

"The future belongs to those who believe in the beauty of their dreams." – Eleanor Roosevelt

Conductor Score
011-3655-00

ERIKA'S DREAM

Ed Huckeby

Andante non troppo (♩ = ca. 72-76)

molto rit.

The score is for a full orchestra and includes the following parts:

- Flute
- Oboe
- 1st B♭ Clarinet
- 2nd B♭ Clarinet
- B♭ Bass Clarinet
- 1st E♭ Alto Saxophone
- 2nd E♭ Alto Saxophone / E♭ Alto Clarinet
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- 1st B♭ Trumpet
- 2nd B♭ Trumpet
- F Horn
- 1st Trombone
- 2nd Trombone
- Baritone Bassoon
- Tuba
- Mallet Percussion: Bells, Chimes
- Timpani
- Percussion 1: Snare Drum, Bass Drum
- Percussion 2: Suspended Cymbal, Crash Cymbal
- Percussion 3: Wind Chimes, Triangle

The score is in 4/4 time and consists of five measures. The first measure is marked *mp* and the second *mf*. The tempo is *Andante non troppo* (♩ = ca. 72-76). The piece concludes with a *molto rit.* marking. A large watermark "FOOTNOTEMAN" is visible across the score.

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6 Moderato (♩ = ca. 80-84)

10

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

1st A. Sx.

2nd A. Sx.
A. Cl.

T. Sx.

B. Sx.

mp

mp

mp

mf

mf

mp

mp

6 Moderato (♩ = ca. 80-84)

10

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar. Bssn.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

mp

mp

mp

mp

mp

mp

mf

mp

Triangle

6 7 8 9 10 11 12

18

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bs. Cl. *mf*

1st A. Sx. *mf*

2nd A. Sx. *mf*

A. Cl. *mf*

T. Sx. *mf*

B. Sx. *mf*

18

1st Trp. *mf*

2nd Trp. *mf*

Hn. *mf*

1st Trb. *mf*

2nd Trb. *mf*

Bar. Bssn. *mf*

Tuba *mf*

Mallet Perc. *mf* Bells

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *p mp*

Perc. 3 *mf*

13 14 15 16 17 18 19

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

1st A. Sx.

2nd A. Sx.
A. Cl.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.
Bssn.

Tuba

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

20 21 22 23 24 25

27

Fl. *mp* *mf*

Ob. *mp* *mf*

1st Cl. *mp* *mf*

2nd Cl. *mp* *mf*

Bs. Cl.

1st A. Sx.

2nd A. Sx.
A. Cl.

T. Sx.

B. Sx.

1st Trp. *mf*

2nd Trp. *mf*

Hn. *mf*

1st Trb.

2nd Trb.

Bar. Bssn.

Tuba

Mallet Perc.

Timp.

Perc. 1 *p* *mp*

Perc. 2 *p* *mp*

Perc. 3

26

27

28

29

30

31

The image shows a page of a musical score, page 8, numbered 35. It features parts for various instruments:

- Fl.** (Flute)
- Ob.** (Oboe)
- 1st Cl.** (1st Clarinet)
- 2nd Cl.** (2nd Clarinet)
- Bs. Cl.** (Bass Clarinet)
- 1st A. Sx.** (1st Alto Saxophone)
- 2nd A. Sx. / A. Cl.** (2nd Alto Saxophone / Alto Clarinet)
- T. Sx.** (Tenor Saxophone)
- B. Sx.** (Baritone Saxophone)
- 1st Trp.** (1st Trumpet)
- 2nd Trp.** (2nd Trumpet)
- Hn.** (Horn)
- 1st Trb.** (1st Trombone)
- 2nd Trb.** (2nd Trombone)
- Bar. Bssn.** (Baritone Bassoon)
- Tuba**
- Mallet Perc.** (Mallet Percussion)
- Timp.** (Timpani)
- Perc. 1** (Percussion 1)
- Perc. 2** (Percussion 2)
- Perc. 3** (Percussion 3)

The score includes various musical notations such as notes, rests, and dynamics. The dynamic *mf* (mezzo-forte) is indicated in several places, including measures 34, 35, and 36. Measure numbers 32, 33, 34, 35, 36, and 37 are visible at the bottom of the page.

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

1st A. Sx.

2nd A. Sx.
A. Cl.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.
Bssn.

Tuba

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

mp

mf

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

p

mp

mp

38

39

40

41

42

43

44

Fl. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *mf*

Bs. Cl. *mp*

1st A. Sx. *mf*

2nd A. Sx. *mf*

A. Cl. *mf*

T. Sx. *mf*

B. Sx. *mp*

44

1st Trp. *f*

2nd Trp. *f*

Hn. *mf*

1st Trb. *mf*

2nd Trb. *mf*

Bar. Bssn. *mf*

Tuba *mp*

Mallet Perc. *f*

Timp. *mf*

Perc. 1

Perc. 2 *mf*

Perc. 3

Cym. w/stick

44 45 46 47 48 49 50 51

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

1st A. Sx.

2nd A. Sx.
A. Cl.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.
Bssn.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

The image shows a page of a musical score for an orchestra, specifically measures 59 through 64. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), 1st Cl. (First Clarinet), 2nd Cl. (Second Clarinet), Bs. Cl. (Bass Clarinet), 1st A. Sx. (First Alto Saxophone), 2nd A. Sx. / A. Cl. (Second Alto Saxophone / Alto Clarinet), T. Sx. (Tenor Saxophone), B. Sx. (Baritone Saxophone), 1st Trp. (First Trumpet), 2nd Trp. (Second Trumpet), Hn. (Horn), 1st Trb. (First Trombone), 2nd Trb. (Second Trombone), Bar. Bssn. (Baritone Bassoon), Tuba, Mallet Perc. (Mallet Percussion), and Timp. (Timpani). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The dynamic marking *f* (forte) is used extensively throughout the passage. A specific instruction for the Timpani part reads "Bb to C, Eb to F". The page number "61" is printed in a box above the first measure of the score. A large, semi-transparent watermark "For Reference Only" is overlaid diagonally across the page. At the bottom of the page, the number "- 12 -" is centered.

69

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bs. Cl. *mf*

1st A. Sx. *mf*

2nd A. Sx. *mf*

A. Cl. *mf*

T. Sx. *mf*

B. Sx. *mf*

69

1st Trp. *mf*

2nd Trp. *mf*

Hn. *mf*

1st Trb. *mf*

2nd Trb. *mf*

Bar. Bssn. *mf*

Tuba *mf*

Mallet Perc. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

65 66 67 68 69 70

Fl. *rit.*
f *mf*

Ob. *f* *mf*

1st Cl. *f* *mf*

2nd Cl. *mp* *f* *mf*

Bs. Cl. *mp* *f* *mf*

1st A. Sx. *mp* *f* *mf*

2nd A. Sx.
A. Cl. *f* *mf*

T. Sx. *mp* *f* *mf*

B. Sx. *mp* *f* *mf*

1st Trp. *rit.*
f *mf*

2nd Trp. *f* *mf*

Hn. *mp* *f* *mf*

1st Trb. *mp* *f* *mf*

2nd Trb. *mp* *f* *mf*

Bar.
Bssn. *mp* *f* *mf*

Tuba *mp* *f* *mf*

Mallet Perc. Chimes *f* *mf*

Timp. *mp* *f*

Perc. 1 *mp* *f*

Perc. 2 *p* *mp* *f*

Perc. 3 *mp* *f*

71 72 73 74 75 76 77

78 Andante non troppo

molto rit.

rall. e morendo

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

1st A. Sx.

2nd A. Sx.
A. Cl.

T. Sx.

B. Sx.

78 Andante non troppo

molto rit.

rall. e morendo

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar. Bssn.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3