

PURSUING ATALANTA

ROGER TRIGG

Con energico ♩ = 156

for Brett Baker

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Soloist
- Soprano Eb
- Solo Cornet in Bb
- 1st Cornet Bb
- 2nd Cornet Bb
- Flugelhorn
- Solo Horn Eb
- 1st Horn Eb
- 2nd Horn Eb
- 1st Baritone Bb
- 2nd Baritone Bb
- 1st Trombone Bb
- 2nd Trombone Bb
- Bass Trombone
- Euphonium Bb
- Bass Eb
- Bass Bb
- Glockenspiel
- Percussion 1
- Percussion 2

The score is in 4/4 time with a key signature of two sharps (F# and C#). It features a variety of musical notations including dynamics (f, sub.f), articulation (accents, slurs), and performance instructions (B.D., S.D.). A large red watermark reading "SAMPLE" is overlaid across the center of the page.

A

18

Soloist

Cors.

Flug.

Horns

Bars.

Troms.

Euph.

Bass.

Timp.

Perc. 1

Perc. 2

f

mf

mp

f

mf

mp

toms

Hi-Hat

2

24

Soloist

Cors.

Flug.

Horns

Bars.

Troms.

Euph.

Bass.

Timp.

Perc. 1

mf

f

mf

f

mf

mp

f

mp

f

mf

f

mf

mf

open H-H

p

f

mp

5

The image shows a page of a musical score for 'Pursuing Atalanta', page 5. The score is for a full orchestra and soloist. The instruments listed on the left are Soloist, Cors. (Cor Anglais), Flug. (Flügelhorn), Horns, Bars. (Baritone), Troms. (Trumpets), Euph. (Euphonium), Bass., Timp. (Timpani), and Perc. 1 (Percussion 1). The music is in a key with two sharps (D major or F# minor) and a 4/4 time signature. The score begins at measure 24. The Soloist part features a melodic line with a triplet in measure 25. The woodwinds (Cors., Flug., Bars., Troms.) and strings (Horns, Euph., Bass.) have various parts, some with dynamic markings like *mf* and *f*. The percussion part includes a pattern of eighth notes and a triplet. A large red 'SAMPLE' watermark is overlaid across the center of the page.

D

This musical score is for a section titled 'D' in the piece 'Pursuing Atalanta'. It is page 12 of the score. The music is written for a large ensemble including a Soloist, Corsos (Cori), Flugelhorn (Flug.), Horns, Baritone Saxophone (Bars.), Trombones (Troms.), Euphonium (Euph.), Basses (Bass.), Glockenspiel (Glock.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is in 3/4 time and features a key signature of two sharps (D major). The Soloist part begins with a melodic line marked *mf*. The Corsos and Flugelhorn parts have rhythmic patterns, with the Corsos marked *mf* and the Flugelhorn marked *mf*. The Horns and Bars. parts have sustained notes, with the Bars. part marked *mp*. The Trombones and Euphonium parts have sustained notes, with the Trombones marked *mp* and the Euphonium marked *mp*. The Basses have sustained notes, with the Basses marked *mp*. The Glockenspiel and Percussion 1 parts have rhythmic patterns, with the Percussion 1 part marked *mp*. The Percussion 2 part has a steady rhythmic pattern marked *mp*. A large red watermark 'SAMPLE' is overlaid across the center of the score.

This musical score page, numbered 13, is for the piece "Pursuing Atalanta". It features a variety of instruments and a soloist. The Soloist part begins at measure 71. The woodwind section includes Corsairs (Cors.), Flutes (Flug.), Horns, and Baritone Saxophones (Bars.). The brass section consists of Trombones (Troms.), Euphoniums (Euph.), and Basses (Bass.). The percussion section includes Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. Dynamics include *mf* (mezzo-forte), *f* (forte), and *p* (piano). Performance markings such as *all* (allegro) and *v* (accents) are present. A large red "SAMPLE" watermark is overlaid across the center of the page.

Soloist

Cors.

Flug.

Horns

Bars.

Troms.

Euph.

Bass.

Timp.

Perc. 1

Perc. 2

ff
decresc.

f
decresc.

f
decresc.

f
decresc.

f
decresc.

f
decresc.

f
decresc.

f
decresc.

f
decresc.

f
decresc.

f
decresc.

f
decresc.

f
decresc.

f
decresc.

f
decresc.

mp ff mf f decresc.

mp f
decresc.

SAMPLE

cadenza ad lib ♩ = 100

127

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Soloist:** Treble clef, 4/4 time. Starts with a rest, then plays a melodic line with dynamics *f* and *mf*.
- Cors. (Cor Anglais):** Treble clef, 4/4 time. Features *p* and *f* dynamics with *muted* and *open* markings.
- Flug. (Flugelhorn):** Treble clef, 4/4 time. Features *p* and *f* dynamics with *muted* and *open* markings.
- Horns:** Treble clef, 4/4 time. Features *p* and *f* dynamics.
- Bars. (Baritone):** Treble clef, 4/4 time. Features *p* and *f* dynamics.
- Troms. (Trumpets):** Treble clef, 4/4 time. Features *mp* and *f* dynamics.
- Euph. (Euphonium):** Bass clef, 4/4 time. Features *mp* and *f* dynamics.
- Bass:** Bass clef, 4/4 time. Features *p* and *f* dynamics.
- Timp. (Timpani):** Bass clef, 4/4 time. Features *p* and *f* dynamics.
- Glock. (Glockenspiel):** Treble clef, 4/4 time. Features *p* and *f* dynamics.
- Perc. 1 (Percussion 1):** Percussion clef, 4/4 time. Features *mf* dynamics.
- Perc. 2 (Percussion 2):** Percussion clef, 4/4 time. Features *pp* dynamics.

A large red watermark reading "SAMPLE" is overlaid across the center of the page.

meno mosso *molto accel.* ♩ = 100 *accel.*

Soloist

Cors.

Flug.

Horns

Bars.

Troms.

Euph.

Bass.

Perc. 1

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

p *mf* *p*

mp *mf* *p*

mf *p*

p *mf* *p*

mp *mf* *p*

140 rit. **H** tempo primo

Soloist

Cors.

Flug.

Horns

Bars.

Troms.

Euph.

Bass.

Glock.

Perc. 1

mp *f*

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Soloist

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ROGER TRIGG

The musical score is written for a soloist in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of several systems of music:

- Section A:** Starts at measure 18. It features a melodic line with eighth and sixteenth notes, including triplets. Dynamics range from *f* to *mf*.
- Section B:** Starts at measure 6. It includes a triplet and a section marked *dolce* with a *mf* dynamic.
- Section D:** A section in 2/2 time, starting with a *mf* dynamic and ending with a *ff* dynamic.
- Section E:** Starts at measure 8. It features a melodic line with eighth notes and a *mf* dynamic.

Large red text "SAMPLE" is overlaid across the middle of the score.

cresc.

F

f

6

f

cresc.

G

3

ff

f

cadenza ad lib ♩ = 100

mf

SAMPLE

molto acc ♩ = 100

rit.

tempo primo

mf

f

I

7

f