

A Longford Legend

(A Collection of Irish Street Ballades)

By Robert Sheldon

A Longford Legend op. 58 was commissioned by the Normal Community West High School Band, Normal, Illinois, Lisa Preston, director. The piece was written in 1996 and premiered in April of that year with the composer conducting. It is based on the composer's impressions of three poems found in a collection of 18th-century Irish ballades, and is written as a tribute to the wonderful music of Grainger, Holst and Vaughan Williams.

Instrumentation

- | | |
|----------------------------------|--|
| 1 — Conductor Score | 1 — 1st F Horn |
| 10 — Flute (Piccolo) | 1 — 2nd F Horn |
| 2 — Oboe | 2 — 1st Trombone |
| 2 — Bassoon | 2 — 2nd Trombone |
| 4 — 1st B $\flat$ Clarinet | 2 — 3rd Trombone |
| 4 — 2nd B $\flat$ Clarinet | 2 — Baritone T.C. |
| 4 — 3rd B $\flat$ Clarinet | 2 — Baritone B.C. |
| 1 — E $\flat$ Alto Clarinet | 4 — Tuba |
| 2 — B $\flat$ Bass Clarinet | 2 — Mallets (Bells, Xylophone, Chimes) |
| 2 — 1st E $\flat$ Alto Saxophone | 3 — Percussion I (Snare Drum, Bass Drum, Crash Cymbals, Sus. Cymbal, Triangle) |
| 2 — 2nd E $\flat$ Alto Saxophone | 2 — Percussion II (Sus. Cymbal, Triangle, Gong, Tambourine) |
| 2 — B $\flat$ Tenor Saxophone | 1 — Timpani |
| 1 — E $\flat$ Baritone Saxophone | |
| 3 — 1st B $\flat$ Trumpet | |
| 3 — 2nd B $\flat$ Trumpet | |
| 3 — 3rd B $\flat$ Trumpet | |



A LONGFORD LEGEND

I. A Longford Legend

Oh! 'Tis of a bold Major tale I'll relate,
Who possessed a fine house and a charming estate,
Who, when possible, always his pleasure would take
From morning till night in a boat on his lake.
So a steam-launch he bought from a neighbouring peer,
And learnt how to start her, to stoke, and to steer;
But part of the craft he omitted to learn—
How to ease her, and to stop her, and back her astern.

Well, one lovely spring morn from their moorings they cast,
The furnace alight and the steam in full blast.
As they cruised through the lake, oh! what pleasure was theirs!
What congratulations! what swagger! what airs!
"Evening's come," says the Major; "let's home for the night.
I'll pick up the mooring and make her all right;
Whilst you, my gay stoker, your wages to earn,
Just ease her, and stop her, and back her astern."

"Do what?" asked the stoker. "Why, stop her, of course!"
"Faith! it's aisier stopping a runaway horse!
Just try it yourself!" The field officer swore!
But that was no use,—they were nearly on shore!
He swore at himself, at the boat, and the crew;
He cursed at the funnel, the boiler, and screw,—
But in vain! He was forced from his mooring to turn,
Shouting, "Ease her, and stop her, and back her astern!"

It was clear that on shore they that night would not dine,
So they drank up the brandy, the whisky and wine;
They finished the stew and demolished the cake
As they steamed at full speed all the night round the lake.
Weeks passed; and with terror and famine oppressed,
One by one of that ill-fated crew sank to rest;
And grim death seized the Major before he could learn
How to ease her, and stop her, and back her astern.

And still round the lake there wild course they pursue,
While the ghost of the Major still swears at the crew,
And the ghosts of the crew still reply in this mode,
"Just ease her, and stop her yourself—and be blown!"
Here's the moral: Imprimis, where'er you're afloat,
Don't use haughty words to your crew on your boat;
And ere starting, oh! make this your deepest concern—
Learn to ease her, and stop her, and back her astern.

II. Young Molly Bawn

Come, all you young gallants that follow the gun.
Beware of late shooting at the setting sun;
For it's little you know of what happened of late
To young Molly *asthoreen*, whose beauty was great.

It happened one evening in a shower of hail,
This maid in a bower herself did conceal;
Her love being a-shooting, took her for a fawn;
He leveled his gun and he shot Molly Bawn.

And when he came to her and found it was she,
His limbs they grew feeble and his eyes could not see;
His heart it was broken with sorrow and grief;
And with eyes up to heaven he implored for relief.

He ran to his uncle with the gun in his hand,
Saying, "Uncle, dear uncle, I'm not able to stand;
I shot my own true lover—alas! I'm undone
While she was in the shade by the setting of the sun.

"I rubbed her fair temples and found she was dead,
And a fountain of tears for my darling I shed;
And now I'll be forced by the laws of the land
For the killing of my darling my trial to stand."

III. Killyburn Brae

There was an ould man down by Killyburn brae,
Right fol, right fol, titty fol lay.
There was an ould man down by Killyburn brae,
Had a scolding ould wife for the most of his day,
With a right fol da dol, titty fol lol,
Fol da-da dol, da dol da-da day.

One day as this man he walk'd out in the glen
Sure he met with the devil, says "How are you then?"
Says he, me ould man I have come for yer wife,
For I hear she's the plague an' torment of yer life,

So the devil he hoisted her up on his back,
An' hot-fut for hell with her then he did pack,
An' when at the finish they got to hell's gate,
Sure he threw her right down with a thump on her pate,

There were two little devils there playing at ball,
Whilst the one he was wee sure the other was small,

There were two other devils there tied up in chains,
An' she lifted her stick an' she scattered their brains,

So the devil he hoisted her up on his back,
They were seven years goin'—nine days comin' back,

Says he, me ould man here's yer wife safe an' well,
For the likes of herself we would not have in hell,

Now I've been a devil the most of me life,
But I ne'er was in hell till I met with yer wife,

So it's true that the women is worse than the men,
Right fol, right fol, titty fol lay.
So it's true that the women is worse than the men,
When they go down to hell they are thrown out again.
With a right fol da dol, titty fol lol,
Fol da-da dol, da dol da-da day.

FULL SCORE
Duration – 1:24 (Total Time-5:55)

A Longford Legend

(A Collection of Irish Street Ballades)

I. A Longford Legend

Robert Sheldon
Op. 58

Jauntily (♩ = 92)

Flute
(Piccolo)

Oboe

1
2
3
B♭ Clarinets

E♭ Alto Clarinet

B♭ Bass Clarinet

Bassoon

1
2
E♭ Alto Saxophones

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Jauntily (♩ = 92)

1
2
3
B♭ Trumpets

1
2
F Horns

1
2
3
Trombones

Baritone

1 Player
Tuba

Mallets
(Bells, Xylophone,
Chimes)

Timpani

Percussion I
(Snare Drum,
Bass Drum,
Crash Cymbals,
Sus. Cymbal,
Triangle)

18243

17 1 Fl., 1 Picc.

Fl. *mp* *f* *mf* 1 player

Ob. *mp* *f* *mf* 3

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

A. Cl. *f* *mp*

B. Cl. *f* *mp*

Bsn. *f* *mp*

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

T. Sax. *f* *mp*

Bar. Sax. *f* *mp*

Tpts. 1 *a2* *f* *mf* 1 player 2 *+3* *f* *mf* 3 *f* *mf*

Hns. 1 *a2* *f* *mf* 2 *f* *mf*

Trbs. 1 *f* *mf* 2 *f* 3 *f*

Bar. *f* *mf*

Tuba *f* *mf*

Mlts.

Timp.

Perc. S. D. B. D. C. C. *p* *mf* *f*

Fl.

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxs 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Trbs. 1 2 3

Bar.

Tuba

Mlts.

Timp.

Perc.

Bells (Brass Mallets)

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

mf

25 Pesante

Fl.

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes 1 2

T. Sax.

Bar. Sax.

25 Pesante

Tpts. 1 2 3

Hns. 1 2

Trbs. 1 2 3

Bar.

Tuba

Mlts.

Timp.

Perc.

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This image shows a page of musical notation, likely a piano score, featuring multiple staves with complex rhythmic patterns, dynamic markings (ff, f, mf), and a large red watermark reading "Legal Use Requires Purchase". The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is numbered "41" in the top left corner. The watermark is a large, diagonal, red text overlay that spans across the entire page, indicating that the music is copyrighted and requires purchase for legal use. The musical notation is in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The score includes a variety of musical elements, including triplets, slurs, and dynamic markings such as "ff" (fortissimo), "f" (forte), and "mf" (mezzo-forte). The notation is arranged in a standard musical format with staves for the right and left hands, and a separate staff for the cymbal (Cym.) at the bottom. The page is numbered "41" in the top left corner. The watermark is a large, diagonal, red text overlay that spans across the entire page, indicating that the music is copyrighted and requires purchase for legal use. The musical notation is in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The score includes a variety of musical elements, including triplets, slurs, and dynamic markings such as "ff" (fortissimo), "f" (forte), and "mf" (mezzo-forte). The notation is arranged in a standard musical format with staves for the right and left hands, and a separate staff for the cymbal (Cym.) at the bottom. The page is numbered "41" in the top left corner. The watermark is a large, diagonal, red text overlay that spans across the entire page, indicating that the music is copyrighted and requires purchase for legal use.

[illegible]

1FL/1Picc.
mp
1 player

Fl.

Ob.

1
mp
1 player

Cls.

2

3

A. Cl.

B. Cl.

Bsn.

1
sfs
3

A. Saxes

2
sfs
3

T. Sax.

Bar. Sax.

1
sfs *f* *mf*

2

3

Tpts.

1

2

3

Hns.

1

2

Trbs.

1

2

3

Bar.

Tuba

Mlts.

Timp.

Tri.
mp

Perc.

57

all

Fl.

Ob.

Cls.

1

2

3

A. Cl.

B. Cl.

Bsn.

A. Saxs

1

2

T. Sax.

Bar. Sax.

Tpts.

1

2

3

Hns.

1

2

Trbs.

1

2

3

Bar.

Tuba

Mlts.

Xylophone

Timp.

Perc.

B. D.

C. C.

choke

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Fl.

Ob.

1

2

3

Cl.

A. Cl.

B. Cl.

Bsn.

1

2

A. Sax.

T. Sax.

Bar. Sax.

1

2

3

Tpts.

Hns.

1

2

3

Trbs.

Bar.

Tuba

Mlts.

Timp.

Sus. Cym.

Perc.

Fl.

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Trbs. 1 2 3

Bar.

Tuba

Bells

Mlts.

Timp.

Perc.

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choke

choke

choke

II. Young Molly Bawn

Larghetto ♩ = 60

Rallentando ----- **A Tempo**

Flute (Piccolo) Solo *mf*

Oboe

B♭ Clarinets 1 Solo *mf* 2 3

E♭ Alto Clarinet *mp*

B♭ Bass Clarinet *mp* *f* *mp*

Bassoon *mp* *f* *mf*

E♭ Alto Saxophones 1 *mp* *f* *mp* Solo *mf* 2 *mp* *f* *mp*

B♭ Tenor Saxophone *mp* *f*

E♭ Baritone Saxophone *mp* *f* *mp*

B♭ Trumpets 1 2 3

F Horns 1 Solo *mf* 2 *f* *mp*

Trombones 1 *mp* *f* *mp* 2 *mp* *f* *mp* 3

Baritone Solo *mf*

Tuba *mp* *f* *mp*

Mallets (Bells, Xylophone, Chimes)

Timpani *mp* *f* *p*

Percussion I (Snare Drum, Bass Drum, Crash Cymbals, Sus. Cymbal, Triangle) *mp* *f* *p*

Sus. Cym.

76

Fl.

Ob.

1
Cls.

2
3

A. Cl.

B. Cl.

Bsn.

1
A. Saxes

2

T. Sax.

Bar. Sax.

76

1
Tpts.

2
3

Hns.

1
2

1
Trbs.

2
3

Bar.

Tuba

Mlts.

Timp.

Perc.

mp

a2

mp

mf

mp

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a tempo

a tempo

poco rall.

Solo

poco rall.

Fl. *mf*

Ob.

Cls. 1 *mf* Solo

2

3

A. Cl.

B. Cl. *mp*

Bsn. *mp*

A. Sax. 1

2

T. Sax.

Bar. Sax.

Tpts. 1 a tempo poco rall. a tempo poco rall. *mf*

2

3

Hns. 1 Solo *mf*

2

Trbs. 1 *mp*

2 *mp*

3 *mp*

Bar. Solo *mf* *mp* a2 *mp* Solo *mf*

Tuba *mp*

Mlts.

Timp. *mp*

Perc.

93 Poco piu mosso

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

93 Poco piu mosso

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1

Hns. 2

Trbs. 1

Trbs. 2

Trbs. 3

Bar.

Tuba

Mlts.

Timp.

Tri.

Perc.

mp

a2

mf

To Sus. Cym.

Sus. Cym.

mp

101 *molto rit.*

Fl. *f* *ff* *sub. mp*

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

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

A. Cl. *f* *ff* *sub. mp*

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

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

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

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

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

101 *molto rit.*

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

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

Trbs. 1 *f* *ff* *sub. mp*
2 *f* *ff* *sub. mp*
3 *f* *ff* *sub. mp*

Bar. *f* *ff* *sub. mp*

Tuba *f* *ff* *sub. mp*

Mlts.

Timp.

Perc. *f* *mp* *ff* *To Tri.* *f* *C. C.*

B. D. *mp*

div. **Tempo I** **poco rall.** **Slowly**

Fl. *mp*

Ob.

1 Cls.

2 3

A. Cl.

B. Cl.

Bsn.

1 A. Saxes *Solo* *mf* *f* *mf*

2

T. Sax.

Bar. Sax.

1 Tpts. **Tempo I** **poco rall.** **Slowly**

2 3

Hns.

1 Trbs. *mp*

2 3

Bar. *Solo* *mf* *f* *a2 mp*

Tuba *mp*

Mlts. *Bells* *mp*

Timp. *p*

Perc. *mp* *Sus.* *p* *mf*

109 Solo *mf* poco rall. molto rit. Solo *mf* *p*

Fl.

Ob.

1 Cls. *mf*

2

3

A. Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

1 A. Saxes *mp* *f* *p*

2 *mp* *f* *p*

T. Sax. *mp* *f*

Bar. Sax. *mp* *f*

109 poco rall. molto rit.

1 Tpts.

2

3

1 Hns. Solo *mf* 1. *f* *p*

2 *mf* 2. *f* *p*

1 Trbs. *mp* *f* *p*

2 *mp* *f* *p*

3

Bar. Solo *mp* *f* *p*

Tuba *mp* *f* *p*

Mlts.

Timp. *p* *mp* *mf* *p*

Perc. *mp* *f* To Tri. *p*

Sus. Cym.

III. Killyburn Brae

Duration - 2:10

Allegro ♩. = 138

Flute (Piccolo)

Oboe

1 B♭ Clarinets *mf*

2

3

E♭ Alto Clarinet

B♭ Bass Clarinet

Bassoon

1 E♭ Alto Saxophones

2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Allegro ♩. = 138

1 B♭ Trumpets

2

3

F Horns

1 Trombones

2

3

Baritone

Tuba

Mallets (Bells, Chimes)

Timpani

Percussion I (Snare Drum, Bass Drum, Crash Cymbals)

Percussion II (Sus. Cymbal, Triangle, Gong, Tambourine)

Tri. *mf*

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Fl. +Picc.

Ob. *mf*

Cls. 1 *mf*

2 *mf*

3

A. Cl.

B. Cl.

Bsn.

A. Saxes 1

2

T. Sax.

Bar. Sax.

Tpts. 1 *f*

2 *mp*

3 *mp*

Hns. 1 *f*

2 *mp*

Trbs. 1 *f*

2 *mp*

3 *mp*

Bar. *f*

Tuba *f*

Mlts. Bells (Brass Mallets)

Timp. *mf*

Perc. 1 *mf*

2 *mp*

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134

Fl.

Ob.

1
Cls.

2
3

A. Cl.

B. Cl.

Bsn.

1
A. Saxes

2

T. Sax.

Bar. Sax.

134

1
Tpts.

2
3

Hns.

1
2

1
Trbs.

2
3

Bar.

Tuba

Mlts.

Timp.

1
Perc.

2

a2

mp

mp

mp

p

18243

Fl.

Ob.

1
Cls.

2
3

A. Cl.

B. Cl.

Bsn.

1
A. Saxes

2

T. Sax.

Bar. Sax.

1
Tpts.

2
3

Hns.

1
2

1
Trbs.

2
3

Bar.

Tuba

Mlts.

Timp.

1
Perc.

2

Sus. Cym.

choke

choke

150

18243

Fl. *-Picc.*

Ob.

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

A. Cl. *mf* *mp* *p* *cresc.*

B. Cl. *mf* *mp* *p* *cresc.*

Bsn. *mf* *mp* *p* *cresc.*

A. Sax. 1 *mf* *p* *cresc.*

A. Sax. 2 *mf* *p* *cresc.*

T. Sax. *mf* *p* *cresc.*

Bar. Sax. *mf* *mp* *mp cresc.*

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1 *mp* *p* *cresc.*

Hns. 2

Trbs. 1 *mp* *p* *cresc.*

Trbs. 2 *mp* *p* *cresc.*

Trbs. 3

Bar. *mp* *p* *cresc.*

Tuba *mf* *mp* *p* *cresc.*

Mlts.

Timp. *p* *cresc.*

Perc. 1 *f* *choke* *mp* *p*

Perc. 2 *f* *mf* *p* *Sus. Cym.* *mp*

158

Fl. *mf*

Ob.

1 *f*

Clas. 2

3

A. Cl.

B. Cl.

Bsn.

1 *mf*

A. Saxes 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

158

1 *mf*

Tpts. 2

3

Hns. 1 *mf*

2

1 *mf*

Trbs. 2 *mf*

3

Bar. *mf*

Tuba *mf*

Mlts.

Timp. *mf*

1

Perc. 2 *mf*

166

Fl.

Ob.

1
Cls.

2
3

A. Cl.

B. Cl.

Bsn.

1
A. Saxes

2

T. Sax.

Bar. Sax.

166

1
Tpts.

2
3

Hns.

1
2

1
Trbs.

2
3

Bar.

Tuba

Mlts.

Timp.

1
Perc.

2

174

+Picc.

Fl.

Ob.

1

Cls.

2

3

A. Cl.

B. Cl.

Bsn.

1

A. Saxes

2

T. Sax.

Bar. Sax.

1

Tpts.

2

3

Hns.

1

2

Trbs.

2

3

Bar.

Tuba

Mlts.

Timp.

1

Perc.

2

18243

Fl.

Ob.

1
Cls.

2
3

A. Cl.

B. Cl.

Bsn.

1
A. Saxes

2

T. Sax.

Bar. Sax.

182

1
Tpts.

2
3

Hns.

1
2

1
Trbs.

2
3

Bar.

Tuba

Mlts.

Timp.

1

Perc.

2

Sus. Cym.

mf

f

Fl.

Ob.

1

2

3

Cls.

A. Cl.

B. Cl.

Bsn.

1

2

A. Saxes

T. Sax.

Bar. Sax.

1

2

3

Tpts.

Hns.

1

2

3

Trbs.

Bar.

Tuba

Mlts.

Timp.

1

2

Perc.

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198

Fl.

Ob.

1

Cls.

2

3

A. Cl.

B. Cl.

Bsn.

1

A. Saxes

2

T. Sax.

Bar. Sax.

198

1

Tpts.

2

3

Hns.

1

2

Trbs.

2

3

Bar.

Tuba

Mlts.

Timp.

1

Perc.

2

choke

Tri.

mf

mp

p

Solo

stagger breathing

18243

206

Fl.

Ob.

1
Cls.

2
3

A. Cl.

B. Cl.

Bsn.

1
A. Saxes

2

T. Sax.

Bar. Sax.

206

1
Tpts.

2
3

Hns.

1
2

1
Trbs.

2
3

Bar.

Tuba

Mlts.

Timp.

1
Perc.

2

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

- Fl. (Flute)
- Ob. (Oboe)
- 1, 2, 3 (Clarinets)
- A. Cl. (Alto Clarinet)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- 1, 2 (A. Saxes - Alto Saxophones)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- 1, 2, 3 (Tpts. - Trumpets)
- 1, 2 (Hns. - Horns)
- 1, 2, 3 (Trbs. - Trombones)
- Bar. (Baritone)
- Tuba
- Mlts. (Mellophone)
- Timp. (Timpani)
- Perc. (Percussion)

The score includes various musical notations, such as notes, rests, and dynamic markings like *mf* (mezzo-forte) and *f* (forte). A large red watermark "Preview Only" is overlaid diagonally across the page.

216

Fl.

Ob.

1

2

3

Cls.

A. Cl.

B. Cl.

Bsn.

1

2

A. Saxes

T. Sax.

Bar. Sax.

224

1

2

3

Tpts.

Hns.

1

2

3

Trbs.

Bar.

Tuba

Mlts.

Timp.

1

2

Perc.

Gong

mp

cresc.

Fl.

Ob.

1
Cls.

2
3

A. Cl.

B. Cl.

Bsn.

1
A. Saxes

2

T. Sax.

Bar. Sax.

1
Tpts.

2
3

Hns.

1
2

Trbs.

2
3

Bar.

Tuba

Mlts.

Timp.

1

Perc.

2

Sus. Cym.

Gong

ff

mp

cresc.

18243

232

Fl.

Ob.

1
Cls.

2
3

A. Cl.

B. Cl.

Bsn.

1
A. Saxes

2

T. Sax.

Bar. Sax.

232

1
Tpts.

2
3

Hns.

1
Trbs.

2
3

Bar.

Tuba

Mlts.

Timp.

1
Perc.

2

18243

ff

fff

mp

240

Fl.

Ob.

1
Cls.

2
3

A. Cl.

B. Cl.

Bsn.

1
A. Saxes

2

T. Sax.

Bar. Sax.

240

1
Tpts.

2
3

Hns.

1
2

1
Trbs.

2
3

Bar.

Tuba

Mlts.

Timp.

1
Perc.

2
Sus. Cym.

choke

choke

18243

18243

FL.

Ob.

1

2

3

Cls.

A. Cl.

B. Cl.

Bsn.

1

2

A. Saxes

T. Sax.

Bar. Sax.

1

2

3

Tpts.

Hns.

1

2

3

Trbs.

Bar.

Tuba

Mlts.

Timp.

1

2

Perc.

Solo

choke

fist

FL.

Ob.

Cls.

A. Cl.

B. Cl.

Bsn.

A. Saxes

T. Sax.

Bar. Sax.

Tpts.

Hns.

Trbs.

Bar.

Tuba

Mlts.

Timp.

Perc.

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260

choke

choke

Fl. *f* *ff* *ff*

Ob. *fp* *ff*

1 *mf* *f* *ff*

2 *f* *ff*

3 *ff*

A. Cl. *fp*

B. Cl. *fp*

Bsn. *fp*

1 *fp* *ff*

2 *ff*

T. Sax. *fp* *f*

Bar. Sax. *fp*

1 *mf* *f* *ff*

2 *ff*

3 *ff*

Hns. 1 *fp* *f*

2 *fp* *f*

Trbs. 1 *fp* *f*

2 *fp* *f*

3 *fp* *f*

Bar. *mf* *fp* *f*

Tuba *fp* *f*

Mlts.

Timp. *fp* *sfz* *dampen*

1 *sfz*

Perc. 2 *sfz*

18243

This image shows a page of musical notation for a percussion ensemble. The notation is arranged in systems, with multiple staves for different instruments. The instruments include snare, tom, and cymbal. The notation includes dynamic markings such as *f*, *ff*, *sfz*, and *mf*, and articulation marks like accents (^) and slurs. A large red watermark "Legal Use Requires Purchase" is overlaid diagonally across the page.

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