

# Derivations

By Michael Kamuf (ASCAP)

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## INSTRUMENTATION

- 2 Part 1 - C Instruments T.C. High
- 2 Part 1 - C Instruments T.C. Low
- 2 Part 1 - B $\flat$  Instruments
- 2 Part 1 - E $\flat$  Instruments
- 2 Part 1 - C Instruments B.C.
- 2 Part 2 - C Instruments T.C.
- 2 Part 2 - B $\flat$  Instruments
- 2 Part 2 - E $\flat$  Instruments
- 2 Part 2 - C Instruments B.C.
- 2 Part 3 - C Instruments T.C.
- 2 Part 3 - B $\flat$  Instruments
- 2 Part 3 - E $\flat$  Instruments
- 2 Part 3 - F Instruments
- 2 Part 3 - C Instruments B.C.
- 2 Part 4 - B $\flat$  Instruments
- 2 Part 4 - E $\flat$  Instruments
- 2 Part 4 - F Instruments

- 2 Part 4 - C Instruments B.C.
- 2 Part 5 - B $\flat$  Instruments
- 2 Part 5 - E $\flat$  Instruments
- 2 Part 5 - C Instruments B.C. High
- 2 Part 5 - C Instruments B.C. Low
- 1 Piano (Optional)
- 2 Mallet Percussion  
(Bells/Xylophone)
- 4 Percussion 1  
(Snare Drum/Hi-Hat Cymbals, Bass  
Drum/Wind Chimes)
- 4 Percussion 2  
(Tam-Tam/Suspended Cymbal/  
Triangle/ Bongos, Crash Cymbals/  
Woodblock/  
Cabasa or Optional Shaker)
- 1 Timpani  
(Tune: G, D, E $\flat$ )

## SUPPLEMENTAL PARTS

- 1 Part 1 - Violin
- 1 Part 2 - Violin
- 1 Part 3 - Violin
- 1 Part 3 - Viola
- 1 Part 4 - Cello
- 1 Part 5 - String Bass
- 1 Part 4 - C Instruments T.C.
- 1 Part 5 - C Instruments T.C.
- 1 Part 1 - B-flat Tenor Saxophone
- 1 Part 2 - B-flat Tenor Saxophone
- 1 Part 3 - B-flat Tenor Saxophone
- 1 Part 4 - B-flat Tenor Saxophone
- 1 Part 5 - B-flat Tenor Saxophone
- 1 Part 1 - F Instruments
- 1 Part 2 - F Instruments
- 1 Part 5 - F Instruments

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## PROGRAM NOTES

A derivation is "the obtaining or developing of something from a source or origin." This original work takes flight with the use and development of contrasting themes utilizing both  $\frac{4}{4}$  and  $\frac{3}{4}$ . Bold melodies, contemporary harmonies, and driving percussion combine to create a powerful and relentless musical portrait.

## NOTES TO THE CONDUCTOR

Measures 1 and 2 should be played aggressively. However, the mood should change to a mysterious feel immediately at measure 3 with the change in tempo. The tempi are indicated as quarter note equals 160 for the fast sections and quarter note equals 80, or half tempo, for the slower passage. The faster passages should groove, push ahead, and be played with rhythmic precision but without sounding frantic. Feel free to adjust the fast tempo slightly if needed.

The timpani should play measures 3 and 4 in an aggressive, soloistic manner. At measure 5, the Part 1 soloist will need to be heard above the ensemble, and this brief slow passage should gradually get louder, so the downbeat of measure 13 is strong and accented. At measure 13, articulation and balance are important for Parts 2, 3, and 5. Measure 17 begins the initial statement of the A theme played by Part 3 before being passed to Part 1 at measure 25. The B Theme, in  $\frac{3}{4}$  time, is stated at measure 33 by Part 3 then moves to Part 1 and Mallets at measure 41.

Measure 49 begins a new rhythmic ostinato figure and signals the return of the A theme at measure 53. Here, the melody is played by Part 3, which is followed at Measure 61 by Part 1 and Mallets. Measure 69 is an eight-bar percussion interlude that should be played aggressively and with attention to accented notes. A development section loosely based on the B theme ensues at measure 77. This passage should build in intensity all the way through measure 92. The four-measure percussion interlude at measure 93 again should bold and precise. The final statement of the A theme begins at measure 97. Although the dynamic here is *forte*, the piece should peak here with both intensity and power. Great air support and uniform articulations will aide in making this occur.

Accurate balance and a strong subdivision of the beat by all throughout the piece will help create a clean and energetic performance.

Although this piece is designed to have two players dividing the instrument assignments in the Percussion 1 part, one player utilizing drumset along with wind chimes could be an option if your ensemble has instrumentation concerns. The Percussion 1 part can be performed by as few as two players with instruments adequately pre-staged.

I hope you and your students have as much fun studying and performing *Derivations* as I did writing the piece!

Michael Hamf

## A NOTE FROM THE EDITOR

We hope you find these versatile pieces a welcome addition to your music library. With homogeneous instrument use, there will be crossed voices, so be sure that students adjust dynamics so the melody is always heard. In an effort to support completely flexible instrumentation, the following editorial accommodations are included to address potential challenges.

### C Parts:

- Parts are included for both high and low C treble-clef instruments for Part 1. These parts are combined into one staff in the score, but the parts are printed separately.
- Parts are included for both high and low C bass-clef instruments for Part 5. These parts are combined into one staff in the score, but the parts are printed separately.

### B $\flat$ Parts:

- Parts 1 and 2 may have notes that go above the break for clarinet. Alternative lower notes will not be provided.
- Parts 3–5 may have notes that go above the break for clarinet. Alternative lower notes are provided in those instances.
- Parts that have more challenging ranges include optional lower or higher notes for trumpet and baritone T.C.
- Separate parts for tenor saxophone are included but do not appear on the score. For this series, the range will extend to include a written D below the staff.

### Divisi:

- Where appropriate, some parts may have multiple notes, however, they will not be marked with *div*. Where this occurs, assign the most appropriate notes for your students.
- To reduce clutter, a2's will also not be used. When a single note appears after a divisi, all players should play.

### String Parts:

- To help students have more success playing in unfamiliar keys, fingerings and bowings are clearly marked.
- A dash (–) indicates a shift to a new position
- Some slur/bow markings may differ from the wind parts to accommodate bowing patterns.
- String parts will include *div.* markings where appropriate when there are multiple notes

**Please note:** Part 4 B $\flat$  measures 9–13 would be above the break for clarinet to facilitate the harmony.

# Derivations

FULL SCORE  
Duration - 3:00

By Michael Kamuf (ASCAP)

**Fast! ♩ = 160** **Half tempo ♩ = 80**

Pt. 1  
C Inst. (T.C. High/Low)  
B♭ Inst.  
E♭ Inst.  
C Inst. (B.C.)

Pt. 2  
C Inst. (T.C.)  
B♭ Inst.  
E♭ Inst.  
C Inst. (B.C.)

Pt. 3  
C Inst. (T.C.)  
B♭ Inst.  
E♭ Inst.  
F Inst.  
C Inst. (B.C.)

Pt. 4  
B♭ Inst.  
E♭ Inst.  
F Inst.  
C Inst. (B.C.)

Pt. 5  
B♭ Inst.  
E♭ Inst.  
C Inst. (B.C. High/Low)

Mallet Percussion (Bells/Xylophone)  
Percussion 1 (Snare Drum/Hi-Hat Cymbals/Bass Drum/Wind Chimes)  
Percussion 2 (Tam-Tam/Suspended Cymbal/Triangle/Bongos/Crash Cymbals/Woodblock/Cabasa or Opt. Shaker)  
Timpani

Tune: G, D, E♭

\*A piano part for this piece is included but does not appear on the score.

**Pt. 1**

C Inst. (T.C. High/Low) *f* *mp* *mf* All

B $\flat$  Inst. *f* *mp* *mf* All

E $\flat$  Inst. *f* *mp* *mf* All

C Inst. (B.C.) *f* *mp* *mf* All

**Pt. 2**

C Inst. (T.C.) *mf legato*

B $\flat$  Inst. *mf legato*

E $\flat$  Inst. *mf legato*

C Inst. (B.C.) *mf legato*

**Pt. 3**

C Inst. (T.C.) *mp legato*

B $\flat$  Inst. *mp legato*

E $\flat$  Inst. *mp legato*

F Inst. *mp legato*

C Inst. (B.C.) *mp legato*

**Pt. 4**

B $\flat$  Inst. *mp*

E $\flat$  Inst. *mp*

F Inst. *mp*

C Inst. (B.C.) *mp*

**Pt. 5**

B $\flat$  Inst. *mp*

E $\flat$  Inst. *mp*

C Inst. (B.C. High/Low) *mp*

Mlt. Perc. *mf*

Perc. 1

Perc. 2

Timp.

rit. [13] Fast! ♩ = 160

**Pt. 1**

C Inst. (T.C. High/Low) *f*

B♭ Inst. *f*

E♭ Inst. *f*

C Inst. (B.C.) *f*

**Pt. 2**

C Inst. (T.C.) *f* *mf*

B♭ Inst. *f* *mf*

E♭ Inst. *f* *mf*

C Inst. (B.C.) *f* *mf*

**Pt. 3**

C Inst. (T.C.) *f* *mf*

B♭ Inst. *f* *mf*

E♭ Inst. *f* *mf*

F Inst. *f* *mf*

C Inst. (B.C.) *f* *mf*

**Pt. 4**

B♭ Inst. *f*

E♭ Inst. *f*

F Inst. *f*

C Inst. (B.C.) *f*

**Pt. 5**

B♭ Inst. *f* *mf*

E♭ Inst. *f* *mf*

C Inst. (B.C. High/Low) *f* *mf*

Mlt. Perc. *mp* *f*

Perc. 1 *mp* *f* B.D. *f*

Perc. 2 Suspended Cymbal *mp* *f* choke

Woodblock *mf*

Timp. *f*



17

**Pt. 1**

C Inst. (T.C. High/Low) *mf*

B $\flat$  Inst. *mf*

E $\flat$  Inst. *mf*

C Inst. (B.C.) *mf*

**Pt. 2**

C Inst. (T.C.) *mp*

B $\flat$  Inst. *mp*

E $\flat$  Inst. *mp*

C Inst. (B.C.) *mp*

**Pt. 3**

C Inst. (T.C.) *mp*

B $\flat$  Inst. *mp*

E $\flat$  Inst. *mp*

F Inst. *mp*

C Inst. (B.C.) *mp*

**Pt. 4**

B $\flat$  Inst. *mf legato* *f*

E $\flat$  Inst. *mf legato* *f*

F Inst. *mf legato* *f*

C Inst. (B.C.) *mf legato* *f*

**Pt. 5**

B $\flat$  Inst. *mp*

E $\flat$  Inst. *mp*

C Inst. (B.C. High/Low) *mp*

Mlt. Perc. *mf*

Perc. 1

Perc. 2 *mp*

Timp.

25

Pt. 1  
C Inst. (T.C. High/Low)  
Bb Inst.  
Eb Inst.  
C Inst. (B.C.)

Pt. 2  
C Inst. (T.C.)  
Bb Inst.  
Eb Inst.  
C Inst. (B.C.)

Pt. 3  
C Inst. (T.C.)  
Bb Inst.  
Eb Inst.  
F Inst.  
C Inst. (B.C.)

Pt. 4  
Bb Inst.  
Eb Inst.  
F Inst.  
C Inst. (B.C.)

Pt. 5  
Bb Inst.  
Eb Inst.  
C Inst. (B.C. High/Low)

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

*mf* *f* *mp*

*mf* *f* *mp*

*mf* *f* *mp*

*mf* *p* *mp* *mf*

Triangle  
Susp. Cym.

(on rim)

25



**Pt. 1**

C Inst. (T.C. High/Low) *f mp*

B $\flat$  Inst. *f mp*

E $\flat$  Inst. *f mp*

C Inst. (B.C.) *f mp*

**Pt. 2**

C Inst. (T.C.) *mf mp*

B $\flat$  Inst. *mf mp*

E $\flat$  Inst. *mf mp*

C Inst. (B.C.) *mf mp*

**Pt. 3**

C Inst. (T.C.) *mf mp*

B $\flat$  Inst. *mf mp*

E $\flat$  Inst. *mf mp*

F Inst. *mf mp*

C Inst. (B.C.) *mf mp*

**Pt. 4**

B $\flat$  Inst. *mf mp*

E $\flat$  Inst. *mf mp*

F Inst. *mf mp*

C Inst. (B.C.) *mf mp*

**Pt. 5**

B $\flat$  Inst. *mf mp*

E $\flat$  Inst. *mf mp*

C Inst. (B.C. High/Low) *mf mp*

Mlt. Perc. *f mp*

Perc. 1 *mf mp*

Perc. 2

Timp.

33

Pt. 1  
C Inst. (T.C. High/Low)  
B $\flat$  Inst.  
E $\flat$  Inst.  
C Inst. (B.C.)

Pt. 2  
C Inst. (T.C.)  
B $\flat$  Inst.  
E $\flat$  Inst.  
C Inst. (B.C.)

Pt. 3  
C Inst. (T.C.)  
B $\flat$  Inst.  
E $\flat$  Inst.  
F Inst.  
C Inst. (B.C.)

Pt. 4  
B $\flat$  Inst.  
E $\flat$  Inst.  
F Inst.  
C Inst. (B.C.)

Pt. 5  
B $\flat$  Inst.  
E $\flat$  Inst.  
C Inst. (B.C. High/Low)

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

Bongos (w/sticks)

*fp* *f* *mp* *mf*

49168S 31 32 33 34 35



**Pt. 1**

C Inst. (T.C. High/Low)  
B $\flat$  Inst.  
E $\flat$  Inst.  
C Inst. (B.C.)

**Pt. 2**

C Inst. (T.C.)  
B $\flat$  Inst.  
E $\flat$  Inst.  
C Inst. (B.C.)

**Pt. 3**

C Inst. (T.C.)  
B $\flat$  Inst.  
E $\flat$  Inst.  
F Inst.  
C Inst. (B.C.)

**Pt. 4**

B $\flat$  Inst.  
E $\flat$  Inst.  
F Inst.  
C Inst. (B.C.)

**Pt. 5**

B $\flat$  Inst.  
E $\flat$  Inst.  
C Inst. (B.C. High/Low)

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

Xylophone

*mf*

41

Pt. 1  
C Inst. (T.C. High/Low)  
B $\flat$  Inst.  
E $\flat$  Inst.  
C Inst. (B.C.)

Pt. 2  
C Inst. (T.C.)  
B $\flat$  Inst.  
E $\flat$  Inst.  
C Inst. (B.C.)

Pt. 3  
C Inst. (T.C.)  
B $\flat$  Inst.  
E $\flat$  Inst.  
F Inst.  
C Inst. (B.C.)

Pt. 4  
B $\flat$  Inst.  
E $\flat$  Inst.  
F Inst.  
C Inst. (B.C.)

Pt. 5  
B $\flat$  Inst.  
E $\flat$  Inst.  
C Inst. (B.C. High/Low)

Mlt. Perc.  
(on head)  
Perc. 1  
Perc. 2  
Timp.

41 42 43 44 45

**Pt. 1**

C Inst. (T.C. High/Low)  
B $\flat$  Inst.  
E $\flat$  Inst.  
C Inst. (B.C.)

**Pt. 2**

C Inst. (T.C.)  
B $\flat$  Inst.  
E $\flat$  Inst.  
C Inst. (B.C.)

**Pt. 3**

C Inst. (T.C.)  
B $\flat$  Inst.  
E $\flat$  Inst.  
F Inst.  
C Inst. (B.C.)

**Pt. 4**

B $\flat$  Inst.  
E $\flat$  Inst.  
F Inst.  
C Inst. (B.C.)

**Pt. 5**

B $\flat$  Inst.  
E $\flat$  Inst.  
C Inst. (B.C. High/Low)

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

Hi-Hat Cymbals (closed)  
Cabasa (or opt. Shaker)

*f* *mf* *p*

49

The musical score is organized into several parts:

- Pt. 1:** C Inst. (T.C. High/Low), B $\flat$  Inst., E $\flat$  Inst., C Inst. (B.C.).
- Pt. 2:** C Inst. (T.C.), B $\flat$  Inst., E $\flat$  Inst., C Inst. (B.C.).
- Pt. 3:** C Inst. (T.C.), B $\flat$  Inst., E $\flat$  Inst., F Inst., C Inst. (B.C.).
- Pt. 4:** B $\flat$  Inst., E $\flat$  Inst., F Inst., C Inst. (B.C.).
- Pt. 5:** B $\flat$  Inst., E $\flat$  Inst., C Inst. (B.C. High/Low).
- Mit. Perc.:** Mallet percussion part.
- Perc. 1:** Snare drum.
- Perc. 2:** Hi-hat.
- Timp.:** Timpani.

Dynamics include *mp*, *mf*, and *f*. A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid on the score.

The musical score is organized into five parts (Pt. 1 to Pt. 5) and includes percussion parts. The instruments are as follows:

- Pt. 1:** C Inst. (T.C. High/Low), B♭ Inst., E♭ Inst., C Inst. (B.C.)
- Pt. 2:** C Inst. (T.C.), B♭ Inst., E♭ Inst., C Inst. (B.C.)
- Pt. 3:** C Inst. (T.C.), B♭ Inst., E♭ Inst., F Inst., C Inst. (B.C.)
- Pt. 4:** B♭ Inst., E♭ Inst., F Inst., C Inst. (B.C.)
- Pt. 5:** B♭ Inst., E♭ Inst., C Inst. (B.C. High/Low)
- Percussion:** Mlt. Perc., Perc. 1, Perc. 2, Timp.

Dynamic markings include *mf*, *f*, and *mp*. The score is marked with a large red watermark: "Legal Use Requires Purchase".

61

Pt. 1  
C Inst. (T.C. High/Low) *f*  
B $\flat$  Inst. *f*  
E $\flat$  Inst. *f*  
C Inst. (B.C.) *f*  
*mp* poco a poco cresc.

Pt. 2  
C Inst. (T.C.) *mf*  
B $\flat$  Inst. *mf*  
E $\flat$  Inst. *mf*  
C Inst. (B.C.) *mf*  
*mp* poco a poco cresc.

Pt. 3  
C Inst. (T.C.) *f*  
B $\flat$  Inst. *f*  
E $\flat$  Inst. *f*  
F Inst. *f*  
C Inst. (B.C.) *f*  
*mp* poco a poco cresc.

Pt. 4  
B $\flat$  Inst. *mf*  
E $\flat$  Inst. *mf*  
F Inst. *mf*  
C Inst. (B.C.) *mf*  
*mp* poco a poco cresc.

Pt. 5  
B $\flat$  Inst. *mf*  
E $\flat$  Inst. *mf*  
C Inst. (B.C. High/Low) *mf*  
*mp* poco a poco cresc.

Mlt. Perc.  
Perc. 1 *f*  
Perc. 2 *mf*  
Timp. *mf*  
*mp* poco a poco cresc.

49168S 61 62 63 64 65



69

Pt. 1

C Inst. (T.C. High/Low)  
Bb Inst.  
Eb Inst.  
C Inst. (B.C.)

Pt. 2

C Inst. (T.C.)  
Bb Inst.  
Eb Inst.  
C Inst. (B.C.)

Pt. 3

C Inst. (T.C.)  
Bb Inst.  
Eb Inst.  
F Inst.  
C Inst. (B.C.)

Pt. 4

Bb Inst.  
Eb Inst.  
F Inst.  
C Inst. (B.C.)

Pt. 5

Bb Inst.  
Eb Inst.  
C Inst. (B.C. High/Low)

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

Cr. Cyms.  
H.H. (closed)  
Bongos

Pt. 1  
C Inst. (T.C. High/Low)  
B $\flat$  Inst.  
E $\flat$  Inst.  
C Inst. (B.C.)

Pt. 2  
C Inst. (T.C.)  
B $\flat$  Inst.  
E $\flat$  Inst.  
C Inst. (B.C.)

Pt. 3  
C Inst. (T.C.)  
B $\flat$  Inst.  
E $\flat$  Inst.  
F Inst.  
C Inst. (B.C.)

Pt. 4  
B $\flat$  Inst.  
E $\flat$  Inst.  
F Inst.  
C Inst. (B.C.)

Pt. 5  
B $\flat$  Inst.  
E $\flat$  Inst.  
C Inst. (B.C. High/Low)

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

77

Pt. 1

C Inst. (T.C. High/Low)

B $\flat$  Inst.

E $\flat$  Inst.

C Inst. (B.C.)

Pt. 2

C Inst. (T.C.)

B $\flat$  Inst.

E $\flat$  Inst.

C Inst. (B.C.)

77

Pt. 3

C Inst. (T.C.)

B $\flat$  Inst.

E $\flat$  Inst.

F Inst.

C Inst. (B.C.)

Pt. 4

B $\flat$  Inst.

E $\flat$  Inst.

F Inst.

C Inst. (B.C.)

Pt. 5

B $\flat$  Inst.

E $\flat$  Inst.

C Inst. (B.C. High/Low)

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Pt. 1

C Inst. (T.C. High/Low)

B $\flat$  Inst.

E $\flat$  Inst.

C Inst. (B.C.)

*mf*

Pt. 2

C Inst. (T.C.)

B $\flat$  Inst.

E $\flat$  Inst.

C Inst. (B.C.)

*mf*

Pt. 3

C Inst. (T.C.)

B $\flat$  Inst.

E $\flat$  Inst.

F Inst.

C Inst. (B.C.)

*mf*

Pt. 4

B $\flat$  Inst.

E $\flat$  Inst.

F Inst.

C Inst. (B.C.)

Pt. 5

B $\flat$  Inst.

E $\flat$  Inst.

C Inst. (B.C. High/Low)

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

*mf*

S.D.



The musical score is organized into five parts (Pt. 1 to Pt. 5) and includes Percussion and Timpani parts. The instruments and their staves are as follows:

- Pt. 1:** C Inst. (T.C. High/Low), B♭ Inst., E♭ Inst., C Inst. (B.C.)
- Pt. 2:** C Inst. (T.C.), B♭ Inst., E♭ Inst., C Inst. (B.C.)
- Pt. 3:** C Inst. (T.C.), B♭ Inst., E♭ Inst., F Inst., C Inst. (B.C.)
- Pt. 4:** B♭ Inst., E♭ Inst., F Inst., C Inst. (B.C.)
- Pt. 5:** B♭ Inst., E♭ Inst., C Inst. (B.C. High/Low)
- Percussion:** Mlt. Perc., Perc. 1, Perc. 2, Timp.

The score covers measures 86 through 90. A large red watermark reading "Preview Only" is overlaid diagonally across the entire page. The word "Preview" is written vertically, and "Only" is written horizontally. The watermark also includes the text "Legal Use Requires Purchase" in a smaller font.

93

Pt. 1  
C Inst. (T.C. High/Low)  
B♭ Inst.  
E♭ Inst.  
C Inst. (B.C.)

Pt. 2  
C Inst. (T.C.)  
B♭ Inst.  
E♭ Inst.  
C Inst. (B.C.)

Pt. 3  
C Inst. (T.C.)  
B♭ Inst.  
E♭ Inst.  
F Inst.  
C Inst. (B.C.)

Pt. 4  
B♭ Inst.  
E♭ Inst.  
F Inst.  
C Inst. (B.C.)

Pt. 5  
B♭ Inst.  
E♭ Inst.  
C Inst. (B.C. High/Low)

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

Cr. Cyms.

91 92 93 94 95

97

Pt. 1  
C Inst. (T.C. High/Low) *mp* *f*  
B $\flat$  Inst. *mp* *f*  
E $\flat$  Inst. *mp* *f*  
C Inst. (B.C.) *mp* *f*

Pt. 2  
C Inst. (T.C.) *fp*  
B $\flat$  Inst. *fp*  
E $\flat$  Inst. *fp*  
C Inst. (B.C.) *fp*

Pt. 3  
C Inst. (T.C.) *mp* *f*  
B $\flat$  Inst. *mp* *f*  
E $\flat$  Inst. *mp* *f*  
F Inst. *mp* *f*  
C Inst. (B.C.) *mp* *f*

Pt. 4  
B $\flat$  Inst. *v*  
E $\flat$  Inst. *v*  
F Inst. *v*  
C Inst. (B.C.) *v*

Pt. 5  
B $\flat$  Inst. *v*  
E $\flat$  Inst. *v*  
C Inst. (B.C. High/Low) *v*

Mlt. Perc. *mp* *f*  
Perc. 1 *p* *f*  
Susp. Cym. *p* *f*  
Perc. 2 *f*  
Timp. *p* *sfz*

96 97 98 99

This musical score page contains five systems of staves, labeled Pt. 1 through Pt. 5. Each system includes multiple instrument parts:

- Pt. 1:** C Inst. (T.C. High/Low), B $\flat$  Inst., E $\flat$  Inst., C Inst. (B.C.).
- Pt. 2:** C Inst. (T.C.), B $\flat$  Inst., E $\flat$  Inst., C Inst. (B.C.).
- Pt. 3:** C Inst. (T.C.), B $\flat$  Inst., E $\flat$  Inst., F Inst., C Inst. (B.C.).
- Pt. 4:** B $\flat$  Inst., E $\flat$  Inst., F Inst., C Inst. (B.C.).
- Pt. 5:** B $\flat$  Inst., E $\flat$  Inst., C Inst. (B.C. High/Low).

Additional parts include Mlt. Perc., Perc. 1, Perc. 2, and Timp. The score features various musical notations such as dynamics (p, f, fp, sfz), articulation (accents), and phrasing slurs. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the page.



105

Pt. 1

C Inst. (T.C. High/Low)

B $\flat$  Inst.

E $\flat$  Inst.

C Inst. (B.C.)

sub. *p*

Pt. 2

C Inst. (T.C.)

B $\flat$  Inst.

E $\flat$  Inst.

C Inst. (B.C.)

*f*

105

Pt. 3

C Inst. (T.C.)

B $\flat$  Inst.

E $\flat$  Inst.

F Inst.

C Inst. (B.C.)

Pt. 4

B $\flat$  Inst.

E $\flat$  Inst.

F Inst.

C Inst. (B.C.)

Pt. 5

B $\flat$  Inst.

E $\flat$  Inst.

C Inst. (B.C. High/Low)

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

sub. *p*

ch.

The musical score is organized into five parts (Pt. 1 to Pt. 5) and includes various percussion instruments. The notation includes dynamic markings such as *poco a poco cresc.*, *fp*, *f*, and *mf*. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the score.

**Pt. 1**  
C Inst. (T.C. High/Low)  
B♭ Inst.  
E♭ Inst.  
C Inst. (B.C.)

**Pt. 2**  
C Inst. (T.C.)  
B♭ Inst.  
E♭ Inst.  
C Inst. (B.C.)

**Pt. 3**  
C Inst. (T.C.)  
B♭ Inst.  
E♭ Inst.  
F Inst.  
C Inst. (B.C.)

**Pt. 4**  
B♭ Inst.  
E♭ Inst.  
F Inst.  
C Inst. (B.C.)

**Pt. 5**  
B♭ Inst.  
E♭ Inst.  
C Inst. (B.C. High/Low)

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

C Inst. (T.C. High/Low) *fp* *ff* *mf f ff*  
 B♭ Inst. *fp* *ff* *mf f ff*  
 E♭ Inst. *fp* *ff* *mf f ff*  
 C Inst. (B.C.) *fp* *ff* *mf f ff*  
 Pt. 1  
 C Inst. (T.C.) *ff* *mf f ff*  
 B♭ Inst. *ff* *mf f ff*  
 E♭ Inst. *ff* *mf f ff*  
 C Inst. (B.C.) *ff* *mf f ff*  
 Pt. 2  
 C Inst. (T.C.) *ff* *mf f ff*  
 B♭ Inst. *ff* *mf f ff*  
 E♭ Inst. *ff* *mf f ff*  
 F Inst. *ff* *mf f ff*  
 C Inst. (B.C.) *ff* *mf f ff*  
 Pt. 3  
 B♭ Inst. *ff* *mf f ff*  
 E♭ Inst. *ff* *mf f ff*  
 F Inst. *ff* *mf f ff*  
 C Inst. (B.C.) *ff* *mf f ff*  
 Pt. 4  
 B♭ Inst. *ff* *mf f ff*  
 E♭ Inst. *ff* *mf f ff*  
 C Inst. (B.C. High/Low) *ff* *mf f ff*  
 Pt. 5  
 Mlt. Perc. *ff* *mf f ff*  
 Perc. 1 *p mp ff*  
 Perc. 2 *ch. ff*  
 Timp. *ch. mf ff*  
*mf f ff*