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Ashland Park

Ed Huckleby

Grade: 2.5

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Build-A-Band Series



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Build-A-Band Series

Featuring exceptional musical works for bands requiring flexible instrumentation

ASHLAND PARK

Ed Huckleby

Build-A-Band Series Instrumentation

- 1 Full Conductor Score
- 4 C Instruments Part 1.....Flute, Piccolo, Violin, Guitar
- 4 Bb Instruments Part 1.....Bb Clarinet, Bb Trumpet, Bb Soprano Sax
- 2 Eb Instruments Part 1.....Eb Alto Saxophone, Eb Clarinet
-
- 3 C Instruments Part 2.....Flute, Oboe, Violin
- 4 Bb Instruments Part 2.....Bb Clarinet, Bb Trumpet
- 2 Eb Instruments Part 2.....Eb Alto Saxophone, Eb Horn
- 2 F Horn Part 2.....F Horn
-
- 2 F Horn Part 3.....F Horn
- 2 Viola Part 3.....Viola
- 3 Bb Instruments Part 3.....Bb Tenor Saxophone, Bb Baritone T.C., Bb Trombone T.C.,
Bb Bass Clarinet
- 2 Eb Instruments Part 3.....Eb Alto Clarinet, Eb Horn, Eb Baritone Sax
- 4 Bass Clef Part 3.....Trombone, Euphonium B.C., Cello, Bassoon
-
- 2 Bb Instruments Part 4.....Bb Bass Clarinet, Bb Tenor Sax, Bb Trombone T.C.
- 2 Eb Instruments Part 4.....Eb Baritone Sax, Eb Alto Clarinet, Eb Contra Alto Clarinet
- 4 Bass Clef Part 4.....Trombone, Euphonium B.C., Cello, Bassoon
-
- 2 Tuba PartTuba
- 3 Bass PartString Bass, Electric Bass Guitar, Keyboard Bass, Trombone,
Baritone B.C., Cello, Bassoon
- 2 Bass Part in Bb T.C.Bb Bass Clarinet, Contrabass Clarinet in T.C., Bb Tuba T.C.
- 2 Bass Part in Eb T.C.Eb Baritone Sax, Eb Contra Alto Clarinet, Eb Tuba T.C.
-
- 2 Mallet Percussion.....Xylophone, Marimba, Vibraphone, Bells, Chimes, Triangle
- 2 KeyboardsPiano, Electric Piano, Synthesizer, Accordion, Organ
- 3 PercussionCymbals, Snare Drum, Bass Drum
(or Drum Set)
- 1 Timpani

How to use the Build-A-Band Series

The **Build-A-Band Series** provides educational and enjoyable music for bands with incomplete or unbalanced instrumentation. Written using just four or five parts (plus percussion), these effective arrangements will work with any combination of brass, woodwind, string and percussion instruments as long as you distribute the parts so that each of the five parts is covered.

All of the publications in the **Build-A-Band Series** have been arranged to be playable with any instrumentation as long as each part is used: 1st Part, 2nd Part, 3rd Part, 4th Part, and Bass Part. **(Please note: In some of these arrangements the 4th Part, and the Bass Part are the same, making it possible to play those arrangements with only 4 parts.)**

Also included are various percussion parts which are optional, but will add a great deal to the musical effect. The optional keyboard part can be performed on piano, electric keyboard or any other keyboard instrument, and will help fill out the sound of a small group. Optional guitar, mallet percussion and Timpani parts are also included where appropriate.

Special Notes About Distributing Parts:

The **Build-A-Band Series** should be approached by giving careful consideration to the distribution of parts within your group to attain the best possible blend. You should also feel free to adjust dynamic levels, and to instruct any instruments to adjust octaves at your discretion. In many cases, reducing or adding to the number of players playing a part can greatly help with balance, and make for a much more musical performance. Remember, the flexibility in scoring allows you to be creative to enhance the sound of your group.

The cymbal, snare drum and bass drum parts are all included on one part labeled **Percussion Part**, so that they may be performed by either separate players or by one player on a drum set.

The **Mallet Percussion Part** may be marked for the specific mallet percussion instrument but it can be performed by any mallet percussion instrument, and may be doubled if you have multiple players and instruments. For best results, be creative in assigning which instruments play in the different sections of the arrangement.

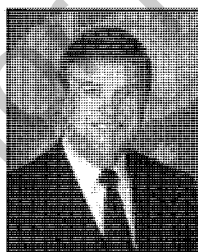
The optional **Timpani** part is always playable with 3 timpani.

For repeated sections, in larger ensembles, consider having woodwinds play the first time and brass the second time; or have one player on each part the first time, and all players on the repeat. Another option is having one player on the 1st part as a solo, then having all players on the repeat.

In some of the arrangements which include 16th note runs you will find options to convert some of those runs into 8th notes for players of lesser abilities. This can be done with some or all of the players.

The various instrument parts are written in the octave of the most popular instrument for that part; i.e., C Instrument Part 1 parts are written in the common range for the flute. If you are playing that part on another C instrument such as the oboe, you may have to adjust to a lower octave. In many cases, parts are written in several octaves to help adjust for different instrument ranges.

About the Composer



Ed Huckleby is an arts consultant and freelance composer, arranger, conductor and clinician. His career has included roles in higher education and arts administration, most recently serving as President of Southwestern Christian University in Bethany, Oklahoma, until his retirement in 2014. Prior to his appointment at SCU, he was Associate Vice President for Academic Affairs and Professor of Music at Northeastern State University-Broken Arrow (OK). Huckleby also served as an arts administrator for Tulsa Ballet Theatre, Inc., and holds the title of Emeritus Professor of Music at Northwestern Oklahoma State University where he served for over two decades as Music Department Chairman and Dean of the Graduate School. He spent eight years teaching instrumental music in the public schools of Oklahoma, where his marching, concert and jazz bands won state and regional acclaim. His success in the public schools led him into the college teaching ranks where he became internationally recognized as an outstanding music educator and composer of almost 200 published works for concert and marching band. Ed's ability to write interesting and accessible instrumental music can be attributed to his experience at a variety of musical levels.

Huckleby's performance background and experience is very eclectic, having been a member of a symphony orchestra (horn), a jazz band (trumpet), and a contemporary Christian quintet (bass guitar, keyboards and vocals), as well as having served regularly as a church organist and pianist. His outstanding contributions to the concert and marching band literature have played an important role in the development of the contemporary band repertoire.

Ed holds a bachelor's degree in music education from East Central University in Ada, Oklahoma, a master's degree in music education from the University of Oklahoma, and a doctorate in administration from Oklahoma State University with additional study at the University of North Texas. He has written music education articles for *The Instrumentalist*, *The American Music Teacher*, and *The Journal of the International Horn Society*, and has held memberships in Music Educators National Conference, Oklahoma Music Educators Association, Oklahoma Bandmasters Association, ASCAP, Phi Mu Alpha Sinfonia, and Phi Beta Mu, where he served as a member of the national board of directors and state chapter president. Huckleby was selected as an "Outstanding Young Man in America," is listed in the "International Who's Who in Music," and was inducted into the Oklahoma Bandmasters Association "Hall of Fame" in 1996. He has created over 50 commissioned works and has served as a clinician, adjudicator and conductor for instrumental ensembles around the world, including Japan, Australia, Canada and across the United States.

Ashland Park

by Ed Huckeby

Allegro ♩ = 132

Full Score for **Ashland Park** by Ed Huckeby. The score is in 4/4 time, marked Allegro (♩ = 132). The key signature is B-flat major (two flats). The score includes parts for the following instruments:

- C Instruments Part 1
- Bb Instruments Part 1
- Eb Instruments Part 1
- C Instruments Part 2
- Bb Instruments Part 2
- Eb Instruments Part 2
- F Horn Part 2
- F Horn Part 3
- Viola Part 3
- Bb Instruments Part 3
- Eb Instruments Part 3
- Bass Clef Part 3
- Bb Instruments Part 4
- Eb Instruments Part 4
- Bass Clef Part 4
- Bass
- Tuba
- Mallets (Bells or Chimes)
- Keyboards
- Cymbals (Cr. Cym.)
- Snare Drum
- Bass Drum
- Timpani

The score features dynamic markings such as *f* (forte), *fp* (fortissimo piano), and *cresc.* (crescendo). The percussion section includes Cymbals, Snare Drum, Bass Drum, and Timpani. The score is marked with rehearsal numbers 2, 3, 4, 5, and 6 at the bottom.

Score for a large ensemble, featuring woodwinds, brass, percussion, and keyboard. The score is divided into measures 7, 8, 9, 10, 11, and 12.

Woodwinds:

- C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn.-2, Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba, Mall.

Brass:

- C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn.-2, Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba, Mall.

Percussion:

- Cym., S. D., B. D., Timp.

Keyboard:

- Keyb.

Dynamic markings:

- ff* (fortissimo)
- mf* (mezzo-forte)
- dim.* (diminuendo)

Notation:

- Staves are numbered 1 through 20.
- Measures 7, 8, 9, 10, 11, and 12 are indicated at the bottom.
- Rehearsal mark 9 is present at the top.

Score for rehearsal mark 17, spanning measures 13 to 19. The score includes parts for various instruments and a rehearsal mark.

Rehearsal Mark 17: Located at the top of the page, spanning measures 17 to 19.

Instrument Parts:

- C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn.-2, Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba, Mall., Keyb., Cym., S. D., B. D., Timp.

Measure Numbers: 13, 14, 15, 16, 17, 18, 19.

Dynamic Markings: *f* (forte) is marked at the beginning of measure 17 and at the end of measure 19.

Watermark: "Not valid for performance" is visible diagonally across the score.

Score for measures 20 through 26, featuring various instruments and dynamics.

Measures 20-24: The score is in 4/4 time with a key signature of two flats (Bb and Eb). The instruments and their parts are:

- C-1, Bb-1, Eb-1:** Trumpets 1, 2, and 3. They play a melodic line with eighth and sixteenth notes, often beamed together.
- C-2, Bb-2, Eb-2:** Trumpets 4, 5, and 6. They play a similar melodic line to the first three trumpets.
- Hn.-2, Hn.-3:** Horns 2 and 3. They play a melodic line with eighth and sixteenth notes.
- Vla.-3:** Viola 3. They play a melodic line with eighth and sixteenth notes.
- Bb-3, Eb-3, BC-3:** Trombones 3, 4, and 5. They play a melodic line with eighth and sixteenth notes.
- Bb-4, Eb-4, BC-4:** Trombones 6, 7, and 8. They play a melodic line with eighth and sixteenth notes.
- Bass:** Bassoon. They play a melodic line with eighth and sixteenth notes.
- Tuba:** Tuba. They play a melodic line with eighth and sixteenth notes.
- Mall.:** Mellophone. They play a melodic line with eighth and sixteenth notes.
- Keyb.:** Keyboard. They play a melodic line with eighth and sixteenth notes.
- Cym.:** Cymbal. They play a melodic line with eighth and sixteenth notes.
- S. D.:** Snare Drum. They play a melodic line with eighth and sixteenth notes.
- B. D.:** Bass Drum. They play a melodic line with eighth and sixteenth notes.
- Timp.:** Timpani. They play a melodic line with eighth and sixteenth notes.

Measures 25-26: The score continues with the same instruments and parts. The dynamics are marked *mp* (mezzo-piano) throughout.

Measure 25: The score is in 4/4 time with a key signature of two flats (Bb and Eb). The instruments and their parts are:

- C-1, Bb-1, Eb-1:** Trumpets 1, 2, and 3. They play a melodic line with eighth and sixteenth notes, often beamed together.
- C-2, Bb-2, Eb-2:** Trumpets 4, 5, and 6. They play a similar melodic line to the first three trumpets.
- Hn.-2, Hn.-3:** Horns 2 and 3. They play a melodic line with eighth and sixteenth notes.
- Vla.-3:** Viola 3. They play a melodic line with eighth and sixteenth notes.
- Bb-3, Eb-3, BC-3:** Trombones 3, 4, and 5. They play a melodic line with eighth and sixteenth notes.
- Bb-4, Eb-4, BC-4:** Trombones 6, 7, and 8. They play a melodic line with eighth and sixteenth notes.
- Bass:** Bassoon. They play a melodic line with eighth and sixteenth notes.
- Tuba:** Tuba. They play a melodic line with eighth and sixteenth notes.
- Mall.:** Mellophone. They play a melodic line with eighth and sixteenth notes.
- Keyb.:** Keyboard. They play a melodic line with eighth and sixteenth notes.
- Cym.:** Cymbal. They play a melodic line with eighth and sixteenth notes.
- S. D.:** Snare Drum. They play a melodic line with eighth and sixteenth notes.
- B. D.:** Bass Drum. They play a melodic line with eighth and sixteenth notes.
- Timp.:** Timpani. They play a melodic line with eighth and sixteenth notes.

Measure 26: The score continues with the same instruments and parts. The dynamics are marked *mp* (mezzo-piano) throughout.

C-1 *mf* *cresc.*
 Bb-1 *mf* *cresc.*
 Eb-1 *mf* *cresc.*
 C-2 *mf* *cresc.*
 Bb-2 *mf* *cresc.*
 Eb-2 *mf* *cresc.*
 Hn.-2 *mf* *cresc.*
 Hn.-3 *mf* *cresc.*
 Vla.-3 *mf* *cresc.*
 Bb-3 *mf* *cresc.*
 Eb-3 *mf* *cresc.*
 BC-3 *mf* *cresc.*
 Bb-4 *mf* *cresc.*
 Eb-4 *mf* *cresc.*
 BC-4 *mf* *cresc.*
 Bass *mf* *cresc.*
 Tuba *mf* *cresc.*
 Mall. *mf* *cresc.*
 Keyb. *mf* *cresc.*
 Cym. *mf* *cresc.*
 S. D. *mf* *cresc.*
 B. D. *mf*
 Timp. *mf*

27 28 29 30 31 32

Score for a large ensemble, featuring woodwinds, brass, strings, and percussion. The score is divided into measures 33 through 39.

Woodwinds:

- C-1, Bb-1, Eb-1 (Saxophones)
- C-2, Bb-2, Eb-2 (Saxophones)
- Hn.-2, Hn.-3 (Horns)
- Vla.-3 (Violoncello)
- Bb-3, Eb-3, BC-3 (Clarinet/Bassoon)

Brass:

- Bb-4, Eb-4, BC-4 (Trumpets/Trombones)
- Bass (Tuba)
- Mall. (Mellophone)

Strings:

- Keyb. (Keyboard)
- Cym. (Cymbal)
- S. D. (Snare Drum)
- B. D. (Bass Drum)
- Timp. (Timpani)

Measure 33: The score begins with a *mf* dynamic. The woodwinds and brass play a rhythmic pattern of eighth and sixteenth notes. The strings provide a harmonic foundation with sustained notes and moving lines.

Measure 34: The woodwinds continue their rhythmic pattern, while the brass plays a series of chords. The strings maintain their harmonic support.

Measure 35: The woodwinds play a more complex rhythmic pattern, and the brass plays a series of chords. The strings continue their harmonic support.

Measure 36: The woodwinds play a series of chords, and the brass plays a series of chords. The strings continue their harmonic support.

Measure 37: The woodwinds play a series of chords, and the brass plays a series of chords. The strings continue their harmonic support.

Measure 38: The woodwinds play a series of chords, and the brass plays a series of chords. The strings continue their harmonic support.

Measure 39: The woodwinds play a series of chords, and the brass plays a series of chords. The strings continue their harmonic support.

Score for 16 instruments and percussion, measures 40 to 46. The score is in B-flat major (two flats) and 4/4 time. The tempo is Andante Moderato, with a quarter note equal to 88 beats per minute.

Instrumentation:

- C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn.-2, Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba, Mall., Keyb., Cym., S. D., B. D., Timp.

Measure 40: All instruments enter with a half note. Dynamics: *p*. Markings: *cresc.*

Measure 41: All instruments continue with a half note. Dynamics: *mf*. Markings: *rit.*

Measure 42: All instruments continue with a half note. Dynamics: *mf*. Markings: *dim.*

Measure 43: All instruments continue with a half note. Dynamics: *mf*. Markings: *rit.*

Measure 44: All instruments continue with a half note. Dynamics: *mf*. Markings: *dim.*

Measure 45: All instruments continue with a half note. Dynamics: *mf*. Markings: *rit.*

Measure 46: All instruments continue with a half note. Dynamics: *mf*. Markings: *dim.*

Key Change: Change Gb to F (indicated at the bottom of measure 40).

Watermark: For reference only. Not valid for performance.

Score for rehearsal mark 53, page 9. The score includes parts for C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn.-2, Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba, Mall., Keyb., Cym., S. D., B. D., and Timp.

Rehearsal mark 53 is indicated by a box around the measure number 53. The score shows musical notation for various instruments, including woodwinds, brass, strings, and percussion. Dynamics such as *mp* (mezzo-piano) and *mf* (mezzo-forte) are marked. A large watermark "For reference only. Not valid for performance." is overlaid diagonally across the page.

Score for page 61, measures 55-62. The score includes parts for C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn.-2, Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba, Mall. (Bells, Triangle), Keyb., Cym., S. D., B. D., and Timp.

Measures 55-60 show the main orchestral texture. Measures 61-62 feature a change in dynamics and instrumentation, with the Triangle and Cym. parts becoming more prominent.

Key markings include *mf* (mezzo-forte) and *mp* (mezzo-piano).

Instrument abbreviations: C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn.-2, Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba, Mall. (Bells, Triangle), Keyb., Cym., S. D., B. D., Timp.

63 64 65 66 67 68 69 70

Score for Percussion and Brass instruments, measures 71 to 78.

Brass Instruments:

- C-1, Bb-1, Eb-1: *mf*
- C-2, Bb-2, Eb-2, Hn.-2, Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3: *mp*
- Bb-4, Eb-4, BC-4: *mp*

Percussion Instruments:

- Bass: *mp*
- Tuba: *mp*
- Mall.: *f* (Bells preferred)
- Keyb.: *mp*
- Cym.: *mp* to *mf*
- S. D., B. D.: *mp*
- Timp.: *mp*

Measures 71 to 78 are shown at the bottom of the page.

Score for measures 79 through 86, featuring various instruments and dynamics.

Measures 79-83: *rit.* (rhythmic), *p* (piano).

Measures 84-86: *fp* (fortissimo piano), *ff* (fortissimo), *f* (forte), *cresc.* (crescendo).

Keyb. (Keyboard): *rit.*, *p*, *f*, *ff*.

Cym. (Cymbal): *rit.*, *mp* (mezzo-piano), *mf* (mezzo-forte), *ff*.

S. D. (Snare Drum): *fp*, *cresc.*, *ff*.

B. D. (Bass Drum): *fp*, *ff*.

Timp. (Timpani): *rit.*, *p*, *fp*, *ff*.

Mall. (Mallets): *Bells or Chimes*, *f*, *ff*.

Other Instruments: C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn.-2, Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba.

Score for measures 87-92, featuring various instruments and dynamics.

Measures 87-92:

- C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn.-2:** *f* (forte)
- Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba, Keyb., Cym., S. D., B. D., Timp.:** *dim.* (diminuendo) in measure 87, *mf* (mezzo-forte) in measure 88.

Measures 91-92:

- C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn.-2:** *f* (forte)
- Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba, Keyb., Cym., S. D., B. D., Timp.:** *mf* (mezzo-forte)

Measures 93-94:

- C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn.-2:** *f* (forte)
- Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba, Keyb., Cym., S. D., B. D., Timp.:** *mf* (mezzo-forte)

Score for rehearsal mark 96, page 15. The score includes parts for various instruments and vocals, with a large watermark reading "Not Valid for Performance" across the page.

Instrument Parts:

- C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn.-2, Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba, Mall., Keyb., Cym., S. D., B. D., Timp.

Rehearsal Mark 96: The score is divided into measures 93, 94, 95, 96, 97, and 98. The key signature changes from Bb to C at measure 96.

Annotations:

- Susp. Cymb. w/snare stick* (above Cym. part, measure 96)
- Bb to C* (above Timp. part, measure 96)

Dynamic Markings: *f* (forte) is marked at the beginning of measure 96 for several parts.

Score for Percussion and Brass instruments, measures 99 to 105.

Instruments listed on the left:

- C-1
- Bb-1
- Eb-1
- C-2
- Bb-2
- Eb-2
- Hn.-2
- Hn.-3
- Vla.-3
- Bb-3
- Eb-3
- BC-3
- Bb-4
- Eb-4
- BC-4
- Bass
- Tuba
- Mall.
- Keyb.
- Cym.
- S. D.
- B. D.
- Timp.

Measures 99 to 105 are shown. The score includes various musical notations such as notes, rests, and dynamic markings (mp). A large diagonal watermark "Not Valid for Performance" is overlaid across the score.

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106 107 108 109 110 111

Score for measures 112 through 116, featuring various instruments and percussion.

Measures 112-116:

- C-1, Bb-1, Eb-1:** Trumpets 1, 2, and 3. Measure 112: Rest. Measure 113: Quarter note G4 (C-1), F#4 (Bb-1), E4 (Eb-1). Measure 114: Quarter note G4 (C-1), F#4 (Bb-1), E4 (Eb-1). Measure 115: Quarter note G4 (C-1), F#4 (Bb-1), E4 (Eb-1). Measure 116: Quarter note G4 (C-1), F#4 (Bb-1), E4 (Eb-1).
- C-2, Bb-2, Eb-2, Hn.-2, Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3:** Trumpets 4-5, Horns 2-3, Viola 3, Baritone 3, and Bassoon 3. Measure 112: Quarter note G4 (C-2), F#4 (Bb-2), E4 (Eb-2), D4 (Hn.-2), C4 (Hn.-3), B3 (Vla.-3), A3 (Bb-3), G3 (Eb-3), F3 (BC-3). Measure 113: Quarter note G4 (C-2), F#4 (Bb-2), E4 (Eb-2), D4 (Hn.-2), C4 (Hn.-3), B3 (Vla.-3), A3 (Bb-3), G3 (Eb-3), F3 (BC-3). Measure 114: Quarter note G4 (C-2), F#4 (Bb-2), E4 (Eb-2), D4 (Hn.-2), C4 (Hn.-3), B3 (Vla.-3), A3 (Bb-3), G3 (Eb-3), F3 (BC-3). Measure 115: Quarter note G4 (C-2), F#4 (Bb-2), E4 (Eb-2), D4 (Hn.-2), C4 (Hn.-3), B3 (Vla.-3), A3 (Bb-3), G3 (Eb-3), F3 (BC-3). Measure 116: Quarter note G4 (C-2), F#4 (Bb-2), E4 (Eb-2), D4 (Hn.-2), C4 (Hn.-3), B3 (Vla.-3), A3 (Bb-3), G3 (Eb-3), F3 (BC-3).
- Bb-4, Eb-4, BC-4:** Baritone 4, Eb Cornet 4, and Bassoon 4. Measure 112: Quarter note G4 (Bb-4), F#4 (Eb-4), E4 (BC-4). Measure 113: Quarter note G4 (Bb-4), F#4 (Eb-4), E4 (BC-4). Measure 114: Quarter note G4 (Bb-4), F#4 (Eb-4), E4 (BC-4). Measure 115: Quarter note G4 (Bb-4), F#4 (Eb-4), E4 (BC-4). Measure 116: Quarter note G4 (Bb-4), F#4 (Eb-4), E4 (BC-4).
- Bass:** Measure 112: Quarter note G3. Measure 113: Quarter note G3. Measure 114: Quarter note G3. Measure 115: Quarter note G3. Measure 116: Quarter note G3.
- Tuba:** Measure 112: Quarter note G2. Measure 113: Quarter note G2. Measure 114: Quarter note G2. Measure 115: Quarter note G2. Measure 116: Quarter note G2.
- Mall.:** Measure 112: Rest. Measure 113: Rest. Measure 114: Rest. Measure 115: Rest. Measure 116: Rest.
- Keyb.:** Measure 112: Chord G3, F#3, E3. Measure 113: Chord G3, F#3, E3. Measure 114: Chord G3, F#3, E3. Measure 115: Chord G3, F#3, E3. Measure 116: Chord G3, F#3, E3.
- Cym.:** Measure 112: Quarter note G4. Measure 113: Quarter note G4. Measure 114: Quarter note G4. Measure 115: Quarter note G4. Measure 116: Quarter note G4.
- S. D.:** Measure 112: Quarter note G4. Measure 113: Quarter note G4. Measure 114: Quarter note G4. Measure 115: Quarter note G4. Measure 116: Quarter note G4.
- B. D.:** Measure 112: Quarter note G4. Measure 113: Quarter note G4. Measure 114: Quarter note G4. Measure 115: Quarter note G4. Measure 116: Quarter note G4.
- Timp.:** Measure 112: Quarter note G3. Measure 113: Quarter note G3. Measure 114: Quarter note G3. Measure 115: Quarter note G3. Measure 116: Quarter note G3.

Score for measures 117 through 121, featuring multiple instruments and a large watermark.

Instruments and Parts:

- C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn.-2, Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba, Mall., Keyb., Cym., S. D., B. D., Timp.

Measure 120 (Page 19):

- Woodwinds (C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn.-2, Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4):** All parts enter at measure 120 with a *subito p* dynamic and a *cresc.* marking.
- Brass (Bass, Tuba):** Enter at measure 120 with a *subito p* dynamic and a *cresc.* marking.
- Keyb.:** Enter at measure 120 with a *subito p* dynamic and a *cresc.* marking.
- Cym.:** Enter at measure 120 with a *ff* dynamic and a *subito* marking.
- S. D. and B. D.:** Enter at measure 120 with a *subito p* dynamic and a *cresc.* marking.
- Timp.:** Enter at measure 120 with a *subito p* dynamic and a *cresc.* marking.

Measure 121:

- All instruments continue their respective parts, maintaining the *cresc.* dynamic.

Watermark: A large, diagonal watermark reading "Not valid for performance" is overlaid across the entire score.

Score for 12 instruments and percussion, spanning measures 122 to 125.

Instrument List:

- C-1
- Bb-1
- Eb-1
- C-2
- Bb-2
- Eb-2
- Hn.-2
- Hn.-3
- Vla.-3
- Bb-3
- Eb-3
- BC-3
- Bb-4
- Eb-4
- BC-4
- Bass
- Tuba
- Mall.
- Keyb.
- Cym.
- S. D.
- B. D.
- Timp.

Key Signatures:

- C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn.-2, Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba, Keyb., Cym., S. D., B. D., Timp.: B-flat major (one flat).
- Bb-1, Eb-1, Bb-2, Eb-2, Bb-3, Eb-3, Bb-4, Eb-4: B major (two sharps).

Dynamic Markings:

- f* (forte) is used at the beginning of most staves.
- ff* (fortissimo) is used in measures 123 and 124 for many instruments.
- div. (opt.)* (divisi, optional) is marked for C-2, Bb-2, Eb-2, Hn.-2, Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, and Tuba.
- (opt. divisi)* (optional divisi) is marked for Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, and Tuba.

Performance Notes:

- Measures 122 and 123 show a transition from a steady rhythm to a more complex, syncopated pattern.
- Measures 124 and 125 feature a powerful, sustained chordal texture with many instruments playing *ff*.
- The percussion section (Cym., S. D., B. D., Timp.) provides a rhythmic foundation throughout the piece.