

SIXTY-SIX

ROBERT SHELDON

INSTRUMENTATION

- 1 Conductor Score
- 4 Flute 1 / Piccolo
- 4 Flute 2
- 1 Oboe 1 / opt. English Horn
- 1 Oboe 2
- 1 Bassoon 1
- 1 Bassoon 2
- 4 B \flat Clarinet 1
- 4 B \flat Clarinet 2
- 4 B \flat Clarinet 3
- 2 B \flat Bass Clarinet
- 2 E \flat Alto Saxophone 1
- 2 E \flat Alto Saxophone 2
- 2 B \flat Tenor Saxophone
- 2 E \flat Baritone Saxophone
- 3 B \flat Trumpet 1
- 3 B \flat Trumpet 2
- 3 B \flat Trumpet 3
- 1 F Horn 1
- 1 F Horn 2
- 1 F Horn 3
- 1 F Horn 4

- 2 Trombone 1
- 2 Trombone 2
- 2 Trombone 3
- 2 Euphonium
- 2 Baritone T.C.
- 4 Tuba
- 1 Acoustic Guitar (opt. Synthesizer)
- 1 Timpani
- 2 Mallet Percussion (Bells, Vibraphone, Piano)
- 3 Percussion 1 (Snare Drum, Siren Whistle, Bass Drum, Mark Tree)
- 3 Percussion 2 (3 Suspended Cymbals, Hi-hat, Crash Cymbals, Triangle, Tambourine, Ratchet, Vibraphone)

SUPPLEMENTAL and WORLD PARTS

Available for download from
www.alfred.com/supplemental

- E \flat Alto Clarinet
- E \flat Contra Alto Clarinet
- B \flat Contra Bass Clarinet
- E \flat Horn
- Trombone in B \flat T.C.
- Trombone in B \flat B.C.
- Euphonium in B \flat B.C.
- Tuba in B \flat T.C.
- Tuba in B \flat B.C.
- Tuba in E \flat T.C.
- Tuba in E \flat B.C.
- String Bass





THE COMPOSER

With over three million copies of his compositions and books sold, Robert Sheldon is one of the most performed composers of concert band in the world. Following seventeen years as Director of Concert Band Publications for Alfred Music, he now maintains an active composition and conducting schedule, regularly accepting commissions for new works. Sheldon received the Bachelor of Music in Music Education from the University of Miami and the Master of Fine Arts in Instrumental Conducting from the University of Florida. In 2020, VanderCook College of Music presented him with an honorary Doctorate in Music Education.

An internationally recognized clinician, Sheldon has conducted around the world and frequently appears on many international concert and contest lists. He has conducted Regional and All-State Honor Bands throughout the United States and abroad.

The American School Band Directors Association has honored him with the Volkwein Award for composition and the Stanbury Award for teaching, the International Assembly of Phi Beta Mu honored him with the International Outstanding Bandmaster Award, and he has been awarded membership in the American Bandmasters Association.

ABOUT THE MUSIC

Sixty-Six was commissioned by Peter J. Poletti for the Saint Louis Wind Symphony in St. Louis, Missouri (Thomas Poshak, Music Director; Gary Brandes, Associate Conductor), and dedicated to Dan Presgrave and Faye Siegel, friends of Mr. Poletti with whom he has shared “many notes.” The inspiration for the piece is the legendary Route 66, also known as “The Main Street of America,” “The Will Rogers Highway,” and “The Mother Road.” This storied highway opened in 1926, beginning in Chicago, Illinois and traversing Missouri, Kansas, Oklahoma, Texas, New Mexico, Arizona, and ending in California at the Pacific Ocean in Santa Monica. Covering 2,448 miles, this most beloved of America’s highways is steeped in nostalgia and history as an icon of the golden age of road travel. Serving as a major corridor for those migrating west during the Dust Bowl in the 1930s, the road underwent many improvements as it grew in popularity through the years. “Mom-and-pop” businesses such as the many restaurants, motels, and service stations became a feature of a trip on Route 66, and as Americans took to the road, the neon signs and numerous “quirky” attractions along the way made for an unforgettable journey, celebrating the excitement and freedom of the highway.

When the Interstate Highway Act of 1956 brought about a new system of limited access highways, smaller and more indirect roads became less traveled, leading to the decommissioning of Route 66 in 1985. This caused the demise of many businesses and roadside attractions, leaving some of the towns merely a shadow of their former selves. But the popularity of this road has led to a resurgence of interest, and many people attempt to retrace much of the original highway in a search for adventure and nostalgia as they take a trip back in time on this concrete piece of American history.

Sixty-Six is a musical depiction of a trip on this highway and is presented in five interconnected sections. The piece is intended to be accompanied by a video presentation of many iconic scenes one would experience on their way west, but (hopefully) the audience will enjoy the music with or without photographic references as the piece takes them on this journey. There are also some inside jokes intended to entertain the conductor and performing musicians as they make their way through the notation (explained on the following page).

"Road Trip - The Journey Begins" starts with a fanfare-type opening that is based on two intervals of a 6th, and also uses two measures of 6/4 time alluding to the number "66." The mood is joyful and carefree as we drive along. A reference to Chicago in the early days of the highway can be heard in the syncopation and trombone glissando, along with a frenetic feeling as if negotiating heavy traffic as we leave the city.

"Neon Nights - Signs of the Times" is a musical throwback to the early years of this highway, when jazz was popular, and the sound of Glenn Miller's Orchestra was on everyone's car radio. One can envision the numerous diners, drive-ins, and motels with their animated neon signs, creating a happy and fun-filled atmosphere along the way.

"Old Towns - Memories of Yesteryear" is a lyrical and nostalgic departure from the rest of the piece. Both intimate and sentimental, the music seems to yearn for a return to one's home, recalling sweet memories from the past. Since much of Route 66 was in the southwestern part of the country, an acoustic guitar seemed an appropriate instrument to play an important role in the melody as well as providing arpeggiated harp-like accompaniments.

"Attractions - The Weird, Wonderful and the Wacky" is a musical homage to the unusual and quirky places seen along the way. The list of attractions is too long to mention, but one unifying descriptor is that most of them are a bit "off-beat" in some way. The tempo returns to the original fast pace in the opening of the piece, but includes a tempo marking of *Allegro pazzo*, which translates to "fast and insane." The conductor and musicians will find that in addition to depicting "off-beat" attractions, the music is literally OFF BEAT as it seems to change tempo and meter, but it actually does not, causing some of the downbeats to be displaced, which makes this section of the piece even wackier. A number of brief tableaux are visited: fast and bustling, old-time carnival, ragtime, cowboys and Native Americans, and some seriously silly music depicting the many oddities and items found in the numerous gift shops. This section ends with a trip to an old-fashioned filling station and the sound of a gas station pump bell.

Once the car is re-fueled, we are off to the final section, "Golden State Arrival - The End of the Journey." A brief fanfare includes a reference to *California, Here I Come*, and following the excitement of finally making it to the last state on our road trip, we settle into a pleasant ride that uses our original thematic material, building in anticipation of reaching the end of the road and culminating in a joyous conclusion.

—Robert Sheldon

DURATION: 8:00

commissioned by Peter J. Poletti for the Saint Louis Wind Symphony; St. Louis, Missouri
Thomas Poshak, Music Director; Gary Brandes, Associate Conductor

SIXTY-SIX

dedicated to Dan Presgrave and Faye Siegel

Presto (♩ = 144)
Road Trip - The Journey Begins

ROBERT SHELDON
Op. 236

Flutes / Piccolo 1 2 +Picc. *ff* *mf*

Oboes / English Horn 1 2 (Obs.) *ff*

Bassoons 1 2 *ff*

B♭ Clarinets 1 2 3 *ff*

B♭ Bass Clarinet *ff*

E♭ Alto Saxophones 1 2 *ff*

B♭ Tenor Saxophone *ff*

E♭ Baritone Saxophone *ff*

Presto (♩ = 144)
Road Trip - The Journey Begins

B♭ Trumpets 1 2 3 *ff* *mf*

F Horns 1 2 3 4 *ff* *mf*

Trombones 1 2 3 *ff* *mf*

Euphonium *ff*

Tuba *ff*

Acoustic Guitar (opt. Synthesizer)

Timpani (w/ medium mallets)

Mallet Percussion (Bells, Vibraphone, Piano) (F, B♭, C, E♭) Bells (w/ brass mallets) *ffp*

Percussion 1 (Snare Drum, Siren Whistle, Bass Drum, Mark Tree) *ff* S.D. *ff* B.D. *ff*

Percussion 2 (3 Suspended Cymbals, Hi-Hat, Crash Cymbals, Triangle, Tambourine, Ratchet, Vibraphone) *ff* Cr. Cym. *ff*

**use 3 different pitched cymbals on first 3 notes, returning to first cymbal on 4th note (1-2-3-1)*



Musical score for orchestra and percussion, measures 4-6. The score includes parts for various instruments and percussion. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Measures 4-6:

- Fls. / Picc.:** Part 1 and 2. Measure 4 has a *ff* dynamic and a *mf* dynamic. A *6/4* time signature change is indicated.
- Obs. / E.H.:** Part 1 and 2. Measure 4 has a *ff* dynamic.
- Bsns.:** Part 1 and 2. Measure 4 has a *ff* dynamic.
- Cls.:** Part 1, 2, and 3. Measure 4 has a *ff* dynamic.
- B. Cl.:** Part 1. Measure 4 has a *ff* dynamic.
- A. Saxes:** Part 1 and 2. Measure 4 has a *ff* dynamic.
- T. Sax.:** Part 1. Measure 4 has a *ff* dynamic.
- B. Sax.:** Part 1. Measure 4 has a *ff* dynamic.
- Tpts.:** Part 1, 2, and 3. Measure 4 has a *ff* dynamic.
- Hns.:** Part 1, 2, 3, and 4. Measure 4 has a *ff* dynamic.
- Tbns.:** Part 1, 2, and 3. Measure 4 has a *ff* dynamic.
- Euph.:** Part 1. Measure 4 has a *ff* dynamic.
- Tuba:** Part 1. Measure 4 has a *ff* dynamic.
- Gtr.:** Part 1. Measure 4 has a *ff* dynamic.
- Timp.:** Part 1. Measure 4 has a *ff* dynamic.
- Mlt. Perc.:** Part 1. Measure 4 has a *ff* dynamic. Measure 6 includes a *ffp* dynamic and a *(C to Cs)* instruction.
- Perc. 1:** Part 1. Measure 4 has a *sfz* dynamic.
- Perc. 2:** Part 1. Measure 4 has a *ff* dynamic.

Fls. / Picc. 1 2
Obs. / E.H. 1 2
Bsns. 1 2
Cls. 1 2 3
B. Cl. 1
A. Saxes 1 2
T. Sax. 1
B. Sax. 1
Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Euph. 1
Tuba 1
Gtr.
Timp. 1
Mlt. Perc. 1
Perc. 1
Perc. 2

ff *mf*

(C₃ to C)

(w/ mallets)

7 8 9

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Gtr.

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Tamb.

10 11 12

ff *mf* *mp* *sfz* *gliss.* *to st. mute* *(w/ sticks)*

14

Fls. / Picc. 1 2 *mf*

Obs. / E.H. 1 2 *mf*

Bsns. 1 2 *mp*

Cls. 1 2 3 *mf*

B. Cl. *mp*

A. Saxes 1 2 *mp*

T. Sax. *mp*

B. Sax. *mp*

14

Tpts. 1 *mf* *st. mute*

2 3 *mf* *st. mute*

Hns. 1 3 *mp*

2 4 *mp*

Tbns. 1 *mp*

2 3 *mp*

Euph. *mp*

Tuba *mp*

Gtr.

Timp. *mp*

Mlt. Perc. (w/ hard rubber mallets) *mf*

Perc. 1 *p*

Perc. 2 Hi-hat closed

f

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Gtr.

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

17 18 *mf* 19

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl. 1 2 3

A. Saxes 1 2

T. Sax. 1 2 3

B. Sax. 1 2 3

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph. 1 2 3

Tuba 1 2 3

Gtr. 1 2 3

Timp. 1 2 3

Mlt. Perc. 1 2 3

Perc. 1 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Perc. 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Gtr.

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

34 35 36 37 38

Fls. / Picc. 1 2
Obs. / E.H. 1 2
Bsns. 1 2
Cls. 1 2 3
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
Tpts. 1 2 3
Hns. 1 2 3 4
Tbn. 1 2 3
Euph.
Tuba
Gtr.
Timp.
Mlt. Perc.
Perc. 1
Perc. 2

mf

48

mf

47 48 *mf* 49 50 51

-Picc.
A

Fls. / Picc. 1 2 *mf*

Obs. / E.H. 1 2 *mf*

Bsns. 1 2 *mf* *f*

Cls. 1 2 3 *f*

B. Cl. *f*

A. Saxes 1 2 *f*

T. Sax. *f*

B. Sax. *f*

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph. *f*

Tuba *f*

Gtr.

Timp.

Mlt. Perc. *f* to Vibra.

Perc. 1 *mf*

Perc. 2 (w/ mallets) *f*

57 Up-tempo swing (♩ = 92)
Neon Nights - Signs of the Times

Fls. / Picc. 1 2 *mp* *f* *ff* +Picc.

Obs. / E.H. 1 2 *mp* *f* *ff*

Bsns. 1 2 *mp* *f*

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

B. Cl. *mp* *f*

A. Saxes 1 2 *mp* *f* *ff*

T. Sax. *mp* *f* *ff*

B. Sax. *mp* *f*

Tpts. 1 2 3 *f* *ff*

Hns. 1 2 3 4 *mp* *f* *ff*

Tbns. 1 2 3 *mp* *f*

Euph. *mp* *f*

Tuba *mp* *f*

Gtr.

Timp. (F to G)

Mlt. Perc. Vibra. (w fast motor)

Perc. 1 *mf* snares off *mf* Ped. ad lib. rim shot *f* *ff*

Perc. 2 Hi-hat closed *mf* *f* (w stick)

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Gtr.

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

62 63 64 65 66 67

ff *mf* *mf* *mp* *f*

Preview Only Requires Purchase

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl. 1 2 3

A. Saxes 1 2

T. Sax. 1 2 3

B. Sax. 1 2 3

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph. 1 2 3

Tuba 1 2 3

Gtr. 1 2 3

Timp. 1 2 3

Mlt. Perc. 1 2 3

Perc. 1 1 2 3 4

Perc. 2 1 2 3 4

68 69 70 71 72 73

Fls. / Picc. 1 2
Obs. / E.H. 1 2
Bsns. 1 2
Cls. 1 2 3
B. Cl. 1 2 3
A. Saxes 1 2
T. Sax. 1 2
B. Sax. 1 2
Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Euph. 1 2
Tuba 1 2
Gtr.
Timp.
Mlt. Perc.
Perc. 1
Perc. 2

Fls. / Picc. 1 2
Obs. / E.H. 1 2
Bsns. 1 2
Cls. 1 2 3
B. Cl. 1
A. Saxes 1 2
T. Sax. 1
B. Sax. 1
Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Euph. 1
Tuba 1
Gtr. 1
Timp. 1
Mlt. Perc. 1
Perc. 1 1
Perc. 2 1

79 80 81 82 83

Fls. / Picc. 1 2
Obs. / E.H. 1 2
Bsns. 1 2
Cls. 1 2 3
B. Cl. 1
A. Saxes 1 2
T. Sax. 1
B. Sax. 1
Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Euph. 1
Tuba 1
Gtr.
Timp.
Mlt. Perc.
Perc. 1
Perc. 2

f *ff* *mf* *f*

84 85 86 87

89

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl. 1 2 3

A. Saxes 1 2

T. Sax. 1 2 3

B. Sax. 1 2 3

89

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph. 1 2 3

Tuba 1 2 3

Gtr.

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Fls. / Picc. 1 2
Obs. / E.H. 1 2
Bsns. 1 2
Cls. 1 2 3
B. Cl.
A. Sax. 1 2
T. Sax.
B. Sax.
Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Euph.
Tuba
Gtr.
Timp.
Mlt. Perc.
Perc. 1
Perc. 2

93 94 96

ff *f* *ff* *f*

(Ab to Bb)

97

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

97

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Gtr.

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

50665S

97 *f* 98 99 100

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Gtr.

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

105

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

105

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Gtr.

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl. 1

A. Saxes 1 2

T. Sax. 1

B. Sax. 1

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph. 1

Tuba 1

Gtr. 1

Timp. 1

Mlt. Perc. 1

Perc. 1 1

Perc. 2 1

straight 8ths

fff

straight 8ths

fff

gliss.

gliss.

gliss.

gliss.

to Piano

rim shot

Hi-hat closed

ff

sfz

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Gtr.

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

to Eng. Hn.

Piano

mp

Piano (opt. Vibra.)

mp

damp.

Legal View Only Requires Purchase

Adagio (♩ = 72)
Old Towns - Memories of Yesteryear

121

Fls. / Picc. 1 2
Obs. / E.H. 1 2
Bsns. 1 2
Cls. 1 2 3
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.

-Picc. Fl. Solo
mp
p
p
p
p

div.

Adagio (♩ = 72)
Old Towns - Memories of Yesteryear

121

Tpts. 1 2 3
Hns. 1 3 2 4
Tbns. 1 2 3
Euph.
Tuba
Gtr. Guitar Solo (amp. as needed)
Timp.
Mlt. Perc. to Bells (E♭ to D) Bells (w/ hard rubber mallets)
Perc. 1
Perc. 2 (w/ mallets)

p
mf
pp
mp
p
mp

This musical score page includes parts for the following instruments:

- Fls. / Picc. (Flutes / Piccolo)
- Obs. / E.H. (Oboes / English Horn)
- Bsns. (Bassoons)
- Cls. (Clarinets)
- B. Cl. (Bass Clarinet)
- A. Saxes (Alto Saxophones)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Bass Saxophone)
- Tpts. (Trumpets)
- Hns. (Horns)
- Tbns. (Tubas)
- Euph. (Euphonium)
- Tuba
- Gtr. (Guitar)
- Timp. (Timpani)
- Mlt. Perc. (Multiple Percussion)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)

Key performance markings include *rall.*, *tutti*, *+Picc.*, *English Horn Solo*, *mf*, *div.*, *E.H. Solo*, *pp*, *f*, and *Solo*. The score is marked with measure numbers 124, 125, 126, 127, and *p* at the bottom.

129 Andante (♩ = 84)

Fls. / Picc. 1 2 *mf* -Picc.

Obs. / E.H. 1 2

Bsns. 1 2 *mf*

Cls. 1 2 3 *mf*

B. Cl. *mf* play

A. Saxes 1 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

129 Andante (♩ = 84)

Tpts. 1 2 3 *mf* tutti 2. (-3.) *mf*

Hns. 1 2 3 4 *mf* *f*

Tbns. 1 2 3 *mf*

Euph. *mf*

Tuba *mf*

Gtr.

Timp. *mf* *mp* *mf*

Mlt. Perc. *mf*

Perc. 1

Perc. 2 *mf*

129 *mf* 130 131 *p* *mf* 134

poco rall. 138 **Adagio** (♩ = 72)
Picc. Solo

Fls. / Picc. 1 2
Obs. / E.H. 1 2
Bsns. 1 2
Cls. 1 2 3
B. Cl. 1 2 3
A. Saxes 1 2
T. Sax. 1 2
B. Sax. 1 2
Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Euph. 1 2
Tuba 1 2 3
Gtr.
Timp.
Mlt. Perc.
Perc. 1
Perc. 2

f *mp* *p* *mf* *f* *mp* *p* *mf* *f* *pp* *mp* *f* *mf*

one player
2. one player (-3.)
+3. two players (div.)
E.H. Solo
Bsn. Solo
Mark Tree
Tri.

(G to F)

50665S 135 138 139 140



Fls. / Picc. 1 2 (-Picc.) Fls. tutti

Obs. / E.H. 1 2 *mf*

Bsns. 1 2 tutti *p*

Cls. 1 2 3 2. one player *mf* tutti *mf* tutti a2 *mf*

B. Cl. *mf*

A. Saxes 1 2 play *p*

T. Sax. *p*

B. Sax. *p*

Tpts. 1 2 3 *p* *mf*

Hns. 1 3 *p* *pp* *p*

2 4 *p* *pp* *p*

Hn. 1 play

Tbns. 1 *p* *pp* *p* play

2 *p* *pp* *p* play

3 *p* *pp* *p* play

Euph. *p*

Tuba tutti *mf*

Gtr. Solo *mf*

Timp.

Mlt. Perc.

Perc. 1 (fast gliss)

Perc. 2 *p*

Più mosso (♩ = 84)

146

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl. 1

A. Saxes 1 2

T. Sax. 1

B. Sax. 1

146 Più mosso (♩ = 84)

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph. 1

Tuba 1

Gtr.

Timp. 1

Mlt. Perc. 1

Perc. 1

Perc. 2

mf *f* *ff* *p* *f*

+Picc.

Legal Use Requires Purchase

155 Adagio (♩ = 72)

poco rall.

Fl. Solo

-Picc.

Solo

Solo

E.H. Solo

poco rall.

155 Adagio (♩ = 72)

Bsn. Solo

(D to D♭)

Tri.

Cr. Cym.

152

p

ff

154

155

mp

156

157

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Fls. / Picc., Obs. / E.H., Bsns., Cls., B. Cl., A. Saxes, T. Sax., B. Sax., Tpts., Hns., Tbn., Euph., Tuba, Gtr., Timp., Mlt. Perc., Perc. 1, and Perc. 2. The score features various musical notations including notes, rests, slurs, and dynamic markings. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Fls. / Picc. 1 2 (-Picc.) Fls. tutti div. rall.

Obs. / E.H. 1 2 to Ob.

Bsns. 1 2 tutti p pp

Cls. 1 2 3 one player

B. Cl.

A. Saxes 1 2 play pp

T. Sax. pp

B. Sax. pp

Tpts. 1 2 3 rall.

Hns. 1 2 3 4 p pp

Tbns. 1 2 3 Hn. 2 Hns. 3, 4 p pp play pp play pp

Euph. pp

Tuba tutti pp

Gtr. Solo mf

Timp. pp

Mlt. Perc. Solo mp to Xylo.

Perc. 1 (fast gliss)

Perc. 2

165 **Allegro pazzo** (♩ = 144)
Attractions - The Weird, Wonderful and the Wacky

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

ff

tutti

f

ff

165 **Allegro pazzo** (♩ = 144)
Attractions - The Weird, Wonderful and the Wacky

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Gtr.

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Hi-hat closed

mf

Tamb. (flat on table and play w/snare sticks)

165 166 167

Fls. / Picc. 1 *mf* +Picc.

Obs. / E.H. 1

Bsns. 1 *mp*

Cls. 1 *mp* tutti

B. Cl. *mp*

A. Saxes 1

T. Sax.

B. Sax. *mp*

Tpts. 1

Hns. 1

Tbns. 1

Euph.

Tuba

Gtr.

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

168 169 170

Fls. / Picc. 1 2

Obs. / E.H. 1 2 (Obs.) *mf*

Bsns. 1 2

Cls. 1 2 3

B. Cl. 1 2 3

A. Saxes 1 2 *mp*

T. Sax. *mp*

B. Sax. *mp*

Tpts. 1 2 3 *f*

Hns. 1 2 3 4 *mp*

Tbns. 1 2 3

Euph.

Tuba

Gtr.

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

171 172 173

176

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl. 1 2 3

A. Saxes 1 2

T. Sax. 1 2

B. Sax. 1 2

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph. 1 2

Tuba 1 2

Gtr. 1 2

Timp. 1 2

Mlt. Perc. 1 2

Perc. 1 1 2

Perc. 2 1 2

ff

Solo

mf

ff

Obs. *mf*

ff

Bsn. Solo

ff

176

fff div.

fff

Boing! *gliss.*

fff

(retune C, F to E \flat)
Xylo. (w/ hard mallets)
mp

fff *p*

174 175 176

Picc. only

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Gtr.

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

mf *f*

ff

to Bells

Ratchet

177 178 179 180 181

182

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

182

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba 1 2 3

Gtr.

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

one player

f

play

1., 2. one player

f

ff

Solo

f

one player

f

one player

f

mf

188

Fls. / Picc. 1 *mf* tutti *p* -Picc.

Obs. / E.H. 1 *p*

Bsns. 1 *p* tutti

Cls. 1 *mp* tutti

B. Cl. *p*

A. Saxes 1

T. Sax. *mp*

B. Sax. *mp* play

Tpts. 1 *f* one player *mp* tutti

2 *f* tutti

3 *mp*

Hns. 1 *mp*

2 *mp*

3 *mp*

4 *mp*

Tbns. 1 *p* tutti

2 *p*

3 *p*

Euph.

Tuba *p* tutti

Gtr. *mf* Solo

Timp.

Mlt. Perc.

Perc. 1

Perc. 2 Temple Blocks

Fls. / Picc. 1 2
Obs. / E.H. 1 2
Bsns. 1 2
Cls. 1 2 3
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
Tpts. 1 2 3
Hns. 1 3 2 4
Tbn. 1 2 3
Euph.
Tuba
Gtr.
Timp.
Mlt. Perc.
Perc. 1
Perc. 2

191 192 193 194 195

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2 *tutti* *ff*

T. Sax. *ff*

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4 *ff*

Tbns. 1 2 3 *ff*

Euph. *ff*

Tuba *ff*

Gtr.

Timp.

Mlt. Perc.

Perc. 1 *f* snares off snares on

Perc. 2 *f* Hi-hat closed

200

f

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl. 1 2 3

A. Saxes 1 2

T. Sax. 1 2 3

B. Sax. 1 2 3

Tpts. 1 2 3

Hns. 1 3 2 4

Tbns. 1 2 3

Euph. 1 2 3

Tuba 1 2 3

Gtr. 1 2 3

Timp. 1 2 3

Mlt. Perc. 1 2 3

Perc. 1 Siren Whistle *ff* B.D. S.D. (w/ brushes) *f*

Perc. 2

201

202

203

204

Fls. / Picc. 1 2
Obs. / E.H. 1 2
Bsns. 1 2
Cls. 1 2 3
B. Cl. 1
A. Saxes 1 2
T. Sax. 1
B. Sax. 1
Tpts. 1 2 3
Hns. 1 3 2 4
Tbns. 1 2 3
Euph. 1
Tuba 1
Gtr. 1
Timp. 1
Mlt. Perc. 1
Perc. 1 1
Perc. 2 1

Legal Use Requires Purchase

Bells (w/ hard rubber mallets)
rim
Vibra.
f

Fls. / Picc. 1 2 +Picc. *f* *ff*

Obs. / E.H. 1 2 *f* *ff*

Bsns. 1 2

Cls. 1 2 3 *ff*

B. Cl. *ff*

A. Saxes 1 2 *ff*

T. Sax. *ff*

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Gtr.

Timp.

Mlt. Perc.

Perc. 1

Perc. 2 *p* *ff*

Sus. Cym. *ff*

Tri. *ff*

209

213 **Tempo primo (L'istesso)**
Golden State Arrival - The End of the Journey

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

213 **Tempo primo (L'istesso)**
Golden State Arrival - The End of the Journey

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Gtr.

Timp.

Mlt. Perc.

Perc. 1 (w/ sticks)

Perc. 2

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl. 1 2

A. Saxes 1 2

T. Sax. 1 2 3

B. Sax. 1 2 3

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph. 1 2 3

Tuba 1 2 3

Gtr. 1 2 3

Timp. 1 2 3

Mlt. Perc. 1 2 3

Perc. 1 1 2 3

Perc. 2 1 2 3

tr

div.

to st. mute

mf

ff

mf

223

Fls. / Picc. 1 2 *mf*

Obs. / E.H. 1 2 *mf*

Bsns. 1 2 *mf* *mp*

Cls. 1 2 3 *mf*

B. Cl. *mf* *mp*

A. Saxes 1 2 *mf* *mp*

T. Sax. *mf* *mp*

B. Sax. *mf* *mp*

223

Tpts. 1 2 3 *mf* *st. mute* *mf* *st. mute*

Hns. 1 3 2 4 *mf* *mp*

Tbns. 1 2 3 *mf* *mp*

Euph. *mf* *mp*

Tuba *mf* *mp*

Gtr.

Timp. *mf* *mp*

Mlt. Perc. *mf*

Perc. 1 *mp* *p*

Perc. 2 *f* *f* *Hi-hat closed*

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Gtr.

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Sus. Cym. (w/ sticks)

mf

231

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax. *mf*

B. Sax. *mf*

231

Tpts. 1 2 3 *mf* open

Hns. 1 3 2 4 *mf*

Tbns. 1 2 3

Euph.

Tuba

Gtr.

Timp.

Mlt. Perc.

Perc. 1 *mp*

Perc. 2

Fls. / Picc. 1 2
Obs. / E.H. 1 2
Bsns. 1 2
Cls. 1 2 3
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
Tpts. 1 2 3
Hns. 1 3 2 4
Tbns. 1 2 3
Euph.
Tuba
Gtr.
Timp.
Mlt. Perc.
Perc. 1
Perc. 2

239

Fls. / Picc. 1 2 *mp*

Obs. / E.H. 1 2 *mp*

Bsns. 1 2

Cls. 1 2 3 *mf*

B. Cl. *mf*

A. Saxes 1 2 *mf*

T. Sax. *mf*

B. Sax.

239

Tpts. 1 2 3 *mf*

Hns. 1 3 2 4 *mf*

Tbns. 1 2 3 *mf*

Euph. *mf*

Tuba

Gtr.

Timp.

Mlt. Perc. (B♭ to A♭)

Perc. 1 (w/ mallets)

Perc. 2 Tamb. *mf*

238 *p* 241

Fls. / Picc. 1 2 *-Picc.* *mf*

Obs. / E.H. 1 2 *mf*

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3 *f*

Hns. 1 3 2 4

Tbns. 1 2 3 *ff*

Euph. *ff*

Tuba *ff*

Gtr.

Timp.

Mlt. Perc.

Perc. 1 *mf*

Perc. 2

243 244 246

64

64

64

64

Musical score for measures 247-249. The score is arranged in systems for various instruments. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the page.

Fls. / Picc. (1, 2): Measure 247 starts with a 6/4 time signature, *f* dynamics, and a Piccolo (+Picc.) part. Measure 248 changes to 4/4 time, *ff* dynamics, and *mf* dynamics. Measure 249 returns to 6/4 time.

Obs. / E.H. (1, 2): Measure 247 starts with a 6/4 time signature, *f* dynamics. Measure 248 changes to 4/4 time, *ff* dynamics. Measure 249 returns to 6/4 time.

Bsns. (1, 2): Measure 247 starts with a 6/4 time signature. Measure 248 changes to 4/4 time, *ff* dynamics. Measure 249 returns to 6/4 time.

Cls. (1, 2, 3): Measure 247 starts with a 6/4 time signature, *f* dynamics. Measure 248 changes to 4/4 time, *ff* dynamics. Measure 249 returns to 6/4 time.

B. Cl.: Measure 247 starts with a 6/4 time signature. Measure 248 changes to 4/4 time, *ff* dynamics. Measure 249 returns to 6/4 time.

A. Saxes (1, 2): Measure 247 starts with a 6/4 time signature, *f* dynamics. Measure 248 changes to 4/4 time, *ff* dynamics. Measure 249 returns to 6/4 time.

T. Sax.: Measure 247 starts with a 6/4 time signature, *f* dynamics. Measure 248 changes to 4/4 time, *ff* dynamics. Measure 249 returns to 6/4 time.

B. Sax.: Measure 247 starts with a 6/4 time signature. Measure 248 changes to 4/4 time, *ff* dynamics. Measure 249 returns to 6/4 time.

Tpts. (1, 2, 3): Measure 247 starts with a 6/4 time signature, *ff* dynamics. Measure 248 changes to 4/4 time, *mf* dynamics. Measure 249 returns to 6/4 time.

Hns. (1, 2, 3, 4): Measure 247 starts with a 6/4 time signature, *ff* dynamics. Measure 248 changes to 4/4 time, *mf* dynamics. Measure 249 returns to 6/4 time.

Tbns. (1, 2, 3): Measure 247 starts with a 6/4 time signature, *ff* dynamics. Measure 248 changes to 4/4 time, *mf* dynamics. Measure 249 returns to 6/4 time.

Euph.: Measure 247 starts with a 6/4 time signature, *ff* dynamics. Measure 248 changes to 4/4 time, *mf* dynamics. Measure 249 returns to 6/4 time, *ff* dynamics.

Tuba: Measure 247 starts with a 6/4 time signature, *ff* dynamics. Measure 248 changes to 4/4 time, *ff* dynamics. Measure 249 returns to 6/4 time, *ff* dynamics.

Gtr.: Measure 247 starts with a 6/4 time signature. Measure 248 changes to 4/4 time. Measure 249 returns to 6/4 time.

Timp.: Measure 247 starts with a 6/4 time signature, *ff* dynamics. Measure 248 changes to 4/4 time, *ffp* dynamics. Measure 249 returns to 6/4 time.

Mlt. Perc.: Measure 247 starts with a 6/4 time signature, *ff* dynamics. Measure 248 changes to 4/4 time, *ff* dynamics. Measure 249 returns to 6/4 time.

Perc. 1: Measure 247 starts with a 6/4 time signature, *f* dynamics, *sfz* dynamics. Measure 248 changes to 4/4 time, *ff* dynamics. Measure 249 returns to 6/4 time.

Perc. 2: Measure 247 starts with a 6/4 time signature, *ff* dynamics. Measure 248 changes to 4/4 time, *ff* dynamics. Measure 249 returns to 6/4 time.

Fls. / Picc.
 Obs. / E.H.
 Bsns.
 Cls.
 B. Cl.
 A. Saxes
 T. Sax.
 B. Sax.
 Tpts.
 Hns.
 Tbns.
 Euph.
 Tuba
 Gtr.
 Timp.
 Mlt. Perc.
 Perc. 1
 Perc. 2

6/4 4/4

ff *mf* *ff* *mf*

ff *mf* *ff* *mf*

ff *mf* *ff* *mf*

ff *mf* *ff* *mf*

(G to Gb)

250 251 252 253



This page contains a musical score for a large ensemble, including woodwinds, brass, strings, and percussion. The score is divided into systems for each instrument group. The woodwind section includes Flutes/Piccobello, Oboes/English Horns, Bassoons, Clarinets, Bass Clarinet, Alto Saxophones, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets, Horns, Trombones, Euphonium, and Tuba. The string section includes Guitar, Timpani, Mallet Percussion, and two sets of Percussion. The score features various dynamics such as *ffp*, *ff*, *mf*, and *fff*, and includes performance instructions like '(w/ mallets)' and '(w/ sticks)'. A large red watermark is overlaid across the score, reading 'Preview Only - Legal Use Requires Purchase'.

Fls. / Picc. 1 2
Obs. / E.H. 1 2
Bsns. 1 2
Cls. 1 2 3
B. Cl. 1 2 3
A. Saxes 1 2
T. Sax. 1 2 3
B. Sax. 1 2 3 4
Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Euph. 1 2 3 4
Tuba 1 2 3 4
Gtr. 1
Timp. 1 2
Mlt. Perc. 1 2
Perc. 1 (w/ mallets)
Perc. 2 (w/ mallets)

mf *sfz* *ff* *damp.* *ch.*