

KATAHJ COPLEY

A WORK FOR WIND BAND TITLED:

DOPE

KATAHJ COPLEY

A WORK FOR WIND BAND TITLED:

DOPE

2022 | GRADE 5/6 | 15:00

(Transposed Score)

INSTRUMENTATION

WOODWINDS

PICCOLO

FLUTE I / II

OBOE I / II

BASSOON I / II

CLARINET IN Bb I / II / III

BASS CLARINET

SOPRANO SAXOPHONE

ALTO SAXOPHONE

TENOR SAXOPHONE

BARITONE SAXOPHONE

BRASS

TRUMPET IN Bb I / II / III

HORN IN F I / II / III / IV

TROMBONE I / II

BASS TROMBONE

TUBA

PERCUSSION

ELECTRIC BASS

TIMPANI

PERCUSSION I: Bass Drum, Glockenspiel, & Whip

PERCUSSION II: Marimba Glockenspiel, Wind Chimes, & Triangle

PERCUSSION III: Vibraphone, Xylophone, Glockenspiel, & Anvil

PERCUSSION IV: Hi-hat, Cowbell, Brake Drum, Bongos, & Bass Drum

PERCUSSION V: Triangle, Tam-Tam, Tambourine, Ride Cymbal Tom-toms, & Bass Drum

PERCUSSION VI: Tom-toms, Wood Blocks, Tam-tam, Suspended Cymbal, & Anvil

DRUMSET

PIANO

THE CONSORTIUM

When I first reached out to Dr. Jacobs about this idea, I didn't expect all of the positive responses and the backing from these organizations and schools. Thank you to the following schools, universities, and organizations for having faith in the project. I am forever grateful.

Jay Jacobs - **University of South Carolina, LEADER OF CONSORTIUM**

Dan Belongia - **Arkansas Tech University**

Mark Spede - **Clemson University**

Todd Ebert - **Cuthbertson High School**

Sue Samuels - **Furman University**

Christopher Heffner - **Lebanon Valley College**

Serena Weren - **Loyola University New Orleans**

Joseph Cernuto - **Millersville University**

Jerry Gatch - **Newberry College**

Dan McDonald - **Northwestern State University**

Tonya Mitchell-Spradlin - **Pennsylvania State University**

Colonel Jason K. Fettig, **"The President's Own" United States Marine Band**

Jonathan Helmick - **Slippery Rock University**

Russell McCutcheon - **Sunderman Conservatory of Music, Gettysburg College**

Michael Hancock - **University of Central Arkansas**

Anthony Pursell - **University of Central Missouri**

Jay Watkins - **University of Florida**

Andrea Brown - **University of Maryland**

Brian Silvey - **University of Missouri**

Jonathan Caldwell - **University of North Carolina Greensboro**

William Petersen - **University of South Alabama**

Jerry Junkin - **University of Texas**

Josh Byrd - **University of West Georgia**

NOTES

FROM AUSTIN, TX:

During the first semester of my Masters- I was in a new headspace. I had just finished writing *Where The Sky Has No Stars* and in the moment of completion I felt different...I felt like there was a huge restart creatively. However I didn't know what else to write. *Where The Sky Has No Stars* was a major work that spanned my (at the time) 23 year mental health journey; so much work had been put into the piece- and I felt like I had given my all into it. So I began to write music that felt disingenuous to my spirit- I was going on autopilot and I felt like I had lost my creative voice.

During one of my composition lessons at the University of Texas Austin, my professor Omar Thomas and I began listening to a piece I had mocked up a couple of days before. We both weren't feeling it, and finally I asked him to turn off the piece and I told him it didn't sound like me. I felt lost creatively. He then asked me what music I listen to. I began to name only band music composers. He asked me again, and I told him outside of wind band music I'm in love with rap, r & b, jazz and soul. This type of music has surrounded me all my life. I grew up listening to and loving rap music, having an appreciation and love for jazz, and having my family embrace soul music.

Then he asked an important question - "Why do you make a barrier between those ideals?"

I didn't have an answer. I sat there- contemplating about why I didn't know why I hushed that side of my love for music when it came to band writing. Like many students, I learned how to compartmentalize the music; subconsciously I had created a switch from band to my home music. He continued, "If you create something that is a celebration of who you are, the music you grew up with, and the music that inspires you now... then that would be dope..."

And with that this piece was born.

DOPE is a gumbo of all the music that inspires and influences me from Thundercat to Kendrick Lamar to Miles Davis to Hiatus Kaiyote and more, this piece is in essence a deep look into my musical world- my life.

The piece can be broken up into three major parts. Each part is named after my discovery of my musical identity.

U N D E N I A B L Y (Measures 1- 181)

The beginning of this piece pays tribute to old and new as the opening bassline is inspired by **Thundercat's** work on **Kendrick Lamar's untitled no.5**- which is heavily based off of **Miles Davis's Nardis**. The opening section is chaotic at first- hinting at many themes and rhythms that are to come but then at the brink of chaos comes bold and beautiful colors from the ensemble along with the bravado of the melody as we reach the undeniable truth of the impact that Jazz, Afro Latin Music, and Hip-Hop has left on the music world.

U N A P O L O G E T I C A L L Y (Measures 182 - 341)

From the busy, intense and wild first section, the piece shifts into an ethereal and expressive mood. During this section, the colors of the music shifts ambiguously and goes back and forth from cold colors to warm embraces- like **Turiya Alice Coltrane & Devadip Carlos Santana's Illumination**. From this moment, the flute opens with a new theme similar to the freedom of **John Coltrane's After the Rain** and **Hiatus Kaiyote's Stone or Lavender**. This section is filled with different rhythms and feels to give a feeling of hope, happiness and home. Finally the section reaches its climax with a huge warm arrival- unapologetically beautiful and unapologetically black.

U N D I S P U T E D L Y (Measures 342 - 478)

With this section, I embraced not only all the styles from the past two sections, but also embraced the new age of music- with inspirations from **Tyler The Creator, The Internet, NEW Kendrick Lamar** material, and **Kamasi Washington**. This section is bold, brash and filled with high energy. The final moments of the piece is a kaleidoscope of sound, style and colors of the ensemble with the final lines of the piece being the undisputed statement of the main motif.

Lastly I want to dedicate this project to my professor Omar Thomas, for helping me find a new sound that's been with me for so long. Thank you for pushing me to reach goals I wouldn't have thought I would reach when I first started at UT. This is a celebration of the mixture of jazz, hip-hop, and soul.

This is a project that allowed me to find myself again.

This is *DOPE*.

ADDITIONAL INFORMATION

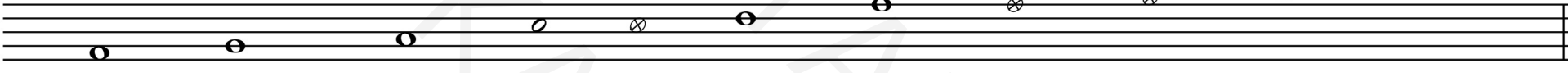
To understand the piece, you must have respect for where the music comes from. Which means listening is key. To understand the "vibe" of the piece, my ears and mindset were centered on these works for 8 months. There is a level of cool and orchestration with each one of these listenings. There are clean versions of the explicit songs as well.

- A Tribe Called Quest - Electric Relaxation (Clean)
- A Tribe Called Quest - Excursions (Clean)
- Art Blakey - Free For All
- Art Blakey - Moanin'
- Art Blakey - Hammer Head
- BadBadNotGood - And That, Too
- BadBadNotGood - Confessions
- BadBadNotGood - Time Moves Slow
- Bilal ft Robert Glasper - Butterfly
- BLK ODYSSEY- Ya No Podia Salir
- Chance the Rapper - Juice
- Chance The Rapper - Tap Dance
- DOMI + JD Beck - SMILE
- D'Angelo - Brown Suga
- D'Angelo - untitled
- Daniel Caesar - Best Part (ft H.E.R.)
- Donny Hathaway - For All We Know
- Donny Hathaway - Someday We'll All Be Free
- Donny Hathaway - Yesterday
- Flying Lotus - Crust
- Frank Ocean - Godspeed
- Frank Ocean - Pyramid
- Frank Ocean - Super Rich Kids
- The Free Design - Light My Fire
- Herbie Hancock - I Thought It Was You
- Hiatus Kaiyote - Borderline my Atoms
- Hiatus Kaiyote - Building a Ladder
- Hiatus Kaiyote - Stone or Lavender
- Hiatus Kaiyote - Molasses
- Hiatus Kaiyote- Nakamarra
- Hiromi - Sicilian Blue
- Hiromi - Spiral
- The Internet - Special Affair (Clean)
- Jacob Collier - All I Need
- Jacob Collier - Don't You Worry About a Thing
- Jacob Collier- Tima Alone with You
- John Coltrane - Afro-Blue
- John Coltrane - After the Rain
- John Coltrane - My Favorite Things
- John Coltrane - Naima
- Kamasi Washington - Askim
- Kamasi Washington - Claire de Lune
- Kamasi Washington - Street Fighter Mas
- Kamasi Washington - The Truth
- Kendrick Lamar - For Free (Clean)
- Kendrick Lamar - The Heart Part I-5 (Clean)
- Kendrick Lamar - How Much a Dollar Cost
- Kendrick Lamar - I
- Kendrick Lamar - Mortal Man (Clean)
- Kendrick Lamar - Rigamortis (Clean)
- Kendrick Lamar - united in Grief (Clean)
- Kendrick Lamar - untitled No. 5 (Bass Line) (Clean)
- Kirk Franklin- Love Theory
- Larry Lovestein - Suspicions
- Little Simz - The Garden
- Little Simz - The Rapper That Came to Tea (Interlude)
- Little Simz - Two Worlds Apart (Clean)
- Mac Miller - Good News
- Marvin Gaye - I Want You
- Marvin Gaye - Mercy Mercy Me
- MF DOOM - One Beer
- Maria Schneider - Concert in the Garden (BUY HER MUSIC)
- Miles Davis - Nardis
- Miles Davis - So What
- Miles Davis - Stella By Starlight
- NO BS Brass - 3 AM Bounce
- NO BS Brass - Hoodie
- Outkast - So Fresh So Clean
- Outkast - Ms. Jackson
- PJ Morton - Claustrophobic
- PJ Morton- How Deep is Your Love
- Stevie Wonder - That Girl
- Stevie Wonder - Visions
- Stevie Wonder - As
- Stevie Wonder - Maybe Your Baby
- Stevie Wonder - They Won't Go When I Go
- Snarky Puppy - Gretel
- Snarky Puppy - Grown Folk
- Tatsuro Yamashita - Nightwing
- Tatsuro Yamashita - Sparkle
- Terrace Martin - Intro and For Free
- Thelonious Monk - Well You Needn't
- Thundercat - Them Changes
- Turiya Alice Coltrane + Devadip Carlos Santana - Illumination
- Tyler The Creator - Glitter
- Tyler, The Creator - Hot Wind Blows (Clean)
- Tyler, The Creator - Safari (Clean)
- Tyler, The Creator - See You Again (Clean)

DRUMSET & ELECTRIC BASS

The Drumset and Electric Bass Part are very essential in this work. The drumset part is notated in a particular way so please follow most - if not all - the notation involved. However if the occasional fill can add colors that embrace the vibe of the piece then it is at the conductor's discretion. The electric bass part can be substituted with a double bass/ upright bass. If that is the case, then all of the note attacks must be pizz. unless the note value is longer than a half note (please sustain the note length then).

Drum Set



Kick Floor Tom Tom 3 Snare Rim Tom 2 High Tom Ride Hi-Hat Crash Splash

BIO

Carrollton, Georgia native, **Katahj Copley** (he/him/his) premiered his first work, Spectra, in 2017 and hasn't stopped composing since. As of 2017, Katahj has written over 100 works, including pieces for chamber ensembles, large ensembles, wind ensembles, and orchestra. His compositions have been performed and commissioned by universities, organizations, and professional ensembles, including the Cavaliers Brass, Carroll Symphony Orchestra, California Band Director Association, Admiral Launch Duo, and the Atlanta Wind Symphony. Katahj has also received critical acclaim internationally with pieces being performed in Canada, the United Kingdom, Japan, China, and Australia.

Katahj received two Bachelor of Music degrees from the University of West Georgia in Music Education and Composition in 2021. He is currently studying composition with Omar Thomas at the University of Texas at Austin.

Aside from composing, Katahj is an excited educator who teaches young musicians the joy of discovering music and why music is a phenomenal language.

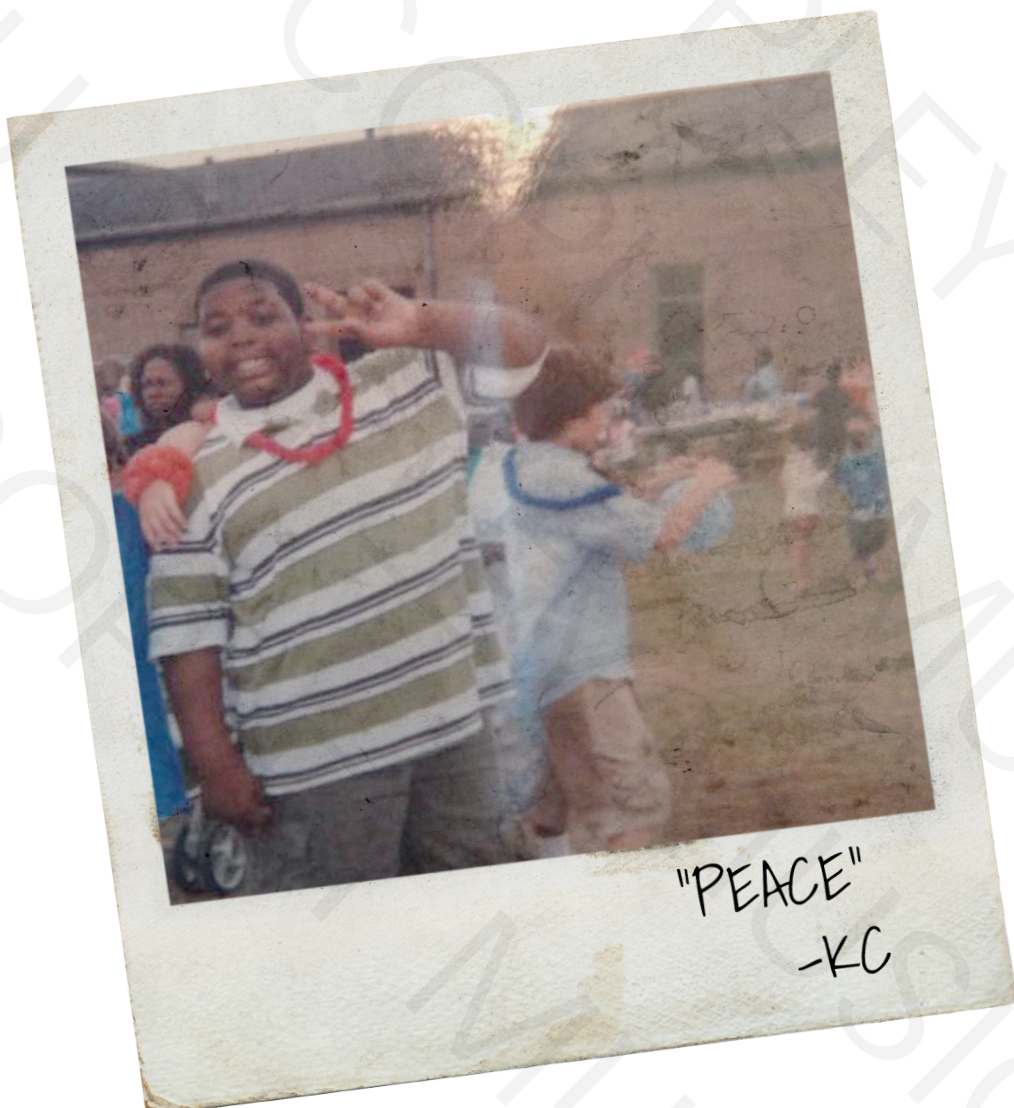
"Music for me has always been this impactful thing in my life. It can soothe, it can enrage, it can quiet, and it can evoke emotions that are beyond me and this world we live in. I believe that music is the ultimate source of freedom and imagination. The most freedom I have had as a musician was through composing. Composition is like me opening my heart and showing the world my drive, my passion, and my soul."

LAST WORDS

First off a performance note would be (with the exception of the flute solo in the second section) have all your soloists stand for their respective moments. This will give not only sonic clarity but visual clarity. Another note, as the woodwind soli was originally for saxophones, I highly suggest having them stand during the soli of the first section. Thank you for looking through these notes. Secondly, when performing this piece, respect where it comes from- take the time to understand the "vibes" to understand the manuerisms. Each section has its own brightness and colors, so embrace them. Understand that DOPE is something different from a lot of band music so please treat it with the respect it deserves- which I know you will! Lastly thank you for giving this piece a chance, and thank you for giving breath to my music. Thank you for supporting something that's- to me at least- dope.

Until Next Time,

Tahj



OTHER NOTABLE WORKS

- SKYWARD** (GRADE 2)
- UNSPOKEN** (GRADE 2)
- HALCYON HEARTS** (GRADE 3)
- INFINITY** (GRADE 3)
- WHEN HEAVEN CRIES** (GRADE 3)
- WILDHEART** (GRADE 3)
- BRIDGES** (GRADE 4)
- RIPTIDES** (GRADE 4)
- HAYWIRE** (GRADE 5)
- IN LIVING COLOR** (GRADE 5)
- NOVA** (GRADE 5)
- SUNSHINE** (GRADE 5)
- WHERE THE SKY HAS NO STARS** (GRADE 6)

To my professor Omar Thomas. Thank you for pushing me to go pass my limits, embrace my love of music and for helping this project.
Also dedicated to the ones who want to embrace all sides of their music identity no matter what.

KATAHJ COPLEY
(2022)

DOPE

4/4 Gritty ♩ = 160

2 6 7

Piccolo

Flute I + II

Oboe I + II

Bassoon I + II

Clarinet in B♭ I

Clarinet in B♭ II + III

Bass Clarinet in B♭

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B♭ I

Trumpet in B♭ II + III

Horn in F I + III

Horn in F II + IV

Trombone I

Trombone II

Bass Trombone

Euphonium

Tuba

Electric Bass

Timpani

Percussion I

Percussion II

Percussion III

Percussion IV

Percussion V

Percussion VI

Drum Set

Piano

4/4 Gritty ♩ = 160

f *mf* *mp* *pp* *p*

Marimba

triangle

Hi-hat

tom-toms

2 6 7

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2
a2
mp phat

Cl. 1

Cl. 2 + 3

B. Cl.
mp phat

Sop. Sax.
mf snappy

A. Sax.
mf snappy

T. Sax.
mf snappy

Bari. Sax.
mp phat

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 3
mf snappy
stop mute

Hn. 2 + 4
mf snappy

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.
mp phat

E. Bass

Timp.

B. D.

Mar.

Vib.
Vibraphone
mp

Perc.
mp

Tri.

Tom-t.

Dr.

Pno.
p

8 9 10 11 12 13 14

9

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 3

Hn. 2 + 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

B. D.

Mar.

Vib.

Perc.

Tri.

Tom-t.

Dr.

Pno.

cup mute

bass drum

persistent

pp

f

mp

pp

f

mp

pp

f

pp

f

pp

f

pp

f

pp

f

pp

f

pp

f

pp

f

pp

f

pp

f

pp

f

pp

f

pp

f

pp

f

pp

f

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 3

Hn. 2 + 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

B. D.

Mar.

Vib.

Perc.

Tri.

Tom-t.

Dr.

Pno.

11 Picc. *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* >

Fl. 1 + 2 *f* > *pp* *f* > *pp* *f* > *pp* *f* > *pp* *f* > *pp* *f* > *pp* *f* > *pp* *f* > *pp* *f* > *pp* *f* > *pp* *f* >

Ob. 1 + 2 *f*

Bsn. 1 + 2

Cl. 1 *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* >

Cl. 2 + 3 *f* > *pp* *f* > *pp* *f* > *pp* *f* > *pp* *f* > *pp* *f* > *pp* *f* > *pp* *f* > *pp* *f* > *pp* *f* >

B. Cl.

Sop. Sax. *f*

A. Sax. *f*

T. Sax. *f*

Bari. Sax. *f*

Tpt. 1 cup mute *f* < *ff* > *p* *ff* *p* *ff* *p*

Tpt. 2 cup mute *f* *ff* *p* *ff* *p* *f*

Tpt. 3 cup mute *f* *ff* *p* *ff* *p*

Hn. 1 + 3 *f*

Hn. 2 + 4 *f*

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

B. D.

Mar. *b*

Vib. *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* >

Perc. *x*

Tri.

Tom-t.

Dr.

Pno.

Picc. *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Fl. 1 + 2 *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Ob. 1 + 2

Bsn. 1 + 2 *fp*

Cl. 1 *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Cl. 2 + 3 *pp* *f* *pp* *f* *pp* *f* *pp* *f*

B. Cl.

Sop. Sax. *f* *mf*

A. Sax. *f* *mf*

T. Sax. *f* *mf*

Bari. Sax.

Tpt. 1 *ff* *p* *f*

Tpt. 2 + 3 *p* *p* *f* *p* *f*

Tpt. 2 *p*

Tpt. 3 *ff*

Hn. 1 + 3

Hn. 2 + 4

Tbn. 1 *fp*

Tbn. 2 *fp*

B. Tbn. *fp*

Euph. *fp*

Tba. *fp*

E. Bass

Timp. *fp*

B. D.

Mar. *pp*

Vib. *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Perc. *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Tri. Tam-tam

Tom-t.

Dr. *p*

Pno.

13 Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 3

Hn. 2 + 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

B. D.

Mar.

Vib.

Perc.

T.-t.

Tom-t.

Dr.

Pno.

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 3

Hn. 2 + 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

B. D.

Mar.

Vib.

Perc.

T.-t.

Tom-t.

Dr.

Pno.

ff

15

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 3

Hn. 2 + 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

B. D.

Mar.

Vib.

Perc.

T.-t. Tambourine

Tom-t.

Dr.

Pno.

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2
mf

Cl. 1
mf

Cl. 2 + 3
mf

B. Cl.
f *mf*

Sop. Sax.
f with bravado

A. Sax.
mf

T. Sax.
mf

Bari. Sax.
mf

Tpt. 1
f with bravado
open

Tpt. 2 + 3
mf

Hn. 1 + 3
mf

Hn. 2 + 4
mf
a2

Tbn. 1
f

Tbn. 2
f

B. Tbn.
f

Euph.
f with bravado

Tba.
f *mf*

E. Bass

Timp.
mf

B. D.
mf *mp*

Mar.

Vib.

Perc.

Tambourine
Tamb.

Tom-t.
mf *mp*

Dr.
f *mp*

Pno.

17

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 3

Hn. 2 + 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

B. D.

Mar.

Vib.

Perc.

Tamb.

Tom-t.

Dr.

Pno.

Picc.
 Fl. 1 + 2
 Ob. 1 + 2
 Bsn. 1 + 2
 Cl. 1
 Cl. 2 + 3
 B. Cl.
 Sop. Sax.
 A. Sax.
 T. Sax.
 Bari. Sax.
 Tpt. 1
 Tpt. 2 + 3
 Hn. 1 + 3
 Hn. 2 + 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tba.
 E. Bass
 Timp.
 B. D.
 Mar.
 Vib.
 Perc.
 Tamb.
 Tom-t.
 Dr.
 Pno.

Musical score for orchestra and piano, measures 56-60. The score includes parts for Piccolo, Flutes, Oboes, Bassoons, Clarinets, Bass Clarinet, Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba, Electric Bass, Timpani, Bongos, Maracas, Vibraphone, Percussion, Tom-toms, Drums, and Piano. Dynamics include *ff*, *mf*, and *f*.

19 Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 3

Hn. 2 + 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

B. D.

Mar.

Xyl.

Perc.

Tamb.

Tom-t.

Dr.

Pno.

61 62 63 64 65

mf *mf* *mf* *mf* *mf*

p *p* *p* *p* *p*

mp *mp* *mp* *mp* *mp*

a2

4

66

67

68

69

70

20

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 3

Hn. 2 + 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

B. D.

Mar.

Xyl.

Perc.

Tamb.

Tom-t.

Dr.

Pno.

The musical score is arranged in a standard orchestral format. The top staves include Piccolo, Flutes 1+2, Oboes 1+2, Bassoons 1+2, Clarinet 1, Clarinets 2+3, Bass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet 1, Trumpets 2+3, Horns 1+3, Horns 2+4, Trombone 1, Trombone 2, Baritone Trombone, Euphonium, and Tuba. The bottom staves include Electric Bass, Timpani, Bass Drum, Maracas, Xylophone, Percussion, Tom-toms, Drums, and Piano. The score is in 4/4 time with a key signature of two flats. Dynamics include *mf* and *p*. There are various articulations such as accents and slurs. The piano part features complex textures with triplets and sixteenth-note patterns.

66

67

68

69

70

Picc. *mf*

Fl. 1 + 2 *mf*

Ob. 1 + 2 *mf*

Bsn. 1 + 2

Cl. 1 *ff* *mf*

Cl. 2 + 3 *ff* *mf*

B. Cl. *mf*

Sop. Sax. *ff* *mf*

A. Sax. *ff* *mf*

T. Sax. *ff* *mf*

Bari. Sax. *mf*

Tpt. 1 *f* *a2*

Tpt. 2 + 3 *f* *a2*

Hn. 1 + 3 *f* *mf*

Hn. 2 + 4 *f* *mf*

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

B. D. *mf* *p*

Mar. *mf*

Xyl. *mf*

Perc.

Tamb. Triangle *f* *p*

Tom-t.

Dr. *2*

Pno.

78

79

80

81

82

83

84

22

87

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 3

Hn. 2 + 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

B. D.

Mar.

Xyl.

Perc.

Tri.

Tom-t.

Dr.

Pno.

f whimsically

f whimsically

f whimsically

f whimsically

f whimsically

mf

mf

mf

f

f

f

f

f

mf

mf

p

mf

p

Glockenspiel

f

f

2

2

2

78

79

80

81

82

83

84

87

7/8

85

4/4

86

87

88

7/8

89

4/4

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 3

Hn. 2 + 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

B. D.

Mar.

Glock.

Perc.

Tri.

Tom-t.

Dr.

Pno.

85

86

87

88

89

4/4 90

91

92

7/8

93

24
4/4

Picc.
 Fl. 1 + 2
 Ob. 1 + 2
 Bsn. 1 + 2
 Cl. 1
 Cl. 2 + 3
 B. Cl.
 Sop. Sax.
 A. Sax.
 T. Sax.
 Bari. Sax.
 Tpt. 1
 Tpt. 2 + 3
 Hn. 1 + 3
 Hn. 2 + 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tba.
 E. Bass
 Timp.
 B. D.
 Mar.
 Glock.
 Perc.
 Tri.
 Tom-t.
 Dr.
 Pno.

90

91

92

93

25

4/4 94 95 96 6/8 97 4/4

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 3

Hn. 2 + 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

B. D.

Mar.

Glock.

Perc.

Tri.

Tom-t.

Dr.

Pno.

4/4 6/8 4/4

4/4 98 99 100 7/8 101 4/4 102

Picc. *a2* TIME

Fl. 1 + 2 *a2* *f bold*

Ob. 1 + 2 *a2* *f*

Bsn. 1 + 2 *a2* *f bold*

Cl. 1 *mf* *f*

Cl. 2 + 3 *mf* *f*

B. Cl. *mf* *f*

Sop. Sax. *fp* *f bold*

A. Sax. *fp* *f bold*

T. Sax. *fp* *f bold*

Bari. Sax. *fp* *f bold*

Tpt. 1 *mf* *ff*

Tpt. 2 + 3 *mf* *ff*

Hn. 1 + 3 *fp*

Hn. 2 + 4 *fp*

Tbn. 1 *mf* *f bold*

Tbn. 2 *mf* *f bold*

B. Tbn. *mf* *f bold*

Euph. *mf* *f bold*

Tba. *mf* *f bold*

E. Bass *f*

Timp. *f*

B. D. *f*

Mar. *f*

Glock.

Perc. Brake Drum *f*

Tri.

Tom-t. *f* *mf*

Dr. *f*

Pno. *f* *f bold*

98 99 100 101 102

Picc.
 Fl. 1 + 2
 Ob. 1 + 2
 Bsn. 1 + 2
 Cl. 1
 Cl. 2 + 3
 B. Cl.
 Sop. Sax.
 A. Sax.
 T. Sax.
 Bari. Sax.
 Tpt. 1
 Tpt. 2 + 3
 Hn. 1 + 3
 Hn. 2 + 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tba.
 E. Bass
 Timp.
 B. D.
 Mar.
 Glock.
 Br.D.
 Tri.
 Tom-t.
 Dr.
 Pno.

Picc. *ff*
 Fl. 1 + 2 *ff*
 Ob. 1 + 2 *ff*
 Bsn. 1 + 2 *ff*
 Cl. 1 *ff*
 Cl. 2 + 3 *ff*
 B. Cl. *ff*
 Sop. Sax. *ff*
 A. Sax. *ff*
 T. Sax. *ff*
 Bari. Sax. *ff*
 Tpt. 1
 Tpt. 2 + 3
 Hn. 1 + 3
 Hn. 2 + 4
 Tbn. 1
 Tbn. 2
 B. Tbn. *mf*
 Euph.
 Tba. *mf*
 E. Bass
 Timp.
 B. D.
 Mar.
 Xyl. *f*
 Br.D.
 Tri.
 Tom-t.
 Dr.
 Pno. *ff*

Picc.

Musical staff for Piccolo with notes and dynamics.

Fl. 1 + 2

Musical staff for Flutes 1 and 2 with notes and dynamics.

Ob. 1 + 2

Empty musical staff for Oboes 1 and 2.

Bsn. 1 + 2

Musical staff for Bassoons 1 and 2 with notes and dynamics.

Cl. 1

Musical staff for Clarinet 1 with notes and dynamics.

Cl. 2 + 3

Musical staff for Clarinets 2 and 3 with notes and dynamics.

B. Cl.

Musical staff for Bass Clarinet with notes and dynamics.

Sop. Sax.

Empty musical staff for Soprano Saxophone.

A. Sax.

Empty musical staff for Alto Saxophone.

T. Sax.

Empty musical staff for Tenor Saxophone.

Bari. Sax.

Empty musical staff for Baritone Saxophone.

Tpt. 1

Musical staff for Trumpet 1 with notes and dynamics.

Tpt. 2 + 3

Empty musical staff for Trumpets 2 and 3.

Hn. 1 + 3

Empty musical staff for Horns 1 and 3.

Hn. 2 + 4

Empty musical staff for Horns 2 and 4.

Tbn. 1

Empty musical staff for Trombone 1.

Tbn. 2

Empty musical staff for Trombone 2.

B. Tbn.

Empty musical staff for Baritone Trombone.

Euph.

Empty musical staff for Euphonium.

Tba.

Empty musical staff for Tuba.

E. Bass

Empty musical staff for Electric Bass.

Timp.

Empty musical staff for Timpani.

B. D.

Empty musical staff for Bells.

Mar.

Empty musical staff for Maracas.

Xyl.

Empty musical staff for Xylophone.

Cowbell

Empty musical staff for Cowbell.

Tri.

Empty musical staff for Triangle.

W.B.

Empty musical staff for Wood Blocks.

Dr.

Empty musical staff for Drums.

Pno.

Empty musical staff for Piano.

114

115

116

117

118

119

120

30

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 3

Hn. 2 + 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

B. D.

Mar.

Xyl.

Cow.

Tri.

W.B.

Dr.

Pno.

Bongos

114

115

116

117

118

119

120

This musical score covers measures 121 through 125. It features a variety of instruments with specific performance instructions:

- Woodwinds:** Piccolo, Fl. 1 + 2, Ob. 1 + 2, Bsn. 1 + 2, Cl. 1, Cl. 2 + 3, B. Cl., Sop. Sax., A. Sax., T. Sax., Bari. Sax., Tpt. 1, Tpt. 2 + 3, Hn. 1 + 3, Hn. 2 + 4, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tba.
- Brass & Percussion:** Tbn. 1, Tbn. 2, B. Tbn., Euph., Tba., E. Bass, Timp., B. D., Mar., Xyl., Bongos, Tri., W.B., Dr.
- Piano:** Pno.

Dynamic markings include *f*, *mf*, *mp*, and *p*. Performance notes such as "open" and "double-time swing feel" are present. The score includes first endings for Tpt. 1 and Tpt. 2 + 3.

Picc. *ff*

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1 *ff*

Cl. 2 + 3 *ff*

B. Cl.

Sop. Sax. *ff*

A. Sax. *ff*

T. Sax. *ff*

Bari. Sax. *ff*

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 3 *mp*

Hn. 2 + 4 *mp*

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

B. D.

Mar.

Xyl.

Bongos *f* *p*

Tri.

W.B.

Dr.

Pno. *ff*

3/4 130

131

4/4

132

133

3/4

134

135

4/4

136

137

3/4

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 3

Hn. 2 + 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

B. D.

Mar.

Vibraphone

Vib.

Bongos

Tri.

W.B.

Dr.

Pno.

Musical score for measures 130-137. The score is written for a large ensemble including woodwinds, brass, percussion, and strings. The key signature is B-flat major. The time signature alternates between 3/4 and 4/4. Dynamic markings include *f*, *mp*, *mf*, *pp*, and *p*. The score features complex rhythmic patterns and melodic lines for many instruments. A specific instruction for the Trumpet 1 part in measure 137 reads "cup mute solo" with a dynamic marking of *f*. The piano part at the bottom features a consistent accompaniment pattern.

130

131

132

133

134

135

136

137

3
4

138

139

4
4

140

141

6
4

142

143

144

34

Picc. *mf*

Fl. 1 + 2 *mf*

Ob. 1 + 2 *mf*

Bsn. 1 + 2 *mf*

Cl. 1 *p* *mf* *fp*

Cl. 2 + 3 *p* *mf* *fp*

B. Cl. *p* *mf*

Sop. Sax. *mf* *fp*

A. Sax. *mf* *fp*

T. Sax.

Bari. Sax. *mf* *fp*

Tpt. 1 *mf* *mf a2 cup mute* *fp*

Tpt. 2 + 3 *mf* *fp*

Hn. 1 + 3

Hn. 2 + 4

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

B. Tbn.

Euph. *f*

Tba. *f*

E. Bass

Timp. *mp*

B. D. *p* *f* *p* *f* *p* *f*

Mar. *mp*

Vib.

Bongos *fp*

Tri.

Tom-t. *mp*

Dr.

Pno. *mp*

138

139

140

141

142

143

144

3/4

4/4

3/4

35

Picc. *ff*

Fl. 1 + 2 *f* *ff*

Ob. 1 + 2

Bsn. 1 + 2 *mp*

Cl. 1 *ff* *mp*

Cl. 2 + 3 *ff* *mp*

B. Cl. *mf mp*

Sop. Sax.

A. Sax.

T. Sax. *f* *ff*

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 3 *p* *ff*

Hn. 2 + 4 *p* *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

E. Bass *ff*

Timp.

B. D.

Mar. *p*

Vib.

Bongos *f mp*

Tri. *p*

Tom-t.

Dr.

Pno. *p*

3/4

4/4

3/4

151

4/4

152

153

36
3/4

Picc. -
 Fl. 1 + 2 -
 Ob. 1 + 2 -
 Bsn. 1 + 2 -
 Cl. 1 -
 Cl. 2 + 3 -
 B. Cl. -
 Sop. Sax. -
 A. Sax. -
 T. Sax. -
 Bari. Sax. -
 Tpt. 1 -
 Tpt. 2 + 3 -
 Hn. 1 + 3 -
 Hn. 2 + 4 -
 Tbn. 1 -
 Tbn. 2 -
 B. Tbn. -
 Euph. -
 Tba. -
 E. Bass -
 Timp. -
 B. D. -
 Mar. -
 Vib. -
 Bongos -
 Tri. -
 Tom-t. -
 Dr. -
 Pno. -

151

152

153

3
4

154

155

4
4

156

157

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 3

Hn. 2 + 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

B. D.

Mar.

Vib.

Bongos

Tri.

Tom-t.

Dr.

Pno.

154

155

156

157

Picc. *f*

Fl. 1 + 2 *f* a2 *p*

Ob. 1 + 2 *f* *p*

Bsn. 1 + 2 *mf*

Cl. 1

Cl. 2 + 3

B. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1 *mf* open

Tpt. 2 + 3 *p* open

Hn. 1 + 3 *mf* 1. solo with euphonium *p* tutti

Hn. 2 + 4 *p*

Tbn. 1

Tbn. 2

B. Tbn.

Euph. *pp* *p* *mp* tutti

Tba. *pp* *p* *mp*

E. Bass *pp* *p* *mp*

Timp.

B. D.

Mar.

Vib. *scs.*

Bongos *mp* *p*

Tri.

Tom-t.

Dr.

Pno. *6/4* *3/4*

Picc. *f* *mf* *f* *mf*

Fl. 1 + 2 *p* *ff* *p*

Ob. 1 + 2 *p* *ff* *p*

Bsn. 1 + 2 *p* *ff* *p* *f*

Cl. 1 *p* *ff* *p*

Cl. 2 + 3 *p* *ff* *p*

B. Cl. *p* *ff* *p*

Sop. Sax. *p* *ff* *p*

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

T. Sax. *p* *ff* *p* *f*

Bari. Sax. *p* *ff* *p*

Tpt. 1 *f* *mf* *f* *mf*

Tpt. 2 + 3 *f* *mf* *f* *mf*

Hn. 1 + 3 *f* *mf* *f* *mf*

Hn. 2 + 4 *f* *mf* *f* *mf*

Tbn. 1 *f* *mf* *f* *mf*

Tbn. 2 *f* *mf* *f* *mf*

B. Tbn. *f* *mf* *f* *mf*

Euph. *f* *mf* *f* *mf*

Tba. *f* *mf* *f* *mf*

E. Bass *f* *mf* *f* *mf*

Timp.

B. D.

Mar.

Vib.

Bongos

Tri.

Tom-t.

Dr. *f* *mf* *f* *mf*

Pno. *f* *mf* *f* *mf*

molto rit.

Picc.
 Fl. 1 + 2
 Ob. 1 + 2
 Bsn. 1 + 2
 Cl. 1
 Cl. 2 + 3
 B. Cl.
 Sop. Sax.
 A. Sax.
 T. Sax.
 Bari. Sax.
 Tpt. 1
 Tpt. 2 + 3
 Hn. 1 + 3
 Hn. 2 + 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tba.
 E. Bass
 Timp.
 B. D.
 Mar.
 Vib.
 Bongos
 Tri.
 Tom-t.
 Dr.
 Pno.

Glockenspiel

molto rit.

rit.

The musical score is for measures 175 through 181, in a 4/4 time signature. It includes parts for Piccolo, Flutes 1+2, Oboes 1+2, Bassoons 1+2, Clarinet 1, Clarinets 2+3, Bass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet 1, Trumpets 2+3, Horns 1+3, Horns 2+4, Trombone 1, Trombone 2, Baritone Trombone, Euphonium, Tuba, Electric Bass, Timpani, Bongos, Triangles, T-toms, Drums, and Piano. The score features various dynamics such as *pp*, *p*, *mp*, and *mf*, and includes performance instructions like "pleasant" and "harmon mute- solo". A "rit." marking is present at the beginning of the page. Measure numbers are indicated at the top and bottom of the score.

Picc. *pp*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 *pp mp pp*

Cl. 2 *pp mp pp*

Cl. 3 *pp mp*

B. Cl.

Sop. Sax. *pp mp pp pp mp pp*

A. Sax. *pp mp pp pp mp pp*

T. Sax. *pp mp pp*

Bari. Sax. *pp mp pp*

Tpt. 1 *pp mp pp* harmon mute

Tpt. 2 *pp mp pp* harmon mute *pp f pp*

Tpt. 3

Hn. 1

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

B. D.

Glock. *f*

Vib. *pp*

Bongos

Tri.

T.-t.

Dr. *p* *f*

Pno. *p* *f*

Picc. *f* *pp*
 Fl. 1 *pp* *f* *pp*
 Fl. 2 *pp* *f* *pp*
 Ob. 1 *p* *3-f* *pp*
 Ob. 2 *pp* *f* *pp*
 Bsn. 1 *pp* *mp* *pp*
 Bsn. 2 *pp* *mp* *pp*
 Cl. 1 *p* *3-f* *pp*
 Cl. 2 *p* *3-f* *pp*
 Cl. 3 *pp*
 B. Cl.
 Sop. Sax. *pp* *mp* *pp*
 A. Sax. *pp* *mp* *pp*
 T. Sax. *pp* *mp* *pp*
 Bari. Sax. *pp* *mp* *pp*
 Tpt. 1 *pp* *f* *pp*
 Tpt. 2 *pp* *f* *pp*
 Tpt. 3 *pp* *f* *pp*
 Hn. 1 *p* *f* *p*
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tba.
 E. Bass
 Timp.
 B. D.
 Glock. *pp*
 Vib.
 Bongos
 Tri. *pp*
 T.-t. *scrape*
 Dr. *with brushes*
 Pno. *p* *3-f* *p* *3-f* *p* *3-f* *p* *3-f*

This page contains the musical score for measures 196 through 200. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Bsn. 1
- Bsn. 2
- Cl. 1
- Cl. 2
- Cl. 3
- B. Cl.
- Sop. Sax.
- A. Sax.
- T. Sax.
- Bari. Sax.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Euph.
- Tba.
- E. Bass
- Timp.
- B. D.
- Glock.
- Vib.
- Bongos
- Tri.
- T.-t.
- Dr.
- Pno.

The score features various musical notations including dynamics (p, f, pp, mp), articulation (accents, slurs), and performance instructions (e.g., *pp*, *f*, *pp*, *mp*). The piano part at the bottom shows a complex rhythmic pattern with triplets and slurs.

Picc. *pp* *p* *f* *pp*
 Fl. 1 *f* *pp* *p* *f* *pp*
 Fl. 2 *p* *f* *pp*
 Ob. 1 *pp* *f* *pp*
 Ob. 2 *p* *f* *pp*
 Bsn. 1 *f* *pp* *p* *f* *pp*
 Bsn. 2 *f* *pp* *pp* *f* *pp*
 Cl. 1 *f* *pp* *p* *f* *pp*
 Cl. 2 *p* *f* *pp* *p* *f* *pp*
 Cl. 3 *p* *f* *p* *p* *f* *p*
 B. Cl. *p* *f* *pp*
 Sop. Sax. *pp* *f* *pp*
 A. Sax. *f* *pp* *pp* *f* *pp*
 T. Sax. *f* *pp* *f* *pp*
 Bari. Sax. *> pp* *pp* *mp* *pp* *pp* *mp* *pp*
 Tpt. 1 *pp* *f* *pp*
 Tpt. 2 *> pp*
 Tpt. 3
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tba.
 E. Bass
 Timp.
 B. D. Glockenspiel
 Glock. *mp* *pp* *mp*
 Vib.
 Bongos *mp* *pp* *mp*
 Tri.
 T.-t.
 Dr. *p* *f*
 Pno. *p* *f*

207 Freely ♩=80

208

209

210

211

212

213

214

Picc.

Fl. 1 *solo*
f with soul

Fl. 2

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

Glock.

Glock. *Marimba*

Vib. *ad lib bowing*

Bongos

Tri.

T.-t.

Dr.

Pno. *pp slow arpeggio*

Freely ♩=80

207 208 209 210 211 212 213 214

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

Glock.

Mar.

Vib.

Bongos

Tri.

T.-t.

Dr.

Pno.

mf

mallets

Percussion

7/8 Swaying ♩=90

2/4

7/8

225

7/8

226

227

2/4

7/8

228

7/8

229

2/4

7/8

231

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 3

Hn. 2 + 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

Glock.

Mar.

Vib.

Bongos

Perc.

T.-t.

Dr.

Pno.

224 225 226 227 228 229 230 231

7/8 232 3/4 233 7/8 234 2/4 235 3/4 236 5/8 237 7/8 238 2/4

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 3

Hn. 2 + 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

Glock.

Mar.

Vib.

Bongos

Perc.

T.-t.

Dr.

Pno.

232 233 234 235 236 237 238

2/4 239 7/8 240 3/4 241 7/8 242 2/4 243 3/4 244 5/8 245 3/4

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 3

Hn. 2 + 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

Glock.

Mar.

Vib.

Bongos

Perc.

T.-t.

Dr.

Pno.

239 240 241 242 243 244 245

51

3/4

4/4

247

3/4

248

4/4

249

3/4

250

251

253

4/4

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 3

Hn. 2 + 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

Glock.

Mar.

Vib.

Bongos

Perc.

T.-t.

Dr.

Pno.

4/4 254 5/8 255 4/4 256 257 3/4 259 260 2/4 261 262 3/4

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 3

Hn. 2 + 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

Glock.

Mar.

Vib.

Bongos

Perc.

T.-t.

Dr.

Pno.

254 255 256 257 258 259 260 261 262

2. *mp*

f 5 6 3

mp *f* 5 6

p *p* *p* *p* *p*

ff

f *f* *p* *mf*

poco accel.

The musical score is arranged in a standard orchestral layout. The top staves include Piccolo, Flutes (1+2), Oboes (1+2), Bassoons (1+2), Clarinets (1, 2+3), Bass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets (1, 2+3), Horns (1+3, 2+4), Trombones (1, 2, Baritone), Euphonium, and Tuba. The bottom staves include Electric Bass, Timpani, Glockenspiel, Maracas, Bongos, Tom-toms, Drums, and Piano. The score features various musical notations such as dynamics (mp, f, ff, p, mf), articulation (accents, slurs), and performance instructions (poco accel.).

Picc.
 Fl. 1 + 2
 Ob. 1 + 2
 Bsn. 1 + 2
 Cl. 1
 Cl. 2 + 3
 B. Cl.
 Sop. Sax.
 A. Sax.
 T. Sax.
 Bari. Sax.
 Tpt. 1
 Tpt. 2 + 3
 Hn. 1 + 3
 Hn. 2 + 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tba.
 E. Bass
 Timp.
 Glock.
 Mar.
 Vib.
 Bongos
 Tom-t.
 B. D.
 Dr.
 Pno.

Musical score for measures 277-281. The score includes parts for Piccolo, Flutes 1+2, Oboes 1+2, Bassoons 1+2, Clarinet 1, Clarinets 2+3, Bass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet 1, Trumpets 2+3, Horns 1+3, Horns 2+4, Trombone 1, Trombone 2, Baritone Trombone, Euphonium, Tuba, Electric Bass, Timpani, Glockenspiel, Maracas, Vibraphone, Bongos, Tom-toms, Bells, Drums, and Piano. The score is in 4/4 time with a key signature of two flats. Dynamics include *p*, *mf*, and *f*. Performance markings include accents, slurs, and articulation marks. The piano part features a complex rhythmic pattern with many accidentals.

Picc. Fl. 1 + 2 Ob. 1 + 2 Bsn. 1 + 2 Cl. 1 Cl. 2 + 3 B. Cl. Sop. Sax. A. Sax. T. Sax. Bari. Sax. Tpt. 1 Tpt. 2 + 3 Hn. 1 + 3 Hn. 2 + 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba. E. Bass Timp. Glock. Mar. Vib. Bongos Tom-t. B. D. Dr. Pno.

The score is divided into four measures: 282, 283, 284, and 285. Measure 282 shows the beginning of the section with various instruments. Measure 283 features a dynamic change to *f* and includes a 'Tam-tam' instruction. Measure 284 continues with complex rhythmic patterns and dynamics like *fp*. Measure 285 concludes the section with a *p* dynamic. The score includes numerous musical notations such as slurs, ties, and articulation marks.

286 Soulful ♩=84

287

288

289

290

Picc. *ff*

Fl. 1 + 2 *ff* a2

Ob. 1 + 2 *ff* a2

Bsn. 1 + 2 *ff*

Cl. 1 *ff*

Cl. 2 + 3 *ff* a2

B. Cl. *ff*

Sop. Sax. *ff*

A. Sax. *ff*

T. Sax. *ff*

Bari. Sax. *ff*

Tpt. 1 *ff* a2

Tpt. 2 + 3 *f*

Hn. 1 + 3 *ff*

Hn. 2 + 4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Euph. *f*

Tba. *ff*

E. Bass *ff*

Timp. *ff*

Glock.

Mar. Wind Chimes

Vib.

Bongos *fff*

Tom-t. *f*

T.-t. *ff*

Dr. *ff* 3

Pno.

Bass Drum impact

286

287

288

289

290

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 3

Hn. 2 + 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

Glock.

W.Ch.

Vib.

B. D. *concert* *ff*

Tom-t.

T.-t. *ff* *p* *ff*

Dr.

Pno.

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 3

Hn. 2 + 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

Glock.

W.Ch.

Vib.

B. D.

Tom-t.

T.-t.

Dr.

Pno.

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 3

Hn. 2 + 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

Glock.

W.Ch.

Vib.

B. D.

Tom-t.

T.-t.

Dr.

Pno.

mf

mf

p

ff

ff

ff

solo

solo

Ride Cymbal

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2
longing

Cl. 1

Cl. 2 + 3

B. Cl.

Sop. Sax.
mp

A. Sax.
mp

T. Sax.
longing

Bari. Sax.
mp

Tpt. 1

Tpt. 2 + 3
mp

Hn. 1 + 3
p

Hn. 2 + 4
p

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

Glock.

W.Ch.
mp

Vib.
mp

B. D.
Bongos

Perc.

T.-t.
Suspended Cymbals
p *mp*

Dr.

Pno.
p

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 3

Hn. 2 + 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

Glock.

W.Ch.

Vib.

Bongos

Perc.

Cym.

Dr.

Pno.

The musical score is arranged in a standard orchestral layout. The woodwind section includes Piccolo, Flutes 1+2, Oboes 1+2, Clarinets 1, 2+3, Bass Clarinet, Soprano, Alto, Tenor, and Baritone Saxophones. The brass section includes Trumpets 1, 2+3, Horns 1+3, 2+4, Trombones 1, 2, Baritone, and Euphonium/Tuba. The rhythm section consists of Electric Bass, Timpani, Glockenspiel, Wood Chimes, Vibraphone, Bongos, Percussion (Triangle, Cymbals, Drums), and Piano. Dynamics such as *pp*, *f*, *mp*, and *p* are indicated throughout the score. A large watermark is visible across the page.

rit.

333

334

335

336

337

338

339

340

341

4/4

63

Picc.

Fl. 1 + 2

Ob. 1

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 3

Hn. 2 + 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

Glock.

W.Ch.

Vib.

Bongos

Tri.

Cym.

Dr.

Pno.

Wood Blocks

rit.

4/4

333

334

335

336

337

338

339

340

341

VERSION 04/12/23

Picc. -

Fl. 1 + 2 -

Ob. 1 + 2 -

Bsn. 1 + 2 -

Cl. 1 -

Cl. 2 + 3 -

B. Cl. -

Sop. Sax. -

A. Sax. -

T. Sax. -

Bari. Sax. -

Tpt. 1 -

Tpt. 2 + 3 -

Hn. 1 + 3 -

Hn. 2 + 4 -

Tbn. 1 -

Tbn. 2 -

B. Tbn. -

Euph. -

Tba. -

E. Bass -

Timp. -

Glock. -

W.Ch. -

Vib. -

Bongos -

Tri. -

W.B. -

Dr. -

Pno. -

8^{va}

f with an alluring energy

p

pp

pp tutti

pp

pp

mp

mp

mp

Marimba

mf

p \leftarrow *mf*

soft mallets

p

342 343 344 345 346 347 348 349 350

Picc.
 Fl. 1 + 2
 Ob. 1 + 2
 Bsn. 1 + 2
 Cl. 1
 Cl. 2 + 3
 B. Cl.
 Sop. Sax.
 A. Sax.
 T. Sax.
 Bari. Sax.
 Tpt. 1
 Tpt. 2 + 3
 Hn. 1 + 3
 Hn. 2 + 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tba.
 E. Bass
 Timp.
 Glock.
 Mar.
 Vib.
 Bongos
 Tri.
 W.B.
 Dr.
 Pno.

Musical score for measures 351-358. The score includes parts for Piccolo, Flutes 1+2, Oboes 1+2, Bassoons 1+2, Clarinets 1, 2+3, Bass Clarinet, Soprano, Alto, Tenor, and Baritone Saxophones, Trumpets 1, 2+3, Horns 1+3, 2+4, Trombones 1, 2, Baritone, Euphonium, Tuba, Electric Bass, Timpani, Glockenspiel, Maracas, Vibraphone, Bongos, Triangle, Wood Blocks, Drums, and Piano. The score features various musical notations such as triplets, slurs, and dynamic markings like *mf*, *pp*, and *mp*. Performance instructions include *tutti* and *stop mute*.

Picc.
 Fl. 1 + 2
 Ob. 1 + 2
 Bsn. 1 + 2
 Cl. 1
 Cl. 2 + 3
 B. Cl.
 Sop. Sax.
 A. Sax.
 T. Sax.
 Bari. Sax.
 Tpt. 1
 Tpt. 2 + 3
 Hn. 1 + 3
 Hn. 2 + 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tba.
 E. Bass
 Timp.
 Glock.
 Mar.
 Vib.
 Bongos
 Tri.
 W.B.
 Dr.
 Pno.

Picc.
 Fl. 1 + 2
 Ob. 1 + 2
 Bsn. 1 + 2
 Cl. 1
 Cl. 2 + 3
 B. Cl.
 Sop. Sax.
 A. Sax.
 T. Sax.
 Bari. Sax.
 Tpt. 1
 Tpt. 2 + 3
 Hn. 1 + 3
 Hn. 2 + 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tba.
 E. Bass
 Timp.
 Glock.
 Mar.
 Vib.
 Bongos
 Tri.
 W.B.
 Dr.
 Pno.

Musical score for measures 367-373. The score includes parts for Piccolo, Flutes 1+2, Oboes 1+2, Bassoons 1+2, Clarinets 1, 2+3, Bass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets 1, 2+3, Horns 1+3, Horns 2+4, Trombones 1, 2, Baritone Trombone, Euphonium, Tuba, Electric Bass, Timpani, Glockenspiel, Maracas, Vibraphone, Bongos, Triangles, Wood Blocks, and Drums. The score features various dynamics such as *f*, *ff*, *p*, and *fz*, and includes performance instructions like *open* and *ff*. The key signature is one sharp (F#) and the time signature is 4/4.

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 3

Hn. 2 + 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

Glock.

Mar.

Vib.

Bongos

Tri.

W.B.

Dr.

Pno.

f

mp

mf

f

mp

mf

f

mp

mf

f

mp

p

mf

mf

374

375

376

377

378

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 3

Hn. 2 + 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

Glock.

Mar.

Anv.

Bongos

Tri.

W.B.

Dr.

Pno.

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 3

Hn. 2 + 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

Glock.

Mar.

Anv.

Bongos

Tri.

W.B.

Dr.

Pno.

387 388 389 390 391 392

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 3

Hn. 2 + 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

Glock.

Mar.

Anv.

Bongos

Tri.

W.B.

Dr.

Pno.

393 394 395 396

Picc.
 Fl. 1 + 2
 Ob. 1 + 2
 Bsn. 1 + 2
 Cl. 1
 Cl. 2 + 3
 B. Cl.
 Sop. Sax.
 A. Sax.
 T. Sax.
 Bari. Sax.
 Tpt. 1
 Tpt. 2 + 3
 Hn. 1 + 3
 Hn. 2 + 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tba.
 E. Bass
 Timp.
 Glock.
 Mar.
 Anv.
 Bongos
 Tri.
 W.B.
 Dr.
 Pno.

Picc.
 Fl. 1 + 2
 Ob. 1 + 2
 Bsn. 1 + 2
 Cl. 1
 Cl. 2 + 3
 B. Cl.
 Sop. Sax.
 A. Sax.
 T. Sax.
 Bari. Sax.
 Tpt. 1
 Tpt. 2 + 3
 Hn. 1 + 3
 Hn. 2 + 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tba.
 E. Bass
 Timp.
 Glock.
 Mar.
 Vib.
 Bongos
 B. D.
 W.B.
 Dr.
 Pno.

Musical score for measures 404-408. The score includes parts for Piccolo, Flutes (1+2), Oboes (1+2), Bassoons (1+2), Clarinets (1, 2+3), Bass Clarinet, Saxophones (Soprano, Alto, Tenor, Baritone), Trumpets (1, 2+3), Horns (1+3, 2+4), Trombones (1, 2), Baritone Trombone, Euphonium, Tuba, Electric Bass, Timpani, Glockenspiel, Maracas, Vibraphone, Bongos, Bongo Drum, Wood Block, Drums, and Piano. The score features various dynamics such as *mf*, *fp*, and *f*, and includes articulation marks like accents and slurs. The piano part is marked *mf*.

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 3

Hn. 2 + 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

Glock.

Mar.

Vib.

Bongos

B. D.

W.B.

Dr.

Pno.

TIME

f

mf

fp

p

dry

4

Picc. *f bright*

Fl. 1 + 2 *f bright*

Ob. 1 + 2 *f bright*

Bsn. 1 + 2 *mf*

Cl. 1 *f bright*

Cl. 2 + 3 *f bright*

B. Cl. *mf*

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax. *mf*

Tpt. 1

Tpt. 2 + 3 *a2 a2*

Hn. 1 + 3 *fp f f mf*

Hn. 2 + 4 *fp f f mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tba. *mf*

E. Bass *mf*

Timp. *mf*

Glock. *f*

Mar. *f*

Vib.

Bongos

B. D. Triangle

W.B.

Dr. *4*

Pno. *mf*

Picc. *fp*
 Fl. 1 + 2 *fp*
 Ob. 1 + 2 *fp*
 Bsn. 1 + 2 *f*
 Cl. 1 *fp*
 Cl. 2 + 3 *fp*
 B. Cl.
 Sop. Sax.
 A. Sax. *f*
 T. Sax. *f*
 Bari. Sax. *f*
 Tpt. 1 *mf* harmon mute
 Tpt. 2 + 3 *mf* harmon mute
 Hn. 1 + 3
 Hn. 2 + 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tba.
 E. Bass
 Timp.
 Glock.
 Mar.
 Vib.
 Bongos
 Tri.
 W.B.
 Dr.
 Pno.

Picc. *fp*
 Fl. 1 + 2 *fp*
 Ob. 1 + 2 *fp*
 Bsn. 1 + 2
 Cl. 1 *fp*
 Cl. 2 + 3 *fp*
 B. Cl.
 Sop. Sax.
 A. Sax.
 T. Sax.
 Bari. Sax.
 Tpt. 1 open
 Tpt. 2 + 3 open 1.
 Hn. 1 + 3
 Hn. 2 + 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tba.
 E. Bass
 Timp.
 Glock.
 Mar.
 Vib.
 Bongos
 Tri.
 W.B.
 Dr.
 Pno.

Picc.
 Fl. 1 + 2
 Ob. 1 + 2
 Bsn. 1 + 2
 Cl. 1
 Cl. 2 + 3
 B. Cl.
 Sop. Sax.
 A. Sax.
 T. Sax.
 Bari. Sax.
 Tpt. 1
 Tpt. 2 + 3
 Hn. 1 + 3
 Hn. 2 + 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tba.
 E. Bass
 Timp.
 Glock.
 Mar.
 Vib.
 Bongos
 Tri.
 W.B.
 Dr.
 Pno.

This musical score page contains 25 staves for various instruments. The measures are numbered 437 through 443. The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo). It features complex rhythmic patterns, including triplets and sixteenth notes, and articulation marks like accents and slurs. The woodwind section (Piccolo, Flutes, Oboes, Bassoons, Clarinets, Saxophones) and brass section (Trumpets, Horns, Trombones, Euphonium, Tuba) play melodic and harmonic lines. The percussion section (Timpani, Glockenspiel, Maracas, Bongos, Triangle, Wood Block, Drums) provides a rhythmic foundation. The piano part (Piano) provides harmonic support.

Picc.
 Fl. 1 + 2
 Ob. 1 + 2
 Bsn. 1 + 2
 Cl. 1
 Cl. 2 + 3
 B. Cl.
 Sop. Sax.
 A. Sax.
 T. Sax.
 Bari. Sax.
 Tpt. 1
 Tpt. 2 + 3
 Hn. 1 + 3
 Hn. 2 + 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tba.
 E. Bass
 Timp.
 Glock.
 Mar.
 Vib.
 Bongos
 Tri.
 W.B.
 Dr.
 Pno.

Musical score for measures 444-450. The score includes parts for Picc., Fl. 1 + 2, Ob. 1 + 2, Bsn. 1 + 2, Cl. 1, Cl. 2 + 3, B. Cl., Sop. Sax., A. Sax., T. Sax., Bari. Sax., Tpt. 1, Tpt. 2 + 3, Hn. 1 + 3, Hn. 2 + 4, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tba., E. Bass, Timp., Glock., Mar., Vib., Bongos, Tri., W.B., Dr., and Pno. The score features various musical notations such as dynamics (e.g., *fp*), articulation (accents), and performance instructions (e.g., *a2*, *1.*).

451

452

453

454

455

456

457

80

Picc. *mp* *ff steady*

Fl. 1 + 2 *mp* *ff steady*

Ob. 1 + 2 *mp* *ff steady*

Bsn. 1 + 2 *mp* *ff steady*

Cl. 1 *mp* *ff steady*

Cl. 2 + 3 *mp* *ff steady*

B. Cl. *mp* *ff*

Sop. Sax. *ff*

A. Sax. *ff*

T. Sax. *ff*

Bari. Sax. *ff*

Tpt. 1 *ff*

Tpt. 2 + 3 *ff*

Hn. 1 + 3 *ff*

Hn. 2 + 4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

E. Bass *ff*

Timp. *p* *ff*

Glock. *ff*

Mar. *ff*

Vib. *mp* *ff*

Bongos *fp* *f*

Tri. *f* *mf*

W.B. *ff*

Dr. *ff*

Pno. *ff*

451

452

453

454

455

456

457

Picc.
 Fl. 1 + 2
 Ob. 1 + 2
 Bsn. 1 + 2
 Cl. 1
 Cl. 2 + 3
 B. Cl.
 Sop. Sax.
 A. Sax.
 T. Sax.
 Bari. Sax.
 Tpt. 1
 Tpt. 2 + 3
 Hn. 1 + 3
 Hn. 2 + 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tba.
 E. Bass
 Timp.
 Glock.
 Tri.
 Vib.
 Bongos
 Tamb.
 Anv.
 Dr.
 Pno.

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 3

Hn. 2 + 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

Glock.

Tri.

Vib.

Bongos

Tamb.

Anv.

Dr.

Pno.

Whip

Marimba

Brake Drum

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes 1+2, Oboes 1+2, Bassoons 1+2, Clarinets 1, 2+3, Bass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets 1, 2+3, Horns 1+3, Horns 2+4, Trombones 1, 2, Baritone, and Euphonium/Tuba. The string section includes Electric Bass, Timpani, Glockenspiel, Triangle, Vibraphone, Bongos, Tambourine, Anvil, and Drums. The piano part is at the bottom. The score is divided into four measures, with measure numbers 463, 464, 465, and 466 printed at the top and bottom of the page. A large watermark is visible across the score.

molto rit.

467

468

469

470

83

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 3

Hn. 2 + 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

Whip

Mar.

Vib.

Br.D.

B. D.

Anv.

Dr.

Pno.

ff frantic

ff frantic

ff frantic

ff

ff rapid

ff rapid

ff

ff rapid

ff rapid

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff rapid

with grit

with grit

with grit

with grit

with grit

with grit

with grit

with grit

with grit

with grit

467

468

469

470

VERSION 04/12/23

OPTIONAL DRUMSET SOLO

471 472 473 474

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 3

Hn. 2 + 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

E. Bass

Timp.

Whip

Mar.

Vib.

Br.D.

B. D.

Anv.

Dr.

Pno.

out of time

3

fff

Optional Drum Solo

471 472 473 474

475

Powerful $\text{♩} = 72$

476

477

478

479

molto rit.

Picc.
 Fl. 1 + 2
 Ob. 1 + 2
 Bsn. 1 + 2
 Cl. 1
 Cl. 2 + 3
 B. Cl.
 Sop. Sax.
 A. Sax.
 T. Sax.
 Bari. Sax.
 Tpt. 1
 Tpt. 2 + 3
 Hn. 1 + 3
 Hn. 2 + 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tba.
 E. Bass
 Timp.
 Glock.
 Mar.
 Vib.
 Br.D.
 B. D.
 Anv.
 Dr.
 Pno.

475 *ff*
476 *ff*
477 *ff*
478 *ff*
479 *ff*

heavy a2
heavy
heavy
heavy a2
heavy
heavy
heavy
heavy
heavy a2
heavy
heavy
heavy
heavy
heavy
heavy
heavy
with heat
with heat
with heat
with heat
heavy
with heat
fp
 Glockenspiel
 Bongos
ff
ff
ff
ff
ff
 $\text{♩} = 72$
molto rit.
pp