

# Redshift

Chris Creswell

Part 1 ♩ = 154

tr

2

5 legato

*f* *mf*

13

tr

tr

*ff*

Redshift - Flute 1&2

19 accel. 2

*p* ————— *ff*

Faster ♩ = 160

24

*mp subito*

tr

*fff* poco accel.

Light and Bouyant ♩ = 164

33 39 45

6 6 4

*p*

53

*ff*

Musical staff with notes and accents. The staff contains several measures of music with accents (v) and slurs over groups of notes.

Musical staff with measure numbers 61 and 67. It includes a 4-measure rest, dynamics markings *mp*, *ff*, and *fp*, and a 2/4 time signature at the end.

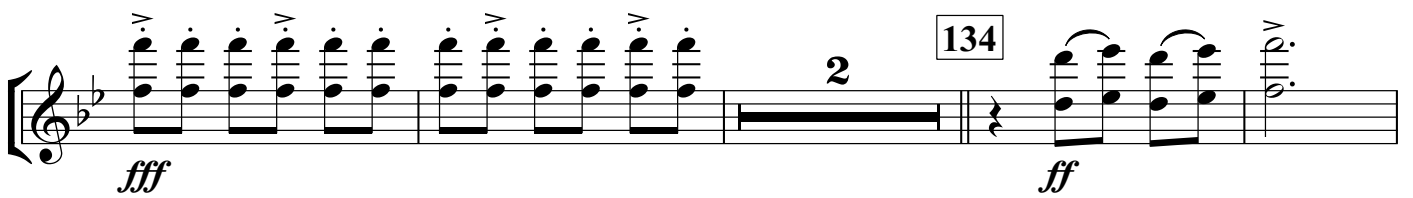
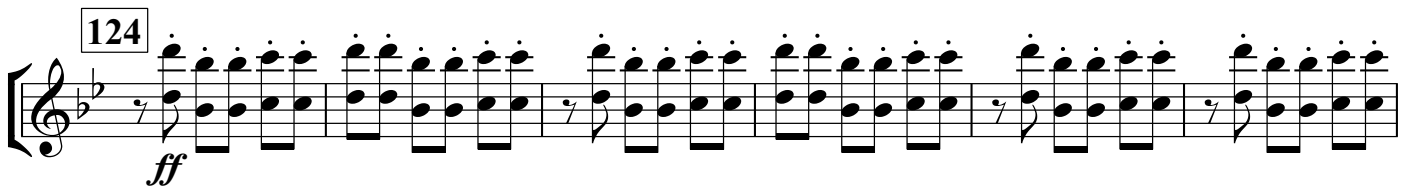
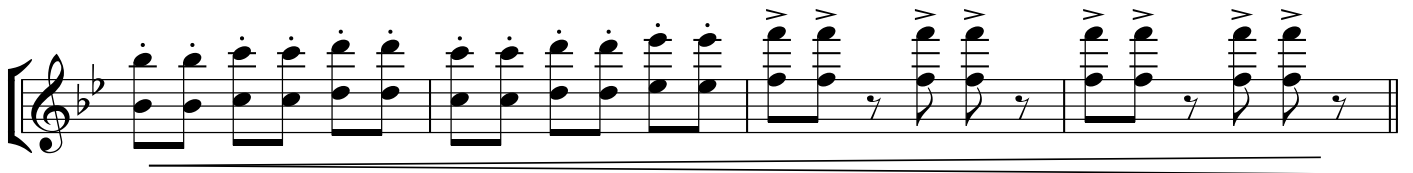
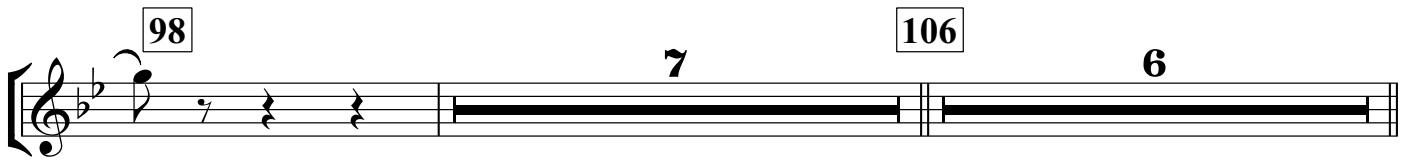
Musical staff with dynamics markings *ff* and *fff*. It features a 2/4 time signature, a 3/4 time signature, and notes with accents.

Musical staff with measure numbers 76 and 84. It includes an 8-measure rest, dynamics marking *mf*, and notes with accents.

Musical staff with measure number 92 and dynamics marking *f*. It features notes with accents and slurs.

Musical staff with triplets. It contains several measures of music with slurs and triplet markings (3) under groups of notes.

Redshift - Flute 1&2



A single musical staff in treble clef with a key signature of three flats. It contains a series of eighth and sixteenth notes, many of which are beamed together and have slurs above them. There are also some notes with accents (^) above them.

Musical staff starting at measure 142. It features a series of notes with slurs, followed by a measure with a 7/4 time signature. The dynamics are marked *fff* and *p*. A tempo marking "A touch slower ♩ = 160" is present. There are also markings for "2" and "3" measures, and the instruction "poco rit." at the end.

Musical staff starting at measure 152. It contains several measures with slurs. Measure numbers 152, 164, and 167 are indicated. The dynamics are marked *mf*. There is a "Solo" marking above a note in measure 167.

Musical staff starting at measure 168. It contains a series of notes with slurs. Measure numbers 169, 170, 171, 172, 173, and 174 are indicated.

Musical staff starting at measure 176. It contains a series of notes with slurs. Measure numbers 175, 177, 178, and 179 are indicated.

Musical staff starting at measure 180. It contains a series of notes with slurs. Measure numbers 180, 181, 182, 183, 184, and 185 are indicated. The dynamic *f* is marked at measure 184.

# Redshift - Flute 1&2

186 Hand drumming layers in

Musical notation for measures 186-193. The top staff contains a melodic line with a long slur over measures 187-192. The bottom staff contains a bass line with a long slur over measures 187-192. The dynamic marking *mf* is placed below the bottom staff.

Musical notation for measures 194-200. The top staff contains a melodic line with a long slur over measures 195-197. The bottom staff contains a bass line with a long slur over measures 195-197. The dynamic markings *mp*, *f*, and *fp* are placed below the bottom staff.

Musical notation for measures 201-210. The top staff contains a melodic line with a long slur over measures 203-206. The bottom staff contains a bass line with a long slur over measures 203-206. The dynamic markings *ff* and *mp* are placed below the bottom staff. Measure numbers 201, 202, 203-206, 207, 208, 209, and 210 are indicated below the top staff.

Musical notation for measures 211-218. The top staff contains a melodic line with a long slur over measures 212-214. The bottom staff contains a bass line with a long slur over measures 212-214. The dynamic markings *mf* and *f* are placed below the bottom staff.

Musical notation for measures 219-226. The top staff contains a melodic line with a long slur over measures 220-222. The bottom staff contains a bass line with a long slur over measures 220-222. The dynamic marking *ff* is placed below the bottom staff.

Redshift - Flute 1&2

227

228 229 230 231 232 233 234

♩ = 90

237

Soundscape

235 236 238 239 240 241

*fff* *p* 3

245

7

253

9

262

*ff*

A little slower ♩ = 80

270

*fff*





Clarinet 1

# Redshift

Chris Creswell

Part 1  $\text{♩} = 154$

*f* *mf* *ff* *p* *mp subito* *fff*

*tr* *legato* *accel. 2* *Faster* *poco accel.*

2 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

$\frac{3}{4}$

# Redshift - Clarinet 1

Light and Bouyant ♩ = 164

33 6 39

*mf* 40 41 42 43 44

45 3

*f* *p* 49 50 51 52

53

*ff* 54 55 56 57

61 4

58 59 60 65 66

*mp*

67

68 69 70 71 72 73 74 75

*ff* *fp* *ff* *fff*

76 8 84

*mf* 85 86 87 88

92

89 90 91 93

*f*

94 95 96 97

98 7 106 6

Redshift - Clarinet 1

112 **4**

*mp* 116 117 118 119

120 121 122 123

124

*ff* 125 126 127 128 129

130 131 **2** 134 *ff* 135

136 137 138 139 140 141

142 146 A touch slower ♩ = 160 **2** **3** *fff* 143 144 145 *p* poco rit.

152 ♩ = 152 **12** 164 **4** 168 **8**

176 **10** 186 *mf* 187 188

189 190 191 192

Detailed description: This is a musical score for Clarinet 1, spanning measures 112 to 192. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a 4-measure rest at measure 112. The first system (measures 112-123) features a melodic line starting at measure 116 with a mezzo-piano (*mp*) dynamic, and a rhythmic accompaniment of eighth notes. The second system (measures 124-141) continues the melodic line, reaching a fortissimo (*ff*) dynamic. Measure 134 includes a 2-measure rest. The third system (measures 142-145) features a fortissimo (*fff*) melodic line with a crescendo leading to a piano (*p*) dynamic at measure 145. Measure 146 is marked 'A touch slower' with a tempo of ♩ = 160. The fourth system (measures 152-168) consists of rests of 12, 4, and 8 measures, with dynamics *mf* and *ff* indicated. The fifth system (measures 176-188) features a 10-measure rest followed by a melodic line starting at measure 186 with a mezzo-forte (*mf*) dynamic. The sixth system (measures 189-192) continues the melodic line.

Redshift - Clarinet 1

194

193 195 196

197 198 199 200 201 202

*f* *fp* < *ff*

203 4

*mp* 207 208 209 210

211 *mf* 212 213 214 215 216 217 *f* 218

219 *ff* 220 221 222 223 224 225 226

227 228 229 230 231 232

*♩* = 90

237 8

233 234 *fff* 235 236

245 8 253 9 262 *ff* 263 264

265 266 267 268 269

Redshift - Clarinet 1

270 A little slower ♩ = 80

Musical score for Clarinet 1, measures 270-281. The score is written on two staves in treble clef with a key signature of one flat (B-flat). The tempo is marked 'A little slower' with a quarter note equal to 80 beats per minute. The first staff contains measures 270-274, and the second staff contains measures 275-281. Dynamics include *fff*, *fp*, and *fff*. Measure 277 features a triplet of eighth notes with accents. Measure 278 features a triplet of eighth notes with accents. Measure 279 features a triplet of eighth notes with accents. Measure 280 features a triplet of eighth notes with accents. Measure 281 features a triplet of eighth notes with accents.

# Redshift

Chris Creswell

Part 1 ♩ = 154

*f* 2 *mf* 6

7 8 9

10 11

12 13 *ff* 14

15 16 17 18

19 *accel.* 2 *p* 21 22 *ff* 23

24 *Faster* ♩ = 160 25

26 *mp subito* 27

Redshift - Alto Sax 1&2

**poco accel.**

*fff* 28 29 30 31 32

**Light and Bouyant** ♩ = 164

33 39 6

*mf* 40 41 42 43 44

45 *f* 46 47 48 *p* 49 50 51

53 52 *ff* 54 55 56 57

61 58 59 60 *mp* 62 63 64 65

67 66 *ff* 68 69 70 *fp* 71 *ff* 72 *fff* 73 74 75

76 84 8 *mf* 85 86 87 88

92 89 90 91 *f* 93

94 95 96 97

Redshift - Alto Sax 1&2

98 106 7 6

112 4 116 mp 117 118 119

120 121 122 123

124 ff 125 126 127 128 129

130 131 134 2 ff 3 135 136 137

138 139 140 141 142 143 144 145 fff

146 A touch slower ♩ = 160 p 2 3 poco rit.

152 ♩ = 152 164 168 12 4 8

176 186 mf 187 188



Redshift - Alto Sax 1&2

189 190 191 192

194

193 195 196

197 198 199 200 201 202

*f* *fp* < *ff*

203

4

*mp* 207 208 209 210

211

*mf* 212 213 214 215 216 217 218

*f*

219

*ff* 220 221 222 223 224 225 226

227

228 229 230 231 232 6

*♩* = 90

237

8

233 234 *fff* 235 236

245 8 253 9 262

*ff* 263 264 265 266

Redshift - Alto Sax 1&2

270 A little slower ♩ = 80

267 268 269 *fff* 271 272

273 274 275 276

277 *fp* 278 279 *fff* 280 281

Tenor Saxophone

# Redshift

Chris Creswell

Part 1 ♩ = 154

*f* *mf* *ff* *p* *mp* *fff*

*tr* *legato* *accel.* *Light and Bouyant*

2 5 7 8 9 10 11 12 13 14 15 16 17 18 19 21 22 23 24 25 26 27 28 29 30 31 32 33 36 37 38

# Redshift - Tenor Saxophone

39

39 40 41 42 43 44

45

45 46 47 48 49 50 51 52

*f* *p*

53

53 54 55 56 57 58 59 60

*ff*

61

61 62 63 64 65 66

*mp*

67

67 68 69 70 71 72 73 74 75

*ff* *fp* *ff* *fff*

76

84 85 86 87 88

*mf*

92

89 90 91 92 93

*f*

94 95 96 97

98

98 106

7 6

Redshift - Tenor Saxophone

112 **4**  
116 *mp* 117 118 119 120 121

124  
122 123 *ff* 124 125 126 127

128 129 *fff* 130 131 **2**

134  
*ff* 134 135 136 137 138 139 140 141

142 146 A touch slower ♩ = 160 **2** **3** *poco rit.*  
*fff* 142 143 144 145 *p* 146

152 ♩ = 152 **12** 164 **4** 168 **8**

176 **10** 186  
*mf* 186 187 188

189 190 191 192

194  
193 194 195 196 197

# Redshift - Tenor Saxophone

*f* 198 199 *fp* 200 *ff* 201 202

203 211

8

*mf* 211 212 213 214 215 216 217

219

*f* 218 *ff* 219 220 221 222 223 224 225 226 <sup>3</sup> <sub>3</sub>

227

227 228 229 230 231 232 233 234 *fff* 235

$\text{♩} = 90$

237 245

8 8

236

253

4

257 *mf* 258 259 260 261

262

*ff* 262 263 264 265 266 267 268

270 A little slower  $\text{♩} = 80$

*fff* 269 270 271 272 273 274

275 276 277 *fp* 278 279 *fff* 280 281

Baritone Saxophone

# Redshift

Chris Creswell

Part 1 ♩ = 154

*f* 2 *mf* 5 *legato* 6

7 8 9

10 11

12 13 *ff* 14 15

16 17 18

19 *accel.* 3 22 *mp* *ff* 23

24 *Faster* ♩ = 160 25 26

27 28 29 30 31 32 *poco accel.* *mp subito* *fff*  $\frac{3}{4}$

# Redshift - Baritone Saxophone

**33** Light and Bouyant ♩ = 164 **39**

*mp* 36 37 38 39 40 41 42 43 44

**45** *f* 45 46 47 48 *p* 49 50 51 52

**53** *ff* 53 54 55 56 57 58 59 60

**61** *mp* 61 62 63 64 65 66

**67** *ff* 67 68 69 70 *fp* 71 *ff* 72 *fff* 73 74 75

**76** *mf* 84 85 86 87 88

**92** *f* 92 93

**98** 94 95 96 97 **106** 7 6



Redshift - Baritone Saxophone

112 **4**

116 *mp* 117 118 119 120 121

Detailed description: Musical staff 112-121. Starts with a whole rest for 4 measures. From measure 116, a series of eighth notes with accents, moving from G4 to E5. Dynamics: *mp*. Measure 121 ends with a double bar line.

124

122 123 *ff* 124 125 126 127

Detailed description: Musical staff 122-127. Measures 122-123: quarter notes G4, A4. Measures 124-127: eighth notes with accents, moving from G4 to E5. Dynamics: *ff*. Measure 127 ends with a double bar line.

128 129 *fff* 130 131 **2**

Detailed description: Musical staff 128-131. Measures 128-129: eighth notes with accents, moving from G4 to E5. Measures 130-131: eighth notes with accents, moving from G4 to E5. Dynamics: *fff*. Measure 131 ends with a double bar line.

134

*ff* 134 135 136 137 138 139 140 141

Detailed description: Musical staff 134-141. Measures 134-141: quarter notes with accents, moving from G4 to E5. Dynamics: *ff*. Measure 141 ends with a double bar line.

142 146 A touch slower  $\text{♩} = 160$  *poco rit.*

142 143 144 145 *fff* 146 **2** **3**

Detailed description: Musical staff 142-146. Measures 142-145: quarter notes with accents, moving from G4 to E5. Dynamics: *fff*. Measure 146: quarter rest. Following are two whole rests of 2 and 3 measures respectively. Tempo marking: *poco rit.*. Time signature changes to 4/4 at the start of measure 146.

152  $\text{♩} = 152$  164 168

**12** **4** **8**

Detailed description: Musical staff 152-168. Measures 152-168: whole rests. Dynamics: *p*. Time signature changes to 4/4 at the start of measure 152.

176 186

**10** *mp* 186 187 188 189 190 191 192 193

Detailed description: Musical staff 176-193. Measures 176-185: whole rests. Dynamics: *mp*. Measures 186-193: quarter notes with accents, moving from G4 to E5. Measure 193 ends with a double bar line.

194

194 195 196 197 *f* 198 199 *fp* *ff* 200 201 202

Detailed description: Musical staff 194-202. Measures 194-197: quarter notes with accents, moving from G4 to E5. Dynamics: *f*. Measures 198-202: quarter notes with accents, moving from G4 to E5. Dynamics: *fp* to *ff*. Measure 202 ends with a double bar line.

203 211

**8** *mf* 211 212 213 214 *f* 215 216 217 218

Detailed description: Musical staff 203-218. Measures 203-210: whole rests. Dynamics: *mf*. Measures 211-218: quarter notes with accents, moving from G4 to E5. Dynamics: *f*. Measure 218 ends with a double bar line.

# Redshift - Baritone Saxophone

**219**

219 220 221 222 223 224 225 226

*ff*

Measures 219-226: Treble clef, key signature of two flats. Measure 219 starts with a half note G4. Measures 220-222 are quarter notes. Measure 223 is a half note. Measure 224 is a quarter note. Measure 225 is a half note. Measure 226 is a quarter note with a triplet of eighth notes (G4, A4, B4) and a dynamic marking of *ff*.

**227**

227 228 229 230 231 232 233 234 235

*fff*

Measures 227-235: Treble clef, key signature of two flats. Measure 227 is a half note. Measures 228-230 are quarter notes. Measure 231 is a half note. Measure 232 is a quarter note. Measures 233-234 are quarter notes with a slur. Measure 235 is a quarter rest. Dynamic marking *fff* is at the end.

**237** **245**

236 8 8

Measures 236-245: Treble clef, key signature of two flats. Measure 236 is a whole rest. Measures 237-244 are marked with a large '8' above the staff, indicating a full rest. Measure 245 is a whole rest. A tempo marking  $\text{♩} = 90$  is above measure 237.

**253**

4

*mf* 257 258 259 260 261

Measures 253-261: Treble clef, key signature of two flats. Measures 253-256 are marked with a large '4' above the staff, indicating a full rest. Measures 257-261 are quarter notes with a slur. Dynamic marking *mf* is below measure 257.

**262**

*ff* 262 263 264 265 266 267 268

Measures 262-268: Treble clef, key signature of two flats. Measures 262-268 are quarter notes with accents. Dynamic marking *ff* is below measure 262.

**270** A little slower  $\text{♩} = 80$

269 *fff* 270 271 272 273 274

Measures 269-274: Treble clef, key signature of two flats. Measure 269 is a quarter rest. Measures 270-274 are quarter notes with accents. Dynamic marking *fff* is below measure 270. A tempo marking 'A little slower  $\text{♩} = 80$ ' is above measure 270.

275 276 277 278 279 280 281

*fp* *fff*

Measures 275-281: Treble clef, key signature of two flats. Measures 275-276 are quarter notes. Measures 277-279 are quarter notes with a slur. Measure 280 is a quarter rest. Measure 281 is a quarter rest. Dynamic markings *fp* and *fff* are below measures 277 and 280 respectively.

Mellophone 1&2

# Redshift

Chris Creswell

**Part 1** ♩ = 154

*tr* **2** **5** *legato*

*f* *mf*

7 8 9

10 11 12

**13** *tr* *tr*

*ff* 14 15 16 17

**19** *accel.* **2**

18 *p* 21 22 *ff* 23

**24** **Faster** ♩ = 160

25 26

*poco accel.*

27 *mp* *fff* 28 29 30 31 32

**Light and Bouyant** ♩ = 164

**33** **6** **39**

*mf* 40 41 42 43 44

# Redshift - Mellophone 1&2

45 *f* 46 47 48 *p* 49 50 51

52 *ff* 53 54 55 56 57

58 59 60 *mp* 61 62 63 64 65

66 *ff* 67 68 69 *fp* 70 *ff* 71 72 *fff* 73 74 75

76 8 84 8 92 6

98 8 106 *mf* 107 108 109 110

111 *ff* 112 3 116 *mp* 117 118

119 120 121 122 123

124 *ff* 125 126 127 128 129

Detailed description: This is a musical score for Mellophone 1&2, spanning measures 45 to 129. The score is written in a single system with a key signature of one flat (Bb) and a common time signature (C). The music is divided into several systems of staves. The first system (measures 45-51) starts with a forte (*f*) dynamic and transitions to piano (*p*) at measure 49. The second system (measures 52-57) features fortissimo (*ff*) dynamics. The third system (measures 58-65) is marked mezzo-piano (*mp*). The fourth system (measures 66-75) includes fortissimo (*ff*), fortissimo piano (*fp*), fortissimo (*ff*), and fortississimo (*fff*) dynamics, with a change in time signature from 4/4 to 3/4 at measure 71. The fifth system (measures 76-92) consists of rests of 8, 8, and 6 measures, with measure numbers 76, 84, and 92 indicated above. The sixth system (measures 98-110) starts with an 8-measure rest (measure 98) and then features mezzo-forte (*mf*) dynamics. The seventh system (measures 111-118) includes fortissimo (*ff*) and mezzo-piano (*mp*) dynamics, with a 3-measure rest at measure 112. The eighth system (measures 119-123) continues with a series of eighth notes. The final system (measures 124-129) is marked fortissimo (*ff*) and consists of eighth notes.

Redshift - Mellophone 1&2

134

130 131 135 136 137

138 139 140 141 142 143 144 145

146 A touch slower ♩ = 160

152 ♩ = 152

164 Backfield

165 166 167

168 176 186

192 193

194 Brass still facing backfield

195 196 197 198 199 200 201 202

203

204 205 206 207 208 209 210

211

212 213 214 215 216 217 218

219

220 221 222 223 224 225 226

*fff* *ff* *ff* *mp* *f* *fp* *ff* *mp* *f* *ff* *mp* *f* *ff*

2 3 2 3 12 8 10 6

poco rit.

# Redshift - Mellophone 1&2

227

228 229 230 231 232

6

♩ = 90

237

8

233 234 *fff* 235 236

245 Solo

*mp* 246 247 248 249 250 251

253

252 254 255 *mf* 256 257 258

262

259 260 261 *ff* 263 264 265 266 267

270 A little slower ♩ = 80

268 269 *fff* 271 272 273

274 275 276

277 *fp* 278 279 *fff* 280 281

Detailed description: This is a musical score for Mellophone 1&2, spanning measures 227 to 281. The score is written in a single staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as ♩ = 90 for measures 227-236 and ♩ = 80 for measures 270-281. The score includes various dynamics such as *mp*, *mf*, *ff*, and *fp*. There are several slurs and phrasing marks. A 'Solo' section begins at measure 245. A six-measure phrase is bracketed at measure 232. An eight-measure phrase is indicated by a thick line at measure 237. The score concludes with a double bar line at measure 281.

Trumpet 1

# Redshift

Chris Creswell

**Part 1** ♩ = 154

*f* *tr* *mf* *legato*

2 5 7 8 9 10 11 12 13 14 15 16 17 18 19 21 22 23 24 25 26 27 28 29 30 31 32 33 39 45 49 50

*ff* *p* *ff* *mp* *fff* *poco accel.*

*accel. 2*

**Light and Bouyant** ♩ = 164

3/4 *p*

# Redshift - Trumpet 1

53

51 52 *ff* 54 55

56 57 58 59 60

61 4 67 *mp* 65 66 *ff* 68 *fp* 69 70

*ff* 71 *fff* 72 73 74 75

76 8 84 8 92 6

98 8 106 *mf* 107 108 109

110 111 *ff* 112 3 *mp* 116

117 118 119 120 121 122 123 *sfz*

124 *ff* 125 126 127 128 129

Detailed description: This is a musical score for a trumpet part. It consists of nine staves of music. The first staff (measures 51-55) features eighth-note patterns with a dynamic marking of *ff*. The second staff (measures 56-60) continues with similar eighth-note patterns. The third staff (measures 61-70) includes a four-measure rest (measure 61), followed by eighth-note patterns (measures 65-66) and quarter notes (measures 68-70) with dynamics *mp*, *ff*, and *fp*. The fourth staff (measures 71-75) shows a change in time signature from 2/4 to 3/4, with dynamics *ff* and *fff*. The fifth staff (measures 76-92) contains three rests of 8, 8, and 6 measures, with measure numbers 84 and 92 marked. The sixth staff (measures 98-109) starts with an 8-measure rest (measure 98), followed by eighth-note patterns (measures 107-109) with a dynamic of *mf*. The seventh staff (measures 110-116) features eighth-note patterns (measures 110-111) with a dynamic of *ff*, a three-measure rest (measure 112), and eighth-note patterns (measures 116) with a dynamic of *mp*. The eighth staff (measures 117-123) contains eighth-note patterns (measures 117-119) and quarter notes (measures 120-123) with a dynamic of *sfz*. The ninth staff (measures 124-129) consists of eighth-note patterns with a dynamic of *ff*.



# Redshift - Trumpet 1

130 *fff* 131 *ff* 135

136 137 138 139 140 141

142 143 144 145 *fff* *p* 146 A touch slower ♩ = 160 *poco rit.* 2 3

152 ♩ = 152 164 *mp* Backfield 165 166 167

168 8 176 10 186 8

194 195 196 197 198 199 200 201 202 *mp* *f* *fp < ff*

203 204 205 206 207 208 209 210 *mp*

211 212 213 214 215 216 217 218 *mf* *f*

219 220 221 222 223 224 225 226 *ff*

# Redshift - Trumpet 1

227

228 229 230 231 232

♩ = 90

237

8

233 234 235 236

*fff*

245

7

253

252 254 255

*mf*

256 257 258 259 260 261

262

*ff* 263 264 265 266 267 268

270 A little slower ♩ = 80

269 271 272 273 274

*fff*

275 276 277 278 279 280 281

*fp* *fff*

Trumpet 2&3

# Redshift

Chris Creswell

**Part 1** ♩ = 154

*f* *tr* *mf* *legato*

2 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 21 22 23 24 25 26 27 28 29 30 31 32 33 39 45 49 50

*ff* *p* *ff* *mp* *fff* *p*

*accel. 2* *poco accel.*

**Light and Bouyant** ♩ = 164

33 39 45 49 50

*p*

3/4

Redshift - Trumpet 2&3

53

51 52 *ff* 54 55

56 57 58 59 60

61

67

4 *mp* 65 66 *ff* 68 *fp* 69 70

*ff* 71 *fff* 72 73 74 75

76

84

92

8 8 6

98

106

8 *mf* 107 108 109

112

110 111 *ff* 116 *mp*

117 118 119 120 121 122 123 *sfz*

124

*ff* 125 126 127 128 129

Redshift - Trumpet 2&3

134

*fff* 130 131 *ff* 135

136 137 138 139 140 141

142

*fff* 143 144 145 *p* 146 A touch slower ♩ = 160 148 149 150 151 *poco rit.*

152

152 ♩ = 152 12 154 *mp* Backfield 155 156 157 158

168

168 8 170 10 172 186 174 8

194

*mp* 195 196 197 198 199 *f* 200 *fp* 201 *ff* 202

203

*mp* 204 205 206 207 208 209 210

211

*mf* 212 213 214 215 216 217 *f* 218

219

*fff* 220 221 222 223 224 225 226

# Redshift - Trumpet 2&3

**227**

228 229 230 231 232 233 234 *fff* 235

*♩* = 90

**237** **245**

236 252

**253**

*mf* 254 255 256 257 258

**262**

259 260 261 *ff* 263 264

265 266 267 268 269

**270** A little slower *♩* = 80

*fff* 271 272 273 274

275 276 277 *fp* 278 279 *fff* 280 281

# Redshift

Chris Creswell

Part 1  $\text{♩} = 154$

*f* *mf* *ff* *p* *mp* *fff*

*tr* *legato* *accel.* *poco accel.*

2 5 13 19 24

24 Faster  $\text{♩} = 160$

3/4

Redshift - Trb - Bar 1

Light and Bouyant ♩ = 164

33 39

36 37 38 40 41 42 43 44

45

46 47 48 49 50 51 52

53

54 55 56 57 58 59 60

61

62 63 64 65 66

67

68 69 70 71 72 73 74 75

76 84 92

8 8 6

98

99 100 101 102 103

106

104 105 107 108 109

112

110 111 116

*mp* *f* *mp* *p* *ff* *mp* *ff* *fff* *mf* *mf* *ff* *mp*



Redshift - Trb - Bar 1

117 118 119 120 121 122 123

124

*ff* 125 126 127 128 129

134

*fff* 130 131 *ff* 135 136 137

142

A touch slower  $\text{♩} = 139$  140 141 *fff* 143 144 145 *poco rit.*

146

*p* 146 147 148 149 150 151

152

164

$\text{♩} = 152$  152 164 *mp* 165 166 167

168

176

186

168 176 186

194

*mp* 195 196 197 198 199 200 201 202 *f* *fp < ff*

203

*mp* 204 205 206 207 208 209 210

Redshift - Trb - Bar 1

211

*mf* 212 213 214 215 216 217 *f* 218

219

*ff* 220 221 222 223 224 225 226

227

228 229 230 231 232 233 234 *fff* 235

$\text{♩} = 90$   
237

236 246 247 248 249 250  
*p < f- p < f- p < f- p < f- p < f-*

253

251 252 255 *mf* 256 257 258  
*p < f- p < f-*

262

259 260 261 *ff* 263 264 265 266

A little slower  $\text{♩} = 80$   
270

267 268 269 *fff* 271 272 273

274

274 275 276 277 278 279 *fp* 280 281 *fff*

# Redshift

Chris Creswell

Part 1  $\text{♩} = 154$

*f* 2 *mf* 6 *legato* 7 8 9 10 11 12 13 14 *ff* 15 16 17 18 19 *accel. 2* 20 21 *p* 22 *ff* 23 24 *Faster*  $\text{♩} = 160$  *poco accel.* 25 26 27 *mp* 28 *fff* 29 30 31 32

# Redshift - Trb - Bar 2

**33** Light and Bouyant ♩ = 164 **39**

**45** *f* *p*

**53** *ff*

**61** *mp*

**67** *ff* *fp* *ff* *fff*

**76** **84** **92** 8 8 6

**98** *mf*

**106** *mf*

**112** 3 *ff* *mp*

Redshift - Trb - Bar 2

117 118 119 120 121 122 123

124

*ff* 125 126 127 128 129

134

*fff* 130 131 *ff* 135 136 137

142

138 139 140 141 *fff* 143 144 145

146 A touch slower ♩ = 160

*p* 146 147 148 149 *poco rit.*

152

♩ = 152

*mp* 152 164 *Backfield* 165 166 167

168

176

186

168 176 186

194

*mp* 195 196 197 *f* 198 199 *fp* *ff* 200 201 202

203

*mp* 204 205 206 207 208 209 210

Redshift - Trb - Bar 2

211

Musical staff for measures 211-218. The key signature has three flats. Measure 211 starts with a *mf* dynamic. Measures 215-217 are grouped together with a slur and end with a *f* dynamic. Measure 218 is a whole rest.

219

Musical staff for measures 219-226. The key signature has three flats. Measure 219 starts with a *ff* dynamic. Measures 225-226 feature a triplet of eighth notes.

227

Musical staff for measures 227-235. The key signature has three flats. Measures 233-234 are grouped together with a slur and end with a *fff* dynamic. Measure 235 is a whole rest.

$\text{♩} = 90$

237

245

Musical staff for measures 236-250. Measure 236 is a whole rest. Measures 237-244 are a whole rest with an 8-measure rest bar above. Measures 245-250 are marked with dynamics: *p < f*, *p < f*, *p < f*, *p < f*, *p < f*, *p < f*.

253

2

Musical staff for measures 251-258. Measures 251-252 are marked with dynamics: *p < f*, *p < f*. Measures 253-254 are a whole rest with a 2-measure rest bar above. Measures 255-258 are marked with a *mf* dynamic.

262

Musical staff for measures 259-266. Measures 260-261 are grouped together with a slur and end with a *ff* dynamic. Measure 262 is a whole rest.

270 A little slower  $\text{♩} = 80$

Musical staff for measures 267-273. Measure 269 is a whole rest. Measure 270 is marked with a *fff* dynamic. Measure 270 is also marked with the tempo instruction 'A little slower' and  $\text{♩} = 80$ .

Musical staff for measures 274-281. Measures 277-279 are grouped together with a slur and end with a *fp* dynamic. Measure 280 is a whole rest. Measure 281 is a whole rest.

# Redshift

Chris Creswell

Part 1  $\text{♩} = 154$

**5** **8** **13** **4**

17 18

**19** **3**

accel. *mp* *ff* 22 23

**24** Faster  $\text{♩} = 160$

24 25 26

27 *mp* *tr* 28 *fff* 29 30 31 32

**33** Light and Bouyant  $\text{♩} = 164$  **39**

**3** **3/4**

*mp* 36 37 38 39 40 41 42 43 44

**45**

*f* 45 46 47 48 *p* 49 50 51 52

**53**

*ff* 53 54 55 56 57 58 59 60

**61**

*mp* 61 62 63 64 65 66

Redshift - Trb - Bar 3

67 *ff* 67 68 *fp* 69 70 *ff* 71 *fff* 72 73 74 75

76 8 84 8 92 6

98 8 106 *mp* 106 107 108 109 110

112 7 111 *ff* 112 120 *mp* 121 122 123

124

*ff* 124 125 126 127 128 129

134 2 *ff* 134 135 136 137

130 131

142 *fff* 142 143 144 145

138 139 140 141

146 A touch slower ♩ = 160 *p* 146 2 3 *poco rit.*

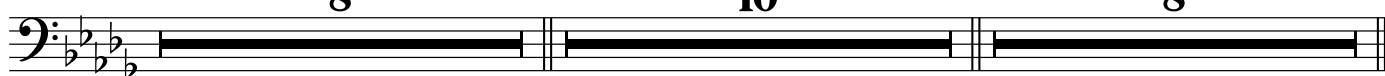
152 ♩ = 152 12 164 *mp* 164 165 166 167

Backfield

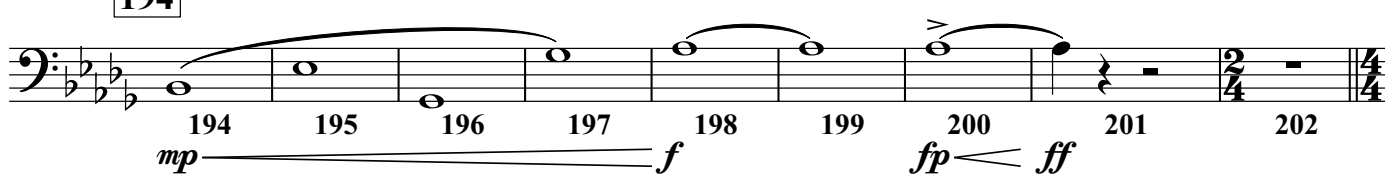


Redshift - Trb - Bar 3

168 8 176 10 186 8



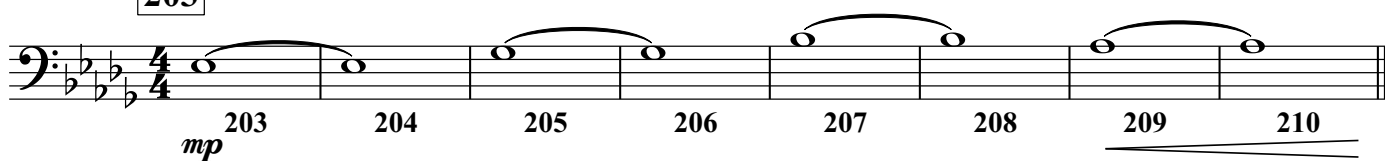
194



194 195 196 197 198 199 200 201 202

*mp* *f* *fp* *ff*

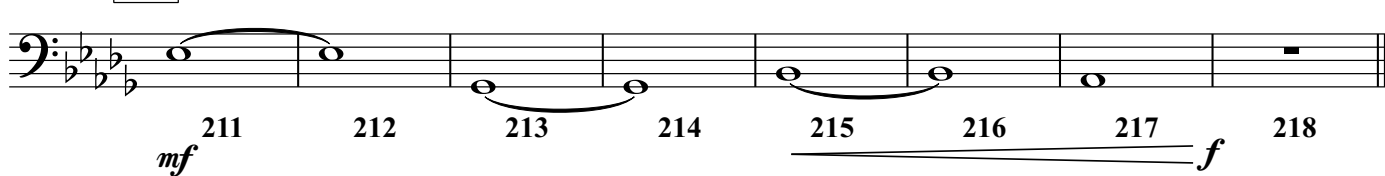
203



203 204 205 206 207 208 209 210

*mp*

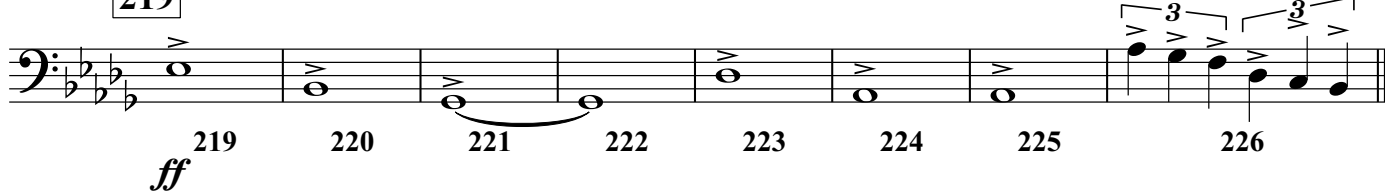
211



211 212 213 214 215 216 217 218

*mf* *f*

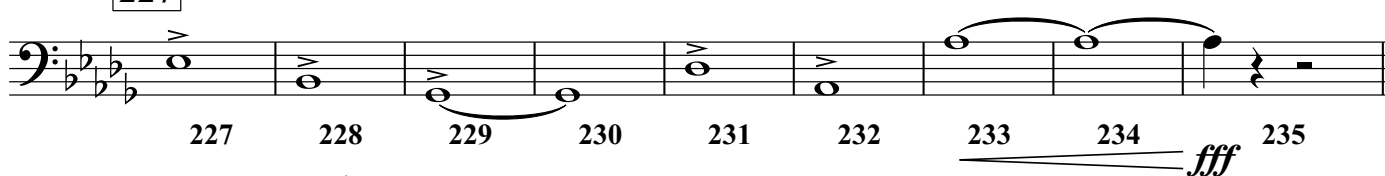
219



219 220 221 222 223 224 225 226

*ff*

227




227 228 229 230 231 232 233 234 235

*fff*

$\text{♩} = 90$

237 8 245 8



236

253



253 254 255 256 257 258 259 260

*mp*

Redshift - Trb - Bar 3

262

261 *ff* 262 263 264 265 266 267 268

270 A little slower ♩ = 80

269 *fff* 270 271 272 273 274

275 276 277 *fp* 278 279 *fff* 280 281

Detailed description: This musical score is for the trumpet part of 'Redshift', Bar 3. It consists of three staves of music in bass clef with a key signature of two flats. The first staff covers measures 261 to 268. Measure 261 is marked with a double underline and *ff*. Measures 262-268 feature eighth notes with accents. The second staff covers measures 269 to 274. Measure 269 is marked with a double underline and *fff*. Measure 270 is marked 'A little slower' with a tempo marking of ♩ = 80. Measures 271-274 continue with eighth notes and accents. The third staff covers measures 275 to 281. Measures 275-276 are eighth notes with accents. Measure 277 is marked *fp*. Measures 278-279 are marked with a double underline and *fff*. Measure 280 is a quarter rest, and measure 281 is a whole rest. The piece ends with a double bar line.

Tuba

# Redshift

Chris Creswell

Part 1 ♩ = 154

4 5 8 13 4

17

19 accel. 3

18 22 23

*mp* *ff*

24 Faster ♩ = 160

25 26

poco accel.

27 28 29 30 31 32

*mp* *tr* *fff*

33 Light and Bouyant ♩ = 164

3 39

36 37 38 40 41 42 43 44

*mp*

45

46 47 48 49 50 51 52

*f* *p*

53

54 55 56 57 58 59 60

*ff*

# Redshift - Tuba

61

Musical staff 61: Bass clef, key signature of two flats. Measure 61 starts with a half note G2 (marked *mp*). Measure 62 has a half note F2. Measure 63 has a half note E2. Measure 64 has a half note D2. Measure 65 has a half note C2. Measure 66 has a half note B1. Accents (>) are placed above measures 61, 62, 63, 64, and 65.

67

Musical staff 67: Bass clef, key signature of two flats. Measure 67 has a half note G2. Measure 68 has a half note F2. Measure 69 has a half note E2. Measure 70 has a half note D2. Measure 71 has a half note C2. Measure 72 has a half note B1. Measure 73 has a half note A1. Measure 74 has a half note G1. Measure 75 has a half note F1. Dynamic markings: *ff* (67), *fp* (68), *ff* (70), *fff* (71). Accents (>) are placed above measures 67, 68, 69, 70, 71, 72, 73, 74, and 75. Time signature changes from 2/4 to 3/4 at measure 72.

76

84

92

Musical staff 76-92: Bass clef, key signature of two flats. Measures 76-83, 84-91, and 92-97 are marked with a thick black bar, indicating a rest or a section to be played elsewhere. Above the staff, the numbers 8, 8, and 6 are placed above the respective bar groups.

98

106

Musical staff 98-110: Bass clef, key signature of two flats. Measure 98 has a half note G2. Measure 99 has a half note F2. Measure 100 has a half note E2. Measure 101 has a half note D2. Measure 102 has a half note C2. Measure 103 has a half note B1. Measure 104 has a half note A1. Measure 105 has a half note G1. Measure 106 has a half note F1. Measure 107 has a half note E1. Measure 108 has a half note D1. Measure 109 has a half note C1. Measure 110 has a half note B0. Dynamic marking: *mp* (106). Accents (>) are placed above measures 106, 107, 108, 109, and 110.

112

7

Musical staff 112-123: Bass clef, key signature of two flats. Measure 112 has a half note G2. Measure 113 has a half note F2. Measure 114 has a half note E2. Measure 115 has a half note D2. Measure 116 has a half note C2. Measure 117 has a half note B1. Measure 118 has a half note A1. Measure 119 has a half note G1. Measure 120 has a half note F1. Measure 121 has a half note E1. Measure 122 has a half note D1. Measure 123 has a half note C1. Dynamic markings: *ff* (112), *mp* (120). Accents (>) are placed above measures 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, and 123.

124

Musical staff 124-127: Bass clef, key signature of two flats. Measure 124 has a half note G2. Measure 125 has a half note F2. Measure 126 has a half note E2. Measure 127 has a half note D2. Dynamic marking: *ff* (124). Accents (>) are placed above measures 124, 125, 126, and 127.

Musical staff 128-131: Bass clef, key signature of two flats. Measure 128 has a half note C2. Measure 129 has a half note B1. Measure 130 has a half note A1. Measure 131 has a half note G1. Dynamic marking: *fff* (130). Accents (>) are placed above measures 128, 129, 130, and 131.

Musical staff 134-141: Bass clef, key signature of two flats. Measure 134 has a half note G2. Measure 135 has a half note F2. Measure 136 has a half note E2. Measure 137 has a half note D2. Measure 138 has a half note C2. Measure 139 has a half note B1. Measure 140 has a half note A1. Measure 141 has a half note G1. Dynamic marking: *ff* (134). Accents (>) are placed above measures 134, 135, 136, 137, 138, 139, and 140.

# Redshift - Tuba

**142** **146** A touch slower  $\text{♩} = 160$  **2** **3** poco rit.

**152**  $\text{♩} = 152$  **12** **164** Backfield

**168** **176** **186**

**194**

**203**

**211**

**219**

**227**

# Redshift - Tuba

$\text{♩} = 90$

**237** **245**

8 8

236

**253**

*mp* 254 255 256 257 258 259 260

**262**

261 *ff* **270** *A little slower*  $\text{♩} = 80$  263 264 265 266 267 268

269 *fff* 271 272 273 274

275 276 277 *fp* 278 279 *fff* 280 281

# Redshift

Chris Creswell

**Part 1** ♩ = 154

*f* *tr* *legato* *mf*

2 5 7 8 9 10 11 12 13 14 15 16 17 18 19 21 22 23 24 25 26 27 28 29 30 31 32 33 36 37 38 39 40 41 42 43 44

**24** Faster ♩ = 160

*mp* *tr* *fff* *poco accel.*

**33** Light and Bouyant ♩ = 164

*mp* **3** **39**

# Redshift - Baritone TC 1

45 *f* 45 46 47 48 *p* 49 50 51 52

Musical staff 45-52: Treble clef, 4/4 time. Measures 45-48 feature a melodic line with accents and a forte (*f*) dynamic. Measures 49-52 feature a sustained chord with a piano (*p*) dynamic.

53 *ff* 53 54 55 56 57 58 59 60

Musical staff 53-60: Treble clef, 4/4 time. Measures 53-60 feature a melodic line with accents and a fortissimo (*ff*) dynamic.

61 *mp* 61 62 63 64 65 66

Musical staff 61-66: Treble clef, 4/4 time. Measures 61-66 feature a melodic line with accents and a mezzo-piano (*mp*) dynamic.

67 *ff* 67 68 69 70 71 72 73 74 75

Musical staff 67-75: Treble clef, 4/4 time. Measures 67-75 feature a melodic line with accents and dynamics ranging from fortissimo (*ff*) to fortississimo (*fff*).

76 84 92

Musical staff 76-92: Treble clef, 4/4 time. Measures 76-83 (8 measures), 84-91 (8 measures), and 92-97 (6 measures) are indicated by thick black bars, representing rests or sustained notes.

98 *mf* 98 99 100 101 102 103

Musical staff 98-103: Treble clef, 4/4 time. Measures 98-103 feature a melodic line with accents and a mezzo-forte (*mf*) dynamic.

106 *mf* 104 105 106 107 108 109

Musical staff 104-109: Treble clef, 4/4 time. Measures 104-109 feature a melodic line with accents and a mezzo-forte (*mf*) dynamic.

112 *ff* 110 111 112 116 *mp*

Musical staff 110-116: Treble clef, 4/4 time. Measures 110-112 feature a melodic line with accents and a fortissimo (*ff*) dynamic. Measure 116 features a sustained chord with a mezzo-piano (*mp*) dynamic.

117 118 119 120 121 122 123

Musical staff 117-123: Treble clef, 4/4 time. Measures 117-123 feature a melodic line with accents.



Redshift - Baritone TC 1

124 *ff* 124 125 126 127 128 129

130 *fff* 131 134 *ff* 135 136 137

138 139 140 141 142 *fff* 143 144 145

146 *p* 146 2 3 *poco rit.*

152  $\text{♩} = 152$  12 164 *mp* 164 165 166 167 *Backfield*

168 8 176 10 186 8

194 *mp* 194 195 196 197 *f* 198 199 *fp* 200 *ff* 201 202

203 *mp* 203 204 205 206 207 208 209 210

## Redshift - Baritone TC 1

211

211 212 213 214 215 216 217 *f* 218

*mf* *f*

219

219 220 221 222 223 224 225 226

*ff*

227

227 228 229 230 231 232 233 234 *fff* 235

*fff*

♩ = 90

237 245

236 245 246 247 248 249 250

*p<f>* *p<f>* *p<f>* *p<f>* *p<f>* *p<f>*

253

251 252 255 256 257 258

*p<f>* *p<f>* *mf*

262

259 260 261 262 263 264 265 266

*ff*

270 A little slower ♩ = 80

267 268 269 270 271 272 273

*fff*

274 275 276 277 278 279 280 281

*fp* *fff*

# Redshift

Chris Creswell

**Part 1** ♩ = 154

4 5 8 13 4

17

19 *accel.* 3

18 22 23

*mp* *ff*

**24** *Faster* ♩ = 160

24 25 26

27 28 29 30 31 32

*mp* *tr* *fff* *poco accel.*

**33** *Light and Bouyant* ♩ = 164

3 39

36 37 38 39 40 41 42 43 44

*mp*

**45**

45 46 47 48 49 50 51 52

*f* *p*

**53**

53 54 55 56 57 58 59 60

*ff*

**61**

61 62 63 64 65 66

*mp*

## Redshift - Baritone TC 2

67

67 68 69 70 71 72 73 74 75

*ff* *fp* *ff* *fff*

76 84 92 6

98 106 8

*mp* 106 107 108 109 110

112 7

111 112 120 121 122 123

*ff* *mp*

124 124 125 126 127 128 129

*ff*

134 2

*fff* 130 131 *ff* 134 135 136 137

142

138 139 140 141 142 143 144 145

*fff*

146 A touch slower ♩ = 160

2 3 *poco rit.*

*p* 146

Redshift - Baritone TC 2

152  $\text{♩} = 152$  12 164 *Backfield*  
*mp* 164 165 166 167

168 8 176 10 186 8

194 194 195 196 197 198 199 200 201 202  
*mp* *f* *fp < ff*

203 203 204 205 206 207 208 209 210  
*mp*

211 211 212 213 214 215 216 217 218  
*mf* *f*

219 219 220 221 222 223 224 225 226  
*ff*

227 227 228 229 230 231 232 233 234 235  
*ff*

$\text{♩} = 90$  237 245 8 8  
236

# Redshift - Baritone TC 2

**253**

*mp* 253 254 255 256 257 258 259 260

Detailed description: This staff contains measures 253 through 260. It begins with a treble clef and a key signature of one flat. Measure 253 starts with a half note G4, followed by a quarter rest. Measure 254 has a quarter note G4, a quarter rest, and a half note A4. Measure 255 has a quarter note G4, a quarter rest, and a half note Bb4. Measure 256 has a quarter note G4, a quarter rest, and a half note A4. Measure 257 has a half note G4, a half note A4, and a half note Bb4. Measure 258 has a half note G4, a half note A4, and a half note Bb4. Measure 259 has a half note G4, a half note A4, and a half note Bb4. Measure 260 has a half note G4, a half note A4, and a half note Bb4. The dynamic is marked *mp*.

**262**

261 *ff* 262 263 264 265 266 267 268

Detailed description: This staff contains measures 261 through 268. It begins with a treble clef and a key signature of one flat. Measure 261 has a half note G4, a half note A4, and a half note Bb4. Measure 262 has a quarter note G4, a quarter note A4, and a quarter note Bb4. Measure 263 has a quarter note G4, a quarter note A4, and a quarter note Bb4. Measure 264 has a quarter note G4, a quarter note A4, and a quarter note Bb4. Measure 265 has a quarter note G4, a quarter note A4, and a quarter note Bb4. Measure 266 has a quarter note G4, a quarter note A4, and a quarter note Bb4. Measure 267 has a quarter note G4, a quarter note A4, and a quarter note Bb4. Measure 268 has a quarter note G4, a quarter note A4, and a quarter note Bb4. The dynamic is marked *ff*.

**270** A little slower ♩ = 80

269 *fff* 270 271 272 273 274

Detailed description: This staff contains measures 269 through 274. It begins with a treble clef and a key signature of one flat. Measure 269 has a half note G4, a half note A4, and a half note Bb4. Measure 270 has a half note G4, a half note A4, and a half note Bb4. Measure 271 has a half note G4, a half note A4, and a half note Bb4. Measure 272 has a half note G4, a half note A4, and a half note Bb4. Measure 273 has a half note G4, a half note A4, and a half note Bb4. Measure 274 has a half note G4, a half note A4, and a half note Bb4. The dynamic is marked *fff*. A tempo marking 'A little slower ♩ = 80' is placed above measure 270.

275 276 277 *fp* 278 279 *fff* 280 281

Detailed description: This staff contains measures 275 through 281. It begins with a treble clef and a key signature of one flat. Measure 275 has a half note G4, a half note A4, and a half note Bb4. Measure 276 has a half note G4, a half note A4, and a half note Bb4. Measure 277 has a half note G4, a half note A4, and a half note Bb4. Measure 278 has a half note G4, a half note A4, and a half note Bb4. Measure 279 has a half note G4, a half note A4, and a half note Bb4. Measure 280 has a half note G4, a half note A4, and a half note Bb4. Measure 281 has a half note G4, a half note A4, and a half note Bb4. The dynamic is marked *fp* for measures 277-279 and *fff* for measures 280-281.