

DINOSAURS' DANCE

**For Two-part Treble Chorus and Orchestra
with optional dancers**

**Music by
BRUCE TRINKLEY**

**Lyrics by
FRANK FISLER**

**Illustrations by
J. BRUCE JONES**

Dinosaurs' Dance

For Two-part Treble Chorus and Orchestra

Flute/Piccolo

Flute

2 Oboes

2 Bb Clarinets

2 Bassoons

4 Horns in F

2 Trumpets in C

2 Trombones

Bass Trombone

Tuba

Timpani

Percussion:

**Snare drum, bass drum, suspended cymbal
slapstick, orchestra bells, chimes (E)
trap set, triangle, xylophone, wood block**

Violin 1

Violin 2

Viola

Violoncello

String Bass

The composer expresses his appreciation to the Hambidge Center for the Arts and Sciences in Rabun Gap, Georgia, for a composer residency in November of 2019 to orchestrate *Dinosaurs' Dance*.

***Dinosaurs' Dance* for chorus and orchestra is dedicated with appreciation and gratitude to Michael Jinbo, Music Director and Conductor of the Nittany Valley Symphony, for his many years of leadership and inspiration to the Symphony and his contributions to the musical life of Bellefonte, State College and central Pennsylvania.**

Dinosaurs' Dance

Words by Frank Fisler

Music by Bruce Trinkley

Allegro giocoso ♩ = 108

This musical score is for the piece "Dinosaurs' Dance" by Bruce Trinkley, with lyrics by Frank Fisler. The score is for a full orchestra and includes a percussion section. The tempo is marked "Allegro giocoso" with a metronome marking of 108 beats per minute. The time signature is 2/4. The score is divided into two systems. The first system includes parts for Flute/Piccolo, Flute, Oboe 1, Oboe 2, Bb Clarinet 1, Bb Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, C Trumpet 1, C Trumpet 2, Trombone 1, Trombone 2, Bass Trombone, Tuba, Timpani, Snare drum, Susp. cymbal, and Bs Drum. The second system includes parts for Violin 1, Violin 2, Viola, Violoncello, and String Bass. The score features various dynamics such as *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). The percussion section includes a Snare drum, Susp. cymbal, and Bs Drum. The string section includes Violin 1, Violin 2, Viola, Violoncello, and String Bass. The woodwind section includes Flute/Piccolo, Flute, Oboe 1, Oboe 2, Bb Clarinet 1, Bb Clarinet 2, Bassoon 1, and Bassoon 2. The brass section includes Horn 1, Horn 2, Horn 3, Horn 4, C Trumpet 1, C Trumpet 2, Trombone 1, Trombone 2, Bass Trombone, and Tuba. The score is written in 2/4 time and features a variety of rhythmic patterns and dynamics.

9 **To Piccolo**

This musical score is for the section 'To Piccolo' and includes the following instruments and parts:

- Woodwinds:** Flute (Fl.), Oboe 1 (Ob.1), Oboe 2 (Ob.2), Clarinet 1 (Cl.1), Clarinet 2 (Cl.2), Bassoon 1 (Bsn.1), Bassoon 2 (Bsn.2).
- Brass:** Trumpet 1 (Tpt.1), Trumpet 2 (Tpt.2), Trombone 1 (Trb.1), Trombone 2 (Trb.2), Bass Trombone (BsTrb), Tuba.
- Percussion:** Perc.
- Strings:** Violin 1 (V1), Violin 2 (V2), Viola (Vla.), Violoncello (Vlc.), Bass (Bs.).

Key features of the score include:

- Tempo/Character:** The section is marked *leggiero* (light).
- Dynamic Markings:** *p* (piano) and *mf* (mezzo-forte) are used throughout.
- Rehearsal Mark:** A square box with the number '9' is placed at the beginning of the first staff.
- Key Signature:** The key signature changes from one sharp (F#) to three sharps (F#, C#, G#).

17 Piccolo

Fl/Pic
Fl.
Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Bsn.2

p *mf* *mf* *mf* *mf* *mp* *mp*

Detailed description: This system of the score covers measures 17 through 20. It includes staves for Flute/Piccolo, Flute, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, and Bassoon 2. The key signature is three sharps (F#, C#, G#). The woodwinds play a melodic line starting in measure 17, with dynamics ranging from *p* to *mf*. The bassoons play a rhythmic accompaniment of eighth notes, starting in measure 19 with a dynamic of *mp*.

17

Hn.1
Hn.2
Hn.3
Hn.4
Perc.

mp *mp* *mp* *mp* *mp* *mf*

Detailed description: This system covers measures 17 through 20 for Horns and Percussion. It includes staves for Horn 1, Horn 2, Horn 3, Horn 4, and Percussion. The horns play a rhythmic accompaniment of eighth notes, starting in measure 19 with a dynamic of *mp*. The percussion plays a similar rhythmic pattern, starting in measure 19 with a dynamic of *mf*.

17

V1
V2
Vla.
Vlc.
Bs.

mp *f* *mp* *p* *f* *f* *f*

Detailed description: This system covers measures 17 through 20 for the string section. It includes staves for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The strings play a melodic line starting in measure 17, with dynamics ranging from *mp* to *f*. The double bass plays a rhythmic accompaniment of eighth notes, starting in measure 19 with a dynamic of *f*.

Allegro moderato $\text{♩} = 96$

29

Fl. *p*

Cl.1

Allegro moderato $\text{♩} = 96$

29

S. *mf*

A. *mf*

"Please come to our dance, please do, please do. Please come to our dance, please

Allegro moderato $\text{♩} = 96$

29

V1 *mf* *mp*

V2 *mf* *mp*

Vla. *mf* *pizz.* *p* *arco* *pizz.*

Vlc. *mf* *pizz.* *p* *arco* *pizz.*

Bs. *mf*

35

Fl/Pic

Fl. *f*

Cl.1

Cl.2 *p*

Flute

35

S. do, please do. Please come to our dance. Please

A. do, please do. Please come to our dance. Please

35

V1 *f*

V2 *f*

Vla. *arco* *f*

Vlc. *arco* *f*

Bs. *f*

42

Fl/Pic. *p*

Cl.1 *p*

S. come to our dance, please do, please do," said the pter - an - don, said the pter - an - don with a

A. come to our dance, please do, please do," said the pter - an - don, with a

V1 *mp*

V2 *mp* *pizz.*

Vla. *pizz.* *mp* *arco*

Vlc. *pizz.* *mp* *arco* *mf*

Bs. *mp* *mf*

allarg.
cresc.
allarg.

with allarg.

49

Fl/Pic.

Fl. *f*

Ob.1 *f*

Ob.2 *f*

Cl.1 *mf* *f*

Cl.2 *f*

Bsn.1 *f*

Bsn.2 *f*

Perc. Slapstick

a tempo

49

S. flap of his skin cov - ered wings. *a tempo*

A. flap of his skin cov - ered wings. *a tempo* Though

V1 *mf*

V2 *mf*

Vla. *mf*

Vlc. *f*

Bs. *f*

55 *p*

Fl/Pic

Bsn.1

Bsn.2

55 *p*

Hn.1

Hn.2

Hn.3

Hn.4

55 *poco cresc.*

S. "Land - sakes a - live, I'd nev - er miss one of your things."

A. Jane was just five, she said,

55 *mp* *poco cresc.*

V1

55 *mp* *poco cresc.*

V2

Vla. *mp*

Vlc. *mp* *poco cresc.*

Bs. *mp* *poco cresc.*

63 *brillante*

Fl/Pic *f brillante* *p*

Fl. *f brillante*

Ob.1 *f brillante*

Ob.2 *f brillante*

Cl.1 *f brillante*

Cl.2 *f brillante*

Bsn.1 *f*

Bsn.2 *f*

63 *mf*

Hn.1 *mf*

Hn.2 *mf*

Hn.3 *mf*

Hn.4 *mf*

Orchestra bells

Perc. *f brillante*

63 *mf*

S. *mf*

A. *mf*

"Please come to our dance, please do, please do,"

63 *brillante*

V1 *f brillante* *mp*

V2 *f brillante* *mp*

Vla. *f* *pizz.* *mp*

Vlc. *f* *pizz.* *mp*

Bs. *f*

69

Fl/Pic

Cl.1

Perc.

S.

A.

V1

V2

Vla.

Vlc.

Bs.

p

allarg.

mf

Slapstick

said the pter - an - don, said the pter - an - don with a flap of his skin cov-ered

said the pter - an - don, with a flap of his skin cov-ered

allarg.

mf

mp

arco

mp

mf

mp

mp

mf

mp

a tempo

Meno mosso

76

Fl/Pic. *f*

Fl. *f*

Ob.1 *mp*

Ob.2 *mp*

Cl.1 *subito p* *rit. e dim.*

Cl.2 *subito p* *rit. e dim.*

Bsn.1 *f* *subito p*

Bsn.2 *f* *subito p*

76

Hn.1 *f* *subito p* *rit. e dim.*

Hn.2 *f* *subito p* *rit. e dim.*

Hn.3 *mf*

Hn.4 *mf* *p*

Tpt.1 *f*

Tpt.2 *f*

Trb.1 *mf*

Trb.2 *mf*

BsTrb *f*

Tuba *f*

Orchestra bells

Perc. *mp*

S. *a tempo* *mp* **Meno mosso**
wings. The in - vi - ta - tion said, "8" and "Please don't be late,"

A. *mp*
wings. The in - vi - ta - tion said, "8" and

Vlc. *pizz.* *mp*

Bs. *pizz.* *mp*

82 *poco accel.*

Ob.1

Ob.2

Timp
mf *f*

Perc.

82 *poco accel.*

S.
so Jane hur-ried and dressed, all in fur.

A.
don't be late," so Jane hur-ried and dressed, all in fur.

82 *poco accel.*

V1
mf *f* *f*

V2
f *f*

Vla.
f *f*

Vlc.
arco *mf* *f* *pizz.* *mp* *pizz.* *f* *arco*

Bs.
arco *mf* *f* *mp* *pizz.* *f* *arco*

Poco piu mosso $\text{♩} = 66$

Fl/Pic. *p*

Fl. *p*

Ob.1 *p*

Cl.1 *p*

Cl.2 *p*

Hn.1 *p*

Hn.3 *p*

Poco piu mosso $\text{♩} = 66$

S. *p*

A. *p*

How ex - cit - ing it was, a Di - no - saur Dance with an in - vi - ta - tion ad - dressed just to her. "Please

Poco piu mosso $\text{♩} = 66$

V1 *p*

V2 *p*

Vla. *p*

Vlc. *p*

Bs. *p*

Ob.1 *p*

Ob.2 *p*

S. *p*

A. *p*

come to our dance, please do, please do. Please come to our dance, please do, please do,"

V1 *pp* *sul ponticello* *ord.* *mp*

V2 *pp* *sul ponticello* *ord.* *mp*

Vla. *pp* *sul ponticello* *ord.* *mp*

Vlc. *pp* *ord.* *mp*

Bs. *pp* *ord.* *mp*

102 Slapstick

Perc. *mp*

S. *rubato* said the pter - an - don with a flap of his skin - cov - ered wings. The *mp*

A. *rubato* said the pter - an - don with a flap of his skin - cov - ered wings.

V1 *colla voce* *p*

V2 *colla voce* *p*

Vla. *colla voce* *p*

Vlc. *colla voce* *p*

Bs. *colla voce* *p*

108

Fl/Pic *pp*

Ob.1 *pp*

Hn.1 *stopped* *mp* *stopped* *mf*

Hn.2 *mp* *mf*

Tpt.1 *muted* *mp* *mf*

S. trip was not far; Jane fol-lowed the moon,

A. down through the swamp, past a creep-y la - goon.

V1 *pizz.* *pp*

V2 *pizz.* *pp*

114 *mp* *poco a poco rit.* *a tempo* *p poco a poco cresc.*

Hn.1 *mf* *p poco a poco cresc.*

Hn.2 *p* *mf*

Hn.3 *mf*

Hn.4 *mf*

Tpt.1 *mf muted*

Tpt.2 *mf muted*

BsTrb *mf*

Tuba *mf*

Timp *pp poco a poco cresc.*

Perc. **Chimes** *p poco a poco cresc.*

S. *mp* *poco a poco rit.* *a tempo* *poco a poco cresc.*
 There stood a house, with a large rust-y gate. Jane was ex-cit-ed; it was just a-bout eight.

A. *mp* *poco a poco rit.* *a tempo* *poco a poco cresc.*
 There stood a house, with a large rust-y gate. She

V1 *arco mp* *poco a poco rit.* *a tempo* *p cresc. poco a poco*

V2 *mp* *p cresc. poco a poco*

Vla. *pizz. mp* *arco* *p cresc. poco a poco*

Vlc. *pizz. mp* *arco* *p cresc. poco a poco*

Bs. *p cresc. poco a poco*

126 **Tempo giusto** $\text{♩} = 69$

Fl/Pic *p*

Ob.1 *p*

Cl.1 *mp*

Cl.2 *mp*

Bsn.1 *mp*

126 *mp*

Hn.1 *pp*

Hn.2 *pp*

Hn.3 *pp*

Hn.4 *pp*

Perc.

126 **Tempo giusto** $\text{♩} = 69$

S. *mp*

A. *mp*

"Jane, come on in,"— the bron-to-sau-rus said with a grin. "We were hop - ing you would come, and you did."

126 **Tempo giusto** $\text{♩} = 69$

V1 *p*

V2 *p*

Vla. *p*

Vlc. *p*

Bs. *p*

134

Piccolo *grandly*

Fl/Pic *mp* *mf*

Fl. *mf*

Ob.1 *mf*

Ob.2 *mf*

Cl.1 *mp* *mf*

Cl.2 *mf*

Bsn.1 *mp* *mf*

Bsn.2 *mf*

134

Hn.1 *mp* *mf*

Hn.2 *mp* *mf*

Hn.3 *mf*

Hn.4 *mf*

Tpt.1 *mf grandly*

Trb.1 *mf grandly*

Perc. *mp*

134

S. *mf* "I can stay just a while." _____

A. *mf* So Jane said with a smile, _____

134

V1 *mp* *f*

V2 *mp* *f*

Vla. *mp* *f*

Vlc. *mp* *f*

Bs. *mp* *f*

140

Fl/Pic. *p* *ff*

Fl. *p* *ff*

Ob.1 *ff*

Ob.2 *ff*

Cl.1 *p* *f*

Cl.2 *p* *f*

Bsn.1 *f*

Bsn.2 *ff*

Hn.1 *f*

Hn.2 *f*

Hn.3 *f*

Hn.4 *f*

Tpt.1 *f open*

Tpt.2 *f*

Trb.1 *f*

Trb.2 *f*

BsTrb *f*

Tuba *f*

Timp *f*

Perc. *f* Susp. cymbal

S. *pp* *f*

A. *pp* *f*

140

V1 *mp* *ff*

V2 *mp* *ff*

Vla. *mp* *ff*

Vlc. *mp* *ff*

Bs. *mp* *ff*

And stay just a while's what she did.

And stay just a while's what she did.

153 **Valse espressivo e rubato** $\text{♩} = 124$

Cl. I

Perc. Triangle *mp*

S. **Valse espressivo e rubato** $\text{♩} = 124$ *opt. solo mf*
 Oh! what a crowd, the mu - sic was loud, and the

solo violin
 V1 **Valse espressivo e rubato** $\text{♩} = 124$ *mf* *tutti mp*

V2 *mp*

Vla. *mp*

Vlc. *mp*

Bs. *pizz.* *mp*

161 **Con moto** $\text{♩} = 132$

S. **Con moto** $\text{♩} = 132$
 guests were all roy - al - ly dressed. There were fat steg - o - sau - rus - es and thin stru - thi - o - mi - mus - es and

V1 **Con moto** $\text{♩} = 132$ *p* *mp*

V2 *mp*

Vla. *p* *mp*

Vlc. *mp*

Bs. *arco* *mp* *pizz.* *mp*

Piu mosso ♩ = 144

169 Flute *mp*

Fl/Pic

Fl.

Ob.1

Ob.2

Cl.1

Cl.2

Perc. *p* Trap set (ad lib.)

S. *tutti f* **Piu mosso** ♩ = 144

A. *tutti f*

all were just full of good cheer, not eat - ing each oth - er but act - ing like broth - ers at this

not eat - ing each oth - er but act - ing like broth - ers at this

169 **Piu mosso** ♩ = 144

V1 *mf*

V2 *mf*

Vla. *mf*

Vlc. *mf*

Bs. *mf*

arco

177

Fl/Pic. *mf*

Fl. *mf*

Ob.1

Ob. 2

Cl.1 *mf*

Cl.2 *mf*

Bsn.1 *mp* *mf*

Bsn.2 *mp* *mf*

177

Hn.1 *mp*

Hn.2 *mp*

Hn.3 *mp*

Hn.4 *mp*

Perc. *mp*

177

S. *with abandon*

A. *with abandon*

ga - la e - vent of the year. Not eat - ing each oth - er but act - ing like

177

V1 *mf*

V2 *mf*

Vla. *mf*

Vlc. *mf*

Bs. *mf*

184 *allarg.* **Meno mosso** ♩ = 132 *rit.*

Fl/Pic *dim.*

Fl. *dim.*

Ob.1 *mf* *dim.* *mp*

Cl.1 *mf* *dim.* *mp*

Cl.2 *dim.*

Bsn.1 *dim.* *mp*

Bsn.2

184

Hn.1 *dim.* *mp*

Hn.2 *dim.* *mp*

Hn.3

Hn.4 *dim.* *mp*

Perc. Triangle *mp*

184 *allarg.* *mp* **Meno mosso** ♩ = 132

S. *mp* *mp*

A. *mp* *mp*

broth-ers at this ga-la e-vent of the year. At this ga-la e-vent of the year.

184 *allarg.* **Meno mosso** ♩ = 132

V1 *dim.* *mp*

V2 *dim.* *mp*

Vla. *dim.* *mp* *pizz.*

Vlc. *dim.* *mp* *pizz.*

Bs. *p*

Valse espressivo ♩ = 120

193

Fl/Pic. *p*

Fl. *p*

Bsn.1

Tuba *pp*

poco accel.

Valse espressivo ♩ = 120

193

V1 *p*

V2 *p*

Vla. *p*

Vlc. *p*

Bs. *div. p* *unis.*

poco accel.

Piu mosso ♩ = 132-144

201

Fl/Pic *poco rit.* *a tempo*

Ob.1 *poco rit.* *a tempo*

Cl.1 *p* *a tempo*

p

Piu mosso ♩ = 132-144

201

Hn.1 *mp*

Hn.2 *mp*

mp *poco rit.* *a tempo*

Piu mosso ♩ = 132-144

201

S. *mp* *mf* *poco rit.* *a tempo*

A. *mp* *mf* *poco rit.* *a tempo*

Jane was quite thrilled when her cup was filled with a yel - low - ish pink co - lored goo. It

Jane was quite thrilled when her cup was filled with a yel - low - ish pink co - lored goo.

Piu mosso ♩ = 132-144

201

V1 *mp* *mf* *poco rit.* *a tempo*

V2 *mp* *mf* *poco rit.* *a tempo*

Vla. *mp* *mf* *div. p*

Vlc. *mp* *arco* *mf* *p*

Bs. *mp* *mf*

209 *To Piccolo*

F1/Pic *mp*

Ob.1 *mp*

Cl.1 *mp*

S. *mp*
tast - ed just fine for a di - no - saur wine brewed in stone caves in mi - nus year two.

A. *mp*
It tast - ed just fine

V1 *mp* *pizz.* *arco*

V2 *mp* *pizz.* *arco*

Vla. *mp* *unis. pizz.* *arco*

Vlc. *mp* *pizz.* *arco*

Bs. *mp* *pizz.* *arco*

217 Piccolo

Fl/Pic. *mp* *cresc. poco a poco* *f*

Fl. *mp* *cresc. poco a poco* *f*

Ob.1 *mp* *cresc. poco a poco* *f*

Cl.1 *mp* *cresc. poco a poco* *mf* *cresc. poco a poco* *f*

Cl.2 *mf* *cresc. poco a poco* *f*

Bsn.1 *mp* *cresc. poco a poco* *f*

Bsn.2 *mf* *cresc. poco a poco* *f*

Hn.1 *mp* *cresc. poco a poco* *mf* *cresc. poco a poco* *f*

Hn.2 *mp* *cresc. poco a poco* *mf* *cresc. poco a poco* *f*

Hn.3 *mp* *cresc. poco a poco* *mf* *cresc. poco a poco* *f*

Hn.4 *mp* *cresc. poco a poco* *mf* *cresc. poco a poco* *f*

Perc. *pppp* *cresc. poco a poco* *f*

V1 *mp* *cresc. poco a poco* *f*

V2 *mp* *cresc. poco a poco* *f*

Vla. *mp* *cresc. poco a poco* *f*

Vlc. *pizz.* *p* *cresc. poco a poco* *f*

Bs. *p* *cresc. poco a poco* *f*

224 To Flute

Fl/Pic

Fl.

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

224

Hn.1

Hn.2

Hn.3

Hn.4

Tpt.1

Tpt.2

Perc.

Xylophone

224

S.

A.

The danc - ing be - gan. What a won - der - ful scene, such bounc - ing, col - lid - ing,

The danc - ing be - gan. such thrash - ing, ca - reen - ing,

224

V1

V2

Vla.

Vcl.

Bs.

233 *mf cresc.*
S. A tyr - ran - o - sau - rus stepped on some tails.

mp cresc. *mf cresc.*
A. slid - ing and slid - ing on sharp claws and scales. A tyr - ran - o - sau - rus stepped on some tails.

233 *mp cresc. poco a poco* *f*
V1 *f*

p cresc. poco a poco *f*
V2 *f*

p cresc. poco a poco *f*
Vla. *f*

pizz. *p cresc. poco a poco* *f*
Vlc. *f*

p cresc. poco a poco *f*
Bs. *f*

241 Flute *mp* *allarg.* *dim.* *p* To Piccolo

Ob.1 *dim.* *p*

Cl.1 *mp* *dim.* *p*

241 *f* *allarg.*
S. Oh! what a crowd, the mu - sic was loud, and the guests were all roy - al - ly dressed.

f
A. Oh! what a crowd, and the guests were all roy - al - ly dressed.

241 *pizz.* *mf* *allarg. arco*
V1 *arco*

pizz. *mf* *arco*
V2 *arco*

pizz. *mf* *arco*
Vla. *arco*

mf *pizz.* *arco*
Vlc. *arco*

mf *pizz.* *arco*
Bs. *arco*

249 **Soft-shoe tempo** ♩ = 120 (swing all dotted 8th and 16th notes through measure 291)

Cl.1 *mp cresc.* *marcato e sonore* *mf* *p cresc.*

Trb.1 *mp cresc.* *marcato e sonore* *mf*

Trb.2 *mp cresc.* *marcato e sonore* *mf*

BsTrb *mp cresc.* *marcato e sonore* *mf*

Tuba *mp cresc.* *marcato e sonore* *mf*

Perc. *mp* *Bs Drum* *mf* *Wd. block*

A. *mf*
A stru - thio - mi - mus po - lite - ly asked

V2 *p cresc.*

Vla. *p cresc.*

Vlc. *p cresc.*

Bs. *p cresc.*

254

Piccolo

mp *f*

Fl.

mp *f*

Ob.1

p

Cl.1

f

Cl.2

f

Bsn.1

f

254

Hn.1

f

Hn.2

f

Hn.3

f

Hn.4

f

Tpt.1

open *mp* *f*

Tpt.2

open *mp* *f*

Wd. block

Perc.

mp *f*

254

mf

S.

and the crowd cleared the floor just to give them a chance.

A.

Jane for a dance.

254

V1

p cresc. *mp*

V2

mp

Vla.

mp

Vlc.

mp

Bs.

mp

259

Ob.1

Cl.1

Cl.2

Bsn.1

Bsn.2

mp

p cresc.

mp

259

Hn.1

Hn.2

Trb.1

Trb.2

BsTrb

Tuba

Perc.

Snare drum

To Trap set (ad lib.)

Hi-Hat cymbal (brushes)

f

f

f

f

f

f

f

f

mp Bs Drum

259

S.

A.

mf

to dance with a creat - ure from the be -

Can you i - mag - ine her feel - ing sub - lime to dance with a creat - ure from the be -

259

V1

V2

Vla.

Vlc.

Bs.

mp

mp

mp

mp

mp

264

riten. *a tempo*

Fl.

Ob.1

CL.1

CL.2

Bsn.1

Bsn.2

Perc.

S.

A.

V1

V2

Vla.

Vlc.

Bs.

mf *mp* *p* *mf* *mp* *mf* *mp*

gin - ning of time? to dance with a creat - ure from the be - gin - ning of time? Out on the floor, Jane did her

gin - ning of time? Out on the floor, Jane did her

269

Fl. *p*

Ob.1 *p*

Cl.1 *mp* *muted*

Perc.

S. la - dy-like best. She rocked—and she waltzed a - round all of the rest. In just a short time she had danced— with them all,

A. la - dy-like best. She rocked—and she waltzed a - round all of the rest. di - no - saurs

V1

V2

Vla.

Vlc.

274

Fl.

Ob.1

Cl.1 *p*

Perc.

S. The tri - cer - a - tops grew tired; his claws got quite sore, his tail— dragged limp - ly a -

A. six - ty feet— long, and one ten— inch - es tall. The tri - cer - a - tops grew tired; his claws got quite sore, his tail— dragged limp - ly a -

V1

V2

Vla.

Vlc.

279

Fl/Pic

Fl.

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Tpt.1

Tpt.2

Trb.1

Trb.2

BsTrb

Tuba

Timp

Perc.

279

S.

A.

long on the floor. His horns were all droop - y, his tem - per grew short; so he sat in the cor - ner to rum - ble and snort. —

279

V1

V2

Vla.

Vlc.

Bs.

p *mf* *ff*

This page of a musical score, numbered 37, contains measures 285 through 290. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one sharp (F#) and the time signature is 3/4. The instruments and their parts are as follows:

- Flute/Piccolo (Fl/Pic):** Two staves, both playing a melodic line with slurs and accents.
- Flute (Fl):** One staff, playing a similar melodic line.
- Oboe 1 (Ob.1) and Oboe 2 (Ob.2):** Two staves, playing a melodic line with slurs.
- Clarinet 1 (Cl.1) and Clarinet 2 (Cl.2):** Two staves, playing a rhythmic pattern of eighth notes.
- Bassoon 1 (Bsn.1) and Bassoon 2 (Bsn.2):** Two staves, playing a rhythmic pattern of eighth notes.
- Horn 1 (Hn.1) through Horn 4 (Hn.4):** Four staves, each playing a melodic line starting with a forte (*f*) dynamic.
- Trumpet 1 (Tpt.1) and Trumpet 2 (Tpt.2):** Two staves, playing a melodic line with slurs.
- Trumpet 1 (Trb.1) and Trumpet 2 (Trb.2):** Two staves, playing a melodic line with slurs.
- Bass Trumpet (BsTrb) and Tuba:** Two staves, playing a melodic line with slurs.
- Timpani (Timp):** One staff, playing a rhythmic pattern of eighth notes.
- Drum (Perc.):** One staff, playing a rhythmic pattern of eighth notes.
- Violin 1 (V1) and Violin 2 (V2):** Two staves, playing a melodic line with slurs.
- Viola (Vla.):** One staff, playing a melodic line with slurs.
- Violoncello (Vlc.) and Double Bass (Bs.):** Two staves, playing a melodic line with slurs.

Measure 285 is marked with a box containing the number 285. The score includes various musical notations such as slurs, accents, and dynamics like *f* and *dim.* (diminuendo). The page concludes with measure 290.

291 **Dramaticamente** ♩ = 120

Fl. *p*

Ob.1 *p*

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2 *dim.*

Tpt.1

Tpt.2

Trb.1

BsTrb

Tuba

Timp

Perc.

291 **Dramaticamente** ♩ = 120

mf dramatically

S. A large ty - ran - no - sau - rus rex strolled through the hall; a

A. A large ty - ran - no - sau - rus rex strolled through the hall; a

291 **Dramaticamente** ♩ = 120

mp *unis.* *simile*

V1

V2

Vla. *mp* *simile*

Vlc. *mp*

Bs. *pizz.* *mp*

302

Fl.

Ob.1

Bsn.1

Hn.1

Hn.2

Hn.3

Hn.4

Perc.

S.

A.

V1

V2

Vla.

Vlc.

Bs.

vest was quite neat, but the ru - mors were true: this dra - gon eats meat.

smile, and his vest was quite neat, this dra - gon eats meat. His

308

Ob.1

Bsn.1

Hn.1

Hn.2

Hn.3

Hn.4

S.

A.

V1

V2

Vla.

Vlc.

Bs.

and his vest was quite neat. But the ru - mors were true, *f*

face wore a smile this

cresc. *mf*

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

314 *allarg.* *a tempo*

Fl. *mp*

Ob.1 *mp*

Bsn.1 *mp*

Hn.1 *mp* *p*

Hn.2 *mp* *p*

Hn.3 *mp* *p*

Hn.4 *mp* *p*

Perc. *mp* Orchestra bells

S. *allarg.* *mf* *a tempo*
A large tyr-ran-no-sau-rus rex strolled through the hall.

A. *mf*
dra-gon eats meat. A large tyr-ran-no-sau-rus rex strolled through the hall.

314 *allarg.* *a tempo*

V1 *f* *mp*

V2 *f* *mp*

Vla. *f* *mp*

Vlc. *f* *mp* *pizz.*

Bs. *f* *mp*

320 *rall.* *slower* *p* *ten.* *mf*

Fl.

Ob.1 *p* *ten.*

Bsn.1 *p* *ten.*

Hn.1 *ten.*

Hn.2 *ten.*

Hn.3 *ten.*

Hn.4 *ten.*

Tpt.1 *muted* *p*

Tpt.2 *muted* *p*

Timp *pp*

Perc.

S. *rall.* *slower* *ten.* *mf*
But the ru - mors were true: this dra - gon eats meat. The

A. *ten.* *mf*
But the ru - mors were true: this dra - gon eats meat. The

V1 *rall.* *slower* *ten.*

V2 *p* *ten.*

Vla. *p* *ten.*

Vlc. *ten.*

Bs. *arco* *p pizz.* *ten.* *arco*

p

Detailed description: This page of a musical score covers measures 320 to 324. It features a large orchestra and two vocal soloists (Soprano and Alto). The orchestration includes Flute, Oboe 1, Bassoon 1, Horns 1-4, Trumpets 1-2 (muted), Timpani, Percussion, Violin 1-2, Viola, Violoncello, and Double Bass. The vocal soloists have lyrics in English. The score is marked with various dynamics (p, pp, mf, ten.) and tempo changes (rall., slower). The key signature has one flat and the time signature is 3/4. Measure numbers 320, 321, 322, 323, and 324 are indicated at the beginning of their respective staves.

327 **Piu mosso** ♩ = 132-144

Ob.1

Tpt.1 *da lontano*

Tpt.2 *da lontano*

Perc. *p* Bs Drum
Hi-Hat cymbal (brushes)

327 **Piu mosso** ♩ = 132-144

S. par - ty roared on til the hours of the dawn, and Jane had to be home be - fore light.

A. par - ty roared on til the hours of the dawn, and Jane had to be home be - fore light.

327 **Piu mosso** ♩ = 132-144

V1 *mp*

V2 *mp*

Vla. *mp*

Vlc. *mp*

Bs. *mp*

335 **Piccolo**

F1/Pic. *mp* *cresc. poco a poco* *f*

Fl. *mp* *cresc. poco a poco* *f*

Ob.1 *mp* *cresc. poco a poco* *f*

Cl.1 *mp* *cresc. poco a poco* *f*

Cl.2 *mf* *cresc.* *f*

Bsn.1 *mp* *cresc. poco a poco* *f*

Bsn.2 *mf* *cresc.* *f*

335

Hn.1 *mp* *cresc. poco a poco* *f*

Hn.2 *mp* *cresc. poco a poco* *f*

Hn.3 *mp* *cresc. poco a poco* *f*

Hn.4 *mp* *cresc. poco a poco* *f*

Perc. *pppp* *cresc. poco a poco* *f*

Susp. cymbal

335 *pppp* *cresc. poco a poco* *f*

V1 *mp* *cresc. poco a poco* *f*

V2 *mp* *cresc. poco a poco* *f*

Vla. *mp* *cresc. poco a poco* *f*

Vlc. *p* *cresc. poco a poco* *f*

Bs. *p* *cresc. poco a poco* *f*

342

Fl/Pic. *allarg.*

Fl. *mp* *dim.* *p*

Ob.1 *dim.* *p*

Cl.1 *mp* *dim.* *p*

Cl.2

Bsn.1

Bsn.2

342

Hn.1

Hn.2

Hn.3

Hn.4

Trap set (ad lib.)

Perc. *mf* *mp*

342

S. *allarg.* *ten.*

A. *ten.*

So the di - no - saurs all, the short and the tall, gath-ered round and wished Jane a good night.

So the di - no - saurs all, the short and the tall, gath-ered round and wished Jane a good night.

342

V1 *mf* *pizz.* *arco allarg.*

V2 *mf* *pizz.*

Vla. *mf* *pizz.* *arco*

Vlc. *mf* *pizz.* *arco*

Bs. *mf* *pizz.* *arco*

350 Piccolo **Quasi tempo primo** $\text{♩} = 96$

Fl/Pic. *p cresc.* *mf*

Fl. *mf* *p*

Ob.1

Cl.1 *p*

Cl.2 *p*

Tpt.1 *open* *p cresc.* *cresc.*

Perc. *p* *mf*

350 **Quasi tempo primo** $\text{♩} = 96$

S. *p*

A. *p*

Her trip home was a quick one in - deed. On the

Her trip home was a quick one in - deed. On the

V1 *pizz.*

V2 *p cresc.* *pizz.* *mf* *p*

Vla. *mf* *p*

Vlc. *p cresc.* *mf*

Bs. *mf*

357

Fl. *p*

Ob.1 *p*

Cl.1 *mp*

Cl.2 *mp*

Perc. *p*

357 *mp*

S. *mp*

A. *opt. div.* *mp*

back of the pter - an - don she flew with fine speed, a - way from the moon, past the creep - y la - goon, o - ver the

back of the pter - an - don she flew with fine speed, a - way from the moon, past the creep - y la - goon,

V2 *arco* *pizz.*

Vla. *arco* *pizz.*

Vlc. *pizz.* *p*

362 *allarg.* **Slower** $\text{♩} = 60$

Fl. *allarg.*

Ob.1

Cl.1

Cl.2

Timp

Perc. *ppp* Chimes

S. *allarg.* **Slower** $\text{♩} = 60$ *p*

A. *p*

swamp to her own lit - tle room. Now we all know, as Jane sleeps in her bed, that for

o - ver the swamp to her room. Now we all know, as Jane sleeps in her bed, that for

V1 *allarg.* *pp*

V2 *pp*

Vla. *arco* *pp*

Vlc. *arco* *pp*

Bs. *pp*

368 *rall.* **Andante espressivo** $\text{♩} = 120$

Timp

Perc. Orchestra bells *dolce e legato* *pp*

S. *rall.* *pp* **Andante espressivo** $\text{♩} = 120$

A. *pp*

mil - lions of years di - no - saurs have been dead; A but if you dream real hard in the

mil - lions of years di - no - saurs have been dead; A but if you dream real hard in the

V1 *rall.* *dolce e legato* *pp*

V2 *dolce e legato* *pp*

Vla. *dolce e legato* *pp*

Vlc. *pp*

Bs. *pp*

375 *poco a poco cresc. ed accel.* Piccolo

Fl/Pic *mp*

Cl.1 *mp*

Bsn.2 *p*

Hn.1 *p*

Hn.2 *p*

Hn.3 *p*

Perc.

375 *poco a poco cresc. ed accel.* *mf*

S. next year or two, a

A. next year or two, a noise at your win - dow,

375 *poco a poco cresc. ed accel.*

V1 *p* *sim.*

V2 *p* *sim.*

Vla. *p* *sim.*

Vcl. *p*

Bs. *p* *pizz.*

383 *molto allarg.* *ten.*

Fl/Pic *cresc. poco a poco* *mf* *ten.*

Fl. *mf* *ten.*

Ob.1 *mf* *ten.*

Ob.2 *mf* *ten.*

Cl.1 *cresc. poco a poco* *mf* *ten.*

Cl.2 *mf* *ten.*

Bsn.1 *mf*

Bsn.2 *mp* *mf*

Hn.1 *cresc. poco a poco* *mp*

Hn.2 *mp*

Hn.3 *mp*

Hn.4 *mp*

Perc. *Trap set (ad lib.)* *p* *cresc. poco a poco* *mf* *Susp. cymbal*

S. *f* *opt. div.* *ten.*

A. *f* *ten.*

V1 *mp* *mf* *ten.*

V2 *mp* *mf* *ten.*

Vla. *mp* *mf* *ten.*

Vlc. *mp* *mf* *pizz.*

Bs. *mp* *mf* *arco*

noise at your win - dow could be an in - vi - ta - tion for
could be an in - vi - ta - tion for

molto allarg. *ten.*

397 *allarg.*

Fl/Pic
Fl.
Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Bsn.2
Hn.1
Hn.2
Hn.3
Hn.4
Tpt.1
Tpt.2
Trb.1
Trb.2
BsTrb
Tuba
Timp
Perc.
V1
V2
Vla.
Vlc.
Bs.