

Suspended in a Sunbeam

a Cross Curriculum Journey of the
James Webb Telescope for Concert Band

Joni Greene

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Perusal Score

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INSTRUMENTATION

Piccolo
Flute 1
Flute 2
Oboe
B♭ Clarinet 1
B♭ Clarinet 2
B♭ Clarinet 3
B♭ Bass Clarinet
Bassoon
E♭ Alto Saxophone 1
E♭ Alto Saxophone 2
B♭ Tenor Saxophone
E♭ Baritone Saxophone

B♭ Trumpet 1
B♭ Trumpet 2
F Horn 1/3
F Horn 2/4
Trombone 1
Trombone 2
Bass Trombone
Euphonium
Tuba
Piano
Timpani

Percussion 1

Paper Bag (paper grocery size)
Claves
Crotales (C5-C6) *with bow* (bow can share with Percussion 3)

Percussion 2

Glockenspiel

Percussion 3

Paper Bag (paper grocery size)
Vibraphone *with bow* (bow can share with Percussion 1)

Percussion 4

Paper Bag (paper grocery size)
Tam-tam
Marimba
Cabasa (can share with Percussion 6)
Xylophone

Percussion 5

Bass Drum (can share with Percussion 6)
Metal Pipes (4) *optional*
High Suspended Cymbal
Splash Cymbal
Large Suspended Cymbal

Percussion 6

Bass Drumhead
Large Suspended Cymbal
Cabasa (can share with Percussion 4)
Crotales (C4-C5) *with bow*
Chimes
Toms (4) Bongos (2)
Bass Drum (can share with Percussion 5)

*One Programmatic Events handout is provided to each section.
Additional copies will be available on www.jonigreene.com in December.

Grade 4
Duration = *ca* 8.30"



Perusal Score

Commissioned by:

The Nebraska State Bandmasters Association

Perusal Score

Perusal Score

*For Dad,
who taught me to be curious and to love the cosmos*

“Exploration is in our nature. We began as wanderers, and we are wanderers still.
We have lingered long enough on the shores of the cosmic ocean. We are ready at last to set sail for the stars.”

– Carl Sagan (Cosmos)

Perusal Score

Cross Curriculum Program and Performance Notes

Slide show of events for performance available upon request

Suspended in a Sunbeam Events

An integrated work of music, astrophysics, and cosmology

“The James Webb Space Telescope will be the premier observatory (telescope) of the next decade, serving thousands of astronomers worldwide. It will study every phase in the history of our Universe, ranging from the first luminous glows after the Big Bang, to the formation of solar systems capable of supporting life on planets like Earth, to the evolution of our own Solar System.”*

Leaving the Pale Blue

“Look again at that dot. That’s here. That’s home. That’s us.” (Carl Sagan, Pale Blue Dot)

① *The Science:*

James Webb Space Telescope (JWST) launch date: December 25, 2021 at Arianespace's ELA-3 launch complex at Europe's Spaceport located near Kourou, French Guiana.

Begin Thrust: Rocket engines begin adding thrust, a mechanical force that pushes the rocket upward once it is greater than the force of gravity.

Musical Interpretation:

The intensity of thrust is created with rumbling bass drums and timpani while the build to liftoff accumulates in a textural crescendo (adding of instruments and increased dynamics). Claves begin the ten-second countdown to liftoff in measure 13.

② *The Science:*

Liftoff! After liftoff, the rocket provides thrust for approximately 26 minutes allowing the JWST to leave the surface of the Earth. JWST is released from Ariane 5 and is flying on its own.

Musical Interpretation:

Bursts of ascending lines culminate with the presentation of the first motive, which will later be featured in the “Lava Planet” section. Immediately following liftoff, floating harmonies illustrate the separation of JWST from the Ariane 5 rocket.

Deployment Sequence Begins

③ *The Science:*

Escape Velocity (the speed the rocket needs to achieve to leave Earth’s atmosphere) reached!

33 minutes after liftoff: Solar Array deployed which is made up of five panels that convert sunlight into electricity. These panels will provide enough power for JSWT to make it to its final destination, the Lgrange 2 point – 1 million miles from Earth!

Musical Interpretation:

JWST begins a lengthy process of unfolding from its packaged rocket formation. A minimalist section begins with changes representing the deployment of different parts of the telescope.

Copper and aluminum pipes are used to create a metallic effect indicative of the mechanical structure of the JWST.

④ *The Science:*

1 day: The Gimbale Antenna Assembly (GAA) rotates to point back to Earth allowing a path of communication between the telescope and ground control.

⑤ *The Science:*

3 to 4 days: Sunshields are deployed. They are comprised of five panels made of shiny silver material called Kapton that protect the observatory (telescope side of the JWST) from the extreme heat of the sun. The sunshield spans the width of a tennis court in a kite-like formation. It separates the observatory into a warm, sun facing side withstanding 230° F allowing the telescope side to remain under -370° F.

Musical Interpretation:

I imagine the sunshield pushing out like a butterfly from a chrysalis, creating the wings of this enchanting observatory. The first melodic motive soars in the woodwinds and horns.

⑥ *The Science:*

11 days: The secondary mirror emerges. It plays an important role in reflecting the light from the primary mirror. JWST has three mirrors that work together to detect infrared light, the only form of light that can break through the debris of space. Unlike the Hubble Telescope, which could only detect near-ultraviolet, visible, and near-infrared light, the JWST detects infrared light creating the potential to see the edge of the known universe.

⑦ *The Science:*

13 days: Primary mirror segments begin deployment. **“One of the JWST’s science goals is to look back through time to when galaxies were young. JWST will do this by observing galaxies that are very distant, at over 13 billion light years away from us. To see such far-off and faint objects, JWST needs a large mirror. A telescope’s sensitivity, or how much detail it can see, is directly related to the size of the mirror area that collects light from the objects being observed.”* There are 18 gold hexagonal mirror segments that were engineered to collapse into the space of the rocket. Each segment measures 4.3 feet for a total span of 21 feet and 4 inches.

⑧ *The Science:*

13 days: JWST is fully deployed, but still has another 2 weeks until it reaches its destination at the Lgrange 2 (L2) point.

15-24 days: Mirror adjustments begin from ground control. It will take 3 months until the 18 segments form one perfect mirror.

- ⑨ *The Science:*
30 days: JWST arrives at the Legrange 2 point – 1 million miles from Earth! It will take 5 more months of micro maneuvers to prepare JWST for its next stage, 10-20 years of discovery in the cosmos!

The following details have not yet been detected by JWST

Trappist-1h “Ice Planet”

Looking into the “Enveloping Cosmic Dark” (Carl Sagan, *The Pale Blue Dot*)

- ⑩ *The Science:*
6 months to 10 years: One of the most anticipatory discoveries for the JWST is that of the Trappist-1 System. Trappist-1 is a star 40 light years from Earth and was first discovered in 1999. It is orbited by 7 exoplanets. The farthest planet from Trappist-1 is “h,” most likely an ice planet.
- Musical Interpretation:*
This section features brilliant percussion sounds, particularly crotales, glockenspiel, and piano.

Entering Trappist-1e “Earth Planet”

“That white light is made of colors...
the sky is blue for the same reason that the sunset is red” (Carl Sagan, *The Pale Blue Dot*)

- ⑪ *The Science:*
Three of the interior planets (e, f, and g) in the Trappist-1 System are in the “habitable zone” meaning they could potentially harbor life. Scientists believe there may be liquid water on the surface conducive to conditions found on Earth.
- Musical Interpretation:*
This section features terraced harmonies creating the idea of warmth and resonance. The goal is a lush atmosphere that features a few solo voices indicating life.

Trappist -1b “Lava Planet”

“Somewhere, something incredible is waiting to be known” (Carl Sagan, *The Pale Blue Dot*)

- ⑫ *The Science:*
Planet 1b is closest to Trappist-1, thus making it the hottest planet in the system. Cosmologists have guessed that this planet may be a sphere of lava.
- Musical Interpretation:*
The work’s intensity reaches its highest point in this section. A constant groove begins based on the motive from the “liftoff” section propelling the music to its final and largest climax.

*Scientific information for this “events page” was largely gathered and paraphrased from jwst.nasa.gov.

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[illegible]

❶ All quotes by Carl Sagan. "The Pale Blue Dot" is one of his most famous books about our planet.

② Use paper grocery bag. Open and close with flat side in one hand and open side in other hand. Repeatedly open and close as fast as possible.

9 10 11 12 13 14 15

Picc.

Fl. 1

Fl. 2

Ob.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

Bb B. Cl.

Bsn

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Bb Tpt 1

Bb Tpt 2

Bb Tpt 3

F Hn 1/3

F Hn 2/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba

Pno

Timp.

Perc. 1 (Paper Bag)

Perc. 2 (Glock)

Perc. 3 (Paper Bag)

Perc. 4 (Paper Bag)

Perc. 5 (Bass Drum)

Perc. 6

Claves

16 17 18 19 20 21 22 23 24 25 26

Picc.

Fl. 1

Fl. 2

Ob.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

Bb B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Bb Tpt 1

Bb Tpt 2

Bb Tpt 3

F Hn 1/3

F Hn 2/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Pno

8va.

Timp.

Perc. 1

Perc. 2

Vibraphone
motor off

Perc. 3

f ped. throughout

Tam-tam

Perc. 4

f

to Marimba

Perc. 5

mf

Large Suspended Cymbal

Perc. 6

f

(3)

29	Lightly $\bullet = 120$
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27 28 29 30 31 32 33 34

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

B♭ Cl. 3 *mp*

B♭ B. Cl. *mp*

Bsn. *mp*

A. Sax. 1

A. Sax. 2

T. Sax. *mp*

Bar. Sax. *mp*

B♭ Tpt 1

B♭ Tpt 2

B♭ Tpt 3

F Hn 1/3 *mp*

F Hn 2/4 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

B. Tbn. *mp*

Euph. *mp*

Tba. *mp*

Pno. *mf* *mp* (2)

Temp. *p*

Perc. 1 *mp* Crotales

Perc. 2 (Glock.) *mp*

Perc. 3 (Vibes)

Perc. 4 *f* Marimba (2)

Perc. 5 *mf* Metal Pipes plastic mallets

Perc. 6

35 36 37 38 39 40 41 42

Picc. *mp*

Fl. 1 *p*

Fl. 2

Ob. *f*

Bb Cl. 1 *mf*

Bb Cl. 2 *mf*

Bb Cl. 3 *mf*

Bb B. Cl. *mf*

Bsn. *p*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

Bar. Sax. *p*

Bb Tpt 1 *mf*

Bb Tpt 2 *mf*

Bb Tpt 3 *mf*

F Hn 1/3 *mf*

F Hn 2/4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tba

Pno

Timp.

Perc. 1

Perc. 2 *p*

Perc. 3 *mf*

Perc. 4 (3)

Perc. 5

Perc. 6 *mp*

Cabasa

[illegible]

Percussion

53 54 55 56 57 58 59 60

Picc.

Fl. 1
p

Fl. 2

Ob.
mp
a2
mp sub.

B♭ Cl. 1
mp

B♭ Cl. 2
mp

B♭ Cl. 3
mp

B♭ B. Cl.
mp

Bsn.

A. Sax. 1
mp

A. Sax. 2
p
mp

T. Sax.
mp

Bar. Sax.
mp

B♭ Tpt 1
p

B♭ Tpt 2
p

B♭ Tpt 3
p

F Hn 1/3
p

F Hn 2/4
p

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Pno

Timp.
mp

Perc. 1

Perc. 2

Perc. 3
solo
mf

Perc. 4
solo
mf

Perc. 5
solo
Crotales

Perc. 6
p

Musical score for "The Bell" by John Cage. The score is written for multiple staves, likely representing different instruments or voices. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics include *mp* (mezzo-piano), *sub.* (subito), *sim.* (simile), and *p* (piano). The score is divided into measures by vertical bar lines. The text "The Bell" is visible in the background, suggesting the title of the piece.

Perusal Score

71 72 73 74 75 76 77 78

Picc.

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

B♭ Tpt 1

B♭ Tpt 2

B♭ Tpt 3

F Hn 1/3

F Hn 2/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Trappist-1h "Ice Planet"

Suspended in a Sunbeam

⑩ Looking into the “Enveloping Cosmic Dark”

80	 = 108
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Percussion

79 80 81 82 83 84 85 86 87 88 89 90 91 92

Picc.

Fl. 1
mp

Fl. 2
p

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.
p

Bsn.
p

A. Sax. 1
p

A. Sax. 2
p

T. Sax.
p

Bar. Sax.
p

B♭ Tpt 1

B♭ Tpt 2
open
p

B♭ Tpt 3
open
p

F Hn 1/3
Hn 1 only
p

F Hn 2/4
p

Tbn. 1
p

Tbn. 2
p

B. Tbn.
p

Euph.
p

Tba.
p

Pno
pp

Timp.

(Crots.)
ord.
Smooth, without accents
pp

(Clock.)
Smooth, without accents
p

(Vibes)
pp

(Mba.)
p

(M. Pipes)

Cabasa
mp

Crotales
arco
mp

arco

[illegible]

① Play pitches in box in a "fluttering" motion at a rapid speed in any order. Only play for one bar.

121 122 123 124 125 126 127 128 129 130 131 132

Picc.

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1/3

F Hn. 2/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150

Picc. *f* *pp* *p* solo *mp* *p* tutti *mp sub.* *p*

Fl. 1 *f* *pp* *mp* *mp* *mp* tutti *p* *mp sub.* *p*

Fl. 2 *f* *pp* *mp* *mp* *mp* *p* *mp sub.* *p*

Ob. *mp* *pp* *mp* solo *p* (tutti) *mp* *mf*

B♭ Cl. 1 solo *mp* 1 only *p* tutti *p* tutti *mf* *mp* *mf*

B♭ Cl. 2 *pp* *pp* 1 only *p* tutti *mf* *mp* *mf*

B♭ Cl. 3 *pp* *pp* 1 only *p* tutti *mf* *mp* *mf*

B♭ B. Cl. *pp* *pp* *p* *p* *mf* *mp* *mf*

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

A. Sax. 1 *pp* *pp* *p* *p* *mf* *mp* *mf*

A. Sax. 2 *pp* *pp* *p* *p* *mf* *mp* *mf*

T. Sax. *pp* *pp* *p* *p* *mf* *mp* *mf*

Bar. Sax. *pp* *pp* *p* *p* *mf* *mp* *mf*

B♭ Tpt 1 *pp* *pp* *p* *p* *mf* *mp* *mf*

B♭ Tpt 2 *pp* *pp* *p* *p* *mf* *mp* *mf*

B♭ Tpt 3 *pp* *pp* *p* *p* *mf* *mp* *mf*

F Hn 1/3 solo *mf* 1 only *p* a2 *pp* *p*

F Hn 2/4 *pp* *p* a2 *pp* *p*

Tbn. 1 *pp* *pp* *p* *p* *mf* *mp* *mf*

Tbn. 2 *pp* *pp* *p* *p* *mf* *mp* *mf*

B. Tbn. *pp* *pp* *p* *p* *mf* *mp* *mf*

Euph. *pp* *pp* *p* *p* *mf* *mp* *mf*

Tba. *pp* *pp* *p* *p* *mf* *mp* *mf*

Pno. *p* *mp* *p*

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

(Crots.) arco *mf*

Perc. 2 *pp* *pp* *p* *p* *mf* *mp* *mf*

(Vibes) *pp* *pp* *p* *p* *mf* *mp* *mf*

(Mba.) *pp* *pp* *p* *p* *mf* *mp* *mf*

(H. Sus. Cym.) *pp* *pp* *p* *p* *mf* *mp* *mf*

Crotales soft mallets *pp*

[illegible]

① Scrape center of cymbal outwards using triangle mallet.

181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197

Picc. *mp*

Fl. 1 *mp* *mf* *mp* *mp*

Fl. 2 *mf* *mp* *mp*

Ob. *mp* *mp* *mf* *p*

B♭ Cl. 1 *mp* *mf* *mp* *p sub.*

B♭ Cl. 2 *p* *mp*

B♭ Cl. 3 *p* *mp*

B♭ B. Cl. *p* *p* *mp*

Bsn. *p*

A. Sax. 1 *a2* *mp* *p* *mp*

A. Sax. 2 *tutti* *p*

T. Sax. *p* *mp*

Bar. Sax. *p* *mp*

B♭ Tpt 1 *mp* *p*

B♭ Tpt 2

B♭ Tpt 3

F Hn 1/3 *a2* *mp* *p* *mp*

F Hn 2/4 *a2* *p* *mp*

Tbn. 1 *p* *mp*

Tbn. 2 *p* *mp*

B. Tbn.

Euph. *p* *tutti* *p* *mp*

Tba *tutti* *p* *mp*

Pno *p* *mp* *mp* *mp*

Timp. *p*

Perc. 1

Perc. 2

Perc. 3 *mf* *ped. (cont.)* *mp*

Perc. 4

Perc. 5

Perc. 6

Lighter

Picc.

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

B♭ Tpt 1

B♭ Tpt 2

B♭ Tpt 3

F Hn 1/3

F Hn 2/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Pno

Timp.

Perc. 1

(Glock.)

Perc. 2

(Vibes)
solo
motor on (medium low)

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Splash Cymbal

Toms

207 208 209 210 211 212

Picc. *f* *mf* *f* *mf*

Fl. 1 *f* *mf* *f* *mf*

Fl. 2 *f* *mf* *f* *mf*

Ob. *p* *f* *f* *mf*

B♭ Cl. 1 *p sub.* *f* *f* *mf*

B♭ Cl. 2 *p sub.* *f* *f* *mf*

B♭ Cl. 3 *p sub.* *f* *f* *mf*

B♭ B. Cl. *f* *f* *f* *mf*

Bsn. *f* *f* *f* *mf*

A. Sax. 1 *p sub.* *f* *f* *mf*

A. Sax. 2 *p sub.* *f* *f* *mf*

T. Sax. *f* *f* *f* *mf*

Bar. Sax. *f* *f* *f* *mf*

B♭ Tpt 1 *f* *f* *f* *mf*

B♭ Tpt 2 *f* *f* *f* *mf*

B♭ Tpt 3 *f* *f* *f* *mf*

F Hn 1/3 *f* *f* *f* *mf*

F Hn 2/4 *f* *f* *f* *mf*

Tbn. 1 *f* *f* *f* *mf*

Tbn. 2 *f* *f* *f* *mf*

B. Tbn. *mf* *f* *f* *mf*

Euph. *mf* *f* *f* *mf*

Tba. *mf* *f* *f* *mf*

Pno. *f* *f* *f* *mf*

Timp. *mf* *mf* *mf* *mf*

Perc. 1 *mf* *mf* *mf* *mf*

Perc. 2 *f* *f* *f* *mf*

Perc. 3 *ff* *ff* *ff* *mf*

Perc. 4 *ff* *ff* *ff* *mf*

Perc. 5 *f* *f* *f* *mf*

Perc. 6 *mf* *mf* *mf* *mf*

213 214 215 216 217 218 219 220

Picc.

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

B♭ Tpt 1

B♭ Tpt 2

B♭ Tpt 3

F Hn 1/3

F Hn 2/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba

Pno

Timp.

Perc. 1 (Claves)

Perc. 2 (Glock.)

Perc. 3 (Vibes)

Perc. 4 (Xyl.)

Perc. 5 (Spl. Cym.)

Perc. 6 (Toms)

Bass Drum

221 Light 222 223 224 225 226 227 228

Picc. *f* *mf* *f*

Fl. 1 *f* *mf* *f*

Fl. 2 *f* *mf* *f*

Ob. *f* *mf* *f*

B♭ Cl. 1 *f* *mf* *f*

B♭ Cl. 2 *f* *mf* *f*

B♭ Cl. 3 *f* *mf* *f*

B♭ B. Cl. *f* *mf* *f*

Bsn. *ff* *f*

A. Sax. 1 *f* *f*

A. Sax. 2 *f* *f*

T. Sax. *f* *f*

Bar. Sax. *f* *f*

B♭ Tpt. 1 *f* *fp* *ff*

B♭ Tpt. 2 *f* *fp* *ff*

B♭ Tpt. 3 *f* *fp* *ff*

F Hn. 1/3 *f* *fp* *ff*

F Hn. 2/4 *f* *fp* *ff*

Tbn. 1 *f* *fp* *ff*

Tbn. 2 *f* *fp* *ff*

B. Tbn. *f*

Euph. *f*

Tba. *f*

Pno. *ff*

Timp. *f*

Perc. 1 *mf*

Perc. 2

Perc. 3 *f*

Perc. 4 *f* *mf* *f*

Perc. 5

Perc. 6 *mf*

229 230 231 232 233 234 235 236

Picc.

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

B♭ Tpt 1

B♭ Tpt 2

B♭ Tpt 3

F Hn 1/3

F Hn 2/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Pno

8ba..... J

8ba..... J

Timp.

(Claves)

Perc. 1

(Glock.)

Perc. 2

(Vibes)

Perc. 3

(Xyl.)

Perc. 4

(B. Dr.)

Perc. 5

(Toms)

Perc. 6

237 238 239 240 241 242 243 244 245 246

Picc. *mf* *f* tutti

Fl. 1 *f* *mf* *f* solo

Fl. 2 *mf* *f*

Ob. *mp* *f*

B♭ Cl. 1 *mf* *p* *f*

B♭ Cl. 2 *mf* *p* *f*

B♭ Cl. 3 *mf* *p* *f*

B♭ B. Cl. *mf* *p*

Bsn. *mf* *p*

A. Sax. 1 *mf* *p* *f*

A. Sax. 2 *mf* *p* *f*

T. Sax. *mf* *p*

Bar. Sax. *mf* *p*

B♭ Tpt. 1 *mf* *f* solo

B♭ Tpt. 2 *mf*

B♭ Tpt. 3 *mf*

F Hn. 1/3 *p*

F Hn. 2/4 *p*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Euph. *p*

Tba. *p*

Pno. *f* *mf* *p* *8ba. J*

Timp. *mf*

Perc. 1 *mf*

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6 *mf*

247 248 249 250 251 252 253 254 255

Picc.

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

B♭ Tpt 1

B♭ Tpt 2

B♭ Tpt 3

F Hn 1/3

F Hn 2/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Pno.

Timp.

Crotales

Perc. 1

(Glock.)

Perc. 2

(Vibes)

Perc. 3

(Xyl.)

Perc. 4

Splash Cymbal

Perc. 5

(Toms)

Perc. 6

Large Sus. Cymbal

Bass Drum