

# Quincy C. Hilliard

## Fuoco

### INSTRUMENTATION

1-Full Score (Letter Size)  
6-Flute  
2-Oboe  
2-Bassoon  
4-1<sup>st</sup> Bb Clarinet  
4-2<sup>nd</sup> Bb Clarinet  
2-Bass Clarinet  
2-1<sup>st</sup> Alto Saxophone  
2-2<sup>nd</sup> Alto Saxophone  
2-Tenor Saxophone  
1-Baritone Saxophone  
4-1<sup>st</sup> Bb Trumpet  
4-2<sup>nd</sup> Bb Trumpet

4-Horn in F  
3-1<sup>st</sup> Trombone  
3-2<sup>nd</sup> Trombone  
3-Euphonium BC  
2-Baritone TC  
4-Tuba  
2-Bells/Chimes  
1-Xylophone  
1-Timpani  
3-Percussion 1 Snare Drum/Bass Drum  
3-Percussion 2 Susp Cymbal/Crash Cymbals  
2-Percussion 3 Vibraslap/Wind Chimes

*Duration: Approx. 3 minute 30 seconds*  
*Grade: 2 ( Easy)*

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# Fuoco

## by Quincy C. Hilliard

### ABOUT THE MUSIC

This new Quincy Hilliard concert work for young band carries a driving percussive line throughout. It's crisp rhythms and the contrasting lyrical sections combine to make it a highly intense musical experience.

### ABOUT THE COMMISSION:

**FUOCO** was commissioned by the Harry M. Hurst Middle School Band of Destrehan, Louisiana (Heather C. Dahl, Director), in memory of Dr. Rodney Lafon.

Dr. Rodney R. Lafon was a band director, professional trumpeter, and eventually became the Superintendent of the St. Charles Parish Public Schools in Louisiana. Dr. Lafon served as a champion for public education with the belief that all students can learn and excellence is worth the cost. Under his leadership, St. Charles Parish became known for not only having strong academic and athletic programs, but also educating the whole child through teaching the arts.

In 2013, after approximately 40 years of service, Dr. Lafon retired from the St. Charles Parish Public School System and formed Rodney Lafon Orchestra and Rodney Lafon Productions. He passed away shortly thereafter on May 12, 2014, at the age of 63. Dr. Lafon's love of music and education was always admired. His appreciation of the arts was celebrated with the opening of the Dr. Rodney R. Lafon Performing Arts Center in the fall of 2018, in Luling, LA.

**FUOCO** is dedicated to the memory of Dr. Lafon in recognition of the inspiration, guidance and passion for music that he shared with the teachers, students and the entire community of St. Charles Parish.

### ABOUT THE PERFORMANCE:

**FUOCO** must be played in a driving and passionate manner. The snare drum has the most important part in the *Allegro* sections and should be played with fire. Care should be taken to control the volume of the snare drum, but the intensity should always be present. The conductor should pay close attention to dynamics throughout the composition. The *Andante* section should be played in an expressive manner. The trumpet solo (or soli) beginning in measure 36 can be played by one or several players, depending on the director's choice. All accents and articulations should be observed.

### ABOUT THE COMPOSER:

Quincy C. Hilliard's compositions for wind band are published by published by a variety of well-known publishers. In 2014, Hilliard received the prestigious Mississippi Institute of Arts and Letters Award in the Classical Music Division. Most recently, he was recognized with a second Global Music Award for his work as a composer. In 2012, one of his pieces, *Coty* (clarinet and piano) was recorded on a CD that was nominated for a Grammy Award. In 2008, he was commissioned by the Library of Congress to compose a work in celebration of the bicentennial of the birth of Abraham Lincoln. He is frequently commissioned to compose works, including one for the 1996 Olympic Games in Atlanta and a score for a documentary film, *The Texas Rangers*. For many years, the American Society of Composers, Authors, and Publishers (ASCAP) has recognized him with annual awards for the unusually frequent performance of his compositions. Hilliard is regularly invited to conduct, demonstrate effective techniques, and adjudicate festivals throughout the world. Because Hilliard, the composer, conductor, and educator, is also a scholar of Aaron Copland's music and life, Copland estate administrators authorized Hilliard to publish the educational performance edition, *Copland for Solo Instruments* (Boosey and Hawkes, 1999). To train school band students, he wrote *Scales and Tuning Exercises for Superior Bands* (FJH Music Company, 2009), *Superior Bands in Sixteen Weeks* (FJH Music Company, 2003), *Chorales and Rhythmic Etudes for Superior Bands* (FJH Music, 2004), *Theory Concepts, Books One and Two* and is the co-author of the *Skill Builders, Books One and Two* (Sounds Spectacular Series, Carl Fischer, 1996). He is also the co-author of *Percussion Time* (C.L. Barnhouse Company) which is a collection of music written specifically for the beginning percussion ensemble. Hilliard is Composer in Residence and the Heymann Endowed Professor of Music at the University of Louisiana, Lafayette.



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# FUOCO

QUINCY C. HILLIARD  
(ASCAP)

Allegro vivo (♩ = 138-144)

Flute

Oboe

Bassoon

1  
B♭ Clarinet

2

B♭ Bass Clarinet

E♭ Alto 1  
Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Allegro vivo (♩ = 138-144)

1  
B♭ Trumpet

2

F Horn

1  
2  
Trombone

Baritone Euphonium

Tuba

Ch.  
Bells Chimes

Xylophone

Timpani

Percussion 1  
(Snare Drum  
Bass Drum)

Percussion 2  
(Suspended Cymbal  
Crash Cymbals)

Percussion 3  
(Vibraslap  
Windchimes)

FL.  
 Ob.  
 Bsn.  
 1  
 Cl.  
 2  
 B. Cl.  
 A. Sax 1  
 2  
 T. Sax  
 B. Sax  
 1  
 Tpt.  
 2  
 Hn.  
 1  
 Tbn.  
 2  
 Bar.  
 Euph.  
 Tuba  
 Bells  
 Ch.  
 Xylo.  
 Timp.  
 Perc. 1 (Sn. Dr. B. Dr.)  
 Perc. 2 (Susp. Cym. Cr. Cym.)  
 Perc. 3 (Vibraslap Windchimes)

5 6 7 8

*p*  
 Susp. Cym.  
*f* choke

9 Andante pesante (♩ = 60-72)

FL. *f* *div.*

Ob. *mf*

Bsn. *f* *mp*

1 Cl. *mf*

2 Cl. *mf*

B. Cl. *mp*

A. Sax 1 *mf*

2 *mf*

T. Sax *mf*

B. Sax *mp*

9 Andante pesante (♩ = 60-72)

1 Tpt. *mf*

2 Tpt. *mf*

Hn. *mf*

1 Tbn. *mp*

2 Tbn. *mp*

Bar. Euph. *mp*

Tuba *mp*

Bells *f*

Ch. *f*

Xylo.

Timp. *f*

Perc. 1 (Sn. Dr. B. Dr.) *f*

Perc. 2 (Susp. Cym. Cr. Cym.) *f*

Perc. 3 (Vibraslap Windchimes) *f*

9 10 11 12 13

*molto rit.*

FL. *mf*

Ob. *mp*

Bsn. *f mp f mp*

Cl. 1 *mf f mp*

Cl. 2 *f mp*

B. Cl. *f mp*

A. Sax 1 *mp*

A. Sax 2

T. Sax *f mp f mp*

B. Sax *f mp f mp*

Tpt. 1 *f mp*

Tpt. 2 *f mp*

Hn. *f mp*

Tbn. 1 *f mp f mp*

Tbn. 2

Bar. Euph. *f mp f mp*

Tuba *f mp f mp*

Bells *mf*

Ch. *mf*

Xylo.

Timp. *f*

Perc. 1 (Sn. Dr. B. Dr.) *f*

Susp. Cym. *f* timpani mallet

Perc. 2 (Susp. Cym. Cr. Cym.) *p*

Perc. 3 (Vibraslap Windchimes) *f*

14 15 16 17

18 Allegro vivo (♩ = 138-144)

FL. *ff* *mf* *unis*

Ob. *ff* *mf*

Bsn. *ff*

1 Cl. *ff* *mf* *unis*

2 Cl. *ff* *mf* *div.*

B. Cl. *ff*

A. Sax 1 *ff* *mf*

2 *ff*

T. Sax *ff*

B. Sax *ff*

18 Allegro vivo (♩ = 138-144)

1 Tpt. *ff* *mf*

2 Tpt. *ff* *mf*

Hn. *ff*

1 Tbn. *ff*

2 Tbn. *ff*

Bar. Euph. *ff*

Tuba *ff*

Bells Ch. *ff*

Xylo. *ff*

Timp. *ff*

Perc. 1 (Sn. Dr. B. Dr.) *f* *mp*

Perc. 2 (Susp. Cym. Cr. Cym.) *ff*

Perc. 3 (Vibraslap Windchimes) *ff*

18

19

20

21

22

27 Andante pesante (♩ = 60-72)

FL. *fp* *f*

Ob. *fp* *f*

Bsn. *fp* *f* *f* *mp*

1 Cl. *fp* *f*

2 Cl. *fp* *f*

B. Cl. *fp* *f* *f* *mp*

A. Sax 1 *fp* *f*

2 *fp* *f*

T. Sax *fp* *f* *f* *mp*

B. Sax *fp* *f* *f* *mp*

27 Andante pesante (♩ = 60-72)

1 Tpt. *fp* *f* *mf*

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

Hn. *fp* *f* *mf*

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

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

Bar. Euph. *fp* *f* *f* *mp*

Tuba *fp* *f* *f* *mp*

Bells Ch. *f* *f*

Xylo.

Timp.

Perc. 1 (Sn. Dr. B. Dr.) *f* *mf* *f* *mp*

Perc. 2 (Susp. Cym. Cr. Cym.) *f* *mp*

Perc. 3 (Vibraslap Windchimes) *f*

23 24 25 26 27 28



FL. *mf* *f* *mf* *p*

Ob. *mf* *p*

Bsn. *f* *mp* *f* *mp* *f* *p*

1 Cl. *mf* *mf* *p*

2 Cl. *mf* *mf* *p*

B. Cl. *f* *mp* *f* *mp* *f* *p*

A. Sax 1 *mf* *p*

2 *mf* *p*

T. Sax *f* *mp* *f* *mp* *f* *p*

B. Sax *f* *mp* *f* *mp* *f* *p*

1 Tpt. *p*

2 *p*

Hn. *mf* *p*

1 Tbn. *f* *mp* *f* *mp* *f* *p*

2 *f* *mp* *f* *mp* *f* *p*

Bar. Euph. *f* *mp* *f* *mp* *f* *p*

Tuba *f* *mp* *f* *mp* *f* *p*

Bells Ch. *f*

Xylo.

Timp.

Perc. 1 (Sn. Dr. B. Dr.) *f* *f* *p*

Perc. 2 (Susp. Cym. Cr. Cym.) *f* *f* *p*

Perc. 3 (Vibreslap Windchimes)

29 30 31 32 33

34 Allegro vivo (♩ = 138-144)

FL. *ff* *mf*

Ob. *ff*

Bsn. *ff*

1 Cl. *ff*

2 Cl. div. *ff*

B. Cl. *ff*

A. Sax 1 *ff*

2 *ff*

T. Sax *ff*

B. Sax *ff*

34 Allegro vivo (♩ = 138-144)

1 Tpt. *ff* Solo (or Soli) *mf*

2 Tpt. div. *ff* unis. Solo (or Soli) *mf*

Hn. *ff*

1 Tbn. *ff*

2 *ff*

Bar. Euph. *ff*

Tuba *ff*

Bells Ch. *ff* Bells *mf*

Xylo. *ff*

Timp. *f* *mp*

Perc. 1 (Sn. Dr. B. Dr.) *ff*

Perc. 2 (Susp. Cym. Cr. Cym.) *ff*

Perc. 3 (Vibraslap Windchimes) *f* Vibraslap

34 35 36 37 38

41

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

- Fl. (Flute)
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cl. 1 & 2 (Clarinets)
- B. Cl. (Bass Clarinet)
- A. Sax 1 & 2 (Alto Saxophones)
- T. Sax (Tenor Saxophone)
- B. Sax (Baritone Saxophone)
- Tpt. 1 & 2 (Trumpets)
- Hn. (Horn)
- Tbn. 1 & 2 (Trombones)
- Bar. Euph. (Baritone/Euphonium)
- Tuba
- Bells Ch. (Bells)
- Xylo.
- Timp. (Timpani)
- Perc. 1 (Sn. Dr., B. Dr.)
- Perc. 2 (Susp. Cym., Cr. Cym.)
- Perc. 3 (Vibraslap, Windchimes)

Measure 41 is circled in red. The score includes dynamic markings such as *mf* and *mp*. The percussion parts include specific instructions like 'B. Dr.', 'Vibraslap', and 'Windchimes'. The page number 9 is located at the top right, and the score number B190116 is at the bottom left.

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

- Fl.:** Flute, *mf* to *f*
- Ob.:** Oboe, *mf* to *f*
- Bsn.:** Bassoon, *mf* to *f*
- Cl. 1 & 2:** Clarinet, *mf* to *f*
- B. Cl.:** Bass Clarinet, *mf*
- A. Sax 1 & 2:** Alto Saxophone, *mf* to *f*
- T. Sax:** Tenor Saxophone, *mf*
- B. Sax:** Baritone Saxophone, *mf*
- Tpt. 1 & 2:** Trumpet, *Tutti* to *f*
- Hn.:** Horn, *f*
- Tbn. 1 & 2:** Trombone, *f*
- Bar. Euph.:** Baritone/Euphonium, *f*
- Tuba:** Tuba, *f*
- Bells Ch.:** Bells, *f*
- Xylo.:** Xylophone, *f*
- Timp.:** Timpani, *mf*
- Perc. 1 (Sn. Dr. B. Dr.):** Snare and Bass Drum, *mf*
- Perc. 2 (Susp. Cym. Cr. Cym.):** Suspended and Crash Cymbals, *mf*
- Perc. 3 (Vibraslap Windchimes):** Vibraphone and Windchimes, *f*

The score is divided into four measures: 44, 45, 46, and 47. Measure 46 includes a first ending (1.) and a second ending (2.) for the Trombone part.

50

FL.

Ob.

Bsn.

1  
Cl.

2  
Cl.

B. Cl.

A. Sax 1  
2

T. Sax

B. Sax

1  
Tpt.

2  
Tpt.

Hn.

1  
Tbn.

2  
Tbn.

Bar. Euph.

Tuba

Bells Ch.

Xylo.

Timp.

Perc. 1  
(Sn. Dr.  
B. Dr.)

Perc. 2  
(Susp. Cym.  
Cr. Cym.)

Perc. 3  
(Vibraslap  
Windchimes)

*mp*

*mf*

*f*

Ch.

Vibraslap *mf*

48 49 50 51 52

FL.

Ob.

Bsn.

1  
Cl.

2

B. Cl.

1  
A. Sax

2

T. Sax

B. Sax

1  
Tpt.

2

Hn.

1  
Tbn.

2

Bar. Euph.

Tuba

Bells Ch.

Xylo.

Timp.

Perc. 1  
(Sn. Dr.  
B. Dr.)

Perc. 2  
(Susp. Cym.  
Cr. Cym.)

Perc. 3  
(Vibraslap  
Windchimes)

*mf*

*f*

*mp*

*f*

53 54 55 56 57

61

Fl. *f*

Ob. *f*

Bsn. *mp*

1 Cl.

2 Cl.

B. Cl.

A. Sax 1 *f*

2 *f*

T. Sax *mp*

B. Sax *mp*

1 Tpt. *f*

2 *f*

Hn. *mp*

1 Tbn. *f*

2 *f*

Bar. Euph. *f*

Tuba *f*

Bells Ch. *f*

Xylo. *f*

Timp.

Perc. 1 (Sn. Dr. B. Dr.) *mp*

Perc. 2 (Susp. Cym. Cr. Cym.)

Perc. 3 (Vibraslap Windchimes) *f*

58 59 60 61 62

The musical score is arranged in a standard orchestral format with the following parts and dynamics:

- Fl. (Flute):** *mf*, *div.*, *unis.*, *div.*
- Ob. (Oboe):** *mf*
- Bsn. (Bassoon):** *mf*
- Cl. 1 (Clarinet 1):** *mf*
- Cl. 2 (Clarinet 2):** *mf*
- B. Cl. (Bass Clarinet):** *f*
- A. Sax 1 & 2 (Alto Saxophones):** *mp*
- T. Sax (Tenor Saxophone):** *f*
- B. Sax (Baritone Saxophone):** *f*
- Tpt. 1 & 2 (Trumpets):** *mp*
- Hn. (Horn):** *mp*
- Tbn. 1 & 2 (Trombones):** *f*
- Bar. Euph. (Baritone Euphonium):** *f*
- Tuba:** *f*
- Bells Ch. (Bells):** *mf*
- Xylo. (Xylophone):** *mf*
- Timp. (Timpani):** *mf*
- Perc. 1 (Sn. Dr., B. Dr.):** *mf*
- Perc. 2 (Susp. Cym., Cr. Cym.):** *mf*
- Perc. 3 (Vibraslap, Windchimes):** *mf*

The score spans measures 63 to 67, with measure numbers indicated at the bottom of each system.



The musical score is arranged in a standard orchestral format. The top staves are for the woodwinds: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), and Bass Clarinet (B. Cl.). Below these are the saxophones: Alto Saxophone 1 & 2 (A. Sax 1/2), Tenor Saxophone (T. Sax), and Baritone Saxophone (B. Sax). The brass section includes Trumpets 1 & 2 (Tpt. 1/2), Horns (Hn.), Trombones 1 & 2 (Tbn. 1/2), Euphonium (Euph.), and Tuba. The color guard section consists of Bells and Chimes (Bells Ch.), Xylophone (Xylo.), and Timpani (Timp.). The percussion section includes three parts: Perc. 1 (Snare and Bass Drums), Perc. 2 (Suspension and Crash Cymbals), and Perc. 3 (Vibraphone and Windchimes). The score spans measures 68 to 72. Performance markings include *mf* (mezzo-forte) and *div.* (divisi). The key signature has two flats, and the time signature is 4/4. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests.

73 *unis.*

Fl.

Ob.

Bsn.

1  
Cl.

2

B. Cl.

A. Sax 1  
2

T. Sax

B. Sax

73

1  
Tpt.

2

Hn.

1  
Tbn. 2

a2

Bar. Euph.

Tuba

Bells

Ch.

Xylo.

Timp.

*mf*

Perc. 1  
(Sn. Dr.  
B. Dr.)

Perc. 2  
(Susp. Cym.  
Cr. Cym.)

Perc. 3  
(Vibraslap  
Windchimes)

73 74 75 76

77

div. unis div.

Fl. *ff*

Ob. *ff*

Bsn. *ff*

1 *ff*

Cl. *ff*

2 *ff*

B. Cl. *ff*

A. Sax 1 *ff*

2 *ff*

T. Sax *ff*

B. Sax *ff*

77

1 *ff*

Tpt. *ff*

2 *ff*

Hn. *ff*

1 *ff*

2 *ff*

Tbn. *ff*

Bar. Euph. *ff*

Tuba *ff*

Bells Ch. *ff*

Xylo. *ff*

Timp. *f*

Perc. 1 (Sn. Dr. B. Dr.) *f*

Perc. 2 (Susp. Cym. Cr. Cym.)

Perc. 3 (Vibraslap Windchimes)

77 78 79 80 81

83

Fl. *fp* *f*

Ob. *fp* *f*

Bsn. *f*

Cl. 1 *fp* *f*

Cl. 2 *fp* *f*

B. Cl. *f*

A. Sax 1 *fp* *f*

A. Sax 2 *fp* *f*

T. Sax *f*

B. Sax *f*

Tpt. 1 *fp* *f*

Tpt. 2 *fp* *f*

Hn. *f*

Tbn. 1 *f*

Tbn. 2 *f*

Bar. Euph. *f*

Tuba *f*

Bells Ch. *f*

Xylo. *p* *f*

Timp. *f* *mf*

Perc. 1 (Sn. Dr. B. Dr.) *f* *p* *f*

Perc. 2 (Susp. Cym. Cr. Cym.) *f*

Perc. 3 (Vibraslap Windchimes) *f*

82 83 84 85 86

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Flute (Fl.):** Features a melodic line starting with a *f* dynamic and a large slur over the first two measures.
- Oboe (Ob.):** Plays a melodic line with dynamics ranging from *mf* to *f*.
- Bassoon (Bsn.):** Provides a rhythmic accompaniment with a *mf* dynamic.
- Clarinets (Cl. 1 & 2):** Clarinet 1 has a melodic line with *mf* and *f* dynamics. Clarinet 2 has a *fp* dynamic.
- Bass Clarinet (B. Cl.):** Plays a rhythmic accompaniment.
- Saxophones (A. Sax 1 & 2, T. Sax, B. Sax):** Alto saxophones have melodic lines with *f* dynamics. Tenor and baritone saxophones provide harmonic support.
- Trumpets (Tpt. 1 & 2):** Trumpet 1 has a melodic line with *fp* and *f* dynamics. Trumpet 2 has a *fp* dynamic.
- Horn (Hn.):** Provides harmonic support with a *f* dynamic and an optional part marked "(opt.)".
- Trombones (Tbn. 1 & 2):** Trombone 1 has a melodic line with a *a2* marking. Trombone 2 has a *f* dynamic.
- Baritone/Euphonium (Bar. Euph.):** Provides harmonic support.
- Tuba:** Provides harmonic support.
- Bells (Bells) and Chimes (Ch.):** Bells play a melodic line with *f* dynamic. Chimes play a simple accompaniment.
- Xylophone (Xylo.):** Remains silent.
- Timpani (Timp.):** Remains silent.
- Percussion (Perc. 1, 2, 3):** Percussion 1 (Sn. Dr., B. Dr.) has a complex rhythmic pattern. Percussion 2 (Susp. Cym., Cr. Cym.) and Percussion 3 (Vibraslap, Windchimes) are silent.

The score is marked with measures 87, 88, 89, 90, and 91 at the bottom.

93

Fl. *f* *div.* *unis.*

Ob. *f*

Bsn. *mp*

Cl. 1 *f* *div.*

Cl. 2 *f*

B. Cl. *mp*

A. Sax 1 *1.*

A. Sax 2 *2.*

T. Sax *mp*

B. Sax *mp*

93

Tpt. 1

Tpt. 2

Hn. *mp*

Tbn. 1 *1.*

Tbn. 2 *2. mp*

Bar. Euph. *mp*

Tuba *mp*

Bells *mp*

Ch. *f*

Xylo. *mp*

Timp. *f*

Perc. 1 (Sn. Dr. B. Dr.)

Perc. 2 (Susp. Cym. Cr. Cym.) *mf*

Perc. 3 (Vibraslap Windchimes)

92 93 94 *f* 95 96

100

FL. *f* *div.*

Ob. *f*

Bsn. *f*

1 Cl. *unis.* *f*

2 Cl. *f*

B. Cl.

A. Sax 1 *f* *a2* 1.

2 2.

T. Sax *f*

B. Sax *f*

100

1 Tpt. *f*

2 *f*

Hn. *f*

1 Tbn. *f*

2 *f*

Bar. Euph. *f*

Tuba *f*

Bells *f*

Ch. *f*

Xylo. *f*

Timp. *f*

Perc. 1 (Sn. Dr. B. Dr.) *f*

Perc. 2 (Susp. Cym. Cr. Cym.)

Perc. 3 (Vibraslap Windchimes)

97 98 99 100 101

FL. *unis* *f* *div.* *ff*

Ob. *f* *ff*

Bsn. *f* *ff*

1 Cl. *ff*

2 Cl. *ff*

B. Cl. *f* *ff*

A. Sax 1 *ff*

2 *ff*

T. Sax *f* *ff*

B. Sax *f* *ff*

1 Tpt. *fp* *ff*

2 Tpt. *fp* *ff*

Hn. *ff*

1 Tbn. *f* *ff*

2 *ff*

Bar. Euph. *f* *ff*

Tuba *f* *ff*

Bells *f* *Ch.* *f*

Ch. *f*

Xylo. *f*

Timp. *f* *mf* *f* dampen

Perc. 1 (Sn. Dr. B. Dr.) *f* *mf* *f*

Perc. 2 (Susp. Cym. Cr. Cym.) *f* *f*

Perc. 3 (Vibraslap Windchimes) *f* *f*

102 103 104 105 106