

CRUZAN DANCES

by Robert Longfield

Instrumentation

Full Conductor Score	1	3rd & 4th F Horns	2
1st & 2nd C Flutes.....	8	1st Trombone	2
Oboe	2	2nd Trombone	2
1st Bb Clarinet.....	3	3rd Trombone	2
2nd Bb Clarinet	3	Baritone BC.....	2
3rd Bb Clarinet	3	Baritone TC.....	1
Bb Bass Clarinet	2	Tubas.....	4
Bassoon	2	String Bass	1
1st Eb Alto Saxophone	3	Keyboard.....	1
2nd Eb Alto Saxophone	2	Bells/Marimba	2
Bb Tenor Saxophone	2	Claves/ Vibraslap	2
Eb Baritone Saxophone	1	Cowbell/Guiro	2
1st Bb Trumpet	3	Bar Chimes/Tom-Toms.....	2
2nd Bb Trumpet	3	Bongos/Timpani	2
3rd Bb Trumpet	3	Suspended Cymbal/Cabasa.....	2
1st & 2nd F Horns	2		

Program Notes

Cruzan ('kru-zhen) Dances is a descriptive work, in three continuous parts, depicting a day on an imagined tropical island. In the first part, a sun-drenched afternoon finds a parade of brightly colored and exotically costumed dancers weaving its way through the streets in celebration of the carnival season. The parade fades into the distance as the sun begins to set.

Night has fallen in the second part. A soft, warm breeze blows in from the ocean and the moonlight seems to be dancing on the waves. Lovers dance to a sad waltz. Echoes of the day's festivities can be heard as this section comes to an end.

A distant rhythm is heard as the third part opens. Coming from deep within the island's rain forest, the rhythm is repeated over and over again, growing each time with new layers of interlocking rhythmic, harmonic and melodic motives. It is now midnight and the music beckons the listener to join in an ancient, secret ritual dance. After building to a climax, the music slowly begins to fade, disappearing entirely with the dawn of the new day. Were these dances real, or like the island itself, did they exist only in the imagination?

ABOUT THE COMPOSER

Robert Longfield is an award-winning composer, arranger, and educator. Born and raised in Grand Rapids, Michigan, he graduated with honors from the University of Michigan where he studied with Jerry Bilik and Paul Boylan and was a member of the band under William Revelli and George Cavender. He also earned a degree from the University of Miami where he was a student of Alfred Reed.



For fifteen years Mr. Longfield was the band and orchestra director at Davison High School, Davison, Michigan. Since 1987 he has held a similar position at Miami Palmetto Senior High School, Miami, Florida. Mr. Longfield was the recipient of the "Teacher of the Year" award by the Michigan School Band and Orchestra Association. In 1996 he received the "Mr. Holland Award" from the National Academy of Recording Arts and Sciences for outstanding contributions to music education.

A member of ASCAP, Mr. Longfield has received several commissions and his compositions and arrangements have been played and recorded by bands throughout the United States as well as in Europe and Japan.

Rehearsal Suggestions

The first section of Cruzan Dances requires a crisp, precise execution of the various rhythmic elements, such as the horn and low brass parts starting at measure 11. Careful attention should also be given to the articulation markings, such as the syncopated accents in the opening measures and elsewhere. At measure 23 the 7/8 time is divided 2+2+3 and the eighth note remains constant from the preceding measures.

The second section should be played in a flowing, sustained style. At measures 99-101 a small "band-within-a-band" plays fragments of a theme from the first section over a sustained harmony in the clarinets and tubas. This part can be very effective when played offstage by 6 soloists. This staging is optional, however, and should be at the discretion of the conductor.

The third section is built on a simple rhythm, played initially by the claves, featuring three pulses appearing consecutively on the beat and then off the beat. As the rhythm is repeated, additional layers of rhythmic motives are added in the percussion section. A slow but gradual crescendo should build from measure 104 to measure 136. Throughout this section the conductor must be careful to balance all of the parts so that each new entrance may be heard clearly, and so that all parts contribute to, but do not dominate, the sound of the total ensemble. Eventually the entire band enters, culminating in a climax at measure 136. Starting at measure 144, the various voices begin dropping out and the sound diminishes until all that remains are the claves in measure 175. A final reinstatement of the opening measures closes the piece.

The keyboard is an integral part of the ensemble for this composition. The conductor may choose to have this part played on an acoustic, electric or synthesized piano. In any event, the part must be balanced so as to be prominent in the solo passages and to blend with the rest of the ensemble in the remaining passages. Keyboard cues in the wind parts should be played only in the absence of the keyboard.



CRUZAN DANCES

1. Carnival Celebration

Robert Longfield

Moderately fast (♩ = c. 116 - 132)

C Flutes 1, 2

Oboe

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Moderately fast (♩ = c. 116 - 132)

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

F Horn 1, 2

F Horn 3, 4

Trombone 1

Trombone 2

Trombone 3

Baritone

Tuba

String Bass

Keyboard*

Bells, Marimba

Claves, Vibraslap

Cowbell, Guiro

Sus. Cymbal, Cabasa

Bar Chimes, Tom-toms

Bongos, Timpani

1

2

3

4

5

*acoustic piano, electric piano, or synthesizer may be used

Fl. 1, 2

Ob.

Clar. 1 Hn. 1

Clar. 2 Hn. 3

Clar. 3 Hn. 2

Bs. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Trom. 1

Trom. 2

Trom. 3

Bar.

Tuba

Str. Bass

Kbd

Bells, Marimba

Claves, Vibraslap

Cbell, Guiro

Sus. Cym. Cabasa

B. Ch., T-toms

Bongos, Timp. (re-tune C)

15 *soli - a2*

Fl. 1, 2 *mf*

Ob. *div.* *mp*

Clar. 1 *mp*

Clar. 2 *mp*

Clar. 3 *mp*

Bs. Cl. *mf*

Bsn.

A. Sax. 1 *soli* *mf*

A. Sax. 2 *soli* *mf*

T. Sax.

B. Sax. *mf*

15

Tpt. 1 *mp* St. mutes

Tpt. 2 *mp* St. mutes

Tpt. 3 *mp* St. mutes

Hn. 1, 2 *p*

Hn. 3, 4 *p*

Trom. 1 *p*

Trom. 2 *p*

Trom. 3 *p*

Bar. *mp*

Tuba *mf*

Str. Bass *mf*

Kbd

Bells, Marimba

Claves, Vibraslap

Cbell, Guiro *p*

Sus. Cym. Cabasa *p*

B. Ch., T-toms *p*

Bongos, Timp.

Fl. 1, 2
 Ob.
 Clar. 1
 Clar. 2
 Clar. 3
 Bs. Cl.
 Bsn.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1, 2
 Hn. 3, 4
 Trom. 1
 Trom. 2
 Trom. 3
 Bar.
 Tuba
 Str. Bass
 Kbd
 Bells, Marimba
 Claves, Vibraslap
 Chell, Guiro
 Sus. Cym. Cabasa
 B. Ch., T-toms
 Bongos, Timp.

The image shows a page of a musical score for a large ensemble. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left include woodwinds (Flute, Oboe, Clarinets, Bass Clarinet, Bassoon, Saxophones), brass (Trumpets, Horns, Trombones, Baritone, Tuba), strings (Bass), keyboard, and a variety of percussion instruments (Bells, Marimba, Claves, Vibraslap, Chell, Guiro, Suspended Cymbal, Cabasa, Bongos, Toms). The music is written in a key signature of one sharp (F#) and a 2/4 time signature. Dynamics such as *f* (forte) and *mf* (mezzo-forte) are indicated throughout. Performance instructions like "Open" and "div." are present for the trumpet parts. The score is divided into measures, with page numbers 19, 20, 21, and 22 visible at the bottom.

23 ♩ = ♩ (2+2+3)

Fl. 1, 2 *f*

Ob. *f*

Clar. 1 *f*

Clar. 2 *div.* *f*

Clar. 3 *f*

Bs. Cl. *f*

Bsn. *f*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f*

B. Sax. *f*

23 ♩ = ♩ (2+2+3)

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1, 2 *f* *a2*

Hn. 3, 4 *f* *a2*

Trom. 1 *f*

Trom. 2 *f*

Trom. 3 *f*

Bar. *f*

Tuba *f*

Str. Bass *f*

Kbd

Marimba *f*

Bells, Marimba *f*

Claves, Vibraslap *f*

Cbell, Guiro *f* *Guiro*

Sus. Cym. Cabasa *f*

B. Ch., T-toms *f*

Bongos, Timp. *f*

Fl. 1, 2

Ob.

Clar. 1

Clar. 2

Clar. 3

Bs. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Trom. 1

Trom. 2

Trom. 3

Bar.

Tuba

Str. Bass

Kbd

Bells, Marimba

Claves, Vibraslap

Cbell, Guiro

Sus. Cym. Cabasa

B. Ch., T-toms

Bongos, Timp.

a2

f

div.

f

a2

f

a2

f

f

Marimba

solo

ff

3

3

40

Fl. 1, 2
 Ob.
 Clar. 1
 Clar. 2
 Clar. 3
 Bs. Cl.
 Bsn.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.

40

solo Tpt. to st. mute

solo with st. mute

Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1, 2
 Hn. 3, 4
 Trom. 1
 Trom. 2
 Trom. 3
 Bar.
 Tuba
 Str. Bass
 Kbd
 Bells, Marimba
 Claves, Vibraslap
 Cbell, Guiro
 Sus. Cym. Cabasa
 B. Ch., T-toms
 Bongos, Timp.

ff, *mf*, *f*, *dim. poco a poco*, *pizz.*, *div. - two players (if only one player, play bottom notes)*, *solo*, *re-tune C*, *lightly*, *mf*, *ff*, *unis.*, *a2*, *Vibraslap solo*, *Guiro*, *Cabasa*, *dim. poco a poco*

Slowly (♩ = c. 60)

Keyboard (3 solo flutes-play only in absence of keyboard)

rit.

50

Fl. 1, 2
Ob.
Clar. 1
Clar. 2
Clar. 3
Bs. Cl.
Bsn.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.

rit.

50

Slowly (♩ = c. 60)

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1, 2
Hn. 3, 4
Trom. 1
Trom. 2
Trom. 3
Bar.
Tuba
Str. Bass
Kbd
Bells, Marimba
Claves, Vibraslap
Cbell, Guiro
Sus. Cym. Cabasa
B. Ch., T-toms
Bongos, Timp.

2. Moonlight Dancing on the Waves

54 Moderately slow (♩ = c. 72)

Fl. 1, 2
 Ob.
 Clar. 1
 Clar. 2
 Clar. 3
 Bs. Cl.
 Bsn.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.

54 Moderately slow (♩ = c. 72)

Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1, 2
 Hn. 3, 4
 Trom. 1
 Trom. 2
 Trom. 3
 Bar.
 Tuba
 Str. Bass
 Kbd
 Bells, Marimba
 Claves, Vibrastap
 Cbell, Guiro
 Sus. Cym. Cabasa
 B. Ch., T-toms
 Bongos, Timp.

st. mutes
 p
 div. st. mutes
 p
 st. mutes
 p
 mp
 Hn. 1, 2
 mp
 one Tuba
 p
 pp
 p
 pp
 p
 pp
 pp

65 Freely

rit.

Keyboard (flute solo, only in absence of keyboard)

Fl. 1, 2
Ob.
Clar. 1
Clar. 2
Clar. 3
Bs. Cl.
Bsn.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.

65 Freely

rit.

(st. mutes)

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1, 2
Hn. 3, 4
Trom. 1
Trom. 2
Trom. 3
Bar.
Tuba
Str. Bass

solo

Kbd
Bells, Marimba
Claves, Vibraslap
Cbell, Guiro
Sus. Cym. Cabasa
B. Ch., T-toms
Bongos, Timp.

A tempo

73

Fl. 1, 2 (Keyboard cue - 2 solo flutes) *mp* All flutes *mf* *espressivo*

Ob. *mf*

Clar. 1 *p*

Clar. 2 *p* Keyboard (play only in absence of keyboard)

Clar. 3 *p* Keyboard (play only in absence of keyboard)

Bs. Cl. *mp*

Bsn. *mp*

A. Sax. 1 *mf*

A. Sax. 2

T. Sax.

B. Sax.

A tempo

73

Tpt. 1 *mf*

Tpt. 2

Tpt. 3

Hn. 1, 2 *p* *mp*

Hn. 3, 4 *p* *mp*

Trom. 1 *p* *mp*

Trom. 2 *p* *mp*

Trom. 3 *p* *mp*

Bar.

Tuba *p* *mp* one Tuba

Str. Bass *pizz.* *mp*

Kbd *mf*

Bells, Marimba *mf* Bells

Claves, Vibraslap

Cbell, Guiro

Sus. Cym. Cabasa *mp*

B. Ch., T-toms

Bongos, Timp. *mp*

E♭ to D (F-C-D-F)

rit. **A tempo**

Fl. 1, 2
 Ob.
 Clar. 1
 Clar. 2
 Clar. 3
 Bs. Cl.
 Bsn.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1, 2
 Hn. 3, 4
 Trom. 1
 Trom. 2
 Trom. 3
 Bar.
 Tuba
 Str. Bass
 Kbd
 Bells, Marimba
 Claves, Vibraslap
 Cbell, Guiro
 Sus. Cym. Cabasa
 B. Ch., T-toms
 Bongos, Timp.

Fl. 1, 2
 Ob.
 Clar. 1
 Clar. 2
 Clar. 3
 Bs. Cl.
 Bsn.

A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.

Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1, 2
 Hn. 3, 4
 Trom. 1
 Trom. 2
 Trom. 3

Bar.
 Tuba
 Str. Bass

one Bar.
 all Bars.
 all Tubas
 arco

Kbd

Bells, Marimba
 Claves, Vibraslap
 Cbell, Guiro
 Sus. Cym. Cabasa
 B. Ch., T-toms
 Bongos, Timp.

Fl. 1, 2
 Ob.
 Clar. 1
 Clar. 2
 Clar. 3
 Bs. Cl.
 Bsn.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1, 2
 Hn. 3, 4
 Trom. 1
 Trom. 2
 Trom. 3
 Bar.
 Tuba
 Str. Bass
 Kbd
 Bells, Marimba
 Claves, Vibraslap
 Cbell, Guiro
 Sus. Cym. Cabasa
 B. Ch., T-toms
 Bongos, Timp.

Open
 p
 cresc.
 ff
 mp
 f
 Choke

93 Slowly (♩ = c. 60) Keyboard (3 solo flutes - play only in absence of keyboard)

Fl. 1, 2
Ob.
Clar. 1
Clar. 2
Clar. 3
Bs. Cl.
Bsn.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.

93 Slowly (♩ = c. 60)

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1, 2
Hn. 3, 4
Trom. 1
Trom. 2
Trom. 3
Bar.
Tuba
Str. Bass
Kbd
Bells, Marimba
Claves, Vibraslap
Cbell, Guiro
Sus. Cym. Cabasa
B. Ch., T-toms
Bongos, Timp.

♩ = ♩ (2+2+3)
2 Solo Flutes (off-stage)*

rit.
on-stage Flutes only

Fl. 1, 2
Ob.
Clar. 1
Clar. 2
Clar. 3
Bs. Cl.
Bsn.

mp p pp p

div. (stagger breathing)

A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.

mp p pp

*solo (off-stage)**

Tpt. 1
Tpt. 2
Tpt. 3

mp p pp

*solo (off-stage)** Cup mute

rit.

Hn. 1, 2
Hn. 3, 4
Trom. 1
Trom. 2
Trom. 3
Bar.
Tuba
Str. Bass

(stagger breathing)

Kbd

solo mp

Bells, Marimba
Claves, Vibraslap
Cbell, Guiro
Sus. Cym. Cabasa
B. Ch., T-toms
Bongos, Timp.

Keyboard (play only in absence of keyboard) mp

Bells (let all notes ring)

*off-stage optional

3. Distant Drums

104 Moderate, steady (♩ = c. 112 - 128)

Fl. 1, 2
Ob.
Clar. 1
Clar. 2
Clar. 3
Bs. Cl.
Bsn.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.

104 Moderate, steady (♩ = c. 112 - 128)

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1, 2
Hn. 3, 4
Trom. 1
Trom. 2
Trom. 3
Bar.
Tuba
Str. Bass
Kbd
Bells, Marimba
Claves, Vibraslap
Cbell, Guiro
Sus. Cym. Cabasa
B. Ch., T-toms
Bongos, Timp.

Fl. 1, 2

Ob.

Clar. 1

Clar. 2

Clar. 3

Bs. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Trom. 1

Trom. 2

Trom. 3

Bar.

Tuba

Str. Bass

Kbd

Bells, Marimba

Claves, Vibraslap

Cbell, Guiro

Sus. Cym. Cabasa

B. Ch., T-loms

Bongos, Timp.

mf

sempre cresc. poco a poco

a2

mf

sempre cresc. poco a poco

mf

sempre cresc. poco a poco

128

Fl. 1, 2
 Ob.
 Clar. 1
 Clar. 2
 Clar. 3
 Bs. Cl.
 Bsn.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.

Musical score for woodwinds and strings. The woodwind section includes Flute 1 & 2, Oboe, Clarinets 1, 2, and 3, Bass Clarinet, Bassoon, Alto Saxophones 1 & 2, Tenor Saxophone, and Baritone Saxophone. The string section includes Trumpets 1, 2, and 3, Horns 1 & 2, Horns 3 & 4, Trombones 1, 2, and 3, Baritone, Tuba, and String Bass. The score shows various melodic and harmonic lines with dynamic markings such as *f* and *sempre cresc. poco a poco*.

128

Open

Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1, 2
 Hn. 3, 4
 Trom. 1
 Trom. 2
 Trom. 3
 Bar.
 Tuba
 Str. Bass
 Kbd
 Bells, Marimba
 Claves, Vibraslap
 Cbell, Guiro
 Sus. Cym. Cabasa
 B. Ch., T-toms
 Bongos, Timp.

Musical score for brass, percussion, and keyboard. The brass section includes Trumpets 1, 2, and 3, Horns 1 & 2, Horns 3 & 4, Trombones 1, 2, and 3, Baritone, and Tuba. The percussion section includes String Bass, Keyboard, Bells/Marimba, Claves/Vibraslap, Conga/Bell/Guero, Suspended Cymbal/Cabasa, Bongos, and Tom-toms. The score includes dynamic markings like *f* and *sempre cresc. poco a poco*, and performance instructions such as "Open" for the trumpets.

Fl. 1, 2

Ob.

Clar. 1

Clar. 2

Clar. 3

Bs. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Trom. 1

Trom. 2

Trom. 3

Bar.

Tuba

Str. Bass

Kbd

Bells, Marimba

Claves, Vibraslap

Cbell, Guiro

Sus. Cym. Cabasa

B. Ch., T-toms

Bongos, Timp.

a2

f

Fl. 1, 2

Ob.

Clar. 1

Clar. 2

Clar. 3

Bs. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Trom. 1

Trom. 2

Trom. 3

Bar.

Tuba

Str. Bass

Kbd

Bells, Marimba

Claves, Vibraslap

Cbell, Güiro

Sus. Cym. Cabasa

B. Ch., T-toms

Bongos, Timp.

solo

144

Fl. 1, 2 *mf* *a2* *sempre dim. poco a poco*

Ob. *mf* *sempre dim. poco a poco*

Clar. 1 *mf* *sempre dim. poco a poco*

Clar. 2 *mf* *sempre dim. poco a poco*

Clar. 3 *mf* *sempre dim. poco a poco*

Bs. Cl. *mf* *sempre dim. poco a poco*

Bsn. *mf* *sempre dim. poco a poco*

A. Sax. 1

A. Sax. 2

T. Sax. *mf* *sempre dim. poco a poco*

B. Sax.

144

Tpt. 1 *mf* Cup mutes *dim.* Open

Tpt. 2 *mf* Cup mutes *dim.* Open

Tpt. 3 *mf* Cup mutes *dim.* Open

Hn. 1, 2

Hn. 3, 4

Trom. 1

Trom. 2

Trom. 3

Bar.

Tuba

Str. Bass

Kbd *mf* *sempre dim. poco a poco*

Bells, Marimba *mf* *sempre dim. poco a poco*

Claves, Vibraslap *mf* *sempre dim. poco a poco*

Cbell, Guiro *mf* *sempre dim. poco a poco*

Sus. Cym. Cabasa *mf* *sempre dim. poco a poco*

B. Ch., T-toms *mf* *sempre dim. poco a poco*

Bongos, Timp. *mf* *sempre dim. poco a poco*

Fl. 1, 2

Ob.

Clar. 1

Clar. 2

Clar. 3

Bs. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Trom. 1

Trom. 2

Trom. 3

Bar.

Tuba

Str. Bass

Kbd

Bells, Marimba

Claves, Vibraslap

Cbell, Guiro

Sus. Cym. Cabasa

B. Ch., T-toms

Bongos, Timp.

Fl. 1, 2

Ob.

Clar. 1

Clar. 2

Clar. 3

Bs. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Trom. 1

Trom. 2

Trom. 3

Bar.

Tuba

Str. Bass

Kbd

Bells, Marimba

Claves, Vibraslap

Cbell, Guiro

Sus. Cym. Cabasa

B. Ch., T-toms

Bongos, Timp.

160

Fl. 1, 2

Ob.

Clar. 1

Clar. 2

Clar. 3

Bs. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

160

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Trom. 1

Trom. 2

Trom. 3

Bar.

Tuba

Str. Bass

Kbd

Bells, Marimba

Claves, Vibraslap

Cbell, Guiro

Sus. Cym. Cabasa

B. Ch., T-toms

Bongos, Timp.

Fl. 1, 2

Ob.

Clar. 1

Clar. 2

Clar. 3

Bs. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Trom. 1

Trom. 2

Trom. 3

Bar.

Tuba

Str. Bass

Kbd

Bells, Marimba

Claves, Vibraslap

Cbell, Guiro

Sus. Cym. Cabasa

B. Ch., T-toms

Bongos, Timp.

168

Fl. 1, 2

Ob.

Clar. 1

Clar. 2

Clar. 3

Bs. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

168

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Trom. 1

Trom. 2

Trom. 3

Bar.

Tuba

Str. Bass

Kbd

Bells, Marimba

Claves, Vibraslap

Cbell, Guiro

Sus. Cym. Cabasa

B. Ch., T-toms

Bongos, Timp.

Fl. 1, 2

Ob.

Clar. 1

Clar. 2

Clar. 3

Bs. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Trom. 1

Trom. 2

Trom. 3

Bar.

Tuba

Str. Bass

Kbd

Bells, Marimba

Claves, Vibraslap

Cbell, Guiro

Sus. Cym. Cabasa

B. Ch., T-toms

Bongos, Timp.

The image shows a page of a musical score for a large ensemble. The score is organized into systems of staves. The instruments listed on the left are: Fl. 1, 2; Ob.; Clar. 1, 2, 3; Bs. Cl.; Bsn.; A. Sax. 1, 2; T. Sax.; B. Sax.; Tpt. 1, 2, 3; Hn. 1, 2; Hn. 3, 4; Trom. 1, 2, 3; Bar.; Tuba; Str. Bass; Kbd; Bells, Marimba; Claves, Vibraslap; Cbell, Guiro; Sus. Cym. Cabasa; B. Ch., T-toms; Bongos, Timp. The score is mostly blank, with some notation in the percussion section at the bottom. A large watermark 'For reference only. Not valid for performance' is overlaid diagonally across the page. The page number '39' is in the top right corner. The page number '4572' is in the bottom left corner. The page number '173' is in the bottom left corner. The page number '174' is in the bottom left corner. The page number '175' is in the bottom left corner. The page number '176' is in the bottom left corner. The page number '177' is in the bottom left corner.

178

a2

Fl. 1, 2
Ob.
Clar. 1
Clar. 2
Clar. 3
Bs. Cl.
Bsn.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.

178

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1, 2
Hn. 3, 4
Trom. 1
Trom. 2
Trom. 3
Bar.
Tuba
Str. Bass

Kbd
Bells, Marimba
Claves, Vibraslap
Cbell, Guiro
Sus. Cym. Cabasa
B. Ch., T-toms
Bongos, Timp.

Marimba
Choke
Timpani with hard felt mallets