



Commissioned for the 2002 ATSSB All-State Band by the
Association of Texas Small School Bands, Gary Robbins, President

The Star of Dreams

Robert W. Smith (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 3 1st C Flute
- 3 2nd C Flute
- 2 Oboe
- 2 Bassoon
- 3 1st B $\flat$ Clarinet
- 3 2nd B $\flat$ Clarinet
- 3 3rd B $\flat$ Clarinet
- 1 E $\flat$ Alto Clarinet
- 2 B $\flat$ Bass Clarinet
- 2 Bassoon
- 2 1st E $\flat$ Alto Saxophone
- 2 2nd E $\flat$ Alto Saxophone
- 1 B $\flat$ Tenor Saxophone
- 2 E $\flat$ Baritone Saxophone
- 3 1st B $\flat$ Trumpet
- 3 2nd B $\flat$ Trumpet
- 3 3rd B $\flat$ Trumpet
- 4 Horn in F

- 2 1st Trombone
- 2 2nd Trombone
- 2 Baritone
- 2 Baritone Treble Clef
- 4 Tuba
- 1 Piano
- 4 Mallet Percussion
(2 Chimes, Marimba, Low Tom-Toms, Bells, Whips)
- 1 Timpani
- 3 Percussion I
(Snare Drum, Bass Drum, Bongos/Toms, Wind Chimes, Multiple Toms/Bass Drums)
- 3 Percussion II
(Suspended Cymbal, Crash Cymbals, Maracas/Beaded Gourd, Triangle, Bowed Gong/Tam-Tam, Low Toms)

SUPPLEMENTAL AND WORLD PARTS

Available for download from
www.alfred.com/worldparts

- Horn in E $\flat$
1st Trombone in B $\flat$ Bass Clef
2nd Trombone in B $\flat$ Bass Clef
1st Trombone in B $\flat$ Treble Clef
2nd Trombone in B $\flat$ Treble Clef
Baritone in B $\flat$ Bass Clef
Tuba in E $\flat$ Bass Clef
Tuba in E $\flat$ Treble Clef
Tuba in B $\flat$ Bass Clef
Tuba in B $\flat$ Treble Clef

PROGRAM NOTES

The history of the United States has taken many paths on many fronts. The legend and lore of the Old West, a significant part of this heritage, is perhaps no more prevalent than in Texas, the Lone Star State. This land of American courage and pioneer dreams was the inspiration for this work.

With the mission bells ringing in the air, the work opens with a bold fanfare. The fanfare gives way to the fast and furious "Los Diablos Tejanos." Aptly titled, this section of the work is based upon the significant contributions and sacrifices of the Texas Rangers. The Mexican Army referred to these skilled and relentless lawmen as the Texas Devils.

The natural beauty of the state is often overlooked. From the pristine shores on the Gulf of Mexico to the Hill Country, from the urban towers that see to reach to the sky to the desert southwest, Texas is a land of geographical contrasts. Perhaps the visual image that ties together these various regions is the annual appearance of bluebonnets, the state flower. As one gazes upon the fields in shades of blue, time seems to stop as the color stands in stark contrast to the landscape. The quiet and reflective center of the work is titled "In the Fields of Blue" as our journey through Texas time and space continues.

Stampede. The mere mention of the word conjures images of amazing power as the longhorns blaze across the range in clouds of dust. However, in a more historic interpretation, the "stampede" west by the early pioneers laid the foundation for a nation that now reaches from the Atlantic to Pacific oceans. The final section of the work entitled "Stampede" celebrates the vision and perseverance of those early pioneers who helped forge a new nation.

Texas... The Lone Star State... *The Star of Dreams.*

The Association of Texas Small School Bands under the leadership of Mr. Gary Robbins, president, commissioned this work for the 2002 ATSSB All-State Band. The Star of Dreams was premiered under the baton of the composer in San Antonio, Texas, in February 2002.

NOTES TO THE CONDUCTOR

The opening phrases will be most effective with careful staging of the chimes. If possible, use two sets staged on either side of the band. If only one set is available, two players will be required in the response phrases, such as measures 4–7.

The opening horn statement should be as majestic as possible. If presence is a concern in the horn section, you may wish to consider bells in the air for the introduction. The ensemble response should be equally majestic. Careful attention should be given to the harmonic changes. I suggest sustaining each chord as needed for the ensemble to be comfortable with the harmonic direction. Measures 17 and 18 should be as biting as possible. The silence between each figure should contain only the decay of the chimes.

Pay particular attention to the weight given to the accents in the clarinet/piano ostinato beginning in measure 19. The interaction of these accents with the incessant snare figure is crucial to the intensity of the work. Please note the shaping of the snare line. The marimba joins this rhythmic interaction beginning in measure 23. Feel free to experiment with implements and dynamic notation in the marimba line to ensure its presence. If a balanced rhythmic interaction is a concern, please note that the priority remains with the energy created between the snare and clarinets/piano.

The melodic line beginning at measure 27 should be as haunting as possible. It should soar over yet not overpower the rhythmic lines. The fanfare figures in the trumpets and trombones should be as intense as possible yet remain with almost a distant quality in the balance of the ensemble.

The brass and percussion accents beginning in measure 69 should be very powerful and on the front edge of the beat. Care should be given to ensure the forward momentum of the piece. The brass should urge the woodwinds forward and not feel as if they are responding to the woodwinds.

The percussion should take the spotlight beginning in measure 76. The groove should be decidedly Mexican. However, traditional Mexican instruments may not be powerful enough to carry the intensity at this point. Please note the doubling, which is written in an effort to bolster these traditional instruments. For example, the maracas are doubled with a large beaded gourd to create a larger ethnic effect. In the same manner, the bongos are doubled with toms to provide depth and presence.

The trumpet/trombone melody is marked as “snarling.” The responding woodwind and horn figures should be equally powerful. The pick-a-note figures are written to create maximum dissonance within the line of the crescendo. I chose to allow the individual musicians a bit of ownership in the piece at this point. However, please strive for a closely voiced effect. If the chosen pitches are too open in their intervallic relationship, the effect will sound thin and hollow.

The clarinet solo statement beginning in measure 110 should be in conversation with the piano. The ensemble response beginning at measure 118 should be as warm as possible in contrast to the rather transparent setting of clarinet and piano. Please pay careful attention to balance throughout this section. In addition, please ensure that the melodic line in the horns/baritone/clarinet maintains a presence in the ensemble throughout the various ornamental figures. The trills should start rather slow and then increase in velocity as the sustain continues.

The stampede section is the most effective if offstage percussion is used for the opening crescendo. I suggest surrounding the audience to maximize the effect. A variety of bass drums and low toms should be used to provide multiple timbres and pitches. Random accents may be employed by individuals to create the chaotic effect. Feel free to use as many additional percussion as personnel and the performance venue allows.

Please note that the whip(s) should be as intense as possible. You may wish to construct your own whips of various sizes for maximum effect.

I hope you, your ensemble, and your audience find “The Star of Dreams” to be a rewarding experience. I wish you the very best in your concert preparation and performance.

Robert W. Smith

CONDUCTOR

Commissioned for the 2002 ATSSB All-State Band by the
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THE STAR OF DREAMS

ROBERT W. SMITH (ASCAP)

Majestic $\text{♩} = 80$

1 C Flutes

2 Oboe

1 Bb Clarinets

2 Bb Clarinets

3 Eb Alto Clarinet

Bb Bass Clarinet

Bassoon

1 Eb Alto Saxophones

2 Bb Tenor Saxophone

3 Eb Baritone Saxophone

Majestic $\text{♩} = 80$

1 Bb Trumpets

2 Bb Trumpets

3 Horn in F

1 Trombones

2 Trombones

Baritone

Tuba

Piano

Mallet Percussion
(2 Chimes, Marimba,
Low Tom-Tom, Bells, Whips)

Chimes #1 (stage left) Chimes #2 (stage right)

Timpani

Percussion I
(Bass Drum, Snare Drum, Bongos,
Multiple Concert Toms, Wind Chimes)

Percussion II
(Suspended Cymbal, Crash Cymbals,
Maracas/Beaded Gourd, Triangle,
Bowed Gong/Tam-Tam, Low Toms)

B.D.

Cr. Cyms. let all Cyms. ring unless notated

Susp. Cym.

1 2 3 4 5

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Conductor - 4

[illegible]

27

Fls. 1 2

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hn.

Tbns. 1 2

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Cue: Hns.

mf *mp* *f* *sim.*

24 25 26 27 28 29

Scrape metal beater across Cym.

1 Fls.

2 Fls.

Ob.

1 Cls.

2 Cls.

3 Cls.

A. Cl.

B. Cl.

Bsn.

1 A. Sax.

2 A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

3 Tpts.

Hn.

1 Tbps.

2 Tbps.

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

St. mute (charge!)

mf

30 31 32 33 34

p *f* *p*

43

Fls. 1 2

Ob. div.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hn.

Tbns. 1 2

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Selected players opt. 8vb

pp *f* *p* *ff* *sim.* *p*

47 48 49 50 51 52

53 div.

Fls. 1 *mp*

Fls. 2 *mp*

Ob. *mf*

Cls. 1 *mf*

Cls. 2 *mf*

Cls. 3 *mf*

A. Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Saxes. 1 *mp*

A. Saxes. 2 *mp*

T. Sax. *mp*

Bar. Sax. *mf*

53

Tpts. 1 *mf* St. mute

Tpts. 2 *mf* St. mute

Tpts. 3 *mf*

Hn. *mf*

Tbns. 1 *mf*

Tbns. 2 *mf*

Bar. *mf*

Tuba *mf*

Pno. *mf*

Mlt. Perc. *mf*

Timp. *mf*

Perc. I *mf*

Perc. II *f* Scrape metal beater across Cym.

53 54 55 56 57 58

1 Fls.

2

Ob.

1 Cls.

2

3

A. Cl.

B. Cl.

Bsn.

1 A. Saxes.

2

T. Sax.

Bar. Sax.

1 Tpts.

2

3

Hn.

1 Tbns.

2

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

59

60

61

62

63

64

69

Fls. 1 2

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hn.

Tbns. 1 2

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

76

With strength!

flutter tongue

p

ff

Low Tom

to Bongos/Toms

Maracas/Beaded Gourd

71 72 73 74 75 76

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1 Fls.

2 Fls.

Ob.

1 Cls.

2 Cls.

3 Cls.

A. Cl.

B. Cl.

Bsn.

A. Saxes.

2 T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

3 Tpts.

Hn.

1 Tbns.

2 Tbns.

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Duet (mariachi)

ff

84

Fls. 1 2

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

84 tutti Snarling!

Tpts. 1 2 3

Hn.

84 tutti Snarling!

Tbns. 1 2

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

mf

mf sim. sim.

mf sim.

mf

84 85 86 87 88 89

to Cr. Cyms.

92

Fls. 1 *f* *ff* *mf* *sim.* *mf*

Fls. 2 *f* *ff* *mf* *sim.* *mf*

Ob. *f* *ff* *mf* *sim.* *mf*

Cls. 1 *f* *ff* *mf* *sim.* *mf*

Cls. 2 *a2* *f* *ff* *mf* *sim.* *mf*

Cls. 3 *f* *ff* *mf* *sim.* *mf*

A. Cl. *ff* *mf* *sim.* *mf*

B. Cl. *ff* *mf* *sim.* *mf*

Bsn. *ff* *mf* *sim.* *mf*

A. Saxes. 1 *ff* *mf* *sim.* *mf*

A. Saxes. 2 *ff* *mf* *sim.* *mf*

T. Sax. *ff* *mf* *sim.* *mf*

Bar. Sax. *ff* *mf* *sim.* *mf*

Tpts. 1 *ff* *p* *pick-a-note*

Tpts. 2 *ff* *p* *pick-a-note*

Tpts. 3 *ff* *p* *pick-a-note*

Hn. *ff* *p* *pick-a-note*

Tbns. 1 *ff* *p* *pick-a-note*

Tbns. 2 *ff* *p* *pick-a-note*

Bar. *ff* *p* *pick-a-note*

Tuba *ff* *p* *pick-a-note*

Pno. *f* *ff*

Mlt. Perc. *p*

Timp. *p*

Perc. I *p*

Perc. II *ch* *to Susp. Cym.* *p*

1 Fls. *mf* *rit.*

2 Ob. *mf* *rit.*

1 Cls. *mf* *rit.*

2 3 *mf* *rit.*

A. Cl. *mf* *rit.*

B. Cl. *mf* *rit.*

Bsn. *mf* *rit.*

A. Saxes. 1 *mf* *rit.*

2 *ff* *rit.*

T. Sax. *mf* *rit.*

Bar. Sax. *mf* *rit.*

1 Tpts. *p* *pick-a-note* *rit.*

2 *p* *pick-a-note* *rit.*

3 *p* *pick-a-note* *rit.*

Hn. *p* *pick-a-note* *ff* *rit.*

1 Tbns. *p* *pick-a-note* *rit.*

2 *p* *pick-a-note* *rit.*

Bar. *p* *pick-a-note* *rit.*

Tuba *p* *pick-a-note* *rit.*

Pno. *p* *rit.*

Mlt. Perc. *p* *rit.*

Timp. *p* *rit.*

Perc. I *p* *rit.*

Perc. II *p* *to Maracas/Gourd* *rit.*

96 97 98 99 100 101

106 Gently $\text{♩} = 72$

Fls. 1 *ff a tempo*

Fls. 2 *ff a tempo*

Ob. *ff a tempo*

Cls. 1 *ff a tempo* Solo *mp*

Cls. 2 *ff a tempo*

Cls. 3 *ff a tempo*

A. Cl. *ff a tempo*

B. Cl. *ff a tempo*

Bsn. *ff a tempo*

A. Saxes. 1 *ff a tempo*

A. Saxes. 2 *ff a tempo*

T. Sax. *ff a tempo*

Bar. Sax. *ff a tempo*

Tpts. 1 *ff a tempo*

Tpts. 2 *ff a tempo*

Tpts. 3 *ff a tempo*

Hn. *ff a tempo* div. *p*

Tbns. 1 *ff a tempo*

Tbns. 2 *ff a tempo*

Bar. *ff a tempo*

Tuba *ff a tempo* div. *p*

Pno. *mp* *ff a tempo* *mf*

Mlt. Perc. *ff a tempo* Bells *mf*

Timp. *ff a tempo*

Perc. I *ff a tempo* Maracas/Beaded Gourd

Perc. II *ff a tempo* Wind Chimes

Triangle *mp*

BDM02035C 102 103 104 105 106 107

110 "In the Fields of Blue"

Fls. 1 2

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

110 "In the Fields of Blue"

Tpts. 1 2 3

Hn.

Tbns. 1 2

Bar.

Tuba

Pno.

Duet w/clarinet

Mlt. Perc.

Timp.

Perc. I

Perc. II

The image shows a page of a musical score for a symphony orchestra. The score is for measures 108 through 113. The instruments listed on the left are Flutes (1, 2), Oboe, Clarinets (1, 2, 3), Alto Clarinet, Bass Clarinet, Bassoon, Alto Saxophones (1, 2), Tenor Saxophone, Baritone Saxophone, Trumpets (1, 2, 3), Horns, Trombones (1, 2), Baritone, Tuba, Piano, Multiple Percussion, Timpani, Percussion I, and Percussion II. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, dynamics (p, mp), and articulation marks. A large red watermark 'Preview Only' is overlaid diagonally across the page. The page number '110' and the title '"In the Fields of Blue"' are printed above the Clarinet and Horn staves respectively.

118 With warmth

Fls. 1 2

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hn.

Tbns. 1 2

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

W. Ch.

mp

mf

div.

tutti

Solo

f

mf

8va

114 115 116 117 118 119

1 Fls. *mp* *mf* *rit.*

2 Fls. *mp* *mf* *div. rit.*

Ob. *mp* *mf* *f rit.* Solo *mf*

1 Cls. *mp* *f rit.* *p*

2 Cls. *mp* *f rit.* *p*

3 Cls. *mp* *f rit.* *p*

A. Cl. *mp* *f rit.* *p*

B. Cl. *mf* *f rit.* *p*

Bsn. *mf* *f rit.* *p*

1 A. Saxes. *mp* *mf* *f rit.*

2 A. Saxes. *mp* *mf* *f rit.*

T. Sax. *mp* *f rit.*

Bar. Sax. *mf* *f rit.*

1 Tpts. *f rit.*

2 Tpts. *f rit.*

3 Tpts. *f rit.*

Hn. *mp* *mf* *f rit.*

1 Tbn. *mp* *f rit.* *p*

2 Tbn. *mp* *f rit.* *p*

Bar. *mp* *mf* *f rit.* *p*

Tuba *mf* *f rit.* *p*

Pno. *rit.* *loco*

Mlt. Perc. *rit.*

Timp. *mp* *mf* *f rit.*

Perc. I *rit.*

Perc. II *rit.*

120 121 122 123 124 125

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132 Stampede ♩ = 76

Fls. 1 2

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

132 Stampede ♩ = 76

Tpts. 1 2 3

Hn.

Tbns. 1 2

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Susp. Cym.

Cue: Hns. Majestic!

Majestic! Bells in the air!

Bells down

Large Tom random accents creating a "stampede"

random accents creating a "stampede"

All on B.D. or Tom

random accents creating a "stampede"

Bowed Gong/Tam-Tam

to Cr. Cyms.

132 133 134 135 136 137

Note to Conductor: Surround the band with bass drums and toms for the "stampede" effect. If personnel allows, surround the audience as well. Experiment with various size drums to create the desired sonic environment. Horn statement should be very powerful and balanced within the percussion crescendo. Allow the bowed gong/tam to emerge from the crescendo in the early stages.

138 Powerful ♩ = 156

Fls. 1 2

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2 ^{a2}

T. Sax.

Bar. Sax.

138 Powerful ♩ = 156

Tpts. 1 2 3

Hn.

(upper part is optional)

Tbns. 1 2

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Cr. Cyms. $f^{\wedge}$ ch

to Whip(s)

Fls. 1 2

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2 ^{a2}

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hn.

Tbns. 1 2

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Concert Toms (mid/low)

B.D.

144 145 146 147 148 149

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166 (Opt. remaining players play 2nd)

166 (ff) (prepare to pedal up a step!)

166

167

Fls. 1 2

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hn.

Tbns. 1 2

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

1
Fls.

2
Ob.

1
Cls.

2
3

A. Cl.

B. Cl.

Bsn.

A. Saxes.

2

T. Sax.

Bar. Sax.

8va (if possible)
Tpts.

2
3

Hn.

1
Tbns.

2

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

f

div.

ff

sfz

174 unis.

Fls. 1 2

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

174 tutti

Tpts. 1 2 3

Hn.

Tbns. 1 2

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

to Cr. Cyms.

to Susp. Cym.

Cr. Cyms.

173 174 175 176 177 178

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182

Fls. 1 *mp molto rall.* *f*

Ob. 2 *mp molto rall.* *f*

Cls. 1 *mp molto rall.* *f*

2 *mp molto rall.* *f*

3 *mp molto rall.* *f*

A. Cl. *mp molto rall.* *f*

B. Cl. *mp molto rall.* *f*

Bsn. *mp molto rall.* *f*

A. Saxes. 1 *mp molto rall.* *f*

2 *mp molto rall.* *f*

T. Sax. *mp molto rall.* *f*

Bar. Sax. *mp molto rall.* *f*

182 Majestic $\text{♩} = 80$

Tpts. 1 *molto rall.* *f*

2 *molto rall.* *p*

3 *molto rall.* *f*

Hn. *molto rall.* *f*

Tbns. 1 *molto rall.* *p* *f*

2 *molto rall.* *p* *f*

Bar. *molto rall.* *p* *f*

Tuba *molto rall.* *p* *f*

Pno. *molto rall.* *f*

Mlt. Perc. *ff* *molto rall.* *ff*

Timp. *ff* *molto rall.* *ff*

Perc. I *molto rall.* *p* *ff*

Perc. II *molto rall.* *p* *ff*

to Chimes #1 #2

Solo ...

HUGE!

179 180 181 182 183 184

186 Fly! $\text{J} = 172$ Conductor - 32

Fls. 1 *rall.* *ff* *mf* *sim.* *mf*

Fls. 2 *rall.* *ff* *mf* *sim.* *mf*

Ob. *rall.* *ff* *mf* *sim.* *mf*

Cls. 1 *rall.* *ff* *mf* *sim.* *mf*

Cls. 2 *rall.* *ff* *mf* *sim.* *mf*

Cls. 3 *rall.* *ff* *mf* *sim.* *mf*

A. Cl. *rall.* *ff* *mf* *sim.* *mf*

B. Cl. *rall.* *ff* *mf* *sim.* *mf*

Bsn. *rall.* *ff* *mf* *sim.* *mf*

A. Sax. 1 *rall.* *ff* *mf* *sim.* *mf*

A. Sax. 2 *rall.* *ff* *mf* *sim.* *mf*

T. Sax. *rall.* *ff* *mf* *sim.* *mf*

Bar. Sax. *rall.* *ff* *mf* *sim.* *mf*

186 Fly! $\text{J} = 172$

Tpts. 1 *rall.* *ff* *a2* *p* *pick-a-note*

Tpts. 2 *rall.* *ff* *a2* *p* *pick-a-note*

Tpts. 3 *rall.* *ff* *a2* *p* *pick-a-note*

Hn. *rall.* *ff* *p* *pick-a-note*

Tbns. 1 *rall.* *ff* *p* *pick-a-note*

Tbns. 2 *rall.* *ff* *p* *pick-a-note*

Bar. *rall.* *ff* *p* *pick-a-note*

Tuba *rall.* *ff* *p* *pick-a-note*

Pno. *rall.* *ff* *p* *pick-a-note*

Mlt. Perc. *rall.* *ff* *p* *pick-a-note*

Timp. *rall.* *ff* *p* *pick-a-note*

Perc. I *rall.* *ff* *p* *pick-a-note*

Perc. II *rall.* *ff* *p* *pick-a-note*

185 186 187 188 189 190 191

[illegible]

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