

SIXTY-SIX

ROBERT SHELDON

INSTRUMENTATION

- 1 Conductor Score
- 4 Flute 1 / Piccolo
- 4 Flute 2
- 1 Oboe 1 / opt. English Horn
- 1 Oboe 2
- 1 Bassoon 1
- 1 Bassoon 2
- 4 B♭ Clarinet 1
- 4 B♭ Clarinet 2
- 4 B♭ Clarinet 3
- 2 B♭ Bass Clarinet
- 2 E♭ Alto Saxophone 1
- 2 E♭ Alto Saxophone 2
- 2 B♭ Tenor Saxophone
- 2 E♭ Baritone Saxophone
- 3 B♭ Trumpet 1
- 3 B♭ Trumpet 2
- 3 B♭ Trumpet 3
- 1 F Horn 1
- 1 F Horn 2
- 1 F Horn 3
- 1 F Horn 4

- 2 Trombone 1
- 2 Trombone 2
- 2 Trombone 3
- 2 Euphonium
- 2 Baritone T.C.
- 4 Tuba
- 1 Acoustic Guitar (opt. Synthesizer)
- 1 Timpani
- 2 Mallet Percussion (Bells, Vibraphone, Piano)
- 3 Percussion 1 (Snare Drum, Siren Whistle, Bass Drum, Mark Tree)
- 3 Percussion 2 (3 Suspended Cymbals, Hi-hat, Crash Cymbals, Triangle, Tambourine, Ratchet, Vibraphone)

SUPPLEMENTAL and WORLD PARTS

Available for download from
www.alfred.com/supplemental

- E♭ Alto Clarinet
- E♭ Contra Alto Clarinet
- B♭ Contra Bass Clarinet
- E♭ Horn
- Trombone in B♭ T.C.
- Trombone in B♭ B.C.
- Euphonium in B♭ B.C.
- Tuba in B♭ T.C.
- Tuba in B♭ B.C.
- Tuba in E♭ T.C.
- Tuba in E♭ B.C.
- String Bass





THE COMPOSER

With over three million copies of his compositions and books sold, Robert Sheldon is one of the most performed composers of concert band in the world. Following seventeen years as Director of Concert Band Publications for Alfred Music, he now maintains an active composition and conducting schedule, regularly accepting commissions for new works. Sheldon received the Bachelor of Music in Music Education from the University of Miami and the Master of Fine Arts in Instrumental Conducting from the University of Florida. In 2020, VanderCook College of Music presented him with an honorary Doctorate in Music Education.

An internationally recognized clinician, Sheldon has conducted around the world and frequently appears on many international concert and contest lists. He has conducted Regional and All-State Honor Bands throughout the United States and abroad.

The American School Band Directors Association has honored him with the Volkwein Award for composition and the Stanbury Award for teaching, the International Assembly of Phi Beta Mu honored him with the International Outstanding Bandmaster Award, and he has been awarded membership in the American Bandmasters Association.

ABOUT THE MUSIC

Sixty-Six was commissioned by Peter J. Poletti for the Saint Louis Wind Symphony in St. Louis, Missouri (Thomas Poshak, Music Director; Gary Brandes, Associate Conductor), and dedicated to Dan Presgrave and Faye Siegel, friends of Mr. Poletti with whom he has shared “many notes.” The inspiration for the piece is the legendary Route 66, also known as “The Main Street of America,” “The Will Rogers Highway,” and “The Mother Road.” This storied highway opened in 1926, beginning in Chicago, Illinois and traversing Missouri, Kansas, Oklahoma, Texas, New Mexico, Arizona, and ending in California at the Pacific Ocean in Santa Monica. Covering 2,448 miles, this most beloved of America’s highways is steeped in nostalgia and history as an icon of the golden age of road travel. Serving as a major corridor for those migrating west during the Dust Bowl in the 1930s, the road underwent many improvements as it grew in popularity through the years. “Mom-and-pop” businesses such as the many restaurants, motels, and service stations became a feature of a trip on Route 66, and as Americans took to the road, the neon signs and numerous “quirky” attractions along the way made for an unforgettable journey, celebrating the excitement and freedom of the highway.

When the Interstate Highway Act of 1956 brought about a new system of limited access highways, smaller and more indirect roads became less traveled, leading to the decommissioning of Route 66 in 1985. This caused the demise of many businesses and roadside attractions, leaving some of the towns merely a shadow of their former selves. But the popularity of this road has led to a resurgence of interest, and many people attempt to retrace much of the original highway in a search for adventure and nostalgia as they take a trip back in time on this concrete piece of American history.

Sixty-Six is a musical depiction of a trip on this highway and is presented in five interconnected sections. The piece is intended to be accompanied by a video presentation of many iconic scenes one would experience on their way west, but (hopefully) the audience will enjoy the music with or without photographic references as the piece takes them on this journey. There are also some inside jokes intended to entertain the conductor and performing musicians as they make their way through the notation (explained on the following page).

"Road Trip - The Journey Begins" starts with a fanfare-type opening that is based on two intervals of a 6th, and also uses two measures of 6/4 time alluding to the number "66." The mood is joyful and carefree as we drive along. A reference to Chicago in the early days of the highway can be heard in the syncopation and trombone glissando, along with a frenetic feeling as if negotiating heavy traffic as we leave the city.

"Neon Nights - Signs of the Times" is a musical throwback to the early years of this highway, when jazz was popular, and the sound of Glenn Miller's Orchestra was on everyone's car radio. One can envision the numerous diners, drive-ins, and motels with their animated neon signs, creating a happy and fun-filled atmosphere along the way.

"Old Towns - Memories of Yesteryear" is a lyrical and nostalgic departure from the rest of the piece. Both intimate and sentimental, the music seems to yearn for a return to one's home, recalling sweet memories from the past. Since much of Route 66 was in the southwestern part of the country, an acoustic guitar seemed an appropriate instrument to play an important role in the melody as well as providing arpeggiated harp-like accompaniments.

"Attractions - The Weird, Wonderful and the Wacky" is a musical homage to the unusual and quirky places seen along the way. The list of attractions is too long to mention, but one unifying descriptor is that most of them are a bit "off-beat" in some way. The tempo returns to the original fast pace in the opening of the piece, but includes a tempo marking of *Allegro pazzo*, which translates to "fast and insane." The conductor and musicians will find that in addition to depicting "off-beat" attractions, the music is literally OFF BEAT as it seems to change tempo and meter, but it actually does not, causing some of the downbeats to be displaced, which makes this section of the piece even wackier. A number of brief tableaux are visited: fast and bustling, old-time carnival, ragtime, cowboys and Native Americans, and some seriously silly music depicting the many oddities and items found in the numerous gift shops. This section ends with a trip to an old-fashioned filling station and the sound of a gas station pump bell.

Once the car is re-fueled, we are off to the final section, "Golden State Arrival - The End of the Journey." A brief fanfare includes a reference to *California, Here I Come*, and following the excitement of finally making it to the last state on our road trip, we settle into a pleasant ride that uses our original thematic material, building in anticipation of reaching the end of the road and culminating in a joyous conclusion.

—Robert Sheldon

DURATION: 8:00

commissioned by Peter J. Poletti for the Saint Louis Wind Symphony; St. Louis, Missouri
Thomas Poshak, Music Director; Gary Brandes, Associate Conductor

SIXTY-SIX

dedicated to Dan Presgrave and Faye Siegel

Presto (♩ = 144)
Road Trip - The Journey Begins

ROBERT SHELDON
Op. 236

Flutes / Piccolo 1 2 +Picc. *ff* *mf*

Oboes / English Horn 1 2 (Obs.) *ff*

Bassoons 1 2 *ff*

B♭ Clarinets 1 2 3 *ff*

B♭ Bass Clarinet *ff*

E♭ Alto Saxophones 1 2 *ff*

B♭ Tenor Saxophone *ff*

E♭ Baritone Saxophone *ff*

Presto (♩ = 144)
Road Trip - The Journey Begins

B♭ Trumpets 1 2 3 *ff* *mf*

F Horns 1 2 3 4 *ff* *mf*

Trombones 1 2 3 *ff* *mf*

Euphonium *ff*

Tuba *ff*

Acoustic Guitar (opt. Synthesizer)

Timpani (w/ medium mallets)

Mallet Percussion (Bells, Vibraphone, Piano) (F, B♭, C, E♭) Bells (w/ brass mallets) *ffp*

Percussion 1 (Snare Drum, Siren Whistle, Bass Drum, Mark Tree) *ff* S.D. *ff* B.D. *ff*

Percussion 2 (3 Suspended Cymbals, Hi-Hat, Crash Cymbals, Triangle, Tambourine, Ratchet, Vibraphone) *ff* Cr. Cym. *ff*

**use 3 different pitched cymbals on first 3 notes, returning to first cymbal on 4th note (1-2-3-1)*



4

Fls. / Picc. 1 2 *ff* *mf*

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl. 1 2 3

A. Saxes 1 2

T. Sax. 1 2 3

B. Sax. 1 2 3

4

Tpts. 1 2 3 *ff* *mf*

Hns. 1 3 2 4 *ff* *mf*

Tbns. 1 2 3 *ff* *mf*

Euph. 1 2

Tuba 1 2

Gtr.

Timp. *ff* *ffp*

Mlt. Perc. (C to Cs)

Perc. 1 *sfz* *ff*

Perc. 2

This page contains the musical score for measures 7, 8, and 9 of a piece. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes parts for:

- Fls. / Picc. (Flute/Piccolo): Measures 7-9, dynamics *ff* and *mf*.
- Obs. / E.H. (Oboe/E.H.): Measures 7-9.
- Bsns. (Bassoon): Measures 7-9.
- Cls. (Clarinet): Measures 7-9.
- B. Cl. (Bass Clarinet): Measures 7-9.
- A. Saxes (Alto Saxophone): Measures 7-9.
- T. Sax. (Tenor Saxophone): Measures 7-9.
- B. Sax. (Bass Saxophone): Measures 7-9.
- Tpts. (Trumpets): Measures 7-9, dynamics *ff* and *mf*.
- Hns. (Horns): Measures 7-9, dynamics *ff* and *mf*.
- Tbns. (Trombones): Measures 7-9, dynamics *ff* and *mf*.
- Euph. (Euphonium): Measures 7-9.
- Tuba: Measures 7-9.
- Gtr. (Guitar): Measures 7-9.
- Timp. (Timpani): Measures 7-9, dynamics *ff*, includes a roll from C3 to C.
- Mlt. Perc. (Mallet Percussion): Measures 7-9.
- Perc. 1 (Percussion 1): Measures 7-9, includes mallets.
- Perc. 2 (Percussion 2): Measures 7-9, includes mallets.

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14

Fls. / Picc. 1 2 *mf*

Obs. / E.H. 1 2 *mf*

Bsns. 1 2 *mp*

Cls. 1 2 3 *mf*

B. Cl. *mp*

A. Saxes 1 2 *mp*

T. Sax. *mp*

B. Sax. *mp*

14

Tpts. 1 2 3 *mf* *st. mute*

Hns. 1 3 2 4 *mp*

Tbns. 1 2 3 *mp*

Euph. *mp*

Tuba *mp*

Gtr.

Timp. *mp*

Mlt. Perc. (w/ hard rubber mallets) *mf*

Perc. 1 *p*

Perc. 2 Hi-hat closed *f*

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbn. 1 2 3

Euph.

Tuba

Gtr.

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

17 18 *mf* 19

This musical score is for a full orchestra, spanning three pages (20, 21, and 22). The instrumentation includes:

- Fls. / Picc.**: Flute and Piccolo (1, 2)
- Obs. / E.H.**: Oboe and English Horn (1, 2)
- Bsns.**: Bassoons (1, 2)
- Cls.**: Clarinets (1, 2, 3)
- B. Cl.**: Bass Clarinet
- A. Saxes**: Alto Saxophones (1, 2)
- T. Sax.**: Tenor Saxophone
- B. Sax.**: Baritone Saxophone
- Tpts.**: Trumpets (1, 2, 3)
- Hns.**: Horns (1, 2, 3, 4)
- Tbns.**: Trombones (1, 2, 3)
- Euph.**: Euphonium
- Tuba**: Tuba
- Gtr.**: Guitar
- Timp.**: Timpani
- Mlt. Perc.**: Multiple Percussion (Mallets)
- Perc. 1**: Percussion 1
- Perc. 2**: Percussion 2

The score features various musical notations including dynamics (e.g., *mf*, *mp*), articulation (accents, staccato), and performance instructions (e.g., "open" for trumpets). A large red watermark is overlaid across the entire page, reading "Preview Only - Legal Use Requires Purchase".

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl. 1 2 3

A. Saxes 1 2

T. Sax. 1 2 3

B. Sax. 1 2 3

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph. 1 2 3

Tuba 1 2 3

Gtr. 1 2 3

Timp. 1 2 3

Mlt. Perc. 1 2 3

Perc. 1 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60

Perc. 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl. 1

A. Saxes 1 2

T. Sax. 1

B. Sax. 1

Tpts. 1 2 3

Hns. 1 3 2 4

Tbns. 1 2 3

Euph. 1

Tuba 1

Gtr. 1

Timp. 1

Mlt. Perc. 1

Perc. 1 1

Perc. 2 1

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26 27 28

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30

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl. 1 2 3

A. Saxes 1 2

T. Sax. 1 2 3

B. Sax. 1 2 3

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph. 1 2

Tuba 1 2

Gtr. 1 2

Timp. (C to C²)

Mlt. Perc. (C² to C)

Perc. 1 (w/ mallets)

Perc. 2

Tamb. *ff* *mp*

32 33

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Fls. / Picc. 1 2
Obs. / E.H. 1 2
Bsns. 1 2
Cls. 1 2 3
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Euph.
Tuba
Gtr.
Timp.
Mlt. Perc.
Perc. 1
Perc. 2

34 35 36 37 38

Fls. / Picc. 1 2
Obs. / E.H. 1 2
Bsns. 1 2
Cls. 1 2 3
B. Cl. 1
A. Saxes 1 2
T. Sax. 1
B. Sax. 1
Tpts. 1 2 3
Hns. 1 3 2 4
Tbns. 1 2 3
Euph. 1
Tuba 1
Gtr. 1
Timp. (Bb to Ab)
Mlt. Perc. 1
Perc. 1
Perc. 2 (w/ sticks)

mf
f
f
mf
mf
mf
f
mf

Fls. / Picc. 1 2
Obs. / E.H. 1 2
Bsns. 1 2
Cls. 1 2 3
B. Cl. 1
A. Saxes 1 2
T. Sax. 1
B. Sax. 1
Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Euph. 1
Tuba 1
Gtr. 1
Timp. 1
Mlt. Perc. 1
Perc. 1 1
Perc. 2 1
ff

48

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl. 1 2 3

A. Saxes 1 2

T. Sax. 1 2 3

B. Sax. 1 2 3

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph. 1 2 3

Tuba 1 2 3

Gtr.

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

mf

48

-Picc.
A

Fls. / Picc. 1 2 *mf*

Obs. / E.H. 1 2 *mf*

Bsns. 1 2 *mf* *f*

Cls. 1 2 3 *f*

B. Cl. *f*

A. Saxes 1 2 *f*

T. Sax. *f*

B. Sax. *f*

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph. *f*

Tuba *f*

Gtr.

Timp.

Mlt. Perc. to Vibra. *f*

Perc. 1 *mf*

Perc. 2 (w/ mallets) *f*

52 53 54 55 56

57 Up-tempo swing (♩ = 92)
Neon Nights - Signs of the Times

Fls. / Picc. 1 2 *mp* *f* *ff* +Picc.

Obs. / E.H. 1 2 *mp* *f* *ff*

Bsns. 1 2 *mp* *f*

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

B. Cl. *mp* *f*

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

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

B. Sax. *mp* *f*

57 Up-tempo swing (♩ = 92)
Neon Nights - Signs of the Times

Tpts. 1 2 3 *f* *ff*

Hns. 1 2 3 4 *mp* *f* *ff*

Tbns. 1 2 3 *mp* *f*

Euph. *mp* *f*

Tuba *mp* *f*

Gtr.

Timp. (F to G)

Mlt. Perc. Vibra. (w fast motor)

Perc. 1 *mf* snares off *Ped. ad lib. rim shot* *f* *ff*

Perc. 2 Hi-hat closed *f* (w stick)

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl. 1

A. Saxes 1 2

T. Sax. 1 2

B. Sax. 1 2

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph. 1 2

Tuba 1 2

Gtr.

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

ff mf

mf

mf

mf

mf

mf

mf

mf

mp f

mf

62 63 64 65 66 67



Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl. 1 2 3

A. Saxes 1 2

T. Sax. 1 2 3

B. Sax. 1 2 3

Tpts. 1 2 3

Hns. 1 3 2 4

Tbns. 1 2 3

Euph. 1 2 3

Tuba 1 2 3

Gtr. 1 2 3

Timp. 1 2 3

Mlt. Perc. 1 2 3

Perc. 1 1 2 3 4

Perc. 2 1 2 3 4

68 69 70 71 72 73



Fls. / Picc. 1
2

Obs. / E.H. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl. 1

A. Saxes 1
2

T. Sax. 1

B. Sax. 1

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Euph. 1

Tuba 1

Gtr. 1

Timp. 1

Mlt. Perc. 1

Perc. 1 1

Perc. 2 1

74 75 *f* 76 77 *mf* 78

Fls. / Picc. 1 2
Obs. / E.H. 1 2
Bsns. 1 2
Cls. 1 2 3
B. Cl.
A. Sax. 1 2
T. Sax.
B. Sax.
Tpts. 1 2 3
Hns. 1 3 2 4
Tbns. 1 2 3
Euph.
Tuba
Gtr.
Timp.
Mlt. Perc.
Perc. 1
Perc. 2

79 80 81 82 83

Fls. / Picc. 1 2
Obs. / E.H. 1 2
Bsns. 1 2
Cls. 1 2 3
B. Cl. 1 2 3
A. Saxes 1 2
T. Sax. 1 2
B. Sax. 1 2
Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Euph. 1
Tuba 1
Gtr.
Timp.
Mlt. Perc.
Perc. 1
Perc. 2

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84 85 86 87

f *ff* *mf* *f* *sfz* *f*

89

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl. 1 2 3

A. Saxes 1 2

T. Sax. 1 2 3

B. Sax. 1 2 3

89

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph. 1 2 3

Tuba 1 2 3

Gtr.

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Fls. / Picc. 1 2
Obs. / E.H. 1 2
Bsns. 1 2
Cls. 1 2 3
B. Cl. 1
A. Sax. 1 2
T. Sax. 1
B. Sax. 1
Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Euph. 1
Tuba 1
Gtr. 1
Timp. 1
Mlt. Perc. 1
Perc. 1
Perc. 2

ff f f ff ff ff ff ff ff ff

(A^b to B^b)

97

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

97

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Gtr.

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

50665S 97 98 99 100

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl. 1

A. Saxes 1 2

T. Sax. 1 2

B. Sax. 1 2

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph. 1

Tuba 1

Gtr. 1

Timp. 1

Mlt. Perc. 1

Perc. 1 1

Perc. 2 1

105

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

105

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Gtr.

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl. 1

A. Saxes 1 2

T. Sax. 1

B. Sax. 1

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph. 1

Tuba 1

Gtr. 1

Timp. 1

Mlt. Perc. 1

Perc. 1 1

Perc. 2 1

50665S 110 111 112 113

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Gtr.

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

to Eng. Hn.

Piano

mp

Piano (opt. Vibra.)

mp

damp.

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Adagio (♩ = 72)
Old Towns - Memories of Yesteryear

121

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl. 1 2 3

A. Saxes 1 2

T. Sax.

B. Sax.

-Picc. Fl. Solo
mp

p *p*

div.

Adagio (♩ = 72)
Old Towns - Memories of Yesteryear

121

Tpts. 1 2 3

Hns. 1 3 2 4

Tbns. 1 2 3

Euph.

Tuba

Gtr. *p* *mf* Guitar Solo (amp. as needed)

Timp. *pp*

Mlt. Perc. to Bells (E♭ to D) Bells (w/ hard rubber mallets) *mp*

Perc. 1

Perc. 2 (w/ mallets)

p *mp*

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl. 1

A. Saxes 1 2

T. Sax. 1

B. Sax. 1

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph. 1

Tuba 1

Gtr. 1

Timp. 1

Mlt. Perc. 1

Perc. 1

Perc. 2

English Horn Solo

E.H. Solo

mf

pp

rall.

tutti

+Picc.

div.

Solo

f

pp

p

f

p

129 Andante (♩ = 84)

Fls. / Picc. 1 2 *mf* -Picc.

Obs. / E.H. 1 2

Bsns. 1 2 *mf*

Cls. 1 2 3 *mf*

B. Cl. *mf* play

A. Saxes 1 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

129 Andante (♩ = 84)

Tpts. 1 2 3 *mf* tutti 2. (-3.) *mf*

Hns. 1 2 3 4 *mf* *f*

Tbns. 1 2 3 *mf*

Euph. *mf*

Tuba *mf*

Gtr.

Timp. *mf* *mp* *mf*

Mlt. Perc. *mf*

Perc. 1

Perc. 2 *mf*

129 *mf* 130 131 *p* *mf* 134

poco rall. 138 **Adagio** (♩ = 72)
Picc. Solo

Fls. / Picc. 1 2
Obs. / E.H. 1 2
Bsns. 1 2
Cls. 1 2 3
B. Cl. 1 2 3
A. Saxes 1 2
T. Sax. 1 2
B. Sax. 1 2
Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Euph. 1 2
Tuba 1 2 3
Gtr.
Timp.
Mlt. Perc.
Perc. 1
Perc. 2

f *mp* *p* *mf* *f* *mp* *p* *mf* *f* *pp* *mp* *f* *mf*

one player
2. one player (-3.)
+3. two players (div.)
E.H. Solo
Bsn. Solo
Mark Tree
Tri.

(G to F)

50665S 135 138 139 140



Fls. / Picc. 1 2 (-Picc.) Fls. tutti

Obs. / E.H. 1 2 *mf*

Bsns. 1 2 tutti *p*

Cls. 1 2 3 2. one player *mf* tutti *mf* tutti a2

B. Cl. *mf*

A. Saxes 1 2 play *p*

T. Sax. *p*

B. Sax. *mf*

Tpts. 1 2 3 *p*

Hns. 1 3 *p* *pp* *p*

Hn. 1 play

Tbns. 1 2 3 *p* *pp* *p* play

Hns. 2, 4 *p* *pp* *p* play

Euph. *p*

Tuba tutti *mf*

Gtr. Solo *mf*

Timp.

Mlt. Perc.

Perc. 1 (fast gliss)

Perc. 2 *p*

Più mosso (♩ = 84)

146

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl. 1

A. Saxes 1 2

T. Sax. 1

B. Sax. 1

146 Più mosso (♩ = 84)

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph. 1

Tuba 1

Gtr.

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

155 Adagio (♩ = 72)

poco rall.

Fl. Solo
-Picc.

Solo

Solo

one player

2. one player

+3. two players (div.)

E.H. Solo

poco rall.

155 Adagio (♩ = 72)

Bsn. Solo

one player

(D to D_b)

Tri.

Cr. Cym.

152

p

ff

154

155

mp

156

157

Fls. / Picc. 1 2 (-Picc.) Fls. tutti div. rall.

Obs. / E.H. 1 2 to Ob.

Bsns. 1 2 tutti p pp

Cls. 1 2 3 one player

B. Cl.

A. Saxes 1 2 play pp

T. Sax. pp

B. Sax. pp

Tpts. 1 2 3 rall.

Hns. 1 2 3 4 p pp

Tbns. 1 2 3 Hn. 2 Hns. 3, 4 p pp play pp play pp

Euph. pp

Tuba tutti pp

Gtr. Solo mf

Timp. pp

Mlt. Perc. Solo mp to Xylo.

Perc. 1 (fast gliss)

Perc. 2

165 **Allegro pazzo** (♩ = 144)
Attractions - The Weird, Wonderful and the Wacky

Fls. / Picc. 1
2

Obs. / E.H. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl. 1
2
3

A. Saxes 1
2

T. Sax. 1
2
3

B. Sax. 1
2
3

ff

tutti

f

165 **Allegro pazzo** (♩ = 144)
Attractions - The Weird, Wonderful and the Wacky

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Euph. 1
2

Tuba 1
2

Gtr. 1
2

Timp. 1
2

Mlt. Perc. 1
2

Perc. 1

Perc. 2

Hi-hat closed

mf

Tamb. (flat on table and play w/snare sticks)

165 166 167

Fls. / Picc. 1 ^{+Picc.}
2 *mf*

Obs. / E.H. 1
2

Bsns. 1
2 *mp*

Cls. 1 *mp*
2 tutti
3 *mp*

B. Cl. *mp*

A. Saxes 1
2

T. Sax.

B. Sax. *mp*

Tpts. 1
2
3

Hns. 1
3
2
4

Tbns. 1
2
3

Euph.

Tuba

Gtr.

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

168 169 170

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Gtr.

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

171 172 173

mf

mp

f

mp

mp

mp

f

f

f

mp

mp

mp

176

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl. 1

A. Saxes 1 2

T. Sax. 1 2

B. Sax. 1 2

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph. 1

Tuba 1

Gtr. 1

Timp. 1

Mlt. Perc. 1

Perc. 1 1

Perc. 2 1

174 175 176

ff

Solo

mf

ff

Obs. *mf*

ff

Bsn. Solo

ff

fff div.

fff

Boing! *gliss.*

fff

(retune C, F to E \flat)
Xylo. (w/ hard mallets)
mp

fff *p*

Picc. only

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Gtr.

Timp.

Mlt. Perc. to Bells

Perc. 1

Perc. 2 Ratchet

mf *f* *ff*

182

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

182

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba 1 2 3

Gtr.

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

one player

f

Solo

play

1., 2. one player

f

ff

one player

f

one player

f

mf

188

Fls. / Picc. 1 *tutti* *mf* *p* -Picc.

Obs. / E.H. 1 *p*

Bsns. 1 *tutti* *p*

Clars. 1 *mp* *tutti* *mp*

B. Cl. *p*

A. Saxes 1

T. Sax. *mp*

B. Sax. *play* *mp*

Tpts. 1 *tutti* *mp* *tutti* *mp*

2 *one player* *f*

3

Hns. 1 *mp*

2 *mp*

3 *mp*

4

Tbns. 1 *tutti* *p*

2 *p*

3

Euph.

Tuba *tutti* *p*

Gtr. *Solo* *mf*

Timp.

Mlt. Perc.

Perc. 1

Perc. 2 Temple Blocks *mf*

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 3 2 4

Tbns. 1 2 3

Euph.

Tuba

Gtr.

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

191 192 193 194 195

50665S

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2 *tutti* *ff*

T. Sax. *ff*

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4 *ff*

Tbns. 1 2 3 *ff*

Euph. *ff*

Tuba *ff*

Gtr.

Timp.

Mlt. Perc.

Perc. 1 *f* snares off snares on

Perc. 2 *f* Hi-hat closed

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl. 1 2 3

A. Saxes 1 2

T. Sax. 1 2 3

B. Sax. 1 2 3

Tpts. 1 2 3

Hns. 1 3 2 4

Tbns. 1 2 3

Euph. 1 2 3

Tuba 1 2 3

Gtr. 1 2 3

Timp. 1 2 3

Mlt. Perc. 1 2 3

Perc. 1 Siren Whistle *ff* B.D. S.D. (w/ brushes) *f*

Perc. 2

201

202

203

204

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl. 1

A. Saxes 1 2

T. Sax. 1

B. Sax. 1

Tpts. 1 2 3

Hns. 1 3 2 4

Tbns. 1 2 3

Euph. 1

Tuba 1

Gtr. 1

Timp. 1

Mlt. Perc. 1

Perc. 1 1

Perc. 2 1

Bells (w/ hard rubber mallets)

rim *f*

Vibra. *f*

Fls. / Picc. 1 2 +Picc. *f* *ff*

Obs. / E.H. 1 2 *f* *ff*

Bsns. 1 2

Cls. 1 2 3 *ff*

B. Cl. *ff*

A. Saxes 1 2 *ff*

T. Sax. *ff*

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Gtr.

Timp.

Mlt. Perc.

Perc. 1

Perc. 2 *p* *ff*

Sus. Cym. *ff*

Tri. *ff*

213 **Tempo primo (L'istesso)**
Golden State Arrival - The End of the Journey

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

213 **Tempo primo (L'istesso)**
Golden State Arrival - The End of the Journey

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Gtr.

Timp.

Mlt. Perc.

Perc. 1 (w/ sticks)

Perc. 2

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl. 1 2

A. Saxes 1 2

T. Sax. 1 2 3

B. Sax. 1 2 3

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph. 1 2 3

Tuba 1 2 3

Gtr. 1 2 3

Timp. 1 2 3

Mlt. Perc. 1 2 3

Perc. 1 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

tr

div.

to st. mute

mf

ff

mf

223

Fls. / Picc. 1 2 *mf*

Obs. / E.H. 1 2 *mf*

Bsns. 1 2 *mf* *mp*

Cls. 1 2 3 *mf*

B. Cl. *mf* *mp*

A. Saxes 1 2 *mf* *mp*

T. Sax. *mf* *mp*

B. Sax. *mf* *mp*

223

Tpts. 1 2 3 *mf* *st. mute* *mf* *st. mute*

Hns. 1 2 3 4 *mf* *mp*

Tbns. 1 2 3 *mf* *mp*

Euph. *mf* *mp*

Tuba *mf* *mp*

Gtr.

Timp. *mf* *mp*

Mlt. Perc. *mf*

Perc. 1 *mp* *p*

Perc. 2 *f* *f* *Hi-hat closed*

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Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Gtr.

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Sus. Cym. (w/ sticks)

mf

231

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax. *mf*

B. Sax. *mf*

231

Tpts. 1 2 3 *mf* open

Hns. 1 3 2 4 *mf*

Tbns. 1 2 3

Euph.

Tuba

Gtr.

Timp.

Mlt. Perc.

Perc. 1 *mp*

Perc. 2

Fls. / Picc. 1 2

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Gtr.

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

f

mf

(E^b to G)

239

Fls. / Picc. 1 2 *mp*

Obs. / E.H. 1 2 *mp*

Bsns. 1 2

Cls. 1 2 3 *mf*

B. Cl. *mf*

A. Saxes 1 2 *mf*

T. Sax. *mf*

B. Sax.

239

Tpts. 1 2 3 *mf*

Hns. 1 3 2 4 *mf*

Tbns. 1 2 3 *mf*

Euph. *mf*

Tuba

Gtr.

Timp.

Mlt. Perc. (B♭ to A♭)

Perc. 1 (w/ mallets)

Perc. 2 Tamb. *mf*

238 *p* 241

Fls. / Picc. 1 2 *-Picc.* *mf*

Obs. / E.H. 1 2 *mf*

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3 *f*

Hns. 1 2 3 4

Tbns. 1 2 3 *ff*

Euph. *ff*

Tuba *ff*

Gr.

Timp.

Mlt. Perc.

Perc. 1 *mf*

Perc. 2

243 244 246

64

64

64

64

247

Fls. / Picc. 1 *f* *ff* *mf*

Obs. / E.H. 1 *f* *ff*

Bsns. 1 *ff*

Cls. 1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

B. Cl. *ff*

A. Saxes 1 *f* *ff*

2 *f* *ff*

T. Sax. *f* *ff*

B. Sax. *ff*

247

Tpts. 1 *ff* *mf*

2 *ff* *mf*

3 *ff* *mf*

Hns. 1 *ff* *mf*

2 *ff* *mf*

3 *ff* *mf*

4 *ff* *mf*

Tbns. 1 *mf*

2 *mf*

3 *mf*

Euph. *mf* *ff*

Tuba *ff*

Gtr. *ff*

Timp. *ff* *ffp*

Mlt. Perc. *ff*

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

Perc. 2 *ff*

247

*use 3 different pitched cymbals as in beginning

248

249

This page contains a musical score for a large ensemble. The instruments listed on the left are: Fls. / Picc., Obs. / E.H., Bsns., Cls., B. Cl., A. Saxes, T. Sax., B. Sax., Tpts., Hns., Tbn., Euph., Tuba, Gtr., Timp., Mlt. Perc., Perc. 1, and Perc. 2. The score is divided into measures 250, 251, 252, and 253. A large red watermark reading 'Preview Requires Purchase' is overlaid diagonally across the page. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff*, *mf*, and *ffp*. A key signature change from G major to G minor is indicated in measure 253. The percussion parts include snare drum, tom-toms, and cymbals.

Fls. / Picc. 1 2 *ffp* *ff*

Obs. / E.H. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl. 1

A. Saxes 1 2

T. Sax. 1

B. Sax. 1

Tpts. 1 2 3 *ffp* *ff*

Hns. 1 2 3 4 *ffp* *ff*

Tbns. 1 2 3 *ffp* *ff*

Euph. 1

Tuba 1

Gtr.

Timp. *mf* *fff*

Mlt. Perc. *mf* *fff*

Perc. 1 (w/ mallets)

Perc. 2 (w/ sticks)

This is a page of a musical score for a large ensemble. It features 18 staves, each representing a different instrument or section. The instruments listed are Flutes/Piccolos, Oboes/English Horns, Bassoons, Clarinets, Bass Clarinet, Alto Saxophones, Tenor Saxophone, Bass Saxophone, Trumpets (three parts), Horns (four parts), Trombones (three parts), Euphonium, Tuba, Guitar, Timpani, Mallet Percussion, Percussion 1, and Percussion 2. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *sfz* (sforzando) and *ff* (fortissimo). There are also performance instructions like 'ch.' (check) and 'damp.' (damp). A large, diagonal watermark reading 'Preview Only' is overlaid across the entire page. At the bottom left, the number '50665S' is printed, and at the bottom center, there are dynamic markings *mf* and *ff* with a bar line.