

FULL SCORE

Symphonic Band

Grade 4.5



CARL FISCHER
PERFORMANCE
SERIES

Night Fantasy

Gregory B. Rudgers

SPS40

INSTRUMENTATION

Full Score	1
Piccolo	1
Flute	4
Oboe	2
Clarinet 1 in B $\flat$	4
Clarinet 2 in B $\flat$	4
Clarinet 3 in B $\flat$	4
Bass Clarinet in B $\flat$	2
Bassoon	2
Alto Saxophone 1 in E $\flat$	2
Alto Saxophone 2 in E $\flat$	2
Tenor Saxophone in B $\flat$	2
Baritone Saxophone in E $\flat$	2
Trumpet 1 in B $\flat$	3
Trumpet 2 in B $\flat$	3
Horn 1 in F	4
Horn 2 in F	4
Trombone 1	3
Trombone 2	3
Bass Trombone	1
Baritone T.C. in B $\flat$	2
Baritone B.C.	3
Tuba	4
Mallet Percussion 1	1
Xylophone	
Mallet Percussion 2	2
Marimba, Bells	
Timpani	1
Percussion 1	2
Triangle, Snare Drum	
Percussion 2	5
Tom-toms, Bass Drum, Wood Block, Crash	
Cymbals, Suspended Cymbal	

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Program Notes

Night Fantasy was commissioned by the Ithaca High School music department in commemoration and celebration of the fiftieth anniversary of their first commission of a work for high school band. Frank Battisti, then the high school band director in Ithaca, New York, had commissioned Warren Benson to write a piece for his band. Benson, a close and loyal friend of the Ithaca High School music department, was a professor of composition and percussion at Ithaca College at the time and was interested in advancing the cause of more sophisticated music for school bands. The resulting work, *Night Song*, was premiered by the Ithaca High School Concert band under the direction of Frank Battisti in 1958.

Ithaca composer, Gregory B. Rudgers, upon receiving the commission, chose to write *Night Fantasy* as a companion piece to the original *Night Song*, using the same mode, B $\flat$ Phrygian, and some of the melodic and harmonic concepts employed by Benson. The resultant work, reminiscent, and at the same time a marked departure from the Benson piece, was premiered by the Ithaca High School Concert Band in May of 2008. Frank Battisti was invited to attend.

Performance Notes

The two *adagiettos* in the work should emphasize the various soloists. Care should be taken so that the accompanying voices do not cover the solo lines. The use of *rubato* and *espressivo* interpretation are both appropriate for these two sections. In particular, the *fermata* at m. 95 should be held for maximum dramatic effect.

Due to the minimalist nature of the work, it is essential that the repeated rhythmic figures in both winds and percussion be played with strict rhythmic discipline. This will reveal the subtle rhythmic pulsation that results from two, against three, against four notes per beat. Work for a true *mf* at mm. 56 and 104, so that the *forte* and *fortissimo* sections will have more contrast.

Marimba mallets should be hard, wound yarn, Xylophone mallets should be medium to medium hard. Timpanists should use soft mallets in the two *adagiettos* and medium-hard mallets in the *allegro*. Bell mallets should be made of brass.

Conductors should be aware that the horn line beginning in m. 100 and building in a very long *crescendo* to mm. 110 and 111 is intended to be the unifying and intensifying element leading to the final measures.

—Gregory B. Rudgers
Ithaca, New York

About the Composer

Greg Rudgers graduated from Ithaca College in 1970 and also holds degrees and advanced study from Elmira College, and Northwestern University respectively. He directed bands, orchestras, jazz bands, and marching bands in the public schools for many years and is currently on the adjunct faculty of Roberts Wesleyan College in Rochester, New York where he teaches composition to Music Education masters degree candidates, and the Ithaca College School of Music in the Music Education Department. Mr. Rudgers is a sought-after guest conductor and clinician and has conducted honor bands and delivered clinics throughout the Northeast. He is a published author with articles in *The Music Educator's Journal*, *Teaching Music*, *The Instrumentalist*, *The School Music News*, and other state journals. He composes and arranges for concert band, wind ensemble, orchestra, string orchestra, and also writes solos and ensembles.

Night Fantasy
A Companion to Warren Benson's *Night Song*

GREGORY B. RUDGERS

Adagietto ♩ = 72

Piccolo

Flute

Oboe

Clarinet 1 in B♭

Clarinet 2, 3 in B♭

Bass Clarinet in B♭

Bassoon

Alto Saxophone 1, 2 in E♭

Tenor Saxophone in B♭

Baritone Saxophone in E♭

Trumpet 1 in B♭

Trumpet 2 in B♭

Horn 1 in F

Horn 2 in F

Trombone 1, 2

Bass Trombone

Baritone

Tuba

Mallet Percussion 1 (Xylophone)

Mallet Percussion 2 (Marimba, Bells)

Timpani (B♭: A♭: C♭)

Percussion 1 (Triangle, Snare Drum)

Percussion 2 (Tom-toms, Bass Drum, Wood Block, Crash Cymbals, Suspended Cymbal)

Sus. Cym. (metal beater)

Triangle

scrape

gliss.

1 2 3 4 5 6

SPS40F

14 Allegro ♩ = ca. 120

Picc. *p* *tutti*
 Fl. *p*
 Ob.
 Cl. 1 in B $\flat$
 Cl. 2, 3 in B $\flat$
 B. Cl. in B $\flat$
 Bsn.
 A. Sax. 1, 2 in E $\flat$
 T. Sax. in B $\flat$
 Bar. Sax. in E $\flat$
14 Allegro ♩ = ca. 120
 Tpt. 1 in B $\flat$
 Tpt. 2 in B $\flat$
 Hn. 1 in F
 Hn. 2 in F
 Tbn. 1, 2
 B. Tbn.
 Bar.
 Tuba
 Mall. Perc. 1
 Mall. Perc. 2
 Timp.
 Perc. 1
 Perc. 2

14

15

16

17

SPS40F

18

22

Picc. *mf*

Fl. *mf*

Ob. *mf*
tutti

Cl. 1
in B $\flat$ *mf*

Cl. 2, 3
in B $\flat$ *mf*

B. Cl.
in B $\flat$ *f*

Bsn. *f*

A. Sax. 1, 2
in E $\flat$ *mf*

T. Sax.
in B $\flat$ *f*

Bar. Sax.
in E $\flat$ *f*

22

Tpt. 1
in B $\flat$

Tpt. 2
in B $\flat$

Hn. 1
in F *mf*

Hn. 2
in F *mf*

Tbn. 1, 2

B. Tbn.

Bar.

Tuba

Xylophone

Mall. Perc. 1 *mf*

Mall. Perc. 2 *mf*

Timp.

Perc. 1 *mf*

Perc. 2 *mf*

21 22 23

Picc.

Fl.

Ob.

Cl. 1
in B $\flat$

Cl. 2, 3
in B $\flat$

B. Cl.
in B $\flat$

Bsn.

A. Sax. 1, 2
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

Tpt. 1
in B $\flat$

Tpt. 2
in B $\flat$

Hn. 1
in F

Hn. 2
in F

Tbn. 1, 2

B. Tbn.

Bar.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Timp.

Perc. 1

Perc. 2

27

Picc. *ff* *mp*

Fl. *ff* *mp*

Ob. *ff*

Cl. 1 in B $\flat$ *ff* *mp*

Cl. 2, 3 in B $\flat$ *ff* *mp*

B. Cl. in B $\flat$ *ff*

Bsn. *ff* *div.* *mp*

A. Sax. 1, 2 in E $\flat$ *ff* *mp*

T. Sax. in B $\flat$ *ff*

Bar. Sax. in E $\flat$ *ff*

27

Tpt. 1 in B $\flat$ *ff* *mp*

Tpt. 2 in B $\flat$ *ff* *mp*

Hn. 1 in F *ff* *mp*

Hn. 2 in F *ff* *mp*

Tbn. 1, 2 *ff* *mp*

B. Tbn. *ff* *mp*

Bar. *ff* *mp*

Tuba *ff* *mp*

Mall. Perc. 1 *ff*

Mall. Perc. 2 *ff*

Timp. *ff* *mp*

Perc. 1

Perc. 2 *ff* *mp*

Crash Cymbals

Bass Drum *ff*

27 28 29 30

SPS40F

SPS40F

Picc. *mf* *f*
 Fl. *mf* *f*
 Ob. *mf* *f*
 Cl. 1 in B $\flat$ *mf* *f*
 Cl. 2, 3 in B $\flat$ *mf* *f*
 B. Cl. in B $\flat$ *f*
 Bsn. *mf* *f*
 A. Sax. 1, 2 in E $\flat$ *mf* *f*
 T. Sax. in B $\flat$ *f*
 Bar. Sax. in E $\flat$ *f*
 Tpt. 1 in B $\flat$
 Tpt. 2 in B $\flat$
 Hn. 1 in F
 Hn. 2 in F
 Tbn. 1, 2
 B. Tbn.
 Bar.
 Tuba
 Mall. Perc. 1
 Mall. Perc. 2
 Timp.
 Perc. 1 *mf*
 Perc. 2

36 37 38 39 40

SPS40F

Picc.

Fl.

Ob.

Cl. 1
in B $\flat$

Cl. 2, 3
in B $\flat$

B. Cl.
in B $\flat$

Bsn.

A. Sax. 1, 2
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

Tpt. 1
in B $\flat$

Tpt. 2
in B $\flat$

Hn. 1
in F

Hn. 2
in F

Tbn. 1, 2

B. Tbn.

Bar.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Timp.

Perc. 1

Perc. 2

SPS40F

Bass Drum 41 42 43 44 45 46

Crash Cymbals

f *mf* *f* *mf* *f*

47

SPS0040fs.indd 14

Picc.
 Fl.
 Ob.
 Cl. 1
in B $\flat$
 Cl. 2, 3
in B $\flat$
 B. Cl.
in B $\flat$
 Bsn.
 A. Sax. 1, 2
in E $\flat$
 T. Sax.
in B $\flat$
 Bar. Sax.
in E $\flat$
 Tpt. 1
in B $\flat$
 Tpt. 2
in B $\flat$
 Hn. 1
in F
 Hn. 2
in F
 Tbn. 1, 2
 B. Tbn.
 Bar.
 Tuba
 Mall.
Perc. 1
 Mall.
Perc. 2
 Timp.
 Perc. 1
 Perc. 2

57 58 59 60 61

62

Picc. *p*

Fl. *p*

Ob.

Cl. 1 in B $\flat$

Cl. 2, 3 in B $\flat$ *p*

B. Cl. in B $\flat$

Bsn.

A. Sax. 1, 2 in E $\flat$ *p*

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

62

Tpt. 1 in B $\flat$

Tpt. 2 in B $\flat$

Hn. 1 in F *p*

Hn. 2 in F *p*

Tbn. 1, 2

B. Tbn.

Bar.

Tuba

Mall. Perc. 1

Mall. Perc. 2

Timp.

Perc. 1

Perc. 2

62 63 64 65

Picc.

Fl.

Ob.

Cl. 1
in B $\flat$

Cl. 2, 3
in B $\flat$

B. Cl.
in B $\flat$

Bsn.

A. Sax. 1, 2
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

Tpt. 1
in B $\flat$

Tpt. 2
in B $\flat$

Hn. 1
in F

Hn. 2
in F

Tbn. 1, 2

B. Tbn.

Bar.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Timp.

Perc. 1

Perc. 2

66

67

68

69

SPS40F

Picc.

Fl.

Ob.

mf crescendo a poco a poco

Cl. 1
in B $\flat$

mf crescendo a poco a poco

Cl. 2, 3
in B $\flat$

B. Cl.
in B $\flat$

Bsn.

A. Sax. 1, 2
in E $\flat$

mf

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

Tpt. 1
in B $\flat$

Tpt. 2
in B $\flat$

Hn. 1
in F

Hn. 2
in F

Tbn. 1, 2

B. Tbn.

Bar.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Timp.

(Snare Drum)

Perc. 1

p

Tom-toms

p

Perc. 2

p

70 71 72 73

Picc. *mf*

Fl. *mf*

Ob. *f*

Cl. 1 in B $\flat$ *f*

Cl. 2, 3 in B $\flat$ *mf*

B. Cl. in B $\flat$

Bsn. *mp*

A. Sax. 1, 2 in E $\flat$

T. Sax. in B $\flat$ *mp*

Bar. Sax. in E $\flat$ *mp*

Tpt. 1 in B $\flat$ *f*

Tpt. 2 in B $\flat$ *f*

Hn. 1 in F *mf*

Hn. 2 in F *mf*

Tbn. 1, 2 *f*

B. Tbn. *f*

Bar. *f*

Tuba *f*

Xyl. *mf*

Mall. Perc. 1 *mf*

Mall. Perc. 2 *mf*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

mp

74 75 76 77

SPS40F

Picc.
 Fl.
 Ob.
 Cl. 1
in B $\flat$
 Cl. 2, 3
in B $\flat$
 B. Cl.
in B $\flat$
 Bsn.
 A. Sax. 1, 2
in E $\flat$
 T. Sax.
in B $\flat$
 Bar. Sax.
in E $\flat$
 Tpt. 1
in B $\flat$
 Tpt. 2
in B $\flat$
 Hn. 1
in F
 Hn. 2
in F
 Tbn. 1, 2
 B. Tbn.
 Bar.
 Tuba
 Mall.
Perc. 1
 Mall.
Perc. 2
 Timp.
 Perc. 1
 Perc. 2

78 79 80 81

82

Picc.

Fl.

Ob.

Cl. 1
in B $\flat$

Cl. 2, 3
in B $\flat$

B. Cl.
in B $\flat$

Bsn.

A. Sax. 1, 2
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

82

Tpt. 1
in B $\flat$

Tpt. 2
in B $\flat$

Hn. 1
in F

Hn. 2
in F

Tbn. 1, 2

B. Tbn.

Bar.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Timp.

Perc. 1

Perc. 2

Crash Cymbals

Bass Drum

SPS40F

82 83 84 85

Picc.
 Fl.
 Ob.
 Cl. 1
in B $\flat$
 Cl. 2, 3
in B $\flat$
 B. Cl.
in B $\flat$
 Bsn.
 A. Sax. 1, 2
in E $\flat$
 T. Sax.
in B $\flat$
 Bar. Sax.
in E $\flat$
 Tpt. 1
in B $\flat$
 Tpt. 2
in B $\flat$
 Hn. 1
in F
 Hn. 2
in F
 Tbn. 1, 2
 B. Tbn.
 Bar.
 Tuba
 Mall.
Perc. 1
 Mall.
Perc. 2
 Timp.
 Perc. 1
 Perc. 2

rit.

90 Adagietto $\text{♩} = 72$

Picc. *div.*

Fl. *p*

Ob. *p*

Cl. 1 in B $\flat$ *solo*

Cl. 2, 3 in B $\flat$ *3. p* *2. solo mp*

B. Cl. in B $\flat$

Bsn.

A. Sax. 1, 2 in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

90 Adagietto $\text{♩} = 72$

Tpt. 1 in B $\flat$

Tpt. 2 in B $\flat$

Hn. 1 in F

Hn. 2 in F

Tbn. 1, 2 *mp*

B. Tbn. *mp*

Bar. *mp*

Tuba *mp*

Mall. Perc. 1

Mall. Perc. 2 *Bells mp*

Timp.

Perc. 1 *Triangle p*

Perc. 2 *scrape gliss.*

Sus. Cym. (metal beater) *p*

90 91 92 93 94 95

SPS40F

96 Allegro ♩ = ca. 120

Picc.

Fl.

Ob.

Cl. 1
in B $\flat$ Cl. 2, 3
in B $\flat$ B. Cl.
in B $\flat$

Bsn.

A. Sax. 1, 2
in E $\flat$ T. Sax.
in B $\flat$ Bar. Sax.
in E $\flat$

96 Allegro ♩ = ca. 120

Tpt. 1
in B $\flat$ Tpt. 2
in B $\flat$ Hn. 1
in FHn. 2
in F

Tbn. 1, 2

B. Tbn.

Bar.

Tuba

Mall.
Perc. 1Mall.
Perc. 2

Timp.

Perc. 1

Perc. 2

SPS40F

unis.

p crescendo a poco a poco*p* crescendo a poco a poco

tutti

p crescendo a poco a poco*p* crescendo a poco a poco*p* crescendo a poco a poco*p* crescendo a poco a poco*p* crescendo a poco a poco*p* crescendo a poco a poco*p* crescendo a poco a poco*p* crescendo a poco a poco

Tom-toms

p crescendo a poco a poco

96

97

98

99

Picc. *mp*
 Fl. *mp*
 Ob. *mp*
 Cl. 1 in B $\flat$ *mp*
 Cl. 2, 3 in B $\flat$ *tutti mp*
 B. Cl. in B $\flat$ *mp*
 Bsn. *mp*
 A. Sax. 1, 2 in E $\flat$ *a2*
 T. Sax. in B $\flat$
 Bar. Sax. in E $\flat$
 Tpt. 1 in B $\flat$
 Tpt. 2 in B $\flat$ *p crescendo a poco a poco*
 Hn. 1 in F *p crescendo a poco a poco*
 Hn. 2 in F *p crescendo a poco a poco*
 Tbn. 1, 2 *mp*
 B. Tbn.
 Bar. *p crescendo a poco a poco mp*
 Tuba *mp*
 Mall. Perc. 1 Xyl. *mp*
 Mall. Perc. 2 Mar. *mp*
 Timp. *mp*
 Perc. 1 *mp*
 Perc. 2 *mp*

SPS40F

100

101

102

103

Picc. *mf* *f*

Fl. *mf* *f*

Ob. *mf* *f*

Cl. 1 in B $\flat$ *mf* *f*

Cl. 2, 3 in B $\flat$ *mf* *f*

B. Cl. in B $\flat$ *mf* *f*

Bsn. *mf* *f*

A. Sax. 1, 2 in E $\flat$ *mf* *f* *a2*

T. Sax. in B $\flat$ *mf* *f*

Bar. Sax. in E $\flat$ *mf* *f*

Tpt. 1 in B $\flat$ *mf* *f*

Tpt. 2 in B $\flat$ *mf* *f*

Hn. 1 in F *mf* *f*

Hn. 2 in F *mf* *f*

Tbn. 1, 2 *mf* *f*

B. Tbn. *f*

Bar. *mf* *f*

Tuba *mf* *f*

Mall. Perc. 1 *mf* *f*

Mall. Perc. 2 *mf* *f*

Timp. *mf* *f*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f*

Bass Drum *mf* *f*

104 105 106 107

SPS40F

Picc.
 Fl.
 Ob.
 Cl. 1
 in B $\flat$
 Cl. 2, 3
 in B $\flat$
 B. Cl.
 in B $\flat$
 Bsn.
 A. Sax. 1, 2
 in E $\flat$
 T. Sax.
 in B $\flat$
 Bar. Sax.
 in E $\flat$
 Tpt. 1
 in B $\flat$
 Tpt. 2
 in B $\flat$
 Hn. 1
 in F
 Hn. 2
 in F
 Tbn. 1, 2
 B. Tbn.
 Bar.
 Tuba
 Mall.
 Perc. 1
 Mall.
 Perc. 2
 Timp.
 Perc. 1
 Perc. 2

108
 109
 110

SPS40F

Picc.
 Fl.
 Ob.
 Cl. 1
in B $\flat$
 Cl. 2, 3
in B $\flat$
 B. Cl.
in B $\flat$
 Bsn.
 A. Sax. 1, 2
in E $\flat$
 T. Sax.
in B $\flat$
 Bar. Sax.
in E $\flat$
 Tpt. 1
in B $\flat$
 Tpt. 2
in B $\flat$
 Hn. 1
in F
 Hn. 2
in F
 Tbn. 1, 2
 B. Tbn.
 Bar.
 Tuba
 Mall.
Perc. 1
 Mall.
Perc. 2
 Timp.
 Perc. 1
 Perc. 2

Picc.
 Fl.
 Ob.
 Cl. 1
 in B $\flat$
 Cl. 2, 3
 in B $\flat$
 B. Cl.
 in B $\flat$
 Bsn.
 A. Sax. 1, 2
 in E $\flat$
 T. Sax.
 in B $\flat$
 Bar. Sax.
 in E $\flat$
 Tpt. 1
 in B $\flat$
 Tpt. 2
 in B $\flat$
 Hn. 1
 in F
 Hn. 2
 in F
 Tbn. 1, 2
 B. Tbn.
 Bar.
 Tuba
 Mall.
 Perc. 1
 Mall.
 Perc. 2
 Timp.
 Perc. 1
 Perc. 2

114
 115
 116
 117

SPS40F

To Dr. Henry Fillmore
Uncle Henry
Concert March

HOWARD E. AKERS
Edited by Gary L. Reeves

3

Maestoso $\text{♩} = 112$

Piccolo

Flute

Oboe

Clarinet in E $\flat$

Clarinet in B $\flat$

Bass Clarinet in B $\flat$

Bassoon

Alto Saxophone in E $\flat$

Tenor Saxophone in B $\flat$

Baritone Saxophone in E $\flat$

Cornet in B $\flat$

Horn in F

Trombone

Bass Trombone

Euphonium

Tuba

Mallet Percussion (Bells)

Timpani

(Snare Drum, Bass Drum)

Percussion (Crash Cymbals)

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SPS39F

4

Picc.

Fl.

Ob.

Clar. in E $\flat$

Cl. in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Cnt. in B $\flat$

Hn. in F

Tbn.

B. Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

5

6

7

8

9

10

SPS39F

5

Picc.

Fl.

Ob.

Clar. in E $\flat$

Cl. in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Cnt. in B $\flat$

Hn. in F

Tbn.

B. Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

11

12

13

14

15

16

SPS39F

SPS40F

6

Picc.

Fl.

Ob.

Clar. in E $\flat$

Cl. in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Cnt. in B $\flat$

Hn. in F

Tbn.

B. Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

17

18

19

20

21

SPS39F

Full Score

for Edward J. Gobrecht

Gilgamesh

GREGORY B. RUDGERS

$\text{♩} = 64$

Flute, Piccolo 1 2

Oboe

Clarinet in B $\flat$ 1 2 3

Bass Clarinet in B $\flat$

Bassoon

Alto Saxophone in E $\flat$

Tenor Saxophone in B $\flat$

Baritone Saxophone in E $\flat$

Trumpet in B $\flat$ 1 2 3

Horn in F 1 2 3 4

Trombone 1 2 3

Baritone

Tuba

(Bells, Suspended Cymbal) Mallet Percussion (Marimba, Chimes)

Timpani

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SPS38F

Fl., Picc. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$ 1 2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2 3 4

Tbn. 1 2 3

Bar.

Tuba

Mlt. Perc. 1 2

Timp.

15 16 17 18 19 20 21

SPS38F

SPS40F

9

Fl., Picc. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$ 1 2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

9

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2 3 4

Tbn. 1 2 3

Bar.

Tuba

Mlt. Perc. 1 2

Timp.

9 10 11 12 13 14

SPS38F

22

Fl., Picc. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$ 1 2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

22

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2 3 4

Tbn. 1 2 3

Bar.

Tuba

Mlt. Perc. 1 2

Timp.

22 23 24 25 26 27 28 29

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