

Flexible Band  
Grade 2.5

FULL SCORE



CARL FISCHER  
PERFORMANCE  
SERIES

# Digital Prisms

Larry Clark

XPS4

## INSTRUMENTATION

Full Score .....	1
<b>Part 1</b>	
Flute .....	8
Clarinet in B♭ / Trumpet in B♭ .....	4
Violin .....	2
<b>Part 2</b>	
Clarinet in B♭ / Trumpet in B♭ .....	4
Alto Saxophone in E♭ .....	2
Oboe / Violin .....	3
<b>Part 3</b>	
Clarinet in B♭ .....	3
Tenor Saxophone in B♭ .....	1
Alto Saxophone in E♭ .....	2
Horn in F .....	2
Violin .....	2
Viola .....	2
<b>Part 4</b>	
Tenor Saxophone in B♭ / Euphonium T.C. in B♭ ..	3
Horn in F .....	2
Trombone / Euphonium / Bassoon / Cello .....	4
<b>Part 5</b>	
Bass Clarinet in B♭ .....	1
Euphonium T.C. in B♭ .....	1
Trombone / Euphonium / Bassoon / Cello .....	4
Baritone Saxophone in E♭ .....	2
Tuba .....	3
String Bass .....	1
Mallet Percussion .....	2
Chimes, Bells .....	
Timpani .....	1
Percussion 1 .....	2
Snare Drum, Bass Drum .....	
Percussion 2 .....	6
Crash Cymbals, Tambourine, Suspended Cymbal, Bongos, Shakers, Wind Chimes .....	
Keyboard (optional) .....	1

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## Performance Notes

*Digital Prisms* is the first work in the Sacred Heart Knight Bands of Salina, Kansas “Young Band Commission Series on the Human Experience.” The series was created to add both quality literature by outstanding composers to the young band repertoire and to provide avenues of discussion or action on issues or events which have affected, do, or may effect the human experience. *Digital Prisms* was inspired by the exciting way our lives have been changed by technology.

*Digital Prisms* is a descriptive, but not programmatic work. The work begins with a fanfare gesture based on a perfect fourth and perfect fifth. You may recognize this intervallic relationship from its use in technology commercials on television. The entire work is based upon these intervals. Following the fanfare statement of the main theme it is followed by a full statement of the theme with the woodwinds adding a countermelody that is used in the development of the work. The second section is used as transition material in both the fast and slow sections of the piece. Next, the woodwinds perform an ostinato meant to depict the twittering of information across the information super highway. The lower voices state a lyrical version of the woodwinds countermelody from the first section. This leads to a more aggressive section of the composition with the main theme in a minor key. The use of biting dissonances is meant to describe the volatile world of technology.

The dissonance gives way to the B section in a slow lyrical style. This new theme is combined with fragments of the main theme as counter melodies. This lush section is completed with a full statement from the entire band followed by a return of the fast tempo with flute and snare drum alone. This then leads to a full restatement of the main theme that builds to a majestic presentation of the B theme before the frenzied coda.

Special care should be given to contrasts in style and dynamics throughout. The percussion should add color and dramatic impact to the piece, but never overpower. All staccato passages should be played light and accents should be performed with more length and weight and not over articulated.

It has been my pleasure to have the opportunity to compose this piece. I hope that you and your students find it useful with your program.

- LARRY CLARK  
New York, New York 2013

### About the Composer

Music by Larry Clark (b. 1963) is some of the most popular and most performed by concert bands and string orchestras of all ability levels. Larry is equally adept at writing music for beginners as he is for high school and college ensembles. His music is tuneful, contains a fresh harmonic perspective, is well scored and stretches the musicianship of the performers. He prides himself on producing music that is not only intriguing to performers and audiences alike but that contains a playability that comes from a keen understanding of the technical difficulties inherent in all instruments. His pieces have been performed internationally and appear on numerous contest/festival performance required music lists. He is an ASCAP award-winning composer, has over 200 publications in print and is in demand to write commissions for bands and orchestras across the country.

Besides his abilities as a composer Larry serves as Vice President, Editor-in-Chief for Carl Fischer Music. In this capacity he oversees all publications in all genres for this esteemed music publisher. However, his main focus is on selecting, editing and producing concert band and string orchestra music for the company. He travels the world representing Carl Fischer Music doing clinic/workshops and guest conducting appearances. His background as a former middle school and university band director at Syracuse University, combined with his composing and editing, have placed Larry at the forefront of music for school ensembles. He holds a Bachelors Degree in Music Education from Florida State University and Masters Degrees in Conducting and Composition from James Madison University in Virginia. For more information about the music of Larry Clark, visit his website [www.larryclarkmusic.com](http://www.larryclarkmusic.com).

**Full Score**

Commissioned by the Sacred Heart Jr./Sr. High School Knight Bands, Salina, Kansas, Milt Allen, Director

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**Part 1**

Flute

Clarinet in B $\flat$  /  
Trumpet in B $\flat$ 

Violin

**Part 2**Clarinet in B $\flat$  /  
Trumpet in B $\flat$ Alto Saxophone  
in E $\flat$ 

Oboe / Violin

**Part 3**Clarinet in B $\flat$  /  
Tenor Saxophone  
in B $\flat$ Alto Saxophone  
in E $\flat$ 

Horn in F

Violin

Viola

**Part 4**Tenor Saxophone in B $\flat$  /  
Euphonium T.C. in B $\flat$ 

Horn in F

Trombone /  
Euphonium /  
Bassoon / Cello**Part 5**Bass Clarinet in B $\flat$  /  
Euphonium T.C. in B $\flat$ Trombone /  
Euphonium /  
Bassoon / Cello  
Tuba / Bass /  
(Baritone  
Saxophone in E $\flat$ )Mallet  
Percussion  
(Bells, Xylophone)Timpani  
(B $\flat$  : E $\flat$ )(Snare Drum,  
Bass Drum)**Percussion**(Crash Cymbals,  
Tambourine,  
Suspended Cymbal,  
Bongos, Shaker,  
Wind Chimes)**Keyboard**  
(opt.)**Allegro con brio**  $\text{♩} = 132$ 

for Cameron

Digital Prisms

LARRY CLARK

1      2      3      4      5      6

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**Part 1**

Fl.

Cl. in B♭/  
Tpt. in B♭

Vln.

**Part 2**Cl. in B♭/  
Tpt. in B♭A. Sax.  
in E♭

Ob. / Vln.

**Part 3**Cl. in B♭/  
T. Sax.  
in B♭A. Sax.  
in E♭

Hn. in F

Vln.

Vla.

**Part 4**T. Sax.  
in B♭ /  
Euph. in B♭

Hn. in F

Tbn. /  
Euph. /  
Bsn. / Vc.**Part 5**Bs. Cl.  
in B♭ /  
Euph. in B♭Tbn. /  
Euph. /  
Bsn. / Vc.Tba. / Bs. /  
(Bar. Sax.  
in E♭)Mall.  
Perc.

Timp.

Perc.

9

**Part 2**

**Part 3**

**Part 4**

9

**Part 5**

**Part 1**

Fl.

Cl. in B♭  
Tpt. in B♭

Vln.

**Part 2**

Cl. in B♭  
Tpt. in B♭

A. Sax.  
in E♭

Ob. / Vln.

**Part 3**

Cl. in B♭ /  
T. Sax.  
in B♭

A. Sax.  
in E♭

Hn. in F

Vln.

Vla.

**Part 4**

T. Sax.  
in B♭ /  
Euph. in B♭

Hn. in F

Tbn. /  
Euph. /  
Bsn. / Vc.

**Part 5**

Bs. Cl.  
in B♭ /  
Euph. in B♭

Tbn. /  
Euph. /  
Bsn. / Vc.

Tba. / Bs. /  
(Bar. Sax.  
in E♭)

Mall.  
Perc.

Tim.

Perc.

Kbd.

Sus. Cym. *pp* — *f*

**Part 1**

Fl.

Cl. in B♭/  
Tpt. in B♭

Vln.

**Part 2**Cl. in B♭/  
Tpt. in B♭A. Sax.  
in E♭

Ob. / Vln.

**Part 3**Cl. in B♭/  
T. Sax.  
in B♭A. Sax.  
in E♭

Hn. in F

Vln.

Vla.

**Part 4**T. Sax.  
in B♭ /  
Euph. in B♭  
Hn. in FTbn. /  
Euph. /  
Bsn. / Vc.**Part 5**Bs. Cl.  
in B♭ /  
Euph. in B♭  
Tbn. /  
Euph. /  
Bsn. / Vc.Tba. / Bs. /  
(Bar. Sax.  
in E♭)Mall.  
Perc.

Timp.

Perc.

Kbd.

The musical score is divided into five parts, each featuring different combinations of instruments. The instrumentation includes Flute, Clarinet in B♭/Trombone in B♭, Violin, Alto Saxophone in E♭, Oboe/Violin, Clarinet in B♭/Trombone in B♭, Alto Saxophone in E♭, Bassoon/Euphonium in B♭, Bassoon/Euphonium in B♭/Voice, and Bassoon/Euphonium/Bassoon/Voice. The score consists of ten staves of music, spanning measures 20 to 26. Measure 20 starts with a bassoon note. The score includes dynamic markings (mf, f) and performance instructions (>).

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**Part 1**

Fl.

Cl. in B $\flat$ / Tpt. in B $\flat$

Vln.

**Part 2**

Cl. in B $\flat$ / Tpt. in B $\flat$

A. Sax. in E $\flat$

Ob. / Vln.

**Part 3**

Cl. in B $\flat$  / T. Sax. in B $\flat$

A. Sax. in E $\flat$

Hn. in F

Vln.

Vla.

**Part 4**

T. Sax. in B $\flat$  / Euph. in B $\flat$

Hn. in F

Tbn. / Euph. / Bsn. / Vc.

**Part 5**

Bs. Cl. in B $\flat$  / Euph. in B $\flat$

Tbn. / Euph. / Bsn. / Vc.

Tba. / Bs. / (Bar. Sax. in E $\flat$ )

Mall. Perc.

Timp.

Perc.

Kbd.

**28**

*mf leggero*

*mf leggero*

*mf leggero*

**32**

*mp*

*mp*

*mp*

*ff*

*ff*

*ff*

**28**

*mf leggero*

*mf leggero*

*mf leggero*

*mf leggero*

*mf leggero*

*mf leggero*

**32**

*mp*

*ff cant. Soli*

*ff cant. Soli*

*ff cant. Soli*

**ff**

**ff**

**ff**

**Xylophone**

*f leggero*

*ff*

**ff**

*f*

**Tamb.**

*leggero*

**mp**

*mp*

*Soli*

*ff cant. 32*

**Part 1**

Fl.

Cl. in B♭/  
Tpt. in B♭

Vln.

**Part 2**  
Cl. in B♭/  
Tpt. in B♭A. Sax.  
in E♭

Ob. / Vln.

**Part 3**  
Cl. in B♭/  
T. Sax.  
in B♭A. Sax.  
in E♭

Hn. in F

Vln.

Vla.

**Part 4**  
T. Sax.  
in B♭/  
Euph. in B♭  
Hn. in FTbn. /  
Euph. /  
Bsn. / Vc.**Part 5**  
Bs. Cl.  
in B♭ /  
Euph. in B♭Tbn. /  
Euph. /  
Bsn. / Vc.Tba. / Bs. /  
(Bar. Sax.  
in E♭)Mall.  
Perc.

Timp.

Perc.

Kbd.

cresc.

f

f

cresc.

f

p

f

p

f

p

f

cresc.

f

p cres.

f

cresc.

f

34 35 36 37 38 > 39 > 40 > 41

**Part 1**

Fl.

Cl. in B♭/  
Tpt. in B♭

Vln.

44

**Part 2**Cl. in B♭/  
Tpt. in B♭A. Sax.  
in E♭

Ob. / Vln.

**Part 3**Cl. in B♭/  
T. Sax.  
in B♭A. Sax.  
in E♭

Hn. in F

Vln.

Vla.

**Part 4**T. Sax.  
in B♭ /  
Euph. in B♭

Hn. in F

Tbn. /  
Euph. /  
Bsn. / Vc.**Part 5**Bs. Cl.  
in B♭ /  
Euph. in B♭Tbn. /  
Euph. /  
Bsn. / Vc.Tba. / Bs. /  
(Bar. Sax.  
in E♭)Mall.  
Perc.

Timp.

Perc.

Kbd.

44

Claves

Bongos

Shaker

**Part 1**

Fl.

Cl. in Bb/  
Tpt. in Bb

Vln.

48

Fl.  
Cl. in Bb/  
Tpt. in Bb  
Vln.

**Part 2**Cl. in Bb/  
Tpt. in BbA. Sax.  
in E $\flat$ 

Ob. / Vln.

Cl. in Bb/  
Tpt. in Bb  
A. Sax.  
in E $\flat$   
Ob. / Vln.

**Part 3**Cl. in Bb/  
T. Sax.  
in BbA. Sax.  
in E $\flat$ 

Hn. in F

Cl. in Bb/  
T. Sax.  
in Bb  
A. Sax.  
in E $\flat$   
Hn. in F  
Vln.

**Part 4**T. Sax.  
in Bb/  
Euph. in Bb

Hn. in F

Tbn. /  
Euph. /  
Bsn. / Vc.

T. Sax.  
in Bb/  
Euph. in Bb  
Hn. in F  
Tbn. /  
Euph. /  
Bsn. / Vc.

**Part 5**Bs. Cl.  
in Bb/  
Euph. in Bb  
Tbn. /Euph. /  
Bsn. / Vc.Tba. / Bs. /  
(Bar. Sax.  
in E $\flat$ )

Bs. Cl.  
in Bb/  
Euph. in Bb  
Tbn. /  
Euph. /  
Bsn. / Vc.  
Tba. / Bs. /  
(Bar. Sax.  
in E $\flat$ )

Mall.  
Perc.

Timp.

Perc.

Mall.  
Perc.  
Timp.  
Perc.

Kbd.

Kbd.

**Part 1**

Fl.

**Cl. in B♭/ Tpt. in B♭**

Vln.

**Part 2**

Cl. in B♭/ Tpt. in B♭

A. Sax. in E♭

Ob. / Vln.

**Part 3**

Cl. in B♭/ T. Sax. in B♭

A. Sax. in E♭

Hn. in F

Vln.

Vla.

**Part 4**

T. Sax. in B♭/ Euph. in B♭ Hn. in F

Tbn. / Euph. / Bsn. / Vc.

**Part 5**

Bs. Cl. in B♭/ Euph. in B♭ Tbn. / Euph. / Bsn. / Vc.

Tba. / Bs. / (Bar. Sax. in E♭)

Mall. Perc.

**Timp.**

Perc.

**Kbd.**

XPS4F

57

1. 2.

57

1. 2.

S.D.

B.D.

Cr. Cym.

ff

53

54

55

56

57

**Part 1**

Fl.

Cl. in B♭/  
Tpt. in B♭

Vln.

**Part 2**Cl. in B♭/  
Tpt. in B♭A. Sax.  
in E♭

Ob. / Vln.

**Part 3**Cl. in B♭/  
T. Sax.  
in B♭A. Sax.  
in E♭

Hn. in F

Vln.

Vla.

**Part 4**T. Sax.  
in B♭ /  
Euph. in B♭

Hn. in F

Tbn. /  
Euph. /  
Bsn. / Vc.**Part 5**Bs. Cl.  
in B♭ /  
Euph. in B♭  
Tbh. /  
Euph. /  
Bsn. / Vc.Tba. / Bs. /  
(Bar. Sax.  
in E♭)Mall.  
Perc.

Timp.

Perc.

Kbd.

The musical score is divided into five parts:

- Part 1:** Features Flute, Clarinet/Bassoon, Trombone/Tuba, and Violin.
- Part 2:** Features Clarinet/Bassoon, Trombone/Tuba, Alto Saxophone/E♭ Alto Saxophone, and Oboe/Violin.
- Part 3:** Features Clarinet/Bassoon/Tenor Saxophone, Alto Saxophone/E♭ Alto Saxophone, Horn/F, Violin, and Cello/Bass/Violoncello.
- Part 4:** Features Tenor Saxophone/Bassoon/Euphonium, Horn/F, Bassoon/Euphonium/Bassoon/Violoncello, and Bassoon/Bassoon/Violoncello.
- Part 5:** Features Bassoon/Euphonium/Tuba/Euphonium/Bassoon/Violoncello, Bassoon/Bassoon/Violoncello, Mallory Percussion (Hard Rubber Mallets), Timpani, Percussion (two staves), and Keyboard.

Measure numbers 58, 59, 60, 61, 62, and 63 are indicated at the bottom of the score.

**Part 1**

Fl.

Cl. in B $\flat$   
Tpt. in B $\flat$ 

Vln.

**Part 2**Cl. in B $\flat$   
Tpt. in B $\flat$ A. Sax.  
in E $\flat$ 

Ob. / Vln.

**Part 3**Cl. in B $\flat$   
T. Sax.  
in B $\flat$ A. Sax.  
in E $\flat$ 

Hn. in F

Vln.

Vla.

**Part 4**T. Sax.  
in B $\flat$   
Euph. in B $\flat$ 

Hn. in F

Tbn. /  
Euph. /  
Bsn. / Vc.**Part 5**Bs. Cl.  
in B $\flat$   
Euph. in B $\flat$   
Tbn. /  
Euph. /  
Bsn. / Vc.Tba. / Bs. /  
(Bar. Sax.  
in E $\flat$ )Mall.  
Perc.

Timp.

Perc.

Kbd.

**66 Suddenly Slower**

13

**66 Suddenly Slower**

mp

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

p  
Wind Chimes

mp

cresc.

**Part 1**

Fl.

Cl. in B♭/  
Tpt. in B♭

Vln.

**Part 2**Cl. in B♭/  
Tpt. in B♭A. Sax.  
in E♭

Ob. / Vln.

**Part 3**Cl. in B♭/  
T. Sax.  
in B♭A. Sax.  
in E♭

Hn. in F

Vln.

Vla.

**Part 4**T. Sax.  
in B♭ /  
Euph. in B♭

Hn. in F

Tbn. /  
Euph. /  
Bsn. / Vc.**Part 5**Bs. Cl.  
in B♭ /  
Euph. in B♭  
Tbn. /  
Euph. /  
Bsn. / Vc.Tba. / Bs. /  
(Bar. Sax.  
in E♭)Mall.  
Perc.

Timp.

Perc.

Kbd.

rit.

**71 Flowing ♩ = 68**

Solo

mp

mp

mp

cant.

mp

cant.

mp

f

mp

f

mp

f

mp

f

mp

rit.

**71 Flowing ♩ = 68**

**Part 1**  
Fl.Cl. in B♭/  
Tpt. in B♭

Vln.

**Part 2**Cl. in B♭/  
Tpt. in B♭A. Sax.  
in E♭

Ob. / Vln.

**Part 3**Cl. in B♭/  
T. Sax.  
in B♭A. Sax.  
in E♭

Hn. in F

Vln.

Vla.

**Part 4**T. Sax.  
in B♭/  
Euph. in B♭

Hn. in F

Tbn. /  
Euph. /  
Bsn. / Vc.**Part 5**Bs. Cl.  
in B♭ /  
Euph. in B♭  
Tbn. /  
Euph. /  
Bsn. / Vc.Tba. / Bs. /  
(Bar. Sax.  
in E♭)Mall.  
Perc.

Timp.

Perc.

2 {

Kbd.

79

Tutti

mp

f

mp

f

mp

f

f

f

f

79

f

f

f

f

f

f

f

f

mp

f

mp

f

f

p

p

p

p

**Part 1**

Fl.

Cl. in B♭/  
Tpt. in B♭

Vln.

**Part 2**Cl. in B♭/  
Tpt. in B♭A. Sax.  
in E♭

Ob. / Vln.

**Part 3**Cl. in B♭/  
T. Sax.  
in B♭A. Sax.  
in E♭

Hn. in F

Vln.

Vla.

**Part 4**T. Sax.  
in B♭ /  
Euph. in B♭

Hn. in F

Tbn. /  
Euph. /  
Bsn. / Vc.**Part 5**Bs. Cl.  
in B♭ /  
Euph. in B♭  
Tbn. /  
Euph. /  
Bsn. / Vc.Tba. / Bs. /  
(Bar. Sax.  
in E♭)Mall.  
Perc.

Timp.

Perc.

Kbd.

**87 Più mosso**

The musical score page 16 consists of five systems of music, each representing a different part of the ensemble. The parts are listed on the left side of the page. The score is in 2/4 time and includes various dynamics such as *mp*, *mf*, and *f*. The first system (Part 1) features Flute, Clarinet/Bassoon, Violin, Trombone/Tuba, Alto Saxophone, Bassoon/Oboe/Violin, Trombone/Euphonium, Bassoon/Violoncello, Bassoon/Euphonium/Bassoon/Violoncello, Bassoon/Tenor Saxophone/Euphonium, Bassoon/Tenor Saxophone/Euphonium/Bassoon/Violoncello, Bassoon/Tenor Saxophone/Euphonium/Bassoon/Violoncello/Trombone, Bassoon/Tenor Saxophone/Euphonium/Bassoon/Violoncello/Trombone/Tuba, Bassoon/Tenor Saxophone/Euphonium/Bassoon/Violoncello/Trombone/Tuba/Timpani, Bassoon/Tenor Saxophone/Euphonium/Bassoon/Violoncello/Trombone/Tuba/Timpani/Percussion 1, Bassoon/Tenor Saxophone/Euphonium/Bassoon/Violoncello/Trombone/Tuba/Timpani/Percussion 2, and Bassoon/Tenor Saxophone/Euphonium/Bassoon/Violoncello/Trombone/Tuba/Timpani/Percussion 3. The score is marked with dynamic changes (mp, mf, f) and performance instructions like "Più mosso".

**96** Tempo I ♩ = 132

**Part 1**

Fl.

Cl. in B♭/  
Tpt. in B♭

Vln.

**Part 2**Cl. in B♭/  
Tpt. in B♭A. Sax.  
in E♭

Ob. / Vln.

**Part 3**Cl. in B♭ /  
T. Sax.  
in B♭A. Sax.  
in E♭

Hn. in F

Vln.

Vla.

**Part 4**T. Sax.  
in B♭ /  
Euph. in B♭

Hn. in F

Tbn. /  
Euph. /  
Bsn. / Vc.**Part 5**Bs. Cl.  
in B♭ /  
Euph. in B♭Tbn. /  
Euph. /  
Bsn. / Vc.Tba. / Bs. /  
(Bar. Sax.  
in E♭)Mall.  
Perc.

Timp.

Perc.

Kbd.

**Part 1**

Fl.

*mp*

**Cl. in Bb/  
Tpt. in Bb**

*mp*

**Vln.**

*mp*

**Part 2****Cl. in Bb/  
Tpt. in Bb**

- - - - -

**A. Sax.  
in E<sub>b</sub>**

- - - - -

**Ob. / Vln.**

- - - - -

**Part 3****Cl. in Bb /  
T. Sax.  
in Bb**

- - - - -

**A. Sax.  
in E<sub>b</sub>**

- - - - -

**Hn. in F**

- - - - -

**Vln.**

- - - - -

**Vla.**

- - - - -

**Part 4****T. Sax.  
in Bb /  
Euph. in Bb**

- - - - -

**Hn. in F**

- - - - -

**Tbn. /  
Euph. /  
Bsn. / Vc.**

- - - - -

**Part 5****Bs. Cl.  
in Bb /  
Euph. in Bb  
Tbh. /**

- - - - -

**Euph. /  
Bsn. / Vc.**

- - - - -

**Tba. / Bs. /  
(Bar. Sax.  
in E<sub>b</sub>)**

- - - - -

**Mall.  
Perc.**

- - - - -

**Timp.**

- - - - -

**Perc.**

- - - - -

2

- - - - -

**Kbd.**

- - - - -

- - - - -

**Part 1**  
Fl.Cl. in B♭/  
Tpt. in B♭

Vln.

**Part 2**Cl. in B♭/  
Tpt. in B♭A. Sax.  
in E♭

Ob. / Vln.

**Part 3**Cl. in B♭ /  
T. Sax.  
in B♭A. Sax.  
in E♭

Hn. in F

Vln.

Vla.

**Part 4**T. Sax.  
in B♭ /  
Euph. in B♭

Hn. in F

Tbn. /  
Euph. /  
Bsn. / Vc.**Part 5**  
Bs. Cl.  
in B♭ /  
Euph. in B♭Tbn. /  
Euph. /  
Bsn. / Vc.Tba. / Bs. /  
(Bar. Sax.  
in E♭)Mall.  
Perc.

Timp.

Perc.

Kbd.

106

106

Fl.

Cl. in B♭/  
Tpt. in B♭

Vln.

A. Sax.  
in E♭

Ob. / Vln.

Cl. in B♭ /  
T. Sax.  
in B♭

A. Sax.  
in E♭

Hn. in F

Vln.

Vla.

T. Sax.  
in B♭ /  
Euph. in B♭

Hn. in F

Tbn. /  
Euph. /  
Bsn. / Vc.

Bs. Cl.  
in B♭ /  
Euph. in B♭

Tbn. /  
Euph. /  
Bsn. / Vc.

Tba. / Bs. /  
(Bar. Sax.  
in E♭)

Mall.  
Perc.

Timp.

Perc.

Kbd.

104 105 > 106 107 108 109

**Part 1**

Fl.

Cl. in B♭/  
Tpt. in B♭

Vln.

**Part 2**Cl. in B♭/  
Tpt. in B♭A. Sax.  
in E♭

Ob. / Vln.

**Part 3**Cl. in B♭/  
T. Sax.  
in B♭A. Sax.  
in E♭

Hn. in F

Vln.

Vla.

**Part 4**T. Sax.  
in B♭ /  
Euph. in B♭

Hn. in F

Tbn. /  
Euph. /  
Bsn. / Vc.**Part 5**Bs. Cl.  
in B♭ /  
Euph. in B♭Tbn. /  
Euph. /  
Bsn. / Vc.Tba. / Bs. /  
(Bar. Sax.  
in E♭)Mall.  
Perc.

Timp.

Perc.

Kbd.

115

Musical score for Flute, Clarinet in B-flat, Trumpet in B-flat, Violin, and Trombone in B-flat. The score shows measures 110-115. Measures 110-114 feature eighth-note patterns with slurs and grace notes. Measure 115 starts with a dynamic *mp*.

Musical score for Trombone in B-flat, Alto Saxophone in E-flat, Oboe/Violin, and Trombone in B-flat. The score shows measures 110-115. Measures 110-114 feature eighth-note patterns with slurs and grace notes. Measure 115 starts with a dynamic *mp*.

Musical score for Trombone in B-flat, Tenor Saxophone in B-flat, Horn in F, Violin, and Viola. The score shows measures 110-115. Measures 110-114 feature eighth-note patterns with slurs and grace notes. Measure 115 starts with a dynamic *mp*.

Musical score for Trombone in B-flat, Bassoon in B-flat, Bassoon in B-flat, and Bassoon/Voice/Cello. The score shows measures 110-115. Measures 110-114 feature eighth-note patterns with slurs and grace notes. Measure 115 starts with a dynamic *mp*.

Musical score for Bassoon in B-flat, Bassoon in B-flat, Bassoon/Voice/Cello, and Bassoon in B-flat. The score shows measures 110-115. Measures 110-114 feature eighth-note patterns with slurs and grace notes. Measure 115 starts with a dynamic *mp*.

Hard Rubber Mallets

Musical score for Marimba/Percussion, Timpani, Percussion 1 (Sus. Cym.), and Percussion 2. The score shows measures 110-115. Measures 110-114 feature eighth-note patterns with slurs and grace notes. Measure 115 starts with a dynamic *mp*.

Musical score for Kbd. (Keyboard). The score shows measures 110-115. Measures 110-114 feature eighth-note patterns with slurs and grace notes. Measure 115 starts with a dynamic *mp*.

**Part 1**

Fl.

Cl. in B♭/ Tpt. in B♭

Vln.

**Part 2**

Cl. in B♭/ Tpt. in B♭

A. Sax. in E♭

Ob. / Vln.

**Part 3**

Cl. in B♭/ T. Sax. in B♭

A. Sax. in E♭

Hn. in F

Vln.

Vla.

**Part 4**

T. Sax. in B♭/ Euph. in B♭

Hn. in F

Tbn. / Euph. / Bsn. / Vc.

**Part 5**

Bs. Cl. in B♭/ Euph. in B♭

Tbn. / Euph. / Bsn. / Vc.

Tba. / Bs. / (Bar. Sax. in E♭)

Mall. Perc.

Timp.

Perc.

Kbd.

**Part 1**

Fl.

Cl. in B♭/  
Tpt. in B♭

Vln.

**Part 2**Cl. in B♭/  
Tpt. in B♭A. Sax.  
in E♭

Ob. / Vln.

**Part 3**Cl. in B♭/  
T. Sax.  
in B♭A. Sax.  
in E♭

Hn. in F

Vln.

Vla.

**Part 4**T. Sax.  
in B♭ /  
Euph. in B♭  
Hn. in FTbn. /  
Euph. /  
Bsn. / Vc.**Part 5**Bs. Cl.  
in B♭ /  
Euph. in B♭  
Tbn. /  
Euph. /  
Bsn. / Vc.Tba. / Bs. /  
(Bar. Sax.  
in E♭)Mall.  
Perc.

Timp.

Perc.

Kbd.

**125 Majestic ♩ = 76**

rit.

The musical score consists of ten staves of music. From top to bottom, the instruments are: Flute, Clarinet in B♭/Tuba in B♭, Violin, Trombone in B♭/Tuba in B♭, Alto Saxophone in E♭/Euphonium in B♭, Bassoon in F/Voice, Bass Clarinet in B♭/Euphonium in B♭, Tuba/Bassoon in E♭, Mall. Perc., Timpani, Percussion 1 & 2, and Keyboard. The score is set in common time, key signature of B♭ major. Measure 123 starts with a dynamic ff. Measures 124 and 125 begin with a ritardando (rit.) instruction. Measure 125 is labeled "125 Majestic ♩ = 76". Measures 126 through 130 continue the rhythmic pattern established in measure 125. The score includes various dynamics like ff, p (pianissimo), and sforzando marks, as well as slurs and grace notes.

**Part 1**

Fl.

**Part 2**

Cl. in B $\flat$ /  
Tpt. in B $\flat$

A. Sax.  
in E $\flat$

Ob. / Vln.

**Part 3**

Cl. in B $\flat$ /  
T. Sax.  
in B $\flat$

A. Sax.  
in E $\flat$

Hn. in F

Vln.

Vla.

**Part 4**

T. Sax.  
in B $\flat$ /  
Euph. in B $\flat$

Hn. in F

Tbn. /  
Euph. /  
Bsn. / Vc.

**Part 5**

Bs. Cl.  
in B $\flat$ /  
Euph. in B $\flat$

Tbh.

Euph. /  
Bsn. / Vc.

Tba. / Bs. /  
(Bar. Sax.  
in E $\flat$ )

Mall.  
Perc.

Timp.

Perc.

Kbd.

133 Vivace  $\text{♩} = 144$

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XPS4F 131 132 133 134 135 136

**Part 1**

Fl.

Cl. in B♭/  
Tpt. in B♭

Vln.

**Part 2**Cl. in B♭/  
Tpt. in B♭A. Sax.  
in E♭

Ob. / Vln.

**Part 3**Cl. in B♭/  
T. Sax.  
in B♭A. Sax.  
in E♭

Hn. in F

Vln.

Vla.

**Part 4**T. Sax.  
in B♭/  
Euph. in B♭  
Hn. in FTbn. /  
Euph. /  
Bsn. / Vc.**Part 5**Bs. Cl.  
in B♭/  
Euph. in B♭  
Tbn. /  
Euph. /  
Bsn. / Vc.Tba. / Bs. /  
(Bar. Sax.  
in E♭)Mall.  
Perc.

Timp.

Perc.

Kbd.

**Part 1**

Fl.

Cl. in B♭/  
Tpt. in B♭

Vln.

**Part 2**

Cl. in B♭/  
Tpt. in B♭

A. Sax.  
in E♭

Ob. / Vln.

**Part 3**

Cl. in B♭/  
T. Sax.  
in B♭

A. Sax.  
in E♭

Hn. in F

Vln.

Vla.

**Part 4**

T. Sax.  
in B♭/  
Euph. in B♭  
Hn. in F

Tbn. /  
Euph. /  
Bsn. / Vc.

**Part 5**

Bs. Cl.  
in B♭/  
Euph. in B♭  
Tbn. /  
Euph. /  
Bsn. / Vc.

Tba. / Bs. /  
(Bar. Sax.  
in E♭)

Mall.  
Perc.

Timp.

Perc.

Kbd.

137

138

139

140

141

142

143