



SYMPHONIC BAND

Commissioned by the Republic of Korea Navy Symphonic Band,
Lieutenant Commander Joon Hyung Park,
Conductor, and Dedicated to Admiral Yi Sun Shin,
a naval hero whose life and poetry inspired this work

RISING DRAGONS

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

1	Conductor	1	1st Horn in F
1	C Piccolo	1	2nd Horn in F
3	1st C Flute	1	3rd Horn in F
3	2nd C Flute	1	4th Horn in F
1	1st Oboe	2	1st Trombone
1	2nd Oboe	2	2nd Trombone
2	Bassoon	2	3rd Trombone
3	1st B♭ Clarinet	2	Euphonium
3	2nd B♭ Clarinet	1	Baritone Treble Clef
3	3rd B♭ Clarinet	4	Tuba
2	B♭ Bass Clarinet	2	Keyboard (Piano, Synthesizer Harp Patch)
2	Optional E♭ Alto Clarinet/ E♭ Contrabass Clarinet	4	Mallet Percussion (Bells, Xylophone, Chimes, Buk or Taiko Drum)
2	1st E♭ Alto Saxophone	1	Timpani
2	2nd E♭ Alto Saxophone	5	Percussion I (Wind Chimes, Jings [Large Korean Gongs], Bass Drum, Snare Drum, Buk, Tambourine, Taiko or Optional Tom)
1	B♭ Tenor Saxophone	4	Percussion II (Suspended Cymbal, Crash Cymbals, Jings [Large Korean Gongs], Kkwaenggwari [Small Korean Gongs])
1	E♭ Baritone Saxophone		
3	1st B♭ Trumpet		
3	2nd B♭ Trumpet		
3	3rd B♭ Trumpet		

WORLD PARTS
Available for download from
www.alfred.com/worldparts

- 1st Horn in E♭
- 2nd Horn in E♭
- 3rd Horn in E♭
- 4th Horn in E♭
- 1st Trombone in B♭ Bass Clef
- 2nd Trombone in B♭ Bass Clef
- 3rd Trombone in B♭ Bass Clef
- 1st Trombone in B♭ Treble Clef
- 2nd Trombone in B♭ Treble Clef
- 3rd Trombone in B♭ Treble Clef
- Baritone in B♭ Bass Clef
- Tuba in E♭ Bass Clef
- Tuba in E♭ Treble Clef
- Tuba in B♭ Bass Clef
- Tuba in B♭ Treble Clef

PROGRAM NOTES

Throughout history, there have been many great military leaders honored for their service to their country. The historic Korean commander, Admiral Yi Sun Shin, of the late sixteenth century, holds an esteemed place in naval history that is recognized throughout the world. Admiral Ballard of the British Royal Navy compared him to Lord Nelson of England:

It is always difficult for Englishmen to admit that Nelson ever had an equal in his profession, but if any man is entitled to be so regarded, it should be this great naval commander of Asian race who never knew defeat and died in the presence of the enemy; of whose movements a track-chart might be compiled from the wrecks of hundreds of Japanese ships lying with their valiant crews at the bottom of the sea, off the coasts of the Korean peninsula... and it seems, in truth, no exaggeration to assert that from first to last he never made a mistake, for his work was so complete under each variety of circumstances as to defy criticism... His whole career might be summarized by saying that, although he had no lessons from past history to serve as a guide, he waged war on the sea as it should be waged if it is to produce definite results, and ended by making the supreme sacrifice of a defender of his country. (*The Influence of the Sea on the Political History of Japan*, pp. 66–67.)

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.



In addition to his leadership skills and strategic mastermind, Admiral Yi Sun Shin also designed and built the kobukson (turtle ship). These were the first ironclad warships that were duplicated throughout the world in multiple forms. Unfortunately, Admiral Yi Sun Shin never got to see the rewards of his heroic efforts and brilliant strategy. On November 19, 1598, Admiral Yi was shot during an intense final battle at sea. He commanded that a shield hide his body so his enemies could not see that he had fallen. To his oldest son, he whispered, "Do not weep, do not announce my death. Beat the drum, blow the trumpet, and wave the flag for advance. We are still fighting. Finish the enemy to the last one."

Commissioned by the Korean Navy Symphonic Band under the direction of Lt. Commander Joon Hyung Park, RISING DRAGONS pays tribute to the legacy of Yi Sun Shin and his impact on naval operations throughout the world. Beginning with a commanding fanfare, the authoritative statement gives way to the lone flute representing the solitude and reflection that any great leader must endure. The mechanized sounds of the turtle ships are brought to musical life through melody that rises and falls like the sea. The sea battle is depicted with opposing forces of percussion giving way to a final victorious fanfare. A line from a poem written by Yi Sun Shin inspires the title. He writes, "I call to the sea, and the dragons are moved."

NOTES TO THE CONDUCTOR

The opening fanfare statement should convey a sense power, yet control. Uniformity and clarity of articulation is crucial in the trumpet and trombone sections.

The flute solo, beginning in measure 27, in contrast, should be freely interpreted as if performed with a Korean taegum. A taegum is a bamboo flute that is used in traditional Korean court music as well as a folk instrumental improvisational form known as sanjo. Please note that the harp should "converse" with the flute, not accompany.

The return of the opening fanfare at measure 48 should once again convey a sense of power with emphasis given to the horn/saxophone lines. Please note that the tempo should be a bit faster in contrast to the initial statement.

The "building," beginning at measure 68, should be performed with a sense of strength and momentum. This foreshadowing of the battle later in the piece should convey a sense of power, yet with control in all sections.

The "Turtle Ship" (kobukson) was the inspiration for the statement beginning at measure 90. This section should be performed with a deliberate, mechanized approach. The melodic line should be animated with a dynamic contour that alludes to the rising and falling of the sea. The "violence" of the statement beginning at measure 160 should be achieved through the interacting accents in the percussion, as well as the interaction of the lines in the winds. Careful attention should be given to balance to ensure the musical integrity of this statement.

Staging of the percussion at measure 184 should be carefully considered. I would suggest placing the taikos and buks on opposite sides of the band for maximum effect. In addition, you may wish to consider assigning the multiple gongs to more than one player (should personnel and equipment permit) with opposing stage placement complementing the taiko/buk effect. The percussion statement at measure 220 should be carefully balanced and shaped. The crescendo poco a poco, during the repeat, should be exaggerated for musical effect and transition into the ensuing wind statement. Please note that taiko drums and buks are preferred for musical integrity. However, the use of various pitched toms will provide a suitable option depending upon your performance situation.

The victory fanfare at measure 225 can be freely interpreted in terms of tempo. Harmonic balance is crucial at this point. The "Presto," beginning at measure 251, is percussion-driven. Timing between the two "stages" of percussion is very important to the success of this final statement. As a rehearsal strategy at measure 256, you may wish to consider conducting the eighth note (*Istesso tempo*) in the early stages of your preparations for accuracy across the ensemble. Feel free to maximize the final crescendo in terms of shape and length to take the performance to an ultimate conclusion.

I hope that you, your band and audience enjoy RISING DRAGONS and find it to be a valued addition to your concert program. Best wishes for a wonderful performance!



CONDUCTOR

*Commissioned by the Republic of Korea Navy Symphonic Band, Lieutenant Commander Joon Hyung Park, Conductor,
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RISING DRAGONS

ROBERT W. SMITH (ASCAP)

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Conductor - 2

Picc.

Fls. 1 2

Obs. 1 2

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Keybd.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Conductor - 3

29

bend flat

tr.

Preview Use Requires Purchase Only

Picc.

Fls. 1
2

Obs. 1
2

Bsn.

Cl. 1
2

B. Cl.

Cb. Cl.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Euph.

Tuba

Keybd.

Mlt. Perc.

Timp.

Perc. I

Perc. II

24783S 28 29 30 31 32 33 34

37

Picc.

Fls. 1
2

Obs. 1
2

Bsn.

Cls. 1
2
3

B. Cl.

Cb. Cl.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Euph.

Tuba

Keybd.

Mlt. Perc.

Timp.

Perc. I

Perc. II

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Conductor - 8

Bsn. 6 *mp* 6 *f*

1 Cls. 6 *mp* 6 *f* stagger breathe
2
3

B. Cl. 6 *mp* 6 *f* stagger breathe

Cb. Cl. 6 *mp*

A. Saxes. 1 6 *a2* 6 *mp* 6 *f* 6 *a2* 6 *f*
2

T. Sax. 6 *mp* 6 *f*

Bar. Sax. 6 *mp* 6 *f*

48 Brilliant (faster) $\text{♩} = 88$

1 Tpts. 6 *mp* 6 *f*

2 6 *a2* 6 *mp* 6 *f*

3 6 *a2* 6 *mp* 6 *f*

1 Hns. 6 *a2* 6 *mp* 6 *f*

2 6 *a2* 6 *mp* 6 *f*

3 6 *mp* 6 *f*

4 6 *mp* 6 *f*

1 Tbns. 6 *mp* 6 *f*

2 6 *a2* 6 *mp* 6 *f*

3 6 *mp* 6 *f*

Euph. 6 *mp* 6 *f*

Tuba 6 *mp* 6 *f*

Keybd. Piano 6 *mp* 6 *f* 6 *dpv*

Picc.

Fls. 1
2

Obs. 1
2

Bsn.

Cls. 1
2

B. Cl.

Cb. Cl.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

Tpts. 1
2

Hns. 1
2

3
4

Tbps. 1
2

Euph.

Tuba

Keybd.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Conductor - 10

Review in progress

12

Picc. *ff* Solo *freely*

Fls. 1 *ff* *p* *very free yet aggressive* *f* *mf*

Obs. 1 *ff* *freely*

Bsn. *f* *ff* *freely*

Cls. 1 *ff* *freely*

Cl. 2 *ff* *freely*

B. Cl. *f* *ff* *freely*

Cb. Cl. *ff* *freely*

A. Saxes. 1 *ff* *freely*

T. Sax. *ff* *freely*

Bar. Sax. *ff* *freely*

Tpts. 1 *ff* *freely*

Hns. 2 *ff* *freely*

Hns. 3 *ff* *freely*

Hns. 4 *ff* *freely*

Tbns. 1 *ff* *freely*

Tbns. 2 *ff* *freely*

Euph. *ff* *freely*

Tuba *ff* *freely*

Keybd. *ff* *freely*

Mlt. Perc. *ff* *freely*

Tim. *ff* *freely*

Perc. I *ff* *ch* *ch* *ch* *freely* *scrape Jing (gong) w/Triangle beater*

Perc. II *ff* *freely*

12

Bsn. f ff freely

Cl. 1 ff freely

Cl. 2 ff freely

B. Cl. f ff freely

Cb. Cl. ff freely

A. Saxes. 1 ff freely

T. Sax. ff freely

Bar. Sax. ff freely

Tpts. ff freely

Hns. 1 ff freely

Hns. 2 ff freely

Hns. 3 ff freely

Hns. 4 ff freely

Tbns. ff freely

Euph. ff freely

Tuba ff freely

Keybd. ff freely

Conductor - 12

Conductor - 13

76 Intense

Picc. *ff*

Fls. 1, 2 *ff*

Obs. 1, 2 *ff*

Bsn. *ff*

Cl. 1, 2 *ff*

B. Cl. *ff*

Cb. Cl. *ff*

A. Saxes. 1, 2 *a2 ff*

T. Sax. *f*

Bar. Sax. *ff*

Tpts. *ff*

76 Intense

Hns. *f* *vicious!*

Tbns. *ff*

Euph. *ff*

Tuba *ff*

Keybd. *mf*

Mlt. Perc.

Timp. *ff*

Perc. I *ff mp*

Perc. II *ff mp*

Conductor - 14

L'istesso tempo

Picc.

Fls. 1 2

Obs. 1 2

Bsn.

Cl. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Keybd.

Mlt. Perc.

Timp.

Perc. I

Perc. II

L'istesso tempo

*Kkwaenggwari
(small Korean Gong)*

Conductor - 15

Picc.

Fls. 1 2

Obs. 1 2

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Keybd.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Conductor - 15

24783S

85

86

87

88

89

Slow and deliberate $\text{J}=68$

Conductor - 16

Musical score page 1 showing measures 90-96. The score includes parts for Picc., Fls. 1 & 2, Obs. 1 & 2, Bsn., Cls. 1 & 2, B. Cl., Cb. Cl., A. Saxes. 1 & 2, T. Sax., Bar. Sax., and Tpts. 1 & 2. The instrumentation consists primarily of woodwind and brass instruments. Dynamics include **ff** (fortissimo) and **mf** (mezzo-forte). Measure 90 starts with a dynamic **ff** for Picc., Fls., Obs., and Bsn. Measures 91-93 show sustained notes or chords. Measures 94-96 feature rhythmic patterns with **ff** dynamics.

Musical score page 2 showing measures 90-96. The score includes parts for Hns. 1 & 2, Tbsns. 1 & 2, Euph., Tuba, Keybd., Mlt. Perc., Timp., Perc. I, and Perc. II. The instrumentation shifts to brass and percussion. Dynamics include **ff**, **mf**, and **f**. Measures 90-93 show sustained notes or chords. Measures 94-96 feature rhythmic patterns with **ff** dynamics. Percussion parts include Tambourine and Jing.

98

Picc.

Fls. 1

Fls. 2

Obs. 1

Obs. 2

Bsn.

cls. 1

cls. 2

a2

mf animated

mf animated

B. Cl.

Cb. Cl.

A. Saxes. 1

A. Saxes. 2

T. Sax.

Bar. Sax.

98

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Hns. 3

Hns. 4

Tbns. 1

Tbns. 2

Euph.

Tuba

Keybd.

Mlt. Perc.

Timp.

Perc. I

Perc. II

mf

sim.

106

Picc.

Fls. 1
2

Obs. 1
2

Bsn.

Cl. 1
2

Cl. 3

B. Cl.

Cb. Cl.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

Tpts. 1
2

Hns. 1
2

Hns. 3
4

Tbns. 1
2

Euph.

Tuba

Keybd.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Xylophone

Conductor - 19

Picc.

Fls. 1 2

Obs. 1 2

Bsn.

1 Cls. 2 3

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Keybd.

Mlt. Perc.

Timp.

Perc. I

Perc. II

114 Double time $\text{J}=136$

Picc.

Fls. 1 2

Obs. 1 2

Bsn.

f

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

114 Double time $\text{J}=136$

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

f

Keybd.

Mlt. Perc.

Timp.

Perc. I

Buk (continue multiple Gong timbres)

Jing

(continue multiple Gong timbres)

Susp. Cym.

Conductor - 21

Purchase requires legal review

Review requests require purchase

Conductor - 22

Slow and deliberate $\delta = 68$

Conductor - 23

Picc.

Fls. 1 2

Obs. 1 2

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Keybd.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Conductor - 24

Growing turbulence $\text{J.} = 160$

138

Picc. *p* cresc. poco a poco
Fls. 1 2 *p* cresc. poco a poco
Obs. 1 2 *p* cresc. poco a poco
Bsn. *p* cresc. poco a poco
Cls. 1 *p* cresc. poco a poco a2
2 3 *p* cresc. poco a poco *mf* cresc. poco a poco
B. Cl. *p* cresc. poco a poco
Cb. Cl. *p* cresc. poco a poco
A. Saxes. 1 2 *p* cresc. poco a poco ff
T. Sax. *p* cresc. poco a poco ff
Bar. Sax. *p* cresc. poco a poco ff

Growing turbulence $\text{J.} = 160$

138

Tpts. 1 2 3 *p* cresc. poco a poco a2 *mf* cresc. poco a poco
Hns. 1 2 3 4 *p* cresc. poco a poco a2 *mf* cresc. poco a poco
Tbns. 1 2 3 *p* cresc. poco a poco ff
Euph. 1 2 3 *p* cresc. poco a poco ff
Tuba 1 2 3 *p* cresc. poco a poco ff
Keybd. *f* cresc. poco a poco ff
Mlt. Perc. *p* cresc. poco a poco ff
Timp. *p* > cresc. poco a poco > ff
Perc. I *Buk* *p* cresc. poco a poco ff
Perc. II *p* cresc. poco a poco Cr. Cyms. ff

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Conductor - 25

146

Picc.

Fls. 1
2

Obs. 1
2

Bsn.

Cls. 1
2
3

B. Cl.

Cb. Cl.

A. Saxes 1
2

T. Sax.

Bar. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Euph.

Tuba

Keybd.

Mlt. Perc.

Timp.

Perc. I

Perc. II

146

p

145

ff

146

147

148

Conductor - 26

Picc.

Fls. 1
2

Obs. 1
2

Bsn.

1
2
3
Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

1
2
3
Tpts.

1
2
3
Hns.

1
2
3
4

Tbns.

1
2
3

Euph.

Tuba

Keybd.

Mlt. Perc.

Timp.

Perc. I

Perc. II

L'istesso tempo

Conductor - 27

Picc.

Fls. 1

Obs. 1

Bsn.

Cls. 1

Cls. 2

B. Cl.

Cb. Cl.

A. Saxes. 1

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tbns. 1

Tbns. 2

Euph.

Tuba

Keybd.

Mlt. Perc.

Timp.

Perc. I

Perc. II

L'istesso tempo

Conductor - 27

24783S

154

155

156

157

158

159

mp rall.

mp rall.

mp rall.

mp rall.

mp rall.

mp rall.

sfz

sfz

sfz

sfz

sfz

sfz

rall.

Kkwaenggwari
(small Korean Gong)

Pirated Use Requires Purchase

Violent $\text{d} = 72$

160

Picc.

Fls. 1 2

Obs. 1 2

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Keybd.

Mlt. Perc.

Timp.

Perc. I

(as many Buks as possible)

Perc. II

(continue multiple Gong timbres)

Xyl.

Conductor - 29

168

Picc.

Fls. 1 2

Obs. 1 2

Bsn. *f*

1 Cls. 2 3

B. Cl.

Cb. Cl. *f*

A. Saxes. 1 2

T. Sax.

Bar. Sax. *f*

1 Tpts. 2 3

a2 *f* *sinister!* 2

Hns. 1 2 3 4

f a2

1 Tbns. 2 3

a2 *f* *sinister!* 2

Euph. *f*

Tuba *f*

Keybd.

Mlt. Perc.

Timp.

Perc. I

Perc. II

24783S 166 167 168 169 170 171

Review in progress

Conductor - 30

Picc.

Fls. 1 2

Obs. 1 2

Bsn.

Cl. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Keybd.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Conductor - 30

($\text{J} = \text{d}$)

p

f

p

f

24783S

172

173

174

175

176

177

Conductor - 31

Ominous

Furious

Review Use Required

Picc.

Fls. 1 2

Obs. 1 2

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts.

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Keybd.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Bsn. *p*

ff a tempo

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *p*

Cb. Cl. *p*

A. Saxes. 1 *f threatening!*

T. Sax. *f threatening!*

Bar. Sax. *p*

($\downarrow = \uparrow$) **Ominous**

Tpts. *ff a tempo*

Hns. 1 *f threatening!*

Hns. 2 *f threatening!*

Hns. 3 *f threatening!*

Tbns. *ff a tempo*

Eup.

Tuba *pp* *div.*

Keybd. *ff a tempo*

184 Foreboding $\text{J}=144$

192

Picc.

Fls. 1 2

Obs. 1 2

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

184 Foreboding $\text{J}=144$

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Keybd.

Mlt. Perc.

Timp.

Perc. I

Perc. II

to Taiko or Buk Drum (see Perc. I part)

ff f heartbeat

sustain pedal until noted

Taiko Drums

f

Buk Drums

Conductor - 33

Play as high and shrill as possible (random fingerings on tremolo)

Picc.

ff
Play as high and shrill as possible (random fingerings on tremolo)

Fls. 1
2

ff

Obs. 1
2

Bsn.

sffz

Cls. 1
2
3

B. Cl.

Cb. Cl.

sffz

A. Saxes. 1
2

T. Sax.

Bar. Sax.

sffz

Tpts. 1
2
3

sffz

Hns. 1
2
3
4

sffz

Tbns. 1
2
3

sffz

Euph.

sffz

Tuba

sffz

Keybd.

Mlt. Perc.

Timp.

Perc. I

Jing

Perc. II

f

Preview Use Requires Purchase

Bsn.

Cl.

B. Cl.

Cb. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Keybd.

Mlt. Perc.

Conductor - 34

208 Urgent

208 **Urgent**

Picc.

Fls. 1 2

Obs. 1 2

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Keybd.

Mlt. Perc.

Timp.

Perc. I

Perc. II

(continue multiple Gong timbres)

Bsn.

1 Cls.

2

B. Cl.

Cb. Cl.

A. Saxes. 1

T. Sax.

Bar. Sax.

Tpts. 1

2

3

Hns. 1

2

3

4

Tbns. 1

2

3

Euph.

Tuba

div.

div.

Keybd.

208 Urgent

Picc.

Fls. 1 2

Obs. 1 2

Bsn.

Cl. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba div. f

Keybd.

Mlt. Perc.

Timp.

Perc. I

Perc. II

220

Picc.

Fls. 1
2

Obs. 1
2

Bsn.

a tempo

Cls. 1
2
3

B. Cl.

Cb. Cl.

a tempo

A. Saxes. 1
2

T. Sax.

Bar. Sax.

a tempo

220

Tpts. 1
2
3

Hns. 1
2
3
4

a tempo

Tbns. 1
2
3

Euph.

Tuba

a tempo

Keybd.

a tempo

Mlt. Perc.

Timp.

Perc. I

a tempo

mp a tempo

multiple Gongs (2nd time only) *cresc. poco a poco*

Perc. II

mf a tempo

cresc. poco a poco

Building $\text{J.} = 160$

229

Picc.

Fls. 1
2

Obs. 1
2

Bsn.

Cls. 1
2
3

B. Cl.

Cb. Cl.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Euph.

Tuba

Keybd.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Susp. Cym.

Building $\text{J.} = 160$

229

mp 2 *cresc. poco a poco*

mp 2 *cresc. poco a poco*

mp *cresc. poco a poco*

p *cresc. poco a poco*
Buk & Taiko Drums (unison)

ff *sfs p* *cresc. poco a poco*
(continue multiple Gong timbres)

cresc. poco a poco *mf*

Conductor - 38

Picc.

Fls. 1 2

Obs. 1 2

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Keybd.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Conductor - 39

L'istesso tempo

L'istesso tempo

Picc.

Fls. 1 2

Obs. 1 2

Bsn.

Cl. 1 2

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Keybd.

Mlt. Perc.

Tim.

Perc. I

Perc. II

Review requires purchase!

21783S

237

238

239

240

huge!

241

242

243 Majestic and victorious! $\text{J}=84$

Picc.

Fls. 1 2

Obs. 1 2

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Keybd.

Mlt. Perc.

Chimes

Timp.

Perc. I

Perc. II

Picc.

Fls. 1
Fls. 2

Obs. 1
Obs. 2

Bsn.

Cls. 1
Cls. 2
Cls. 3

B. Cl.

Cb. Cl.

A. Saxes. 1
A. Saxes. 2

T. Sax.

Bar. Sax.

Tpts. 1
Tpts. 2
Tpts. 3

Hns. 1
Hns. 2
Hns. 3
Hns. 4

Tbns. 1
Tbns. 2
Tbns. 3

Euph.

Tuba

Keybd.

Mlt. Perc.

Timp.

Perc. I

Perc. II

random Chimes (δ^{10}) & Bells (loco)

(continue multiple Gong timbres)

mp molto rall.

f

pp

24783S

249

250

251

252

253

Conductor - 42

256 With great joy! (half tempo) $\text{J}=84$

Picc.

Fls. 1 2

Obs. 1 2

Bsn.

Cl. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Keybd.

Mlt. Perc.

Tim.

Perc. I

Perc. II

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