

Step-up

by
Gaynor Barradell
2018

for
Edinburgh Concert Band
in celebration of
The Scottish Year of the Young Person 2018
Bliadhna na h-oigridh 2018

Making Music UK 'Adopt a Composer' 2017-2018
enabled by PRS, Sound and Music UK,
Creative Scotland and the Philip and Dorothy Green Trust

Op. 2

Step-up

a jump where the landing point is higher than the take off
(mountain bike terminology)

Instrumentation:

Piccolo 1 & 2

Flute 1 & 2 (some divisi required in both parts)

Oboe 1 & 2

Bassoon

Clarinet in Eb (can be supplied as 'solo' Bb clarinet part)

Clarinet in Bb 1 & 2 & 3

Alto saxophone in Eb 1 & 2

Tenor saxophone in Bb 1 & 2

Baritone saxophone in Eb

Trumpet in Bb 1 & 2 & 3 & 4 (Straight mute and plunger mute required)

Horn in F 1 & 2 & 3 & 4

Trombone 1 & 2 & 3 & Bass 4 (straight mute and plunger mute required)

Euphonium

Tuba

Percussion:

Timpani x 3

Drum set (sticks and brushes)

Suspended cymbal (or ride cymbal, soft sticks)

Glockenspiel

Vibraphone

Xylophone

Claves

Tabourine

vibraslap

guiro

coins, tins and bottle tops or ratchet

rotating "whirly" tube, (medium to low pitch or use 2 of different pitches simultaneously)

eg <https://www.amazon.co.uk/Tobar-20554-Tone-Pipe>

or <https://www.amazon.co.uk/Percussion-Plus-PP3030-Plastic-Whistler/>

Step-up

Programme Note available in full on request:

detailing musical observations, context and background, etc

Composer's biog. available in full on request:

Gaynor Barradell (1966 -) Glasgow, Scotland.

composer's background, personal and professional information etc

Musical Director's notes:

This lively piece is full of great tunes and rhythms. The pitch range is intermediate, the real challenges are tempo, rhythm, ensemble and style. Cross-matches of Latin American Samba underpinning a Strathspey, a Gymnopedie with an Air, African Township vs Reel, and Dubstep with a hint of Lament, all create this unique Scottish journey with a view across three continents. Solos for principal players, sectional features and optional improvisation are all included, therefore the playing time can be adjusted to fit most programmes (including Concert Band competition requirements).

NB>Some sections could also be excluded, or used individually as a feature miniature (please contact composer for permissions).

Opening section: *cross head* notes, do not indicate any specific pitch or rhythm, only where to create rattling sound with key clicks, finger clicks, or tapping feet, or clapping hands on thighs for a percussive effect.

Where 'drop bag of coins' is indicated, could also substitute rattling bottle tops in a can or a ratchet. (some kind of improvised clattering).

re: improvisation and or solos in 'Sawa, sawa'..... (Q)

If preferred, completely omit sections P and Q and go straight to R

or

At **section Q** there are 8 bar repeats -decide in advance how many repeats

are required and who will play solos and backings, and which sections remain *tacet*.

As a basic rule, if a soloist plays, their *section* does not play. Eg. if a trombone solo is happening, the rest of the trombones are *tacet*.

for *example*, the first two repeats:

drums, timps, tubas, euph continue backing rhythm through 16 bars

whilst tutti saxes play backing line

and trombone plays solo line (written or improvised as preferred)

the second two repeats:

drums, timps continue backing rhythm through 16 bars

flutes play backing first 8 bars

clars play backing second 8 bars

tenor sax plays solo over first 8 bars, alto sax plays solo second 8 bars (written or improvised as preferred)

* a maximum of 5 soloists is enough.

* *ossia* staves show sample solos that instrumentalists can play verbatim, or refer to for improvisation guidance.

* drummer should be free to vary patterns and add fills as wanted at ends/beginnings of repeat sections

* no crash or ride cymbals in this section please. keep it very dry.

* hand percussion can be added as required, eg; bongos, timbali, or congas could be used.

Section V

flutes divisi . Fluttertongue and '*singplay*' .

Players should divide by desk, half to apply fluttertongue where indicated and half to play the note as normal.

Players should divide by desk, half to apply *singplay* where indicated and half to play the note as normal. nb *singplay* - *an extended technique* - refers to vocalising at the same pitch (or an octave lower) as you are playing, singing and playing simultaneously.

www.flutecolors.com/techniques/sing-play/

Step-up

Gaynor Barradell 2018

Playing time 12:35
(with extra repeats at Q up to 16:00)

Con brio $\text{♩} = 110$

breathy (without tonguing) sim.

key clicks fast and random *pp* *p* *pp* *p*

Flute 1 *mp* *p* *mp* *p*

Flute 2 *mp* *p* *mp* *p*

Oboe 1 *pp* *pp*

Oboe 2 *pp*

Bassoon 1 *p*

Clarinet in E \flat *p*

Clarinet in B \flat 1 *pp*

Clarinet in B \flat 2 *pp*

Clarinet in B \flat 3 *pp*

Alto Clarinet in E \flat *mp* *p*

Bass Clarinet in B \flat *mp* *p*

Alto Saxophone 1 *mp* *p* *mp* *p*

Alto Saxophone 2 *mp* *p* *mp* *p*

Tenor Saxophone 1 *mp* *p* *mp* *p*

Tenor Saxophone 2 *mp* *p* *mp* *p*

Baritone Saxophone *mp* *p* *mp* *p*

Playing time 12:35
(with extra repeats at Q up to 16:00)

Con brio $\text{♩} = 110$

Trumpet in B \flat 1 plunger mute straight mute

Trumpet in B \flat 2 plunger mute straight mute

Trumpet in B \flat 3 plunger mute straight mute

Trumpet in B \flat 4 plunger mute straight mute

Horn in F 1 *mp* *mp*

Horn in F 2 *mp* *mp*

Horn in F 3 *mp* *mp*

Horn in F 4 *mp* *mp*

Trombone 1 plunger mute straight mute

Trombone 2 plunger mute straight mute

Trombone 3 plunger mute straight mute

Bass Trombone plunger mute straight mute

Euphonium *mp*

Tuba *mp*

Timpani *sfz* *mp*

Drum Set *p* *mp* *mf*

Percussion 2 tins, coins *p* *mp* *mf*

basket of bottle tops *p* *mp* *mf*

claves, guiro *p* *mp* *mf*

tambourine *p* *mp* *mf*

vibraslap *p* *mp* *mf*

whirly tube *p* *mp* *mf*

Xylophone *pp* *p*

place a cymbal on drum head pedal up/down

8

Picc. *pp*

Fl. 1 *p* div. flutter tongue *mf* *mp* flutter tongue

Fl. 2 *p* div. flutter tongue *mf* *mp*

Ob. 1 *p* *mp*

Ob. 2 *p* *mp*

Bsn. 1 *mf*

E♭ Cl. *mf* *mf*

Cl. 1 *mf* *mf*

Cl. 2 *p* *mf*

Cl. 3 *p* *mf*

Alto Cl. *mp* *mf*

B. Cl. *mp* *mf*

A. Sax. 1 norm.

A. Sax. 2 norm.

T. Sax. 1 norm.

T. Sax. 2 norm.

Bari. Sax. norm.

Tpt. 1 straight mute + *p* accel.

Tpt. 2 straight mute *p*

Tpt. 3 straight mute + *p*

Tpt. 4 straight mute *p*

Hn. 1 *mp* + *p*

Hn. 2 *mp* + *p*

Hn. 3 *mp* + *p*

Hn. 4 *mp* + *p*

Tbn. 1 straight mute *sf* *ff* no mute *mp*

Tbn. 2 straight mute *sf* *ff* no mute *mp*

Tbn. 3 straight mute *sf* *ff* no mute *mp*

B. Tbn. straight mute + *sf* *ff* no mute *mp*

Euph. *sf* *ff* *mp*

Tba. *sf* *ff* *mp*

Timp. *p* *sf* *ff* *mp* *mp* secco

Dr. *ff* *mp* *f*

Gro. Guiro *ff* Vibraslap drop bag of coins Tambourine To Clv.

Xyl. *mp* *f*

norm. flutter tongue accel.

A Step up (Strathspey/samba)
♩ = 128 a lively bossa nova

B

(2nd x time only)

Picc. *mp* (2nd x time only)

Fl. 1 *mp* (2nd x time only)

Fl. 2 *mp* (2nd x time only)

Ob. 1 *precisely mp* (2nd x time only)

Ob. 2 *precisely mp* (2nd x time only)

Bsn. 1 *precisely mp*

E♭ Cl. *mp* (2nd x time only)

Cl. 1 *mp* (2nd x time only)

A. Sax. 1 *precisely but relaxed mp*

A. Sax. 2 *precisely but relaxed mp*

T. Sax. 1 *precisely but relaxed mp*

T. Sax. 2 *precisely but relaxed mp*

Bari. Sax. *precisely but relaxed mp*

A Step up (Strathspey/samba)
♩ = 128 a lively bossa nova

B

Tpt. 1 *mp* plunger mute / no mute

Tpt. 2 *mp* plunger mute / no mute

Tpt. 3 *mp* plunger mute / no mute

Tpt. 4 *mp* plunger mute / no mute

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

Tbn. 1 *mp* plunger mute

Tbn. 2 *mp* plunger mute

Tbn. 3 *mp* plunger mute

B. Tbn. *mp* plunger mute

Euph. *mp*

Tba. *mp*

Timp. *mp* secco

Dr. *mf* **4**

Clv. *mf* Claves

Xyl. *mf* XYLO

C *vigorously*

Picc. *vigorously*

Fl. 1 *vigorously* 5 5 3

Fl. 2 *vigorously* 5 5 3

Ob. 1 *vigorously* 3

Ob. 2 *vigorously* 3

Bsn. 1 *precisely* *p*

E♭ Cl. *vigorously* 3

Cl. 1 *vigorously* 3

Cl. 2 *calmly*

Cl. 3 *p calmly*

Alto Cl. *p calmly*

B. Cl. *p calmly*

A. Sax. 1 *precisely* *p*

A. Sax. 2 *p precisely* *p*

T. Sax. 1 *p precisely* *p*

T. Sax. 2 *p precisely* *p*

Bari. Sax. *p* *mp*

C

Tpt. 1 1. *sim.* *mp*

Tpt. 2 *+sim.* *mp*

Tpt. 3 *sim.* *mp*

Tpt. 4 *+sim.* *mp*

Hn. 1 *precisely* *p*

Hn. 2 *p precisely* *p*

Hn. 3 *p precisely* *p*

Hn. 4 *p precisely* *p*

Tbn. 1 *precisely plunger mute* *p*

Tbn. 2 *precisely plunger mute* *p*

Tbn. 3 *p plunger mute* *p*

B. Tbn. *precisely plunger mute* *p*

Euph. *mp*

Tba. *mp*

Timp. *mp*

Dr. 2

Clv. Claves

Xyl. *mp* *mf*

31

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Bsn. 1 *mf*

E♭ Cl. *mf*

Cl. 1 *mf*

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

A. Sax. 1 *mp*

A. Sax. 2 *mp*

T. Sax. 1 *mp*

T. Sax. 2 *mp*

Bari. Sax. *mp*

2.

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Tpt. 4 *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

Tbn. 1 *p* no mute

Tbn. 2 *p* no mute

Tbn. 3 *p* no mute

B. Tbn. *p* no mute

Euph. *p*

Tba. *p*

Timp. *p*

Dr. *mf*

Clv. *mf*

Xyl. *mf*

D

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Eb Cl.
Cl. 1
Cl. 2
Cl. 3
Alto Cl.
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
Bari. Sax.

D

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.
Timp.
Dr.
Xyl.

E

48 2.

Picc. *mp*

Fl. 1 *mp* div.

Fl. 2 *mp* div.

Ob. 1 *mp* *p*

Ob. 2 *mp* *p*

Bsn. 1 *mp*

E♭ Cl. *p* *pp* *p*

Cl. 1 *p* *pp* *p*

Cl. 2 *p* *pp* *p*

Cl. 3 *p* *pp* *p*

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

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

A. Sax. 1 *mp* *p*

A. Sax. 2 *mp* *p*

T. Sax. 1 *mp* *p*

T. Sax. 2 *mp* *p*

Bari. Sax. *mp* *p*

E

2.

Tpt. 1 *mp* plunger mute no mute *p* sim.

Tpt. 2 *mp* plunger mute no mute *p* sim.

Tpt. 3 *mp* plunger mute no mute *p* sim.

Tpt. 4 *mp* plunger mute no mute *p* sim.

Tbn. 1 (omit on repeat) *p*

Tbn. 2 (omit on repeat) *p*

Tbn. 3 (omit on repeat) *p*

B. Tbn. *p*

Euph. *p*

Tba. *p*

Timp. *p*

Dr. *p* 4

Clv. Claves *p*

Xyl. *p*

F

Calmly

rit. . . ♩ = 120

G

Guias Sonoras (rumble strips)
Gently but spikey

57

Picc. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Fl. 1 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Fl. 2 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Ob. 1 *p* *mf*

Ob. 2 *p* *mf*

Bsn. 1 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

E♭ Cl. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

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

Cl. 2 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Cl. 3 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Alto Cl. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

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

A. Sax. 1 *p*

A. Sax. 2 *p*

T. Sax. 1 *p*

T. Sax. 2 *p*

F

Calmly

rit. . . ♩ = 120

G

Guias Sonoras (rumble strips)
Gently but spikey

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tbn. 1 *p* *mp* *sim.*

Tbn. 2 *p* *mp* *sim.*

Tbn. 3 *p* *mp* *sim.*

B. Tbn. *p* *mp* *sim.*

Timp.

Clv.

Tamb. *p* *p* *mf*

Xyl. *p* **XYLO**

69 *poco rall.* **H** ♩ = 120 Delicately

Woodwind and Percussion Parts:

- Picc.**: *p* to *mf* to *mp*
- Fl. 1**: *p* to *mf* to *mp*
- Fl. 2**: *p* to *mf* to *mp*
- Ob. 1**: *p* to *mf* to *p*
- Ob. 2**: *p* to *mf* to *p*
- Bsn. 1**: *mf* to *p* to *mf* to *p* to *p*
- E♭ Cl.**: *mf* to *p* to *mf* to *p* to *p* to *sim.*
- Cl. 1**: *mf* to *p* to *mf* to *p* to *p* to *sim.*
- Cl. 2**: *mf* to *p* to *mf* to *p* to *p* to *sim.*
- Cl. 3**: *mf* to *p* to *mf* to *p* to *p* to *sim.*
- Alto Cl.**: *mf* to *mf* to *p*
- B. Cl.**: *mf* to *mf* to *p*
- A. Sax. 1**: *p*
- T. Sax. 1**: *p*
- Bari. Sax.**: *delicately p*
- Hn. 1**: *poco rall.* **H** ♩ = 120 Delicately
- Hn. 2**: *poco rall.* **H** ♩ = 120 Delicately
- Clv.**: *p*
- Gro.**: Guiro, Tambourine (*p*), Tambourine (*p*), Glockenspiel
- Xyl.**: *p*

79 **I**

Picc. *mp*

Fl. 1

Fl. 2

Ob. 1 *mp* *mf*

Ob. 2 *mp* *mf*

Bsn. 1 *mp* *mf* *subp*

E♭ Cl. *mp* *mf* *subp* *mp* *p*

Cl. 1 *mp* *mf* *subp* *mp* *p*

Cl. 2 *mp* *mf* *subp* *mp*

Cl. 3 *mp* *mf* *subp* *mp*

Alto Cl. *mp* *sim.* *subp* *mp* *p*

B. Cl. *mp* *sim.* *subp* *mp* *p*

A. Sax. 1 *delicately* *p*

A. Sax. 2 *delicately* *p*

T. Sax. 1 *delicately* *p*

T. Sax. 2 *delicately* *p*

Bari. Sax. *p* *mp* *p*

Perc. 3 **I** *glock* *p* *mp*

J = 136 Sawa, Sawa (Ok, Ok)
Burgh's Welcome
lively and energetic

87

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Bsn. 1 *mf* lots of forwards 'push'

E♭ Cl. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

Alto Cl. *mp*

B. Cl. *mf* lots of forwards 'push'

A. Sax. 1 *mp*

A. Sax. 2 *mp*

T. Sax. 1 *mp*

T. Sax. 2 *mp*

Bari. Sax. *mf* lots of forwards 'push'

J = 136 Sawa, Sawa (Ok, Ok)
Burgh's Welcome
lively and energetic

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Tpt. 4 *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

B. Tbn. *mf* lots of forwards 'push'

Euph. *mp*

Tba. *mp*

Timp. *mp* secco

Dr. *mf* rock steady tempo with lots of forwards 'push'

Tamb. *mf* Tambourine

98 **K**

Woodwind section:
Picc. *p*
Fl. 1 *p*
Fl. 2 *p*
Ob. 1 *p*
Ob. 2 *p*
Bsn. 1 *p*
Eb Cl. *p*
Cl. 1 *p*
Cl. 2 *p*
Cl. 3 *mf*
Alto Cl. *mf*
B. Cl. *mf*
A. Sax. 1 *mp*
A. Sax. 2 *mp*
T. Sax. 1 *mp*
T. Sax. 2 *mp*
Bari. Sax. *mf*

Brass section:
K
Tbn. 1 *mf*
Tbn. 2 *mf*
Tbn. 3 *mf*
B. Tbn. *mf*
Euph. *mf*
Tba. *mf*

Drum and Percussion:
Dr. *2*
Tamb. *4*

L

108

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Bsn. 1 *mf*

E♭ Cl. *p*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

Alto Cl. *mf*

B. Cl. *mf*

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

Bari. Sax. *mf*

L

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Tpt. 4 *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

B. Tbn. *mp*

Euph. *mp* *mf*

Tba. *mp* *mf*

Timp. *mf* *f* *mp*

Dr. *mf* *f* *mp*

Tamb. *mf* *f* *mp*

118 **M**

This musical score page contains measures 118 through 123. It is marked with a tempo of **M** (Moderato). The score is arranged for a full orchestra and includes the following parts:

- Woodwinds:** Piccolo, Flute 1 & 2, Oboe 1 & 2, Bassoon 1, Eb Clarinet, Clarinet 1, 2, & 3, Alto Clarinet, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone 1 & 2, and Baritone Saxophone.
- Brass:** Trumpet 1, 2, 3, & 4, Horn 1, 2, 3, & 4, Trombone 1, 2, & 3, Baritone Trombone, Euphonium, and Tuba.
- Percussion:** Drums (Dr.) and Tom-toms (Tamb.).

The score features dynamic markings such as *mf*, *f*, *mp*, *p*, and *mf*. The woodwinds and strings play melodic lines with various articulations, while the brass and percussion provide harmonic support and rhythmic patterns. The percussion part includes drumsticks (Dr.) and tom-toms (Tamb.) with specific rhythmic notations.

130

Picc. *mf* *mf* *f*

Fl. 1 *mf* *mp* *f*

Fl. 2 *mf* *mp*

Ob. 1 *mp* *mp*

Ob. 2 *mp* *mp*

Bsn. 1 *mp*

E♭ Cl. *mf* *mp* *mf* *f* *mf*

Cl. 1 *mf* *mp* *mf* *f* *mf*

Cl. 2 *mf* *mp* *mf* *f* *mf*

Cl. 3 *mf* *mp* *mf* *f* *mf*

Alto Cl. *mf* *mp* *mf* *f* *mf* *mf*

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

A. Sax. 1 *mf* *mp* *mf* *f* *mf*

A. Sax. 2 *mf* *mp* *mf* *f* *mf*

T. Sax. 1 *mf* *mp* *mf* *f* *mf*

T. Sax. 2 *mf* *mp* *mf* *f* *mf*

Bari. Sax. *mf* *mp* *mf* *f* *mf*

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

Tpt. 2 *mf* *mp* *mf* *f* *mf*

Tpt. 3 *mf* *mp* *mf* *f* *mf*

Tpt. 4 *mf* *mp* *mf* *f* *mf*

Hn. 1 *mf* *p* *mp* *f* *mp* *mf*

Hn. 2 *mf* *p* *mp* *f* *mp* *mf*

Hn. 3 *mf* *p* *mp* *f* *mp* *mf*

Hn. 4 *mf* *p* *mp* *f* *mp* *mf*

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

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

Tbn. 3 *mf* *mp* *f* *mp* *mf*

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

Euph. *mp* *mp* *mf*

Tba. *mp* *mp* *mf*

Timp. *mp* *mp*

Dr. $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Tamb. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

142 **O**

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Bsn. 1 Eb Cl. Cl. 1 Cl. 2 Cl. 3 Alto Cl. B. Cl. A. Sax. 1 A. Sax. 2 T. Sax. 1 T. Sax. 2 Bari. Sax. Tpt. 1 Tpt. 2 Tpt. 3 Tpt. 4 Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tbn. 1 Tbn. 2 Tbn. 3 B. Tbn. Euph. Tba. Timp. Dr. Tamb.

146

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba.

Timp.

Dr.

Perc. 3

Tamb.

mf

f

ff

P

Xylophone

To Xyl.

ff

154 **Q** tacet until cue/
play when cued

sim.

do not continue
to R until cued

Picc. *mf* *p*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Bsn. 1 *mf*

E♭ Cl. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

Alto Cl. *mf*

B. Cl. *mf*

A. Sax. 1 solo chord changes E D D E D

A. Sax. 2 *mf*

T. Sax. 1 sample solo *mf*

T. Sax. 2 *mf*

Bari. Sax. *mf*

Q tacet until cue/
play when cued
plunger mute on / off

do not continue
to R until cued

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpt. 4 *mf*

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

Hn. 2 *mf* *p* *sim.*

Hn. 3 *mf* *p* *sim.*

Hn. 4 *mf* *p* *sim.*

Tbn. 1 *mf* *mp* *p* *mf*

Tbn. 2 *mf* *mp* *p* *mf*

Tbn. 3 *mf* *mp* *p* *mf*

B. Tbn. *mf* *mp* *p* *mf*

Euph. *mp* *mf* *mp* *p* *mf*

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

Timp. *ff* *mf* *mp*

Dr. *mp*

Clv. *mp*

Xyl. *mf*

Tamb. *mp*

ad lib fills at every repeat
(larger and louder at every 16)

R

162

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Bsn. 1 *f* *ff*

E♭ Cl. *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Cl. 3 *f* *ff*

Alto Cl. *f* *ff*

B. Cl. *f* *ff*

A. Sax. 1 *f* *ff*

A. Sax. 2 *f* *ff*

T. Sax. 1 *f* *ff*

T. Sax. 2 *f* *ff*

Bari. Sax. *f* *ff*

R

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

Tpt. 3 *f* *ff*

Tpt. 4 *f* *ff*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Hn. 3 *f* *ff*

Hn. 4 *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

Tbn. 3 *f* *ff*

B. Tbn. *f* *ff*

Euph. *f* *ff*

Tba. *f* *ff*

Timp. *f* *ff*

Dr. *f* *ff* splash! *ff* cymbal roll soft sticks

Clv. *f* Xylophone

Xyl. *f*

Tamb. *f*

S $\text{♩} = 72$ Slow Burn
Gymnopedie / Air
molto legato dolce

167

Fl. 1 *ft. pp* *div. (half of players flutter tongue)* *sim. p* *solo mp*

Fl. 2 *div. div. (half of players flutter tongue) pp* *sim.*

E♭ Cl. *p* *mp* *mf* *p*

Cl. 1 *pp* *p* *mp* *p*

Cl. 2 *pp* *p* *mp* *p*

Cl. 3 *pp* *p* *mp* *p* *sim.*

Alto Cl. *pp* *mp* *pp* *sim.*

B. Cl. *pp* *sim.*

A. Sax. 1 *pp* *p* *mp* *sub tone p* *sim. p*

A. Sax. 2 *pp* *p* *mp* *sub tone p* *sim. p*

T. Sax. 1 *pp* *sub tone p*

T. Sax. 2 *pp* *sub tone p*

Bari. Sax. *sub tone pp* *sim.*

Euph. $\text{♩} = 72$ Slow Burn
Gymnopedie / Air
molto legato dolce

Timp. *sim.*

Dr. *cymbal roll soft sticks* *ppp* *mp* *p* *pp* *pp*

Vib. *Vibraphone* *mp*

Tamb. $\text{♩} = 72$

T

182

Picc. *tr* *mp* *p*

Fl. 1 *mf* *mp* *mf* *p*

Fl. 2 *solo* *mp* *mf*

Ob. 1 *solo* *mp* *mf* *p*

Cl. 2 *sim.*

Cl. 3

Alto Cl.

B. Cl.

A. Sax. 1 *p* *p*

A. Sax. 2 *p* *p*

T. Sax. 1 *sim.* *p* *p* *p*

T. Sax. 2 *sim.* *p* *p* *p*

Bari. Sax.

T

Hn. 1 *brassy* *sfp*

Hn. 2 *brassy* *sfp*

Hn. 3 *brassy* *sfp*

Hn. 4 *brassy* *sfp*

Timp.

Dr. *tr* *ppp* *sfp*

Clv. Triangle *p*

U

hold flute cord until 'breathy'

197

Picc. *p* *mp* a1. 2.

Fl. 1 *p* *mp* div. norm.

Fl. 2 *p* *mp* div. norm.

E♭ Cl. *mp* *mf* solo

Cl. 1 *p* *mp* *mf* div. solo sim.

Cl. 2 *p* *mf* sim.

Cl. 3 *p* *mf* sim.

Alto Cl. *p* *mf* sim.

B. Cl. *p* *mf* sim.

A. Sax. 1 *p* *mf* sub tone sim.

A. Sax. 2 *p* *mf* sub tone sim.

T. Sax. 1 *p* *mf* sub tone sim.

T. Sax. 2 *p* *mf* sub tone sim.

Bari. Sax. *pp* *mf* sub tone sim.

U

Hn. 1 *p* +brassy

Hn. 2 *p* brassy

Hn. 3 *p* brassy

Hn. 4 *p* brassy

Timp. *pp* *sim.*

Dr. *p* (tr)

Tri. *p* Triangle let ring

Vib. *p* Vibraphone

212 **V**

Instrumentation: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Bsn. 1, Eb Cl., Cl. 1, Cl. 2, Cl. 3, Alto Cl., B. Cl., A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, Bari. Sax., Hn. 1, Hn. 2, Hn. 3, Hn. 4, Timp., Dr., Tri., Vib., Tamb.

Measure 212: Picc. *tr* *mp*; Fl. 1, 2 *singplay div.* *p*; Ob. 1, 2 *mp*, *mf*, *p*, *mf*; Bsn. 1 *mp*, *mf*, *p*, *mf*; Cl. 1 *tutti* *mp*, *mf*, *p*, *mf*; Cl. 2, 3 *p*; Alto Cl., B. Cl. *v*; A. Sax. 1, 2, T. Sax. 1, 2, Bari. Sax. *sub tone*, *sim.*; Hn. 1-4 *pp*; Timp. *sim.*, *pp*; Dr., Tri., Vib., Tamb. *pp*.

Measure 213: Picc. *tr* *mp*; Fl. 1, 2 *singplay div.* *p*; Ob. 1, 2 *mp*, *mf*, *p*, *mf*; Bsn. 1 *mp*, *mf*, *p*, *mf*; Cl. 1 *tutti* *mp*, *mf*, *p*, *mf*; Cl. 2, 3 *p*; Alto Cl., B. Cl. *v*; A. Sax. 1, 2, T. Sax. 1, 2, Bari. Sax. *sub tone*, *sim.*; Hn. 1-4 *pp*; Timp. *sim.*, *pp*; Dr., Tri., Vib., Tamb. *pp*.

Measure 214: Picc. *tr* *mp*; Fl. 1, 2 *singplay div.* *p*; Ob. 1, 2 *mp*, *mf*, *p*, *mf*; Bsn. 1 *mp*, *mf*, *p*, *mf*; Cl. 1 *tutti* *mp*, *mf*, *p*, *mf*; Cl. 2, 3 *p*; Alto Cl., B. Cl. *v*; A. Sax. 1, 2, T. Sax. 1, 2, Bari. Sax. *sub tone*, *sim.*; Hn. 1-4 *pp*; Timp. *sim.*, *pp*; Dr., Tri., Vib., Tamb. *pp*.

Measure 215: Picc. *tr* *mp*; Fl. 1, 2 *singplay div.* *p*; Ob. 1, 2 *mp*, *mf*, *p*, *mf*; Bsn. 1 *mp*, *mf*, *p*, *mf*; Cl. 1 *tutti* *mp*, *mf*, *p*, *mf*; Cl. 2, 3 *p*; Alto Cl., B. Cl. *v*; A. Sax. 1, 2, T. Sax. 1, 2, Bari. Sax. *sub tone*, *sim.*; Hn. 1-4 *pp*; Timp. *sim.*, *pp*; Dr., Tri., Vib., Tamb. *pp*.

Performance Instructions: *tr* (trills), *breathy tone no vib.*, *singplay div.* (sing-play divided), *tutti*, *sub tone*, *sim.* (simulazione), *rotating tube*.

W Arthur's Groove
♩ = 60 Heavy Dubstep Feel

226

Picc.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

Bari. Sax.

W Arthur's Groove
♩ = 60 Heavy Dubstep Feel

Tpt. 1

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba.

Timp.

Dr.

Tri.

234

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba.

Timp.

Dr.

Rt.

Vib.

Tamb.

mp

p

ff

mf

f

straight mute

no mute

secco

243 (*sing/play) **Y**

Picc. *mf* *p* *mp*

Fl. 1 *mf* *p* *mp*

Fl. 2 *mf* *p* *mp*

Ob. 1 *mf* *p* *mp*

Ob. 2 *mf* *p* *mp*

Bsn. 1 *mf* *p* *mp*

E♭ Cl. *p* *mp*

Cl. 1 *p* *mp*

Cl. 2 *p* *mp*

Cl. 3 *p* *mp*

Alto Cl. *p* *mp*

B. Cl. *p* *mp*

A. Sax. 1 *mp*

A. Sax. 2 *mp*

T. Sax. 1 *mp*

T. Sax. 2 *mp*

Bari. Sax. *mf* *mp* *mf*

Tpt. 1 straight mute *sfz* *p* no mute *mp*

Tpt. 2 straight mute *sfz* *p* no mute *mp*

Tpt. 3 straight mute *sfz* *p* no mute *mp*

Tpt. 4 straight mute *sfz* *p* no mute *mp*

Hn. 1 *p* *mp* solo *mf*

Hn. 2 *p* *mp*

Hn. 3 *p* *mp*

Hn. 4 *p* *mp*

Tbn. 1 *p* solo *mf* tutti *mp*

Tbn. 2 *p* *mp*

Tbn. 3 *p* *mp*

B. Tbn. *p* *mp*

Euph. *mp* *p* *mf* *sub.mp* *mf*

Tba. *mp* *p* *mf* *sub.mp* *mf*

Timp. *mp* *sub.p* *mf* *sub.mp* *mf*

Dr. *ff*

Rt. Ratchet / vibraslap start rotating bullroarer..... increase rotation speed.....

Vib.

Tamb.

251

Picc. *mf* *f* *ff* rit.

Fl. 1 *mf* *f* *ff*

Fl. 2 *mf* *f* *ff*

Ob. 1 *mf* *f* *ff*

Ob. 2 *mf* *f* *ff*

Bsn. 1 *mf* *f* *ff*

E♭ Cl. *mf* *f* *ff*

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

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

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

Alto Cl. *mf* *f* *ff*

B. Cl. *mf* *f* *ff*

A. Sax. 1 *mf* *f* *ff*

A. Sax. 2 *mf* *f* *ff*

T. Sax. 1 *mf* *f* *ff* solo tutti

T. Sax. 2 *mf* *f* *ff*

Bari. Sax. *mf* *f* *ff*

Tpt. 1 *mf* *f* *ff* rit.

Tpt. 2 *mf* *f* *ff*

Tpt. 3 *mf* *f* *ff*

Tpt. 4 *mf* *f* *ff*

Hn. 1 tutti *mf* *f* flare *ff*

Hn. 2 *mf* *f* flare *ff*

Hn. 3 *mf* *f* flare *ff*

Hn. 4 *mf* *f* flare *ff*

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

Tbn. 2 *mf* *f* gliss. *ff*

Tbn. 3 *mf* *f* gliss. *ff*

B. Tbn. *mf* *f* gliss. *ff*

Euph. *mf* *f* *ff*

Tba. *mf* *f* *ff*

Timp. *f* *ff* let ring...

Dr. vary speed as necessary to intensify sound

Rt. *ff* let roarer slow and stop

Vib.

Tamb. Xylophone *ff*