

# PORTRAITS

*For Chamber Orchestra*

by  
Vanessa McClintock

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# PORTRAITS

By Vanessa McClintock  
1987 (revised 2024)

PORTRAITS is the first of four commissioned musical works composed under the Sacramento Metropolitan Arts Commission's "New Works Award" program.

The original version was completed on April 22, 1987, and premiered by The Summer Chamber Orchestra, with the composer conducting.

The instrumentation for this work is that of a chamber orchestra—meaning a scaled down version of a classical orchestra with far fewer strings and winds. This work incorporated the synthesizer known as SYNERGY, but the SYNERGY is much outdated and rare, therefore a generic electronic keyboard is now used to mimic the original SYNERGY's "patches" and organ and piano sounds.

The narrator was Jerome Gray, at the time a noon-time anchor for TV Channel 10, in Sacramento.

Most of the musicians were or had been members of the Sacramento Symphony Orchestra.

Subsequent PORTRAITS are for sundry ensembles: PORTRAITS 2 is for full concert jazz band, with narrator, soprano, violin, and cello. PORTRAITS 3 is for full symphonic orchestra. PORTRAITS 4 is for symphonic wind ensemble—meaning a symphony orchestra minus the strings.

July 2024

Vanessa McClintock,  
Composer



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*[When performed in a city other than Sacramento, the narration may be rewritten to fit, particularly the Indo Arch movement.]*

## Spoken Introduction

**PORTRAITS** is both musical sculpture and canvas that portrays or reflects upon the known and lesser known of our past. It also is a visual play that can be seen in each of your own minds. At times the music may specifically depict a scene, or at another instant may be an expression of the personal feelings of the composer for the people and events portrayed. Today, we are going to ask you—our special audience—a special favor: we are asking you to use the movie theater or stage within your mind. We will tell you a brief story and try to “set the stage” behind the it, but you—each of you—can visualize your own account. Again, in your own mind.

## Fanfare/Hymn/Fanfare

Born on the banks of the River Sacramento and the River American, the City of Sacramento quickly grew to become the capital of California. The growth and development of this city, and surrounding area, has been the result of hard work and sacrifice, triumph, and tragedy. Its faces in the past were as many and as changing as its people and events. Its history has been akin to its two opposing rivers that eventually become one great flowing source of life.

## Mariah

Many years ago, the Sacramento area was peopled by the Maidu Indians. There is the true story of a young girl named Mariah, who was abducted in a raid by a neighboring tribe and forced to be the maid of the that chief's family. The raiding tribe had killed Whites in another raid and were subsequently hunted down. Since the Whites could not know that the young Mariah was not an abductee she feared again for her own life. Luckily, during the White man's raid she hid in a cave. After the chaos and confusion had abated, she eventually found her way home. Her great- grand-daughter, Jean Potts O'Taylor, wrote an account of Mariah's life.

## Pony Express

Today's era of computers has been called the Age of Communication. The United States has long striven for ever greater means of communication. But as certain as one method develops and is used, the technology of the time soon displaces it with the latest advancements. The Pony Express connected California with the rest of America in 1861. Its first rider in a chain of riders, Sam Hamilton, rode out from Sacramento into a fierce rainstorm, setting the pace for the short life of this mail service. The first transcontinental telegraph message was received in Sacramento just 18 months later. High-Tech closed yet another chapter in history, which in turn has been replaced again and again.

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## Archy Lee

### POEM FOR ARCHY LEE

He wasn't a Robert,  
Nay, not even an "E";  
He was simply Archy  
a slave named Archy Lee.

He came from a land down under  
-- in the continental U.S., that is;  
From the Land of the South,  
Mississippi,  
a master claimed Archy as his.

But in Sacramento, where they came to be,  
the master wanted a slave  
and the man wanted to be free.

To Mississippi, back went the master  
– a profit, he had none;  
For California was a free state  
– and gained a new son.

To climb the mountain or swim the river,  
what price freedom be;  
He was simply Archy,  
now a free man, named Archy Lee.

In the year of the "49s", a year before it was admitted into the Union, California voted to be a "free state", as opposed to a "slave state". Sacramento proved its commitment to this ideal over Archy Lee, a Black slave from Mississippi who was taken as a slave to California, in of events and lawsuits that spanned the years 1858-1871. As a free man, Archy Lee died from illness on the banks of the American River.

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## Okei-san

In 1869, Dutch trader Eduard Schnell established a tea and silk colony at Gold Hill, near Coloma, which included personnel he brought from Japan. Its purpose was to produce tea and silk in the temperate climate of California foothills and was called the Wakamatsu Tea Colony. many Sacramentans still pay tribute to one of the original members at Wakamatsu. Her name was "Okei", (OK) and she died of fever and home sickness for her homeland, Japan. It is said each evening she walked to the edge of a hill and looked longingly to the west, to her homeland, Japan. She was buried on that hill facing in the direction of the Pacific Ocean. Her grave is attended to once a year in remembrance.

## Immigration

And, as the rivers flow, the tides of peoples and their heritages never ceases. Today there are about 131 ethnic cultures in the Sacramento area. Many of our biggest and most successful businesses and individuals stem directly from immigrant families that have come from around the world. Though keeping their individual identities, our people have come together, one by one, bringing and sharing both secular and sacred customs and beliefs.

## Finale/Fanfare Reprise

All of our people have worked through dissonance and conflict, finally reaching a harmony as Americans.

And Sacramento grows, changes, progresses—but will ever be, Sacramento.

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[Lyrics for “I Wanna Climb That Mountain” follow]

# PORTRAITS

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## Lyrics for “I Wanna Climb That Mountain”

I wanna climb that mountain,  
I wanna climb it high;  
I wanna climb that mountain,  
and touch the starry sky.

I wanna swim that river,  
I wanna swim it wide;  
I wanna swim that river  
to see the other side.

Well I'm leaving here,  
this land ain't mine,  
and I'm never coming back;  
I say a word but can't be heard,  
it can't be me I'm Black!

Something that's deep inside me  
tells me they ain't right,  
tells me they're just people,  
like us, but only White.

Why can't they call us people,  
why can't they treat us right,  
how does our color cause them  
to hate us on first sight?

Since you're born  
you're told to keep your place,  
to keep what you feel inside,  
they laugh at you, and you laugh too,  
and let them steal your pride!

I'm gonna swim that river,  
I'm gonna swim it wide;  
I'm gonna swim that river,  
no more to have to hide.

I'm gonna climb that mountain,  
I'm gonna climb it high;  
I'm gonna move that mountain,  
but Lord, oh why must I?

# PORTRAITS

*(the first of four)*

Vanessa McClintock

for Chamber Orchestra

FANFARE/HYMN/FANFARE

**J = 144**

The musical score consists of two systems of music. The top system, starting at **J = 144**, includes parts for Flute, Oboe, Clarinet in B-flat, Bassoon 1, Bassoon 2, Horn in F 1, Horn in F 2, Percussion, Narrator, Bass-Baritone, and Synthesizer. The Synthesizer part is labeled **[SMALL CHURCH ORGAN]**. The bottom system, also at **J = 144**, includes parts for Violin Ia, Violin Ib, Violin IIa, Violin IIb, Viola, Cello, and Contrabass. Various dynamics such as **f**, **mp**, and **mf** are indicated throughout the score.

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PORTRAITS / Vanessa McClintock  
**FANFARE/HYMN/FANFARE**

5

(8<sup>va</sup>) -----

FANFARE: B. 000-059  
 RIVERS: B. 060-089

MARIAH: B. 091-193  
 PONY: B. 200-270

ARCHY: B. 277-322  
 OKEI: B. 337-431

IMMIGRATION: B. 452-558  
 FINALE: B. 559-618

PORTRAITS / Vanessa McClintock  
**FANFARE/HYMN/FANFARE**

3

9

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
 RIVERS: B. 060-089

MARIAH: B. 091-193  
 PONY: B. 200-270

ARCHY: B. 277-322  
 OKEI: B. 337-431

IMMIGRATION: B. 452-558  
 FINALE: B. 559-618

PORTRAITS / Vanessa McClintock  
**FANFARE/HYMN/FANFARE**

13

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
 RIVERS: B. 060-089

MARIAH: B. 091-193  
 PONY: B. 200-270

ARCHY: B. 277-322  
 OKEI: B. 337-431

IMMIGRATION: B. 452-558  
 FINALE: B. 559-618

PORTRAITS / Vanessa McClintock  
**FANFARE/HYMN/FANFARE**

5

17

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

[PIANO]

*f*

FANFARE: B. 000-059  
 RIVERS: B. 060-089

MARIAH: B. 091-193  
 PONY: B. 200-270

ARCHY: B. 277-322  
 OKEI: B. 337-431

IMMIGRATION: B. 452-558  
 FINALE: B. 559-618

PORTRAITS / Vanessa McClintock  
**FANFARE/HYMN/FANFARE**

**21**

**Meno**  
**♩ = 72**

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
 RIVERS: B. 060-089

MARIAH: B. 091-193  
 PONY: B. 200-270

ARCHY: B. 277-322  
 OKEI: B. 337-431

IMMIGRATION: B. 452-558  
 FINALE: B. 559-618

## FANFARE/HYMN/FANFARE

25

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## PORTRAITS / Vanessa McClintock

**FANFARE/HYMN/FANFARE**

29

*poco rubato*

**Poco Meno**  
♩ = 60

*poco rubato*

**Poco Meno**  
♩ = 60

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

**FANFARE/HYMN/FANFARE**

33

**Piu Mosso**  
♩ = 120

Fl.

Ob.

Hn. 1

Synth.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

PORTRAITS / Vanessa McClintock  
 MEASURE #'s OFFSET BY TWO  
**FANFARE/HYMN/FANFARE**

11

41

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
 RIVERS: B. 060-089

MARIAH: B. 091-193  
 PONY: B. 200-270

ARCHY: B. 277-322  
 OKEI: B. 337-431

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 FINALE: B. 559-618

PORTRAITS / Vanessa McClintock  
**FANFARE/HYMN/FANFARE**

45

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
 RIVERS: B. 060-089

MARIAH: B. 091-193  
 PONY: B. 200-270

ARCHY: B. 277-322  
 OKEI: B. 337-431

IMMIGRATION: B. 452-558  
 FINALE: B. 559-618

**FANFARE/HYMN/FANFARE**

49

Fl.

Ob.

B♭ Cl.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

PORTRAITS / Vanessa McClintock  
**FANFARE/HYMN/FANFARE**

53

Fl.

Ob.

B♭ Cl.

Synth.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

*mf*

*rit.*

*mf*

*mf*

*mf*

*rit.*

*mf*

*mf*

*mf*

*mf*

FANFARE: B. 000-059  
 RIVERS: B. 060-089

MARIAH: B. 091-193  
 PONY: B. 200-270

ARCHY: B. 277-322  
 OKEI: B. 337-431

IMMIGRATION: B. 452-558  
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PORTRAITS / Vanessa McClintock  
**FANFARE/HYMN/FANFARE**

15

57

Fl.

Synth. *mp*

Vln. Ia *div.*

Vln. IIa *div.* *non div.*

Vla. *mp*

Vc. *mp*

Cb. *mp*

60

**Meno**  
 $\text{♩} = 66$

Vln. Ia *div.* *mf*

Vln. IIa *div.* *mf*

Vla. *mf*

Vc. *mf* (pizz.)

Cb. *mf*

FANFARE: B. 000-059  
 RIVERS: B. 060-089

MARIAH: B. 091-193  
 PONY: B. 200-270

ARCHY: B. 277-322  
 OKEI: B. 337-431

IMMIGRATION: B. 452-558  
 FINALE: B. 559-618

## RIVERS

64

Ob. *mf*

Vln. Ia *mp*

Vln. IIa *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

68

Ob.

Vln. Ia *mp*

Vln. IIa *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## RIVERS

72

Musical score for measures 72-75. The score includes parts for Oboe (Ob.), Violin I (Vln. Ia), Violin II (Vln. IIa), Cello (C. b.), and Double Bass (Cb.). The music consists of six staves of musical notation.

76

**Piu Mosso**

♩ = 92

Musical score for measures 76-79. The score includes parts for Oboe (Ob.), Violin I (Vln. Ia), Violin II (Vln. IIa), Cello (C. b.), and Double Bass (Cb.). The music consists of six staves of musical notation. Dynamics include "senza sord." and "mf".

80

Musical score for measures 80-83. The score includes parts for Flute (Fl.), Violin II (Vln. IIa), Cello (C. b.), and Double Bass (Cb.). The music consists of four staves of musical notation. Dynamics include "mf".

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

**MARIAH**

84

*ritenuto*

Fl.

Ob.

Bsn. 1

Bsn. 2

Vln. IIa

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

*ritenuto*

pizz.

arco

pizz.

arco

pizz.

88

$\text{♩} = 60$

**INTRODUCTION  
TO MARIAH**

$\text{♩} = 72$

breathy

Fl.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

Cb.

*p* (play these five bars only if necessary to augment breathy effect by clarinet)

*breathy*

*mf*

(original 8va, and no flute)

**WINDCHIME**

$\text{♩} = 60$

$\text{♩} = 72$

*mp*

*mp*

*mp*

*mp*

*mp*

*pizz.*

*mp*

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

**MARIAH**

92

Fl.

B♭ Cl.

W. Ch.

**Piu Mosso** ♩ = 80

96

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

W. Ch.

[PIANO]

Synth.

**Piu Mosso** ♩ = 80

Vla.

Vc.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## MARIAH

100

Fl.

Ob.

Bsn. 1

Bsn. 2

Synth.

Vla.

Vc.

Fl.

Ob.

Bb Cl.

Bsn. 1

Bsn. 2

Synth.

Vla.

Vc.

[HARP]

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## MARIAH

108

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hp.

Vla.

Vc.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

**MARIAH**

**112**

**Piu Mosso**  $\text{♩} = 100$

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hp.

Vln. IIa

Vla.

Vc.

non div. *accel.*

**Piu Mosso**  $\text{♩} = 100$

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

**MARIAH**

116

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

*f*

non div.

*f*

*f*

*pizz.*

*mf*

*f*

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

**MARIAH**

**120** **J.=66**

Fl. **mf**

Ob. **mf**

B♭ Cl. **mf**

Bsn. 1 **mf**

Bsn. 2 **mf**

Hn. 1 **mp**

Hn. 2 **mp**

Vln. Ia **mf**

Vln. IIa **p**

Vla. **mf**

Vc.

Cb. **< mf**

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

**MARIAH**

**124 Piu Mosso = 100**

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vln. Ia

Vln. IIa

Vla.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## MARIAH

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

**MARIAH**

132

Fl.

Ob.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## MARIAH

136

Fl.  
Ob.  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Vln. Ia  
Vln. IIa  
Vla.  
Vc.  
Cb.

arco  
*mf*  
pizz. (non div.)  
*mf*

140

Fl.  
Vln. Ia  
Vln. IIa  
Vla.  
Vc.  
Cb.

arco  
*mf*  
arco  
*mf*  
arco  
*mf*

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## MARIAH

144

Fl.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

This musical score section for measure 144 includes parts for Flute, Violin I, Violin II, Cello, Bass, and Double Bass. The Flute and Violin I play eighth-note patterns with grace notes. The Violin II, Cello, and Bass provide harmonic support with sustained notes and simple eighth-note patterns. The Double Bass provides the bass line with sustained notes.

148

Fl.

Ob.

B♭ Cl.

Bsn. 1

Hn. 1

Hn. 2

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

This musical score section for measure 148 includes parts for Flute, Oboe, Bassoon, Clarinet, Bassoon, Horn 1, Horn 2, Violin I, Violin II, Cello, and Bass. The Flute and Oboe play melodic lines with grace notes. The Bassoon, Clarinet, and Bass provide harmonic support. The Horns play sustained notes. The Violins play eighth-note patterns. The Cello and Bass provide the bass line.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

# MARIAH

152

Ob.

B♭ Cl.

Bsn. 1

Hn. 1

Hn. 2

Vln. Ia

Vln. IIa

Vla.

Vcl.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## MARIAH

156

Fl.

Ob.

Hn. 1

Hn. 2

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

159

Fl.

Ob.

Hn. 1

Hn. 2

Vln. IIa

Vla.

Vc.

Cb.

pizz. div.

mf

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## MARIAH

162

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## MARIAH

165

Fl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vln. Ia

Vln. IIa pizz. (div.) *mf*

Vla.

Vc.

Cb.

168

Hn. 1

Hn. 2

Vln. Ia *mf*

Vln. IIa *mf* *f*

Vla. *mp*

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## MARIAH

171

Vln. Ia  
Vln. IIa  
Vla.  
Vc.  
Cb.

174

Hn. 1  
Hn. 2  
Vln. Ia  
Vln. IIa  
Vla.  
Vc.  
Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## MARIAH

177

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

180

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

**MARIAH**

183

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## MARIAH

**Meno  $\text{♩} = 60$**

186

**Meno  $\text{♩} = 60$**

(div.)

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

**MARIAH**

**Meno**  
♩ = 56

190

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

W. Ch.

Hp.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

**Meno**  
♩ = 56

rit.

rit.

mp

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

**PONY EXPRESS**

194

**Hp.**  $\text{♩} = 66$

**Vln. Ia**  $\text{♩} = 66$   
*mp*

**Vln. IIa**  $\text{♩} = 66$   
*mp*

**Vla.**  $\text{♩} = 66$   
*mp*

**Vc.**  $\text{♩} = 66$   
*mp*

**Cb.**  $\text{♩} = 66$   
*mp*

198

$\text{♩} = 60$   
INTRODUCTION  
PONY EXPRESS

Play Tape #01,  
Storm, Beat 2.

**Perc.**  $\text{H}\text{H}$  - |  $\frac{4}{4}$  - |  $\frac{2}{4}$  - -

**Hp.**  $\text{♩} = 60$   
*Reed!*

**Vln. Ia**  $\text{♩} = 60$

**Vln. IIa**  $\text{♩} = 60$

**Vla.**  $\text{♩} = 60$

**Vc.**  $\text{♩} = 60$

**Cb.**  $\text{♩} = 60$

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

**PONY EXPRESS****Allegro con spirito** **$\text{♩} = 144$     $\text{♪} = \text{♩}$** 

201

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

[PIANO]

Synth.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

**Allegro con spirito** **$\text{♩} = 144$     $\text{♪} = \text{♩}$** 

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

**PONY EXPRESS**

204

Fl.

Ob.

Bsn. 1

Bsn. 2

Synth.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

**PONY EXPRESS**

207

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

**PONY EXPRESS**

210

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## PONY EXPRESS

213

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## PONY EXPRESS

216

Fl.

Ob.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

**PONY EXPRESS**

219

Fl.

Ob.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## PONY EXPRESS

222

Synth.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

225

Bsn. 1

Bsn. 2

Synth.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

**PONY EXPRESS**

228

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vc.

Cb.

pizz.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## PONY EXPRESS

231

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

**PONY EXPRESS**

234

*Change to piccolo*

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

Synth.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

**PONY EXPRESS**

237

Bsn. 1

Bsn. 2

Synth.

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

**PONY EXPRESS**

240

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## PONY EXPRESS

243

Picc.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

*piccolo*

*mf*

*t cresc.*

*cresc.*

*f*

*cresc.*

*cresc.*

*f*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

**PONY EXPRESS**

246

Ob.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## PONY EXPRESS

249

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

**PONY EXPRESS**

252

The musical score consists of ten staves of music. From top to bottom, the instruments are: Oboe (Ob.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Bassoon 2 (Bsn. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Bassoon 2 (Bsn. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2). The score is set in common time (indicated by '8'). Measure 252 starts with eighth-note patterns in the woodwinds and bassoons. Measure 253 begins with a dynamic change, indicated by a 'z' symbol, followed by eighth-note patterns. Measures 252 and 253 conclude with a forte dynamic, indicated by a 'f' symbol.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## PONY EXPRESS

255

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## PONY EXPRESS

258

Picc.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## PONY EXPRESS

261

The musical score consists of two systems of music. The first system, measures 261-262, features Picc., Ob., B♭ Cl., Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Synth., Vln. Ia, Vln. IIa, Vla., Vc., and Cb. The instrumentation includes woodwind, brass, strings, and a synthesizer. The second system begins with a dynamic instruction "mf". The score is written on a staff system with multiple staves for different instruments.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

**PONY EXPRESS**

**Meno**  
♩.=60

266

Fl.

Ob.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

Play Tape #02,  
Phone Message

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## PORTRAITS / Vanessa McClintock

61

## ARCHY LEE

272

INTRODUCTION  
TO ARCHY LEE

*Hp.* *mf*

*Vln. Ia* *mf*

*Vln. IIa* *mf*

*Vla.* *mf*

*Vc.* *mf* *pizz.*

*Cb.* *mf* *mp* *arco*

277

**Quickly** *Bar 216* *mf**ritenuto**rit.***Moderato** *mf*

*Fl.* *mf*

*Ob.* *mf*

*Bb Cl.* *mf*

*Hp.* *mf*

**Quickly** *mf**ritenuto**rit.***Moderato** *mf*

*Vln. Ia* *mf*

*Vln. IIa* *mf*

*Vla.* *mf*

*Vc.* *mf*

*Cb.* *mf*

FANFARE: B. 000-059  
RIVERS: B. 060-089MARIAH: B. 091-193  
PONY: B. 200-270ARCHY: B. 277-322  
OKEI: B. 337-431IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## ARCHY LEE

280 *mf*

B.B. 

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

283

B.B. 

Harp

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## ARCHY LEE

286

Fl. *mf*

B.B. I wan-na swim it wide; I wan-na swim that river to see the o - ther

H.p.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

# ARCHY LEE

**Poco Meno**  
**♪ = 96**

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

*rit.*

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## ARCHY LEE

292                    *a tempo*

*molto rit.*

Fl.  
Ob.  
B♭ Cl.  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
B.B.  
Vln. Ia  
Vln. IIa  
Vla.  
Vc.  
Cb.

say a *a tempo* but can't be heard, it can't be me I'm *molto rit.*

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

# ARCHY LEE

295  $\text{♩} = 108$ , gently

Ob. B♭ Cl. Bsn. 1 Hn. 1 Hn. 2 B.B.

Some-thing that's deep in - side me — tells me they ain't right, tells me they're just peo-ple, — like

**[SOFT CHORAL OOH  
rhymes with "who"]**

Vln. Ia Vln. IIa Vla. Vc. Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## ARCHY LEE

298 *rit.* **Meno ♩ = 92**

Fl. Ob. B♭ Cl. Bsn. 1 Hn. 1 Hn. 2 B.B. [HARP]

us, but on - ly White. Why can't they call us peo - ple, —

Vln. Ia Vln. IIa Vla. Vc. Cb.

*arco* arco *p*

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## ARCHY LEE

301

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B.B.

Hp.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

p

why can't they treat us right, how does our co-lor cause them to hate us on first

pizz.

mf pizz.

mf pizz.

mf pizz.

mf (arco)

mf p

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## ARCHY LEE

304 Piu Mosso ♩ = 108

Fl.

Ob.

Bsn. 1

Hn. 1

Hn. 2

B.B.

sight? Since you're born you're told to keep your place, to keep what you feel in-side, they

H. P.

Piu Mosso ♩ = 108

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

# ARCHY LEE

307 *rallentando* *rit.*

Fl. -

Ob. *cresc.*

B♭ Cl. *mf cresc.*

Bsn. 1 -

Bsn. 2 *mf cresc.* *f*

Hn. 1 *mf cresc.* *f*

Hn. 2

B.B. *f*

Vln. Ia

Vln. IIa

Vla. *arco*

Vc. *arco*

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## ARCHY LEE

310 *a tempo*

Fl.

Ob.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B.B.

Hp.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## ARCHY LEE

313

more to have to hide. I'm gon-na climb that moun - tain,

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

ARCHY LEE

316

*rallentando*

rit.

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

B.B.

I'm gon-na climb it high; I'm gon - na move that moun - tain, but

Hp.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

pizz.

arco

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## ARCHY LEE

319 ♩ = 66

*a tempo*      *rit.*

Fl.

Ob.

Bsn. 1

Hn. 1

Hn. 2

B.B.

Hp.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

Lord, oh why must I? \_\_\_\_\_

♩ = 66

*a tempo*      *rit.*

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## INTERLUDE

323

327

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

**OKEI-SAN**

331

Ob.  
Vln. Ia  
Vln. IIa  
Vla.  
Vcl.  
Cb.

 $\text{♩} = 60$ **INTRODUCTION  
TO OKEI-SAN** $\text{♩} = 80$ 

Ob.  
Bsn. 1  
Hn. 1  
Vln. Ia  
Vln. IIa  
Vla.  
Vcl.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## OKEI-SAN

339

*accel.*

*mf cresc.*

*cresc.*

*mf cresc.*

*accel.*

*mf cresc.*

*mf arco*

**p**

*cresc.*

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## OKEI-SAN

344

Meno  $\text{♩} = 72$

Fl. *mf cresc.* *f* *p* *rit.* *p* Change to English Horn *p* *mf*

Ob. *f* *p*

B♭ Cl. *f* *p*

Bsn. 1 *f* *p*

Bsn. 2 *f* *p*

Hn. 1 *f* *p*

Hn. 2 *f* *rit.* *p* *Meno*  $\text{♩} = 72$

Vln. Ia *mf cresc.* *p* *mf* con sord.

Vln. IIa *p* con sord.

Vla. *p* con sord.

Vc. *p* con sord.

Cb. *mf cresc.* *p*

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## OKEI-SAN

348

Fl. *ritenuto* **Meno**  $\text{♩} = 60$   
*p*

Synth. **[PIANO]** *mp*

Vln. Ia *ritenuto* **Meno**  $\text{♩} = 60$  *con sord.*  
*p*

Vln. IIa *pizz.*

Vla. *pizz.*

Vc. *pizz.* ***mf***

352

Fl. *breath sotto voce*  
*mp*

E. Hn. *Eng. horn* *mf*

Synth. **[PIANO]**

Vln. IIa

Vla.

Vc.

FANFARE: B. 000-059  
 RIVERS: B. 060-089

MARIAH: B. 091-193  
 PONY: B. 200-270

ARCHY: B. 277-322  
 OKEI: B. 337-431

IMMIGRATION: B. 452-558  
 FINALE: B. 559-618

## OKEI-SAN

356

Fl.

E. Hn.

Synth. [B $\natural$ ]

Vln. IIa

Vla.

Vcl.

360

Fl.

E. Hn.

Synth. Don't roll

Vln. IIa

Vla.

Vcl.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## OKEI-SAN

364

Piu Mosso  $\text{♩} = 92$

Fl. *ritenuto*  
E. Hn. *p* *Change to Oboe*

Synth.

Vln. IIa *ritenuto* arco  
Vla. arco  
Vc. arco *mp*

368

Bsn. 1 *mf*

Vln. Ia *mp*

Vln. IIa *mp*

Vla. *mp*

Vc.

Cb. *pizz.* *mf* arco

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

OKEI-SAN

371

B♭ Cl.

Bsn. 1

Hn. 1

Hn. 2

Vln. Ia

*mf*

*mp*

*Sensa misura, play rapidly, not together, repeat & repeat*

*mp*

Vln. IIa

Vla.

Vc.

Cb.

*Sensa misura, play rapidly, not together, repeat & repeat*

*Sensa misura, play rapidly, not together, repeat & repeat*

*Sensa misura, play rapidly, not together, repeat & repeat*

*3*

*3*

*6*

*3*

*3*

*6*

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## OKEI-SAN

374

B♭ Cl.

Hn. 1 *mp*

Hn. 2 *mp*

Synth.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

[HARP pres de la table]

*mf*

pizz.

*mf*

377

Hp.

Vln. Ia

Vln. IIa

Vla.

Vc.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

**OKEI-SAN**

380

Fl.

Ob.

Hb.

Vln. Ia

Vln. IIa

Vla.

Vcl.

Cb.

*mp*

*mp*

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## OKEI-SAN

383

Fl.

Ob.

B♭ Cl.

Bsn. 1

Hn. 1

Hn. 2

Hpf.

Vln. Ia

Vln. IIa

Vla.

Vcl.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## OKEI-SAN

386

Hn. 1

Hn. 2

Hp.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb. arco

*mf*

389

Fl.

Ob.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

*pizz.*

*mf*

*pizz.*

*mf*

*pizz.*

*mf*

*pizz.*

*mf*

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## OKEI-SAN

392

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

**OKEI-SAN**

396

Fl.

Ob.

Bsn. 1

Bsn. 2

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## OKEI-SAN

400

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

404

Ob.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## OKEI-SAN

408

Ob.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

411

Ob.

Bsn. 1

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## OKEI-SAN

414

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

[PIANO]

Synth.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

*p*

*cresc.*

*mp*

*cresc.*

*mp*

*p*

*p*

*6*

*6*

*6*

*6*

*6*

*6*

*3*

*3*

*6*

*3*

*3*

*6*

*mp*

*cresc.*

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

OKEI-SAN

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## OKEI-SAN

420

Fl.

Ob.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

OKEI-SAN

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## OKEI-SAN

426  $\text{♩} = 66$

Fl.

Ob.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. IIa

Vla.

*mf*

*mp*

*p*

*very quick and tight roll*

*mp* [PIANO]

*pizz.*

*mf*

*pizz.*

*mf*

*pizz.*

*mf*

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## INTERLUDE AND HYMN

432  $\text{♩} = 66$

Fl.  $\text{♩} = 66$   
B♭ Cl.  
Hn. 1  
Hn. 2  
Vln. Ia  
Vln. IIa  
Vla.  
Vcl.  
Cb.

436 *ritenuto* *a tempo*

Hn. 2  
Synth.  
Vln. Ia  
Vln. IIa  
Vla.  
Vcl.  
Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## INTERLUDE AND HYMN

440

Fl.

Ob.

Bsn. 1

Bsn. 2

B♭ Cl.

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## INTERLUDE AND HYMN

**Poco Meno**  
♩ = 60

*poco rubato*

444

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. IIa

Vla.

Vc.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## IMMIGRATION

 $\text{♩} = 60$ 

449

INTRODUCTION  
TO IMMIGRATION

Fl.

Synth.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

$\text{♩} = 60$

*p* loco

*mp*

*pizz.*      *arco*

454

 $\text{♩} = 96$  Tenuto\_NP

Hn. 1

Hn. 2

FRENCH

(*8va*)

Synth.

458

Hn. 1

Hn. 2

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## IMMIGRATION

462

**IRISH**

Ob. Hn. 1 Hn. 2

*mf*

466

Ob. Hn. 1 Hn. 2

470

Ob. Hn. 1 Hn. 2

474

Ob. Hn. 1 Hn. 2

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## IMMIGRATION

478

MAINTAIN INDEPENDENT TEMPO

Repeat *sotto voce* until cue for cut off, then next tune.

Ob. 

Hn. 1 

Hn. 2 

Vla. 

*sotto voce*

**MAINTAIN INDEPENDENT TEMPO**

**MAINTAIN INDEPENDENT TEMPO**

Violas at slightly faster tempi

For audio playback,  
use two staves, and  
melody *ad libitum*.

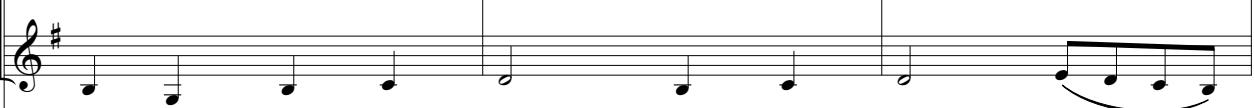
*mf*

Play on open strings for "drone effect"

481

Ob. 

Hn. 1 

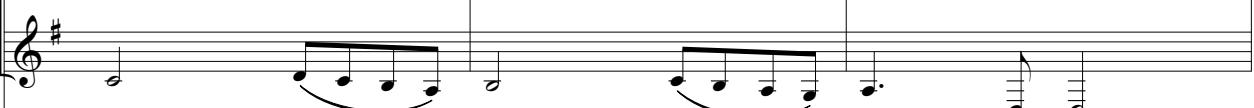
Hn. 2 

Vla. 

484

Ob. 

Hn. 1 

Hn. 2 

Vla. 

Vc. 

**ENGLISH**

*mf* legato

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## IMMIGRATION

487  $\text{♩} = 100$

Picc.

Ob.

Hn. 1

Hn. 2

Vla. *sotto voce* *Repeat sotto voce until cut off after horn declaration.*

Vc.

Cb.

490

**GERMAN**

Play separate "allegretto" tempo with festive German feel

Picc.

Ob.

B♭ Cl.

Hn. 1

Hn. 2

Vla.

Vc.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## IMMIGRATION

493  $\text{♩} = 108$

*sotto voce*

*mp*

MAINTAIN INDEPENDENT TEMPO

Repeat *sotto voce* until cue for cut off, then next tune.

**SWEDISH**      Grazioso, in separate 3/4 time

*mf*

$\text{♩} = 108$

$\text{♩} = 108$

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## IMMIGRATION

496 ♩ = 112

Picc.

Ob. *mp*

B♭ Cl.

Hn. 1

Hn. 2

Synth.

Vln. Ib

Vla.

Vcl.

**[PIANO]      [TRINIDAD]**

*mp*

♩ = 112

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## IMMIGRATION

499

Repeat *sotto voce* until cue for cut off, then next tune.

Repeat *sotto voce* until cue for cut off, then next tune.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

**IMMIGRATION**

502  $\text{♩} = 116$

Picc.

Ob.

B♭ Cl.

Bsn. 1

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. Ib

Vln. IIa

Vla.

Vc.

**NEAPOLITAN**

**In 6/8**

**Allegretto e cantando**

**Repeat sotto voce until cue for cut off, then next tune.**

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## IMMIGRATION

505

**ZIMBABWE**

**ITALIAN**      Allegretto

Vln. Ia

Vln. Ib

Vln. IIa

Vla.

Vc.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## IMMIGRATION

508

Picc. Ob. B♭ Cl. Bsn. 1 Bsn. 2 Hn. 1 Hn. 2 Synth. Vln. Ia Vln. Ib Vln. IIa Vla. Vc.

*HUNGARIAN*

*Alla marcia*

*mf*

*J = 120*

*J = 120*

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## IMMIGRATION

511

Picc.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. Ib

Vln. IIa

Vla.

Vc.

**END IRISH. WAIT FOR CUE**

**TRINIDAD**

**UKRAINIAN**

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## IMMIGRATION

514

Picc.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. Ib

Vln. IIa

Vla.

Vc.

*sotto voce*

*mp*

**CZECH**

*con brio*

*mf*

In 6/8

3 3 3 3

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## IMMIGRATION

♩ = 126

517

Picc.

Ob. In 3/4

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. Ib

Vln. IIa

Vla.

Vc.

*Both bassoons play in tandem.*

**In 4/4**

**HUNGARIAN**

*Both bassoons play in tandem*

*mf*

♩ = 126

**END SECTION.  
WAIT FOR NEXT CUE.**

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## IMMIGRATION

END SECTON.  
WAIT FOR NEXT CUE.

*Change to flute*

520

Picc. Ob. B♭ Cl. Bsn. 1 Bsn. 2 Hn. 1 Hn. 2 Synth.

Vln. Ia Vln. Ib Vln. IIa Vla. Vc.

*Repeat sotto voce until horn declaration  
and cue to fade to end.*

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## IMMIGRATION

523

**In 2/4**

*Repeat sotto voce until horn declaration  
and cue to fade to end.*

**LEBANESE**

*Andante, not too fast.*

*mf*

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## IMMIGRATION

526

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. Ib

Vln. IIa

Vla.

Vc.

Cb.

*Repeat sotto voce until horn declaration  
and cue to fade to end.*

*Repeat sotto voce until horn declaration  
and cue to fade to end.*

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## IMMIGRATION

**CHINESE**

529  $\text{♩} = 132$  **Allegro moderato**

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. Ib

Vln. IIa

Vla.

Vc.

Cb.

**END SECTION.  
WAIT FOR NEXT CUE**

**END. Wait for cue for "declaration."**

**END. Wait for cue for "declaration."**

**RUSSIAN** **Cut Time**

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## IMMIGRATION

532

**Fl.**

**Ob.**

**B♭ Cl.**

**Bsn. 1**

**Bsn. 2**

**Synth.** *mp*

**Vln. Ia**

**Vln. Ib**

**Vln. IIa**

**Vla.**

**Vc.**

**Cb.**

**TRINIDAD**

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## IMMIGRATION

535

**FILIPINO**

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## IMMIGRATION

538

Fl.

Ob.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. Ib

Vln. IIa

Vla.

Vc.

Cb.

In 3/4

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## IMMIGRATION

541  $\text{♩} = 138$

**JAPANESE**

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

Synth.

**THAI**

In 2/4 Andante, not too fast.

$\text{♩} = 138$

Vln. Ia

Vln. Ib

Vln. IIa

Vla.

**YIDDISH**

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## IMMIGRATION

544

In 2/4

Fl.

Ob.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. Ib

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## IMMIGRATION

547

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. Ib

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## IMMIGRATION

550

Fl.

Ob.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. Ib

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## IMMIGRATION

$\text{♩} = 96$

## HORN DECLARATION

$\text{♩} = 96$

## HORN DECLARATION

Vln. Ia

*cresc.*

Vln. Ib

*cresc.* 3 3 3

Vln. IIa

*cresc.*

Vla.

*cresc.*

Vc.

*cresc.* *mf*

Cb.

*cresc.*

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

**IMMIGRATION**

**556**                   **FADE through bar 558.**

**FADE through bar 558.**

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## FINALE

558  $\text{♩} = 88$

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ib

Vln. IIA

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

**FINALE**

562

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vc.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## FINALE

566

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. IIa

Vla.

Vc.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## FINALE

**Meno**  
♩ = 60

570 Fl. Ob. B♭ Cl. Bsn. 1 Bsn. 2 Hn. 1 Hn. 2 Synth.

*rit.* **f** **p** **p** **p** **f** **f** **p** **p** **p** **p**

**Meno**  
♩ = 60

Vln. Ia Vln. IIa Vla. Vc. Cb.

*rit.* **f** **p** **sostenuto** **cresc.** **p** **sostenuto** **cresc.**

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINAL: B. 559-618



## FINALE

579

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## FINALE

*a tempo*

**Piu Mosso ♩ = 100**

**CLOSING COMMENTS**

583

Fl. *cresc.* *rit.* *f*

Ob. *3* *3* *f*

B♭ Cl. *cresc.* *f*

Bsn. 1 *cresc.* *f*

Bsn. 2 *cresc.* *f*

Hn. 1 *cresc.* *f* *sfp*

Hn. 2 *cresc.* *f* *sfp*

Vln. Ia *rit.* *f*

Vln. IIa *f*

Vla. *f*

Vc. *f* *mf* *pizz.*

Cb. *f* *mf*

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

**FINALE**

586

Fl.

Ob.

Hn. 1

Hn. 2

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## FINALE

589

*poco a poco accel.*

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALÉ: B. 559-618

## FINALE

592

Fl.

Ob.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

**[SMALL CHURCH ORGAN]**

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## FINALE

*J = 144*

595 Fl. Ob. B♭ Cl. Bsn. 1 Bsn. 2 Hn. 1 Hn. 2 Org.

*J = 144*

Vln. Ia Vln. IIa Vla. Vc. Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## FINALE

598

Fl.

Ob.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. IIa

Vla.

Vcl.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## FINALE

601

[PIANO]

*f*

*mf*

*mf*

*ff*

*mf*

*mf*

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## FINALE

604

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## FINALE

607

Fl.

cresc.

Ob.

cresc.

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

cresc.

Vln. IIa

cresc.

Vla.

cresc.

Vc.

cresc.

Cb.

cresc.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## FINALE

610

Fl.

Ob.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## FINALE

613

Fl.

Ob.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618

## FINALE

616

Fl.

Ob.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Synth.

Vln. Ia

Vln. IIa

Vla.

Vc.

Cb.

*ritenuto*

*rit.*

*molto rit.*

*ff*

FANFARE: B. 000-059  
RIVERS: B. 060-089

MARIAH: B. 091-193  
PONY: B. 200-270

ARCHY: B. 277-322  
OKEI: B. 337-431

IMMIGRATION: B. 452-558  
FINALE: B. 559-618