

Symphony no. I: A Ghost Story

IV. Ascent

CUT #1

With Wonder $\text{♩} = 80$

First musical staff in bass clef, 4/4 time signature. It begins with a dynamic marking of *f*. The staff contains a series of eighth notes, some grouped in triplets (marked with a '3'). There are various accents and slurs throughout the line.

Second musical staff in bass clef, continuing the eighth-note pattern from the first staff. It includes triplets and various articulations.

Third musical staff in bass clef, starting with a dynamic marking of *ff*. It features a mix of eighth notes and quarter notes, with triplets and slurs.

Fourth musical staff in bass clef, marked with *rit.* (ritardando). It continues the rhythmic patterns with triplets and slurs.

Fifth musical staff in bass clef, starting with a dynamic marking of *fff*. It contains a few notes with a slur, followed by a large, thick black arrow pointing back to the beginning of the first staff, indicating a repeat or cut.

EL CAMINO REAL

(A Latin Fantasy)

3rd TROMBONE

ALFRED REED (1985)

Allegro brillante

CUT #2



First line of musical notation for CUT #2, starting with a bass clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music begins with a dynamic marking of *f marc.* and features a series of eighth and sixteenth notes.



Second line of musical notation for CUT #2, continuing the melodic line with eighth notes and ending with a dynamic marking of *ff*.



Third line of musical notation for CUT #2, featuring a dynamic marking of *mf* and a series of eighth notes.



Fourth line of musical notation for CUT #2, starting with a dynamic marking of *mf*, moving to *ff*, and ending with a large black arrow pointing back to the beginning of the line.

CUT #3

Allegro brillante



First line of musical notation for CUT #3, starting with a bass clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music begins with a dynamic marking of *f* and features a series of eighth notes. A large black arrow points to the start of the line. The line ends with a dynamic marking of *ff molto stacc.*



Second line of musical notation for CUT #3, continuing the melodic line with eighth notes and ending with a dynamic marking of *ff*.



Third line of musical notation for CUT #3, featuring a dynamic marking of *sub.f* and a series of eighth notes. A large black arrow points back to the beginning of the line.