



# Steel Valley Transformation

Portraits of Youngstown, Ohio and the Mahoning Valley

By Michael Kamuf (ASCAP)

## INSTRUMENTATION

- 1 Conductor
- 3 1st Flute/Piccolo
- 3 2nd Flute
- 2 Oboe
- 2 Bassoon
- 3 1st B $\flat$  Clarinet
- 3 2nd B $\flat$  Clarinet
- 3 3rd B $\flat$  Clarinet
- 2 B $\flat$  Bass Clarinet
- 2 1st E $\flat$  Alto Saxophone
- 2 2nd E $\flat$  Alto Saxophone
- 1 B $\flat$  Tenor Saxophone
- 1 E $\flat$  Baritone Saxophone
- 3 1st B $\flat$  Trumpet
- 3 2nd B $\flat$  Trumpet
- 3 3rd B $\flat$  Trumpet
- 2 1st F Horn
- 2 2nd F Horn

- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 1 Baritone Treble Clef
- 4 Tuba
- 1 Optional String Bass
- 3 Mallet Percussion  
(Chimes/Xylophone/Vibraphone)
- 1 Timpani
- 4 Percussion 1  
(Concert Toms [2]/Splash Cymbal/  
Hi-Hat Cymbals/Snare Drum, Bass Drum)
- 4 Percussion 2  
(Triangle/China Cymbal/Suspended  
Cymbal/Tambourine, Crash Cymbals/  
Brake Drum/Triangle/Bongos)
- 2 Optional Percussion 3  
(Metal Tubes [2]/Cabasa)

### SUPPLEMENTAL and WORLD PARTS

Available for download from  
[www.alfred.com/supplemental](http://www.alfred.com/supplemental)

- E $\flat$  Alto Clarinet
- 1st Horn in E $\flat$
- 2nd Horn in E $\flat$
- 1st Trombone in B $\flat$  Bass Clef
- 2nd Trombone in B $\flat$  Bass Clef
- 3rd Trombone in B $\flat$  Bass Clef
- 1st Trombone in B $\flat$  Treble Clef
- 2nd Trombone in B $\flat$  Treble Clef
- 3rd Trombone in B $\flat$  Treble Clef
- Baritone in B $\flat$  Bass Clef
- Tuba in E $\flat$  Bass Clef
- Tuba in E $\flat$  Treble Clef
- Tuba in B $\flat$  Bass Clef
- Tuba in B $\flat$  Treble Clef

## PROGRAM NOTES

Commissioned for and dedicated to the 2019 Ohio Music Education Association District 5 High School Honors Band in Youngstown, Ohio, *Steel Valley Transformation* is an original concert work celebrating the grit and resolve of Ohio's Mahoning Valley community over the past century. Once a major producer of America's steel, the Valley has seen many changes over the years including the region's new role as a technological center. The piece was premiered on November 9, 2019 under the direction of the composer.

## NOTES TO THE CONDUCTOR

This piece calls for a minimum of six percussionists, but seven or eight players could be utilized. If you have seven players, the optional Percussion 3 part should be utilized. This part calls for metal tubes which should be approximately 1–2 inches in diameter, in varying lengths and should be played with plastic mallets. Strive for a darker tone with these sounds so they complement the splash and China cymbal timbres within the percussion section. The mallet percussion part is written to be played by one player. However, some of the xylophone passages could be doubled on bells (without rolls) in the following sections to employ an eighth player: measure 9–11, 26–37, 47–59, 83–86, 119–132, 169–end.

The introduction should be played with attention to style and dynamics. Measure 11 begins the first section of the work, “Steel Prosperity,” which pays tribute to the Mahoning Valley steel workers and the heyday of the steel mills during the majority of the 20th Century. This section should have a groove, and all players must subdivide the beat to achieve this goal. Feel free to alter the tempo of this passage slightly if the groove is not present. Percussion should play up to the dynamics of the winds but never overpower their volume. The China cymbal should have a dark timbre, and a cymbal with rivets will sustain nicely. A metal trash can lid could be a substitute for a China cymbal. HAVE FUN!!

The second section, “Resolve,” is meant to capture the lament of the community upon the collapse of the Valley’s Steel Mill industry in the latter part of the 20th Century. Dynamics are written to keep the accompaniment from overshadowing the melody. This passage is a great opportunity to work on expressive playing. Following the printed dynamics will result in the ensemble shaping the phrases. The ending of this passage, measures 87–92, features an alto saxophone soloist accompanied by bassoon and all clarinets—balance is of utmost importance as this section comes to an end.

The final section, “New Beginnings,” pays tribute to this community’s sense of hope and optimism as well as the Valley’s new life as a technology center. Again, this section should have a groove, and the tempo can be altered slightly to achieve a clean and precise sense of time from the ensemble. A strong subdivision of the beat will lead to this goal and make the section, particularly the passage from measure 149–156, fun for both the players and the audience. Adhering to and exaggerating the dynamics of this section will help end the piece in a driving and exciting manner.

I witnessed firsthand the strength and sense of community that is present in the people of the Mahoning Valley, as I not only lived there for seven years but began my teaching career there as well. I was honored to write this tribute to the people of the Valley who are strong in every sense of the word and will always have a special place in my heart.

I hope you and your students find *Steel Valley Transformation* a rewarding and fun work to study and perform.

*Michael Hamuf*

# Steel Valley Transformation

FULL SCORE

Approx. Duration - 6:30

Portraits of Youngstown, Ohio and the Mahoning Valley

By Michael Kamuf (ASCAP)

**Boldly** ♩ = 104

Flutes/Piccolo 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Euphonium

Tuba (Optional String Bass 3<sup>rd</sup>)

Mallet Percussion (Chimes/Xylophone/Vibraphone)

Timpani

Percussion 1 (Concert Toms [2]/ Splash Cymbal/ Hi-Hat Cymbals/Snare Drum, Bass Drum)

Percussion 2 (Triangle/China Cymbal/ Suspended Cymbal/ Tambourine, Crash Cymbals/ Brake Drum/Triangle/Bongos)

Optional Percussion 3 (Metal Tubes [2]/Cabasa)

Chimes

Tune: F, B♭, D♭, E♭

Concert Toms [2]

Triangle

Crash Cymbals

Bass Drum

1 2 3 4 5

The image displays a page of a musical score for a large orchestra. The instruments listed on the left are Fls./Picc. (1/2), Ob., Bsn., Cls. (1, 2, 3), B. Cl., A. Saxes. (1, 2), T. Sax., Bar. Sax., Tpts. (1, 2, 3), Hns. (1, 2), Tbn. (1, 2, 3), Euph., Tuba, Mlt. Perc., Timp., Perc. 1, Perc. 2, Perc. 3, and Xylophone. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features various musical notations such as slurs, ties, and dynamic markings like *fp* (fortissimo piano), *f* (forte), and *rit.* (ritardando). A large, diagonal red watermark reading "Legal Use Requires Purchase Only" is overlaid across the entire score. The page is numbered 4 at the top left and contains measures 6 through 10.

"Steel Prosperity"  
With attitude! ♩ = 132

Fls./Picc. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

*ff* *f* *ff* *f* *ff* *f* *ff* *f*

"Steel Prosperity"  
With attitude! ♩ = 132

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

*f* *f* *f* *f* *f* *f* *f* *f*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Change: F to G $\flat$

Splash Cymbal

China Cymbal *f* choke

Metal Tubes (w/hard plastic mallets)

*mf* *f* *ch.* *ch.* *ch.*

Fls./Picc. 1/2

Ob.

Bsn.

Cl. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Solo

*mf*

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*f*

Hi-Hat Cymbals (closed)

ch.

Brake Drum

Fls./Picc. 1  
2

Ob.

Bsn.

Cls. 1  
2  
3

B. Cl.

A. Saxes. 1  
2

T. Sax.

Bar. Sax.

Tpts. 1  
2  
3

Hns. 1  
2

Tbns. 1  
2  
3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Splash Cymbal

ch.

H.H.

*fp*

Fls./Picc. 1 2 *f* *mf* *a2* 27

Ob. *f*

Bsn. *mp* *mf*

Cls. 1 2 3 *f* *mf*

B. Cl. *mp* *mf*

A. Saxes. 1 2 *f* *mf* *a2*

T. Sax. *mp* *mf*

Bar. Sax. *mp* *mf*

Tpts. 1 2 3 *ff* 27

Hns. 1 2 *f*

Tbns. 1 2 3 *f* *mp* *mf* *a2*

Euph. *mp* *mf*

Tuba *mp* *mf*

Mlt. Perc. *mp* *mf*

Timp. *mp* *mf*

Perc. 1 *ch.*

Perc. 2 *ch.*

Perc. 3 *ch.*





35

Fls./Picc. 1 2 *fp* *f* *fp* *f* -Picc. *a2*

Ob. *fp* *f*

Bsn. *fp* *f* *fp* *f*

Cl. 1 *fp* *f*

2 3 *fp* *f* *fp* *f* *a2*

B. Cl. *fp* *f* *fp* *f*

A. Saxes. 1 2 *fp* *f*

T. Sax. *fp* *f* *fp* *f*

Bar. Sax. *fp* *f* *fp* *f*

Tpts. 1 *f* *All*

2 3 *f* *a2* *f*

Hns. 1 2

Tbns. 1 2 *fp* *f* *fp* *f*

3 *fp* *f* *fp* *f*

Euph. *fp* *f* *fp* *f*

Tuba *fp* *f* *fp* *f*

Mlt. Perc. *fp* *f*

Timp. *fp* *f* dampen

Perc. 1

Perc. 2 *ch.*

Perc. 3

Fls./Picc. 1 2 +Picc. *mp*

Ob. *mp*

Bsn. *mp*

Clars. 1 2 3 *mp*

B. Cl. *mp*

A. Saxes. 1 2 *mp*

T. Sax. *mp*

Bar. Sax. *mp*

Tpts. 1 2 3 *fp*

Hns. 1 2 *fp*

Tbns. 1 2 3 *mp*

Euph. *mp*

Tuba *mp*

Mlt. Perc. *mp* *poco a poco cresc.*

Timp. *mp*

Perc. 1 *mp* *poco a poco cresc.*

Perc. 2 *mp* *poco a poco cresc.*

Perc. 3 *mp* *poco a poco cresc.*

Splash Cymbal

*mp* *poco a poco cresc.*

This page of the musical score covers measures 41 to 45. The instrumentation includes Flutes/Piccobello (1/2), Oboe, Bassoon, Clarinets (1/2/3), Bass Clarinet, Alto Saxophones (1/2), Tenor Saxophone, Baritone Saxophone, Trumpets (1/2/3), Horns (1/2), Trombones (1/2/3), Euphonium, Tuba, Mallet Percussion, Timpani, and three other Percussion parts. The score features a variety of dynamic markings: *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), and *fp* (forzando). Performance instructions include accents (>) and breath marks (a2). A large red watermark reading 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page.

47

Fls./Picc. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

*fp* *mf* *f* *a2* *ch.*



55

Fls./Picc. 1/2  
Ob.  
Bsn.  
Cls. 1/2  
B. Cl.  
A. Saxes. 1/2  
T. Sax.  
Bar. Sax.  
Tpts. 1/2/3  
Hns. 1/2  
Tbns. 1/2/3  
Euph.  
Tuba  
Mlt. Perc.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3

ff  
fp  
f  
1. Solo  
ff  
f  
ff  
fp  
ff  
f  
ff  
ff  
ff  
ff  
ff  
ff  
ff  
ff  
ff  
ff  
ff  
ff

55 f

ch.

Fls./Picc. 1 2 *-Picc. a2*

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mit. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

*f* *mf* *mp*

48201S 56 57 58 59 60



63 Slowly ♩ = 60

Fls./Picc. 1/2

Ob.

Bsn. *p* stagger breathe

Cls. 1 Solo *mp*

2/3

B. Cl. stagger breathe *p*

A. Saxes. 1/2

T. Sax. *p*

Bar. Sax. *p*

63 Slowly ♩ = 60

Tpts. 1/2/3

Hns. 1/2 *p*

Tbns. 1/2/3 *p*

Euph. *p* stagger breathe

Tuba *p*

Vibraphone (motor on)

Mlt. Perc. *mf*

Timp. *p* Change: B $\flat$  to B $\natural$

Perc. 1 *p*

Perc. 2 *p*

Perc. 3 *p*





71 rit. a tempo

Fls./Picc. 1 2 *mp* *mf* *mp* *mf* *mp*

Ob. *mp* *mf* *mp* *mf* *mp*

Bsn. *p* *mp* *p* *mp* *p*

Clas. 1 *mp* *mf* *mp* *mf* *mp*

2 3 *p* *mp* *p* *mp* *p*

B. Cl. *p* *mp* *p* *mp* *p*

A. Saxes. 1 2 *p* *mp* *p* *mp* *p*

T. Sax. *p* *mp* *p* *mp* *p*

Bar. Sax. *p* *mp* *p* *mp* *p*

71 rit. a tempo

Tpts. 1 2 3

Hns. 1 *mf* *mp*

2 *mf* *mp*

Tbns. 1 2 3

Euph. *mf* *mp*

Tuba

Mlt. Perc. *p* *mp* *p* *mp* *mp*

Timp.

Perc. 1

Perc. 2

Perc. 3

accel.

79 Moving forward ♩ = 72

Fls./Picc. 1 2  
 Ob.  
 Bsn.  
 Cls. 1 2 3  
 B. Cl.  
 A. Saxes. 1 2  
 T. Sax.  
 Bar. Sax.  
 Tpts. 1 2 3  
 Hns. 1 2  
 Tbns. 1 2 3  
 Euph.  
 Tuba  
 Mlt. Perc.  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3

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

3 3 3 3 3 3  
 a2 3 3 3 3 3  
 3 3 3 3 3 3

Susp. Cym.  
*p* *mf*

Fls./Picc. 1 2 +Picc. rall. f

Ob. f

Bsn. f

Clars. 1 2 3 mf f

B. Cl. mf f

A. Saxes. 1 2 mf f

T. Sax. mf f

Bar. Sax. mf f

Tpts. 1 2 3 mf a2 f rall. f

Hns. 1 2 mf f

Tbns. 1 2 3 mf f

Euph. mf f

Tuba mf f

Mlt. Perc. Xyl. mf f

Timp. f

Perc. 1 p mf mf mp f f

Perc. 2 p mf

Perc. 3 Cr. Cyms. mf f

Slightly slower ♩ = 56

rit.

Fls./Picc. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

1. Solo

*ff* *p* *mp* *p*

*ff* *p* *mp* *p*

*ff* *p* *mp* *p*

*ff* *mp* *mf* *mp*

Slightly slower ♩ = 56

rit.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

*ff* *ff* *mf* *ff* *ff*

Change: B♯ to B♭, G♯ to F

"New Beginnings"  
Bright ♩ = 138-144

Fls./Picc. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

*mf* *p*

Tpts. 1/2/3

Hns. 1/2

*mf* *mf* *mf*

St. mute

St. mute

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Xyl.

H.H. (closed)

Cabasa

*mf* *mf* *mf*

Trgl.

This page contains the musical score for measures 96 through 100. The score is for a full orchestra and includes the following parts:

- Fls./Picc.** 1/2: Flute and Piccolo, starting with a forte (*f*) dynamic in measure 100.
- Ob.**: Oboe, starting with a forte (*f*) dynamic in measure 100.
- Bsn.**: Bassoon, playing a melodic line with dynamics *f* and *fp*.
- Cls.** 1/2/3: Clarinet parts, with dynamics *f* and *fp*.
- B. Cl.**: Bass Clarinet, playing a melodic line with dynamics *f* and *fp*.
- A. Saxes.** 1/2: Alto Saxophones, starting with a forte (*f*) dynamic in measure 100.
- T. Sax.**: Tenor Saxophone, starting with a forte (*f*) dynamic in measure 100.
- Bar. Sax.**: Baritone Saxophone, playing a melodic line with dynamics *f* and *fp*.
- Tpts.** 1/2/3: Trumpet parts, playing a rhythmic pattern.
- Hns.** 1/2: Horn parts, starting with a forte (*f*) dynamic in measure 100.
- Tbns.** 1/2/3: Trombone parts, playing a melodic line with dynamics *f* and *fp*.
- Euph.**: Euphonium, playing a melodic line with dynamics *f* and *fp*.
- Tuba**: Tuba, playing a melodic line with dynamics *f* and *fp*.
- Mlt. Perc.**: Mallet Percussion, playing a rhythmic pattern.
- Timp.**: Timpani, playing a rhythmic pattern.
- Perc. 1, 2, 3**: Other Percussion parts, playing rhythmic patterns.

The score includes various dynamics such as *f* (forte), *fp* (fortissimo piano), and *az* (accrescendo). A large red watermark reading "Preview Only - Legal Use Requires Purchase" is overlaid on the score.

Fls./Picc. 1/2

Ob.

Bsn. *f* *fp* *fp*

Cls. 1/2/3

B. Cl. *f* *fp* *fp*

A. Saxes. 1/2

T. Sax. *f* *fp*

Bar. Sax. *f* *fp* *fp*

Tpts. 1/2/3

Hns. 1/2 *f* *fp*

Tbns. 1/2/3 *f* *fp* *fp*

Euph. *f* *fp* *fp*

Tuba *f* *fp* *fp*

Mlt. Perc.

Timp.

Perc. 1 S.D. B.D. *mf*

Perc. 2

Perc. 3 Cr. Cyms. *f*



Fls./Picc. 1 2

Ob.

Bsn.

Cl. 1

2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1

2 3

Hns. 1

2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

106 107 108 109 110



113

Fls./Picc. 1 2

Ob.

Bsn.

1 2 3

Cls.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

(opt.)

1 2 3

Tpts.

1 2

Hns.

1 2

Tbns.

1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Change: B $\flat$  to B $\flat$

Susp. Cym.

48201S

111 112 113 114 115

This page contains a musical score for a large ensemble. The instruments listed on the left are:  
Fls./Picc. 1 2  
Ob.  
Bsn.  
Cls. 1 2 3  
B. Cl.  
A. Saxes. 1 2  
T. Sax.  
Bar. Sax.  
Tpts. 1 2 3  
Hns. 1 2  
Tbn. 1 2 3  
Euph.  
Tuba  
Mlt. Perc.  
Timp.  
Perc. 1  
Perc. 2 (Tambourine)  
Perc. 3  
The score is written in 2/2 time and includes dynamic markings such as *mf* and *a2*. A large red watermark is overlaid diagonally across the page, reading "Legal Use Only Requires Purchase".

Fls./Picc. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Change: E<sub>b</sub> to E<sub>♭</sub>

mp

mf

125

125



Fls./Picc. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

133

Fls./Picc. 1 2  
*sub. p* *f* *p*

Ob.  
*sub. p* *f* *p*

Bsn.  
*sub. p* *f* *mf*

Clars.  
 1 *sub. p* *f* *p*  
 2 3 *sub. p* *f* *mf*

B. Cl.  
*sub. p* *f* *mf*

A. Saxes. 1 2  
*sub. p* *f* *mf*

T. Sax.  
*sub. p* *f* *mf*

Bar. Sax.  
*sub. p* *f* *mf*

Tpts.  
 1  
 2 3

Hns.  
 1 *sub. p* *f*  
 2 *sub. p* *f*

Tbns.  
 1 2 *sub. p* *f*  
 3 *sub. p* *f*

Euph.  
*sub. p* *f*

Tuba  
*sub. p* *f*

Mlt. Perc.  
*sub. p* *f* *mf*

Timp.  
 H.H. *mf*

Perc. 1  
*sub. p* *f* *mf*  
 Susp. Cym. ch.

Perc. 2  
*p* *f* *mf*  
 Bongos

Perc. 3

Fls./Picc. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

mf

China Cymbal | ch.

mf

141

Fls./Picc. 1 2 *mf* *f*

Ob. *mf* *f*

Bsn. *f*

Cls. 1 *mf* *f*

2 3 *f*

B. Cl. *f*

A. Saxes. 1 2 *f*

T. Sax. *f*

Bar. Sax. *f*

141

Tpts. 1 *f*

2 3 *f*

Hns. 1 *f*

2 *f*

Tbns. 1 2 *f*

3 *f*

Euph. *f*

Tuba *f*

Mlt. Perc. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f* ch.

Perc. 3 *f*

48201S 141 142 143 144 145







Fls./Picc. 1 2 *mf* *cresc.* *ff*

Ob. *mf* *cresc.* *ff*

Bsn. *sfz* *mf* *cresc.* *ff*

Clars. 1 2 3 *mf* *cresc.* *ff*

B. Cl. *sfz* *mf* *cresc.* *ff*

A. Saxes. 1 2 *sfz* *mf* *cresc.* *ff*

T. Sax. *sfz* *mf* *cresc.* *ff*

Bar. Sax. *sfz* *mf* *cresc.* *ff*

Tpts. 1 2 3 *sfz* *mf* *cresc.* *ff* (opt.)

Hns. 1 2 *sfz* *mf cresc.* *ff*

Tbns. 1 2 3 *sfz* *mf* *cresc.* *ff*

Euph. *sfz* *mf* *cresc.* *ff*

Tuba *sfz* *mf cresc.* *ff*

Mlt. Perc. *mf* *cresc.* *ff*

Timp.

Perc. 1

Perc. 2

Perc. 3



157 161 +Picc.

Fls./Picc. 1 2

Ob.

Bsn.

Clars. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

157 161

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Cr. Cyms. *ff*  
Metal Tubes (w/hard plastic mallets)

Perc. 3

*fp* *f* *ff* *mp* *f*

Fls./Picc. 1 2  
Ob.  
Bsn.  
Cls. 1 2 3  
B. Cl.  
A. Saxes. 1 2  
T. Sax.  
Bar. Sax.  
Tpts. 1 2 3  
Hns. 1 2  
Tbn. 1 2 3  
Euph.  
Tuba  
Mlt. Perc.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3

*fp*

*fp*

*fp*

Fls./Picc. 1/2

Ob.

Bsn.

Cl. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

*mp*

*f*

169

167 168 169 170 171

Fls./Picc. 1 2

Ob.

Bsn.

Clars. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

sub. p

ff

mp

mf

f

ch.

ff

177

Fls./Picc. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

177

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

48201S

177 178 *ff* 179 180 181

*fp* *ff* *mf* *ff*

*fp* *ff* *mf* *ff*

*fp* *ff* *fp* *ff*

*fp* *ff* *mf* *ff*

*fp* *ff* *fp* *ff*

*fff* *fff* *mf* *ff*

*fff* *fff* *fp* *ff*

*fp* *ff* *fp* *ff*

*fp* *ff* *fp* *ff*

*fp* *ff* *fp* *ff*

*fp* *ff* *fp* *ff*

*fp* *ff* *fp* *ff*

*mf* *ff* *mf* *ff*

*fp* *ff* *fp* *ff*

*mf* *ff* *mf* *ff*

ch. ch.

ch. ch.