

RBC SYMPHONIC BAND SERIES

Grade 3

Tuqa Gloria Emmelés

by

LEROY OSMON

RBC Publications
Preview Only

RBC
PUBLICATIONS

P.O. BOX 29128
SAN ANTONIO, TEXAS 78229 U.S.A.

Catalog# 10066
Complete Band with Full Score
\$50.00
Extra Full Score
\$7.50

Tuqa Gloria Emmelés by Leroy Osmon

This composition was commissioned by the Westfield High School Band (Spring, Texas - Philip Geiger, Director) for performance at the 50th anniversary of the 1996 Mid-West International Band and Orchestra Clinic in December (Chicago, Illinois). This work is dedicated to the memory of my friend Thomas Gail Easton--Tom to his friends. Tom performed in the West Point Band as well as with the Houston Symphony. He is best known, however, as a Houston area band director and clarinet teacher. Many of his former students are presently some of the leading teachers in Texas. I was fortunate to know Tom (and his cats!) for several years. Thanks to his cats, my wife and I think of him daily. The Westfield Band wishes to dedicate the Mid-West premiere performance of this work to University of Houston conductor Eddie Green; a man who, like Tom Easton, has spent his life improving the quality of bands in Texas.

The two words in the title that may need an explanation are best defined as follows: Tuqa is an Arabic word that means the sound of bells. Emmelés is a word used by Plato in several of his works to describe a slow, sorrowful dance.

Important note to conductors

This work is one in a series of compositions for smaller high schools or middle school/junior school bands. All works in this series are published by RBC Music Publications of San Antonio, Texas. The owners of RBC are leaders in innovative works for young bands, and this composer is grateful that they have the vision to publish such works. This work is intended to be a grade 2 or 2-1/2. It is imperative that all dynamics be observed. Melodic lines are always to be to the fore. Percussion is used to enhance various textures. It is extremely important that the percussion balance in the following order: 1) pitched intruments--bells, chimes, xylophone and timpani 2) color instruments--triangles, glass wind chimes, finger cymbals, bell tree, gong and suspended cymbal 3) non-pitched instruments--snare drum, bass drum, slap stick and brake drum. There are several traditional melodic lines throughout this work; however, much of the work deals with color, color contrast, texture and volume, therefore, accompanimental and background material must be approached with the utmost care.

The introduction should be distant sounding. The conductor is encouraged to have several other band members (non-percussionists) to bring various types of wind chimes from home. They can be mounted onto music stands and played with a free hand or with the leg. They should always be soft--under the ensemble--and be allowed to completely die away before resounding. They are not to be used beyond measure 22. The "extra" wind chimes should be spread throughout the band and should be made from materials of various texture. The baritone solo in measure 10 must sound over the band (they may need to be seated in the front or front side). The Allegro in measure 40 should be a minimum of 112. Conductors should feel free to move the tempo faster to fit their band. All of the crescendos in this section should be exaggerated. The Molto Grave in measure 65 should be played with the greatest of restraint - the ff chord should completely cover the pp chord so when the ff chord is released the pp chord appears "mystically." The Moderato a la Pastoral offers the most involved harmonies and should be approached in a rather transparent floating style. Measure 98 should be a very powerful climactic moment. The low brass and woodwinds should crescendo molto into the E natural in measure 99. The alto sax, bells and trumpet one in measures 102-104 should simply float into each other. The last 4 measures should be very soft with the melody treated as a "distant calling" or perhaps a faint farewell.

This composition was completed in the beautiful city of Mérida, Yucatan, Mexico on July 13, 1996 at 7:06 p.m. I have Tom Easton to thank for introducing me and my wife to the land of the Maya when we travelled there in November 1995. It was our last trip with Tom. My wife and I look forward to retiring to this beautiful and mystical world.

The engraving was completed on August 25, 1996 by my friend and fellow composer Hua Yang.

TUQA GLORIA EMMELES Instrumentation

- | | |
|-----------------------------|---|
| 1 - Full Score | 2 - 1st F Horn |
| 6 - Flute | 2 - 2nd F Horn |
| 2 - Oboe | 3 - 1st Trombone |
| 3 - 1st Clarinet | 3 - 2nd Trombone |
| 3 - 2nd Clarinet | 2 - Baritone B.C. |
| 3 - 3rd Clarinet | 4 - Tuba |
| 2 - Bass Clarinet | 1 - Timpani |
| 1 - Eb Contra Bass Clarinet | 1 - Percussion 1 (Bells, Xylophone) |
| 2 - Bassoon | 1 - Percussion 2 (CHimes, Snare Drum, Sus. Cymbal) |
| 4 - Alto Saxophone | 1 - Percussion 3 (Bells, Slap Stick, Sus. Cymbal) |
| 2 - Tenor Saxophone | 1 - Percussion 4 (Sus. Cymbal, Two Triangles, Bell Tree) |
| 1 - Baritone Saxophone | 1 - Percussion 5 (Glass Chimes, Finger Cymbals, Brake Dr) |
| 3 - 1st Trumpet | 1 - Percussion 6 (Gong, Bass Drum) |
| 3 - 2nd Trumpet | |
| 3 - 3rd Trumpet | |

COMPLETE SET WITH FULL SCORE \$50.00
EXTRA FULL SCORE \$7.50

Tuqa Gloria Emmelés

Leroy Osmon
1996

Slowly and Wayward ♩ = 52 c.a.

Flute

Oboe

Bb Clarinet 1

Bb Clarinet 2

Bb Clarinet 3

Eb C. B. Clarinet

Bass. Clarinet

Bassoon

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Bb Trumpet 1

Bb Trumpet 2

Bb Trumpet 3

Horn 1

Horn 2

Baritone

Trombone 1

Trombone 2

Tuba

with brass bowl ped. gliss.

Timpani

Percussion 1
bells
p

Percussion 2
chimes
p

Percussion 3

Percussion 4
2 tri. (small & large)
p *l.v.*

Percussion 5
glass wind chimes (at random)

Percussion 6
gong
p *simile*

Fl. *pp*

Ob. *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Cl. 3 *pp*

C.B. Cl. *pp*

B. Cl. *pp*

Bn. *pp*

Alt. Sax. *pp*

T. Sax. *pp*

B. Sax. *pp*

Trpt. 1 *muted pp*

Trpt. 2 *muted pp*

Trpt. 3 *muted pp*

Hn. 1 *muted pp*

Hn. 2 *muted pp*

Bar. *a la cad. mf* well to the fore

Trbn. 2 *muted pp*

Trbn. 2 *muted pp*

Tuba *pp*

Timp. *dim.*

Perc. 1 *p*

Perc. 2

Perc. 3 *bells p*

Perc. 4

Perc. 5

Perc. 6

7 8 9 - 2 - 10 11 12

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

C.B. Cl.

B. Cl.

Bn.

A. Sax.

T. Sax.

B. Sax.

Trpt. 1

Trpt. 2

Trpt. 3

Hn. 1

Hn. 2

Bar.

Trbn. 2

Trbn. 2

Tuba

Timp. *L.v.*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

This musical score is for Leroy Osmon's 'Tuqa Gloria Emmelés'. It is a full orchestral score for woodwinds, brass, and percussion. The score is divided into five systems, each containing five staves. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Contrabass Clarinet (C.B. Cl.), Bass Clarinet (B. Cl.), Bassoon (Bn.), Alto Saxophone (Alt. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet 1 (Trpt. 1), Trumpet 2 (Trpt. 2), Trumpet 3 (Trpt. 3), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Baritone (Bar.), Trombone 2 (Trbn. 2), Trombone 1 (Trbn. 1), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Percussion 4 (Perc. 4), Percussion 5 (Perc. 5), and Percussion 6 (Perc. 6). The score is written in 4/4 time. The woodwinds and brass play sustained notes, while the percussion features rhythmic patterns. A large watermark 'PBC Publications Preview Only' is overlaid diagonally across the score. The page number '19' is at the bottom left, '20' at the bottom center, '21' at the bottom right, and '23' at the bottom right. The page number '- 4 -' is at the bottom center.

Poco Rit. Moderato ♩ = 72

Fl. *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

C.B. Cl. *mf*

B. Cl. *mf*

Bn. *mf*

Alt. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

Trpt. 1 *p*

Trpt. 2 *p*

Trpt. 3 *p*

Hn. 1 *p*

Hn. 2 *p*

Bar. *mf*

Trbn. 2 *p*

Trbn. 2 *p*

Tuba *mf*

Timp.

Perc. 1 *ppp* *mf*

Perc. 2 *ppp* *mf*

Perc. 3 *ppp* *mf*

Perc. 4 *ppp* *finger cym.* *gently* *p* *sus. cym. Lv.* *bell tree* *gliss.* *p*

Perc. 5 *mf*

Perc. 6 *gong* *Lv.* *f*

24

25

26

27

28

29

Rit.

This musical score is for Leroy Osmon's 'Tuqa Gloria Emmelés'. It is a full orchestral score with the following instruments and parts:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Contrabass Clarinet (C.B. Cl.), Bass Clarinet (B. Cl.), Bassoon (Bn.), Alto Saxophone (Alt. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.).
- Brass:** Trumpet 1 (Trpt. 1), Trumpet 2 (Trpt. 2), Trumpet 3 (Trpt. 3), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Baritone (Bar.), Trombone 2 (Trbn. 2), Trombone 3 (Trbn. 2), Tuba.
- Percussion:** Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Percussion 4 (Perc. 4), Percussion 5 (Perc. 5), Percussion 6 (Perc. 6).

The score includes various performance instructions such as *dim.*, *mf*, *mp*, *p*, *pp*, and *f*. Percussion parts are specifically marked with *sus. cym.*, *L.v.*, *bell tree*, *gliss.*, and *glass wind chimes (at random)*. The score is divided into measures 30, 31, 32, 33, and 34, with a page number of 6 at the bottom.

PBC Publications Only

Fl. *div.*
mp dim.

Ob.

Cl. 1

Cl. 2

Cl. 3

C.B. Cl.

B. Cl.

Bn.

A. Sax.

T. Sax.

B. Sax.

Trpt. 1 *open*
p dim.

Trpt. 2 *open*
p dim.

Trpt. 3 *open*
p dim.

Hn. 1 *open*
p dim.

Hn. 2 *open*
p dim.

Bar. *open*
p dim.

Trbn. 2 *open*
p dim.

Trbn. 2 *div.* *open*
p dim.

Tuba *p dim.*

Timp.

Perc. 1 *L.v.*

Perc. 2 *L.v.*
p sva. optional

Perc. 3 *L.v.*

Perc. 4

Perc. 5 *L.v.*

Perc. 6 *L.v.*

Eb, Bb, F

Allegro ♩ = 112

40 41 42 43 44

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

C.B. Cl.

B. Cl.

Bn.

A. Sax.

T. Sax.

B. Sax.

Trpt. 1

Trpt. 2

Trpt. 3

Hn. 1

Hn. 2

Bar.

Trbn. 2

Trbn. 2

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

45

46

47

48

49

This musical score is for Leroy Osmon's "Tuqa Gloria Emmelés". It is a full orchestral score with the following instruments and parts:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. 1 (Clarinet 1)
- Cl. 2 (Clarinet 2)
- Cl. 3 (Clarinet 3)
- C.B. Cl. (C-Bass Clarinet)
- B. Cl. (Bass Clarinet)
- Bn. (Bassoon)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Bass Saxophone)
- Trpt. 1 (Trumpet 1)
- Trpt. 2 (Trumpet 2)
- Trpt. 3 (Trumpet 3)
- Hn. 1 (Horn 1)
- Hn. 2 (Horn 2)
- Bar. (Baritone)
- Trbn. 2 (Trombone 2)
- Trbn. 2 (Trombone 2)
- Tuba
- Timp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)
- Perc. 4 (Percussion 4)
- Perc. 5 (Percussion 5)
- Perc. 6 (Percussion 6)

The score is written in a key signature of one flat (B-flat major or F minor) and a 4/4 time signature. It spans measures 50 to 55. A large watermark "RBC Publications Preview Only" is overlaid diagonally across the score. The percussion parts (Perc. 1-6) are marked with a forte (*f*) dynamic.

This musical score page contains measures 56 through 59 of Leroy Osmon's Tuqa Gloria Emmelés. The score is arranged for a large orchestra and includes the following parts:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinets 1 and 2 (Cl. 1, Cl. 2)
- Clarinets 3 and 4 (Cl. 3, Cl. 4)
- Cor Anglais (C.B. Cl.)
- Bass Clarinet (B. Cl.)
- Bassoon (Bn.)
- Alto Saxophone (A. Sax.)
- Tenor Saxophone (T. Sax.)
- Bass Saxophone (B. Sax.)
- Trumpets 1, 2, and 3 (Trpt. 1, Trpt. 2, Trpt. 3)
- Horns 1 and 2 (Hn. 1, Hn. 2)
- Baritone (Bar.)
- Trumpets 2 and 3 (Trbn. 2, Trbn. 3)
- Tuba
- Timpani (Timp.)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)
- Percussion 3 (Perc. 3)
- Percussion 4 (Perc. 4)
- Percussion 5 (Perc. 5)
- Percussion 6 (Perc. 6)

The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) are indicated. A large, diagonal watermark reading "RBC Publications Preview Only" is overlaid across the center of the page.

Molto Rit.

This musical score page contains measures 60 through 64 of Leroy Osmon's Tuqa Gloria Emmelés. The score is for a full orchestra and includes parts for the following instruments:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinets 1 (Cl. 1), 2 (Cl. 2), and 3 (Cl. 3)
- Bass Clarinet (C.B. Cl.)
- Bass Clarinet (B. Cl.)
- Bassoon (Bn.)
- Saxophones: Alto (A. Sax.), Tenor (T. Sax.), and Baritone (B. Sax.)
- Trumpets 1 (Trpt. 1), 2 (Trpt. 2), and 3 (Trpt. 3)
- Horns 1 (Hn. 1) and 2 (Hn. 2)
- Baritone (Bar.)
- Trombones 2 (Trbn. 2) and 2 (Trbn. 2)
- Tuba
- Timpani (Timp.)
- Percussion 1 (Perc. 1) through 6 (Perc. 6)

The score features various dynamics such as *ff*, *f*, *mf*, and *molto*. Performance instructions include *open* for the trumpets and *div.* for the tuba. The tempo marking *Molto Rit.* is present at the top right. A large watermark "PBC Publications Only" is overlaid diagonally across the page.

Molto Grave

Fl. *pp*

Ob. *pp*

Cl. 1 *pp* *distant sounding* *mp*

Cl. 2 *pp*

Cl. 3 *pp*

C.B. Cl. *ff*

B. Cl. *ff*

Bn. *ff*

Alt. Sax. *pp*

T. Sax. *pp*

B. Sax. *ff*

Trpt. 1 *mf* *muted*

Trpt. 2 *ff* *mf* *dim.*

Trpt. 3 *ff* *mf* *dim.*

Hn. 1 *ff*

Hn. 2 *ff*

Bar. *ff* *1°* *distant sounding* *mp*

Trbn. 1 *ff*

Trbn. 2 *ff*

Tuba *ff* *a2*

Timp. *fff* *sfz*

Perc. 1 *mf* *bells*

Perc. 2 *mf* *chimes*

Perc. 3 *mf* *bells*

Perc. 4 *mf* *small tri.* *L.v.*

Perc. 5 *mf* *finger cym.* *L.v.*

Perc. 6 *mf* *gong* *L.v.*

Poco Rit.

Moderato a la Pastoral

This page contains a musical score for Percussion 4 and Percussion 6, along with staves for Flute, Oboe, Clarinets 1-3, Bass Clarinet, Bassoon, Saxophones (Alto, Tenor, Baritone), Trumpets 1-3, Horns 1-2, Trombones 2, and Tuba. The score is divided into two sections: 'Poco Rit.' and 'Moderato a la Pastoral'. Percussion 4 is marked with *sus. cym.* and *L.v.*, with dynamics *pp* and *mf*. Percussion 6 is marked with *b. dr.* and dynamics *pp* and *p*. A large watermark 'PBC Publications Only' is overlaid diagonally across the score.

This musical score is for Leroy Osmon's 'Tuqa Gloria Emmelés'. It is a full orchestral score for a symphony orchestra. The score is written for 120 measures, divided into four systems of 30 measures each. The instruments included are:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinet 1 (Cl. 1)
- Clarinet 2 (Cl. 2)
- Clarinet 3 (Cl. 3)
- Contrabass Clarinet (C.B. Cl.)
- Bass Clarinet (B. Cl.)
- Bassoon (Bn.)
- Alto Saxophone (Alt. Sax.)
- Tenor Saxophone (T. Sax.)
- Bass Saxophone (B. Sax.)
- Trumpet 1 (Trpt. 1)
- Trumpet 2 (Trpt. 2)
- Trumpet 3 (Trpt. 3)
- Horn 1 (Hn. 1)
- Horn 2 (Hn. 2)
- Baritone (Bar.)
- Trombone 2 (Trbn. 2)
- Trombone 3 (Trbn. 2)
- Tuba
- Timpani (Timp.)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)
- Percussion 3 (Perc. 3)
- Percussion 4 (Perc. 4)
- Percussion 5 (Perc. 5)
- Percussion 6 (Perc. 6)

The score features a variety of musical notations, including melodic lines, rests, and dynamic markings. A large, diagonal watermark reading 'RBC Publications Preview Only' is overlaid across the center of the page.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

C.B. Cl.

B. Cl.

Bn.

A. Sax.

T. Sax.

B. Sax.

Trpt. 1

Trpt. 2

Trpt. 3

Hn. 1

Hn. 2

Bar.

Trbn. 2

Trbn. 2

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

p

mp

1°

1°

a2

*Sva. optional
1° oboe cues*

1° muted oboe cues

Ab, Db, F#

bells

chimes

sus. cym.

small tri.

gong

L.v.

L.v.

81 82 83 84 85

Fl. *pp*

Ob. *p*

Cl. 1 *p*

Cl. 2

Cl. 3

C.B. Cl. *pp*

B. Cl. *pp*

Bn. *pp*

A. Sax. *p*

T. Sax.

B. Sax. *pp*

Trpt. 1 *p* *muted play* *pp*

Trpt. 2 *muted* *pp*

Trpt. 3

Hn. 1 *pp*

Hn. 2 *pp*

Bar. *pp*

Trbn. 2

Trbn. 2

Tuba *pp*

Timp.

Perc. 1 *bells* *p* *L.v.* *p* *pp* *L.v.* *pp*

Perc. 2 *chimes* *p* *L.v.* *pp* *L.v.*

Perc. 3 *sus. cym.*

Perc. 4 *tri.* *p* *L.v.* *p* *L.v.* *2 tri. (small & large) L.v.*

Perc. 5

Perc. 6 *gong* *p* *L.v.* *pp* *L.v.* *b. dr.* *pp* *p* *pp*

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

C.B. Cl.

B. Cl.

Bn.

A. Sax.

T. Sax.

B. Sax.

Trpt. 1

Trpt. 2

Trpt. 3

Hn. 1

Hn. 2

Bar.

Trbn. 2

Trbn. 2

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

gong

soft mallets

pp

mp

p

L.v.

chimes

91

92

93

94

95

RBC Publications Preview Only

Molto Rit.

Tempo I

Fl. *dim.* *f*

Ob. *f*

Cl. 1 *f*

Cl. 2 *f dim.* *f*

Cl. 3 *f dim.* *f*

C.B. Cl. *f* *f*

B. Cl. *f* *f*

Bn. *f* *f*

A. Sax. *f dim.* *f*

T. Sax. *f dim.* *f*

B. Sax. *f* *f*

Trpt. 1 *open* *f*

Trpt. 2 *open* *f dim.* *f*

Trpt. 3 *open* *f dim.* *f*

Hn. 1 *f dim.* *f*

Hn. 2 *f dim.* *f*

Bar. *f* *f*

Trbn. 2 *f dim.* *f*

Trbn. 2 *f* *f*

Tuba *f* *f*

Timp. *f* *f*

Perc. 1 *L.v.* *dim.* *f*

Perc. 2 *f*

Perc. 3 *L.v.* *dim.* *f*

Perc. 4 *p* *sus. cym.* *molto*

Perc. 5

Perc. 6 *b. dr.* *dim.* *mf* *mf*

96

97

98

99

100

Rit. Tempo I

This musical score is for Leroy Osmon's piece "Tuqa Gloria Emmelés". It features a large ensemble of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Contrabass Clarinet (C.B. Cl.), Bass Clarinet (B. Cl.), and Bassoon (Bn.). The brass section includes Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets 1 (Trpt. 1), Trumpets 2 (Trpt. 2), Trumpets 3 (Trpt. 3), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Baritone (Bar.), Trombones 2 (Trbn. 2), and Tuba. The percussion section includes Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Percussion 4 (Perc. 4), Percussion 5 (Perc. 5), and Percussion 6 (Perc. 6). The score is in 3/4 time and features a dynamic of *mp* (mezzo-piano). A large diagonal watermark reading "RBC Publications Only" is overlaid across the score.

Molto Rit.

Fl. (,)
dim.

Ob. (,)
mp dim.

Cl. 1 mp dim.

Cl. 2 mp dim.

Cl. 3 mp dim.

C.B. Cl. (,)
dim.

B. Cl. (,)
dim.

Bn. (,)
dim.

A. Sax. mp dim. div.

T. Sax. mp (,)
dim.

B. Sax. (,)
dim.

Trpt. 1 (,)
dim.

Trpt. 2 muted mp dim.

Trpt. 3 muted mp dim.

Hn. 1 mp dim.

Hn. 2 mp dim.

Bar. (,)
dim.

Trbn. 2 (,)
dim.

Trbn. 2 (,)
dim.

Tuba (,)
dim.

Timp. mp

Perc. 1 bells L.v. p

Perc. 2 sus. cym. p poco L.v. scrape cym. with metal object

Perc. 3 bells p poco L.v.

Perc. 4 2 tri. (small & large) L.v. p

Perc. 5 finger cym. L.v. p

Perc. 6 gong L.v. p

106 107 108 109