



Commissioned by and Dedicated to the
Homewood (AL) Middle School Symphonic Band, Chris D. Cooper, Director

The Sleeping Place of the Stars

RALPH FORD

INSTRUMENTATION

- 1 Conductor
- 8 C Flute
- 2 Oboe
- 4 1st B \flat Clarinet
- 4 2nd B \flat Clarinet
- 2 B \flat Bass Clarinet
- 2 Bassoon
- 5 E \flat Alto Saxophone
- 2 B \flat Tenor Saxophone
- 2 E \flat Baritone Saxophone
- 4 1st B \flat Trumpet
- 4 2nd B \flat Trumpet
- 4 Horn in F
- 4 Trombone
- 2 Baritone
- 2 Baritone Treble Clef

- 4 Tuba
- 3 Mallet Percussion I
(Bells, Optional Vibraphone,
Optional Chimes)
- 2 Mallet Percussion II
(Xylophone, Marimba)
- 1 Timpani
(Tune: D, G, D \flat)
- 2 Percussion I
(Snare Drum, Bass Drum)
- 2 Percussion II
(Crash Cymbals, Suspended Cymbal)
- 4 Percussion III
(Wind Chimes, Triangle, Congas, Sleigh Bells)
- 3 Percussion IV
(Cabasa or Assorted Shakers, Claves)
- 4 Percussion V
(Four Auxiliary Percussions Stations,
Large Tom, Beaded Gourd, Rainstick)

WORLD PARTS

- 4 Horn in E \flat
- 3 Trombone in B \flat Bass Clef
- 3 Trombone in B \flat Treble Clef
- 2 Baritone in B \flat Bass Clef
- 2 Tuba in E \flat Bass Clef
- 2 Tuba in E \flat Treble Clef
- 2 Tuba in B \flat Bass Clef
- 2 Tuba in B \flat Treble Clef

Preview Only
Legal Use Requires Purchase

PROGRAM NOTES

By Homewood Middle School Enrichment Teacher, Mrs. Karen Narro, and
Students Michelle Everson, Meredith Wildes, and Katie Frierson

“The Sleeping Place of the Stars,” a work commissioned by the Homewood Middle School Band, Homewood, Alabama, Director Chris Cooper, draws its inspiration from a poem written by Ethel Armes. Sitting on her balcony that overlooked the valley, she “made a great discovery.” In the poem, Armes writes: “I have found the sleeping place of the stars. It is in Shades Valley . . . down, way down into the depths of green eternal.”¹ This piece of music tells the story of this place, a valley once so thick with forest that the Native Americans dared not enter, a valley snuggled in the foothills of the Appalachian Mountain Range in Homewood, Alabama. Once considered sacred to the Indians, the mountains that rose over Shades Valley stood tall and foreboding and remained uninhabited by Indians who traveled along the summit of what they called Red Mountain. By the early 1800s, Indians and white men alike called the valley “Shades.” Although various stories have been offered over the years to explain the name “Shades Valley,” none is so intriguing as the one told through this piece by the students of Homewood.

Dangers lurked within the valley; therefore, Indians who only on occasion slipped into the forest never encountered the white man until Congress added that area to the Mississippi Territory in 1802. The threatening and portentous forest remained silent and undisturbed for centuries behind deep shadows of sheltered darkness, and only occasional breaks in the valley’s thick foliage allowed in a sliver of sunlight. Stories handed down from white settlers tell of the body of a murdered trader and settlers who died of dangerous fevers. Indian guides and traders became hopelessly lost in the dense, dark foliage. Perhaps for this reason the Indians once called this vale the *Valley of Shadows*.

Unbeknownst to humans, Shades Valley stood silently for centuries against the towering mountains that surrounded it. Even during the exploration of Hernando de Soto in 1540, the valley lay desolate and uninhabited. It had, in fact, remained undisturbed for millions of years. Although they did not make their home in the valley, the Indians ventured into the thick woods for an occasional hunt. In addition, the forest was used as a celebration ground for the Indians’ spring rites, which included a hallowed Green Corn Dance, performed to welcome the arrival of spring. Young Indian girls, leaping and whirling in the flickers of a roaring bonfire, greeted their friend Spring and welcomed her warmth and affection. Now every year as the valley greens and the first buds take shape in Homewood, she continues to warm the hearts of the community and always “the footstep of the quick young Spring is heard before Winter has reached old age.”¹ Over time, as Indians forged trails along Red Mountain and discovered a ridge nestled snugly between it and the neighboring Shades Mountain, the valley came to be known simply as Shades Valley; and the “sleeping places of the stars” gave way to the future city of Homewood, Alabama.

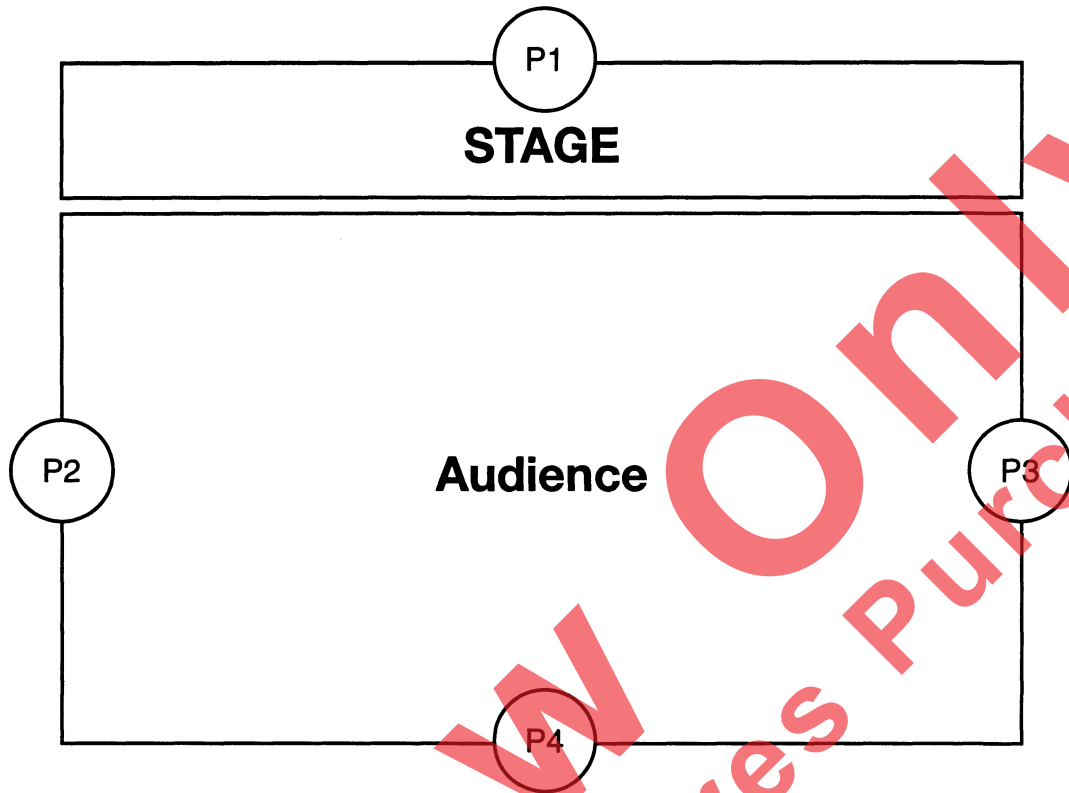
NOTES TO THE CONDUCTOR

“The Sleeping Place of the Stars” musically reflect the richness and diversity, past and present, of this central-Alabama area. This piece may include the use of many percussionists, placing as many as four off-stage percussion stations in locations described in the included diagram. Only the onstage percussion parts are necessary for a satisfying performance, which includes one auxiliary station. Each station should contain a large tom (such as a floor tom—the larger, the better), a large beaded gourd, and a rainstick. The effect beginning at measure 69 should start with the wind chimes as a transition into the onstage rainstick. The sound of the rain should proceed out into the audience and surround them. During this sequence, at measure 73 the instrumentalist should faintly whisper, not allowing any specific words to be heard until the notated unison syllables. The unison syllables should be spoken strongly, in whisper voice. The rain begins to fade out from the stage to the rear of the audience as though it had passed through the performance space. Enjoy!

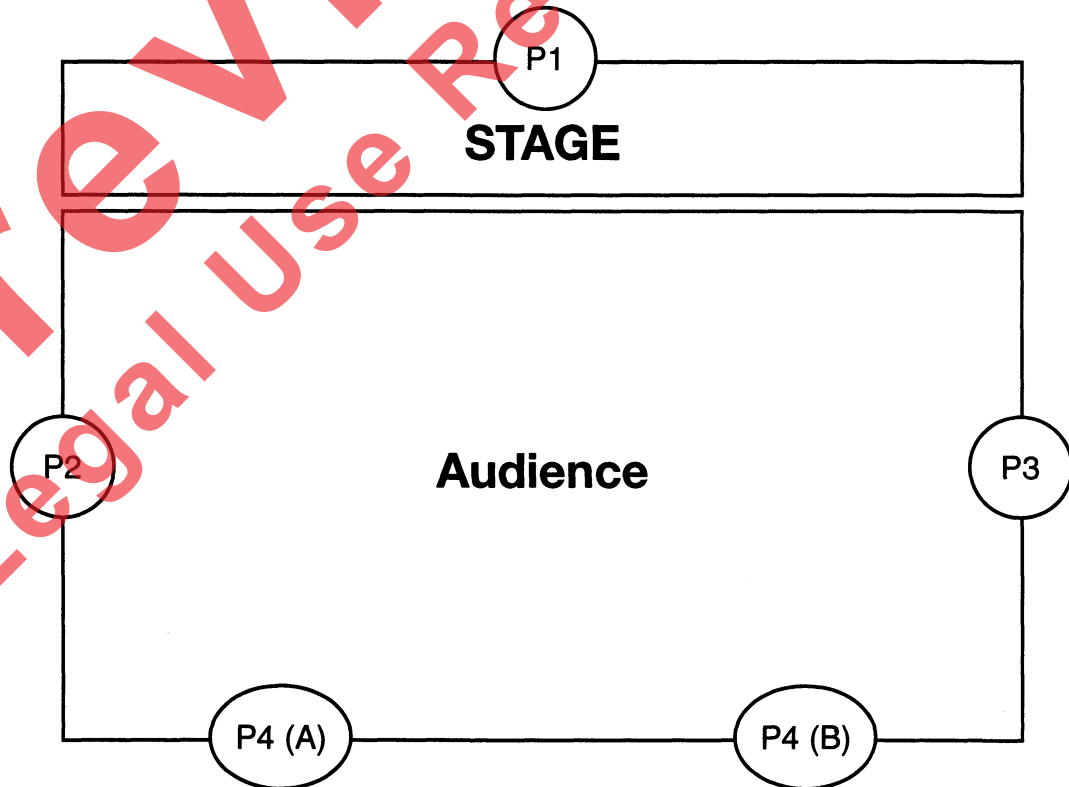
Ralph Ford

AUXILIARY PERCUSSION STAGING

Station one (P1) is the only one required for performance.
You may choose to include two stations in the rear of the hall or the balcony.



OR



CONDUCTOR

Commissioned by and Dedicated to the Homewood (AL) Middle School Symphonic Band
Chris D. Cooper, Director

THE SLEEPING PLACE OF THE STARS

RALPH FORD

Furiously $\text{♩} = 144-152$

C Flute

Oboe

1
2
B♭ Clarinets

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Furiously $\text{♩} = 144-152$

1
2
B♭ Trumpets

Horn in F

Trombone

Baritone

Tuba

Mallet Percussion I
(Bells, Opt. Vibraphone,
Opt. Chimes)

Mallet Percussion II
(Xylophone, Marimba)

Timpani

Percussion I
(Snare Drum,
Bass Drum)

Percussion II
(Crash Cymbals,
Suspended Cymbal)

Percussion III
(Wind Chimes, Triangle,
Congas, Sleigh Bells)

Percussion IV
(Cabasa or Assorted
Shakers, Claves)

Auxiliary Percussion
Stations (4)
(Each with Large Tom,
Beaded Gourd, Rainstick)
See program notes*

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BDM04029C

Conductor - 2

9 Lyrical $J = 120$

Solo

Fl. *sfz* *poco rall.* *p legato* *ipv*

Ob. *sfz* *poco rall.* *p*

1 Cls. *sfz* *poco rall.* *p legato* *ipv*

2 Cls. *sfz* *poco rall.* *p legato* *ipv*

B. Cl. *sfz* *poco rall.* *p*

Bsn. *sfz* *poco rall.* *p*

A. Sax. *sfz* *poco rall.* *p*

T. Sax. *sfz* *poco rall.* *p*

Bar. Sax. *sfz* *poco rall.* *p*

9 Lyrical $J = 120$

1 Tpts. *poco rall.*

2 Tpts. *poco rall.*

Hn. *poco rall.*

Tbn. *sfz* *poco rall.*

Bar. *sfz* *poco rall.*

Tuba *sfz* *poco rall.*

Mlt. Perc. I *poco rall.*

Mlt. Perc. II *sfz* *poco rall.* Mrb. w/ soft mlts. *p legato*

Timp. *sfz* *poco rall.*

Perc. I *sfz* *poco rall.*

Perc. II *sfz* *poco rall.*

Perc. III *sfz* *poco rall.* Trgl. *mp* *p*

Perc. IV *poco rall.*

Perc. Stations *poco rall.*

7 8 *poco rall.* 9 10 11 12

Tutti

Fl. *mp* *fp* *accel.* *f*

Ob. *mp* *fp* *accel.* *f*

1. Cls. *mp* *fp* *accel.* *f*

2. Cls. *mp* *fp* *accel.* *f*

B. Cl. *mp* *mf* *accel.* *f*

Bsn. *mp* *mf* *accel.* *f*

A. Sax. *mp* *fp* *accel.* *f*

T. Sax. *mp* *mf* *accel.* *f*

Bar. Sax. *mp* *mf* *accel.* *f*

1. Tpts. *mf* *accel.* *f*

2. Tpts. *mf* *accel.* *f*

Hn. *mf* *accel.* *f*

Tbn. *mf* *accel.* *f*

Bar. *mf* *accel.* *f*

Tuba *mf* *accel.* *f*

Mlt. Perc. I *Bells* *mf* *accel.* *f*

Mlt. Perc. II *mp* *mf* *add Xyl.* *accel.* *f*

Timp. *mf* *accel.* *f*

Perc. I *fp* *accel.* *f*

Perc. II *accel.* *mp* *f* *ch*

Perc. III *mf* *accel.* *f*

Perc. IV *accel.* *f*

Perc. Stations *accel.* *f*

13 14 15 16 17 18

This page contains a musical score for a full orchestra, specifically for the conductor's part. The score is arranged in a standard orchestral layout with staves for various instruments. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet 1 (Tpts. 1), Trumpet 2 (Tpts. 2), Horn (Hn.), Trombone (Tbn.), Baritone (Bar.), Tuba, Mallet Percussion I (Mlt. Perc. I), Mallet Percussion II (Mlt. Perc. II), Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), Percussion III (Perc. III), Percussion IV (Perc. IV), and Percussion Stations (Perc. Stations). The score spans measures 19 to 24. A large red watermark reading "Preview Only" is overlaid diagonally across the page. A smaller watermark "Legal Use Requires Purchase" is also visible. The score includes various musical notations such as notes, rests, and dynamic markings like *sfz* and *mp*. A specific instruction "lower notes opt." is present in the Tuba part at measure 21. The percussion parts include mallet patterns and some specific techniques like *ch* (chimes) and *mp* (mezzo-piano).

26 "Shades Valley"

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

26 "Shades Valley"

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. Stations

Mrb.

Congas

Cabasa/Shakers

Low Tom St. 1 (onstage)

25 26 27 28 29 30

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. Stations

31 32 33 34 35 36

38

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

38

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. Stations

Bells

37 38 39 40 41 42 43

46

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

46

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. Stations

Bells

Xyl.

Susp. Cym.

All stations - Low Toms

44 45 46 47 48 49 50

The image shows a page of a musical score for a conductor, covering measures 44 through 50. The score is arranged in a standard orchestral format with multiple staves for different instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet 1 and 2 (Cls.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The brass section includes Trumpets 1 and 2 (Tpts.), Horns (Hn.), Trombones (Tbn.), Baritone (Bar.), and Tuba. The percussion section includes Mallet Percussion I and II (Mlt. Perc. I, II), Timpani (Timp.), Percussion I, II, III, and IV (Perc. I-IV), and Percussion Stations. A large red watermark reading 'Preview! Legal Use Requires Purchase' is overlaid diagonally across the page. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *mf*. Measure numbers 44, 45, 46, 47, 48, 49, and 50 are indicated at the bottom of the page.

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

55

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. Stations

to Gourd

Congas

Cabasa/Shakers

Bd. Gourd

51 52 53 54 55 56 57



63

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. Stations

To Lg. Tom

58 59 60 61 62 63 64

73 **Mysteriously** ♩ = 72

Fl. *Whisper mysteriously-ad lib.* *p* *Whispered Tone* *mf* ssss - sss hah

Ob. *Whisper mysteriously-ad lib.* *p* *Whispered Tone* *mf* ssss - sss hah

1 Cls. *start tr. slowly and accel.* *p* *mf*

2 Cls. *start tr. slowly and accel.* *p* *mf*

B. Cl. *Whisper mysteriously-ad lib.* *p* *Whispered Tone* *mf* ssss - sss hah

Bsn. *Whisper mysteriously-ad lib.* *p* *Whispered Tone* *mf* ssss - sss hah

A. Sax. *Whisper mysteriously-ad lib.* *p* *Whispered Tone* *mf* ssss - sss hah

T. Sax. *Whisper mysteriously-ad lib.* *p* *Whispered Tone* *mf* ssss - sss hah

Bar. Sax. *Whisper mysteriously-ad lib.* *p* *Whispered Tone* *mf* ssss - sss hah

73 **Mysteriously** ♩ = 72

1 Tpts. *Whisper mysteriously-ad lib.* *p* *Whispered Tone* *mf* ssss - sss hah

2 Tpts. *Whisper mysteriously-ad lib.* *p* *Whispered Tone* *mf* ssss - sss hah

Hn. *Whisper mysteriously-ad lib.* *p* *Whispered Tone* *mf* ssss - sss hah

Tbn. *Whisper mysteriously-ad lib.* *p* *Whispered Tone* *mf* ssss - sss hah

Bar. *Whisper mysteriously-ad lib.* *p* *Whispered Tone* *mf* ssss - sss hah

Tuba *Whisper mysteriously-ad lib.* *p* *Whispered Tone* *mf* ssss - sss hah

Mlt. Perc. I Vibes

Mlt. Perc. II Mrb. w/ soft mlts. *p*

Timp. Cue: Mrb. Play

Perc. I

Perc. II Bowed Susp. Cym. (Opt. metal scr.) *mp*

Perc. III *mp*

Perc. IV Claves *grad. accel. and rit.*

Perc. Stations

ad lib. *Whispered Tone*
 Fl. hah - sss - hah - ohh... hah - sss - ooh *mp*

ad lib. *Whispered Tone*
 Ob. hah - sss - hah - ohh... hah - sss - ooh

start tr. slowly and accel.
 Cls. 1 *p*
 Cls. 2 *p*

pp *mf* *pp*
 B. Cl. *p*

pp *mf* *pp*
 Bsn. *p*

ad lib. *Whispered Tone*
 A. Sax. hah - sss - hah - ohh... hah - sss - ooh

ad lib. *Whispered Tone*
 T. Sax. hah - sss - hah - ohh... hah - sss - ooh

ad lib. *Whispered Tone*
 Bar. Sax. hah - sss - hah - ohh... hah - sss - ooh *Cue: B. Cl.*

ad lib. *Whispered Tone*
 Tpts. 1 hah - sss - hah - ohh... hah - sss - ooh

ad lib. *Whispered Tone*
 Tpts. 2 hah - sss - hah - ohh... hah - sss - ooh

pp *mf* *pp*
 Hn. *p*

ad lib. *Whispered Tone*
 Tbn. hah - sss - hah - ohh... hah - sss - ooh *Cue: Bsn.*

pp *mf* *pp*
 Bar. *p*

ad lib. *Whispered Tone*
 Tuba hah - sss - hah - ohh... hah - sss - ooh

Mlt. Perc. I *+Bells (soft mlt.)*

Mlt. Perc. II

Cue: Mtb. *Play*
 Timp.

Perc. I

mp *mp* *p*
 Perc. II *w/ soft mlt.*

Perc. III

Perc. IV *grad. accel. and rit.*

Perc. Stations

Fl.

Ob. Solo *mf* *p* *mp* *mp* *rall.* *ten.*

1. Cls. *mp* *p* *mp* *p* *rall.*

2. Cls. *mp* *p* *mp* *p* *rall.*

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

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

A. Sax. Cue: Solo Ob. *sss* *hah* *ad lib. rall.*

T. Sax. *sss* *hah* *ad lib. rall.*

Bar. Sax. *sss* *hah* *ad lib. rall.*

1. Tpts. *sss* *hah* *ad lib. rall.*

2. Tpts. *sss* *hah* *ad lib. rall.*

Hn. *sss* *hah* *ad lib. rall.*

Tbn. *sss* *hah* *ad lib. rall.*

Bar. *sss* *hah* *ad lib. rall.*

Tuba *sss* *hah* *ad lib. rall.*

Mlt. Perc. I *rall.*

Mlt. Perc. II *rall.*

Timp. *rall.*

Perc. I *rall.*

Perc. II *rall.*

Perc. III *w.c.* *p* *mf* *p* *rall.*

Perc. IV *grad. accel. and rit. rall.*

Perc. Stations *Fade-out St. 1* *Fade-out St. 2 & 3* *Fade-out St. 4*



90 Moving along $\text{♩} = 120$ "Green Corn Dance" *accel. poco a poco*

Fl. *Vocal & Stomp Foot* *hah* *sss* *handclaps* *Vocal & Stomp Foot* *hah* *sss*

Ob. *Vocal & Stomp Foot* *hah* *sss* *handclaps* *Vocal & Stomp Foot* *hah* *sss*

Cls. 1 *mp* *f* *mp*
2 *mp* *f* *mp*

B. Cl. *Vocal & Stomp Foot* *hah* *sss* *handclaps* *Vocal & Stomp Foot* *hah* *sss*

Bsn. *Vocal & Stomp Foot* *hah* *sss* *handclaps* *Vocal & Stomp Foot* *hah* *sss*

A. Sax. *Vocal & Stomp Foot* *hah* *sss* *handclaps* *Vocal & Stomp Foot* *hah* *sss*

T. Sax. *Vocal & Stomp Foot* *hah* *sss* *handclaps* *Vocal & Stomp Foot* *hah* *sss*

Bar. Sax. *Vocal & Stomp Foot* *hah* *sss* *handclaps* *Vocal & Stomp Foot* *hah* *sss*

90 Moving along $\text{♩} = 120$ "Green Corn Dance" *accel. poco a poco*

1 Tpts. *Vocal & Stomp Foot* *hah* *sss* *handclaps* *Vocal & Stomp Foot* *hah* *sss*

2 Tpts. *Vocal & Stomp Foot* *hah* *sss* *handclaps* *Vocal & Stomp Foot* *hah* *sss*

Hn. *Vocal & Stomp Foot* *hah* *sss* *handclaps* *Vocal & Stomp Foot* *hah* *sss*

Tbn. *Vocal & Stomp Foot* *hah* *sss* *handclaps* *Vocal & Stomp Foot* *hah* *sss*

Bar. *Vocal & Stomp Foot* *hah* *sss* *handclaps* *Vocal & Stomp Foot* *hah* *sss*

Tuba *Vocal & Stomp Foot* *hah* *sss* *handclaps* *Vocal & Stomp Foot* *hah* *sss*

Mlt. Perc. I *Mrb.*

Mlt. Perc. II *Mrb.*

Timp. *Cue: Low Tom*

Perc. I *Low Tom*

Perc. II *Sleigh Bells (strike w/hand)*

Perc. III *Cabasa/Shakers*

Perc. IV *Low Tom St. 1 (onstage)* *+Low Tom St. 2* *+Low Tom St. 3* *+Low Tom-St. 4*

Perc. Stations

90 91 92 93 94 95 96

98 Jubilant! ♩ = 144

Fl. *handclaps*

Ob. *handclaps*

1 Cls. *f*

2 Cls. *f*

B. Cl. *handclaps* *handclaps* *Vocal & Stomp Foot*

Bsn. *handclaps* *handclaps* *Vocal & Stomp Foot*

A. Sax. *handclaps* *handclaps* *Vocal & Stomp Foot*

T. Sax. *handclaps* *handclaps* *Vocal & Stomp Foot*

Bar. Sax. *handclaps* *handclaps* *Vocal & Stomp Foot*

98 Jubilant! ♩ = 144

1 Tpts. *handclaps* *handclaps* *Vocal & Stomp Foot*

2 Tpts. *handclaps* *handclaps* *Vocal & Stomp Foot*

Hn. *handclaps* *f with strength*

Tbn. *handclaps* *handclaps* *Vocal & Stomp Foot*

Bar. *handclaps* *f with strength*

Tuba *handclaps* *handclaps* *Vocal & Stomp Foot*

Mlt. Perc. I *Xyl. (top note)*

Mlt. Perc. II *Mrb. (bottom note)*

Timp. *f*

Perc. I

Perc. II *f*

Perc. III

Perc. IV

Perc. Stations *Tutti*

106 Tempo I

Fl.

Ob.

1
2
Cls.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
2
Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. Stations

104 105 106 107 108 109 110

sss

mf

ff

Xyl.

Bells

Play S.D.

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Shakers

Perc. Stations

to Gourd

111 112 113 114 115 116 117

Fl.

Ob.

1
2
Cls.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
2
Tpts.

Hn.

Tbn.

Bar.

Tuba

lower notes opt.

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. Stations

mp sfz ch

Congas

Cabasa/Shakers

Bd. Gourd

123

Fl.

Ob.

1
2
Cls.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
2
Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. Stations

125 126 127 128 129 130 131

Fl. *fp* *accel.* *ff*

Ob. *fp* *accel.* *ff*

1. Cls. *fp* *accel.* *ff*

2. Cls. *fp* *accel.* *ff*

B. Cl. *fp* *accel.* *ff*

Bsn. *fp* *accel.* *ff*

A. Sax. *fp* *accel.* *ff*

T. Sax. *fp* *accel.* *ff*

Bar. Sax. *fp* *accel.* *ff*

1. Tpts. *fp* *accel.* *ff*

2. Tpts. *fp* *accel.* *ff*

Hn. *fp* *accel.* *ff*

Tbn. *fp* *accel.* *ff*

Bar. *fp* *accel.* *ff*

Tuba *fp* *accel.* *ff*

Mlt. Perc. I *fp* *accel.* *ff*

Mlt. Perc. II *fp* *accel.* *ff*

Timp. *fp* *accel.* *ff*

Perc. I *fp* *accel.* *ff*

Perc. II *p* *accel.* *ff*

Perc. III *p* *accel.* *ff*

Perc. IV *p* *accel.* *ff*

Perc. Stations *p* *accel.* *ff*

Bells + Opt. Chimes (let ring)

Shakers *p* *accel.* *ff*

Fl. *Opt. 8va* as written

Ob.

1
2
Cls.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
2
Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. Stations

Chimes lower notes

Xyl.

mf *ff* *mf*

145

Fl.

Ob.

1
2
Cls.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

145

1
2
Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. Stations

Bells only

mf

ff

145 146 147 148 149

Fl. *ff sfz*

Ob. *ff sfz*

Cls. 1 *ff sfz*
2 *ff sfz*

B. Cl. *f ff sfz*

Bsn. *f ff sfz*

A. Sax. *ff sfz*

T. Sax. *f ff sfz*

Bar. Sax. *f ff sfz*

Tpts. 1 *f ff sfz*
2 *f ff sfz*

Hn. *f ff sfz*

Tbn. *f ff sfz*

Bar. *f ff sfz*

Tuba *f ff sfz*

Mlt. Perc. I *ff sfz*
Bells + Opt. Chimes (let ring) Bells only

Mlt. Perc. II *ff sfz*
Mrb. All

Timp. *ff sfz*

Perc. I *ff sfz*

Perc. II *mf ff sfz*

Perc. III *mf ff sfz*
Congas

Perc. IV *ff sfz*
Shkrs.

Perc. Stations *ff sfz*
Lg. Tom-all stations

150 151 152 153 154 155 156

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