

Sasparilla

(2005)

John Mackey

Commissioned by Lamar University; California State University, Stanislaus;
Emory University; Florida State University; the University of Kansas;
Louisiana State University; and Michigan State University.

Consortium organized by Scott Weiss of Lamar University.

Instrumentation

Piccolo
Flute 1, 2
Oboe 1, 2
Bassoon
Contrabassoon *

Clarinet in Eb
3 Clarinets in Bb
Bass Clarinet in Bb
Contrabass Clarinet in Bb (model must have low C)

2 Alto Saxes
Tenor Sax
Baritone Sax

4 Trumpets in Bb
4 French Horns
2 Tenor Trombones
1 Bass Trombone
Euphonium
2 Tubas

Piano (Can be an amplified upright piano, somewhat out of tune. Should sound "saloon-like.")

Accordion *

Percussion (6 players, plus timpani)

Double Bass

* indicates that the part is optional - but preferred - and cued in other instruments as needed

Percussion Key

Timpani : 4 drums, all tuned flat and muted, so pitch becomes indistinct. Use hard wood.

Percussion 1 : Xylophone, Glockenspiel (shared with Percussion 2), 1 Crotales (pitched F)

Percussion 2 : Vibraphone, Glockenspiel (shared with Percussion 1), Steel Drums *

Percussion 3 : Marimba, Ratchet, Whip

Perc. 4

large
bass drum

tam-tam
(beater)

tam-tam
(scraped)

guiro

splash
cymbal

large
suspended cymbal

Perc. 5

kick
drum

two
toms

snare

crash
cymbal
(suspended)

splash
cymbal

ride
cymbal

hi-hat
(foot)

hi-hat
(sticks)

crash
cymbals

maracas

whip

Perc. 6

temple blocks
(low, medium, high)

crash cymbals

bongos

About the composer

John Mackey (born 1973) holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mr. Mackey particularly enjoys writing music for dance, and he has focused on that medium for the past few years.

His works have been performed at the Sydney Opera House; the Brooklyn Academy of Music; Carnegie Hall; the Kennedy Center; New York's City Center; Weill Recital Hall; Jacob's Pillow Dance Festival; Italy's Spoleto Festival; Alice Tully Hall; the Joyce Theater; Dance Theater Workshop; and throughout Italy, Chile, Japan, Colombia, Austria, Brazil, Germany, England, Australia, New Zealand, and the United States. His music has been choreographed by a diverse group of artists from David Parsons to Doug Varone, and for organizations from the Alvin Ailey Dance Company to the US Olympic Synchronized Swim Team. (The team won the Bronze medal - performing to Mackey's music - at the Athens Olympics in 2004.)

In February 2003, the Brooklyn Philharmonic premiered Mr. Mackey's work "Redline Tango" at the BAM Opera House, with Kristjan Jarvi conducting. The Dallas Symphony, under Andrew Litton, performed the piece in both Dallas and Vail in 2004. Mr. Litton performed the work again in 2005, this time with the Minnesota Orchestra, and Marin Alsop performed the work at the Cabrillo Festival of Contemporary Music in the summer of 2005. Mr. Mackey made a new version of the work for wind ensemble in 2004, and that version has since received dozens of performances worldwide.

Mr. Mackey has received numerous commissions from the Parsons Dance Company, as well as commissions from the Cleveland Orchestra Youth Orchestra, New York City Ballet's Choreographic Institute, the Dallas Theater Center, the Alvin Ailey Dance Company, the New York Youth Symphony, Ailey 2, the Vail Valley Music Festival, the Juilliard School's Dance Division and Percussion Ensemble, Concert Artists Guild, Peridance Ensemble, and Jeanne Ruddy Dance, among many others. Upcoming commissions include a new wind work for the SEC conference, to be completed in late 2005, and a new work for the American Bandmasters Association, to premiere at the ABA conference in 2006.

Mr. Mackey's work has been recognized with numerous grants and awards from organizations including ASCAP (Concert Music Awards, 1999 through 2003; Morton Gould Young Composer Award, 2002 and 2003), the American Music Center (Margaret Jory Fairbanks Copying Assistance Grant, 2000, 2002), and the Mary Flagler Cary Charitable Trust (Live Music for Dance commissioning grants, 1998, 1999, and 2000). He was a CalArts/Alpert Award nominee in 2000.

In 2002-2003, Mr. Mackey was selected as a Meet-The-Composer/American Symphony Orchestra League *Music Alive!* Composer In Residence with the Greater Twin Cities Youth Symphony in Minneapolis. He was Composer In Residence at the Vail Valley Music Festival in Vail, Colorado, in the summer of 2004. Most recently, he was again selected as a *Music Alive!* Composer In Residence, a position he began in the fall of 2004 with the Seattle Youth Symphony Orchestra.

Mr. Mackey served as Music Director of the Parsons Dance Company from 1999-2003.

John Mackey currently resides in New York City. He encourages you to visit his website to learn more about his music: www.ostimusic.com

Program note for "Sasparilla"

"Sasparilla" is my first "fully-original" work for wind ensemble. I'd written one other wind piece prior to this ("Redline Tango"), but that was a transcription of an orchestra work. With "Sasparilla," the primary request from the commissioning consortium was to write something "new for band," so I approached the piece with the goal of writing something that took advantage of the wonderful sounds that only a concert band can make.

"Sasparilla" was a type of liquor served in saloons in the old west. It has since become a non-alcoholic root beer-like beverage, and if the listener happens to be under the age of 21, I suggest you choose the latter description. Whether it be from bad liquor or terribly funky soda, "Sasparilla" tells the tale of an Old West saloon, and the specific tale seems to vary, depending on the listener. Some hear a pony who drinks from a fermented trough and goes on a joyride to Tijuana. Some hear a cowboy who can't hold his drink. Some suggest the old west as viewed through the eyes of the old Warner Brothers cartoons.

Regarding the spelling... Although I would never be one to win a spelling bee, I realize that the "correct" spelling is "sarsaparilla," but there are two other slangified spellings -- "sarsparilla" and the one I've chosen, "sasparilla." Although only one would win you a spelling bee, "sasparilla" looked best in print!

for Scott Weiss

John Mackey

for Scott Weiss

John Mackey

$\text{♩} = 60$

Piccolo

Flute 1-2

Oboe 1-2

Bassoon

Contrabassoon

Clarinet in E \flat

Clarinet in B \flat 1

Clarinet in B \flat 2-3

Bass Clarinet

Contrabass Clarinet

Alto Sax 1-2

Tenor Sax

Baritone Sax

Trumpet in B \flat 1-2

Trumpet in B \flat 3-4

Horn 1-2

Horn 3-4

Tenor Trombone 1

Tenor Trombone 2

Bass Trombone

Euphonium

Tubas 1-2

Piano

Accordion

$\text{♩} = 60$

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Percussion 5

Percussion 6

Double Bass

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mp

cresc.

pizz.

Picc. *mf*

Fl. *p* *fff* *a 2* *ff* *10*

Ob. *p* *fff*

Bsn. *f* *fff* *mf*

C. Bn. *f* *fff* *mf*

E♭ Cl. *p* *fff* *ff* *7*

B♭ Cl. I *p* *fff* *f* *mf*

B♭ Cl. 2-3 *p* *fff* *f* *mf*

B. Cl. *f* *fff* *mf*

Cb. Cl. *f* *fff* *mf*

A. Sx. *mf* *fff* *a 2*

T. Sax *mf* *fff*

B. Sax *mf* *fff*

Tpt. 1-2 *senza sord* *fff* *2.* *f p* *fp* *ff* *Accordion*

Tpt. 3-4 *fff* *f*

Hn. 1-2 *ff* *f*

Hn. 3-4 *ff* *f*

T. Tbn. 1 *f* *gliss* *5* *fff* *ff* *f*

T. Tbn. 2 *f* *fff* *ff* *f*

B. Tbn. *ff* *f*

Euph. *ff* *f*

Tubas *a 2* *f* *fff* *a 2* *f* *1.* *mp*

Pno. *f* *fff*

Acc. *ff*

Timp.

Perc. 1 *fff* *f* *bowed* *♯*

Perc. 2 *mallets* *mp* *ff* *f* *mallets*

Perc. 3 *ff* *fff* *mf*

Perc. 4 *f* *mf*

Perc. 5 *f*

Perc. 6 *temple blocks, med. hard rubber* *f* *f*

D.B. *pizz.* *ff* *f*

Picc. *ff*

Fl. 1. *f*

Ob. *mf* *ff*

Bsn. *ff*

C. Bn. *f* *mf* *ff* *fff*

Ev. Cl. *f*

B♭ Cl. I *mf*

B♭ Cl. 2-3 *mf*

B. Cl. *ff*

Cb. Cl. *f* *mf* *ff* *fff*

A. Sax. *mp* *fff*

T. Sax. *mp* *ff* *fff*

B. Sax. *mp* *ff* *fff*

Tpt. I-2 *mp* *fff*

Tpt. 3-4 *mp*

Hn. I-2 *fff*

Hn. 3-4 *fff*

T. Tbn. I *mf* *fff*

T. Tbn. 2 *fff*

B. Tbn. *ff* *fff*

Euph. *fff*

Tubas *f* *mp* *ff* *fff*

Pno. *mf* *ff* *ff*

Acc. *ff*

4 drums tuned flat, muted
played with hard wood

Timp. *ff*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f* *mf*

Perc. 4 *mf* *f*

Perc. 5

Perc. 6 *mf*

D.B. *ff* *f*

31

Picc. *f*

Fl. *a 2 f*

Ob. *f*

Bsn. *ff*

C. Bn. *fff*

Ev. Cl. *f*

B♭ Cl. I *f tutti*

B♭ Cl. 2-3 *f*

B. Cl. *f*

Cb. Cl. *fff*

A. Sax. *1. f ff f*

T. Sax. *ff f*

B. Sax. *fff ff f*

Tpt. I-2 *a 2 f*

Tpt. 3-4

Hn. I-2 *fff f*

Hn. 3-4 *f*

T. Tbn. I *f ff f*

T. Tbn. 2 *f ff f*

B. Tbn. *ff f*

Euph. *fff f*

Tubas *1. mf a 2 f*

Pno. *fff f ff*

Acc. *f*

Timp. *f*

Perc. 1 *Glock. mf*

Perc. 2 *f*

Perc. 3 *ff*

Perc. 4 *f*

Perc. 5 *choke f*

Perc. 6 *ff f*

D.B. *fff f f*

46

Picc.

Fl.

Ob.

Bsn.

C. Bn.

E♭ Cl.

B♭ Cl. I

B♭ Cl. 2-3

B. Cl.

Cb. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Euph.

Tubas

Pno.

Acc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

D.B.

Picc. *mp* *p*

Fl. *mp* *p*

Ob. *mf* solo *f* *Accordion*

Bsn. *mf*

C. Bn.

Ev. Cl. *mf* solo

B♭ Cl. I *mf* tutti *fff*

B♭ Cl. 2-3 *f* a 2 *ff*

B. Cl.

Cb. Cl.

A. Sx. 1. *mp* a 2 *ff*

T. Sax *tr* *ff*

B. Sx. *tr* *f*

Tpt. I-2 con sord - st. mute *f*

Tpt. 3-4 con sord - st. mute *f*

Hn. I-2 solo espress. 1. *mf* a 2 *mf* *ff*

Hn. 3-4 *mp* *ff*

T. Tbn. I *fff* *f* gliss *ff*

T. Tbn. 2 *ff*

B. Tbn. *fff* *f*

Euph.

Tubas a 2 *f*

Pno. *ppp* *mf*

Acc. *f* *ff*

Timp.

Perc. I *f* *mf* *fff*

Perc. 2 *mp* *let ring* *mf*

Perc. 3 *ppp*

Perc. 4 *f* choke

Perc. 5 *fff*

Perc. 6 *f*

D.B. *ff*

Picc. *ff*

Fl. *ff*

Ob. *ff*

Bsn. *ff*

C. Bn. *ff*

E♭ Cl. *ff*

B♭ Cl. I *ff*

B♭ Cl. 2-3 *ff*

B. Cl. *ff*

Cb. Cl. *ff*

A. Sx. *ff*

T. Sax *ff*

B. Sx. *ff*

Tpt. 1-2 *1.*

Tpt. 3-4 *4.*

Hn. 1-2 *f*

Hn. 3-4 *a 2 f*

T. Tbn. 1 *ff f*

T. Tbn. 2 *f*

B. Tbn. *ff f*

Euph. *f*

Tubas *ff f*

Pno. *ff*

Acc. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff*

Perc. 5 *mf*

Perc. 6 *ff f*

D.B. *f*

68

Picc.

Fl.

Ob.

Bsn.

C. Bn.

E♭ Cl.

B♭ Cl. I

B♭ Cl. 2-3

B. Cl.

Cb. Cl.

A. Sx.

T. Sax

B. Sx.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

T. Tbn. I

T. Tbn. 2

B. Tbn.

Euph.

Tubas

Pno.

Acc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

D.B.

saloon/honkey-tank

mf

p

f

mp

ff

mf

f

ff

f

ff

f

Picc.

Fl.

Ob.

Bsn.

C. Bn.

Ev. Cl.

B♭ Cl. I

B♭ Cl. 2-3

B. Cl.

Cb. Cl.

A. Sx.

T. Sax

B. Sx.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Euph.

Tubas

Pno.

Acc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

D.B.

f

mf

ff

fff

cresc.

poco a poco cresc.

a 2

1.

2.

Picc. *f*

Fl. *f*

Ob. *f*

Bsn. *p* *cresc.* *f* *cresc.* *fff*

C. Bn. *p* *cresc.* *f* *cresc.* *fff*

E♭ Cl. *f*

B♭ Cl. I *f* *cresc.* *fff*

B♭ Cl. 2-3 *f* *cresc.* *fff*

B. Cl. *p* *cresc.* *f* *cresc.* *fff*

Cb. Cl. *p* *cresc.* *f* *cresc.* *fff*

A. Sx. *mp* *cresc.* *mf* *cresc.* *f* *cresc.* *fff*

T. Sax *mp* *cresc.* *mf* *cresc.* *f* *cresc.* *fff*

B. Sx. *p* *cresc.* *f* *cresc.* *fff*

Tpt. 1-2 *f* *fff*

Tpt. 3-4 *f* *fff*

Hn. 1-2 *mp* *mf* *cresc.* *f* *fff*

Hn. 3-4 *mp* *mf* *cresc.* *f* *fff*

T. Tbn. 1 *p* *cresc.* *mf* *cresc.* *f* *cresc.* *fff*

T. Tbn. 2 *p* *cresc.* *mf* *cresc.* *f* *cresc.* *fff*

B. Tbn. *p* *cresc.* *mf* *cresc.* *f* *cresc.* *fff*

Euph. *p* *cresc.* *mf* *cresc.* *f* *cresc.* *fff*

Tubas *p* *cresc.* *mf* *cresc.* *f* *cresc.* *fff*

Pno. *ff* *loco*

Acc. *f* *ff* *fff*

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

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *f* *p* *cresc.* *f* *ff* *pp*

Perc. 4 *f* *p* *cresc.* *f* *ff* *pp*

Perc. 5 *poco a poco cresc.* *ff*

Perc. 6 *f* *ff*

D.B. *cresc.* *ff*

102

E

Picc. *ff* *mp* *mf* *fff*

Fl. *ff* *mp* *mf* *fff*

Ob. *mf* *fff*

Bsn. *mp* *f* *fff*

C. Bn. *mp* *ff* *fff*

E♭ Cl. *mp* *fff*

B♭ Cl. I *ff* *mp* *fff*

B♭ Cl. 2-3 *ff* *mp* *fff*

B. Cl. *mp* *f* *fff*

Cb. Cl. *mp* *ff* *fff*

A. Sx. *mf* *fff*

T. Sax *ff* *f* *fff*

B. Sx. *ff* *f* *fff*

Tpt. I-2 *ff* *mp* *fff*

Tpt. 3-4 *ff* *mp* *fff*

Hn. I-2 *ff* *mp* *fff*

Hn. 3-4 *ff* *mp* *fff*

T. Tbn. I *ff* *mp* *fff*

T. Tbn. 2 *mp* *f* *fff*

B. Tbn. *mp* *f* *fff*

Euph. *ff* *mp* *fff*

Tubas *ff* *mp* *fff*

Pno. *mf* *ff* *fff*

Acc. *mp* *ff*

E

Timp. *ff* *mp* *ff* *fff*

Perc. I *mp* *fff*

Perc. 2 *f* *fff*

Perc. 3 *mp* *fff*

Perc. 4 *pp* *f* *ff*

Perc. 5 *mf* *f* *ff* *fff*

Perc. 6 *mp* *fff*

D.B. *mp* *ff* *fff* *poco a poco dim.*

108

poco a poco rit.

Picc. *mf*

Fl. *mf*

Ob. *f* 1. *mf*

Bsn. *f* *mf* *f* *ff* *mf*

C. Bn. *f* *ff* *mf*

Ev. Cl. *f* *mf*

B♭ Cl. I *f* *mf* solo

B♭ Cl. 2-3 *f* *mf* solo 2. 3.

B. Cl. *ff* *f* *mf*

Cb. Cl. *f* *mf* Contrabassoon

A. Sx. *f* *mf* a 2. *mf*

T. Sax *mf*

B. Sx. *f* *mf* *f*

Tpt. I-2 1. con sord - st. mute *mf*

Tpt. 3-4

Hn. I-2 1. *mp*

Hn. 3-4 a 2. 3.

T. Tbn. I *mp*

T. Tbn. 2

B. Tbn. *mf* (quarter-tones) *mp* *mf*

Euph.

Tubas 1. *mf* (b)

Pno. *mf* *mf*

Acc. *mf*

poco a poco rit.

Timp. *mf* *mp* *p*

Perc. 1 *f*

Perc. 2

Perc. 3 *f* *mf*

Perc. 4 *mf* *mp* *mp*

Perc. 5

Perc. 6 *mf* 3- 3- 3- 3- 3-

D.B. *arco* *mf*

The image displays a page from a musical score, likely for a symphony orchestra. The page is divided into two systems of staves, each beginning with a tempo and dynamic marking: **molto allarg!** and **F** (Fortissimo), followed by a tempo change to **♩. = 84**.

The instruments and parts visible include:

- Picc.** (Piccolo)
- Fl.** (Flute)
- Ob.** (Oboe)
- Bsn.** (Bassoon)
- C. Bn.** (Contrabassoon)
- E♭ Cl.** (E-flat Clarinet)
- B♭ Cl. I** (B-flat Clarinet I)
- B♭ Cl. 2-3** (B-flat Clarinet 2-3)
- B. Cl.** (Bass Clarinet)
- Cb. Cl.** (Cone Bass Clarinet)
- A. Sax.** (Alto Saxophone)
- T. Sax.** (Tenor Saxophone)
- B. Sax.** (Baritone Saxophone)
- Tpt. 1-2** (Trumpet 1-2)
- Tpt. 3-4** (Trumpet 3-4)
- Hn. 1-2** (Horn 1-2)
- Hn. 3-4** (Horn 3-4)
- T. Tbn. 1** (Tenor Trombone 1)
- T. Tbn. 2** (Tenor Trombone 2)
- B. Tbn.** (Baritone Trombone)
- Euph.** (Euphonium)
- Tubas**
- Pno.** (Piano)
- Acc.** (Accordion)
- Timp.** (Timpani)
- Perc. 1** (Percussion 1)
- Perc. 2** (Percussion 2)
- Perc. 3** (Percussion 3)
- Perc. 4** (Percussion 4)
- Perc. 5** (Percussion 5)
- Perc. 6** (Percussion 6)
- D.B.** (Double Bass)

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *mf*, *p*, *pp*, *mp*). It also features articulation marks and performance instructions like "saloon/honkey-tonk" and "Crotale bowed". The page number **124** is visible at the bottom left.

Picc.
 Fl.
 Ob.
 Bsn.
 C. Bn.
 E♭ Cl.
 B♭ Cl. I
 B♭ Cl. 2-3
 B. Cl.
 Cb. Cl.
 A. Sx.
 T. Sax
 B. Sx.
 Tpt. I-2
 Tpt. 3-4
 Hn. I-2
 Hn. 3-4
 T. Tbn. I
 T. Tbn. 2
 B. Tbn.
 Euph.
 Tubas
 Pno.
 Acc.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5
 Perc. 6
 D.B.

1. con sord. - st. mute
 con sord. - straight
 scoop
 straight
 espress.
 mf
 p
 a 2.
 p
 f
 tutti
 fp
 f
 mf
 cresc.
 f
 p
 a 2.
 p
 con sord. - straight
 (b)
 p
 f
 mf
 cresc.
 f

131

The image shows a page of a musical score, likely for a large orchestra and band. The score is written for various instruments, including Piccolo, Flute, Oboe, Bassoon, Clarinets (Bb, B, and Eb), Saxophones (Alto, Tenor, Baritone), Trumpets (1-2, 3-4), Horns (1-2, 3-4), Tubas, Euphonium, Piano, Accordion, and Percussion (Tympani, 1-6, and Double Bass). The score includes dynamic markings (e.g., *mf*, *ff*, *sfz*, *mp*), articulations (e.g., accents, slurs, staccato), and performance instructions (e.g., *poco rit.*, *hard blues, poco ad lib*). The tempo is marked as *poco rit.* and the time signature is 4/4. The key signature is Bb major (two flats). The score is divided into two systems, with the first system ending at measure 38 and the second system starting at measure 39. The page number 38 is visible in the bottom left corner.

Picc.

Fl.

Ob.

Bsn.

C. Bn.

E♭ Cl.

B♭ Cl. I

B♭ Cl. 2-3

B. Cl.

Cb. Cl.

A. Sax.

T. Sax

B. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Euph.

Tubas

Pno.

Acc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

D.B.

151

Picc.

Fl.

Ob.

Bsn.

C. Bn.

E♭ Cl.

B♭ Cl. I

B♭ Cl. 2-3

B. Cl.

Cb. Cl.

A. Sx.

T. Sax

B. Sx.

Tpt. I-2

Tpt. 3-4

Hn. I-2

Hn. 3-4

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Euph.

Tubas

Pno.

Acc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

D.B.

156

rit. ♩. = 62

Picc.

Fl.

Ob.

Bsn.

C. Bn.

E♭ Cl.

B♭ Cl. I

B♭ Cl. 2-3

B. Cl.

Cb. Cl.

A. Sax.

T. Sax

B. Sax.

Tpt. 1-2

Tpt. 3-4

Hn. 1-2

Hn. 3-4

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Euph.

Tubas

Pno.

Acc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

D.B.

161

167

Picc.
 Fl.
 Ob.
 Bsn.
 C. Bn.
 Eb Cl.
 Bb Cl. I
 Bb Cl. 2-3
 B. Cl.
 Cb. Cl.
 A. Sx.
 T. Sax
 B. Sx.
 Tpt. 1-2
 Tpt. 3-4
 Hn. 1-2
 Hn. 3-4
 T. Tbn. 1
 T. Tbn. 2
 B. Tbn.
 Euph.
 Tubas
 Pno.
 Acc.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5
 Perc. 6
 D.B.

(♩=128), accel...
 (♩=128), accel...

189

15

227

Picc. *mf* *ff* 7 *ff* 6 *fff*

Fl. *mf* *ff* 7 *ff* 6 *fff* 1.

Ob. *mf* *f* *ff*

Bsn. *ff* *fff*

C. Bn. *mf* *cresc.* *fff*

E♭ Cl. *f* 5 6 *fff*

B♭ Cl. I *f* 5 6 *ff* 6

B♭ Cl. 2-3 *f* 5 6 *ff* 6

B. Cl. *fff*

Cb. Cl. *mf* *cresc.* *fff*

A. Sx. *mf* *f* *fff*

T. Sax *mf* *f* *fff*

B. Sx. *f* *cresc.* *fff*

Tpt. I-2 *mf* *cresc.* *ffff* *fff* horse whinny (a la "Sleigh Ride") a 2

Tpt. 3-4 *mf* *cresc.* *fff* *fff*

Hn. I-2 *f* *rip!* *ff* a 2 *rip!* *fff*

Hn. 3-4 *ff* a 2 *rip!* *fff*

T. Tbn. I *mf* *cresc.* *fff*

T. Tbn. 2 *mf* *cresc.* *fff*

B. Tbn. *mf* *cresc.* *fff* (b)

Euph. *ff* *fff*

Tubas *mf* *cresc.* a 2 *fff* a 2

Pno. *ffff*

Acc. *fff*

Timp. *f*

Perc. I *mf* *f* *ff* *fff*

Perc. 2

Perc. 3

Perc. 4 *mp* *cresc.* *ff*

Perc. 5 *ff* *fff*

Perc. 6 *fff*

D.B. *ff* *fff*

240

245