

Lullaby and Dance for Duane

*Commissioned in memory of
Duane Weston
by the Tulare & Kings Counties
Music Educators Association
for the 2015 TKCMEA
High School Honor Band*

by

**Gary P. Gilroy
(ASCAP)**

Grade 5 – Duration 6:10

Instrumentation

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

Lullaby and Dance for Duane

Lullaby and Dance For Duane was commissioned in memory of Mr. Duane Weston (June 21, 1929 – December 14, 2013) by the Tulare & Kings Counties Music Educators Association for the 2015 TKCMEA High School Honor Band. The composition was premiered with the composer conducting on January 25, 2015 in Porterville, California.

The composer writes the following about Mr. Weston and the composition:

“Duane Weston was a great friend and colleague and I am most honored to compose this work for TKCMEA in his memory. My own children had the opportunity to play under Mr. Weston’s baton at the Lake Sequoia Music Camp for many years and they always loved the experiences he offered. I worked closely with Duane many years ago when he conducted the premiere of one of my earlier works, Celebration at Lake Sequoia, which was commissioned to commemorate the 25th anniversary of the popular music camp.

The work begins with nothing but the soft and relaxing sounds of bamboo wind chimes. Bowed crotales establish the tonality of the first section of the work before the piano begins a simple pattern for the lullaby. The first two statements of the lullaby theme are heard in the flute and then the French horn, respectively. This is my nod to the family of Duane and Anne Weston: their youngest daughter, Deniece, plays flute and their son, Dwight, plays French horn, as does their great-grandson, Branson Vowel. The lullaby is meant to offer the listener a time to reflect on the sweet and innocent beginnings to life as we know it and the importance of family. This simple lullaby is for Duane and his family.

When I met with Ann Weston to gain some insight and inspiration for this composition she stressed to me that she hoped the work would feature the timpani since Duane often played these important drums throughout his career. Being a percussionist myself, I found many occasions to feature the timpani in this work. It is essential that the timpani part is covered by a fine player who not only has a good understanding of timpani, but one who also handles crotales and chimes with equal confidence.

Percussion is featured throughout this work. A total of at least seven percussionists should be utilized and no percussion part should ever be considered “optional” for best outcome. It is notable that the very first crotales entrance should be played with cello bows (two players on this first entrance in measures 3 & 4).

The dance portion of this work begins at measure 76 and it should be thought of as a “Dance of Celebration” of the wonderful life Duane Weston lived. It is meant to evoke intense energy and plenty of passion, much the way Duane lived his life. It is lively, very rhythmic and somewhat unpredictable. Beat three of measure 79 should be considered a musical exclamation point as is the entire measure 82, making it obvious that the percussionists will have plenty to say in this work.

As the dance of celebration continues, develops, and recapitulates, the timpani and other percussion voices are often used to emphasize phrase endings or create transitions. Measure 177 makes use of a small fragment of the dance melody overlapped and layered rhythmically in many voices to create a pad or backdrop for the presentation of the first and final phrases of the Alma Mater of Roosevelt High School. The first phrase of this wonderfully majestic chorale is presented in slow motion in the brass and low woodwind voices as the relentless Weston-like energy of the fragments continue before they eventually subside and yield to the final phrase of the Alma Mater, now played by all of the wind voices.

Once again, a timpani solo serves as a transition back to the up-tempo energy of the dance theme for a brief recapitulation before the low brass and woodwinds present a short fragment of the Fight Song from the College of the Sequoias at measure 211. A short coda leads to the final measures. The final statement comes from the timpani and other percussion who end the work with one final and very bold exclamation point in measure 229.

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 was 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, Oregon, and 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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Reflectively $\text{♩} = 92$

11 a tempo $\text{♩} = 92$

The score is arranged in systems for various instruments. The woodwind section includes Flute 1 & 2, Oboe, Bassoon, Clarinet 1, 2, & 3, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpet 1, 2, & 3, Horn in F 1 & 2, Trombone 1 & 2, Euphonium, and Tuba. The piano part is shown in grand staff. Percussion includes Chime, Crotales & Timpani, Mallet Percussion 1 (Bells), Mallet Percussion 2 (Vibraphone, Xylophone), Percussion 1 (Bamboo Wind Chimes, Gong, Ride Cymbal, Finger Cymbals, Wind Chimes, Bass Drum, Crash Cymbals, Splash Cymbal, Rute Sticks, Hi-Hat, Chinese Crash, Jan Block, Tambourine), and Percussion 2 (Claves, Triangle, Claves, Triangle, muted & open). Dynamics range from *pp* to *f*. Performance markings include *rit.*, *pp*, *f*, *mp*, *mf*, *p*, *pp*, and *mf mp p pp*. A large watermark 'GPP' is visible across the score.

18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

F1 1 *f*

F1 2

Ob *mp* *f* solo

Bsn

Cl 1 solo *mf*

Cl 2 *mp* *mf*

Cl 3 *mf*

B. Cl.

Alto Sax 1

Alto Sax 2

Ten Sax

Bari Sax

Tpt 1

Tpt 2

Tpt 3

Hn 1

Hn 2

Tbn. 1

Tbn. 2

Euph.

Tba

Pno.

Tmp
Crot
Chms *mf* *mp*

Mal 1

Mal 2

Perc. 1 *p* *pp* *mp* *mf* *mf*

Perc. 2 *mf* *mf* *mf*

1. Rain Stick

2. Triangle (muted & open)

1. Thick Antique Finger Cymbal

2. Medium Cymbal With Wire Brushes

6

33 34 35 36 37 38 39 40 41 42 tutti 43 44 45 46 47 48

Fl 1 *p*

Fl 2 *p*

Ob *p* tutti

Bsn *p* *mp* *p* *mp*

Cl 1 *p* tutti

Cl 2 *p*

Cl 3 *p*

B. Cl. *p* *mp* *p* *mp*

Alto Sax 1 *p* *mf* *p* *mf*

Alto Sax 2 *p* *mf* *p* *mf*

Ten Sax *p* *mf* *p* *mf*

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

Tpt 1 *mf* solo with harmon mute

Tpt 2

Tpt 3

Hn 1 *p* *mf* *p* *mf* tutti

Hn 2 *p* *mf* *p* *mf*

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

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

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

Tba *p* *mp* *p* *mp*

Pno. *mp* *mf* *mp*

Tmp *mf*

Crot *mf*

Chms *mf*

Mal 1 *mf*

Mal 2 *f*

Perc. 1 *mf* *mp* *p* *pp* *mf* *f* *mp* *mf* *mp* *p* *pp* *mf* *mp*

Perc. 2 *mf*

1. Rain Stick

1. Wind Chimes

2. Ride Cymbal w/Tri Btrs

1. Thick Antique Finger Cymbal

2. Coin Scrape on Gong

2. Triangle (muted & open)

50 51 52 53 54 55 56 57 58 59 60 61 62

Fl 1 *mf*

Fl 2 *mf*

Ob *mf*

Bsn *p* *mp* *p*

Cl 1 *mf*

Cl 2 *mf*

Cl 3 *mf*

B. Cl. *p* *mp* *p*

Alto Sax 1 *mf*

Alto Sax 2 *mf*

Ten Sax *mp*

Bari Sax *p* *mp* *p*

Tpt 1 *mp* tutti harmon mute *mp* remove harmon

Tpt 2 *mp* harmon mute *mp* remove harmon

Tpt 3 *mp* harmon mute *mp* remove harmon

Hn 1 *mp*

Hn 2 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Euph. *mp*

Tba *mp*

Pno.

Tmp Crot Chms *mf* *mp*

Mal 1

Mal 2

Perc. 1 *p* *pp* *mp* *mf*

Perc. 2 1. Rain Stick *mf* 2. Medium Cymbal With Wire Brushes 3. Thick Antique Finger Cymbal

63 64 65 66 67 68 69 70 71 72 73 74 75 76 Intense ♩ = 168 77 78

rit. ♩ = 66 take some time

Fl 1, Fl 2, Ob, Bsn, Cl 1, Cl 2, Cl 3, B. Cl., Alto Sax 1, Alto Sax 2, Ten Sax, Bari Sax, Tpt 1, Tpt 2, Tpt 3, Hn 1, Hn 2, Tbn. 1, Tbn. 2, Euph., Tba, Pno., Tmp, Crot, Chms, Mal 1, Mal 2, Perc. 1, Perc. 2

cup mute, remove cup mute

pp, mf, f, p, mp, ff

2. Triangle (muted & open), 1. rain stick, 1. Wind Chimes, 1. Thick Antique Finger Cymbal, 1. Suspended Cymbal w/Soft Mts, 1. Dampen SC on "1!", 2. Snare Drum, 2. Ride Cymbal w/Tri Btrs, 1. Thick Antique Finger Cymbal, 1. Wind Chimes, 1. Thick Antique Finger Cymbal, 1. Suspended Cymbal w/Soft Mts, 1. Dampen SC on "1!", 2. Snare Drum, 2. Bass Drum (dampen), 1. Crash Cymbals, 2. Bass Drum

79 80 81 82 83 84 85 86 87 88

Fl 1 *f* *ff* *mp* *mf* *ff* *f* *ff* *fp* *ff*

Fl 2 *f* *ff* *mp* *mf* *ff* *f* *ff* *fp* *ff*

Ob *f* *ff* *mp* *mf* *ff* *f* *ff* *fp* *ff*

Bsn *f* *ff* *mp* *mf* *ff* *f* *f*

Cl 1 *f* *ff* *mp* *mf* *ff* *f* *p* *f* *mf*

Cl 2 *f* *ff* *mp* *mf* *ff* *f* *p* *f* *mf*

Cl 3 *f* *ff* *mp* *mf* *ff* *f* *p* *f* *mf*

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

Alto Sax 1 *f* *ff* *mp* *mf* *ff* *f* *p* *f* *mf*

Alto Sax 2 *f* *ff* *mp* *mf* *ff* *f* *p* *f* *mf*

Ten Sax *ff* *mp* *mf* *ff* *f* *mp* *f* *fp* *f*

Bari Sax *ff* *mp* *mf* *ff* *f*

Tpt 1 *ff* *mp* *mf* *ff* *f* *p* *f* *fp*

Tpt 2 *ff* *mp* *mf* *ff* *f* *p* *f* *fp*

Tpt 3 *ff* *mp* *mf* *ff* *f* *mp* *f* *fp*

Hn 1 *ff* *mp* *mf* *ff* *f* *p* *f* *fp* *f*

Hn 2 *f* *ff* *mp* *mf* *ff* *f* *mp* *f* *fp* *f*

Tbn. 1 *ff* *mp* *mf* *ff* *f* *fp*

Tbn. 2 *ff* *mp* *mf* *ff* *f* *fp*

Euph. *ff* *mp* *mf* *ff* *f* *fp*

Tba *ff* *mp* *mf* *ff* *f*

Pno. *ff* *mp* *mf* *ff* *f*

Tmp Crot Chms *f* *ff* *f* *ff* *f* *ff* *f*

Mal 1 *ff*

Mal 2 *ff* *mp* *mf* *ff* *f* *p* *f* *mf*

Perc. 1 *mf* 2. Chinaboy & Large Floor Tom *mf* 2. Splash Cymbal

Perc. 2 *mp* *f* *mp* *f* *ff* *f* 1. Vibraslap 2. Bongos *p* *f* *mf* *p*

tutti

89 90 91 92 93 94 95 96 97 98

Fl 1 *fp* *ff* *fp* *ff* *fp* *ff* *f* *ff* *f*

Fl 2 *fp* *ff* *fp* *ff* *fp* *ff* *f* *ff* *f*

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

Bsn *mp* *ff* *f*

Cl 1 *ff* *f*

Cl 2 *ff* *f*

Cl 3 *ff* *f*

B. Cl. *mp* *ff* *f*

Alto Sax 1 *f* *ff* *f*

Alto Sax 2 *f* *ff* *f*

Ten Sax *fp* *f* *ff* *f*

Bari Sax *mp* *ff* *f*

Tpt 1 *f* *fp* *f* *ff* *f*

Tpt 2 *f* *fp* *f* *ff* *f*

Tpt 3 *f* *fp* *f* *ff* *f*

Hn 1 *fp* *f* *ff* *f*

Hn 2 *fp* *f* *ff* *f*

Tbn. 1 *f* *fp* *f* *fp* *ff* *f*

Tbn. 2 *f* *fp* *f* *fp* *ff* *f*

Euph. *f* *fp* *f* *ff* *f*

Tba *mp* *ff* *f*

Pno *f* *ff* *f*

Temp Crot Chms *mp* *ff* *f* solo *f ff*

Mal 1 *mf* *ff* *f*

Mal 2 *ff* *f*

Perc. 1 *f* *mp* *f* 2. Splash Cymbal (not too heavy!) open choke open open choke

Perc. 2 *mf* *p* *mf* *f* *mp* 2. Snare Drum

99 100 101 102 103 105 106 107 108

Fl 1 *f* *ff mp mf ff* *f*

Fl 2 *f* *ff mp mf ff* *f*

Ob *f* *ff mp mf ff* *f*

Bsn *ff mp mf ff* *mp* *mf*

Cl 1 *f* *ff mp mf ff* *f*

Cl 2 *f* *ff mp mf ff* *f*

Cl 3 *f* *ff mp mf ff* *f*

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

Alto Sax 1 *ff mp mf ff* *mp* *mf*

Alto Sax 2 *ff mp mf ff* *mp* *mf*

Ten Sax *f* *ff mp mf ff* *mp* *mf*

Bari Sax *f* *ff mp mf ff* *mp* *mf*

Tpt 1 *ff mp mf ff* *mf*

Tpt 2 *ff mp mf ff* *mf*

Tpt 3 *ff mp mf ff* *mf*

Hn 1 *ff mp mf ff* *mp* *mf*

Hn 2 *ff mp mf ff* *mp* *mf*

Tbn. 1 *ff mp mf ff* *mp* *mf*

Tbn. 2 *ff mp mf ff* *mp* *mf*

Euph. *ff mp mf ff* *mp* *mf*

Tba *mf* *f* *ff mp mf ff* *mp* *mf*

Pno *ff mp mf ff* *mp* *mf*

Temp Crot Chms *f* *ff* *mp* *mf* *f* *ff* *mp* *mf*

Mal 1 *ff* *mp mf ff* *f*

Mal 2 *ff mp mf ff* *f*

Perc. 1 1. Rute Sticks on Raised Knee *mf* 2. Splash Cymbal *mp* 2. Hi-Hat *mf ff* 1. Rute Sticks on Raised Knee *mp*

Perc. 2 1. Triangle *mp* 2. Snare Drum *f* 1. Triangle *f* 2. large floor tom & Chinaboy *ff* *mf*

119 120 121 122 123 124 125 126 127 128 129

Fl 1 *ff* *mf* *mf*

Fl 2 *ff* *mf* *mf*

Ob *ff* *mf* *mf*

Bsn *ff* *f* *mp* *p* *p*

Cl 1 *ff* *mf* *mf*

Cl 2 *ff* *mf* *mf*

Cl 3 *ff* *mf* *mf*

B. Cl. *ff* *f* *mp* *p* *p*

Alto Sax 1 *ff* *mf*

Alto Sax 2 *ff* *mf*

Ten Sax *ff* *mf*

Bari Sax *ff* *f* *mp* *p* *p*

Tpt 1 *ff* *mf*

Tpt 2 *ff* *mf*

Tpt 3 *ff* *mf*

Hn 1 *ff* *f* *mf* *mp* *pp*

Hn 2 *ff* *f* *mf* *mp* *pp*

Tbn. 1 *ff* *f* *mf* *mp* *pp*

Tbn. 2 *ff* *f* *mf* *mp* *pp*

Euph. *ff* *f* *mf* *mp* *pp*

Tba *ff* *f* *mp* *p* *p*

Pno *ff* *mf* *mp*

Tmp *ff* *f* *mp* *p*

Crot *ff* *f* *mp* *p*

Chms *ff* *f* *mp* *p*

Mal 1 *ff* *mf* *mp* *pp*

Mal 2 *ff* *f* *mf* *mp* *pp*

Perc. 1 *ff* *mf* *mp* *p* *pp*

Perc. 2 *f* *mf* *mp*

1. Cabasa

2. Chinaboy Crash
1. Bass Drum
2. Closed Hi-Hat & Jam Block

130 131 132 133 134 135 136 137 138 139 140 141

Fl 1 *mf*

Fl 2 *mf*

Ob

Bsn *ppp* *mp*

Cl 1 *mf*

Cl 2 *mf*

Cl 3 *mf*

B. Cl. *ppp* *mp*

Alto Sax 1 *mp*

Alto Sax 2 *mp*

Ten Sax *mp*

Bari Sax *ppp* *mp* *mf*

Tpt 1

Tpt 2

Tpt 3

Hn 1 *mf*

Hn 2 *mf*

Tbn. 1 *mp* *ppp* *mp* *mf*

Tbn. 2 *mp* *ppp* *mp* *mf*

Euph. *mp* *ppp* *mf*

Tba *ppp* *mp* *mf*

Pno *mp*

Tmp
Crot
Chms

Mal 1

Mal 2 Vibes *mf*

Perc. 1 *f mp* *f mp* *mf* *mp* *p*

Perc. 2 *p* *pp* *f mp* *f mp* *pp* *mf*

1. Tambourine 2. Triangle
1. Large Tom 2. Cabasa
1. Suspended Cymbal w/Yarn Mallets

This page of the musical score covers measures 153 through 161. The instruments and their parts are as follows:

- Flutes (Fl 1, Fl 2):** Play melodic lines with triplets and dynamic markings of *f*, *ff*, *fp*, and *ff*.
- Oboe (Ob):** Similar melodic line to the flutes.
- Bassoon (Bsn):** Provides harmonic support with triplets.
- Clarinets (Cl 1, Cl 2, Cl 3):** Play rhythmic patterns, often in triplets, with dynamics ranging from *f* to *mf*.
- Saxophones (B. Cl., Alto Sax 1, Alto Sax 2, Ten Sax, Bari Sax):** Various parts including triplets and melodic lines with dynamics like *f*, *p*, *mp*, and *f*.
- Trumpets (Tpt 1, Tpt 2, Tpt 3):** Play rhythmic patterns with dynamics of *f*, *p*, *mp*, *f*, and *fp*.
- Horns (Hn 1, Hn 2):** Similar rhythmic patterns to the trumpets.
- Trombones (Tbn. 1, Tbn. 2):** Play melodic lines with triplets and dynamics of *ff*, *f*, *fp*, and *f*.
- Euphonium (Euph.) and Tuba (Tba.):** Support the brass section with triplets.
- Piano (Pno.):** Provides harmonic accompaniment with triplets and dynamics of *ff* and *f*.
- Percussion (Perc. 1, Perc. 2):** Includes 1. Splash Cymbal, 2. Bass Drum, 2. snare drum w/sticks, 1. Vibraslap, and 2. Bongos. Dynamics range from *mf* to *f*.
- Mallets (Mal 1, Mal 2):** Play melodic lines with dynamics of *f*, *ff*, and *mf*.
- Timpani (Timp):** Features a *Timpani solo* section with dynamics of *ff* and *f*, followed by a *tutti* section.

Measure numbers 153, 154, 155, 156, 157, 158, 159, 160, and 161 are clearly marked at the top of the page. The score includes various musical notations such as triplets, slurs, and dynamic markings throughout.

162 163 164 165 166 167 168 169 170 171

F1 *fp ff fp ff fp ff f*

F2 *fp ff fp ff fp ff f*

Ob *fp ff fp ff fp ff f*

Bsn *f*

C1 *ff f f*

C2 *ff f*

C3 *ff f*

B. Cl. *f*

Alto Sax 1 *f*

Alto Sax 2 *f*

Ten Sax *f*

Bari Sax *f*

Tpt 1 *f fp f*

Tpt 2 *f fp f*

Tpt 3 *f fp f*

Hn 1 *f*

Hn 2 *f*

Tbn. 1 *f fp f*

Tbn. 2 *f fp f*

Euph. *f fp f*

Tba *mf*

Pno *ff f*

Tmp Crot Chms *mf solo f ff*

Mal 1 *mf ff f ff*

Mal 2 *ff f ff*

Perc. 1 *f mp open choke open choke mf*

Perc. 2 *mf f mp 1. triangle*

175

180

172 173 174 176 177 178 179 181 182

Fl 1 *ff p mp mf ff f mp*

Fl 2 *ff p mp mf ff f mp*

Ob *ff p mp mf ff f mp*

Bsn *f ff p mp mf ff mf*

Cl 1 *f ff mf ff f mp*

Cl 2 *ff mf ff f mp*

Cl 3 *ff mf ff f mp*

B. Cl. *ff p mp mf ff mf*

Alto Sax 1 *mf ff f mp*

Alto Sax 2 *mf ff f mp*

Ten Sax *mf ff mf*

Bari Sax *f ff p mp mf ff mf*

Tpt 1 *ff p mp mf ff mf*

Tpt 2 *ff p mp mf ff mf*

Tpt 3 *ff p mp mf ff mf*

Hn 1 *mf ff mf*

Hn 2 *mf ff mf*

Tbn. 1 *ff p mp mf ff mf*

Tbn. 2 *ff p mp mf ff mf*

Euph. *ff p mp mf ff mf*

Tba *f ff p mp mf ff mf*

Pno. *ff p mp mf ff f mf*

Tmp Crot Chms *tutti solo p f ff*

Mal 1 *mf ff f mf*

Mal 2 *f ff mf f mf*

Perc. 1 *mp*
open choke open
2. Snare Drum

Perc. 2 *mp mf f fp f*

1. Crash Cymbals
2. Bass Drum

2. Jam Block (downbeats)
& Closed Hi-Hat (upbeats)

183 184 185 186 187 188 189 190 191 192 Solemnly $\text{♩} = 72$ 193 194

Fl 1 *pp* *f* stagger breath *mp*

Fl 2 *pp* *f* stagger breath *mp*

Ob *pp* *mp*

Bsn *mp*

Cl 1 *pp* *mp*

Cl 2 *pp* *mp*

Cl 3 *pp* *mp*

B. Cl. *mp*

Alto Sax 1 *pp* *mp*

Alto Sax 2 *pp* *mp*

Ten Sax *mp*

Bari Sax *mp*

Tpt 1 *mp*

Tpt 2 *mp*

Tpt 3 *mp*

Hn 1 *mp*

Hn 2 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Euph. *mp*

Tba *mp*

Pno *pp* *mp*

Chimes With Triangle Beaters *mf*

Mal 1 *p* *mp*

Mal 2 *mp* Vibes *mf*

Perc. 1 1. Bamboo Wind Chimes *ppp* *mf*

Perc. 2 1. Triangle 1 Finger Cymbal *mp*

195 rit. 196 197 198 molto rit. 199 Andante ♩ = 84 200 201 202 Presto ♩ = 168 203 204 205 206

Fl 1 p p ff fp ff

Fl 2 p p ff fp ff

Ob ff fp ff

Bsn f

Cl 1 p mf

Cl 2 p mf

Cl 3 p mf

B. Cl. f

Alto Sax 1 p mf

Alto Sax 2 p mf

Ten Sax f fp f

Bari Sax f

Tpt 1 harmon mute p remove mute f fp

Tpt 2 harmon mute p remove mute f fp

Tpt 3 harmon mute p remove mute f fp

Hn 1 p mp f fp f

Hn 2 f fp f

Tbn. 1 p mp f fp

Tbn. 2 p mp f fp

Euph. p mp f fp

Tba f

Pno f f

Timpani p f ff f f

Mal 1 f

Mal 2 mf

Perc. 1 1. Wind Chimes f 2. Coin Scrape on Cymbal mf

Perc. 2 2. Bongos mf

mf p

207 208 209 210 211 212 213 214 215

Fl 1 *ff fp* *ff* *f ff* *f ff* *f ff*

Fl 2 *fp* *ff* *f ff* *f ff* *f ff*

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

Bsn

Cl 1 *f* *f*

Cl 2 *f* *f*

Cl 3 *f* *f*

B. Cl.

Alto Sax 1 *f* *f*

Alto Sax 2 *f* *f*

Ten Sax *fp* *f*

Bari Sax

Tpt 1 *f* *fp* *f*

Tpt 2 *f* *fp* *f*

Tpt 3 *f* *fp* *f*

Hn 1 *fp* *f*

Hn 2 *fp* *f*

Tbn. 1 *f* *fp* *f*

Tbn. 2 *f* *fp* *f*

Euph. *f* *fp* *f*

Tba

Pno

Temp Crot Chms *f* *ff* *mp* *f*

Mal 1

Mal 2 *f* *f*

Perc. 1 2. Splash Cymbal 1. Bass Drum *mf* *f* *mf* *f* *f* *f*

Perc. 2 2. Snare Drum *mf* *f* *mf* *f* *f* *f*

mf *p* *mf* *mf* *f* *mf* *f*

216 217 218 219 220 221 222

The score is arranged for a full orchestra and percussion. The woodwinds include Flute 1 & 2, Oboe, Bassoon, Clarinet 1 & 2, Clarinet 3, Bass Clarinet, Alto Saxophones 1 & 2, Tenor Saxophone, and Baritone Saxophone. The brass section consists of Trumpets 1, 2, and 3, Horns 1 & 2, Trombones 1 & 2, Euphonium, and Tuba. The piano part is split into right and left hands. The percussion section includes Timpani, Cymbals, Snare Drum, and Hi-Hat.

Dynamic markings include *f*, *ff*, *mp*, *fp*, and *pp*. Performance instructions for percussion include "solo" for Perc. 1 and "2. Snare & Large Tom", "2. Snare Drum", and "2. Hi-Hat".

