

The Basketball Game

Quarto Periodo, Parte Seconda

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

$\text{♩} = 120$

p

p

p

mf

p

p

8

The image shows a page of a musical score for 'The Basketball Game', 'Quarto Periodo, Parte Seconda'. The score is for a full orchestra and vocal soloists. The instruments listed on the left are Flute, Clarinet, Horn, Trumpet, Harp, Piano, Soprano, Mezzo, Bass, Violin I, Violin II, Viola, Cello, and Double Bass. The music is in the key of D major (two sharps) and common time (C). The tempo is marked as quarter note = 120. The score is divided into two systems. The first system contains the Flute, Clarinet, Horn, Trumpet, Harp, Piano, Soprano, Mezzo, and Bass staves. The second system contains the Violin I, Violin II, Viola, Cello, and Double Bass staves. The Horn, Trumpet, Harp, and Double Bass parts have a dynamic marking of 'p' (piano). The Piano part has a dynamic marking of 'mf' (mezzo-forte). The Violin I part also has a dynamic marking of 'p'. The Soprano, Mezzo, and Bass parts are currently silent. The score is numbered '8' at the bottom left.

Musical score for measures 3-5. The score includes parts for Horn (Hn.), Trumpet (Tpt.), Harp (Hp.), Piano, Soprano (Sop.), Violin 1 (Vln.1), Viola (Vla.), and Double Bass (D.B.). The key signature is two sharps (F# and C#). The Soprano part has lyrics: "Will - iams brings the ball up. Williams passes to Lar - kin." The Piano part has a dynamic marking of *f*. The Double Bass part has a marking of 8.

Musical score for measures 6-8. The score includes parts for Horn (Hn.), Trumpet (Tpt.), Harp (Hp.), Piano, Soprano (Sop.), Violin 1 (Vln.1), Viola (Vla.), and Double Bass (D.B.). The key signature is two sharps (F# and C#). The Soprano part has lyrics: "Lar - kin pass-es the ball back to Will -". The Double Bass part has a marking of 8.

9

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vla.

D.B.

iams. Will - iams with a pass to Walsh.

8

12

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vla.

D.B.

Walsh goes for a shot, but it's blocked by Har-ri - son.

8

15

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vla.

D.B.

An - der-son with a re - bound.

18

Fl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vla.

D.B.

New Jer - sey has the ball. An-der-son brings the

21

Fl.

Hn.

Tpt.

Hp.

Sop.

Vln.1

Vla.

D.B.

ball up the court. Ander - son passes to Hatherley.

26

Fl.

Hn.

Tpt.

Hp.

Sop.

Vln.1

Vla.

D.B.

He's wide o - pen, goes for three... and makes it. An - derson credited with an

30

Fl.

Hn.

Tpt.

Hp.

Sop.

Mez.

assist.

f

He's got such a polished shot from out there, you want to see Hatherley take

Vln.1

Vla.

D.B.

34

Fl.

Hn.

Tpt.

Hp.

Sop.

Mez.

as many as he can.

Summers with the ball, brings it up court.

Vln.1

Vla.

D.B.

38



Fl.

Hn.

Tpt.

Hp.

Sop.

Vln.1

Vla.

D.B.

Sum-mers with a pass to Walsh. Walsh pass-es to Zorn.

8

41



Fl.

Hn.

Tpt.

Hp.

Sop.

Vln.1

Vla.

D.B.

Zorn passes to Lar - kin. Larkin makes a pass to

8

45

Fl.

Hn.

Tpt.

Hp.

Sop.

Vln.1

Vla.

D.B.

8

49

Fl.

Hn.

Tpt.

Hp.

Sop.

Vln.1

Vla.

D.B.

8

53

Fl. 

Hn. 

Tpt. 

Hp. 

Sop. 
 Omaha: Torn comes in for Sum-mers, Costello comes in for Williams.

Vln.1 

Vla. 

D.B. 


57


Fl. 

Hn. 

Tpt. 

Hp. 

Sop. 
 Summers passes to Torn. Torn shoots for three... the shot misses.

Vln.1 

Vla. 

D.B. 

61

Fl.

Cl.

Hn.

Tpt.

Hp.

Sop.

Vln.1

Vla.

D.B.

p

Of-fen-sive re-bound from Lar-kin.

64

Fl.

Cl.

Hn.

Tpt.

Hp.

Sop.

Vln.1

Vla.

D.B.

Lar-kin pass - es to Zorn. And back to Lar-kin.

67

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

A nice dou-ble - move from Lar - kin to get

8

70

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

by Ken - ne - dy... tries the lay up but he's blocked by Hath-er - ley.

8

73

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

The ball goes out of bounds.

8

Detailed description: This block contains the musical score for measures 73, 74, and 75. The score is for a full orchestra and a soprano. The key signature is two sharps (F# and C#), and the time signature is 4/4. The instruments are Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Harp (Hp.), Violin 1 (Vln.1), Viola (Vla.), and Double Bass (D.B.). The Soprano part has the lyrics "The ball goes out of bounds." written below the notes. The woodwinds and strings play rhythmic patterns, while the harp plays chords. A rehearsal mark '8' is located at the beginning of the Double Bass staff.

76


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


Last touched by Har-ri - son, so O - ma -


8


Detailed description: This block contains the musical score for measures 76, 77, and 78. The instrumentation and key signature remain the same as in the previous block. The Soprano part has the lyrics "Last touched by Har-ri - son, so O - ma -" written below the notes. The woodwinds and strings continue with their respective parts, and the harp provides harmonic support. A rehearsal mark '8' is located at the beginning of the Double Bass staff.

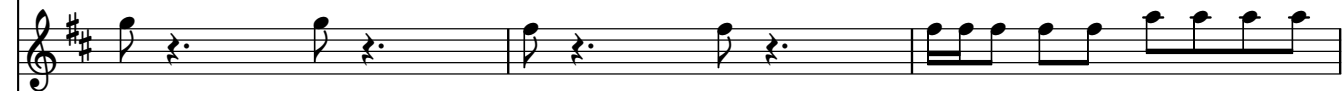
79

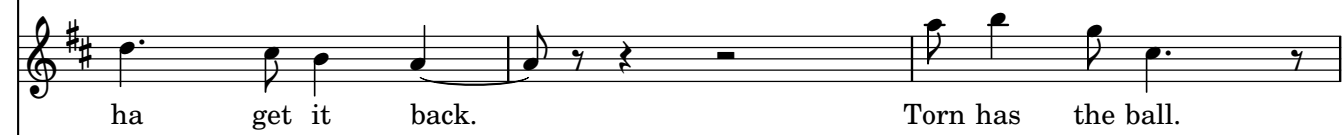
Fl. 

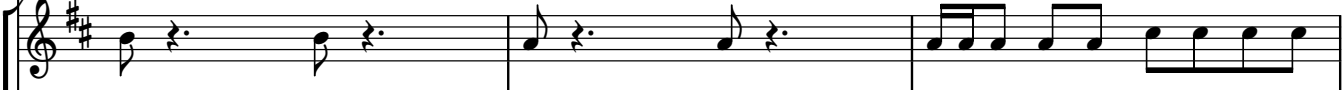
Cl. 


Hn. 


Tpt. 

Hp. 

Sop. 

Vln.1 

Vla. 

D.B. 

8

82

Fl. 

Cl. 

Hn. 

Tpt. 

Hp. 

Sop. 

Vln.1 

Vla. 

D.B. 

8

85

Fl.

Cl.

Hn.

Tpt.

Hp.

Sop.

Vln.1

Vla.

D.B.

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

89

Fl.

Cl.

Hn.

Tpt.

Hp.

Sop.

Vln.1

Vla.

D.B.

Whistle was blown. Looks like a foul a- gainst Har- ri - son.

93

Fl.

Cl.

Hn.

Tpt.

Hp.

Sop.

B.

Vln.1

Vla.

D.B.

Zorn is ready for the free throw.

f
He's hit all four of his free throws tonight.

8

97

Fl.

Cl.

Hn.

Tpt.

Hp.

Sop.

Vln.1

Vla.

D.B.

Puts it up...and the first one goes in. Puts the shot up...And that one is

3

8

100

Fl.

Cl.

Hn.

Tpt.

Hp.

Sop.

Mez.

Vln.1

Vla.

Vc.

D.B.

also good.

Making both of those was crit-i - cal.

p

103

Fl.

Hn.

Tpt.

Hp.

B.

Vln.1

Vla.

Vc.

D.B.

The score is Pir - a - nha nine-ty eight, In - cu - bi nine - ty two.

106

Fl.

Hn.

Tpt.

Hp.

Sop.

Vln.1

Vla.

Vc.

D.B.

Now Hath-er-ley with the ball.

109

Fl.

Hn.

Tpt.

Hp.

Sop.

Vln.1

Vla.

Vc.

D.B.

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

112

Fl.

Hn.

Tpt.

Hp.

Sop.

Vln.1

Vla.

Vc.

D.B.

Ken-ne - dy pass - es to Orr. Orr pass-es to Har-ri -

115

Fl.

Hn.

Tpt.

Hp.

Sop.

Vln.1

Vla.

Vc.

D.B.

- son. Har-ri-son works back, turns, goes for

118

Fl.

Hn.

Tpt.

Hp.

Sop.

Vln.1

Vla.

Vc.

D.B.

a lay up, but it does-n't go in.

121

Fl.

Hn.

Tpt.

Hp.

Piano

Sop.

B.

Vln.1

Vla.

Vc.

D.B.

It's still New Jersey's ball.

Har-ri - son is

124

Fl.

Hp.

Piano

Sop.

B.

Vln.1

Vla.

Vc.

Hather - ley brings the ball
two for sev - en to - night.

127

Fl.

Hp.

Piano

Sop.

Vln.1

Vla.

Vc.

up the court. Back to Orr. A foul's been called.

130

Fl.

Hp.

Piano

Sop.

Vln.1

Vla.

Vc.

Lar - kin is charged with the foul.

133

Fl.

Hp.

Piano

Sop.

Vln.1

Vla.

Vc.

Orr at the line for two free throws.

136

Fl.

Hp.

Piano

B.

He's e - lev-en for six-teen from the line tonight.

Vln.1

Vla.

Vc.

139

Fl.

Hp.

Piano

Sop.

Takes the shot...the first one doesn't drop.

Vln.1

Vla.

Vc.

141

Fl.

Cl.

Tpt.

Hp.

Piano

Mez.

Vln.1

Vln.2

Vla.

Vc.

mf

If he'd made that he could have pushed the lead that much farther.

144

Fl.

Cl.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.

Shot is up...But the sec - ond one goes in.

147

Fl.

Cl.

Tpt.

Hp.

Piano

Mez. At least he got the sec-ond one in, but you can't af-ford to miss a

Vln.1

Vln.2

Vla.

Vc.

150

Fl.

Cl.

Tpt.

Hp.

Piano

Mez. free throw when your lead is so small.

B. The score is Pir-a - nha

Vln.1

Vln.2

Vla.

Vc.

153

Fl.

Cl.

Tpt.

Hp.

Piano

Sop.

B.

Vln.1

Vln.2

Vla.

Vc.

157

Fl.

Cl.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.

161

Fl.

Cl.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.

to Larkin. Lar-kin makes a pass to Torn. Torn pass - es back to

165

Fl.

Tpt.

Hp.

Sop.

Vln.1

Vln.2

Vla.

Vc.

Lar-kin. Lar - kin pas - ses it in to Walsh who puts it

168

Fl.

Tpt.

Hp.

Sop.

Mez.

Vln.1

Vln.2

Vla.

Vc.

171

Fl.

Tpt.

Hp.

Sop.

Mez.

Vln.1

Vln.2

Vla.

Vc.

Fl. 

Tpt. 

Hp. 

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

Vln.1 

Vln.2 

Vla. 

Vc. 

Fl. 

Tpt. 

Hp. 

Sop. 
Hath - er-ley with a pass to Har - ri-son. Har - ri - son pass-es

Vln.1 

Vln.2 

Vla. 

Vc. 

180

Fl.

Tpt.

Hp.

Sop.
to Orr. Orr sends it back to Har - ri-son.

Vln.1

Vln.2

Vla.

Vc.

183

Fl.

Hp.

Sop.
Har-ri-son pass - es to Orr. Orr with a wide open look...

Vln.1

Vln.2

Vla.

Vc.

D.B.

186

Fl.

Hp.

Sop.

Mez.

Vln.1

Vln.2

Vla.

Vc.

D.B.

189

Fl.

Hp.

Mez.

Vln.1

Vln.2

Vla.

Vc.

D.B.

192

Fl.

Hp.

B.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Orr is twelve for twen - ty three four to -

195

Fl.

Hp.

B.

Vln.1

Vln.2

Vla.

Vc.

D.B.

- night from the field. The score is New Jer-sey a

Fl. 

Hp. 

B. 

Vln.1 

Vln.2 

Vla. 

Vc. 

D.B. 

8

Fl. 

Hp. 

Sop. 

Vln.1 

Vln.2 

Vla. 

Vc. 

D.B. 

8

204

Fl. 

Hp. 

Sop. 
Walsh. Walsh pass-es to Lar - kin.

Vln.1 

Vln.2 

Vla. 

Vc. 

D.B. 

207

Fl. 

Cl. 

Hp. 

Sop. 
Lar - kin pass - es to Torn. Torn pass-es to Zorn.

Vln.1 

Vln.2 

Vc. 

D.B. 

210

Fl.

Cl.

Hp.

Sop.

Vln.1

Vln.2

Vc.

D.B.

Jump shot... it miss-es.

213

Fl.

Cl.

Hp.

Sop.

Vln.1

Vln.2

Vc.

D.B.

Ken - ne-dy pulls down the ball. New Jer-sey with the ball.

216

Fl.

Cl.

Hp.

Sop.

Vln.1

Vln.2

Vc.

D.B.

Ken - ne-dy brings the ball up the

8

219

Fl.

Cl.

Hp.

Sop.

Vln.1

Vln.2

Vc.

D.B.

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

8

222

Fl.

Cl.

Hp.

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

And back to Ken-ne - dy. And Cos - tel - lo with

225

Cl.

Hp.

Sop.

Mez.

Vln.1

Vln.2

Vla.

Vc.

D.B.

the steal.

Great move by Cos - tel - lo there.

Cl.

Hp.

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Cl.

Hp.

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

240

Cl.

Hp.

Sop.

Mez.

Vln.1

Vln.2

Vla.

Vc.

D.B.

verse lay up from un - der-neath.

Good pass by Zorn to Lar-kin as

243

Fl.

Cl.

Tpt.

Hp.

Piano

Mez.

Vln.1

Vln.2

Vla.

Vc.

D.B.

he was head-ing under the bas-ket. And an ef-fort-less look-

246

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

ing shot by Larkin.

The score is New Jersey a hun - dred and one,

250

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

Hatherley with the ball, brings it up court.

Oma-ha nine - ty six.

254

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

Hatherley passes to Ken - ne dy. Makes an inside pass to Orr.

258

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

He goes under the basket,
That was a beautiful bounce pass.

262

Fl.

Cl.

Tpt.

Hp.

Piano

Sop.

B.

Vln.1

Vla.

Vc.

D.B.

and he lays it up for two.

That puts Orr at thir-teen for twenty five.

8

266

Fl.

Cl.

Tpt.

Hp.

Piano

B.

The score is New Jersey a hundred and three, Omaha ninety six.

Vln.1

Vln.2

Vla.

Vc.

D.B.

The musical score is arranged in a standard orchestral format. The woodwinds (Flute, Clarinet, Trumpet, Horn) and strings (Violin 1, Violin 2, Viola, Violoncello, Double Bass) play melodic and harmonic lines. The Piano part features a prominent bass line with a dynamic marking of *p* (piano). The vocal soloist part is positioned centrally, with lyrics written below the notes. The score is divided into four measures, with a rehearsal mark '8' at the beginning of the Double Bass part.

270

Fl.

Cl.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Torn brings the ball up the court. There was a foul there,

8

Detailed description: This page of a musical score covers measures 270 to 273. It features a soprano vocal line and a full orchestral accompaniment. The soprano part has lyrics: "Torn brings the ball up the court. There was a foul there,". The orchestral parts include Flute, Clarinet, Trumpet, Horn, Piano, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score is written in a key with one flat (B-flat) and a common time signature. The piano part provides a harmonic foundation with chords and arpeggios. The strings play rhythmic patterns, while the woodwinds and brass provide melodic and harmonic support.

274

Fl.

Musical notation for the Flute part, featuring a melodic line with eighth and sixteenth notes.

Cl.

Musical notation for the Clarinet part, featuring a melodic line with eighth and sixteenth notes.

Tpt.

Musical notation for the Trumpet part, featuring a melodic line with eighth and sixteenth notes.

Hp.

Musical notation for the Harp part, featuring a chordal accompaniment with eighth notes.

Piano

Musical notation for the Piano part, featuring a chordal accompaniment with eighth notes.

Sop.

Musical notation for the Soprano part, featuring a vocal line with lyrics.

looks like it's An-der-son with the foul.

New Jer-sey calls a

Vln.1

Musical notation for Violin 1, featuring a melodic line with eighth and sixteenth notes.

Vln.2

Musical notation for Violin 2, featuring a melodic line with eighth and sixteenth notes.

Vla.

Musical notation for the Viola part, featuring a melodic line with eighth and sixteenth notes.

Vc.

Musical notation for the Violoncello part, featuring a melodic line with eighth and sixteenth notes.

D.B.

Musical notation for the Double Bass part, featuring a melodic line with eighth and sixteenth notes.

8

Fl.

Cl.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

time out. Lar-kin ready to shoot two free throws.

8

Detailed description: This page of a musical score covers measures 278 to 301. It features a vocal soloist (Soprano) and a full symphony orchestra. The vocal line includes the lyrics "time out. Lar-kin ready to shoot two free throws." The instrumental parts include Flute, Clarinet, Trumpet, Horn, Piano, Violin I and II, Viola, Violoncello, and Double Bass. The score is written in a key with one flat (B-flat) and a common time signature. The vocal part has a melodic line with some rests and a final note with a fermata. The instrumental parts provide a rhythmic and harmonic accompaniment.

282

Fl.

Cl.

Tpt.

Hp.

Piano

Sop.

B.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Puts up a shot...misses the first

His first time free throw this game.

8

286

Fl.
Cl.
Tpt.
Hp.
Piano

Sop.
Mez.

one.

They need to sink these free chan - ces if they want to catch up.

Vln.1
Vln.2
Vla.
Vc.
D.B.

290

Tpt.
Hp.
Piano

mf

Sop.

Puts it up...But the sec-ond one is good.

Vln.1
Vln.2
Vla.
Vc.

293

Tpt.

Hp.

Piano

Mez.

Vln.1

Vln.2

Vla.

Vc.

That first miss is go - ing to weigh heav - il - y on his mind I'm

296

Tpt.

Hp.

Piano

Sop.

Mez.

Vln.1

Vln.2

Vla.

Vc.

The score is New Jer - sey a
sure.

Tpt.

Hp.

Piano

Sop.

hundred and three, O - ma - ha nine-ty sev-en.

Vln.1

Vln.2

Vla.

Vc.

Tpt.

Hp.

Piano

Sop.

Hath-er - ley with the ball. Hath-er - ley pass -

Vln.1

Vln.2

Vla.

Vc.

305

Tpt.

Hp.

Piano

Sop.

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

Vln.1

Vln.2

Vla.

Vc.

308

Tpt.

Hp.

Piano

Sop.

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

Vln.1

Vln.2

Vla.

Vc.

Tpt.

Hp.

Piano

Sop.

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

Vln.1

Vln.2

Vla.

Vc.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Harrison with the pick, Orr shoots... the shot's no good.

Vln.1

Vln.2

Vla.

Vc.

318

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

New Jersey gets the ball back. Foul on the play.

Vln.1

Vla.

Vc.

322

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Per - son - al foul for Walsh, so Har - ri-son will go to the foul

Vln.1

Vla.

Vc.

325

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vla.

Vc.

line. Harri-son at the free throw line. Takes the shot...and

329

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

B.

Vln.1

Vla.

Vc.

the first one goes in.

The score is New Jer - sey a hundred and four,

333

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

B.

Vln.1

Vla.

Vc.

337

Cl.

Hn.

Tpt.

Hp.

Piano

Mez.

B.

Vln.1

Vla.

Vc.

D.B.

341

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

B.

Vln.1

Vla.

Vc.

D.B.

Torn brings the ball up
a hun - dred and five, O - ma-ha nine-ty sev - en.

345

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

B.

Vln.1

Vla.

Vc.

D.B.

the court. Torn with a pass to Lar - kin. Lar-kin pass-es

349

Cl. 

Hn. 

Tpt. 

Hp. 

Piano 

Sop. 

the ball back to Torn. Torn makes a pass to Zorn.

Vln.1 

Vla. 

Vc. 

D.B. 

353

Cl. 

Hn. 

Tpt. 

Hp. 

Piano 

Sop. 

Zorn makes a pass to Cos-tel.lo. For two points... he nails it.

Vln.1 

Vla. 

Vc. 

D.B. 

357

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

B.

Vln.1

Vla.

Vc.

D.B.

With an assist by Zorn.

Cos-tello has shot six for twelve so

8

362

Fl.

Cl.

Hn.

Tpt.

Hp.

B.

Vln.1

Vla.

D.B.

8

far. The score is the Pir - a-nha a hundred and five, the In-cu-bi nine - ty

366

Fl.

Cl.

Hn.

Tpt.

Hp.

Sop.

B.

Vln.1

Vla.

D.B.

8

Now Hatherley with the ball. Hatherley pass - es to Harrison.

nine.

371

Fl.

Cl.

Hn.

Tpt.

Hp.

Sop.

Vln.1

Vla.

D.B.

Harrison pass-es to An-derson. Ander-son

8

376

Fl.

Cl.

Hn.

Tpt.

Hp.

Sop.

Vln.1

Vla.

D.B.

pass-es to Hath-er-ley. Hath-er-ley makes a pass to Orr.

8

380

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vla.

D.B.

Orr takes a shot... miss - es. Ken-ne-dy with the of - fen-sive re -

8

384

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vla.

D.B.

bound. Ken-ne - dy pass-es it out to Orr. Orr with a pass to Har-

8

388

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

ri - son. Harrison pass - es to An - der - son. With a jump shot

Vln.1

Vla.

D.B.

393

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

from in close... it miss-es. Walsh grabs the ball.

B.

That puts Ander -

Vln.1

Vla.

D.B.

398

Fl.

Musical notation for the Flute part, starting with a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes with some grace notes.

Cl.

Musical notation for the Clarinet part, starting with a treble clef and a key signature of one flat. The melody is similar to the flute part but with a different articulation.

Hn.

Musical notation for the Horn part, starting with a bass clef and a key signature of one flat. The part features a steady eighth-note accompaniment that changes to a dotted quarter note in the final measure.

Tpt.

Musical notation for the Trumpet part, starting with a treble clef and a key signature of one flat. The part consists of a steady eighth-note accompaniment.

Hp.

Musical notation for the Harp part, starting with a treble clef and a key signature of one flat. The part features a steady eighth-note accompaniment.

Piano

Musical notation for the Piano part, starting with a bass clef and a key signature of one flat. The part features a steady eighth-note accompaniment.

Sop.

Musical notation for the Soprano part, starting with a treble clef and a key signature of one flat. The vocal line begins in the third measure with the lyrics "O-ma-ha has con-trol of the ball."

O-ma-ha has con-trol of the ball.

B.

Musical notation for the Bass part, starting with a bass clef and a key signature of one flat. The part features a steady eighth-note accompaniment.

son at four for e - lev-en tonight.

Vln.1

Musical notation for the Violin 1 part, starting with a treble clef and a key signature of one flat. The part features a steady eighth-note accompaniment.

Vln.2

Musical notation for the Violin 2 part, starting with a treble clef and a key signature of one flat. The part features a steady eighth-note accompaniment.

Vla.

Musical notation for the Viola part, starting with an alto clef and a key signature of one flat. The part features a steady eighth-note accompaniment.

D.B.

Musical notation for the Double Bass part, starting with a bass clef and a key signature of one flat. The part features a steady eighth-note accompaniment.

402

Fl.

Cl.

Hn.

Tpt.

Hp.

Sop.

Vln.1

Vln.2

Vla.

D.B.

Walsh makes a pass to Zorn. Zorn makes a pass to Walsh.

406

Fl.

Cl.

Hn.

Tpt.

Hp.

Sop.

Vln.1

Vln.2

Vla.

D.B.

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

410

Fl.

Cl.

Hn.

Tpt.

Hp.

Sop.

Vln.1

Vln.2

Vla.

D.B.

the lay up and contact on the shot. Hatherley is called with a

8

414

Fl.

Cl.

Hn.

Tpt.

Hp.

Sop.

Vln.1

Vln.2

Vla.

D.B.

personal foul, and Cos-tello will shoot two since New Jer - sey ³ has sev-en team fouls.

8

418

Fl.

Cl.

Hn.

Tpt.

Hp.

Mez.

Vln.1

Vln.2

Vla.

D.B.

Smart play by Hath-er-ley in-stead of let-ting Cos - tel-lo get the easy two.

422

Fl.

Cl.

Hn.

Tpt.

Hp.

Sop.

Mez.

Vln.1

Vln.2

Vla.

D.B.

Cos - tel-lo at the line for two free throws.

426

Fl.

Hn.

Tpt.

Hp.

B.

Vln.1

Vln.2

Vla.

Vc.

D.B.

These are his first free throws of the night.

429

Fl.

Hn.

Tpt.

Hp.

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Puts up a shot...but the first one is no good.

432

Fl.

Hn.

Tpt.

Hp.

Sop.

Mez.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Walsh is re - placed

They real-ly could have used that.

435

Fl.

Hn.

Tpt.

Hp.

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

by Summers. Puts it up...But the sec - ond one goes in.

438

Fl.

Hn.

Tpt.

Hp.

Sop.

Mez.

Vln.1

Vln.2

Vla.

Vc.

D.B.

At least he got that one, but

441

Fl.

Hn.

Tpt.

Hp.

Mez.

Vln.1

Vln.2

Vla.

Vc.

D.B.

he's got to be mad at him-self for missing the first.

444

Fl.

Hn.

Tpt.

Hp.

B.

Vln.1

Vln.2

Vla.

Vc.

D.B.

The score is New Jer-sey a hun-dred and five, O-ma-ha a hun-dred.

8

447

Fl.

Hn.

Tpt.

Hp.

Sop.

B.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Now Orr has the ball.

8

450

Fl.

Hn.

Tpt.

Hp.

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Orr with a pass to Har-ri - son. Har - ri-son makes a pass to

453

Fl.

Hn.

Tpt.

Hp.

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Ken-ne-dy. Ken - ne-dy with a pass to Hath-er - ley.

456

Fl.

Hn.

Tpt.

Hp.

Sop.

Hath-er-ley pass-es to Orr.

Vln.1

Vln.2

Vla.

Vc.

D.B.

459

Fl.

Hn.

Tpt.

Hp.

Sop.

Shoots from down low... off the glass, no good.

Vln.1

Vln.2

Vla.

Vc.

D.B.

462

Fl.

Hn.

Tpt.

Hp.

Sop.

B.

Vln.1

Vln.2

Vla.

Vc.

D.B.

465

Fl.

Hn.

Tpt.

Hp.

Sop.

B.

Vln.1

Vln.2

Vla.

Vc.

D.B.

468

Fl.

Cl.

Hn.

Tpt.

Hp.

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

An-der - son. Anderson passes to Orr. Orr makes a pass to Har-

472

Fl.

Cl.

Hn.

Hp.

Sop.

Vln.1

Vla.

Vc.

D.B.

- ri-son. Har-ri-son makes a pass to Orr.

476

Fl.

Cl.

Hn.

Hp.

Sop.

Mez.

Vln.1

Vla.

Vc.

D.B.

Zorn gets a steal.

Zorn just got right on that ball.

8

480

Fl.

Cl.

Hn.

Hp.

Sop.

B.

Vln.1

Vla.

Vc.

D.B.

Omaha with the ball.

His second steal of the game.

8

484

Fl.

Cl.

Hn.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Zorn passes to Torn. Back to Zorn. He puts it up...

8

Detailed description: This page of a musical score, numbered 76, contains measures 484 through 487. The score is for a full orchestra and a soprano. The instruments listed are Flute (Fl.), Clarinet (Cl.), Horn (Hn.), 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 key with one flat (B-flat major or D minor) and a common time signature. The Soprano part has lyrics: "Zorn passes to Torn. Back to Zorn. He puts it up...". The score shows various musical notations including rests, quarter notes, eighth notes, and sixteenth notes across multiple staves.

488

Fl.

Cl.

Hn.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vc.

D.B.

no good, but contact on the play. Foul on the play.

8

492

Fl.

Cl.

Hn.

Hp.

Piano

Sop.

Person - al foul for Har - ri - son, so Zorn will go to the foul line.

Vln.1

Vln.2

Vc.

D.B.

8

496

Fl.

Cl.

Hn.

Hp.

Piano

Mez.

As a de fender you've just got to do that some times.

Vln.1

Vln.2

Vc.

D.B.

8

500

Fl.

Cl.

Hn.

Hp.

Piano

Sop.

B.

Vln.1

Vln.2

Vc.

D.B.

Zorn ready to shoot two free throws.

This is his third vis - it to the free

8

504

Fl.

Cl.

Hn.

Hp.

Piano

Sop.

B.

Vln.1

Vln.2

Vc.

D.B.

Shot is up...and the

throw line, and he made all six of those points.

8

508

Fl.

Cl.

Hn.

Hp.

Piano

Sop.

B.

Vln.1

Vln.2

Vc.

D.B.

first one is good.

The score is Pir-a - nha a hun - dred and five,

8

Cl.

Musical staff for Clarinet (Cl.) in G-flat major, showing a sequence of eighth notes across three measures.

Hn.

Musical staff for Horn (Hn.) in G-flat major, showing a sequence of eighth notes across three measures.

Hp.

Musical staff for Harp (Hp.) in G-flat major, showing chords and eighth notes across three measures.

Piano

Musical staff for Piano in G-flat major, showing a sequence of eighth notes across three measures.

Sop.

Musical staff for Soprano (Sop.) in G-flat major, showing a sequence of notes across three measures.

Torn goes out, sub-sti - tut-

B.

Musical staff for Bass (B.) in G-flat major, showing a sequence of notes across three measures.

In - cu - bi a hun-dred and one.

Vln.1

Musical staff for Violin 1 (Vln.1) in G-flat major, showing a rapid sixteenth-note passage across three measures.

Vln.2

Musical staff for Violin 2 (Vln.2) in G-flat major, showing a sequence of notes across three measures.

Vc.

Musical staff for Viola (Vc.) in G-flat major, showing a sequence of notes across three measures.

D.B.

Musical staff for Double Bass (D.B.) in G-flat major, showing a sequence of notes across three measures.

515

Cl. 

Hn. 

Hp. 

Piano 

Sop. 

Vln.1 

Vln.2 

Vc. 

D.B. 

518

Cl. 

Hn. 

Hp. 

Piano 

Sop. 

Mez. 

Vln.1 

Vln.2 

Vc. 

D.B. 

521

Cl.

Hn.

Hp.

Piano

Mez.

Vln.1

Vln.2

Vc.

D.B.

524

Cl.

Hn.

Hp.

Piano

B.

Vln.1

Vln.2

Vc.

D.B.

527

Cl.

Hn.

Hp.

Piano

Sop.

B.

Vln.1

Vln.2

Vc.

D.B.

New Jersey calls a time out.
 - cu - bi a hundred and two.

530

Cl.

Hn.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vc.

D.B.

Lar - kin subbed out, re - placed by Gil - mour.

533

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Hath - erley with the ball. Hather - ley passes to

8

537

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Har-ri-son. Har-ri-son takes a shot... Cos-tel-lo was all over him...

8

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

it's no good. Cos-tel-lo with the in-ten-tion - al foul.

8

545

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Mez.

They have to foul at this point if they want to have a chance to catch up.

Vln.1

Vln.2

Vla.

Vc.

D.B.

The musical score consists of ten staves. The top five staves are for woodwinds and strings: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), and Harp (Hp.). The next two staves are for Piano and Mezzo-soprano (Mez.). The bottom three staves are for strings: 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#), and the time signature is 4/4. The music is in a major mode. The vocal line in measure 546 contains the lyrics: "They have to foul at this point if they want to have a chance to catch up." The score includes various musical notations such as notes, rests, and dynamic markings.

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Mez.

Vln.1

Vln.2

Vla.

Vc.

D.B.

I think that was too ag-gres - sive on the de - fend - er's

553

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Mez.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Har-ri - son at the free throw line. Puts the shot up...and the first

part.

557

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

B.

Vln.1

Vln.2

Vla.

Vc.

D.B.

one is good.

The score is New Jer-sey a hun-dred and six, O - ma-ha

569

Fl.

Cl.

Hn.

Tpt.

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

placed by Torn, Williams is re-placed by Walsh, Cos-tel - lo is re-placed by Larkin.

573

Fl.

Cl.

Hn.

Tpt.

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Puts up a shot...But he can't sink the second.

577

Fl.

Cl.

Hn.

Tpt.

Mez.

Vln.1

Vln.2

Vla.

Vc.

D.B.

8

He would have liked to have made that one too and push the lead a little

580

Fl.

Cl.

Hn.

Tpt.

Sop.

Mez.

Vln.1

Vln.2

Vla.

Vc.

D.B.

8

Walsh gets the ball. Oma - ha has posses-sion.

farther.

585

Fl.

Cl.

Hn.

Tpt.

Hp.

Sop.

B.

Vln.1

Vln.2

Vla.

Vc.

D.B.

O - maha calls a time out.

That's his seventh rebound this game.

8

589

Fl.

Cl.

Hn.

Tpt.

Hp.

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Sub-sti-tu-tions for O-ma-ha: Williams sub-sti-tu-ted for Walsh, Costello sub-

593

Fl.

Cl.

Hn.

Tpt.

Hp.

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

sti-tu-ted for Sum - mers. And for New Jersey, Har-ri-son re-placed by

597

Fl.

Cl.

Hn.

Tpt.

Hp.

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Ken-ne - dy. Walsh brings the ball up the court.

8

Detailed description: This page of a musical score, numbered 98, contains measures 597 through 600. The score is for a symphony orchestra and a soprano. The instruments listed are Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Harp (Hp.), 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#), and the time signature is 4/4. The soprano part has lyrics: "Ken-ne - dy. Walsh brings the ball up the court." The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A rehearsal mark '8' is located at the bottom of the double bass staff.

601

Fl.

Cl.

Hn.

Tpt.

Hp.

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Walsh passes it in to Zorn. Zorn pushes in and drops in an eas - y

Detailed description of the musical score: The score is for measures 601-604. It features a vocal line (Sop.) with lyrics: "Walsh passes it in to Zorn. Zorn pushes in and drops in an eas - y". The instruments include Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Harp (Hp.), 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#), and the time signature is 4/4. The music is written in a standard orchestral format with a grand staff for strings and woodwinds, and a vocal line. The vocal line has a melodic line with lyrics underneath. The instruments have various rhythmic patterns, including eighth notes, quarter notes, and rests.

Fl.

Cl.

Hn.

Tpt.

Hp.

Sop.

layup for two points.

Mez.

You've got to re-spect the way Zorn makes his own lane.

Vln.1

Vln.2

Vla.

Vc.

D.B.

609

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Mez.

B.

Zorn is eight for sixteen tonight. The score is the Pir - a - nha a hun-

Vln.1

Vln.2

Vla.

Vc.

D.B.

614

Fl.

Cl.

Hn.

Hp.

Piano

Sop.

B.

Vln.1

Vla.

Vc.

D.B.

Hatherley receives the ball.

dred and six, the In - cu - bi a hun - dred and four.

8

618

Fl.

Cl.

Hn.

Hp.

Piano

Sop.

Vln.1

Vla.

Vc.

D.B.

Hath - er-ley with a pass to Orr. Orr gets a pick

622

Fl.

Cl.

Hn.

Hp.

Piano

Sop.

Vln.1

Vla.

Vc.

D.B.

from Hath - er-ley... tries a lay up through a crowd of de-fen-ders, but mis-ses.

626

Fl.

Cl.

Hn.

Hp.

Piano

Sop.

Vln.1

Vla.

Vc.

D.B.

Foul called on Williams. Sub - sti - tu - tions for

630

Fl.

Cl.

Hn.

Hp.

Piano

Sop.

Vln.1

Vla.

Vc.

D.B.

Omaha: Williams is replaced by Walsh, Costello is replaced by Summers.

634

Fl.

Cl.

Hn.

Hp.

Piano

Sop.
Orr at the line for two free throws.

B.
He's made twelve of eigh-

Vln.1

Vla.

Vc.

D.B.

8

Fl.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

B.

Vln.1

Vln.2

Vla.

Vc.

D.B.

mf

Puts it up...and the first one goes in.

teen free throws tonight.

8

641

Cl.

Hn.

Tpt.

Piano

B.
 The score is New Jer - sey a hundred and sev - en,

Vln.1

Vln.2

Vla.

Vc.

D.B.

8

644

Cl.

Hn.

Tpt.

Piano

B.
 O - ma - ha a hun-dred and four.

Vln.1

Vln.2

Vla.

Vc.

D.B.

8

647

Cl.

Hn.

Tpt.

Piano

Sop.

B.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Shot is up...And that one is also good.

The score is Pir-

650

Cl.

Hn.

Tpt.

Piano

B.

Vln.1

Vln.2

Vla.

Vc.

D.B.

- a - nha a hun-dred and eight, In - cu - bi a hun-

653

Cl.

Hn.

Tpt.

Piano

Sop.

B.

Vln.1

Vln.2

Vla.

Vc.

D.B.

O - ma - ha calls a time out.

- dred and four.

656

Cl.

Hn.

Tpt.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Sub - sti - tu - tions for O - ma - ha: Will - iams comes in for Walsh,

Cl.

Hn.

Tpt.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Cos-tel - lo comes in for Lar-kin. Will - iams has the ball.

Cl.

Hn.

Tpt.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Will - iams pass-es to Torn.

665

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Torn pass-es to Zorn. Zorn makes a pass

8

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

to Torn. Torn tries for three...

8

Detailed description: This page of a musical score, numbered 112 and 668, features a soprano vocal line and a full symphony orchestra. The soprano part has lyrics: "to Torn. Torn tries for three...". The orchestra includes Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Harp (Hp.), Piano, Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is written in treble and bass clefs with a key signature of two sharps (F# and C#). The piano part features a steady eighth-note accompaniment. The strings play a rhythmic pattern of eighth notes. The woodwinds and brass parts have melodic lines. The harp part consists of simple chords. The double bass part has a steady eighth-note accompaniment. The page number 8 is located at the bottom left of the double bass staff.

671

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

it's no good. Two play - ers from

8

Detailed description: This block contains the musical score for measures 671 to 673. It features a full orchestral arrangement with woodwinds (Clarinets, Horns, Trumpets), strings (Violins 1 & 2, Viola, Violoncello, Double Bass), and piano. A soprano vocal line is present with lyrics. The key signature is two sharps (D major or F# minor). The time signature is 4/4. The woodwinds and strings play rhythmic patterns, while the piano provides harmonic support. The soprano sings the lyrics 'it's no good. Two play - ers from'.

674

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

O - ma - ha come down with the ball.

8

Detailed description: This block contains the musical score for measures 674 to 676. It continues the orchestral arrangement from the previous block. The soprano vocal line has the lyrics 'O - ma - ha come down with the ball.' The instrumental parts maintain their rhythmic and harmonic patterns. The key signature and time signature remain the same.

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Will-iams makes a pass to Torn. Torn pass-es to Zorn.

Vln.1

Vln.2

Vla.

Vc.

D.B.

8

Detailed description: This is a page of a musical score for a symphony, page 114, rehearsal mark 677. The score is in D major (two sharps) and 3/4 time. It features a vocal soloist (Soprano) and a full orchestra. The vocal line has lyrics: "Will-iams makes a pass to Torn. Torn pass-es to Zorn." The instrumental parts include Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Harp (Hp.), Piano, Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The woodwinds and strings play rhythmic patterns, while the harp and piano provide harmonic support. The vocal line is a simple melody with lyrics. The page number 114 is at the top left, and the rehearsal mark 677 is at the top left of the staff. A small number 8 is at the bottom left of the page.

683

Cl.

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Orr comes down with the ball.

686

Hn.

Tpt.

Hp.

Piano

Sop.

Vln.1

Vln.2

Vla.

Vc.

D.B.

New Jersey has the ball. In-tentional foul by Zorn.

690

Hn.

Tpt.

Hp.

Piano

Sop.

Mez.

Vln.1

Vln.2

Vla.

Vc.

D.B.

Orr is ready for the free throw.

That's what you've got to do.

8

Detailed description: This page of a musical score covers measures 690 to 693. The score is for a full orchestra and two vocal soloists. The key signature is D major (two sharps) and the time signature is 4/4. The instruments are arranged vertically from top to bottom: Horns (Hn.), Trumpets (Tpt.), Harp (Hp.), Piano, Soprano (Sop.), Mezzo-soprano (Mez.), Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The vocal soloists have lyrics: 'Orr is ready for the free throw.' and 'That's what you've got to do.' The piano part features a rhythmic accompaniment of eighth and sixteenth notes. The strings play a steady eighth-note pattern. The double bass part has a simple bass line. A rehearsal mark '8' is located at the bottom left of the page.

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

Takes the shot...and the first
 He's shot fourteen for twenty from the line here tonight.

698

Hn.

Tpt.

Hp.

Piano

Sop.

Mez.

Vln.1

Vln.2

Vla.

Vc.

D.B.

one goes in.

He's un-stop - pa-ble from the free throw line.

702

Hn.

Tpt.

Hp.

Piano

B.

Vln.1

Vln.2

Vla.

Vc.

D.B.

The score is Pir - a - nha a hun-dred and nine, In cu - bi a hundred and four.

Hn.

Tpt.

Hp.

Piano

Sop.

Mez.

Vln.1

Vln.2

Vla.

Vc.

D.B.

8

Puts the shot up...And that one is also good.

Those were pretty im -

Tpt.

Hp.

Sop.

Mez.

Vln.1

Vln.2

Vla.

D.B.

8

The score is New Jer-

por - tant shots for him to make.

714

Tpt.

Hp.

Sop.

Vln.1

Vln.2

Vla.

D.B.

sey a hun-dred and ten, O-ma-ha a hun - dred and four.

718

Tpt.

Hp.

Sop.

Vln.1

Vln.2

Vla.

D.B.

Cos - tel - lo with the ball. He gets to the basket... con-tes-ted shot...

Tpt.

Hp.

Sop.
the lay - up is good.

B.
Cos-tello has shot seven for thir - teen so far.

Vln.1

Vln.2

Vla.

D.B.

Tpt.

Hp.

B.
The score is New Jer - sey a hundred and ten, O-maha a hun-dred and six.

Vln.1

Vln.2

Vla.

D.B.

731

Musical score for measures 731-734. The score is in G major (two sharps) and 4/4 time. The instruments are Tpt., Hp., Sop., Vln.1, Vln.2, Vla., and D.B. The Soprano part has the lyrics "That's the end of the game." The music features a rhythmic pattern of eighth notes and quarter notes in the strings and brass, with a melodic line in the soprano.