

# ATARAXIA

For Concert Band

Grade 3

## Garrett Hope

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### Instrumentation

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1-Conductor's Full Score  
1-Piccolo  
4-Flute 1  
4-Flute 2  
2-Oboe 1  
2-Oboe 2  
4-B $\flat$  Clarinet 1  
4-B $\flat$  Clarinet 2  
4-B $\flat$  Clarinet 3  
2-B $\flat$ Bass Clarinet  
2-Bassoon 1  
2-Bassoon 2  
2-E $\flat$ Alto Saxophone 1  
2-E $\flat$ Alto Saxophone 2  
2-B $\flat$ Tenor Saxophone

2-E $\flat$ Baritone Saxophone  
2-F Horn 1  
2-F Horn 2  
2-F Horn 3  
3-B $\flat$ Trumpet 1  
3-B $\flat$ Trumpet 2  
2-Trombone 1  
2-Trombone 2  
2-Bass Trombone  
2-Euphonium  
2-Tuba  
1-Timpani  
1-Percussion 1  
Snare Drum  
Wood Block

1-Percussion 2  
Bass Drum  
Glockenspiel  
1-Percussion 3  
Cymbals  
Marimba  
Glockenspiel  
1-Percussion 4  
Tam-tam  
Vibraphone  
1-Percussion 5  
Tom-toms  
Tubular Bells



Frog Princess Publishing  
[www.garretthope.com](http://www.garretthope.com)

## About The Composer



Garrett Hope (b. 1978) was born into a family that valued and practiced music daily. His mother was a primary school music teacher and children's choir director. As a result Garrett has been performing on stages of various sizes and in front many different audiences since he was a toddler. Garrett studied piano, clarinet, guitar, and bass as he was growing up. Though he tinkered with sequencing and song writing it wasn't until he began studying composition at Colorado Christian University and mentoring other students that he found his musical passions—composition and teaching.

Uncovering these passions led to the completion of a master's degree from the University of Northern Colorado and a doctorate from the University of Nebraska–Lincoln. Garrett has held positions at several colleges and universities in Colorado, Nebraska, and Pennsylvania. His music has won awards and been performed by school and professional ensembles from coast to coast. He has taught a wide variety of undergraduate and graduate courses, mostly in music theory.

Primarily, Garrett loves writing music that engages students and provides meaningful and life-changing musical experiences—the kind of experiences he encountered as a student. As a guest conductor and clinician he visits schools and ensembles across the country helping teachers and ensemble directors meet their classroom goals.

When Garrett is not composing (he also scores films), he teaches composers about the business end of writing music through his platform and podcast *The Portfolio Composer* ([www.theportfoliocomposer.com](http://www.theportfoliocomposer.com)), he tunes pianos, he continues to teach theory and the history of rock and roll at the University of Nebraska–Lincoln, and he is Director of Worship at First Evangelical Covenant Church.

Garrett resides in Lincoln, NE with his wife and daughter.

## About Chase The Music

Chase the Music is a non-profit organization that gives hope, strength, and joy to children battling critical conditions. We do this with original music—composed and performed just for the children. The music and premiere performance is closely aligned between the child, composer, performers, audience, and venue. The gift of music in this manner provides a shared experience with incredible power and meaning for all concerned. Players and audiences are deeply touched by a Chase the Music piece. After the premiere, the music lives on, providing inspiration for many. The children for whom the pieces are written are the real heroes though. They battle through situations no child should. Our goal is to deliver with love, a song for their hearts, to help with their journey.

We are honored to have had Garrett Hope create *Ataraxia*, being premiered by the Standley Lake High School Band, for Jack. It is our hope that this gift will bring Jack and others joy in their lives for a very long time.

We encourage you to join us in Chasing the Music. Please reach out to learn more at our website, [chasethemusic.org](http://chasethemusic.org). We'd love to talk to you, too! Feel free to contact our Executive Director, Clark Hodge, via email at [clark@chasethemusic.org](mailto:clark@chasethemusic.org) or 303-859-3321.

## A Note from Angela Knight

When Jack was diagnosed at 2 years old we set out to make the most of every day and ensure that Duchenne didn't keep Jack from living life to the fullest. Jack has wanted to try many things, from snow skiing to performing music. In 5<sup>th</sup> grade Jack wanted to try band so we took him to an open house at the elementary school. We tried showing him instruments that we thought would be easier as he lost arm strength. Regardless, he had his heart set on the beautiful French Horn.

We always thought this would be a little extra activity for Jack as he focused on STEM and outdoor activities. When Jack was looking at high schools, we chose Standley Lake High School for their STEM program and thought that would be the focus of his high school experience. About the same time, his middle school music teacher invited him to participate in the marching band. He started practicing with the marching band the summer before his freshman year. It was at marching band practice where Jack found his community.

He started high school with friends in every grade and an uncommon comfort at a new school. That community has grown and is now "Jack's Pack" at school. We never expected him to be a "Band Geek," but it has been the happiest and most fulfilling part of high school for him.

## About The Music

*Ataraxia* is a fantasia on a theme written for Jack Knight. Jack is a high school junior with Duchenne Muscular Dystrophy. It starts with a large brass chorale, explores several ideas and wraps up with a heroic statement of Jack's Theme. It ends with a crushingly loud sonority played in unison rhythm across the band as a triumphant celebration of Jack's spirit. It features tight syncopation, interesting modulations, exciting percussion, and sectional independence.

The title, *Ataraxia*, symbolizes Jack's equanimity in the face of Duchenne Muscular Dystrophy and the Knight family's search for peace. No child should have to face the endless medical interventions and challenges that Jack has experienced. The ever-shifting tonal and musical landscape in *Ataraxia* is similar to the rapid and devastating changes Jack has faced in his life and body.

Though this music is more like an action movie (Jack does LOVE Star Wars after all), the definition of ataraxia is, "A state of freedom from emotional disturbance and anxiety; tranquility." The music treats the term as a process. By the end the listener, and Jack, have achieved ataraxia.

Chase the Music commissioned *Ataraxia* for Standley Lake High School in Westminster, CO under the direction of Carissa Duran. The piece was premiered in February of 2018.

Garrett is available for Skype rehearsal sessions and to clinic with your ensemble. Contact Garrett through his website ([www.garretthope.com/contact](http://www.garretthope.com/contact)) to schedule a call!

# Ataraxia

GARRETT HOPE

Fast, Dark, & Agressive (♩=138)

The score is for a concert band and includes the following parts:

- Piccolo
- Flute 1, 2
- Oboe 1, 2
- Clarinet in B♭ 1, 2
- Clarinet in B♭ 3
- Bass Clarinet in B♭
- Bassoon 1, 2
- Alto Saxophone 1, 2
- Tenor Saxophone
- Baritone Saxophone
- Horn in F 1, 2
- Horn in F 3
- Trumpet in B♭ 1, 2
- Trombone 1, 2
- Bass Trombone
- Euphonium
- Tuba
- Timpani (G, Ab, C, Eb)
- Percussion 1 (Snare Drum, Wood Block)
- Percussion 2 (Bass Drum, Glockenspiel)
- Percussion 3 (Cymbals, Marimba, Glorioso)
- Percussion 4 (Tam-tam, Vibraphone)
- Percussion 5 (Tom-toms L, M, H, Tubular Bells)

The score is in 4/4 time with a tempo of 138 beats per minute. It features dynamic markings such as *pp*, *molto*, *ff*, and *f*. The percussion parts include various rhythmic patterns and effects like 'let ring'.

9 10 11 12 13 14 15

Picc. *pp* *molto* *ff* *molto* *f*

Fl. 1, 2 *pp* *molto* *ff* *molto* *f*

Ob. 1, 2 *pp* *molto* *ff* *molto*

Cl. 1, 2 *pp* *molto* *ff* *molto*

Cl. 3 *pp* *molto* *ff* *molto*

B. Cl. *pp* *molto* *ff* *molto*

Bsn. *pp* *molto* *ff* *molto*

Alto Sax. 1, 2 *pp* *molto* *ff* *molto*

Ten. Sax. *pp* *molto* *ff* *molto*

Bari. Sax. *pp* *molto* *ff* *molto*

Hn. 1, 2 *ff* *molto*

Hn. 3 *ff* *molto*

Tpt. 1, 2 *ff* *molto*

Tbn. 1, 2 *pp* *molto*

B. Tbn. *pp* *molto*

Euph. *pp* *molto*

Tba. *pp* *molto*

Timp. *pp* *molto* *f*

Perc. 1 Snare *f*

Perc. 2 *f*

Perc. 3 Sus. Cymbal *pp* *molto* To Mar. let ring

Perc. 4 To Vib. let ring *f*

Perc. 5 *f*

9 10 11 12 13 14 15

16

17

18

19

20

21

Picc.  
 Fl. 1, 2  
 Ob. 1, 2  
 Cl. 1, 2  
 Cl. 3  
 B. Cl.  
 Bsn.  
 Alto Sax. 1, 2  
 Ten. Sax.  
 Bari. Sax.  
 Hn. 1, 2  
 Hn. 3  
 Tpt. 1, 2  
 Tbn. 1, 2  
 B. Tbn.  
 Euph.  
 Tba.  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 Perc. 4  
 Perc. 5

Musical score for measures 16 through 21. The score is written for a full symphony orchestra. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music features a variety of instruments, including woodwinds, brass, and percussion. Dynamics are marked with *f* (forte) and *ff* (fortissimo). The score includes a first ending bracket in the Oboe 1 part at measure 17. The percussion parts are active throughout, with Percussion 1 and 5 playing rhythmic patterns. The brass section provides harmonic support with sustained notes and moving lines. The woodwinds have more melodic and rhythmic activity.

16

17

18

19

20

21

Picc. *mp* *f*  
 Fl. 1, 2 *mp* *f*  
 Ob. 1, 2  
 Cl. 1, 2  
 Cl. 3  
 B. Cl.  
 Bsn.  
 Alto Sax. 1, 2  
 Ten. Sax.  
 Bari. Sax.  
 Hn. 1, 2  
 Hn. 3  
 Tpt. 1, 2  
 Tbn. 1, 2  
 B. Tbn.  
 Euph.  
 Tba.  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 Perc. 4  
 Perc. 5

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Cl. 1, 2

Cl. 3

B. Cl.

Bsn.

Alto Sax. 1, 2

Ten. Sax.

Bari. Sax.

Hn. 1, 2

Hn. 3

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2 *To Glock.*

Perc. 3

Perc. 4

Perc. 5 *To Tub. B.*

28 29 30 31 32 33 34

36 Mysterious

35

37

38

39

40

41

Picc. *p*

Fl. 1, 2 *p*

Ob. 1, 2 *p*

Cl. 1, 2 *p*

Cl. 3 *p*

B. Cl.

Bsn.

Alto Sax. 1, 2

Ten. Sax.

Bari. Sax.

Hn. 1, 2 *p*

Hn. 3 *p*

Tpt. 1, 2

Tbn. 1, 2 *p*

B. Tbn.

Euph.

Tba.

Timp.

Mysterious  
To Wood Block

Wood Block

Perc. 1 *p*

Perc. 2 *p*  
Glockenspiel

Perc. 3 *p*  
Marimba  
8<sup>th</sup> soft mallets

Perc. 4 *p*  
Vibraphone  
*p* Pedal down throughout

Perc. 5 *p*  
Tubular Bells

To Tom-toms

35

36

37

38

39

40

41

42 43 44 45 46 47 48

Picc. Fl. 1, 2 Ob. 1, 2 Cl. 1, 2 Cl. 3 B. Cl. Bsn.

Alto Sax. 1, 2 Ten. Sax. Bari. Sax.

Hn. 1, 2 Hn. 3 Tpt. 1, 2 Tbn. 1, 2 B. Tbn. Euph. Tba.

Timp.

Perc. 1 Perc. 2 Perc. 3 Perc. 4 Perc. 5

*p* *mp*

Detailed description of the musical score: This page contains measures 42 through 48 of a symphonic score. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1, 2, and 3, Bass Clarinet, and Bassoon. The saxophone section includes Alto Saxophones 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Horns 1, 2, and 3, Trumpets 1 and 2, Trombones 1, 2, and Bass Trombone, Euphonium, and Tuba. The percussion section includes five different parts: Percussion 1 (snare drum), Percussion 2 (cymbal), Percussion 3 (bass drum), Percussion 4 (tom-toms), and Percussion 5 (kettledrums). The score is in a key with two flats and a 4/4 time signature. Dynamics include piano (*p*) and mezzo-piano (*mp*). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic patterns.

42 43 44 45 46 47 48

49 50 51 52 53

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Cl. 3

B. Cl.

Bsn.

Alto Sax. 1, 2

Ten. Sax.

Bari. Sax.

Hn. 1, 2

Hn. 3

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

49 50 51 52 53

54 55 56 57 58 59

Picc. *mf*

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

Cl. 1, 2

Cl. 3

B. Cl.

Bsn. *p* *a2* *molto*

Alto Sax. 1, 2

Ten. Sax. *molto*

Bari. Sax. *molto*

Hn. 1, 2 *molto*

Hn. 3 *molto*

Tpt. 1, 2 *molto*

Tbn. 1, 2 *molto*

B. Tbn. *p* *molto*

Euph. *p* *molto*

Tba. *p* *molto*

Timp.

Perc. 1 To Snare

Perc. 2 To B. D.

Perc. 3 To Cymbals

Perc. 4 To Tam-tam

Perc. 5

Sus. Cymbal *pp* *molto* let ring

54 55 56 57 58 59

60 Aggressive

61

62

63

64

65

66

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

Cl. 1, 2 *ff* a2 *f* *molto* *p*

Cl. 3 *ff* *f* *molto* *p*

B. Cl. *ff*

Bsn. *ff*

Alto Sax. 1, 2 *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Hn. 1, 2 *ff*

Hn. 3 *ff*

Tpt. 1, 2 *ff*

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

B. Tbn. *ff* *f* *molto* *p*

Euph. *ff*

Tba. *ff*

Timp. *ff*

Perc. 1 *ff* Aggressive Snare

Perc. 2 *ff* Bass Drum

Perc. 3 *ff* Tam-tam

Perc. 4 *pp* Tom-toms *molto* *f* Crash To Mar. let ring

Perc. 5 *ff*

Marimba

60 61 62 63 64 65 66

67 Brooding

67 68 69 70 71 72 73 74

Picc. - - - - -

Fl. 1, 2 - - - - -

Ob. 1, 2 - - - - -

Cl. 1, 2 - - - - -

Cl. 3 - - - - -

B. Cl. *mp* *a2* *mf* - - - - -

Bsn. *mp* *mf* - - - - -

Alto Sax. 1, 2 - - - - -

Ten. Sax. - - - - -

Bari. Sax. - - - - -

Hn. 1, 2 - - - - -

Hn. 3 - - - - -

Tpt. 1, 2 - - - - -

Tbn. 1, 2 - - - - -

B. Tbn. - - - - -

Euph. *mp* *mf* - - - - -

Tba. *mp* *mf* - - - - -

Timp. - - - - -

Brooding

Perc. 1 - - - - -

Perc. 2 *p* *cresc. poco a poco* - - - - -

Perc. 3 *pp* *molto* *Sus. Cymbal* *let ring* - - - - -

Perc. 4 - - - - -

Perc. 5 *p* *cresc. poco a poco* - - - - -

67 68 69 70 71 72 73 74

75 76 77 78 79 80

Picc. *mf*

Fl. 1, 2 *mf*

Ob. 1, 2 *p*

Cl. 1, 2

Cl. 3

B. Cl. *f* *p*

Bsn. *f* *p*

Alto Sax. 1, 2

Ten. Sax.

Bari. Sax.

Hn. 1, 2 *p*

Hn. 3 *p*

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Euph. *p*

Tba.

Timp. *f* *p*

Perc. 1 Snare *f* *p*

Perc. 2 *f* *p*

Perc. 3

Perc. 4

Perc. 5 *f* *p*

75 76 77 78 79 80

81 82 83

Picc. -

Fl. 1, 2 -

Ob. 1, 2 *mf*

Cl. 1, 2 *p* *cresc. poco a poco*

Cl. 3 *p* *cresc. poco a poco*

B. Cl. *cresc. poco a poco*

Bsn. *cresc. poco a poco*

Alto Sax. 1, 2 -

Ten. Sax. -

Bari. Sax. -

Hn. 1, 2 *mf*

Hn. 3 *mf*

Tpt. 1, 2 -

Tbn. 1, 2 -

B. Tbn. -

Euph. *mf*

Tba. -

Timp. *cresc. poco a poco*

Perc. 1 *cresc. poco a poco*

Perc. 2 *cresc. poco a poco*

Perc. 3 -

Perc. 4 -

Perc. 5 *cresc. poco a poco*

81 82 83

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Cl. 3

B. Cl.

Bsn.

Alto Sax. 1, 2

Ten. Sax.

Bari. Sax.

Hn. 1, 2

Hn. 3

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3  
Sus. Cymbal  
pp

Perc. 4  
Tam-tam  
pp

Perc. 5

*molto*

*p*

*f*

*pp*

let ring

84 85 86



Picc. *f* *p* *p*

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

Ob. 1, 2 *mp*

Cl. 1, 2

Cl. 3

B. Cl. *f* *p*

Bsn. *f* *p*

Alto Sax. 1, 2 *mp*

Ten. Sax.

Bari. Sax.

Hn. 1, 2

Hn. 3

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Euph. *mp*

Tba. *mp*

Timp. *f* *p*

Perc. 1 *f* *p* Cross Stick

Perc. 2 *f* *p*

Perc. 3 *f* *p*

Perc. 4 *f* *p*

Perc. 5 *f* Pedal down throughout

95 96 97 98 99

Picc. -

Fl. 1, 2 -

Ob. 1, 2 -

Cl. 1, 2 -

Cl. 3 -

B. Cl. -

Bsn. -

Alto Sax. 1, 2 -

Ten. Sax. -

Bari. Sax. -

Hn. 1, 2 -

Hn. 3 -

Tpt. 1, 2 -

Tbn. 1, 2 -

B. Tbn. -

Euph. -

Tba. -

Timp. -

Perc. 1 -

Perc. 2 -

Perc. 3 -

Perc. 4 -

Perc. 5 -

95 96 97 98 99

Detailed description of the musical score: The score is for measures 95 through 99. The key signature is B-flat major (two flats). The Piccolo part is silent. Flutes 1 and 2 play a melodic line with sixteenth-note patterns. Oboes 1 and 2 play sustained chords. Bass Clarinet and Bassoon play a steady eighth-note accompaniment. Alto Saxophones 1 and 2 play sustained chords. The Baritone Saxophone has a dynamic marking of *p* (piano) in measure 98. Horns 1, 2, and 3 are silent. Trumpets 1 and 2 have a dynamic marking of *mp* (mezzo-piano) and play a melodic line starting in measure 96. Trombones 1 and 2 are silent. Euphonium and Tuba play sustained chords. Timpani play a rhythmic pattern of quarter notes. Percussion 1, 2, 3, 4, and 5 have various rhythmic patterns, including cymbal and snare drum parts.

100 101 102 103 104

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Cl. 3

B. Cl.

Bsn.

Alto Sax. 1, 2

Ten. Sax.

Bari. Sax.

Hn. 1, 2

Hn. 3

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

*cresc. poco a poco*

*p*

*molto*

*p*

*molto*

*p*

*molto*

*p*

*molto*

*p*

*molto*

*p*

*molto*

*mp*

*cresc. poco a poco*

*cresc. poco a poco*

To Cymbals

Sus. Cymbal

To Tam-tam

Tam-tam

*pp*

*pp*

100 101 102 103 104

This musical score page covers measures 105 through 109. The orchestration includes the following instruments:

- Woodwinds:** Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Clarinet 3, Bass Clarinet, Bassoon.
- Saxophones:** Alto Saxophones 1 & 2, Tenor Saxophone, Baritone Saxophone.
- Brass:** Horns 1 & 2, Horn 3, Trumpets 1 & 2, Trombones 1 & 2, Bass Trombone, Euphonium, Tuba.
- Timpani:** Timp.
- Percussion:** Perc. 1, Perc. 2, Perc. 3, Perc. 4, Perc. 5 (Tom-toms).

Key performance markings and dynamics include:

- mf** (mezzo-forte) for Flutes 1 & 2, Clarinets 1 & 2, Bass Clarinet, Bassoon, and Perc. 5.
- f** (forte) for Perc. 1, Perc. 2, Perc. 3, and Perc. 5.
- p** (piano) for Tenor Saxophone, Baritone Saxophone, Trombones 1 & 2, Euphonium, and Tuba.
- molto** for Perc. 3 and Perc. 4.
- normal** for Perc. 1.
- let ring** for Perc. 3.
- Crash** for Perc. 3.

The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature (C). The percussion parts include specific instructions for playing techniques like 'let ring' and 'Crash'.

110 111 112 113 114

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Cl. 3

B. Cl.

Bsn.

Alto Sax. 1, 2

Ten. Sax.

Bari. Sax.

Hn. 1, 2

Hn. 3

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

*mf*

*f*

*p*

*molto*

Detailed description of the musical score: This page contains the musical score for measures 110 through 114. The score is arranged in a standard orchestral format with staves for woodwinds, brass, and percussion. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1, 2, and 3, Bass Clarinet, Bassoon, Alto Saxophones 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Horns 1, 2, and 3, Trumpets 1 and 2, Trombones 1 and 2, Baritone Trombone, Euphonium, and Tuba. The percussion section includes Timpani and five different Percussion parts (Perc. 1-5). The score features various dynamics such as *mf*, *f*, *p*, and *molto*, and includes articulation marks like accents and slurs. The key signature is B-flat major (two flats), and the time signature is 4/4. The measures are numbered 110, 111, 112, 113, and 114 at the top and bottom of the page.

115 116 117 118 119

Picc. *mf*

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

Cl. 1, 2

Cl. 3

B. Cl. *mp*

Bsn. *mp*

Alto Sax. 1, 2 *f*

Ten. Sax. *p* *molto* *f*

Bari. Sax. *p* *molto* *f*

Hn. 1, 2 *f*

Hn. 3 *f*

Tpt. 1, 2 *f*

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

B. Tbn. *p* *molto* *f*

Euph. *f* *p* *molto* *f*

Tba. *f* *p* *molto* *f*

Timp. *f*

Perc. 1

Perc. 2 Bass Drum *f*

Perc. 3

Perc. 4

Perc. 5 *f*

115 116 117 118 119

This musical score page covers measures 120 through 123. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests in all measures.
- Fl. 1, 2**: Flutes 1 and 2, rests in all measures.
- Ob. 1, 2**: Oboes 1 and 2, play a melodic line starting in measure 120, marked *mp*.
- Cl. 1, 2**: Clarinets 1 and 2, play a complex melodic line starting in measure 120, marked *mp*.
- Cl. 3**: Clarinet 3, plays a melodic line starting in measure 120, marked *mp*.
- B. Cl.**: Bass Clarinet, plays a melodic line starting in measure 120, marked *mp*.
- Bsn.**: Bassoon, plays a melodic line starting in measure 120, marked *mp*.
- Alto Sax. 1, 2**: Alto Saxophones 1 and 2, rests in all measures.
- Ten. Sax.**: Tenor Saxophone, plays a simple melodic line.
- Bari. Sax.**: Baritone Saxophone, plays a simple melodic line.
- Hn. 1, 2**: Horns 1 and 2, rests in all measures.
- Hn. 3**: Horn 3, rests in all measures.
- Tpt. 1, 2**: Trumpets 1 and 2, rests in all measures.
- Tbn. 1, 2**: Trombones 1 and 2, play a rhythmic accompaniment of quarter notes.
- B. Tbn.**: Baritone Trombone, plays a rhythmic accompaniment of quarter notes.
- Euph.**: Euphonium, plays a rhythmic accompaniment of quarter notes.
- Tba.**: Tuba, plays a rhythmic accompaniment of quarter notes.
- Timp.**: Timpani, plays a rhythmic accompaniment of quarter notes.
- Perc. 1**: Percussion 1, rests in all measures.
- Perc. 2**: Percussion 2, plays a rhythmic accompaniment of quarter notes.
- Perc. 3**: Percussion 3, rests in all measures.
- Perc. 4**: Percussion 4, plays a single note in measure 120, marked *p*.
- Perc. 5**: Percussion 5, plays a rhythmic accompaniment of quarter notes.

Measures 120, 121, 122, and 123 are clearly marked at the top and bottom of the page.

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Cl. 3

B. Cl.

Bsn.

Alto Sax. 1, 2

Ten. Sax.

Bari. Sax.

Hn. 1, 2

Hn. 3

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

*cresc.*

*a2*

*f*

*mp*

*molto rall.*

126 127 128

Picc. *molto*

Fl. 1, 2 *molto*

Ob. 1, 2 *molto*

Cl. 1, 2 *molto*

Cl. 3 *molto*

B. Cl.

Bsn. *f*

Alto Sax. 1, 2

Ten. Sax.

Bari. Sax.

Hn. 1, 2

Hn. 3

Tpt. 1, 2 *f*

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3 *pp* *molto* choke

Perc. 4 *mf* *f* choke

Perc. 5

126 127 128





146

147

148

149

150

151

152

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Cl. 3

B. Cl.

Bsn.

Alto Sax. 1, 2

Ten. Sax.

Bari. Sax.

Hn. 1, 2

Hn. 3

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Marimba

146

147

148

149

150

151

152



Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Cl. 3

B. Cl.

Bsn.

Alto Sax. 1, 2

Ten. Sax.

Bari. Sax.

Hn. 1, 2

Hn. 3

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Timp.

accel.

Perc. 1

Perc. 2

Glock.

Perc. 4

Perc. 5

Switch to cymbals

Sus. Cymbal

Tubular Bells

To Tom-toms

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

Cl. 1, 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

Bsn. *ff*

Alto Sax. 1, 2 *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Hn. 1, 2 *ff*

Hn. 3 *ff*

Tpt. 1, 2 *ff*

Tbn. 1, 2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff* Sus. Cymbal

Perc. 4 *ff* To Tam-tam, Tam-tam, choke

Perc. 5 *ff* Tom-toms

Crash *ff*