

Little Mexican Suite

Movement 3 - Sahuaro

Grade 4

By Nubia Jaime Donjuan

Full Score

Instrumentation

1 Piccolo	2 Bb Trumpet 1
3 Flute 1	2 Bb Trumpet 2
3 Flute 2	2 Bb Trumpet 3
1 Oboe 1	2 Bb Trumpet 4
1 Oboe 2	2 Horn in F 1
1 Bassoon 1	2 Horn in F 2
1 Bassoon 2	2 Horn in F 3
2 Bb Clarinet 1	2 Horn in F 4
2 Bb Clarinet 2	2 Trombone 1
2 Bb Clarinet 3	2 Trombone 2
1 Bb Bass Clarinet	2 Bass Trombone
3 Eb Alto Saxophone 1/Sop. Saxophone	2 Euphonium (B.C.)
3 Eb Alto Saxophone 1	4 Tuba
2 Bb Tenor Saxophone	1 Double Bass
1 Eb Baritone Saxophone	
1 Timpani	
1 Percussion 1: Vibraphone, Suspended Cymbal	
1 Percussion 2: Guiro	
1 Percussion 3: Congos	
1 Percussion 4: Claves, Bass Drum	

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Little Mexican Suite Movement 3 - Sahuaro

Program Notes:

Ever since I was a child, I have been very interested in traditional Mexican Music. It has always captured my attention. I used to really get excited to hear a *danzón* or a *son jarocho*, and, fortunately, that interest has become a fundamental part of my artistic work. Most of my works contain a national, and often regional root. As is well-known, Mexican music has many branches, ranging from *danzón* to *mariachi*.

When Dr. Messier approached me, I was immediately overcome by the urge to compose a Suite for Symphonic Band inspired by popular Mexican genres. Almost naturally, the themes for each movement began to appear, and in short time I had developed them all. It was clear to me that each should be different. I did not want to repeat any genre. Music chooses the composer and takes its own course and as expected, these movements were connecting with each other, one appearing in another as reminiscences of the past, as light brushstrokes, on occasions hidden and at time very exposed.

Little Mexican Suite for Winds is based on traditional Mexican musical genres that are very popular in my country, and is inspired by species of Mexican trees that have each touched my life in some way and are embedded in my memory.

Ahuehuate: The giant. Inspired by the most emblematic tree in Santa María del Tule, in Oaxaca. Full of colors, textures and vitality, it denotes fascination with the famous *Árbol del Tule*.

Ayacahuite: The Mexican pine. Large and powerfully green, full of brown cones. It came to dance a soft waltz and to sing a "*son jalisciense*".

Sahuaro: The cactus. Very tall and full of water, with thorns and of unparalleled green. A forest of sahuaros lies midway between my city and the nearby bay and, since I was little, they have captured my attention. Without a doubt, this movement had to be a "*danzón*", my favorite genre of all time.

Ceiba: From a tropical climate, with a wide and rough trunk and peculiar, well-defined leaves. It totally inspired me to create a delicious *Cha-Cha-Chá*, which, with time, inevitably led me to the traditional *Mambo*.

Nubia Jaime- Donjuan.

About the Composer

Nubia Jaime-Donjuan

Composer, Arranger and Cellist

Born in Hermosillo, Sonora, she began studying cello at the age of six, and was part of the Sonora Youth Orchestra. Later, after graduating from CEDART, she continued studying for a Bachelor of Music at the University of Sonora. She has taken orchestration classes with David H. Breton and composition with Arturo Márquez and Alexis Aranda, in addition, a Master Class with Brian Banks from UDLAP.

With a musician father and a historian mother, very proud of her roots she has adopted the artistic expressions of her roots to create music, with an undeniable tendency to be inspired by elements of nature.

She has collaborated with various national and foreign educational institutions, as well as by professional chamber music ensembles and renowned high-level soloist in Mexico, United States and Europe to premiere and spread her work.

Her music has been performed by the Sonora Philharmonic Orchestra, Mexican Arts Orchestra, Merida Chamber Orchestra, National Polytechnic Institute Symphony Orchestra, Dartmouth College Wind Ensemble, The Valley Winds, Ibero- American Orchestra, Tzintzuni Philharmonic Orchestra, University of North Florida Wind Symphony.

She was part of the Jury of the First Latin American Composition Contest SER, in the Second Edition of the Festival **“Saxofonistas Encuentro en RED de América Latina”**.

She participates in the “Music Mexico Symposium” of the Hopkins Center for the Arts at Dartmouth as composer in residence.

She is between two worlds: that of composition and that of interpretation, being a cellist of the Pitic Quintet, beneficiary of **FONCA 2021 - 2022**. She is founder of the Sonora Philharmonic Orchestra, where she is currently co-principal cellist.

As a composer and performer, she is part of the “Las Montoneras” project; *that brings together the work of female composers, performers and researches, seeking to make visible the work of women in the country's music scene.*

She has been the first woman to win the **“Arturo Márquez Composition Contest for Chamber Orchestra”**, obtaining first place with the work “Maso Ye'eme”, merging the popular genre of danzón with the *Yaqui Deer Dance*, in 2021.



Little Mexican Suite Movement 3 - Sahuaro

Program Notes:

Desde niña me interesé mucho por la música tradicional mexicana, siempre llamó mi atención. Realmente podía emocionarme al escuchar un *danzón* o un *son jarocho*, y afortunadamente ese interés se ha convertido en parte fundamental de mi quehacer artístico.

La mayoría de mis obras contienen una raíz nacional, y en muchas ocasiones regional. Como es sabido, la música popular mexicana tiene muchas ramas, que van desde el *danzón hasta el mariachi*.

Cuando el Dr. Messier se acercó a mí, de inmediato tuve el ferviente deseo de componer una Suite para Banda Sinfónica inspirada en géneros populares mexicanos. De manera casi natural comenzaron a aparecer los temas de cada movimiento, y en poco tiempo logré desarrollarlos teniendo la clara idea de que todos debían ser diferentes entre sí, no quería repetir ningún género. La música escoge al compositor y toma su propio rumbo, y como era de esperarse estos movimientos fueron conectándose entre sí, apareciendo uno en el otro como reminiscencias de lo anterior, como leves pinceladas; en ocasiones escondidos y algunas veces muy expuestos.

"Little Mexican Suite for Winds" está basada en géneros populares y tradicionales de México, e inspirada árboles mexicanos que han impactado mi vida de alguna manera, a los que aferro mis recuerdos y que además son muy populares en mi país.

Ahuehuate: el gigante. Inspirado en el más emblemático árbol de Santa María del Tule, en Oaxaca. Lleno de colores, texturas y dinámicas, denota una fascinación por el afamado Árbol del Tule.

Ayacahuite: el pino mexicano. Grande, de un verde más que poderoso, lleno de conos cafés, vino a bailar un tierno vals y a cantar un "*son jalisciense*".

Sahuaro: el cactus. Muy alto y lleno de agua, con espinas y de un color verde inigualable. Muy cerca de mi ciudad hay una bahía, y a la mitad del camino hay un bosque de sahuaros que desde pequeña ha llamado mi atención. Sin duda, este movimiento tenía que ser un *danzón*, mi género favorito de todos los tiempos.

Ceiba: con un tronco ancho y rugoso, con sus hojas peculiarmente definidas y de clima tropical, me inspiró totalmente a un delicioso *Cha-Cha-Chá*, que con el paso del tiempo y de las modulaciones me llevó inevitable y tradicionalmente al *Mambo*.

Nubia Jaime Donjuan

About the Composer

Nubia Jaime-Donjuan

Compositora, Arreglista y Violonchelista

Originaria de Hermosillo, Sonora, inició sus estudios de violonchelo a los seis años de edad, y formó parte de la Orquesta Juvenil Sinfónica de Sonora.

Al egresar de CEDART continuó sus estudios profesionales de Licenciatura en Música en la Universidad de Sonora.

Ha estudiado composición con Arturo Márquez y Alexis Aranda, Clase Maestra con Brian Banks por parte de la UDLAP y orquestación con David H. Bretón.

De padre músico y madre historiadora, orgullosa de sus raíces ha adoptado las expresiones artísticas y culturales de su entorno para crear su música, con una innegable tendencia a inspirarse en elementos la naturaleza.

Ha colaborado con diversas instancias nacionales y extranjeras, así como con ensambles profesionales de música de cámara y solistas de alto nivel en México, Estados Unidos y Europa para estrenar y difundir su obra.

Como compositora y arreglista ha colaborado con la Orquesta Filarmónica de Sonora, Orquesta Sinfónica de Cancún, Orquesta Sinfónica de Oaxaca, Orquesta Filarmónica de la Ciudad de México, Orquesta Mexicana de las Artes, Orquesta de Cámara de Mérida, Orquesta Sinfónica del Instituto Politécnico Nacional, Dartmouth College Wind Ensemble, The Valley Winds, Orquesta Iberoamericana, Orquesta Filarmónica del Tzinzuni, University of North Florida Wind Symphony, entre otros.

Formó parte del Jurado del Primer *Concurso Latinoamericano de Composición SER*, en la Segunda Edición del Festival **“Saxofonistas Encuentro en RED de América Latina”**.

Ha participado en el **“Music Mexico Symposium”** del Hopkins Centers for the Arts at Dartmouth, como compositora en residencia.

Navega entre dos mundos: el de la composición y el de la interpretación, siendo violonchelista del Quinteto Pitic, beneficiario del FONCA 2021-2022, y fundadora de la Orquesta Filarmónica de Sonora, donde actualmente se desempeña como violonchelista co-principal.

Como compositora e intérprete forma parte del proyecto “Las Montoneras”; que conjunta la labor de compositoras, intérpretes e investigadoras, buscando visibilizar el trabajo de las mujeres en la escena musical del país.

En 2021, con la obra *“Maso Ye’eme”* que fusiona el género popular del danzón y la Danza del Venado Yaqui, fue la primera mujer en ganar el **“Concurso de Composición Arturo Márquez para Orquesta de Cámara”**.





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Concert work: Little Mexican Suite Movement 3 - Sahuaro (Standard edition, RSMPCB012)

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Director

Administrator

3. Sahuaro

NUBIA JAIME DONJUAN

Danzón ♩=120

Danzón ♩=120

1. solo
mf

2.
mp

p mp

p mp

p mp

p mp

mp mp mp mp

B. Cl.
p mp

p mp

p mp

mp

Solo/ mute
Oboe 2.
p

p mp

p mp

arco = bow pizz. arco

p mp

Danzón ♩=120

mp

p mp

p mp

mp

10 tutti

Fl.

Ob. 1. *p* *f* *p*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

Bass Cl. *p*

Alto Sax. 1 Ob. 1 *mf* *p*

Alto Sax. 2 Ob. 2 *p*

Ten. Sax. Bsn. 1 *p*

Bar. Sax. Bsn. 2 *p*

Bsns. *p*

Tpt. 1 Solo/ mute Oboe 1. *p*

Tpt. 2 *p* mute

Tpt. 3, 4 *p* mute

Hr. 1, 3 *p*

Hr. 2, 4 *p*

Trb. 1, 2 *p*

Euph. Bsn. 1 *p*

Tuba *mf*

D. B. *mf* pizz.

K. D.

Perc. 1 *mp*

Perc. 2

Perc. 4

16 **A**

Alto Sax. 1 Hn. 1 *mp*

Alto Sax. 2 Hn. 3 *mp* Hn. 4

Tpt. 1 solo open *mp* 3

Tpt. 2 open *p*

Tpt. 3, 4 open *p*

Hr. 1, 3 *mp*

Hr. 2, 4 *mp*

Trb. 1, 2 *mp*

Tuba

D. B.

Perc. 2 2

Perc. 4 2

22 **B**

Fl. *f*

Ob. *mf*

Oboe 1. *f* *mf*

Oboe 2. *f* *mf*

Cl. 1 *f* *mf*

Cl. 2 *f* *mf*

Cl. 3 *mf*

Bass Cl. *f*

Hn. 1

Hn. 3

Tpt. 1 *mf* *p*

Tpt. 2 *mp* *p*

Tpt. 3, 4 *mp* *p*

Hr. 1, 3

Trb. 1, 2

Tuba *B. Cl.* *mf*

D. B.

Perc. 1 *mp*

Perc. 2 *p*

Perc. 4 *p*

28

C

1.

mf

f 3 3 3 3 *mp*

f 3 3 3 3 *mp*

f 3 3 3 3 *mp*

Bass Cl. *mp*

Bar. Sax. solo *mf* 3 *f*

Bsns. unis. *f* *mf*

Euph. B. Cl. *mp*

Tuba

D. B. arco *mf*

C

K. D.

Perc. 1 *f* 3 3 3 3 *mf*

Perc. 2 *mf* *mf*

Perc. 3 *mf*

Perc. 4 *mf*

33 D

Picc. *mf*³ *f*³

Fl. *mf*³ *f*³ 1.

Ob. *mf* *f*

Cl. 1 *mf*³ *f* *mf*

Cl. 2 *mf*³ *f* *mf*

Cl. 3 *mf*³ *f* *mf*

Bass Cl. *mf*³ *f* *mf*

Alto Sax. 1 *mf* *f* *p* Hn. 1

Alto Sax. 2 *f* *p* Hn. 3

Ten. Sax. B. Cl. *mf*³ *f* *p* Hn. 2

Bar. Sax. *f* *p* Hn. 4

Bsns. *f* *mf* *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Hr. 1, 3 *mp* *mf* *p*

Hr. 2, 4 *mp* *mf* *p*

Trb. 1, 2 *mp* *mf*

Bass Tbn. *mf* *f*

Euph. *mp* *mf*

Tuba *f* *mf* B. Cl.

D. B. *f*

Perc. 1 *mp* *p* D

Perc. 2 *p*

Perc. 3 *p*

Perc. 4 *p*

42

Fl. *mf* *mp* **E**

Ob. *mf* *f* 1.

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

Bass Cl.

Alto Sax. 1 *mf* *mp*

Alto Sax. 2 *mf* *mp*

Ten. Sax. Hn. 2 *p* *mp*

Bar. Sax. Hn. 4 *p* *mp*

Bsns. *mf* *mp* *f* 3

Tpt. 1 Solo/ mute Oboe 1. *mp*

Tpt. 2 Solo/ mute Oboe 2. *mp*

Hr. 1, 3

Hr. 2, 4

Trb. 1, 2

Bass Tbn.

Tuba *mp* *mf*

D. B. pizz. *mp dolce* *mp* *mf*

Perc. 1 **E**

Perc. 2 2

Perc. 3

Perc. 4 2

52 **F**

Picc. *f*

Fl. *mf*, *f*, *mf*, 1.

Ob. *mf*, *f*, *mf*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

Bass Cl. *f*

Alto Sax. 1 *mf*, *mp*

Alto Sax. 2 *mf*, *mp*

Ten. Sax. *mf*, *mp*

Bar. Sax. *mf*, *mp*

Bsns. *mf*

Tpt. 1 *mf*, solo, open

Tpt. 2 *mp*, open

Tpt. 3, 4 *mp*, open

Hr. 1, 3 *mp*

Hr. 2, 4 *mp*

Trb. 1, 2 *mp*

Euph. *mf*, *f*

Tuba *f*, *mf*

D. B. *f*, *mf*, arco

K. D. **F**

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4 *mf*

accel.

Picc. *f* 3

Fl. *f* 3

Ob. *f* 3

Cl. 1 *f* 3

Cl. 2 *f* 3

Cl. 3 *f* 3

Bass Cl. *f* 3

Alto Sax. 1 *mf* 3

Alto Sax. 2 *mf* 3

Ten. Sax. *mf* 3

Bar. Sax. *mf* 3

Bsns. *f*

tutti

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3, 4 *mf*

Hr. 1, 3 *mf* unis.

Hr. 2, 4 *mf*

Trb. 1, 2 *mf*

Bass Tbn. *mf*

Euph. *mp* *mf*

Tuba *mf*

D. B. *f*

accel.

K. D. *mf*

Perc. 1 *mf* 3

Perc. 2 2

Perc. 3 2

Perc. 4 2

64 Quasi presto ♩=145

Picc. Fl. Ob. Cl. 1. Cl. 2. Cl. 3. Bass Cl. Alto Sax. 1. Alto Sax. 2. Ten. Sax. Bar. Sax. Bsns.

Tpt. 1. Tpt. 2. Tpt. 3, 4. Hr. 1, 3. Hr. 2, 4. Trb. 1, 2. Bass Tbn. Euph. Tuba. D. B.

Quasi presto ♩=145

K. D. Perc. 1. Perc. 2. Perc. 3. Perc. 4.

72 **G**

Picc. Fl. Ob. Cl. 1 Cl. 2 Cl. 3 Bass Cl. Alto Sax. 1 Alto Sax. 2 Ten. Sax. Bar. Sax. Bsns. Tpt. 1 Tpt. 2 Tpt. 3, 4 Hr. 1, 3 Hr. 2, 4 Trb. 1, 2 Bass Tbn. Euph. Tuba D. B. Perc. 1 Perc. 2 Perc. 3 Perc. 4

f *p* *mf* *mf* *p* *mf* *mf* *p* *mf* *mf* *p* *mf* *ppp* *p* *ppp* *p*

(if you have a five strings bass)

Suspend. Cymbal

unis.

78

Bass Cl.

Bar. Sax.

Bsns.

Trb. 1, 2

Bass Tbn.

Euph.

Tuba

D. B.

K. D.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

The musical score is arranged in a standard orchestral layout. The top section contains the woodwind and brass instruments: Bass Clarinet (Bass Cl.), Baritone Saxophone (Bar. Sax.), Bassoons (Bsns.), Trumpets 1 & 2 (Trb. 1, 2), Bass Trombone (Bass Tbn.), Euphonium (Euph.), and Tuba. The bottom section contains the low brass and percussion: Double Bass (D. B.), Kettledrums (K. D.), and four Percussion parts (Perc. 1-4). The score begins at measure 78. The woodwind and brass parts feature melodic lines with slurs and accents, starting with a forte (*f*) dynamic. The percussion parts provide a rhythmic accompaniment, with some parts starting at a mezzo-forte (*mf*) dynamic. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into four measures, with a repeat sign at the end of the fourth measure.

82 **H**

Bass Cl. *p* *mf*

Alto Sax. 1 *mf*

Alto Sax. 2 *mf*

Ten. Sax. *mf*

Bar. Sax. *p* *mf*

Bsns. *p* *mf*

Tpt. 1 *mp* *mp* *mf*

Tpt. 2 *mp* *mf*

Tpt. 3, 4 *mf*

Trb. 1, 2 *p* *mf*

Bass Tbn. *p* *mf*

Euph. *p* *mf*

Tuba *p* *mf*

D. B. *p* *mf*

K. D. *mp subito* *mf*

Perc. 1

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

Perc. 3 *mp subito* *mf*

Perc. 4 *mp* *p* *mp*

3.

This page of a musical score, page 14, measures 86-89. It features a large ensemble of instruments. The woodwind section includes Piccolo, Flute, Oboe, Clarinets 1, 2, and 3, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets 1, 2, 3, and 4, Horns 1, 2, 3, and 4, Trombones 1 and 2, Bass Trombone, Euphonium, and Tuba. The percussion section includes four different parts (Perc. 1-4) and a Keyboardist (K. D.). The score is written in a key signature of two flats and a common time signature. Dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The woodwinds and brass play sustained notes with various articulations, while the percussion and keyboard provide rhythmic accompaniment. The word "unis." (unison) is written above the Flute and Oboe parts in measures 87 and 88. The page number "14" is in the top left, and the measure number "86" is at the top left of the staff.

Dolentente ♩=60

rit.

90

Picc. *mp* *3* *3* *3* *3*

Fl.

Ob.

Cl. 1 *mp* *solo* *mp*

Cl. 2 *mf* *solo* *mf*

Cl. 3

Bass Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bar. Sax. *p* *solo* *mf*

Bsns.

Tpt. 1

Tpt. 2

Tpt. 3, 4

Hr. 1, 3

Hr. 2, 4

Trb. 1, 2

Bass Tbn.

Euph.

Tuba *p* *B. Cl.*

D. B. *mp* *pizz.*

Dolentente ♩=60

rit.

K. D. *p*

Perc. 1 *mf* *Vibraphone* *p*

Perc. 2

Perc. 3

Perc. 4

95 Quasi presto ♩=145

Picc. *mf* *3* *3* *3* *3* *f* *un.* *mf*

Fl. *mf* *3* *3* *3* *3* *f* *un.* *mf*

Ob. *mf* *un.* *f* *mf*

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

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

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

Bass Cl. *f* *mp*

Alto Sax. 1 *f*

Alto Sax. 2 *f*

Ten. Sax. *f* *mp*

Bar. Sax. *mp* *un.* *f* *mp*

Bsns. *mp* *f*

Tpt. 1 *un.* *p* *f* *mp*

Tpt. 2 *mp*

Tpt. 3, 4 *mp*

Hr. 1, 3 *un.* *p* *f* *mf* *mp*

Hr. 2, 4 *un.* *mf* *mp*

Trb. 1, 2 *un.* *mf* *mp*

Bass Tbn. *mf*

Euph. *p* *un.* *mf* *3*

Tuba *p* *mf*

D. B. *arco* *p* *mf*

K. D. *mp* Quasi presto ♩=145

Perc. 1 *To S. Cymb.* *f* *Suspend Cymbal*

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4 *mf*

101

Picc.

Fl. *divisi* *f* *3* *unis.*

Ob. *f* *3* *unis.*

Cl. 1 *mf* *3* *f*

Cl. 2 *mf* *3* *f*

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

Bass Cl. *mf* *3* *f*

Alto Sax. 1 *mp* *f*

Alto Sax. 2 *mp* *f*

Ten. Sax. *f*

Bar. Sax. *f*

Bsns. *f*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3, 4 *mf*

Hr. 1, 3 *mf*

Hr. 2, 4 *mf*

Trb. 1, 2 *mf* *3* *3*

Bass Tbn. *mf* *f*

Euph. *f* *3* *3*

Tuba *f*

D. B. *f*

K. D.

Perc. 1 *mf*

Perc. 2 *2* *mf*

Perc. 3 *2*

Perc. 4 *2* *To B. D.* *f*

I

Picc. *mf*

Fl. *mf*

Ob. unis. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

Bass Cl. *mf*

Alto Sax. 1 *mf*

Alto Sax. 2 *mf*

Ten. Sax. *mf*

Bar. Sax. *mf*

Bsns. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3, 4 *mf*

Hr. 1, 3 *mf*

Hr. 2, 4 *mf*

Trb. 1, 2 *mf* gliss.

Bass Tbn. *mf*

Euph. *mf*

Tuba *mf*

D. B. *mf*

K. D. *f*

Perc. 2 *f*

Perc. 3 *f*

I

2

2

