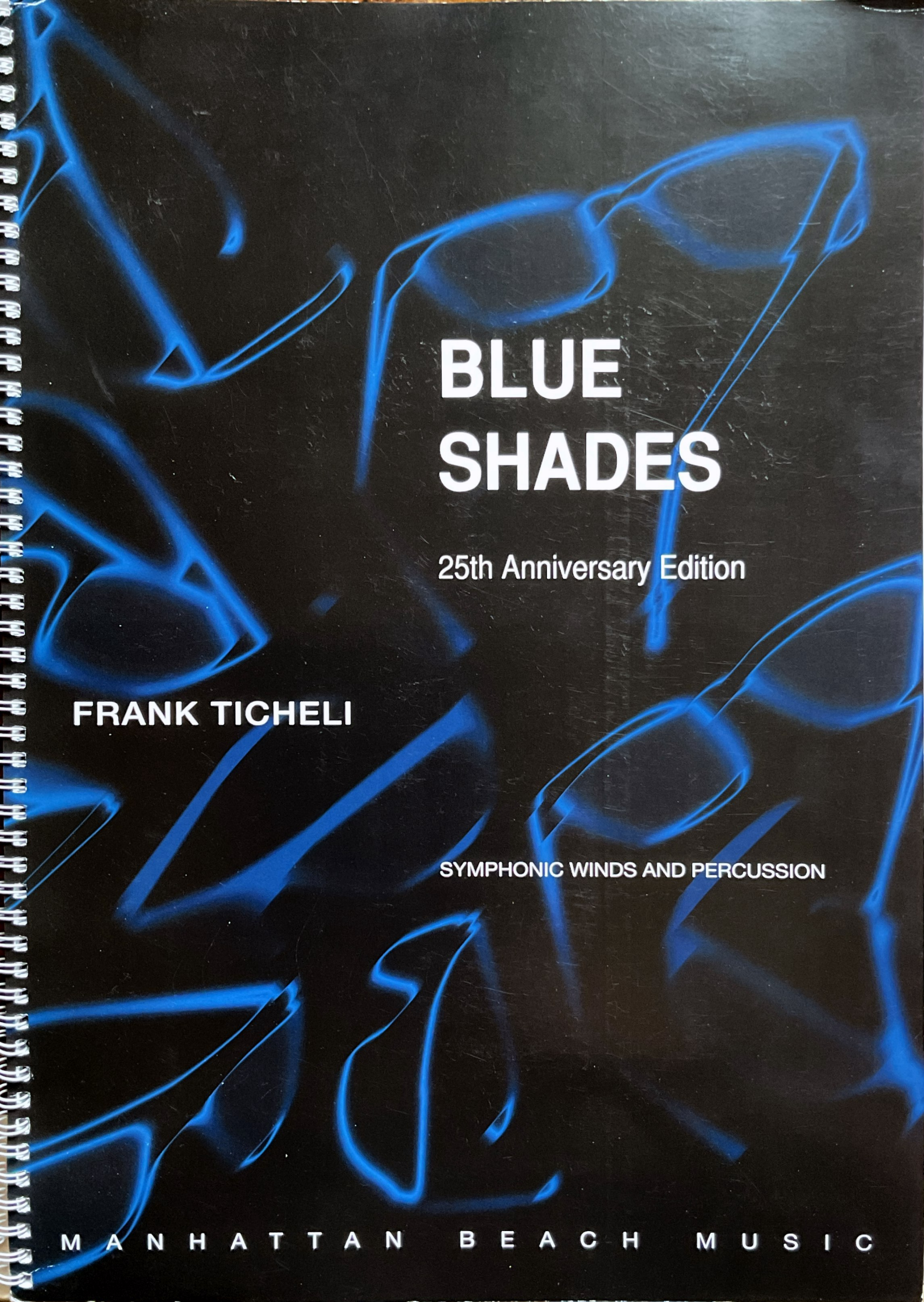


The background of the cover is black, featuring several abstract, glowing blue line-art shapes that resemble stylized, overlapping musical notes or perhaps the outlines of various types of eyeglasses. These shapes are scattered across the page, creating a dynamic and artistic visual field.

BLUE SHADES

25th Anniversary Edition

FRANK TICHELI

SYMPHONIC WINDS AND PERCUSSION

M A N H A T T A N B E A C H M U S I C

BLUE SHADES

FRANK TICHELI

25TH ANNIVERSARY EDITION
FOR SYMPHONIC WINDS AND PERCUSSION

I N S T R U M E N T A T I O N

MUSIQUE
RENE EGELE
4, rue Rothmüller
68000 COLMAR - 03 89 23 55 44

1 Full Score <i>(11"x17", included with set)</i>	1 Bassoon 1	2 Trombone 2
1 Piccolo	1 Bassoon 2	2 Trombone 3
4 Flute 1	2 Eb Alto Saxophone 1	3 Euphonium B.C.
4 Flute 2	2 Eb Alto Saxophone 2	1 Euphonium T.C.
1 Oboe 1	2 Bb Tenor Saxophone	4 Tuba
1 Oboe 2	1 Eb Baritone Saxophone	1 String Bass
1 Eb Clarinet	3 Bb Trumpet 1	1 Timpani
4 Bb Clarinet 1	3 Bb Trumpet 2	2 Percussion 1 Xylophone, Marimba (4.5 octave), Bongos, Vibraslap, Tam Tam (lg.), Suspended Cymbal (med. sm.)
4 Bb Clarinet 2	3 Bb Trumpet 3	2 Percussion 2 Vibraphone (motor off), Snare Drum, Tom Toms (4), Temple Blocks (3), Crash Cymbals, Splash Cymbal (8")
4 Bb Clarinet 3	1 F Horn 1	2 Percussion 3 Slapstick (lg.), Castanets (Epstein), Woodblock (med. lg.), Cowbell (lg.), Bass Drum (lg.)
2 Bb Bass Clarinet	1 F Horn 2	
1 Eb Contra Alto Clarinet <i>(play only in absence of Bb Cbs. Clarinet)</i>	1 F Horn 3	
1 Bb Contrabass Clarinet	1 F Horn 4	
	2 Trombone 1	

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MANHATTAN BEACH MUSIC

FOREWORD
TO THE 25TH ANNIVERSARY EDITION
BLUE SHADES: FOR SYMPHONIC WINDS AND PERCUSSION

I completed the original manuscript for *Blue Shades* on December 31, 1995, and although I knew then that I had created something fresh, I had no idea that it would be destined to become one of my most celebrated works.

After experiencing so many performances of *Blue Shades* over the years—many with me as guest conductor—it's no surprise that my relationship with the work has evolved. I am now drawn to certain inner voices and coloristic effects in the piece—ones I barely noticed 25 years ago. I now like to move the tempo faster than the metronome marking I had originally provided; I have learned from countless conductors who have shared their insights and unique interpretations, many of which managed to reveal things I didn't know had even existed in the piece; and all the while their ideas have enriched my thinking about the piece and enhanced my own interpretation.

The evolution I speak of has also been shaped by practical matters: From the very first rehearsal, I can usually predict the moments that will sound convincing, but I can equally predict the moments that will rarely come easily. I can cite spots where the notation is crystal clear, requiring no further explanation, and spots where the players could use some verbal indications. Of course, there are also revelations of hindsight. For example, I now wonder why I decided to put that fermata in the first bar. I now know that I should have included a string bass part to enhance the jazzy walking bass passages. And, yes, I should never have given the clarinet soloist the option of sitting. Now, it is obvious to virtually everyone that it just isn't *Blue Shades* if the soloist sits; it wasn't so obvious back then.

Finally, there is the inescapable fact that the original edition contains quite a few errors. It is nevertheless a remarkable engraving, created by hand (using Leroy template, for those in the know) by Frank Halamka. Most of the errors are not even audible (and that's partly why I never caught them), and we do provide an online errata, but those errors are still there in the hard copies, serving as constant reminders of my "humanness." I have for many years dreamed that one day I could correct all of them in a new edition.

I've done more than merely correct the errors for this *25th Anniversary Edition*. I have looked carefully at much of the scoring, making hundreds of revisions with an eye towards adjusting not only tiny detail, but bold effect. The tempo is now faster than in the original, articulations have been clarified, beaming has been altered, a String Bass part has been added (it enhances the walking bass during the stand-up clarinet solo), dynamics have been adjusted, verbal indications have been added to clarify and intensify intended musical effects, important musical lines have been reinforced where needed. And the score itself is now 11"x17".

I am delighted to offer this *25th Anniversary Edition of Blue Shades*, and I am certain it will enable conductors and performers to breathe exhilarating new life into their performances of the piece.

FRANK TICHEL
PASADENA, CALIFORNIA
NOVEMBER 25, 2019

PROGRAM NOTES

Background

In 1992 I composed a concerto for traditional jazz band and orchestra, *Playing With Fire*, for the Jim Cullum Jazz Band and the San Antonio Symphony. That work was composed as a celebration of the traditional jazz music I heard so often while growing up near New Orleans.

I experienced tremendous joy during the creation of *Playing With Fire*, and my love for early jazz is expressed in every bar of the concerto. However, after completing it I knew that the traditional jazz influences dominated the work, leaving little room for my own musical voice to come through. I felt a strong need to compose another work, one that would combine my love of early jazz with my own musical style.

Blue Shades

Four years, and several compositions later, I finally took the opportunity to realize that need by composing *Blue Shades*. As its title suggests, the work alludes to the Blues, and a jazz feeling is prevalent — however, it is in not literally a Blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung.

The work, however, is heavily influenced by the Blues: "Blue notes" (flatted 3rds, 5ths, and 7ths) are used constantly; Blues harmonies, rhythms, and melodic idioms pervade the work; and many "shades of blue" are depicted, from bright blue, to dark, to dirty, to hot blue.

At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman's hot playing style, and ushers in a series of "wailing" brass chords recalling the train whistle effects commonly used during that era.

Blue Shades was commissioned by a consortium of thirty university, community, and high school concert bands under the auspices of the Worldwide Concurrent Premieres and Commissioning Fund. All of the commissioning parties are acknowledged at the end of these program notes.

Thematic material

The minor third is by far the most important interval in *Blue Shades*. During most of the opening one hundred and fifteen measures, the minor third is repeated in the background as a kind of musical thread that ties and connects a rich array of foreground events. The minor third is also used as a building block for most of the work's themes, including an important bass theme that first appears in measure 46:



Barely noticeable at first, this theme takes on increasing significance as the piece progresses. It appears frequently as a bass accompaniment, and twice as the basis for canonic passages that drive into the work's explosive climaxes (measures 249–64, and 388–98).

Late in the work, this bass theme is transformed into a walking bass ostinato. (Note that the circled pitches are a minor third transposition of the original measure 46 bass line.)



This ostinato serves as an accompaniment to an extended clarinet solo. The solo sounds improvised (as do many other solos and passages in the work), but in fact is notated in meticulous detail.

321

Solo, with great energy

Clarinet

f Player may stand and face audience.

Marimba

poco f

bend

etc.

One final example reveals several crucial aspects about the work's motivic, harmonic and rhythmic structure. The extent to which the minor third (marked with an "x") sounds on many levels simultaneously is clearly seen. In addition, the clarinet and bassoon reveal the work's all-important polymodal harmonic structure (G Major/Minor, or, more precisely, G Mixolydian/Dorian). Finally, polymeter is suggested between the foreground material (3/4) and the bassoon (implied 2/4).

Alto Sax. 73 etc.

Fl. x etc.

Cl. (implied G major)

Bsn. (implied G minor) etc.

REHEARSAL NOTES

In performance, maintain a high-spirited energy and jazz feeling throughout, even when the 8th note is not swung. The players should exaggerate all accented notes to bring out the jazzy syncopations; however, they should *not* seek to enhance the jazz feeling by improvising, or adding jazz idioms beyond those notated (e.g., no added grace notes, glissandi, bends, swoops, or scoops). Part of the piece's success lies in its understatement of these conventions.

The form is through-composed and very free; however, it can be divided roughly into six large sections:

Section I	1–68	Introductory material
Section II	69–172	Exposition of main themes
Section III	173–270	D pedal and climax I
Section IV	271–320	Dark and dirty
Section V	321–375	Extended clarinet solo
Section VI	376–433	Final shout

Section I (1–68) Introductory Material

The brass chords in measures 3–14 should be very *staccato*, energetic, and distinct (Stravinskian). The trombone and trumpet notes in measures 18–25 reinforce the clarinet line, and must be played percussively, and exactly in synchronization with the clarinets. Exaggerate all notes marked *sf* in measures 34–38, 52, and 64.

Section II (69–172) Exposition and main themes

The multi-layered texture is elaborate, but should always sound transparent and vibrant, like a lively, compelling conversation. In measures 135–137, the horn players should not lose intensity as they flatten the notes slightly with hand in bell. The timpani and bass drum should powerfully and rudely interrupt the horns in measure 138. A brash energy emerges suddenly in measure 140 with the entrance of a wild two-part canon. The cowbell player must keep the momentum driving forward. The tempo must not drag here.

Section III (173–270) D pedal and climax

This section's machine-like strictness contrasts with the jazzier feeling of the previous sections. The underlying eighth-note D natural pedal that begins in the 2nd flutes and marimba must be played with strict precision, always heard, but never dominating.

A canonic passage (beginning in measure 249) bursts forth in an explosive climax at measure 265. The horn rips should be played as loudly and tastefully as possible here.

Section IV (271–320) Dark and Dirty

There should be absolutely no change in tempo at measure 271. Do not start the *ritardando* earlier than marked. The bass clarinet solos (measures 284–85, and 288–89) are *rubato*, and may be played unconduted. Be sure that the flutes and bassoons shape the dynamics as indicated (measures 286–87, etc.) Melt the clarinet solo into the oboe solo as smoothly as possible (measure 293), so that the listener can scarcely tell when one soloist ends and the other begins.

The passage in measures 304–307, marked as "Dirty," should be shamelessly provocative and carnal. The tam-tam player should not hold back in measure 304 and 306. The 3rd trumpet part cannot be understated, and is crucial in giving this section its risqué quality. On a couple of occasions when the 3rd players were not loud enough, I have asked one or two second trumpet players to join in and help out!

The *accelerando* from measures 308–321 must be smooth and consistent throughout the passage. (The parenthetical tempo markings along the way serve as a good suggestion.) Make sure that the gesture handed back and forth between the first clarinet and alto saxophone players is balanced equally.

Section V (321–375) Extended clarinet solo

This section implies a small jazz combo accompanied by occasional outbursts from a big band. The clarinet solo, a tribute to Benny Goodman, must be played with unabashed "gutsiness" and *bravado*, but without straying from the notated page. For greatest effect, the soloist may memorize the solo so that he or she can stand and face the audience directly.

The accompanying combo (muted horns, bass clarinets, bassoon and marimba) must play in strict, unwavering time (like a jazz rhythm section). Balancing the marimba accompaniment — finding the perfect mallets for your concert hall, producing a sound not too brittle or too wet, distinct but never dominating — is one of the most important challenges in the entire piece. Since the notes played by the marimba on downbeats are reinforced by the bass clarinet and bassoon, the player may need to bring out those played on the upbeats (right hand). The intermittent shouts (e.g., measures 330, 335, 339) should be played with intense enthusiasm, as though the players are cheering on the soloist.

Section VI (376–433) Final shout

The intensity increases even more as the piece draws to a close. The canon beginning in measure 388 pretends to build to the final climax, but makes a left-turn into an unexpected modulation away from the home key. The brassy "wail" dissonant chords, recalling the train-whistle effects played by 1940's Big Bands. (But make sure they allow the woodwinds through in measures 405, and 409!) A critical mass is achieved — a pressure cooker of excitement — exploding one last time into the final climax.

The final stroke on the splash cymbal reminds the listener that this piece is, above all, a friendly tribute to an earlier style. The splash cymbal must be small (6 to 8 inches) to give the tongue-in-cheek effect. This final cliché should elicit a chuckle from the audience.

Frank Ticheli

BLUE SHADES

FOR SYMPHONIC WINDS AND PERCUSSION

25th Anniversary Edition

FRANK TICHELI

With energy (♩ = 168+)

The musical score is arranged in a standard orchestral format with staves for each instrument. The woodwind section includes Piccolo, Flute 1 & 2, Oboe 1 & 2, E♭ Clarinet, B♭ Clarinet 1 & 2, B♭ Clarinet 3, B♭ Bass Clarinet, B♭ Contrabass Clarinet, Bassoon 1 & 2, E♭ Alto Saxophone 1 & 2, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The brass section includes B♭ Trumpet 1 & 2, B♭ Trumpet 3, F Horn 1 & 2, Trombone 1 & 2, Trombone 3, Euphonium, and Tuba. The percussion section includes String Bass, Timpani, Percussion 1 (Marimba), Percussion 2 (Snare Drum), and Percussion 3 (Woodblock). The score includes dynamic markings such as *f*, *p*, *fp*, and *mf*, and performance instructions like "Initial tunings" and "TRIANGLE". The score is divided into measures 1 through 6, with various musical notations including notes, rests, and articulation marks.

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8

7 9 10 11 12 13

Picc. *mf*

Fl. 1 *f* *p* *f* *mf*

Fl. 2 *f* *p* *f* *mf*

Ob. 1 *f* *p* *f* *mf*

Ob. 2 *f* *p* *f* *mf*

E♭ Cl. *f* *p* *f* *mf*

B♭ Cl. 1 *f* *p* *f* *f*

B♭ Cl. 2 *f* *p* *f* *f*

B♭ Cl. 3 *f* *p* *f* *f*

B♭ Bs. Cl. *f* *p* *f* *f*

B♭ Cb. Cl. *f* *p* *f* *f*

Bsn. 1 *f* *p* *f* *f*

Bsn. 2 *f* *p* *f* *f*

E♭ Alto Sax. 1 *f* *p* *f* *f*

E♭ Alto Sax. 2 *f* *p* *f* *f*

B♭ Ten. Sax. *f* *p* *f* *f*

E♭ Bari. Sax. *f* *p* *f* *f*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

B♭ Tpt. 3 *mf*

F Hn. 1 *mf*

F Hn. 2 *mf*

F Hn. 3 *mf*

F Hn. 4 *mf*

Trb. 1 *mf*

Trb. 2 *mf*

Trb. 3 *mf*

Euph. *mf*

Tuba *mf*

St. Bass *mf*

Tri. *f*

Mar. *f*

TAMBOURINE

XYLO. (hard rubber) *mf*

T. BLKS. *mf*

CASTANETS *mf*

15 16 17 18 19 20

Picc. *f*

Fl. 1 *f*

Fl. 2 *p* *f* *p*

Ob. 1 *p* *f* *p*

Ob. 2 *mp* *f*

E♭ Cl. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B♭ Cl. 3 *f*

B♭ Bs. Cl. *f*

B♭ Cb. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

E♭ Alto Sax. 1 *mp* *f*

E♭ Alto Sax. 2 *mp* *f*

B♭ Ten. Sax. *f*

E♭ Bari. Sax. *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

B♭ Tpt. 3 *f*

F Hn. 1 *f* *a2* *f*

F Hn. 2 *f* *a2* *f*

Trb. 1 *f* *st. mute* *f* in sync. with clarinet accents

Trb. 2 *f* *st. mute* *f* in sync. with clarinet accents

Trb. 3 *f*

Euph. *f*

Tuba *f*

St. Bass *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

This page contains measures 21 through 26 of a musical score. The instruments listed are:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- E♭ Cl.
- B♭ Cl. 1
- B♭ Cl. 2
- B♭ Cl. 3
- B♭ Bs. Cl.
- B♭ Cb. Cl.
- Bsn. 1
- Bsn. 2
- E♭ Alto Sax. 1
- E♭ Alto Sax. 2
- B♭ Ten. Sax.
- E♭ Bari. Sax.
- B♭ Tpt. 1
- B♭ Tpt. 2
- B♭ Tpt. 3
- F Hn. 1
- F Hn. 2
- F Hn. 3
- F Hn. 4
- Trb. 1
- Trb. 2
- Trb. 3
- Euph.
- Tuba
- St. Bass
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3

The score features various musical notations including notes, rests, slurs, ties, and dynamic markings such as *f*, *mf*, *mp*, and *sf*. Measure numbers 21, 22, 23, 24, 25, and 26 are indicated at the top of the page.

This page of a musical score is for a large orchestra, likely a symphony or concert band. It features a variety of instruments, each with its own staff. The instruments listed from top to bottom are: Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 and 2 (Ob. 1, 2), E♭ Clarinet (E♭ Cl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), B♭ Clarinet 3 (B♭ Cl. 3), B♭ Bass Clarinet (B♭ Bs. Cl.), B♭ Contrabass Clarinet (B♭ Cb. Cl.), Bassoon 1 and 2 (Bsn. 1, 2), E♭ Alto Saxophone 1 (E♭ Alto Sax. 1), E♭ Alto Saxophone 2 (E♭ Alto Sax. 2), B♭ Tenor Saxophone (B♭ Ten. Sax.), E♭ Baritone Saxophone (E♭ Bari. Sax.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), B♭ Trumpet 3 (B♭ Tpt. 3), French Horn 1 and 3 (F Hn. 1, 3), French Horn 2 and 4 (F Hn. 2, 4), Trombone 1 (Trb. 1), Trombone 2 (Trb. 2), Trombone 3 (Trb. 3), Euphonium (Euph.), Tuba, St. Bass, and Percussion (Timp., Perc. 1, 2, 3). The score includes dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). Performance instructions include "straight 8th" for several woodwinds, "open" for the Trombone 1, "one only" for the Euphonium, "TOMS (sticks)" for Percussion 2, and "SLAPSTICK" for Percussion 3. The score is written in 4/4 time and features a key signature of one flat (B♭).

33 34 Straight 8ths 35 36 37

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Bs. Cl.

B♭ Cb. Cl.

Bsn. 1

Bsn. 2

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1

F Hn. 2

F Hn. 3

Trb. 1

Trb. 2

Trb. 3

Euph.

Tuba

St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

MARIMBA (med. yam)

38 39 40 41 42 43

Picc. *f* *ff* *mp* *f* *mp* *p*

Fl. 1 *f* *ff* *mp* *f* *mp* *p*

Fl. 2 *f* *ff* *mp* *f* *mp* *p*

Ob. 1 *f* *ff* *mp* *f* *mp* *p*

Ob. 2 *f* *ff* *mp* *f* *mp* *p*

E♭ Cl. *f* *ff* *mp* *f* *mp* *p*

B♭ Cl. 1 *f* *ff* *mp* *f* *mp* *p*

B♭ Cl. 2 *f* *ff* *mp* *f* *mp* *p*

B♭ Cl. 3 *f* *ff* *mp* *f* *mp* *p*

B♭ Bs. Cl. *f* *ff* *mp* *f* *mp* *p*

B♭ Cb. Cl. *f* *ff* *mp* *f* *mp* *p*

Bsn. 1 *f* *ff* *mp* *f* *mp* *p*

Bsn. 2 *f* *ff* *mp* *f* *mp* *p*

E♭ Alto Sax. 1 *f* *ff* *mp* *f* *mp* *p*

E♭ Alto Sax. 2 *f* *ff* *mp* *f* *mp* *p*

B♭ Ten. Sax. *f* *ff* *mp* *f* *mp* *p*

E♭ Bari. Sax. *f* *ff* *mp* *f* *mp* *p*

B♭ Tpt. 1 *f* *ff* *mp* *f* *mp* *p*

B♭ Tpt. 2 *f* *ff* *mp* *f* *mp* *p*

B♭ Tpt. 3 *f* *ff* *mp* *f* *mp* *p*

F Hn. 1 *f* *ff* *mp* *f* *mp* *p*

F Hn. 2 *f* *ff* *mp* *f* *mp* *p*

F Hn. 3 *f* *ff* *mp* *f* *mp* *p*

F Hn. 4 *f* *ff* *mp* *f* *mp* *p*

Trb. 1 *f* *ff* *mp* *f* *mp* *p*

Trb. 2 *f* *ff* *mp* *f* *mp* *p*

Trb. 3 *f* *ff* *mp* *f* *mp* *p*

Euph. *f* *ff* *mp* *f* *mp* *p*

Tuba *f* *ff* *mp* *f* *mp* *p*

St. Bass *f* *ff* *mp* *f* *mp* *p*

Timp. *f* *ff* *mp* *f* *mp* *p*

Perc. 1 *f* *ff* *mp* *f* *mp* *p*

Perc. 2 *f* *ff* *mp* *f* *mp* *p*

Perc. 3 *f* *ff* *mp* *f* *mp* *p*

VIBES (med. cord) *f* *ff* *mp* *f* *mp* *p*

slight ped. *f* *ff* *mp* *f* *mp* *p*

B.D. *f* *ff* *mp* *f* *mp* *p*

44 45 46 47 48 49

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Bs. Cl.

B♭ Cb. Cl.

Bsn. 1

Bsn. 2

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1

F Hn. 2

Trb. 1

Trb. 2

Trb. 3

Euph.

Tuba

St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

open

(a2)

f

mf

fpp

sf

TIMPANI

(Mar.)

T. BLKS.

SUS. CYM. (yam)

lv

pp

mp

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

E♭ Cl. *f*

B♭ Cl. 1 *p*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *p*

B♭ Bs. Cl. *p*

B♭ Cb. Cl. *f*

Bsn. 1 *a2*

Bsn. 2 *p*

E♭ Alto Sax. 1 *p*

E♭ Alto Sax. 2 *p*

B♭ Ten. Sax. *p*

E♭ Bari. Sax. *f*

B♭ Tpt. 1 *mp*

B♭ Tpt. 2 *p*

B♭ Tpt. 3 *p*

F Hn. 1 *a2*

F Hn. 3 *p*

F Hn. 2 *2.*

F Hn. 4 *(a2)*

Trb. 1 *p*

Trb. 2 *p*

Trb. 3 *p*

Euph. *p*

Tuba *p*

St. Bass *p*

Timp. *f*

Perc. 1 *XYLO. (med. plastic)*

Perc. 2 *f*

Perc. 3 *p*

56 57 58 59 60 61 62 63

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *a2* *f*

Ob. 2 *a2* *f*

E♭ Cl. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B♭ Cl. 3 *f*

B♭ Bs. Cl. *f*

B♭ Cb. Cl. *f*

Bsn. 1 *(a2)* *f*

Bsn. 2 *f*

E♭ Alto Sax. 1 *ff* *mp*

E♭ Alto Sax. 2 *ff* *mp*

B♭ Ten. Sax. *ff* *mp*

E♭ Bari. Sax. *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

B♭ Tpt. 3 *flg.* *mp*

F Hn. 1 *f* *a2* *p*

F Hn. 3 *f* *a2* *p*

F Hn. 2 *f* *a2* *p*

F Hn. 4 *f* *a2* *p*

Trb. 1 *f*

Trb. 2 *f*

Trb. 3 *f*

Euph. *f*

Tuba *f*

St. Bass

Timp.

Perc. 1 (Xylo.) *mf* *f*

Perc. 2 S.D. (sticks) *f*

Perc. 3 WDBLK. (med. rubber) *f*

64 65 66 67 68 69 70

Picc. *ff*

Fl. 1 *ff* *mp*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

E♭ Cl. *ff*

B♭ Cl. 1 *ff* *mp*

B♭ Cl. 2 *ff* *mp*

B♭ Cl. 3 *ff*

B♭ Bs. Cl. *ff*

B♭ Cb. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

E♭ Alto Sax. 1 *ff*

E♭ Alto Sax. 2 *ff*

B♭ Ten. Sax. *ff* Solo *mp* *f*

E♭ Bari. Sax. *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

B♭ Tpt. 3 *ff*

F Hn. 1 *ff*

F Hn. 2 *ff*

F Hn. 3 *ff*

F Hn. 4 *ff*

Trb. 1 *ff*

Trb. 2 *ff*

Trb. 3 *ff*

Euph. *ff*

Tuba *ff*

St. Bass *ff*

Timp. TAMB. (thumb roll) *p* *ff*

Perc. 1 *ff*

Perc. 2 *f*

Perc. 3 *ff*

71 72 73 74 75 76 77

Picc. Fl. 1 Fl. 2 Ob. 1 2 Eb Cl. Bb Cl. 1 Bb Cl. 2 Bb Cl. 3 Bb Bs. Cl. Bb Cb. Cl. Bsn. 1 2 Solo f poco Solo f

E♭ Alto Sax. 1 E♭ Alto Sax. 2 Bb Ten. Sax. E♭ Bari. Sax.

Bb Tpt. 1 Bb Tpt. 2 Bb Tpt. 3 F Hn. 1 3 1. mute 1. precise 1. 3. f 1. ff match Horn 1 in volume and tone 2. mute ff

F Hn. 2 4 Trb. 1 Trb. 2 Trb. 3 Euph. Tuba Play if no Cb. Cl. or Str. Bs. (one only) p secco pizz. mp secco

St. Bass Timp. Perc. 1 VIBES (med. cord) mp Perc. 2 Perc. 3

78 79 80 81 82 83

Picc.

Fl. 1

Fl. 2

Ob. 1
2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Bs. Cl.

B♭ Cb. Cl.

Bsn. 1
2

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1
3

F Hn. 2
4

Trb. 1

Trb. 2

Trb. 3

Euph.

Tuba

St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

mf

p *mf*

f

p

one only
mp

st. mute

st. mute

st. mute

f

a2

f

mute out

84 85 86 87 88 89

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Bs. Cl.

B♭ Cb. Cl.

Bsn. 1

Bsn. 2

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1

F Hn. 2

F Hn. 3

F Hn. 4

Trb. 1

Trb. 2

Trb. 3

Euph.

Tuba

St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

(Vibes)

mp

p

f

fp

f poco

1.

90 91 92 93 94 95

Picc. *f*

Fl. 1 *mf*

Fl. 2 *mp* *f* *a2*

Ob. 1 *mp* *f* *(f)*

Ob. 2 *mp* *f* *(f)*

E♭ Cl. *f*

B♭ Cl. 1 *f* *mf*

B♭ Cl. 2 *f* *mf*

B♭ Cl. 3 *f*

B♭ Bs. Cl. *f*

B♭ Cb. Cl. *f*

Bsn. 1 *a2* *f*

Bsn. 2 *f*

E♭ Alto Sax. 1 *p* *tutti* *mf*

E♭ Alto Sax. 2 *p* *one only* *f* *tutti* *mf*

B♭ Ten. Sax. *f* *tutti*

E♭ Bari. Sax. *f*

B♭ Tpt. 1 *mute out* *f* *open*

B♭ Tpt. 2 *mute out* *f* *open*

B♭ Tpt. 3 *mute out* *f* *open*

F Hn. 1 *a2* *mute out* *f* *open*

F Hn. 2 *a2 open* *mf* *f*

Trb. 1 *st. mute* *f*

Trb. 2 *st. mute* *f*

Trb. 3 *st. mute* *f*

Euph. *f*

Tuba *p* *Play (tutti)* *f*

St. Bass *p* *f*

Timp.

Perc. 1 (Xylo.) *mf* *f*

Perc. 2 *f*

Perc. 3 SLAPSTICK *ff*

96

97 98 99 100 101

Picc

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E♭ Cl. 1

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Bs. Cl.

B♭ Cb. Cl.

Bsn. 1

Bsn. 2

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1

F Hn. 2

Trb. 1

Trb. 2

Trb. 3

Euph.

Tuba

St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

102 103 104 105 106 107

Picc. *f*

Fl. 1 *f*

Fl. 2 *f* *mp*

Ob. 1 *f* *p* *sfz*

Ob. 2 *f* *mp*

E♭ Cl. *f* *mf*

B♭ Cl. 1 *mf* *sfz* *p*

B♭ Cl. 2 *mf* *sfz* *p*

B♭ Cl. 3 *f* *p*

B♭ Bs. Cl. *f* *mp*

B♭ Cb. Cl. *f* *mp*

Bsn. 1 *f* *mp* *a2*

Bsn. 2 *f* *mp*

E♭ Alto Sax. 1 *f*

E♭ Alto Sax. 2 *f*

B♭ Ten. Sax. *f* *p*

E♭ Bari. Sax. *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

B♭ Tpt. 3 *f*

F Hn. 1 *f*

F Hn. 2 *f*

Trb. 1

Trb. 2

Trb. 3

Euph. *f*

Tuba *f*

St. Bass *f*

TIMPANI *mp* (secco)

Timp. *f* (D → D₉) (Xy lo.)

Perc. 1 *f*

Perc. 2 TOM S.D. *f*

Perc. 3 WDBLK. *f*

109 110 111 112 113 114 115

Picc. Fl. 1 Fl. 2 Ob. 1 2 Solo *f* *mf* *mp* *f* *f* *mp* *p* Eb Cl. Bb Cl. 1 *mf* *mp* *f* *f* *mp* Bb Cl. 2 *mf* *f* *p* Bb Cl. 3 *mp* *f* *p* Bb Bs. Cl. *f* *p* Bb Cb. Cl. Bsn. 1 2 *a2* *f* *p* Eb Alto Sax. 1 *mp* *f* *p* Eb Alto Sax. 2 *mp* *f* *p* Bb Ten. Sax. *mp* *f* *p* Eb Bari. Sax. *mp* *f* *p* Bb Tpt. 1 *f* *p* Bb Tpt. 2 *f* *p* Bb Tpt. 3 *p* F Hn. 1 3 *a2* *mp* *sf* *f* F Hn. 2 4 *mp* *sf* *f* Trb. 1 *open* *mp* *f* Trb. 2 *open* *mp* *f* Trb. 3 Euph. Tuba *mp* *f* *p* St. Bass *f* *p* arco Timp. *mf* (D₂ → D) Perc. 1 MAR. (hard yarn) *mf* *f* Perc. 2 T. BLKS. (med. rubber) *mf* *f* Perc. 3 SUS. CYM. (yarn) *pp* *mp* *lv*

117 118 119 120 121 122 123

Picc. *f* *with energy*

Fl. 1 *f* *with energy*

Fl. 2 *f* *with energy*

Ob. 1 *f* *with energy*

Ob. 2 *f* *with energy*

E♭ Cl. *f* *with energy*

B♭ Cl. 1 *f* *with energy*

B♭ Cl. 2 *f* *with energy*

B♭ Cl. 3 *f* *with energy*

B♭ Bs. Cl. *f* *with energy*

B♭ Cb. Cl. *f* *with energy*

Bsn. 1 *f* *with energy*

Bsn. 2 *f* *with energy*

E♭ Alto Sax. 1 *f* *with energy*

E♭ Alto Sax. 2 *f* *with energy*

B♭ Ten. Sax. *f* *with energy*

E♭ Bari. Sax. *f* *with energy*

B♭ Tpt. 1 *f* *with energy*

B♭ Tpt. 2 *f* *with energy*

B♭ Tpt. 3 *f* *with energy*

F Hn. 1 *f* *with energy*

F Hn. 2 *f* *with energy*

F Hn. 3 *f* *with energy*

F Hn. 4 *f* *with energy*

Trb. 1 *f* *with energy*

Trb. 2 *f* *with energy*

Trb. 3 *f* *with energy*

Euph. *f* *with energy*

Tuba *f* *with energy*

St. Bass *f* *with energy*

Timp. *f* *with energy*

Perc. 1 *f* *with energy*

Perc. 2 *f* *with energy*

Perc. 3 *f* *with energy*

mp *mf* *p* *sub.* *div.* *XYLO. (hard rubber)* *VIBES (med. cord)*

2nd time to st. mute *a2* *1.* *2.* *1.*

127 128 129 130 131

Picc. *flg.*

Fl. 1 *flg.* Play 2nd time only

Fl. 2 *flg.* Play 2nd time only

Ob. 1 *(a2)*

Ob. 2 *flg.* *p ord.*

E♭ Cl. *flg.*

B♭ Cl. 1 *flg.*

B♭ Cl. 2 *flg.*

B♭ Cl. 3 *flg.*

B♭ Bs. Cl.

B♭ Cb. Cl.

Bsn. 1

Bsn. 2

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1 *st. mute*

B♭ Tpt. 2 *st. mute*

B♭ Tpt. 3 *st. mute*

F Hn. 1

F Hn. 2

F Hn. 3

Trb. 1 *fp*

Trb. 2 *fp open*

Trb. 3 *fp*

Euph.

Tuba *fp*

St. Bass *f*

Timp. *p*

Perc. 1

Perc. 2

Perc. 3 *(Sus. Cym.)*

p *f* *mp* *sf* *st. mute* *(a2)* *2.* *pp* *mp*

132 133 134 135 136 137 138 139

Picc. *ff*

Fl. 1 *ff* *Gradually roll in to lower pitches*

Fl. 2 *ff* *Gradually roll in to lower pitches*

Ob. 1 *ff*

Ob. 2 *ff*

E♭ Cl. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

B♭ Cl. 3 *ff*

B♭ Bs. Cl. *ff*

B♭ Cb. Cl. *mf* *f* *f*

Bsn. 1 *fp* *f*

Bsn. 2 *fp* *f*

E♭ Alto Sax. 1 *f* *ff* *f*

E♭ Alto Sax. 2 *f* *ff* *f*

B♭ Ten. Sax. *f* *ff* *f*

E♭ Bari. Sax. *f* *mf* *f* *ff* *f*

B♭ Tpt. 1 *p* *f* *p* *mute out quickly!*

B♭ Tpt. 2 *p* *f* *p* *mute out quickly!*

B♭ Tpt. 3 *p* *f* *p* *mute out*

F Hn. 1 *p* *f* *p* *Flatten 1/4 tone with hand in bell*

F Hn. 3 *ff huge!* *Flatten 1/4 tone with hand in bell*

F Hn. 2 *ff huge!* *Flatten 1/4 tone with hand in bell*

F Hn. 4 *ff huge!* *ff a2*

Trb. 1 *fp* *sfz* *f*

Trb. 2 *fp* *sfz* *f*

Trb. 3 *fp* *sfz* *f*

Euph. *fp* *unis.* *f* *mf* *sfz*

Tuba *fp* *f* *fp*

St. Bass *fp* *f* *f*

Timp. *mf* *ff* *mf*

Perc. 1 *ff* *VIBRASLAP* *mf*

Perc. 2 *ff* *T. BLKS (med. rubber)*

Perc. 3 *ff* *B.D.* *ff*

141 142 143 144

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1/2 *a2* *fz*

E♭ Cl. *f* *fz*

B♭ Cl. 1 *f* *fz*

B♭ Cl. 2 *f* *fz*

B♭ Cl. 3 *f* *fz*

B♭ Bs. Cl. *f* *fz*

B♭ Cb. Cl. *f* *fz*

Bsn. 1/2 *a2*

E♭ Alto Sax. 1 *fz*

E♭ Alto Sax. 2 *fz*

B♭ Ten. Sax. *fz*

E♭ Bari. Sax. *f* *fz*

B♭ Tpt. 1 *f* *open* *fz*

B♭ Tpt. 2 *f* *open* *fz*

B♭ Tpt. 3 *f* *open*

F Hn. 1/3 *a2* *rip* *fz*

F Hn. 2/4 *a2* *rip* *fz*

Trb. 1 *f*

Trb. 2 *f*

Trb. 3 *f*

Euph. *f* *fz*

Tuba *f* *unis.*

St. Bass

Timp. *f*

Perc. 1 *f* BONGOS (sticks) *p*

Perc. 2 *f* TOMS *p* *f* *p* *f*

Perc. 3 *f* COWBELL - held aloft (play with butt of stick) *p* *f* *p* *f*

ff Don't drag!

145 146 147 148

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *a2* *p*

Ob. 2 *p*

E♭ Cl. *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

B♭ Cl. 3 *p*

B♭ Bs. Cl. *p*

B♭ Cb. Cl. *fff* Solo - *brash!*

Bsn. 1 *a2* *f* *p* *a2* *mf*

Bsn. 2 *mf*

E♭ Alto Sax. 1 *p*

E♭ Alto Sax. 2 *p*

B♭ Ten. Sax. *p*

E♭ Bari. Sax. *p* *mf*

B♭ Tpt. 1 *p*

B♭ Tpt. 2 *p*

B♭ Tpt. 3 *p*

F Hn. 1 *a2* *p*

F Hn. 2 *p*

Trb. 1 *p*

Trb. 2 *p*

Trb. 3 *p*

Euph. *mf*

Tuba *mf*

St. Bass *mf*

Timp. *mf* Solo (*fierce!*)

Perc. 1 *p* *f* *fff*

Perc. 2 *p* *f* *p*

Perc. 3 *mf* *mp*

150 151 152 153 154 155

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Bs. Cl.

B♭ Cb. Cl.

Bsn. 1

Bsn. 2

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1

F Hn. 2

F Hn. 3

F Hn. 4

Trb. 1

Trb. 2

Trb. 3

Euph.

Tuba

St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

S.D. (sticks)

B.D.

MAR. (latex or hard cord)

Two players only (div.)

f, *mf*, *mp*, *p*, *ffz*, *a2*, *flg.*, *stacc.*, *acc.*

156 157 158 159 160 161

Picc. *f*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

E♭ Cl. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B♭ Cl. 3 *mp*

B♭ Bs. Cl. *f*

B♭ Cb. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

E♭ Alto Sax. 1 *mf*

E♭ Alto Sax. 2 *p*

B♭ Ten. Sax. *mf*

E♭ Bari. Sax. *mf*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 *f*

F Hn. 2 *f*

F Hn. 3 *f*

F Hn. 4 *f*

Trb. 1

Trb. 2

Trb. 3 *p*

Euph.

Tuba

St. Bass

Timp. *p*

Perc. 1 *p*

Perc. 2 *mf*

Perc. 3 *f*

VIBES (med. cord) *mf*

162 163 164 165 166 167

Picc. Fl. 1 Fl. 2 Ob. 1 2 E♭ Cl. B♭ Cl. 1 B♭ Cl. 2 B♭ Cl. 3 B♭ Bs. Cl. B♭ Cb. Cl. Bsn. 1 2 (1.) E♭ Alto Sax. 1 E♭ Alto Sax. 2 B♭ Ten. Sax. E♭ Bari. Sax. B♭ Tpt. 1 B♭ Tpt. 2 B♭ Tpt. 3 F Hn. 1 3 F Hn. 2 4 Trb. 1 Trb. 2 Trb. 3 Euph. Tuba St. Bass Timp. Perc. 1 Perc. 2 Perc. 3

p *mf* *f* *fp* *f* *fp* *f* *mp* *f* *mp* *f* *st. mute* *mf* *sfz* *mf* *mf* *sfz* *mf* *mf* *sfz* *mf* *f* *a2* *f* *a2* *f* *p* *f* *(Vibes)* *SUS. CYM. (vib)* *lv*

This musical score page contains measures 162 through 167. The instrumentation includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, E♭ Clarinet, B♭ Clarinets 1, 2, and 3, B♭ Bass Clarinet, B♭ Contrabass Clarinet, Bassoon 1 and 2 (with a first alternate), E♭ Alto Saxophones 1 and 2, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets 1, 2, and 3, F Horns 1, 3 and 2, 4, Three Trumpets, Euphonium, Tuba, St. Bass, Timpani, and three Percussion parts. The score is written in 4/4 time with a key signature of one sharp (F#). Measures 162-164 show a complex woodwind and brass texture with various dynamics like *p*, *mf*, *f*, and *fp*. Measure 165 features a prominent brass section with *st. mute* and *sfz* markings. Measure 166 includes a *f* dynamic for the brass and a *mp* dynamic for the woodwinds. Measure 167 concludes the section with a *f* dynamic for the brass and a *mp* dynamic for the woodwinds. The percussion parts include Timpani, Percussion 1, Percussion 2 (Vibes), and Percussion 3 (SUS. CYM. (vib)).

168 169 170 171 172

Picc. Fl. 1 Fl. 2 Ob. 1 2 E♭ Cl. B♭ Cl. 1 B♭ Cl. 2 B♭ Cl. 3 B♭ Bs. Cl. B♭ Cb. Cl. Bsn. 1 2 E♭ Alto Sax. 1 E♭ Alto Sax. 2 B♭ Ten. Sax. E♭ Bari. Sax. B♭ Tpt. 1 B♭ Tpt. 2 B♭ Tpt. 3 F Hn. 1 3 F Hn. 2 4 Trb. 1 Trb. 2 Trb. 3 Euph. Tuba St. Bass Timp. Perc. 1 Perc. 2 Perc. 3

mp *f* *fp* *f* *mf* *f* *p* *mf* *mf* *f* *sfz* *mf* *sfz* *mf* *sfz* *p* *mf* *tutti* *(p)* *mf* *TAMB.* *p* *TOMS* *p* *S.D.* *mf* *p*

181 182 183 184 185 186 187 188

Picc. *mp*

Fl. 1 *div*

Fl. 2 *div*

Ob. 1 *mp*

Ob. 2 *a2* *p* *mf* *p*

E♭ Cl. *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp* *pp* *mp* *p* *mp*

B♭ Cl. 3 *mp* *mp*

B♭ Bs. Cl. *mp*

B♭ Cb. Cl. *mp*

Bsn. 1 *mp* *a2*

Bsn. 2 *mp*

E♭ Alto Sax. 1 *mf* *mp*

E♭ Alto Sax. 2 *mp*

B♭ Ten. Sax. *mp*

E♭ Bari. Sax. *mp*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 *mute* *mf*

F Hn. 2 *mute* *mf*

Trb. 1

Trb. 2

Trb. 3

Euph.

Tuba

St. Bass

TRI.

Timp. *mp*

Perc. 1 *mp*

Perc. 2

Perc. 3

189 190 191 192 193 194 195 196

Picc. *f* *mp* *mf* *mp*

FL 1 *f* *mp* *mf* *mp*

FL 2 *f* *mp* *mf* *mp*

Ob. 1 *f* *mp* *mf* *mp*

Ob. 2 *f* *mp* *mf* *mp*

E♭ Cl. *mp* *f* *mp* *mp*

B♭ Cl. 1 *p* *mf* *mp* *mf*

B♭ Cl. 2 *f* *mp* *mp* *mp*

B♭ Cl. 3 *f* *mp* *mp* *mp*

B♭ Bs. Cl. *f* *mp* *mp* *mp*

B♭ Cb. Cl. *f* *mp* *mp* *mp*

Bsn. 1 *(a2)* *mp* *mf* *mp*

Bsn. 2 *(a2)* *mp* *mf* *mp*

E♭ Alto Sax. 1 *mp* *f* *mp* *sf* *mf* *mp* *mf*

E♭ Alto Sax. 2 *mp* *f* *mp* *sf* *mf* *mp* *mf*

B♭ Ten. Sax. *mp* *f* *mp* *sf* *mf* *mp* *mf*

E♭ Bari. Sax. *mp* *f* *mp* *sf* *mf* *mp* *mf*

B♭ Tpt. 1 *st. mute* *p* *f* *mp*

B♭ Tpt. 2 *st. mute* *p* *f* *mp*

B♭ Tpt. 3 *st. mute* *p* *f* *mp*

F Hn. 1 *mute out* *mp* *f* *mp* *a2 open*

F Hn. 2 *mute out* *mp* *f* *mp* *a2 open*

Trb. 1 *open* *mp*

Trb. 2 *open* *mp*

Trb. 3 *open* *mp*

Euph. *open* *mp*

Tuba *open* *mp*

St. Bass *open* *mp*

Timp. *TAMB.* *f* *mp*

Perc. 1 *(Mar.)* *f* *mp*

Perc. 2 *VIBES (med. cord)* *mp*

Perc. 3 *VIBES (med. cord)* *mp*

197 198 199 200 201 202 203 204

Picc. *f*

Fl. 1 *mf* *f*

Fl. 2 *mp* *mp* *f*

Ob. 1 *mf* *mp* *f*

Ob. 2 *mf* *mp* *f*

E♭ Cl. *mp* *f* *mf*

B♭ Cl. 1 *mf* *mp* *div*

B♭ Cl. 2 *mf* *p* *mf* *mp* *div*

B♭ Cl. 3 *mf* *mp* *mp*

B♭ Bs. Cl. *mf*

B♭ Cb. Cl. *mf*

Bsn. 1 *mp* *mf* *mf*

Bsn. 2 *mp* *mf* *mf*

E♭ Alto Sax. 1 *mf* *mf* *mf*

E♭ Alto Sax. 2 *mf* *mf* *mf*

B♭ Ten. Sax. *mf* *mf* *mf*

E♭ Bari. Sax. *mf* *mf* *mf*

B♭ Tpt. 1 *open* *mf* *f*

B♭ Tpt. 2 *ppp* *mf* *f*

B♭ Tpt. 3 *ppp* *mf* *f*

F Hn. 1 *mf* *f* *f* *bring out*

F Hn. 2 *mf* *f* *f* *bring out*

Trb. 1 *ppp* *mf* *f* *st. mute* *mute out*

Trb. 2 *mf* *sffz aggressive!*

Trb. 3 *mf*

Euph. *mf*

Tuba *mf* *mp*

St. Bass *mf* *mp*

Timp. *mf* *f*

Perc. 1 *mf* *mp*

Perc. 2 (Wdblk.) *mf*

Perc. 3 *mf* *f*

205 206 207 208 209 210 211 212

Picc. *ff* *pp*

Fl. 1 *ff* *pp*

Fl. 2 *ff* *pp*

Ob. 1 *mp* *f*

Ob. 2 *mp* *f*

E♭ Cl. *mp*

B♭ Cl. 1 *pp* *distinct, but not staccato* *mp* *f* *mp* *f* *mp*

B♭ Cl. 2 *pp* *distinct, but not staccato* *mp* *f* *mp* *f* *mp*

B♭ Cl. 3 *pp* *distinct, but not staccato* *mp* *f* *mp* *f* *mp*

B♭ Bs. Cl. *mp*

B♭ Cb. Cl. *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

E♭ Alto Sax. 1 *p* *pp*

E♭ Alto Sax. 2 *p* *pp*

B♭ Ten. Sax. *p* *pp*

E♭ Bari. Sax. *p* *pp*

B♭ Tpt. 1 *p* *pp*

B♭ Tpt. 2 *p* *pp*

B♭ Tpt. 3 *p* *pp*

F Hn. 1 *p* *pp* 1. (open)

F Hn. 2 *p* *pp*

F Hn. 3 *p* *pp*

F Hn. 4 *p* *pp*

Trb. 1 *p* *pp*

Trb. 2 *p* *pp*

Trb. 3 *p* *pp*

Euph. *p* *pp*

Tuba *p* *pp* one only

St. Bass *p* *pp*

Timp. *p* *pp*

Perc. 1 *p* *pp* *mp*

Perc. 2 *mp* *mf* *mp*

Perc. 3 *mp* *mf* *mp*

214

213 215 216 217 218 219

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

E♭ Cl. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B♭ Cl. 3 *f*

B♭ Bs. Cl. *f marcato*

B♭ Cb. Cl. *f marcato*

Bsn. 1 *f marcato*

Bsn. 2 *f marcato*

E♭ Alto Sax. 1 *mf marcato*

E♭ Alto Sax. 2 *mf marcato*

B♭ Ten. Sax. *mf marcato*

E♭ Bari. Sax. *f marcato*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

B♭ Tpt. 3 *f*

F Hn. 1 *f*

F Hn. 2 *f*

Trb. 1 *p* *mf*

Trb. 2 *p* *mf*

Trb. 3 *p* *mf*

Euph. *p* *mf*

Tuba *p* *mf*

St. Bass *p* *mf*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

TAMB.

220 221 222 223 224 225 226

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1/2 *a2 f*

E♭ Cl. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2

B♭ Cl. 3

B♭ Bs. Cl.

B♭ Cb. Cl.

Bsn. 1/2 *a2 f marcato*

E♭ Alto Sax. 1 *f* *ffz* *mf*

E♭ Alto Sax. 2 *f* *ffz* *mf*

B♭ Ten. Sax. *f* *ffz* *mf*

E♭ Bari. Sax. *f marcato*

B♭ Tpt. 1 *mf marcato*

B♭ Tpt. 2 *mf marcato*

B♭ Tpt. 3 *mf marcato*

F Hn. 1/3 *a2 mf marcato*

F Hn. 2/4

Trb. 1 *f marcato*

Trb. 2 *open f marcato*

Trb. 3

Euph. *f marcato*

Tuba

St. Bass

Timp.

Perc. 1 *XYLO (plastic) f*

Perc. 2

Perc. 3

227 229 230 231 232 233

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

E♭ Cl. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B♭ Cl. 3 *f*

B♭ Bs. Cl. *f*

B♭ Cb. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

E♭ Alto Sax. 1 *f*

E♭ Alto Sax. 2 *f*

B♭ Ten. Sax. *f*

E♭ Bari. Sax. *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

B♭ Tpt. 3 *f*

F Hn. 1 *f*

F Hn. 2 *f*

F Hn. 3 *f*

F Hn. 4 *f*

Trb. 1 *f*

Trb. 2 *f*

Trb. 3 *f*

Euph. *f*

Tuba *f*

St. Bass *f*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

tutti

(Tamb.)

sfz

p

f

mf

235 236 237 238 239

Picc. *mf* *mf* *f* *ff* *p*

Fl. 1 *mf* *mf* *f* *f* *p*

Fl. 2 *mf* *mf* *f* *f* *p*

Ob. 1 *mf* *mf* *f* *f* *p*

Ob. 2 *mf* *mf* *f* *f* *p*

E♭ Cl. *mf* *mf* *f* *f* *p*

B♭ Cl. 1 *f* *p* *f* *p* *f* *p*

B♭ Cl. 2 *p* *f* *p* *f* *p* *f* *p*

B♭ Cl. 3 *f* *p* *f* *p* *f* *p* *f* *p*

B♭ Bs. Cl. *f* *p* *f* *p* *f* *p* *f* *p*

B♭ Cb. Cl. *f* *p* *f* *p* *f* *p* *f* *p*

Bsn. 1 *mf* *mf* *f* *f* *p*

Bsn. 2 *mf* *mf* *f* *f* *p*

E♭ Alto Sax. 1 *f* *p* *f* *p* *f* *p*

E♭ Alto Sax. 2 *f* *p* *f* *p* *f* *p*

B♭ Ten. Sax. *f* *p* *f* *p* *f* *p*

E♭ Bari. Sax. *f* *p* *f* *p* *f* *p*

B♭ Tpt. 1 *f* *p* *f* *p* *f* *p*

B♭ Tpt. 2 *f* *p* *f* *p* *f* *p*

B♭ Tpt. 3 *f* *p* *f* *p* *f* *p*

F Hn. 1 *f* *p* *f* *p* *f* *p*

F Hn. 2 *f* *p* *f* *p* *f* *p*

F Hn. 3 *f* *p* *f* *p* *f* *p*

F Hn. 4 *f* *p* *f* *p* *f* *p*

Trb. 1 *f* *p* *f* *p* *f* *p*

Trb. 2 *f* *p* *f* *p* *f* *p*

Trb. 3 *f* *p* *f* *p* *f* *p*

Euph. *f* *p* *f* *p* *f* *p*

Tuba *fpp* *fpp* *fpp* *fpp* *fpp*

St. Bass *fpp* *fpp* *fpp* *fpp* *fpp*

Timp. *f* *f* *f* *f* *f*

Perc. 1 *f* *f* *f* *f* *f*

Perc. 2 *f* *f* *f* *f* *f*

Perc. 3 *f* *f* *f* *f* *f*

(Vibes) *mf* *mf* *f* *f* *p*

SUS. CYM. (yam) *f* *f* *f* *f* *p*

lv *f* *f* *f* *f* *p*

240 241 242 243 244 245

Picc. *p* *f* *f* *f* *mf*

Fl. 1 *p* *f* *f* *f* *mf*

Fl. 2 *p* *f* *f* *f* *mf*

Ob. 1 *f* *f* *f* *f* *mf*

Ob. 2 *f* *f* *f* *f* *mf*

E♭ Cl. *p* *f* *f* *f* *mf*

B♭ Cl. 1 *mp* *f* *f* *f* *f p*

B♭ Cl. 2 *p* *f p* *f* *f* *f p*

B♭ Cl. 3 *f p* *f p* *mp* *f* *f p*

B♭ Bs. Cl. *f p* *f p* *mp* *f* *f*

B♭ Cb. Cl. *fpp* *f* *f* *f* *f*

Bsn. 1 *mf* *f* *f* *f* *a2*

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

E♭ Alto Sax. 1 *f* *f* *f* *f* *f*

E♭ Alto Sax. 2 *f* *f* *f* *f* *f*

B♭ Ten. Sax. *f* *f* *f* *f* *f*

E♭ Bari. Sax. *f* *f* *f* *f* *f*

B♭ Tpt. 1 *mp* *f* *f* *f* *f*

B♭ Tpt. 2 *f p* *f* *f* *f* *f*

B♭ Tpt. 3 *f* *f* *f* *f* *f*

F Hn. 1 *f p* *a2* *f* *f* *f*

F Hn. 2 *f p* *a2* *f* *f* *f*

Trb. 1 *f* *f* *f* *f* *f*

Trb. 2 *pp* *f* *f* *f* *f*

Trb. 3 *pp* *f* *f* *f* *f*

Euph. *fpp* *f* *f* *f* *f*

Tuba *fpp* *f* *f* *f* *fpp*

St. Bass *fpp* *f* *f* *f* *f*

Timp. *mf* TIMP. (to end)

Perc. 1 BONGOS (sticks) *f* *mf*

Perc. 2 TOMS *mf*

Perc. 3 CASTANETS *f*

246 247 248 249 250 251

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *ff*

Ob. 2 *ff*

E♭ Cl. *ff*

B♭ Cl. 1 *f p*

B♭ Cl. 2 *f p*

B♭ Cl. 3 *p f p*

B♭ Bs. Cl. *pp*

B♭ Cb. Cl. *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

E♭ Alto Sax. 1 *f*

E♭ Alto Sax. 2 *f*

B♭ Ten. Sax. *f*

E♭ Bari. Sax. *f*

B♭ Tpt. 1 *mp*

B♭ Tpt. 2 *f p*

B♭ Tpt. 3 *f*

F Hn. 1 *(a2) f*

F Hn. 2 *f*

F Hn. 3 *f*

F Hn. 4 *a2 mp*

Trb. 1 *f*

Trb. 2 *f*

Trb. 3 *f*

Euph. *pp*

Tuba *f*

St. Bass *pp*

Timp. *dampen*

Perc. 1 *SUS. CYM. (yam) p*

Perc. 2 *(Cast.)*

Perc. 3 *f*

252 253 254 255 256 257 258 259

Picc. *sfz*

Fl. 1

Fl. 2

Ob. 1/2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Bs. Cl.

B♭ Cb. Cl.

Bsn. 1/2

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1 *sfz*

B♭ Tpt. 2 *sfz* *mp cresc.* *mf cresc.*

B♭ Tpt. 3 *mp cresc.* *mf cresc.*

F Hn. 1/3 *sfz* *mp* *a2*

F Hn. 2/4 *sfz*

Trb. 1

Trb. 2

Trb. 3

Euph.

Tuba

St. Bass

Timp.

Perc. 1 *XYLO. (plastic)* *f* *mf*

Perc. 2

Perc. 3

260 261 262 263 264 265 266 267

Picc. *ff*

FL 1

FL 2

Ob. 1
2 (a2) *ff*

E♭ Cl. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

B♭ Cl. 3 *ff*

B♭ Bs. Cl. *f cresc.* *ff*

B♭ Cb. Cl. *f cresc.* *ff*

Bsn. 1
2 *f cresc.* *ff*

E♭ Alto Sax. 1 *ff*

E♭ Alto Sax. 2 *ff*

B♭ Ten. Sax. *f* *ff*

E♭ Bari. Sax. *f* *ff*

B♭ Tpt. 1 *f* *ff*

B♭ Tpt. 2 *ffp* *f*

B♭ Tpt. 3 *ffp* *ff*

F Hn. 1
3 *ffp* *ff* bring out!

F Hn. 2
4 *ffp* *ff* bring out!

Trb. 1 *f* *ff*

Trb. 2 *f* *ff*

Trb. 3 *marc. f cresc.* *ff*

Euph. *f* *ff*

Tuba *cresc.* *ff*

St. Bass *f cresc.* *ff*

Timp. *mf* *p* *f*

Perc. 1 SUS. CYM. (j arm) *p* *ff*

Perc. 2 CRASH CYM. *ff*

Perc. 3 B.D. *f*

268 269 270 272 273 274 275

Picc. *ff* Solo (distinct) *mf*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 2 *f mp* 1. bell tones *f mp* *f mp*

E♭ Cl. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

B♭ Cl. 3 *ff*

B♭ Bs. Cl. *ff*

B♭ Cb. Cl. *ff*

Bsn. 1 2 *ff* 1. bell tones *f mp* *f mp*

E♭ Alto Sax. 1 *ff*

E♭ Alto Sax. 2 *ff*

B♭ Ten. Sax. *ff*

E♭ Bari. Sax. *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

B♭ Tpt. 3 *ff*

F Hn. 1 3 *ff*

F Hn. 2 4 *ff*

Trb. 1 *ff*

Trb. 2 *ff*

Trb. 3 *ff*

Euph. *ff*

Tuba *ff* *unis*

St. Bass *ff*

Timp. dampen

Perc. 1 XYLO. (plastic) *ff* *choke*

Perc. 2

Perc. 3 WDBLK. *ff*

*The contrabs. cl. cue may be played by a bass clarinet player if no contrabass clarinet is available and if the bass clarinetist has a C-extension. Otherwise, one tuba player should play the cue.

285 286 287

Picc. *mp* < *f* *p*

Fl. 1 *mp* < *f* *p*

Fl. 2 *mp* < *f* *p*

Ob. 1 *mp* < *f* *p*

Ob. 2

E♭ Cl. 1

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Bs. Cl. *Solo - rubato, bluesy* *mf* *f* *ten* *mp*

B♭ Cb. Cl. *p*

Bsn. 1 *mp* < *f* *p*

Bsn. 2

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 *p*

F Hn. 3 *p*

F Hn. 2 *p*

F Hn. 4 *p*

Trb. 1

Trb. 2

Trb. 3

Euph. *one only to m. 303* *p*

Tuba *Play (one only)* *p*

St. Bass *p*

Timp. *p*

Perc. 1 TAM TAM

Perc. 2 *p* *LX*

Perc. 3

[illegible]

297 298 299 300 301

Picc. *Mysteriously*
mp
Mysteriously
mp

Fl. 1

Fl. 2

Ob. 1
2 (1. solo) *espr*

E♭ Cl.

B♭ Cl. 1 *mf* *pp* *mf* *p*

B♭ Cl. 2 *mf* *p* *mp*

B♭ Cl. 3 *mf* *mfp* *mp*

B♭ Bs. Cl. *mp* *p*

B♭ Cb. Cl.

Bsn. 1
2 *a2* *mf* *p*

E♭ Alto Sax. 1 *mf* *p*

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1
3 *p* *mf* *mfp*

F Hn. 2
4 *p*

Trb. 1

Trb. 2

Trb. 3

Euph. *mp* *p* *pp*

Tuba *p* *pp*

St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

302 303 304 305 306

Picc.

Fl. 1

Fl. 2

Ob. 1
2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Bs. Cl.

B♭ Ch. Cl.

Bsn. 1
2

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1
3

F Hn. 2
4

Trb. 1

Trb. 2

Trb. 3

Euph.

Tuba

St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

p *f* *mp* *ff* *mf* *plunger or hand* *quick fall* *flg.* *ord.* *tutti* *TOMS* *SUS. CYM. (3 am)* *l.v.* *r. h.* *l. h.* *BD*

308 ♩ = c. 72 Accel. poco a poco (♩ = c. 108)

309 310 311 312

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Bs. Cl.

B♭ Cb. Cl.

Bsn. 1

Bsn. 2

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1

F Hn. 2

Trb. 1

Trb. 2

Trb. 3

Euph.

Tuba

St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

(a2) ord

one only if no. Cb. Cl.

(♩ = c. 132)

313 314 315 316 317 318

Picc.

Fl. 1

Fl. 2

Ob. 1
2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Bs. Cl.

B♭ Cb. Cl.

Bsn. 1
2

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1
3

F Hn. 2
4

Trb. 1

Trb. 2

Trb. 3

Euph.

Tuba

St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

mf

f

a2

f mp

319 320 322 323

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Bs. Cl.

B♭ Cb. Cl.

Bsn. 1

Bsn. 2

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1

F Hn. 2

Trb. 1

Trb. 2

Trb. 3

Euph.

Tuba

St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

mf

f

mp

p

f

mp

f

mp

in strict time

in strict time

f

with great energy

Solo - standing, facing audience, preferably in front near conductor

1. mute

f strict, precise

2. mute

f strict, precise

pizz.

f in strict time

p

MAR. (med. hard yam)

mf in strict time

Notes in parentheses may be played an octave higher if 4.5 octave marimba is not available

325 326 327 328 329 **330** 331

Picc. *slow bend*

Fl. 1

Fl. 2

Ob. 1 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Bs. Cl.

B♭ Cb. Cl.

Bsn. 1 2 *mf*

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 3 *f* (open) *f*

F Hn. 2 4 *f* (open) *f*

Trb. 1 *f*

Trb. 2 *f*

Trb. 3 *f*

Euph.

Tuba

St. Bass

Timp.

Perc. 1 *f*

Perc. 2 *f* T. BLKS.

Perc. 3

332 333 334 335 336 337 338

Picc. Fl. 1 Fl. 2 Ob. 1 2 E♭ Cl. B♭ Cl. 1 B♭ Cl. 2 B♭ Cl. 3 B♭ Bs. Cl. B♭ Cb. Cl. Bsn. 1 2 E♭ Alto Sax. 1 E♭ Alto Sax. 2 B♭ Ten. Sax. E♭ Bari. Sax. B♭ Tpt. 1 B♭ Tpt. 2 B♭ Tpt. 3 F Hn. 1 3 F Hn. 2 4 Trb. 1 Trb. 2 Trb. 3 Euph. Tuba St. Bass Timp. Perc. 1 Perc. 2 Perc. 3

332 333 334 335 336 337 338

sf *p* *mf* *f* *a2* *a2 (mute)*

340

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Bs. Cl.

B♭ Cb. Cl.

Bsn. 1

Bsn. 2

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1

F Hn. 2

F Hn. 3

F Hn. 4

Trb. 1

Trb. 2

Trb. 3

Euph.

Tuba

St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

SLAPSTICK

346 347 348 349 350 351 352

Picc. Fl. 1 Fl. 2 Ob. 1 2 E♭ Cl. B♭ Cl. 1 B♭ Cl. 2 B♭ Cl. 3 B♭ Bs. Cl. B♭ Cb. Cl. Bsn. 1 2 E♭ Alto Sax. 1 E♭ Alto Sax. 2 B♭ Ten. Sax. E♭ Bari. Sax. B♭ Tpt. 1 B♭ Tpt. 2 B♭ Tpt. 3 F Hn. 1 3 F Hn. 2 4 Trb. 1 Trb. 2 Trb. 3 Euph. Tuba St. Bass Timp. Perc. 1 Perc. 2 Perc. 3

(1.) a2 mf Intense! ff bend sf p sf f sf f (a2) sf (a2) p sf p p sf p mp p sf p mf TOMS rim skin etc. f CASTANETS f

360 361 362 363 364 365 366

Picc.

Fl. 1

Fl. 2

Ob. 1
2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Bs. Cl.

B♭ Cb. Cl.

Bsn. 1
2

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1
3

F Hn. 2
4

Trb. 1

Trb. 2

Trb. 3

Euph.

Tuba

St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

opt. 8va

Rhythmic

mf

f

ff

p

a2

1.

2.

(B♭ → B♭)

TOMS, S.D.

(Wdblk.)

[illegible]

[illegible]

This page of a musical score is for a large orchestra. It includes parts for the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- E♭ Cl.
- B♭ Cl. 1
- B♭ Cl. 2
- B♭ Cl. 3
- B♭ Bs. Cl.
- B♭ Cb. Cl.
- Bsn. 1
- Bsn. 2
- E♭ Alto Sax. 1
- E♭ Alto Sax. 2
- B♭ Ten. Sax.
- E♭ Bari. Sax.
- B♭ Tpt. 1
- B♭ Tpt. 2
- B♭ Tpt. 3
- F Hn. 1
- F Hn. 2
- F Hn. 3
- F Hn. 4
- Trb. 1
- Trb. 2
- Trb. 3
- Euph.
- Tuba
- St. Bass
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3

The score features various dynamic markings and performance instructions, including:

- sfz* (sforzando)
- mf* (mezzo-forte)
- f* (forte)
- cresc.* (crescendo)
- fp* (fortissimo piano)
- a2* (second octave)
- unis.* (unison)
- p* (piano)
- SUS. CYM. (yam)* (Suspended Cymbal)

403 404 405 406 407 408

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

E♭ Cl. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *mf* *ff*

B♭ Cl. 3 *mf* *ff*

B♭ Bs. Cl. *mf* *ff*

B♭ Cb. Cl. *mf* *ff*

Bsn. 1 *mf* *ff*

Bsn. 2 *mf* *ff*

E♭ Alto Sax. 1 *ff*

E♭ Alto Sax. 2 *ff*

B♭ Ten. Sax. *mf* *ff*

E♭ Bari. Sax. *mf* *ff*

B♭ Tpt. 1 *mf* *ff*

B♭ Tpt. 2 *mf* *ff*

B♭ Tpt. 3 *mf* *ff*

F Hn. 1 *mf* *ff*

F Hn. 2 *mf* *ff*

F Hn. 3 *mf* *ff*

F Hn. 4 *mf* *ff*

Trb. 1 *mf* *ff*

Trb. 2 *mf* *ff*

Trb. 3 *mf* *ff*

Euph. *mf* *ff*

Tuba *mf* *ff*

St. Bass *mf* *ff*

Timp. *p* *f*

Perc. 1 *fff* *hard*

Perc. 2 *p* *fff* *mp*

Perc. 3 *p* *fff* *mp*

(gliss. all grace notes)

a2 Wail!

415 416 417 418 419 420

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

E♭ Cl. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

B♭ Cl. 3 *ff*

B♭ Bs. Cl. *ff p*

B♭ Cb. Cl. *ff p*

Bsn. 1 *ff p*

Bsn. 2 *ff p*

E♭ Alto Sax. 1 *f* *ff*

E♭ Alto Sax. 2 *f* *ff*

B♭ Ten. Sax. *ff p* *ff*

E♭ Bari. Sax. *ff p* *ff*

B♭ Tpt. 1 *ff p* *ff*

B♭ Tpt. 2 *ff p* *ff*

B♭ Tpt. 3 *ff p* *ff*

F Hn. 1 *ff* (a2) bells up

F Hn. 3 *ff* (a2) bells up

F Hn. 2 *ff*

F Hn. 4 *ff*

Trb. 1 *ff p* *ff*

Trb. 2 *ff p* *ff*

Trb. 3 *ff p* *ff*

Euph. *ff p* *ff*

Tuba *ff p* *ff*

St. Bass *ff p* *ff*

Timp. *ff p* *f* (A → B♭)

Perc. 1 *p* *f* (Tam Tam)

Perc. 2 *CRASH CYM.*

Perc. 3 *B.D.* *ff*

421 422 423 424 425 426 427 65

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Bs. Cl.

B♭ Cb. Cl.

Bsn. 1

Bsn. 2

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1

F Hn. 2

F Hn. 3

Trb. 1

Trb. 2

Trb. 3

Euph.

Tuba

St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

BONGOS (sticks)

ff

ff Intense!

ord

div

ff (Dampen Tam Tam if still ringing)

f

