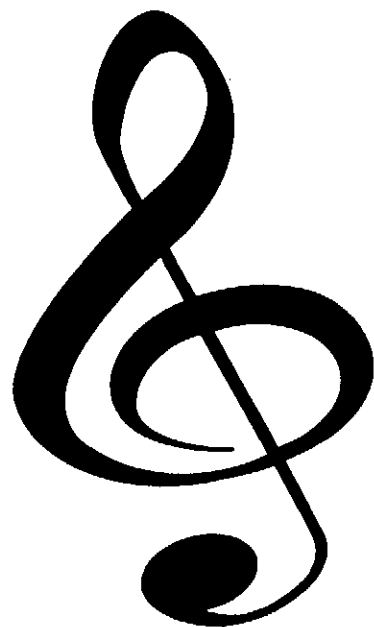


FULL CONDUCTOR SCORE

CONCERTINO
FOR MARIMBA AND WINDS
ALFRED REED

Price Complete Set: \$175.00 - Extra Full Score \$15.00 Extra Solo Marimba Part-\$10.00
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Concertino For Marimba and Winds

I. Nocturne II. Scherzetto III. Toccata

by Alfred Reed

PROGRAM NOTE

Commissioned by Kazunori Momose, timpanist of the NHK Symphony Orchestra in Tokyo, for his brilliant student, Reiko Kono, the "Concertino For Marimba and Winds" was completed in November, 1991, and subsequently recorded by Ms. Kono with the Tokyo Kosei Wind Orchestra in February, 1992, under the composer's direction. Its first public performance took place on May 3, 1992, in Tokyo at the Fourth Otonowa Concert, with Ms. Kono as soloist and the Otonowa Wind Sinfonica with Mr. Momose himself as conductor.

The music is in three movements: an opening lyrical Nocturne followed by a light-hearted Scherzetto, and culminating in a brilliant Toccata set in contemporary, hard-driving rock/boogie rhythms. All of the resources of modern Marimba technique, in both two-mallet and four-mallet performance are called upon in a dazzling display of the virtuoso possibilities inherent in this "queen of the mallet percussion instruments" as the Marimba has come to be called by some in our time.

A NOTE TO THE CONDUCTOR

As always, metronomic numbers indicated in this score should be taken as approximations only; the exact tempo in each instance depending on such matters as the size and overall performing ability of each group, both individually and as a whole, the acoustical conditions under which the performance is to take place, and (not least) the preferences of the individual soloist as well.

The opening "Nocturne", with its long, lyrical lines, should always be played with a certain amount of restraint, so that the overall effect of a love song heard in a soft, summer night is maintained throughout.

The "Scherzetto" must be light and delicate at all times, with the thematic interplay between soloist and wind group carefully balanced each time the melodic lines shift between them.

The "Toccata" should not be taken too fast ("boogie" was not originally a fast dance), but always, in this case, with a driving beat rather than a "laid-back" feeling. It is this feeling of constant drive behind the basic boogie beat that, to me, causes this movement to lean more towards a contemporary rock rather than traditional boogie effect. The use of a strong drum set player here will aid greatly in establishing and maintaining the proper feeling.

Balance between soloist and wind group should not be a problem in the majority of cases if the dynamic markings in the accompanying wind group are carefully observed by the performers. It may be reassuring for the director to know that neither in the recording studio or in the concert hall was it found necessary (or even desirable) to employ any special reinforcement or amplification of the solo instrument in order for it to be heard clearly - even in auditoriums seating 2,000 people, so long as the general acoustical qualities of the individual concert room were reasonably favorable for music. In very large concert bands, possibly, the conductor may reduce the number of players in certain passages in order not to overbalance the solo instruments in a few places.

The Harp part can, of course, be played on a Piano, but even better on a synthesizer or other electric keyboard equipped with a good Harp setting, and is highly recommended.

Finally, I should like to express my warmest thanks to Rebecca Kite for her technical notes and suggestions to the marimba soloist, and also to Yukiko Nishimura, for her excellent piano reduction of the instrumental score.

Alfred Reed

C.D. RECORDING AVAILABLE



The CONCERTINO FOR MARIMBA AND WINDS has been recorded by Reiko Kono and the Tokyo Kosei Wind Orchestra under the direction of Alfred Reed on KOCD-3019 produced by the Kosei Publishing Company, Tokyo, Japan and is available in the U.S.A. directly from:

Ludwig Music Publishing Inc.
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INSTRUMENTATION

Full Conductor Score.....1	1st & 2nd Bb Cornets.....2
Solo Marimba.....1	1st Bb Trumpets.....3
Marimba/Piano Reduction.....1	2nd Bb Trumpets.....3
C Piccolo.....1	3rd Bb Trumpets.....3
1st & 2nd C Flutes.....8	1st & 2nd F Horns.....2
1st & 2nd Oboes.....2	3rd & 4th F Horns.....2
English Horn.....1	1st Trombone.....2
Eb Clarinet.....1	2nd Trombone.....2
1st Bb Clarinet.....3	3rd Trombone.....2
2nd Bb Clarinet.....3	Baritone T.C.....1
3rd Bb Clarinet.....3	Baritone B.C.....2
Eb Alto Clarinet.....1	Tuba.....5
Bb Bass Clarinet.....1	String Bass.....1
Bb Contrabass Clarinet.....1	Snare Drum/Bass Drum.....2
1st & 2nd Bassoons.....2	Suspended Cymbal.....1
1st Eb Alto Saxophone.....2	Drum Set.....1
2nd Eb Alto Saxophone.....2	Bells.....1
Bb Tenor Saxophone.....1	Timpani.....1
Eb Baritone Saxophone.....1	Harp.....1

THE COMPOSER

Composer, arranger, conductor and editor, Alfred Reed's life was intertwined with music almost from birth in New York City on January 25, 1921. His parents loved good music and made it part of their daily lives; as a result he was well acquainted with most of the standard symphonic and operatic repertoire while still in elementary school.

Beginning formal music training at the age of ten as a trumpet player, he was already playing professionally while still in high school, and shortly thereafter began the serious study of harmony and counterpoint as a prelude to composition, which had come to exercise a stronger hold on his interest and ambition than playing. After three years at the Radio Workshop in New York, he spent the next three in service during World War II, where, as a member of an Air Force Band, he became deeply interested in the concert band and its music. Following his release, he enrolled at the Juilliard School of Music to study under Vittorio Giannini, and from there, in 1948, became a staff composer and arranger with NBC and, subsequently, with ABC, where he wrote and arranged music for radio, television, record albums and films.

In 1953, Alfred Reed resumed his academic work (which had been interrupted by his leaving Juilliard for NBC) and became conductor of the Baylor Symphony Orchestra while at Baylor University in Texas. His Masters thesis was the *RHAPSODY FOR VIOLA AND ORCHESTRA*, which was to win the Luria Prize. Two years later, in 1955, he accepted the post of editor in a major music publishing firm, and for the next 11 years became deeply concerned with the problems of educational music at all levels of performance. In 1966 he left this position to join the faculty of the School of Music at the University of Miami, where he developed the first four-year Music Industry program, and in 1980, following the retirement of his old friend and colleague, Dr. Frederick Fennell, was appointed music director and conductor of the University of Miami Symphonic Wind Ensemble.

With over 200 published works in all media, many of which have been on required performance lists for over 25 years, Dr. Reed is one of the nation's most prolific and frequently performed composers. In addition to winning the Luria Prize in 1959, he has been awarded over 60 commissions. . . with more on the way! His work as a guest conductor has taken him to 49 states, Canada, Mexico, Europe, Japan, Australia and South America. He was the first "foreign" conductor to be invited to conduct and record with the world famous Tokyo Kosei Wind Orchestra, and is today the most frequently performed foreign composer in Japan.

Dr. Reed left New York for Miami, Florida, in 1960, where he has made his home ever since.

ritardando 8 a tempo (poco più mosso)

Fl. 1 *mp poco esp.*

Fl. 2 *mp poco esp.*

Ob. *mp poco esp.*

E.Hr. *p*

E.Cl. *mp poco esp.*

Cl. 1 *mp poco esp.*

Cl. 2 *mp poco esp.*

A.Cl. *p*

B.Cl. *p*

Ch.Cl. *p*

Bsn. *p*

Marimba *Cadence mp poco a poco accel. e cresc. rit. e dim. sf*

A.Sax. 1 *pp* *E.Hr., A.Cl.*

A.Sax. 2 *pp*

T.Sax. *pp* *Bsn. 2, B.Cl.*

B.Sax. *pp*

Hr. 1 *[muted] p*

Hr. 2 *[muted] p*

Hr. 3 *[muted] p*

Hr. 4 *[muted] p*

Tpts. 1 *p*

Tpts. 2 *p*

Corn. 1 *p*

Corn. 2 *p*

Tuba *p*

Bar. *p* *Bsn. 2, B.Cl.*

Tuba *St. B. pizz. p*

St. B. *p* *St. B.*

Timp. *pp*

Bells *pp*

S.Cym. *pp*

Harp *pp* *L.v.*

ritardando 8 a tempo (poco più mosso)

ritardando

This page contains the musical score for the lower half of an orchestra. The instruments listed on the left are:

- Flu. (Flute)
- Oboe.
- E. Fla. (English Flute)
- E♭ Cl. (E-flat Clarinet)
- Cl. (Clarinet)
- A. Cl. (Alto Clarinet)
- B. Cl. (Bass Clarinet)
- Ch. Cl. (Chorus Clarinet)
- Bass.
- Marimba
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Bass Saxophone)
- Bass.
- Tpts. (Trumpets)
- Cor. (Cornets)
- Trie. (Trombones)
- Bsr. (Baritone)
- Tuba
- St. B. (Soprano Bellophone)
- Temp. (Timpani)
- Bell. (Bells)
- S. Cym. (Small Cymbal)
- Harp

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

- ritardando* (ritardando) at the top right.
- pp* (pianissimo) in the Flute, Oboe, and English Flute staves.
- dim.* (diminuendo) in the Clarinet and Bassoon staves.
- mf* (mezzo-forte) in the Marimba staff.
- pp* (pianissimo) in the Bassoon staff.
- pp* (pianissimo) in the Bass staff.
- pp* (pianissimo) in the Bell staff.
- pp* (pianissimo) in the Harp staff.
- ritardando* (ritardando) at the bottom right.
- pp* (pianissimo) in the Bass staff.
- pp* (pianissimo) in the Bell staff.
- pp* (pianissimo) in the Harp staff.

24

Fl.

Obs.

E.Hn.

E♭Cl.

Cl. A.

Cl. B.

Cb. Cl.

Bsu.

Marimba

A. Sax.

T. Sax.

B. Sax.

Hrn.

Tpts.

Corn.

Trbn.

Bar.

Bar.

Sa. B.

Tamp.

Bells

S. Cym.

Harp

24

open

1. open

mp

pp

p

cresc.

poco cresc.

1. Bar.

1. Tube

This page of a musical score contains the following instruments and parts:

- Flute (Fl.):** Two staves, marked with *mf* and *pp*.
- Oboe (Ob.):** Two staves, marked with *mf*.
- English Horn (E.Ho.):** One staff, marked with *mf*.
- Clarinet (Cl.):** Three staves (1, 2, 3), marked with *mf* and *pp*. Includes a section for *A.C.I.* and a *1. pp* marking.
- Bassoon (Bso.):** Two staves, marked with *mf* and *pp*. Includes a *1. pp* marking.
- Saxophone (Sax.):** Three staves (A.Sax., T.Sax., B.Sax.), marked with *mf*. Includes *Bso. 1*, *Bso. 2*, and *A.C.I.* markings.
- Trumpet (Tpt.):** Three staves, marked with *mf*.
- Trombone (Tbn.):** Three staves, marked with *mf*.
- Tuba (Tuba):** One staff, marked with *(poco)*.
- Baritone (Bar.):** One staff, marked with *(poco)*.
- Drum (Dr.):** One staff, marked with *(poco)*.
- Bells (Bells):** One staff, marked with *mf* and *dim.*
- Harmonica (Harp):** One staff, marked with *mf* and *pp*.

Rehearsal marks are present at measures 32 and 33. The score includes various dynamic markings such as *mf*, *pp*, *poco*, and *dim.* throughout the page.

40

Fb.

Ob.

E.Hn.

E♭Cl.

Cl. (1 player) (2 players) (2 players) *div.* *trk.*

A.Cl.

B.Cl.

C♭.Cl.

Bsn. *pp*

Marimba

A.Sax. *Bsn. 1*

T.Sax. *Bsn. 1*

B.Sax. *Bsn. 2*

40

Hrn.

Tpts.

Corn.

Trbn.

Bsn.

Tuba

St.B.

Timp.

Bell.

E.Cym.

Harp

11

poco ritenuto

Fl. 1
Fl. 2

Obs.

E.Hr.

Ev.Cl.

Cl. 1
Cl. 2

A.Cl.
B.Cl.
Cb.Cl.

Bass.

Marimba
poco a poco dim.

A.Sax.
T.Sax.
B.Sax.

poco ritenuto

Hrn.

Tpts. 1
Tpts. 2
Tpts. 3

Corn. 1
Corn. 2

Trbn. 1
Trbn. 2

Bar.

Tuba

St.B.
plz.
arco

Timp.

Bell.

S.Cym.

Harp

60 a tempo poco piu mosso

Fl. *p* *mf espr.*

Obs. 1. *p* *mf espr.* 2. *mf espr.*

E.Ha. *mf espr.*

E♭Cl. *Tutti p.* *mf espr.*

Cl. 1. *Tutti p.* *mf espr.* 2. *Tutti p.* *mf espr.* 3. *Tutti p.* *mf espr.*

A.Cl. *p* *mf espr.*

B.Cl. *p* *mf espr.*

Ch.Cl. *p* *mf espr.*

Bass. *p* *mf espr.*

Marimba *mp*

A.Sax. *p* *mf espr.*

T.Sax. *p* *mf espr.*

B.Sax. *p* *mp*

60 a tempo poco piu mosso

Hrn. 1. *mp* 2. *mp*

Tpta. *mp*

Corn. *open* *mp espr.*

Trbn. *mp*

B.C. B.Sax. *1 Bar.* *p*

1 Tube *p* *arco* *mp* *pizz.* *mp* *mp* *mp*

2 Tube *mp*

St. B. *mp*

Timp.

Bells

S.Cym.

Harp *p*

4070

Fl.

Obs.

E.Hrn.

E♭ Cl.

Cl.

A.Cl.

B.Cl.

Cb.Cl.

Bass.

Marimba

A.Sax.

T.Sax.

B.Sax.

Hrn.

Tpts.

Corn.

Tuba

Tuba

Sn.Dr.

Timp.

B.Dr.

S.Cym.

Harp

4070

66 *f* *p*

Fl.

Obs.

E.Ha.

Ev.Cl.

Cl.

A.Cl.

B.Cl.

Co.Cl.

Bass.

Marimba

A.Sax.

T.Sax.

B.Sax.

Hrn.

Tpts.

Corn.

Trbn.

Bar.

Tuba

St.B.

Timp.

Bells

S.Cym.

Harp

cresc.

f

p

mf

mp

mp cresc.

sub.

St. B.

f. sub.

[cup mutes]

[cup mutes] cresc.

[cup mutes]

[cup mutes]

2 Bars.

(Ch)

67

74

Fl. *mf sost.*

Obs. *p sub.* *cresc.* *mf sost.*

E.Hn. *p sub.* *cresc.*

Cl. 1 *p cresc.* *mf* Fl.1

Cl. 2 *p cresc.* *mf* Fl.2

Cl. 3 *p cresc.* *mf* Fl.3

A.Cl. *mp* *cresc.*

B.Cl. *mp* *cresc.*

Ob.Cl. *p*

Bass. *p* *mp* *cresc.*

Marimba *mp cresc.* *(hard mallets)* *f marc.*

A.Sax. *p cresc.* *f*

T.Sax. *p cresc.* *f*

B.Sax. *p cresc.* *f*

Hrn. *p*

74

Tpts. *(still in cup mute)* *p sost.*

Corn. *(st. mutes)* *p cresc.* *p sost.*

Trbn. *p*

Bar. *p cresc.* *mf* *1 Tuba*

Tuba *2 Tubas* *mp*

St.D. *f p sub.*

Timp. *p sub.*

Bells

S.Cym.

Harp *mfz (non arpeg.)*

Flu. *f*

Obu.

E.Ha.

E♭Cl.

Clu.

A.Cl.

B.Cl.

Cb.Cl.

Bass.

Marimba *molto cresc.* *fff*

A.Sax.

T.Sax.

B.Sax.

Hrn. 1 *mf*

Hrn. 2 *mf*

Hrn. 3 *mf*

Hrn. 4 *mf*

Tpts.

Corn. 1 *mf*

Corn. 2 *mf*

Tromb. 1 *mf*

Tromb. 2 *mf*

Tromb. 3 *mf*

Bar.

Tuba

St. B. *pizz.* *f* *arco* *mf*

Timp.

Bells

S.Cym.

Harp *mf (L.v.)*

2 *poco a poco cresc. ed*

(still in st. mutes)

(st. mute)

(st. mute)

(st. mute)

84

Fl. *poco a poco dim.*

Ob. *I. Solo* *poco a poco dim.*

E.Hr.

E.Cl. *Ob. Solo* *poco a poco dim.*

Cl. *mp* *poco a poco dim.*

A.Cl. *A.Cl. II. 1* *mp* *poco a poco dim.*

B.Cl. *poco a poco dim.*

Ch.Cl. *poco a poco dim.*

Bass. *poco a poco dim.*

Marimba *poco a poco dim.*

A.Sax.

T.Sax.

B.Sax.

84

Hrn.

Tpta.

Cor.

Trbn. *poco a poco dim.*

Ber. *poco a poco dim.*

Tuba *poco a poco dim.* *p sempre dim.*

St.B. *poco a poco dim.* *p sempre dim.*

Timp. *poco a poco dim.* *sempre dim.*

Bell.

S.Cym.

Harp

poco ritenuto

Fla. *Soli*

Oboe 1 *pp*

E.Hr.

E♭Cl. *p*

Cl. 1 *p* *(poco)* *p*

Cl. 2 *p* *(poco)* *p*

A.Cl. *p* *(poco)* *p*

B.Cl. *p* *(poco)* *p*

C♭Cl. *p* *(poco)* *p*

Bass. *p* *(poco)* *p*

Marimba *p* *(poco)* *pp*

A.Sax.

T.Sax.

B.Sax. *Bar. 2*

poco ritenuto

Flas.

Tpts.

Corn.

Trbn.

Bar.

Tuba *U., Cb. Cl.*

Sl.B. *pizz.* *p*

Timp. *pp*

Bells *p*

S.Cym.

Harp *p*

92

Fl. 1
2

Obs. 1
2

E♭Cl. 1
2

Ch. 1
2

A.Cl. 1
2

B.Cl. 1
2

Cb.Cl. 1
2

Bass. 1
2

Marimba
Solo-Cadenza
p *crec. e accel.* *f* (*prato*)

A.Sax. 1
2

T.Sax. 1
2

B.Sax. 1
2

92

Hrn. 1
2

Tpt. 1
2
3

Corn. 1
2

Trbn. 1
2

Bsn. 1
2

Tuba 1
2

St.B. 1
2

Temp. 1
2

Bells 1
2

Harp 1
2

Marimba Solo
pp *p* *p poco a poco cresc. e accel. al* *f*

Marimba Solo
mp *rit.* *p* (*lightly*)

Marimba Solo
molto accel. (*slowly*)

99 a tempo—poco meno mosso (♩=c.50) colla parte!

Fl. 1
2

Ob. 1
2

E.Ha.

E♭Cl.

Cl. 1
2
3

A.Cl.

B.Cl.

Bass.

Marimba
molto rit. (lunga) *pp* *p* (lightly)

A.Sax.

T.Sax.

B.Sax.

93 a tempo—poco meno mosso (♩=c.50) colla parte!

Hrn.

Tpts. 1
2
3

Cor.

Trbn. 1
2
3

Bar.

Tuba

St.B.

Timp.

Bells
Soli *p* (soft mallets)

S.Cym.

Harp
p (harmonics)

II. Scherzetto

Allegretto grazioso (♩ = c. 92-96)

Flutes

Piccolo (dbl. 3rd Flute) *(Piccolo) Soli* *mp*

Oboes

English Horn

E♭ Clarinet *Soli* *mp*

B♭ Clarinets

E♭ Alto Clarinet

B♭ Bass Clarinet *mp*

B♭ Contrabass Clarinet *sempre p*

Bassoons *p molto legato*

Marimba Solo *mp (medium hard mallets)* *sim.*

E♭ Alto Saxophones

B♭ Tenor Saxophone *Bass B.C.*

E♭ Baritone Saxophone *p* *sempre p*

Allegretto grazioso (♩ = c. 92-96)

F Horns *3. p light staccato* *sim.*

B♭ Trumpets *p light staccato* *sim.*

B♭ Cornets

Trombones *Tacet*

Baritone *Tacet*

Tuba *B.Sax.,Cb.Cl.*

String Bass *pizz. (2nd time only)* *pizz. (1st time)* *p (2nd time only)* *sempre p*

Timpani

Bells *p* *sempre p*

Percussion *Tacet*

Harp *mp lightly (non arpeg.)*

(a2) *Solo* 16

Fl. *mp* *p*

Picc. *mp* *p*

Obs.

E.Hr.

E♭Cl. *Solo* *mp* *p*

Cl.

A.Cl.

B.Cl.

C♭.Cl. *p*

Bass.

A.Sax.

T.Sax.

B.Sax. *p*

1 18 *sempre p*

2 *sempre p*

Hrn.

1

2

Tpts.

Corn.

1

2

3

Trbn.

Bar.

Tuba

St. B.

Timp.

Bells *sempre p*

Perc.

Harp *sempre p*

Fl. 1 2 *Soli a2* [23] *mp*

Picc. *Soli* *mp*

Obs. 1 2

E.Hr.

E♭Cl. 1 *mp* *p*

Cl. 2 3 *mp* *div.* *p*

A.Cl. 1 2 *mp* *p*

B.Cl. 1 2 *mp* *p*

Cb.Cl. 1 2 *mp* *p*

Bass. 1 2 *Cb.Cl.* *p* *p sim.*

Marimbe *mp*

A.Sax. 1 2

T.Sax. 1 2

B.Sax. 1 2

Hrn. 1 2 3 4 [23] *sempre p*

Tpts. 1 2 3

Cor. 1 2

Trbs. 1 2 3

Bar.

Tuba *1 Tuba* *Cb.Cl.* *p*

St.B. *mp*

Timp.

Bells *sempre p*

Perc.

Harp *mfz (non arpeg.)* *mp* *dim.* *p (non arpeg.)*

30

Fl. 1

Picc. *Soli* *mp* *p* *a2* *mp*

Obs. 2

E.Ha.

E♭Cl. 1 *Soli* *mp* *p* *a2* *mp*

Cl. 2

A.Cl.

B.Cl.

Cb.Cl.

Bass. 1

2

A.Sax. 1

2

T.Sax.

B.Sax.

30

Tim. 2

3

4

Tpts. 1

2

3

Corn. 1

2

Trbs. 1

2

3

Bar.

Tube

St.B.

Temp.

Bells

Perc.

Harp

Fl. 1 **37** *p* (2nd time: Change to Flute) **45** *mf* *2* Soli

Fl. 2 *p* Soli

Obs. 1 *p* *2* Soli

Obs. 2 Soli

E.Hr. *p* Soli

E♭Cl. 1 *p* Soli

Cl. 2 *p* Soli

Cl. 3 *p* Soli

A.Cl. *p* Soli

B.Cl. *p* Soli

Cb.Cl. *p* Soli

Bass. *p* *cb. a.* *p* Soli

Marimba *mp* Soli

A.Sax. *f*

T.Sax. *f*

B.Sax. *f*

Flg. **37** *mf* **45** *mf* *2*

Tpt. 1 (cup mute) *mf*

Tpt. 2 (cup mute) *mf*

Cor. 1 *mf*

Trbn. 1

Trbn. 2

Bar. 1

Tuba *mf*

St. B. *mp* *cb. a.* *p*

Timp. *mf*

Bell. *mf*

Perc. *mf*

Harp *mf* (*non arpeg.*) *sec.*

63

Fl. 1 (Change to Flute) (Flute) *p*

Picc. *p*

Obs. *mf*

E.Hr. *mf*

Erc. 1 *mf* *p* (*poco*)

Cl. 1 *mf* *p* (*poco*)

Cl. 2 *mf* *p* (*poco*)

A.Cl. *mf* *p* (*poco/Ban. 1*)

B.Cl. *mf* *p* Ban. 1

Cb.Cl. *mf* *p*

Ban. *mf* 1. Solo *mp* 1. Solo *p*

Marimba *mf*

A.Sax. *mp*

T.Sax. *mp* A.Cl.

B.Sax. *mp* A.Cl.

63

Hrn. 1 *p*

Hrn. 2 *p*

Hrn. 3 *p*

Hrn. 4 *p*

Tpts. 1 *p*

Tpts. 2 *p*

Tpts. 3 *p*

Cor. 1 *p*

Cor. 2 *p*

Cor. 3 *p*

Trbn. 1 *p*

Trbn. 2 *p*

Trbn. 3 *p*

Ban., B.Sax. *mp*

Ban., T.Sax. *mp*

Tuba (1 Tube) *p* *pp*

Sr. B. *mp* *p*

Temp. *mp* *Soli*

Bells *mp*

Perc.

Harp

Flu. 1, 2

Oboe 1, 2

E.Hrn.

E♭Cl. 1, 2

Cl. 1, 2, 3

A.Cl. 1, 2

B.Cl. 1, 2

C♭.Cl. 1, 2

Bass. 1, 2

Marimba

A.Sax. 1, 2

T.Sax. 1, 2

B.Sax. 1, 2

Hrn. 1, 2, 3, 4

Trpt. 1, 2, 3, 4

Corn. 1, 2, 3, 4

Trbn. 1, 2, 3

Bar. 1, 2

Tuba

Sn. Dr.

Timp.

Bells

Perc.

Harp

p, *mp*, *f*, *poco*, *(harmonics)*

85

Fl. *pp* (Solo)

Obs.

E. Fla.

E♭ Cl.

Cl. *p* *pp* *pp* *pp* *pp*

A. Cl.

B. Cl.

C♭ Cl.

Bass.

Marimba

A. Sax. (Solo)

T. Sax.

B. Sax. *B.C.*

86

Hrn.

Tpts.

Corn.

Trbn.

Bar. *B.C.*

Tuba *C♭ Cl.*

S. B.

Imp.

Bells

Perc.

Harp *mp l.v.* *mp l.v.*

This page of a musical score contains the following parts and markings:

- Fl.** (Flute): Includes a *mf* dynamic and a *f* dynamic. Features a *Soli* marking with a circled **86**.
- Oba.** (Oboe): Includes a *mf* dynamic and a *f* dynamic. Features a *Soli* marking with a circled **86**.
- E.Hn.** (English Horn): Includes a *mf* dynamic.
- E.Cl.** (E-flat Clarinet): Includes a *mf* dynamic.
- Cl.** (Clarinet): Includes a *mf* dynamic.
- A.Cl.** (Alto Clarinet): Includes a *mf* dynamic.
- B.Cl.** (Bass Clarinet): Includes a *mp* dynamic.
- Cb.Cl.** (Contrabass Clarinet): Includes a *mf* dynamic.
- Bsn.** (Bassoon): Includes a *mf* dynamic.
- Marimba**: Includes a *mf* dynamic.
- A.Sax.** (Alto Saxophone): Includes a *mf* dynamic. Features a *Soli* marking with a circled **86**.
- T.Sax.** (Tenor Saxophone): Includes a *mf* dynamic. Features a *Soli* marking with a circled **86**.
- B.Sax.** (Baritone Saxophone): Includes a *mf* dynamic.
- Hrn.** (Horn): Includes a *mf* dynamic.
- Tpt.** (Trumpet): Includes a *mf* dynamic. Features a *(cup mutes)* marking.
- Cor.** (Cornet): Includes a *mf* dynamic. Features a *(cup mutes)* marking.
- Trbn.** (Trombone): Includes a *mf* dynamic.
- Bar.** (Baritone): Includes a *mf* dynamic.
- Tube.** (Tuba): Includes a *mf* dynamic.
- Sr. B.** (Soprano Bass): Includes a *mf* dynamic.
- Timp.** (Timpani)
- Bells**
- Perc.** (Percussion)
- Harp**

This page of a musical score contains measures 186 through 190. The instruments listed on the left are: Fl. (Flute), Obs. (Oboe), E. Ha. (English Horn), Ev. Cl. (E-flat Clarinet), Cl. (Clarinet), A. Cl. (Alto Clarinet), B. Cl. (Bass Clarinet), Cb. Cl. (C Bass Clarinet), Bsn. (Bassoon), Marimba, A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Hrn. (Horn), Tpts. (Trumpets), Cors. (Cornets), Trbn. (Trumpets), Bar. (Baritone), Tube (Tuba), St. B. (Soprano Bass), Timp. (Timpani), Bells (Cymbals), Perc. (Percussion), and Harp.

Measure 186 features a *ten.* (tension) marking and a **96** rehearsal mark. The Flute and Oboe parts have *mp* dynamics. The Clarinet section (Cl., A. Cl., B. Cl., Cb. Cl.) has *Soli* markings and *mf* dynamics. The Bassoon part has an *A. Cl.* marking. The Saxophone section (A. Sax., T. Sax., B. Sax.) has *p* dynamics. The Horn section (Hrn., Tpts., Cors.) has *p* dynamics. The Baritone part has an *A. Cl., Bsn., T. Sax.* marking. The Tuba part has a *p* dynamic. The Saxophone section (A. Sax., T. Sax., B. Sax.) has *p* dynamics. The Baritone part has an *A. Cl., Bsn., T. Sax.* marking. The Tuba part has a *p* dynamic. The Saxophone section (A. Sax., T. Sax., B. Sax.) has *p* dynamics. The Baritone part has an *A. Cl., Bsn., T. Sax.* marking. The Tuba part has a *p* dynamic.

Fl. (Change to Piccolo)

Obs.

E.Ha.

E♭Cl.

Cl.

A.Cl.

B.Cl.

C♭.Cl.

Bass.

Marimba

A.Sax.

T.Sax.

B.Sax.

Hrn.

1. Solo

B♭.1

A.Cl. 2nd. 2

D.C. al Coda

Tytn.

Cor.

Trbn.

B♭.1

B.Sax.

1. Tuba

Tuba

B.Cl. 2nd. 2

St. B.

Temp.

Bells

Perc.

Harp

Coda

114 *mp* (Flute) *mp* *mp* *mp*

Flu.

Obs.

E. Hrn.

E♭ Cl.

Cl.

A. Cl.

B. Cl.

Cb. Cl.

Bass.

Marimba *mp* *f*

A. Sax.

T. Sax.

B. Sax.

Coda

114

Hru.

Tpts.

Cor.

Trbn.

Bar.

Tuba

St. B.

Timp.

Bells *p* (rubber mallets) *p lightly*

Perc.

Harp *mf (non alleg.)* *(L. v.)* *mf* *p*

Flu., Obs.

B. Cl.

Bass. 2

Cb. Cl.

This page of a musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their corresponding staves. The score includes various musical notations such as notes, rests, and dynamic markings. Key annotations include:

- Flute (Fl.)**: Staves 1 and 2.
- Oboe (Obs.)**: Staff 3.
- English Horn (E.Hrn.)**: Staff 4.
- E♭ Clarinet (E♭Cl.)**: Staff 5.
- Clarinet (Cl.)**: Staves 6 and 7.
- A♭ Clarinet (A♭Cl.)**: Staff 8.
- B♭ Clarinet (B♭Cl.)**: Staff 9.
- Contrabass Clarinet (Cb.Cl.)**: Staff 10.
- Bassoon (Bsn.)**: Staff 11.
- Marimba**: Staff 12.
- Alto Saxophone (A.Sax.)**: Staff 13.
- Tenor Saxophone (T.Sax.)**: Staff 14.
- Bass Saxophone (B.Sax.)**: Staff 15.
- Harp (Harp.)**: Staff 16.
- Trumpets (Tpts.)**: Staves 17 and 18.
- Coronets (Corr.)**: Staves 19 and 20.
- Trombones (Trbn.)**: Staves 21 and 22.
- Bassoon (Bsn.)**: Staff 23.
- Tuba**: Staff 24.
- Str. B.**: Staff 25.
- Tympani (Timp.)**: Staff 26.
- Bells**: Staff 27.
- Percussion (Perc.)**: Staff 28.
- Harp**: Staff 29.

Dynamic markings such as *p* (piano) and *mf* (mezzo-forte) are present throughout the score. Specific performance instructions include "A.Cl. Bsn. 1" and "1 Bar." in the Trombone section, and "2 Tubas" and "arco" in the Tuba section.

Fl.

Pic.

Ob.

E.H.

Eb-Cl.

Cl.

A.Cl.

B.Cl.

Cb.Cl.

Bsn.

Maracas

A.Sax.

T.Sax.

B.Sax.

Hrn.

Tpt.

Corn.

Tbn.

Bar.

2 Tubas

Str. B.

Temp.

S.Cym.

S.D.
B.D.

Dance Set
(Dns.)

Vib.
Bells

4970

Fl. 1
2

Picc.

Obs. 1
2

E.Hn.

Euph.

Cl. 1
2
3

A.Cl.
B.Cl.
Cb.Cl.

Bsn.

Marimba

A.Sax.
T.Sax.
B.Sax.

Hrn. 1
2
3
4

Tpts. 1
2
3

Corns. 1
2

Tuba 1
2

St. B.

Timp.

S.Cym.

S.D.

Dance Set (Des.)

Vib. Bells

1 Bar.
1 Tuba
2 Tuba

p
pp
mf
ff
mp
pp
f
sf
sfz
pizz.
tempo
mf (lightly)
mf (lightly)

Solo

B.Cl. Bass.

E.Hn.

17

Flu.

Picc.

Obs.

E.Hrn.

E♭Cl.

Cl.

A.Cl.

B.Cl.

Co.Cl.

Bass.

Marimba

A.Sax.

T.Sax.

B.Sax.

Hrn.

Tpts.

Corn.

Tbn.

Bar.

Tuba

St.B.

Timp.

S.Cym.

S.D.
B.D.

Dance Set
(Drs.)

Vibe.
Bells

31

1. Solo *mf*

Fla.

Picc.

Ob. 1

2. Solo *mf*

E.Hn.

E♭Cl.

1. Solo *mf*

Ob. Solo

Cl. 2

3

A.Cl.

B.Cl.

Co.Cl.

Bass.

Marimba

p

Hn. 1

sim.

A.Sax.

Hn. 3

2

Hn. 2

T.Sax.

Hn. 4

B.Sax.

31

(muted) *p*

(muted) *p*

sim.

sim.

Trpt.

1

2

Cor.

1

2

Tbn.

1

2

3

Bar.

Tube

St.B.

p

sempre p

sim.

Temp.

S.Cym.

ppp

ppp

sempre ppp

S.D.

B.D.

ppp

ppp

sempre ppp

Dance Bat.
(Drs.)

ppp

Vib.

(Vibraphone)

(non-arp.)

sim.

p soft mallets—no motor (let ring-pedal down)

1. Solo Solo a2

Fl. 1

Picc.

Obs. 1

E.Hrn.

Ev.Cl.

Ob. (Tutti)

Ca.

A.Cl.

B.Cl.

Ch.Cl.

Bass.

Marimba

A.Sax.

T.Sax.

B.Sax.

Hrn.

1 (open) a2

2 (open) mf

3 (open) mf

Cor.

1 (open)

2 (open) mf

3 (open) mf

Trbn.

Bar.

Tube

St. B.

Temp.

S.Cym.

S.D.
B.D.

Dance Set
(Drs.)

Vibe.

4070

43

Fl. *ff* *sempre ff*

Picc. *ff* *sempre ff*

Oba. 1 *ff* *sempre ff*

Oba. 2 *ff* *sempre ff*

E.Ha. *ff* *sempre ff*

E♭Cl. *ff* *sempre ff*

Cl. 1 *p* *sempre p*

Cl. 2 *p* *sempre p*

A.Cl. *p* *sempre p*

B.Cl. *ff* *sim.*

Ch.Cl. *ff* *sim.*

Bass. *ff* *B. Ch. Cl., Bass.*

Morimbo *ff*

A.Sax. *ff* *sempre ff*

T.Sax. *ff* *sempre ff*

B.Sax. *ff* *p sub.* *sempre ff* *p* *ff* *p*

43

Hrn. *f*

Tpts. *f*

Cor. *f*

Trbn. *f* *B. Ch. Cl., Bass., B.Sax.*

Bar. *f*

Tuba *f*

St.B. *ff* *mp sub.* *mp sub.* *mp*

Timp. *f*

S.Cym. *p sub.* *p* *p*

S.D. *p*

B.D. *p*

Drum Set (Dr.) *p*

Vib. *p*

Bells *p*

4070

This page of a musical score, numbered 44, contains 24 staves for various instruments. The instruments listed on the left are: Flute (Fl.), Piccolo (Picc.), Oboe (Obs.), English Horn (E. Hn.), Clarinet in E-flat (Eb Cl.), Clarinet in B-flat (B. Cl.), Clarinet in C (Cb. Cl.), Bassoon (Bsn.), Marimba, Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Horns (Hns.), Trumpet (Tpts.), Cornet (Corns.), Trombone (Trbn.), Baritone (Bar.), Tuba, Snare Drum (St. B.), Timpani (Timp.), Small Cymbal (S. Cym.), Snare Drum (S.D.), Bass Drum (B.D.), Dance Set (Dance Set (Dra.)), Vibraphone (Vibe.), and Bells (Bells).

The score is written in a common time signature (C) and a key signature of one flat (B-flat). It features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *ff*, *f*, *mp*, and *p*. There are also performance instructions like *arco* and *choke*. The music is organized into measures, with some measures containing repeat signs and first/second endings. The bottom of the page features the number 4070.

Fl.
Pic.
Obs.
E.Hn.
Eb Cl.
Cl.
A. Cl.
B. Cl.
Cb. Cl.
Bass.
A. B. Cl.
Marimba
A. Sax.
T. Sax.
B. Sax.

65

Hrn.
Tpts.
Corns.
Trbn.
Bar.
Tuba
St. B.
Timp.
S. Cym.
S. D.
B. D.
Dble. Bass.
(Dx.)
Vib.
4076

Solo
poco a poco cresc.
pizz.
sempre p
p
mp (motor on - fast)
sin.

Fla.

Picc.

Oba.

E.Hrn.

E♭Cl.

Cl.

A.Cl.

B.Cl.

C♭.Cl.

Bsn.

Marimba

A.Sax.

T.Sax.

B.Sax.

Hrn.

1
2
3

Tpta.

1
2

Cor.

1
2

Trbn.

1
2
3

Bsn.

Tuba

St. B.

1
2

Timp.

S.Cym.

S.D.
B.D.

Dance Set
(Drs.)

Vln.
Vla.

(cup mute)

(cup mute) *p*

(cup mute) *p*

(cup mute) *p*

(cup mute) *p*

St. B. *plaz.* *mp* Solo *mp*

Fl. 1
Fl. 2
Picc.
Obs. 1
Obs. 2
E. Ho.
Eb Cl.
Cl. 1
Cl. 2
Cl. 3
A. Cl.
B. Cl.
Cb. Cl.
Bass.
Marimba
A. Sax.
T. Sax.
B. Sax.
Hrn. 1
Hrn. 2
Hrn. 3
Hrn. 4
Tpts. 1
Tpts. 2
Tpts. 3
Cora.
Trbn. 1
Trbn. 2
Trbn. 3
Bar.
Tuba
St. B.
Timp.
S. Cym.
S. D.
B. D.
Dance Set (Drs.)
Vib.
4070

(muted) $\frac{1}{2}$ *mf*
(muted) $\frac{1}{2}$ *mf*
Hrn. 3
Hrn. 4
mf *sim.*
no motor pedal down *sim.*

Fla.

Picc.

Obs. 1

E.Ha.

E♭Cl.

Cl. 1

Cl. 2

A.Cl.

B.Cl.

Cb.Cl.

Bass.

Mariimba

A.Sax.

T.Sax.

B.Sax.

Hrn.

Tpts.

Cors.

Trbn.

Bar.

Tuba

St.B.

Timp.

S.Cym.

S.D.

B.D.

Dance Set (Drs.)

Bells

A.B.Cl.

A.Cl. Bar.

B.Cl. Bar.

dim.

pp

91

Fl.

Picc.

Oboe

E.Hr.

Es.Cl.

Cl.

A.Cl.

B.Cl.

Ob.Cl.

Bass

Musical notation for Flute, Piccolo, Oboe, English Horn, E-flat Clarinet, Clarinet, Alto Clarinet, Bass Clarinet, Obsolete Clarinet, Bass, and Musician.

92

Hr.

Tpt.

Corn

Trbn.

Bar.

2 Tuba

St. B.

Timp.

S.Cym.

S.D.
B.D.

Dance Sn.
(Drs.)

Vibe.
Bells

4070

Fl.

Picc.

Obs. 1
2

E.Ha.

Eb-Cl.

Cl.

A.Cl.

B.Cl.

Ch.Cl.

Bass

Marimba

A.Sax.
sim.

T.Sax.
sim.

B.Sax.
sim.

Flsa.

Tpts.

Cors.

Trbn.

Bar.

Tuba

St.B.

Timp.

S.Cym.

S.D.
B.D.

Dance Set
(Dex.)

Vibe.
Bells

4070

108

Fl.

Picc.

Ob.

E.Ha.

Euph.

Cl.

A.Cl.

B.Cl.

Ch.Cl.

Bass.

Marihu.

A.Sax.

T.Sax.

B.Sax.

108 open

open *p* (lightly)

p (lightly)

Tpt.

Corn.

Tuba.

1 Tube

p

(pizz.)

mp

Sn.

Timp.

S.Cym.

pp

p (lightly)

S.D.

B.D.

pp

p (lightly)

Dance Sn.

(Dns.)

(inspired over 4-beat bass, boogie rhythm)

p (lightly)

Vib.

Bells

Fl. 2 *Soli n2*

Picc.

Obs.

E.Ha.

E♭Cl.

Cl.

A.Cl.

B.Cl.

Ch.Cl.

Bass.

Marimba

A.Sax.

T.Sax.

B.Sax.

Hrn.

Tpts.

Corn.

Tybn.

Bar.

Trbn.

St.B.

Timp.

S.Cym.

S.D.
B.D.

Dance Set
(Dm.)

Vib.
Bells

118

Fl. *Solo* *mf*

Picc. *Solo* *mf*

Obs. *Solo* *mf*

E.Hrn. *Solo* *mf*

EP.CI. *Solo* *mf*

Cl. *Solo* *mf*

A.Cl. *mf*

B.Cl. *mf* *marc.*

Cb.Cl. *mf* *marc.*

Bass. *Solo* *mf* *marc.*

Marimb. *mf*

A. Sax. *mf*

T. Sax. *mf* *marc.*

B. Sax. *mf* *marc.*

118

Hrn. *mp* *mf*

1
2
3
4
Tpt. *mf*

1
2
3
4
Cor. *mf*

1
2
3
4
Tbn. *mf*

1 Bar. *mp* *mf* *marc.*

2 Tuba *mp* *mf* *marc.*

St. B. *mp* *f*

Temp. *mf*

S. Cym. *mp* *mf*

S.D. *mp* *mf*

B.D. *mp* *mf*

Drum Bar. (Dra.) *mp* *mf*

Vib. *mf*

Bells *mf*

4070

Flu. 1 2

Picc.

Oboe 1 2

E.Ho.

Engl. Cl.

Cl. 1 2 3

A.Cl.

B.Cl.

Cv.Cl.

Bass

Mariaca

A.Sax. 1 2

T.Sax.

B.Sax.

Hrn. 1 2 3 4

Tpts. 1 2 3

Cor.

Trbn. 1 2 3

Bar.

Trbn. 1 Tube

St. B.

Timp.

S.Cym.

S.D. B.D.

Dance Set (Dra.)

Vib. Bells

124

f

p

f (ritmico)

dim. *p*

dim. *p*

dim. *p*

mp

(Brushes) *p*

(Brushes) *pp* (very lightly)

(Brushes) *pp* (very lightly)

Fl.
Pic.
Ob.
E.Ha.
E♭Cl.
Cl.
A.Cl.
B.Cl.
Cb.Cl.
Bsn.
Marimba
A.Sax.
T.Sax.
B.Sax.
Hrn.
Tpts.
Corn.
Trbn.
Bar.
Tuba
St. B.
Tamp.
S.Cym.
S.D.
B.D.
B.D.
Vib. Solo

Fl. ¹² 136 *Soli*
 Picc.
 Oboe
 E.Hr.
 E.Cl.
 Cl. 1
 Cl. 2
 A.Cl.
 B.Cl.
 Ch.Cl.
 Bass
 Marimba
 A.Sax.
 T.Sax.
 B.Sax.
139
 Hrn.
 Tpts.
 Cors.
 Trbn.
 Bar.
 Tuba
 St. B.
 Timp.
 S.Cym.
 S.D.
 B.D.
 Dance Set (Dns.)
 Vibe.
 Bells

Fl.

Picc.

Obs.

H. Ho.

E♭ Cl.

Cl.

A. Cl.

B. Cl.

Bass.

Marimba

A. Sax.

T. Sax.

B. Sax.

Har.

Tpts.

Tbns.

Tuba

Sn. D.

Tomp.

S. Cym.

S. D.

Vib.

4970

Fl. 1
 Pic.
 Ob.
 E.Sax.
 Eb Cl.
 Cl.
 A.Cl.
 B.Cl.
 Cb.Cl.
 Bsn.
 Marimba
 A.Sax.
 T.Sax.
 B.Sax.
 Hrn.
 Tpts.
 Cors.
 Trbn.
 Eup.
 Tuba
 Sn. Dr.
 Timp.
 S.Cym.
 S.D.
 B.D.
 Dance Set (Drs.)
 Vibe.

1. Solo
mf
Ch.
sempre p
dim.
dim.
sempre ppp
sempre ppp
dim.

Fl. *mf*

Pic.

Ob.

E.Hor.

Eb Cl.

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

Bass.

Marimba

A. Sax. *Solo mf*

T. Sax.

B. Sax.

Horn 1

Horn 2

Horn 3

Horn 4

Tpt. 1 *(open) mf a2*

Tpt. 2 *(open) mf*

Tpt. 3 *(open) mf a2*

Tbn. 1 *(open) mf*

Tbn. 2 *(open) mf*

Tbn. 3 *(open) mf*

Bar. *(open) mf*

Tuba

St. B.

Timp.

S. Cym.

S.D.

B.D.

Dance Set (Dru.)

Vib.

4070

180

Fl. *ff* *sempre ff*

Flc. *ff* *sempre ff*

Ob. *ff* *sempre ff*

E. Ho. *ff* *sempre ff*

B. Cl. *ff* *sempre ff*

Cl. *ff* *sempre p*

A. Cl. *ff* *sempre p*

B. Cl. *ff* *sempre p*

Ch. Cl. *ff* *sempre p*

Bass *ff* *ff*

Maracas *ff molto marc.* *mf*

A. Sax. *ff* *ff* *ff*

T. Sax. *ff* *ff* *ff*

B. Sax. *ff* *ff* *ff*

180 (open) *mf*

Hrn. (open) *f* *mf*

Tpt. *f* *f* *f*

Corn. *f* *f* *f*

Trbn. *f* *f* *f*

B. *f* *f* *f*

Tuba *f* *mf* *f*

St. B. *ff* *mf* *ff*

Temp. *f* *f* *sempre f*

S. Cym. *p* *mf* *p*

S. D. *pp* *p* *pp*

B. D. *pp* *p* *pp*

Drum Set (Dm.) *pp* *mf* *pp*

Vln. *f* *f* *f*

Vla. *f* *f* *f*

Fl.

Pic.

Ob.

E.Hn.

Eb.Cl.

Cl.

A.Cl.

B.Cl.

Cb.Cl.

Bsn.

Marimba

A.Sax.

T.Sax.

B.Sax.

Hrn.

Tpt.

Cor.

Tbn.

Bar.

Tuba

St. B.

Timp.

S. Cym.

S.D.

B.D.

Dance Sn.
(Drs.)

Vib.
Bells

172

p flutter tongue

pp
Fl. 2b Cl.

pp
A. Cl.

pp
S. Cl.

pp
Cb. Cl.

mp
Marb.

poco e poco cresc.

pp
T. Sax.

pp
B. Sax.

pp
A. Sax.

pp
B. Sax.

pp
A. Sax.

pp
Tpt.

pp
Cora.

pp
Tuba

pp
Dr. B.

pp
Temp.

pp
S. Cym.

pp
S. D.
B. D.

pp
Vib.

pp
Vib. (soft mallets)

p pedal down, mutes on fast, all horns ring together

sempre p

4070.

Fl.

Picc.

Oboe

E.Hn.

E♭Cl.

Cl.

A.Cl.

B.Cl.

C♭.Cl.

Bass.

Maracas

sempre cresc. al

A.Sax.

T.Sax.

B.Sax.

Hrn.

(muted) *ff* (open) *ff*

(muted) *ff* (open) *ff*

(m. muted) *ff*

Trpt.

Corn.

Tbn.

Tuba

St. B.

pizz. *ff* *arco*

Temp.

S.Cym.

(choke)

Solo *ff* R.S.

S.D.
B.D.

(choke)

Solo *ff* R.S.

Dance Set
(Dca.)

Vib.

4070