

Havana Nights

Grade 4 - RANDALL D. STANDRIDGE

RANDALL STANDRIDGE FLEX SERIES INSTRUMENTATION AND SUGGESTED USE

**While each part may be used for any instrument in that key, the instruments listed in parentheses are suggested for the best overall sound and range compatibility. Some parts contain optional octaves. The director/performer should select the octave that is best suited for their instrument and range.*

PART 1

C Instruments (Treble Clef) 3
(Flute, Oboe, Violin)
Bb Instruments 3
(Bb Clarinet, Bb Trumpet, Bb Soprano Saxophone)

PART 2

C Instruments (Treble Clef) 3
(Flute, Oboe, Violin)
Bb Instruments 3
(Bb Clarinet, Bb Trumpet)
Eb Instruments 3
(Eb Alto Saxophone)

PART 3

C Instruments (Treble Clef) 3
(Violin)
C Instruments (Alto Clef) 3
(Viola)
Bb Instruments 3
(Bb Clarinet, Bb Trumpet)
Eb Instruments 3
(Eb Alto Saxophone)
F Instruments 3
(French Horn)

PART 4

C Instruments (Bass Clef) 3
(Trombone, Euphonium, Bassoon, Cello)
Bb Instruments 3
(Bb Bass Clarinet, Bb Tenor Saxophone)
Bb Instruments (Low) 3
(Bb Clarinet, Bb Bass Clarinet)
Eb Instruments 3
(Eb Baritone Saxophone)
F Instruments 3
(French Horn)

PART 5

C Instruments (Bass Clef) 3
(Trombone, Euphonium, Bassoon, Cello, String Bass)
Bb Instruments 3
(Bb Bass Clarinet, Bb Tenor Saxophone)
Bb Instruments (Low) 3
(Bb Clarinet, Bb Bass Clarinet)
Eb Instruments 3
(Eb Baritone Saxophone)
C Instruments (Bass Clef, Low) 3
(Tuba)

PERCUSSION/PIANO/SYNTH/OTHERS

Piano/Synth	1	Percussion 1	2
		(Drumset, opt. 2 players)	
Mallets	2	Percussion 2	2
(Marimba)		(Bongos/Timbales/Cowbell)	
Timpani/Mallets	2	Percussion 3	2
		(Claves/Hi-Hat/Shakers/Sus.Cym/Agogo Bells/Cowbell/Tam-Tam)	

* Practice click Tracks at two tempi (slow and performance speed) as well as percussion/synth backing tracks may be downloaded from our website at www.randallstandridgemusic.com or at the QR Code shown to the right scan with device)

Practice tracks/Backing Tracks include a 2 measure intro.





REIMAGINE THE POSSIBILITIES

ABOUT THE SERIES

The Randall Standridge Music Flex-Series is a collection of adaptable music written for winds, strings, and percussion to provide performers and directors of any instrumentation with quality music that will inspire, educate, and entertain.

FEATURES OF THE RANDALL STANDRIDGE MUSIC FLEX SERIES

ADAPTABLE PARTS

The Randall Standridge Music Flex Series offers two varieties of adaptable instrumentation works:

-4 PART FOUR VOICES

- Parts 1-4 transposed for all instruments, with optional octaves where appropriate
- Optional Bb Clarinet/French Horn/Tenor Saxophone/Viola part to address range
- Optional Piano/Percussion parts, which may be covered with our pre-recorded percussion tracks

-5 PART FLEX BAND (GRADE 2.5-5)

- Five parts for flex instrumentation, with optional octaves where appropriate
 - Part 1 (C Instruments, Bb Instruments)
 - Part 2 (C Instruments, Bb Instruments, Eb Instruments)
 - Part 3 (C Instruments, Bb Instruments, Eb Instruments, F Instruments)
 - Part 4 (C Instruments, Bb Instruments, Eb Instruments, F Instruments)
 - Part 5 (C Instruments, Bb Instruments, Eb Instruments)
- Optional Piano/Percussion parts, which may be covered with our pre-recorded percussion track

AUDIO SUPPORT

- All works have pre-recorded click tracks and practice tracks available at two tempi, practice tempo and performance tempo, with 2 measure click intros (available for download from our website, www.randallstandridge.com)
- All works have pre-recorded percussion/electronic backing at two tempi to provide a full ensemble experience for small wind ensembles, with 2 measure click intros (available for download from our website, www.randallstandridge.com)

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- Please remember that composers depend on the sales of their music for their livelihood and to continue their careers. Your financial support of their music allows the creation of new works. In doing so, you are acting as a patron, and you are greatly appreciated.

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26 COUNTY ROAD 472 - JONESBORO, AR 72404
870-926-3479 - randallstandridgemusic@gmail.com

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Concert work: Havana Nights Flex Series (RSM FS001)

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Director

Administrator

Havana Nights

By Randall D. Standridge

Program Notes

My musical tastes are wildly eclectic. One moment, you might find me enjoying Beethoven's symphonies and the other you might find me head-banging to Iron Maiden. I have never been a musical snob and I value and love the entire array of sounds, rhythms, and textures that the world of music, in all its forms, has to offer.

One genre I have a particular affection for is mambo. Being introduced to the style when I was in High School, I was mesmerized with the melodies, rhythms, and excitement that it generates. As I dug more deeply into the style, I was introduced to the work of Yma Sumac, Tito Puente, Pérez Prado, and others. I was absolutely enchanted.

Havana Nights is a concert work for Wind Ensemble, but it was also conceived as a short ballet. The action takes place in the mambo clubs of Havana as our heroine (Havanna) dances her way through the night life. She encounters another young dancer and the two begin a flirtatious, seductive conversation through the art of movement. As the ballet comes to a close, Havanna casts one final, gleeful look at her would-be suitor before escaping into the night.

This work was commissioned by District 10 of the Ohio Music Educators Association for their 2018 District 10 OMEA Honor Band. I would like to thank them for trusting my creativity and allowing me to create something "entirely else" for wind ensemble. Thank you for letting me use my musical voice.

Also, this work is dedicated to one of my composition professors, Dr. Tom O'Connor. I absolutely could not have done any of this without your guidance, advice, and encouragement. I am forever in your debt.

Peace, Love, and Music.

About the Composer



Randall Standridge (b.1976) received his Bachelor of Music Education from Arkansas State University. During this time, he studied composition with Dr. Tom O'Connor, before returning to Arkansas State University to earn his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist. From 2001 to 2013, he served as the Director of Bands at Harrisburg High School in Harrisburg, Arkansas.

Mr. Standridge is currently published by Grand Mesa Music, Alfred Music, FJH Music, Wingert-Jones Music, BandWorks Publications, Twin Towers Music, and Northeastern Music Publications. Mr. Standridge has had several of his pieces performed internationally, and has had numerous works selected to the J.W. Pepper's Editor's Choice and Bandworld Top 100 lists. His composition *Snake Charmer*, published by Grand Mesa Music, is included in *Teaching Music through Performance in Band Vol. 8*, and his work *Gently Blows the Summer Wind*, also published by Grand Mesa Music, is included in *Teaching Music through Performance in Middle School Band*. He has had several works performed at the Midwest Music Clinic in Chicago, IL. His work *Art(isms)* was premiered by the Arkansas State University Wind Ensemble at the 2010 CBDNA conference in Las Cruces, New Mexico. Mr. Standridge is also a contributing composer for Alfred Music's *Sound Innovations: Ensemble Development* series. His music is gaining recognition as worthwhile literature for concert festivals and performances across the United States and internationally.

In addition to his career as a composer, Mr. Standridge is the Marching Band Editor for Grand Mesa Music Publishers. He is in demand as a conductor, clinician, drill designer, composer, and music arranger for the marching arts. He is also a freelance artist, photographer, and writer. He lives in Jonesboro, AR with his family.

For more information about Mr. Standridge, visit his website at: www.randallstandridge.com

Optional Octaves are included occasionally to address player development and potential instrumental range.

*Indicated parts available in lower octaves

Score

Havana Nights

Flex Series: For Adaptable Instrumentation

Randall D. Standridge
(ASCAP)

Mambo ♩ = 120

5

PART 1

C Instruments

B♭ Instruments

PART 2

C Instruments

B♭ Instruments

E Instruments

PART 3

C Instruments

C Instruments (Alto Clef)

B♭ Instruments

E Instruments

F Instruments

PART 4

C Instruments

E Instruments

*B♭ Instruments

F Instruments

PART 5

C Instruments

E Instruments

*B♭ Instruments

C Instruments (Low)

Treble piano staff may be doubled/played on vibes and/or bells

Piano

Mallets

Timpani

Percussion 1

Ride Cymbal/Splash Cym./
Hi-Hat/Bass Drum/
Crash Cymbal/China Cymbal

Percussion 2

Bongos/Timbales/
Cowbell

Percussion 3

Claves

Shaker/Sus. Cymbal/
Agogo bells/Cowbell/
Tam-Tam

Musical notation for Havana Nights, featuring various instruments and percussion parts. The score includes a large watermark: "ALL RIGHTS RESERVED. NOT FOR PERFORMANCE".

RSM FS001

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PART 1

C

B $\flat$

PART 2

C

B $\flat$

A. Sx.

PART 3

C

C (Alc.)

B $\flat$

E $\flat$

F

PART 4

C

E $\flat$

B $\flat$

F

PART 5

C

E $\flat$

B $\flat$

C (Low)

Pno.

Mal.

Timp.

Perc. 1

Bongos

Perc. 2

Perc. 3

7 8 9 10 11 12

mf *p* *mf* *mf*

PART 1

C

B.

PART 2

C

B.

A. Sx.

PART 3

C

(A/C.)

B.

E.

F

PART 4

C

E.

*B.

F

PART 5

C

E.

*B.

C
(Low)

Pno.

Mal.

Timp.

Perc. 1

Perc. 2

Perc. 3

13 14 15 16 17 18

PART 1

C *mf* *p* *f*

B $\flat$ *mf* *p* *f*

PART 2

C *mf* *p* *mf* *mp*

B $\flat$ *mf* *p* *mf* *mp*

A. Sx. *mf* *p* *mf* *mp*

PART 3

C

C (Alc.)

B $\flat$

E $\flat$

F

PART 4

C *mf* *p* *mp* *Glissando*

E $\flat$

*B $\flat$ *mf* *p* *mp*

F *mf* *p* *mp*

PART 5

C *mf* *mp*

E $\flat$

*B $\flat$ *mp*

C (Low) *mp*

Pno. *mf* *mp*

Mal.

Temp.

Perc. 1 *p* *f* *mp* *Hi-Hat*

Perc. 2 *mf*

Perc. 3

19 20 21 22 23 24

29

PART 1

C

B $\flat$

PART 2

C

B $\flat$

A. Sx.

PART 3

C

C (Alc.)

B $\flat$

E $\flat$

F

PART 4

C

E $\flat$

B $\flat$

F

PART 5

C

E $\flat$

B $\flat$

C (Low)

Pno.

Mal.

Timp.

Perc. 1

Perc. 2

Perc. 3

mf

p

cresc.

All

(Hard Mallets)

Bass Drum

25 26 27 28 29 30

PART 1

C

B $\flat$

PART 2

C

B $\flat$

A. Sx.

PART 3

C

C (Alto)

B $\flat$

E $\flat$

F

PART 4

C

E $\flat$

B $\flat$

F

PART 5

C

E $\flat$

B $\flat$

C (Low)

Pno.

Mal.

Timp.

Perc. 1

Perc. 2

Perc. 3

Claves

Timbales

Crash

Ride Cymbal

Ch. Cym.

31 32 33 34 35 36

PART 1

C

B $\flat$

PART 2

C

B $\flat$

A. Sx.

PART 3

C

C (Alc.)

B $\flat$

E $\flat$

F

PART 4

C

E $\flat$

*B $\flat$

F

PART 5

C

E $\flat$

*B $\flat$

C (Low)

Pno.

Mal.

Temp.

Perc. 1

Perc. 2

Perc. 3

37 38 39 40 41 42

PART 1

C

B $\flat$

PART 2

C

B $\flat$

A. Sx.

PART 3

C

C (Alc.)

B $\flat$

E $\flat$

F

PART 4

C

E $\flat$

B $\flat$

F

PART 5

C

E $\flat$

B $\flat$

C (Low)

Pno.

Mal.

Temp.

Perc. 1

Perc. 2

Perc. 3

Bongos

Hi-Hat

f

43 44 45 46 47 48

PART 1

C

B $\flat$

PART 2

C

B $\flat$

A. Sx.

PART 3

C

G (Alc.)

B $\flat$

E $\flat$

F

PART 4

C

E $\flat$

B $\flat$

F

PART 5

C

E $\flat$

B $\flat$

C (Low)

Pno.

Mal.

Timp.

Perc. 1

Perc. 2

Perc. 3

The image displays a complex musical score for a piece titled "Havana Nights (Flex Series)". The score is organized into five main parts, each with multiple staves. Part 1 includes staves for C and B-flat. Part 2 includes staves for C, B-flat, and A. Sx. Part 3 includes staves for C, G (Alc.), B-flat, E-flat, and F. Part 4 includes staves for C, E-flat, B-flat, and F. Part 5 includes staves for C, E-flat, B-flat, C (Low), Pno., Mal., Timp., Perc. 1, Perc. 2, and Perc. 3. The score is heavily watermarked with "NOT FOR PUBLICATION" and "ALL RIGHTS RESERVED". The page number 9 is visible in the top right corner.

PART 1

C *mf* *ff* *pp*

B $\flat$ *mf* *ff* *pp*

PART 2

C *mf* *ff*

B $\flat$ *mf* *ff*

A. Sx. *mf* *ff*

PART 3

C *p* *cresc.* *f* Solo

C (Alc.) *p* *cresc.* *f* Solo

B $\flat$ *p* *cresc.* *f* Solo

E $\flat$ *p* *cresc.* *f* Solo

F *p* *cresc.* *f* Solo

PART 4

C *p* *cresc.* *ff* *pp*

E $\flat$ *p* *cresc.* *ff* *pp*

*B $\flat$ *p* *cresc.* *ff* *pp*

F *p* *cresc.* *ff* *pp*

PART 5

C *p* *cresc.* *ff* *p*

E $\flat$ *p* *cresc.* *ff* *p*

*B $\flat$ *p* *cresc.* *ff* *p*

C (Low) *p* *cresc.* *ff* *p*

Pno. *p* *cresc.* *ff* *pp* *p*

Mal. *p* *cresc.* *ff*

Timp. *p* *cresc.* *ff* *p*

Perc. 1 *p* *cresc.* *ff*

Perc. 2 *p* *cresc.* *ff*

Perc. 3 *ff* Shaker

54 55 56 57 58 59

64

PART 1

C *p* *mf*

B $\flat$ *p* *mf*

PART 2

C *mp* *mf* Solo (opt. Soli)

B $\flat$ *mp* *mf* Solo (opt. Soli)

A. Sx. *mp* *mf* Solo (opt. Soli)

PART 3

C *p* *mf* All

C (Alc.) *p* *mf* All

B $\flat$ *p* *mf* All

E $\flat$ *p* *mf* All

F *p* *mf* All

PART 4

C *p* *mf*

E $\flat$ *p* *mf*

B $\flat$ *p* *mf*

F *p* *mf*

PART 5

C *mf*

E $\flat$ *mf*

*B $\flat$ *mf*

C (Low) *mf*

Pno. *p* *mf*

Mal. *p* *mf*

Temp. *mf*

Perc. 1 *p* *mf*

Perc. 2 *mp* *fp* *mf* Cowbell

Perc. 3 *pp* *mf*

60 61 62 63 64 65

PART 1

C

B $\flat$

PART 2

C

B $\flat$

A. Sx.

PART 3

C

C (Alc.)

B $\flat$

E $\flat$

F

PART 4

C

E $\flat$

*B $\flat$

F

PART 5

C

E $\flat$

*B $\flat$

C (Low)

Pno.

Mal.

Temp.

Perc. 1

Perc. 2

Perc. 3

66 67 68 69 70 71

72

PART 1
 C
 B.
 PART 2
 C
 B.
 A. Sx.
 PART 3
 C
 (A/C.)
 B.
 E.
 F.
 PART 4
 C
 E.
 B.
 F.
 PART 5
 C
 E.
 B.
 C (Low)
 Pno.
 Mal.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Ride Cymbal Bell
 Bongos
 Sus. Cym.
 72 73 74 75 76 77 78

79

83

PART 1

C *fp* *pp*

B $\flat$ *fp* *pp*

PART 2

C *fp* *pp*

B $\flat$ *fp* *pp*

A. Sx. *fp* *pp*

PART 3

C *fp* *pp* *mf* *f* *p* *mf*

C (Alc.) *fp* *pp* *mf* *f* *p* *mf*

B $\flat$ *fp* *pp* *mf* *f* *p* *mf*

E $\flat$ *fp* *pp* *mf* *f* *p* *mf*

F *fp* *pp* *mf* *f* *p* *mf*

PART 4

C *fp* *pp* *mf* *f* *p* *mf*

E $\flat$ *fp* *pp* *mf* *f* *p* *mf*

*B $\flat$ *fp* *pp* *mf* *f* *p* *mf*

F *fp* *pp* *mf* *f* *p* *mf*

PART 5

C *fp* *pp* *mf*

E $\flat$ *fp* *pp* *mf*

*B $\flat$ *fp* *pp* *mf*

C (Low) *fp* *pp* *mf*

Pno. *fp* *pp* *mf* *f* *mf*

Mal. *Bring out* *f*

Temp. *f*

Perc. 1 *f* *mf* *Cowbell*

Perc. 2 *f*

Perc. 3 *f*

79 80 81 82 83 84

PART 1

C

B $\flat$

PART 2

C

B $\flat$

A. Sx.

PART 3

C

(Al. C.)

B $\flat$

E $\flat$

F

PART 4

C

E $\flat$

B $\flat$

F

PART 5

C

E $\flat$

*B $\flat$

C (Low)

Pno.

Mal.

Timp.

Perc. 1

Perc. 2

Perc. 3

Agogo Bells

Bongos

85 86 87 88 89 90

91

PART 1

C

B $\flat$

PART 2

C

B $\flat$

A. Sx.

PART 3

C

C (Al. C.)

B $\flat$

E $\flat$

F

PART 4

C

E $\flat$

B $\flat$

F

PART 5

C

E $\flat$

B $\flat$

C (Low)

Pno.

Mal.

Temp.

Perc. 1

Perc. 2

Perc. 3

91 92 93 94 95 96

99

PART 1

C

B $\flat$

PART 2

C

B $\flat$

A. Sx.

PART 3

C

C (Alc.)

B $\flat$

E $\flat$

F

PART 4

C

E $\flat$

B $\flat$

F

PART 5

C

E $\flat$

B $\flat$

C (Low)

Pno.

Mal.

Timp.

Perc. 1

Perc. 2

Perc. 3

97 98 99 100 101 102

PART 1

C

B $\flat$

PART 2

C

B $\flat$

A. Sx.

PART 3

C

C (Alc.)

B $\flat$

E $\flat$

F

PART 4

C

E $\flat$

B $\flat$

F

PART 5

C

E $\flat$

B $\flat$

C (Low)

Pno.

Mal.

Timp.

Perc. 1

Perc. 2

Perc. 3

PART 1

C

B $\flat$

PART 2

C

B $\flat$

A. Sx.

PART 3

C

C (Alc.)

B $\flat$

E $\flat$

F

PART 4

C

E $\flat$

*B $\flat$

F

PART 5

C

E $\flat$

*B $\flat$

C (Low)

Pno.

Mal.

Temp.

Perc. 1

Perc. 2

Perc. 3

Shaker

Bongos

109

110

111

112

113

114

116

PART 1

C *mf* *mp*

B $\flat$ *mf* *mp*

PART 2

C *mp*

B $\flat$ *mp*

A. Sx. *mp*

PART 3

C *mf* *mp*

C (Alc.) *mf* *mp*

B $\flat$ *mf* *mp*

E $\flat$ *mf* *mp*

F *mf* *mp*

PART 4

C *p* *mf*

E $\flat$ *p* *mf*

*B $\flat$ *p* *mf*

F *p* *mf*

PART 5

C *p*

E $\flat$ *p*

*B $\flat$ *p*

C (Low) *p*

Pno. *p* *mf*

Mal. *p*

Timp. *mf* *p* (bring out) *p*

Perc. 1 *mf*

Perc. 2 *pp*

Perc. 3 *pp* Sus. Cym. *p* *mp*

115 116 117 118 119 120

124

PART 1
 C
 B.
 PART 2
 C
 B.
 A. Sx.
 PART 3
 C
 (A/C.)
 B.
 E.
 F.
 PART 4
 C
 E.
 *B.
 F.
 PART 5
 C
 E.
 *B.
 C (Low)
 Pno.
 Mal.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

D to D $\flat$, G to A $\flat$, C to B $\flat$
 Ride Cymbal Bell
 Bongos

121 122 123 124 125 126

PART 1

C

B $\flat$

PART 2

C

B $\flat$

A. Sx.

PART 3

C

C (Alc.)

B $\flat$

E $\flat$

F

PART 4

C

E $\flat$

B $\flat$

F

PART 5

C

E $\flat$

B $\flat$

C (Low)

Pno.

Mal.

Timp.

Perc. 1

Perc. 2

Perc. 3

Timbales

mf

f

p

PART 1

C

B $\flat$

PART 2

C

B $\flat$

A. Sx.

PART 3

C

C (Alc.)

B $\flat$

E $\flat$

F

PART 4

C

E $\flat$

B $\flat$

F

PART 5

C

E $\flat$

B $\flat$

C (Low)

Pno.

Mal.

Timp.

Perc. 1

Perc. 2

Perc. 3

133 134 135 136 137 138

Ar to G, B $\flat$ to A, D $\flat$ to D, F to E

144

PART 1
 C
 B₁
 PART 2
 C
 B₁
 A. Sx.
 PART 3
 C
 (A.C.)
 B₁
 E₁
 F
 PART 4
 C
 E₁
 *B₁
 F
 PART 5
 C
 E₁
 *B₁
 C (Low)
 Pno.
 Mal.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Cowbell

150

PART 1

C

B $\flat$

PART 2

C

B $\flat$

A. Sx.

PART 3

C

C (Alc.)

B $\flat$

E $\flat$

F

(very forceful)

f

mf

PART 4

C

E $\flat$

B $\flat$

F

(very forceful)

f

mf

PART 5

C

E $\flat$

B $\flat$

C (Low)

Pno.

Mal.

Temp.

Perc. 1

Perc. 2

Perc. 3

Bongos

Agogo Bells

145 146 147 148 149 150

PART 1

C

B $\flat$

PART 2

C

B $\flat$

A. Sx.

PART 3

C

(Alto C.)

B $\flat$

E $\flat$

F

PART 4

C

E $\flat$

*B $\flat$

F

PART 5

C

E $\flat$

*B $\flat$

C (Low)

Pno.

Mal.

Temp.

Perc. 1

Perc. 2

Perc. 3

151 152 153 154 155 156

158

PART 1

C

B $\flat$

PART 2

C

B $\flat$

A. Sx.

PART 3

C

C (Alc.)

B $\flat$

E $\flat$

F

PART 4

C

E $\flat$

B $\flat$

F

PART 5

C

E $\flat$

B $\flat$

C (Low)

Pno.

Mal.

Temp.

Perc. 1

Perc. 2

Perc. 3

Timbales

157

158

159

160

161

162

PART 1
 C.
 B.
 PART 2
 C.
 B.
 A. Sx.
 PART 3
 C.
 (Al.C.)
 B.
 E.
 F.
 PART 4
 C.
 E.
 *B.
 F.
 PART 5
 C.
 E.
 *B.
 C.
 (Low)
 Pno.
 Mal.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Tam-Tam
 Cowbell

170

170 slower, freely 7/2

PART 1

C

B.

PART 2

C

B.

A. Sx.

PART 3

C

(A.L.C.)

B.

E.

F

PART 4

C

E.

*B.

F

PART 5

C

E.

*B.

C (Low)

Pno.

Mal.

Timp.

Perc. 1

Perc. 2

Perc. 3

Stagger Breathe

fp

Stagger Breathe

fp

Stagger Breathe

fp

Shaker

Tam-Tam

169

170

171

172

PART 1

C

B $\flat$

PART 2

C

B $\flat$

A. Sax.

PART 3

C

C (Al. C.)

B $\flat$

E $\flat$

F

PART 4

C

E $\flat$

*B $\flat$

F

PART 5

C

E $\flat$

*B $\flat$

C (Low)

Pno.

Mal.

Timp.

Perc. 1

Perc. 2

Perc. 3

Top notes are optional

Top notes are optional

Top notes are optional

Top notes are optional

Top notes are optional

f

Bongos

fp

177 Furioso! ♩=132

PART 1

C *f* *ff*

B $\flat$ *f* *ff*

PART 2

C *f* *ff*

B $\flat$ *f* *ff*

A. Sx. *f* *ff*

PART 3

C *f* *ff*

C (Alc.) *f* *ff*

B $\flat$ *f* *ff*

E $\flat$ *f* *ff*

F *f* *ff*

PART 4

C *f* *ff*

E $\flat$ *f* *ff*

B $\flat$ *f* *ff*

F *f* *ff*

PART 5

C *f* *ff*

E $\flat$ *f* *ff*

*B $\flat$ *f* *ff*

C (Low) *f* *ff*

Pno. *f* *ff*

Mal. *f* *ff*

Temp. *f* *ff*

Perc. 1 *f* *ff*

Perc. 2 *f* *ff*

Perc. 3 *f* *ff*

Cowbell

Agogo Bells

Timbales

(ch)

177 178 179 180 181 182