



A New Orleans Nutcracker Suite

I. Overture

II. Dirge for a Sugar Plum Fairy

III. Tremé Trepak

By Piotr Ilyich Tchaikovsky

Arranged by Michael Kamuf

INSTRUMENTATION

- 1 Conductor
- 3 1st Flute
- 3 2nd Flute
- 2 Oboe
- 2 Bassoon
- 3 1st B♭ Clarinet
- 3 2nd B♭ Clarinet
- 3 3rd B♭ Clarinet
- 2 B♭ Bass Clarinet
- 2 1st E♭ Alto Saxophone
- 2 2nd E♭ Alto Saxophone
- 2 B♭ Tenor Saxophone
- 2 E♭ Baritone Saxophone
- 3 1st B♭ Trumpet
- 3 2nd B♭ Trumpet
- 3 3rd B♭ Trumpet

- 2 1st F Horn
- 2 2nd F Horn
- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 2 Baritone Treble Clef
- 4 Tuba
- 2 Electric Bass
(Optional)
- 2 Mallet Percussion
(Xylophone/Bells)
- 2 Percussion 1
(Snare Drum, Bass Drum
or Optional Drumset)
- 3 Percussion 2
(Crash Cymbals/Triangle,
Tambourine)
- 2 Timpani
(Tune F, B♭, B, E♭)

SUPPLEMENTAL and WORLD PARTS

Available for download from
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- E♭ Alto Clarinet
- 1st Horn in E♭
- 2nd Horn in E♭
- 1st Trombone in B♭ Bass Clef
- 2nd Trombone in B♭ Bass Clef
- 3rd Trombone in B♭ Bass Clef
- 1st Trombone in B♭ Treble Clef
- 2nd Trombone in B♭ Treble Clef
- 3rd Trombone in B♭ Treble Clef
- Baritone in B♭ Bass Clef
- Tuba in E♭ Bass Clef
- Tuba in E♭ Treble Clef
- Tuba in B♭ Bass Clef
- Tuba in B♭ Treble Clef

PROGRAM NOTES

A New Orleans Nutcracker Suite is a reimagination of three themes from Tchaikovsky's iconic work; "Overture," "Dance of the Sugar Plum Fairy" and "Trepak." Arranger Michael Kamuf employs New Orleans based grooves, rich jazz harmony, and plenty of syncopation and rhythmic twists to give each movement a unique treatment.

NOTES TO THE CONDUCTOR

This arrangement merges three themes from Tchaikovsky's *Nutcracker Suite* with grooves, harmony, and rhythms associated with both the music of New Orleans and modern jazz in general. As with all pop and jazz music, woodwind and brass players should approach all articulations in a legato fashion with short notes utilizing a "dit" or "daht" syllable. All notes that are not marked with an articulation should be full value and played with a "doo" syllable. An optional electric bass part is included which can help reinforce the bass line. This part can also be played on string bass.

I. Overture

The opening percussion groove sets up the ensembles entrance in measures 4 and 5. This groove is often referred to as the "Shimmy Beat." Percussionists, as well as all musicians in the ensemble, should listen to two masters of this drumming style, Baby Dodds and Zutty Singleton, to capture the essence of this groove in particular.

The opening should build to a forte from the ensemble at measure 11. The A theme begins at measure 13 with the melody being played by the clarinets and saxophones. Here and throughout the piece, care should be taken not to overpower the melody. The B theme appears at measure 29 with the flute, oboe, and alto saxophone stating the melody before passing the line to the bassoon, clarinets, and tenor saxophone in measure 33. This theme, along with the Thelonious Monk inspired chromatic line at measure 41, is presented in a be-bop fashion with accents playing a key role. At measures 52–58, trombones should have fun and play this passage out—but with good and focused tone! This movement should peak in volume and intensity on beat 4 of measure 64.

II. Dirge for a Sugar Plum Fairy

For this movement, a "dirge" feel is used in the percussion. This is the groove that is used at funerals in New Orleans. The Preservation Hall Jazz Band has a wonderful video on YouTube with their drummer, Shannon Powell, explaining this groove.

The tempo marking of 72–80 bpm is faster than a traditional funeral "dirge" but practical for student musicians. Feel free to experiment with playing this movement at slow tempi, but the performance should be at a tempo that grooves and works best for your ensemble. A strong subdivision of eighth note triplets throughout the movement will lead to a clean and grooving performance.

The 1st trumpet solo at measures 21–22 and 25–26 should be strong and... well, obnoxious! I highly recommend having your soloist listen to and watch trumpet great Clark Terry and how he handles using the plunger mute. Measures 41–44 should fade dynamically and then the last note should be strong!

III. Tremé Trepak

This movement employs the "Second Line" groove—a two-measure pattern with accents derived from the 3-2 clave pattern that is frequently heard in Latin-American music. The snare roll on beat four of the second measure of this pattern is often referred to as "The Big Four."

The A theme is introduced at measure 9 but with altered harmonies and syncopations. Rehearsing this passage slower will allow the ensemble to have a solid understanding of what the chord progression sounds like and provide opportunities to be focused on rhythm and articulation. The B theme appears at measure 19 with the trombones and euphonium stating the melody and the flutes, oboe, alto saxophones, euphonium, and mallets taking it over at measure 27. Adhering to the printed dynamics in these passages will greatly help with balance. Observing the dynamic contrasts in measures 31–42 will add to the excitement of this passage.

The four-measure passage from 43–46 can feature snare drum playing over the bass and timpani vamp pattern. The player on snare drum can use the printed pattern, embellish the pattern, or improvise! Feel free to extend or "open up" this passage to feature snare drum. The final A theme begins at measure 51. The subito piano at measure 59 should be dramatic, and the ensemble should gradually build to and peak at the fortissimo in measure 70.

I hope you and your students have as much fun studying and performing *A New Orleans Nutcracker Suite* as I did when I arranged it!

Michael Haruf

A New Orleans Nutcracker Suite

FULL SCORE
Duration - 6:00

I. Overture

By Piotr Ilyich Tchaikovsky
Arranged by Michael Kamuf (ASCAP)

Swing ♩ = 152 (♩ = $\overline{\text{♩}}^3 \overline{\text{♩}}$)

Swing ♩ = 152 (♩ = ♩ ♩)

Flutes

Oboe

Bassoon

B♭ Clarinets

B♭ Bass Clarinet

E♭ Alto Saxophones

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets

F Horns

Trombones

Euphonium

Tuba
(Optional Electric Bass ♂)

Mallet Percussion
(Xylophone/Bells)

Percussion 1
(Snare Drum, Bass Drum or Optional Drumset)

Percussion 2
(Crash Cymbals/Triangle, Tambourine)

Timpani

Tune: F, B♭, B♭, E♭

1 2 3 4

Tune: F, B $\flat$, B $\sharp$, E $\flat$

1

2

3

4

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**Scan to
interact**



5

Fls. 1 2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 2 3 *mf*

B. Cl. *mf*

A. Saxes. 1 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpts. 1 2 3

Hns. 1 2 *mf*

Tbns. 1 2 3 *mf*

Euph. *mf*

Tuba *mf*

Xylophone (w/hard plastic mallets) *mf*

Mlt. Perc. *mf*

Perc. 1 *mf*

Perc. 2 (w/medium felt mallets) dampen

Timp. *mf*

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5 6 7 8

sim.

50023S

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

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Tuba

29

Fls. 1 2 *f*

Ob. *f*

Bsn.

Cls. 1 2 3 *a2*

B. Cl. *mp* *f*

A. Saxes. 1 2 *f*

T. Sax.

Bar. Sax. *f*

29

Tpts. 1 2 3

Hns. 1 *mp* *f*
2 *mp* *f*

Tbns. 1 *mp* *f*
2 3 *mp* *f*

Euph. *mp* *f*

Tuba *mp* *f*

Mlt. Perc.

Perc. 1

Perc. 2 Triangle *mp* *f*

Timp.

Fls. 1 2

Ob.

Bsn. *mp* *f*

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

B. Cl.

A. Saxes. 1 2

T. Sax. *mp* *f*

Bar. Sax. *mp* *f*

Tpts. 1 *f*
2 3 *f*

Hns. 1 *mp* *f*
2 *mp* *f*

Tbns. 1 *mp* *f*
2 3 *mp* *f*

Euph. *mp* *f*

Tuba *mp* *f*

Mlt. Perc.

Perc. 1

Perc. 2 *mp* *f*

Timp. *f*

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37

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

37

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

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37

38

39

40

41

Change: B $\flat$ to C

Preview Requires Purchase

37

38

39

40

41

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37

38

39

40

41

Change: B $\flat$ to C

Preview Requires Purchase

42

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

53

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

gliss.

gliss.

ch.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

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60 61 62 63 64

p *f* *ff* *a2* *damp.* *ch.*

Fls. 1 2

Ob.

Bsn. *mp* *mf*

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

B. Cl. *mf* *f*

A. Saxes. 1 2 *mf* *f*

T. Sax. *mf* *f*

Bar. Sax. *mf* *f*

Tpts. 1 2 3

Hns. 1 *mp* *mf*
2 *mp* *mf*

Tbns. 1 *mf*
2 3 *mf*

Euph. *f*

Tuba *mf* *f*

Mlt. Perc. dampen

Perc. 1 *mf* (on rim) *mp* *mf*

Perc. 2

Timp. *mf* *sim.* *mp* *mf*

50023S 6 7 8 9 10

11

Fls. 1 2 *mf* *f*

Ob. *mf* *f*

Bsn.

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

2 3 *mp* *f* *mf*

B. Cl. *mf*

A. Saxes. 1 2

T. Sax.

Bar. Sax. *mf*

11 one player *mf* *f*

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph. *mf* *f* *mf*

Tuba *mf* *f* *mf*

Mlt. Perc. *mf* *f* damp.

Perc. 1 *mp* *f* (on rim) *mf*

Perc. 2

Timp. *mp*

50023S 11 12 13 14 15

Fls. 1 2 *sfz* *a2* 19

Ob. *sfz*

Bsn. *mp* *p* *pp* *sfz* *mp* ³

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

B. Cl. *mp* *p* *pp* *fp* *a2* *Tutti* 19

A. Saxes. 1 2 *sfz* *p*

T. Sax. *sfz* *mp* ³

Bar. Sax. *mp* *p* *pp* *fp* *a2* *Tutti* 19

Tpts. 1 *sfz* *a2*
2 *sfz*
3

Hns. 1 *mp* *p* *pp* *fp*
2 *mp* *p* *pp* *fp*

Tbns. 1 *mp* *p* *pp* *fp* *a2* *mp* ³
2 *mp* *p* *pp* *fp* *mp* ³
3 *mp* *p* *pp* *fp* *mp* ³

Euph. *mp* *p* *pp* *p* *f* *mp* ³

Tuba *mp* *p* *pp* *fp*

Mlt. Perc. *sfz* (on head) *f*

Perc. 1 *mp* *p* *pp* *f* *mp*

Perc. 2 *Cr. Cym.* *ch.* *f*

Timp. *sfz*

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Solo w/plunger

WAH WAH WAH WAH WAH

sfz

f

mp

p

mf

fp

ch.

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21

22

23

24

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31

Fls. 1 2 *sfz* *sfz*

Ob. *sfz* *sfz*

Bsn. *fp* *fp*

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

B. Cl. *fp* *fp* *mf*

A. Saxes. 1 2 *sfz* *sfz*

T. Sax. *f* *ff*

Bar. Sax. *fp* *fp* *mf*

Tpts. 1 *f* *ff*
2 3

Hns. 1 *sfz* *sfz*
2 *fp* *fp*

Tbns. 1 *fp* *fp* *mp*
2 3 *fp* *fp* *mp*

Euph. *f* *ff* *mf*

Tuba *fp* *fp* *mf*

Mlt. Perc. *f* *sfz* *sfz* *ff* *mf*

Perc. 1 *f* *ff* *mp*

Perc. 2 *ch.* *ch.*

Timp. *sfz* *sfz* *mp*

Euph.

39

Fls. 1 2 *mf*

Ob. *mf* *f*

Bsn.

Cls. 1 2 3

B. Cl. *a2* *f*

A. Saxes. 1 2 *mf*

T. Sax. *f*

Bar. Sax.

Tpts. 1 2 3 *f*

Hns. 1 2 *f* *mf*

Tbns. 1 2 3

Euph.

Tuba *f*

Mlt. Perc. *mf* damp.

Perc. 1 (on head) *mf*

Perc. 2

Timp. *mp* *mf*

50023S 38 39 40 41 42 *mf*

Fls. 1 2 *f* *mf* *mp* *p* *sfz*

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

Bsn. *f* *mf* *mp* *p* *sfz*

Cls. 1 *mf* *mp* *p* *sfz*

2 3 *mf* *mp* *p* *sfz*

B. Cl. *f* *mf* *mp* *p* *sfz*

A. Saxes. 1 2 *f* *mf* *mp* *p* *sfz*

T. Sax. *mf* *mp* *p* *sfz*

Bar. Sax. *f* *mf* *mp* *p* *sfz*

Tpts. 1 *mf* *mp* *sfz*

2 3 *f* *mf* *mp* *sfz*

Hns. 1 *f* *mf* *mp* *p* *sfz*

2 *mf* *mp* *p* *sfz*

Tbns. 1 *mf* *mp* *p* *sfz*

2 3 *mf* *mp* *p* *sfz*

Euph. *mf* *mp* *p* *sfz*

Tuba *f* *mf* *mp* *p* *sfz*

Mlt. Perc. *p* *sfz* damp.

Perc. 1 (on rim) *f* *mf* *mp* *p* *sfz* damp.

Perc. 2 *sfz*

Timp. *ch.* *damp.* *sfz*

III. Tremé Trepak

Swing ♩ = 172-180 (♩ = $\overset{\sim}{\text{♩}} \overset{\sim}{\text{♩}} \overset{\sim}{\text{♩}}$)

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Tamb. Solo

S.D. (snare on)

B.D.

f

f

2

2

Tune: F, C, D $\flat$

28

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Cr. Cyms.

Xyl. (w/hard plastic mallets)

(rim shot)

ch.

gliss.

f

a2

Play 2nd time only

9

50023S

7 8 9 10 11 12

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

ch.

1. 2.

a2

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19

Fls. 1 2

Ob.

Bsn. *mf* *p*

Cls. 1 *mf* *p*
2 3 *mf* *p*

B. Cl. *mf* *p*

A. Saxes. 1 2

T. Sax. *mp*

Bar. Sax. *mf* *p*

19

Tpts. 1 2 3

Hns. 1 *mf* *p*
2 *mf* *p*

Tbns. 1 *a2* *mp* *gliss. sim. (6)*
2 3 *mp* *gliss. sim. (6)*

Euph. *mp*

Tuba *mf* *p*

Mlt. Perc.

Perc. 1 *mf* *p*

Perc. 2 *mf* *p*

Timp. *mf*

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19 20 21 22 23 24

27

Fls. 1 2

Ob.

Bsn. *mf*

Cls. 1 *mf*

2 3 *mf*

B. Cl. *mf*

A. Saxes. 1 2 *mf*

T. Sax. *f*

Bar. Sax. *mf*

27

Tpts. 1

2 3

Hns. 1 *mf*

2 *mf*

Tbns. 1 *f*

2 3 *f*

Euph. *f*

Tuba *mf*

Mlt. Perc.

Perc. 1 *mf*

Perc. 2 *mf*

Timp.

Fls. 1 2 *p* *cresc.*

Ob. *p* *cresc.*

Bsn. *p* *cresc.*

Cls. 1 2 3 *p* *cresc.*

B. Cl. *p* *cresc.*

A. Saxes. 1 2 *p* *cresc.*

T. Sax. *p* *cresc.*

Bar. Sax. *p* *cresc.*

Tpts. 1 2 3 *p* *cresc.*

Hns. 1 2 *p* *cresc.*

Tbns. 1 2 3 *p* *cresc.*

Euph. *p* *cresc.*

Tuba *p* *cresc.*

Mlt. Perc. *p* *cresc.*

Perc. 1 *p* *cresc.*

Perc. 2 *p* *cresc.*

Timp. *p* *cresc.*

Fls. 1 2 *f* *p*

Ob. *f* *p*

Bsn. *f* *p*

Cls. 1 *f* *p*

2 3 *f* *p*

B. Cl. *f* *p*

A. Saxes. 1 2 *f* *p*

T. Sax. *f* *p*

Bar. Sax. *f* *p*

Tpts. 1 *f*

2 3 *f*

Hns. 1 *f* *p*

2 *f* *p*

Tbns. 1 *f* *p*

2 3 *f* *p*

Euph. *f* *p*

Tuba *f* *p*

Mlt. Perc. *f* *p*

Perc. 1 *f* *p*

Perc. 2 *f* *p* ch.

Timp. *f* *p*

50023S

34 35 36 37

34

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

500226

43

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

43

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Snare - Solo ad lib.

as written

51

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

51

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

50023S

49 50 51 52 53

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1. a2

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1 (rim shot)

Perc. 2 ch.

Timp.

2.

Fls. 1 2 *mp* *a2*

Ob. *sub. p* *cresc.* *mp*

Bsn. *sub. p* *cresc.* *mp*

Cls. 1 2 3 *mp* *a2*

B. Cl. *sub. p* *cresc.* *mp*

A. Saxes. 1 2 *sub. p* *cresc.* *mp*

T. Sax. *sub. p* *cresc.* *mp*

Bar. Sax. *sub. p* *cresc.* *mp*

Tpts. 1 2 3 *mp* *a2*

Hns. 1 2 *mp*

Tbns. 1 2 3 *sub. p* *cresc.* *mp*

Euph. *sub. p* *cresc.* *mp*

Tuba *sub. p* *cresc.* *mp*

Mlt. Perc. *sub. p* *cresc.* *mp*

Perc. 1 *sub. p* *cresc.* *mp*

Perc. 2 *sub. p* *cresc.* *mp*

Timp. *sub. p* *cresc.* *mp*

50023S 59 60 61 62 63

Fls. 1 2 *cresc.* *mf* *cresc.*

Ob. *cresc.* *mf* *cresc.*

Bsn. *cresc.* *mf* *cresc.*

Cls. 1 *cresc.* *mf* *cresc.*

2 3 *cresc.* *mf* *cresc.*

B. Cl. *cresc.* *mf* *cresc.*

A. Saxes. 1 2 *cresc.* *mf* *cresc.*

T. Sax. *cresc.* *mf* *cresc.*

Bar. Sax. *cresc.* *mf* *cresc.*

Tpts. 1 *cresc.* *mf* *cresc.*

2 3 *cresc.* *mf* *cresc.*

Hns. 1 *cresc.* *mf* *cresc.*

2 *cresc.* *mf* *cresc.*

Tbns. 1 *cresc.* *mf* *cresc.*

2 3 *cresc.* *mf* *cresc.*

Euph. *cresc.* *mf* *cresc.*

Tuba *cresc.* *mf* *cresc.*

Mlt. Perc. *cresc.* *mf* *cresc.*

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

Perc. 2 *cresc.* *mf* *cresc.*

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

50023S 64 65 66 67 68

Fls. 1 2 *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1 2 3 *ff*

B. Cl. *ff*

A. Saxes. 1 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Tpts. 1 2 3 *ff*

Hns. 1 2 *ff*

Tbns. 1 2 3 *ff*

Euph. *ff*

Tuba *ff*

Mlt. Perc. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Timp. *ff*

ch.

50023S

69 70 71 72 73

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

500226

74 75 76 77 78