

JOHN MACKY

Divine Mischief

Concerto for Clarinet

For Clarinet & Wind Ensemble / 2022

Commissioned by a consortium of 25 ensembles, led by the Dallas Winds, Jerry Junkin, conductor; and The United States Air Force Band, Colonel Don Schofield, Commander and conductor.

Divine Mischief : Concerto for Clarinet **by John Mackey**

written for Julian Bliss

Commissioned by a consortium of 25 ensembles, led by

The Dallas Winds
Jerry Junkin, conductor
and

The United States Air Force Band
Colonel Don Schofield, Commander and conductor

Co-commissioned by

Dr. Steven Ward, Abilene Christian University
Dr. Ken Ozzello, The University of Alabama Wind Ensemble
Dr. Jason Caslor, Arizona State University Wind Ensemble
Dr. Daniel A. Belongia, Arkansas Tech University Symphonic Wind Ensemble
Dr. Eric Wilson, Baylor University Wind Ensemble
Dr. Brian Lamb, University of Central Oklahoma Wind Symphony
Dr. Patrick Dunnigan, Florida State University Wind Orchestra
Nicholas J Carlson, University of Illinois at Chicago Wind Ensemble
Dr. Rodney Dorsey, Indiana University Wind Ensemble
Dr. Stephen Kerr, Liberty University Wind Symphony
Regents Professor Eugene Migliaro Corporon, Lone Star Wind Orchestra
Dr. Chris Wilhjelm, New Jersey Wind Symphony
Dr. Douglas Henderson, Oklahoma State University Wind Ensemble
Dr. David Vickerman, San José State University Wind Ensemble
Dr. Timothy Robblee, The Shenandoah University Wind Ensemble
Dr. Cormac Cannon, University of South Carolina Wind Ensemble.
Dr. Jacob Wallace, South Dakota State University Wind Symphony
Dr. Tamey Anglley, Stephen F. Austin State University Wind Ensemble
Professor Jerry Junkin, The University of Texas Bands
Dr. Sarah McKoin, Texas Tech University Symphonic Wind Ensemble
Dr. Caroline Beatty, Texas State University Wind Symphony
Dr. Andrew Yozviak, West Chester University
Dr. Josh Byrd, University of West Georgia Wind Ensemble

Instrumentation

Solo Bb Clarinet

Piccolo

4 Flutes

2 Oboes

2 Bassoons

Contrabassoon

Eb Clarinet (tacet movement 2)

4 Bb Clarinets

2 Bass Clarinets

Contrabass Clarinet

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

4 Trumpets in Bb

4 Horns

3 Tenor Trombones

Bass Trombone

Euphonium

Tuba (2 players preferred)

Harp

Piano (tacet movement 2)

Double Bass

Percussion: 7 players

Player 1: Timpani, Tambourine

Player 2: Vibraphone, Tam-Tam

Player 3: Marimba, Xylophone

Player 4: Glockenspiel, Tambourine, 4 Tom-Toms

Player 5: Snare Drum, Crotales, Tambourine, Crash Cymbals

Player 6: * Cymbal Setup – hi-hat, triangle, splash, china, 2 suspended crashes

Player 7: Bass Drum, mounted Ratchet

* cymbal setup, top of staff to bottom:

Hi-Hat

Triangle

Splash

China

Small suspended crash

Large suspended crash

Duration: about 22 minutes

World premiere: October 18, 2022, Meyerson Symphony Center, Dallas, Texas.
The Dallas Winds, conducted by Jerry Junkin. Julian Bliss, solo clarinet.

Program Note

I have been asked several times if I would write a clarinet concerto, but the question only resulted in one thing: fear. I love the instrument – my grandfather was a clarinetist! – but when I was still a teenager, I heard John Corigliano’s clarinet concerto. On one hearing, I loved it so much that I decided it was my favorite piece by any living composer, and, to me, the greatest wind concerto I’d ever heard. Based on that piece, and later hearing it live, I essentially stalked Corigliano, resulting somehow not in a restraining order, but in an invitation to study with him at Juilliard. (To any aspiring composers reading this, please don’t try that.) To this day, several decades later, I consider Corigliano’s concerto an absolute masterpiece.

So when asked if I’d write a concerto, I always just claimed to be busy, when in reality, I was terrified. But as my brilliant spouse Abby tells me, sometimes the reason to do something is because it’s scary.

Not so long ago, Julian Bliss contacted me and asked that same question. Maybe I’d had too much tequila when he asked, or maybe I was as scared as always, but smart enough to know that if somebody at Julian’s level of skill asks you to write for them, you do it. So I agreed, and the result is “Divine Mischief.”

If you see Julian play, you immediately sense his charisma. This guy is a rock star on clarinet. And if you speak to him, you may sense that maybe he could cause some trouble – all in good fun, of course.

As I always do with large pieces, I discussed all of this with Abby, with whom I’d just seen the Tchaikovsky ballet, “Swan Lake.” We had the idea for Abby to write a synopsis – a story, conceived as if it were a ballet, and I would write the concerto as if it were a ballet score for her story. Inspired by Julian’s personality, Abby decided that Julian would play the role of a trickster figure, like Loki, Tom Sawyer, or Till Eulenspiegel.

Below is her synopsis.

i. A stranger and a game

The town square is as bustling as you would expect on market day, but neither shoppers nor sellers are to be found in the stalls. All eyes are fixed on a stranger wearing peculiar clothes and carrying a spectacular instrument who has appeared as if from nowhere. The stranger surveys the waiting audience, but does not play. The throng chants a fanfare, urging the stranger to perform.

The stranger begins, disastrously. The crowd cannot believe that the bearer of such an extraordinary instrument is unable to play, and vents its frustration at the horrific noises—until they transform into a delicate, lyrical melody. The audience sighs its approval. But as soon as the listeners begin to relax into the music, the stranger changes it. Slow becomes fast, discord disrupts delicacy, chaos creeps in—but only until the audience accepts the raucous new reality, at which point the player swerves again. And again. And again. The rules of the stranger’s game become clear: Follow me, as I leave you behind.

ii. Disappointment, regret, regression: a waltz

Realizing that the only way to win this game is not to play, the crowd begins to disperse, grumbling with disappointment. The stranger replies with a slow, sad waltz of apology, pleading for the people to return. Hesitant but eventually persuaded, the townspeople join in the dance.

Of course, this enchantment can’t last. Soon the stranger transforms the penance into parade and back again, making a joke of the crowd’s displeasure.

iii. Spellbound

The townspeople revolt. The stranger again tries to tempt them with apologies, to charm them with amusements—but the angry mob has had enough, even before the stranger undermines these overtures by mocking the very idea of sincerity. Yet the stranger plays on, sure the audience will succumb eventually. When the crowd registers the depth of the stranger’s determination to toy with them, the extremity of the stranger’s appetite for amusement, they recognize the stranger at last: this is the Trickster. A plan forms.

They play a snippet of a slow chorale, knowing the Trickster will echo and taunt them. And when the Trickster does just that, something happens; magic crackles in the air. The people play another snippet; the Trickster mocks them again—and that taunting echo casts a powerful spell, one that passes in shadow over the whole assemblage.

The shadow is the spell seeking its target, the one the spell will condemn to perform ever more stupendous feats for the amusement of the spellcaster. Who does the shadow seek? “Whosoever displeases by failing to amuse.”

But that, of course, the Trickster—the one who has spent all day taking pleasure at others’ expense, providing none in return. And so the Trickster is not only the spellcaster but also the spell’s target, self-condemned to play until the god’s own insatiable need for entertainment is satisfied. Which is to say, self-condemned to play forever.

The spell takes hold; the stranger-god plays. The townspeople celebrate the performance they have been waiting for all day. Divine virtuosity pours out, turning from trickle to torrent to flood. But the deluge can do nothing to slake the god’s endless thirst, nothing to fulfill the god’s now-eternal task.

The spectacle may pause, but only because ceaseless revels lose their charm. The show must go on. (And on, and on.) The player has become the plaything, the Trickster has been tricked.

Or so it seems. It’s so hard to tell, with Tricksters.

Program note by A. E. Jaques

Divine Mischief

John Mackey

I. A stranger and a game

♩ = 116

The score is a full orchestral and percussion arrangement. It begins with a tempo marking of 116 beats per minute. The key signature is one sharp (F#). The score is divided into two systems, each starting with a tempo marking of 116. The instrumentation includes woodwinds (Piccolo, Flute, Oboe, Bassoon, Clarinet in E♭, B♭ Clarinet, Bass Clarinet, Contrabass Clarinet, Soprano Sax, Alto Sax, Tenor Sax, Baritone Sax, Solo Clarinet), brass (Trumpet, Horn, Trombone, Euphonium, Tuba), strings (Double Bass), piano, harp, and a variety of percussion instruments (Timpani, Vibraphone, Xylophone, Tambourine, Snare Drum, Cymbals, Bass Drum). The score features complex rhythmic patterns, including triplets and syncopation, and dynamic markings such as *ff*, *f*, *mf*, and *mf*. There are also performance instructions like 'bell up', 'rip', 'choke', and 'pliss. full liberation'. The time signature alternates between 3/4 and 4/4 throughout the piece.

9

Picc. *ff*

Fl. 1-2 *ff*

Fl. 3-4 *ff*

Ob. *ff*

Bsn. *ff*

C. Bn. *ff*

E♭ Cl. *ff*

Clar. 1-2 *ff*

Clar. 3-4 *ff*

Bs. Cl. *ff*

Cb. Cl. *ff*

S. Sx. *ff*

A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

Solo Clar.

Tpt. 1-2 *ff*

Tpt. 3-4 *ff*

Horn 1-2 *f*

Horn 3-4 *f*

Tbn. 1-2 *ff*

Tbn. 3-4 *ff*

Euph. *ff*

Tuba *ff*

D.B. *ff*

Pno. *ff*

Hp. *f*

Timp. *ff*

Vibes. *ff*

Xyl. *ff*

Tamb. *ff*

S.Dr. *ff*

Perc. *mf*

B. Dr. *f*

3/4 *4/4* *3/4* *4/4* *3/4*

ff *f* *ff* *f* *ff* *f*

3 *3* *3* *3* *3* *3*

f *f* *f* *f* *f* *f*

ff *ff* *ff* *ff* *ff* *ff*

mf *mf* *mf* *mf* *mf* *mf*

f *f* *f* *f* *f* *f*

mp *mp* *mp* *mp* *mp* *mp*

cresc. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

mallets

mf *mf* *mf* *mf* *mf* *mf*

cresc. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

mp *mp* *mp* *mp* *mp* *mp*

cresc. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

18

A

poco rit. *freely*

Picc. *ff*

Fl. 1-2 *ff*

Fl. 3-4 *ff*

Ob. *ff*

Bsn. *ff*

C. Bn. *ff*

4/4

Es. Cl. *f* *ff*

Clar. 1-2 *ff*

Clar. 3-4 *ff*

Bs. Cl. *ff*

Cb. Cl. *ff*

S. Sax. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

4/4

Solo Clar. *overblown multiphonic* *flut.* *like a scream* *flut.* *trill accel.* *fff* *ff* *pp*

A

poco rit. *freely*

Tpt. 1-2 *ff*

Tpt. 3-4 *mf* *ff*

Horn 1-2 *bell up rip* *ff* *bell norm.*

Horn 3-4 *bell up rip* *ff* *bell norm.*

Tbn. 1-2 *ff*

Tbn. 3-4 *ff*

Euph. *ff*

Tuba *ff*

D.B. *ff*

4/4

Pno. *ff*

Hp. *ff*

Timp. *ff*

Vibes. *ff*

Xyl. *ff*

Tamb. *ff*

S. Dr. *ff* *choke* *choke* *choke* *choke* *choke*

Perc. *ff*

B. Dr. *ff*

4/4

D

E

Picc. *mp*

Fl. 1-2 *mp*

Fl. 3-4

Ob. *mp*

Bsn. *p mp*

C. Bn.

Ev. Cl.

Clar. 1-2 *p*

Clar. 3-4 *a 2 p*

Bs. Cl. *mp*

Cb. Cl. *mp*

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Solo Clar. *mf*

D

E

Tpt. 1-2

Tpt. 3-4

Horn 1-2 *p*

Horn 3-4 *p*

Tbn. 1-2

Tbn. 3-4

Euph.

Tuba *p*

D.B. *arco p*

Pno.

Hp. *mp*

Timp.

Vibes *mp*

Mrb. *p*

Glk.

C. *p*

Perc. *mp*

B. Dr. *pp*

4/4

4/4

4/4

4/4

4/4

4/4

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pp fully sustain pedal until indicated otherwise

acrylic mallets

Picc. Fl. 1-2 Fl. 3-4 Ob. Bsn. C. Bn. E♭ Cl. Clar. 1-2 Clar. 3-4 Bs. Cl. Cb. Cl. S. Sax. A. Sax. T. Sax. B. Sax. Solo Clar. Tpt. 1-2 Tpt. 3-4 Horn 1-2 Horn 3-4 Tbn. 1-2 Tbn. 3-4 Euph. Tuba D.B. Pno. Hp. Timp. Vibes Xyl. Tamb. S.D. Perc. B. Dr.

Musical score for page 104, featuring a variety of instruments including Piccolo, Flutes, Oboe, Bassoon, Cor Anglais, Clarinets, Bass Clarinet, Contrabass Clarinet, Saxophones, Solo Clarinet, Trumpets, Horns, Trombones, Euphonium, Tuba, Double Bass, Piano, Harp, Timpani, Vibraphone, Xylophone, Tambourine, Snare Drum, Percussion, and Bass Drum. The score includes dynamic markings such as *ff*, *ffp*, *f*, and *mf*, as well as performance instructions like "like a scream" and "choke". Time signatures change from 3/4 to 2/4 and back to 3/4, and then to 4/4. A section marked "I" begins in the fifth measure. A large watermark "JOHNMAQUET.COM" is overlaid diagonally across the page.

J

Picc. *fff*
 Fl. 1-2 *fff*
 Fl. 3-4 *fff*
 Ob. *fff*
 Bsn. *mp*
 C. Bn. *mp*
 Ei. Cl. *fff*
 Clar. 1-2 *mp*
 Clar. 3-4 *mp*
 Bs. Cl. *mp*
 Cb. Cl. *mp*
 S. Sx. *fff*
 A. Sx. *fff*
 T. Sx. *fff*
 B. Sx. *fff*
 Solo Clar. *fff*
 Tpt. 1-2 *mp*
 Tpt. 3-4 *mp*
 Horn 1-2 *p*
 Horn 3-4 *p*
 Tbn. 1-2 *p*
 Tbn. 3-4 *p*
 Euph. *p*
 Tuba *p*
 D.B. *norm.*
 Pno. *ff*
 Hp. *f*
 Timp. *dampen all*
 Vibes *soft mallets*
 Xyl. *Marimba soft mallets*
 Tamb. *Glockenspiel*
 S.Dr. *Crotales*
 Perc. *fff*
 B. Dr. *mp*

Picc. Fl. 1-2 Fl. 3-4 Ob. Bsn. C. Bn. Ev. Cl. Clar. 1-2 Clar. 3-4 Bs. Cl. Cb. Cl. S. Sx. A. Sx. T. Sx. B. Sx. Solo Clar. Tpt. 1-2 Tpt. 3-4 Horn 1-2 Horn 3-4 Tbn. 1-2 Tbn. 3-4 Euph. Tuba D.B. Pno. Hp. Timp. Vibes Xyl. Tamb. S.Dr. Perc. B. Dr.

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Musical score for page 127, featuring various instruments including Piccolo, Flutes, Oboe, Bassoon, Clarinets, Saxophones, Solo Clarinet, Trumpets, Horns, Trombones, Euphonium, Tuba, Double Bass, Piano, Harp, Timpani, Vibraphone, Xylophone, Tam-tam, Snare Drum, Percussion, and Bass Drum. The score includes dynamic markings such as *f*, *mf*, *mp*, *fp*, *cresc.*, and *dampen*, as well as performance instructions like *a2* and *3.*. The time signature is 12/8, indicated by the '12' and '8' symbols at the end of several staves.

143

Picc.
 Fl. 1-2
 Fl. 3-4
 Ob.
 Bsn.
 C. Bn.
 Eb Cl.
 Clar. 1-2
 Clar. 3-4
 Bs. Cl.
 Cb. Cl.
 S. Sx.
 A. Sx.
 T. Sx.
 B. Sx.
 Solo Clar.
 Tpt. 1-2
 Tpt. 3-4
 Horn 1-2
 Horn 3-4
 Tbn. 1-2
 Tbn. 3-4
 Euph.
 Tuba
 D.B.
 Pno.
 Hp.
 Timp.
 Vibes
 Xyl.
 Tamb.
 S.Dr.
 Perc.
 B. Dr.

Musical score for a full orchestra, including woodwinds, brass, strings, and percussion. The score is divided into four measures, with dynamic markings such as *ff*, *f*, *mp*, and *p*. The woodwind section (Ob., Bsn., Clar., Sx.) and brass section (Tbn., Tuba, D.B.) are prominent. The percussion section includes Timp., Vibes, Xyl., Tamb., S.Dr., Perc., and B. Dr. The score features various musical notations, including slurs, accents, and dynamic markings. The woodwind and brass parts are marked with *ff* and *f* dynamics. The percussion parts are marked with *mp*, *f*, and *ff* dynamics. The string parts are marked with *ff* and *f* dynamics. The score is marked with *3/4* and *12/8* time signatures. The woodwind and brass parts are marked with *3/4* and *12/8* time signatures. The percussion parts are marked with *3/4* and *12/8* time signatures. The string parts are marked with *3/4* and *12/8* time signatures.

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N

♩. = ♩

Picc. *f* *ff* *mp*
 Fl. 1-2 *ff* *mp*
 Fl. 3-4 *mp*
 Ob. **12/8** **9/8** **3/4** *mp*
 Bsn. *mf* *f* *mp*
 C. Bn. *mf* *f* *mp*
 Ev. Cl. *f* *ff* *p*
 Clar. 1-2 *f* *ff* *p*
 Clar. 3-4 *f* *ff* *p*
 Bs. Cl. *f* *mp* *p*
 Cb. Cl. *f* *p* *p*
 S. Sx. *mf*
 A. Sx. *ff* *mf*
 T. Sx. *mf* **12/8** **9/8** **3/4**
 B. Sx. *mf* *f* *p*
 Solo Clar. *mf* *f* *p*
 Tpt. 1-2 *mp* *sfz* *mf* *f*
 Tpt. 3-4 *mf* *f*
 Horn 1-2 *f* *mf* *f*
 Horn 3-4 *mf* *f*
 Tbn. 1-2 **12/8** **9/8** **3/4** *mf* *f*
 Tbn. 3-4 *mf* *f*
 Euph. *f* *mf* *f*
 Tuba *mf* *f* *p*
 D.B. **12/8** **9/8** **3/4** *norm. pizz.* *f* *mp*
 Pno. *f*
 Hp. *f* *mp*
 Timp. *mf* *soft mallets*
 Vibes *ff* *mf* *mp*
 Xyl. *mf* *mp*
 Glk. **12/8** **9/8** **3/4** *Glockenspiel* *f* *mp* *f* *mp* *Crotales* *mf* *p*
 S.Dr. *f* *mf* *mp*
 Perc. *f* *f* *mf*
 B. Dr. *mp* *mf* *p*

Picc.

Fl. 1-2 *mp* *mp*

Fl. 3-4

Ob. *mp*

Bsn. *p*

C. Bn. *mp*

Ei. Cl.

Clar. 1-2

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sx. *mp* *p*

A. Sx. *mp* *p*

T. Sx. *p*

B. Sx. *p*

Solo Clar. *mp*

Tpt. 1-2

Tpt. 3-4

Horn 1-2 *mp* *p*

Horn 3-4 *p*

Tbn. 1-2

Tbn. 3-4

Euph.

Tuba

D.B.

Pno.

Hp. *mp*

Timp.

Vibes

Mrb. *mp*

Glk. *p*

Cr. *p*

Perc. *mp* *mp* *mp*

B. Dr. *pp*

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167

0

♩ = ♩

Picc.

Fl. 1-2

Fl. 3-4

Ob.

Bsn.

C. Bn.

E♭ Cl.

Clar. 1-2

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Solo Clar.

Tpt. 1-2

Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1-2

Tbn. 3-4

Euph.

Tuba

D.B.

Pno.

Hp.

Timp.

Vibes

Mrb.

Glk.

Cr.

Perc.

B. Dr.

mf *f*

p *mp*

f *ff* *poco a poco cresc.*

p *mp*

p *p*

pp *p*

flut.

3.

8^{va}

A₁ B E

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Picc.

Fl. 1-2

Fl. 3-4

Ob.

Bsn.

C. Bn.

E♭ Cl.

Clar. 1-2

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Solo Clar.

Tpt. 1-2

Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1-2

Tbn. 3-4

Euph.

Tuba

D.B.

Pno.

Hp.

Timp.

Vibes

Xyl.

Tamb.

S. Dr.

Perc.

B. Dr.

mf

f

a2

1.

2.

bell up

p

mf (dry, no pedal)

f

mf

mf

f

p

Picc. *mf*

Fl. 1-2 *mf*

Fl. 3-4 *mf*

Ob. *f*

Bsn. *ff*

C. Bn. *ff*

E♭ Cl. *mf*

Clar. 1-2 *mf* *f*

Clar. 3-4 *mf*

Bs. Cl. *ff*

Cb. Cl. *ff*

S. Sax. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *ff*

Solo Clar. *f* poss.

Tpt. 1-2 *f*

Tpt. 3-4 *f*

Horn 1-2 *ff* bell up *rip*

Horn 3-4 *ff* bell up *rip*

Tbn. 1-2 *ff*

Tbn. 3-4 *ff*

Euph. *ff*

Tuba *ff*

D.B. *ff* arco *pizz.*

Pno. *ff* Chromatic palm cluster

Hp. *ff* with picks *15^{ma}* *choke*

Timp. *f* *choke*

Vibes. *f* *pitches approximate*

Xyl. *f* *pitches approximate*

Tamb. *f* *ff* *choke*

S. Dr. *mf* *ff* *choke*

Perc. *ff* *f* *ff* *choke*

B. Dr. *f* *mf* *ff* *choke*

II. Disappointment, regret, regression: a waltz

♩ = 72 circa

Piccolo

Flute 1-2

Flute 3-4

2 Oboes

Bassoon 1

Bassoon 2

Contrabassoon

B♭ Clarinet 1-2

B♭ Clarinet 3-4

2 Bass Clarinets

Contrabass Clarinet

Soprano Sax

Alto Sax

Tenor Sax

Baritone Sax

Solo Clarinet

Trumpet 1-2

Trumpet 3-4

Horn 1-2

Horn 3-4

Trombone 1-2

Tbn. 3, Bass Tbn.

Euphonium

Tuba

Double Bass

Harp

Timpani

Vibraphone

Marimba

Crotales

Glockenspiel

Cymbals

Bass Drum

A ♩ = 100 circa, molto rubato

rit.

Picc.

Fl. 1-2

Fl. 3-4

Ob.

Bsn. 1

Bsn. 2

C. Bn.

Clar. 1-2

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Solo Clar.

Tpt. 1-2

Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1-2

Tbn. 3-4

Euph.

Tuba

D.B.

Hp.

Timp.

Vibes

Mrb.

Crt.

Gr.

Cymb.

B. Dr.

p, *mp*, *pp*, *arco*, *pizz.*, *freely, allow to ring*

A ♩ = 100 circa, molto rubato

rit.

32 **B** a tempo

rit.

Picc.

Fl. 1-2 *p* *mp*

Fl. 3-4

Ob. *p* *pp*

Bsn. 1 *pp* *mp*

Bsn. 2 *pp*

C. Bn. *pp* *p*

Clar. 1-2 *p*

Clar. 3-4 *p*

Bs. Cl. *a2* *pp* *p*

Cb. Cl. *pp* *p*

S. Sx. *pp* *p*

A. Sx. *pp* *p*

T. Sx. *pp* *p* *mp*

B. Sx. *p*

Solo Clar. *mp* *p* *mp* *mf* *pp*

B a tempo

rit.

Tpt. 1-2

Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1-2

Tbn. 3-4

Euph.

Tuba

D.B. *arco* *pizz.* *mp*

Hp. *mp* *mp*

Timp. *soft mallets* *motor on, med. slow*

Vibes *mp* *ped. sim.*

Mrb. *mp*

Crt.

Glk.

Cymb.

B. Dr. *pp*

48 **C** *a tempo*

Picc.

Fl. 1-2 *mp* *p* *mp* *p*

Fl. 3-4

Ob. *mf* *mp* *mp* *p*

Bsn. 1 *mp* *mp*

Bsn. 2 *p* *p* *p*

C. Bn.

Clar. 1-2 *p*

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sx. *p* *mp* *p*

A. Sx. *p* *mp* *p*

T. Sx. *p* *p*

B. Sx. *p*

Solo Clar. *mf* *p* *pp* *mf* *mp*

C *a tempo*

Tpt. 1-2

Tpt. 3-4

Horn 1-2 *p*

Horn 3-4 *p*

Tbn. 1-2

Tbn. 3-4

Euph.

Tuba

D.B. *arco* *p* *mp*

Hp.

Timp.

Vibes *mp*

Mrb.

Cr.

Glk.

Cymb.

B. Dr. *pp* *pp*

poco a poco rit.

F *a tempo*

Picc.

Fl. 1-2

Fl. 3-4

Ob.

Bsn. 1

Bsn. 2

C. Bn.

Clar. 1-2

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Solo Clar.

mf *p* *mf* *mp* *mf*

poco a poco rit.

F *a tempo*

Tpt. 1-2

Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1-2

Tbn. 3-4

Euph.

Tuba

D.B.

Hp.

Timp.

Vibes

Mrb.

Cn.

Glk.

Cymb.

B. Dr.

sim. *mp* *pizz.* *mp* *mf* *mp* *mf* *mp*

89 poco rit.

G a tempo

rit.

a tempo rit.

Picc.
 Fl. 1-2
 Fl. 3-4
 Ob.
 Bsn. 1
 Bsn. 2
 C. Bn.
 Clar. 1-2
 Clar. 3-4
 Bs. Cl.
 Cb. Cl.
 S. Sx.
 A. Sx.
 T. Sx.
 B. Sx.
 Solo Clar.
 Tpt. 1-2
 Tpt. 3-4
 Horn 1-2
 Horn 3-4
 Tbn. 1-2
 Tbn. 3-4
 Euph.
 Tuba
 D.B.
 Hp.
 Timp.
 Vibes
 Mrb.
 Crt.
 Glk.
 Cymb.
 B. Dr.

pp, *p*, *mp*, *mf*, *f*, *arco*, *pizz.*

1., 3., 3., a2

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104 **H** a tempo

rit.

cadenza

Picc.

Fl. 1-2

Fl. 3-4

Ob.

Bsn. 1

Bsn. 2

C. Bn.

Clar. 1-2

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Solo Clar.

34

34

34

H a tempo

rit.

cadenza

Tpt. 1-2

Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1-2

Tbn. 3-4

Euph.

Tuba

D.B.

Hp.

Timp.

Vibes

Mrb.

Crt.

Glk.

Cymb.

B. Dr.

34

34

34

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113 I still cadenza-like

Picc. Fl. 1-2 Fl. 3-4 Ob. Bsn. 1 Bsn. 2 C. Bn. Clar. 1-2 Clar. 3-4 Bs. Cl. Cb. Cl. S. Sx. A. Sx. T. Sx. B. Sx. Solo Clar. Tpt. 1-2 Tpt. 3-4 Horn 1-2 Horn 3-4 Tbn. 1-2 Tbn. 3-4 Euph. Tuba D.B. Hp. Timp. Vibes Mrb. Cr. Glk. Cymb. B. Dr.

Musical score for page 35, rehearsal mark 113. The score includes staves for Piccolo, Flutes (1-2 and 3-4), Oboe, Bassoons (1 and 2), Contrabassoon, Clarinets (1-2 and 3-4), Bass Clarinet, Contrabass Clarinet, Saxophones (Soprano, Alto, Tenor, Baritone), Solo Clarinet, Trumpets (1-2 and 3-4), Horns (1-2 and 3-4), Trombones (1-2 and 3-4), Euphonium, Tuba, Double Bass (D.B.), Harp (Hp.), Timpani (Timp.), Vibraphone (Vibes), Mridangam (Mrb.), Crotales (Cr.), Glockenspiel (Glk.), Cymbals (Cymb.), and Bass Drum (B. Dr.). The score features various musical notations including dynamics (pp, mp, p), articulations (tr, pizz), and time signature changes (3/4, 4/4, 2/4). A large watermark "WWW.JOHNMACKKEY.COM" is visible across the page.

cadenza



Picc.

Fl. 1-2

Fl. 3-4

Ob.

Bsn. 1

Bsn. 2

C. Bn.

Clar. 1-2

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

2/4

2/4

2/4

2/4

Solo Clar.

(accel)

(rit)

mf

p

mp

p

pp

p

(rit)

cadenza



Tpt. 1-2

Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1-2

Tbn. 3-4

Euph.

Tuba

D.B.

Hp.

p out of time, a slow arpeggio

arco

pp

2/4

2/4

2/4

2/4

Timp.

Vibes

Mrb.

Crt.

Glk.

Cymb.

B. Dr.

out of time, begin shortly after cue

p

shortly after cue

bowed

mp

bowed out of time, soon after "downbeat"

mp

bowed shortly after cue

121 *a tempo rit.* **J** Slow and free

Picc. Fl. 1-2 Fl. 3-4 Ob. Bsn. 1 Bsn. 2 C. Bn. Clar. 1-2 Clar. 3-4 Bs. Cl. Cb. Cl. S. Sax. A. Sax. T. Sax. B. Sax. Solo Clar. Tpt. 1-2 Tpt. 3-4 Horn 1-2 Horn 3-4 Tbn. 1-2 Tbn. 3-4 Euph. Tuba D.B. Hp. Timp. Vibes Mrb. Cr. Glk. Cymb. B. Dr.

Musical score for a full orchestra. The score is divided into two systems. The first system includes Piccolo, Flutes (1-2 and 3-4), Oboe, Bassoons (1 and 2), Contrabassoon, Clarinets (1-2 and 3-4), Bass Clarinet, Contrabass Clarinet, Saxophones (Soprano, Alto, Tenor, Baritone), Solo Clarinet, Trumpets (1-2 and 3-4), Horns (1-2 and 3-4), Trombones (1-2 and 3-4), Euphonium, Tuba, Double Bass, Harp, Timpani, Vibraphone, Maracas, Congas, Glockenspiel, Cymbals, and Snare Drum. The score features complex rhythmic patterns, including 2/4 and 3/4 time signatures, and dynamic markings such as *mp*, *mf*, *p*, *pp*, *mf*, and *p*. The Solo Clarinet part includes a trill and acceleration. The Double Bass part includes pizzicato and arco markings. The Vibraphone part includes soft mallets and dynamic markings. The Congas and Snare Drum parts include dynamic markings. The score is marked with a 'J' and 'Slow and free' tempo.

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132 *cadenza*

Picc.

Fl. 1-2

Fl. 3-4

Ob.

Bsn. 1

Bsn. 2

C. Bn.

Clar. 1-2

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Solo Clar. *(start to accel. to arrival tempo)*

f *mp* *f*

cadenza

Tpt. 1-2

Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1-2

Tbn. 3-4

Euph.

Tuba

D.B.

Hp.

Timp.

Vibes

Mrb.

Crt.

Glk.

Cymb.

B. Dr.

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K ♩ = 116

Picc.

Fl. 1-2

Fl. 3-4

Ob.

Bsn. 1

Bsn. 2

C. Bn.

Clar. 1-2

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Solo Clar.

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

K ♩ = 116

Tpt. 1-2

Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1-2

Tbn. 3-4

Euph.

Tuba

D.B.

Hp.

Timp.

Vibes

Mrb.

Crt.

Glockenspiel

Cymb.

B. Dr.

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This page contains the musical score for page 40 of a larger work, starting at measure 137. The score is arranged in a multi-staff format, including parts for Piccolo (Picc.), Flutes (Fl. 1-2, Fl. 3-4), Oboe (Ob.), Bassoons (Bsn. 1, Bsn. 2), Contrabassoon (C. Bn.), Clarinets (Clar. 1-2, Clar. 3-4), Bass Clarinet (Bs. Cl.), Contrabass Clarinet (Cb. Cl.), Saxophones (S. Sx., A. Sx., T. Sx., B. Sx.), Solo Clarinet (Solo Clar.), Trumpets (Tpt. 1-2, Tpt. 3-4), Horns (Horn 1-2, Horn 3-4), Trombones (Tbn. 1-2, Tbn. 3-4), Euphonium (Euph.), Tuba, Double Bass (D.B.), Harp (Hp.), Timpani (Timp.), Vibraphone (Vibes), Maracas (Mrb.), Cymbals (Cym.), and Snare Drum (B. Dr.).

The Solo Clarinet part is particularly prominent, featuring dynamic markings such as *fp*, *f*, *p*, *mp*, and *mf*. It includes a trill with acceleration (*trill accel.*) starting in the final measure. The woodwind and brass sections also feature various dynamic markings and articulations.

Specific performance instructions are noted for the Trumpet 3-4 part, including *con sord: harmon, no stem* and a trill. The score includes a large, diagonal watermark that reads "For personal use only WWW.JOHNMACKEY.COM".

Picc.
 Fl. 1-2
 Fl. 3-4
 Ob.
 Bsn. 1
 Bsn. 2
 C. Bn.
 Clar. 1-2
 Clar. 3-4
 Bs. Cl.
 Cb. Cl.
 S. Sx.
 A. Sx.
 T. Sx.
 B. Sx.
 Solo Clar.
 Tpt. 1-2
 Tpt. 3-4
 Horn 1-2
 Horn 3-4
 Tbn. 1-2
 Tbn. 3-4
 Euph.
 Tuba
 D.B.
 Hp.
 Timp.
 Vibes
 Mrb.
 Cr. Tambourine
 Gtr.
 Cymb.
 B. Dr.

Musical notation includes dynamics such as *mf*, *f*, *ff*, *p*, and *mp*. Performance instructions include *con sord: straight mute* and *pizz.*. The score also features various musical symbols like accents, slurs, and articulation marks.

This musical score page, numbered 42 and measure 146, features a large, diagonal watermark reading "WWW.JOHNMACKEY.COM". The score is arranged in a standard orchestral layout with the following parts and staves:

- Picc.**: Piccolo flute, measures 146-147.
- Fl. 1-2** and **Fl. 3-4**: Flute parts, measures 146-149.
- Ob.**: Oboe, measures 146-149.
- Bsn. 1** and **Bsn. 2**: Bassoon parts, measures 146-149.
- C. Bn.**: Contrabassoon, measures 146-149.
- Clar. 1-2** and **Clar. 3-4**: Clarinet parts, measures 146-149.
- Bs. Cl.**: Bass Clarinet, measures 146-149.
- Cb. Cl.**: Contrabass Clarinet, measures 146-149.
- S. Sx.**: Soprano Saxophone, measures 146-149.
- A. Sx.**: Alto Saxophone, measures 146-149.
- T. Sx.**: Tenor Saxophone, measures 146-149.
- B. Sx.**: Baritone Saxophone, measures 146-149.
- Solo Clar.**: Solo Clarinet, measures 146-149, featuring complex rhythmic patterns with triplets and sextuplets.
- Tpt. 1-2** and **Tpt. 3-4**: Trumpet parts, measures 146-149.
- Horn 1-2** and **Horn 3-4**: Horn parts, measures 146-149.
- Tbn. 1-2** and **Tbn. 3-4**: Trombone parts, measures 146-149.
- Euph.**: Euphonium, measures 146-149.
- Tuba**: Tuba, measures 146-149.
- D.B.**: Double Bass, measures 146-149.
- Hp.**: Harp, measures 146-149.
- Timp.**: Timpani, measures 146-149.
- Vibes**: Vibraphone, measures 146-149.
- Mrb.**: Maracas, measures 146-149.
- Tamb.**: Tambourine, measures 146-149.
- Glk.**: Glockenspiel, measures 146-149.
- Cymb.**: Cymbal, measures 146-149.
- B. Dr.**: Bass Drum, measures 146-149.

The score includes various dynamic markings such as *mf*, *f*, *ff*, *mp*, and *p*, along with performance instructions like *arco* and *8va*. The Solo Clarinet part has a complex rhythmic structure with many triplets and sextuplets.

150

Picc.
 Fl. 1-2
 Fl. 3-4
 Ob.
 Bsn. 1
 Bsn. 2
 C. Bn.
 Clar. 1-2
 Clar. 3-4
 Bs. Cl.
 Cb. Cl.
 S. Sx.
 A. Sx.
 T. Sx.
 B. Sx.
 Solo Clar.
 Tpt. 1-2
 Tpt. 3-4
 Horn 1-2
 Horn 3-4
 Tbn. 1-2
 Tbn. 3-4
 Euph.
 Tuba
 D.B.
 Hp.
 Timp.
 Vibes
 Mrb.
 Tamb.
 Glk.
 Cymb.
 B. Dr.

153 **L** Slow and free Fast (♩ = 140 circa) Slow and free rit.

Picc. Fl. 1-2 Fl. 3-4 Ob. Bsn. 1 Bsn. 2 C. Bn. Clar. 1-2 Clar. 3-4 Bs. Cl. Cb. Cl. S. Sax. A. Sax. T. Sax. B. Sax. Solo Clar.

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24

24

24

L Slow and free Fast (♩ = 140 circa) Slow and free rit.

Tpt. 1-2 Tpt. 3-4 Horn 1-2 Horn 3-4 Tbn. 1-2 Tbn. 3-4 Euph. Tuba D.B. Hp. Timp. Vibes Mrb. Tamb. Cymb. B. Dr.

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24

24

24

this is just an "angelic" effect; gliss durations approximate

159 Fast molto rit. Slow and free M ♩ = 84 circa, molto rubato

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cadenza

Picc.

Fl. 1-2

Fl. 3-4

Ob.

Bsn. 1

Bsn. 2

C. Bn.

Clar. 1-2

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Solo Clar.

n. *pp* *p* *mp* *cresc.*

cadenza

Tpt. 1-2

Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1-2

Tbn. 3-4

Euph.

Tuba

D.B.

Hp.

Timp.

Vibes

Mrb.

Crt.

Glk.

Cymb.

B. Dr.

Picc.

Fl. 1-2

Fl. 3-4

Ob.

Bsn. 1

Bsn. 2

C. Bn.

Clar. 1-2

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Solo Clar.

Tpt. 1-2

Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1-2

Tbn. 3-4

Euph.

Tuba

D.B.

Hp.

Timp.

Vibes

Mrb.

Crt.

Glk.

Cymb.

B. Dr.

f *pp* *f* *p* *f* *mp* *f* *mf* *ff*

The image shows a page of a musical score for page 47. It contains staves for various instruments: Piccolo, Flutes (1-2 and 3-4), Oboe, Bassoons (1 and 2), Contrabassoon, Clarinets (1-2 and 3-4), Bass Clarinet, Contrabass Clarinet, Saxophones (Soprano, Alto, Tenor, Baritone), Solo Clarinet, Trumpets (1-2 and 3-4), Horns (1-2 and 3-4), Trombones (1-2 and 3-4), Euphonium, Tuba, Double Bass, Harp, Timpani, Vibraphone, Maracas, Congas, Gongs, Cymbals, and Bass Drum. The Solo Clarinet part is the only one with musical notation, starting with a dynamic of *f*, followed by *pp*, *f*, *p*, *f*, *mp*, *f*, *mf*, and *ff*. A large watermark 'WWW.JOHNMACKEY.COM' is overlaid diagonally across the page.

This page of an orchestral score, numbered 48, features a prominent solo clarinet part. The score is for a 4/4 time signature, indicated by the $\frac{4}{4}$ time signature symbol on the right side of the page. The Solo Clarinet part begins with a dynamic marking of *fff* (fortississimo), followed by *f* (forte) and *mp* (mezzo-piano). It includes a triplet of notes marked with a '3' and a five-measure rest marked with a '5'. The tempo changes to *molto accel* (molto accelerando) and later to *molto rit.* (molto ritardando). The dynamic markings *mf* (mezzo-forte) and *ff* (fortissimo) are also present. A 'flut.' (flute) marking is visible above the first measure. The rest of the score consists of blank staves for various instruments, including Piccolo, Flutes 1-2, Flutes 3-4, Oboe, Bassoons 1 and 2, Contrabassoon, Clarinets 1-2, Clarinets 3-4, Bass Clarinet, Contrabass Clarinet, Saxophones (Soprano, Alto, Tenor, Baritone), Trumpets 1-2, Trumpets 3-4, Horns 1-2, Horns 3-4, Trombones 1-2, Trombones 3-4, Euphonium, Tuba, Double Bass (D.B.), Harp (Hp.), Timpani (Timp.), Vibraphone (Vibes), Maracas (Mrb.), Crotals (Crt.), Gong (Gk.), Cymbals (Cymb.), and Bass Drum (B. Dr.). A large, diagonal watermark reading 'For personal use only WWW.JOHNMACKKEY.COM' is overlaid across the page.

170 Slow and free

N rit. a tempo

Picc. Fl. 1-2 Fl. 3-4 Ob. Bsn. 1 Bsn. 2 C. Bn. Clar. 1-2 Clar. 3-4 Bs. Cl. Cb. Cl. S. Sx. A. Sx. T. Sx. B. Sx. Solo Clar.

4/4 3/4

mf f fp

trill accel. mf f mp ff ff

6

Slow and free

N 84 circa rit. a tempo

Tpt. 1-2 Tpt. 3-4 Horn 1-2 Horn 3-4 Tbn. 1-2 Tbn. 3-4 Euph. Tuba D.B. Hp. Timp. Vibes Mrb. Crt. Glk. Cymb. B. Dr.

4/4 3/4

arco p ad lib "magic" effect dampen all ppp pp

senza sord. a 2 mf f fp

senza sord. a 2 mf f fp

senza sord. a 2 mf f fp

senza sord. mf f fp

arco pizz. arco f

pp mf mp

allarg. a tempo, molto rit.

O a tempo or slower, still very free

rit.

178

Picc.

Fl. 1-2

Fl. 3-4

Ob.

Bsn. 1

Bsn. 2

C. Bn.

Clar. 1-2

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Solo Clar.

Tpt. 1-2

Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1-2

Tbn. 3-4

Euph.

Tuba

D.B.

Hp.

Timp.

Vibes

Mrb.

Crt.

Glk.

Cymb.

B. Dr.

190

P ♩ = 144 molto accel. al fine

Picc. *mf* 3 *ff*
 Fl. 1-2 *mf* *mf* *ff*
 Fl. 3-4 *mf* *ff*
 Ob. *mf* *ff*
 Bsn. 1 *p* *mp* *mf* *f* *ff*
 Bsn. 2 *mp* *mf* *ff*
 C. Bn. *mf* *ff*
 Clar. 1-2 *mf* *f* *ff*
 Clar. 3-4 *f* *ff*
 Bs. Cl. *p* *mp* *mf* *f* *ff*
 Cb. Cl. *pp* *mf* *ff*
 S. Sx. *mp* *mf* *ff*
 A. Sx. *mp* *mf* *ff*
 T. Sx. *mp* *mf* *ff*
 B. Sx. *p* *mp* *mf* *ff*
 Solo Clar. *p* 3 *pp* *mp* *p* *f* 3 3 3 3 3 3 *fff*
 Tpt. 1-2 *ffp* *ff*
 Tpt. 3-4 *ffp* *ff*
 Horn 1-2 *f* *ff*
 Horn 3-4 *mf* *ff*
 Tbn. 1-2 *mf* *f* *ff*
 Tbn. 3-4 *f* *ff*
 Euph. *mf* *ff*
 Tuba *mf* *ff*
 D.B. *pizz.* *pp* *f* *ff dampen*
 Hp. *p* *ff*
 Timp. *mf* *ff dampen*
 Vibes *f* *ff*
 Mrb. *f* *ff*
 Crt. *f* *ff dampen*
 Cymb. *mf* *ff*
 B. Dr. *mf* *ff (bass drum)* *sfz* *Ratchet*

9 *poco rit.* *a tempo* *rit.* ♩ = 68 circa, *molto accel*

Picc. Fl. 1-2 Fl. 3-4 Ob. Bsn. C. Bn. E♭ Cl. Clar. 1-2 Clar. 3-4 Bs. Cl. Cb. Cl. S. Sx. A. Sx. T. Sx. B. Sx.

pp mf p p pp mp p p pp mp p p p

Solo Clar. *ppp* *mp* *trb* *trb* *trb*

poco rit. *a tempo* *rit.* ♩ = 68 circa, *molto accel*
con sord: harmon, no stem

Tpt. 1-2 Tpt. 3-4 Horn 1-2 Horn 3-4 Tbn. 1-2 Tbn. 3-4 Euph. Tuba D.B.

pp p pp mp pp mp p pp mp p

Hp. *mp*

Timp. Vib. Xyl. Toms Crasn. Cym. B. Dr.

hard mallets p mp mp p p

Vibes bowed

Crotales bowed

mallets



16

A

$\text{♩} = 68$

allarg.

Picc. *ff*

Fl. 1-2 *ff*

Fl. 3-4 *ff*

Ob. *ff*

Bsn. *ff*

C. Bn. *ff*

Ei. Cl. *f* *ff*

Clar. 1-2 *ff*

Clar. 3-4 *ff*

Bs. Cl. *ff*

Cb. Cl. *ff*

S. Sx. *ff*

A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

Solo Clar. *ff* like a scream

Tpt. 1-2 *ff*

Tpt. 3-4 *ff* senza sord. *ff*

Horn 1-2 *ff* bell up a 2

Horn 3-4 *ff*

Tbn. 1-2 *ff* bell up

Tbn. 3-4 *ff*

Euph. *ff*

Tuba *ff*

D.B. *ff*

Timp. *ff* *mf* *ff* *ffp* *ff*

Vib. *ff*

Xyl. *mp* *ff*

Toms

Crash *ff* Crash Cymbals

Cym. *ff* *p* *ff*

B. Dr. *f* *mf* *f* *mp* *f*

6/8 4/4 12/8

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21

B ♩ = 128

Picc. *mf* *f* *mp* *f*

Fl. 1-2 *mf* *f* *mp*

Fl. 3-4

Ob. **12/8** *mf* *f* *mp*

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

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

El. Cl.

Clar. 1-2 **12/8** *mf* *f*

Clar. 3-4

Bs. Cl.

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

S. Sx.

A. Sx.

T. Sx. **12/8** *mf* *f* *mp*

B. Sx. *mf* *f*

Solo Clar. *trill accel.* *ff* *f* *ff* *f* *trill* *trill* *trill*

Tpt. 1-2 *fp* *f*

Tpt. 3-4

Horn 1-2

Horn 3-4 *a2* *ffp* *norm.* *mp* *ff*

Tbn. 1-2 **12/8** *mp* *ff*

Tbn. 3-4 *mf* *ff*

Euph.

Tuba

D.B. **12/8** *f* *mf* *f*

Pno. *f* *ff*

Hp. *f* *mp*

Timp. *mf* (gliss) *choke* *f*

Tam. Tam-Tam *choke* *mf*

Xyl. **12/8** *mf* *f*

Glk. Glockenspiel *mp* *mf* *mp*

Tam. Tambourine *mp* *f*

Cym. (triangle) *mp* *f* *mp*

B. Dr. *mf*

36 **D**

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D

con sord: harmon, no stem
2. *fp*

con sord: harmon, no stem
3. *ffp*

tutti a 2. *ffp*

3. *ffp*

hard mallets
mp

(ratchet) *f*

cheks *f*

15nd *f*

Picc.
 Fl. 1-2
 Fl. 3-4
 Ob.
 Bsn.
 C. Bn.
 Eb Cl.
 Clar. 1-2
 Clar. 3-4
 Bs. Cl.
 Cb. Cl.
 S. Sx.
 A. Sx.
 T. Sx.
 B. Sx.
 Solo Clar.
 Tpt. 1-2
 Tpt. 3-4
 Horn 1-2
 Horn 3-4
 Tbn. 1-2
 Tbn. 3-4
 Euph.
 Tuba
 D.B.
 Hp.
 Timp.
 Vib.
 Xyl.
 Glk.
 Tam.
 Cym.
 B. Dr.

Musical score for a full orchestra, including woodwinds, brass, strings, and percussion. The score is divided into systems for each instrument family. The key signature is E major, and the time signature is 4/4. The score includes various dynamics such as *mf*, *f*, *ff*, *mp*, *p*, and *ffp*. It also features performance instructions like "senza sord.", "con sord: straight mute", "dampen", "choke", and "ratchet". The score is marked with rehearsal points 6, 8, and 12. A watermark "WWW.JOHNMACKLEY.COM" is visible across the page.

This page of a musical score (page 48) features a variety of instruments including Piccolo, Flutes (1-2 and 3-4), Oboe, Bassoon, Contrabassoon, E♭ Clarinet, Clarinets (1-2 and 3-4), Bass Clarinet, Contrabass Clarinet, Saxophones (Soprano, Alto, Tenor, Baritone), Solo Clarinet, Trumpets (1-2 and 3-4), Horns (1-2 and 3-4), Trombones (1-2 and 3-4), Euphonium, Tuba, Double Bass, Timpani, Tam-tam, Xylophone, Glockenspiel, Tam-tam, Cymbals, and Bass Drum. The score includes dynamic markings such as *f*, *mp*, *mf*, *ff*, *fff*, *p*, *cresc.*, *dampen*, and *choke*. Performance instructions like *senza sord.*, *brass mallets*, *bell up*, and *choke* are present. The music is divided into measures, with some measures marked with a large '6' and '12' below the staff, possibly indicating a 6/8 or 12/8 time signature. A large watermark 'WWW.MUSICKEY.COM' is overlaid diagonally across the page.

rit.

molto rit.

$\text{♩} = 60$ circa, very free

F

G

Picc.

Fl. 1-2

Fl. 3-4

Ob.

Bsn.

C. Bn.

E♭ Cl.

Clar. 1-2

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Solo Clar.

12/8

4/4

4/4

4/4

trill accel.

F

G

rit.

molto rit.

$\text{♩} = 60$ circa, very free

Tpt. 1-2

Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1-2

Tbn. 3-4

Euph.

Tuba

D.B.

Pno.

Hp.

Timp.

Tam.

Xyl.

Glk.

Tom-Toms

Tamp.

Cym.

B. Dr.

12/8

4/4

4/4

arco

pp

ff

trill accel.

f (this is just an effect. gliss durations are approximate)

choke

dampen

sim secco

mp

f

pp

mf

pp

mf

fp

ff

p

59

♩ = 146 *circa* Slow and free

♩ = 146 *circa*

Slow and free

Picc. Fl. 1-2 Fl. 3-4 Ob. Bsn. C. Bn. Eb Cl. Clar. 1-2 Clar. 3-4 Bs. Cl. Cb. Cl. S. Sx. A. Sx. T. Sx. B. Sx. Solo Clar. Tpt. 1-2 Tpt. 3-4 Horn 1-2 Horn 3-4 Tbn. 1-2 Tbn. 3-4 Euph. Tuba D.B. Pno. Hp. Timp. Tam Xyl. Toms Tam. Cym. B. Dr.

2/4 4/4 7/8 2/4 4/4
 2/4 4/4 7/8 2/4 4/4
 2/4 4/4 7/8 2/4 4/4
 2/4 4/4 7/8 2/4 4/4

pp
pp
mp
p *pp*
 slowly scrape with metal (large coin, triangle beater, etc.) in circular motion
 standard tam-tam beaters
f *ppp*

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H ♩ = 146 circa accel.

Picc.

Fl. 1-2

Fl. 3-4

Ob.

Bsn.

C. Bn.

El. Cl.

Clar. 1-2

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Solo Clar.

Tpt. 1-2

Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1-2

Tbn. 3-4

Euph.

Tuba

D.B.

Pno.

Hp.

Timp.

Tam.

Mrb.

Toms

Tamb.

Cym.

B. Dr.

mp, *pp*, *mf*, *p*, *mf*

a 2 con sord: straight mute, *4. con sord: straight mute*, *pp*

poco a poco cresc., *poco a poco cresc.*

3/4, 4/4, 3/4, 7/8, 2/4

3/4, 4/4, 3/4, 7/8, 2/4

3/4, 4/4, 3/4, 7/8, 2/4

3/4, 4/4, 3/4, 7/8, 2/4

3/4, 4/4, 3/4, 7/8, 2/4

84

♩ = 194

Picc.
 Fl. 1-2
 Fl. 3-4
 Ob.
 Bsn.
 C. Bn.
 E♭ Cl.
 Clar. 1-2
 Clar. 3-4
 Bs. Cl.
 Cb. Cl.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Solo Clar.
 Tpt. 1-2
 Tpt. 3-4
 Horn 1-2
 Horn 3-4
 Tbn. 1-2
 Tbn. 3-4
 Euph.
 Tuba
 D.B.
 Timp.
 Tam.
 Mrb.
 Toms.
 Tamb.
 Cym.
 B. Dr.

Musical score for page 84, featuring woodwinds, brass, and percussion staves. The score includes dynamic markings such as *f*, *p*, and *mf*, and performance instructions like "con sord: straight mute". The tempo is marked as ♩ = 194. The score is divided into two systems, with the second system starting at measure 84. The percussion section includes Toms, Tamb., Cym., and B. Dr.

I

Picc.

Fl. 1-2

Fl. 3-4

Ob.

Bsn.

C. Bn.

E♭ Cl.

Clar. 1-2

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

I

Tpt. 1-2

Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1-2

Tbn. 3-4

Euph.

Tuba

D.B.

Pno.

Timp.

Tam.

Mrb.

Toms.

S.D.

Cym.

B. Dr.

101

Picc.

Fl. 1-2

Fl. 3-4

Ob.

Bsn.

C. Bn.

E♭ Cl.

Clar. 1-2

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Solo Clar.

Tpt. 1-2

Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1-2

Tbn. 3-4

Euph.

Tuba

D.B.

Pno.

Timp.

Tam

Mrb.

Toms

S.D.

Cym.

B. Dr.

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tuning (low to high) : E, B, D, F

Tambourine

This page contains a musical score for rehearsal mark 108. The score is for a large orchestra and includes a solo clarinet part. The instruments listed are:

- Picc.
- Fl. 1-2
- Fl. 3-4
- Ob.
- Bsn.
- C. Bn.
- Ev. Cl.
- Clar. 1-2
- Clar. 3-4
- Bs. Cl.
- Cb. Cl.
- S. Sx.
- A. Sx.
- T. Sx.
- B. Sx.
- Solo Clar.
- Tpt. 1-2
- Tpt. 3-4
- Horn 1-2
- Horn 3-4
- Tbn. 1-2
- Tbn. 3-4
- Euph.
- Tuba
- D.B.
- Pno.
- Timp.
- Tam.
- Mrb.
- Toms.
- Tanb.
- Cym.
- B. Dr.

The score features complex rhythmic patterns with frequent changes in time signature, alternating between 7/8 and 4/4. Dynamics include *f*, *ff*, and *mf*. A rehearsal mark 'J' is placed above the first and fourth measures of the Solo Clarinet part. A 'cresc.' marking is present in the Solo Clarinet part between measures 108 and 109.

Picc.

Fl. 1-2 *cresc.* *a2* *ff*

Fl. 3-4 *ff* *ffp*

Ob. *ff* *ffp*

Bsn. *ff*

C. Bn. *ff*

E♭ Cl. *mf* *cresc.* *ff*

Clar. 1-2 *a2* *mf* *cresc.* *ff* *ffp*

Clar. 3-4 *a2* *mf* *cresc.* *ff* *ffp*

Bs. Cl. *ff*

Cb. Cl. *ff*

S. Sax. *mf* *cresc.* *ff*

A. Sax. *mf* *cresc.* *ff*

T. Sax. *ff*

B. Sax. *ff*

Solo Clar. *tr* *trill accel.* *ff*

Tpt. 1-2 *cresc.* *ffp*

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

Horn 1-2 *mf* *cresc.* *ff*

Horn 3-4 *mf* *cresc.* *ff*

Tbn. 1-2 *senza sord.* *mf* *cresc.* *a2* *ffp*

Tbn. 3-4 *a2* *senza sord.* *f* *ff*

Euph.

Tuba *ff*

D.B. *ff*

Timp. *mf* *ff*

Tam. *Vibes* *hard mallets* *f* *ff*

Mrb. *mf* *cresc.* *ff*

Toms

Tamb. *Snare Drum* *p* *choke* *mf* *ff*

Cym. *mf* *ff*

B. Dr. *mp*

tune all drums as low as safely possible
wooden mallets
with timpani mutes
(will sound like large toms)

Xylophone

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Picc.

Fl. 1-2

Fl. 3-4

Ob.

Bsn.

C. Bn.

E♭ Cl.

Clar. 1-2

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Solo Clar.

Tpt. 1-2

Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1-2

Tbn. 3-4

Euph.

Tuba

D.B.

Pno.

Timp.

Vib.

Xyl.

Toms

S. Dr.

Cym.

B. Dr.

7/8

4/4

2/4

3/4

4/4

L

ff

solo

tutti

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Picc.
 Fl. 1-2
 Fl. 3-4
 Ob.
 Bsn.
 C. Bn.
 E♭ Cl.
 Clar. 1-2
 Clar. 3-4
 Bs. Cl.
 Cb. Cl.
 S. Sx.
 A. Sx.
 T. Sx.
 B. Sx.
 Solo Clar.
 Tpt. 1-2
 Tpt. 3-4
 Horn 1-2
 Horn 3-4
 Tbn. 1-2
 Tbn. 3-4
 Euph.
 Tuba
 D.B.
 Pno.
 Hp.
 Timp.
 Vib.
 Xyl.
 Toms
 S.D.
 Cym.
 B. Dr.

Musical score for page 152, rehearsal mark N. The score is for a full orchestra and includes various woodwinds, brass, strings, and percussion. The key signature is one flat (Bb) and the time signature alternates between 7/8 and 4/4. Dynamics include *f*, *mf*, and *mp*. A watermark "WWW.JOHNMAGEKEY.COM" is visible across the page.

164

0

Picc. *ff*

Fl. 1-2 *ff*

Fl. 3-4 *ff*

Ob. *ff* 7/8 2/4 7/8 2/4 4/4 7/8

Bsn. *ff*

C. Bn. *ff*

Ei. Cl. *ff*

Clar. 1-2 *ff*

Clar. 3-4 *ff* 7/8 2/4 7/8 2/4 4/4 7/8

Bs. Cl. *ff*

Cb. Cl. *ff*

S. Sx. *ff*

A. Sx. *ff*

T. Sx. *ff* 7/8 2/4 7/8 2/4 4/4 7/8

B. Sx. *ff*

Solo Clar. *ff* *flut.*

Tpt. 1-2 *ff* senza sord.

Tpt. 3-4 *ff*

Horn 1-2 *ffz*

Horn 3-4 *ffz*

Tbn. 1-2 *ff* 7/8 2/4 7/8 2/4 4/4 7/8

Tbn. 3-4 *ff*

Euph. *ffz*

Tuba *ff*

D.B. *ff* 7/8 2/4 7/8 2/4 4/4 7/8

Pno. *ff*

Timp. *ff*

Vib. *ff*

Mrb. *ff* 7/8 2/4 7/8 2/4 4/4 7/8

Toms *ff*

S. Dr. *ff*

Cym. *ff*

B. Dr. *ff*

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176

P *lightly!*
 Picc. *p*
 Fl. 1-2 *lightly!*
mp
 Fl. 3-4
 Ob. *lightly!*
mp
 Bsn.
 C. Bn.
 E♭ Cl.
 Clar. 1-2
 Clar. 3-4
 Bs. Cl.
 Cb. Cl.
 S. Sx. *lightly!*
mp *p*
 A. Sx.
 T. Sx.
 B. Sx.
 Solo Clar. *mp*
P
 Tpt. 1-2
 Tpt. 3-4
 Horn 1-2
 Horn 3-4
 Tbn. 1-2
 Tbn. 3-4
 Euph.
 Tuba
 D.B.
 Pno. *lightly!*
mp
 Hp. *lightly!*
mp
 Timp.
 Vib. *lightly!*
mp
 Mrb. **Marimba**
clear pulse, but still lightly!
mp
7/8 **3/4** **4/4** **3/4**
lockenspiel *lightly!*
 Glk. *lightly!*
mp
 Tam. *lightly!*
mp *p*
 Cym. *lightly!*
mp
 B. Dr. *p*

Picc. Fl. 1-2 Fl. 3-4 Ob. Bsn. C. Bn. E♭ Cl. Clar. 1-2 Clar. 3-4 Bs. Cl. Cb. Cl. S. Sx. A. Sx. T. Sx. B. Sx. Solo Clar. Tpt. 1-2 Tpt. 3-4 Horn 1-2 Horn 3-4 Tbn. 1-2 Tbn. 3-4 Euph. Tuba D.B. Pno. Hp. Timp. Vib. Mrb. Glk. Tam. Cym. B. Dr.

Musical score for page 78, rehearsal mark 183. The score includes staves for various instruments: Piccolo, Flutes (1-2, 3-4), Oboe, Bassoon, Contrabassoon, E♭ Clarinet, Clarinets (1-2, 3-4), Bass Clarinet, Contrabass Clarinet, Saxophones (Soprano, Alto, Tenor, Baritone), Solo Clarinet, Trumpets (1-2, 3-4), Horns (1-2, 3-4), Trombones (1-2, 3-4), Euphonium, Tuba, Double Bass, Piano, Harp, Timpani, Vibraphone, Maracas, Glockenspiel, Tam-tam, Cymbals, and Bass Drum. The score features complex rhythmic patterns with time signatures changing from 3/4 to 4/4 to 2/4 to 3/4 to 2/4 to 4/4 to 7/8. Dynamics include *mf* and *mp*. Performance instructions include "a2" and "3." for the Horns and "ratchet" for the Bass Drum.

Q

Picc.
 Fl. 1-2
 Fl. 3-4
 Ob.
 Bsn.
 C. Bn.
 E♭ Cl.
 Clar. 1-2
 Clar. 3-4
 Bs. Cl.
 Cb. Cl.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Solo Clar.
 Tpt. 1-2
 Tpt. 3-4
 Horn 1-2
 Horn 3-4
 Tbn. 1-2
 Tbn. 3-4
 Euph.
 Tuba
 D.B.
 Pno.
 Timp.
 Vib.
 Mrb.
 Toms
 S.D.
 Cym.
 B. Dr.

Musical score for page 192, rehearsal mark Q. The score includes parts for Piccolo, Flutes (1-2 and 3-4), Oboe, Bassoon, Contrabassoon, E-flat Clarinet, Clarinets (1-2 and 3-4), Bass Clarinet, Contrabass Clarinet, Saxophones (Soprano, Alto, Tenor, Baritone), Solo Clarinet, Trumpets (1-2 and 3-4), Horns (1-2 and 3-4), Trombones (1-2 and 3-4), Euphonium, Tuba, Double Bass, Piano, Timpani, Vibraphone, Maracas, Tom-Toms, Snare Drum, Cymbals, and Bass Drum. The score features various time signatures (7/8, 2/4, 4/4, 3/4) and dynamic markings (f, mf, ff).

201

R

Picc.
Fl. 1-2
Fl. 3-4
Ob.
Bsn.
C. Bn.
Ev. Cl.
Clar. 1-2
Clar. 3-4
Bs. Cl.
Cb. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Solo Clar.
Tpt. 1-2
Tpt. 3-4
Horn 1-2
Horn 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
D.B.
Pno.
Hp.
Timp.
Vib.
Xyl.
Toms
S.D.
Cym.
B. Dr.

Time Signatures: 3/4, 2/4, 6/8, 4/4, 2/4, 3/4, 7/8

Dynamics: *f*, *ff*, *mf*, *mp*, *ff*, *f*

Performance Notes: *hard mallets*, *tr*, *trb*

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210

Picc.
 Fl. 1-2
 Fl. 3-4
 Ob.
 Bsn.
 C. Bn.
 E♭ Cl.
 Clar. 1-2
 Clar. 3-4
 Bs. Cl.
 Cb. Cl.
 S. Sx.
 A. Sx.
 T. Sx.
 B. Sx.
 Solo Clar.
 Tpt. 1-2
 Tpt. 3-4
 Horn 1-2
 Horn 3-4
 Tbn. 1-2
 Tbn. 3-4
 Euph.
 Tuba
 D.B.
 Pno.
 Timp.
 Vib.
 Xyl.
 Toms
 S.D.
 Cym.
 B. Dr.

Musical score for page 210, featuring various instruments and dynamic markings. The score includes woodwinds (Piccolo, Flutes 1-2 and 3-4, Oboe, Bassoon, Contrabassoon, Clarinets in E-flat, B-flat, and C, Saxophones in Soprano, Alto, Tenor, and Baritone, Solo Clarinet), brass (Trumpets 1-2 and 3-4, Horns 1-2 and 3-4, Trombones 1-2 and 3-4, Euphonium, Tuba, Double Bass), strings (Piano, Timpani, Vibraphone, Xylophone, Tom-toms, Snare Drum, Cymbals, Bass Drum), and percussion. The score is marked with dynamic levels such as *f*, *mf*, and *ff*. A large watermark "WWW.PDFMUSICKEY.COM" is overlaid diagonally across the page.

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231

T

Picc.
 Fl. 1-2
 Fl. 3-4
 Ob.
 Bsn.
 C. Bn.
 Eb Cl.
 Clar. 1-2
 Clar. 3-4
 Bs. Cl.
 Cb. Cl.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Solo Clar.
 Tpt. 1-2
 Tpt. 3-4
 Horn 1-2
 Horn 3-4
 Tbn. 1-2
 Tbn. 3-4
 Euph.
 Tuba
 D.B.
 Pno.
 Timp.
 Vib.
 Xyl.
 Toms
 S.D.
 Cym.
 B. Dr.

Picc. Fl. 1-2 Fl. 3-4 Ob. Bsn. C. Bn. Ev. Cl. Clar. 1-2 Clar. 3-4 Bs. Cl. Cb. Cl. S. Sx. A. Sx. T. Sx. B. Sx. Solo Clar. Tpt. 1-2 Tpt. 3-4 Horn 1-2 Horn 3-4 Tbn. 1-2 Tbn. 3-4 Euph. Tuba D.B. Pno. Hp. Timp. Vib. Xyl. Toms S.D. Cym. B. Dr.

Picc. *ff* 3 *ffp* *ff* *ffp* *ffz* *ffz* *ffz*

Fl. 1-2 *ff* 3 *ffp* *ff* *ffp* *ffz* *ffz* *ffz*

Fl. 3-4 *ff* 3 *ffp* *ff* *ffp* *ffz* *ffz* *ffz*

Ob. *ff* 3 *ffp* *ff* *ffp* *ffz* *ffz* *ffz*

Bsn. *ff* *ffp* *ff* *ffp* *ffz* *ffz* *ffz*

C. Bn. *ff* *ffp* *ff* *ffp* *ffz* *ffz* *ffz*

E♭ Cl. *ffz* *ffz* *ffz*

Clar. 1-2 *ff* *ffp* *ff* *ffp* *ffz* *ffz* *ffz*

Clar. 3-4 *ff* *ffp* *ff* *ffp* *ffz* *ffz* *ffz*

Bs. Cl. *ffz* *ffz* *ffz*

Cb. Cl. *ffz* *ffz* *ffz*

S. Sx. *ff* 3 *ffp* *ff* *ffp* *ffz* *ffz* *ffz*

A. Sx. *ff* 3 *ffp* *ff* *ffp* *ffz* *ffz* *ffz*

T. Sx. *ff* *ffp* *ff* *ffp* *ffz* *ffz* *ffz*

B. Sx. *ff* *ffp* *ff* *ffp* *ffz* *ffz* *ffz*

Solo Clar. *ff* *ffp* *ff* *ffp* *ffz* *ffz* *ffz*
overblown
multiphonic
fff

Tpt. 1-2 *ff* 3 *ffp* *ff* *ffp* *ffz* *ffz* *ffz*

Tpt. 3-4 *ff* 3 *ffp* *ff* *ffp* *ffz* *ffz* *ffz*

Horn 1-2 *ff* 3 *ffp* *ff* *ffp* *ffz* *ffz* *ffz*

Horn 3-4 *ff* 3 *ffp* *ff* *ffp* *ffz* *ffz* *ffz*

Tbn. 1-2 *ff* *ffp* *ff* *ffp* *ffz* *ffz* *ffz*

Tbn. 3-4 *ff* *ffp* *ff* *ffp* *ffz* *ffz* *ffz*

Euph. *ff* *ffp* *ff* *ffp* *ffz* *ffz* *ffz*

Tuba *ff* *ffp* *ff* *ffp* *ffz* *ffz* *ffz*

D.B. *ff* *ffp* *ff* *ffp* *ffz* *ffz* *ffz*
pizz.

Pno. *ffz* *ffz* *ffz*

Timp. *ff* *f* *ff* *f* *ff* *ff* *ff*

Vib. *ff* 3 *ffp* *ff* *ffp* *ffz* *ffz* *ffz*

Xyl. *ff* 3 *ffp* *ff* *ffp* *ffz* *ffz* *ffz*

Glk. *ff* 3 *mf* *ff* *mf* *ff* *ff*

S. Dr. *ff* 3 *f* *ff* *f* *ff* *ff*

B. Dr. *f* *ff* *ff* *ff* *ff* *ff* *ff*

Picc. **X**

Fl. 1-2

Fl. 3-4

Ob. **7/8** **4/4** **7/8** **2/4** **7/8** **4/4** **2/4** **4/4**

Bsn.

C. Bn.

Ev. Cl.

Clar. 1-2 **7/8** **4/4** **7/8** **2/4** **7/8** **4/4** **2/4** **4/4**

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Solo Clar.

Tpt. 1-2 **X**

Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1-2 **7/8** **4/4** **7/8** **2/4** **7/8** **4/4** **2/4** **4/4**

Tbn. 3-4

Euph.

Tuba

D.B. **7/8** **4/4** **7/8** **2/4** **7/8** **4/4** **2/4** **4/4**

Pno.

Hp. with picks **ff**

Timp.

Vib.

Xyl. **7/8** **4/4** **7/8** **2/4** **7/8** **4/4** **2/4** **4/4**

Tom-Toms **f** **ff** **f** **ff** **f** **ff** **f** **ff**

Glockenspiel **f**

S. Dr. **sticks** **ff** **choke** **f** **ff** **f** **ff** **f** **ff**

Cym.

B. Dr.

277

Picc. *mp* *ff*

Fl. 1-2 *mp* *ff*

Fl. 3-4 *mp* *ff*

Ob. *mp* *ff*

Bsn. *mp* *ff*

C. Bn. *mp* *ff*

E♭ Cl. *mp* *ff*

Clar. 1-2 *mp* *ff*

Clar. 3-4 *mp* *ff*

Bs. Cl. *mp* *ff*

Cb. Cl. *mp* *ff*

S. Sax. *mp* *ff*

A. Sax. *mp* *ff*

T. Sax. *mp* *ff*

B. Sax. *mp* *ff*

Solo Clar. *f* *flut.* *fff*

Tpt. 1-2 *ff*

Tpt. 3-4 *ff*

Horn 1-2 *mp* *ff* a 2 bell up

Horn 3-4 *mp* *ff* a 2 bell up

Tbn. 1-2 *mp* *f* *ff*

Tbn. 3-4 *mp* *ff*

Euph. *mp* *ff*

Tuba *mp* *ff*

D.B. *norm.* *mf* *ff*

Pno. *mf* *ff*

Hp. *ff* with picks

Timp. *mp* *f* *ff*

Vib. *mp* *ff*

Xyl. *mp* *ff*

Glk. *mp* *ff* Tom-Toms

S. Dr. *mp* *ff*

Cym. *mp* *f* *ff*

B. Dr. *mp* (ratchet) *ff*

2/4 4/4

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