

# High Regard

*by*

Steve Martin (ASCAP)

## Instrumentation

1 – Conductor Score	4 – Trumpet 2 & 3
2 – Piccolo	2 – Horn in F 1 & 3
10 – Flutes 1 & 2	2 – Horn in F 2 & 4
2 – Oboe	6 – Trombones 1 & 2
2 – Bassoon	2 – Bass Trombone
5 – Clarinet 1	2 – Euphonium (+ 2 T.C.)
5 – Clarinet 2	4 – Tuba
2 – Bass Clarinet	1 – String Bass
4 – Alto Saxophone	1 – Timpani
2 – Tenor Saxophone	2 – Mallets
2 – Baritone Saxophone	2 – Percussion 1
4 – Trumpet 1	2 – Percussion 2

# High Regard

This piece was written to honor three mentors that had a powerful impact on the composer's musicianship, leadership, and passion for music. Gary P. Gilroy, Meryl J. Wamhoff, II and A.G. "Mack" McGrannahan all had their role in shaping the core of all things musical. Their intensity, passion, drive, and commitment to their craft are reflected in the power of the opening statement and the inherent mystery of the first theme. Their steadfastness and persistence are portrayed during the lyrical middle section, and their unrelenting motivation to be the best at their craft are represented in the final reprise section of the work. To the composer, these men exemplify true musicianship and educational leadership in their field. He is eternally grateful for their individual and collective roles in shaping who he is today.

High Regard is approximately 4:40 in length and in loose A-B-A form. After a whirlwind introductory fanfare statement, the texture thins to reveal a pulsating ostinato that is subtle, yet relentless. A heroic-yet-minor theme layers on top and continues to build to a dramatic climax of the first section.

The second section is much calmer and static, both rhythmically and harmonically. The modified theme is stated in the trumpet, a personal homage from the composer to his mentors, all of who shaped his ability and musicianship as a trumpet player. The largest musical moment of this section is led by the horn section, then joined in force by the trumpets to bring this movement to a head.

As the second section winds down, the previous ostinato begins to resurge and transition into the brief recapitulation of the introductory statement, which promptly moves into a four measure percussion interlude intended to be an explicit nod to Dr. Gilroy, the first person to show the composer the true magic that music can bring to both the performer and listener. The final bars burn with fire equivalent to that which burns inside each of the three men that inspired the work; an expression of intense-yet-refined energy communicated through the wind band - their most familiar medium of expression.

## Steve Martin (ASCAP)

**Born August 24<sup>th</sup>, 1974**



Steve Martin (ASCAP) is A.B.D. in the Doctorate of Musical Arts at Arizona State University. He holds a Master of Musical Arts in Conducting from the University of Nevada, Reno and the Bachelor of Arts in Music Education from California State University, Fresno. Mr. Martin was a high school band director in Northern California and has worked as a clinician and designer for several high school and university programs across the United States.

Steve has arranged and composed works for a wide variety of genres for over 20 years. In 2004, he premiered his concert band work, and in 2005, Mr. Martin composed and produced the musical score to the full-length, independent motion picture *Compadres*. He has written for marching, pep, jazz, and concert bands, drum & bugle corps, and vocal ensemble. He is co-owner and vice-president of Gary P. Gilroy Publications, Inc. which provides works for concert band, orchestra, percussion ensemble, marching band and custom drill design.

Steve is a member of the College Band Director's National Association, Music Educator's National Conference, Kappa Kappa Psi, and Phi Mu Alpha Sinfonia.

# High Regard

for Gary P. Gilroy, A.G. McGrannahan III, and Meryl Wamhoff

Steve G. Martin (ASCAP)

Energetically!  
♩=144

Piccolo  
Flutes 1 & 2  
Oboe  
Bassoon  
Clarinet 1  
Clarinet 2  
Bass Clarinet  
Alto Saxophone  
Tenor Saxophone  
Baritone Saxophone  
Trumpet 1  
Trumpet 2 & 3  
Horn in F 1 & 3  
Horn in F 2 & 4  
Trombones 1 & 2  
Bass Trombone  
Euphonium  
Tuba  
String Bass  
Timpani  
Mallets  
Percussion 1 (Sn. D., B.D.)  
Percussion 2 (Susp. Cym., Bass Drum & Gong, Crash Cym.)

The image displays a page of a musical score for the piece "High Regard". The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left side of the page are: Piccolo (Picc.), Flute 1 & 2 (Fl. 1 & 2), Oboe (Ob.), Bassoon 1 & 2 (Bsn. 1 & 2), Clarinet 1 (Cl. 1), Clarinet 2 & 3 (Cl. 2 & 3), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten Sax.), Baritone Saxophone (Bari Sax.), Trumpet 1 (Tpt 1), Trumpet 2 & 3 (Tpt 2 & 3), Horn 1 & 3 (Hn. 1 & 3), Horn 2 & 4 (Hn. 2 & 4), Trombone 1 & 2 (Tbn. 1 & 2), Baritone Trombone (B. Tbn.), Euphonium (Euph.), Tuba (Tba), Bass, Timpani (Timp.), Mallet Percussion (Mal), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score covers measures 6 through 12. Measure 6 begins with a trill (tr) in the Piccolo and Flute parts. Measures 7 and 8 feature complex rhythmic patterns with accents (^) and trills (tr). Measure 9 is marked with a box containing the number 9. Measures 10, 11, and 12 show sustained notes with dynamic markings such as *sfz* (sforzando) and *pp.* (pianissimo). The score includes various musical notations such as slurs, ties, and articulation marks.

13 14 15 16 17 18

Picc.

Fl. 1 & 2

Ob.

Bsn. 1 & 2

Cl. 1

Cl. 2 & 3

B. Cl.

Alto Sax.

Ten Sax.

Bari Sax.

Tpt 1

Tpt 2 & 3

Hn. 1 & 3

Hn. 2 & 4

Tbn 1 & 2

B. Tbn.

Euph.

Tba.

Bass

Timp.

Mal.

Perc. 1

Perc. 2

sub. ff

decresc.....

3

mp

Tamb.

19 20 21 22 23 24 25 26

Picc. -

Fl. 1 & 2 - *mf* - *f*

Ob. -

Bsn. 1 & 2 -

Cl. 1 *mp* *one player* *all* *f*

Cl. 2 & 3 *mp* *one player* *all* *f*

B. Cl. *mf*

Alto Sax. -

Ten Sax. -

Bari Sax. -

Tpt 1 -

Tpt 2 & 3 -

Hn. 1 & 3 -

Hn. 2 & 4 -

Tbn 1 & 2 -

B. Tbn. -

Euph. -

Tba -

Bass -

Timp. -

Mal -

Perc. 1 -

Perc. 2 *mp* *Wood Block* *Tamb.*

27 28 29 30 31 32 33

Picc. *sub. mp*

Fl. 1 & 2 *sub. mp*

Ob. *sub. mp*

Bsn. 1 & 2 *sub. mp*

Cl. 1 *sub. mp*

Cl. 2 & 3 *sub. mp*

B. Cl. *sub. mp*

Alto Sax. *f*

Ten Sax. *sub. mp*

Bari Sax.

Tpt 1

Tpt 2 & 3

Hn. 1 & 3 *f*

Hn. 2 & 4 *f*

Tbn 1 & 2

B. Tbn.

Euph.

Tba

Bass

Timp. *mp*

Mal

Perc. 1 *mp*

Perc. 2



34 35 36 **37** 38 39 40

Picc. *f* *sub. p*

Fl. 1 & 2 *f* *sub. p*

Ob. *f*

Bsn. 1 & 2 *sub. p*

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

Cl. 2 & 3 *f* *sub. p* *f*

B. Cl. *f*

Alto Sax. *f*

Ten Sax. *f*

Bari Sax. *f*

Tpt 1 *mf*

Tpt 2 & 3 *f* *mf*

Hn. 1 & 3 *f* *mp* *f*

Hn. 2 & 4 *f* *mp* *f*

Tbn 1 & 2 *f* *sub. p* *f*

B. Tbn. *f* *sub. p* *f*

Euph. *f* *sub. p* *f*

Tba *f* *sub. p* *f*

Bass *f* *sub. p*

Timp.

Mal *f*

Perc. 1 *f*

Perc. 2

41 42 43 44 45 46 47 48

Picc. *sub. p*

Fl. 1 & 2 *sub. p*

Ob. *solo* *mf*

Bsn. 1 & 2 *sub. p* *f*

Cl. 1 *sub. p* *sub. p*

Cl. 2 & 3 *sub. p* *sub. p*

B. Cl. *f*

Alto Sax. *sub. p*

Ten Sax. *f*

Bari Sax. *f*

Tpt 1 *mf* *f*

Tpt 2 & 3 *mf* *f*

Hn. 1 & 3 *mp*

Hn. 2 & 4 *mp*

Tbn 1 & 2 *sub. p* *f* *sub. p* *open*

B. Tbn. *sub. p* *f* *sub. p* *open*

Euph. *sub. p* *f* *p* *solo* *mf*

Tba *sub. p* *f* *sub. p*

Bass *sub. p* *f* *sub. p*

Timp.

Mal *p*

Perc. 1 *f*

Perc. 2 *p*

49 50 51 52 53 54

Picc. *f*

Fl. 1 & 2 *mp* *cresc.....* *f*

Ob. *f*

Bsn. 1 & 2 *f*

Cl. 1 *mp* *cresc.....* *f*

Cl. 2 & 3 *mp* *cresc.....* *f*

B. Cl. *f*

Alto Sax. *mp* *cresc.....* *f*

Ten Sax. *f*

Bari Sax. *f*

Tpt 1 *sfz* *f*

Tpt 2 & 3 *sfz* *f*

Hn. 1 & 3 *f*

Hn. 2 & 4 *f*

Tbn 1 & 2 *mp* *cresc.....* *f*

B. Tbn. *mp* *cresc.....* *f*

Euph. *mp* *cresc.....* *f*

Tba *mp* *cresc.....* *f*

Bass *f*

Timp. *f*

Mal. Chimes *f*

Perc. 1 *mp* *cresc.....* *f*

Perc. 2 *f*

55 56 57 58 59

Picc.  
 Fl. 1 & 2  
 Ob.  
 Bsn. 1 & 2  
 Cl. 1  
 Cl. 2 & 3  
 B. Cl.  
 Alto Sax.  
 Ten Sax.  
 Bari Sax.  
 Tpt 1  
 Tpt 2 & 3  
 Hn. 1 & 3  
 Hn. 2 & 4  
 Tbn. 1 & 2  
 B. Tbn.  
 Euph.  
 Tba.  
 Bass  
 Timp.  
 Mal.  
 Perc. 1  
 Perc. 2

*f*  
*cresc.....*  
*cresc.....*  
*cresc.....*  
*cresc.....*  
*cresc.....*  
*cresc.....*  
*cresc.....*  
*cresc.....*  
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This page of the musical score covers measures 60 through 64. The instruments and their parts are as follows:

- Picc.**: Measures 60-61 feature triplet eighth notes. Measures 62-63 feature a long note with a *ff* dynamic and a *ritard.....* marking.
- Fl. 1 & 2**: Similar to Piccolo, with triplets in measures 60-61 and a long note with *ff* and *ritard.....* in measures 62-63.
- Ob.**: Measures 60-61 feature triplet eighth notes. Measures 62-63 feature a long note with *ff* and *ritard.....*.
- Bsn. 1 & 2**: Measures 60-61 feature a long note. Measures 62-63 feature a long note with *ff*, *sfz*, and *ritard.....*.
- Cl. 1**: Measures 60-61 feature triplet eighth notes. Measures 62-63 feature a long note with *ff* and *ritard.....*.
- Cl. 2 & 3**: Measures 60-61 feature triplet eighth notes. Measures 62-63 feature a long note with *ff* and *ritard.....*.
- B. Cl.**: Measures 60-61 feature a long note. Measures 62-63 feature a long note with *ff*, *sfz*, and *ritard.....*.
- Alto Sax.**: Measures 60-61 feature a long note. Measures 62-63 feature a long note with *ff* and *ritard.....*.
- Ten Sax.**: Measures 60-61 feature triplet eighth notes. Measures 62-63 feature a long note with *ff* and *ritard.....*.
- Bari Sax.**: Measures 60-61 feature a long note. Measures 62-63 feature a long note with *ff*, *sfz*, and *ritard.....*.
- Tpt 1**: Measures 60-61 feature triplet eighth notes. Measures 62-63 feature a long note with *ff*, *sfz*, and *ritard.....*.
- Tpt 2 & 3**: Measures 60-61 feature triplet eighth notes. Measures 62-63 feature a long note with *ff*, *sfz*, and *ritard.....*.
- Hn. 1 & 3**: Measures 60-61 feature a long note. Measures 62-63 feature a long note with *ff* and *ritard.....*.
- Hn. 2 & 4**: Measures 60-61 feature a long note. Measures 62-63 feature a long note with *ff* and *ritard.....*.
- Tbn. 1 & 2**: Measures 60-61 feature triplet eighth notes. Measures 62-63 feature a long note with *ff*, *sfz*, and *ritard.....*.
- B. Tbn.**: Measures 60-61 feature triplet eighth notes. Measures 62-63 feature a long note with *ff*, *sfz*, and *ritard.....*.
- Euph.**: Measures 60-61 feature triplet eighth notes. Measures 62-63 feature a long note with *ff*, *sfz*, and *ritard.....*.
- Tba**: Measures 60-61 feature a long note. Measures 62-63 feature a long note with *ff*, *sfz*, and *ritard.....*.
- Bass**: Measures 60-61 feature a long note. Measures 62-63 feature a long note with *ff* and *ritard.....*.
- Timp.**: Measures 60-61 feature triplet eighth notes. Measures 62-63 feature a long note with *ff*, *sfz*, and *ritard.....*.
- Mal.**: Measures 60-61 feature triplet eighth notes. Measures 62-63 feature a long note with *ff* and *ritard.....*.
- Perc. 1**: Measures 60-61 feature triplet eighth notes. Measures 62-63 feature a long note with *ff* and *ritard.....*.
- Perc. 2**: Measures 60-61 feature triplet eighth notes. Measures 62-63 feature a long note with *ff* and *ritard.....*.

**69** Flowing, With Motion  $\text{♩} = 80$

65 66 67 68 **69** 70 71 72 73

Picc.

Fl. 1 & 2 *mp* *mp* two players

Ob. *mf* solo

Bsn. 1 & 2

Cl. 1

Cl. 2 & 3

B. Cl. *p*

Alto Sax.

Ten. Sax.

Bari. Sax. *p*

Tpt. 1 *mf* solo *f mp* 3

Tpt. 2 & 3 *f mp* harmon mute

Hn. 1 & 3 *p* *f mp* *f mp*

Hn. 2 & 4 *p* *f mp* *f mp* *f mp*

Tbn. 1 & 2 *mf* *f mp* *f mp* *f mp*

B. Tbn. *p mf*

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

Tba.

Bass *p*

Timp. *mp* 3

Mal. Marimba

Perc. 1

Perc. 2

74 75 76 77

Picc.

Fl. 1 & 2

Ob.

Bsn. 1 & 2

Cl. 1

Cl. 2 & 3

B. Cl.

Alto Sax.

Ten Sax.

Bari Sax.

Tpt 1

Tpt 2 & 3

Hn. 1 & 3

Hn. 2 & 4

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

Bass

Timp.

Mal.

Perc. 1

Perc. 2

*solo*

*mf*

*f*

*mp*

*all*

*sub. p*

*f*

*mp*

*f*

*mp*

*f*

*mp*

*f*

*mp*

*mf*

*mf*

78 79 80 81 82 83 84 85

Picc.

Fl. 1 & 2

Ob.

Bsn. 1 & 2

Cl. 1

Cl. 2 & 3

B. Cl.

Alto Sax.

Ten Sax.

Bari Sax.

Tpt 1

Tpt 2 & 3

Hn. 1 & 3

Hn. 2 & 4

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

Bass

Timp.

Mal

Perc. 1

Perc. 2

*mf* *mf* *mf* *mf* *f* *mf* *mf* *mf*

*all* *mf* *mf* *mf* *f*

*solo*

harmon mute



This page of the musical score, titled "High Regard - Complete Score" and numbered 14, covers measures 86 through 91. The score is written for a large symphony orchestra and includes the following instruments and parts:

- Picc.** (Piccolo): Measures 86-87 are marked *mp*, while measures 88-91 are marked *f*.
- Fl. 1 & 2** (Flutes): Measures 86-87 are marked *mp*, while measures 88-91 are marked *f*.
- Ob.** (Oboe): Measures 86-87 are marked *mp*, while measures 88-91 are marked *f*.
- Bsn. 1 & 2** (Bassoons): Measures 86-87 are marked *mp*, while measures 88-91 are marked *f*.
- Cl. 1** (Clarinet 1): Measures 86-87 are marked *mp*, while measures 88-91 are marked *f*.
- Cl. 2 & 3** (Clarinet 2 & 3): Measures 86-87 are marked *mp*, while measures 88-91 are marked *f*.
- B. Cl.** (Bass Clarinet): Measures 86-87 are marked *mp*, while measures 88-91 are marked *f*.
- Alto Sax.** (Alto Saxophone): Measures 86-87 are marked *mp*, while measures 88-91 are marked *f*.
- Ten Sax.** (Tenor Saxophone): Measures 86-87 are marked *mp*, while measures 88-91 are marked *f*.
- Bari Sax.** (Baritone Saxophone): Measures 86-87 are marked *mp*, while measures 88-91 are marked *f*.
- Tpt 1** (Trumpet 1): Measures 86-87 are marked *mp*, while measures 88-91 are marked *f*. Includes the instruction "open".
- Tpt 2 & 3** (Trumpet 2 & 3): Measures 86-87 are marked *mp*, while measures 88-91 are marked *f*. Includes the instruction "open".
- Hn. 1 & 3** (Horn 1 & 3): Measures 86-87 are marked *mp*, while measures 88-91 are marked *f*.
- Hn. 2 & 4** (Horn 2 & 4): Measures 86-87 are marked *mp*, while measures 88-91 are marked *f*.
- Tbn. 1 & 2** (Trombone 1 & 2): Measures 86-87 are marked *mp*, while measures 88-91 are marked *f*.
- B. Tbn.** (Baritone Trombone): Measures 86-87 are marked *mp*, while measures 88-91 are marked *f*.
- Euph.** (Euphonium): Measures 86-87 are marked *mp*, while measures 88-91 are marked *f*.
- Tba.** (Tuba): Measures 86-87 are marked *mp*, while measures 88-91 are marked *f*.
- Bass**: Measures 86-87 are marked *mp*, while measures 88-91 are marked *f*.
- Timp.** (Timpani): Measures 86-87 are marked *mp*, while measures 88-91 are marked *f*.
- Mal.** (Mallets): Measures 86-87 are marked *mp*, while measures 88-91 are marked *f*.
- Perc. 1** (Percussion 1): Measures 86-87 are marked *mp*, while measures 88-91 are marked *f*.
- Perc. 2** (Percussion 2): Measures 86-87 are marked *mp*, while measures 88-91 are marked *f*.

The score features various musical notations, including dynamics (*mp*, *f*), articulation (accents), and complex rhythmic patterns such as triplets and sixteenth-note runs. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4.

This page of the musical score for "High Regard" covers measures 92 through 95. The score is arranged for a full orchestra and includes the following instruments and parts:

- Picc.** (Piccolo)
- Fl. 1 & 2** (Flutes)
- Ob.** (Oboe)
- Bsn. 1 & 2** (Bassoons)
- Cl. 1** (Clarinets)
- Cl. 2 & 3** (Clarinets)
- B. Cl.** (Bass Clarinet)
- Alto Sax.** (Alto Saxophone)
- Ten Sax.** (Tenor Saxophone)
- Bari Sax.** (Baritone Saxophone)
- Tpt 1** (Trumpets)
- Tpt 2 & 3** (Trumpets)
- Hn. 1 & 3** (Horns)
- Hn. 2 & 4** (Horns)
- Tbn. 1 & 2** (Trombones)
- B. Tbn.** (Baritone Trombone)
- Euph.** (Euphonium)
- Tba.** (Tuba)
- Bass** (Double Bass)
- Timp.** (Timpani)
- Mal.** (Mallets)
- Perc. 1** (Percussion 1)
- Perc. 2** (Percussion 2)

The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. Measure 92 is marked with a box containing the number 92. Measure 93 has a rehearsal mark above it. Measure 94 has a rehearsal mark above it. Measure 95 has a rehearsal mark above it. The score includes several triplet markings (indicated by a '3' above a bracket) and a sextuplet marking (indicated by a '6' above a bracket) in the Percussion 1 part. The percussion parts are written in a simplified notation style.

96 97 98 99 100

Picc. *ff* *sub. ff*

Fl. 1 & 2 *ff* *sub. ff*

Ob. *ff* *sub. ff*

Bsn. 1 & 2 *ff* *sub. ff*

Cl. 1 *ff* *sub. ff*

Cl. 2 & 3 *ff* *sub. ff*

B. Cl. *ff* *sub. ff*

Alto Sax. *ff* *mf* *sub. ff* *mf*

Ten Sax. *ff* *sub. ff*

Bari Sax. *ff* *sub. ff*

Tpt 1 *ff* *sub. ff*

Tpt 2 & 3 *ff* *sub. ff*

Hn. 1 & 3 *ff* *sub. ff*

Hn. 2 & 4 *ff* *sub. ff*

Tbn. 1 & 2 *ff* *sub. ff*

B. Tbn. *ff* *sub. ff*

Euph. *ff* solo *sub. ff*

Tba. *ff* *sub. ff*

Bass *ff* *sub. ff*

Timp. *ff* *sub. ff*

Mal

Perc. 1 *ff* *sub. ff*

Perc. 2 *ff* *sub. ff*

101 Tempo 1 ♩ = 144 102 103 104 105 106 107

Picc. *cresc.....*

Fl. 1 & 2 *cresc.....*

Ob. *cresc.....*

Bsn. 1 & 2 *cresc..... f*

Cl. 1 *tr* *sfz* *cresc.....*

Cl. 2 & 3 *cresc.....*

B. Cl. *cresc..... f*

Alto Sax. *cresc.....*

Ten Sax. *cresc.....*

Bari Sax. *cresc..... f*

Tpt 1 *cresc.....*

Tpt 2 & 3 *cresc.....*

Hn. 1 & 3 *cresc..... f*

Hn. 2 & 4 *cresc..... f*

Tbn. 1 & 2 *cresc..... f*

B. Tbn. *cresc..... f*

Euph. *cresc..... f*

Tba. *cresc..... f*

Bass *cresc.....*

Timp. *p* *cresc.....*

Mal

Perc. 1 *cresc.....*

Perc. 2 *cresc.....*

108

109

110

111

112

Picc.

Fl. 1 & 2

Ob.

Bsn. 1 & 2

Cl. 1

Cl. 2 & 3

B. Cl.

Alto Sax.

Ten Sax.

Bari Sax.

Tpt 1

Tpt 2 & 3

Hn. 1 & 3

Hn. 2 & 4

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

Bass

Timp.

Mal

Perc. 1

Perc. 2

*ff*

*tr*

Musical score for High Regard, page 19, measures 113 to 118. The score includes parts for Piccolo, Flutes 1 & 2, Oboe, Bassoons 1 & 2, Clarinets 1, 2 & 3, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets 1, 2 & 3, Horns 1 & 3, Horns 2 & 4, Trombones 1 & 2, Baritone Trombone, Euphonium, Tuba, Bass, Snare Drum, and Maracas. The score features trills (tr), triplets (3), and crescendo markings (cresc.....). Measure numbers 113, 114, 115, 116, 117, and 118 are indicated above the staves.

119 120 121 122

Picc.

Fl. 1 & 2

Ob.

Bsn. 1 & 2

Cl. 1

Cl. 2 & 3

B. Cl.

Alto Sax.

Ten Sax.

Bari Sax.

Tpt 1

Tpt 2 & 3

Hn. 1 & 3

Hn. 2 & 4

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

Bass

Timp. *ff*

Mal. *ff*

Perc. 1 *ff*

Perc. 2 *ff* Wood Block to sus cym.

123 124 125 126 tr 127 128

Picc.

Fl. 1 & 2

Ob.

Bsn. 1 & 2

Cl. 1

Cl. 2 & 3

B. Cl.

Alto Sax.

Ten Sax.

Bari Sax.

Tpt 1

Tpt 2 & 3

Hn. 1 & 3

Hn. 2 & 4

Tbn 1 & 2

B. Tbn.

Euph.

Tba.

Bass

Timp.

Mal

Perc. 1

Perc. 2

Choke