

HERCOJ

for
wind ensemble

(2020)

JOSHUA HOBBS

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Duration: 5:00

Grade: 4

INSTRUMENTATION

Piccolo	Timpani
Flute 1-2	Percussion 1
Oboe	Hi-Hat, Snare Drum, Kick Drum
Bassoon	Percussion 2
Bb Clarinet 1-3	Vibraphone, Xylophone, Tambourine, Glockenspiel, Marimba
Bb Bass Clarinet	Percussion 3
Alto Sax 1-2	2 Concert Toms, Suspended Cymbal
Tenor Sax	Percussion 4
Baritone Sax	China Cymbal, Woodblocks, Crash Cymbals, Slapstick, Wind Chimes
Bb Trumpet 1-3	Percussion 5
French Horn 1-2	Bass Drum, Tam-Tam, Bongos
Trombone 1-3	
Euphonium	
Tuba	

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HERCOJ

PROGRAM NOTES

Tau Beta Sigma was founded at Texas Tech University in 1946 as a band sorority for college and university bandswomen. The purpose of the sorority was to serve as an honorary service and leadership recognition society, but was designed especially to provide the important additional social, educational and other positive experiences needed by the women in the band. Since that time, Tau Beta Sigma has expanded to over 230 campuses across the United States.

I found the origin story of this sorority very inspiring and empowering. When the Tau Beta Sigma-Zeta Psi Chapter at the University of Central Florida reached out to me about writing a piece, I decided the piece should feel like the soundtrack for an undeterred super hero (hence the title “Hero”, with an emphasis on the “Her”). Our heroine’s main theme (introduced by the low winds at m. 9) is derived in a darker tone from the TBS Loyalty Song and their National Hymn* (this is also a good time to share that for a brief time I considered “Heroine” as the title of this work, but probably would’ve led to some confusion...).

As in any super hero story, our character isn’t fighting crime the entire time; she has some time for more subdued introspection in the middle section of the composition. This is short lived and leads to a dramatic conclusion as our protagonist accomplishes her objective of finding a safe and creative space for bandswomen to further the world of collegiate music.

**The National Hymn is incorporated at m. 101 and lyrics are provided for the brass & percussion musicians to sing if the conductor chooses.*

-Joshua Hobbs
December 11, 2020

ABOUT THE COMPOSER

Joshua Hobbs (b. 1990) has been hailed as one of the rising stars in the world of composition and his reputation is growing rapidly. He has been selected as a winner of numerous contests, most notably the National Band Association's Young Composer Mentor Project and Dallas Winds' Brass Fanfare Composition Contest (2013 & 2017).

Joshua holds a master’s degree in Instrumental Conducting from the University of South Florida and a bachelor’s degree in Music Composition from the University of Central Florida. He has studied privately with Andrew Boysen Jr., Mark Camphouse, Timothy Mahr, Brian Balmages, Christopher Marshall, and participated in composition master classes with Eric Whitacre and more. His output includes works for ensembles of all sizes and has been performed around the world by artists and ensembles including the United States Air Force Band, Summit Brass, Scott Hartman, Jeff Nelsen, John Almeida, Saint Louis Brass, at the New England Conservatory, University of Alabama, at International Trumpet Guild, International Horn Society conferences and on many other occasions.

Joshua’s music is published with Neil A. Kjos Music, Excelcia Music, Hickman Music Editions, Triplo Press and more. Joshua is registered with the American Society of Composers, Authors and Publishers (ASCAP) and resides in Tampa, FL.

For more information, recordings, and other helpful resources, please visit
WWW.JOSHUAHOBBSMUSIC.COM

HERCO

Commissioned by Tau Beta Sigma-Zeta Psi Chapter of the University of Central Florida

JOSHUA HOBBS (2020)

INTENSE ♩. = 132-140 / ♩. = 66-70

The score is written for a large ensemble. It begins with a tempo marking of **INTENSE** and a range of 132-140 beats per minute for the quarter note, with a half note equivalent of 66-70. The piece is in 12/8 time, which changes to 6/8 time in the second measure and returns to 12/8 in the third measure. The key signature has two flats (Bb and Eb). The score includes parts for Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinet in Bb 1, 2, & 3, Bass Clarinet, Alto Sax 1 & 2, Tenor Sax, Baritone Sax, Trumpet in Bb 1, 2, & 3, Horn in F 1 & 2, Trombone 1, 2, & 3, Euphonium, Tuba, and Timpani. Percussion includes five different parts, with a specific part for Vibraphone. Dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). The score is divided into six measures, with measure numbers 1 through 6 indicated at the bottom.

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

The musical score for page 9 of HERC01 features a variety of instruments. The woodwinds (Piccolo, Flutes, Oboe, Bassoon, Clarinets, Saxophones) and brass (Trumpets, Trombones, Horns, Euphonium, Tuba) sections are primarily playing sustained notes or chords, with dynamic markings such as *pp*, *mf*, *p*, *mp*, *f*, and *fp*. The percussion section includes a Timpani part with a rhythmic pattern of eighth notes and sixteenth notes, and five other percussion parts (Perc. 1-5) which are mostly silent. The score is written in a key signature of two flats and a common time signature.

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

ACCEL.

27 ♩ = 150

Picc. *pp* \rightarrow *f* *f* *mf* *mp* *p*
 Fl. 1 *pp* \rightarrow *f* *f* *mf* *mp* *p*
 Fl. 2 *pp* \rightarrow *f* *f* *mf* *mp* *p*
 Ob. *pp* \rightarrow *f*
 Bsn. *mf* *f*
 B♭ Cl. 1 *pp* \rightarrow *f* *mp* *f* *ff* *f* *mf*
 B♭ Cl. 2 *pp* \rightarrow *f* *fp* *f* *ff* *f* *mf*
 B♭ Cl. 3 *pp* \rightarrow *f* *fp* *f*
 B. Cl. *f*
 A. Sx. 1 *mp* *f*
 A. Sx. 2 *mp*
 T. Sx. *f* *mp* *mp* *f*
 B. Sx. *mp* *f*
 B♭ Tpt. 1 *p* *mp* *mf* *f*
 B♭ Tpt. 2 *p* *mp* *mf* *f*
 B♭ Tpt. 3
 Hn. 1 *f* *p* *f*
 Hn. 2 *f* *p* *f*
 Tbn. 1 *mf* *f*
 Tbn. 2 *f*
 Tbn. 3 *f*
 Euph. *mf* *f*
 Tuba *f*
 Timp.
 Perc. 1 *mp* *f* [Kick Drum]
 Perc. 2 *mf* *f* *mf* *mp*
 Perc. 3 *f* *mf*
 Perc. 4 [Woodblocks] *mf* *p* *mf* *p*
 Perc. 5

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

f

mf

mp

sfz

p

2/4

4/4

Xylophone

Picc. *f* *mf* *f* *mf* *f* *f* *mf* *f* *mf* *f*
 Fl. 1 *f* *mf* *f* *mf* *f* *f* *mf* *f* *mf* *f*
 Fl. 2 *f* *mf* *f* *mf* *f* *f* *mf* *f* *mf* *f*
 Ob. *f*
 Bsn. *mp*
 B♭ Cl. 1 *f*
 B♭ Cl. 2 *f*
 B♭ Cl. 3 *f*
 B. Cl. *mp*
 A. Sax. 1 *f*
 A. Sax. 2 *f*
 T. Sax. *mp*
 B. Sax. *mp*
 B♭ Tpt. 1 *mf* Solo Open
 B♭ Tpt. 2
 B♭ Tpt. 3
 Hn. 1
 Hn. 2
 Tbn. 1 *mf* *mf* *f* *mf* *f*
 Tbn. 2 *mf* *mf* *f* *mf* *f*
 Tbn. 3 *mp*
 Euph.
 Tuba *mp*
 Timp. *mp*
 Perc. 1 *mf* *p* *mf* *p* *mf*
 Perc. 2 *f*
 Perc. 3 *mf* *ff* *mf* *ff* *mf* *ff*
 Perc. 4 *mf* *mf* *mf*
 Perc. 5 *mp*

Picc. *f* *mf*

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

Ob. *mf*

Bsn.

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

B. Cl.

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

B♭ Tpt. 1 *mf* **Tutti**

B♭ Tpt. 2 *mf*

B♭ Tpt. 3

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. 1 *mf* *f* *mf* *f* *mf*

Tbn. 2 *mf* *f* *mf* *f* *mf*

Tbn. 3

Euph.

Tuba

Timp. *mf* *p* *mp* *p* *mp* *p* *mp* *p* *mf* *mp*

Perc. 1 *p* *mf* *p* *mf* *p* *mp* *p* *mp* *p* *mf* *mp*

Perc. 2 *p* **Tambourine** *mp*

Perc. 3 *mf* *ff*

Perc. 4 *mf*

Perc. 5

57

Picc. *f*
 Fl. 1 *f* 3/4 4/4 3/4 4/4
 Fl. 2 *f*
 Ob. *f*
 Bsn. *mf* *f* *fp*
 B♭ Cl. 1 *f*
 B♭ Cl. 2 *f*
 B♭ Cl. 3 *f*
 B. Cl. *f* *fp*
 A. Sax. 1 *f*
 A. Sax. 2 *f*
 T. Sax. *f* *fp*
 B. Sax. *f* *fp*
 B♭ Tpt. 1 *f* *fp* *f* *fp*
 B♭ Tpt. 2 *f* 3/4 4/4 3/4 4/4 *fp*
 B♭ Tpt. 3 *f* *fp* *f* *fp*
 Hn. 1 *f*
 Hn. 2 *f*
 Tbn. 1 *f* *fp* *f*
 Tbn. 2 *f* *fp* *f* *fp*
 Tbn. 3 *f* *fp* *f* *fp*
 Euph. *f* *fp*
 Tuba *f* *fp*
 Timp. *f* *fp*
 Perc. 1 *mf* *f* 3/4 4/4 3/4 4/4
 Perc. 2 *mf* *f*
 Perc. 3 *mf* *ff* *mf*
 Perc. 4 *ff*
 Perc. 5 *ff*

61

Picc. *ff*
 Fl. 1 *4/4 ff*
 Fl. 2 *ff*
 Ob. *ff* Solo or Soli *mp*
 Bsn. *ff*
 B♭ Cl. 1 *ff* *mp*
 B♭ Cl. 2 *ff*
 B♭ Cl. 3 *ff*
 B. Cl. *ff*
 A. Sax. 1 *ff* *mp*
 A. Sax. 2 *ff*
 T. Sax. *ff* *f* *mf* *p*
 B. Sax. *ff* *f*
 B♭ Tpt. 1 *ff*
 B♭ Tpt. 2 *4/4 ff*
 B♭ Tpt. 3 *ff*
 Hn. 1 *ff* *f* *mf* *f* Solo or Soli *mp*
 Hn. 2 *ff* *f* *mf*
 Tbn. 1 *ff* *f*
 Tbn. 2 *ff* *f*
 Tbn. 3 *ff* *f*
 Euph. *ff* *f*
 Tuba *ff* *f*
 Timp. *ff* *p*
 Perc. 1 *4/4*
 Perc. 2 *mp* Vibraphone
 Perc. 3 *ff* *p*
 Perc. 4 *sfz* Slap Stick
 Perc. 5 *f* *p*

61

62

63

64

65

66

67

Musical score for orchestra, measures 67-72. The score includes parts for Picc., Fl. 1, Fl. 2, Ob., Bsn., B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Tbn. 3, Euph., Tuba, Timp., Perc. 1, Perc. 2, Perc. 3, and Perc. 5. The score is in 3/4 time and features various dynamics such as *mf*, *p*, *pp*, *mp*, and *ppp*. The percussion parts include complex rhythmic patterns and triplets.

75

Picc.

Fl. 1 *Solo or Soli*
mp *mf*

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3 *p*

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. *Solo or Soli*
mf

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 5 *mp* *p* *mp* *p* *mp* *p*

73 74 75 76 77 78

RIT.

81 ♩ = 126-132

Musical score for orchestra, measures 79-84. The score includes parts for Picc., Fl. 1, Fl. 2, Ob., Bsn., B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Tbn. 3, Euph., Tuba, Timp., Perc. 1, Perc. 2, Perc. 3, and Perc. 5. The score is marked with dynamics such as *mp*, *mf*, *p*, and *pp*. A *Tutti* marking is present in measures 81 and 84. The tempo is indicated as 81 ♩ = 126-132. The score is in 3/4 time and features a variety of musical textures, including melodic lines, sustained chords, and rhythmic patterns.

RIT.

♩ = 88

RIT.

Picc. *mp* 3
 Fl. 1 *ff*
 Fl. 2 *f*
 Ob. *f* **Tutti**
 Bsn. *f*
 B♭ Cl. 1 *f* *p*
 B♭ Cl. 2 *f* *p*
 B♭ Cl. 3 *f*
 B. Cl. *f*
 A. Sax. 1 *ff*
 A. Sax. 2 *f*
 T. Sax. *f*
 B. Sax. *f*
 B♭ Tpt. 1
 B♭ Tpt. 2
 B♭ Tpt. 3
 Hn. 1
 Hn. 2
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph.
 Tuba
 Timp. *f* *p* 3
 Perc. 1
 Perc. 2
 Perc. 3 *f*
 Perc. 5 *p* 3

92 ♩ = 80

Picc. *p*
 Fl. 1
 Fl. 2
 Ob.
 Bsn.
 B♭ Cl. 1
 B♭ Cl. 2
 B♭ Cl. 3
 B. Cl. *p*
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 B♭ Tpt. 1
 B♭ Tpt. 2
 B♭ Tpt. 3
 Hn. 1 *mf* **Tutti**
 Hn. 2 *mf*
 Tbn. 1 *p* **Solo or Soli** *mp*
 Tbn. 2 *p*
 Tbn. 3 *p* **Solo or Soli** *mp*
 Euph. *mp*
 Tuba *p*
 Timp. *pp*
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 5 *mf*

RIT.

101 ♩ = 88

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Bsn. *mf*

B♭ Cl. 1 *p* *mf*

B♭ Cl. 2 *p* *mf*

B♭ Cl. 3 *mf*

B. Cl. *mf*

A. Sx. 1 *p* *mf*

A. Sx. 2 *p* *mf*

T. Sx. *mf*

B. Sx. *mf*

B♭ Tpt. 1 *mf* Optional Sing

B♭ Tpt. 2 *mf* Optional Sing

B♭ Tpt. 3 *mf* Optional Sing

Hn. 1 *mf* Optional Sing

Hn. 2 *mf* Optional Sing

Tbn. 1 *mf* Optional Sing

Tbn. 2 *mf* Optional Sing

Tbn. 3 *mf* Optional Sing

Euph. *mf* Optional Sing

Tuba *mf* Solo or Soli Optional Sing

Timp. *mf* Optional Sing

Perc. 1 *mf* Optional Sing

Perc. 2 *mf* Glockenspiel

Perc. 3 *mf*

W. Ch. *mp* Wind Chimes Optional Sing

Perc. 5 *mf* Optional Sing

We're T - B - S and friends to all and

Picc.
 Fl. 1
 Fl. 2
 Ob.
 Bsn.
 B♭ Cl. 1
 B♭ Cl. 2
 B♭ Cl. 3
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 B♭ Tpt. 1
 B♭ Tpt. 2
 B♭ Tpt. 3
 Hn. 1
 Hn. 2
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph.
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5

we care what we do So sing out loud and we'll be heard to you we will be true.
 we care what we do So sing out loud and we'll be heard to you we will be true.
 we care what we do So sing out loud and we'll be heard to you we will be true.
 we care what we do So sing out loud and we'll be heard to you we will be true.
 we care what we do So sing out loud and we'll be heard to you we will be true.
 we care what we do So sing out loud and we'll be heard to you we will be true.
 we care what we do So sing out loud and we'll be heard to you we will be true.
 we care what we do So sing out loud and we'll be heard to you we will be true.
 we care what we do So sing out loud and we'll be heard to you we will be true.
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 we care what we do So sing out loud and we'll be heard to you we will be true.
 we care what we do So sing out loud and we'll be heard to you we will be true.
 we care what we do So sing out loud and we'll be heard to you we will be true.
 we care what we do So sing out loud and we'll be heard to you we will be true.
 we care what we do So sing out loud and we'll be heard to you we will be true.

103 104 105 106 107 108

RIT.

♩ = 80

MOLTO RALL.

Picc. Fl. 1 Fl. 2 Ob. Bsn. B♭ Cl. 1 B♭ Cl. 2 B♭ Cl. 3 B. Cl. A. Sax. 1 A. Sax. 2 T. Sax. B. Sax. B♭ Tpt. 1 B♭ Tpt. 2 B♭ Tpt. 3 Hn. 1 Hn. 2 Tbn. 1 Tbn. 2 Tbn. 3 Euph. Tuba Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Perc. 5

Musical score for orchestra, measures 109-114. The score includes parts for Piccolo, Flutes 1 and 2, Oboe, Bassoon, Clarinets in Bb, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, Bass Saxophone, Trumpets 1, 2, and 3, Horns 1 and 2, Trombones 1, 2, and 3, Euphonium, Tuba, Timpani, and five Percussion parts. The score is in 3/4 time with a tempo of 80 bpm. It features dynamics such as *mf*, *p*, *mp*, and *mf*, and includes performance instructions like "Play" and "MOLTO RALL.".

121 ♩ = 156-164

121 122 123 124 125 126

Picc. *ff* *mf* *ff*

Fl. 1 *ff* *mf* *ff*

Fl. 2 *ff* *mf* *ff*

Ob. *ff* *mf*

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

B♭ Cl. 1 *ff* *mf* *ff*

B♭ Cl. 2 *mf* *ff*

B♭ Cl. 3 *mf* *ff*

B. Cl. *ff* *f*

A. Sax. 1 *ff* *mp* *p* *f*

A. Sax. 2 *ff* *mf*

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

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

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

B♭ Tpt. 3 *ff*

Hn. 1 *ff* *p*

Hn. 2 *ff* *p*

Tbn. 1 *ff* *f*

Tbn. 2 *ff* *f*

Tbn. 3 *ff* *f*

Euph. *ff* *f*

Tuba *ff* *f*

Timp. *ff*

Perc. 1 *ff* *mp* *f* (Hi-Hat, Kick Drum)

Perc. 2 *mf* (Marimba (deadstrokes with hard mallet))

Perc. 3 *sfz* (Slap Stick)

Perc. 5 *p* *f* (Bongos, Woodblocks)

Picc. *mf* *f*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. *mf* *f*

Bsn. *mp* *pp*

B♭ Cl. 1 *mf* *ff*

B♭ Cl. 2 *mf* *ff*

B♭ Cl. 3 *mf* *ff*

B. Cl. *mf* *ff*

A. Sax. 1 *mp* *mf*

A. Sax. 2 *mp* *f*

T. Sax. *pp* *mf* *f* *pp*

B. Sax. *pp* *mf*

B♭ Tpt. 1 *mf* *f*

B♭ Tpt. 2 Straight Mute *mf* Open *f*

B♭ Tpt. 3 Straight Mute *mf*

Hn. 1 *mf* *p*

Hn. 2 *mf* *p*

Tbn. 1 *pp* *mf* *pp*

Tbn. 2 *pp* *mf* *pp*

Tbn. 3 *p* *mf*

Euph. *p* *mf* *f*

Tuba *p* *mf*

Timp. *mf* *f* *mf*

Perc. 1 *mf* *p*

Perc. 2 *mf* *f*

Perc. 3 *f*

Perc. 4 *p* *ff* *f* *pp*

Perc. 5 *f*

127 128 129 130 131 132

133

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. *mf* *f*

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl. *mf* *f*

A. Sax. 1

A. Sax. 2 *mp* *f*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

B♭ Tpt. 1 *mf* *f*

B♭ Tpt. 2 *mf* *f*

B♭ Tpt. 3 *mf* *f*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Tbn. 3 *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Timp. *f* *mp*

Perc. 1 *mf*

Perc. 2

Perc. 3 *ff* *f*

Perc. 4

Perc. 5 *f*

133

134

135

136

137

138

Picc. *mp* *f*
 Fl. 1 *mp* *f*
 Fl. 2 *mp* *f*
 Ob. *mp* *f*
 Bsn. *mp* *fp*
 B♭ Cl. 1 *mp* *f*
 B♭ Cl. 2 *mp* *f*
 B♭ Cl. 3 *mp* *f*
 B. Cl. *mp* *fp*
 A. Sax. 1 *mp* *f*
 A. Sax. 2 *mp* *fp*
 T. Sax. *mp* *fp*
 B. Sax. *mp* *fp*
 B♭ Tpt. 1 *mf* *f* *mf* *f* *fp*
 B♭ Tpt. 2 *f* *mf* *f* *mf* *f* *fp*
 B♭ Tpt. 3 *f* *mf* *f* *mf* *f* *fp*
 Hn. 1 *mp* *fp*
 Hn. 2 *mp* *fp*
 Tbn. 1 *mp* *fp*
 Tbn. 2 *mp* *fp*
 Tbn. 3 *mp* *fp*
 Euph. *mp* *fp*
 Tuba *mp* *fp*
 Timp. *mf*
 Perc. 1 *mf*
 Perc. 2 *mp* *f*
 Perc. 3 *mf*
 Perc. 4
 Perc. 5

