



James Stephenson

MARTHA UNCAGED

the story of Martha Graham

A concert-style ballet for solo trumpet
in mixed chamber ensemble

JAMES M. STEPHENSON



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Score

Martha Uncaged - by James M. Stephenson

for solo trumpet in mixed chamber ensemble

Duration: 16-17 minutes

Instrumentation:

**SOLO Trumpet + piccolo, flute, English horn, clarinet in A,
alto saxophone, tenor saxophone, contrabassoon, trombone
2 percussion, harp, piano, contrabass**

- I. Caged Lion
- II. Denishawn - breakaway
- III. Interlude: Louis Horst
- IV. Interlude: Erick Hawkins
- V. Finale - Gravity

NOTES:

"Caged Lion" - the 1st movement - describes how Martha Graham, as a young dancer in NY, was first inspired by watching a caged lion as it walked back and forth in its captivity. As she described it, "Imagining (the lion) as it paced, 1-2-3-4 turn, 1-2-3-4, turn, etc." The mixed meter 9/8 (but scored 3/4 + 3/8) allows an extra eighth note on the final beat for the lion to turn. The 4-note "Martha motif" is introduced in the low flute, and is examined throughout the work. It grows and evolves in proportion to Martha's life experiences.

"Denishawn - breakaway" - the 2nd movement - describes how Martha broke away from her first dance company to join a new and more exciting/forward-thinking troupe in LA. It is a tarantella, having a "breaking-free" spirit to it. A driving 18/8 section - heavy in the lowest instruments - represents Martha's tenacity and inner fortitude.

"Interlude: Louis Horst" - the 3rd mvmt is the pas de deux of sorts, reflecting Martha's love-affair with her music-accompanist/composer/pianist over the years. They never married. Musically it is meant to reflect the romantic improvisatory manner in which a rehearsal accompanist might play.

"Interlude: Erick Hawkins" - the 4th movement describes her brief marriage to the young dancer in her company. It is a modern setting of an older musical style (bouzouki) and is short-lived, just like their relationship.

"Finale - Gravity" - the 5th movement sums up her new language of dance, which had the characteristics of gravity, barefoot dancing, and being distinctly American. Therefore, the weight of the almost-tribal music lands constantly on the main beat, reinforced by downward momentum and bass drum strokes. The "Martha motif" is eventually resolved with finality, giving the work a celebratory nature, as it reflects on the genius of a one-of-a-kind American icon of dance, Martha Graham.

Jim Stephenson, composer. November, 2014

"Martha Uncaged" can work in a musical concert performance setting, or danced as a ballet. An interesting program would be to pair this with Copland's "Appalachian Spring", which was commissioned by Martha Graham.

This work would not have been possible were it not for the support of the following trumpet players:

*James Pickley, lead consortium member
John Urness, Jack Sutte, Joe Foley, David Spencer, Vince DiMartino, Brian Evans, Alonso Armento Monarrez
Frank Campos, Kevin Gebo, Chris Carillo, Bill Pfund, John Irish, Robert Murray, Brian Walker, Tim Hudson
Kevin Eisensmit, Judith Saxton, Charles Saenz, Eric Yates, Bill Stowman, Rex Richardson, Eric Berlin
Steve Burns, Will Koehler, Wiff Rudd, John Aley, Matthew Sonneborn, Alan Wenge, Paul Merkelo, Juan Fernando Avendaño
Allan Siebert, Ward Yager, Brian Chin, Mark Harrison, Mary Bowden, Terry Sawchuk*

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Martha Uncaged

*A concert-style ballet for solo trumpet
in mixed chamber ensemble.*

James M. Stephenson

Score

Martha Uncaged

James M. Stephenson

I. Caged Lion

Andante Marcia (3/4 + 3/8) ($\text{♩} = \text{c. } 72$)

Trumpet in C

Piccolo

Flute

English Horn

Clarinet in A

Alto Sax

Tenor Sax

Contrabassoon

Trombone

Percussion 1

Percussion 2 Solo [B.D.] pp

Harp pp

Piano

Contrabass I pp

The score consists of 14 staves of music. The instruments are: Trumpet in C, Piccolo, Flute, English Horn, Clarinet in A, Alto Sax, Tenor Sax, Contrabassoon, Trombone, Percussion 1, Percussion 2 (with a solo dynamic for Bass Drum), Harp, Piano, and Contrabass I. The score is in 3/4 + 3/8 time, with a key signature of one sharp. The tempo is Andante Marcia at approximately 72 BPM. The harp and piano staves are grouped together by a brace.

7

C Tpt.

Con sord.

A

pp

7

Picc.

Fl.

E. Hn.

A Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

7

Perc. 1

Triangle

pp

Perc. 2

7

Hp.

7

C-bass. I

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Martha Uncaged: I. Caged Lion

B

C Tpt.

Picc.

Fl.

E. Hn.

A Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn. Cup Mute *pp* *p*

Perc. 1 *pp* *ff*

S.D.

Perc. 2 *pp* *ff* Sus. Cymb. hard stick *p*

Hp. (D, C, B \sharp) (E \flat , F, G, A) *ff*

C-bass. I *ff* *p*

16

C Tpt. *mf* *f* *mf* *p* *pp*

Picc.

Fl.

E. Hn.

A. Cl. *mp* *pp*

A. Sx. *mp* *pp*

T. Sx. *mp* *pp*

C. Bn. *mp* *pp*

Tbn. *mp* Cup Mute *pp*

16 Triangle *p* *mf* *f*

Perc. 1

Perc. 2 *mp* *pp*

16 Hp. *sffz* *pp*

16 *p* *mp* *pp*

C-bass. I *mp* *pp*

COMPOSE

Martha Uncaged: I. Caged Lion

6

21

C Tpt.

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

Perc. 1

Perc. 2

Hp.

Pno.

C-bass. I

C

21

pp

mf

pp

pp

f

f

f

f

f

Open

f

pp [Sus. Cymb.]
hard stick
[S.D.] on rim

p *f*

f

ff

p

ff

pp

f

(D \flat , C \sharp , B \flat)
(E \flat , F \sharp , G \flat , A \flat)

D

25 C Tpt.  ff

25 Picc.

Fl.

E. Hn.

A. Cl.

A. Sx. f ff pp

T. Sx. f ff pp

C. Bn. f

Tbn. mf f pp

25 Perc. 1 S.D. Sus. Cymb. hard stick pp

Perc. 2 f pp

25 Hp. pp

25 C-bass. I f ff pp

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Martha Uncaged: I. Caged Lion

8

28

C Tpt. B♭ Flugel

28

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

28

Perc. 1 Finger Cymbals

Djembe (tone)

(bass) p Sus. Cymb.

Perc. 2

28

Hp. pp

28

C-bass. I pizz. pp

E

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Flghn. 33

Picc. 33

Fl. 33

E. Hn. *p*

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

Perc. 1

Perc. 2

Hp.

C-bass. I

Martha Uncaged: I. Caged Lion

F

Flghn. 37

Picc. 37

Fl.

E. Hn. add xtra vib. to this one!

A. Cl.

A. Sx. add xtra vib. to this one!

T. Sx. add xtra vib. to this one!

C. Bn.

Tbn.

Perc. 1 37

Perc. 2 37

Hp. 37

Pno. 37

C-bass. I 37

G Andante Marcia

(on tpt.)
Con sord.

Flghn. 41

Picc. 41

Fl. 41

E. Hn. 41

A. Cl. 41

A. Sx. 41

T. Sx. 41

C. Bn. 41

Tbn. Cup Mute 41

Perc. 1 41

Perc. 2 41

Hp. 41

C-bass. I 41

Martha Uncaged: I. Caged Lion

II. Denishawn - breakaway

Tarantella

Trumpet in C 

Piccolo

Flute

English Horn

Clarinet in A

Alto Sax

Tenor Sax

Contrabassoon

Trombone

Percussion 1

Percussion 2

Harp

Piano

Contrabass

Open

Sus. Cym.
hard stick

S.D.
snares off

Triangle

gliss.

pizz.

arco

pizz.

Martha Uncaged: II. Denishawn - breakaway

Martha Uncaged: II. Denishawn - breakaway

Martha Uncaged: II. Denishawn - breakaway

10

C Tpt.

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

10 [W.B.]

Perc. 1

Perc. 2

Triangle

10 gliss.

Hp.

10

Pno.

arco

pizz.

arco

Cb.

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13

C Tpt.

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

Perc. 1

Perc. 2

Hp.

Pno.

Cb.

13

p

mf

p

mp

mf

p

f

p

p

13

p

p

pp

mf

13

p

p

pizz.

13

mp

Cb.

Martha Uncaged: II. Denishawn - breakaway

16 (on Tpt.) Open **I**

C Tpt. *f*

Picc. *f* *ff*

Fl. *f* *ff*

E. Hn. *f* *ff* *mf*

A. Cl. *f* *ff* *f* *mp* *p*

A. Sx. *f* *ff*

T. Sx. *f* *ff*

C. Bn. *f* *ff*

Tbn. *fp* *f* *fp* *f* *fp* *f*

16 Ratch. **I**

Perc. 1 *f*

Perc. 2 *fp* *ff* *p*

16 Hp. *ff* (D, C, B \flat) (E, F \flat , G, A \sharp) *8va*

16 Pno. *f* *ff* *mf* *p*

Cb. *f* *ff* *arco* *pizz.* *p*

20

C Tpt.

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

20

Perc. 1

Perc. 2

20

Hp.

Pno.

20

(LH)

p

(LH)

arco

pizz.

arco

mf

p

mf

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Martha Uncaged: II. Denishawn - breakaway

23

C Tpt. *mf* *f*

Picc. *mf* *f* *p*

Fl. *mf* *f* *p*

E. Hn. *f* *p*

A. Cl. *mf* *fz* *p*

A. Sx. *mf* *fz*

T. Sx. *mf* *fz*

C. Bn. *fz* *p*

Tbn. *gliss.* *mf*² *fz* *f*² *fz*

23 [W.B.]

Perc. 1 *mf* *f* *mf* *f*

Perc. 2 *mf* *f* *mf* *f*

23 (E Major) *f* (G Major) *f*

Pno. *mf* *fz* *f* *fz* *p*

Cb. *fz* *fz*

26

C Tpt. 

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

26

Perc. 1

Perc. 2

26

Hp.

Pno.

26

f

pizz.

Cb.

Martha Uncaged: II. Denishawn - breakaway

29

C Tpt. **J** *p*

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn. *fz*

Tbn. *f* *fz*

29

Perc. 1 *ramb.* *p* *fz*

S.D. snare on

Perc. 2

29

Hp.

Pno. *(8^{va})* *ff* *p* *p* *fz* *pizz.* *mf*

loco

Cb. *fz*

33

C Tpt.

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

33

Perc. 1

Vibra-Slap

p

Triangle

Perc. 2

p

33

Hp.

Pno.

33

Cb.

p

pp

The musical score consists of ten staves of music. The top five staves are for woodwind instruments: C Tpt., Picc., Flute, E. Hn., and A. Cl. The next three staves are for brass: A. Sx., T. Sx., and C. Bn. The bottom two staves are for percussion: Tbn. and a group of two percussionists (Perc. 1 and Perc. 2). The piano part is on the Hp. and Pno. staves. The Cb. (Cello) staff is at the bottom. The score is in 33 time, indicated by the '33' above each staff. Various dynamics are marked throughout, including *mf*, *p*, and *pp*. Performance instructions like "Vibra-Slap" and "Triangle" are also present. The entire page is covered by a large, semi-transparent watermark that reads "COMPOSERUM.COM" diagonally from bottom-left to top-right.

Martha Uncaged: II. Denishawn - breakaway

36

C Tpt.

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

Perc. 1

Vibra-Slap

Tamb.

Perc. 2

S.D.
snares off

Hp.

Pno.

36

Cb.

p

f

mf

f

arco

mf

f

Martha Uncaged: II. Denishawn - breakaway

K

42

C Tpt.

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

42

Perc. 1

Perc. 2

42

Hp.

Pno.

42

(8^{va})

Cb.

K

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**Hi-Mid-Lo
Toms w/wire brushes**

**S.D.
snares on**

China Cymb.

p < fz pp

p

fz

pp

46

C Tpt. *pp*

46

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

46

Perc. 1

Perc. 2

46

Hp.

46

Pno.

Cb.

8va

This musical score page contains ten staves of musical notation for various instruments. The instruments listed on the left are: C Tpt., Picc., Fl., E. Hn., A. Cl., A. Sx., T. Sx., C. Bn., Tbn., Perc. 1, Perc. 2, Hp., Pno., and Cb. Measure numbers 46 are indicated at the beginning of several staves. Dynamic markings such as *pp*, *p*, and *mf* are present. A large, diagonal watermark reading "COMPOSERJUN.COM" is overlaid across the page from the bottom-left towards the top-right.

Martha Uncaged: II. Denishawn - breakaway

51

C Tpt. *mp*

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx. *p*

T. Sx. *p*

C. Bn. *p*

Tbn. *p*

Cup Mute

Perc. 1 *p*

Perc. 2 *p*

Triangle

Hp.

Oboe. *pp* *p*

Cb. *mf* *p*

(8va) *mf* *p*

55

C Tpt.

Picc.

Fl.

E. Hn.

A Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

55

Perc. 1

Perc. 2

55

Hp.

Dno.

Cb.

Martha Uncaged: II. Denishawn - breakaway

59

C Tpt. *p*

Picc. *mp*

Fl.

E. Hn. *p*

A. Cl. *p*

A. Sx. *mp* *mp*

T. Sx. *mp* *p*

C. Bn.

Tbn. Cup M. *p* *p*

59

Perc. 1 *p* *pp*

Perc. 2 *p* Sus. Cymb. hard stick *p*

59

Hp.

Pno. *mf* *mf*

59

Cb. *p* *p*

8va

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M

Con sord.

C Tpt. 63

Picc. 63

Fl. 63

E. Hn. 63

A. Cl. 63

A. Sx. 63

T. Sx. 63

C. Bn. 63

Tbn. 63

Perc. 1 63

Perc. 2 63

Hp. 63

Pno. 63

Cb. 63

Martha Uncaged: II. Denishawn - breakaway

N

C Tpt. 67 *mf* *f*

Picc.

Fl.

E. Hn.

A. Cl. *p*

A. Sx. *mp*

T. Sx. *p*

C. Bn.

Tbn. *mp*

Perc. 1 67 *pp*

Perc. 2 *p* China Cymb.

Hp.

Bno. 67 *mf* *p*

Cb. 67 *mf* *p*

71

C Tpt. *p* *mf*

Picc.

Fl.

E. Hn. *mf* *f*

A Cl.

A. Sx. *p*

T. Sx. *f*

C. Bn.

Tbn. *p*

71

Perc. 1 *mf*

Perc. 2 *pp* *mf*

71

Hp.

Pno. *mf* *p*

Cb. *mf* *p* *mf* *p*

Martha Uncaged: II. Denishawn - breakaway

76

C Tpt.

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

Perc. 1

Perc. 2

Hp.

Bno.

Cb.

O

81 Open *f*

C Tpt.

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

Perc. 1 Sus. Cymb. Tamb. S.D.

Perc. 2

Hp.

Pno.

arco

Cb.

Martha Uncaged: II. Denishawn - breakaway

85 C Tpt. *f*

85 Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

Perc. 1 Sus. Cymb. *p* *f*

Perc. 2 Tam. *f*

85 Hp. *f* *f*

85 Pno. *f* *f*

85 Cb. *f* *f*

Martha Uncaged: II. Denishawn - breakaway

37

P

89 C Tpt. *ff* *f*

89 Picc.

Fl. *f*

E. Hn. *f*

A. Cl. *f*

A. Sx. *f*

T. Sx.

C. Bn. *f*

Tbn. *f*

Perc. 1 *fp*

Perc. 2 *s.d.* *snares off*

Hp.

Pno. *f*

Cb. *f*

48 *ff*

48 -

48 -

48 -

48 -

48 -

48 -

48 -

48 -

48 -

48 -

48 -

48 -

48 -

48 -

48 -

48 -

48 -

Sus. Cymb.
soft mallets
(choke!)

B.D. *p* *molto*

Martha Uncaged: II. Denishawn - breakaway

92

C Tpt.

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

92

Perc. 1

Perc. 2

92

Hp.

92

Pno.

Cb.

92

C Tpt.

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

92

Perc. 1

Perc. 2

92

Hp.

92

Pno.

Cb.

Martha Uncaged: II. Denishawn - breakaway

98

C Tpt.

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

98

Perc. 1

Perc. 2

98

Hp.

Pno.

98

Cb.

98

C Tpt.

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

98

Perc. 1

Perc. 2

98

Hp.

Pno.

98

Cb.

101

C Tpt. *mf*

Picc.

Fl.

E. Hn. *f*

A. Cl. *f*

A. Sx. *f*

T. Sx. *f*

C. Bn. *2*

Tbn. *mf* *f*

101

Perc. 1 *r* *f* *p* *molto* *f* *p* *molto* *f*

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

101

Hp.

Pno. *ff*

Cb. *2*

Martha Uncaged: II. Denishawn - breakaway

103

C Tpt.

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

Perc. 1

Perc. 2

Hp.

Pno.

Cb.

R

C Tpt. 105

Picc. (8va) loco

Fl. (8va) loco

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

Perc. 1 105 Sus. Cymb.
soft mallets

Perc. 2 mf ff mf

Hp. (D₁, C₂, B₂)
(E, F₁, G, A)

O. 105

Cb. f

Martha Uncaged: II. Denishawn - breakaway

109

C Tpt.

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

Perc. 1

Perc. 2

Hp.

O.

Cb.

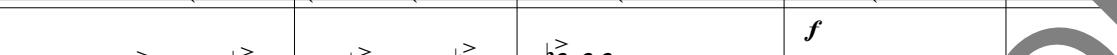
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S

C Tpt. 113 

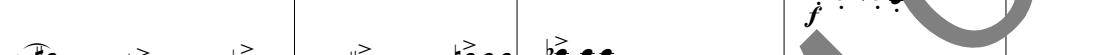
Picc. 113 

Fl. 113 

E. Hn. 113 

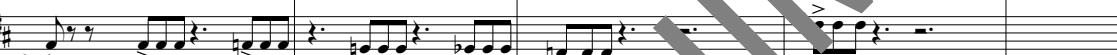
A. Cl. 113 

A. Sx. 113 

T. Sx. 113 

C. Bn. 113 

Tbn. 113 

Perc. 1 113 

Perc. 2 113 

Hp. 113 

no. 113 

Cb. 113 

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Martha Uncaged: II. Denishawn - breakaway

118

C Tpt.

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

Perc. 1

Perc. 2

Hp.

Ho.

Cb.

122

C Tpt. *f*

Picc.

Fl.

E. Hn. *f*

A. Cl. *f*

A. Sx. *mf* < *fz*

T. Sx. *mf* < *fz*

C. Bn. *fz* *p*

Tbn. *gliss.* *mf* < *fz* *f*

122

Perc. 1 *mf* < *f*

Perc. 2 *f* > *m* < *f*

122

Hp. Major

122

B. C. *f* *fz* *p*

Cb. *fz* *f* pizz.

Martha Uncaged: II. Denishawn - breakaway

126 C Tpt. (opt.) **T** *f*

126 Picc.

Fl.

E. Hn.

A. Cl.

A. Sx. *f* *p*

T. Sx. *f*

C. Bn.

Tbn. *f* *fz*

126 Perc. 1 *p* Tamb.

Perc. 2 *p* *fz* S.D. snare on

126 Hp.

Pno. (8^{va}) *fz* *p*

Cb. *fz*

130

C Tpt. 

130

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

Perc. 1

Vibra-Slap

p

Triangle

Perc. 2

p

130

Hp.

Pno.

p

pizz.

Cb.

mf

p

pp

Martha Uncaged: II. Denishawn - breakaway

134

C Tpt. *f*

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn. *mf*

Tbn.

134

Vibra-Slap

Perc. 1 *p*

Tamb.

Perc. 2

S.D. snare off

mf

134

Hp.

Pno.

f

Cb. *p*

mf

f

Martha Uncaged: II. Denishawn - breakaway

140

V

C Tpt.

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

Perc. 1

Perc. 2

Hp.

Pno.

Cb.

snares on

p < f p < f p < f p < f p < f p < f

(8va)

tutta forza

Martha Uncaged: II. Denishawn - breakaway

III. Interlude - Louis Horst

Adagio*rit.***W a tempo - poco Andante***rit.*

Trumpet in C

Piccolo

Flute

English Horn

Clarinet in A

Alto Sax

Tenor Sax

Contrabassoon

Trombone

Percussion 1

Percussion 2

Harp

Piano

Contrabass

9 *a tempo*

C Tpt. rit.

Picc. *a tempo*

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn. Con sord.

Perc. 1

Perc. 2 [B.D.]

Hp.

Rno.

Cb.

rit.

X a tempo - with motion

rit.

C Tpt. 17 *mp* *mf*

Picc. 17 *p*

Fl.

E. Hn. *p* *mf* *mf* *n* *mf* *p*

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn. *pp* *Con sord.*

Perc. 1 17

Perc. 2

Hp. 17 *mf*

Ho. 17 *mf* *mf* *p* *mf* *pizz.* *mf*

Cb.

25 *a tempo*

Y

rit.

C Tpt. *mf*

Picc.

Fl.

E. Hn. *mf* *p*

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

25 Cymb.

Perc. 1 *p* *f* *p* B.D.

Perc. 2 *p*

25

Hp.

O. *mf* *p* *f* arco

Cb. *p* *f*

Martha Uncaged: III. Louis Horst

Z

a tempo

C Tpt.

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

Perc. 1

(choke!)

B.D.

Perc. 2

Hp.

Tb.

Cb.

rit.

AA Spirito

Picc tpt. in A
leggiero p

41

C Tpt. -

Picc. - *mf*

Fl. -

E. Hn. - *p* *pp*

A. Cl. -

A. Sx. - *mp*

T. Sx. -

C. Bn. -

Tbn. - *Con sord.* *mp*

Perc. 1 - *Bongos* *p*

Perc. 2 -

Hp. - *p*

Ho. - *mf* *pp*

Cb. -

GP **BB** Adagio - tempo primo rit.

Picc.Tpt.

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

Perc. 1

Perc. 2

Hp.

Pno.

Cb.

Spirito

58

Picc. Tpt. *p*

58

Picc.

Fl.

E. Hn.

A. Cl. *p*

A. Sx.

T. Sx.

C. Bn.

Tbn.

58

Perc. 1 *p*

Perc. 2

58

Hp.

58

Pno. *pp*

Cb. *pizz.*

GP

The musical score consists of ten staves of music. The first staff (Picc. Tpt.) starts with a dynamic 'p' and continues with eighth-note patterns. The second staff (Picc.) is mostly silent. The third staff (Fl.) and fourth staff (E. Hn.) are also mostly silent. The fifth staff (A. Cl.) has a dynamic 'p' followed by sustained notes. The sixth staff (A. Sx.) and seventh staff (T. Sx.) are mostly silent. The eighth staff (C. Bn.) and ninth staff (Tbn.) are mostly silent. The tenth staff (Perc. 1) has a dynamic 'p'. The eleventh staff (Perc. 2) is mostly silent. The twelfth staff (Hp.) shows a pattern of eighth-note pairs. The thirteenth staff (Pno.) starts with a dynamic 'pp' and has sustained notes. The fourteenth staff (Cb.) has a dynamic 'p' and includes a 'pizz.' instruction. The piano part has a large 'GP' in the top right corner. A large diagonal watermark reading 'COMPOSERUM.COM' is overlaid across the page.

CC Adagio

64 Tpt. in C rit.

C Tpt. *p* *pp*

Picc.

Fl. *pp*

E. Hn.

A. Cl. *pp*

A. Sx. *pp* *p*

T. Sx.

C. Bn.

Tbn. Open *p*

Perc. 1 Sus. Cymb. *pp* *poco* *pp*

Perc. 2

Hp. *p*

P. *p*

Cb. pizz. *pp*

DD a tempo - poco Andante rit. **tempo - Adagio**

C Tpt. 73 *pp*

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx. *pp*

T. Sx. *pp*

C. Bn. *p* *p* *pp*

Tbn.

Perc. 1 73 *pp*

Perc. 2 *D.* *ppp* *ppp*

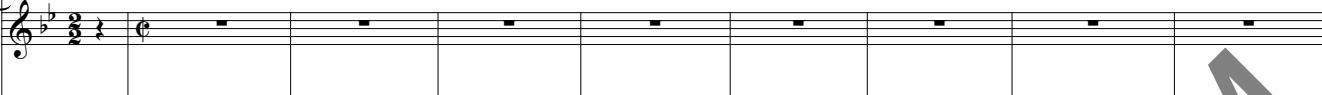
Hp. 73 *f* *p* *pp*

Cb. 73 *pp* arco [lower octave preferred, if available] pizz. *pp*

IV. Interlude - Erick Hawkins

Spirito - Bourrée

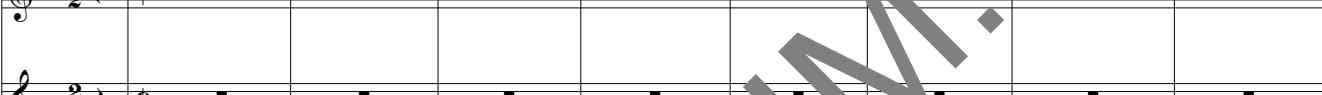
B♭ picc tpt. 

Piccolo 

Flute 

English Horn 

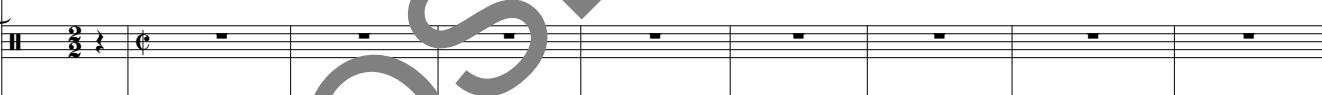
Clarinet in A 

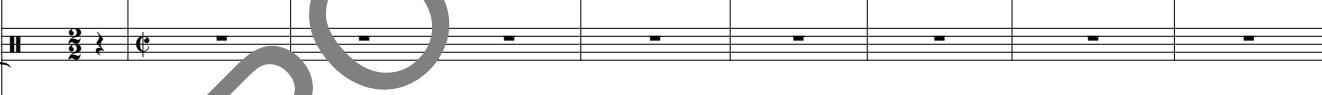
Alto Sax 

Tenor Sax 

Contrabassoon 

Trombone 

Percussion 1 

Percussion 2 

Harp 





Martha Uncaged: IV. Erick Hawkins

17 **EE**

Picc. Tpt. *p*

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

Perc. 1

Perc. 2

17

Hp.

Pr.

Cb.

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25

Picc. Tpt.

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

25

Perc. 1

Perc. 2

25

Hp.

25

Pno.

Cb.

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Martha Uncaged: IV. Erick Hawkins

FF

Picc. Tpt. 33 *mf p* *mf p*

Picc. 33 *f* *f* *pp non cresc.*

Fl. *f* *p* *f* *p* *pp non cresc.*

E. Hn. *p* *pp non cresc.* *f*

A. Cl. — *pp non cresc.*

A. Sx. *p* *pp non cresc.* *f*

T. Sx. — *pp non cresc.*

C. Bn. *mf* (like walking bass) *p*

Tbn. — *mf* *p* *mf* *p* *pp*

Perc. 1 33 —

Perc. 2 33 —

Hp. *f* —

Picc. 33 *mf* —

Cb. *mf* —

The musical score consists of ten staves of music for various instruments. The top section (measures 33) includes Picc. Tpt., Flute, Clarinet, Bassoon, Trombone, Percussion 1, Percussion 2, Horn, Picc. C., and Cello. The middle section (measures 33) includes Picc. Tpt., Flute, Clarinet, Bassoon, Trombone, Percussion 1, Percussion 2, Horn, Picc. C., and Cello. The bottom section (measures 33) includes Picc. Tpt., Flute, Clarinet, Bassoon, Trombone, Percussion 1, Percussion 2, Horn, Picc. C., and Cello. The score is in common time, with dynamic markings such as **FF**, *f*, *p*, *mf*, *pp*, and *mf p*. The instrumentation includes Picc. Tpt., Flute, Clarinet, Bassoon, Trombone, Percussion 1, Percussion 2, Horn, Picc. C., and Cello. The score is in common time, with dynamic markings such as **FF**, *f*, *p*, *mf*, *pp*, and *mf p*.

41

Picc. Tpt. *f* *p*

Picc. *f*³ *p* *f*³ *p* *pp non cresc.* *pp non cresc.*

Fl.

E. Hn. *f mf* *f mf*

A. Cl. *mf* *p* *pp non cresc.*

A. Sx. *f mf* *f mf*

T. Sx. *mf* (like walking bass) *pp non cresc.* *p*

C. Bn. *p* *p* *p*

Tbn. *p*

Perc. 1

Perc. 2

41

Hp. *mf*

Pno. *mf* (like walking bass)

Cb.

Martha Uncaged: IV. Erick Hawkins

GG

Picc. Tpt. 49

Picc. 49

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

Perc. 1 49 CLAVES

Perc. 2 49 S.D. - ON RIM

Hp.

Pno.

Cb.

57

Picc. Tpt.

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

Perc. 1

Perc. 2

Hp.

Pno.

Cb.

This page of musical notation is labeled 'COMPOSE' diagonally across it. It contains ten staves of music for various instruments. The instruments include Picc. Tpt., Picc., Fl., E. Hn., A. Cl., A. Sx., T. Sx., C. Bn., Tbn., Perc. 1, Perc. 2, Hp., Pno., and Cb. The music is divided into measures by vertical bar lines. Dynamics such as *mf*, *pp*, and *mp* are indicated above the notes. Measure 57 starts with a rest for Picc. Tpt. followed by eighth-note patterns for Picc., Fl., E. Hn., A. Cl., A. Sx., T. Sx., and C. Bn. Measure 58 begins with a dynamic *mf* for Picc. and Fl. Measures 59-60 show various dynamics like *pp*, *mf*, and *mp* across the woodwind section. Measures 61-62 feature eighth-note patterns for Picc., Fl., E. Hn., A. Cl., A. Sx., T. Sx., and C. Bn. Measures 63-64 show sustained notes for Tbn. Measures 65-66 show eighth-note patterns for Perc. 1 and Perc. 2. Measures 67-68 show sustained notes for Hp. Measures 69-70 show sustained notes for Pno. Measures 71-72 show eighth-note patterns for Cb.

65 **HH**

Picc. Tpt. *f p* *mp*

Picc. *f*

Fl. *f*

E. Hn. *f*
[this can be quasi-gliissando - it's more about effect w/harp]

A. Cl. *pp*

A. Sx.

T. Sx.

C. Bn.

Tbn.

65

Perc. 1

Perc. 2

65 [gliiss. - D Major] *p*

Hp.

65 *p*

Pno.

Cb. *mf*

The score consists of ten staves of music. The top five staves are woodwind and brass instruments: Picc. Tpt., Picc., Fl., E. Hn., and A. Cl. The middle section contains three percussive parts: A. Sx., T. Sx., and C. Bn. The bottom section contains three more instruments: Tbn., Perc. 1, and Perc. 2. The final staff is for the Cb. (Cello/Bass). The score is marked with various dynamics: *f p*, *mp*, *f*, *pp*, *p*, and *mf*. There are also specific instructions for the E. Hn. and A. Cl. parts. A large, semi-transparent watermark reading "COMPOSE JIM GOAL" is diagonally overlaid across the page.

73

Picc. Tpt. *mf*

Picc. *f* Solo

Fl.

E. Hn.

A. Cl.

A. Sx. *mf*

T. Sx. *mf*

C. Bn. *pp* *f* *p* *p* *ff* *p* *ff*

Tbn. *f* *fp* *fp*

Con sord.
(St. Mute)

73

Perc. 1

Perc. 2

73 [F Major]

Hp. [change dynamics where possible; this is more about effect]

Pno.

Cb.

81 **II**

Picc. Tpt. *ff* *p*

Picc. *f*

Fl.

E. Hn. *ff pp*

A. Cl. *pp*

A. Sx. *pp poco marc.*

T. Sx. *pp poco marc.*

C. Bn.

Tbn.

Perc. 1 *CONGAS edge*

Perc. 2 *p tone*

Hp.

Pno. Solo *mf* (like walking bass)

Cb. *f*

The score consists of ten staves of music. The top five staves are for woodwind and brass instruments: Picc. Tpt., Picc., Fl., E. Hn., A. Cl., A. Sx., T. Sx., C. Bn., Tbn., and Percussion 1 (Congas). The bottom five staves are for strings and piano: Hp., Pno. (Solo), Pno. (Solo), Pno. (Solo), and Cb. The music is divided into measures by vertical bar lines. Dynamic markings include *ff*, *f*, *pp*, *poco marc.*, *mf*, and *p*. Measure 81 begins with a forte dynamic for Picc. Tpt. and Picc., followed by a piano dynamic for Fl. and E. Hn. The A. Cl. and A. Sx. staves show eighth-note patterns. The T. Sx. staff has sixteenth-note patterns. The C. Bn. and Tbn. staves are mostly silent. The Percussion 1 staff shows eighth-note patterns on the Congas. The Percussion 2 staff shows sixteenth-note patterns on the edge of a drum. The Hp. staff is mostly silent. The Pno. (Solo) staff shows a walking bass line. The Cb. staff ends with a forte dynamic *f*.

89
Picc. Tpt.

89
Picc.

Fl. *p*

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

89
Perc. 1 *p*
FINGER Cymbals

Perc. 2

89
Hp. *p*

89
Pno. *p*

Cb. *pizz.*



This musical score page contains ten staves of music. The instruments listed from top to bottom are: Picc. Tpt., Picc., Fl. (marked *p*), E. Hn., A. Cl., A. Sx., T. Sx., C. Bn., Tbn., Perc. 1 (marked *p* and labeled 'FINGER Cymbals'), and Perc. 2. The score begins at measure 89. Measures 89 through 91 show various melodic lines for the Flute, Clarinet, Bassoon, and Trombone. Measures 92 through 94 feature rhythmic patterns for the Percussionists. Measures 95 through 97 show harmonic patterns for the Double Bass. Measures 98 through 100 conclude with a melodic line for the Double Bass.

Martha Uncaged: IV. Erick Hawkins

JJ

Picc. Tpt. *p* *mf*

Picc. *f*³ *f*³ *pp non cresc.*

Fl. *f*³ *p* *pp non cresc.*

E. Hn. *f*³ *f mf* *f*

A. Cl. *f*³ *f*³ *f*

A. Sx. *fp* *fp* *pp non cresc.*

T. Sx. *fp* *fp* *pp non cresc.*

C. Bn. *mf* (like walking bass) *p* *mf*

Tbn. *mf* *p* *mf* *p*

Perc. 1

Perc. 2

Hp.

Pic. *mf* (like walking bass)

Cb. *mf*

Picc. Tpt.

105

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

Perc. 1

Perc. 2

105

Hp.

Picc.

105

Cb.

KK

Picc. Tpt. *f* *p*

Picc.

Fl. *pp whisper-soft*

E. Hn.

A. Cl. *pp whisper-soft* *mf*

A. Sx.

T. Sx.

C. Bn.

Tbn.

Perc. 1 *2 COINS (QUARTERS IN US)* *pp*
S.D. - ON RIM

Perc. 2 *pp*

Hp.

Pno. *p*

Cb. *f*

The music consists of two systems of six staves each. The top system includes Picc. Tpt., Picc., Fl. (dynamic pp whisper-soft), E. Hn., A. Cl. (dynamic pp whisper-soft and mf), A. Sx., T. Sx., and C. Bn. The bottom system includes Perc. 1 (dynamic pp, instruction 2 COINS (QUARTERS IN US), and S.D. - ON RIM) and Perc. 2 (dynamic pp). The page is marked with a large diagonal watermark reading "COMPOSERJIN.COM".

LL

121

Picc. Tpt.

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

121

Perc. 1

FINGER Cymbals

Perc. 2

pp

CLAVES

121

Hp.

p

pp

gliss.₃

121

Pno.

p

pp

Cb.

p

pp

V. Finale - Gravity

In One, with much strength

Trumpet in C

Piccolo

Flute

English Horn

Clarinet in A

Alto Sax

Tenor Sax

Contrabassoon

Trombone

Percussion 1

Percussion 2

Harp

Contrabass

MM

C Tpt.

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

Perc. 1

Perc. 2

Hp.

F.

Cb.

Martha Uncaged: V. Finale - Gravity

17

C Tpt.

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

Perc. 1

Perc. 2

Hp.

F.

Cb.

NN

25

C Tpt.

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

Perc. 1

Perc. 2

25

Hp.

F.

Cb.

Martha Uncaged: V. Finale - Gravity

33

C Tpt.

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

Perc. 1

Perc. 2

Hp.

F.

Cb.

OO

C Tpt.

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

Perc. 1

Perc. 2

Hp.

Pno.

Cb.

Martha Uncaged: V. Finale - Gravity

49

C Tpt. **PP** *p*

49

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

49

Perc. 1 *p*

Perc. 2 *p*

49

Hp. *p*

49

P. *p*

Cb.

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57

C Tpt.

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

57

Perc. 1

Perc. 2

57

Hp.

Fr.

57

Cb.

Martha Uncaged: V. Finale - Gravity

QQ

C Tpt. 65 *mp* *p* *f* *p*

Picc. 65 *p* *f* *p*

Fl. 65 *p* *f* *p*

E. Hn. 65 *p* *f* *p*

A. Cl. 65 *p* *f*

A. Sx. 65

T. Sx. 65

C. Bn. 65

Tbn. 65

Perc. 1 65 *mp pp* *mp p* *mp* *fp* *f* *mp pp* *mp pp*

Perc. 2 65 *p*

Hp. 65 (D, C, B \sharp) (E \flat , F \flat , G, A) *p*

Ph. 65 *p*

Cb. 65

73

C Tpt. 

73

Picc. 

Fl. 

E. Hn. 

A. Cl. 

A. Sx. 

T. Sx. 

C. Bn. 

Tbn. 

73

Perc. 1 

Perc. 2 

73

Hp. 

73

Pno. 

Cb. 

Martha Uncaged: V. Finale - Gravity

81

C Tpt. *mp* 3 3 3 *mf* *f* *p*

Picc. *mf* 3 3 3 *p*

Fl. *mf* *f* 3 3 3 *p*

E. Hn. — *p*

A. Cl. — *p*

A. Sx. — *p*

T. Sx. — *p*

C. Bn. *f* *p*

Tbn. —

81

Perc. 1 *mp pp* 3 3 *mf* 3 *fp* *f* —

Perc. 2 — *fp* *f* *p*

81

Hp. — *f*

81

Pno. — *f*

Cb. —

COMPOSED BY JIM COWAN

RR

89

C Tpt.

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

Perc. 1

Perc. 2

Hp.

Cb.

RR

COMPOSE

(both mounted)

CLAVES

Tamb.

pizz.

Martha Uncaged: V. Finale - Gravity

SS

C Tpt. 97 *p*

Picc. 97 *f*

Fl. 97 *p*

E. Hn.

A. Cl. *pp*

A. Sx. *p*

T. Sx. *p*

C. Bn.

Tbn.

Perc. 1 97

Perc. 2 97

Hp. 97

R. 97

Cb. 97

COMPOSER.COM

107

C Tpt.

Picc.

Fl.

E. Hn.

A Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

p

107

Perc. 1

Perc. 2

107

Hp.

107

Pno.

Cb.

The musical score consists of ten staves of music. The top staff is for the C Tpt. (measures 107). The second staff is for the Picc. (measures 107), with dynamic 'mf'. The third staff is for the Fl. (measures 107), also with dynamic 'mf'. The fourth staff is for the E. Hn. (measures 107). The fifth staff is for the A Cl. (measures 107). The sixth staff is for the A. Sx. (measures 107). The seventh staff is for the T. Sx. (measures 107). The eighth staff is for the C. Bn. (measures 107). The ninth staff is for the Tbn. (measures 107), with dynamic 'p'. The tenth staff is for Perc. 1 (measures 107). The eleventh staff is for Perc. 2 (measures 107). The twelfth staff is for the Hp. (measures 107). The thirteenth staff is for the Pno. (measures 107). The fourteenth staff is for the Cb. (measures 107). The score is stamped with 'COMPOSER.JUN.COM' diagonally across it.

Martha Uncaged: V. Finale - Gravity

TT

C Tpt. 115

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

Perc. 1

Perc. 2

Hp.

Pno.

Cb.

123
C Tpt. *f*

123
Picc.

Fl.

E. Hn. *f*

A Cl.

A. Sx. *f*

T. Sx. *f*

C. Bn.

Tbn. *mf*

123
Perc. 1 *f*

Perc. 2 *f*

123
Hp. *p*

123
Pho. *p*

Cb. *p*

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Martha Uncaged: V. Finale - Gravity

131

UU

C Tpt.

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

Perc. 1

Perc. 2

131

Hp.

131

Pno.

Cb.

VV

139

C Tpt.

Picc.

Fl.

E. Hn.

A Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

Perc. 1

Perc. 2

Hp.

(D, C, G, E, B, G, D)

Pno.

Cb.

The musical score consists of ten staves of music. The top section (measures 139) includes parts for C Tpt., Picc., Fl., E. Hn., A Cl., A. Sx., T. Sx., C. Bn., Tbn., Perc. 1, Perc. 2, Hp., and Pno. The bottom section (measures 139) includes parts for Cb. Measure 139 starts with rests for most instruments, followed by rhythmic patterns for woodwinds and brass. Measures 140-141 show more complex patterns, including dynamic markings like *f*, *ff*, and *8va*. The score concludes with a piano part featuring a bass line and a cello part with an arco marking.

Martha Uncaged: V. Finale - Gravity

147

C Tpt.

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

Perc. 1

Perc. 2

Hp.

Pno.

Cb.

f < *fz*

ff

ff

ff

ff

f *mf*

f *mf*

f *mf*

f *mf*

f *mf*

f

fp < *f*

p < *f*

f *mf*

f *mf*

f *mf*

WW

155 C Tpt. *f* <*fz* *p* *mf*

155 Picc.

Fl.

E. Hn. *p* *mf*

A. Cl. *p* *mf*

A. Sx. *fp* *p*

T. Sx. *fp* *p*

C. Bn. *fp*

Tbn. *fp* *p*

155 Perc. 1 *fp* *fp*

Perc. 2 *p* *fp*

155 Hp.

155 Pno. *fp* *p*

Cb. *fp*

163

C Tpt.  

163

Perc. 2 

163

Hp.

163

Pno.

163

Cb.

Martha Uncaged: V. Finale - Gravity

102

179

C Tpt. *mf* *f*

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn. *f*

179

Perc. 1 *p* *f*

Perc. 2 *p* *f*

179

Hp.

Pno. *f*

Cb. *f*

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187 YY
C Tpt. ff

187 Picc. ff

Fl. ff

E. Hn. ff

A. Cl. ff

A. Sx. ff

T. Sx. ff

C. Bn. ff

Tbn. ff

187 Perc. 1

Perc. 2 ff

187 Hp.

187 Pno. ff

Cb. ff

The score consists of ten staves of music. The top section (measures 187-190) includes parts for C Tpt., Picc., Flute, E. Hn., A. Cl., A. Sx., T. Sx., C. Bn., Tbn., Perc. 1, and Perc. 2. The bottom section (measures 187-190) includes parts for Hp., Pno., and Cb. Measure 187 starts with sustained notes followed by eighth-note patterns. Measures 188-190 feature sixteenth-note patterns. Dynamics include 'ff' and 'YY' (fortissimo). Measure 190 concludes with a final dynamic 'ff'. The watermark 'COMPOSEJUNIOR.COM' is diagonally across the page.

ZZ

C Tpt. 195 *p*

Picc. 195 *p*

Fl. 195 *p*

E. Hn. 195 *p*

A. Cl. 195 *p*

A. Sx. 195 *p*

T. Sx. 195 *p*

C. Bn. 195 *p*

Tbn. 195

Perc. 1 195 *pp*

Perc. 2 195 *p*

Hp. 195 (D, E^{flat}, F^{sharp}, G) *pp*

Pno. 195 *p* pizz.

Cb. 195 *p*

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203

C Tpt. 

203

Perc. 1 

Perc. 2 

203

Hp. 

203

Pno. 

Cb. 

211 **AAA**

C Tpt. *mf*

Picc. *p*

Fl. *p*

E. Hn.

A. Cl. *p*

A. Sx.

T. Sx. *p*

C. Bn. *p*

Tbn.

Perc. 1 **Tamb.** *p*

Perc. 2 *p*

Hp.

Pno.

Cb. *p*



219

C Tpt.

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

Perc. 1

Perc. 2

219

Hp.

219

Pno.

Cb.

The page contains ten staves of musical notation. The instruments listed are: C Tpt., Picc., Fl., E. Hn., A. Cl., A. Sx., T. Sx., C. Bn., Tbn., Perc. 1, Perc. 2, Hp., Pno., and Cb. The notation is handwritten and includes dynamics such as *f*, *p*, and *mf*, as well as performance markings like '3' and 'mf'. A large, semi-transparent watermark reading 'COMPOSEPUJACOM' is diagonally across the page.

BBB

227 C Tpt. *mp*

227 Picc.

Fl.

E. Hn.

A. Cl. *pp*

A. Sx. *pp*

T. Sx. *pp*

C. Bn. *pp*

Tbn. *p* *mf*

227 Perc. 1 *pp*

Perc. 2 *pp*

227 Hp.

227 Pno. *mf*

Cb.

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CCC

235

C Tpt. *f*

Picc. *f*

Fl. *f*

E. Hn. *f*

A. Cl. *f*

A. Sx. *f*

T. Sx. *f*

C. Bn.

Tbn. *f pesante*

Perc. 1 *f*

Perc. 2 *f*

Hp. *f*

Pno. *f pesante*

Cb. *f pesante*

Martha Uncaged: V. Finale - Gravity

243

C Tpt. *ff*

Picc.

Fl.

E. Hn.

A. Cl.

A. Sx.

T. Sx.

C. Bn.

Tbn.

Perc. 1

Perc. 2 *f*

Hp.

Pno.

Cb.

Martha Uncaged: V. Finale - Gravity

Martha Uncaged: V. Finale - Gravity

257

C Tpt. *f* *fz*

Picc. 3 3 *f*³ *fz*

Fl. 3 3 *f*³ *fz*

E. Hn. 3 3 *f*³ *fz*

A. Cl. *f*³ *fz*

A. Sx. *f*³ *fz*

T. Sx. *f*³ *fz*

C. Bn. *fp* *fz*

Tbn. *fp* *fz*

257 Perc. 1 *f* *fz* [3 Toms]

Perc. 2 *fp* *f* *fz*

257 Hp.

Pno. *fz*

Cb. *fp* *fz*