

Mark Petering

*for Maestro Robert Hasty and the Kenosha Symphony Orchestra*

# Cityscape No. 1 (“Kenosha”)

*A Musical Portrait for Orchestra and Tape*

Instrumentation: 2.2.2.2 / 4.3.3.1 / 2 Perc. (Timp./Sus. Cym. & Chimes) / CD player or laptop / Str.

*Cityscape No. 1 ("Kenosha")* features orchestral music accompanied by recordings of Kenosha residents and natural and human-made sounds to create a soundscape that evokes the spirit of the city. The composer is particularly proud of the times he enjoyed with his son Henry (age 3), exploring different parts of the city and county, captured on recording in June & July 2018 and presented as one of the focuses of this composition.

*Dedications*

Maestro Robert Hasty and the Kenosha Symphony Orchestra  
The City of Kenosha, Wisconsin  
Kenosha County

My parents who instilled a love of nature and civic duty  
My wife and son who inspire me everyday

- I. Prelude: Harbor Market "Beautiful Lettuce"
- II. Lake Michigan
- III. Chiwaukee Prairie
- IV. Interlude: Son Henry Waits for the Trolley (age 3)
- V. All Aboard!
- VI. Interlude: With Henry at the Harbor
- VII. Bread Baker at Harbor Market
- VIII. Trolley Again – "Thank You!"
- IX. Interlude: Lakefront with Ice Cream Truck
- X. Lake Michigan with Flagpoles Clattering

*Duration: 16'*

Commissioned by the Kenosha Symphony Orchestra, Premiered April 13, 2019  
Maestro Robert Hasty, Conductor

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for Maestro Robert Hasty and the Kenosha Symphony Orchestra  
**Cityscape No. 1 ("Kenosha")**  
A Musical Portrait for Orchestra and Tape

I. Harbor Market "Beautiful Lettuce"  
Allegro ♩ = 120

Mark Petering

The score is divided into two systems. The first system covers measures 1 through 6 and includes parts for Flute (1, 2), Oboe (1, 2), Clarinet in Bb (1, 2), Bassoon (1, 2), Horn in F (1, 2, 3, 4), Trumpet in C (1, 2, 3), Trombone (1, 2, 3), Tuba, Timpani, Percussion, and Chimes. The second system covers measures 7 through 12 and includes parts for Solo Violin, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *f* and *mf*, and includes performance instructions like *pizz.* and *1.* (first ending). The key signature is one sharp (F#) and the time signature is 2/4.



12

Fl. 1 2

Ob. 1 2

Cl. in B $\flat$  1 2

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn.

Vn. I

Vn. II

Va.

Vc.

Cb.

1. *mf*

(?)

pizz.

Play Track 1 - Lettuce

18

Fl.

Ob. 1 2

Cl. in Bb 1 2 (1.) (2.) *mf*

Bn. 1 2

Hn. in F 1 2 3 4 (a2)

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp. (Timp.) *f*

Perc.

Chm.

Tape

Solo Vn.

Vn. I arco pizz. arco pizz.

Vn. II arco pizz. arco pizz.

Va. arco pizz. arco pizz.

Vc. arco pizz. arco pizz.

Cb. arco pizz. arco pizz.

Cityscape No. 1 ("Kenosha")

24

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn.

Vn. I

Vn. II

Va.

Vc.

Cb.

*f*

*mf*

1.

arco pizz. arco pizz.

(pizz.) arco pizz. arco pizz.

Cityscape No. 1 ("Kenosha")

29

Fl. 1 2

Ob. 1 2

Cl. in B $\flat$  1 2 (1.) (2.)

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp. (Timp.)

Perc.

Chm.

Tape

Solo Vn. arco

Vn. I arco

Vn. II arco

Va. arco

Vc. arco

Cb. (pizz.) arco

II. Lake Michigan

**A** ♩ = 108

35

Fl. 1 2

Ob. 1 2

Cl. in B $\flat$  1 2

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp.

Perc.

Chm.

Tape

Play Track 2 - Lake MI

Solo Vn.

Vn. I

Vn. II

Va.

Vc.

Cb.

$\text{♩} = 108$

*p*

*mf*

42

Fl. 1 2

Ob. 1 2

Cl. in B $\flat$  1 2

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn.

Vn. I

Vn. II

Va.

Vc.

Cb.

a2  
mp

49

Fl. 1 2

Ob. 1 2

Cl. in B $\flat$  1 2

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn.

Vn. I

Vn. II

Va.

Vc.

Cb.

*mf*

*mf*

56

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn.

Vn. I

Vn. II

Va.

Vc.

Cb.

63 B

Fl. 1 *f*

Fl. 2

Ob. 1

Ob. 2

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Bn. 1

Bn. 2

Hn. in F 1 *mp* a2

Hn. in F 2

Hn. in F 3

Hn. in F 4

Tpt. in C 1

Tpt. in C 2

Tpt. in C 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp. (Timp.) *mp*

Perc.

Chm.

Tape

Solo Vn. *mf*

Vn. I *mf*

Vn. II

Va. *mf*

Vc. *mf*

Cb. *mp*

70

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 in B $\flat$

Cl. 2

Bn. 1

Bn. 2

Hn. in F 1

Hn. in F 2

Hn. in F 3

Hn. in F 4

Tpt. in C 1

Tpt. in C 2

Tpt. in C 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp. Susp. Cym. (Timp. mallets) Timp.

Perc.

Chm.

Tape

Solo Vn.

Vn. I

Vn. II

Va.

Vc.

Cb.

*f*

*mp*

*f*

*mp*

*f*

*f*

*mp*

*mf*

76

Fl. 1  
2

Ob. 1  
2

Cl. in B $\flat$  1  
2

Bn. 1  
2

Hn. in F 1  
2  
3  
4

Tpt. in C 1  
2  
3

Tbn. 1  
2  
3

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn.

Vn. I  
II

Va.

Vc.

Cb.

*f*

*mp*

*f*

*f*

83

Fl. 1 2

Ob. 1 2

Cl. in B $\flat$  1 2

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn.

Vn. I

Vn. II

Va.

Vc.

Cb.

*f*

*f*

Susp. Cym.  
(Timp. mallets)

*mp*  $\longrightarrow$  *f*

90 **C**

Fl. 1 2

Ob. 1 2

Cl. in B $\flat$  1 2

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp. Timp. *mf*

Perc.

Chm.

Tape

Solo Vn.

Vn. I *f*

Vn. II *f*

Va.

Vc.

Cb.

97

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn.

Vn. I II

Va.

Vc.

Cb.

*f*

(1.)

104

Fl. 1 2

Ob. 1 2 <sup>a2</sup> *mf*

Cl. in B $\flat$  1 2

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn. *f*

Vn. I *f*

Vn. II

Va.

Vc.

Cb.

111

Fl. 1 2

Ob. 1 2 (a2)

Cl. in Bb 1 2

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp. (Timp.) mf mp f

Perc. Susp. Cym. (Timp. mallets)

Chm.

Tape

Solo Vn.

Vn. I

Vn. II

Va.

Vc.

Cb.

24" Rest for G.P. (no roll)  
Timp. & Tape (1 bar rest)

118

118

Fl. 1 2

Ob. 1 2

Cl. 1 in B $\flat$  2

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn.

Vn. I

Vn. II

Va.

Vc.

Cb.

*p*

*mp*

*poco cresc. e dim. ad lib.*

Play Track 3 - Prairie

III. Chiwaukee Prairie

**D** Allegro ♩ = 120

125

Fl. 1 2

Ob. 1 2

Cl. in B $\flat$  1 2

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp.

Perc.

Chm.

Tape

**Allegro** ♩ = 120

Solo Vn. *mp*

Vn. I *mp*

Vn. II *pp* *mp*

Va. *pp* *mp*

Vc. *mp*

Cb. *mp* *pizz.*

134

Fl.

Ob.

Cl. in B $\flat$

Bn.

Hn. in F

Tpt. in C

Tbn.

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn.

Vn. I

Vn. II

Va.

Vc.

Cb.

*mp*

*mp*

*mp*

Cityscape No. 1 ("Kenosha")

143

*mp*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Bn. 1

Bn. 2

Hn. 1 in F

Hn. 2 in F

Hn. 3 in F

Hn. 4 in F

Tpt. 1 in C

Tpt. 2 in C

Tpt. 3 in C

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn. *mp*

Vn. I *mp*

Vn. II

Va.

Vc.

Cb.

152 **E**

Fl. 1 *mp*

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$  1 *mp*

Cl. in B $\flat$  2

Bn. 1 *mp*

Bn. 2

Hn. in F 1

Hn. in F 2

Hn. in F 3

Hn. in F 4

Tpt. in C 1

Tpt. in C 2

Tpt. in C 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn. *mp*

Vn. I *mp*

Vn. II *mp*

Va. *mp*

Vc. *mp*

Cb. *mp* arco *pizz.* *mp*

161

Fl. 1 2

Ob. 1 2

Cl. in B $\flat$  1 2

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn.

Vn. I

Vn. II

Va.

Vc.

Cb.

*mf*

*mp*

*pp*

170

Fl. 1 2

Ob. 1 2

Cl. in B $\flat$  1 2

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn.

Vn. I

Vn. II

Va.

Vc.

Cb.

170

2/4 4/4 3/4 4/4

*mp*

*mp*



V. All Aboard!

**F** Moderato ♩ = 108

186

Fl. 1 *f*

Cl. in Bb 1. *mf* 3 2. *mf* 3 1. 3

Bn. 1. *mf* 3 2. *mf* 3 1. 3

Tbn. 2 *f* a2

CONDUCTOR: Cue Orchestra  
AFTER Trolley Bell

Moderato ♩ = 108

Solo Vn. *f*

Vn. I *mf* *sim.*

Vn. II *mf* *sim.*

Va. *mf* *sim.*

Vc. *f*

Cb. *f* arco

192

Fl.

Ob.

Cl. in B $\flat$

Bn.

Hn. in F

Tpt. in C

Tbn.

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn.

Vn.

Va.

Vc.

Cb.

198

Fl.  
1  
2

Ob.  
1  
2

Cl. in Bb  
1  
2

Bn.  
1  
2

Hn. in F  
1  
2  
3  
4

Tpt. in C  
1  
2  
3

Tbn.  
1  
2  
3

Tba.

Timp.  
(Timp.)

Perc.

Chm.

Tape

Solo Vn.

Vn.  
I  
II

Va.

Vc.  
3

Cb.  
3



G

210

Fl. 1 2

Ob. 1 2

Cl. in B $\flat$  1 2

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn.

Vn. I

Vn. II

Va.

Vc.

Cb.



222

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn.

Vn. I

Vn. II

Va.

Vc.

Cb.

*f*

*a2*

*f*

*f*

228

Fl. 1 2

Ob. 1 2 (a2)

Cl. in Bb 1 2 (a2)

Bn. 1 2

Hn. in F 1 2 3 4 (a2)

Tpt. in C 1 2 3 (a2)

Tbn. 1 2 3

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn.

Vn. I

Vn. II

Va.

Vc.

Cb.

*f*

*sim.*

*f*

*f*





VI. With Henry at the Harbor

245 **H** Allegro ♩ = 120

Fl. 1 2

Ob. 1 2

Cl. in B $\flat$  1 2

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp.

Perc.

Chm. *pizz.* *f*

Tape

**Allegro** ♩ = 120

Solo Vn. *pizz.* *f*

Vn. I *pizz.* *f*

Vn. II *pizz.* *f*

Va. *pizz.* *f*

Vc. *pizz.* *f*

Cb. *pizz.* *f*

Play Track 5 - With Henry at Harbor

250

Fl.

Ob. 1 2

Cl. in B $\flat$  1 2 (1.) (2.)

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn.

Vn. I II

Va.

Vc.

Cb.

256

Fl. 1 2

Ob. 1 2

Cl. in B $\flat$  1 2

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn.

Vn. I II

Va.

Vc.

Cb.

*mf*

1.

( $\text{?}$ )

(pizz.)

*f*

262

Fl. 1 2

Ob. 1 2

Cl. in B $\flat$  1 2 (1.) (2.)

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn.

Vn. I

Vn. II

Va.

Vc.

Cb. (pizz.) *f*

268

1  
Fl.

2

1  
2  
Ob.

1  
2  
Cl.  
in B $\flat$

1  
2  
Bn.

1  
2  
Hn.  
in F

3  
4

1  
2  
Tpt.  
in C

3

1  
2  
Tbn.

3

Tba.

Timp.

Perc.

Chm.

Tape

Solo  
Vn.

1  
Vn.

II

Va.

Vc.

Cb.

15" Rest for G.P. (no roll)  
Timp. & Tape (1 bar rest)

274

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp. (Timp.)

Perc. *mp poco cresc. e dim. ad lib.*

Chm.

Tape

Solo Vn.

Vn. I

Vn. II

Va.

Vc.

Cb.

Play Track 6 after 2nd of Timp. Baker at Harbor then Trolley

VIII. Trolley Again – "Thank You!"

280 **I** Moderato ♩ = 108

1 Fl. *f*

2 Fl. *f*

1 Ob. <sup>a2</sup> *f*

2 Ob. *f*

1 Cl. <sup>a2</sup> *f*

2 in B<sub>♭</sub> *mf*

1 Bn. *mf*

2 *mf*

1 Hn. in F

2

3

4

1 Tpt. in C

2

3

1 Tbn.

2

3

Tba.

Timp.

Perc.

Chm.

Tape

**Moderato ♩ = 108**

Solo Vn. *f*

1 Vn. *mf* *sim.*

2 Vn. *mf* *sim.*

Va. *mf* *sim.*

Vc. *mf* *sim.*

Cb.

Detailed description of the musical score: This page contains the musical score for the eighth movement, 'Trolley Again - Thank You!', from the piece 'Cityscape No. 1 (Kenosha)'. The score is in 4/4 time and marked 'Moderato' with a tempo of 108 beats per minute. It begins at measure 280. The woodwind section includes Flutes (1 and 2), Oboes (1 and 2), Clarinet in B-flat (1 and 2), Bassoons (1 and 2), Horns in F (1, 2, 3, 4), Trumpets in C (1, 2, 3), Trombones (1, 2, 3), and Tuba. The percussion section includes Timpani, Percussion, and Chimes. The string section includes Solo Violin, Violins (1 and 2), Violas, Violas, Cellos, and Double Basses. The score features a variety of dynamics, including fortissimo (f), mezzo-forte (mf), and sforzando (sim.). The woodwinds and strings play melodic lines, while the strings provide a rhythmic accompaniment. The Solo Violin part starts with a forte dynamic and a sforzando accent. The Violins and Violas play a rhythmic pattern of eighth notes, while the Cellos and Double Basses play a similar pattern. The woodwinds play melodic lines with various dynamics and articulations. The score is written for a full orchestra and includes a tape part.

284

Fl.

Ob. 1 2 (a2)

Cl. in B $\flat$  1 2

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn.

Vn. I

Vn. II

Va.

Vc.

Cb.

*f*

*f*

288

Fl. 1 2

Ob. 1 2

Cl. in B $\flat$  1 2

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn.

Vn. I

Vn. II

Va.

Vc.

Cb.



296

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. in B $\flat$  1 2. 1.

Bn. 1 2. 3. 1. 3.

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp.

Perc.

Chm.

Tape Play Track 7 - Trolley Then Ice Cream

Solo Vn. *f*

Vn. I *sim.*

Vn. II *sim.*

Va. *sim.*

Vc. 3. 3. *f*

Cb. 3. 3. *f*

300

Fl. 1 2

Ob. 1 2 (a2)

Cl. in Bb 1 2 (1.) 2. 3. 1. 3.

Bn. 1 2 (1.) 3. 2. 3. 1. 3.

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn.

Vn. I II

Va.

Vc.

Cb.

304 **J**

Fl. 1

2

Ob. 1

2

Cl. 1 in B $\flat$

2

Bn. 1

2

Hn. in F 1

2

3

4

Tpt. in C 1

2

3

Tbn. 1

2

3

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn.

Vn. I

II

Va.

Vc.

Cb.

308

Fl. 1 2

Ob. 1 2

Cl. 1 in B $\flat$  2

Bn. 1 2

Hn. 1 in F 2 3 4

Tpt. 1 2 in C 3

Tbn. 1 2 3

Tba. 1 2 3

Timp.

Perc.

Chm.

Tape

Solo Vn.

Vn. I II

Va.

Vc.

Cb.

*f*

*mf*

*a2*

(1.) 2. 1. 3

1. 3



316

Fl.

Ob. (a2)

Cl. in B $\flat$

Bn.

Hn. in F

Tpt. in C

Tbn.

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn.

Vn. I

Vn. II

Va.

Vc.

Cb.

320

Fl. 1 2

Ob. 1 2

Cl. in B $\flat$  1 2

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn.

Vn. I

Vn. II

Va.

Vc.

Cb.



328

This page of the musical score contains measures 328 through 331. The score is for a large ensemble and includes the following parts:

- Fl.** (Flute): Two staves (1 and 2) with melodic lines.
- Ob.** (Oboe): Two staves (1 and 2) with melodic lines.
- Cl. in B $\flat$**  (Clarinet in B-flat): Two staves (1 and 2) with a rhythmic pattern of eighth notes.
- Bn.** (Bassoon): Two staves (1 and 2) with a rhythmic pattern of eighth notes, including triplets.
- Hn. in F** (Horn in F): Four staves (1, 2, 3, 4). Staff 1 has a melodic line starting with a dynamic marking of *f* and a *a2* marking. Staves 2, 3, and 4 are mostly silent.
- Tpt. in C** (Trumpet in C): Two staves (1 and 2) with melodic lines.
- Tbn.** (Trombone): Three staves (1, 2, 3) which are mostly silent.
- Tba.** (Tuba): One staff which is silent.
- Timp.** (Timpani): One staff which is silent.
- Perc.** (Percussion): One staff which is silent.
- Chm.** (Chimes): One staff which is silent.
- Tape**: One staff which is silent.
- Solo Vn.** (Solo Violin): One staff with a melodic line.
- Vn.** (Violin): Two staves (I and II). Staff I has a melodic line, and Staff II has a rhythmic pattern of eighth notes.
- Va.** (Viola): One staff with a rhythmic pattern of eighth notes.
- Vc.** (Violoncello): One staff with a melodic line, including a dynamic marking of *f*.
- Cb.** (Cello): One staff with a rhythmic pattern of eighth notes, including triplets.

332

Fl. 1 2

Ob. 1 2 (a2)

Cl. in Bb 1 2 (1.) 2. 1.

Bn. 1 2 (1.) 3 2. 3 1. 3

Hn. in F 1 2 3 4 (a2)

Tpt. in C 1 2 3 (a2)

Tbn. 1 2 3

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn.

Vn. I II

Va.

Vc.

Cb. 3 3 3 3

336

Fl. 1 2

Ob. 1 2

Cl. in B $\flat$  1 2

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn.

Vn. I

Vn. II

Va.

Vc.

Cb.

339

Fl. 1 2

Ob. 1 2 (a2)

Cl. in B $\flat$  1 2 1. a2

Bn. 1 2 1. 3 a2

Hn. in F 1 2 (a2) 3 4

Tpt. in C 1 2 (a2) 3

Tbn. 1 2 a2 3

Tba. f

Timp. (Timp.) f

Perc.

Chm.

Tape

Solo Vn. f

Vn. I f

Vn. II f

Va. f

Vc. f

Cb. f

IX. Lakefront with Ice Cream Truck

**L** Allegro ♩ = 120

342

Fl. 1 2

Ob. 1 2

Cl. in B $\flat$  1 2

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp.

Perc.

Chm. *f*

Tape

**Allegro ♩ = 120**

Solo Vn. *pizz.* *f*

Vn. I *pizz.* *f*

Vn. II *pizz.* *f*

Va. *pizz.* *f*

Vc. *pizz.* *f*

Cb.

348

Fl. 1 2

Ob. 1 2

Cl. in B $\flat$  1 2 (1.) *p*

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn.

Vn. I II

Va.

Vc.

Cb. *pizz.* *f*

354

Fl. 1 2

Ob. 1 2

Cl. in B $\flat$  1 2

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp. (Timp.)

Perc. *f*

Chm.

Tape

Solo Vn.

Vn. I II

Va.

Vc.

Cb. (pizz.)



366

Fl. 1 2

Ob. 1 2

Cl. in B $\flat$  1 2

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn.

Vn. I

Vn. II

Va.

Vc.

Cb.

arco //

X. Finale: Lake Michigan with Flagpoles Clattering

373 **M** ♩ = 112

The musical score is arranged in a standard orchestral format with the following parts:

- Fl.** (Flute): 1 and 2 staves, mostly silent.
- Ob.** (Oboe): 1 and 2 staves. Part 1 begins at measure 373 with a *mf* dynamic.
- Cl. in Bb** (Clarinet in B-flat): 1 and 2 staves, mostly silent.
- Bn.** (Bassoon): 1 and 2 staves, mostly silent.
- Hn. in F** (Horn in F): 1, 2, 3, and 4 staves, mostly silent.
- Tpt. in C** (Trumpet in C): 1, 2, and 3 staves, mostly silent.
- Tbn.** (Trombone): 1, 2, and 3 staves, mostly silent.
- Tba.** (Tuba): 1 staff, mostly silent.
- Timp.** (Timpani): 1 staff, mostly silent.
- Perc.** (Percussion): 1 staff, mostly silent.
- Chm.** (Chimes): 1 staff, mostly silent.
- Tape**: A track labeled "Play Track 6 - Lake and Flagpoles" with a 4/4 time signature.
- Solo Vn.** (Solo Violin): 1 staff, playing a melodic line starting at measure 373 with a *p* dynamic.
- Vn.** (Violins): 1 and II staves, playing a rhythmic accompaniment with a *p* dynamic.
- Va.** (Viola): 1 staff, playing a rhythmic accompaniment with a *p* dynamic.
- Vc.** (Violoncello): 1 staff, playing a rhythmic accompaniment with a *p* dynamic.
- Cb.** (Cello): 1 staff, mostly silent.

379

Fl.

Ob. 1 2

Cl. 1 in B $\flat$  2

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn.

Vn. I II

Va.

Vc.

Cb.

*mp*

*a2*

*mf*

*mf*

385

Fl.

Ob. 1 2 (a2)

Cl. in B $\flat$  1 2 (a2)

Bn. 1 2 (a2)

Hn. in F 1 2 3 4 (a2) *mp*

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp.

Perc.

Chm. *f* sempre l.v.

Solo Vn.

Vn. I II

Va.

Vc.

Cb.

*mf*

*f* sempre l.v.

391 N

Fl. 1 2

Ob. 1 2

Cl. in B $\flat$  1 2

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn.

Vn. I II

Va.

Vc.

Cb.

*mf*

*mp*

*p*

1. 2.

1. 2.

396

Fl. 1 2

Ob. 1 2 (a2)

Cl. in B $\flat$  1 2 1. 2.

Bn. 1 2 (2.) 1.

Hn. in F 1 2 3 4 a2 mp a2 mp

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp. (Timp.) mp mp

Perc.

Chm.  $f$  sempre l.v.

Tape

Solo Vn.

Vn. I II

Va.

Vc.

Cb.

401

Fl. 1 2

Ob. 1 2

Cl. 1 in B $\flat$  2

Bn. 1 2

Hn. 1 in F 2 3 4

Tpt. 1 2 in C 3

Tbn. 1 2 3

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn.

Vn. I II

Va.

Vc.

Cb.

*mf*

*f* sempre l.v.

2.



412

Fl. 1 2

Ob. 1 2

Cl. 1 in B $\flat$  2

Bn. 1 2

Hn. 1 in F 2 3 4

Tpt. 1 in C 2 3

Tbn. 1 2 3

Tba.

Timp. Perc. Chm. Tape

Solo Vn. Vn. I II Va. Vc. Cb.

*mp* *f*

a2

2.

Timp. *mp*

417

Fl. 1 2

Ob. 1 2

Cl. in B $\flat$  1 2

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn.

Vn. I II

Va.

Vc.

Cb.

*mf*

a2

(2.)

1.

422

Fl.

Ob. 1  
2

Cl. 1  
in B $\flat$  2

Bn. 1  
2

Hn. 1  
in F 2  
3  
4

Tpt. 1  
in C 2  
3

Tbn. 1  
2  
3

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn.

Vn. I  
II

Va.

Vc.

Cb.

*f* sempre l.v.

2.

427

Fl.

Ob. 1 (a2)  
2

Cl. 1 in B $\flat$   
2

Bn. 1 (2.)  
2 1.

Hn. 1 in F  
2  
3  
4

Tpt. 1 (a2)  
in C  
3

Tbn. 1  
2  
3

Tba.

Timp.

Perc.

Chm. *f* *sempre l.v.*

Tape

Solo Vn.

Vn. I  
II

Va.

Vc.

Cb.

432

Fl. 1 2

Ob. 1 2

Cl. in B $\flat$  1 2

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp.

Perc.

Chm. *f* sempre l.v.

Solo Vn.

Vn. I II

Va.

Vc.

Cb.

P

437

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp. Susp. Cym. (Timp. mallets)

Perc. mp f

Chm.

Tape

Solo Vn.

Vn. I

Vn. II

Va.

Vc.

Cb.

442

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Susp. Cym. (Timp. mallets)

Perc. *mp* *f*

Chm.

Tape

Solo Vn.

Vn. I

Vn. II

Va.

Vc.

Cb.

Cityscape No. 1 ("Kenosha")

447

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bn. 1 2

Hn. in F 1 2 3 4

Tpt. in C 1 2 3

Tbn. 1 2 3

Tba.

Timp.

Perc.

Chm.

Tape

Solo Vn.

Vn. I

Vn. II

Va.

Vc.

Cb.

*mf*

*mf*

*f*

*mp*

*f*

*fff* sempre l.v.

*fff* sempre l.v.

Susp. Cym. (Timp. mallets)



Cityscape No. 1 ("Kenosha")

7" silence  
for tape only

Optional Ending

This musical score page, numbered 82, is for the piece "Cityscape No. 1 ('Kenosha')". It features an "Optional Ending" section. The score is arranged for a large ensemble and includes a "Tape" section with a 7-second silence. The instruments and their parts are as follows:

- Flutes (Fl.):** Two parts (1 and 2). Part 1 has a melodic line starting at measure 460 with a forte (*ff*) dynamic. Part 2 has a similar melodic line.
- Oboes (Ob.):** Two parts (1 and 2). Part 1 has a melodic line starting at measure 460 with a forte (*ff*) dynamic. Part 2 has a similar melodic line.
- Clarinets in Bb (Cl. in Bb):** Two parts (1 and 2). Part 1 has a melodic line starting at measure 460 with a forte (*ff*) dynamic. Part 2 has a similar melodic line.
- Bassoons (Bn.):** Two parts (1 and 2). Part 1 has a melodic line starting at measure 460 with a forte (*ff*) dynamic. Part 2 has a similar melodic line.
- Horns in F (Hn. in F):** Four parts (1, 2, 3, 4). Parts 1 and 2 have a melodic line starting at measure 460 with a forte (*ff*) dynamic. Parts 3 and 4 have a similar melodic line.
- Trumpets in C (Tpt. in C):** Three parts (1, 2, 3). Part 1 has a melodic line starting at measure 460 with a forte (*ff*) dynamic. Parts 2 and 3 have a similar melodic line.
- Trombones (Tbn.):** Three parts (1, 2, 3). Part 1 has a melodic line starting at measure 460 with a forte (*ff*) dynamic. Parts 2 and 3 have a similar melodic line.
- Tubas (Tba.):** One part. It has a melodic line starting at measure 460 with a forte (*ff*) dynamic.
- Timpani (Timp.):** One part. It has a melodic line starting at measure 460 with a forte (*ff*) dynamic.
- Percussion (Perc.):** One part. It has a melodic line starting at measure 460 with a forte (*ff*) dynamic.
- Chimes (Chm.):** One part. It has a melodic line starting at measure 460 with a forte (*ff*) dynamic.
- Tape:** A section with a 7-second silence, indicated by a double bar line and the text "7" silence for tape only".
- Solo Violin (Solo Vn.):** One part. It has a melodic line starting at measure 460 with a forte (*ff*) dynamic.
- Violins (Vn.):** Two parts (I and II). Part I has a melodic line starting at measure 460 with a forte (*ff*) dynamic. Part II has a similar melodic line.
- Violas (Va.):** One part. It has a melodic line starting at measure 460 with a forte (*ff*) dynamic.
- Violas (Vc.):** One part. It has a melodic line starting at measure 460 with a forte (*ff*) dynamic.
- Cellos (Cb.):** One part. It has a melodic line starting at measure 460 with a forte (*ff*) dynamic.