

# SULTANA: 1865

Randall D. Standridge

## Instrumentation

1 - Full Score	3 - B♭ Trumpet 1	1 - Mallet Percussion 2
1 - Piccolo	3 - B♭ Trumpet 2	Chimes
4 - Flute 1	3 - B♭ Trumpet 3 (opt.)	Xylophone
4 - Flute 2 (opt.)	2 - F Horn 1	2 - Percussion 1
2 - Oboe	2 - F Horn 2 (opt.)	Triangle
2 - Bassoon	2 - Trombone 1	Snare Drum
4 - B♭ Clarinet 1	2 - Trombone 2	Hi-hat
4 - B♭ Clarinet 2	2 - Trombone 3 (opt.)	Tam-tam
4 - B♭ Clarinet 3 (opt.)	2 - Baritone /	Bass Drum
2 - B♭ Bass Clarinet	Euphonium	2 - Percussion 2
2 - E♭ Alto Saxophone 1	2 - Baritone T.C.	Wind Chimes
2 - E♭ Alto Saxophone 2 (opt.)	4 - Tuba	Crash Cymbals
2 - B♭ Tenor Saxophone	1 - String Bass	Suspended Crash Cymbal
2 - E♭ Baritone	1 - Timpani	China Crash
Saxophone	2 - Mallet Percussion 1	3 - Percussion 3
	Chimes	Suspended Cymbal
	Bells	Tambourine
		Anvil

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  
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MUSIC  
COMPANY  
I N C.

Frank J. Hackinson



## The Composer

Randall D. Standridge (b. 1976) grew up in Little Rock, Arkansas and received his Bachelor's of Music Education from Arkansas State University, where he studied composition with Dr. Tom O'Connor. He returned to Arkansas State University and received his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist.

Randall is a member of ASCAP and is in demand as a composer, arranger, clinician, and designer. His pieces have been performed internationally, and numerous pieces have been selected to the J.W. Pepper's Editor's Choice list.

He has also had several pieces selected for performance at the Midwest Clinic in Chicago, IL, and his work *Art(isms)* was performed at the 2010 CBDNA Conference in Las Cruces, New Mexico. His music is recognized as worthwhile literature for concert festivals and band concerts across the United States and throughout the world.

In addition to his career as a composer, Randall is a marching band designer, having created numerous award winning marching band arrangements, compositions, and drill designs. He also works as a freelance film composer, artist/photographer, and writer. He lives in Jonesboro, Arkansas with his family.

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## About the Music

In 1865, the USS Sultana was traveling up the Mississippi River and carrying over two thousand passengers, the large majority of which were Union soldiers returning home from the Civil War. The spring rains and being burdened beyond capacity (she was designed for little over three hundred passengers) put considerable strain on her engines. In the early morning hours of April 27, 1865, her engines exploded, ending the lives of over one thousand souls and injuring many others. The explosion and sinking of the Sultana is considered to be the worst maritime disaster in United States history; however, Abraham Lincoln was assassinated just days before, and the news of the Sultana was overshadowed and almost forgotten. To this day, she sits buried in dry land, the Mississippi River having changed course many times over the ensuing years.

The work begins with the familiar hymn, *Abide with Me*, composed in 1847, to the tune of Eventide. This hymn was popular around the end of the Civil War and would have been known to almost all aboard. The soldiers reflect on their relief and joy at the end of the war as they climb aboard. As the ship begins its fateful voyage, the soldiers begin singing and dancing to *We are coming, Father Abraham*, a popular marching song of the time, which is overlaid with strains of *The Battle Cry of Freedom*. As the strain of the swelling river and weight of all aboard take their toll, disaster strikes, and the engines grow louder and louder before finally exploding. *Abide with Me* returns as the civilians search the shores and waters of the Mississippi, desperately searching for survivors. The work ends with a triumphant statement of the hymn, paying tribute to the fallen and to the service they gave to their country and fellow man.

This work was commissioned by the Arkansas Small Band Association, Trey Reely, President. I wish to thank them for trusting me with this project and allowing me to create a narrative, dramatic work that I hope both audience and performers find effective. While additional parts were created to accommodate larger ensembles as well, note that this piece is designed to work well for small bands. Conductors will see a lot of optional parts listed, yet can be confident that the piece will still sound complete without some or all of these optional parts.

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## Rehearsal Suggestions

- The tempo of this work is critical to its character. When planning your preparation, make sure to allow time for proper technical development to achieve the written tempi.
- The work changes character several times throughout. The beginning should be solemn and reverent, the middle more frivolous and joyful, the disaster should be dramatic and scary, and the final section reverent with a hint of triumph.
- The percussion should be on the slightly louder side of the balance spectrum. Please do not hide them; however, they should not cover the ensemble.
- The aleatoric section should only be held as long as the players can sustain and crescendo the shouts and pleas for help. It should have a sense of growing and arrival, not just a stagnant cacophony.

- Randall D. Standridge

# SULTANA: 1865

RANDALL D. STANDRIDGE  
(ASCAP)

Hopeful (♩ = 84)

3

**Piccolo Flutes** 1 *p* stagger breathe

**Oboe**

**Bassoon**

**B♭ Clarinets** 1 *p* stagger breathe  
2  
3 (Cl. 3 opt. throughout)

**B♭ Bass Clarinet**

**E♭ Alto Saxophones** 1  
2 (A. Sax. 2 opt. throughout) *Hn.* *mf*

**B♭ Tenor Saxophone**

**E♭ Baritone Saxophone**

Hopeful (♩ = 84)

3

**B♭ Trumpets** 1  
2  
3 (Tpt. 3 opt. throughout)

**F Horns** 1 *Solo* *mf*  
2

**Trombones** 1  
2  
3 (Tbn. 3 opt. throughout)

**Baritone / Euphonium**

**Tuba**

**Timpani** (F, B♭, D♭, E♭)  
Bells (hard acrylic mallets)

**Mallet Percussion 1** (Chimes, Bells) *p*

**Mallet Percussion 2** (Chimes, Xylophone) *p*

**Percussion 1** (Triangle, Snare Drum, Hi-hat, Tam-tam, Bass Drum) *Tri.* *p*

**Percussion 2** (Wind Chimes, Crash Cymbals, Suspended Crash Cymbal, China Crash) *Wind Chimes* *p*

**Percussion 3** (Suspended Cymbal, Tambourine, Anvil) *Sus. Cym.* *p*

2 *p* 3 *mf* 4 5 6



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11

Picc. 1  
Fls. 2

Ob.

Bsn.

1  
Cls.  
2  
3

B. Cl.

A. Saxes. 1  
2

T. Sax.

B. Sax.

1  
Tpts.  
2  
3

1  
Hns.  
2

1  
Tbns.  
2  
3

Bar. /  
Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

Solo  
*mf*

Solo  
*mf*

Ob.  
*mf*

Cl. 2  
*mf*

Bsn.  
*mf*

Hn.  
*mf*

*p* *mf*

7 8 9 10 11 12



Picc. 1  
Fls. 2

Ob.

Bsn.

Cl. 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. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

one player

*p*

*mf*

*p*

*p*

*p*

*p*

rit.

a tempo

rit.

a tempo

play

*p*

13 14 15 16 17 18

19 Moving forward (♩ = 84)

Score for Picc. Fls., Ob., Bsn., Cls., B. Cl., A. Saxes., T. Sax., and B. Sax. with dynamics and performance markings.

**Picc. Fls. 1 & 2:** +Picc. a2, *f*, *tutti*, *f*

**Ob.:** *f*, *tutti*, *f*

**Bsn.:** *tutti*, *mp*, *pp*

**Cls. 1, 2, 3:** *mp*, *tutti*, *mp*, *f*, *pp*

**B. Cl.:** *tutti*, *mp*, *pp*

**A. Saxes. 1 & 2:** *play*, *f*, *pp*

**T. Sax.:** *mp*, *pp*

**B. Sax.:** *play*, *mp*, *pp*

19 Moving forward (♩ = 84)

Score for Tpts., Hns., Tbns., Bar./Euph., Tuba, Timp., Mlt. Perc. 1, Mlt. Perc. 2, Perc. 1, Perc. 2, and Perc. 3 with dynamics and performance markings.

**Tpts. 1, 2, 3:** *play*, *mp*, *a2*, *pp*

**Hns. 1, 2:** *tutti*, *mp*, *pp*

**Tbns. 1, 2, 3:** *mp*, *a2 play*, *pp*

**Bar./Euph.:** *mp*, *pp*

**Tuba:** *mp*, *pp*

**Timp.:** *mf*

**Mlt. Perc. 1:** *mf*

**Mlt. Perc. 2:** *mf*

**Perc. 1:** *mp*, *B.D.*, *pp*, *mp*

**Perc. 2:** *pp*, *mp*

**Perc. 3:** *mf*

Picc. Fls. 1  
 2  
 Ob.  
 Bsn.  
 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. 1  
 Mlt. Perc. 2  
 Perc. 1  
 Perc. 2  
 Perc. 3

*mp*, *f*, *pp*, *p*, *div.*, *+Picc.*

25 26 27 28 29 30

31 -Picc.

Picc. 1  
Fls. 2

mf

Ob.

mf

Bsn.

mf

1  
Cls.

mf

2  
3

mf

B. Cl.

mf

1  
A. Saxes.

mf

2

T. Sax.

mf

B. Sax.

mf

31

1  
Tpts.

mf

2  
3

mf

1  
Hns.

2

mf

1  
Tbns.

mf

2  
3

mf

Bar. /  
Euph.

mf

Tuba

mf

Timp.

mf

p

mf

Mlt. Perc. 1

mf

Mlt. Perc. 2

mf

Perc. 1

mf

Cr. Cym.

pp

mf

Perc. 2

mf

Perc. 3

mf

31 32 33 34 35 36



rit. (♩ = 84) rit.

Picc. 1  
Fls. 2

Ob.

Bsn.

1  
Cls.

2  
3

B. Cl.

A. Saxes. 1  
2

T. Sax.

B. Sax.

1  
Tpts.

2  
3

1  
Hns.

2

1  
Tbns.

2  
3

Bar. /  
Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

(D $\flat$  to C)

37 38 39 40 41 42

43 Marching (♩ = 124)

45

Picc. 1  
Fls. 2

Ob.

Bsn.

1  
Cls.

2  
3

B. Cl.

A. Saxes. 1  
2

T. Sax.

B. Sax.

Measures 43-45 for woodwind instruments: Piccolo 1, Flutes 2, Oboe, Bassoon, Clarinets (1, 2, 3), Bass Clarinet, Alto Saxophones (1, 2), Tenor Saxophone, and Baritone Saxophone. The music is in 2/4 time with a tempo of 124. Dynamics include *f* and *fp*. A fermata is present over measures 44-45 for the Alto Saxophones, Tenor Saxophone, and Baritone Saxophone, with the instruction *n* (niente).

43 Marching (♩ = 124)

45

1  
Tpts.

2  
3

1  
Hns.

2

1  
Tbns.

2  
3

Bar. /  
Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1  
S.D.

Perc. 2

Perc. 3

Measures 43-45 for brass and percussion instruments: Trumpets (1, 2, 3), Horns (1, 2), Trombones (1, 2, 3), Baritone/Euphonium, Tuba, Timpani, Mallet Percussion 1 and 2, and Percussion 1, 2, and 3. The music is in 2/4 time with a tempo of 124. Dynamics include *mf* and *fp*. A fermata is present over measures 44-45 for the Horns, with the instruction *n* (niente). Percussion 1 has a snare drum (S.D.) part with a *mf* dynamic.

49

+Picc. a2

Picc. 1  
Fls. 2

Ob.

Bsn.

1  
Cls.

2  
3

B. Cl.

A. Saxes. 1  
2

T. Sax.

B. Sax.

*mf*

*mf*

49

1  
Tpts.

2  
3

1  
Hns.

2

1  
Tbns.

2  
3

Bar. /  
Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

*mf*

*3.mf*

Picc. Fls. 1 2

Ob.

Bsn.

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. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

mf

a2

p

57 Dancing

Picc. 1  
Fls. 2

Ob.

Bsn.

1  
Cls.

2  
3

B. Cl.

1  
A. Saxes.

2

T. Sax.

B. Sax.

57 Dancing

1  
Tpts.

2  
3

1  
Hns.

2

1  
Tbns.

2  
3

Bar. /  
Euph.

Tuba

Timp.

Mlt. Perc. 1

Xylophone

Mlt. Perc. 2

Perc. 1

Hi-hat

Perc. 2

Tambourine

Perc. 3

57 f

58

59

60

61

Picc. 1  
Fls. 2

Ob.

Bsn.

1  
Cls.

2  
3

B. Cl.

A. Saxes. 1  
2

T. Sax.

B. Sax.

61

1  
Tpts.

2  
3

1  
Hns.

2

1  
Tbns.

2  
3

Bar. /  
Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

61 62 63 64 65 66

Musical score for a full orchestra. The score includes parts for Piccolo/Flute (Picc. Fls.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cls.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet (Tpts.), Horn (Hns.), Trombone (Tbns.), Baritone/Euphonium (Bar./Euph.), Tuba, Timpani (Timp.), and three sets of Mallet Percussion (Mlt. Perc. 1, 2, 3) and three sets of Percussion (Perc. 1, 2, 3). The score is in 2/4 time with a key signature of two flats. It features various dynamic markings such as *f*, *mf*, and *a2*. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid on the score.





77 *a2*

Picc. 1  
Fls. 2

Ob.

Bsn.

1  
Cls.  
2  
3

B. Cl.

A. Saxes. 1  
2

T. Sax.

B. Sax.

77

1  
Tpts.  
2  
3

Hns. 1  
2

1  
Tbns.  
2  
3

Bar. /  
Euph.

Tuba

Timp.

Mlt. Perc. 1  
*f*  
Chimes

Mlt. Perc. 2  
*f*  
bring out strongly

Perc. 1  
*f*

Perc. 2

Perc. 3

77 *mf* 78 79 80 *p*



This page contains the musical score for measures 81, 82, 83, and 84. The instruments are arranged as follows:

- Pic. / Fls. 2**: Piccolo and Flute 2
- Ob.**: Oboe
- Bsn.**: Bassoon
- Cl. 1, 2, 3**: Clarinet 1, 2, and 3
- B. Cl.**: Bass Clarinet
- A. Sax. 1, 2**: Alto Saxophone 1 and 2
- T. Sax.**: Tenor Saxophone
- B. Sax.**: Baritone Saxophone
- Tpts. 1, 2, 3**: Trumpet 1, 2, and 3
- Hns. 1, 2**: Horn 1 and 2
- Tbns. 1, 2, 3**: Trombone 1, 2, and 3
- Bar. / Euph.**: Baritone/Euphonium
- Tuba**: Tuba
- Timp.**: Timpani
- Mlt. Perc. 1, 2**: Multiple Percussion 1 and 2
- Perc. 1, 2, 3**: Percussion 1, 2, and 3

The score includes various musical notations such as dynamics (mf, f), articulation (accents), and performance markings like 'a2'.

85

accel.

Picc. 1  
Fis. 2

Ob.

Bsn.

1  
Cls.  
2  
3

B. Cl.

1  
A. Saxes.  
2

T. Sax.

B. Sax.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*mf* *f*

*cresc.*

85

accel.

1  
Tpts.  
2  
3

1  
Hns.  
2

1  
Tbns.  
2  
3

Bar. /  
Euph.

Tuba

*mf*

*cresc.*

*cresc.*

*mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*

*cresc.*

Timp.

(F, A, D, C)

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

*mf*

*mf*

*mf*

*cresc.*

*cresc.*

*mf*

Sus. Cr. Cym. w/ stick

Tamb.

85 86 87 88 89 90

93 Disaster (♩ = 160)

Musical score for 'Disaster' (♩ = 160), measures 91-96. The score is for a full orchestra and includes various percussion parts. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the page.

**Measures 91-93:** Picc. 1, Obs., Bsn., Cls. 1-3, B. Cl., A. Saxes. 1-2, T. Sax., B. Sax., Tpts. 1-3, Hns. 1-2, Tbn. 1-3, Bar./Euph., Tuba, Timp., Mlt. Perc. 1-2, Perc. 1-3. Dynamics include *ff*, *fff*, and *ff*. A *ff* dynamic is present at the bottom of the page.

**Measure 94:** Picc. 1, Obs., Bsn., Cls. 1-3, B. Cl., A. Saxes. 1-2, T. Sax., B. Sax., Tpts. 1-3, Hns. 1-2, Tbn. 1-3, Bar./Euph., Tuba, Timp., Mlt. Perc. 1-2, Perc. 1-3. Dynamics include *ff*, *ff*, *ff*, and *ff*. A *ff* dynamic is present at the bottom of the page.

**Measure 95:** Picc. 1, Obs., Bsn., Cls. 1-3, B. Cl., A. Saxes. 1-2, T. Sax., B. Sax., Tpts. 1-3, Hns. 1-2, Tbn. 1-3, Bar./Euph., Tuba, Timp., Mlt. Perc. 1-2, Perc. 1-3. Dynamics include *ff*, *ff*, *ff*, and *ff*. A *ff* dynamic is present at the bottom of the page.

**Measure 96:** Picc. 1, Obs., Bsn., Cls. 1-3, B. Cl., A. Saxes. 1-2, T. Sax., B. Sax., Tpts. 1-3, Hns. 1-2, Tbn. 1-3, Bar./Euph., Tuba, Timp., Mlt. Perc. 1-2, Perc. 1-3. Dynamics include *ff*, *ff*, *ff*, and *ff*. A *ff* dynamic is present at the bottom of the page.

**Measure 97:** Picc. 1, Obs., Bsn., Cls. 1-3, B. Cl., A. Saxes. 1-2, T. Sax., B. Sax., Tpts. 1-3, Hns. 1-2, Tbn. 1-3, Bar./Euph., Tuba, Timp., Mlt. Perc. 1-2, Perc. 1-3. Dynamics include *ff*, *ff*, *ff*, and *ff*. A *ff* dynamic is present at the bottom of the page.

**Measure 98:** Picc. 1, Obs., Bsn., Cls. 1-3, B. Cl., A. Saxes. 1-2, T. Sax., B. Sax., Tpts. 1-3, Hns. 1-2, Tbn. 1-3, Bar./Euph., Tuba, Timp., Mlt. Perc. 1-2, Perc. 1-3. Dynamics include *ff*, *ff*, *ff*, and *ff*. A *ff* dynamic is present at the bottom of the page.

**Measure 99:** Picc. 1, Obs., Bsn., Cls. 1-3, B. Cl., A. Saxes. 1-2, T. Sax., B. Sax., Tpts. 1-3, Hns. 1-2, Tbn. 1-3, Bar./Euph., Tuba, Timp., Mlt. Perc. 1-2, Perc. 1-3. Dynamics include *ff*, *ff*, *ff*, and *ff*. A *ff* dynamic is present at the bottom of the page.

**Measure 100:** Picc. 1, Obs., Bsn., Cls. 1-3, B. Cl., A. Saxes. 1-2, T. Sax., B. Sax., Tpts. 1-3, Hns. 1-2, Tbn. 1-3, Bar./Euph., Tuba, Timp., Mlt. Perc. 1-2, Perc. 1-3. Dynamics include *ff*, *ff*, *ff*, and *ff*. A *ff* dynamic is present at the bottom of the page.

Picc. 1  
 Fls. 2  
 Ob.  
 Bsn.  
 Cls. 1  
 2  
 3  
 B. Cl.  
 A. Saxes. 1  
 2  
 T. Sax.  
 B. Sax.  
 Tpts. 1  
 2  
 3  
 Hns. 1  
 2  
 Tbn. 1  
 2  
 3  
 Bar. / Euph.  
 Tuba  
 Timp.  
 Mlt. Perc. 1  
 Bells  
 Mlt. Perc. 2  
 Perc. 1  
 Perc. 2  
 Hi-hat  
 Perc. 3

Musical score for page 101, featuring woodwinds, brass, and percussion parts. The score includes dynamic markings such as *ff*, *mf*, and *p*. A large red watermark reading "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page. The page number "101" is visible in the top right and middle right corners.

Musical score for orchestral instruments. The score is divided into systems for woodwinds, brass, and percussion. The woodwind section includes Picc./Fls., Ob., Bsn., Cls. (1 and 2/3), B. Cl., A. Saxes. (1 and 2), T. Sax., and B. Sax. The brass section includes Tpts. (1, 2, 3), Hns. (1, 2), Tbns. (1, 2, 3), Bar./Euph., and Tuba. The percussion section includes Timp., Mlt. Perc. (1 and 2), and Perc. (1, 2, 3). Dynamic markings include *f*, *mf*, *cresc.*, *p*, and *f*. A large red watermark "Preview Only" is overlaid diagonally across the score.

109

Picc. 1  
Fls. 2

Ob.

Bsn.

Cls. 1  
2  
3

B. Cl.

A. Saxes. 1  
2

T. Sax.

B. Sax.

*mp cresc.*

*mp cresc.*

*f* *mf*

*mf*

*f*

109

Tpts. 1  
2  
3

Hns. 1  
2

Tbns. 1  
2  
3

Bar. / Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

*fff*

*fff*

*mf*

*f*

*f* *mf*

*f* (F to G)

*mp*

*f*

107

108

109

110

111

112 *p* 113 *f* 114 115 116 *p*



**117** **accel.**

Picc. 1  
Fis. 2

Ob.

Bsn.

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

Cls. 1  
2  
3

B. Cl.

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

A. Saxes 1  
2

T. Sax.

B. Sax.

*mp* *f* *mf* *cresc.*

**117** **accel.**

Tpts. 1  
2  
3

Hns. 1  
2

Tbns. 1  
2  
3

Bar./Euph.

Tuba

*mp* *f* *mf* *cresc.*

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

*fp* *f* *mf* *cresc.*

*ff* *f* *mf* *cresc.*

*ff* *f* *mf* *cresc.*

117 118 119 120 *p* 121 *ff*

Picc. 1  
Fls. 2

Ob.

Bsn.

Cls. 1  
2  
3

B. Cl.

A. Saxes. 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2  
3

Hns. 1  
2

Tbn. 1  
2  
3

Bar. / Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

Sus. Cym.

*p* *mf* *cresc.* *ff* *tr* *div.*

Approximately 10"

chaos: various calls of "No!" "Help!" screams, etc.

Picc. 1  
Fls. 2

Ob.

Bsn.

1  
Cls.  
2  
3

B. Cl.

1  
A. Saxes.  
2

T. Sax.

B. Sax.

chaos: various calls of "No!" "Help!" screams, etc.

chaos: various calls of "No!" "Help!" screams, etc.

chaos: various calls of "No!" "Help!" screams, etc.

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chaos: various calls of "No!" "Help!" screams, etc.

chaos: various calls of "No!" "Help!" screams, etc.

Approximately 10"

chaos: various calls of "No!" "Help!" screams, etc.

1  
Tpts.  
2  
3

1  
Hns.  
2

1  
Tbns.  
2  
3

Bar. /  
Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

chaos: various calls of "No!" "Help!" screams, etc.

chaos: various calls of "No!" "Help!" screams, etc.

chaos: various calls of "No!" "Help!" screams, etc.

chaos: various calls of "No!" "Help!" screams, etc.

chaos: various calls of "No!" "Help!" screams, etc.

chaos: various calls of "No!" "Help!" screams, etc.

chaos: random hits, gradually building rolls

chaos: random hits, gradually building

chaos: random hits, gradually building rolls

(♩ = 72)

rit.

With tension (♩ = 84)

134

Picc. 1  
Fls. 2

Ob.

Bsn.

Cls. 1  
2  
3

B. Cl.

A. Saxes. 1  
2

T. Sax.

B. Sax.

*ff* *p* *n* (niente)

*ff* *p* *n* (niente)

*ff* *p* *n* (niente)

*ff* *p* stagger breathe

*mf*

*ff* *p* stagger breathe

(♩ = 72)

rit.

With tension (♩ = 84)

134

Tpts. 1  
2  
3

Hns. 1  
2

Tbns. 1  
2  
3

Bar. / Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

Solo (opt. Soli)

*mf*

*ff* *p* *n* (niente)

*ff* *p* *n* (niente)

*ff* *p* *n* (niente)

*ff* *p* stagger breathe

*p*

(G to F, A to Ab, D to Db)

Chimes

*mf*

Tam-tam

*pp* *mp* *pp*

Wind Chimes

*p*

130 *ff* 131 132 133 *p* 134 *mp* 135

Picc. 1  
Fls. 2

Ob.

Bsn.

1  
Cls.  
2  
3

B. Cl.

A. Saxes. 1  
2

T. Sax.

B. Sax.

Soloist 1  
*mf*

Soloist 2  
*mf*

1  
Tpts.  
2  
3

1  
Hns.  
2

1  
Tbns.  
2  
3

Bar. /  
Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2  
*mp*

Perc. 1  
Tri.  
*mp*

Perc. 2

Perc. 3

144

a2

Picc. 1  
Fls. 2

Ob.

Bsn.

Cls. 1  
2  
3

B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

*mf*

*mf*

*p* — *mf*

*mf*

*mf*

*p* — *mf*

play

*p*

*p* — *mf*

144

*mf*

Tpts. 1  
2  
3

Hns. 1  
2

Tbns. 1  
2  
3

Bar. / Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

*mf*

*mf*

*p* — *mf*

*p* — *mf*

*p* — *mf*

*p* — *mf*

*p* — *mf*

*mp*

*p* — *mf*

*stagger breathe*

142

143

144

145

146

147

Picc. 1  
Fls. 2

Ob.

Bsn.

Cl. 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. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

accel.

tutti

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*p*

B.D.

Sus. Cym.

*p*

148 149 150 151 152

Preview Only  
 Legal Use Requires Purchase

153 Reverent (♩=100)

Picc. 1  
Fls. 2  
Ob.  
Bsn.  
Cls. 1  
2  
3  
B. Cl.  
A. Saxes. 1  
2  
T. Sax.  
B. Sax.

153 Reverent (♩=100)

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

Tutti  
Cr. Cym.



161

Picc. 1  
Fls. 2

Ob.

Bsn.

1  
Cls.

2  
3

B. Cl.

A. Saxes. 1  
2

T. Sax.

B. Sax.

161

1  
Tpts.

2  
3

1  
Hns.

2

1  
Tbns.

2  
3

Bar. /  
Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

158 159 160 *p* 161 *f* 162 *p*

PREVIEW ONLY  
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166 poco rit.

This page contains the musical score for measures 163 through 167. The instruments are arranged as follows:

- Woodwinds:** Piccolo/Flute 1 & 2, Oboe, Bassoon, Clarinet 1, 2, & 3, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Bass Saxophone.
- Brass:** Trumpets 1, 2, & 3, Horns 1 & 2, Trombones 1, 2, & 3, Baritone/Euphonium, Tuba.
- Percussion:** Timpani, Mallet Percussion 1 & 2, Percussion 1, 2, & 3.

The score includes dynamic markings such as *f* (forte) and *p* (piano), and a tempo change to *poco rit.* at measure 166. A large red watermark reading "Preview Only" is overlaid diagonally across the page.

*(♩=88)* *rit.* **Faster (♩=100)**

Picc. 1  
Fls. 2

Ob.

Bsn.

1  
Cls.  
2  
3

B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

*(♩=88)* *rit.* **Faster (♩=100)**

1  
Tpts.  
2  
3

1  
Hns.  
2

1  
Tbns.  
2  
3

Bar. /  
Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

*p* *f*

168 169 170 171

rit.

Picc. 1  
Fls. 2

Ob.

Bsn.

1  
Cls.  
2  
3

B. Cl.

A. Saxes. 1  
2

T. Sax.

B. Sax.

1  
Tpts.  
2  
3

1  
Hns. 2

1  
Tbns.  
2  
3

Bar. /  
Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

172 *p* 173 *f* 174 *f* 175 *p* 176 *f* 177 *f*