

First Suite for Wind Band

Michael Mikulka

“First Suite for Wind Band” is a set of five short movements, inspired by Gunnar DeFrumerie’s “Pastoral Suite” for Flute, Harp, and Strings and by Igor Stravinsky’s Suites for Small Orchestra.

Similar to DeFrumerie’s suite (which the movement structure is loosely modeled after), much of this suite sounds deceptively simple upon first listen. However, ingrained in each movement are subtle complexities and a passionate intensity which gradually builds until it erupts in the climax of movement 4.

The first movement is a gentle pastoral prelude featuring a lyrical euphonium solo. There is peace and serenity, but also a feeling of barely-contained passion.

The second movement is a sinuous and shifty sarabande (with an eighth note removed). This is the most challenging movement, as it contains several tricky rhythmic elements. The grouping of the 5/8 measures is usually 2+3 when the first two eighth notes of the melody start on the downbeat (as in the first measure) and 3+2 when they are treated as a pickup (as in the pickup to letter G).

The third movement is a gavotte which should never feel at ease: it should always be angsty, restless, and on the edge of pushing forward in tempo. There should be very little feeling of resolution (even at the cadences) until the final few measures.

The fourth movement is where the sentiments which had been bubbling under the surface break free with a tense and mournful fughetta. The arrival point at letter R should be massive and almost startling; a “drop the bass” moment. On a practical note, the tenor saxophone can feel free to leave out the low Cs at the beginning and end if they prove to be problematic.

The fifth movement offers an exciting finale in which the surplus tension is released as an adrenaline rush. It is fiery, passionate, and aggressive.

Percussion Setup:

Timpani (32”/29”/26”/23” + changes)

Percussion 1: Crash Cymbals, Suspended Cymbal, Snare Drum,
Marimba (shared with Percussion 3)

Percussion 2: Bass Drum, Glockenspiel

Percussion 3: Marimba (shared with Percussion 1), Tambourine

Percussion 4: Vibraphone, Tam-tam

A

This page of a musical score, labeled 'A', contains the following instruments and parts:

- Picc.** (Piccolo)
- Fl. 1** (Flute 1)
- Fl. 2** (Flute 2)
- Ob. 1** (Oboe 1)
- Ob. 2** (Oboe 2)
- Bsn. 1** (Bassoon 1)
- Bsn. 2** (Bassoon 2)
- Cl. 1** (Clarinet 1)
- Cl. 2** (Clarinet 2)
- Cl. 3** (Clarinet 3)
- B. Cl.** (Bass Clarinet)
- A. Sax. 1** (Alto Saxophone 1)
- A. Sax. 2** (Alto Saxophone 2)
- T. Sax.** (Tenor Saxophone)
- B. Sax.** (Baritone Saxophone)
- Tpt. 1** (Trumpet 1)
- Tpt. 2** (Trumpet 2)
- Tpt. 3** (Trumpet 3)
- Hn. 1+2** (Horn 1 and 2)
- Hn. 3+4** (Horn 3 and 4)
- Tbn. 1** (Tuba 1)
- Tbn. 2** (Tuba 2)
- B. Tbn.** (Baritone Tuba)
- Euph.** (Euphonium)
- Tba.** (Trombone)
- Timp.** (Timpani)
- Perc. 1** (Percussion 1)
- Perc. 2** (Percussion 2)
- Mar.** (Maracas)
- Vib.** (Vibraphone)

The score includes various dynamic markings such as *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). It also features time signature changes from 3/4 to 4/4 and back to 3/4. Musical notations include triplets, slurs, and crescendo/decrescendo hairpins.

B

molto rit.

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Bsn. 1, Bsn. 2, Cl. 1, Cl. 2, Cl. 3, B. Cl., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1+2, Hn. 3+4, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tba., Timp., Perc. 1, Perc. 2, Mar., and Vib. The score is divided into measures 21 through 28. Measure numbers are placed in boxes at the bottom of the page. The key signature is B-flat major (two flats). The tempo marking is *molto rit.* (very slow). The score includes various dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), and *fp* (forzando). There are also markings for *p* (piano) and *mf* (mezzo-forte) in the percussion parts. The score features complex rhythmic patterns, including triplets and frequent changes in meter between 4/4 and 3/4. The woodwinds and strings play intricate melodic and harmonic lines, while the brass and percussion provide a powerful rhythmic foundation. The overall texture is dense and dramatic, characteristic of a late Romantic or early 20th-century symphony.

The score is divided into two main sections by a double bar line at the end of measure 30. The first section, from measure 29 to 30, is in 3/4 time. The second section, from measure 31 to 34, is in 4/4 time. The score includes parts for Piccolo, Flute 1 and 2 (with trills), Oboe 1 and 2, Bassoon 1 and 2, Clarinet 1, 2, and 3, Bass Clarinet, Alto Saxophone 1 and 2, Tenor Saxophone, Baritone Saxophone, Trumpet 1, 2, and 3, Horns 1+2 and 3+4, Trombone 1 and 2, Baritone Trombone, Euphonium, Tuba, Timpani, Percussion 1 and 2, Maracas, and Vibraphone. Dynamics include *p*, *pp*, and *ppp*. A 'To S.D.' marking is present above the Percussion 1 part in measure 32.

II. Sarabande

Shifty, sinuous

♩ = 100

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Mar.

Vib.

D

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Mar.

Vib.

E

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Clarinets 1, 2, and 3, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets 1, 2, and 3, Horns 1+2 and 3+4, Trombones 1, 2, and Bass Trombone, Euphonium, and Tuba. The percussion section includes Snare Drum, Bass Drum, and Glockenspiel. The string section includes Maracas and Vibraphone. The score features dynamic markings such as *mf*, *mp*, *f*, and *p*, along with accents and slurs. Large time signature changes are indicated by bold numbers: 5/8, 2/4, 3/4, and 5/8.

F

Picc. **5/8** **3/4** **5/8** *f*

Fl. 1 **5/8** **3/4** **5/8** *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Bsn. 1 *mp*

Bsn. 2 *mp*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl.

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mp*

B. Sax. *mp* **3/4** **5/8**

Tpt. 1 **5/8** **3/4** **5/8** *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1+2 *mf*

Hn. 3+4 *mf*

Tbn. 1 *mp*

Tbn. 2 *mp*

B. Tbn.

Euph. *mf*

Tba. *mp* **3/4** **5/8**

Timp. *p* *mp* **5/8** **3/4** **5/8**

S. D. *sub. pp* *mp*

Glock. *sub. p* *mp*

Mar. *sub. mp* *mf*

Vib. *p* *mp*

G

Musical score for a full orchestra, including woodwinds, brass, percussion, and strings. The score is divided into measures 67-73. Large numbers (5, 7, 3, 5, 4) are placed above the Piccolo and Trombone staves, and below the Trombone and Timpani staves, indicating specific measures or sections. The score includes parts for Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Bsn. 1, Bsn. 2, Cl. 1, Cl. 2, Cl. 3, B. Cl., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1+2, Hn. 3+4, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tba., Timp., S. D., B. D., Mar., and Vib. Dynamics include 'f' (forte).

H

Picc. **4/4** **5/8** **3/4** **5/8**

Fl. 1 **4/4** **5/8** **3/4** **5/8**

Fl. 2

Ob. 1

Ob. 2

Bsn. 1 *mf*

Bsn. 2 *mf*

Cl. 1 *Solo* *mf*

Cl. 2

Cl. 3

B. Cl. *mf*

A. Sax. 1 *Solo* *mf*

A. Sax. 2

T. Sax. *mf*

B. Sax. **4/4** **5/8** **3/4** **5/8**

Tpt. 1 *Solo* *mf*

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *Solo* *mf*

Tba. **4/4** **5/8** **3/4** **5/8**

Timp. **4/4** **5/8** **3/4** **5/8**

S. D. *p*

B. D. *f* Bass Drum *mf*

Mar.

Vib.

I

Picc. *ff*
 Fl. 1 *ff*
 Fl. 2 *ff*
 Ob. 1 *ff*
 Ob. 2 *ff*
 Bsn. 1 *ff*
 Bsn. 2 *ff*
 Cl. 1 *ff*
 Cl. 2 *ff*
 Cl. 3 *ff*
 B. Cl. *ff*
 A. Sax. 1 *ff*
 A. Sax. 2 *ff*
 T. Sax. *ff*
 B. Sax. *ff*
 Tpt. 1 *ff*
 Tpt. 2 *ff*
 Tpt. 3 *ff*
 Hn. 1+2 *ff*
 Hn. 3+4 *ff*
 Tbn. 1 *ff*
 Tbn. 2 *ff*
 B. Tbn. *ff*
 Euph. *ff*
 Tba. *ff*
 Timp. *f*
 S. D. *mf* *f*
 B. D. *f*
 Mar.
 Vib.

Restless, uncomfortable

III. Gavotte

♩ = 76

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Mar.

Vib.

mf

mp

26" -D_b

J

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Mar.

Vib.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Mar.

Vib.

mf

f

tr

(b)

L

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Tamb.

Vib.

p

mf

pp

M

Picc. *f* *ff* *f*
 Fl. 1 *f* *ff* *f*
 Fl. 2 *f* *ff*
 Ob. 1 *f* *ff* *f*
 Ob. 2 *f* *ff*
 Bsn. 1 *f* *ff*
 Bsn. 2 *f* *ff*
 Cl. 1 *f* *ff* *f*
 Cl. 2 *f* *ff*
 Cl. 3 *f* *ff*
 B. Cl. *f* *ff*
 A. Sax. 1 *mf* *f* *ff*
 A. Sax. 2 *mf* *f* *ff*
 T. Sax. *mf* *f* *ff*
 B. Sax. *mf* *f* *ff*
 Tpt. 1 *f* *ff*
 Tpt. 2 *f* *ff*
 Tpt. 3 *f* *ff*
 Hn. 1+2 *f* *ff*
 Hn. 3+4 *f* *ff*
 Tbn. 1 *f* *ff*
 Tbn. 2 *f* *ff*
 B. Tbn. *f* *ff*
 Euph. *f* *ff*
 Tba. *f* *ff*
 Timp. *f* *ff*
 S. D. *mf* *ff* to Marimba (shared w/ Perc. 3: play on their left side)
 B. D. *mf* *f*
 Tamb. *mp* *f*
 Vib.

N

Picc. *f*
 Fl. 1 *f*
 Fl. 2 *f*
 Ob. 1 *f*
 Ob. 2 *f*
 Bsn. 1 *f*
 Bsn. 2 *mp*
 Cl. 1 *f*
 Cl. 2 *f*
 Cl. 3 *f*
 B. Cl. *f*
 A. Sax. 1 *f*
 A. Sax. 2 *mf*
 T. Sax. *mf*
 B. Sax. *f*
 Tpt. 1 *mp*
 Tpt. 2 *mf*
 Tpt. 3 *mf*
 Hn. 1+2 *p*
 Hn. 3+4 *p*
 Tbn. 1 *p*
 Tbn. 2 *p*
 B. Tbn. *mp*
 Euph. *p*
 Tba. *mp*
 Timp.
 S. D.
 B. D.
 Tamb.
 Vib. *f* *mf*

133

134

135

136

137

138

139

140

O

Picc. *f*

Fl. 1 *sub. mp* *mf*

Fl. 2 *sub. mp* *mf*

Ob. 1 *f*

Ob. 2 *f*

Bsn. 1 *f* *sub. mp* *mf*

Bsn. 2 *f*

Cl. 1 *f* *sub. mp* *mf*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f*

B. Sax. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1+2 *f*

Hn. 3+4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

Timp. *pp* *mf* dampen immediately!

S. D. *p* Marimba to Crash Cym.

B. D. *f* to Glock. Glockenspiel *p*

Tamb. *f* *p* Marimba *p* (from Perc. 1) (Perc. 1 to Crash Cym.)

Vib. *p* To Tam-tam

141

142

143

144

145

146

147

148

149

IV. Fughetta

Tense, sustained, passionate

Felt as if in 1

♩ = 96

Picc. **3/4**

Fl. 1 **3/4**

Fl. 2

Ob. 1

Ob. 2

Bsn. 1 *insistent, driving* **mp**

Bsn. 2 *insistent, driving* **p**

Cl. 1 **mp**

Cl. 2 **mp**

Cl. 3 *insistent, driving* **mp**

B. Cl. *insistent, driving* **p**

A. Sax. 1

A. Sax. 2

T. Sax. *insistent, driving* **mp**

B. Sax. *insistent, driving* **p**

Tpt. 1 **3/4**

Tpt. 2

Tpt. 3

Hn. 1+2 **mp**

Hn. 3+4 *insistent, driving* **mp**

Tbn. 1 *insistent, driving* **p**

Tbn. 2 *insistent, driving* **p**

B. Tbn.

Euph. **mp**

Tba. **3/4**

Timp.

Cym.

Perc. 2

Mar.

T.-t.

P

Picc.

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2

Bsn. 1 *mf*

Bsn. 2 *mp*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mp*

A. Sax. 1 *mf*

A. Sax. 2

T. Sax. *mf*

B. Sax. *mp*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2 *mf*

Hn. 3+4 *mf*

Tbn. 1 *mp*

Tbn. 2 *mp*

B. Tbn.

Euph. *mf*

Tba.

Timp.

Cym.

Perc. 2

Mar.

T.-t.

Q

Picc. *f*
 Fl. 1 *f*
 Fl. 2 *f*
 Ob. 1 *f*
 Ob. 2 *f*
 Bsn. 1 *f*
 Bsn. 2 *mf*
 Cl. 1 *f*
 Cl. 2
 Cl. 3
 B. Cl. *mf*
 A. Sax. 1 *f*
 A. Sax. 2 *f*
 T. Sax. *f*
 B. Sax. *mf*
 Tpt. 1 *f*
 Tpt. 2 *f*
 Tpt. 3 *f*
 Hn. 1+2
 Hn. 3+4
 Tbn. 1 *mf*
 Tbn. 2 *mf*
 B. Tbn.
 Euph. *mf*
 Tba.
 Timp.
 Cym.
 Perc. 2
 Mar.
 T.-t. *pp* Tam-tam

170

171

172

173

174

175

176

177

R

Picc. *ff* *f*
 Fl. 1 *ff* *f*
 Fl. 2 *ff* *f*
 Ob. 1 *ff* *sim.* *f* *mf*
 Ob. 2 *ff* *f* *mf*
 Bsn. 1 *f* *sim.* *f* *mf*
 Bsn. 2 *ff* *sim.* *f* *mf*
 Cl. 1 *ff* *sim.* *f* *mf*
 Cl. 2 *ff* *sim.* *f* *mf*
 Cl. 3 *ff* *f* *mf*
 B. Cl. *ff* *sim.* *f* *mf*
 A. Sax. 1 *ff* *f* *mf*
 A. Sax. 2 *ff* *f* *mf*
 T. Sax. *ff* *sim.* *f* *mf*
 B. Sax. *f* *sim.* *f* *mf*
 Tpt. 1 *ff* *sim.* *f* *f*
 Tpt. 2 *ff* *sim.* *f* *f*
 Tpt. 3 *ff* *sim.* *f* *f*
 Hn. 1+2 *ff* *mf*
 Hn. 3+4 *ff* *mf* *mf*
 Tbn. 1 *f* *sim.* *f* *mf*
 Tbn. 2 *f* *sim.* *f* *mf*
 B. Tbn. *ff* *sim.* *f* *mf*
 Euph. *ff* *sim.* *f* *mf*
 Tba. *ff* *sim.* *f* *mf*
 Timp. *ff* *sim.* *ff* *mf*
 Cym. *ff* *f* *mf* *to susp. cym.*
 Perc. 2 *ff* *f* *f*
 Mar. *f* *sim.* *f* *mf* *to Vibraphone*
 T.-t. *ff* *ff* *f* *mf*

S

poco rit.

Picc. *mf* *p* 1 player
 Fl. 1 *mp* *p* 1 player
 Fl. 2 *mp* *p*
 Ob. 1 *mf* *mp* *mp*
 Ob. 2 *mp*
 Bsn. 1 *mp* *mp* *pp* 1 player
 Bsn. 2 *mp* (*mp*) *p* 1 player
 Cl. 1 *mp* *pp*
 Cl. 2 *mp*
 Cl. 3 *mp*
 B. Cl. *mp* (*mp*) *p*
 A. Sax. 1 *mp*
 A. Sax. 2
 T. Sax. *mp* *mp* *pp* 1 player
 B. Sax. *mp* (*mp*) *p*
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1+2 1 only *mf*
 Hn. 3+4 *mp*
 Tbn. 1 *mp* (*mp*) *p*
 Tbn. 2 *mp* (*mp*) *p*
 B. Tbn. *mp* (*mp*) *p* 1 player
 Euph. *mp* *mp* *pp*
 Tba. *mp* (*mp*) *p*
 Timp. *mp*
 Cym.
 Perc. 2 To Glock. *mp* Glockenspiel *pp*
 Mar. *mp*
 Vib. *mp* *p* Vibraphone

V. Finale

Driving, forceful

♩. = 116

Picc. **6/8** *mf*

Fl. 1 **8** *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Bsn. 1 *f*

Bsn. 2 *f*

Cl. 1

Cl. 2

Cl. 3

B. Cl. *f*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax.

B. Sax. **6/8** *f*

Tpt. 1 **8**

Tpt. 2

Tpt. 3

Hn. 1+2 *mf*

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. *f*

Tba. **6/8** *f*

Timp. **8**

Cym. Suspended Cymbal *p*

Glock. (Glockenspiel) *mf*

Mar.

Vib. *p*

T

Picc. *f*
 Fl. 1 *f*
 Fl. 2 *f*
 Ob. 1
 Ob. 2
 Bsn. 1 *mf*
 Bsn. 2 *mf*
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 A. Sax. 1 *f*
 A. Sax. 2 *f*
 T. Sax.
 B. Sax.
 Tpt. 1 *f*
 Tpt. 2 *f*
 Tpt. 3 *f*
 Hn. 1+2
 Hn. 3+4
 Tbn. 1 *mf*
 Tbn. 2 *mf*
 B. Tbn. *mf*
 Euph.
 Tba. *mf*
 Timp. *mf*
 Cym. *mf* *p*
 Glock.
 Mar.
 Vib.

U

V

Picc. *f*

Fl. 1 *f*

Fl. 2 *f* opt. *g^{no}*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Bsn. 1 *f*

Bsn. 2 *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Cl. 3 *mf* *f*

B. Cl.

A. Sax. 1 *mf* *f*

A. Sax. 2 *mf* *f*

T. Sax. *f* *mf*

B. Sax. *f* *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2 *f* *mf*

Hn. 3+4 *f* *mf*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Euph. *f* *mf*

Tba. *f* *mf*

Timp. *f* *f* *mf*

Cym. *mf*

Glock. *f*

Mar. *mf*

Vib. *mf* *mf*

W

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1 (w/ alto saxes)

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Cym.

Glock.

Mar.

Vib.

mf

f

230 231 232 233 234 235 236 237 238 239

X

Picc. *mf*
 Fl. 1 *mf*
 Fl. 2 *mf*
 Ob. 1 *mf*
 Ob. 2 *mf*
 Bsn. 1 *f*
 Bsn. 2 *f*
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl. *f*
 A. Sax. 1 *mf*
 A. Sax. 2 *mf*
 T. Sax. *mp*
 B. Sax. *f*
 Tpt. 1 *f* *mf*
 Tpt. 2
 Tpt. 3
 Hn. 1+2 *mp*
 Hn. 3+4 *mp*
 Tbn. 1 *mf*
 Tbn. 2
 B. Tbn.
 Euph. *f*
 Tba. *f*
 Timp. *mf*
 Cym. *p* Suspended Cymbal
 Glock. *mf*
 Mar.
 Vib.

Y

Picc. *f*
 Fl. 1 *f*
 Fl. 2 *f*
 Ob. 1 *f*
 Ob. 2 *f*
 Bsn. 1 *ff* *sim.* *f*
 Bsn. 2 *ff* *sim.* *f*
 Cl. 1 *f*
 Cl. 2 *f*
 Cl. 3 *f*
 B. Cl. *ff* *sim.* *f*
 A. Sax. 1 *ff*
 A. Sax. 2 *ff*
 T. Sax. *ff* *sim.* *f*
 B. Sax. *ff* *sim.* *f*
 Tpt. 1 *f* *sim.*
 Tpt. 2 *f* *sim.*
 Tpt. 3 *f* *sim.*
 Hn. 1+2 *ff*
 Hn. 3+4 *ff*
 Tbn. 1 *ff* *f* *sim.*
 Tbn. 2 *ff* *f* *sim.*
 B. Tbn. *ff* *f* *sim.*
 Euph. *ff* *f* *sim.*
 Tba. *ff* *f* *sim.*
 Timp. *fff* *f*
 Cym. *ff* *mp*
 Glock. *ff*
 Mar. *ff* *sim.* *f*
 Vib.

Z

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *ff* *ff*

Ob. 2 *ff* *ff*

Bsn. 1 *sim.* *ff* *sim.* *ff*

Bsn. 2 *sim.* *ff* *sim.* *ff*

Cl. 1 *ff* *ff*

Cl. 2 *ff* *ff*

Cl. 3 *ff* *ff*

B. Cl. *sim.* *f* *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff* *f* *ff*

B. Sax. *ff* *f* *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Hn. 1+2 *ff*

Hn. 3+4 *ff*

Tbn. 1 *ff* *f* *ff* *gliss.*

Tbn. 2 *ff* *f* *ff* *gliss.*

B. Tbn. *f* *sim.* *ff* *sim.* *ff* *gliss.*

Euph. *ff* *f* *ff*

Tba. *ff*

Timp. *dampen!!*

Cym. *f* *mf* *ff*

Glock. *f* *ff*

Mar. *sim.* *ff*

Vib. *f* *ff*

255 256 257 258 259 260 261 262 263 264 265 266