



Commissioned by and Dedicated to the
Homewood (AL) Middle School Symphonic Band, Chris D. Cooper, Director

The Sleeping Place of the Stars

RALPH FORD

INSTRUMENTATION

- 1 Conductor
- 8 C Flute
- 2 Oboe
- 4 1st B \flat Clarinet
- 4 2nd B \flat Clarinet
- 2 B \flat Bass Clarinet
- 2 Bassoon
- 5 E \flat Alto Saxophone
- 2 B \flat Tenor Saxophone
- 2 E \flat Baritone Saxophone
- 4 1st B \flat Trumpet
- 4 2nd B \flat Trumpet
- 4 Horn in F
- 4 Trombone
- 2 Baritone
- 2 Baritone Treble Clef

- 4 Tuba
- 3 Mallet Percussion I
(Bells, Optional Vibraphone,
Optional Chimes)
- 2 Mallet Percussion II
(Xylophone, Marimba)
- 1 Timpani
(Tune: D, G, D \flat)
- 2 Percussion I
(Snare Drum, Bass Drum)
- 2 Percussion II
(Crash Cymbals, Suspended Cymbal)
- 4 Percussion III
(Wind Chimes, Triangle, Congas, Sleigh Bells)
- 3 Percussion IV
(Cabasa or Assorted Shakers, Claves)
- 4 Percussion V
(Four Auxiliary Percussions Stations,
Large Tom, Beaded Gourd, Rainstick)

WORLD PARTS

- 4 Horn in E \flat
- 3 Trombone in B \flat Bass Clef
- 3 Trombone in B \flat Treble Clef
- 2 Baritone in B \flat Bass Clef
- 2 Tuba in E \flat Bass Clef
- 2 Tuba in E \flat Treble Clef
- 2 Tuba in B \flat Bass Clef
- 2 Tuba in B \flat Treble Clef

PROGRAM NOTES

By Homewood Middle School Enrichment Teacher, Mrs. Karen Narro, and
Students Michelle Everson, Meredith Wildes, and Katie Frierson

"The Sleeping Place of the Stars," a work commissioned by the Homewood Middle School Band, Homewood, Alabama, Director Chris Cooper, draws its inspiration from a poem written by Ethel Armes. Sitting on her balcony that overlooked the valley, she "made a great discovery." In the poem, Armes writes: "I have found the sleeping place of the stars. It is in Shades Valley . . . down, way down into the depths of green eternal."¹ This piece of music tells the story of this place, a valley once so thick with forest that the Native Americans dared not enter, a valley snuggled in the foothills of the Appalachian Mountain Range in Homewood, Alabama. Once considered sacred to the Indians, the mountains that rose over Shades Valley stood tall and foreboding and remained uninhabited by Indians who traveled along the summit of what they called Red Mountain. By the early 1800s, Indians and white men alike called the valley "Shades." Although various stories have been offered over the years to explain the name "Shades Valley," none is so intriguing as the one told through this piece by the students of Homewood.

Dangers lurked within the valley; therefore, Indians who only on occasion slipped into the forest never encountered the white man until Congress added that area to the Mississippi Territory in 1802. The threatening and portentous forest remained silent and undisturbed for centuries behind deep shadows of sheltered darkness, and only occasional breaks in the valley's thick foliage allowed in a sliver of sunlight. Stories handed down from white settlers tell of the body of a murdered trader and settlers who died of dangerous fevers. Indian guides and traders became hopelessly lost in the dense, dark foliage. Perhaps for this reason the Indians once called this vale the *Valley of Shadows*.

Unbeknownst to humans, Shades Valley stood silently for centuries against the towering mountains that surrounded it. Even during the exploration of Hernando de Soto in 1540, the valley lay desolate and uninhabited. It had, in fact, remained undisturbed for millions of years. Although they did not make their home in the valley, the Indians ventured into the thick woods for an occasional hunt. In addition, the forest was used as a celebration ground for the Indians' spring rites, which included a hallowed Green Corn Dance, performed to welcome the arrival of spring. Young Indian girls, leaping and whirling in the flickers of a roaring bonfire, greeted their friend Spring and welcomed her warmth and affection. Now every year as the valley greens and the first buds take shape in Homewood, she continues to warm the hearts of the community and always "the footstep of the quick young Spring is heard before Winter has reached old age."¹ Over time, as Indians forged trails along Red Mountain and discovered a ridge nestled snugly between it and the neighboring Shades Mountain, the valley came to be known simply as Shades Valley; and the "sleeping places of the stars" gave way to the future city of Homewood, Alabama.

NOTES TO THE CONDUCTOR

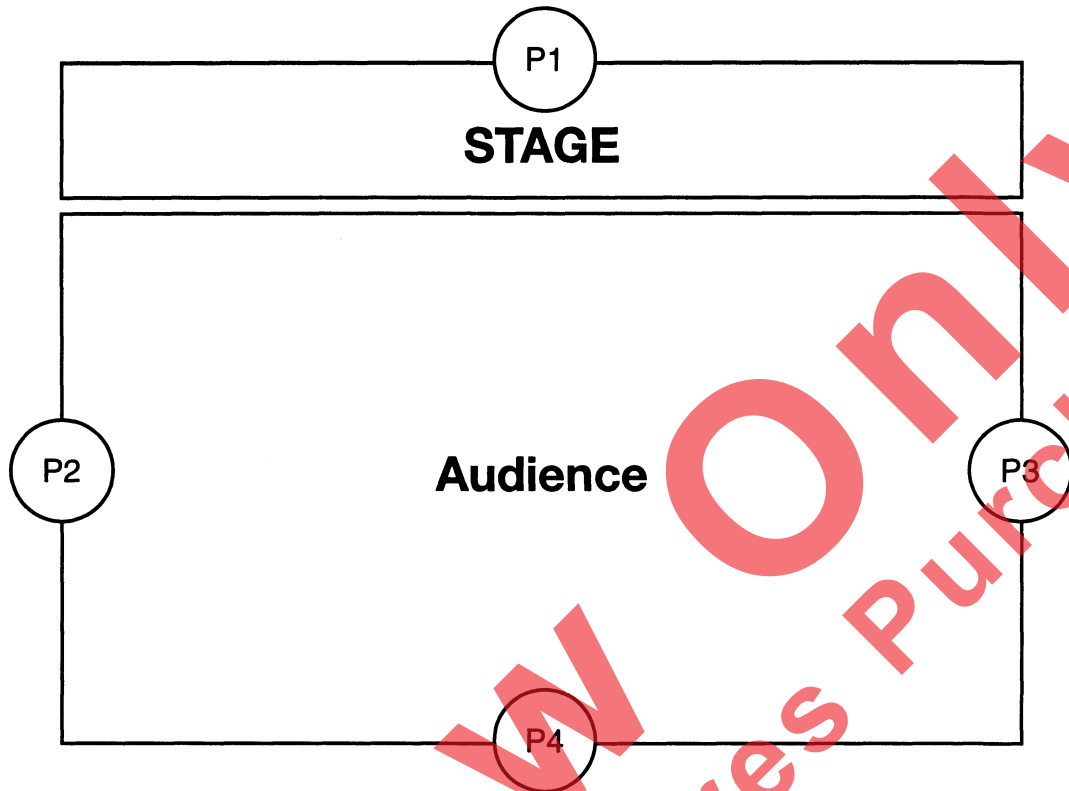
"The Sleeping Place of the Stars" musically reflect the richness and diversity, past and present, of this central-Alabama area. This piece may include the use of many percussionists, placing as many as four off-stage percussion stations in locations described in the included diagram. Only the onstage percussion parts are necessary for a satisfying performance, which includes one auxiliary station. Each station should contain a large tom (such as a floor tom—the larger, the better), a large beaded gourd, and a rainstick. The effect beginning at measure 69 should start with the wind chimes as a transition into the onstage rainstick. The sound of the rain should proceed out into the audience and surround them. During this sequence, at measure 73 the instrumentalist should faintly whisper, not allowing any specific words to be heard until the notated unison syllables. The unison syllables should be spoken strongly, in whisper voice. The rain begins to fade out from the stage to the rear of the audience as though it had passed through the performance space. Enjoy!

Ralph Ford

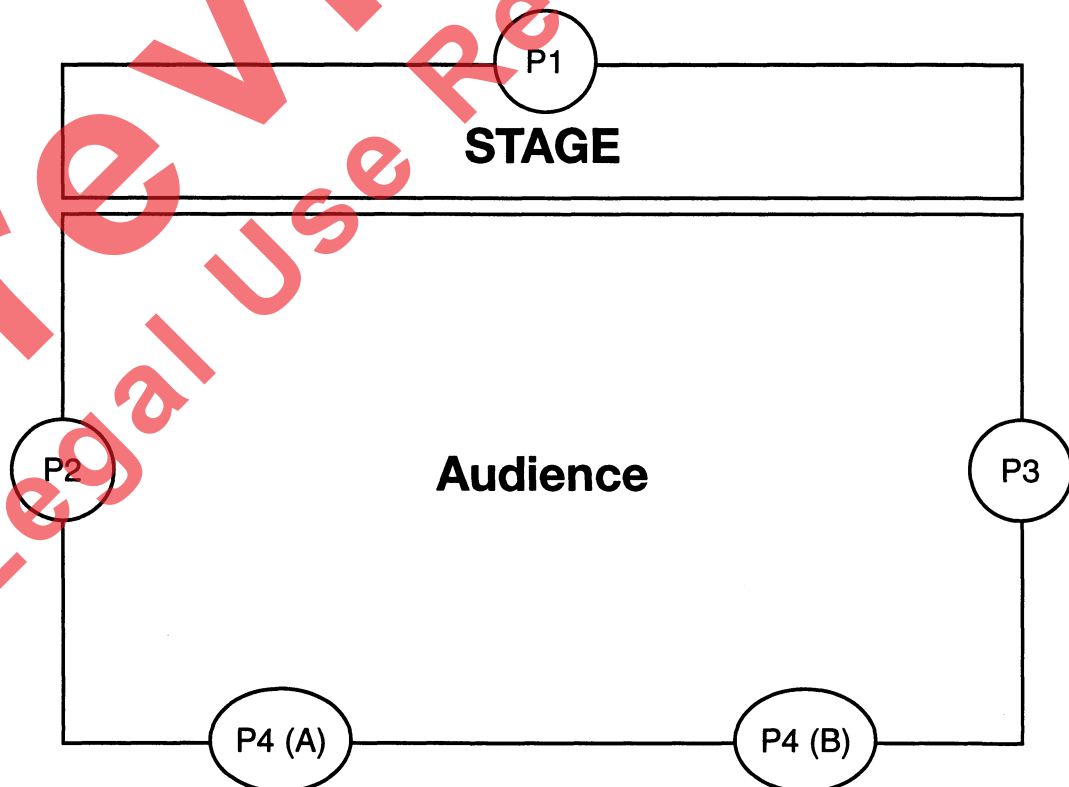
1. Ethel Armes, *Studies of Red Mountain From My Balcony* (Birmingham, AL: A. H. Gather Publishing Co., 1982)

AUXILIARY PERCUSSION STAGING

Station one (P1) is the only one required for performance.
You may choose to include two stations in the rear of the hall or the balcony.



OR



CONDUCTOR

Commissioned by and Dedicated to the Homewood (AL) Middle School Symphonic Band
Chris D. Cooper, Director

THE SLEEPING PLACE OF THE STARS

RALPH FORD

Furiously $\text{♩} = 144-152$

C Flute

Oboe

1
B♭ Clarinets

2

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Furiously $\text{♩} = 144-152$

1
B♭ Trumpets

2

Horn in F

Trombone

Baritone

Tuba

Mallet Percussion I
(Bells, Opt. Vibraphone,
Opt. Chimes)

Mallet Percussion II
(Xylophone, Marimba)

Timpani

Percussion I
(Snare Drum,
Bass Drum)

Percussion II
(Crash Cymbals,
Suspended Cymbal)

Percussion III
(Wind Chimes, Triangle,
Congas, Sleigh Bells)

Percussion IV
(Cabasa or Assorted
Shakers, Claves)

Auxiliary Percussion
Stations (4)
(Each with Large Tom,
Beaded Gourd, Rainstick)
See program notes*

Xyl.

Cr. Cym.

Susp. Cym.

1 2 3 4 5 6

© 2004 BELWIN-MILLS PUBLISHING CORP.

All Rights Assigned to and Controlled by ALFRED MUSIC PUBLISHING CO., INC.

All Rights Reserved. Printed in USA.

BDM04029C

9 Lyrical $\text{♩} = 120$

Solo

Fl. *sfz* *poco rall.* *p legato* *ppv*

Ob. *sfz* *poco rall.* *p*

1. Cls. *sfz* *poco rall.* *p legato* *ppv*

2. Cls. *sfz* *poco rall.* *p legato* *ve*

B. Cl. *sfz* *poco rall.* *p*

Bsn. *sfz* *poco rall.* *p*

A. Sax. *sfz* *poco rall.* *p*

T. Sax. *sfz* *poco rall.* *p*

Bar. Sax. *sfz* *poco rall.*

9 Lyrical $\text{♩} = 120$

1. Tpts. *sfz* *poco rall.*

2. Tpts. *sfz* *poco rall.*

Hn. *sfz* *poco rall.*

Tbn. *sfz* *poco rall.*

Bar. *sfz* *poco rall.*

Tuba *sfz* *poco rall.*

Mlt. Perc. I *sfz* *poco rall.*

Mlt. Perc. II *sfz* *poco rall.* Mrb. w/ soft mlt. *p legato*

Timp. *sfz* *poco rall.*

Perc. I *sfz* *poco rall.*

Perc. II *sfz* *poco rall.*

Perc. III *sfz* *poco rall.* Trgl. *mp* *p*

Perc. IV *sfz* *poco rall.*

Perc. Stations *sfz* *poco rall.*

W.C. *p* *poco rall.*

7 8 *poco rall.* 9 10 11 12

Fl. *Tutti* *mp* *fp* *accel.* *f*

Ob. *mp* *fp* *accel.* *f*

1. Cls. *mp* *fp* *accel.* *f*

2. Cls. *mp* *fp* *accel.* *f*

B. Cl. *mp* *mf* *accel.* *f*

Bsn. *mp* *mf* *accel.* *f*

A. Sax. *mp* *fp* *accel.* *f*

T. Sax. *mp* *mf* *accel.* *f*

Bar. Sax. *mp* *mf* *accel.* *f*

1. Tpts. *mf* *accel.* *f*

2. Tpts. *mf* *accel.* *f*

Hn. *mf* *accel.* *f*

Tbn. *mf* *accel.* *f*

Bar. *mf* *accel.* *f*

Tuba *mf* *accel.* *f*

Mlt. Perc. I *Bells* *mf* *accel.* *f*

Mlt. Perc. II *mp* *mf* *add Xyl.* *f*

Timp. *mf* *accel.* *f*

Perc. I *fp* *accel.* *f*

Perc. II *mf* *accel.* *f*

Perc. III *mf* *accel.* *f*

Perc. IV *mf* *accel.* *f*

Perc. Stations *mf* *accel.* *f*

13 14 15 16 17 18

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. Stations

19 20 21 22 23 24

lower notes opt.

mp

sfz

ch

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

26 "Shades Valley"

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

The image shows a page of a musical score for a brass band. The title '26 "Shades Valley"' is at the top. The score is for six parts: Tpts. 1, Tpts. 2, Hn., Tbn., Bar., and Tuba. The key signature has one flat (B-flat), and the time signature is 2/4. The music is in common time. The Tpts. 1 and 2 parts have a first ending bracket. The Hn. part has a first ending bracket. The Tbn., Bar., and Tuba parts have a first ending bracket. The score includes dynamic markings such as *sfz* and *mf*. A large red watermark 'Requires Pro Version' is overlaid on the score.

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. Stations

Mrb.

Congas

Cabasa/Shakers

Low Tom St. 1 (onstage)

25 26 27 28 29 30

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. Stations

31 32 33 34 35 36

38

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

38

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. Stations

Bells

div.

div.

37 38 39 40 41 42 43

46

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

46

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. Stations

Bells

Xyl.

Susp. Cym.

All stations - Low Toms

44 45 46 47 48 49 50

Legal Use

55

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. Stations

to Gourd

Congas

Cabasa/Shakers

Bd. Gourd

51 52 53 54 55 56 57

63

63

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. Stations

To Lg. Tom

58 59 60 61 62 63 64

BDM04029C

73 **Mysteriously** $\text{♩} = 72$ *Whisper mysteriously-ad lib.**Whispered Tone*

Fl. *Whisper mysteriously-ad lib.* *p* *mf* ssss - sss hah

Ob. *Whisper mysteriously-ad lib.* *p* *mf* ssss - sss hah

1 *start tr. slowly and accel.*

Cls. *p* *mf*

2 *start tr. slowly and accel.*

B. Cl. *p* *mf*

Bsn. *p* *mf*

A. Sax. *Whisper mysteriously-ad lib.* *p* *mf* ssss - sss hah

T. Sax. *Whisper mysteriously-ad lib.* *p* *mf* ssss - sss hah

Bar. Sax. *Whisper mysteriously-ad lib.* *p* *mf* ssss - sss hah

73 **Mysteriously** $\text{♩} = 72$

1 *Whisper mysteriously-ad lib.* *p* *mf* ssss - sss hah

2 *Whisper mysteriously-ad lib.* *p* *mf* ssss - sss hah

Hn. *p* *mf*

Tbn. *Whisper mysteriously-ad lib.* *p* *mf* ssss - sss hah

Bar. *p* *mf*

Tuba *Whisper mysteriously-ad lib.* *p* *mf* ssss - sss hah

Mlt. Perc. I *Vibes*

Mlt. Perc. II *Mrb. w/ soft mlt.* *p*

Timp. *Cue: Mrb.* *Play*

Perc. I

Perc. II *Bowed Susp. Cym. (Opt. metal scr.)* *mp* *pp*

Perc. III *mp*

Perc. IV *Claves* *grad. accel. and rit.*

Perc. Stations

73 74 75 76 77

ad lib. *Whispered Tone* **82**

Fl. *ad lib.* *Whispered Tone* hah - sss - hah - ohh... hah - sss - ooh *mp*

Ob. *ad lib.* *Whispered Tone* hah - sss - hah - ohh... hah - sss - ooh

1 *start tr. slowly and accel.* *p*

2 *start tr. slowly and accel.* *p*

Cls. *p*

B. Cl. *pp* *mf* *pp*

Bsn. *pp* *mf* *pp* *p*

A. Sax. *ad lib.* *Whispered Tone* hah - sss - hah - ohh... hah - sss - ooh

T. Sax. *ad lib.* *Whispered Tone* hah - sss - hah - ohh... hah - sss - ooh

Bar. Sax. *ad lib.* *Whispered Tone* hah - sss - hah - ohh... hah - sss - ooh *Cue: B. Cl.*

1 *ad lib.* *Whispered Tone* **82** hah - sss - hah - ohh... hah - sss - ooh

2 *ad lib.* *Whispered Tone* hah - sss - hah - ohh... hah - sss - ooh

Hn. *pp* *mf* *pp*

Tbn. *ad lib.* *Whispered Tone* hah - sss - hah - ohh... hah - sss - ooh

Bar. *pp* *mf* *pp* *Cue: Bsn.*

Tuba *ad lib.* *Whispered Tone* hah - sss - hah - ohh... hah - sss - ooh

Mlt. Perc. I *+Bells (soft mlt.)*

Mlt. Perc. II *Cue: Mrb.* *Play*

Timp. *pp* *mp* *p*

Perc. I *w/ soft mlt.*

Perc. II *pp* *mp* *p*

Perc. III *pp* *mp* *p*

Perc. IV *grad. accel. and rit.*

Perc. Stations

78 79 80 81 82

Fl.

Ob. *Solo* *mf* *p* *mp* *mp* *rall.* *ten.*

1 *mp* *p* *mp* *p* *rall.*

2 *mp* *p* *mp* *p* *rall.*

B. Cl. *mp* *p* *mp* *p* *rall.*

Bsn. *mp* *p* *mp* *p* *rall.*

A. Sax. *Cue: Solo Ob.* *sss* *hah* *ad lib.* *rall.*

T. Sax. *sss* *hah* *ad lib.* *rall.*

Bar. Sax. *sss* *hah* *ad lib.* *rall.*

1 *ad lib.* *sss* *hah* *rall.*

2 *ad lib.* *sss* *hah* *rall.*

Hn. *ad lib.* *sss* *hah* *rall.*

Tbn. *ad lib.* *sss* *hah* *rall.*

Bar. *ad lib.* *sss* *hah* *rall.*

Tuba *ad lib.* *sss* *hah* *rall.*

Mlt. Perc. I *rall.*

Mlt. Perc. II *rall.*

Timp. *rall.*

Perc. I *rall.*

Perc. II *rall.*

Perc. III *W.C.* *p* *mf* *p* *rall.*

Perc. IV *grad. accel. and rit.* *rall.*

Perc. Stations *Fade-out St. 1* *Fade-out St. 2 & 3* *Fade-out St. 4*

83 84 85 86 87 88 89

90 Moving along $\text{♩} = 120$ "Green Corn Dance"
accel. poco a poco

Fl. Vocal & Stomp Foot *hah* *sss* *mp* *f* *mp* *f* *mp* *f*

Ob. Vocal & Stomp Foot *hah* *sss* *mp* *f* *mp* *f* *mp* *f*

1. Cls. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

2. Cls. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

B. Cl. Vocal & Stomp Foot *hah* *sss* *mp* *f* *mp* *f* *mp* *f*

Bsn. Vocal & Stomp Foot *hah* *sss* *mp* *f* *mp* *f* *mp* *f*

A. Sax. Vocal & Stomp Foot *hah* *sss* *mp* *f* *mp* *f* *mp* *f*

T. Sax. Vocal & Stomp Foot *hah* *sss* *mp* *f* *mp* *f* *mp* *f*

Bar. Sax. Vocal & Stomp Foot *hah* *sss* *mp* *f* *mp* *f* *mp* *f*

90 Moving along $\text{♩} = 120$ "Green Corn Dance"
accel. poco a poco

1. Tpts. *hah* *sss* *mp* *f* *mp* *f* *mp* *f*

2. Tpts. *hah* *sss* *mp* *f* *mp* *f* *mp* *f*

Hn. Vocal & Stomp Foot *hah* *sss* *mp* *f* *mp* *f* *mp* *f*

Tbn. Vocal & Stomp Foot *hah* *sss* *mp* *f* *mp* *f* *mp* *f*

Bar. Vocal & Stomp Foot *hah* *sss* *mp* *f* *mp* *f* *mp* *f*

Tuba Vocal & Stomp Foot *hah* *sss* *mp* *f* *mp* *f* *mp* *f*

Mlt. Perc. I Mrb. *p* *mf* *p* *f* *p* *f* *p* *f*

Mlt. Perc. II *p* *mf* *p* *f* *p* *f* *p* *f*

Timp. *p* *mf* *p* *f* *p* *f* *p* *f*

Perc. I Cue: Low Tom *p* *mf* *p* *f* *p* *f* *p* *f*

Perc. II *p* *mf* *p* *f* *p* *f* *p* *f*

Perc. III Sleigh Bells (strike w/hand) *p* *mf* *p* *f* *p* *f* *p* *f*

Perc. IV Cabasa/Shakers *p* *mf* *p* *f* *p* *f* *p* *f*

Perc. Stations Low Tom St. 1 (onstage) *p* *mf* *p* *f* *p* *f* *p* *f*

+Low Tom St. 2 *p* *mf* *p* *f* *p* *f* *p* *f*

+Low Tom St. 3 *p* *mf* *p* *f* *p* *f* *p* *f*

+Low Tom-St. 4 *p* *mf* *p* *f* *p* *f* *p* *f*

90 91 92 93 94 95 96

98 Jubilant! ♩ = 144

Fl. *handclaps*

Ob. *handclaps*

Cls. 1 *f*

Cls. 2 *f*

B. Cl. *handclaps* *sss* *hah* *sss* *handclaps* *Vocal & Stomp Foot* *sss* *hah*

Bsn. *handclaps* *sss* *hah* *sss* *handclaps* *Vocal & Stomp Foot* *sss* *hah*

A. Sax. *handclaps* *sss* *hah* *sss* *handclaps* *Vocal & Stomp Foot* *sss* *hah*

T. Sax. *handclaps* *sss* *hah* *sss* *handclaps* *Vocal & Stomp Foot* *sss* *hah*

Bar. Sax. *handclaps* *sss* *hah* *sss* *handclaps* *Vocal & Stomp Foot* *sss* *hah*

98 Jubilant! ♩ = 144

Tpts. 1 *handclaps* *sss* *hah* *sss* *handclaps* *Vocal & Stomp Foot* *sss* *hah*

Tpts. 2 *handclaps* *sss* *hah* *sss* *handclaps* *Vocal & Stomp Foot* *sss* *hah*

Hn. *handclaps* *f with strength*

Tbn. *handclaps* *sss* *hah* *sss* *handclaps* *Vocal & Stomp Foot* *sss* *hah*

Bar. *handclaps* *f with strength*

Tuba *handclaps* *sss* *hah* *sss* *handclaps* *Vocal & Stomp Foot* *sss* *hah*

Mlt. Perc. I *Xyl. (top note)*

Mlt. Perc. II *Mrb. (bottom note)*

Timp. *f*

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. Stations *Tutti*

97 98 99 100 101 102 103

106 Tempo I

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

106 Tempo I

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. Stations

104 105 106 107 108 109 110

SSS

mf

ff

Xyl.

Bells

Play S.D.

115

Fl.

Ob.

1

2

Cls.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Shakers

Perc. Stations

to Gourd

111 112 113 114 115 116 117

123

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

lower notes opt.

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. Stations

118 119 120 121 122 123 124

Congas

Cabasa/Shakers

Bd. Gourd

123

BDM04029C

BDM04029C

Fl. *Opt. 8va* as written

Ob.

1
2
Cls.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
2
Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. Stations

Chimes lower notes

Xyl.

mf *ff*

139 140 141 142 143 144

145

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

145

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. Stations

Bells only

mf

ff

245 246 247 248 249

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. Stations

Bells + Opt. Chimes (let ring)

Bells only

Mrb.

Congas

Shkrs.

Lg. Tom-all stations

150 151 152 153 154 155 156

BDM04029C

Preview Only
Legal Use Requires Purchase

