

Break Time

A Symphonic Rejuvenation

Steven E Thompson

♩ = 90

Flute 1

Flute 2

Oboe 1

Oboe 2

B♭ Clarinet 1

B♭ Clarinet 2

Bassoons

F Horn 1

F Horn 2

B♭ Trumpet 1

B♭ Trumpet 2

Timpani

Drumset

Violins I

Violins II

Violas

Violoncellos

Contrabasses

[illegible]

8

Fl.

Fl.

Ob.

Ob.

B♭ Cl.

B♭ Cl.

Bsn.

F Hn.

F Hn.

B♭ Tpt.

B♭ Tpt.

Timp.

D. Set

Vln. I

Vln. II

Vla.

Vc.

Cb.

A

8

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3

12

Fl.

Fl.

Ob.

Ob.

B♭ Cl.

B♭ Cl.

Bsn.

F Hn.

F Hn.

B♭ Tpt.

B♭ Tpt.

Timp.

D. Set

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

f

mf

mf

mf

mf

mf

mf

28

Fl.

Fl.

Ob.

Ob.

B♭ Cl.

B♭ Cl.

Bsn.

F Hn.

F Hn.

B♭ Tpt.

B♭ Tpt.

Timp.

D. Set

Vln. I

Vln. II

Vla.

Vc.

Cb.

[illegible]

[illegible]

[illegible]

73

H

Fl.

Fl.

Ob.

Ob.

B♭ Cl.

B♭ Cl.

Bsn.

F Hn.

F Hn.

B♭ Tpt.

B♭ Tpt.

Timp.

D. Set

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

f
f
mp
p
p
p
mp

84

Fl.

f

Fl.

f

Ob.

f

Ob.

B♭ Cl.

B♭ Cl.

Bsn.

mp

F Hn.

F Hn.

B♭ Tpt.

B♭ Tpt.

Timp.

D. Set

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

pp

89

Fl.

Fl.

Ob.

Ob.

B♭ Cl.

B♭ Cl.

Bsn.

F Hn.

F Hn.

B♭ Tpt.

B♭ Tpt.

Timp.

D. Set

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

112

J

Fl.

Fl.

Ob.

Ob.

mp

mp

mp

f

f

f

B♭ Cl.

B♭ Cl.

Bsn.

mp

mp

f

f

F Hn.

F Hn.

mp

mp

B♭ Tpt.

B♭ Tpt.

mp

mp

Timp.

D. Set

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

ff

ff

ff

mp

mp

V

V

s

118

Fl.

Fl.

Ob.

Ob.

B♭ Cl.

B♭ Cl.

Bsn.

F Hn.

F Hn.

B♭ Tpt.

B♭ Tpt.

Timp.

D. Set

Vln. I

Vln. II

Vla.

Vc.

Cb.

124

Fl.

Fl.

Ob.

Ob.

B♭ Cl.

B♭ Cl.

Bsn.

F Hn.

F Hn.

B♭ Tpt.

B♭ Tpt.

Timp.

D. Set

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

Flute 1

Break Time A Symphonic Rejuvenation

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♩ = 90

4

f

7

10

A 8 B 8 C

f

29

33

D 8 4 E

mf

49

6 F

f

60

66

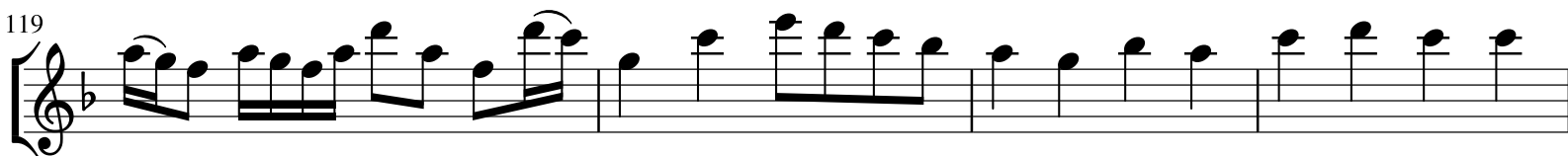
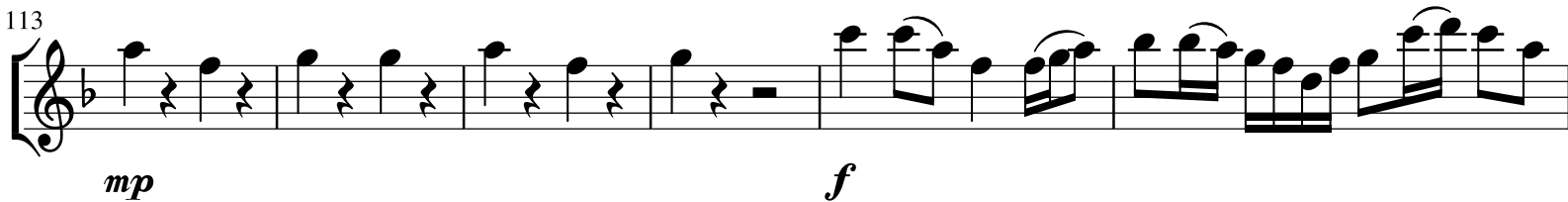
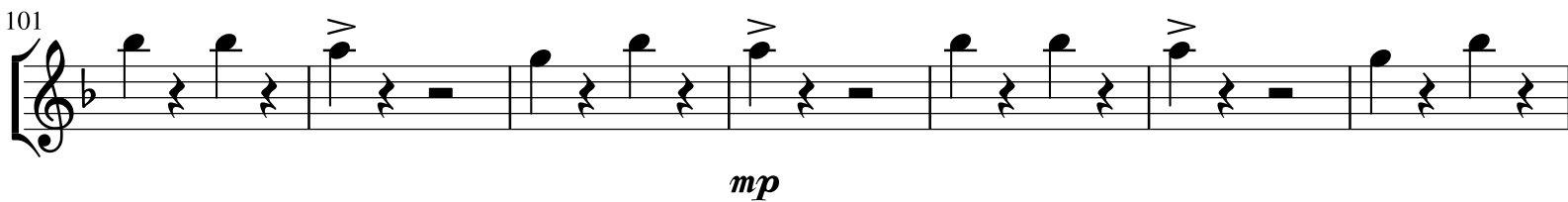
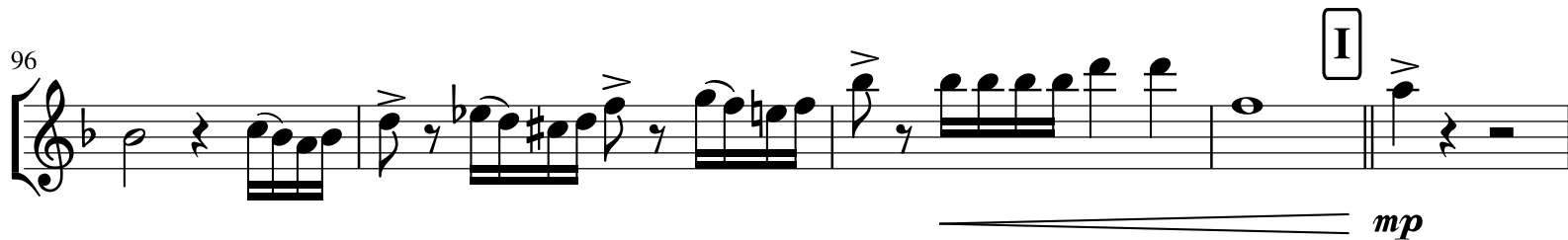
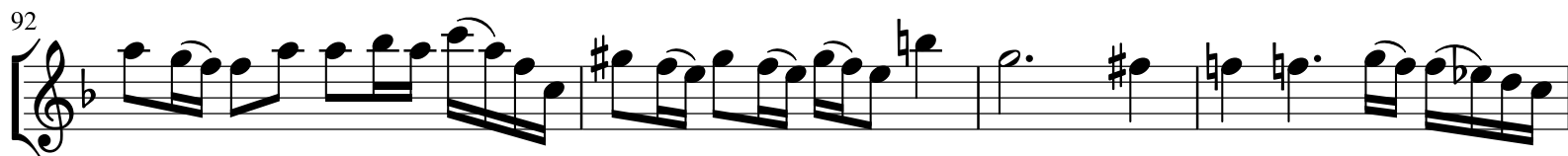
G 2 8 H 7

mf

87

f

p



Flute 2

Break Time A Symphonic Rejuvenation

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♩ = 90

6 2 A 8 B 8

27 C

f

31

34 D 8 4 E 6

mf

55 F

f

60

66 G 2 8 H 7

mf

87

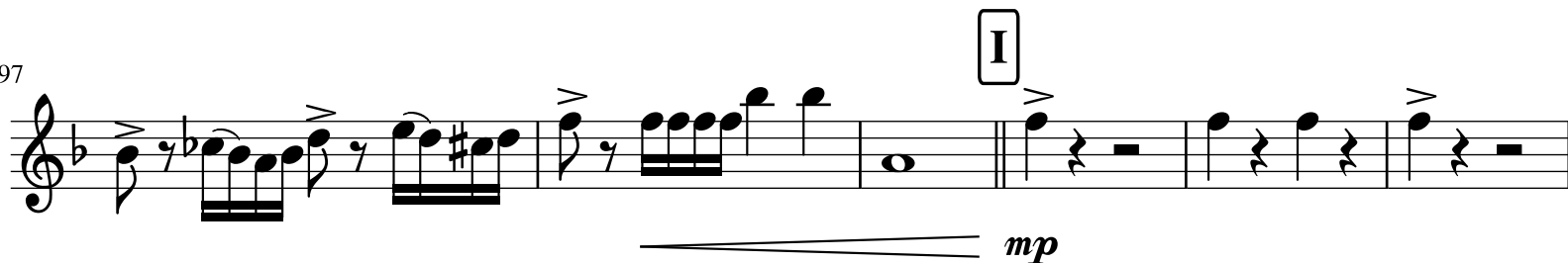
f

p

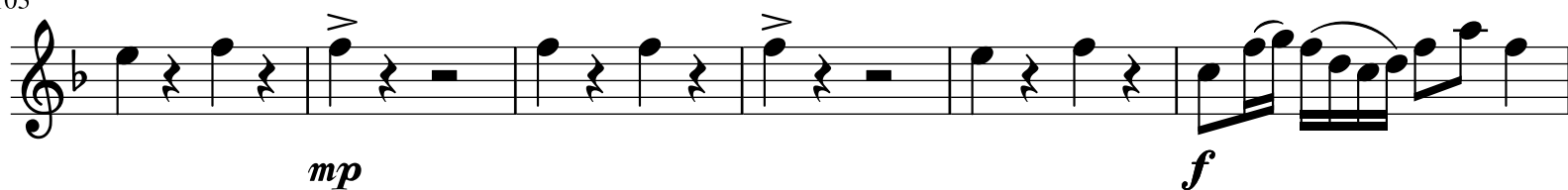
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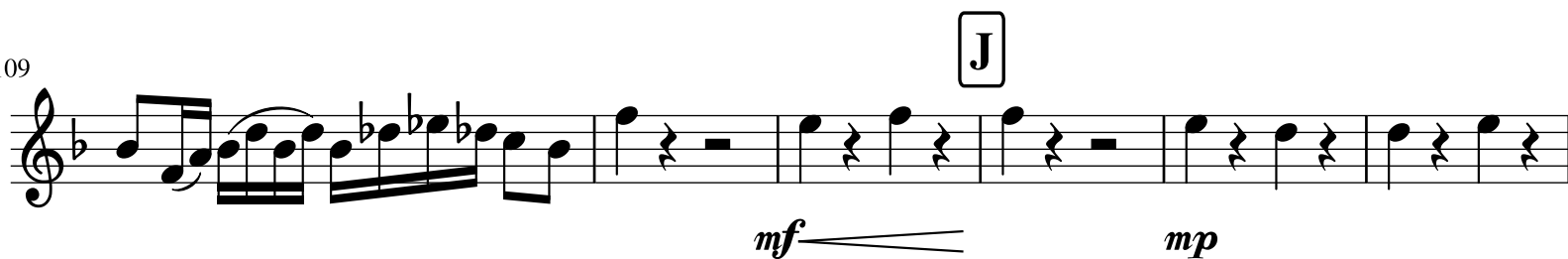
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103



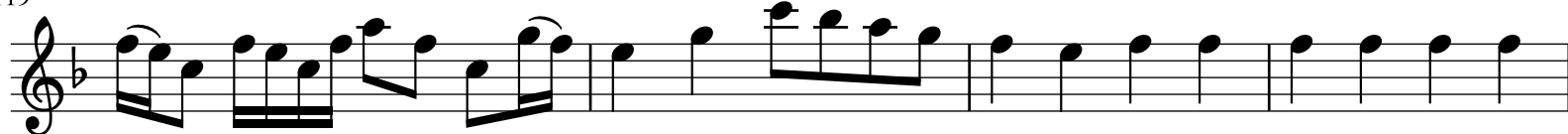
109



115



119



123



Oboe 1

Break Time

A Symphonic Rejuvenation

Steven E Thompson

$\text{♩} = 90$

2

f

5

7

10

A 8 B 8 C

f

29

33

D 8 4 E 2

mf

50

4 F

f

59

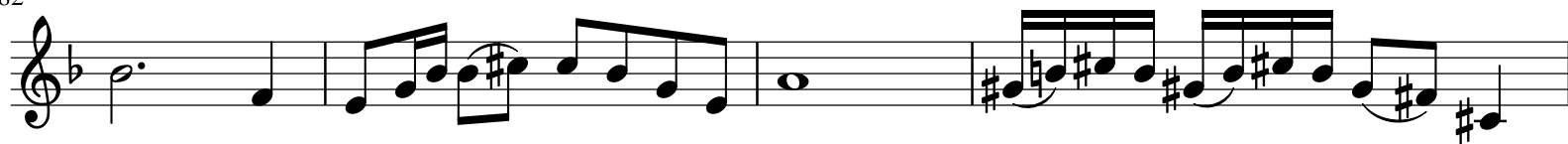
G

H 2 8

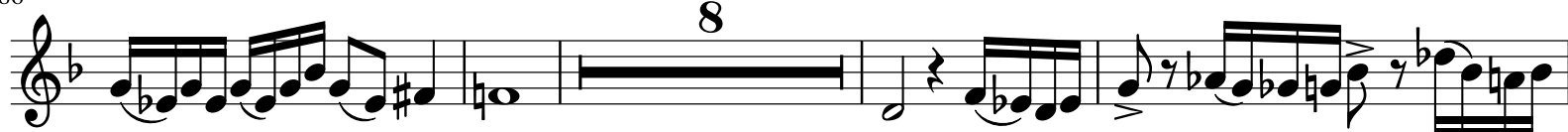
mf *f*

p

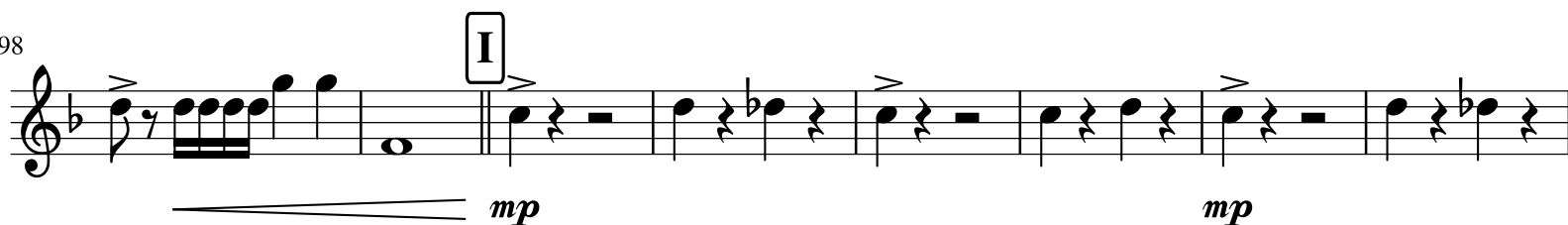
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86



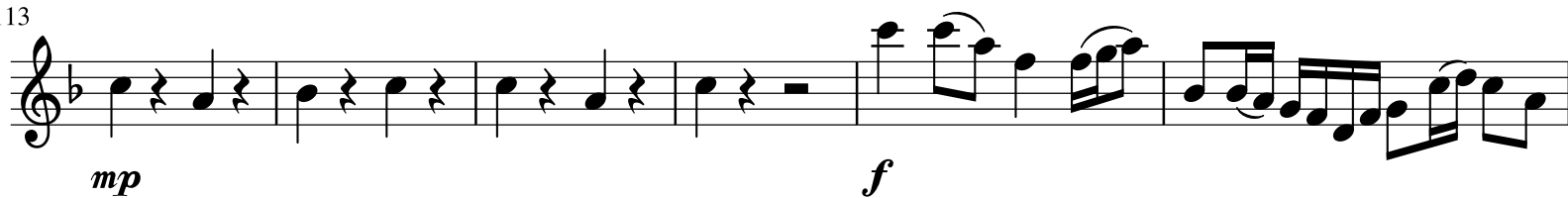
98



106



113



119



124



Oboe 2

Break Time

A Symphonic Rejuvenation

Steven E Thompson

♩ = 90

♩ = 90

27

31

35

56

61

68

82

f

mf

p

f

mf

A

B

C

D

E

F

G

H

86

97

102

108

116

120

124

B \flat Clarinet - 1

Break Time

A Symphonic Rejuvenation

Steven E Thompson

$\text{♩} = 90$

f

5

f

7

9

A

8

B

mf

21

C

32

D

f

39

mf

f

44

E

8

F

2

57

f

72

Example 10

102

f

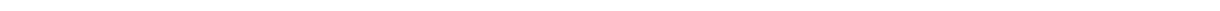
107

mf *f* *mp*

114

f

119

[illegible]

B \flat Clarinet - 2

Break Time
A Symphonic Rejuvenation

Steven E Thompson

$\text{♩} = 90$

2 *f*

4 *f*

8 *mf*

29 *mf*

42 *f*

45 *f*

58

63 G 2

70

80 H 20 I

105

110 J

116

120

124

p *mf*

mp *f*

f *mp*

f

Bassoons

Break Time
A Symphonic Rejuvenation

Steven E Thompson

♩ = 90

4

9

f **A** **B** 8

24

mf **C**

30

D

mp

36

42

E 8

55

F 11 **G** 6

pp

80



The first staff of music is in bass clef with a key signature of one flat (B-flat). It begins with a mezzo-piano (*mp*) dynamic marking. The melody consists of eighth and quarter notes, with a key signature change to two sharps (F# and C#) in the final measure.

86

The bass line of 'The Rose Tree' is written on a single staff with a bass clef and a key signature of one flat (B-flat). The melody consists of the following notes: G2 (half note), A2 (quarter note), B2 (quarter note), C3 (quarter note), B2 (quarter note), A2 (quarter note), G2 (half note), followed by a whole rest. The next measure starts with G2 (half note), A2 (quarter note), B2 (quarter note), C3 (quarter note), B2 (quarter note), A2 (quarter note), G2 (half note). The final measure contains G2 (half note), A2 (quarter note), B2 (quarter note), C3 (quarter note), B2 (quarter note), A2 (quarter note), G2 (half note). The dynamic marking *mp* is placed below the staff.

92

92

The second system of the musical score for 'The Rose Tree' is shown. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. A first ending bracket, labeled 'I', spans the final three measures of the system. The system concludes with a double bar line and a repeat sign. The dynamic marking *mp* (mezzo-piano) is placed below the final measure.

101

The bass line is written on a single staff in bass clef with a key signature of one flat (B-flat). It consists of six measures. The notes are: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (half), and B1 (half). The notes are grouped into pairs of eighth notes with a 'V' above the first note of each pair. The notes are: G2, F2, E2, D2, C2, and B1.

108

J

Musical notation for the bass line of "The Rose Tree" in G major. The notation is on a single staff with a key signature of one flat (B-flat) and a common time signature. The melody consists of eighth and quarter notes. Dynamics include *mf* and *mp*. A crescendo hairpin is present.

115

[illegible]

122

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The melody consists of the following notes: G2, A2, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-108, C-108, Bb-109, A-109, G-109, F-109, E-109, D-109, C-109, Bb-110, A-110, G-110, F-110, E-110, D-110, C-11

Horn in F 1

Break Time

A Symphonic Rejuvenation

Steven E Thompson

$\text{♩} = 90$

A 10 4 *f*

19 **B** 8 **C** *mf*

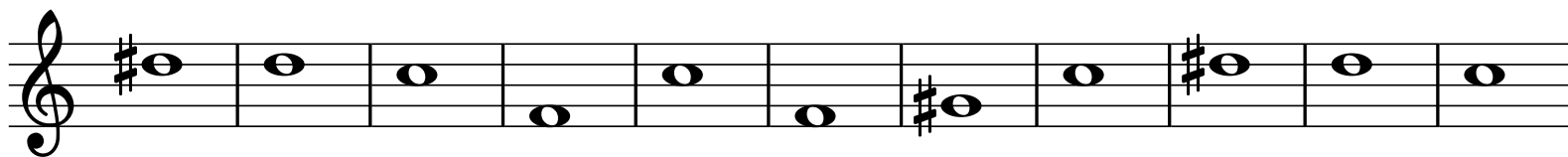
34 **D** 8 4 **E** 6 *mf*

55 **F** 3 *f*

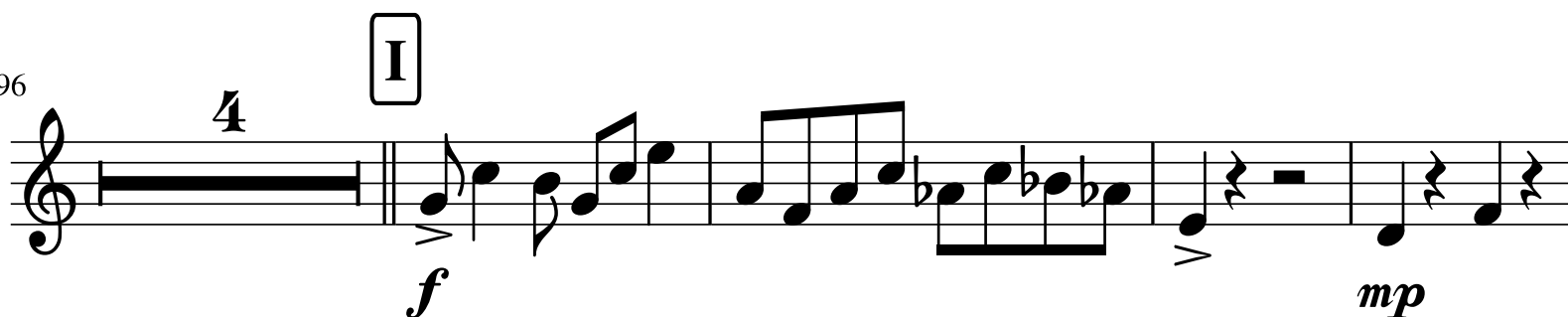
62 **G** *p* *p*

68 **H** 7 *p*

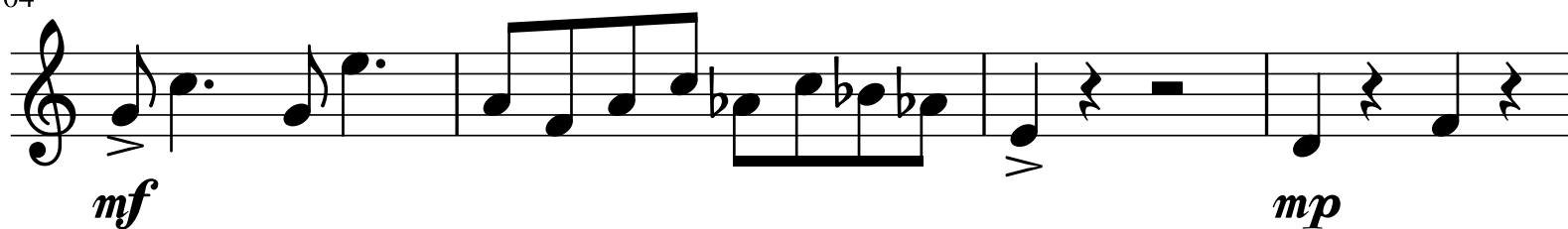
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96



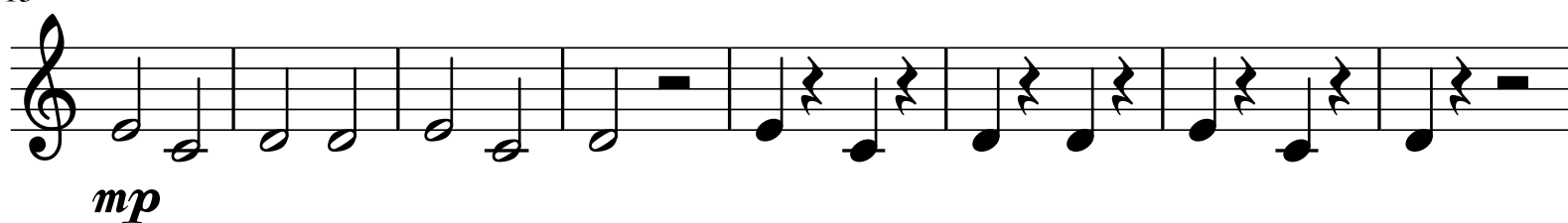
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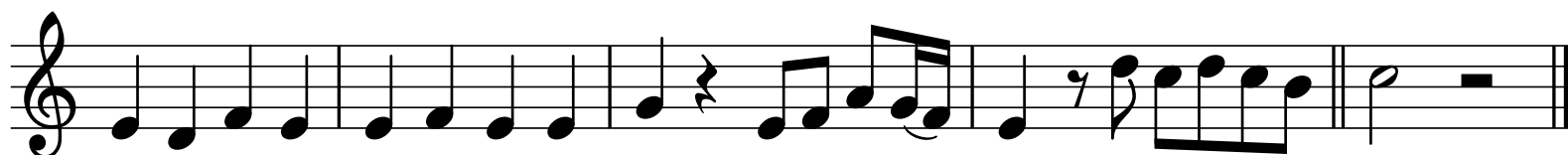
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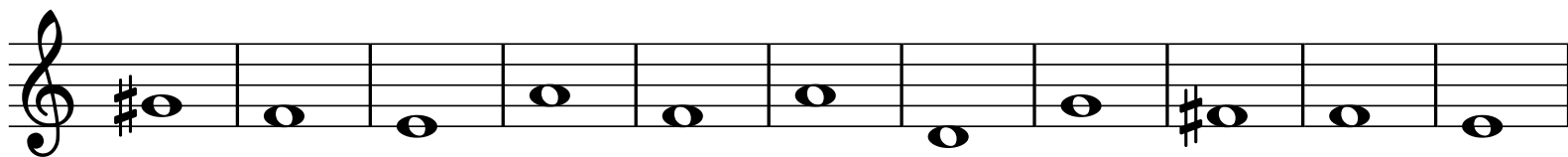
113



121



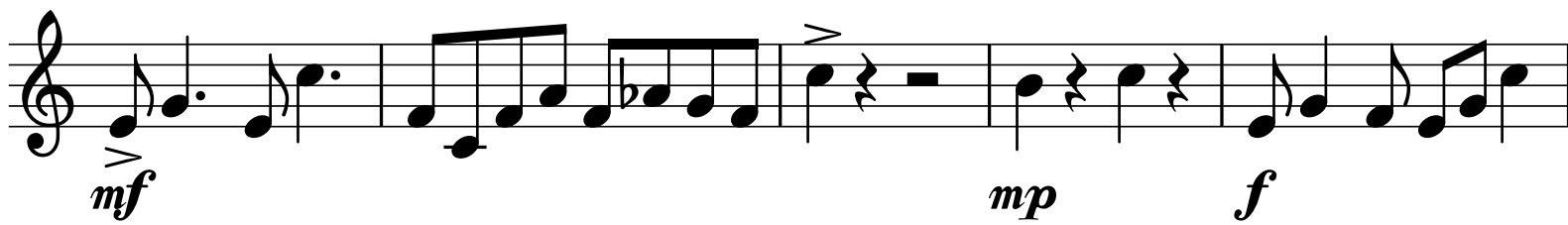
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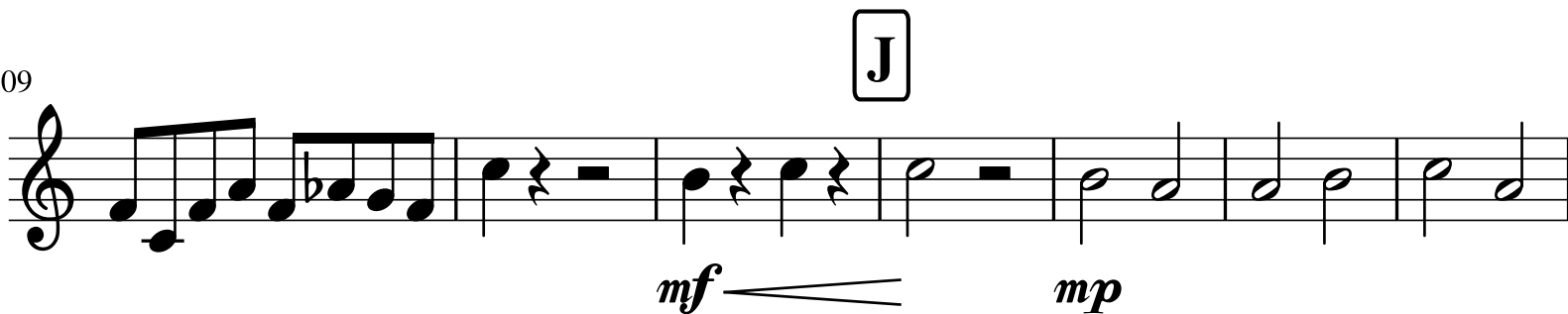
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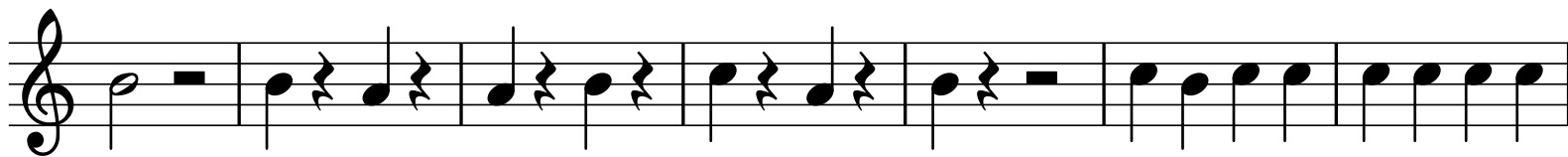
104



109



116



123



B♭ Trumpet - 1

Break Time
A Symphonic Rejuvenation

Steven E Thompson

♩ = 90

10

A

f

15

B

8

27

C

mf

33

D

8

4

E

4

51

F

2

6

mf

f

G

62

p

p

69

7 H

mp *p*

86

4

mp

100

I

mp *f* *mp*

105

mf *mf* *mf*

110

J

f *mp*

116

mp

123

mp

B♭ Trumpet - 2

Break Time
A Symphonic Rejuvenation

Steven E Thompson

♩ = 90

A 10 *f*

15 *mf* **B** 8

27 *mf* **C**

33 **D** 8 4 **E** 4

51 *mf* **F** 2 6 *f*

62 **G** *p* *p*

69

7

H

p

86

4

100

I

mp

f

mp

105

mf

mf

110

J

f

mp

116

123

Timpani F, C, Bb
(With Snare Drum Part)

Break Time

A Symphonic Rejuvenation

Steven E Thompson

♩ = 90

x=rim: Optionally: Substitute in Timpani or Add to Snare Drum part

1

mf

6

11

A

mp

mf

16

B Timpani

mf

22

C

28

34

D Optionally: Snare Drum Only

mp

41 Timpani

f

47 E 8 F 11 G 6 H 8 I 20 J Optionally: Snare Drum Only

mp

102

mp

108 J

mf

114

119

Break Time

A Symphonic Rejuvenation

♩ = 90
x=rim

5

9

[illegible]

14

The first staff of the score is a single melodic line on a five-line staff. It begins with a double bar line. The first measure contains a quarter note on the second line, followed by two eighth notes on the second and third lines, and a quarter rest. The second measure contains a quarter note on the second line, followed by two eighth notes on the second and third lines, and a quarter rest. The third measure contains a quarter note on the second line, followed by two eighth notes on the second and third lines, and a quarter rest. The fourth measure contains a quarter note on the second line, followed by two eighth notes on the second and third lines, and a quarter rest. The fifth measure contains a quarter note on the second line, followed by two eighth notes on the second and third lines, and a quarter rest. The staff ends with a double bar line.

19

Musical notation for measures 19 through 26. Measure 19 starts with a double bar line and a half rest, followed by a quarter note G4. Measures 20-21 are whole rests, labeled with a large '7' above them. Measures 22-23 are whole rests, labeled with a large '8' above them. Measures 24-25 contain eighth notes: F#4, G4, A4, B4, C5, D5, E5, and F#5. Measure 26 contains eighth notes: G4, A4, B4, and C5. Above the staff, there are three boxed letters: 'B' above measure 19, 'C' above measure 21, and 'D' above measure 23.

38

58

47

E 8 **F** 11 **G** 6 8 **H** 20 **I**

mp

101

mp

106

mf

111

J

116

121

Violin I

Break Time
A Symphonic Rejuvenation

Steven E Thompson

$\text{♩} = 90$

10 **A**

mf

13

15

17 **B**

f

20 *V V*

25 **C**

30 *V V*

34 *V* **D** 8 **E** 4

pp *p*

54 **F**

f *p*

66 **G** 6 **H**

85

98 **I**

107 **J**

113

117

120

124

p *mp* *f* *ff*

Violin II

Break Time
A Symphonic Rejuvenation

Steven E Thompson

♩ = 90

10

A

mf

13

15

B

17

f

20

V V

C

25

30

V V

D

8

4

E

pp

p

F

54

f

p

66

G

6

p

H

[illegible]

98

mp

mp

107

f *ff* J

113

113

117



Musical notation for measure 117, featuring a treble clef, a key signature of one flat (B-flat), and a complex melodic line with many beamed eighth and sixteenth notes.

121

Musical notation for measures 121-124. Measure 121: Treble clef, key signature of one flat (Bb), quarter note G4 with an accent (^), quarter note F4 with an accent (^), quarter note E4 with an accent (^), quarter note D4 with an accent (^). Measure 122: Quarter note C4 with an accent (^), quarter note B3 with an accent (^), quarter note A3 with an accent (^), quarter note G3 with an accent (^). Measure 123: Quarter rest, followed by eighth notes G4, F4, E4, D4, C4, B3, A3, G3. Measure 124: Quarter rest, followed by eighth notes G4, F4, E4, D4, C4, B3, A3, G3. The piece ends with a double bar line.

Viola

Break Time
A Symphonic Rejuvenation

Steven E Thompson

♩ = 90

10

A

4

mf

16

18

B

mf

22

C

28

34

D

8

4

E

pp

p

53

F

G

6

f

H

p

p

5

The first system of the musical score is written on a single staff in 3/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a half note G4, followed by a quarter note A4 with an accent (>), a quarter rest, and a quarter note B4 with an accent. This is followed by a quarter note A4 with an accent, a quarter note G4 with an accent, and a quarter note F4 with an accent. The system concludes with a double bar line. Above the staff, a box containing the letter 'I' is positioned over the final measure. Below the staff, a dynamic marking of *mp* (mezzo-piano) is indicated with a wedge-shaped hairpin.

Example 10 is a musical score in 3/4 time, featuring a sequence of eighth notes and rests. The notation is as follows:

- Measure 1: Quarter rest, eighth note G4, quarter rest, eighth note A4.
- Measure 2: Quarter rest, eighth note B4, quarter rest, eighth note C5.
- Measure 3: Quarter rest, eighth note D5, quarter rest, eighth note E5.
- Measure 4: Quarter rest, eighth note F5, quarter rest, eighth note G5.
- Measure 5: Quarter rest, eighth note A5, quarter rest, eighth note B5.
- Measure 6: Quarter rest, eighth note C6, quarter rest, eighth note D6.
- Measure 7: Quarter rest, eighth note E6, quarter rest, eighth note F6.
- Measure 8: Quarter rest, eighth note G6, quarter rest, eighth note A6.

The dynamics are marked *mp* (mezzo-piano) for measures 1-4 and *mf* (mezzo-forte) for measures 5-8.

11

J

ff

21

Example 10

Violoncello

Break Time
A Symphonic Rejuvenation

Steven E Thompson

♩ = 90

8

f

A

4

17

mf

B

22

mf

C

29

D

mp

37

E

44

pp

p

53

F

f

This is a musical score for a cello, written in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The tempo is marked as quarter note = 90. The score is divided into six measures, each containing a lettered section (A-F). Measure 1 (measures 1-7) starts with a forte (*f*) dynamic and features a series of eighth and sixteenth notes. Measure 2 (measures 8-16) includes a 4-measure rest and a mezzo-forte (*mf*) dynamic. Measure 3 (measures 17-21) continues with a mezzo-forte (*mf*) dynamic. Measure 4 (measures 22-28) features a mezzo-forte (*mf*) dynamic. Measure 5 (measures 29-36) includes a mezzo-piano (*mp*) dynamic. Measure 6 (measures 37-52) includes a piano (*p*) dynamic and a piano-piano (*pp*) dynamic. Measure 7 (measures 53-59) features a forte (*f*) dynamic. The score is written on a single staff with a key signature of one flat and a 4/4 time signature.

64 G

p *p*

80 H

Break Time

A Symphonic Rejuvenation

♩ = 90

A

B

C

10

8

8

D

mp

E

pp

p

F

$$\mathcal{f}$$

64

G 6 8 **H** 8

p

pp

92

I 2

mp

101

mp

108

J

mf

mp

115

121