

Redline Tango

(2004)

John Mackey

winner of the 2004 Walter Beeler Memorial Composition Prize
and the 2005 ABA/Ostwald Award

Commissioned by Emory University, Lamar University, Arizona State University,
Louisiana State University, Florida State University, Illinois State University,
the University of Kansas, and Mercer University.
Consortium organized by Scott A. Stewart of Emory University and
Scott Weiss of Lamar University.

Original orchestra version commissioned by the Brooklyn Philharmonic,
Robert Spano, Music Director.

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www.johnmackey.com

Instrumentation

Piccolo
Flute 1, 2
Oboe 1,2
Clarinet in Eb
3 Clarinets in Bb
Bass Clarinet in Bb
Bassoon
Contrabassoon

Soprano Sax
2 Alto Saxes
Tenor Sax
Baritone Sax

4 Trumpets in Bb
4 French Horns
2 Tenor Trombones
Bass Trombone
Euphonium
Tuba

Piano

Timpani

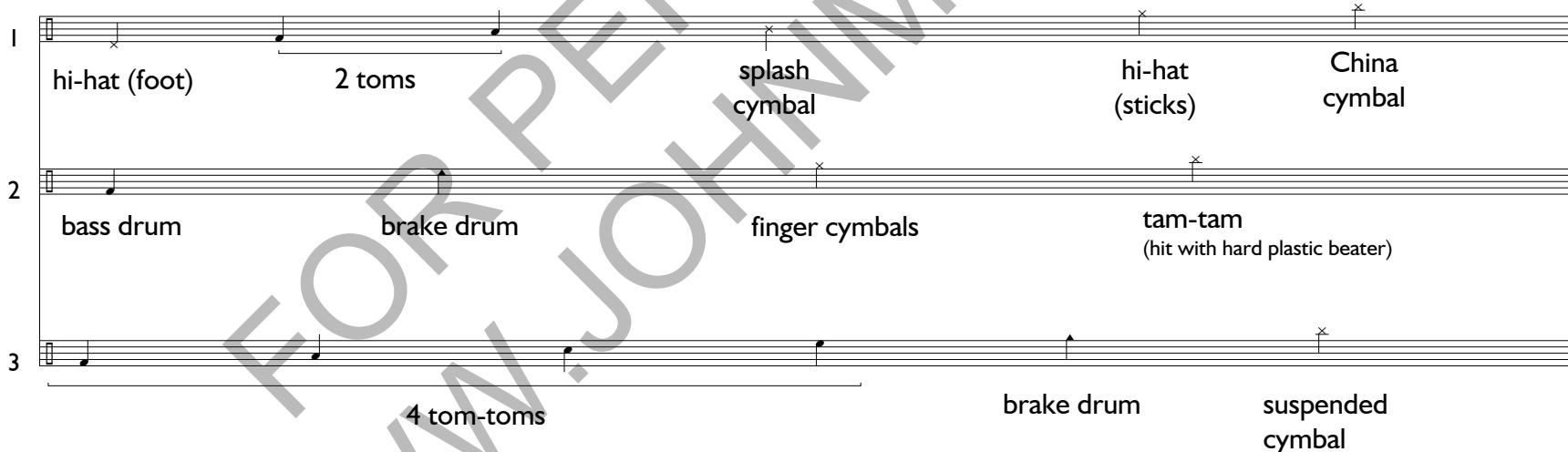
6 Percussionists

Percussion 1: hi-hat, 2 toms, splash cymbal, China cymbal
Percussion 2 : bass drum, brake drum, finger cymbals, tam-tam
Percussion 3 : 4 tom-toms, brake drum, suspended cymbal
Percussion 4 : xylophone, glockenspiel
Percussion 5 : vibraphone
Percussion 6 : marimba

Double Bass

Duration : 9-10 minutes

Percussion key



Program Note

"Redline Tango" takes its title from the common term of "redlining an engine," or, pushing it to the limit.

The work is in three sections. The first section is the initial virtuosic "redlining" section, with constantly-driving 16th-notes and a gradual increase in intensity. After the peak comes the second section, the "tango," which is rather light but demented, and even a bit sleazy. The material for the tango is derived directly from the first section of the work. A transition leads us back to an even "redder" version of the first section, with one final bang at the end.

In February 2003, the Brooklyn Philharmonic premiered the original orchestral version of "Redline Tango" at the BAM Opera House, with Kristjan Jarvi conducting. The Dallas Symphony, under Andrew Litton, performed the piece in both Dallas and Vail in 2004, and Marin Alsop will perform the work at the Cabrillo Music Festival in the summer of 2005. The wind ensemble version of "Redline Tango" was commissioned in 2004 by a consortium of eight wind bands organized by Scott Stewart of Emory University and Scott Weiss of Lamar University. "Redline Tango," winner of the 2004 Walter Beeler Memorial Composition Competition, and the 2005 ABA/Ostwald Award, is John Mackey's first work for winds.

About the composer

John Mackey (born 1973) holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mr. Mackey particularly enjoys writing music for dance, and he has focused on that medium for the past few years.

His works have been performed at the Sydney Opera House; the Brooklyn Academy of Music; Carnegie Hall; the Kennedy Center; New York's City Center; Weill Recital Hall; Jacob's Pillow Dance Festival; Italy's Spoleto Festival; Alice Tully Hall; the Joyce Theater; Dance Theater Workshop; and throughout Italy, Chile, Japan, Colombia, Austria, Brazil, Germany, England, Australia, New Zealand, and the United States. His music has been choreographed by a diverse group of artists from David Parsons to Doug Varone, and for organizations from the Alvin Ailey Dance Company to the US Olympic Synchronized Swim Team. (The team won the Bronze medal - performing to Mackey's music - at the Athens Olympics in 2004.)

In February 2003, the Brooklyn Philharmonic premiered Mr. Mackey's work "Redline Tango" at the BAM Opera House, with Kristjan Jarvi conducting. The Dallas Symphony, under Andrew Litton, performed the piece in both Dallas and Vail in 2004. Mr. Litton performed the work again in 2005, this time with the Minnesota Orchestra, and Marin Alsop performed the work at the Cabrillo Festival of Contemporary Music in the summer of 2005. Mr. Mackey made a new version of the work for wind ensemble in 2004 -- Mackey's first work for winds -- and that version has since received many dozens of performances worldwide. The wind version won the 2004 Walter Beeler Memorial Composition Prize, and in 2005, the prestigious Ostwald Prize from the American Bandmasters Association.

Mr. Mackey has received numerous commissions from the Parsons Dance Company, as well as commissions from the Cleveland Orchestra Youth Orchestra, New York City Ballet's Choreographic Institute, the Dallas Theater Center, the Alvin Ailey Dance Company, the New York Youth Symphony, Ailey 2, the Vail Valley Music Festival, the Juilliard School's Dance Division and Percussion Ensemble, Concert Artists Guild, Peridance Ensemble, and Jeanne Ruddy Dance, among many others. Recent commissions include "Strange Humors," for the American Bandmasters Association, and a concerto for soprano saxophone, commissioned by a Dallas Wind Symphony-led consortium.

Mr. Mackey's work has been recognized with numerous grants and awards from organizations including ASCAP (Concert Music Awards, 1999 through 2006; Morton Gould Young Composer Award, 2002 and 2003), the American Music Center (Margaret Jory Fairbanks Copying Assistance Grant, 2000, 2002), and the Mary Flagler Cary Charitable Trust (Live Music for Dance commissioning grants, 1998, 1999, and 2000). He was a CalArts/Alpert Award nominee in 2000.

In 2002-2003, Mr. Mackey was selected as a Meet-The-Composer/American Symphony Orchestra League *Music Alive!* Composer In Residence with the Greater Twin Cities Youth Symphony in Minneapolis. He was Composer In Residence at the Vail Valley Music Festival in Vail, Colorado, in the summer of 2004. Most recently, he was again selected as a *Music Alive!* Composer In Residence, a position he held during the 2004-2005 season with the Seattle Youth Symphony Orchestra.

Mr. Mackey served as Music Director of the Parsons Dance Company from 1999-2003.

John Mackey currently resides in Cambridge, Massachusetts. He encourages you to visit his website to learn more about his music: www.ostimusic.com

Performance materials for Redline Tango are available for hire directly from the composer:

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64 Mount Vernon Street #1
Cambridge, MA 02140

requests@ostimusic.com
www.OstiMusic.com

Redline Tango

for Scott Stewart & Scott Weiss

John Mackey

Piccolo

Flutes

Oboes

Bassoon

Contrabassoon

Clarinet in E \flat

Clarinet in B \flat I

Clarinet in B \flat II

Clarinet in B \flat III

Bass Clarinet

Soprano Sax.

Alto Saxes

Tenor Sax

Baritone Sax

Trumpet in B \flat I

Trumpet in B \flat II

Trumpet in B \flat III

Trumpet in B \flat IV

Horns 1,3

Horns 2,4

Trombone I

Trombone 2

Bass Trombone

Euphonium

Tuba

Piano

Timpani

Xylophone

Vibraphone

Marimba

Percussion I

Percussion 2

Percussion 3

Double Bass

John Mackey

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Picc.

Fl.

Ob.

Bsn.

C. Bn.

E. Cl.

B♭ Cl. I

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. I

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hn.1.3

Hn.2.4

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Euph.

Tuba *ff*

Pno. *ff*

Tim.

Xyl.

Vib.

Mrb.

Perc. I

Perc. 2 *ff*

Perc. 3

D.B.

32

Picc.

F. I.

Ob.

Bsn.

C. Bn.

E. Cl.

B♭ Cl. I

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hn. I, 3

Hn. 2, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Pno.

Tim.

Xyl.

Vib.

Mrb.

Perc. I

Perc. 2

Perc. 3

D.B.

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7

*FOR REPRODUCTION
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Picc.

Fl.

Ob.

Bsn.

C. Bn.

E. Cl.

B_b Cl. I

B_b Cl. 2

B_b Cl. 3

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B_b Tpt. I

B_b Tpt. 2

B_b Tpt. 3

B_b Tpt. 4

Hn. 1,3

Hn. 2,4

Tbn. I

Tbn. 2

B. Tbn.

Euph.

Tuba

Pno.

Timp.

Xyl.

Vib.

Mrb.

Perc. 1

Perc. 2

Perc. 3

D.B.

The image shows a single page from a musical score. The page is filled with staves for numerous instruments, each with its name written vertically on the left side. The instruments include Picc., Fl., Ob., Bsn., C. Bn., E♭ Cl., B♭ Cl. I, B♭ Cl. 2, B♭ Cl. 3, B. Cl., S. Sx., A. Sx., T. Sx., B. Sx., B♭ Tpt. I, B♭ Tpt. 2, B♭ Tpt. 3, B♭ Tpt. 4, Hn. 1,3, Hn. 2,4, Tbn. I, Tbn. 2, B. Tbn., Euph., Tuba, Pno., Timp., Xyl., Vib., Mrb., Perc. I, Perc. 2, Perc. 3, and D.B. The music is organized into measures, with some sections labeled 'A.' at the top. Dynamic markings such as ff, f, mf, p, pp, flut., brassy, gliss., choke, and arco are scattered throughout the score. The page is set against a light gray background with a large, faint watermark reading 'TOPPERIMAGINE.COM' diagonally across it.

A detailed musical score page for orchestra and piano. The score is organized into two systems. The first system begins with Picc. and continues through various woodwind, brass, and percussion sections, ending with a dynamic section for D.B. The second system begins with a dynamic section for Pno. followed by Timp., Xyl., Vib., Mrb., Perc. I, Perc. 2, and Perc. 3. The music is set in 3/4 time throughout. Various dynamics are indicated, such as *f*, *fp*, *ff*, *mp*, and *mf*. Articulations include *scoops* and *glissando*. The piano part is prominent, featuring complex patterns and sustained notes. The score is filled with dense, rhythmic notation typical of a symphonic work.

Picc. *mf*

Ft. *mf*

Ob.

Bsn. *f*

C. Bn. *f*

E♭ Cl. 6 *f*

B♭ Cl. I *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

B. Cl. *f*

S. Sx. *mf*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

B♭ Tpt. I *mf*

B♭ Tpt. 2 *mf*

B♭ Tpt. 3 *mf*

B♭ Tpt. 4 *mf*

Hn. I, 3 *mf*

Hn. 2, 4 *mf*

Tbn. I *mf* *molto* *Gissando* *f* *p* *Giss.*

Tbn. 2 *mf* *molto* *Gissando* *f* *mf* *Gissando* *p* *Giss.*

B. Tbn. *mf* *molto* *f* *#* *p* *#*

Euph.

Tuba *f*

Pno. *mf* *ff* *ff*

Timp. *f*

Xyl. *ff*

Vib. *ff*

Mrb. *ff*

Perc. I

Perc. 2 *mf*

Perc. 3 *mf*

D.B. *arc* *ff* *f*

A detailed musical score page for orchestra and piano. The score is organized into two systems of six measures each. The instrumentation includes Picc., Fl., Ob., Bsn., C. Bn., E. Cl., Bb. Cl. I, Bb. Cl. 2, Bb. Cl. 3, B. Cl., S. Sx., A. Sx., T. Sx., B. Sx., Bb. Tpt. I, Bb. Tpt. 2, Bb. Tpt. 3, Bb. Tpt. 4, Hn. 1,3, Hn. 2,4, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tuba, Pno., Timp., Xyl., Vib., Mrb., Perc. I, Perc. 2, Perc. 3, and D.B. The music features complex rhythmic patterns, dynamic markings like f, mp, mf, and pp, and performance instructions such as 'molto' and 'pizz.' The score is page 70.

91

C.

Picc. *ff*

Fl. *ff*

Ob.

Bsn. *ff*

C. Bn. *ff*

E. Cl.

B♭ Cl. I

B♭ Cl. 2

B♭ Cl. 3

B. Cl. *ff*

S. Sx.

A. Sx. *ff*

T. Sx.

B. Sx.

B♭ Tpt. I *ff*

B♭ Tpt. 2 *ff*

B♭ Tpt. 3 *ff*

B♭ Tpt. 4 *ff*

Hn. 1.3

Hn. 2.4

Tbn. I *brassy* *ff*

Tbn. 2 *brassy* *ff*

B. Tbn. *ff*

Euph.

Tuba *ff*

Pno. *f*
(84)

Timp. *f* *ff*

Xyl.

Vib.

Mrb.

Perc. I *ff*

Perc. 2 *mf*

Perc. 3 *mf*

D. B. *ff*

Picc.

Fl.

Ob.

Bsn.

C. Bn.

E. Cl.

B♭ Cl. 1 *solo*

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hn. 1.3

Hn. 2.4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Pno.

Tim.

Xyl.

Vib.

Mrb.

Perc. 1

Perc. 2

Perc. 3

D. B.

Picc.

Fl. *f*

Ob. *mf*

Bsn. *f*

C. Bn. *mf*

E♭ Cl.

B♭ Cl. I *tutti* *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

B. Cl. *f* *mf*

S. Sx.

A. Sx. *f*

T. Sx.

B. Sx. *f* *mf*

B♭ Tpt. I *f*

B♭ Tpt. 2 *f*

B♭ Tpt. 3 *f*

B♭ Tpt. 4 *f*

Hn. 1.3 *mp*

Hn. 2.4 *mp*

Tbn. I *f* *mf* *Glissando* *molto*

Tbn. 2 *mf* *Glissando* *molto*

B. Tbn.

Eup.

Tuba *mf*

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

Tim.

Xyl. *mf*

Vib. *mf*

Mrb. *mf*

Perc. I *f*

Perc. 2 *f* *mf*

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

D.B. *pizz.* *mf* *arco* *f* *mp*

D.

E. $\text{C} = 56$ circa. Tango, somewhat freely

Picc.

Fl.

Ob.

Bsn. *p*

C. Bn. *f* *ff*

E♭ Cl. *milk it; pseudo-Klezmer style* *tr* *ff*

B♭ Cl. I *tutti sighing* *p*

B♭ Cl. 2 *milk it; pseudo-Klezmer style* *tr* *ff*

B♭ Cl. 3

B♭ Cl. 4 *p*

S. Sx. *solo richly, rubato* *f*

A. Sx. *pp*

T. Sx. *pp*

B. Sx. *pp*

B♭ Tpt. I *con sord. - harmon, half-stem* *p*

B♭ Tpt. 2 *con sord. - harmon, half-stem* *p*

B♭ Tpt. 3

B♭ Tpt. 4

Hn. 1, 3 *tutti* *p*

Hn. 2, 4 *2. tutti* *p* *2.*

Tbn. I

Tbn. 2

B. Tbn.

Euph. *sighing* *p* *solo* *tutti*

Tuba *pp*

Pno. *mp* *mp* *mp* *mp*

Timp.

E. $\text{C} = 56$ circa. Tango, somewhat freely

Xyl.

Vib. *p*

Mrb. *mf*

Perc. I

Perc. 2

Perc. 3

D.B. *pizz.* *f* *p*

160 *pp*

Picc.

Fl.

Ob.

Bsn.

C. Bn.

E♭ Cl.

B♭ Cl. I

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hn. I, 3

Hn. 2, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Pno.

Timp.

Xyl.

Vib.

Mrb.

Perc. 1

Finger Cymbals

Perc. 2

Perc. 3

Finger Cymbals

D.B.

Picc.

Fl.

Ob.

Bsn. *mf*

C. Bn. *ff*

E. Cl. *f* *s*

B♭ Cl. I solo *mf*

Eb Clarinet *f* *s*

B♭ Cl. 2 *s*

B♭ Cl. 3

B. Cl. *mf*

S. Sx. *ad lib chromatic run down to F* *mp* *mf*

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

B♭ Tpt. I *waa!* *waa!* *growl* *waa!* *mf* *fff*

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hn. 1.3 *p*

Hn. 2.4 *p*

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Pno. *p* *mf* *like cocktail piano*

Tim.

Xyl.

Vib.

Mrb.

Perc. I

Perc. 2

Perc. 3

D.B. *mp*

179

poco rit. *mini cadenza*

Picc. Fl. Ob. Bsn. C. Bn.

E. Cl. B♭ Cl. 1 B♭ Cl. 2 B♭ Cl. 3 B. Cl.

S. Sx. A. Sx. T. Sx. B. Sx.

B♭ Tpt. 1 B♭ Tpt. 2 B♭ Tpt. 3 B♭ Tpt. 4

Hn. 1.3 Hn. 2.4

Tbn. 1 Tbn. 2 B. Tbn. Euph.

Tuba

Pno.

Tim.

Glock.

Vib.

Mrb.

Perc. 1

Perc. 2

Perc. 3

D.B.

F. *a tempo*

extremely freely

very dramatically (almost over the top)

ad lib run

p

ff

mf

pizz.

fp

Picc.

F. Fl.

Ob.

Bsn.

C. Bn.

Eb Cl.

Bi. Cl. I

Bi. Cl. 2

Bi. Cl. 3

B. Cl.

Eb Clarinet

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Hn. I, 3

Hn. 2, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Pno.

Timp.

Glock.

Vib.

Mrb.

Perc. 1

Perc. 2

Perc. 3

D.B.

milk this one in particular!

richly, rubato

bend pitch down at end (like a sigh)

G.

Glock.

Finger Cymbals

201 *mf*

poco accel. (back to original tempo)

Picc.

Fl.

Ob.

Bsn.

C. Bn.

E. Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hn. 1,3

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Pno.

Tim.

Xyl. *Xylophone*

Vib.

Mrb.

Perc. I

Perc. 2

Perc. 3

D.B.

H. =132

A page from a full orchestra and piano score. The page number 220 is at the bottom left. The score consists of multiple staves for various instruments: Picc., Fl., Ob., Bassoon (Bsn.), Clarinet (C. Bn.), Bass Clarinet (Bass Clarinet), Eb Clarinet (Eb Cl.), Bassoon 1 (Bb Cl. I), Bassoon 2 (Bb Cl. 2), Bassoon 3 (Bb Cl. 3), Bassoon 4 (B. Cl.), Bassoon 5 (S. Sx.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bassoon 6 (B. Sx.), Bassoon 7 (Bb Tpt. I), Bassoon 8 (Bb Tpt. 2), Bassoon 9 (Bb Tpt. 3), Bassoon 10 (Bb Tpt. 4), Horn 1,3 (Hn. 1,3), Horn 2,4 (Hn. 2,4), Trombone 1 (Tbn. I), Trombone 2 (Tbn. 2), Bass Trombone (B. Tbn.), Euphonium (Euph.), Tuba, Piano (Pno.), Timpani (Timp.), Xylophone (Xyl.), Vibraphone (Vib.), Marimba (Mrb.), Percussion 1 (Perc. I), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Double Bass (D.B.). The music is in 4/4 time, with some sections in 3/4 and 2/4. Dynamics include ff, f, mp, mf, and molto. Performance instructions like 'arco' and 'pizz.' are also present. A large watermark 'WWW.JOHNMACEY.COM' is diagonally across the page.

A detailed musical score page featuring a large orchestra and a piano. The score is organized into multiple systems, each containing multiple staves for different instruments. The instruments listed on the left include Picc., Fl., Ob., Bsn., C. Bn., E-Cl., B-Cl. I, B-Cl. 2, B-Cl. 3, B. Cl., S. Sx., A. Sx., T. Sx., B. Sx., B- Tpt. I, B- Tpt. 2, B- Tpt. 3, B- Tpt. 4, Hn. 1.3, Hn. 2.4, Tbn. I, Tbn. 2, B. Tbn., Euph., Tuba, Pno., Timp., Xyl., Vib., Mrb., Perc. I, Perc. 2, Perc. 3, and D.B. The music is set in 3/4 time and includes various dynamic markings such as ff, mf, f, and cresc. The score is annotated with a large, semi-transparent watermark reading "www.REPRODUCTIONONLY.COM".

35

Picc. *ff*

Fl. *ff*

Ob.

Bsn.

C. Bn.

E-Cl.

B♭ Cl. I

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hn. I, 3

Hn. 2, 4

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn.

Euph.

Tuba

Pno. (8th)

Tim.

Xyl. *ff*

Vib.

Mrb.

Perc. I

Perc. 2

Perc. 3

D.B.

Picc.

Fl.

Ob.

Bsn.

C. Bn.

E. Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hn. 1.3

Hn. 2.4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Pno.

Tim.

Xyl.

Vib.

Mrb.

Perc. 1

Perc. 2

Perc. 3

D. B.

250

251

This page contains two measures of a musical score. The instrumentation includes Picc., Fl., Ob., Bsn., C. Bn., E. Cl., B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl., S. Sx., A. Sx., T. Sx., B. Sx., B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, B♭ Tpt. 4, Hn. 1.3, Hn. 2.4, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tuba, Pno., Timp., Xyl., Vib., Mrb., Perc. 1, Perc. 2, Perc. 3, and D.B. Measure 11 begins with a forte dynamic (ff) in the woodwinds and brass. Measure 12 continues with dynamic changes and specific performance instructions like 'brassy bells up!' and 'norm.'.

Picc. *mp*

F. *mp*

Ob. *mf*

Bsn. *mf*

C. Bn. *mf*

E. Cl. *mf*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *mp*

B♭ Cl. 3 *mf*

B. Cl. *mp*

S. Sx.

A. Sx. *mf*

T. Sx. *f*

B. Sx. *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

B♭ Tpt. 3

B♭ Tpt. 4

Hn. I. 3 *mp*

Hn. 2. 4 *mp*

Tbn. 1 *f* *molto*

Tbn. 2 *mf* *molto*

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

Euph.

Tuba

Pno. *mf*

Timp. *mf* *ff*

Xyl. *mp*

Vib.

Mrb. *mf*

Perc. 1

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

Perc. 3 *mp* *p* *ff* *mf*

D.B. *mf* *arco* *f* *mp*

accel & cresc!

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