

Pierre La Plante

THE GREAT

AMERICAN WEST SUITE

INSTRUMENTATION

1 – Conductor	1 – F Horn 3
3 – Flute 1	1 – F Horn 4
3 – Flute 2	2 – Trombone 1
1 – Piccolo	2 – Trombone 2
1 – Oboe 1	2 – Trombone 3
1 – Oboe 2	1 – Euphonium TC
1 – Bassoon 1	2 – Euphonium BC
1 – Bassoon 2	4 – Tuba
3 – B \flat Clarinet 1	1 – Timpani
3 – B \flat Clarinet 2	3 – Mallet Percussion
3 – B \flat Clarinet 3	<i>Orchestra Bells, Chimes,</i>
2 – B \flat Bass Clarinet	<i>Xylophone</i>
2 – E \flat Alto Saxophone 1	2 – Snare Drum
2 – E \flat Alto Saxophone 2	1 – Bass Drum
2 – B \flat Tenor Saxophone	4 – Percussion
1 – E \flat Baritone Saxophone	<i>Crash Cymbals, Claves,</i>
2 – B \flat Trumpet 1	<i>Triangle, Castanets, Whip,</i>
2 – B \flat Trumpet 2	<i>Tenor Drum, Temple Blocks,</i>
2 – B \flat Trumpet 3	<i>Wood Block, Suspended</i>
1 – F Horn 1	<i>Cymbal</i>
1 – F Horn 2	

Complete Band	\$85.00
Full Score	8.00
Parts, each	2.00

Daehn
PUBLICATIONS

The Great American West Suite, like *A Cowboy Symphony*, is based on traditional cowboy and Western folk tunes: “The Dying Cowboy,” “Home On The Range,” “The Ballad of Billy the Kid,” “The Streets of Laredo,” “The Days of ‘49” and “The California Stage Company.”

- I. *Waltz on the Range* - After a brief introduction on “The Dying Cowboy,” *Waltz on the Range* is a setting of “Home On The Range,” one of the best known songs of the Old West. The words of the song suggest a gentle, pastoral mood—as if the singer is sitting around the campfire, calming the herd and relaxing after a hard day’s drive.

Oh, give me a home where the buffalo roam,
Where the deer and the antelope play,
Where seldom is heard a discouraging word
And the skies are not cloudy all day.

- II. *Desperado* - No other outlaw in the American West has received more attention in the form of stories, books, legends, songs, TV shows and motion pictures than William Bonney, a.k.a. Billy the Kid. He is regarded as either a villain or a folk hero, depending on your personal viewpoint.

I’ll tell you a story of Billy the Kid
And all of the desperate deeds that he did, etc.

Orphaned at the age of fourteen, Billy had been in and out of trouble with the law most of his life. He felt a kinship with the Mexican community of Silver City, whose farmers and ranchers had been displaced by the wealthy Easterners who came to Southwestern New Mexico buying up land and, in cahoots with local lawmen, bankers and businessmen, did so by less than honorable means. Billy hung out with them and even learned their language. They became his second family and eventually sheltered him from the law when he got into trouble. To look at it from their point of view: If some crooked Anglo died at the hands of Billy the Kid, well, they got what was coming to them.

Desperado is set with a Spanish flair, and appropriately contrasted with a funereal sounding “Streets of Laredo.”

Beat the drum slowly, play the fife lowly,
Play the dead march as they carry me away.

The movement ends with a return to the “Ballad of Billy the Kid.”

- III. *The California Stage (In the Days of ‘49)* - One often forgets that California was part of the Old West, especially after gold was discovered in 1849 and brought thousands west seeking fame and fortune.

This movement begins with the “Days of ‘49,” which many will remember as the theme song of the *Gilligan’s Island* TV series of the 1960s. The original is a ballad that describes the various characters who came out prospecting: Kentuck Bill, Monte Pete, New York Jake, etc.

My heart is filled with the days of yore
And oft I do repine,
For the days of old, the days of gold
And the days of ‘49.

“The California Stage Company” (the full title) is the least known of all these songs and describes in somewhat humorous fashion what it was like to get around the territory other than on horseback:

There’s no respect for youth or age
On board of a California stage,
.....
And drivers often stop and yell,
“Get out all hands and push. Up hill!
.....
The ladies are compelled to sit,
With dresses in tobacco spit,
The gentlemen don’t seem to care,
But talk on politics and swear.

The suite reprises “Home On The Range,” with a final brief stop on the “California Stage.”

I happened across these last two songs in Dover Publications’ *Songs of The Great American West (Silber ed.)* and gratefully thank them for use of their versions.

PERFORMANCE NOTE: The movements are tied together with a D minor chord, so there should not be a large break between the movements, especially between the 1st and 2nd movement.

The Great American West Suite for Band

I. Waltz on the Range

Pierre LaPlante

Maestoso $\text{♩} = 68$

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The tempo is marked 'Maestoso' with a quarter note equal to 68 beats per minute. The score includes dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). A rehearsal mark '4' is placed above the Flute staff at the beginning of the fourth measure. The percussion section includes Snare Drum, Bass Drum, and Percussion (Cr. Cym. i. v.).

poco rit.

9 Gentle waltz tempo ♩ = 116

13

7 8 9 10 11 12 13 14 15 16 17 18

Fl. 1 2 *mp* *p*

Picc. *mf* *mp*

Ob. 1 2 *mf* *mp* *p*

Bsn. 1 2 *mp* *p* a2

B. Cl. 1 2 *mp* *p*

3 Play *mf* *mp* Cl. 2 *p* Play *p*

B. Cl. *mp* *p*

A. Sax. 1 2 *mf* *mp*

T. Sax. *mp* 1 player *p*

Bar. Sax. *mf* *mp*

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph. *mp*

Tba. *mp*

Timp.

Mlt. Perc.

S. D. *p* *sempre leggiero*

B. D.

Perc.

19 29

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B. Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

Tpt. 1 2 3

Hr. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

Mit. Perc. Bells

S. D.

B. D.

Perc. Claves

35 37 45

Fl. 1 2 *p* *p* *mf*

Picc. *p* *mf*

Ob. 1 2 *p* *mf* melody

Bsn. 1 2 *p* *mf*

B♭ Cl. 1 2 3 *p* *mf*

B. Cl. *p* *mf*

A. Sax. 1 2 *p* *mf*

T. Sax. Hn. 1, 2 *p* *mf*

Bar. Sax. *mp* *mf*

35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51

Tpt. 1 2 3 *p* *p* *mf*

Hn. 1 2 3 4 *p* *mf* melody

Tbn. 1 2 3 *p* *p* *mf* melody *a2* *a2* *a2* *mf*

Euph. *p* *mf*

Tba. *p* *mf*

Timp. *p* *mf*

Mlt. Perc.

S. D.

B. D.

Perc. *mf* Tri.

52 53 61

Fl. 1 2 *a2* *f* *mp*

Picc. *f*

Ob. 1 2 *f*

Bsn. 1 2 *a2* *f* *a2* *a2* *mp*

B♭ Cl. 1 2 3 *mf* *f* *mp*

B. Cl. *f* *mp*

A. Sax. 1 2 *mf* *f* *mp*

T. Sax. *mf* *f* *mp*

Bar. Sax. *mf* *f* *mp*

Play tutti

52 53 54 55 56 57 58 59 60 61 62 63 64

Tpt. 1 2 3 *mf* *f* *mp*

Hn. 1 2 3 4 *f* *mp*

Tbn. 1 2 3 *mf* *f*

Euph. *f*

Tba. *f*

Timp. *f*

Mlt. Perc. *f*

S. D. *mp* *f* *mp*

B. D. *f*

Perc.

poco rit.

Slower

73 A piacere (freely)

Musical score for various instruments including Flute, Piccolo, Oboe, Bassoon, Clarinets, Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba, Timpani, and Percussion. The score includes dynamic markings such as *p*, *mp*, *div.*, *1 player*, *solo*, and *mp*. It also features performance instructions like *poco rit.*, *Slower*, and *A piacere (freely)*. Measure numbers 65 through 79 are indicated at the bottom of the score.

II. Desperado
Billy the Kid

Tempo a la fandango ♩ = 162

5

The musical score is arranged in systems. The first system includes Flute (1, 2), Piccolo, Oboe (1, 2), Bassoon (1, 2), B♭ Clarinet (1, 2, 3), B♭ Clarinet, Alto Saxophone (1, 2), Tenor Saxophone, Baritone Saxophone, Trumpet (1, 2, 3), Horn (1, 2, 3, 4), Trombone (1, 2, 3), Euphonium, Tuba, Timpani, Milt. Perc., S.D., B.D., and Percussion (Castanets). The score is in 3/4 time with a key signature of one sharp (F#). Dynamics include *mp*, *f*, *dim.*, and *sim.*. A rehearsal mark '5' is placed above the fifth measure of the first system. The bottom of the page contains the number '10' and the DP number 'DP 200415'.

13

11

Fl. 1 2 *cresc.*

Picc.

Ob. 1 2 *cresc.*

Bsn. 1 2 *cresc.*

B. Cl. 1 2 *sim. cresc.*

3 *sim. cresc.*

A. Sax. 1 2

T. Sax. *mp cresc.*

Bar. Sax.

11 12 13 14 15 16 17 18 19

Tpt. 1 2 3 *cresc.*

Hn. 1 2 3 4 *a2 mp cresc.*

Tbn. 1 2 3 *sim. cresc.*

Euph. *cresc.*

Tba. *cresc.*

Timp. *p cresc.*

Mlt. Perc.

S. D. *cresc.*

B. D.

Perc. *cresc.*

20 24

Fl. 1 2 *mf* *f staccato*

Picc. *f*

Ob. 1 2 *mf* *f*

Bsn. 1 2 *mf* *f*

B♭ Cl. 1 2 3 *mf* *f*

B. Cl. *mf*

A. Sax. 1 2 *mf* *a2 f*

T. Sax. *f*

Bar. Sax. *f*

20 21 22 23 24 25 26 27 28 29 30

1 *mf* *2 players mute*

Tpt. 2 3 *mf* *f staccato*

Hn. 1 2 3 4 *mf*

Tbn. 1 2 3 *mf* *a2 f*

Euph. *mf* *f staccato*

Tba. *mf* *f*

Timp. *mf* *f*

Mlt. Perc. *mf* *f*

S. D. *mf* *f*

B. D. *f*

Perc. *mf* *f*

31 32

Fl. 1 2 *poco cresc.* *f*

Picc. *poco cresc.* *f*

Ob. 1 2 *poco cresc.* *f*

Bsn. 1 2 *poco cresc.* *f*

B♭ Cl. 1 2 *poco cresc.* *f*

3 B♭ Cl. 3 *poco cresc.* *f*

A. Sax. 1 2 *poco cresc.* *f* *a2*

T. Sax. *poco cresc.* *f*

Bar. Sax. *poco cresc.* *f*

31 *tutti open* 32 *poco cresc.* 33 34 35 36 37 38 39 40 41 *f*

Tpt. 1 *f poco cresc.* *f*

2 *mf poco cresc.* *f*

3 *poco cresc.* *f* *a2*

Hn. 1 2 *mf poco cresc.* *f* *a2*

3 4 *mf poco cresc.* *f*

Tbn. 1 *poco cresc.* *f*

2 3 *poco cresc.* *f*

Euph. *poco cresc.* *f*

Tba. *poco cresc.* *f*

Timp. *poco cresc.*

Mlt. Perc.

S. D. *poco cresc.* *f*

B. D. *f*

Perc. *poco cresc.* *f* Whip

42 49

Fl. 1
2

Picc.

Ob. 1
2

Bsn. 1
2

B^b Cl. 1
2
3

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

42 43 44 45 46 47 48 49 50 51

Tpt. 1
2
3

Hn. 1
2
3
4

Tbn. 1
2
3

Euph.

Tba. Low WW

Timp.

Mit. Perc.

S. D.

B. D.

Perc. Tenor Drum

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

a2 *a2* *a2* *a2* *a2* *a2* *a2* *a2*

Play

62

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B. Cl. 1 2 3

A. Sax. 1 2

T. Sax.

Bar. Sax.

62 63 64 65 66 67 68 69 70 71 72 73

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

Mlt. Perc.

S. D.

B. D.

Perc.

sf *mf* *mp* *p* *pp* *legato* *a2*

74 75 83

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2 ^{a2}

T. Sax.

Bar. Sax.

mp

74 75 76 77 78 79 80 81 82 83 84 85 86 87

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

Mlt. Perc.

S. D.

B. D.

Perc.

mf legato

mp legato

mp

sotto voce

a2

92

88

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B. Cl. 1 2 3

A. Sax. 1 2

T. Sax.

Bar. Sax.

più f

più f

più f

più f

più f

88 89 90 91 92 93 94 95 96 97 98 99

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

Mlt. Perc.

S. D.

B. D.

Perc.

mp legato

a2

a2

mp

snare off

più f

più f

FL. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax. *più f*

Detailed description: This section of the score covers measures 100 through 107. It includes parts for Flute (1 and 2), Piccolo, Oboe (1 and 2), Bassoon (1 and 2), B♭ Clarinet (1, 2, and 3), Bass Clarinet, Alto Saxophone (1 and 2), Tenor Saxophone, and Baritone Saxophone. The woodwinds and saxophones play a melodic line with various articulations and dynamics. The Baritone Saxophone part includes the instruction *più f* starting in measure 107.

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Tbn. 3 *più f*

Euph. *più f*

Tba. *più f*

Timp.

Mlt. Perc.

S. D.

B. D.

Perc.

Detailed description: This section of the score covers measures 108 through 110. It includes parts for Trumpet (1, 2, and 3), Horn (1, 2, 3, and 4), Trombone (1, 2, and 3), Euphonium, and Tuba. The brass instruments play a melodic line with various articulations and dynamics. The Trombone 3 part includes the instruction *più f*. The percussion section includes Snare Drum (S. D.), Bass Drum (B. D.), and other Percussion (Perc.).

111 119

Fl. 1
2

Picc.

Ob. 1
2

Bsn. 1
2

B♭ Cl. 1
2
3

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

111 112 113 114 115 116 117 118 119 120

Tpt. 1
2
3

Hr. 1
2
3
4

Tbn. 1
2
3

Euph.

Tba.

Timp.

Mlt. Perc.

S. D.

B. D.

Perc.

DP 200415

poco rit.

124 Tempo primo

D. S. al Coda

121 122 123 **124** 125 126 127 128 129 130 131

Fl. 1 2 *mf* *f* *mp*

Picc. *mf* *f*

Ob. 1 2 *mf* *f* *mp*

Bsn. 1 2 *mf* *f* *mp*

B. Cl. 1 2 3 *mf* *f* *mp*

A. Sax. 1 2 *p* *f*

T. Sax. *p* *f*

Bar. Sax. *p* *f*

Tpt. 1 2 3 *mf* *f*

Hn. 1 2 3 4 *p* *f*

Tbn. 1 2 3 *mf* *f*

Euph. *p* *f*

Tba. *p* *f*

Timp. *p* *f* *mp*

Mlt. Perc. *p* *f*

S. D. *p* *f*

B. D. *p* *f*

Perc. *p* *f*

Castanets *sim.*

Play *mf*

Play *mf*

snare on *p* *f*

132

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

f *ff* *ff* *f*

a2 *div.*

132 133 134 135 136 137 138 139 140 141

1

Tpt. 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

Mlt. Perc.

S. D.

B. D.

Perc.

f *ff* *f*

Chimes

Cr. Cym. l. v.

142

Fl. 1 2
Picc.
Ob. 1 2
Bsn. 1 2
B♭ Cl. 1 2 3
B. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.

Measures 142-150. Flutes and Bassoons play sustained chords with dynamics *p* and *pp*. Clarinets and Saxophones play melodic lines. Piccolo and Baritone Saxophone are silent.

142

143

144

145

146

147

148

149

150

Tpt. 1 2 3
Hn. 1 2 3 4
Tbn. 1 2 3
Euph.
Tba.
Timp.
Mlt. Perc.
S. D.
B. D.
Perc.

Measures 142-150. Trumpets, Horns, Trombones, Euphonium, and Tuba play sustained chords. Timpani, Snare Drum, and Bass Drum play rhythmic patterns. Milt. Perc. and other Percussion are silent.

III. The California Stage
(In the Days of '49)

Grandioso $\text{♩} = 60$

Fl. 1 2 *ff* *a2*

Picc. *ff*

Ob. 1 2 *ff* *a2*

Bsn. 1 2 *ff* *a2*

B♭ Cl. 1 2 3 *ff*

B. Cl. *ff*

A. Sax. 1 2 *ff* *a2*

T. Sax. *ff*

Bar. Sax. *ff*

Tpt. 1 2 3 *ff*

Hn. 1 2 3 4 *ff* *a2*

Tbn. 1 2 3 *ff*

Euph. *ff*

Tba. *ff*

Timp. *ff*

Mlt. Perc. *ff* Chimes Bells Chimes + Ch. *ff*

S. D. *ff*

B. D. *ff*

Perc. Cr. Cym. *ff* *l.v.* *l.v.* *l.v.*

9

Fl. 1 2 *f*

Picc. *f*

Ob. 1 2 *f*

Bsn. 1 2 *f* *a2*

B^b. Cl. 1 2 3 *f*

B. Cl. *f*

A. Sax. 1 2 *f*

T. Sax. *f*

Bar. Sax. *f*

9 10 11 12 13 14 15 16

Tpt. 1 2 3 *f*

Hn. 1 2 3 4 *f*

Tbn. 1 2 3 *f* *a2*

Euph. *f*

Tba. *f*

Timp. *f*

Mlt. Perc. Bells *f*

S. D. *f*

B. D.

Perc. *f* *l. v.*

mp

poco rit.

19 *Faster* ♩ = 116

17 18 19 20 21 22 23 24

Fl. 1 2 *mp*

Picc. *mp* *mf*

Ob. 1 2

Bsn. 1 2 *mp* *mf* *a2*

B♭ Cl. 1 2 3 *mp* *mf*

B. Cl. *div.* *mp* *mf* Bsn.

A. Sax. 1 2

T. Sax.

Bar. Sax. *mp* *mf*

Tpt. 1 2 3 *mf*

Hn. 1 2 3 4 *mp* *mf* *a2*

Tbn. 1 2 3 *mp* *mf* *Play (gliss.)* *mf* *Tbn. 2 Play (gliss.)* *Play*

Euph. *mp*

Tba. *mp* *mf*

Timp.

Mlt. Perc.

S. D. *mf*

B. D. *mf*

Perc. *Tri. (dampened)* *mf*

Temple Blocks (struck together, randomly arpeggiated) *mf*

Musical score for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Bassoon (Bsn.), B♭ Clarinet (B♭ Cl.), B Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The score covers measures 25 through 32. Flute, Piccolo, and Oboe parts feature triplets and accents. Bassoon and Clarinet parts include *a2* markings. Saxophone parts feature triplets and accents. Dynamics include *f* and *a2*.

Musical score for Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tba.), Timp., Mallet Percussion (Mlt. Perc.), Snare Drum (S. D.), Bass Drum (B. D.), and Percussion (Perc.). The score covers measures 25 through 32. Trumpet parts include triplets and *div.* markings. Horn parts include *a2* markings. Trombone parts include *a2* and *Play* markings. Mallet Percussion includes *Xyl.* and triplets. Snare and Bass Drum parts include *f* and *let ring* markings. Dynamics include *f*, *a2*, and *let ring*.

2 players *mf* *tutti a2* **37** *mp*

Fl. 1 2 *mp*

Picc.

Ob. 1 2 *mp*

Bsn. 1 2 *mp*

B♭ Cl. 1 2 3 *mp*

B. Cl. *f* *Play* *mp*

A. Sax. 1 2

T. Sax.

Bar. Sax.

33 34 35 36 **37** 38 39 40

1 *div.* *mp*

Tpt. 2 3 *mp*

Hn. 1 2 3 4 *mp*

1 *mp* *mp*

2 3 *a2* *mp* *a2* *a2*

Euph. *mp*

Tba. *mp*

Timp. *f* *mp*

Mlt. Perc.

S. D.

B. D.

Perc.

DP 200415

41 45

Fl. 1 2 *mf*

Picc. *mp*

Ob. 1 2 *mf*

Bsn. 1 2 *f* *a2*
1 player top notes

B♭ Cl. 1 2 3 *mf*

B. Cl. *f*

A. Sax. 1 2 *mp* *mf*

T. Sax. *mf*

Bar. Sax. *mp* *f*

41 42 43 44 45 46 47 48 49

Tpt. 1 2 3 *mf* *mp* *mf*

Hn. 1 2 3 4 *a2*

Tbn. 1 2 3 *a2*

Euph. *f*

Tba. *f*

Timp.

Mlt. Perc. *mp*

S. D. *mp*

B. D. *mp* *mf*

Perc. *mf*
Wood Block

50

Fl. 1 2 *poco dim.* *mf* *a2* *mp detached*

Picc. *mp detached*

Ob. 1 2 *poco dim.* *mf* *a2* *mp detached*

Bsn. 1 2 *poco dim.* *a2* *mp detached*

B♭ Cl. 1 2 *poco dim.* *mp*

3 *mf poco dim.* *mp*

B. Cl. *poco dim.* *mp*

A. Sax. 1 2 *poco dim.* *a2* *mp*

T. Sax. *poco dim.* *mp*

Bar. Sax. *mf* *mp*

50 51 52 53 54 55 56 57

1 *poco dim.* *mp*

Tpt. 2 *poco dim.* *mp*

3 *poco dim.* *mp*

Hn. 1 2 *mf* *mp*

3 4 *mf* *mp*

Tbn. 1 *mf* *mp* *a2*

2 3 *mf* *mp*

Euph. *mf* *mp*

Tba. *poco dim.* *mf* *mp*

Timp.

Mlt. Perc. *Bells* *mp*

S. D.

B. D. *poco dim.*

Perc. *poco dim.*

58 63

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

mp

mp detached

mp

58 59 60 61 62 63 64 65

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

Mlt. Perc.

S. D.

B. D.

Perc.

a2

a2

detached

detached

detached

69 *Listesso tempo* ♩ = 116

66 67 68 69 70 71 72 73 74 75 76 77

Fl. 1 2 *mp* *f*

Picc. *f*

Ob. 1 2 *mp* *f*

Bsn. 1 2 *a2* *mp* *f*

B. Cl. 1 2 3 *mp* *f*

A. Sax. 1 2 *mp* *f* *a2*

T. Sax. *mp* *f*

Bar. Sax. *mp* *f* *Play*

Tpt. 1 2 3 *mp* *f*

Hu. 1 2 3 4 *mp* *f*

Tbn. 1 2 3 *a2* *mp* *f*

Euph. *mp* *f* *Play*

Tba. *mp* *f* *tutti* *1 player*

Timp. *mp*

Mlt. Perc.

S. D. *ppp < mp* *mp* *f*

B. D. *mp* *f*

Perc. *mp* *f*

Temple Blocks mp

78 79 86

Fl. 1 2 *p* *mp* *a2*

Picc. *p* *mp*

Ob. 1 2 *p* *mp*

Bsn. 1 2 *p* *mp* *a2*

B♭ Cl. 1 2 3 *p* *mp*

B. Cl. *p* *mp*

A. Sax. 1 2 *p* *mp*

T. Sax. *p* *mp*

Bar. Sax. *p* *mp*

78 79 80 81 82 83 84 85 86 87 88

Tpt. 1 2 3 *mp*

Hn. 1 2 3 4 *mp*

Tbn. 1 2 3 *mp*

Euph. *mp*

Tba. *Low WW* *p* *Play 1 player* *p* *mp*

Timp. *solo* *f*

Mlt. Perc. *Xyl.* *p*

S. D. *mp*

B. D. *mp*

Perc.

Musical score for measures 89-97. The score includes parts for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Bassoon (Bsn.), Clarinet in B-flat (B. Cl.), Clarinet in A (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Bass Clarinet (B. Cl.), Saxophone (Sax.), Trombones (Tbn.), Euphonium (Euph.), Tuba (Tba.), Tympani (Timp.), and Mallet Percussion (Mlt. Perc.). The score features dynamic markings such as *cresc.*, *f*, *fp*, and *mp*. There are also performance instructions like *a2* and *tutti*. The key signature is two flats (B-flat major or D minor).

89 90 91 92 93 94 95 96 97 98 99 100 101 102

Musical score for measures 98-102. This section includes parts for Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tba.), Tympani (Timp.), and Mallet Percussion (Mlt. Perc.). The score features dynamic markings such as *mp*, *cresc.*, *f*, *fp*, *mf*, and *dim.*. There are also performance instructions like *a2*, *mute 1 player*, and *poco cresc.*. The key signature remains two flats.

103

Fl. 1 2 *mf* *mp* *f*

Picc. *mf* *mp* *f*

Ob. 1 2 *mf* *mp* *f*

Bsn. 1 2 *mf* *mp* *f*

B. Cl. 1 2 3 *mp* *f*

B. Cl. *mp* *f*

A. Sax. 1 2 *mf* *f*

T. Sax. *mp* *f*

Bar. Sax. *mp* *f*

103 104 105 106 107 108 109 110 111 112 113

Tpt. 1 2 3 *dim.* *tutti open* *fp* *f*

Hn. 1 2 3 4 *mp* *f*

Tbn. 1 2 3 *fp* *f*

Euph. *mp* *f*

Tba. *mp* *f*

Timp. *p* *f*

Mlt. Perc. *mf* *f*

S. D. *mp* *f*

B. D. *f*

Perc. *f*

Cr. Cym.

Temple Blocks *f*

114 115 116 117 118 119 120 121 122 123

Fl. 1 2 *mf* *f* *sfz*

Picc. *mf* *f* *sfz*

Ob. 1 2 *mf* *f* *sfz*

Bsn. 1 2 *mf* *f* *sfz*

B♭ Cl. 1 2 3 *mf* *f* *sfz*

B. Cl. *mf* *f* *sfz*

A. Sax. 1 2 *mf* *f* *sfz*

T. Sax. *mf* *f* *sfz*

Bar. Sax. *mf* *f* *sfz*

114 115 116 117 118 119 120 121 122 123

Tpt. 1 2 3 *mf* *f* *sfz*

Hn. 1 2 3 4 *mf* *f* *sfz*

Tbn. 1 2 3 *mf* *f* *sfz*

Euph. *mf* *f* *sfz*

Tba. *mf* *f* *sfz*

Timp. *mf* *f* *sfz*

Mlt. Perc. *mf* *f* *sfz*

S. D. *mf* *f* *sfz*

B. D. *mf* *f* *sfz*

Perc. *mf* *f* *sfz*

poco rit.

131 *Meno mosso* ♩ = 86

124 *a2*

Fl. 1 2 *f p* *ff* *sim.*

Picc. *f p* *ff* *sim.*

Ob. 1 2 *f p* *ff* *sim.*

Bsn. 1 2 *fp* *ff* *sim.*

B♭ Cl. 1 2 3 *f p* *ff* *sim.*

B. Cl. *fp* *ff* *sim.*

A. Sax. 1 2 *f p* *ff* *sim.*

T. Sax. *f p* *ff* *sim.*

Bar. Sax. *fp* *ff* *sim.*

124 125 126 127 128 129 130 **131** *ff* 132 *sim.*

Tpt. 1 2 3 *p* *f p* *ff* *sim.*

Hn. 1 2 3 4 *mf* *f p* *ff* *sim.*

Tbn. 1 2 3 *cresc.* *f p* *ff* *sim.*

Euph. *cresc.* *f p* *ff* *sim.*

Tba. *cresc.* *fp* *ff* *sim.*

Timp. *cresc.* *f p* *ff* *sim.*

Mlt. Perc. *cresc.* *f p* *ff* *sim.*

S. D. *cresc.* *f p* *ff* *sim.*

B. D. *cresc.* *f p* *ff* *sim.*

Perc. *cresc.* *f p* *ff* *sim.*

Cr. Cym. *f* *ff* *sim.*

138 Grandioso $\text{♩} = 80$ *rall.*

133

Fl. 1 2 *mp* *ff* *a2*

Picc. *mp* *ff*

Ob. 1 2 *mp* *ff* *a2*

Bsn. 1 2 *mf* *ff* *a2*

B' Cl. 1 2 *mf* *ff*

3 *mp* *ff*

B. Cl. *div.* *mf* *ff*

A. Sax. 1 2 *mf* *ff*

T. Sax. *mp* *ff*

Bar. Sax. *mp* *ff*

133 134 135 136 137 138 139

Tpt. 1 2 3 *mp* *ff*

Hn. 1 2 3 4 *mp* *ff*

Tbn. 1 2 3 *mp* *ff* *a2*

Euph. *mp* *ff*

Tba. *mp* *ff*

Timp. *mp* *f* *ff*

Mlt. Perc. *f* *ff*

S. D. *ff*

B. D. *ff*

Perc. *f* *ff* *Sus. Cym.* *mf*

