



**Commissioned by the AIR FORCE BAND OF FLIGHT
Wright-Patterson AFB, Colonel Richard A. Shelton, Conductor**

Twelve Seconds to the Moon

Composed and Arranged by Robert W. Smith

INSTRUMENTATION

- 1 Conductor
- 1 C Piccolo
- 2 1st C Flute
- 2 2nd C Flute
- 2 3rd C Flute
- 2 Oboe
- 3 1st B \flat Clarinet
- 3 2nd B \flat Clarinet
- 3 3rd B \flat Clarinet
- 1 B \flat Bass Clarinet
- 1 E \flat Contrabass Clarinet
- 2 Bassoon
- 2 E \flat Alto Saxophone
- 1 B \flat Tenor Saxophone
- 1 E \flat Baritone Saxophone

- 2 1st B \flat Trumpet
- 2 2nd B \flat Trumpet
- 2 3rd B \flat Trumpet
- 2 1st & 2nd Horn in F
- 2 3rd & 4th Horn in F
- 1 1st Trombone
- 1 2nd Trombone
- 1 3rd Trombone
- 1 Baritone
- 1 Baritone Treble Clef
- 4 Tuba
- 1 Keyboard I
(Piano, Synthesizer)
- 1 Keyboard II Optional
(Celeste)

- 4 Mallet Percussion
(Xylophone, Bells, Vibes,
Chimes, Marimba)
- 1 Timpani
- 2 Percussion I
(Snare Drum, Bass Drum)
- 2 Percussion II
(Suspended Cymbal,
Crash Cymbals)
- 2 Percussion III
(Triangle, Gong, Tom-Toms,
Wind Chimes, Anvil)

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NOTES TO THE CONDUCTOR

"Twelve Seconds to the Moon" is a celebration of man's conquest of the sky and heavens above. The title is derived from the Wright Brothers' first manned flight, which lasted for a mere twelve seconds. This musical journey takes us to the Apollo missions which placed the first man on the moon. The work was commissioned by the Air Force Band of Flight, based at Wright-Patterson AFB in Dayton, Ohio. This fine ensemble premiered the work at the Ohio Music Educators Convention in February of 1996. The band performed under the baton of Captain Kelly Bledsoe, the new Commander of the Air Force Band of Flight.

"Twelve Seconds to the Moon" is scored for the full concert band with two pianos. I would suggest placing the two pianos on either side of the ensemble and as close to the front as the stage allows. The "presence" of the piano is crucial to the effective performance of the work.

Following the opening horn solo, the fortissimo accents in measures four and five should be as aggressive as possible. In contrast, the *"Hymn of Flight"* which answers and interacts with the horn solo at measure ten should be as smooth and expressive as possible.

The brass and timpani fanfare beginning at measure 30 should be as energetic as possible. The woodwind entrance at 43 should be carefully balanced with the piano and celesta for maximum balance. No individual part should surface from the ensemble, creating a brilliant shimmering effect over the melodic statement in the horns and euphonium. This delicate balance must be maintained during the decrescendo to bar 47. The horns/euphonium/bassoon melody must "present" throughout the entire section. Feel free to adjust the dynamic marking of the ascending eighth notes in measure 48 to insure audibility. The trumpets and trombones at measure 56 should be carefully balanced to insure audible interaction between the two choral sequences.

The $\frac{3}{4}$ section at measure 90 should be carefully balanced to insure the presence of the pianos. The pianos should be very aggressive, creating an ominous ostinato bass line which serves as the driving force behind the "floating" harmonic movement in the horns/saxes and the woodwind runs. Please note that the woodwind figures at measure 94 should be played both times. It is only the first B flat concert that is played the second time only. The trombone "smears" at 102 should be very aggressively played the second time through. This entire section should build in intensity to the fortissimo at bar 110. As the decrescendo develops from that point, the intensity must be maintained, leading to unison B \flat at bar 123.

The anvil featured at 125 should be played with two metal hammers in as visually exaggerated a fashion as possible. The intent is to emulate the hammering of steel. The second hammer is needed to play the fourth beat beginning at measure 129.

A long and labored accelerando begins at measure 149. Be sure to pay careful attention to the horn/trombone/trumpet soloist as they interact on the E. As one voice leaves the other should enter. The accelerando and ritard of each solo should be even in both dynamic and rhythmic density. The tempo should reach 180 beats per minute by measure 175. This will insure that the woodwind sustain at measure 177 is exactly twelve seconds long as achieved by the Wright Brothers' first flight. The impacts beneath the sustain should be very intense, creating as much suspense as possible.

The *"Hymn of Flight"* is restated at measure 188. The interpretation should be as expressive and reverent as possible. The woodwind lines soaring above should sound effortless as if the hymn itself is in flight. The hymn should be dynamically shaped as you see musically appropriate. The rallentando at 220 should be exaggerated and conclusive.

The culmination of the restatement at 224 should be the rallentando leading to the "rocket engines" in the percussion at measure 261. The fermata should be sustained for approximately ten seconds before the decrescendo begins. The effect should be reminiscent of the lift-off of a rocket as seen so many times in the past three decades. As the decrescendo ensues, the horn statement should be as powerful as possible, with equal intensity in the accents at 266. The fanfare at 272 should be majestic, as if accompanying the actual liftoff of the first rocket to the moon.

Measure 288 should be played at a minimum of 172 beats per minute. I would suggest pushing the tempo to 180 to help with the contrast created by the molto rallentando beginning at 296. This rallentando should be as drastic and exaggerated as possible. The fermata should be sustained long enough to allow the percussion rolls to build to maximum intensity. The intent is to reprise the "rocket engines" from earlier in the work. The Presto at 299 should be aggressive with "no hold barred" in the last two bars.

I wish to extend special thanks to Colonel Richard Shelton, Captain Alan Clark, and Captain Kelly Bledsoe for their respective roles in the creation of this work. In addition, I wish to thank Dr. J. Patrick Rooney for his creative input in the finalization of this piece.

I hope that you and your ensemble find **"Twelve Seconds to the Moon"** to be a challenging and rewarding musical experience. Best of luck in your musical endeavors. Best wishes for a great performance!



CONDUCTOR

Commissioned by the AIR FORCE BAND OF FLIGHT
Wright-Patterson AFB, Ohio, Colonel Richard A. Shelton, Conductor

TWELVE SECONDS TO THE MOON

Composed and Arranged by
ROBERT W. SMITH

Freely ♩ = 50

C Piccolo

C Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

B♭ Bass Clarinet

E♭ Contra Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

1st & 2nd Horns in F

3rd & 4th Horns in F

1st Trombone

2nd Trombone

3rd Trombone

Baritone

Tuba

Keyboard 1
(Piano, Synthesizer)

Keyboard 2 (Opt.)
(Celesta)

Mallet Percussion
(Xylophone, Bells, Vibes
Chimes, Marimba)

Timpani

Percussion 1
(Snare Drum,
Bass Drum)

Percussion 2
(Suspended Cymbal,
Crash Cymbal)

Percussion 3
(Triangle, Gong
Tom-Toms, Wind Chimes, Anvil)

Grand Piano

Grand Piano

Xyl.

S.D.
B.D.

Susp. Cym.

chj Cr. Cym.

cr. ch.

1 2 3 4 5

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Conductor - 2

10 With Expression ♩ = 72

Pic.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Bass Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

1st & 2nd Hns. *Solo*

3rd & 4th Hns.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tuba

Kybd. 1

Kybd. 2

Mal. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

10 With Expression ♩ = 72

Conductor - 3

Pic.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Bass Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

1st & 2nd Hns.

3rd & 4th Hns.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tuba

Kybd. 1

Kybd. 2

Mal. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

11 12 13 14 15

Conductor - 4

19

Pic.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Bass Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

1st & 2nd Hns.

3rd & 4th Hns.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tuba

Kybd. 1

Kybd. 2

Mal. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Conductor - 5

Pic.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Bass Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

1st & 2nd Hns.

3rd & 4th Hns.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tuba

Kybd. 1

Kybd. 2

Mal. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Conductor - 6

30 With Energy ♩ = 172

Pic. *ritard*

Fl. *ritard*

Ob. *ritard*

Cl. 1 *ritard*

Cl. 2 *ritard*

Cl. 3 *ritard*

B. Cl. *ritard*

C. Bass Cl. *ritard*

Bsn. *ritard*

A. Sax. *ritard*

T. Sax. *ritard*

B. Sax. *ritard*

Tpt. 1 *ritard*

Tpt. 2 *ritard*

Tpt. 3 *ritard*

1st & 2nd Hns. *ritard*

3rd & 4th Hns. *ritard*

1st Tbn. *ritard*

2nd Tbn. *ritard*

3rd Tbn. *ritard*

Bar. *ritard*

Tuba *ritard*

Kybd. 1 *ritard*

Kybd. 2 *ritard*

Mal. Perc. *ritard*

Timp. *ritard*

Perc. 1 *ritard*

Perc. 2 *ritard*

Perc. 3 *ritard*

30 With Energy ♩ = 172

26 27 28 29 30

Conductor - 7

Pic.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Bass Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

1st & 2nd Hns.

3rd & 4th Hns.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tuba

Kybd. 1

Kybd. 2

Mal. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

31 32 33 34 35

Conductor - 8

Pic.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Bass Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

1st & 2nd Hns.

3rd & 4th Hns.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tuba

Kybd. 1

Kybd. 2

Mal. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

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36 37 38 39 40

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Conductor - 9

43 Brilliant

Pic.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Bass Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

1st & 2nd Hns.

3rd & 4th Hns.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tuba

Kybd. 1

Kybd. 2

Mal. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

41 42 43 44 45

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Conductor - 10

47

Pic.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Bass Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

1st & 2nd Hns.

3rd & 4th Hns.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tuba

Kybd. 1

Kybd. 2

Mal. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

46 47 48 49 50

Conductor - 11

Pic.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Bass Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

1st & 2nd Hns.

3rd & 4th Hns.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tuba

Kybd. 1

Kybd. 2

Mal. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

51 52 53 54

Conductor - 12

56

Pic.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Bass Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

1st & 2nd Hns.

3rd & 4th Hns.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tuba

Kybd. 1

Kybd. 2

Mal. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Gong

55 56 57 58

Conductor - 13

Pic.
Fl.
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. Bass Cl.
Bsn.
A. Sax.
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
1st & 2nd Hns.
3rd & 4th Hns.
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tuba
Kybd. 1
Kybd. 2
Mal. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3

59 60 61 62

Conductor - 14

66

Pic.
Fl.
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. Bass Cl.
Bsn.
A. Sax.
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
1st & 2nd Hns.
3rd & 4th Hns.
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tuba
Kybd. 1
Kybd. 2
Mal. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3

63 64 65 66

Celesta
Triangle

cr. ch.

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Conductor - 15

This musical score is for a conductor and includes parts for the following instruments:

- Pic.
- Fl.
- Ob.
- Cl. 1
- Cl. 2
- Cl. 3
- B. Cl.
- C. Bass Cl.
- Bsn.
- A. Sax.
- T. Sax.
- B. Sax.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- 1st & 2nd Hns.
- 3rd & 4th Hns.
- 1st Tbn.
- 2nd Tbn.
- 3rd Tbn.
- Bar.
- Tuba
- Kybd. 1
- Kybd. 2
- Mal. Perc.
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3

The score is divided into measures 67, 68, and 69. A large red watermark reading "Preview Only" is overlaid across the page. Performance markings include *mp* (mezzo-piano) and *f* (forte). Specific instructions like "St. Mute" are present for the trumpet and trombone parts.

Conductor - 16

Pic.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Bass Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

1st & 2nd Hns.

3rd & 4th Hns.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tuba

Kybd. 1

Kybd. 2

Mal. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

mp

f

70

71

72

73

Conductor - 17

This page of a musical score, labeled 'Conductor - 17', contains staves for the following instruments: Pic. (Piccolo), Fl. (Flute), Ob. (Oboe), Cl. 1, 2, 3 (Clarinets), B. Cl. (Bass Clarinet), C. Bass Cl. (C Bass Clarinet), Bsn. (Bassoon), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Tpt. 1, 2, 3 (Trumpets), 1st & 2nd Hns. (Horns), 3rd & 4th Hns. (Horns), 1st Tbn. (Trombone), 2nd Tbn. (Trombone), 3rd Tbn. (Trombone), Bar. (Baritone), Tuba, Kybd. 1 (Keyboard), Kybd. 2 (Keyboard), Mal. Perc. (Mallet Percussion), Timp. (Timpani), Perc. 1, Perc. 2, and Perc. 3 (Percussion). The score includes various musical notations such as notes, rests, and dynamic markings like *mp* and *f*. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the page. Measure numbers 74, 75, 76, 77, and 78 are indicated at the bottom of the page.

Conductor - 18

Pic.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Bass Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

1st & 2nd Hns.

3rd & 4th Hns.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tuba

Kybd. 1

Kybd. 2

Mal. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

79 80 81 82 83

Conductor - 19

This musical score is for a conductor and includes parts for the following instruments:

- Pic.
- Fl.
- Ob.
- Cl. 1
- Cl. 2
- Cl. 3
- B. Cl.
- C. Bass Cl.
- Bsn.
- A. Sax.
- T. Sax.
- B. Sax.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- 1st & 2nd Hns.
- 3rd & 4th Hns.
- 1st Tbn.
- 2nd Tbn.
- 3rd Tbn.
- Bar.
- Tuba
- Kybd. 1
- Kybd. 2
- Mal. Perc.
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3

The score is written in a key signature of one flat (B-flat) and a common time signature (C). It features a large red watermark that reads "Preview Only" and "Legal Use Requires Purchase".

Conductor - 20

90 Threatening

Pic.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Bass Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

1st & 2nd Hns.

3rd & 4th Hns.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tuba

Kybd. 1

Kybd. 2

Mal. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Gong

Conductor - 21

94

Pic. *mf* (p) (1) 2x only

Fl. *mf* (p) (1) 2x only

Ob. *mf* (p) (1) 2x only

Cl. 1 *mf* (p) (1) 2x only

Cl. 2 *mf* (1) 2x only

Cl. 3 *mf* (1) 2x only

B. Cl. *mf*

C. Bass Cl. *mf*

Bsn. *mf*

A. Sax. *mf* soar above ostinato

T. Sax. *mf* soar above ostinato

B. Sax. *mf* soar above ostinato

Tpt. 1 *mf* 2x only St. Mute

Tpt. 2 *mf* 2x only St. Mute

Tpt. 3 *mf* 2x only St. Mute

1st & 2nd Hns. *mf* soar above ostinato

3rd & 4th Hns. *mf* soar above ostinato

1st Tbn. *mf*

2nd Tbn. *mf*

3rd Tbn. *mf*

Bar. *mf* 2x only St. Mute

Tuba *mf* 2x only

Kybd. 1 *f*

Kybd. 2 *f*

Mal. Perc. *mf* (p) (1) 2x only

Timp. *mf* 2x only *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *mp* Toms

92 93 94 95

Conductor - 22

Pic.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Bass Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

1st & 2nd Hns.

3rd & 4th Hns.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tuba

Kybd. 1

Kybd. 2

Mal. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

96 97 98 99 100

Conductor - 23

102

Pic.
Fl.
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. Bass Cl.
Bsn.
A. Sax.
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
1st & 2nd Hns.
3rd & 4th Hns.
1st Tbn. *2x only*
2nd Tbn. *2x only*
3rd Tbn. *2x only*
Bar.
Tuba
Kybd. 1
Kybd. 2
Mal. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3

Conductor - 24

Pic.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Bass Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

1st & 2nd Hns.

3rd & 4th Hns.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tuba

Kybd. 1

Kybd. 2

Mal. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

106 107 108 109

Conductor - 25

110

Pic. *sf* *pp*

Fl. *sf* *pp*

Ob. *sf* *pp*

Cl. 1 *sf* *pp*

Cl. 2 *sf* *pp*

Cl. 3 *sf* *pp*

B. Cl. *sf* *mf*

C. Bass Cl. *sf* *mf*

Bsn. *sf* *mf*

A. Sax. *sf* *pp*

T. Sax. *sf* *pp*

B. Sax. *sf* *pp*

Tpt. 1 *sf* *mf* Open

Tpt. 2 *sf* *mf* Open

Tpt. 3 *sf* *mf* Open

1st & 2nd Hns. *sf* *pp*

3rd & 4th Hns. *sf* *pp*

1st Tbn. *sf*

2nd Tbn. *sf*

3rd Tbn. *sf*

Bar. *sf*

Tuba *sf* *mp*

Kybd. 1 *sf* *mf*

Kybd. 2 *sf* *mf*

Mal. Perc. *sf* *pp*

Timp. *sf* *mp*

Perc. 1

Perc. 2 *sf*

Perc. 3

Conductor - 26

Pic.
Fl.
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. Bass Cl.
Bsn.
A. Sax.
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
1st & 2nd Hns.
3rd & 4th Hns.
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tuba
Kybd. 1
Kybd. 2
Mal. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3

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Conductor - 27

Pic.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Bass Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

1st & 2nd Hns.

3rd & 4th Hns.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tuba

Kybd. 1

Kybd. 2

Mal. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

119 120 121 122

Conductor - 28

123 Slowly $\text{♩} = 60$

Pic.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Bass Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

1st & 2nd Hns.

3rd & 4th Hns.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tuba

123 Slowly $\text{♩} = 60$

Kybd. 1

Kybd. 2

Mal. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Wind Chimes

Gong

Solo

ch.

ch.

BD9675C

123 124 125 126 127 128

Using two metal hammers, random strikes on anvil as if viciously "hammering steel" in a workshop. BE AGGRESSIVE!

Hammering continues "pseudo-random", rhythmically setting up next phrase entrance.

Conductor - 29

129 Slow and Steady $\text{♩} = 40$

133

Pic.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Bass Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

1st & 2nd Hns.

3rd & 4th Hns.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tuba

Kybd. 1

Kybd. 2

Mal. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Solo

mp *mf* *sim.*

129 130 131 132 133

BD9675C

as visually flamboyant as possible during unv'l performance!

Conductor - 30

137

Pic.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Bass Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

1st & 2nd Hns.

3rd & 4th Hns.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tuba

Kybd. 1

Kybd. 2

Mal. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

one player

Harmon Mute

mp

mf

134

135

136

137

Conductor - 31

Pic.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Bass Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

1st & 2nd Hns.

3rd & 4th Hns.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tuba

Kybd. 1

Kybd. 2

Mal. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

mp 138 mf 139 mp 140 mf 141 mf

Conductor - 32

Pic.
Fl.
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. Bass Cl.
Bsn.
A. Sax.
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
1st & 2nd Hns.
3rd & 4th Hns.
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tuba
Kybd. 1
Kybd. 2
Mal. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3

BD9675C

142 143 144 145

Watermark: Preview Only - Requires Purchase

Conductor - 33

149 Mysterious $\text{♩} = 60$

Pic. *p* *sf* *mp* *accel. poco a poco*

Fl. *p* *sf* *mp* *accel. poco a poco*

Ob. *p* *sf* *mp* *accel. poco a poco*

Cl. 1 *p* *sf* *mp* *accel. poco a poco*

Cl. 2 *p* *sf* *mp* *accel. poco a poco*

Cl. 3 *p* *sf* *mp* *accel. poco a poco*

B. Cl. *p* *sf* *mp* *accel. poco a poco*

C. Bass Cl. *p* *sf* *mp* *accel. poco a poco*

Bsn. *p* *sf* *mp* *accel. poco a poco*

A. Sax. *p* *sf* *mp* *accel. poco a poco*

T. Sax. *p* *sf* *mp* *accel. poco a poco*

B. Sax. *p* *sf* *mp* *accel. poco a poco*

Tpt. 1 *Open* *p* *sf* *mp* *accel. poco a poco*

Tpt. 2 *Open* *p* *sf* *mp* *accel. poco a poco*

Tpt. 3 *Open* *p* *sf* *mp* *accel. poco a poco*

1st & 2nd Hns. *Solo* *Muted* *mp* *accel. poco a poco*

3rd & 4th Hns. *p* *sf* *mp* *accel. poco a poco*

1st Tbn. *p* *sf* *mp* *accel. poco a poco*

2nd Tbn. *p* *sf* *mp* *accel. poco a poco*

3rd Tbn. *p* *sf* *mp* *accel. poco a poco*

Bar. *p* *sf* *mp* *accel. poco a poco*

Tuba *p* *sf* *mp* *accel. poco a poco*

Kybd. 1 *p* *sf* *mp* *accel. poco a poco*

Kybd. 2 *p* *sf* *mp* *accel. poco a poco*

Mal. Perc. *p* *sf* *mp* *accel. poco a poco*

Timp. *p* *sf* *mp* *accel. poco a poco*

Perc. 1 *p* *sf* *mp* *accel. poco a poco*

Perc. 2 *ch.* *p* *sf* *mp* *accel. poco a poco*

Perc. 3 *p* *sf* *mp* *accel. poco a poco*

146 Using two metal hammers, random strikes on snare as if viciously "hammering steel" in a workshop. BE AGGRESSIVE!

148 Random continues into the "Final Spike". Make it huge!!!!

Conductor - 35

Pic.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Bass Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

1st & 2nd Hns.

3rd & 4th Hns.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tuba

Kybd. 1

Kybd. 2

Mal. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

154 155 156

Conductor - 36

♩ = 104

Pic.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Bass Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

1st & 2nd Hns.

3rd & 4th Hns.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tuba

Kybd. 1

Kybd. 2

Mal. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3
Toms

Conductor - 37

161 Building $\text{♩} = 122$ *accel. (cont.)*

Pic.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Bass Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

1st & 2nd Hns.

3rd & 4th Hns.

1st Tbn. *Solo*

2nd Tbn.

3rd Tbn.

Bar.

Tuba

161 Building $\text{♩} = 122$ *accel. (cont.)*

Kybd. 1

Kybd. 2

Mal. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

BD9675C

161 162 163

Conductor - 38

$\text{♩} = 140$

Pic.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Bass Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

1st & 2nd Hns.

3rd & 4th Hns.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tuba

Kybd. 1

Kybd. 2

Mal. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

BD9675C

164 165 166

Conductor - 39

169 $\text{♩} = 100$

Pic.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Bass Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

1st & 2nd Hns.

3rd & 4th Hns.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tuba

Kybd. 1

Kybd. 2

Mal. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Conductor - 40

Takeoff! ♩ = 180

This musical score is for a conductor and includes parts for the following instruments:

- Pic.
- Fl.
- Ob.
- Cl. 1
- Cl. 2
- Cl. 3
- B. Cl.
- C. Bass Cl.
- Bsn.
- A. Sax.
- T. Sax.
- B. Sax.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- 1st & 2nd Hns.
- 3rd & 4th Hns.
- 1st Tbn.
- 2nd Tbn.
- 3rd Tbn.
- Bar.
- Tuba
- Kybd. 1
- Kybd. 2
- Mal. Perc.
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3

The score is marked with a large red watermark: "PREVIEW Requires Purchase".

Conductor - 41

177 "12 Second Flight"

Pic. *mf* *f*

Fl. *mf* *f*

Ob. *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f*

C. Bass Cl. *f*

Bsn. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

Tpt. 1 *p* *f*

Tpt. 2 *p* *f*

Tpt. 3 *p* *f*

1st & 2nd Hns. *p* *f*

3rd & 4th Hns. *f*

1st Tbn. *p* *f*

2nd Tbn. *p* *f*

3rd Tbn. *f*

Bar. *f*

Tuba *f*

Kybd. 1 *mf* *f*

Kybd. 2 *Celesta* *f*

Mal. Perc. *f*

Timp. *f*

Perc. 1 *p* *f*

Perc. 2 *p* *f*

Perc. 3 *Cong* *Triangle* *f*

Preview Only
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Pic.
Fl.
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. Bass Cl.
Bsn.
A. Sax.
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
1st & 2nd Hns.
3rd & 4th Hns.
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tuba
Kybd. 1
Kybd. 2
Mal. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3

Conductor - 43

188 Proudly (Half Time Feel) $\text{♩} = 152$

Pic.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Bass Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

1st & 2nd Hns.

3rd & 4th Hns.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tuba

Kybd. 1

Kybd. 2

Mal. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Celesta

Bells

cr.

186 187 188 189 190

Conductor - 44

This musical score is for a conductor and includes parts for the following instruments:

- Pic. (Piccolo)
- Fl. (Flute)
- Ob. (Oboe)
- Cl. 1 (Clarinet 1)
- Cl. 2 (Clarinet 2)
- Cl. 3 (Clarinet 3)
- B. Cl. (Bass Clarinet)
- C. Bass Cl. (C Bass Clarinet)
- Bsn. (Bassoon)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- Tpt. 1 (Trumpet 1)
- Tpt. 2 (Trumpet 2)
- Tpt. 3 (Trumpet 3)
- 1st & 2nd Hns. (Horn 1 & 2)
- 3rd & 4th Hns. (Horn 3 & 4)
- 1st Tbn. (Tuba 1)
- 2nd Tbn. (Tuba 2)
- 3rd Tbn. (Tuba 3)
- Bar. (Baritone)
- Tuba
- Kybd. 1 (Keyboard 1)
- Kybd. 2 (Keyboard 2)
- Mal. Perc. (Mallet Percussion)
- Timp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)

The score is written in a standard musical notation with a large red watermark reading "Preview Only" and "Legal Use Requires Purchase" overlaid across the page. The page number "BD9675C" is located at the bottom left, and the measure numbers 191, 192, 193, 194, and 195 are printed at the bottom of the score.

Conductor - 45

Pic.
Fl.
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. Bass Cl.
Bsn.
A. Sax.
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
1st & 2nd Hns.
3rd & 4th Hns.
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tuba
Kybd. 1
Kybd. 2
Mal. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3

Conductor - 46

204 Majestic

Pic.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Bass Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

1st & 2nd Hns.

3rd & 4th Hns.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tuba

Kybd. 1

Kybd. 2

Mal. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

201 202 203 204 205

Conductor - 47

Pic.
Fl.
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. Bass Cl.
Bsn.
A. Sax.
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
1st & 2nd Hns.
3rd & 4th Hns.
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tuba
Kybd. 1
Kybd. 2
Mal. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3

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Conductor - 48

Pic.
Fl.
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. Bass Cl.
Bsn.
A. Sax.
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
1st & 2nd Hns.
3rd & 4th Hns.
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tuba
Kybd. 1
Kybd. 2
Mal. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3

Conductor - 49

Pic. *ff* rall.

Fl. *ff* rall.

Ob. *ff* rall.

Cl. 1 *ff* rall.

Cl. 2 *ff* rall.

Cl. 3 *ff* rall.

B. Cl. *ff* rall.

C. Bass Cl. *ff* rall.

Bsn. *ff* rall.

A. Sax. *ff* rall.

T. Sax. *ff* rall.

B. Sax. *ff* rall.

Tpt. 1 *ff* rall.

Tpt. 2 *ff* rall.

Tpt. 3 *ff* rall.

1st & 2nd Hns. *ff* rall.

3rd & 4th Hns. *ff* rall.

1st Tbn. *ff* rall.

2nd Tbn. *ff* rall.

3rd Tbn. *ff* rall.

Bar. *ff* rall.

Tuba *ff* rall.

Kybd. 1 *ff* rall.

Kybd. 2 *ff* rall.

Mal. Perc. *ff* rall.

Timp. *ff* rall.

Perc. 1 *rall.*

Perc. 2 *ff* rall.

Perc. 3 *ff* rall.

Conductor - 50

224 With Energy $\text{♩} = 172$

Pic.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Bass Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

1st & 2nd Hns.

3rd & 4th Hns.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tuba

Kybd. 1

Kybd. 2

Mal. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

221 222 223 224 225

Conductor - 51

Pic.
Fl.
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. Bass Cl.
Bsn.
A. Sax.
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
1st & 2nd Hns.
3rd & 4th Hns.
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tuba
Kybd. 1
Kybd. 2
Mal. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3

Conductor - 52

This musical score is for a conductor's part, labeled "Conductor - 52". It spans measures 231 to 235. The score includes parts for a wide variety of instruments:

- Pic. (Piccolo)
- Fl. (Flute)
- Ob. (Oboe)
- Cl. 1, 2, 3 (Clarinets)
- B. Cl. (Bass Clarinet)
- C. Bass Cl. (Contrabass Clarinet)
- Bsn. (Bassoon)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- Tpt. 1, 2, 3 (Trumpets)
- 1st & 2nd Hns. (First and Second Horns)
- 3rd & 4th Hns. (Third and Fourth Horns)
- 1st Tbn. (First Trombone)
- 2nd Tbn. (Second Trombone)
- 3rd Tbn. (Third Trombone)
- Bar. (Baritone)
- Tuba
- Kybd. 1 (Keyboard 1)
- Kybd. 2 (Keyboard 2)
- Mal. Perc. (Mallet Percussion)
- Timp. (Timpani)
- Perc. 1, 2, 3 (Percussion 1, 2, and 3)

The score is written in a standard musical notation with a large red watermark reading "Legal User Requirements" overlaid across the page. The page number "BD9675C" is located at the bottom left, and measure numbers 231, 232, 233, 234, and 235 are indicated at the bottom of the score.

Conductor - 53

237 Brilliant

Pic.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Bass Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

1st & 2nd Hns.

3rd & 4th Hns.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tuba

Kybd. 1

Celesta

Kybd. 2

Mal. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Triangle

236 237 238 239

Conductor - 54

This page of a musical score, labeled 'Conductor - 54', contains staves for the following instruments: Pic., Fl., Ob., Cl. 1, Cl. 2, Cl. 3, B. Cl., C. Bass Cl., Bsn., A. Sax., T. Sax., B. Sax., Tpt. 1, Tpt. 2, Tpt. 3, 1st & 2nd Hns., 3rd & 4th Hns., 1st Tbn., 2nd Tbn., 3rd Tbn., Bar., Tuba, Kybd. 1, Kybd. 2, Mal. Perc., Timp., Perc. 1, Perc. 2, and Perc. 3. The score includes musical notation with dynamics such as *mp* and *mf*, and a large red watermark reading 'Preview Only Requires Purchase' is overlaid on the page.

Conductor - 55

Pic.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Bass Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

1st & 2nd Hns.

3rd & 4th Hns.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tuba

Kybd. 1

Kybd. 2

Mal. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

244 245 246 247

Conductor - 56

250

Pic.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Bass Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

1st & 2nd Hns.

3rd & 4th Hns.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tuba

Kybd. 1

Kybd. 2

Mal. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Gong

Conductor - 57

Pic.
Fl.
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. Bass Cl.
Bsn.
A. Sax.
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
1st & 2nd Hns.
3rd & 4th Hns.
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tuba
Kybd. 1
Kybd. 2
Mal. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3

Conductor - 58

263 With Power $\text{♩} = 60$

Pic. *ff* *moho rall.*

Fl. *ff* *moho rall.*

Ob. *ff* *moho rall.*

Cl. 1 *ff* *moho rall.*

Cl. 2 *ff* *moho rall.*

Cl. 3 *ff* *moho rall.*

B. Cl. *ff* *moho rall.*

C. Bass Cl. *ff* *moho rall.*

Bsn. *ff* *moho rall.*

A. Sax. *ff* *moho rall.*

T. Sax. *ff* *moho rall.*

B. Sax. *ff* *moho rall.*

Tpt. 1 *ff* *moho rall.*

Tpt. 2 *ff* *moho rall.*

Tpt. 3 *ff* *moho rall.*

1st & 2nd Hns. *ff* *moho rall.*

3rd & 4th Hns. *ff* *moho rall.*

1st Tbn. *ff* *moho rall.*

2nd Tbn. *ff* *moho rall.*

3rd Tbn. *ff* *moho rall.*

Bar. *ff* *moho rall.*

Tuba *ff* *moho rall.*

Kybd. 1 *ff* *moho rall.*

Kybd. 2 *moho rall.*

Mal. Perc. *ff* *moho rall.*

Timp. *ff* *moho rall.*

Perc. 1 *ff* *moho rall.*

Perc. 2 *ff* *moho rall.*

Perc. 3 *ff* *moho rall.*

Sustain Roll approx. 10 seconds via Rocket Engine during Blastoff.

Conductor - 59

The image displays a page of a musical score for a conductor, labeled "Conductor - 59". The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left side of the page are: Pic. (Piccolo), Fl. (Flute), Ob. (Oboe), Cl. 1, Cl. 2, Cl. 3 (Clarinets), B. Cl. (Bass Clarinet), C. Bass Cl. (C Bass Clarinet), Bsn. (Bassoon), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Tpt. 1, Tpt. 2, Tpt. 3 (Trumpets), 1st & 2nd Hns. (First and Second Horns), 3rd & 4th Hns. (Third and Fourth Horns), 1st Tbn. (First Trombone), 2nd Tbn. (Second Trombone), 3rd Tbn. (Third Trombone), Bar. (Baritone), Tuba, Kybd. 1 (Keyboard 1), Kybd. 2 (Keyboard 2), Mal. Perc. (Mallet Percussion), Timp. (Timpani), Perc. 1, Perc. 2, and Perc. 3 (Percussion). The score includes various musical notations such as notes, rests, and dynamic markings like *loco*, *f*, *ff*, and *p*. A large, diagonal watermark reading "Preview Only" is overlaid across the entire page, and "Legal Use Requires Purchase" is written below it. At the bottom of the page, the number "BD9675C" is printed on the left, and a series of measure numbers (265, 266, 267, 268, 269, 270) are aligned with the bottom of the staves.

Conductor - 60

272 Majestic $\text{♩} = 60$

Pic.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Bass Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

1st & 2nd Hns.

3rd & 4th Hns.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tuba

Kybd. 1

Kybd. 2

Mal. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

272 Majestic $\text{♩} = 60$
Strings (Synthesized)

Piano

Chimes

opt. 8va

Conductor - 61

Pic.
Fl.
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. Bass Cl.
Bsn.
A. Sax.
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
1st & 2nd Hns.
3rd & 4th Hns.
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tuba
Kybd. 1
Kybd. 2
Mal. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3

Legal Use Requires Purchase

Conductor - 62

280 With Motion $\text{♩} = 152$

Pic. *rall.*

Fl. *rall.*

Ob. *rall.*

Cl. 1 *rall.*

Cl. 2 *rall.*

Cl. 3 *rall.*

B. Cl. *rall.*

C. Bass Cl. *rall.*

Bsn. *rall.*

A. Sax. *rall.*

T. Sax. *rall.*

B. Sax. *rall.*

Tpt. 1 *rall.*

Tpt. 2 *rall.*

Tpt. 3 *rall.*

1st & 2nd Hns. *rall.*

3rd & 4th Hns. *rall.*

1st Tbn. *rall.*

2nd Tbn. *rall.*

3rd Tbn. *rall.*

Bar. *rall.*

Tuba *rall.*

Kybd. 1 *rall.*

Kybd. 2 *rall.*

Mal. Perc. *rall.*

Timp. *rall.*

Perc. 1 *rall.*

Perc. 2 *rall.*

Perc. 3 *rall.*

f *rall.* 278 *p* 279 *f* 280 *f* 281

Conductor - 63

Pic.
Fl.
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. Bass Cl.
Bsn.
A. Sax.
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
1st & 2nd Hns.
3rd & 4th Hns.
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tuba
Kybd. 1
Kybd. 2
Mal. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3

282 283 284 285

BD9675C

Conductor - 64

288 **Faster** $\text{♩} = 172$

Pic.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Bass Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

1st & 2nd Hns.

3rd & 4th Hns.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tuba

Kybd. 1

Kybd. 2

Mal. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Conductor - 65

This is a conductor's score for a full orchestra, spanning measures 291 to 294. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Pic. (Piccolo)
- Fl. (Flute)
- Ob. (Oboe)
- Cl. 1, Cl. 2, Cl. 3 (Clarinets)
- B. Cl. (Bass Clarinet)
- C. Bass Cl. (Contrabass Clarinet)
- Bsn. (Bassoon)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- Tpt. 1, Tpt. 2, Tpt. 3 (Trumpets)
- 1st & 2nd Hns. (Horns)
- 3rd & 4th Hns. (Horns)
- 1st Tbn., 2nd Tbn., 3rd Tbn. (Trumpets)
- Bar. (Baritone)
- Tuba
- Kybd. 1, Kybd. 2 (Pianos)
- Mal. Perc. (Mallet Percussion)
- Timp. (Timpani)
- Perc. 1, Perc. 2, Perc. 3 (Percussion)

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *sf* (sforzando) and *sfz* (sforzando). A large red watermark reading "Preview Only! Legal Use Requires Purchase" is overlaid diagonally across the page.

Conductor - 66

Pic. *mp* *molto rall.*

Fl. *mp* *molto rall.*

Ob. *mp* *molto rall.*

Cl. 1 *mp* *molto rall.*

Cl. 2 *mp* *molto rall.*

Cl. 3 *mp* *molto rall.*

B. Cl. *molto rall.* *mp*

C. Bass Cl. *molto rall.* *mp*

Bsn. *molto rall.* *mp*

A. Sax. *mp* *molto rall.*

T. Sax. *mp* *molto rall.*

B. Sax. *molto rall.* *mp*

Tpt. 1 *mf* *molto rall.*

Tpt. 2 *mf* *molto rall.*

Tpt. 3 *mf* *molto rall.*

1st & 2nd Hns. *molto rall.* *mp*

3rd & 4th Hns. *molto rall.* *mp*

1st Tbn. *mf* *molto rall.*

2nd Tbn. *mf* *molto rall.*

3rd Tbn. *mf* *molto rall.*

Bar. *molto rall.* *mp*

Tuba *molto rall.* *mp*

Kybd. 1 *mp* *molto rall.*

Kybd. 2 *molto rall.*

Mal. Perc. *molto rall.*

Timp. *molto rall.*

Perc. 1 *molto rall.*

Perc. 2 *f* *molto rall.* *p*

Perc. 3 *molto rall.* *p*

Conductor - 67

298 Presto $\text{♩} = 172$

Pic.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Bass Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

1st & 2nd Hns.

3rd & 4th Hns.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tuba

Kybd. 1

Kybd. 2

Celesta

Mal. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

(drop to 2 mallets)

Conductor - 68

Pic.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Bass Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

1st & 2nd Hns.

3rd & 4th Hns.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tuba

Kybd. 1

Kybd. 2

Mal. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

no ring
Toms

301 302 303

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