

# A New Orleans Nutcracker Suite

## I. Overture

## II. Dirge for a Sugar Plum Fairy

## III. Tremé Trepak

By Piotr Ilyich Tchaikovsky

Arranged by Michael Kamuf

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### INSTRUMENTATION

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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  
2 B♭ Tenor Saxophone  
2 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  
2 Baritone Treble Clef  
4 Tuba  
2 Electric Bass  
(Optional)  
2 Mallet Percussion  
(Xylophone/Bells)  
2 Percussion 1  
(Snare Drum, Bass Drum  
or Optional Drumset)  
3 Percussion 2  
(Crash Cymbals/Triangle,  
Tambourine)  
2 Timpani  
(Tune F, B♭, B, E♭)

#### SUPPLEMENTAL and WORLD PARTS

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

E♭ Alto 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

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### PROGRAM NOTES

*A New Orleans Nutcracker Suite* is a reimagination of three themes from Tchaikovsky's iconic work; "Overture," "Dance of the Sugar Plum Fairy" and "Trepak." Arranger Michael Kamuf employs New Orleans based grooves, rich jazz harmony, and plenty of syncopation and rhythmic twists to give each movement a unique treatment.

## NOTES TO THE CONDUCTOR

This arrangement merges three themes from Tchaikovsky's *Nutcracker Suite* with grooves, harmony, and rhythms associated with both the music of New Orleans and modern jazz in general. As with all pop and jazz music, woodwind and brass players should approach all articulations in a legato fashion with short notes utilizing a "dit" or "daht" syllable. All notes that are not marked with an articulation should be full value and played with a "doo" syllable. An optional electric bass part is included which can help reinforce the bass line. This part can also be played on string bass.

### I. Overture

The opening percussion groove sets up the ensembles entrance in measures 4 and 5. This groove is often referred to as the "Shimmy Beat." Percussionists, as well as all musicians in the ensemble, should listen to two masters of this drumming style, Baby Dodds and Zutty Singleton, to capture the essence of this groove in particular.

The opening should build to a forte from the ensemble at measure 11. The A theme begins at measure 13 with the melody being played by the clarinets and saxophones. Here and throughout the piece, care should be taken not to overpower the melody. The B theme appears at measure 29 with the flute, oboe, and alto saxophone stating the melody before passing the line to the bassoon, clarinets, and tenor saxophone in measure 33. This theme, along with the Thelonious Monk inspired chromatic line at measure 41, is presented in a be-bop fashion with accents playing a key role. At measures 52–58, trombones should have fun and play this passage out—but with good and focused tone! This movement should peak in volume and intensity on beat 4 of measure 64.

### II. Dirge for a Sugar Plum Fairy

For this movement, a "dirge" feel is used in the percussion. This is the groove that is used at funerals in New Orleans. The Preservation Hall Jazz Band has a wonderful video on YouTube with their drummer, Shannon Powell, explaining this groove.

The tempo marking of 72–80 bpm is faster than a traditional funeral "dirge" but practical for student musicians. Feel free to experiment with playing this movement at slow tempi, but the performance should be at a tempo that grooves and works best for your ensemble. A strong subdivision of eighth note triplets throughout the movement will lead to a clean and grooving performance.

The 1st trumpet solo at measures 21–22 and 25–26 should be strong and... well, obnoxious! I highly recommend having your soloist listen to and watch trumpet great Clark Terry and how he handles using the plunger mute. Measures 41–44 should fade dynamically and then the last note should be strong!

### III. Tremé Trepak

This movement employs the "Second Line" groove—a two-measure pattern with accents derived from the 3-2 clave pattern that is frequently heard in Latin-American music. The snare roll on beat four of the second measure of this pattern is often referred to as "The Big Four."

The A theme is introduced at measure 9 but with altered harmonies and syncopations. Rehearsing this passage slower will allow the ensemble to have a solid understanding of what the chord progression sounds like and provide opportunities to be focused on rhythm and articulation. The B theme appears at measure 19 with the trombones and euphonium stating the melody and the flutes, oboe, alto saxophones, euphonium, and mallets taking it over at measure 27. Adhering to the printed dynamics in these passages will greatly help with balance. Observing the dynamic contrasts in measures 31–42 will add to the excitement of this passage.

The four-measure passage from 43–46 can feature snare drum playing over the bass and timpani vamp pattern. The player on snare drum can use the printed pattern, embellish the pattern, or improvise! Feel free to extend or "open up" this passage to feature snare drum. The final A theme begins at measure 51. The subito piano at measure 59 should be dramatic, and the ensemble should gradually build to and peak at the fortissimo in measure 70.

I hope you and your students have as much fun studying and performing *A New Orleans Nutcracker Suite* as I did when I arranged it!

*Michael Hamf*



5

Fls. 1 2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 *mf*

2 3 *mf*

B. Cl. *mf*

A. Saxes. 1 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

5

Tpts. 1

2 3

Hns. 1 *mf*

2 *mf*

Tbns. 1 *mf*

2 3 *mf*

Euph. *mf*

Tuba *mf*

Xylophone (w/ hard plastic mallets) *mf*

Mlt. Perc. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

(w/ medium felt mallets) dampen

Timp. *mf*

*mf* 5 6 *sim.* 7 8





This page contains a musical score for a large ensemble. The instruments listed on the left are: Fls. (Flutes), Ob. (Oboe), Bsn. (Bassoon), Cls. (Clarinets), B. Cl. (Bass Clarinet), A. Saxes. (Alto Saxophones), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), Tpts. (Trumpets), Hns. (Horns), Tbns. (Tubas), Euph. (Euphonium), Tuba, Mlt. Perc. (Multiple Percussion), Perc. 1, Perc. 2, and Timp. (Timpani). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is arranged in a standard orchestral layout with multiple staves for each instrument family. A large red watermark reading 'Preview Only' is overlaid diagonally across the score. The page number '6' is located at the top left.







29

Fls. 1/2

Ob. *f*

Bsn.

Cls. 1/2/3

B. Cl. *mp* *f*

A. Saxes. 1/2 *f*

T. Sax.

Bar. Sax. *f*

29

Tpts. 1/2/3

Hns. 1 *mp* *f*

2 *mp* *f*

Tbns. 1 *mp* *f*

2/3 *mp* *f*

Euph. *mp* *f*

Tuba *mp* *f*

Mlt. Perc.

Perc. 1

Perc. 2 Triangle *mp* *f*

Timp.

Fls. 1 2

Ob.

Bsn. *mp* *f*

Cls. 1 *mp* *f*  
2 3 *mp* *f*

B. Cl.

A. Saxes. 1 2

T. Sax. *mp* *f*

Bar. Sax. *mp* *f*

Tpts. 1 *f*  
2 3 *f*

Hns. 1 *mp* *f*  
2 *mp* *f*

Tbns. 1 *mp* *f*  
2 3 *mp* *f*

Euph. *mp* *f*

Tuba *mp* *f*

Mlt. Perc.

Perc. 1

Perc. 2 *mp* *f* *f*

Timp. *f*

37

Fls. 1 2

Ob.

Bsn. *p* *f* *p* *cresc.*

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

37

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

*p* *f* *p* *cresc.*

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

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

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.

Perc. 1

Perc. 2

Timp.

*ff*

*gliss.*

*a2*

*(6)*

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.

Perc. 1

Perc. 2

Timp.

gliss.

ch.

The musical score is arranged for a full orchestra. The instruments listed on the left are:  
Fls. (Flutes)  
Ob. (Oboe)  
Bsn. (Bassoon)  
Cls. (Clarinets, 1 and 2/3)  
B. Cl. (Bass Clarinet)  
A. Saxes. (Alto Saxophones, 1 and 2)  
T. Sax. (Tenor Saxophone)  
Bar. Sax. (Baritone Saxophone)  
Tpts. (Trumpets, 1, 2, and 3)  
Hns. (Horns, 1 and 2)  
Tbn. (Tenor Trombone, 1 and 2/3)  
Euph. (Euphonium)  
Tuba  
Mlt. Perc. (Multiple Percussion)  
Perc. 1 (Percussion 1)  
Perc. 2 (Percussion 2)  
Timp. (Timpani)  
The score covers measures 60 to 64. Dynamic markings include *p* (piano), *f* (forte), and *ff* (fortissimo). There are also markings for *a2* (second octave) and *damp.* (damped). The percussion parts include triplet patterns and chimes. A large red watermark is overlaid diagonally across the score.



# II. Dirge for a Sugar Plum Fairy

Swing  $\text{♩} = 72-80$  ( $\text{♩} = \overset{\sim}{\text{♩}} \overset{\sim}{\text{♩}} \overset{\sim}{\text{♩}}$ ) 3

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Swing  $\text{♩} = 72-80$  ( $\text{♩} = \overset{\sim}{\text{♩}} \overset{\sim}{\text{♩}} \overset{\sim}{\text{♩}}$ ) 3

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Bells (w/hard plastic mallets)

Perc. 1

S.D. (snares off)

B.D.

Perc. 2

Timp.

damp.

Tune: A, Bb, D

*mp*

Fls. 1/2

Ob.

Bsn. *mp* *mf*

Cl. 1 *f* *mp* *mf*

Cl. 2/3 *f* *mp* *mf*

B. Cl. *mf* *f*

A. Sax. 1/2 *mf* *f*

T. Sax. *mf* *f*

Bar. Sax. *mf* *f*

Tpts. 1/2/3

Hns. 1 *mp* *mf*

Hns. 2 *mp* *mf*

Tbns. 1 *mf*

Tbns. 2/3 *mf*

Euph. *f*

Tuba *f* dampen *mf* *f*

Mlt. Perc. *f* dampen

Perc. 1 *mf* (on rim) *mp* *mf*

Perc. 2

Timp. *mf* *sim.* *mp* *mf*

50023S 6 7 8 9 10



11

Fls. 1 2 *mf* *f*

Ob. *mf* *f*

Bsn.

Cls. 1 *mp* *f* *mf*

2 3 *mp* *f* *mf*

B. Cl. *mf*

A. Saxes. 1 2

T. Sax.

Bar. Sax. *mf*

11 one player *mf* *f*

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph. *mf* *f* *mf*

Tuba *mf* *f* *mf*

Mlt. Perc. *mf* *f* damp.

Perc. 1 *mp* *f* *mf* (on rim)

Perc. 2

Timp. *mp*



Fls. 1 2 *sfz* <sup>a2</sup> 19

Ob. *sfz*

Bsn. *mp* *p* *pp* *sfz* *mp*<sup>3</sup>

Cls. 1 *mp* *p* *f* *mp*

2 3 *mp* *p* *f* *mp*

B. Cl. *mp* *p* *pp* *fp* *mp*

A. Saxes. 1 2 *sfz* *p*

T. Sax. *sfz* *mp*<sup>3</sup>

Bar. Sax. *mp* *p* *pp* *fp* *mp*<sup>3</sup>

Tpts. 1 *sfz* *a2*

2 3 *sfz*

Hns. 1 *mp* *p* *pp* *fp*

2 *mp* *p* *pp* *fp*

Tbns. 1 *mp* *p* *pp* *fp* *a2* *mp*<sup>3</sup>

2 3 *mp* *p* *pp* *fp* *mp*<sup>3</sup>

Euph. *mp* *p* *pp* *p* *f* *mp*<sup>3</sup>

Tuba *mp* *p* *pp* *fp*

Mlt. Perc. *sfz*

Perc. 1 *mp* *p* *pp* *f* *mp*

Perc. 2 *f*

Timp. Cr. Cyms. *f* ch. *sfz*

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.

Perc. 1

Perc. 2

Timp.

Solo w/plunger WAH WAH WAH WAH WAH WAH

*sfz*

*mf*

*f*

*mp*

*p*

*fp*

*ch.*

50023S

21

22

23

24



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.

Perc. 1

Perc. 2

Timp.

Wah Wah Wah

open Tutti

ch.

*f* *mp* *fp* *sfz* *p* *mf*

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.

Perc. 1

Perc. 2

Timp.

ch.

*sfz*

*fp*

*f*

*ff*

*mf*

*mp*

31

29

30

31

32

50023S



Fls. 1/2

Ob.

Bsn. *mp*

Cl. 1 *f* *mp*

Cl. 2/3 *f* *mp*

B. Cl. *mf*

A. Sax. 1/2

T. Sax.

Bar. Sax. *f* *mf*

Tpts. 1 *mf*

Tpts. 2/3 *mf*

Hns. 1 *mf*

Hns. 2 *mf*

Tbns. 1 *f* *mf*

Tbns. 2/3 *f*

Euph. *f*

Tuba *f* *mf*

Mlt. Perc. *f* damp.

Perc. 1 *mf* (on rim)

Perc. 2

Timp.





39

Fls. 1/2

Ob. *mf*

Bsn. *mf*

Cls. 1/2/3

B. Cl. *f*

A. Saxes. 1/2 *mf*

T. Sax. *f*

Bar. Sax.

Tpts. 1/2/3 *f*

Hns. 1/2 *f* *mf*

Tbns. 1/2/3

Euph.

Tuba *f*

Mlt. Perc. *mf* damp.

Perc. 1 (on head)

Perc. 2

Timp. *mp* *mf*

38 39 40 41 42 *mf*



Fls. 1/2 *f* *mf* *mp* *p* *sfz*

Ob. *f* *mf* *mp* *p* *sfz*

Bsn. *f* *mf* *mp* *p* *sfz*

Cls. 1 *f* *mf* *mp* *p* *sfz*

2/3 *f* *mf* *mp* *p* *sfz*

B. Cl. *f* *mf* *mp* *p* *sfz*

A. Saxes. 1/2 *f* *mf* *mp* *p* *sfz*

T. Sax. *f* *mf* *mp* *p* *sfz*

Bar. Sax. *f* *mf* *mp* *p* *sfz*

Tpts. 1 *f* *mf* *mp* *p* *sfz*

2/3 *f* *mf* *mp* *p* *sfz*

Hns. 1 *f* *mf* *mp* *p* *sfz*

2 *f* *mf* *mp* *p* *sfz*

Tbns. 1 *f* *mf* *mp* *p* *sfz*

2/3 *f* *mf* *mp* *p* *sfz*

Euph. *f* *mf* *mp* *p* *sfz*

Tuba *f* *mf* *mp* *p* *sfz*

Mlt. Perc. *f* *mf* *mp* *p* *sfz*

Perc. 1 (on rim) *f* *mf* *mp* *p* *sfz*

Perc. 2 *f* *mf* *mp* *p* *sfz*

Timp. *f* *mf* *mp* *p* *sfz*





9 *Play 2nd time only*

Fls. 1/2 *f* *Play 2nd time only*

Ob. *f* *Play 2nd time only*

Bsn. *f* *Play 2nd time only*

Cls. 1 *f* *Play 2nd time only*

2/3 *f* *Play 2nd time only*

B. Cl. *f* *Play 2nd time only*

A. Saxes. 1/2 *f* *a2*

T. Sax. *f*

Bar. Sax. *f*

Tpts. 1 *f* *a2*

2/3 *f*

Hns. 1 *f*

2 *f*

Tbns. 1 *f* *gliss.* *a2* *gliss.*

2/3 *f* *a2* *gliss.*

Euph. *f*

Tuba *f*

Mlt. Perc. *Xyl. (w/hard plastic mallets)* *f*

Perc. 1 *f* *(rim shot)*

Perc. 2 *f*

Cr. Cyms. *f* *ch.*

Timp. *f*

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.

Perc. 1

Perc. 2

Timp.

1. 2.

a2

ch.

19

Fls. 1 2

Ob.

Bsn. *mf* *p*

Cls. 1 *mf* *p*

2 3 *mf* *p*

B. Cl. *mf* *p*

A. Saxes. 1 2

T. Sax. *mp*

Bar. Sax. *mf* *p*

19

Tpts. 1 2 3

Hns. 1 *mf* *p*

2 *mf* *p*

Tbns. 1 *mp* *gliss. sim. (6)*

2 3 *mp* *gliss. sim. (6)*

Euph. *mp*

Tuba *mf* *p*

Mlt. Perc.

Perc. 1 *mf* *p*

Perc. 2 *mf* *p*

Timp. *mf*



27

Fls. 1/2

Ob.

Bsn. *mf*

Cls. 1 *mf*

2/3 *mf*

B. Cl. *mf*

A. Saxes. 1/2 *a2*

T. Sax. *f*

Bar. Sax. *mf*

Tpts. 1

2/3

Hns. 1 *mf*

2 *mf*

Tbns. 1 *f*

2/3 *f*

Euph. *f*

Tuba *mf*

Mlt. Perc.

Perc. 1 *mf*

Perc. 2 *mf*

Timp.





This musical score page contains staves for various instruments, including Flutes (Fls.), Oboes (Ob.), Bassoons (Bsn.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxes.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpets (Tpts.), Horns (Hns.), Trombones (Tbps.), Euphonium (Euph.), Tuba, Mallet Percussion (Mlt. Perc.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Timpani (Timp.). The score features dynamic markings such as *f* (forte) and *p* (piano), and includes rehearsal marks for measures 34, 35, and 36. A large red watermark is overlaid across the page.

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.

Perc. 1

Perc. 2

Timp.

*f* *p* *ff* *a2* *ch.*

43

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

43

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Snare - Solo ad lib.

as written

51

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.

Perc. 1

Perc. 2

Timp.

*f*

*a2*

*ch.*

50023S

49

50

51

52

53

1. a2 y

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.

Perc. 1 (rim shot)

Perc. 2 ch.

Timp.

2.

Fls. 1 2 *mp* *a2*

Ob. *sub. p* *cresc.* *mp*

Bsn. *sub. p* *cresc.* *mp*

Clars. 1 2 3 *mp* *a2* *mp*

B. Cl. *sub. p* *cresc.* *mp*

A. Saxes. 1 2 *sub. p* *cresc.* *mp*

T. Sax. *sub. p* *cresc.* *mp*

Bar. Sax. *sub. p* *cresc.* *mp*

Tpts. 1 2 3 *mp* *a2* *mp*

Hns. 1 2 *mp* *mp*

Tbns. 1 2 3 *sub. p* *cresc.* *mp*

Euph. *sub. p* *cresc.* *mp*

Tuba *sub. p* *cresc.* *mp*

Mlt. Perc. *sub. p* *cresc.* *mp*

Perc. 1 *sub. p* *cresc.* *mp*

Perc. 2 *sub. p* *cresc.* *mp*

Timp. *sub. p* *cresc.* *mp*

Fls. 1 2 *cresc.* *mf* *cresc.*

Ob. *cresc.* *mf* *cresc.*

Bsn. *cresc.* *mf* *cresc.*

Cls. 1 *cresc.* *mf* *cresc.*

2 3 *cresc.* *mf* *cresc.*

B. Cl. *cresc.* *mf* *cresc.*

A. Saxes. 1 2 *cresc.* *mf* *cresc.*

T. Sax. *cresc.* *mf* *cresc.*

Bar. Sax. *cresc.* *mf* *cresc.*

Tpts. 1 *cresc.* *mf* *cresc.*

2 3 *cresc.* *mf* *cresc.*

Hns. 1 *cresc.* *mf* *cresc.*

2 *cresc.* *mf* *cresc.*

Tbns. 1 *cresc.* *mf* *cresc.*

2 3 *cresc.* *mf* *cresc.*

Euph. *cresc.* *mf* *cresc.*

Tuba *cresc.* *mf* *cresc.*

Mlt. Perc. *cresc.* *mf* *cresc.*

Perc. 1 *cresc.* *mf* *cresc.*

Perc. 2 *cresc.* *mf* *cresc.*

Timp. *cresc.* *mf* *cresc.*



Fls. 1/2 *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1/2/3 *ff*

B. Cl. *ff*

A. Saxes. 1/2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Tpts. 1/2/3 *ff*

Hns. 1/2 *ff*

Tbns. 1/2/3 *ff*

Euph. *ff*

Tuba *ff*

Mlt. Perc. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Timp. *ff*



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.

Perc. 1

Perc. 2

Timp.

50023S 74 75 76 77 78

*sfz*, *a2 sfz*, *ch.*, *Solo*