

Frank Proto

Concerto
for Piano and Wind Symphony

Scored for

1 Piccolo	1 Harp			
3 Flutes	Double Bass Section (at least 3 players)			
1 Alto Flute in G	1 Amplified Double Bass			
2 Oboes				
1 English Horn in F	1 Timpani			
3 (x3) Clarinets in Bb				
1 Bass Clarinet in Bb	4 Percussion – at least 4 players.			
2 Bassoons	Percussion 1	Percussion 2	Percussion 3	Percussion 4
1 Contra Bassoon	Snare Dr.	Vibraphone (“Vibes”)	Suspended. Cymbal	Bass Drum
	Sizzle Cymbal	Glockenspiel	Tambourine 1 Normal	Triangle
4 Horns in F	2 Triangles	Xylophone	Tambourine 2 No head	Tambourine
		Large Tam Tam	Vibraphone	Glockenspiel
		Chime	Xylophone	Suspended. Cymbal
3 Trumpets in Bb		(Tubula Bell)	Cym a2	Sizzle Cymbal
2 Tenor Trombones		Susp. Cym.	Whip	Anvil
1 Bass Trombone		Bass Drum	Crash Cymbal	Drum Set
1 Euphonium		Triangle	Bass Drum	(Traps - Mvt. 3)
1 Tuba				
2 Alto Saxophones in Eb				
1 Tenor Saxophone in Bb				
1 Baritone Saxophone in Eb				

Solo Piano

Notes

Score is written “as played.” All normal transpositions are indicated.

Percussion notes:

- The Tam Tam and Bass Drum should both be large, low pitched instruments. In tuning the Bass Drum care should be given to find the lowest pitch, in the particular hall in which the performance will occur, that will give a deep, 32 or 64 foot “organ” feeling. The apex of the Tam Tam's long scrapes should occur “on the beat” as in most grace notes.
- The Vibraphone should be played mainly with the motor off. Of note is an optional special effect beginning at measure 95 in the first movement. The player is asked to play some notes with a double bass bow. This particular effect has been around for a while, so an experienced percussionist will probably have come across it. The best way to get the effect is to: A) use a lot of rosin on the bow. This will help with getting a good grip on the metal sound bar and produce a good scrape, which in turn will allow the harmonics to ring loud and long. B) Draw the bow quickly while “digging into” the bar. The pedal should be depressed until the notes ring out. Most of the notes double the “fast harmonics” played by the Double Bases. The balance should favor the double basses roughly 60% – 40%. See below in the Double Bass notes for more information.
- The Snare Drum (Percussion part 1) should be an instrument with “sensitive” snares, that allows us to hear a good, bright snare sound.
- The Drum Set and Amplified Bass should be located close to the soloist. The players should be good jazz players capable of playing a wide dynamic range and following the conductor. The drummer – third movement, Percussion 4 – in particular should be able to swing at soft and moderate levels in addition to “kicking the band” at higher levels when called for. The part calls for a smart, creative musician. This part is the only one that calls for some improvisation. The drummer’s part is mainly a roadmap more of “where” to play rather than (exactly) “what” to play. The fills and solos should “kick the band” in an obvious way and the solos in the third movement, measures 433 – 435 should be on the “spectacular” side setting up the final “Count Basie” piano lick at the end.

Double Bass notes:

- A small Bass section – two to four players – in addition to the Amplified Bass would work best for the concerto.
- The Amplified Bass player should be a good jazz player, however his most important job will be “playing time” with the drummer. A player with good pizzicato technique and lots of jazz playing experience would be ideal. A player who can “do it all” – follow the conductor, read well, improvise, play in an orchestra, etc. – is what's needed.
- A lightly amplified – just enough to cut through – acoustic instrument should be used . Please do not substitute an "electric."
- The “fast, long–ringing harmonics” Double Bass technique, beginning at measure 95 in the first movment is a “very special” effect. I’ve recorded a demonstration video showing exactly how it’s done and It can be found online at: www.liben.com/md101841.html.

Saxophone notes:

- The Saxophone players should all be capable of “sounding” as if they've played jazz all of their lives. They should also be able to play with a sound that blends well with and orchestra. The performance requirements go from the Alto solo in Movement 2, beginning at measure 55 to the short Baritone solos in the last movement. I would ask the lead alto player to think of Johnny Hodges or Marshall Royal and the Baritone player, Pepper Adams, with a touch of Mulligan.

Misc. notes:

- A lead trumpeter player who has good “high chops” would be helpful. I’ve written for Bb trumpets and can live with Cs, but smaller horns – D, Eb & Bb piccolos – should not be used. Note: Harmon mutes should always be played with stems removed.
- The Baritone Saxophone should have a Low A (concert C) key.
- The Bass Clarinet should have a Low D (concert C) key.

Concerto for Piano and Wind Symphony

1.

Frank Proto

Adagio ♩ = 60 Poco piu mosso poco rubato

Picc *pp*

Fl. 1 *pp* Solo *mf espr.*

F. 2/3 *pp*

Al Fl *pp*

Ob 1 Solo *mf rubato*

Cl. 1 *pp*

Cl. 2 *pp*

Cl. 3 *pp*

Bs Cl *pp*

Bsn 1/2 *pp*

C, Bsn *pp*

Hn 1/3 *pp* *mf*

Hn 2/4 *pp* *mf*

Tpt. 1 *p* *mf* *pp*

Tpt. 2 *p* *mf* *pp*

Tpt. 3 *p* *mf* *pp*

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

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

Tbn. 3 *p* *mf* *pp*

Euph. *pp* *mf* *mf*

Tuba *p* *pp*

Harp *pp* *gliss.*

Timp. *p*

Prc. 1 Triangle

Prc. 2 Vibes motor off *p* soft mallets

Prc. 3 Glock. rubber mallets *p*

D.B. (tutti) *pp* *pizz.* *p* *arco* *pp*

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10

Piano

Fl. 1

Ob. 1

Cl. 1

Bs Cl

C.Bsn

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Harp

Timp.

Prc. 2

Prc. 3

Prc. 4

D.B. (tutti)

mf

Solo

mf

1. Solo freely

mf

p

p

p

p

p

p

p

pp

Solo

mf

accel.

rit.

p

Susp. Cym

stick

p

Bass Dr.

pp

pizz.

arco

p

16 rit. ♩ = 60 *Sempre Rubato*

Piano

Picc.

Fl. 1

F. 2/3

Al Fl.

Cl. 1

Bs Cl.

Bsn 1/2

C. Bsn.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Harp

Prc. 2

Prc. 4

D.B. (tutti)

mp

p

mf

mf freely ³

Cup Mute

(Open)

p

Bass Dr.

p

accel. $\text{♩} = 96$

21

Piano

Picc

Fl. 1

F. 2/3

Al Fl

Ob 1

Ob 2

E.H.

Cl. 1

Cl. 2

Cl. 3

Bs Cl

Bsn 1/2

C.Bsn

A Sx 1

A Sx 2

T Sx

B Sx

Hn 1/3

Hn 2/4

Tbn. 3

Euph.

Tuba

Timp.

Snare

Pr. 1

Tamb. 1

Pr. 3

Pr. 4

D.B. (tutti)

B

26

Swing

Piano

Picc

Fl. 1

F. 2/3

Al Fl

Ob 1

Ob 2

E.H.

Cl. 1

Cl. 2

Cl. 3

Bs Cl

Bsn 1/2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Prc. 1

Prc. 3

D.B. (tutti)

31

Piano

Picc

Fl. 1

F. 2/3

Ob 1

Ob 2

E.H.

Cl. 1

Cl. 2

Cl. 3

Bs Cl

Bsn 1/2

C.Bsn

A Sx 1

A Sx 2

T Sx

B Sx

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Prc. 1

Prc. 3

D.B. (tutti)

Soli Straight 8ths
f
dolce
p

Tamb. 1 (thumb)
f

mf
f
ff

46

Piano

Bs Cl

A Sx 1

A Sx 2

T Sx

B Sx

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Prc. 1

Prc. 3

Prc. 4

D.B. (tutti)

Swing

mf

f

Solo

3 sfz

f

3 sfz

f

3 sfz

f

3 sfz

Open

Open

Open

f

f

f

(with saxs)

f

f

3 sfz

f

3 sfz

f

Tamb. 2

mf

Triangle

f

Solo pizz

f

tutti (pizz)

f

3

Swing

D

Swing

51

Picc

Fl. 1

F. 2/3

Al Fl

Ob 1

Ob 2

E.H.

Cl. 1

Cl. 2

Cl. 3

Bs Cl

Bsn 1/2

A Sx 1

A Sx 2

T Sx

B Sx

Hn 1/3

Hn 2/4

Tpt. 1
senza sord. f sfp

Tpt. 2
senza sord. f sfp

Tpt. 3
senza sord. f sfp

Tbn. 1
f sfp

Tbn. 2
f sfp

Tbn. 3
f sfp

Euph.

Tuba
f sfp

Timp.
f sfp

Prc. 1
Xylo f sfp

Prc. 2
Tamb. 1 f

Prc. 3
Tamb. 2 f

D.B. (tutti)
arco f sfp pizz.

Swing

56

This page contains the musical score for measures 56 through 60. The score is for a full orchestra and piano. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The tempo is marked 'poco rit.' and 'Rubato'. The score includes parts for Piano, Flute 1, Flute 2/3, Alto Flute, Oboe 1, Clarinet 1, Clarinet 2, Bass Clarinet, Bassoon 1/2, Saxophone 1 (Alto), Saxophone 2 (Alto), Tenor Saxophone, Bass Saxophone, Horn 1/3, Horn 2/4, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Trombone 2, Trombone 3, Euphonium, Tuba, Timpani, Percussion 1, Percussion 3, and Double Bass (tutti). The piano part features a melodic line with triplets and a 'poco rit.' marking. The woodwinds and strings provide harmonic support, with various dynamics such as *mf*, *p*, and *ff* indicated. The percussion parts include a snare drum pattern and a cymbal pattern.

62

Piano *p* *mf* *f*

Fl. 1 *p* *mf*

F. 2/3 *p* *mf*

AI Fl *p* *mf*

Ob. 1

A Sx 1 *mf*

A Sx 2 *mf*

T Sx *mf*

B Sx *mf*

Tpt. 1 *cup mute* *p* *mf*

Tpt. 2 *cup mute* *p* *mf*

Tbn. 1 *cup mute* *p* *mf*

Tbn. 2 *cup mute* *p* *mf*

Prc. 2 *p*

Prc. 3 *Vibes* *2 Players* *p* *mf*

poco accel.

meno mosso

poco a poco accel.

68

Piano *ff*

Picc *p*

Fl. 1 *p*

Ob. 1 *p*

Cl. 3 *p*

A Sax 1 *mf* *ff*

A Sax 2 *mf* *ff*

T Sax *mf* *ff*

B Sax *mf* *ff*

Hn 1/3 *ff*

Hn 2/4 *ff*

Tpt. 1 *open* *ff*

Tpt. 2 *open* *ff*

Tpt. 3 *open* *ff*

Tbn. 1 *open* *ff*

Tbn. 2 *open* *ff*

Tbn. 3 *ff*

Euph. *ff*

Tuba *ff*

Harp *mf* *gliss.*

Timp. *f*

Prc. 1 Snare *p*

Prc. 2 Glock. *mf* Vibes *p*

Prc. 3 Susp. Cym *pp* mallets *Red.*

Prc. 4 Bass Dr. *f*

Swing F a Tempo

Piano (Measures 71-75): *f*, *f*, *f*, *f*, *f*

Picc. (Measures 71-75): *f*, *f*, *f*, *f*, *f*

Fl. 1 (Measures 71-75): *f*, *f*, *f*, *f*, *f*

Ob. 1 (Measures 71-75): *p*, *p*, *p*, *p*, *p*

Ob. 2 (Measures 71-75): *p*, *p*, *p*, *p*, *p*

E.H. (Measures 71-75): *p*, *p*, *p*, *p*, *p*

Cl. 1 (Measures 71-75): *f*, *f*, *f*, *f*, *f*

Cl. 2 (Measures 71-75): *f*, *f*, *f*, *f*, *f*

Cl. 3 (Measures 71-75): *f*, *f*, *f*, *f*, *f*

Bs Cl. (Measures 71-75): *mf*, *p*, *p*, *p*, *p*

Bsn 1/2 (Measures 71-75): *p*, *p*, *p*, *p*, *p*

C.Bsn. (Measures 71-75): *mf*, *p*, *p*, *p*, *p*

B Sx. (Measures 71-75): *mf*, *mf*, *mf*, *mf*, *mf*

Hn 1/3 (Measures 71-75): *f*, *f*, *f*, *f*, *f*

Hn 2/4 (Measures 71-75): *f*, *f*, *f*, *f*, *f*

Euph. (Measures 71-75): *mf*, *mf*, *mf*, *mf*, *mf*

Harp (Measures 71-75): *f*, *p*, *p*, *p*, *p*

Prc. 2 (Measures 71-75): *f*, *f*, *f*, *f*, *f*

Prc. 3 (Measures 71-75): *f*, *f*, *f*, *f*, *f*

D.B. (tutti) (Measures 71-75): *mf*, *p*, *mf*, *mf*, *mf*

Piano

Picc

Fl. 1

F. 2/3

Al Fl

Ob 1

Ob 2

E.H.

Cl. 1

Cl. 2

Cl. 3

Bs Cl

Bsn 1/2

C.Bsn

A Sx 1

A Sx 2

T Sx

B Sx

Hn 1/3

Hn 2/4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Harp

Timp.

Prc. 1

Prc. 2

Prc. 3

Prc. 4

D.B. (tutti)

82

Piano

Fl. 1

F. 2/3

Cl. 1

Cl. 2

Cl. 3

Bs Cl

C.Bsn

Hn 1/3

Hn 2/4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Harp

Prc. 1

Prc. 3

D.B. (tutti)

fp *fff* *f* *mf* *p*

Tamb. 2

arco *p*

Detailed description: This is a page from a musical score, page 18. It features a variety of instruments: Piano, Flute 1, Flute 2/3, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Contrabassoon, Horn 1/3, Horn 2/4, Trombone 1, Trombone 2, Trombone 3, Euphonium, Tuba, Harp, Percussion 1, Percussion 3, and Double Bass (tutti). The score is written in 3/4 time and begins with a key signature of one flat (B-flat major/D minor). The tempo is marked 'Meno mosso' with a quarter note equal to 60 beats per minute. The page is numbered '82' in the top left corner. The Piano part starts with a complex rhythmic pattern in the right hand and a bass line in the left hand, including dynamic markings *fp* and *fff*. The woodwind and brass sections have various rhythmic figures and dynamic markings such as *f*, *mf*, and *p*. The Percussion 3 part includes a section marked 'Tamb. 2'. The Double Bass part is marked 'arco' and 'p'. The score is divided into measures by vertical bar lines, with some measures containing rests for certain instruments.

87

rit. $\bullet = 70$ *rit.* $\bullet = 60$ Swing Swing *rit.*

Piano

Fl. 1

F. 2/3

Al Fl

Cl. 1

Cl. 2

Cl. 3

Bs Cl

C.Bsn

A Sx 1

A Sx 2

T Sx

B Sx

Hn 1/3

Hn 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Harp

Pre. 1

Pre. 3

D.B. (tutti)

f, *p*, *pp*, *mp*, *mf*, *ff*, *rit.*, *Swing*, *Straight mute*, *Sizzle Cym. (sticks)*, *Snare*

Rubato

rit.

H ♩ = 50

Poco piu mosso

92

Piano

Fl. 1

F. 2/3

Al Fl

Cl. 1

Cl. 2

Cl. 3

Bs Cl

C.Bsn

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Prc. 2

D.B. (tutti)

Harmon mute remove stem

Harmon mute remove stem

Harmon mute remove stem

Cup mute

Cup mute

Cup mute

Unis with double basses: arco: fast, loud scrape with double bass bow.

ff *Keep pedal down until note rings out*

(fast)

III

I

* 1: A detailed explanation and demonstration of how to achieve this "long-ringing" harmonic effect can be found online at: www.liben.com/md101841.html.

100

The musical score is for a section titled "Molto rubato - à la Cadenza". It features a Piano part at the top with a "Freely" marking and a dynamic of *p*. The Piano part includes a complex melodic line with many accidentals and a "Solo Freely" section with "accel." and "rit." markings. The rest of the score is for an orchestra, with parts for Piccolo, Flutes (Fl. 1, Fl. 2/3, Al Fl.), Clarinets (Cl. 1, Cl. 2, Cl. 3), Saxophones (A Sax 1, A Sax 2, T Sax, B Sax), Horns (Hn 1/3, Hn 2/4), Trumpets (Tpt. 1, Tpt. 2, Tpt. 3), Trombones (Tbn. 1, Tbn. 2, Tbn. 3), Harp, Percussion (Prc. 2), and Double Bass (D.B. tutti). The score includes various dynamics such as *f*, *ff*, *fpp*, and *sed.*, along with performance instructions like "sim." and "rit.". The time signature changes from 2/4 to 4/4 and then to 3/4.

103

Piano

A Sx 1

A Sx 2

T Sx

B Sx

Hn 1/3

Hn 2/4

106

Piano

A Sx 1

A Sx 2

T Sx

B Sx

Hn 1/3

Hn 2/4

Harp

Prc. 2

D.B. (tutti)

110

Piano

Harp

114 J

Piano: *p*, *pp*, *pp*, *pp*
 Bs Cl: *pp*
 C.Bsn: *pp*
 Harp: *p*, *pp*, *pp*, *pp*, *gliss.*
 Perc. 2: *p*
 D.B. (tutti): *pp*, *change bows separately*

118 *ad lib*

Piano: *ff*, *ad lib*, *p*, *p*
 Cl. 1: *p*
 Cl. 2: *p*
 Cl. 3: *p*
 Bs Cl: *p*
 C.Bsn: *p*
 Tbn. 1: *pp*
 Tbn. 2: *pp*
 Tbn. 3: *pp*
 Harp: *ff*, *Solo*
 Perc. 2: *soft mallet*, *p*
 D.B. (tutti): *p*, *mf*, *mp*, *p*

122

Piano *Red.*

Cl. 1

Cl. 2

Cl. 3

Bs Cl

C.Bsn

Harp (Solo) *mf* *fff* *aliss* *aliss* L.V.

Prc. 1 *fff* *Hard or Metal mallets* *2 Triangles*

Prc. 2 *p* *fff* *Red.* *Susp. Cym. mallets*

Prc. 3 *mp* *fff* *Glock. Brass mallets*

Prc. 4 *fff*

D.B. (tutti) *pizz.* *mf*

♩ = 100 Subito

♩ = 60 Rubato

Wait until percussion, harp and piano sounds decay enough for wind chord to be audible.

126

Piano

Fl. 1

F. 2/3

Al Fl

E.H.

Cl. 1

Cl. 2

Cl. 3

Bs Cl

Bsn 1/2

C.Bsn

A Sx 1

A Sx 2

T Sx

B Sx

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Harp

Timp.

Prc. 1

Prc. 2

Prc. 4

D.B. (tutti)

ppp, *pp*, *p*, *mp*, *mf*, *f*, *pizz.*, *arco*, *poco cresc.*, *Soft mallet*, *Bass Dr.*, *Cup Mute*, *Open*, *(Solo)*, *(with piano)*

133

Piano

Picc

Fl. 1

F. 2/3

Al Fl

Ob 1

Ob 2

E.H.

Cl. 1

Cl. 2

Cl. 3

Bs Cl

Bsn 1/2

C.Bsn

A Sx 1

A Sx 2

T Sx

B Sx

Hn 1/3

Hn 2/4

Tbn. 3

Euph.

Tuba

Timp.

Snare

Prc. 1

Tamb. 1

Prc. 3

Prc. 4

D.B. (tutti)

138

Piano

Fl. 1

F. 2/3

Ob 1

Ob 2

E.H.

Cl. 1

Cl. 2

Cl. 3

Bs Cl

Bsn 1/2

C.Bsn

Harp

Pr. 1

Pr. 3

D.B. (tutti)

The score is for a full orchestra and piano. The Piano part is the most prominent, featuring a complex rhythmic pattern with many sixteenth and thirty-second notes, including triplets. The woodwinds and brass parts are mostly silent until measure 138, where they enter with various rhythmic figures and dynamics, including fortissimo (f) and pizzicato (pizz.) markings. The Percussion parts also enter at measure 138 with specific rhythmic patterns. The Double Bass part is marked 'tutti' and has a pizzicato section.

143 M Swing Swing

Piano

Fl. 1

F. 2/3

Al Fl

Cl. 1

Cl. 2

Cl. 3

A Sx 1

A Sx 2

T Sx

B Sx

Hn 1/3

Hn 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Prc. 1 (Snare)

Prc. 3 (Tamb. 2)

D.B. (tutti)

148

Picc

Fl. 1

F. 2/3

Al Fl

Cl. 1

Cl. 2

Cl. 3

A Sx 1

A Sx 2

T Sx

B Sx

Hn 1/3

Hn 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Prc. 1
(with Trumpets)

Prc. 3

D.B. (tutti)

Piano: *mf*
 Cl. 1: *mf*, *p*
 Cl. 2: *mf*, *p*
 Cl. 3: *mf*, *p*
 Bs Cl: *mf*, *p*
 A Sx 1: *v*
 A Sx 2: *v*
 T Sx: *v*
 B Sx: *v*
 Hn 1/3: *fff*
 Hn 2/4: *fff*
 Tpt. 1: *v*
 Tpt. 2: *v*
 Tpt. 3: *v*
 Tbn. 1: *v*
 Tbn. 2: *v*
 Tbn. 3: *v*
 Perc. 1: *v*
 Perc. 2: *p*
 Perc. 3: *v*
 D.B. (tutti): *1 Solo pizz. mf*, *tutti*

Musical score for page 32, starting at measure 163. The score includes parts for Piano, Piccolo, Flute 1, Flutes 2/3, Alto Flute, Oboe 1, Oboe 2, English Horn, Clarinets 1, 2, and 3, Bass Clarinet, Bassoon 1/2, Contrabassoon, Baritone Saxophone, Horns 1/3 and 2/4, Trumpets 1, 2, and 3, Trombones 1, 2, and 3, Euphonium, Tuba, Timpani, Percussion 1-4, and Double Bass (tutti). The score features various dynamics such as *p*, *f*, *ff*, *sfz*, *fp*, and *sfz*, along with articulation marks like accents and slurs. The tempo is marked as *Swing*. Measure numbers 163, 164, 165, and 166 are indicated at the end of each staff. A rehearsal mark 'O' is present at the top right.

poco accel.----- Meno mosso

poco accel.

♩ = 70

rit.-----

This page contains a full orchestral score for page 168. The instruments listed on the left side of the page are: Piano, Picc, Fl. 1, F. 2/3, Al Fl, Ob 1, Ob 2, E.H., Cl. 1, Cl. 2, Cl. 3, Bs Cl, Bsn 1/2, C,Bsn, A Sx 1, A Sx 2, T Sx, B Sx, Hn 1/3, Hn 2/4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tuba, Harp, Timp., Perc. 1, Perc. 2, Perc. 3, and D.B. (tutti). The score includes dynamic markings such as *ff*, *p*, *pp*, *sfz*, *sfp*, and *p*. Performance instructions include *poco accel.*, *Meno mosso*, and *rit.*. A tempo marking of $\text{♩} = 70$ is present. The score features complex rhythmic patterns and articulation marks. At the bottom right, there are markings for *(slow)* and *p*. The page number 168 is in a box at the top left, and the page number 33 is at the top right.

2.

Adagio e rubato ♩ = 50 - 60

Solo

E.H. *p* *ppp* *p*

Cl. 1 *ppp* *pp*

Cl. 2 *ppp* *pp*

Cl. 3 *ppp* *pp*

Harp

10 **A** *poco accel.*

Piano *p*

E.H. *pp*

Cl. 1

Cl. 2

Cl. 3

Bs Cl *p* *mf* *pp*

C.Bsn *p* *mf* *pp*

Euph. *p* *mf* *pp*

Harp *mf* *gliss.*

D.B. (tutti) *p* *mf*

16

Piano

23 *poco a poco agitato* *poco accel.*

Piano

27 *rit.* *ten.* **Tempo 1**

Piano

32 *rit.* *Meno mosso* *accel.* *rit.*

Piano

36 *molto rubato* *molto rubato*

Piano

40

Piano

42

Piano

47 **B**

Piano

Picc

Fl. 1

F. 2/3

Al Fl

Ob 1

Ob 2

E.H.

Cl. 1

Cl. 2

Cl. 3

Bs Cl

Bsn 1/2

C.Bsn

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Prc. 1

Prc. 2

Prc. 4

D.B. (tutti)

pp, *f*, *ff*, *mf*, *fp*, *p*, *mp*, *f*, *ff*, *pp*, *Str. mute*, *Open*, *Snare dr.*, *Susp. Cym.*, *Bass dr.*

The musical score is for page 37 of a piece titled "Piu Mosso" with a tempo of ♩ = 84. The score is written for a large orchestra and piano. The key signature has one flat (B-flat major or D minor), and the time signature is 3/4. The score begins at measure 51. The Piano part features a complex rhythmic pattern of sixteenth notes, marked *ff*. The woodwind section includes Piccolo, Flutes 1-3, Clarinets 1-3, Bass Clarinet, Basset Horn 1/2, and Contrabassoon. The strings include Saxophones 1-2, Trumpets 1-3, Euphonium, and Tuba. The percussion section includes Timpani, Percussion 1-4, and Double Bass (tutti). The score contains various dynamic markings such as *ff*, *mfp*, *f*, and *sfz*. There are also performance instructions like "divisi:" and "Cym. a2". The score ends with a double bar line and repeat sign.

Cadenza

Piano

Bs Cl *Alternate breaths with Baritone Sax*

C.Bsn *Alternate breaths with Tuba*

A Sx 1 *Alternate breaths with Horns 1 & 3*

A Sx 2 *Alternate breaths with Horns 2 & 4*

T Sx *Alternate breaths with Euphonium*

B Sx *Alternate breaths with Bass Clarinet*

Hn 1/3 *Alternate breaths with Alto Sax 1*

Hn 2/4 *Alternate breaths with Alto Sax 2*

Euph. *Alternate breaths with Tenor Sax*

Tuba *Alternate breaths with Contra Bassoon*

Timp.

Prc. 3 *Susp. Cym. mallets*

Prc. 4

D.B. (tutti)

Piano

Bs Cl

C.Bsn

A Sx 1

A Sx 2

T Sx

B Sx

Hn 1/3

Hn 2/4

Euph.

Tuba

Prc. 3

D.B. (tutti)

56 **D** Freely

Tempo ♩ = 68

Piano

Cl. 1

Cl. 2

Cl. 3

Bs Cl

C.Bsn

A Sx 1

Harp

Pr. 2

Pr. 4

D.B. (tutti)

66

Cl. 1

Cl. 2

Cl. 3

Bs Cl

A Sx 1

Harp

Pr. 2

D.B. (tutti)

Ad lib.

a tempo E

Piano: *mf* (measures 1-4), *p* (measures 5-8)
 Fl. 1: *p*, *ppp*
 F. 2/3: *p*, *ppp*
 Al Fl: *p*, *ppp*
 E.H.: *ppp* (measures 5-8), *p* (measures 9-12). Instruction: "Pick up from Alto Sax"
 Cl. 1: *ppp*
 Cl. 2: *ppp*
 Cl. 3: *ppp*
 Bs Cl: *ppp*, *p*, *sim.*
 C.Bsn: *ppp*, *p*, *sim.*
 A Sax 1: *ppp*. Instruction: "Hand off to Eng. Horn"
 Harp: *p*
 Perc. 2: *ped.*, *p*
 D.B. (tutti): *arco*, *p*, *pizz.*

Piano

E.H.

Cl. 1

Cl. 2

Cl. 3

Bs Cl

C.Bsn

A Sx 1

Hn 1/3

Hn 2/4

Harp

Prc. 2

D.B. (tutti)

mf

p

Con Sord. p

p

G

Piano

Fl. 1

F. 2/3

E.H.

Cl. 1

Cl. 2

Cl. 3

Bs Cl

Bsn 1/2

C.Bsn

A Sx 1

A Sx 2

T Sx

B Sx

Hn 1/3

Hn 2/4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Harp

Timp.

Prc. 2

Prc. 3

D.B. (tutti)

p

mf

f

rit.

Senza sord.

(with saxs)

(with vibes)

(with harp)

Go to Vibes to assist Percussionist 2.

Piano: *mf*, *sfp*, *mf*, *sfp*, *f*
 Bsn 1/2: *sfp*, *sfp*, *mf*, *sfp*, *sfp*, *f*
 A Sax 1: *mf*, *sfp*, *sfp*, *mf*, *f*
 A Sax 2: *mf*, *sfp*, *sfp*, *mf*, *f*
 T Sax: *mf*, *sfp*, *sfp*, *mf*, *f*
 B Sax: *mf*, *sfp*, *sfp*, *mf*, *f*
 Hn 1/3: *sfp*, *sfp*, *mf*, *sfp*, *f*
 Hn 2/4: *sfp*, *sfp*, *mf*, *sfp*, *f*
 Tpt. 1: *f*, *sfp*, *sfp*
 Tpt. 2: *f*, *sfp*, *sfp*
 Tpt. 3: *f*, *sfp*, *sfp*
 Tbn. 1: *f*, *sfp*, *sfp*, *mf*, *mf*
 Tbn. 2: *f*, *sfp*, *sfp*, *mf*, *mf*
 Tbn. 3: *f*, *sfp*, *sfp*, *mf*, *mf*
 Euph.: *sfp*, *sfp*, *mf*, *sfp*, *f*
 Tuba: *f*, *sfp*, *sfp*, *mf*, *mf*
 Timp.: *p*, *cresc.*
 Perc. 1 (Snare): *sfp*, *cresc.*
 D.B. (tutti): *f*, *sfp*, *sfp*, *mf*, *mf*

Piano

Picc

Fl. 1

F. 2/3

Al Fl

Cl. 1

Cl. 2

Cl. 3

Bs Cl

Bsn 1/2

C.Bsn

A Sx 1

A Sx 2

T Sx

B Sx

Hn 1/3

Hn 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Harp

Timp.

Pr. 1

Pr. 2

Pr. 3

Pr. 4

D.B. (tutti)

ff

sfz

rit.

Low Cluster

fff

Lunga

f

ff

sfz

fff

Long, fast Gliss. Do not dampen. (Low cluster)

Metal Beater

Large Tam Tam Long loud scrape

Bass Dr.

Cym. a2

G Rubato ♩ = 44

accel.

♩ = 72

rit.

116

Do not dampen

Piano

Fl. 1

Cl. 1

Cl. 2

Cl. 3

Bs Cl

C.Bsn

Harp

Prc. 2

D.B. (tutti)

Do not dampen

Do not dampen

mp

fp

Divisi

mp

p

f

mp

p

mp

p

♩ = 54

Subito ♩ = 70

122

Piano

Picc

Fl. 1

F. 2/3

Al Fl

Cl. 1

Cl. 2

Cl. 3

Bs Cl

Bsn 1/2

C.Bsn

A Sx 1

A Sx 2

T Sx

B Sx

Hn 1/3

Hn 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Pr. 1

Pr. 3

Pr. 4

D.B. (tutti)

131 $\bullet = 68$ *accel.* *rit.* //

Piano *ff*

Bs Cl *crescendo poco a poco* *ff*

Bsn 1/2 *ppp* *crescendo poco a poco* *ff*

C.Bsn *crescendo poco a poco* *ff*

Tbn. 1 *mf* *ff*

Tbn. 2 *ppp* *crescendo poco a poco* *ff*

Tbn. 3 *crescendo poco a poco* *ff*

Euph. *ff*

Tuba *ppp* *crescendo poco a poco* *ff*

Timp. *ppp* *crescendo poco a poco* *ff*

Pr. 1 *sim. >* *ff*

Pr. 2 *Xylo.* *f* *ff*

Pr. 4 *Anvil* *Steel Hammer mf* *crescendo poco a poco* *fff*

D.B. (tutti) *crescendo poco a poco* *ff*

135 *Lunga* **H** *Adagio* $\bullet = 50$ *rubato*

Piano *fff* *calm p*

Fl. 1 *p espr.*

F. 2/3 *p espr.*

Bs Cl *p*

C.Bsn *p*

Harp *mf*

D.B. (tutti) *p*

142

Piano

Fl. 1

F. 2/3

Bs Cl

C.Bsn

D.B. (tutti)



ad lib

145

Piano

Fl. 1

F. 2/3

Bs Cl

C.Bsn

D.B. (tutti)

146

Piano: Treble and Bass clefs, 3/4 time signature.

Fl. 1: Treble clef, 3/4 time signature. Dynamics: *f*, *p*, *pp*.

F. 2/3: Treble clef, 3/4 time signature. Dynamics: *f*, *p*, *pp*.

Al Fl: Treble clef, 3/4 time signature. Dynamics: *f*, *p*, *pp*, *fp*.

Ob 1: Treble clef, 3/4 time signature. Dynamics: *f*, *p*, *pp*, *fp*.

Ob 2: Treble clef, 3/4 time signature. Dynamics: *f*, *p*, *pp*, *fp*.

E.H.: Treble clef, 3/4 time signature. Dynamics: *f*, *mf*, *pp*.

Cl. 1: Treble clef, 3/4 time signature. Dynamics: *pp*, *p*.

Cl. 2: Treble clef, 3/4 time signature. Dynamics: *pp*, *p*.

Cl. 3: Treble clef, 3/4 time signature. Dynamics: *pp*, *p*.

Bs Cl: Treble clef, 3/4 time signature. Dynamics: *fp*, *pp*.

Bsn 1/2: Bass clef, 3/4 time signature. Dynamics: *fp*, *pp*.

C.Bsn: Bass clef, 3/4 time signature. Dynamics: *fp*, *pp*.

A Sx 1: Treble clef, 3/4 time signature. Dynamics: *f*, *mf*, *pp*.

Euph.: Bass clef, 3/4 time signature. Dynamics: *fp*, *pp*.

Harp: Treble and Bass clefs, 3/4 time signature. Dynamics: *f*.

D.B. (tutti): Bass clef, 3/4 time signature. Dynamics: *fp*, *pp*.

Piano

Ad. Sempre

Cl. 1

Cl. 2

Cl. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Harp

Prc. 2

D.B. (tutti)

Harmon mute
stem out

pp

p

Vibes

pizz.

p

162 K

The musical score for page 53, measures 162-165, features the following instruments and parts:

- Piano:** Treble clef, playing a rhythmic pattern of eighth notes with a dynamic range from *pp* to *p*.
- Cl. 1, Cl. 2, Cl. 3:** Treble clef, playing sustained notes with dynamics *pp* and *p*. Cl. 1 includes a *sim.* marking at the end of the section.
- Bs Cl:** Treble clef, playing sustained notes with dynamics *p* and *pp*.
- C.Bsn:** Bass clef, playing sustained notes with dynamics *p* and *pp*.
- Hn 1/3, Hn 2/4:** Treble clef, playing sustained notes with dynamics *p* and *pp*. Hn 2/4 includes a second ending marking '2.'
- Tpt. 1, Tpt. 2, Tpt. 3:** Treble clef, playing sustained notes with dynamics *pp* and *p*. Tpt. 1 includes a *sim.* marking.
- Tbn. 1, Tbn. 2, Tbn. 3:** Bass clef, playing sustained notes with dynamics *pp* and *p*. Tbn. 1 includes a *sim.* marking.
- Harp:** Treble clef, playing sustained notes with dynamics *pp* and *p*. Includes a *sim.* marking.
- Perc. 2:** Treble clef, playing sustained notes with dynamics *pp* and *p*.
- D.B. (tutti):** Bass clef, playing sustained notes with dynamics *pp* and *p*.

170

Piano: Treble and Bass clefs, eighth-note accompaniment.

 E.H.: Treble clef, melodic line with dynamics *mp*, *f*, and *p*.

 Cl. 1: Treble clef, *p* dynamics, *pp* to *mp* crescendo.

 Cl. 2: Treble clef, *p* dynamics, *pp* to *mp* crescendo.

 Cl. 3: Treble clef, *p* dynamics, *pp* to *mp* crescendo.

 Bs Cl: Treble clef, quarter notes.

 C.Bsn: Bass clef, quarter notes.

 A Sx 1: Treble clef, *mp* dynamics, long note.

 Hn 1/3: Treble clef, quarter notes.

 Hn 2/4: Treble clef, quarter notes.

 Tpt. 1: Treble clef, *pp* to *mp* crescendo.

 Tpt. 2: Treble clef, *pp* to *mp* crescendo.

 Tpt. 3: Treble clef, *pp* to *mp* crescendo.

 Tbn. 1: Bass clef, *pp* to *mp* crescendo.

 Tbn. 2: Bass clef, *pp* to *mp* crescendo.

 Tbn. 3: Bass clef, *pp* to *mp* crescendo.

 Harp: Treble and Bass clefs, quarter notes.

 Perc. 2: Treble clef, quarter notes.

 D.B. (tutti): Bass clef, quarter notes.

Piano: Treble clef, eighth-note accompaniment pattern. Bass clef, whole notes.

E.H.: Treble clef, long melodic line with *ppp* dynamic.

Cl. 1: Treble clef, rests until measure 180, then *pp* to *mp* dynamics.

Cl. 2: Treble clef, rests until measure 180, then *pp* to *mp* dynamics.

Cl. 3: Treble clef, rests until measure 180, then *pp* to *mp* dynamics.

Bs Cl.: Bass clef, whole notes.

C.Bsn.: Bass clef, whole notes.

A Sx 1: Treble clef, melodic line with *f* and *ppp* dynamics.

Hn 1/3: Treble clef, chords.

Hn 2/4: Treble clef, chords.

Tpt. 1: Treble clef, *mp* to *pp* dynamics.

Tpt. 2: Treble clef, *mp* to *pp* dynamics.

Tpt. 3: Treble clef, *mp* to *pp* dynamics.

Tbn. 1: Bass clef, *mp* to *pp* dynamics.

Tbn. 2: Bass clef, *mp* to *pp* dynamics.

Tbn. 3: Bass clef, *mp* to *pp* dynamics.

Harp: Treble and Bass clefs, chords.

Perc. 2: Treble clef, chords.

D.B. (tutti): Bass clef, whole notes.

M *dim. poco a poco* -----

187

Piano

Cl. 1

Cl. 2

Cl. 3

Bs Cl

C.Bsn

Hn 1/3

Hn 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Harp

Perc. 2

D.B. (tutti)

194

Piano

Cl. 1

Cl. 2

Cl. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Harp

Perc. 2

D.B. (tutti)

rit. -----

Lunga

3.

Molto Agitato e rubato ♩ = 100

Score for various instruments including Bsn 1/2, C.Bsn, A Sx 1, A Sx 2, T Sx, B Sx, Hn 1/3, Hn 2/4, Tpt. 1-3, Tbn. 1-3, Euph., Tuba, Harp, Timp., Perc. 1-4, and D.B. (tutti).

Key performance instructions include dynamics (pp, ff, sfz, fp, f, fff, p, mf), articulation (Solo - WILD, Str. mute, Open), and specific techniques (Large Tam Tam Loud, fast scrape with metal scraper; Whip; Sizzle Cymbal; arco; Divisi: pizz.; Tutti arco).

Tempo and mood: Molto Agitato e rubato ♩ = 100.

tempo ♩ = 100

accel. -----

A

♩ = 100 (♩ = ♩) Swing

8

Picc

Fl. 1

F. 2/3

Al Fl

Ob 1

Ob 2

E.H.

Cl. 1

Cl. 2

Cl. 3

Bs Cl

Bsn 1/2

C.Bsn

A Sx 1

A Sx 2

T Sx

B Sx

Hn 1/3

Hn 2/4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Prc. 1

D.B. (tutti)

15

Picc

Fl. 1

F. 2/3

Al Fl

Ob 1

Ob 2

E.H.

Cl. 1

Cl. 2

Cl. 3

Bs Cl

Bsn 1/2

C.Bsn

A Sx 1

A Sx 2

T Sx

B Sx

Hn 1/3

Hn 2/4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Prc. 1

Prc. 3

D.B. (tutti)

f, *fp*, *f*, *ff*, *pizz.*, *Tamb. 1*

B (Swing)

A Sax 1 *sfp* *ff*
 A Sax 2 *sfp* *ff*
 T Sax *sfp* *ff*
 B Sax *sfp* *ff*
 Hn 1/3 *sfp* *ff* *f* *ff*
 Hn 2/4 *sfp* *ff* *f* *ff*
 Tpt. 1 *ff* *mf*
 Tpt. 2 *ff* *mf*
 Tpt. 3 *ff* *mf*
 Tbn. 1 *ff*
 Tbn. 2 *ff*
 Tbn. 3 *sfp*
 Euph. *ff* *f* *ff*
 Tuba *sfp*
 Timp. *sfz* *ff*
 Perc. 1 *sfp* *ff* *mf*
 Perc. 2 *Chimes* *ff* *Crash Cym. Stick* *f* *Suspended Cym. Mallet* *ff*
 Perc. 3 *mf*
 Perc. 4 *Bass Dr.* *f*
 D.B. (tutti) *ff*

Picc

Fl. 1

F. 2/3

Al Fl

Ob 1

Ob 2

E.H.

Cl. 1

Cl. 2

Cl. 3

Bs Cl

Bsn 1/2

C.Bsn

A Sx 1

A Sx 2

T Sx

B Sx

Hn 1/3

Hn 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Prc. 1

Prc. 2

Prc. 3

Prc. 4

D.B. (tutti)

41 Swing

Fl. 1

F. 2/3

Al Fl

Ob 1

Ob 2

E.H.

Cl. 1

Cl. 2

Cl. 3

Bs Cl

Bsn 1/2

C, Bsn

A Sx 1

A Sx 2

T Sx

B Sx

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Harp

Timp.

Prc. 1

Prc. 2

Prc. 3

Prc. 4

D.B. (tutti)

f, *fp*, *ff*, *sfz*, *mf*, *p*

arco

Vibes motor off

Glock. Glass mallets

Susp. Cym. mallets

3/4

49 (Swing) **D**

Piano

A Sx 1

A Sx 2

T Sx

B Sx

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Prc. 1

Prc. 3

Prc. 4

D.B. (tutti)

fp *ff* *sim.* *f* *p* *ff* *pizz.*

Susp. Cym.

Stick

62 **E** *crescendo* *ff*

Piano *fp* *fp* *fp*

Bs Cl *fp* *f* *p*

C, Bsn *fp* *f* *p*

A Sax 1 *Soli, (with Trumpet 1)* *mf* *fp* *f*

B Sax *f* *p*

Tpt. 1 *Soli, (with Alto Sax 1)* *mf* *fp* *f*

Tbn. 1 *pp*

Tbn. 2 *pp*

Tbn. 3 *fp* *f* *p*

Tuba *pp*

Timp. *mf* *pp* *f* *pp*

Prc. 1 *f* *p* *f*

Prc. 3 *Susp. Cym. stick* *f* *mf* *f* *Crash*

D.B. (tutti) *pizz.* *f* *p* *f*

72 *crescendo* **F** (Swing)

Piano

Picc

Fl. 1

F. 2/3

Al Fl

Cl. 1

Cl. 2

Cl. 3

Bs Cl

C, Bsn

A Sx 1

A Sx 2

T Sx

B Sx

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Prc. 1

Prc. 3

D.B. (tutti)

D.B. (solo)

p *f* *ff* *mf* *pizz.* *Solo: Jazz player*

Susp. Cym. Crash

85

Piano

D.B. (solo)

93

Piano

A Sx 1

A Sx 2

T Sx

B Sx

Hn 1/3

Hn 2/4

Prc. 1

Prc. 3

D.B. (solo)

102 H

Piano

Picc

Fl. 1

F. 2/3

Ob 1

E.H.

Cl. 1 1 Solo

Cl. 2

Cl. 3

Bs Cl

Bsn 1/2

A Sx 1

Hn 1/3

Hn 2/4

Tpt. 1

Tbn. 3

Euph.

Tuba

Prc. 1

Prc. 3

D.B. (tutti)

D.B. (solo)

f, *fp*, *sfz*, *pp*, *f*, *arco*, *Tutti*, *Sab*

Piano
 Picc
 Fl. 1
 F. 2/3
 Al Fl
 Ob 1
 Ob 2
 Cl. 1
 Cl. 2
 Cl. 3
 Bs Cl
 Bsn 1/2
 A Sx 1
 T Sx
 B Sx
 Hn 1/3
 Hn 2/4
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph.
 Tuba
 Timp.
 Perc. 1
 Perc. 3
 D.B. (tutti)
 D.B. (solo)

Rehearsal mark 110 is indicated by a square box at the top of the page. The score features various dynamics such as *ff*, *f*, *sfz*, and *mf*, along with articulation marks like accents and slurs. The percussion parts include a snare drum (Tamb. 1) and a tom-tom (Tamb. 2). The double bass part is divided into tutti and solo sections.

118 | (Swing)

Piano

Picc

Fl. 1

F. 2/3

Al Fl

Ob 1

Ob 2

Cl. 1

Cl. 2

Cl. 3

Bs Cl

A Sax 1

A Sax 2

T Sax

B Sax

Hn 1/3

Hn 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Prc. 3

Prc. 4

Drum Set

D.B. (tutti)

D.B. (solo)

J

Always swinging until Letter P.

Jazz phrasing – Relaxed. Steady tempo but loose, with rubato

130

Piano

A Sax 1

A Sax 2

T Sax

B Sax

Euph.

Prc. 4

D.B. (solo)

Drums (Perc. 4) and Solo Bass stay in steady tempo
Piano Solo

140

Piano

Prc. 4

D.B. (solo)

148

Piano

Prc. 4

D.B. (solo)

K

156

Piano

A Sax 1

A Sax 2

T Sax

B Sax

Prc. 4

D.B. (solo)

Saxs

165

Piano

A Sax 1

A Sax 2

T Sax

B Sax

Prc. 4

D.B. (solo)

174

Piano

A Sax 1

A Sax 2

T Sax

B Sax

Prc. 4

D.B. (solo)

184

Piano

A Sax 1

A Sax 2

T Sax

B Sax

Prc. 4

D.B. (solo)

M

192

Piano

A Sax 1

A Sax 2

T Sax

B Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Prec. 4
T. bones f *Fill* *Saxs 7* *T. bones 7* *Piano (Time)*

D.B. (solo)

201 N

Piano *sfz* **ff** (tutti)

A Sx 1 *sfz* **ff** *mf* **ff**

A Sx 2 *sfz* **ff** *mf* **ff**

T Sx *sfz* **ff** *mf* **ff**

B Sx *sfz* **ff** *mf* **ff**

Hn 1/3 **ff**

Hn 2/4 **ff**

Tpt. 1 **ff**

Tpt. 2 **ff**

Tpt. 3 **ff**

Tbn. 1 *sfz* **ff**

Tbn. 2 *sfz* **ff**

Tbn. 3 *sfz* **ff**

Euph. **ff** *mf* **ff**

Tuba *sfz* **ff**

Timp. **fp** **ff**

Prc. 3 **ff** Tamb. 1

Prc. 4 Kick Band... Filling...

D.B. (tutti) *arco* *pizz.* *arco* **ff**

D.B. (solo) *sfz* **ff**

Piano (Tutti) *f* *sfz* *sfp*
 A Sax 1 *f* *sfz* *sfp*
 A Sax 2 *f* *sfz* *sfp*
 T Sax *f* *sfz* *sfp*
 B Sax *f* *sfz* *sfp*
 Tpt. 1 *f* *sfz* *sfp*
 Tpt. 2 *f* *sfz* *sfp*
 Tpt. 3 *f* *sfz* *sfp*
 Tbn. 1 *f* *sfz* *sfp*
 Tbn. 2 *f* *sfz* *sfp*
 Tbn. 3 *f* *sfz* *sfp*
 Euph. *f* *sfz* *sfp*
 Tuba *f* *sfz* *sfp*
 Timp. *f* *sfz* *sfp*
 Perc. 3 *sfz* *sfp*
 Perc. 4 *sfz* *sfp*
 D.B. (tutti) *pizz.* *f* *sfz* *sfp*
 D.B. (solo) *f* *sfz* *sfp* *arco*



The score is arranged in systems for various instruments. The Piano part is at the top, followed by String sections (A Sx 1, A Sx 2, T Sx, B Sx). The Woodwind section includes Horns (Hn 1/3, Hn 2/4), three Trumpets (Tpt. 1, 2, 3), three Trombones (Tbn. 1, 2, 3), and a Tuba. The Percussion section (Prc.) includes Timpani (Timp.), Bass Drum (Bass Dr.), Suspended Cymbal (Suspended Cym.), Cymbals (Cymbals a2), Horns (Horns), Filling, and Toms. Double Basses are divided into tutti (D.B. (tutti)) and solo (D.B. (solo)) parts.

Key musical markings include dynamics such as *ff* (fortissimo), *sfzmf* (sforzando mezzo-forte), *mf* (mezzo-forte), and *f* (forte). Articulation includes accents (*>*) and triplets (*3*). Performance instructions include "Bells Up" for the horns, "Solo" for the Horns, "Filling" for the Percussion, "Tutti: arco" for the Double Basses, and specific mallet or playing techniques like *pizz.* (pizzicato).

The score features complex rhythmic patterns, including triplet figures in the strings and woodwinds, and sustained textures in the brass and strings. The percussion part is particularly active, featuring a variety of mallet patterns and drum sounds.

227

P

Fl. 1 *f* *pp*

F. 2/3 *f* *pp*

Cl. 1 *f* *pp*

Cl. 2 *f* *pp*

Cl. 3 *f* *pp*

A Sx 1 *sfp* *ff* *sfp*

A Sx 2 *sfp* *ff* *sfp*

T Sx *sfp* *ff* *sfp*

B Sx *sfp* *ff* *sfp*

Hn 1/3 *Bells Normal* *f* *pp*

Hn 2/4 *Bells Normal* *f* *pp*

Tpt. 1 *pp* *ff* *sfp*

Tpt. 2 *pp* *ff* *sfp*

Tpt. 3 *pp* *ff* *sfp*

Tbn. 1 *pp* *ff* *sfp*

Tbn. 2 *pp* *ff* *sfp*

Tbn. 3 *pp* *ff* *sfp*

Euph. *f* *pp*

Tuba *mf* *sfp* *sfp*

Harp

Prc. 3 *Suspended Cym.* *mallets* *p* *f*

Prc. 4 *Light filling - keep Hi Hat going* *Solo* *Time* *Hi Hat* *mf* *ff* *mf* *p*

D.B. (tutti) *p*

D.B. (solo)

Picc

Fl. 1

F. 2/3

Al Fl

Ob 1

Ob 2

E.H.

Cl. 1

Cl. 2

Cl. 3

Bs Cl

Bsn 1/2

C, Bsn

A Sx 1

A Sx 2

T Sx

B Sx

Hn 1/3

Hn 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Harp

Prc. 1

Prc. 2

Prc. 3

Prc. 4

D.B. (tutti)

D.B. (solo)

ppp, *p*, *f*, *fp*, *mf*, *f*, *f* IV

Cup Mute

Snare

Vibes

Glock.

Glass mallets

motor off

248

Picc *sfp* *sfp* *sfp* *sfp* *sfp* *ff*

Fl. 1 *sfp* *sfp* *sfp* *sfp* *sfp* *ff*

F. 2/3 *sfp* *sfp* *sfp* *sfp* *sfp* *ff*

Al Fl *sfp* *sfp* *sfp* *sfp* *sfp* *ff*

Ob 1 *sfp* *sfp* *sfp* *sfp* *sfp* *ff*

Ob 2 *ppp* *sfp* *sfp* *sfp* *sfp* *sfp* *ff*

E.H. *sfp* *sfp* *sfp* *sfp* *sfp* *ff*

Cl. 1 *sfp* *sfp* *sfp* *sfp* *sfp* *ff*

Bsn 1/2 *ppp*

B Sx *Solo aggressive*
ff *sfp* *ff*

Harp *A*

Timp. *ff*

Pr. 1 *f* *Snare* *f*

Pr. 2

D.B. (tutti) *pizz.* *f*

R Subito meno (♩ = 80) ♩ = 110

257

Piano *ff* *accel.* *ff* *accel. poco a poco* *rit.* *dim.*

Harp *ff* *gliss.*

Timp.

Pr. 1

D.B. (tutti)

Adagio

// S Adagio

266

Piano

Bs Cl

C.Bsn

Harp

D.B. (tutti)

poco accel..... // T Tempo 1 ♩ = 200

273

Piano

Bs Cl

C.Bsn

Harp

Timp.

Perc. 1

Perc. 2 (Vibes)

D.B. (tutti)

282

Piano *sfz p* *ff*

Bs Cl *p* *f*

C.Bsn *p* *f*

A Sx 1 *f* *p*

Tpt. 1 *f* *p*

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

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

Tbn. 3 *f* *fp* *mf*

Tuba *f* *fp* *mf*

Timp. *f*

Pr. 1 *f* *p* *f*

Pr. 2 **Tam Tam** *fff* *f*
Big fast scrape with metal beater

Pr. 3 **Bass Drum** *f*

D.B. (tutti) *p* *f* *fp*

290

Piano *sfz p*

A Sx 1

T Sx *f* *sfz*

Tpt. 1 *f* *sfz*

Tpt. 2 *f* *sfz*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Tuba *mf*

Pr. 1 *f* *p*

D.B. (tutti) *mf* *pizz.*

297 **U**

Piano

T Sx

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Prc. 1

D.B. (tutti)

306 **V**

Piano

Prc. 4

D.B. (solo)

Sneaking in - filling

Play time rather freely with solo bass and piano in this section. Don't get lost!

Sneaking in with drums

Loose time with drums - modest fills Don get lost!

pp *mf* *pp* *mf*

Piano
 Fl. 1
 F. 2/3
 Ob 1
 Ob 2
 Cl. 1
 Cl. 2
 Bs Cl
 Bsn 1/2
 Hn 1/3
 Hn 2/4
 Perc. 4
 D.B. (tutti)
 D.B. (solo)

Musical score for page 82, rehearsal mark 318. The score includes parts for Piano, Flute 1, Flutes 2/3, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bass Clarinet, Bassoon 1/2, Horn 1/3, Horn 2/4, Percussion 4, Double Bass (tutti), and Double Bass (solo). The score is in 3/4 time and features various dynamics such as *f*, *sfz*, and *p*. Performance instructions include *pizz.*, *Play Time*, and *Back to Time*.

Piano

Picc

Fl. 1

F. 2/3

Ob 1

Ob 2

Cl. 1

Cl. 2

Cl. 3

Bs Cl

Bsn 1/2

Hn 1/3

Hn 2/4

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

Prc. 4

D.B. (tutti)

D.B. (solo)

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

With jazz bass

3

mf

This musical score page includes the following parts:

- Piano:** Features a complex melodic line with trills and triplets in the right hand, and a bass line with triplets and sustained chords in the left hand.
- A Sax 1 & 2:** Both parts are mostly silent, with a melodic entry in measure 7 marked *mf*.
- T Sax:** Silent until measure 7, where it plays a melodic line marked *mf*.
- B Sax:** Silent until measure 7, where it plays a melodic line marked *mf*.
- Hn 1/3 & 2/4:** Both parts are silent until measure 7, where they play a melodic line marked *mf*.
- Prc. 1:** Silent until measure 7, where it plays a snare drum pattern marked *pp*.
- Prc. 3:** Silent until measure 7, where it plays a tambourine pattern marked *mf*.
- Prc. 4:** Plays a rhythmic pattern throughout the page.
- D.B. (solo):** Provides a bass line with a mix of eighth and sixteenth notes.

This musical score is for a full orchestra and piano. It features 22 staves with the following instruments:

- Piano
- Picc.
- Fl. 1
- F. 2/3
- Ob 1
- Ob 2
- E.H.
- Cl. 1
- Cl. 2
- Cl. 3
- Bs Cl.
- Bsn 1/2
- A Sx 1
- Hn 1/3
- Hn 2/4
- Tpt. 1
- Tbn. 3
- Euph.
- Tuba
- Prc. 1
- Prc. 3
- D.B. (tutti)
- D.B. (solo)

The score includes dynamic markings such as *f*, *sfz*, *fp*, *sf*, *mp*, and *arco*. Performance techniques like *Tamb. 1* and *pizz.* are also indicated. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

Piano

Picc

Fl. 1

F. 2/3

Al Fl

Ob 1

Ob 2

Cl. 1

Cl. 2

Cl. 3

Bs Cl

Bsn 1/2

A Sx 1

T Sx

B Sx

Hn 1/3

Hn 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Prc. 1

Prc. 3

D.B. (tutti)

D.B. (solo)

The musical score for page 86, rehearsal mark 354, features a variety of instruments. The Piano part is prominent at the top, with complex textures and triplets. The woodwind section includes Piccolo, Flute 1, Flutes 2/3, Alto Flute, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, and Bassoon 1/2. The brass section consists of Saxophones (Alto, Tenor, Baritone), Horns (1/3, 2/4), Trumpets (1, 2, 3), Trombones (1, 2, 3), Euphonium, and Tuba. The percussion section includes Timpani, Percussion 1, and Percussion 3. The Double Bass part is divided into 'tutti' and 'solo' sections. The score is marked with various dynamics such as *ff*, *f*, *sfz*, and *mf*, and includes performance instructions like 'Tamb. 1' and 'mf'.

Piano

Picc

Fl. 1

F. 2/3

Al Fl

Ob 1

Ob 2

Cl. 1

Cl. 2

Cl. 3

Bsn 1/2

T Sx

B Sx

Hn 1/3

Hn 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Harp

Timp.

Prc. 1

Prc. 2

Prc. 3

Prc. 4

D.B. (tutti)

D.B. (solo)

f

mf

ff

fff

soli

gliss.

Snare Dr.

Susp. Cym.

Toms

Piano

Picc

Fl. 1

F. 2/3

Al Fl

Ob 1

Ob 2

Cl. 1

Cl. 2

Cl. 3

Bsn 1/2

A Sx 1

A Sx 2

T Sx

B Sx

Hn 1/3

Hn 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Prc. 1

Prc. 2

Prc. 3

Prc. 4

D.B. (tutti)

D.B. (solo)

Piano

Fl. 1

F. 2/3

Al Fl

Ob 1

Cl. 1

Cl. 2

Cl. 3

Bs Cl

A Sx 1

A Sx 2

T Sx

B Sx

Hn 1/3

Hn 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Prc. 2

Prc. 4

D.B. (tutti)

D.B. (solo)

pp, *f*, *p*, *sfz*, *mf*, *ppp*, *sim.*, *mf*, *mfz*, *arco*, *zing*, *1 Solo*, *2 Soli*, *Straight mute*

Z $\text{♩} = \text{♩}$ **Tempo rubato**
Horns remain in tempo (ad lib)

rit. ----- **Meno mosso**

385

Piano *dolce* *p* *pp* *Red.* *pp*

Picc. *pp*

Fl. 1 *p* *pp*

F. 2/3 *p* *pp*

Al Fl. *p* *pp*

Cl. 1

Cl. 2

Cl. 3

Bs Cl.

Bsn 1/2 *p* *pp*

C. Bsn. *p* *pp*

Hn 1/3 *dim. poco a poco* *p* *pp*
1: Repeat optional. Keep constant steady tempo. Do not slow down. Keep alternating measures with Horn 2.

Hn 2/4 *dim. poco a poco* *p* *pp*
2: Repeat optional. Keep constant steady tempo. Do not slow down. Keep alternating measures with Horn 1.

Tpt. 1 *Open* *p*

Tpt. 2 *Open* *p*

Tpt. 3 *Open* *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Euph. *pp*

Harp *p*
(Pick up steady tempo from Horns 1 and 2.)

Timp. *pp*
Triangle

Prc. 1 *p*
Large Tam Tam

Prc. 2 *pp*
Bass Drum

Prc. 3 *pp*

Prc. 4 *Solo*
Rim shot *p*

D.B. (tutti) *pp*

D.B. (solo) *pp*

Piano

C.Bsn

Hn 1/3

Hn 2/4

Tbn. 3

Tuba

Harp

Timp.

Prc. 1

Prc. 2

Prc. 3

Prc. 4

D.B. (tutti)

Piano

Cl. 1

Cl. 2

Cl. 3

Bs Cl

C.Bsn

Harp

Timp.

Prc. 1

Prc. 2

Prc. 4

D.B. (tutti)

D.B. (solo)

419

Piano

Bsn 1/2

A Sx 1

A Sx 2

T Sx

B Sx

Hn 1/3

Hn 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Harp

Prc. 1

Prc. 2

Prc. 3

Prc. 4

D.B. (tutti)

D.B. (solo)

425

Piano

Cl. 1
ppp *mp* *ppp*

Cl. 2
ppp *mp* *ppp*

Cl. 3
ppp *mp* *ppp*

Bs Cl
ppp *mp* *ppp*

Bsn 1/2

A Sx 1
mf

A Sx 2
mf

T Sx
mf

B Sx
mf

Hn 1/3
mf

Hn 2/4
mf

Tpt. 1
mf

Tpt. 2
mf

Tpt. 3
mf

Tbn. 1
mf

Tbn. 2
mf

Tbn. 3
mf

Tuba
mf

Harp

Timp.

Prc. 1

Prc. 2

Prc. 4
Keep Hat going
p

D.B. (tutti)

D.B. (solo)

Meno Mosso

Tempo ♩ = 70

431

This page of a musical score, page 95, covers measures 431 to 440. It features a piano part at the top and a full orchestral arrangement below. The tempo is marked 'Meno Mosso' with a tempo indicator of ♩ = 70. The score includes parts for Piano, Piccolo, Flutes 1 and 2/3, Alto Flute, Oboes 1 and 2, English Horn, Clarinets 1, 2, and 3, Bass Clarinet, Bassoon 1/2, Contrabassoon, Saxophones 1, 2, Tenor, and Baritone, Horns 1/3 and 2/4, Trumpets 1, 2, and 3, Trombones 1, 2, and 3, Euphonium, Tuba, Harp, Timpani, Percussion 1, 2, 3, and 4, and Double Bass (tutti). The piano part begins with a triplet in measure 431. The woodwinds and brass sections enter in measure 432 with a forte (ff) dynamic. The percussion section includes a 'Filling' section in measure 433 and a 'Solo - with Brass chords' section in measure 434. The score concludes in measure 440 with a final forte (ff) dynamic.