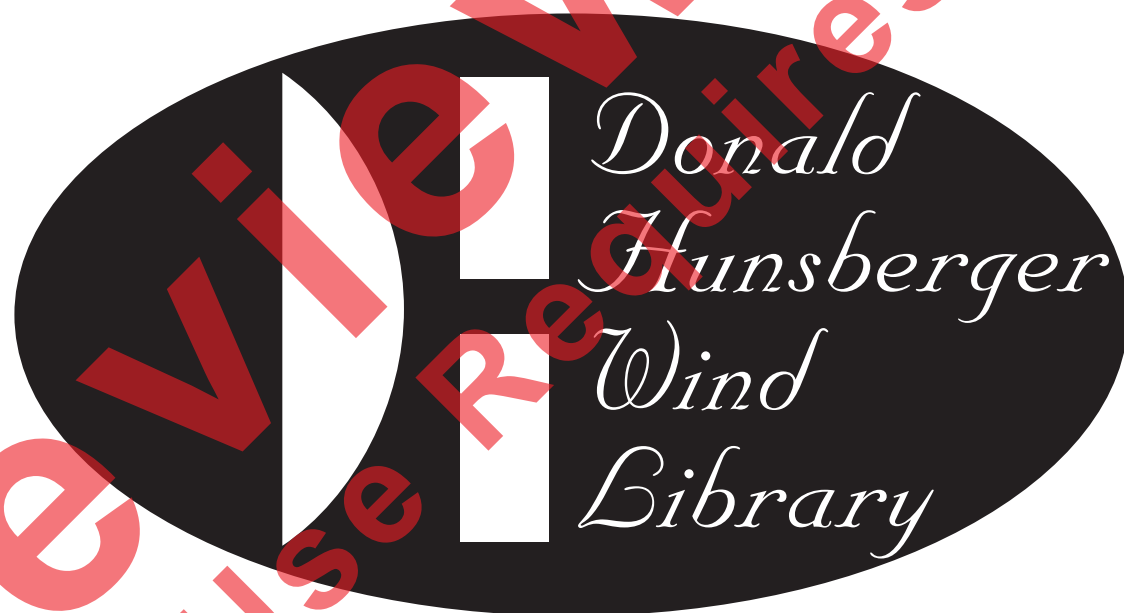


*The Donald Hunsberger Wind Library*

# CUBAN OVERTURE

GEORGE GERSHWIN®

ARRANGED BY MARK ROGERS



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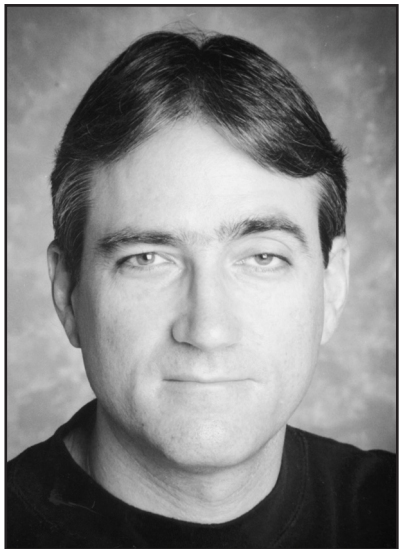
## INSTRUMENTATION

1 - C Piccolo	1 - Contrabassoon	2 - 3rd (Bass) Trombone
2 - 1st C Flute	1 - 1st E $\flat$ Alto Saxophone	1 - Euphonium
2 - 2nd C Flute	1 - 2nd E $\flat$ Alto Saxophone	4 - Tuba
2 - 3rd C Flute	1 - B $\flat$ Tenor Saxophone	1 - String Bass
1 - 1st Oboe	1 - E $\flat$ Baritone Saxophone	1 - Timpani
1 - 2nd Oboe	3 - 1st B $\flat$ Trumpet	2 - Percussion I (Xylophone, Bells)
1 - English Horn	3 - 2nd B $\flat$ Trumpet	2 - Percussion II (Snare Drum, Bass Drum)
3 - 1st B $\flat$ Clarinet	3 - 3rd B $\flat$ Trumpet	2 - Percussion III (Cymbals, Wood Block)
3 - 2nd B $\flat$ Clarinet	1 - 1st Horn in F	2 - Percussion IV (Claves, Guiro, Maracas, Bongos) (4)
3 - 3rd B $\flat$ Clarinet	1 - 2nd Horn in F	
1 - B $\flat$ Bass Clarinet	1 - 3rd Horn in F	
1 - B $\flat$ Contrabass Clarinet	1 - 4th Horn in F	
1 - E $\flat$ Contra Alto Clarinet	2 - 1st Trombone	
1 - 1st Bassoon	2 - 2nd Trombone	
1 - 2nd Bassoon		

## ADDITIONAL WORLD PARTS

1 - 1st Horn in E $\flat$	1 - 3rd (Bass) Trombone in B $\flat$ Treble Clef
1 - 2nd Horn in E $\flat$	1 - 3rd (Bass) Trombone in B $\flat$ Bass Clef
1 - 3rd Horn in E $\flat$	1 - Euphonium Treble Clef
1 - 4th Horn in E $\flat$	1 - Euphonium B $\flat$ Bass Clef
1 - 1st Trombone in B $\flat$ Treble Clef	1 - Tuba in E $\flat$ Bass Clef
1 - 2nd Trombone in B $\flat$ Treble Clef	1 - Tuba in E $\flat$ Treble Clef
1 - 1st Trombone in B $\flat$ Bass Clef	1 - Tuba in B $\flat$ Bass Clef
1 - 2nd Trombone in B $\flat$ Bass Clef	1 - Tuba in B $\flat$ Treble Clef

## MARK ROGERS



Mark Rogers was born in Littlefield, Texas, and has degrees in instrumental music from Texas Tech (bachelor's and master's degrees) and the University of Texas (doctorate in wind conducting). He has served as band director on the faculties of South Plains College and the University of South Alabama. He is currently director of publications for Southern Music Company, San Antonio, Texas, where his editions of band music of Percy Grainger and John Philip Sousa and transcriptions of orchestral music have drawn widespread acclaim.

In his spare time Rogers plays bassoon and contrabassoon with orchestras in Corpus Christi, Victoria, Seguin and New Braunfels. He has performed with the San Antonio Symphony on numerous occasions. He also serves as choir director of the Thousand Oaks Baptist Church, San Antonio, and has appeared in local productions of music theatre and operettas.

Rogers' work in transcriptions for wind band is substantial, including Kodaly's *Dances of Galanta* (recorded by Frederick Fennell and the Tokyo Kosei Wind Orchestra), Bartok's *Miraculous Mandarin* and Stravinsky's *Fireworks* (both recorded by the U.S. Air Force Band), Richard Strauss's *Also Sprach Zarathustra* and *Second Horn Concerto*, and Aaron Copland's *Hoe-Down* from *Rodeo* and *Danzon Cubano*, among others. On the lighter side, he has created adaptations of Robert Russell Bennett's orchestral selections from Rodgers and Hammerstein's *Oklahoma!* and *South Pacific*.

## DONALD HUNSBERGER

Donald Hunsberger is the Conductor and Music Director of the Eastman Wind Ensemble and the Eastman Wind Orchestra. He has conducted the EWE in sixteen recordings released on Sony Classical, CBS Masterworks, DGG, Phillips, Mercury and Decca among others and has led the Ensemble on numerous highly acclaimed concert tours, including seven to Japan and southeast Asia and one, with Wynton Marsalis as soloist, to the major concert halls of New York, Boston, Philadelphia, Washington, Montreal and Toronto. June 2000 marked the Ensemble's most recent concert tour to Japan, Okinawa and Taiwan, once again under sponsorship of the Sony Music Foundation and Eastman Kodak Japan.

He has been deeply involved in wind band development and repertoire stimulation throughout his career. As a Past-President of CBDNA and as a Board member of CBDNA, WASBE and the Conductor's Guild, he has created opportunities for composers and performers alike to perform and hear new compositions written with contemporary instrumental techniques currently available to conductors today.



Hunsberger is also the Music Director of the Eastman Dryden Orchestra, an ensemble specializing in live orchestral accompaniment to silent films. He works with the Film Department of the George Eastman House, International Museum of Photography, and has scored more than a dozen major silent films. He has conducted silent film-with-orchestra concerts featuring such classic silent masterpieces as *The Phantom of the Opera*, *The Mark of Zorro*, *City Lights*, *Potemkin*, *The Hunchback of Notre Dame*, *The Gold Rush* and *The General* with the National Symphony Orchestra, Houston Symphony Orchestra, San Francisco Symphony Orchestra, Utah Symphony Orchestra, San Diego Symphony Orchestra, Rochester Philharmonic Orchestra, the Virginia Symphony and the North Carolina Orchestra, among others.

## PROGRAM NOTES

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In mid-February 1932, George Gershwin left New York with several friends to take a vacation in Havana, Cuba. He had just presented a successful show on Broadway—"Of Thee I Sing"—and the premiere of his *Second Rhapsody for Piano and Orchestra*. While there he became fascinated with the native music of Cuba and returned to New York armed with Cuban percussion instruments and musical ideas.

These ideas culminated in a symphonic work he entitled *Rumba*; its first performance was presented in an all-Gershwin concert in Lewisohn Stadium on August 16, 1932, conducted by Albert Coates. Later, on November 1 of the same year, it was performed at the Metropolitan Opera under the title *Cuban Overture*. Gershwin provided these program thoughts:

In my composition I have endeavored to combine the Cuban rhythms with my own thematic material. The result is a symphonic overture, which embodies the essence of the Cuban dance.

It has three main parts. The first part [*Moderato e Molto Ritmato*] is preceded by a [forte] introduction featuring some of the thematic material. Then comes a three-part contrapuntal episode leading to a second theme. The first part finishes with a recurrence of the first theme combined with fragments of the second.

A solo clarinet cadenza leads to a middle part, which is in a plaintive mood. It is a gradual developing canon in a polytonal manner. This part concludes with a climax based on an ostinato of the theme in the canon, after which a sudden change in tempo brings us back to the rumba dance rhythms.

The finale is a development of the preceding material in a stretto-like manner. This leads us back once again to the main theme.

The conclusion of the work is a coda featuring the Cuban instruments of the percussion.

As is the case with *Second Rhapsody*, *Cuban Overture* portrays a composer in transition—trying out new ideas in harmony and counterpoint and streamlining his orchestration. Doubtless a major source of this change—and historians will argue how much or how little—was due to Gershwin's studies with Joseph Schillinger, which started in 1932.

Certainly, Gershwin's musical interests were widening at this point since his music library now included Bach's *Art of the Fugue*, Schubert, Beethoven, Brahms and the then avant-garde works of Berg and Schoenberg. For many years he had been an irregular student of music, and now he surprised his friends with his knowledge of the inner workings of the classics. While linear aspects of his music revealed a growing confidence, Gershwin's orchestral technique was making even greater strides. It may very well be that this is the area in which Schillinger influenced Gershwin the most. *Cuban Overture* has the fewest examples of the excessive instrumental doublings that Gershwin overused in his orchestration of the *Concerto in F*, *An American in Paris* and *Second Rhapsody*. However, Gershwin, remaining true to his own spirit, continued his orchestral palette and sound in addition to his bad habits in orchestration.

Gershwin also highlighted the formal aspects of his music since he was obviously aware that even critics praising his work were not happy with the sometimes awkward construction of some of his orchestral music. This was an aspect of his creative efforts that he constantly sought to improve. Thus, *Second Rhapsody* and *Cuban Overture* were opportunities to experiment in form, imitative counterpoint and more effective transitions.

In *Cuban Overture*, Gershwin was thus able to demonstrate a great leap forward in musical maturity as well as show how his interest in new and different musical cultures could affect his own creativity.

Mark Rogers

# NOTES TO THE CONDUCTOR

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This wind setting of *Cuban Overture* is complete in that it utilizes all of Gershwin's original music and orchestration. The only change has been one to avoid inherent tuning problems; thus certain sections have been transposed down a whole step. However, in no way has any of Gershwin's creativity been simplified or altered in any manner.

It is a great tragedy that no one ever approached Gershwin during his lifetime to write a work for wind band; therefore it is hoped that this setting may possibly correct that unfortunate oversight and that this exciting work of twentieth-century orchestral music may enter the basic repertory of the contemporary wind band.

This orchestration of *Cuban Overture* was transcribed at the request of Ray C. Lichtenwalter, music director and conductor of the Texas Wind Symphony, who presented an all-Gershwin concert in April 2000.

There are numerous tools at our disposal that can lead to a better understanding of Gershwin's compositional techniques and thus provide a more informed interpretation format for wind conductors. It is well known that Gershwin composed primarily at the piano, often writing his first scores for duo piano as live performances by himself and his friends, which enabled him to "try out the pieces in real time." Thus, we have as a resource the composer's original piano duet version (usually a two-piano version; in this case a score for two performers on one piano). Only when he was satisfied with the overall form and flow of the piece did he proceed with the orchestration. (Another most effective study tool is the duet form score of *American in Paris*, which provides, in addition, a "short, or condensed" score for study purposes.)

As an orchestrator, he was wonderfully inventive but often in a crude sort of fashion. After his death in 1937, many of his scores were "worked on" by others, including Frank Campbell-Watson, Ferde Grofé and Robert Russell Bennett. In 1987, in commemoration of the fiftieth anniversary of Gershwin's death, Warner Bros. Publications issued a facsimile edition of the original manuscript score to *Cuban Overture*. In the introductory material to the score (among much other pertinent material) one reads: "Frank Campbell-Watson has stated that, of Gershwin's major orchestral works that he prepared for print, *Cuban Overture* required more house-cleaning than anything else." Conductors wishing to prepare a thorough study of this score are advised to consult this invaluable document.

Of particular interest to conductors wishing to perform this setting is that the instrumentation should be followed carefully with English horn, contrabassoon (EE-flat contralto and BB-flat contrabass clarinet parts have been provided as substitutes) and the complete, albeit large, percussion section necessary for proper realization of the score. The percussion has been divided into several parts with the Cuban (Latin) instruments all on one part, requiring four percussionists.

Perhaps the greatest conducting challenge will be found in negotiating tempo changes that occur in the final pages of the score; for example: m. 339—a slightly faster tempo of the third section (half note = 104)—must be relaxed back to the original tempo (half note = 92) and then with an immediate tempo change at m. 335 to half note = 120.

Mark Rogers

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CONDUCTOR

# CUBAN OVERTURE

By GEORGE GERSHWIN  
Arranged by R. MARK ROGERS

Moderato e molto ritmato  $\text{♩} = 92$

Rumba

C Piccolo/C Flute

1 C Flutes

2 Oboes

3 English Horn

1 B♭ Clarinets

2 B♭ Bass Clarinet

3 Bassoons

1 Contrabassoon

1st Eb Alto Saxophones

2 B♭ Tenor Saxophone

Eb Baritone Saxophone

Moderato e molto ritmato  $\text{♩} = 92$

1 B♭ Trumpets

2 Horns in F

3 Trombones

3 (Bass)

Euphoniums

Tubas

String Bass

Timpani

Percussion I (2)  
(Xylophone, Bells)

Percussion II  
(Snare Drum, Bass Drum)

Percussion III  
(Cymbals, Wood Block)

Percussion IV (4)  
(Claves, Guiro, Maracas, Bongos)

Susp. Cym.

Xyl.

1 2 3 4

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**6**

Picc. *mf*

Fls. 1 *mf*

Fls. 2 3

Oboes 1 *mf*

Oboes 2

Eng. Hn. *mf*

Cls. 1 *mf*

Cls. 2 *mf*

Cls. 3 *mf*

B. Cl. *mf*

Bsns. 1 *mf*

Bsns. 2

Cbsn. *mf*

A. Saxes 1 *mf*

A. Saxes 2

T. Sax. *mf*

Bar. Sax. *mf*

**6**

Tpts. 1 *mf*

Tpts. 2 *1st*

Tpts. 3

Hns. 1 *mf*

Hns. 2 *mf*

Hns. 3

Hns. 4

Tbns. 1 *mf*

Tbns. 2 *mf*

Tbns. 3

Euphs. *mf*

Tubas *mf*

Str. Bass *mf*

*pizz.*

Timp. *mf*

Perc. I (Xyl.)

Perc. II



Picc. 1 2 3

Fls. 1 2 3

Oboes 1 2

Eng. Hn.

Cls. 1 2 3

B. Cl.

Bsns. 1 2

Cbsn.

A. Saxes 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euphs.

Tubas

Str. Bass

Timp.

Perc. I (Xyl.)

Perc. II S.D.

10 11 12 13

*mf* *f* *sfz* *unis.* *mf* *f*



Picc.

1  
Fls.

2  
3

Oboes 1  
2

Eng. Hn.

1  
Cls.

2  
3

B. Cl.

Bsns. 1  
2

Cbsn.

A. Saxes 1  
2

T. Sax.

Bar. Sax.

1  
Tpts.

2  
3

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3

Euphs.

Tubas

Str. Bass

Timp.

Perc. I

Perc. II (S.D.)

*mf*

*arco*

*sfz*

*mf*

24 Grandly, in tempo

Picc.

Fls. 1 2 3

Oboes 1 2

Eng. Hn.

Cls. 1 2 3

B. Cl.

Bsns. 1 2

Cbsn.

A. Saxes 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euphs.

Tubas

Str. Bass

Timp.

Perc. I

Perc. II (S.D.)

22 23 24 25

*sfz* *f* *p cresc.* *mf*

27 *well accented*

Picc.

Fls. 1 2 3

Oboes 1 2

Eng. Hn.

Cls. 1 2 3

B. Cl.

Bsns. 1 2 *unis.*

Cbsn.

A. Saxes 1 2

T. Sax.

Bar. Sax.

27 *well accented*

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euphs.

Tubas

Str. Bass *pizz.* *sfz*

Timp.

Perc. I

Claves

Guiro

Perc. IV

Maracas

Bongos

32 warmly

Picc.

Fls. 1 2 3

Oboes 1 2

Eng. Hn.

Cls. 1 2 3

B. Cl.

Bsns. 1 2

Cbsn.

A. Saxes 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euphs.

Tubas

Str. Bass

Perc. IV (Claves) (Guiro) (Maracas) (Bongos)

*f espr.*

*f espr.*

*f espr.*

*mf espr.*

*mf espr.*

*mf espr.*

*p*

32 warmly

*f espr.*

*p*

*sim.*

*sim.*

one player

*p*

one player

*p*

31 32 33 34 35

This page contains the conductor's score for measures 36 through 40. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The woodwind section includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), English Horn, Clarinets (1, 2, and 3), Bass Clarinet, Bassoons (1 and 2), Contrabassoon, Alto Saxophones (1 and 2), Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets (1, 2, and 3), Horns (1, 2, 3, and 4), Trombones (1, 2, and 3), Euphonium, and Tubas. The string section includes String Bass. The percussion section includes Claves, Guiro, Maracas, and Bongos. The score features various musical notations such as notes, rests, slurs, and dynamic markings. A large red watermark reading 'Legal Use Requires Purchase' is overlaid diagonally across the page.

42

The musical score is arranged in a standard orchestral format. It includes the following parts:

- Picc.**: Piccolo
- Fls.**: Flutes (1st and 2nd parts)
- Oboes**: Oboes (1st and 2nd parts)
- Eng. Hn.**: English Horn
- Cls.**: Clarinets (1st, 2nd, and 3rd parts)
- B. Cl.**: Bass Clarinet
- Bsns.**: Bassoons (1st and 2nd parts)
- Cbsn.**: Contrabassoon
- A. Saxes**: Alto Saxophones (1st and 2nd parts)
- T. Sax.**: Tenor Saxophone
- Bar. Sax.**: Baritone Saxophone
- Tpts.**: Trumpets (1st, 2nd, and 3rd parts)
- Hns.**: Horns (1st, 2nd, 3rd, and 4th parts)
- Tbns.**: Trombones (1st, 2nd, and 3rd parts)
- Euphs.**: Euphonium
- Tubas**: Tubas
- Str. Bass**: String Bass
- Timp.**: Timpani
- Perc. III**: Cymbals, Claves
- Perc. IV**: Guiro, Maracas

Key performance markings include **f** (forte), **mf** (mezzo-forte), **1st**, **add 2nd**, and **unis.** (unison). The score is divided into measures 41, 42, 43, 44, and 45.



The score is arranged in systems for various instruments. The woodwinds section includes Piccolo, Flutes (1-3), Oboes (1-2), English Horn, Clarinets (1-3), Bass Clarinet, Basset Horn, Bassoon (1-2), and Contrabassoon. The brass section includes Saxophones (Alto, Tenor, Baritone), Trumpets (1-3), Horns (1-4), Trombones (1-3), Euphonium, and Tubas. The string section includes String Bass. The percussion section includes Timpani, Percussion III (Cymbals, Claves), and Percussion IV (Guiro, Maracas). The score features various musical notations such as notes, rests, dynamics (p, f), and articulation marks (accents, slurs). A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the page. Two boxed '50' page numbers are present at the top right and in the middle right of the score.

Musical score for conductor, featuring woodwinds, brass, strings, and percussion. The score is divided into measures 51 through 55. The instruments listed are Picc., Fls. (1, 2, 3), Oboes (1, 2), Eng. Hn., Cls. (1, 2, 3), B. Cl., Bsns. (1, 2), Cbsn., A. Saxes (1, 2), T. Sax., Bar. Sax., Tpts. (1, 2, 3), Hns. (1, 2, 3, 4), Tbns. (1, 2, 3), Euphs., Tubas, Str. Bass, Timp., Perc. I (Xyl.), Perc. II (S.D., B.D.), and Perc. III (Cyms.). The score includes various musical notations such as dynamics (e.g., *ff*, *f*, *mf*), articulation (e.g., *unis.*, *bitingly*), and performance instructions. A large red watermark reading 'Preview Only' is overlaid diagonally across the score.

56 *fervently*

Conductor - 13

Picc.  
1  
Fls.  
2  
3  
Oboes  
1  
2  
Eng. Hn.  
1  
div.  
2  
Cls.  
3  
B. Cl.  
Bsns.  
1  
2  
Cbsn.  
A. Saxes  
1  
2  
T. Sax.  
Bar. Sax.  
56 *mf* *fervently*  
1st  
Tpts.  
1  
2  
3  
Hns.  
1  
2  
3  
4  
Tbns.  
1  
2  
3  
Euphs.  
Tubas  
one player  
one player  
Str. Bass  
Claves  
mf  
Guiro  
mf  
Maracas  
mf  
Bongos  
mf

Picc.

Fls. 1 2 3

Oboes 1 2

Eng. Hn.

Cls. 1 2 3

B. Cl.

Bsns. 1 2

Cbsn.

A. Saxes 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euphs.

Tubas

Str. Bass

(Claves)

(Guero)

(Maracas)

(Bongos)

unis.

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*precise*

66

Picc.

1

Fls.

2

3

Oboes

1

2

Eng. Hn.

1

2

3

Cls.

1

2

3

B. Cl.

Bsns.

1

2

Cbsn.

A. Saxes

1

2

T. Sax.

Bar. Sax.

66

*precise*

Tpts.

1

2

3

Hns.

1

2

3

4

Tbns.

1

2

3

Euphs.

Tubas

all players

all players

Str. Bass

*arco*

(Claves)

(Guero)

(Maracas)

(Bongos)

Perc. IV

73 Playfully, in tempo

Picc.

Fls. 1  
2  
3

Oboes 1  
2

Eng. Hn.

Cls. 1  
2  
3

B. Cl.

Bsns. 1  
2

Cbsn.

A. Saxes 1  
2

T. Sax.

Bar. Sax.

Tpts. 1  
2  
3

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3

Euphs.

Tubas

Str. Bass

Perc. IV  
(Claves)  
(Guero)  
(Maracas)  
(Bongos)

Solo (one player)  
*mp dolce*

*mf espr.*

Solo (one player)  
*mp*

Cue: English Horn *mf espr.*

Cue: Bass Clarinet *mp*

add mute

2nd

4th

*f*

*p sub.*

Cue: 4th Horn *f*

71 72 73 74 75

Picc.

Fls. 1 *mf espr.*

Oboes 1 2 Solo (one player) *mp dolce*

Eng. Hn. Solo (one player) *mp dolce*

Cls. 1 2 3

B. Cl.

Bsns. 1 2 *mf* *div.*

Cbsn.

A. Saxes 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 (2nd) *f*  
2 (4th) *f*  
3 4

Tbns. 1 2 3

Euphs. *mf* *div.*

Tubas

Str. Bass

Perc. IV (Claves) (Guero) (Maracas) (Bongos)

Picc.

Fls. 1 2 3

Oboes 1 2

Eng. Hn.

Cls. 1 2 3

B. Cl.

Bsns. 1 2

Cbsn.

A. Saxes 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euphs.

Tubas

Str. Bass

Perc. IV (Claves) (Guero) (Maracas) (Bongos)

all players

unis.

2nd

div.

f

mf

sfz

83 well marked

81 82 83 84 85



89

86 87 88 89 90

Picc.

Fls. 1 2 3

Oboes 1 2

Eng. Hn.

Cls. 1 2 3

B. Cl.

Bsns. 1 2

Obsn.

A. Saxes 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euphs.

Tubas

Str. Bass

(Claves)

(Guero)

Perc. IV (Maracas)

(Bongos)

Solo (one player)

*mf* expressively

div.

2nd

1st

*p*

*sfz mf*

*p*

two players - div.

2nd

1st

half as loud (*p*)

half as loud (*p*)

half as loud (*p*)

half as loud (*p*)

91 92 93 94 95

Picc.

Fls. 1 2 3

Oboes 1 2

Eng. Hn.

Cls. 1 2 3

B. Cl.

Bsns. 1 2  
2nd 1st *sim.*

Cbsn.

A. Saxes 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3  
*Solo (one player)*

Hns. 1 2 3 4

Tbn. 1 2 3

Euphs.

Tubas 1st 2nd *sim.*

Str. Bass

Perc. IV  
(Claves)  
(Guero)  
(Maracas)  
(Bongos)

Picc.

Fls. 1 2 3

Oboes 1 2

Eng. Hn.

Cls. 1 2 3

B. Cl.

Bsns. 1 2

Cbsn.

A. Saxes 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euphs.

Tubas

Str. Bass

Timp.

(Claves)

(Guiro)

(Maracas)

(Bongos)

101 102 103 104 105

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Picc.

Fls. 1 unis. 2 unis. 3

Oboes 1 2

Eng. Hn.

Cls. 1 2 3

B. Cl.

Bsns. 1 2

Cbsn.

A. Saxes 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euphs.

Tubas

Str. Bass

Timp.

Perc. IV (Claves) (Guero) (Maracas) (Bongos)

Picc.

Fls. 1, 2, 3

Oboes 1, 2

Eng. Hn.

Cls. 1, 2, 3

B. Cl.

Bsns. 1, 2

Cbsn.

A. Saxes 1, 2

T. Sax.

Bar. Sax.

Tpts. 1, 2, 3

Hns. 1, 2, 3, 4

Tbns. 1, 2, 3

Euphs.

Tubas

Str. Bass

Timp.

Perc. III  
Cyms. (Claves), (Guero)

Perc. IV  
(Maracas), (Bongos)

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111 112 113 114 115

mf, ff, unis., all players, mf arco, p, f, Crash

Picc. 1  
Fls. 2, 3  
Oboes 1, 2  
Eng. Hn.  
Cls. 1, 2, 3  
B. Cl.  
Bsns. 1, 2  
Obsn.  
A. Saxes 1, 2  
T. Sax.  
Bar. Sax.  
Tpts. 1, 2, 3  
Hns. 1, 2, 3, 4  
Tbns. 1, 2, 3  
Euphs.  
Tubas  
Str. Bass  
Timp.  
Perc. III (Cyms., Claves, Guiro)  
Perc. IV (Maracas, Bongos)

Dynamic markings: *pp*, *f*, *div.*, *unis.*

Watermark: **Legal Use Requires Purchase**

Picc.

Fls. 1 2 3

Oboes 1 2

Eng. Hn.

Cls. 1 2 3

B. Cl.

Bsns. 1 2

Cbsn.

A. Saxes 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euphs.

Tubas

Str. Bass

Timp.

Perc. III (Cyms.) (Claves)

Perc. IV (Guiro) (Maracas) (Bongos)

*f* expressively

unis. *f* expressively

div. *mf*

*p*

*p*

*p*

*p* *pizz* *pizz*

*p*

*p*

*p*

*p*

Cue: Str. Bass

120 121 122 123



**Picc.**  
**Fls.** 1 *mf* *expressively*  
 2  
 3  
**Oboes** 1  
 2  
**Eng. Hn.** *mf*  
**Cls.** 1 *mf* *expressively*  
 2 *p*  
 3 *p*  
**B. Cl.** *p*  
**Bsns.** 1  
 2  
**Cbsn.**  
**A. Saxes** 1 *p*  
 2  
**T. Sax.** *p*  
**Bar. Sax.** *p*  
**Tpts.** 1 128  
 2  
 3  
**Hns.** 1 3rd *mf*  
 2 *mf*  
 3 *mf*  
 4  
**Tbns.** 1  
 2  
 3  
**Euphs.** *one player*  
*p*  
**Tubas**  
**Str. Bass**  
**Timp.**  
**Perc. III** *Susp. Cym., with stick*  
*(Cyms.)* *p*  
*(Claves)*  
*(Guero)*  
**Perc. IV** *(Maracas)*  
*(Bongos)*

Picc.

Fls. 1 2 3

Oboes 1 2

Eng. Hn.

Cls. 1 2 3

B. Cl.

Bsns. 1 2

Cbsn.

A. Saxes 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4 (3rd) (add 4th) *mf*

Tbns.

Euphs.

Tubas

Str. Bass

Xylophone

Perc. I Bells

Perc. II Snare Drum Bass Drum

Perc. III (Sus. Cym.)

Perc. IV (Claves) (Guiro) (Maracas) (Bongos)

Cue: Str. Bass

134

Picc.

Fls. 1 2 3

Oboes 1 2

Eng. Hn.

Cls. 1 2 3

B. Cl.

Bsns. 1 2

Cbsn.

A. Saxes 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euphs.

Tubas

Str. Bass

Perc. I (Xyl.) (Bells)

Perc. II (S.D.) (B.D.)

Perc. III Wood Block (Claves)

Perc. IV (Guiro) (Maracas) (Bongos)

134 unis. f

135 unis. f

136 unis. f

137 unis. f

138 unis. f

141

141

Picc.

Fls. 1, 2, 3

Oboes 1, 2

Eng. Hn.

Cls. 1, 2, 3

B. Cl.

Bsns. 1, 2

Cbsn.

A. Saxes 1, 2

T. Sax.

Bar. Sax.

Tpts. 1, 2, 3

Hns. 1, 2, 3, 4

Tbns. 1, 2, 3

Euphs.

Tubas

Str. Bass

(Xyl.)

Perc. I (Bells)

Perc. II (S.D.) (B.D.)

Perc. III (Sus. Cym.) (W.B.) (Claves)

Perc. IV (Guero) (Maracas) (Bongos)

*sfz mf*

*ff*

*mf*

*arco*

*p*

145

Picc. 1

Fls. 2, 3

Oboes 1, 2

Eng. Hn.

Cls. 1, 2, 3

B. Cl.

Bsns. 1, 2

Cbsn.

A. Saxes 1, 2

T. Sax.

Bar. Sax.

Tpts. 1, 2, 3

Hns. 1, 2, 3, 4

Tbns. 1, 2, 3

Euphs.

Tubas

Str. Bass

Perc. I (Xyl.) (Bells)

Perc. II (S.D.) (B.D.) (Sus. Cym.)

Perc. III (W.B.) (Claves)

Perc. IV (Guiro) (Maracas) (Bongos)

1st Solo

Solo *mf*

Solo *f*

1st Solo *mf*

Cue: English Horn *mf*

Solo *f*

Solo *p*

*f*

*mf*

145

If your performance uses the Clarinets/Bassoons for the featured passages at [149], then omit the clarinets in these two bars and in their place, use the saxophones to bolster the oboes.

149

Picc. *p*

Fls. 1 *p*

Fls. 2 *p*

Fls. 3 *p*

Oboes 1 *mf*

Oboes 2 *mf*

Eng. Hn. *mf*

Cue: Solo Alto Sax *mf*

Clars. 1 *mf*

Clars. 2 *mf*

Clars. 3 *mf*

B. Cl. *mf espr.*

Cue: Baritone Sax *mf*

Cue: Tenor Sax *mf*

Bsns. 1 *mf*

Bsns. 2 *mf*

Cbsn. *mf*

A. Saxes 1 *mf*

A. Saxes 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf espr.*

149

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1

Hns. 2

Hns. 3

Hns. 4

Tbns. 1

Tbns. 2

Tbns. 3

Euphs.

Tubas

Str. Bass

Timp.

Perc. I (Bells)

Perc. II (S.D.)

Perc. II (B.D.)

Perc. III (Cyms.)



154

Picc. *ff*

Fls. 1 *ff*  
2 *ff* unis.  
3 *ff*

Oboes 1 *ff*  
2 *ff*

Eng. Hn. *ff*

Cls. 1 *ff* div.  
2 *ff* div.  
3 *ff* div.

B. Cl. *ff* unis.

Bsns. 1 *ff*  
2 *ff*

Cbsn. *ff*

A. Saxes 1 *ff* div.  
2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

154

Tpts. 1 *ff* unis.  
2 *ff*  
3 *ff*

Hns. 1 *ff* unis.  
2 *ff*  
3 *ff*  
4 *ff*

Tbns. 1 *ff*  
2 *ff*  
3 *ff*

Euphs. *ff* all players

Tubas *ff*

Str. Bass *ff*

Timp.

Perc. I (Bells)

Perc. II (S.D.) *ff*  
(B.D.) *ff*  
(Cyms.) *ff*

Perc. III Crash *ff*

Picc./1 (unis.) Picc: take flute and play with 3rd Flutes

Fls. 2 3

Oboes 1 2

Eng. Hn.

Cls. 1 2 3 unis. *mf cresc.* *mf cresc.* *mf cresc.*

B. Cl.

Bsns. 1 2

Cbsn.

A. Saxes 1 2 *mf cresc.* unis. *f*

T. Sax.

Bar. Sax. *f*

Tpts. 1 2 3 div. *mf cresc.* *f* *sfz*

Hns. 1 2 3 4 *f cresc.*

Tbns. 1 2 3 *mf cresc.* *sfz* *mf* *sfz* *mf* 1st *mf*

Euphs.

Tubas

Str. Bass *f*

Timp.

Perc. III (Sus. Cym.) *mf cresc.*

Claves *mf cresc.*

Perc. IV Guiro

Maracas

Bongos *mf cresc.*



164

Fls. *ff*  
(also Piccolo player, on flute, playing with 3rd Flutes)

Oboes 1 2 *ff*

Eng. Hn. *ff*

Cls. 1 2 3 *ff*  
unis. *ff*

B. Cl. *ff*

Bsns. 1 2

Cbsn.

A. Saxes 1 2

T. Sax.

Bar. Sax.

164

Tpts. 1 2 3 *ff*

Hns. 1 2 3 4 *ff*  
unis. *ff*  
unis. *ff*

Tbns. 1 2 3 *f*

Euphs. *f*

Tubas *f*

Str. Bass *f*  
*pizz*

Timp. *f*

Perc. III (Cyms.) *f*

(Claves) *f*

(Guero) *f*

Perc. IV (Maracas) *f*

(Bongos) *f*

164 165 166 167 168

This page contains the conductor's score for measures 169 through 173. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The woodwind section includes Flutes (1 and 2), Oboes (1 and 2), English Horn, Clarinets (1, 2, and 3), Bass Clarinet, and Saxophones (Alto, Tenor, and Baritone). The brass section includes Trumpets (1, 2, and 3), Horns (1, 2, 3, and 4), Trombones (1, 2, and 3), Euphonium, and Tubas. The string section includes String Bass. The percussion section includes Cymbals, Claves, Guiro, Maracas, and Bongos. A large red watermark reading "Legal Use Requires Purchase" is overlaid diagonally across the entire page.

174

174

Fls. 1, 2, 3

Oboes 1, 2

Eng. Hn.

Cls. 1, 2, 3

B. Cl.

Bsns. 1, 2

Cbsn.

A. Saxes 1, 2

T. Sax.

Bar. Sax.

174

Tpts. 1, 2, 3

Hns. 1, 2, 3, 4

Tbns. 1, 2, 3

Euphs.

Tubas

Str. Bass

Timp.

Perc. III (Cyms.) Crash

(Claves)

(Guero)

Perc. IV (Maracas)

(Bongos)

174 175 176 177 178

180

Fls. *mf espr. unis.* *mp*

Oboes *mf espr.* *mp* 1st

Eng. Hn. *mf espr.* *mp*

Cls. *mf* *mp* *unis.*

B. Cl. *mf* *mp* *unis.*

Bsns. *mf* *mp* *p*

Cbsn. *p* *mp* *p*

A. Saxes *mf* *mp* *unis.*

T. Sax. *mf* *mp*

Bar. Sax. *mf* *mp*

180

Tpts. *mf* *mp*

Hns. *mf* *mp*

Tbns. *pp* *one player* *pp* *two players, one on each part*

Euphs. *pp* *one player* *pp* *(still one player)*

Tubas *p* *pizz* *pp*

Str. Bass *p* *pp*

Timp.

Perc. III (Cyms.) *pp*

(Claves) *pp*

(Guero) *pp*

Perc. IV (Maracas) *pp*

(Bongos) *pp*

at least two players (use cue in 2nd Flute if necessary)

Fls. 1 *p* *p* Cue: 1st Flute Piccolo player return to Piccolo

Oboes 1 *p*

Eng. Hn. *p*

Cls. 1 *p* div. *p* *pp*

2 *p* *pp*

3 *p* *pp*

B. Cl. *p* *pp*

Bsns. 1 *p* *pp*

2 *p* *pp*

Cbsn. *p* *pp*

A. Saxes 1 2nd *p* *pp*

2 *p*

T. Sax. *p*

Bar. Sax. *p*

Tpts. 1 *pp*

2 *pp*

3 *pp*

Hns. 1 *p* *pp*

2 *p* *pp*

3 3rd *p* *pp*

4 *p* *pp*

Tbns. 1 *pp*

2 *pp*

3 *pp*

Euphs. *pp*

Tubas *pp*

Str. Bass *arco* *p* *pp*

Timp.

Perc. III (Cyms.)

(Claves)

(Guero)

Perc. IV (Maracas)

(Bongos)

*f* *dim.*

Picc.

Fls. 1 2 3

Oboes 1 2

Eng. Hn.

Cls. 1 2 3

B. Cl.

Bsns. 1 2

Cbsn.

A. Saxes 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euphs.

Tubas

Str. Bass

Timp.

Perc. IV (Claves) (Bongos)

*Cadenza Solo (one player)*  
*mf espr.*

*ppp*  
*p*

4/4

4/4

4/4

4/4

191 Sostenuto ♩ = 76

194

Picc.  
1  
2  
3  
Fls.  
1  
2  
3  
Oboes  
1  
2  
Eng. Hn.  
1  
2  
Cls.  
1  
2  
3  
B. Cl.  
Bsns.  
1  
2  
Cbsn.  
A. Sax.  
1  
2  
T. Sax.  
Bar. Sax.  
1  
2  
3  
4  
Tpts.  
1  
2  
3  
Hns.  
1  
2  
3  
4  
Tbns.  
1  
2  
3  
Euphs.  
Tubas  
Str. Bass  
Timp.  
Perc. IV  
(Claves)  
(Bongos)

(Solo) all players  
*p*  
*mf* plaintively  
Cue: Cbsn.  
2nd  
*p*  
*mp*  
*arco*  
*p*  
*mp*

191

192

193

194

195

Picc.

Fls. 1 2 3

Oboes 1 2

Eng. Hn. Solo *mf* plaintively

Cls. 1 2 3

B. Cl.

Bsns. 1 2 Cue: Cbsn.

Cbsn.

1st Cue: English Horn Solo *mf* plaintively

A. Saxes 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euphs.

Tubas

Str. Bass

Timp.

Perc. IV (Claves) (Bongos)

all players *pp*



201

Picc.

Fls. 1 2 3

Oboes 1 2

Eng. Hn.

Cls. 1 2 3

B. Cl.

Bsns. 1 2

Cbsn.

A. Saxes 1 2

T. Sax.

Bar. Sax.

201

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euphs.

Tubas

Str. Bass

Timp.

Perc. IV (Claves) (Bongos)

*f warmly*

*mp*

*p*

*mf*

*unis.*

*pizz.*

Cue: Str. Bass

206 take flute and play with 3rd Flutes

Picc.

Fls. 1 2 3

Oboes 1 2

Eng. Hn.

Cls. 1 2 3

B. Cl.

Bsns. 1 2

Cbsn.

A. Saxes 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euphs.

Tubas

Str. Bass

Timp.

Perc. IV (Claves) (Bongos)

Solo (one player) *mf espr.*

Cue: Cbsn.

*pp*

*pp*

*pp*

*pp*

206

1st Solo *mf espr.*

2nd *p*

add 1st *pp*

*p*

*pp*

*pp*

*p*

*pp*

*arco* *p*

*p*

205 206 207 208 209

213

Fls. 1 (also Piccolo player, on flute, playing with 3rd Flutes)  
 Fls. 2 unis.  
 Oboes 1  
 Oboes 2  
 Eng. Hn.  
 Cls. 1  
 Cls. 2  
 Cls. 3  
 B. Cl.  
 Bsns. 1 Cue: Cbsn.  
 Bsns. 2  
 Cbsn.  
 A. Saxes 1 unis.  
 A. Saxes 2 mp  
 T. Sax. mp  
 Bar. Sax. mp  
 Tpts. 1  
 Tpts. 2  
 Tpts. 3  
 Hns. 1 2nd mf  
 Hns. 2 mf  
 Hns. 3  
 Hns. 4  
 Tbns. 1 2nd p  
 Tbns. 2 p  
 Tbns. 3 p  
 Euphs. p  
 Tubas p  
 Str. Bass pizz. p  
 Timp.  
 Perc. IV (Claves)  
 Perc. IV (Bongos)

210

211

212

213

214

Fls. 1, 2, 3

Oboes 1, 2

Eng. Hn.

Clars. 1, 2, 3

B. Cl.

Bsns. 1, 2

Cbsn.

A. Saxes. 1, 2

T. Sax.

Bar. Sax.

Tpts. 1, 2, 3

Hns. 1 (2nd), 2, 3, 4

Tbns. 1, 2, 3

Euphs.

Tubas

Str. Bass

Timp.

Perc. IV (Claves, Bongos)

*detached*

215 216 217 218

Fls. 1 2 3

Oboes 1 2

Eng. Hn.

Cls. 1 2 3

B. Cl.

Bsns. 1 2

Cbsn.

A. Saxes 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euphs.

Tubas

Str. Bass

Timp.

Perc. IV (Claves) (Bongos)

*f* *mf* *p* *arco*

1st

3

221

221

224 Sostenuto come sopra

Fls. 1 2 3

Oboes 1 2

Eng. Hn.

Cls. 1 2 3

B. Cl.

Bsns. 1 2

Cbsn.

A. Saxes 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euphs.

Tubas

Str. Bass

Perc. III  
Suspended Cymbal  
(Claves)

Perc. IV  
(Bongos)

musical notation with dynamics: *plaintively*, *p*, *cresc.*, *3*, *unis.*, *1st*

228

1 Fls.

2 Fls.

3 Fls.

1 Oboes

2 Oboes

Eng. Hn.

1 Cls.

2 Cls.

3 Cls.

B. Cl.

1 Bsns.

2 Bsns.

Cbsn.

1 A. Saxes

2 A. Saxes

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

3 Tpts.

1 Hns.

2 Hns.

3 Hns.

4 Hns.

1 Tbps.

2 Tbps.

3 Tbps.

Euphs.

Tubas

Str. Bass

Perc. III (Cyms.)

(Claves)

Perc. IV (Bongos)

*mf plaintively*

*mf plaintively*

*mf plaintively*

unis.

228

231

1 Fls.  
2 Fls.  
3 Fls.

1 Oboes  
2 Oboes

Eng. Hn.

1 Cls.  
2 Cls.  
3 Cls.

B. Cl.

1 Bsns.  
2 Bsns.

Cbsn.

1 A. Saxes  
2 A. Saxes

T. Sax.

Bar. Sax.

1 Tpts.  
2 Tpts.  
3 Tpts.

1 Hns.  
2 Hns.  
3 Hns.  
4 Hns.

1 Tbns.  
2 Tbns.  
3 Tbns.

Euphs.

Tubas

Str. Bass

Bells  
Perc. I

(Claves)  
Perc. IV

(Bongos)

230 231 232 233



This musical score is for a conductor, spanning measures 234 to 237. The instrumentation includes:

- Flutes (Fls.):** 1 and 2 staves, both playing a melodic line with triplets.
- Oboes (Oboes):** 1 and 2 staves, mirroring the flute parts.
- English Horn (Eng. Hn.):** 1 staff, mostly silent.
- Clarinets (Cls.):** 1, 2, and 3 staves, playing a rhythmic accompaniment with triplets.
- Bass Clarinet (B. Cl.):** 1 staff, mostly silent.
- Bassoons (Bsns.):** 1 and 2 staves, playing a sustained harmonic line.
- Contrabassoon (Cbsn.):** 1 staff, mostly silent.
- Alto Saxophones (A. Saxes):** 1 and 2 staves, playing a melodic line with triplets.
- Tenor Saxophone (T. Sax.):** 1 staff, mostly silent.
- Baritone Saxophone (Bar. Sax.):** 1 staff, mostly silent.
- Trumpets (Tpts.):** 1, 2, and 3 staves, mostly silent.
- Horns (Hns.):** 1, 2, 3, and 4 staves, mostly silent.
- Trombones (Tbns.):** 1, 2, and 3 staves, playing a sustained harmonic line.
- Euphonium (Euphs.):** 1 staff, playing a sustained harmonic line.
- Tubas:** 1 staff, playing a sustained harmonic line.
- String Bass (Str. Bass):** 1 staff, playing a rhythmic accompaniment.
- Percussion (Perc.):** Perc. I (Bells), Perc. IV (Claves), and Perc. IV (Bongos) are shown at the bottom.

This musical score is a conductor's part for a symphony orchestra and percussion ensemble. It is divided into two systems. The first system includes woodwinds (Flutes, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoons, Contrabassoon), saxophones (Alto, Tenor, Baritone), and strings (Trombones, Euphonium, Tubas, String Bass). The second system includes percussion (Bells, Claves, Bongos). The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The tempo marking *poco rit.* is present at the beginning and end of the page. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the score.

This musical score page covers measures 242 through 245. It features a variety of instruments including woodwinds, brass, strings, and percussion. The woodwind section includes Flutes (Fls.), Oboes (1 and 2), English Horn (Eng. Hn.), Clarinets (1 and 2), Bass Clarinet (B. Cl.), Bassoons (1 and 2), and Contrabassoon (Cbsn.). The brass section includes Trumpets (Tpts.), Horns (Hns.), Trombones (1, 2, and 3), Euphonium (Euphs.), and Tubas. The string section includes String Bass (Str. Bass). The percussion section includes Bells, Claves, and Maracas. The score includes dynamic markings such as *f* (forte), *f well marked*, *mf* (mezzo-forte), and *unis.* (unison). There are also performance instructions like *div.* (divisi) and *a tempo*. The page is marked with a large red watermark that reads "Legal Use Requires Purchases".

Fls. 1 2 3

Oboes 1 2

Eng. Hn.

Cls. 1 2 3

B. Cl.

Bsns. 1 2

Cbsn.

A. Saxes 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euphs.

Tubas

Str. Bass

Timp.

Perc. I (Bells)

Perc. II Snare Drum Bass Drum

Perc. III (Cyms.) Susp. Cym.

unis.

1st

*f*

*p*

246 247 248

This page contains a musical score for a conductor, spanning measures 249 to 251. The score is arranged in a standard orchestral format with the following parts:

- Flutes (Fls.):** 1 and 2 staves.
- Oboes:** 1 and 2 staves.
- English Horn (Eng. Hn.):** 1 staff.
- Clarinets (Cls.):** 1, 2, and 3 staves.
- Bass Clarinet (B. Cl.):** 1 staff.
- Bassoons (Bsns.):** 1 and 2 staves.
- Contrabassoon (Cbsn.):** 1 staff.
- Alto Saxophones (A. Saxes):** 1 and 2 staves.
- Tenor Saxophone (T. Sax.):** 1 staff.
- Baritone Saxophone (Bar. Sax.):** 1 staff.
- Trumpets (Tpts.):** 1, 2, and 3 staves.
- Horns (Hns.):** 1, 2, 3, and 4 staves.
- Trombones (Tbns.):** 1, 2, and 3 staves.
- Euphonium (Euphs.):** 1 staff.
- Tubas:** 1 staff.
- String Bass (Str. Bass):** 1 staff.
- Timpani (Timp.):** 1 staff.
- Percussion (Perc.):** I (Bells), II (S.D., B.D.), and III (Cyms.) staves.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A prominent red watermark reading "Legal Use Requires Purchase" is overlaid diagonally across the page. The page number "249" is located at the bottom left, "250" at the bottom center, and "251" at the bottom right.

Fls. 1, 2, 3

Oboes 1, 2

Eng. Hn.

Cls. 1, 2, 3

B. Cl.

Bsns. 1, 2

Cbsn.

A. Saxes 1, 2

T. Sax.

Bar. Sax.

Tpts. 1, 2, 3

Hns. 1, 2, 3, 4

Tbns. 1, 2, 3

Euphs.

Tubas

Str. Bass

Timp.

Perc. II (S.D.) (B.D.) *mf*

Perc. III (Cyms.) Crash *mf*

Perc. IV Claves, Guiro, Maracas, Bongos

252 253 254

a tempo Allegretto ritmato ♩ = 104

Fls. 1 2 3  
 Oboes 1 2  
 Eng. Hn.  
 Cls. 1 2 3  
 B. Cl.  
 Bsns. 1 2  
 Cbsn.  
 A. Saxes 1 2  
 T. Sax.  
 Bar. Sax.  
 Tpts. 1 2 3  
 Hns. 1 2 3 4  
 Tbn. 1 2 3  
 Euphs.  
 Tubas  
 Str. Bass  
 Timp.  
 Perc. II (S.D.) (B.D.)  
 Perc. III (Cyms.)  
 Perc. IV (Claves) (Guiro) (Maracas) (Bongos)

255 256 257 258

DHM012C

This page contains the conductor's score for measures 259 through 263. The score is organized into several sections:

- Flutes (Fls.):** Three staves, measures 259-263.
- Oboes:** Two staves, measures 259-263.
- English Horn (Eng. Hn.):** One staff, measures 259-263.
- Clarinets (Cls.):** Three staves, measures 259-263.
- Bass Clarinet (B. Cl.):** One staff, measures 259-263.
- Bassoons (Bsns.):** Two staves, measures 259-263.
- Contrabassoon (Obsn.):** One staff, measures 259-263.
- Saxophones:**
  - A. Sax. (Alto):** Two staves (1st and 2nd). Measures 259-263. Includes dynamics *sfz mf* and *sim.*
  - T. Sax. (Tenor):** One staff. Measures 259-263. Includes dynamics *sfz mf* and *sim.*
  - Bar. Sax. (Baritone):** One staff. Measures 259-263.
- Trumpets (Tpts.):** Three staves, measures 259-263.
- Horns (Hns.):** Four staves (1st, 2nd, 3rd, 4th). Measures 259-263. Includes dynamics *sfz mf* and *sim.*
- Trombones (Tbns.):** Three staves, measures 259-263.
- Euphonium (Euphs.):** One staff, measures 259-263.
- Tubas:** One staff, measures 259-263.
- String Bass (Str. Bass):** One staff, measures 259-263.
- Percussion (Perc. IV):** Four staves:
  - (Claves):** Rhythmic pattern of eighth notes.
  - (Guiro):** Rhythmic pattern of eighth notes.
  - (Maracas):** Rhythmic pattern of eighth notes.
  - (Bongos):** Rhythmic pattern of eighth notes, including a triplet in measure 262.



265

Fls. 1, 2, 3

Oboes 1, 2

Eng. Hn.

Cls. 1, 2, 3

B. Cl.

Bsns. 1, 2

Cbsn.

A. Saxes 1, 2 (2nd)

T. Sax.

Bar. Sax.

265

Tpts. 1, 2, 3

Hns. 1, 2, 3, 4

Tbns. 1, 2, 3

Euphs.

Tubas

Str. Bass

Perc. IV (Claves), (Guiro), (Maracas), (Bongos)

264

265

266

267

268

Fls. 1, 2, 3

Oboes 1, 2

Eng. Hn.

Cls. 1, 2, 3

B. Cl.

Bsns. 1, 2

Cbsn.

A. Saxes 1, 2 (2nd)

T. Sax.

Bar. Sax.

Tpts. 1, 2, 3

Hns. 1, 2, 3, 4

Tbns. 1, 2, 3

Euphs.

Tubas

Str. Bass

(Claves)

(Guero)

Perc. IV (Maracas)

(Bongos)

*mp poco a poco crescendo*

*mp poco a poco crescendo*

*mp poco a poco crescendo*

*sfz p*

*sfz p*

*mp poco a poco crescendo*

**271** *St. mute unis.*

*f poco a poco crescendo*

*sfz p*

*sfz p*

*sfz p*

*sfz p*

*poco a poco crescendo*

*p poco a poco crescendo*

*p poco a poco crescendo*

*poco a poco crescendo*

*poco a poco crescendo*

*poco a poco crescendo*

*poco a poco crescendo*

The musical score is divided into two systems, each starting at measure 277. The first system includes Flutes (Fls.), Oboes, English Horn (Eng. Hn.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Bassoons (Bsns.), Contrabassoon (Cbsn.), Saxophones (A. Saxes, T. Sax., Bar. Sax.), and String Bass (Str. Bass). The second system includes Trumpets (Tpts.), Horns (Hns.), Trombones (Tbns.), Euphonium (Euphs.), Tubas, and Percussion (Perc. IV). The percussion part includes Claves, Guiro, Maracas, and Bongos. Dynamics such as *f*, *mf*, *sfz*, *p*, and *unis.* are indicated throughout the score.

Fls. 1 2 3

Oboes 1 2

Eng. Hn.

Cls. 1 2 3

B. Cl.

Bsns. 1 2

Cbsn.

A. Saxes 1 2 (2nd)

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euphs.

Tubas

Str. Bass

Perc. IV  
 (Claves)  
 (Güiro)  
 (Maracas)  
 (Bongos)

1st Open

Open

mf

sfz p

283

This is a conductor's score for a large ensemble. The score is written for the following instruments:

- Flutes (Fls.)
- Oboes
- English Horn (Eng. Hn.)
- Clarinets (Cls.)
- Bass Clarinet (B. Cl.)
- Bassoons (Bsns.)
- Contrabassoon (Cbsn.)
- Alto Saxophones (A. Saxes)
- Tenor Saxophone (T. Sax.)
- Baritone Saxophone (Bar. Sax.)
- Trumpets (Tpts.)
- Horns (Hns.)
- Trombones (Tbns.)
- Euphonium (Euphs.)
- Tubas
- String Bass (Str. Bass)
- Percussion IV: Claves, Guiro, Maracas, Bongos

The score includes various musical notations such as dynamics (e.g., *p*, *f*), articulation (accents), and performance instructions like "2nd Open" for the trumpets. The percussion part is detailed with specific rhythmic patterns for each instrument.

289

Fls. *f accentedly*

Piccolo player return to Piccolo

Oboes *f accentedly*

Eng. Hn. *f accentedly*

Cls. *f accentedly*  
div. 3 part

B. Cl.

Bsns. *f*

Cbsn. *f*

A. Saxes *p*

T. Sax. *f accentedly*

Bar. Sax. *f*

289

Tpts. *f accentedly*

Hns. *p*

Tbns. *f*

Euphs. *p*

Tubas *p*

Str. Bass *f*

Timp. *f*

Perc. IV  
(Claves) *p*  
(Guero) *p*  
(Maracas) *p*  
(Bongos) *p*

1st

div.

289 290 291 292 293

Picc.

Fls. 1 2 3

Oboes 1 2

Eng. Hn.

Cls. 1 2 3

B. Cl.

Bsns. 1 2

Cbsn.

A. Saxes 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euphs.

Tubas

Str. Bass

Timp.

(Claves)

(Guero)

Perc. IV (Maracas) (Bongos)

div. 2 part

un.

*f* *mf* *p*

296

296

297

298

Picc.

Fls. 1, 2, 3

Oboes 1, 2

Eng. Hn.

Cls. 1, 2, 3

B. Cl.

Bsns. 1, 2

Cbsn.

A. Saxes 1, 2

T. Sax.

Bar. Sax.

Tpts. 1, 2, 3

Hns. 1, 2, 3, 4

Tbns. 1, 2, 3

Euphs.

Tubas

Str. Bass

Perc. II: Snare Drum, Claves, Guiro

Perc. IV: Maracas, Bongos

mf, f, unis.

303



Picc.

Fls. 1 2 3

Oboes 1 2

Eng. Hn.

Cls. 1 2 3

B. Cl.

Bsns. 1 2

Cbsn.

A. Saxes 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euphs.

Tubas

Str. Bass

Perc. II (S.D.) (Claves) (Guiro)

Perc. IV (Maracas) (Bongos)

*f*

*mp cresc.*

*mf*

*mp cresc.*

*mf*

*mp cresc.*

*mp cresc.*

*p cresc.*

2nd

4th

304 305 306 307 308

309

Picc.

Fls. 1 2 3 *mf* *unis.* *cresc.*

Oboes 1 2 *mf* *unis.* *cresc.*

Eng. Hn.

Cls. 1 2 3 *mf* *cresc.*

B. Cl.

Bsns. 1 2 *cresc.*

Cbsn.

A. Saxes 1 2 *cresc.*

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4 *1st* *mf cresc.* *2nd* *mf cresc.*  
*3rd* *mf cresc.* *4th* *mf cresc.*

Tbns. 1 2 3 *mf cresc.*

Euphs.

Tubas *mf cresc.*

Str. Bass *cresc.*

Timp.

Perc. II (S.D.) *mp* *mf* *cresc.*  
(Claves) *cresc.*  
(Guero) *cresc.*

Perc. IV (Maracas) *cresc.*  
(Bongos) *cresc.*

309

Picc. 1

Fls. 2 3

Oboes 1 2

Eng. Hn.

Cls. 1 2 3

B. Cl.

Bsns. 1 2

Cbsn.

A. Saxs. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euphs.

Tubas

Str. Bass

Timp.

Perc. II (S.D.) (Claves) (Guero)

Perc. IV (Maracas) (Bongos)

*f* *cresc.* *mf* *unis.* *div.*

314 315 316 317 318

Picc.

Fls. 1, 2, 3

Oboes 1, 2

Eng. Hn.

Cls. 1, 2, 3

B. Cl.

Bsns. 1, 2

Cbsn.

A. Saxes 1, 2

T. Sax.

Bar. Sax.

Tpts. 1, 2, 3

Hns. 1, 2, 3, 4

Tbn. 1, 2, 3

Euphs.

Tubas

Str. Bass

Timp.

Perc. II (S.D.)

Perc. III Cymbals

Perc. IV (Claves), (Guero), (Maracas), (Bongos)

Legal Use

319 320 321 322 323

325

Picc.

Fls.

Oboes

Eng. Hn.

Cls.

B. Cl.

Bsns.

Cbsn.

A. Saxes

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbn.

Euphs.

Tubas

Str. Bass

Timp.

Perc. II (S.D.)

Perc. III (Cyms.) Susp. Cym.

Perc. IV (Claves) (Guiro) (Maracas) (Bongos)

324 325 326 327 328

329

Picc. *ff*

Fls. 1 *ff*  
2 *ff* unis.  
3 *ff*

Oboes 1 *ff*  
2 *ff*

Eng. Hn. *ff*

Cls. 1 *ff*  
2 *ff*  
3 *ff*

B. Cl. *ff*

Bsns. 1 *ff*  
2 *ff*

Cbsn. *ff*

A. Saxes 1 *ff*  
2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

329

Tpts. 1 *ff* unis.  
2 *ff*  
3 *ff*

Hns. 1 *ff*  
2 *ff*  
3 *ff*  
4 *ff*

Tbns. 1 *ff*  
2 *ff*  
3 *ff*

Euphs. *ff*

Tubas *ff*

Str. Bass *ff* *v*

Timp.

Perc. II (S.D.) *f*  
Bass Drum *f*  
Cymbals *f*

Perc. III Crash *f*  
(Claves) *f*

Perc. IV (Guero)  
(Maracas)  
(Bongos)

This musical score is for a conductor, covering measures 333 to 336. It includes parts for the following instruments:

- Picc.
- Fls. (1, 2, 3)
- Oboes (1, 2)
- Eng. Hn.
- Cls. (1, 2, 3)
- B. Cl.
- Bsns. (1, 2)
- Cbsn.
- A. Saxes (1, 2)
- T. Sax.
- Bar. Sax.
- Tpts. (1, 2, 3)
- Hns. (1, 2, 3, 4)
- Tbns. (1, 2, 3)
- Euphs.
- Tubas
- Str. Bass
- Timp.
- Perc. II (S.D., B.D.)
- Perc. III (Cyms., Claves)
- Perc. IV (Guero, Maracas, Bongos)

The score features a large red watermark that reads "Legal Use Requires Purchase".

339 Grandly, only slightly slower

Fls. 1 2 3  
Piccolo player (on flute) with 3rd Flutes *ff*

Oboes 1 2 *f* *ff*

Eng. Hn. *ff*

Cls. 1 2 3  
*mf cresc.* *f* *ff* unis.

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

Bsns. 1 2 *f*

Cbsn. *f*

A. Saxes 1 2 *mf cresc.* unis. *f*

T. Sax. *f*

Bar. Sax. *f*

Tpts. 1 2 3  
*mf cresc.* *f* *ff*

Hns. 1 2 3 4  
*mf cresc.* *sfz* *ff* unis. *ff* unis.

Tbns. 1 2 3  
*sfz mf* *1st* *sfz* *f*

Euphs. *sfz mf* *f*

Tubas *f* *pizz.*

Str. Bass *f*

Timp. *mf cresc.* *f*

Perc. III (Cyms.) Susp. Cym. *mf cresc.*

(Claves) *f*

(Guero) *f*

Perc. IV (Maracas) *f*

(Bongos) *f*

*mf cresc.* *f*



This musical score is for a conductor, covering measures 341 to 345. It includes parts for the following instruments:

- Fls. (Flutes): 1 and 2 parts.
- Oboes: 1 and 2 parts.
- Eng. Hn. (English Horn): 1 part.
- Cls. (Clarinets): 1, 2, and 3 parts.
- B. Cl. (Bass Clarinet): 1 part.
- Bsns. (Bassoons): 1 and 2 parts.
- Cbsn. (Contrabassoon): 1 part.
- A. Saxes (Alto Saxophones): 1 and 2 parts.
- T. Sax. (Tenor Saxophone): 1 part.
- Bar. Sax. (Baritone Saxophone): 1 part.
- Tpts. (Trumpets): 1, 2, and 3 parts.
- Hns. (Horns): 1, 2, 3, and 4 parts.
- Tbns. (Trombones): 1, 2, and 3 parts.
- Euphs. (Euphonium): 1 part.
- Tubas: 1 part.
- Str. Bass (String Bass): 1 part.
- Perc. IV (Percussion): Claves, Guiro, Maracas, and Bongos.

The score features complex rhythmic patterns, including triplets and sixteenth notes, and various articulations such as accents and slurs. A large red watermark reading "Preview! Legal Use Requires Purchase" is overlaid diagonally across the page.

Fls. 1, 2, 3

Oboes 1, 2

Eng. Hn.

Cls. 1, 2, 3

B. Cl.

Bsns. 1, 2

Cbsn.

A. Saxes 1, 2

T. Sax.

Bar. Sax.

Tpts. 1, 2, 3

Hns. 1, 2, 3, 4

Tbns. 1, 2, 3

Euphs.

Tubas

Str. Bass

Perc. II: Snare Drum, Bass Drum (Cyms.)

Perc. III: (Claves), (Guiro)

Perc. IV: (Maracas), (Bongos)

346 347 348 349 350

This page contains a musical score for a conductor, spanning measures 351 to 354. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The woodwind section includes Flutes (Fls.), Oboes, English Horn (Eng. Hn.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Saxophones (A. Saxes, T. Sax., Bar. Sax.), and Trombones (Tpts.). The brass section includes Horns (Hns.), Trombones (Tbns.), Euphonium (Euphs.), and Tubas. The string section includes String Bass (Str. Bass). The percussion section includes Percussion II (Perc. II) with Snare Drum (S.D.) and Bass Drum (B.D.), Percussion III (Perc. III) with Crash Cymbals, and Percussion IV (Perc. IV) with Claves, Guiro, Maracas, and Bongos. The score includes various musical notations such as notes, rests, dynamics (e.g., *arco*), and articulation marks. A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the entire page.

355 Animato  $\text{♩} = 120$

Picc.

Fls. 1, 2, 3

Oboes 1, 2

Eng. Hn.

Cls. 1, 2, 3

B. Cl.

Bsns. 1, 2

Cbsn.

A. Saxes 1, 2

T. Sax.

Bar. Sax.

355 Animato  $\text{♩} = 120$

Tpts. 1, 2, 3

Hns. 1, 2, 3, 4

Tbns. 1, 2, 3

Euphs.

Tubas

Str. Bass

Timp.

Perc. II (S.D.), (B.D.), (Cyms.)

Perc. III (Claves), (Guiro)

Perc. IV (Maracas), (Bongos)

*sfz p*

*poco a poco crescendo*

355 356 357 358 359

**Picc.**  
1  
2  
3

**Fls.**  
1  
2  
3

**Oboes** 1  
2

**Eng. Hn.**

**Cls.** 1  
2  
3

**B. Cl.**

**Bsns.** 1  
2

**Cbsn.**

**A. Saxes** 1  
2

**T. Sax.**

**Bar. Sax.**

**Tpts.** 1  
2  
3

**Hns.** 1  
2  
3  
4

**Tbens.** 1  
2  
3

**Euphs.**

**Tubas**

**Str. Bass**

**Timp.**

**Perc. II**  
(S.D.)  
(B.D.)

**Perc. III**  
(Cyms.)

**Perc. IV**  
(Claves)  
(Guiro)  
(Maracas)  
(Bongos)

Picc. *unis.* *sfz ff*

Fls. 1 2 3 *sfz f cresc.* *ff*

Oboes 1 2 *sfz f poco a poco crescendo* *ff*

Eng. Hn. *sfz f* *ff*

Cls. 1 2 3 *poco a poco crescendo* *ff*

B. Cl. *ff*

Bsns. 1 2 *ff*

Cbsn. *ff*

A. Saxes 1 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Tpts. 1 2 3 *ff*

Hns. 1 2 3 4 *ff*

Tbns. 1 2 3 *ff*

Euphs. *ff*

Tubas *ff*

Str. Bass *ff*

Timp. *ff*

Perc. II (S.D.) (B.D.) *ff*

Perc. III (Cyms.) *ff*

Perc. IV (Claves) (Guiro) *ff*

(Maracas) *ff*

(Bongos) *ff*

This page contains a full orchestral score for measures 370 through 374. The instruments are arranged as follows:

- Woodwinds:** Piccolo (Picc.), Flutes (Fls. 1, 2, 3), Oboes (1, 2), English Horn (Eng. Hn.), Clarinets (Cls. 1, 2, 3), Bass Clarinet (B. Cl.), Bassoons (Bsns. 1, 2), Contrabassoon (Cbsn.), Alto Saxophones (A. Saxes 1, 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpets (Tpts. 1, 2, 3), Horns (Hns. 1, 2, 3, 4), Trombones (Tbns. 1, 2, 3), Euphonium (Euphs.), and Tubas.
- Strings:** String Bass (Str. Bass).
- Percussion:** Timpani (Timp.), Percussion II (Perc. II) with Snare Drum (S.D.) and Bass Drum (B.D.), Percussion III (Perc. III) with Cymbals (Cyms.) and Crash, Percussion IV (Perc. IV) with Claves, Guiro, Maracas, and Bongos.

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the page.

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