

FULL CONDUCTOR SCORE

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BARNHOUSE CONCERT BAND SERIES

CAPTIVE

Matt Conaway



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CAPTIVE

Matt Conaway

Instrumentation

Full Conductor Score	1
Piccolo	1
1st Flute	5
2nd Flute	5
Oboe	2
1st B \flat Clarinet	3
2nd B \flat Clarinet	3
3rd B \flat Clarinet	3
B \flat Bass Clarinet	2
B \flat Contrabass Clarinet	1
Bassoon	2
1st E \flat Alto Saxophone	3
2nd E \flat Alto Saxophone	3
B \flat Tenor Saxophone	2
E \flat Baritone Saxophone	2
1st B \flat Trumpet	3
2nd B \flat Trumpet	3
3rd B \flat Trumpet	3
1st F Horn	2
2nd F Horn	2
1st Trombone	2
2nd Trombone	2
3rd Trombone	2
Euphonium (Baritone) B.C.	2
Euphonium (Baritone) T.C.	2
Tuba	4
Mallet Percussion: Chimes, Marimba, Bells	3
Timpani	1
Percussion 1: Bass Drum, Crash Cymbals, Suspended Cymbal, Piccolo Snare Drum	4
Percussion 2: Tam-Tam, Suspended Cymbal, Triangle	2
Percussion 3: Claves, Sleigh Bells, Suspended Cymbal, Wind Chimes	2
Percussion 4: Shaker, Triangle, 3 Tom-Toms, Hi-Hat, Metal Pipe (or Brake Drum)	2

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 multiple 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.

A word about this music

Captive was commissioned by the South Carolina Band Directors Association for the 2017 All-State Clinic Band.

This piece took longer to write than just about anything else I've done in my career. I've written lots of pieces for (and about) others, but this is the first time I have bared my own feelings and emotions in a composition. Thus, **Captive** has a completely different vibe than anything else. In a way, I hope you don't have a personal connection to this piece, because it means that you (or a loved one) suffer from similar issues.

This is the first original work I completed in the last full year, and I was starting to worry about ever being able to write again. The combination of burnout, personal stress, and many other elements I brought on myself resulted in a temporary disinterest in the things I used to enjoy. At least I told myself it would only be temporary.

But after a period of some months, I started to realize I wasn't feeling any better. I went weeks without sitting at my piano, and put off projects that have been on my writing "to-do" list because the thought of writing was literally nauseating and depressing.

My friends and family were always very uplifting and helpful, but this purgatory-esque feeling was almost unshakeable until I started to seek help. Depression is a powerful captor; it is unpredictable, it can annoyingly tease or it can eschew subtlety in embarrassing fashion. Even well into treatment for my relatively minor case, I still had great doubt about my abilities to do the creative work that brought me such pleasure. It took weeks to finally accept the commission opportunity that led to this work; until the day I started writing, I was convinced that it wasn't ever going to be completed.

As the journey of a thousand miles begins with a single step, so began this journey of a couple hundred measures with a single motif. Child-like in its insistence, the seven-note passage (first heard completely at m. 36) serves as that joy and drive I used to have in writing. Despite never being totally absent, it has been held captive by self-doubt, depression, stress, and all the other nuisances that impede happiness (all of which are represented by the melodic fragment first heard so sweetly in m. 13, and in increasing agitation throughout the piece).

Breakthroughs happen in depression treatment, but too often they quickly retreat to the familiar dark feelings. Sometimes, long periods of static thoughts (represented at m. 130) replaced any highs or lows in my mind, which was almost worse. In time, I learned how to initiate, savor and prolong those high points, so the depressed feelings were progressively rarer. Simply put, things get better.

I opted to end this composition with a snapshot on my current feelings; an expression of great joy and spirit, followed by a peaceful retreat into what are finally positive thoughts.

And I'll gratefully keep writing.

New Concert Band CD



WFR391

SUNSCAPES

The Washington Winds,
Edward S. Petersen – Conductor

CONTENTS: *Sunscapes* (Wilson), *The Ocean Of Fire* (Bell), *Lights Out March* (McCoy/arr. Glover), *A Tom Sawyer Portrait* (Jarvis), *Un Petit Café À Paris* (A Small Café In Paris) (Bell), *Poseidon: God Of The Seas* (J. McBride), *Canzoni D'Amore* (Songs Of Love) (arr. Longfield), *Invictus March* (King/arr. Glover), *Red River Station* (Bell), *Takeda Lullaby* (A Japanese Folk Song Setting For Wind Band) (arr. Yeo), *Hungarian Rondo* (von Weber/arr. Glover), *Honor Guard March* (C. T. Smith), *Humoresque* (Dvorak/arr. Glover), *Captive* (Conaway)

Conductor Score
012-4581-00

CAPTIVE

Matt Conaway
(ASCAP)

Apprehensively (♩ = 72)

5

Piccolo

1st Flute

2nd Flute

Oboe

1st B \flat Clarinet
Wispy; barely audible
trb
PPP

2nd B \flat Clarinet

3rd B \flat Clarinet

B \flat Bass Clarinet
Wispy; barely audible
trb
PPP

B \flat Contrabass Clarinet
Breathe as needed, re-enter gently
p

Bassoon

1st E \flat Alto Saxophone

2nd E \flat Alto Saxophone

B \flat Tenor Saxophone

E \flat Baritone Saxophone
Breathe as needed, re-enter gently
p

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

1st & 2nd F Horn

1st & 2nd Trombone
div.
p

3rd Trombone
p

Euphonium (Baritone)
p

Tuba
Stagger Breathe
p

Timpani
E \flat , G, C, E \flat
p *f*

Mallet Perc. (1 player)
Chimes, Marimba, Bells
mf

Percussion 1 (2 players)
Bass Drum, Cr. Cym.,
Sus. Cym. (shared with Perc. 2),
Piccolo Snare Drum
f

Percussion 2 (2 players)
Tam-Tam,
Sus. Cym. (shared with Perc. 1),
Triangle (shared with Perc. 4)
f

Percussion 3 (1 player)
Claves, Sleigh Bells,
Sus. Cym., Wind Chimes
p *f* *p*

Percussion 4 (1 player)
Shaker,
Triangle (shared with Perc. 3),
3 Tom-Toms, Closed Hi-Hat,
Metal Pipe (or Brake Drum)
p *f* *p*

1 2 3 4 5 6 7

Picc.

1st Fl. *Solo*
p *mf*

2nd Fl.

Ob.

1st Cl. *tr*

2nd Cl.

3rd Cl.

Bass Cl. *tr*

Cb. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

3rd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

3rd Trom.

Euph.

Tuba

Timp. *p* *f* C-B

Mlts.

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f* *p* *f* *p*

Perc. 4 *f* *p* *f* *p*

8 9 10 11 12 13 14 15

20 With Agitation (♩ = 168)

rit. a tempo molto rit.

Picc. *ff* 3

1st Fl. *Tutti ff* 3

2nd Fl. *ff* 3

Ob. *div. Bitingly ff* 3

1st Cl. *mf ff*

2nd Cl. *mf ff*

3rd Cl. *mf ff*

Bass Cl. *ff*

Cb. Cl. *ff*

Bsn. *ff Bitingly*

1st Alto Sax. *ff Bitingly*

2nd Alto Sax. *ff Bitingly*

Ten. Sax. *ff Bitingly*

Bari. Sax. *mp ff*

1st Trpt. *ff*

2nd Trpt. *ff*

3rd Trpt. *ff*

1st & 2nd Hn. *a2 mf ff*

1st & 2nd Trom. *mp ff*

3rd Trom. *mp ff*

Euph. *mp ff*

Tuba *mp ff*

Timp. *pp f p ff p*

Mlts. *ff*

Perc. 1 *ppp f p ff p*

Perc. 2 *ppp f ff*

Perc. 3

Perc. 4 *Triangle (noisily) ff*

Picc.

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Cb. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

3rd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

3rd Trom.

Euph.

Tuba

Timp.

Mlts.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Picc. -
 1st Fl. -
 2nd Fl. -
 Ob. -
 1st Cl. -
 2nd Cl. -
 3rd Cl. -
 Bass Cl. -
 Cb. Cl. -
 Bsn. -
 1st Alto Sax. -
 2nd Alto Sax. -
 Ten. Sax. -
 Bari. Sax. -
 1st Trpt. -
 2nd Trpt. -
 3rd Trpt. -
 1st & 2nd Hn. -
 1st & 2nd Trom. -
 3rd Trom. -
 Euph. -
 Tuba -
 Timp. -
 Mlts. -
 Perc. 1 -
 Perc. 2 -
 Perc. 3 -
 Perc. 4 -
 Tom-Toms (middle range, somewhat dampened)

Picc.

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Cb. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

3rd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

3rd Trom.

Euph.

Tuba

Timp.

Mlts.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

38 39 40 41 42 43

44

Picc. *ff*

1st Fl. *ff*

2nd Fl. *ff*

Ob. *ff*

1st Cl. *ff*

2nd Cl. *ff*

3rd Cl. *ff*

Bass Cl. *ff*

Cb. Cl. *ff*

Bsn. *ff*

1st Alto Sax. *ff*

2nd Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

44

1st Trpt. *ff*

2nd Trpt. *ff*

3rd Trpt. *ff*

1st & 2nd Hn. *ff*

1st & 2nd Trom. *ff*

3rd Trom. *ff*

Euph. *ff*

Tuba *ff*

Timp. *ff* B - C F4 - A3

Mlts. *ff* Chimes

Perc. 1 *ff* Strike cymbal hard with snare stick

Perc. 2 *ff* Tam-Tam

Perc. 3

Perc. 4 *ff*

44 45 46 47 48 49 50 51

Picc.
1st Fl.
2nd Fl.
Ob.
1st Cl.
2nd Cl.
3rd Cl.
Bass Cl.
Cb. Cl.
Bsn.
1st Alto Sax.
2nd Alto Sax.
Ten. Sax.
Bari. Sax.
1st Trpt.
2nd Trpt.
3rd Trpt.
1st & 2nd Hn.
1st & 2nd Trom.
3rd Trom.
Euph.
Tuba
Timp.
Mlts.
Perc. 1
Perc. 2
Perc. 3 (Sleigh Bells)
Perc. 4

52

mf *cresc.*

mp *cresc.*

mf *cresc.*

mp *cresc.*

mf *cresc.*

mp *cresc.*

mf *cresc.*

mp *cresc.*

mf *cresc.*

mp *cresc.*

mf *cresc.*

mp *cresc.*

mf *cresc.*

mp *cresc.*

mf *cresc.*

mp *cresc.*

mf *cresc.*

mp *cresc.*

mf *cresc.*

mp *cresc.*

mf *cresc.*

mp *cresc.*

mf *cresc.*

mp *cresc.*

mf *cresc.*

mp *cresc.*

mf *cresc.*

St. Mute

52

53 54 55 56 57 58 59

Picc.

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Cb. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

3rd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

3rd Trom.

Euph.

Tuba

Timp.

Mlts.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

60 61 62 63 64 65 66

Picc.

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Cb. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

3rd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

3rd Trom.

Euph.

Tuba

Timp.

Mlts.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Cymbal w/ snare stick (Choke immediately!)

sim.

Picc.

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Cb. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

3rd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

3rd Trom.

Euph.

Tuba

Timp.

Mlts.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Tam-Tam

Triangle

Closed Hi-Hat with Snare Sticks

Picc.

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Cb. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

3rd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

3rd Trom.

Euph.

Tuba

Timp.

Mlts.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

For reference only. Not valid for performance.

81 82 83 84 85 86 87

Picc.

1st Fl. *mp*

2nd Fl. *mp*

Ob. *a2* *mp*

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Cb. Cl. *mp*

Bsn. *mp*

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax. *mp*

92

1st Trpt.

2nd Trpt.

3rd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

3rd Trom.

Euph.

Tuba

Timp. C-B₃

Mlts.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Picc. *mf*

1st Fl. *f*

2nd Fl. *f*

Ob. *f*

1st Cl. *f* *mp*

2nd Cl. *f* *mp*

3rd Cl. *f* *mp*

Bass Cl. *f* *mp*

Cb. Cl. *mp*

Bsn. *f* *mp*

1st Alto Sax. *mp*

2nd Alto Sax. *mp*

Ten. Sax.

Bari. Sax. *f*

98

1st Trpt.

2nd Trpt.

3rd Trpt.

1st & 2nd Hn. *mp*

1st & 2nd Trom.

3rd Trom. *mp*

Euph. *mp*

Tuba *mp*

Timp.

Mlts.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Picc. *ff* 3 3 3 3 *cresc.* 3 3 3 3

1st Fl. *ff* 3 3 3 3 *cresc.* 3 3 3 3

2nd Fl. *ff* 3 3 3 3 *cresc.* 3 3 3 3

Ob. *ff* 3 3 3 3 *cresc.* 3 3 3 3

1st Cl. *ff* 3 3 3 3 *cresc.* 3 3 3 3

2nd Cl. *ff* 3 3 3 3 *cresc.* 3 3 3 3

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

Bass Cl. *ff* 3 3 3 3 *cresc.* 3 3 3 3

Cb. Cl. *ff* 3 3 3 3 *cresc.* 3 3 3 3

Bsn. *ff* 3 3 3 3 *cresc.* 3 3 3 3

1st Alto Sax. *ff* 3 3 3 3 *cresc.* 3 3 3 3

2nd Alto Sax. *ff* 3 3 3 3 *cresc.* 3 3 3 3

Ten. Sax. *ff* 3 3 3 3 *cresc.* 3 3 3 3

Bari. Sax. *ff* 3 3 3 3 *cresc.* 3 3 3 3

1st Trpt. *ff* 3 3 3 3 *cresc.* 3 3 3 3

2nd Trpt. *ff* 3 3 3 3 *cresc.* 3 3 3 3

3rd Trpt. *ff* 3 3 3 3 *cresc.* 3 3 3 3

1st & 2nd Hn. *ff* 3 3 3 3 *cresc.* 3 3 3 3

1st & 2nd Trom. *fff* 3 3 3 3 *ff* 3 3 3 3 *fff* 3 3 3 3 *ff* 3 3 3 3 *cresc.* 3 3 3 3

3rd Trom. *fff* 3 3 3 3 *ff* 3 3 3 3 *fff* 3 3 3 3 *ff* 3 3 3 3 *cresc.* 3 3 3 3

Euph. *fff* 3 3 3 3 *ff* 3 3 3 3 *fff* 3 3 3 3 *ff* 3 3 3 3 *cresc.* 3 3 3 3

Tuba *fff* 3 3 3 3 *ff* 3 3 3 3 *fff* 3 3 3 3 *ff* 3 3 3 3 *cresc.* 3 3 3 3

Timp. *fff* 3 3 3 3 *ff* 3 3 3 3 *fff* 3 3 3 3 *ff* 3 3 3 3 *cresc.* 3 3 3 3

Mlts. *fff* 3 3 3 3 *ff* 3 3 3 3 *fff* 3 3 3 3 *ff* 3 3 3 3 *cresc.* 3 3 3 3

Perc. 1 *fff* 3 3 3 3 *ff* 3 3 3 3 *fff* 3 3 3 3 *ff* 3 3 3 3 *cresc.* 3 3 3 3

Perc. 2 *fff* 3 3 3 3 *ff* 3 3 3 3 *fff* 3 3 3 3 *ff* 3 3 3 3 *cresc.* 3 3 3 3

Perc. 3 *fff* 3 3 3 3 *ff* 3 3 3 3 *fff* 3 3 3 3 *ff* 3 3 3 3 *cresc.* 3 3 3 3

Perc. 4 *fff* 3 3 3 3 *ff* 3 3 3 3 *fff* 3 3 3 3 *ff* 3 3 3 3 *cresc.* 3 3 3 3

114 *rit.* *molto rit.*

Picc.

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Cb. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

3rd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

3rd Trom.

Euph.

Tuba

Timp.

Mlts.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

ff *mp* *mp* *mp*

Open

a2

Tom-Toms

113 114 115 116 117 118

119 Cynically Triumphant (♩ = 72)

125

rit.

Picc. *ff*

1st Fl. *ff*

2nd Fl. *ff*

Ob. *ff* *div.*

1st Cl. *fff*

2nd Cl. *fff*

3rd Cl. *fff*

Bass Cl. *fff*

Cb. Cl. *fff*

Bsn. *fff*

1st Alto Sax. *fff*

2nd Alto Sax. *fff*

Ten. Sax. *fff*

Bari. Sax. *fff*

119 Cynically Triumphant (♩ = 72)

125

rit.

1st Trpt. *fff*

2nd Trpt. *fff*

3rd Trpt. *fff*

1st & 2nd Hn. *fff* *div.* *mf* *mp*

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

3rd Trom. *fff* *2nd Trom.*

Euph. *fff* *mf* *mp*

Tuba *fff* *mf* *mp*

Timp. *fff* (B - C) (F - G) *mp*

Mlts. *fff* Chimes *mf* Bells

Perc. 1 *fff*

Perc. 2 *fff*

Perc. 3 *fff* *mp* *fff* Wind Chimes *mf*

Perc. 4 *fff*

119 120 121 122 123 124 125 126 127 128 129

130 Hopelessly (♩ = 72) 132

Picc.

1st Fl. *mp*

2nd Fl. *mp*

Ob. *a2 mp*

1st Cl. *Solo mp*

2nd Cl. *p*

3rd Cl. *p*

Bass Cl. *p*

Cb. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

130 Hopelessly (♩ = 72) 132

1st Trpt.

2nd Trpt.

3rd Trpt.

1st & 2nd Hn.

1st & 2nd Trom. *Tutti (div.) mp*

3rd Trom. *mp*

Euph.

Tuba

Timp. *mp*

Mlts. *Bells mp*

Perc. 1 *mp*

Perc. 2

Perc. 3 *Sleigh Bells mp*

Perc. 4 *Middle Tom-Tom mp*

130 131 132 133 134 135 136 137 138 139

140

accel.

Picc.

1st Fl. *mf*

2nd Fl. *mf*

Ob. *mf*

1st Cl. *mp* *Tutti*

2nd Cl. *mp*

3rd Cl. *mp*

Bass Cl. *mp*

Cb. Cl. *mp*

Bsn. *mp*

1st Alto Sax. *mp*

2nd Alto Sax. *mp*

Ten. Sax.

Bari. Sax. *mp*

140

accel.

1st Trpt.

2nd Trpt.

3rd Trpt.

1st & 2nd Hn. *mp* *Tutti (a2)*

1st & 2nd Trom. *mp*

3rd Trom. *mp*

Euph. *mf* *mp*

Tuba *mp*

Timp.

Mlts.

Perc. 1

Perc. 2

Perc. 3 *Sus. Cym.*

Perc. 4 *p*

140

141

142

143

144

145

146

147

148 Dramatically (♩ = 88)

molto rit.

a tempo

Picc.

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Cb. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

148 Dramatically (♩ = 88)

molto rit.

a tempo

1st Trpt.

2nd Trpt.

3rd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

3rd Trom.

Euph.

Tuba

Timp.

Mlts.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

148

149

150

151

152

153

rit. Subdued ($\text{♩} = 60$) *molto rit.* **159** With Agitation ($\text{♩} = 168$)

Picc.

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Cb. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

rit. Subdued ($\text{♩} = 60$) *molto rit.* **159** With Agitation ($\text{♩} = 168$)

1st Trpt.

2nd Trpt.

3rd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

3rd Trom.

Euph.

Tuba

Timp.

Mlts.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

154 155 156 157 158 159 160 161 162

Picc. *f* *ff*

1st Fl. *f* *ff*

2nd Fl. *f* *ff*

Ob. *mf* *p subito* *ff*

1st Cl. *ff*

2nd Cl. *ff* *mp* *cresc.*

3rd Cl. *ffmp* *cresc.*

Bass Cl. *mp* *cresc.*

Cb. Cl. *p subito* *ff*

Bsn. *mp* *cresc.*

1st Alto Sax. *mf* *p subito* *ff*

2nd Alto Sax. *mf* *p subito* *ff*

Ten. Sax. *p subito* *ff* *mp* *cresc.*

Bari. Sax. *p subito* *ff* *mp* *cresc.*

1st Trpt. *p subito* *ff*

2nd Trpt. *p subito* *ff*

3rd Trpt. *p subito* *ff*

1st & 2nd Hn. *mf* *div.* *p subito* *ff*

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

3rd Trom. *p subito* *ff*

Euph. *p subito* *ffmp* *cresc.*

Tuba *p subito* *ff*

Timp. *fff* *mp* *cresc.*

Mlts. *fff* *mp* *cresc.*

Perc. 1 *p subito* *fff*

Perc. 2 *p* *ff*

Perc. 3 *p* *ff* *Sleigh Bells* *cresc.*

Perc. 4 *p* *ff*

Picc.

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Cb. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

3rd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

3rd Trom.

Euph.

Tuba

Timp.

Mlts.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Cymbal w/ snare stick (Choke Immediately)

sim.

rit.

molto rit.

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

rit.

molto rit.

1st Trpt.
2nd Trpt.
3rd Trpt.
1st & 2nd Hn.
1st & 2nd Trom.
3rd Trom.
Euph.
Tuba
Timp.
Mlts.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

Picc.

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Cb. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

3rd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

3rd Trom.

Euph.

Tuba

Timp.

Mlts.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Piccolo Snare Drum

This page of a musical score contains the following parts and staves:

- Picc.
- 1st Fl.
- 2nd Fl.
- Ob.
- 1st Cl.
- 2nd Cl.
- 3rd Cl.
- Bass Cl.
- Cb. Cl.
- Bsn.
- 1st Alto Sax.
- 2nd Alto Sax.
- Ten. Sax.
- Bari. Sax.
- 1st Trpt.
- 2nd Trpt.
- 3rd Trpt.
- 1st & 2nd Hn.
- 1st & 2nd Trom.
- 3rd Trom.
- Euph.
- Tuba
- Timp.
- Mlts.
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4

The score includes various musical notations such as triplets, slurs, and dynamic markings like *p* and *ff*. A large watermark reading "Not for reference only. Performance" is overlaid diagonally across the page.

207 With Quiet Confidence (♩ = 66)

molto rit.

Picc.

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Cb. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

207 With Quiet Confidence (♩ = 66)

molto rit.

1st Trpt.

2nd Trpt.

3rd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

3rd Trom.

Euph.

Tuba

Timp.

Mlts.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

204

205

206

207

208

209

210

rit. 218 Gently (♩ = 54) rit.

Picc.

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Cb. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

rit. 218 Gently (♩ = 54) rit.

1st Trpt.

2nd Trpt.

3rd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

3rd Trom.

Euph.

Tuba

Timp.

Mlts.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

211 212 213 214 215 216 217 218 219 220