

The Basketball Game

Terzo Periodo

libretto by bba.c

written by bba.c

arranged by bba.c

Flute

Clarinet

Horn

Trumpet

Harp

Piano

Soprano

Mezzo

Bass

Violin I

Violin II

Viola

Cello

Double Bass

$\text{♩} = 105$

p

f

Here's the start of the third quarter.

8

4

Hn.

Sop.

Vln.1

Vln.2

Vla.

For the In - cu - bi, we have Walsh at point guard.

7

Hn.

Sop.

Vln.1

Vln.2

Vla.

Williams at shoot - ing guard. Zorn at small for - ward.

11

Hn.

Sop.

Vln.1

Vln.2

Vla.

Larkin at pow - er forward. And Torn at cen - ter.

15

Hn.

Sop.

Vln.1

Vln.2

Vla.

And for the Pira - nha, we have Hather - ley at point guard.

19

Cl.

Hn.

Tpt.

Sop.

Vln.1

Vla.

p

Orr at shoot-ing guard. An - der-son at small for-ward.

22

Cl.

Hn.

Tpt.

Sop.

Vln.1

Vla.

Har - ri-son at pow - er for-ward.

25

Cl.

Hn.

Tpt.

Sop.

Vln.1

Vla.

And Ken-ne-dy at cen-ter. The score is the Pir-

28

Cl.

Hn.

Tpt.

Sop.

Vln.1

Vla.

a - nha fifty five, the Incubi fif-ty four. Zorn makes a pass to Larkin.

32

Cl.

Hn.

Tpt.

Sop.

Vln.1

Vla.

Larkin makes a pass to Walsh.

36

Cl.

Hn.

Tpt.

Sop.

Vln.1

Vln.2

Vla.

There was a foul on the play. Har-ri-son with the per-son-al foul.

40

Tpt.

Sop.

Vln.1

Vln.2

Vla.

Oma-ha's ball. Walsh brings the ball up

44

Tpt.

Sop.

Vln.1

Vln.2

Vla.

the court. Walsh passes to Torn. And back to Walsh.

48

Tpt.

Sop.

Vln.1

Vln.2

Vla.

Walsh with a shot... it's no good. New Jer - sey

52

Tpt.

Sop.

Vln.1

Vln.2

Vla.

takes possession. Now Hath - er-ley with the ball.

55

Tpt.

Sop.

Vln.1

Vln.2

Hather-ley pass-es to An-der-son. An-derson with a pass

58

Tpt.

Sop.

Vln.1

Vln.2

to Orr. Fakes and shoots...

61

Tpt.

Sop.

Vln.1

Vln.2

it misses. Zorn gets the ball.

64

Tpt.

Mez.

Vln.1

Vln.2

f You real - ly should - n't miss a wide o -

67

Tpt.

Sop.

Mez.

Vln.1

Vln.2

pen look like that. O - ma - ha has con - trol of

70

Tpt.

Sop.

Vln.1

Vln.2

the ball. Zorn makes a pass to Torn.

73

Tpt.

Sop.

Vln.1

Vln.2

Torn passes to Williams.

76

Hn.

Tpt.

Sop.

Vln.1

Vln.2

Vc.

Will - iams pass - es to Lar-kin. Lar-kin goes for the hook...

p

79

Hn.

Tpt.

Sop.

Vln.1

Vln.2

Vc.

and makes the shot. Will-iams credited with an assist.

82

Hn.

Tpt.

Sop.

B.

Vln.1

Vln.2

Vc.

f
That puts O - ma-ha ahead.

85

Hn.

Tpt.

B.

Vln.1

Vln.2

Vc.

The score is In-cu-bi fif-ty six, Pir-a-nha fif-ty five.

89

Hn.

Tpt.

Sop.

B.

Vln.1

Vln.2

Vc.

Hath-er-ley brings the ball
Lar-kin gets the second half started with two points.

92

Cl.

Hn.

Tpt.

Sop.

Vln.1

Vln.2

Vla.

Vc.

up. Hatherley passes to Orr. Orr pass - es to

96

Cl.

Tpt.

Sop.

Vln.1

Vln.2

Vla.

Harrison. Harri - son with a pass to Anderson. Anderson passes to

100

Cl.

Tpt.

Sop.

Vln.1

Vln.2

Vla.

Ken - ne - dy. Jump shot... that's all net.

104

Cl.

Tpt.

Sop.

B.

Vln.1

Vln.2

Vla.

Anderson with the assist.

That puts New Jer-sey ahead.

108

Cl.

Tpt.

B.

Vln.1

Vln.2

Vla.

The score is New Jer-sey fif - ty sev-en, O-maha fifty six.

112

Cl.

Tpt.

Mez.

Vln.1

Vln.2

Vla.

A per-fect pass from An - derson to set Kennedy up.

116

Hn.

Tpt.

Sop.
Walsh brings the ball up the court. Walsh passes to Torn.

Vln.1

Vln.2

Vla.

D.B.
8 *p*

119

Hn.

Tpt.

Sop.
Torn with a pass to Zorn.

Vln.1

Vln.2

Vla.

D.B.
8

122

Hn.

Tpt.

Sop.
Zorn pass - es to Lar - kin.

Vln.1

Vln.2

Vla.

D.B.
8

125

Hn.

Tpt.

Sop.

Vln.1

Vln.2

Vla.

D.B.

Larkin passes to Torn. Torn passes back to Lar-

128

Hn.

Tpt.

Sop.

Vln.1

Vln.2

Vla.

D.B.

kin. Lar - kin takes a shot... and makes it.

131

Hn.

Tpt.

Sop.

Vln.1

Vln.2

Vla.

D.B.

That puts O-ma-ha ahead.

134

Hn.

Tpt.

Piano

Sop.

Vln.1

D.B.

p

The score is O - ma-ha fif-ty eight, New Jer - sey fif-ty sev-en.

138

Hn.

Tpt.

Piano

Sop.

Vln.1

D.B.

Hath-er - ley with the ball. Hath-er-ley pass-es to Ken-ne - dy.

142

Hn.

Tpt.

Piano

Sop.

Vln.1

D.B.

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

146

Hn.

Tpt.

Piano

Sop.

Vln.1

D.B.

An - der - son drives to the bas - ket and lays it up and in.

150

Hn.

Tpt.

Piano

Mez.

Vln.1

D.B.

He used a finger roll there, you don't see that a lot.

154

Hn.

Tpt.

Piano

B.

Vln.1

D.B.

That puts New Jer - sey ahead. The score is Pir - a - nha fif - ty nine,

Cl.

Hn.

Tpt.

Piano

Sop.

B.

Vln.1

Vln.2

D.B.

mf

In-cu-bi fif - ty eight.

Now Walsh has the ball.

Cl.

Tpt.

Piano

Sop.

Vln.1

Vln.2

D.B.

Walsh pass - es to Torn.

Torn with a pass to Will-iams.

165

Cl.

Tpt.

Piano

Sop.

Will-iams with a pass to Torn.

Vln.1

Vln.2

D.B.

168

Cl.

Tpt.

Piano

Sop.

Torn makes a pass to Zorn. An-der-son is charg-ed with a

Vln.1

Vln.2

D.B.

171

Cl.

Tpt.

Piano

Sop.

Vln.1

Vln.2

D.B.

174

Cl.

Tpt.

Piano

Sop.

B.

Vln.1

Vln.2

D.B.

177

Tpt.

Piano

B.

Vln.1

Vln.2

D.B.

Both teams have fif - ty nine.

179

Tpt.

Piano

Sop.

Vln.1

Vln.2

D.B.

Puts up a shot...And that one goes in too.

181

Tpt.

Piano

Sop.

Mez.

Vln.1

Vln.2

D.B.

He needs to do that more of - ten.

The score is O - ma - ha

184

Tpt.

Piano

Sop.

Vln.1

Vln.2

D.B.

six-ty, New Jer - sey fif - ty nine.

187

Tpt.

Piano

Sop.

Vln.1

Vln.2

D.B.

Hather-ley has the ball. Hather-ley with a pass to

190

Tpt.

Piano

Sop.

Vln.1

Vln.2

D.B.

Har-ri - son. Har - ri-son sends it back

193

Tpt.

Piano

Sop.

Vln.1

Vln.2

Vla.

D.B.

to Hath - er - ley. Hather-ley makes a pass to

196

Tpt.

Piano

Sop.

Vln.1

Vln.2

Vla.

Orr. Try - ing for three points... and it's good.

199

Tpt.

Piano

Sop.

Vln.1

Vln.2

Vla.

With an assist by Hath - er - ley.

202

Tpt.

Trumpet staff for measures 202-205. The key signature is two sharps (F# and C#). The melody consists of quarter notes in the first two measures, followed by eighth notes in the last two measures.

Piano

Piano staff for measures 202-205. The accompaniment features a steady eighth-note bass line and chords in the right hand.

B.

Bassoon staff for measures 202-205. The part includes quarter notes and a half note with a fermata in the first measure.

That puts New Jersey ahead.

The score is New Jersey sixty two, O -

Vln.1

Violin 1 staff for measures 202-205. The part features a melodic line with eighth notes and quarter notes.

Vln.2

Violin 2 staff for measures 202-205. The part consists of eighth-note patterns with some rests.

Vla.

Viola staff for measures 202-205. The part features a melodic line with eighth notes and quarter notes.

206

Tpt.

Trumpet staff for measures 206-209. The key signature changes to three sharps (F#, C#, G#). The melody continues with quarter notes.

Piano

Piano staff for measures 206-209. The accompaniment continues with eighth-note bass lines and chords.

Mez.

Mezzo-soprano staff for measures 206-209. The vocal line begins in measure 207.

Aris - ky shot by Orr but he's got

B.

Bassoon staff for measures 206-209. The part includes quarter notes and rests.

- maha sixty.

Vln.1

Violin 1 staff for measures 206-209. The part continues with a melodic line.

Vln.2

Violin 2 staff for measures 206-209. The part continues with eighth-note patterns.

Vla.

Viola staff for measures 206-209. The part continues with a melodic line.

210

Tpt.

Piano

Sop.

Mez.

Vln.1

Vln.2

Vla.

the guts to make it work.

Omaha has the ball.



214

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vla.

Now Walsh with the ball.

Walsh makes a pass to Torn.



218

Hn.

Tpt.

Hp.

Sop.

Vln.1

Vln.2

Vla.

Torn pass-es to Lar-kin. Lar-kin with a pass to Walsh.

222

Hn.

Tpt.

Hp.

Sop.

B.

Vln.1

Vln.2

Vla.

Walsh works back, turns, lays it up and it goes right in.

That ties it up.

226

Hn.

Tpt.

Hp.

Sop.

B.

Vln.1

Vln.2

Vla.

Hath-erley with the ball.

Both teams have six - ty two.

230

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vla.

D.B.

Hath - erley passes to Ken ne dy. Kennedy with a pass to Har-

234

Hn.

Tpt.

Piano

Sop.

Vln.1

Vln.2

Vla.

D.B.

8

ris on. Harri-son pass-es to Ander - son.

238

Hn.

Tpt.

Piano

Sop.

Vln.1

Vln.2

Vla.

D.B.

8

An-der-son look-ing for three... not even close to going in.

241

Hn.

Tpt.

Piano

Sop.

B.

Vln.1

Vln.2

Vla.

D.B.

Lar - kin with a rebound.

Ander-son is one for two at three point - ers.

8

245

Hn.

Tpt.

Piano

Sop.

B.

Vln.1

Vln.2

Vla.

D.B.

O - maha with the ball. Larkin makes a pass to

8

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vla.

D.B.

Williams. Williams pass - es to Walsh. Back to Williams.

Hn.

Hp.

Sop.

Vln.1

Vln.2

D.B.

Pump fakes and takes a shot... bounces high and doesn't drop.

257

Hn.

Hp.

Sop.
Harrison with the rebound.

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

Vln.1

Vln.2

D.B.

262

Hn.

Hp.

Sop.
New Jersey has possession. Harri - son with a pass to Ken - ne - dy.

Vln.1

Vln.2

D.B.

266

Hn.

Hp.

Sop.
Ken - ne - dy with a wide open look... the shot miss - es.

Vln.1

Vln.2

D.B.

Hn. Hp. Sop. Vln.1 Vln.2 D.B.

Har - ri - son with the of - fen-sive re - bound.

8

Fl. Hn. Hp. Sop. B. Vln.1 Vln.2 Vc. D.B.

p

Ken-ne-dy has shot five for ten so far.

8

275

Fl.

Hn.

Hp.

Sop.

Har - rison kicks it out to Ken - ne - dy.

Vln.1

Vln.2

Vc.

D.B.

279

Fl.

Hn.

Hp.

Sop.

Ken-ne-dy makes a pass to Hather - ley. Hatherley pass - es it in

Vln.1

Vln.2

Vc.

D.B.

283

Fl. 

Hn. 

Hp. 

Sop. 

Vln.1 

Vln.2 

Vc. 

D.B. 

8

287

Fl. 

Hn. 

Hp. 

Sop. 

Vln.1 

Vln.2 

Vc. 

D.B. 

8

291

Fl.

Hn.

Hp.

Sop.

B.

Vln.1

Vln.2

Vc.

D.B.

That puts Ander-son at four for sev - en.

295

Fl.

Hn.

Hp.

B.

Vln.1

Vln.2

Vc.

D.B.

In terms of offen - sive rebounds, New Jersey has nine and Oma ha has six.

Hn.

Hp.

Sop.
An-der-son with a shot... it's no good.

Vln.1

Vln.2

D.B.

Hn.

Hp.

Sop.
Lar - kin with the rebound. O-ma-ha has con - trol of

Vln.1

Vln.2

D.B.

Hn.

Hp.

Sop.
the ball. Lar - kin with a

Vln.1

Vln.2

D.B.

307

Hn.

Hp.

Sop.

Vln.1

Vln.2

D.B.

pass to Torn.

309

Hn.

Hp.

Sop.

Vln.1

Vln.2

D.B.

Torn makes a pass to Walsh.

311

Hn.

Hp.

Sop.

Vln.1

Vln.2

D.B.

Zorn with the pick, Walsh shoots... it hits the rim... no

Hn.

Hp.

Sop.
 good. Har - ri - son with the re-bound.

Vln.1

Vln.2

D.B.

8

Hn.

Tpt.

Hp.

Piano
p

Sop.
 New Jer-sey with the ball. Har - ri - son with

Vln.1

Vln.2

Vla.

D.B.

8

320

Tpt.

Hp.

Piano

Sop.

Vla.

a pass to An - derson. An - derson with a pass to Kennedy.

324

Tpt.

Hp.

Piano

Sop.

Vla.

And back to An - der - son.

327

Tpt.

Hp.

Piano

Sop.

Vla.

He takes a shot... miss-es.

330

Tpt. 

Hp. 

Piano 

Sop. 
Larkin pulls down the ball.

B. 
Anderson is four for nine tonight from the field.

Vla. 

334

Tpt. 

Hp. 

Piano 

Mez. 
I think he rushed that shot.

B. 

Vla. 

337

Tpt.

Hp.

Piano

Sop.
O - ma-ha has the ball.

B.
That'll be his eighth

Vln.1

Vla.

D.B.

340

Tpt.

Hp.

Sop.
There's a time out.

B.
de-fen-sive re-bound tonight.

Vln.1

Vla.

D.B.

344

Tpt.

Hp.

Sop.

Vln.1

Vla.

D.B.

Williams is re-placed by Costello. Larkin with a pass to

348

Tpt.

Hp.

Sop.

Vln.1

Vla.

D.B.

Zorn. Zorn tries for three... and makes it.

352

Tpt.

Hp.

Mez.

B.

Vln.1

Vla.

D.B.

Zorn does-n't nor - mal - ly make that shot.

For three points, Zorn

356

Tpt.

Hp.

Sop.

B.

Vln.1

Vla.

D.B.

Hath - er - ley brings the ball up the court.

is at one for two.

361

Hn.

Tpt.

Hp.

Sop.

Vln.1

Hatherley passes to Harrison. Harrison passes to Anderson. Anderson with a pass

366

Hn.

Tpt.

Hp.

Sop.

Vln.1

to Kennedy. A hook shot from Ken - ne - dy... it hits the rim

370

Hn.

Tpt.

Hp.

Sop.

Vln.1

and goes in. An-der-son with the assist on the play.

373

Hn.

Tpt.

Hp.

Mez.

Vln.1

Good assist by An-der-son. He found Ken-ne-dy ready to make

376

Hn.

Tpt.

Hp.

Mez.

B.

Vln.1

the shot. Ken-ne - dy has shot six for e - lev-en so far to-night.

380

Cl.

Tpt.

Hp.

Sop.
Walsh with the ball, brings it up court. Walsh pass-es to Cos-

Vln.1

D.B.

383

Cl.

Tpt.

Hp.

Sop.
tello. Cos - tel - lo passes to Torn.

Vln.1

D.B.

387

Cl.

Tpt.

Hp.

Sop.
Torn passes to Lar - kin. Shoots off a screen from Torn... and it's good.

Vln.1

D.B.

391

Cl.

Tpt.

Hp.

Mez.

Vln.1

D.B.

His defender left Larkin with too much space there.

395

Cl.

Tpt.

Hp.

Sop.

Vln.1

D.B.

Now Hather - ley has the ball. Hath - er - ley makes a pass to Harrison.

399

Cl.

Tpt.

Hp.

Sop.

Vln.1

Vc.

D.B.

Harrison passes to Orr. Orr passes the ball back

403

Cl.

Tpt.

Sop.
to Har - ri-son. Now a hook shot... and puts it in the basket.

Vln.1

Vc.

407

Cl.

Tpt.

Sop.

B.
The score is the In-cu-bi six - ty sev-en, the Pir-a -

Vln.1

Vc.

411

Cl.

Tpt.

Sop.
Foul called a-against Walsh.

B.
- nha six - ty six.

Vln.1

Vc.

415

Cl.

Tpt.

Mez.

Vln.1

Vc.

Har-ri-son looks like he's shoot-ing with ex-treme con-fi-dence now.

418

Cl.

Tpt.

Sop.

B.

Vln.1

Vc.

Har-ri - son at the free throw line.

This is his first time

422

Fl.

Cl.

Tpt.

Sop.

B.

Vln.1

Vc.

D.B.

He's look - ing to turn it into three... puts the shot at the line.

8

426

Fl.

Sop.
up...and it's good.

B.
That ties it up. The score is Omaha

Vln.1

Vc.

D.B.

430

Fl.

B.
six - ty sev-en, New Jer-sey six - ty sev-en.

Vln.1

Vc.

D.B.

434

Fl.

Sop.
Walsh brings the ball up. Walsh pass - es to Lar-kin.

Vln.1

Vc.

D.B.

438

Fl.

Sop.

Vln.1

Vc.

D.B.

Lar-kin with a pass to Zorn. Zorn makes a pass to Walsh.

441

Fl.

Hn.

Tpt.

Sop.

Vln.1

Vc.

D.B.

Walsh passes to Cos - tel-lo. He's wide open,

445

Fl.

Hn.

Tpt.

Sop.

Vln.1

Vc.

D.B.

goes for three... hits the near side of the rim but goes in.

449

Fl.

Hn.

Tpt.

Sop.

Mez.

Vln.1

Vc.

D.B.

Walsh credited with an assist.

The New Jersey defense has got

8

452

Fl.

Hn.

Tpt.

Mez.

B.

Vln.1

Vc.

D.B.

to do bet - ter than that.

The score is O-ma-

8

455

Fl.

Hn.

Tpt.

B.

ha se-ven-ty, New Jer-sey six - ty sev - en.

Vln.1

Vc.

D.B.

458

Fl.

Hn.

Tpt.

Sop.

Now Hather-ley with the ball. Hatherley with a pass to Kennedy.

Vln.1

Vc.

D.B.

462

Fl.

Hn.

Tpt.

Sop. Ken - nedy with a pass to Orr. Orr makes a pass to Har-ri - son.

Vln.1

Vc.

D.B.

466

Fl.

Hn.

Tpt.

Piano *mf*

Sop. Shoots from down low... the shot's no good.

Vln.1

Vc.

D.B.

470

Fl.

Hn.

Tpt.

Piano

Sop.

Vln.1

Vc.

Cos - tel-lo with the re-bound. O-ma-ha has con - trol of the ball.

474

Fl.

Hn.

Tpt.

Piano

Sop.

B.

Vln.1

Vc.

That's his second de - fen-sive re-bound.

477

Fl.

Hn.

Tpt.

Piano

Sop.

Vln.1

Vc.

Costel - lo pass - es to Zorn. Zorn pass - es to Lar - kin.

481

Fl.

Hn.

Tpt.

Piano

Sop.

Vln.1

Vc.

Lar - kin gives it to Zorn, open lane, he dunks it one hand - ed.

485

Fl.

Hn.

Tpt.

Piano

Mez.

Vln.1

Vc.

D.B.

8

489

Fl.

Piano

Mez.

B.

Vln.1

Vc.

D.B.

8

492

Fl.

Piano

Sop.

B.

Vln.1

Vc.

D.B.

8

far.

New Jer - sey calls a time out.

495

Fl.

Piano

Sop.

Vln.1

Vc.

D.B.

8

Hath - er - ley has the ball.

498

Fl.

Piano

Sop.

Vln.1

Vc.

D.B.

8

Hather - ley pass-es to An - der-son. An-der - son pass-es

501

Fl.

Piano

Sop.

Vln.1

Vc.

D.B.

to Har - ri - son. Har - ri-son makes

504

Fl.

Piano

Sop.

Vln.1

Vc.

D.B.

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

507

Fl.

Hn.

Piano

Sop.

Vln.1

Vln.2

Vc.

D.B.

passes to Orr. For three... it misses.

511

Fl.

Hn.

Piano

Sop.

Vln.1

Vln.2

Vc.

Costello with the rebound. O-ma - ha with the ball.

515

Fl.

Hn.

Piano

Sop.

Vln.1

Vln.2

Vc.

Cos - tel - lo pass-es to Torn. Torn pass-es to Lar -

518

Fl.

Hn.

Piano

Sop.

kin. Larkin passes to Walsh. An un-expected hook from

Vln.1

Vln.2

Vc.

522

Fl.

Hn.

Piano

Sop.

Walsh... bounces a - way off the rim. An - der-son with the

Vln.1

Vln.2

Vc.

526



Fl.

Cl.

Hn.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

re-bound. New Jer-sey has pos - ses-sion.

8

529



Cl.

Hn.

Piano

Sop.

Vln.1

Vla.

Vc.

D.B.

An - der-son makes a pass to Orr.

8

532

Cl.

Hn.

Piano

Sop.
Orr makes a pass to Hather-ley.

Vln.1

Vla.

Vc.

D.B.

8

535

Cl.

Hn.

Piano

Sop.
And there's a whistle. Three sec - ond vi - o - la -

Vln.1

Vla.

Vc.

D.B.

8

538

Cl.

Hn.

Piano

Sop.
 - tion by Har-ri-son. O-ma-ha has con-trol of the

Vln.1

Vla.

Vc.

D.B.

541

Cl.

Hn.

Piano

Sop.
 ball. Walsh with the ball.

Vln.1

Vla.

Vc.

D.B.

544

Fl.

Cl.

Hn.

Piano

Sop.

Vln.1

Vla.

Vc.

D.B.

Walsh with a pass to Torn. Torn sends it back

547

Fl.

Cl.

Piano

Sop.

Vln.1

Vc.

D.B.

to Walsh. Walsh makes a pass to Larkin.

550

Fl.

Cl.

Piano

Sop.

Vln.1

Vc.

D.B.

Jump shot... it's no good. Har-ri - son with the

553

Fl.

Cl.

Piano

Sop.

Vln.1

Vc.

D.B.

rebound. New Jersey has the ball.

556

Fl.

Cl.

Piano

Sop.

B.

Vln.1

Vc.

D.B.

559

Fl.

Cl.

Piano

Sop.

Vln.1

Vc.

D.B.

562

Fl.

Cl.

Piano

Sop.

Vln.1

Vc.

D.B.

dy, he james it for an easy two.

565

Cl.

Tpt.

Piano

Mez.

Vln.1

D.B.

I'm not sure how Kenne-dy got so o - pen, but once he was, Orr played it

569

Cl.

Tpt.

Piano

Mez.

B.

Vln.1

D.B.

perfectly.

That puts Kennedy at seven for twelve. The score is the In-

573

Cl.

Tpt.

Piano

Sop.

B.

Vln.1

D.B.

Walsh with the ball.

cu - bi seven - ty two, the Pir-anha six - ty nine.

578

Cl.

Tpt.

Piano

Sop.

Vln.1

D.B.

Walsh with a pass to Torn.

Torn pass-es to Zorn.

582

Cl.

Tpt.

Piano

Sop.

Vln.1

D.B.

Zorn pass - es to Cos-tel - lo.

Costel - lo with a pass to Lar-kin.

586

Fl.

Cl.

Tpt.

Piano

Sop.

Vln.1

Vla.

D.B.

Looking for someone to pass to. Larkin gets a pick from Cos'

590

Fl.

Cl.

Tpt.

Sop.

Vln.1

Vla.

D.B.

- tel-lo... lays the ball up, but it's no good. An-der - son grabs the ball.

594

Fl.

Cl.

Tpt.

Sop.

B.

Vln.1

Vla.

D.B.

Larkin is eight for seventeen tonight from the field.

8

598

Fl.

Cl.

Tpt.

Mez.

B.

Vln.1

Vla.

D.B.

Larkin drove strong but sometimes that is-n't e-nough.

8

602

Fl.

Cl.

Tpt.

Sop.

Vln.1

Vla.

D.B.

606

Fl.

Cl.

Tpt.

Sop.

Vln.1

Vla.

D.B.

609

Fl.

Cl.

Tpt.

Hp.

Piano

Sop.

D.B.

Ken - ne - dy with a pass to Hather-ley. And there's the call.

613

Fl.

Cl.

Tpt.

Hp.

Piano

Sop.

D.B.

Tra - veling. O - ma - ha has control of

617

Fl.

Cl.

Tpt.

Hp.

Piano

Sop.

D.B.

the ball. There's a time out. For the In cu'

8

621

Fl.

Cl.

Tpt.

Hp.

Piano

Sop.

D.B.

bi, Walsh comes out, replaced by Summers. For the Pir-a - nha,

8

625

Fl.

Cl.

Tpt.

Hp.

Piano

Sop.

D.B.

Harrison replaced by Hatfield. Summers with the ball.

629

Fl.

Cl.

Tpt.

Piano

Sop.

Vln.1

Vln.2

Vc.

D.B.

Sum-mers makes a pass to Cos-tel-lo. Cos - tel-lo pass-es to Zorn.

632

Fl.

Cl.

Tpt.

Piano

Sop.

Vln.1

Vln.2

Vc.

D.B.

Zorn pass-es to Sum-mers.

635

Fl.

Cl.

Tpt.

Piano

Sop.

Vln.1

Vln.2

Vc.

D.B.

Sum-mers pass - es to Torn. Orr steals it from Torn.

638

Fl.

Cl.

Tpt.

Piano

Sop.

B.

Vln.1

Vln.2

Vc.

D.B.

The third steal by he.

641

Fl.

Cl.

Tpt.

Piano

Sop.

Vln.1

Vln.2

Vc.

D.B.

New Jer - sey has the ball. Orr with a pass to

644

Fl.

Cl.

Tpt.

Hp.

Piano

Sop.

Hat-field. Hat-field with a pass to Hath - er-ley.

Vln.1

Vln.2

Vc.

D.B.

647

Cl.

Hp.

Sop.

Hath-er-ley pass-es to Ken - ne-dy.

Vln.1

Vln.2

650

Cl.

Hp.

Sop.

Ken-ne - dy with a shot... bounc-es off the rim.

Vln.1

Vln.2

653

Cl. 

Hp. 


Sop. 
Summers gets the ball.


B. 
Kenne-dy has shot sev-en


Vln.1 


Vln.2 


656

Cl. 


Hp. 


B. 
for thir - teen so far to - night.


Vln.1 


Vln.2 


659

Cl. 

Hp. 

Sop. 
O - ma - ha has pos-ses - sion.

Vln.1 

Vln.2 

662

Cl.

Hp.

B.

Vln.1

Vln.2

That's twenty two de - fen-sive boards for the In - cu - bi to twenty for the

665

Cl.

Hp.

Sop.

B.

Vln.1

Vln.2

Pir - a - nha. Sum - mers pass - es

668

Cl.

Hp.

Sop.

Vln.1

Vln.2

to Zorn. Zorn shoots for three... hits the front of the rim and

671

Cl.

Hp.

Sop.
 bounces away. Of-fen-sive re-bound from Cos-tel-

Vln.1

Vln.2

674

Cl.

Hp.

Sop.
 - lo.

B.
 For three points, Zorn is one for three to - night.

Vln.1

Vln.2

678

Cl.

Hp.

Sop.
 Oma - ha calls a time out. Looking at the Incubi, Walsh is replac - ing Lar-

Vln.1

Vln.2

682

Cl.

Hp.

Sop.

kin. And for the Pir-a-nha, Han-son comes in for Hath-er-

Vln.1

Vln.2

685

Cl.

Hp.

Sop.

- ley. Cos-tel-lo passes to Summers. Sum-mers pass-es to

Vln.1

Vln.2

689

Cl.

Hp.

Sop.

Zorn. Zorn makes a pass to Cos-tel-lo.

Vln.1

Vln.2

Vla.

692

Cl. 

Sop. 
 Trying for three points... right on the mon-ey.

Vln.1 

Vln.2 

Vla. 

695

Cl. 

Sop. 
 Assisted by Zorn.

Mez. 
 I don't think an - y - body

Vln.1 

Vln.2 

Vla. 

697

Cl. 

Mez. 
 out there thought that was good de - fense.

Vln.1 

Vln.2 

Vla. 

699

Cl.

Sop.

Vln.1

Vln.2

Vla.

Han - son brings the ball up the court. Hanson pass - es

702

Cl.

Sop.

Vln.1

Vln.2

Vla.

to An - derson. An-der - son passes to

705

Cl.

Sop.

Vln.1

Vln.2

Vla.

Orr. Orr passes back to Anderson.

708

Piano *mf*

Sop.
Makes an inside pass to Orr.

Vln.1

Vln.2

Vla.

D.B.

710

Piano

Sop.
From the post, he push-es in...tries the lay up but

Vln.1

Vln.2

Vla.

D.B.

712

Piano

Sop.
can't get it to go in.

Vln.1

Vln.2

Vla.

D.B.

714

Piano

Sop.

B.

Vln.1

Vln.2

Vla.

D.B.

Costel - lo with the re³ - bound.

That puts Orr at eight

717

Piano

Mez.

B.

Vln.1

Vln.2

Vla.

D.B.

That's not the kind of shot you

for eigh - teen tonight.

720

Piano

Sop.

Mez.

Vln.1

Vln.2

Vla.

D.B.

ex-pect Orr to miss.

O - ma - ha has con-trol

723

Piano

Sop.

Vln.1

Vln.2

Vla.

D.B.

of the ball.

Cos-tel - lo³ makes a pass to Torn.

726

Piano

Sop.

Vln.1

Vln.2

Vla.

D.B.

And back to Cos - tel - lo.

729

Fl.

Cl.

Piano

Sop.

Vln.1

Vln.2

Vla.

D.B.

he look-ing for three... and makes it.

732

Fl.

Cl.

Sop.

B.

Vln.1

Vln.2

D.B.

Torn with the assist.

Cos - tel-lo is

735

Fl.

Cl.

Sop.

B.

Vln.1

Vln.2

D.B.

Han-son brings the ball up.

four for five to-night for three point-ers.

738

Fl.

Cl.

Sop.

Vln.1

Vln.2

D.B.

Han - son pass-es to Ken - ne-dy.

741

Fl.

Cl.

Sop.

Vln.1

Vln.2

D.B.

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

744

Fl.

Cl.

Sop.

Hat - field passes the ball back to Ken - ne - dy. Ken - ne - dy pass-

Vln.1

Vln.2

D.B.

748

Fl.

Cl.

Hn.

Sop.

es to Orr. Orr tries for three... and it's good.

Vln.1

Vln.2

D.B.

751

Fl.

Cl.

Hn.

Sop.

With an assist by Ken - ne - dy.

Vln.1

D.B.

753

Fl.

Cl.

Hn.

Sop.

Vln.1

D.B.

Now Sum - mers has the ball.

755

Fl.

Cl.

Hn.

Sop.

Vln.1

D.B.

Sum - mers makes a

757

Fl.

Cl.

Hn.

Sop.

Vln.1

D.B.

pass to Torn.

Torn pass - es to Walsh.

759

Fl.

Cl.

Hn.

Sop.

Vln.1

D.B.

Walsh pass - - es to

761

Fl.

Cl.

Hn.

Sop.

Vln.1

D.B.

Zorn. And Zorn gets

763

Fl.

Cl.

Hn.

Sop.

Vln.1

D.B.

charged with palm-ing.

765

Fl.

Cl.

Hn.

Sop.

Vln.1

Vc.

D.B.

The Pir - a - nha with the ball. Now Hanson has the ball.

8

Detailed description: This block contains the musical score for measures 765 through 767. It features seven staves: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Soprano (Sop.), Violin 1 (Vln.1), Violoncello (Vc.), and Double Bass (D.B.). The key signature is three flats (B-flat, E-flat, A-flat). The Soprano part has lyrics: "The Pir - a - nha with the ball. Now Hanson has the ball." The Flute, Clarinet, and Horn parts have rests in measure 765 and 766, followed by notes in measure 767. The Violin 1 part has a melodic line in measure 765 and a rest in 766 and 767. The Violoncello part has a rhythmic accompaniment of eighth notes in measure 765 and a rest in 766 and 767. The Double Bass part has a simple harmonic accompaniment of quarter notes in measure 765 and 766, followed by a whole note in measure 767. A rehearsal mark '8' is located at the bottom left of the D.B. staff.

768

Fl.

Cl.

Hn.

Sop.

Vln.1

Vc.

D.B.

Han - son makes a pass to Hat -

8

Detailed description: This block contains the musical score for measures 768 through 770. It features the same seven staves as the previous block. The key signature changes to two flats (B-flat, E-flat) starting in measure 768. The Soprano part has lyrics: "Han - son makes a pass to Hat -". The Flute, Clarinet, and Horn parts have rests in measure 768 and 769, followed by notes in measure 770. The Violin 1 part has a rest in measure 768 and 769, followed by notes in measure 770. The Violoncello part has a rhythmic accompaniment of eighth notes in measure 768 and 769, followed by notes in measure 770. The Double Bass part has a simple harmonic accompaniment of quarter notes in measure 768 and 769, followed by notes in measure 770. A rehearsal mark '8' is located at the bottom left of the D.B. staff.

770

Fl.

Cl.

Hn.

Sop.

Vln.1

Vc.

D.B.

- field. Hat-field makes a pass to Ken-

8

Detailed description: This block contains the musical score for measures 770 and 771. It features seven staves: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Soprano (Sop.), Violin 1 (Vln.1), Violoncello (Vc.), and Double Bass (D.B.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Soprano part has lyrics: "- field. Hat-field makes a pass to Ken-". The Flute part has a fermata over the first measure. The Violoncello part has a steady eighth-note accompaniment. The Double Bass part has a simple bass line. A rehearsal mark '8' is at the bottom left.

772

Fl.

Cl.

Hn.

Sop.

Vln.1

Vc.

D.B.

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

8

Detailed description: This block contains the musical score for measures 772, 773, and 774. It features the same seven staves as the previous block. The key signature changes to two flats (Bb, Eb) and the time signature remains 4/4. The Soprano part has lyrics: "- ne-dy. Ken - ne-dy with a pass inside to An-". The Flute part has a melodic line. The Violoncello part continues with eighth-note accompaniment. The Double Bass part has a simple bass line. A rehearsal mark '8' is at the bottom left.

775

Fl.

Cl.

Hn.

Sop.

Vln.1

Vc.

D.B.

- derson. An-derson works it in... tries a lay up,

778

Fl.

Cl.

Hn.

Sop.

Vln.1

Vc.

D.B.

but it mis-ses. Two play - ers from the Pir - a - nha come

781

Fl.

Cl.

Hn.

Sop.

Vln.1

Vc.

D.B.

down with the ball.

783

Fl.

Cl.

Hn.

B.

Vln.1

Vc.

D.B.

An-der-son is four for ten to - night.

786

Fl.

Cl.

Hn.

Sop.

Vln.1

Vc.

D.B.

Han - son with a pass to Orr. Orr, looking for two...

789

Fl.

Cl.

Hn.

Sop.

Vln.1

Vc.

the shot miss-es. O - ma-ha takes

792

Fl.

Cl.

Hn.

Sop.

B.

Vln.1

Vc.

possession.

That puts Orr at nine for twenty.

795

Fl.

Cl.

Hn.

Mez.

Vln.1

Vc.

That's not a shot you'd think Orr would miss.

797

Fl.

Cl.

Hn.

Sop.

Vln.1

Vc.

Summers with the ball, brings it up court.

800

Fl.

Cl.

Hn.

Sop.

Vln.1

Vc.

Summers makes a pass to Zorn. Zorn pass-es to Cos-

803

Fl.

Cl.

Hn.

Sop.

Vln.1

Vc.

tel - lo. Cos - tel - - lo pass - es to

805

Fl.

Cl.

Hn.

Tpt.

Sop.

Vln.1

Vln.2

Vc.

Summers. But a foul is called on Hatfield.

808

Fl.

Cl.

Hn.

Tpt.

Sop.

Vln.1

Vln.2

Vc.

The In - cu - bi gets control of the ball.

811

Fl.

Cl.

Hn.

Tpt.

Sop.

Vln.1

Vln.2

Vc.

Substi-tutions for New Jersey: Ander - son is re-placed by Frampton, Kennedy

815

Fl.

Cl.

Hn.

Tpt.

Sop.

Vln.1

Vln.2

Vc.

is re-placed by Jen-sen. Sum-mers brings the ball

818

Fl.

Cl.

Hn.

Tpt.

Sop.

Vln.1

Vln.2

Vc.

up the court. Sum-mers with a pass to Walsh.

821

Fl.

Cl.

Hn.

Tpt.

Sop.

Vln.1

Vln.2

Vc.

Walsh makes a pass to Costello.

825

Fl.

Cl.

Hn.

Tpt.

Sop.

Vln.1

Vln.2

Vc.

Costel - lo takes a shot... Starr blocks it. It's still the In-cu-bi's ball.

829

Fl. 

Cl. 

Hn. 

Tpt. 

Sop. 

Vln.1 

Vln.2 

Vc. 

833

Fl. 

Cl. 

Hn. 

Tpt. 

Sop. 

Vln.1 

Vln.2 

Vc. 

837

Fl.

Cl.

Hn.

Tpt.

Sop.

- er... the shot's no good. Two play - ers from the In-cubi come down

Vln.1

Vln.2

Vc.

841

Fl.

Cl.

Hn.

Tpt.

Sop.

with the ball. Sum - mers with the ball.

Vln.1

Vln.2

Vc.

845

Fl.

Cl.

Hn.

Tpt.

Sop.
 Sum-mers pass-es to Walsh. Back to Sum-mers.

Vln.1

Vln.2

Vc.

848

Fl.

Cl.

Hn.

Piano

Sop.
 Sum - mers pass - - es back to Walsh.

Vln.1

Vln.2

Vla.

Vc.

851

Fl.

Cl.

Hn.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.

Hat - field is charged with a foul. Walsh at the line for two

854

Fl.

Cl.

Hn.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.

free throws. Takes the shot...the first one

856

Fl.
Cl.
Hn.
Piano
Sop.
Vln.1
Vln.2
Vla.
Vc.

doesn't drop. Puts it up...And he can't sink

Detailed description: This block contains the musical score for measures 856 to 858. It features a full orchestral ensemble including Flute, Clarinet, Horn, Piano, Soprano, Violin I, Violin II, Viola, and Violoncello. The Soprano part has lyrics: "doesn't drop. Puts it up...And he can't sink". The music is in a key with four sharps (F#, C#, G#, D#) and a common time signature. The strings play a rhythmic accompaniment, with Violin I playing a fast sixteenth-note pattern.

859

Fl.
Cl.
Hn.
Piano
Sop.
Vln.1
Vln.2
Vla.
Vc.

the second one ei - ther. Orr with a

Detailed description: This block contains the musical score for measures 859 to 861. It features the same full orchestral ensemble as the previous block. The Soprano part has lyrics: "the second one ei - ther. Orr with a". The music continues in the same key and time signature. The instrumental parts maintain their respective rhythmic patterns, with the strings providing a steady accompaniment.

862

Fl.

Cl.

Hn.

Piano

Sop.

B.

Vln.1

Vln.2

Vla.

Vc.

Zorn has shot six for e - lev-en so far.

865

Fl.

Cl.

Hn.

Piano

Sop.

B.

Vln.1

Vln.2

Vla.

Vc.

New Jer - sey has the ball.

868

Fl.

Cl.

Piano

Sop.

Vln.1

Vln.2

Vla.

D.B.

Orr with a pass to Han-son. Han-son pass - es

871

Fl.

Cl.

Piano

Sop.

Vln.1

Vln.2

Vla.

D.B.

to Frampton. Frampton pass - es

874

Fl.

Cl.

Piano

Sop.

Vln.1

Vln.2

Vla.

D.B.

to Jensen. For three... it miss-es.

877

Fl.

Cl.

Piano

Sop.

Vln.1

Vln.2

Vla.

D.B.

Of-fen - sive re - bound by Han - son.

880

Fl.

Cl.

Piano

Sop.

B.

Vln.1

Vln.2

Vla.

D.B.

His first of-fensive re - bound.

Passes back out to

883

Fl.

Cl.

Piano

Sop.

Vln.1

Vln.2

Vla.

D.B.

Hatfield.

Hatfield with a pass to Framp - ton.

886

Fl.

Cl.

Hn.

Sop.

Vln.1

Vc.

D.B.

Frampton pass - es to Orr. Orr passes to Hanson.

890

Fl.

Cl.

Hn.

Sop.

Vln.1

Vc.

D.B.

He's wide open, goes for three... and makes it. Orr with the assist on the

894

Fl.

Cl.

Hn.

Sop.

Mez.

Vln.1

Vc.

D.B.

play.

When you can make threes like that, your teammates bet - ter pass it to

899

Fl.

Cl.

Hn.

Mez.

B.

Vln.1

Vc.

D.B.

you.

The score is O-ma - ha seven - ty eight, New Jersey seventy five.

904

Fl.

Cl.

Hn.

Sop.

Sum - mers brings the ball up the court. Sum-mers pass-es to Torn.

Vln.1

Vc.

D.B.

907

Fl.

Cl.

Hn.

Hp.

Sop.

Torn pass - es to Cos-tel - lo.

Vln.1

Vln.2

Vla.

Vc.

D.B.

910

Musical score for measures 910-912. The score includes parts for Flute (Fl.), Horn (Hn.), Harp (Hp.), Soprano (Sop.), Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is two sharps (F# and C#). The Soprano part has lyrics: "Cos - tel-lo makes a pass to Walsh. Gets by his def - end-er...". The string parts (Vln.1, Vln.2, Vla., Vc., D.B.) feature a rhythmic pattern of eighth notes. A rehearsal mark '8' is located at the beginning of the string parts.

913

Musical score for measures 913-915. The score includes parts for Flute (Fl.), Horn (Hn.), Harp (Hp.), Soprano (Sop.), Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is two sharps (F# and C#). The Soprano part has lyrics: "goes for a lay up... blocked by Jen - sen.". The string parts (Vln.1, Vln.2, Vla., Vc., D.B.) feature a rhythmic pattern of eighth notes. A rehearsal mark '8' is located at the beginning of the string parts.

916

Fl.

Hn.

Hp.

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

The ball goes out of bounds.

918

Fl.

Hn.

Hp.

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Last touched by Hat - field, so O - ma - ha get it

920

Fl.

Hn.

Hp.

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

back. Now Sum - mers

922

Fl.

Hn.

Hp.

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

with the ball. Sum - mers passes to Zorn.

Fl. 

Hn. 

Hp. 

Sop. 
 Jump shot... and it goes in.

Vln.1 

Vln.2 

Vla. 

Vc. 

D.B. 

8

Fl. 

Cl. 

Hn. 

Hp. 

Piano 

Mez. 
 You can't de - fend like that. You got to put more pres - sure on

Vln.1 

Vln.2 

932

Fl.

Cl.

Hn.

Hp.

Piano

Sop.

Mez.

Vln.1

Vln.2

The score is Omaha eight-ty, New Jer - sey seventy five.
Zorn.

937

Fl.

Cl.

Hn.

Hp.

Piano

Sop.

Vln.1

Vln.2

Han - son has the ball. Han-son pass-es to Orr.

941

Fl.

Cl.

Hn.

Hp.

Piano

Sop.

Vln.1

Vln.2

Orr pass-es to Hatfield. Hatfield with a pass to Hanson.

945

Fl.

Cl.

Hn.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vla.

Looks like a foul here. Yes, per - son - al

948

Fl.

Cl.

Hn.

Piano

Sop.

Vln.1

Vln.2

Vla.

foul for Torn. New Jer-sey gets the ball.

950

Fl.

Cl.

Hn.

Piano

Sop.

Mez.

Vln.1

Vln.2

Vla.

Starr comes in

952

Fl.

Cl.

Hn.

Piano

Sop.

Mez.

Vln.1

Vln.2

Vla.

for Torn.

Han - son makes a pass to

954

Fl.

Cl.

Hn.

Piano

Sop.

Vln.1

Vln.2

Vla.

Orr.

Orr is called for tra -

956

Fl.

Cl.

Hn.

Piano

Sop.

Vln.1

Vln.2

Vla.

- vel - ing. O - ma - ha has con -

958

Fl.

Cl.

Hn.

Piano

Sop.

Vln.1

Vln.2

Vla.

- trol of the ball.

960

Fl.

Cl.

Hn.

Piano

Sop.

Vln.1

Vln.2

Vla.

There's a time out. The In-cu - bi are go - ing to

963

Fl.

Cl.

Hn.

Piano

Sop.

Vln.1

Vln.2

Vla.

sub out Walsh and re - place him with Torn.

966

Cl. 

Hn. 

Sop. 
And for the Pir - a-nha, An - der - son replaces Han - son.

Vln.1 

Vln.2 

Vla. 

D.B. 

8

970

Cl. 

Hn. 

Sop. 
Summers with the ball. Sum - mers with a pass to Starr.

Vln.1 

Vln.2 

Vla. 

D.B. 

8

974

Cl.

Hn.

Sop.

Vln.1

Vln.2

Vla.

D.B.

8

977

Cl.

Hn.

Sop.

Vln.1

Vln.2

Vla.

D.B.

8

980

Cl. 

Hn. 

Sop. 

Tries a three point shot... it hits the rim... no good.

Vln.1 

Vln.2 

Vla. 

D.B. 

8

984

Cl. 

Hn. 

Sop. 

Torn tips the ball look - ing for two, but it's no good. Torn with the offensive

Vln.1 

Vln.2 

Vla. 

D.B. 

8

988

Cl.

Hn.

Sop.

B.

Vln.1

Vla.

D.B.

re-bound. Cost-el-lo gets the of-fen - sive re-bound.

Torn is

992

Cl.

Hn.

Sop.

B.

Vln.1

Vla.

D.B.

Cos-tel - lo lays it up, but can't get
two for four to-night from the field.

996

Cl.

Hn.

Sop.

B.

Vln.1

Vla.

D.B.

it to go in. That's the end of the third quar-ter.

1000

Cl.

Hn.

Vln.1

Vla.

D.B.

8