



Tower of Power Greatest Hits

Featuring *What is Hip?*, *You're Still a Young Man*, and *Down to the Nightclub*

Arranged by VICTOR LÓPEZ

INSTRUMENTATION

- 1 Conductor
- 3 1st Flute
- 3 2nd Flute
- 2 Oboe
- 2 Bassoon
- 3 1st B \flat Clarinet
- 3 2nd B \flat Clarinet
- 3 3rd B \flat Clarinet
- 2 B \flat Bass Clarinet
- 2 1st E \flat Alto Saxophone
- 2 2nd E \flat Alto Saxophone
- 1 B \flat Tenor Saxophone
- 1 E \flat Baritone Saxophone
- 3 1st B \flat Trumpet
- 3 2nd B \flat Trumpet
- 3 3rd B \flat Trumpet
- 2 1st F Horn
- 2 2nd F Horn
- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 1 Baritone Treble Clef
- 4 Tuba
- 1 Optional Electric Bass
- 1 Optional Piano/Keyboard
- 2 Mallet Percussion
(Bells and/or Xylophone)
- 2 Timpani
(Tambourine)
- 2 Percussion 1
(Snare Drum, Bass Drum)
- 4 Percussion 2
(Hi-Hat Cymbals/Ride Cymbal/Cowbell/
Tambourine, Tambourine/Tom-Toms [3])
- 1 Percussion 3
(Optional Drumset)

SUPPLEMENTAL AND WORLD PARTS

Available for download from
www.alfred.com/worldparts

- E \flat Alto Clarinet
- 1st Horn in E \flat
- 2nd Horn in E \flat
- 1st Trombone in B \flat Bass Clef
- 2nd Trombone in B \flat Bass Clef
- 3rd Trombone in B \flat Bass Clef
- 1st Trombone in B \flat Treble Clef
- 2nd Trombone in B \flat Treble Clef
- 3rd Trombone in B \flat Treble Clef
- Baritone in B \flat Bass Clef
- Tuba in E \flat Bass Clef
- Tuba in E \flat Treble Clef
- Tuba in B \flat Bass Clef
- Tuba in B \flat Treble Clef

PROGRAM NOTES

Tower of Power, the legends of soul music, have been “funkifying” fans across the world for more than 40 years. Known for driving grooves, a soaring horn section, soulful vocals, and inarguably an extremely tight rhythm section, it is no surprise that the band continues to find success and remains on the touring circuit, as many of their songs have become worldwide standards.

Here’s a fresh rendition of the band’s greatest hits, including “What Is Hip?,” “You’re Still a Young Man,” and “Down to the Nightclub.”

NOTES TO THE CONDUCTOR

This medley provides an opportunity for the concert band to “get down” and play some funky music. However, it is extremely important that everyone pay close attention to the articulations. In other words, all notes have to be articulated precisely as written in order for the ensemble to sound tight. This may require some additional individual practicing and sectionals. The ultimate goal is to make the entire ensemble sound as if one person is playing all of the parts. Obviously, listening to the original version of the titles included in this medley (along with the promotional sound file, which may be found at www.alfred.com/downloads) will help younger musicians understand the “funk style” concept.

Notice that an optional electric bass part has been included with this arrangement and it doubles the tuba part most of the time, with the exception of some displaced octaves and continued rhythms. The continued rhythms are mostly due, in part, to rest points for the tuba player. If the electric bass is available, it would definitely give the rhythm section an authentic touch. Additionally, although three percussion parts are included with this arrangement, all three parts complement each other. However, the Percussion 3 part is an optional drumset part that incorporates both the Percussion 1 and Percussion 2 parts. If needed, the piece will sound just as full and effective with one drumset player.

At the introduction, make certain that those students playing the alto, tenor saxophone, and horn bring out the part. Work on all of the transitions from one tune to the next, making sure that they sound smooth and that all tempi are properly established. The first title of the medley, “What Is Hip?,” is introduced at measure 9 and should be played lightly. Don’t make the staccatos too short or the accents too heavy. Also, pay attention to some of the extended harmonies, like measures 33 and 37, which include a C7#9 chord. The sonority may be new to less-experienced players.

The second selection, “You’re Still a Young Man,” is intriguing as far as the style is concerned. Notice that it is in $\frac{3}{4}$ with a “one feel,” but it has a swing taste to it and also a straight feel from time to time. Again, listening to the original recording or the promo recording will help with the interpretation of this tune. Notice that the trumpet solo and eventually the duet have been tweaked a bit for playability. Beginning with the pickups to measure 72, the trumpet solo should be played full and with confidence. The counter line in the horn part should not overshadow the solo trumpet. For additional support, the horn part has been cued in the alto saxophone part. All throughout this section, the percussion parts should stay under the ensemble. Watch dynamics and make certain to exaggerate them when necessary to get the intended results. At measure 122, the feel changes to a jazz waltz and the idea is to focus on the groove and one feel. Play this section lightly not heavy.

Finally, the last title, “Down to the Nightclub,” is in the same style as “What Is Hip?” and should be played in the same manner: playing attention to the articulations, groove, and total rhythmic configuration. Brining it all together at the end, starting with measure 204, a reprise of the opening material, as well as the second title, is presented. However, at measure 215, although the rhythmic configuration is the same, the harmony changes a bit to fit the tonality of the last song. Again, work on getting the correct balance of the chord at measure 222 to ensure the proper sonority. Ultimately, keep in mind to always strive for “funkiness” and not necessarily loud, heavy playing.

Let’s get funky!



Tower of Power Greatest Hits

Featuring *What Is Hip?*, *You're Still a Young Man*, and *Down to the Night Club*

FULL SCORE

Approx. Duration - 5:30

Arranged by Victor López

Driving! ♩ = 116

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

- Flutes** (1, 2)
- Oboe**
- Bassoon**
- B♭ Clarinets** (1, 2, 3)
- B♭ Bass Clarinet**
- E♭ Alto Saxophones** (1, 2)
- B♭ Tenor Saxophone**
- E♭ Baritone Saxophone**
- B♭ Trumpets** (1, 2, 3)
- F Horns** (1, 2)
- Trombones** (1, 2, 3)
- Euphonium**
- Tuba**
- Optional Electric Bass**
- Mallet Percussion (Bells and/or Xylophone)**
- Timpani (Tambourine)**
- Percussion 1 (Snare Drum, Bass Drum)**
- Percussion 2 (Hi-Hat Cymbals, Ride Cymbal/Cowbell, Tambourine, Tambourine/Tom-Toms (3))**

The score is marked with a tempo of 116 beats per minute and a dynamic of *f* (forte). It includes performance instructions such as "Opt. play when pedaling is possible" and "Tune: F, G, Eb, C".



A bit slower $\text{♩} = 92$

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp. Play

Perc. 1

Perc. 2 Congas (opt. Tom-Toms)

f *ff*

2 2 2 2

9 Funk style

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

"What Is Hip?" - Words and Music by Emilio Castillo, Stephen Kupka and David Garibaldi

9 Funk style

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc. *f*

Timp. Tambourine

Perc. 1 center

Perc. 2 Ride Cymbal *mf* H.H. closed

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

23 24 25 26 27

25

25

a2

a2

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Fls. 1 2

Ob.

Bsn.

Clas. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mit. Perc.

Timp.

Perc. 1

Perc. 2

Fls. 1 2

Ob.

Bsn. *fp* *f*

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2 *fp* *f* *a2*

T. Sax. *fp* *f*

Bar. Sax.

Tpts. 1 2 3 *a2*

Hns. 1 2 *fp* *f*

Tbns. 1 2 3 *fp* *f*

Euph. *fp* *f*

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

fp *f* *mf* *a2*

43

Fls. 1 2

Ob.

Bsn.

Clars. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

43

42 43 44 45 46

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Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Cowbell

Change: Eb to F

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp. dampen

Perc. 1

Perc. 2

52 53 54 55 56

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Change: G to A

H.H. closed

57 58 59 60 61



Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Change: A to G

62 63 64 65 66

Fls. 1 2 // *ff* // rubato

Ob. // *ff*

Bsn. // *ff*

Cls. 1 2 3 // *ff*

B. Cl. // *ff*

A. Saxes. 1 2 // *ff*

T. Sax. // *ff*

Bar. Sax. // *ff*

Tpts. 1 2 3 // *ff* rubato Solo *f*

Hns. 1 2 // *ff*

Tbns. 1 2 3 // *ff*

Euph. // *ff*

Tuba // *ff*

Elec. Bass // *ff*

Milt. Perc. // *ff*

Timp. // *ff*

Perc. 1 // *ff*

Perc. 2 // *ff*

Moderately (one feel) ♩ = 132 (♩ = $\overset{\sim}{\underset{\sim}{\text{J}}}$ $\overset{\sim}{\underset{\sim}{\text{J}}}$)

Fls. 1 2

Ob.

Bsn. 4

Cl. 1 2 3

B. Cl. 1 2 3

A. Saxes. 1 2 (Hns.) *a2 mf*

T. Sax.

Bar. Sax. *f*

"You're Still a Young Man" - Words and Music by Emilio Castillo and Stephen Kupka

Moderately (one feel) ♩ = 132 (♩ = $\overset{\sim}{\underset{\sim}{\text{J}}}$ $\overset{\sim}{\underset{\sim}{\text{J}}}$)

Tpts. 1 2 3

Hns. 1 2 *mf*

Tbns. 1 2 3

Euph.

Tuba *f*

Elec. Bass *f*

Mlt. Perc.

Timp. *Change: C to Bb*

Perc. 1 *mf*

Perc. 2 *Ride Cym.*

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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a2

3

2

3

Fls. 1 2 ^{a2}

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3 ^{a2}

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

mf

mf

f

Solo Concert Toms

92

Fls. 1 2 *mf*

Ob. *mf*

Bsn. *mf* *f* *mf*

Clars. 1 2 3 *mf* *f* *mf*

B. Cl. *mf*

A. Saxes. 1 2 *mf* *f* *mf*

T. Sax. *mf* *f* *mf*

Bar. Sax. *mf* *f* *mf*

92

Tpts. 1 2 3 *mf* *f*

Hns. 1 2 *mf* *f*

Tbns. 1 2 3 *f* *mf*

Euph. *f* *mf*

Tuba *mf*

Elec. Bass *mf*

Mlt. Perc. *mf* Play (2nd time only)

Timp.

Perc. 1

Perc. 2

mp 92 93 94 95 96 97



1. 2. 102

Fls. 1 2

Ob.

Bsn. *mf*

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2 *p*

T. Sax. *p*

Bar. Sax.

1. 2. 102 Solo *f*

Tpts. 1 2 3

Hns. 1 2 *mf* *mf*

Tbns. 1 2 3 *a2*

Euph. *mf*

Tuba

Elec. Bass *mp*

Mlt. Perc.

Timp. *p*

Perc. 1

Perc. 2

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbn. 1 2 3

Euph.

Tuba

Elec. Bass

Mt. Perc.

Timp.

Perc. 1

Perc. 2

fp *mf* *mp* *a2*

110

Fls. 1 2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 2 3 *mf*

B. Cl. *mf*

A. Saxes. 1 2

T. Sax. *mf*

Bar. Sax. *mf*

110

Tpts. 1 2 3

Hns. 1 2 *mf*

Tbns. 1 2 3 *mf*

Euph. *mf*

Tuba *mf*

Elec. Bass *mf*

Mlt. Perc. Bells *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Susp. Cym. *p*



Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc. Xyl.

Timp.

Perc. 1

Perc. 2

Susp. Cym. *p*

122 Jazz waltz

Fls. 1 2 *f*

Ob. *f*

Bsn. *mf*

Cls. 1 2 3 *f*

B. Cl. *f*

A. Saxes. 1 2 *mf* *f* *mf*

T. Sax. *mf*

Bar. Sax. *mf*

122 Jazz waltz

Tpts. 1 2 3 *f*

Hns. 1 2 *mf* *f* *mf*

Tbns. 1 2 3 *mf*

Euph. *mf*

Tuba *mf*

Elec. Bass *mf*

Mlt. Perc. *mf*

Timp. *mf*

Perc. 1 Ride Cym. *mf*

Perc. 2 *mf*

Fls. 1 2

Ob.

Bsn.

Clas. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Susp. Cym.

f *mf* *f*

a2

p

138

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Concert Toms Solo

ff *mf* *mp*

a2

f

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Fls. 1 2

Ob.

Bsn. *mf* *f* *mf*

Cls. 1 2 3 *mf* *f* *mf*

B. Cl.

A. Saxes. 1 2

T. Sax. *mf* *f* *mf*

Bar. Sax. *mf* *f* *mf*

Tpts. 1 2 3 *mf* *f* Solo *f*

Hns. 1 2 *mf* *f*

Tbns. 1 2 3 *f* *mf*

Euph. *f* *mf*

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1 *mp* *mf*

Perc. 2 *p* *mf*

147

rit.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2 (Tpt. 2)

T. Sax.

Bar. Sax.

mf

Play

147

rit.

Tpts. 1 2 3 Solo 2. -3. *f*

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Susp. Cym. *p*

All.

All.

Moderate funk $\text{♩} = 92$

Fls. 1 2

Ob.

Bsn. *mf*

Cls. 1 2 3

B. Cl. *mf*

A. Saxes. 1 2

T. Sax. *mf*

Bar. Sax. *mf*

"Down to the Nightclub" - Words and Music by Emilio Castillo, Stephen Kupka and David Garibaldi

Moderate funk $\text{♩} = 92$

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3 *mf*

Euph. *mf*

Tuba *mf*

Elec. Bass *mf*

Mlt. Perc. *f* Xyl. (rolls for Xyl. only) Both Xyl. Bells

Timp. *mp* edge

Perc. 1 *mf*

Perc. 2 *mf* Tambourine

Congas (opt. Tom-Toms) *mf*

153 154 155 156 157

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161

Fls. 1 2

Ob.

Bsn.

Clas. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

161

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

158 159 160 161 162

f

f

f

mf

Change: Bb to C

center

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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163 164 165 166 167

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169

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

169

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Both

fp *f*

a2

168 169 170 171 172

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Claves

Tamb.

Cowbell

173 174 175 176 177

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fls. 1 2

Ob.

Bsn.

Clars. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Ride Cym.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their respective staves. The score is divided into measures, with measure numbers 193, 194, 195, 196, and 197 indicated at the bottom. The key signature is B-flat major, and the time signature is 4/4. The score includes various musical notations such as notes, rests, dynamics (e.g., *fp*), and articulation marks (e.g., *a2*). A large red watermark is overlaid diagonally across the score, reading "Legal Use Only Requires Purchase".

Fls. 1 2

Ob.

Bsn.

Clas. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Cowbell

202 203 204 205 206

42218S

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Change: C to D

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

H.H. closed

217

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

217

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Moderately ♩ = 112

Fls. 1 2 *ff* // *rubato* 3 4

Ob. *ff* // 3 4

Bsn. *ff* // 3 4

Cls. 1 2 3 *ff* // 3 4

B. Cl. *ff* // 3 4

A. Saxes. 1 2 *ff* // (Tpt. 2) 3 4

T. Sax. *ff* // 3 4

Bar. Sax. *ff* // 3 4

Tpts. 1 2 3 *ff* *rubato* Solo *f* 225 Moderately ♩ = 112 3 4 Solo 2. *f* -3.

Hns. 1 2 *ff* // 3 4

Tbns. 1 2 3 *ff* // 3 4

Euph. *ff* // 3 4

Tuba *ff* // 3 4

Elec. Bass *ff* // 3 4

Mlt. Perc. *ff* // 3 4

Timp. *f* // Change: D to B \flat 3 4

Perc. 1 // 3 4

Perc. 2 // 3 4

Susp. Cym. *p*

rit.

Fls. 1 2

Ob.

Bsn. *mf*

Cls. 1 2 3 *mf*

B. Cl. *mf*

A. Saxes. 1 2 *Play*

T. Sax.

Bar. Sax.

rit.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3 *mf*

Euph. *mf*

Tuba *mf*

Elec. Bass *mf*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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