

Providence

For Wind Ensemble, Grade 4
By Randall D. Standridge (ASCAP)

Instrumentation

1 - Full Score
2 - Piccolo
4 - Flute 1
4 - Flute 2
2 - Oboe
2 - Bassoon
3 - Bb Clarinet 1
3 - Bb Clarinet 2
3 - Bb Clarinet 3
2 - Bb Bass Clarinet
3 - Eb Alto Saxophone 1
3 - Eb Alto Saxophone 2
2 - Bb Tenor Saxophone
2 - Eb Baritone Saxophone

3 - Bb Trumpet 1
3 - Bb Trumpet 2
3 - Bb Trumpet 3
3 - F Horn 1
3 - F Horn 2
3 - Trombone 1
3 - Trombone 2
3 - Trombone 3
3 - Euphonium B.C.
2 - Euphonium T.C.
4 - Tuba

1 - Piano
2 - Bells
2 - Chimes
2 - Vibraphone
2 - Crotales/Marimba
2 - Timpani (4)
2 - Percussion 1: Triangle/Crash Cymbals
2 - Percussion 2: Ride Cymbal/Wind Chimes/Bass Drum
2 - Percussion 3: Suspended Cymbal

Full Set - \$80.00

Extra Conductor Score - \$20.00

Extra Part - \$4.00



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Providence

by Randall D. Standridge

Program Notes

Nestled on the western edge of Georgia is Providence Canyon. Also known as the "Little Grand Canyon", this beautiful state park, with its steep cliffs and red clay coloring" is both peaceful and majestic. This work attempts to capture both of those moods, along with the notion that sometimes in our lives, good fortune ("providence") brings us to the exact places and times that we need to be. When I look back on the chain of events that have led me to the person I am and the work that I do, I often marvel at the razor's edge of fate where one small change or one different decision could have led to a completely different life. A few examples:

I almost quit band in 8th grade. I stayed in and decided to major in music education.

I was originally planning to attend the University of Central Arkansas (Go bears!), but at the last minute, decided to attend Arkansas State University instead (go Red Wolves!). During my time there in the marching band, I met my future husband.

When at a music convention one year, I saw Grand Mesa Music's booth. I almost passed it up, but decided to stop and talk to the owner about my compositions.

Every decision we make echoes down the pathways of our lives.

Providence was commissioned by the Georgia Music Educators Association District 10 Band Directors, with Richard D. Brasco serving as my main contact for the project.

Rehearsal suggestions

-The trumpet section must work in tandem to create an uninterrupted "line" with the sustained note at the beginning and end of the work.

-This work features multiple tempo changes that enhance the emotional and aesthetic impact; make sure these are rehearsed so that performers are very comfortable with the interpretation.

-While some conductors may be tempted to alter the tempo of the work, it is strongly discouraged. Tempo is as much an element of a composition as the notes, articulations, and harmonies. If this piece is too slow, it will lose much of its kaleidoscopic effect.

-Dynamics should be noticeable and taken to extremes.

-I specifically wrote a lot of percussion for two reasons; first, because it adds a lot of color to the palette of the wind ensemble and second, because I feel there is a lack of lyrical material that significantly integrates percussion. I hope this helps fill the gap somewhat, and as so, please make sure that their contribution is heard.



About the Composer

Randall Standridge (b.1976) received his Bachelor of Music Education from Arkansas State University. During this time, he studied composition with Dr. Tom O'Connor, before returning to Arkansas State University to earn his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist. From 2001 to 2013, he served as the Director of Bands at Harrisburg High School in Harrisburg, Arkansas.

Mr. Standridge is currently published by Grand Mesa Music, Alfred Music, FJH Music, Wingert-Jones Music, BandWorks Publications, Twin Towers Music, and Northeastern Music Publications. Mr. Standridge has had several of his pieces performed internationally, and has had numerous works selected to the J.W. Pepper's Editor's Choice and Bandworld Top 100 lists. His compositions *Snake Charmer*, *Gently Blows the Summer Wind*, and *Angelic Celebrations* also published are included in *Teaching Music through Performance in Band* series. He has had several works performed at the Midwest Music Clinic in Chicago, IL. His work *Art(isms)* was premiered by the Arkansas State University Wind Ensemble at the 2010 CBDNA conference in Las Cruces, New Mexico. Mr. Standridge is also a contributing composer for Alfred Music's *Sound Innovations: Ensemble Development* series. His music is

gaining recognition as worthwhile literature for concert festivals and performances across the United States and internationally.

In addition to his career as a composer, Mr. Standridge is the Marching Band Editor for Grand Mesa Music Publishers. He is in demand as a conductor, clinician, drill designer, composer, and music arranger for the marching arts. He is also a freelance artist, photographer, and writer. He lives in Jonesboro, AR with his family. For more information about Mr. Standridge, visit his website at: www.randallstandridge.com



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Concert work: Providence (Standard edition, RSM C024)

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Director

Administrator

Score
Grade 4
Duration: 5'00

Providence

Randall D. Standridge
(ASCAP)

Peaceful ♩=84

3

The score is divided into two systems. The first system includes Piccolo, Flute 1 & 2, Oboe, Bassoon, B. Clarinet 1 & 2, B. Clarinet 3, B. Bass Clarinet, Contrabass Clarinet, E. Alto Saxophone 1 & 2, B. Tenor Saxophone, and E. Baritone Saxophone. The second system includes B. Trumpet 1 & 2, B. Trumpet 3, Horn in F 1 & 2, Trombone 1 & 2, Trombone 3, Euphonium, Tuba, Piano, Bells, Chimes, Vibraphone, Crotales/Marimba, Timpani, Percussion 1 (Triangle/Crash Cymbals), Percussion 2 (Ride Cymbal/Wind Chimes/Bass Drum), and Percussion 3 (Suspended Cymbal). The score is in 4/4 time with a tempo of 84 beats per minute. It features a 3-measure rest for several instruments at the beginning. Dynamics include *mp*, *mf*, *p*, and *pp*. Performance instructions include "Stagger Breathe as necessary" for trumpets and "Hard Acrylic Mallets" for bells and crotales. The timpani part is tuned to F, A, D, and E.

9

15

Musical score for woodwinds and strings, measures 9-15. The score includes parts for Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Bassoon (Bsn.), B♭ Clarinet 1 (B♭. Cl. 1), B♭ Clarinet 2 (B♭. Cl. 2), B♭ Clarinet 3 (B♭. Cl. 3), B♭ Clarinet (B. Cl.), Cor Anglais (Cb. Cl.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), and Bass Saxophone (B. Sax.). Dynamics include *mp*, *mf*, and *p*. A *Div.* (divisi) instruction is present for the Oboe and Bassoon parts.

9

15

Musical score for brass, percussion, and piano, measures 9-15. The score includes parts for Trumpet 1 (B♭. Tpt. 1), Trumpet 2 (B♭. Tpt. 2), Trumpet 3 (B♭. Tpt. 3), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Euphonium (Euph.), Tuba, Piano (Pno.), Bassoon (Bsn.), Chimes (Chm.), Vibraphone (Vib.), Cymbals/Maracas (Crt./Mar.), and three Percussion parts (Perc. 1, Perc. 2, Perc. 3). Dynamics include *p*, *pp*, *mp*, *mf*, and *p*. A *Wind Chimes* instruction is present for Perc. 2.

Providence

23

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Hn. 1

Hn. 2

Horn 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Pno.

Bs.

Chm.

Vib.

Crt./Mar.

Timp.

Perc. 1

Perc. 2

Perc. 3

Play

Stagger Breathe as necessary

Flute

Bassoon

Marimba (Soft Yarn Mallets)

Div.

(bring out)

mp *mf* *p* *ff*

23

Providence

31

Picc. *mp*

Fl. 1 *pp* *mp*

Fl. 2 *pp* *mp*

Ob. *pp* *mp*

Bsn. *pp* *mp*

B. Cl. 1

B. Cl. 2 *pp* *mp* **Play**

B. Cl. 3 *mf* *pp*

B. Cl. *mp*

Cb. Cl.

A. Sx. 1 *mp* *mf* *p*

A. Sx. 2 *mf* *pp*

T. Sx. **Bassoon** *mp*

B. Sx. *pp* *mp*

B. Tpt. 1 *mp* *mf* *p* **Play**

B. Tpt. 2 *mp* *mf* *p* **Play**

B. Tpt. 3 *mp* *mf* *p*

Hn. 1 *mp* *mf* *p*

Hn. 2 *mp* *mf* *p*

Tbn. 1 *mf* *p*

Tbn. 2 *mf* *p*

Tbn. 3 *mf* *p*

Euph. *mf* *p*

Tuba *mf* *p*

Pno.

Bl. *mp*

Chm. *mp*

Vib. *mp*

Crt./Mar.

Timp. *mp* *p*

Perc. 1

Perc. 2 **Ride Bell** *mp*

Perc. 3 *p* *mf*

31

25

26

27

28

29

30

31

32

Providence

rit. Slightly Faster, with purpose ♩=88 **39**

Musical score for woodwinds and strings. The score includes parts for Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Bassoon (Bsn.), B♭ Clarinet 1 (B. Cl. 1), B♭ Clarinet 2 (B. Cl. 2), B♭ Clarinet 3 (B. Cl. 3), Bass Clarinet (Cb. Cl.), Saxophone 1 (A. Sx. 1), Saxophone 2 (A. Sx. 2), Tenor Saxophone (T. Sx.), and Bass Saxophone (B. Sx.). The score features dynamic markings such as *mf*, *p*, and *mp*, and includes performance instructions like "Play" and "Horn in F".

rit. Slightly Faster, with purpose ♩=88 **39**

Musical score for brass and percussion. The score includes parts for Trumpet 1 (B. Tpt. 1), Trumpet 2 (B. Tpt. 2), Trumpet 3 (B. Tpt. 3), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Euphonium (Euph.), Tuba, Piano (Pno.), Bass Drum (Bis.), Chimes (Chm.), Vibraphone (Vib.), Cymbals/Maracas (Crt./Mar.), Tom-tom (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score features dynamic markings such as *mp*, *mf*, and *p*, and includes performance instructions like "Div." and "Wind Chimes".

Providence

47

This page of the musical score for "Providence" includes the following instruments and parts:

- Picc.
- Fl. 1
- Fl. 2
- Ob.
- Bsn.
- B. Cl. 1
- B. Cl. 2
- B. Cl. 3
- B. Cl.
- Cb. 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
- Pno.
- Bs.
- Chm.
- Vib.
- Crt./Mar.
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3

Measure numbers 41, 42, 43, 44, 45, 46, 47, and 48 are indicated at the bottom of the page. A box containing the number 47 is placed above the 47th measure in the Oboe and Bassoon staves.

Providence

rit. **Broadly** ♩=80 *poco rit.* **a tempo**

Picc. *mf* Play *f*
 Fl. 1 *mf* *f*
 Fl. 2 *mf* *f*
 Ob. *f*
 Bsn. *f*
 B. Cl. 1 *mf* Play *f*
 B. Cl. 2 *mf* *f* *pp*
 B. Cl. 3 *mf* *f* *pp*
 B. Cl. *f* *mf*
 Cb. Cl. *f* *mf*
 A. Sax. 1 *mf* Play *f*
 A. Sax. 2 *mf* Play *f*
 T. Sax. *f*
 B. Sax. *f*
 B. Tpt. 1 *f* *mf*
 B. Tpt. 2 *f* *mf*
 B. Tpt. 3 *f* *mf*
 Hn. 1 *mf* *f* *mf*
 Hn. 2 *mf* *f* *mf*
 Tbn. 1 *f* *mf*
 Tbn. 2 *f* *mf*
 Tbn. 3 *f* *mf*
 Euph. *f* *mf*
 Tuba *f* *mf*
 Pno. *mf* *f* *mf*
 Bsn. *mf* *f* *mf*
 Chm. *mf* *f* *mf*
 Vib. *mf* *f* *mf*
 Crt./Mar. *f*
 Timp. *f* (Ch) *p*
 Perc. 1 *mf* *f* *mf* Wind Chimes
 Perc. 2 *p* *f* *p* *mf* *p* *f* *mp*
 Perc. 3 *p* *f*

Providence

accel. **58 Moving Forward** ♩=96

poco rit.

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

accel. **58 Moving Forward** ♩=96

poco rit.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Pno.

Bs.

Chm.

Vib.

Crt./Mar.

Timp.

Perc. 1

Perc. 2

Perc. 3

Marimba

Triangle

Tune: A to B

Tune B to A while playing

Crash Cymbals

Bass Drum

57 58 59 60 61 62 63 64

p *mf* *mp* *p* *mf*

Providence

a tempo **rit.** **Building** ♩=84 **rit.**

Picc. *fp* *mf* *f* *mf*

Fl. 1 *fp* *mf* *f* *mf*

Fl. 2 *fp* *mf* *f* *mf*

Ob. *fp* *mf* *f* *mf*

Bsn. *f* *fp* *cresc.* *f* *fp*

B. Cl. 1 *fp* *mf* *f* *mf*

B. Cl. 2 *mf* *f* *mf*

B. Cl. 3 *mf* *f* *mf*

B. Cl. *f* *fp* *cresc.* *f* *fp*

Cb. Cl. *f* *fp* *cresc.* *f* *fp*

A. Sx. 1 *f* *mf* *fp* *mf*

A. Sx. 2 *f* *mf* *f* *fp* *mf*

T. Sx. *f* *mf* *fp*

B. Sx. *f* *fp* *cresc.* *f* *fp*

a tempo **rit.** **Building** ♩=84 **rit.** Div.

B. Tpt. 1 *fp* *mp* *f* *fp*

B. Tpt. 2 *fp* *cresc.* *f* *fp*

B. Tpt. 3 *fp* *cresc.* *f* *fp*

Hn. 1 *fp* *cresc.* *f* *fp*

Hn. 2 *fp* *cresc.* *f* *fp*

Tbn. 1 *f* *fp* *cresc.* *f* *fp*

Tbn. 2 *f* *fp* *cresc.* *f* *fp*

Tbn. 3 *f* *fp* *cresc.* *f* *fp*

Euph. *f* *fp* *cresc.* *f* *fp*

Tuba *f* *fp* *cresc.* *f* *fp*

Pno. *f* *p* *cresc.* *f*

Bis. *mf*

Chm. *mf* *cresc.* *f*

Vib. *mf* *cresc.* *f* *mf*

Crt./Mar. *mf* *cresc.* *f*

Timp. *f* *p* *cresc.* *fp*

Perc. 1 *f*

Perc. 2 *f* *p* *cresc.* *f*

Perc. 3 *p*

65 66 67 68 69 70

71 Broadly ♩=84

Picc. *f* *fp* *f*
 Fl. 1 *f* *fp* *f*
 Fl. 2 *f* *fp* *f*
 Ob. *f* *fp* *f*
 Bsn. *f* *fp* *f*
 B. Cl. 1 *f* *fp* *f*
 B. Cl. 2 *f* *fp* *f*
 B. Cl. 3 *f* *fp* *f*
 B. Cl. *f* *fp* *f*
 Cb. Cl. *f* *fp* *f*
 A. Sx. 1 *f*
 A. Sx. 2 *f*
 T. Sx. *f* *fp* *f*
 B. Sx. *f* *fp* *f*

71 Broadly ♩=84

B. Tpt. 1 *f* *fp* *f*
 B. Tpt. 2 *f* *fp* *f*
 B. Tpt. 3 *f* *fp* *f*
 Hn. 1 *f*
 Hn. 2 *f*
 Tbn. 1 *f* *fp* *f*
 Tbn. 2 *f* *fp* *f*
 Tbn. 3 *f* *fp* *f*
 Euph. *f* *fp* *f*
 Tuba *f* *fp* *f*
 Pno. *f*
 Bis. *f*
 Chm. *f*
 Vib. *f*
 Crt./Mar. *f* *fp* *f*
 Timp. *f* *fp* *f*
 Perc. 1 *f*
 Perc. 2 *f* *p* *f*
 Perc. 3 *f* *p* *f*

Providence

poco rit. *a tempo* **87**

Picc. *ff* *p*

Fl. 1 *ff* *p* *mp*

Fl. 2 *ff* *p* *mp*

Ob. *ff* *p* *mp*

Bsn. *ff* *p* *mp*

B. Cl. 1 *ff* *p*

B. Cl. 2 *ff* *p* *p*

B. Cl. 3 *ff* *p* *p*

B. Cl. *ff* *p* *mp*

Cb. Cl. *ff* *p* *mp*

A. Sax. 1 *ff* *p* *p*

A. Sax. 2 *ff* *p* *p*

T. Sax. *ff* *p* *mp*

B. Sax. *ff* *p* *mp*

poco rit. *a tempo* **87**

B. Tpt. 1 *ff* *p*

B. Tpt. 2 *ff* *p*

B. Tpt. 3 *ff* *p*

Hn. 1 *ff* *p* *mp*

Hn. 2 *ff* *p* *mp*

Tbn. 1 *ff* *p* *mp*

Tbn. 2 *ff* *p* *mp*

Tbn. 3 *ff* *p* *mp*

Euph. *ff* *p* *mp*

Tuba *ff* *p* *mp*

Pno. *ff* *mf* *mp*

Bis. *ff* *mf*

Chm. *ff* *mf* *mp*

Vib. *ff* *mf* *mp*

Crt./Mar. *ff* *mf*

Timp. *ff* *mf* *p*

Perc. 1 *ff* *mp* Triangle

Perc. 2 *ff* *mp* Wind Chimes

Perc. 3 *ff* *p* *mf*

81 82 83 84 85 86 87 88

Providence

rit. **95 a tempo**

Picc. *mp* *cresc.* *f* *ff* *dim.*

Fl. 1 *cresc.* *f* *ff* *dim.*

Fl. 2 *cresc.* *f* *ff* *dim.*

Ob. *cresc.* *f* *ff* *dim.*

Bsn. *cresc.* *f* *ff* *dim.*

B. Cl. 1 *mp* *cresc.* *f* *ff* *dim.*

B. Cl. 2 *cresc.* *f* *ff* *dim.*

B. Cl. 3 *cresc.* *f* *ff* *dim.*

B. Cl. *cresc.* *f* *ff* *dim.*

Cb. Cl. *cresc.* *f* *ff* *dim.*

A. Sx. 1 *cresc.* *f* *ff*

A. Sx. 2 *cresc.* *f* *ff*

T. Sx. *cresc.* *f* *ff* *dim.*

B. Sx. *cresc.* *f* *ff* *dim.*

rit. **95 a tempo**

B. Tpt. 1 *f* *ff* *dim.*

B. Tpt. 2 *f* *ff* *dim.*

B. Tpt. 3 *f* *ff* *dim.*

Hn. 1 *cresc.* *f* *ff*

Hn. 2 *cresc.* *f* *ff*

Tbn. 1 *cresc.* *f* *ff* *dim.*

Tbn. 2 *cresc.* *f* *ff* *dim.*

Tbn. 3 *cresc.* *f* *ff* *dim.*

Euph. *cresc.* *f* *ff* *dim.*

Tuba *cresc.* *f* *ff* *dim.*

Pno. *cresc.* *f* *ff* *dim.*

Bis. *mp* *mf* *cresc.* *f* *ff*

Chm. *cresc.* *f* *ff* *dim.*

Vib. *cresc.* *f* *ff*

Crt./Mar. *mp* *f* *ff*

Timp. *mp* *f* *ff*

Perc. 1 *f* *ff*

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

Perc. 3 *f* *ff*

Crash Cymbals *ff* *p*

Bass Drum *p* *ff* *p*

89 90 91 *p* *f* 92 93 *p* *ff* 94 95 *p* 96

rit.

102 Peaceful ♩=84

104

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B. Cl. 1
B. Cl. 2
B. Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.

rit.

102 Peaceful ♩=84

104

B. Tpt. 1
B. Tpt. 2
B. Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Pno.
Bis.
Chm.
Vib.
Crt./Mar.
Timp.
Perc. 1
Perc. 2
Perc. 3

Horn in F
Horn in F
Stagger Breathe as necessary

Providence

108

112

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

108

112

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Pno.

Bis.

Chm.

Vib.

Crt./Mar.

Timp.

Perc. 1

Perc. 2

Perc. 3

Stagger Breathe as necessary

Horn in F

rit.

As a sunset $\text{♩} = 76$

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Play

mp

mf

p

mp

mf

p

mp

mf

p

mp

mf

p

mp

mf

p

mp

mf

p

mp

mf

p

rit.

As a sunset $\text{♩} = 76$

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Pno.

Bls.

Chm.

Vib.

Crt./Mar.

Timp.

Perc. 1

Perc. 2

Perc. 3

Horn in F

Div.

mp

mf

p

mp

mf

p

mp

mf

p

mp

mf

p

mp

mf

p

mp

mf

p

mp

mf

p

mp

mf

p

mp

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