

# OUTBREAK

FOR SOLO TRUMPET  
&  
WIND ENSEMBLE

(2014)

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JOSH HOBBS

# OUTBREAK

FOR SOLO TRUMPET & WIND ENSEMBLE

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Duration: *ca.* 6:30

Grade: 5

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### INSTRUMENTATION

Solo Trumpet	<u>Mallet Percussion 1</u>
Piccolo	Vibraphone
Flute 1-4	Splash Cymbal
Oboe 1-2	
Bassoon 1-2	<u>Mallet Percussion 2</u>
Bb Clarinet 1-4	Marimba
Bass Clarinet 1-2	Xylophone
Soprano Saxophone	
Alto Saxophone	<u>Percussion 1</u>
Tenor Saxophone	Tam-Tam
Baritone Saxophone	Snare Drum
Bb Trumpet 1-4	
Horn 1-4	<u>Percussion 2</u>
Trombone 1-3	Suspended Cymbal
Bass Trombone	Crash Cymbal
Euphonium 1-2	Slapstick
Tuba 1-2	Hi-Hat/ Kick Drum
	Splash Cymbal
Double Bass	Tom-Toms
Timpani	<u>Percussion 3</u>
	Bass Drum
	Triangle
	Wind Chimes

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**OUTBREAK  
PROGRAM NOTES**

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OUTBREAK was commissioned by my former trumpet teacher, Mr. John Almeida. Knowing that Mr. Almeida is somewhat of a sci-fi buff, I decided that the piece should relate directly to him and take on that kind of theme. OUTBREAK depicts the zombie apocalypse.

The slow and eerie introduction portrays the conception of this threatening time, as the zombies are just coming to their new fate. The virtuosic woodwind lines introduce some of the more prominent motifs featured in the work. The bassoon solo beginning in measure 6 should set the tone of the whole composition. The soloist should feel free to exaggerate the character of this line. As the intensity builds, the zombies are becoming fully aware of what they are and begin to pursue what they desire most: humans! I see the section from measures 28-43 as the zombie's rebirth. The atmospheric woodwind and percussion sounds should only support the brass melody.

The zombies have officially come to at measure 44. While the horn rips are crucial, they are also double in many other lines. The straight muted trumpets should cut through the band! The soprano sax and oboe lines in measure 53 and 59 respectively, should pick up exactly where the solo trumpet left off.

The grooving section beginning at measure 124 depicts a close encounter with the zombies and the humans, with the humans staying *just* out of reach. All of the somewhat sporadic melodic interruptions should fit together as one combined groove assisted by the percussion parts, of which the hi-hat/ kick drum is most important.

The introductory material reprises at measure 202. Feel free to milk the section from 202-9 and the *molto rit.* for all it is worth! The quick intense section is reprised once more before the zombies finally win the six and a half minute battle.

This dark and somewhat satirical piece was an honor and a joy to write for Mr. Almeida.

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**PREMIERED BY JOHN ALMEIDA, TRUMPET  
& THE UNIVERSITY OF CENTRAL FLORIDA WIND ENSEMBLE  
UNDER THE DIRECTION OF SCOTT TOBIAS**

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**ABOUT THE COMPOSER**

**JOSH HOBBS** (b. 1990) is an award-winning composer currently pursuing his master's degree in Instrumental Conducting at the University of South Florida. Josh holds a bachelor's degree in Music Composition from the University of Central Florida and has studied privately or participated in composition master classes with Christopher Marshall, Brian Balmages, Sun Mi Ro, Gregory Fritze, and Thad Anderson. His output includes works for ensembles of all sizes and has been performed by the Dallas Wind Symphony, Summit Brass, New England Conservatory, University of Alabama, and many more.

Josh's music is published through David Hickman Music and Triplo Press, and is promoted through [www.Newbandmusic.com](http://www.Newbandmusic.com). Josh is registered with the American Society of Composers, Authors and Publishers (ASCAP) and is a member of the Society of Composers (SCI) as well as the American Composers Forum (ACF). He resides in Tampa, Florida.

For more information, recordings, and other helpful resources, please visit  
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*For John Almeida  
&  
Scott Tobias*



Solo B $\flat$  Tpt.

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Bsn. 1-2

B $\flat$  Cl. 1-2

B $\flat$  Cl. 3-4

B. Cl. 1-2

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B $\flat$  Tpt. 1-2

B $\flat$  Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3-4

Euph. 1-2

Tuba 1-2

D.B.

Timp.

Mall. 1

Mall. 2

Perc. 1

Perc. 2

Perc. 3

7 8 9 10 11 12

Solo B $\flat$  Tpt.

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Bsn. 1-2

B $\flat$  Cl. 1-2

B $\flat$  Cl. 3-4

B. Cl. 1-2

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B $\flat$  Tpt. 1-2

B $\flat$  Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3-4

Euph. 1-2

Tuba 1-2

D.B.

Timp.

Mall. 1

Mall. 2

Perc. 1

Perc. 2

Perc. 3

*p*

*f*

*mp*

*mf*

*n.*

*phi*

*a 2*

*Solo*

*a 2; Harmon Mute (no stem)*

*a 2 (Open)*

*1. Open*

13 14 15 16 17 18

Solo B $\flat$  Tpt. *mp* *mp* *p* *mf*

Picc.

Fl. 1-2

Fl. 3-4 *p* 3. a 2

Ob. 1-2 *mp* a 2

Bsn. 1-2 *p* *mp* 3. 3.

B $\flat$  Cl. 1-2

B $\flat$  Cl. 3-4

B. Cl. 1-2 *p* a 2 3. *n.*

S. Sx.

A. Sx.

T. Sx.

B. Sx. *mp*

B $\flat$  Tpt. 1-2 1. *mp* *n.*

B $\flat$  Tpt. 3-4 3. *mp* *n.*

Hn. 1-2

Hn. 3-4

Tbn. 1-2 *n.*

Tbn. 3-4

Euph. 1-2

Tuba 1-2

D.B.

Timp.

Mall. 1

Mall. 2

Perc. 1 *to Snare Drum* *mp*

Perc. 2 *p* *to Suspended Cymbal Roll* *p*

Perc. 3





Solo B<sup>b</sup> Tpt. *f*

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2

Bsn. 1-2

B<sup>b</sup> Cl. 1-2

B<sup>b</sup> Cl. 3-4

B. Cl. 1-2 *mf*

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B<sup>b</sup> Tpt. 1-2 *sfz* *n.* *to Straight Mute*

B<sup>b</sup> Tpt. 3-4 *sfz* *n.* *to Straight Mute*

Hn. 1-2 *f*

Hn. 3-4 *f*

Tbn. 1-2 *f*

Tbn. 3-4 *f*

Euph. 1-2 *f* *mf*

Tuba 1-2 *mf*

D.B. *mf*

Timp. *mf*

Mall. 1

Mall. 2

Perc. 1

Perc. 2

Perc. 3

*to Straight Mute*

*Straight Mute*

*f* *3* *n.*

*Straight Mute*

*f* *3* *n.*

Solo B<sup>b</sup> Tpt. Picc. Fl. 1-2 Fl. 3-4 Ob. 1-2 Bsn. 1-2 B<sup>b</sup> Cl. 1-2 B<sup>b</sup> Cl. 3-4 B. Cl. 1-2 S. Sx. A. Sx. T. Sx. B. Sx. B<sup>b</sup> Tpt. 1-2 B<sup>b</sup> Tpt. 3-4 Hn. 1-2 Hn. 3-4 Tbn. 1-2 Tbn. 3-4 Euph. 1-2 Tuba 1-2 D.B. Timp. Mall. 1 Mall. 2 Perc. 1 Perc. 2 Perc. 3

The musical score is written for a full symphony orchestra. It begins with a 'rit.' (ritardando) instruction. The woodwind section includes Solo B<sup>b</sup> Tpt., Picc., Fl. 1-2, Fl. 3-4, Ob. 1-2, Bsn. 1-2, B<sup>b</sup> Cl. 1-2, B<sup>b</sup> Cl. 3-4, B. Cl. 1-2, S. Sx., A. Sx., T. Sx., and B. Sx. The brass section includes B<sup>b</sup> Tpt. 1-2, B<sup>b</sup> Tpt. 3-4, Hn. 1-2, Hn. 3-4, Tbn. 1-2, Tbn. 3-4, Euph. 1-2, Tuba 1-2, and D.B. The percussion section includes Timp., Mall. 1, Mall. 2, Perc. 1, Perc. 2, and Perc. 3. The score is marked with dynamics such as *mf* and *f*. There are also performance instructions like 'rit.' and 'To Bass Drum'. The score is divided into measures 37 through 43.

Solo B<sup>b</sup> Tpt. *ff*

Picc. *f*

Fl. 1-2 *f*

Fl. 3-4 *f*

Ob. 1-2 *ff*

Bsn. 1-2 *f*

B<sup>b</sup> Cl. 1-2 *f*

B<sup>b</sup> Cl. 3-4 *f*

B. Cl. 1-2 *f*

S. Sx. *ff*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

B<sup>b</sup> Tpt. 1-2 *f* *Biting!* *fff*

B<sup>b</sup> Tpt. 3-4 *f* *Biting!* *fff*

Hn. 1-2 *ff*

Hn. 3-4 *ff*

Tbn. 1-2 *ff*

Tbn. 3-4 *ff*

Euph. 1-2 *ff*

Tuba 1-2 *ff* *a 2*

D.B. *ff*

Timp. *ff*

Mall. 1 *ff*

Mall. 2 *ff*

Perc. 1 *ff* *(Rim Shot)* *mf* *sfz* *mf* *sfz* *sim.*

Perc. 2 *To Tom-Toms* *ff* *Tom-Toms*

Perc. 3 *Bass Drum* *ff*

Solo B $\flat$  Tpt. *To Straight Mute* **ff**

Picc. **f** *a 2: Flutter* **mf**

Fl. 1-2 **f** **p**

Fl. 3-4 **f** **mp**

Ob. 1-2 **f** **mp**

Bsn. 1-2 **f**

B $\flat$  Cl. 1-2 **f**

B $\flat$  Cl. 3-4 **f**

B. Cl. 1-2 **f**

S. Sx. **f** **ff** **fp**

A. Sx. **f** **mf**

T. Sx.

B. Sx.

B $\flat$  Tpt. 1-2 **fff** *sim.* **mp**

B $\flat$  Tpt. 3-4 **fff** *sim.* **mp**

Hn. 1-2 **ff** *a 2* **mf**

Hn. 3-4 **ff** *a 2* **mp**

Tbn. 1-2 **ff** *To Straight Mute* **mp** *Straight Mute*

Tbn. 3-4 **ff** *To Straight Mute* **mp** *Straight Mute*

Euph. 1-2 **ff**

Tuba 1-2 **ff**

D.B. **ff**

Timp. **ff**

Mall. 1 **f**

Mall. 2 **f** **mf**

Perc. 1 **mf** **sfz** **mf** **sfz** **p**

Perc. 2 **ff** **p**

Perc. 3 **ff**

49 50 51 52 53 54

Straight Mute

To Open

Solo B<sup>b</sup> Tpt. *f*

Picc. *ff*

Fl. 1-2 *f*

Fl. 3-4 *f*

Ob. 1-2 *fff*

Bsn. 1-2 *f*

B<sup>b</sup> Cl. 1-2 *pp*

B<sup>b</sup> Cl. 3-4 *pp*

B. Cl. 1-2 *f*

S. Sx. *fff*

A. Sx. *ff*

T. Sx. *f*

B. Sx. *f*

Ob. 1-2 Solo *mf*

B<sup>b</sup> Cl. 1-2 *f* *pp*

B<sup>b</sup> Cl. 3-4 *f* *pp*

A. Sx. *f*

B<sup>b</sup> Tpt. 1-2 *f* *fff* To Harmon Mute

B<sup>b</sup> Tpt. 3-4 *f* *fff* To Harmon Mute

Hn. 1-2 *ff*

Hn. 3-4 *ff*

Tbn. 1-2 *ff*

Tbn. 3-4 *ff*

Euph. 1-2 *ff*

Tuba 1-2 *ff*

D.B. *ff*

Timp. *ff* *pp* *ff*

Mall. 1 *p* *f* *mp*

Mall. 2 *ff* *f*

Perc. 1 *f* *mf* *sfz* *mf* *sfz*

Perc. 2 *f* *ff*

Perc. 3 *ff* To Wind Chimes

55 56 57 58 59 60

Solo B $\flat$  Tpt. *mp* *Open*

Picc.

Fl. 1-2 *a2: Flutter* *p* *n.*

Fl. 3-4

Ob. 1-2 *p*

Bsn. 1-2

B $\flat$  Cl. 1-2 *n.*

B $\flat$  Cl. 3-4 *n.*

B. Cl. 1-2

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B $\flat$  Tpt. 1-2

B $\flat$  Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1-2 *mp*

Tbn. 3-4 *mp*

Euph. 1-2 *mp* *1.*

Tuba 1-2 *mp* *1.*

D.B. *mp* *pizz.*

Timp. *f*

Mall. 1 *p*

Mall. 2

Perc. 1

Perc. 2

Perc. 3 *Wind Chimes*

*mp*





Solo B $\flat$  Tpt. *mf* *growl* *ord.* *p*

Picc.

Fl. 1-2

Fl. 3-4

Ob. 1-2 *a2* *mp*

Bsn. 1-2

B $\flat$  Cl. 1-2

B $\flat$  Cl. 3-4

B. Cl. 1-2

S. Sx.

A. Sx. *mp*

T. Sx.

B. Sx.

B $\flat$  Tpt. 1-2 *mp* Straight Mute

B $\flat$  Tpt. 3-4 *mp* Straight Mute

Hn. 1-2

Hn. 3-4

Tbn. 1-2 *pp*

Tbn. 3-4 *pp*

Euph. 1-2

Tuba 1-2

D.B.

Timp. *mp*

Mall. 1

Mall. 2 *mp*

Perc. 1

Perc. 2 *mp*

Perc. 3

Solo B<sup>b</sup> Tpt.

Picc.

Fl. 1-2  
*mp*

Fl. 3-4

Ob. 1-2  
*mp*

Bsn. 1-2  
*mf*

B<sup>b</sup> Cl. 1-2  
*mf*

B<sup>b</sup> Cl. 3-4  
*mf*

B. Cl. 1-2

S. Sx.

A. Sx.  
*mp*

T. Sx.  
*mf*

B. Sx.

B<sup>b</sup> Tpt. 1-2  
*f* *mp* *f* *To Harmon Mute*

B<sup>b</sup> Tpt. 3-4  
*f* *mp* *f* *To Harmon Mute*

Hn. 1-2  
*mf* *a 2*

Hn. 3-4  
*mf* *a 2*

Tbn. 1-2  
*mf* *pp* *mf* *sf* *To Open*

Tbn. 3-4  
*mf* *pp* *mf* *sf* *To Open*

Euph. 1-2  
*mf* *a 2*

Tuba 1-2  
*mf*

D.B.  
*mf*

Timp.  
*ff* *mp* *mp*

Mall. 1

Mall. 2  
*mp* *mp*

Perc. 1  
*f*

Perc. 2  
*ff*

Perc. 3

Solo B $\flat$  Tpt. *mp* *mf*

Picc.

Fl. 1-2 *mp*

Fl. 3-4 *mf*

Ob. 1-2

Bsn. 1-2

B $\flat$  Cl. 1-2 *f*

B $\flat$  Cl. 3-4 *f*

B. Cl. 1-2 *mf*

S. Sx. *mp*

A. Sx. *mf* *mp*

T. Sx. *f*

B. Sx.

B $\flat$  Tpt. 1-2

B $\flat$  Tpt. 3-4

Hn. 1-2 *f*

Hn. 3-4 *f*

Tbn. 1-2 *mf*

Tbn. 3-4 *mf*

Euph. 1-2 *f*

Tuba 1-2

D.B.

Timp. *f* *ff* *mp*

Mall. 1

Mall. 2 *mp* *To Xylophone*

Perc. 1 *ff* *f*

Perc. 2 *f* *ff*

Perc. 3

Harmon Mute w/ stem  
+ -----

*n.* -----  
Harmon Mute w/ stem  
+ -----

*n.* -----  
a 2  
+ -----

*n.* -----  
a 2  
+ -----

*n.* -----  
Open

Open *mf*

Open *mf*

Solo B $\flat$  Tpt. *mf* *mf*

Picc. *mp* *f*

Fl. 1-2 *mf* *f* *mp*

Fl. 3-4 *mp*

Ob. 1-2 *mf* *f* *mp*

Bsn. 1-2 *a 2*

B $\flat$  Cl. 1-2 *mp*

B $\flat$  Cl. 3-4 *mp*

B. Cl. 1-2 *a 2*

S. Sax. *mp*

A. Sax. *mp*

T. Sax.

B. Sax. *mf*

B $\flat$  Tpt. 1-2 *f* *To Straight Mute* *a 2: Straight Mute* *p*

B $\flat$  Tpt. 3-4 *f* *To Straight Mute* *a 2: Straight Mute* *p*

Hn. 1-2 *f* *n.* *mp*

Hn. 3-4 *f* *n.* *mp*

Tbn. 1-2

Tbn. 3-4

Euph. 1-2

Tuba 1-2

D.B.

Timp. *mf* *ff* *mp*

Mall. 1 *mf* *f* *p*

Mall. 2 *Xylophone* *mf* *p*

Perc. 1 *mf* *f* *To Crash Cymbal*

Perc. 2 *f* *ff*

Perc. 3

(add flutter)

Solo B $\flat$  Tpt. *mp* *mf* *mf*

Picc. *mf* *p*

Fl. 1-2 *mf* *p*

Fl. 3-4 *mf* *p*

Ob. 1-2 *mf* *p*

Bsn. 1-2 *sfz* *mp* *mf*

B $\flat$  Cl. 1-2 *p* *mf* *mf* *p*

B $\flat$  Cl. 3-4 *p* *mf* *mf* *p*

B. Cl. 1-2 *mf*

S. Sax. *p* *mf* *mf* *p*

A. Sax. *p* *mf* *mf* *p*

T. Sax. *mf*

B. Sax. *mp* *mf* *sfz* *mp* *mf*

B $\flat$  Tpt. 1-2

B $\flat$  Tpt. 3-4

Hn. 1-2 *mf* *mf*

Hn. 3-4 *mf* *mf*

Tbn. 1-2 *p* *sfz* *sfz* *mf*

Tbn. 3-4 *p* *sfz* *sfz* *mf* *a2*

Euph. 1-2 *mf*

Tuba 1-2 *mf*

D.B. *mf*

Timp. *mf*

Mall. 1 *mf*

Mall. 2 *mf*

Perc. 1 *ff* *f* *fff* *ff* *f*

Perc. 2

Perc. 3

Solo B $\flat$  Tpt. *f* *sfz*

Picc. *f* *mf* *sfz*

Fl. 1-2 *f* *mf* *sfz*

Fl. 3-4 *f* *mf* *sfz*

Ob. 1-2 *f* *mf* *sfz*

Bsn. 1-2 *f* *mf* *sfz* *mp*

B $\flat$  Cl. 1-2 *f* *mp*

B $\flat$  Cl. 3-4 *f* *mp*

B. Cl. 1-2 *f* *mp*

S. Sx. *f*

A. Sx. *f* *mf* *sfz*

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

B. Sx. *f* *mp* *sfz*

B $\flat$  Tpt. 1-2 *f* *To Open* *mf* *1: Open* *a 2: Open* *sfz*

B $\flat$  Tpt. 3-4 *f* *To Open* *Open* *sfz*

Hn. 1-2 *f* *mf* *sfz*

Hn. 3-4 *f* *mf* *sfz*

Tbn. 1-2 *f* *To Open* *Open* *sfz*

Tbn. 3-4 *f* *To Open* *Open* *sfz*

Euph. 1-2 *f* *mf* *sfz*

Tuba 1-2 *f* *sfz*

D.B. *f* *sfz*

Timp. *ff* *f*

Mall. 1 *ff* *mf* *sfz*

Mall. 2 *ff* *mf* *p*

Perc. 1 *ff* *sfz*

Perc. 2 *f* *mf*

Perc. 3 *ff* *f*

Solo B<sup>b</sup> Tpt. *mf* *sfz*

Picc. *p* *mf*

Fl. 1-2 Solo *p* *mf*

Fl. 3-4 Solo *p* *mf*

Ob. 1-2 Solo *p* *mf*

Bsn. 1-2 *mf* *sfz*

B<sup>b</sup> Cl. 1-2

B<sup>b</sup> Cl. 3-4

B. Cl. 1-2

S. Sx.

A. Sx.

T. Sx.

B. Sx. *mp* *sfz* *mp*

B<sup>b</sup> Tpt. 1-2 *mf* *sfz* *To Straight Mute*

B<sup>b</sup> Tpt. 3-4 *mf* *sfz* *To Straight Mute*

Hn. 1-2 *mf* *sfz*

Hn. 3-4 *mf* *sfz*

Tbn. 1-2 *sfz* *To Straight Mute*

Tbn. 3-4 *sfz* *To Straight Mute*

Euph. 1-2 *mf* *sfz*

Tuba 1-2 *sfz*

D.B.

Timp.

Mall. 1

Mall. 2

Perc. 1 *mp* *ff*

Perc. 2

Perc. 3

175 176 177 178 179 180

Solo B<sup>b</sup> Tpt. *mp*

Picc. *p* *mf*

Fl. 1-2 *mp* *p* *mf* *mf*

Fl. 3-4 *mp* *p* *mf* *mf*

Ob. 1-2 *mp* *p* *mf* *mf*

Bsn. 1-2 *mf*

B<sup>b</sup> Cl. 1-2 *mf*

B<sup>b</sup> Cl. 3-4 *mf*

B. Cl. 1-2 *mf*

S. Sx. *mp* *mf*

A. Sx. *mp* *mf* *mf*

T. Sx.

B. Sx. *sfz* *mp* *mf* *sfz*

B<sup>b</sup> Tpt. 1-2 Straight Mute *f* *sfz* *f*

B<sup>b</sup> Tpt. 3-4 Straight Mute *f* *n.* *sfz* *f* *n.*

Hn. 1-2 *mf* *f* *n.*

Hn. 3-4 *mf* *f* *n.*

Tbn. 1-2 a2: Straight Mute *sfz* *sfz* *sfz* *sfz* *sfz*

Tbn. 3-4 Straight Mute *sfz* *sfz* *sfz* *sfz* *sfz*

Euph. 1-2

Tuba 1-2

D.B.

Timp.

Mall. 1

Mall. 2 *mf*

Perc. 1 *mp* *ff*

Perc. 2

Perc. 3 *f* *mp* *f*





Solo B $\flat$  Tpt. *mf*

Picc. *p* *mf*

Fl. 1-2 *p* *mf*

Fl. 3-4 *p* *mf*

Ob. 1-2 *p* *mf*

Bsn. 1-2

B $\flat$  Cl. 1-2 *p* *mf*

B $\flat$  Cl. 3-4 *p* *mf*

B. Cl. 1-2

S. Sx. *p* *mf*

A. Sx. *p* *mf*

T. Sx.

B. Sx. *mf* *sfz* *mp*

B $\flat$  Tpt. 1-2 *mp* *mf*

B $\flat$  Tpt. 3-4 *mp* *mf*

Hn. 1-2 *mp* *mf*

Hn. 3-4 *mp* *mf*

Tbn. 1-2 *sfz* *sfz* *To Open*

Tbn. 3-4 *sfz* *sfz* *To Open*

Euph. 1-2 *mf*

Tuba 1-2 *mf*

D.B. *mf*

Timp. *mf*

Mall. 1 *mf*

Mall. 2 *mf*

Perc. 1 *ff* *f* *ff* *ff* *f*

Perc. 2

Perc. 3

Straight Mute

To Open

Solo B<sup>b</sup> Tpt. *f*

Picc. *f*

Fl. 1-2 *f*

Fl. 3-4 *f*

Ob. 1-2 *fff*

Bsn. 1-2 *f*

B<sup>b</sup> Cl. 1-2 *pp*

B<sup>b</sup> Cl. 3-4 *pp*

B. Cl. 1-2 *f*

S. Sx. *ff*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

B<sup>b</sup> Tpt. 1-2 *f*

B<sup>b</sup> Tpt. 3-4 *f*

Hn. 1-2 *ff*

Hn. 3-4 *ff*

Tbn. 1-2 *ff*

Tbn. 3-4 *ff*

Euph. 1-2 *ff*

Tuba 1-2 *ff*

D.B. *ff*

Timp. *ff*

Mall. 1 *p*

Mall. 2 *f*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

To Tom-Toms

To Splash Cymbal

To Original Beater

W/ Original Beater

To Triangle

197 198 199 200 201



*Open*

*Screaming!*

*f* *ff* *mf* *n.* *sfz* *f*

*To Open* *1. Open* *a 2: Open*

*Tom-Toms* *To Crash Cymbal*

*Bass Drum*

*ff* *p* *ff* *p* *ff*

210 211 212 213 214 215

Solo B<sup>b</sup> Tpt. *ff* *mf* *sfz*

Picc. *f* *ff* *f* *sfz*

Fl. 1-2 *f* *ff* *f* *sfz*

Fl. 3-4 *f* *ff* *f* *sfz*

Ob. 1-2 *ff* *f* *ff* *sfz*

Bsn. 1-2 *ff* *p* *ff* *sfz*

B<sup>b</sup> Cl. 1-2 *ff* *p* *f* *sfz*

B<sup>b</sup> Cl. 3-4 *ff* *p* *f* *sfz*

B. Cl. 1-2 *f* *ff* *p* *ff* *sfz*

S. Sx. *ff* *f* *ff* *sfz*

A. Sx. *ff* *f* *ff* *sfz*

T. Sx. *f* *ff* *ff* *sfz*

B. Sx. *f* *ff* *ff* *sfz*

B<sup>b</sup> Tpt. 1-2 *ff* *To Straight Mute* *Straight Mute* *fff* *sfz*

B<sup>b</sup> Tpt. 3-4 *ff* *To Straight Mute* *Straight Mute* *fff* *sfz*

Hn. 1-2 *ff* *ff* *ff* *sfz*

Hn. 3-4 *ff* *ff* *ff* *sfz*

Tbn. 1-2 *f* *ff* *ff* *sfz*

Tbn. 3-4 *f* *ff* *ff* *sfz*

Euph. 1-2 *ff* *ff* *ff* *sfz*

Tuba 1-2 *ff* *ff* *ff* *sfz*

D.B. *ff* *ff* *ff* *sfz*

Timp. *dampen* *sfz* *fff* *n.* *sfz*

Mall. 1 *f* *ff* *f* *sfz*

Mall. 2 *ff* *f* *ff* *sfz*

Perc. 1 *mp* *sfz* *p* *ff* *mf* *sfz* *mf* *sfz* *mp* *sfz*

Perc. 2 *f* *ff* *ff* *sfz*

Perc. 3 *dampen* *sfz* *ff* *sfz*

Crash Cymbal L.V.