

FULL CONDUCTOR SCORE  
Catalog No: 012-4735-01

BARNHOUSE CONCERT BAND SERIES

# FIRING ON ALL CYLINDERS

Matt Conaway

MUSIC PUBLISHERS SINCE 1884  
 **BARNHOUSE**  
COMPANY

# FIRING ON ALL CYLINDERS

Matt Conaway

## Instrumentation

Oversized Conductor Score.....	1
Piccolo.....	1
1st Flute.....	5
2nd Flute.....	5
Oboe.....	2
1st Bassoon.....	1
2nd Bassoon.....	1
1st B♭ Clarinet.....	4
2nd B♭ Clarinet.....	4
3rd B♭ Clarinet.....	4
B♭ Bass Clarinet.....	2
E♭ Contralto Clarinet.....	1
1st E♭ Alto Saxophone.....	3
2nd E♭ Alto Saxophone.....	3
B♭ Tenor Saxophone.....	2
E♭ Baritone Saxophone.....	2
1st B♭ Trumpet.....	3
2nd B♭ Trumpet.....	3
3rd B♭ Trumpet.....	3
1st & 2nd F Horn.....	2
3rd & 4th F Horn.....	2
1st Trombone.....	2
2nd Trombone.....	2
Bass Trombone.....	2
Euphonium (Baritone) B.C.....	2
Euphonium (Baritone) T.C.....	2
Tuba.....	4
Timpani.....	1
Xylophone.....	1
Marimba.....	1
Percussion I: Brake Drum, Hi-Hat.....	2
Percussion II: Tam-Tam, Concert Toms (4).....	2
Percussion III: Snare Drum, Ride Cymbal.....	2
Percussion IV: Suspended Cymbal, Bass Drum.....	2

## Program Notes

The cliché “firing on all cylinders” means to be working at the greatest level of efficiency, and with maximum activity and productivity. In this composition, I created a rhythmically intense soundscape that portrays those simultaneous ideas of activity and efficiency. As rhythmically involved as it is, the peak tempo is relatively laid back, borderline casual considering the number of meter changes. Above all else, I wanted the piece to be exciting for the audience and performers, a great closing piece to a demanding concert.

**Firing On All Cylinders** was written for the Purdue University Wind Ensemble, Jay S. Gephart, Director, and was premiered on March 29, 2016 at Carnegie Hall.

## Rehearsal Notes

- The tom-tom part in percussion 2 is most easily played with the drums laid out in “quad” setup (from left to right, 4 – 2 – 1 – 3, with 1 being the highest drum).
- While the saxophone part is written with a lot of bite and a heavy funk influence, take care to avoid pitch scooping. The musical demands of this piece are based more on intense precision rather than stylistic inflection.
- All 3/8 measures should be felt in “one.” All 7/16 measures should be felt in fast 3 with a long beat 3. All 11/16 measures should be felt in 3 with a short beat 3.
- M. 67 – all melodic parts should be played with moderate detachment, especially in the 3/4 measures. Strongly emphasize the four against three.
- In sections such as m. 154, endeavor to get seamless balance among all chaotic upper woodwind parts. No one line should predominate.
- More than anything else, take all markings, contrasts, and style indications to the extreme. Shorten the staccato notes, expand tenuto notes to full value, dig into accents, and exaggerate the difference between dynamics.



## About the Composer

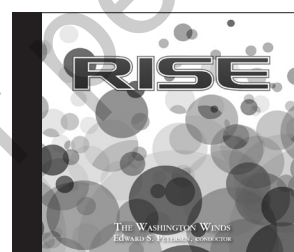


**Matt Conaway** (b. 1979) is an Assistant Professor of Bands at Purdue University in West Lafayette, IN. He serves as Associate Director of the famed “All-American” Marching Band, directs the University Concert Band and Varsity Band, assists with the basketball pep bands as a director and staff arranger, and is the department’s technical coordinator. Prior to this appointment, he served for ten years as the Director of Bands for the West Lafayette Community School Corporation, during which time the program received many state and national accolades for musical excellence.

His compositions for band range from very beginning through very advanced, based on his experience working with all levels of performers in grades 5-12. Matt is also an accomplished arranger, and has written for athletic bands at Indiana University, Purdue University, and many high schools throughout the Midwest. His arrangements have been heard on the national stage at multiple bowl games and college basketball tournaments since 1999.

After graduating from Woodhaven (MI) High School in 1997, he attended Indiana University – Bloomington, where he studied arranging with David Woodley. He received his Bachelor of Music Education with Distinction in 2001, and earned a Masters of Music degree from the American Band College of Sam Houston State University in 2010. Matt has been granted honorary membership in Tau Beta Sigma and Kappa Kappa Psi, and was recently inducted into the Gamma Chapter of Phi Beta Mu. He is also a member of NAFME, NBA, Indiana Music Educators Association, Indiana Bandmasters Association, and ASCAP. He is in demand as a clinician and adjudicator at concert band festivals and competitions throughout the Midwest.

## 2019 Concert Band CD



WFR397

**RISE**

*The Washington Winds,*  
**Edward S. Petersen – Conductor**

**CONTENTS:** *Rise (Galante), Fantasy On Old Hundred (Holsinger), Pageantry March (K. L. King / arr. Glover), As I Walked Through The Meadow (La Plante), Prelude And Presto (Holsinger), La Sorella (arr. Glover), The River And The Rock (Shaffer), The Parting Glass (setting by Conaway), Marche Russe (Ganne / arr. C. T. Smith), The Lost City Of Shambhala (Bell), The Bluebonnet Revue (Wasson), Soliloquy (Holsinger), A Trombone Family Reunion (Fillmore / arr. Glover), Dylan Has The Look (Holsinger), Jubilee 150 (Chattaway)*

## LICENSING THIS WORK

Visit [barnhouse.com](http://barnhouse.com) to obtain information on mechanical (recording) or derivative (arranging) licenses.

# FIRING ON ALL CYLINDERS

Conductor  
012-4735-00

MATT CONAWAY  
(ASCAP)

Somewhat Freely ♩ = 66

11

Piccolo

1st Flute

2nd Flute

Oboe

Bassoon

1st B $\flat$  Clarinet

2nd B $\flat$  Clarinet

3rd B $\flat$  Clarinet

B $\flat$  Bass Clarinet

E $\flat$  Contralto Clarinet

1st E $\flat$  Alto Saxophone

2nd E $\flat$  Alto Saxophone

B $\flat$  Tenor Saxophone

E $\flat$  Baritone Saxophone

1st B $\flat$  Trumpet

2nd B $\flat$  Trumpet

3rd B $\flat$  Trumpet

1st & 2nd F Horn

3rd & 4th F Horn

1st Trombone

2nd Trombone

Bass Trombone

Euphonium

Tuba

Timpani (F, B $\flat$ , C, E $\flat$ )

Xylophone

Marimba

Percussion I (Brake Drum, Hi-Hat)

Percussion II (T $\acute{a}$ m-T $\acute{a}$ m, Four Concert Toms)

Percussion III (Snare Drum, Ride Cymbal)

Percussion IV (Susp. C $\acute{y}$ m, Bass Drum) 2 Players

2 3 4 5 6 7 8 9 10 11 12

Picc.

1st Fl.

2nd Fl.

Ob.

Bsn.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

Bs. Cl.

C. Alt. Cl.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B♭ Tpt.

2nd B♭ Tpt.

3rd B♭ Tpt.

1/2 Hn.

3/4 Hn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Tuba

Timp. Med. Soft Mallets *p*

Xyl.

Mrb.

Perc. I

Perc. II

Perc. III Snare Dr. *mf*

Perc. IV *ppp* Susp. Cym Bass Dr. 21

rit.

Picc. *f* 3

1st Fl. All *fff* 3

2nd Fl. *f* 3 *fff* 3

Ob. Solo *mp* *pp*

Bsn. *fff* 3

1st B♭ Cl. *f* 3 *fff* 3

2nd B♭ Cl. *f* 3 *fff* 3

3rd B♭ Cl. *f* 3 *fff* 3

Bs. Cl. *fff* 3

C. Alt. Cl. *fff* 3

1st A. Sax. *mp*

2nd A. Sax. *mp*

T. Sax. *mp*

B. Sax. *mp*

1st B♭ Tpt. *f* 3 *fff* 3

2nd B♭ Tpt. *f* 3 *fff* 3

3rd B♭ Tpt. *f* 3 *fff* 3

1/2 Hn. *fff*

3/4 Hn. *fff*

1st Tbn. *fff* 3

2nd Tbn. *fff* 3

B. Tbn. *fff* 3

Euph. *fff* 3

Tuba *fff* 3

Hard Mallets *f* *fff*

Timp. *f* *fff*

Xyl. *f* *fff*

Mrb. *f* *mp*

Perc. I

Perc. II Tam-Tam *pp* *fff*

Perc. III *fff* 3

Perc. IV 22 *fff*

Not valid for performance

This page of the musical score, page 6, covers measures 30 through 34. It features a variety of orchestral instruments with specific performance markings.

- Picc.**: Piccolo part, starting in measure 32 with a triplet.
- 1st Fl.** and **2nd Fl.**: Flute parts, both starting in measure 32 with *pp* dynamics and moving to *f* in measure 33.
- Ob.**: Oboe part, starting in measure 32 with *pp* dynamics and moving to *f* in measure 33.
- Bsn.**: Bassoon part, starting in measure 32 with *pp* dynamics and moving to *f* in measure 33.
- 1st B♭ Cl.**: Clarinet part, starting in measure 32 with a triplet and moving to *f* in measure 33.
- 2nd B♭ Cl.**, **3rd B♭ Cl.**, and **Bs. Cl.**: Clarinet parts, mostly silent with some notes in measure 33.
- C. Alt. Cl.**: Alto Clarinet part, starting in measure 33 with *f* dynamics.
- 1st A. Sx.**, **2nd A. Sx.**, and **T. Sx.**: Saxophone parts, active from measure 30 to 31 and measure 34.
- B. Sx.**: Baritone Saxophone part, starting in measure 33 with *f* dynamics.
- 1st B♭ Tpt.**, **2nd B♭ Tpt.**, and **3rd B♭ Tpt.**: Trumpet parts, mostly silent.
- 1/2 Hn.** and **3/4 Hn.**: Horn parts, playing sustained chords from measure 30 to 31, marked *p* and *f*.
- 1st Tbn.**, **2nd Tbn.**, and **B. Tbn.**: Trombone parts, starting in measure 33 with *f* dynamics.
- Euph.**: Euphonium part, starting in measure 33 with *f* dynamics.
- Tuba**: Tuba part, starting in measure 33 with *f* dynamics.
- Timp.**: Timpani part, starting in measure 33 with *f* dynamics.
- Xyl.**: Xylophone part, starting in measure 34 with *f* dynamics.
- Mrb.**: Maracas part, playing a steady rhythmic pattern throughout the page.
- Perc. I, II, III**: Percussion parts, mostly silent.
- Perc. IV**: Percussion part, playing *Brake Dr.* in measure 33 and *Bass Dr.* in measure 34, both marked *f*.

Dynamic markings include *pp* (pianissimo) and *f* (forte). Performance instructions include *Div.* (divisi) and *Brake Dr.* / *Bass Dr.* (brake and bass drums).

Picc.   
 1st Fl.   
 2nd Fl.   
 Ob.   
 Bsn.   
 1st B♭ Cl.   
 2nd B♭ Cl.   
 3rd B♭ Cl.   
 Bs. Cl.   
 C. Alt. Cl.   
 1st A. Sx.   
 2nd A. Sx.   
 T. Sx.   
 B. Sx.   
 1st B♭ Tpt.   
 2nd B♭ Tpt.   
 3rd B♭ Tpt.   
 1/2 Hn.   
 3/4 Hn.   
 1st Tbn.   
 2nd Tbn.   
 B. Tbn.   
 Euph.   
 Tuba   
 Timp.   
 Xyl.   
 Mrb.   
 Perc. I   
 Perc. II   
 Perc. III   
 Perc. IV

For reference only. Not valid for performance.

Picc.

1st Fl.

2nd Fl.

Ob.

Bsn.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

Bs. Cl.

C. Alt. Cl.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B♭ Tpt.

2nd B♭ Tpt.

3rd B♭ Tpt.

1/2 Hn.

3/4 Hn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Tuba

Timp.

Xyl.

Mrb.

Perc. I

Perc. II

Perc. III

Perc. IV

42

43

44

45

46

47

For reference only. Not valid for performance.

*pp*

*mf*

*ppp*

*mp*

*pp*

*mf*

*ppp*

*pp*

*mf*

*pp*

*mf*

*pp*

*mf*

*pp*

*mf*

*pp*

*ppp*

*pp*

*mf*

*ppp*

*pp*

*mf*

*ppp*

*pp*

*mf*

*ppp*

*f*

*ppp*

*f*

*f*

*f*

(L.V)





Picc. 1st Fl. 2nd Fl. Ob. Bsn. 1st Bb Cl. 2nd Bb Cl. 3rd Bb Cl. Bs. Cl. C. Alt. Cl. 1st A. Sax. 2nd A. Sax. T. Sax. B. Sax. 1st Bb Tpt. 2nd Bb Tpt. 3rd Bb Tpt. 1/2 Hn. 3/4 Hn. 1st Tbn. 2nd Tbn. B. Tbn. Euph. Tuba Timp. Xyl. Mrb. Perc. I Perc. II Perc. III Perc. IV

The image shows a page of a musical score, page 57, for a symphony. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, and percussion. The woodwind section includes Piccolo, Flutes (1st and 2nd), Oboe, Bassoon (with 1st and Div. markings), Clarinets (1st Bb, 2nd Bb, 3rd Bb, Bass, and C. Alto), Saxophones (1st A., 2nd A., Tenor, and Baritone), and Truets. The brass section includes Trumpets (1st Bb, 2nd Bb, 3rd Bb), Horns (1/2 and 3/4), Trombones (1st, 2nd, and Bass), Euphonium, and Tuba. The percussion section includes Timpani, Xylophone, Maracas, and four different Percussion parts (I, II, III, IV). The score features various dynamic markings such as *mp*, *f*, and *mf*. There are rehearsal marks with numbers 4 and 3 above the staves. A large watermark "For reference only. Not valid for performance" is overlaid diagonally across the page.

Picc.

1st Fl.

2nd Fl.

Ob.

Bsn.

1st B $\flat$  Cl.

2nd B $\flat$  Cl.

3rd B $\flat$  Cl.

Bs. Cl.

C. Alt. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

1st B $\flat$  Tpt.

2nd B $\flat$  Tpt.

3rd B $\flat$  Tpt.

1/2 Hn.

3/4 Hn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Tuba

Timp.

Xyl.

Mrb.

Perc. I

Perc. II

Perc. III

Perc. IV

63

4 3 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

LRLRLR LR LRL R LL RRLR LRLRLR LR

Picc.

1st Fl.

2nd Fl.

Ob.

Bsn.

1st B $\flat$  Cl.

2nd B $\flat$  Cl.

3rd B $\flat$  Cl.

Bs. Cl.

C. Alt. Cl.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B $\flat$  Tpt.

2nd B $\flat$  Tpt.

3rd B $\flat$  Tpt.

1/2 Hn.

3/4 Hn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Tuba

Timp.

Xyl.

Mrb.

Perc. I

Perc. II

Perc. III

Perc. IV

70

RR LL RR LL RR L

RLRLRLRL RLRL

RLR RL R LR

LRL RL L RRLR

LRL RL R LR

RR LL RR LL RR L (ETC.)

71 72 73 74 75 76

Picc. —

1st Fl. —

2nd Fl. —

Ob. —

Bsn. *f*

1st B♭ Cl. *f* Play

2nd B♭ Cl. *f* Play

3rd B♭ Cl. *f*

Bs. Cl. *f*

C. Alt. Cl. *ff*

1st A. Sx. *f*

2nd A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

1st B♭ Tpt. *pp* *ff*

2nd B♭ Tpt. *pp* *ff*

3rd B♭ Tpt. *pp* *ff*

1/2 Hn. *pp* *ff*

3/4 Hn. *pp* *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff*

Tuba *ff*

Timp. *f*

Xyl. —

Mrb. —

Perc. I *f*

Perc. II *f*

Perc. III *f*

Perc. IV *f* Susp. Cym.

78

79

80

81

82

Picc. *f* *mf* *ff*

1st Fl. *f*

2nd Fl. *f*

Ob. *mf* *ff*

Bsn. *mf* *ff*

1st B♭ Cl. *f*

2nd B♭ Cl.

3rd B♭ Cl.

Bs. Cl.

C. Alt. Cl.

1st A. Sx. *ff*

2nd A. Sx.

T. Sx.

B. Sx.

1st B♭ Tpt. *mf* *ff* *mf*

2nd B♭ Tpt. *mf* *ff* *mf*

3rd B♭ Tpt. *mf* *ff* *mf*

1/2 Hn. *mf* *ff* *mf*

3/4 Hn. *mf* *ff* *mf*

1st Tbn. *mf* *ff* *mf*

2nd Tbn. *mf* *ff* *mf*

B. Tbn.

Euph. *mf* *ff* *mf*

Tuba *ff*

Timp.

Xyl. *f* *sfz* *sfz*

Mrb.

Perc. I

Perc. II

Perc. III

Perc. IV *pp* *ff* *sfz* *sfz*

83 84 85 86 88

- 14 -

Score for various instruments including Picc., 1st Fl., 2nd Fl., Ob., Bsn., 1st Bb Cl., 2nd Bb Cl., 3rd Bb Cl., Bb Cl., C. Alt. Cl., 1st A. Sax., 2nd A. Sax., T. Sax., B. Sax., 1st Bb Tpt., 2nd Bb Tpt., 3rd Bb Tpt., 1/2 Hn., 3/4 Hn., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Tuba, Timp., Xyl., Mrb., Perc. I, Perc. II, Perc. III, and Perc. IV. The score includes dynamic markings (ff, fp, pp) and rehearsal marks (3, 4, 7, 8, 11, 16) indicating measure counts.

The score is divided into four systems, each corresponding to a page of music (90, 91, 92, 93, 94). The first system (measures 90-91) is marked "in one" and the second system (measures 92-94) is marked "in three (2 + 2 + 3)".

Rehearsal marks and measure counts are indicated by large numbers: 3, 4, 7, 8, 11, and 16.

Dynamic markings include *ff* (fortissimo), *fp* (fortissimo piano), and *pp* (pianissimo).

The percussion parts (Perc. I, II, III, IV) include specific rhythmic patterns and cues such as "L L R R L R R L R L R" and "I R I R I R".

The score is watermarked "Copyright © 2015 by Hal Leonard Publishing Corporation".

Picc.

1st Fl.

2nd Fl.

Ob.

Bsn.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

Bs. Cl.

C. Alt. Cl.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B♭ Tpt.

2nd B♭ Tpt.

3rd B♭ Tpt.

1/2 Hn.

3/4 Hn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Tuba

Timp.

Xyl.

Mrb.

Perc. I

Perc. II

Perc. III

Perc. IV

96 97 98 99 100

*mp* *f*

(x) = cross (8)

95



Picc.  
 1st Fl.  
 2nd Fl.  
 Ob.  
 Bsn.  
 1st B♭ Cl.  
 2nd B♭ Cl.  
 3rd B♭ Cl.  
 Bs. Cl.  
 C. Alt. Cl.  
 1st A. Sx.  
 2nd A. Sx.  
 T. Sx.  
 B. Sx.  
 1st B♭ Tpt.  
 2nd B♭ Tpt.  
 3rd B♭ Tpt.  
 1/2 Hn.  
 3/4 Hn.  
 1st Tbn.  
 2nd Tbn.  
 B. Tbn.  
 Euph.  
 Tuba  
 Timp.  
 Xyl.  
 Mrb.  
 Perc. I  
 Perc. II  
 Perc. III  
 Perc. IV

Musical score for page 105, featuring woodwinds, brass, and percussion. The score includes dynamic markings such as *ff*, *p*, and *pp*, and rehearsal marks 4 and 3. The percussion section includes Timp., Xyl., Mrb., Perc. I, Perc. II, Perc. III, and Perc. IV. The woodwind section includes Picc., Flutes (1st and 2nd), Oboe, Bassoon, Clarinets (1st B♭, 2nd B♭, 3rd B♭, Bass, and Alto), Saxophones (1st and 2nd Alto, Tenor, and Baritone), and Trumpets (1st, 2nd, and 3rd B♭). The brass section includes Horns (1/2 and 3/4), Trombones (1st, 2nd, and Bass), Euphonium, and Tuba. The score is marked with a large watermark: "Not valid for performance".

Picc.  
1st Fl.  
2nd Fl.  
Ob.  
Bsn.  
1st B♭ Cl.  
2nd B♭ Cl.  
3rd B♭ Cl.  
Bs. Cl.  
C. Alt. Cl.  
1st A. Sx.  
2nd A. Sx.  
T. Sx.  
B. Sx.  
1st B♭ Tpt.  
2nd B♭ Tpt.  
3rd B♭ Tpt.  
1/2 Hn.  
3/4 Hn.  
1st Tbn.  
2nd Tbn.  
B. Tbn.  
Euph.  
Tuba  
Timp.  
Xyl.  
Mrb.  
Perc. I  
Perc. II  
Perc. III  
Perc. IV

107  
108  
109  
110  
111  
112

Picc. *cresc.* *ff*

1st Fl. *cresc.* *ff*

2nd Fl. *cresc.* *ff*

Ob. *cresc.* *ff*

Bsn. *cresc.* *f*

1st B♭ Cl. *cresc.* *ff*

2nd B♭ Cl. *cresc.* *ff*

3rd B♭ Cl. *cresc.* *ff*

Bs. Cl.

C. Alt. Cl.

1st A. Sx. *cresc.* *ff*

2nd A. Sx. *cresc.* *ff*

T. Sx. *cresc.* *ff*

B. Sx.

1st B♭ Tpt. *cresc.* *ff*

2nd B♭ Tpt. *cresc.* *ff*

3rd B♭ Tpt. *cresc.* *ff*

1/2 Hn.

3/4 Hn.

1st Tbn. *ff*

2nd Tbn. *f*

B. Tbn. *f*

Euph.

Tuba

Timp.

Xyl. *ff* *f*

Mrb.

Perc. I *f*

Perc. II

Perc. III *pp* *f*

Perc. IV

For reference only. Not valid for performance.

Picc.

1st Fl.

2nd Fl.

Ob.

Bsn.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

Bs. Cl.

C. Alt. Cl.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B♭ Tpt.

2nd B♭ Tpt.

3rd B♭ Tpt.

1/2 Hn.

3/4 Hn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Tuba

Timp.

Xyl.

Mrb.

Perc. I

Perc. II

Perc. III

Perc. IV

119

ff

Left hand lead, play it straight

For reference only. Not valid for performance.

Picc.

1st Fl.

2nd Fl.

Ob.

Bsn.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

Bs. Cl.

C. Alt. Cl.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B♭ Tpt.

2nd B♭ Tpt.

3rd B♭ Tpt.

1/2 Hn.

3/4 Hn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Tuba

Timp.

Xyl.

Mrb.

Perc. I

Perc. II

Perc. III

Perc. IV

126

127

128

129

130

*pp*

Not valid for performance

The score is divided into measures 132 through 136. Measure 132 starts with a *ff* dynamic. Measure 133 features a *pp* dynamic. Measure 134 returns to *ff*. Measure 135 starts with *pp*. Measure 136 ends with *ff*. The musical notation includes various rhythmic patterns, slurs, and articulation marks across all instrument parts.

in one

in three (4 + 4 + 3)

Picc.

1st Fl.

2nd Fl.

Ob.

Bsn.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

Bs. Cl.

C. Alt. Cl.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B♭ Tpt.

2nd B♭ Tpt.

3rd B♭ Tpt.

1/2 Hn.

3/4 Hn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Tuba

Timp.

Xyl.

Mrb.

Perc. I

Perc. II

Perc. III

Perc. IV

137

138

139

140

141

pp

142

143

f

144

Musical score for a concert band, measures 146-149. The score includes parts for woodwinds, brass, and percussion. A watermark 'Not valid for performance' is overlaid diagonally across the page.

Instrument	Measure 146	Measure 147	Measure 148	Measure 149
Picc.			<i>mf</i>	<i>f</i>
1st Fl.			<i>mf</i>	<i>f</i>
2nd Fl.			<i>mf</i>	<i>f</i>
Ob.			<i>mf</i>	<i>f</i>
Bsn.			<i>mf</i>	<i>f</i>
1st B $\flat$ Cl.			<i>mf</i>	<i>f</i>
2nd B $\flat$ Cl.				
3rd B $\flat$ Cl.				
Bs. Cl.				
C. Alt. Cl.				
1st A. Sx.				
2nd A. Sx.				
T. Sx.				
B. Sx.				
1st B $\flat$ Tpt.				
2nd B $\flat$ Tpt.				
3rd B $\flat$ Tpt.				
1/2 Hn.				
3/4 Hn.				
1st Tbn.				
2nd Tbn.				
B. Tbn.				
Euph.				
Tuba				
Timp.				
Xyl.				
Mrb.				
Perc. I				
Perc. II				
Perc. III				
Perc. IV			<i>pp</i>	<i>f</i>



Picc.  
1st Fl.  
2nd Fl.  
Ob.  
Bsn.  
1st B♭ Cl.  
2nd B♭ Cl.  
3rd B♭ Cl.  
Bs. Cl.  
C. Alt. Cl.  
1st A. Sx.  
2nd A. Sx.  
T. Sx.  
B. Sx.  
1st B♭ Tpt.  
2nd B♭ Tpt.  
3rd B♭ Tpt.  
1/2 Hn.  
3/4 Hn.  
1st Tbn.  
2nd Tbn.  
B. Tbn.  
Euph.  
Tuba  
Timp.  
Xyl.  
Mrb.  
Perc. I  
Perc. II  
Perc. III  
Perc. IV

150

*pp*

Picc. *ff*

1st Fl. *ff*

2nd Fl. *ff* 3 3

Ob. *ff*

Bsn. *ff*

1st B $\flat$  Cl. *ff* 6

2nd B $\flat$  Cl. *ff* 6

3rd B $\flat$  Cl. *ff*

Bs. Cl. *ff*

C. Alt. Cl. *ff*

1st A. Sx. *ff*

2nd A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

1st B $\flat$  Tpt. *ff*

2nd B $\flat$  Tpt. *ff*

3rd B $\flat$  Tpt. *ff*

1/2 Hn. *ff*

3/4 Hn. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff*

Tuba *ff*

Timp. *ff*

Xyl. *ff*

Mrb.

Perc. I *ff*

Perc. II Tam-Tam *ff*

Perc. III *ff*

Perc. IV *ff*

*pp* *ff*

Picc.  
1st Fl.  
2nd Fl.  
Ob.  
Bsn.  
1st B♭ Cl.  
2nd B♭ Cl.  
3rd B♭ Cl.  
Bs. Cl.  
C. Alt. Cl.  
1st A. Sx.  
2nd A. Sx.  
T. Sx.  
B. Sx.  
1st B♭ Tpt.  
2nd B♭ Tpt.  
3rd B♭ Tpt.  
1/2 Hn.  
3/4 Hn.  
1st Tbn.  
2nd Tbn.  
B. Tbn.  
Euph.  
Tuba  
Timp.  
Xyl.  
Mrb.  
Perc. I  
Perc. II  
Perc. III  
Perc. IV

Picc.  
1st Fl.  
2nd Fl.  
Ob.  
Bsn.  
1st B♭ Cl.  
2nd B♭ Cl.  
3rd B♭ Cl.  
Bs. Cl.  
C. Alt. Cl.  
1st A. Sx.  
2nd A. Sx.  
T. Sx.  
B. Sx.  
1st B♭ Tpt.  
2nd B♭ Tpt.  
3rd B♭ Tpt.  
1/2 Hn.  
3/4 Hn.  
1st Tbn.  
2nd Tbn.  
B. Tbn.  
Euph.  
Tuba  
Timp.  
Xyl.  
Mrb.  
Perc. I  
Perc. II  
Perc. III  
Perc. IV

For reference only. Not valid for performance.

164

165

166

167

in one

in three (4 + 4 + 3)

Picc.

1st Fl.

2nd Fl.

Ob.

Bsn.

1st Bb Cl.

2nd Bb Cl.

3rd Bb Cl.

Bs. Cl.

C. Alt. Cl.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Bb Tpt.

2nd Bb Tpt.

3rd Bb Tpt.

1/2 Hn.

3/4 Hn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Tuba

Timp.

Xyl.

Mrb.

Perc. I

Perc. II

Perc. III

Perc. IV

168

*ff*

169

- 30 -

170

171

172

Picc.

1st Fl.

2nd Fl.

Ob.

Bsn.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

Bs. Cl.

C. Alt. Cl.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B♭ Tpt.

2nd B♭ Tpt.

3rd B♭ Tpt.

1/2 Hn.

3/4 Hn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Tuba

Timp.

Xyl.

Mrb.

Perc. I

Perc. II

Perc. III

Perc. IV

173

*pp*

174

175

176

Choke on "&" of 2

Choke cymbal on "&" of Beat 2