

POWERHOUSE

BENJAMIN DEAN TAYLOR

Perusal Score Only

POWERHOUSE

BENJAMIN DEAN TAYLOR

Perusal Score Only

*Commissioned by
the Indiana Bandmasters Association
for the 2020 Indiana All-State Honor Band*

Perusal Score Only

Duration: 7:30

Music typeset by the composer.

Music Copyright © 2019 by Benjamin Dean Taylor, Bloomington, Indiana.
Printed in Indiana, USA.

All Rights Reserved.

No part of this publication may be reproduced in any form by any electronic or mechanical means (including photocopying, recording or information storage and retrieval) without permission in writing from the publisher.

Taylor, Benjamin Dean
- *POWERHOUSE*, for wind band

www.benjamintaylormusic.com

INSTRUMENTATION

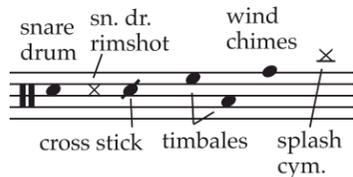
TRANPOSED SCORE

(Number of players doubling each part is at discretion of conductor in keeping with a balanced sound)

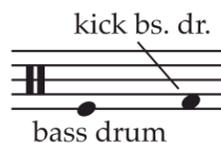
Piccolo
Flute 1, 2
Oboe 1, 2
Bassoon 1, 2
B-flat Clarinet 1, 2, 3
B-flat Bass Clarinet
B-flat Contrabass Clarinet
E-flat Alto Saxophone 1, 2 (1st Alto solo doubles on Sop. Sax)
B-flat Tenor Saxophone
E-flat Baritone Saxophone
B-flat Trumpet 1, 2, 3 (straight mutes required)
F Horn 1, 2, 3, 4
Trombone 1, 2 (straight mutes required)
Bass Trombone
Euphonium
Tuba
Timpani (suspended cymbal required)
6 Percussion

PERCUSSION INVENTORY

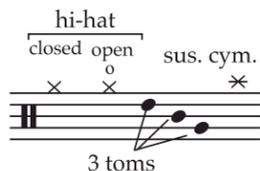
1. snare drum, timbales (high, low), splash cymbal, wind chimes



2. bass drum, kick bass drum, glockenspiel



3. hi-hat, 3 toms (high, medium, low), suspended cymbal



4. bongos, tambourine, 2 wood blocks, triangle, crash cymbals, china cymbal, ride cymbal



5. chimes, marimba

6. vibraphone, xylophone, slapstick, tam-tam



Duration 7:30

Program Note

When James Tewell first approached me about this commission he said they wanted a “muscle” piece, a “significant work” that would challenge and push the players. I found this idea very attractive as I had recently completed an athletic challenge that went around Facebook called the “1000 Pushup Challenge.” In this workout, you start by doing 50 pushups a day for 6 days (then a day of rest). The next week you do 100 pushups a day. Then each subsequent week you add another 50 pushups until eventually you do 1000 pushups a day for a week! I will be honest, it was one of the hardest things I have ever done. It was also one of the most satisfying things I have ever done. I hit a mental wall about a month in when I was doing 300 pushups a day thinking, “This is just nuts! I’m spent! I’m never going to be able to do 1000 pushups in one day!” But this piece is not just about pushups or muscles. In the end, I was more inspired by how I felt emotionally throughout the process and especially how fulfilled I felt when I finally reached the goal. The music reflects the process of setting goals, working hard to achieve them, receiving support and encouragement from family and friends, and ultimately reaching the goal. As the popular maxim says, “There is no growth in the comfort zone, and there is no comfort in the growth zone.” I hope this composition can remind us of the tremendous progress we each have made individually in life and also help us continue to set and achieve lofty goals. This work was commissioned by the Indiana Bandmasters Association for the 2020 Indiana All-State Honor Band. With gratitude, I dedicate this work to the absurdly talented students in that “Powerhouse” band and their guest conductor, Dr. Sara McKoin.



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. Much of Taylor's music includes electronic elements - from prerecorded sounds to live, interactive electronics and video. He received degrees in music composition from Indiana University, Brigham Young University, and Bowling Green State University. Dr. Taylor's prizes and honors include recipient of a Barlow Endowment Commission, winner in the Frank Ticheli Composition Competition, a BMI Student Composers Award, a commission from the Music Teachers National Association, 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 five sons and when not composing enjoys running, knife throwing, cooking, playing with his traditional dixieland jazz band, rock balancing, camping and hiking.

POWERHOUSE

Strident, intense

Commissioned by the Indiana Bandmasters Association for the 2020 Indiana All-State Honor Band

Benjamin Dean Taylor (b.1983)
(ASCAP)

♩ = 112

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

Bassoon 1,2

Clarinet 1 in B \flat

Clarinet 2,3 in B \flat

Bass Clarinet

Contrabass Clarinet

Alto Sax. 1,2

Tenor Sax.

Baritone Sax.

1
Trumpets in B \flat

2,3
Horns in F

1,3
Horns in F

2,4
Horns in F

Trombone 1,2

Bass Trombone

Euphonium

Tuba

Timpani

Percussion 1 (sn. dr., timbales, splash cym., wind chimes)

Percussion 2 (bass drum, kick bs. dr., glock.)

Percussion 3 (3 toms, hi-hat, sus. cym., crotales)

Percussion 4 (crash cymbals, ride cym., tamb., tri., china cym., 2 wd. blks., bongos)

Percussion 5 (chimes, marimba)

Percussion 6 (slapstick, vibra., xylo., tam-tam)

1 2 3 4 5 6 7

B Mysterious, nervous
♩ = 60

Using mouth, not instrument, make a "sh" sound (like a mother hushing a baby)

p *mf* *pp*

*gliss.

Using mouth, not instrument, make a "sh" sound (like a mother hushing a baby)

p *mf* *pp*

Using mouth, not instrument, make a "sh" sound (like a mother hushing a baby)

p *mf* *pp*

1. Using mouth, not instrument, make a "sh" sound (like a mother hushing a baby)

p *mf* *pp*

2.

p

7

p *mp* *p* *pp* *p* *mp* *p*

6

pp *p* *pp* *p*

pp *p* *pp* *pp*

one player only

p [sung], match pitch of bass clarinet

pp *p* *pp* *p*

"aa"

p [sung], match pitch of bass clarinet

[take instrument]

[play]

p

"aa"

p [sung], match pitch of bass clarinet

1

ff

2,3

ff

1,3

ff (stopped)

p *mf*

2,4

ff (stopped)

p *mf*

Tbn. 1,2

ff

B. Tbn./ Euph.

ff

Tuba

ff

Timp.

ff dampen

wind chimes

Perc. 1 (sn. dr. timbales)

ff dampen *pp* *mp* *p* *pp*

Perc. 2 (bs. dr.)

ff dampen

cymbal scrape

Perc. 3 (toms)

ff dampen *mp*

Perc. 4

ff dampen

marimba

6

p *mf* *p* *mf* *p*

slapstick

Perc. 6

ff

*While trilling, bend pitch by rolling flute inward then return to normal pitch. Independently improvise duration of gliss. Do not coordinate with others. Stagger breathe.

Picc. *pp* *p* *mf* *pp*

Fl. 1

Fl. 2

Ob. 1 *p* [sung], match pitch of tenor sax.

Ob. 2 *pp* "aa" *p* [sung], match pitch of tenor sax.

Bsn. *mf* *pp*

Clar. 1 *pp* *p* *mp* *pp* *p*

Clar. 2,3 *pp*

B. Cl. *mp* *p* *pp*

Cb. Cl.

A. Sax. 1 *pp* *p* *mp* **Soprano Sax Solo**

A. Sax. 2 *pp* *p* *pp* *pp* *p* *pp*

T. Sax.

B. Sax. *p* *mf* *pp* *p* *mf* *pp*

1 *p*

2,3 *p*

1,3

2,4

Tbn. 1 *p* [sung], match pitch of bass clarinet

Tbn. 2 "aa" *p* [sung], match pitch of bass clarinet

B. Tbn./ Euph. "aa"

Tuba

Timp. *p*

Perc. 1 *p* *pp*

Perc. 2 (bs. dr.)

Perc. 3 cymbal scrape *mp*

Perc. 4

Perc. 5 (marb.) *mf* *p* *mf* *p*

Perc. 6 [vibraphone] (no motor) *p* *mp*

one player only

Using mouth, not instrument, make a "sh" sound (like a mother hushing a baby)

*valve whistle

*valve whistle: Turn trumpet upside down and blow across hole at bottom of 1st valve. Slowly change pitch of the whistle sound by slowly depressing and releasing first valve while blowing. Improvise independent of others around you.

*valve whistle

*valve whistle: Turn trumpet upside down and blow across hole at bottom of 1st valve. Slowly change pitch of the whistle sound by slowly depressing and releasing first valve while blowing. Improvise independent of others around you.

Place suspended cymbal upside down on drum head. Create atmospheric eerie sounds by rolling on cymbal with mallets and moving drum tuning pedal simultaneously.

Ped. _____ sim. keep pedal down (You are like the sustain pedal on the piano to the soprano sax solo)

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn.

Clar. 1

Clar. 2,3

B. Cl.

Cb. Cl.

Solo Sop. Sax.

A. Sx. 2

T. Sx.

B. Sx.

1

Tpts.

2,3

1,3

Hns.

2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1

Glk.

Ct.

Perc. 4

Perc. 5 (marb.)

Perc. 6 (vibra.)

pp p mp p p mf mp p pp

6 7 3 6 6 6

Using mouth, not instrument, make a "sh" sound (like a mother hushing a baby)

mf p mf

D Tight groove

$\text{♩} = 120$

Picc.

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1

Ob. 2

Bsn. *mf* a2

Clar. 1 *pp*

Clar. 2,3 *pp*

B. Cl. *mf*

Cb. Cl.

A. Sx. 1,2 *pp*

T. Sx. *pp*

B. Sx.

1 *mf* straight mute

Tpts. 2,3 *mf* 2. straight mute

1,3

Hns. 2,4

Tbn. 1,2 *mf* straight mute a2

B. Tbn. *mf*

Euph. *mf*

Tuba

Timp.

Perc. 1 (sn. dr. timbales) *mf* [timbales and sn. dr.] sticks snares off

Perc. 2 (bs. dr.) *mf* [hi-hat] (always closed unless it has open circle above note) Solo [toms] Solo

Perc. 3 (hi-hat) *mf* [bongos and wd. blks.] Solo sticks [tamb.] (just hit it with sticks)

Perc. 4 *mf*

Perc. 5 (marb.)

Perc. 6 (vibra.) *mf* (no pedal)

33 34 35 36 37 38

45 E

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn.

Clar. 1

Clar. 2,3

B. Cl.

Cb. Cl.

A. Sx. 1,2

T. Sx.

B. Sx.

1

Tpts.

2,3

1,3

Hns.

2,4

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2 (kick bs. dr.)

Perc. 3 (hi-hat)

Perc. 4 (bongos, wd. blks.)

Perc. 5 (marb.)

Perc. 6

Hit with stick and immediately choke with other hand.

china cym.

wd. blks.

xvlo.

45 46 47 48 49 50 51

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn.

Clar. 1

Clar. 2,3

B. Cl.

Cb. Cl.

A. Sx. 1,2

T. Sx.

B. Sx.

1

Tpts.

2,3

1,3

Hns.

2,4

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1 (sn. dr. timbales)

Perc. 2 (kick bs. dr.)

Perc. 3 (hi-hat)

Perc. 4 (wd. blks.)

Perc. 5 (marb.)

Perc. 6 (xylo.)

1.

snare on

mp

mp

mp

G

Picc. *mp* *mf*
 Fl. 1 *mp* *mf*
 Fl. 2
 Ob. 1 *mp* *mf*
 Ob. 2
 Bsn. 1. *p* *mp*
 Clar. 1 *mp* *mf*
 Clar. 2,3 *p* *mp*
 B. Cl. *p* *mp*
 Cb. Cl.
 A. Sx. 1 *p* *mp*
 A. Sx. 2 *p* *mp*
 T. Sx.
 B. Sx. *p* *mp*
 Tpts. 1. *p* *mp*
 2,3 *p* *mp*
 1,3
 Hns. 2,4
 Tbn. 1,2
 B. Tbn.
 Tuba
 Timp.
 Perc. 1 (sn. dr. timbales)
 Perc. 2 (kick bs. dr.)
 Perc. 3 (hi-hat) *p* *cresc. poco a poco*
 Perc. 4 *p* *cresc. poco a poco*
 Perc. 5 (marb.) *p* *mp*
 Perc. 6 (xylo.)

H

78

78

Picc. *mp* *f*

Fl. 1 *mp* *f*

Fl. 2

Ob. 1 *mp* *f*

Ob. 2

Bsn. *a2*

Clar. 1 *mp* *f*

Clar. 2,3 *a2* *f*

B. Cl. *f*

Cb. Cl. *f*

A. Sx. 1,2 *1.* *2.* *mp* *f*

T. Sx.

B. Sx. *f*

1 Tpts. *f* *a2*

2,3 *mp* *f* *a2*

1,3 Hns. *a2* *f*

2,4 *a2* *f*

Tbn. 1,2 *f*

B. Tbn. *f*

Euph. *f*

Tuba

Timp.

Perc. 1 (sn. dr. timbales) *f*

Perc. 2 (kick bs. dr.) *f*

Perc. 3 (hi-hat) *f*

Perc. 4 (bongos, wd. blks.) *f*

Perc. 5 (marb.) *f*

Perc. 6 (xylo.)

K

99

Picc. *f* *mp*

Fl. 1 *mp* *p* *mp*

Fl. 2 *mp* *pp* *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Bsn.

Clar. 1 *mp* *pp*

Clar. 2,3 *a2* *p*

B. Cl.

Cb. Cl.

A. Sx. 1 *f* *mp* *p* *mp* *p* *mp* *mp* *p* *sim.*

A. Sx. 2 *f* *mp* *p* *mp* *p* *mp* *mp* *p* *sim.*

T. Sx. *mp* *p* *mp* *p* *mp* *mp* *p* *sim.*

B. Sx. *mp* *p* *mp* *p* *mp* *mp* *p* *sim.*

1

Tpts. *a2* *p*

2,3

1,3 *a2* *f* *p* *f* *p*

Hns. *a2* *f* *p* *f* *p*

2,4

Tbn. 1,2 *a2* *mp* *p* *mp* *p* *mp* *mp* *p*

B. Tbn.

Euph./Tuba *a2* *mp*

Timp. dampen *f* pedal gliss. *pp*

Perc. 1 (sn. dr. timbales) *f* splash Hit with stick and immediately choke with other hand. (cross stick) *mp*

Perc. 2 (kick bs. dr.) *f* *mp* hi-hat

Perc. 3 *f* *mp*

Perc. 4 (bongos, wd. blks.) *f* *mp* chimes

Perc. 5 *p*

Perc. 6 (xylo.) white key gliss. *f* *mp*

99

100

101

102

103

104

105

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn.

Clar. 1

Clar. 2,3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

1

Tpts.

2,3

1,3

Hns.

2,4

Tbn. 1,2

B. Tbn.

Euph./Tuba

Timp.

Perc. 1 (sn. dr. timbales)

Perc. 2 (kick bs. dr.)

Perc. 3 (hi-hat)

Perc. 4 (bongos, wd. blks.)

Perc. 5 (chimes)

Perc. 6 (xylo.)

mp

cresc. poco a poco

pp

a2

L

Picc. *mf* *cresc. poco a poco*

Fl. 1,2 *mf* *cresc. poco a poco*

Ob. 1 *mf* *cresc. poco a poco*

Ob. 2 *mf* *cresc. poco a poco*

Bsn. *mf* *cresc. poco a poco*

Clar. 1 *mf* *cresc. poco a poco*

Clar. 2,3 *mf* *cresc. poco a poco*

B. Cl. *mf* *cresc. poco a poco*

Cb. Cl. *mf* *cresc. poco a poco*

A. Sx. 1 *mf* *cresc. poco a poco*

A. Sx. 2 *mf* *cresc. poco a poco*

T. Sx. *mf* *cresc. poco a poco*

B. Sx. *mf* *cresc. poco a poco*

1 Tpts. *mf* *cresc. poco a poco*

2,3 Tpts. *mf* *pp*

1,3 Hns. *mf* *cresc. poco a poco*

2,4 Hns. *mf* *cresc. poco a poco*

Tbn. 1,2 *mf*

B. Tbn. *mf*

Euph. *mf* *cresc. poco a poco*

Tuba *mf* *cresc. poco a poco*

Timp. *mf* *pp* (ord.)

Perc. 1 (sn. dr. timbales) *mf*

Perc. 2 (kick bs. dr.) *mf*

Perc. 3 (toms) *mf*

Perc. 4 (bongos, wd. blks.)

Perc. 5 (chimes) *mf*

Perc. 6 (xylo.) *mf* *cresc. poco a poco*

Pic.

Fl. 1,2

Ob. 1

Ob. 2

Bsn.

Clar. 1

Clar. 2,3 ^{a2}

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

1

Tpts.

2,3

1,3 ^{a2}

Hns.

2,4 ^{a2}

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp. *Solo*

Perc. 1 (sn. dr. timbales)

Perc. 2 (kick bs. dr.)

Perc. 3 (toms)

Perc. 4 (bongos, wd. blks.)

Perc. 5 (marb.)

Perc. 6 (xylo.)

N

Picc. *f*

Fl. 1,2 *f*

Ob. 1 *f*

Ob. 2 *f*

Bsn. *f*

Clar. 1 *f*

Clar. 2,3 *f*

B. Cl. *f*

Cb. Cl. *f*

A. Sx. 1 *f*

A. Sx. 2 *f*

T. Sx. *f*

B. Sx. *f*

1 *f*

Tpts. *f*

2,3 *f*

1,3 *f*

Hns. *f*

2,4 *f*

Tbn. 1,2 *f*

B. Tbn. *f*

Euph. *f*

Tuba *f*

Timp. *ff* (C to Db)

Perc. 1 (sn. dr. timbales) *f*

Perc. 2 (kick bs. dr.) *f*

Perc. 3 (toms) *f*

Perc. 4 (bongos, wd. blks.) *f*

Perc. 5 *f*

Perc. 6 (xylo.) *f*

0

143

Picc. *sub p* *cresc.* *f*

Fl. 1 *sub p* *cresc.* *f*

Fl. 2 *sub p* *cresc.* *f*

Ob. 1 *sub p* *cresc.* *f*

Ob. 2 *sub p* *cresc.* *f*

Bsn. *sub p* *cresc.* *f*

Clar. 1 *sub p* *cresc.* *f*

Clar. 2,3 *sub p* *cresc.* *f*

B. Cl. *sub p* *cresc.* *f*

Cb. Cl. *sub p* *cresc.* *f*

A. Sx. 1 *sub p* *cresc.* *f*

A. Sx. 2 *sub p* *cresc.* *f*

T. Sx. *sub p* *cresc.* *f*

B. Sx. *sub p* *cresc.* *f*

1 *sub p* *cresc.* *f*

Tpts. 2,3 *sub p* *cresc.* *f*

1,3 *sub p* *cresc.* *f*

Hns. 2,4 *sub p* *cresc.* *f*

Tbn. 1,2 *sub p* *cresc.* *f*

B. Tbn. *sub p* *cresc.* *f*

Euph./Tuba *sub p* *cresc.* *f*

Timp. *sub p* *cresc.* *f*

Perc. 1 (sn. dr. timbales) *sub p* *cresc.* *f*

Perc. 2 (kick bs. dr.) *sub p* *cresc.* *f*

Perc. 3 (toms) *sub p* *cresc.* *f*

Perc. 4 (bongos, wd. blks.) *sub p* *cresc.* *f*

Perc. 5 *sub p* *cresc.* *f* *chimes*

Perc. 6 (xylo.) *sub p* *cresc.* *f*

143 144 145 146 147 148 149 150

POWERHOUSE - Taylor, pg. 30

Improvise fingered glissando between notes as fast as possible arriving on notated pitches on beats 1 and 3 as indicated. *accel.*

169 *molto ritard.* **R** ♩ = 66

Score for Percussion and other instruments, including Piccolo, Flutes, Oboes, Bassoon, Clarinets, Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba, Timpani, and various Percussion instruments.

Key markings include *mf*, *mp*, *fp*, *ff*, *cresc. poco a poco*, *huge rimshot!*, *splash*, *sus. cym. mallets*, *xylo.*, and *pedal gliss. (pitch is only approximate)*.

Tempo and performance instructions: *molto ritard.*, **R** ♩ = 66, *accel.*

Rehearsal marks are present at measures 169, 170, 171, 172, 173, 174, 175, 176, 177, and 178.

T

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Bsn. *f*

Clar. 1 *f*

Clar. 2,3 *f*

B. Cl. *f*

Cb. Cl. *f*

A. Sx. 1 *f*

A. Sx. 2 *f*

T. Sx. *f*

B. Sx. *f*

1 *f*

Tpts. 2,3 *f*

1,3 *f*

Hns. 2,4 *f*

Tbn. 1,2 *f*

B. Tbn./Euph. *f*

Tuba *f*

Timp.

Perc. 1 (sn. dr. timbales) *f*

Perc. 2 (bs. dr.) *f*

Perc. 3 (toms) *f*

Perc. 4 (bongos, wd. blks.) *f*

Perc. 5

Perc. 6 (xylo.) *f*

ride cym. (strike with shaft of stick on bell)

193

U

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn.

Clar. 1

Clar. 2,3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

1

Tpts.

2,3

1,3

Hns.

2,4

Tbn. 1,2

B. Tbn.

Euph./Tuba

Timp.

Perc. 1 (sn. dr. timbales)

Perc. 2 (bs. dr.)

Perc. 3 (toms)

Perc. 4 (bongos, wd. blks.)

Perc. 5 (chimes)

Perc. 6 (xylo.)

Solo (pedal gliss.)

f

china cym.

ride cym.

f

193

194

195

196

197

198

V

199

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn.

Clar. 1

Clar. 2,3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

1

Tpts.

2,3

1,3

Hns.

2,4

Tbn. 1,2

B. Tbn.

(Euph. only)

Euph./Tuba

Timp.

Perc. 1 (sn. dr. timbales)

Perc. 2 (bs. dr.)

Perc. 3 (toms)

Perc. 4

Perc. 5 (chimes)

Perc. 6 (xylo.)

ff

205 ritard. **W** *a tempo*
(♩ = 120)

Picc.

Fl. 1,2

Ob. 1

Ob. 2

Bsn.

Clar. 1

Clar. 2,3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

1

Tpts.

2,3

1,3

Hns.

2,4

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1 (sn. dr. timbales)

Perc. 2 (bs. dr.)

Perc. 3 (toms)

Perc. 4

Perc. 5

Perc. 6 (xylo.)

ritard.

212

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn.

Clar. 1

Clar. 2,3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

1

Tpts.

2,3

1,3

Hns.

a2

2,4

a2

Tbn. 1,2

B. Tbn.

Euph./Tuba

Timp.

Perc. 1 (sn. dr. timbales)

Perc. 2 (bs. dr.)

Perc. 3 (toms)

Perc. 4

Perc. 5

Perc. 6 (xylo.)

mp

mf

f

fp

f

tri.

ritard.

