



The Wizard of Oz Meets The Wiz

Featuring *Ding! Dong! The Witch is Dead, We're Off to See the Wizard,*
The Merry Old Land of Oz, So You Wanted to See the Wizard
and *A Brand New Day (Everybody Rejoice)*

Arranged by VICTOR LÓPEZ

INSTRUMENTATION

- | | |
|--------------------------------|--------------------------------------|
| 1 Conductor | 2 1st Trombone |
| 3 1st Flute | 2 2nd Trombone |
| 3 2nd Flute | 2 3rd Trombone |
| 2 Oboe | 2 Euphonium |
| 2 Bassoon | 4 Tuba |
| 3 1st B $\flat$ Clarinet | 1 Electric Bass |
| 3 2nd B $\flat$ Clarinet | 1 Optional Piano |
| 3 3rd B $\flat$ Clarinet | 4 Mallet Percussion |
| 2 B $\flat$ Bass Clarinet | (Bells, Xylophone/Marimba, Chimes) |
| 2 1st E $\flat$ Alto Saxophone | 1 Timpani |
| 2 2nd E $\flat$ Alto Saxophone | 4 Percussion 1 |
| 1 B $\flat$ Tenor Saxophone | (Drumset or Snare Drum/Hi-Hat |
| 1 E $\flat$ Baritone Saxophone | Cymbals, Bass Drum, Crash Cymbals) |
| 3 1st B $\flat$ Trumpet | 4 Percussion 2 |
| 3 2nd B $\flat$ Trumpet | (Suspended Cymbal/Triangle/ |
| 3 3rd B $\flat$ Trumpet | Concert Toms [3]/Claves/Ride Cymbal, |
| 2 1st F Horn | Mark Tree/Tambourine/Vibraslap/ |
| 2 2nd F Horn | Cowbell/Tam-Tam/Cabasa) |

SUPPLEMENTAL AND WORLD PARTS

Available for download from
www.alfred.com/worldparts

- E $\flat$ Alto Clarinet
- Baritone Treble Clef
- 1st Horn in E $\flat$
- 2nd Horn in E $\flat$
- 1st Trombone in B $\flat$ Bass Clef
- 2nd Trombone in B $\flat$ Bass Clef
- 3rd Trombone in B $\flat$ Bass Clef
- 1st Trombone in B $\flat$ Treble Clef
- 2nd Trombone in B $\flat$ Treble Clef
- 3rd 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

Hailed as the first original American fairy tale, *The Wizard of Oz* inspired countless sequels and imitations, as well as the classic American musical film and the Broadway musical *The Wiz*. Taking selections from both productions, this arrangement takes you on a musical journey that connects the countryside of American heartland fantasy and the pride of urban African Americans. *The Wizard of Oz* was based on the book of the same name. The book never went out of print, and had been adapted into numerous, previous versions on stage and screen. *The Wiz* was based on the play of the same name. It was considered one of the most successful musicals in its time, and received Tony Awards for best musical and best original score. Both films received Academy Award nominations for best art direction, cinematography, and original music score. But the 1939 film version of *The Wizard of Oz* also received nominations for best picture, best song and best visual effects. And the awards went to its song "Over the Rainbow," its music score, and its juvenile performance by Ethel Frances Gumm (Judy Garland). *The Wizard of Oz* is known to be the most-watched film in history.

NOTES TO THE CONDUCTOR

The introduction is lengthy and goes through several key changes. It has a motive from "Over the Rainbow" that develops chromatically up to rehearsal number 11, where through quartal harmonies the first title, "Ding! Dong! The Witch Is Dead," is introduced. Carefully rehearse measures 16–18 so that the triplet figures are tight. At rehearsal number 41, the second title, "We're Off to See the Wizard," is introduced. This section is in $\frac{6}{8}$ and is to be played in a light march style. Make certain that the percussion instruments do not overpower the winds.

At rehearsal number 69, there is a key change with the trumpets having a 'fanfare-like' countermelody while the low brass carry the melody. Starting at measure 77 until 83, the harmonic interludes in the woodwinds should follow the dynamic markings closely. This section leads to the third title, "The Merry Old Land of Oz," which is to be played in a light $\frac{3}{4}$ march style. Make certain that all key changes are well established.

At rehearsal 107, the first title, "So You Wanted to See the Wizard," from *The Wiz* is introduced. When playing pop music, much attention should be given to the articulations. Make certain that the marcato accent ($\wedge$), also referred to as rooftop or cap accent, is played marked with separation. Much care has been taken in writing the articulations to ensure the style intended. For an effective performance, strive for the ensemble to always play tight, especially when playing the rhythmic background figures. At rehearsal number 120, let your lead trumpet play out the solo and keep the background parts underneath. At measure 128, the melody returns to the low brass with upper woodwinds playing an ornamental part. Then, the trumpets pick up the melody, followed by the upper woodwinds returning to the same rhythmic figures presented at the introduction. Make certain that each tempo change is well established.

At rehearsal number 144, the second title from *The Wiz*, "A Brand New Day," is introduced at a slower tempo. The intention here is to give the audience a breather for just a while before it cranks up again. Although in the original recording the tempo is much faster, the melodic lines fit the slow tempo well. At measure 148, the melody is shared between the 1st trumpet, 1st alto saxophone, and upper woodwinds. Note that the fermata on measure 155 should not be too long. Measure 156 should establish the new tempo. Make certain to establish the key signature at measure 165.

The ending, starting at measures 173–176, is rhythmically the same as measures 107–110 and 139–142. Keep this in mind to facilitate the rehearsal. Rehearsal number 177 to the end is a grandioso ending with the "Over the Rainbow" motive bringing it all together. Ultimately, for an effective performance, the percussionists should have a map of all of the instruments to be played. Additionally, there should be a rotation chart so that everyone eventually gets to play each instrument.

The titles selected for this work are certainly memorable and I know that your students and audience will reminisce during the performance.

Musically yours,



**DING DONG THE WITCH IS DEAD
WE'RE OFF TO SEE THE WIZARD
THE MERRY OLD LAND OF OZ**

Music by HAROLD ARLEN

Lyrics by E.Y. HARBURG

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SO YOU WANTED TO SEE THE WIZARD

Words and Music by CHARLIE SMALLS

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A BRAND NEW DAY (EVERYBODY REJOICE)

Words and Music by LUTHER VANDROSS

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The Wizard of Oz Meets the Wiz

Featuring *Ding! Dong! The Witch Is Dead, We're Off to See the Wizard, The Merry Old Land of Oz, So You Wanted to See the Wizard, and A Brand New Day (Everybody Rejoice)*

FULL SCORE

Approx. Duration - 5:00

Moderately ♩ = 98

cresc. e accel.

Arranged by Victor López

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Euphonium

Tuba

Electric Bass

Mallet Percussion (Bells, Xylophone/Marimba, Chimes)

Timpani

Percussion 1 (Drumset or Snare Drum/Hi-Hat Cymbals, Bass Drum, Crash Cymbals)

Percussion 2 (Suspended Cymbal/Triangle/Concert Toms [3]/Claves/Ride Cymbal, Mark Tree/Tambourine/Vibraslap/Cowbell/Tam-Tam/Cabasa)

Mark Tree *mp* 1 2 3 4 5 6

Bells *mf*

S.D. *mf*

B.D. *mf*

p

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7 **Faster** ♩ = 120 **cresc.**

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

Ob. *f* *sub. mp*

Bsn. *f* *sub. mp*

Cls. 1 2 3 *f* *a2* *sub. mp*

B. Cl. *f* *sub. mp*

A. Saxes. 1 2 *f* *a2* *sub. mp*

T. Sax. *f* *sub. mp*

Bar. Sax. *f* *sub. mp*

Tpts. 1 2 3 *f* *a2* *sub. mp* **cresc.**

Hns. 1 2 *f* *sub. mp*

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

Euph. *f* *sub. mp*

Tuba *f* *sub. mp*

Elec. Bass *f* *sub. mp*

Mlt. Perc. *f* *Xyl.*

Timp. *f*

Perc. 1 *f* *Cr. Cyms.* *sub. mp*

Perc. 2 *f*

32525S *f* 7 8 9 *p* 10

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Fls. 1 2

Ob.

Bsn. 3

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

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Chimes *mf*

Tam Tam *mf*

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17 18 19 20 21

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

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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22 23 24 25 26

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27

Fls. 1 2 *mf* *cresc.*

Ob. *mf* *cresc.*

Bsn. *cresc.*

Cls. 1 2 3 *mf* *cresc.*

B. Cl. *cresc.*

A. Saxes. 1 2 *cresc.*

T. Sax. *f* *cresc.*

Bar. Sax. *cresc.*

27

Tpts. 1 2 3 *cresc.*

Hns. 1 2 *f* *cresc.*

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

Euph. *cresc.*

Tuba *cresc.*

Elec. Bass *cresc.*

Mlt. Perc. Bells Chimes *cresc.*

Timp. *cresc.*

Perc. 1 *cresc.*

Perc. 2

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27 28 29 30 31

35

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

Elec. Bass

Mlt. Perc.

Timb.

Perc. 1

Perc. 2

32 33 34 35 36 37

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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

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Bells

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44 45 46 47 48

49

Fls. 1 2

Ob.

Bsn. *mf*

Cls. 1 2 3

B. Cl. *mf*

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

T. Sax. *mf*

Bar. Sax. *mf*

49

Tpts. 1 *mf* *a2* 2 3 *mf*

Hns. 1 *mf* 2 *mf*

Tbns. 1 2 *mf* 3 *mf*

Euph. *mf*

Tuba *mf*

Elec. Bass *mf*

Mlt. Perc. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2

13

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

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

57

57

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65 69

Fls.

Ob.

Bsn.

Cls.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

65 69

Tpts.

Hns.

Tbns.

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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1

Cls.

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

Elec. Bass

Mlt. Perc.

77

Fls. 1 2 *mp* *mf*

Ob. *mp* *mf*

Bsn.

Cls. 1 *mp* *mf*

2 3 *mp* *mf*

B. Cl. *mp* *mf*

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

T. Sax. (Bar.) *mf* Play *mf*

Bar. Sax.

77

Tpts. 1 2 3

Hns. 1 *mf*

2 *mf*

Tbns. 1 2 *mf*

3 *mf*

Euph. *mf*

Tuba *mf*

Elec. Bass

Mlt. Perc. Bells *mp* *mf*

Timp.

Perc. 1

Perc. 2 Trgl. *mp* *mf* *mp*

32525S 76 77 78 79 80

Fls. 1 2 *mp* *f* *a2*

Ob. *mp* *f*

Bsn. *mf* *f*

Cls. 1 2 3 *mp* *f*

B. Cl. *mf* *f*

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

T. Sax. *f*

Bar. Sax. *mf* *f*

Tpts. 1 2 3 *f* *a2*

Hns. 1 2 *f*

Tbns. 1 2 3 *f*

Euph. *f*

Tuba *mf* *f*

Elec. Bass *mf* *f*

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

Timp.

Perc. 1 *mf* *f*

Perc. 2

85

85

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

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Susp. Cym.

f

p

a2

The image displays a musical score for the song "The Rose Tree". The score is written for a piano and voice. It features a key signature of one sharp (F#) and a common time signature (C). The piano part is written in a grand staff (treble and bass clefs) and includes dynamic markings such as *f* (forte) and *a2* (second octave). The vocal part is written in a single staff with a treble clef. The lyrics "The Rose Tree" are written below the vocal staff. The score is marked with a large red "Copyright" watermark.

32525S

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

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

98

98

Change: C to D

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

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Change: F to G

Concert Toms [3]

f

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101 102 103 104 105 106

107 Moderate groove ♩ = 108

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

107 "So You Wanted to See the Wizard" - Words and Music by CHARLIE SMALLS
Moderate groove ♩ = 108

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Tam Tam

Bells & Xyl.

107 108 109 110

32525S

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2 *a2*

T. Sax.

Bar. Sax.

Tpts. 1 2 3 (Hns.) *mf* Play *mf*

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp. Change: B $\flat$ to A

Perc. 1

Perc. 2 Vibraslap Concert Toms Tamb.

120

Fls. 1 2

Ob. *mf*

Bsn. *mf*

Cls. 1 2 3

B. Cl. *mf*

A. Saxes. 1 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpts. 1 2 3 Solo *f*

Hns. 1 2 *mf*

Tbns. 1 2 3 *mf*

Euph. *mf*

Tuba *mf*

Elec. Bass *mf*

Mlt. Perc. Bells *mf*

Xyl. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 Concert Toms *mf* Cowbell

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119 120 121

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

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

32525S

122 123 124

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

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Susp. Cym.

mp

mf

tr with using 3rd valve

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125

126

127

128

Fls. 1 2

Ob. *mf*

Bsn. *f*

Cls. 1 2 3 *mf*

B. Cl. *f*

A. Saxes. 1 2

T. Sax. *f*

Bar. Sax. *f*

128

Tpts. 1 2 3 (Cls.) *mf*

Hns. 1 2

Tbns. 1 2 3 *f*

Euph. *f*

Tuba *f*

Elec. Bass *f*

Mlt. Perc. *mf*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Tamb. *f*

32525S

128 129 130

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

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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131 132 133

Change: G to F

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fl.

ob.

bsn.

cls.

b. cl.

a. saxes.

t. sax.

bar. sax.

tpts.

hns.

tbns.

euph.

tuba

elec. bass

mlt. perc.

timp.

perc. 1

perc. 2

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131 132 133

Change: G to F

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Fls. 1 2 *f*

Ob. *f*

Bsn.

Cls. 1 *f*
2 *a2*
3 *f*

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Bells

Fls. 1 2 *cresc.* **ff**

Ob. *cresc.* **ff**

Bsn. *cresc.* **ff**

Cls. 1 *cresc.* **ff**

2 3 *cresc.* **ff**

B. Cl. *cresc.* **ff**

A. Saxes. 1 2 *cresc.* **ff**

T. Sax. *cresc.* **ff**

Bar. Sax. *cresc.* **ff**

Tpts. 1 *cresc.* **ff**

2 3 *cresc.* **ff**

Hns. 1 *cresc.* **ff**

2 *cresc.* **ff**

Tbns. 1 2 *cresc.* **ff**

3 *cresc.* **ff**

Euph. *cresc.* **ff**

Tuba *cresc.* **ff**

Elec. Bass *cresc.* **ff**

Mlt. Perc. *cresc.* **ff**

Timp. *cresc.* **ff**

Perc. 1 **ff**

Perc. 2 **ff**

Tam Tam **ff**

Change: F to G

139

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

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Bells & Xyl.

Concert Toms

Slowly ♩ = 78

32525S

140

141

142

143

147

148

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax. *mp*

Bar. Sax.

148

Tpts. 1 *Solo* *mf*

2 3

Hns. 1 *mp*

2 *mp*

Tbns. 1 *mp*

2 3 *mp*

Euph. *mp*

Tuba

Elec. Bass

Mlt. Perc.

Change: A $\flat$ to A; E $\flat$ to E

Timp.

Perc. 1 *muffled* *mp*

Perc. 2 *mp*

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Cabasa 148 149 150

Claves

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

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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151 152 153

mf

a2

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Driving! ♩ = 120

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2 *All a² mf*

T. Sax. *mf*

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 *mf*

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

32525S

154 155 156

Susp. Cym.

Concert Toms *f*

157

Fls. 1 2

Ob. *f*

Bsn. *f*

Cls. 1 2 3 *f*

B. Cl. *f*

A. Saxes. 1 2 *f*

T. Sax. *f*

Bar. Sax. *f*

157

Tpts. 1 2 3 *f*

Hns. 1 2 *f*

Tbns. 1 2 3 *f*

Euph. *f*

Tuba *f*

Elec. Bass *f*

Bells & Xyl. *f*

Mlt. Perc. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

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f Tamb.

Ride Cym. (on bell)

157 158 159

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

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

32525S

160 161 162

165

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

165 (Tpts. 2 & 3)

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Change: G to F

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

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

32525S

166 167 168

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

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1 H.H.

Perc. 2

Play

173

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

173

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Tam Tam

ff

Trgl.

32525S

172 173 174 175

177

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

177

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

32525S

176 177 178 179 180 181

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