

First Suite for Wind Band

Michael Mikulka

“First Suite for Wind Band” is a set of five short movements, inspired by Gunnar DeFrumerie’s “Pastoral Suite” for Flute, Harp, and Strings and by Igor Stravinsky’s Suites for Small Orchestra.

Similar to DeFrumerie’s suite (which the movement structure is loosely modeled after), much of this suite sounds deceptively simple upon first listen. However, ingrained in each movement are subtle complexities and a passionate intensity which gradually builds until it erupts in the climax of movement 4.

The first movement is a gentle pastoral prelude featuring a lyrical euphonium solo. There is peace and serenity, but also a feeling of barely-contained passion.

The second movement is a sinuous and shifty sarabande (with an eighth note removed). This is the most challenging movement, as it contains several tricky rhythmic elements. The grouping of the 5/8 measures is usually 2+3 when the first two eighth notes of the melody start on the downbeat (as in the first measure) and 3+2 when they are treated as a pickup (as in the pickup to letter G).

The third movement is a gavotte which should never feel at ease: it should always be angsty, restless, and on the edge of pushing forward in tempo. There should be very little feeling of resolution (even at the cadences) until the final few measures.

The fourth movement is where the sentiments which had been bubbling under the surface break free with a tense and mournful fughetta. The arrival point at letter R should be massive and almost startling; a “drop the bass” moment. On a practical note, the tenor saxophone can feel free to leave out the low Cs at the beginning and end if they prove to be problematic.

The fifth movement offers an exciting finale in which the surplus tension is released as an adrenaline rush. It is fiery, passionate, and aggressive.

Percussion Setup:

Timpani (32”/29”/26”/23” + changes)

Percussion 1: Crash Cymbals, Suspended Cymbal, Snare Drum, Marimba (shared with Percussion 3)

Percussion 2: Bass Drum, Glockenspiel

Percussion 3: Marimba (shared with Percussion 1), Tambourine

Percussion 4: Vibraphone, Tam-tam

First Suite for Wind Band

Michael Mikulka 3

I. Prelude

Lushly, warmly

$\text{♩} = 68$

Piccolo

Flute 1
1 player
mp
sim.
pp

Flute 2
1 player
p
sim.
pp

Oboe 1
mp
sim.
pp

Oboe 2

Bassoon 1
mp
sim.
pp

Bassoon 2
mp
sim.
pp

Clarinet in B \flat 1
1 player
mp
sim.
pp

Clarinet in B \flat 2
1 player
mp
sim.
pp

Clarinet in B \flat 3
1 player
p
sim.
pp

Bass Clarinet
mp
sim.
pp

Alto Saxophone 1
1 player
mp
sim.
pp

Alto Saxophone 2
1 player
mp
sim.
pp

Tenor Saxophone
mp
sim.
pp

Baritone Saxophone
mp
sim.
pp

Trumpet 1

Trumpet 2

Trumpet 3

Horn in F 1 + 2

Horn in F 3 + 4

Trombone 1

Trombone 2

Bass Trombone

Euphonium
Solo cantabile, molto espressivo
mf

Tuba

Timpani
32" - G / 29" - B \flat / 26" - C / 23" - E \flat
p
pp

Percussion 1

Percussion 2

Percussion 3
Marimba
mp
pp

Percussion 4
Vibraphone pedal ad lib.
mp
pp

7

Picc. *mf*

Fl. 1 *mf* a2

Fl. 2 *mf* a2

Ob. 1 *mf*

Ob. 2 *mf*

Bsn. 1 *f*

Bsn. 2 *fp*

Cl. 1 *mp* a2 *f*

Cl. 2 *mp* a2 *f*

Cl. 3 *mp* a2 *f*

B. Cl. *fp* *mf*

A. Sax. 1 *fp* a2 *mf*

A. Sax. 2 *fp* a2 *mf*

T. Sax. *fp*

B. Sax. *fp* *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2 *f*

Hn. 3+4 *f*

Tbn. 1 *p* *fp*

Tbn. 2 *p* *fp*

B. Tbn. *p* *fp*

Euph. *fp* a2

Tba. *mf*

Timp. *mf*

Perc. 1 *p* *mf* Suspended Cymbal (roll w/ mallets)

Perc. 2 *mp* Bass Drum

Mar. *mf*

Vib. *mf*

13 **A**

The score is for a symphony orchestra and includes the following instruments and parts:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Bsn. 1
- Bsn. 2
- Cl. 1
- Cl. 2
- Cl. 3
- B. Cl.
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- B. Sax.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Hn. 1+2
- Hn. 3+4
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Euph.
- Tba.
- Timp.
- Perc. 1
- Perc. 2
- Mar.
- Vib.

Dynamic markings include *f*, *mf*, *mp*, and *p*. Musical notations include triplets (3) and slurs.

21 **B**

molto rit. **A tempo**

Picc. *f* *ff*

Fl. 1 *mp* *mf* *f* *ff*

Fl. 2 *mp* *mf* *f* *ff*

Ob. 1 *mf* *f* *ff*

Ob. 2 *f* *ff*

Bsn. 1 *mp* *f* *ff*

Bsn. 2 *mp* *f* *ff*

Cl. 1 *fp* *f* *ff*

Cl. 2 *fp* *f* *ff*

Cl. 3 *fp* *f* *ff*

B. Cl. *fp* *f* *ff*

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

A. Sax. 2 *mf* *f* *ff*

T. Sax. *mf* *f* *ff*

B. Sax. *mf* *fp* *f* *ff*

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

Tpt. 3 *f* *ff*

Hn. 1+2 *mf* *f* *ff*

Hn. 3+4 *mf* *f* *ff*

Tbn. 1 *mp* *fp* *f* *ff*

Tbn. 2 *mp* *fp* *f* *ff*

B. Tbn. *mp* *fp* *f* *ff*

Euph. *mp* *fp* *f* *ff* Solo *mf*

Tba. *fp* *f* *ff*

Timp. *mp* *f* *mf* *ff*

Perc. 1 *p* *mp* *f* *ff* to Crash Cym. to Sus. Cymb.

Perc. 2 *p* *mp* *mf* *f* *mf* *ff*

Mar. *mf* *f*

Vib. *mf* *f*

C

poco rit.

29

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Mar.

Vib.

p

pp

To S. D.

II. Sarabande

Shifty, sinuous

♩ = 100

35

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1
p

A. Sax. 2
p

T. Sax.
p

B. Sax.
mf

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Mar.

Vib.

D

E

46

Picc. *mp* *f*

Fl. 1 Solo *mf* *f* *mp* *f*

Fl. 2 *mf* *mp* *f*

Ob. 1 *mf* *mp* *f*

Ob. 2 *mf* *mp* *f*

Bsn. 1 *mf* *mp* *f*

Bsn. 2 *mf* *mp* *f*

Cl. 1 *mf* *mp* *f*

Cl. 2 *mf* *mp* *f*

Cl. 3 *mf* *mp* *f*

B. Cl. *mf* *mp* *f*

A. Sax. 1 *mf* *mp* *f*

A. Sax. 2 *mf* *mp* *f*

T. Sax. *mf* *mp* *f*

B. Sax. *mf* *mp* *f*

Tpt. 1 Solo *mf* *f* *mp* *f*

Tpt. 2 *mp* *f*

Tpt. 3 *mp* *f*

Hn. 1+2 *mp* *f*

Hn. 3+4 *mp* *f*

Tbn. 1 Solo *mf* *f* *mp* *f*

Tbn. 2 *mp* *f*

B. Tbn. *mp* *f*

Euph. *mp* *f*

Tba. Solo *mf* *f* *mp* *f*

Timp. *mf* *mp*

Perc. 1 Snare Drum *mp* *mf* *f*

Perc. 2 (Bass Drum) *p* to Glock. *mf*

Mar.

Vib.

60 **F** **G**

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Bsn. 1 *mp* *f*

Bsn. 2 *mp* *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f*

A. Sax. 1 *mf* *f*

A. Sax. 2 *mf* *f*

T. Sax. *mp* *f*

B. Sax. *mp* *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1+2 *mf* *f*

Hn. 3+4 *mf* *f*

Tbn. 1 *mp* *f*

Tbn. 2 *mp* *f*

B. Tbn. *mp* *f*

Euph. *mf* *f*

Tba. *mp* *f*

Timp. *p* *mp* *f*

S. D. *p* *pp* *mp* *f*

Glock. *sub.* *p* *mp* *f*

Mar. *sub.* *mp* *mf* *f* To Tamb.

Vib. *p* *mp* *f*

74 **H**

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

Cl. 1 *Solo* *mf* *f* *a2*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *mf* *f*

A. Sax. 1 *Solo* *mf* *f* *a2*

A. Sax. 2 *f*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

Tpt. 1 *Solo* *mf* *f* *a2*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1+2 *f*

Hn. 3+4 *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

B. Tbn. *mf* *f*

Euph. *mf* *Solo* *f* *a2*

Tba. *mf* *f*

Timp.

S. D. *p* *f* *mf*

B. D. *mf* *Bass Drum*

Mar.

Vib.

83 **I**

Instrument List:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Bsn. 1
- Bsn. 2
- Cl. 1
- Cl. 2
- Cl. 3
- B. Cl.
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- B. Sax.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Hn. 1+2
- Hn. 3+4
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Euph.
- Tba.
- Timp.
- S. D.
- B. D.
- Mar.
- Vib.

Dynamic Markings: *ff*, *f*, *mf*, *mp*, *p*, *on rim*

III. Gavotte

Restless, uncomfortable

$\text{♩} = 76$

92

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Mar.

Vib.

101 **J**

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Mar.

Vib.

109 **K**

Picc. *mf* *f*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *f*

Ob. 2 *f*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Cl. 3 *mf* *f*

B. Cl. *mf* *f*

A. Sax. 1 *mf* *f*

A. Sax. 2 *mf* *f*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. 1+2 *mf*

Hn. 3+4 *mf*

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Mar.

Vib. *mf*

125 **M**

Picc. *f* *ff* *f*

Fl. 1 *f* *ff* *f*

Fl. 2 *f* *ff*

Ob. 1 *f* *ff* *f*

Ob. 2 *f* *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

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

Cl. 2 *f* *ff*

Cl. 3 *f* *ff*

B. Cl. *f* *ff*

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

A. Sax. 2 *mf* *f* *ff*

T. Sax. *mf* *f* *ff*

B. Sax. *mf* *f* *ff*

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

Tpt. 3 *f* *ff*

Hn. 1+2 *f* *ff*

Hn. 3+4 *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

B. Tbn. *f* *ff*

Euph. *f* *ff*

Tba. *f* *ff*

Timp. *f* *ff*

S. D. *mf* *ff* to Marimba (shared w/ Perc. 3: play on their left side)

B. D. *mf* *f*

Tamb. *mp* *f*

Vib.

133 **N**

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f*

A. Sax. 1 *f*

A. Sax. 2 *mf*

T. Sax. *mf*

B. Sax. *f*

Tpt. 1 *mp*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. 1+2 *p*

Hn. 3+4 *p*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *mp*

Euph. *p*

Tba. *mp*

Timp.

S. D.

B. D.

Tamb.

Vib. *f* *mf*

141 **O**

Picc. *f*

Fl. 1 *sub. mp* *mf*

Fl. 2 *sub. mp* *mf*

Ob. 1 *f*

Ob. 2 *f*

Bsn. 1 *f* *sub. mp* *mf*

Bsn. 2 *f*

Cl. 1 *sub. mp* *mf*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f*

B. Sax. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1+2 *f*

Hn. 3+4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

Timp. *pp* *mf* dampen immediately!

S. D. *p* Marimba to Crash Cym.

B. D. *f* to Glock. Glockenspiel *p*

Tamb. *f* *p* Marimba *p* (from Perc. 1) (Perc. 1 to Crash Cym.)

Vib. *p* To Tam-tam

IV. Fughetta

20

Tense, sustained, passionate

Felt as if in 1

$\text{♩} = 96$

150

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

insistent, driving

mp

Bsn. 2

p

Cl. 1

mp

Cl. 2

mp

Cl. 3

insistent, driving

mp

B. Cl.

p

A. Sax. 1

A. Sax. 2

T. Sax.

insistent, driving

mp

B. Sax.

p

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

mp

Hn. 3+4

insistent, driving

mp

Tbn. 1

p

insistent, driving

Tbn. 2

p

B. Tbn.

Euph.

mp

Tba.

Timp.

Cym.

Perc. 2

Mar.

T.-t.

162 **P**

Picc.

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2

Bsn. 1 *mf*

Bsn. 2 *mp*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mp*

A. Sax. 1 *mf*

A. Sax. 2

T. Sax. *mf*

B. Sax. *mp*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2 *mf*

Hn. 3+4 *mf*

Tbn. 1 *mp*

Tbn. 2 *mp*

B. Tbn.

Euph. *mf*

Tba.

Timp.

Cym.

Perc. 2

Mar.

T.-t.

170 **Q**

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Bsn. 1 *f*

Bsn. 2 *mf*

Cl. 1 *f*

Cl. 2

Cl. 3

B. Cl. *mf*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f*

B. Sax. *mf*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1+2

Hn. 3+4

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn.

Euph. *mf*

Tba.

Timp.

Cym.

Perc. 2

Mar.

T.-t. *pp*

Tam-tam

178 **R**

Picc. *ff* *f*
 Fl. 1 *ff* *f*
 Fl. 2 *ff* *f*
 Ob. 1 *ff* *sim.* *f* *mf*
 Ob. 2 *ff* *mf*
 Bsn. 1 *f* *sim.* *f* *mf*
 Bsn. 2 *ff* *sim.* *mf*
 Cl. 1 *ff* *sim.* *f* *mf*
 Cl. 2 *ff* *sim.* *f* *mf*
 Cl. 3 *ff* *f* *mf*
 B. Cl. *ff* *sim.* *mf*
 A. Sax. 1 *ff* *f* *mf*
 A. Sax. 2 *ff* *f*
 T. Sax. *ff* *sim.* *f* *mf*
 B. Sax. *f* *sim.* *mf*
 Tpt. 1 *ff* *sim.* *f* *f*
 Tpt. 2 *ff* *sim.* *f*
 Tpt. 3 *ff* *sim.* *f*
 Hn. 1+2 *ff* *mf*
 Hn. 3+4 *ff* *mf* *mf*
 Tbn. 1 *f* *sim.* *mf*
 Tbn. 2 *f* *sim.* *mf*
 B. Tbn. *ff* *sim.* *mf*
 Euph. *ff* *sim.* *mf*
 Tba. *ff* *sim.* *mf*
 Timp. *fff* *ff* *mf*
 Cym. *ff* *f* *mf* *to susp. cym.*
 Perc. 2 *fff* *ff* *f*
 Mar. *f* *sim.* *mf* *to Vibraphone*
 T.-t. *ff* *ff* *f* *mf*

V. Finale

Driving, forceful

♩. = 116

200

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Bsn. 1 *f*

Bsn. 2 *f*

Cl. 1

Cl. 2

Cl. 3

B. Cl. *f*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax.

B. Sax. *f*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2 *mf*

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. *f*

Tba. *f*

Timp.

Cym. Suspended Cymbal *p*

Glock. (Glockenspiel) *mf*

Mar.

Vib.

209 **T**

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1

Ob. 2

Bsn. 1 *mf*

Bsn. 2 *mf*

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax.

B. Sax.

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1+2

Hn. 3+4

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph.

Tba. *mf*

Timp. *mf*

Cym. *mf* *p*

Glock.

Mar.

Vib.

218 **U** **V**

Picc. *mf* *f*

Fl. 1 *f*

Fl. 2 *f* opt. gno.

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Bsn. 1 *f*

Bsn. 2 *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Cl. 3 *mf* *f*

B. Cl. *f*

A. Sax. 1 *mf* *f*

A. Sax. 2 *mf* *f*

T. Sax. *f* *mf*

B. Sax. *f* *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2 *f* *mf*

Hn. 3+4 *f* *mf*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Euph. *f* *mf*

Tba. *f* *mf*

Timp. *f* *f* *mf*

Cym. *mf*

Glock. *f*

Mar. *mf*

Vib. *mf* *mf*

230 **W**

This page of a musical score, page 28, contains measures 230 through 239. The score is for a large orchestra and includes parts for Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, Fl. 2), Oboes 1 and 2 (Ob. 1, Ob. 2), Bassoons 1 and 2 (Bsn. 1, Bsn. 2), Clarinets 1, 2, and 3 (Cl. 1, Cl. 2, Cl. 3), Bass Clarinet (B. Cl.), Alto Saxophones 1 and 2 (A. Sax. 1, A. Sax. 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets 1, 2, and 3 (Tpt. 1, Tpt. 2, Tpt. 3), Horns 1+2 and 3+4 (Hn. 1+2, Hn. 3+4), Trombones 1, 2, and Bass Trombone (Tbn. 1, Tbn. 2, B. Tbn.), Euphonium (Euph.), Tuba (Tba.), Timpani (Timp.), Cymbals (Cym.), Glockenspiel (Glock.), Maracas (Mar.), and Vibraphone (Vib.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The Piccolo part begins with a dynamic marking of *mf*. The Bassoon parts also feature *mf* markings. The Clarinet parts have *mf* markings, with the 2nd and 3rd clarinets also having *mf* markings. The Saxophone parts have *mf* markings. The Trumpet parts have *mf* and *f* markings. The Horn parts have *mf* and *f* markings. The Trombone parts have *mf* markings. The Euphonium part has a *f* marking. The Tuba part has a *f* marking. The Timpani part has a *f* marking. The Cymbals part has a *f* marking. The Glockenspiel part has a *f* marking. The Maracas part has a *f* marking. The Vibraphone part has a *f* marking. The score is divided into measures 230 through 239. The Piccolo part begins with a dynamic marking of *mf*. The Bassoon parts also feature *mf* markings. The Clarinet parts have *mf* markings, with the 2nd and 3rd clarinets also having *mf* markings. The Saxophone parts have *mf* markings. The Trumpet parts have *mf* and *f* markings. The Horn parts have *mf* and *f* markings. The Trombone parts have *mf* markings. The Euphonium part has a *f* marking. The Tuba part has a *f* marking. The Timpani part has a *f* marking. The Cymbals part has a *f* marking. The Glockenspiel part has a *f* marking. The Maracas part has a *f* marking. The Vibraphone part has a *f* marking.

240 **X**

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Bsn. 1 *f*

Bsn. 2 *f*

Cl. 1

Cl. 2

Cl. 3

B. Cl. *f*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mp*

B. Sax. *f*

Tpt. 1 *f* *mf*

Tpt. 2

Tpt. 3

Hn. 1+2 *mp*

Hn. 3+4 *mp*

Tbn. 1 *mf*

Tbn. 2

B. Tbn.

Euph. *f*

Tba. *f*

Timp. *mf* *p*

Cym. *p* Suspended Cymbal

Glock. *mf*

Mar.

Vib.

248 **Y**

Score for measures 248-254, starting with a rehearsal mark **Y**. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Clarinets 1, 2, and 3, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, Baritone Saxophone, Trumpets 1, 2, and 3, Horns 1+2 and 3+4, Trombones 1 and 2, Baritone Trombone, Euphonium, Tuba, Timpani, Cymbals, Glockenspiel, Maracas, and Vibraphone. The score features various dynamics such as *ff*, *f*, *sim.*, and *mp*, and includes performance markings like (b) and trills.

255 **Z**

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *ff* *ff*

Ob. 2 *ff* *ff*

Bsn. 1 *sim.* *ff* *sim.* *ff*

Bsn. 2 *sim.* *ff* *sim.* *ff*

Cl. 1 *ff* *ff*

Cl. 2 *ff* *ff*

Cl. 3 *ff* *ff*

B. Cl. *sim.* *f* *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

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

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

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Hn. 1+2 *ff*

Hn. 3+4 *ff*

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

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

B. Tbn. *sim.* *f* *sim.* *ff* *gliss.*

Euph. *ff* *f* *ff*

Tba. *ff*

Timp. *ff* dampen!!

Cym. *f* *mf* *ff*

Glock. *f* *ff*

Mar. *sim.* *ff*

Vib. *f* *ff*