“Heroes & Villains”

for Symphonic Band

Instrumentation:

Piccolo
Flutes 1 & 2

Oboes 1 & 2

Clarinets 1-3 in Bb
Bass Clarinet in Bb
Contrabass Clarinet in Bb

Alto Saxophones 1 & 2
Tenor Saxophone
Baritone Saxophone

Bassoons 1 & 2
Contrabassoon

Trumpets 1-4 in Bb
Horns 1-4 in F
Trombones 1 & 2
Bass Trombone
Euphonium
Tuba

Timpani
(with inverted cymbal & bow)

Percussion 1 (Drum Set):
Snare Drum, Kick Bass Drum, Toms (High, Medium, & Low),
High Hat, Ride Cymbal, Low & High Crash Cymbals

Percussion 2 (Metals):
Suspended Cymbals *(Small, Medium, & Large, or High-Sounding, Medium-Sounding, & Low-Sounding)*
Sizzle Cymbal, Medium Crash Cymbals, Tambourine,
Crotales, Medium Brake Drum

Percussion 3 (Auxiliary):
Concert Bass Drum, Tam-tam, Vibraphone,
Suspended Cymbal (Med.), Anvil, Triangle, Temple Blocks

Percussion 4 (Mallets):
Marimba (with optional bass extension), Xylophone,
Glockenspiel, Large Crash Cymbals

Piano

Electric Bass doubling Contrabass

Notes About “Heroes & Villains”

Superheroes. Supervillains. Superpowers. Supercool gadgets.

Sinister plots. Alter egos.

And epic battles of good versus evil.

Our imaginations are powerfully drawn to the hero archetype—whether historical, legendary, mythical, or fictionalized.

“Heroes & Villains” celebrates the hero’s journey with a dramatic cinematic soundscape that may well be the soundtrack to your favorite hero story. It tells a story, but the piece is not programmatic. Allow the music to ignite your imagination as you visualize your own storyline.

Structurally, the piece is in sonata-allegro form, which traditionally takes us on a journey. It has a “classical” exposition, development, recapitulation, and coda. Listen for the two themes of the exposition... the exploration of different key centers and the fragmentation of themes in the development... the triumphant return of the principle themes in the recapitulation... and finally, the exciting, rousing coda to cap it off!

History of “Heroes & Villains”

Much of the material in “Heroes & Villains” was originally written in my early 20s for symphony orchestra, and premiered by the Missouri State University Symphony (with Jorge Piedra, conducting) in April 2000 under the uninspired working title of “Orchestral Sketch #1.”

As I grew as a musician and composer, I came to realize the piece had a number of shortcomings, but I felt it had a lot of potential. So in 2010, I began revising and adapting the work for Wind Ensemble. That's when I gave it the more evocative name of “Heroes & Villains,” which better suited the colorful and cinematic nature of the piece. My revisions did improve the piece somewhat, and it won a couple of minor composition competitions, including the 2010 Penfield Music Commission Project Composition Contest. The Penfield High School Wind Ensemble (Rochester, NY) premiered the piece on May 27, 2010 under the direction of James Doser.

But I still wan't happy with the piece, and it sat untouched on my hard drive while I worked on other projects. Meanwhile, in 2011, I scored a short student film called *Malice*, which was about a 12-year-old girl who aspired to be a supervillian. I went over the top with the music (which added to the comical nature) and had a ton of fun with it. I liked the theme so much, I wanted to incorporate it into another revision of “Heroes & Villains.” I felt it could easily be a second theme to complete the sonata-allegro form.

But shortly afterward, I left for Mexico where I (somewhat ironically) became a jazz musician while my compositions gathered dust for several years. I also worked as a showband musician on cruise ships. Then went back to Mexico, met my future wife, formed jazz ensembles for private events, and got married. Basically, *life.* Then finally, in 2018—just two months after returning to the United States, my urge to compose returned with a vigor.

But I wasn't the same musician and composer as 20 years before when I “sketched” out an orchestral piece, nor even as seven years before, when I composed the short film score. My voice and tastes had changed somewhat. I had a new perspective, and with my 2019 perspective, I once again revised “Heroes & Villains” to be the piece it is today. This time, the revisions were deep and serious and well thought-out. I included the *Malice* theme, and varied the tonal structure of the piece to tell a more compelling story (like a traditional sonata-allegro), and I greatly improved the orchestration.

With this revision, I finally feel like I am happy with the piece. It is interesting. Colorful. Tells a story. Has thematic unity. And most of all, fun! My hope is that musicians and audiences alike will greatly enjoy the work.

"Heroes & Villains"

Percussion Setup & Notes

In addition to Timpani, there are four Percussion Stations...

Percussion Station 1 (Drum Set):
Kick Bass Drum
Snare Drum
Toms *(Small, Medium, Large)*
High Hat
Ride Cymbal
Med-Sounding Crash
High-Sounding Crash

Percussion Station 2 (Metals):
Suspended Cymbals
(Small, Medium, Large or High-, Medium-, Low-Sounding)
Sizzle Cymbal
Crotales
Tambourine
Medium Crash Cymbals
Medium Brake Drum

Percussion Station 3 (Aux):
Bass Drum
Tam-tam
Vibraphone
Suspended Cymbal *(Medium)*
Anvil
Triangle
Temple Blocks

Percussion Station 4 (Mallets):
Marimba (opt. Bass)[1]
Xylophone
Glockenspiel
Large Crash Cymbals

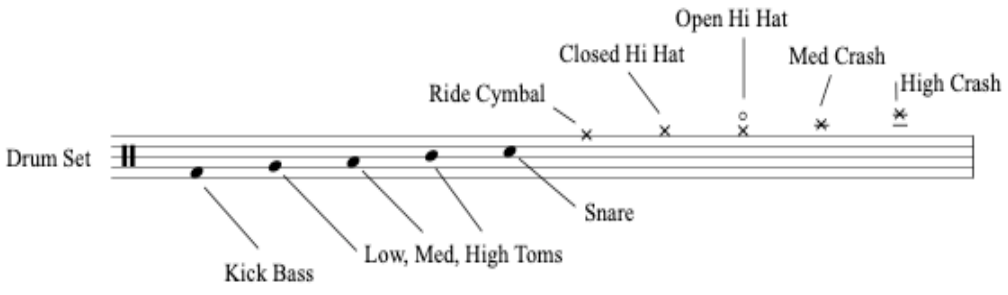
[1]If no Bass Marimba is available, play low notes 8va on regular Marimba.

The **Timpani** player requires medium-hard timpani mallets, wooden mallets, wire brushes, a cloth mute, and a bow for an inverted cymbal, plus a spare cymbal to invert on the 32-inch drum.

Percussion Station 1 is a complete drum kit. There is room to *tastefully* ad lib. around the written patterns (for advanced, musically-sensitive drummers only), but only where indicated to play. (Parts that are not repeated patterns, but written specifically for, say, Snare Drum, or Toms should be performed *exactly* as written.)

Furthermore, the drummer should use very light sticks with small heads and a light touch to avoid overwhelming the ensemble. The drum set is *not* a solo instrument in this piece! However, heavier sticks may be used after bar 231 in the coda (particularly at 239 for extra volume), but care should be taken not to disrupt the balance of the ensemble when returning to an accompaniment pattern at bar 248.

I've used standard drum set notation, but since there can be variations, I'm including this notation guide for clarification:



Percussion Station 2 covers metal instruments. The percussionist will need soft yarn mallets, wood sticks, wire brushes, and metal mallets.

To clarify notation, notes that appear below the line indicate Large/Low-Sounding Suspended Cymbal, notes on the line indicate Medium/Medium-Sounding Suspended Cymbal, and notes above the line indicate Small/High-Sounding Suspended Cymbal. X-noteheads on the line indicate Sizzle Cymbal.

Percussion 3 covers auxiliary instruments plus Vibraphone. The percussionist will need a bow, medium-hard Vibraphone mallets, a soft wool bass drum beater, soft Tam-tam beater, soft and hard yarn mallets, a metal hammer, and a Triangle beater.

Percussion 4 covers most of the mallet parts, but is also called upon to play Large Crash Cymbals in bars 111-113. If a bass marimba is not available, simply play the octave above the written note. The percussionist will need soft and hard yarn mallets, plastic mallets, and very light metal mallets.

Heroes & Villains

for Symphonic Band

J. Aaron Stanley

Transposed Score

1 Allegro (♩=136)

Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet 1 in B♭
Clarinet 2 in B♭
Clarinet 3 in B♭
Bass Clarinet in B♭
Contrabass Clarinet in B♭
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
Bassoon 1
Bassoon 2
Contrabassoon

Allegro (♩=136)

Trumpet 1 in B♭
Trumpet 2 in B♭
Trumpet 3 in B♭
Trumpet 4 in B♭
Horn 1 in F
Horn 2 in F
Horn 3 in F
Horn 4 in F
Trombone 1
Trombone 2
Bass Trombone
Euphonium
Tuba

Allegro (♩=136)

Timpani — med. hard mallets

Percussion 1 (Drum Set) — ad lib. tastefully around pattern (only where indicated to play); very light drum sticks with small heads (and a light touch)

Percussion 2 (Metals) — Sus. Cyms. soft yarn (Med.)

Percussion 3 (Auxiliary)

Percussion 4 (Mallets) — Marimba soft rubber mallets

Piano

Electric Bass

This revision ©2019; First theme ©2011 (from short film "Malice"); Second Theme ©2000 (from "Orchestral Sketch #1");
Original (unrevised) band piece ©2010: all by J. Aaron Stanley (ASCAP). SoJoMu Publishing. All rights reserved.
To perform this piece, contact the composer at www.jaaronstanley.com.

11

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Bsn. 1
Bsn. 2
Cbsn.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.
E. Bass

f *mf* gliss. Sus. Cym. (Sm.)

18

21

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Bsn. 1
Bsn. 2
Cbsn.

21

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.

21

Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.
E. Bass

Med. Crash Cym.
Bass Drum
Xylophone
soft wool
plastic mallets
l.v.
rip

25

29

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Bsn. 1
Bsn. 2
Cbsn.

29

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.

29

Timp.
wood mallets
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Sus. Cym.
wood stick
(Sm.)
Marimba
soft rubber mallets
Xylophone
plastic mallets
Pno.
E. Bass

34

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Bsn. 1
Bsn. 2
Cbsn.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.
E. Bass

med. hard mallet

(Med.)

soft yarn

(Lg.)

Tam-tam

(l.v. sempre)

42

43

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Bsn. 1
Bsn. 2
Cbsn.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.
E. Bass

mp
mf
fp
p f p f
p f p f
pp
gliss.
St. Mute
wire brushes
Crotales
Vibraphone
med. hard mallets
bow
Marimba
med. hard yarn
l.v.
Ped.

50

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Bsn. 1
Bsn. 2
Cbsn.

50

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.

50

Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.
E. Bass

open

To Anv.

57

60

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Bsn. 1
Bsn. 2
Cbsn.

60

solo

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.

(open)

med. hard mallets

60

Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.
E. Bass

65

69

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Bsn. 1
Bsn. 2
Cbsn.

69

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.

69

Timp.

Snare (exactly as written)

Perc. 1
Perc. 2
Perc. 3
Perc. 4

Sus. Cyms. (Lg.) soft yarn

(Sm.)

Glockenspiel
lightweight metal mallets

Pno.
E. Bass

74

77

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Bsn. 1
Bsn. 2
Cbsn.

77

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.

77

Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.
E. Bass

soli
(ad lib. tastefully)
Sus. Cym.
(Med.)
Anvil
hammer
8va

81

85

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Bsn. 1
Bsn. 2
Cbsn.

85

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.

85

Timp.
Perc. 1
Perc. 2
Anv.
Perc. 4
Pno.
E. Bass

To B. D.
Bass Drum
soft wool
dry
Glock.

88

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Bsn. 1
Bsn. 2
Cbsn.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Tamb.
B. D.
Perc. 4
Pno.
E. Bass

Snare
(exactly as written until 174)
Sm. Tom
Tambourine
thumb
Bass Drum
To Lg. Crash Cyms.

98

99

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Bsn. 1
Bsn. 2
Cbsn.

99

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.

99

Timp.
Perc. 1
Tamb.
B. D.
Perc. 4
Pno.
E. Bass

mp
p
f

Toms
Temple Blocks
rubber mallets
To Cb.
Contrabass

105

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Bsn. 1
Bsn. 2
Cbsn.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.
Cb.

cresc.
mf
mp
f
pp
Snare
Sus. Cym.
(Med.)
damp
To B. D.

110

111

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Bsn. 1
Bsn. 2
Cbsn.

111

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.

111

Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.
Cb.

to St. Mute
St. Mute
(insert hand)
gliss.
wire brushes
Toms
Sizzle Cym.
wood stick
Vibraphone
medium hard mallets
Bass Drum
Lg. Crash Cyms.
(Sm.)
dry
choke
Contrabass
pizz.

120

122 Half Tempo (♩=♩)

accel.

Tempo I (♩=136)

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.

p *mf*

Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Bsn. 1
Bsn. 2
Cbsn.

122 Half Tempo (♩=♩)

accel.

Tempo I (♩=136)

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4

pp

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2

St. Mute

gliss. *pp*

B. Tbn.
Euph.
Tba.

122 Half Tempo (♩=♩)

accel.

Tempo I (♩=136)

Inverted Sus. Cym. on 32" Head

l.v. Cym. (l.v.)

Timp.

bowed: *mp* pedal: *gliss.* *gliss.*

Perc. 1

p 3 3 3 3 Toms

Perc. 2

Sizzle Cym. wire brushes *p*

bow

Perc. 3

Marimba
soft yarn
(play 8va if out of range) *mp*

Perc. 4

mp

Pno.

p

Cb.

arco *p*

131

134

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Bsn. 1
Bsn. 2
Cbsn.

134

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.

134

Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.
Cb.

139

146

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Bsn. 1
Bsn. 2
Cbsn.

146

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.

146

Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.
Cb.

Toms

147

155 Half Tempo (♩. = ♩.)

rit.

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Bsn. 1
Bsn. 2
Cbsn.

155 Half Tempo (♩. = ♩.)

rit.

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.

155 Half Tempo (♩. = ♩.)

rit.

Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.
Cb.

Inverted Sus. Cym. on 32" Head
soft yarn mallets (roll cym.)
gliss.
damp, remove cym.
Siz. Cym.
wood stick
Vibes
bow
Tam Tam
(damp)
To E. Bass

157

160 Tempo I (♩=136)

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Bsn. 1
Bsn. 2
Cbsn.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.
E. Bass

mf
mp
cresc.
solo
cadenza (freely & expressively)
accel
freely
p
f
Harmon, stem in
pp
Harmon, no stem
to St. Mute
St. Mute
wire brushes
gliss.
pickup wood stick / soft yarn
l.v.
wood stick
Sus. Cym. (Med.)
soft yarn
Vibraphone
med. hard mallets
Ped.
E. Bass
cresc.

163

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Bsn. 1
Bsn. 2
Cbsn.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.
E. Bass

mf sub. p
f
pp
mp
(use hand)
wah
open
Harmon, stem in
med. hard mallets
(Sm.)
damp
Bass Drum

171

172

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Bsn. 1
Bsn. 2
Cbsn.

172

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.

172

Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.
E. Bass

(ad lib. tastefully)
(fill)
l.v.
hard mallets
Sus. Cym.
(l.g.)
gliss.

179

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Bsn. 1
Bsn. 2
Cbsn.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.
E. Bass

gliss.

186

189

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Bsn. 1
Bsn. 2
Cbsn.

189

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.

189

Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.
E. Bass

Med. Crash Cyms.
Bass Drum
Xylo.
plastic mallets
soft wool
l.v.
rip

193

197

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Bsn. 1
Bsn. 2
Cbsn.

197

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.

197

Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.
E. Bass

Marimba
med. hard mallets

199

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Bsn. 1
Bsn. 2
Cbsn.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.
E. Bass

Sus. Cyms.
soft yarn

(Lg.)
(Sm.)

206

207

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Bsn. 1
Bsn. 2
Cbsn.

207

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.

207

Timp.

Snare
(exactly as written)

Perc. 1
Perc. 2
Perc. 3
Glockenspiel
lightweight metal mallets
Perc. 4

(Med.)

Pno.
E. Bass

215

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Bsn. 1
Bsn. 2
Cbsn.

215

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.

215

Timp.

(ad lib. tastefully)

Perc. 1
Perc. 2
Anvil
hammer
Perc. 3
Perc. 4

Pno.
E. Bass

222

223

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Bsn. 1
Bsn. 2
Cbsn.

223

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.

223

wood mallets

Timp.

(fill)

(exactly as written)

Perc. 1
Perc. 2
Perc. 3
Perc. 4

Bass Drum

Xylophone
plastic mallets

Pno.

8va

E. Bass

230

231

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Bsn. 1
Bsn. 2
Cbsn.

231

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.

231

Timp.

mute (with hand)

exactly as written until 248

Perc. 1
Perc. 2
Perc. 3
Perc. 4

Triangle

Pno.

E. Bass

237

239

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Bsn. 1
Bsn. 2
Cbsn.

239

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.

239

Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.
E. Bass

Toms
Brake Drum
brass mallets
Tam Tam
Xylophone

244

250

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Bsn. 1
Bsn. 2
Cbsn.

250

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.

250

Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.
E. Bass

Strident
Strident
(ad lib. tastefully)
Crotales
Med. Sus. Cym.
soft yarn

251

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
ff
Bsn. 1
Bsn. 2
Cbsn.
ff
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Hn. 1
Hn. 2
Hn. 3
ff
Hn. 4
ff
Tbn. 1
Tbn. 2
ff
B. Tbn.
ff
Euph.
ff
Tba.
ff
Timp.
2
3
4
5
Perc. 1
Perc. 2
Med. Brake Drum
Cym.
mf
ff
Perc. 4
Pno.
(8)
E. Bass
ff

255

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Bsn. 1
Bsn. 2
Cbsn.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.
E. Bass

p
pp
p
p
p
to Harmon, stem in (quickly!)
(use hand)
wah
pp
f
pp
to Harmon, stem in (quickly!)
(use hand)
wah
pp
f
pp
pp
f
pp
pp
f
pp
St. Mute
pp
f
gliss.
pp
p
p
p
med. hard mallets
ff
wire brushes
gliss.
mp
Tam Tam
f
l.v.
ff
Sizzle Cym.
wire brushes
3
(damp)
p
Bass Drum
soft wool
pp
Marimba
soft yarn
mp
(8)