



Suite from

Man of La Mancha

Featuring *Man of La Mancha*, *Dulcinea*, *Little Bird* and *The Impossible Dream*

Words by JOE DARION

Music by MITCH LEIGH

Arranged by JUSTIN WILLIAMS

INSTRUMENTATION

1 Conductor
3 1st Flute
3 2nd Flute
2 Oboe
2 Bassoon
3 1st B♭ Clarinet
3 2nd B♭ Clarinet
3 3rd B♭ Clarinet
2 B♭ Bass Clarinet
2 1st E♭ Alto Saxophone
2 2nd E♭ Alto Saxophone
1 B♭ Tenor Saxophone
1 E♭ Baritone Saxophone
3 1st B♭ Trumpet
3 2nd B♭ Trumpet
3 3rd B♭ Trumpet
2 1st F Horn
2 2nd F Horn

2 1st Trombone
2 2nd Trombone
2 3rd Trombone
2 Euphonium
4 Tuba
1 Optional Piano
2 Mallet Percussion
(Marimba/Bells)
1 Timpani
3 Percussion 1
(Drumset)
4 Percussion 2
(Tambourine/Triangle,
Castanets/Tambourine)
3 Percussion 3
(Suspended Cymbal,
Maracas/Crash Cymbals)

SUPPLEMENTAL AND WORLD PARTS

Available for download from
www.alfred.com/worldparts

E♭ Alto Clarinet
Baritone Treble Clef
1st Horn in E♭
2nd Horn in E♭
1st Trombone in B♭ Bass Clef
2nd Trombone in B♭ Bass Clef
3rd Trombone in B♭ Bass Clef
1st Trombone in B♭ Treble Clef
2nd Trombone in B♭ Treble Clef
3rd Trombone in B♭ Treble Clef
Baritone in B♭ Bass Clef
Tuba in E♭ Bass Clef
Tuba in E♭ Treble Clef
Tuba in B♭ Bass Clef
Tuba in B♭ Treble Clef

PROGRAM NOTES

Man of La Mancha is a musical with a book by Dale Wasserman, lyrics by Joe Darion, and music by Mitch Leigh. It is adapted from Wasserman's non-musical 1959 teleplay, *I, Don Quixote*, which was in turn inspired by Miguel de Cervantes's seventeenth-century masterpiece *Don Quixote*. It tells the story of the "mad" knight, Don Quixote, as a play within a play, performed by Cervantes and his fellow prisoners as he awaits a hearing with the Spanish Inquisition.

The original 1965 Broadway production ran for 2,328 performances and won five Tony Awards, including Best Musical. The musical has been revived four times on Broadway, becoming one of the most enduring works of musical theatre.

This suite features the beloved numbers "I, Don Quixote," "Dulcinea," "Little Bird," and "The Impossible Dream" scored for concert band with new, fresh rhythms and contemporary harmonies set within symphonic and Latin-pop styles.

NOTES TO THE CONDUCTOR

The opening trumpet solo should be very free and mysterious, with the low brass chords providing a smooth base of chordal support. The triplet figure in the low brass at measure 4 can be approached with a little “edge,” as you feel is appropriate. The full band entrance on the *Paso Doble* at measure 8 should be very crisp! Allow your percussionists to be very animated in their performance, both here and the rest of the piece as well. The castanets and maracas are notated, but there is certainly room for *ad lib* if the players are proficient in the Latin-pop style. The low brass melody at measure 18, and the clarinet, saxophone, and horn melody at 26 should be very bold, confident, and articulate. The chorus of “I, Don Quixote” at measure 34 should be very grand! Again, let your percussionists (and all players, for that matter) be very animated with the music here. The Latin-pop style is of utmost importance for the success of this section! At measure 42, let your low brass bite off as much as they can chew with the woodwinds swirling aggressively on top of the ensemble. At measure 53, tell your horns and saxes to not hold back!

The style should change drastically at measure 56 at the beginning of “Dulcinea.” The accompaniment in low reeds and low brass should be very smooth and flowing. (If you have a pianist, tell your wind players to mimic the smooth, pedaled style of the piano here.) The flute solo at measure 58 should be very free and longing. If the soloist is particularly advanced, allow him/her to add ornamentation as you both feel is suitable. The *sforzando* at measure 72 should be very cinematic! At measure 74, feel free to use as much rubato as you feel the phrases need. Tug the heart strings here, but save a little room for the climax of this section at measure 80. “Milk it” here! The *mp* dynamic in the upper woodwinds at measure 84 should be very sudden and carefully approached. (It is recommended that you tell your ensemble that the lyric that happens in the song here is the word, “whispers.”) After a dramatic finish, “Dulcinea” dies away at measure 92. The *ritard* is completely up to your taste here. Careful attention should be given to the intonation in the upper woodwinds at the D major chord at measure 96!

Measure 100 begins a transition to the home stretch. Again, have your percussionists and instrumentalists be very animated here. Horns and saxes can really dig into their figure at 102!

The trombone solo at measure 108 should be almost comical. Tell your soloist to not take the smears lightly! The notated rubato can be as much or as little as you see fit. The castanets and maracas should be approached very carefree and behind the soloist. This “call and answer” section should be marked by a “nonchalant-ness” in the soloist and a boldness by the full ensemble’s flourish!

“The Impossible Dream” begins at measure 120 and should be a very smooth, stately bolero. The snare drum should be very precise and crisp. The chorus statement and measure 130 should be very determined, with the *ritardandos* at measures 133 and 134 pushing strongly into the grandiose section at measure 135. Let your horns shine here! The tempo picks back up at measure 138, building to a strong, exciting tag ending. Again, your horns and saxes should rip through the ensemble!

Measure 142 to the end should be “no holds barred!” Be sure the ensemble gets down to a good *mezzo piano* at measure 146 so the subsequent crescendo can be very aggressive. Let the final musical “Dulcinea” quote in the saxes, horns, and euphonium be very prominent, with the final four measures as aggressive as possible, building to a bold, exciting finish!

Percussion note: If no drumset is available or player present, you may choose to substitute snare drum, bass drum, toms, and appropriate cymbals.

I hope that you, your ensemble, and audience enjoy reliving this wonderful music as much as I enjoyed arranging it. You have my best wishes for a wonderful performance as well as all your future musical endeavors!



Suite from
Man of La Mancha

FULL SCORE

Approx. Duration - 5:30

Featuring *Man of La Mancha*, *Dulcinea*, *Little Bird* and *The Impossible Dream*

Words by Joe Darion

Music by Mitch Leigh

Arranged by Justin Williams

Mysteriously, with freedom ♩ = 84

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Mysteriously, with freedom ♩ = 84
Solo, very bold and expressive!

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Euphonium

Tuba

Mallet Percussion (Marimba/Bells)

Timpani

Percussion 1 (Drumset)

Percussion 2 (Tambourine/Triangle, Castanets/Tambourine)

Percussion 3 (Suspended Cymbal, Maracas/Crash Cymbals)

mp *f*

1 2 3 4 5

38369S

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cr. Cyms.

ch.

11 12 13 14 15 16

18 "Man of La Mancha (I, Don Quixote)"

Fls. 1 2

Ob.

Bsn. *mf*

Cls. 1 2 3 *mf*

B. Cl. *mf*

A. Saxes. 1 2

T. Sax. *mf*

Bar. Sax. *mf*

18 "Man of La Mancha (I, Don Quixote)"

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3 *mf*

Euph. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Timp.

Perc. 1 *mf*

Perc. 2 *Trgl. ff*

Perc. 3 *f*

17 18 19 20 21 22

26

Fls. 1 2 *f* *ff*

Ob. *f* *ff*

Bsn. *ff*

Cl. 1 2 3 *ff*

B. Cl. *ff*

A. Saxes. 1 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Tpts. 1 2 3 *ff*

Hns. 1 2 *ff*

Tbns. 1 2 3 *ff*

Euph. *ff*

Tuba *ff*

Mlt. Perc. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

29 30 31 32 33

34

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

34

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cr. Cys.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

42

42

38 39 40 41 42

38369S

Fls. 1 2 *f* *mp* *f* *mp* *f*

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

Bsn. *mf* *f*

Cls. 1 *mf* *f*

2 3 *mf* *f*

B. Cl. *mf* *f*

A. Saxes. 1 2 *mf* *f*

T. Sax. *mf* *f*

Bar. Sax. *f*

Tpts. 1 2 3

Hns. 1 *mf* *f*

2 *mf* *f*

Tbns. 1 2 3 *f* *f* *f*

Euph. *f*

Tuba *f*

Mlt. Perc. *f* *mp* *f* *mp* *f*

Timp. *f*

Perc. 1

Perc. 2 *mf* *f*

Perc. 3

mp

48

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments, including:

- Fls. (Flutes)
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cls. (Clarinets)
- B. Cl. (Bass Clarinet)
- A. Saxes. (Alto Saxophones)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Tpts. (Trumpets)
- Hns. (Horns)
- Tbns. (Trombones)
- Euph. (Euphonium)
- Tuba
- Mlt. Perc. (Mallet Percussion)
- Timp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)

The score is written in 4/4 time and features various dynamic markings such as *fff* (fortissimo), *mp* (mezzo-piano), and *f* (forte). There are also performance instructions like "searing!" and "H.H. - open". A large red watermark "Preview Use Requires Purchase" is overlaid diagonally across the page.

Suddenly slower ♩ = 84 [58] Flowing, with feeling

Solo,
very expressive

Fls. 1 2 *fff* *mf*

Ob. *fff*

Bsn. *fff* *mp*

Cls. 1 *fff* *mp*
2 3 *fff* *mp* *a2*

B. Cl. *fff* *mp*

A. Saxes. 1 2 *fff* *mp*

T. Sax. *fff* *mp*

Bar. Sax. *fff* *mp*

Tpts. 1 *fff*
2 3 *fff*

Hns. 1 *fff* *mp*
2 *fff* *mp*

Tbns. 1 2 *fff* *mp*
3 *fff* *mp*

Euph. *fff* *mp*

Tuba *fff* *mp*

Mlt. Perc. *fff* Bells *mp*

Change: C to Bb

Timp. *fff*

Perc. 1 *fff* Ride Cym. - on shoulder *mf*

Perc. 2 *fff* *mp*

Perc. 3 *fff* *mp* *mf* *mp*

56 57 58 59 60 61

"Dulcinea" 67 All, a2

Fls. 1 2 *mf* *mp*

Ob. *mp*

Bsn. *mf* *mp*

Cls. 1 2 3 *mf* *mp*

B. Cl. *mf* *mp*

A. Saxes. 1 2 *mf* *mp* a2

T. Sax. *mf* *mp*

Bar. Sax. *mf* *mp*

"Dulcinea" 67

Tpts. 1 2 3

Hns. 1 2 *mf* *mp*

Tbns. 1 2 3 *mf* *mp*

Euph. *mf* *mp*

Tuba *mf* *mp*

Mlt. Perc. *mf* *mp*

Timp.

Perc. 1

Perc. 2

Perc. 3 *mf* *mp*

38369S 62 63 64 65 66 67

72

74 With great passion!

Fls. 1 2 *f* *ff* *a2*

Ob. *f* *ff*

Bsn. *f* *ff*

Cls. 1 2 3 *f* *ff*

B. Cl. *f* *ff*

A. Saxes. 1 2 *f* *ff* *a2*

T. Sax. *f* *ff*

Bar. Sax. *f* *ff*

74 With great passion!

Tpts. 1 2 3 *f* *ff*

Hns. 1 2 *f* *ff*

Tbns. 1 2 3 *f* *ff*

Euph. *f* *ff*

Tuba *f* *ff*

Mlt. Perc. *f*

Timp. *f* *ff*

Perc. 1 *ff*

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

Perc. 3 *f*

Fls. 1 2 *mp* *ff* *mp* *f*

Ob. *mp* *ff* *mp* *f*

Bsn. *mp* *ff* *mp* *f*

Cls. 1 2 3 *mp* *ff* *mp* *f*

B. Cl. *mp* *ff* *mp* *f*

A. Saxes. 1 2 *mp* *ff* *mp* *f*

T. Sax. *mp* *ff* *mp* *f*

Bar. Sax. *mp* *ff* *mp* *f*

80

Tpts. 1 2 3 *mp* *ff* *mp* *f*

Hns. 1 2 *mp* *ff* *mp* *f*

Tbns. 1 2 3 *mp* *ff* *mp* *f*

Euph. *mp* *ff* *mp* *f*

Tuba *mp* *ff* *mp* *f*

Mlt. Perc. *mp* *ff* *mp* *f*

Timp. *mp* *ff* *mp* *f*

Perc. 1 *mp* *ff* *mf* *f*

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

Perc. 3 *mp* *ff* *mp* *f*

mp *f* *mp* *f* *mp*

Fls. 1 2 *mp* *pp* *ff* *sfz*

Ob. *mp* *pp* *ff* *sfz*

Bsn. *ff* *sfz*

Cls. 1 *mp* *pp* *ff* *sfz* *div.*

2 3 *mp* *pp* *ff* *sfz*

B. Cl. *ff* *sfz*

A. Saxes. 1 2 *mp* *pp* *ff* *sfz* *a2*

T. Sax. *mp* *pp* *ff* *sfz*

Bar. Sax. *ff* *sfz*

Tpts. 1 *ff* *sfz* *div.*

2 3 *ff* *sfz*

Hns. 1 *ff*

2 *ff*

Tbns. 1 2 *ff* *sfz*

3 *ff* *sfz*

Euph. *ff* *sfz*

Tuba *ff* *sfz*

Mlt. Perc. *mp* *ff* *sfz*
Change: Bb to C

Timp. *ff*

Perc. 1 *f* *ff* *Fill*

Perc. 2 *mf* *f* *ff* *mp*

Perc. 3 *f* *ff*

38369S 84 85 86 87 88

Fls. 1 2 *fff* *mf* *p*

Ob. *fff*

Bsn. *fff*

Cls. 1 *fff* *mp* *mf* *mp*
2 3 *fff* *mp* *mf* *mp*

B. Cl. *fff* *mp* *mf* *mp*

A. Saxes. 1 *fff* *mp* *mf* *mp*
2 *fff* *mp* *mf* *mp*

T. Sax. *fff* *mp* *mf* *mp*

Bar. Sax. *fff* *mp* *mf* *mp*

Tpts. 1 *fff*
2 3 *fff*

Hns. 1 *fff* *mp* *mf* *mp*
2 *fff* *mp* *mf* *mp*

Tbns. 1 2 *fff* *mp* *mf* *mp*
3 *fff* *mp* *mf* *mp*

Euph. *fff* *mp* *mf* *mp*

Tuba *fff* *mp* *mf* *mp*

Mlt. Perc. *fff*

Timp. *fff* *ch.* Change: C to D

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *f* *ch.* *f* *mp* *mf*

89 90 91 92 93 94

Menacing! ♩ = 142

100

Fls. 1 2 *mf* *p*

Ob. *mf* *p*

Bsn. *mf* *f*

Clas. 1 *mf* *p*

2 3 *mf* *p*

B. Cl. *mf* *f*

A. Saxes. 1 *mf* *p*

2 *mf* *f*

T. Sax. *mf* *f*

Bar. Sax. *mf* *f*

Tpts. 1 2 3

Hns. 1 *mf*

2 *mf*

Tbns. 1 2 *mf* *f*

3 *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Mlt. Perc. *mf* *f* Mrb.

Timp.

Perc. 1 *f*

Perc. 2 Castanets *f*

Perc. 3 *mp* *mf* *mp* *mf*

95 96 97 98 99 100

"Little Bird" 109 *a2*

Fls. 1 2 *ff* *f* *ff*

Ob. *ff* *f* *ff*

Bsn. *ff* *f* *ff*

Cl. 1 *ff* *f* *ff*

2 3 *ff* *f* *ff*

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

A. Sax. 1 2 *ff* *f* *ff*

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

Bar. Sax. *ff* *f* *ff*

"Little Bird" 109

Tpts. 1 *ff* *f* *ff*

2 3 *ff* *f* *ff*

Hns. 1 *ff* *f* *ff*

2 *ff* *f* *ff*

Tbns. 1 2 *ff* *f* *ff*

3 *ff* *f* *ff*

Euph. *ff* *f* *ff*

Tuba *ff* *f* *ff*

Mlt. Perc. *ff* *f* *ff*

Timp. *ff* *f* *ff*

Perc. 1 *ff* *f* *ff*

Perc. 2 *ff* *f* *ff*

Perc. 3 *ff* *f* *ff*

Solo All Solo

Trgl. Tamb. stop roll

ch. ch. ch.

106 107 108 109 110

rubato

A tempo

115

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Ride Cym.

Castanets

Trgl.

Maracas

Tamb.

Susp. Cym.

stop roll

ch.

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111 112 113 114 115 116

Cr. Cym.

rit. **Moderate Bolero** ♩ = 78 (♩ = ♩.)

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

rit. **Moderate Bolero** ♩ = 78 (♩ = ♩.)

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Change: D to B $\flat$

Timp.

Perc. 1

Perc. 2

Perc. 3

Castanets

Trgl.

Maracas

mf *mp* *f*

a2

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122 "The Impossible Dream"

Fls.

12

1

2

Ob.

1

1

Bsn.

1

1

Cls.

123

1

2

3

B. Cl.

1

1

A. Saxes.

12

1

2

T. Sax.

1

1

Bar. Sax.

1

1

122 "The Impossible Dream"

Tpts.

123

1

2

3

Hns.

12

1

2

Tbns.

123

1

2

3

Euph.

1

1

Tuba

1

1

Mlt. Perc.

1

1

Timp.

1

1

Perc. 1

1

1

Perc. 2

1

1

Perc. 3

1

1

22

23

24

25

26

[illegible]

molto rit.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

molto rit.

mp

Grandiose! ♩ = 60

Fls. 1 2 *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1 2 3

B. Cl. *ff*

A. Saxes. 1 2 *ff* *huge!*

T. Sax. *ff*

Bar. Sax. *ff*

Grandiose! ♩ = 60

Tpts. 1 2 3 *ff*

Hns. 1 2 *ff* *huge!*

Tbns. 1 2 3 *ff*

Euph. *ff*

Tuba *ff*

Mlt. Perc. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *f*

Fls. 1 2 *ffz* *ff*

Ob. *ffz* *ff*

Bsn. *ffz* *ff*

Cls. 1 2 3 *ffz* *ff*

B. Cl. *ffz* *ff*

A. Saxes. 1 2 *ffz* *ff*

T. Sax. *ffz* *ff*

Bar. Sax. *ffz* *ff*

138 Driving! ♩ = 142

Tpts. 1 2 3 *ffz* *ff*

Hns. 1 2 *ffz* *ff*

Tbns. 1 2 3 *ffz* *ff*

Euph. *ffz* *ff*

Tuba *ffz* *ff*

Mlt. Perc. *ffz* *ff*

Timp. *ffz* *ff*

Perc. 1 *ffz* *ff*

Perc. 2 *ffz* *ff*

Perc. 3 *ffz* *mp* *f*

This image shows a page of a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including the following instruments:

- Fls. (Flutes)
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cls. (Clarinets)
- B. Cl. (Bass Clarinet)
- A. Saxes. (Alto Saxophones)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Tpts. (Trumpets)
- Hns. (Horns)
- Tbns. (Trombones)
- Euph. (Euphonium)
- Tuba
- Mlt. Perc. (Mallet Percussion)
- Timp. (Timpani)
- Perc. 1, 2, 3 (Percussion)
- Castanets
- Maracas
- Cr. Cyms. (Cymbals)

The score is written in 3/4 time and includes dynamic markings such as *mf* (mezzo-forte) and *fff* (fortissimo). A large red watermark reading "Preview Use Requires Purchase" is overlaid diagonally across the page. The page number "142" is visible in the top right corner.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

144 145 146 147

148

Fls. 1 2 *ff* *fff* *a2*

Ob. *ff* *fff* *a2*

Bsn. *ff* *fff* *a2*

Cls. 1 2 3 *ff* *fff* *a2*

B. Cl. *ff* *fff* *a2*

A. Saxes. 1 2 *ff* *fff* *a2*

T. Sax. *ff* *fff* *a2*

Bar. Sax. *ff* *fff* *a2*

148

Tpts. 1 2 3 *ff* *fff* *a2*

Hns. 1 2 *ff* *fff* *a2*

Tbns. 1 2 3 *ff* *fff* *a2*

Euph. *ff* *fff* *a2*

Tuba *ff* *fff* *a2*

Mlt. Perc. *ff* *fff* *ch.*

Timp. *ff* *fff* *ch.*

Perc. 1 *ff* *fff* *ch.*

Perc. 2 *ff* *fff* *ch.*

Perc. 3 *ff* *fff* *ch.*

Cr. Cyms. *f* *mp* *fff* *stop roll*

38369S 148 149 150 151

Preview Only
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