

PARTY

POTATOES



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# PARTY POTATOES

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BENJAMIN DEAN TAYLOR

*Tuba*  
*A Concerto for ~~Tuber~~ Soloist and Concert Band*

*Commissioned by*

MATT MOORE  
PROFESSOR OF TUBA AT BRIGHAM YOUNG UNIVERSITY-IDAHO

2020

Duration: 8:00

Music typeset by the composer

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Taylor, Benjamin Dean  
- *PARTY POTATOES*, concerto for tuba soloist and concert band

[www.benjamintaylormusic.com](http://www.benjamintaylormusic.com)

## Grade 3

(designed for small high school band programs with limited instrumentation)

### Instrumentation

Flute

Oboe (optional) or Flute 2

Clarinet 1,2

Bassoon (optional)

Bass Clarinet (optional)

Alto Sax

Tenor Sax (optional)

Baritone Sax (optional)

Trumpet 1,2

Horn in F (optional) or Trumpet 3

Trombone

Euphonium/Baritone

Tuba

Solo Tuba (solo part difficulty is for an advanced, professional player)

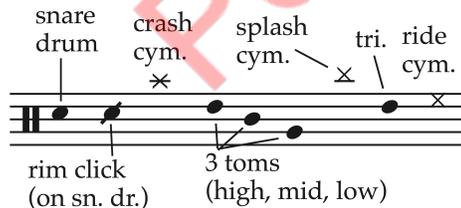
Percussion (3 players minimum, OR optional drum set part covers the essentials)

- Percussion 1: snare drum, 3 toms, crash cymbal, splash cymbal, triangle, ride cymbal
- Percussion 2: kick drum (or sub small concert bass drum), sand blocks (or sub maracas)
- Percussion 3: hi-hat, 2 bongos (or sub 2 wood blocks) tambourine
- Percussion 4: xylophone (optional)
- If you have additional percussionists, please double xylophone part on marimba. You may also want to divide up Perc 1, Perc 2, or Perc 3 to multiple players, or additional players can improvise during groove sections on tambourine or other aux percussion ad libitum.

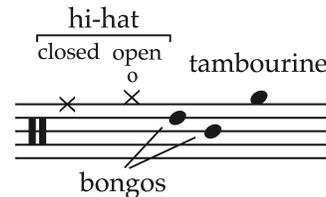
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### Percussion Legends

Perc. 1



Perc. 3



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**Duration 8:00**

## Program Note

Potatoes are by far America's favorite party vegetable. There is no way to serve a potato that we don't like; loaded baked potatoes, mashed potatoes, chips, french fries, cheesy potato casseroles, tater tots, hash browns — yum, yum! So why a tuba concerto based on potatoes? Some of you probably know that a potato is known as a "tuber" because it grows underground. Get it? Tuba and tuber? Smiley face. But the connection between the tuber and the tuba in this case goes far beyond the difference of one or two letters in spelling. Matt Moore, the commissioner of this concerto is Professor of Tuba at Brigham Young University - Idaho, and as we all know, Idaho is the capital of potatoes. Not only that, but I feel like potatoes are a near perfect metaphoric vegetable for your typical tuba player. The people who choose to play tuba are usually the quiet, shy type, perhaps a little socially awkward, and are most comfortable hiding in the back of the band. If you were to personify a potato, wouldn't that be accurate? Oh, and one more thing. I find both potatoes and tubas inherently funny — have you seen any of the potato memes? And doesn't the sight of a tuba player marching in a parade with that colossally sized instrument always make you smile?

Thus, *Party Potatoes* is a lighthearted, groovy piece that celebrates the tuba and the tuber. It is like the perfect mashup (no pun intended) of Youngblood Brass Band, Tower of Power, pep band and sprinkle on a little jazz big band and you're all set. The tuber, I mean tuba, is here so let's party!

## Performance Note

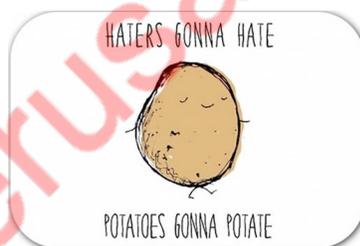
This piece lends itself to a lighthearted, humorous performance. Please consider adding some of these optional theatrical ideas:

- At letter J, there are a few things wind players could do to increase the party atmosphere. They could put on party hats and clap their hands above their heads. They could sway back and forth as an ensemble while clapping and singing. Maybe some players would add vocal exclamations when not singing like, "Wahoo! Party! Shesh, that tuba player is rockin'! This is so cool. Anyone seen spud? Is he here yet?" These phrases wouldn't necessarily have to be intelligible to the audience, just that it could contribute to an overall party feel with laughter and talking in the background.
- At five after letter S, players could use their voices to slowly glissando up on an "ah" or "ow" like an EDM riser. More and more voices could come in gradually so that a crescendo is created. This ends after 4 measures.
- At the end of the cadenza as the tuba soloist descends lower and lower, the low brass players could egg on the soloist with things like "oh yeah! Lower? Is that even possible? Oh no he didn't! What? Awesome!" The entire band could applaud at the end of the cadenza (and the soloist could give a cheesy bow) before going on to letter N.
- To more fully showcase the tuba soloist's ability to circular breathe, consider repeating measure 78-79 several times. The conductor could theatrically show his surprise that the soloist is able to continue seemingly forever. The conductor could even cutoff the band after several repetitions and eventually the tuba soloist could slow down and and come to a stop. Then take a HUGE breath and feign exhaustion. Then the soloist and band could restart at measure 78. Feel free to take this theatrical idea in whatever direction you want. Maybe a student yells, "How long can he keep this up?" while the soloist continues circular breathing.
- Tuba soloist and conductor could have a short, humorous skit on stage before the piece begins to poke fun at the similarity between tuba and tuber. Feel free to be inventive. Here is one

idea: Tuba soloist walks on stage amongst audience applause as usual, but is carrying a little instrument case (like for a clarinet). He opens the small case and removes a potato while saying, "let me just get warmed up here a minute." And starts to hold it up to his mouth as if to play it and conductor says with mock dismay, "Wait? What are you doing?" Soloist responds, "I'm going to tune up my tuber. Didn't you say you wanted a tuber concerto?" Conductor says, "Tuber concerto?! No, I said tuba concerto!" Soloist walks offstage to get tuba while muttering, "He said the piece was called Party Potatoes... I don't get it... doesn't even want to hear my tuber..."

## Fun facts about potatoes

- The average American eats 4 pounds of potato chips a year.
- Potatoes were the first vegetable grown in space! (by Nasa in 1995)
- According to Hasbro lore, Mr. Potato Head married in 1953, honeymooned in Boise, Idaho and had 12 children.
- The heaviest sweet potato on record was 81 lbs. That is a potato heavier than my 12 year old!
- **Funeral potatoes** (also known as hash brown casserole, cheesy hash browns, those potatoes, or party potatoes) is a traditional potato hotdish or casserole that is popular in the American Intermountain West and Midwest. Members of The Church of Jesus Christ of Latter-day Saints (LDS Church) call the casserole "funeral" potatoes because it is commonly served as a side dish during traditional after-funeral dinners, such as those planned by members of the Relief Society (an LDS auxiliary organization). But the dish is also served at other church dinners, both within and outside of the LDS Church (such as holiday dinners), as well as at potlucks and other social gatherings. (entry from wikipedia)
- A few of my favorite potato memes:



## About the Composer



**Benjamin Dean Taylor** is a composer of contemporary art music. His energetic, adventurous music provides a uniquely refreshing sonic experience for performers and audiences alike. Trained as a trumpet player and pianist, he performs with and writes music for a variety of chamber ensembles, jazz combos and big bands, wind bands, orchestras, choirs, and experimental ensembles. He received degrees in music composition from Indiana University, Brigham Young University and Bowling Green State University. Dr. Taylor's prizes and honors include winner in the Frank Ticheli Composition Competition, a BMI Student Composers Award, four Barlow Endowment Commissions, and an ASCAP Young Jazz Composer Award. His music is frequently performed in the United States and abroad. Dr. Taylor resides in Bloomington, Indiana, with his wife and six children.

Please visit [benjamineataylor.com](http://benjamineataylor.com) to explore his musical creations.

# PARTY POTATOES

Commissioned by Matt Moore and Brigham Young University-Idaho

Benjamin Dean Taylor

♩ = 108 Groovy Funk

(all grace notes are on the beat, not anticipating the beat)

Flute *f*

Oboe/Flute 2 (optional) *f*

Clarinet in B $\flat$  1 *f*

Clarinet in B $\flat$  2 *f*

Bassoon (optional) *f*

Bass Clarinet (optional) *f*

Alto Sax *f*

Tenor Sax (optional) *f*

Baritone Sax (optional) *f*

Trumpet in B $\flat$  1 *f* (all grace notes are on the beat, not anticipating the beat)

Trumpet in B $\flat$  2 *f*

Horn in F (or Tpt. 3) *f*

Trombone *f*

Euphonium/Baritone *f*

Tuba *f*

Solo Tuba

Percussion 1 (sn. dr., 3 toms, cr. cym., spl. cym., tri., ride cym.) *f* sticks cr. cym. sn. dr. spl. cym. (Always let cymbals ring unless otherwise stated)

Percussion 2 (kick bass dr., sand blks.) *f* kick dr. (if using a concert bass drum use hard mallets, something punchy, not boomy)

Percussion 3 (hi-hat, 2 bongos, tambourine) *f* hi-hat sticks

Xylophone *f*

(optional drum set part can be substituted for Perc 1, 2 and 3)

1 2 3 4



Musical score for 'Party Potatoes', page 3. The score is arranged for a large ensemble and includes the following parts:

- Fl.
- Ob.
- B♭ Cl. 1
- B♭ Cl. 2
- Bsn.
- B. Cl.
- A. Sax. (div.)
- T. Sax.
- B. Sax.
- B♭ Tpt. 1
- B♭ Tpt. 2
- Hn.
- Tbn.
- Euph.
- Tuba
- Solo (Bass line)
- Perc. (three staves)
- Xyl.

The score is marked with a dynamic of *mf* (mezzo-forte) throughout. A large red watermark 'Perusal Score' is overlaid diagonally across the page. The Solo part features a complex bass line with various rhythmic patterns and accidentals. The Percussion parts include a 'tamb.' (tambourine) in the third measure of the third staff.

PARTY POTATOES, page 4

B

Fl. *f* *mf* *f* *p*

Ob. *f* *mp* *f* *p*

B♭ Cl. 1 *f* *p* *f* *p*

B♭ Cl. 2 *f* *mp* *f* *p*

Bsn. *f* *p* *f* *p*

B. Cl. *f* *p* *f* *p*

A. Sax. *f* *p* *f* *p*

T. Sax. *f* *p* *f* *p*

B. Sax. *f* *p* *f* *p*

B♭ Tpt. 1 *f* *p* *f* *p*

B♭ Tpt. 2 *f* *mp* *f* *p*

Hn. *f* *p* *f* *p*

Tbn. *f* *p* *f* *p*

Euph. *f* *p* *f* *p*

Tuba *f* *p* *f* *p*

Solo *f* *p* *f* *p* *lyrical, playful*

Perc. *f* *p* *f* *p* *sand blks. (or maracas)*

Perc. *f* *p* *f* *p*

Xyl. *f* *mp* *f* *p*

PARTY POTATOES, page 5

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Solo

Perc.

Perc.

Perc.

Xyl.

*p*

*p*

*p*

*p*

Bass Clarinet cue

Bass Clarinet cue

*p*

*p*

*mp*

[tamb.] 2 bongos

*p*

19

20

21

22

23

C

Fl. *mf* *f* *p*

Ob. *mf* *f* *p*

B♭ Cl. 1 *mf* *f* *p*

B♭ Cl. 2 *mf* *f* *p*

Bsn. *mf* *f*

B. Cl. *mf* *f*

A. Sax. *mf* *f* *p*

T. Sax. *mf* *f*

B. Sax. *f*

B♭ Tpt. 1 *f* *p* Clarinet 1 cue

B♭ Tpt. 2 *f* *p* Clarinet 2 cue

Hn. *f* *p* Alto Sax cue

Tbn. *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Solo (all grace notes are on the beat) *mf* *p* *mp*

Perc. *f* *mf* *p*

Perc. *mf*

Xyl. *mf* *f* *p*

24 25 26 27 28

PARTY POTATOES, page 7

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

B. Cl. *p*

A. Sx. *p*

T. Sx. *p*

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn. Bass Clarinet cue *p*

Euph. Bass Clarinet cue *p*

Tuba

Solo

Perc.

Perc.

Perc.

Xyl.



PARTY POTATOES, page 9

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Solo

Perc.

Perc.

Perc.

Xyl.

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), two Clarinets in B♭ (B♭ Cl. 1 and B♭ Cl. 2), Bassoon (Bsn.), Baritone Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bass Saxophone (B. Sax.). The brass section consists of two Trumpets in B♭ (B♭ Tpt. 1 and B♭ Tpt. 2), Horns (Hn.), Trombone (Tbn.), Euphonium (Euph.), and Tuba. A Solo part is written in the bass clef. The percussion section includes three staves for Percussion (Perc.) and one staff for Xylophone (Xyl.). The score is divided into four measures, with page numbers 39, 40, 41, and 42 indicated at the bottom.

E

Fl. *mf*

Ob. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bsn. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Solo *mf*

Perc. *mf* (ride cym.) (on bell with shaft) sn. dr. ord

Perc. *mf* (bs. dr.)

Perc.

Xyl. *mf*

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Solo

Perc.

Perc.

Perc.

Xyl.

The musical score is arranged in a system of staves. The top section includes Flute (Fl.), Oboe (Ob.), Clarinets (B♭ Cl. 1, B♭ Cl. 2), Bassoon (Bsn.), Clarinet in B (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), and Baritone Saxophone (B. Sx.). The middle section includes Trumpets (B♭ Tpt. 1, B♭ Tpt. 2), Horns (Hn.), Trombone (Tbn.), Euphonium (Euph.), and Tuba. The bottom section includes Solo (bass clef), Percussion (Perc. - three staves), and Xylophone (Xyl.). The score is divided into four measures, with page numbers 47, 48, 49, and 50 indicated at the bottom of each measure.



This musical score page, titled "PARTY POTATOES, page 13", features a large, diagonal red watermark reading "Perusal Score". The score is arranged in a standard orchestral layout with the following instruments and parts:

- Fl. (Flute):** Treble clef, key signature of one flat. Measures 56-58 are silent; measure 59 begins with a triplet of eighth notes (F4, G4, A4) marked *f*.
- Ob. (Oboe):** Treble clef, key signature of one flat. Measures 56-58 are silent; measure 59 begins with a triplet of eighth notes (F4, G4, A4) marked *f*.
- B♭ Cl. 1 (B-flat Clarinet 1):** Treble clef, key signature of one flat. Measures 56-58 are silent; measure 59 begins with a triplet of eighth notes (F4, G4, A4) marked *f*.
- B♭ Cl. 2 (B-flat Clarinet 2):** Treble clef, key signature of one flat. Measures 56-58 are silent; measure 59 begins with a triplet of eighth notes (F4, G4, A4) marked *f*.
- Bsn. (Bassoon):** Bass clef, key signature of one flat. Measures 56-58 are silent; measure 59 begins with a triplet of eighth notes (F4, G4, A4) marked *f*.
- B. Cl. (B Clarinet):** Treble clef, key signature of one sharp. Measures 56-58 are silent; measure 59 begins with a triplet of eighth notes (F4, G4, A4) marked *f*.
- A. Sx. (Alto Saxophone):** Treble clef, key signature of one sharp. Measures 56-58 are silent; measure 59 begins with a triplet of eighth notes (F4, G4, A4) marked *f*.
- T. Sx. (Tenor Saxophone):** Treble clef, key signature of one sharp. Measures 56-58 are silent; measure 59 begins with a triplet of eighth notes (F4, G4, A4) marked *f*.
- B. Sx. (Baritone Saxophone):** Treble clef, key signature of one sharp. Measures 56-58 are silent; measure 59 begins with a triplet of eighth notes (F4, G4, A4) marked *f*.
- B♭ Tpt. 1 (B-flat Trumpet 1):** Treble clef, key signature of one sharp. Measures 56-58 are silent; measure 59 begins with a triplet of eighth notes (F4, G4, A4) marked *f*. A dynamic marking of *fp* is present in measure 58.
- B♭ Tpt. 2 (B-flat Trumpet 2):** Treble clef, key signature of one sharp. Measures 56-58 are silent; measure 59 begins with a triplet of eighth notes (F4, G4, A4) marked *f*. A dynamic marking of *fp* is present in measure 58.
- Hn. (Horn):** Treble clef, key signature of one flat. Measures 56-58 are silent; measure 59 begins with a triplet of eighth notes (F4, G4, A4) marked *f*. A dynamic marking of *fp* is present in measure 58.
- Tbn. (Trombone):** Bass clef, key signature of one flat. Measures 56-58 are silent; measure 59 begins with a triplet of eighth notes (F4, G4, A4) marked *f*. A dynamic marking of *fp* is present in measure 58.
- Euph. (Euphonium):** Bass clef, key signature of one flat. Measures 56-58 are silent; measure 59 begins with a triplet of eighth notes (F4, G4, A4) marked *f*. A dynamic marking of *fp* is present in measure 58.
- Tuba:** Bass clef, key signature of one flat. Measures 56-58 are silent; measure 59 begins with a triplet of eighth notes (F4, G4, A4) marked *f*. A dynamic marking of *fp* is present in measure 58.
- Solo:** Bass clef, key signature of one flat. Measures 56-58 contain a complex rhythmic pattern of eighth and sixteenth notes marked *f*. Measure 59 begins with a triplet of eighth notes (F4, G4, A4) marked *f*. A dynamic marking of *fp* is present in measure 58.
- Perc. (Percussion):** Three staves. Measures 56-58 are silent; measure 59 begins with a triplet of eighth notes (F4, G4, A4) marked *f*. A dynamic marking of *f* is present in measure 58.
- Xyl. (Xylophone):** Treble clef, key signature of one flat. Measures 56-58 are silent; measure 59 begins with a triplet of eighth notes (F4, G4, A4) marked *f*.



PARTY POTATOES, page 15

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Solo

Perc.

Perc.

Perc.

Xyl.

The musical score is arranged in a standard orchestral format. It includes parts for woodwinds (Flute, Oboe, Clarinets, Bassoon, Saxophones), brass (Trumpets, Horns, Trombone, Euphonium, Tuba), Solo, Percussion, and Xylophone. The score is divided into measures 63, 64, 65, and 66. A large red watermark 'Perusal Score' is overlaid diagonally across the page.

H

Fl. *mf*

Ob. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bsn. *mf*

B. Cl. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Solo *mf*

Perc. (rim click) *mf*

Perc. *mf*

Perc. *mf*

Xyl. *mf*

This musical score page includes the following parts and staves:

- Fl.
- Ob.
- B♭ Cl. 1
- B♭ Cl. 2
- Bsn.
- B. Cl.
- A. Sx.
- T. Sx.
- B. Sx.
- B♭ Tpt. 1
- B♭ Tpt. 2
- Hn.
- Tbn.
- Euph.
- Tuba
- Solo
- Perc. (three staves)
- Xyl.

The score is divided into four measures, with page numbers 71, 72, 73, and 74 indicated at the bottom. A large red watermark 'Preview Score' is overlaid diagonally across the page.



Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Solo

Perc.

Perc.

Perc.

Xyl.

Perusal Score

Fl. [Set instrument down in lap] *f*

Ob. [Set instrument down in lap] *f*

B $\flat$  Cl. 1 [Set instrument down in lap] *f*

B $\flat$  Cl. 2 [Set instrument down in lap] *f*

Bsn. [Set instrument down in lap] *f*

B. Cl. [Set instrument down in lap] *f*

A. Sx. [Set instrument down in lap] *f*

T. Sx. [Set instrument down in lap] *f*

B. Sx. [Set instrument down in lap] *f*

B $\flat$  Tpt. 1 [Set instrument down in lap] *f*

B $\flat$  Tpt. 2 [Set instrument down in lap] *f*

Hn. [Set instrument down in lap] *f*

Tbn. [Set instrument down in lap] *f*

Euph. [Set instrument down in lap] *f*

Tuba [Set instrument down in lap] *f*

Solo *f* *mf*

Perc. *f*

Perc. *f*

Perc. *f*

Xyl. *f*

PARTY POTATOES, page 21

J

(Clap hands together if you can put your instrument safely in your lap. If not, clap one hand on your upper leg.)

clap\*

Fl. [Sing] Par - ty po - ta toes Par - ty po - ta - toes

Ob.

The above instructions are duplicated in all winds and Xyl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Solo

Perc. (rim click) *mf*

Perc.

Perc. *mf*

Xyl.

Fl. *Par - ty po - ta - toes*

Ob.

B $\flat$  Cl. 1 *The above instructions are duplicated in all winds and Xyl.*

B $\flat$  Cl. 2

Bsn.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Solo

Perc.

Perc.

Perc.

Xyl.

**K**

Fl. *Par - ty po - ta - toes*

Ob.

B $\flat$  Cl. 1 *The above instructions are duplicated in all winds and Xyl.*

B $\flat$  Cl. 2

Bsn.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Solo

Perc.

Perc. *mf*

Perc.

Xyl.

(stop clapping to ready instrument)

Fl. Par - ty po - ta - toes Par - ty po - ta - toes

Ob.

B♭ Cl. 1 The above instructions are duplicated in all winds and Xyl.

B♭ Cl. 2

Bsn.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Solo

Perc.

Perc.

Perc.

Xyl.

L

Fl. [play] *mf* *cresc.*

Ob. [play] *mf* *cresc.*

B♭ Cl. 1 [play] *mf* *cresc.*

B♭ Cl. 2 [play] *mf* *cresc.*

Bsn. [play] *mf* *cresc.*

B. Cl. [play] *mf* *cresc.*

A. Sx. [play] *mf* *cresc.*

T. Sx. [play] *mf* *cresc.*

B. Sx. [play] *mf* *cresc.*

B♭ Tpt. 1 [play] *mf* *cresc.*

B♭ Tpt. 2 [play] *mf* *cresc.*

Hn. [play] *mf* *cresc.*

Tbn. [play] *mf* *cresc.*

Euph. [play] *mf* *cresc.*

Tuba [play] *mf* *cresc.*

Solo *mf* *cresc.*

Perc. *mf* *sn. dr. ord.* *cresc.*

Perc. *mf* *cresc.*

Perc. *mf* *cresc.*

Xyl. [play] *mf* *cresc.*

103

104

105

106

107

PARTY POTATOES, page 26

M

♩ = 108

N

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Solo

Perc.

Perc.

Perc.

Xyl.

CADENZA

f

fz

108

109

110

111

112

113

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Solo

Perc.

Perc.

Perc.

Xyl.



P

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Solo

Perc.

Perc.

Perc.

Xyl.

123

124

125

126

127

128

129

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Solo

Perc.

Perc.

Perc.

Xyl.

130

131

132

133

134

135

**Q** optional 8vb

Fl.  
Ob.  
B $\flat$  Cl. 1  
B $\flat$  Cl. 2  
Bsn.  
B. Cl.  
A. Sx.  
T. Sx.  
B. Sx.  
B $\flat$  Tpt. 1  
B $\flat$  Tpt. 2  
Hn.  
Tbn.  
Euph.  
Tuba  
Solo  
Perc.  
Perc.  
Perc.  
Xyl.



This musical score page, titled "PARTY POTATOES, page 33", features a large ensemble of instruments. The parts include:

- Fl. (Flute)
- Ob. (Oboe)
- B♭ Cl. 1 (B-flat Clarinet 1)
- B♭ Cl. 2 (B-flat Clarinet 2)
- Bsn. (Bassoon)
- B. Cl. (Bass Clarinet)
- A. Sx. (Alto Saxophone)
- T. Sx. (Tenor Saxophone)
- B. Sx. (Baritone Saxophone)
- B♭ Tpt. 1 (B-flat Trumpet 1)
- B♭ Tpt. 2 (B-flat Trumpet 2)
- Hn. (Horn)
- Tbn. (Trombone)
- Euph. (Euphonium)
- Tuba
- Solo (Soloist)
- Perc. (Percussion) - three staves
- Xyl. (Xylophone)

The score is written in 4/4 time with a key signature of one flat (B-flat). It contains various musical notations such as triplets, slurs, and dynamic markings. A large, semi-transparent red watermark reading "PETSAL SCORE" is overlaid diagonally across the center of the page.



Fl.

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Solo

Perc.

Perc.

Perc.

Xyl.

*p*

*cresc.*

sn. dr.

sticks

*pp*

low bongo

*pp*



Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Solo

Perc.

Perc.

Perc.

Xyl.

The musical score is arranged in a standard orchestral format with 18 staves. The instruments listed are: Flute (Fl.), Oboe (Ob.), Clarinet 1 (B♭ Cl. 1), Clarinet 2 (B♭ Cl. 2), Bassoon (Bsn.), Clarinet (B. Cl.), Saxophone (A. Sax.), Saxophone (T. Sax.), Saxophone (B. Sax.), Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Solo (Solo), Percussion (Perc.), and Xylophone (Xyl.). The score is written in a key signature of one flat (B♭) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large red watermark 'Perusal Score' is overlaid diagonally across the page.

Fl. *fp*

Ob. *fp*

B♭ Cl. 1 *fp*

B♭ Cl. 2 *fp*

Bsn. *fp*

B. Cl. *fp*

A. Sx. *fp*

T. Sx. *fp*

B. Sx. *fp*

B♭ Tpt. 1 *fp*

B♭ Tpt. 2 *fp*

Hn. *fp*

Tbn. *fp*

Euph. *fp*

Tuba *fp*

Solo *fp*

Perc. *fp*

Perc. *fp*

Perc. *fp*

Xyl. *fp*

