



The Summoning

By Roland Barrett (ASCAP)

INSTRUMENTATION

- | | |
|------------------------------|---|
| 1 Conductor | 2 1st Trombone |
| 1 Piccolo | 2 2nd Trombone |
| 3 1st Flute | 2 3rd Trombone |
| 3 2nd Flute | 2 Euphonium |
| 2 Oboe | 1 Baritone Treble Clef |
| (Optional English Horn solo) | 4 Tuba |
| 2 Bassoon | 4 Mallet Percussion 1
(Xylophone/Marimba/Bells/Vibraphone) |
| 3 1st B♭ Clarinet | 3 Mallet Percussion 2
(Gong/Chimes/Wind Chimes) |
| 3 2nd B♭ Clarinet | 1 Timpani |
| 3 3rd B♭ Clarinet | 4 Percussion 1
(Tenor Drum/Snare Drum/Gong,
Bass Drum) |
| 2 B♭ Bass Clarinet | 3 Percussion 2
(Tom-Toms [4]/Triangle/Woodblock) |
| 2 1st E♭ Alto Saxophone | 4 Percussion 3
(Suspended Cymbal/Gong,
Tambourine/Brake Drum/Cowbell) |
| 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 | |

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WORLD PARTS***Available for download from
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- E♭ Alto Clarinet
E♭ Contrabass Clarinet
B♭ Contrabass Clarinet
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 NOTE

Featuring vividly contrasting dynamics and style, with an occasional hint of contemporary scoring, this stunning work was commissioned by the Honeoye Falls-Lima High School Wind Ensemble in New York and their director Mark Borden. The composer seamlessly transitions from vigorous musical statements to chaotic motifs, resolving to flowing, charismatic melodies.

NOTES TO THE CONDUCTOR

In the opening section, the four soloists are actually out in the concert hall, positioned in the four corners—trumpet and horn in the rear corners of the hall, trombone and tuba in the two corners nearest the stage. The first three soloists should come to the stage after playing their initial solo. The tuba soloist will, of course, have to wait until the downbeat of measure 28 to proceed to the stage.

The singing (in measure 3, etc.) works like this: Immediately after the soloists hit their third note, cue the singing. I've specified "ah," but you can experiment with whatever vowel sounds you like. Begin pianissimo, then crescendo to the downbeat of the $\frac{12}{8}$ measure. The sung pitches are notated at each instrument's written pitch, rather than concert pitch.

Measures 4–8 (and similar spots) should be absolutely thunderous, powerful, and LOUD. Use as many toms/tenors as possible. You might also try using extra players (maybe middle school band percussionists?) playing in the balcony or out in the hall. Wind players on stage could do the foot stomping along with the mallet percussionists. The desired effect is to completely rock the house and stun the audience with these four opening solos and percussion passages.

In measure 26, as the tuba solo reaches its third note, the trumpet, horn, and trombone soloists (who are now seated in their spots on stage) begin playing their three notated solo pitches over and over—as many times as possible until the downbeat of measure 28. They should not match up in rhythm, tempo, style, volume, etc. The effect should be totally random and chaotic.

In measure 27, cue the timpani roll first, then all wind players who have the note with the fermata should enter on their own, without cue. No two players should enter at the same time. This might take a little while, but that's okay. Let the chaos build.

The passage beginning in measure 28 should be powerful, bold, and emphatic, with a complete shift of style (to very smooth and flowing) at measure 37. Be sure to hold tempo, carefully observe the dynamic markings and fluctuation, and slowly build to the fortissimo in measure 60.

In measure 71, although not notated as such, you can take your time, linger, and even hold onto the last note if you wish.

Beginning in measure 72, work for a very lyrical, sustained, and flowing style. At measure 82, carefully observe the tempo fluctuations, dynamic nuance, and strive for a very climactic build to fortissimo.

The oboe solo beginning in measure 77 includes transposed cue-sized notes for an English Horn, if available.

Measure 100 should be very driving and intense, with a complete drop in dynamic level to pianissimo at measure 120 in order to effectively build in intensity to measure 128. From measure 128 to the end—very sustained, powerful, and bold.

Roland Barnett

The Summoning

FULL SCORE

Approx. Duration - 5:45

Freely ♩ = 120

*All sung notes are notated at instrument's written pitch, not concert pitch.
48203S

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By Roland Barrett (ASCAP)



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Freely ♩ = 120

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

Mit. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Freely ♩ = 120

ff At far back (away from stage) corner of concert hall, opposite corner from Solo Trumpet.

mp

fp

Thunderously $\text{♩} = 168$ (in 2)

Musical score for orchestra and band, measures 12-16. The score includes parts for Flutes (Fls.), Oboes (Ob.), Bassoon (Bsn.), Clarinets (Cl.), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxes.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trombones (Tpts.), Horns (Hns.), Bass Trombones (Tbns.), Euphonium (Eup.), Tuba, Mallet Percussion 1 (Mlt. Perc. 1), Mallet Percussion 2 (Mlt. Perc. 2), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The music is in 2/4 time, key signature is B-flat major. Measures 12-13 feature dynamic markings **ff**, **12**, **8**, and **2**. Measures 14-15 feature dynamic marking **ff**. Measures 16-17 feature dynamic marking **ff**. The score includes several performance instructions: "Thunderously $\text{♩} = 168$ (in 2)" at the beginning of section A, "Foot Stomp (loudly)" for Mlt. Perc. 1 and Timp. in measure 12, "Gong" for Mlt. Perc. 2 in measure 12, and "Foot Stomp (loudly)" for Timp. in measure 12.

Freely $\text{♩} = 120$ Thunderously $\text{♩} = 168 \text{ (in 2)}$

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

Tpts. 1 Ah.
Tpts. 2 Ah.
Hns. 1 Ah. All Ah.
Hns. 2 Ah.
Tbns. 1 Solo ff At far front (closest to stage) corner of concert hall.
Tbns. 2, 3 Ah.
Euph. Ah.
Tuba Ah.

Mlt. Perc. 1
Mlt. Perc. 2
Tim. 128 Foot Stomp (loudly)
Gong
Foot Stomp (loudly)
Perc. 1
Perc. 2
Perc. 3

Freely ♩ = 120

Cue Timpani first.
Then, all players
enter on their own.

7

Fls. Ob. Bsn. Cls. B. Cl. A. Saxes. T. Sax. Bar. Sax. Tpts. Hns. Tbns. Euph. Tuba Mlt. Perc. 1 Mlt. Perc. 2 Tim. Perc. 1 Perc. 2 Perc. 3

22 23 24 25 26 27

Freely ♩ = 120

Play a_2 $\text{B} \ddot{\text{B}}$ ppp

Play $\text{B} \ddot{\text{B}}$ ff

Play $\text{B} \ddot{\text{B}}$ ff

Play $\text{B} \ddot{\text{B}}$ ff

Play $\text{B} \ddot{\text{B}}$ ff

At far front (closest to stage) corner of concert hall,
opposite side from Solo Trombone.

pp

pp

pp

*Soloists repeat this motive as many times as possible—build in intensity, reaching a raucous level.

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[28] Powerfully $\text{d} = 144$

Fls. 1/2 ff $\overset{\text{a2}}{\underset{3}{\text{>}}} \text{b} \text{>} \text{b}$ $\overset{\text{a2}}{\underset{3}{\text{>}}} \text{b} \text{>} \text{b}$
 Ob. ff $\overset{\text{a2}}{\underset{3}{\text{>}}} \text{b} \text{>} \text{b}$ $\overset{\text{a2}}{\underset{3}{\text{>}}} \text{b} \text{>} \text{b}$
 Bsn. ff $\overset{\text{a2}}{\underset{3}{\text{>}}} \text{b} \text{>} \text{b}$ $\overset{\text{a2}}{\underset{3}{\text{>}}} \text{b} \text{>} \text{b}$
 Cls. 1/3 ff $\overset{\text{a2}}{\underset{3}{\text{>}}} \text{b} \text{>} \text{b}$ $\overset{\text{a2}}{\underset{3}{\text{>}}} \text{b} \text{>} \text{b}$
 B. Cl. ff $\text{v} \text{v} \text{v} \text{v}$ $\text{v} \text{v} \text{v} \text{v}$
 A. Saxes. 1/2 ff $\overset{\text{a2}}{\underset{3}{\text{>}}} \text{b} \text{>} \text{b}$ $\overset{\text{a2}}{\underset{3}{\text{>}}} \text{b} \text{>} \text{b}$
 T. Sax. ff $\overset{\text{a2}}{\underset{3}{\text{>}}} \text{b} \text{>} \text{b}$ $\overset{\text{a2}}{\underset{3}{\text{>}}} \text{b} \text{>} \text{b}$
 Bar. Sax. ff $\text{v} \text{v} \text{v} \text{v}$ $\text{v} \text{v} \text{v} \text{v}$

[28] Powerfully $\text{d} = 144$

Tpts. 1/3 ff $\text{v} \text{v} \text{v} \text{v}$ $\text{v} \text{v} \text{v} \text{v}$
 Hns. 1/2 ff $\text{div.} \text{v} \text{v} \text{v} \text{v}$ $\text{v} \text{v} \text{v} \text{v}$
 Tbns. 1/3 ff $\text{v} \text{v} \text{v} \text{v}$ $\text{v} \text{v} \text{v} \text{v}$
 Euph. ff $\text{v} \text{v} \text{v} \text{v}$ $\text{v} \text{v} \text{v} \text{v}$
 Tuba ff $\text{v} \text{v} \text{v} \text{v}$ $\text{v} \text{v} \text{v} \text{v}$
 Mlt. Perc. 1 Xylophone ff $\overset{\text{a2}}{\underset{3}{\text{>}}} \text{b} \text{>} \text{b}$ $\overset{\text{a2}}{\underset{3}{\text{>}}} \text{b} \text{>} \text{b}$
 Chimes (strike, then immediately dampen) $\text{a} \text{a} \text{a} \text{a}$ $\text{a} \text{a} \text{a} \text{a}$
 Mlt. Perc. 2 ff $\text{v} \text{v} \text{v} \text{v}$ $\text{v} \text{v} \text{v} \text{v}$
 Timp. ff $\text{v} \text{v} \text{v} \text{v}$ $\text{v} \text{v} \text{v} \text{v}$
 Perc. 1 Snare Drum ff $\text{v} \text{v} \text{v} \text{v}$ $\text{v} \text{v} \text{v} \text{v}$
 Perc. 2 ff $\text{v} \text{v} \text{v} \text{v}$ $\text{v} \text{v} \text{v} \text{v}$
 Perc. 3 ff $\text{ff} \text{choke all}$ $\text{mf} \text{choke all}$ $\text{mf} \text{choke all}$
 Brake Drum ff $\text{v} \text{v} \text{v} \text{v}$ $\text{v} \text{v} \text{v} \text{v}$

Flowing

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

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Marimba

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Flowing

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Dynamic markings: >, a2, v, div., f, mp, pp, choke, Wooden stick on crown.

Measure 33: Flutes play eighth-note patterns. Oboes play eighth-note patterns. Bassoon rests. Clarinets play eighth-note patterns. Bass Clarinet rests. Alto Saxophones play eighth-note patterns. Tenor Saxophone rests. Baritone Saxophone rests. Trombones play eighth-note patterns. Horns play eighth-note patterns. Tuba rests. Euphonium rests. Marimba rests. Mallet Percussion 1 plays eighth-note patterns. Timpani rests. Percussion 1 plays eighth-note patterns. Percussion 2 rests. Percussion 3 rests.

Measure 34: Flutes play eighth-note patterns. Oboes play eighth-note patterns. Bassoon rests. Clarinets play eighth-note patterns. Bass Clarinet rests. Alto Saxophones play eighth-note patterns. Tenor Saxophone rests. Baritone Saxophone rests. Trombones play eighth-note patterns. Horns play eighth-note patterns. Tuba rests. Euphonium rests. Tuba plays eighth-note patterns. Marimba rests. Mallet Percussion 1 rests. Timpani rests. Percussion 1 rests. Percussion 2 rests. Percussion 3 rests.

Measure 35: Flutes play eighth-note patterns. Oboes play eighth-note patterns. Bassoon rests. Clarinets play eighth-note patterns. Bass Clarinet rests. Alto Saxophones play eighth-note patterns. Tenor Saxophone rests. Baritone Saxophone rests. Trombones play eighth-note patterns. Horns play eighth-note patterns. Tuba rests. Euphonium rests. Tuba plays eighth-note patterns. Marimba rests. Mallet Percussion 1 rests. Timpani rests. Percussion 1 rests. Percussion 2 rests. Percussion 3 rests.

Measure 36: Flutes play eighth-note patterns. Oboes play eighth-note patterns. Bassoon rests. Clarinets play eighth-note patterns. Bass Clarinet rests. Alto Saxophones play eighth-note patterns. Tenor Saxophone rests. Baritone Saxophone rests. Trombones play eighth-note patterns. Horns play eighth-note patterns. Tuba rests. Euphonium rests. Tuba plays eighth-note patterns. Marimba rests. Mallet Percussion 1 plays eighth-note patterns. Timpani rests. Percussion 1 rests. Percussion 2 rests. Percussion 3 rests.

Measure 37: Flutes play eighth-note patterns. Oboes play eighth-note patterns. Bassoon rests. Clarinets play eighth-note patterns. Bass Clarinet rests. Alto Saxophones play eighth-note patterns. Tenor Saxophone rests. Baritone Saxophone rests. Trombones play eighth-note patterns. Horns play eighth-note patterns. Tuba rests. Euphonium rests. Tuba plays eighth-note patterns. Marimba rests. Mallet Percussion 1 plays eighth-note patterns. Timpani rests. Percussion 1 rests. Percussion 2 rests. Percussion 3 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

Hns. 1/2

Tbns. 1/2

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

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39 40 41 42 43

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl. *pp*

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

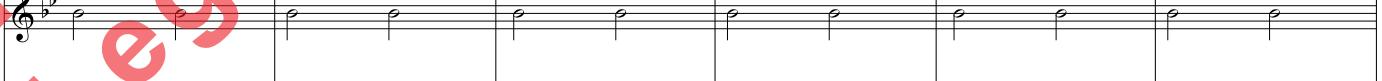
Hns. 1 2

Tbns. 1 2 3 *pp* *mp* *a2* *b2* *c2* *d2*

Euph. *pp* *mp*

Tuba *pp* *mp*

Mlt. Perc. 1 

Mlt. Perc. 2 

Tim. 

Perc. 1 

Perc. 2 

Perc. 3 

48203S 44 45 46 47 48 49

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- Picc.

Fls. Ob. Bsn. Cls. B. Cl. A. Saxes. T. Sax. Bar. Sax. Tpts. Hns. Tbn. 1 Tbn. 2 Euph. Tuba Mlt. Perc. 1 Mlt. Perc. 2 Timp. Perc. 1 Perc. 2 Perc. 3

52

50 51 52 53 54

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p. Measure 59 ends with *mp*. The score uses a mix of standard notation and rhythmic patterns indicated by numbers and arrows."/>

Fls. 1 2

Ob.

Bsn.

Cl. 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

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

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55 *p* — *mp* 56 57 58 *p* 59 *mp* —

Fls. 1/2 *ff*

Ob. 1/2 *ff*

Bsn. *ff*

Cls. 1/2 *ff*

B. Cl. *ff*

A. Saxes. 1/2 *ff*

T. Sax.

Bar. Sax. *ff*

Tpts. 1/2 *ff*

Hns. 1/2 *ff* *div.*

Tbns. 1/2 *ff*

Euph. *ff*

Tuba *ff*

Mlt. Perc. 1 Xyl. *ff*

Mlt. Perc. 2

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *choke all*

Brk. Dr. *ff*

mp *ff* *mp* *ff*

48203S 60 61 62 63 64 65

rit. Slowly $\text{♩} = 84$

Fls. 1/2 Ob. Bsn.

Cls. 1/2 B. Cl.

A. Saxes. 1/2 T. Sax. Bar. Sax.

Tpts. 1/2 Hns. 1/2 Tbns. 1/2 Euph. Tuba

Mlt. Perc. 1 Mlt. Perc. 2 Timp.

Perc. 1 Perc. 2 Perc. 3

Wind Chimes

Triangle

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66 67 68 69 70 71

72 Tranquilly $\text{♩} = 63$

Fls. 1/2

Ob.

Bsn.

Cls. 1/2

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2

Hns. 1/2

Tbns. 1/2

Eup.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

72

73

74

75

76

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Fls. 1 2

Ob. Solo
(Eng. Hn.) *mp*

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2 All *a2* *mp*

T. Sax. *mp*

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 *mf*

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Vibraphone (motor off) *mf*

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48203S 77 78 79 80 81

Push forward slightly ♩ = 69

Begin pulling back

Fls. 1/2

Ob.

Bsn.

Cl. 1/2

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2

Hns. 1/2

Tbns. 1/2

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

rit.

90 Powerfully ♩ = 63

Fls. 1/2

All (Oboe) *mp* ff

Ob. ff

Bsn. ff

Cls. 1/2 ff

B. Cl. ff

A. Saxes. 1/2 ff

T. Sax. ff

Bar. Sax. ff

Tpts. 1 rit. *div.* ff

Hns. 1 ff

2 ff

Tbns. 1 ff

2 ff

Euph. 1. *div.*

Tuba ff

Mlt. Perc. 1 Bells ff

Mlt. Perc. 2 Chimes ff

Tim. mf ff mf ff mp

Perc. 1 pp ff mf ff

Perc. 2 ff

Perc. 3 pp ff

rit.

- Picc.

Fls. 1 2 *mf* *pp* *pp* *pp*

Ob. 1 2 *mf* *pp* *pp*

Bsn. 1 2 3 *mf* *pp* *pp* *pp*

Cls. 1 2 3 *mf* *pp* *pp* *a2* *pp*

B. Cl. 1 2 3 *mf* *pp* *p* *pp*

A. Saxes. 1 2 *mf* *pp* *pp*

T. Sax. 1 2 3 *mf* *pp* *pp*

Bar. Sax. 1 2 3 *mf* *pp*

Tpts. 1 2 3 *mf* *pp* *p* *p* *in stand, distantly*

Hns. 1 2 3 *mf* *pp* *pp*

Tbns. 1 2 3 *mf* *pp* *p* *pp*

Euph. 1 2 3 *mf* *pp* *p* *pp*

Tuba 1 2 3 *mf* *pp* *p* *pp*

Mlt. Perc. 1 2 3 *mf* *pp* *p* *pp*

Mlt. Perc. 2 3 *mf* *pp* *p* *pp*

Tim. 1 2 3 *mf* *pp* *pp* *pp*

Perc. 1 2 3 *pp* *pp* *pp*

Perc. 2 3 *pp* *pp* *pp*

Perc. 3 4 *pp* *pp* *pp*

Vibrphone (motor off) *mp* *W.C.* *mp*

Change: B \flat to C, A \flat to G

Triangle *mp*

Freely, as directed

100 Driving $\text{♩} = 152$

Musical score for measures 99-104. The score includes parts for Flutes (Fls.), Oboes (Ob.), Bassoon (Bsn.), Clarinets (Cl.), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxes.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trombones (Tpts.), Horns (Hns.), Trombones (Tbns.), Euphonium (Euph.), Tuba, Mallet Percussion 1 (Mlt. Perc. 1), Mallet Percussion 2 (Mlt. Perc. 2), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The section starts with a dynamic of f . Measures 100-101 show woodwind entries with dynamics ff , followed by brass entries with dynamics ff . Measure 102 features a bassoon solo with a dynamic of f . Measures 103-104 show woodwind entries with dynamics ff , followed by brass entries with dynamics ff .

Freely, as directed

100 Driving $\text{♩} = 152$

Musical score for measures 100-104. The score includes parts for Trombones (Tpts.), Horns (Hns.), Trombones (Tbns.), Euphonium (Euph.), Tuba, Mallet Percussion 1 (Mlt. Perc. 1), Mallet Percussion 2 (Mlt. Perc. 2), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The section starts with a dynamic of ff . Measures 100-101 show brass entries with dynamics ff , followed by woodwind entries with dynamics ff . Measure 102 features a tuba solo with a dynamic of ff . Measures 103-104 show brass entries with dynamics ff , followed by woodwind entries with dynamics ff .

Fls. 1/2

Ob.

Bsn.

Cls. 1/2

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2

Hns. 1/2

Tbns. 1/2

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Tim.

Perc. 1

Perc. 2

Perc. 3

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105 106 107 108 109 110

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Fls. 1/2

Ob.

Bsn.

Cls. 1

2

3

B. Cl.

A. Saxos. 1/2

T. Sax.

Bar. Sax.

Tpts. 1

2

Hns. 1

2

Tbns. 1/2

3

Eup.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Tim.

Perc. 1

Perc. 2

Perc. 3

- Picc.

a2

Fls. 1/2 *pp cresc. poco a poco*

Ob.

Bsn.

Cls. 1/2 *pp cresc. poco a poco*

B. Cl. *pp cresc. poco a poco*

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2 *p cresc. poco a poco*

2/3 *p cresc. poco a poco*

Hns. 1/2 *div.* *p cresc. poco a poco*

2/3 *div.* *p cresc. poco a poco*

Tbns. 1/2 *pp cresc. poco a poco*

3/4 *pp cresc. poco a poco*

Eup. *pp cresc. poco a poco*

Tuba *pp cresc. poco a poco*

Mlt. Perc. 1 *pp cresc. poco a poco*

Mlt. Perc. 2 *pp cresc. poco a poco*

Change: C to B \flat , E \flat to F

Timp. *pp cresc. poco a poco*

Perc. 1 *pp cresc. poco a poco*

Perc. 2 *pp cresc. poco a poco*

Perc. 3 *pp cresc. poco a poco*

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117 118 119 120 121 122

pp cresc. poco a poco

Fls. 1/2

Ob.

Bsn.

mp cresc.

Cls. 1/2

B. Cl.

A. Saxes. 1/2

mp cresc.

T. Sax.

Bar. Sax.

mp cresc.

Tpts. 1/2

mp cresc.

Tpts. 1/2

mp cresc.

Hns. 1/2

mp cresc.

Hns. 1/2

mp cresc.

Tbns. 1/2

Tbns. 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

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123

124

125

126

127

Preview Use Requires Purchase

This is a page from a musical score. The title '48203S' is at the bottom left. The page number '25' is at the top right. The score consists of multiple staves for different instruments. From top to bottom, the instrument names listed on the left are: Flutes (2 parts), Oboe, Bassoon, Clarinet (2 parts), Bass Clarinet, Alto Saxophone (2 parts), Tenor Saxophone, Baritone Saxophone, Trombones (3 parts), Tuba, Euphonium, Timpani, and Percussion (3 parts). The music is in 2/4 time. Measures 123 through 127 are shown. Various dynamics are indicated, such as 'mp cresc.' (measures 123-124), 'f' (measure 125), and 'a2' (measures 123-124). A large red watermark reading 'Preview Use Requires Purchase' is diagonally across the page.

128 Relentlessly ♩ = 152

+ Picc.

Fls. 1/2 *ff*

Ob. 1/2 *ff*

Bsn. 1/2 *ff*

Cls. 1/2 *ff*

B. Cl. *v ff*

A. Saxes. 1/2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Tpts. 1 *ff*

2 *v ff*

Hns. 1 *ff*

2 *ff*

Tbns. 1/2 *v ff*

3 *ff*

Euph. *ff*

Tuba *v ff*

Mlt. Perc. 1 *ff*

Mlt. Perc. 2 *ff*

Timp. *ff*

Perc. 1 *ff* T.T. *> >*

Perc. 2 *ff* *> >*

Perc. 3 *ff* Gong

48203S *ff v* 128 *ff* 129 130 131 132 133

Review Requires Purchase

Fls.

Ob.

Bsn.

Cls.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Fls. 1/2

Ob.

Bsn.

Clz. 1/2

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2

Hns. 1/2

Tbns. 1/2

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Picc.
as written

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

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Cowbell

ff

144 145 146 147 148 149

48203S

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

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

48203S

150 151 152 153 154 155