

# Origins

A Look to The Stars

Sample

*by*

Kevin Cato

## Instrumentation

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

# Origins

*Origins, A Look to the Stars* is a seven-movement suite dealing specifically with the myths and legends from ancient civilizations as to how they came to be and the gods whom they worshipped. Cultures from all over the world tell stories of godly beings who came down from the heavens, passed on their knowledge, and later departed with the promise of one day returning. Orion's Belt and the Sirius star system seem to be of great importance and are consistently referred to as the places where these beings originated, "where the sky gods came from." Is it coincidental that all the ancient megalithic structures are somehow perfectly aligned to these star systems? What were our ancestors trying to tell us? Perhaps, the answers lie in the stars.

## Orion's Belt

Land masses, formations, objects, and constructs that are considered manufactured by man usually are identified as having symmetry. I chose asymmetrical meters with even and odd accents to give the appearance of being formed through natural development. Conversely, the time signatures 7/8 and 9/8 together equal 4/4 time, which reflects the natural and manufactured time feeling in the piece. Also, the beat patterns used throughout create a connection between ancient tribal rhythms and a contemporary orchestra.

## Maelstrom

There is a looming calamity stirring throughout your daily activities. The eminent sense of danger is constantly pending but never truly engages its prey directly. You have a false sense of regularity that is coupled with something rather irregular. As such, the piece begins very aggressively with hammer accents and articulation, followed by inner melodic lines which should be played with an indirect intent. The next section clearly reflects a baroque style, and then it returns to the aggressive style at the close of the movement.

## Nibiru

Often referred to as Planet X, Nibiru is said to have an elliptical orbit passing through the inner solar system every 3600 - 3700 years. The movement has a timeless feel moving through an ebb and flow of tempo and dynamics creating a passion needed to birth a new world. Drama and Romanticism drive this piece with a strong focus on Impressionism. The combining of the two creates one with traits and characteristics of both.

## Sirius

Sirius, the brightest star in the sky. Artifacts of ancient civilizations have revealed that the star was of high importance in astronomy and mythology. In Ancient Egypt, Sirius was regarded as the most important star in the sky and was astronomically the foundation of the Egyptians' entire religious system. It was associated with Isis, the mother goddess of Egyptian mythology. Thus, the movement illustrates the joy and pride of a mother creating life and nurturing her child through its life. The melodic lines should be played with an effortless sustained quality that is steady and secure, all-encompassing like a mother's love.

## Anunnaki

The Ancient Sumerians texts describe the Anunnaki as a creator race of beings who brought advanced knowledge to their civilization. There are also stories of the Anunnaki being the great manipulators of the civilizations because of the superior stature, intellect, and technological advancements.

Work for accuracy of the musical lines and perform them as if they are "normal" melodic ideas with excitement and anticipation.

## Aldebaran-Follower of the Pleiades

Our modern society contemplated all the predictions and folklore to what would happen to the Earth in accordance with the ending of the Mayan astronomical calendar on December 22, 2012. With that said, this driving finale is a culmination of all the movements with interjections of past motives and styles. This reminds the listener to look towards the past to understand the future.

## Kevin Cato



Kevin T. Cato is the Director of Instrumental Music at Mt. Eden High School and Martin Luther King Middle School. He holds a BA in Music and a Minor in Dance from CSUEB and a MFA program in Dance and Choreography at Mills College.

In addition to being an accomplished composer, he is also a singer/song writer, costume designer, sound engineer that serves as the artistic director for Dreamscape Arts, a non-profit performing arts group. His compositions Origin, Clock Work, Emo, It Starts with One, Primal Calling, Fanfare, Majestic Monarch, Train, Omerican Banner Fanfare, Transcendence, Grand Spectacle, and most recently Origins, A Look to the Stars have been performed under his direction at national music festivals in California, Hawaii, Boston, New York, and Annapolis which includes such famous venues as Boston and Davies Symphony Hall, Segerstrom Hall, and Carnegie Hall.

His works received praises from music professors and educators Gary Hill, Craig Kirchoff, Robert Reynolds, Eric Hammer, Peter Boonshaft, Anthony Mateo, Wesley Broadnax, Timothy Smith, Roland Nielson, Dave Eshelman, Micheal Boitz, Ed Harris, Frank Laroca, Buddy James, John Eros and Tim Harris, to name a few. In 2011, Kevin Cato's composition, Transcendence!, received critical acclaim from Frank Ticheli, the Emeritus Commander Raymond A. Ascione and the current US Navy Band Master himself.

In 2009, Kevin received the Gold Coin of service from the Sergeant Major of the United States Army School of Music, the first civilian to receive such an honor. He was featured as a Hometown Hero from Bay Area News and Comcast, featured on Channel 7 news and Berkeley News. Additionally, Kevin received State Resolutions presented to his music programs at Mt. Eden High School from both California State Assembly Member Mary Hayashi and Senator Ellen Corbett. In addition, He was honored with an official ceremony at the California State Capitol and was permitted to receive his recognition on the Assembly floor. As a result, this marked the first time a non-state official received recognition on the California State Assembly floor.

Lastly, Kevin has directed the instrumental music program at Mt. Eden High School to state and national success since 2005. Most recently, the prestigious Mt. Eden High Wind Ensemble took top honors at the Invitational National Music Festival of Gold held at Davies Symphony Hall on April 8, 2013.

# Origins

Composed for the Mt. Eden High School Wind Ensemble 2004

Kevin Cato

Origin

Presto ♩ = 168

2 3 4 5 6 7 8 9 10

Piccolo

Flute 1

Flute 2

Oboe

Bassoon

Clarinet 1

Clarinet 2

Bass Clarinet

Contrabass Clarinet

Soprano Saxophone

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

Trumpet 1

Trumpet 2

Trumpet 3

Horn in F 1

Horn in F 2

Trombone 1

Trombone 2

Trombone 3

Euphonium B.C.

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Mallet Percussion 1

Mallet Percussion 2

Mallet Percussion 3

Mallet Percussion 4

Piano

Violoncello

String Bass

Sus. Cym

Bells

Xylo

Vibes

Temple Blocks

Snare Drum

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

II

12 13 14 15 16 17 18

Pic.

Fl 1

Fl 2

Ob.

Bsn.

Cl 1

Cl 2

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax 1

Alto Sax 2

Ten Sax.

Bari Sax.

Tpt 1

Tpt 2

Tpt 3

Hn 1

Hn 2

Tbn 1

Tbn 2

Tbn 3

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Mal Perc. 1

Mal Perc. 2

Mal Perc. 3

Mal Perc. 4

Pno.

Vc.

S. Bass

*mp* *f* *mp* *p* *pp* *p* *f* *con sord.* *mp* *fp* *f* *Sus. Cym* *p* *f* *mp* *mp* *mp* *mp* *mp*

19 20 21 22 23 24 25 26

Pic.

Fl 1

Fl 2

Ob.

Bsn.

Cl 1

Cl 2

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax 1

Alto Sax 2

Ten Sax.

Bari Sax.

Tpt 1

Tpt 2

Tpt 3

Hn 1

Hn 2

Tbn 1

Tbn 2

Tbn 3

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Mal Perc. 1

Mal Perc. 2

Mal Perc. 3

Mal Perc. 4

Pno.

Vc.

S. Bass

*mp* *p* *f* *mf* *fz* *senza sord.*

Temple Blocks *mf*

27 28 to flute 29 30 31 32 33 34

Pic. *mp*

Fl 1 *mp*

Fl 2

Ob.

Bsn. *p* *mp* *mf* *f*

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

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

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

Cb. Cl. *p* *mp* *mf* *f*

Sop. Sax. *mp* *mp* *mp* *mp*

Alto Sax 1 *mp* *mp* *mp* *mp*

Alto Sax 2 *mp* *mp* *mp* *mp*

Ten Sax *mp* *mp* *mp* *mp*

Bari Sax *p* *mp* *mf* *f*

Tpt 1 *p* *mp* *mp senza sord.* *mf* *f*

Tpt 2 *mp* *mp senza sord. solo* *mp* *mp* *mp*

Tpt 3

Hn 1

Hn 2 *mp* *mp* *mp* *mp*

Tbn 1 *p* *mp* *mf* *f*

Tbn 2 *p* *mp* *mf* *f*

Tbn 3

Euph.

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

Timp. *p* *mp* *mf* *f*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Mal Perc. 1 *mp* *mp* *mp* *mp*

Mal Perc. 2 *p* *mp* *mp* *mp*

Mal Perc. 3 *p* *mp* *mp* *mp*

Mal Perc. 4 *p* *mp* *mp* *mp*

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

Vc. *mp* *mp* *mp* *mp*

S. Bass *p* *mp* *mf* *f*

35 36 37 38 39 40 41 42

Pic.

Fl 1

Fl 2

Ob.

Bsn.

Cl 1

Cl 2

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax 1

Alto Sax 2

Ten Sax.

Bari Sax.

Tpt 1

Tpt 2

Tpt 3

Hn 1

Hn 2

Tbn 1

Tbn 2

Tbn 3

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Mal Perc. 1

Mal Perc. 2

Mal Perc. 3

Mal Perc. 4

Pno.

Vc.

S. Bass

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

Sus. Cym with stick

Sus. Cym



43

44 45 46 47 48 49 50

Pic. *fp*

Fl 1 *fp*

Fl 2 *fp*

Ob.

Bsn. *fp*

Cl 1

Cl 2 *fp*

B. Cl. *fp*

Cb. Cl.

Sop. Sax. *fp*

Alto Sax 1 *fp*

Alto Sax 2 *fp*

Ten. Sax. *fp*

Bari. Sax. *fp*

Tpt 1

Tpt 2

Tpt 3

Hn 1 *fp*

Hn 2 *fp*

Tbn 1 *pp*

Tbn 2 *pp*

Tbn 3

Euph. *pp*

Tba. *pp*

Timp. *fp*

Perc. 1 *fp* cymbal scrape

Perc. 2 *fp* cymbal scrape

Perc. 3

Perc. 4

Mal Perc. 1

Mal Perc. 2 *fp*

Mal Perc. 3

Mal Perc. 4

Pno. *fp*

Vc.

S. Bass *pp*

A page from a musical score for 'Origins', page 6. The score is for a large ensemble, including woodwinds, brass, percussion, and strings. The page is numbered 6 at the top. The music is in 4/4 time and features a complex rhythmic pattern with many triplets and accents. The score is divided into measures 43 through 50. The woodwind section (Piccolo, Flutes 1 & 2, Oboe, Bassoon, Clarinets 1 & 2, Bass Clarinet, Saxophones) and brass section (Trumpets 1-3, Horns 1 & 2, Trombones 1-3, Euphonium, Tuba) are prominent. The percussion section includes four percussionists (1-4), with specific parts for cymbal scrape and suspended cymbal. The piano and string sections (Violins, Viola, Violoncello, Double Bass) provide harmonic support. The score is marked with dynamics such as *fp* (fortissimo piano) and *pp* (pianissimo). A large, faint watermark is visible across the page.

51 52 53 54 55 56 57 58 59 60 61 62 63 64

Pic. *mf*

Fl 1 *mp*

Fl 2 *mf*

Ob.

Bsn. *mf*

Cl 1 *mf*

Cl 2 *mp*

B. Cl. *mf*

Cb. Cl. *mf*

Sop. Sax. *mp*

Alto Sax 1 *mf*

Alto Sax 2 *mp*

Ten Sax *f*

Bari Sax *mf*

Tpt 1 *f*

Tpt 2 *f*

Tpt 3

Hn 1 *mf*

Hn 2 *mf*

Tbn 1 *mf*

Tbn 2 *mp*

Tbn 3

Euph. *mf*

Tba. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *f*

Perc. 3

Perc. 4

Mal Perc. 1 *f*

Mal Perc. 2 *f*

Mal Perc. 3 *mp*

Mal Perc. 4 *mp*

Pno. *f*

Vc. *mf*

S. Bass *mf*

65 66 67 68 69 70 71 72 73 74 75 76

Pic. Fl 1 Fl 2 Ob. Bsn. Cl 1 Cl 2 B. Cl. Cb. Cl. Sop. Sax. Alto Sax 1 Alto Sax 2 Ten Sax. Bari Sax. Tpt 1 Tpt 2 Tpt 3 Hn 1 Hn 2 Tbn 1 Tbn 2 Tbn 3 Euph. Tba. Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Mal Perc. 1 Mal Perc. 2 Mal Perc. 3 Mal Perc. 4 Pno. Vc. S. Bass.

77 78 79 80 81 82 83 84

Pic. Fl 1 Fl 2 Ob. Bsn. Cl 1 Cl 2 B. Cl. Cb. Cl. Sop. Sax. Alto Sax 1 Alto Sax 2 Ten Sax. Bari Sax. Tpt 1 Tpt 2 Tpt 3 Hn 1 Hn 2 Tbn 1 Tbn 2 Tbn 3 Euph. Tba. Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Mal Perc. 1 Mal Perc. 2 Mal Perc. 3 Mal Perc. 4 Pno. Vc. S. Bass.

85 86 87 88 89 90 91 92 93 94 95

Pic.

Fl 1

Fl 2

Ob.

Bsn.

Cl 1

Cl 2

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax 1

Alto Sax 2

Ten Sax

Bari Sax

Tpt 1

Tpt 2

Tpt 3

Hn 1

Hn 2

Tbn 1

Tbn 2

Tbn. 3

Euph.

Tba.

Timp

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Mal Perc. 1

Mal Perc. 2

Mal Perc. 3

Mal Perc. 4

Pno.

Vc.

S. Bass

Tambourine

*mp*

*mf*

Pic. Fl 1 Fl 2 Ob. Bsn. Cl 1 Cl 2 B. Cl. Cb. Cl. Sop. Sax. Alto Sax 1 Alto Sax 2 Ten Sax. Bari Sax. Tpt 1 Tpt 2 Tpt 3 Hn 1 Hn 2 Tbn 1 Tbn 2 Tbn 3 Euph. Tba. Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Mal Perc. 1 Mal Perc. 2 Mal Perc. 3 Mal Perc. 4 Pno. Vc. S. Bass.

104 105 106 107 108 109 110 111 112 113 114 115

Pic. *mf*

Fl 1 *mf*

Fl 2 *mf*

Ob.

Bsn. *mf*

Cl 1 *mf*

Cl 2 *mf*

B. Cl. *mf*

Cb. Cl. *mf*

Sop. Sax. *mf*

Alto Sax 1 *mf*

Alto Sax 2 *mf*

Ten Sax *mf*

Bari Sax *mf*

Tpt 1 *fp* *mp* *fp*

Tpt 2 *fp* *mp* *fp*

Tpt 3 *mp* *fp*

Hn 1 *mf*

Hn 2 *mf*

Tbn 1 *mf* con sord. *mp* *fp*

Tbn 2 *mf* con sord. *mp* *fp*

Tbn 3

Euph. *mf*

Tba. *mf*

Timp. *mf*

Perc. 1 *mp*

Perc. 2

Perc. 3

Perc. 4

Mal Perc. 1 *mp*

Mal Perc. 2 *mp*

Mal Perc. 3 *mp*

Mal Perc. 4 *mp*

Pno. *mp*

Vc. *mf*

S. Bass *mf*

116 117 118 119 120 121 122 123 124 125 126

Pic. *mp* *fp* *mp* *fp* *f*

Fl 1 *mp* *fp* *mp* *fp* *f*

Fl 2 *mp* *fp* *mp* *fp* *f*

Ob. *mp* *fp* *mp* *fp* *f*

Bsn. *mp* *fp* *mp* *fp* *f*

Cl 1 *mp* *fp* *mp* *fp* *f*

Cl 2 *mp* *fp* *mp* *fp* *f*

B. Cl. *mp* *fp* *mp* *fp* *f*

Cb. Cl. *mp* *fp* *mp* *fp* *f*

Sop. Sax. *mp* *fp* *mp* *fp* *f*

Alto Sax 1 *mp* *fp* *mp* *fp* *f*

Alto Sax 2 *mp* *fp* *mp* *fp* *f*

Ten Sax *mp* *fp* *mp* *fp* *f*

Bari Sax *mp* *fp* *mp* *fp* *f*

Tpt 1 *mp* *fp* *mp* *fp* *f* senza sord.

Tpt 2 *mp* *fp* *mp* *fp* *f* senza sord.

Tpt 3 *mp* *fp* *mp* *fp* *f*

Hn 1 *mp* *fp* *mp* *fp* *f*

Hn 2 *mp* *fp* *mp* *fp* *f*

Tbn 1 *mp* *fp* *mp* *fp* *f* senza sord.

Tbn 2 *mp* *fp* *mp* *fp* *f* senza sord.

Tbn 3 *mp* *fp* *mp* *fp* *f*

Euph. *mp* *fp* *mp* *fp* *f*

Tba. *mp* *fp* *mp* *fp* *f*

Timp. *mp* *fp* *mp* *fp* *f*

Perc. 1 *mp* *fp* *mp* *fp* *f*

Perc. 2 *mp* *fp* *mp* *fp* *f*

Perc. 3 *mp* *fp* *mp* *fp* *f*

Perc. 4 *mp* *fp* *mp* *fp* *f*

Mal Perc. 1 *mp* *fp* *mp* *fp* *f*

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

Mal Perc. 3 *mp* *fp* *mp* *fp* *f*

Mal Perc. 4 *mp* *fp* *mp* *fp* *f*

Pno. *mp* *fp* *mp* *fp* *f*

Vc. *mp* *fp* *mp* *fp* *f*

S. Bass *mp* *fp* *mp* *fp* *f*



Orion's Belt

♩ = 160

2

3

4

5

6

7

8

9

10

11

12

Piccolo

Flute 1

Flute 2

Oboe

Bassoon

Clarinet 1

Clarinet 2

Bass Clarinet

Contrabass Clarinet

Soprano Saxophone

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

Trumpet 1

Trumpet 2

Trumpet 3

Horn in F 1

Horn in F 2

Trombone 1

Trombone 2

Trombone 3

Euphonium B.C.

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Mallet Percussion 1

Mallet Percussion 2

Mallet Percussion 3

Mallet Percussion 4

Piano

Violoncello

String Bass

*ff* *mp* *pp* *ppp* *p* *mf* *con sord.* *gliss.* *slap stick* *Toms*

13 14 15 16 17 18 19 20 21 22

Pic. *tr*

Fl 1 *tr*

Fl 2

Ob. *tr*

Bsn. *tr*

Cl 1 *p* *gliss.* *tr* *mf*

Cl 2 *mf* *gliss.* *tr*

B. Cl. *p* *mf*

Cb. Cl.

Sop. Sax. *gliss.* *tr*

Alto Sax 1 *mf*

Alto Sax 2

Ten. Sax.

Bari. Sax.

Tpt 1 *mf*

Tpt 2 *mf*

Tpt 3 *mf*

Hn 1

Hn 2

Tbn 1 *mf*

Tbn 2 *mf*

Tbn 3 *mf*

Euph. *mf*

Tba. *mf*

Timp.

Perc. 1 *bongo and cymbal* *bongo* *C.B.* *mf*

Perc. 2

Perc. 3 *mf*

Perc. 4

Mal Perc. 1 *p*

Mal Perc. 2

Mal Perc. 3

Mal Perc. 4

Pno.

Vc. *mf*

S. Bass *mf*

23 24 25 26 27 28

Pic. Fl 1 Fl 2 Ob. Bsn. Cl 1 Cl 2 B. Cl. Cb. Cl. Sop. Sax. Alto Sax 1 Alto Sax 2 Ten Sax. Bari Sax. Tpt 1 Tpt 2 Tpt 3 Hn 1 Hn 2 Tbn 1 Tbn 2 Tbn. 3 Euph. Tba. Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Mal Perc. 1 Mal Perc. 2 Mal Perc. 3 Mal Perc. 4 Pno. Vc. S. Bass

*cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

29 30 31 32 33 34 35 36 37

Pic. *f* *mp*

F1 1 *f*

F1 2

Ob. *f*

Bsn. *f* *mf*

Cl 1 *f* *mf* *pp*

Cl 2 *f*

B. Cl. *f* *mf*

Cb. Cl.

Sop. Sax. *f*

Alto Sax 1 *f*

Alto Sax 2 *f*

Ten. Sax. *f*

Bari. Sax. *f* *mf*

Tpt 1 *f* senza sord.

Tpt 2 *f* senza sord.

Tpt 3 *f* senza sord.

Hn 1 *f* *mf*

Hn 2 *f* *mf*

Tbn 1 *f* *mp* *mf*

Tbn 2 *f* *mp* *mf*

Tbn 3 *f* *mp* *mf*

Euph. *f* *mf*

Tba. *f* *mf*

Timp. *f* *pp* *mp* *mf*

Perc. 1 *ff* Snare Bongo Snare Bongo cymbal Snare Bongo *PPP*

Perc. 2 *pp* *ff* *pp* C.B. *fff*

Perc. 3 *ff*

Perc. 4 *ff* cymbal *f* conga and cymbal cymbal *PPP*

Mal Perc. 1 *f* *PPP*

Mal Perc. 2

Mal Perc. 3

Mal Perc. 4 *f* *PPP*

Pno.

Vc. *f* *mp* *mf*

S. Bass *f* *mp* *mf*

38 39 40 41 42 43 44 45 46 47 48

Pic. Fl 1 Fl 2 Ob. Bsn. Cl 1 Cl 2 B. Cl. Cb. Cl. Sop. Sax. Alto Sax 1 Alto Sax 2 Ten Sax. Bari Sax. Tpt 1 Tpt 2 Tpt 3 Hn 1 Hn 2 Tbn 1 Tbn 2 Tbn 3 Euph. Tba. Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Mal Perc. 1 Mal Perc. 2 Mal Perc. 3 Mal Perc. 4 Pno. Vc. S. Bass.

*sfz* *con sord.* *gliss.* *fff* *senza sord.* *f* *Snare* *Cymbal* *p* *fff*

49 50 51 52 53 54 55 56

Pic. -

Fl 1 *p*

Fl 2 -

Ob *p*

Bsn. -

Cl 1 *p*

Cl 2 *p*

B. Cl. -

Cb. Cl. -

Sop. Sax. -

Alto Sax 1 *p*

Alto Sax 2 *p*

Ten Sax *p*

Bari Sax *p*

Tpt 1 *con sord. p*

Tpt 2 *con sord. p*

Tpt 3 *con sord. p*

Hn 1 -

Hn 2 -

Tbn 1 -

Tbn 2 -

Tbn 3 -

Euph -

Tba -

Timp -

Perc. 1 *Sus. Cym W/Stick*

Perc. 2 *p*

Perc. 3 -

Perc. 4 *Sus. Cym W/Stick*

Mal Perc. 1 *p*

Mal Perc. 2 -

Mal Perc. 3 -

Mal Perc. 4 *p*

Pno -

Vc. -

S. Bass -

57 58 59 60 61 62 63 64

Pic. *mp*

Fl 1 *mp*

Fl 2

Ob. *mp*

Bsn. *mp*

Cl 1 *mp*

Cl 2 *mp*

B. Cl. *mp*

Cb. Cl.

Sop. Sax. *mp*

Alto Sax 1 *mp*

Alto Sax 2

Ten Sax

Bari Sax *mp*

Tpt 1 *mp* senza sord.

Tpt 2 *mp* senza sord.

Tpt 3

Hn 1

Hn 2

Tbn 1

Tbn 2

Tbn 3

Euph. *mp*

Tba. *mp*

Timp. *mp*

Perc. 1 cymbal

Perc. 2

Perc. 3

Perc. 4

Mal Perc. 1 *mp*

Mal Perc. 2

Mal Perc. 3

Mal Perc. 4 *mp*

Pno.

Vc.

S. Bass *mp*

65 66 67 68 69 70 71 72 73 74 75 76

Pic. Fl 1 Fl 2 Ob. Bsn. Cl 1 Cl 2 B. Cl. Cb. Cl. Sop. Sax. Alto Sax 1 Alto Sax 2 Ten Sax. Bari Sax. Tpt 1 Tpt 2 Tpt 3 Hn 1 Hn 2 Tbn 1 Tbn 2 Tbn 3 Euph. Tba. Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Mal Perc. 1 Mal Perc. 2 Mal Perc. 3 Mal Perc. 4 Pno. Vc. S. Bass.

senza sord.

Snare C.B. Cymbal Conga Cymbal Conga

*p*



77 78 79 80 81 82 83 84 85

Pic. Fl 1 Fl 2 Ob. Bsn. Cl 1 Cl 2 B. Cl. Cb. Cl. Sop. Sax. Alto Sax 1 Alto Sax 2 Ten Sax. Bari Sax. Tpt 1 Tpt 2 Tpt 3 Hn 1 Hn 2 Tbn 1 Tbn 2 Tbn 3 Euph. Tba. Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Mal Perc. 1 Mal Perc. 2 Mal Perc. 3 Mal Perc. 4 Pno. Vc. S. Bass.

86 87 88 89 90 91 92 93

Pic.

Fl 1

Fl 2

Ob.

Bsn.

Cl 1

Cl 2

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax 1

Alto Sax 2

Ten Sax

Bari Sax

Tpt 1

Tpt 2

Tpt 3

Hn 1

Hn 2

Tbn 1

Tbn 2

Tbn 3

Euph

Tba

Timp

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Mal Perc. 1

Mal Perc. 2

Mal Perc. 3

Mal Perc. 4

Pno

Vc.

S. Bass

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, and their corresponding staves are arranged vertically. The score is divided into measures, with measure numbers 94, 95, 96, 97, 98, and 99 indicated at the top of the page. The dynamic markings are as follows:

- Pic.: *pp*, *p*, *mp*, *mf*
- F1, F2: *pp*, *p*, *mp*, *mf*
- Ob: *pp*, *p*, *mp*, *mf*
- Bsn.: *pp*, *p*, *mp*, *mf*
- C1, C2: *pp*, *p*, *mp*, *mf*
- B.C.: *pp*, *p*, *mp*, *mf*
- Cb.C.: -
- Sop. Sax.: *pp*, *p*, *mp*, *mf*, *f*
- Alto Sax 1: *pp*, *p*, *mp*, *mf*, *f*
- Alto Sax 2: *pp*, *p*, *mp*, *mf*, *f*
- Ten Sax.: *pp*, *p*, *mp*, *mf*, *f*
- Bari Sax.: *pp*, *p*, *mp*, *mf*, *f*
- Tpt 1: *pp*, *p*, *mp*, *mf*, *f*
- Tpt 2: *pp*, *p*, *mp*, *mf*, *f*
- Tpt 3: -
- Hn 1: -
- Hn 2: -
- Tbn 1: -
- Tbn 2: -
- Tbn 3: -
- Euph.: -
- Tba: *pp*, *p*, *mp*, *mf*, *f*
- Timp: -
- Perc. 1-4: -
- Mal Perc. 1: *pp*, *p*, *mp*, *mf*
- Mal Perc. 2: -
- Mal Perc. 3: -
- Mal Perc. 4: *pp*, *p*, *mp*, *mf*
- Pno: -
- Vc.: -
- S. Bass: *pp*, *p*, *mp*, *mf*, *f*

100 101 102 103 104

Pic. *p*

Fl 1 *p*

Fl 2

Ob. *p*

Bsn. *p*

Cl 1 *p*

Cl 2 *p*

B. Cl. *p*

Cb. Cl.

Sop. Sax. *mf*

Alto Sax 1 *mf*

Alto Sax 2 *mf*

Ten Sax *mf*

Bari Sax *mf*

Tpt 1 *mf*

Tpt 2 *mf*

Tpt 3 *mf*

Hn 1 *mf*

Hn 2 *mf*

Tbn 1 *gliss.*

Tbn 2 *gliss.*

Tbn 3 *gliss.*

Euph.

Tba.

Timp.

Perc. 1 *f* *slap stick*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4

Mal Perc. 1 *mp*

Mal Perc. 2

Mal Perc. 3

Mal Perc. 4 *mp*

Pno.

Vc. *mp*

S. Bass *mp*

105 106 107 108 **109**

Pic.

Fl 1

Fl 2

Ob.

Bsn.

Cl 1

Cl 2

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax 1

Alto Sax 2

Ten Sax

Bari Sax

Tpt 1

Tpt 2

Tpt 3

Hn 1

Hn 2

Tbn 1

Tbn 2

Tbn 3

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Mal Perc. 1

Mal Perc. 2

Mal Perc. 3

Mal Perc. 4

Pno.

Vc.

S. Bass

*gliss.*

*ff*

C.B.

110  $\text{♩} = 120$  111 112 113 114 **115**  $\text{♩} = 108$  116 117 118 119 120 121 122 123 124 125

Pic. *ff* *mp* gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

Fl 1 *ff* *mp* gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

Fl 2

Ob. *ff* *mp* gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. dim.

Bsn. *ff* *mf*

Cl 1 *ff* *mp* gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

Cl 2 *ff* *mp* gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

B. Cl. *ff* *mp*

Cb. Cl.

Sop. Sax. *ff*

Alto Sax 1 *ff*

Alto Sax 2 *ff*

Ten. Sax. *ff*

Bari. Sax. *ff* *mf*

Tpt 1 *ff*

Tpt 2 *ff*

Tpt 3 *ff*

Hn 1 *ff*

Hn 2 *ff*

Tbn 1 *ff*

Tbn 2 *ff*

Tbn 3 *ff* *mf*

Euph. *ff* *mf*

Tba. *ff* *mf*

Timp. *ff* *mf*

Perc. 1 Snare

Perc. 2

Perc. 3

Perc. 4 Sus. Cym *mf*

Mal Perc. 1 *mf*

Mal Perc. 2

Mal Perc. 3

Mal Perc. 4

Pno.

Vc. *ff* *mf*

S. Bass *ff* *mf*

This page of the musical score, titled "Origins - Complete Score" (page 28), covers measures 126 through 135. The score is arranged for a large orchestra and includes the following parts:

- Pic.** (Piccolo): Features glissando markings and dynamics ranging from *dim.* to *pppp*.
- Fl 1, Fl 2** (Flutes 1 and 2): Similar to the Piccolo part, with glissando and dynamic markings.
- Ob.** (Oboe): Includes glissando markings and *pppp* dynamics.
- Bsn.** (Bassoon): Features a sustained melodic line with *dim.* dynamics.
- Cl 1, Cl 2** (Clarinets 1 and 2): Includes glissando markings and *pppp* dynamics.
- B. Cl.** (Bass Clarinet): Sustained melodic line with *dim.* dynamics.
- Cb. Cl.** (Contrabass Clarinet): Sustained melodic line with *pppp* dynamics.
- Sop. Sax., Alto Sax 1, Alto Sax 2, Ten Sax.** (Saxophones): Each part features glissando markings and dynamics from *mp* to *pppp*.
- Bari Sax.** (Baritone Saxophone): Sustained melodic line with *dim.* dynamics.
- Tpt 1, 2, 3** (Trumpets): Mostly silent parts.
- Hn 1, 2** (Horns): Mostly silent parts.
- Tbn 1, 2, 3** (Trombones): Sustained melodic lines with *dim.* dynamics.
- Euph.** (Euphonium): Sustained melodic line with *pppp* dynamics.
- Tba.** (Tuba): Sustained melodic line with *pppp* dynamics.
- Timp.** (Timpani): Sustained melodic line with *pppp* dynamics.
- Perc. 1-4** (Percussion): Includes various rhythmic patterns and dynamic markings like *dim.*, *pp*, *ppp*, and *pppp*.
- Mal Perc. 1-4** (Mallet Percussion): Mostly silent parts.
- Pno.** (Piano): Mostly silent part.
- Vc.** (Violin): Sustained melodic line with *dim.* dynamics.
- S. Bass** (Double Bass): Sustained melodic line with *pppp* dynamics.

Maelstrom-Anubis

♩ = 144

2 3 4 5 6 7 8 9

Piccolo *ff* *pp*

Flute 1 *ff* *pp*

Flute 2

Oboe *ff* *pp*

Bassoon *ff* *mf*

Clarinet 1 *ff* *pp*

Clarinet 2 *ff* *pp*

Bass Clarinet *ff* *mf*

Contrabass Clarinet

Soprano Saxophone *ff* *mf*

Alto Saxophone 1 *ff* *mf*

Alto Saxophone 2 *ff* *mf*

Tenor Saxophone *ff* *mf*

Baritone Saxophone *ff* *mf*

Trumpet 1 *ff* *mf*

Trumpet 2 *ff* *mf*

Trumpet 3 *ff* *mf*

Horn in F 1 *ff* *mf*

Horn in F 2 *ff* *mf*

Trombone 1 *ff* *mf*

Trombone 2 *ff* *mf*

Trombone 3 *ff* *mf*

Euphonium B.C. *ff* *mf*

Tuba *ff* *mf*

Timpani *ff*

Percussion 1 *ff* Snare

Percussion 2 *ff* Bass Drum

Percussion 3 *ff* Toms

Percussion 4 *ff* Sus. Cym

Mallet Percussion 1 *pp*

Mallet Percussion 2 *p*

Mallet Percussion 3

Mallet Percussion 4

Piano

Violoncello *ff* *mf*

String Bass *ff* *mf*



10  $\text{♩} = 100$  11 12 13 14

Pic. *f* *mf* solo

Fl 1 *f* *mf* solo

Fl 2

Ob. *f*

Bsn. *f*

Cl 1 *f* *mf* solo

Cl 2 *f* *mf* solo

B. Cl. *f* *mf*

Cb. Cl.

Sop. Sax. *f*

Alto Sax 1 *f*

Alto Sax 2 *f*

Ten. Sax. *f*

Bari. Sax. *f*

Tpt 1 *f*

Tpt 2 *f*

Tpt 3 *f*

Hn 1 *f*

Hn 2 *f*

Tbn 1 *f*

Tbn 2 *f*

Tbn 3 *f*

Euph. *f*

Tba. *f*

Timp. *f*

Perc. 1 *f* Snare

Perc. 2 *f* C.B.

Perc. 3 *f*

Perc. 4 *f*

Mal Perc. 1 *f*

Mal Perc. 2 *f*

Mal Perc. 3

Mal Perc. 4

Pno.

Vc. *f*

S. Bass *f*

15 *tutti* 16 17 *mf* *tutti* 18 *tr* *tr* 19 20 21 22

Pic. *mf* *tutti*

Fl 1 *mf* *tutti*

Fl 2

Ob *tutti* *mf*

Bsn. *mf*

Cl 1 *tutti* *mf* *tutti*

Cl 2 *mf* *tutti*

B. Cl. *mf*

Cb. Cl.

Sop. Sax. *mf*

Alto Sax 1 *mf*

Alto Sax 2 *mf*

Ten Sax *mf*

Bari Sax *mf*

Tpt 1 *con sord.* *mf*

Tpt 2 *con sord.* *mf*

Tpt 3 *con sord.* *mf*

Hn 1 *mf*

Hn 2 *mf*

Tbn 1 *con sord.*

Tbn 2 *con sord.*

Tbn 3 *con sord.*

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Mal Perc. 1 *mf*

Mal Perc. 2 *mf*

Mal Perc. 3

Mal Perc. 4

Pno.

Vc.

S. Bass

23 24 25 26 27 28 29 30 31 32

Pic. *f* *mf*

Fl 1 *f* *mf*

Fl 2

Ob. *f* *mf* *mf*

Bsn. *f* *mf* *mf*

Cl 1 *f* *mf*

Cl 2 *f* *mf*

B. Cl. *f* *mf*

Cb. Cl.

Sop. Sax. *f* *mf*

Alto Sax 1 *f* *mf*

Alto Sax 2 *f* *mf*

Ten Sax *f* *mf*

Bari Sax *f* *mf*

Tpt 1 *f* *mf*

Tpt 2 *f* *mf*

Tpt 3 *f* *mf*

Hn 1 *f*

Hn 2 *f*

Tbn 1 *f*

Tbn 2 *f*

Tbn 3 *f*

Euph. *f*

Tba. *f*

Timp. *f* *Share*

Perc. 1

Perc. 2 C.B. *f*

Perc. 3 *f*

Perc. 4 Sus. Cym. *f*

Mal Perc. 1 *f*

Mal Perc. 2 *f* *mf*

Mal Perc. 3

Mal Perc. 4

Pno.

Vc. *f*

S. Bass *f*

33 34 35 36 37 38 39

Pic. *mp* *mp* *mf*

Fl 1 *mp* *mp* *mf*

Fl 2

Ob. *mp* *mp*

Bsn. *mp* *mp*

Cl 1 *mf* *mp* *mp* *mf*

Cl 2 *mf* *mp* *mp*

B. Cl. *mp* *mp*

Cb. Cl.

Sop. Sax. *mp* *mp*

Alto Sax 1 *mf*

Alto Sax 2

Ten Sax

Bari Sax *mf*

Tpt 1

Tpt 2 *mf*

Tpt 3

Hn 1 *mf* *mf*

Hn 2 *mf*

Tbn 1 *mf*

Tbn 2 *mf*

Tbn 3 *mf*

Euph. *mf*

Tba. *mf*

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Mal Perc. 1 *mf* *mp* *mp*

Mal Perc. 2 *mf* *mp* *mp*

Mal Perc. 3

Mal Perc. 4

Pno.

Vc. *mf*

S. Bass *mf*

This page of the musical score covers measures 40 through 46. The instruments and their parts are as follows:

- Pic.**: Piccolo, rests in measures 40-44, then plays a triplet of eighth notes in measure 45.
- Fl 1, Fl 2**: Flutes 1 and 2, rests in measures 40-44, then play a triplet of eighth notes in measure 45.
- Ob.**: Oboe, plays a quarter note in measure 40, rests in 41-44, and a quarter note in measure 45.
- Bsn.**: Bassoon, rests in all measures.
- Cl 1, Cl 2**: Clarinets 1 and 2, play eighth notes in measure 40, rests in 41-44, and eighth notes in measure 45.
- B. Cl., Cb. Cl.**: Bass and Contrabass Clarinets, rests in all measures.
- Sop. Sax., Alto Sax 1, Alto Sax 2, Ten Sax, Bari Sax**: All saxophones, rests in all measures.
- Tpt 1, Tpt 2, Tpt 3**: Trumpets 1, 2, and 3, rests in all measures.
- Hn 1, Hn 2**: Horns 1 and 2, play quarter notes in measure 40, eighth notes in 41-44, and quarter notes in measure 45.
- Tbn 1, Tbn 2, Tbn 3**: Trombones 1, 2, and 3, rests in all measures.
- Euph., Tba.**: Euphonium and Tuba, rests in all measures.
- Timp.**: Timpani, rests in all measures.
- Perc. 1-4**: Four different percussion parts, rests in all measures.
- Mal Perc. 1-4**: Four different mallet percussion parts, rests in measures 40-44, then play eighth notes in measure 45.
- Pno.**: Piano, rests in all measures.
- Vc., S. Bass**: Violoncello and Double Bass, rests in all measures.

Measure 45 features a prominent triplet of eighth notes in the Piccolo, Flutes 1 and 2, and Mallet Percussion 1 and 2. The Oboe and Horn 1 parts also have specific notes in this measure. The dynamic marking *mf* (mezzo-forte) is used for several parts in measures 45 and 46.

This page of the musical score covers measures 47 through 52. The instrumentation includes Piccolo, Flutes 1 and 2, Oboe, Bassoon, Clarinets 1 and 2, Bass Clarinet, Contrabass Clarinet, Soprano Saxophone, Alto Saxophones 1 and 2, Tenor Saxophone, Baritone Saxophone, Trumpets 1, 2, and 3, Horns 1 and 2, Trombones 1, 2, and 3, Euphonium, Tuba, Timpani, Percussion 1-4, Mallet Percussion 1-4, Piano, Violoncello, and Double Bass. The score is written in 3/4 time with a key signature of one sharp (F#). Dynamics such as *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano) are indicated throughout. Performance markings include accents, slurs, and breath marks. The percussion section includes specific instructions for Snare, Cymbal (C.B.), and Suspended Cymbal (Sus. Cym). The woodwind and brass sections feature complex rhythmic patterns and articulation. The string section provides a steady accompaniment, with the double bass part starting with a *mf* dynamic and the cello part with a *f* dynamic.

Nibiru

Adagio Rubato ♩ = 52

poco rit.

♩ = 52

poco rit.

This musical score is for the piece "Nibiru" and is page 36 of the complete score. It is written in 4/4 time and features a tempo of Adagio Rubato with a metronome marking of ♩ = 52. The score includes a variety of instruments, each with its own staff. The woodwind section includes Piccolo, Flute 1 and 2, Oboe, Bassoon, Clarinet 1 and 2, Bass Clarinet, Contrabass Clarinet, Soprano Saxophone, Alto Saxophone 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section consists of Trumpet 1, 2, and 3, Horn in F 1 and 2, Trombone 1, 2, and 3, Euphonium B.C., and Tuba. The percussion section includes Timpani, four individual Percussion parts, and four Mallet Percussion parts. The piano part is written for the Piano, and the string section includes Violoncello and String Bass. The score is marked with dynamics such as *pp*, *p*, and *mp*. There are also performance instructions like "poco rit." and "Adagio Rubato". The score is divided into four measures, with a large watermark "SMP" overlaid across the center.

5 Rubato Espressivo  $\text{♩} = 48$  6 7 rall. 8  $\text{♩} = 37$  9 10 rit.

Pic. *espress.*

Fl 1 *mp* *trm*

Fl 2

Ob. *p*

Bsn. *fp* *p*

Cl 1 *mp*

Cl 2 *mp* *trm* *p*

B. Cl.

Cb. Cl. *fp* *p*

Sop. Sax. *fp* *trm* *p*

Alto Sax 1 *mp* *trm* *p*

Alto Sax 2 *mp* *trm* *p* *p*

Ten Sax *mp* *trm* *p*

Bari Sax *mp* *p*

Tpt 1 *mp* *fp* *p* *p* *senza sord. flugel*

Tpt 2 *con sord. harmon* *p*

Tpt 3 *con sord. harmon* *p*

Hn 1 *mp* *fp* *p* *mp* *p*

Hn 2 *p*

Tbn 1 *fp* *mp*

Tbn 2 *fp* *mp*

Tbn 3 *fp*

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

Tba. *fp*

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Mal Perc. 1 *p*

Mal Perc. 2

Mal Perc. 3

Mal Perc. 4

Pno.

Vc. *mp* *mp* *p*

S. Bass *fp* *p* *p*



11 *mp*  $\text{♩} = 96$  12 13 14 15 16 *molto rit.*

Pic. *mp* *f* *dim.*

Fl 1 *mp* *f* *dim.*

Fl 2

Ob. *mp* *f* *dim.*

Bsn. *mp* *f* *dim.*

Cl 1 *mp* *f* *dim.*

Cl 2 *mp* *f* *dim.*

B. Cl. *mp* *f* *dim.*

Cb. Cl. *mp* *f* *dim.*

Sop. Sax. *mp* *f* *dim.*

Alto Sax 1 *mp* *f* *dim.*

Alto Sax 2 *mf* *f* *dim.*

Ten Sax *mf* *f* *dim.*

Bari Sax *mp* *f* *dim.*

Tpt 1 *senza sord.* *f* *dim.*

Tpt 2 *mf* *f* *dim.*

Tpt 3 *senza sord.* *mf* *f* *dim.*

Hn 1 *mf* *f* *dim.*

Hn 2 *mf* *f* *dim.*

Tbn 1 *mf* *f* *dim.*

Tbn 2 *mf* *f* *dim.*

Tbn 3 *mf* *f* *dim.*

Euph. *mf* *f* *dim.*

Tba *mp* *f* *mf* *dim.*

Timp *p* *f* *mf* *dim.*

Perc. 1 Sus. Cym Crash Cym. Sus. Cym Crash Cym. Sus. Cym Crash Cym. Sus. Cym Crash Cym.

Perc. 2 *p* *f* *mp* *f* *mp* *f*

Perc. 3

Perc. 4

Mal Perc. 1 *mp* *f* *dim.*

Mal Perc. 2

Mal Perc. 3

Mal Perc. 4 *senza sord.* *mf* *f* *dim.*

Pno

Vc. *mp* *mf* *f* *dim.*

S. Bass *mp* *f* *mf* *dim.*

17  $\text{♩} = 50$

18

19

20

21

*molto rit.*

22

Pic.  
F1 1  
F1 2  
Ob.  
Bsn.  
Cl 1  
Cl 2  
B. Cl.  
Cb. Cl.  
Sop. Sax.  
Alto Sax 1  
Alto Sax 2  
Ten. Sax.  
Bari. Sax.  
Tpt 1  
Tpt 2  
Tpt 3  
Hn 1  
Hn 2  
Tbn 1  
Tbn 2  
Tbn 3  
Euph.  
Tba.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Mal Perc. 1  
Mal Perc. 2  
Mal Perc. 3  
Mal Perc. 4  
Pno.  
Vc.  
S. Bass

Dynamic markings: *pp*, *p*, *mp*, *mf*, *f*, *con sord.*, *flugel*.

Tempo marking: *molto rit.*

23  $\text{♩} = 48$  24 25 26 *molto rit.* 27 28 foot shuffle

Pic. *mf* *mp*

Fl 1 *mp*

Fl 2

Ob. *mp*

Bsn. *mp* *p*

Cl 1 *mp*

Cl 2 *mp*

B. Cl. *mp* *p*

Cb. Cl. *mp* *p*

Sop. Sax. *mp*

Alto Sax 1 *mf*

Alto Sax 2

Ten Sax

Bari Sax *mf*

Tpt 1 *f*

Tpt 2 *mf* senza sord.

Tpt 3 *f*

Hn 1 *f*

Hn 2 *f*

Tbn 1 *f*

Tbn 2 *f*

Tbn 3 *f*

Euph. *f*

Tba *f*

Timp *f*

Perc. 1

Perc. 2 *crash* *crash*

Perc. 3

Perc. 4

Mal Perc. 1 *mp*

Mal Perc. 2 *mp*

Mal Perc. 3

Mal Perc. 4

Pno.

Vc. *f*

S. Bass *mf* *p*

Sirius-Isis

$\text{♩} = 100$

This page of the musical score, titled "Origins - Complete Score" and numbered 41, features the piece "Sirius-Isis" with a tempo of 100 beats per minute. The score is written for a large ensemble of instruments. The woodwind section includes Piccolo, Flute 1 and 2, Oboe, Bassoon, Clarinet 1 and 2, Bass Clarinet, Contrabass Clarinet, Soprano Saxophone, Alto Saxophone 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section consists of Trumpet 1, 2, and 3, Horn in F 1 and 2, Trombone 1, 2, and 3, Euphonium B.C., and Tuba. The percussion section includes Percussion 1 and 2, Percussion 3 (Bells and Chimes), Percussion 4, Mallet Percussion 1, 2, 3, and 4, Piano, Violoncello, and String Bass. The score is marked with dynamics such as *f* (forte), *mf* (mezzo-forte), and *mf* (mezzo-forte). The music is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. A large watermark is visible across the page.

Pic.

Fl 1

Fl 2

Ob

Bsn.

Cl 1

Cl 2

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax 1

Alto Sax 2

Ten. Sax.

Bari. Sax.

Tpt 1

Tpt 2

Tpt 3

Hn 1

Hn 2

Tbn 1

Tbn 2

Tbn. 3

Euph.

Tba

Timp

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Mal Perc. 1

Mal Perc. 2

Mal Perc. 3

Mal Perc. 4

Pno.

Vc.

S. Bass

7 *molto rit.* 8  $\text{♩} = 60$  9 10 11 12 13

Pic. Fl 1 Fl 2 Ob. Bsn. Cl 1 Cl 2 B. Cl. Cb. Cl. Sop. Sax. Alto Sax 1 Alto Sax 2 Ten Sax. Bari Sax. Tpt 1 Tpt 2 Tpt 3 Hn 1 Hn 2 Tbn 1 Tbn 2 Tbn 3 Euph. Tba. Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Mal Perc. 1 Mal Perc. 2 Mal Perc. 3 Mal Perc. 4 Pno. Vc. S. Bass

14 15 16 17 18 19

Pic. *p*

Fl 1 *p*

Fl 2

Ob. *p*

Bsn.

Cl 1 *solo p* *mf*

Cl 2 *solo p*

B. Cl.

Cb. Cl.

Sop. Sax. *mf*

Alto Sax 1

Alto Sax 2

Ten Sax

Bari Sax

Tpt 1 *con sord. p*

Tpt 2 *con sord. p*

Tpt 3 *con sord. p*

Hn 1 *p*

Hn 2

Tbn 1

Tbn 2

Tbn 3

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Mal Perc. 1

Mal Perc. 2

Mal Perc. 3

Mal Perc. 4 *mp*

Pno.

Vc. *p*

S. Bass

20 21 22 23

Pic.

Fl 1

Fl 2

Ob.

Bsn.

Cl 1

Cl 2

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax 1

Alto Sax 2

Ten Sax.

Bari Sax.

Tpt 1

Tpt 2

Tpt 3

Hn 1

Hn 2

Tbn 1

Tbn 2

Tbn 3

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Mal Perc. 1

Mal Perc. 2

Mal Perc. 3

Mal Perc. 4

Pno.

Vc.

S. Bass

*mf*

*solo*

*mf*



24 25 26 27 28

Pic. -

Fl 1 *solo*  
*f* *mp*

Fl 2 -

Ob. - *mp*

Bsn. -

Cl 1 -

Cl 2 -

B. Cl. -

Cb. Cl. -

Sop. Sax. -

Alto Sax 1 -

Alto Sax 2 -

Ten Sax -

Bari Sax -

Tpt 1 *mp* *f* *senza sord.*

Tpt 2 *mp* *senza sord.*  
*mp*

Tpt 3 *mp*

Hn 1 *con sord.* *mp*

Hn 2 *con sord.* *mp*

Tbn 1 -

Tbn 2 -

Tbn 3 -

Euph. -

Tba. -

Timp. -

Perc. 1 -

Perc. 2 -

Perc. 3 *mp*

Perc. 4 -

Mal Perc. 1 *mp*

Mal Perc. 2 *mp*

Mal Perc. 3 *mp*

Mal Perc. 4 *mp*

Pno. -

Vc. -

S. Bass -

Pic. *f*

Fl 1 *f*

Fl 2

Ob. *mf*

Bsn. *mf*

Cl 1 *mp* *f*

Cl 2 *mp* *f*

B. Cl. *mf*

Cb. Cl.

Sop. Sax. *f*

Alto Sax 1 *mf*

Alto Sax 2 *mf*

Ten Sax *mf*

Bari Sax *mf*

Tpt 1 *mf* *f*

Tpt 2 *f*

Tpt 3 *f* senza sord.

Hn 1 *f*

Hn 2 *f*

Tbn 1 *mf*

Tbn 2 *mf*

Tbn 3 *mf*

Euph. *mf*

Tba. *mf*

Timp.

Perc. 1

Perc. 2

Perc. 3 *mf*

Perc. 4 *mf*

Mal Perc. 1 *mf*

Mal Perc. 2 *mf*

Mal Perc. 3 *mf*

Mal Perc. 4 *mf*

Pno.

Vc. *mf*

S. Bass *mf*

34 35 36 37

Pic.

Fl 1

Fl 2

Ob.

Bsn.

Cl 1

Cl 2

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax 1

Alto Sax 2

Ten Sax.

Bari Sax.

Tpt 1

Tpt 2

Tpt 3

Hn 1

Hn 2

Tbn 1

Tbn 2

Tbn 3

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Mal Perc. 1

Mal Perc. 2

Mal Perc. 3

Mal Perc. 4

Pno.

Vc.

S. Bass

*mp*

Anunnaki

♩ = 112

6

This musical score is for the piece "Anunnaki" and is page 49 of the complete score. The tempo is marked as ♩ = 112. The score is written for a large ensemble of instruments. The instruments listed on the left are: Piccolo, Flute 1, Flute 2, Oboe, Bassoon, Clarinet 1, Clarinet 2, Bass Clarinet, Contrabass Clarinet, Soprano Saxophone, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Trumpet 1, Trumpet 2, Trumpet 3, Horn in F 1, Horn in F 2, Trombone 1, Trombone 2, Trombone 3, Euphonium B.C., Tuba, Timpani, Percussion 1, Percussion 2, Percussion 3, Percussion 4, Mallet Percussion 1, Mallet Percussion 2, Mallet Percussion 3, Mallet Percussion 4, Piano, Violoncello, and String Bass. The score is in 4/4 time. The key signature has one flat (B-flat). The score is divided into measures, with measure numbers 2, 3, 4, 5, 6, 7, and 8 indicated at the top. Dynamics such as *p* (piano) and *mf* (mezzo-forte) are used throughout. There are some performance markings like (h) and (b) in parentheses. A large, faint watermark is visible across the center of the page.

9 10 11 12 13 14 15

Pic. *mp*

Fl 1 *mp* *p* *mp* *mp*

Fl 2

Ob. *mf* *p* *mp*

Bsn. *mp* *mf*

Cl 1 *mp* *p* *mp* *mp*

Cl 2 *mf* *p* *mp* *mp*

B. Cl. *mp* *mf*

Cb. Cl. *mp* *mf*

Sop. Sax. *mp* *p* *mp* *mp*

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

Alto Sax 2 *mp*

Ten Sax *mf*

Bari Sax

Tpt 1 *mp* *mp*

Tpt 2 *p* *mp*

Tpt 3 *mp* *mp*

Hn 1 *p* *mp*

Hn 2

Tbn 1 *mf* *p* *mp*

Tbn 2

Tbn 3

Euph. *mp* *mp*

Tba. *mp* *mf*

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Mal Perc. 1

Mal Perc. 2 *mp* *mp*

Mal Perc. 3

Mal Perc. 4 *mf*

Pno.

Vc.

S. Bass *mp* *mp*

16 17 18 19 rall.

Pic. *mp* *cresc.* *f* *f*

Fl 1 *mp* *cresc.* *f* *f*

Fl 2

Ob. *f* *f*

Bsn. *f* *f*

Cl 1 *f* *f*

Cl 2 *f* *f*

B. Cl. *f* *f*

Cb. Cl. *f* *f*

Sop. Sax. *f* *f*

Alto Sax 1 *mp* *cresc.* *f* *f*

Alto Sax 2 *mp* *cresc.* *f* *f*

Ten Sax. *mp* *cresc.* *f* *f*

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

Tpt 1 *f* *f*

Tpt 2 *mp* *mp cresc.* *f* *f*

Tpt 3 *f* *f*

Hn 1 *f* *f*

Hn 2 *mp* *mp cresc.* *f* *f*

Tbn 1 *f* *f*

Tbn 2 *f* *f*

Tbn 3 *f* *f*

Euph. *f* *f*

Tba. *f* *f*

Timp.

Perc. 1 Tambouring *f*

Perc. 2

Perc. 3 Toms *f*

Perc. 4

Mal Perc. 1

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

Mal Perc. 3

Mal Perc. 4

Pno.

Vc. *f*

S. Bass

20  $\text{♩} = 112$

21 22 23 24

Pic. *mf*

Fl 1 *mf*

Fl 2

Ob. *p*

Bsn. *p*

Cl 1 *mf*

Cl 2 *mf*

B. Cl. *p*

Cb. Cl. *p*

Sop. Sax. *mf*

Alto Sax 1 *mf*

Alto Sax 2 *mf*

Ten Sax *mf*

Bari Sax *mf*

Tpt 1 *p*

Tpt 2 *mf*

Tpt 3 *mf*

Hn 1 *p*

Hn 2 *p*

Tbn 1 *p*

Tbn 2

Tbn 3

Euph. *mf*

Tba. *mp*

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Mal Perc. 1

Mal Perc. 2 *mf*

Mal Perc. 3 *p*

Mal Perc. 4 *mf*

Pno.

Vc. *p*

S. Bass *mp*

25 26 27 28 29

Pic. *mf*

Fl 1 *mf*

Fl 2

Ob *mf*

Bsn. *mp* *mf*

Cl 1 *mf*

Cl 2 *mf*

B. Cl. *mf*

Cb. Cl. *mf*

Sop. Sax. *mf*

Alto Sax 1 *mp* *mf*

Alto Sax 2 *mp* *p*

Ten Sax *mp* *p*

Bari Sax *mp* *p*

Tpt 1 *mf*

Tpt 2 *mf*

Tpt 3 *mf*

Hn 1 *p*

Hn 2 *p*

Tbn 1 *mf*

Tbn 2 *p*

Tbn 3 *mp*

Euph. *p*

Tba. *mp* *mf*

Timp. *p*

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *Sus. Cym* *p*

Mal Perc. 1

Mal Perc. 2 *p*

Mal Perc. 3 *p*

Mal Perc. 4 *p*

Pno.

Vc. *p*

S. Bass *mf*



30 31 32 33 34

Pic. -

Fl 1 -

Fl 2 -

Ob. -

Bsn. - *mf*

Cl 1 - *mf*

Cl 2 - *mf*

B. Cl. - *p*

Cb. Cl. - *p*

Sop. Sax. - *mf*

Alto Sax 1 - *mf*

Alto Sax 2 - *mf*

Ten Sax - *mf*

Bari Sax - *mf*

Tpt 1 - *mf*

Tpt 2 - *mf*

Tpt 3 -

Hn 1 - *mf*

Hn 2 - *mf*

Tbn 1 - *p* *mf*

Tbn 2 - *p* *p*

Tbn 3 - *p* *p*

Euph. - *p* *p*

Tba. - *p* *p*

Timp. *f*

Perc. 1 -

Perc. 2 -

Perc. 3 -

Perc. 4 - *f* Crash

Mal Perc. 1 -

Mal Perc. 2 -

Mal Perc. 3 - *mp*

Mal Perc. 4 -

Pno. -

Vc. -

S. Bass - *mp*

35 36 37 38

Pic. *mp* *f*

Fl 1 *mp*

Fl 2

Ob. *mf* *mp*

Bsn. *mp*

Cl 1 *mf* *mp*

Cl 2 *mf* *mp*

B. Cl. *mp*

Cb. Cl. *mp*

Sop. Sax. *mf* *mp* *f*

Alto Sax 1 *mf* *mp*

Alto Sax 2 *mp*

Ten Sax *mp*

Bari Sax *mp*

Tpt 1 *mf*

Tpt 2 *mf*

Tpt 3 *mf*

Hn 1 *mf*

Hn 2

Tbn 1 *mp*

Tbn 2

Tbn 3

Euph. *mp*

Tba. *mp*

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Mal Perc. 1

Mal Perc. 2

Mal Perc. 3 *mp*

Mal Perc. 4 *mp*

Pno.

Vc.

S. Bass

Aldebaran the Follower of the Pleiades

$\text{♩} = 172$

2

3

4

5

6

7

8

9

10

Score for various instruments including Piccolo, Flute 1, Flute 2, Oboe, Bassoon, Clarinet 1, Clarinet 2, Bass Clarinet, Contrabass Clarinet, Soprano Saxophone, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Trumpet 1, Trumpet 2, Trumpet 3, Horn in F 1, Horn in F 2, Trombone 1, Trombone 2, Trombone 3, Euphonium B.C., Tuba, Timpani, Percussion 1 (Cymbal, Conga, Taiko Drum), Percussion 2, Percussion 3 (Tambourine), Percussion 4, Mallet Percussion 1, Mallet Percussion 2, Mallet Percussion 3, Mallet Percussion 4, Piano, Violoncello, and String Bass.

Key markings include *mp* (mezzo-piano) and *p* (piano). Percussion parts include specific instrument labels like *p* cymbal, conga, Taiko Drum, and Tambourine. Mallet Percussion 2 and 4 feature triplets.

11 12 13 14 15 16 17 18 19 20 21

Pic. *mf*

Fl 1 *mf*

Fl 2 *mf*

Ob. *mf*

Bsn. *mf*

Cl 1 *mf*

Cl 2 *mf*

B. Cl. *mf*

Cb. Cl. *mf*

Sop. Sax. *mf*

Alto Sax 1 *mf*

Alto Sax 2 *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Tpt 1 *sfz* *mp* *f* *fp* *f* *fp* *f*

Tpt 2 *sfz* *mp* *f* *fp* *f* *fp* *f*

Tpt 3 *sfz* *mp* *f* *fp* *f* *fp* *f*

Hn 1 *ff* *mp* *ff*

Hn 2 *ff* *mp* *ff*

Tbn 1 *ff* *ff*

Tbn 2 *ff* *ff*

Tbn 3 *mf* *ff*

Euph. *ff*

Tba. *mf* *ff*

Timp. *mf* *ff*

Perc. 1 *mf* *mp*

Perc. 2 *mf* *mp*

Perc. 3 *mf* *mp*

Perc. 4 *mf* *mp*

Mal Perc. 1 *mp*

Mal Perc. 2 *mp*

Mal Perc. 3 *mp*

Mal Perc. 4 *mp*

Pno. *mp*

Vc. *mp*

S. Bass *mf*

22 23 24 25 26 27 28 29 30 31

Pic. *p* *mp*

Fl 1 *p* *mp*

Fl 2

Ob. *p* *mp*

Bsn. *mf* *f*

Cl 1 *p* *mp*

Cl 2 *p* *mp*

B. Cl. *mf* *p*

Cb. Cl.

Sop. Sax. *p* *mp*

Alto Sax 1 *p* *mp*

Alto Sax 2 *p* *mp*

Ten Sax *p* *mp*

Bari Sax *mf* *f*

Tpt 1 *p* *f*

Tpt 2 *p* *f*

Tpt 3

Hn 1 *f*

Hn 2 *f*

Tbn 1 *f*

Tbn 2 *f*

Tbn 3 *f*

Euph. *f*

Tba. *mf* *f*

Timp.

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *f*

Mal Perc. 1

Mal Perc. 2

Mal Perc. 3 *mp*

Mal Perc. 4 *mp*

Pno.

Vc. *mf* *mp*

S. Bass *mf* *f*

32 33 34 35 36 37 38 39 40

Pic.

Fl 1

Fl 2

Ob.

Bsn.

Cl 1

Cl 2

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax 1

Alto Sax 2

Ten. Sax.

Bari. Sax.

Tpt 1

Tpt 2

Tpt 3

Hn 1

Hn 2

Tbn 1

Tbn 2

Tbn 3

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Mal Perc. 1

Mal Perc. 2

Mal Perc. 3

Mal Perc. 4

Pno.

Vc.

S. Bass.

*p*

*mf*

*f*

*mp*

41 42 43 44 45 46

Pic. *mp*

Fl 1 *mp*

Fl 2

Ob. *mp*

Bsn. *mp*

Cl 1 *mp*

Cl 2 *mp*

B. Cl. *mp*

Cb. Cl.

Sop. Sax. *mp*

Alto Sax 1 *mp*

Alto Sax 2 *mp*

Ten Sax *mp*

Bari Sax *mp*

Tpt 1

Tpt 2

Tpt 3

Hn 1

Hn 2

Tbn 1

Tbn 2

Tbn 3

Euph.

Tba.

Timp.

Perc. 1 Sus. Cym

Perc. 2

Perc. 3 *mp*

Perc. 4 *mp*

Mal Perc. 1

Mal Perc. 2

Mal Perc. 3 *mp*

Mal Perc. 4 *mp*

Pno.

Vc. *mp*

S. Bass *mp*

47 48 49 50 51 52 53 54

Pic. Fl 1 Fl 2 Ob. Bsn. Cl 1 Cl 2 B. Cl. Cb. Cl. Sop. Sax. Alto Sax 1 Alto Sax 2 Ten Sax. Bari Sax. Tpt 1 Tpt 2 Tpt 3 Hn 1 Hn 2 Tbn 1 Tbn 2 Tbn 3 Euph. Tba. Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Mal Perc. 1 Mal Perc. 2 Mal Perc. 3 Mal Perc. 4 Pno. Vc. S. Bass.

Congas



55 56 57 58 59 60 61

Pic. *mf*

Fl 1 *mf*

Fl 2

Ob. *mf*

Bsn.

Cl 1 *mf*

Cl 2 *mf*

B. Cl.

Cb. Cl.

Sop. Sax. *mf*

Alto Sax 1 *mf*

Alto Sax 2 *mf*

Ten Sax *mf*

Bari Sax *mf*

Tpt 1

Tpt 2

Tpt 3

Hn 1

Hn 2

Tbn 1

Tbn 2

Tbn 3

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Mal Perc. 1

Mal Perc. 2 *mf*

Mal Perc. 3

Mal Perc. 4 *mf*

Pno.

Vc.

S. Bass

Snare

62 63 64 65 66 67 68

Pic.  
Fl 1  
Fl 2  
Ob.  
Bsn.  
Cl 1  
Cl 2  
B. Cl.  
Cb. Cl.  
Sop. Sax.  
Alto Sax 1  
Alto Sax 2  
Ten Sax.  
Bari Sax.  
Tpt 1  
Tpt 2  
Tpt 3  
Hn 1  
Hn 2  
Tbn 1  
Tbn 2  
Tbn 3  
Euph.  
Tba.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Mal Perc. 1  
Mal Perc. 2  
Mal Perc. 3  
Mal Perc. 4  
Pno.  
Vc.  
S. Bass

*p*, *f*, *ff*, *mf*, *gliss.*, *ffz*, *solo*

This page of the musical score covers measures 69 through 78. The instrumentation includes Piccolo, Flutes 1 and 2, Oboe, Bassoon, Clarinets 1 and 2, Bass Clarinet, Contrabass Clarinet, Soprano Saxophone, Alto Saxophones 1 and 2, Tenor Saxophone, Baritone Saxophone, Trumpets 1, 2, and 3, Horns 1 and 2, Trombones 1, 2, and 3, Euphonium, Tuba, Timpani, Congas, Triangle, Taiko Drum, Tambourine, and four Mallet Percussion parts. The score features various dynamics such as *mf*, *p*, *mp*, and *con sord.*, along with performance instructions like *tutti*, *solo*, and *tr.*. A box around measure 72 indicates a rehearsal mark. The score is written in a key signature of one flat and a 4/4 time signature.

79 80 81 82 83 84 85 86

Pic.

Fl 1

Fl 2

Ob.

Bsn.

Cl 1

Cl 2

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax 1

Alto Sax 2

Ten Sax

Bari Sax

Tpt 1

Tpt 2

Tpt 3

Hn 1

Hn 2

Tbn 1

Tbn 2

Tbn 3

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Mal Perc. 1

Mal Perc. 2

Mal Perc. 3

Mal Perc. 4

Pno.

Vc.

S. Bass

*mf*

*mf*

*mf*

*mf*

*f*

*f*

*f*

*f*

cymbal

87 88 89 90 91 92

Pic. -

Fl 1 -

Fl 2 -

Ob. -

Bsn. *mp*

Cl 1 *mp*

Cl 2 *mp*

B. Cl. *mp*

Cb. Cl. -

Sop. Sax. *mp*

Alto Sax 1 -

Alto Sax 2 -

Ten Sax -

Bari Sax -

Tpt 1 *mf* senza sord.

Tpt 2 *mf* senza sord.

Tpt 3 *mf* senza sord.

Hn 1 *mf*

Hn 2 *mf*

Tbn 1 *mf*

Tbn 2 *mf*

Tbn 3 -

Euph. -

Tba. -

Timp. -

Perc. 1 *mf*  
Congas  
Taiko Drum

Perc. 2 *mf*  
Toms

Perc. 3 *mf*

Perc. 4 *mf*

Mal Perc. 1 *mf*

Mal Perc. 2 *mf*

Mal Perc. 3 *mf*

Mal Perc. 4 *mf*

Pno. -

Vc. *mp*

S. Bass -

93 94 95 96 97 98 99 100

Pic. *mf*

Fl 1 *mf*

Fl 2

Ob. *mf*

Bsn. *mf*

Cl 1 *mf*

Cl 2 *mf*

B. Cl. *mf*

Cb. Cl.

Sop. Sax. *mf*

Alto Sax 1 *mf*

Alto Sax 2 *mf*

Ten Sax *mf*

Bari Sax *mf*

Tpt 1 *mf*

Tpt 2 *mf*

Tpt 3 *mf*

Hn 1 *mf*

Hn 2 *mf*

Tbn 1 *mf*

Tbn 2 *mf*

Tbn 3 *mf*

Euph. *mf*

Tba. *mf*

Timp.

Perc. 1 *mf* Snare

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4 *mf*

Mal Perc. 1

Mal Perc. 2

Mal Perc. 3

Mal Perc. 4 (b)

Pno.

Vc. *mf*

S. Bass *mf*

101 102 103 104 105 106 107 108 109 110

Pic. *mf* *tr*

Fl 1 *mf* *tr*

Fl 2

Ob. *mf* *tr*

Bsn. *mf* *tr*

Cl 1 *mf* *tr*

Cl 2 *mf* *tr*

B. Cl. *mf*

Cb. Cl.

Sop. Sax. *mf* *tr*

Alto Sax 1 *mf* *tr*

Alto Sax 2 *mf* *tr*

Ten Sax. *mf* *tr*

Bari Sax. *mf* *tr*

Tpt 1 *mf*

Tpt 2 *mf*

Tpt 3 *mf*

Hn 1 *mf*

Hn 2 *mf*

Tbn 1 *mf*

Tbn 2 *mf*

Tbn 3 *mf*

Euph. *mf*

Tba. *mf*

Timp.

Perc. 1 *f* Cymbal w/ Stick  
Congas

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *f*

Mal Perc. 1

Mal Perc. 2 *mf*

Mal Perc. 3

Mal Perc. 4 *mf*

Pno.

Vc.

S. Bass

This page of the musical score covers measures 111 through 118. The instrumentation includes Piccolo, Flute 1 and 2, Oboe, Bassoon, Clarinet 1 and 2, Bass Clarinet, Contrabass Clarinet, Soprano Saxophone, Alto Saxophones 1 and 2, Tenor Saxophone, Baritone Saxophone, Trumpets 1, 2, and 3, Horns 1 and 2, Trombones 1, 2, and 3, Euphonium, Tuba, Timpani, Percussion 1, 2, 3, and 4, Mallet Percussion 1, 2, 3, and 4, Piano, Violoncello, and Double Bass. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings such as *f*, *mp*, and *mf*. A large, semi-transparent watermark is visible across the center of the page.



119 120 121 122 123 124 125 126 127 128 129

Pic. Fl 1 Fl 2 Ob. Bsn. Cl 1 Cl 2 B. Cl. Cb. Cl. Sop. Sax. Alto Sax 1 Alto Sax 2 Ten Sax. Bari Sax. Tpt 1 Tpt 2 Tpt 3 Hn 1 Hn 2 Tbn 1 Tbn 2 Tbn 3 Euph. Tba. Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Mal Perc. 1 Mal Perc. 2 Mal Perc. 3 Mal Perc. 4 Pno. Vc. S. Bass.