[77] 3:47	[89] 4:08	[104] 4:51
Sax Solo Continues	Sax Solo Continues	Solo Concludes
Bkgrnds derived in part from thematic material	Expanded PG1 material as bkgrnds; 3rd mode of Eb melodic minor	F# bass pedal; Gma7 over pedal implies Phrygian
12 bars	*15 bars*	*8 bars*

[112] 5:11	[121] 5:35	[165]
Full Ens Chordal planning on GbMaj & Mixolydian	Call-response between many soloists and octave unison Ens figure derived from PG1/RG1. Meter oscillates from 4/4 – 3/4	Full Ens. frenzy builds to staggered octave unison
F# bass pedal continues	& 3 chord progression continues to rise through key centers making new relationships and identities to Ens line while events come closer and closer together building to a frenzy	Section peaks at sustained polychord
9 bars	*52 bars*	*8 bars*

[173] 7:11	[189] 7:48	[193] 7:55
Tenor Sax soloist re-emerges from previous Ens high point	Reprise of PG2 material from bar 55	Rhythmic pace slows with full Ens
Alludes to opening bass ostinato in 5ths	Reference to "Love Supreme" re-emerges	Open voiced minor 11th chords move to final chord
15 bars	*4 bars*	*6 bars*

The graphic depiction of this score, with timings shown along the top scale and brief synopsis of the musical activity, illustrates how and where McNeely achieves the most dramatic points in the score. These three high points occur predictably at important times. The first serves to introduce the tenor saxophone soloist, Rich Perry, at 2:45 into the piece. The second builds more and is more sustained, coinciding with the peak of the solo section, where full ensemble background material contributes to the soloist's dramatic conclusion (4:20–4:45). The final climax is achieved as the ensemble builds to a frenetic close of the call-response development section (shout chorus) that leads to a sustained, dense polychord (6:45–7:12). This final climax occurs about 86 percent of the way through the piece, with the first coming at about a third of the way and the second just over halfway through the score.