

Afterburn: Relaunch

For Concert Band, Grade 2
By Randall D. Standridge

Instrumentation

1 - Full Score
8 - Flute
2 - Oboe
5 - Bb Clarinet 1
5 - Bb Clarinet 2
2 - Bb Bass Clarinet
6 - Eb Alto Saxophone
2 - Bb Tenor Saxophone
2 - Eb Baritone Saxophone

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

2 - Mallets 1 (Bells)
2 - Mallets 2 (Xylophone)
2 - Timpani
2 - Percussion 1&2: P1: Snare Drum
P2: Bass Drum
2 - Percussion 3: Crash Cymbals/Tambourine/Suspended Cymbal/Two Woodblocks

Full Set - \$.00

Extra Conductor Score - \$12.00

Extra Part - \$4.00



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Afterburn: Relaunch

By Randall D. Standridge

Program Notes

Composers change. Let's get that out of the way right off the bat.

Composers change.

In 2009 (check the year), I wrote a piece titled AFTERBURN, which went on to be my first "hit." At the time I wrote it, I really loved the way it sounded, and I thought, "Good job, Randall!"

However, composers change.

It has been 14 years (check time) since I wrote that piece, and my aesthetic and my educational concerns have changed significantly. While I was always grateful that the piece gave me my real start in the band world, I would always cringe when I heard anyone play it due to the fact that, while it sounded good, it did not engage all of the players in a meaningful way. Sorry Clarinets and Flutes. Sorry Tubas.

Being that the piece was published, I assumed I would never get the opportunity to go back and revisit this work and correct what I now perceived as past mistakes.

How wrong I was.

In 2022, I had the good fortune to regain the rights to all of my works that have been previously published by Grand Mesa Music. The owners had decided to semi-retire, and we were able to create a deal in which I would get back my entire library of works that had previously been in their catalog. Among these, of course, was AFTERBURN.

This new version, AFTERBURN: RELAUNCH, maintains the exact form and melodic contents of the previous version, but it has been significantly re-scored to ensure that the parts are more equitable and engaging for all players. In addition to those, I have added some new textures and countermelodic moments that bring the piece to life in new and unexpected ways.

If you still prefer the old version, do not worry; it will remain in print. However, I am very proud of this new version and very proud of the composer I have become in the intervening years, having found a balance between satisfying my own aesthetic preferences as well as my educator's heart.

Composers change. And, sometimes, it's even for the better.

Peace Love and Music

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

Score
Grade 2
Duration: 3:20

Afterburn: Relaunch

Randall D. Standridge
(ASCAP)

Soaring! ♩ = 152

3

The score is for a full orchestra and percussion ensemble. It begins with a 3-measure rest for all instruments. At measure 3, the woodwinds and strings enter with a forte (*f*) dynamic. The woodwinds play a melodic line, while the strings provide a rhythmic accompaniment. The percussion section includes Mallets 1 (Bells), Mallets 2 (Xylophone), and Timpani, all playing a rhythmic pattern. The drum set (Percussion 1&2) includes Snare Drum/Triangle and Bass Drum, and the other percussion (Percussion 3&4) includes Crash Cymbals, Suspended Cymbal, Hi-Hat, and Sleigh Bells. The score is divided into six measures, with a double bar line at the end of measure 6.

Flute/Picc.
Oboe (Opt. Fl.2)
Bassoon
B♭ Clarinet 1
B♭ Clarinet 2
B♭ Bass Clarinet
E♭ Alto Saxophone
B♭ Tenor Saxophone
E♭ Baritone Saxophone
B♭ Trumpet 1
B♭ Trumpet 2
Horn in F
Trombone
Euphonium
Tuba
Mallets 1 Bells
Mallets 2 Xylophone
Timpani
Percussion 1&2 P1: Snare Drum/Triangle P2: Bass Drum
Percussion 3&4 P3: Crash Cym./Tambourine P4: Sus. Cym./Hi-Hat/Sleigh Bells

Tune: E, G, B, D (hard mallets)

1 2 3 4 5 6

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RSM C059

11

This musical score page, numbered 2, is for the piece "Afterburn: Relaunch". It features a variety of instruments including Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (B♭ Cl. 1, B♭ Cl. 2, B. Cl.), Saxophones (A. Sx., T. Sx., B. Sx.), Trumpets (B♭ Tpt. 1, B♭ Tpt. 2), Horns (Hn.), Trombones (Tbn.), Euphonium (Euph.), Tuba, Maracas (Mal. 1, Mal. 2), and Percussion (Perc. 1&2, Perc. 3&4). The score is written in a key signature of two flats (B♭) and a common time signature (C). The page shows measures 7 through 12, with a specific measure 11 highlighted by a box. The percussion parts include dynamic markings such as *f* (forte) and *p* (piano), and some parts feature a *2* over a slash, likely indicating a second ending or a specific rhythmic pattern. The woodwind and brass parts consist of various rhythmic patterns, including eighth and sixteenth notes, often with accents. The strings are not explicitly shown on this page.

This musical score is for the piece "Afterburn: Relaunch" and is page 3 of the score. It features a large ensemble of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), B♭ Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The brass section includes B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), and Tuba. The percussion section includes Maraca 1 (Mal. 1), Maraca 2 (Mal. 2), Timpani (Timp.), and Percussion 1&2 (Perc. 1&2) and Percussion 3&4 (Perc. 3&4). The score is written in 4/4 time with a key signature of two flats (B♭ major or D minor). It begins on measure 13 and ends on measure 18. The dynamic markings range from *fp* (fortissimo piano) to *ff* (fortissimo), with a *p* (piano) marking at the start of measure 16. The percussion parts include a snare drum pattern in measures 13-15 and 17-18, and a cymbal pattern in measure 16. The woodwinds and brass play complex rhythmic patterns, often with accents and slurs. The strings (not explicitly shown but implied by the context of such a score) would provide a steady accompaniment.

Fl. *mf*

Ob. *mf*

Bsn. *mf*

B. Cl. 1 *mf*

B. Cl. 2 *mf*

B. Cl. *mf*

A. Sx. *mp*

T. Sx. *mf*

B. Sx. *mf*

B. Tpt. 1

B. Tpt. 2

Hn. *mp*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Mal. 1 *mf*

Mal. 2 *mf*

Timp.

Perc. 1&2 *mp* *f* *p* *f* Triangle *mp*

Perc. 3&4 *f* Tambourine *mp*

19 20 21 22 23 24

30

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Mal. 1

Mal. 2

Timp.

Perc. 1&2

Perc. 3&4

mf

mp

mf

mf

mf

mp

p

mf

p

mf

25 26 27 28 29 30

This musical score is for the piece "Afterburn: Relaunch". It is a multi-staff score for a large ensemble. The instruments included are:

- Flute (Fl.)
- Oboe (Ob.)
- Bassoon (Bsn.)
- B♭ Clarinet 1 (B♭ Cl. 1)
- B♭ Clarinet 2 (B♭ Cl. 2)
- B♭ Clarinet (B. Cl.)
- Alto Saxophone (A. Sax.)
- Tenor Saxophone (T. Sax.)
- Bass Saxophone (B. Sax.)
- B♭ Trumpet 1 (B♭ Tpt. 1)
- B♭ Trumpet 2 (B♭ Tpt. 2)
- Horn (Hn.)
- Trombone (Tbn.)
- Euphonium (Euph.)
- Tuba
- Mallet 1 (Mal. 1)
- Mallet 2 (Mal. 2)
- Timpani (Timp.)
- Percussion 1 & 2 (Perc. 1&2)
- Percussion 3 & 4 (Perc. 3&4)

The score is written in a key signature of two flats (B♭ major or D minor) and a common time signature (C). It consists of 6 measures, numbered 31 to 36 at the bottom. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *mf* (mezzo-forte) are indicated. There are also fermatas and repeat signs in some parts.

38

This musical score page covers measures 37 through 42. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 37-38: *f*; Measures 39-40: *p*; Measures 41-42: *mp*.
- Ob. (Oboe):** Measures 37-38: *f*; Measures 39-40: *p*; Measures 41-42: *mp*.
- Bsn. (Bassoon):** Measures 37-38: *f*; Measures 39-40: *p*; Measures 41-42: *mp*.
- B. Cl. 1 (Bass Clarinet 1):** Measures 37-38: *f*; Measures 39-40: *p*; Measures 41-42: *mp*.
- B. Cl. 2 (Bass Clarinet 2):** Measures 37-38: *f*; Measures 39-40: *p*; Measures 41-42: *mp*.
- B. Cl. (Bass Clarinet):** Measures 37-38: *f*; Measures 39-40: *p*; Measures 41-42: *mp*.
- A. Sx. (Alto Saxophone):** Measures 37-38: *f*; Measures 39-40: *p*; Measures 41-42: *mp*.
- T. Sx. (Tenor Saxophone):** Measures 37-38: *f*; Measures 39-40: *p*; Measures 41-42: *mp*.
- B. Sx. (Baritone Saxophone):** Measures 37-38: *f*; Measures 39-40: *p*; Measures 41-42: *mp*.
- B. Tpt. 1 (Bass Trumpet 1):** Measures 37-38: *f*; Measures 39-40: *p*; Measures 41-42: *mp*.
- B. Tpt. 2 (Bass Trumpet 2):** Measures 37-38: *f*; Measures 39-40: *p*; Measures 41-42: *mp*.
- Hn. (Horn):** Measures 37-38: *f*; Measures 39-40: *p*; Measures 41-42: *mp*.
- Tbn. (Trombone):** Measures 37-38: *f*; Measures 39-40: *p*; Measures 41-42: *mp*.
- Euph. (Euphonium):** Measures 37-38: *f*; Measures 39-40: *p*; Measures 41-42: *mp*.
- Tuba:** Measures 37-38: *f*; Measures 39-40: *p*; Measures 41-42: *mp*.
- Mal. 1 (Mallet 1):** Measures 37-38: *f*; Measures 39-40: *p*; Measures 41-42: *mp*.
- Mal. 2 (Mallet 2):** Measures 37-38: *f*; Measures 39-40: *p*; Measures 41-42: *mp*.
- Timp. (Timpani):** Measures 37-38: *f*; Measures 39-40: *mp*; Measures 41-42: *mp*.
- Perc. 1&2 (Percussion 1&2):** Measures 37-38: *f*; Measures 39-40: *p*; Measures 41-42: *mf*.
- Perc. 3&4 (Percussion 3&4):** Measures 37-38: *f*; Measures 39-40: *p*; Measures 41-42: *mf*.

Measure numbers 37, 38, 39, 40, 41, and 42 are indicated at the bottom of the page.

This musical score is for the piece "Afterburn: Relaunch". It is arranged for a large ensemble of instruments. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The instruments included are:

- Flute (Fl.)
- Oboe (Ob.)
- Bassoon (Bsn.)
- Bass Clarinet 1 (B♭ Cl. 1)
- Bass Clarinet 2 (B♭ Cl. 2)
- Bass Clarinet (B. Cl.)
- Alto Saxophone (A. Sx.)
- Tenor Saxophone (T. Sx.)
- Bass Saxophone (B. Sx.)
- Trumpet 1 (B♭ Tpt. 1)
- Trumpet 2 (B♭ Tpt. 2)
- Horn (Hn.)
- Trombone (Tbn.)
- Euphonium (Euph.)
- Tuba
- Maraca 1 (Mal. 1)
- Maraca 2 (Mal. 2)
- Timpani (Timp.)
- Percussion 1 & 2 (Perc. 1&2)
- Percussion 3 & 4 (Perc. 3&4)

The score is divided into measures 43 through 48. Measure 43 begins with a dynamic of *mp* for the percussion and *p* for the woodwinds. A crescendo (*cresc.*) is marked for many instruments starting in measure 44. By measure 48, the dynamics reach *f* for many instruments. The percussion parts feature rhythmic patterns, including a prominent eighth-note pattern in measures 43-44 and 47-48, and a more complex pattern in measure 45. The woodwinds and strings play melodic and harmonic lines, with some instruments like the Flute and Oboe playing sustained notes. The overall texture is dense and rhythmic, characteristic of a modern orchestral or concert band score.

52

This musical score page, numbered 52, features a variety of instruments. The woodwinds (Flute, Oboe, Bassoon, Clarinets, Saxophones) and brass (Trumpets, Horns, Trombones, Euphonium, Tuba) sections are marked with *ff* (fortissimo) at the beginning of the page and transition to *mf* (mezzo-forte) by measure 52. The percussion section includes Mallets 1 & 2, Mallets 3 & 4, and Hi-Hat. The Hi-Hat part starts with a *p* (piano) dynamic and changes to *mf* at measure 52. The score includes dynamic markings, articulation marks, and repeat signs. The page number 52 is prominently displayed at the top center.

This musical score page, numbered 11, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), B♭ Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The brass section consists of B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), and Tuba. The percussion section includes Maraca 1 (Mal. 1), Maraca 2 (Mal. 2), Timpani (Timp.), and Percussion 1&2 (Perc. 1&2) and Percussion 3&4 (Perc. 3&4). The score is written in a key signature of two flats (B♭) and a common time signature. It spans measures 62 to 67. The dynamic markings are *ff* (fortissimo) for most instruments, *f* (forte) for the timpani, and *p* (piano) for the percussion at the end of the page. The percussion parts for 1&2 and 3&4 include accents and dynamic markings.

Fl. *f*

Ob. *f*

Bsn. *subito mp* *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

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

A. Sx. *subito mp* *f*

T. Sx. *subito mp* *f*

B. Sx. *subito mp* *f* *mf*

B♭ Tpt. 1 *subito mp* *f* *mf*

B♭ Tpt. 2 *subito mp* *f* *mf*

Hn. *subito mp* *f*

Tbn. *subito mp* *f*

Euph. *subito mp* *f*

Tuba *subito mp* *f* *mf*

Mal. 1 *f* *mf*

Mal. 2 *subito mp* *f* *mf*

Timp. *f* *p* *mf*

Perc. 1&2 *subito mp* *p* *f* *p* *mf*

Perc. 3&4 *ff* *mf*

Sleigh Bells *mf*

Fl.

Ob.

Bsn. *mf*

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx. *mf*

T. Sx. *mf*

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tuba

Mal. 1

Mal. 2

Timp.

Perc. 1&2

Perc. 3&4

74 75 76 77 78 79

80

Fl. *mf*

Ob. *mf*

Bsn.

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B. Cl.

A. Sax. *mf*

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Mal. 1

Mal. 2

Timp.

Perc. 1&2

Perc. 3&4

88

This musical score page, numbered 15, covers measures 86 through 91. A large box containing the number '88' is positioned at the top center. The score is arranged in a standard orchestral layout with multiple staves. The instruments and their parts are as follows:

- Fl. (Flute):** Treble clef, melodic line with dynamics *f*, *p*, and *mp*.
- Ob. (Oboe):** Treble clef, melodic line with dynamics *f*, *p*, and *mp*.
- Bsn. (Bassoon):** Bass clef, melodic line with dynamics *f*, *p*, and *mp*.
- B. Cl. 1 (Bass Clarinet 1):** Treble clef, melodic line with dynamics *f*, *p*, and *mp*.
- B. Cl. 2 (Bass Clarinet 2):** Treble clef, melodic line with dynamics *f* and *mp*.
- B. Cl. (Bass Clarinet):** Bass clef, melodic line with dynamics *f* and *mp*.
- A. Sx. (Alto Saxophone):** Treble clef, melodic line with dynamics *f* and *mp*.
- T. Sx. (Tenor Saxophone):** Treble clef, melodic line with dynamics *f* and *mp*.
- B. Sx. (Baritone Saxophone):** Bass clef, melodic line with dynamics *f* and *mp*.
- B. Tpt. 1 (Bass Trumpet 1):** Treble clef, melodic line with dynamics *f* and *p*.
- B. Tpt. 2 (Bass Trumpet 2):** Treble clef, melodic line with dynamics *f* and *p*.
- Hn. (Horn):** Treble clef, melodic line with dynamics *f* and *p*.
- Tbn. (Trombone):** Bass clef, melodic line with dynamics *f*, *p*, and *mp*.
- Euph. (Euphonium):** Bass clef, melodic line with dynamics *f* and *mp*.
- Tuba:** Bass clef, melodic line with dynamics *f* and *mp*.
- Mal. 1 (Mallet 1):** Treble clef, melodic line with dynamics *f* and *mp*.
- Mal. 2 (Mallet 2):** Treble clef, melodic line with dynamics *f*.
- Timp. (Timpani):** Bass clef, melodic line with dynamics *f* and *mp*.
- Perc. 1&2 (Percussion 1&2):** Two staves, rhythmic patterns with dynamics *p*, *mf*, and *mp*.
- Perc. 3&4 (Percussion 3&4):** Two staves, rhythmic patterns with dynamics *f*, *p*, and *f*.

Measure numbers 86, 87, 88, 89, 90, and 91 are printed at the bottom of the page. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

94

Fl. *cresc.*

Ob. *cresc.*

Bsn. *mf* *cresc.*

B. Cl. 1 *cresc.*

B. Cl. 2 *cresc.*

B. Cl. *cresc.*

A. Sx. *cresc.*

T. Sx. *mf* *cresc.*

B. Sx. *cresc.*

B. Tpt. 1 *mf* *cresc.*

B. Tpt. 2 *mf* *cresc.*

Hn. *cresc.*

Tbn. *mf* *cresc.*

Euph. *mf* *cresc.*

Tuba *cresc.*

Mal. 1 *cresc.*

Mal. 2 *mp*

Timp.

Perc. 1&2 *cresc.*

Perc. 3&4 *p* *f*

92 93 94 95 96 97

102

The score is written for a full orchestra and includes the following parts:

- Fl. (Flute)
- Ob. (Oboe)
- Bsn. (Bassoon)
- B♭ Cl. 1 (B-flat Clarinet 1)
- B♭ Cl. 2 (B-flat Clarinet 2)
- B. Cl. (Bass Clarinet)
- A. Sx. (Alto Saxophone)
- T. Sx. (Tenor Saxophone)
- B. Sx. (Baritone Saxophone)
- B♭ Tpt. 1 (B-flat Trumpet 1)
- B♭ Tpt. 2 (B-flat Trumpet 2)
- Hn. (Horn)
- Tbn. (Trombone)
- Euph. (Euphonium)
- Tuba
- Mal. 1 (Mallet 1)
- Mal. 2 (Mallet 2)
- Timp. (Timpani)
- Perc. 1&2 (Percussion 1 & 2)
- Perc. 3&4 (Percussion 3 & 4)

Dynamic markings include *f*, *ff*, *mp*, and *p*. The score shows a transition from a *ff* section to a *mp* section starting at measure 102. The percussion parts include specific patterns for measures 102 and 103, with a *p* dynamic marking for Perc. 1&2 and a *mp* marking for Perc. 3&4.

This musical score page includes the following parts and dynamics:

- Fl.:** Flute part with melodic lines.
- Ob.:** Oboe part with melodic lines.
- Bsn.:** Bassoon part, mostly silent with some notes in the final measure.
- B. Cl. 1 & 2:** Bass Clarinet parts with melodic lines.
- B. Cl.:** Baritone Clarinet part with a steady rhythmic accompaniment.
- A. Sx.:** Alto Saxophone part with melodic lines.
- T. Sx.:** Tenor Saxophone part with melodic lines.
- B. Sx.:** Bass Saxophone part with a steady rhythmic accompaniment.
- B. Tpt. 1 & 2:** Trumpet parts with rhythmic patterns.
- Hn.:** Horn part with rhythmic patterns.
- Tbn.:** Trombone part, mostly silent with some notes in the final measure.
- Euph.:** Euphonium part, mostly silent with some notes in the final measure.
- Tuba:** Tuba part with a steady rhythmic accompaniment.
- Mal. 1 & 2:** Maraca parts with rhythmic patterns.
- Timp.:** Timpani part with a steady rhythmic accompaniment.
- Perc. 1&2:** Percussion 1 & 2 with rhythmic patterns.
- Perc. 3&4:** Percussion 3 & 4 with rhythmic patterns.

Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano).

110

Fl. *f*

Ob. *f*

Bsn. *f*

B. Cl. 1 *f*

B. Cl. 2 *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

B. Tpt. 1 *f*

B. Tpt. 2 *f*

Hn. *f*

Tbn. *f*

Euph. *f*

Tuba *f*

Mal. 1 *f*

Mal. 2 *f*

Timp. *f*

Perc. 1&2 *f*

Perc. 3&4 *f*

110 111 112 113 114 115

118

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Mal. 1

Mal. 2

Timp.

Perc. 1&2

Perc. 3&4

116

117

118

119

120

121

This musical score page, numbered 21, features a variety of instruments including Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (B♭ Cl. 1 & 2, B. Cl.), Saxophones (A. Sx., T. Sx., B. Sx.), Trumpets (B♭ Tpt. 1 & 2), Horns (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Maracas (Mal. 1 & 2), and Percussion (Perc. 1&2, Perc. 3&4). The score is divided into measures 122 through 126. Dynamic markings such as *f*, *ff*, *fp*, and *p* are used throughout. A rehearsal mark (Ch.) is present at the end of measure 126. The score includes detailed notation for notes, rests, and articulation.