

BRANDON JOHNSON

FIVE STOMP

WIND BAND & PERCUSSION

Sample Score
Not Purchased

BMJ MUSIC PUBLISHING

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Opus 13

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BRANDONTHECOMPOSER.COM



FIVE STOMP

Difficulty : Very Hard

Duration : ca. 5' 40"

1 - Full, Transposed Score

1 - Piccolo

8 - Flutes 1 & 2

2 - Oboe 1 & 2

4 - B♭ Clarinet 1

4 - B♭ Clarinet 2

4 - B♭ Clarinets 3 & 4

2 - B♭ Bass Clarinets

1 - Contrabass Clarinet

2 - Bassoons

2 - E♭ Alto Sax 1

3 - E♭ Alto Sax 2 & 3

2 - B♭ Tenor Sax

1 - E♭ Baritone Sax

3 - B♭ Trumpet 1

3 - B♭ Trumpet 2

3 - B♭ Trumpet 3 & 4

2 - E Horn 1 & 2

1 - F Horn 3 & 4

2 - Trombone 1

4 - Trombone 2 & 3

1 - Bass Trombone

2 - Euphonium T.C.

2 - Euphonium B.C.

4 - Tuba

1- String Bass

2 - Percussion 1 :

Triangle, Low Tom, 5

Timpani, Sus. Cym., Mark

Tree

2 - Percussion 2 : Xylo,

Glock, Brake Drum, Vibes,

Sus. Cym.

2 - Percussion 3 : Snare,

Hi-Hat, Splash Cym., Bole

Cym.

2 - Percussion 4 : Bongos,

Sus. Cym., Gong, China

Cym., Crash Cyms., Finger

Cym.

2 - Percussion 5 :

Mounted Drum Set Bass,

Concert Bass

PROGRAM NOTES

"Five Stomp" is originally the third movement of the orchestra piece I wrote entitled "Tinge". This version has many similarities as well as many differences. The introduction is new material that is also stated at the transition out of the B section as well as the outro. There are essentially two battling tonalities throughout : Bb minor (blues scale figures) and D major (major pentatonic figures).

There were three main, non wind band, musical influences I had while this piece was in conception : Led Zeppelin's Bron-Y-Aur Stomp, BADBADNOTGOOD's version of Putty Boy Strut, and Jacob Collier's music in general.

The inspiration from Bron-Y-Aur Stomp was the across the barline phrasing and manipulation of a basic 4/4 groove. Also, this song has bass drum quarter notes playing throughout at a medium tempo. Five Stomp's driving force, especially at the fast 210 tempo, is a similar driving bass drum. Putty Boy Strut is similar in that it uses the quarter note idea, but in the cross stick snare. This influence made its way into Five Stomp for a texture change after the B section. The tenor sax melody in Putty Boy Strut loosely inspired my rhythmic choices for Five Stomp's Bb minor melody. As far as Jacob Collier's music is concerned, I was fascinated by his influence of "Negative Harmony". Instead of thinking about keys that are polar opposites, I considered and used keys that were a chromatic mediant apart, hence Bb and D. For extra spice, I made Bb's quality minor/bluesy and D's quality major/pentatonic. Moreover, Five Stomp is not an example of the use of negative harmony, but is influenced by it.

As stated above, these dueling keys develop over time and can be thought of as a fight for dominance. This piece has no written key signature because I like to think of these harmonic and melodic gestures as sounds or soundscapes, something that I can move in and out of at will. Five Stomp takes your ear on a journey of highly contrasting colors along with ambitious percussion. The ending of this version takes a more heavy and satisfying approach compared to the original, as this is more of a stand alone piece. The last note will surely hit you right in the chest!

THEMATIC MATERIAL

The Bb minor/blues theme starts short at bar 8, and is developed until its fourth time, in the A section.

Flutes



mf

This theme comes to fruition at the shout section of bar 188; which is the first time the entire ensemble is playing while this theme is present. The contrasting, antagonizing, counter theme is that of the D major sound; it first presents itself in bits. The first is a piccolo figure into a single stab in the french horns at bar 12. These figures intrude at the tail end of the Bb phrases. Similar to the Bb theme, this one becomes longer, later. Below is the first complete thought of this theme :

Bb Clarinet 1



mf

After various stabs with the D sound, the theme is developed more with the piccolo and alto saxes. After that, more triplets are added to this theme and passed around the ensemble, yet constant in the euphonium.

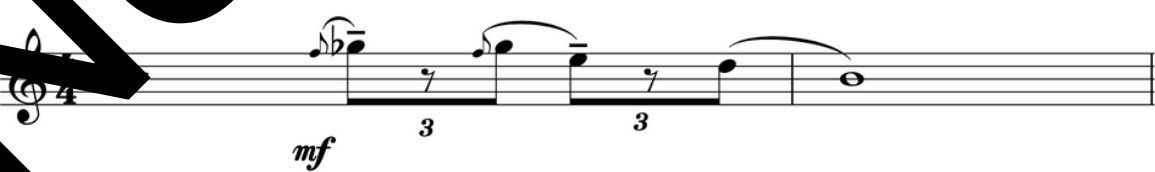
Euphonium



mf

The solos in the flute and clarinet starting at bar 74 function as transition material to smoothly get to the B section that is led by the trombone solo. The B section is further driven by the following figure that is in B minor pentatonic :

Cornet



mf

This figure gets transposed and harmonized frequently. The performers should be highly aware of some enharmonic naming, as some were used as a way to enhance readability. For example, the first bar above contains Gb's instead of F#'s.

PERFORMANCE NOTES 1

Due to to this piece's fast 210 tempo, making the tempo feel good and lock in will take several rehearsals. Playing the music slow at first will give the musicians many opportunities to hear how their part fits, especially in the A section. Playing this up to tempo with everybody jamming in the pocket will take poise, ease, and maturity.

Five Stomp's form can be considered a loose overture with transitions :

Intro - "Puzzling" - m. 1 - 2

A - "With Quick Finesse" - m. 3 - 71

Transition 1 - m. 72 - 82

B - "Brighter" & "Dramatic" - m. 83 - 129

Transition 2 - m. 130 - 132

A' - "Refreshing", "Crispy", & "Shout - Like" - m. 133 - 198

Outro - m. 199 - End

Intro - "Puzzling" - m. 1 - 2

This puzzling sound comes from the combined triangle roll and woodwind trill harmony. As a reminder, all trills in this piece will be the oscillation of the written note to the next half step up, if the written note is an accidental. If the written note is natural, the next note up will be a whole step. **NOTE : The exceptions are B and E trills. Both of these go up a half step : B to C and E to F (1st cl., flutes, oboe; written in pairs and score).**

A - "With Quick Finesse" - m. 3 - 71

The drum set bass drum holds this section together; It is imperative that the tempo does not waver. Thinking of this section as light and swift is important because any heaviness may cause tempo errors. Heaviness will work well for the transitions and outro. "Finesse" does not only apply to the performers but to the conductor as well. I suggest that you lightly gesture at the fast 210, rather than a 2 + 3 or 3 +2 grouping. This is to make sure there is more of a straight ahead feel. The 3/2 bar at 58 gives a breath and relief, similar to bar 111.

PERFORMANCE NOTES 2

The articulations throughout are straightforward but the tenutos are worth mentioning, especially in the french horns starting at bar 51. This french horn line is a walking alto line (reminiscent of a walking bass), so make sure that the tenutos are very smooth and consistent. Every 8th quarter note in this line is a rest and the resulting hemiola adds interest to the layers. The percussion from 48 - 57 should be incredibly light in approach, as there are intricate figures in the snare drum which are sometimes hockets with the xylo. The full ensemble build from 44 to 71 introduces triplet figures in the D soundscape. This melody gets passed around in the treble voices but the euphonium stays on it until the climax. Work slowly to balance this phrase. The clarinets come to mind here because as soon as they are done playing the counter melody, they have an isolated triplet figure at bar 67, not doubled by other instruments. Also, they don't drop down to mezzo forte because they immediately add to the sax and horn melody.

Transition 1 - m. 72 - 82

Take your time with the pacing of this transition; the piece needs sufficient breath out of the fast tempo. The intent of the flute and clarinet solos should be expressive so that they smoothly set up the trombone solo. The Em7/G chord at 77 should be a small flickering light to bring more life and depth to the clarinet solo. More instruments add in as the B minor sound is presented as 16th notes, this primes the ear for the next section's motifs.

B - "Brighter" & "Dramatic" - m. 83 - 129

It's very important to pay attention to tenuto marked notes that are followed by a rest. The first is the stopped horn/straight mute trumpet at bar 93 : make sure the & of 2 is full and not clipped. Moreover, the triplet figure that drives this section incorporates tenutos on every first triplet partial. The tendency will be to shorten the note, so the part works if it is round and not square. The "Dramatic" impact at 108 starts off with the same triplet figure but gets developed with soaring triplets and grace notes at 109.

PERFORMANCE NOTE 3

The phrase is stretched even more with the long 3/2 bar; the gliss. and grace notes should be a bit raunchy but not out of character. The trumpet texture drops out, just to come back stronger with its triplet figure at 113, not doubled by others. The notes build into 16ths and finally get released at 116. You hit two more accented chords to add to the drama, and the resolution is a huge D Maj. 7. The 7th chord swells under the second trombone solo now have altered orchestration and should be just as expressive as before.

Transition 2 - m. 130 - 132

This transition is similar to the intro with an added bar. This comes back at the outro and this material should be more intense each time it is played.

A' - "Refreshing", "Crispy", & "Shout - Like" m. 133 - 198

The duel of the tonalities becomes more apparent in this section as the tonality switches more often. The sub section at bar 160 is the D Major's first hurrah. The "Refreshing" is the 4/4 version of the D melody from the A section accompanied by full orchestration and cymbal flourishes. **As an option, you can conduct this section in half time starting at bar 160 (instead of waiting until 164).** The other tonality encroaches at 166 - 167 that sets up the "Crispy" section. From here to the end is the Bb tonality. The triangle's muffled notes and hi-hat should be the example of the crispness of this sub section. The slide along with the blues scale bass line adds to this sections coolness as it is inspired by Jazz band/combo music. The "Shout - Like" subsection is the full orchestrated Bb melody with brass punches and walking bass line. The percussion solo at bar 197 gives the section a chance to play out and lead the ensemble to the outro.

Outro - m. 199 - End

The outro starts with a big, heavy, and slow stomp in the concert bass drum and bass voices. This quickly brings back the intro material, adding more ornamentation. The percussion plays the 5/4 rhythm from the beginning of A', which goes across the barline, adding more tension. Lastly, the two bar build gets released by a huge Bb5.

THE PERCUSSION

The percussion parts are unique in that they are the driving force of many of this piece's sections but also take a back seat when texture changes are needed.

Perc. 5 - As a strong suggestion, the drum set bass drum should be mounted, straddling two chairs for more audible resonance. The drum should have a normal amount of muffling from the inside. Be cognizant of the instances when this part interacts with perc. 3 part, especially at the bar 188 shout section. This part can be handled by 1 or 2 players.

Perc. 4 - This is the largest percussion setup. It adds many metallic colors and it can be easy to overpower the ensemble with these instruments. The implement choices written are imperative (for all perc.), for example, the china needs soft sur mallets at bar 161 vs. sticks at the impact of bar 133. One particular part that will take some time to get comfortable and the effect cymbal hockets between perc. 3 and perc. 4 at bars 152 and 153. Communicating what the composite rhythm is between the two parts will help with awareness and independence. This part can be handled by 2 players.

spl. chokes

Perc. 3

mf

china chokes

Perc. 4

Perc. 3 - This part is essentially a half drum set (played standing). An early detail worth mentioning is the marcato on certain ride cymbals hits. These notes are to played with the shoulder of the stick, flat to the cymbal, approximately where the arrow is pointed below (Many jazz players use this technique). This part should be handled by 1 player.



Perc. 2 - This part has 3 mallet instruments (glock., xylo., vib.), a cymbal, and a brake brum. Some of the glock. and xylo. parts are close together, so they can play with the same implements (if you have only one player on this part). The Xylo. has a rhythmically exposed part starting at bar 48. This part is tricky because it has some hockets and some unisons with the perc. 3 cym. dome and snare rim part. If these two parts are a cohesive unit, it will be immensely easier for the entire ensemble to have a consistent pocket, especially as more instruments are layered in.

48 Xylo.

Perc. 2

50

49

51

spl. (dome)

Perc. 3

mp

pp

(rim)

PERC. CONTINUED

Full Vibraphone pedals will be indicated by slurs, tenutos will be half pedal, and staccatos are no pedal. Perc. 2 can be covered by 1 or 2 players

Perc. 1 - This part's Tom should be low and deep, preferably a 14" or 16". The Tom part is to add more depth and resonance to the stomp. The only time the Timpani part needs to come to the foreground is the solo at 116 - 117. It's important that this is played with very hard mallets. This solo is a great texture change to fill in the gap that the winds provide, giving the phrase a satisfying release. This part can be covered by 1 player but 2 would be acceptable.



- Brandon Johnson
April 13, 2022
San Diego, California



Transposed Score
Duration : ca. 5' 40"

Brandon Johnson (ASCAP)

Puzzling ♩ = 105

3 With Quick Finesse ♩ = 210

Piccolo

Flute 1 & 2

Oboe 1 & 2

Bassoon

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3 + 4

B♭ Bass Clarinet

B♭ Contrabass Clarinet

Alto Sax. 1

Alto Sax. 2 & 3

Tenor Saxophone

Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3 + 4

F Horn 1

F Horn 2 & 4

Trombone 1

Trombone 2 & 3

Bass Trombone

Euphonium

Tuba

String Bass

Percussion 1 - Triangle, 1 Low Tom, Timpani (initial tuning : E, B♭, C, D, A), Sus. Cym., Mark Tree

Percussion 2 - Sus. Cym., Xylo, Glock., Brake Drum, Vibraphone

Percussion 3 - 8" or 10" Splash Cym., Ride Cym., Snare, Hi-Hat

Percussion 4 - Gong, 10" or 12" China Cym., Bongos, Sus. Cym., Finger Cymbals, Crash Cyms.

Percussion 5 - Concert Bass, Mounted Drum Set Bass

Sample Purchased

7

8

9

10

11

12

13

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3 & 4

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2 & 3

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3 & 4

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1

Tbn. 2

Eup.

Tba.

Db.

Tri.

Xylo.

H.H.

Bongos

D.S.Bass

1sts only

mf

mp

p

mp

p

Horn cue

Horn cue

mp

mp

mp

mp

mp

mp

pp

mp

ride w/shoulder of stick

Bongos (w/hands)

p

mf

p

mf

14

15

16

17

18

19

3

Picc.

Fl.

mf

3

p

Ob.

mf

p

Bsn.

Cl. 1

mf

Cl. 2

Cl. 3 & 4

B. Cl.

mf

3

p

Cb. Cl.

A. Sax. 1

mf

A. Sax. 2 & 3

mf

Ten. Sax.

Bari. Sax.

Tpt. 1

2) straight mute

mf

Tpt. 2

straight mute

mf

Tpt. 3 & 4

Hn. 1 & 2

mf

Hn. 3 & 4

mf

Trbn. 1

Tbn. 2 & 3

B. Tbn.

Euph.

(az)

mf

Tba.

p

mf

Db.

p

Tom

p

Xylo.

Xylophone w/med. hards

mf

3

H.H.

mp

Bongos

p

D.S.Bass

mp

20 21 22 23 24 25

Picc. All

Fl. *mf*

Ob. *mf*

Bsn. *mp*

Cl. 1 *f* 3

Cl. 2

Cl. 3 & 4

B. Cl. *mp*

Cb. Cl. *mp*

A. Sax. 1

A. Sax. 2 & 3

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3 & 4

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1

Tbn. 2 & 3

B. Tbn. *mp*

Euph. *mp*

Tba. *mp*

Db.

Timpani

Timp. *mp* tom

Xyl.

H.H. loose Hi-Hat w/Snare (closed H.H.) (sn.)

Bongos

D.S.Bass

Not Sample Score

[illegible]

32 33 34 35 36 37

Picc. *p* *f* 3 3 *a2*

Fl. *f* 3 3 *a2*

Ob. *f* 3 3

Bsn.

Cl. 1 *f*

Cl. 2

Cl. 3 & 4

B. Cl.

Cb. Cl.

A. Sax. 1 *f*

A. Sax. 2 & 3 *f*

Ten. Sax. *mp* *f*

Bari. Sax. *f*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tpt. 3 & 4 *mf* *f*

Hn. 1 & 2 *f* *a2* *open*

Hn. 3 & 4 *open*

Tbn. 1 *f*

Tbn. 2 & 3 *f*

Jon.

Euph. *mp* *f*

Tba.

Db. *arco* *f*

Perc. *p* *mf* *timp.* *Brake Drum*

Br. Dr. *mf*

H.H. *splash chokes* *rim shots*

Bongos *f* *sus.* *p* *f* *(choke)*

D.S.Bass *p* *mf* *f*

38 40 41 42 43

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3 & 4

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2 & 3

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3 & 4

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Tom

Xylo.

H.H.

Bongos

D.S. Bass

cup mute in

cup mute

pizz.

tom

bong.(hands)

44 45 46 47 48

Picc. *f* 3

Fl. *f* *p* *f* *mf*

Ob. *f* *p* *f* *mf*

Bsn. *f* *p* *f* *p*

Cl. 1 *f* *p* *f* *p*

Cl. 2 *f* 3 3 *p*

Cl. 3 & 4 *f* 3 3 *p*

B. Cl. *f* *p* *f* *p*

Cb. Cl. *p* *f* *p*

A. Sax. 1 *f* 3 3 *p*

A. Sax. 2 & 3 *f* 3 3 *p*

Ten. Sax. *mp* *p* *f* *p*

Bari. Sax. *p* *f* *p*

Tpt. 1 3 3

Tpt. 2 3 3

Tpt. 3 & 4 3 3

Hn. 1 & 2 + 3 + +

Hn. 3 & 4 + 3 + +

Tbn. 1 *f* *mp* *f* *p*

Tbn. 2 & 3 *f* *mp* *f* *p*

B. Tbn. *f* *p* *f* *p*

Euph. *p* *f* *p*

Tba. *p* *f* *p*

Db. arco *p* *f* *p*

Tom *p* *mf*

Xylo. xylo. *f* 3 *mp* *f* *mf* *mf* *mp*

H.H. *p* stick on stick rim *mp* *pp*

Bongos 3 *mp* *pp*

D.S.Bass *mp* *mf*

cup mutes out

spl. (dome)

49 50 51 52 53 54

Picc. *mf* *a2*

Fl. *mf*

Ob. *mf*

Bsn. *mp* *mf*

Cl. 1 *mf*

Cl. 2 *mf* *a2*

Cl. 3 & 4 *mf*

B. Cl. *mp*

Cb. Cl. *mp*

A. Sax. 1

A. Sax. 2 & 3

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3 & 4

Hn. 1 & 2 *mf* open

Hn. 3 & 4 *mf* open

Th. 1

Th. 2 & 3

B. Th.

Euph.

Tba. *mp* *mf*

Db. *mp* *mf*

Tom

Xylo.

Snare (rim) *pp* gong *p*

Bongos *pp* *mp* *mp*

Con. Bass. *p* *mp* *p* *mp*

68 69 70 71 72 73

Picc. 3 3 3 *ff* 3 3

Fl. 3 3 3 *ff* 3 3

Ob. 3 3 3 *ff* 3

Bsn. *ff* 3

Cl. 1 3 3 3 3 *ff* 3 3

Cl. 2 3 3 3 3 *ff* 3 3

Cl. 3 & 4 3 3 3 3 *ff* 3 3

B. Cl. *ff*

Cb. Cl. *ff*

A. Sax. 1 *f* 3 3 3 3 *ff*

A. Sax. 2 & 3 *f* 3 3 3 3 *ff*

Ten. Sax. *mf* *ff*

Bari. Sax. *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 & 4 *ff*

Hn. 1 & 2 3 3 3 *ff*

Hn. 3 & 4 3 3 3 *ff*

Tbn. 1 *ff*

Tbn. 2 & 3 *ff*

B. Tbn. *ff*

Euph. 3 3 3 3 *ff*

Tba. *ff*

Db. *ff*

Timp. *ff* sus. timp. *mf* *p* *mf*

Sus. *f* rim shot *p* *ff*

Snare 3 3 3 *f* *p* *ff*

China concert bass w/hards *f* gong w/soft mall. *p* *mf*

Perc. *p* *f* *ff* *mf* *p* *mf*

Bass Trb. cue

harp on notes in (no stem)

74 75 76 77 78

Picc. -

Fl. Solo *p* *mf* flutter tongue *p* *mf* *pp* (B to C) normal *p* (B to C) *tr*

Ob. - *p* *tr*

Bsn. - *p* Solo *f* *mp* *f*

Cl. 1 -

Cl. 2 -

Cl. 3 & 4 -

B. Cl. -

Cb. Cl. -

A. Sax. 1 -

A. Sax. 2 & 3 -

Ten. Sax. -

Bari. Sax. -

Tpt. 1 - *mf* *p* harmon mute no stem.

Tpt. 2 - *p* *mp* harmon mute no stem

Tpt. 3 & 4 - *a2* *p* *mp* harmon mute no stem

Hn. 1 & 2 -

Hn. 3 & 4 -

Tbn. 1 -

Tbn. 2 & 3 -

B. Tbn. -

Euph. -

Tba. -

Db. -

Timp. *p* Vibraphone w/med. hards

Vib. *p* *mp* *mf* *mp* *p* *mf* ride dome

Snare - *mp*

Gong *p* l.v. l.v.

Con. Bass *p*

79 80 81 82

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3 & 4

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2 & 3

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3 & 4

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1

Tbn. 2 & 3

B. Tbn.

Euph.

Tba.

Db.

Mark Tree

Timp.

Vib.

Snare

Gong

Con. Bass

Not Sample Scored Purchased

musical notation including notes, rests, dynamics (p, mp, mf, f, n), articulation (smear, gliss., pizz.), and performance instructions (ride w/sus. mallets, a2 play).

Sample Score

89 90 91 normal 92 93 94 95 96 97

Picc. *mf* 3 *p*

Fl. *mf* 3 *p*

Ob. *mf* *p*

Bsn. *mf* *p*

Cl. 1

Cl. 2

Cl. 3 & 4

B. Cl. *mf* *p*

Cb. Cl.

A. Sax. 1 *mf* Horn 1 cue

A. Sax. 2 & 3 *mf* Horn 3 cue

Ten. Sax.

Bari. Sax.

Tpt. 1 straight mute 3 *mp* straight mute *mf* *p*

Tpt. 2 *mp* straight mute *p*

Tpt. 3 & 4 *p*

Hn. 1 & 2 *mf* *p*

Hn. 3 & 4 *mf* *p*

Tbn. 1 *mf* *p*

Tbn. 2 & 3 *mf* *p*

B. Tbn. *mf* *p*

Euph. *mf* *p*

Tba.

Db.

M. Tree (sus. hit) *mp*

Vib. vib. *mf*

Ride w/mallets *p* *mf* spl. w/mallets *mp*

F. Cym. *mp*

Con. Bass

98 99 100 101 102 103

Picc. *mf* 3 3 *f* 3 3

Fl. *mf* 3 3 *f* 3 3

Ob. *mf* 3 3 *p* *f* 3 3 3 3

Bsn. 3 3 *p* *mf* *p* *mf* 3 3

Cl. 1 *mf* 3 3 *p* *f* 3 3 3 3

Cl. 2 *mf* 3 3 *p* *f* 3 3 3 3

Cl. 3 & 4 *mf* 3 3 *p* *f* 3 3 3 3

B. Cl. *mf* 3 3 *p* *mf*

Cb. Cl. play 3 3 *p* *mf*

A. Sax. 1 play *mf* 3 3 *p*

A. Sax. 2 & 3 play *mf* 3 3 *p*

Ten. Sax. *mf* *p*

Bari. Sax. *mf* *p*

Tpt. 1 *mf* 3 3 *open* *mf* 3 3

Tpt. 2 *open* *mf* 3 3

Tpt. 3 & 4 *open* *mp* *open* *p* *mf* 3 3

Hn. 1 & 2 *open* *p* *mf* *p*

Hn. 3 & 4 *open* *p* *mf* *p*

Tbn. 1 *mf* *a2* *p*

Tbn. 2 & 3 *mf* *p*

B. Tbn. *mf* *p*

Euph. *mf* *p*

Tba. *mf* *p*

Db. *mf* *arco* *p*

M. Tree *pp*

Vib. 3 3 3 3

Ride

F. Cym. gong *mf* china w/sus mall. *mp*

Con. Bass *mf*

[illegible]

108 Dramatic

109 110 111 112

Picc. *f* *fp* *f*

Fl. *f* *fp* *f*

Ob. *f* *fp* *f*

Bsn. *f* *fp* *f*

Cl. 1 *f* *fp* *f*

Cl. 2 *f* *fp* *f*

Cl. 3 & 4 *f* *fp* *f*

B. Cl. *f* *fp* *f*

Cb. Cl. *f* *fp* *f*

A. Sax. 1 *f* *fp* *f*

A. Sax. 2 & 3 *f* *f*

Ten. Sax. *f* *f*

Bari. Sax. *f* *fp* *f*

Tpt. 1 *f* *fp* *f*

Tpt. 2 *f* *fp* *f*

Tpt. 3 & 4 *f* *fp* *f*

Hn. 1 & 2 *f* *fp* *f*

Hn. 3 & 4 *f* *fp* *f*

Bar. V. *f* *fp* *f*

Tbn. 1 & 3 *f* *fp* *f*

B. Tbn. *f* *fp* *f*

Euph. *f* *fp* *f*

Tba. *f* *fp* *f*

Db. *f* *fp* *f*

W/softs or med. softs

Timp. *f*

Sus. *mf*

Ride *f* *mf* (shoulder)

Gong *f* *mf*

Con. Bass *f*

113 114 115 116

Picc. *mp* *f* *fp* *f*

Fl. *mp* *f* *fp* *f*

Ob. *mp* *f* *fp* *f*

Bsn. *mp* *f* *fp* *f*

Cl. 1 *mp* *f* *fp* *f*

Cl. 2 *mp* *f* *fp* *f*

Cl. 3 & 4 *mp* *f* *fp* *f*

B. Cl. *mp* *f* *fp* *f*

Cb. Cl. *mp* *f* *fp* *f*

A. Sax. 1 *mp* *f* *fp* *f*

A. Sax. 2 & 3 *mp* *f* *fp* *f*

Ten. Sax. *mp* *f* *fp* *f*

Bari. Sax. *mp* *f* *fp* *f*

Tpt. 1 *mp* *f*

Tpt. 2 *mp* *f*

Tpt. 3 & 4 *mp* *f*

Hn. 1 & 2 *mp* *fp* *f*

Hn. 3 & 4 *mp* *fp* *f*

Dr. I *mp* *fp* *f*

Dr. II *mp* *fp* *f*

B. Dr. *mp* *fp* *f*

Euph. *mp* *fp* *f*

Tba. *mp* *fp* *f*

Db. *mp* *fp* *f*

Timp. *w/hard mallets*

Sus. *p* *mf (w/sus. mallets)* *ff*

Ride *p* *f* Crash Cyms.

Gong *f*

Con. Bass *w/hards*

22

117 118 119 120 121 122 123 124 125

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3 & 4

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2 & 3

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3 & 4

Hn. 1 & 2

Hn. 3 & 4

Trp. 1

Trp. 2

B. Trp.

Euph.

Tba.

Db.

Timp.

Sus.

Ride

Cr. Cyms.

Con. Bass

ff

f

mp

ff

stop sound

spl.

p

f

mp

ff

stop sound

ride w/sticks

mp

w/softs

mp

Solo

f

p

3

f

Sample Scored Not Purchased

This image shows a page from a musical score, likely for a symphony or concert band. The page is numbered 126 at the top left. The score is written for a large ensemble of instruments, including Piccolo, Flute, Oboe, Bassoon, Clarinets (1, 2, 3 & 4, B-flat, C-bass), Saxophones (Alto 1, Alto 2 & 3, Tenor, Baritone), Trumpets (1, 2, 3 & 4), Horns (1 & 2, 3 & 4), Trombones (1, 2 & 3, Bass), Euphonium, Tuba, Double Bass, and Percussion (Tympani, Suspended Cymbal, Ride, Crash Cymbals, Gong, Snare Drum, Bass Drum). The score includes musical notation, dynamics (e.g., *mf*, *p*, *f*, *ff*), and a large diagonal watermark reading "Sample Score".

132 134 135 136 137 138

Picc. *fp* *ff*

Fl. *fp* *ff* *a2* *mf*

Ob. *fp* *ff* *a2* *mf*

Bsn. *fp* *f* *mp*

Cl. 1 *fp* *ff*

Cl. 2 *fp* *ff*

Cl. 3 & 4 *fp* *ff*

B. Cl. *f* *mp*

Cb. Cl. *f* *mp*

A. Sax. 1 *fp* *ff*

A. Sax. 2 & 3 *fp* *ff*

Ten. Sax. *fp* *ff*

Bari. Sax. *fp* *ff*

Tpt. 1 *mp* *ff* *(div.)* *cup mute in 7ths* *mf* *(a2) cup mute*

Tpt. 2 *ff*

Tpt. 3 & 4 *ff*

Hn. 1 & 2 *ff*

Hn. 3 & 4 *ff*

Thn. 1 *gliss.* *ff*

Thn. 2 & 3 *gliss.* *ff*

B. T. *f* *mp*

Euph. *fp* *ff*

Tba. *fp* *f* *mp*

Db. *fp* *f* *pizz.* *mp*

Timp. *fp* *f* *Low Tom* *mp*

Sus. *p* *f* *snare cross-stick* *(w/h.h.)*

Snare *gong* *china w/sticks* *f* *mp*

Gong *f* *mf*

Con. Bass *fp* *f* *d.s. bass* *mp*

139 140 141 142 143

Picc. *f* *fp* *fp* *mf* *p*

Fl. *fp* *fp* *mf* *p*

Ob. *fp* *fp* *mf* *p*

Bsn. *fp* *fp* *mf* *p*

Cl. 1

Cl. 2

Cl. 3 & 4

B. Cl.

Cb. Cl. *fp* *fp* *mf* *p*

A. Sax. 1 *f* *fp* *mf*

A. Sax. 2 & 3 *fp* *fp* *mf*

Ten. Sax. *mf* *fp* *fp* *mf* *p*

Bari. Sax. *mf* *fp* *fp* *mf* *p*

Tpt. 1 cup mute out

Tpt. 2

Tpt. 3 & 4

Hn. 1 & 2 *fp* *fp* *mf* *p*

Hn. 3 & 4 *fp* *fp* *mf* *p*

Baritone

B. Tbn. *mf* *fp* *fp* *mf* *p*

Euph. *mf* *fp* *fp* *mf* *p*

Tba.

Db.

Tom

Sus. *p* *mf*

Snare *mf* *rim* *mf* *p*

Bongos *p* *mf* *p*

D.S. Bass *mf* *p*

144 145 146 147 149

Picc. *f* *p* *mf* *f* *a2*

Fl. *f* *p* *mf* *f* *a2*

Ob. *f* *p* *mf* *f* *a2*

Bsn. *f* *p* *mf* *f*

Cl. 1 *f* *p* *mf* *f*

Cl. 2 *mf* *p* *mf* *f*

Cl. 3 & 4 *mf* *p* *mf* *f*

B. Cl. *f* *p* *mf* *f*

Cb. Cl. *f* *p* *mf* *f*

A. Sax. 1 *f* *p* *mf* *f*

A. Sax. 2 & 3 *f* *p* *mf* *f* *both*

Ten. Sax. *f* *p* *mf* *f*

Bari. Sax. *f* *p* *mf* *f*

Tpt. 1 *p* *open* *mf*

Tpt. 2 *p* *mf*

Tpt. 3 & 4 *p* *mf*

Hn. 1 & 2 *f* *f*

Hn. 3 & 4 *f* *a2* *p* *mf* *f* *a2*

Tbn. 1 *mf* *p* *mf* *f* *a2*

Tbn. 2 & 3 *p* *mf* *f*

B. Tbn. *p* *mf* *f*

Euph. *f* *p* *mf* *p* *mf* *f* *a2*

Tba. *p* *mf* *f* *Bass Trb. cue*

Db. *(a2)* *p* *mf* *pizz.*

Tom *p* *f*

Sus. *f* *r.s. (ride)*

Snare *pp* *mf* *f* *mp*

Perc. 3 *p* *f* *china* *bong.* *mp*

D.S. Bass *p* *f* *mf*

150 151 152 153 154 155

Picc. *f* 3

Fl. *a2*

Ob.

Bsn. *f*

Cl. 1

Cl. 2

Cl. 3 & 4

B. Cl. *f*

Cb. Cl. *f*

A. Sax. 1

A. Sax. 2 & 3 *f* 3

Ten. Sax.

Bari. Sax.

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 & 4 *f*

Hn. 1 & 2 *f* 3

Hn. 3 & 4 *f*

Tbn. 1 *f*

Tbn. 2 & 3 *f*

B. Tbn. *f*

Euph. *play* 3

Tba. *f*

Db.

Tri. *mf* *f* *p* *mf*

Sus.

Snare *spl. chokes* *mf* *p* *mf*

Bongos *china chokes* *mf* *p* *mf* *bong.*

D.S. Bass *mf* *p* *mf*

[illegible]

[illegible]

168 169 171 172 173

Picc. *opt. 1sts only*

Fl. *f fp*

Ob. *mp*

Bsn. *f*

Cl. 1 *mp f fp f fp*

Cl. 2 *f*

Cl. 3 & 4 *f*

B. Cl. *f*

Cb. Cl. *f*

A. Sax. 1 *mp*

A. Sax. 2 & 3 *mp*

Ten. Sax. *mp*

Bari. Sax. *f*

Tpt. 1

Tpt. 2

Tpt. 3 & 4

Hn. 1 & 2 *mp*

Hn. 3 & 4 *mp*

Tbn. 1

Tbn. 2 & 3

B. Tbn. *mf*

Euph.

Tba. *mf*

Db. *tri.*

Tri. *mf*

Sus. *mf*

Snare *rim (h.h) mf*

Gong *fing. cyms.*

D.S. Bass *concert bass w/softs mp*

stick on stick

d.s. bass

174 175 176 177 178

Picc. *f* *mf* *p*

Fl. *f* *mf* *p*

Ob. *f* *mf* *p*

Bsn. *f* *mf* *p*

Cl. 1 *f* *mp* *mf* *p*

Cl. 2 *f* *mf* *p*

Cl. 3 & 4 *f* *mf* *p*

B. Cl. *f* *mf* *p*

Cb. Cl. *f* *mf* *p*

A. Sax. 1 *f* *mf* *p*

A. Sax. 2 & 3 *f* *mf* *p*

Ten. Sax. *f* *mf* *p*

Bari. Sax. *f* *mf* *p*

Tpt. 1 *f* *mf* *p*

Tpt. 2 *f* *mf* *p*

Tpt. 3 & 4 *f* *mf* *p*

Hn. 1 & 2 *f* *mf* *p*

Hn. 3 & 4 *f* *mf* *p*

Tbn. 1 *f* *mf* *p*

Tbn. 2 & 3 *f* *mf* *p*

B. Tbn. *f* *mf* *p*

Euph. *f* *mf* *p*

Tba. *f* *mf* *p*

Db. *f* *mf* *p*

Tri. *f* *mf* *p*

Vib. *f* *mf* *p*

Snare *f* *mf* *p*

F. Cyms. *f* *mf* *p*

D.S. Bass *f* *mf* *p*

Sample Score

179 180 181 182 183 184

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3 & 4

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2 & 3

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3 & 4

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1

Tbn. 2 & 3

Euph.

Tba.

Db.

Tri.

Vib.

Snare

F. Cyms.

D.S. Bass

mf

mp

p

(+ loose h.h.)

xylo. w/ hards

rim (drum) (h.h.)

p

mf

185 186 187 189 190 191

Picc. *mf* (all) *ff*

Fl. *mf* *ff*

Ob. *mp* *ff*

Bsn. *f*

Cl. 1 *mp* *ff*

Cl. 2 *mp* *ff*

Cl. 3 & 4 *mp* *ff*

B. Cl. *f*

Cb. Cl. *f*

A. Sax. 1 *mf* *ff*

A. Sax. 2 & 3 *mf* *ff*

Ten. Sax. *mf* *f*

Bari. Sax.

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 & 4 *f*

Hn. 1 & 2 *mf* *ff*

Hn. 3 & 4 *mf* *ff*

Tbn. 1 *mf* *gliss.* *f*

Tbn. 2 & 3 *mp* *mf* (both gliss.) *f*

E. Tbn. *f*

Euph. *f*

Tba. *f*

Db. *f* arco

Timp. *mp* *mf* *p* *f* *mf* *sus.*

Xyl. *mp* *f* loose h.h.

Snare *fp* *mf* *f* china l.v.

F. Cyms. *mf*

D.S. Bass *p* *f*

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3 & 4

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2 & 3

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3 & 4

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1

Tbn. 2 & 3

Con.

Euph.

Tba.

Db.

Sus.

Xyl.

Snare

China

D.S. Bass

Sample Score Not Purchased

opt. high G, 1 player

div.

(div.)

mf

ff

china chokes

f

p

f

p

f

(sus. choke)

timp. w/hards

5'39.4"

Sample Score
Not Purchased

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Not Purchased

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