

# Rev

For Concert Band, Grade 3.5  
By Randall D. Standridge

## Full Score

### Instrumentation

|  |                      |
|--|----------------------|
| 1 - Piccolo  | 3 - Bb Trumpet 1     |
| 3 - Flute 1  | 3 - Bb Trumpet 2     |
| 3 - Flute 2  | 3 - Bb Trumpet 3     |
| 2 - Oboe   | 3 - Horn in F 1      |
| 2 - Bassoon  | 3 - Horn in F 2      |
| 4 - Bb Clarinet 1  | 2 - Trombone 1       |
| 4 - Bb Clarinet 2  | 2 - Trombone 2       |
| 4 - Bb Clarinet 3  | 2 - Trombone 3       |
| 2 - Bb Bass Clarinet   | 2 - Euphonium (B.C.) |
| 2 - Bb Contrabass Clarinet   | 2 - Euphonium (T.C.) |
| 3 - Eb Alto Saxophone 1  | 4 - Tuba             |
| 3 - Eb Alto Saxophone 2  | 2 - Bass             |
| 2 - Bb Tenor Saxophone   |                      |
| 2 - Eb Baritone Saxophone  |                      |
|  |                      |
| 2 - Mallets 1: Bells   |                      |
| 2 - Mallets 2: Xylophone   |                      |
| 2 - Timpani  |                      |
| 2 - Percussion 1&2: Snare Drum/Hi-Hat/Suspended Cymbal/Bass Drum             |                      |
| 2 - Percussion 3: Crash Cymbals/Sus. Crash Cymbal/China Cymbal/Temple Blocks |                      |
| 2 - Percussion 4: Tam-Tam/Tambourine/Anvil                                   |                      |

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# Rev

By Randall D. Standridge

## Program Notes

I like fast music.

More to the point, I like *writing* fast music.

Early in my career, I had some success with this type of music; two pieces in particular gained a lot of popularity and helped launch my career: *Afterburn* and *Adrenaline Engines*. I enjoyed their success for a while, but then I got somewhat typecast as the “fast and exciting guy.” I have spent a great deal of my career since then writing other styles and trying to convince the general populace that am more than a one trick pony.

Stil...

I like writing fast music.

With this in mind, I decided to ask myself the question, “What if *Adrenaline Engines* were rewritten for more advanced players?” *Rev* was the answer.

*Rev* combines a few motivic elements of its parent piece with minimalistic writing, heavy metal riffs, and multiple meter changes to create a driving soundscape intended to generate excitement in the performers and audience. There is no big story or picture that I'm trying to paint here...just a feeling: a feeling of unbridled joy and energy.

*Rev* was commissioned by the Hilton High School Wind Ensemble (Hilton, NY), Jared Streiff, Director. I want to thank them for letting me revisit this part of my compositional style and create something that I genuinely love.

Peace Love and Music

## About the Composer



Randall Standridge (b.1976) received his Bachelor's 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. In 2001, he began his tenure as Director of Bands at Harrisburg High School in Harrisburg, Arkansas. He left this post in 2013 to pursue a career as a full-time composer and marching arts designer.

Mr. Standridge's music is performed internationally. He has had numerous works selected for the J.W. Pepper's editor's choice. His compositions *Snake Charmer*, *Gently Blows the Summer Wind*, and *Angelic Celebrations* have been included in the "Teaching Music Through Performance in Band" series. He has had numerous works performed at the prestigious Midwest Clinic in Chicago, Illinois. The Arkansas State University Wind Ensemble premiered his work *Art(isms)* at the 2010 CBDNA conference in Las Cruces, New Mexico, and his work *Stonewall: 1969* was premiered at the National LGBA conference in 2019. His *Symphony no.1: A Ghost Story* was premiered in 2023. In addition, Mr. Standridge's "unBroken Project," a musical initiative about mental health, has received widespread acclaim for its musical content and

for providing opportunities to normalize discussions about mental health for music students and audiences.

In addition to his career as a composer, Mr. Standridge is the owner and editor of Randall Standridge Music, LLC and Grand Mesa Marching. He is in demand as an arranger/designer for the marching arts. He lives in Jonesboro, Arkansas, with his husband, Steven, and their very, very spoiled pets.

For more information about Mr. Standridge, visit his website at: [www.randallstandridge.com](http://www.randallstandridge.com)

# Rev

Randall D. Standridge  
(ASCAP)

**Driving!** ♩=170

1 2 3 4 5 6 7 8

Picc. *subito p* *cresc.* *f*  
 Fl. 1/2 *subito p* *cresc.* *f*  
 Ob. *subito p* *cresc.* *f*  
 Bsn. *subito p* *cresc.* *f*  
 B. Cl. 1 *subito p* *cresc.* *f*  
 B. Cl. 2 *subito p* *cresc.* *f*  
 B. Cl. 3 *subito p* *cresc.* *f*  
 B. Cl. *subito p* *cresc.* *f*  
 Cb. Cl. *subito p* *cresc.* *f*  
 A. Sx. 1 *subito p* *cresc.* *f* *sf*  
 A. Sx. 2 *subito p* *cresc.* *f* *sf*  
 T. Sx. *subito p* *cresc.* *f*  
 B. Sx. *subito p* *cresc.* *f*  
 B. Tpt. 1 *subito p* *cresc.* *f*  
 B. Tpt. 2 *subito p* *cresc.* *f*  
 B. Tpt. 3 *subito p* *cresc.* *f*  
 Hn. 1 *subito p* *cresc.* *f* *sf*  
 Hn. 2 *subito p* *cresc.* *f* *sf*  
 Tbn. 1 *subito p* *cresc.* *f*  
 Tbn. 2 *subito p* *cresc.* *f*  
 Tbn. 3 *subito p* *cresc.* *f*  
 Euph. *subito p* *cresc.* *f*  
 Tuba Bass *subito p* *cresc.* *f*  
 Mal. 1 *subito p* *cresc.* *f*  
 Mal. 2 *subito p* *cresc.* *f*  
 Timp. *subito p* *cresc.* *f*  
 Perc. 1/2 *subito p* *cresc.* *f*  
 Perc. 3 *subito p* *cresc.* *f*  
 Perc. 4 *subito p* *cresc.* *f*

20

Picc. *ff*  
 Fl. 1/2 *ff*  
 Ob. *ff*  
 Bsn. *ff* Div. *mf*  
 B♭ Cl. 1 *ff*  
 B♭ Cl. 2 *ff*  
 B♭ Cl. 3 *ff*  
 B. Cl. Div. *mf*  
 Cb. Cl. *ff* *mf*  
 A. Sax. 1 *ff* (opt. Solo) *f*  
 A. Sax. 2 *ff*  
 T. Sax. *ff*  
 B. Sax. Div. *mf*  
 B♭ Tpt. 1 *ff*  
 B♭ Tpt. 2 *ff*  
 B♭ Tpt. 3 *ff*  
 Hn. 1 *ff*  
 Hn. 2 *ff*  
 Tbn. 1 *ff* *mf*  
 Tbn. 2 *ff* *mf*  
 Tbn. 3 *ff* *mf*  
 Euph. *ff* *mf*  
 Tuba Bass *ff* *mf*  
 Mal. 1 *mf*  
 Mal. 2 *mf*  
 Timp. *ff* *mf*  
 Perc. 1/2 *ff* *p*  
 Perc. 3 *ff*  
 Perc. 4 *mf*

24

Picc. Fl. 1/2 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 Tbn. 1 Tbn. 2 Tbn. 3 Euph. Tuba Bass Mal. 1 Mal. 2 Timp. Perc. 1/2 Perc. 3 Perc. 4

Musical score for orchestra and woodwinds, measures 24-31. The score is in a key signature of two flats (B♭ major or D minor) and a 4/4 time signature. The woodwind section includes Piccolo, Flute 1/2, Oboe, Bassoon, B♭ Clarinets 1-3, B♭ Clarinet, Contrabass Clarinet, Alto Saxophones 1-2, Tenor Saxophone, and Bass Saxophone. The brass section includes B♭ Trumpets 1-3, Horns 1-2, Trombones 1-3, Euphonium, and Tuba/Bass. The percussion section includes Mallets 1-2, Timpani, and Percussion 1/2, 3, and 4. Dynamics range from *p* (piano) to *ff* (fortissimo).

32

Picc. *mf*  
 Fl. 1/2 *mf*  
 Ob.  
 Bsn. *Div.*  
 B♭ Cl. 1  
 B♭ Cl. 2 *mf*  
 B♭ Cl. 3 *mf*  
 B. Cl. *Div.*  
 Cb. Cl.  
 A. Sax. 1 (all)  
 A. Sax. 2 *f*  
 T. Sax.  
 B. Sax.  
 B. Tpt. 1  
 B. Tpt. 2  
 B. Tpt. 3  
 Hn. 1  
 Hn. 2  
 Tbn. 1 *f*  
 Tbn. 2 *f*  
 Tbn. 3 *f*  
 Euph. *f*  
 Tuba Bass *f*  
 Mal. 1  
 Mal. 2  
 Timp. *f*  
 Perc. 1/2 *f* Crash Cymbal (stick) Hi-Hat *p*  
 Perc. 3 *f* China Cymbal (stick)  
 Perc. 4 *mf* Tambourine



40

This page contains the musical score for measures 40 through 47. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The key signature is B-flat major (two flats) and the time signature is 4/4. The instruments included are Piccolo, Flute 1/2, Oboe, Bassoon, B-flat Clarinet 1, B-flat Clarinet 2, B-flat Clarinet 3, Bass Clarinet, Contrabass Clarinet, Saxophone 1, Saxophone 2, Tenor Saxophone, Bass Saxophone, Trumpet 1, Trumpet 2, Trumpet 3, Horn 1, Horn 2, Trombone 1, Trombone 2, Trombone 3, Euphonium, Tuba/Bass, Mallet 1, Mallet 2, and various Percussion parts (1/2, 3, 4). The score features various dynamics such as *p* (piano), *mf* (mezzo-forte), and *f* (forte). There are also performance markings like *mf* with a hairpin and *mf* with a wedge. A specific instruction for the Percussion 3 part is "Temple Blocks (sticks)". The page number "40" is enclosed in a box at the top left.

40

41

42

43

44

45

46

47



48

Picc.  
 Fl. 1/2  
 Ob.  
 Bsn. Div.  
 B♭ Cl. 1  
 B♭ Cl. 2  
 B♭ Cl. 3  
 B. Cl. Div.  
 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 Bass  
 Mal. 1  
 Mal. 2  
 Timp. (hard mallets)  
 Perc. 1/2 Cr. Cym.  
 Perc. 3 Ch. Cym.  
 Perc. 4

Musical score for orchestra and percussion, measures 48-55. The score includes parts for Piccolo, Flute 1/2, Oboe, Bassoon (Div.), Clarinets (B♭ 1, 2, 3, B, C♭), Saxophones (Alto 1, 2, Tenor, Bass), Trumpets (B♭ 1, 2, 3), Horns (1, 2), Trombones (1, 2, 3), Euphonium, Tuba Bass, Mallets (1, 2), Timpani, and Percussion (1/2, 3, 4). The score features various dynamics such as *f*, *mp*, and *f*, and includes performance instructions like "Div." and "B♭ to A".

5

4

5

4

5

4

5

4

48

49

50

51

52

53

54

55

56 62

Picc.  
Fl. 1/2  
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  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Euph.  
Tuba Bass  
Mal. 1  
Mal. 2  
Timp.  
Perc. 1/2  
Perc. 3  
Perc. 4

56 57 58 59 60 61 62 63

70

**Picc.**  
**Fl. 1/2**  
**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 Bass**  
**Mal. 1**  
**Mal. 2**  
**Timp.**  
**Perc. 1/2**  
**Perc. 3**  
**Perc. 4**

*ff*  
*fp*  
*f*

Div.  
 Crash Cymbals

2 4 3 5 7  
 4 4 4 4 8  
 4 4 4 4 8  
 2 4 3 5 7  
 4 4 4 4 8

64 65 66 67 68 69 70 71

74

This musical score page contains measures 72 through 79. The instruments are arranged as follows:

- Woodwinds:** Piccolo, Flute 1/2, Oboe, Bassoon, B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3, Bass Clarinet, Contrabass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Bass Saxophone.
- Brass:** Trumpet 1, Trumpet 2, Trumpet 3, Horn 1, Horn 2, Trombone 1, Trombone 2, Trombone 3, Euphonium, Tuba/Bass.
- Percussion:** Mallet 1, Mallet 2, Timpani, Percussion 1/2, Percussion 3, Percussion 4.

Key musical features include:

- Measures 72-73:** Bassoon and Euphonium play a melodic line with a *p* dynamic. Clarinets 1, 2, and 3 play a rhythmic accompaniment with a *p* dynamic. Saxophones 1 and 2 play a melodic line with a *mf* dynamic.
- Measure 74:** The woodwinds and brass sections (Horns 1 & 2, Trombones 1 & 2, Euphonium, Tuba/Bass) play a melodic line with a *mf* dynamic. The saxophones continue their melodic line.
- Measures 75-79:** The woodwinds and brass sections play a melodic line with a *mf* dynamic. The saxophones continue their melodic line.
- Percussion:** Mallet 1 plays a rhythmic pattern with a *p* dynamic. Percussion 3 plays a rhythmic pattern with a *mf* dynamic. Percussion 4 plays a rhythmic pattern with a *mf* dynamic.

82

This musical score page covers measures 80 through 87. The instrumentation includes Piccolo, Flute 1/2, Oboe, Bassoon, Clarinets in Bb (1, 2, 3), Bass Clarinet, Cor Anglais, Saxophones (Alto 1 & 2, Tenor, Baritone), Trumpets (1, 2, 3), Horns (1, 2), Trombones (1, 2, 3), Euphonium, Tuba/Bass, Mallets (1, 2), and Percussion (1/2, 3, 4). The score is written in a key signature of two flats (Bb) and a common time signature. Dynamics are indicated by *mf* (mezzo-forte) and *mp* (mezzo-piano). The percussion parts feature various rhythmic patterns, including eighth and sixteenth notes with accents, and mallet patterns. The woodwind and brass parts consist of melodic lines with some sustained notes and rests. The page number '82' is enclosed in a box at the top center.

90

This page of a musical score covers measures 88 through 95. The instrumentation includes Piccolo, Flute 1/2, Oboe, Bassoon, Clarinets in Bb, C, and Eb, Bass Clarinet, Contrabass Clarinet, Saxophones in A and B, Trumpets 1-3, Horns 1-2, Trombones 1-3, Euphonium, Tuba Bass, Mallets 1-2, and various Percussion instruments. The score is written in a key signature of two flats (Bb and Eb) and a common time signature. The dynamic marking *mf* (mezzo-forte) is indicated throughout the score. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more melodic line. The percussion section features a complex rhythmic pattern with mallets and various drums.

98

Picc. *f* *mf* *f*  
 Fl. 1/2 *f* *mf* *f*  
 Ob. *f* *mf* *f*  
 Bsn. *f* *mf* *f*  
 B♭ Cl. 1 *f* *mf* *f*  
 B♭ Cl. 2 *f* *mf* *f*  
 B♭ Cl. 3 *f* *mf* *f*  
 B. Cl. *f* *mf* *f* *mp* cresc.  
 Cb. Cl. *f* *mf* *f* *mp* cresc.  
 A. Sx. 1 *f* *mf* *f* *mp* cresc.  
 A. Sx. 2 *f* *mf* *f* *mp* cresc.  
 T. Sx. *f* *mf* *f* *mp* cresc.  
 B. Sx. *f* *mf* *f* *mp* cresc.  
 B. Tpt. 1 *f* *mf* *f* *mp* cresc.  
 B. Tpt. 2 *f* *mf* *f* *mp* cresc.  
 B. Tpt. 3 *f* *mf* *f* *mp* cresc.  
 Hn. 1 *f* *mf* *f* *mp* cresc.  
 Hn. 2 *f* *mf* *f* *mp* cresc.  
 Tbn. 1 *f* *mf* *f* *mp* cresc.  
 Tbn. 2 *f* *mf* *f* *mp* cresc.  
 Tbn. 3 *f* *mf* *f* *mp* cresc.  
 Euph. *f* *mf* *f* *mp* cresc.  
 Tuba Bass *f* *mf* *f* *mp* cresc.  
 Mal. 1 *f* *mf* *f* *mp* cresc.  
 Mal. 2 *f* *mf* *f* *mp* cresc.  
 Timp. *f* *ff* *mp* cresc.  
 Perc. 1/2 *f* *mf* *f* *mp* cresc.  
 Perc. 3 *mf* *f*  
 Perc. 4 *mf* *f* Anvil (hard mallets) *ff*



Picc. *mf* *cresc.* *ff* *f*  
 Fl. 1/2 *mf* *cresc.* *ff* *f*  
 Ob. *mf* *cresc.* *ff* *f*  
 Bsn. *mf* *cresc.* *ff* *f*  
 B♭ Cl. 1 *mf* *cresc.* *ff* *f*  
 B♭ Cl. 2 *mf* *cresc.* *ff* *f*  
 B♭ Cl. 3 *mf* *cresc.* *ff* *f*  
 B. Cl. *ff* *f*  
 Cb. Cl. *ff* *f*  
 A. Sax. 1 *ff* *f*  
 A. Sax. 2 *ff* *f*  
 T. Sax. *ff* *f*  
 B. Sax. *ff* *f*  
 B♭ Tpt. 1 *ff* *f*  
 B♭ Tpt. 2 *ff* *f*  
 B♭ Tpt. 3 *ff* *f*  
 Hn. 1 *ff* *f*  
 Hn. 2 *ff* *f*  
 Tbn. 1 *ff* *f*  
 Tbn. 2 *ff* *f*  
 Tbn. 3 *ff* *f*  
 Euph. *ff* *f*  
 Tuba Bass *ff* *f*  
 Mal. 1 *mf* *cresc.* *ff* *f*  
 Mal. 2 *ff* *f*  
 Timp. *ff* *f*  
 Perc. 1/2 *ff* *f*  
 Perc. 3 *ff* *f* (Ch)  
 Perc. 4 *mf* *cresc.* *ff* *f* Tam-Tam

116

Picc. *ff*  
 Fl. 1/2 *ff*  
 Ob. *ff*  
 Bsn. *ff* Div. *mf*  
 B♭ Cl. 1 *ff*  
 B♭ Cl. 2 *ff* *mp*  
 B♭ Cl. 3 *ff* *mp*  
 B. Cl. Div. *ff* *mf*  
 Cb. Cl. *ff* *mf*  
 A. Sax. 1 *fff* *f* *ff* (opt. Solo) *f*  
 A. Sax. 2 *fff* *f* *ff*  
 T. Sax. *ff*  
 B. Sax. Div. *ff* *mf*  
 B♭ Tpt. 1 *ff*  
 B♭ Tpt. 2 *ff*  
 B♭ Tpt. 3 *ff*  
 Hn. 1 *fff* *f* *ff*  
 Hn. 2 *fff* *f* *ff*  
 Tbn. 1 *ff* *mf*  
 Tbn. 2 *ff* *mf*  
 Tbn. 3 *ff* *mf*  
 Euph. *ff* *mf*  
 Tuba Bass *ff* *mf*  
 Mal. 1 *mf*  
 Mal. 2 *mf*  
 Timp. *ff* *mf*  
 Perc. 1/2 *ff* *p*  
 Perc. 3 *ff* (Ch)  
 Perc. 4 *mf*

112

113

114

115

116

117

118

119

120

The score is arranged in a standard orchestral layout. The woodwind section includes Piccolo, Flute 1/2, Oboe, Bassoon, Clarinet 1 (with a 'Div.' marking), Clarinet 2, Clarinet 3, Bass Clarinet, Contrabass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, and Bass Saxophone. The brass section includes Trumpet 1, Trumpet 2, Trumpet 3, Horn 1, Horn 2, Trombone 1, Trombone 2, Trombone 3, Euphonium, and Tuba/Bass. The percussion section includes Mallet 1, Mallet 2, Timpani, Percussion 1/2, Percussion 3 (with 'Timp. Blks' marking), and Percussion 4 (with 'Tambourine' marking). Dynamics are indicated throughout, ranging from *p* to *f*. The score concludes at measure 127.

128

This page of a musical score covers measures 128 through 135. The score is arranged in a standard orchestral format with multiple staves for each instrument. The key signature is B-flat major (two flats), and the time signature is 4/4. The instruments included are Piccolo, Flute 1/2, Oboe, Bassoon (with 'Div.' marking), B♭ Clarinets 1, 2, and 3, B♭ Clarinet (with 'Div.' marking), Contrabass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, Bass Saxophone, B♭ Trumpets 1, 2, and 3, Horns 1 and 2, Trombones 1, 2, and 3, Euphonium, Tuba/Bass, Mallets 1 and 2, Snare Drum, and three other Percussion parts (Perc. 3 and 4). The score features various dynamics such as *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are also performance markings like 'Div.' (divisi) and 'mf' (mezzo-forte) at the end of measures. The percussion parts include specific instructions for 'Cr. Cym.' (Cymbal) and 'Ch. Cym.' (Chime). The page number '128' is in a box at the top left, and the measure numbers 128-135 are printed at the bottom.

128

129

130

131

132

133

134

135

136

Picc. *mf*

Fl. 1/2 *mf* <sup>o2</sup>

Ob. *mf*

Bsn. *f*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

B. Cl. *f*

Cb. Cl. *f*

A. Sx. 1 *mp*

A. Sx. 2

T. Sx.

B. Sx. *f*

B♭ Tpt. 1 *f* *mf*

B♭ Tpt. 2 *f* *mf*

B♭ Tpt. 3 *f* *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. *f*

Tuba Bass *f*

Mal. 1

Mal. 2

Timp.

Perc. 1/2 *mf* *p* *mf* *p* *mf*

Perc. 3 *mf* Tmp. Blks

Perc. 4

136

137

138

139

140

141

142

143

144

This musical score page covers measures 144 through 151. The instrumentation includes Piccolo, Flute 1/2, Oboe, Bassoon (with Divisi), Clarinets in Bb (1, 2, 3), Clarinet in Bb, Saxophones (Alto 1, 2, Tenor, Baritone), Trumpets (1, 2, 3), Horns (1, 2), Trombones (1, 2, 3), Euphonium, Tuba/Bass, Mallets (1, 2), and Percussion (1/2, 3, 4). The score is written in a key signature of two flats (Bb and Eb) and a common time signature. The woodwinds and strings (represented by the lower brass and saxophone parts) play a complex rhythmic pattern, often marked with accents and dynamic markings such as *f* (forte). The percussion section features a variety of sounds, including cymbals (Cr. Cym., Ch. Cym.), anvil, and mallets. The mallet parts (Mal. 1 and 2) are marked with a double slash (/) in measures 145-151, indicating a specific rhythmic pattern. The overall texture is dense and rhythmic, typical of a dramatic orchestral scene.

144

145

146

147

148

149

150

151

156

Picc. *mp* *f* *mf* *f*  
 Fl. 1/2 *mp* *f* *mf* *f*  
 Ob. *mp* *f* *mf* *f*  
 Bsn. *mp* *f* *mf* *f*  
 B. Cl. 1 *mp* *f* *mf* *f*  
 B. Cl. 2 *mp* *f* *mf* *f*  
 B. Cl. 3 *mp* *f* *mf* *f*  
 B. Cl. *mp* *f* *f*  
 Cb. Cl. *mp* *f* *f*  
 A. Sx. 1 *f* *mf* *f* *mf* *f*  
 A. Sx. 2 *f* *mf* *f* *mf* *f*  
 T. Sx. *f* *mf* *f* *mf* *f*  
 B. Sx. *mp* *f* *mf* *f*  
 B. Tpt. 1 *f* *mf* *f* *mf* *f*  
 B. Tpt. 2 *f* *mf* *f* *mf* *f*  
 B. Tpt. 3 *mf* *f* *mf* *f*  
 Hn. 1 *mf* *f* *mf* *f*  
 Hn. 2 *mf* *f* *mf* *f*  
 Tbn. 1 *mp* *f* *mf* *f*  
 Tbn. 2 *mp* *f* *mf* *f*  
 Tbn. 3 *mp* *f* *mf* *f*  
 Euph. *mp* *f* *mf* *f*  
 Tuba Bass *mp* *f* *mf* *f*  
 Mal. 1 *f* *mf* *f*  
 Mal. 2 *f* *mf* *f*  
 Timp. *mp* *f* *mf* *f*  
 Perc. 1/2 *mp* *f* *mf* *f*  
 Perc. 3 *f* *mf* *f*  
 Perc. 4 *mf* *f* *mf* *f*

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**Instrumentation and Dynamics:**

- Picc.**: Piccolo
- Fl. 1/2**: Flutes 1 and 2
- Ob.**: Oboe
- Bsn.**: Bassoon (Dynamics: *mf* to *f*)
- B♭ Cl. 1, 2, 3**: Bass Clarinets 1, 2, and 3
- B. Cl.**: Baritone Clarinet
- Cb. Cl.**: Contrabass Clarinet
- A. Sax. 1, 2**: Alto Saxophones 1 and 2 (Dynamics: *mf* to *f*)
- T. Sax.**: Tenor Saxophone (Dynamics: *mf* to *f*)
- B. Sax.**: Baritone Saxophone (Dynamics: *mf* to *f*)
- B♭ Tpt. 1, 2, 3**: Trumpets 1, 2, and 3 (Dynamics: *mf* to *f*)
- Hn. 1, 2**: Horns 1 and 2 (Dynamics: *mf* to *f*)
- Tbn. 1, 2, 3**: Trombones 1, 2, and 3 (Dynamics: *mf* to *f*)
- Euph.**: Euphonium (Dynamics: *mf* to *f*)
- Tuba Bass**: Tuba and Bass Drum
- Mal. 1, 2**: Mallets 1 and 2 (Dynamics: *mf* to *f*)
- Timp.**: Timpani (Dynamics: *mf* to *f*)
- Perc. 1/2, 3, 4**: Percussion 1/2, 3, and 4 (Dynamics: *mf* to *f*)

**Performance Annotations:**

- Large numbers **4**, **2**, **7**, and **8** are placed above various staves, likely indicating counts or specific performance techniques.
- Dynamic markings *mf* and *f* are used throughout to indicate volume levels.

167 171

Picc. *mf*

Fl. 1/2 *mf* *♩2*

Ob. *mf*

Bsn. *p* *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

B. Cl. *mf*

Cb. Cl. *mf*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mf* *mp*

B. Sx. *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

B♭ Tpt. 3

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. 1 *mf* *mp*

Tbn. 2 *mf* *mp*

Tbn. 3 *mf* *mp*

Euph. *mf* *mp*

Tuba Bass *mf*

Mal. 1 *mf*

Mal. 2 *mp*

Timp. *mp* *A to B*

Perc. 1/2 *mf* *mp*

Perc. 3

Perc. 4 *mf* *mp*

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179

This page of a musical score covers measures 175 through 182. The instruments listed on the left are Piccolo (Picc.), Flute 1/2 (Fl. 1/2), Oboe (Ob.), Bassoon (Bsn.), Clarinet in Bb 1 (Bb Cl. 1), Clarinet in Bb 2 (Bb Cl. 2), Clarinet in Bb 3 (Bb Cl. 3), Clarinet in Bb (B. Cl.), Clarinet in C (Cb. Cl.), Saxophone Alto 1 (A. Sax. 1), Saxophone Alto 2 (A. Sax. 2), Saxophone Tenor (T. Sax.), Saxophone Baritone (B. Sax.), Trumpet 1 (Bb Tpt. 1), Trumpet 2 (Bb Tpt. 2), Trumpet 3 (Bb 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 Bass, Mallet 1 (Mal. 1), Mallet 2 (Mal. 2), Timpani (Timp.), Percussion 1/2 (Perc. 1/2), Percussion 3 (Perc. 3), and Percussion 4 (Perc. 4). The score features various dynamics such as *mf* and *f*, and includes performance markings like accents and slurs. The percussion parts include complex rhythmic patterns and mallet work. The woodwind and brass parts have dense textures with many notes and rests.

Picc.  
 Fl. 1/2  
 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  
 Bass  
 Mal. 1  
 Mal. 2  
 Timp.  
 Perc. 1/2  
 Perc. 3  
 Perc. 4

Musical score for orchestra, measures 183-190. The score includes parts for Piccolo, Flute 1/2, Oboe, Bassoon, Clarinets (B♭, B, and B♭), Bass Clarinet, Contrabass Clarinet, Saxophones (Alto 1 & 2, Tenor, Baritone), Trumpets (B♭ 1, 2, 3), Horns (1 & 2), Trombones (1, 2, 3), Euphonium, Tuba, Bass, Mallets (1 & 2), Timpani, and Percussion (1/2, 3, 4). The score features dynamic markings such as *ff* and *f*. Large numbers (4 and 2) are placed above certain staves to indicate specific measures or dynamics. The bottom of the page shows measure numbers 183 through 190.

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Picc. *f* *ff*  
 Fl. 1/2 *f* *ff*  
 Ob. *f* *ff*  
 Bsn. *f* *ff*  
 B♭ Cl. 1 *f* *ff*  
 B♭ Cl. 2 *f* *ff*  
 B♭ Cl. 3 *f* *ff*  
 B. Cl. *f* *ff*  
 Cb. Cl. *f* *ff*  
 A. Sx. 1 *f* *fff* *ff*  
 A. Sx. 2 *f* *fff* *ff*  
 T. Sx. *f* *ff*  
 B. Sx. *f* *ff*  
 B. Tpt. 1 *f* *ff*  
 B. Tpt. 2 *f* *ff*  
 B. Tpt. 3 *f* *ff*  
 Hn. 1 *f* *ff*  
 Hn. 2 *f* *ff*  
 Tbn. 1 *f* *ff*  
 Tbn. 2 *f* *ff*  
 Tbn. 3 *f* *ff*  
 Euph. *f* *ff*  
 Tuba Bass *f* *ff*  
 Mal. 1 *f* *ff*  
 Mal. 2 *f* *ff*  
 Timp. *f* *ff*  
 Perc. 1/2 *f* *ff*  
 Perc. 3 *f* *ff*  
 Perc. 4 *f* *ff*

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