

FULL CONDUCTOR SCORE
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BARNHOUSE CONCERT BAND SERIES

Blaze The Trail

Lisa Galvin

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Not valid for performance



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BLAZE THE TRAIL

INSTRUMENTATION

Conductor Score.....	1
Piccolo.....	1
Flute.....	10
Oboe.....	2
1st B \flat Clarinet.....	5
2nd B \flat Clarinet.....	5
B \flat Bass Clarinet.....	2
Bassoon.....	2
1st E \flat Alto Saxophone.....	3
2nd E \flat Alto Saxophone.....	3
B \flat Tenor Saxophone.....	2
E \flat Baritone Saxophone.....	2
1st B \flat Trumpet.....	3
2nd B \flat Trumpet.....	3
3rd B \flat Trumpet.....	3
1st F Horn.....	2
2nd F Horn.....	2
1st Trombone.....	3
2nd Trombone.....	3
Euphonium (Baritone) BC.....	2
Euphonium (Baritone) TC.....	2
Tuba.....	4
Bells, Vibraphone.....	4
Timpani.....	1
Percussion 1: Snare Drum, Bass Drum.....	3
Percussion 2: Suspended Cymbal, Crash Cymbals.....	2
Percussion 3: Tambourine, Triangle, Wind Chimes, Claves.....	3

ABOUT THE COMPOSER



A native Ohioan, Lisa Galvin holds two degrees in Music Education from The Ohio State University, and recently retired after 30 years of successful teaching in the Reynoldsburg and Hilliard City School Districts. Her middle school and high school performing ensembles have been invited to perform at local, state and national events, and have consistently received Superior Ratings at both District and State level events sanctioned by the Ohio Music Education Association. She is a founding member of

The Brass Band of Columbus, where she has maintained the Principal Horn chair for the past 30 years. In 2014, Lisa was asked to join the staff of The Ohio State University Marching Band as Interim Associate Director.

Lisa's interest in music arranging and composition has steered her toward an active career as an arranger of all types of music. She was asked to join the arranging staff of The Ohio State University Marching Band in 2008, and her music has been featured in several bowl game appearances by the famed marching band. Mrs. Galvin also produces solo, ensemble and large group works for a number of middle school and high school band programs, and she has served as a guest conductor and clinician for many band programs across the state of Ohio. In 2009, Mrs. Galvin was asked to join the band staff of the newly-opened Hilliard Bradley High School in Hilliard, Ohio, where she was honored to have two of her original compositions chosen as the school's Alma Mater and Fight Song "We Are Bradley."

Lisa also serves as an adjunct lecturer in Music Technology at Capital University and The Ohio State University, where she periodically teaches graduate and undergraduate courses in Finale $\text{\textcircled{c}}$ and SmartMusic $\text{\textcircled{c}}$ software. Additionally, she has served the Ohio Music Education Association in a number of capacities. Most recently, she and her husband, Joe served as the co-chairs of the 2013 State Professional Development Conference in Columbus, Ohio.

Lisa holds membership in the National Association for Music Education and the Ohio Music Education Association. Additionally, she has been honored with induction into the American School Band Directors' Association, Phi Beta Mu International Bandmasters' Fraternity and Phi Kappa Lambda International Music Honor Society. She and her husband reside in Columbus, Ohio

PROGRAM NOTES

Blaze The Trail was commissioned by the Ohio Mu Chapter of Phi Beta Mu International Bandmasters Fraternity to honor the life and career of Mary Jane McKinley, one of Ohio's first women band directors. Mary Jane had a long and successful career in music education, and was a highly respected woodwind adjudicator and clinician. She was the second woman to receive the National Award for Phi Beta Mu, and was inducted into the International Phi Beta Mu Hall of Fame. She received the Lifetime Achievement Award from her alma mater Ohio University, and was inducted into the Ohio Band Directors' Hall of Fame. She was invested in her community and her faith, and this commission is meant to be a tribute to her distinguished career, her spirituality, and the trailblazing path she helped create for women in music education.

The piece opens with a celebratory fanfare, followed by a joyous melody introduced by the woodwinds that hints at Mary Jane's constant sense of humor and pioneering spirit. The middle of the piece is based upon "Amazing Grace", and comes to a resolution with "Taps", which is reflective of her passing into glory on November 30, 2013. After a return of the opening section, a brief statement pays homage to the fact that she ended every concert she ever conducted with the playing of the "Hallelujah Chorus" from Handel's Messiah.

REHEARSAL NOTES

This piece follows the ABA form, and care should be taken to keep the A sections light and jovial, always keeping in mind where the melody is placed. The initial 5 notes of the clarinet melody at m. 13 are the key motif throughout the piece, and should always be prominent. Be cautious that tempos don't become too fast or unsteady as more voices are added to the texture. The repetitive quarter note lines in the lower instruments must remain steady. The B section should strive for beauty of sound and musicality. Every attempt should be made to have a good balance with the horn and oboe melody at m. 54. Throughout this section, all suspensions, resolutions and dissonances should be accentuated so they figure prominently into the color of the harmonies presented. The transition into the new key at m. 70 should be both joyous and slightly faster with a full tutti sound, again assuring that the 5 note motif is at the forefront. The accented notes in m. 79 should form a pyramid across the band, and should be equally tongued across the sections for effect. As the B section comes to a close, the "Taps" theme in the solo trumpet should be the lead voice, with support from the upper woodwinds and other soloists. The return of the A section can be slightly faster than its first appearance, although the tempo should remain steady. Again, each time the 5 note motif or the abbreviated version appears, it should be heard above all else. M. 127-128 quotes the "Hallelujah Chorus" and should be quite regal and not rushed. The final section should be confident and exciting to the finish.

- Lisa Galvin

CD Recording Available



WFR389

BLAZE THE TRAIL

The Washington Winds,
Edward Petersen - Conductor

CONTENTS: *Blaze the Trail* (Galvin), *Flying Cadets - March* (King/arr. Swearingen), *Reflections From The Wall* (Shaffer), *Erebus and Terror: The Lost Ships - Sir John Franklin and the Search for the Northwest Passage* - (López), *Be Still My Soul - A Chorale Prelude* - (arr. Swearingen), *Renegade* (Huckeby), *The Dark Waters* (Conaway), *Rejoice The Season!* (Romeyn), *Anthem for Peace* (Huckeby), *Dark Energy* (McBride), *Let The Light of Christmas Shine* (Swearingen), *Courtly Procession And Dances* (Jarvis), *Gentle Daybreak* (Bell), *The Winds of Change* (Swearingen), *Implacato* (Conaway), *Cedar River Celebration* (Shaffer), *Wrath of Vesuvius* (P. Clark), *Lanterns In The Sky* (Romeyn), *Hallelujah Chorus - From "The Messiah"* - (Handel/arr. Glover)

Commissioned by the Ohio Mu Chapter of Phi Beta Mu International Bandmasters Fraternity
in honor of the life and inspired teaching of
Mary Jane McKinley (1927-2013); one of Ohio's first women band directors

Conductor Score
012-4441-00

BLAZE THE TRAIL

Lisa Galvin (ASCAP)

With Confidence and Joy ♩ = 116

The musical score is arranged in a standard concert band format. It features 22 parts: Piccolo, Flute, Oboe, 1st B♭ Clarinet, 2nd B♭ Clarinet, B♭ Bass Clarinet, Bassoon, 1st E♭ Alto Saxophone, 2nd E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, 1st B♭ Trumpet, 2nd & 3rd B♭ Trumpet, 1st F Horn, 2nd F Horn, 1st Trombone, 2nd Trombone, Euphonium (Baritone), Tuba, Bells Vibes, Timpani, Percussion 1 (Snare Drum, Bass Drum), Percussion 2 (Suspended Cymbal, Crash Cymbals), and Percussion 3 (Tambourine, Triangle, Wind Chimes, Claves). The score is in 4/4 time with a key signature of one flat (B♭). It is divided into four measures, with measure numbers 1, 2, 3, and 4 indicated at the bottom. Dynamics include *mf* (mezzo-forte) and *f* (forte). A large watermark 'Not valid for performance' is overlaid diagonally across the score.

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Picc. *tr*

Fl. *tr*

Ob. *tr*

1st Cl. *f*

2nd Cl. *f* *div.*

Bs. Cl. *f*

Bsn. *f*

1st A. Sx. *f*

2nd A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

1st Trp. *f* *div.*

2nd Trp. *f*

1st Hn. *f*

2nd Hn. *f*

1st Trb. *f*

2nd Trb. *f*

Euph. (Bar.) *f*

Tuba *f*

Bells Vibes *f* Bells w/brass mallets

Timp. *f*

Perc. 1 *f*

Perc. 2 *f* Crash Cyms.

Perc. 3 *f*

Picc. *tr* *mp*

Fl. *ff* *mp*

Ob. *ff* *mp*

1st Cl. *ff* *mp* *mf*

2nd Cl. *ff* *mp* *mf*

Bs. Cl. *ff* *mp*

Bsn. *ff* *mp*

1st A. Sx. *ff* *mp*

2nd A. Sx. *ff* *mp*

T. Sx. *ff* *mp*

B. Sx. *ff* *mp*

1st Trp. *ff* *mp*

2nd Trp. *ff* *mp*

1st Hn. *ff* *mp*

2nd Hn. *ff* *mp*

1st Trb. *ff* *mp*

2nd Trb. *ff* *mp*

Euph. (Bar.) *ff* *mp*

Tuba *ff* *mf*

Bells
Vibes

Timp. *ff* *f* *mf*

Perc. 1 *ff* *mf*

Perc. 2 *dim.* *p*

Perc. 3

Picc.

Fl.

Ob.

1st Cl.

2nd Cl. *div.*

Bs. Cl.

Bsn. *mf*
B. Cl. cue

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx. *mf*
B. Cl. cue

1st Trp.

2nd Trp.

1st Hn.

2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Bells

Vibes

Timp.

Perc. 1

Perc. 2

Perc. 3

Picc. *mf*

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf* *div.*

Bs. Cl.

Bsn. *mf* Play

1st A. Sx. *mf* Hn. *cuc* *mf* Play

2nd A. Sx. *mf*

T. Sx. *mf* Play

B. Sx. *mf*

1st Trp. *mf* **21**

2nd Trp. *mf*

1st Hn. *mp* *mf*

2nd Hn. *mf*

1st Trb. *mf*

2nd Trb. *mf*

Euph. (Bar.) *mf*

Tuba *mf*

Bells Vibes *mf*

Timp. *mf*

Perc. 1 *f* *mf*

Perc. 2 *mf*

Perc. 3 *mf* Tambourine

This image shows a page of a musical score for a symphony orchestra, spanning measures 24 to 28. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments listed on the left are: Picc., Fl., Ob., 1st Cl., 2nd Cl., Bs. Cl., Bsn., 1st A. Sx., 2nd A. Sx., T. Sx., B. Sx., 1st Trp., 2nd Trp., 1st Hn., 2nd Hn., 1st Trb., 2nd Trb., Euph. (Bar.), Tuba, Bells Vibes, Timp., Perc. 1, Perc. 2, and Perc. 3. The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *div.*), and articulation marks. A large, semi-transparent watermark reading "For reference only. Not valid for performance." is overlaid diagonally across the page. The page number "24" is visible at the bottom left, and the page number "28" is visible at the bottom right. The page is numbered "8" at the bottom center.

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st Hn.

2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Bells Vibes

Timp.

Perc. 1

Perc. 2

Perc. 3

Triangle

Picc. *fp* *f*

Fl. *fp* *f*

Ob. *fp* *f*

1st Cl. *fp* *f*

2nd Cl. *fp* *f*

Bs. Cl. *fp* *f* *mf*

Bsn. *fp* *f* *mf*

1st A. Sx. *fp* *f* *mf*

2nd A. Sx. *fp* *f* *mf*

T. Sx. *fp* *f* *mf*

B. Sx. *fp* *f* *mf*

1st Trp. *f* *mf*

2nd Trp. *f* *mf*

1st Hn. *mf* *f* *mf*

2nd Hn. *mf* *f* *mf*

1st Trb. *mf* *f* *mf*

2nd Trb. *mf* *f* *mf*

Euph. (Bar.) *mf* *f* *mf*

Tuba *mf* *f* *mf*

Bells Vibes

Timp.

Perc. 1

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

Perc. 3 *mf*

Sus. Cym. w/soft mallets

Crash Cyms.

Tambourine

Picc.

Fl.

Ob.

1st Cl.

2nd Cl. *div.*

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp. *div.*

1st Hn.

2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Bells

Vibes

Timp.

Perc. 1

Perc. 2

Perc. 3

39 40 41 42 43

Picc. *rit.*

Fl. *f* *mf*

Ob. *f* *mf*

1st Cl. *f*

2nd Cl. *div.* *f*

Bs. Cl. *f* *mf*

Bsn. *f*

1st A. Sx. *f*

2nd A. Sx. *f*

T. Sx. *f* *mf*

B. Sx. *f* *mf*

1st Trp. *div.* *rit.*

2nd Trp.

1st Hn. *f*

2nd Hn. *f*

1st Trb. *f*

2nd Trb. *f*

Euph. (Bar.) *f*

Tuba *f*

Bells Vibes *mf*

Timp. *f*

Perc. 1 *f* Sus. Cym. w/soft mallets *p*

Perc. 2

Perc. 3

50 Broadly ♩ = 76

54

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

50 Broadly ♩ = 76

54

1st Trp.

2nd Trp.

1st Hn.

2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Bells

Vibes

Timp.

Perc. 1

Perc. 2

Perc. 3

50 51 52 53 54 55

Picc. *mf* 62

Fl. *mf* Play

Ob.

1st Cl. *mf*

2nd Cl. *mf* *div.*

Bs. Cl.

Bsn.

1st A. Sx. *mf*

2nd A. Sx. *mf*

T. Sx.

B. Sx.

1st Trp. 62

2nd Trp.

1st Hn.

2nd Hn.

1st Trb. *mf*

2nd Trb. *mf*

Euph. (Bar.) *mf* Euph. cue *mf*

Tuba *mf*

Bells Vibes

Timp.

Perc. 1

Perc. 2

Perc. 3 Wind Chimes (hi-low) *mf*

56 57 58 59 60 61 62

slight rit.

Picc.

Fl. *div.*

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx. *mf* 2nd Trb. *cuc* *mf* Play

B. Sx. Play

1st Trp. Play *mf* slight rit.

2nd Trp. *mf* *div.*

1st Hn.

2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Bells

Vibes

Timp.

Perc. 1

Perc. 2

Perc. 3

Sus. Cym. w/soft mallets *p*

63 64 65 66 67 68 69

70 Glorioso ♩ = 84

Picc. *f*

Fl. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *f* *div.*

Bs. Cl. *f*

Bsn. *f*

1st A. Sx. *f*

2nd A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

70 Glorioso ♩ = 84

1st Trp. *f*

2nd Trp. *f*

1st Hn. *f*

2nd Hn. *f*

1st Trb. *f*

2nd Trb. *f*

Euph. (Bar.) *f*

Tuba *f*

Bells w/brass mallets

Timp.

Perc. 1 *mf*

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

Perc. 3 *f* Claves

70

Claves

71

72

73

74

Picc.
Fl.
Ob.
1st Cl.
2nd Cl.
Bs. Cl.
Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
1st Trp.
2nd Trp.
1st Hn.
2nd Hn.
1st Trb.
2nd Trb.
Euph. (Bar.)
Tuba
Bells
Vibes
Timp.
Perc. 1
Perc. 2
Perc. 3

The score shows the orchestral arrangement for measures 75 through 79. Measure 78 is the primary focus, marked with a box. The woodwind and brass sections play a complex, rhythmic pattern with sixteenth notes, often beamed in groups of six. The strings provide a steady accompaniment. Dynamics range from *mp* (mezzo-piano) to *ff* (fortissimo). A 'div.' (divisi) marking is present in the 2nd Clarinet part at measure 75. The percussion parts include various rhythmic patterns, with Percussion 1 and 3 playing more active roles than Percussion 2.

Slowing

Picc. *mf* *f*

Fl. *mf* *f* *Solo* *mf*

Ob. *mf* *f*

1st Cl. *mf* *f*

2nd Cl. *mf* *f*

Bs. Cl. *mf* *f*

Bsn. *f*

1st A. Sx. *mf* *f*

2nd A. Sx. *mf* *f*

T. Sx. *mf* *f*

B. Sx. *mf* *f*

1st Trp. *mf* *f*

2nd Trp. *mf* *f*

1st Hn. *mf* *f*

2nd Hn. *mf* *f*

1st Trb. *mf* *f*

2nd Trb. *mf* *f*

Euph. (Bar.) *mf* *f*

Tuba *mf* *f*

Bells

Vibes

Timp.

Perc. 1

Perc. 2

Perc. 3 Triangle *mp* *mf*

a tempo **rit.**

Picc. *mp*

Fl. *mp* *a2*

Ob. *mp*

1st Cl. *mp*

2nd Cl. *mp* *div.*

Bs. Cl. *mp*

Bsn. *mp*

1st A. Sx. *mp*

2nd A. Sx. *mp*

T. Sx. *mp* *Play*

B. Sx. *mp*

1st Trp. **a tempo** **rit.** *Solo* *mp* *a2*

2nd Trp. *Solo* *mp* *a2*

1st Hn. *Solo* *mp*

2nd Hn. *mp*

1st Trb. *mp*

2nd Trb. *mp*

Euph. (Bar.) *mp*

Tuba *mp*

Bells Vibes

Timp. *mp*

Perc. 1

Perc. 2 *p* *mf*

Perc. 3 *mf* Wind Chimes (hi-low)

86 87 88 89 90 91

- 19 -

92 Tempo I ♩ = 116

Picc.
Fl.
Ob.
1st Cl.
2nd Cl.
Bs. Cl.
Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.

92 Tempo I ♩ = 116

1st Trp.
2nd Trp.
1st Hn.
2nd Hn.
1st Trb.
2nd Trb.
Euph. (Bar.)
Tuba

Bells
Vibes
Timp.
Perc. 1
Perc. 2
Perc. 3

Picc. *mf* *f*

Fl. *mf* *f*

Ob. *mf* *f*

1st Cl. *mf* *f*

2nd Cl. *mf* *f*

Bs. Cl. *f* *mf*

Bsn. *mf* *mf*

1st A. Sx. *mf* *f* *mf*

2nd A. Sx. *mf* *f* *mf*

T. Sx. *mf* *f* *mf*

B. Sx. *mf* *f* *mf*

1st Trp. *Tutti* *mf* *f*

2nd Trp. *Tutti* *mf* *f*

1st Hn. *Tutti* *mf* *f* *mf*

2nd Hn. *mf* *f* *mf*

1st Trb. *mf* *f* *mf*

2nd Trb. *mf* *f* *mf*

Euph. (Bar.) *mf* *f* *mf*

Tuba *mf* *f* *mf*

Bells Vibes

Timp. *C to Eb* *f*

Perc. 1 *f* *mf*

Perc. 2 *mf*

Perc. 3 *Tambourine* *mf*

Picc.

Fl.

Ob.

1st Cl.

2nd Cl. *div.*

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp. *div.*

1st Hn.

2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Bells

Vibes

Timp.

Perc. 1

Perc. 2

Perc. 3

102 103 104 105 106

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st Hn.

2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Bells

Vibes

Timp.

Perc. 1

Perc. 2

Perc. 3

Picc. *fp* *f*

Fl. *fp* *f*

Ob. *fp* *f*

1st Cl. *fp* *f*

2nd Cl. *fp* *f*

Bs. Cl. *fp* *f*

Bsn. *fp* *f*

1st A. Sx. *fp* *f*

2nd A. Sx. *fp* *f*

T. Sx. *fp* *f*

B. Sx. *fp* *f*

1st Trp. *f* *div.*

2nd Trp. *f*

1st Hn. *mf* *f*

2nd Hn. *mf* *f*

1st Trb. *mf* *f*

2nd Trb. *mf* *f*

Euph. (Bar.) *mf* *f*

Tuba *mf* *f*

Bells
Vibes

Timp.

Perc. 1

Perc. 2 Sus. Cym. w/soft mallets

Perc. 3 Triangle *mp* *f*

117 121

Picc. *mf*

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf* *div.*

Bs. Cl. *mf*

Bsn. *mf*

1st A. Sx. *mf*

2nd A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

117 121

1st Trp. *mf*

2nd Trp. *mf* *div.*

1st Hn. *mf*

2nd Hn. *mf*

1st Trb. *mf*

2nd Trb. *mf*

Euph. (Bar.) *mf*

Tuba *mf*

Bells Vibes *mf*

Timp.

Perc. 1 *mf*
Crash Cyms.

Perc. 2 *mf*
Tambourine

Perc. 3 *mf*

117 118 119 120 121

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st Hn.

2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Bells

Vibes

Timp.

Perc. 1

Perc. 2

Perc. 3

122 123 124 125 126

- 26 -

This is a page of a musical score for orchestra and percussion, covering measures 122 to 126. The score is written for various instruments, including woodwinds (Piccolo, Flute, Oboe, Clarinets, Bassoon), brass (Trumpets, Trombones, Horns, Tuba, Euphonium), and percussion (Bells, Vibes, Timpani, and three Percussion parts). The music features dynamic markings such as *f* (forte) and *div.* (divisi). A large watermark reading "For reference only. Not valid for performance." is overlaid diagonally across the page. The page number "- 26 -" is centered at the bottom.

Picc. *ff*

Fl. *ff*

Ob. *ff*

1st Cl. *ff*

2nd Cl. *ff*

Bs. Cl. *ff*

Bsn. *ff*

1st A. Sx. *ff*

2nd A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

1st Trp. *ff* *sub. mf*

2nd Trp. *ff* *sub. mf*

1st Hn. *ff*

2nd Hn. *ff*

1st Trb. *ff* *mf* *f*

2nd Trb. *ff* *mf* *f*

Euph. (Bar.) *ff* *mf* *f*

Tuba *ff* *mf* *f*

Bells Vibes *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 dampen dampen *mp* Sus. Cym. w/soft mallets

Perc. 3 *f*

Picc. *ff* *f* *ff* *opt. 8va*

Fl. *ff* *f* *ff*

Ob. *ff* *f* *ff*

1st Cl. *ff* *f* *ff*

2nd Cl. *ff* *f* *ff*

Bs. Cl. *ff* *sub.mf* *f* *ff*

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

1st A. Sx. *ff* *f* *ff*

2nd A. Sx. *ff* *f* *ff*

T. Sx. *ff* *sub.mf* *f* *ff*

B. Sx. *ff* *sub.mf* *f* *ff*

1st Trp. *ff* *sub.mf* *f* *ff*

2nd Trp. *ff* *sub.mf* *f* *ff*

1st Hn. *ff* *sub.mf* *f* *ff*

2nd Hn. *ff* *sub.mf* *f* *ff*

1st Trb. *ff* *sub.mf* *f* *ff*

2nd Trb. *ff* *sub.mf* *f* *ff*

Euph. (Bar.) *ff* *sub.mf* *f* *ff*

Tuba *ff* *sub.mf* *f* *ff*

Bells Vibes *mf* *ff*

Timp. *fp* *f*

Perc. 1 *fp* *f*

Perc. 2 *f* Crash Cyms.

Perc. 3 *f* Crash Cyms.