

# Horn 3

CUE

## Come to Play

Thomas Cabaniss

1 **Steadily** ♩ = 92  
Bn. 1

2 3-4 *mp* 5 7-11

**Audience Cue**  
12 **Moving forward** ♩ = 96  
Cl. 1

2 14-15 16-17 **18** *mp* As before ♩ = 92

20 **23** **6**

*p* 24-29

**30** Tbn. 1

4 31-34 *p* **Freely; out of time** *rit.*

39 **Maestoso** ♩ = 72  
*mf*

*mf*

45 **Moving forward** ♩ = 80  
*con sord.*

2 48-49

**Audience Cue**  
50 *senza sord.*  
*mp*

*mp*

**55** *mf*

*mf*

61 **Con moto** ♩ = 126  
*p* *mp* *f* *rit.*

*p* *mp* *f* *rit.*

# Horn 3

CUE  3

## Orchestra Families

Thomas Cabaniss

1 **Maestoso** ♩ = 76 String player introduces section

Vc.

5 Wind player introduces section

Bn. 1

BRASS PLAYER:  
"I'm [NAME] and my instrument is the [INSTRUMENT]. The trumpets, horns, trombones, and tuba - we are the brass family."

8 Brass player introduces section

*f*

11 Perc. player introduces section

*mf* *f*

# Horn 3

## New World Play-Along

Antonín Dvořák  
Thomas Cabaniss

**Largo** ♩ = 52  
1 Eng. Hn. Dialogue

**6** With power ♩ = 96  
Tbns. **6**

**13** Serenely **8**

**21** Vn. 1 **6**

**29** *p*

33

Horn in F 3

# Ram Tori Maya

## Student Prelude

Reena Esmail

(based on a bhajan by Ninu Mazumdar)

Lilting (♩=220)

7

*mp*

12

*mf*

17

4

*mp*

25

5

*mf*

34 VAMP (as needed) (attacca)

*mf*

# Ram Tori Maya

Lilting (♩=220)

12

**A** Trumpet 1

*mp*

52

**B**

12

*mp*

*mf*

6

74

**C**

*f*

4

Horn in F 3

82 **D**  
*mp legato*

88 **E**  
*mp*

94 **F** 8

106 **G** 6  
*mp* *mf*

116 **H**  
*f*

122 *mf*

128 **I** **J** 7 8

146 **K** 6  
*mp* *mf*

156 Out of time (♩=ca.176) 2

# Horn 3

CUE 6

**OPEN**

## The Firebird: Finale

Igor Stravinsky

1 **Lento maestoso** ♩ = 54

Hn. 1

5

**Dialogue**

**10** **Lento maestoso** ♩ = 54

Hn. 1

14

**18** **4** **22** Ob. 1 **4**

18-21 24-27

**28** Hns. 1, 2 **f**

**32** **36** **Più mosso** **4** **fff**

36-39

**40** Allegro non troppo ♩ = 208

Musical staff for measures 40-41. Measure 40 starts with a *gliss.* (glissando) on a sharp note, followed by a *ff* (fortissimo) dynamic. The staff contains a series of eighth notes with stems pointing up.

Musical staff for measures 42-43. Measure 42 continues the *ff* dynamic and eighth-note pattern from the previous staff.

Musical staff for measures 44-45. Measure 44 begins with a **44** measure rest, followed by eighth notes in the bass clef.

Musical staff for measures 46-47. Measure 46 starts with a *ff marcatisissimo* dynamic and continues with eighth notes in the bass clef.

Musical staff for measures 48-49. Measure 48 continues the eighth-note pattern in the bass clef.

**50** Doppio valore, maestoso ♩ = 104

Musical staff for measures 50-51. Measure 50 starts with a *fff* (fortississimo) dynamic and features dotted half notes in the treble clef.

Musical staff for measures 52-53. Measure 52 continues the dotted half note pattern in the treble clef.

**54** poco a poco allargando

Musical staff for measures 54-55. Measure 54 includes the instruction *sempre più cresc.* (sempre più crescendo). The staff shows dotted half notes in the treble clef.

**56** Molto pesante ♩ = 60

Musical staff for measures 56-57. Measure 56 starts with a *fff* dynamic. Measure 57 features a *pp sub.* (pianissimo subito) dynamic followed by a *fff* dynamic. The staff contains dotted half notes in the treble clef.

# Horn 3

## Cue 7

African American Spiritual  
Arr. Nathalie Joachim

CUE 7: "We Shall Not Be Moved"

Flowing ♩ = 76

rit. . . . .

a tempo

15

16

31

35

10

49

16

65

Vln. I  
8va

73

rit. . . . .

a tempo

79

rit. . . . .

# Horn 3

## Ode to Joy Play-Along

Ludwig van Beethoven  
Arr. Philip Rothman

**Allegro assai**  $\text{♩} = 80$

Hn. 1

*f*

5

3

6-8

9

Ob. 1

13

8

13-20

21

Hn. 1

27

29

33

*f*

*sf*

39

41

45

49

*sf*

51

57

# Horn 3

CUE 9

## Oye

Jim Papoulis

**Conga beat**

4  
1-4

Tpts.

8  
9  
3  
9-11  
mp

15

21  
mf

27  
3  
28-30  
f

33  
Play 4x  
Tacet 1x and 2x

37  
39  
4  
39-42  
f

43

47  
f

51