

Dedicated to school bands and their directors
in tribute to
Walter Howard Snodgrass



Piccolo

Ballroom Portraits

1. Irene and Vernon Castle

Daniel Bukvich

♩ = *mm* 100

3 4

f *mf* *n*

13 21 29 8 8 3 2

mf

37 44 5 4

f *f*

52 54 (♩ = 94) Slower (♩ = 84) 74 16 90 13 103 Tempo I ♩ = 100 14

117 Slightly Slower (♩ = 94) *f*

124 125 3 *accel. molto...* *rall...*

f cresc...

133 a tempo (♩ = 94) *ff*

137 *accel. molto...*

141 Very Fast (♩ = 200) 149 1/2 Tempo ♩ = 100... Tempo I *mf*

152 *p* *f* *f* *ffz* *solo*

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Flute 1

Ballroom Portraits

1. Irene and Vernon Castle

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$\text{♩} = \text{mm } 100$

3 *f* *mf* *n*

13 *mf* *mf* **21**

25 *f* *mp* **29**

32 *mf* *f* **37** *mf*

42 *f* *f* **44** **2**

54 Slightly Slower ($\text{♩} = 94$) *p*

66 Slower ($\text{♩} = 84$) *mp* **74** **16**

90 *mf*

1. Irene and Vernon Castle

- 2 - **103** Tempo I ♩ = 100

Flute 1

99 *accel. ...*
f *mf*

106 *f* 6 6

117 Slightly Slower (♩ = 94)
f

124 **125** *accel. molto ...*
f cresc. ... 3 4/4

133 a tempo (♩ = 94)
rall. ... *ff*

136 *accel. molto ...*

141 Very Fast (♩ = 200)

149 1/2 Tempo ♩ = 100... Tempo I
mf *p* *f* *ffz*

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Flute 2

Ballroom Portraits

1. Irene and Vernon Castle

Daniel Bukvich

$\text{♩} = mm 100$

3 4 *f* *mf* *n*

13 21 *mf* *mf*

25 29 *f* *mp*

32 37 *mf* *f* *mf*

41 44 4 *f* 2

54 Slightly Slower ($\text{♩} = 94$) *p*

66 Slower ($\text{♩} = 84$) 74 16 *mp*

90 *mf*

1. Irene and Vernon Castle

- 2 -

Flute 2

103 Tempo I ♩ = 100

99 *accel. ...*
f *mf*

106 *f*

117 Slightly Slower (♩ = 94)

f

124 *accel. molto ...*
125 *f cresc. ...*

133 a tempo (♩ = 94)

132 *rall. ...*
ff

136 *accel. molto ...*

141 Very Fast (♩ = 200)

140

149 1/2 Tempo ♩ = 100... Tempo I

mf *p* *f* *ffz*

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Oboe 1

Ballroom Portraits

1. Irene and Vernon Castle

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$\text{♩} = mm\ 100$

3 4 *f* *mf* *n*

13 3 4 21 7 29 *mf* *f* *mp*

31 *mf* *f* 37 3 *mf*

41 *f* 44 4 *f*

52 2 54 Slightly Slower ($\text{♩} = 94$) *solo* *mp*

60

68 Slower ($\text{♩} = 84$) *mp* 74 16 90 13

103 Tempo I $\text{♩} = 100$ *mf* 8

117 Slightly Slower ($\text{♩} = 94$) *f* 125 3

1. Irene and Vernon Castle

Oboe 1

128 *accel. molto...* *rall. ...*
f cresc. ... *ff*

133 *a tempo* (♩ = 94)

139 *accel. molto...* 141 *Very Fast* (♩ = 200)

149 *1/2 Tempo* ♩ = 100... *Tempo I*

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Oboe 2

Ballroom Portraits

1. Irene and Vernon Castle

Daniel Bukvich

$\text{♩} = \text{mm } 100$

3 4 13 3

f *mf* *n*

16 4 21 7 29

mf *f* *mp*

32 37 3

mf *f* *mf*

42 44 4 54 Slightly Slower ($\text{♩} = 94$) 17

f *f*

71 Slower ($\text{♩} = 84$) 74 16 90 13 103 Tempo I $\text{♩} = 100$

mp *mf*

106 117 Slightly Slower ($\text{♩} = 94$) 8

f

122 125 3 *accel. molto...*

f cresc...

132 *rall...* 133 *a tempo* ($\text{♩} = 94$)

ff

138 *accel. molto...* 141 Very Fast ($\text{♩} = 200$)

p *f* *sfz*

149 1/2 Tempo $\text{♩} = 100$... Tempo I

4 2

p *f* *sfz*

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Bassoon 1

Ballroom Portraits



1. Irene and Vernon Castle

Daniel Bukvich

$\text{♩} = \text{mm } 100$
4

mp 13 *(mp)*

14 21 *(mp)*

26 29 *mf* *f*

37 *mf* *f* 44 *mf*

49 54 Slightly Slower ($\text{♩} = 94$) *p*

58

65 Slower ($\text{♩} = 84$)

74 *mp*

90

86 *(mp)*

1. Irene and Vernon Castle

- 2 -

Bassoon 1

99 *accel. ...* **103** Tempo I ♩ = 100 **6**

116 **117** Slightly Slower (♩ = 94) **125** 7

132 *rall. ...* **133** a tempo (♩ = 94) *accel. molto ...*

141 Very Fast (♩ = 200)

147 **149** 1/2 Tempo ♩ = 100... Tempo I *solo*

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Bassoon 2

Ballroom Portraits

1. Irene and Vernon Castle

Daniel Bukvich

$\text{♩} = \text{mm } 100$
4

13

mp (*mp*)

15

21

(*mp*)

29

37

mf *f* *mf*

40

44

f *mf*

52

54 Slightly Slower ($\text{♩} = 94$)

p

60

68

74

Slower ($\text{♩} = 84$)

mp

78

90

(*mp*)

1. Irene and Vernon Castle

Bassoon 2

101 *accel. . .* **103** Tempo I $\text{♩} = 100$
mf **6**

Musical staff for measures 101-115. Measure 103 is marked 'Tempo I' with a quarter note equal to 100. Measure 115 has a circled '6'.

116 **117** Slightly Slower $\text{♩} = 94$ **125** 7 *rall. >*
sfp *f* *ff*

Musical staff for measures 116-124. Measure 117 is marked 'Slightly Slower' with a quarter note equal to 94. Measure 124 has a circled '7'. Measure 125 has a circled '6'.

133 a tempo $\text{♩} = 94$ *accel. molto . . .*

Musical staff for measures 133-140. Measure 133 is marked 'a tempo' with a quarter note equal to 94. Measure 140 has a circled '6'.

141 Very Fast $\text{♩} = 200$

Musical staff for measures 141-148. Measure 141 is marked 'Very Fast' with a quarter note equal to 200.

147 **149** 1/2 Tempo $\text{♩} = 100$. . . Tempo I
sfp *sfz*

Musical staff for measures 147-154. Measure 149 is marked '1/2 Tempo' with a quarter note equal to 100. Measure 154 has a circled '6'.

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Solo Clarinet Ballroom Portraits

1. Irene and Vernon Castle

Daniel Bukvich

$\text{♩} = \text{mm } 100$
3

f *mp* *mf* *n*

13 3 4 21 *mf* *mf*

25 29 *f* *mp* *mf*

33 37 3 *f* *mf* *f*

44 4 2 *f*

54 Slightly Slower ($\text{♩} = 94$)
smoothly
p

60

65

1. Irene and Vernon Castle

Solo Clarinet

71 Slower (♩ = 84) *mp* **74** 16 **90** 12 *f*

103 Tempo I (♩ = 100) *mf* 6

115 *f* 6 *f* **117** Slightly Slower (♩ = 94) *f*

121 *f* **125** 3 *f* *accel. molto...* *f cresc. ...*

130 *rall. ...* **133** a tempo (♩ = 94) *ff*

135 *ff*

139 *accel. molto...* **141** Very Fast (♩ = 200) *f*

149 1/2 Tempo (♩ = 100) ... Tempo I *mf* *p* 3 3 *f* 2 *sfz*

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Clarinet 1

Ballroom Portraits

1. Irene and Vernon Castle

Daniel Bukvich

$\text{♩} = \text{mm } 100$

3 *f* *mp* *mf* *n*

13 *mf* 4 *mf* 21 *mf*

25 *f* *mp* 29

32 *mf* *f* 37 *mf* *f*

44 *mf*

54 **Slightly Slower** ($\text{♩} = 94$)
smoothly
p

60

65

1. Irene and Vernon Castle

71 Slower (♩ = 84) 74

mp *mp*

86 90

(*mp*)

101 *accel. ...* 103 Tempo I ♩ = 100 6

mf

115 117 Slightly Slower (♩ = 94)

f *f*

122 125 3 *accel. molto ...*

f cresc. ...

131 133 a tempo (♩ = 94) *rall. ...*

ff

136 *accel. molto ...*

140 141 Very Fast (♩ = 200)

149 1/2 Tempo ♩ = 100 ... Tempo I

p *f* *sffz*

Clarinet 2

Ballroom Portraits

1. Irene and Vernon Castle

Daniel Bukvich

$\text{♩} = mm\ 100$

3

13

f *mp* (*mp*)

15

21

(*mp*) *f*

29

mp *mf* *f* *mp*

37

39

44

f *mf*

54 Slightly Slower ($\text{♩} = 94$)
smoothly

p

60

66

Slower ($\text{♩} = 84$)

mp

74

mp

90

(*mp*)

accel. . . **103**

Tempo I
 $\text{♩} = 100$
14

1. Irene and Vernon Castle

Clarinet 2

117 Slightly Slower (♩ = 94)

f

128 *accel. molto...* *rall...* 133 *a tempo* (♩ = 94)

f *cresc. ...* *sfz*

141 Very Fast (♩ = 200)

f *cresc. ...* *sfz*

149 1/2 Tempo ♩ = 100... Tempo I

p *f* *sfz*



Clarinet 3

Ballroom Portraits

1. Irene and Vernon Castle

Daniel Bukvich

$\text{♩} = \text{mm } 100$
3

f *mp* *(mp)*

13

15

21

29

37

39

44

54 **Slightly Slower** ($\text{♩} = 94$)
smoothly

p

60

67 **Slower** ($\text{♩} = 84$)

mp

74

mp

90

(mp)

103 **Tempo I**
 $\text{♩} = 100$
14

accel. ...

1. Irene and Vernon Castle

Clarinet 3

117 Slightly Slower (♩ = 94)

f

128 *accel. molto...* *rall...* 133 *a tempo* (♩ = 94)

f cresc... *ff*

141 Very Fast (♩ = 200)

accel. molto... *ff*

149 1/2 Tempo ♩ = 100... Tempo I

p *f* *sfz*

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Bass Clarinet

Ballroom Portraits

1. Irene and Vernon Castle

Daniel Bukvich

$\text{♩} = mm\ 100$
4

13

mp (*mp*)

15 21 (*mp*)

27 29 *f* *mf* *f*

37 44 10

54 Slightly Slower ($\text{♩} = 94$)
smoothly
p

60

66 Slower ($\text{♩} = 84$) 2

74 *mp*

87 90 (*mp*)

1. Irene and Vernon Castle

100 *accel. ...* **103** Tempo I ♩ = 100 **6**

116 **117** Slightly Slower (♩ = 94) **125** 7

132 *rall. ...* **133** a tempo (♩ = 94) *accel. molto. ...*

140 **141** Very Fast (♩ = 200)

147 **149** 1/2 Tempo 4 ♩ = 100... Tempo I **3** *sffz*

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Alto Sax. 1

Ballroom Portraits

1. Irene and Vernon Castle

Daniel Bukvich

$\text{♩} = \text{mm } 100$
3

f *mp*

11 13 21 *p* (*p*)

25 29 4 *f* *f*

37 44 10 54 Slightly Slower ($\text{♩} = 94$) *p* *f* 2

56 *ob. I solo* *mp*

63 Slower ($\text{♩} = 84$) 2

74 *mf*

81

90 (*mf*)

1. Irene and Vernon Castle

98 *accel. ...* **103** **Tempo I** ♩ = 100
8 *mp* *sfp*

117 **Slightly Slower** (♩ = 94) **125** 7 *rall. ...*
f

133 **a tempo** (♩ = 94)
ff

137 *accel. molto. ...*

141 **Very Fast** (♩ = 200)

147 **149** 1/2 Tempo ♩ = 100... Tempo I
4 *mp* *sfz*

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Alto Sax. 2

Ballroom Portraits

1. Irene and Vernon Castle

Daniel Bukvich

$\text{♩} = \text{mm} 100$
3

f *mp*

11 13 21 (*p*)

23 29 4 *f* *f*

37 44 10 54 Slightly Slower ($\text{♩} = 94$) 17 Slower ($\text{♩} = 84$) 3

74 *mf*

82

90 (*mf*)

98 *accel.* 103 Tempo I $\text{♩} = 100$ 8 *mp* *sfp*

117 Slightly Slower ($\text{♩} = 94$) 125 7

1. Irene and Vernon Castle

132 *rall. ...* **133** *a tempo* (♩ = 94) *ff*

137 *accel. molto ...*

141 *Very Fast* (♩ = 200)

147 **149** *1/2 Tempo* ♩ = 100... *Tempo I* *mp* *sfz*

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Tenor Sax.

Ballroom Portraits

1. Irene and Vernon Castle

Daniel Bukvich

$\text{♩} = \text{mm } 100$
3

f *mp*

10 13 21 (*p*)

23 29 *f* *mf* *f*

35 37 44 10 *p* *f*

54 Slightly Slower ($\text{♩} = 94$) 17 Slower ($\text{♩} = 84$) 3 74 *mf*

79

88 90 (*mf*)

97 *accel. . .* 103 Tempo I $\text{♩} = 100$ *mf*

107 *mp* *sfp*

1. Irene and Vernon Castle

Tenor Sax

117 Slightly Slower (♩ = 94)

125 7

132 *rall.*... 133 *a tempo* (♩ = 94) *accel. molto.*...

141 Very Fast (♩ = 200)

147 149 1/2 Tempo ♩ = 100... Tempo I

mp *solo Bsn.* 7 *sffz*

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Baritone Sax. Ballroom Portraits

1. Irene and Vernon Castle

Daniel Bukvich

$\text{♩} = \text{mm } 100$
4/4

mp *p*

13

15 *p* 21

29 *mf* *f* 37 *p*

40 *f* 44 10 54 Slightly Slower ($\text{♩} = 94$) *p*

58

65 Slower ($\text{♩} = 84$)

74 *mf*

83 90 (*mf*)

92

1. Irene and Vernon Castle

Bari Sax

100 *accel. . .* **103** Tempo I ♩ = 100 *mf* **6**

116 *sfp* **117** Slightly Slower (♩ = 94) *f* **125** 7 *rall. . .* *ff*

133 a tempo (♩ = 94) *accel. molto. . .*

141 Very Fast (♩ = 200)

147 **149** 1/2 Tempo ♩ = 100 . . . Tempo I *mp* *sffz*



Solo Trumpet Ballroom Portraits

1. Irene and Vernon Castle

Daniel Bukvich

$\text{♩} = \text{mm } 100$

f *mp* *f* *st. mute* 8 *st. mute* 13

17 *f* 21

29 *mf* *f* *open* 4 37 *mf* *open*

41 *f* *solo* 44 *n* 54 *Slightly Slower* ($\text{♩} = 94$) 17 *Slower* ($\text{♩} = 84$) 2

Solo Tone® mute 74 *solo* *f*

81

90 *f*

99 *accel. ...* 103 *Tempo I* $\text{♩} = 100$ 6 *open* *solo* *mf* *f* *decresc. ...*

117 *Slightly Slower* ($\text{♩} = 94$) *f* 125 *f*

1. Irene and Vernon Castle

- 2 -

Solo Trumpet

127 *sfp* *cresc. ...* *accel. molto ...* *rall. ...* **133** *a tempo* (♩ = 94)

136 *accel. molto ...* **141** *Very Fast* (♩ = 200)
8

149 1/2 Tempo ♩ = 100 *solo* Tempo I
2 *f* *decresc. ...* *p* *sfz*



Trumpet 1

Ballroom Portraits

1. Irene and Vernon Castle

Daniel Bukvich

$\text{♩} = \text{mm } 100$

f *to st. mute* 8 **13** *st. mute* *f*

17 **21** (*f*)

29 *mf* *open* 4 **37** *open* *mf*

41 **44** 4 *f* *mf*

54 Slightly Slower ($\text{♩} = 94$) **17** Slower ($\text{♩} = 84$) **3** **74** 16 **90** 13 **103** Tempo I $\text{♩} = 100$ **6** **7** *mf*

117 Slightly Slower ($\text{♩} = 94$) **125** (*f*)

127 *accel. molto...* *rall...* **133** *a tempo* ($\text{♩} = 94$) *sfp* *cresc...* *ff*

136 *accel. molto...* **141** Very Fast ($\text{♩} = 200$)

143 **149** $\frac{1}{2}$ Tempo $\text{♩} = 100$... Tempo I **3** *sffz*

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Trumpet 2

Ballroom Portraits

1. Irene and Vernon Castle

Daniel Bukvich

♩ = mm 100

f *mp* *f* *st. mute* 8 *st. mute* 13

17 *f* 21

29 *mf* *f* *open* 4 *open* 37 *mf*

41 *f* 44 *mf* 54 *Slightly Slower* (♩ = 94) 17

71 *Slower* (♩ = 84) 3 74 16 90 13 103 14 *Tempo I* 117 *Slightly Slower* (♩ = 94) *f*

121 *f* 125 *sfz* *accel. molto...* *cresc. ...*

132 *rall. ...* 133 *a tempo* (♩ = 94) *ff*

138 *accel. molto...* 141 *Very Fast* (♩ = 200)

149 *1/2 Tempo* (♩ = 100) *Tempo I* 4 3 *sfz*

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Trumpet 3

Ballroom Portraits

1. Irene and Vernon Castle

Daniel Bukvich

f $\text{♩} = mm 100$ *to st. mute* 8 13 *st. mute* *f*

17 21 *f*

27 29 *mf* *open* 4 37 *open* *mf*

40 44 4 *f* *mf* 54 *Slightly Slower* ($\text{♩} = 94$) 17

71 *Slower* ($\text{♩} = 84$) 3 74 16 90 13 103 14 *Tempo I* ($\text{♩} = 100$) 117 *Slightly Slower* ($\text{♩} = 94$) *f*

121 125 *f* *sfz* *cresc. ...* *accel. molto ...*

132 *rall. ...* 133 *a tempo* ($\text{♩} = 94$) *ff*

137 *accel. molto ...* 141 *Very Fast* ($\text{♩} = 200$)

145 149 $\frac{1}{2}$ *Tempo* ($\text{♩} = 100$) ... *Tempo I* 4 3 *sfz*

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Horn in F 1

Ballroom Portraits

1. Irene and Vernon Castle

Daniel Bukvich

$\text{♩} = \text{mm } 100$
f *mp*

10 **13** (*mp*)

21 (*mp*) **29** *mf*

35 **37** *f* *mp* *f* **44** *f*

48 *mf* **54** Slightly Slower ($\text{♩} = 94$) **17** Slower ($\text{♩} = 84$) **74** **16**

90 **13** **103** Tempo I $\text{♩} = 100$ **117** Slightly Slower ($\text{♩} = 94$) *mp* *f* *f*

121 **125** *f* *sfp* *accel. molto...* *cresc. ...*

132 *rall. ...* **133** *a tempo* ($\text{♩} = 94$) *ff*

139 *accel. molto...* **141** Very Fast ($\text{♩} = 200$) *sfp*

146 **149** $\frac{1}{2}$ Tempo $\text{♩} = 100$... Tempo I *mp* *sfz*

Horn in F 2

Ballroom Portraits



1. Irene and Vernon Castle

Daniel Bukvich

$\text{♩} = \text{mm } 100$

f *mp*

10 **13** (*mp*)

20 **21** **29** 4 (*mp*)

33 **37** *mf* *f* *mp* *f*

44 8 **54** Slightly Slower ($\text{♩} = 94$) **17** Slower ($\text{♩} = 84$) **3** **74** 16 **90** 13 *mf*

103 Tempo I $\text{♩} = 100$ 8 **117** Slightly Slower ($\text{♩} = 94$) *mp* *f* *f*

123 **125** *f* *sfp* *cresc. ...* *accel. molto. ...* *rall. ...* *ff*

133 a tempo ($\text{♩} = 94$)

139 *accel. molto. ...* **141** Very Fast ($\text{♩} = 200$)

146 **149** $\frac{1}{2}$ Tempo $\text{♩} = 100 \dots$ Tempo I *mp* *ffz*

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Horn in F 3

Ballroom Portraits

1. Irene and Vernon Castle

Daniel Bukvich

$\text{♩} = mm\ 100$

f **mp**

10 **mp** **13**

20 **mp** **21** **29** **4**

33 **mf** **f** **mp** **37** **f**

44 **4** **mf** **mf** **54** **Slightly Slower** ($\text{♩} = 94$) **17**

71 **Slower** ($\text{♩} = 84$) **3** **74** **16** **90** **13** **103** **Tempo I** ($\text{♩} = 100$) **8**

117 **Slightly Slower** ($\text{♩} = 94$) **125** **f** **accel. molto...** **sfz** **cresc...**

130 **rall...** **ff** **133** **a tempo** ($\text{♩} = 94$) **(f)**

137 **accel. molto...** **141** **Very Fast** ($\text{♩} = 200$)

143

149 **1/2 Tempo** ($\text{♩} = 100$) **Tempo I** **4** **mp** **sfz**

Dedicated to school bands and their directors

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Horn in F 4

Ballroom Portraits

1. Irene and Vernon Castle

Daniel Bukvich

♩ = *mm* 100

f *mp*

10 **13** (*mp*)

20 **21** **29** 4 (*mp*)

33 **37** *mf* *f* *mp* *f*

44 8 **54** Slightly Slower (*mf*) (*f*) *mf* Slower (♩ = 84) **74** 16 **90** 13

103 Tempo I ♩ = 100 8 **117** Slightly Slower (♩ = 94) *mp* *f* *f*

123 **125** *f* *sfp* *cresc. ...* *accel. molto ...* *rall. ...* *ff*

133 a tempo (♩ = 94) *accel. molto ...*

140 **141** Very Fast (♩ = 200)

146 **149** 1/2 Tempo ♩ = 100... Tempo I *mp* *ffz*

Dedicated to school bands and their directors

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Walter Howard Snodgrass



Trombone 1

Ballroom Portraits

1. Irene and Vernon Castle

Daniel Bukvich

$\text{♩} = \text{mm} 100$

13 *st. mute*
f *mp* *pp*

21 *f*

29 *open* *mf* *open*

37 *mf* *f* *mf*

44

48 *mf* *f* *mf* *Slightly Slower* ($\text{♩} = 94$) *Slower* ($\text{♩} = 84$) **74** **16**

90 *11* *solo accel. ...* *f* *mf* **103** *Tempo I* $\text{♩} = 100$

117 *Slightly Slower* ($\text{♩} = 94$) *mp* *sfp* *f*

119 **125**

127 *accel. molto. ...* *rall. ...* *sfz cresc. ...* *ff* **133** *a tempo* ($\text{♩} = 94$) *f*

141 *Very Fast* ($\text{♩} = 200$) *accel. molto. ...*

149 *1/2 Tempo* ($\text{♩} = 100$) *Tempo I* *mp* *sfz*



Trombone 2

Ballroom Portraits

1. Irene and Vernon Castle

Daniel Bukvich

$\text{♩} = mm\ 100$

f *mp* *pp*

13 8 21 8 29 *mf* *mf* *f*

36 37 44 *f* *mf*

50 54 *Slightly Slower* ($\text{♩} = 94$) 17 *Slower* ($\text{♩} = 84$) 3 74 16 90 13

103 *Tempo I* $\text{♩} = 100$ *mf* *mp*

113 117 *Slightly Slower* ($\text{♩} = 94$) *sfz* *f* *accel. molto...*

122 125 *f* *sfz cresc...*

132 *rall.* 133 *a tempo* ($\text{♩} = 94$) *ff* *accel. molto...*

141 *Very Fast* ($\text{♩} = 200$)

149 *1/2 Tempo* $\text{♩} = 100$... *Tempo I* *mp* *sfz*

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Trombone 3 Ballroom Portraits

1. Irene and Vernon Castle

Daniel Bukvich

♩ = mm 100

f *mp* *pp*

13 8 21 8 29 *mf* *mf* *f*

37 4 44 *f* *mf*

51 54 Slightly Slower (*♩ = 94*) 17 Slower (*♩ = 84*) 3 74 16 90 13

103 Tempo I *♩ = 100* *mf* *mp*

113 117 Slightly Slower (*♩ = 94*) *sfp* < *f* *accel. molto...*

122 125 *f* *sfp cresc...*

132 *rall...* 133 *a tempo* (*♩ = 94*) *ff* *accel. molto...*

141 Very Fast (*♩ = 200*)

149 1/2 Tempo *♩ = 100...* Tempo I *mp* *ffz*



Baritone

Ballroom Portraits

1. Irene and Vernon Castle

Daniel Bukvich

$\text{♩} = mm\ 100$

f *mp*

11 **13** **21** 8 **29**

(p) *n* *mf*

31 **37**

f *mp* *f*

44 **54** Slightly Slower ($\text{♩} = 94$)

mf 17

71 Slower ($\text{♩} = 84$) **74** 16 **90** 13 **103** Tempo I $\text{♩} = 100$

mf

108 **117** Slightly Slower ($\text{♩} = 94$)

mp *sfp* *f*

125 *accel. molto...*

121 *(f)* *sfp* *cresc. ...*

133 a tempo ($\text{♩} = 94$) *accel. molto...*

132 *rall.* *ff*

141 Very Fast ($\text{♩} = 200$)

149 1/2 Tempo $\text{♩} = 100$... Tempo I

mp *sffz*

Dedicated to school bands and their directors
in tribute to
Walter Howard Snodgrass



Tuba

Ballroom Portraits

1. Irene and Vernon Castle

Daniel Bukvich

$\text{♩} = mm\ 100$
4

13

mp (*mp*)

15 21 (*mp*)

27 29 5 37 *f* *mp*

41 44 *f* *mf*

54 Slightly Slower ($\text{♩} = 94$) *p*

61

69 Slower ($\text{♩} = 84$) 74 *mp*

79 90 (*mp*)

103 Tempo I $\text{♩} = 100$ 13 *sfp* < *f* 117 Slightly Slower ($\text{♩} = 94$) 125 7

1. Irene and Vernon Castle

- 2 -

Tuba

132 *rall.* **133** *a tempo* (♩ = 94) *accel. molto.*

140 **141** *Very Fast* (♩ = 200)

148 **149** *1/2 Tempo* ♩ = 100... *Tempo I*

Dedicated to school bands and their directors
in tribute to
Walter Howard Snodgrass



Timpani

Ballroom Portraits

1. Irene and Vernon Castle

Daniel Bukvich

Tune 4 Drums

$\text{♩} = \text{mm} 100$ 12 13 8 21 8 29 8 37 7

44 10 54 Slightly Slower ($\text{♩} = 94$) Slower ($\text{♩} = 84$) 74 16

90 13 103 Tempo I $\text{♩} = 100$ 117 Slightly Slower ($\text{♩} = 94$)

sfp *f* *l.v.*

125 7 133 a tempo ($\text{♩} = 94$) 5 accel. molto...

rall. ... *sfp* *ff* *l.v.*

141 Very Fast ($\text{♩} = 200$) 149 1/2 Tempo $\text{♩} = 100$... Tempo I

sfp *ffz*



Percussion 1 Ballroom Portraits

Splash Cym., Snare Drum,
Wood Block

1. Irene and Vernon Castle

Daniel Bukvich

Brushes with wooden handles
Splash Cym. (choked) Brushes on snare drum

$\text{♩} = \text{mm } 100$ **3**

w/ wooden handle L R L R
(• = tap, → = drag brush from left to right)

12 (mp) 21 (mp)

29 Wood Block w/ brushes' wooden handle mp

33 Brushes mf f mp 44 4 f

48 W.B. f 54 Slightly Slower (♩ = 94) 17 Slower (♩ = 84) solo (stick end of brushes) mf f

74 Brushes mp

81

90 (mp)

96 solo accel. ... mf

1. Irene and Vernon Castle

Percussion 1

103

Tempo I ♩ = 100

W.B.

Musical staff for measures 103-125. It features a series of eighth-note patterns. A yellow circle highlights the word 'Sticks' and the dynamic markings *pp* and *sfp* at the end of the staff. A measure rest for 6 measures is indicated.

117

Slightly Slower (♩ = 94)

Musical staff for measures 117-125. It features a series of eighth-note patterns. A measure rest for 7 measures is indicated, followed by a *rall.* (rallentando) marking.

133

a tempo (♩ = 94)

Splash Cym.

Musical staff for measures 133-140. It features a series of eighth-note patterns with accents. A *ff* (fortissimo) dynamic marking is present. The staff concludes with an *accel. molto.* (accelerando molto) marking.

140

141

Very Fast (♩ = 200)

Musical staff for measures 141-148. It features a series of eighth-note patterns. The tempo is marked as Very Fast (♩ = 200).

149

1/2 Tempo ♩ = 100... Tempo I

Musical staff for measures 149-156. It features a series of eighth-note patterns. Dynamic markings include *p* (piano), *f* (forte), *f mp* (forte mezzo piano), and *sfz* (sforzando). Percussion markings include 'Splash', 'W.B.' (Wood Block), and 'Sn.' (Snare Drum).



Percussion 2
Bass Drum, Cymbals

Ballroom Portraits

1. Irene and Vernon Castle

Daniel Bukvich

$\text{♩} = mm\ 100$
w/ double headed mallet
Bass Drum 2 3 4 5 6 7 8 13 2 3 4

17 5 6 21 2 3 4 5 6 7 8 29 7

36 37 2 3 4 5 44 10 54 Slightly Slower ($\text{♩} = 94$) 17

71 Slower ($\text{♩} = 84$) 74 2 3 4 5 6 7 8 9 10 11 12 13 14 15

90 2 3 4 5 6 7 8 9 10 11 accel. ...

103 Tempo I $\text{♩} = 100$ 13 Cyms. 117 Slightly Slower ($\text{♩} = 94$) 2 3 4 5 6 7

125 7 133 a tempo ($\text{♩} = 94$) 2 3 4 5

138 141 Very Fast ($\text{♩} = 200$) 2 3 4

145 5 6 7 8 149 1/2 Tempo $\text{♩} = 100 \dots$ Tempo I 3

p, *f*, *sfz*, *mf*, *ff*, *rall.*, *accel. molto.*, *sfz*



Percussion 3

Xylophone, Bells,
Vibraphone

Ballroom Portraits

1. Irene and Vernon Castle

Daniel Bukvich

$\text{♩} = mm\ 100$

Xylophone

f

8

13

8

Xylo.

mp

21

23

f

29 to bells 8

37

6

Bells

44

10

54

f i.v. to vibes (4 mallets)

mp

Slightly Slower ($\text{♩} = 94$)

Vibraphone

motor on medium

ped. sim.

59

69

to xylo

Slower ($\text{♩} = 84$)

74

16

90

13

103

Tempo I $\text{♩} = 100$

14

117

Xylo.

Slightly Slower ($\text{♩} = 94$)

f

123

to bells

125

7

Bells

rall. . .

133

a tempo ($\text{♩} = 94$)

135

141

Very Fast ($\text{♩} = 200$)

8

accel. molto. . .

to xylo

149

1/2 Tempo $\text{♩} = 100$. . . Tempo I

4

Xylo.

p

f

sfz

Gliss.

Dedicated to school bands and their directors

in tribute to

Walter Howard Snodgrass

Double Bass

Ballroom Portraits



1. Irene and Vernon Castle

Daniel Bukvich

$\text{♩} = \text{mm } 100$
4/4 *pizz.* **13** *(mf)*

15 *arco* **21** *pizz.* *arco* *(mf)*

27 **29** 7 *pizz.* **37** *arco* *f*

44 *mf* **54** Slightly Slower ($\text{♩} = 94$)

55 *p*

62

70 Slower ($\text{♩} = 84$) **74** *pizz.* *f*

81 **90** *(f)*

92 *accel. . . arco*

1. Irene and Vernon Castle

- 2 -

Double Bass

103 **Tempo I** ♩ = 100 **13** **117** Slightly Slower (♩ = 94) **125** 7

sfp < *f*

132 *rall. . .* **133** a tempo (♩ = 94)

ff

139 *accel. molto. . .* **141** Very Fast (♩ = 200)

sfz

147 **149** 1/2 Tempo ♩ = 100. . . Tempo I

sfz

Piccolo

2. Harry Fox

$\text{♩} = \text{mm } 80$ 4 5 8 13 7 $\text{♩} = \text{♩}$ 2 22 $\text{♩} = \text{♩}$ 7



29 Picc. *ff*



34 *to flute* 3 40 8 48 6



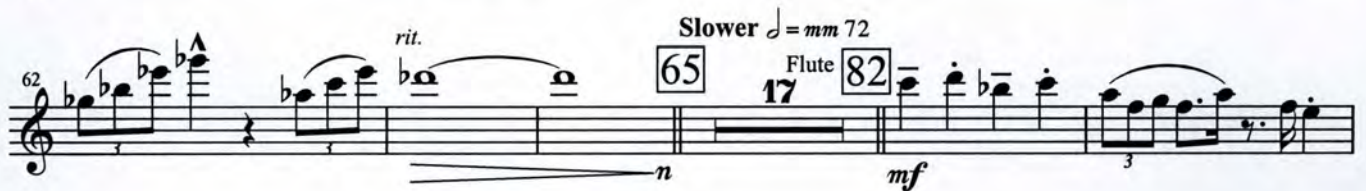
54 Flute *mf* *f* *mp* 56



58



62 *rit.* *Slower* $\text{♩} = \text{mm } 72$ 65 Flute 17 82 *mf*



84



90 94 *(mf)*



96



103 *accel. ...*



2. Harry Fox

Piccolo

110 Tempo I $\text{♩} = \text{mm } 80$

Musical staff 110-117. Treble clef, key signature of two flats. The staff contains a melodic line with slurs and ties. A yellow circle highlights the notes in measures 116 and 117. The dynamic marking *ff* is present at the beginning.

Musical staff 118-125. Treble clef, key signature of two flats. The staff contains a melodic line with slurs and ties. The dynamic marking *ff* is present at the beginning. The instruction *to piccolo* is written at the end of the staff.


Musical staff 126-150. Treble clef, key signature of two flats. The staff contains a rhythmic pattern with slurs and ties. Measure numbers 126, 133, 142, and 150 are boxed. The dynamic marking *f* is present. The instruction *Picc.* is written above the staff. The number 7 is written above measures 126 and 133, and 12 is written above measure 150.

Musical staff 162-169. Treble clef, key signature of two flats. The staff contains a rhythmic pattern with slurs and ties. Measure numbers 162, 163, 164, 165, 166, 167, 168, and 169 are boxed. The dynamic markings *f*, *(f)*, *(f)*, and *ff* are present. The instruction *Picc.* is written above the staff. The number 2 is written above measures 162, 163, 164, 165, and 169, and 6 is written above measure 167.

Flute 1

2. Harry Fox

The musical score for Flute 1, titled "Harry Fox", is presented in a single system with multiple staves. The piece begins with a tempo marking of $\text{♩} = \text{mm } 80$ and a 4/4 time signature. The first staff contains measures 1 through 13, with measure numbers 4, 5, 8, 13, and 7 indicated above the staff. A yellow circle highlights measure 2. The second staff starts at measure 22, marked with a forte f dynamic. The third staff begins at measure 25. The fourth staff starts at measure 28, marked with fortissimo ff . The fifth staff begins at measure 33. The sixth staff starts at measure 40, with measure numbers 8, 48, and 6 indicated above the staff, and dynamics mf and f . The seventh staff begins at measure 56, marked with mezzo-piano mp . The eighth staff starts at measure 60, marked with $rit.$ and n . The final staff begins at measure 65, marked "Slower" with a tempo of $\text{♩} = \text{mm } 72$ and a dynamic of mf , with measure numbers 17 and 82 indicated above the staff.

86 

92 94
(mf)

97

103 *accel. . .*

110 *Tempo I* $\text{♩} = \text{mm } 80$
ff

118 126 7

133 *f*

137 *f*

142 $\text{♩} = \text{♩}$ 8 150 8 *solo* 3
mf

162 2 *f* 2 *(f)* 2 *(f)* 6 *ff* 2

Flute 2

2. Harry Fox

$\text{♩} = \text{mm } 80$ 4 5 8 13 7 $\text{♩} = \text{♩}$ 2

22 $\text{♩} = \text{♩}$ *f*

25

28 29 *ff*

33 3

40 8 48 6 *mf* *f*

56 *mp*

60 *rit.* *n*

65 Slower $\text{♩} = \text{mm } 72$ 17 82 *mf*

86

2. Harry Fox

94 *(mf)*

97

103 *accel...*

110 *Tempo I* ♩ = *mm* 80 *ff*

118 126 7

133 *f*

136

139 142 8

150 162 *f* *(f)* *(f)* *ff*

Oboe 1

2. Harry Fox

$\text{♩} = \text{mm } 80$ 4 5 8 13 7 $\text{♩} = \text{♩}$ 2

22 $\text{♩} = \text{♩}$ *f* 3 3 3 3 3 3 3 3 3 3 3 3 3

26 29 *ff*

31

37 3 40 8 48 6 56 9 *mf* *f*

65 Slower $\text{♩} = \text{mm } 72$ *mp*

72 3

82 *mf* 3

88 3 3

94 (*mf*) 3

100 3

2. Harry Fox

106 *accel. ...* **110** **Tempo I** $\text{♩} = \text{mm } 80$ *ff*

Musical staff 106-110: Treble clef, key signature of two flats (B-flat and E-flat). Measure 106 starts with a triplet of eighth notes. A slur covers measures 106-109. Measure 110 is marked with a box containing '110' and 'Tempo I' with a quarter note equal to 80 mm. The dynamic is *ff*. A yellow circle is drawn around the right side of the staff.

115

Musical staff 115: Treble clef, key signature of two flats. Slurs are present over measures 115-118 and 119-122.

124 **126** 7 **133** *f* 3 3 3 3 3

Musical staff 124-133: Treble clef, key signature of two flats. Measure 124 has a slur. Measure 126 has a box containing '126' and a fermata. Measure 133 has a box containing '133' and a slur. Dynamics include *f* and triplets.

135 3 3 3 3 3 3 3

Musical staff 135: Treble clef, key signature of two flats. Slurs and triplets are present over measures 135-141.

139 *f* **142** 8 **150** 12

Musical staff 139-150: Treble clef, key signature of two flats. Measure 139 has a slur and dynamic *f*. Measure 142 has a box containing '142' and a slur. Measure 150 has a box containing '150' and a slur. Dynamics include *f* and *ff*.

162 2 *f* 2 *(f)* 2 *(f)* 6 *ff* 2

Musical staff 162: Treble clef, key signature of two flats. Measure 162 has a box containing '162'. The staff contains rests with fingerings (2, 2, 2, 6, 2) and dynamics (*f*, *(f)*, *(f)*, *ff*).

Oboe 2

2. Harry Fox

$\text{♩} = \text{mm } 80$ 4 5 8 13 7 $\text{♩} = \text{♩}$ 2 22 *f* 3 3 3

23 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

27 29 *ff*

32 3

40 8 48 6 56 9 65 Slower $\text{♩} = \text{mm } 72$ *mf* *f* *mp*

67

76 3 82 *mf* 3

85 3

91 94 *(mf)* 3

97 3

103 3 3 *accel. ...*

2. Harry Fox

Oboe 2

110 **Tempo I** $\text{♩} = mm\ 80$

Musical staff 110-117. The staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The music starts with a dynamic marking of *ff*. The notes are mostly quarter and eighth notes, with some beamed eighth notes. A yellow circle highlights the notes from measure 126 to 127.

118

Musical staff 118-125. The staff continues the melody from the previous staff. A box labeled "126" is placed above the staff, and a "7" is written below the staff at the end of the line.

133

Musical staff 133-136. The staff features a series of triplet eighth notes, indicated by a "3" above the notes. The dynamic marking is *f*.

137

Musical staff 137-140. The staff continues with triplet eighth notes. The dynamic marking is *f*.

142

150

162

Musical staff 141-144. The staff shows rests for measures 142, 150, and 162, with the numbers "8", "12", and "2" written below the staff respectively. The dynamic marking is *f*.

167

Musical staff 167-170. The staff shows rests for measures 167, 168, and 169, with the numbers "2", "6", and "2" written below the staff respectively. The dynamic marking is *ff*.

Bassoon 1

2. Harry Fox

$\text{♩} = \text{mm } 80$

5 *mp*

10 *mf* *p* *mp*

13

15 $\text{♩} = \text{♩}$

22 *p*

29 *ff* *sfz*

33

39 *ff* *solo* *f* *mp*

40

45 *mp*

48

52 *mp*

56

60 *rit.* *n* *mp*

65 *Slower* $\text{♩} = \text{mm } 72$

69

77 *mf* 3 3

82

86 3

93 94

(*mf*)

99

105 110 Tempo I $\text{♩} = \text{mm } 80$

f

112

sfp *ff*

118

f

123 126

mp

129 133

f

135

p

142

p

148 150

mp *mf*

154 162

mp *p*

165

p

172

ff

2. Harry Fox

$\text{♩} = \text{mm } 80$

5 *mp*

10 *mf* *p* *mp*

13

15

22 *p*

29 *ff* *sfz*

33

40 *ff*

46 *mp*

48

53 *mp*

56

60 *rit.*

65 *Slower* $\text{♩} = \text{mm } 72$ *n* *mp*

67

75 3 *mf* 3

82

84

90 94

(mf)

96

(mf)

102 accel. . .

accel. . .

110 **Tempo I** $\text{♩} = \text{mm } 80$

f *sfp* *ff*

116

sfp *f*

122 126

mp

129 133

f

136 ♩ = ♩

p

142 150

p *mp*

147 150

mp *mf*

153 4

p *mp* *n*

162

p

171 2

ff

Solo Clarinet

2. Harry Fox

♩ = *mm* 80

4 5 8 13 7 2

22 *f* 3 3 3 3 3 3 3 3 3 3 3 3 3

26 29 *ff*

31

36 *solo* *f* *mf* *n* 40 8 48 *mf*

50 *mf* *f*

56 *mp* 3 3 3 3 3 3 3 3 3

60 3 3 3 *rit.* *n*

65 *Slower* ♩ = *mm* 72
cue Ob. 1 *mp*

72 3

82 *mf*

88

94 *(mf)*

100

110 *Tempo I* $\text{♩} = \text{mm } 80$

accel...

ff

115

123

126 7

133

f

135

139

f

142 8

150 12

162

f *(f)* *(f)* *ff*

Clarinet 1

2. Harry Fox

$\text{♩} = \text{mm } 80$

4 5 8 13 7

20 f 22 f 3 3 3 3

24 3 3 3 3 3 3

28 29 ff

33 40 *decresc. ...* mp mp

41 48 mf

49 mf

55 56 f mp *rit.* n

65 Slower $\text{♩} = \text{mm } 72$
cue Ob. 2 mp

74 82 mf 3

84

90

94

(mf)

96

102

accel. ...

110

Tempo I $\text{♩} = \text{mm } 80$

ff

120

126

mp

128

133

f

135

139

142

8

f

150

162

10

sneak in with cl. 2, 3, solo alto

n < p

170

9 10 11 12 13

2

n

ff

Clarinet 2

2. Harry Fox

$\text{♩} = \text{mm } 80$ 4 5 8 13 7 f

21 f 3 3 3 3

25 3 3 3 3 3 3

29 ff

35 *decresc. . .* mp mp 40

43 mf 48

50 mf f

56 mp *rit.* n

65 **Slower** $\text{♩} = \text{mm } 72$
cue Bsn. 1 mp

75 3 82 mf 3

84



Musical staff 84-89. Measures 84-89. Includes a triplet of eighth notes in measure 89.

90

94

(mf)



Musical staff 90-95. Measure 94 is boxed. Includes a triplet of eighth notes in measure 95. A yellow circle highlights the triplet in measure 95.

96



Musical staff 96-101. Includes a triplet of eighth notes in measure 101.

102

accel. ...



Musical staff 102-107. Includes a triplet of eighth notes in measure 107. The word "accel. ..." is written above the staff.

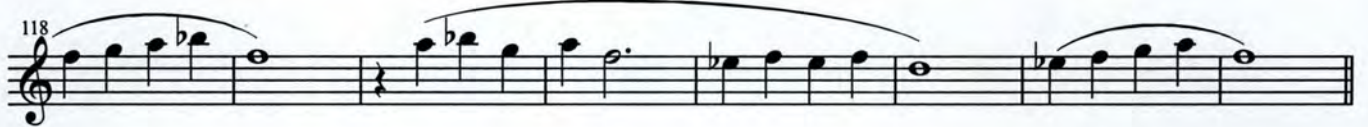
110 Tempo I ♩ = mm 80

ff



Musical staff 110-117. Starts with a dynamic marking of *ff*.

118



Musical staff 118-125.

126

mp



Musical staff 126-132. Starts with a dynamic marking of *mp*.

133

f



Musical staff 133-136. Starts with a dynamic marking of *f*. Includes triplets of eighth notes.

137

f



Musical staff 137-141. Starts with a dynamic marking of *f*. Includes triplets of eighth notes.

141

142

150

162

sneak in with solo alto

n

p



Musical staff 141-163. Measures 142, 150, and 162 are boxed. Includes a dynamic marking of *p* and a hairpin. The instruction "sneak in with solo alto" is written above the staff.

164

3 4 5 6 7 8 9 10 11 12 13

2

2

n

ff



Musical staff 164-168. Measures 164-168. Includes a dynamic marking of *ff* and a hairpin. The number "2" appears above measures 167 and 168.

Clarinet 3

2. Harry Fox

$\text{♩} = \text{mm } 80$ 4 5 8 13 7 f

21 f 3 3 3 3

25 3 3 3 3 3 3 3

29 ff

35 $\text{decresc.} \dots$ mp mp 40

43 mf 48

50 mf f

56 mp $rit.$ n

65 $\text{Slower } \text{♩} = \text{mm } 72$
 cue Bsn. 2 mp

75 3 82 mf 3

84

Musical staff 84-89. Measures 84-89. Includes a yellow highlight on the final measure (89).

90

94

(mf)

Musical staff 90-95. Measure 94 is boxed. Includes dynamic marking (mf).

96

Musical staff 96-101.

102

accel. ...

Musical staff 102-107. Includes marking accel. ...

110

Tempo I ♩ = mm 80

ff

Musical staff 110-119. Includes marking ff and Tempo I ♩ = mm 80.

120

126

mp

Musical staff 120-125. Measure 126 is boxed. Includes dynamic marking mp.

128

133

f

Musical staff 128-134. Measure 133 is boxed. Includes dynamic marking f.

135

Musical staff 135-138.

139

142

8

f

Musical staff 139-141. Measure 142 is boxed. Includes dynamic marking f.

150

9

sneak in with solo alto

162

2 3 4 5 6

n p

Musical staff 150-161. Includes marking 'sneak in with solo alto' and dynamic markings n and p.

168

7 8 9 10 11 12 13

2

n

ff

Musical staff 168-173. Includes dynamic markings n and ff.

Bass Clarinet

2. Harry Fox

$\text{♩} = \text{mm } 80$ 4

5

mp *mf* *p*

9

13

mp

15

p

22

p

27

29

ff *sfp*

33

ff *f* *mf* *solo*

40

mp

48

mp

56

rit.

n

2. Harry Fox

Bass Clarinet

65 Slower $\text{♩} = \text{mm } 72$ 82 94 110 Tempo I $\text{♩} = \text{mm } 80$

17 12 14 *mf* *f* *accel. ...*

112 *sfp* *ff* *sfp*

118 *f*

124 126 *mp*

133 *p*

139 142 $\text{♩} = \text{♩}$

145 150 *p* *mp*

152 *mf* *p* *mp* *n* 4

162 *p*

171 *ff* 2 2

Alto Sax. 1

2. Harry Fox

$\text{♩} = \text{mm } 80$ 4

5 8 13 *mf*

17 *f*

22

28 29 *ff* *sfp* *ff*

34 3 40 *mf* *solo*

42

48 *mf*

53 56 *mf* *solo*

59 *rit.*

64 *mp* 65 *Slower* $\text{♩} = \text{mm } 72$ 82 12 94 *cue Horns* *mf*

97

Musical staff 97: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 97-104. A yellow circle highlights the notes in measures 102 and 103.

105

accel. . .

110 **Tempo I** ♩ = *mm* 80

ff

Musical staff 105: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 105-113. Includes "accel. . ." and "110 Tempo I ♩ = mm 80" markings. Dynamic "ff" is present below measure 110.

114

Musical staff 114: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 114-121.

122

solo

126

f *mf*

Musical staff 122: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 122-129. Includes "solo" marking above measure 126. Dynamics "f" and "mf" are present below measures 126 and 127 respectively.

128

Musical staff 128: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 128-132.

133

Musical staff 133: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 133-140.

140

142

f *mf*

Musical staff 140: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 140-147. Includes dynamics "f" and "mf" below measures 140 and 142 respectively.

145

150 *solo*

mf

Musical staff 145: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 145-152. Includes "solo" marking above measure 150. Dynamic "mf" is present below measure 150.

158

162

p *n* *f* (*f*) (*f*)

Musical staff 158: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 158-172. Includes dynamics "p", "n", "f", "(f)", "(f)" below measures 158, 162, 166, 170, and 172 respectively.

173 *sneak in*

solo

p *mf* *ff*

Musical staff 173: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 173-179. Includes "sneak in" marking above measure 173. Dynamics "p", "mf", "ff" are present below measures 173, 177, and 179 respectively.

Alto Sax. 2

2. Harry Fox

♩ = mm 80 4

5 8 13

mf

17

f

22

28

29

ff *sfp* *ff*

34

40 8

mf *n*

48

mf

53

56 9 65 17 82 12

Slower ♩ = mm 72

94 cue Horns

mf

104

accel...

110 Tempo I ♩ = mm 80

ff

113

120

126 7

2. Harry Fox

Alto Sax 2

133

Musical staff 1: Treble clef, starting at measure 133. It contains a melodic line with eighth and quarter notes, some beamed together. A yellow circle highlights the final measure of this staff.

139

142

Musical staff 2: Treble clef, starting at measure 139. It features a complex rhythmic pattern with sixteenth and thirty-second notes. Dynamics include *f* and *mf*.

144

Musical staff 3: Treble clef, starting at measure 144. It continues the melodic line with eighth and quarter notes.

150

162

Musical staff 4: Treble clef, starting at measure 150. It consists of a series of chords and rests, with fingerings (12, 2, 2, 2, 6, 2) and dynamics (*f*, *f*, *f*, *ff*) indicated.

Tenor Sax.

2. Harry Fox

♩ = mm 80

4 5 8 13 7

f

21 22 29

ff *sfp*

33 40 8

ff *f* *mf* *n*

48

mf

55 56

mf *solo*

61 65 Slower ♩ = mm 72 82 94 16

rit. 2 17 12

110 Tempo I ♩ = mm 80

ff

120 126 133

7

135

p *f*

141 142 150 2

8 6 *solo* *mf*

n

162 2 2 2 6 2

f (*f*) (*f*) *ff*

Detailed description: This is a musical score for Tenor Saxophone, titled "2. Harry Fox". The score is written in treble clef with a key signature of one flat (Bb). It begins with a tempo marking of ♩ = mm 80 and a 4/4 time signature. The first system contains measures 4, 5, 8, 13, and 7, ending with a dynamic marking of *f*. A yellow circle highlights a specific melodic phrase in the first system. The second system starts at measure 21 and includes measures 22 and 29, with dynamics *ff* and *sfp*. The third system starts at measure 33 and includes measures 40 and 8, with dynamics *ff*, *f*, *mf*, and *n*. The fourth system starts at measure 48 and is marked *mf*. The fifth system starts at measure 55 and includes measure 56, marked *mf* and *solo*. The sixth system starts at measure 61 and includes measures 65, 82, 94, and 16, with a "rit." marking and a tempo change to "Slower ♩ = mm 72". The seventh system starts at measure 110 and is marked "Tempo I ♩ = mm 80" and *ff*. The eighth system starts at measure 120 and includes measures 126 and 133. The ninth system starts at measure 135 and includes measures 142 and 150, with dynamics *p* and *f*. The tenth system starts at measure 141 and includes measures 2, 8, 6, and 2, with a *solo* marking and dynamics *n* and *mf*. The final system starts at measure 162 and includes measures 2, 2, 2, 6, and 2, with dynamics *f*, (*f*), (*f*), *ff*, and *f*.

Baritone Sax.

2. Harry Fox

$\text{♩} = \text{mm } 80$ 4

5 *mp* *mf* *p*

9 *mp* 13

15 *p*

22 $\text{♩} = \text{♩}$ *p*

29 *ff* *sfp* *ff*

34 *decresc. . .* *mp* 40 8

48 *mf*

53 56 9 65 *Slower* $\text{♩} = \text{mm } 72$ 82 12 94 14

108 *accel.* *mf* *f* *sfp* *ff* 110 *Tempo I* $\text{♩} = \text{mm } 80$

115 *sfp* *f*

120 126 7

133

Musical staff 1: Treble clef, key signature of one flat, 4/4 time. Measures 133-141. Dynamics include *p*. A yellow circle highlights the final measure of this staff.

142

Musical staff 2: Treble clef, key signature of one flat, 4/4 time. Measures 139-145. Dynamics include *p*.

150

Musical staff 3: Treble clef, key signature of one flat, 4/4 time. Measures 146-151. Dynamics include *mp*.

152

Musical staff 4: Treble clef, key signature of one flat, 4/4 time. Measures 152-161. Dynamics include *mf*, *p*, *mp*, *n*. A 4-measure rest is indicated at the end.

162

Musical staff 5: Treble clef, key signature of one flat, 4/4 time. Measures 162-170. Dynamics include *p*.

171

Musical staff 6: Treble clef, key signature of one flat, 4/4 time. Measures 171-175. Dynamics include *ff*. Accents and slurs are present.

Solo Trumpet

2. Harry Fox

♩ = mm 80 4 5 8 13 *mf*

17 *♩ = ♩* 22 *♩ = ♩*

23

29 *ff* *sfp* *ff*

35 *3* 40 8 48 harmon: stem in
wah wah wah wah wah

51 *Open* 56 9 65 *Slower* *♩ = mm 72* 14 *mf*
wah wah wah wah wah wah wah wah wah wah

80 82 12 94 *cue Horns* *mf*

98

106 *accel. . .* 110 *Tempo I* *♩ = mm 80* *ff* *sfp*

114 *ff* *sfp*

120

126 7 133

138 142 *mf*

144

150 9 *solo* *mf* 162 2 *f* 2

167 2 *f* 6 *ff* 2

Detailed description: This is a page of musical notation for a Solo Trumpet part. It consists of five staves of music. The first staff starts at measure 126 with a 7-measure rest, followed by a melodic line with accents and a yellow circle highlighting a specific phrase. The second staff begins at measure 138 and includes a 4-measure rest and a dynamic marking of *mf*. The third staff starts at measure 144. The fourth staff begins at measure 150 with a 9-measure rest, a *solo* marking, and a dynamic of *mf*, followed by a melodic line with accents and a dynamic of *f*. The fifth staff starts at measure 167 with a 2-measure rest, a dynamic of *f*, a 6-measure rest, a dynamic of *ff*, and another 2-measure rest.

Trumpet 1

2. Harry Fox



5 8 13

mf

17 22

24 29

30 *sfp* *ff*

37 3 40 8 48 8 56 9

65 Slower $\text{♩} = \text{mm } 72$ 14 82 12 94 16

110 Tempo I $\text{♩} = \text{mm } 80$ *ff* *sfp* *ff*

116 *sfp*

122 126 7 133

135

142 *mf*

149 150 12 162 2 2 2 6 2

f (*f*) (*f*) *ff*

Detailed description: This is a page of a musical score for Trumpet 1, titled "2. Harry Fox". The score is written in treble clef with a key signature of one flat (B-flat). It consists of ten staves of music. The first staff starts with a tempo marking of $\text{♩} = \text{mm } 80$ and a 4/4 time signature. It contains measures 5, 8, and 13. The second staff starts at measure 17 and contains measures 22. The third staff starts at measure 24 and contains measure 29. The fourth staff starts at measure 30 and contains measures 37, 40, 48, 56, and 9. The fifth staff starts at measure 65, marked "Slower" with a tempo of $\text{♩} = \text{mm } 72$, and contains measures 14, 82, 94, and 16. The sixth staff starts at measure 110, marked "Tempo I" with a tempo of $\text{♩} = \text{mm } 80$, and contains measures 116, 122, 126, and 133. The seventh staff starts at measure 135. The eighth staff starts at measure 142. The ninth staff starts at measure 149 and contains measures 150, 162, and 2. The score includes various dynamics such as *mf*, *sfp*, *ff*, and *f*. There are also articulation marks like accents and slurs. A yellow oval is drawn in the top right corner of the page.

Trumpet 2

2. Harry Fox

$\text{♩} = \text{mm } 80$ 4 5 8 13 *mf*

17 $\text{♩} = \text{♩}$ 22 $\text{♩} = \text{♩}$

24 29 *ff*

30 *sfp* *ff*

36 3 40 8 48 8 56 9 65 Slower $\text{♩} = \text{mm } 72$ 14 *mf*

82 12 94 16 110 Tempo I $\text{♩} = \text{mm } 80$ *ff* *sfp* *ff*

115 *sfp*

122 126 133

135 $\text{♩} = \text{♩}$

142 $\text{♩} = \text{♩}$ *mf*

149 150 12 162 2 2 2 6 2 *f* (*f*) (*f*) *ff*

Trumpet 3

2. Harry Fox

$\text{♩} = \text{mm } 80$ 4 5 8 13 *mf*

17 22 $\text{♩} = \text{♩}$

24 29 *ff*

30 *sfp* *ff*

36 3 40 8 48 8 56 9 65 14 *Slower* $\text{♩} = \text{mm } 72$ *mf*

82 12 94 16 110 *Tempo I* $\text{♩} = \text{mm } 80$ *ff* *sfp* *ff*

115 *sfp*

122 126 7 133 *mf*

135 $\text{♩} = \text{♩}$

142 *mf*

149 150 12 162 2 2 2 6 2 *f* (*f*) (*f*) *ff*

Horn in F 1

2. Harry Fox

$\text{♩} = \text{mm } 80$ 4 5 8 13 3 2

$\text{♩} = \text{♩}$ 20 22 $\text{♩} = \text{♩}$ 3

26 29 2 *ff*

33 40 3 *mp*

42 48 *mp*

50 56 *mp*

58 *rit.* *n*

65 Slower $\text{♩} = \text{mm } 72$ 82 94 *legato* *mf*

99 *accel. ...*

110 Tempo I $\text{♩} = \text{mm } 80$ *f*

118

126

Musical staff 126: Treble clef, 4/4 time signature. The staff contains a sequence of eighth and quarter notes. The dynamic marking *mp* is placed below the first few notes.

133

Musical staff 133: Treble clef, 4/4 time signature. The staff contains a sequence of eighth and quarter notes, some with slurs and accents. The dynamic marking *p* is placed below the staff.

139

Musical staff 139: Treble clef, 4/4 time signature. The staff contains a sequence of eighth and quarter notes. The dynamic marking *f* is placed below the staff. A measure rest is present at the end of the staff.

142

$\text{♩} = \text{♩} \quad 3$

145

Musical staff 145: Treble clef, 4/4 time signature. The staff contains a sequence of eighth and quarter notes. The dynamic marking *p* is placed below the staff. Measure rests are marked with numbers 3, 6, and 4 above the staff.

150

162

Musical staff 162: Treble clef, 4/4 time signature. The staff contains a sequence of quarter notes with slurs and accents. The dynamic markings *f*, *(f)*, *(f)*, and *ff* are placed below the staff. Measure rests are marked with numbers 2, 2, 2, 6, and 2 above the staff.

Horn in F 2

2. Harry Fox

♩ = mm 80

5 8 13 3 2

p

20 *f* 22 3 *p*

26 29 *ff*

33 40 *mp*

42 48 *mp*

50 56 *mp*

58 *rit.*

65 Slower ♩ = mm 72 82 94 *mf* *legato*

99 *accel. ...*

110 Tempo I ♩ = mm 80 *f*

118

126

mp

133

p

139

f

142 3

145

p

150 6

162

f *(f)* *(f)* *ff*

Horn in F 3

2. Harry Fox

5 8 13 3 2

$\text{♩} = \text{mm } 80$ 4

p

20 $\text{♩} = \text{♩}$ 22 $\text{♩} = \text{♩}$ 3

f *p*

26 29 *ff*

33 40 *mp*

42 48 *mp*

50 56 *mp*

58 *rit.* *n*

65 Slower $\text{♩} = \text{mm } 72$ 82 94 *legato* *mf*

99 *accel. ...*

110 Tempo I $\text{♩} = \text{mm } 80$ *f*

118

126

Musical staff 126: Treble clef, key signature of two flats, 4/4 time. The staff contains a sequence of eighth and quarter notes. A yellow scribble is present in the upper right area of the page.

133

Musical staff 133: Treble clef, key signature of two flats, 4/4 time. The staff contains eighth and quarter notes with slurs. A dynamic marking of *p* is present.

139

Musical staff 139: Treble clef, key signature of two flats, 4/4 time. The staff contains eighth and quarter notes with slurs. A dynamic marking of *f* is present. A measure rest is marked with a 3.

142

Musical staff 145: Treble clef, key signature of two flats, 4/4 time. The staff contains eighth and quarter notes with slurs. A dynamic marking of *p* is present. Measure rests are marked with 3, 6, and 4. A dynamic marking of *n* is present.

150

162

Musical staff 162: Treble clef, key signature of two flats, 4/4 time. The staff contains quarter notes with slurs and measure rests. Dynamic markings include *f*, *(f)*, *(f)*, *ff*, and *f*.

Horn in F 4

2. Harry Fox

The musical score is written for a single horn in F. It begins with a tempo of quarter note = mm 80 and a 4/4 time signature. The first staff contains measures 1-13, with measure numbers 5, 8, and 13 boxed. A yellow oval highlights measures 14-21. The second staff starts at measure 20 and includes measure 22. The third staff starts at measure 26 and includes measure 29. The fourth staff starts at measure 33 and includes measure 40. The fifth staff starts at measure 42 and includes measure 48. The sixth staff starts at measure 50 and includes measure 56. The seventh staff starts at measure 58 and includes measure 94. The eighth staff starts at measure 65, marked 'Slower' with a tempo of quarter note = mm 72, and includes measure 82. The ninth staff starts at measure 99 and includes measure 110, marked 'Tempo I' with a tempo of quarter note = mm 80. The tenth staff starts at measure 118. Dynamics include p, f, ff, mp, and mf. Performance instructions include legato, rit., and accel...

♩ = mm 80 4

5 8 13 3 2

p

20 ♩ = ♩ 3

f *p*

26 2 29

ff

33 3 40

mp

42 48

mp

50 56

mp

58 *rit.*

65 Slower ♩ = mm 72 82

17 12 *legato* *mf*

99 3 *accel...*

110 Tempo I ♩ = mm 80

f

118

126

Musical staff 126: Treble clef, key signature of two flats (B-flat and E-flat), 4/4 time signature. The staff contains a sequence of eighth notes with stems pointing down. The dynamic marking *mp* is placed below the first few notes.

133

Musical staff 133: Treble clef, key signature of two flats, 4/4 time signature. The staff contains a sequence of eighth notes with stems pointing up, followed by a quarter rest, then eighth notes with stems pointing down. The dynamic marking *p* is placed below the staff.

139

Musical staff 139: Treble clef, key signature of two flats, 4/4 time signature. The staff contains a sequence of eighth notes with stems pointing down. The dynamic marking *f* is placed below the staff. A measure rest is indicated by a double bar line and a whole note symbol.

142

3

145

Musical staff 145: Treble clef, key signature of two flats, 4/4 time signature. The staff contains a sequence of eighth notes with stems pointing down. The dynamic marking *p* is placed below the staff. Measure rests are indicated by double bar lines and whole note symbols with numbers 3, 6, and 4 above them.

150

162

Musical staff 162: Treble clef, key signature of two flats, 4/4 time signature. The staff contains a sequence of eighth notes with stems pointing down. The dynamic marking *f* is placed below the staff. Measure rests are indicated by double bar lines and whole note symbols with numbers 2, 2, 2, 6, and 2 above them. The dynamic marking *ff* is placed below the staff.

Trombone 1

2. Harry Fox

♩ = mm 80 4

5 2 5 13

mf *mf* *mf*

16

p *mf*

22

mf *mf* *p* *mf*

29

ff *sfp*

33

ff 3 40 8

48

mp 56 9

65 *Slower* *♩ = mm 72* 82 94 110 *Tempo I* *♩ = mm 80*

17 12 16 *ff* *sfp*

114

ff *sfp* *f*

120

125

126 7 133

mf *p*

2. Harry Fox

Trombone 1

137 *mf* 142 *mf*

144 *f* *p* *mf*

150 *mf* *n* 162

164 *f* *(f)* *(f)* *ff*

Trombone 2

2. Harry Fox

$\text{♩} = \text{mm } 80$ 4 **5** 2 mf 5 **13** 2 mf

16 p mf 2 $\text{♩} = \text{♩}$ 2 **22** $\text{♩} = \text{♩}$ 2

24 mf p mf **29** ff

31 sfp ff 3 **40** 8

48 mp **56** 9

65 Slower $\text{♩} = \text{mm } 72$ **82** 12 **94** 16 **110** Tempo I $\text{♩} = \text{mm } 80$

114 ff sfp f

120 **126** 7

133 mf p mf

139 $\text{♩} = \text{♩}$ 2 **142** $\text{♩} = \text{♩}$ 2 f p mf

147 3 **150** 2 mf 3 n 4

162 2 f 2 (f) 2 (f) 6 ff 2

Trombone 3

2. Harry Fox

$\text{♩} = \text{mm } 80$ 4 5 2 13 2 *mf* *mf*

16 *p* *mf* 2 $\text{♩} = \text{♩}$ 22 $\text{♩} = \text{♩}$ 2

24 *mf* *p* *mf* 29 *ff*

31 *sfp* *ff* 3 40 8

48 *mp* 56 9

65 Slower $\text{♩} = \text{mm } 72$ 82 12 94 16 110 Tempo I $\text{♩} = \text{mm } 80$ *ff* *sfp*

114 *ff* *sfp* *f*

120 126 7

133 *mf* *p* *mf*

139 $\text{♩} = \text{♩}$ 142 $\text{♩} = \text{♩}$ 2 *f* *p* *mf*

147 3 150 2 3 4 *mf* *n*

162 2 2 2 6 2 *f* (*f*) (*f*) *ff*

Baritone

2. Harry Fox

$\text{♩} = \text{mm } 80$ 4 5 2 13 2 *mf* *mf*

17 2 $\text{♩} = \text{♩}$ 22 $\text{♩} = \text{♩}$ 2 *mf* *mf*

26 2 29 *ff* *sfp*

33 *ff* 3 40 8

48 *mp* 56 7

63 *rit.* 65 *Slower* $\text{♩} = \text{mm } 72$ 8 *solo* *mf* *p* *n*

79 *mf* 82 12 94 16 110 *Tempo I* $\text{♩} = \text{mm } 80$ *ff*

112 *sfp* *ff* *sfp*

118 *f*

124 126 7 133 *mf*

136

p *mf*

142

f *mf* *mf*

156

n *p*

166

173

ff

Tuba

2. Harry Fox

$\text{♩} = \text{mm } 80$ **5**

mp *mf* *p*

9 *mp* **13**

15 *mf* *p*

22 $\text{♩} = \text{♩}$ *p*

27 **29** *ff* *sfp*

33 *ff* *decresc. ...* *mp* *Bsn. 1 solo*

40 One player only *p*

46 **48** Section *mp*

53 **56** One player only *p*

59 *rit.* **65** Slower $\text{♩} = \text{mm } 72$
Section
stager breathe 2 3 4
pp

69 5 6 7 8 9 10 11 12 13 14 **3** **82** **12**
n

2. Harry Fox

94 14 *mf* *accel. . .* **110** *Tempo I* $\text{♩} = \text{mm } 80$ *ff* *sfp*

114 *ff* *sfp* *f*

120

126 One player only *p*

133 *mf* *p* *mf*

139 $\text{♩} = \text{♩}$ **142**

145 *p*

150 *mp* *mf* *p* *mp*

156 *n* *solo* **162** Section *mf* *p*

165

172 *ff*

Timpani, Sand Paper Blocks

2. Harry Fox

Tune 3 drums

$\text{♩} = \text{mm } 80$ 4 [5] 8 [13] 7 $\text{♩} = \text{♩}$ 2 [22] $\text{♩} = \text{♩}$ 6

[29] *ff* *sfp* *ff*

36 [40] 8 [48] 8 [56] 7 *rit.*
decresc. ... mp pp

[65] Slower $\text{♩} = \text{mm } 72$
1 2 3 4 5 6 7 8 9 10 11 12 13 14 3 *n*

[82] 12 [94] sand paper blocks 2 3 4 5 6 7 8
f

102 9 10 11 12 13 14 *accel. ... to timp.*

[110] Tempo I $\text{♩} = \text{mm } 80$
f *sfp* *ff* *sfp* *f*

119 *to sand blocks*
l.v.

[126] sand paper blocks
mf

[133] 7 $\text{♩} = \text{♩}$ 2 [142] $\text{♩} = \text{♩}$ 8 [150] 12 [162] sand paper blocks 2 3 4 5 6
mf

168 7 8 9 10 11 12 13 *to timp.* Timp. 2
ff

Percussion 1

2. Harry Fox

$\text{♩} = mm\ 80$

Wood Block
solo

Splash
Cym

mf *f*

7 *mf* *f* *mf*

13 *mf* *f* *f* *mf*

19 *f* *f*

25 *ff*

31 *sfp* *ff*

40 sand paper blocks *f*

46 *mp*

54 *mf*

60 *rit.* Sand blocks to timp. **65** Slower $\text{♩} = mm\ 72$
17

82 4 Sn. W.B. *f*

92 94 4

102 110 Tempo I ♩ = mm 80 4 *f*

112 *sfp* *ff*

119

126 133 7 *f*

138 Sn. +W.B. 142 *f* *mf*

144 *f* *f* *mf* *f*

150 *mf*

158 162 2 Sn. Dr. *mf* *f* (*f*)

170 5 W.B. solo 3 Sn. solo Splash *f* *ff* *ff*

Percussion 2

2. Harry Fox

$\text{♩} = \text{mm } 80$

4 **5** 2 Bass Drum 5 **13** 2 4 $\text{♩} = \text{♩}$ 2

22 $\text{♩} = \text{♩}$ 2 *f* **29** +Cr.Cym. *ff*

33 *p* **40** 2 3 4

44 5 6 7 **48** 2 3 4 5 6 *p* l.v. l.v. l.v.

56 2 3 4 5 6 7 *rit.* **65** Slower $\text{♩} = \text{mm } 72$ **82** 6 *p*

88 *f* **94** 6 *mf* l.v. 3 4

110 Tempo I $\text{♩} = \text{mm } 80$

117

123 *p* **126** 2 3 4 5 6 7 l.v. l.v.

133 2 4 *f* (l.v.) **142** 2

144 5 **150** 2 *mf* 9 **162** 15 *ff* 2

Percussion 3

2. Harry Fox

♩ = mm 80 4 [5] 8 [13] 7 ♩ = ♩ 2 [22] ♩ = ♩ 7

[29] Xylophone *ff*

34 *to Bells* 3 [40] 8 [48] 6

54 Bells *mf* *f* *to Vibes* [56] 9 [65] Slower ♩ = mm 72 [82] 12 [94] 16

[110] Tempo I ♩ = mm 80 Vibes. *ff*

118 *to Xylo.*

[126] 7 [133] 7 Xylophone *f* *to Vibes* [142] 8

[150] 9 Vibes. *pp* [162] 1 2 3 4 5 6

168 7 8 9 10 11 *to Xylo.* 3 Xylophone *ff* 2

Double Bass

2. Harry Fox

$\text{♩} = \text{mm } 80$ **5** *pizz.* *mp* *arco* *mf* *pizz.* *p*

9 *arco* *mp* **13** *pizz.*

15 *arco* *mf* *pizz.* *p* *arco*

22 *pizz.* *arco* *pizz.* *p* *arco*

27 **29** *ff* *sfp*

33 *ff* *decresc. ...* *mp*

40 *pizz.* *mp* *arco*

48 *pizz.* *mp* *arco*

56 *pizz.* *mp*

65 *arco* *Slower* $\text{♩} = \text{mm } 72$ 1 2 3 4 5 6 *pp*

71 7 8 9 10 11 12 13 14 3 82 12

n

94 14 *accel. ...* 110 **Tempo I** $\text{♩} = \text{mm } 80$

mf *f* *sfp*

114

ff *sfp* *f*

120

126 *pizz.*

mp

133

mf *arco* *pizz.* *p* *mf* *arco*

139 142 *pizz.* *arco*

145 *pizz.* *arco* *p*

150 *pizz.* *arco* *pizz.* *p* *mp* *mp*

155 162 *pizz.* *p* *n*

166 7 *arco* 2 *ff*

Piccolo

3. Elida Webb and Flournoy Miller

Flute $\text{♩} = \text{mm } 75$
mp

6

14 *(mp)* *p*

27 *Faster* $\text{♩} = \text{mm } 102$ *to piccolo* 14 *Picc.* 43 9 *f*

52 *mf* 3 *f* *f*

61 62 14 *mp* *f*

80 3 83 15 *f* *accel. . .*

103 *Slow* $\text{♩} = \text{mm } 75$ 105 5 *rit.* 112 *Faster* $\text{♩} = \text{mm } 102$ 8 *f*

122 *ff*

130 11 *mf* 3 3 3 3 *f* 8 *sffz*

Flute 1

3. Elida Webb and Flournoy Miller



♩ = mm 75

mp

6

14

(*mp*) *p*

22

Faster ♩ = mm 102

27 14 43 9

f

52

mf *f* 3

59

(*q*) *f* 62 6 *mp* 6

76

mp *f* 83 *mf*

87

96

f 6 5 *accel. . .* Slow ♩ = mm 75 105 *n*

106

5 *rit.* 112 Faster ♩ = mm 102 *pp cresc. . .*

118

f 122 *ff*

125

130 4 5 *mf*

141

mf 3 3 3 *f* 6 *ff* *sffz*

3. Elida Webb and Flournoy Miller



♩ = mm 75

mp

6

14 *(mp)* *p*

22 **Faster** ♩ = mm 102 **27** 14 **43** 9 *f*

52 *mf* *f* 3

59 *f* **62** 6 *mp* 6

76 *mp* *f* **83** *mf*

87 *f* *mf*

97 *accel. ...* *Slow* ♩ = mm 75 **105** *n*

106 *rit.* **112** **Faster** ♩ = mm 102 *pp cresc. ...*

118 *f* **122** *ff*

125 **130** 4 *mf* 5

141 *mf* 3 3 3 3 *f* *ff* *sfz*

Oboe 1

3. Elida Webb and Flournoy Miller

mp *solo* *mp* *f* *mf* *f* *mp* *f* *mf* *f* *mf* *f* *pp* *cresc. ...* *f* *ff* *mf* *mf* *f* *ff* *ffz*

mm 75 **11** *8* *Faster* *mm* 102 **27** **16**

43 *9* *mf*

60 *f* **62** *14* *mp* *f* *3*

83 *mf*

93 *f* *6* *5* *accel. ...*

102 *Slow* *mm* 75 **105** *6* *rit.* **112** *Faster* *mm* 102 *pp* *cresc. ...*

116 *f* **122** *ff*

125 **130** *4* *mf* *5*

141 *mf* *3* *f* *6* *ff* *6* *ffz*

Oboe 2

3. Elida Webb and Flournoy Miller

22 $\text{♩} = \text{mm } 75$ Faster $\text{♩} = \text{mm } 102$ 27 16 43 9 *mf*

54 62 14 *f*

76 83 3 *mp* *f* *mf*

87

98 105 6 *f* *accel. ...* *Slow* $\text{♩} = \text{mm } 75$ *rit.* *n*

112 Faster $\text{♩} = \text{mm } 102$ *pp cresc. ...*

120 122 *f* *ff*

128 130 4 14 *mf* *ff* *sfz*

Bassoon 1

3. Elida Webb and Flournoy Miller

$\text{♩} = mm\ 75$ 8 *solo*
mp

13 8 *Faster* $\text{♩} = mm\ 102$ 4 [27] 16 [43] 19

[62] *p*

72 *mp* *f* 3

[83] *mf*

94 *accel. ...* *Slow* $\text{♩} = mm\ 75$ *n*

[105] 6 *rit.* [112] *Faster* $\text{♩} = mm\ 102$ *pp cresc. ...*

120 *f* [122] *ff*

[130] 4 *mf* 6 *f* 5 *ff* *sffz*

Bassoon 2

3. Elida Webb and Flournoy Miller

♩ = mm 75 22 Faster ♩ = mm 102 4 27 16 43 19

62

72

83

93

103 Slow ♩ = mm 75 105 6 rit. 112 Faster ♩ = mm 102

117

122

134

Solo Clarinet

3. Elida Webb and Flournoy Miller

solo
mp

15
mf *p*

22 **Faster** $\text{♩} = \text{mm } 102$
mf

27 Solo alla Dixieland *ad lib* articulations

31

39 **43** Solo alla Dixieland
mf

49

57 **62** 6
f

68 6 *mp* *mp* *f* 3

83 *mf*

92 *f* 6 *accel. ...*

100 **105** 5 *rit.* *n*

Detailed description: This is a musical score for a solo clarinet. It begins with a tempo of $\text{♩} = \text{mm } 75$ and a dynamic of *mp*. The first system includes a circled measure with a '2' above it. The second system starts at measure 15 with dynamics *mf* and *p*. At measure 22, the tempo changes to **Faster** ($\text{♩} = \text{mm } 102$) and the dynamic is *mf*. Measure 27 is marked as the start of a 'Solo alla Dixieland' section with 'ad lib articulations'. Measure 39 is marked with a circled '43' and 'Solo alla Dixieland'. Measure 57 is marked with a circled '62' and a '6' above it. Measure 68 has a '6' above it and dynamics *mp*, *mp*, and *f*. Measure 83 is marked with a circled '83' and *mf*. Measure 92 has a '6' above it and *f*, with an *accel. ...* marking. Measure 100 is marked with a circled '105', a '5' above it, and *rit.*. The score ends with a fermata and a double bar line.

112 **Faster** ♩ = *mm* 102

pp *cresc.* ...

Musical staff 112-119, treble clef, 4/4 time. The staff contains eighth-note patterns with slurs and accents. A yellow circle highlights the end of the staff.

120

f *ff*

Musical staff 120-125, treble clef, 4/4 time. The staff contains eighth-note patterns with slurs and accents. A box labeled '122' is above the staff.

127

mf **2**

Musical staff 127-132, treble clef, 4/4 time. The staff contains eighth-note patterns with slurs and accents. A box labeled '130' is above the staff.

136

Musical staff 136-140, treble clef, 4/4 time. The staff contains eighth-note patterns with slurs and accents.

141

f *ff* *sffz*

Musical staff 141-145, treble clef, 4/4 time. The staff contains eighth-note patterns with slurs and accents. It includes dynamic markings *f*, *ff*, and *sffz*, and articulation marks like *tr* and *z*. There are also markings for fingerings: **2**, **4**, and **6**.

Clarinet 1

3. Elida Webb and Flournoy Miller



p $\text{♩} = mm 75$

9 *mf* *p*

17 **Faster** $\text{♩} = mm 102$

27 (*p*)

39 *f* *p* 43

51 *mf* 2

59 *f* *p*³ 62 3 3

68 *mp* *p* *mp*

78 *f* *mf* 83

90 *f* 6

99 *accel.* *rit.* **Slow** $\text{♩} = mm 75$ 105 5 *n*

112 **Faster** ♩ = *mm* 102

Musical staff 112-119. Treble clef, 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests. A yellow circle highlights the final measure of this staff. Dynamics include *pp* and *cresc. ...*

Musical staff 120-121. Treble clef, 4/4 time signature. Measure 120 starts with a *f* dynamic. Measure 121 starts with a *ff* dynamic. A box labeled '122' is positioned above the staff.

Musical staff 122-126. Treble clef, 4/4 time signature. Measure 122 starts with a *ff* dynamic. Measure 123 has a box labeled '130' above it. Measure 124 has a '4' above it. Measures 125 and 126 have *fp* dynamics. A *mf* dynamic is also present.

Musical staff 127-140. Treble clef, 4/4 time signature. Measure 127 has a *mf* dynamic. Measures 128-130 have *f* dynamics. Measure 131 has a *ff* dynamic. Measure 132 has a *ff* dynamic. Measure 133 has a *ff* dynamic. Measure 134 has a *ff* dynamic. Measure 135 has a *ff* dynamic. Measure 136 has a *ff* dynamic. Measure 137 has a *ff* dynamic. Measure 138 has a *ff* dynamic. Measure 139 has a *ff* dynamic. Measure 140 has a *ffz* dynamic. There are triplets and sextuplets indicated with '3' and '6' above the notes.

3. Elida Webb and Flournoy Miller



♩ = mm 75

p

9

mf *p*

17

Faster ♩ = mm 102

27

(p)

39

43

f *p*

51

mf 2

59

62

f *p* 3 3

70

mp *f* 3

83

mf

93

6

f *accel. ...* 5

101

Slow ♩ = mm 75

105

5

rit. *n*

112 Faster ♩ = mm 102

pp cresc. ...

120 f ff

127 mf fp fp fp

141 mf f ff sffz

3. Elida Webb and Flournoy Miller



$\text{♩} = \text{mm } 75$
p

9 *> > >*
mf *p*

17 *Faster* $\text{♩} = \text{mm } 102$

27 *(p)*

39 *f* *p* **43**

51 *mf* *f* 2

60 *p* **62** 3

71 *mp* *f* 3

83 *mf*

93 *f* *accel. . .* 6 5

101 *Slow* $\text{♩} = \text{mm } 75$ **105** 5 *rit.* *n*

112 **Faster** ♩ = *mm* 102

Musical staff 112-121. Starts with a treble clef and a 4/4 time signature. The music begins with a *pp* dynamic and a *cresc.* marking. The notes are mostly eighth and sixteenth notes. A yellow circle highlights the final measure of this staff.

120

122

Musical staff 120-125. Starts with a treble clef and a 4/4 time signature. The music begins with a *f* dynamic. At measure 122, the time signature changes to 2/4. The music continues with a *ff* dynamic. There are slurs and accents throughout.

126

130

Musical staff 126-135. Starts with a treble clef and a 4/4 time signature. The music begins with a *mf* dynamic. At measure 130, there is a 4-measure rest. The music continues with *fp* dynamics and accents. There are slurs and a wavy line above the staff.

138

Musical staff 138-147. Starts with a treble clef and a 4/4 time signature. The music begins with *fp* dynamics. There are triplets and a 6-measure rest. The music ends with *ff* and *sffz* dynamics. There are slurs and accents throughout.

Bass Clarinet

3. Elida Webb and Flournoy Miller

$\text{♩} = \text{mm } 75$
p

9
mf *p*

17
Faster $\text{♩} = \text{mm } 102$

27
p

39
43
f *p*

51
f

62
p

72
mp *f* 3

83
mf

94
accel...
Slow $\text{♩} = \text{mm } 75$
n

3. Elida Webb and Flournoy Miller

Bass Clarinet

105 6 *rit.* 112 Faster 8 ♩ = mm 102 122

f *ff*

125 130

mf

132

140 6

f *ff* *sfz*

3. Elida Webb and Flournoy Miller

solo
♩ = mm 75
mp
16

23 **Faster** ♩ = mm 102 **27** 14 **43** 9
f *mf*

54 **62** 15
f

77 **83** 3
mp *f* *mf*

88

98 *accel. . .* *Slow* ♩ = mm 75 **105** 6 *rit.*
f *n*

112 **Faster** ♩ = mm 102
pp cresc. . .

120 **122**
f *ff*

127 **130**
mf

136 6
f *ff* *sffz*

Alto Sax. 2

3. Elida Webb and Flournoy Miller

$\text{♩} = mm\ 75$ **22** $\text{♩} = mm\ 102$ **27** **16** **43** **17** *f*

62 **16** *mp* *f* **3** **83** *mf*

89 *f* **6**

99 *accel. ...* *5* *Slow* $\text{♩} = mm\ 75$ **105** **6** *rit.* *n*

112 *Faster* $\text{♩} = mm\ 102$ *pp cresc. ...*

120 *f* **122** *ff*

128 **130** *mf*

137 *f* **6** *ff* *sfz*

Detailed description: This is a musical score for Alto Saxophone 2. It consists of seven staves of music. The first staff starts with a tempo of $\text{♩} = mm\ 75$ and a measure number of 22. It includes a section marked 'Faster' with $\text{♩} = mm\ 102$ and measure numbers 27, 16, 43, and 17. A dynamic of *f* is indicated. A yellow circle highlights a specific melodic phrase in the first staff. The second staff begins at measure 62 and includes dynamics *mp*, *f*, and *mf*, with measure numbers 16, 3, and 83. The third staff starts at measure 89 and features a dynamic of *f* and a six-measure rest. The fourth staff begins at measure 99, marked 'accel. ...', and includes a five-measure rest, a 'Slow' section with $\text{♩} = mm\ 75$, measure numbers 105 and 6, and a 'rit.' marking. The fifth staff starts at measure 112, marked 'Faster' with $\text{♩} = mm\ 102$, and includes a *pp cresc. ...* marking. The sixth staff begins at measure 120 and includes dynamics *f* and *ff*, with measure numbers 120 and 122. The seventh staff starts at measure 128 and includes a dynamic of *mf*, with measure numbers 128 and 130. The final staff begins at measure 137 and includes dynamics *f*, *ff*, and *sfz*, with a six-measure rest and measure numbers 137 and 6.

Tenor Sax.

3. Elida Webb and Flournoy Miller

♩ = mm 75 Faster ♩ = mm 102 22 27 16 43 17

f

62 14 83

mp *f* *mf*

86

97 *accel. ...* *Slow* ♩ = mm 75 105 6 *rit.*

n

112 Faster ♩ = mm 102

pp cresc. ...

120 122

f *ff*

128 130

mf

137 6

f *ff* *sffz*

Baritone Sax.

3. Elida Webb and Flournoy Miller

The musical score is written for Baritone Saxophone and consists of several systems of music. The first system starts with a tempo of $\text{♩} = mm\ 75$ and a 4/4 time signature. It includes a measure rest of 22 measures, followed by a change to 2/4 time with a tempo of $\text{♩} = mm\ 102$ and a measure rest of 4 measures. A boxed measure number 27 is present, followed by a measure rest of 16 measures, which is circled in yellow. The second system begins with a boxed measure number 43, a 4/4 time signature, and a measure rest of 17 measures. It features dynamics of f , mf , and f , and includes a measure rest of 16 measures and a boxed measure number 62. The third system starts with a boxed measure number 83, a 4/4 time signature, and a dynamic of mf . The fourth system begins with a boxed measure number 93, a 4/4 time signature, and an *accel. ...* marking. The fifth system starts with a boxed measure number 104, a 4/4 time signature, and a tempo of $\text{♩} = mm\ 75$. It includes a dynamic of n , a boxed measure number 105, a measure rest of 6 measures, a *rit.* marking, a boxed measure number 112, a tempo of $\text{♩} = mm\ 102$, and a dynamic of $pp\ cresc. ...$. The sixth system begins with a boxed measure number 119, a 4/4 time signature, and a dynamic of f . It includes a triplet of eighth notes, a boxed measure number 122, and a dynamic of ff . The seventh system starts with a boxed measure number 128, a 4/4 time signature, and a dynamic of mf . The eighth and final system begins with a boxed measure number 138, a 4/4 time signature, and dynamics of f , ff , and sfz . It includes a measure rest of 5 measures.

Solo Trumpet

3. Elida Webb and Flournoy Miller

$\text{♩} = \text{mm } 75$ **22** **Faster** $\text{♩} = \text{mm } 102$ **3** Solo alla Dixieland **27** *ad lib* articulations *mf*

31

39 **43** Solo alla Dixieland *mf*

49 **3**

60 **62** **16** **83** *mf* *f* *mf*

86

96 *accel...* **105** Slow $\text{♩} = \text{mm } 75$ *solo* *n* *mp*

107 *rit.* **112** **Faster** $\text{♩} = \text{mm } 102$ **8** **2**

122 **130** *ff* *mf*

132 **2** **4**

140 **2** **4** *f* *ff* *ffz*

Trumpet 1

3. Elida Webb and Flournoy Miller

♩ = mm 75 Faster ♩ = mm 102

22 4 27 16 43 19

Musical staff with rests and measure numbers. A yellow circle highlights the number 19.

62 16 3 83

mf *f* *mf*

Musical staff with notes and dynamics.

88

Musical staff with notes.

99 *accel.* Slow ♩ = mm 75 105

n *p*

Musical staff with notes and dynamics.

109 *rit.* 112 Faster ♩ = mm 102

8 *f*

Musical staff with notes and dynamics.

122 130 12

ff

Musical staff with notes and dynamics.

142

f *ff* *sffz*

Musical staff with notes and dynamics.

Trumpet 2

3. Elida Webb and Flournoy Miller

$\text{♩} = mm\ 75$ 22 **Faster** $\text{♩} = mm\ 102$ 4 **27** 16 **43** 19

62 16 *mf* *f* **83** *mf*

88

97 *accel. . .* **105** **Slow** $\text{♩} = mm\ 75$ *n* *p*

107 2 *rit.* **112** **Faster** $\text{♩} = mm\ 102$ 8 *f*

122 *ff* **130** 12

142 *f* *ff* *sffz*

Trumpet 3

3. Elida Webb and Flournoy Miller

♩ = mm 75 **22** Faster ♩ = mm 102 **27** 16 **43** 19

62 16 > > **83** 3

mf *f* *mf*

87

97 *accel. . .* Slow ♩ = mm 75 **105** *n* *p*

108 *rit.* **112** Faster ♩ = mm 102 8 *f*

122 *ff* **130** 12

142 *f* *ff* *sffz*

Horn in F 1

3. Elida Webb and Flournoy Miller

$\text{♩} = mm\ 75$ **22** $\text{♩} = mm\ 102$ **27** **16** **43** **19**

62 **15** *mp* *f* **3** **83** *mf*

88

98 *f* *accel. ...* *Slow* $\text{♩} = mm\ 75$ **105** *n*

106 *mp* *rit.* **112** *Faster* $\text{♩} = mm\ 102$ **8**

120 **122** *f* *ff*

129 **130** *mf*

139 *f* *ff* *ffz*

Horn in F 2

3. Elida Webb and Flournoy Miller

♩ = mm 75 **22** **Faster** ♩ = mm 102 **27** **16** **43** **19**

62 **15** *mp* *f* **3** **83** *mf*

88

98 *f* *accel. ...* *Slow* ♩ = mm 75 **105** *n*

106 *mp* *rit.* **112** **Faster** ♩ = mm 102 **8**

120 **122** *f* *ff*

129 **130** *mf* **3**

139 *f* *ff* *sfz*

Horn in F 3

3. Elida Webb and Flournoy Miller

♩ = *mm* 75 **22** **Faster** ♩ = *mm* 102 **4** **27** **16** **43** **19**

62 **15** *mp* *f* **3** **83** *mf*

88

98 *accel. ...* *f* *3* *3* *Slow* ♩ = *mm* 75 **105** *n*

106 *mp* *rit.* **112** *Faster* ♩ = *mm* 102 **8**

120 **122** *f* *ff*

129 **130** *mf* **3**

140 *f* *ff* *sfz*

Horn in F 4

3. Elida Webb and Flournoy Miller

♩ = mm 75 **22** Faster ♩ = mm 102 **4** **27** **16** **43** **19**

62 **15** *mp* *f* **3** **83** *mf*

88

98 *f* *accel.* *Slow* ♩ = mm 75 **105** *n*

106 *mp* *rit.* **112** Faster ♩ = mm 102 **8**

120 *f* **122** *ff*

129 **130** *mf* **3**

139 *f* *ff* *ffz*

Trombone 1

3. Elida Webb and Flournoy Miller



$\text{♩} = mm\ 75$ **22** **Faster** $\text{♩} = mm\ 102$ **3** Solo alla Dixieland **27** *ad lib* articulations
 (7) *gliss.* *mf*

31

40 Solo alla Dixieland **43** (7) *(mf)*

50 **62** *ad lib* articulations
 8 Solo (Muted) *mf*

65

74 open 4 **83** *Soli* *f*
 (7) *gliss.*

87 *end soli*

96 *accel...* Slow $\text{♩} = mm\ 75$ **105** 6 *rit.*
 $\text{♩} > n$

112 **Faster** $\text{♩} = mm\ 102$ **122**
 8 *f* *ff*

128 **130** *mf* 2

136 2

144 *f* *ff* *sffz*

Trombone 3

3. Elida Webb and Flournoy Miller



♩ = mm 75 22 Faster ♩ = mm 102 4 27 16

43 12 5 62 16 2 Soli

mf *mf* < *f* *f*

83 end soli

92 accel. ...

104 Slow ♩ = mm 75 105 6 rit. 112 Faster ♩ = mm 102 8

n *f*

122 130 12

ff

142 2 *ff* *ffz*

Baritone

3. Elida Webb and Flournoy Miller



♩ = mm 75 22 Faster ♩ = mm 102 4 27 16

43 12 5 62 16 3

mf *mf* → *f*

83

mf

95 *accel.* *rit.* Slow ♩ = mm 75

n

105 2 *rit.* 112 Faster ♩ = mm 102

p *f*

121 3 3 3 122

ff

130 12 2 *ffz*

f *ff* *ffz*

Tuba

3. Elida Webb and Flournoy Miller



$\text{♩} = \text{mm } 75$ **22** $\text{♩} = \text{mm } 102$ **4** **27** solo

33 section **43** solo

45

55 section **62** **16** **3**

83

94 accel. ... Slow $\text{♩} = \text{mm } 75$ *n*

105 **6** rit. **112** Faster $\text{♩} = \text{mm } 102$ **8** **122**

124 **130** **12**

144 *ff* *sffz*

Timpani

3. Elida Webb and Flournoy Miller



Tune 3 drums

♩ = mm 75 Faster ♩ = mm 102

22 27 16 43 17 62 17

79 83 10 8 5 accel. . .

fp *mf* *f*

104 Slow ♩ = mm 75 105 6 rit. 112 Faster ♩ = mm 102

f > *n* *f* *f*

122 7 130 14 5

f > *f* *ffp* *sffz*

3. Elida Webb and Flournoy Miller

Faster ♩ = mm 102

♩ = mm 75 **22**

Sn. Dr. *f* Cowbell *l.v.*

27 *ad lib alla Dixieland*

R.H. *mf* *f*

L.H. *mf*

37 *mf* *f* *p* *f* *mf*

W.B. Rim Shot **43** *alla Dixieland*

48 *ff*

R.S.

60 *f* *mp*

W.B.

67 *f mp f mp f*

76 *f*

83 *mf*

91 *f mf f mf f mf ff mf*

97 *mp* *accel.* *f* *mp* *f* *mp* *f* *mp* *f* *rit.* **105** **6** *n*

Slow ♩ = mm 75

112 **Faster** $\text{♩} = mm\ 102$

ppp *cresc. ...*

120

f *ff* *p* *cresc. ...*

128

f *p* *mf* *p*

138

sfp *f* *sfz* *f* *ff* *sfz* *sfz*

6

l.v. (16" sus. cym.)

3. Elida Webb and Flournoy Miller



$\text{♩} = \text{mm } 75$ **22** **Faster** $\text{♩} = \text{mm } 102$ **27**

$\text{♩} = \text{mm } 75$ **31** **3**

43 **6**

60 **62**

$\text{♩} = \text{mm } 75$ **72** **f**

83

$\text{♩} = \text{mm } 75$ **95** *accel. . .* **105** **6** *rit.*

112 **Faster** $\text{♩} = \text{mm } 102$ **8** **122** **f** **3** **3** **3** **ff**

126 **130** **15** **2** *solo* **ff** **ff**

p cresc. . . **f**

3. Elida Webb and Flournoy Miller

21 *mf* Bells solo *l.v.* to xylo. **Faster** $\text{♩} = \text{mm } 102$ **27** **16**

43 **9** Xylophone *mf* **5** *f* to bells

62 **6** Bells *mp* to xylo. *l.v.* **9** Xylophone *mf* *f* **83** *mf*

85

95 to bells **2** *mf* **5** *accel. . .* **Slow** $\text{♩} = \text{mm } 75$ Bells solo *l.v.* **105** **6** *rit.*

112 **Faster** $\text{♩} = \text{mm } 102$ **8** (Bells) *f* to xylo. **122** Xylophone *ff* **3**

129 **130** **11** *f* *mf* *f* **8**

Double Bass

3. Elida Webb and Flournoy Miller

$\text{♩} = mm\ 75$ **22** **27** **16** **43** **19** **62** *pizz.* *mf*

64

75 *arco* *f* **3** *arco* **83** *mf*

87

98 *accel. ...* *n* **105** **6** *rit.* **112** *Faster* $\text{♩} = mm\ 102$ **8**

120 *f* **122** *ff*

129 **130** **11** *p* *f* **5** *ff* *sfz*

Detailed description: This is a musical score for Double Bass. It consists of seven staves of music. The first staff starts with a tempo of $\text{♩} = mm\ 75$ and includes measure numbers 22, 27, 16, 43, 19, and 62. A yellow circle highlights the notes in measure 62, which are marked *pizz.* and *mf*. The second staff begins at measure 64. The third staff starts at measure 75 and includes the instruction *arco* and dynamics *f* and *mf*. It features a triplet of notes and a measure rest of 3. The fourth staff starts at measure 87. The fifth staff begins at measure 98 and includes *accel. ...*, *n*, **105**, **6**, *rit.*, **112**, *Faster*, and $\text{♩} = mm\ 102$. The sixth staff starts at measure 120 and includes *f*, **122**, and *ff*. The seventh staff begins at measure 129 and includes **130**, **11**, *p*, *f*, **5**, *ff*, and *sfz*.

Piccolo

4. Fred Astaire and Ginger Rogers

5 *Faster* $\text{♩} = \text{mm } 90$ Picc. *ff*

8 *rall. . .* *Slower* $\text{♩} = \text{mm } 72$ *to flute* **12** **6**

28 **15** Flute *accel. . .* *pp* *mf*

45 $\text{♩} = 52$ (conducted in "one")

51

61 *rall. . .* *Slower* $\text{♩} = \text{mm } 96$ *ritard. . .* **6** **2** *n*

77 *Slower* $\text{♩} = \text{mm } 72$ **94** *mp*

100 **102** *p*

110

109 *mf*

118 *to piccolo* **4** *mp* *n*

Detailed description: This is a musical score for the Piccolo part of the piece 'Fred Astaire and Ginger Rogers'. The score is written in treble clef with a 2/4 time signature. It begins with a rest for 5 measures, followed by a 'Faster' section at 90 mm. The tempo then changes to 'Slower' at 72 mm. The score includes various dynamics such as fortissimo (ff), pianissimo (pp), mezzo-forte (mf), and piano (p). There are also performance instructions like 'Picc.', 'to flute', 'accel.', 'rall.', 'ritard.', and 'n'. The score is divided into measures, with some measures grouped by brackets and numbered (e.g., 5, 8, 15, 28, 45, 51, 61, 77, 94, 100, 102, 110, 109, 118). A yellow circle highlights a specific melodic phrase in the first system.

4. Fred Astaire and Ginger Rogers

Piccolo

125 Picc. *accel.* . . . **126** $\text{♩} = 52$ (conducted in "one")

pp f

131

137 **142**

144 *rall.* . . . **156** *Slower* $\text{♩} = \text{mm } 96$ *Slower* $\text{♩} = \text{mm } 72$

Faster $\text{♩} = \text{mm } 90$ **157** *Faster* $\text{♩} = \text{mm } 120$

Slower $\text{♩} = \text{mm } 76$ **166** 6 **176** 8 **184** 12

Flute 1

4. Fred Astaire and Ginger Rogers

5 $\text{♩} = \text{mm } 72$ **Faster** $\text{♩} = \text{mm } 90$ **ff**

8 *rall. ...* **Slower** $\text{♩} = \text{mm } 72$ **12** **6**

28 **15** *accel. ...* **45** $\text{♩} = 52$ (conducted in "one") *pp* *mf*

51

61 *rall. ...* **Slower** $\text{♩} = \text{mm } 96$ **6** *ritard. ...* **2** *n*

77 **Slower** $\text{♩} = \text{mm } 72$ *p* **8** *n*

94 *mp* **3** **3** **3** **3** **3** **3** **3** **3** **3** **3** **3**

101 **102** *p* *mf*

110

118 *mp* *n* *pp* *f* **126** $\text{♩} = 52$ (conducted in "one") *accel. . .*

128

135

142 *rall. . .*

150 *Slower* $\text{♩} = mm 96$ *mp* *n* **156** *Slower* $\text{♩} = mm 72$

157 *Faster* $\text{♩} = mm 90$ *ff* *n* *Faster* $\text{♩} = mm 120$

164 *Slower* $\text{♩} = mm 76$ **166** 6 **176** 8 **184** 12

Flute 2

4. Fred Astaire and Ginger Rogers

$\text{♩} = \text{mm } 72$ **5** **Faster** $\text{♩} = \text{mm } 90$ **ff** **6**

8 **rall...** **Slower** $\text{♩} = \text{mm } 72$ **12** **6**

28 **15** **accel...** **45** $\text{♩} = 52$ (conducted in "one") **pp** **mf**

51

61 **rall...** **Slower** $\text{♩} = \text{mm } 96$ **6** **ritard...** **2** **n**

77 **Slower** $\text{♩} = \text{mm } 72$ **p** **8** **n**

94 **mp** **3**

101 **102** **p** **mf**

110

118

mp *n* *pp* *f*

3 3 4

accel. ...

126 $\text{♩} = 52$
(conducted in "one")

128

135

142

rall. ...

Slower $\text{♩} = mm 96$

150

mp *n*

2

156 $\text{♩} = mm 72$

Faster

157 $\text{♩} = mm 90$

ff *n*

6 3 3

Faster $\text{♩} = mm 120$

3

Slower $\text{♩} = mm 76$

164

166 6 1 2 2 176 8 184 12

Oboe 1

4. Fred Astaire and Ginger Rogers

Measures 1-10: $\text{♩} = mm\ 72$. Measure 6 is boxed. Dynamics: *ff*. Articulation: triplet of eighth notes, triplet of eighth notes. Performance instruction: *rall. ...*

Measures 11-15: **10** Slower $\text{♩} = mm\ 72$. Measure 12 is boxed. Measure 15 is boxed. Dynamics: *mf*. Performance instruction: *accel. 2*

Measures 16-28: Measure 28 is boxed. Dynamics: *mf*. Performance instruction: *d. = 52 (conducted in "one")*

Measures 29-48: Measure 49 is boxed. Performance instruction: *rall. ...*

Measures 49-58: Measure 59 is boxed. Performance instruction: *ritard. ...*

Measures 59-76: Measure 77 is boxed. Slower $\text{♩} = mm\ 72$. Dynamics: *p*. Performance instruction: *n*

Measures 77-101: Measure 94 is boxed. Measure 102 is boxed. Measure 110 is boxed. Dynamics: *mf*. Articulation: triplet of eighth notes, triplet of eighth notes, triplet of eighth notes, triplet of eighth notes, triplet of eighth notes

Measures 102-117: Measure 118 is boxed. Dynamics: *f*. Performance instruction: *accel. ...*

Measures 118-125: Measure 126 is boxed. $\text{♩} = 52$ (conducted in "one")

Measures 126-129: Measure 130 is boxed. Dynamics: *f*

Measures 130-139: Measure 140 is boxed. Dynamics: *f*

Measures 140-144: Measure 142 is boxed. Slower $\text{♩} = mm\ 96$. Measure 144 is boxed. Performance instruction: *rall. ...*

156 Slower $\text{♩} = mm\ 72$ **2** **3** **3** **Faster** $\text{♩} = mm\ 120$ **3** *n*

164 Slower $\text{♩} = mm\ 76$ **166** *solo* *mf-mp* **1**

174 **2.** **176** **8** **184** *mp*

188

Oboe 2

4. Fred Astaire and Ginger Rogers

6 *ff* *rall. ...*

10 *Slower* $\text{♩} = \text{mm } 72$ **12** **28** **15** *accel. 2* **45** $\text{♩} = 52$ (conducted in "one") *mf*

49

59 **61** **3** *rall. ...* **7** *ritard. ...* **2**

77 *Slower* $\text{♩} = \text{mm } 72$ *p* **8** **94** **8** *n*

102 **7** **110** *mf* **3** **3** **3** **3**

116 **118** **6** *accel. ...* **126** $\text{♩} = 52$ (conducted in "one") *f* *n*

130

142 *rall. ...* *Slower* $\text{♩} = \text{mm } 96$ **6**

156 *Slower* $\text{♩} = \text{mm } 72$ **2** **3** **3** *Faster* $\text{♩} = \text{mm } 120$ **3** *n*

164 *Slower* $\text{♩} = \text{mm } 76$ **166** **6** **1** **2** **2.** **2** **176** **8** **184** **12**

Bassoon 1

4. Fred Astaire and Ginger Rogers

♩ = mm 72

7 13 6 28

pp

32 *accel. ...*

32

45 ♩ = 52 (conducted in "one")

mf

61

55

65 *rall. ... Slower* ♩ = mm 96 *ritard. ...*

4 2

n

77 *Slower* ♩ = mm 72

8 94 8

p

102 8 110 8 118 7 *accel. ...* 126 ♩ = 52 (conducted in "one")

f

130

140 142 *rall. ...*

150 *Slower* ♩ = mm 96 4 156 *Slower* ♩ = mm 72 4 *Faster* ♩ = mm 120 3 *Slower* ♩ = mm 76 2

n

166 6 1 2 2 176 8 184 12

Bassoon 2

4. Fred Astaire and Ginger Rogers

$\text{♩} = \text{mm } 72$ **7** *rall. ...* **13** **6** **28** **15** *accel. ...*

45 $\text{♩} = 52$
(conducted in "one")

mf

55 **61**

66 *rall. ...* **Slower** $\text{♩} = \text{mm } 96$ **2** **2** *ritard. ...*

mp *p*

77 **Slower** $\text{♩} = \text{mm } 72$ **94** **8** **102** **8** **110** **8** **118** **7** *accel. ...*

126 $\text{♩} = 52$
(conducted in "one")

f

136 **142**

146 *rall. ...* **Slower** $\text{♩} = \text{mm } 96$ **4** **156** **Slower** $\text{♩} = \text{mm } 72$ **Faster** $\text{♩} = \text{mm } 120$

n

164 **Slower** $\text{♩} = \text{mm } 76$ **2** **166** **6** **1** **2** **2.** **2** **176** **8** **184** **12**

Solo Clarinet

4. Fred Astaire and Ginger Rogers

$\text{♩} = \text{mm } 72$ 5 Faster $\text{♩} = \text{mm } 90$ *ff*

8 *rall. . .* Slower $\text{♩} = \text{mm } 72$ 6

28 *solo* *mp*

36 *accel. . .*

45 $\text{♩} = 52$ (conducted in "one") *mf*

55 61

65 *rall. . .* Slower $\text{♩} = \text{mm } 96$ 6 *ritard. . .* *solo* *mp* 77 Slower $\text{♩} = \text{mm } 72$

79

87 94 8 102 8

4. Fred Astaire and Ginger Rogers

Solo Clarinet

110 8 118 7 *accel. . .* 126 $\text{♩} = 52$
 (conducted in "one")

130

138 142

146 *rall. . . solo* Slower $\text{♩} = \text{mm } 96$

156 Slower $\text{♩} = \text{mm } 72$ Faster $\text{♩} = \text{mm } 90$

160 Cadenza *accel. molto. . .*

161 Faster $\text{♩} = \text{mm } 120$ Slower $\text{♩} = \text{mm } 76$ 166 176 184

Clarinet 1

4. Fred Astaire and Ginger Rogers

$\text{♩} = \text{mm } 72$ **5** **Faster** $\text{♩} = \text{mm } 90$ **ff**

8 *rall. ...* **Slower** $\text{♩} = \text{mm } 72$ **p**

13 **pp** 1 2 3 4 5 6 7 8 1 2 3 4 5 6 **pp**

28 **pp**

41 *accel. ...* **45** $\text{♩} = 52$ (conducted in "one") **mf**

50

61 *rall. ...* **Slower** $\text{♩} = \text{mm } 96$ **6** *ritard. ...* **2**

77 **Slower** $\text{♩} = \text{mm } 72$ **p** **2**

88 **94** **8** **102** **8**

4. Fred Astaire and Ginger Rogers

Clarinet 1

110 *mf* 118 *n*

120 *pp* *f* 126 *♩* = 52 (conducted in "one")

accel. . .

131

138 142

147 *rall. . .* *Slower* *Faster* *ff*

♩ = mm 96 156 *♩* = mm 72 *♩* = mm 90

6 6 6

158 *Faster* *Slower* *n*

♩ = mm 120 *♩* = mm 76

3 2

166 6 1 2 2 176 8 184 12

Clarinet 2

4. Fred Astaire and Ginger Rogers

The musical score is written for Clarinet 2 in 2/4 time. It consists of several systems of music with various performance instructions and dynamic markings.

- System 1:** Starts with a tempo of $\text{♩} = \text{mm } 72$. It features a whole rest followed by a measure with a fermata and the number '5'. This is followed by a section marked 'Faster' with a tempo of $\text{♩} = \text{mm } 90$ and a dynamic of *ff*. The music includes a sixteenth-note run with a slur and a circled '6'.
- System 2:** Begins at measure 8 with a dynamic of *p*. It includes a slur over a sixteenth-note run, a 'rall...' marking, and a 'Slower' section with a tempo of $\text{♩} = \text{mm } 72$.
- System 3:** Starts at measure 13 with a dynamic of *pp*. It features a series of eighth notes with slurs, numbered 1 through 6, and a change to 3/4 time.
- System 4:** Starts at measure 28 with a dynamic of *pp*. It contains a series of eighth notes with slurs, numbered 7 through 9.
- System 5:** Starts at measure 42 with an 'accel...' marking and a dynamic of *mf*. It includes a tempo change to $\text{♩} = 52$ (conducted in "one") and a dynamic of *mf*.
- System 6:** Starts at measure 51 with a dynamic of *mf*. It features a series of eighth notes with slurs.
- System 7:** Starts at measure 61 with a dynamic of *mp*. It includes a 'rall...' marking, a 'Slower' section with a tempo of $\text{♩} = \text{mm } 96$, and dynamics of *mp* and *p*.
- System 8:** Starts at measure 73 with a 'ritard...' marking and a dynamic of *p*. It includes a tempo change to $\text{♩} = \text{mm } 72$ and a dynamic of *p*. It features a section with a fermata and the number '4'.
- System 9:** Starts at measure 88 with a dynamic of *p*. It includes a series of eighth notes with slurs, numbered 94 and 102, and a dynamic of *p*.

110 118

mf *n*

125 126 $\text{♩} = 52$
(conducted in "one")

pp *f*

accel. ...

132

142

139

148 *rall. ...* *Slower* $\text{♩} = \text{mm } 96$ 156 *Slower* $\text{♩} = \text{mm } 72$ *Faster* $\text{♩} = \text{mm } 90$

ff

158 *Faster* $\text{♩} = \text{mm } 120$ *Slower* $\text{♩} = \text{mm } 76$

n

166 176 184

6 1 2 2 8 12

Clarinet 3

4. Fred Astaire and Ginger Rogers

1 $\text{♩} = \text{mm } 72$ **5** **Faster** $\text{♩} = \text{mm } 90$ **6** **ff**

8 **3** **rall. >>** **Slower** $\text{♩} = \text{mm } 72$ **p**

13 **1 2 3 4 5 6 7 8** **1 2 3 4 5 6** **pp**

28 **7 8 9** **pp**

42 **accel. ...** **45** $\text{♩} = 52$ (conducted in "one") **mf**

53 **61**

65 **rall. ...** **Slower** $\text{♩} = \text{mm } 96$ **6** **ritard. ...** **77** **Slower** $\text{♩} = \text{mm } 72$ **4** **p**

85 **94** **8** **102** **8**

110 **mf** **118** **6** **n**

125 *accel. . .* **126** $\text{♩} = 52$
(conducted in "one")
pp *f*

132

142

140

148 *rall. . .* *Slower* $\text{♩} = \text{mm } 96$ **156** *Slower* $\text{♩} = \text{mm } 72$ *Faster* $\text{♩} = \text{mm } 90$
ff

158 *Faster* $\text{♩} = \text{mm } 120$ *Slower* $\text{♩} = \text{mm } 76$
n

166 6 1 2 2. 2 **176** 8 **184** 12

Bass Clarinet

4. Fred Astaire and Ginger Rogers

7 *rall. . .* 4 2 3 4 5 6 7 8 *pp*

22 2 3 4 5 6 **28** 7 8 9 *pp* *pp*

39 *accel. . .* **45** *♩. = 52* (conducted in "one") *mf*

49

57 **61**

65 *rall. . .* *Slower* *♩. = mm 96* *mp* *p*

75 *ritard. . .* **77** *Slower* *♩. = mm 72* 2 *p*

88 **94** 8 **102** 8 **110** *mf*

112 **118** *n* 5 *accel. . .*

126 $\text{♩} = 52$
(conducted in "one")

Musical staff 126: Treble clef, key signature of two flats, 4/4 time. Starts with a dynamic marking of *f*. A yellow circle highlights the final measure of the staff.

136

Musical staff 136: Treble clef, key signature of two flats, 4/4 time. Measure 142 is boxed.

145

Musical staff 145: Treble clef, key signature of two flats, 4/4 time. Tempo marking: *rall. ... Slower* $\text{♩} = \text{mm } 96$. Dynamic marking: *mp*.

156 *Slower*
 $\text{♩} = \text{mm } 72$ $\frac{4}{4}$

Musical staff 156: Treble clef, key signature of two flats, 4/4 time. Tempo marking: *Faster* $\text{♩} = \text{mm } 120$ $\frac{3}{4}$ *Slower* $\text{♩} = \text{mm } 76$. Measure 166 is boxed. Dynamic markings: *mp*, *mp-p*.

169

Musical staff 169: Treble clef, key signature of two flats, 4/4 time. First and second endings are marked with '1' and '2'. Measure 176 is boxed. Dynamic marking: *mf*.

178

Musical staff 178: Treble clef, key signature of two flats, 4/4 time. Measure 184 is boxed. A ten-measure rest is marked '10'. Dynamic markings: *mp*, *n*, *mp*.

Alto Sax. 1

4. Fred Astaire and Ginger Rogers

$\text{♩} = \text{mm } 72$

7 13 *rall. ...*

25 28 *pp*

36 3 *accel. ...* 45 $\text{♩} = 52$ (conducted in "one") *mf*

47

55 61

63 *rall. ...* Slower $\text{♩} = \text{mm } 96$ *ritard. ...* 4 2 *mp* *n*

77 Slower $\text{♩} = \text{mm } 72$ *p*

87 5 94 8 102 8 110 8 118 7 *accel. ...*

126 $\text{♩} = 52$ (conducted in "one") *f*

136 142

145 *rall. ...* Slower $\text{♩} = \text{mm } 96$ 4 156 Slower $\text{♩} = \text{mm } 72$ 4

Faster $\text{♩} = \text{mm } 120$ Slower $\text{♩} = \text{mm } 76$ *n*

161 3 2 166 6 1 2 2 176 8 184 12

Alto Sax. 2

4. Fred Astaire and Ginger Rogers

7 *rall. ...* **13** **4** **28** **4**
♩ = mm 72
pp

32 *pp* **3**

42 *accel. ...* **45** *♩ = 52 (conducted in "one")*
mf

51

59 **61**

67 *rall. ...* *Slower* *♩ = mm 96* **4** *ritard. ...* **77** *Slower* *♩ = mm 72*
mp *n* *p*

83 **4** **94** **8**

102 **8** **110** **8** **118** **7** *accel. ...* **126** *♩ = 52 (conducted in "one")*
f

132 **142**

144 *rall. ...* *Slower* *♩ = mm 96* **4** **156** *Slower* *♩ = mm 72* **4**
n

Faster *Slower*
♩ = mm 120 *♩ = mm 76* **166** **6** **176** **8** **184** **12**

Tenor Sax.

4. Fred Astaire and Ginger Rogers

7 *rall. ...* **13** **6** **28** **15** *accel. ...* **2**

45 $\text{♩} = 52$
(conducted in "one")
mf

53

61 *rall. ...*

69 *Slower* $\text{♩} = mm\ 96$ **4** *ritard. ...* **2** **77** *Slower* $\text{♩} = mm\ 72$ **17** **94** **8**
mp *n*

102 **8** **110** **8** **118** **7** *accel. ...* **126** $\text{♩} = 52$
(conducted in "one")
f

130

140 **142** *rall. ...*

150 *Slower* $\text{♩} = mm\ 96$ **4** **156** *Slower* $\text{♩} = mm\ 72$ **4** *Faster* $\text{♩} = mm\ 120$ **3** *Slower* $\text{♩} = mm\ 76$ **2**
n

166 **6** **1** **2** **2.** **2** **176** **8** **184** **12**

Baritone Sax.

4. Fred Astaire and Ginger Rogers

♩ = mm 72

7 13 *rall. ...* 6 28 15 *accel. ...*

45 ♩ = 52
(conducted in "one")

mf

54 61

63 *rall. ...* Slower ♩ = mm 96

mp *p*

73 *ritard. ...* 77 Slower ♩ = mm 72 94 8 102 8

110 8 118 7 *accel. ...* 126 ♩ = 52
(conducted in "one")

f

132

142 *rall. ...* Slower ♩ = mm 96

152 2 156 Slower ♩ = mm 72 4 Faster ♩ = mm 120 Slower ♩ = mm 76 3 2

mp *n*

166 6 1 2 2. 2 176 8 184 12

Solo Trumpet

4. Fred Astaire and Ginger Rogers



♩ = mm 72

7 13 *rall. ...* 6 28 15

43 *accel. ...* 45 ♩ = 52 (conducted in "one")
pp *mf*

53 61

63 *rall. ...* *Slower* ♩ = mm 96 *solo*
mp

72 *ritard. ...* 77 *Slower* ♩ = mm 72 94 8
n

102 8 110 8 118 7 *accel. ...* 126 ♩ = 52 (conducted in "one")
pp *f*

130

140 142 *rall. ...*

150 *Slower* ♩ = mm 96 3 156 *Slower* ♩ = mm 72 *Faster* ♩ = mm 90
n *mp* *ff*

St. Mute *Faster* ♩ = mm 120 161 *ff* *Slower* ♩ = mm 76
n

166 6 1 2 2 176 8 184 12

Trumpet 1

4. Fred Astaire and Ginger Rogers



ff $\text{♩} = mm\ 72$

6 *ff* **Faster** $\text{♩} = mm\ 90$ *rall. . . Slower* $\text{♩} = mm\ 72$ **St. Mute**

16

22 *n* open **2** **28** **15**

43 *mf* **45** $\text{♩} = 52$ (conducted in "one") *accel.* **2**

54 **61**

64 *mp* *p* *rall. . . Slower* $\text{♩} = mm\ 96$

74 *ritard. . .* **77** *Slower* $\text{♩} = mm\ 72$ **94** **8** **102** **8** **110** **8** **118** *accel. . .* *n*

126 $\text{♩} = 52$
(conducted in "one")

136

142

145

156 Slower $\text{♩} = mm 72$ Faster $\text{♩} = mm 90$ Faster $\text{♩} = mm 120$

164 Slower $\text{♩} = mm 76$

Trumpet 2

4. Fred Astaire and Ginger Rogers



$\text{♩} = \text{mm } 72$

ff

6

Faster $\text{♩} = \text{mm } 90$

rall. . .

Slower $\text{♩} = \text{mm } 72$

14 St. Mute

ff

20

open

n

2

28

15

accel. . .

2

45 $\text{♩} = 52$
(conducted in "one")

mf

53

61

63

rall. . .

Slower $\text{♩} = \text{mm } 96$

mp

p

75

ritard. . .

2

77 Slower $\text{♩} = \text{mm } 72$

17

94 8

102 8

110 8

118 7

accel. . .

4. Fred Astaire and Ginger Rogers

Trumpet 2

126 $\text{♩} = 52$
(conducted in "one")

f

This staff contains measures 126 through 141. It begins with a treble clef and a key signature of one flat. The music is marked with a forte *f* dynamic. A yellow circle highlights the 'Trumpet 2' label in the top right corner of the page.

136

142

This staff contains measures 136 through 142. It continues the melodic line from the previous staff, with a repeat sign at the end of measure 142.

145

rall. . . Slower $\text{♩} = mm 96$

4

n

This staff contains measures 145 through 155. It features a *rall.* (ritardando) marking and a tempo change to 'Slower' with a metronome marking of $\text{♩} = mm 96$. The music concludes with a 4-measure rest.

156 Slower $\text{♩} = mm 72$ Faster $\text{♩} = mm 90$ Faster $\text{♩} = mm 120$

ff *ff* St. Mute

This staff contains measures 156 through 162. It starts with a fortissimo *ff* dynamic and a tempo change to 'Slower' ($\text{♩} = mm 72$). The tempo then changes to 'Faster' ($\text{♩} = mm 90$) and finally to 'Faster' ($\text{♩} = mm 120$). The section ends with a 'St. Mute' instruction.

163 Slower $\text{♩} = mm 76$ 166 6 1 2 2. 2 176 8 184 12

This staff contains measures 163 through 184. It begins with a tempo change to 'Slower' ($\text{♩} = mm 76$). The music includes several rests of specific durations: 6 measures, 1 measure, 2 measures, 2 measures, 8 measures, and 12 measures.

Trumpet 3

4. Fred Astaire and Ginger Rogers



ff $\text{♩} = mm\ 72$

6 *ff* **Faster** $\text{♩} = mm\ 90$ *rall. ...* **Slower** $\text{♩} = mm\ 72$ **4** *St. Mute*

16

21 *n* **28** **15** *accel. ...* **2**

45 $\text{♩} = 52$ (conducted in "one") *mf*

55 **61**

65 *rall. ...* **Slower** $\text{♩} = mm\ 96$ *ritard. ...*
mp *p* *n*

77 **Slower** $\text{♩} = mm\ 72$ **94** **102** **110** **118** *accel. ...*
17 8 8 8 7

4. Fred Astaire and Ginger Rogers

Trumpet 3

126 $\text{♩} = 52$
(conducted in "one")

Musical staff for measures 126-141. The staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The music starts with a dynamic marking of *f*. The melody consists of eighth and sixteenth notes, with a slur covering measures 126 through 141.

136

142

Musical staff for measures 136-142. The staff continues from the previous system with a treble clef and a key signature of two flats. The melody is marked with a slur from measure 136 to 142. A double bar line is placed at the end of measure 142.

146

rall. . .

Slower $\text{♩} = mm\ 96$

4

Musical staff for measures 146-155. The staff begins with a treble clef and a key signature of two flats. The music is marked *rall. . .* and *Slower* with a tempo marking of $\text{♩} = mm\ 96$. The melody is marked with a slur and a dynamic marking of *n*. The staff ends with a 4/4 time signature and a double bar line.

156

Slower $\text{♩} = mm\ 72$

Faster $\text{♩} = mm\ 90$

Faster $\text{♩} = mm\ 120$ Slower $\text{♩} = mm\ 76$

Musical staff for measures 156-165. The staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The music starts with a dynamic marking of *ff*. The melody is marked with slurs and accents. The tempo markings are *Slower* ($\text{♩} = mm\ 72$), *Faster* ($\text{♩} = mm\ 90$), *Faster* ($\text{♩} = mm\ 120$), and *Slower* ($\text{♩} = mm\ 76$). The staff ends with a 3/4 time signature and a double bar line.

166

6

1

2

2.

2

176

8

184

12

Musical staff for measures 166-184. The staff begins with a treble clef and a key signature of two flats. The music consists of whole notes with slurs. The measures are numbered 6, 1, 2, 2., 2, 176, 8, 184, and 12. The staff ends with a double bar line.

Horn in F 1

4. Fred Astaire and Ginger Rogers

$\text{♩} = \text{mm } 72$
ff

6 *Faster* $\text{♩} = \text{mm } 90$ *rall. ...* *Slower* $\text{♩} = \text{mm } 72$
ff

12 8 6 28
pp

32

42 *accel. ...* 45 $\text{♩} = 52$
(conducted in "one")
mf

51

60 61 *rall. ...*

69 *Slower* $\text{♩} = \text{mm } 96$ *ritard. ...* 77 *Slower* $\text{♩} = \text{mm } 72$
mp *p* *n* 8

85 94 8 102 8
p

4. Fred Astaire and Ginger Rogers

- 2 -

Horn 1

110 8 118 7 126 $\text{♩} = 52$
(conducted in "one")
accel. ...
p \leftarrow *f*

132

142 *rall. ...* Slower $\text{♩} = \text{mm } 96$
6 *n*

156 Slower $\text{♩} = \text{mm } 72$ Faster $\text{♩} = \text{mm } 90$ Faster $\text{♩} = \text{mm } 120$
ff 3

164 Slower $\text{♩} = \text{mm } 76$ 166 6 1 2 2. 2 176 8 184 12

Horn in F 2

4. Fred Astaire and Ginger Rogers



$\text{♩} = mm\ 72$
ff

6 *Faster* $\text{♩} = mm\ 90$ *rall. ...* *Slower* $\text{♩} = mm\ 72$
ff

12 8 6 **28**
pp

32

43 *accel. ...* **45** $\text{♩} = 52$
(conducted in "one")
mf

53

61 *rall. ...*

69 *Slower* $\text{♩} = mm\ 96$ *ritard. ...* **77** *Slower* $\text{♩} = mm\ 72$
mp *p* *n*

85 **94** 8 **102** 8
p

4. Fred Astaire and Ginger Rogers

110 8 118 7 accel. ... 126 $\text{♩} = 52$ (conducted in "one")

132

142 rall. ... Slower $\text{♩} = \text{mm } 96$ 6

156 Slower $\text{♩} = \text{mm } 72$ Faster $\text{♩} = \text{mm } 90$ Faster $\text{♩} = \text{mm } 120$ 3

164 Slower $\text{♩} = \text{mm } 76$ 166 6 1 2 2 176 8 184 12

Horn in F 3

4. Fred Astaire and Ginger Rogers



♩ = mm 72

ff

6

Faster ♩ = mm 90

rall. ...

Slower ♩ = mm 72

ff

12

8

6

28

pp

32

43

45

♩ = 52
(conducted in "one")

accel. ...

mf

53

61

rall. ...

69

Slower ♩ = mm 96

mp

p

77

Slower ♩ = mm 72

n

85

94

8

102

8

p

4. Fred Astaire and Ginger Rogers

Horn 3

110 8 118 7 accel. ... 126 $\text{♩} = 52$ (conducted in "one")

p *f*

132

141 142 rall. ... Slower $\text{♩} = mm 96$ 6

156 Slower $\text{♩} = mm 72$ Faster $\text{♩} = mm 90$ Faster $\text{♩} = mm 120$ 3

164 Slower $\text{♩} = mm 76$ 166 176 184

Horn in F 4

4. Fred Astaire and Ginger Rogers

$\text{♩} = mm\ 72$
ff

6
Faster $\text{♩} = mm\ 90$ *rall. ...* Slower $\text{♩} = mm\ 72$
ff

12 8 6 **28**
pp

32

43 *accel. ...* **45** $\text{♩} = 52$
(conducted in "one")
mf

53

61 *rall. ...*

69 Slower $\text{♩} = mm\ 96$ *ritard. ...* **77** Slower $\text{♩} = mm\ 72$
mp *p* *n*

85 **94** 8 **102** 8 **110** 8
p

Detailed description: This is a musical score for a Horn in F 4. The piece is titled "4. Fred Astaire and Ginger Rogers". The score is written in treble clef with a key signature of one flat (Bb). It begins with a tempo marking of $\text{♩} = mm\ 72$ and a dynamic of *ff*. The first system contains measures 1-5. The second system starts at measure 6 and includes tempo changes: "Faster $\text{♩} = mm\ 90$ " and "rall. ..." followed by "Slower $\text{♩} = mm\ 72$ ". The dynamic *ff* is present. The third system starts at measure 12 and features a section with 8 measures, then 6 measures, and a boxed measure number 28. The dynamic is *pp*. The fourth system starts at measure 32. The fifth system starts at measure 43 with an "accel. ..." marking and a boxed measure number 45, where the tempo is $\text{♩} = 52$ and it is noted "(conducted in 'one')". The dynamic is *mf*. The sixth system starts at measure 53. The seventh system starts at measure 61 with a boxed measure number 61 and a "rall. ..." marking. The eighth system starts at measure 69 with a "Slower $\text{♩} = mm\ 96$ " marking, followed by "ritard. ..." and a boxed measure number 77, where it becomes "Slower $\text{♩} = mm\ 72$ ". Dynamics *mp*, *p*, and *n* are indicated. The ninth system starts at measure 85 and includes boxed measure numbers 94, 102, and 110, each followed by the number 8. The dynamic is *p*. A yellow circle is drawn around the first measure of the first system.

4. Fred Astaire and Ginger Rogers

Horn 4

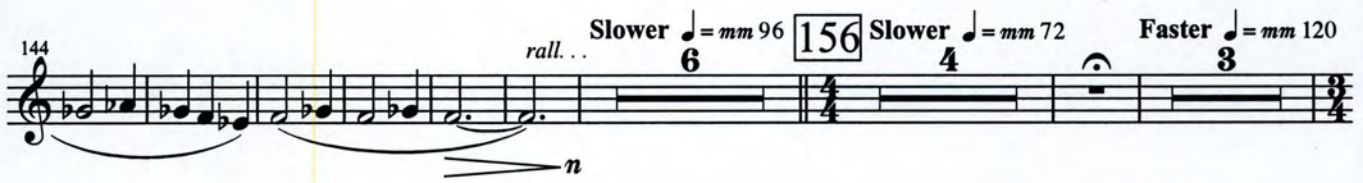
118 7 *accel.*... 126 $\text{♩} = 52$ (conducted in "one")



134 142



144 *rall.*... Slower $\text{♩} = \text{mm } 96$ 156 Slower $\text{♩} = \text{mm } 72$ Faster $\text{♩} = \text{mm } 120$



164 Slower $\text{♩} = \text{mm } 76$ 166 6 1 2 2 176 8 184 12



Trombone 1

4. Fred Astaire and Ginger Rogers

$\text{♩} = \text{mm } 72$

7 *rall. ...* *Slower* $\text{♩} = \text{mm } 72$ *ff*

12 *accel. ...* 8 6 **28** 15 2

45 $\text{♩} = 52$ (conducted in "one") *mf*

56 **61**

67 *rall. ...* *Slower* $\text{♩} = \text{mm } 96$ *ritard. ...* **77** *Slower* $\text{♩} = \text{mm } 72$ 15 *mp* *p* *n*

92 **94** *p*

102 **110** 8 *pp*

118 *p* *accel.* **126** $\text{♩} = 52$ (conducted in "one") *f*

128

137 **142**

146 *rall.* *Slower* $\text{♩} = mm 96$ *p*

156 *Slower* $\text{♩} = mm 72$ $\frac{4}{4}$ *Faster* $\text{♩} = mm 120$ $\frac{3}{4}$ *Slower* $\text{♩} = mm 76$ $\frac{2}{4}$

166 6 **176** 8 **184** 12

Trombone 2

4. Fred Astaire and Ginger Rogers

$\text{♩} = mm\ 72$ **7** *rall. ...* *Slower* $\text{♩} = mm\ 72$ ***ff***

12 *accel. ...* **8** **6** **28** **15** **2**

45 $\text{♩} = 52$ (conducted in "one") ***mf***

118

p *accel. ...* *f*

126 $\text{♩} = 52$ (conducted in "one")

128

142

137

146 *rall. ...* **Slower** $\text{♩} = \text{mm } 96$ *p*

156 **Slower** $\text{♩} = \text{mm } 72$ **Faster** $\text{♩} = \text{mm } 120$ **Slower** $\text{♩} = \text{mm } 76$

4 3 2

166 6 1 2 2 176 8 184 12

Trombone 3

4. Fred Astaire and Ginger Rogers

♩ = mm 72

7

rall. . .

Slower ♩ = mm 72

ff

12

8

6

28

15

2

accel. . .

45

♩ = 52 (conducted in "one")

mf

55

61

65

rall. . .

Slower ♩ = mm 96

ritard. . .

mp

p

n

77

Slower ♩ = mm 72

15

94

p

102

110

8

pp

118 126 $\text{♩} = 52$ (conducted in "one")

p *accel. . .* *f*

Detailed description: This block contains the first line of music, measures 118 to 126. It is written in bass clef with a key signature of one flat. Measure 118 starts with a piano (*p*) dynamic. The music features eighth and quarter notes. At measure 126, there is an acceleration (*accel. . .*) and a fortissimo (*f*) dynamic. A tempo marking of $\text{♩} = 52$ (conducted in "one") is indicated at the start of measure 126.

128

Detailed description: This block contains the second line of music, measures 128 to 136. It continues the melodic line from the previous line, featuring a mix of eighth and quarter notes with some slurs.

137 142

Detailed description: This block contains the third line of music, measures 137 to 141. It continues the melodic line, with measure 142 marked as the start of a new section.

146 *rall. . .* Slower $\text{♩} = mm 96$

p

Detailed description: This block contains the fourth line of music, measures 146 to 155. It features a *rallentando* (*rall. . .*) and a tempo change to "Slower" at $\text{♩} = mm 96$. The dynamic is piano (*p*). The music consists of quarter and eighth notes.

156 Faster $\text{♩} = mm 120$

Slower $\text{♩} = mm 72$ Slower $\text{♩} = mm 76$

Detailed description: This block contains the fifth line of music, measures 156 to 165. It features a tempo change to "Faster" at $\text{♩} = mm 120$ and then back to "Slower" at $\text{♩} = mm 72$. The final measure (165) has a tempo of $\text{♩} = mm 76$. The music is mostly rests with some notes.

166 176 184

6 1 2 2. 2 8 12

Detailed description: This block contains the sixth line of music, measures 166 to 184. It consists of rests with measure numbers 6, 1, 2, 2, 8, and 12 placed above the staff. Measure 176 is marked with a first ending bracket and measure 184 with a second ending bracket.

Baritone

4. Fred Astaire and Ginger Rogers

$\text{♩} = \text{mm } 72$ **7** *rall. ...* *Slower* $\text{♩} = \text{mm } 72$ **ff**

12 **8** **6** **28** **15** *accel. ...* **2**

45 $\text{♩} = 52$ (conducted in "one") **mf**

55 **61**

65 *rall. ...* *Slower* $\text{♩} = \text{mm } 96$ **mp** **p** **2** **2** *ritard. ...*

77 *Slower* $\text{♩} = \text{mm } 72$ **16** *solo* **94** **mp** **3** **3** **3** **3**

100 **102** **110** **8** **p** **3** **3** **3** **3**

118 *solo* *mp* *accel...*

126 *f* $\text{♩} = 52$ (conducted in "one")

134

142 *rall...* *Slower* $\text{♩} = mm\ 96$

152 *p* 156 *Slower* $\text{♩} = mm\ 72$ *Faster* $\text{♩} = mm\ 120$ *Slower* $\text{♩} = mm\ 76$

166 6 176 8 184 12

Tuba

4. Fred Astaire and Ginger Rogers



$\text{♩} = mm\ 72$ 7 13 *rall. ...* 6 28 15 *accel. ...*

45 $\text{♩} = 52$
(conducted in "one")
mf

55 61

65 *rall. ...* Slower $\text{♩} = mm\ 96$ *ritard. ...*
mp *p* *n*

77 Slower $\text{♩} = mm\ 72$ 15 94

102 110 8

118 *p* *accel. ...* 126 $\text{♩} = 52$
(conducted in "one") *f*

130

140 142 *rall. ...*

150 Slower $\text{♩} = mm\ 96$ 156 Slower $\text{♩} = mm\ 72$ Faster $\text{♩} = mm\ 120$
p 4 3

164 Slower $\text{♩} = mm\ 76$ 166 6 1 2 2 176 8 184 12

Timpani

4. Fred Astaire and Ginger Rogers



Tune 3 drums

♩ = mm 72

G to F#

p < *ff* *p* < *ff* *p* < *ff*

7 **Faster** ♩ = mm 90

rall. ...

ppp < *ff* *mf* < *ff*

Slower ♩ = mm 72

F# to G, C# to C

15

mf

G to F# (C stays) **2** **2**

24

mp

to triangle **2** Triangle **2** **3** **4** **5** **6**

pp

28

34 7 8 9 10 11 12 13 14 15

mf

accel. ... **2**

45 ♩ = 52 (conducted in "one")

mf

58 14 15 16 **61**

mf

rall. ... **7** ritard. ... **2**

77 Slower ♩ = mm 72

8

p

4. Fred Astaire and Ginger Rogers

Timpani

94 8 102 8 110 *pp* to timp.

118 7 Timp. accel. ... 126 $\text{♩} = 52$ (conducted in "one") 5 *f* *mp*

140 142 7 rall. ... 6 156 Slower $\text{♩} = mm 72$ Faster $\text{♩} = mm 90$ *ff*

158 2 Faster $\text{♩} = mm 120$ 3 Slower $\text{♩} = mm 76$ 2

166 6 176 8 184 12

Percussion 1

4. Fred Astaire and Ginger Rogers



Measures 1-16: $\text{♩} = mm\ 72$, *ff*, *ffp*

Measures 17-33: **7** *ff*, *rall. ...*, *n*, *ff*, **2**, **3**, *f*

Measures 34-43: **17**, *p*, **2**, *pp*, **6**, **28**, **15**, *accel. ...*

Measures 44-52: **44**, *n*, $\text{♩} = 52$ (conducted in "one"), *mf*, *f*

Measures 53-64: **53**, *mf*, *f*, *mf*, **61**

Measures 65-76: **65**, *rall. ...*, *Slower* $\text{♩} = mm\ 96$, **6**, *ritard. ...*, **2**, **77**, *Slower* $\text{♩} = mm\ 72$, **17**, **94**, **8**

Measures 77-101: **102**, **8**, **110**, **8**, **118**, **7**, *accel. ...*, **126**, $\text{♩} = 52$ (conducted in "one"), *n*, *f*

Measures 102-139: **130**, *fp*, *ff*, *f*, *fp*, *ff*

Measures 140-155: **142**, *fp*, *ff*, *rall. ...*, *Slower* $\text{♩} = mm\ 96$, **6**, *fp*, *ff*, *n*

Measures 156-183: **156**, *Slower* $\text{♩} = mm\ 72$, *Faster* $\text{♩} = mm\ 90$, **2**, *Faster* $\text{♩} = mm\ 120$, **3**, *Slower* $\text{♩} = mm\ 76$, **2**, **166**, **6**, **1**, **2**, **2**, **2**, **176**, **8**, **184**, **12**

4. Fred Astaire and Ginger Rogers

Tempo and Dynamics:
- **mm 72:** *ff* (measures 1-8), *rall. ...* (measures 9-19), *pp* (measures 20-23), *mf* (measures 49-58), *p* (measures 69-76), *mp* (measures 118-125), *mp* (measures 134-141), *p* (measures 146-155), *ff* (measures 166-175).
- **mm 90:** *Faster* (measures 176-184).
- **mm 96:** *Slower* (measures 69-76, 156-165).
- **mm 72:** *Slower* (measures 94-101, 176-184).
- **mm 52:** *d. = 52 (conducted in "one")* (measures 24-27, 126-133, 142-151).

Measure Numbers and Rehearsal Marks: 9, 20, 49, 59, 69, 118, 126, 134, 142, 146, 156, 166, 176, 184.

Other Annotations: *l.v.* (lively), *ritard. ...* (ritardando), *accel. ...* (accelerando), *rall. ...* (rallentando), *mf*, *p*, *mp*, *ff*, *f*, *p*.

Structural Elements: The score includes various rhythmic patterns, rests, and dynamic markings. A yellow circle highlights the tempo change to *Faster* at mm 90.

4. Fred Astaire and Ginger Rogers



♩ = mm 72

7 13 6 28 15 2

rall. ... accel. ...

45 ♩ = 52 (conducted in "one")

Bells

mf

55 61

65 rall. ... Slower ♩ = mm 96 ritard. ...

mp

77 Slower ♩ = mm 72

p

9 94 8 102 8

110 118 126 142

♩ = 52 (conducted in "one")

8 7 accel. ... 16 3 2

f

149 rall. ... Slower ♩ = mm 96 to Vibes 156 Slower ♩ = mm 72

p

4

161 Faster ♩ = mm 120 Slower ♩ = mm 76

3 Vibes.

166

mp *mp-p*

170 176

1 2

mf

178 184

mp

187

mf *pp*

l.v.

Double Bass

4. Fred Astaire and Ginger Rogers



♩ = mm 72

7 13 6 pizz. **28**

mp

32

43 *accel. ... arco* **45** ♩ = 52 (conducted in "one")

mf

52

61 *rall. ...*

69 *Slower* ♩ = mm 96 *pizz.* *ritard. ...* **77** *Slower* 8 ♩ = mm 72

mp

85 **94** *arco*

mp *mp*

96 **102**

p

106 **110** *pizz.*

mf

116 118 arco *mp* *accel. ...*

126 $\text{♩} = 52$
(conducted in "one") *f*

136 142

146 *rall. ...* *Slower* $\text{♩} = \text{mm } 96$ *mp*

156 *Slower* $\text{♩} = \text{mm } 72$ *Faster* $\text{♩} = \text{mm } 120$ *Slower* $\text{♩} = \text{mm } 76$ arco *mp* *mp-p* 166

168 176 *mf*
1. *l.h. pizz.* 2.

178 *pizz.* *arco* 184 *p* *n* *mp*

Piccolo

5. George "Shorty" Snowden

Solo Trpt.
Cadenza

$\text{♩} = \text{mm } 80$
(no relationship to drum tempo)

2 $\text{♩} = \text{mm } 116$ 4 7 8 15 9

24 Flute *mf* 30 $\text{♩} = \text{mm } 116$ 40 8 48 8 56 8

64 8 *mf* *f* 75 22

99 *ff* 7 *f* 2

115 22 137 Solo Trpt. Cadenza ($\text{♩} = 116$) 4 143 16 159 7 Picc. 167 8 *f*

175 *f* 178

182 *f* 186

189 *ff*

5. George "Shorty" Snowden

195 *f* 24

Picc. *f* *cresc. ...*

237 *ff* 243

245 251 $\text{♩} = \text{♩} (\text{♩} = 116)$ 10

261 $\text{♩} = \text{♩} (\text{♩} = 116)$ 4 20 286 *Faster* $\text{♩} = \text{mm } 126$ 18 304 *accel. ...* 5

310 3

319 321 $\text{♩} = \text{mm } 80$ *ff*

323

328 $\text{♩} = \text{mm } 110$ 3 *Faster* $\text{♩} = \text{mm } 116$ 4 *accel. ...* 6 342 $\text{♩} = \text{mm } 140$ 9 *rit. ...* 2 *ff*

Flute 1

5. George "Shorty" Snowden

Solo Trpt.
Cadenza

$\text{♩} = mm\ 80$
(no relationship to drum tempo)

2 $\text{♩} = mm\ 116$ 4 7 8 15 9

24 $\text{♩} = mm\ 116$ 30 10 40 8

48 *mf*

53 56 3 2 *f*

64 *mp*

69 *cresc. ... f*

75 10 *f*

91

99 *ff* 7

110 2 115 2 17 *f*

Detailed description: This is a musical score for Flute 1, titled "Solo Trpt. Cadenza" for George "Shorty" Snowden. The score is written in treble clef and consists of 117 measures. It begins with a tempo of $\text{♩} = mm\ 116$ and a dynamic of *mf*. The score is divided into systems, with measure numbers 2, 24, 48, 53, 64, 69, 75, 91, 99, and 110 marked at the start of new lines. There are several rests of varying lengths, with some marked with measure numbers (e.g., 4, 7, 8, 15, 9, 10, 40, 3, 2, 7, 2, 17). The dynamics range from *mf* to *ff*. A *cresc. ...* marking is present between measures 69 and 75. A yellow highlight is visible in the top right corner of the page.

5. George "Shorty" Snowden

137 Solo Trpt. Cadenza (♩ = 116) 4 143 16 159 7 167 8

175 178

180 186

188

193 195 32

231

243 cresc. ...

249 251 ♩ = ♩ (♩ = 116)

255

261 ♩ = ♩ (♩ = 116) 8

274 *f*

Musical staff 274-279. Treble clef, 4/4 time. Starts with a forte (f) dynamic. The melody consists of eighth and sixteenth notes with various articulations like accents and slurs. A yellow circle highlights a specific eighth-note pattern in the final measure of the staff.

280

Musical staff 280-285. Treble clef, 4/4 time. Continuation of the melody from the previous staff.

286 **Faster** $\text{♩} = \text{mm } 126$
10 *f* 2

Musical staff 286-291. Treble clef, 4/4 time. Marked "Faster" with a tempo of 126 mm. Starts with a forte (f) dynamic. The music features a series of eighth-note patterns.

304 *accel. ...* *(f)*

Musical staff 304-311. Treble clef, 4/4 time. Marked "accel. ..." and "(f)". The melody continues with eighth-note patterns.

312 2

Musical staff 312-318. Treble clef, 4/4 time. Continuation of the eighth-note melody.

319 321 $\text{♩} = \text{mm } 80$
ff

Musical staff 319-324. Treble clef, 4/4 time. Marked "321" with a tempo of 80 mm. Features a series of triplets. Dynamics include a crescendo leading to fortissimo (ff).

324 328 $\text{♩} = \text{mm } 110$
3

Musical staff 324-330. Treble clef, 4/4 time. Marked "328" with a tempo of 110 mm. Features a triplet of eighth notes.

331 **Faster** $\text{♩} = \text{mm } 116$ *accel. ...*
f *mp cresc. ...*

Musical staff 331-338. Treble clef, 4/4 time. Marked "Faster" with a tempo of 116 mm. Starts with a forte (f) dynamic, then moves to mezzo-piano (mp) with a crescendo. Includes an "accel. ..." marking.

339 342 $\text{♩} = \text{mm } 140$
ff 3

Musical staff 339-346. Treble clef, 4/4 time. Marked "342" with a tempo of 140 mm. Features a triplet of eighth notes. Dynamics include fortissimo (ff).

347 *f* *rit. ...* *ff*

Musical staff 347-354. Treble clef, 4/4 time. Starts with a forte (f) dynamic, then includes a "rit. ..." marking, ending with fortissimo (ff). Features a triplet of eighth notes.

Flute 2

5. George "Shorty" Snowden

Solo Trpt.
Cadenza

2

$\text{♩} = \text{mm } 116$

7

15

$\text{♩} = \text{mm } 80$

(no relationship to drum tempo)

24

mf

48

53

f

64

69

cresc. ... f

75

f

91

96

ff

5. George "Shorty" Snowden

- 2 -

Flute 2

110 *f* 115 2 2 *f* 17

137 Solo Trpt. Cadenza (♩ = 116) 143 16 159 7 167 8 *f*

175 *f* 178 (f) (f)

181 3 186 *f*

190 195 32 *ff*

227 *f* cresc. ...

237 243 *ff*

245 251 ♩ = ♩ (♩ = 116) *f*

252

5. George "Shorty" Snowden

- 3 -

261 $\text{♩} = \text{♩} (\text{♩} = 116)$

Flute 2

258 f

264 ff f 8

278

283 f 9 6 286 Faster $\text{♩} = \text{mm} 126$

302 f 304 *accel. . .*

315 $< ff$ 3 321 $\text{♩} = \text{mm} 80$

323

328 f $\text{♩} = \text{mm} 110$ Faster $\text{♩} = \text{mm} 116$ *mp cresc. . .* *accel. . .*

338 ff 3 342 $\text{♩} = \text{mm} 140$

347 f *rit. . .* ff

Oboe 1

5. George "Shorty" Snowden

Solo Trpt.
Cadenza

2

$\text{♩} = \text{mm } 116$
4

7

8

15

$\text{♩} = \text{mm } 80$
(no relationship to drum tempo)

Musical staff with rests and measure numbers 2, 7, 8, 15. A yellow circle highlights the tempo change at measure 15.

17 solo

mf

4

mf

Musical staff with notes, rests, and dynamics *mf*. Measure numbers 4 and 7 are indicated.

30

$\text{♩} = \text{mm } 116$

10

40

8

48

8

56

8

64

8

Musical staff with rests and measure numbers 30, 40, 48, 56, 64. Tempo is $\text{♩} = \text{mm } 116$.

75

72

mf

cresc. ...

f

10

Musical staff with notes, rests, dynamics *mf*, *cresc. ...*, *f*, and measure number 75. A decrescendo hairpin is shown.

87

f

Musical staff with notes and dynamic *f*. Measure number 87 is indicated.

93

Musical staff with notes and measure number 93.

99

ff

12

115

22

137

Solo Trpt.
Cadenza ($\text{♩} = 116$)

4

Musical staff with notes, rests, dynamics *ff*, and measure numbers 99, 115, 137. Tempo is $\text{♩} = 116$.

143

16

159

7

167

11

178

3

Musical staff with notes, rests, dynamics *f*, and measure numbers 143, 159, 167, 178.

5. George "Shorty" Snowden

- 2 -

Oboe 1

184 186

f

Detailed description: This staff contains measures 184 through 190. It begins with a treble clef and a key signature of one flat. Measure 184 starts with a triplet of eighth notes (Bb, A, G) followed by another triplet (F, E, D). Measure 186 is boxed and contains a dynamic marking of *f*. The staff ends with a double bar line and repeat dots.

190 195 16

Detailed description: This staff contains measures 190 through 195. It continues the melodic line from the previous staff. Measure 195 is boxed and contains the number 16. The staff ends with a double bar line and repeat dots.

211 *mf*

Detailed description: This staff contains measures 211 through 221. It features a melodic line with a dynamic marking of *mf*. The staff ends with a double bar line and repeat dots.

222

Detailed description: This staff contains measures 222 through 233. It continues the melodic line with a consistent rhythmic pattern. The staff ends with a double bar line and repeat dots.

234 *cresc. . .*

Detailed description: This staff contains measures 234 through 242. It features a melodic line with a dynamic marking of *cresc. . .*. The staff ends with a double bar line and repeat dots.

243 *ff*

Detailed description: This staff contains measures 243 through 250. It begins with a dynamic marking of *ff*. The staff ends with a double bar line and repeat dots.

251 $\text{♩} = \text{♩} (\text{♩} = 116)$ *f*

Detailed description: This staff contains measures 251 through 260. It begins with a dynamic marking of *f* and a tempo marking of $\text{♩} = \text{♩} (\text{♩} = 116)$. The staff ends with a double bar line and repeat dots.

257 261 $\text{♩} = \text{♩} (\text{♩} = 116)$ *f*

Detailed description: This staff contains measures 257 through 261. It begins with a dynamic marking of *f* and a tempo marking of $\text{♩} = \text{♩} (\text{♩} = 116)$. The staff ends with a double bar line and repeat dots.

262 **3** *ff* **8** *f*

276

283 **286** *Faster* $\text{♩} = \text{mm } 126$ *f* **4**

293 **304** *accel. ...* **2** *(f)* **6**

313 **2** **4**

321 $\text{♩} = \text{mm } 80$ *ff*

328 $\text{♩} = \text{mm } 110$ **3** *Faster* $\text{♩} = \text{mm } 116$ *mp cresc. ...* *accel. ...*

339 **342** $\text{♩} = \text{mm } 140$ *ff* **3**

347 *rit. ...* *ff*

Oboe 2

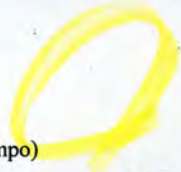
5. George "Shorty" Snowden

Solo Trpt.
Cadenza

2 $\text{♩} = \text{mm } 116$
4

7

15 $\text{♩} = \text{mm } 80$
(no relationship to drum tempo)



Musical staff 1: Treble clef, 4/4 time signature. Measures 2-7. Measure 15 starts a new section with a 3/4 time signature. Dynamics: *mf*.

Musical staff 2: Treble clef, 4/4 time signature. Measures 25-30. Measure 30 starts a new section with a tempo change: $\text{♩} = \text{mm } 116$. Measures 40, 48, 56. Dynamics: *mf*.

Musical staff 3: Treble clef, 4/4 time signature. Measures 64-75. Measure 64 starts a new section. Dynamics: *mf* *cresc. ...* *f*.

Musical staff 4: Treble clef, 4/4 time signature. Measures 83-88. Dynamics: *f*.

Musical staff 5: Treble clef, 4/4 time signature. Measures 89-94. Dynamics: *f*.

Musical staff 6: Treble clef, 4/4 time signature. Measures 95-99. Measure 99 starts a new section. Dynamics: *ff*.

Musical staff 7: Treble clef, 4/4 time signature. Measures 103-167. Measure 103 starts a new section. Dynamics: *f*.

Musical staff 8: Treble clef, 4/4 time signature. Measures 178-186. Measure 178 starts a new section. Dynamics: *f*.

188

Musical staff 188-194. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various ornaments (accents and slurs) and dynamics. A yellow circle highlights the final measure of this staff.

195

16

mf

Musical staff 195-218. Treble clef. The staff contains a melodic line with rests and notes. A dynamic marking of *mf* is present. A box around the number 195 indicates the start of a section.

219

Musical staff 219-230. Treble clef. The staff contains a melodic line with rests and notes.

231

cresc. . .

Musical staff 231-242. Treble clef. The staff contains a melodic line with rests and notes. A dynamic marking of *cresc. . .* is present.

243

ff

Musical staff 243-250. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with triplets and accents. A dynamic marking of *ff* is present.

251

$\text{♩} = \text{♩} (\text{♩} = 116)$

f

Musical staff 251-257. Treble clef, 4/4 time signature. The staff contains a melodic line with triplets and accents. A dynamic marking of *f* is present. A tempo marking $\text{♩} = \text{♩} (\text{♩} = 116)$ is shown.

258

261

$\text{♩} = \text{♩} (\text{♩} = 116)$

f *ff*

Musical staff 258-270. Treble clef, 4/4 time signature. The staff contains a melodic line with triplets and accents. Dynamic markings of *f* and *ff* are present. A tempo marking $\text{♩} = \text{♩} (\text{♩} = 116)$ is shown.

270

f

Musical staff 270-276. Treble clef. The staff contains a melodic line with accents. A dynamic marking of *f* is present.

276

282

286 **Faster** $\text{♩} = \text{mm } 126$

f

4

292

300

304 *accel. ...*

f

2

3

310

319

321 $\text{♩} = \text{mm } 80$

ff

325

328 $\text{♩} = \text{mm } 110$

Faster $\text{♩} = \text{mm } 116$

f

mp cresc. ...

335

accel. ...

342 $\text{♩} = \text{mm } 140$

ff

f

rit. ...

ff

Bassoon 1

5. George "Shorty" Snowden

Solo Trpt. Cadenza 2 $\text{♩} = mm\ 116$ 7 8 15 $\text{♩} = mm\ 80$ (no relationship to drum tempo) *mf*

19 *f*

30 $\text{♩} = mm\ 116$ 10 40 48 *mp* *mp*

52 56 8 64 *mp*

72 75 optional "low A" extension *cresc. ...* *f* *f*

81

89

97 99 *ff* 12 115 22

137 Solo Trpt. Cadenza $\text{♩} = 116$ 143 16 159 8 167 11 178 *f*

Detailed description of the musical score: The score is written for Bassoon 1 and consists of nine staves of music. It begins with a 'Solo Trpt. Cadenza' section. The first staff starts with a 4/4 time signature and a tempo of 116 mm. It contains measures 2, 7, 8, and 15. A yellow circle highlights the notes in measures 15 and 16. The second staff (measures 19-28) features a dynamic of *f*. The third staff (measures 30-48) has a tempo of 116 mm and dynamics of *mp*. The fourth staff (measures 52-64) also has a tempo of 116 mm and a dynamic of *mp*. The fifth staff (measures 72-80) includes a 'cresc. ...' marking and a dynamic of *f*. An 'optional "low A" extension' is indicated for measures 75-80. The sixth staff (measures 81-88) and seventh staff (measures 89-96) continue the rhythmic pattern. The eighth staff (measures 97-115) features a dynamic of *ff*. The final staff (measures 137-178) is another 'Solo Trpt. Cadenza' section with a tempo of 116 mm and a dynamic of *f*.

5. George "Shorty" Snowden

Bassoon 1

180 186

f *f*

Musical staff 180-186. Bass clef, 4/4 time. Starts with a forte (*f*) dynamic. Features eighth-note patterns and a triplet of eighth notes. A yellow circle highlights a group of notes in measure 186.

188

Musical staff 188-194. Bass clef, 4/4 time. Continues the eighth-note patterns from the previous staff.

195 8

f *f*

Musical staff 195-201. Bass clef, 4/4 time. Features a sequence of eighth notes. A box containing the number '8' is placed above the first measure.

212

Musical staff 212-218. Bass clef, 4/4 time. Continues the eighth-note patterns.

219

Musical staff 219-225. Bass clef, 4/4 time. Continues the eighth-note patterns.

226

Musical staff 226-232. Bass clef, 4/4 time. Continues the eighth-note patterns.

233

cresc. ...

Musical staff 233-239. Bass clef, 4/4 time. Continues the eighth-note patterns. The text *cresc. ...* is centered below the staff.

240 243

ff

Musical staff 240-246. Bass clef, 4/4 time. Continues the eighth-note patterns. A box containing the number '243' is placed above the staff. The dynamic *ff* is written below the staff.

248 251 $\text{♩} = \text{♩} (\text{♩} = 116)$

f

Musical staff 248-254. Bass clef, 4/4 time. Features triplet markings and a change in dynamics. A box containing the number '251' is placed above the staff. The dynamic *f* is written below the staff. A tempo marking $\text{♩} = \text{♩} (\text{♩} = 116)$ is also present.

255 261 $\text{♩} = \text{♩} (\text{♩} = 116)$ **3**
f

265
ff *f*

272

280 286 **6** *Faster* $\text{♩} = \text{mm } 126$
mf

294

304 *accel. ...*

318 321 $\text{♩} = \text{mm } 80$
f < ff

328 $\text{♩} = \text{mm } 110$ *accel. ...* 342 $\text{♩} = \text{mm } 140$
8 **6** *ff*

347 *rit. ...* **3**
f *ff*

Bassoon 2

5. George "Shorty" Snowden

Solo Trpt.
Cadenza

2 $\text{♩} = mm\ 116$
4

7

15 $\text{♩} = mm\ 80$ (no relationship to drum tempo)

2 7 15 $\text{♩} = mm\ 80$ (no relationship to drum tempo)
mf

19 *f*

30 $\text{♩} = mm\ 116$ 10 40 48
mp *mp*

50 56 8 64
mp

70 75
cresc. . . *f*

79 optional "low A" extension
f

87 *f*

95 99 12
ff

115 22 137 Solo Trpt. Cadenza (♩ = 116) 4 143 16 159 8 167 11

178

186

195 8

213

221

229

236

243

251 $\text{♩} = \text{♩} (\text{♩} = 116) >$
 Musical notation for measures 251-260. Bass clef, 4/4 time. Dynamics: *f*. A yellow circle highlights the final measure (260).

261 $\text{♩} = \text{♩} (\text{♩} = 116)$
 Musical notation for measures 261-270. Bass clef, 4/4 time. Dynamics: *f*, *ff*, *f*. A triplet of eighth notes is marked with a '3' above it.

270
 Musical notation for measures 270-277. Bass clef, 4/4 time. Dynamics: *f*.

278
 Musical notation for measures 278-285. Bass clef, 4/4 time. Dynamics: *f*.

286 **Faster** $\text{♩} = \text{mm} 126$
6
 Musical notation for measures 286-303. Bass clef, 4/4 time. Dynamics: *mf*.

302 **304** *accel. . .*
 Musical notation for measures 302-313. Bass clef, 4/4 time. Dynamics: *f*, *ff*.

314 **321** $\text{♩} = \text{mm} 80$
 Musical notation for measures 314-327. Bass clef, 4/4 time. Dynamics: *f*, *ff*.

326 **328** $\text{♩} = \text{mm} 110$ *accel. . .* **6** **342** $\text{♩} = \text{mm} 140$
 Musical notation for measures 326-341. Bass clef, 4/4 time. Dynamics: *ff*.

347 *rit. . .*
 Musical notation for measures 347-356. Bass clef, 4/4 time. Dynamics: *f*, *ff*.

Solo Clarinet

5. George "Shorty" Snowden



Solo Trpt. Cadenza 2 $\text{♩} = \text{mm } 116$ 7 8 15 $\text{♩} = \text{mm } 80$ (no relationship to drum tempo)

mf

25 30 $\text{♩} = \text{mm } 116$ "Swing Era" solo Clarinet *f* *Vib.*

36 *Vib.* 40 *mf*

44 48 *mf*

50 56 3

59 *f* 64 *mf*

67

72 *cresc. . .* 75 *f* 10

87 *f*

92

97 99 4 *f*

107

115 *f*

123 *decresc. . .*

130 137 Solo Trpt.
Cadenza (♩ = 116)
4 *n*

143 "Dixieland" harmony *mf*

149

154 159 8

167 *mf*

173 178 3 *f* *f*

5. George "Shorty" Snowden

- 3 -

Solo Clarinet

182 Musical staff 182-185. Measure 182 starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains eighth notes and quarter notes. Measure 183 has a fermata. Measure 184 has a triplet of eighth notes. Measure 185 has a fermata. A box containing the number 186 is positioned above measure 186. The dynamic marking *f* is below measure 186. A yellow circle highlights the first two notes of measure 186.

188 Musical staff 186-187. Measure 186 continues from the previous staff. Measure 187 contains eighth notes and quarter notes.

195 Musical staff 188-194. Measure 188 starts with a treble clef, a key signature of one flat, and a 4/4 time signature. It contains eighth notes and quarter notes. Measure 189 has a fermata. Measure 190 has a fermata. Measure 191 has a fermata. Measure 192 has a fermata. Measure 193 has a fermata. Measure 194 has a fermata. A box containing the number 195 is positioned above measure 195. The dynamic marking *f* is below measure 195. A circled number 8 is above measure 195.

209 Musical staff 195-208. Measure 195 continues from the previous staff. Measure 196 has a fermata. Measure 197 has a fermata. Measure 198 has a fermata. Measure 199 has a fermata. Measure 200 has a fermata. Measure 201 has a fermata. Measure 202 has a fermata. Measure 203 has a fermata. Measure 204 has a fermata. Measure 205 has a fermata. Measure 206 has a fermata. Measure 207 has a fermata. Measure 208 has a fermata.

215 Musical staff 209-214. Measure 209 continues from the previous staff. Measure 210 has a fermata. Measure 211 has a fermata. Measure 212 has a fermata. Measure 213 has a fermata. Measure 214 has a fermata.

221 Musical staff 215-220. Measure 215 continues from the previous staff. Measure 216 has a fermata. Measure 217 has a fermata. Measure 218 has a fermata. Measure 219 has a fermata. Measure 220 has a fermata.

227 Musical staff 221-230. Measure 221 continues from the previous staff. Measure 222 has a fermata. Measure 223 has a fermata. Measure 224 has a fermata. Measure 225 has a fermata. Measure 226 has a fermata. Measure 227 has a fermata. Measure 228 has a fermata. Measure 229 has a fermata. Measure 230 has a fermata.

234 Musical staff 231-240. Measure 231 continues from the previous staff. Measure 232 has a fermata. Measure 233 has a fermata. Measure 234 has a fermata. Measure 235 has a fermata. Measure 236 has a fermata. Measure 237 has a fermata. Measure 238 has a fermata. Measure 239 has a fermata. Measure 240 has a fermata. The dynamic marking *cresc. ...* is below measure 234.

241 Musical staff 241-250. Measure 241 continues from the previous staff. Measure 242 has a fermata. Measure 243 has a fermata. Measure 244 has a fermata. Measure 245 has a fermata. Measure 246 has a fermata. Measure 247 has a fermata. Measure 248 has a fermata. Measure 249 has a fermata. Measure 250 has a fermata. A box containing the number 243 is positioned above measure 243. A circled number 8 is above measure 243. A box containing the number 251 is positioned above measure 251. The tempo marking $\text{♩} = \text{♩} (\text{♩} = 116)$ is above measure 251. The dynamic marking *f* is below measure 251. A circled number 3 is below measure 251.

255 Musical staff 251-254. Measure 251 continues from the previous staff. Measure 252 has a fermata. Measure 253 has a fermata. Measure 254 has a fermata. A circled number 3 is below measure 251. A circled number 3 is below measure 253. A circled number 3 is below measure 254.

5. George "Shorty" Snowden

259 

265 

278 

283 

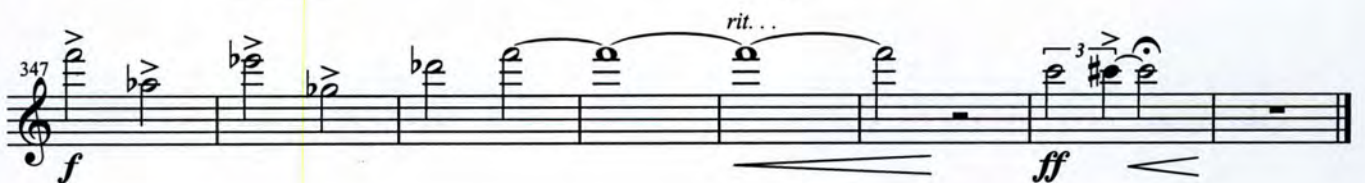
309 

317 

323 

328 

339 

347 

Clarinet 1

5. George "Shorty" Snowden

Solo Trpt.
Cadenza

2 $\text{♩} = \text{mm } 116$ 4 7 8 15 $\text{♩} = \text{mm } 80$ (no relationship to drum tempo)

19 *mp* *mf*

30 $\text{♩} = \text{mm } 116$ 10 40 *mf*

44 48 *mf*

50 56 8

64 *mf*

70 *cresc. ...* *f*

75 10 *f*

91

96

99

ff

103

f

111

115

f

119

127

137

Solo Trpt.
Cadenza (♩ = 116)

decresc. . .

5

4

143

159

167

178

16

7

11

f

f

f

182

186

f

189

195

8

203 *f*

213

221

228

235 *cresc. ...*

243 *ff*

251 *f* $\text{♩} = \text{♩} (\text{♩} = 116)$

255

259 *f* $\text{♩} = \text{♩} (\text{♩} = 116)$

265 *ff* *f* 8

278

283

286 **Faster** ♩ = *mm* 126

f

290

298

304 *accel. ...*

f

306

313

319

321 ♩ = *mm* 80

ff

323

328 ♩ = *mm* 110

Faster ♩ = *mm* 116

accel. ...

f *mp cresc. ...*

339

342 ♩ = *mm* 140

ff

3

347

rit. ...

f *ff*

Clarinet 2

5. George "Shorty" Snowden

Solo Trpt.
Cadenza

2 $\text{♩} = \text{mm } 116$ 4 7 8 15 $\text{♩} = \text{mm } 80$ (no relationship to drum tempo)

19 mp mf

30 $\text{♩} = \text{mm } 116$ 10 40 mf

44 48 mf

50

56 8 64 mf

69 cresc. ... f

75 6 f

86

91

5. George "Shorty" Snowden

- 2 -

Clarinet 2

96 99
ff

103
f

111 115
(f)

119

127 137 Solo Trpt. Cadenza
decresc. . . *n*

139 $(\text{♩} = 116)$ 143
mp

153 159 167
f *mp*

173 178
f *f*

184 186
f

190 195 8

203 *f*

211

218

225

231 *cresc. ...*

237

243 *ff*

251 *f* $\text{♩} = \text{♩} (\text{♩} = 116)$

256

260 *f* *ff* $\text{♩} = \text{♩} (\text{♩} = 116)$

270 *f*

276

281

286 **Faster** ♩ = mm 126

294

304 *accel. ...*

310

317

321 ♩ = mm 80

323

328 ♩ = mm 110

Faster ♩ = mm 116

mp cresc. ...

accel. ...

338

342 ♩ = mm 140

347

rit. ...

Clarinet 3

5. George "Shorty" Snowden

Solo Trpt.
Cadenza

2

$\text{♩} = \text{mm } 116$

7

8

15

$\text{♩} = \text{mm } 80$

(no relationship to drum tempo)

Musical staff 1: Treble clef, 4/4 time signature. Measures 2-15. Measure 2 has a fermata. Measure 15 has a yellow circle above it. Dynamics: *mf*.

Musical staff 2: Treble clef, 4/4 time signature. Measures 19-30. Dynamics: *mp*, *mf*.

Musical staff 3: Treble clef, 4/4 time signature. Measures 30-40. Dynamics: *mf*.

Musical staff 4: Treble clef, 4/4 time signature. Measures 44-48. Dynamics: *mf*.

Musical staff 5: Treble clef, 4/4 time signature. Measures 50-56. Dynamics: *mf*.

Musical staff 6: Treble clef, 4/4 time signature. Measures 56-64. Dynamics: *mf*.

Musical staff 7: Treble clef, 4/4 time signature. Measures 68-75. Dynamics: *cresc. ... f*.

Musical staff 8: Treble clef, 4/4 time signature. Measures 75-86. Dynamics: *f*.

Musical staff 9: Treble clef, 4/4 time signature. Measures 86-93. Dynamics: *f*.

91

97

99

ff *f*

104

111

115

f

119

126

decresc. ...

137

Solo Trpt.
Cadenza (♩ = 116)

4

143

mp

149

159

7

166

167

f *mp*

3

178

Musical staff 178: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a sequence of eighth notes with accents, followed by a triplet of eighth notes. The dynamic marking is *f*. A yellow circle highlights the triplet.

186

Musical staff 186: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a sequence of eighth notes with accents, followed by a triplet of eighth notes. The dynamic marking is *f*.

192

195 8

Musical staff 192-195: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a sequence of eighth notes with accents, followed by a triplet of eighth notes. The dynamic marking is *f*.

207

Musical staff 207: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a sequence of eighth notes with accents, followed by a triplet of eighth notes. The dynamic marking is *f*.

215

Musical staff 215: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a sequence of eighth notes with accents, followed by a triplet of eighth notes. The dynamic marking is *f*.

222

Musical staff 222: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a sequence of eighth notes with accents, followed by a triplet of eighth notes. The dynamic marking is *f*.

229

Musical staff 229: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a sequence of eighth notes with accents, followed by a triplet of eighth notes. The dynamic marking is *f*. The word *cresc. ...* is written below the staff.

237

Musical staff 237: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a sequence of eighth notes with accents, followed by a triplet of eighth notes. The dynamic marking is *f*.

243

Musical staff 243: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a sequence of eighth notes with accents, followed by a triplet of eighth notes. The dynamic marking is *ff*.

251 $\text{♩} = \text{♩} (\text{♩} = 116)$

Musical staff 251: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a sequence of eighth notes with accents, followed by a triplet of eighth notes. The dynamic marking is *f*.

255

Musical staff 255: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a sequence of eighth notes with accents, followed by a triplet of eighth notes. The dynamic marking is *f*.

259

261 $\text{♩} = \text{♩} (\text{♩} = 116)$

Musical staff 259-261: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a sequence of eighth notes with accents, followed by a triplet of eighth notes. The dynamic marking is *ff*.

270 *f*

276

282 **286** Faster $\text{♩} = mm\ 126$
f

290

298 **304** *accel. ...*
f

306 **3**

317 **321** $\text{♩} = mm\ 80$
*ff*³

323 **3**

328 $\text{♩} = mm\ 110$ **3** Faster $\text{♩} = mm\ 116$ *accel. ...*
f *mp cresc. ...*

338 **342** $\text{♩} = mm\ 140$
ff

344 **3** *rit. ...*
f *ff*

Bass Clarinet

5. George "Shorty" Snowden

Solo Trpt.
Cadenza

2 $\text{♩} = mm\ 116$
4

7 8

15 $\text{♩} = mm\ 80$
(no relationship to drum tempo)

mf

21

30 $\text{♩} = mm\ 116$
10

40
mf

46

48
mf

51

56 8

64
mf

70

75
cresc. ...
f

79
f

87

95

99
ff

103
f

5. George "Shorty" Snowden

Bass Clarinet

111 115
f

Musical staff 111-115. The staff contains a sequence of eighth and sixteenth notes with accents. A yellow oval highlights the final note of the staff, which is a half note G4.

119

Musical staff 119-126. The staff contains a sequence of eighth and sixteenth notes with accents.

127 137 Solo Trpt. Cadenza
decresc. ... *n*

Musical staff 127-136. The staff contains a series of whole notes with a decrescendo hairpin and a fermata over the final note.

139 *(♩ = 116)* 143 16 159 8 167 11 178
f *f*

Musical staff 139-178. The staff contains a sequence of eighth and sixteenth notes with accents. A 4/4 time signature is indicated at the beginning.

183 186
f

Musical staff 183-185. The staff contains eighth notes with accents and triplets. A fermata is placed over the final note.

190 195 16
f

Musical staff 190-194. The staff contains eighth notes with accents. A fermata is placed over the final note.

212

Musical staff 212-219. The staff contains eighth notes with accents.

220

Musical staff 220-227. The staff contains eighth notes with accents.

228 *cresc. ...*

Musical staff 228-235. The staff contains eighth notes with accents and a crescendo hairpin.

236

Musical staff 236-242. The staff contains eighth notes with accents.

243
ff

Musical staff 243-249. The staff contains eighth notes with accents and triplets. A fortissimo hairpin is present.

251 $\text{♩} = \text{♩} (\text{♩} = 116)$

Musical staff 251-255. Starts with a treble clef and a 4/4 time signature. The tempo is marked as quarter note = quarter note (quarter note = 116). The piece begins with a forte (*f*) dynamic. The melody consists of eighth-note triplets and sixteenth-note triplets. A yellow circle highlights a triplet of eighth notes in the final measure of this staff.

256

Musical staff 256-260. Continuation of the previous staff, featuring eighth-note triplets and sixteenth-note triplets. The piece concludes with a triplet of eighth notes.

261 $\text{♩} = \text{♩} (\text{♩} = 116)$

Musical staff 261-269. Starts with a treble clef and a 4/4 time signature. The tempo is marked as quarter note = quarter note (quarter note = 116). The piece begins with a forte (*f*) dynamic, followed by a fortissimo (*ff*) dynamic. The melody is primarily composed of eighth notes with accents.

270

Musical staff 270-277. Continuation of the previous staff, featuring eighth notes with accents.

278

Musical staff 278-285. Continuation of the previous staff, featuring eighth notes with accents.

286 **Faster** $\text{♩} = \text{mm} 126$

Musical staff 286-299. Starts with a treble clef and a 4/4 time signature. The tempo is marked as quarter note = mm 126. The piece begins with a forte (*f*) dynamic. The melody consists of eighth notes with accents.

300

304 *accel. ...*

Musical staff 300-309. Continuation of the previous staff, featuring eighth notes with accents. At measure 304, the tempo is marked as *accel. ...*. The piece concludes with a fortissimo (*ff*) dynamic.

310

Musical staff 310-319. Continuation of the previous staff, featuring eighth notes with accents.

320

321 $\text{♩} = \text{mm} 80$

Musical staff 320-337. Starts with a treble clef and a 4/4 time signature. The tempo is marked as quarter note = mm 80. The piece begins with a fortissimo (*ff*) dynamic. The melody consists of eighth notes with accents.

328 $\text{♩} = \text{mm} 110$

342 $\text{♩} = \text{mm} 140$

Musical staff 328-341. Starts with a treble clef and a 4/4 time signature. The tempo is marked as quarter note = mm 110. The piece begins with a forte (*f*) dynamic. At measure 342, the tempo is marked as quarter note = mm 140. The piece concludes with a fortissimo (*ff*) dynamic.

347

rit. ...

Musical staff 347-354. Continuation of the previous staff, featuring eighth notes with accents. The piece concludes with a fortissimo (*ff*) dynamic and a ritardando (*rit. ...*) marking.

Alto Sax. 1

5. George "Shorty" Snowden

Solo Trpt.
Cadenza

$\text{♩} = mm\ 80$
(no relationship to drum tempo)

$\text{♩} = mm\ 116$

2 7 8 15 5

mf

23 30 40

$\text{♩} = mm\ 116$

mp

42 48

mp

50 56

f

58

64

mp

71 75 6

cresc. ...

f

83

f

89

95 99

101 *ff* *f* *lead*

107

115 *f*

123 *decesc. . .*

131 *>n* *f* *lead*

137 Solo Trpt. Cadenza (♩ = 116) 4 143 159

161

167 11 178 *f* *f*

184 *f* 186 195 20

215 Big Band style

Musical staff 1 (measures 215-220). Includes dynamic marking *f* and a yellow circle highlighting the final measure.

Musical staff 2 (measures 221-227). Includes a fermata over the first measure.

Musical staff 3 (measures 228-234). Includes a fermata over the first measure.

Musical staff 4 (measures 235-240). Includes dynamic marking *cresc. ...*

Musical staff 5 (measures 241-246). Includes dynamic marking *ff* and a boxed measure number 243.

Musical staff 6 (measures 247-250). Includes dynamic marking *f*, a boxed measure number 251, and a tempo marking $\text{♩} = \text{♩} (\text{♩} = 116)$.

Musical staff 7 (measures 251-257). Includes a triplet marking *3* at the end.

Musical staff 8 (measures 258-264). Includes dynamic marking *f*, a boxed measure number 261, and a tempo marking $\text{♩} = \text{♩} (\text{♩} = 116)$.

Musical staff 9 (measures 265-270). Includes dynamic marking *ff* and a marking *4* above the staff.

274

279

284

286 **Faster** $\text{♩} = \text{mm } 126$

f

290

304 *accel. ...*

9 15

319

321 $\text{♩} = \text{mm } 80$

f *ff*

323

328 $\text{♩} = \text{mm } 110$

Faster $\text{♩} = \text{mm } 116$

f *mp cresc. ...* *accel. ...*

338

342 $\text{♩} = \text{mm } 140$

ff

344

f *rit. ...* *ff*

Alto Sax. 2

5. George "Shorty" Snowden

Solo Trpt.
Cadenza

2

$\text{♩} = mm\ 116$
4

7

8

15

$\text{♩} = mm\ 80$
(no relationship to drum tempo)

5

soli

mf

23

30 $\text{♩} = mm\ 116$

10

40

mp

42

48

mp

50

56

f

58

64

mp

71

75

cresc. ...

f

6

83

89

95 99 2

101

ff *f*

107

115

f

123

decresc. . .

131 137 Solo Trpt. Cadenza (♩ = 116) 143 16 159

n *f*

161

167 11 178

f *f*

184 186

f

5. George "Shorty" Snowden

Alto Sax 2

195 **20** Big Band style

f

221

228

235 *cresc. ...*

241 **243** *ff*

247 **251** $\text{♩} = \text{♩} (\text{♩} = 116)$ *f*

253

258 **261** $\text{♩} = \text{♩} (\text{♩} = 116)$ *(f)* *ff*

270 *f*

276

281

286 **Faster** $\text{♩} = mm\ 126$

f

294

301

304 **3** *accel. ...*

f

2

311

320

321 $\text{♩} = mm\ 80$

ff

324

328 $\text{♩} = mm\ 110$

3

331

Faster $\text{♩} = mm\ 116$

f

mp cresc. ...

accel. ...

338

342 $\text{♩} = mm\ 140$

ff

344

3

f

rit. ...

ff

Tenor Sax.

5. George "Shorty" Snowden

Solo Trpt. Cadenza

2 $\text{♩} = \text{mm } 116$ 4 7 8 15 $\text{♩} = \text{mm } 80$ (no relationship to drum tempo) *mf*

20 *soli* *mf* 30 $\text{♩} = \text{mm } 116$ 10

40 *mp*

48 *mp*

56 *f*

62 64 *mp*

70 75 *cresc. ... f* 6

83 *f*

89

94

99

Musical staff 1: Treble clef, 2/4 time signature. Starts with a fermata and a '2' above the staff. Dynamics include *ff* and *f*. A yellow circle highlights the final measure.

107

Musical staff 2: Continuation of the melody from staff 1.

115

Musical staff 3: Continuation of the melody. Dynamics include *f*.

123

Musical staff 4: Continuation of the melody. Ends with *decresc. ...*

137

Solo Trpt. Cadenza (♩ = 116)

143

"Dixieland" harmony

Musical staff 5: Solo Trpt. Cadenza section. Dynamics include *>n* and *mf*.

145

Musical staff 6: Continuation of the cadenza. Includes *lead* marking.

151

Musical staff 7: Continuation of the cadenza.

159

Musical staff 8: Continuation of the cadenza. Dynamics include *f*.

167

Musical staff 9: Continuation of the cadenza. Dynamics include *mf*.

169

Musical staff 10: Continuation of the cadenza. Ends with a fermata and a '3' below the staff.

178

Musical staff 178: Treble clef, 4/4 time. Starts with a dynamic marking of *f*. The melody consists of eighth and quarter notes. A yellow circle highlights a triplet of eighth notes in the final measure of the staff.

186

Musical staff 186: Treble clef, 4/4 time. Starts with a dynamic marking of *f*. The melody continues with eighth and quarter notes.

192

195

20

Big Band style

Musical staff 192-200: Treble clef, 4/4 time. Starts with a dynamic marking of *f*. The melody features a double bar line at measure 195, followed by a rest for 20 measures, then resumes with eighth and quarter notes.

217

Musical staff 217-224: Treble clef, 4/4 time. The melody continues with eighth and quarter notes, including slurs and accents.

224

Musical staff 224-231: Treble clef, 4/4 time. The melody continues with eighth and quarter notes, including slurs and accents.

231

Musical staff 231-237: Treble clef, 4/4 time. The melody continues with eighth and quarter notes, including slurs and accents. A *cresc. ...* marking is present at the end of the staff.

237

243

Musical staff 237-243: Treble clef, 4/4 time. The melody continues with eighth and quarter notes, including slurs and accents. A *ff* dynamic marking is present at the end of the staff.

245

Musical staff 245-251: Treble clef, 4/4 time. The melody continues with eighth and quarter notes, including slurs and accents. Triplet markings are present over the final measures.

251

$\text{♩} = \text{♩} (\text{♩} = 116)$

Musical staff 251-258: Treble clef, 4/4 time. Starts with a dynamic marking of *f*. The melody continues with eighth and quarter notes, including slurs and accents. Triplet markings are present over the final measures.

258

261

$\text{♩} = \text{♩} (\text{♩} = 116)$

Musical staff 258-261: Treble clef, 4/4 time. Starts with a dynamic marking of *f*. The melody continues with eighth and quarter notes, including slurs and accents. Triplet markings are present over the final measures. A *ff* dynamic marking is present at the end of the staff.

266 **4** *f*

274

279

284 **286** Faster $\text{♩} = mm\ 126$
2 *f*

291

298 **304** 15 *accel. . .*

319 *f* **321** $\text{♩} = mm\ 80$ *ff*

328 $\text{♩} = mm\ 110$ **3** *f* **342** $\text{♩} = mm\ 140$ *accel. . . 6* *ff*

344 **3** *f* *rit. . .* *ff*

Baritone Sax.

5. George "Shorty" Snowden

Solo Trpt. Cadenza 2 $\text{♩} = \text{mm } 116$ 7 15 $\text{♩} = \text{mm } 80$ (no relationship to drum tempo)

The musical score is written for Baritone Saxophone. It begins with a treble clef and a 4/4 time signature. The tempo is marked as $\text{♩} = \text{mm } 116$. The score is divided into measures, with measure numbers 2, 7, 15, 20, 30, 40, 46, 53, 60, 64, 66, 72, 75, and 80 indicated. The first staff contains a cadenza for the solo trumpet, starting with a fermata over the first measure, followed by rests of 4 and 8 measures, and then a melodic line starting at measure 15. A yellow circle highlights the first measure of this melodic line. The second staff begins at measure 20 with the word "soli" above the first note. The music continues with various melodic lines, slurs, and accents. Dynamics include *mf*, *f*, and *mp*. The score ends at measure 80.

87

Musical staff 1: Treble clef, 4/4 time. Measures 87-93. A yellow circle highlights measures 91-93.

94

99 2

Musical staff 2: Treble clef, 4/4 time. Measures 94-98. Measure 99 is boxed and followed by a double bar line and a '2' indicating a repeat.

101

ff *f*

Musical staff 3: Treble clef, 4/4 time. Measures 101-106. Dynamics markings *ff* and *f*.

107

Musical staff 4: Treble clef, 4/4 time. Measures 107-112.

113

115

f

Musical staff 5: Treble clef, 4/4 time. Measures 113-120. Measure 115 is boxed. Dynamic marking *f*.

121

Musical staff 6: Treble clef, 4/4 time. Measures 121-127.

128

137

decresc. ... *n*

Solo Trpt.
Cadenza

Musical staff 7: Treble clef, 4/4 time. Measures 128-136. Measure 137 is boxed. Dynamic markings *decresc. ...* and *n*. Text: Solo Trpt. Cadenza.

139

$\text{♩} = 116$
4

143 16

159

f

Musical staff 8: Treble clef, 4/4 time. Measures 139-158. Measure 143 is boxed. Tempo marking $\text{♩} = 116$. Dynamic marking *f*.

163

167 11

Musical staff 9: Treble clef, 4/4 time. Measures 163-170. Measure 167 is boxed. Measure count 11.

178

Musical staff 178-185. Starts with a treble clef and a key signature of one flat. The music begins with a forte (*f*) dynamic. It features a series of eighth notes with accents, followed by a triplet of eighth notes. A yellow circle highlights the triplet. The staff ends with a double bar line.

186

Musical staff 186-191. Continues with eighth notes and rests, maintaining the forte (*f*) dynamic.

192

195

16

Musical staff 192-197. Starts with a treble clef and a key signature of one flat. It begins with a forte (*f*) dynamic and features a series of eighth notes with accents.

215

Musical staff 215-221. Continues with eighth notes and rests.

222

Musical staff 222-229. Continues with eighth notes and rests.

230

Musical staff 230-235. Continues with eighth notes and rests. The staff ends with the instruction *cresc. ...*

236

Musical staff 236-242. Features a series of eighth notes with accents and slurs. The staff ends with a double bar line.

243

Musical staff 243-250. Starts with a treble clef and a key signature of one flat. It begins with a fortissimo (*ff*) dynamic and features a series of eighth notes with accents.

251 $\text{♩} = \text{♩} (\text{♩} = 116)$

249

Musical staff 249-251. Starts with a treble clef and a key signature of one flat. It begins with a forte (*f*) dynamic and features a triplet of eighth notes. The staff ends with a double bar line.

5. George "Shorty" Snowden

257 261 $\text{♩} = \text{♩} (\text{♩} = 116)$ **3** *ff*

266 *f*

273

280

286 **Faster** $\text{♩} = \text{mm } 126$ **6** *mf*

300 304 *accel. . .*

312 321 $\text{♩} = \text{mm } 80$ *f < ff*

323 328 $\text{♩} = \text{mm } 110$ *accel. . .* **8** **6** 342 $\text{♩} = \text{mm } 140$ *ff*

344 *rit. . .* *f* *ff*

Solo Trumpet

5. George "Shorty" Snowden



Solo Trpt. Cadenza

$\text{♩} = \text{mm } 116$
f 3 3

rit. . . *short Vib.* **Fast** *rit. . .*

2 $\text{♩} = \text{mm } 116$ *solo* *lead* *shake (lead only)* **7** **8**
f *ff*

15 $\text{♩} = \text{mm } 80$ (no relationship to drum tempo) **10** *mf* *f* **30** $\text{♩} = \text{mm } 116$ *f*

34 *growl* **40** **7** **48** **2** *mf*

50 *(mf)* **3** **56** **8** **64** **2** *(mf)* **6**

74 *f* **75** **22** *lead* **99** *ff*

103 *f* **115** **22** **137** Solo Trpt. Cadenza (no relationship to walking bass) $\text{♩} = 168$ *f*

rit. . . *3* *accel. . .* *Vib.* $\text{♩} = \text{mm } 116$

rit. . . *growl*

5. George "Shorty" Snowden

Solo Trumpet

143 lead (alla "Dixieland")

143 solo *mf*

149 harmony

149 *mp* *mf*

159

155 *f*

167

167 lead *mf*

178

173 *fp* *f* *f*

186

182 *f*

188

188

195

193 *ff* *mf* *cresc. ...*

227

227 *cresc. ...*

243

237 *f* *cresc. ...*

5. George "Shorty" Snowden

Solo Trumpet

251 $\text{♩} = \text{♩} (\text{♩} = 116)$

f

257 $\text{♩} = \text{♩} (\text{♩} = 116)$

f 20

282 **Faster** $\text{♩} = 126$ **304** *accel. ...* **321** $\text{♩} = \text{mm } 80$

f < *ff*

322 $\text{♩} = \text{mm } 110$ **328** *accel. ...*

<

342 $\text{♩} = \text{mm } 140$

f *rit. ...* *ff* <

Trumpet 1

5. George "Shorty" Snowden

Solo Trpt.
Cadenza

2 $\text{♩} = \text{mm } 116$
1 player per part

7 8

15 $\text{♩} = \text{mm } 80$
(no relationship to drum tempo)
10 Section

30 $\text{♩} = \text{mm } 116$
1 player per part

37 Section
growl

40 7 48 2

51 3 56 8 64 2 6

74 75 have plunger ready 14 growl 3 wah wah wah wah

95 growl 3 99 wah wah wah wah *ff*

103 keep plunger ready 6 115 2

118 3 4

132 growl 3 137 Solo Trpt.
Cadenza ($\text{♩} = 116$) 143 15

158 lead 159 2 2

Detailed description of the musical score: The score is for a solo trumpet cadenza. It begins with a tempo of 116 mm and a 3/4 time signature. The first line shows a cadenza starting at measure 2, with dynamics *f* and *ff*. A yellow circle highlights measures 7 and 8. The second line starts at measure 15 with a tempo change to 80 mm and a 2/4 time signature, marked 'no relationship to drum tempo'. It includes dynamics *mf* and *f*. The third line starts at measure 37 with a 'growl' instruction and dynamics *mf* and *(mf)*. The fourth line starts at measure 51 with dynamics *(mf)*. The fifth line starts at measure 74 with a 'growl' instruction, 'have plunger ready', and vocalizations 'wah wah wah wah'. The sixth line starts at measure 95 with a 'growl' instruction and dynamics *ff*. The seventh line starts at measure 103 with 'keep plunger ready' and dynamics *f* and *(f)*. The eighth line starts at measure 118. The ninth line starts at measure 132 with a 'growl' instruction and vocalizations 'wah wah wah wah'. The tenth line starts at measure 158 with a 'lead' instruction and dynamics *f*. The score concludes with a final cadenza starting at measure 137, marked 'Solo Trpt. Cadenza' with a tempo of 116 mm, and ending at measure 159.

167 ⁷ *fp* 178 *f*

182 ³ ³ 186 *f*

188

193 195 28 *ff* *mf* *cresc. ...*

227

235 *cresc. ...*

243 *ff*

249 ³ ³ 251 $\text{♩} = \text{♩} (\text{♩} = 116)$ *f*

255

260 261 $\text{♩} = \text{♩} (\text{♩} = 116)$ *f* *ff* *f* 12 have plunger ready

5. George "Shorty" Snowden

Trumpet 1

279 *growl* *3* *wah wah wah wah* *growl* *3* *wah wah wah wah*

286 **Faster** $\text{♩} = 126$ **18** **304** *accel. . .* *f*

314 **321** $\text{♩} = mm\ 80$ *f* *<* *ff*

324 **328** $\text{♩} = mm\ 110$ *f*

Faster $\text{♩} = mm\ 116$ *accel. . .* **342** $\text{♩} = mm\ 140$ *mf cresc. . .* *ff*

344 **3** *f* *rit. . .* *ff* *<*

Trumpet 2

5. George "Shorty" Snowden

Solo Trpt.
Cadenza

2 $\text{♩} = \text{mm } 116$
1 player per part

7 8

15 $\text{♩} = \text{mm } 80$
(no relationship to drum tempo)
10 Section

30 $\text{♩} = \text{mm } 116$
1 player per part

37 Section
growl

40 7 48 2

51 3 56 8 64 2 6

74 75 14 have plunger ready growl 3 wah wah wah wah

95 growl 3 99 wah wah wah wah ff

102 keep plunger ready 6

115 2 3

126 4 growl 3 137 Solo Trpt. Cadenza ($\text{♩} = 116$) 4

mf wah wah wah wah $\text{>} n$

143 15 159 2 2

166 167 7 178
Musical staff 166-178. Starts with a treble clef and a key signature of one flat. Measure 166 has a whole rest. Measure 167 has a whole note G4 with an accent. Measure 168 has a whole note G4 with an accent. Measure 169 has a whole note G4 with an accent. Measure 170 has a whole note G4 with an accent. Measure 171 has a whole note G4 with an accent. Measure 172 has a whole note G4 with an accent. Measure 173 has a whole note G4 with an accent. Measure 174 has a whole note G4 with an accent. Measure 175 has a whole note G4 with an accent. Measure 176 has a whole note G4 with an accent. Measure 177 has a whole note G4 with an accent. Measure 178 has a whole note G4 with an accent. Dynamics: *fp* at measure 170, *f* at measure 178. A yellow circle highlights measures 177 and 178.

180 186
Musical staff 180-186. Starts with a treble clef and a key signature of one flat. Measure 180 has a whole note G4 with an accent. Measure 181 has a whole note G4 with an accent. Measure 182 has a whole note G4 with an accent. Measure 183 has a whole note G4 with an accent. Measure 184 has a whole note G4 with an accent. Measure 185 has a whole note G4 with an accent. Measure 186 has a whole note G4 with an accent. Dynamics: *f* at measure 180, *f* at measure 186. A yellow circle highlights measures 185 and 186.

187
Musical staff 187-192. Starts with a treble clef and a key signature of one flat. Measure 187 has a whole note G4 with an accent. Measure 188 has a whole note G4 with an accent. Measure 189 has a whole note G4 with an accent. Measure 190 has a whole note G4 with an accent. Measure 191 has a whole note G4 with an accent. Measure 192 has a whole note G4 with an accent.

192 195 28
Musical staff 192-195. Starts with a treble clef and a key signature of one flat. Measure 192 has a whole note G4 with an accent. Measure 193 has a whole note G4 with an accent. Measure 194 has a whole note G4 with an accent. Measure 195 has a whole note G4 with an accent. Dynamics: *ff* at measure 195, *mf* at measure 195, *cresc. ...* at measure 195.

225
Musical staff 225-233. Starts with a treble clef and a key signature of one flat. Measure 225 has a whole note G4 with an accent. Measure 226 has a whole note G4 with an accent. Measure 227 has a whole note G4 with an accent. Measure 228 has a whole note G4 with an accent. Measure 229 has a whole note G4 with an accent. Measure 230 has a whole note G4 with an accent. Measure 231 has a whole note G4 with an accent. Measure 232 has a whole note G4 with an accent. Measure 233 has a whole note G4 with an accent.

233 *cresc. ...*
Musical staff 233-241. Starts with a treble clef and a key signature of one flat. Measure 233 has a whole note G4 with an accent. Measure 234 has a whole note G4 with an accent. Measure 235 has a whole note G4 with an accent. Measure 236 has a whole note G4 with an accent. Measure 237 has a whole note G4 with an accent. Measure 238 has a whole note G4 with an accent. Measure 239 has a whole note G4 with an accent. Measure 240 has a whole note G4 with an accent. Measure 241 has a whole note G4 with an accent.

241 243
Musical staff 241-247. Starts with a treble clef and a key signature of one flat. Measure 241 has a whole note G4 with an accent. Measure 242 has a whole note G4 with an accent. Measure 243 has a whole note G4 with an accent. Measure 244 has a whole note G4 with an accent. Measure 245 has a whole note G4 with an accent. Measure 246 has a whole note G4 with an accent. Measure 247 has a whole note G4 with an accent. Dynamics: *ff* at measure 243.

247 251 $\text{♩} = \text{♩} (\text{♩} = 116)$
Musical staff 247-253. Starts with a treble clef and a key signature of one flat. Measure 247 has a whole note G4 with an accent. Measure 248 has a whole note G4 with an accent. Measure 249 has a whole note G4 with an accent. Measure 250 has a whole note G4 with an accent. Measure 251 has a whole note G4 with an accent. Measure 252 has a whole note G4 with an accent. Measure 253 has a whole note G4 with an accent. Dynamics: *f* at measure 251. A yellow circle highlights measures 251 and 252.

253
Musical staff 253-261. Starts with a treble clef and a key signature of one flat. Measure 253 has a whole note G4 with an accent. Measure 254 has a whole note G4 with an accent. Measure 255 has a whole note G4 with an accent. Measure 256 has a whole note G4 with an accent. Measure 257 has a whole note G4 with an accent. Measure 258 has a whole note G4 with an accent. Measure 259 has a whole note G4 with an accent. Measure 260 has a whole note G4 with an accent. Measure 261 has a whole note G4 with an accent. Dynamics: *f* at measure 253, *ff* at measure 261. A yellow circle highlights measures 253 and 261.

258 261 $\text{♩} = \text{♩} (\text{♩} = 116)$
Musical staff 258-261. Starts with a treble clef and a key signature of one flat. Measure 258 has a whole note G4 with an accent. Measure 259 has a whole note G4 with an accent. Measure 260 has a whole note G4 with an accent. Measure 261 has a whole note G4 with an accent. Dynamics: *f* at measure 258, *ff* at measure 261. A yellow circle highlights measures 258 and 261.

5. George "Shorty" Snowden

Trumpet 2

have plunger ready
278 *growl* *wah wah wah wah* *growl* *wah wah wah wah*

Faster
286 $\text{♩} = 126$ 18 **304** *accel. . .*
f

314 **321** $\text{♩} = mm 80$
f *< ff*

324 **328** $\text{♩} = mm 110$
f

Faster $\text{♩} = mm 116$ *accel. . .* **342** $\text{♩} = mm 140$
4 4 *mf cresc. . .* *ff*

344 **3** *rit. . .* *ff* *<*

Trumpet 3

5. George "Shorty" Snowden

Solo Trpt.
Cadenza

2 $\text{♩} = \text{mm } 116$
1 player per part

7 8

15 $\text{♩} = \text{mm } 80$
(no relationship to drum tempo)

30 $\text{♩} = \text{mm } 116$
1 player per part

37 Section growl

40 7 48 2

51 3 56 8 64 2 6

74 75 14 have plunger ready growl 3 wah wah wah wah

95 growl 3 99 wah wah wah wah ff

101 keep plunger ready 6

115 2 3

126 growl 3 137 Solo Trpt. Cadenza ($\text{♩} = 116$) 4

mf wah wah wah wah $\text{>} n$

143 15 159 2 2

166 167 7 178 *fp* *f*

180 186 *f* *f*

187

192 195 28 *ff* *mf* *cresc. ...*

225

233 *cresc. ...*

241 243 *ff*

247 251 $\text{♩} = \text{♩} (\text{♩} = 116)$ *f*

253

258 261 $\text{♩} = \text{♩} (\text{♩} = 116)$ *f* *ff* 3 12

5. George "Shorty" Snowden

have plunger ready

278 *growl* *wah wah wah wah* *growl* *wah wah wah wah*

286 **Faster**
♩ = 126
18

304 *accel. . .*

f

314

321 ♩ = mm 80

f *ff*

324

328 ♩ = mm 110

f

330

Faster ♩ = mm 116 *accel. . .*
4 4

342 ♩ = mm 140

mf cresc. . . *ff*

344

3

rit. . .

ff

f *ff*

Horn in F 1

5. George "Shorty" Snowden

Solo Trpt. Cadenza 2 $\text{♩} = \text{mm } 116$ 7 15 $\text{♩} = \text{mm } 80$ (no relationship to drum tempo)

4 8 3 10 8 2

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

cresc. ...

Solo Trpt. Cadenza $\text{♩} = 116$

115 137 143

22 4

147

156

159

6

167

mf

169

fp

178

f

f

2

3

3

186

f

ff

195

8

f

211

219

226

233

cresc. ...

239 243
 Musical staff with notes and rests. *ff* dynamic marking.

245 251 $\text{♩} = \text{♩} (\text{♩} = 116)$
 Musical staff with triplets and notes. *f* dynamic marking.

254
 Musical staff with notes and rests. *f* dynamic marking.

260 261 $\text{♩} = \text{♩} (\text{♩} = 116)$
 Musical staff with notes and rests. *f* and *ff* dynamic markings.

270
 Musical staff with notes and rests. *f* dynamic marking.

278
 Musical staff with notes and rests. *f* dynamic marking.

Faster
 286 $\text{♩} = 126$ 18 304 8 *accel. . .*
 Musical staff with notes and rests. *f* dynamic marking.

320 321 $\text{♩} = \text{mm } 80$
 Musical staff with notes and rests. *f* and *ff* dynamic markings.

326 328 $\text{♩} = \text{mm } 110$ Faster $\text{♩} = \text{mm } 116$
 Musical staff with notes and rests. *f* dynamic marking.

334 *accel. . .* 342 $\text{♩} = \text{mm } 140$
 Musical staff with notes and rests. *mp cresc. . .* and *ff* dynamic markings.

344 *rit. . .*
 Musical staff with notes and rests. *f* and *ff* dynamic markings.

Horn in F 2

5. George "Shorty" Snowden

Solo Trpt.
Cadenza

2 $\text{♩} = \text{mm } 116$
4

7 8

15 $\text{♩} = \text{mm } 80$
(no relationship to drum tempo)

19 $\text{♩} = \text{mm } 116$
10

40 *mf*

48 *mf*

56 8

64 *mf*

71 *cresc. ...* *f* 75 2

79 *f*

87

95 99 12 *ff*

115 22 137 Solo Trpt.
Cadenza ($\text{♩} = 116$) 143 *mf*

4

147

156

159

6

167

mf

169

fp

178

f

f

2

3

3

186

f

ff

195

8

f

211

219

226

233

cresc. ...

239 243

ff

245 251 $\text{♩} = \text{♩} (\text{♩} = 116)$

f

254

260 261 $\text{♩} = \text{♩} (\text{♩} = 116)$

f *ff* *f*

270

278

286 *Faster* $\text{♩} = 126$ 304 *accel. ...*

f

320 321 $\text{♩} = \text{mm } 80$

f *ff*

326 328 $\text{♩} = \text{mm } 110$ *Faster* $\text{♩} = \text{mm } 116$

f

334 *accel. ...* 342 $\text{♩} = \text{mm } 140$

mp cresc. ... *ff*

344

f *rit. ...* *ff*

Horn in F 3

5. George "Shorty" Snowden

Solo Trpt. Cadenza 2 $\text{♩} = \text{mm } 116$
4 7 8 15 $\text{♩} = \text{mm } 80$
(no relationship to drum tempo)

19 $\text{♩} = \text{mm } 116$
10 *f*

40 *mf*

48 *mf* 56 8

64 *mf*

71 *cresc. ...* *f* 75 2

79 *f*

87

95 *ff* 99 12

115 22 137 Solo Trpt. Cadenza $\text{♩} = 116$ 4 143 *mf*

147

156

159

6

167

mf

169

fp

178

f

2

3

3

186

f

ff

195

8

f

211

219

226

233

cresc. ...

239 243
 Musical staff with notes and rests. *ff* dynamic marking. A yellow circle highlights a measure at the end of the staff.

245 251 $\text{♩} = \text{♩} (\text{♩} = 116)$
 Musical staff with triplets and notes. *f* dynamic marking.

254
 Musical staff with notes and rests. *f* dynamic marking.

260 261 $\text{♩} = \text{♩} (\text{♩} = 116)$
 Musical staff with notes and rests. *f* and *ff* dynamic markings.

270
 Musical staff with notes and rests. *f* dynamic marking.

278
 Musical staff with notes and rests. *f* dynamic marking.

286 **Faster** $\text{♩} = 126$ 304 *accel. ...*
 Musical staff with notes and rests. *f* dynamic marking.

320 321 $\text{♩} = \text{mm } 80$
 Musical staff with notes and rests. *f* and *ff* dynamic markings.

326 328 $\text{♩} = \text{mm } 110$ **Faster** $\text{♩} = \text{mm } 116$
 Musical staff with notes and rests. *f* dynamic marking.

334 *mp cresc. ...* 342 $\text{♩} = \text{mm } 140$
 Musical staff with notes and rests. *ff* dynamic marking.

344 *rit. ...*
 Musical staff with notes and rests. *f* and *ff* dynamic markings.

Horn in F 4

5. George "Shorty" Snowden

Solo Trpt. Cadenza

2 $\text{♩} = mm\ 116$
4

7 8

15 $\text{♩} = mm\ 80$
(no relationship to drum tempo)

19 $\text{♩} = mm\ 116$
10

40 *mf*

48 *mf*

56 8

64 *mf*

71 *cresc. ...* *f*

75 2

79 *f*

87

95 *ff* 12

99

115 22 137 Solo Trpt. Cadenza $\text{♩} = 116$ 143 *mf*

239 243

Musical staff 239-243. Starts with a treble clef and a key signature of one flat. The music features eighth and sixteenth notes. A dynamic marking of *ff* is present. A yellow circle highlights a measure at the end of the staff.

245 251 $\text{♩} = \text{♩} (\text{♩} = 116)$

Musical staff 245-251. Features triplet markings over eighth notes. A dynamic marking of *f* is present.

254

Musical staff 254-260. Features triplet markings over eighth notes.

260 261 $\text{♩} = \text{♩} (\text{♩} = 116)$

Musical staff 260-270. Features a triplet marking over eighth notes. Dynamic markings include *f*, *ff*, and *f*.

270

Musical staff 270-278. Features a series of eighth notes with accents.

278

Musical staff 278-286. Features a series of eighth notes with accents.

Faster
286 $\text{♩} = 126$ 18 304 *accel...* 8

Musical staff 286-304. Features a series of eighth notes. Dynamic marking of *f* is present.

320 321 $\text{♩} = \text{mm } 80$

Musical staff 320-328. Features a series of eighth notes. Dynamic markings include *f* and *ff*.

326 328 $\text{♩} = \text{mm } 110$ Faster $\text{♩} = \text{mm } 116$ 2

Musical staff 326-334. Features a series of eighth notes. Dynamic marking of *f* is present.

334 342 $\text{♩} = \text{mm } 140$

Musical staff 334-344. Features a series of eighth notes. Dynamic markings include *mp cresc...* and *ff*.

344 3 rit...

Musical staff 344-350. Features a series of eighth notes. Dynamic markings include *f* and *ff*.

Trombone 1

5. George "Shorty" Snowden

Solo Trpt Cadenza $\text{♩} = mm\ 80$

2 $\text{♩} = mm\ 116$ 4 7 8 12 *f* (no relationship to drum tempo)

30 $\text{♩} = mm\ 116$ 1 player per part *f* 40 8 48 8 56 8

64 *mf* 70 *cresc. ... f* 75 2

79 *f* 87 95 *ff f* 99

104 11 115 137 Solo Trpt Cadenza ($\text{♩} = 116$) 4 143 "Dixieland" harmony *mf* solo

145 *mp* 151 *mf*

The score is written for Trombone 1 and consists of several systems of music. It begins with a cadenza section marked 'Solo Trpt Cadenza' with a tempo of $\text{♩} = mm\ 80$. The first system includes measures 2, 7, 8, and 12, with a dynamic of *f*. The second system starts at measure 30, marked $\text{♩} = mm\ 116$ and '1 player per part', with a dynamic of *f*. The third system starts at measure 64, marked *mf*, and includes measure 70 with a 'cresc. ...' marking and measure 75. The fourth system starts at measure 79, marked *f*. The fifth system starts at measure 87. The sixth system starts at measure 95, marked *ff* and *f*, and includes measure 99. The seventh system starts at measure 104, marked *mf*, and includes measures 11, 115, 137, and 143, which is marked 'Solo Trpt Cadenza' with a tempo of $\text{♩} = 116$ and '4'. The eighth system starts at measure 145, marked *mp*. The ninth system starts at measure 151, marked *mf*. The score concludes with a 'Dixieland' harmony section starting at measure 143, marked 'solo'.

5. George "Shorty" Snowden

- 2 -

Trombone 1

157 159 3 167 3 *f* *mf*

169 *fp*

178 *f* *f*

186 *f*

193 195 8 *ff* *mp*

207 *cresc. ...*

217 *cresc. ...*

227 *cresc. ...*

237 243 *ff*

248 251 *f* *f* $\text{♩} = \text{♩} (\text{♩} = 116)$

253

Musical staff for measures 253-260. The staff contains eighth and sixteenth notes with various accidentals and dynamics. A yellow circle highlights the final measure (260).

261 $\text{♩} = \text{♩} (\text{♩} = 116)$

259

Musical staff for measures 259-268. Measure 261 is boxed. A 3-measure rest is present in measure 262. Dynamics include *f*, *ff*, and *f*.

269

Musical staff for measures 269-276. The staff contains eighth notes with accents.

277

Musical staff for measures 277-285. The staff contains eighth notes with accents.

286 **Faster** $\text{♩} = \text{mm} 126$

6

Musical staff for measures 286-303. Measure 286 is boxed. Dynamics include *mf*.

300

304 *accel. ...*

Musical staff for measures 300-309. Measure 304 is boxed. The staff contains eighth notes and a half note.

310

Musical staff for measures 310-320. The staff contains half notes with various accidentals.

320

321 $\text{♩} = \text{mm} 80$

Musical staff for measures 320-327. Measure 321 is boxed. Dynamics include *f* and *ff*.

328 $\text{♩} = \text{mm} 110$

Faster $\text{♩} = \text{mm} 116$ *accel. ...*

4 6

342 $\text{♩} = \text{mm} 140$

Musical staff for measures 328-341. Measures 328 and 342 are boxed. Dynamics include *f* and *ff*.

344

rit. ...

Musical staff for measures 344-351. Dynamics include *f* and *ff*.

Trombone 2

5. George "Shorty" Snowden

Solo Trpt. Cadenza 2 $\text{♩} = \text{mm } 116$ 7 15 $\text{♩} = \text{mm } 80$ (no relationship to drum tempo)

f

f

mf

cresc. ... *f*

f

f

ff *f*

Solo Trpt. Cadenza $\text{♩} = 116$ 11 22 137 143 16 159 3

f *fp*

178 

185 

191 

205 

215 

225 

235 

243 

251 

5. George "Shorty" Snowden

Trombone 2

257 **261** $\text{♩} = \text{♩} (\text{♩} = 116)$ **3** *f* *ff* *f*

267

275

283 **286** *Faster* $\text{♩} = \text{mm } 126$ **6** *mf*

296 **304** *accel. ...*

308

320 **321** $\text{♩} = \text{mm } 80$ *f* *< ff*

328 $\text{♩} = \text{mm } 110$ *f* *Faster* $\text{♩} = \text{mm } 116$ *accel.* **4** **6** **342** $\text{♩} = \text{mm } 140$ *ff*

344 *f* *rit. ...* *ff* *<*

Trombone 3

5. George "Shorty" Snowden

Solo Trpt.
Cadenza 2 $\text{♩} = mm\ 116$ 7 15 $\text{♩} = mm\ 80$
(no relationship to drum tempo)

4 8 12 *f*

Detailed description: This block contains the first line of music for measures 2 through 15. It is written in bass clef with a common time signature. Measure 2 is a whole rest. Measures 3-7 contain a series of quarter notes with accents. Measure 8 is a whole rest. Measures 9-12 contain eighth notes with accents. Measure 13 is a whole rest. Measure 14 contains a half note with an accent. Measure 15 is a whole rest. A yellow circle highlights the notes in measures 14 and 15. The dynamic *f* is indicated at the end of the line.

30 $\text{♩} = mm\ 116$
1 player per part *f*

40 8 48 8 56 8

Detailed description: This block contains the second line of music for measures 30 through 56. It is written in bass clef with a common time signature. Measure 30 is a whole rest. Measures 31-39 contain quarter notes with accents. Measure 40 is a whole rest. Measures 41-47 contain quarter notes with accents. Measure 48 is a whole rest. Measures 49-55 contain quarter notes with accents. Measure 56 is a whole rest. The dynamic *f* is indicated at the beginning of the line.

64 *mf*

Detailed description: This block contains the third line of music for measures 64 through 70. It is written in bass clef with a common time signature. Measures 64-70 contain eighth notes with accents. The dynamic *mf* is indicated at the beginning of the line.

70 *cresc. ...* *f* 75 2

Detailed description: This block contains the fourth line of music for measures 70 through 75. It is written in bass clef with a common time signature. Measures 70-74 contain eighth notes with accents. Measure 75 is a whole rest. A hairpin crescendo is shown under the notes. The dynamic *f* is indicated at the end of the line.

79 *f*

Detailed description: This block contains the fifth line of music for measures 79 through 87. It is written in bass clef with a common time signature. Measures 79-87 contain eighth notes with accents. The dynamic *f* is indicated at the beginning of the line.

87

Detailed description: This block contains the sixth line of music for measures 87 through 95. It is written in bass clef with a common time signature. Measures 87-95 contain eighth notes with accents. The dynamic *f* is indicated at the beginning of the line.

95 *ff* *f* 99

Detailed description: This block contains the seventh line of music for measures 95 through 104. It is written in bass clef with a common time signature. Measures 95-98 contain eighth notes with accents. Measure 99 is a whole rest. Measures 100-103 contain quarter notes with accents. Measure 104 is a whole rest. The dynamics *ff* and *f* are indicated at the end of the line.

104 *Solo Trpt.* *Cadenza* ($\text{♩} = 116$) 115 137 143 159

11 22 4 16 3

Detailed description: This block contains the eighth line of music for measures 104 through 159. It is written in bass clef with a common time signature. Measures 104-114 are whole rests. Measures 115-136 are whole rests. Measures 137-142 are whole rests. Measures 143-158 are whole rests. Measure 159 is a whole rest. The dynamic *f* is indicated at the end of the line.

162 *f* 167 7 *fp*

Detailed description: This block contains the ninth line of music for measures 162 through 167. It is written in bass clef with a common time signature. Measures 162-166 contain quarter notes with accents. Measure 167 is a whole rest. The dynamics *f* and *fp* are indicated at the end of the line.

178

Staff 1: Measures 178-185. Bass clef, 4/4 time. Measure 178 starts with a forte (*f*) dynamic. The staff contains eighth and sixteenth notes with accents. A yellow circle highlights a triplet of eighth notes in measure 185.

186

Staff 2: Measures 186-191. Bass clef, 4/4 time. Measure 186 starts with a forte (*f*) dynamic. The staff contains eighth and sixteenth notes with accents.

192

195 8

Staff 3: Measures 192-204. Bass clef, 4/4 time. Measure 192 starts with a forte (*f*) dynamic. Measure 195 is marked with a forte (*ff*) dynamic and a fermata. Measure 196 is marked with a mezzo-piano (*mp*) dynamic. The staff contains eighth and sixteenth notes with accents.

205

Staff 4: Measures 205-210. Bass clef, 4/4 time. The staff contains eighth and sixteenth notes with accents.

215

Staff 5: Measures 215-220. Bass clef, 4/4 time. The staff contains eighth and sixteenth notes with accents.

225

Staff 6: Measures 225-230. Bass clef, 4/4 time. The staff contains eighth and sixteenth notes with accents.

235

Staff 7: Measures 235-242. Bass clef, 4/4 time. The staff contains eighth and sixteenth notes with accents.

243

Staff 8: Measures 243-250. Bass clef, 4/4 time. Measure 243 starts with a fortissimo (*ff*) dynamic. The staff contains eighth and sixteenth notes with accents. A yellow circle highlights a triplet of eighth notes in measure 250.

251

$\text{♩} = \text{♩} (\text{♩} = 116)$

Staff 9: Measures 251-258. Bass clef, 4/4 time. Measure 251 starts with a forte (*f*) dynamic. The staff contains eighth and sixteenth notes with accents. A yellow circle highlights a triplet of eighth notes in measure 258.

5. George "Shorty" Snowden

- 3 -

Trombone 3

257 **261** $\text{♩} = \text{♩} (\text{♩} = 116)$
f *ff* *f*

267

275

283 **286** **Faster** $\text{♩} = \text{mm } 126$
mf

296 **304** *accel. ...*

308

320 **321** $\text{♩} = \text{mm } 80$
f *< ff*

328 $\text{♩} = \text{mm } 110$ **Faster** $\text{♩} = \text{mm } 116$ *accel. ...* **342** $\text{♩} = \text{mm } 140$
f *ff*

344 *rit. ...*
f *ff* *<*

Baritone

5. George "Shorty" Snowden

Solo Trpt.
Cadenza

2 $\text{♩} = mm\ 116$
4

7

8

15

$\text{♩} = mm\ 80$
(no relationship to drum tempo)

174 178

fp *f* *f*

Detailed description: This musical staff contains measures 174 through 178. It begins with a bass clef and a key signature of one flat. Measures 174-175 feature a series of eighth notes with accents, marked *fp*. Measures 176-178 continue with eighth notes, marked *f*. A yellow circle is drawn around the end of the staff, specifically around measures 177 and 178.

183 186

f

Detailed description: This musical staff contains measures 183 through 186. It starts with a bass clef and a key signature of one flat. Measures 183-184 have eighth notes with accents. Measures 185-186 feature triplets of eighth notes, marked *f*.

189

Detailed description: This musical staff contains measures 189 through 193. It features a continuous line of eighth notes with accents, marked *f*.

194 195 16

ff *f*

Detailed description: This musical staff contains measures 194 through 198. It begins with a bass clef and a key signature of one flat. Measures 194-195 have eighth notes with accents, marked *ff*. Measure 196 is a whole rest, followed by a double bar line and the number '16'. Measures 197-198 have eighth notes with accents, marked *f*.

215

Detailed description: This musical staff contains measures 215 through 222. It features a continuous line of eighth notes with accents, marked *f*.

223

Detailed description: This musical staff contains measures 223 through 230. It features a continuous line of eighth notes with accents, marked *f*.

231

cresc. ...

Detailed description: This musical staff contains measures 231 through 238. It features a continuous line of eighth notes with accents, marked *cresc. ...*.

239 243

ff

Detailed description: This musical staff contains measures 239 through 248. It features a continuous line of eighth notes with accents, marked *ff*.

248 251 $\text{♩} = \text{♩} (\text{♩} = 116)$

f *f*

Detailed description: This musical staff contains measures 248 through 251. It features a continuous line of eighth notes with accents, marked *f*. Measure 251 includes a tempo marking $\text{♩} = \text{♩} (\text{♩} = 116)$ and a 3/4 time signature. The staff ends with a triplet of eighth notes, marked *f*.

255 261 $\text{♩} = \text{♩} (\text{♩} = 116)$ **3**
 Musical notation for measures 255-261. Includes dynamic marking *f* and a yellow circle around the measure number 261.

265
 Musical notation for measures 265-272. Includes dynamic markings *ff* and *f*.

273
 Musical notation for measures 273-280.

281 286 **6** *Faster* $\text{♩} = \text{mm } 126$
 Musical notation for measures 281-286. Includes dynamic marking *mf*.

294
 Musical notation for measures 294-303.

304 *accel. ...*
 Musical notation for measures 304-310.

318 321 $\text{♩} = \text{mm } 80$
 Musical notation for measures 318-327. Includes dynamic markings *f* and *ff*.

328 $\text{♩} = \text{mm } 110$ *Faster* $\text{♩} = \text{mm } 116$ *accel. ...* 342 $\text{♩} = \text{mm } 140$
 Musical notation for measures 328-341. Includes dynamic markings *f* and *ff*.

344 *rit. ...*
 Musical notation for measures 344-353. Includes dynamic markings *f* and *ff*.

Tuba

5. George "Shorty" Snowden

Solo Trpt. Cadenza $\text{♩} = mm\ 80$ (no relationship to drum tempo)

$\text{♩} = mm\ 116$

2 4 7 8 15 12

30 $\text{♩} = mm\ 116$ 10 40 8 48 8 56 8 64 10 75 2

79 *f*

87

95 99 12

115 22 137 Solo Trpt. Cadenza ($\text{♩} = 116$) 143 *solo* *mf*

147

155 159 7 167 *mf*

169 *fp*

178 *f* *f*

186 *f*

194 *ff* 195 48 243 *ff*

248 *f* 251 *f* $\text{♩} = \text{♩} (\text{♩} = 116)$

255 *f* 261 *f* $\text{♩} = \text{♩} (\text{♩} = 116)$ 4

266 *f*

274

282 *mf* 286 *mf* **Faster** $\text{♩} = \text{mm } 126$ 6

296 *mf* 304 *mf* **accel. ...**

308

320 *ff* 321 *ff* $\text{♩} = \text{mm } 80$ 328 *ff* $\text{♩} = \text{mm } 110$ 8

336 *f* 342 *f* $\text{♩} = \text{mm } 140$ *rit. ...* *ff*

Timpani, Triangle

5. George "Shorty" Snowden

Tune 4 drums
i ii iii iv

Solo Trpt. Cadenza

2 $\text{♩} = mm\ 116$ 5 7 8 15 $\text{♩} = mm\ 80$ (no relationship to drum tempo) 14 (1) 30 $\text{♩} = mm\ 116$ to triangle 10

n < ff

40 8 48 Triangle l.v. l.v. l.v. l.v. l.v. l.v. l.v. l.v. *mf*

56 8 64 l.v. l.v. l.v. l.v. l.v. l.v. l.v. l.v. to timp. 4 *(mf)*

75 24 Timp. > > > 14 115 22 137 Solo Trpt. Cadenza ($\text{♩} = 116$) 4

143 16 159 8 167 8 (II) > *fp*

178 $\text{♩} = \text{♩}$ ($\text{♩} = 116$) 7 186 9 195 48 243 6 *f* Drum I: from A ↓ to F, Drum IV: from E ↓ to E_b *sfp*

251 $\text{♩} = \text{♩}$ ($\text{♩} = 116$) 5 (I) > *f* Drum I: from F ↑ to A

261 $\text{♩} = \text{♩}$ ($\text{♩} = 116$) (III) to triangle 24 286 $\text{♩} = 126$ 18 304 *ff* *accel. . .* Tri.

308 l.v. to timp. 3 Timp. *sfp*

321 $\text{♩} = mm\ 80$ 5 > >>>>>>>>>> 328 $\text{♩} = mm\ 110$ 8 *accel. . .* 6 342 $\text{♩} = mm\ 140$ 2 *ff* Drum I: from A_b ↓ to F, Drum II: from C ↓ to B_b

344 (II) > 4 (I) rit. . . IV (ped.) > *ff*

Percussion 1

5. George "Shorty" Snowden

Solo Trpt. Cadenza 2 $\text{♩} = mm\ 116$ 7

Drum Set Floor tom-tom *improvise Gene Krupa-like accents*

ff

maintain this tempo during wood wind choir (next section)

15 Wood winds: $\text{♩} = mm\ 80$
(no relationship to drum tempo)

30 $\text{♩} = mm\ 116$
improvise Gene Krupa-like accents

Sn. Dr. *light jazz rim shots*

mf

Hi-Hat

40 48

(mf) *(mf)*

52 56

(mf)

64 *l.v.* *cresc. . .*

(mf)

73 75 *improvise Gene Krupa-like accents*

f *f*

84 10 11 12 13 14 15 16 17 18 19 20 21 22 23

99 Sn. Dr. *Hi-Hat*

ff *mf*

105 *l.v.*

115

(mf)

5. George "Shorty" Snowden

247 **251** $\text{♩} = \text{♩} (\text{♩} = 116)$
sfp \leftarrow *mf*

258 **261** $\text{♩} = \text{♩} (\text{♩} = 116)$
f (*f*)

263 **W.B.**
Sn. Dr. **Floor tom-tom** 2 3 4 5 6 7 8
ff

274 9 10 11 12 13 14 15 16 17 18 19 **286** **Faster** $\text{♩} = \text{mm } 126$
Wood Block 2 3 4
f

290 5 6 **W.B. + Sn. Dr.** 2 3 4 5 6 7 8 9 10 11 12
mf

304 *accel. . .* 1 2 3 4 5 6 7 8 9 10 11 12
(mf)

317 13 14 15 *solo* **321** $\text{♩} = \text{mm } 80$
Splash Cym. *f* **R R L L** \leftarrow *ff*
open to closed roll

325 **328** $\text{♩} = \text{mm } 110$ **Faster** $\text{♩} = \text{mm } 116$
Splash Cym. 3 *sfz* *ff*

334 *accel. . .* *pp cresc. . .* **342** $\text{♩} = \text{mm } 140$
ff 3

347 *rit. . .* *ff* *sfz*
Jazz fill *l.v.*

Percussion 2

5. George "Shorty" Snowden

Solo Trpt. **2** $\text{♩} = \text{mm } 116$ **7**
Cadenza **5** Bass Drum w/ perc. 1

ff *decresc. . .* *ppp*

maintain this tempo during wood wind choir (next section)

15 Wood winds: $\text{♩} = \text{mm } 80$
(no relationship to drum tempo)

30 $\text{♩} = \text{mm } 116$

2 3 4 5 6 7 8 9 10

f

40 1 2 3 4 5 6 7 8 **48** 1 2 3 4 5 6 7 8

p (*p*)

56 1 2 3 4 5 6 7 8 **64** 1 2 3 4

(*p*) (*p*)

68 5 6 7

cresc. . .

75

ff *f*

1 2 3 4 5 6 7 8 9 10 11 12

99

88 13 14 15 16 17 18 19 20 21 22 23

ff

101 1 2 3 4 5 6 7 8 9 10 11 12 13

mf

115 1 2 3 4 5 6 7 8 9 10 11 12 13 8

(*p*)

137 Solo Trpt. Cadenza (♩ = 116) 2 143 2 3 4

f *mf*

147 5 6 7 8 9 10 11 12 13 14 15

f

159 1 2 3 4 5 6 7 167 2 3 4 5

p *f* *mf*

173 2 178 solo 1.v. solo 1.v.

f *sfz* *f* *sfz*

182 186 2 3 4 5 6

f *sfz* *f* *sfz* *f*

192 2 195 48 243 solo 1.v. solo 1.v.

f *ff* *sfz* *f* *sfz*

5. George "Shorty" Snowden

247 *f* *sffz* *f* *sffz* *f* *f* **251** *p* *f*

254 *f* **261** *f*

263 *f*

274 *f*

286 Faster *f* *sfp* *ff* **304** 16 *accel. . .* **321** *f*

323 *f* **328** *f* 3

332 Faster *ff* *pp cresc. . .* *accel. . .*

342 *ff* *f* *ff* *sffz*

Percussion 3

5. George "Shorty" Snowden

Solo Trpt. Cadenza 2 $\text{♩} = mm\ 116$ 5 7 8 15 $\text{♩} = mm\ 80$ (no relationship to drum tempo) 14 30 $\text{♩} = mm\ 116$ 10

40 Vibes. *hard yarn mallets*
mf

45 48
mf

50

56

64
mf

69 *to Xylo. fast!* 2 Xylo. 75 *to Vibes* 22
f

99 Vibes. *ff* 12 115 22 137 Solo Trpt. Cadenza

139 ($\text{♩} = 116$) 4 143 7 Xylo. 8 159 7 *f*

167 178

f 3

180 186 7

f 3

193 195 243

48 6

f *ff*

251 261

f *f* *ff*

9 3 20

to bells

286 304

Faster *f* *accel. . .*

18 Bells 1 2 3 4

311 5 6 7 8 9 10 11 12 13

f 3

321 328

ff 3 Xylo. *f*

mm 80 *mm* 110

325 328 Faster

3 Xylo. *f* *mm* 116 *accel. . .*

3 4 6

342 to sus. cym. Sus. Cym.

ff *f* *rit. . .* *p* *fff*

mm 140 3 2 3

to bells Bells 1.v. 2 1.v.

Double Bass

5. George "Shorty" Snowden

Solo Trpt
Cadenza 2 $\text{♩} = \text{mm } 116$ 7 8 15 $\text{♩} = \text{mm } 80$ (no relationship to drum tempo)

4 12 arco *f*

30 $\text{♩} = \text{mm } 116$ 10 40 pizz. *f*

46 48 *f*

53 56 (*f*)

61 64 (*f*)

68 *cresc. ...* *f*

75 *lv.* 22 pizz. *ff*

103 *f*

111 115

119 *f*

127 solo (no decresc.)

5. George "Shorty" Snowden

135 **137** Walking Bass (♩♩♩♩) Continue in previous (♩ = 168) Tempo
pitch choices (any octaves)

(f)

149 **143**

(f) mf

157

165 **159**

f

173 **167**

mf

179 *arco* **162**

fp

178

f

186

f

195 *pizz.*

f

213

221

229

237

245

cresc. . .

243

arco

ff

f

251

pizz.

$\text{♩} = 116$

f

267

261

$\text{♩} = 116$

24

f

286

Faster

$\text{♩} = \text{mm } 126$

6

arco

f

310

304

accel. . .

320

330

321

$\text{♩} = \text{mm } 80$

ff

328

$\text{♩} = \text{mm } 110$

8

accel. . .

6

342

$\text{♩} = \text{mm } 140$

5

arco

f

rit. . .

ff