

FULL CONDUCTOR SCORE
Score Cat. #012-4297-01

BARNHOUSE CONCERT BAND SERIES

Minimalist Dances

MATT CONAWAY



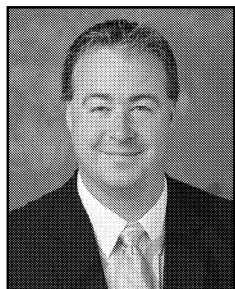
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MINIALIST DANCES

INSTRUMENTATION

Full Conductor Score	1
Piccolo	1
Flute	8
Oboe	2
1st Bb Clarinet	4
2nd Bb Clarinet	4
3rd Bb Clarinet	4
Bb Bass Clarinet	2
Bassoon	2
1st Eb Alto Saxophone	3
2nd Eb Alto Saxophone	3
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
1st Bb Trumpet	3
2nd Bb Trumpet	3
3rd Bb Trumpet	3
1st & 2nd F Horn	4
1st Trombone	2
2nd Trombone	2
3rd Trombone	2
Euphonium (Baritone) BC	2
Euphonium (Baritone) TC	2
Tuba	4
Double Bass	1
Timpani	1
Glockenspiel	1
Vibraphone	1
Tom Toms	1
Percussion 1: Ride Cymbal, Hi-Hat, Snare Drum, Triangle, Vibraslap, Cowbell, Bass Drum	3
Percussion 2: Suspended Cymbal, Bass Drum, High Woodblock, Triangle, Tambourine, China Cymbal, Large Tam-Tam	3

ABOUT THE COMPOSER

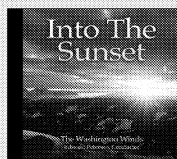


Matt Conaway (b. 1979) is an Assistant Professor of Bands at Purdue University in West Lafayette, IN. He serves as Associate Director of the famed "All-American" Marching Band, directs the University Concert Band and Varsity Band, assists with the basketball pep bands as a director and staff arranger, and is the department's technical coordinator. Prior to this appointment, he served for ten years as the Director of Bands for the West Lafayette Community School Corporation, during which time the program received many state and national accolades for musical excellence.

His compositions for band range from very beginning through very advanced, based on his experience working with all levels of performers in grades 5-12. Matt is also an accomplished arranger, and has written for athletic bands at Indiana University, Purdue University, and many high schools throughout the Midwest. His arrangements have been heard on the national stage at multi-level bowl games and college basketball tournaments since 1999.

After graduating from Woodhaven (MI) High School in 1997, he attended Indiana University – Bloomington, where he studied arranging with David Woodley. He received his Bachelor of Music Education with Distinction in 2001, and earned a Masters of Music degree from the American Band College of Sam Houston State University in 2010. Matt has been granted honorary membership in Tau Beta Sigma and Kappa Kappa Psi, and was recently inducted into the Gamma Chapter of Phi Beta Mu. He is also a member of NAfME, NBA, Indiana Music Educators Association, Indiana Bandmasters Association, and ASCAP. He is in demand as a clinician and adjudicator at concert band festivals and competitions throughout the Midwest.

CD Recording Available



WFR81
INTO THE SUNSET
The Washington Winds
Edward Petersen - Conductor

Contents: *Into The Sunset* (Conaway); *The Boys of the Old Brigade* (Chambers/arr. Glover); *Up From Earth's Center* (Romeyn); *But For The Love Of Ireland* (Swearingen); *Force of Destiny* (Neeck); *The Huntress* (King/arr. Glover); *Avalanche!* (J. McBride); *The Skaters' Waltz* (Waldteufel/arr. Longfield); *Sunrise Over Kilimanjaro* (Huckeby); *Passacaglia* (Bach/arr. Glover); *Carolina's Majesty* (Shaffer); *Aguero, paso doble* (Franco); *Mazama* (Chattaway); *Open Thy Heart* (Bizet/arr. Glover); *Minimalist Dances* (Conaway);

PROGRAM NOTES

Minimalist Dances was commissioned by the Indiana Music Educators Association (IMEA), and premiered on January 19, 2013 by the IMEA High School Honor Band, conducted by the composer.

Minimalist Dances was written as kind of a challenge for myself; I wanted to see how much musical interest could be generated from only a very small amount of source material. The first section relies almost exclusively on syncopated rhythmic layering to create the texture (a bit of a nod to John Adams' "Short Ride in a Fast Machine" and Terry Riley's "In C"). The middle dance utilizes a single accompanying rhythm with insistent melodies above very limited harmonies. The final dance is a bit of a tongue-in-cheek reference to how "minimalist" pop music can be; the standard "50s Progression" in a minor key provides the entire harmonic basis for the finale of the work. More than anything else, *Minimalist Dances* was written to provide an engaging playing and listening experience through musical textures more than melodies.

Minimalist Dances is dedicated to those outstanding musicians of the 2013 IMEA Honor Band who brought it to life.

REHEARSAL NOTES

Most of these notes relate to actual, specific rehearsal problems I've experienced with various ensembles, rather than general concepts.

- **M. 5-21** – The parts most frequently played incorrectly are clarinet 1 (frequently skipping the eighth rests), alto sax (clipping the quarter notes short), and flute (accelerating profoundly). These sections in particular should be rehearsed with a clear tempo source or metronome until they understand the exact rhythmic relationship with all other parts.
- **M. 24** (and other places with dotted quarter rhythms) – a slight spacing/punctuation of these pitches really helps define the harmonic change that occurs here. The four-chord progression established between M. 21-28 is the primary harmonic device used throughout this work.
- **M. 43** – Clarinets, trumpets, and trombones tend to accelerate this rhythm. Make sure there is a clear 16th note pulse, and that the spaces after staccato notes can be clearly heard.
- **M. 47** – encourage clarinet 2/3 to maintain their patterns strictly with mallet percussion, which serves as a musical metronome in this section.
- **M. 71** – The clarinet 1/2 parts are quite challenging to keep in time. Strong tonguing on each beat is necessary. Any player who is struggling to keep this in tempo or tune can play the pattern at M. 71, beat 2 in lieu of alternating between the high and middle B's.
- **M. 79-80** – the horn tone should transform from warm to absolutely brassy on this crescendo!
- **M. 81-89** – As this section develops, the percussion timbres should sound very machine-like. Don't take particular effort to make it "beautiful;" it should be fairly dry and very loud, almost unsettling.
- **M. 89** – All low wind/brass tenuto accents need to be played extremely long. Fill the entire beat. Most bands I've heard need to be encouraged to play this much longer and fuller.
- **M. 101** – Quarter notes are to be played full value in this section; this enhances the "grungy" feel of these open fifths.
- **M. 117** – Make sure the ensemble is "only" at forte here; save the extremely full volume for the 5th measure of the phrase when it becomes even more aggressive and dissonant.
- **M. 126** – As the tempo relaxes, make sure the sustained horn 1 tone blends almost unnoticeably into the alto sax 1 tone.
- **M. 170** – There is a tendency to slow down here. Even though the style changes, the momentum continues for this phrase until the marked rit.
- **M. 186** – Keep the accompaniment extremely short.
- **M. 194-200** – In any band with at least two trumpets per part, I always ask one player on each part to play their "shout" section from MM. 158-164 instead of what they have written. Starting at the downbeat of M. 201, all players should be back to the printed part. This is obviously at the conductor's discretion, but I've always felt this to be a powerful addition.
- **M. 215** – The sound at this fermata should be almost overwhelming and absolutely searing. The dissonance in the clarinet and trumpet parts should be unapologetically "in your face." The final note of the piece must be played extremely tenuto as before... nothing short of a full-value quarter note.

PERCUSSION NOTES

- **Minimalist Dances** requires eight players to cover all parts, and ALL are necessary for a successful performance of this work.
- **TIMPANI:** Medium-hard mallets throughout.
- **BELLS:** Light Acrylic Mallets throughout.
- **VIBES:** Medium Cord Mallets throughout (part should always project, but especially at M. 170)
- **TOM-TOMS:** I suggest the instruments be set up similar to marching band quad drums (top two drums in the middle). Sticking is much easier with this setup.
- **PERC 1:** Snare and Hi-Hat provide the most critical rhythmic activity in this piece. The player with the best hands needs to be on this part.
- **PERC 2:** Needs to be set up close to Perc. 1 due to shared instruments.

This composition was a lot of fun to write, rehearse, and conduct. I hope you, your students, and audience enjoy this work as much as I have!

- Matt Conaway

Conductor Score
012-4297-00

MINIMALIST DANCES

Matt Conaway
(ASCAP)

Deliberately (♩ = 116)

5

Piccolo

Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Deliberately (♩ = 116)

5

1st B♭ Trumpet

2nd & 3rd B♭ Trumpet

F Horn

1st & 2nd Trombone

3rd Trombone

Euphonium (Baritone)

Tuba

Double Bass

Timpani

G, A, B, D

Glockenspiel

Acrylic mallets

Vibraphone

Medium-cord mallets, pedal stays down until m. 35

Tom-Toms

Percussion 1

Ride Cym. on edge w/ light snare sticks

Percussion 2

Susp. Cymbal, Hi-Hat, Snare Drum, Triangle, Vibraslap, Cowbell, Bass Drum

Susp. Cymbal, Bass Drum, High Woodblock, Triangle, Tambourine, China Cymbal, Large Tam-Tam

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd & 3rd Trpt.

Hn.

1st & 2nd Trom.

3rd Trom.

Euph. (Bar.)

Tuba

D.B.

Timp.

Glock.

Vib.

Tom-Toms

Perc. 1

Perc. 2

21

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd & 3rd Trpt.

Hn.

1st & 2nd Trom.

3rd Trom.

Euph. (Bar.)

Tuba

D.B.

Timp.

Glock.

Vib.

Tom-Toms

Perc. 1

Perc. 2

17

18

19

20

21

22

mf

f

ff

a2

div.

ff

Medium-hard mallets

Snare sticks

mf

f

Hi-Hat

Sus. Cym.

pp

f

Bass Drum

p

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd & 3rd Trpt.

Hn.

1st & 2nd Trom.

3rd Trom.

Euph. (Bar.)

Tuba

D.B.

Timp.

Glock.

Vib.

Tom-Toms

Perc. 1

Perc. 2

ff

f

p

f

pp

23 24 25 26 27 28

29

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

29

1st Trpt.

2nd & 3rd Trpt.

Hn.

1st & 2nd Trom.

3rd Trom.

Euph. (Bar.)

Tuba

D.B.

Timp.

Glock.

Vib.

Tom-Toms

Perc. 1

Perc. 2

ff *div.* *ff* *a2*

f *p* *f* *p* *f* *p*

29 30 31 32 33 34

35 39

Picc. *mp* *ff*

Fl. *mp* *ff*

Ob. *mp* *ff*

1st Cl. *mp* *ff*

2nd Cl. *mp* *ff*

3rd Cl. *mp* *ff*

Bass Cl. *mp* *mf*

Bsn. *mp* *ff* *mf*

1st Alto Sax. *mp* *ff* *mf*

2nd Alto Sax. *mp* *ff* *mf*

Ten. Sax. *mp* *ff* *mf*

Bari. Sax. *mp* *mf*

35 39

1st Trpt. *mp* *ff*

2nd & 3rd Trpt. *mp* *mf*

Hn. *mp* *ff* *mf*

1st & 2nd Trom. *mp* *mf*

3rd Trom. *mp* *mf*

Euph. (Bar.) *mp* *ff* *mf*

Tuba *mp* *mf*

D.B. *mp* *mf*

Timp. *mp* *mf*

Glock. *mp*

Vib. *mp*

Tom-Toms *mp*

Snare Drum *fff* *ff* *mf*

Perc. 1 *mf*

Perc. 2 *f*

35 36 37 38 39 40

f *p* *f*

Picc. *f cresc.*

Fl. *f cresc.*

Ob. *f cresc.*

1st Cl. *f cresc.*

2nd Cl. *mf cresc.*

3rd Cl. *mf cresc.*

Bass Cl. *cresc.*

Bsn. *cresc.*

1st Alto Sax. *cresc.*

2nd Alto Sax. *cresc.*

Ten. Sax. *cresc.*

Bari. Sax. *cresc.*

1st Trpt. *mf cresc.*

2nd & 3rd Trpt. *mf cresc.*

Hn. *a2 f cresc.*

1st & 2nd Trom. *cresc.*

3rd Trom. *cresc.*

Euph. (Bar.) *cresc.*

Tuba *cresc.*

D.B. *cresc.*

Timp. *cresc.*

Glock. *cresc.*

Vib. *f cresc.*

Tom-Toms *cresc.*

Perc. 1 *cresc.*

Perc. 2 *p cresc. f cresc. pp*

41 42 43 44 45 46

47 51

Picc. *ff* *p*

Fl. *ff* *p*

Ob. *ff* *p*

1st Cl. *ff* *p* *Solo* *mf*

2nd Cl. *ff* *p*

3rd Cl. *ff* *p*

Bass Cl. *ff* *p*

Bsn. *ff* *p*

1st Alto Sax. *ff* *p*

2nd Alto Sax. *ff* *p*

Ten. Sax. *ff* *p*

Bari. Sax. *ff* *p*

47 51

1st Trpt. *ff* *p*

2nd & 3rd Trpt. *ff* *p*

Hn. *div. ff* *p*

1st & 2nd Trom. *ff* *p*

3rd Trom. *ff* *p*

Euph. (Bar.) *ff* *p*

Tuba *ff* *p*

D.B. *ff* *p*

Timp. *ff* *mp*

Glock. *ff* *mp*

Vib. *ff* *mp*

Tom-Toms *ff* *mp* *With brushes*

Perc. 1 *ff* *mp* *Triangle*

Perc. 2 *ff* *mp* *High Woodblock*

47 48 49 50 51 52

Picc.
 Fl.
 Ob.
 1st Cl.
 2nd Cl.
 3rd Cl.
 Bass Cl.
 Bsn.
 1st Alto Sax.
 2nd Alto Sax.
 Ten. Sax.
 Bari. Sax.
 1st Trpt.
 2nd & 3rd Trpt.
 Hn.
 1st & 2nd Trom.
 3rd Trom.
 Euph. (Bar.)
 Tuba
 D.B.
 Timp.
 Glock.
 Vib.
 Tom-Toms
 Perc. 1
 Perc. 2

59 *Solo*

Picc. *mf*

Fl. *mp*

Ob. *mp*

1st Cl. *mp*

2nd Cl. *mp*

3rd Cl. *mp*

Bass Cl. *mp*

Bsn. *mp*

1st Alto Sax. *mp*

2nd Alto Sax. *mp*

Ten. Sax. *mp*

Bari. Sax. *mp*

59

1st Trpt. *mp*

2nd & 3rd Trpt. *mp*

Hn. *a2 mp*

1st & 2nd Trom. *mp*

3rd Trom. *mp*

Euph. (Bar.) *mp*

Tuba *mp*

D.B. *mp*

Timp. *mp*

Glock. *mp*

Vib. *mp*

Tom-Toms *mp*

Hi-Hat *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Set down brushes, pick up snare sticks

67

Picc. *ff*

Fl. *ff*

Ob. *ff*

1st Cl. *Tutti ff*

2nd Cl. *ff*

3rd Cl. *ff*

Bass Cl. *ff*

Bsn. *ff*

1st Alto Sax. *ff*

2nd Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

67

1st Trpt. *ff*

2nd & 3rd Trpt. *a2 ff*

Hn. *ff*

1st & 2nd Trom. *ff* *a2* *div.*

3rd Trom. *ff* *fff*

Euph. (Bar.) *ff*

Tuba *ff*

D.B. *ff*

Timp. *ff*

Glock. *ff*

Vib. *ff* Pedal up

Tom-Toms *ff*

Perc. 1 *ff* Snare Drum

Perc. 2 *ff*

65 *mp* 66 *f* 67 68 69 *f*

71

Picc. *mp* *ff*

Fl. *mp* *ff*

Ob. *mp* *ff* *f*

1st Cl. *mp* *f*

2nd Cl. *mp* *f*

3rd Cl. *mp* *ff*

Bass Cl. *mp* *mf*

Bsn. *mp* *ff* *mf*

1st Alto Sax. *mp* *ff* *mf*

2nd Alto Sax. *mp* *ff* *mf*

Ten. Sax. *mp* *mf*

Bari. Sax. *mp* *mf*

71

1st Trpt. *mp* *ff* *div.*

2nd & 3rd Trpt. *mp* *mf* *div.*

Hn. *mp* *ff* *f* *a2*

1st & 2nd Trom. *mp* *mf*

3rd Trom. *mp* *mf*

Euph. (Bar.) *mp* *ff* *mf*

Tuba *mp* *mf*

D.B. *mp* *mf*

Timp. *mp* *mf*

Glock. *mp* *f*

Vib. *mp* *f*

Tom-Toms *mf*

Perc. 1 *mf*

Perc. 2 *p*

70 *p* 71 *f* 72 73 74

Picc. *f cresc.* *fff*
 Fl. *f cresc.* *fff*
 Ob. *cresc.* *fff*
 1st Cl. *cresc.* *f* *fff*
 2nd Cl. *mf cresc.* *fff*
 3rd Cl. *mf cresc.* *fff*
 Bass Cl. *cresc.* *fff*
 Bsn. *cresc.* *fff*
 1st Alto Sax. *cresc.* *fff*
 2nd Alto Sax. *cresc.* *fff*
 Ten. Sax. *cresc.* *fff*
 Bari. Sax. *cresc.* *fff*
 1st Trpt. *mf cresc.* *fff*
 2nd & 3rd Trpt. *mf cresc.* *fff*
 Hn. *cresc.* *fff* (forceful!)
 1st & 2nd Trom. *cresc.* *fff*
 3rd Trom. *cresc.* *fff*
 Euph. (Bar.) *cresc.* *fff*
 Tuba *cresc.* *fff*
 D.B. *cresc.* *fff*
 Timp. *cresc.* *fff*
 Glock. *cresc.* *fff*
 Vib. *cresc.* *fff*
 Tom-Toms *cresc.* *fff*
 Perc. 1 *cresc.* *f* *pp* *fff*
 Perc. 2 *cresc.* *fff*

81 Suddenly slower (♩ = 72)

Picc.
Fl.
Ob.
1st Cl.
2nd Cl.
3rd Cl.
Bass Cl.
Bsn.
1st Alto Sax.
2nd Alto Sax.
Ten. Sax.
Bari. Sax.

81 Suddenly slower (♩ = 72)

1st Trpt.
2nd & 3rd Trpt.
Hn.
1st & 2nd Trom.
3rd Trom.
Euph. (Bar.)
Tuba
D.B.
Timp.
Glock.
Vib.
Tom-Toms
Perc. 1
Perc. 2

89 *accel.*

Picc.
Fl.
Ob.
1st Cl.
2nd Cl.
3rd Cl.
Bass Cl.
Bsn.
1st Alto Sax.
2nd Alto Sax.
Ten. Sax.
Bari. Sax.

89 *f accel.*

1st Trpt.
2nd & 3rd Trpt.
Hn.
1st & 2nd Trom.
3rd Trom.
Euph. (Bar.)
Tuba
D.B.
Timp.
Glock.
Vib.
Tom-Toms
Perc. 1
Perc. 2

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd & 3rd Trpt.

Hn.

1st & 2nd Trom.

3rd Trom.

Euph. (Bar.)

Tuba

D.B.

Timp.

Glock.

Vib.

Tom-Toms

Perc. 1

Perc. 2

For reference only. Not valid for performance.

f

fff

ppp

mf

ffz

pp

ppp

mf

fff

ppp

mf

fff

ppp

mf

fff

pp

Triangle

(Gliss.)

96 97 98 99 100

101 Mechanically, Gritty (♩ = 132) Note to conductor: Play all quarter notes *extremely* tenuto unless marked as staccato!

Picc. *ff*

Fl. *ff*

Ob. *ff*

1st Cl. *ff*

2nd Cl. *ff*

3rd Cl. *ff*

Bass Cl. *ff*

Bsn. *ff*

1st Alto Sax. *fff*

2nd Alto Sax. *fff*

Ten. Sax. *ff*

Bari. Sax. *ff*

101 Mechanically, Gritty (♩ = 132)

1st Trpt. *ff*

2nd & 3rd Trpt. *ff* *div.*

Hn. *ff*

1st & 2nd Trom. *ff* *l.*

3rd Trom. *ff*

Euph. (Bar.) *ff*

Tuba *ff*

D.B. *ff*

Timp. *ff*

Glock. *ff* (Gliss.)

Vib. *ff*

Tom-Toms *ff*

Perc. 1 *ff* Cowbell

Perc. 2 *ff*

101 102 103 104 105

Picc.
Fl.
Ob.
1st Cl.
2nd Cl.
3rd Cl.
Bass Cl.
Bsn.
1st Alto Sax.
2nd Alto Sax.
Ten. Sax.
Bari. Sax.

1st Trpt.
2nd & 3rd Trpt.
Hn.
1st & 2nd Trom.
3rd Trom.
Euph. (Bar.)
Tuba
D.B.
Timp.
Glock.
Vib.
Tom-Toms
Perc. 1
Perc. 2

Picc.
Fl.
Ob.
1st Cl.
2nd Cl.
3rd Cl.
Bass Cl.
Bsn.
1st Alto Sax.
2nd Alto Sax.
Ten. Sax.
Bari. Sax.
1st Trpt.
2nd & 3rd Trpt.
Hn.
1st & 2nd Trom.
3rd Trom.
Euph. (Bar.)
Tuba
D.B.
Timp.
Glock.
Vib.
Tom-Toms
Perc. 1
Perc. 2

117

Picc. *f* *ff*

Fl. *f* *ff*

Ob. *f* *ff*

1st Cl. *f* *ff*

2nd Cl. *f* *ff*

3rd Cl. *f* *ff*

Bass Cl. *f* *ff*

Bsn. *f* *ff*

1st Alto Sax. *f* *ff*

2nd Alto Sax. *f* *ff*

Ten. Sax. *f* *ff*

Bari. Sax. *f* *ff*

117 *f* *ff*

1st Trpt. *f* *ff*

2nd & 3rd Trpt. *f* *ff*

Hn. *f* *ff*

1st & 2nd Trom. *f* *ff*

3rd Trom. *f* *ff*

Euph. (Bar.) *f* *ff*

Tuba *f* *ff*

D.B. *f* *ff*

Timp. *f* *ff*

Glock. *f* *ff*

Vib. *f* *ff*

Tom-Toms *f* *ff*

Perc. 1 *f* *ff*

Bass Drum

Perc. 2 *f* *ff*

117 *f* China Cymbal 118 119 120 121 *ff*

Picc. *cresc.* *fff*

Fl. *cresc.* *fff*

Ob. *cresc.* *fff*

1st Cl. *cresc.* *fff*

2nd Cl. *cresc.* *fff*

3rd Cl. *cresc.* *fff*

Bass Cl. *cresc.* *fff*

Bsn. *cresc.* *fff*

1st Alto Sax. *cresc.* *fff*

2nd Alto Sax. *cresc.* *fff*

Ten. Sax. *cresc.* *fff*

Bari. Sax. *cresc.* *fff*

1st Trpt. *cresc.* *fff*

2nd & 3rd Trpt. *cresc.* *fff*

Hn. *cresc.* *fff* (1st Hn.)

1st & 2nd Trom. *cresc.* *fff*

3rd Trom. *cresc.* *fff*

Euph. (Bar.) *cresc.* *fff*

Tuba *cresc.* *fff*

D.B. *cresc.* *fff*

Timp. *cresc.* *fff*

Glock. *cresc.* *fff*

Vib. *cresc.* *fff*

Tom-Toms *cresc.* *fff* *f*

Perc. 1 *cresc.* *fff*

Perc. 2 *cresc.* *fff*

126

rit.

Picc. Fl. Ob. 1st Cl. 2nd Cl. 3rd Cl. Bass Cl. Bsn. 1st Alto Sax. 2nd Alto Sax. Ten. Sax. Bari. Sax. 126 *f* *mf* *mp* *rit.* 1st Trpt. 2nd & 3rd Trpt. Hn. *f dim.* *f* *mf* *pp* (2nd Hn.) *mp* 1st & 2nd Trom. *f* *mf* *mp* 3rd Trom. Euph. (Bar.) *f* *mf* *mp* Tuba *f* *mf* *mp* D.B. *f* *mf* *mp* Timp. *f* *mf* *mp* Glock. Vib. Tom-Toms *mf* Perc. 1 Perc. 2 Triangle *mf*

126

127

128

129

130

131

132 Dance Feel (♩ = 132)

Picc.
Fl.
Ob.
1st Cl.
2nd Cl.
3rd Cl.
Bass Cl.
Bsn.
1st Alto Sax. *pp*
2nd Alto Sax.
Ten. Sax.
Bari. Sax.

132 Dance Feel (♩ = 132)

1st Trpt.
2nd & 3rd Trpt.
Hn.
1st & 2nd Trom.
3rd Trom.
Euph. (Bar.)
Tuba
D.B.
Timp. *D to G, F to C*
Glock.
Vib.
Tom-Toms *mf*
Perc. 1 *mf*
Perc. 2 *mf* Woodblock

132

133

134

135

136

137

Picc. -

Fl. -

Ob. -

1st Cl. -

2nd Cl. -

3rd Cl. -

Bass Cl. -

Bsn. -

1st Alto Sax. -

2nd Alto Sax. -

Ten. Sax. -

Bari. Sax. -

1st Trpt. -

2nd & 3rd Trpt. -

Hn. -

1st & 2nd Trom. -

3rd Trom. -

Euph. (Bar.) -

Tuba -

D.B. -

Timp. -

Glock. -

Vib. -

Tom-Toms -

Perc. 1 -

Perc. 2 -

f Pizz. style

f Pizz. style

f Pizz. style

f Pizz. style

f

f Pizz. style

f Pizz.

f

f

Sus. Cym.

Hi-Hat

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

This section contains the musical notation for the woodwind instruments from measure 143 to 146. The instruments listed are Piccolo, Flute, Oboe, 1st Clarinet, 2nd Clarinet, 3rd Clarinet, Bass Clarinet, Bassoon, 1st Alto Saxophone, 2nd Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The notation includes various rhythmic patterns, accidentals, and dynamic markings.

1st Trpt.

2nd & 3rd Trpt.

Hn.

1st & 2nd Trom.

3rd Trom.

Euph. (Bar.)

Tuba

D.B.

Timp.

Glock.

Vib.

Tom-Toms

Perc. 1

Perc. 2

This section contains the musical notation for the brass and percussion instruments from measure 143 to 146. The instruments listed are 1st Trumpet, 2nd & 3rd Trumpets, Horns, 1st & 2nd Trombones, 3rd Trombone, Euphonium (Baritone), Tuba, Double Bass, Timpani, Glockenspiel, Vibraphone, Tom-Toms, Percussion 1, and Percussion 2. The notation includes various rhythmic patterns, accidentals, and dynamic markings such as *mf* and *f*.

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd & 3rd Trpt.

Hn.

1st & 2nd Trom.

3rd Trom.

Euph. (Bar.)

Tuba

D.B.

Timp.

Glock.

Vib.

Tom-Toms

Perc. 1

Perc. 2

On rim

154

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

154

1st Trpt.

2nd & 3rd Trpt.

Hn.

1st & 2nd Trom.

3rd Trom.

Euph. (Bar.)

Tuba

D.B.

Timp.

Glock.

Vib.

Tom-Toms

Perc. 1

Perc. 2

On drum

Hi-Hat

153

154

155

156

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd & 3rd Trpt.

Hn.

1st & 2nd Trom.

3rd Trom.

Euph. (Bar.)

Tuba

D.B.

Timp.

Glock.

Vib.

Tom-Toms

Perc. 1

Perc. 2

Picc.
 Fl.
 Ob.
 1st Cl.
 2nd Cl.
 3rd Cl.
 Bass Cl.
 Bsn.
 1st Alto Sax.
 2nd Alto Sax.
 Ten. Sax.
 Bari. Sax.
 1st Trpt.
 2nd & 3rd Trpt.
 Hn.
 1st & 2nd Trom.
 3rd Trom.
 Euph. (Bar.)
 Tuba
 D.B.
 Timp.
 Glock.
 Vib.
 Tom-Toms
 Perc. 1
 Perc. 2

Musical score for a symphony orchestra, pages 162-165. The score includes parts for woodwinds, brass, and percussion. A large watermark "Not valid for performance." is overlaid diagonally across the page. The score shows various musical notations including notes, rests, and dynamic markings like "ffz" and "div.".

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd & 3rd Trpt.

Hn.

1st & 2nd Trom.

3rd Trom.

Euph. (Bar.)

Tuba

D.B.

Timp.

Glock.

Vib.

Tom-Toms

Perc. 1

Perc. 2

Pizz. style

Cym. w/ snare stick

Hi-Hat

170 A Bit Sultry (Same Tempo)

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st Alto Sax. *Solo*
mf

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

170 A Bit Sultry (Same Tempo)

1st Trpt.

2nd & 3rd Trpt.

Hn.

1st & 2nd Trom. *mp*

3rd Trom. *mp*

Euph. (Bar.) *mp*

Tuba *mp*
arco

D.B. *mp*

Timp. *mp*

Glock.

Vib. *f*
Red. * *Red.* * *Red.* * *Red.* *

Tom-Toms

Perc. 1

Perc. 2

178

molto rit.

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

178

molto rit.

1st Trpt.

2nd & 3rd Trpt.

Hn.

1st & 2nd Trom.

3rd Trom.

Euph. (Bar.)

Tuba

D.B.

Timp.

Glock.

Vib.

Tom-Toms

Perc. 1

Perc. 2

178 *pppp* *cresc.* 179 180 181 182 183 184 *mf* 185

186 With Abandon! (♩ = 148)

Picc. *ff*

Fl. *ff*

Ob. *ff*

1st Cl. *ff*

2nd Cl. *ff*

3rd Cl. *ff*

Bass Cl. *ff*

Bsn. *ff*

1st Alto Sax. *ff* *Tutti*

2nd Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

186 With Abandon! (♩ = 148)

1st Trpt. *ff*

2nd & 3rd Trpt. *ff*

Hn. *ff*

1st & 2nd Trom. *ff*

3rd Trom. *ff*

Euph. (Bar.) *ff*

Tuba *ff*

D.B. *ff*

Timp. *ff*

Glock. *ff*

Vib. *ff*

Tom-Toms *ff*

Perc. 1 *ff*

Perc. 2 *ff* Large Tam-Tam

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd & 3rd Trpt.

Hn.

1st & 2nd Trom.

3rd Trom.

Euph. (Bar.)

Tuba

D.B.

Timp.

Glock.

Vib.

Tom-Toms

Perc. 1

Perc. 2

Sus. Cym.

Hi-Hat

Tambourine

191 192 193 194 195

*Note to conductor: If desired, half the trumpet section may play mm. 158-164 again instead of this phrase. They should rejoin the printed page at m. 201.

Picc.
 Fl.
 Ob.
 1st Cl.
 2nd Cl.
 3rd Cl.
 Bass Cl.
 Bsn.
 1st Alto Sax.
 2nd Alto Sax.
 Ten. Sax.
 Bari. Sax.
 1st Trpt.
 2nd & 3rd Trpt.
 Hn.
 1st & 2nd Trom.
 3rd Trom.
 Euph. (Bar.)
 Tuba
 D.B.
 Timp.
 Glock.
 Vib.
 Tom-Toms
 Perc. 1
 Perc. 2

Musical score for a large orchestra, featuring staves for Piccolo, Flute, Oboe, Clarinets (1st, 2nd, 3rd, Bass), Bassoon, Saxophones (1st Alto, 2nd Alto, Tenor, Bari.), Trumpets (1st, 2nd & 3rd), Horns, Trombones (1st & 2nd, 3rd), Euphonium (Baritone), Tuba, Double Bass, Timpani, Glockenspiel, Vibraphone, Tom-Toms, Percussion 1, and Percussion 2. The score includes dynamic markings such as *fff* and *ff*.

201

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

201

1st Trpt.

2nd & 3rd Trpt.

Hn.

1st & 2nd Trom.

3rd Trom.

Euph. (Bar.)

Tuba

D.B.

Timp.

Glock.

Vib.

Tom-Toms

Perc. 1

Perc. 2

200

201

202

203

204

205

Picc. *ff*

Fl. *ff*

Ob. *ff*

1st Cl. *f* *cresc.*

2nd Cl. *f* *cresc.*

3rd Cl. *ff* *f cresc.*

Bass Cl. *mf* *cresc.*

Bsn. *ff* *mf* *cresc.*

1st Alto Sax. *ff* *mf* *cresc.*

2nd Alto Sax. *ff* *mf* *cresc.*

Ten. Sax. *ff* *mf* *cresc.*

Bari. Sax. *mf* *cresc.*

205 *mf*

1st Trpt. *div.* *f cresc.*

2nd & 3rd Trpt. *div.* *f cresc.*

Hn. *ff* *mf* *f* *cresc.*

1st & 2nd Trom. *mf* *cresc.*

3rd Trom. *mf* *cresc.*

Euph. (Bar.) *ff* *mf* *cresc.*

Tuba *mf* *cresc.*

D.B. *mf* *cresc.*

Timp. *mf* *cresc.*

Glock. *f* *cresc.*

Vib. *f* *cresc.*

Tom-Toms *mf* *cresc.*

Perc. 1 *mf* *cresc.*

Perc. 2 *f* *p* *f* *cresc.*

205

206

207

208

209

213

Picc. *f cresc.* *fff*

Fl. *f cresc.* *fff*

Ob. *f cresc.* *fff*

1st Cl. *Searing!* *fff*

2nd Cl. *Searing!* *fff*

3rd Cl. *Searing!* *fff*

Bass Cl. *fff*

Bsn. *fff*

1st Alto Sax. *fff*

2nd Alto Sax. *fff*

Ten. Sax. *fff*

Bari. Sax. *fff*

1st Trpt. *Searing!* *fff*

2nd & 3rd Trpt. *Searing!* *fff*

Hn. *fff* (2nd Hn.)

1st & 2nd Trom. *fff*

3rd Trom. *fff*

Euph. (Bar.) *fff*

Tuba *fff*

D.B. *fff*

Timp. *fff*

Glock. *fff*

Vib. *fff*

Tom-Toms *fff*

Perc. 1 *fff*

Perc. 2 *pp* *fff* *choke!*

210 211 212 213 214 215 216

- 40 -