

Pleasanton Portraits

Sample

by

Gary P. Gilroy
(ASCAP)

Grade: 3 ½ Duration: 8:59

Instrumentation

1 – Conductor Score

10 – Flute

2 – Oboe

2 – Bassoon

3 – B♭ Clarinet 1

3 – B♭ Clarinet 2

4 – B♭ Clarinet 3

2 – Bass Clarinet

2 – Alto Saxophone 1

2 – Alto Saxophone 2

2 – Tenor Saxophone

2 – Baritone Saxophone

3 – B♭ Trumpet 1

3 – B♭ Trumpet 2

3 – B♭ Trumpet 3

2 – Horn in F 1

2 – Horn in F 2

3 – Trombone 1

3 – Trombone 2

2 – Euphonium (+2 T.C.)

4 – Tuba

1 – Timpani

2 – Mallets

Bells, Vibraphone, Chimes, Xylophone

2 – Percussion I

(one player)

16" Cymbal, 18" Cymbal, Acme Siren Bass
or Cello Bow, Brake Drum, Cobwell
Chinaboy, Hi-Hat, Low Tom, Mark Tree,
Oogah Horn, Rute Stick, Triangle

2 – Percussion II

(one player)

Bass or Cello Bow, Bass Drum, Gong, High
Concert Tom, Sandpaper Blocks,
Suspended Cymbal, Triangle, Woodblock

2 – Percussion III

(one player)

Bass Drum (share), Hi-Hat, Low Blocks,
Jam Block, Drum Set w/ mounted
Woodblock & Cowbell, Ride Cymbal,
Splash Cymbal, Very Low Tom

Pleasanton Portraits

Pleasanton Portraits was commissioned by the Pleasanton Community Concert Band to celebrate the 45th anniversary of the band and to celebrate the 125th anniversary of the incorporation of the city of Pleasanton, California. Horace Robert Williams was the Director of the Pleasanton Community Concert Band at the time of the commission. Lee Carpenter, Assistant Director of the band, worked closely with the composer, Gary P. Gilroy, to coordinate all aspects of the new composition.

The town of Pleasanton, California was originally inhabited by the Pelnen tribe, a Native people speaking Chochenyo. Through the years the area has seen tremendous transformation to become the bustling city it is today. To prepare for the task of writing this composition, composer Gary P. Gilroy was fortunate to interact with the Executive Director of Pleasanton's Museum on Main, Jim DeMersman. The information obtained was most helpful in guiding Gilroy's artistic inspirations to generate a series of snapshots or portraits depicting certain points in the history of this All-American city. While there are certainly many more historical topics that represent the history of this great city, Dr. Gilroy found several areas that seemed to reach out and connect with him to create this musical montage.

The opening bars, the *Pelnan Tribe*, pay homage to the original inhabitants tribe and other Native American people who were among the first to call this area their home. When listening closely, the audience should be able to hear tumbleweeds blowing across the open lands. A series of contemporary percussive effects are meant to recreate the eerie sounds of the large steel wheels of a railroad car as it is slowly set in motion. This introductory material gives way to a bustling and energetic railroad tune representing the coming of the railroad. In 1869 the Southern Pacific line opened in Pleasanton and from 1870 to 1890 the town's population more than tripled from 350 people to more than a thousand. Like so many towns throughout the west, the railroad really put Pleasanton on the map. Borrowing a title from one of the Museum on Main's exhibits, composer Gary P. Gilroy subtitles this section of composition the *Coming of the Railroad*.

To provide some contrast, Gilroy next added a beautiful lyric portrait that features a challenging euphonium solo. The smooth and flowing lines are meant to take the listener to a more calm and almost lonely time in Pleasanton's history, a time when there were vast open spaces and far fewer people than the area knows today. This section of the work has been subtitled the *Lonely Valley*.

One of the fascinating things Dr. Gilroy learned in researching the town of Pleasanton had to do with the area's historical connection with hops, one of the main ingredients in beer. As a young band director, Gilroy started his career teaching at Moreau High School in Hayward, California, just over the hill from Pleasanton in the bay area. While dating his wife, Dena, of Modesto, California, Gilroy drove through the town of Pleasanton at least once a week during those early 1980's. He remembers taking the "Hopyard Road" exit off Interstate 580 on many occasions to eat at one of the restaurants. He had no idea that the road was named for the plentiful fields of hops grown in Pleasanton in the late 1800's and he was quite fascinated to learn this. Subtitled, *Enjoying the Hops*, the next section of the composition creates a lively celebration of light-hearted music meant to serve as a soundtrack for a festive celebration where the beer is flowing and bodies jitter and boogie into the wee hours of the night.

All of this celebrating gives way to the final segment of Gilroy's series of portraits as he pay homage to city's early involvement in the movie industry when films were still referred to as "moving pictures." Silent films from the early 1900's were shot in and around the city of Pleasanton. The city played an important role in many early feature films staring the likes of Rudolph Valentino, Mary Pickford, Bud Abbott and Lou Costello. Gilroy calls this final section of the composition *Pleasanton Goes To The Movies*. The music here is both glamorous and boisterous and serves well as the closing material for this series of musical portraits from the early years of Pleasanton.

Gary P. Gilroy (ASCAP)

Born June 9, 1954



Gary P. Gilroy is a Professor of Music and Director of Bands at California State University, Fresno. In 1993 he was appointed Associate Director of Bands and Director of the Bulldog Marching Band. After 13 years in this position and building one of the finest collegiate marching bands on the west coast, Dr. Gilroy became Director of Bands in 2006. Prior to this appointment he served for a decade as Director of Bands at Fred C. Beyer High School in Modesto, California where his band was awarded several national honors as well as the International Sudler Shield Award from the John Philip Sousa Foundation. Gilroy also served as faculty at CSU, Stanislaus and graduate assistant at the University of Oregon in Eugene, Oregon where he completed his doctorate in 1995.

In March of 2014 Dr. Gilroy was voted into the membership of the prestigious American Bandmasters Association. He served on the board of California Band Directors Association for fourteen years and he is a Past President of that organization. In 2009 Dr. Gilroy was given the *Distinguished Service Award* and in 2015 the *Don Schmeer Friend of Music* award from CBDA. Gilroy is also a Past President of the Fresno Madera Counties Music Educators Association. In 2016 Dr. Gilroy was again honored with the *CMEA John Swain/College/University Educator* award from the California Music Educators Association. From 1999 to 2006 he served on the board of the National Band Association as a Member At Large and the Western Division Chairman.

In 2017 Dr. Gilroy was a co-founder of the Wind Symphony of Clovis, a group of semi-professional musicians from California. After being in existence for less than a year the band was accepted to perform at the 72nd Annual Midwest Clinic in Chicago, Illinois. Their December-2018 performance earned them an immediate standing ovation at the conclusion of the concert.

Dr. Gilroy is in demand as a guest conductor of many honor bands throughout the United States. As an adjudicator and guest conductor he has served in 40 states, Canada, China and England. Dr. Gilroy has been the conductor for all state groups in Colorado, Iowa, Nevada and Oregon as well as the All-Northwest Wind Symphony, the California Band Directors Association All-State Junior High School Symphonic Band and the All-State High School Symphonic Band.

An ASCAP Award-winning composer with more than 200 publications to his credit, Gilroy's music is published for concert band, marching band, and various ensembles through the Arrangers Publishing Company, BRS Music, Inc., C. Alan Publications, Daehn Publications, Gary P. Gilroy Publications, Kagarice Brass Editions, Matrix Publications, TRN Publications, Warner Brothers, Wingert-Jones, Inc., TrevCo Music Publishing and CPP/Belwin Mills. His compositions have been featured at the American Bandmasters Association Convention, the Bands of America National Concert Band Festival in Indianapolis, the Eastern Trombone Workshop in Washington, DC, the International Trombone Festival in New Orleans, and on many occasions at the International Midwest Band and Orchestra Clinic in Chicago. Additionally, Gilroy's compositions have been performed by many regional and state honor bands throughout the United States. Dr. Gilroy served as the arranger/composer for the 2008 Olympic Orchestra in Beijing, China. He has been an ASCAP Composers Award recipient every year since 2001.

Dr. Gilroy and his wife Dena have lived in Clovis, California since 1993. His daughter, Alexandra, has music degrees from UCLA and UNLV and is currently a music teacher in the Clovis (CA) Unified School District and his son, Nicholas, is a graduate of CSU, Long Beach and a music teacher and freelance percussionist who makes his living as the Cellar Master at Ficklin Vineyards in Madera, California.

Pleasanton Portraits

Gary P. Gilroy (ASCAP)

Pelmen Tribe

Stately! ♩ = 68

Flute: solo at 2, all others: rattle keys at 5, f > pp at 10, p at 13.

Oboe: rattle keys at 5, f > pp at 10.

Bassoon: rattle keys at 5, f > pp at 10.

B♭ Clarinet 1: one player at a time (stagger) at 2, all others: rattle keys at 5, f > pp at 10.

B♭ Clarinet 2: two players at a time (stagger) at 2, all others: rattle keys at 5, f > pp at 10.

B♭ Bass Clarinet: rattle keys at 5, f > pp at 10, p at 13.

Alto Saxophone: rattle keys at 5, f > pp at 10, mf at 13.

Tenor Saxophone: rattle keys at 5, f > pp at 10, p at 13.

Baritone Saxophone: rattle keys at 5, f > pp at 10, p at 13.

Stately! ♩ = 68

B♭ Trumpet 1: w/harmon mute at 5, remove mute at 10.

B♭ Trumpet 2: w/harmon mute at 5, remove mute at 10.

Horn in F: p → f → pp at 5, mf → pp at 10, mf at 13.

Trombone 1: p → mf → pp at 5, p at 10.

Trombone 2: p → mf → pp at 5, p at 10.

Euphonium: solo at 5, all others: rattle keys at 10, tutti at 13.

Tuba: mp → p → pp at 5, mf at 10, p at 13.

Timpani C, B♭, D, F: rub superball mallet around outer edge while lowering pitch slowly at 10, f at 13.

Mallets
Bells, Vibraphone, Chimes, Xylophone: Bells at 5, mf.

Percussion I
(One Player)
16" Cym, 18" Cym, Cowbell, Chinboy, Hi-Hat, Low Tom, Mark Tree, Oogah Horn, Rute Stick, Triangle:
Bass or Cello Bow, Brake Drum, Gong, High Concert Tom, Sandpaper Blocks, Suspended Cymbal, Triangle, Woodblock

Percussion II
(One Player)
Gong scrape w/tri btr at 5, f at 10.

Percussion III
(One Player)
Bass Drum (share), Hi-Hat, Low Block, Jam Block, Drum Set w/mounted Woodblock & Cowbell, Ride Cymbal, Splash Cymbal, Very Low Tom: Triangle at 5, Gong scrape w/tri btr at 10, Wood Block w/hard cord mallet at 10, Gong w/bow at 10, 16" Suspended Cymbal w/bow at 10, 18-20" Suspended Cymbal w/bow at 10.

Coming of the Railroad
Energetically ♩ = 148

Picasalton Portraits - Complete Score - Page 2

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

16 Energetically ♩ = 148

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

Tpt. 2 *pp* *p* *mp* *mf* *f* *ff*

Tpt. 3 *pp* *p* *mp* *mf* *f* *ff*

Hn. 1 *mp* *pp* *p* *mp* *pp* *ff*

Tbn. 1 *pp* *mp* *mf* *f* *ff*

Tbn. 2 *pp* *mp* *mf* *f* *ff*

Euph. *pp* *mp* *mf* *f* *ff*

Tuba *pp* *mp* *mp* *mf* *f* *ff*

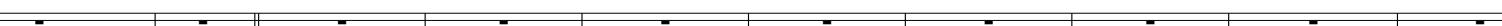
Timp. rub superball mallet around outer edge while lowering pitch slowly rub superball mallet around outer edge while lowering pitch slowly

rub superball
mallet around outer
edge while lowering
pitch slowly

rub superball
mallet around outer
edge while lowering
pitch slowly

Mlts. 

Perc. I 

Perc. II 

Perc. III 

Fl. 25 26 27 28 29 30 31 32 33 34

Ob.

Bsn. *mp*

Cl. 1

Cl. 2 3

B. Cl. *mp*

A. Sx. 1 2 *mp*

T. Sx. *mp*

B. Sx. *mp*

Tpt. 1 25 33

Tpt. 2 3

Hn. 1 2 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Euph. *mp*

Tuba *mp*

Tim. return bottom Timpano to low "G"

Mts. Vibes *f* *Rebd*

Perc. I

Perc. II

Perc. III bolero sticks in both hands *mp* *p* *mp* *<-- mf -->* *mp* *p* *mp* *= mf = fp* *<-- mf -->*

Triangle *f*

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

Mlts.

Perc. I

Perc. II

Perc. III

Fl. 3 f

Ob. 4 f

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1 2 mf f fp fp f

T. Sx.

B. Sx.

Tpt. 1 3 f

Tpt. 2 4 f

Hn. 1 2 mf f fp fp f

Tbn. 1 f

Tbn. 2 f

Euph. f

Tuba f

Tim. dampen mf ff f ff mf fp

Mlts. Chimes ff mf

Perc. I +China ff pp mp f < ff ff f Hi-Hat Gong & Bass Drum dampen let ring fp

Perc. II let ring ff ff mf Jam Block Snare Drum f

Perc. III ff pp mp f < ff f p f fp mf

Musical score for orchestra and percussion, featuring multiple staves of music with various instruments and dynamic markings.

Top Staves (Measures 56-64):

- Flute (Fl.): Measures 56-57 (f), Measure 58 (pp), Measures 59-64 (3).
- Oboe (Ob.): Measures 56-57 (ff), Measure 58 (pp), Measures 59-64 (3).
- Bassoon (Bsn.): Measures 56-57 (f), Measure 58 (ff), Measures 59-64 (p).
- Clarinet 1 (Cl. 1): Measures 56-57 (f), Measure 58 (pp), Measures 59-64 (3).
- Clarinet 2 (Cl. 2): Measures 56-57 (f), Measure 58 (pp), Measures 59-64 (3).
- Bass Clarinet (B. Cl.): Measures 56-57 (f), Measure 58 (p), Measures 59-64 (p).
- Alto Saxophone (A. Sx. 1, 2): Measures 56-57 (ff), Measures 59-64 (p).
- Tenor Saxophone (T. Sx.): Measures 56-57 (f), Measure 58 (ff), Measures 59-64 (p).
- Bass Saxophone (B. Sx.): Measures 56-57 (f), Measure 58 (ff), Measures 59-64 (p).

Middle Staves (Measures 59-64):

- Trumpet 1 (Tp. 1): Measures 56-57 (f), Measure 58 (p), Measures 59-64 (p).
- Trumpet 2 (Tp. 2): Measures 56-57 (ff), Measures 59-64 (p).
- Horn 1 (Hn. 1, 2): Measures 56-57 (f), Measure 58 (ff), Measures 59-64 (p).
- Trombone 1 (Tbn. 1): Measures 56-57 (f), Measure 58 (ff), Measures 59-64 (p).
- Trombone 2 (Tbn. 2): Measures 56-57 (f), Measure 58 (ff), Measures 59-64 (p).
- Euphonium (Euph.): Measures 56-57 (f), Measure 58 (ff), Measure 59 (mf solo), Measures 60-64 (mf).
- Tuba: Measures 56-57 (f), Measure 58 (ff), Measures 59-64 (p).

Bottom Staves (Measures 59-64):

- Timpani (Timp.): Measures 56-57 (fp), Measure 58 (ff), Measures 59-64 (p).
- Mutes (Mlts.): Measures 56-57 (f), Measure 58 (ff), Measures 59-64 (p).
- Percussion I (Perc. I): Measures 56-57 (China & Low Tom), Measure 58 (Hi-Hat), Measures 59-64 (let ring).
- Percussion II (Perc. II): Measures 56-57 (ff), Measures 59-64 (Snare Drum & Tom).
- Percussion III (Perc. III): Measures 56-57 (two Blocks), Measure 58 (bell of Cymbal), Measures 59-64 (Snare Drum, Low Tom).

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Tim.

Mlts.

Perc. I

Perc. II

Perc. III

Fl. f fp f fp f f ff

Ob. f fp f fp f f ff

Bsn. fp fp mf f ff

Cl. 1 f fp fp f f ff

Cl. 2 3 f fp fp f f ff

B. Cl. fp fp mf f ff

A. Sx. 1 2 f mf f ff

T. Sx. fp fp mf f ff

B. Sx. fp mp fp fp f ff

Tpt. 1 2 3 f ff

Hn. 1 2 mf f ff

Tbn. 1 fp fp fp fp fp f ff

Tbn. 2 fp fp fp fp fp f ff

Euph. f f ff

Tuba mp fp fp f ff

Tim. dampen fp f ff mp ff p pp ff pp

Mlts. f mp f f ff

Perc. I mp f fp mp f f ff p ff p

Perc. II ff + Tom bell of Cymbal Snare Drum bell of Cymbal bell of Cymbal Snare Drum & bell of Cymbal + Low Tom

Perc. III fp pp mp f p f f f ff p

Musical score for orchestra and piano, page 10, measures 85-94. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sx. 1), Alto Saxophone 2 (A. Sx. 2), Tenor Saxophone (T. Sx.), and Bass Saxophone (B. Sx.). The piano part is on the right. Measure 85: Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Bass Saxophone play eighth-note patterns. Piano: *fp* to *ff*. Measure 86: Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Bass Saxophone play eighth-note patterns. Piano: *fp* to *ff*. Measure 87: Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Bass Saxophone play eighth-note patterns. Piano: *ff*. Measure 88: Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Bass Saxophone play eighth-note patterns. Piano: *ff*. Measure 89: Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Bass Saxophone play eighth-note patterns. Piano: *ff*. Measure 90: Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Bass Saxophone play eighth-note patterns. Piano: *ff*. Measure 91: Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Bass Saxophone play eighth-note patterns. Piano: *ff*. Measure 92: Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Bass Saxophone play eighth-note patterns. Piano: *ff*. Measure 93: Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Bass Saxophone play eighth-note patterns. Piano: *ff*. Measure 94: Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Bass Saxophone play eighth-note patterns. Piano: *mp*.

Musical score for brass instruments (Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Euph., Tuba) across six staves. The score includes dynamic markings such as *fp*, *ff*, *f*, and *mp*. Measure 85 starts with *fp* for Tpt. 1 and *ff* for Tpt. 2. Measures 86-87 show sustained notes with grace notes. Measures 88-89 feature eighth-note patterns. Measures 90-91 show eighth-note patterns with dynamic changes. Measure 92 is a rest. Measure 93 shows eighth-note patterns. Measure 94 concludes with *mp* dynamics.

Timpani: *ff*, *f*, *ff*, *p mf f*, *ff*, *mf*

Mutes: *f*, *ff*, *mp*, *mf*

Percussion I: *ff*, *p*, *mf*, *f*, *mf*, *f*, *ff*, *p mf f*, *ff*, *mf*
 Labels: Splash Cymbal, China & Low Tom, dampen, let ring, +Gong, Ride Cymbal tri. w/tri bits

Percussion II: *ff*, *f*, *ff*, *p mf f*, *ff*

Percussion III: *ff*, *mp ff*, *mf ff*, *f ff*, *p mf f ff*

Pleasanton Portraits - Complete Score - Page 11
Slightly Faster

Please
Slightly Faster

Musical score for orchestra and piano, page 104-112. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sx. 1), Alto Saxophone 2 (A. Sx. 2), Tenor Saxophone (T. Sx.), and Bass Saxophone (B. Sx.). The score features various musical markings such as dynamics (mp, mf, f), tempo changes (60), and performance instructions (p, =). The piano part is indicated by a piano keyboard icon.

Slightly Faster

109

Slightly Faster
♩ = 60

[109]

The musical score consists of six staves. The top staff is for Tpt. 1, which starts with a melodic line and then holds a note. The second staff is for Tpt. 2 and Tpt. 3, both holding notes. The third staff is for Hn. 1 and Hn. 2, both holding notes. The fourth staff is for Tbn. 1, which starts with a melodic line and then holds a note. The fifth staff is for Tbn. 2, which starts with a melodic line and then holds a note. The bottom staff is for Euph., which starts with a melodic line and then holds a note. The Tuba staff at the bottom is mostly blank.

Tpt. 1: solo no mute, *mf*, then holds a note.

Tpt. 2 and 3: no mute, *p*, then *mp*.

Hn. 1 and 2: *p*, then *p*, *mp*, *pp*.

Tbn. 1: *p*, then *p*, *mp*, *pp*.

Tbn. 2: *p*, then *p*, *mp*, *pp*.

Euph.: solo, *mf*, then *p*, *mp*, *mp*, *mf*, *mp*, *mf*, *mf*.

Tuba: mostly blank.

Timpani (Timp.)

Mutes (Mlts.)

Percussion I (Perc. I)

Percussion II (Perc. II)

Percussion III (Perc. III)

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Timpani

Mlts.

Vibes

Perc. I

Ride Cymbal w/tri bits

Ride Cymbal & Triangle

Mark Tree

Triangle & Ride Cymbal

Perc. II

Perc. III

Bass Drum

Fl. *mf*

Ob. *mf*

Bsn.

Cl. 1 *mf*

Cl. 2 *mp*

B. Cl.

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

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2 3 *mf* remove mute no mute *ff*

Hn. 1 2 *mf* *mp* *mf*

Tbn. 1

Tbn. 2

Euph. solo *mp* *mf* *mp* *mf* *mp* *mf* *f* *ff* *tutti ff*

Tuba

Timpani (F-Bb-Eb-G) *ff p* *ff* *ff p*

Mlts. *Reed* *Reed* *Reed* *Reed* *Reed*

Perc. I Suspended Cymbal w/yarn mallets *p* *f*

Perc. II *p* *f* *Snare Drum & Low Tom* *p f* *p*

Perc. III *+China*

This page contains two staves of a musical score. The top staff includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sx. 1), Alto Saxophone 2 (A. Sx. 2), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), Tuba, Timpani (Timp.), Mallets (Mlts.), Percussion I (Perc. I), Percussion II (Perc. II), and Percussion III (Perc. III). The bottom staff includes parts for Triangle, High Tom, and various timpani strokes. Measure numbers 128 through 133 are indicated above the staves. Dynamic markings such as ff, f, fp, and pp are present throughout the score.

143 144 145 146 147 148 149

Fl.

Ob.

Bsn.

Cl. 1 *f*

Cl. 2

Cl. 3

B. Cl.

A. Sx. 1

T. Sx. *f* *mf*

B. Sx.

Tpt. 1

Tpt. 2

Hn. 1

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

Euph.

Tuba

Tim. *ff*

Mlts.

Perc. I

Perc. II *ff* *f* *ff*

Perc. III *f* *mp*

Fl. 150

Ob. 151

Bsn. 152

Cl. 1 153

Cl. 2 154

B. Cl. 155

A. Sx. mf

T. Sx. mf

B. Sx. mf

Tpt. 1 151

Tpt. 2 155 one only

Hn. mf

Tbn. 1 tutti

Tbn. 2 mf

Euph. mf

Tuba tutti

Timp. mf

Mlts. Xylophone

Perc. I f

Perc. II ff

Perc. III High Block

Cow Bell Splash Cymbal Choke
 Xylophone

Cow Bell Splash High Cymbal Block
 Cow Bell High Block

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

Mlts.

Perc. I

Perc. II

Perc. III

156

157

158

159

160

161

162

ff

mf

tutti

solo

tutti f

wah w/plunger

f

(3)

quasi glissandi

retune top Timpano to F AND tune Eb down to D

gliss up after hit

retune Timpano back to C

gliss down after hit

tutti

Acme Siren >

ff

High Block

Low Tom

Cow Bell

Splash Cymbal

High Block

Low Tom

Cow Bell

open Hi-Hat

Snare Drum & Low Tom

Splash Cymbal

p mp

f

Cow Bell

3

ff

ff

ff

ff

ff

ff

Fl. 163

Ob.

Bsn.

Cl. 1 solo (f) ff tutti ff mf

Cl. 2 3 f mf

B. Cl.

A. Sx. 1 2 f

T. Sx. mf tutti f

B. Sx. f

Tpt. 1 163 tutti 167 f

Tpt. 2 3 f

Hn. 1 2 mp f mp f f

Tbn. 1 tutti ff

Tbn. 2 tutti ff

Euph. mp f mp f f

Tuba f

Tim. -

Mlt. -

Perc. I -

Perc. II ff f ff

Perc. III f f f

Cow Bell > (choke) Splash Cymbal
High Cymbal Block Cow Bell

Faster $\text{♩} = 148$

Fl. rit. 177 tr. 178 tr. 179 $\text{♩} = 96$ 180 181 182 183 184 185 186

Ob. fp mf — fp mf — fp — ff — > — ff —

Bsn. fp fp — fp — fp — ff — > — ff —

Cl. 1 fp mf — fp mf — fp — ff — > — f — ff — mf —

Cl. 2 fp fp — fp — fp — ff — > — f — ff — mf —

B. Cl. fp fp — fp — fp — ff — > — f — ff — mf —

A. Sx. 1 fp — ff — > — ff —

T. Sx. fp — ff — > — ff —

B. Sx. fp — f — fp — fp — ff — mf —

rit. 185

Tpt. 1 rit. 185

Tpt. 2 rit. 185

Hn. 1 fp mf — fp mf — fp — ff — > — ff —

Tbn. 1 fp — f — fp — fp — fp — ff — > — ff —

Tbn. 2 fp — f — fp — fp — fp — ff — > — ff —

Euph. fp — f — fp — fp — fp — ff — > — ff —

Tuba fp — f — fp — fp — fp — ff — mf —

Tim. fp — fp — fp — fp — fp — ff —

Mlts. (8) tr. tr. tr. rit.

Perc. I * — * — * — * — * — ff —

Perc. II * — * — * — * — * — f — ff — mp —

Perc. III fp — fp — f — fp — fp — ff — mp — very light touch —

Fl. f

Ob. f

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1

T. Sx.

B. Sx.

Tpt. 1 f

Tpt. 2 f

Hn. 1

Tbn. 1

Tbn. 2

Euph.

Tuba

Timpani

Mlts. f

Perc. I

Perc. II

Perc. III

Fl. **196** **197** **198** **199** **200** **201** **202** **203** **204** **205**

Ob. **mf** **fp** **fp** **mf** **fp** **fp** **mf** **f** **fp** **mf** **fp** **f**

Bsn. **mf**

Cl. 1 **mf**

Cl. 2 **mf**

Cl. 3 **mf**

B. Cl. **mf**

A. Sx. 1 **mf**

T. Sx. **fp** **fp** **mf** **fp** **fp** **mf** **f** **fp** **mf** **fp** **f** **fp** **f**

B. Sx. **mf**

197 **201** w/straight mute **remove mute** **205**

Tpt. 1 **mf**

Tpt. 2 **w/straight mute** **remove mute**

Hn. 1 **fp** **fp** **mf** **fp** **fp** **mf** **f** **fp** **f** **fp** **f**

Tbn. 1 **mp**

Tbn. 2 **mp**

Euph. **mp**

Tuba **mf**

Tim. **mp** **fp** **f**

Mlts. **f** **mf** **fp** **f**

Perc. I closed Hi-Hat **mf**

Perc. II **mf** **mp**

Perc. III **mf** **fp** **mp**

206 207 208 209 210 211 212 213 214

Fl. *mp* *f*

Ob. *mp* *f*

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sx. 1

T. Sx.

B. Sx.

Tpt. 1 *mp* *f*

Tpt. 2 *mp* *f*

Hn. 1

Tbn. 1

Tbn. 2

Euph.

Tuba

Tim. *p* *mf*

Mlts. *mp* *f*

mp *f*

mp *f*

Perc. I

Perc. II

Perc. III *p* *mp*

p *mp*

p *mp*

p *mp*

Fl. f

Ob. f

Bsn. f ff

Cl. 1 ffp

Cl. 2 3 ffp

B. Cl. f ff

A. Sx. 1 2 mf ff mp f

T. Sx. ff mp f

B. Sx. f ff f

Tpt. 1 2 3 ff 3 4 f

Hn. 1 2 ff mp f

Tbn. 1 f ff mp f

Tbn. 2 f ff mp f

Euph. f ff f

Tuba f ff f

Timpani mf mp == f mp ==

Mlts. mp == mf

Perc. I f

Perc. II mf f mp == f snare off let ring let ring mp mf p

Perc. III mp == mf f == p f == p f == f mf mp ==

Fl. *ff*

Ob.

Bsn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

A. Sx. 1, 2 *ff*

T. Sx. *ff*

B. Sx. *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Hn. 1, 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Euph. *ff*

Tuba *ff*

Tim. *ff*

Mlts. *f*

Perc. I *f*
let ring

Perc. II *f*
mf
> snare on Snare Drum & Low Tom

Perc. III *ff*
p *mf*

Fl. ff

Ob. ff

Bsn. ff

Cl. 1 ff

Cl. 2 ff

B. Cl. ff

A. Sx. 1 ff f ff

T. Sx. ff f ff

B. Sx. ff

Tpt. 1 ff f ff

Tpt. 2 ff f ff

Hn. 1 ff f ff

Tbn. 1 ff

Tbn. 2 ff

Euph. ff f ff

Tuba ff

Tim. mp — f mp — ff

Mts. ff Bells w/brass mallets

Perc. I f let ring let ring

Perc. II f mp mf f

Perc. III p — f p — fp — fp — f f p — f v v v v