- | | |
|--------------------------------------|--|
| -Piccolo | -Piano |
| -Flute 1&2 | -Bass |
| -Oboe/English Horn | |
| -Bassoon | -Mallets (Xylophone, Vibraphone, Marimba) |
| -B♭ Clarinet 1-3 | -Timpani |
| -Bass Clarinet | -Percussion |
| -Alto Sax 1&2 | (Crash Cymbal, Ride Cymbal, Splash Cymbal, Hi-Hat, Tam-tam, other misc. cymbals as available, Anvil) |
| -Tenor Sax | -Wooden Train Whistle(s) |
| -Baritone Sax | (any number of performers up to discretion of conductor and composer, if available) |
| | -Snare Drum |
| -B♭ Trumpet 1-3 | -Bass Drum |
| -Horn 1-3 | |
| -Trombone 1-3 (3rd is Bass Trombone) | |
| -Euphonium | |
| -Tuba | |

Some Performance Notes:

- All 8th note groupings are to be played evenly (no swing), unless as part of an 8th note triplet. The dotted 8th plus 16th groupings are to be played with a swing feel (NOT a march feel). The contrast between these two styles/feels must be made clear, especially when played simultaneously.
- Dynamics are extremely important, especially in the brass group (Trumpets 1-3, Trombone 1) that mimics the train whistle.
- The part of the "Wooden Train Whistle" can be played by any number of performers, as long as each performer is playing on a wooden train whistle. The performers need not be sitting next to each other, or in a group separate from the rest of the ensemble. Play only where there are slash marks, indicating that the performer may freely improvise rhythm, pitch, duration, volume, etc., to their own discretion. However, if any number of performers want to play something "together" at any point in the composition, they may do so. This part mimics the kids who were on the train that brought their wooden whistles with them, as they tried to echo the sound of the actual train whistle. Above all, just have fun with it.

About the Engine (from Wikipedia):

Arcade & Attica #18 is a 2-8-0 steam locomotive that was built in 1920 by the American Locomotive Company (Alco) at its Cooke Works in Paterson, New Jersey. It was originally built for a sugar mill in Cuba, which canceled its order. Alco then sold the locomotive to a quarry in New Jersey. The locomotive was sold again in 1929 to the Boyne City Railroad of Boyne City, Michigan. It was used in freight service on its line between Boyne City (where it interchanged with the Pennsylvania Railroad) to Boyne Falls. In 1962, the Arcade and Attica Railroad (A&A), seeking additional revenue to supplement the freight income, purchased #18 and two Boonton-style commuter coaches from Erie Lackawanna Railway. Since then #18 has hauled passenger excursion trains between Arcade and Curriers, with occasional ventures to North Java on either passenger or freight trains. At the close of the 2001 passenger excursion season, #18 went into the A&A's workshops for a complete teardown and overhaul to bring it into compliance with the new 49 C.F.R. Part 230, the Federal Railroad Administration's new regulations on steam locomotive inspection and maintenance. Originally expected to last until halfway through the 2002 passenger season, the teardown revealed much work that needed to be completed to bring the locomotive into compliance with the new safety regulations. In 2008 #18 finally emerged from the shops after a 6-year-long rebuilding program.

[https://en.wikipedia.org/wiki/Arcade_%26_Attica_18]

"Attica & Arcade #18 (2-8-0)" story:

PART 1: "All aboard"

Oooooo-wah. Oooooo-wah. Ooo-wah, ooo-wah. Ooooooowooooo-wah.

Clang-clang! Clang-clang! Clang-clang!

TSSSSSS.

Cha-chug! Cha-chug!

These are the characteristic sounds of the 1920 American-built Attica & Arcade #18 (2-8-0) steam locomotive, alerting all incoming passengers to take their seats, pop open a window, and enjoy the sights and sounds of a local quaint town. If you're one of the lucky few train enthusiasts, mom and dad would have purchased a wooden train whistle for you to echo #18's roaring whistle. At first glance, it seems like this living relic might not make it out of the station, with its rickety and uneven sputtering and juttering, puffing endless clouds of black smoke into the clear blue sky, but looks can be deceiving. With a few more cha-chug, cha-chug, cha-chug's, it picks up just enough speed to glide across Main Street, and onto its journey into the past.

PART 2: "Chug, chug, chug, to North Java"

Engine 18's theme is initially stated by a solo French Horn; one of those 'regulars' aboard the train that likes to study every ridge and groove and peak and valley of the incoming terrain and bountiful farmland. Set to a blues progression for that American flavor, this statement is simple, straightforward, but catchy, and over time other passengers will pick it up and treat it like their own.

PART 3: "Engine 18 spins on the turntable"

With North Java a stone's throw away, engine 18 screeches its brakes, slowing to a crawl, clanging its bell endlessly.

Clang-clang! Clang-clang! Clang-clang!

TSSSSSSSSSSSS!

Oooooo-wah. Oooooo-wah. Ooo-wah, ooo-wah. Ooooooowooooo-wah.

We have finally reached the Curriers depot in North Java; quiet and serene. Immediately after stepping off the train, what catches your eye is the #22 A&A engine that has been out of service for what looks like over half a century, with its broken lights and brakes, peeling paint, and the faint aroma of vintage steam swirling about. At the far end of the track is an engine turntable, where #18 will spin itself around and make its way to the opposite side of the line to make the journey back the way it came. This process takes quite a while to complete, and a lone clarinet laments a bit with impatience: are they in a hurry to resume their busy lives? Or maybe they are late for some important meeting. We don't really know, but to help pass the time, they start singing to themselves, quietly. Then:

Cha-chug! Cha-chug!

TSSSSS!

Ooo-wah, ooo-wah.

Boom, boom.

Just like that, the engine couples to the rest of the cars, and is trying to pick up speed to make the return journey to Arcade. The passengers rejoice and quickly hop back on, and into their seats.

PART 4: "Return journey"

That lone clarinet singing by the turntable was a church choir member, who has reunited with the rest of their congregation, and in feeling with the mood, start singing that same soulful song on the return journey, which bears similarities to that original French Horn theme. Other nearby passengers join in but with their own personal touches, recalling bits and pieces from the earlier part of the trip, or from some other moment in their lives they felt a need to share. The ride back to Arcade starts off a bit bumpy, but #18 seems to have hit its stride, even picking up a little speed here and there. Suddenly, the whistle blows, and the bell clangs excitedly. A very strong jolt is felt, as if the train is about to snap in half, and #18 tapers down its speed, almost to a crawl. Looking out the window, you can see very familiar territory.

PART 5: "Arrival at Arcade station"

Oooooo-wah. Oooooo-wah. Ooo-wah, ooo-wah.

Clang-clang! Clang-clang! Clang-clang!

Tssssss.

Cha-chug! Cha-chug!

Once again gliding over Main Street, #18 coasts the last remaining yards into the station. In an orderly fashion, the passengers line up to depart, expressing their gratitude to the station agents who are helping them down the steep steps.

PART 6: "To the shed"

Some folks immediately leave the premises to resume their busy lives, some peruse the gift shop, but many stick around on the tracks to watch engine 18 say its goodbyes before heading off into the distance, and to its shed, where it will rest its aching axles, until called upon once again to take a new group of passengers on a journey through time.

ATTICA & ARCADE #18 (2-8-0)

(♩ = 115) (♩ = 115)

"train bell" (make it clang!) (3+2)

Picc. *f*

Fl. 1&2

Ob. "train bell" (make it clang!) *f* (one player)

Bssn. *f*

B♭ Cl. 1

B♭ Cl. 2&3 Clarinet 2 (one player) "train bell" (make it clang!) *f*

Bass Cl. *f*

Alto 1&2

Tenor

Baritone

(♩ = 115) (3+2)

B♭ Tpt. 1 *mp* *p* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

B♭ Tpt. 2&3 *mp* *p* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Hn. 1

Hn. 2&3

Tbn. 1 *mp* *p* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Tbn. 2&3 *f*

Euph. *f*

Tuba *f*

(♩ = 115) (3+2)

Pno. *f* *lv.*

Bass *f* *arco*

Vib.

Timp. *f*

Perc. *f* *lv.* [Hi-Hat (choked)]

Train Whistle(s)

Sn. Dr.

B. Dr. *f*

14

Picc. *f*

Fl. 1&2

Ob. *f* (one player)

Basn.

B♭ Cl. 1

B♭ Cl. 2&3 *f* (one player)

Bass Cl.

Alto 1&2

Tenor

Baritone

14

B♭ Tpt. 1 *mp f*

B♭ Tpt. 2&3 *mp f*

Hn. 1

Hn. 2&3 *f*

Tbn. 1 *mp f*

Tbn. 2&3 *f*

Euph.

Tuba

14

Pno. *sf*

Bass *f*

Vib.

Timp. *f*

Perc. *sf*

Train Whistle(s)

Sn. Dr. *mf*

B. Dr. *f*

Suddenly slower ♩ = 80

accel.

Picc. *f*

Fl. 1&2

Ob. *f* (one player)

Bssn.

Bs. Cl. 1 *mp* *mf* *gliss.* *f*

Bs. Cl. 2&3 *f* (one player)

Bass Cl. *f*

Alto 1&2 *mp* *f*

Tenor *mp* *f*

Baritone *mp* *f*

Suddenly slower ♩ = 80

accel.

Bs. Tpt. 1 *mp* *f* *mp* *mp* *f* *mp* *f*

Bs. Tpt. 2&3 *mp* *f* *mp* *mp* *f* *mp* *f*

Hn. 1

Hn. 2&3 *f*

Tbn. 1 *mp* *f* *mp* *mp* *f* *mp* *f*

Tbn. 2&3 *f*

Euph. *f*

Tuba *f*

Suddenly slower ♩ = 80

accel.

Pno. *ff*

Bass *f*

Vib.

Timp. *f*

Perc. *mp* [Ride cymbal] [Hi-Hat (choked)] *f*

Train Whistle(s)

Sn. Dr.

B. Dr.

ATTICA & ARCADE #18 (2-8-0)

♩ = 100

Picc. *mf*

Fl. 1&2

Ob. *mf*

Bssn.

B♭ Cl. 1

B♭ Cl. 2&3 *mf*

Bass Cl.

Alto 1&2 *mf*

Tenor *mf*

Baritone *mf*

B♭ Tpt. 1 *mp* *f* *mp*

B♭ Tpt. 2&3 *mp* *f* *mp*

Hn. 1

Hn. 2&3

Tbn. 1 *mp* *f* *mp*

Tbn. 2&3

Euph.

Tuba

Pno. *lx* *mf* *lx* *lx*

Bass

Vib.

Timp. [Tuning: F, G, C, D]

Perc. [Ride cymbal] *mf*

Train Whistle(s)

Sn. Dr. *mf* on drum head

B. Dr. *mf* clank on side of drum as dry as possible (like a kick drum)

mf

37

Picc.

Fl. 1&2

Ob.

Bssn.

B. Cl. 1

B. Cl. 2&3

Bass Cl.

Alto 1&2

Tenor

Baritone

B. Tpt. 1

B. Tpt. 2&3

Hn. 1

Hn. 2&3

Tbn. 1

Tbn. 2&3

Euph.

Tuba

Pno.

Bass

Vib.

Timp.

Perc.

Train Whistle(s)

Sn. Dr.

B. Dr.

lead

mp

tutti

mp

unis.

mf

one player

mf

43 *with bluesy inflections*

Picc. *mf* *tutti* *with bluesy inflections*

Fl. 1&2 *mf* *with bluesy inflections*

Ob. *mf*

Bssn.

B♭ Cl. 1 *with bluesy inflections* *mf*

B♭ Cl. 2&3 *with bluesy inflections* *mf*

Bass Cl. *with bluesy inflections* *mf*

Alto 1&2 *mf*

Tenor *mf*

Baritone *mf*

43

B♭ Tpt. 1

B♭ Tpt. 2&3

Hn. 1 *mf*

Hn. 2&3 *mf* *unis.*

Tbn. 1 *f* *biel*

Tbn. 2&3 *f* *biel*

Euph. *tutti* *mf*

Tuba *mf*

43

Pno.

Bass *pizz.* *mf*

Vib. 43

Timp.

Perc.

Train Whistle(s)

Sn. Dr. *heavy accent (w/Trombones)*

B. Dr.

55

Picc. *f* *ff* *f*

Fl. 1&2 *f* *ff* *f*

Ob. *f* *ff* *f*

Bsn. *f*

B♭ Cl. 1 *f* *mf* *ff* *f*

B♭ Cl. 2&3 *f* *mf* *ff* *f*

Bass Cl. *f*

Alto 1&2 *f* *mf* *f* *mf*

Tenor *f* *mf* *f* *mf*

Baritone *f* *mf* *f* *mf*

B♭ Tpt. 1 *f*

B♭ Tpt. 2&3 *f* *mf*

Hr. 1 *f*

Hr. 2&3 *f*

Tbn. 1 *f*

Tbn. 2&3 *f*

Euph. *f*

Tuba *f*

Pno. *f*

Bass *f* *arco*

Vib. *dampen* *ff* *to Marimba*

Timp. *f*

Perc. *Splash cymbal w/stick* *mf* *f dampen immediately*

Train Whistle(s)

Sn. Dr. *f* *p* *f*

B. Dr. *f*

rit.

66

Picc.

Fl. 1&2

E. Hn.

Bssn.

B♭ Cl. 1

B♭ Cl. 2&3

Bass Cl.

Alto 1&2

Tenor

Baritone

mf

two players

rit.

66

B♭ Tpt. 1

B♭ Tpt. 2&3

Hn. 1

Hn. 2&3

Tbn. 1

Tbn. 2&3

Euph.

Tuba

rit.

66

Pno.

Bass

Mrb.

Timp.

Perc.

Train Whistle(s)

Sn. Dr.

B. Dr.

Solo

f

Piano cues

72 ♩ = 115 Part 3: Engine 18 spins on the turntable *rit.* ♩ = 60

Picc.

Fl. 1&2

E. Hn.

Bssn. *loooong fall*

B. Cl. 1

B. Cl. 2&3 *loooong fall*

Bass Cl. *loooong fall*

Alto 1&2

Tenor *loooong fall*

Baritone *loooong fall*

72 ♩ = 115 Part 3: Engine 18 spins on the turntable *rit.* ♩ = 60

B. Tpt. 1

B. Tpt. 2&3

Hn. 1

Hn. 2&3

Tbn. 1 *loooong fall*

Tbn. 2&3 *loooong fall*

Euph. *loooong fall*

Tuba *loooong fall*

72 ♩ = 115 Part 3: Engine 18 spins on the turntable *rit.* ♩ = 60

Pno. *loooong fall*

Bass

Mrb.

Timp.

All cymbals (Splash, Crash, Ride, whatever is available)

Perc. *mf* [Anvil] *ff*

Train Whistle(s)

Sn. Dr. *mf* *ff*

B. Dr. *mf* *ff*

84 Rubato Clarinet

♩ = 100

(3+2)

rit.

Rubato

Picc. *Solo Clarinet* *sfz* *pp*

Fl. 1&2 *Solo Clarinet* *sfz* *pp*

E. Hn. *Solo Clarinet* *mf*

Bssn. *Solo Clarinet* *mf*

B♭ Cl. 1 *short holds* *mp* *f* *mf*

B♭ Cl. 2&3 *Solo Clarinet* *sfz* *pp*

Bass Cl. *Solo Clarinet* *mf*

Alto 1&2 *Solo Clarinet* *mf*

Tenor *Solo Clarinet* *mf*

Baritone *Solo Clarinet* *mf*

84 Rubato Clarinet

♩ = 100

(3+2)

rit.

Rubato

B♭ Tpt. 1 *Solo Clarinet* *mp* *f*

B♭ Tpt. 2&3 *Solo Clarinet* *mp* *f*

Hn. 1 *Solo Clarinet* *mf*

Hn. 2&3 *Solo Clarinet* *mf* *unis.*

Tbn. 1 *Solo Clarinet* *mp* *f*

Tbn. 2&3 *Solo Clarinet* *mf*

Euph. *Solo Clarinet* *mf*

Tuba *Solo Clarinet* *mf*

84 Rubato Clarinet

♩ = 100

(3+2)

rit.

Rubato

Pno. *Solo Clarinet* *mf* *Lv.*

Bass *Solo Clarinet* *mf* *(arco)* *3ca*

Vib. *84 to Vibraphone* *Solo Clarinet* *mf* *Vibraphone* *to Xylophone*

Timp. *Solo Clarinet* *mf*

Perc. *Solo Clarinet* *Hi-Hat (choked)* *f* *Crash cymbal w/stick*

Train Whistle(s) *Solo Clarinet* *f*

Sn. Dr. *Solo Clarinet* *mf*

B. Dr. *Solo Clarinet* *mf*

ATTICA & ARCADE #18 (2-8-0)

90 $\text{♩} = 80$ *accel.*

Picc. *Solo Clarinet* *mf*

Fl. 1&2 *Solo Clarinet* *mf*

E. Hn. *Solo Clarinet* *lead* *p* *mf* *mp* *f*

Bssn. *Solo Clarinet* *p* *mf* *mp* *f*

B. Cl. 1 *Solo Clarinet* *p* *vib.* *niente*

B. Cl. 2&3 *Solo Clarinet*

Bass Cl. *Solo Clarinet* *p* *mf* *mp* *f*

Alto 1&2 *Solo Clarinet*

Tenor *Solo Clarinet* *p* *mf* *mp* *f*

Baritone *Solo Clarinet* *p* *mf* *mp* *f*

90 $\text{♩} = 80$ *accel.*

B. Tpt. 1 *Solo Clarinet* *mp* *f* *mp* *f* *mp* *f*

B. Tpt. 2&3 *Solo Clarinet* *mp* *f* *mp* *f* *mp* *f*

Hn. 1 *Solo Clarinet*

Hn. 2&3 *Solo Clarinet*

Tbn. 1 *Solo Clarinet* *mp* *f* *mp* *f* *mp* *f*

Tbn. 2&3 *Solo Clarinet* *mp* *f* *mp* *f* *mp* *f*

Euph. *Solo Clarinet*

Tuba *Solo Clarinet* *arco Bass cues*

90 $\text{♩} = 80$ *accel.*

Pno. *Solo Clarinet* *ff*

Bass *Solo Clarinet* *mp* *mf*

Xyl. *Solo Clarinet* *mf* w/Flutes

Timp. *Solo Clarinet* *mp* *mf*

Perc. *Solo Clarinet* *f* *Splash cymbal w/stick (choked)* *f*

Train Whistle(s) *Solo Clarinet* *mp* *mf* *mp* *mf*

Sn. Dr. *Solo Clarinet* *mp* *f*

B. Dr. *Solo Clarinet* *mp* *f*

98 ♩ = 100 [Part 4: Return journey]

Picc. *ff*

Fl. 1&2 *ff*

E. Hn. *mf* *ff* *loooong fall*

Bsn. *mf* *ff* *loooong fall*

B♭ Cl. 1 *tutti* *mf* *ff* *loooong fall*

B♭ Cl. 2&3 *mf* *ff* *loooong fall*

Bass Cl. *mf* *ff* *loooong fall*

Alto 1&2 *mf* *ff* *loooong fall*

Tenor *mf* *ff* *loooong fall*

Baritone *mf* *ff* *loooong fall*

B♭ Tpt. 1 *ff* *ff* *"blast"* *to cup mute*

B♭ Tpt. 2&3 *ff* *ff* *"blast"* *to cup mute*

Hn. 1 *mf* *ff* *ff* *"blast"*

Hn. 2&3 *mf* *ff* *ff* *"blast"*

Tbn. 1 *mf* *ff* *ff*

Tbn. 2&3 *mf* *ff* *ff*

Euph. *mf* *ff* *ff*

Tuba *mf* *ff* *(play)* *f*

Pno. *ff* *f*

Bass *pizz* *f*

Xyl. *ff*

Timp. *mf* *to Marimba (for Piano cues) or to Vibraphone*

Perc. *[Ride cymbal]* *mf*

Train Whistle(s)

Sn. Dr. *mf* *on drum head* *mf* *clank on side of drum*

B. Dr. *ff* *mf* *as dry as possible (like a kick drum)*

101

Picc. -
Fl. 1&2 -
Ob. -
Bsn. *easy*
p
B. Cl. 1 *easy*
mp
B. Cl. 2&3 *easy unis.*
mp
Bass Cl. *easy*
mp
Alto 1&2 -
Tenor -
Baritone -

101

B. Tpt. 1 -
B. Tpt. 2&3 -
Hn. 1 *easy*
p
easy unis.
Hn. 2&3 *p*
Tbn. 1 *in stand*
easy
p
bite!
mf
Tbn. 2&3 *in stand*
easy
p
bite!
mf
Euph. -
Tuba *easy*
p

101

Pno. -
Bass *p*
Mrb. *101*
Timp. *Tuning: F, B, C, E*
Perc. *p*
Train Whistle(s) -
Sn. Dr. *p*
B. Dr. *p*

119

Picc.

Fl. 1&2

Ob.

Bssn.

B♭ Cl. 1

B♭ Cl. 2&3

Bass Cl.

Alto 1&2

Tenor

Baritone

119

B♭ Tpt. 1

B♭ Tpt. 2&3

Hn. 1

Hn. 2&3

Tbn. 1

Tbn. 2&3

Euph.

Tuba

119

Pno.

Bass

119

Vib.

Timp.

Perc.

Train Whistle(s)

Sn. Dr.

B. Dr.

mp

mp

137

Picc. *mp* *unis.* *sfz*

Fl. 1&2 *mp* *sfz*

Ob. *mp* *sfz*

Bsn. *p* *sfz*

B♭ Cl. 1 *mp* *sfz*

B♭ Cl. 2&3 *unis.* *mp* *sfz*

Bass Cl. *p* *sfz*

Alto 1&2 *p* *sfz*

Tenor *mp* *sfz*

Baritone *mp* *sfz*

B♭ Tpt. 1 *have plunger ready* *sfz*

B♭ Tpt. 2&3 *have plunger ready* *sfz*

Hn. 1 *mp* *unis.* *sfz*

Hn. 2&3 *mp* *sfz*

Tbn. 1 *have plunger ready* *sfz*

Tbn. 2&3 *in stand* *out of stand* *p* *sfz*

Euph. *p* *sfz*

Tuba *p* *sfz*

Pno. *sfz*

Bass *pizz.* *p* *sfz*

Vib. *mp* *sfz*

Timp. *sfz*

Perc. *sfz*

Train Whistle(s) *p* *mf* *p* *sfz*

Sn. Dr. *p* *mf* *p* *sfz*

B. Dr. *as dry as possible (like a kick drum)* *mf* *p* *sfz*

[Tuning: F, A, C, D]

143

A little slower $\text{♩} = 105$

Picc. *mf*

Fl. 1&2 *mf*

Ob. *mf*

Bssn. *mf*

B. Cl. 1 *mf*

B. Cl. 2&3 *mf*

Bass Cl. *mf*

Alto 1&2 *mf*

Tenor *mf*

Baritone *mf*

143

A little slower $\text{♩} = 105$

B. Tpt. 1 *mp* *f*

B. Tpt. 2&3 *mp* *f*

Hn. 1 *mp* *f*

Hn. 2&3 *mp* *f*

Tbn. 1 *mp* *f*

Tbn. 2&3 *mp* *f*

Euph. *mf*

Tuba *mf*

143

A little slower $\text{♩} = 105$

Pno. *fff* clang!!!

Bass *mf*

143

Xyl. *mf*

Timp. *mf*

Perc. *ff* Crash cymbal w/stick

Train Whistle(s)

Sn. Dr. *mf*

B. Dr. *mf*

Xylophone

ATTICA & ARCADE #18 (2-8-0)

rit. A little slower still ♩ = 100

rit.

Picc. *f*

Fl. 1&2 *f*

Ob. *f*

Basn. *f* *mf*

B♭ Cl. 1 *f* *Solo (one player)* *p*

B♭ Cl. 2&3 *f*

Bass Cl. *f* *mf*

Alto 1&2 *f*

Tenor *f*

Baritone *f*

rit. A little slower still ♩ = 100

rit.

B♭ Tpt. 1 *mp f* *mp* *f*

B♭ Tpt. 2&3 *mp f* *mp* *f*

Hn. 1 *f* *mf*

Hn. 2&3 *f* *mf*

Tbn. 1 *mp f* *mp* *f* *mf* *loooong fall* *sub. p*

Tbn. 2&3 *f* *mf* *loooong fall* *sub. p*

Euph. *f* *mf*

Tuba *f* *mf*

rit. A little slower still ♩ = 100

rit.

Pno. *f* *mf*

Bass *f* *mf*

Xyl. *f* *mf* *to Marimba* *to Xylophone*

Timp. *f* *mf*

Perc. *f* *ff* *mf* *f*

Train Whistle(s)

Sn. Dr. *f*

B. Dr. *f*

157 Slower still $\text{♩} = 90$ Part 5: Arrival at Arcade station *rit.* $\text{♩} = 60$

Picc. *mp* *f* *ff*

Fl. 1&2 *mp* *f* *ff*

Ob. *mp* *f* *ff*

Bssn. *mp* *f* *ff*

B♭-Cl. 1 (Solo Clar.) *mf* *ff*

B♭-Cl. 2&3 (Clar. 1-3) *mp* *f* *ff*

Bass Cl. *mp* *f* *ff*

Alto 1&2 *mp* *f* *ff*

Tenor *mp* *f* *ff*

Baritone *mp* *f* *ff*

B♭ Tpt. 1 *mf* *ff* one player to cup mute, all others to plunger

B♭ Tpt. 2&3 *mf* *ff* to plunger

Hn. 1 *mp* *f* *ff*

Hn. 2&3 *mp* *f* *ff*

Tbn. 1 *mp* *f* *ff* one player to straight mute, all others to plunger

Tbn. 2&3 *mp* *f* *ff*

Euph. *mp* *f* *ff*

Tuba *mp* *f* *ff*

Pno. *ff*

Bass *mp* *f* *ff*

Xyl. (Xylophone) *mf* *ff* to Marimba for (Piano cues) or tacet to end

Timp. *f* *ff*

Perc. *mp* *ff* Tam-tam

Train Whistle(s)

Sn. Dr. *mp* *ff*

B. Dr. *mp* *ff*

164

Picc. *mp*

Fl. 1&2 *one player mp*

Ob. *one player mp*

Bssn. *one player mp*

Bs. Cl. 1 *all except solo player mp* *Solo, with bluesy inflections mf* *gliss*

Bs. Cl. 2&3 *mp*

Bass Cl. *p*

Alto 1&2 *p*

Tenor *p*

Baritone *mp*

164

Bs. Tpt. 1 *one player mp* *mute out, to plunger*

Bs. Tpt. 2&3 *mp*

Hn. 1 *mp*

Hn. 2&3 *mp*

Tbn. 1 *one player straight mute mp* *mute out, to plunger*

Tbn. 2&3 *p*

Euph. *p*

Tuba *one player mp*

164

Pno. *mf* *L.v.*

Bass *pizz. mp*

Mrb. *p*

Timp. *p*

Perc. *mp* *p < f* *p < f* *mp*

Train Whistle(s)

Sn. Dr.

B. Dr.

171

Picc.

Fl. 1&2

Ob.

Bssn.

B♭ Cl. 1

B♭ Cl. 2&3

Bass Cl.

Alto 1&2

Tenor

Baritone

gradual dim.

niente

171

B♭ Tpt. 1

B♭ Tpt. 2&3

Hn. 1

Hn. 2&3

Tbn. 1

Tbn. 2&3

Euph.

Tuba

171

Pno.

Bass

171

Mrb.

Timp.

Perc.

Train Whistle(s)

Sn. Dr.

B. Dr.

All cymbals, heavily accented

f

Anvil, heavily accented

f

mp

181

178

Picc.

Fl. 1&2

Ob.

Bssn.

B♭ Cl. 1

B♭ Cl. 2&3

Bass Cl.

Alto 1&2

Tenor

Baritone

181

178

B♭ Tpt. 1

B♭ Tpt. 2&3

Hn. 1

Hn. 2&3

Tbn. 1

Tbn. 2&3

Euph.

Tuba

181

178

Pno.

Bass

178

Mrb.

Timp.

Perc.

Train Whistle(s)

Sn. Dr.

B. Dr.

This page of the musical score, page 35, contains parts for the following instruments:

- Picc.
- Fl. 1&2
- Ob.
- Bsn.
- B♭ Cl. 1
- B♭ Cl. 2&3
- Bass Cl.
- Alto 1&2
- Tenor
- Baritone
- B♭ Tpt. 1
- B♭ Tpt. 2&3
- Hn. 1
- Hn. 2&3
- Tbn. 1
- Tbn. 2&3
- Euph.
- Tuba
- Pno.
- Bass
- Mrb.
- Timp.
- Perc.
- Train Whistle(s)
- Sn. Dr.
- B. Dr.

The score is written in 2/4 time and features a key signature of one sharp (F#). The percussion part includes a snare drum pattern with a snare roll and a bass drum pattern. The woodwinds and brass parts are mostly silent, with some notes appearing at the end of the page. The piano part is also mostly silent, with some notes appearing at the end of the page. The train whistle part is silent throughout the page.

♩ = 100

192 Part 6: To the shed

VAMP & FADE OUT; NO CHANGE IN TEMPO

Picc. (Snare Drum)
Fl. 1&2 (Snare Drum)
Ob. (Snare Drum)
Bssn. (Snare Drum)
B♭ Cl. 1 (Snare Drum)
B♭ Cl. 2&3 (Snare Drum)
Bass Cl. (Snare Drum)
Alto 1&2 (Snare Drum)
Tenor (Snare Drum)
Baritone (Snare Drum)

♩ = 100

192 Part 6: To the shed

VAMP & FADE OUT; NO CHANGE IN TEMPO

B♭ Tpt. 1 (Snare Drum)
B♭ Tpt. 2&3 (Snare Drum)
Hn. 1 (Snare Drum)
Hn. 2&3 (Snare Drum)
Tbn. 1 (Snare Drum)
Tbn. 2&3 (Snare Drum)
Euph. (Snare Drum)
Tuba (Snare Drum)

tacet 1st time only
mp f mp f mp f mp f

♩ = 100

192 Part 6: To the shed

VAMP & FADE OUT; NO CHANGE IN TEMPO

Pno. (Snare Drum)
Bass (Snare Drum)

tacet 1st time only
ff can be played out of time

♩ = 100

192 Part 6: To the shed

VAMP & FADE OUT; NO CHANGE IN TEMPO

Mrb. (Snare Drum)
Timp. (Snare Drum)
Perc. (Snare Drum)
Train Whistle(s) (Snare Drum)
Sn. Dr. (Snare Drum)
B. Dr. (Snare Drum)

tacet 1st time only
ff can be played out of time
Crash cymbal w/stick
Hi-Hat (choked)
p f
Lx