

# III

Concert Score

## "Exit Strategy"

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*J = 155*  
**With Vigour**

Trumpet I (Bb) *f*

Trumpet II (Bb) *f*

Horn (F) *f*

Trombone *mf*

Tuba (F) *f*

*mf*

half valve,  
snap to next note,  
flt., mostly air

half valve,  
snap to next note,  
flt., mostly air

*p*

*mf*

6

*sfz brash*

*mf*

*f*

*sff*

*p*

*ff*

*sfz*

*sfz*

*sfz*

*mp*

*sff*

*f*

*gliss.*

**A**

11

*mf*

*f mp*

*f*

*mp*

*gliss.*

*f*

*sfz*

*p*

*f*

*fp*

*f*

16

[B]

mp  
f  
mp  
mf  
sfp  
mf  
mf poco

21

p  
mf f  
mf  
p  
mf  
poco  
poco  
poco

26

ff  
p  
sff mf  
ff  
fp ff  
p  
mp mf  
sfp sff f  
sffz mf mp  
f  
ff f  
mf mp  
mf

**31**

[C]

w/valve slide  
ord.

play into stand

**36**

$\text{♩} = 155 \rightarrow 140$   
slight rit.

$\text{♩} = 155$   
a tempo

**41**

[D]

*d* = 155→153  
very slight rit.

**E** *d* = 153→150  
still with vigour

Musical score for page 46. The score consists of five staves. The first staff has dynamics *mp*, *mf*, and *ff*. The second staff has dynamics *mp* and *ff*. The third staff has dynamics *ff* and *p*. The fourth staff has dynamics *ff*, *sfffz*, *sffz*, *mp*, and *f*. The fifth staff has dynamics *ff*, *sfffz*, *sffz*, *mf*, *f*, and *eroico*. The tempo changes from *d* = 155→153 with "very slight rit." to **E** *d* = 153→150 "still with vigour".

*mf*

*mf*

*mp*

*f*

*mp*

*pp*

*f*

Musical score for page 51. The score consists of five staves. The first staff has a dynamic *mf*. The second staff has a dynamic *mf*. The third staff has a dynamic *mp*. The fourth staff has a dynamic *f*. The fifth staff has dynamics *pp* and *f*.

*mf*

*mf*

*p*

*mf*

*mp*

*f eroico*

*mf*

*f*

Musical score for page 56. The score consists of five staves. The first staff has a dynamic *mf*. The second staff has a dynamic *mf*. The third staff has a dynamic *p*. The fourth staff has a dynamic *mf*. The fifth staff has dynamics *mp* and *f*. The tempo changes to *f eroico* for the fourth staff.

61

$\text{♩} = 150 \rightarrow 125$   
molto rit.

$\text{♩} = 125$

This section consists of two measures. Measure 61 starts with a rest followed by a melodic line in the upper voices. Measure 62 begins with a dynamic of  $p$ , followed by  $ff$ ,  $mp$ ,  $fff$ ,  $p$ ,  $mf$ ,  $mp$ , and  $ff$ . Articulations include slurs, grace notes, and accents.

**F**  $\text{♩} = 165 \rightarrow 160$   
sneakily & hurried

67 insert straight mute

$sffz$

insert straight mute

$sffz$

insert straight mute

$mf$

$p$  cresc. poco a poco

This section shows a sequence of dynamic changes and performance instructions. It starts with  $sffz$ , followed by two more instances of  $sffz$  with 'insert straight mute' instructions. The dynamic then shifts to  $mf$  with another 'insert straight mute' instruction. The final instruction is  $p$  cresc. poco a poco.

71  $\text{♩} = 160$

$mf$

remove mute

$mf$  poco

$mf$  poco

$f$

$p$  poco più cresc. poco a poco

$mp$

$\text{♩} = 160 \rightarrow 145$   
slight rit.

This section starts at  $mf$  and includes a 'remove mute' instruction. It then transitions to  $mf$  poco, followed by another  $mf$  poco. The dynamic then shifts to  $f$ , then  $p$  poco più cresc. poco a poco. The final dynamic is  $mp$ .

*f*

*mf*

*f*

*f*

lip trill

*f*

*mf*

lip trill sliding out from 2nd position

*f*

*mf*

*p*

*mp*

*ppp*

*mp*

*mp*

*ppp*

*mp*

*mp*

*mf*

*mp*

*mf*

*p*

*p*

*ppp*

*p*

*85 (♩ = 135)*

*♩ = 130*

*molto rit. ♩ = 113*  
slight bend down

*G ♩ = 160→155*  
panicked & hurried  
remove mute

*sfz*

*pp*

*mp*

*poco*

*ord.*

*sff*

*mf*

*f*

*mf*

*p*

90 ♩ = 155

mp < *sfz* > *p*      *mp* < *sf*      *p*

*f*

*sff*

*poco a poco*

95 ♩ = 155  
again, with vigour

*ff*

*sff*      *f*

*pp* < *f*

*pp* < *f*

100 I

*pp* < *f*

*poco più*

*ff*

*mf*

105

This section contains five staves of musical notation. The top staff uses a treble clef, the second and third staves use a bass clef, and the bottom two staves use a bass clef. Measure 105 starts with eighth-note patterns in the upper staves. Measure 106 begins with a dynamic *f*. Measures 107 and 108 continue the rhythmic patterns. Measure 109 ends with a dynamic *mf*. Measure 110 concludes with a dynamic *ff*.

110

This section contains five staves of musical notation. The top staff uses a treble clef, the second and third staves use a bass clef, and the bottom two staves use a bass clef. Measure 110 starts with eighth-note patterns in the upper staves. Measure 111 begins with a dynamic *poco*. Measures 112 and 113 continue the rhythmic patterns. Measure 114 ends with a dynamic *p*. Measure 115 concludes with a dynamic *f*.

115 J

This section contains five staves of musical notation. The top staff uses a treble clef, the second and third staves use a bass clef, and the bottom two staves use a bass clef. Measure 115 starts with eighth-note patterns in the upper staves. Measure 116 begins with a dynamic *f*. Measures 117 and 118 continue the rhythmic patterns. Measure 119 ends with a dynamic *poco*. Measure 120 concludes with a dynamic *fp*.

125

pp

p

mp

mf

poco

3

3

Musical score for orchestra and piano, page 130, section L. The score consists of five staves. The top three staves are for the orchestra, featuring violins, violas, and cellos. The bottom two staves are for the piano. The key signature is B-flat major (two flats). Measure 1 starts with a dynamic of *mf*, followed by a dynamic of *pp*. Measure 2 shows a dynamic of *pp* with a grace note. Measure 3 begins with a dynamic of *f*. Measure 4 features a dynamic of *mf*. Measure 5 starts with a dynamic of *p*. Measure 6 begins with a dynamic of *pp*. Measure 7 starts with a dynamic of *p*.



**N** ♩ = 157→148  
allargando, poco a poco

(♩ = 155)

150

pp

3

f

mf

p

f

v

mp

155 (♩ = 152)

♩ = 148→133  
slight rit.

♩ = 133

♩ = 145  
Growing, poco a poco

f

ff

poco

mp

mf

p

mp

160 espress.

ff

mf

f poco

mf

f

mf poco

*J = 145*  
Sudden rush to climax

165

*f* *poco*

*ff*

*sffz*

*mp*

*mf*

*half valve gliss.*

*depress all valves*

*gliss.*

*sffz*

*fff*

*pp*

*sffz*

*ff*

*sffz*

*sffz*

*fff*