



# Yorkton

VICTOR LÓPEZ (ASCAP)

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Only

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**INSTRUMENTATION**

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- |                         |  |
|-------------------------|--|
| 1 Conductor             | 2 1st F Horn   |
| 3 1st Flute/Piccolo     | 2 2nd F Horn   |
| 3 2nd Flute             | 2 1st Trombone   |
| 2 Oboe                  | 2 2nd Trombone   |
| 2 Bassoon               | 2 3rd Trombone   |
| 3 1st B♭ Clarinet       | 2 Euphonium  |
| 3 2nd B♭ Clarinet       | 4 Tuba   |
| 3 3rd B♭ Clarinet       | 1 Electric Bass  |
| 2 B♭ Bass Clarinet      | 1 Optional Piano   |
| 2 1st E♭ Alto Saxophone | 4 Mallet Percussion<br>(Xylophone/Marimba/Bells/Vibraphone)  |
| 2 2nd E♭ Alto Saxophone | 1 Timpani  |
| 1 B♭ Tenor Saxophone    | 3 Percussion 1<br>(Snare Drum/Bongo, Bass Drum)  |
| 1 E♭ Baritone Saxophone | 5 Percussion 2<br>(Suspended Cymbal/Triangle/Cowbell,<br>Hi-Hat Cymbals/Cabasa/Crash Cymbals,<br>Tam Tam or Gong/Tambourine) |
| 3 1st B♭ Trumpet        |  |
| 3 2nd B♭ Trumpet        |  |
| 3 3rd B♭ Trumpet        |  |

**SUPPLEMENTAL AND WORLD PARTS**

Available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)

- E♭ Alto Clarinet  
Baritone Treble Clef  
1st Horn in E♭  
2nd 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

*Yorkton*, an original concert band composition by Victor López, is dedicated to and commissioned by the Yorkton and District Band Boosters, the Yorkton Regional High School Music Department under the direction of Mark Zawerucha and Sacred Heart High School under the direction of Colette Karapita.

Founded in 1882, Yorkton derives its name after the first group of settlers arrived from Ontario's York country who were recruited to the area by the York Farmers Colonization Company. The area, rich with fertile soil, was popular with aspiring farmers, particularly from the Ukraine, and later Germany. Today, Yorkton reflects a rich diversity of culture expressed through its museums, handicrafts and church architecture. Located about 200 km (125 mi) north east of Regina, this town is famous for its grand vistas and great open spaces. Whether their interests are hiking, swimming or boating, the York Lake Regional Park provides people with an outdoor getaway anytime of the year. During the winter, travelers can go on guided snowmobile tours and enjoy the northern lights, which are particularly bright in this part of the country.

### NOTES TO THE CONDUCTOR

Before the initial rehearsal, it is extremely important to establish the 7/4 and 6/4 rhythmic patterns. Having the entire ensemble participate in a simple repetitive hand clapping activity would be beneficial. The ensemble should clap the rhythmic figures delineated in measures one and two in the lower brass parts or snare drum part. The rhythmic pattern may have to be written on a marker board for everyone to see. Emphasize the accents and ensure that the pulse is steady and flowing. Then do the same with measures 12 and 13. Once the ensemble is comfortable with both of these patterns the group will then be ready to begin the actual rehearsal. The beginning is very spirited, driving and percussive and although it is marked forte, it should not be overpowering. Pay careful attention to the articulations and dynamic markings. The percussion section should complement the winds throughout. In all unison passages, work on balance and allow for the lower instruments to be more prominent. At rehearsal number 14, ensure that the dynamic contour of the melodic line is followed. Be cautious with the hi-hat rhythmic pattern, as it should be played firmly and steady. At measure 22, the flutes and trumpets are added and they should complement the melodic contour while observing the dynamic levels.

The repetitive nature of this entire section develops intensity and continues to drive until measure 44 where there is a calming effect. Starting at rehearsal number 46, there is a dark feel throughout this section as the low brass and woodwinds play long chords. Additionally, there is a bit of transparency as various solo instruments play a four-note motive that climaxes at measure 59 but soon becomes solemn again.

Rehearsal number 67 features a solo piccolo with a joyful 6/8 melody that sounds uplifting and carefree, thereby producing a revival feeling. The addition of the tambourine should only complement throughout this section by playing lightly. At measure 75, the bassoon plays the melody in unison with the piccolo as the triangle adds percussive effects. At measure 83, the flutes and clarinet continue the development of the melody as the bass line helps to define the 6/8 feel.

At rehearsal number 91, yet another rhythmic figure is introduced along with additional percussion instruments to give a dance-like overall effect. The initial 6/8 melody appears again at measure 99, sounding a bit comical this time due to the interplay between the melody and the quasi-march style bass line.

At rehearsal number 107, a 6/8 march style is established. The clarinets and trumpets now carry the main melody while the horns and alto saxes introduce a new counter melody. At rehearsal number 115, the trombones, baritone and tenor sax introduce another countermelody giving us a full-sounding festive march.

Rehearsal number 123 reintroduces the piccolo and bassoon again as they bring closure to this entire section. Measure 131 should serve as a resting point before continuing; more like letting all ambient sound cease before continuing, but it should be done in tempo.

The next section at rehearsal number 132 introduces an ostinato-like pattern in the upper winds on top of a pedal point in the bass line to produce a state of tension throughout. The melody, played by the horns, trombones and saxes is based on the initial 7/4 section, but it has been modified and augmented giving it a double time feel. At measure 148, the trumpets are added to the melodic line while the piece continues to build. This entire section should be played heavy and broad but not extremely loud. Rehearsal number 162 is like the beginning, which is very spirited, driving and percussive and should be played as such until the end.

May this composition be a musical and educational experience for the students and audience.



Dedicated to and commissioned by the Yorkton and District Band Boosters, the Yorkton Regional High School Music Department under the direction of Mark Zawerucha and Sacred Heart High School under the direction of Colette Karapita

# Yorkton

FULL SCORE

Approx. Duration - 5:30

By Victor López (ASCAP)

**Spirited**  $\text{♩} = 172$

Flutes/  
Piccolo  
Oboe  
Bassoon  
B♭ Clarinets  
B♭ Bass Clarinet  
E♭ Alto  
Saxophones  
B♭ Tenor  
Saxophone  
E♭ Baritone  
Saxophone  
**B♭ Trumpets**  
**F Horns**  
Trombones  
Euphonium  
Tuba  
Electric Bass  
Optional  
Piano  
Mallet Percussion  
(Xylophone/Marimba/  
Bells/Vibraphone)  
Timpani  
Percussion 1  
(Snare Drum/Bongo,  
Bass Drum)  
Percussion 2  
(Suspended Cymbal/  
Triangle/Cowbell,  
Hi-Hat Cymbals/Cabasa/  
Crash Cymbals, Tam-Tam  
or Gong/Tambourine)

**Spirited**  $\text{♩} = 172$

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Fls. 1 2

Ob.

Bsn.

Cls. 1

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Opt. Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

30806S

4

5

6

Fls. 1 2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2 3

Hns. 1

Hns. 2

Tbns. 1 2

Tbns. 3

Euph.

Tuba

Elec. Bass

Opt. Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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*p*

*f*

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Fls. 2

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2 3

Hns. 1

Hns. 2

Tbns. 1 2

Tbns. 3

Euph.

Tuba

Elec. Bass

Opt. Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Marimba

10 11 12 13

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14

Fls. 1 2

Ob.

Bsn. *mf*

Cls. 1 2 3

B. Cl. *mf*

A. Saxes. 1 2 *mp* *mf* *mp* *mf* *mp*

T. Sax. *mp* *mf* *mp* *mf* *mp*

Bar. Sax. *mf*

14

Tpts. 1 2 3

Hns. 1 2 *mp* *mf* *mp* *mf* *mp*

2 1 *mp* *mf* *mp* *mf* *mp*

Tbns. 1 2 *mp* *mf* *mp* *mf* *mp*

3 1 *mp* *mf* *mp* *mf* *mp*

Euph. *mf*

Tuba *mf*

Elec. Bass *mf*

Opt. Pno. { *mf*

Mlt. Perc. *mp* *mf* *mp* *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 Hi-Hat (closed) *mf*

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Fls. 1 2

Ob.

Bsn.

Cls. 1  
2  
3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Opt. Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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Fls. 1 2 22 *mp* Ob. Bsn. Cls. 1 2 3 B. Cl. A. Saxes. 1 2 T. Sax. Bar. Sax.

Tpts. 1 2 3 Hns. 1 2 Tbn. 1 2 3 Euph. Tuba Elec. Bass Opt. Pno. Mlt. Perc. Timp. Perc. 1 Perc. 2

Fls. 1 2

Ob.

Bsn.

Cls. 1

2

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1

2

3

Hns. 1

2

Tbns. 1 2

3

Euph.

Tuba

Elec. Bass

Opt. Pho.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

28

f

a<sup>2</sup>

cup mute

a<sup>2</sup>

f

snares on

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**Review Requirements Purchase**

Fls. 2  
Ob.  
Bsn.  
Clrs. 1  
Clrs. 2  
B. Cl.  
A. Saxes. 1 2  
T. Sax.  
Bar. Sax.  
Tpts. 1  
Tpts. 2  
Hns. 1  
Hns. 2  
Tbns. 1  
Tbns. 2  
Tbns. 3  
Euph.  
Tuba  
Elec. Bass  
Opt. Pno.  
Mlt. Perc.  
Timp.  
Perc. 1  
Perc. 2

36

Fls. 2

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Opt. Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*Review Requires Purchase Only*

Fls. 1 2  
Ob.  
Bsn.  
Clrs. 1  
Clrs. 2  
B. Cl.  
A. Saxes. 1 2  
T. Sax.  
Bar. Sax.  
Tpts. 1 2  
Tpts. 2 3  
Hns. 1  
Hns. 2  
Tbns. 1 2  
Tbns. 3  
Euph.  
Tuba  
Elec. Bass  
Opt. Pno.  
Mlt. Perc.  
Timp.  
Perc. 1  
Perc. 2

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Fls. 1 2

Ob.

Bsn.

Cl. 1

Cl. 2 *a2*

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2 3 *a2*

Hns. 1

Hns. 2

Tbns. 1 2

Tbns. 3

Euph.

Tuba

Elec. Bass

Opt. Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*snares off*

Susp. Cym.

*p*

*pp*

**46 Moderately ♩ = 92**

Fls. 1 2 Ob. Bsn. Cls. 1 2 B. Cl. A. Saxes. 1 2 T. Sax. Bar. Sax.

Tpts. 1 2 3 Hns. 1 2 Tbn. 1 2 3 Euph. Tuba Elec. Bass Opt. Pno. Mlt. Perc. Timp. Perc. 1 Perc. 2

**46 Moderately ♩ = 92**

(Oboe) straight mute Solo *mf*

30806S 46 47 48 49 50 51 52

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Fls. 1  
Ob.  
Bsn.  
Cl. 1  
Cl. 2  
B. Cl.  
A. Saxes. 1  
T. Sax.  
Bar. Sax.  
Tpts. 1  
Tpts. 2  
Hns. 1  
Hns. 2  
Tbns. 1  
Tbns. 2  
Euph.  
Tuba  
Elec. Bass  
Opt. Pno.  
Mlt. Perc.  
Timp.  
Perc. 1  
Perc. 2

30806S      53      54      55      56      57      58

59

Fls. 1 2 Ob. Bsn. Cls. 1 2 B. Cl. A. Saxes. 1 2 T. Sax. Bar. Sax.

Tpts. 1 2 3 Hns. 1 2 Tbn. 1 2 3 Euph. Tuba Elec. Bass Opt. Pno. Mlt. Perc. Timp. Perc. 1 Perc. 2

*Play Open*

Bells

Tam-Tam (Gong)

[67] Joyfully  $\text{d} = 108$   
(Picc.) Solo

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Opt. Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Tambourine  $\text{mp}$

Flute 1 and 2 play eighth-note patterns. Oboe and Bassoon provide harmonic support. Clarinet 1 and 2 play eighth-note patterns. Bassoon continues harmonic support. Trombones 1 and 2 play eighth-note patterns. Horns 1 and 2 play eighth-note patterns. Trombones 3 play eighth-note patterns. Tuba plays eighth-note patterns. Electric Bass and Opt. Pno. play eighth-note patterns. Mallet Percussion and Timpani provide rhythmic support. Tambourine is played at  $\text{mp}$ .

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Musical score for orchestra, page 19, measures 71-76.

Instrumentation:

- Fls. 1, 2
- Ob.
- Bsn.
- Cls. 1, 2, 3
- B. Cl.
- A. Saxes. 1, 2
- T. Sax.
- Bar. Sax.
- Tpts. 1, 2, 3
- Hns. 1, 2
- Tbns. 1, 2, 3
- Euph.
- Tuba
- Elec. Bass
- Opt. Pno.
- Mlt. Perc.
- Timp.
- Perc. 1
- Perc. 2

Measure 75 (indicated by a box):

- Fls. 1, 2 play eighth-note patterns.
- Ob. rests.
- Bsn. plays a solo eighth-note pattern.
- Cls. 1, 2, 3 rest.
- B. Cl. rests.
- A. Saxes. 1, 2 rest.
- T. Sax. rests.
- Bar. Sax. rests.
- Tpts. 1, 2, 3 rest.
- Hns. 1, 2 rest.
- Tbns. 1, 2, 3 rest.
- Euph. rests.
- Tuba rests.
- Elec. Bass rests.
- Opt. Pno. (Bsn.) plays eighth-note patterns.
- Mlt. Perc. rests.
- Timp. rests.
- Perc. 1 rests.
- Perc. 2 plays eighth-note patterns.

Measure 76:

- Fls. 1, 2 play eighth-note patterns.
- Ob. rests.
- Bsn. plays a solo eighth-note pattern.
- Cls. 1, 2, 3 rest.
- B. Cl. rests.
- A. Saxes. 1, 2 rest.
- T. Sax. rests.
- Bar. Sax. rests.
- Tpts. 1, 2, 3 rest.
- Hns. 1, 2 rest.
- Tbns. 1, 2, 3 rest.
- Euph. rests.
- Tuba rests.
- Elec. Bass rests.
- Opt. Pno. (Bsn.) plays eighth-note patterns.
- Mlt. Perc. rests.
- Timp. rests.
- Perc. 1 rests.
- Perc. 2 plays eighth-note patterns.

Fls. 1 2  
Ob.  
Bsn.  
Cls. 1 2  
B. Cl.  
A. Saxes. 1 2  
T. Sax.  
Bar. Sax.  
Tpts. 1 2 3  
Hns. 1 2  
Tbns. 1 2 3  
Euph.  
Tuba  
Elec. Bass  
Opt. Pno.  
Mlt. Perc.  
Timp.  
Perc. 1  
Perc. 2

All *a2*  
*mf*  
*mf*

77 78 79 80 81 82

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Fls. 1 2

Ob.

Bsn. All *mf*

Cls. 1 2

B. Cl. *mf*

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph. Play *mf*

Tuba Play *mf*

Elec. Bass Play *mf*

Opt. Pno. Play *mf*

Mlt. Perc.

Tim. *mf*

Perc. 1 Bongo *mf*

Perc. 2

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91

Fls. 1 2

Ob.

Bsn.

Cls. 1

Cls. 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2 3

Hns. 1

Hns. 2

Tbns. 1 2

Tbns. 2 3

Euph.

Tuba

Elec. Bass

Opt. Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Cowbell

B.D.

Cabasa

*mf*

30806S

89 90 91 *mf* 92 93 94

99  
(Picc.) Solo

Fls. 1 2

Ob.

Bsn.

Cls. 1

Cl. 2

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1

Hns. 2

Tbns. 1 2

Tbns. 3

Euph.

Tuba

Elec. Bass

Opt. Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Trgl.

Tamb. *mp*

30806S

95 96 97 98 99 100

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This page contains musical notation for a full orchestra. The instrumentation includes Flutes (2 parts), Oboe, Bassoon, Clarinet (2 parts), Bass Clarinet, Alto Saxophone (2 parts), Tenor Saxophone, Baritone Saxophone, Trombones (3 parts), Horns (2 parts), Tuba, Electric Bass, Opt. Pno., Mlt. Perc., Timpani, Percussion 1, and Percussion 2. The music is numbered 99, with a (Picc.) Solo instruction above the Bassoon staff. The page is marked with a large red diagonal watermark reading "Preview Use Requires Purchase Only".

Fls. 1  
Fls. 2  
Ob.  
Bsn.  
Clss. 1  
Clss. 2  
B. Cl.  
A. Saxes. 1  
A. Saxes. 2  
T. Sax.  
Bar. Sax.  
Tpts. 1  
Tpts. 2  
Tpts. 3  
Hns. 1  
Hns. 2  
Tbns. 1  
Tbns. 2  
Tbns. 3  
Euph.  
Tuba  
Elec. Bass  
Opt. Pno.  
Mlt. Perc.  
Timp.  
Perc. 1  
Perc. 2

101 102 103 104 105 106

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107

Fls. 1 2

Ob.

Bsn. *mf*

Cls. 1 2 *mf*

B. Cl. *mf*

A. Saxes. 1 2 *a2* *mf*

T. Sax.

Bar. Sax. *mf*

107

Tpts. 1 2 *mf* *a2* *mf*

Hns. 1 2 *mf*

Tbns. 1 2

3

Euph. Play *mf*

Tuba *mf*

Elec. Bass *mf* Play

Opt. Pno. { *mf*

Mlt. Perc.

Timp.

S.D. Perc. 1 *mf*

Perc. 2

115

1st Flute & Picc.

All

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Opt. Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Cr. Cyms. f 115 > 116 117 > 118

30806S 113 114 115 116 117 118

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123  
(Picc.) Solo *mf*

Fls. 1 2  
Ob.  
Bsn.  
Cl. 1  
Cl. 2 3  
B. Cl.  
A. Saxes. 1 2  
T. Sax.  
Bar. Sax.

Tpts. 1 2 3  
Hns. 1 2  
Tbns. 1 2 3  
Euph.  
Tuba  
Elec. Bass  
Opt. Pno.  
Mlt. Perc.  
Timp.  
Perc. 1  
Perc. 2

123  
(Bsn.) Solo *mf*

v (Picc.) Solo *mf*

(Bsn.) Solo *mf*

Change: C to D

Choke *mp* Tamb.  
Trgl.

30806S 119 120 121 122 123 124

Fls. 1 2

Ob.

Bsn.

Cls. 1

Cls. 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2 3

Hns. 1

Hns. 2

Tbns. 1 2

Tbns. 3

Euph.

Tuba

Elec. Bass

Opt. Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

**Ponderously**  $\text{♩} = 148$

Fls. 1 2  
Ob.  
Bsn.  
Cl. 1  
Cl. 2  
B. Cl.  
A. Saxes. 1 2  
T. Sax.  
Bar. Sax.

Tpts. 1 2 3  
Hns. 1 2  
Tbns. 1 2 3  
Euph.  
Tuba  
Elec. Bass  
Opt. Pno.  
Vibraphone  
Mlt. Perc.  
Timp.  
Perc. 1  
Perc. 2

*All - Picc.*  
*mf*  
*All staggered breathing*  
*mf*  
*scattered breathing*  
*mf*  
*staggered breathing*  
*mf*  
*f*  
*f*  
*f*  
*Play staggered breathing*  
*mf*  
*div. staggered breathing*  
*mf*  
*Play*  
*mf*  
*Vibraphone*  
*mf*  
*snares off*  
*mf*  
*poco a poco cresc.*  
*mf*  
*Tam-Tam (Gong)*  
*poco a poco cresc.*

30806S      *mf*      132      133      134      135      136

141

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Opt. Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Susp. Cym.

141

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137 138 139 140 141

Fls. 1  
Ob.  
Bsn.  
Clrs. 1  
Clrs. 2  
B. Cl.  
A. Saxes. 1  
A. Saxes. 2  
T. Sax.  
Bar. Sax.  
Tpts. 1  
Tpts. 2  
Tpts. 3  
Hns. 1  
Hns. 2  
Tbns. 1  
Tbns. 2  
Tbns. 3  
Euph.  
Tuba  
Elec. Bass  
Opt. Pno.  
Mlt. Perc.  
Timp.  
Perc. 1  
Perc. 2

## Build little by little

148

The musical score consists of two systems of staves. The first system (measures 148-150) features Flutes 1 & 2, Oboes, Bassoon, Clarinets 1 & 2, Bass Clarinet, Alto Saxophones 1 & 2, Tenor Saxophone, Baritone Saxophone, Trombones 1 & 2, Horns 1 & 2, Bass Trombones 1 & 2, Euphonium, Tuba, Electric Bass, and Optional Piano. The second system (measures 148-150) features Mallet Percussion, Timpani, Percussion 1, and Percussion 2. Measure 148 starts with a dynamic of *p*. Measures 149 and 150 start with a dynamic of *mf*.

155

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Opt. Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

155

p

mf

Fls. 1 2  
Ob.  
Bsn.  
Clrs. 1  
Clrs. 2  
B. Cl.  
A. Saxes. 1 2  
T. Sax.  
Bar. Sax.  
Tpts. 1 2  
Tpts. 2 3  
Hns. 1  
Hns. 2  
Tbns. 1 2  
Tbns. 2 3  
Euph.  
Tuba  
Elec. Bass  
Opt. Pno.  
Mlt. Perc.  
Timp.  
Perc. 1  
Perc. 2

**Spirited** ♩ = 172

162

Fls. 1 2  
Ob.  
Bsn.  
Cl.  
B. Cl.  
A. Saxes. 1 2  
T. Sax.  
Bar. Sax.

**Spirited** ♩ = 172

Tpts. 1 2 3  
Hns. 1 2  
Tbns. 1 2 3  
Euph.  
Tuba  
Elec. Bass  
Opt. Pno.  
Mlt. Perc.  
Timpani  
Perc. 1  
Perc. 2

*Review Us!* *Requires Purchase*

*Previews require purchase.*

Fls. 2

Ob.

Bsn. *mf*

Cls. 1

Cls. 2

B. Cl. *mf*

A. Saxes. 1 2

T. Sax. *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Bar. Sax. *mf*

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1 *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Hns. 2 *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Tbns. 1 2 *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Tbns. 3 *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Euph. *mf*

Tuba *mf*

Elec. Bass *mf*

Opt. Pno. *mf*

Mlt. Perc. *Mrb.* *mp* *mf* *mp* *mf*

Timp. *mf*

Perc. 1

Perc. 2 *Hi-Hat (closed)* *mf*

**negative requires purchase**

170

Fls. 1 2

Ob.

Bsn.

Cls. 1  
mp

Cls. 2  
mf

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

170

Tpts. 1 2 3

Hns. 1  
mf

Hns. 2  
mf

Tbns. 1 2  
mf

Tbns. 3  
mf

Euph.

Tuba

Elec. Bass

Opt. Pno.

Mlt. Perc.

mp

mf

Timp.

Perc. 1

snares on

Perc. 2

*Review requires purchase*

Fls. 2  
Ob.  
Bsn.  
Clrs. 1  
Clrs. 2  
B. Cl.  
A. Saxes. 1  
A. Saxes. 2  
T. Sax.  
Bar. Sax.  
Tpts. 1  
Tpts. 2  
Tpts. 3  
Hns. 1  
Hns. 2  
Tbns. 1  
Tbns. 2  
Tbns. 3  
Euph.  
Tuba  
Elec. Bass  
Opt. Pno.  
Mlt. Perc.  
Timp.  
Perc. 1  
Perc. 2

**178**

Fls. 1 2  
Ob.  
Bsn.  
Cl.  
B. Cl.  
A. Saxes. 1 2  
T. Sax.  
Bar. Sax.

**178**

Tpts. 1 2 3  
Hns. 1 2  
Tbns. 1 2 3  
Euph.  
Tuba  
Elec. Bass  
Opt. Pno.  
Mlt. Perc.  
Timp.  
Perc. 1  
Perc. 2

178

179

snares off

180

181

182

*Please purchase*

Fls. 1 2  
Ob.  
Bsn.  
Clrs. 1 2 3  
B. Cl.  
A. Saxes. 1 2  
T. Sax.  
Bar. Sax.  
Tpts. 1 2 3  
Hns. 1 2  
Tbns. 1 2 3  
Euph.  
Tuba  
Elec. Bass  
Opt. Pno.  
Mlt. Perc.  
Timp.  
Perc. 1  
Perc. 2

Change: G to G $\flat$

Cr. Cyms. > 183 184 185 Cr. Cyms. > 186 Tam-Tam (Gong) fz 187 Cr. Cyms. > Choke 188

30806S