

FULL CONDUCTOR SCORE

Concertino For Marimba and Winds

Alfred Reed

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Concertino For Marimba and Winds

I. Nocturne II. Scherzetto III. Toccata

by Alfred Reed

PROGRAM NOTE

Commissioned by Kazunori Momose, timpanist of the NHK Symphony Orchestra in Tokyo, for his brilliant student, Reiko Kono, the "Concertino For Marimba and Winds" was completed in November, 1991, and subsequently recorded by Ms. Kono with the Tokyo Kosei Wind Orchestra in February, 1992, under the composer's direction. Its first public performance took place on May 3, 1992, in Tokyo at the Fourth Otonowa Concert, with Ms. Kono as soloist and the Otonowa Wind Sinfonica with Mr. Momose himself as conductor.

The music is in three movements: an opening lyrical Nocturne followed by a light-hearted Scherzetto, and culminating in a brilliant Toccata set in contemporary, hard-driving rock/boogie rhythms. All of the resources of modern Marimba technique, in both two-mallet and four-mallet performance are called upon in a dazzling display of the virtuoso possibilities inherent in this "queen of the mallet percussion instruments" as the Marimba has come to be called by some in our time.

A NOTE TO THE CONDUCTOR

As always, metronomic numbers indicated in this score should be taken as approximations only; the exact tempo in each instance depending on such matters as the size and overall performing ability of each group, both individually and as a whole, the acoustical conditions under which the performance is to take place, and (not least) the preferences of the individual soloist as well.

The opening "Nocturne", with its long, lyrical lines, should always be played with a certain amount of restraint, so that the overall effect of a love song heard in a soft, summer night is maintained throughout.

The "Scherzetto" must be light and delicate at all times, with the thematic interplay between soloist and wind group carefully balanced each time the melodic lines shift between them.

The "Toccata" should not be taken too fast ("boogie" was not originally a fast dance), but always, in this case, with a driving beat rather than a "laid-back" feeling. It is this feeling of constant drive behind the basic boogie beat that, to me, causes this movement to lean more towards a contemporary rock rather than traditional boogie effect. The use of a strong drum set player here will aid greatly in establishing and maintaining the proper feeling.

Balance between soloist and wind group should not be a problem in the majority of cases if the dynamic markings in the accompanying wind group are carefully observed by the performers. It may be reassuring for the director to know that neither in the recording studio or in the concert hall was it found necessary (or even desirable) to employ any special reinforcement or amplification of the solo instrument in order for it to be heard clearly - even in auditoriums seating 2,000 people, so long as the general acoustical qualities of the individual concert room were reasonably favorable for music. In very large concert bands, possibly, the conductor may reduce the number of players in certain passages in order not to overbalance the solo instruments in a few places.

The Harp part can, of course, be played on a Piano, but even better on a synthesizer or other electric keyboard equipped with a good Harp setting, and is highly recommended.

Finally, I should like to express my warmest thanks to Rebecca Kite for her technical notes and suggestions to the marimba soloist, and also to Yukiko Nishimura, for her excellent piano reduction of the instrumental score.

Alfred Reed

C.D. RECORDING AVAILABLE



The CONCERTINO FOR MARIMBA AND WINDS has been recorded by Reiko Kono and the Tokyo Kosei Wind Orchestra under the direction of Alfred Reed on KOCD-3019 produced by the Kosei Publishing Company, Tokyo, Japan and is available in the U.S.A. directly from:

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INSTRUMENTATION

Full Conductor Score	1	1st & 2nd Bb Cornets.....	2
Solo Marimba.....	1	1st Bb Trumpets.....	3
Marimba/Piano Reduction.....	1	2nd Bb Trumpets	3
C Piccolo	1	3rd Bb Trumpets.....	3
1st & 2nd C Flutes	8	1st & 2nd F Horns	2
1st & 2nd Oboes	2	3rd & 4th F Horns	2
English Horn.....	1	1st Trombone.....	2
Eb Clarinet	1	2nd Trombone	2
1st Bb Clarinet	3	3rd Trombone.....	2
2nd Bb Clarinet.....	3	Baritone T.C.	1
3rd Bb Clarinet	3	Baritone B.C.	2
Eb Alto Clarinet.....	1	Tuba.....	5
Bb Bass Clarinet.....	1	String Bass	1
Bb Contrabass Clarinet.....	1	Snare Drum/Bass Drum.....	2
1st & 2nd Bassoons	2	Suspended Cymbal.....	1
1st Eb Alto Saxophone	2	Drum Set.....	1
2nd Eb Alto Saxophone	2	Bells.....	1
Bb Tenor Saxophone	1	Timpani.....	1
Eb Baritone Saxophone	1	Harp.....	1

THE COMPOSER



Composer, arranger, conductor and editor, Alfred Reed's life was intertwined with music almost from birth in New York City on January 25, 1921. His parents loved good music and made it part of their daily lives; as a result he was well acquainted with most of the standard symphonic and operatic repertoire while still in elementary school.

Beginning formal music training at the age of ten as a trumpet player, he was already playing professionally while still in high school, and shortly thereafter began the serious study of harmony and counterpoint as a prelude to composition, which had come to exercise a stronger hold on his interest and ambition than playing. After three years at the Radio Workshop in New York, he spent the next three in service during World War II, where, as a member of an Air Force Band, he became deeply interested in the concert band and its music. Following his release, he enrolled at the Juilliard School of Music to study under Vittorio Giannini, and from there, in 1948, became a staff composer and arranger with NBC and, subsequently, with ABC, where he wrote and arranged music for radio, television, record albums and films.

Alfred Reed

In 1953, Alfred Reed resumed his academic work (which had been interrupted by his leaving Juilliard for NBC) and became conductor of the Baylor Symphony Orchestra while at Baylor University in Texas. His Masters thesis was the RHAPSODY FOR VIOLA AND ORCHESTRA, which was to win the Luria Prize. Two years later, in 1955, he accepted the post of editor in a major music publishing firm, and for the next 11 years became deeply concerned with the problems of educational music at all levels of performance. In 1966 he left this position to join the faculty of the School of Music at the University of Miami, where he developed the first four-year Music Industry program, and in 1980, following the retirement of his old friend and colleague, Dr. Frederick Fennell, was appointed music director and conductor of the University of Miami Symphonic Wind Ensemble.

With over 200 published works in all media, many of which have been on required performance lists for over 25 years, Dr. Reed is one of the nation's most prolific and frequently performed composers. In addition to winning the Luria Prize in 1959, he has been awarded over 60 commissions. . . with more on the way! His work as a guest conductor has taken him to 49 states, Canada, Mexico, Europe, Japan, Australia and South America. He was the first "foreign" conductor to be invited to conduct and record with the world famous Tokyo Kosei Wind Orchestra, and is today the most frequently performed foreign composer in Japan.

Dr. Reed left New York for Miami, Florida, in 1960, where he has made his home ever since.

Commissioned for, and dedicated to Reiko Kono, with great warmth and affection

CONCERTINO FOR MARIMBA AND WINDS

I. Nocturne

ALFRED REED
ASCAP

Lento ($\text{♩} = \text{c.} 42$)

Flutes

Piccolo (dbl. 3rd Flute)

Oboes

English Horn

E♭ Clarinet

B♭ Clarinets 2

E♭ Alto Clarinet

B♭ Bass Clarinet

B♭ Contrabass Clarinet

Bassoons

Marimba Solo

(soft mallets) p

E♭ Alto Saxophones

B♭ Tenor Saxophone

E♭ Baritone Saxophone

F Horns

B♭ Trumpets

B♭ Cornets

Trombones

Baritone

Tuba

String Bass

Timpani

Bells

Suspended Cymbal

(soft sticks) p

(rubber mallets) p

Harp

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Fls.
Obs.
E.Hn.
Eb.Cl.
Cl.
A.Cl.
B.Cl.
Cb.Cl.
Bsns.
Marimba
A.Sax.
Hn.1
Hn.3
Hn.2
T.Sax.
B.Sax.
Hns.
Tpts.
Cors.
Trbs.
Bar.
Tuba
St.B.
Temp.
Bells
S.Cym.
Harp

ritardando

a tempo (poco piu mosso)

mp poco expr.
mp poco expr.
mp poco expr.
p
mp poco expr.
mp poco expr.
mp poco expr.
mp poco expr.
p
p
p

Cadenza
mp poco a poco accel. e cresc.
rit. e dim. al

E.Hn., A.Cl.
Bsn. 2, B.Cl.

ritardando

[muted] p
[muted] p

a tempo (poco piu mosso)

Bsn. 2, B.Cl.
St.B.
pizz.
p
pizz.
p
pizz.
p
mp l.v.

ritardando

Fl.

Obs.

E.Hn.

Eb.Cl.

Cls.

A.Cl.

B.Cl.

Cb.Cl.

Bass.

Marimba

A.Sax.

T.Sax.

B.Sax.

Hns.

Tpt.

Cors.

Trbs.

Bar.

Tuba

St. B.

Timp.

Bells

S.Cym.

Harp

ritardando

solo

mf

dim.

A.Cl., Bass.

dim.

A.Cl., B.Cl., Cb.Cl.

p

p

pp (soft sticks)

pp

dim.

24

Fls.
Obs.
E.Hn.
EbCl.
Clz.
A.Cl.
B.Cl.
Cb.Cl.
Bass.
Marimba
A.Saxs.
T.Sax.
B.Sax.
Hns.
Tpts.
Cors.
Trbs.
Bar.
Bar.
St.B.
Tim.
Bells
S.Cym.
Harp

sim.

mf

mf

p

cresc.

mp

cresc.

mp

cresc.

mp

cresc.

mp

cresc.

mp

cresc.

mp

cresc.

open *p*

pp

p

p

p

p

p

poco cresc.

mp

pp

mp

pp

1 Bar.

mp

units.

p

1 Tuba

mp

4070

32

Fis. Soli *mf*

Obs. Soli *mf*

E.Hn. *mf*

Eb.Cl. *mf*

Cls. *mf*

A.Cl. *mf*

B.Cl. *mf*

Cb.Cl. *mf*

Bsns. *p* *mf*

Marimba *p* Solo *p*

A.Saxs. *mf*

T.Sax. *mf*

B.Sax. *mf*

Hns. *a2* *mp*

4. open *mp*

Tpts.

Cors. *mf*

Tribs.

Bar. (poco)

Tuba (poco)

St.B. St.B., Cb.Cl. arco *p*

Tim. *p*

Bells *mf* dim.

S.Cym.

Harp

1 player

40

Fls.

Obs.

E.Hn.

EbCl.

Cls.

A.Cl.

B.Cl.

Cb.Cl.

Bsns.

Marimba

A.Saxs.

T.Sax.

B.Sax.

Hns.

Tpts.

Cors.

Trbs.

Bar.

Tuba

St.B.

Timp.

Bells

S.Cym.

Harp

Fls.

Obs.

E.Hn.

E♭ Cl.

Cls.

A.Cl.

B.Cl.

Cb.Cl.

Bass.

Marimba

poco a poco dim.

A.Saxs.

T.Sax.

B.Sax.

Hns.

Tpts.

Cors.

Trbs.

Bar.

Tuba

pizz.

St.B.

Temp.

Bells

S.Cym.

Harp

poco ritenuto

50 a tempo poco piu mosso

Fls.

Obs.

E.Hn.

Ep.Cls.

Cls.

A.Cl.

B.Cl.

Cb.Cl.

Bsns.

Marimba

A.Saxs.

T.Sax.

B.Sax.

Hms.

Tpts.

Corts.

Trbs.

Bar.

Tuba

St.B.

Timp.

Bells

S.Cym.

Harp

Fls. 1-2

Obs. 1-2

E.Hn.

E♭Cl. 1-2

Cls. 1-2

A.Cl.

B.Cl.

Cb.Cl.

Bsns. 1-2

Marimba

Molto cresc.

A.Saxs. 1-2

T.Sax.

B.Sax.

Hns. 1-2

poco a poco cresc. al

mf

mf

Bsn. 1

Bsn. 2

Tpts. 1-2

(still in st. mutes)

Cors. 1-2

(st. mute)

Trbs. 1-3

(st. mute)

(st. mute)

Bar.

Tuba

pizz.

St. B.

arco

Tim.

Bells

S.Cym.

mf (L.v.)

Harp sim.

92

Fl.
Obs.
E♭Cl.
Cls.
A.Cl.
B.Cl.
Cb.Cl.
Bsns.
Marimba
A.Sax.
T.Sax.
B.Sax.
Hns.
Tpts.
Cors.
Trbs.
Bar.
Tuba
St.B.
Timpani
Bells
Harp

p *pp* *cresc. e accel.* *f* *presto*

92

Marimba Solo
Marimba Solo
Marimba Solo

p *poco a poco cresc. e accel. al rit.* *p* *(lightly)*

molto accel. *(slower)* *f*

[93] a tempo—poco meno mosso ($\text{J} = \text{c.50}$) colla parte!

Fls.
Obs.
E.Hn.
EbCl.
Clz.
A.Cl.
B.Cl.
Bsns.
Marimba
molto rit.
(lunga)
p (lightly)
A.Saxs.
T.Sax.
B.Sax.
Hns.
Tpts.
Cors.
Trbs.
Bar.
Tuba
St.B.
Timp.
Bells
Soli
p (soft mallets)
S.Cym.
Harp
p (harmonics)

II. Scherzetto

Allegretto grazioso ($\text{♩} = \text{c. } 92 - 96$)

Flutes
Piccolo (dbl. 3rd Flute)
Oboes
English Horn
E♭ Clarinet
B♭ Clarinets 2
E♭ Alto Clarinet
B♭ Bass Clarinet
B♭ Contrabass Clarinet
Bassoons 1
Bassoons 2 *p* molto legato
Marimba Solo *mp* (medium hard mallets) *sim.*
E♭ Alto Saxophones
B♭ Tenor Saxophone
E♭ Baritone Saxophone *p* *sempre p*

Allegretto grazioso ($\text{♩} = \text{c. } 92 - 96$)

F Horns 3. *p* light staccato *sim.*
p light staccato *sim.*
B♭ Trumpets
B♭ Cornets
Tacet
Trombones Tacet
Baritone
Tuba B.Sax., Cb.Cl.
String Bass *p* (2nd time only)
pizz. (1st time)
p (2nd time only) *sempre p*
Timpani
Bells Tacet *sempre p*
Percussion
Harp *mp* lightly (non arpeg.)

[23]

Fls. 1
2

Picc.

Obs. 1
2

E.Hn.

Ep.Cl.

Cbs. 1
2
3

A.Cl.

B.Cl.

Cb.Cl.

Bass. 1
2

Cb.Cl.

Mart.**

A.Saxs. 1
2

T.Sax.

B.Sax.

Hns. 1
2
3
4

Tpts. 1
2
3

Cors. 1
2

Trbs. 1
2
3

Bar.

Tuba

St.B.

Tim.

Bells

Perc.

Harp

Soli a2

Soli

mp

mp

div.

p

p

Bass.

p

p sim.

mp

3. sempre p

sempre p

p

1 Tuba

p

mp

sempre p

mp

mp

mp (non arpeg.)

arpeg.

dim.

p (non arpeg.)

30

a2

Fbs.
Picc.
Obs.
E.Hn.

Eb.Cl.
Soli
Cbs.
A.Cl.
B.Cl.
Cb.Cl.
Bsns.

A.Saxs.
T.Sax.
B.Sax.

Hns.

Tpts.

Cors.

Trbs.

Bar.

Tuba
St.B.

Timp.
Bells
Perc.
Harp

Fls.

Obs.

E.Ho.

Eb.Cl.

Cls.

A.Cl.

B.Cl.

Cb.Cl.

Rens.

Marimba

(poco)

A.Saxs.

T.Sax.

B.Sax.

Hns.

Tpts.

Cors.

Trbs.

Bar.

Tuba

St.B.

Tim.

Bells

Perc.

Harp

Nicht verleihbar!

72

Fks. f
Obs.
E.Hn.
Eb.Cl.
Cl.
A.Cl.
B.Cl.
Cb.Cl. mp
Bsns. 1 (a2) p
Marimba f
A.Saxs. mf
T.Sax. Bsns.
B.Sax.
72 Hns. 3. p sim.
Tpts. 3. sim.
Cors. 1.
Trbs. 2.
3. Bsns., T.Sax.
Bar.
Tuba 1 Tuba p
St.B. mp
Tim.p.
Bells
Perc.
Harp

80

E.Hn. mp
Soli
Soli
Soli
mf
mf
mf

80

Hns. sim.
Tpts.
Cors.
Trbs. 2.
3. Bsns., T.Sax.
Bar.
Tuba 1 Tuba p
St.B. mp
Tim.p.
Bells
Perc.
Harp

ten.

Pis. Obs. E.Hn. Eb.Cl. Cls. A.Cl. B.Cl. Cb.Cl. Bsns. Marimba A.Saxs. T.Sax. B.Sax.

96

Fl.1 Fl.2 Fl.3 A.Cl. Hns. Tpts. Cors. Trbs. Bar. Tuba St.B. Timp. Bells Perc. Harp

D.C. al Coda

Fts. (p) (Change to Piccolo)

Eb Cl. (p) (pp) (mp) (p)

Cls. (p) (pp) (mp) (p)

A.Cl. (p) (pp) (mp) (p)

B.Cl. (p) (pp) (p)

Cb.Cl. (p) (pp) (p)

Bsns. (p) (pp)

Marimba (p) (pp)

A.Saxs. (p) (ten.)

T.Sax. (p) (ten.)

B.Sax. (p) (ten.)

1. Solo (p) (pp) (Bsn. I) (A.Cl., Bsn. 2) **D.C. al Coda**

Hns. (p) (pp)

Tpts. (p)

Cor. (p)

Trbs. (p)

Bar. (p) (Bsn. I) (B.Sax.) (1 Tuba)

Tuba (p) (B.Cl., Bsn. 2)

St.B. (p)

Timp.

Bells

Perc.

Harp (p)

Fls. *p*

Obs. *p*

E.Hn. *p*

E♭Cl. *mf*

Cl. *mf*

A.Cl. *mf*

B.Cl. *p*

Ch.Cl. *p*

Bsns. 1 *p*

Marimba *mp*

A.Saxs. *p*

T.Sax. A.Cl., Bsn. I

B.Sax. *p*

Hns. *p*

Tpts. *p*

Cors. *p*

Trbs. Bsn. I

Bar. *p*

Tuba *p*

St. B. *p*

Temp. *p*

Bells *p*

Perc. *p*

Harp *p*

III. Toccata

Bright rock / boogie tempo (♩ = c. 76-80) (J. J. J. throughout)

Flutes 2
Piccolo
Oboes 2
English Horn
E♭ Clarinet
B♭ Clarinets 2
E♭ Alto Clarinet
B♭ Bass Clarinet
B♭ Contrabass Clarinet
Bassoons 2
Marimba Solo
E♭ Alto Saxophones 2
B♭ Tenor Saxophone
E♭ Baritone Saxophone

Bright rock / boogie tempo (♩ = c. 76-80) (J. J. J. throughout)

F Horns 2
B♭ Trumpets 2
B♭ Cornets 2
Trombones 2
Baritone
Tuba
String Bass
Timpani
Suspended Cymbal
Snare Drum
Bass Drum
Dance Set (Drums)
Vibraphone Bells

Fls.

Picc.

Obs.

E.Hn.

Eb.Cl.

Cls.

A.Cl.

B.Cl.

Cb.Cl.

Bass.

Marimba

A.Saxs.

T.Sax.

B.Sax.

Hns.

Tpts.

Cors.

Trbs.

Bar.

Tubs

St. B.

Tim.

S.Cym.

S.D. B.D.

Dance Set (Drs.)

Vib. Bells

17

Fls.
Picc.
Obs.
E.Hn.
Eb Cl.
Clrs.
A.Cl.
B.Cl.
Cb.Cl.
Bsns.
Marimba
A. Sакс.
T. Sax.
B. Sax.
Hns.
Tpts.
Corn.
Trbs.
Bar.
Tuba
St. B.
Timpani
S.Cym.
S.D.
B.D.
Dance Set (Drs.)
Vibe. Bells

17

Solo

B.Ct. Bsns.

E.Hn.

1 Bar.

1 Tuba

2 Tubas

pizz.

f semper

f

mf

f

mf (lighty)

mf (lighty)

Fls.

Picc.

Obs.

E.Hn.

E♭ Cl.

Cls.

A.Cl.

B.Cl.

Cb.Cl.

Rens.

Marimba

A.Saxs.

T.Sax.

B.Sax.

Hns.

Tpts.

Cors.

Trib.

Bar.

Tube

St.B.

Temp.

S.Cym.

S.D.
B.D.

Dance Set
(Drs.)

Vibe.
Bells

p

mp

ff

cup mute

f

p *lightly*

p

mf

p

Fls.

Picc.

Obs. 1
2

E.Hn.

Fr.Cl.

Cls. 1
2
3

A.Cl.

B.Cl.

Cb.Cl.

Bsns. 1
2

Marimba

A.Saxs. 1
2

T.Sax.

B.Sax.

Hns. 1
2
3
4

Tpts. 1
2
3

Cors. 1
2

Trbs. 1
2
3

Bar.

Tuba

St. B.

Tim.

S.Cym.

S.D.
B.D.

Dance Set
(Drs.)

Vibe.
Bells

[31] 1. Solo *mf*

Fis. 1
Picc.
Obs. 1
E.Hn.
Eb.Cl.
Cts. 1
2
3
A.Cl.
B.Cl.
Cb.Cl.
Bass. 1
2
pp
Marimba *p*
Hn. 1
sim.
A.Saxs. 1
2
Hn. 3
Hn. 2
Hn. 4
T.Sax.
B.Sax.

[31] (muted) 1
2
3
4
(muted) *p* sim. *stmn.*
Tpts.
Cors.

Trbs. 1
2
3
Bar.
Tuba
pp
St.B. *p* *sempre p* sim.
Tim.
S.Cym. *pp* *pp* *p* *pp* *sempre pp*
S.D. B.D. *pp* *pp* *pp* *sempre pp*
Dance Set (Dr.) *pp* (Vibraphone) *(non-arpeg.)* *pp* *pp* sim.
Vibe.

p soft mallets—no motor (let ring—pedal down)

1. Solo Soli *sf*

Fls. 1 2
Picc.
Obs. 1 2
E.Hn.
E♭Cl.
Ob. (Tutti) *p*
Cl. 1 2 3
A.Cl.
B.Cl.
Cb.Cl.
Bsns. 1 2
Marimba
A.Saxs. 1 2
T.Sax.
B.Sax.
Hns. 1 2 3 4
Tpts. 1 2 3
Cors. 1 2
Trbs. 1 2 3
Bar.
Tuba
St.B.
Timp.
S.Cym.
S.D. B.D.
Dance Set (Drs.)
Vibe.

55

Fbs.
Picc.
Obs.
E.Hn.

EbCl.
Cts.
A.Cl.
B.Cl.
Cb.Cl.
A., B.Cls.
Bsns.

Marimba *Solo*
p
poco a poco cresc.

A.Saxs.
T.Sax.
B.Sax.

Hns.

Tpts.

Cors.

Tribe.
Bar.
Tuba

St. B.

Tim.

S.Cym.

S.D.
B.D.

Dance Set.
(Drs.)

Vibe.

4070 *pizz.* *p* *sempre p*

p (Brushes on Cym.) *p* (Brushes on Cym.) *p* (medium mallets) *p* (motor on-fast) *sim.*

64

Fls.
Picc.
Obs.
E.Hn.

E♭ Cl.
Clss.
A.Cl.
B.Cl.
Cb.Cl.

Bass.
Marimba
sempre cresc.
ff
mf

A.Saxs.
T.Sax.
B.Sax.

Hns.
Tpts.
Cors.

Trbs.
Bar.
Tuba

St. B.

Timp.

S.Cym.

S.D. B.D.

Dance Set
(Drs.)

Vibe.

Fls.

Picc.

Obs.

E.Hn.

E♭Cl.

Cls.

A.Cl.

B.Cl.

Cb.Cl.

Bsns.

Marimba

A.Sax.

T.Sax.

B.Sax.

Hns.

Tpts.

(cup mute)

(cup mute)

(cup mute)

Cors.

Trbs.

(cup mute)

(cup mute)

(cup mute)

Bar.

Tuba

St.B.

pizz.

Solo

mp

Timp.

S.Cym.

S.D.

Dance Set
(Drs.)

Vibe.
Bells

Fls. 2
Picc.
Obs. 1
E.Hn.
Eb Cl.
Chs. 2
A.Cl.
B.Cl.
Cb.Cl.
Bsns. 2
Marimba ff
A.Sax. p
T.Sax. p
B.Sax. p
Hns. 1 (muted) >
Hns. 2 (muted) > mf
Hns. 3 (muted) > mf
Tpts. Hns.
Cors. 1
Trbs. 2
Tpts. 3
Bar.
Tuba
St. B. mf sim.
Tim.
S.Cym.
S.D. B.D.
Dance Set (Drs.)
Vibe. non-arpegg. medium hard mallets.
> no motor pedal down sim.

[80]

Fl.
 Picc.
 Obs.
 E.Hn.
 Eb.Cl.
 Cts.
 A.Cl.
 B.Cl.
 Ch.Cl.
 Bass.
 Marimba
 (lightly)
 A.Saxs.
 T.Sax.
 B.Sax.
 B.C.
 Hns.
 (still in cup mute)
 Tpts.
 (still in cup mute)
 Cor.
 (still in cup mute)
 Trb.
 Bar.
 Tuba
 St.B.
 f
 mfp
 Timp.
 S.Cym.
 semper p
 S.D.
 D.D.
 Dance Set
 (Dr.)
 Vibe.
 Bells
 p (rubber mallets)

Fls.
Picc.
Obs.
E.Hn.
Eb.Cl.
Cls.
A.Cl.
B.Cl.
Cb.Cl.
Bsns.
Marimba
A-Saxs.
T.Sax.
B.Sax.
Hns.
Tpts.
Cors.
Trbs.
Bar.
Tuba
St.B.
Tim.
S.Cym.
S.D.
B.D.
Dance Set
(Drs.)
Bells

4070

92

Fl.

Picc.

Ob.

E.Hn.

Eb.Cl.

Soli

Soli *p* ma sonore

Soli *p* ma sonore

Soli *p* ma sonore

Cls.

A.Cl.

B.Cl.

Cb.Cl.

Bass.

Marimba *p* (poco)

A.Saxo.

T.Sax.

B.Sax.

Hns.

Tpts.

Corn.

Trbs.

Bar.

2 Tubas

Tuba *p* (short)

St.B.

Tim.

S.Cym.

S.D.

Dance Set
(Dra.)

Vibe.
Bells

Fls.

Picc.

Obs. 1

Obs. 2

E.Hn.

EbCl.

Cls. 2

Cls. 3

A.Cl.

B.Cl.

Cb.Cl.

Bsns.

Marimba

A.Saxs. sim.

T.Sax. sim.

B.Sax. sim.

Hns.

Tpts.

Cors.

Trbs.

Bar.

Tuba

St.B.

Timp.

S.Cym.

S.D.

B.D.

Dance Set (Drs.)

Vibe. Bells

108

Fls.
Picc.
Obs.
E.Hn.
Eb Cl.
Cl.
A.Cl.
B.Cl.
Cb.Cl.
Bass.
Marimba
A.Sax.
T.Sax.
B.Sax.
Hns.
Tpts.
Cors.
Trbs.
Bar.
Tuba
St.B.
Timp.
S.Cym.
S.D.
Dance Set.
Vibe.
Bells

108 open
open *p* (lightly)
p (lightly)

f Soli
soli mp
soli mp
soli mp
mp

Bass.
1 Tuba
(pizz.)
mp

p (lightly)
p (lightly)

(improvise over 4-beat bass,
boogie rhythms)
p (lightly)

Soli a2

Fls.

Picc.

Obs.

E.Hn.

Eb.Cl.

Cls.

A.Cl.

B.Cl.

Cb.Cl.

Bsns.

Marimba

A.Saxs.

T.Sax.

B.Sax.

Hns.

Tpts.

Cors.

Trbs.

Bar.

Tuba

St.B.

Timp.

S.Cym.

S.D.B.D.

Dance Set (Drs.)

Vibe. Bells

124

Fls. 1
2 f

Picc.

Obs. 1
2

E.Hn.

Eb.Cl.

Cts. 1
2
3

A.Cl.

B.Cl.

Cb.Cl.

Bsns.

Marimba f (ritmico)

A.Saxs. 1
2

T.Sax.

B.Sax.

Hns. 1
2 dim. p

3 sim.

dim. p

sim.

Tpts. 1
2

Cors. 1
2

Trbs. 1
2

3

Bar.

Tuba 1 Tuba p

St. B. mp

Tim.

S.Cym. (Brushes) p

S.D. (Brushes) pp (very lightly)

Dance Set (Drs.) (Brushes) pp (very lightly)

Vibe. Bells

A page of a musical score for orchestra and band, page 57. The score is arranged in a grid of staves for various instruments. The instruments listed on the left are Fls., Picc., Obs., E.Hn., Eb.Cl., Cts., A.Cl., B.Cl., Cb.Cl., Bass., Marimba, A.Saxs., T.Sax., B.Sax., Hns., Tpts., Cors., Trib., Bar., Tuba., St.B., Timp., S.Cym., S.D.B.D., Dance Set (Drs.), and Vibe. Bells.

Fl.

Picc.

Obs.

E.Hn.

Eb CL.

Cls.

A.Cl.

B.Cl.

Cb.Cl.

Bass.

Marimba

A.Sax.

T.Sax.

B.Sax.

Hns.

Tpts.

Cors.

Trbs.

Bar.

Tuba

St. B.

Tim.

S.Cym.

S.D. B.D.

Dance Set (Dr.)

Vibe. Bells

148

1. Solo

Fls.
Picc.
Obs.
E.Hn.

Eb.Cl.
Cts.
A.Cl.
B.Cl.
Cb.Cl.

Bsns.
Marimba
A.Saxs.
T.Sax.
B.Sax.

Hns.
Tpts.
Cors.

Trbs.
Bar.
Tuba
St.B.
Tim.
S.Cym.
S.D.
Dance Set
(Drs.)
Vibe.

soft mallets-no motor-let ring-pedal down

Fls.

Picc.

Obs.

E.Hn.

E♭Cl.

Cls.

A.Cl.

B.Cl.

Cb.Cl.

Bsns.

Marimba

sempre p

A.Sax.

T.Sax.

B.Sax.

Hns.

sim.

sim.

Tpts.

Cors.

Tbs.

Bar.

Tuba

St.B.

Tim.

S.Cym.

sempre pp

S.D.
B.D.

sempre pp

Dance Set
(Dr.)

Vibe.

sim.

Fls. 2
sim.

Picc.

Obs. 2

E.Hn.

E♭ Cl.

Cls. 2
3

A.Cl.

B.Cl.

C♭ Cl.

Bsns. 2

Marimba 1

Soh

A.Sax. 1
2

T.Sax.

B.Sax.

Hns. 1
2
3
4

(open) a2

Tpts. 1
2
3

(open) mf

Cors. 1
2

(open) a2

mf

Trib. 1
2
3

(open) mf

(open) mf

Bar.

(open) mf

Tuba

St.B.

Timp.

S.Cym.

S.D.
B.D.

Dance Set
(Drs.)

Vibe.

Fls. 1
Fls. 2
Picc.
Obs. 1
Obs. 2
E.Hn.
Eb.Cl.
Cts. 1
Cts. 2
A.Cl.
B.Cl.
Cb.Cl.
Bsns.
Marimba
A.Saxs.
T.Sax.
B.Sax.
Hns.
Tpts.
Cors.
Trbs. 2
Trbs. 3
Bar.
Tuba
St.B.
Timp.
S.Cym.
S.D.
B.D.
Dance Set.
(Drs.)
Vibe.
Bells

