



Hear and download this
piece at www.fjhmusic.com

FJH SYMPHONIC BAND

Grade 4

MONSTERS OF MYTH

I. QUASIMODO

(Bells for a Celebration)

II. SASQUATCH

(Last Defender of the Forest)

III. NESSIE

(A Chase Around the Loch)

Travis J. Weller

Instrumentation

1 - Conductor's Full Score	2 - B $\flat$ Tenor Saxophone	1 - Timpani
1 - Piccolo	2 - E $\flat$ Baritone Saxophone	2 - Mallet Percussion
4 - Flute 1	3 - B $\flat$ Trumpet 1	Bells
4 - Flute 2	3 - B $\flat$ Trumpet 2	Xylophone
1 - Oboe 1	3 - B $\flat$ Trumpet 3	1 - Chimes
1 - Oboe 2	2 - F Horn 1	2 - Percussion 1
1 - Bassoon 1	2 - F Horn 2	Snare Drum
1 - Bassoon 2	2 - Trombone 1	Bass Drum
4 - B $\flat$ Clarinet 1	2 - Trombone 2	2 - Percussion 2
4 - B $\flat$ Clarinet 2	2 - Trombone 3	Suspended Cymbal
4 - B $\flat$ Clarinet 3	2 - Baritone/ Euphonium	Crash Cymbals
2 - B $\flat$ Bass Clarinet	2 - Baritone T.C.	4 - Percussion 3
2 - E $\flat$ Alto Saxophone 1	4 - Tuba	Gong
2 - E $\flat$ Alto Saxophone 2		Triangle
		Tambourine
		Tom-toms

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.
Frank J. Hackinson

2525 Davie Road, Suite 360
Fort Lauderdale, Florida 33317-7424
www.fjhmusic.com



The Composer

Travis J. Weller is an active arranger, composer, educator and advocate of music education. He has been the Director of Bands at Mercer Area Middle-Senior High School since August of 1995. He earned his Bachelor's Degree in Music Education from Grove City College, and graduated from Duquesne University with a Master's Degree in Music Education. In addition to his teaching duties at Mercer, Travis is a Philosophical Doctoral candidate in Music Education at Kent State University.

Travis has served as a District President and County Representative for the District 5 Chapter of the Pennsylvania Music Educators Association. Travis is also a member of Phi Beta Mu (Nu Chapter), ASCAP, and the National Band Association. He has been a guest clinician in music education at various colleges and universities for secondary methods classes and PMEA workshops including: Grove City College, Slippery Rock University, Westminster College, and Duquesne University, and also presented at the 2009 and 2011 PMEA State Conferences. He has authored several articles in journals and magazines including *Phi Beta Mu International Newsletter*, *The National Band Association Journal*, *The PMEA Journal*, and *Learning and Leading with Technology*. He has been a guest conductor for numerous honor bands in Pennsylvania and Ohio, and was the featured composer for the East Stroudsburg North Composer in Residence Series in 2010.

As a composer, his piece "Journey to the Prairie" received 3rd place in the 2nd Annual Frank Ticheli Composition Contest. In addition, he has received several J.W.Pepper Editor's Choice nominations, *Bandworld* Top 100 nominations, and four ASCAP Plus Awards. A number of his works have been reviewed by *The Instrumentalist*. His pieces for band have been performed by groups ranging from elementary to the collegiate level. Notable performances have been given by the Grove City College Wind Ensemble, the Westminster College Wind Ensemble, the River City Youth Brass Band (Pittsburgh), the Marks Concert Band (Hermitage, Pa.), the Florida State Summer Wind Ensemble, the Carnegie Mellon Pre-College Summer Wind Ensemble, the Youngstown State University Band, the VanderCook College Symphonic Band (Midwest Clinic), and the PMEA 2012 All-State Concert Band.

Travis resides in Mercer with his wife Beth, their three daughters and a son.

About the Commission and Dedication

Monsters of Myth was commissioned by the Greenville High School Band (Pa.) and their director Mr. Eric Schrader. The piece was dedicated in loving memory to Christopher Hershberger, a 17 year old young man who passed away on January 18, 2012 due to a brain hemorrhage. Described as a fun-loving and entertaining student, Christopher's personality was never diminished by his Down Syndrome condition. After his passing, Christopher saved the lives of four people through organ donation. Christopher was chosen by CORE to be a Floragraph on the Donate Life Float in the 2013 Tournament of Roses Parade. His love of music was well-known by his friends and director, which led to the work being dedicated in his memory.

About the Music

What if the mythical stories we learned as children were only part of the truth? What if these “monsters” that have been hunted by man could tell us about the world from their perspective? I invite you and your ensemble to explore the lives of three such creatures – Quasimodo, Nessie, and Sasquatch – in this work for concert band *Monsters of Myth*.

The suite begins with *Quasimodo (Bells for a Celebration)*. While some historical references refer to such a person, Quasimodo is believed to be the horribly disfigured creature that rings the bells of the cathedral at Notre Dame. Despite limits placed on his life (including never being permitted to leave the cathedral), it is possible he needed no other joy than daily ringing the bells of the grand cathedral for all to hear. The rollicking waltz captures Quasimodo swinging from ropes sounding those enormous bells to celebrate grand celebration held in the streets below.

The middle movement of the suite, *Sasquatch (Last Defender of the Forest)*, explores a creature yet to be found, and is perhaps the most misunderstood. Popular culture has at times portrayed Sasquatch (or Bigfoot) as an unintelligent, menacing and savage creature that threatens humans in the wilderness. What if Sasquatch didn't mean for his actions to harm humans, but rather intended to protect nature from man's intrusion and abuse? The menacing persona associated with Sasquatch is portrayed through the dissonant opening, but later transforms into a heroic theme as the creature relentlessly moves through the forest defending animal and plant alike.

The suite concludes with *Nessie (A Chase around the Loch)*. It begins on a mysterious, but calm morning on the Loch. Many expeditions have journeyed through, in, and under the Loch in search of some sign of this famous creature. The Celtic overtones of the opening give way to a sighting (“there she is!”), at which point a non-traditional jig begins accompanying a chase of Nessie out on the water. While various scientific outings and research have refuted the creature's existence, one could only imagine Nessie enjoying the opportunity to elude being seen and caught by mere mortals.

There is a lack of hard, scientific evidence to prove the existence of all three creatures, and our culture doesn't really know more than what has been recorded and speculated upon. While there are those pursuing opportunities to prove the existence of such creatures, the interim allows for us to hold some interesting discussions as we try to see the world from their point of view. Thank you in advance for your support of this music, and I wish you and your ensemble well as you study and perform *Monsters of Myth*.

Rehearsal Suggestions

Movement I: Quasimodo – The tempo of the waltz will challenge ensembles to steady forward motion. All notes (including accents) in this movement should be given full value. The chamber groups (one brass, one woodwind) that play at measure 33 should be encouraged to listen to each other and balance their lines appropriately. The upper woodwinds swirl about beginning at measure 69 while the melody line is handed to the French horns and alto saxophones — caution the other winds to listen to those lines and support them accordingly.

Movement II: Sasquatch – Great care must be given to the articulation throughout this movement — encourage students to establish a consistent style and listen for each other. The first half of the movement is full of dissonant melodic and harmonic lines, and as they transform into a heroic theme during the second half it is important to have balance across the ensemble. The percussion becomes much more active during this movement. I would suggest using two lower pitched toms throughout, and let the bass drum vibrate, unless otherwise marked. The gong goes through long moments where it needs to “sizzle” before erupting at certain high points — use your normal gong mallet to keep the surface vibrating on all rolls prior to large strikes on certain beats.

Movement III: Nessie – Bass drum and toms figure in prominently to the opening of the final movement. I would suggest using a wooden handled bass drum mallet for the work on the rim and using the same lower pitched toms employed in the previous movement. Oboe, clarinet and alto saxophone need to be aware of their various solos throughout the opening and strive for a unified articulation style. As the jig progresses, the texture and intensity heighten and the ensemble will need to listen to each other so they are aware of the different lines present in the sound canvas. Unified articulation in the many eighth note patterns in the woodwinds will be important to achieve. Measure 52 builds dynamically to measures 56–58 — the ensemble's ability to convey contrasting dynamic levels and crescendos are very important in this section.

Travis J. Keller

MONSTERS OF MYTH

I. Quasimodo
(Bells for a Celebration)TRAVIS J. WELLER
(ASCAP)

Mysteriously (♩ = 80)

5 In one (♩ = 70)

Piccolo Blow air through instrument, slowly pressing keys *p* *ff*

Flutes 1 Blow air through instrument, slowly pressing keys *p* *mp* *ff*
2

Oboes 1 Blow air through instrument, slowly pressing keys *p* *ff*
2

Bassoons 1 Blow air through instrument, slowly pressing keys *p* *pp* *ff*
2

B♭ Clarinets 1 Blow air through instrument, slowly pressing keys *p* *mp* *ff*
2
3

B♭ Bass Clarinet Blow air through instrument, slowly pressing keys *p* *pp* *ff*

E♭ Alto Saxophones 1 Blow air through instrument, slowly pressing keys *p* *ff*
2

B♭ Tenor Saxophone Blow air through instrument, slowly pressing keys *p* *ff*

E♭ Baritone Saxophone Blow air through instrument, slowly pressing keys *p* *pp* *ff*

B♭ Trumpets 1 Blow air through instrument, slowly pressing valves *p* *ff*
2
3

F Horns 1 Blow air through instrument, slowly pressing valves *p* *ff*
2

Trombones 1 Blow air through instrument, slowly moving slide *p* *ff*
2
3

Baritone/Euphonium Blow air through instrument, slowly pressing valves *p* *ff*

Tuba Blow air through instrument, slowly pressing valves *p* *pp* *ff*

Timpani (G, B♭, C, F) *p* *pp* *ff*

Mallet Percussion (Bells, Xylophone) *f*

Chimes *f*

Percussion 1 (Snare Drum, Bass Drum) B.D. *pp* *mf* *ff*

Percussion 2 (Suspended Cymbal, Crash Cymbals) *p* *ff* Cr. Cym.

Percussion 3 (Gong, Triangle, Tambourine, Tom-toms) *ff* Gong

Copyright © 2013 The FJH Music Company Inc. (ASCAP).

International Copyright Secured. Made in U.S.A. All Rights Reserved.

WARNING! The music, text, design, and graphics in this publication are protected by copyright law.
Any duplication is an infringement of U.S. copyright law.Hear and download this
piece at www.fjhmusic.com

Picc.

Fls. 1 2

Obs. 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

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Ch.

Perc. 1

Perc. 2

Perc. 3

one player

f

one player

f

dim.

dim.

dim.

mp

f

Tri.

Tamb.

dim.

8 9 10 11 12 13

B1555

33

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Clars. 1
2
3

B. Cl.

A. Saxes 1
2
tutti
mf

T. Sax. *mf*

B. Sax. *mf*

33

Tpts. 1
2
3
one player
mf
one player
mf

Hns. 1
2
mf
one player
mf

Tbns. 1
2
3
mf

Bar./Euph.

Tuba
one player
mf

Timp.

Mlt. Perc. *mf*
Bells
mf

Ch.

Perc. 1

Perc. 2
p *mf*

Perc. 3

29 30 31 32 33 34 *mf*

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Ob. 1 (one player)

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Ch.

Perc. 1

Perc. 2

Perc. 3

one player

mf

one player

mf

one player

mf

Ob. 1 (one player)

mf

one player

mf

one player

mf

one player

mf

(one player)

mf

(one player)

mf

A. Sax. (one player)

mf

play (one player)

mf

(one player)

mf

Bsn. (one player)

mf

(one player)

mf

(one player)

mf

mf

36 37 38 39 40 *mf* 41 42

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Ob. 1 (one player)

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc.

Ch.

Perc. 1

Perc. 2

Perc. 3

(one player)

mf

(one player)

mf

(one player)

mf

(one player)

mf

A. Sax. (one player)

mf

Bsn. (one player)

mf

mf

mf

mf

p

43 44 45 46 47 48

B1555

Picc.

Fls. 1
2

Obs. 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

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Mlt. Perc.

Ch.

Perc. 1

Perc. 2

Perc. 3

56 57 58 59 60 61 62

Picc. *mf cresc.* *tr*
 Fls. 1 *mf cresc.* *tr*
 2 *mf cresc.*
 Obs. 1 *mf cresc.*
 2 *mf cresc.*
 Bsns. 1 *mf*
 2 *cresc.*
 Cls. 1 *mf cresc.*
 2 *tutti*
 3 *mf cresc.*
 B. Cl. *mf cresc.*
 A. Saxes 1 *cresc.*
 2 *cresc.*
 T. Sax. *cresc.*
 B. Sax. *cresc.*
 Tpts. 1 *fp* *cresc.*
 2 *fp* *cresc.*
 3 *bell tones*
 Hns. 1 *fp* *cresc.*
 2 *bell tones*
 3 *fp* *cresc.*
 Tbns. 1 *fp* *cresc.*
 2 *fp* *cresc.*
 3 *fp* *cresc.*
 Bar./Euph. *fp* *cresc.*
 Tuba *fp* *cresc.*
 Timp. *fp* *cresc.*
 Mlt. Perc. *mf* *cresc.*
 Ch. *mf* *cresc.*
 Perc. 1 *cresc.*
 Perc. 2 *p cresc.*
 Perc. 3 *cresc.*

63 64 65 *cresc.* 66

69

Picc. *f*

Fls. 1 *f*

2 *f*

Obs. 1 *f*

2 *f*

Bsns. 1 *f*

2 *f*

Cls. 1 *f*

2 *f*

3 *f*

B. Cl. *f*

A. Saxes 1 *f*

2 *f*

T. Sax. *f*

B. Sax. *f*

69

Tpts. 1 *f*

2 *f*

3 *f*

Hns. 1 *f*

2 *f*

Tbns. 1 *f*

2 *f*

3 *f*

Bar./Euph. *f*

Tuba *f*

Timp. *f*

Mlt. Perc. *f*

Ch. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 (Tamb.) *f*

Gong *f*

70 71 72 73 74

Picc.

Fls. 1
2

Obs. 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

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Mlt. Perc.

Ch.

Perc. 1

Perc. 2

Perc. 3

75 76 77 78 79 80

85

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

85

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc. *f*

Ch.

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

cresc. poco a poco

81 82 83 84 85 86 87

II. Sasquatch
(Last Defender of the Forest)

At Bigfoot's Pace (♩ = 112)

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cl. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Timp. (E, B♭, D♭)

Mlt. Perc. Xylo. w/ hard mallets

Ch.

Perc. 1 B.D.

Perc. 2

Perc. 3 Tom-toms

Gong mp

div. as players allow

Legal Use Requires Purchase

5

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

5

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Ch.

Perc. 1

Perc. 2

Perc. 3

5 6 7

ff

Picc.

Fls. 1
2

Obs. 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

Tbns. 1
2
3

Bar/
Euph.

Tuba

Timp.

Mlt. Perc.

Ch.

Perc. 1

Perc. 2

Perc. 3

9 *mp*

10

11 *f*

Picc. *mf* *ff*
 Fls. 1 *mf* *ff*
 2 *mf* *ff*
 Obs. 1 *mf* *ff*
 2 *mf* *ff*
 Bsns. 1 *ff*
 2 *ff*
 Cls. 1 *mf* *ff*
 2 *mf* *ff*
 3 *mf* *ff*
 B. Cl. *ff*
 A. Saxes 1 *mf* *ff*
 2 *mf* *ff*
 T. Sax. *ff*
 B. Sax. *ff*
 Tpts. 1 *ff*
 2 *ff*
 3 *ff*
 Hns. 1 *ff*
 2 *ff*
 Tbns. 1 *ff*
 2 *ff*
 3 *ff*
 Bar./Euph. *ff*
 Tuba *ff*
 Timp. *ff*
 Mlt. Perc. *ff*
 Ch. *ff*
 Perc. 1 *ff*
 Perc. 2 *f* *ff* Cr. Cym.
 Perc. 3 *ff*

13 14 15 16 17

B1555

Picc.
 Fls. 1
 2
 Obs. 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
 Tbns. 1
 2
 3
 Bar./
 Euph.
 Tuba
 Timp.
 Mlt. Perc.
 Ch.
 Perc. 1
 Perc. 2
 Perc. 3

Musical score for measures 23, 24, 25, and 26. The score includes parts for Piccolo, Flutes (1 and 2), Oboes (1 and 2), Bassoons (1 and 2), Clarinets (1, 2, and 3), Bass Clarinet, Alto Saxophones (1 and 2), Tenor Saxophone, Baritone Saxophone, Trumpets (1, 2, and 3), Horns (1 and 2), Trombones (1, 2, and 3), Baritone/Euphonium, Tuba, Timpani, Mallet Percussion, Chimes, and three types of Percussion (1, 2, and 3). The key signature is B-flat major (two flats). The score features various dynamics including *mf* (mezzo-forte) and *f* (forte), and includes articulation marks such as accents and staccato. A large red watermark reading "Preview Only" is overlaid diagonally across the page.

23 24 25 26

poco accel.

Score for measures 27-29, marked *poco accel.*

Measures 27-29:

- Picc.** (Piccolo): *mf* (mezzo-forte) in measure 28, followed by a trill in measure 29.
- Fls.** (Flutes): 1 and 2 staves, playing a melodic line in measure 28 and a trill in measure 29.
- Obs.** (Oboes): 1 and 2 staves, playing a melodic line in measure 28 and a trill in measure 29.
- Bsns.** (Bassoons): 1 and 2 staves, playing a melodic line in measure 28 and a trill in measure 29.
- Cls.** (Clarinets): 1, 2, and 3 staves, playing a melodic line in measure 28 and a trill in measure 29.
- B. Cl.** (Bass Clarinet): Playing a melodic line in measure 28 and a trill in measure 29.
- A. Sax.** (Alto Saxophone): 1 and 2 staves, playing a melodic line in measure 28 and a trill in measure 29.
- T. Sax.** (Tenor Saxophone): Playing a melodic line in measure 28 and a trill in measure 29.
- B. Sax.** (Baritone Saxophone): Playing a melodic line in measure 28 and a trill in measure 29.
- Tpts.** (Trumpets): 1, 2, and 3 staves, playing a melodic line in measure 28 and a trill in measure 29.
- Hns.** (Horns): 1 and 2 staves, playing a melodic line in measure 28 and a trill in measure 29.
- Tbns.** (Trombones): 1, 2, and 3 staves, playing a melodic line in measure 28 and a trill in measure 29.
- Bar./Euph.** (Baritone/Euphonium): Playing a melodic line in measure 28 and a trill in measure 29.
- Tuba**: Playing a melodic line in measure 28 and a trill in measure 29.
- Timp.** (Timpani): Playing a melodic line in measure 28 and a trill in measure 29.
- Mlt. Perc.** (Multiple Percussion): Playing a melodic line in measure 28 and a trill in measure 29.
- Ch.** (Chimes): Playing a melodic line in measure 28 and a trill in measure 29.
- Perc. 1**: Playing a melodic line in measure 28 and a trill in measure 29.
- Perc. 2**: Playing a melodic line in measure 28 and a trill in measure 29.
- Perc. 3**: Playing a melodic line in measure 28 and a trill in measure 29.

Measures 29-31:

- Perc. 1**: *S.D.* (Sordano Drum) in measure 29, followed by a trill in measure 30.
- Perc. 2**: *p* (piano) in measure 29, followed by a trill in measure 30.
- Perc. 3**: *p* (piano) in measure 29, followed by a trill in measure 30.

Measures 27, 28, and 29 are marked with *poco accel.*

31 Relentless! (♩ = 120)

Picc. 1. div. *ff*
 Fls. 1 *ff*
 2 *ff*
 Obs. 1 *ff*
 2 *ff*
 Bsns. 1 *ff*
 2 *ff*
 Cls. 1 *ff*
 2 *ff*
 3 *ff*
 B. Cl. *ff*
 A. Saxes 1 *ff*
 2 *ff*
 T. Sax. *ff*
 B. Sax. *ff*

mf

31 Relentless! (♩ = 120)

Tpts. 1 *ff*
 2 *ff*
 3 *ff*
 Hns. 1 *ff*
 2 *ff*
 Tbns. 1 *ff*
 2 *ff*
 3 *ff*
 Bar./Euph. *ff*
 Tuba *ff*
 Timp. *ff*
 Mlt. Perc. *ff*
 Ch. *ff*
 Perc. 1 *ff*
 Perc. 2 *ff*
 Perc. 3 *ff*

31 *ff* 32 33 34

26

Picc.

Fls. 1 2

Obs. 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

Tbns. 1 2 3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc.

Ch.

Perc. 1

Perc. 2

Perc. 3

35 36 37 38

ff

ff

ff

fp

ff

ff

fp

fp

ff

fp

fp

fp

ff

p

39

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

39

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Mlt. Perc.

Ch.

Perc. 1

Perc. 2

Perc. 3

39 40 41 42

B1555

Picc.

Fls. 1 2

Obs. 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

Tbns. 1 2 3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc.

Ch.

Perc. 1

Perc. 2

Perc. 3

mp

ff

43 45 46

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cl. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Ch.

Perc. 1

Perc. 2

Perc. 3

47 48 49 50

ff

f

Legal Use Requires Purchase

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

mp
 p
 mf
 p
 mf
 p
 mf
 p

Only Purchase

1
Tpts.
2
3

1
Hns.
2

1
Tbns.
2
3

Bar./
Euph.

Tuba

Timp.
(G, C, Bb, Eb)

Mlt. Perc.

Ch.

Perc. 1
B.D. let ring
mp on rim

Perc. 2
Sus. Cym.
p mf

Perc. 3
Tom-toms
Tri.

2 3 4 5 6 7

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

2 players - in stand
Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Mlt. Perc.

Ch.

Perc. 1

Perc. 2
Sus. Cym. w/ stick
p

Perc. 3

8 9 10 11 *mp* 12 13 14 *mp*

Picc.

Fls. 1
2

Obs. 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

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Mlt. Perc.

Ch.

Perc. 1

Perc. 2

Perc. 3

mp

mf

p

mp

mf

mp

mp

mp

mp

mf

mf

mp

Sus. Cym. w/ mallets

Tamb.

mp

p

mp

Legal Use Requires Purchase

20 There she is! (♩. = 132)

Picc. *f* *p*
 Fls. 1 *f* *p*
 2 *f* *p*
 Obs. 1 *f* *p*
 2 *f* *p*
 Bsns. 1 *f* *p* *mp*
 2 *f* *p* *mp*
 Cls. 1 *f* *play* *mf*
 2 *f* *play* *mf*
 3 *f* *play* *mf*
 B. Cl. *f* *p* *mp*
 A. Sax. 1 *f* *p*
 2 *f* *p*
 T. Sax. *f* *p*
 B. Sax. *f* *p*
 20 There she is! (♩. = 132)
 Tpts. 1 *f* *p*
 2 *f* *p*
 3 *f* *p*
 Hns. 1 *f* *p*
 2 *f* *p*
 Tbns. 1 *f* *p*
 2 *f* *p*
 3 *f* *p*
 Bar./ Euph. *f* *p* *mf*
 Tuba *f* *p*
 Timp. *f*
 Mlt. Perc. *f*
 Ch. *f*
 Perc. 1 *f* *mp*
 Perc. 2 *f*
 Perc. 3 *f* *mp*
 20 *f* *mp* 23 24

This image shows a page of a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including the following instruments:

- Picc.
- Fls. 1, 2
- Obs. 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
- Tbns. 1, 2, 3
- Bar./Euph.
- Tuba
- Timp.
- Mlt. Perc.
- Ch.
- Perc. 1
- Perc. 2
- Perc. 3

The score includes various musical notations, including notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano). A large, diagonal red watermark reading "Preview Requires Purchase" is overlaid on the score.

33

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Clars. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Ch.

Perc. 1

Perc. 2

Perc. 3

35 36 37 38 39

43

Picc. *ff*

Fls. 1 *ff*
2

Obs. 1 *ff*
2

Bsns. 1 *ff*
2 *fp*

Cls. 1 *ff*
2 *ff*
3

B. Cl. *ff*

A. Saxes 1 *ff*
2 *fp*

T. Sax. *ff*

B. Sax. *ff*

43

Tpts. 1 *ff*
2 *ff*
3

Hns. 1 *ff*
2 *fp*

Tbns. 1 *ff*
2 *ff*
3

Bar./Euph. *ff*

Tuba *ff*

Timp. *ff*

Mlt. Perc. *ff*

Ch. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

40 Gong *ff* 41 44

Picc.

Fls. 1 2

Obs. 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

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Ch.

Perc. 1

Perc. 2

Perc. 3

45 46 47 48 49

B1555

Score for Percussion and Mallet Instruments, featuring a large red watermark: "Preview Requires Purchase".

The score is divided into two systems, each containing multiple staves for different instruments. The instruments listed on the left are:

- Picc.
- Fls. 1, 2
- Obs. 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
- Tbns. 1, 2, 3
- Bar./Euph.
- Tuba
- Timp.
- Mlt. Perc.
- Ch.
- Perc. 1
- Perc. 2
- Perc. 3

The score includes various musical notations, including dynamics (e.g., *ff*, *f*, *fp*, *p*, *mf*), articulation marks (e.g., accents, staccato), and performance instructions (e.g., "Gong"). The score is numbered 56, 57, 59, and 60.