Pieces of Eight

by

Gary P. Gilroy
(ASCAP)

Grade: 4 Duration: 4:48

Sample

Instrumentation

1 –Conductor Score

10 – Flute

2 – Oboe

2 – Bassoon

3 – B♭ Clarinet 1

3 – B♭ Clarinet 2

4 – B♭ Clarinet 3

2 – B♭ Bass Clarinet

1 – B♭ Contrabass Clarinet

2 – Alto Saxophone 1

2 – Alto Saxophone 2

2 – Tenor Saxophone

2 – Baritone Saxophone

3 – B♭ Trumpet 1

3 – B♭ Trumpet 2

3 – B♭ Trumpet 3

2 – Horn in F 1

2 – Horn in F 2

3 – Trombone 1

3 – Trombone 2

2 – Euphonium (+2 T.C.)

4 – Tuba

1 – Timpani

2 – Mallets I

Marimba, Vibraphone

2 – Mallets II

Bells, Xylophone, Chimes, Marimba, Vibraphone

2 – Percussion I

(one player)

Low Tom, 2 Brake Drums, Suspended Cymbal, Splash Cymbal, Zil Bell, Cabassa

2 – Percussion II

(one player)

Snare Drum, Low Wood Block, Medium Block, Snare Drum, Triangle, Rute Sticks

2 – Percussion III

(two players)

Bass Drum, Gong, Crash Cymbals, Suspended Cymbal, Vibraslap

2 – Percussion IV

(one player)

Low Tom, Cow Bell, China boy, Triangle, Hi-Hat

Sample

Pieces of Eight

Pieces of Eight was commissioned by Band Parents Bret and Lori Niedens, in commemoration of their family's 18-year relationship with Mr. Kelly Berdahl, Director of Bands at Bozeman High School, in Bozeman, Montana. Mr. Berdahl mentored their eight children during their time involved with the BHS Marching Band: Tera (Clarinet), Rae Ann (Violin/Color Guard), Kent (Oboe/Cymbals/Pit Percussion), Amy (Flute/Color Guard), Keri (Low Brass), James (Trumpet), Sierra (French Horn/Mellophone) and Tiffany (Bari Saxophone/Drum Major). The Niedens have been witness to and extremely grateful for the profound impact the Marching Band experience had on their children, who are all now young adults. *Pieces of Eight* was premiered on Thursday, May 27, 2021, by the Bozeman High School Band with Director of Bands, Mr. Kelly Berdahl conducting.

Fully appreciating the importance of parent volunteers in a successful band program, the Niedens wrote:

We also wish to honor ALL of the marching band parents who volunteered time and resources by chaperoning, providing or serving food, schlepping equipment and back drops, and experiencing the oblivious wonderment of all the students over all the years.

The Niedens' involvement with the Bozeman High School Marching Band began with a few years of assisting in the construction of field show props and equipment transport. They soon realized there was a need for feeding the band on competition trips to avoid expensive restaurant charges. They spearheaded this endeavor and ultimately spawned a massive culinary operation resulting in their almost single-handedly providing the 125-person marching band entourage six meals over weekend trips, which they continued for over a decade, effectively becoming the "ultimate band parents"!

When the Niedens family first became involved with the BHS Band program, their youngest, Tiffany, was only two years old. *Pieces of Eight* was commissioned with the intent of being performed by the Bozeman High School Symphony Band, on her final high school band concert, May 27, 2021, memorably closing the chapter on the eighteen-year era of the Niedens family with the BHS Bands.

The composer felt a close association with the Niedens family, Mr. Berdahl and the Bozeman High School Band. Dr. Gilroy first knew Kelly Berdahl in his first job as Director of Bands at East Bakersfield High School in Bakersfield, California. They developed a long-standing friendship over the years. Growing up in a family of eight children was nothing new to Dr. Gilroy. He relates quite well to the Niedens family having been raised in his own family of eight children. On several occasions over the years, Dr. Gilroy has served as a Guest Conductor for the Bozeman High School Band and various honor bands in the Montana area. He has nothing but fond memories of the Bozeman High School band room and concert hall.

Composer Gary P. Gilroy states:

Writing this work for the Niedens family was really special for me since I grew up in a similar situation. I know what it is like to stuff a family of ten into a station wagon! There were certainly some challenges along the way but also many wonderful advantages to sharing one's home with such a large gang.

Somewhere in my high school days I realized how special the number eight was. It seemed like so many fragments of music were in sets of 8 counts and so many phrases were combinations of eight beats and/or eight measures. And then, of course, as a young high school marching band student, we were taught how important "8 to 5" was marching eight even steps of 22 ½ inches to cover five yards. It seemed to me that all of music was related to the number eight!

This composition came together quite naturally much in thanks to constantly dealing with the number 8. I made one reference after another to the number eight when dealing with rhythms, note sets, scalar passages and even harmonies through various clusters of eight pitches.

The work begins with eight counts of 16th notes from the marimba establishing the key of Bb. Muted trumpets are layered on top of the continuing marimba ostinato presenting their own short eight-note fragment. Percussionists respond to the trumpets with their own eight-note fragment. Various winds and orchestra bells follow with a descending eight-note scalar cluster of harmony. And so it goes. There are few phrases, if any, that don't have *some* connection to the number eight.

A special nod to the Montana All-State Honor Band Student, Tiffany Niedens, comes in measure 91 in the form of a Baritone Saxophone solo. This solo was first performed by Miss Niedens at the premiere in the Spring of 2021.

Gary P. Gilroy (ASCAP)

Born June 9, 1954

Gary P. Gilroy is a Professor of Music and Director of Bands at California State University, Fresno. In 1993 he was appointed Associate Director of Bands and Director of the Bulldog Marching Band. After 13 years in this position and building one of the finest collegiate marching bands on the west coast, Dr. Gilroy became Director of Bands in 2006. Prior to this appointment he served for a decade as Director of Bands at Fred C. Beyer High School in Modesto, California where his band was awarded several national honors as well as the International Sudler Shield Award from the John Philip Sousa Foundation. Gilroy also served as faculty at CSU, Stanislaus and graduate assistant at the University of Oregon in Eugene, Oregon where he completed his doctorate in 1995.

In March of 2014 Dr. Gilroy was voted into the membership of the prestigious American Bandmasters Association. He served on the board of California Band Directors Association for fourteen years and he is a Past President of that organization. In 2009 Dr. Gilroy was given the *Distinguished Service Award* and in 2015 the *Don Schmeer Friend of Music* award from CBDA. Gilroy is also a Past President of the Fresno Madera Counties Music Educators Association. In 2016 Dr. Gilroy was again honored with the *CMEA John Swain/College/University Educator* award from the California Music Educators Association. From 1999 to 2006 he served on the board of the National Band Association as a Member At Large and the Western Division Chairman.

In 2017 Dr. Gilroy was a co-founder of the Wind Symphony of Clovis, a group of semi-professional musicians from California. After being in existence for less than a year the band was accepted to perform at the 72nd Annual Midwest Clinic in Chicago, Illinois. Their December-2018 performance earned them an immediate standing ovation at the conclusion of the concert.

Dr. Gilroy is in demand as a guest conductor of many honor bands throughout the United States. As an adjudicator and guest conductor he has served in 40 states, Canada, China and England. Dr. Gilroy has been the conductor for all state groups in Colorado, Iowa, Nevada and Oregon as well as the All-Northwest Wind Symphony, the California Band Directors Association All-State Junior High School Symphonic Band and the All-State High School Symphonic Band.

An ASCAP Award-winning composer with more than 200 publications to his credit, Gilroy's music is published for concert band, marching band, and various ensembles through the Arrangers Publishing Company, BRS Music, Inc., C. Alan Publications, Daehn Publications, Gary P. Gilroy Publications, Kagarice Brass Editions, Matrix Publications, TRN Publications, Warner Brothers, Wingert-Jones, Inc., TrevCo Music Publishing and CPP/Belwin Mills. His compositions have been featured at the American Bandmasters Association Convention, the Bands of America National Concert Band Festival in Indianapolis, the Eastern Trombone Workshop in Washington, DC, the International Trombone Festival in New Orleans, and on many occasions at the International Midwest Band and Orchestra Clinic in Chicago. Additionally, Gilroy's compositions have been performed by many regional and state honor bands throughout the United States. Dr. Gilroy served as the arranger/composer for the 2008 Olympic Orchestra in Beijing, China. He has been an ASCAP Composers Award recipient every year since 2001.

Dr. Gilroy and his wife Dena have lived in Clovis, California since 1993. His daughter, Alexandra, has music degrees from UCLA and UNLV and is currently a music teacher in the Clovis (CA) Unified School District and his son, Nicholas, is a graduate of CSU, Long Beach and a music teacher and freelance percussionist who makes his living as the Cellar Master at Ficklin Vineyards in Madera, California.

GPG MUSIC
Complete Score

Pieces of Eight

Gary P. Gilroy (ASCAP)

Steadily ♩ = 112

2 3 4

Flute
Oboe
Bassoon
B♭ Clarinet 1
2 B♭ Clarinet 3
B♭ Bass Clarinet
B♭ Contrabass Clarinet
1 Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone

Steadily ♩ = 112

w/straight mute

B♭ Trumpet 1
2 B♭ Trumpet 3
1 Horn in F 2
Trombone 1
Trombone 2
Euphonium
Tuba

mf w/straight mute

mf

Timpani
F, Bb, C, F

Marimba

pp *p* *mp*

Mallets I
Marimba, Vibraphone
Mallets II
Bells, Xylophone, Chimes, Marimba, Vibraphone

Percussion I
(One Player)
Low Tom, 2 Brake Drums, Sus Cym, Splash Cym, Zil Bell, Cabasa,
Percussion II
(One Player)
Snare Drum, Low Wood Block, Med Wood Block Snare Drum, Triangle, Rute Sticks,
Percussion III
(Two Players)
Bass Drum, Gong, Crash Cym, Suspended Cym, Vibraslap,
Percussion IV
(One Player)
Low Tom, Cow Bell, China Boy, Triangle, Hi-Hat,

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5 6 7 8 9 10

Fl. *mf*

Ob. *mf*

Bsn.

Cl. 1 *mf*

Cl. 2 3 *mf*

B. Cl.

Contra B. Cl.

A. Sx. 1 2 *mf*

T. Sx. *mf*

B. Sx.

8

Tpt. 1 remove mute

Tpt. 2 3 remove mute

Hn. 1 2

Tbn. 1

Tbn. 2

Euph.

Tuba

dampen dampen

Timp. *f*

Mlts. I *f* *mp*

Mlts. II Bells *f* *mp*

Perc. I Low Tom High Brake Drum

Perc. II *f* Snare Drum Low Block

Perc. III *f* 1. Muted Bass Drum

Perc. IV *f* Very Low Tom Cow Bell

f

sample

11 12 **13** 14 15

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

13 open

Tpt. 1
2 Tpt. 3
1 2 Hn.
Tbn. 1
Tbn. 2
Euph.
Tuba
Timp.
Mlts. I
Mlts. II
Perc. I
Perc. II
Perc. III
Perc. IV

Xylo

Sample

16 17 18 **19** 20

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

Tpt. 1 2 Tpt. 3 1 Hn. 2 Tbn. 1 Tbn. 2 Euph. Tuba

Timp.

Mlts. I Mlts. II

Perc. I Perc. II Perc. III Perc. IV

mf f ffp ff mp ppp pp fp

dampen

let ring

Sus Cym w/yarn mlts

crescendo from nothing

Splash Cymbal

1. Bass Drum
2. Gong

Chinaboy & Low Tom

Very Low Tom

8va

Score

21 22 23 24 25 26

accel. Faster ♩ = 140

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

Tpt. 1 2 Tpt. 3 Hn. 1 2 Tbn. 1 Tbn. 2 Euph. Tuba

Timp.

Mlts. I Mlts. II

Perc. I Perc. II Perc. III Perc. IV

Mark Tree

Sus Cym w/yarn mlts

crescendo from nothing

Splash Cymbal

let ring

Score

27 28 29 30 31

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

30

Tpt. 1
Tpt. 2 3
Hn. 1 2
Tbn. 1
Tbn. 2
Euph.
Tuba
Timp.
Mlts. I
Mlts. II
Perc. I
Perc. II
Perc. III
Perc. IV

Sample

32 33 34 35 36 37

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

Tpt. 1
Tpt. 2 3
Hn. 1 2
Tbn. 1
Tbn. 2
Euph.
Tuba

Timp.

Mlts. I
Mlts. II

Perc. I
Perc. II
Perc. III
Perc. IV

let ring
Bells
Sus Cym w/yarn mlts
crescendo from nothing
Splash Cymbal
1. Bass Drum 2. Crash Cymbals
Very Low Tom
Chinaboy & Low Tom

38 39 40 41 42 43

Fl.
Ob.
Bsn.
Cl. 1
2 Cl. 3
B. Cl.
Contra B. Cl.
1 A. Sx. 2
T. Sx.
B. Sx.
Tpt. 1
2 Tpt. 3
1 Hn. 2
Tbn. 1
Tbn. 2
Euph.
Tuba
Timp.
Mlts. I
Mlts. II
Perc. I
Perc. II
Perc. III
Perc. IV

fff

f *p* *f*

pp *mf* *pp* *mf* *pp* *mf*

44 45 46 47 48 49

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

Tpt. 1
Tpt. 2 3
Hn. 1 2
Tbn. 1
Tbn. 2
Euph.
Tuba

Timp.
Mlts. I
Mlts. II

Perc. I
Perc. II
Perc. III
Perc. IV

Low Block
Snare Drum
Low Tom
1. Bass Drum w/2 chamois/felt mallets
Very Low Tom
2. Gong
+Chinaboy

Sample

50 51 52 53 54 55

Fl.
Ob.
Bsn.
Cl. 1
2 Cl. 3
B. Cl.
Contra B. Cl.
1 A. Sx. 2
T. Sx.
B. Sx.
Tpt. 1
2 Tpt. 3
1 Hn. 2
Tbn. 1
Tbn. 2
Euph.
Tuba
Timp.
Mlts. I
Mlts. II
Perc. I
Perc. II
Perc. III
Perc. IV

f *fp* *simile* *ff* *p* Chimes Ped.

Sample

56 57 58 59 **60** 61 62

Fl.
Ob.
Bsn.
Cl. 1
Cl. 2 3
B. Cl.
Contra B. Cl.
A. Sx. 1 2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2 3
Hn. 1 2
Tbn. 1
Tbn. 2
Euph.
Tuba
Timp.
Mlts. I
Mlts. II
Perc. I
Perc. II
Perc. III
Perc. IV

fp *simile*

f < *ff*

fp *f*

fp *fp* *mf*

mp *mf* *ff*

ppp

dampen all drums

dampen on one

dampen

re-tune "C" up to "Db"

dampen

Splash & Brake Drum

2 Brake Drums

Low Tom

Low Block

Snare Drum

2. Sus Cym w/yarn mlts

crescendo from nothing

1. Muted Bass Drum

Cow Bell

Chinaboy + Low Tom

63 64 65 66 67 **68** 69

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

Tpt. 1
Tpt. 2 3
Hn. 1 2
Tbn. 1
Tbn. 2
Euph.
Tuba

Timp.
dampen
dampen
re-tune "Db" down to "C"

Mlts. I
Vibes
Mlts. II
Chimes
set pin to "sustain" on chimes

Perc. I
Perc. II
Perc. III
Perc. IV
Low Tom
Splash & Brake Drum
2 Brake Drums
Snare Drum
Low Block
Chinaboy + Low Tom
Cow Bell
1. non-muted Bass Drum
Very Low Tom
2. Gong

70 71 72 73 74

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

fff ppp

Tpt. 1 2 Tpt. 3 1 Hn. 2 Tbn. 1 Tbn. 2 Euph. Tuba

fff ppp

Timp.

pp ff f mf mp p pp ppp

let ring

Mlts. I

move to Marimba while Chimes sustain

Mlts. II

Marimba

pp p

Zil Bell

Perc. I

f

Perc. II

Triangle w/thick btr

Perc. III

ff 2. Gong /w thick Tri btr

Perc. IV

normal

ff Large Triangle w/thick btr

ff

75 76 77 78 79

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

mf

75 w/straight mute

Tpt. 1 2 Tpt. 3 Hn. 1 2 Tbn. 1 Tbn. 2 Euph. Tuba

mp

w/straight mute

strike upside-down crotale on top drum & then gliss pedal up

let ring

Timp.

f

Mlts. I Mlts. II

pp p pp p pp

Cabassa (short/tight sound)

Perc. I Perc. II Perc. III Perc. IV

mf

1. Vibraslap

f

sample

80 81 82 **83** 84 85

Fl.
Ob.
Bsn. *mp*
Cl. 1
2 Cl. 3
B. Cl. *mp*
Contra B. Cl. *mp*
1 2 A. Sx. *pp* *mf* *f* *mp* *mf*
T. Sx. *mp*
B. Sx. *mp*

83

Tpt. 1
2 Tpt. 3
1 2 Hn. *pp* *mf* *f* *mp* *mf*
Tbn. 1
Tbn. 2
Euph. *mp*
Tuba *mp*

Timp. *p* *f* — pull superball mallet along lowest drum while glissing from highest to lowest pitch — strike upside-down crotale on top drum & then gliss pedal up *f* — let ring

Mlts. I — Marimba *mp* *pp* *p* *pp*
Mlts. II *p* *pp* *p* *pp*

Perc. I
Perc. II — Triangle (muted and unmuted) *mf*
Perc. III — 2. Coin Scrape on Gong *f*
Perc. IV — Hi-Hat *p* < *mf*

sample

86 87 88 89 90 **91**

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

f *mf* *f* *mf* *f* *ff* *mp*

Solo

fff

91

Tpt. 1
2 Tpt. 3
1 Hn. 2
Tbn. 1
Tbn. 2
Euph.
Tuba

f *mf* *f* *mf* *f* *ff* *mp*

Timp.

pull superball mallet along lowest drum while glissing from highest to lowest pitch

p *f*

Mlts. I
Mlts. II

p *pp* *p* *pp* *p* *pp* *p*

Perc. I
Perc. II
Perc. III
Perc. IV

1. Vibraslap

f

2. Coin Scrape on Gong

f

Hi-Hat (open & closed)

p<mf

mp

sample

92 93 94 95 96

Fl.
Ob.
Bsn.
Cl. 1
Cl. 2 3
B. Cl.
Contra B. Cl.
A. Sx. 1 2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2 3
Hn. 1 2
Tbn. 1
Tbn. 2
Euph.
Tuba
Timp.
Mlts. I
Mlts. II
Perc. I
Perc. II
Perc. III
Perc. IV

remove mute
remove mute
strike upside-down crotale on top drum & then gliss pedal up
let ring
1. Vibraslap
Hi-Hat (open & closed)

Sample

97 98 99 100 101

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

Tpt. 1 Tpt. 2 3 Hn. 1 2 Tbn. 1 Tbn. 2 Euph. Tuba

Timp.

Mlts. I Mlts. II

Perc. I Perc. II Perc. III Perc. IV

open tutti 8va Xylo Sus Cym w/yarn mlts crescendo from nothing timpani dampen Splash Cymbal Zil Bell 2. Crash Cymbals 1. Bass Drum Chinaboy Low Tom

102 103 104 105 106

Fl.
Ob.
Bsn.
Cl. 1
Cl. 2 3
B. Cl.
Contra B. Cl.
A. Sx. 1 2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2 3
Hn. 1 2
Tbn. 1
Tbn. 2
Euph.
Tuba
Timp.
Mlts. I
Mlts. II
Perc. I
Perc. II
Perc. III
Perc. IV

mp
p
f
ff
mf
dampen
Splash Cymbal
Zil Bell
Sus Cym w/yarn mlts
crescendo from nothing
ppp
pp
2. Crash Cymbals
1. Bass Drum
Chinaboy
Low Tom

Sample

107 108 109 110 111

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

107 111

Tpt. 1
2 Tpt. 3
1 Hn. 2
Tbn. 1
Tbn. 2
Euph.
Tuba

Timp.

Mlts. I
Mlts. II

Splash Cymbal
Perc. I
Snare Drum
Perc. II
1. Bass Drum
Perc. III
Perc. IV

Sample

112 113 114 115 116 117

Fl.
Ob.
Bsn.
Cl. 1
Cl. 2 3
B. Cl.
Contra B. Cl.
A. Sx. 1 2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2 3
Hn. 1 2
Tbn. 1
Tbn. 2
Euph.
Tuba
Timp.
Mlts. I
Mlts. II
Perc. I
Perc. II
Perc. III
Perc. IV

let ring
Bells
Sus Cym w/yarn mlts
crescendo from nothing
Splash Cymbal
1. Bass Drum 2. Crash Cymbals
Very Low Tom
Chinaboy & Low Tom

118 119 120 121 122

Fl.
Ob.
Bsn.
Cl. 1
2 Cl. 3
B. Cl.
Contra B. Cl.
1 A. Sx. 2
T. Sx.
B. Sx.
Tpt. 1
2 Tpt. 3
1 Hn. 2
Tbn. 1
Tbn. 2
Euph.
Tuba
Timp.
Mlts. I
Mlts. II
Perc. I
Perc. II
Perc. III
Perc. IV

fff *mf* *pp*

Score

123 124 **125** 126 127 128 129

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

125

Tpt. 1
2 Tpt. 3
1 Hn. 2
Tbn. 1
Tbn. 2
Euph.
Tuba

Timp.
dampen
re-tune "C" up to "Db"
dampen
dampen

Mlts. I
Xylophone
Mlts. II

Perc. I
Splash & Brake Drum
2 Brake Drums
Low Tom
Perc. II
Low Block
Snare Drum
Perc. III
muted Bass Drum
Perc. IV
Cow Bell
Chinaboy & Low Tom

Score

130 131 132 133 134 135

Fl.
Ob.
Bsn.
Cl. 1
2 Cl. 3
B. Cl.
Contra B. Cl.
1 A. Sx. 2
T. Sx.
B. Sx.
Tpt. 1
2 Tpt. 3
1 Hn. 2
Tbn. 1
Tbn. 2
Euph.
Tuba
Timp.
Mlts. I
Mlts. II
Perc. I
Perc. II
Perc. III
Perc. IV

Low Tom
Splash & Brake Drum
Low Tom
Brake Drum
Splash & Low Tom
Snare Drum
Low Block
Snare Drum
Bass Drum w/chamois/felt mallet
+Gong
Chinaboy & Low Tom
Cow Bell
very Low Tom
Cow Bell
+Chinaboy

Sample

136 137 138 139 140

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

136

Tpt. 1 Tpt. 2 3 Hn. 1 2 Tbn. 1 Tbn. 2 Euph. Tuba

Timp.

Mlts. I Mlts. II

Vibes

Perc. I Perc. II Perc. III Perc. IV

Rute Sticks - hold high in the air and strike against each other

w/straight mute

Snare Drum w/wire brushes

closed Hi-Hat

Sample

141 142 143 144 145

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

Tpt. 1 2 Tpt. 3 Hn. 1 2 Tbn. 1 Tbn. 2 Euph. Tuba

Timp. Mlts. I Mlts. II Perc. I Perc. II Perc. III Perc. IV

remove mute

remove mute

Snare Drum w/sticks

closed Hi-Hat

sample

146 147 148 149 150 151

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

Tpt. 1
Tpt. 2 3
Hn. 1 2
Tbn. 1
Tbn. 2
Euph.
Tuba

dampen

Timp.

Mlts. I
Mlts. II

Splash Zil Bell
Splash & Low Tom
High Brake Drum
Low Tom
Medium Block
Snare
2. muted Bass Drum
1. Vibraslap
2. Gong
1. Bass Drum
Very Low Tom
Chinaboy & Very Low Tom
Very Low Tom
Cowbell

Perc. I
Perc. II
Perc. III
Perc. IV

152 153 154 155 156

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

Tpt. 1 2 Tpt. 3 1 Hn. 2 Tbn. 1 Tbn. 2 Euph. Tuba

Timp.

(8)

Mlts. I Mlts. II

Splash & Low Tom High Brake Drum Low Tom Splash & Low Tom High Brake Drum

Perc. I

Medium Block Snare Medium Block

Perc. II

1. Bass Drum 2. Gong 1. muted Bass Drum

Perc. III

+Chinaboy Very Low Tom +Chinaboy

Perc. IV

Cowbell Cowbell

157 158 159 160 161 162

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

158

Tpt. 1 2 Tpt. 3 1 Hn. 2 Tbn. 1 Tbn. 2 Euph. Tuba

dampen

Timp.

(8)

Mlts. I Mlts. II

Zil Bell Splash

Perc. I Perc. II Perc. III Perc. IV

2 Brake Drums

Rim Shots on Snare Drum (stick on stick laying on rim)

1. Bass Drum 2. Gong

1. Bass Drum

2. Crash Cymbals

Cowbell

Very Low Tom

Chinaboy

Sample