

FULL CONDUCTOR SCORE
Score Cat. #012-4408-01

BARNHOUSE CONCERT BAND SERIES

Celebration and Tribute

James Swearingen

For reference only.
Not valid for performance.



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Celebration and Tribute

INSTRUMENTATION

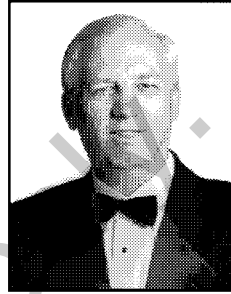
Full Conductor Score	1
Flute/Piccolo	10
Oboe	2
1st Bb Clarinet	4
2nd Bb Clarinet.....	4
3rd Bb Clarinet	4
Bb Bass Clarinet.....	2
Bassoon	2
1st Eb Alto Saxophone	3
2nd Eb Alto Saxophone	3
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
1st Bb Trumpet	3
2nd Bb Trumpet	3
3rd Bb Trumpet.....	3
1st F Horn.....	2
2nd F Horn	2
1st Trombone	2
2nd Trombone.....	2
3rd Trombone	2
Euphonium (Baritone) BC.....	2
Euphonium (Baritone) TC.....	2
Tuba	4
Mallet Percussion: Chimes, Bells, Xylophone, Vibes	4
Timpani	1
Percussion 1: Snare Drum, Bass Drum	2
Percussion 2: Crash Cymbals, Tambourine, Suspended Cymbal, Triangle, Soft Shaker, Wind Chimes, Large Gong	3

PROGRAM NOTES

Community bands have long afforded talented musicians, regardless of their varied occupations, with the opportunity to further their deep love of performing music. **Celebration and Tribute** was written for the Milford Community Band in honor of their 25th anniversary. N. Joe Lear, Sr. founded this outstanding ensemble, located in Milford, Delaware. At the age of 90, Mr. Lear continues to perform in the band and each member is eternally grateful for his early vision of wanting to create an ensemble that would long serve the many wonderful citizens of Milford.

- James Swearingen

ABOUT THE COMPOSER



James Swearingen's talents as a performer, composer/arranger and educator include a background of extensive training and experience. He has earned degrees from Bowling Green State University and The Ohio State University. In recognition of distinguished contributions, Mr. Swearingen was recently accorded the title of Professor Emeritus from Capital University located in Columbus, Ohio. Prior to his appointment at Capital in 1987, he spent eighteen years teaching instrumental music in the public schools of central Ohio. His first teaching assignment took him to the community of Sunbury, Ohio. He then spent fourteen

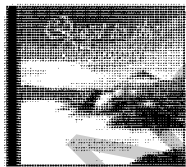
years as Director of Instrumental Music at Grove City High School, where his marching, concert, and jazz bands all received acclaim for their high standards of performing excellence.

Mr. Swearingen currently serves as a staff arranger for the famed Ohio State University Marching Band. In addition to his arranging responsibilities, Mr. Swearingen manages to be very active as a guest conductor, adjudicator and educational clinician. Appearances have included trips throughout the United States, as well as Japan, Australia, Europe, Canada and The Republic of China.

School directors, student performers and audiences worldwide have enthusiastically received Mr. Swearingen's numerous contributions for band. With over 550 published works, he has written band compositions and arrangements that reflect a variety of musical forms and styles. Many of his pieces, including 107 commissioned works, have been chosen for contest and festival lists. He is a recipient of several ASCAP awards for published compositions and in 1992 was selected as an Accomplished Graduate of the Fine and Performing Arts from Bowling Green State University. In March of 2000, he was invited to join The American Bandmasters Association, considered to be the most prestigious bandmaster organization in the world. Mr. Swearingen received the 2002 Community Music Educator Award given annually by the Columbus Symphony Orchestra. In that same year, he became conductor of the Grove City Community Winds. This highly talented ensemble consists of many fine musicians from the central Ohio area. On June 20, 2009, The American School Band Directors Association, Inc., presented Mr. Swearingen with the A. Austin Harding Award. This prestigious award is presented annually by the organization and is reflective of valuable and dedicated service to the school bands of America. In 2011, he received the Hall of Fame Award presented by the Ohio Chapter (Mu) of Phi Beta Mu. The OMEA Distinguished Service Award was presented to him at the 2014 OMEA Professional Development Conference. Later that year, he was presented the Signature Sinfonian Award by Phi Mu Alpha Sinfonia. It should be noted that he is also a member of numerous professional and honorary organizations including NAfME, ASBDA and Pi Kappa Lambda.

Many of Mr. Swearingen's most popular band compositions have been recorded by the prestigious Washington Winds and are available on Walking Frog Records compact discs: His recordings include In All Its Glory, Exaltation, Celebration For Winds And Percussion, The Light Of Dawn, and the newest release, Flight of Valor.

CD Recording Available



WFR384
**QUEST TO
THE SUMMIT**
*The Washington Winds,
Edward Petersen, conductor*

CONTENTS: *Celebration and Tribute (James Swearingen), Snow In A Silent Wood (Jonathan McBride), Gallant Zouaves March (Karl L. King / arr. Andrew Glover), The Keystone (Robert W. Smith), On The Banks... (Matt Conaway), The Toymaker's Workshop (Der Spielzeugmacher-Werkstatt)-(Rebecca Jarvis), Temple Of The Gods (Sergius Taneiev / arr. Andrew Glover), Parade of the Tall Ships (Jay Chattaway), The New Colonial March (Robert B. Hall / arr. Andrew Glover), Quest To The Summit (Benjamin Yeo), Sheep May Safely Graze (J. S. Bach / arr. Alfred Reed), Beyond The Western Sky (Ed Huckleby), Czardas (Vittorio Monti / arr. Andrew Glover), A Bayside Portrait (Robert Sheldon), Kinizsi Hungarian March (Julius Fucik), At A Dixieland Jazz Funeral (Jared Spears)*

Commissioned by and for the Milford Community Band, Milford, Delaware,
in celebration of the band's 25th Anniversary. Established in 1990; N. Joe Lear, Sr. - Founder.

CELEBRATION AND TRIBUTE

James Swearingen (ASCAP)

Conductor Score

012-4408-00

Allegro ♩ = 144

+ Picc.

Flute/Piccolo

Oboe

1st B♭ Clarinet

2nd/3rd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Trumpet

2nd/3rd B♭ Trumpet

1st/2nd F Horn

1st Trombone

2nd/3rd Trombone

Euphonium
(Baritone)

Tuba

Mallet Percussion:
Chimes, Bells,
Xylophone, Vibes

Timpani

Percussion 1:
Snare Drum, Bass Drum

Percussion 2:
Crash Cymbals, Triangle,
Tambourine, Suspended
Cymbal, Soft Shaker,
Wind Chimes, Large Gong

The musical score is written for a large band and includes the following parts:

- Flute/Piccolo: Starts with a rest, then plays a melodic line starting at measure 3 with dynamics *mf* and *ff*.
- Oboe: Starts with a rest, then plays a melodic line starting at measure 3 with dynamics *f* and *ff*.
- 1st B♭ Clarinet: Starts with a rest, then plays a melodic line starting at measure 3 with dynamics *mf* and *ff*.
- 2nd/3rd B♭ Clarinet: Starts with a rest, then plays a melodic line starting at measure 3 with dynamics *mf* and *ff*.
- B♭ Bass Clarinet: Starts with a rest, then plays a melodic line starting at measure 3 with dynamics *f* and *ff*.
- Bassoon: Starts with a rest, then plays a melodic line starting at measure 3 with dynamics *f* and *ff*.
- 1st E♭ Alto Saxophone: Starts with a rest, then plays a melodic line starting at measure 3 with dynamics *mf* and *ff*.
- 2nd E♭ Alto Saxophone: Starts with a rest, then plays a melodic line starting at measure 3 with dynamics *mf* and *ff*.
- B♭ Tenor Saxophone: Starts with a rest, then plays a melodic line starting at measure 3 with dynamics *f* and *ff*.
- E♭ Baritone Saxophone: Starts with a rest, then plays a melodic line starting at measure 3 with dynamics *f* and *ff*.
- 1st B♭ Trumpet: Starts with a rest, then plays a melodic line starting at measure 3 with dynamics *f* and *ff*.
- 2nd/3rd B♭ Trumpet: Starts with a rest, then plays a melodic line starting at measure 3 with dynamics *f* and *ff*.
- 1st/2nd F Horn: Starts with a rest, then plays a melodic line starting at measure 3 with dynamics *f* and *ff*.
- 1st Trombone: Starts with a rest, then plays a melodic line starting at measure 3 with dynamics *f* and *ff*.
- 2nd/3rd Trombone: Starts with a rest, then plays a melodic line starting at measure 3 with dynamics *f* and *ff*.
- Euphonium (Baritone): Starts with a rest, then plays a melodic line starting at measure 3 with dynamics *f* and *ff*.
- Tuba: Starts with a rest, then plays a melodic line starting at measure 3 with dynamics *f* and *ff*.
- Mallet Percussion: Chimes, Bells, Xylophone, Vibes. Starts with a rest, then plays a melodic line starting at measure 3 with dynamics *f* and *ff*.
- Timpani: Starts with a rest, then plays a melodic line starting at measure 3 with dynamics *f* and *ff*.
- Percussion 1: Snare Drum, Bass Drum. Starts with a rest, then plays a melodic line starting at measure 3 with dynamics *f* and *ff*.
- Percussion 2: Crash Cymbals, Triangle, Tambourine, Suspended Cymbal, Soft Shaker, Wind Chimes, Large Gong. Starts with a rest, then plays a melodic line starting at measure 3 with dynamics *f* and *ff*.

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Fl./Picc. - 2/4 - 4/4 - *f* - *ff* - *mf*

Ob. - 2/4 - 4/4 - *f* - *ff* - *mf*

1st Cl. - 2/4 - 4/4 - *f* - *ff* - *mf*

2nd/3rd Cl. - 2/4 - 4/4 - *f* - *ff* - *mf*

Bs. Cl. - *mp* - 2/4 - 4/4 - *f* - *ff* - *mf*

Bsn. - *mp* - 2/4 - 4/4 - *f* - *ff* - *mf*

1st A. Sx. - *mp* - 2/4 - 4/4 - *f* - *ff* - *mf*

2nd A. Sx. - *mp* - 2/4 - 4/4 - *f* - *ff* - *mf*

T. Sx. - *mp* - 2/4 - 4/4 - *f* - *ff* - *mf*

B. Sx. - *mp* - 2/4 - 4/4 - *f* - *ff* - *mf*

1st Trp. - 2/4 - 4/4 - *f* - *ff* - *mf*

2nd/3rd Trp. - 2/4 - 4/4 - *f* - *ff* - *mf*

1st/2nd Hn. - *mp* - 2/4 - 4/4 - *f* - *ff* - *mf* (a2, 2nd div.)

1st Trb. - 2/4 - 4/4 - *f* - *ff* - *mf* (a2)

2nd/3rd Trb. - 2/4 - 4/4 - *f* - *ff* - *mf* (a2)

Euph. (Bar.) - *mp* - 2/4 - 4/4 - *f* - *ff* - *mf*

Tuba - *mp* - 2/4 - 4/4 - *f* - *ff* - *mf*

Mallet Perc. - 2/4 - 4/4 - *mp* - *ff*

Timp. - *mp* - 2/4 - 4/4 - *ff*

Perc. 1 - 2/4 - 4/4 - *f* - *ff*

Perc. 2 - *mp* - 2/4 - 4/4 - *ff*

Tambourine w/fingertips

Fl./Picc.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

1st Trb.

2nd/3rd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Fl./Picc.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

1st Trb.

2nd/3rd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

mf

f

sub. mf

mp

Chimes

C.: Cym.

Fl. *div.* 31 -Picc.

Fl./Picc. *mf*

Ob. *mf*

1st Cl. *mf*

2nd/3rd Cl.

Bs. Cl.

Bsn. *mp*

1st A. Sx. *mf* *mp*

2nd A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

31

1st Trp. *mf* *a2*

2nd/3rd Trp. *mf* *a2*

1st/2nd Hn. *mf* *a2*

1st Trb. *mp* *a2*

2nd/3rd Trb. *mp* *a2*

Euph. (Bar.) *mp*

Tuba *mp*

Mallet Perc. *mp* Bells

Timp. D to Eb

Perc. 1

Perc. 2 *mp* Soft shaker

Triangle (o = open, + = closed)

41

+ Picc.

Fl. div.

Fl./Picc.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

1st Trb.

2nd/3rd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Xylo. w/plastic mallets

Timp.

Med. Hard Mallets

Perc. 1

Sus. Cym.

Perc. 2

Cr. Cym.

40 41 42 43 44

- 11 -

molto rall. *Fl. div.* Legato ♩ = 80

Fl./Picc. *mp*

Ob. *mp*

1st Cl. *mp*

2nd/3rd Cl. *mp*

Bs. Cl. *f* *mp*

Bsn. *f* *mp*

1st A. Sx. *f* *mf*

2nd A. Sx. *f* *mf*

T. Sx. *f* *mf*

B. Sx. *f* *mp*

molto rall. Legato ♩ = 80

1st Trp. *mp*

2nd/3rd Trp. *f* *mp*

1st/2nd Hn. *f* *mf*

1st Trb. *mp*

2nd/3rd Trb. *mp*

Euph. (Bar.) *mp*

Tuba *f* *mp*

Mallet Perc. Chimes *f* Bells *mp*

Timp. *f* *mp*

Perc. 1 *mf* *f*

Perc. 2 *f* *p* *mp* *Sus. Cym.*

45 46 47 48 49 50

poco rall. [54] Gently ♩ = 72

Fl./Picc. *- Picc.* *mf*

Ob. *mf* *one player*

1st Cl. *mf* *p*

2nd/3rd Cl. *p*

Bs. Cl. *p*

Bsn.

1st A. Sx. *mp* *mf*

2nd A. Sx. *mf*

T. Sx.

B. Sx.

1st Trp. *poco rall.* *Solo* *mp* *sost.* *end Solo*

2nd/3rd Trp.

1st/2nd Hn. *mf*

1st Trb.

2nd/3rd Trb.

Euph. (Bar.)

Tuba *Bs. Cl. cue (one player)* *p*

Mallet Perc. *p* *soft mallets*

Timp.

Perc. 1

Perc. 2

FL/Picc. *mf* *All* *poco accel.*

Ob. *mf*

1st Cl.

2nd/3rd Cl. *a2*

Bs. Cl.

Bsn. *p*

1st A. Sx. *p*

2nd A. Sx. *p*

T. Sx. *p*

B. Sx. *p*

1st Trp. *All* *mf* *poco accel.*

2nd/3rd Trp. *a2* *mf*

1st/2nd Hn. *p*

1st Trb. *p*

2nd/3rd Trb. *p*

Euph. (Bar.) *p*

Tuba *All Play* *p*

Mallet Perc. *p*

Timp. *p*

Perc. 1

Perc. 2 *Sus. Cym.* *p*

63 *Espressivo* ♩ = 76

FL./Picc. *f* *mf*

Ob. *f* *mf*

1st Cl. *f* *mf*

2nd/3rd Cl. *f* *mf* *a2*

Bs. Cl. *f* *mf*

Bsn. *f* *mf*

1st A. Sx. *f* *mf*

2nd A. Sx. *f* *mf*

T. Sx. *f* *mf*

B. Sx. *f* *mf*

63 *Espressivo* ♩ = 76

1st Trp. *f* *mf* *Soar*

2nd/3rd Trp. *f* *mf* *a2*

1st/2nd Hn. *f* *mf*

1st Trb. *f* *mf*

2nd/3rd Trb. *f* *mf*

Euph. (Bar.) *f* *mf*

Tuba *f* *mf*

Mallet Perc. *f* *mf*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f* Cr. Cym.

poco rall.

71 *Con moto* ♩ = 80

FL/Picc. *mp*

Ob. *mp*

1st Cl. *mp*

2nd/3rd Cl. *mp*

Bs. Cl. *mp* *p*

Bsn. *mp* *p*

1st A. Sx. *mp* *p*

2nd A. Sx. *mp* *p*

T. Sx. *mp* *p*

B. Sx. *mp* *p*

poco rall.

71 *Con moto* ♩ = 80

1st Trp. *mp*

2nd/3rd Trp. *mp*

1st/2nd Hn. *mp*

1st Trb. *mp*

2nd/3rd Trb. *mp*

Euph. (Bar.) *mp*

Tuba *mp*

Mallet Perc. Chimes *mf* Bells *p*

Timp. *mp* *p*

Perc. 1

Perc. 2

Bs. Cl. cue Play

gradually slowing ♩ = 68

Fl. div.

FL/Picc. *p* *mf*

Ob. *p* *mf*

1st Cl. *p* *mf*

2nd/3rd Cl. *p*

Bs. Cl. *mp* *p*

Bsn. *mp* *p*

1st A. Sx. *mp* *p*

2nd A. Sx. *mp* *p*

T. Sx. *mp* *p*

B. Sx. *mp* *p*

gradually slowing ♩ = 68

1st Trp.

2nd/3rd Trp.

1st/2nd Hn. *mp* *p*

1st Trb. *mp* *p*

2nd/3rd Trb. *mp* *p*

Euph. (Bar.) *p* *mp* *p*

Tuba *mp* *p*

Mallet Perc. *mf* Vibes w/soft mallets

Timp. *mp*

Perc. 1

Perc. 2 *pp* *mp*

dramatic rit. *Fl. div.* 80 Gently ♩ = 72

FL./Picc. *mf* *f* *mp*

Ob. *mf* *f* *mp*

1st Cl. *mf* *f* *mp sost.*

2nd/3rd Cl. *mf* *f* *a2* *mp sost.*

Bs. Cl. *f* *p*

Bsn. *f* *p*

1st A. Sx. *f* *p*

2nd A. Sx. *f* *p*

T. Sx. *f* *p*

B. Sx. *f* *p*

1st Trp. *mp* *f*

2nd/3rd Trp. *mp* *f*

1st/2nd Hn. *f*

1st Trb. *f*

2nd/3rd Trb. *f*

Euph. (Bar.) *f*

Tuba *f* *p* Bs. Cl. cue (one player)

Mallet Perc. Chimes (hand dampen on cut-off) *f*

Timp. *mp* *mf* *f*

Perc. 1

Perc. 2

Fl./Picc. *poco rall.*

Ob. *mf*

1st Cl.

2nd/3rd Cl. *p*

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp. *mp* *poco rall.*

2nd/3rd Trp.

1st/2nd Hn.

1st Trb. *p*

2nd/3rd Trb. *p*

Euph. (Bar.) *p*

Tuba *p* All Play

Mallet Perc. *mp* Bells

Timp. *mp*

Perc. 1

Perc. 2

91 Tempo I

Fl./Picc. *mp* + Picc.

Ob. *mp*

1st Cl. *p* *mp*

2nd/3rd Cl. *p* *mp*

Bs. Cl. *p* *mp*

Bsn. *p* *mp*

1st A. Sx. *p* *mp*

2nd A. Sx. *p* *mp*

T. Sx. *p* *mp*

B. Sx. *p* *mp*

91 Tempo I

1st Trp. *mp*

2nd/3rd Trp. *mp*

1st/2nd Hn. *mp* 1st only + 2nd

1st Trb. *mp*

2nd/3rd Trb. *mp*

Euph. (Bar.) *mp*

Tuba *mp*

Mallet Perc. Chimes *mp*

Timp. Med. Hard Mallets *mp* *mf*

Perc. 1 Wind Chimes w/ Fingertips *mp*

Perc. 2 *p*

Fl. div.

98

Fl./Picc.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

98

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

1st Trb.

2nd/3rd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Bells

Low F to G

Timp.

Perc. 1

Perc. 2

Triangle (o = open, + = closed)

mf Soft shaker

96 97 98 99 100

— Picc.

Fl./Picc. *mf*

Ob. *mf*

1st Cl. *mf*

2nd/3rd Cl. *mp* *mf*

Bs. Cl. *mf* *mp*

Bsn. *mf* *mp*

1st A. Sx. *mf*

2nd A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf* *mp*

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

1st Trb. *mf*

2nd/3rd Trb. *mf*

Euph. (Bar.) *mf*

Tuba *mf* *mp*

Mallet Perc.

Timp. *mf* Hard Mallets

Perc. 1

Perc. 2

108

+ Picc.

Fl./Picc. *mp* *f*

Ob. *mp* *f*

1st Cl. *mp* *f*

2nd/3rd Cl. *a2 mp* *a2 f*

Bs. Cl. *f*

Bsn. *f*

1st A. Sx. *mp* *f*

2nd A. Sx. *mp* *f*

T. Sx. *mp* *f*

B. Sx. *f*

108

1st Trp. *mp* *f*

2nd/3rd Trp. *mp* *a2 f*

1st/2nd Hn. *mp* *f*

1st Trb. *mp* *f*

2nd/3rd Trb. *mp* *f*

Euph. (Bar.) *mp* *f*

Tuba *f*

Mallet Perc. *Xylo.* *f*

Timp. *f* Med. Hard Mallets

Perc. 1 *mf* *f* Cr. Cym.

Perc. 2 *Sus. Cym.* *f*

107 108 109 110

Fl./Picc. *mf*
 Ob. *mf*
 1st Cl. *mf*
 2nd/3rd Cl. *mf*
 Bs. Cl. *sub. mf*
 Bsn. *sub. mf*
 1st A. Sx. *sub. mf*
 2nd A. Sx. *sub. mf*
 T. Sx. *sub. mf*
 B. Sx. *sub. mf*
 1st Trp. *mf*
 2nd/3rd Trp. *mf*
 1st/2nd Hn. *sub. mf*
 1st Trb. *sub. mf*
 2nd/3rd Trb. *sub. mf*
 Euph. (Bar.) *sub. mf*
 Tuba *f* *sub. mf*
 Mallet Perc. Chimes *mf*
 Timp. *mf*
 Perc. 1 *mp* *mf*
 Perc. 2 *mf*

molto rit.

Fl. div.

119 **A Tempo**

Fl./Picc.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

molto rit.

119 **A Tempo**

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

1st Trb.

2nd/3rd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Bells

Xylo.

Fl./Picc.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

1st Trb.

2nd/3rd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Chimes

Timp.

Perc. 1

Perc. 2

mf

Large Gong (2 Mallets)

mf

Fl./Picc. *ff* *f* *ff*
 Ob. *ff* *f* *ff*
 1st Cl. *ff* *f* *ff*
 2nd/3rd Cl. *ff* *f* *ff* *2nd only* *a2*
 Bs. Cl. *ff* *fp* *ff*
 Bsn. *ff* *fp* *ff*
 1st A. Sx. *ff* *fp* *ff*
 2nd A. Sx. *ff* *f* *ff*
 T. Sx. *ff* *fp* *ff*
 B. Sx. *ff* *fp* *ff*
 1st Trp. *ff* *fp* *ff*
 2nd/3rd Trp. *ff* *fp* *ff* *a2*
 1st/2nd Hn. *ff* *fp* *ff* *a2*
 1st Trb. *ff* *fp* *ff*
 2nd/3rd Trb. *ff* *fp* *ff*
 Euph. (Bar.) *ff* *fp* *ff*
 Tuba *ff* *fp* *ff*
 Mallet Perc. *ff* *f* *ff* *Xylo.*
 Timp. *ff* *ff*
 Perc. 1 *ff* *ff*
 Perc. 2 *Cr. Cym.* *choke*