

Cool Joe

*Commissioned by the
Bonita Vista High School Wind Ensemble,
Jason Mangan, Conductor,
and premiered at their Carnegie Hall
performance on April 20, 2014*

by

**Gary P. Gilroy
(ASCAP)**

Instrumentation

1 – Complete Score	2 – Horn in F 1
5 – Flute 1	2 – Horn in F 2
5 – Flute 2	3 – Trombone 1
2 – Oboe	3 – Trombone 2
2 – Bassoon	2 – Bass Trombone
3 – Clarinet 1	2 – Euphonium
3 – Clarinet 2	2 – Baritone T.C.
4 – Clarinet 3	4 – Tuba
2 – Bass Clarinet	1 – Timpani
2 – Alto Saxophone 1	2 – Mallet Percussion 1
2 – Alto Saxophone 2	2 – Mallet Percussion 2
2 – Tenor Saxophone	2 – Mallet Percussion 3
2 – Baritone Saxophone	2 – Percussion 1
3 – Trumpet 1	2 – Percussion 2
3 – Trumpet 2	2 – Percussion 3
3 – Trumpet 3	

Cool Joe

Cool Joe was commissioned by the Bonita Vista High School (San Diego, California) Wind Ensemble, Jason Mangan, Conductor, and premiered at their Carnegie Hall (NYC) performance on Saturday, April 20, 2014.

In the spring of 2013 the composer conducted the Sweetwater Union High School District Honor Band and got to know Mr. Jason Mangan quite well as Jason served as the honor band manager and host for the rehearsals and concert. When the Bonita High School Wind Ensemble was accepted to perform in the Heritage Festivals Carnegie Hall Concert Series, Mr. Mangan reached out to Dr. Gilroy and commissioned this work.

Having grown up on the east coast, composer Gary P. Gilroy was delighted to compose a work for a premiere in Carnegie Hall and almost immediately thought of his former high school band director, Mr. Joseph McCaskey, who was in the midst of his final days before retiring from Lancaster (PA) Catholic High School. Mr. Mangan left the topic or theme of the commission wide open and so Dr. Gilroy took advantage of the opportunity to compose a work in honor of his former music teacher who had such a favorable impact on his life as a musician and more importantly, as a person. Mr. Joseph McCaskey is the 'Joe' of *Cool Joe*.

Composer Gary P. Gilroy writes the following about Mr. McCaskey:

I owe so much of my career and all of its successes to a man who shaped my life dramatically during my high school days. By the end of the first week of band camp before I even started my first day of high school, I knew I wanted to be a high school band and be just like the man who stood before me in my fantastic high school band. Mr. Joseph McCaskey was an inspirational musician and conductor. I remember him asking the band to consider switching instruments due to a need for more French horns. I had no idea what the instrument even looked like and yet I volunteered to give it a try. Being one of a bunch of drummers (most of us were not yet percussionists), Mr. McCaskey was only too happy to give me a French horn with a book of fingerings. I took it home and brought it back two or three days later telling my beloved band director that there was no hope for me as a French horn player and I requested to return to the drum section.

I was a little miffed when he told me that I would have to stick it out and stay in the French horn section. That I did. And within a few months I actually practiced and made my first honor band on the French horn. This was only one of many life lessons that Mr. McCaskey gave me. Although I eventually went on to major in percussion during my college years, I always played French horn and eventually played many of the brass instruments, which certainly helped me be more successful as a band director.

The title, *Cool Joe*, is directly related to Joe McCaskey. I never knew such a cool teacher, although he was extremely strict. Mr. McCaskey did not allow anyone to call him by his first name until after graduation. Using the name "Joe" was a reserved privilege only his Alumni could use. Mr. McCaskey inspired me in many, many ways. He cared deeply for his students and it showed. The things he stood for were admirable in my opinion and he constantly had a positive impact on my development as a young man.

This composition is my dedication to him and his impressive career as a music educator and high school administrator. The form of the piece is basically intro, A, B, C, B, A and then a coda. The coda combines fragments of the earlier sections along with short quotes of fragments from the Alma Mater, Fight Song, and even the Drum Cadence, from my high school days at Lancaster Catholic High School.

A Few Performance Suggestions

As with any work by Gary P. Gilroy, the percussion scoring is rather intense but quite achievable. Each percussionist should be sure to arrange all of the various instruments that they play in a small "cage" around them. The players' music stands and all of the instruments should be "aimed" at the conductor. Most of the small instruments such as wood blocks, cowbells and such, should be mounted to provide optimal tone quality and decent sound projection.

The "large floor tom toms" should be tuned very low to provide a thuddy sound. Please note that several players use a large floor tom tom and they should not attempt to share one instrument. In almost all cases, the percussionist should not share any equipment if at all possible. The exception to this, of course, is the xylophone. Several players use the xylophone for short little sections and it is entirely possible to arrange the other mallet instruments so that several players can use the xylophone without too much travel between the instruments.

One final suggestion is that percussionists who have to play in several different playing "areas" (for example, the timpani and chimes) should make an effort to have duplicate copies of the music already in place on different music stands placed strategically by each area of instruments utilized.

Gary P. Gilroy (ASCAP)

Born June 10th, 1958



Gary P. Gilroy is a Professor of Music and Director of Bands at California State University, Fresno. In 1993 he was appointed Associate Director of Bands and Director of the Bulldog Marching Band. After 13 years in this position and building one of the finest collegiate marching bands on the west coast, Dr. Gilroy became Director of Bands in 2006. Prior to this appointment he served for a decade as Director of Bands at Fred C. Beyer High School in Modesto, California where his band was awarded several national honors as well as the International Sudler Shield Award from the John Philip Sousa Foundation. Gilroy also served as faculty at CSU, Stanislaus and graduate assistant at the University of Oregon in Eugene, Oregon where he completed his doctorate in 1995.

Gilroy has served on the board of California Band Directors Association for fourteen years and he is a Past President of that organization. He is also a Past President of the Fresno Madera Counties Music Educators Association. From 1999 to 2006 he served on the board of the National Band Association as a Member At Large and the Western Division Chairman.

Dr. Gilroy is in demand as a guest conductor of many honor bands throughout the United States. As an adjudicator and guest conductor he has served in 39 states and throughout Canada. Dr. Gilroy has been the conductor for all state groups in Colorado and Oregon as well as the California Band Directors Association All-State High School Symphonic Band.

An ASCAP Award-winning composer, Gilroy's music is published for concert band, marching band, and various ensembles through the Arrangers Publishing Company, BRS Music, Inc., C. Alan Publications, Daehn Publications, Kagarice Brass Editions, Matrix Publications, TRN Publications, Warner Brothers, Wingert-Jones, Inc., and CPP/Belwin Mills. His compositions have been featured at the Bands of America National Concert Band Festival in Indianapolis, the Eastern Trombone Workshop in Washington, DC, the International Trombone Festival in New Orleans, and on many occasions at the International Midwest Band and Orchestra Clinic in Chicago. Additionally, many regional and state honor bands throughout the United States have performed Gilroy's compositions. Dr. Gilroy served as the arranger/composer for the 2008 Olympic Orchestra in Beijing, China. He has been an ASCAP Composers Award recipient every year since 2001.

Dr. Gilroy and his wife Dena have lived in Clovis, California since 1993. His daughter, Alexandra, graduated from UCLA in 2010 and UNLV in 2013 and is currently a music teacher for the Clovis Unified School District and his son, Nicholas, graduated from CSU, Long Beach in 2013 and is a freelance musician in the LA area.

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Gary P. Gilroy (ASCAP)

With Spirit ♩ = 156

2 3 4 5 6 7 8 9 10 11 12 13

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

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

Oboe *mp* *mp* *p* *f*

Bassoon *p*

Clarinet 1 *p* *mf* *f* *f*

Clarinet 2 *p* *mf* *f* *f*

Clarinet 3 *p* *mf* *f* *f*

Bass Clarinet *p*

Alto Saxophone 1 & 2 *mp* *f*

Tenor Saxophone *f* *f*

Baritone Saxophone *p*

Trumpet 1 w/straight mute *pp* *f* remove mute *p* *f* *pp* *f*

Trumpet 2 w/straight mute *pp* *f* remove mute *p* *f* *pp* *f*

Trumpet 3 w/straight mute *pp* *f* *p* *f* *pp* *f*

Horn in F 1 *p* *f*

Horn in F 2 *p* *f*

Trombone 1 & 2 *mp* *f*

Bass Trombone *mp* *f*

Euphonium *mp* *f*

Tuba *f*

Timpani chimes *mf* *mf* *mf* *ff*

Mallet Percussion 1 xylophone *f* marimba *f mp ff p* bells *mf* *f* *ff*

Mallet Percussion 2 *f* *f mp ff p* *mf* *f* *ff* *f* *mf*

Mallet Percussion 3 vibraphone *mf* *f* *f* *ff* *f* *ff*

Percussion 1 (2 players) 2 ride cym w/tri btrs *mf* 1 triangle *mf* 2 ride cym w/tri btrs *mp* 1 bass drum 2 ocean drum (dampen) *mf* *f*

Percussion 2 (2 players) 1 vibraslap *f* 2 bongos *mf* 1 vibraslap *mp* 2 bongos *mp* *mf* *f* 1 rute sticks on rim of snare drum *mp* *p*

Percussion 3 (1 player) hi-hat *mp* *mf* two blocks *mf* hi-hat *mp* *mf* hi-hat *mp* *mf* floor tom *pp* *mf* hi-hat *mp* *mf*

§

14 15 16 17 18 19 20 21 22 23 24 25 26

Fl 1, Fl 2, Ob., Bsn., Cl 1, Cl 2, Cl 3, B. Cl., Alto Sax 1 & 2, Tenor Sax, Bari. Sax, Tpt 1, Tpt 2, Tpt 3, Hn. 1, Hn. 2, Tbn. 1 & 2, B. Tbn., Euph., Tba., Timp., Mal Perc. 1, Mal Perc. 2, Mal Perc. 3, Perc. 1, Perc. 2, Perc. 3

The musical score is arranged in a standard orchestral format with multiple staves. It includes woodwinds (Flutes, Oboe, Bassoon, Clarinets, Bass Clarinet, Saxophones), brass (Trumpets, Horns, Trombones, Euphonium, Tuba), and percussion (Timpani, Mallet Percussion, Snare Drum, Congas, Bongos, Triangle, Claves). The score features various musical notations such as clefs, time signatures, dynamics (e.g., *mf*, *f*, *mp*, *ppp*, *sfz*), articulation marks (accents, slurs), and performance directions (e.g., "w/straight mute", "2 ride cym w/tri bits"). A large, light gray watermark "P" is visible diagonally across the score.

To Coda

27 28 29 30 31 32 33 34 35 36 37 38 39 "Cool!"

Fl 1 *f* *mf* *f* *mf* *p* "Cool!"

Fl 2 *f* *mf* *f* *mf* *p* "Cool!"

Ob. *f* *mf* *f* *mf* *p* "Cool!"

Bsn. *mp* "Cool!"

Cl 1 "Cool!"

Cl 2 "Cool!"

Cl 3 "Cool!"

B. Cl. *mp* "Cool!"

Alto Sax 1 & 2 "Cool!"

Tenor Sax "Cool!"

Bari. Sax *mp* "Cool!"

Tpt 1 *mp* remove mute "Cool!"

Tpt 2 *mp* remove mute "Cool!"

Tpt 3 *mp* remove mute "Cool!"

Hn. 1 "Cool!"

Hn. 2 "Cool!"

Tbn. 1 & 2 *mp* "Cool!"

B. Tbn. *mf* "Cool!"

Euph. "Cool!"

Tba. *mp* "Cool!"

Timpani *mp* *f* "Cool!"

Mal Perc. 1 *mp* "Cool!"

Mal Perc. 2 *mf* "Cool!"

Mal Perc. 3 *mf* "Cool!"

Perc. 1 *mp* *mf* *f* 1. muted bass drum "Cool!"

Perc. 2 *mf* 1. rute sticks on rim of snare drum 2. bongos 1. large 2. triangle whip "Cool!"

Perc. 3 *sfz p* *sfz p* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *f* *f* 1. floor tom & snare drum "Cool!"

claves hi-hat

40 41 42 43 44 45 46 47 48 49 50

Fl 1 "Joel!" *f*

Fl 2 "Joel!" *f*

Ob. "Joel!" *f*

Bsn. "Joel!" *f*

Cl 1 "Joel!" *f*

Cl 2 "Joel!" *f*

Cl 3 "Joel!" *f*

B. Cl. "Joel!" *f*

Alto Sax 1 & 2 "Joel!" *f*

Tenor Sax "Joel!" *f*

Bari. Sax "Joel!" *f*

Tpt 1 "Joel!" *fp* *f*

Tpt 2 "Joel!" *fp* *f*

Tpt 3 "Joel!" *fp* *f*

Hn. 1 "Joel!" *f*

Hn. 2 "Joel!" *f*

Tbn. 1 & 2 "Joel!" *f*

B. Tbn. "Joel!" *f*

Euph. "Joel!" *f*

Tba. "Joel!" *f*

Timp. "Joel!" *p* *f* *p* *ff*

Mal Perc. 1 "Joel!" *f*

Mal Perc. 2 "Joel!" *f*

Mal Perc. 3 "Joel!" *f*

Perc. 1 2.cow bell *ff* 1.muted bass drum *f* "Joel!" 2.sus. cym. *p* 1.gong & BD (unmuted) *f* 2.splash cymbal choke *f* 1.gong & BD (unmuted) *f*

Perc. 2 large whip *f* triangle *mf* triangle *f* 2.bongos *f* *mp* *ff*

Perc. 3 hi-hat *mp < f* two wood blocks *ff* floor tom & snare drum *f* "Joel!" hi-hat *mp < f* jam block on the downbeats closed hi-hat on upbeats *f* floor tom *f*

51 52 53 54 55 56 57 58 59 60 61

Fl 1

Fl 2

Ob.

Bsn.

Cl 1

Cl 2

Cl 3

B. Cl.

Alto Sax 1 & 2

Tenor Sax

Bari. Sax

Tpt 1

Tpt 2

Tpt 3

Hn. 1

Hn. 2

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

Timp.

Mal Perc. 1

Mal Perc. 2

Mal Perc. 3

Perc. 1

Perc. 2

Perc. 3

w/harmon mute

w/harmon mute

w/harmon mute

to cabasa To Chim.

1.gong & BD (unmuted)

2.snare drum

2.triangle

1.cabasa

2.bongos

1.cabasa

claves

hi-hat

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

73 74 75 76 77 78 79 80 81 82

F11 *f* *f* *mf < ff* *mf*

F12 *f* *f* *mf < ff* *mf*

Ob. *f* *f* *mf < ff* *mf*

Bsn. *mp* *mf*

C11 *mf* *mf*

C12 *mf* *mf*

C13 *mf* *mf*

B. Cl. *mp* *mf*

Alto Sax 1 & 2 *f*

Tenor Sax *f*

Bari. Sax *mp* *mf*

Tpt 1 wah wah + = L. hand cover stem 0 = open *f* *mp* *f* *f*

Tpt 2 wah wah + = L. hand cover stem 0 = open *f* *mp* *f* *f*

Tpt 3 wah wah + = L. hand cover stem 0 = open *f* *mp* *f* *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1 & 2 *f*

B. Tbn. *f*

Euph. *f*

Tba. *mp* *mf*

Timp. *mp* *mf*

Mal Perc. 1 *mf* octaves are optional

Mal Perc. 2 *mp* *f* *f*

Mal Perc. 3 *f* *f* *f* *f* *f* *f* *f*

Perc. 1 *mf* *p < mf* *p <* *mf* *p < mf* *p <* *mf* *p < mf* *p <* *mf* *p < mf* *p <* *mf* *p < mf* *p <* *mf* *p < mf* *p <* *mf* *p < mf* *p <* *mf* *f* 1 bass drum 2 vibraslap *mp*

Perc. 2 *f* *mp ff* *f* *f*

Perc. 3 *f* *p* *f* *f* *f* *fp* *ff* *f* *mp < f* *f* *ff* *f* *ff*

claves hi-hat large floor tom (muted) timbales large floor tom

This page of the musical score for "Cool Joe" includes parts for the following instruments and sections:

- Flutes:** Fl 1 and Fl 2
- Woodwinds:** Ob. (Oboe), Bsn. (Bassoon), Cl 1, Cl 2, Cl 3 (Clarinets), B. Cl. (Bass Clarinet), Alto Sax 1 & 2, Tenor Sax, Bari. Sax (Baritone Saxophone)
- Brass:** Tpt 1, Tpt 2, Tpt 3 (Trumpets), Hn. 1, Hn. 2 (Horns), Tbn. 1 & 2, B. Tbn. (Baritone Trombone), Euph. (Euphonium), Tba. (Tuba)
- Percussion:** Timp. (Timpani), Mal Perc. 1, 2, 3 (Mallet Percussion), Perc. 1, 2, 3 (Percussion)

The score is written in 4/4 time and includes dynamic markings such as *f*, *mf*, *ff*, *fp*, and *mp*. It also features performance instructions like "open stem", "remove mute", and "to timpani". The lyrics "Cool!" and "Joe!" are placed above the corresponding measures. A large watermark "MUSIC" is visible across the page.

94 95 96 97 98 99 100

Fl 1 *f*

Fl 2 *f*

Ob. *f*

Bsn. *f*

Cl 1 *f*

Cl 2 *f*

Cl 3 *f*

B. Cl. *f*

Alto Sax 1 & 2 *f*

Tenor Sax *f*

Bari. Sax *f*

Tpt 1 *fp* *f*

Tpt 2 *fp* *f*

Tpt 3 *fp* *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1 & 2 *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

Timp. *f* *p* *ff*

Mal Perc. 1 *f*

Mal Perc. 2 *f*

Mal Perc. 3 *f*

Perc. 1 *f*

Perc. 2 *f* *mp* *ff*

Perc. 3 *f*

1. gong & BD (unmuted)

2. splash cymbal choke

1. gong & BD (unmuted)

2. bongos

jam block on the downbeats closed hi-hat on upbeats

floor tom

D.S. al Coda

101 102 103 104 105 106

Fl 1 "Cool Joe Ditty!"

Fl 2 "Cool Joe Ditty!"

Ob. "Cool Joe Ditty!"

Bsn. "Cool Joe Ditty!"

Cl 1 "Cool Joe Ditty!"

Cl 2 "Cool Joe Ditty!"

Cl 3 "Cool Joe Ditty!"

B. Cl. "Cool Joe Ditty!"

Alto Sax 1 & 2 "Cool Joe Ditty!"

Tenor Sax "Cool Joe Ditty!"

Bari. Sax "Cool Joe Ditty!"

Tpt 1 *mf* "Cool Joe Ditty!"

Tpt 2 *mf* "Cool Joe Ditty!"

Tpt 3 *mf* "Cool Joe Ditty!"

Hn. 1 "Cool Joe Ditty!"

Hn. 2 "Cool Joe Ditty!"

Tbn. 1 & 2 "Cool Joe Ditty!"

B. Tbn. "Cool Joe Ditty!"

Euph. "Cool Joe Ditty!"

Tba. "Cool Joe Ditty!"

Timp. *f mp* Chimes "Cool Joe Ditty!"

Mal Perc. 1 "Cool Joe Ditty!"

Mal Perc. 2 "Cool Joe Ditty!"

Mal Perc. 3 "Cool Joe Ditty!"

Perc. 1 *f* 1. Gong & BD (unmuted) 1. bass drum *mp mf f* 2. ride cym w/tri btrs *mf* "Cool Joe Ditty!"

Perc. 2 *fp mp mf f* 1. rute sticks on rim of snare drum "Cool Joe Ditty!"

Perc. 3 *f* 2. jam blocks "Cool Joe Ditty!"

Coda

This musical score covers measures 107 to 116 of the 'Coda' section for the piece 'Cool Joe'. The score is arranged for a full orchestra and includes the following parts:

- Flutes (Fl 1, Fl 2):** Melodic lines in G major, 4/4 time, with dynamics ranging from *mf* to *f*.
- Oboe (Ob.):** Melodic line in G major, 4/4 time, with dynamics ranging from *mf* to *f*.
- Bassoon (Bsn.):** Melodic line in G major, 4/4 time, with dynamics ranging from *f* to *mf*.
- Clarinets (Cl 1, Cl 2, Cl 3):** Melodic lines in G major, 4/4 time, with dynamics ranging from *mf* to *f*.
- Bass Clarinet (B. Cl.):** Melodic line in G major, 4/4 time, with dynamics ranging from *f* to *mf*.
- Alto Saxophones (Alto Sax 1 & 2):** Harmonic accompaniment in G major, 4/4 time, with dynamics ranging from *mf* to *f*.
- Tenor Saxophone (Tenor Sax):** Harmonic accompaniment in G major, 4/4 time, with dynamics ranging from *f* to *f*.
- Bari Saxophone (Bari. Sax):** Harmonic accompaniment in G major, 4/4 time, with dynamics ranging from *f* to *f*.
- Trumpets (Tpt 1, Tpt 2, Tpt 3):** Harmonic accompaniment in G major, 4/4 time, with dynamics ranging from *ff* to *f*. Includes 'remove mute' markings.
- Horns (Hn. 1, Hn. 2):** Harmonic accompaniment in G major, 4/4 time, with dynamics ranging from *f* to *f*.
- Trombones (Tbn. 1 & 2, B. Tbn.):** Harmonic accompaniment in G major, 4/4 time, with dynamics ranging from *f* to *f*.
- Euphonium (Euph.):** Harmonic accompaniment in G major, 4/4 time, with dynamics ranging from *mf* to *f*.
- Tuba (Tba.):** Harmonic accompaniment in G major, 4/4 time, with dynamics ranging from *f* to *f*.
- Timpani (Timp.):** Rhythmic accompaniment in G major, 4/4 time, with dynamics ranging from *mf* to *f*.
- Mallet Percussion (Mal Perc. 1, 2, 3):** Rhythmic accompaniment in G major, 4/4 time, with dynamics ranging from *mf* to *f*.
- Other Percussion (Perc. 1, 2, 3):** Rhythmic accompaniment in G major, 4/4 time, with dynamics ranging from *mp* to *f*. Includes specific playing techniques like 'jam block on the downbeats' and 'closed hi-hat on upbeats'.

The score features dynamic markings such as *mf*, *f*, *ff*, *mp*, *fp*, and *fz*, along with crescendo and decrescendo hairpins. Rehearsal marks are present at measures 110 and 114. A large 'SAMPLE' watermark is visible diagonally across the page.

119

117 118 120 121 122 123 124 125

Fl 1

Fl 2

Ob.

Bsn.

Cl 1

Cl 2

Cl 3

B. Cl.

Alto Sax 1 & 2

Tenor Sax

Bari. Sax

Tpt 1

Tpt 2

Tpt 3

Hn. 1

Hn. 2

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

Timp.

Mal Perc. 1

Mal Perc. 2

Mal Perc. 3

Perc. 1

Perc. 2

Perc. 3

fp *f* *ff* *f* *fp* *ff*

2 two brake drums

1 gong & BD (unmuted)

1 bass drum

2 splash choke

1 bass drum

2 snare drum

2 bongos

2 floor tom

timbales

f

126 127 128 129 130 131

Fl 1 *ff*

Fl 2 *ff*

Ob. *ff*

Bsn. *ff*

Cl 1 *ff*

Cl 2 *ff*

Cl 3 *ff*

B. Cl. *ff*

Alto Sax 1 & 2 *ff*

Tenor Sax *ff*

Bari. Sax *ff*

Tpt 1 *ff*

Tpt 2 *ff*

Tpt 3 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tbn. 1 & 2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

Timp. *f*

Mal Perc. 1 *ff*

Mal Perc. 2 *ff*

Mal Perc. 3 *ff*

Perc. 1 *ff* 2.gong 2.two brake drums 1.bass drum 2.splash cymbal

Perc. 2 *ff* 2.Chinaboy & floor tom 2.Chinaboy cymbal 2.bongos 2.snare 2.floor tom 2.Chinaboy & floor tom

Perc. 3 *f* jam block on the downbeats closed hi-hat on upbeats

132 133 134 135 136 137 138

Fl 1
Fl 2
Ob.
Bsn.
Cl 1
Cl 2
Cl 3
B. Cl.
Alto Sax 1 & 2
Tenor Sax
Bari. Sax
Tpt 1
Tpt 2
Tpt 3
Hn. 1
Hn. 2
Tbn. 1 & 2
B. Tbn.
Euph.
Tba.
Timp.
Mal Perc. 1
Mal Perc. 2
Mal Perc. 3
Perc. 1
Perc. 2
Perc. 3

ff
ff
ff
ff
fff
pp — *mp* — *ff*
mf — *ff* — *mf* — *ff* — *ff*

Xylo
timbales
2. cow bell
2. two brake drums
2. splash cymbal
2. brake drum
2. snare drum
2. bongos
1. large whip
2. floor tom & snare
two wood blocks
floor tom & snare drum