

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

First Suite for Wind Band

Lushly, warmly

I. Prelude

Michael Mikulka

♩ = 68

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

Bassoon 1

Bassoon 2

Clarinet in B \flat 1

Clarinet in B \flat 2

Clarinet in B \flat 3

Bass Clarinet

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

Trumpet 1

Trumpet 2

Trumpet 3

Horn in F 1 + 2

Horn in F 3 + 4

Trombone 1

Trombone 2

Bass Trombone

Euphonium

Tuba

Timpani

Percussion 1

Percussion 2

Marimba

Percussion 3

Percussion 4

Vibraphone pedal ad lib.

1

2

3

4

5

6

Picc. **3/4** **4/4** **3/4** **4/4** **3/4** **4/4** *mf*

Fl. 1 **3/4** **4/4** **3/4** **4/4** **3/4** **4/4** *mf* *a2*

Fl. 2 *mf* *a2*

Ob. 1 *mf*

Ob. 2 *mf*

Bsn. 1 *f*

Bsn. 2 *fp*

Cl. 1 *mp* *f* *a2*

Cl. 2 *mp* *f* *a2*

Cl. 3 *mp* *f* *a2*

B. Cl. *fp* *mf*

A. Sax. 1 *fp* *mf* *a2*

A. Sax. 2 *fp* *mf* *a2*

T. Sax. *fp*

B. Sax. *fp* *mf*

Tpt. 1 **3/4** **4/4** **3/4** **4/4** **3/4** **4/4** *fp* *mf*

Tpt. 2

Tpt. 3

Hn. 1+2 *f*

Hn. 3+4 *f*

Tbn. 1 *p* *fp*

Tbn. 2 *p* *fp*

B. Tbn. *p* *fp*

Euph. *a2* *fp*

Tba. **3/4** **4/4** **3/4** **4/4** **3/4** **4/4** *mf*

Timp. **3/4** **4/4** **3/4** **4/4** **3/4** **4/4** *mf*

Perc. 1 *p* *Suspended Cymbal (roll w/ mallets)*

Perc. 2 *mp* *Bass Drum*

Mar.

Vib.

A

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.

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. Large time signature changes are indicated by '4/4' and '3/4' in bold black font. Dynamic markings such as *mp*, *mf*, *f*, *ff*, and *fp* are placed throughout the score. Performance instructions include 'Solo' for the Euphonium and 'to Crash Cym.' and 'Crash Cymbals to Sus. Cymb.' for the Percussion. The overall tempo is marked as *molto rit.* at the top right.

3/4 **4/4**

3/4 **4/4**

3/4 **4/4**

29 30 31 32 33 34

To S. D.

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

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. (Snare Drum)
 Perc. 2 (Bass Drum)
 Mar.
 Vib.

Time signatures: 5/8, 2/4, 3/4, 5/8, 3/4, 5/8.
 Dynamics: *mf*, *mp*, *f*, *p*.
 Performance instructions: *mp*, *f*, *mf*, *p*, *to Glock.*

F

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.

Glock.

Mar.

Vib.

p

on rim

R

L

R

L

R

L

R

L

R

sub.

pp

Glockenspiel

sub.

p

mp

sub.

mp

mf

p

mp

5/8

3/4

5/8

5/8

3/4

5/8

60

61

62

63

64

65

66

G

Picc. **5** **7** **3** **5** **4**

Fl. 1 **8** **8** **4** **8** **4**

Fl. 2

Ob. 1

Ob. 2

Bsn. 1 *f*

Bsn. 2 *f*

Cl. 1

Cl. 2

Cl. 3

B. Cl. *f*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *f*

B. Sax. **5** **7** **3** **5** **4**

Tpt. 1 **8** **8** **4** **8** **4**

Tpt. 2

Tpt. 3

Hn. 1+2 *ff*

Hn. 3+4 *ff*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Euph. *ff*

Tba. **5** **7** **3** **5** **4**

Timp. **8** **8** **4** **8** **4**

S. D. *f*

B. D.

Mar. *f* To Tamb.

Vib. *f*

67 68 69 70 71 72 73

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. *mf*
 Tpt. 1 **4/4** Solo *mf* **5/8** **3/4** **5/8**
 Tpt. 2
 Tpt. 3
 Hn. 1+2
 Hn. 3+4
 Tbn. 1 *mf*
 Tbn. 2 *mf*
 B. Tbn. *mf*
 Euph. *mf* Solo
 Tba. **4/4** **5/8** **3/4** **5/8**
 Timp. **4/4** **5/8** **3/4** **5/8**
 S. D. *p*
 B. D. *p* 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

$\text{♩} = 76$

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

92 93 94 95 96 97 98 99 100

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.

mf

f

mp

mf

f

mp

mf

f

mp

mf

f

mp

mf

f

K

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.

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.

Musical score for woodwinds, brass, and percussion instruments. The score is divided into two systems. The first system 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 Bass Saxophone. The second system includes Trumpets 1, 2, and 3, Horns 1+2 and 3+4, Trombones 1 and 2, Baritone Trombone, Euphonium, Tuba, Timpani, Snare Drum, Bass Drum, Tambourine, and Vibraphone. The score features various dynamics such as *p*, *mf*, and *pp*, along with articulation marks like accents and slurs. The woodwinds and brass sections have active parts starting around measure 119, while the percussion section has a more rhythmic accompaniment.

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 *f*
 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*

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* dampen immediately! *mp*

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

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

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

Vib. *p* To Tam-tam

IV. Fughetta

Tense, sustained, passionate

Felt as if in 1

♩ = 96



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.

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* *f*
 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*
 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. *fff* *sim.* *fff* *mf*
 Cym. *ff* *f* *mf* *to susp. cym.*
 Perc. 2 *fff* *ff* *f*
 Mar. *f* *sim.* *f* *mf* *to Vibraphone*
 T.-t. *ff* *ff* *f* *mf*

S

poco rit.

Picc. *mf* 1 player
 Fl. 1 *mp* *p*
 Fl. 2 *mp* 1 player
 Ob. 1 *mf* *mp* *mp* *p*
 Ob. 2 *mp* *p*
 Bsn. 1 *mp* *mp* 1 player
 Bsn. 2 *mp* (*mp*) *p* *pp*
 Cl. 1 1 player
 Cl. 2 *mp* *pp*
 Cl. 3 *mp* *pp*
 B. Cl. *mp* (*mp*) *p*
 A. Sax. 1 *mp*
 A. Sax. 2 *pp*
 T. Sax. *mp* *mp* 1 player
 B. Sax. *mp* (*mp*) *p* *pp*
 Tpt. 1 *pp*
 Tpt. 2 *pp*
 Tpt. 3 *pp*
 Hn. 1+2 1 only *mf* *pp*
 Hn. 3+4 *mp* *pp*
 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* *pp*
 Timp. *mp* 32" - F
26" - C
 Cym. Glockenspiel
 Perc. 2 To Glock. *mp* *pp*
 Mar. *mp* Vibraphone
 Vib. *p*

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.

Cym. Suspended Cymbal *p*

Glock. (Glockenspiel) *mf*

Mar.

Vib.

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.

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. *f*

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*

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.

(w/ alto saxes)

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Cym.

Glock.

Mar.

Vib.

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.
 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* *f* *sim.*

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

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

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

A. Sax. 1 *ff*

A. Sax. 2 *ff*

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

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

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* *sim.*

Cym. *ff* *mp*

Glock. *ff*

Mar. *ff* *f* *sim.*

Vib.

Z

Picc. *f* *fff*

Fl. 1 *f* *fff*

Fl. 2 *f* *fff*

Ob. 1 *ff* *fff*

Ob. 2 *ff* *fff*

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

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

Cl. 1 *ff* *fff*

Cl. 2 *ff* *fff*

Cl. 3 *ff* *fff*

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