

Saiai No Sensei

*Commissioned by the Lloyd C. Bird High School Skyhawk Band, Emily M. Oyan, Director,
to honor the career of Dr. Terry Austin. Premiered on Friday, May 15, 2020 in Richmond, Virginia
with Dr. Gary P. Gilroy conducting and Dr. Terry Austin in attendance.*

Sample

by

Gary P. Gilroy
(ASCAP)

Grade: 3 ½ Duration: 5:35

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

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

Bells, Xylophone

2 - Mallets II

Marimba

2 - Mallets III

Vibraphone

2 - Percussion I

(one player)

Triangle, Suspended Cymbal, Splash
Cymbal, Jam Block, Brake Drum, Mark
Tree, Chinaboy, Sleigh Bells

2 - Percussion II

(one player)

Bongos, Medium-Low Tom, Brake Drum,
Two Blocks, Jam Block, Vibraslap, Triangle

2 - Percussion III

(one player)

Four Concert Toms, Hi-Hat, Brake Drum,
Ride Cymbal, Snare Drum

2 - Percussion IV

(one player)

Gong, Bass Drum

Saiai No Sensei

Saiai No Sensei was commissioned by the Lloyd C. Bird High School Skyhawk Band, Emily M. Oyan, Director, to honor the career of Dr. Terry Austin. It was premiered on Friday, May 15, 2020 in Richmond, Virginia with Dr. Gary P. Gilroy conducting and Dr. Terry Austin in attendance.

Commissioning Director of Bands, Emily M. Oyan offers the following:

I began my first teaching job in January of 2003 at Nottoway High School in Virginia. I was the third director hired that school year, and the program had lost a number of students due to the lack of consistent leadership. I was determined to give the students a small trip to reward them for working so hard that year. We performed at the local Fiesta-val Busch Gardens performance at Woodside High School, and I invited my middle school band director, Wayne Powell from Yorktown, VA, to hear my group perform. Dr. Terry Austin, Director of Bands and Professor of Music at Virginia Commonwealth University, was one of the adjudicators at this festival of music. He saw Wayne Powell, asked him why he was in attendance, and then asked him if he would introduce him to me.

From that moment on Dr. Austin has consistently and positively impacted my teaching career. He encouraged me to go to graduate school, invited me to be a member of the Commonwealth Winds, and has guided and advised me countless times over the years. I find myself at a loss for the words to thank him for the difference he has made in my career. He has guest conducted the Skyhawk Band in two previous spring concerts, and will conduct a third time this Spring. He has come out to assist my students multiple times over the past 18 years. In the spring of 2019, the Skyhawk Wind Symphony was honored to perform a side-by-side concert with his VCU Symphonic Wind Ensemble. Furthermore, his influence extends beyond my development as an educator, and extends to the development of the next generation of potential music educators. Many of my music major former students have attended Virginia Commonwealth University upon graduation. He is a mentor, advisor, and teacher to the students at VCU as well as for many of my colleagues.

Years ago, the Musashino Academia Musicae (a Japanese Music Conservatory in Tokyo) began a program with rotating American guest conductors conducting their top Wind Ensemble. Ray Cramer, Indiana University Director of Bands Emeritus, has overseen the Japanese program for almost 30 years, and is in charge of choosing the guest conductors each year. Over the years, many directors have had this honor (Rick Hansen, Don Wilcox, Ken Bloomquist, et. al) with the most recent and current rotation of guest conductors being Ray Cramer, Dick Mayne, Jim Lambrecht, and Terry Austin. This rotation has brought Terry to Japan 3 separate times, and he plans to return in 2023 for his fourth semester. During their extended stays in Japan, both Terry and his wife Tracia have fallen in love with the Japanese culture. In discussing concepts for our commission, Dr. Gilroy and I felt it fitting to use Taiko drumming as the inspiration for this composition, to represent the beautiful music of Japan and the Japanese people whom Terry has become extremely passionate about teaching.

Saiai No Sensei means "beloved teacher," and this piece is dedicated to Dr. Terry Austin, for the impact he has had on my career and on the Skyhawk Band program. He is truly beloved to me. I will always cherish his guidance, friendship, and faith in me.

Composer Gary P. Gilroy was very pleased to be commissioned for the second time by Emily M. Oyan and the Lloyd C. Bird High School Skyhawk Band. An earlier work, *Always With Grace* was commissioned in 2008 and published in 2009.

The medium low and very low concert toms (or floor toms) produce a low and effective sound much like that of the Japanese Taiko drums. The bass drum should be played with a pair of chamois covered beaters or a small hard felt mallet. A pair of Vic Firth Tom Gauger Ultra Staccato Signature Concert Bass Drum Mallet would be most suitable. And the wise arrangement of high-quality percussion instruments is imperative for the successful performance of this work. Small items such as wood blocks, jam blocks, cowbell, brake drum, etc., should be mounted and easily reached by the players while keeping their eyes on their music and the conductor. The hi-hat height should be adjusted from the normal seated position to the *standing* concert percussionist. Proper arrangement of each percussionist's equipment is essential. Percussion should be encouraged to play out when they are the only section playing and back off and blend in a more accompanimental role when other sections of the band are playing. And finally, conductors should be sure that the 8th note remains constant throughout the entire work.

Gary P. Gilroy

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.

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Gary P. Gilroy (ASCAP)

Mysteriously ♩ = 60

Flute: *mf*, *ff*

Oboe: -

Bassoon: -

B♭ Clarinet 1: *mp*, *ff*

B♭ Clarinet 2: *mf*, *ff*

B♭ Bass Clarinet: -

Alto Saxophone 1: -

Alto Saxophone 2: -

Tenor Saxophone: -

Baritone Saxophone: -

FAST! ♩ = 168

A Tempo ♩ = 60

Flute: *mf*, *pp*, *ff*

Oboe: -

Bassoon: -

B♭ Clarinet 1: *mp*, *ff*

B♭ Clarinet 2: *mf*, *ff*

B♭ Bass Clarinet: -

Alto Saxophone 1: *mp*, *ff*

Alto Saxophone 2: -

Tenor Saxophone: *mp*, *ff*

Baritone Saxophone: -

Mysteriously ♩ = 60

B♭ Trumpet 1: -

B♭ Trumpet 2: -

B♭ Trumpet 3: -

Horn in F 1: -

Horn in F 2: -

Trombone 1: -

Trombone 2: -

Euphonium: -

Tuba: -

FAST! ♩ = 168

A Tempo ♩ = 60

B♭ Trumpet 1: *mp*, *ff*

B♭ Trumpet 2: *mp*, *ff*

B♭ Trumpet 3: *mp*, *ff*

Horn in F 1: *mp*, *ff*

Horn in F 2: *mp*, *ff*

Trombone 1: *pp*, *ff*

Trombone 2: *pp*, *ff*

Euphonium: *pp*, *ff*

Tuba: *ff*

Timpani G, D, Eb, G

dampen

mp < *f*

dampen

f

dampen

mp < *f*

Mallets I Bells, Xylo

gradually increase speed w/o regard to rhythm

Mallets II Marimba

1st player w/mallet 2nd player w/Bow

fff *mp* *f* *fp*

gradually increase speed w/o regard to rhythm

Mallet III Vibraphone

Vibes *mp*

no pedal

Percussion I
(One Player)
Triangle, Sus Cym, Splash Cym, Block, Brake Drum, Mark Tree, Chinaboy, Sleigh Bells

Percussion II
(One Player)
Med Low Tom, Brake Drum, Two Blocks, Jam Block, Vibraslap, Triangle

Percussion III
(One Player)
Curt Toms, Hi-Hat, Brake Drum, Ride Cym, Snare Drum

Percussion IV
(One Player)
Gong, Bass Drum

Gong scrape w/Tri btr

mf

f

II

FAST! 12 $\text{♩} = 168$

A Tempo 13 $\text{♩} = 60$

14 15 accel.

16 17

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

FAST! $\text{♩} = 168$

A Tempo $\boxed{13}$ $\text{♩} = 60$

accel.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

mp — ff

mp — ff

mp — ff

pp — ff

pp — ff

pp — ff

ff

dampen

Mlts. I

Mlts. II

Mlts. III

Musical score for Percussion I-IV showing measures 11-12. The score consists of four staves labeled Perc. I, Perc. II, Perc. III, and Perc. IV. Percussion II is playing Bongos with dynamic *fp*. Percussion III is playing four Concert Toms with dynamic *pp*. Percussion IV is playing with dynamic *mp*.

molto accel.

18 19 20 21 22 23 24 25 26

INTENSE! ♩ = 180

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

FAST! ♩ = 180

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

molto accel.

INTENSE! ♩ = 180

FAST! ♩ = 180

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

dampen

Mlts. I Mlts. II Mlts. III

Bells

Mlts. II

Suspended Cymbal choke on one

Perc. I

Splash Choke

Perc. II

Perc. III

Bass Drum w/ hard felt btrs

Perc. IV

Fl. *fp*

Ob.

Bsn. *fp*

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sx. 1

T. Sx.

B. Sx. *fp*

Tpt. 1 *f*

Tpt. 2

Tpt. 3 *f*

Hn. 1

Hn. 2

Tbn. 1 *fp*

Tbn. 2 *fp*

Euph.

Tuba

Timpani *mp* *ff*

Mlts. I

Mlts. II *p* *mf* *ff*

Mlts. III *f* *ff*

Perc. I

Perc. II *p* *mp* *fp* *ff*

Perc. III *p* *mf* *Shell* *ff*

Perc. IV *p* *mf* *ff*

Fl. 3
Ob. 4

Bsn. 2
Cl. 1
Cl. 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.

Tpt. 1 3
Tpt. 2 4
Hn. 1
Tbn. 1
Tbn. 2
Euph.
Tuba

Timpani tune D down to C

Mlts. I
Mlts. II
Mlts. III

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

Fl. (68) *mf* (69) *p* (70) *mp* [71] 72 73 74 75 **76** *ff* (77) *ff* (78) *ff*

Ob.

Bsn.

Cl. 1 *mf* *p* *mp* [71] 72 73 74 75 **ff** (76) *ff* (77) *ff* (78) *ff*

Cl. 2 *mf* *p* *mp* [71] 72 73 74 75 **ff** (76) *ff* (77) *ff* (78) *ff*

B. Cl. [71] 72 73 74 75 **ff** (76) *ff* (77) *ff* (78) *ff*

A. Sx. 1 2 [71] 72 73 74 75 **ff** (76) *ff* (77) *ff* (78) *ff*

T. Sx.

B. Sx. [71] 72 73 74 75 **ff** (76) *ff* (77) *ff* (78) *ff*

Tpt. 1 *fp* *fp* [71] remove mute 72 73 74 75 **ff** (76) *ff* (77) *ff* (78) *ff*

Tpt. 2 *fp* *fp* w/straight mute [71] remove mute 72 73 74 75 **ff** (76) *ff* (77) *ff* (78) *ff*

Hn. 1 2 [71] 72 73 74 75 **ff** (76) *ff* (77) *ff* (78) *ff*

Tbn. 1 [71] 72 73 74 75 **ff** (76) *ff* (77) *ff* (78) *ff*

Tbn. 2 [71] 72 73 74 75 **ff** (76) *ff* (77) *ff* (78) *ff*

Euph. [71] 72 73 74 75 **ff** (76) *ff* (77) *ff* (78) *ff*

Tuba [71] 72 73 74 75 **ff** (76) *ff* (77) *ff* (78) *ff*

Timp. (G-C-Eb-G) [71] 72 73 74 75 **ff** (76) *ff* (77) *ff* (78) *ff*

Mts. I Bells [71] 72 73 74 75 *mp* *p* [76] 77 78

Mts. II [71] 72 73 74 75 *mf* *mp* *p* *pp* [76] 77 78

Mts. III [71] 72 73 74 75 *mf* *mp* [76] 77 78

Perc. I *f* *ff* Chinaboy Mark Tree *ff* two Blocks

Perc. II *p* *f* *p* *mf* Hi-Hat *ff* very low Brake Tom Drum

Perc. III *mp* open & let ring *p* *ff* muted Bass Drum

Perc. IV *f* *ff* *p* *ff*

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

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

Timpani

Mlts. I Mlts. II Mlts. III

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

Fl. 89 90 91 92 93 94 95 96 97

Ob. fp fp f fp fp fp fp fp fp fp fp fp ff

Bsn. > > > > > > > > > > > > > > > ff

Cl. 1 > > > > > > > > > > > > > > ff

Cl. 2 3 > > > > > > > > > > > > > > ff

B. Cl. > > > > > > > > > > > > > ff

A. Sx. 1 2 > > > > > > > > > > > > > ff

T. Sx. fp fp f fp fp fp fp fp fp fp fp ff

B. Sx. > > > > > > > > > > > > > > ff

Tpt. 1 91 92 93 94 95 96 97

Tpt. 2 3 > > > > > > > > > > > > > ff

Hn. 1 2 > > > > > > > > > > > > > ff

Tbn. 1 > > > > > > > > > > > > ff

Tbn. 2 > > > > > > > > > > > > ff

Euph. > > > > > > > > > > > > ff

Tuba > > > > > > > > > > > > ff

Timp. p ff pp mf p ff dampen

Mts. I > > > > > > > > > > > ff

Mts. II > > > > > > > > > > ff

Mts. III > > > > > > > > > > ff > >

Perc. I > > > > > > > > > ff ff

+low Tom

Perc. II > > > > > > > > > > > > > ff p ff f ff

Perc. III > > > > > > > > > > > > > ff p ff f ff

+Gong

Perc. IV > > > > > > > > > > > > > pp p

Musical score for orchestra and choir, page 104. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bassoon Clarinet (B. Cl.), Alto Saxophone 1 (A. Sx. 1), Alto Saxophone 2 (A. Sx. 2), Tenor Saxophone (T. Sx.), and Bass Saxophone (B. Sx.). The page shows measures 98 through 109. The Oboe and Bassoon play sustained notes in measure 104, with dynamics pp and mf respectively. The Clarinet 1 part has a 'solo' instruction.

104

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

solo

mp

mf

strike upside-down "G"
crotale on top drum
& then gliss pedal
up and down fast

f

Chimes

mf

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

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

Timpani

Mlts. I Mlts. II Mlts. III

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

Fl. *tutti* *f*

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1
2 *f*

T. Sx.

B. Sx.

Tpt. 1 *tutti* (no mute) *f*

Tpt. 2
3 *f*

Hn. 1
2 *ff*

Tbn. 1 *f*

Tbn. 2 *f*

Euph. *f*

Tuba *f* *mp* *f* *mp* *ff* *mp* *ff*

(G-D-Eb-G)

Timpani *pp* *ff* *pp* *ff* *mp* *ff* *pp* *ff*

Mlts. I

Mlts. II

Mlts. III

Perc. I *Splash* *f* *Triangle* *Chinaboy* *f* *Splash* *f* *Chinaboy* *f*

Perc. II *very low Tom* *Snare Drum* *f*

Perc. III *pp* *mp* *f* *fp* *f* *ff* *mf* *fp* *f* *mf*

Perc. IV *Bass Drum w/2 hard felt btrs* *f* *mp f* *ff* *mp f*

152 153 **154** 155 156 157 **158** 159 160 161

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

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

Timp. Mts. I Mts. II Mts. III Perc. I Perc. II Perc. III Perc. IV

172 173 flutter 174 175 176 177 178 179 180 181

Fl. pp ————— ff

Ob. pp ————— ff

Bsn. f

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1

T. Sx.

B. Sx. f

harmon w/stem (flutter tongue) 174

Whot! * Cover stem & open as you articulate

Whot! * Cover stem & open as you articulate

whot! whot!

whot!

whot! whot!

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Tbn. 1 f

Tbn. 2 f

Euph. f

Tuba f

Timp.

Mts. I

Mts. II f

Mts. III

Perc. I

Perc. II

Perc. III Shell

Perc. IV mf

Xylo f

Brake Drum

fp ————— fp

Fl. *mf* — *f* — *mf* — *f* — *mp* — *mf* — *p* — *mp* —

Ob. *mf* — *f* — *mf* — *f* —

Bsn. *fp* — *fp* — *fp* — *fp* — *fp* — *fp* —

Cl. 1 *mf* — *f* — *mf* — *f* — *mp* — *mf* — *p* — *mp* —

Cl. 2 divisi

Cl. 3 *p* — *f* — *p* — *f* — *mp* — *mf* — *p* — *mp* —

B. Cl. *fp* — *f* —

A. Sx. 1 *fp* — *fp* — *fp* — *fp* —

T. Sx. *fp* — *fp* — *fp* — *fp* —

B. Sx. *fp* — *fp* — *fp* — *fp* —

182 change to straight mute

Tpt. 1

Tpt. 2 change to straight mute

Hn. 1
2 fp fp fp fp

Tbn. 1

Tbn. 2

Euph.

Tuba fp fp fp fp

Timpani ff tune D down to C
tune Eb down to D mf

186 w/straight mute

fp fp

w/straight mute

fp fp

remove mute

fp fp

Mlts. I

Mlts. II

Mlts. III

Bells

ff

f

mf

p

mf

mf

mf

Jam Block

Perc. I

ff

mf

Perc. II

ff

mf

p

f

p

mf

Hi-Hat

Perc. III

ff

mf

p

mp

Perc. IV

ff

mf

f

mf

Fl. 203 *f* 204 - 205 206 *f* 207 *f* 208 *f* 209 *f* 210 *f* 211

Ob. *fp* *fp* *fp* *fp*

Bsn. *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

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

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

B. Sx. *f*

Tpt. 1 206 *fp* *fp* *fp* *fp* *f* *fp* *fp*

Tpt. 2 *fp* *fp* *fp* *fp* *f* *fp* *fp*

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

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

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

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

Tuba *f*

Timpani *pp* *ff* *p* *ff*

Mlts. I *f*

Mlts. II *f*

Mlts. III *f* *ff*

Perc. I Chinaboy *ff*

Perc. II +Jam Block *pp* *ff*

Perc. III Hi-Hat *ff*

Perc. IV +Gong *ff*

+low Tom

+Gong

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn. 1

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

Mts. I

Mts. II

Mts. III

Perc. I

Perc. II

Perc. III

Perc. IV

230

231

232

12

233

234

235

Splash choke

2 Brake Drums

Chinaboy

low Tom

very low Tom

+Gong