

FULL CONDUCTOR SCORE

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FLEXIBLE ENSEMBLE SERIES

NOCTURNE
from "Incidental Suite"
for Flexible Ensemble

CLAUDE T. SMITH
ARRANGED BY
JOSEPH BENJAMIN EARP

CTS

CLAUDE T. SMITH
PUBLICATIONS, INC.

Distributed exclusively by C.L. Barnhouse Co.

NOCTURNE from "Incidental Suite"

for Flexible Ensemble

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ARRANGED BY

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Instrumentation

1 Conductor Score

Part 1

4 Flute
4 B \flat Clarinet, B \flat Trumpet
2 Oboe, Violin

Part 2

3 Flute
4 B \flat Clarinet, B \flat Trumpet
2 E \flat Alto Saxophone
2 Oboe, Violin

Part 3

3 B \flat Clarinet, B \flat Trumpet
2 E \flat Alto Saxophone
2 Horn in F
2 Violin
2 Viola

Part 4

2 Horn in F
4 Trombone/Cello, Euphonium/Bassoon
2 B \flat Tenor Saxophone, Euphonium TC

Part 5

2 Trombone/Cello, Euphonium/Bassoon, String Bass
2 Bass Clarinet, Euphonium TC
2 E \flat Baritone Saxophone
2 Tuba

Percussion

1 Percussion 1: Timpani
2 Percussion 2: Crash Cymbals, Bass Drum
1 Percussion 3: Suspended Cymbal

Program Notes

Nocturne from Incidental Suite is the second movement of this suite originally scored for concert band. This work highlights a beautiful melodic line filled with lush and occasionally dissonant harmonies. Claude T. Smith has written these melodic and harmonic lines keeping the performers and audience captivated throughout the duration of the work.

Special Notes About the Flexible Ensemble Series:

The Flexible Ensemble Series should be approached by considering the distribution of parts within your group to attain the best possible blend. You should also feel free to adjust dynamic levels at your discretion. Special consideration should be given to the number of performers to keep the ensemble balanced. Remember, the flexibility in scoring allows you to be creative to enhance the sound of your group.

In some arrangements you will be given the option of either woodwinds/strings or brass preferred depending on your instrumentation. Some arrangements will even have instrument specific suggestions for certain measures in specific parts. If a part has been written with multiple octaves, use your discretion as to which octave should be played to achieve optimal performance results.

Each of the arrangements in the Flexible Ensemble Series have been arranged to be playable with as few as five wind or string players plus percussion. Depending on the difficulty of the arrangement some parts may be scored for two players. Ultimately, the arrangements in this series have been created in a way that preserves the intent of the composer while maintaining the authenticity of the original composition. These arrangements provide ensembles with limited instrumentation access to literature that is traditionally scored for large ensembles.

About the Composer



Claude T. Smith was born in Monroe City, Missouri on March 14, 1932. He began his undergraduate degree at Central Methodist College in Fayette, Missouri, eventually enlisting in 1952 and serving in the 371st U.S. Army Band during the Korean War. After his service, he completed his Bachelor of Music Education degree at the University of Kansas in Lawrence.

Smith composed over 180 works for band, orchestra, choir, solos, small ensembles as well as three method books for band and orchestra. His compositions have been commissioned and performed by leading musical organizations throughout the world including the U.S. Air Force Band, the "President's Own" U.S. Marine Band, the U.S. Navy Band, and the U.S. Army Field Band. His solos were written for noted artists such as "Doc" Severinsen, Dale Underwood, Brian Bowman, Warren Covington, Gary Foster, Rich Matteson, and Steve Seward.

Smith was first published in 1964 with his work for band, *Emperata Overture*. This led to many other works being published by Jenson Publications, Inc. (now Hal Leonard) and Wingert-Jones Music, Inc. where he was also an educational consultant. His composition *Flight* was adopted in 1984 as the "Official March" of the National Air and Space Museum of the Smithsonian Institute. His orchestral works were written for many ensembles, including the Kansas City (MO) Youth Symphony, South Bend (IN) Youth Symphony, Springfield (MO) Symphony Orchestra, and the 1981 Missouri All-State String Orchestra.

Smith taught instrumental music in the public schools of Nebraska and Missouri. He also served as a member of the faculty of Southwest Missouri State University in Springfield where he taught composition and theory, and conducted the University Symphony Orchestra. Sacred music was also a deep passion of Smith as he directed church choirs for five years in Cozad (NE), 10 years in Chillicothe (MO), and 10 years in Kansas City (MO).

Smith was active as a clinician and guest conductor throughout the United States, Australia, Canada, and Europe. He received many awards for his contributions to music education and for his work in composition including numerous ASCAP Composers Award. Following his death, he was awarded the National Band Association Academy of Wind and Percussion Arts (AWAPA) Award (1987), honorary Doctorate of Humane Letters from Central Methodist College (1988), Missouri Bandmasters Association Hall of Fame (1988), Kappa Kappa Psi Distinguished Service to Music Medal (1988), Missouri Music Educators Association Hall of Fame (1992), and named School Director of the Year from the Christian Instrumental Directors Association (1994).

Smith was a member of the Music Educators National Conference (now NAfME), Missouri Bandmasters Association, National Band Association, American Bandmasters Association, and served as past president of the Missouri Music Educators Association.

Claude T. Smith passed away on December 13, 1987 in Kansas City, Missouri having completed a Christmas Concert at church. He was survived by his wife, Maureen Faye Smith and his daughter, Pam Smith Kelly. Maureen, Pam and her husband, Jim, founded Claude T. Smith Publications, Inc. in 1993, and C.L. Barnhouse Co. became the exclusive distributor for his instrumental works in 2016 with the mission of keeping the music of Claude T. Smith alive and in the hearts of musicians worldwide.

About the Arranger



Joseph Benjamin Earp is the Director of Instrumental Music at Pfeiffer University in Misenheimer, North Carolina. He received his undergraduate degree in Music Education from the University of North Carolina at Charlotte, Master of Music in Music Education from Anderson University (Anderson, South Carolina), and Doctor of Music Education degree from Liberty University (Lynchburg, Virginia).

His professional teaching career began in 2006 as Director of Bands at Seneca High School in South Carolina. After two years, he then taught at Robbinsville Middle and High Schools for a year before becoming the founding Director of Bands at Cox Mill High School in Concord, North Carolina. After eight years of numerous achievements at Cox Mill High School, he moved into his role at Limestone University (Gaffney, South Carolina) as Director of Athletic Bands, elevating many elements of Limestone's athletic band program.

In addition to teaching, Dr. Earp is an active published composer and clinician with his music being performed internationally. His major compositional accomplishments include being winner of the 2010 Claude T. Smith Composition Contest in Missouri, winner of the 2018 Thornton Community Band Composition Contest in Colorado, and multiple J.W. Pepper Editors' Choice awards. He currently resides in Concord, North Carolina with his wife Mary Beth and sons Jackson and Jasper.

More about Dr. Earp can be found at www.joemusic.com. Follow Dr. Earp on Twitter @earpcomposer. Find him on Instagram as earpcomposer.

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NOCTURNE

from "Incidental Suite"
for Flexible Ensemble

Claude T. Smith, ASCAP
arr. Joseph Benjamin Earp
(Part 1 - Flute Solo Preferred m. 4 - m. 12)

Andante

The score is divided into five systems, each with a rehearsal mark (1, 2, 3, 4, 5) on the left. System 1 includes Flute, Bb Clarinet, Bb Trumpet, Oboe, and Violin. System 2 includes Flute, Bb Clarinet, Bb Trumpet, E Alto Saxophone, Oboe, and Violin. System 3 includes Bb Clarinet, Bb Trumpet, E Alto Saxophone, Horn in F, Violin, and Viola. System 4 includes Horn in F, Trombone/Cello, Euphonium/Bassoon, Bb Tenor Saxophone, and Euphonium TC. System 5 includes Trombone/Cello, Euphonium/Bassoon, String Bass, Bass Clarinet, Euphonium TC, E Baritone Saxophone, and Tuba. Percussion parts (1-3) are shown at the bottom. Musical notation includes notes, rests, and dynamics such as *mf*, *mp*, and *p*. Rehearsal marks 1, 2, 3, 4, and 5 are placed at the beginning of their respective systems. A large watermark 'For reference only. Not valid for performance.' is overlaid diagonally across the score.

1 2 3 4 5

This page contains the musical score for measures 6, 7, 8, and 9. The score is organized into five systems, each with a system number on the left:

- System 1:** Fl. - Part 1, Cl. - Part 1 / Tpt. - Part 1, Ob. - Part 1 / Vln. - Part 1
- System 2:** Fl. - Part 2, Cl. - Part 2 / Tpt. - Part 2, A. Sax. - Part 2, Ob. - Part 2 / Vln. - Part 2
- System 3:** Cl. - Part 3 / Tpt. - Part 3, A. Sax. - Part 3, Hn. - Part 3, Vln. - Part 3, Vla. - Part 3
- System 4:** Hn. - Part 4, Tbn./Cel. - Part 4 / Euph./Bsn. - Part 4, T. Sx. - Part 4 / Euph. TC - Part 4
- System 5:** Tbn./Cel. - Part 5, Bar./Bsn. - Part 5 / S. Bass - Part 5, B. Cl. - Part 5 / Euph. TC - Part 5, B. Sx. - Part 5, Tuba - Part 5

Below the systems are three percussion parts:

- Perc. 1:** Timp.
- Perc. 2:** C. C., B. D.
- Perc. 3:** Sus. Cym.

At the bottom of the page, there are three small boxes containing the measure numbers: 6, 7, 8, and 9.

rit. 12 a tempo

1

Fl. - Part 1

Cl. - Part 1
Tpt. - Part 1

Ob. - Part 1
Vln. - Part 1

2

Fl. - Part 2

Cl. - Part 2
Tpt. - Part 2

A. Sax. - Part 2

Ob. - Part 2
Vln. - Part 2

3

(Part 3 - Woodwinds/Strings Preferred m. 12 - m. 31)

Cl. - Part 3
Tpt. - Part 3

A. Sax. - Part 3

Hn. - Part 3

Vln. - Part 3

Vla. - Part 3

4

(Part 4 - Woodwinds/Strings Preferred m. 12 - m. 31)

Hn. - Part 4

Tbn./Cel. - Part 4
Euph./Bsn. - Part 4

T. Sx. - Part 4
Euph. TC - Part 4

5

(Part 5 - Woodwinds/Strings Preferred m. 12 - m. 31)

Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5

B. Cl. - Part 5
Euph. TC - Part 5

B. Sx. - Part 5

Tuba - Part 5

Perc. 1
Timp.

Perc. 2
C. C.
B. D.

Perc. 3
Sus. Cym.

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

(Part 2 - Alto Sax Solo Preferred m. 15. - m. 31)

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Timp.

Perc. 2
C. C.
B. D.

Perc. 3
Sus. Cym.

(Part 1 - Flute Solo Preferred m. 22 - m. 31)

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Timp.

Perc. 2
C. C.
B. D.

Perc. 3
Sus. Cym.

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Timp.

Perc. 2
C. C.
B. D.

Perc. 3
Sus. Cym.

25 26 27 28 29

32 piu mosso

1 Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

2 Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

3 Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Via. - Part 3

4 Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

5 Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Timp.

Perc. 2
C. C.
B. D.

Perc. 3
Sus. Cym.

The musical score is arranged in five systems. System 1 includes Flute Part 1, Clarinet Part 1, Trumpet Part 1, Oboe Part 1, and Violin Part 1. System 2 includes Flute Part 2, Clarinet Part 2, Trumpet Part 2, Alto Saxophone Part 2, Oboe Part 2, and Violin Part 2. System 3 includes Clarinet Part 3, Trumpet Part 3, Alto Saxophone Part 3, Horn Part 3, Violin Part 3, and Viola Part 3. System 4 includes Horn Part 4, Trombone/Cello Part 4, Euphonium/Bassoon Part 4, Tenor Saxophone Part 4, and Euphonium/Tuba Part 4. System 5 includes Trombone/Cello Part 5, Baritone/Bassoon Part 5, Sub Bass Part 5, Bass Clarinet Part 5, Euphonium/Tuba Part 5, Bass Saxophone Part 5, and Tuba Part 5. Percussion parts are shown at the bottom. Dynamic markings include *mf* and *f*. A large watermark 'Not valid for performance' is overlaid diagonally across the score.

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Timp.

Perc. 2
C. C.
B. D.

Perc. 3
Sus. Cym.

35 36 37 38

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Timp.

Perc. 2
C. C.
B. D.

Perc. 3
Sus. Cym.

39 40 41 42 43

This page contains the musical score for measures 44 through 48. The score is organized into five systems, each containing multiple staves for different instruments. The instruments and their parts are as follows:

- System 1:** Fl. - Part 1, Cl. - Part 1, Tpt. - Part 1, Ob. - Part 1, Vln. - Part 1.
- System 2:** Fl. - Part 2, Cl. - Part 2, Tpt. - Part 2, A. Sax. - Part 2, Ob. - Part 2, Vln. - Part 2.
- System 3:** Cl. - Part 3, Tpt. - Part 3, A. Sax. - Part 3, Hn. - Part 3, Vln. - Part 3, Vla. - Part 3.
- System 4:** Hn. - Part 4, Tbn./Cel. - Part 4, Euph./Bsn. - Part 4, T. Sx. - Part 4, Euph. TC - Part 4.
- System 5:** Tbn./Cel. - Part 5, Bar./Bsn. - Part 5, S. Bass - Part 5, B. Cl. - Part 5, Euph. TC - Part 5, B. Sx. - Part 5, Tuba - Part 5.

Percussion parts are located at the bottom of the page:

- Perc. 1:** Timp.
- Perc. 2:** C. C., B. D.
- Perc. 3:** Sus. Cym.

Dynamic markings such as *f* (forte) and *mf* (mezzo-forte) are used throughout the score to indicate volume. A large watermark reading "Not valid for performance" is overlaid diagonally across the page.

50

1
Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

2
Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

3
Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

4
Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

5
Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5
Perc. 1
Timp.
Perc. 2
C. C.
B. D.
Perc. 3
Sus. Cym.

4 3 4 4 4 3 4 3 4 3

49 50 51 52 53

8^{va}

1
Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

2
Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

3
Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

4
Hn. - Part 4
Tbn./Cl. - Part 4
Euph./Bsn. - Part 4
T. Sax. - Part 4
Euph. TC - Part 4

5
Tbn./Cl. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sax. - Part 5
Tuba - Part 5
Perc. 1
Timp.
Perc. 2
C. C.
B. D.
Perc. 3
Sus. Cym.

54 55 56 57

For reference only Not valid for performance.

59 a tempo

(Part 1 - Woodwinds/Strings Preferred m. 58 beat 3 - m. 66 beat 2)

This page of a musical score contains measures 58 through 61. It features multiple staves for various instruments, including Flutes, Clarinets, Trumpets, Trombones, Saxophones, Horns, Violins, Violas, Tuba, and Percussion. The score includes dynamic markings such as *fp* (fortissimo piano) and *f* (forte), and articulation like accents and slurs. A large watermark reading "Not valid for performance" is oriented diagonally across the page. Measure numbers 58, 59, 60, and 61 are printed at the bottom of each respective measure.

(Part 1 - Flute Solo Preferred m. 66 beat 3 - m. 75)

1

Fl. - Part 1

Cl. - Part 1
Tpt. - Part 1

Ob. - Part 1
Vln. - Part 1

(Part 2 - Clarinet Solo Preferred m. 66 beat 3 - m. 75)

2

Fl. - Part 2

Cl. - Part 2
Tpt. - Part 2

A. Sax. - Part 2

Ob. - Part 2
Vln. - Part 2

3

Cl. - Part 3
Tpt. - Part 3

A. Sax. - Part 3

Hn. - Part 3

Vln. - Part 3

Vla. - Part 3

4

Hn. - Part 4

Tbn./Cel. - Part 4
Euph./Bsn. - Part 4

T. Sx. - Part 4
Euph. TC - Part 4

5

Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5

B. Cl. - Part 5
Euph. TC - Part 5

B. Sx. - Part 5

Tuba - Part 5

Perc. 1
Timp.

Perc. 2
C. C.
B. D.

Perc. 3
Sus. Cym.

rit. 76 *piu mosso*

The score is divided into five systems, each with a bracketed number on the left:

- System 1:** Fl. - Part 1, Cl. - Part 1 / Tpt. - Part 1, Ob. - Part 1 / Vln. - Part 1
- System 2:** Fl. - Part 2, Cl. - Part 2 / Tpt. - Part 2, A. Sax. - Part 2, Ob. - Part 2 / Vln. - Part 2
- System 3:** Cl. - Part 3 / Tpt. - Part 3, A. Sax. - Part 3, Hn. - Part 3, Vln. - Part 3, Vla. - Part 3
- System 4:** Hn. - Part 4, Tbn./Cel. - Part 4 / Euph./Bsn. - Part 4, T. Sx. - Part 4 / Euph. TC - Part 4
- System 5:** Tbn./Cel. - Part 5 / Bar./Bsn. - Part 5 / S. Bass - Part 5, B. Cl. - Part 5 / Euph. TC - Part 5, B. Sx. - Part 5, Tuba - Part 5

Percussion parts are listed at the bottom: Perc. 1 / Timp., Perc. 2 / C. C. / B. D., and Perc. 3 / Sus. Cym.

Measure 76 features a tempo change to *piu mosso* and a time signature change from 4/4 to 3/4. Large numbers '3' and '4' are placed vertically next to the time signature change. The dynamic marking *mf* is present in measures 76 and 77 for several parts.

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

Hn. - Part 4
Tbn./Cl. - Part 4
Euph./Bsn. - Part 4
T. Sax. - Part 4
Euph. TC - Part 4

Tbn./Cl. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sax. - Part 5
Tuba - Part 5

Perc. 1
Timp.

Perc. 2
C. C.
B. D.

Perc. 3
Sus. Cym.

78 79 80 81 82 83 84

1
Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

2
Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

3
Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

4
Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

5
Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Timp.

Perc. 2
C. C.
B. D.

Perc. 3
Sus. Cym.

85 86 87 88 89 90 91

94

1 Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

2 Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

3 Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

4 Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

5 Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Timp.

Perc. 2
C. C.
B. D.

Perc. 3
Sus. Cym.

mf, f, 3, 4, 3

This page contains musical staves for an orchestra, divided into five parts. Part 1 includes Flute (1-2), Clarinet (1-2), Oboe (1-2), and Violin (1-2). Part 2 includes Flute (2), Clarinet (2), Alto Saxophone (2), and Oboe (2). Part 3 includes Clarinet (3), Alto Saxophone (3), Horn (3), Violin (3), and Viola (3). Part 4 includes Horn (4), Trombone/Trumpet/Euphonium/Bassoon (4), Tenor Saxophone/Euphonium/Trombone (4), and Trombone/Trumpet/Baritone/Bassoon/Soprano Bass (5). Part 5 includes Bass Clarinet/Euphonium/Trombone (5), Bass Saxophone (5), Tuba (5), Percussion 1 (1-3), and Percussion 2 (3). The score features complex rhythmic patterns, including 3/4 and 4/4 time signatures, and dynamic markings such as *f* (forte), *ff* (fortissimo), *cresc.* (crescendo), and *Choke*. A large watermark "For reference only Not valid for performance." is overlaid diagonally across the page. At the bottom, three small boxes indicate page numbers: 98, 99, and 100.

(8^{va})

103 a tempo

1 Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

2 Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

3 Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

4 Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

5 Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Timp.

Perc. 2
C. C.
B. D.

Perc. 3
Sus. Cym.

fp *ff* *p* *ff* + C.C. *ff*

Choke

102 103 104 105 106

(Part 1 - Flute Solo Preferred beat three of m. 110 - m. 119)

1

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

2

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

(Part 3 - Brass Preferred m. 111 - m. 119)

3

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

(Part 4 - Brass Preferred m. 111 - m. 119)

4

Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

(Part 5 - Woodwinds/Strings Preferred m. 111 - m. 119)

5

Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

(Bass Cl. Lower Octave)

Perc. 1
Timp.

Perc. 2
C. C.
B. D.

Perc. 3
Sus. Cym.

This page contains the musical score for measures 112 through 115, organized into five systems. System 1 includes Flute (Part 1), Clarinet (Part 1), Trumpet (Part 1), Oboe (Part 1), and Violin (Part 1). System 2 includes Flute (Part 2), Clarinet (Part 2), Trumpet (Part 2), Alto Saxophone (Part 2), Oboe (Part 2), and Violin (Part 2). System 3 includes Clarinet (Part 3), Trumpet (Part 3), Alto Saxophone (Part 3), Horn (Part 3), Violin (Part 3), and Viola (Part 3). System 4 includes Horn (Part 4), Trombone/Cello (Part 4), Euphonium/Bassoon (Part 4), Tenor Saxophone (Part 4), and Euphonium/Tuba (Part 4). System 5 includes Trombone/Cello (Part 5), Baritone/Bassoon (Part 5), Soprano Bass (Part 5), Bass Clarinet (Part 5), Euphonium/Tuba (Part 5), Bass Saxophone (Part 5), and Tuba (Part 5). Below the systems are three percussion parts: Percussion 1 (Tympani), Percussion 2 (Cymbals, Snare Drum), and Percussion 3 (Suspended Cymbal). A large diagonal watermark reading 'Not valid for performance.' is overlaid across the score.

1

Fl. - Part 1

Cl. - Part 1
Tpt. - Part 1

Ob. - Part 1
Vln. - Part 1

rit.

2

Fl. - Part 2

Cl. - Part 2
Tpt. - Part 2

A. Sax. - Part 2

Ob. - Part 2
Vln. - Part 2

(Part 2 - Clarinet Solo Preferred m. 118 - m. 119)

p

3

Cl. - Part 3
Tpt. - Part 3

A. Sax. - Part 3

Hn. - Part 3

Vln. - Part 3

Vla. - Part 3

(Part 3 - Alto Sax Solo Preferred m. 117 beat 3 - m. 119) *p*

4

Hn. - Part 4

Tbn./Cel. - Part 4
Euph./Bsn. - Part 4

T. Sx. - Part 4
Euph. TC - Part 4

5

Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5

B. Cl. - Part 5
Euph. TC - Part 5

B. Sx. - Part 5

Tuba - Part 5

Perc. 1
Timp.

Perc. 2
C. C.
B. D.

Perc. 3
Sus. Cym.