

JUMPCUT/LONGSHOT

for concert band

Robert Laidlow (2019)

Instrumentation

Piccolo

Flutes 1 & 2

Oboe

Eb Clarinet

Bb Clarinets 1, 2 & 3

Bb Bass Clarinet

Bassoon

Alto Saxophones 1 & 2

Tenor Saxophone 1 & 2

Baritone Saxophone

4 Horns in F

4 Trumpets in Bb

2 Tenor Trombones

1 Bass Trombone

Euphonium

Tuba

3 Percussionists (Percussion 3 to set up in middle of section):

Percussion 1

- Vibraphone
- Cabasa
- Corrugated metal (to be struck with hammer)
- Free-standing bass drum

Percussion 2

- Drum kit
 - Kick drum
 - Snare drum
 - Suspended crash cymbal
 - Suspended splash/small crash cymbal
 - Floor tom/large tom
 - Cowbell
 - Congas
- Corrugated metal (to be struck with hammer)
- Xylophone

Percussion 3

- Corrugated metal (to be struck with hammer)
- Xylophone
- Timpani
- Free-standing floor tom/large drum
- Cabasa

(Shared percussion instruments)

- Cabasa [1, 3]
- Metal [1, 2, 3]
- Xylophone [2, 3]

TRANSPOSING SCORE

Duration: c. 14”

This piece was commissioned by Making Music UK, as part of their 2018/2019 “Adopt-A-Composer” Programme. It was written in collaboration with the Southampton Concert Wind Band, who premiered the piece on May 18th, 2019 at the Chapel of the Royal Victoria Country Park, Southampton. The premiere performance was recorded for broadcast on BBC Radio 3.

Performance Note

- “X” time signatures indicate that the conductor should stop conducting and allow the band to play material freely. The conductor should begin beating again after approximately the indicated amount of time has passed.
- Where musicians are instructed to freely play scales, it should be ensured in rehearsal that they do not cover too much of their instrument’s range, nor become altogether too loud, too early in the passage. There should always be a sense of contour and direction to the sound, even when material is free.
- Where notes are marked “air sound only”, musicians are free to finger other notes than those notated if it produces a louder or more effective sound.

Programme Note

Jump cut: a sudden, often jarring, cut from one shot or scene to another without intervening devices; an abrupt transition (as in a narrative)

Long shot: a cinematic shot that shows the entire object or set, often at an extremely wide angle

Cinematic editing is a fascinating art, often forgotten behind the more instantly relatable acting, directing or photography. In many films, editing is more than simply moving from one scene to another but is an important tool used to manipulate an audience’s sense of time and narrative. In some cases, the editing of the film is actually the focus, with other elements serving to increase its effectiveness. While creating this work with Southampton Concert Wind Band, I became increasingly interested in how some of these thoughts and approaches might effectively be mapped onto music.

The piece is roughly divided into two halves, though it uses exactly the same material throughout. The second half (the *long shot*) exists as one unbroken stream of music for the entire band without cuts or pauses (this continual motion is known as a *long take* in editing). Throughout this, four distinct musical ideas are woven together simultaneously. In this way it is a long shot not only because it shows the entire band, but also because it features all of the piece’s musical material simultaneously.

The first half (the *jump cut*) again uses these four distinct musical ideas, but this time starkly juxtaposed with one another. Every note in the first half comes from somewhere in the second half, but the way that the ideas are presented creates an entirely new context. Where the second half is intricate, the *jump cut* is bold, aggressive and surprising. Through this, I hope to present the structure of music as an exciting and engaging object, rather than a skeleton into which more compelling ideas are poured.

I am very grateful to Making Music UK for facilitating this collaboration with SCWB. A huge number of ideas, suggestions and improvements came from the band members and were part of the composition from the very beginning. Their experience and interests, combined with my own compositional ideas, have resulted in an entirely unique creative process.

JUMPCUT/LONGSHOT

Full Transposing Score

Robert Laidlow

This work was developed for Southampton Concert Wind Band, as part of the Adopt a Composer scheme, funded by the PRS Foundation and the Philip and Dorothy Green Music Trust, and run by Making Music, in partnership with Sound and Music and BBC Radio 3

Turbulent, $\text{♩} = \text{c.84}$

Piccolo
Fl. 1 & 2
Oboe
Clarinet in E♭
Clarinet in B♭ 1
Clarinet in B♭ 2 & 3
Bass Clarinet in B♭
Bassoon
Alto Saxophone 1 & 2
Ten. Sax. 1 & 2
Baritone Saxophone

Horn in F 1 & 3
Horn in F 2 & 4
Trumpet in B♭ 1 & 2
Trumpet in B♭ 3 & 4
Trombone 1 & 2
Bass Trombone
Euphonium
Tuba

Turbulent, $\text{♩} = \text{c.84}$

Soft mallets

Vibraphone
Drum Set
Corrugated Metal

rall. (♩ = 60) **A A Tempo, ♩ = c.84**

Picc. Fl. 1 & 2 Ob. E♭ Cl. Cl. 1 Cl. 2 & 3 B. Cl. Bsn. Alto Sax. 1 & 2 Ten. Sax. 1 & 2 B. Sax.

10 non-solo tutti ff ff

1st desk only f, glittering tutti f

mf mf, resolute solo f, glittering f

p p p p p p p p p p p p

f, glittering f, glittering

mf f f f f f f f f f f f

f f f f f f f f f f f f

ff ff

Hn. 1 & 3 Hn. 2 & 4 Tpt. 1 & 2 Tpt. 3 & 4 Tbn. 1 & 2 B. Tbn. Euph. Tba.

+ + + + + + + +

p fp p p p p p p

mf con sord (straight) con sord (straight) con sord (straight) senza sord mf ff ff

f f f f f f f f

ff ff ff ff ff ff ff ff

ff ff ff ff ff ff ff ff

with plungers with plungers con sord (straight) con sord (straight)

ff ff ff ff ff ff ff ff

ff ff ff ff ff ff ff ff

ff ff ff ff ff ff ff ff

rall. (♩ = 60) **A A Tempo, ♩ = c.84**

Vib. Dr. Xyl.

f p ff

(low conga) with drum stick, always (high conga) To Cab.

mf mp f

To Timp. Timpani

ff fp

18 **B** ♩ = 60 accel.

Picc. -

Fl. 1 & 2 -

Ob. -

E♭ Cl. -

Cl. 1 -

Cl. 2 & 3 -

B. Cl. -

Bsn. *ff* -

Alto Sax. 1 & 2 -

Ten. Sax. 1 & 2 *p* -

B. Sax. *ff* - *p*

Hn. 1 & 3 -

Hn. 2 & 4 -

Tpt. 1 & 2 *fp* - *f* Harmon mute, fluctuate wah-wah -

Tpt. 3 & 4 -

Tbn. 1 & 2 *p* -

B. Tbn. -

Euph. *mf*, resolute -

Tba. -

B ♩ = 60 accel.

Vib. -

Dr. *ff* circles w/ brushes - *mf* To Xyl.

Timp. *ff*

Cabasa

C ♩ = 120

Restrained, ♩ = c.80

Picc.

Fl. 1 & 2
mf, tuneful

Ob.

E♭ Cl.

Cl. 1
mf, resolute

Cl. 2 & 3

B. Cl.

Bsn.

B. Sax.

Hn. 1 & 3

Hn. 2 & 4

Tbn. 1
Harmon mute, stem in
p *mf*

Tbn. 2
Harmon mute, stem in
p *mf*

B. Tbn.
Harmon mute, stem in
p *mf*

Euph.

Tba.
mf

C ♩ = 120

Restrained, ♩ = c.80

Cab.

Dr.
w/ stick
mp

Timp.

33

Picc.

Fl. 1 & 2

Ob.

Eb Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

Bsn.

B. Sax.

Hn. 1 & 3

p

p + *mf*, warm

Hn. 2 & 4

p + *mf*, warm

Harmon mute, fluctuate wah-wah

Tpt. 1

fp

f

fp

f

Harmon mute, fluctuate wah-wah

Tpt. 2

Harmon mute, fluctuate wah-wah

fp

f

Tpt. 3

fp

f

Tbn. 1

p

mf

p, warm

mf

Tbn. 2

p

mf

p, warm

mf

B. Tbn.

p

mf

p, warm

mf

Euph.

mf, warm

Tba.

p

mf, warm

Cab.

Dr.

Xylophone Hard mallet

f

p 3 *f*

39

D

accel.

Picc.

Fl. 1 & 2

Ob.

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

Bsn.

Alto Sax. 1 & 2

Ten. Sax. 1 & 2

B. Sax.

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Harmon mute, stem in

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cab.

Dr.

Xyl.

D

accel.

f

f

46 ♩ = 120

Picc.

Fl. 1 & 2 *mp, floating*

Ob.

E♭ Cl. *p*

Cl. 1

Cl. 2 & 3

B. Cl.

Bsn.

Alto Sax. 1 & 2

Ten. Sax. 1 & 2

B. Sax.

This section of the musical score covers measures 46 to the end of the page. It includes parts for Piccolo, Flutes 1 & 2 (with dynamic instructions 'mp, floating'), Oboe, Eb Clarinet (with dynamic 'p'), Clarinets 1 & 2, Bassoon, Alto Saxophones 1 & 2, Tenor Saxophones 1 & 2, Bass Saxophone, Horns 1 & 3, Horns 2 & 4, Trombones 1 & 2, Trombones 3 & 4, Bass Trombone, Euphonium, and Tuba. The music consists primarily of sustained notes and occasional rhythmic patterns.

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2 *con sord (straight)*
ff

Tpt. 3 & 4 *con sord (straight)*
mf → *ff*

B. Tbn.

Euph.

Tba.

This section continues from measure 46. It features Trombones 1 & 2 playing eighth-note patterns with dynamics 'con sord (straight)' and 'ff'. Trombones 3 & 4 enter with a similar pattern at 'mf' followed by 'ff'. The Bass Trombone, Euphonium, and Tuba are also present but mostly silent.

♩ = 120
To Metal

Cab. *f, mechanical*

Dr. *f, mechanical*

Xyl. *mf* → *ff* *f, mechanical*

Metal w/ hammer

The final section of the page shows the Percussion section (Cabinet, Drum, Xylophone) performing a rhythmic pattern. The Cabinet part uses mallets ('Metal w/ hammer') and has dynamics 'f, mechanical'. The Drum part also has 'f, mechanical' dynamics. The Xylophone part features a dynamic transition from 'mf' to 'ff' followed by 'f, mechanical'.

54 **E**

Picc. -

Fl. 1 & 2 -

Ob. -

E♭ Cl. -

Cl. 1 -

Cl. 2 & 3 -

B. Cl. -

Bsn. -

Alto Sax. 1 & 2 -

Ten. Sax. 1 & 2 -

B. Sax. -

Hn. 1 & 3 -

Hn. 2 & 4 -

Tpt. 1 & 2 -

con sord (straight)

Tbn. 1 & 2 -

con sord (straight)

B. Tbn. -

Euph. -

Tba. -

E

Metal -

Dr. -

Xyl. -

mf, glittering

mf, glittering

mf, glittering

mf, 3

f pp

mf

mf

mf

mf

mf

f mf

f mf

f

con sord (straight)

f pp

con sord (straight)

f pp

con sord (straight)

f pp

ff

p

To Timp.

mf, glittering

61 **F** Non-conducted, c. 10-15 seconds Suddenly cut off, $\text{♩} = 80$

Picc. X

Fl. 1 & 2 X

Ob. X

E♭ Cl. X

Cl. 1 X

Cl. 2 & 3 X

B. Cl. X

Bsn. X

Alto Sax. 1 & 2 X

Ten. Sax. 1 & 2 X

B. Sax. X

Hn. 1 & 3 X

Hn. 2 & 4 X

Tpt. 1 & 2 X

Tpt. 3 & 4 X

Tbn. 1 & 2 X

B. Tbn. X

Euph. X

Tba.
 one player only
 play repeated ascending scales, each time starting and ending on a higher note than the last
 molto crescendo e molto accelerando every time

[F] Non-conducted, c. 10-15 seconds Suddenly cut off, $\text{♩} = 80$

Metal X
 ff

Dr. X
 ff

Timpani Timpani

Timp. X pp

con sord

p

con sord

p

con sord - Harmon or plunger

p

con sord - Harmon or plunger

p senza sord

p

senza sord

p

(cowbell)

f

63 [G] Non-conducted, c. 15-20 seconds

 $\text{♩} = 80$

Picc. X

Fl. 1 & 2 X

Ob. X

E♭ Cl. X

Cl. 1 X

Cl. 2 & 3 X

B. Cl. X

Bsn. X

Alto Sax. 1 & 2 X

Ten. Sax. 1 & 2 X

B. Sax. X

Hn. 1 & 3 X

Hn. 2 & 4 X

Tpt. 1 & 2 X

Tpt. 3 & 4 X

Tbn. 1 & 2 X

B. Tbn. X

Euph. X

Tba. X

all players
play repeated ascending scales, each time starting and ending on a higher note than the last
molto crescendo e molto accelerando every time

[G] Non-conducted, c. 15-20 seconds

 $\text{♩} = 80$

Metal X

Dr. X

Timp. X

65 **H** Non-conducted, c. 20 seconds

Picc. X

Fl. 1 & 2 X

Ob. X

Eb Cl. X

Cl. 1 X

Cl. 2 & 3 X

B. Cl. X *molto crescendo e molto accelerando every time*

Bsn. X *molto crescendo e molto accelerando every time*

Alto Sax. 1 & 2 X

Ten. Sax. 1 & 2 X

B. Sax. X

Hn. 1 & 3 X

Hn. 2 & 4 X

Tpt. 1 & 2 X

Tpt. 3 & 4 X

Tbn. 1 & 2 X

B. Tbn. X

Euph. X *molto crescendo e molto accelerando every time*

Tba. X *molto crescendo e molto accelerando every time*

H Non-conducted, c. 20 seconds
To Vib.

Metal X *ff*

Dr. X *ff*

Timp. X *mp*

play repeated ascending scales, each time starting and ending on a higher note than the last

etc

play repeated ascending scales, each time starting and ending on a higher note than the last

etc

play repeated ascending scales, each time starting and ending on a higher note than the last

etc

Unadorned, $\text{♩} = 80$
poco accel.

66

Picc.
Fl. 1 & 2
Ob.
E♭ Cl.
Cl. 1
Cl. 2 & 3
B. Cl.
Bsn.
Alto Sax. 1 & 2
Ten. Sax. 2
B. Sax.
Hn. 1 & 3
Hn. 2 & 4
Tpt. 1 & 2
Tpt. 3 & 4
Tbn. 1 & 2
B. Tbn.
Euph.
Tba.

poco rall.

Unadorned, $\text{♩} = 80$

**Vibraphone
Soft mallets
poco accel.**

Vib.
Dr.
Timp.

poco rall.

71 $\text{♩} = 80$

Picc.

Fl. 1 & 2

Ob.

E♭ Cl.

Cl. 1 f

Cl. 2 & 3

B. Cl.

Bsn.

Alto Sax. 1 & 2 fp fp fp

Ten. Sax. 1 & 2 mf f

B. Sax.

Hn. 1 & 3 fp $+$ mf $+$ mf

(senza sord)

Hn. 2 & 4 $+$ mf $+$ mf

(senza sord)

Tpt. 1 & 2 mf $zzzzzzzz$ mf $zzzzzzzz$

Tpt. 3 & 4 mf $zzzzzzzz$ mf $zzzzzzzz$

Tbn. 1 & 2 mf mf

B. Tbn. mf mf

Euph.

Tba. mf , resolute f f

$\text{♩} = 80$

Vib. f

To Bass Drum

Dr. f f

Timpani f

Detailed description: This page contains two systems of musical notation. The top system spans measures 71 to approximately 75. It includes parts for Piccolo, Flutes 1 & 2, Oboe, Eb Clarinet, Clarinet 1 (f), Clarinet 2 & 3, Bassoon, Alto Saxophone 1 & 2 (fp), Tenor Saxophone 1 & 2 (mf, f), Bass Saxophone, Horn 1 & 3 (fp, +, mf, +, mf), Horn 2 & 4 (+, mf, +, mf), Trombones 1 & 2 (mf, zzzz, mf, zzzz), Trombones 3 & 4 (mf, zzzz, mf, zzzz), Bass Trombone 1 & 2 (mf, mf), Bass Trombone 2 (mf, mf), Euphonium, and Tuba (mf, resolute, f, f). Measure 75 concludes with a dynamic f and a fermata. The bottom system begins at measure 76 and continues. It features parts for Vibraphone (f), Drum (To Bass Drum, f), and Timpani (f).

I Non-conducted, c. 25 seconds

76

Picc. X

Fl. 1 & 2 X

Ob. X

E♭ Cl. X

Cl. 1 X

Cl. 2 & 3 X play repeated ascending scales, each time starting and ending on a higher note than the last
molto crescendo e molto accelerando every time

B. Cl. X play repeated ascending scales, each time starting and ending on a higher note than the last
molto crescendo e molto accelerando every time

Bsn. X play repeated ascending scales, each time starting and ending on a higher note than the last
molto crescendo e molto accelerando every time

Alto Sax. 1 & 2 X play repeated ascending scales, each time starting and ending on a higher note than the last
molto crescendo e molto accelerando every time

Ten. Sax. 1 & 2 X play repeated ascending scales, each time starting and ending on a higher note than the last
molto crescendo e molto accelerando every time

B. Sax. X play repeated ascending scales, each time starting and ending on a higher note than the last
molto crescendo e molto accelerando every time

Hn. 1 & 3 X

Hn. 2 & 4 X

Tpt. 1 & 2 X

Tpt. 3 & 4 X

Tbn. 1 & 2 X

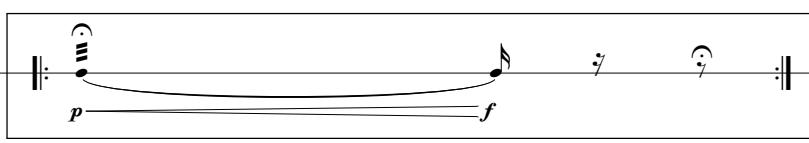
B. Tbn. X play repeated ascending scales, each time starting and ending on a higher note than the last
molto crescendo e molto accelerando every time

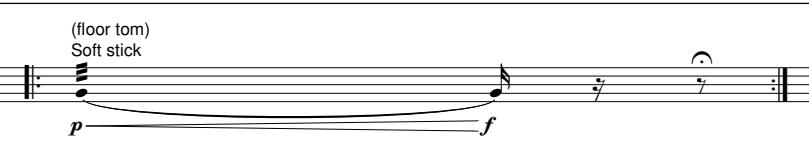
Euph. X play repeated ascending scales, each time starting and ending on a higher note than the last
molto crescendo e molto accelerando every time

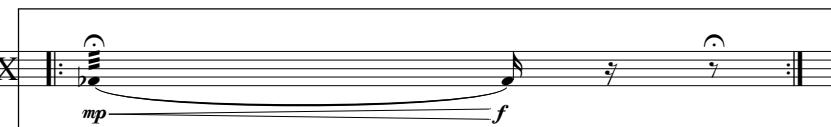
Tba. X play repeated ascending scales, each time starting and ending on a higher note than the last
molto crescendo e molto accelerando every time

I Non-conducted, c. 25 seconds

Bass Drum

B. D. X *ff* 

Dr. X *ff* 

Timpani X *mp* 

15

J

Turbulent, $\text{♩} = 80$

Picc.

Fl. 1 & 2

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Sax. 1 & 2

Ten. Sax. 1 & 2

B. Sax.

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tpt. 3 & 4

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

K ($\text{♩} = \text{c. } 53$)

$\leftarrow \text{♩} = \text{♩} \rightarrow$

← ♩ = ♩ →
(♩ = 80) poco accel. Slightly Faster, ♩ = c. 92

Picc.

Fl. 1 & 2

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

Bsn.

Alto Sax. 1 & 2

Ten. Sax. 1 & 2

B. Sax.

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tpt. 3 & 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

B. D.

Dr.

F. T.

mp, resolute

fp — fp — f

senza sord.

mf — f

senza sord.

fp — fp —

senza sord.

fp — f

senza sord.

fp — f

senza sord.

fp — f

fp — f

fp — f

fp — f

drum stick (one hand)

f, accelerate rhythm soft stick (other hand)

90 L

Picc. -

Fl. 1 & 2 -

Ob. -

E♭ Cl. -

Cl. 1 -

Cl. 2 & 3 -

B. Cl. -

Bsn. -

Alto Sax. 1 & 2 -

Ten. Sax. 1 & 2 -

B. Sax. -

Hn. 1 & 3 -

Hn. 2 & 4 -

Tpt. 1 & 2 -

Tpt. 3 -

Tpt. 4 -

Tbn. 1 -

Tbn. 2 -

B. Tbn. -

Euph. -

Tba. -

B. D. -

Dr. -

F. T. -

To Vib.

ff

Metal w/ hammer

To Cab.

Cabasa

f

p

f

M Non-conducted, free

18

Play freely and independently

Picc. X f

Fl. 1 & 2 X f

Ob. X f

E♭ Cl. X f

Cl. 1 X f

Cl. 2 & 3 X f

B. Cl. X f

Bsn. X f

Alto Sax. 1 & 2 X

Ten. Sax. 1 & 2 X

B. Sax. X

Hn. 1 & 3 X

Hn. 2 & 4 X

Play freely and independently

Tpt. 1 & 2 X f

Tpt. 3 & 4 X

Tbn. 1 & 2 X

B. Tbn. X

Euph. X

Tba. X

M Non-conducted, free

Vibraphone
on cue

mf

B. D. X

Dr. X

Cab. X ♫ ♫

This score page contains ten staves of musical notation for various instruments. The top half (measures 98-117) consists of woodwind and brass parts: Piccolo, Flutes, Oboe, Eb Clarinet, Clarinet 1, Clarinet 2 & 3, Bassoon, Alto Saxophone, Tenor Saxophone, Bass Clarinet, Horn 1 & 3, Horn 2 & 4, Trombones 1 & 2, Trombones 3 & 4, and Tuba. The bottom half (measures 118-127) includes Percussion (Bass Drum, Snare Drum, Cabasa) and Vibraphone. The music is marked with dynamics like 'f' and 'mf', and performance instructions like 'Play freely and independently' and 'on cue'.

N Expanding, $\text{♩} = 92$

101

Picc.

Fl. 1 & 2

Ob.

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

Bsn.

Alto Sax. 1 & 2

Ten. Sax. 1 & 2

B. Sax.

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tpt. 3 & 4

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

N Expanding, $\text{♩} = 92$

To B.D.

Vib.

Dr.

Cab.

ff

pp

f

f

To Timp.

Timpani

f

$f\text{p}$

O Non-conducted, on cue from conductor

Play repeated ascending scales, each time starting and ending on a higher note than the last enter when cued (clockdial motion, beginning with solo picc.)

play repeated ascending scales

20

106

Picc. molto crescendo e molto accelerando every time etc.

Fl. 1 & 2

Ob.

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

Bsn.

Alto Sax. 1 & 2

Ten. Sax. 1 & 2

B. Sax.

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tpt. 3 & 4

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

O Non-conducted, on cue from conductor

Vib.

Dr.

Timpani.

Hugely increase speed, range and volume

108

Picc.

Fl. 1 & 2

Ob.

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

Bsn.

Alto Sax. 1 & 2

Ten. Sax. 1 & 2

B. Sax.

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tpt. 3 & 4

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

Hugely increase speed, range and volume

Bass Drum

B. D.

Dr.

Timp.

P Dramatic, ♩ = 92

109

This section of the musical score covers measures 109 through 110. The instrumentation includes Picc., Fl. 1 & 2, Ob., Eb Cl., Cl. 1, Cl. 2 & 3, B. Cl., Bsn., Alto Sax. 1 & 2, Ten. Sax. 1 & 2, and B. Sax. The music consists of two staves. In measure 109, the woodwind section (Picc., Flutes, Oboe, Bassoon) plays sustained notes. The brass section (Eb Clarinet, Clarinets 1 & 2, Bassoon, Alto Saxophones 1 & 2, Tenor Saxophones 1 & 2, Bass Saxophone) enters with rhythmic patterns. Dynamics include *f* and *fp*. Measure 110 continues with similar patterns, with dynamics *f* and *fp*.

This section covers measures 111 through 112. The instrumentation includes Hn. 1 & 3, Hn. 2 & 4, Tpt. 1 & 2, Tpt. 3 & 4, Tbn. 1 & 2, B. Tbn., Euph., and Tba. The woodwind section (Horns 1 & 3, Horns 2 & 4, Trombones 1 & 2, Trombones 3 & 4, Bass Trombone) plays rhythmic patterns. The brass section (Euphonium, Tubas) joins in. Dynamics include *f* and *fp*. Measure 112 concludes with a dynamic of *f*.

P Dramatic, ♩ = 92

This section covers measures 113 through 114. The instrumentation includes B. D., Dr., and Timp. The drums (Bass Drum, Snare Drum, Floor Tom) play rhythmic patterns. The timpani (Timp.) provides harmonic support. Dynamics include *fff*, *To F. T.*, and *ff*.

accel.

117

Picc. *f*

Fl. 1 & 2 *f*

Ob.

E♭ Cl. *f*

Cl. 1 *f*

Cl. 2 & 3 *f*

B. Cl. *f* *mf*

Bsn. *f* *mf*

Alto Sax. 1 & 2 *f*

Ten. Sax. 1 & 2 *f* *mf*

B. Sax. *f* *mf*

Hn. 1 & 3 *f*

Hn. 2 & 4 *f*

Tpt. 1 & 2 *f*

Tpt. 3 & 4 *f*

Tbn. 1 & 2 *f*

B. Tbn. *f*

Euph. *f* *mf*

Tba. *f* *mf*

accel.

B. D. *fff*

Dr. *fff*

F. T. *fff*

To Metal *f*

f

p

Careering, $\text{♩} = 112$

$\leftarrow \text{♪} = \text{♪} \rightarrow$
($\text{♩} = \text{c. } 72$)

122

This section of the musical score contains 15 staves of music for various instruments. The instruments include Picc., Fl. 1 & 2, Ob., Eb Cl., Cl. 1, Cl. 2 & 3, B. Cl., Bsn., Alto Sax. 1 & 2, Ten. Sax. 1 & 2, B. Sax., Hn. 1 & 3, Hn. 2 & 4, Tpt. 1 & 2, Tpt. 3 & 4, Tbn. 1 & 2, B. Tbn., Euph., and Tba. The tempo is marked as 122 BPM. Dynamics such as ff, f, and ff are used throughout the section.

This section continues the musical score with 15 staves of music for the same instruments as the previous section. The instruments are Picc., Fl. 1 & 2, Ob., Eb Cl., Cl. 1, Cl. 2 & 3, B. Cl., Bsn., Alto Sax. 1 & 2, Ten. Sax. 1 & 2, B. Sax., Hn. 1 & 3, Hn. 2 & 4, Tpt. 1 & 2, Tpt. 3 & 4, Tbn. 1 & 2, B. Tbn., Euph., and Tba. The tempo remains at 112 BPM.

Careering, $\text{♩} = 112$

$\leftarrow \text{♪} = \text{♪} \rightarrow$
($\text{♩} = \text{c. } 72$)

This section features three staves for B. D., Dr., and F. T. The tempo is marked as 112 BPM. The B. D. staff includes dynamic markings p, ff, and f. The Dr. staff includes a dynamic marking ff. The F. T. staff includes a dynamic marking f. A note in the F. T. staff is annotated with "Metal w/ hammer".

molto rall.

$\text{♩} = \text{c.30}$
($\text{♪} = 90$)

25

128

This system shows the first 128 measures of the score. The instrumentation includes Picc., Fl. 1 & 2, Ob., E♭ Cl., Cl. 1, Cl. 2 & 3, B. Cl., Bsn., Alto Sax. 1 & 2, Ten. Sax. 1 & 2, B. Sax., Hn. 1 & 3, Hn. 2 & 4, Tpt. 1 & 2, Tpt. 3 & 4, Tbn. 1 & 2, B. Tbn., Euph., and Tba. The dynamics are primarily ff (fortissimo) with occasional ff with plunger markings. Measure 128 concludes with a dynamic ff followed by a melodic line in the brass section.

$\text{♩} = \text{c.30}$
($\text{♪} = 90$)

with plungers
con sord (straight)
con sord (straight)
flz.
 $\text{♩} = \text{c.30}$
($\text{♪} = 90$)

molto rall.

This system shows the last 128 measures of the score. It features three brass instruments: B. D., Metal, and F. T. They play a continuous rhythmic pattern of eighth-note pairs, each marked with a dynamic ff and a 'rallentando' (rall.) instruction. The bassoon part from the previous system continues here as well.

Dead Silent, ♩ = 60

134

Picc.

Fl. 1

Fl. 2

Fl. 1 & 2

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Cl. 2 & 3

B. Cl.

Bsn.

Alto Sax. 1 & 2

Ten. Sax. 1 & 2

B. Sax.

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tpt. 3 & 4

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

Dead Silent, ♩ = 60

B. D.

To Dr.

Drum Set w/ brushes

Metal

F. T.

Q Fluid, $\text{♩} = 60$

27

142

Picc.

Fl. 1

Fl. 2 ordinary pp p

Ob. pp

E♭ Cl.

Cl. 1 p pp

Cl. 2 p pp

Cl. 3 air sound only air sound only air sound only ordinary

B. Cl. pp fpp

Bsn. pp p

Alto Sax. 1 ordinary pp p

Alto Sax. 2 ordinary pp p

Ten. Sax. 1 & 2 ordinary p

B. Sax. ordinary pp p

Hn. 1 & 3 air sound only f air sound only

Hn. 2 & 4 f

Q Fluid, $\text{♩} = 60$

B. D. To Vib. $\frac{6}{8}$

Dr. f To Timp. $\frac{6}{8}$

F. T. $\frac{6}{8}$

This page contains a complex musical score for a large ensemble. The instrumentation includes Piccolo, Flute 1, Flute 2, Oboe, Eb Clarinet, Clarinet 1, Clarinet 2, Clarinet 3, Bassoon, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone 1 & 2, Bass Saxophone, Horn 1 & 3, Horn 2 & 4, Bass Drum, Snare Drum, and Floor Tom. The score is set in 8/8 time and includes dynamic markings such as pp , p , f , and fpp . Performance instructions like "air sound only" and "ordinary" are also present. The score is divided into sections labeled Q and Fluid, with specific tempo markings of $\text{♩} = 60$.

R

150

Picc.

Fl. 1

Fl. 2

Ob.

Eb Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

Bsn.

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

Ten. Sax. 2

B. Sax.

B. D.

Dr.

F. T.

R

156

Picc. *f*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. *f*

E♭ Cl. *f*

Cl. 1 *p* *p* *f*

Cl. 2 & 3 *p* *p*

B. Cl. *p* *pp*

Bsn. *mf* *p*

Alto Sax. 1 *p, detached* *f*

Alto Sax. 2 *p, detached* *f*

Ten. Sax. 1 *p, detached* *mf*

Ten. Sax. 2 *p, detached* *mf*

B. Sax. *mf*

Vibraphone

B. D.

Dr.

F. T.

S

Picc. *f floating*

Fl. 1 *f floating*

Fl. 2 *p*

Ob. *f floating*

E♭ Cl.

Cl. 1 *p*

Cl. 2 & 3 *pp*

B. Cl. *p*

Bsn. *pp*

Alto Sax. 1 *pp*

Alto Sax. 2 *pp*

Ten. Sax. 1 & 2 *p*

B. Sax. *pp*

S
Vib. *Hard mallets*
f floating

Dr.

F. T.

167 T

Picc. pp

Fl. 1 pp

Fl. 2

Ob. pp

E♭ Cl.

Cl. 1 f
pp

Cl. 2 & 3 f
pp

B. Cl. p

Bsn.

Alto Sax. 1 & 2 pp
f

Ten. Sax. 1 & 2 p
f
pp

B. Sax. p

T

Vib. To B. D.

Dr.

F. T.

174

Picc.

Fl. 1 & 2

Ob.

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

Bsn.

Alto Sax. 1 & 2

Ten. Sax. 1 & 2

B. Sax.

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tpt. 3 & 4

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

Vib.

Dr.

F. T.

U

183

Picc.

Fl. 1 & 2

Ob.

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

Bsn.

Alto Sax. 1 & 2

Ten. Sax. 1 & 2

B. Sax.

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tpt. 3 & 4

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

Vib.

Dr.

F. T.

mf

fp

fp

fp

mp

mp

fp

fp

f

f

senza sord

f

senza sord

f

mf

mf

ff

A detailed musical score page for orchestra and band, numbered 191. The page features two systems of music. The top system includes staves for Picc., Fl. 1 & 2, Ob., Eb Cl., Cl. 1, Cl. 2 & 3, B. Cl., Bsn., Alto Sax. 1 & 2, Ten. Sax. 1 & 2, B. Sax., Hn. 1 & 3, Hn. 2 & 4, Tpt. 1 & 2, Tpt. 3 & 4, Tbn. 1 & 2, B. Tbn., Euph., Tba., Vib., Dr., and F. T. The bottom system continues with staves for Vib., Dr., and F. T. Various dynamics like *mf*, *f*, *p*, and *mp* are indicated throughout the score.

199

Picc. *mf* *f*

Fl. 1 & 2 *mf* *f*

Ob.

E♭ Cl. *mf* *f*

Cl. 1 *mf* *f* *ff* *f*

Cl. 2 *mf* *f* *ff* *f*

Cl. 3 *mf* *f* *ff* *pp*

B. Cl. *mf* *f*

Bsn. *mf* *f*

Alto Sax. 1 & 2 *mf* *f*

Ten. Sax. 1 & 2 *mf* *f*

B. Sax. *mf* *f*

Hn. 1 & 3 *f* *ff* *fp* *fp*

Hn. 2 & 4 *f* *ff* *fp* *fp*

Tpt. 1 & 2 *f* *ff* *fp* *f*

Tpt. 3 & 4 *f* *ff* *fp* *f*

Tbn. 1 & 2 *f* *ff* *fp* *fp*

B. Tbn. *f* *ff* *fp* *fp*

Eup. *f* *ff* *fp* *fp*

Tba. *f* *ff* *fp* *fp*

accel.

B. D. *p* *f*

Dr. *p* *f*

F. T. *p* *f*

V ♩ = 100

206

Picc.

Fl. 1 & 2

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

Alto Sax. 1 & 2

Ten. Sax. 1 & 2

B. Sax.

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1

Tpt. 2

Tpt. 3 & 4

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

V ♩ = 100

Cabasa

B. D.

Dr.

F. T.

213

Picc.

Fl. 1 & 2

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

Alto Sax. 1 & 2

Ten. Sax. 1 & 2

B. Sax.

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1

Tpt. 2

Tpt. 3 & 4

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

Cab.

Dr.

F. T.

ff

p

pp

p

p

ff

Vibraphone

To Xyl.

Timpani

f

p — *f*

mf

p — *f*

f

ff

W

221

Picc. *f*

Fl. 1 & 2 *pp*

Ob.

E♭ Cl.

Cl. 1 *mp* *f*

Cl. 2 *pp* *mp* *f*

B. Cl. *mp* *f*

Bsn. *mp* *f*

Alto Sax. 1 & 2 *p* *mf* *pp*

Ten. Sax. 1 & 2

B. Sax. *mp* *f*

Hn. 1 & 3 *mp, solid*

Hn. 2 & 4 *mp, solid*

Tpt. 1 & 2 *p* *mp, solid*

Tpt. 3 & 4 *p* *mp, solid*

Tbn. 1 & 2

B. Tbn.

Euph.

Tba. *f*

W
To B.D.

Vib.

Dr. *mp*

Xylophone
Hard mallet

Timp. *f*

Bass Drum *ppp*

227

accel.

Picc.

Fl. 1 & 2

Ob.

E♭ Cl.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Alto Sax. 1 & 2

Ten. Sax. 1 & 2

B. Sax.

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tpt. 3 & 4

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

B. D.

Xyl.

Timpani

To Dr.

To Cab.

X ♩ = 120, intricate

232

Picc.

Fl. 1 & 2

Ob.

Eb Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

Bsn.

Alto Sax. 1 & 2

Ten. Sax. 1 & 2

B. Sax.

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tpt. 3 & 4

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

X ♩ = 120, intricate

B. D.

Xyl.

Timp.

240

Y

Picc.

Fl. 1 & 2

Ob.

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

Bsn.

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1 & 2

B. Sax.

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tpt. 3 & 4

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

Y

Vibraphone
Hard mallets

B. D.

Dr.

Timp.

p

f soaring

p

f

pp *p solid*

p

f

p

p

p

mf

p

mf

p

p fluid

v+

fp

pp *p solid*

pp *p solid*

p

p

f

p

p fluid

f

p

mp soaring

f

247

Picc.

Fl. 1

Fl. 2

Ob.

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

Bsn.

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1 & 2

B. Sax.

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tpt. 3 & 4

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

Vib.

Dr.

Cab.

p

f

p

f

p

f

p

f

f, soaring

p

p

f

p

f

f

p

f

f

mp, fluid

mf, fluid

f

mp

f

fp

fp

fp

v

f

f

mf, fluid

f

mp

f

Drum sticks

p

f

f

mf

Z

256

Picc. *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Fl. 1 *fp* *fp* *fp* *fp* *fp* *f* *f, solid*

Fl. 2 - *mp* *mp*

Ob. *p* *fp* *fp* *fp* *fp* *fp* *fp*

E♭ Cl. *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Cl. 1 *p* - - - -

Cl. 2 & 3 *mp, solid* *mp* *fp* *fp* *fp* *fp*

B. Cl. - - - -

Bsn. *mp* *mp* *mp* *mp* *mp* *mp*

Alto Sax. 1 & 2 *mp, solid* *mp* *mp* *mp* *mp* *mp*

Ten. Sax. 1 & 2 *f* - - - -

B. Sax. *mp* *mp* *fluid* *mp* *mp* *mp*

Hn. 1 & 3 - - - -

Hn. 2 & 4 *mp* *f, solid* - - - -

Tpt. 1 & 2 *mp* *f* - - - -

Tpt. 3 & 4 *mp* - - - -

Tbn. 1 - *mp, detached* *mp* *mp* *mp*

Tbn. 2 - *mp* - - - -

B. Tbn. *f* *mp, detached* *mp* *mp* *mp*

Euph. - *f* - - - -

Tba. *f* *mp* - - - -

Z

Vib. *p* *b>* *f* *(w/ flutes)* *To B. D.*

Dr. *f* - - - -

Cab. - - - -

264

Picc.

Fl. 1

Fl. 2

Ob.

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

Bsn.

Alto Sax. 1 & 2

Ten. Sax. 1 & 2

B. Sax.

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tpt. 3 & 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Vib.

Dr.

Cab.

mp

mp, fluid

p

pp

mf

detached

f

mp

p

Soft sticks

p

AA

271

Picc. *f* *pp* *mf*

Fl. 1 *f* *pp* *mf*

Fl. 2 *f*

Ob. *f*

E♭ Cl. *pp* *mf*

Cl. 1 *p*

Cl. 2 & 3 *pp*

B. Cl. *pp*

Bsn. *p*

Alto Sax. 1 & 2 *p*

Ten. Sax. 1 & 2 *pp* *p*

B. Sax. *pp*

Hn. 1 & 3 *p*

Hn. 2 & 4 *pp* *p*

Tpt. 1 & 2 *pp*

Tpt. 3 & 4 *pp*

Tbn. 1 *p*

Tbn. 2 *pp*

B. Tbn. *p*

Euph. *pp*

Tba. *pp*

AA

B. D. *f*

Dr. *f*

Cab. *f* To Timp.

279

BB

Picc.

Fl. 1

Fl. 2

Ob.

Eb Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

Bsn.

Alto Sax. 1 & 2

Ten. Sax. 1

Ten. Sax. 2

Hn. 1

Hn. 3

Hn. 2 & 4

Tpt. 1 & 2

Tpt. 3 & 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

con sord (straight)

Harmon mute (stem in)

Harmon mute (stem in)

BB

288

Picc.

Fl. 1

Fl. 2

Ob.

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

Bsn.

Alto Sax. 1 & 2

Ten. Sax. 1

Ten. Sax. 2

B. Sax.

Hn. 1

Hn. 3

Hn. 2 & 4

Tpt. 1

Tpt. 2

Tpt. 3 & 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

B. D.

Dr.

Cab.

297

Picc.

Fl. 1

Fl. 2

Ob.

Eb Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

Bsn.

Alto Sax. 1 & 2

Ten. Sax. 1 & 2

B. Sax.

Hn. 1

Hn. 3

Hn. 2 & 4

Tpt. 1

Tpt. 2

Tpt. 3 & 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

B. D.

Dr.

Cab.

Timpani

CC Warm, $\downarrow = 100$

307

Picc.

Fl. 1 & 2

Ob.

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

Bsn.

Alto Sax. 1 & 2

Ten. Sax. 1 & 2

B. Sax.

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tpt. 3 & 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

CC Warm, $\downarrow = 100$

To Vib.

B. D.

Dr.

Timp.

314

Picc.

Fl. 1 & 2

Ob.

Eb Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

Bsn.

Alto Sax. 1 & 2

Ten. Sax. 1 & 2

B. Sax.

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

f, express

Tpt. 3 & 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

B. D.

Dr.

Timp.

DD Unadorned (♩ = 100)

51

321

Picc.

Fl. 1 & 2

Ob. *ff* *fp* *ff* *sim.*

E♭ Cl.

Cl. 1 *ff* *p*

Cl. 2 & 3 *ff* *p*

B. Cl.

Bsn.

Alto Sax. 1 & 2 *p* *mf* *mp*

Ten. Sax. 1 & 2 *pp*

B. Sax.

Hn. 1 *p*

Hn. 3

Hn. 2 & 4 *fp* *ff* *sim.*

Tpt. 1 *fp* *ff* *sim.*

Tpt. 2

Tpt. 3 *fp* *ff* *sim.*

Tpt. 4

Tbn. 1 & 2

B. Tbn.

Eup. *p* *mf*

Tba. *p* *mf*

This musical score page shows a complex arrangement for orchestra and brass section. The top half contains 21 staves for various instruments: Picc., Flutes 1 & 2, Oboe, E♭ Clarinet, Clarinet 1, Clarinet 2 & 3, Bassoon, Alto Saxophone 1 & 2, Tenor Saxophone 1 & 2, Bass Saxophone, Horn 1, Horn 3, Horn 2 & 4, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Bass Trombone 1 & 2, Bass Trombone, Euphonium, and Tuba. The bottom half shows staves for Bass Drum, Drum, and Timpani. The score includes dynamic markings like *ff*, *fp*, *sim.*, *p*, *mf*, *mp*, and *pp*. Performance instructions include "hit on the bell" for the timpani and "Vibrphone Soft mallets" for the vibraphone. Measure numbers 321 are indicated at the beginning of each section.

DD Unadorned (♩ = 100)

B. D.

Dr. *f*

Timpani

Vibrphone Soft mallets *p*

This musical score page shows staves for Bass Drum, Drum, and Timpani. The bass drum has a performance instruction "hit on the bell". The vibraphone part is written in a separate staff with "Vibrphone Soft mallets" and dynamic *p*. Measure numbers 321 are indicated at the beginning of the section.

328

Picc.

Fl. 1 & 2

Ob.

E♭ Cl.

Cl. 1 *mp*

Cl. 2 & 3 *mp*

B. Cl.

Bsn.

Alto Sax. 1 & 2 *mf*

Ten. Sax. 1 & 2 *mp* *mf* *p*

B. Sax.

Hn. 1 *mf* *p* *mf* *p*

Hn. 3

Hn. 2 & 4

Tpt. 1

Tpt. 2

Tpt. 3 & 4 *con sord (straight)* *ff*

Tbn. 1 & 2 *fp* *< ff* *sim.*

B. Tbn.

Euph.

Tba. *p* *mf* *p* *mf* *p* *mf* *p*

Vib. *ff*

Dr. *f*

Timpani

334

Picc.

Fl. 1 & 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1 & 2

B. Sax.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3 & 4

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

Vib.

Dr.

Timp.

poco accel.

338

Picc. sim.

Fl. 1 & 2

Ob.

E♭ Cl.

Cl. 1 f mp f

Cl. 2 f 3 mp 3 f

Cl. 3 mp f

B. Cl. f mp f

Bsn.

Alto Sax. 1 mp f

Alto Sax. 2 f mp f

Ten. Sax. 1 & 2 3 f mp 3 f

B. Sax. f mp f

Hn. 1 mp f

Hn. 3 f mp f

Hn. 2 mp 3 f

Hn. 4 f mp f

Tbn. 1 & 2 mp f

B. Tbn.

Euph. f mp f

Tba.

Vib. fp ff

Dr.

Timpani

poco accel.

To Metal.

p

EE Jubilant, ♩ = 120

343

Picc.

Fl. 1 & 2

Ob. *ff*

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

Bsn.

Alto Sax. 1 & 2

Ten. Sax. 1 & 2

B. Sax.

Tpt. 1 & 2 *with plungers ff*

Tpt. 3 & 4 *with plungers ff*

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

EE Jubilant, ♩ = 120

Metal, w/ hammer

Metal *f*

Dr. *f*

Timpani *f* To Xyl.

Play repeated ascending scales, starting and ending on different notes until B. 366 etc.

mf ff

Play repeated ascending scales, starting and ending on different notes until B. 365 etc.

mf ff

Play repeated ascending scales, starting and ending on different notes until B. 363 etc.

Play repeated ascending scales, starting and ending on different notes until B. 363 etc.

Play repeated ascending scales, starting and ending on different notes until B. 374 etc.

Play repeated ascending scales, starting and ending on different notes until B. 374 etc.

Play repeated ascending scales, starting and ending on different notes until B. 374 etc.

Play repeated ascending scales, starting and ending on different notes until B. 374 etc.

Play repeated ascending scales, starting and ending on different notes until B. 374 etc.

Play repeated ascending scales, starting and ending on different notes until B. 374 etc.

Play repeated ascending scales, starting and ending on different notes until B. 374 etc.

Play freely ascending scales repeating until B. 369

Xylophone Hard sticks etc.

348

Picc.

Fl. 1 & 2

Ob.

Eb Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

Bsn.

Alto Sax. 1 & 2

Ten. Sax. 1 & 2

B. Sax.

Hn. 1 & 3

Hn. 4

Tpt. 1 & 2

Tpt. 3 & 4

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

Metal

Dr.

Xyl.

Play repeated ascending scales,
starting and ending on different notes until
B. 368 etc.

mf ff

FF

353

Picc.

Fl. 1 & 2

Ob.

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

Bsn.

Alto Sax. 1 & 2

Ten. Sax. 1 & 2

B. Sax.

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tpt. 3 & 4

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

FF

Metal

Dr.

Xyl.

<img alt="A page of a musical score for orchestra and band. The page is numbered 57 and features 353 measures. The score includes parts for Picc., Flutes 1 & 2, Oboe, E♭ Clarinet, Clarinet 1, Clarinet 2 & 3, Bassoon, Alto Saxophone 1 & 2, Tenor Saxophone 1 & 2, Bass Saxophone, Horn 1 & 3, Horn 2 & 4, Trumpet 1 & 2, Trumpet 3 & 4, Trombone 1 & 2, Bass Trombone, Euphonium, Tuba, Metallophone, Drum, and Xylophone. The music consists of two systems of staves. The first system starts with a dynamic of FF and includes measures 353-355. The second system starts with a dynamic of ff and includes measures 356-358. Various dynamics like f, ff, and mf are indicated throughout. Measure 353 shows woodwind entries with sixteenth-note patterns. Measures 354-355 show brass entries with sixteenth-note patterns. Measures 356-358 show brass entries with sixteenth-note patterns. Measures 359-360 show woodwind entries with sixteenth-note patterns. 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GG

359

Picc.

Fl. 1 & 2

Ob.

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

Bsn.

Alto Sax. 1 & 2

Ten. Sax. 1 & 2

B. Sax.

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tpt. 3 & 4

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

Metal

Dr.

Xyl.

To Timp.

Timpani

p

364

Picc.

Fl. 1 & 2

Ob.

Eb Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

Bsn.

Alto Sax. 1 & 2

Ten. Sax. 1 & 2

B. Sax.

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tpt. 3 & 4

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

Metal

Dr.

Timp.