

# Asphalt Cocktail

(2009)

John Mackey

Commissioned by Howard J. Gourwitz as a gift to Dr. Kevin L. Sedatole  
and the Michigan State University Wind Symphony

## Instrumentation

Piccolo  
4 Flutes  
2 Oboes  
2 Bassoons  
Contrabassoon

Clarinet in Eb  
4 Clarinets in Bb  
2 Bass Clarinets in Bb  
Contrabass Clarinet in Bb

Soprano Sax  
Alto Sax  
Tenor Sax  
Baritone Sax

4 Trumpets in Bb  
4 French Horns  
4 Trombones (minimum of 3 Tenor, 1 Bass; additional players may be added)  
Euphonium (2 preferred)  
Tuba (2 or more preferred)

# Piano

## Harp

### Percussion (7 players)

Player 1: Timpani (4 drums, 5 if desired)

Player 2: Xylophone, Marimba, Whip

Player 3: Tambourine; metal cocktail shaker with nuts, etc. inside; small metal trash can filled with metal, taped shut (will be slammed to floor, sounding like a controlled crash of chains)

Player 4: Hi-hat; China cymbal; upside-down 14" mini-China with 13" Trash Splash cymbal stacked inside

Player 5: 4 Tom-Toms; field drum with Kevlar head; whip; metal cocktail shaker with nuts, etc. inside

**Player 6:** 4 Cymbals: crash, Zildjian 16" ZHT EFX (or comparable), China, Splash

Player 7: Bass Drum

Percussion 3

cocktail shaker

tambourine

small metal trash can

Percussion 4

hi-hat (foot)

hi-hat (sticks)

China (or second EFX cymbal)

China with Trash Splash inside

Percussion 5

4 tom-toms

field drum with Kevlar head

whip

cocktail shaker

Percussion 6

crash cymbal

EFX cymbal

China

Splash

Note: **All trills** are 1/2-step trills. All glisses last entire duration notated.

## **Program Note**

Several years ago, when I was living in Manhattan, I was walking down Columbus Avenue with my good friend (and fellow composer) Jonathan Newman. Somehow, the topic of titles for pieces came up, and Newman said a title that stopped me in my tracks there on the sidewalk: “Asphalt Cocktail.”

I begged him to let me use the title. “That title screams Napoleonic Testosterone Music. I was born to write that!” I pleaded. “No,” was his initial response. I asked regularly over the next few years, and the answer was always the same: “No. It’s mine.” In May 2008, I asked him once again, begging more pathetically than I had before, and his answer this time surprised me: “Fine,” he said, “but I’ll be needing your first-born child.” This was easily agreeable to me, as I don’t like kids.

Around this same time, my wife and I were talking to Kevin Sedatole about his upcoming performance at the CBDNA National Convention. It was my wife who suggested to Kevin, after coaxing him with cocktails ourselves, that I write a piece to open his CBDNA concert, and that piece should be “Asphalt Cocktail.” Kevin told his friend Howard J. Gourwitz about the idea for the piece, and Howard generously agreed to personally fund the commission as a gift to Kevin Sedatole and the Michigan State University Wind Symphony. The piece is dedicated to Jonathan Newman, because without his title I’d have written a completely different piece, like “Bandtastic! : A Concert Prelude.”

“Asphalt Cocktail” is a five-minute opener, designed to shout, from the opening measure, “We’re here.” With biting trombones, blaring trumpets, and percussion dominated by cross-rhythms and back beats, it aims to capture the grit and aggression that I associate with the time I lived in New York. Picture the scariest NYC taxi ride you can imagine, with the cab skidding around turns as trucks bear down from all sides.

Serve on the rocks.

"Asphalt Cocktail" was commissioned by Howard J. Gourwitz as a gift to Dr. Kevin L. Sedatole and the Michigan State University Wind Symphony.

World premiere on March 28, 2009, at the CBDNA National Convention in Austin, Texas.

First printing, March 20, 2009

**Performance materials available for hire directly from the composer:**

John Mackey  
7401 Mesa Drive  
Austin, TX 78731

requests@ostimusic.com

**WWW.OSTIMUSIC.COM**

*to Jonathan Newman*

## Asphalt Cocktail

John Mackey

♩ = 174





18

This page is a detailed musical score for a symphony orchestra, specifically page 5. It features a variety of instruments and their parts, including woodwinds, brass, strings, and percussion. The score is written in a standard musical notation with a key signature of one flat (B-flat) and a time signature change from 7/8 to 4/4. The page is numbered 5 in the top right corner.

The instruments and their parts are as follows:

- Woodwinds:** Piccolo (Picc.), Flute 1-2 (Fl. 1-2), Flute 3-4 (Fl. 3-4), Oboe (Ob.), Bassoon (Bsn.), Contrabassoon (C. Bn.), E♭ Clarinet (E♭ Cl.), Clarinet 1-2 (Clar. 1-2), Clarinet 3-4 (Clar. 3-4), Bass Clarinet (Bs. Cl.), and Contrabass Clarinet (Cb. Cl.).
- Brass:** Trumpet 1-2 (Tpt. 1-2), Trumpet 3-4 (Tpt. 3-4), Horn 1-2 (Horn 1-2), Horn 3-4 (Horn 3-4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3-4 (Tbn. 3-4), Euphonium (Euph.), and Tuba.
- Strings:** Soprano Saxophone (S. Sx.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), and Baritone Saxophone (B. Sx.).
- Percussion:** Piano (Pno.), Harp (Hp.), Timpani (Timp.), Xylophone, Percussion (Perc.), Toms, Cymbals (Cymb.), and Bass Drum (BD).

The score includes dynamic markings such as *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *mp* (mezzo-piano). It also features a time signature change from 7/8 to 4/4. The page is numbered 5 in the top right corner.



22

This page of the musical score, numbered 10, continues the orchestration for the piece. It features a variety of instruments including Piccolo, Flutes (1-2 and 3-4), Oboe, Bassoon, Contrabassoon, E♭ Clarinet, Clarinets (1-2 and 3-4), Bass Clarinet, Contrabass Clarinet, Saxophones (Soprano, Alto, Tenor, Baritone), Trumpets (1-2 and 3-4), Horns (1-2 and 3-4), Trombones (1, 2, and 3-4), Euphonium, Tuba, Piano, Harp, Timpani, Xylophone, Percussion (multiple staves), and Bells (BD). The score is written in a complex, multi-measure format with various time signatures (4/4, 2/4, 7/8, 4/4) and dynamic markings (ff, mf, f). The notation includes a wide range of musical symbols, such as notes, rests, and articulation marks, providing a comprehensive view of the orchestral arrangement.

42

This page of a musical score is for a large orchestra, featuring staves for Piccolo, Flutes (1-2 and 3-4), Oboe, Bassoon, Clarinets (1-2 and 3-4), Saxophones (Soprano, Alto, Tenor, Baritone), Trumpets (1-2 and 3-4), Horns (1-2 and 3-4), Trombones (1, 2, and 3-4), Euphonium, Tuba, Piano, Harp, Timpani, Xylophone, Percussion, and Cymbals. The score includes various musical notations such as notes, rests, dynamics (ff, f, mf), and time signatures (4/4, 7/8). The percussion section includes a variety of instruments like snare, tom, cymbal, and bass drum, with specific playing techniques like choke and mf indicated. The woodwind and brass sections have complex rhythmic patterns and dynamics. The string section (Piano and Harp) provides a harmonic foundation. The score is written in a standard musical notation style with a clear layout for each instrument.

0

53 54 55 56 57 58

59

This page contains measures 78 through 81 of the musical score for "The Prodigal Son" by John Williams. The score is written for a large orchestra and includes various performance instructions.

**Measures 78-81:**

- Picc.**: Piccolo part, mostly rests.
- Fl. 1-2**, **Fl. 3-4**: Flute parts. Measure 78 has a forte (*f*) dynamic. Measures 79-80 feature a "fizzy" texture with sixteenth-note runs and slurs, marked *mf*.
- Ob.**: Oboe part, measure 78 has a forte (*f*) dynamic.
- Bsn.**: Bassoon part, measure 78 has a first ending (*1.*) marked *mp*.
- C. Bn.**: Contrabassoon part, measure 78 has a first ending (*1.*) marked *mp*.
- E♭ Cl.**: Eb Clarinet part, mostly rests.
- Clar. 1-2**, **Clar. 3-4**: Clarinet parts. Measures 78-80 have dynamics ranging from *pp* to *p*. Measure 81 has a first ending (*1.*) marked *p*.
- Bs. Cl.**: Bass Clarinet part, measure 78 has a first ending (*1.*) marked *mp*. Measures 80-81 have dynamics *p* and *ppp*.
- Cb. Cl.**: Contrabass Clarinet part, measure 78 has a first ending (*1.*) marked *mp*.
- S. Sax.**, **A. Sax.**, **T. Sax.**, **B. Sax.**: Saxophone section. Measures 78-80 play rhythmic patterns. Measures 80-81 have "bend pitch down" markings and *ppp* dynamics.
- Tpt. 1-2**, **Tpt. 3-4**: Trumpet parts, mostly rests.
- Horn 1-2**, **Horn 3-4**: Horn parts, mostly rests.
- Tbn. 1**, **Tbn. 2**, **Tbn. 3-4**: Trombone parts, mostly rests.
- Euph.**: Euphonium part, mostly rests.
- Tuba**: Tuba part, mostly rests.
- Pno.**: Piano part, measure 79 has a piano (*p*) dynamic.
- Hp.**: Harp part, mostly rests.
- Timp.**: Timpani part, measure 78 has a mezzo-forte (*mp*) dynamic.
- Mba.**: Marimba part. A box specifies "Marimba very articulate mallets". Measures 78-81 have dynamics *p*, *mf*, and *mp*.
- Perc.**: Percussion parts. One part has a piano (*p*) dynamic. Another part has a first ending (*1.*) marked *mp*.
- Toms**: Tom-tom part, measure 81 has a first ending (*1.*) marked *mp*.
- Cymb.**: Cymbal part, measure 81 has a first ending (*1.*) marked *mp*.
- BD**: Bongos part, measure 78 has a piano (*p*) dynamic.

This page of a musical score is for a symphony orchestra. It features multiple staves for various instruments, including Piccolo (Picc.), Flutes 1-2 (Fl. 1-2), Flutes 3-4 (Fl. 3-4), Oboe (Ob.), Bassoon (Bsn.), Contrabassoon (C. Bn.), E♭ Clarinet (E♭ Cl.), Clarinets 1-2 (Clar. 1-2), Clarinets 3-4 (Clar. 3-4), Bass Clarinet (Bs. Cl.), Contrabass Clarinet (Cb. Cl.), Saxophones (S. Sax., A. Sax., T. Sax., B. Sax.), Trumpets 1-2 (Tpt. 1-2), Trumpets 3-4 (Tpt. 3-4), Horns 1-2 (Horn 1-2), Horns 3-4 (Horn 3-4), Trombones 1-2 (Tbn. 1, Tbn. 2), Trombone 3-4 (Tbn. 3-4), Euphonium (Euph.), Tuba, Piano (Pno.), Harp (Hp.), Timpani (Timp.), Mellophone (Mba.), Percussion (Perc.), Tom-toms (Toms), Cymbals (Cymb.), and Bass Drum (BD).

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *p*, *mp*, *f*, *ff*, *pp*). It also features articulation marks like accents and slurs. The tempo is marked as *Andante* at the beginning and *Andante* at the end. The key signature is one flat (B♭). The score is divided into measures by vertical bar lines, and the time signature changes from 7/8 to 4/4 and back to 7/8.

Key features of the score include:

- Flute 1-2:** Solo part in measures 1-4, then tutti in measures 5-8.
- Oboe:** Solo part in measures 1-4, then tutti in measures 5-8.
- Bassoon:** Solo part in measures 1-4, then tutti in measures 5-8.
- Clarinet 1-2:** Solo part in measures 1-4, then tutti in measures 5-8.
- Clarinet 3-4:** Solo part in measures 1-4, then tutti in measures 5-8.
- Saxophones:** Solo part in measures 1-4, then tutti in measures 5-8.
- Trombone 1:** Solo part in measures 1-4, then tutti in measures 5-8.
- Trombone 2:** Solo part in measures 1-4, then tutti in measures 5-8.
- Trombone 3-4:** Solo part in measures 1-4, then tutti in measures 5-8.
- Harmonica:** Solo part in measures 1-4, then tutti in measures 5-8.
- Timpani:** Solo part in measures 1-4, then tutti in measures 5-8.
- Mellophone:** Solo part in measures 1-4, then tutti in measures 5-8.
- Percussion:** Solo part in measures 1-4, then tutti in measures 5-8.
- Tom-toms:** Solo part in measures 1-4, then tutti in measures 5-8.
- Cymbals:** Solo part in measures 1-4, then tutti in measures 5-8.
- Bass Drum:** Solo part in measures 1-4, then tutti in measures 5-8.



Picc.

Fl. 1-2

Fl. 3-4

Ob.

Bsn.

C. Bn.

E♭ Cl.

Clar. 1-2

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1-2

Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1

Tbn. 2

Tbn. 3-4

Euph.

Tuba

Pno.

Hp.

Timp.

Mba.

Perc.

Perc.

Toms

Cymb.

BD

Picc.

Fl. 1-2

Fl. 3-4

Ob.

Bsn.

C. Bn.

E♭ Cl.

Clar. 1-2

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1-2

Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1

Tbn. 2

Tbn. 3-4

Euph.

Tuba

Pno.

Hp.

Timp.

Mba.

Perc.

Perc.

Toms

Cymb.

BD

86

[illegible]

Picc. *ff*

Fl. 1-2 *f*

Fl. 3-4 *f*

Ob. *mf*

Bsn. *cresc.*

C. Bn. *cresc.*

E♭ Cl. *ff*

Clar. 1-2 *a2*

Clar. 3-4 *f*

Bs. Cl. *cresc.*

Cb. Cl. *cresc.*

S. Sax. *mf*

A. Sax. *f*

T. Sax. *mf*

B. Sax. *mf*

Tpt. 1-2 *f*

Tpt. 3-4 *f*

Horn 1-2

Horn 3-4

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3-4 *mf*

Euph.

Tuba *mf*

Pno. *f*

Hp. *ff*

D# C# Bb | Eb F# G# A#

Timp. *mf*

Mba. *f*

Perc. *f*

Perc. *sticks choke mp*

Toms *f*

Cymb. *choke mp*

BD *mp*

18

Picc.

Fl. 1-2

Fl. 3-4

Ob.

Bsn.

C. Bn.

E♭ Cl.

Clar. 1-2

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1-2

Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1

Tbn. 2

Tbn. 3-4

Euph.

Tuba

Pno.

Hp.

Timp.

Xylophone

Perc.

Perc.

Toms

Cymb.

BD

103

Picc.

Fl. 1-2

Fl. 3-4

Ob.

Bsn.

C. Bn.

E♭ Cl.

Clar. 1-2

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1-2

Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1

Tbn. 2

Tbn. 3-4

Euph.

Tuba

Pno.

Hp.

Timp.

Xylo.

Perc.

Perc.

Toms

Cymb.

BD

108

20

Picc. *f* *tr* *ff* **F**

Fl. 1-2

Fl. 3-4

Ob. *7/8* *4/4* *1. tr* *ff* *7/8* *4/4* *7/8* *ff* *2/4*

Bsn.

C. Bn. *ff*

E♭ Cl.

Clar. 1-2 *a 2* *ff* *tr*

Clar. 3-4 *7/8* *4/4* *7/8* *4/4* *7/8* *2/4*

Bs. Cl. *tr* *ff*

Cb. Cl. *ff*

S. Sax.

A. Sax. *7/8* *ff* *4/4* *tr* *7/8* *ff* *4/4* *7/8* *2/4*

T. Sax.

B. Sax. *ff*

Tpt. 1-2 *a 2* (con sord. - straight) *f* *ff*

Tpt. 3-4 *senza sord* *f* *ff*

Horn 1-2 *a 2* *ff* *rip* *ffp*

Horn 3-4 *a 2* *ff* *rip* *ffp*

Tbn. 1 *7/8* *4/4* *senza sord* *mf* *7/8* *f* *mf* *4/4* *7/8* *ff* *2/4*

Tbn. 2 *mf*

Tbn. 3-4 *senza sord* *mf* *3.* *mf* *ff*

Euph. *(h)* *mf* *ff*

Tuba *mf* *ff*

Pno. *8va* *ff* *8va* *8va* *15va*

Hp. *8va*

D♯ C♯ B♭ | E♭ F♯ G♯ A♭ **F**

Timp.

Xylo. *ff* *fff*

Perc. *7/8* *4/4* *7/8* *4/4* *7/8* *2/4* *gliss from approx. pitch*

Perc. *ff*

Toms *f* *ff*

Cymb. *f* *choke* *ff*

BD *f* *ff*

113

21

Picc.

Fl. 1-2

Fl. 3-4

Ob.

Bsn.

C. Bn.

E♭ Cl.

Clar. 1-2

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1-2

Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1

Tbn. 2

Tbn. 3-4

Euph.

Tuba

Pno.

Hp.

Timp.

Xylo.

Perc.

Perc.

Toms

Cymb.

BD

118



125

2

Picc.

Fl. 1-2

Fl. 3-4

Ob.

Bsn.

C. Bn.

E♭ Cl.

Clar. 1-2

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1-2

Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1

Tbn. 2

Tbn. 3-4

Euph.

Tuba

Pno.

Hp.

Timp.

Xylo

Perc.

Perc.

Toms

Cymb.

BD

Picc. *fff* a 2

Fl. 1-2 *fff* a 2

Fl. 3-4 *fff*

Ob. *fff* 7/8 4/4 2/4 4/4

Bsn. *fff*

C. Bn. *fff*

E♭ Cl. *fff*

Clar. 1-2 *fff*

Clar. 3-4 *fff* 7/8 4/4 2/4 4/4

Bs. Cl. *fff*

Cb. Cl. *fff*

S. Sax. *fff*

A. Sax. *fff* 7/8 4/4 2/4 4/4

T. Sax. *fff*

B. Sax. *fff*

Tpt. 1-2 *fff*

Tpt. 3-4 *fff*

Horn 1-2 *fff*

Horn 3-4 *fff*

Tbn. 1 *fff* 7/8 4/4 2/4 4/4

Tbn. 2 *fff*

Tbn. 3-4 *fff*

Euph. *fff*

Tuba *fff*

Pno. (Sno) *fff*

Hp.

Timp. *fff* *ff*

Xylo. *fff*

Perc. *fff* 7/8 4/4 2/4 4/4

Perc. *fff*

Toms *fff* *ff* choke deadstroke

Cymb. *fff* *ff* choke choke choke

BD *fff* *ff*

137



Picc.

Fl. 1-2

Fl. 3-4

Ob.

Bsn.

C. Bn.

E♭ Cl.

Clar. 1-2

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1-2

Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1

Tbn. 2

Tbn. 3-4

Euph.

Tuba

Pno.

Hp.

Timp.

Mba.

Perc.

Perc.

Toms

Cymb.

BD

150

Picc.

Fl. 1-2

Fl. 3-4

Ob.

Bsn.

C. Bn.

E♭ Cl.

Clar. 1-2

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1-2

Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1

Tbn. 2

Tbn. 3-4

Euph.

Tuba

Pno.

Hp.

Timp.

Mba.

Perc.

Perc.

Toms

Cymb.

BD

158

168

[illegible]





Score for measures 191-197, featuring woodwinds, brass, strings, and percussion.

**Measures 191-192:** 3/4 time signature.

**Measures 193-194:** 4/4 time signature.

**Measures 195-197:** 4/4 time signature.

**Instrumentation and Performance Instructions:**

- Flutes (Fl. 1-2, Fl. 3-4):** *ffp* to *ff* dynamic. Flute 1-2 has a *flut.* marking.
- Oboe (Ob.):** *ffp* to *ff* dynamic.
- Clarinet 1-2 (Clar. 1-2):** *ffp* to *ff* dynamic.
- Clarinet 3-4 (Clar. 3-4):** *ffp* to *ff* dynamic.
- Saxophones (S. Sax., A. Sax., T. Sax., B. Sax.):** *ffp* to *ff* dynamic. Saxophone 1-2 has an *add growl...* instruction.
- Trumpets (Tpt. 1-2, Tpt. 3-4):** *ffp* to *ff* dynamic.
- Horns (Horn 1-2, Horn 3-4):** *ffp* to *ff* dynamic. Horn 1-2 has an *a 2 rip* instruction.
- Trombones (Tbn. 1, Tbn. 2, Tbn. 3-4):** *ffp* to *ff* dynamic.
- Euphonium (Euph.):** *ffp* to *ff* dynamic.
- Tuba:** *ffp* to *ff* dynamic.
- Piano (Pno.):** *ffp* to *ff* dynamic. Includes a *chromatic forearm cluster at bottom range of keyboard* instruction.
- Hammond Organ (Hp.):** *ffp* to *ff* dynamic.
- Timpani (Timp.):** *ffp* to *ff* dynamic.
- Xylophone (Xylo):** *ffp* to *ff* dynamic.
- Drum Kit (Perc.):** *ffp* to *ff* dynamic. Includes *choke* and *single rolls; these can not be too huge* instructions.

198

Picc.

Fl. 1-2

Fl. 3-4

Ob.

Bsn.

C. Bn.

E♭ Cl.

Clar. 1-2

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1-2

Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1

Tbn. 2

Tbn. 3-4

Euph.

Tuba

Pno.

Hp.

Timp.

Mba.

Perc.

Perc.

Toms

Cymb.

BD

This page of a musical score is for a large orchestra. It features a variety of instruments, each with its own staff. The instruments listed are:

- Picc.
- Fl. 1-2
- Fl. 3-4
- Ob.
- Bsn.
- C. Bn.
- E♭ Cl.
- Clar. 1-2
- Clar. 3-4
- Bs. Cl.
- Cb. Cl.
- S. Sax.
- A. Sax.
- T. Sax.
- B. Sax.
- Tpt. 1-2
- Tpt. 3-4
- Horn 1-2
- Horn 3-4
- Tbn. 1
- Tbn. 2
- Tbn. 3-4
- Euph.
- Tuba
- Pno.
- Hp.
- Timp.
- Mba.
- Perc.
- Perc.
- Toms
- Cymb.
- BD

The score includes musical notation, dynamics, and time signatures. The time signatures are 4/4 and 3/4. The dynamics include *mf*, *f*, *cresc.*, and *mp*. The score is written for a large orchestra, with multiple staves for each instrument.

Picc.

Fl. 1-2

Fl. 3-4

Ob.

Bsn.

C. Bn.

E♭ Cl.

Clar. 1-2

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1-2

Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1

Tbn. 2

Tbn. 3-4

Euph.

Tuba

Pno.

Hp.

Timp.

Mba.

Perc.

Perc.

Toms

Cymb.

BD

222

*mp* *poco a poco cresc.* *mf*

Picc.

Fl. 1-2

Fl. 3-4

Ob.

Bsn.

C. Bn.

E♭ Cl.

Clar. 1-2

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1-2

Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1

Tbn. 2

Tbn. 3-4

Euph.

Tuba

Pno.

Hp.

Timp.

Xylophone

Perc.

Perc.

Toms

Cymb.

BD

229

[illegible]



242



Picc. *fff*

Fl. 1-2

Fl. 3-4

Ob. **7/8** **4/4**

Bsn.

C. Bn.

E♭ Cl. *fff*

Clar. 1-2 *fff*

Clar. 3-4 **7/8** *fff* **4/4**

Bs. Cl.

Cb. Cl.

S. Sax. **7/8**

A. Sax. **4/4**

T. Sax.

B. Sax.

Tpt. 1-2 *fff*

Tpt. 3-4 *fff*

Horn 1-2 *fff*

Horn 3-4 *fff*

Tbn. 1 **7/8** *fff* **4/4**

Tbn. 2 *fff*

Tbn. 3-4 *fff*

Euph. *fff*

Tuba *fff*

Pno. *fff*

Hp.

Timp. *fff*

Xylo. *fff*

Perc. **7/8** *fff* **4/4**

Perc.

Toms

Cymb. *choke*

BD *ff* *fff* *ffff*

D♭ C♯ B♯ | E♭ F♯ G♯ A♭