

# Ohio

**INTRO \***      15"-20"      ♩ = 132/134

The score is for the introduction of the song 'Ohio'. It features 15 staves for various instruments: Flute 1, Flute 2, Clarinet in Bb 1, Clarinet in Bb 2, Bassoons 1 & 2, Trombone, Timpani, Glockenspiel (or celeste), Marimba (treble and bass clefs), Guitar, Voice, Violin I, Violin II, Violoncello (1 and 2,3,4), and Contrabass. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 132/134. The piece begins with an 'INTRO \*' section. The first staff (Flute 1) has a dynamic marking of *pp* and a slur over the first two measures. The second staff (Flute 2) has a dynamic marking of *pp* and a slur over the first two measures. The third staff (Clarinet in Bb 1) has a dynamic marking of *pp* and a slur over the first two measures. The fourth staff (Clarinet in Bb 2) has a dynamic marking of *pp* and a slur over the first two measures. The fifth staff (Bassoons 1 & 2) has a dynamic marking of *pp* and a slur over the first two measures. The sixth staff (Trombone) has a dynamic marking of *pp* and a slur over the first two measures. The seventh staff (Timpani) has a dynamic marking of *pp* and a slur over the first two measures. The eighth staff (Glockenspiel) has a dynamic marking of *pp* and a slur over the first two measures. The ninth staff (Marimba) has a dynamic marking of *pp* and a slur over the first two measures. The tenth staff (Guitar) has a dynamic marking of *pp* and a slur over the first two measures. The eleventh staff (Voice) has a dynamic marking of *pp* and a slur over the first two measures. The twelfth staff (Violin I) has a dynamic marking of *ppp* and a slur over the first two measures, with the instruction 'always on IV, pont'. The thirteenth staff (Violin II) has a dynamic marking of *ppp* and a slur over the first two measures, with the instruction 'always on I, pont'. The fourteenth staff (Violoncello) has a dynamic marking of *ppp* and a slur over the first two measures, with the instruction 'always on I, pont'. The fifteenth staff (Contrabass) has a dynamic marking of *pp* and a slur over the first two measures.

\* On Bar 1 the guitar enters and starts tuning  
 Conductor starts beating on bar 2

Musical score for measures 4-8. The score includes staves for Fl. 1, Cl. 1, Glock., Mar., Gtr., Voice, Vln. I, Vln. II, Vc., and Cb. The Fl. 1 part has a dynamic marking of *pp* at measure 5. The Vc. part has a dynamic marking of *pp* at measure 7. The Vln. I and Vln. II parts have the instruction *dynamics segue simile but flexible...* written across measures 6-8.

Musical score for measures 9-13. The score includes staves for Fl. 1, Cl. 1, Glock., Mar., Gtr., Voice, Vln. I, Vln. II, Vc., and Cb. The Fl. 1 part has a dynamic marking of *pp* at measure 9. The Cl. 1 part has a dynamic marking of *pp* at measure 10. The Vc. part has a dynamic marking of *pp* at measure 11. The Vln. I and Vln. II parts have a dynamic marking of *pp* at measure 12.

14

Fl.1

Cl.1

Glock.

Mar.

Gtr.

Voice

Vln. I

Vln. II

Vc.

Cb.

ppp

3

tasto

gliss.

pp

ppp

Dm guitar starts strumming

F

C

18

Fl.1

Cl.1

Glock.

Mar.

Gtr.

Voice

Vln. I

Vln. II

Vc.

Cb.

Dm

F

C

Dm

F

C

continue flexible dynamics simile...

VERSE 1

Fl.1

Cl.1

Glock.

Mar.

Gtr.

Dm F C Dm F C

VERSE 1

Voice

Tin sol - diers and Ni - xon's co - ming

Vln. I

Vln. II

Vc.

Cb.

p poco

Fl.1

Cl.1

Glock.

Mar.

Gtr.

Dm F C Dm F C

Voice

we're fi - nal - ly on our own this sum - mer I hear the drum - ming

Vln. I

Vln. II

Vc.

Cb.

30

Fl.1

Cl.1

Glock.

Mar.

Gtr.

Voice

Vln. I

Vln. II

Vc.

Cb.

four dead in O - hi - o. Got - ta get down to it

*ppp*

*pp* *gliss.* *pp*

*pp* *gliss.* *pp*

*pp* *gliss.* *pp*

*pp* *gliss.* *pp*

Dm F C Gm7

34

Fl.1

Cl.1

Glock.

Mar.

Gtr.

Voice

Vln. I

Vln. II

Vc.

Cb.

sol - diers are gun - ning us down, should of been done long a -

*ppp*

*ppp*

*ppp*

C Gm7

38

Fl.1

Cl.1

Glock.

Mar.

Gtr.

38

Voice

go What if you knew her and

Vln. I

*continue flexible dynamics simile...*

Vln. II

*continue flexible dynamics simile...*

Vc.

*continue flexible dynamics simile...*

Cb.

C

Gm<sup>7</sup>

42

Fl.1

Cl.1

Glock.

Mar.

Gtr.

42

Voice

found her dead on the ground how can you run when you

Vln. I

Vln. II

Vc.

Cb.

C

Gm<sup>7</sup>

*p*

Musical score for measures 46-49. Instruments: Fl.1, Cl.1, Glock., Mar., Gtr., Voice, Vln. I, Vln. II, Vc., Cb.

Measures 46-49 contain a series of sustained notes and chords across the instruments. The Flute 1 part has a long note with a hairpin crescendo. The Clarinet 1 part has a long note with a hairpin crescendo. The Glockenspiel part is silent. The Maracas part has a long note with a hairpin crescendo. The Guitar part has a chord diagram for C major in measure 46 and D minor in measure 47. The Voice part has the lyrics "know?". The Violin I and Violin II parts are silent. The Violoncello part has a long note with a hairpin crescendo. The Contrabass part is silent.

Musical score for measures 50-53. Instruments: Fl.1, Cl.1, Glock., Mar., Gtr., Voice, Vln. I, Vln. II, Vc., Cb.

Measures 50-53 contain a series of sustained notes and chords across the instruments. The Flute 1 part has a long note with a hairpin crescendo. The Clarinet 1 part has a long note with a hairpin crescendo. The Glockenspiel part has a triplet of eighth notes with a hairpin crescendo, marked *pp*. The Maracas part is silent. The Guitar part has a chord diagram for D minor in measure 53. The Voice part is silent. The Violin I and Violoncello parts have glissando markings and hairpin crescendos, marked *pp*. The Violin II part has a first ending marking and a hairpin crescendo, marked *ppp*. The Contrabass part is silent.

53

Fl.1

Cl.1

Glock.

Mar.

Gtr.

Voice

Vln. I

Vln. II

Vc.

Cb.

*continue flexible dynamics simile...*

*continue flexible dynamics simile...*

*continue flexible dynamics simile...*

F C Dm F C Dm

57

Fl.1

Cl.1

Glock.

Mar.

Gtr.

Voice

Vln. I

Vln. II

Vc.

Cb.

**VERSE 2**

*p*

*p*

F C Dm F C Dm

La la la la



61

Fl. I

Cl. I

Glock.

Mar.

Gtr.

Voice

Vln. I

Vln. II

Vc.

Cb.

F C Dm F C Dm

la la la la la la la la la la la la la la la la

65

Fl. I

Cl. I

Glock.

Mar.

Gtr.

Voice

Vln. I

Vln. II

Vc.

Cb.

F C Dm F C Gm7

la la la la la la la la la Got - ta get

tasto gliss. pp pp

tasto gliss. pp pp

tasto gliss. pp pp

tasto gliss. pp pp

10

69

Fl.1

Cl.1

Tbn.

Perc.1

Perc.2

Gtr.

Voice

Vln. I

Vln. II

Vc.

Cb.

down to it sol - diers are gun-ning us down, should of been

2 STONES (strike together) *pp* *mf*

2 STONES (strike together) *f*

*C* *Gm7*

flautando ad lib, pont

1. harmonic trill, pont, flautando

1. (resulting tones)

1. (resulting tones)

*mf*

73

Fl.1

Cl.1

Perc.1

Perc.2

Gtr.

Voice

Vln. I

Vln. II

Vc.

Cb.

done long a - go What if you

*C* *Gm7*

vary dynamics gradually...

vary dynamics gradually...

vary dynamics gradually...

vary dynamics gradually...

77

Fl.1

Cl.1

Perc.1

Perc.2

Gtr.

77

Voice

knew her and found her dead on the ground how can you

Vln. I

Vln. II

Vc.

Cb.

*f*

*mf*

C

Gm7

*crescendo till the end*

*crescendo till the end*

*crescendo till the end*

*crescendo till the end*

81

Fl.1

Cl.1

Perc.1

Perc.2

Gtr.

81

Voice

run when you know?

Vln. I

Vln. II

Vc.

Cb.

C

Dm

*crescendo till the end*

*crescendo till the end*

*crescendo till the end*

*crescendo till the end*

85

Fl.1

Cl.1

Perc.1

Perc.2

Gtr.

Voice

Vln. I

Vln. II

Vc.

Cb.

*f*

*mf*

F C Dm F C Dm

89

Fl.1

Cl.1

Perc.1

Perc.2

Gtr.

Voice

Vln. I

Vln. II

Vc.

Cb.

*f*

*mf*

F C Dm F C Dm

VERSE 3

93

Fl.1 while becoming sparser do not lose the energy

Cl.1 while becoming sparser do not lose the energy

Perc.1 while becoming sparser do not lose the energy

Perc.2 while becoming sparser do not lose the energy

Gtr. F C Dm F C Dm

Voice 93

Vln. I

Vln. II

Vc. (tr)

Cb.

Tin sol - diers and

97

Fl.1

Cl.1

Tbn.

Timp. 97

Perc.1

Perc.2

Gtr. F C Dm F C Dm

Voice 97

Vln. I

Vln. II

Vc. (tr)

Cb.

Ni - xon's co - ming we're fi - nal - ly on our own this sum - mer I



105

Fl.1

Fl.2

Cl.1

Cl.2

Bsn.

Tbn.

Timp.

Perc.1

Perc.2

Gong

Vib.

Gtr.

Voice

Vln. I

Vln. II

Vc.

Cb.

*still f*

*mf*

*p*

*continue crescendo*

109

Fl.1 *poco sf*

Fl.2 *pp p ppp*

Cl.1 *poco sf*

Cl.2 *pp p ppp*

Bsn. *pp p ppp*

Tbn. *pp p ppp*

Timp. *pp p ppp*

Perc.1 *(f)* 3 5:6 3 *sf*

Perc.2 *(f)* 5:4 3 *sf*

Gong *pp p ppp* l.v.

Vib. *f* *mp* *ppp* l.v.

Gtr.

Voice

Vln. I *ff sf* *arco poco sf* l.v.

Vln. II *ff sf* *arco poco sf* l.v.

Vc. *(tr)* Cellos 1 & 2 only *L., pont gliss.* *poco sf*

*(tr)* Cellos 3 & 4 *sf* *pizz* l.v.

Cb. *ppp*