

Triumphant Celebration!

*Commissioned by the
California Music Educators Association, Capital Section
to commemorate the 40th Anniversary of their High School
Honor Band.*

*Premiered on January 7, 2017
Rosemont High School,
Sacramento, California.*

by

**Gary P. Gilroy
(ASCAP)**

Grade: 4 Duration: 5:57

Instrumentation

- | | |
|------------------------|---|
| 1 – Conductor 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 |
| 1 – English Horn | 2 – Euphonium (+ 2 T.C.) |
| 2 – Bassoon | 4 – Tuba |
| 3 – Clarinet 1 | 1 – Piano |
| 3 – Clarinet 2 | 1 – Timpani
+ Crotales and Chimes |
| 4 – Clarinet 3 | 1 – Percussion 1
NEEDS UPDATING WHEN WE GET THE FILE FROM PORTER |
| 2 – Bass Clarinet | 1 – Percussion 2
Triangle, Ride Cymbal, Low Floor Tom, Chinaboy,
2 Bongos, Finger Cymbals, 4 Concert Toms, High and
Low Blocks |
| 4 – Alto Saxophone | 1 – Percussion 3
Gong, Bass Drum, Suspended Cymbal, Snare Drum,
Wood Block |
| 2 – Tenor Saxophone | 1 – Percussion 4
Snare Drum, Woodblock, Gong (with coin), Chinaboy
Cymbal |
| 2 – Baritone Saxophone | 1 – Mallets 1
Vibraphone, Crotales, Bells, Xylophone |
| 3 – Trumpet 1 | 2 – Mallets 2
Vibraphone, Marimba, Bells |
| 3 – Trumpet 2 | |
| 4 – Trumpet 3 | |

Triumphant Celebration!

Triumphant Celebration! was commissioned by the California Music Educators Association, Capitol Section, to commemorate the 40th Anniversary of their High School Honor Band. It was premiered on January 7, 2017 at Rosemont High School, Sacramento, California by the CMEA Capitol Section High School Honor Band.. It is the third and final movement of the three works that make up *A California Gold Rush Trilogy*, all commissioned by the CMEA, Capitol Section and composed by Gary P. Gilroy.

Since moving to California in 1977 as a young college student, Gilroy has been fascinated by California history. The westward movement of ambitious Americans looking to find their fortune in the California Sierra Nevada Mountains changed many lives. Gilroy's fascination with the Gold Rush history began with a college course that required him to drive through many important Gold Rush locations while listening to pre-recorded cassette tapes detailing each area's most important sites and features. California State Highway 49 is a treasure that runs right through many of the important towns that made history with their production of California gold.

Triumphant Celebration! is a tribute to all who took part in the California Gold Rush, but it is especially a celebration of those who survived and flourished as a result of their participation in what was surely a very challenging time in their lives. The work begins with eerie percussion effects that represent the strange new world. The solo woodwind lines are as thought provoking as the life of the miner might have been. Large and uncomfortable intervals create a pensive and passionate mood in these sparse opening measures. Eventually the melodic material gives way to a more predictable meter in three-four time, and most sections make a statement of one theme or another during this flowing segment of the composition.

An unusual transition takes the final tonic note (F) from this section and increases it tremendously through dynamics and scoring until it gives way to the new tonality of D. This new material, which is very forceful and should be played quite aggressively, represents the arduous work the miners did under extreme conditions. Blasting rock and working in both very cold and very hot weather conditions took its toll on the men and women of the day. This segment grows in intensity until it peaks with a very dissonant arrival before moving back to the tonality of F.

The next section of the composition is very energetic and intense. The marimba provides new energy with a crescendo that is joined by the piano and xylophone to establish the new feeling. This energy continues through the end of the work in a relentless manner, always pushing ahead, moving towards the final climax, which arrives after a flourish from the crotales that glistens brilliantly like gold itself. The combination of the crotales, bells, xylophone, hi-hat and the piano in the upper tessitura provide a sparking and glistening background for the closing moments of this celebratory work. B-flat major is the arrival point as the work comes to a rousing climax.

Percussion part assignments should consider the following: Both mallet parts will require some four-mallet playing but those sections are actually quite simple and very repetitive for the most part. The 4-mallet section on the bells should be played with four brass mallets if possible. While the Mallet II part is slightly more difficult, both parts are challenging and will require solid players.

Percussion I through IV parts should each be played by one person. Percussion I should be proficient at hi-hat playing because the foot will need to be able to perform frequent open and closed requirements. This player should have some fast hands as well. Percussion II & III both have ample demand, but are not as demanding as Percussion I. Percussion II should use a well-rosen-ed cello or bass bow on the gong. Percussion IV is the easiest part of all the Percussion parts. It should be noted that some instruments can be shared such as the bass drum and the gong (or tam tam).

The Timpani part requires the player to be very proficient at tuning changes. The first measure is only meant to display the opening tunings for all four drums. These four notes should not be played in the first measure. The timpanist must also be very proficient with treble clef mallet playing because they will play a very important role with the crotales in the closing measure of the work in addition to some chime work earlier in the piece. There are three measures that ask the timpanist to use a "superball mallet" during a descending glissando. Please purchase the larger superball mallets (larger head) and hold the mallet towards the end as the player gently rubs it around the outer edge of the drum. The player will feel the ball coming off the drum slightly creating a bit of a rumble sound. All of this happens as they gliss from the top end of drum number 4 to the lowest pitch of the same drum. It creates a wonderful descending effect that sounds much like a "groan."

Gary P. Gilroy (ASCAP)

Born June 10, 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.

In March of 2014 Dr. Gilroy was voted into the membership of the prestigious American Bandmasters Association. He served on the board of California Band Directors Association for fourteen years and he is a Past President of that organization. In 2009 Dr. Gilroy was given the *Distinguished Service Award* and in 2015 the *Don Schmeer Friend of Music* award from CBDA. Gilroy is also a Past President of the Fresno Madera Counties Music Educators Association. In 2016 Dr. Gilroy was again honored with the CMEA John Swain/College/University Educator from the California 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 40 states, Canada, China and England. Dr. Gilroy has been the conductor for all state groups in Colorado, Iowa and Oregon as well as the California Band Directors Association All-State Junior High School Symphonic Band and the 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, Gary P. Gilroy Publications, Kagarice Brass Editions, Matrix Publications, TRN Publications, Warner Brothers, Wingert-Jones, Inc., TrevCo Music Publishing and CPP/Belwin Mills. His compositions have been featured at the American Bandmasters Association Convention, 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, Gilroy's compositions have been performed by many regional and state honor bands throughout the United States. 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, has music degrees from UCLA and UNLV and is currently a music teacher in the Clovis Unified School District and his son, Nicholas, is a graduate of CSU, Long Beach and a music teacher in the Madera Unified School District.

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Commissioned by the CMEA Capitol Section to commemorate the 40th Anniversary of their High School Honor Band and premiered on January 7, 2017, Rosemont High School Auditorium, Sacramento, California

Gary P. Gilroy (ASCAP)

Mysteriously! ♩ = 72

2 3 4 5 6 7 8 9

Flute 1

Flute 2

Oboe

English Horn

Bassoon

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

Horn in F 1

Horn in F 2

Trombone 1

Trombone 2

Euphonium

Tuba

Piano

Timpani + Crotales and Chimes

Percussion I (1 player)

Percussion II (1 player)

Percussion III (1 player)

Percussion IV (1 player)

Mallets I

Mallets II

pretune drums: B♭ - F - D - F (do not play 1st measure)

suspended cymbal

wind chimes

bowed gong

bowed vibes

bowed crotales

vibraphone

pull superball mallet along lowest drum while glissing from highest to lowest pitch

opt. solo (Eng. horn cue)

solo

pp *mf* *ppp* *f* *mp* *p* *f* *mp* *p* *mp*

#4 #3 #2 #1

triangle

gong w/tri btrs

vibraphone

3

3

3

3

10 11 12 13 14 15 16 17

Fl. 1 *mf* solo *mf* *pppp* *mf*

Fl. 2

Ob.

Eng. Hn. *mf* solo *p*

Bsn. *p*

Cl. 1 *p* *ppp* *pp* *pppp*

Cl. 2

Cl. 3

B. Cl.

A. Sx. *mf*

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Trb. 1

Trb. 2

Euph.

Tuba solo *pp*

Pno. *Red*

Timp.

Perc. I sleigh bells *f* *mp* *ppp* wind chimes *mp* *f* ride cymbal w/tri btrs *mf* *mp*

Perc. II *mp*

Perc. III coin scrape on sus cym *mf*

Perc. IV suspended cymbal *pp* *pp* *pp*

Mlts. I bells *p*

Mlts. II *mf* *Red*

18 19 20 21 22 23 24 25

Fl. 1 *p* *p*

Fl. 2

Ob.

Eng. Hn. *mp* *f*

Bsn. *p* *mf*

Cl. 1 *f* *p*

Cl. 2

Cl. 3

B. Cl.

A. Sx. *mp* *f*

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Trb. 1

Trb. 2

Euph.

Tuba *pp* *pp* *pp*

Pno. *Red.* *Red.* *Red.* *Red.*

Timp.

Perc. I wind chimes *f* sleigh bells *f mp ppp*

Perc. II

Perc. III coin scrape on sus cym *mf* gong w/tri btrs *f mp p* bowed gong *p*

Perc. IV *pp* *p* *p*

Mlts. I

Mlts. II *Red.* *Red.* *Red.* *Red.*

Faster ♩ = 112

26 27 28 29 30 31 32 33

Fl. 1

Fl. 2

Ob.

Eng. Hn.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Trb. 1

Trb. 2

Euph.

Tuba

Pno.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Mlts. I

Mlts. II

p *mp* *f* *ppp* *mf* *f* *pp*

tutti *p* *div.* *unis.* *div.* *Play tutti*

pull superball mallet along lowest drum while glissing from highest to lowest pitch

tune #4 back up to "B₂" (to crotales)

sleigh bells

wind chimes

coin scrape on gong

coin scrape on large sus cym

bowed crotales

34 35 36 37 38 39 40 41 42 43

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Eng. Hn. *f*

Bsn. *mp* tutti

Cl. 1 (sim.)

Cl. 2 (sim.)

Cl. 3

B. Cl.

A. Sx. *f*

T. Sx.

B. Sx. *mp*

Tpt. 1 *mf mp* harmon mute *ppp* *mf mp* *ppp* *mf mp*

Tpt. 2 *mf mp* harmon mute *ppp* *mf mp* *ppp* *mf mp*

Tpt. 3 *mf mp* harmon mute *ppp* *mf mp* *ppp* *mf mp*

Hn. 1 *mf mp* *ppp* *mf mp* *ppp* *mf mp*

Hn. 2

Trb. 1

Trb. 2

Euph.

Tuba

Pno. *mp*

Timp. *mf* *mf mp* *mf* *mf*

Perc. I *f* triangle *f* triangle *f* triangle

Perc. II *mf mp p* *mf mp p* *mf mp p* *mf mp p* *mf mp p*

Perc. III *f* *f* *f* *f* *f*

Perc. IV *pp*

Mlts. I Bells w/brass mallets *mf mp* *mf mp* *mf mp*

Mlts. II *mf*

54 55 56 57 58 59 60 61 62 63

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Eng. Hn.

Bsn. *mp*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mp*

A. Sx. *f*

T. Sx. *f*

B. Sx. *mp*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1 *f*

Hn. 2 *f*

Trb. 1 *mf*

Trb. 2 *mf*

Euph. *f*

Tuba *mp*

Pno. *mf*

Timp. *f*

Perc. I *f*

Perc. II

Perc. III *mp*

Perc. IV *pp*

Mlts. I *f*

Mlts. II *mf*

58

64 65 66 67 68 69 70 71 72 73

Fl. 1 *p* *f*

Fl. 2 *p* *f*

Ob. *p* *f*

Eng. Hn. *p* *f*

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

Cl. 1 *p* *f*

Cl. 2 *p* *f*

Cl. 3 *p* *f*

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

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp* *mp* *mp* *mp* *mp* *mp*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 *f* *mp*

Hn. 2 *f* *mp* *div.* *unis.*

Trb. 1

Trb. 2

Euph.

Tuba *mp* *mp* *mp* *mp* *mp* *mp*

Pno. *mp* *mp* *mp* *mp* *mp* *mp*

Timp. *mp* *f* *Crotales*

Perc. I *f* *f* *mp* *f* *mp*

Perc. II

Perc. III *mf* *f* *mf* *f* *mf*

Perc. IV *pp* *pp* *pp*

Mlts. I

Mlts. II

wind chimes

to Crotales

Crotales

coin scrape on large sus cym

coin scrape on gong

solo (others release) 75 76 77 78 79 80 81 82

blend entrances seamlessly to 90

Fl. 1

Fl. 2

Ob.

Eng. Hn.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Trb. 1

Trb. 2

Euph.

Tuba

Solo Harmon mute. Cover stem w/hand. Add flutter and open hand after beat three as the crescendo peaks. remove mute

blend entrances seamlessly to 90

78

Pno.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Mlts. I

Mlts. II

dampen all on beat one

wind chimes

bowed gong

coin scrape on gong

triangle & finger cymbal

dampen all on beat one

dampen all on beat one

dampen all on beat one

to Timp.

poco accel.

Heavy Rock ♩ = 132

84 85 86 87 88 89 90 91 92 93

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *p* *ff*

Eng. Hn. *ff*

Bsn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

A. Sx. *p* *ff*

T. Sx. *p* *ff*

B. Sx. *ff*

Tpt. 1 *tutti* *p* *ff*

Tpt. 2 *p* *ff*

Tpt. 3 *p* *ff*

Hn. 1 *p* *ff*

Hn. 2 *p* *ff*

Trb. 1 *p* *ff*

Trb. 2 *p* *ff*

Euph. *p* *ff*

Tuba *ff*

poco accel.

Heavy Rock ♩ = 132

90

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

Timpani *p* *f* *ff*

Perc. I hi-hat splash 2 brake drums + splash *f* *ff*

Perc. II low floor tom Chinaboy *mf* *f* *ff*

Perc. III have Perc IV stand by to dampen on "1" gong massive crescendo w/mute on "one" bass drum w/chamois mallets dampen *f* *ff*

Perc. IV dampen crash cymbals *f* *ff*

Mlts. I to Xylophone Xylophone *f* *ff*

Mlts. II to Marimba Marimba *f* *ff*

94 95 96 97 98 99 100 101 102

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

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

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

Eng. Hn. *ff* *mf* *ff* *ff* *f* *ff* *ff* *mf* *ff* *ff* *f* *ff*

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

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

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

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

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

Hn. 1 *ff*

Hn. 2 *ff*

Trb. 1 *ff*

Trb. 2 *ff*

Euph. *ff*

Tuba *ff*

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

Timp. *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Perc. I hi-hat splash 2 brake drums +splash hi-hat splash 2 brake drums +splash *mf* *f* *f* *ff* *mf* *f* *f* *ff*

Perc. II *ff* *f* *ff* *f* *ff* *ff* *f* *ff* *f* *ff* *f* *ff*

Perc. III grab gong mallet *mf* bass drum w/chamois *mf*

Perc. IV *mf*

Mlts. I *f* *ff* *mf* *ff* *f* *ff* *mf* *ff* *ff*

Mlts. II *f* *ff* *mf* *ff* *f* *ff* *mf* *ff* *ff*

Hyperspeed! ♩ = 172

103 104 105 106 107 109

Fl. 1

Fl. 2

Ob.

Eng. Hn.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Trb. 1

Trb. 2

Euph.

Tuba

ffp *ff* *ff*

f *ff*

mp *ff*

ffp *ff*

f *ff*

f *ff*

Hyperspeed! ♩ = 172

104

Pno.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Mlts. I

Mlts. II

fff *ff* *fff* *fff*

fff *ff* *fff* *ff*

fff *ff* *fff* *ff*

tune #2 "D" down to "B natural"
tune #3 "F" up to "Bb"

fff *ff* *fff* *ff*

fff *ff* *fff* *ff*

fff *ff* *fff* *ff*

110 111 112 113 $\text{♩} = 172$ 114 115 116

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Eng. Hn.

Bsn. *p*

Cl. 1 *mf*

Cl. 2 *mf* *f*

Cl. 3 *mf* *f*

B. Cl. *p* *f*

A. Sx. *mp*

T. Sx. *mp* *f*

B. Sx. *p*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 *mp*

Hn. 2 *mp*

Trb. 1

Trb. 2

Euph. *mp*

Tuba *p*

Pno. $\text{♩} = 172$ *mp*

Timp. dampen *mp* *f*

Perc. I bongos *mf* *f* *mf* *fp* *mf* *mf* *fp* *mf* *mf* *fp* *mf* *f*

Perc. II *p* *f* *p* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *ff*

Perc. III dampened bass drum *mp*

Perc. IV

Mlts. I *mf* *ff* *mf* *ff* *mf* *ff*

Mlts. II

117 118 119 120 121 122

Fl. 1
Fl. 2
Ob.
Eng. Hn.
Bsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Trb. 1
Trb. 2
Euph.
Tuba
Pno.
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Mlts. I
Mlts. II

straight mute (div.) remove mute
ppp straight mute
f remove mute
ppp straight mute
f remove mute
ppp
f
 dampen dampen dampen dampen
 quickly tune #2 "B" up to "D" pedal #3 down to "A"
 splash
 hi-hat
 splash
 mf fp mf mf fp mf mf fp mf f
 f mf f mf f mf f
 mf p mf
 f
 cowbell
 f
 mf
 mf bass drum
 mf
 mf
 mf
 mf
 ff
 ff
 ff

This page contains the musical score for measures 123 through 131. The score is arranged in systems for various instruments:

- Flutes (Fl. 1, Fl. 2):** Measures 123-128 show melodic lines with accents. Measure 129 starts with a forte (*f*) dynamic.
- Oboe (Ob.):** Measures 123-128 show sustained notes. Measure 129 starts with a forte (*f*) dynamic.
- English Horn (Eng. Hn.):** Measures 123-128 show sustained notes. Measure 129 starts with a fortissimo (*ff*) dynamic.
- Bassoon (Bsn.):** Measures 123-128 show sustained notes. Measure 129 starts with a forte (*f*) dynamic.
- Clarinets (Cl. 1, Cl. 2, Cl. 3):** Measures 123-128 show sustained notes. Measure 129 starts with a forte (*f*) dynamic.
- Bass Clarinet (B. Cl.):** Measures 123-128 show sustained notes. Measure 129 starts with a forte (*f*) dynamic.
- Saxophones (A. Sax., T. Sax., B. Sax.):** Measures 123-128 show sustained notes. Measure 129 starts with a forte (*f*) dynamic.
- Trumpets (Tpt. 1, Tpt. 2, Tpt. 3):** Measures 123-128 show sustained notes. Measure 129 starts with a forte (*f*) dynamic.
- Horns (Hn. 1, Hn. 2):** Measures 123-128 show sustained notes. Measure 129 starts with a fortissimo (*ff*) dynamic.
- Trumpets (Trb. 1, 2):** Measures 123-128 show sustained notes. Measure 129 starts with a fortissimo (*ff*) dynamic.
- Euphonium (Euph.):** Measures 123-128 show sustained notes. Measure 129 starts with a fortissimo (*ff*) dynamic.
- Tuba:** Measures 123-128 show sustained notes. Measure 129 starts with a forte (*f*) dynamic.
- Piano (Pno.):** Measures 123-128 show a rhythmic accompaniment. Measure 129 starts with a fortissimo (*ff*) dynamic.
- Timpani (Timp.):** Measures 123-128 show a rhythmic accompaniment with pedal markings: "pedal #2 up to 'E'", "tune #3 'A' up to 'B'", "tune #2 'E' down to 'D'", and "pedal #3 down to A". Measure 129 starts with a forte (*f*) dynamic.
- Other Percussion (Perc. I, II, III, IV):** Measures 123-128 show rhythmic patterns. Measure 129 includes "zil bell" (forte), "hi-hat", and "concert toms" (piano to forte).
- Mallets (Mlts. I, II):** Measures 123-128 show rhythmic patterns. Measure 129 starts with a fortissimo (*ff*) dynamic.

132 133 134 135 136 137 138 139

Fl. 1

Fl. 2

Ob.

Eng. Hn.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Trb. 1

Trb. 2

Euph.

Tuba

Pno.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Mlts. I

Mlts. II

only one on top part

pedal # 2 up to "E5"

hi-hat (sim.)

brake drums

zil bell

ff

mf

f

mp

fp

p

f

149 150 151 152 **153** 154 155 **156**

Fl. 1

Fl. 2

Ob.

Eng. Hn.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Trb. 1

Trb. 2

Euph.

Tuba

Pno.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Mlts. I

Mlts. II

unis.

f

mf — *ff* *mf* — *ff*

f

ff

ff

mf — *ff* *mf* — *ff*

f

f

f

mf — *ff* *mf* — *ff*

f

f

ff

f

mf — *ff* *mf* — *ff*

f

f

f

mf — *ff* *mf* — *ff*

f

dampen

brake drums

ff

+Chinaboy

mf

p — *f* *p* — *f* *ff*

snare drum

mf — *f* *fp* — *fp* — *ff*

gong & bass drum

ff

f

f

157 158 159 160 161 162 163

Fl. 1 *f*

Fl. 2 *f*

Ob. *p* div.

Eng. Hn. *p*

Bsn. *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f*

A. Sx. *f* *p* div.

T. Sx. *f* *p*

B. Sx. *f*

Tpt. 1 *f*

Tpt. 2 *p*

Tpt. 3 *p*

Hn. 1 *f*

Hn. 2 *f*

Trb. 1 *f* *p* div.

Euph. *p*

Tuba *f*

Pno.

Timp. dampen all *mf* *f*

Perc. I

Perc. II

Perc. III *p* *mf* *f*

Perc. IV

Mlts. I

Mlts. II

164 165 166 167 168 169 170 171

Fl. 1
Fl. 2
Ob.
Eng. Hn.
Bsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Trb. 1
Trb. 2
Euph.
Tuba
Pno.
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Mlts. I
Mlts. II

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

unis.

to Chimes Chimes set "sustain" pin before starting

triangle (muted & open)

wood block

Chinaboy w/felt (dampen on 4)

hi-hat splash

windchimes

172 173 174 175 176 177 178 179

Fl. 1
Fl. 2
Ob.
Eng. Hn.
Bsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Trb. 1
Trb. 2
Euph.
Tuba
Pno.
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Mlts. I
Mlts. II

musical notation including staves for woodwinds, brass, strings, piano, and percussion with dynamic markings (p, mp, mf, f, pp, ff) and performance instructions (e.g., unis., to Croc., Crotales, hi-hat, Chinaboy, high block, snare drum, play low tom of Perc III, To Glock).

180 181 182 183 184 185 186 187

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff*

Eng. Hn. *ff*

Bsn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

A. Sx. *ff* *div.* *unis.*

T. Sx. *ff* *fp* *ff* *fp* *f* *fp* *ff*

B. Sx. *ff*

Tpt. 1 *mf* *ff*

Tpt. 2 *mf* *ff*

Tpt. 3 *mf* *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Trb. 1 *fp* *ff* *fp* *f* *fp* *ff*

Trb. 2 *fp* *ff* *fp* *f* *fp* *ff*

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

Tuba *ff*

Pno. *ff*

Timp. *ff*

Perc. I *f* *ff*

Perc. II *f* *ff* *f* *ff* *f* *ff* *f*

Perc. III *ff*

Perc. IV *ff*

Mlts. I *ff*

Mlts. II *ff* Glockenspiel

high & low blocks

concert toms

crash cymbals

188 *189* *190* *191* *192* *193* **194** *195*

Fl. 1 *p* *ff*

Fl. 2 *p* *ff*

Ob. *p* *ff*

Eng. Hn. *ff*

Bsn. *ff*

Cl. 1 *p* *ff*

Cl. 2 *p* *ff*

Cl. 3 *p* *ff*

B. Cl. *ff*

A. Sax. *p* *ff*
div.

T. Sax. *fp* *ff* *ff*

B. Sax. *ff*

Tpt. 1 *ff*
div.

Tpt. 2 *ff*

Tpt. 3 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Trb. 1, 2 *fp* *ff* *ff*

Euph. *fp* *ff* *ff*

Tuba *ff*

Pno. *ff*

Timp. *ff*

Perc. I *ff* *f* *ff* *fff* *f*
gradually open hi-hat over these 4 beats *ff* roll on slightly opened hi-hat

Perc. II *ff* *f* *ff* *f* *ff* *f* *ff* *f*
concert toms

Perc. III *fff* *mp* *fff*
gong

Perc. IV *fff* *fff*
gong & bass drum

Mlts. I *fff*

Mlts. II *fff*

This page contains the musical score for measures 196 through 203. The score is arranged in a standard orchestral layout with staves for various instruments. The woodwinds section includes Flutes 1 and 2, Oboe, English Horn, Bassoon, Clarinets 1, 2, and 3, Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets 1, 2, and 3, Horns 1 and 2, Trombones 1 and 2, Euphonium, and Tuba. The keyboard section includes Piano and Celeste. The percussion section includes Timpani, four different Percussion parts (I-IV), and Mallets I and II. The score features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from *ff* (fortissimo) to *mp* (mezzo-piano). Performance instructions include *unis.* (unison), *choke all!*, *dampen*, *let ring normally*, and specific drumming techniques for *Chinaboy*, *brake drums*, and *hi-hat*. The score is marked with a large watermark 'Sibelius'.