

MICHAEL SWEENEY

# STARDANCE

## INSTRUMENTATION

|   |                              |   |                                                                                  |
|---|------------------------------|---|----------------------------------------------------------------------------------|
| 1 | Full Score                   | 1 | F Horn 1                                                                         |
| 1 | Piccolo                      | 1 | F Horn 2                                                                         |
| 4 | Flute 1                      | 1 | F Horn 3                                                                         |
| 4 | Flute 2                      | 1 | F Horn 4                                                                         |
| 2 | Oboe                         | 2 | Trombone 1                                                                       |
| 2 | Bassoon                      | 2 | Trombone 2                                                                       |
| 4 | B $\flat$ Clarinet 1         | 2 | Trombone 3                                                                       |
| 4 | B $\flat$ Clarinet 2         | 2 | Baritone B.C.                                                                    |
| 4 | B $\flat$ Clarinet 3         | 2 | Baritone T.C.                                                                    |
| 2 | B $\flat$ Bass Clarinet      | 4 | Tuba                                                                             |
| 2 | E $\flat$ Alto Saxophone 1   | 1 | String Bass                                                                      |
| 2 | E $\flat$ Alto Saxophone 2   | 2 | Percussion 1<br>Wind Chimes, Bass Drum, Snare Drum                               |
| 2 | B $\flat$ Tenor Saxophone    | 2 | Percussion 2<br>Sus. Cym., Toms (2), Triangle,<br>Finger Cym., Cr. Cym., Tam-Tam |
| 1 | E $\flat$ Baritone Saxophone | 2 | Mallet Percussion 1<br>Bells, Vibes                                              |
| 3 | B $\flat$ Trumpet 1          | 2 | Mallet Percussion 2<br>Chimes, Crotales, Marimba, Xylophone                      |
| 3 | B $\flat$ Trumpet 2          | 1 | Timpani                                                                          |
| 3 | B $\flat$ Trumpet 3          |   |                                                                                  |

---

**Full Recording Available**

**[www.halleonard.com](http://www.halleonard.com)**

Search *title* or 04003153

or follow this path:

**[www.halleonard.com](http://www.halleonard.com)**

<Band, Jazz and Orchestra

<Concert Band

<Browse by Series (MusicWorks)

---

Score and Parts (04003153)

Score Only (04003154) U.S. \$10.00

Additional Parts U.S. \$2.50

Prices subject to change without notice

FOR PREVIEW ONLY

## ABOUT THE COMPOSER

Michael Sweeney is currently Director of Band Publications for Hal Leonard Corporation in Milwaukee, WI one of the largest publishers of printed music in the world. Michael is directly responsible for the development, production, recording and marketing of new publications for school bands. In addition, he contributes as a composer and arranger in all instrumental areas, and is particularly known for his writing at the younger levels for concert band and jazz. Since joining the company in 1982, Hal Leonard has published over 500 of his compositions and arrangements.

Mr. Sweeney is a 1977 graduate of Indiana University (Bloomington) where he earned a degree in Music Education, and also studied composition with Bernard Heiden, John Eaton and Donald Erb. Prior to working for Hal Leonard he was a band director in Ohio and Indiana, working with successful concert, jazz and marching programs at all levels from elementary to high school.

A winner of multiple ASCAP awards, his *Ancient Voices* (1994) and *Imperium* (1992) are featured in the acclaimed "Teaching Music Through Performance" series by GIA Publications. Other compositions such as *Black Forest Overture* (1996), *The Forge of Vulcan* (1997) and *Distant Thunder of the Sacred Forest* (2003) have become staples in the repertoire for middle school bands. He has received commissions ranging from middle school and high school bands to the Eastman Wind Ensemble and Canadian Brass. His works appear on numerous state contest lists and his music is regularly performed throughout the world. Michael is also in demand as a clinician and conductor for honor bands and festivals.

Michael resides north of Milwaukee where he enjoys fishing and playing the bodhrán.

# PROGRAM NOTES

*Stardance* explores the effects of sounds and patterns as they interact within blocks of time, and also spatially within the performance hall. The opening section of the work finds brass and woodwind players placed around the auditorium performing prescribed notes and phrases, but in a random fashion. The audience is immersed in an otherworldly “stardance” of sounds and moods. A driving rhythmic ostinato, stated first by the percussion section and built using an irregular meter, propels the fast portion of the work. A group of soloists then present a freely stated commentary over an ethereal backdrop of richly sustained chords from the ensemble. The fast section returns with layers of patterns and rapid figures before the ensemble splits into two sections performing in different, yet simultaneous tempos. A random “dance” of sounds and rhythms gives the piece a final atmosphere of surrealism and mystery.

*Stardance* was commissioned by the Muskego (WI) High School Wind Ensemble, directed by James Beckman and Jennifer Climer. It was premiered on May 8, 2012.

## PERFORMANCE NOTES

### Staging

Ideally, before the start of the piece, brass and woodwind players (except tuba, bass clarinet, and bassoon) are positioned randomly throughout the auditorium or performance area. Placement should be as far apart as feasible and NOT by section. A large ensemble can spread its players further apart, while a smaller ensemble will need to be a bit closer together. (Players in the audience will need to memorize their music from the beginning through measure 39.)

**Note: If this staging is not feasible, this work may be performed with players seated in their usual places on stage.**

### Unmeasured Time Blocks

In the open blocks of time (mm. 9-11, 22-24, and 207), each player performs the music event within the box and repeats this figure over and over until cues are given for the subsequent blocks of time. The conductor should use hand signals to give Cues 1, 2, and 3. The amount of time for each cued section is flexible (somewhere between 15 and 30 seconds) and is at the discretion of the conductor.

The tempo and pace of the musical events is left to the individual performer and should be random and different from player to player. Players need to observe approximately where within the cued blocks of time they are to play. For example, in “Cue 1” the low brass will start roughly at the beginning of the time block, while the middle and upper instruments enter later in the block. When the signal is given for “Cue 2”, not all players switch patterns right away; some players continue with their initial pattern for a while before switching to their next pattern.

The desired effect is to surround the audience with a kaleidoscope of gradually evolving patterns. There should be a steady building of intensity from “Cue 1” up to measure 12. Similarly, the three blocks of time in mm. 22-24 should gradually build in intensity, culminating without a break at measure 25. While the percussion section performs at mm. 44-52, players in the audience return to their normal seats. Repeat this section if needed until all players are seated.

### **Solo Section (mm. 127-148)**

The slow section starting at measure 127 should be performed in a very free and flexible manner. Soloists should feel at liberty to add “bluesy” inflections to the written figures and treat the tempo in a somewhat rubato style. Starting at measure 145, the effect is a brief group improvisation with interplay between soloists. In contrast, the fast section that starts in measure 149 is fiercely regimented and in strict tempo.

### **Dual Tempos (mm. 190-204)**

Starting at measure 190, the chorale-like passage played by the winds will need to be conducted (♩ = approx. 96), however, the percussion section continues their pattern staying in the previous fast tempo! The percussionists will need to focus on their own group while ignoring the pattern of the conductor! (at least for now). Likewise, the winds will need to focus entirely on the conductor and tune out the pattern being played by the percussion. The chorale tempo can be somewhat flexible and rubato in style.

The percussion play their pattern in mm. 190-197 a total of three times, and gradually fade to silence during the third time. This can be adjusted based on the tempo of the chorale played by the winds; however, the percussion need to be completely out by the time the winds reach measure 202. (Use the online recording at [www.halleonard.com](http://www.halleonard.com) as a reference for how these various sections interact.)

### **Ending Sequence**

The unmeasured block of time notation returns at measure 207, but this time players are seating in their normal position onstage. Like before, players do not all enter at the same time, but rather should enter based on the spatial positioning of their pattern within the time block. There should be a cumulative building of intensity from the beginning of this block of time up to measure 208. At that point, the various patterns should gradually fade to silence within the next 4 measures.

## STARDANCE

MICHAEL SWEENEY (ASCAP)

Duration – ca. 9:20

Conductor Note: Players staged in audience, except percussion, tubas, bassoon and bass clarinet.

Slowly (♩ = 63)

Piccolo

Flute 1, 2

Oboe

Bassoon

B♭ Clarinet 1

B♭ Clarinet 2, 3

B♭ Bass Clarinet

E♭ Alto Sax. 1, 2

B♭ Tenor Sax.

E♭ Bari. Sax.

B♭ Trumpet 1

B♭ Trumpet 2, 3

F Horn 1, 2

F Horn 3, 4

Trombone 1, 2

Trombone 3

Baritone

Tuba

String Bass

Percussion 1

Percussion 2

Mallet Perc. 1

Mallet Perc. 2

Timpani

Wind Chimes

Bells and Vibes

Chimes and Crotales

Tune D, F, G, D

1 2 3 4 5 6 7 8

**Conductor Note:** Start with only a few players initially and gradually add more. There should be a cumulative building effect throughout all three segments.

**Cue 1** 15-30 sec. between cues

Enter individually and randomly, repeat figure in box until next cue.

**Cue 2**

**Cue 3**

Picc.

Fl. 1, 2

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Horn 3, 4

Tbn. 1, 2

Tbn. 3

Bar.

Tuba

St. Bs.

Perc. 1

Perc. 2

Mlt. 1

Mlt. 2

Timp.

12 16

Picc. *mf* *mp* *p*

Fl. 1, 2 *mf* *mp* *p* *a2*

Ob. *mf* *mp* *p*

Bsn. *mf* *p*

Cl. 1 *mf* *mp* *p*

Cl. 2, 3 *mf* *mp* *p*

Bs. Cl. *mf* *p*

A. Sx. 1, 2 *mf* *mp* *p*

T. Sx. *mf* *mp* *p*

B. Sx. *mf* *mp* *p*

12 16

Tpt. 1 *mf* *mp* *p*

Tpt. 2, 3 *mf* *mp* *p*

Horn 1, 2 *mf* *mp* *p*

Horn 3, 4 *mf* *mp* *p*

Tbn. 1, 2 *mf* *mp* *p* *a2*

Tbn. 3 *mf* *mp* *p*

Bar. *mf* *mp* *p*

Tuba *mf* *p*

St. Bs. *mf* *p*

Perc. 1 Wind Chimes *p*

Perc. 2 Sus. Cym. (Mallets) *p* *mf*

Milt. 1 *mf* 3

Milt. 2 *mf* 3

Timp. *mf* 3

12 13 14 15 16 17 18 19 20 21



Picc. (no break)  
 Fl. 1, 2 (no break)  
 Ob. (no break)  
 Bsn. (no break)  
 Cl. 1 (no break)  
 Cl. 2, 3 (no break)  
 Bs. Cl. (no break)  
 A. Sx. 1, 2 (no break)  
 T. Sx. (no break)  
 B. Sx. (no break)  
 Tpt. 1 (no break)  
 Tpt. 2, 3 (no break)  
 Horn 1, 2 (no break)  
 Horn 3, 4 (no break)  
 Tbn. 1, 2 (no break)  
 Tbn. 3 (no break)  
 Bar. (no break)  
 Tuba (no break)  
 St. Bs. (no break)  
 Perc. 1 On Cue  
 Perc. 2 On Cue  
 Milt. 1 (no break)  
 Milt. 2 (no break)  
 Timp. (no break)

Cue 1 Cue 2 Cue 3

04003154  
 Stardance - 9

25 31 With Motion (♩ = 74)

Picc. *ff* *p* *ff* *p* *mp* *f* *p* *mp*

Fl. 1, 2 *ff* *p* *ff* *p* *mp* *f* *p* *mp*

Ob. *ff* *p* *ff* *p* *mp* *f* *p* *mp*

Bsn. *ff* *p* *ff* *p* *mp* *f* *p* *mp*

Cl. 1 *ff* *p* *ff* *p* *mp* *f* *p* *mp*

Cl. 2, 3 *ff* *p* *ff* *p* *mp* *f* *p* *mp*

Bs. Cl. *ff* *p* *ff* *p* *mp* *f* *p* *mp*

A. Sx. 1, 2 *ff* *p* *ff* *p* *mp* *f* *p* *mp*

T. Sx. *ff* *p* *ff* *p* *mp* *f* *p* *mp*

B. Sx. *ff* *p* *ff* *p* *mp* *f* *p* *mp*

25 31 With Motion (♩ = 74)

Tpt. 1 *ff* *p* *ff* *p* *mp* *f* *p* *mp*

Tpt. 2, 3 *ff* *p* *ff* *p* *mp* *f* *p* *mp*

Horn 1, 2 *ff* *p* *ff* *p* *mp* *f* *p* *mp*

Horn 3, 4 *ff* *p* *ff* *p* *mp* *f* *p* *mp*

Tbn. 1, 2 *ff* *p* *ff* *p* *mp* *f* *p* *mp*

Tbn. 3 *ff* *p* *ff* *p* *mp* *f* *p* *mp*

Bar. *ff* *p* *ff* *p* *mp* *f* *p* *mp*

Tuba *ff* *p* *ff* *p* *mp* *f* *p* *mp*

St. Bs. *ff* *p* *ff* *p* *mp* *f* *p* *mp*

Perc. 1 *ff* *p* *ff* *p* *mp* *f* *p* *mp*

Perc. 2 *ff* *p* *ff* *p* *mp* *f* *p* *mp*

Milt. 1 *ff* *p* *ff* *p* *mp* *f* *p* *mp*

Milt. 2 *ff* *p* *ff* *p* *mp* *f* *p* *mp*

Timp. *ff* *p* *ff* *p* *mp* *f* *p* *mp*

Wind Chimes

*Rall.* 36 **Fast** (♩ = 160) (Players return to stage)

Picc. *mp* *f* *mp* *p*

Fl. 1, 2 *mp* *f* *mp* *p*

Ob. *mp* *f* *mp* *p*

Bsn. *mp* *f* *mp* *p*

Cl. 1 *mp* *f* *mp* *p*

Cl. 2, 3 *mp* *f* *mp* *p*

Bs. Cl. *mp* *f* *mp* *p*

A. Sx. 1, 2 *mp* *f* *mp* *p*

T. Sx. *mp* *f* *mp* *p*

B. Sx. *mp* *f* *mp* *p*

Tpt. 1 *mp* *f* *mp* *p*

Tpt. 2, 3 *mp* *f* *mp* *p*

Horn 1, 2 *mp* *f* *mp* *p*

Horn 3, 4 *mp* *f* *mp* *p*

Tbn. 1, 2 *mp* *f* *mp* *p*

Tbn. 3 *mp* *f* *mp* *p*

Bar. *mp* *f* *mp* *p*

Tuba *mp* *f* *mp* *p*

St. Bs. *mp* *f* *mp* *p*

Perc. 1 *p* *p dampen*

Perc. 2 *p* *p dampen*

Milt. 1

Milt. 2

Timp.

33 34 35 36 37 38 39 40 41 42

Picc.

Fl. 1, 2

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

44

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Horn 3, 4

Tbn. 1, 2

Tbn. 3

Bar.

Tuba

St. Bs.

Perc. 1

Perc. 2

Milt. 1

Milt. 2

Timp.

*mp normal*  
Triangle

*mp*  
Vibes

*mp*  
Marimba

*mp*

52 60

Picc.

Fl. 1, 2

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

52 60

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Horn 3, 4

Tbn. 1, 2

Tbn. 3

Bar.

Tuba

St. Bs.

Perc. 1

Perc. 2

Milt. 1

Milt. 2

Stick Clicks

Timp.

040002154





81

Picc. *mf* *f*

Fl. 1, 2 *mf* *f*

Ob. *mf* *f*

Bsn. *mp* *mf*

Cl. 1 *mf* *f*

Cl. 2, 3 *mf* *f*

Bs. Cl. *mp*

A. Sx. 1, 2 *mf*

T. Sx. *mp*

B. Sx. *mf*

81

Tpt. 1 *mf* *f*

Tpt. 2, 3 *mf* *f*

Horn 1, 2 *mf*

Horn 3, 4 *mp*

Tbn. 1, 2 *mp*

Tbn. 3 *mp*

Bar. *mf*

Tuba *mp*

St. Bs. *mp*

Perc. 1

Perc. 2 (Mallets) *mp* *f* Finger Cym. *f*

Milt. 1

Milt. 2

Timp. Change to E<sup>b</sup>, G, B<sup>b</sup>, D

79 80 81 82 83 84 85 86

*mp* *mf*



04003154  
Stardance - 17

04003154  
Stardance - 18

107 111

Picc.

Fl. 1, 2

Ob.

Bsn.

mf

Cl. 1

Cl. 2, 3

Bs. Cl.

mf

A. Sx. 1, 2

T. Sx.

B. Sx.

mf

107 111

Tpt. 1

Tpt. 2, 3

mf

f

mf

Horn 1, 2

Horn 3, 4

mf

Tbn. 1, 2

Tbn. 3

mf

Bar.

Tuba

mf

St. Bs.

Perc. 1

f

Perc. 2

Finger Cym.

f

Milt. 1

Milt. 2

Timp.

104 105 106 107 108 109 110 111 112



Rit.

127 Slowly, very freely (♩ = ca. 68)

Picc. *ff*

Fl. 1, 2 *ff*

Ob. *ff*  
*Opt. div.*

Bsn. *mf* *ff*

Cl. 1 *ff*  
*pp* stagger breathing as needed

Cl. 2, 3 *ff*  
*pp* stagger breathing as needed

Bs. Cl. *mf* *ff*  
*pp* stagger breathing as needed

S. Sax. *mf* *pp* Sop. Sax. Solo

A. Sax. 1, 2 *ff*  
*pp* stagger breathing as needed

T. Sax. *ff*  
*pp* stagger breathing as needed

B. Sax. *mf* *ff*  
*pp* stagger breathing as needed

Tpt. 1 *ff*

Tpt. 2, 3 *mf* *ff*

Horn 1, 2 *ff*  
*pp* stagger breathing as needed

Horn 3, 4 *ff*  
*pp* stagger breathing as needed

Tbn. 1, 2 *ff*  
*pp* stagger breathing as needed

Tbn. 3 *ff*  
*pp* stagger breathing as needed

Bar. *ff*  
*pp* stagger breathing as needed

Tuba *mf* *ff*  
*pp* stagger breathing as needed

St. Bs. *ff*  
*pp*

Perc. 1 *mp*

Perc. 2 *mp* (Toms)

Milt. 1 *mf*

Milt. 2 *mf* Xylo. and Marimba

Timp. *mf*

Cr. Cym. *f*

Tam-Tam *ff*

Change to G, A, C, D

135

Pic.

Fl. 1, 2

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

S. Sx.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Horn 3, 4

Tbn. 1, 2

Tbn. 3

Bar.

Tuba

St. Bs.

Perc. 1

Perc. 2

Milt. 1

Milt. 2

Timp.

Ob. Solo

Solo

mf

Solo

mf

Section

mp

mp

mp

mp

mp

mp

Solo

mf

Solo

f

Section

mp

Sus. Cym.

p

mp

Wind Chimes



**Slower, but in tempo (♩ = 60)**

[illegible]



## 151

|     |     |     |     |     |     |     |
|-----|-----|-----|-----|-----|-----|-----|
| 149 | 150 | 151 | 152 | 153 | 154 | 155 |
|-----|-----|-----|-----|-----|-----|-----|

Picc. *Play* *a2*

Fl. 1, 2 *p* *All* *mp* *mf*

Ob. *p* *mp* *mf*

Bsn. *mp* *mf*

Cl. 1 *All* *p* *mp* *mf*

Cl. 2, 3 *p* *mp* *mf*

Bs. Cl. *p* *mp* *mf*

A. Sx. 1, 2 *mp* *mf*

T. Sx. *mp* *mf*

B. Sx. *mf*

Tpt. 1 *mp* *mf*

Tpt. 2, 3 *mp* *mf*

Horn 1, 2 *mp* *mf*

Horn 3, 4 *a2* *mp* *mf*

Tbn. 1, 2 *mp* *mf*

Tbn. 3 *mf* *All* *mf*

Bar. *mf*

Tuba *mf*

St. Bs. *mf*

Perc. 1 *mp* *Toms* *mf*

Perc. 2 *mp* *mf*

Milt. 1 *Vibes* *p* *Bells* *p* *mp* *mf*

Milt. 2 *Xylo.* *p* *mp* *mf*

Timp. *mp* *mf*

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The instruments listed on the left are: Picc., Fl. 1, 2, Ob., Bsn., Cl. 1, Cl. 2, 3, Bs. Cl., A. Sx. 1, 2, T. Sx., B. Sx., Tpt. 1, Tpt. 2, 3, Horn 1, 2, Horn 3, 4, Tbn. 1, 2, Tbn. 3, Bar., Tuba, St. Bs., Perc. 1, Perc. 2, Milt. 1, Milt. 2, and Timp. The score is written in 4/4 time and features a variety of musical notations, including notes, rests, and dynamic markings such as *mf*, *ff*, *f*, and *div.*. A rehearsal mark "165" is visible in the center of the page. The score is divided into measures, with some measures containing multiple staves for different instruments. The overall layout is professional and detailed, typical of a high-quality musical score.

174

Picc.

Fl. 1, 2

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Horn 3, 4

Tbn. 1, 2

Tbn. 3

Bar.

Tuba

St. Bs.

Perc. 1

Perc. 2

Milt. 1

Milt. 2

Timp.

04003154

168 169 170 171 172 173 174

04003154

175 176 177 178 179 180 181 182

Picc.

Fl. 1, 2

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Horn 3, 4

Tbn. 1, 2

Tbn. 3

Bar.

Tuba

St. Bs.

Perc. 1

Perc. 2

Milt. 1

Milt. 2

Timp.

*mf*

*a2*

*f*

*mp*

*Sus. Cym.*

183 184 185 186 187 188 189

Note: Percussion continue independently in 7/8

190 Majestically (♩ = ca. 96)

Picc. *ff* *mp* *f* *mp*

Fl. 1, 2 *ff* *mp* *f* *mp*

Ob. *ff* *mp* *f* *mp*

Bsn. *ff* *mp* *f* *mp*

Cl. 1 *ff* *mp* *f* *mp* a2

Cl. 2, 3 *ff* *mp* *f* *mp*

Bs. Cl. *ff* *mp* *f* *mp*

A. Sx. 1, 2 *ff* *mp* *f* *mp*

T. Sx. *ff* *mp* *f* *mp*

B. Sx. *ff* *mp* *f* *mp*

190 Majestically (♩ = ca. 96)

Tpt. 1 *ff* *mp* *f* *mp*

Tpt. 2, 3 *ff* *mp* *f* *mp*

Horn 1, 2 *ff* *mp* *f* *mp*

Horn 3, 4 *ff* *mp* *f* *mp*

Tbn. 1, 2 *ff* *mp* *f* *mp*

Tbn. 3 *ff* *mp* *f* *mp*

Bar. *ff* *mp* *f* *mp*

Tuba *ff* *mp* *f* *mp*

St. Bs. *ff* *mp* *f* *mp*

Note: Percussion pattern continues same tempo, independent of winds.

Perc. 1 *f*

Perc. 2 *f*

Milt. 1 *f*

Milt. 2 *f*

Timp. *f*

Change to D. G

198 Cue percussion fade no breaks – stagger breathing as needed Percussion out 205 Tempo I (♩ = 63)

Picc. *mp* *mf* *f* *ff*

Fl. 1, 2 *mp* *mf* *f* *ff*

Ob. *mp* *mf* *f* *ff*

Bsn. *mf* *f* *ff*

Cl. 1 *mf* *f* *ff*

Cl. 2, 3 *mf* *f* *ff*

Bs. Cl. *mf* *f* *ff*

A. Sx. 1, 2 *mp* *mf* *f* *ff*

T. Sx. *mp* *mf* *f* *ff*

B. Sx. *mf* *f* *ff*

198 205 Tempo I (♩ = 63)

Tpt. 1 *mp* *mf* *f* *ff*

Tpt. 2, 3 *mp* *mf* *f* *ff*

Horn 1, 2 *mf* *f* *ff*

Horn 3, 4 *mf* *f* *ff*

Tbn. 1, 2 *mf* *f* *ff*

Tbn. 3 *mf* *f* *ff*

Bar. *mf* *f* *ff*

Tuba *mf* *f* *ff*

St. Bs. *mf* *f* *ff*

Repeat previous 8-measure pattern (m. 190-197) and fade - end on cue Percussion out Wind Chimes

Perc. 1 *mp*

Perc. 2 *mp*

Mllt. 1 *mf* 3 Bells and Vibes

Mllt. 2 *mf* 3 Chimes and Crotales

Temp. *mf* 3

04003154  
Stardance - 32



Conductor Note: Players should enter individually with a cumulative building effect until measure 208.

On Cue

15-20 sec.

208 Fast ( $\text{♩} = 160$ )

Picc. *mf* Cont. & fade

Fl. 1, 2 *mf* Cont. & fade

Ob. *mf* Cont. & fade

Bsn. *mf* Cont. & fade *p*

Cl. 1 *mf* Cont. & fade

Cl. 2, 3 *mf* Cont. & fade

Bs. Cl. *mf* Cont. & fade *p*

A. Sx. 1, 2 *mf* Cont. & fade

T. Sx. *mf* Cont. & fade *p*

B. Sx. *mf* Cont. & fade *p*

On Cue 15-20 sec. 208 Fast ( $\text{♩} = 160$ )

Tpt. 1 *mf* Cont. & fade

Tpt. 2, 3 *mf* Cont. & fade

Horn 1, 2 *mf* Cont. & fade

Horn 3, 4 *mf* Cont. & fade *p*

Tbn. 1, 2 *mf* Cont. & fade *p*

Tbn. 3 *mf* Cont. & fade *p*

Bar. *mf* Cont. & fade *p*

Tuba *p*

St. Bs. *p*

Perc. 1 *p* S.D. *p*

Perc. 2 *p*

Milt. 1

Milt. 2

Timp.

216

Picc. *mf* *a2*

Fl. 1, 2 *mf*

Ob. *mf*

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

Cl. 1 *mf* *a2*

Cl. 2, 3 *mf*

Bs. Cl. *mp* *cresc.* *mf*

A. Sx. 1, 2 *mp* *cresc.* *mf* *a2*

T. Sx. *mp* *cresc.* *mf*

B. Sx. *mp* *cresc.* *mf*

Tpt. 1 *mp* *cresc.* *mf* *a2*

Tpt. 2, 3 *mp* *cresc.* *mf*

Horn 1, 2 *mp* *cresc.* *mf* *a2*

Horn 3, 4 *mp* *cresc.* *mf* *a2*

Tbn. 1, 2 *mp* *cresc.* *mf* *a2*

Tbn. 3 *mp* *cresc.* *mf*

Bar. *mp* *cresc.* *mf*

Tuba *mp* *cresc.* *mf*

St. Bs. *mp* *cresc.* *mf*

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

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

Milt. 1 *mf* Bells and Vibes

Milt. 2 *mf* Marimba +Xylo.

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

|     |     |     |     |                |     |     |     |
|-----|-----|-----|-----|----------------|-----|-----|-----|
| 223 | 224 | 225 | 226 | 227 $m\bar{f}$ | 228 | 229 | 230 |
|-----|-----|-----|-----|----------------|-----|-----|-----|