

BRANDON JOHNSON

FIVE STOMP

WIND BAND & PERCUSSION

**Sample Score
Not Purchased**

BMJ MUSIC PUBLISHING

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FOR WIND BAND & PERCUSSION

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

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 - Horn 1 & 2

2 - F Horn 3 & 4

2 - Trombone 1

4 - Trombone 2 & 3

1 - Bass Trombone

1 - Euphonium I.C.

2 - Euphonium B.C.

4 - Tubas

1 - String Bass

2 - Percussion 1 :

Triangle, Low Tom, 5"

Timpani, Sus. Cym., Mark

Tree

2 - Percussion 2 : Xylo,

Glock, Brak, Drum, Vibes,

Sus. Cym.

2 - Percussion 3 : Snare

Drum, Hat, Splash Cym., Ride

Cym.

2 - Percussion 4 : Bongos,

Sus. Cym., Gong, China

Cym., Crash Cms., Finger

Cym.

2 - Percussion 5 :

Muffled 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 inspires 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 clashing 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 manipulate 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.



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:



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



The melos 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:



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 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 rill 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 parts 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 64 to 74 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 filtering light to bring more life and depth to the clarinet solo. More instruments added in as the B minor sound is presented as 16th notes, this primes the ear for the B section's motifs.

Part "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 as 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 last hurrah. The "Refreshing" is the 4/4 version of the D melody from the A section accompanied by full orchestration and cynical 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 160 - 167 that sets up the "Crispy" section. From here to the end is the Bb tonality. The triangle's muted notes and maracas should be the example of the crispness of this sub section. The horns along with the blues scale bass line adds to this sections coolness and is inspired by Jazz band/combo music. The "Shout - Like" sub section is the fully orchestrated Bb melody with brass punches and walking bass line. The percussion soli at bar 197 gives the section a chance to play out and lead the ensemble to the end.

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 sticks, mallets at bar 161 vs. sticks at the impact of bar 133. One particular part that will take some time to get comfortable is 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 1 or 2 players.



Perc. 3 - This part is essentially a half drum set (played standing). An early detail worth mentioning is the manner to do certain ride cymbal hits. These notes are to be 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 drum. Some of the glock. and vib. 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 sym. 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. 49 50 51

Perc. 2

spl. (dome) (rim)

Perc. 3

mp *pp*

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 15, 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

(E to F) f fp ff

B♭ Clarinet 1

f fp ff

B♭ Clarinet 2

a2 fp ff

B♭ Clarinet 3 + 4

f fp ff

B♭ Bass Clarinet

ff

B♭ Contrabass Clarinet

f fp

Alto Sax. 1

(a2) fp

Alto Sax. 2 & 3

f fp

Tenor Saxophone

f fp ff

Baritone Saxophone

f fp ff

B♭ Trumpet 1

f fall (div.) ff

B♭ Trumpet 2

ff

B♭ Trumpet 3 + 4

a2 ff

F Horn 1 & 2

a2 fp

Horn 3 & 4

f fp gliss.

Trombone 1

f gliss. ff

Trombone 2 & 3

f gliss. ff

Bass Trombone

f gliss. ff

Euphonium

f fp ff

Tuba

f fp ff pizz.

String Bass

f fp

Triangle f fp ff p

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

f fp f choke

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

p Splash choke w/stick f

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

Ride (spl.) (ride dome)

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

Gong Ch. choke w/stick pp

Concert Bass med. hard mf

Drum set Bass, dry w/hard mallets sim.

Percussion 5 - Concert Bass, Mounted Drum Set Bass

mf ff pp mp

Sample Score Not Purchased

This image shows a page from a musical score, specifically measures 14 through 19. The score is written for a large orchestra and percussion ensemble. The instruments listed on the left include 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, and D.S. Bass. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (mf, p, mp). There are also performance instructions like '(a2) straight mute' and 'Xylophone w/med. hards'. The page number '14' is visible in the top left corner.

20 21 22 23 24 25

Picc.

All

Fl.

mf

Ob.

mf

Bsn.

mp

Cl. 1

p

Cl. 2

f

Cl. 3 & 4

f

B. Cl.

mp

Cb. Cl.

mp

A. Sax. 1

mf

A. Sax. 2 & 3

mf

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

tom

mp

p

mf

Xyl.

loose Hi-Hat w/Snare

(closed H.H.)

(sn.)

Bongos

p

mf

D.S.Bass

mf

[illegible]

32 33 34 35 36 37

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

Fl. *f* 3 3 *a2*

Ob. *f* 3 3

Bsn. *f*

Cl. 1 *f*

Cl. 2

Cl. 3 & 4

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2 & 3

Ten. Sax. *mp* *f*

Bari. Sax. *f*

Tpt. 1 *mf*

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*

Euph. *f*

Tba. *mp* *f*

Db. arco *f*

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

Br. Dr. *mf*

H.H. splash chokes rim shots *f*

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

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

38 40 41 42 43

Picc. *mf* *p*

Fl. *f* *p*

Ob. *mf* *p*

Bsn. *p* *f*

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

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

Cl. 3 & 4 *mf* *p*

B. Cl. *f* *p*

Cb. Cl. *mp* *f*

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

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

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

Bari. Sax. *f*

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

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

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

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

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

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

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

B. Tbn. *mp* *f* *mp*

Euph. *p* *f*

Tba. *p* *f*

Db. *pizz.* *p* *f*

Tom *tom* *mp* *f*

Xylo. *p*

H.H. *mf* bong.(hands)

Bongos *mf* *p* *mf*

D.S.Bass *p* *f*

44 45 46 47 48

Picc. *f* 3

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

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

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

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

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

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

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

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

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

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

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

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

Tpt. 1 3 3 *f* *f* *f*

Tpt. 2 3 3 *f* *f* *f*

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

Hn. 1 & 2 + 3 + *f* *f* *f*

Hn. 3 & 4 + 3 + *f* *f* *f*

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

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

Tbn. 4 *f* *p* *f* *p*

Tba. *p* *f* *f* *p*

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

Tom *p* *glock.* *mf*

Xylo. xylo. *f* 3 *mp* *f* *mf* *mf* *mp* *spl.* (dome)

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

Bongos 3 *p* *mf* *pp*

D.S.Bass *mp* *mf*

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

Tbn. 1

Tbn. 2 & 3

B. Tbn.

Euph.

Tba. *mp* *mf*

Db. *mp* *mf*

Tom

Xylo.

Snare (rim)

Bongos *pp* *mp* *gong p*

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

55 56 57 58

Picc. *mp* *f*

Fl. *mp* *f*

Ob. *mp* *f*

Bsn. *mp* *f*

Cl. 1 *mp* *f*

Cl. 2 *mp* *f*

Cl. 3 & 4 *mp* *f*

B. Cl. *f*

Cb. Cl.

A. Sax. 1

A. Sax. 2 & 3

Ten. Sax.

Bari. Sax.

Tpt. 1 *mp* *f* cup mutes out

Tpt. 2 *mp* *f*

Tpt. 3 & 4 *mp* *f*

Hn. 1 & 2 *f*

Hn. 3 & 4 *fp* *f*

Tbn. 1 *open* *mfp*

Tbn. 2 *a2 open* *mfp*

B. Tbn. *open* *mfp*

Euph. *mfp*

Tba. *mfp*

Db. *f* *mfp* play

Tom *mfp*

Xylo. *f*

Snare *mp* *mf* (spl.) *p* cross stick

Gong *mf*

Con. Bass. *p* *mf* *p* d.s. bass

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 3 *ff*

Hn. 3 & 4 3 3 3 3 *ff*

Tbn. 1 *ff*

Tbn. 2 & 3 *ff*

Euph. 3 3 3 3 *ff*

Tba. *ff*

Db. *ff*

Timp. *ff* *mf* *p* *mf*

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

Snare *f* *p* *ff*

China *f* gong *p* *mf*

Perc. concert bass w/hards *f* *ff* *mf* *p* *mf*

Bass Trb. cue

arm mute (no stem)

w/soft mall.

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 - harmon mute no stem. *mf* *mp* *p*

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

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

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.

Con. Bass *p* l.v.

79 80 81 82

Picc. (tr) n

Fl. (tr) n

Ob. (tr) n

Bsn. n smear All

Cl. 1 > mp 3 f mp p f

Cl. 2 p mf p a2 mf p mf

Cl. 3 & 4 p mf p mf p f

B. Cl. p mf p

Cb. Cl. Bass Cl. cue p mf p

A. Sax. 1 p mf

A. Sax. 2 & 3 p mf

Ten. Sax. p mf

Bari. Sax. p mf

Tpt. 1 p mf

Tpt. 2 p mf

Tpt. 3 & 4 p mf

Hn. 1 & 2 p

Hn. 3 & 4

Tbn. 1 open mf p open mf

Tbn. 2 & 3 p open p gliss. gliss. mf

B. Tbn. p gliss. mf

Euph. p mf

Tba. a2 play mp pizz. mp

Db. mp

Mark Tree

Timp. mpp gliss

Vib. f p

Snare ride w/sus. mallets pp

Gong mp pp mp

Con. Bass mp

Sample Score

Not Purchased

harm. out, st. mutes in

Sch

mf strike low end

mf

mp

Finger Cyms.

w/stick

[illegible]

98 99 100 101 102 103

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

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

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 3 3

Tpt. 2 *mf* 3 3 3 3

Tpt. 3 & 4 *mf* 3 3 3 3

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

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

Bar. 1 *mf* *p*

Bar. 2 & 3 *mf* *p*

Euph. *mf* play *p*

Euph. *mf* *p*

Tba. *mf* *p*

Db. *mf* *p*

M. Tree *pp*

Vib. 3 3 3 3

Ride

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

Con. Bass *mf*

Sample Purchased

104

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.

M. Tree

Vib.

Ride

China

Con. Bass

105

106

107

p, *mf*, *f*, *pp*, *mp*, *w/sticks*, *w/med. hards*

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*

Cb. Cl. *f* *fp*

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

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

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

Tbn. 1 *f* *fp* *f*

Tbn. *f* *fp* *f*

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

Euph. *f* *fp* *f*

Tba. *f* *fp* *f*

Db. *f* *fp* *f*

Gliss.

a2

w/softs or med. softs

f *mf*

(shoulder)

f *mf*

f *mf*

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* *f*

Hn. 3 & 4 *mp* *f*

Tbn. 1 *mp* *f*

Tbn. *mp* *f*

B. Tbn. *mp* *f*

Euph. *mp* *f*

Tba. *mp* *f*

Db. *mp* *f*

Timp. *mp* *f* w/hard mallets

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

Ride *p* *f* Crash Cyms.

Gong *p* *f*

Con. Bass *mp* *f* w/hards

117 118 119 120 121 122 123 124 125

Picc. *fp* *ff*

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

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

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

Cl. 1 *fp* *ff*

Cl. 2 *fp* *ff*

Cl. 3 & 4 *fp* *ff*

B. Cl. *fp* *ff*

Cb. Cl. *fp* *ff*

A. Sax. 1 *fp* *ff* *p* *mf* *p*

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

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

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

Tpt. 1 *fp* *ff*

Tpt. 2 *fp* *ff*

Tpt. 3 & 4 *fp* *ff*

Hn. 1 & 2 *fp* *ff*

Hn. 3 & 4 *fp* *ff*

Tbn. 1 *fp* *ff* Solo *f* *p* *f*

Tbn. 2 & 3 *fp* *ff*

B. Tbn. *fp* *ff*

Euph. *fp* *ff*

Tba. *fp* *ff*

Db. *fp* *ff*

Timp. *fp* *ff*

Sus. *spl.* *p* *f* *mp* *ff* stop sound

Ride *mp* *ff* stop sound ride w/sticks *mp*

Cr. Cyms. *mp* *ff*

Con. Bass *ff* *f* *mp* *ff* stop sound w/softs *mp*

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The page is numbered 126 at the top left. The music is in 4/4 time, as indicated by the common time signature. The score features various musical notations, including notes, rests, dynamics (mf, p, ff, f), and articulations (trills, accents). A large, diagonal watermark reading "Sample Score" is overlaid across the page.

The instruments listed on the left side of the page are:

- 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.
- Timp.
- Sus.
- Ride
- Cr. Cyms.
- Con. Bass

The score includes various musical notations, including notes, rests, dynamics (mf, p, ff, f), and articulations (trills, accents). A large, diagonal watermark reading "Sample Score" is overlaid across the page.

Picc. 132 *fp* 6 *ff* 134 135 136 137 138

Fl. *fp* 6 *ff* *a2* *mf*

Ob. *fp* 6 *ff* *a2* *mf*

Bsn. *fp* *f* *mp*

Cl. 1 *fp* 6 *ff*

Cl. 2 *fp* 6 *ff*

Cl. 3 & 4 *fp* 6 *ff*

B. Cl. *f* *mp*

Cb. Cl. *f* *mp*

A. Sax. 1 *fp* 6 *ff*

A. Sax. 2 & 3 *fp* 6 *ff*

Ten. Sax. *fp* *ff*

Bari. Sax. *fp* *ff*

Tpt. 1 *mp* *ff* *mf*

Tpt. 2 *ff*

Tpt. 3 & 4 *ff*

Hn. 1 & 2 *ff*

Hn. 3 & 4 *ff*

Tbn. 1 *gliss.* *ff*

Tbn. 2 & 3 *gliss.* *ff*

B. Tbn. *f* *mp*

Euph. *fp*

Tba. *fp* *f* *mp*

Db. *fp* *f* *mp*

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

Sus. *p* *f* *mp*

Snare *f* *mp* (w/h.h.)

Gong *f* *mf*

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

(div.) *cup* *mute in* *sts* *(a2)* *te*

139 140 141 142 143

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

Fl. *fp* *fp* *p*

Ob. *fp* *fp* *p*

Bsn. *fp* *fp* *p*

Cl. 1

Cl. 2

Cl. 3 & 4

B. Cl.

Cb. Cl.

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

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

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

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

Tpt. 1 cup mute out

Tpt. 2

Tpt. 3 & 4

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

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

Tbn. 1

Tbn. 2

B. Tbn.

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

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

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

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

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

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

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

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

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

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

E. Tbn. *p* *mf* *f*

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

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

Db. *(a2)* *arco* *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. *f* 3

Bari. Sax.

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 & 4 *f*

Hn. 1 & 2 *f* 3

Hn. 3 & 4

Tbn. 1 *f*

Tbn. 2 & 3 *f*

B. Tbn. *f*

Euph. *f* 3

Tba. *f* play

Db.

Tri. *mf* *f* *p* *mf* *tr.* *timp.*

Sus. *spl. chokes*

Snare *mf* *p* *mf*

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

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

156

160

Refreshing

161

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.

Timp.

Sus.

Snare

China

D.S. Bass

157

158

159

160

161

p

mf

f

mp

w/sus. mall.

china w/mallets

p

arco

166 ♪ = 95

[illegible]

168 169 171 172 173

Picc. *opt. 1sts only*

Fl. *f fp*

Ob. *mp*

Bsn. *f* 3

Cl. 1 *mp f fp f fp*

Cl. 2 *f* 3

Cl. 3 & 4 3

B. Cl. *f* 3

Cb. Cl. *bass cl. cue f*

A. Sax. 1 *mp*

A. Sax. 2 & 3 *mp*

Ten. Sax. *mp*

Bari. Sax. *bass cl. cue f 3*

Tpt. 1

Tpt. 2

Tpt. 3 & 4

Hn. 1 & 2 *mp*

Hn. 3 & 4 *mp*

Bar. 1

Bar. 2 & 3

Tuba cue *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 d.s. bass 3*

stick on stick

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.

Sample Not Purchased

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. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 & 4 *f*

Hn. 1 & 2 *mf* *ff*

Hn. 3 & 4 *ff*

Tbn. 1 *gliss.* *mp* *gliss.* *mf* (both gliss.) *a2* *f*

Tbn. 2 & 3 *gliss.* *mp* *gliss.* *mf* *f*

Euph. *f*

Bar. *f*

Tba. *f*

Db. *f* arco

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

Xyl. *mp* *f* loose h.h. 3

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

Euph.

Baritone

Tba.

Db.

Sus.

Xyl.

Snare

China

D.S. Bass

Sample Scored

opt. high G, 1 player

div.

(div.)

timp. w/hards

f

ff

p

f

p

f

mf

(sus. choke)

5'39.4"

Sample Score
Not Purchased

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Sample Score
Not Purchased

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