

FULL SCORE

Flexible Band
Grade 2.5



CARL FISCHER
PERFORMANCE
SERIES

Achilles' Wrath

Sean O'Loughlin

XPS5

INSTRUMENTATION

Full Score	1
Part 1	
Flute	8
Clarinet in B $\flat$ / Trumpet in B $\flat$	4
Violin	2
Part 2	
Clarinet in B $\flat$ / Trumpet in B $\flat$	4
Alto Saxophone in E $\flat$	2
Oboe / Violin	3
Part 3	
Clarinet in B $\flat$	3
Tenor Saxophone in B $\flat$	1
Alto Saxophone in E $\flat$	2
Horn in F	2
Violin	2
Viola	2
Part 4	
Tenor Saxophone in B $\flat$ / Euphonium T.C. in B $\flat$..	3
Horn in F	2
Trombone / Euphonium / Bassoon / Cello	4
Part 5	
Bass Clarinet in B $\flat$	1
Euphonium T.C. in B $\flat$	1
Trombone / Euphonium / Bassoon / Cello	4
Baritone Saxophone in E $\flat$	2
Tuba	3
String Bass	1
Mallet Percussion	2
Chimes, Bells	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	8
Suspended Cymbal, Tam-tam, Tom-toms, Triangle, Crash	
Cymbals, Slapstick, Low Drums, Wind Chimes	
Keyboard (optional)	1

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XPS5P — \$3.50 Parts

UPC



About the Composition

Achilles' Wrath is a work commissioned by the Homewood Middle School Symphonic Band in Homewood, Alabama, Chris D. Cooper, director. The piece was written to accompany an annual school production based on Homer's classic epic *The Iliad*. The creative inspiration for the composition lies in the opening lines of Alexander Pope's translation: "Achilles' wrath, to Greece the direful spring /Of woes unnumber'd, heavenly goddess, sing!" The story tells of interfering gods, brave warriors, and bloody battles when the mighty Greeks fight for Helen of Troy. This piece of music is a unique retelling of an age-old tale of Achilles' wrath, vengeance, heroic deeds and the power of beautiful women. The piece opens with an ominous eighth-note motive that will become an integral part of the entire piece. The music foreshadows the events to come later in the work. It builds up to an arrival point at m. 8 that leads into the faster tempo at m. 10. This passage at m. 10 is an opportunity to make some dramatic dynamic contrast as it builds towards the main melody at m. 14. This melody signifies the ships sailing towards Troy. It is full of excitement, yet trepidation of the battle to come. The woodwind section at m. 30 should be flowing and lyrical. The brass interjection at m. 37 sets up a full presentation of the melody at m. 39. The percussion announces the battle at m. 54. The low voices start this section with a quiet intensity. The trombones may utilize 6th position on the F in m. 61 to make for a smoother transition to the D $\flat$. The trumpets and horns bring back the opening ominous eighth-note motive at m. 66. They jump onto the melody at m. 74 and relinquish the eighth notes to the woodwinds. Woodwinds can really bring out the glissandi throughout. The battle is at full bore at m. 82. All previous elements collide at m. 88 for one final push. The ominous eighth notes turn into a triumphant statement at m. 96. This provides the energy for a rousing finish.

About the Composer

Sean O'Loughlin (b.1972) is a fresh voice and a rising name in the music world. His music is characterized by vibrant rhythms, passionate melodies, and colorful scoring. Commissions from the Boston Pops Orchestra, the Los Angeles Philharmonic and the Hollywood Bowl Orchestra highlight and showcase his diverse musical abilities. As a conductor, he has led performances with the Boston Pops Orchestra, the Hollywood Bowl Orchestra, the Minnesota Orchestra, the Vancouver Symphony, the Atlanta Symphony, the Baltimore Symphony, the Houston Symphony, and the Seattle Symphony amongst others. He was the assistant conductor and arranger for a production of Sgt. Pepper Live in Las Vegas featuring the band Cheap Trick.

Recent collaborations include such artists as Sarah McLachlan, Adele, Hall and Oates, Gloria Estefan, Diana Krall, Itzhak Perlman, Natalie Merchant, Chris Isaak, Blue Man Group, Pink Martini, Brandi Carlile, The Decemberists, Martina McBride, Josh Ritter, Gloria Gaynor and others. The Los Angeles Times calls his orchestrations "...colorful" while adding "...even more dimension..." to the compositions. Daily Variety heralds Sean's writing as "most impressive ..." with a "wide range of coloring in the orchestra..." that "...adds heft and rolling energy."

Growing up in Syracuse, NY, Sean displayed a passion for music at an early age. Sean benefited from loving parents who supported his musical aspirations and challenged him to explore music as a career. During his undergraduate years at Syracuse University, Sean's musical career began to take shape with the guidance of Larry Clark. As Vice-President at Carl Fischer Music, Larry continues to be a major influence in Sean's professional career as mentor and friend.

Through his growing number of commissioned and published works, Sean is excited to continue contributing to the rich history of orchestral and wind band literature. He is a frequent guest conductor with professional orchestras and honor bands around the country. An annual ASCAP Special Awards winner, Sean was a composition fellow at the Henry Mancini Institute in Los Angeles, and holds composition degrees from New England Conservatory and Syracuse University. Sean, his wife Dena and daughter Kate reside in Los Angeles. For more information, please visit www.seanoloughlin.com

Achilles' Wrath

SEAN O'LOUGHLIN

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 / CelloTuba / Bass /
(Baritone
Saxophone in E $\flat$)Mallet
Percussion
(Chimes, Bells
+ all available)Timpani
(G : C)(Snare Drum,
Bass Drum)

Percussion

(Suspended Cymbal,
Tam-tam,
Tom-toms, Triangle,
Crash Cymbals,
Slapstick, Low Drums,
Wind Chimes)Keyboard
(opt.)

Slowly $\text{♩} = 68$

1 2 3 4 5

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Part 1

Fl.

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

Vln.

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

Ob. / Vln.

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

Hn. in F

Vln.

Vla.

Part 4T. 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.

10 Fast $\text{♩} = 132$

6 7 8 9 10

Part 1

Fl.

**Cl. in B♭ /
Tpt. in B♭**

Vln.

Part 2

Cl. in B♭ /
Tpt. in B♭

A. Sax.
in Eb

Ob. / Vln.

Part 3

Part 5
Cl. in B♭ /
T. Sax.
in B♭

A. Sax.
in Eb

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 Eb)

Mall.
Perc.

Timp.

Perc.

Kbd.

This is a page from a musical score, likely for a film or stage production, covering measures 11 through 15. The score is written for a full orchestra, with multiple staves for strings, woodwinds, brass, and percussion. The key signature is B-flat major (two flats), and the time signature is 4/4. The music features a complex arrangement of melodic lines and rhythmic patterns. A large, diagonal red watermark is overlaid across the entire page, reading "Unauthorized Use of this Score is Illegal".

The score is organized into measures 11 through 15. Each measure is represented by a set of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *cresc.* (crescendo) to *mf* (mezzo-forte) and *f* (forte). The percussion section includes parts for Bells, Cr. Cym. (Cymbal), Slapstick, and T.-tom (Tom-tom).

The score is written for a full orchestra, with multiple staves for strings, woodwinds, brass, and percussion. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *cresc.* (crescendo) to *mf* (mezzo-forte) and *f* (forte). The percussion section includes parts for Bells, Cr. Cym. (Cymbal), Slapstick, and T.-tom (Tom-tom).

Part 1

Fl.

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

Vln.

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

Ob. / Vln.

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

Hn. in F

Vln.

Vla.

Part 4T. 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.

Part 1

Fl.

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

Vln.

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

Ob. / Vln.

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

Hn. in F

Vln.

Vla.

Part 4T. 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.

1
Perc.

2

Kbd.

22

22

Sus. Cym.

Sus. Cym.

21

22

23

24

25

p

P

P

p

p

B

O

p

 n

σ

p

p

1

Triangle

Sus. Cym.

Part 1

Fl.

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

Vln.

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

Ob. / Vln.

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

Hn. in F

Vln.

Vla.

Part 4T. 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.
1
2

Kbd.

31 32 33 34 35 36

**Cl. in B♭ /
Tpt. in B♭**

A. Sax.
in E $\flat$

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

Tbn. / Euph.
Bsn. / Vc.

**Tba. / Bs. /
(Bar. Sax.
in Eb)**

Mall.
Perc.

Timp.

Perc.

Kbd.

[illegible]

Part 1
Fl.Cl. in B $\flat$ /
Tpt. in B $\flat$

Vln.

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

Ob. / Vln.

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

Hn. in F

Vln.

Vla.

Part 4T. 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.

41

42

43

44

Part 1

Fl.

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

Vln.

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

Ob. / Vln.

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

Hn. in F

Vln.

Vla.

Part 4T. 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.

Musical score for measures 45-48. The score is divided into five parts, each with multiple staves. The instruments and their parts are:

- Part 1:** Flute (Fl.), Clarinet in B $\flat$ / Trumpet in B $\flat$ (Cl. in B $\flat$ / Tpt. in B $\flat$), Violin (Vln.).
- Part 2:** Clarinet in B $\flat$ / Trumpet in B $\flat$ (Cl. in B $\flat$ / Tpt. in B $\flat$), Alto Saxophone in E $\flat$ (A. Sax. in E $\flat$), Oboe / Violin (Ob. / Vln.).
- Part 3:** Clarinet in B $\flat$ / Tenor Saxophone in B $\flat$ (Cl. in B $\flat$ / T. Sax. in B $\flat$), Alto Saxophone in E $\flat$ (A. Sax. in E $\flat$), Horn in F (Hn. in F), Violin (Vln.), Viola (Vla.).
- Part 4:** Tenor Saxophone in B $\flat$ / Euphonium in B $\flat$ (T. Sax. in B $\flat$ / Euph. in B $\flat$), Horn in F (Hn. in F), Trombone / Euphonium / Bassoon / Violoncello (Tbn. / Euph. Bsn. / Vc.).
- Part 5:** Bass Clarinet in B $\flat$ / Euphonium in B $\flat$ (Bs. Cl. in B $\flat$ / Euph. in B $\flat$), Trombone / Euphonium / Bassoon / Violoncello (Tbn. / Euph. Bsn. / Vc.), Tuba / Bass / Baritone Saxophone in E $\flat$ (Tba. / Bs. / (Bar. Sax. in E $\flat$)).

 The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *fp* (fortissimo). There are also performance instructions like *Tri.* (Triangle) and *Sus. Cym.* (Suspended Cymbal). A large red watermark "For on-screen use only" is overlaid diagonally across the score.

Part 1

Fl.

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

Vln.

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

Ob. / Vln.

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

Hn. in F

Vln.

Vla.

Part 4T. 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.

49 50 51 52 53

Cl. in B♭ /
Tpt. in B♭

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 Eb)**

Mall.
Perc.

Timp.

Perc.

Kbd.

[illegible]

Part 1

Fl.

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

Vln.

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

Ob. / Vln.

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

Hn. in F

Vln.

Vla.

Part 4T. 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.

60

61

62

63

64

65

Part 1

Fl.

66

Fl. *mf*

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

Vln. *mf*

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

Ob. / Vln.

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

A. Sax.
in E $\flat$ *mp*

Ob. / Vln. *mp*

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

Hn. in F

Vln.

Vla.

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

A. Sax.
in E $\flat$ *mp*

Hn. in F *mp*

Vln. *mp*

Vla. *mp*

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

Hn. in F

Tbn. / Euph.
Bsn. / Vc.

66

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

Hn. in F *mp*

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

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

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

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

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

Mall.
Perc.

Timp.

Perc.

1

2

Kbd.

Chimes *mp*

Timp. *mp*

Perc. *mp* Slapstick

Kbd. *mp*

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.

XPS5F

17

74

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

74

mf

mf

mf

mf

mf

mf

+ All Kbd. Perc.

mf

mf

mf

Cr. Cym. & T.-tam

Sus. Cym.

mf

71

72

73

74

75

Part 1

Fl.

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

Vln.

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

Ob. / Vln.

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

Hn. in F

Vln.

Vla.

Part 4T. 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.

76 77 78 79 80

Sus. Cym.

Cr. Cym. & T.-tam

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.

82

f

81

82

83

84

85

Part 1

Fl.

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

Vln.

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

Ob. / Vln.

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

Hn. in F

Vln.

Vla.

Part 4T. 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.

All Kbd. Perc.

Cr. Cym. & T.-tam

Sus. Cym.

Part 1

Fl.

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

Vln.

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

Ob. / Vln.

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

Hn. in F

Vln.

Vla.

Part 4T. 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.

91 92 93 94 95

Part 1

Fl.

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

Vln.

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

Ob. / Vln.

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

Hn. in F

Vln.

Vla.

Part 4T. 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.

1

2

Kbd.

96

97

98

99

100

Part 1
Fl.Cl. in B $\flat$ /
Tpt. in B $\flat$

Vln.

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

Ob. / Vln.

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

Hn. in F

Vln.

Vla.

Part 4T. 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.

The musical score for page 23 is divided into five parts. Part 1 includes Flute, Clarinet in B $\flat$ / Trumpet in B $\flat$, and Violin. Part 2 includes Clarinet in B $\flat$ / Trumpet in B $\flat$, Alto Saxophone in E $\flat$, and Oboe / Violin. Part 3 includes Clarinet in B $\flat$ / Tenor Saxophone in B $\flat$, Alto Saxophone in E $\flat$, Horn in F, Violin, Viola, and Tuba / Bass / Baritone Saxophone in E $\flat$. Part 4 includes Tenor Saxophone in B $\flat$ / Euphonium in B $\flat$, Horn in F, Tuba / Euphonium / Bass / Viola, and Mallet Percussion. Part 5 includes Bass Clarinet in B $\flat$ / Euphonium in B $\flat$, Tuba / Euphonium / Bass / Viola, Tuba / Bass / Baritone Saxophone in E $\flat$, Mallet Percussion, Timpani, Percussion (two staves), and Keyboard. The score includes measures 101 through 105. A large red watermark 'Full Score for Concert' is diagonally across the page.

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 4T. 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.

106 107 108 109