

JOY OF LOVE AND LIFE

FOR SYMPHONIC WINDS & PERCUSSION | GRADE 4

TYLER S. GRANT

INSTRUMENTATION

Piccolo

Flute 1

Flute 2

Oboe

Bassoon

Clarinet in Bb 1

Clarinet in Bb 2

Clarinet in Bb 3

Bass Clarinet in Bb

Alto Saxophone in Eb 1

Alto Saxophone in Eb 2

Tenor Saxophone in Bb

Baritone Saxophone in Eb

Trumpet in Bb 1

Trumpet in Bb 2

Trumpet in Bb 3

Horn in F 1

Horn in F 2

Trombone 1

Trombone 2

Trombone 3

Euphonium B.C.

Euphonium T.C.

Tuba

PERCUSSION

Timpani

Mallets

(Vibraphone/Bells*/Marimba)

Percussion 1 (2 players)

(Hi-Hat/Wind Chimes, Bass Drum)

Percussion 2

(Washboard/Suspended Cymbal^)

Percussion 3

(Triangle/Suspended Cymbal^,
Crash Cymbals/Splash Cymbal/Bells*)

*Bells are shared between Perc. 1 & 4

^Suspended Cymbal is shared between Perc. 3 & 4

Conductor's Score & Parts: TSG-B042

Conductor's Score: TSG-B042S





ABOUT TYLER

Tyler S. Grant is an internationally recognized composer, arranger, conductor, and clinician of music for concert bands, orchestras, and chamber ensembles of all levels. His music is featured regularly in performances by both region and all state honor ensembles and is also featured annually on Editor's or Publisher's Choice Repertoire Lists around the world. Since 2010, Tyler has regularly accepted commissions for new works and produced new publications for bands and orchestras each year. He credits his mentor Brian Balmages as pivotal to his success as a composer. Notable performance venues of his works include The Midwest Clinic, Carnegie Hall, Music for All's National Concert Band Festival, the Meyerson Symphony Center, the Macy's Thanksgiving Day Parade, Bands of America Grand Nationals, and numerous state-wide, national, and international music conferences and conventions.

In addition to composing and arranging, Tyler enjoys conducting and clinic engagements with ensembles throughout the United States. He has served as a clinician with over 100 school instrumental music programs and honor groups across more than 25 states. Tyler was a contributing author for Alfred Music Publishing Company's *Sound Innovations: Ensemble Development* series and has contributed interviews to numerous podcasts and articles including *School Band & Orchestra Magazine* and *The Instrumentalist*. He currently resides in Atlanta, Georgia, and maintains an active composing and conducting schedule. To learn more about Tyler, visit www.tylersgrant.com!

PROGRAM NOTES

Joy of Love & Life is one of the most unique and fulfilling projects I have had the honor of working on. When I was approached by the San Luis Obispo County Band Directors Association about writing a piece in memory of their friend and fellow director, Wayne Gamble, I was immediately struck with the gravity that this piece would hold. Writing a piece in memory of someone is always an impossible task; there are not enough notes one can write to adequately represent the human spirit.

While I did not know Wayne personally, we shared a mutual friend in Brynn Belyea. Brynn gave me terrific insight into Wayne's life, his teaching career, the impact he had on his students, and his abundance of love for music and life. The more people I talked to, the more I heard variations on the same statement that Wayne was one of the most optimistic and joyful people you'd ever meet. One former student wrote that Wayne created, "a sense of family, warmth, home, and purpose in the band room." In reading this, I immediately knew this work had to reflect both his unbridled joy and the warmth of community that he created with his students.

Wayne was also a lover of all forms of music. He made it a point every year to attend music festivals that showcased an eclectic variety of styles and genres. Additionally, he performed in a local band which performed original songs heavily influenced by bluegrass, rock, and country. It's these specific influences that ultimately worked their way into this piece in celebration of Wayne's life.

The opening is a lively reel that fuses traditional bluegrass textures with traditional symphonic elements. Beginning with a simple statement of the main theme, the music grows into a lively celebration that goes through many twists and turns around the ensemble. The middle section serves as a depiction of the beautiful San Luis Obispo landscape and the warmth of Wayne's bandroom. I chose to use a variety of solos in this section to represent voices of individual students musically expressing their gratitude for Wayne's impact. The themes of the slow section are loosely based on prior themes, but are aimed to reflect their own unique personalities and characters. The ending is a return of the style and themes from the beginning, however growing in speed and intensity in a final burst of joy.

Joy of Love & Life was commissioned by the San Luis Obispo County Band Directors Association and premiered at the 2025 Honor Band festival on the campus of California Polytechnic State University. It is dedicated to the life and memory of Wayne Gamble.

PERCUSSION NOTES

This piece utilizes washboards. In the absence of washboards, a metal guiro may be used, though is not preferred. The washboard should be played with finger picks to create a staccato and overall “snappy” sound.

If extra percussionists are available, multiple washboard players may be used provided the timing and texture remains intact.

SUGGESTED PERCUSSION PART ASSIGNMENTS

Here are a few suggested methods for assigning, omitting, and/or doubling parts based on your ensemble’s unique instrumentation. The following is done with player engagement in mind, though you are welcome to adjust as you see fit.

Joy of Love and Life by Tyler S. Grant - SUGGESTED PERCUSSION ASSIGNMENTS CHART

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	5 PLAYERS	6 PLAYERS (MINIMUM TO COVER ALL WRITTEN PARTS)	7 PLAYERS	8+ PLAYERS	9 PLAYERS
PLAYER 1	Timpani	Timpani	Timpani	Timpani	Timpani
PLAYER 2	Perc. 1 (Vibraphone/Bells*/ Marimba)	Perc. 1 (Vibraphone/Bells*/ Marimba)	Perc. 1 (Vibraphone/Bells*/ Marimba)	Perc. 1 (Vibraphone/Bells*/ Marimba)	Perc. 1 (Bells*/Marimba)
PLAYER 3	Perc. 2 (Bass Drum, play Wind Chimes when possible)	Perc.2 (Hi-Hat/Wind Chimes)	Perc. 2 (Hi-Hat/Wind Chimes)	Perc. 2 (Hi-Hat/Wind Chimes)	Perc. 1 (Vibes, also double Bells/ Marimba parts)
PLAYER 4	Perc. 3 (Washboard/Suspended Cymbal^)	Perc. 2 (Bass Drum)	Perc. 2 (Bass Drum)	Perc. 2 (Bass Drum)	Perc. 2 (Hi-Hat/Wind Chimes)
PLAYER 5	Perc. 4 (Triangle/Suspended Cymbal^/Crash Cymbals/ Splash Cymbal/Bells*)	Perc. 3 (Washboard/Suspended Cymbal^)	Perc. 3 (Washboard/Suspended Cymbal^)	Perc. 3 (Washboard/Suspended Cymbal^)	Perc. 2 (Bass Drum)
PLAYER 6		Perc. 4 (Triangle/Suspended Cymbal^/Crash Cymbals/ Splash Cymbal/Bells*)	Perc. 3 (Add Washboard)	Perc. 3 (Add Washboard)	Perc. 3 (Washboard/Suspended Cymbal^)
PLAYER 7			Perc. 4 (Triangle/Suspended Cymbal^/Crash Cymbals/ Splash Cymbal/Bells*)	Perc. 3 (Add Washboard- use no more than 3)	Perc. 3 (Add Washboard)
PLAYER 8				Perc. 4 (Triangle/Suspended Cymbal^/Crash Cymbals/ Splash Cymbal/Bells*)	Perc. 3 (Add Washboard- use no more than 3)
PLAYER 9					Perc. 4 (Triangle/Suspended Cymbal^/Crash Cymbals/ Splash Cymbal/Bells*)

* Bells are shared between Perc. 1 & 4
^ Suspended Cymbal is shared between Perc. 3 & 4

COMPANION GUIDE AVAILABLE!

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Other titles by Tyler S. Grant

FOR CONCERT BAND

Empire (Grade ½)
First Winter Suite (Grade ½)
Hope Rising (Grade 1)

A New Light *A Sequel to ...at Twilight* (Grade 1½)
Shadow Realm (Grade 1½)
Wild Blue (Grade 1½)
Zero to Sixty (Grade 1½)

Breakthrough (Grade 2)
Fanfare for the Gold (Grade 2)
Tale of the Sword (Grade 2)
Under the Ice (Grade 2)
Wings of Wonder (Grade 2)

Legacy of the Land (Grade 2½)
Sweet Dreams (Grade 2½ - 3)
Paceline (solo tbn. & band, Grade 3)
In Your Wildest Dreams (Grade 3)

All the Earth and Air (Grade 4)
Fanfare for Athena (Grade 4)
Joy of Love & Life (Grade 4)
Pacific Grooves (Grade 4)
Panoramic Landscapes (Grade 4)
(Un)veiling (Grade 4)
The Sacred Spheres (Grade 5+)

FOR FULLY-FLEXIBLE INSTRUMENTATION

Hope Rising (Grade 1)
A New Light (Grade 1½)
Wild Blue (Grade 1½)
Tale of the Sword (Grade 2)
Sweet Dreams (Grade 2½ - 3)
In Your Wildest Dreams (Grade 3)
Panoramic Landscapes (Grade 4)

FOR STRING/FULL ORCHESTRA

High Flying (Grade 1)*
Colliding Fates (Grade 2)*
A Glimpse of Winter (Grade 2.5)^
In Your Wildest Dreams (Grade 3)*
Panoramic Landscapes (Grade 4)

*Published by Alfred/MakeMusic Publications

^Published by The FJH Music Company, Inc.

All other titles published by Tyler S. Grant Music Works, LLC

solo

Bluegrass style, in 2 $\text{♩} = 120$

solo, straight mute



Picc.

Fl. 1 2

Ob.

Bsn

Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt 1 2 3

Hn 1 2

Tbn. 1 2 3

Euph.

Tba

Timp.

Perc. 1 (Vib.) (Xeo.)

Perc. 2

Perc. 3

Perc. 4 (Tri.)

7 8 9 10 11 12

13 tutti

Picc.

Fl. 1 2

Ob.

Bsn

Cl. 1 2 3

B. Cl.

A. Sax. 1 2 *a2* *f*

T. Sax.

Bar. Sax.

13 tutti

Tpt 1 *mf*

2 straight mute

3 *mf*

Hn 1 2

Tbn. 1 2 3

Euph.

Tba

Timp.

Perc. 1 *(Xeo.)*

Perc. 2

Perc. 3 Washboard *mf*

Perc. 4

13 14 15 16 17 18

21

Picc.

Fl. 1

2

Ob.

Bsn

mp

Cl. 1

2

3

B. Cl.

mp

A. Sax. 1

2

a2

T. Sax.

Hn 1

mf

Bar. Sax.

mp

21

1

2

3

a2

Hn 1

2

mf

1

2

3

Tbn.

Euph.

Tba

mp

Timp.

mp

Perc. 1

(Vib.)

(Xeo.)

Perc. 2

(Washboard)

Perc. 3

(Tri.)

Perc. 4

Sus. Cymbal (scrape)

mp

19

20

21

22

23

24

29

Picc.

Fl. 1 2

Ob.

Bsn

Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt 1 2 3

Hn 1 2

Tbn. 1 2 3

Euph.

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

p cresc. poco a poco

p cresc. poco a poco *a2*

p cresc. poco a poco

p cresc. poco a poco

a2

play *p* cresc. poco a poco

p cresc. poco a poco

29

a2

p cresc. poco a poco *a2*

p cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

To Bells

Hi-hat

B.D.

p cresc. poco a poco

35

Picc.

Fl. 1

2

Ob.

Bsn.

Cl. 1

2

3

B. Cl.

A. Sax. 1

2

T. Sax.

Bar. Sax.

Tpt. 1

2

3

Hn. 1

2

Tbn. 1

2

3

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

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Picc.

Fl. 1

2

Ob.

Bsn

1

Cl. 2

3

B. Cl.

A. Sax. 1

2

T. Sax.

Bar. Sax.

1

Tpt 2

3

Hn 1

2

1

Tbn. 2

3

Euph.

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

(Washboard)

ff

ffz

ff

ff

37

38

39

40

41

42

Picc.

Fl. 1 2

Ob.

Bsn

Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt 1 2 3

Hn 1 2

Tbn. 1 2 3

Euph.

Tba

Timp.

Perc. 1 (Bells)

Perc. 2 (Hi-hat)

Perc. 3 (B.D.) (Washboard)

Perc. 4 (Cr. Cym.)

43 44 45 46 47 48

49

Picc. *f*

Fl. 1 2

Ob.

Bsn. *f*

Cl. 1 2 3

B. Cl. *f*

A. Sax. 1 2 *f*

T. Sax. *f*

Bar. Sax. *f*

49

Tpt. 1 2 3

Hn. 1 2 *f* *a2*

Tbn. 1 2 3 *f*

Euph. *f*

Tba. *f*

Timp. *f* click mallets

Perc. 1 *f* click mallets

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *f* Splash Cymbal click sticks

49 50 51 52 53 54

57

Picc.

Fl. 1 2

Ob.

Bsn

Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

57

Tpt 1 2 3

Hn 1 2

Tbn. 1 2 3

Euph.

Tba

Timp. (click mallets)

Perc. 1 (click mallets) (Bells)

Perc. 2 (Hi-hat) (B.D.)

Perc. 3 (Washboard)

Perc. 4 (click mallets) (Splash Cym.)

55 56 57 58 59 60

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. *mp*

Bsn. *mp*

Cl. 1 *mf*

Cl. 2 *a2*

Cl. 3 *mf*

B. Cl. *mp*

A. Sax. 1 *mp*

A. Sax. 2 *a2*

T. Sax. *mp*

Bar. Sax. *mp*

Tpt. 1 *mf*

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Euph. *mp*

Tba. *mp*

Timp.

Perc. 1 *To Mar.*

Perc. 2

Perc. 3

Perc. 4 *(Tri.)*

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mp *mf* *p* *gliss.* *Mar.* *(Tri.)*

61 62 63 64 65 66

72

Picc.

Fl. 1

2

Ob.

Bsn

mp

Cl. 1

2

3

B. Cl.

mp

A. Sax. 1

2

T. Sax.

mp

Bar. Sax.

mp

72

Tpt 1

2

3

Hn 1

2

mp

Tbn. 1

2

3

mp

Euph.

mp

Tba

mp

Timp.

Perc. 1

(Mar.)

mp

Perc. 2

(B.D.)

mp

Perc. 3

Suspended Cymbal

p

mp

Perc. 4

(Tri.)

mp

67 68 69 70 71 72 73

79

Picc.

Fl. 1 2

Ob.

Bsn

Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt 1 2 3

Hn 1 2

Tbn. 1 2 3

Euph.

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

74 75 76 77 78 79

mf *mp* *a2* *pp* *p*

Picc.

Fl. 1

2

Ob.

Bsn

Cl. 1

2

3

B. Cl.

A. Sax. 1

2

T. Sax.

Bar. Sax.

Tpt 1

2

3

Hn 1

2

Tbn. 1

2

3

Euph.

Tba

Timp.

Perc. 1 (Mar.)

Perc. 2 (B.D.)

Perc. 3

Perc. 4 (Tri.)

80

81

82

83

84

85

86

Picc. *mf*

Fl. 1 *mf*

2 *mf*

Ob. *mf*

Bsn *mf*

Cl. 1 *mf*

2 *mf*

3 *mf*

B. Cl. *mf*

A. Sax. 1 *mf*

2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

86

Tpt 1 *mf*

2 *mf*

3 *mf*

Hn 1 *mf*

2 *mf*

Tbn. 1 *mf*

2 *mf*

3 *mf*

Euph. *mf*

Tba *mf*

Timp. *mf*

Perc. 1 To Bells

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4 *mf*

86 87 88 89 90 91

Picc.

Fl. 1 2

Ob.

Bsn

Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt 1 2 3

Hn 1 2

Tbn. 1 2 3

Euph.

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

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92 93 94 95 96

99

Picc.

Fl. 1

2

Ob.

Bsn.

Cl. 1

2

3

B. Cl.

A. Sax. 1

2

T. Sax.

Bar. Sax.

99

Tpt. 1

2

3

Hn. 1

2

Tbn. 1

2

3

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

97

98

99

100

101

102

107 Slowing gradually $\text{♩} = 90$

Picc.

Fl. 1

2

Ob.

Bsn.

Cl. 1

2

3

B. Cl.

A. Sax. 1

2

T. Sax.

Bar. Sax.

107 Slowing gradually $\text{♩} = 90$

Tpt. 1

2

3

Hn. 1

2

1

Tbn. 2

3

Euph.

Tba.

Timp.

Perc. 1 (Bells)

Perc. 2 (Hi-hat)

Perc. 3 (B.D.) (Washboard)

Perc. 4 (Cr. Cym.)

To Vib.

choke

103 104 105 106 107 108

Picc.

Fl. 1
2

Ob.

Bsn

Cl. 1
2
3

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

Tpt 1
2
3

Hn 1
2

Tbn. 1
2
3

Euph.

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Tbn. 3

mp

dim. poco a poco

mp

dim. poco a poco

Tbn. 2

dim. poco a poco

Tba

mp

dim. poco a poco

solo, straight mute

mf

mp

dim. poco a poco

gliss.

mp

dim. poco a poco

gliss.

solo

mf

tutti

dim. poco a poco

mp

dim. poco a poco

(W. Ch)

pp

mp

(Sus. Cym)

pp

mp

pp

mp

118 Heartfelt, in 4 ♩ = 70

118 Heartfelt, in 4/4 = 70

126

128

Picc. *mp* *mf* *f*

Fl. 1 *a2 tutti mp* *mf* *f*

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

Ob. *mp* *mf* *f*

Bsn. *mf* *f*

Cl. 1 *mp* *mf* *f*

Cl. 2 *a2 mp* *mf* *f*

Cl. 3 *mp* *mf* *f*

B. Cl. *mf* *f*

A. Sax. 1 *tutti a2 mp* *mf* *f*

A. Sax. 2 *mp* *mf* *f*

T. Sax. *mf* *f*

Bar. Sax. *mf* *f*

Tpt. 1 *tutti, open mf* *f*

Tpt. 2 *a2 mf* *f*

Tpt. 3 *a2 mf* *f*

Hn. 1 *a2 mp* *mf* *f*

Hn. 2 *mp* *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Tbn. 3 *mf* *f*

Euph. *mf* *f*

Tba. *mf* *f*

Timp. *mf* *p* *f*

Perc. 1 (Vib.) *mf* *Red.*

Perc. 2 (W. Ch) *mf*

Perc. 2 (B.D.) *mf*

Perc. 3 (Sus. Cym) *pp* *mf* *pp* *f*

Perc. 4 Bells *mf*

137

139

Picc. *mp* *tutti* *f*

Fl. 1 *l.* *mp* *f*

Fl. 2 *mp* *f*

Ob. *mp* *f*

Bsn. *p* *f*

Cl. 1 *mp* *f*

Cl. 2 *a2* *mp* *f*

Cl. 3 *mp* *f*

B. Cl. *p* *f*

A. Sax. 1 *mp* *f*

A. Sax. 2 *mp* *f*

T. Sax. *play* *p* *f*

Bar. Sax. *play* *p* *f*

Tpt 1 *play* *mp* *f*

Tpt 2 *mp* *f*

Tpt 3 *mp* *f*

Hn 1 *a2* *mp* *f*

Hn 2 *mp* *f*

Tbn. 1 *p* *f*

Tbn. 2 *p* *f*

Tbn. 3 *p* *f*

Euph. *p* *f*

Tba. *p* *f*

Timp. *p* *f*

Perc. 1 *(Vib.)* *f* *3* *Red.* *p* *f*

Perc. 2 *(W. Ch)* *(B.D.)* *p* *f*

Perc. 3 *(Sus. Cym)* *p* *f*

Perc. 4 *(Tri.)* *p* *f*

rit. poco a poco

Picc. *ff* *mf* *mp* *p*
 Fl. 1 *ff* *mp* *pp* *mp* *tutti*
 Fl. 2 *ff* *mp* *pp* *mp* *tutti*
 Ob. *ff* *mp*
 Bsn. *ff* *mp* *p*
 Cl. 1 *ff* *mp* *pp* *mp* *tutti*
 Cl. 2 *ff* *mp* *pp* *mp* *tutti*
 Cl. 3 *ff* *mp* *pp* *mp* *tutti*
 B. Cl. *ff* *mp* *p*
 A. Sax. 1 *ff* *mf*
 A. Sax. 2 *ff* *mp* *p*
 T. Sax. *ff* *mp* *p*
 Bar. Sax. *ff* *mp* *p*
 Tpt. 1 *ff* *mf*
 Tpt. 2 *ff* *mf*
 Tpt. 3 *ff* *mf*
 Hn. 1 *ff* *mp* *p*
 Hn. 2 *ff* *mp* *p*
 Tbn. 1 *ff* *mp* *p*
 Tbn. 2 *ff* *mp* *p*
 Tbn. 3 *ff* *mp* *p*
 Euph. *ff* *mp* *p*
 Tba. *ff* *mp* *p*
 Timp. *ff* *mf* *pp* *mp* *p*
 Perc. 1 *ff* *mf* *pp* *mp* *p*
 Perc. 2 *ff* *pp* *mp* *p*
 Perc. 3 *ff*
 Perc. 4 *ff*

150 Bluegrass style, in 2 $\text{♩} = 120$

150 Bluegrass style, in 2 $\text{♩} = 120$

151

152

153

154

155

160

Picc.

Fl. 1

2

Ob.

Bsn.

1

Cl.

2

3

B. Cl.

1

A. Sax. 2

T. Sax.

Bar. Sax.

1

Tpt. 2

3

Hn. 1

2

1

Tbn. 2

3

Euph.

Tba.

160

156

157

158

159

160

161

To Bells

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166

Picc.

Fl. 1

2

Ob.

Bsn

Cl. 1

2

3

B. Cl.

A. Sax. 1

2

T. Sax.

Bar. Sax.

Tpt 1

2

3

Hn 1

2

1

Tbn. 2

3

Euph.

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

174

Picc.

Fl. 1

2

Ob.

Bsn

Cl. 1

2

3

B. Cl.

A. Sax. 1

2

T. Sax.

Bar. Sax.

174

Tpt 1

2

3

Hn 1

2

Tbn. 1

2

3

Euph.

Tba

Timp.

Perc. 1

(Bells)

Perc. 2

(Hi-hat)

(B.D.)

Perc. 3

(Washboard)

Perc. 4

(Cr. Cym.)

174 175 176 177 178 179 180

Picc. *a2* *ffp* *mf*

Fl. 1 *ffz* *mf*

Fl. 2 *ffz* *mf*

Ob. *ffz* *mf*

Bsn. *ffz* *p* *cresc. poco a poco* *mf*

Cl. 1 *ffz* *p* *cresc. poco a poco* *mf*

Cl. 2 *ffz* *p* *cresc. poco a poco* *mf*

Cl. 3 *ffz* *p* *cresc. poco a poco* *mf*

B. Cl. *ffz* *p* *cresc. poco a poco* *mf*

A. Sax. 1 *a2* *ffp* *mf*

A. Sax. 2 *ffz* *mf*

T. Sax. *ffz* *p* *cresc. poco a poco* *mf*

Bar. Sax. *ffz* *p* *cresc. poco a poco* *mf*

Tpt. 1 *ffp* *mf*

Tpt. 2 *ffp* *mf*

Tpt. 3 *ffp* *mf*

Hn. 1 *ffz* *mf*

Hn. 2 *ffz* *mf*

Tbn. 1 *ffz* *p* *cresc. poco a poco* *mf* *p*

Tbn. 2 *ffz* *p* *cresc. poco a poco* *mf* *p*

Tbn. 3 *ffz* *p* *cresc. poco a poco* *mf* *p*

Euph. *ffz* *p* *cresc. poco a poco* *mf*

Tba. *ffz* *p* *cresc. poco a poco* *mf*

Timp. *ffz* *ff to C*

Perc. 1 *p* *cresc. poco a poco*

Perc. 2 *ffz* *p* *cresc. poco a poco*

Perc. 3 *ffz*

Perc. 4 *choke* *ffz*

181 182 183 184 185 186

187 188 189 190 191 192

Picc.

Fl. 1 2

Ob.

Bsn

Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt 1 2 3

Hn 1 2

Tbn. 1 2 3

Euph.

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

200

Picc. *ff*

Fl. 1 *a2 ff*

Fl. 2 *ff*

Ob. *ff*

Bsn. *ff*

Cl. 1 *ff*

Cl. 2 *a2 ff*

Cl. 3 *ff*

B. Cl. *ff*

A. Sax. 1 *a2 ff*

A. Sax. 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

200

Tpt. 1 *ff*

Tpt. 2 *a2 ff*

Tpt. 3 *f ff*

Hn. 1 *a2 ff*

Hn. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *a2 ff*

Tbn. 3 *ff*

Euph. *ff*

Tba. *ff*

Timp. *mf ff*

Perc. 1 (Bells) *f ff*

Perc. 2 (Hi-hat) *ff*

Perc. 3 (B.D.) *ff*

Perc. 3 (Washboard) *ff*

Perc. 4 (Cr. Cym.) *ff*

199 200 201 202 203 204 205

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