

Sasparilla

(2005)

John Mackey

Commissioned by Lamar University; California State University, Stanislaus;
Emory University; Florida State University; the University of Kansas;
Louisiana State University; and Michigan State University.

Consortium organized by Scott Weiss of Lamar University.

Instrumentation

Piccolo
 Flute 1, 2
 Oboe 1, 2
 Bassoon
 Contrabassoon *

Clarinet in Eb
 3 Clarinets in Bb
 Bass Clarinet in Bb
 Contrabass Clarinet in Bb (*model must have low C*)

2 Alto Saxes
 Tenor Sax
 Baritone Sax

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

Piano (*Can be an amplified upright piano, somewhat out of tune. Should sound "saloon-like."*)

Accordion *

Percussion (6 players, plus timpani)

Double Bass

** indicates that the part is optional - but preferred - and cued in other instruments as needed*

Percussion Key

Timpani : 4 drums, all tuned flat and muted, so pitch becomes indistinct. Use hard wood.

Percussion 1 : Xylophone, Glockenspiel (shared with Percussion 2), 1 Crotales (pitched F)

Percussion 2 : Vibraphone, Glockenspiel (shared with Percussion 1), Steel Drums *

Percussion 3 : Marimba, Ratchet, Whip

Perc. 4

large bass drum tam-tam (beater) tam-tam (scraped) guiro splash cymbal large suspended cymbal

trap set

Perc. 5

kick drum two toms snare crash cymbal (suspended) splash cymbal ride cymbal hi-hat (foot) hi-hat (sticks) crash cymbals maracas whip

Perc. 6

temple blocks (low, medium, high) crash cymbals bongos

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, and that version has since received dozens of performances worldwide.

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. Upcoming commissions include a new wind work for the SEC conference, to be completed in late 2005, and a new work for the American Bandmasters Association, to premiere at the ABA conference in 2006.

Mr. Mackey's work has been recognized with numerous grants and awards from organizations including ASCAP (Concert Music Awards, 1999 through 2003; 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 began in the fall of 2004 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 New York City. He encourages you to visit his website to learn more about his music: www.ostimusic.com

Program note for "Sasparilla"

"Sasparilla" is my first "fully-original" work for wind ensemble. I'd written one other wind piece prior to this ("Redline Tango"), but that was a transcription of an orchestra work. With "Sasparilla," the primary request from the commissioning consortium was to write something "new for band," so I approached the piece with the goal of writing something that took advantage of the wonderful sounds that only a concert band can make.

"Sasparilla" was a type of liquor served in saloons in the old west. It has since become a non-alcoholic root beer-like beverage, and if the listener happens to be under the age of 21, I suggest you choose the latter description. Whether it be from bad liquor or terribly funky soda, "Sasparilla" tells the tale of an Old West saloon, and the specific tale seems to vary, depending on the listener. Some hear a pony who drinks from a fermented trough and goes on a joyride to Tijuana. Some hear a cowboy who can't hold his drink. Some suggest the old west as viewed through the eyes of the old Warner Brothers cartoons.

Regarding the spelling... Although I would never be one to win a spelling bee, I realize that the "correct" spelling is "sarsaparilla," but there are two other slangified spellings -- "sarsparilla" and the one I've chosen, "sasparilla." Although only one would win you a spelling bee, "sasparilla" looked best in print!

Sasparilla

for Scott Weiss

John Mackey

$\text{♩} = 60$

Piccolo

Flute 1-2

Oboe 1-2

Bassoon

Contrabassoon

Clarinet in E \flat

Clarinet in B \flat 1

Clarinet in B \flat 2-3

Bass Clarinet

Contrabass Clarinet

Alto Sax 1-2

Tenor Sax

Baritone Sax

Trumpet in B \flat 1-2

Trumpet in B \flat 3-4

Horn 1-2

Horn 3-4

Tenor Trombone 1

Tenor Trombone 2

Bass Trombone

Euphonium

Tubas 1-2

Piano

Accordion

$\text{♩} = 60$

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Percussion 5

Percussion 6

Double Bass

Accordion - *con sord.* - *st. mute* - *solo*

p

legato

cresc.

1. legato

p

cresc.

pizz.

mp

cresc.

molto allarg.

A ♩=160

Picc. *ff* *f*

Fl. *ff* *mp* *mp*

Ob. *ff* *mp* *f* *mp*

Bsn. *f*

C. Bn. *f*

E. Cl. *f* *ff* *mp* *f* *mp*

B♭ Cl. 1 *solo* *mf* *f* *ff* *mp* *f* *f*

B♭ Cl. 2-3 *solo* *mf* *f* *ff* *mp* *f* *f*

B. Cl. *solo* *mf* *f* *ff* *f*

Cb. Cl. *ff*

A. Sax.

T. Sax.

B. Sax.

Tpt. 1-2 *mp* *fp*

Tpt. 3-4

Hn. 1-2 *mp* *fp*

Hn. 3-4

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Euph.

Tubas

Pno. *f* *f*

Acc.

molto allarg.

A ♩=160

Timp.

Perc. 1 *Glock.* *mp* *to Xylo.* *Xylophone* *f* *p*

Perc. 2 *Yibes* *bowed* *mp* *bowed* *(h)* *f*

Perc. 3 *Marimba* *hard mallets* *mf* *ff* *f* *mp* *f* *mp*

Perc. 4 *ppp* *f* *pp*

Perc. 5 *ff*

Perc. 6

D.B. *arco*

Picc. *mf*

Fl. *p* *fff* *tr* *a 2* *ff* *10*

Ob. *p* *fff* *tr*

Bsn. *f* *fff* *mf*

C. Bn. *f* *fff* *mf*

E♭ Cl. *p* *fff* *tr* *ff* *7*

B♭ Cl. I *p* *fff* *tutti* *tr* *f* *mf*

B♭ Cl. 2-3 *p* *fff* *tutti* *tr* *f* *mf*

B. Cl. *f* *fff* *mf*

Cb. Cl. *f* *fff* *mf*

A. Sax. *mf* *fff* *a 2*

T. Sax. *mf* *fff*

B. Sax. *mf* *fff*

Tpt. 1-2 *senza sord* *fff* *f p* *fp* *ff* *Accordion*

Tpt. 3-4 *fff* *f*

Hn. 1-2 *ff* *f*

Hn. 3-4 *ff* *f*

T. Tbn. 1 *f* *fff* *ff* *f*

T. Tbn. 2 *f* *fff* *ff* *f*

B. Tbn. *ff* *f*

Euph. *ff* *f*

Tubas *a 2* *f* *fff* *f* *1.* *mp*

Pno. *f* *fff*

Acc. *ff*

Timp.

Perc. 1 *fff* *f* *mf*

Perc. 2 *mallets* *mp* *ff* *f* *mallets*

Perc. 3 *ff* *fff* *mf*

Perc. 4 *f* *mf*

Perc. 5 *f*

Perc. 6 *temple blocks, med. hard rubber* *f* *f*

D.B. *pizz.* *ff* *f*

Picc. *ff*

Fl. 1. *f*

Ob. *mf* *ff*

Bsn. *ff*

C. Bn. *f* *mf* *ff* *fff*

E. Cl. *f*

B♭ Cl. I *mf*

B♭ Cl. 2-3 *mf*

B. Cl. *ff*

Cb. Cl. *f* *mf* *ff* *fff*

A. Sax. *mp* *fff*

T. Sax. *mp* *ff* *fff*

B. Sax. *mp* *ff* *fff*

Tpt. 1-2 *mp* *fff*

Tpt. 3-4 *mp*

Hn. 1-2 *fff*

Hn. 3-4 *fff*

T. Tbn. 1 *mf* *fff*

T. Tbn. 2 *fff*

B. Tbn. *ff* *fff*

Euph. *fff*

Tubas *f* *mp* *fff* *fff*

Pno. *mf* *ff* *ff*

Acc. *fff*

4 drums tuned flat, muted played with hard wood

Timp. *ff*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f* *mf*

Perc. 4 *mf* *f*

Perc. 5

Perc. 6 *mf*

D.B. *ff* *f*

Picc. *f*

Fl. *f* a 2

Ob. *f*

Bsn. *ff* *fff*

C. Bn. *fff*

Es. Cl. *f*

B♭ Cl. I *f* tutti

B♭ Cl. 2-3 *f*

B. Cl. *f*

Cb. Cl. *fff*

A. Sax. 1. *f* *ff* *f*

T. Sax. *ff* *f*

B. Sax. *fff* *ff* *f*

Tpt. 1-2 *f* a 2

Tpt. 3-4

Hn. 1-2 *fff* *f* a 2

Hn. 3-4 *f*

T. Tbn. 1 *f* *ff* *f* gliss

T. Tbn. 2 *f* *ff* *f* gliss

B. Tbn. *fff* *fff* *f*

Euph. *fff* *ff* *f*

Tubas 1. *fff* *mf* *f* a 2

Pno. *fff* *f* *ff*

Acc. *f*

Timp. *f*

Perc. 1 *mf* Glock.

Perc. 2 *f*

Perc. 3 *ff*

Perc. 4 *f*

Perc. 5 *f* choke

Perc. 6 *ff* *f*

D.B. *fff* *f* *f*

Picc. *ff*
 Fl. *ff*
 Ob. *ff*
 Bsn. *ff*
 C. Bn. *ff*
 E♭ Cl. *ff*
 B♭ Cl. I *ff*
 B♭ Cl. 2-3 *ff*
 B. Cl. *ff*
 Cb. Cl. *ff*
 A. Sax. *ff*
 T. Sax. *ff*
 B. Sax. *ff*
 Tpt. 1-2 ^{1.}
 Tpt. 3-4 ^{4.}
 Hn. 1-2 *f*
 Hn. 3-4 ^{a 2} *f*
 T. Tbn. 1 *ff* *f*
 T. Tbn. 2 *f*
 B. Tbn. *ff* *f*
 Euph. *f*
 Tubas *ff* *f*
 Pno. *ff* palm cluster
 Acc. *ff*
 Timp. *ff*
 Perc. 1 *ff*
 Perc. 2 *ff*
 Perc. 3 *ff*
 Perc. 4 *ff*
 Perc. 5 *mf*
 Perc. 6 *ff*
 D.B. *f*

C

Picc. *mf*

Fl. *mf*

Ob. *ff*

Bsn. *fff* *mf*

C. Bn. *fff* *mf*

E♭ Cl. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2-3 *mf*

B. Cl. *mp*

C♭ Cl. *fff* *mf*

A. Sx. *mf*

T. Sax

B. Sx.

Tpt. 1-2 *mf* con sord - st. mute 2. (Tpt. 1 senza sord) *mp* molto vibrato, "Mariachi-style" 1.

Tpt. 3-4 *mf* con sord - st. mute *mf*

Hn. 1-2

Hn. 3-4

T. Tbn. 1

T. Tbn. 2

B. Tbn. *fff*

Euph.

Tubas *fff*

Pno. *fff* *ff*

Acc.

C

Timp.

Perc. 1 *mf* Steel Drums (if available) (h) *ffz* (otherwise, tacet until letter "E")

Perc. 2 *f*

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

Perc. 4 *mp*

Perc. 5 *mp*

Perc. 6 (with hands) *mp*

D.B. *mf*

Picc. Fl. Ob. Bsn. C. Bn. E♭ Cl. B♭ Cl. I B♭ Cl. 2-3 B. Cl. C♭ Cl. A. Sax. T. Sax. B. Sax. Tpt. 1-2 Tpt. 3-4 Hn. 1-2 Hn. 3-4 T. Tbn. 1 T. Tbn. 2 B. Tbn. Euph. Tubas Pno. Acc. Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Perc. 5 Perc. 6 D.B.

saloon/honkey-tank

mf *f* *mp* *ff* *mf* *f* *ff* *mf* *f*

Picc.
 Fl.
 Ob.
 Bsn.
 C. Bn.
 E. Cl.
 B♭ Cl. I
 B♭ Cl. 2-3
 B. Cl.
 Cb. Cl.
 A. Sax.
 T. Sax.
 B. Sax.
 Tpt. 1-2
 Tpt. 3-4
 Hn. 1-2
 Hn. 3-4
 T. Tbn. 1
 T. Tbn. 2
 B. Tbn.
 Euph.
 Tubas
 Pno.
 Acc.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5
 Perc. 6
 D.B.

Musical score page 85, featuring various instruments and dynamic markings. The score includes parts for Piccolo, Flute, Oboe, Bassoon, Cor Anglais, Clarinets (Bb, B, Eb), Saxophones (A, T, B), Trumpets (1-2, 3-4), Horns (1-2, 3-4), Trombones (1, 2, 3), Euphonium, Tubas, Piano, Accordion, Timpani, and various Percussion instruments (1-6) and Double Bass. The score features complex rhythmic patterns, dynamic markings (f, mf, ff, fff), and performance instructions like 'poco a poco cresc.' and 'a 2'.

Picc.
 Fl.
 Ob.
 Bsn.
 C. Bn.
 E♭ Cl.
 B♭ Cl. I
 B♭ Cl. 2-3
 B. Cl.
 Cb. Cl.
 A. Sax.
 T. Sax.
 B. Sax.
 Tpt. 1-2
 Tpt. 3-4
 Hn. 1-2
 Hn. 3-4
 T. Tbn. 1
 T. Tbn. 2
 B. Tbn.
 Euph.
 Tubas
 Pno.
 Acc.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5
 Perc. 6
 D.B.

93

D

Picc. *fff*

Fl. *fff* a 2

Ob. *fff*

Bsn. *ff*

C. Bn. *ff*

E. Cl. *ffff* *ff*

B♭ Cl. I *ffff* *ff*

B♭ Cl. 2-3 *fff* *ff*

B. Cl. *fff* 6 *ff*

Cb. Cl. *fff* *ff*

A. Sax. *fff* a 2 *ff*

T. Sax. *fff* *ff*

B. Sax. *fff* *ff*

Tpt. 1-2 *fff* a 2 *ff*

Tpt. 3-4 *fff* *ff*

Hn. 1-2 *fff* a 2 *ff*

Hn. 3-4 *fff* *ff*

T. Tbn. 1 *fff* bells up! brassy *ff* (norm.) *fff* *ff*

T. Tbn. 2 *fff* *ff* *fff* *ff*

B. Tbn. *fff* bells up! flut. *ff* (norm.) *fff* *ff*

Euph. *fff* *ff* *fff* *ff*

Tubas *fff* *ff* *fff* *ff*

Pno. *fff* gliss. *fff* palm cluster

Acc. *fff*

D

Timpani *fff*

Perc. 1 *fff* *ff* *fff*

Perc. 2 *fff* *ff* *fff*

Perc. 3 *fff* *ff* *fff*

Perc. 4 *ff* *fff* *scrape*

Perc. 5 *fff* hit rims only

Perc. 6 *ff* *fff*

D.B. *ff* *fff*

E

Picc. *mf* *fff*

Fl. *ff* *mp* *fff* *a 2*

Ob. *mf* *fff*

Bsn. *mp* *f* *fff* *ff*

C. Bn. *mp* *ff* *fff* *ff*

E♭ Cl. *mp* *fff*

B♭ Cl. I *ff* *mp* *fff* *ff*

B♭ Cl. 2-3 *ff* *mp* *fff* *ff*

B. Cl. *mp* *f* *fff*

C♭ Cl. *mp* *ff* *fff* *ff*

A. Sax. *mf* *fff* *ff*

T. Sax. *ff* *f* *fff* *ff*

B. Sax. *ff* *f* *fff* *ff*

Tpt. 1-2 *ff* *mp* *fff* *f*

Tpt. 3-4 *ff* *mp* *fff* *f*

Hn. 1-2 *ff* *mp* *fff* *f*

Hn. 3-4 *ff* *mp* *fff* *f*

T. Tbn. 1 *ff* *mp* *fff* *ff*

T. Tbn. 2 *mp* *f* *fff* *ff*

B. Tbn. *mp* *f* *fff* *ff*

Euph. *ff* *mp* *fff* *f*

Tubas *ff* *mp* *fff*

Pno. *mf* *ff* *fff* *f*

Acc. *mp* *ff*

Timp. *ff* *mp* *ff* *fff*

Perc. 1 *mp* *fff*

Perc. 2 *f* *fff*

Perc. 3 *mp* *fff*

Perc. 4 *pp* *f* *ff*

Perc. 5 *mf* *f* *ff* *fff*

Perc. 6 *mp* *fff*

D.B. *mp* *ff* *fff* *poco a poco dim.*

poco a poco rit.

Picc. *mf*

Fl. *mf*

Ob. *f* 1. *mf*

Bsn. *f* *mf* *f* *ff* *mf*

C. Bn. *f* *ff* *mf*

E. Cl. *f* *mf*

B♭ Cl. I *f* *mf* solo

B♭ Cl. 2-3 *f* *mf* solo 2. 3.

B. Cl. *ff* *f* *mf*

Cb. Cl. *f* *f* *mf* Contrabassoon

A. Sax. *f* *mf* a 2. *mf*

T. Sax. *mf*

B. Sax. *f* *mf*

Tpt. 1-2 1. *mf* con sord. - st. mute

Tpt. 3-4

Hn. 1-2 1. *mp*

Hn. 3-4 a 2. 3.

T. Tbn. 1 *mp*

T. Tbn. 2

B. Tbn. *mf* (quarter-tones) *mp* *mf*

Euph.

Tubas 1. *mf* (b)

Pno. *mf* *mf*

Acc. *mf*

poco a poco rit.

Timp. *mf* *mp* *p*

Perc. 1 *f*

Perc. 2

Perc. 3 *f* *mf*

Perc. 4 *mf* *mp*

Perc. 5

Perc. 6 *mf* 3-3 3-3 3-3 3-3

D.B. *mf* arco

Picc. Fl. Ob. Bsn. C. Bn. E. Cl. B♭ Cl. 1 B♭ Cl. 2-3 B. Cl. Cb. Cl. A. Sax. T. Sax. B. Sax. Tpt. 1-2 Tpt. 3-4 Hn. 1-2 Hn. 3-4 T. Tbn. 1 T. Tbn. 2 B. Tbn. Euph. Tubas Pno. Acc. Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Perc. 5 Perc. 6 D.B.

The musical score for page 20 is arranged in a standard orchestral layout. The woodwind section includes Piccolo, Flute, Oboe, Bassoon, Clarinet in E-flat, Clarinet in B-flat 1, Clarinet in B-flat 2-3, Clarinet in B-flat, and Contrabass Clarinet. The saxophone section consists of Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets 1-2 and 3-4, Horns 1-2 and 3-4, Trombones 1, 2, and 3, Euphonium, and Tubas. The keyboard section features Piano and Accordion. The percussion section includes Timpani, six different Percussion parts (1-6), and Double Bass. The score is written in a key signature of two flats and a common time signature. Dynamic markings are used throughout, including *sfz p*, *mf*, *p*, *f*, and *mp*. Performance instructions such as "solo hard blues" and "bend up" are present in the Tenor Saxophone part. The score is divided into measures by vertical bar lines.

poco a poco rit.

H $\text{♩} = 66$

poco a poco accel.
(like a record speeding up)

Picc. Fl. Ob. Bsn. C. Bn. E. Cl. B♭ Cl. I. B♭ Cl. 2-3 B. Cl. Cb. Cl. A. Sx. T. Sax. B. Sx.

Tpt. 1-2 Tpt. 3-4 Hn. 1-2 Hn. 3-4 T. Tbn. 1 T. Tbn. 2 B. Tbn. Euph. Tubas Pno. Acc.

poco a poco rit.

H $\text{♩} = 66$

poco a poco accel.
(like a record speeding up)

Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Perc. 5 Perc. 6 D.B.

♩=128, accel...

Picc.
 Fl.
 Ob.
 Bsn.
 C. Bn.
 E♭ Cl.
 B♭ Cl. 1
 B♭ Cl. 2-3
 B. Cl.
 Cb. Cl.
 A. Sx.
 T. Sax.
 B. Sx.
 Tpt. 1-2
 Tpt. 3-4
 Hn. 1-2
 Hn. 3-4
 T. Tbn. 1
 T. Tbn. 2
 B. Tbn.
 Euph.
 Tubas
 Pno.
 Acc.

♩=128, accel...

Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5
 Perc. 6
 D.B.

I ♩=150 **molto allarg!** ♩=104 **molto accel.** : Like a Kick Line ♩=160, conduct in 2 (pushing a little faster still)

Picc.
 Fl.
 Ob.
 Bsn.
 C. Bn.
 E. Cl.
 B♭ Cl. I
 B♭ Cl. 2-3
 B. Cl.
 Cb. Cl.
 A. Sax.
 T. Sax.
 B. Sax.
 Tpt. 1-2
 Tpt. 3-4
 Hn. 1-2
 Hn. 3-4
 T. Tbn. 1
 T. Tbn. 2
 B. Tbn.
 Euph.
 Tubas
 Pno.
 Acc.

1. plunger mute waa! waa! waa!
 sleazy
 mf
 ff
 scoop
 flut.
 f
 1.
 (15^{me})
 saloon/honkey-tonk
 use both hands, really bang it out.
 sim.
 I.h.
 sim.

I ♩=150 **molto allarg!** ♩=104 **molto accel.** : Like a Kick Line ♩=160, conduct in 2 (pushing a little faster still)

Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5
 Perc. 6
 D.B.

Vibes bowed
 f
 choke
 f
 mf
 dampen bass drum
 f
 mf
 mp
 f
 pizz.
 f
 mf
 ff

♩ = 170 (notated half as fast)

Picc. *ff*

Fl. *ff* 6 7

Ob. *ff*

Bsn. *fff*

C. Bn. *fff*

E♭ Cl. *ff*

B♭ Cl. I *ff*

B♭ Cl. 2-3 *ff*

B. Cl. *ff*

C♭ Cl. *fff*

A. Sx. *ff* a 2

T. Sax *ff*

B. Sx. *ff*

Tpt. 1-2 *ff* con sord - st. mute

Tpt. 3-4 *ff* con sord - st. mute

Hn. 1-2 *ff* a 2

Hn. 3-4 *ff* a 2

T. Tbn. 1 *ff*

T. Tbn. 2 *ff*

B. Tbn. *fff* bells up! (norm.) *f*

Euph. *ff*

Tubas *mf* Piano (if necess.) *ff* a 2

Pno. *ff* palm cluster (off-beats are the most important) *fff*

Acc. *ff*

Timp. *ff*

Perc. 1 *f*

Perc. 2 *f* Glock.

Perc. 3 *fff* Whip Marimba *ff*

Perc. 4 *ff*

Perc. 5 *ff* choke

Perc. 6 *ff*

D.B. *ff*

J

Picc. *ff* *fff*

Fl. *ff* *fff*

Ob. *ff*

Bsn. *ff*

C. Bn. *ff*

E. Cl. *ff* *fff*

B♭ Cl. I *ff*

B♭ Cl. 2-3 *ff*

B. Cl. *ff*

Cb. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpt. 1-2 *fff* *Trumpet I only senza sord*

Tpt. 3-4 *fff* *Tpt. 2-4 senza sord*

Hn. 1-2 *fp* *fff* *a 2*

Hn. 3-4 *fp* *fff* *bells up!*

T. Tbn. 1 *fp* *f* *fff* *bells up!*

T. Tbn. 2 *fp* *fff* *bells up!*

B. Tbn. *fp* *f* *fff* *bells up!*

Euph. *fff*

Tubas *fff*

Pno. *15^{me}* *Rea* *8^{va}*

Acc. *fff*

Timp. *fff*

Perc. 1 *f* *fff*

Perc. 2 *f*

Perc. 3 *Whip*

Perc. 4 *hit tam-tam with hard xylophone mallet* *fff* *(xylophone mallet)* *ff* *rim shot*

Perc. 5 *f* *fff*

Perc. 6 *fff*

D.B. *fff*

Picc.

Fl.

Ob.

Bsn.

C. Bn.

Es. Cl.

B♭ Cl. I

B♭ Cl. 2-3

B. Cl.

Cb. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1 & 2

Tpt. 3 & 4

Hn. 1 & 2

Hn. 3 & 4

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Euph.

Tubas

Pno.

Acc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

D.B.

234

Picc. *mf* *ff* *ff* *fff*

Fl. *mf* *ff* *ff* *fff*

Ob. *mf* *f* *ff* *fff*

Bsn. *ff* *fff*

C. Bn. *mf* *cresc.* *fff*

E. Cl. *f* *fff*

B♭ Cl. I *f* *fff*

B♭ Cl. 2-3 *f* *fff*

B. Cl. *fff*

Cb. Cl. *mf* *cresc.* *fff*

A. Sax. *mf* *f* *fff*

T. Sax. *mf* *f* *fff*

B. Sax. *f* *cresc.* *fff*

Tpt. 1-2 *mf* *cresc.* *ffff* *fff*

Tpt. 3-4 *mf* *cresc.* *fff*

Hn. 1-2 *f* *fff* *fff*

Hn. 3-4 *fff* *fff*

T. Tbn. 1 *mf* *cresc.* *fff*

T. Tbn. 2 *mf* *cresc.* *fff*

B. Tbn. *mf* *cresc.* *fff*

Euph. *fff* *fff*

Tubas *mf* *cresc.* *fff*

Pno. *ffff*

Acc. *fff*

Timp. *f* *fff*

Perc. 1 *mf* *f* *ff* *fff*

Perc. 2

Perc. 3

Perc. 4 *mp* *cresc.* *ff*

Perc. 5 *ff* *fff*

Perc. 6 *fff*

D.B. *fff* *fff*

horse whinny (a la "Sleigh Ride")
a 2

This page of a musical score, numbered 33, is arranged in a standard orchestral format. It features 28 staves, each representing a different instrument or section. The instruments listed on the left side of the page are: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Contrabassoon (C. Bn.), E-flat Clarinet (E♭ Cl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2-3 (B♭ Cl. 2-3), Bass Clarinet (B. Cl.), Contrabass Clarinet (Cb. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets 1-2 (Tpt. 1-2), Trumpets 3-4 (Tpt. 3-4), Horns 1-2 (Hn. 1-2), Horns 3-4 (Hn. 3-4), Trombone 1 (T. Tbn. 1), Trombone 2 (T. Tbn. 2), Bass Trombone (B. Tbn.), Euphonium (Euph.), Tubas, Piano (Pno.), Accordion (Acc.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Percussion 4 (Perc. 4), Percussion 5 (Perc. 5), Percussion 6 (Perc. 6), and Double Bass (D.B.).

The score is written in a common time signature and includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamic *ffff* (fortississimo) is used extensively throughout the score, particularly in the woodwind and brass sections. Performance instructions are provided for several instruments, including "bells up!" for the trombones and "choke" for Percussion 5. The score also includes articulation marks like accents and slurs, and specific performance techniques such as "a 2" (second ending) and "5" (fingerings). The page number "245" is located at the bottom left, and the date "March 10, 2005" and location "New York, New York" are at the bottom right.