

The Basketball Game

Secondo Periodo, Parte Prima

libretto by bba.c

written by bba.c

arranged by bba.c

Flute $\text{♩} = 90$
p

Clarinet

Horn *p*

Trumpet

Harp

Piano *p*

Soprano

Mezzo

Bass

Violin I *p*

Violin II

Viola *p*

Cello *p*

Double Bass *p*

8

Detailed description: This is a musical score for an orchestral piece titled 'The Basketball Game', specifically the 'Secondo Periodo, Parte Prima'. The score is written for a large ensemble including woodwinds, brass, strings, harp, and voice. The tempo is marked as quarter note = 90. The music is in common time (C). The flute part features a melodic line with eighth and sixteenth notes, starting with a piano (*p*) dynamic. The horn and cello parts play sustained notes, also marked *p*. The piano part has a complex, rhythmic accompaniment with many sixteenth notes. The violin I part has a melodic line with eighth notes, marked *p*. The viola, cello, and double bass parts play sustained notes, marked *p*. The vocal parts (Soprano, Mezzo, Bass) are currently silent, indicated by a horizontal line. The score is numbered 8 at the bottom left.

4

Fl.

Hn.

Piano

Sop.

f

Now the start of the second quarter. For the Pira - nha, point guard, Hath-

Vln.1

Vla.

Vc.

D.B.

8

8

Fl.

Hn.

Piano

Sop.

- er-ley. Shooting guard, Han - son. Small for-ward, Framp -

Vln.1

Vln.2

Vla.

Vc.

D.B.

p

8

12

Fl.

Hn.

Piano

Sop.

ton. Power for - ward, Harrison. And cen - ter, Jensen.

Vln.1

Vln.2

Vc.

D.B.

8

17

Fl.

Hn.

Hp.

Piano

Sop.

Whereas for the Incu - bi, point guard, Starr. Shooting guard, Williams.

Vln.1

Vln.2

Vla.

Vc.

D.B.

8

22

Fl.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

8

27

Fl.

Cl.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

8

32

Fl.

Cl.

Hp.

Piano

Sop.

Walsh passes to Will-iams. Williams with a pass to Lar-kin.

Vln.1

Vln.2

Vla.

Vc.

D.B.

37

Fl.

Cl.

Tpt.

Hp.

Piano

Sop.

Lar-kin takes a shot... not even close to going in. Frampton with the re-

Vln.1

Vln.2

Vla.

Vc.

D.B.

Cl.

Musical notation for Clarinet (Cl.) in treble clef. The staff contains four measures of music. The first measure has eighth notes with accents. The second and third measures feature sixteenth-note runs. The fourth measure has quarter notes.

Tpt.

Musical notation for Trumpet (Tpt.) in treble clef. The staff contains four measures of music. The first three measures have quarter notes, and the fourth measure has a half note.

Hp.

Musical notation for Harp (Hp.) in treble clef. The staff contains four measures of music. The first measure has eighth notes with accents. The second and third measures feature sixteenth-note runs. The fourth measure has quarter notes.

Piano

Musical notation for Piano in bass clef. The staff contains four measures of music. The first three measures have chords, and the fourth measure has a single chord.

Sop.

Musical notation for Soprano (Sop.) in treble clef. The staff contains four measures of music. The first measure has a dotted quarter note. The second measure has a quarter note. The third and fourth measures have eighth notes.

bound. New Jersey has control of the ball. Frampton passes to Harri-

Vln.1

Musical notation for Violin 1 (Vln.1) in treble clef. The staff contains four measures of music. The first three measures have quarter notes, and the fourth measure has a half note.

Vln.2

Musical notation for Violin 2 (Vln.2) in treble clef. The staff contains four measures of music. The first three measures have quarter notes, and the fourth measure has a half note.

Vla.

Musical notation for Viola (Vla.) in alto clef. The staff contains four measures of music. The first measure has eighth notes with accents. The second and third measures feature sixteenth-note runs. The fourth measure has quarter notes.

D.B.

Musical notation for Double Bass (D.B.) in bass clef. The staff contains four measures of music. The first three measures have chords, and the fourth measure has a single chord.

45

Fl.

Cl.

Tpt.

Hp.

Piano

Sop.

- son. Har-rison passes back to Framp - ton. Frampton passes the ball

Vln.1

Vln.2

Vla.

Vc.

D.B.

8

Detailed description: This page of a musical score, numbered 7, covers measures 45 through 48. The score is for a symphony orchestra and a vocal soloist. The instruments listed on the left are Flute (Fl.), Clarinet (Cl.), Trumpet (Tpt.), Horn (Hp.), Piano, Soprano (Sop.), Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The vocal line features lyrics: "- son. Har-rison passes back to Framp - ton. Frampton passes the ball". The music is written in a common time signature. The Flute part has rests in measures 45-47 and enters in measure 48 with a sixteenth-note pattern. The Clarinet part plays a rhythmic pattern of eighth notes in measures 45-47, then rests in measure 48. The Trumpet part plays a rhythmic pattern of eighth notes in measures 45-47, then rests in measure 48. The Horn part plays a rhythmic pattern of eighth notes in measures 45-47, then rests in measure 48. The Piano part plays a complex rhythmic pattern of eighth notes in measures 45-47, then rests in measure 48. The Soprano part has a melodic line with lyrics. The Violin 1 part plays a rhythmic pattern of eighth notes in measures 45-47, then rests in measure 48. The Violin 2 part plays a rhythmic pattern of eighth notes in measures 45-47, then rests in measure 48. The Viola part plays a rhythmic pattern of eighth notes in measures 45-47, then rests in measure 48. The Violoncello part has rests in measures 45-47 and enters in measure 48 with a sixteenth-note pattern. The Double Bass part plays a rhythmic pattern of eighth notes in measures 45-47, then rests in measure 48. A rehearsal mark '8' is located at the beginning of the Double Bass staff in measure 48.

49

Fl.

Cl.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vc.

D.B.

back to Har - ri - son. Harri - son pass - es to Hath - erley.

54

Fl.

Cl.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vc.

D.B.

Tries a three point shot... it's no good. Of-fen - sive re-bound

58

Fl.

Cl.

Tpt.

Hp.

Piano

Sop.

from Har-ri-son.

B.

f

For three points, Hath-er - ley is two for three to-night.

Vln.1

Vln.2

Vc.

D.B.

8

62

Fl.

Cl.

Tpt.

Hp.

Piano

Sop.

B.

Vln.1

Vln.2

Vc.

D.B.

66

Fl.

Cl.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vc.

D.B.

71

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

B.

That's Har-ri-son's's first bas - ket to-night on his fourth attempt.

Vln.1

Vln.2

Vla.

Vc.

D.B.

8

75

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.
 Omaha has the ball.

Mez.
f You've gotta give credit to the defen - ders there.

Vln.1

Vla.

Vc.

D.B.

8

80

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vla.

Vc.

D.B.

mf

Larkin brings the ball up the court. Larkin makes a pass to Williams.

84

Fl.

Cl.

Hn.

Hp.

Piano

Sop.

Vla.

Vc.

Williams pump fakes and slips by his defen - der... puts it up... no good.

89

Fl.

Cl.

Hn.

Hp.

Piano

Sop.

B.

Vla.

Vc.

Harri - son with a re - bound.

That's the first shot he's made after three misses earlier.

93

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Mez.

Vla.

Vc.

p

You know, you're not going to win games if you can't lay that in.

98

Fl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vla.

Vc.

New Jer - sey with the ball. Har - ri - son makes a

102

Fl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vla.

Vc.

pass to Jen - sen. Jen-sen pass-es to Har-ri - son.

106

Fl. 

Hn. 

Hp. 

Piano 

Sop. 

Vln.1 

Vla. 

Vc. 

D.B. 

111

Fl. 

Cl. 

Hn. 

Hp. 

Piano 

Sop. 

Mez. 

Vln.1 

Vla. 

Vc. 

D.B.

116

Cl. 

Hn. 

Hp. 

Piano 

Sop. 

Vln.1 

Vla. 

Vc. 

D.B. 

120

Cl. 

Hn. 

Tpt. 

Hp. 

Piano 

Sop. 

Vln.1 

Vla. 

Vc. 

D.B. 

124

Cl. 

Hn. 

Tpt. 

Hp. 

Piano 

Sop. 

Vln.1 

Vla. 

Vc. 

128

Cl. 

Hn. 

Tpt. 

Hp. 

Piano 

Sop. 

Vln.1 

Vla. 

Vc. 

132

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.
the ball. Jen - sen pass - es to Hanson.

B.
That's his first defensive rebound.

Vln.1

Vla.

Vc.

137

Fl.

Cl.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vc.

Hanson pass-es to Jensen. Jensen with a pass to Harrison.

142

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Harrison passes to Frampton. Frampton tries for three... it's no good.

147

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

8

Starr with the re-bound. O - ma-ha has the ball.

Detailed description: This is a page of a musical score, page 21, starting at measure 147. The score is for a full orchestra and a soprano. The instruments listed are Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Harp (Hp.), Piano, Soprano (Sop.), Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Soprano part has the lyrics: "Starr with the re-bound. O - ma-ha has the ball." The music is written in a key with one flat (B-flat) and a 4/4 time signature. The orchestration includes woodwinds, strings, harp, and piano. The piano part features a rhythmic pattern of eighth notes and quarter notes. The strings play a steady accompaniment. The harp provides harmonic support with chords and arpeggios. The woodwinds and brass parts have specific melodic and rhythmic lines. The soprano part has a melodic line with lyrics. The page number 147 is in the top left, and 21 is in the top right. A small number 8 is at the bottom left of the double bass staff.

152

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Starr pass - es to Will-iams. Williams passes to Lar-kin. Lar-kin with a pass

157

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

to Starr. Starr look-ing for Cos-tel-lo but throws it out of bounds.

161

Fl.

Cl.

Hp.

Piano

Sop.

Mez.

Vc.

D.B.

8

That was not a good choice on his part.

New Jersey with the

165

Fl.

Cl.

Hp.

Piano

Sop.

Vc.

D.B.

8

ball. There's a time out. Jen-sen is re - placed by Ken-ne-dy.

169

Fl.

Cl.

Hn.

Hp.

Piano

Sop.

Vln.1

Vla.

Vc.

D.B.

Now Hath-er-ley with the ball. Hath - er-ley pass-es to Frampton.

8

173

Fl.

Cl.

Hn.

Hp.

Piano

Sop.

Vln.1

Vla.

Vc.

D.B.

Frampton sends it back to Hath-er-ley. Hather - ley pass-es to

8

177

Fl.

Cl.

Hn.

Hp.

Piano

Sop.

Harri - son. Back to Hath - er - ley.

Vln.1

Vla.

Vc.

D.B.

182

Fl.

Cl.

Hn.

Hp.

Piano

Sop.

Foul called. Looks like Lar - kin with the per-son-al foul.

Vln.1

Vla.

Vc.

D.B.

186

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

New Jer-sey's ball. Hath-er-ley brings the ball up the court.

mf

8

Detailed description: This page of a musical score covers measures 186 through 189. It features a vocal soloist (Soprano) and a full symphony orchestra. The vocal line includes the lyrics "New Jer-sey's ball. Hath-er-ley brings the ball up the court." The piano part has a dynamic marking of *mf*. The orchestration includes Flute, Clarinet, Horn, Trumpet, Harp, Piano, Violin I and II, Viola, Violoncello, and Double Bass. The score is written in a standard musical notation with various clefs and time signatures.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Hath-er-ley makes a pass to Framp-ton. Framp-ton makes a pass to Ken-ne-dy.

Vln.1

Vln.2

Vla.

Vc.

D.B.

194

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.
 With a jump shot from in close... it hits the rim... no good.

Vln.1

Vln.2

Vla.

Vc.

D.B.

8

198

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.
 Costello pulls down the ball. O - ma - ha has con-trol of the ball.

Vla.

Vc.

D.B.

8

202

Cl.

Hn.

Tpt.

Hp.

Piano

B.

Vla.

Vc.

D.B.

His first de-fen-sive re-bound this game.

8

205

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vla.

Vc.

D.B.

Cos-tello with a pass to Starr. Starr pass-es to Lar-kin. Larkin pass -

p

8

210

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vla.

Vc.

D.B.

es it in to Sum-mers. From the post, Sum-mers pushes in...puts it up...

8

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vla.

Vc.


D.B.


no good. Framp-ton comes down with the ball.

8

Detailed description: This page of a musical score contains measures 214, 215, and 216. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) part begins with a melodic line in measure 214, followed by a rest in 215, and a more active line in 216. The Clarinet (Cl.) part provides a steady accompaniment with eighth notes. The Horn (Hn.) part features a rhythmic pattern of eighth notes in 214, followed by a melodic line in 215, and a dense sixteenth-note texture in 216. The Trumpet (Tpt.) part plays a simple harmonic line. The Harp (Hp.) part has a steady eighth-note accompaniment. The Piano part features a complex texture with chords and moving lines. The Soprano (Sop.) part has the vocal line with lyrics: "no good." in measure 214 and "Framp-ton comes down with the ball." in measure 215. The Violin 1 (Vln.1) part plays a simple harmonic line. The Viola (Vla.) part has a rhythmic accompaniment. The Violoncello (Vc.) part has a rhythmic accompaniment. The Double Bass (D.B.) part has a simple harmonic line. A rehearsal mark '8' is located at the bottom left of the page.

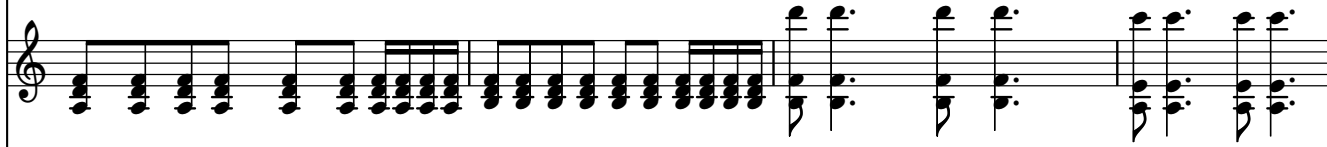
217

Fl. 

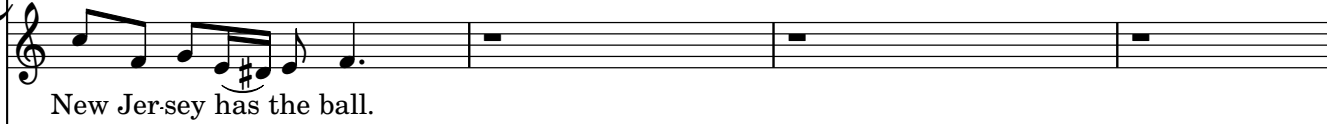
Cl. 

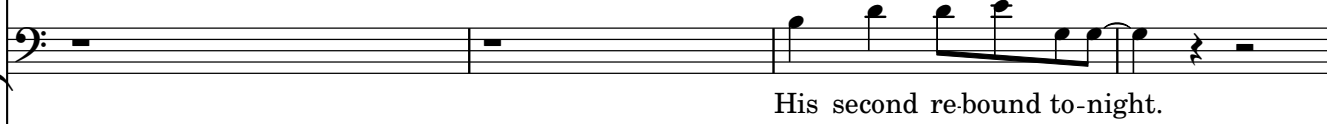
Hn. 


Tpt. 

Hp. 

Piano *mf* 


Sop. 
New Jersey has the ball.

B. 
His second re-bound to-night.

Vln.1 

Vln.2 

Vla. 

Vc. 

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.

Frampton brings the ball up the court. He goes under the bas-ket, looks for a lay up,

225

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

but no luck.

Kennedy with the

offen - sive re-bound.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.


D.B.


Ken-ne-dy with the put - back jam.


8


233

Fl. 

Cl. 

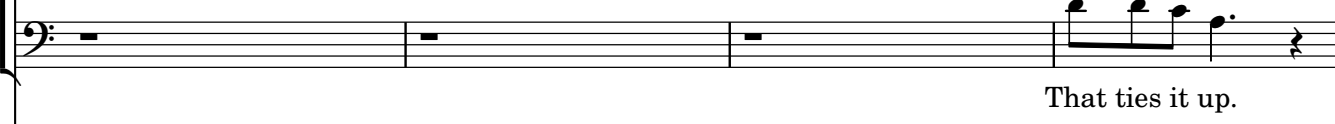
Hn. 

Tpt. 

Hp. 

Piano 

Mez. 

B. 

Vln.1 

Vln.2 

Vla. 

Vc. 

D.B. 

237

Fl.

Cl.

Hn.

Mez.

B.

Vln.1

Vln.2

Vla.

D.B.

8

241

Fl.

Cl.

Hn.

Mez.

Vln.1

Vln.2

Vla.

D.B.

8

245

Fl. 

Cl. 

Hn. 

B. 

Vln.1 

Vln.2 

Vla. 

D.B. 

Ken-ne-dy has the first points of the sec-ond quar-ter.

248

Fl. 

Cl. 

Hn. 

Tpt. 

Hp. 

Sop. 

Vln.1 

Vln.2 

Vc. 

D.B. 

Starr brings the ball up. Starr with a pass to Will-

251

Fl.

Cl.

Hn.

Tpt.

Hp.

Sop.

Vln.1

Vln.2

Vc.

D.B.

254

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vc.

D.B.

257

Fl.

Cl.

Hn.

Tpt.

Piano

Sop.

Mez.

Vln.1

Vc.

D.B.

lo. Traveling is called on Costel - lo.

Not a good move on his part.

8

Detailed description: This is a page of a musical score, page 41, starting at measure 257. It features ten staves for different instruments and two vocal parts. The instruments are Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Piano, Violin 1 (Vln.1), Violoncello (Vc.), and Double Bass (D.B.). The vocal parts are Soprano (Sop.) and Mezzo-soprano (Mez.). The Soprano part has the lyrics "lo. Traveling is called on Costel - lo." and the Mezzo-soprano part has the lyrics "Not a good move on his part." The score includes various musical notations such as notes, rests, and dynamic markings.

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

New Jer-sey has pos - ses - sion. There's a time out. An-der-son is sub -

8

267

Fl.

Cl.

Hn.

Tpt.

Hp.

Sop.

sti - tuted in for Frampton. Hather - ley has the ball.

Vln.1

Vln.2

Vla.

Vc.

D.B.

8

271

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Hatherley passes to Har - ri - son. Harri - son passes to An-derson.

mf

8

276

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

An-der-son tries a shot, denied. Blocked by Hat - field.

Vln.1

Vln.2

Vla.

Vc.

Detailed description: This is a page of a musical score, page 45, starting at measure 276. The score is for a symphony orchestra and a soprano. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) and Clarinet (Cl.) parts are in the upper woodwinds. The Horn (Hn.) is in the lower woodwinds. The Trumpet (Tpt.) part is in the brass section. The Harp (Hp.) is in the strings. The Piano part is in the lower strings. The Soprano (Sop.) part is in the vocal line. The Violin 1 (Vln.1) and Violin 2 (Vln.2) parts are in the upper strings. The Viola (Vla.) and Violoncello (Vc.) parts are in the lower strings. The Soprano part has lyrics: "An-der-son tries a shot, denied. Blocked by Hat - field." The music is in a common time signature and features a variety of rhythmic patterns and dynamics.

280

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

B.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Larkin gets the ball.

Anderson has the first points of the second quarter.

285

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Mez.

Vln.1

Vln.2

Vla.

D.B.

Oma-ha with the ball. Lar - kin with a pass to Starr.

Nice pass.

291

Fl.

Cl.

Hn.

Hp.

Piano

Sop.

Vln.1

Vla.

Vc.

D.B.

295

Fl.

Cl.

Hn.

Hp.

Piano

Mez.

Vln.1

Vla.


Vc.

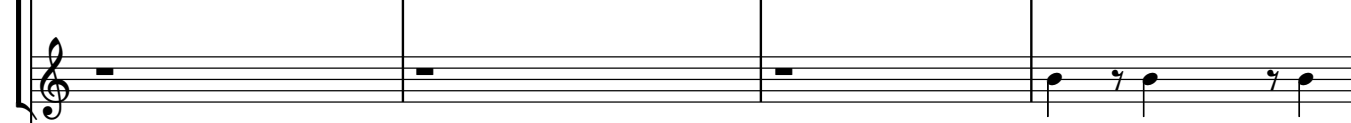
D.B.

298

Fl. 


Cl. 

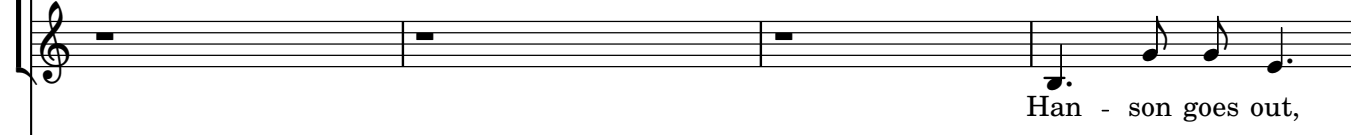
Hn. 

Tpt. 

Hp. 

Piano 

Sop. 

Mez. 

Vln.1 

Vla. 

Vc. 

D.B. 

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Mez.

Vln.1

Vla.

Vc.

D.B.

Hath-er-ley pass-es to An-der-son.

sub-sti-tut-ed by Orr.

8

306

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

An-der-son with a pass to Ken - ne - dy. Ken-ne - dy pass-es to³

Vln.1

Vla.

Vc.

D.B.

310

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Orr. Orr with a pass to Har-ri-son. There's a whistle

Vln.1

Vln.2

Vla.

Vc.

D.B.

8

314

Fl.

Cl.

Hn.

Tpt.

Hp.

Sop.

on the play. Looks like charging by Har - rison. Har - rison brings

Vln.1

Vln.2

Vla.

Vc.

319

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

the ball up the court. Omaha has control of the ball. There's a time out.

Vln.1

Vln.2

Vla.

Vc.

D.B.

8

325

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Mez.

Vln.1

Vla.

Vc.

D.B.

Torn receives the ball.

For O-maha, Torn goes in for Starr.

8

330

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vla.

Vc.

D.B.

Torn passes to Summers. Summers makes a pass to Lar-kin. Larkin passes the ball back to

8

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Mez.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Summers. Summers with a pass to Cos-tel-lo.

Risky choice, that pass.

341

Fl.

Cl.

Hn.

Tpt.

Hp.

Sop.

Vln.1

Vln.2

Vc.

D.B.


Costello shoots for three... and makes it. Sum - mers with the assist.

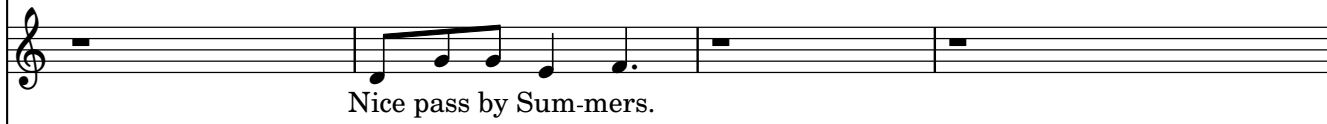
Detailed description of the musical score: The score is for a full orchestra and soprano. It consists of four measures. The Flute, Clarinet, Horn, and Trumpet parts play a rhythmic pattern of quarter notes with accents. The Harp part plays a sequence of chords. The Soprano part has lyrics: 'Costello shoots for three... and makes it. Sum - mers with the assist.' The Violin 1 part plays a fast sixteenth-note pattern. The Violin 2 part plays a slower eighth-note pattern. The Viola part plays a sequence of chords. The Double Bass part plays a rhythmic pattern of quarter notes.

Fl.  


Hn.  

Hp. 

Sop. 


Mez. 

Nice pass by Sum-mers.

B. 

Costello's's first made shot to-

Vln.1  

Vla. 

Vc. 

D.B. 

349

Cl.

Musical staff for Clarinet (Cl.) in treble clef, showing a sequence of notes across five measures.

Hn.

Musical staff for Horn (Hn.) in bass clef, showing a sequence of notes across five measures.

Tpt.

Musical staff for Trumpet (Tpt.) in treble clef, showing a sequence of notes across five measures.

Hp.

Musical staff for Harp (Hp.) in treble clef, showing chords and notes across five measures.

Sop.

Musical staff for Soprano (Sop.) in treble clef, showing a vocal line across five measures.

Orr with the ball.

B.

Musical staff for Bass (B.) in bass clef, showing a vocal line across five measures.

- night is a three pointer.

He's one for three o-ver - all.

Vln.1

Musical staff for Violin 1 (Vln.1) in treble clef, showing a sequence of notes across five measures.

Vln.2

Musical staff for Violin 2 (Vln.2) in treble clef, showing a sequence of notes across five measures.

Vla.

Musical staff for Viola (Vla.) in alto clef, showing a sequence of notes across five measures.

Vc.

Musical staff for Violoncello (Vc.) in bass clef, showing a sequence of notes across five measures.

D.B.

Musical staff for Double Bass (D.B.) in bass clef, showing a sequence of notes across five measures.

8

354

Fl.

Cl.

Hn.

Tpt.

Hp.

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Orr pass-es to An-der-son. An-der - son makes a

359

Fl.

Cl.

Hn.

Tpt.

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

pass to Ken - ne - dy. Ken-ne - dy with a pass

362

Fl.

Cl.

Hn.

Tpt.

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

8

365

Fl.

Cl.

Hn.

Tpt.

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

8

368

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Looks like a foul a - gainst Sum-mers.

8

Detailed description: This is a page of a musical score, page 62, starting at measure 368. The score is arranged in a grand staff format with multiple staves for different instruments. The instruments listed on the left are Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Harp (Hp.), Piano, Soprano (Sop.), Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Flute and Clarinet parts feature rapid sixteenth-note passages in the first measure, which then transition to sustained notes. The Horn and Trumpet parts play sustained notes. The Harp and Piano parts provide harmonic support with chords and moving lines. The Soprano part has a vocal line with lyrics: "Looks like a foul a - gainst Sum-mers." The Violin 1, Viola, Violoncello, and Double Bass parts have more active, rhythmic lines, while Violin 2 plays sustained notes. The page number 62 is at the top left, and the measure number 368 is at the top left of the first staff. A small number 8 is at the bottom left of the page.

371

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Hath - er - ley at the free throw line.

Vln.1

Vln.2

Vla.

Vc.

D.B.

8

374

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

B.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Musical score for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Harp (Hp.), and Piano. The score consists of six staves. The Flute and Clarinet parts feature rapid sixteenth-note passages. The Horn and Trumpet parts have a similar rhythmic pattern. The Harp part consists of chords and arpeggiated figures. The Piano part features a steady eighth-note accompaniment.

Musical score for Soprano (Sop.) and Bass (B.). The Soprano part has a melodic line with lyrics: "Puts it up...and the first". The Bass part has a corresponding melodic line with lyrics: "He's made one of one free throws tonight."

Musical score for Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Violin 1 and Viola parts feature a dense texture of sixteenth-note patterns. The Violin 2 part has a more melodic line. The Violoncello and Double Bass parts provide a rhythmic foundation with eighth-note patterns.

377

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

one goes in. Puts up a shot...But the second one does - n't drop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

8

381

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Mez.

Vln.1

Vln.2

Vc.

D.B.


You'd like to con - vert two every trip, but some-times it just doesn't work out.


8

385

Fl. 

Cl. 

Hn. 

Tpt. 

Hp. 

Piano 

B. 

The score is the In-cu - bi thirty nine, the Pir - anha thirty five.

Vln.1 

Vln.2 

Vc. 

D.B. 

8

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vc.

D.B.

Sum-mers with a re - bound. O-ma-ha has the ball.

8

Detailed description: This page of a musical score covers measures 390 to 393. It features a vocal soloist (Soprano) and a full symphony orchestra. The vocal line has lyrics: "Sum-mers with a re - bound. O-ma-ha has the ball." The instrumental parts include Flute, Clarinet, Horn, Trumpet, Harp, Piano, Violin I and II, Viola, and Double Bass. The score is written in a common time signature. The vocal part has a melodic line with some rests. The instrumental parts provide harmonic support and rhythmic accompaniment. The piano part features a steady accompaniment with some chordal textures. The strings play a rhythmic pattern, with the violins and violas having more active lines. The woodwinds and brass provide harmonic support and some melodic fragments. The harp has a simple accompaniment. The double bass and drums provide a steady bass line.

394

Fl.

Cl.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vc.

Summers passes to Larkin. Larkin passes to Costello.

Detailed description: This page of a musical score, numbered 394, features eight staves. The Flute (Fl.) and Clarinet (Cl.) parts are in the upper register, with the Flute playing a melodic line and the Clarinet providing harmonic support. The Trumpet (Tpt.) and Horn (Hp.) parts are in the middle register, with the Trumpet playing a simple melodic line and the Horn providing harmonic support. The Piano part is in the lower register, playing a complex rhythmic pattern. The Soprano (Sop.) part is in the upper register, with lyrics: "Summers passes to Larkin. Larkin passes to Costello." The Violin 1 (Vln.1) and Violin 2 (Vln.2) parts are in the upper register, with the Violin 1 playing a melodic line and the Violin 2 providing harmonic support. The Viola (Vc.) part is in the lower register, playing a complex rhythmic pattern.

398

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vc.

D.B.

Costello makes a pass to Torn. For three... bounces off the rim.

mf

8

403

Fl.

Cl.

Hn.

Hp.

Piano

Sop.

B.

Vln.1

Vln.2

Vc.

D.B.

Har-rison pulls down the ball.

Torn is two for three for three points to-night.

407

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

B.

Vln.1

Vln.2

Vc.

D.B.

New Jersey with the ball.

His fourth defensive

p

8

411

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

B.

Vln.1

Vln.2

Vc.

D.B.

There's a foul, looks like Hatherley with an illegal screen.

rebound.

8

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vc.

D.B.

Harrison brings the ball up the court. Harrison with a pass to Hather - ley.

419

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

mf

O - maha has control of the ball. Williams brings the ball up the court.

424

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Will-iams makes a pass to Costello. Cos - tello makes a pass to Williams.

Vln.1

Vln.2

Vla.

Vc.

D.B.

8

429

Fl.
Cl.
Hn.
Tpt.
Hp.
Piano
Sop.
Vln.1
Vln.2
Vla.
Vc.
D.B.

p

Williams passes back to Costello. Costello passes

8

434

Fl.
Cl.
Hn.
Tpt.
Piano
Sop.
Vln.1
Vla.
Vc.
D.B.

to Larkin. Larkin passes to Williams. Williams sends it back to

8

439

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2


Vla.


Vc.


D.B.


Larkin. Larkin shoots... and it's good. Williams credited with an assist.

444

Fl. 

Cl. 

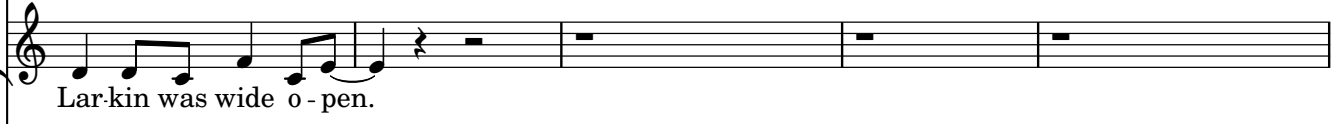
Hn. 

Tpt. 

Hp. 

Piano 

Sop. 

Mez. 

Vln.1 

Vln.2 

Vla. 

Vc. 

D.B. 

Fl. Cl.

Musical notation for Flute (Fl.) and Clarinet (Cl.) staves. Both instruments play a melodic line in the first measure, followed by rests in the subsequent measures.

Hn. Tpt.

Musical notation for Horn (Hn.) and Trumpet (Tpt.) staves. Both instruments play a melodic line in the first measure, followed by rests in the subsequent measures.

Hp. Piano

Musical notation for Harp (Hp.) and Piano staves. The Harp plays chords in the first measure, followed by rests. The Piano plays chords in the first measure, followed by rests.

Sop.

An-der-son. An-der-son pass-es to Orr. Orr pass-es to Ken-ne-dy.

Musical notation for Soprano (Sop.) staff with lyrics: "An-der-son. An-der-son pass-es to Orr. Orr pass-es to Ken-ne-dy."

Vln.1 Vln.2

Musical notation for Violin 1 (Vln.1) and Violin 2 (Vln.2) staves. Both instruments play a melodic line in the first measure, followed by rests in the subsequent measures.

Vla. Vc.

Musical notation for Viola (Vla.) and Violoncello (Vc.) staves. Both instruments play a melodic line in the first measure, followed by rests in the subsequent measures.

D.B.

Musical notation for Double Bass (D.B.) staff. The instrument plays a melodic line in the first measure, followed by rests in the subsequent measures.

454

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Mez.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Kennedy, looking for two... he nails it.

Kennedy sure makes it look easy, does -

459

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Mez.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Torn has the ball. Torn makes a pass to Will-iams.

n't he.

8

463

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

mf

Williams pass - es to Cos - tello. Trying for three points...

468

Fl.

Hp.

Piano

Sop.

B.

Vln.1

Vln.2

Vla.

Vc.

D.B.

8

472

Fl.

Hp.

Piano

Sop.

B.

Vln.1

Vln.2

Vla.

Vc.

D.B.

8

476

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

p

Har-ri-son passes to Hather-ley. Hatherley with a pass to Kennedy.

8

Detailed description: This page of a musical score, numbered 85, contains measures 476 through 480. The score is for a symphony orchestra and a soprano. The instruments are arranged in a standard orchestral layout: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Harp (Hp.), Piano, Soprano (Sop.), Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is in a common time signature. The piano part begins with a dynamic marking of *p* (piano). The soprano part has lyrics: "Har-ri-son passes to Hather-ley. Hatherley with a pass to Kennedy." The score includes various musical notations such as treble and bass clefs, stems, beams, and rests. A rehearsal mark '8' is located at the bottom left of the page.

480

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Back to Hather - ley. Hath - erley passes to Orr.

8

485

Fl.

Cl.

Hn.

Tpt.

Hp.

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Orr with a run-ning jump shot... off the glass and it goes right in.

Detailed description of the musical score: The score is for measures 485-488. The Flute part (Fl.) plays a rhythmic pattern of eighth notes with accents. The Clarinet (Cl.) part has a similar pattern but with some rests. The Horn (Hn.) part plays a steady eighth-note accompaniment. The Trumpet (Tpt.) part has a rhythmic pattern of eighth notes. The Harp (Hp.) part plays chords with a rhythmic pattern. The Soprano (Sop.) part has a melodic line with lyrics: 'Orr with a run-ning jump shot... off the glass and it goes right in.' The Violin 1 (Vln.1) and Violin 2 (Vln.2) parts play a rhythmic pattern of eighth notes. The Viola (Vla.) part plays a rhythmic pattern of eighth notes. The Violoncello (Vc.) part has a rhythmic pattern of eighth notes. The Double Bass (D.B.) part plays a rhythmic pattern of eighth notes.

489

Fl.

Cl.

Hn.

Tpt.

Hp.

Mez.

Vln.1

Vln.2

Vla.

Vc.

D.B.

You don't see a lot of bank shots like that, but it's a great tool to have in your arsenal.

8

Detailed description: This is a page of a musical score for a symphony orchestra and a mezzo-soprano. The page is numbered 88 at the top left and 489 at the top left of the first staff. The score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Harp (Hp.), Mezzo-soprano (Mez.), Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Flute part features a complex, rhythmic melody with many sixteenth notes. The Clarinet, Horn, and Violoncello parts have a similar rhythmic pattern, often with rests. The Trumpet part has a more active, rhythmic line. The Harp part consists of a series of chords and arpeggios. The Mezzo-soprano part has a vocal line with lyrics: "You don't see a lot of bank shots like that, but it's a great tool to have in your arsenal." The Violin 1 and Violin 2 parts have a melodic line with many sixteenth notes. The Viola part has a rhythmic line with many sixteenth notes. The Double Bass part has a rhythmic line with many sixteenth notes. The page number 8 is located at the bottom left of the Double Bass staff.

493

Fl.

Cl.

Hn.

Tpt.

Hp.

Sop.

Mez.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Now Torn has the ball. Torn pass-es to Sum-

8

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

501

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Bouncepass inside to Summers. He works it in... lays it up for an eas-

Vln.1

Vln.2

Vla.

Vc.

D.B.

Fl.

Cl.

Hn.

Tpt.

Harp.

Piano

Sop.

Mez.

B.

Vln.1

Vln.2

Vla.

Vc.

D.B.

y two points.

There's really not much you can say about that.

Summers has shot two

mf

510

Fl.
Cl.
Hn.
Tpt.
Hp.
Piano
B.
Vln.1
Vln.2
Vla.
Vc.
D.B.

for ³three so far. The score is the Incubi for - ty three, the Pira-nha thirty nine.

8

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Now Hatherley with the ball. Hath-erley pass - es to Harri - son.

p

8

521

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vla.

Vc.

D.B.

Har-ri-son pass-es to Ken-ne-dy. Ken - ne-dy with a pass to An - der-son.

8

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

B.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Lar-kin gets a steal.

That's his second steal of the game.

529

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Omaha with the ball. Lar-kin pass-es to Sum-mers.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Summers passes to Larkin. Larkin los-es control and it goes out of bounds.

539

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

New Jersey has possession. There's an of-fi-cial time out.

Vln.1

Vln.2

Vla.

Vc.

D.B.

8