



Michael Jackson Tribute

Featuring *Bad*, *Human Nature*, *Billie Jean*, *The Girl is Mine* and *Beat It*

Arranged by VICTOR LÓPEZ

INSTRUMENTATION

1 Conductor
3 1st Flute
3 2nd Flute
2 Oboe
2 Bassoon
3 1st B♭ Clarinet
3 2nd B♭ Clarinet
3 3rd B♭ Clarinet
2 B♭ Bass Clarinet
2 1st E♭ Alto Saxophone
2 2nd E♭ Alto Saxophone
1 B♭ Tenor Saxophone
1 E♭ Baritone Saxophone
3 1st B♭ Trumpet
3 2nd B♭ Trumpet
3 3rd B♭ Trumpet
2 1st F Horn
2 2nd F Horn

2 1st Trombone
2 2nd Trombone
2 3rd Trombone
2 Euphonium
4 Tuba
1 Optional Piano
1 Electric Bass
2 Mallet Percussion
(Xylophone/Bells)
2 Timpani
(Claves)
4 Percussion 1
(Snare Drum/Hi-Hat Cymbals,
Bass Drum or Optional Drumset)
4 Percussion 2
(Floor Tom/Suspended Cymbal/Woodblock/
Crash Cymbals/Cowbell/ Concert Toms
[3]/ Vibraslap/Wind Chimes, Shaker/
Tambourine/Tom-Tom)

SUPPLEMENTAL AND WORLD PARTS

Available for download from
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

Michael Joseph Jackson (August 29, 1958–June 25, 2009)

Michael Joseph Jackson, dubbed the “King of Pop,” was born August 29, 1958, in Gary, Indiana. The fifth son of steelworker Joe Jackson, Michael displayed a talent for music and dance from an extremely young age. Michael Jackson was unquestionably the biggest pop star of the ’80s, and certainly one of the most popular recording artists of all time. In his prime, Jackson was an unstoppable juggernaut, possessed of all the tools to dominate the charts seemingly at will: an instantly identifiable voice, eye-popping dance moves, stunning musical versatility, and loads of sheer star power. His 1982 blockbuster *Thriller* became the biggest-selling album of all time (probably his best-known accomplishment), and he was the first black artist to find stardom on MTV, breaking down innumerable boundaries both for his race and for music video as an art form.

A double-inductee into the Rock and Roll Hall of Fame, his other achievements feature multiple *Guinness World Records*—including the “Most Successful Entertainer of All Time”—13 Grammy awards, 17 number one singles (including four number ones with The Jackson 5), and estimated sales of over 750 million records world-wide. He was also a notable philanthropist and humanitarian who donated and raised millions of dollars through his own Heal the World Foundation, and support of 39 other charities.

Jackson’s personal life generated significant controversy throughout his music career. While in the middle of rehearsing for a series of 50 comeback concerts scheduled for the summer of 2009, Michael Jackson collapsed from a cardiac arrest on the afternoon of June 25, 2009. He was rushed to the UCLA Medical Center where he was pronounced dead at the age of 50. His memorial service was broadcast live around the world.

NOTES TO THE CONDUCTOR

This medley encompasses five of Michael Jackson’s greatest hits. It provides much flexibility for performance and may be performed as written, single titles, or in any other combination depending on the rehearsal time and musical maturity of the group. The initial title is “Bad,” a moderate rock style. Since all five titles are dance music, a steady rhythmic groove has been written for the Percussion 1 & 2 parts. Make certain that in “Bad,” “Billie Jean,” and “Beat It,” each player locks in his/her part with the bass line, which is an integral part in all three titles. When playing pop music, much attention should be given to the articulations. Make certain that the marcato accent (^) is played marked with separation. For an effective performance, strive for the ensemble to always play tight, especially when playing the rhythmic background figures. Both “Human Nature” and “The Girl Is Mine” are written alla breve (cut time); however, as indicated in the score, the pulse is a slow “two-beat feel” throughout. Practice the transitions from one tune to the next so that the ensemble feels comfortable with them. Keep in mind to always anticipate the changes in tempos and grooves. For added flexibility, all solos have been crossed cued.

This medley is loaded with five great titles and it is guaranteed to be a hit with your students and audience. Go on and program it for your next concert and let them know “Who’s Bad.”

Enjoy!



THE GIRL IS MINE BEAT IT BILLIE JEAN

Written and Composed by MICHAEL JACKSON

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BAD

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HUMAN NATURE

Words and Music by JEFF PORCARO and JOHN BETTIS

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Michael Jackson Tribute

Featuring *Bad*, *Human Nature*, *Billie Jean*, *The Girl Is Mine* and *Beat It*

FULL SCORE

Approx. Duration - 7:00 Moderately ♩ = 116

Arranged by Victor López

3 "Bad" - Written and Composed by MICHAEL JACKSON

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Moderately ♩ = 116

3 "Bad" - Written and Composed by MICHAEL JACKSON

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Euphonium

Tuba

Electric Bass

Mallet Percussion (Xylophone/Bells)

Timpani (Claves)

Percussion 1 (Snare Drum/Hi-Hat Cymbals, Bass Drum or Optional Drumset)

Percussion 2 (Floor Tom/Suspended Cymbal/Woodblock/Crash Cymbals/Cowbell/Concert Toms [3]/Vibraslap/Wind Chimes, Shaker/Tambourine/Tom-Tom)

Xyl.

Time: G, C, D, F

S.D.

B.D.

Floor Tom (muffled)

H.H. (tight)

Shaker (opt. Tamb.)

1 2 3 4

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Fls.

Ob.

Bsn.

Cls.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timb.

Perc. 1

Perc. 2

9

10

11

12

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

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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13 14 15 16

19

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

19

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Xyl.

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17 18 19 20

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

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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21 22 23 24

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25 26 27 28

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

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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29 30 31 32

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35

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2 ^{a2}

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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33 34 35

"Human Nature" - Words and Music by JEFF PORCARO and JOHN BETTIS
 Smoothly ♩ = 88

40

Fls. 1 2 *mf*

Ob.

Bsn. *mf*

Cls. 1 2 3 *mf*

B. Cl. *mf*

A. Saxes. 1 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

40 "Human Nature" - Words and Music by JEFF PORCARO and JOHN BETTIS
 Smoothly ♩ = 88

Tpts. 1 2 3

Hns. 1 2 *mf*

Tbns. 1 2 3 *mf*

Euph. *mf*

Tuba *mf*

Elec. Bass *mf*

Mlt. Perc. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Susp. Cym. w/stick (dry sound)

Shkr. *mf*

40 41 42 43

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Fls. 1 2 48

Ob.

Bsn. *mp*

Cls. 1 2 3 (Hns.) *mp*

B. Cl. *mp*

A. Saxes. 1 2 (Hns.) *mp*

T. Sax. *mp*

Bar. Sax. *mp*

Tpts. 1 2 3 Solo *mf*

Hns. 1 *mp*

2 *mp*

Tbns. 1 2 3 *mp*

Euph. *mp*

Tuba *mp*

Elec. Bass *mp*

Mlt. Perc. Bells *mf*

Timp. Claves *mp*

Perc. 1 *mp*

Perc. 2 *mp* W.B.

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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

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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50 51 52 53 54

56

Fls. 1 2

Ob.

Bsn.

(A. Sax. 1 Solo) *mf*

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

56

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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55 56 57 58 59

p *cresc.*

Solo *mf*

a2

8

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60 61 62 63 64

Fls. 1 2

Ob.

Bsn.

(Tpt. 1)

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

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Xyl.

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

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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65 66 67 68 69

72

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

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

80

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

80

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Change: D to D $\flat$

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

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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85 86 87 88 89

88 1.

88

1.

88

Susp. Cym.

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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

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Bells

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

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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94 95 96 97 98

99 "Billie Jean" - Written and Composed by MICHAEL JACKSON
Moderate rock groove ♩ = 116

Fls. 1 2

Ob.

Bsn. *staggered breathing*
mf

Cls. 1 2 3

B. Cl. *staggered breathing*
mf

A. Saxes. 1 2

T. Sax.

Bar. Sax. *staggered breathing*
mf

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph. *staggered breathing*
mf

Tuba *staggered breathing*
mf

Elec. Bass *mf*

Mlt. Perc.

Timp.

Perc. 1 *mf*
Cr. Cyms. H.H. style

Perc. 2

Tamb. *mf*

99 100 101 102

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Fls. 1 2 *mf*

Ob. *mf*

Bsn.

Cls. 1 2 3 *mf*

B. Cl.

A. Saxes. 1 2 *mf*

T. Sax. *mf*

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 *mf*

Tbns. 1 2 3 *mf*

Euph.

Tuba

Elec. Bass

Mlt. Perc. *Xyl.* *mf*

Timp.

Perc. 1

Perc. 2

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103 104 105 106

107

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

107

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

32524S

107 108 109 110

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

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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111 112 113 114

115 *a2*

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2 *a2*

T. Sax. *f*

Bar. Sax.

115

Tpts. 1 2 3

Hns. 1 2 *f*

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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115 116 117 118

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 *mf*

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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119 120 121 122

123

Fls. 1 2 *f*

Ob. *f*

Bsn.

Cls. 1 *f* *a2*

2 3 *f* *a2*

B. Cl.

A. Saxes. 1 2

T. Sax. *mf*

Bar. Sax.

123

Tpts. 1 *f* *a2*

2 3 *f*

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp. Change: C to B $\flat$

Perc. 1

Lg. Cowbell (muffled)

Perc. 2

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123 124 125 126

Fls. 1 2 *f*

Ob. *f*

Bsn.

Cls. 1 2 3 *a2*

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 *mf*

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

32524S

127 128 129 130

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

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

32524S

131 132 133 134

Change: B $\flat$ to C

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

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Concert Toms [3]
Solo

32524S

135 136 137 138 139

140 Moderately slow, in 2 $\text{♩} = 76$ $\text{♩} = \text{♩} = \text{♩}$

Fls. 1 2

Ob. 1 2

Bsn. *mf*

Cls. 1 2 3

B. Cl. *mf*

A. Saxes. 1 2 *mp*

T. Sax. *mf*

Bar. Sax. *mf*

"The Girl Is Mine" - Written and Composed by MICHAEL JACKSON

140 Moderately slow, in 2 $\text{♩} = 76$ $\text{♩} = \text{♩} = \text{♩}$

Tpts. 1 2 3

Hns. 1 2 *mp*

Tbns. 1 2 3 *mp*

Euph. *mp*

Tuba *mf*

Elec. Bass *mf*

Mlt. Perc. *mf*

Claves

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Xyl. *mf*

W.C. *f*

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140 141 142 143 144

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Fls. 1 2

Ob. Solo *f*

Bsn.

Cls. 1 2 3 *mp*

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

(Ob. Solo)
St. mute

148

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Shaker

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

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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150 151 152 153 154

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156

mf

f

164

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

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Open

Play All

164

a2

a2

mp

mp

(Hn. 2) mp

Play

head

cross-stick

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

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mp

a2

mp

mp

mp

mp

172

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

172

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

180

Fls. 1 2 *mf*

Ob. *mf*

Bsn.

Cls. 1 2 3 *mf*

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

Mlt. Perc. Xyl. *mf*

Timp. Change: D $\flat$ to D, G to B $\flat$

Perc. 1

Perc. 2 W.C. *f*

189 "Beat It" - Written and Composed by MICHAEL JACKSON
Bright rock ♩ = 136

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

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Mt. Perc.

Cr. Cyms. H.H. style

Medium Tom (damp)

Solo

f

a2

189 190 191 192 193

Fls. 1 2 198

Ob. *f*

Bsn. *f*

Cls. 1 2 3 *f*

B. Cl. *f*

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3 198

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc. *f* *Xyl.*

Timp.

Perc. 1

Perc. 2

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

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

32524S

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

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

32524S

209

210

211

212

213

214

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

214

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

1. 2.

32524S

219

220

221

222

223

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

223

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Xyl.

Solo

mf

32524S

223

224

225

226

227

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

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

231

231

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