

commissioned by The City of Boston for the opening
of the Leonard P. Zakim Bunker Hill Memorial Bridge

The Bridge

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(2002)

♩ = 144c. *bright, lively*

The musical score is written for a 4/4 time signature and consists of eight staves. The key signature is two sharps (F# and C#). The tempo is marked as quarter note = 144c. and the mood is "bright, lively".

- Flute:** Features a melodic line with several triplet patterns. Dynamics include *f* and *p*.
- B♭ Clarinet:** Provides a harmonic accompaniment with a melodic line. Dynamics include *f* and *p*.
- Trumpet in C (1 & 2):** Both parts play a similar melodic line. Dynamics include *p* and *f*.
- Trombone:** Provides a harmonic accompaniment. Dynamics include *f*.
- Piano:** Features a complex accompaniment with many triplet patterns. Dynamics include *f* and *p*.
- Percussion (SUSP. CYM.):** Plays a suspended cymbal pattern. Dynamics include *p* and *f*.
- Contrabass:** Provides a harmonic accompaniment. Dynamics include *f* and *p*.

4

The musical score consists of seven staves:

- Fl. (Flute):** Treble clef, D major key signature. Starts with a whole rest in 6/8 time, then a quarter note in 2/4, followed by a quarter rest in 4/4. The final measure features a triplet of eighth notes.
- Cl. (Clarinet):** Treble clef, D major key signature. Starts with a whole rest in 6/8 time, then a quarter note in 2/4, followed by a quarter rest in 4/4. The final measure features a triplet of eighth notes. Dynamic markings include *mf* and *f*.
- Tpts. (Trumpets):** Treble clef, D major key signature. Features a rhythmic pattern of quarter notes and eighth notes with accents. Dynamic markings include *mf* and *f*.
- Tbn. (Trombones):** Bass clef, D major key signature. Features a rhythmic pattern of quarter notes and eighth notes with accents. Dynamic markings include *mf* and *f*.
- Pno. (Piano):** Treble and Bass clefs, D major key signature. Features a rhythmic pattern of quarter notes and eighth notes with accents. The final measure includes a triplet of eighth notes.
- Pc. (Suspended Cymbal):** Treble clef, D major key signature. Labeled "SUSP. CYM.". Features a rhythmic pattern of quarter notes and eighth notes with accents. Dynamic markings include *f*, *p*, and *f*.
- Cb. (Contrabass):** Bass clef, D major key signature. Features a rhythmic pattern of quarter notes and eighth notes with accents. Dynamic markings include *f* and *gl.*

8

Ch. *f* Earth has not an - y - thing to show more fair: *f*

Earth has not an - y - thing to show more fair:

Fl. *f*

Cl. *f*

1 Tpt. *p < f p < f*

2 Tpt. *p < f p < f*

Tbn. *f*

Pno.

Pc. SUSP. CYM. SN. DR. *mf p < f p*

Cb. *f*

11

Ch. Dull would he be of soul who could pass— by a sight— so— touch-ing in its
Dull— would he be— of— soul who could pass by a sight so touch - ing

Fl.

Cl.

1
Tpt.

2

Tbn.

Pno.

Pc. SN. DR. *mf*

Cb.

14

Ch. *mp*
ma - jes - ty: This ci - ty now— doth,— like a gar - ment, wear— the

ma - jes - ty: This ci - ty now doth,— like a gar - ment, wear the

Fl. *mp*

Cl. *mp*

Tpts. *mp*

Tbn. *mp*

Pno. *mp*

Pc. SN. DR. *ff*

Cb. *mp*

18

Ch. *p*
beau - ty of the morn - ing; si - lent, bare.
p
beau - ty of the morn - ing; si - lent, bare.

Fl. *p*

Cl. *p*

Tpts. *p*

Tbn. *p*

Pno. *p*

Pc. TRGL. *pp*

Cb. *p*

23 *poco cresc.*

Ch. Ships, tow - ers, domes, thea - tres, and tem - ples lie

Ships, tow - ers, domes, thea - tres, and tem - ples lie

poco cresc.

Fl. *mp* 3 5

Cl.

Pno. *poco cresc.*

Pc. TRGL. (l.v.)

28 *poco mf*

Ch.
o - pen, o - pen, un - to the fields, o - pen un - to the
o - pen, un - to the fields, o - pen un - to the fields, and to the

Fl. *mf* *poco*

Cl. *mf* *poco*

1 Tpt. *poco mf*

2 Tpt. *poco mf*

Tbn. *poco mf*

Pno. *poco mf*

Pc. SUSP. CYM. *mf* *mp*

Cb. *poco mf*

32

Ch. fields, and the sky, to the fields and to the sky.

sky, and to the sky, and to the sky, and the sky.

Fl. 3

Cl. mp

1 Tpt. 3

2

Tbn. mp

Pno. mp

Pc. SUSP. CYM. p cresc. mf pp p

Cb. mp

37

Ch. *mf* *f* *mf*
 All bright and gli- ttering in the smoke - less air.

Fl. *mf* *f* *mf*
 All bright and gli- ttering in the smoke less air.

Cl. *p* *f*
 3 3 3 3 3 3 3 3

1 Tpt. *p* *f*
 2 Tpt. *p* *f*

Pno. *p* *f*
 3 3 3 3 3 3 3 3

Pc. SUSP. CYM. *mp* TRGL. *mp* *f*

Cb. pizz.

40

p

Ch. Nev - er did sun more beau - ti - fully steep in his first splen - dour val - ley,

p

Nev - er did sun more beau - ti - fully steep in his first splen - dour val - ley,

Fl. *p*

Cl. *p*

Tpt.1 *p*

Pno. *p*

Cb. *p* arco

45

Ch. rock, or hill; Ne'er saw I, nev - er felt, a calm so deep!

rock, or hill; Ne'er saw I, nev - er felt, a calm so deep!

Fl.

Cl.

Pno.

Pc. SUSP. CYM. *pp*

Cb. pizz. arco pizz. arco pizz.

51

Ch.

Cl.

Pno.

Pc. SN. DR. *p*

Cb. arco pizz. arco pizz. arco pizz. arco

57 *f* *f*

Ch. Great are your-self and my-self, We are just as good and bad as the

Fl. *f*

Cl. *f*

Tpts. *f*

Tbn. *f*

Pno. *ff*

Pc. SN. DR. *f* *p* *f* *fp* *f* *mp*

Cb. *f*

61

Ch. *mf*
old - est and young - est or an - y, What the best and worst did we could

Fl. *mf*

Cl. *mf*

Tpts. *mf*

Tbn. *mf*

Pno. *mf*

Pc. SN. DR. *f* *mp* TRGL. *mf* *mp*

Cb. *mf*

65

Ch.

do, What they felt .. do we not feel it in our-selves? What they

do, What they felt .. do we not feel it in our-selves? What they

Fl.

Cl.

Tpts.

Tbn.

Pno.

Cb.

The musical score for page 15, measures 65-68, is arranged in a standard orchestral format. The vocal parts (Ch.) are in the top two staves, with lyrics: "do, What they felt .. do we not feel it in our-selves? What they". The woodwinds (Fl. and Cl.) are in the next two staves, featuring triplets and dynamic markings of *f* and *p*. The brass (Tpts. and Tbn.) are in the next two staves, with the Tpts. part showing a *p* dynamic. The piano (Pno.) and double bass (Cb.) are in the bottom two staves, with the Pno. part showing a *p* dynamic. The score is in a key signature of one flat and a common time signature.

69 *mf*

Ch. wished . . do we not wish the same?

mf

Fl. *mf*

Cl. *mf*

Tpts. *mf*

Tbn. *mf*

Pno.

8^{va} - - - - -

Pc. SN. DR. *p*

Cb.

72 *ff*

Ch. Great are your - self and my - self,

ff

Great are your - self and my - self.

Fl. *ff*

Cl. *ff* 6

Tpts. *ff*

Tbn. *ff*

Pno. *ff*
(8^{va}) - - -

Pc. SN. DR. *f* *ff*

Cb. *ff*

74

Ch. We are just as good and bad as the old - est and young - est or

We are just as good and bad, we are just as good and bad as an

Fl.

Cl.

Tpts.

Tbn.

Pno.

Pc. SN. DR. *mp* *f*

Cb.

Detailed description of the musical score: The score is for measures 74-76. The vocal parts (Chorus) are in the top two staves. The woodwinds include Flute (Fl.) and Clarinet (Cl.). The brass section consists of Trumpets (Tpts.) and Trombones (Tbn.). The piano (Pno.) part is in the middle section. The percussion (Pc.) part includes a snare drum (SN. DR.) and a cymbal (Cym.). The double bass (Cb.) part is at the bottom. The key signature is B-flat major. The time signature is 4/4. The vocal parts have lyrics: 'We are just as good and bad as the old - est and young - est or' and 'We are just as good and bad, we are just as good and bad as an'. The piano part features a 'Sub' section. The percussion part includes a snare drum and cymbal with dynamics *mp* and *f*.

77

Ch. *mp*
an - y, What the best and worst did we could

Fl. *mp*

Cl. *mp*

1 Tpt. *mp*

2 Tpt. *mp*

Tbn. *mp*

Pno. *mp sub.*

Pc. TRGL. *p*

Cb.

80 *ff*

Ch. do, What they felt . . do we not feel it in our-selves?

ff

do, What they felt . . do we not feel it in our-selves?

Fl. *f*

Cl. *f*

1 *ff*

Tpt. 2 *ff*

Tbn.

Pno. *f*

Pc. TRGL. *mp* *mp*

Ch.

Detailed description: This page of a musical score, numbered 20, contains measures 80 through 82. It features a vocal line with lyrics and a full instrumental ensemble. The vocal parts (Ch.) are in a key with one flat and a common time signature. The lyrics are: "do, What they felt . . do we not feel it in our-selves?". The instrumental parts include Flute (Fl.), Clarinet (Cl.), Trumpets (Tpt. 1 and 2), Trombone (Tbn.), Piano (Pno.), Percussion (Pc.), and Cello (Ch.). Dynamics range from *ff* (fortissimo) to *f* (forte) and *mp* (mezzo-piano). A trill (TRGL.) is marked for the Percussion part. A triplet of eighth notes is indicated in the vocal line at measure 81.

83

mp *p* *p*

Ch. What they wished . . do we not wish the same?

mp *p*

Fl.

Cl.

Tpts.

Tbn.

mf *p* *p*

Pno.

Cb.

p

87

Ch.

Fl.

Cl.

Tbn.

Pno.

Pc. SUSP. CYM.

p

Cb.

90

f

Ch. Earth— has not an - y - thing to show more fair; Dull would he be of

f

Earth— has not an - y - thing to show— more— fair;— Dull— would he be— of—

Fl. *f* 3 3 3 3 3 3 3 3 3 3 3 3

Cl. *f*

1 Tpt. *f* *mf*

2 Tpt. *f* *mf*

Tbn. *f*

Pno. *f*

Pc. SUSP. CYM. *f* TRGL. *mp* *mp* SUSP. CYM.

Cb. *f*

93

Ch.

soul who could pass— by a sight— so— touch-ing in its ma— jes-ty:

soul— who could pass— by a sight— so— touch-ing in its ma - jes - ty:

Fl.

3 3 3

Cl.

1

Tpt.

2

Tbn.

Pno.

Cb.

96 *mp*

Ch. *mp*
This ci - ty now doth, — like a gar - ment, wear — the beau - ty of the

Ch. *mp*
This ci - ty now doth, — like a gar - ment, wear the beau - ty of he

Fl. *mp*

Tpts. *mp*

Tbn. *mp*

Pno. *mp*

Pc. TRGL. *pp*

Cb. *mp*

100

Ch.
morn - ing. The
morn - ing. The

Fl.
p *mp*

Cl.
p *mp*

Tpt.1
p

Tbn.
p

Pno.
p

Pc.
SUSP. CYM.
p

Cb.
p

104

Ch. *p*
riv - er gli - deth at its own sweet will: And all that

Fl. *p*
riv - er gli - deth at its own — sweet — will: And all that

Cl.

1 *mp*
2 *mp*
Tbn. *mp*

Pno. *pp* *mf* *pp*

Pc. SUSP. CYM. *mp* *p* *pp*

Cb.

109

Ch. *mf*
migh - ty heart is ly - ing still, still.

Fl. *mf*
p sub.

Cl. *mf*
p sub.

Tpt. 1 *mf*
p

Tpt. 2 *mf*
p sub.

Tbn. *mf*
p sub.

Pno. *ff* *mf* *p*

Pc. SUSP. CYM. *mp*

Cb. *mf*
p sub.

114

Fl. *mf* *mp sub.*

Cl. *f* *mp sub.*

Tpts. *mp*

Tbn. *poco* *f* *mp*

Pno. *f* *mp*

Pc. SN. DR. *fp* TRGL. *mp*

Cb. *poco* *f* *mp*

Detailed description: This page of a musical score covers measures 114, 115, and 116. The score is for a full orchestra and includes parts for Flute (Fl.), Clarinet (Cl.), Trumpets (Tpts.), Trombone (Tbn.), Piano (Pno.), Snare Drum (Pc.), and Cymbal (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 114 features a flute rest and a clarinet triplet. Measure 115 shows the flute and clarinet playing a melodic line with dynamics *mf* and *f* respectively, while the piano plays a triplet in the right hand and a rhythmic pattern in the left. Measure 116 concludes with various instruments playing, including the snare drum and cymbal, with dynamics ranging from *mp* to *fp*. Performance markings include *poco* for the trombone and cymbal, and *TRGL.* for the snare drum.