Through a Soldier's Eyes

For Brass Band (A Grade)

By Graham Lloyd

INSTRUMENTATION

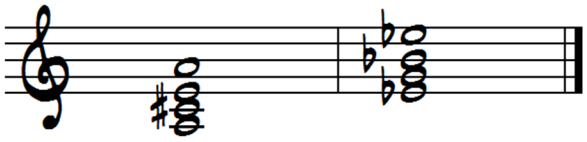
Soprano Cornet
Solo Cornet x 3 players
2nd Cornet x 2 players
3rd Cornet x 2 players
Flugel Horn
Solo Horn
1st Horn
2nd Horn
1st Baritone
2nd Baritone
1st Trombone
2nd Trombone
Bass Trombone
Solo Euphonium
1st Euphonium
Eb/Bb Tuba
Percussion x 5 players:
Glock, Xylo, Vibes, S.D. B.D.
Sus/Cr Cyms, Tam Tam
Tri, Timpani

Program/Conductor's Notes: *Through a Soldier's Eyes* initially began as a tribute to Weary Dunlop (famous Australian WWII Army surgeon, ex-POW and hero of thousands of ex-POWs). However, I realised within a short time that I haven't yet developed my musical skills to the point where I believe I could do justice to this fine Aussie. Instead, I retained the basic ideas I had already sketched and developed them into a depiction of the emotions a soldier might experience when leaving loved ones and preparing for and going into battle.

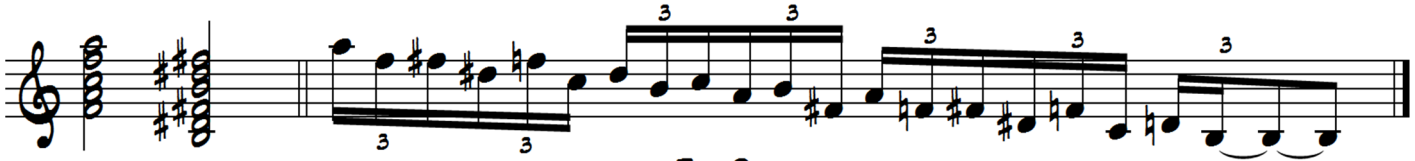
The work is in two main sections separated by two shorter sections. The first section (to bar 98) is reflective in nature and represents the soldier's final few days with family and friends before embarkation, knowing what lies ahead and the possibility of not coming home, the unconditional love of family, memories of great times gone by and the final goodbye. Bar 99 onwards depicts the inner turmoil of not wanting to face what lies ahead yet acceptance that it is the duty of every soldier to fight for his country. The euphonium 'mirroring' the cornet can be interpreted as an enemy soldier experiencing similar thoughts. Bar 107 is the preparation for battle and the nervous tension that must be experienced by every soldier who has ever been in battle.

Bar 136 features the SOS distress signal which leads into the actual battle beginning with the first dive bomber releasing its ordnance (Bar 146). The bass drum and tam tam simulate explosions. The incessant bass line depicts the relentlessness and futility of war, cornets/troms and xylo-machine gun fire, troms/lower cors/baris-dive bombers, percussion-explosions, debris falling from the skies-horns/cors at Bar 184. Morse code signals appear at Bar 210 and continue in the background through to Bar 287. Fanfares of possible victory begin to feature from Bar 255 in the baritones then through to troms. At Bar 296, the music changes tonality to the major (in keeping with my sometimes naive thinking that good always triumphs over evil!) and the work concludes in the major key-final victory.

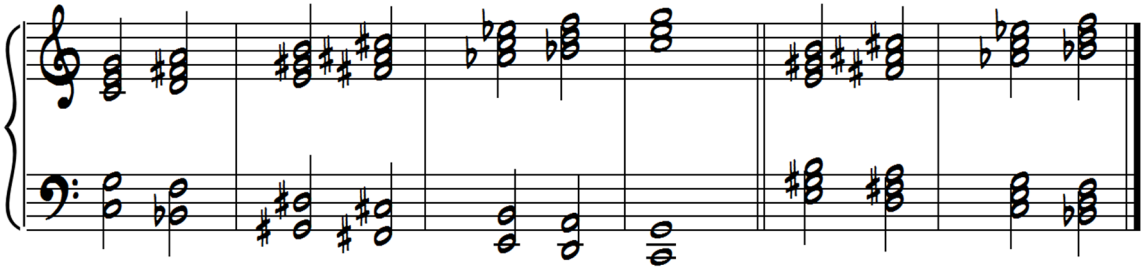
Music Analysis: The basis of *Through a Soldier's Eyes* is the movement between chords an augmented 4th apart (see Ex. 1 below) and the use of the whole tone scale in contrary motion between major chords in upper parts and a perfect 5th or maj chords in lower parts (see Ex. 2). Cornets at Bar 19 have the first occurrence of a figure that features throughout the work. It consists of two notes from one chord followed by two from a second (an aug 4 apart), two from the first, then the 2 and so on. With this pattern understood the performance of the line may be easier (Ex. 3). Bar 99 is a virtual mirror between solo cornet and solo euph using the whole tone scale finishing off with the feature at Ex. 3-the background chords are based on Ex. 2. From bar 116 is Ex. 3 and bar 129 is Ex. 2. The chords from Bar 136 to 146 (lower cors, troms and basses) are Ex. 2. Bar 188 is Ex. 2 with Ex. 3 in horns and upper cors. Bars 223 to 287 feature Ex. 2 however the bass line remains at the same pitch whilst the upper lines move up a tone with each repeat-this, along with the increasing dynamics, greatly aids the movement to the climax point.



Ex. 1



Ex. 2



Ex. 3

I heartily recommend that all players become familiar with the two Whole Tone scales and be able to play them throughout their instrument ranges, as they feature throughout this work.

Many (not all) of the keys chosen for the work are again based on the Aug 4th. The opening key is A, Bar 36 it modulates to Eb, back to A at Bar 82.The battle section is in C min (related to Eb, of course) and the 'victory' section starts in the tonic major of C before finishing in the key of Ab-which is not an Aug 4th away!

Solo Cornets: I have written the part for three players. When there are only one or two parts written feel free to 'rest' a player.

Percussion: I have written 5 parts however, the music needs a minimum of three players to 'work'. N.B the tam tam and bass drum part after Bar 146 can be performed by one player.

N.B. All 'running' quavers from Bar 149 should be full length.

As always, my thanks go to: Dr Brenton Broadstock for his friendship, inspiration and his continued encouragement of me both as a musician and friend; and to my wife, Angie, and my daughter Sally and her husband Josh for their enthusiastic support of me. My special thanks go to Geoff-he knows why.

I hope you enjoy performing *Through a Soldier's Eyes*.

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GRAHAM LLOYD M Mus (Melb), ARCM, LTCL, A Mus A

Graham Lloyd's early music interests saw him learning violin and cello at Secondary School after which he enlisted into the Australian Regular Army in 1972 as an Apprentice Musician studying the clarinet. Upon graduation from the Army Apprentices School in 1973, he received the Boosey and Hawkes prize for instrumental proficiency, and was posted to the 4th Military District Band in Adelaide, South Australia. In 1976, he was detached to the Army School of Music (at Balcombe in Victoria) as a clarinet and theory instructor. The same year, he was posted to the Band of the First Recruit Training Battalion at Wagga Wagga, New South Wales, followed in 1977 by a further posting to the Army School of Music as an instructor where he was promoted to the rank of Sergeant and later Staff Sergeant.

In 1982, he began his Student Bandmaster Course at the Royal Military School of Music Kneller Hall, Twickenham, London. Among the prizes he received on completion of the course were: the Besson Cup and Medal for gaining the highest marks in the Ministry of Defence Examinations; the Somerville Prize for best concert band arrangement; and the coveted Worshipful Company of Musicians Trophy and Silver Medal for the best overall student of the course. He returned to Australia late in 1985 and was promoted to Lieutenant and appointed as the Second in Command/Deputy Music Director of the Band of the 5th Military District, Perth, Western Australia.

In September 1987, he was posted to the Defence Force School of Music and was subsequently promoted to Captain. In this position he was responsible for the training and instruction of all Army and Navy musicians. Additional duties included the teaching of advanced arranging techniques, Harmony and Conducting to the various promotion courses.

In 1989, Graham was posted as the Second in Command/Deputy Music Director of the 3rd Military District Band in Melbourne, Victoria. Later that same year he accepted the position of Director of Music, Royal Australian Air Force (RAAF) and Commanding Officer of the RAAF Central Band and, soon after, was promoted to Squadron Leader. In 2000, he was posted to RAAF Training Command, Laverton, and was placed in charge of Air Force music policy and the future direction of Air Force bands.

In Feb 2004, Graham accepted the position of Officer Commanding/Chief Instructor at the Defence Force School of Music and subsequently transferred back to the Army with the rank of Major. In this position he was again responsible for teaching all Army and Navy musicians on advanced music subjects including Arranging, Harmony and Conducting.

Graham's main music interests are composing, arranging, teaching and conducting. His Concert Band work, Prelude for a Festival, won the 1988 Yamaha Composer of the Year award. Additionally, he has arranged and composed over 600 works for Concert Bands, Brass Bands and orchestras for every possible occasion from major concerts in the Opera House to the Edinburgh Military Tattoo in Sydney in 2005. He completed his Masters in music composition at Melbourne University in 1999 studying with his friend and mentor, Dr Brenton Broadstock. Graham has been published by Barnhouse Publications in the US and De Haske in Europe.

As a conductor, major highlights include: Guest Conductor of the 70 piece United States Air Force Band in Washington D.C. in 1993; conducting the RAAF Band at the 1995 Royal Tournament in London; and conductor of the Federation Bells and Brass Concert at the Sidney Myer Music Bowl, Melbourne in Nov, 2001. The Bells and Brass concert featured over 500 performers including the four top A-Grade Brass Bands in Victoria and was the final concert for the Melbourne International Music Festival celebrating 100 years since Federation.

Graham is regularly called upon to adjudicate State and National community band festivals, eisteddfods, solo and small group contests and to lecture on various music subjects including arranging, composition and conducting. He lectures at various music institutions including Melbourne University's Music Faculty.

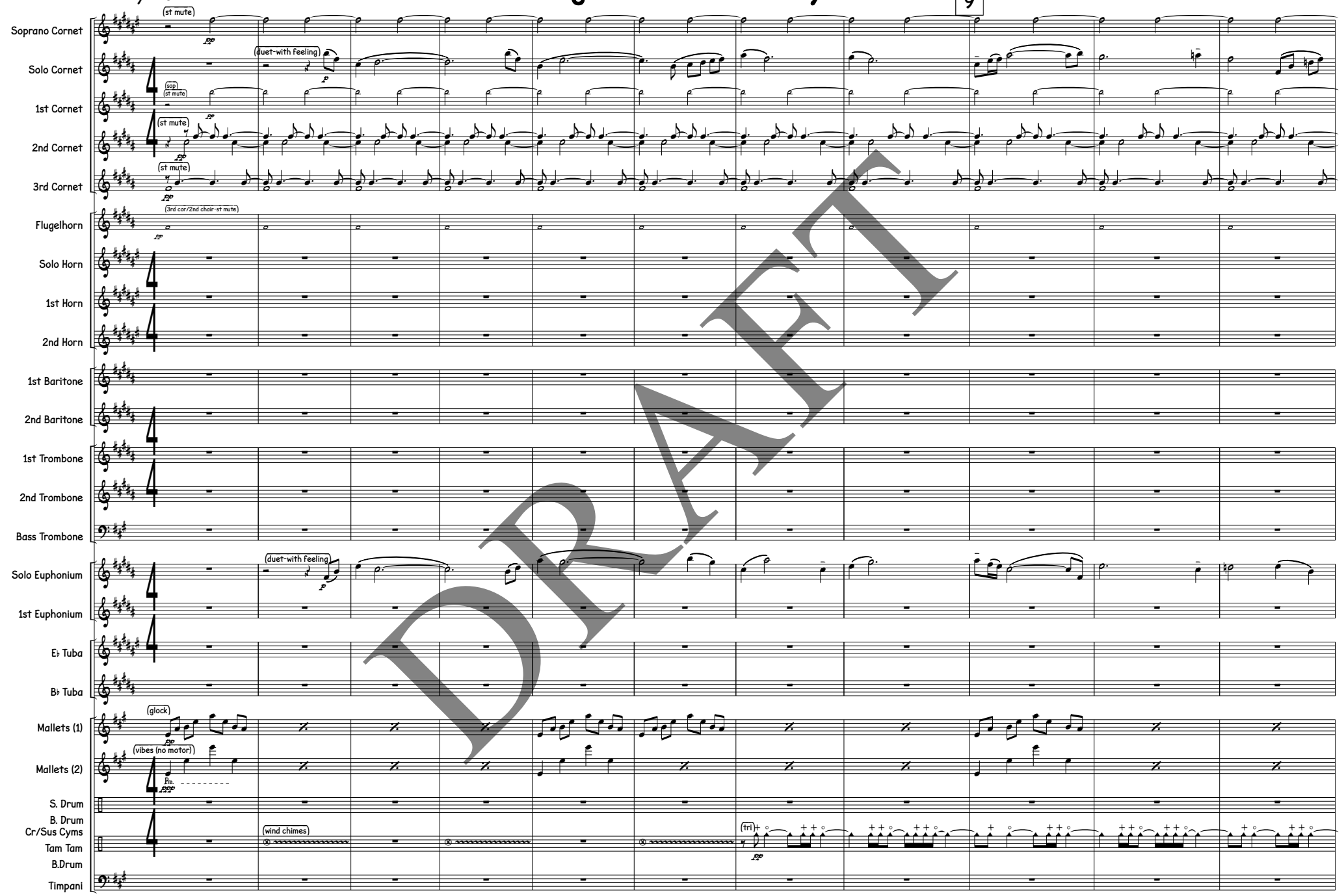
Graham discharged from the Army in Feb 2010 and has set up, with his wife, Angie, a music business aimed at offering training packages for music educators in The Mastery of Music Theory, Harmony, Arranging and Conducting. Of late, Graham has been teaching advanced musicians of the Royal Guard of Oman as the request of his old friend, Brigadier Ramis, who is responsible to the Sultan of Oman for virtually all music requirements in the Omani military and many Omani civilian music organisations, too. This wonderful 'duty' sees him jetting off to Oman from time to time to work with some of Oman's finest young military musicians.

In his spare time Graham arranges for bands and orchestras and even finds time to write compositions for Concert and Brass Bands.

Score A Grade. Duration: 14 mins approx
Slowly ♩=60

Through a Soldier's Eyes

Graham Lloyd



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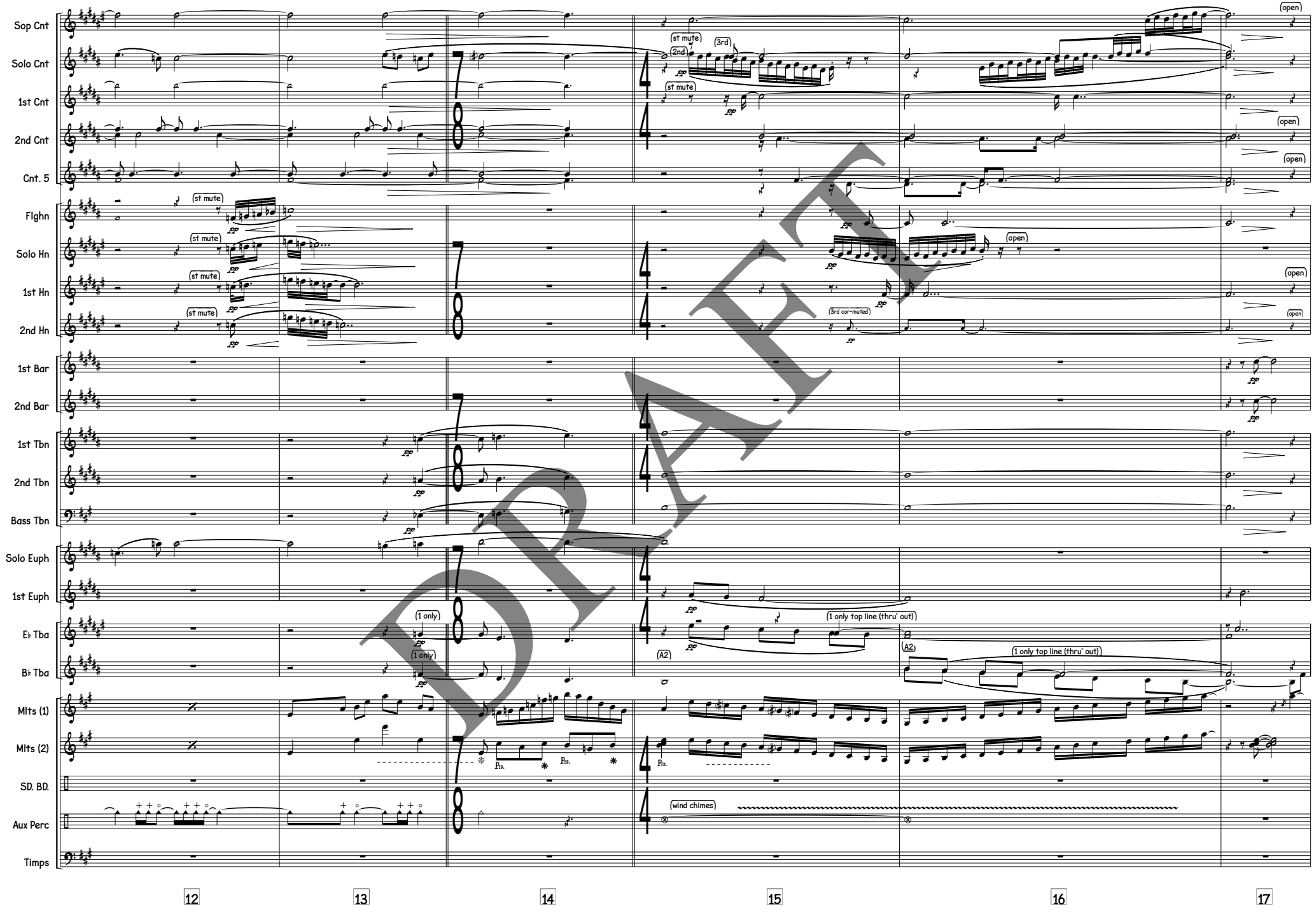
Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
(st mute)
(2nd)
(3rd)
(open)
(3rd cor-muted)
(1 only)
(1 only top line (thru' out))
(A2)
(wind chimes)
12
13
14
15
16
17

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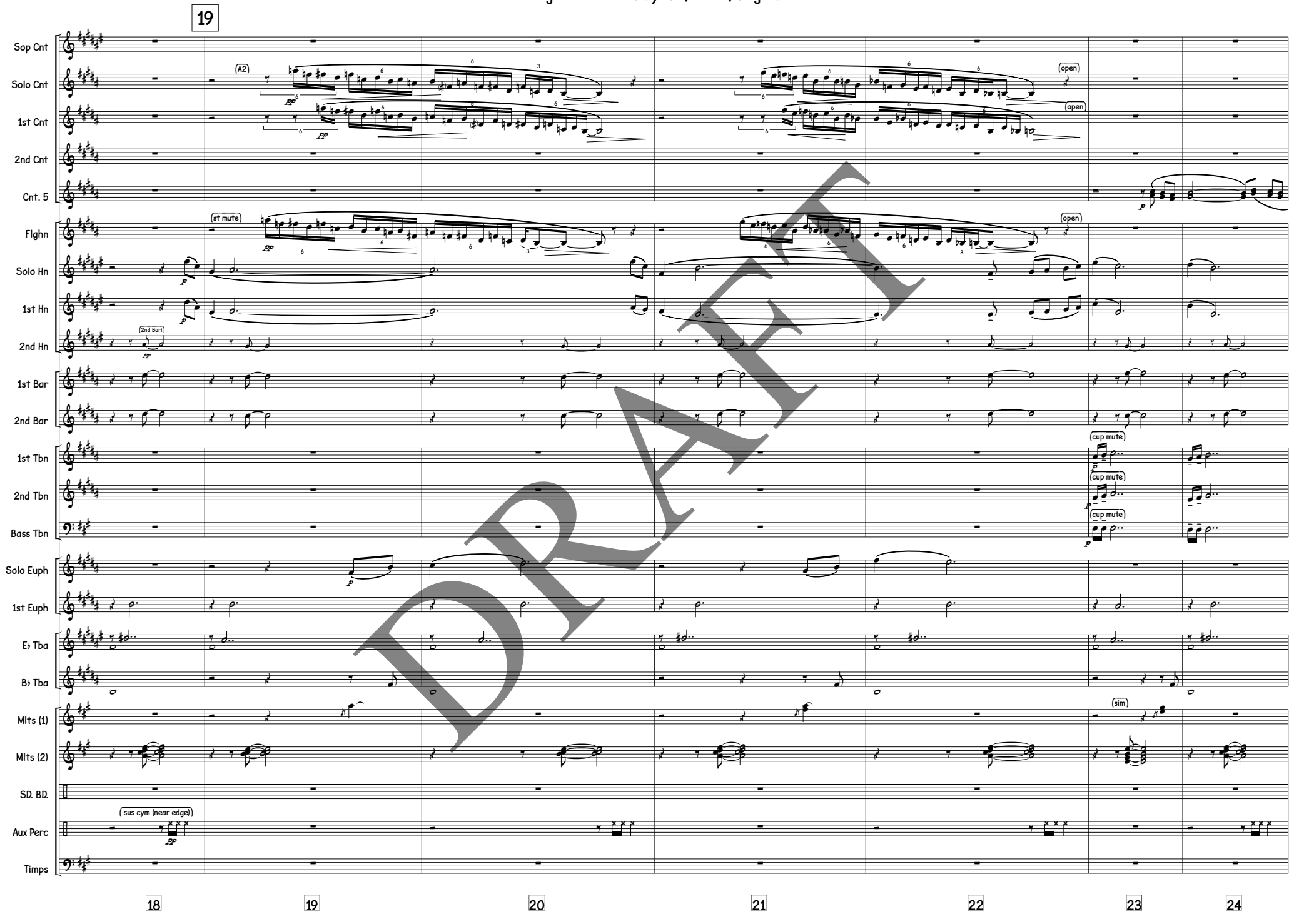
19
Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
(A2)
(1st mute)
(2nd Bari)
(open)
(cup mute)
(sim)
(sus cym (near edge))
18
19
20
21
22
23
24

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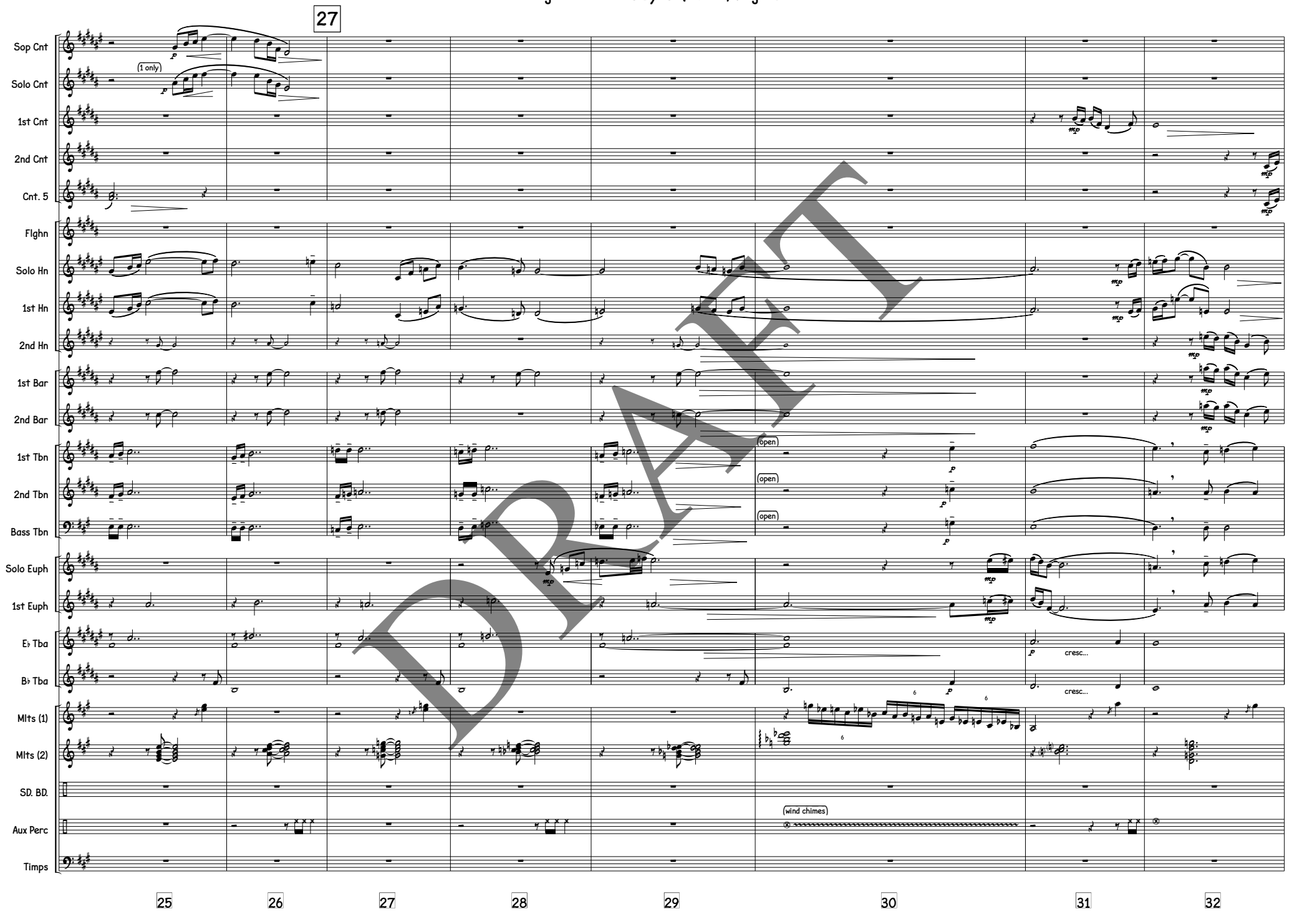
27
Sop Cnt
Solo Cnt
(1 only)
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
(open)
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
cresc...
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
(wind chimes)
Timps
25
26
27
28
29
30
31
32

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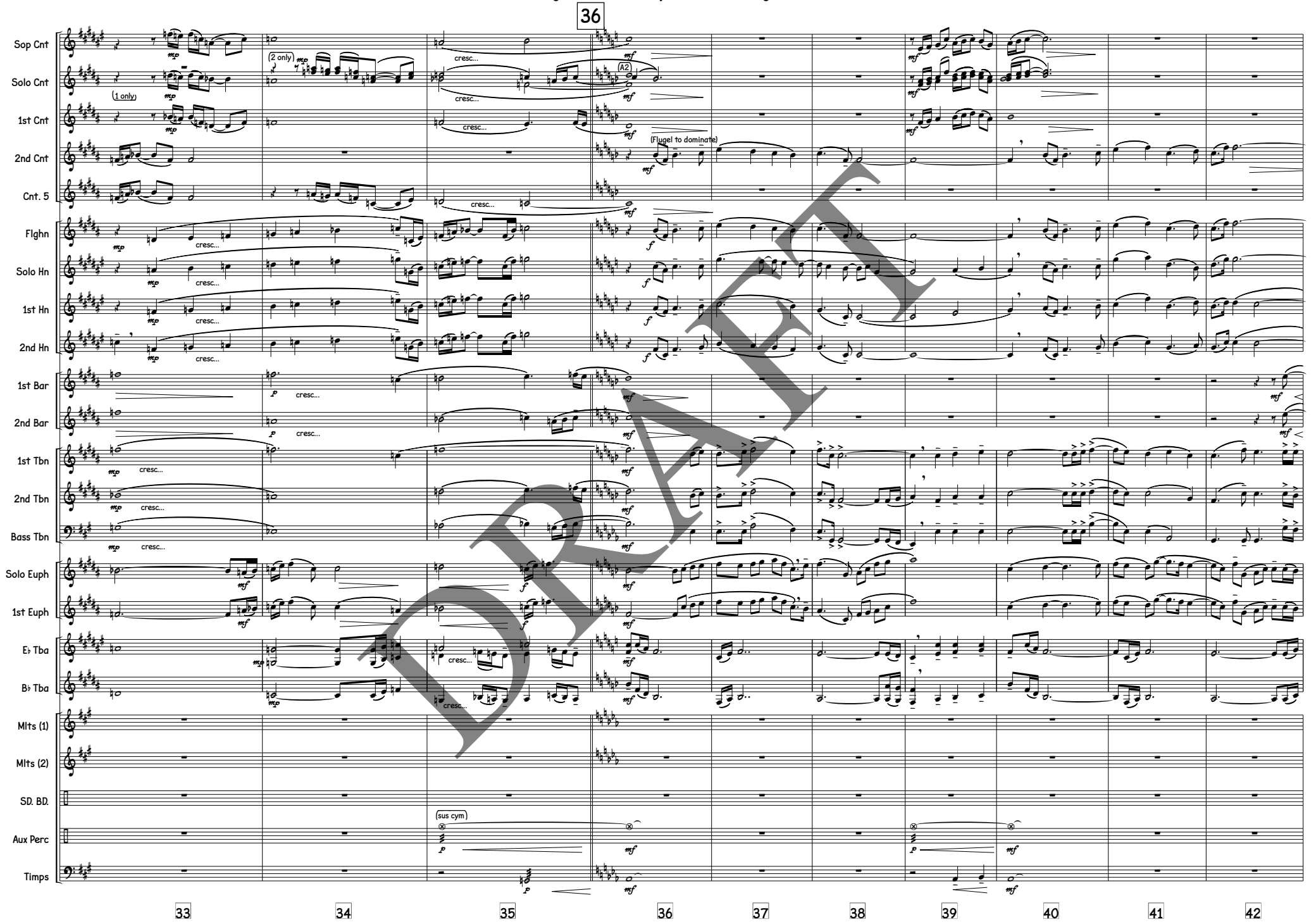
36
Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
(2 only)
(1 only)
(A2)
(Flugel to dominate)
(sus cym)
cresc...
33
34
35
36
37
38
39
40
41
42

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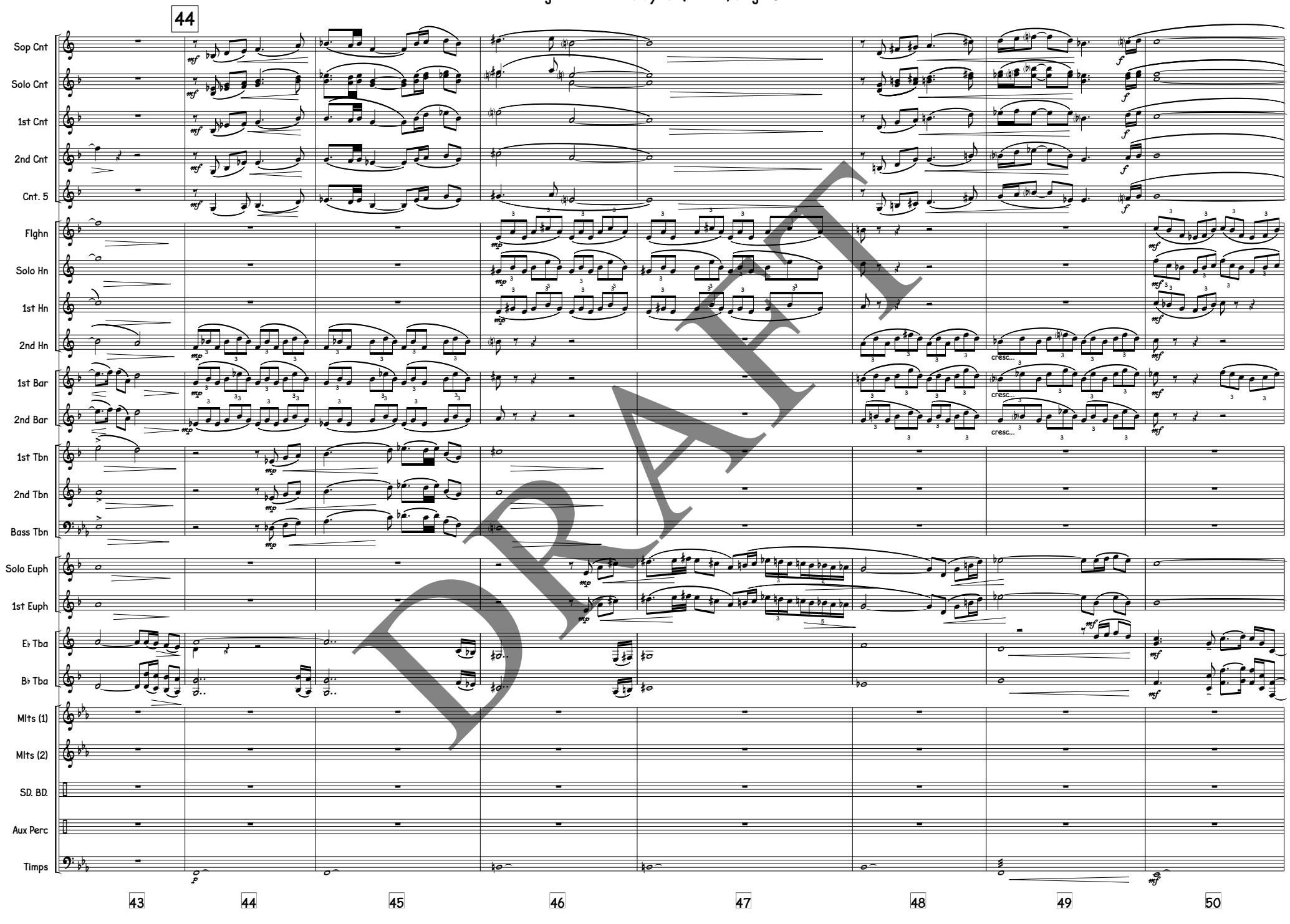
44
Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
cresc...
43
44
45
46
47
48
49
50

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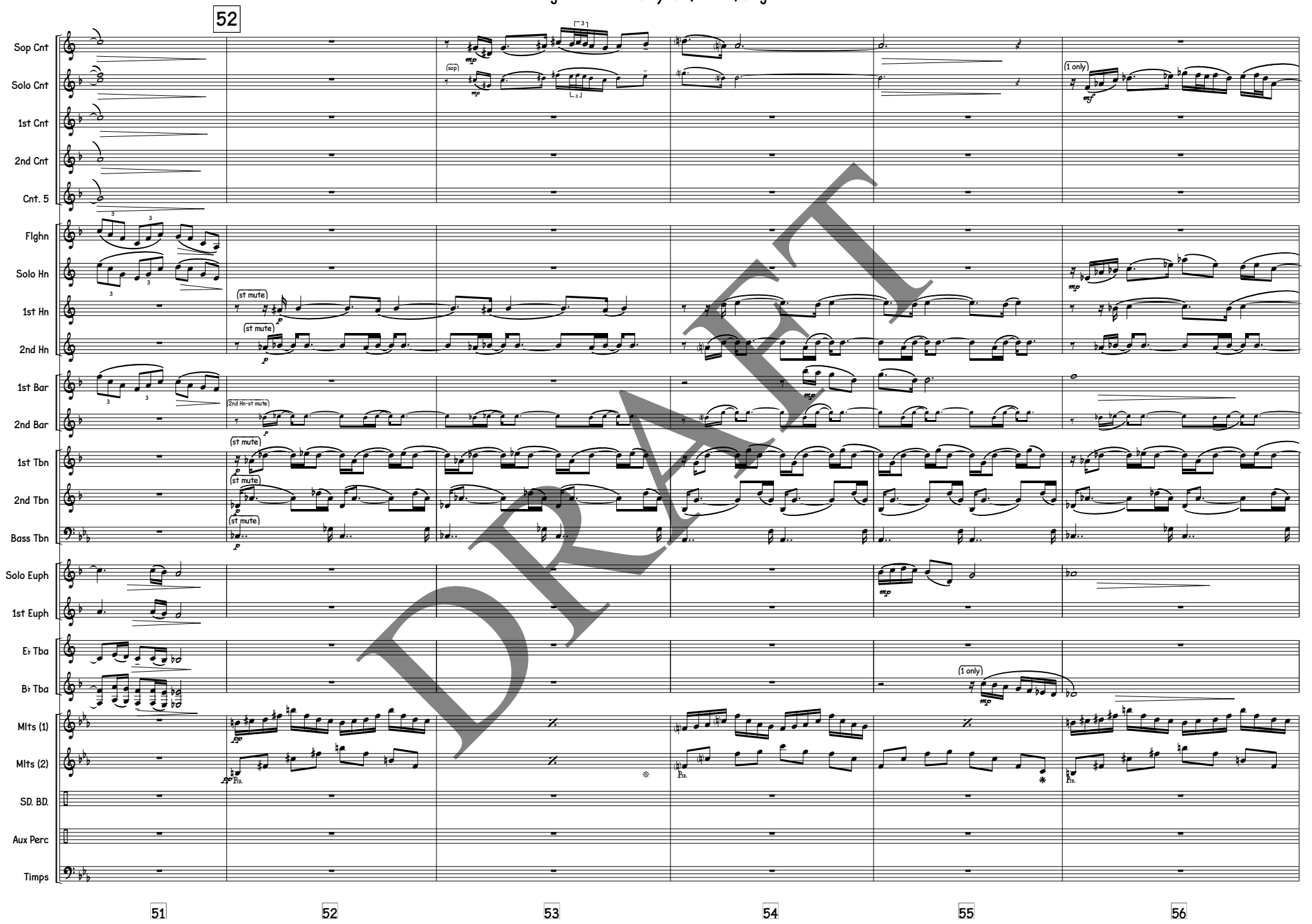
52
Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
(sop)
(st mute)
(2nd Hn-st mute)
(1 only)
Ped.
51
52
53
54
55
56

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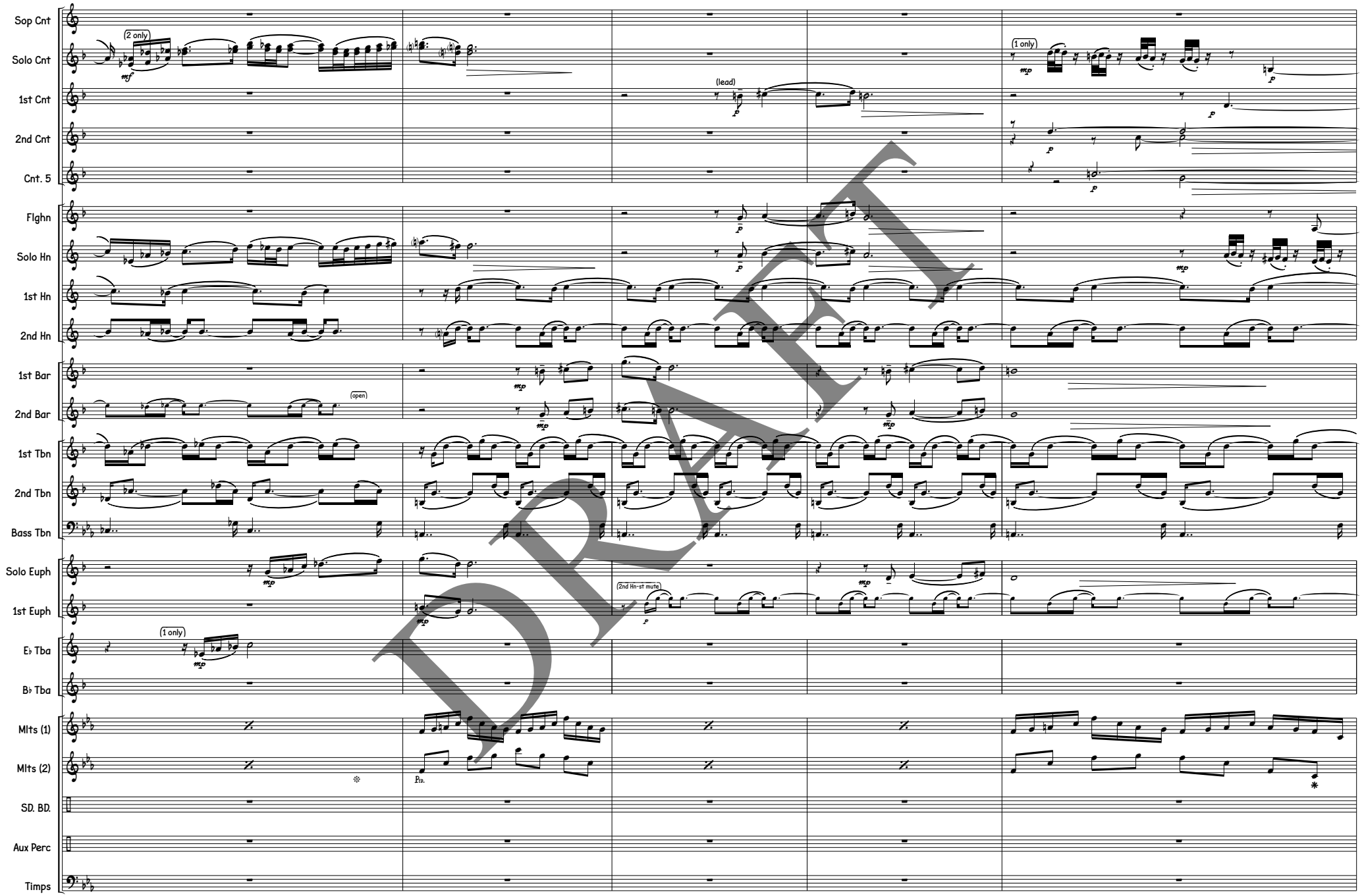
Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
(2 only)
(lead)
(1 only)
(open)
(2nd Hn-st mute)
(1 only)
Ped.
57
58
59
60
61

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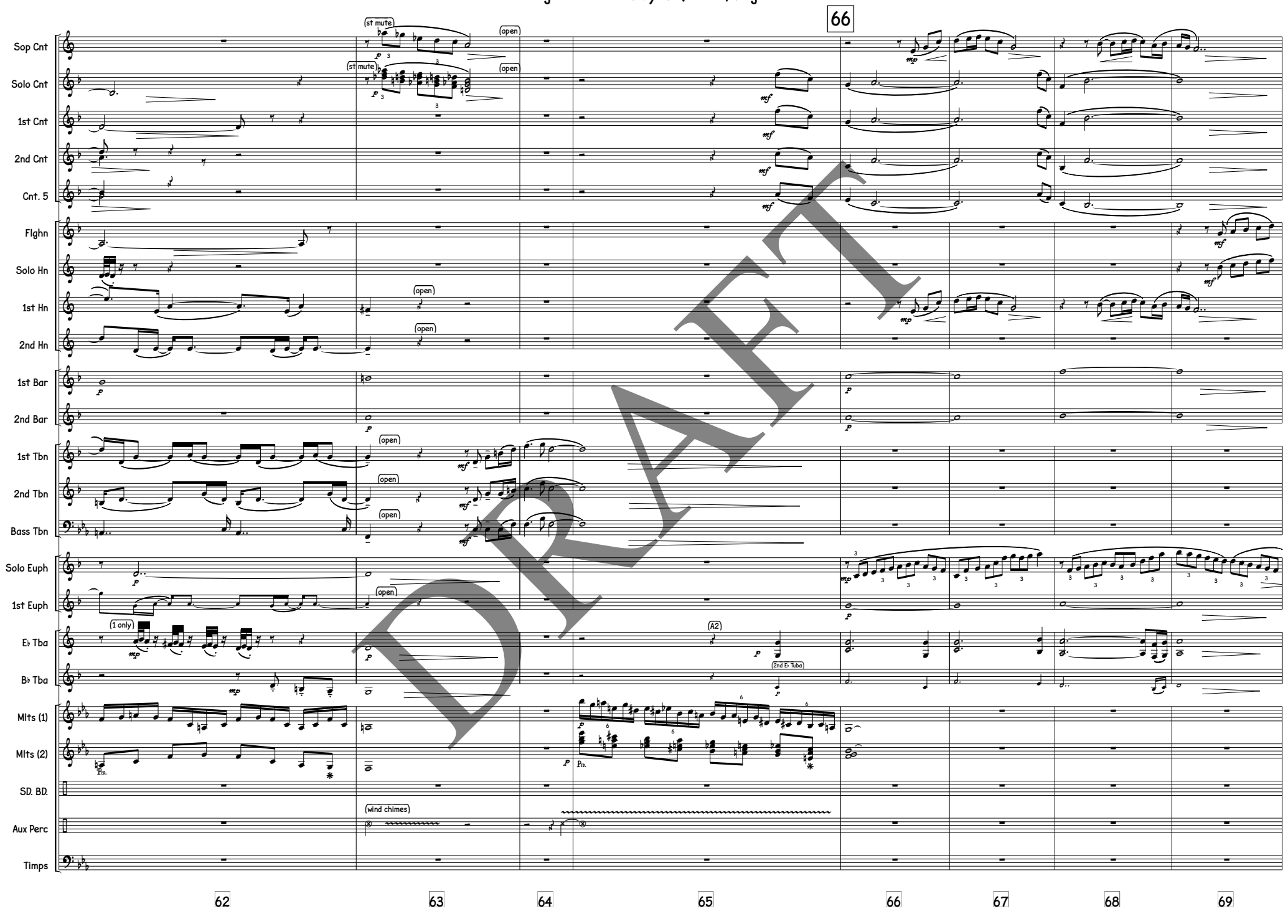
66
Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
(st mute)
(open)
(1 only)
(A2)
(2nd E♭ Tuba)
(wind chimes)
62
63
64
65
66
67
68
69

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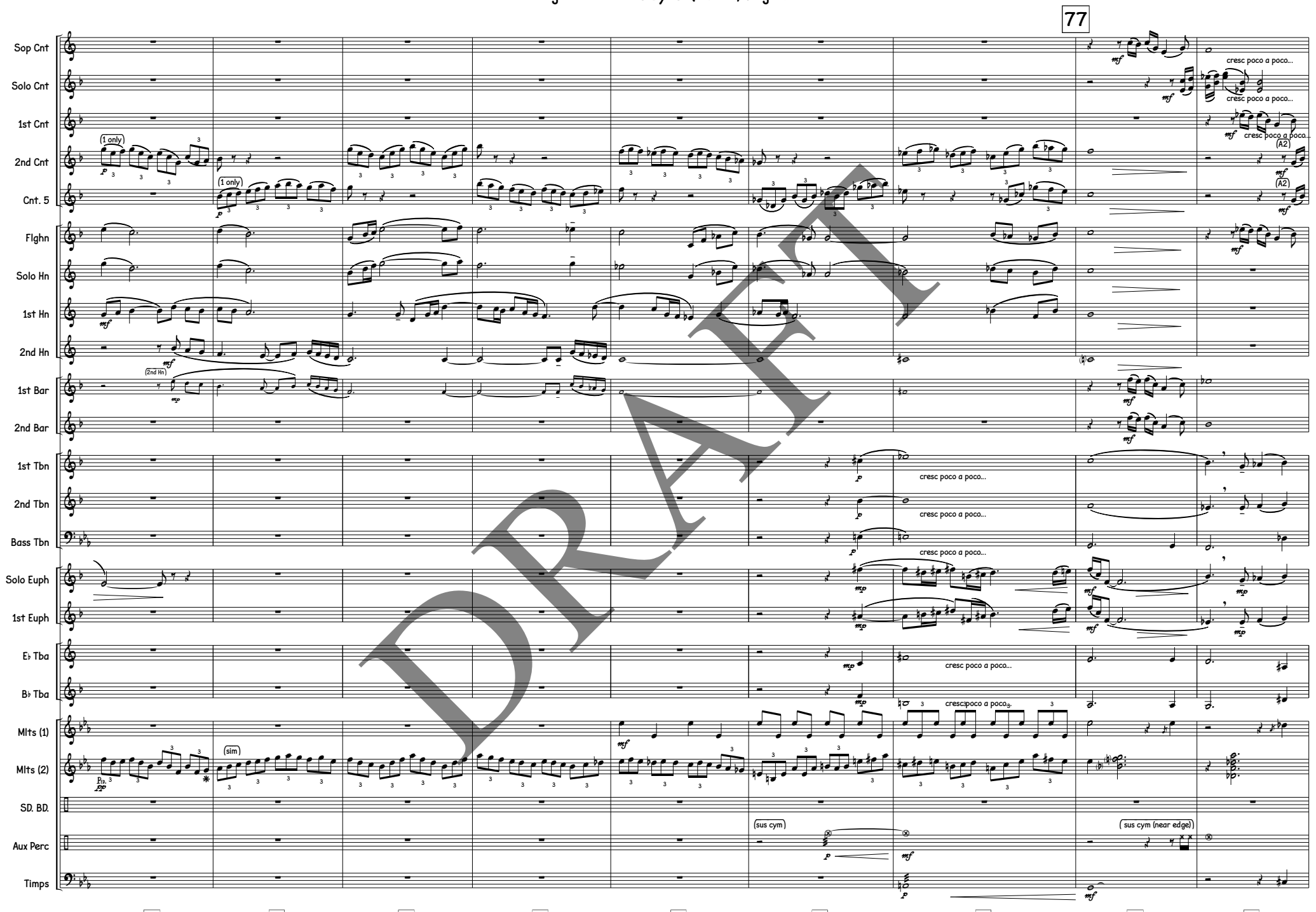
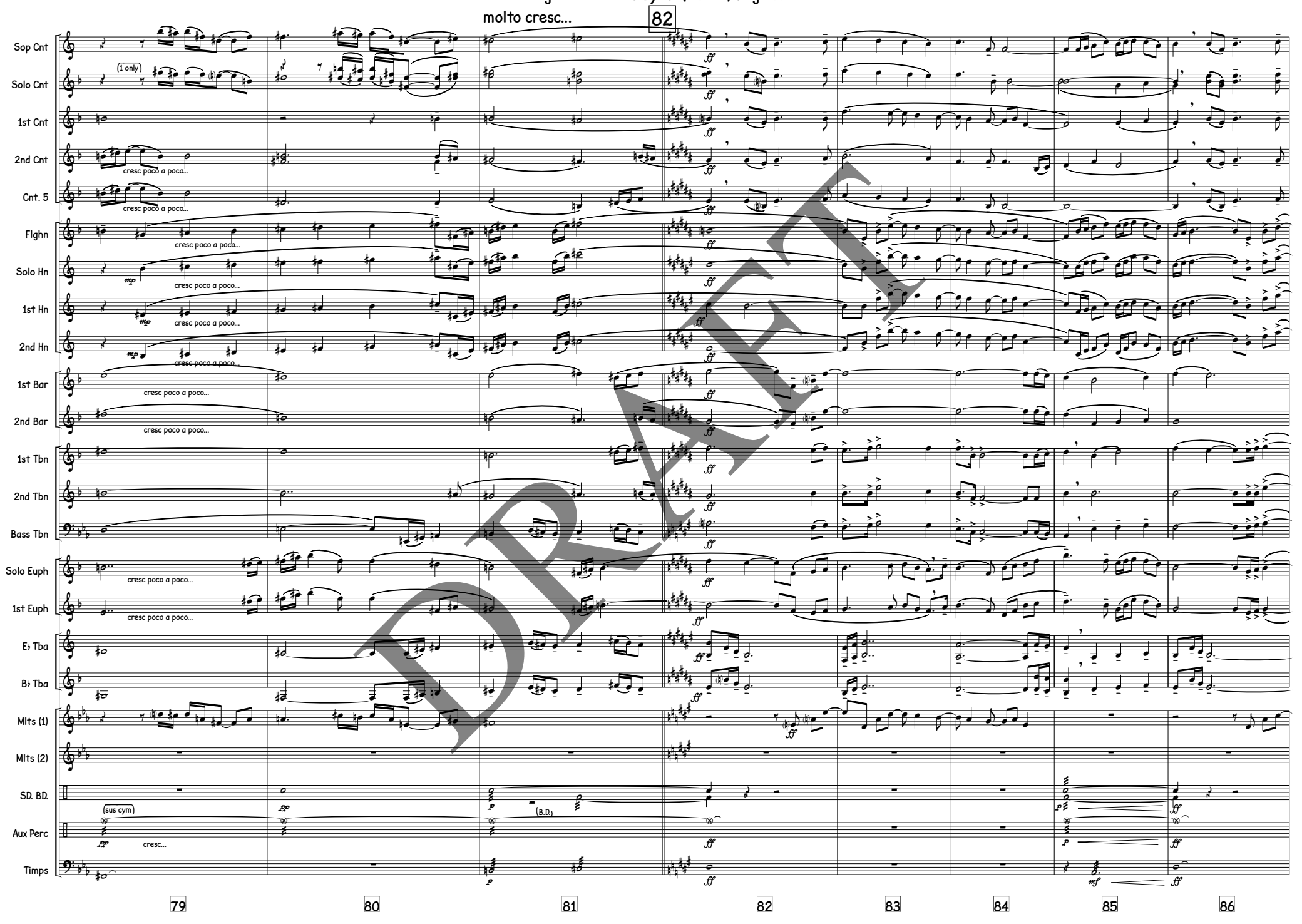

77
Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
1 only
(2nd Hn)
sim
(sus cym)
(sus cym (near edge)
cresc poco a poco...
(A2)
70
71
72
73
74
75
76
77
78

DRAFT


molto cresc...
82
Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
(1 only)
cresc poco a poco...
(sus cym)
cresc...
(B.D.)
79
80
81
82
83
84
85
86

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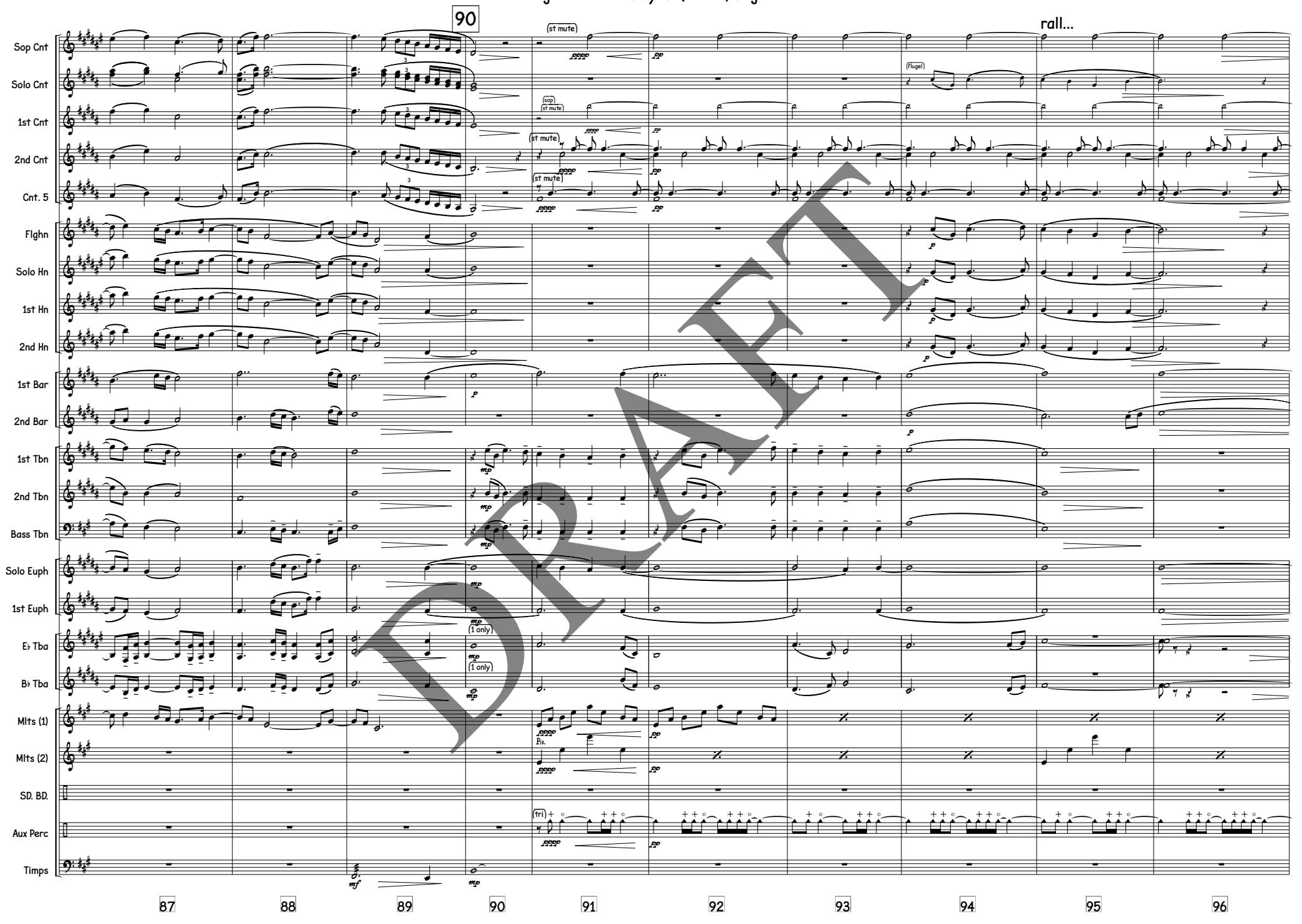
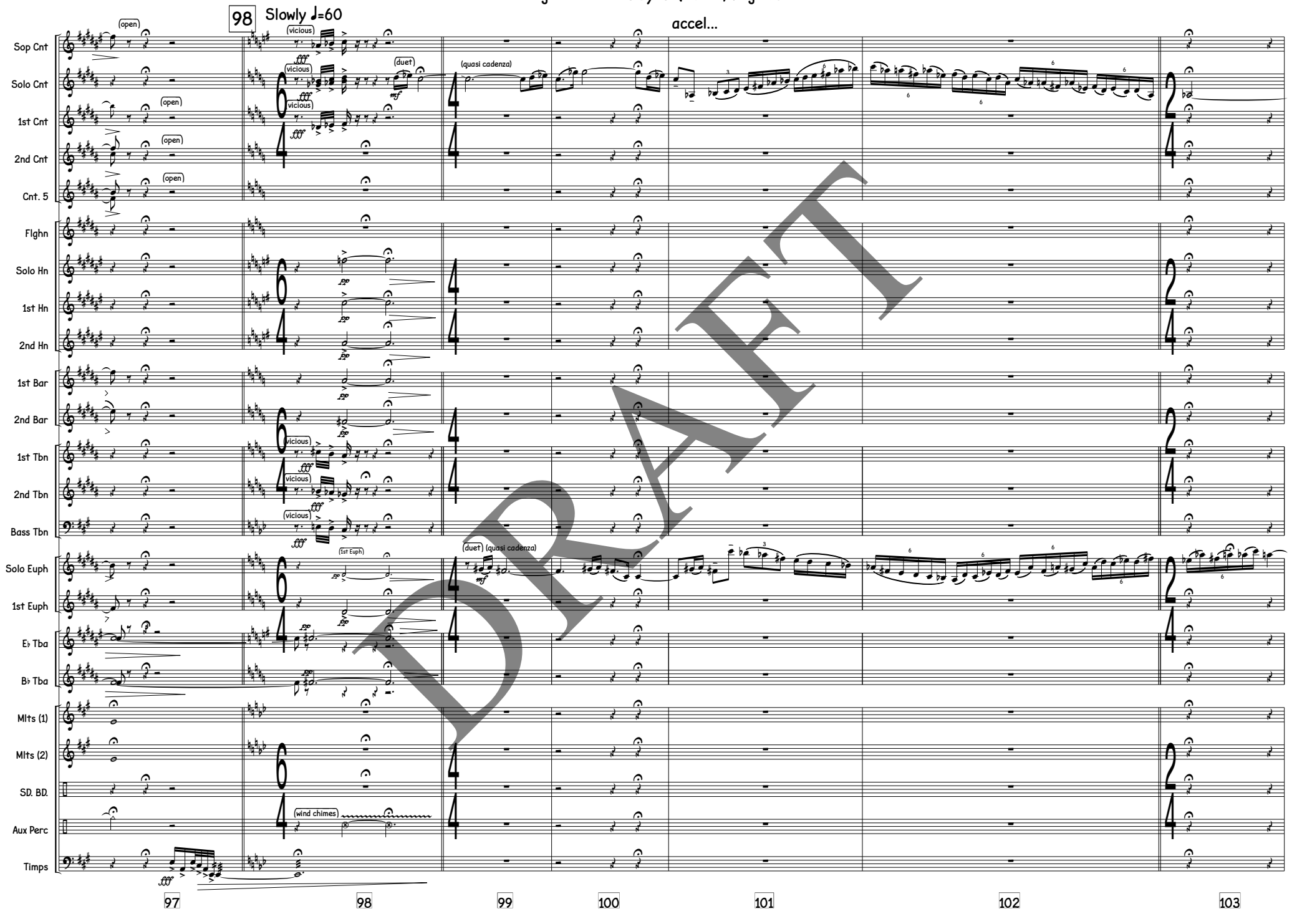
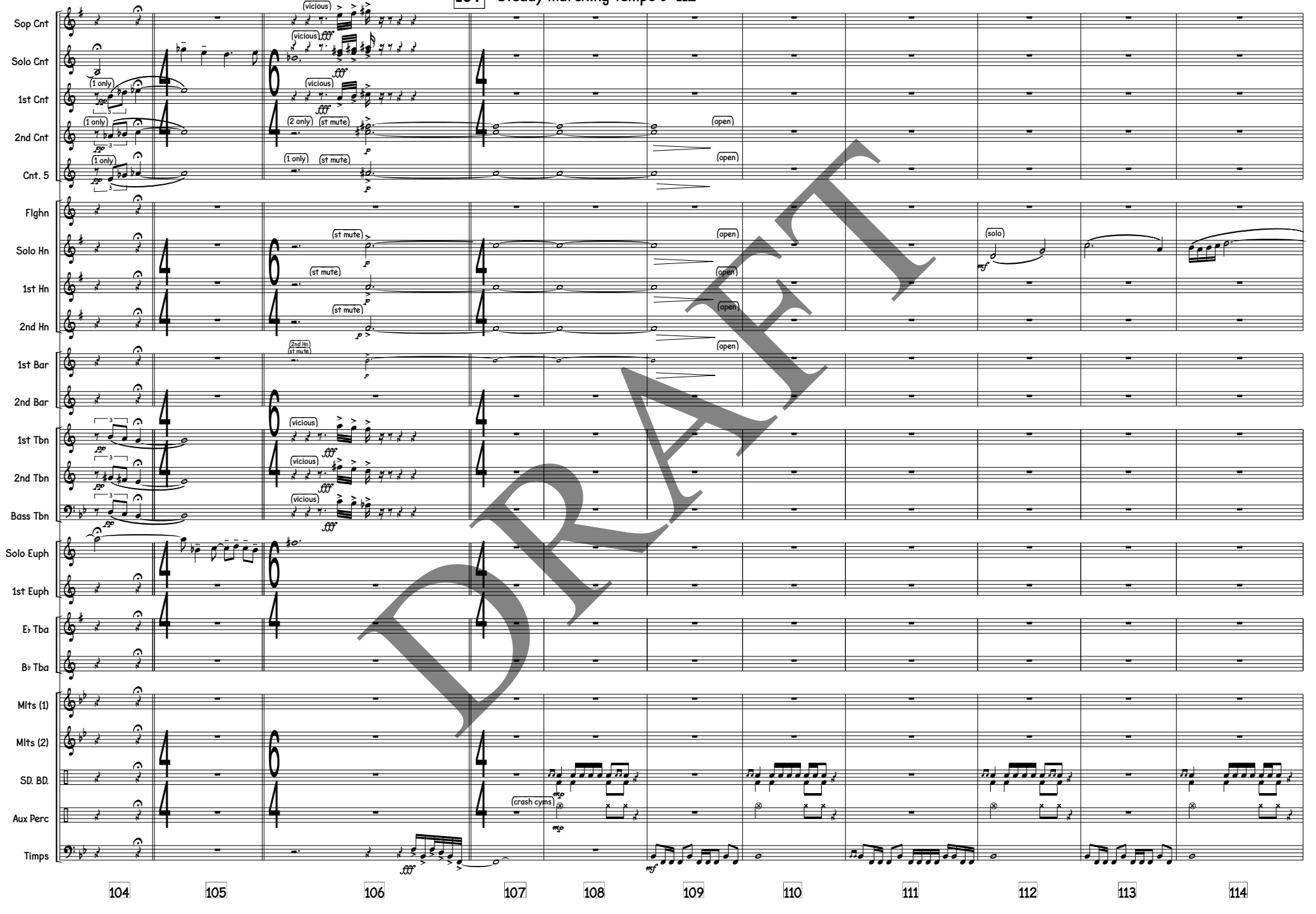

90
rall...
Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
(st mute)
(sop)
(Flugel)
(1 only)
(tri)
87
88
89
90
91
92
93
94
95
96

DRAFT


98
Slowly ♩=60
accel...
Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
open
vicious
duet
(quasi cadenza)
(1st Euph)
(duet) (quasi cadenza)
(wind chimes)
97
98
99
100
101
102
103

DRAFT

107 Steady marching tempo ♩=112



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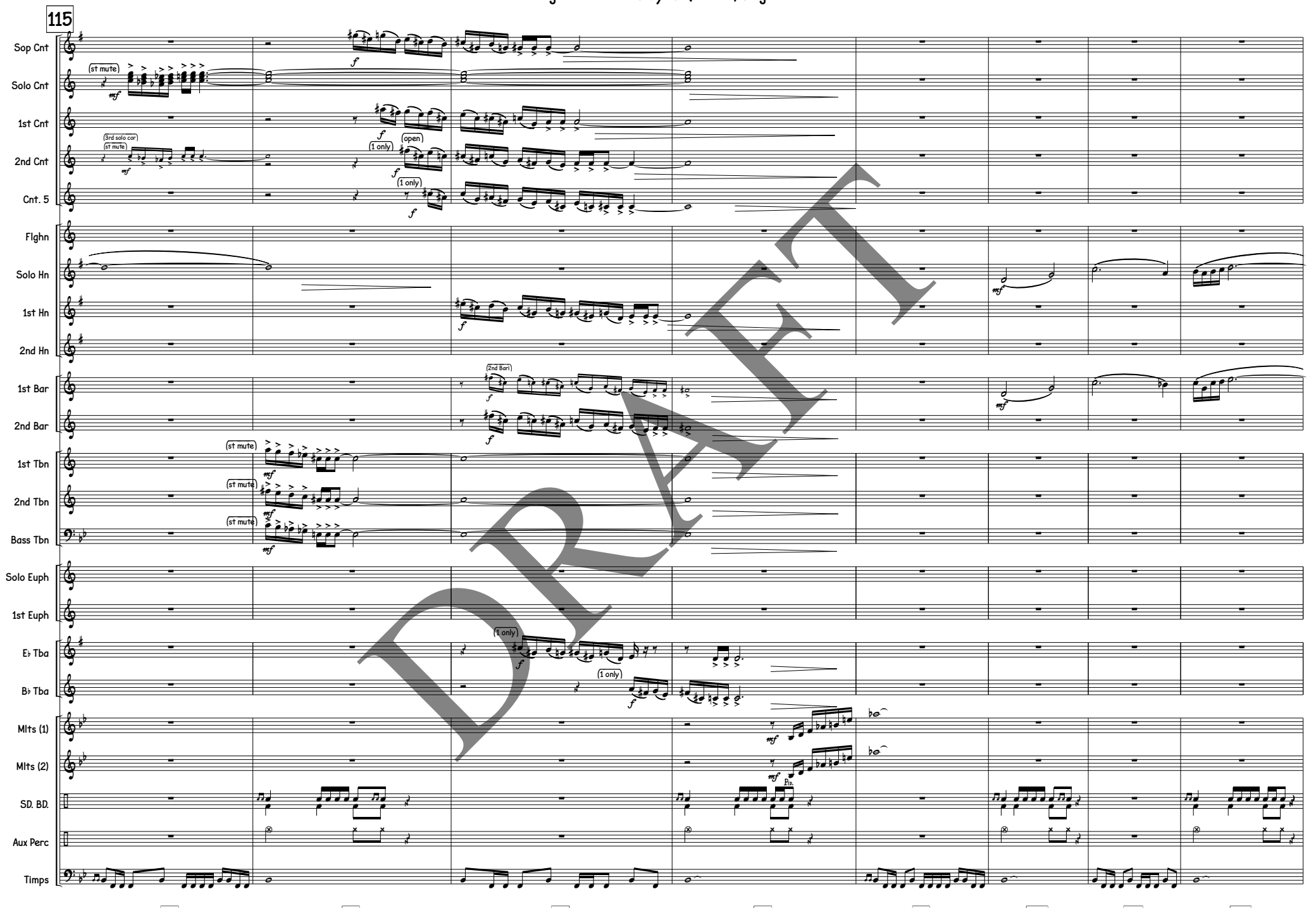
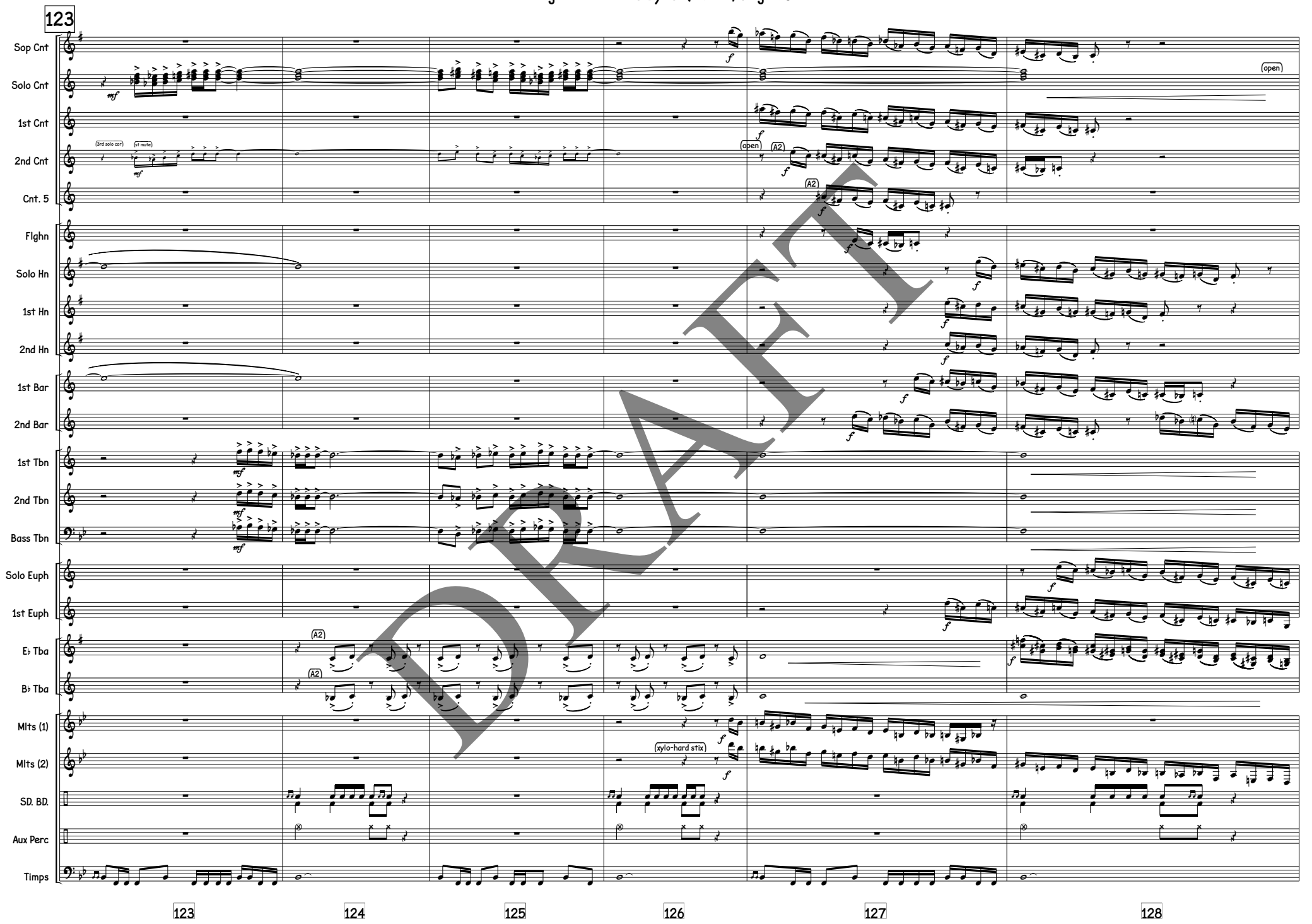
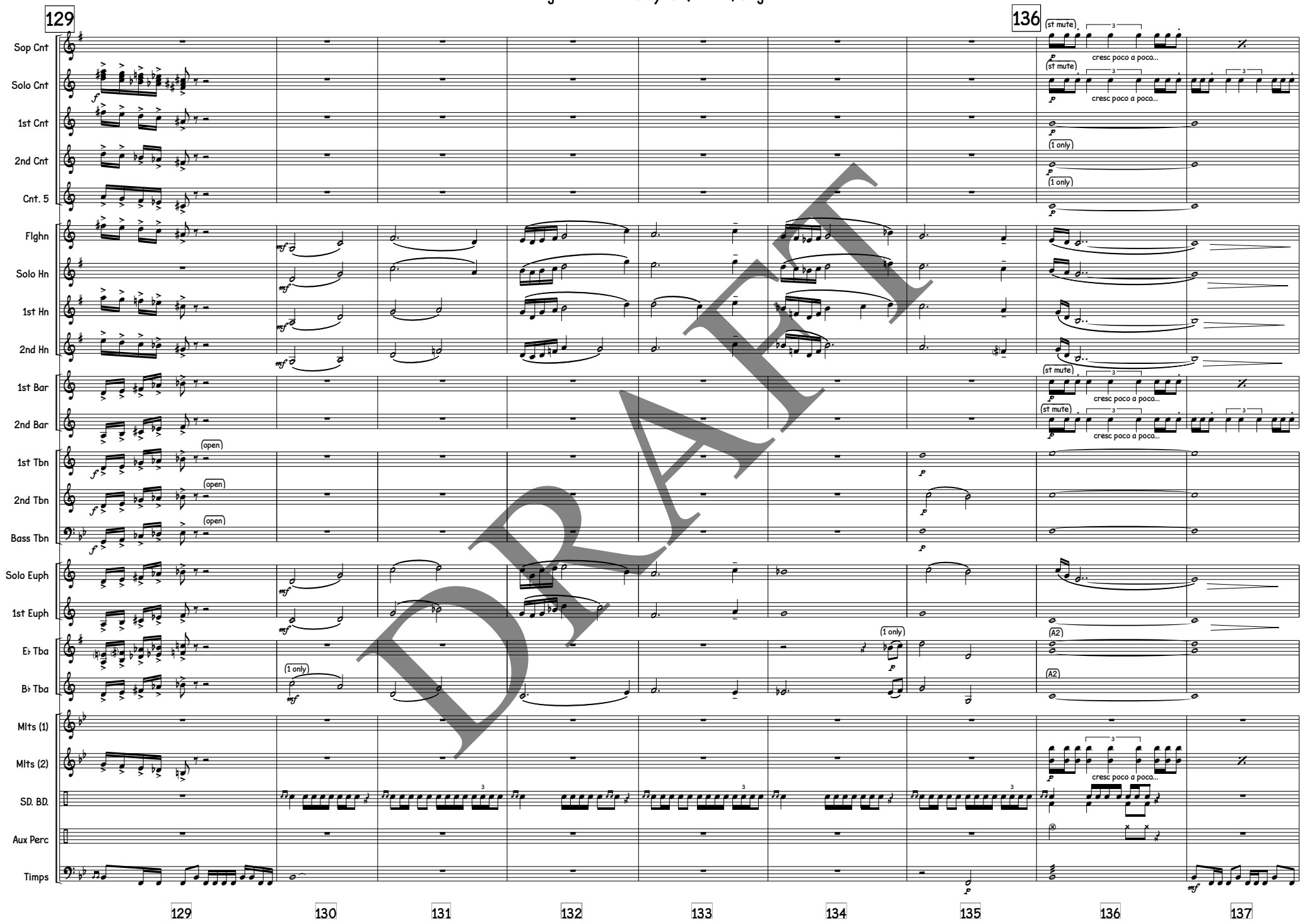

115
Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
(st mute)
(3rd solo cor)
(open)
(1 only)
(2nd Bari)
115
116
117
118
119
120
121
122

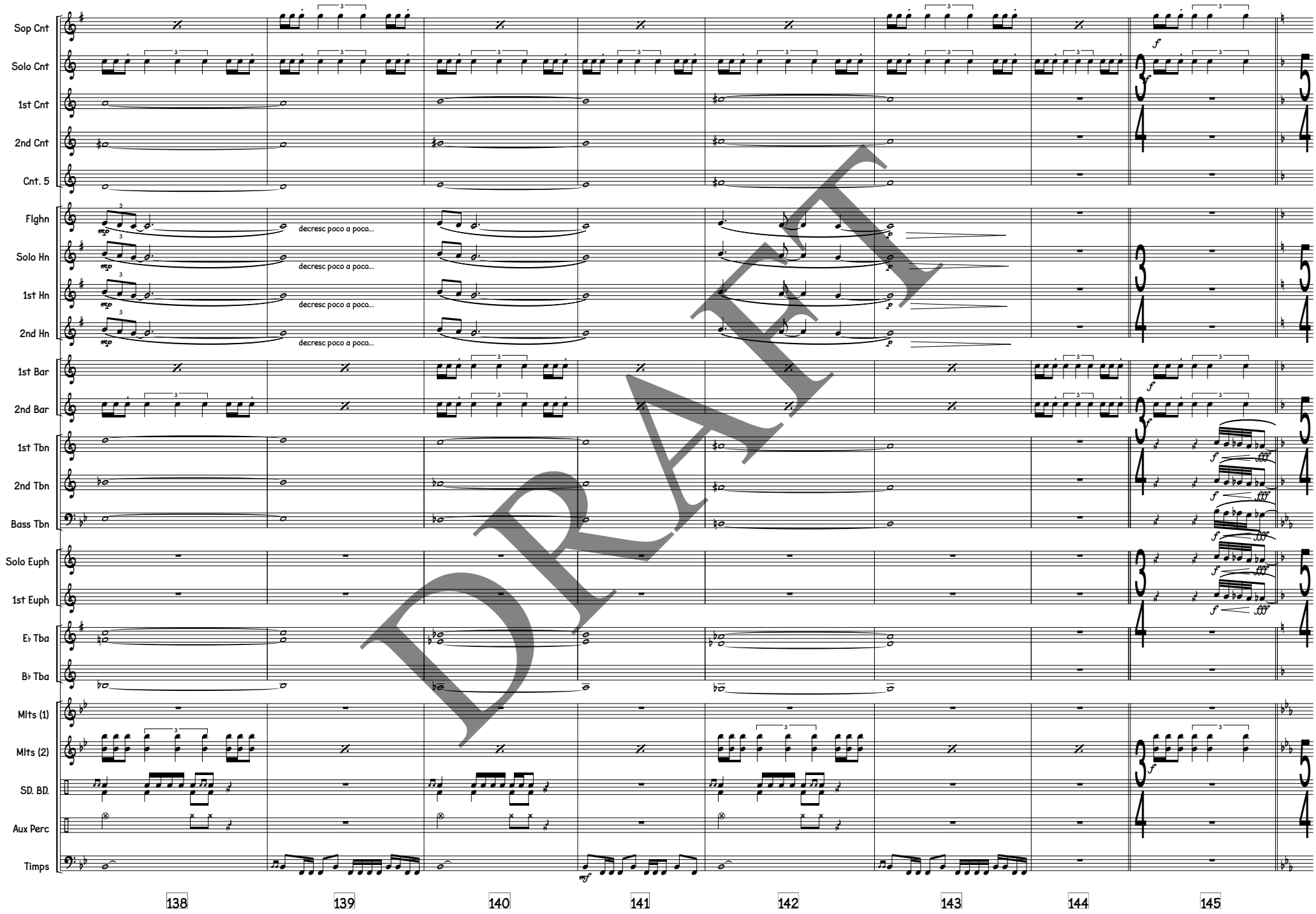
DRAFT


123
Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
(3rd solo cor)
(1st mute)
(open)
(A2)
(xylo-hard stix)
123
124
125
126
127
128

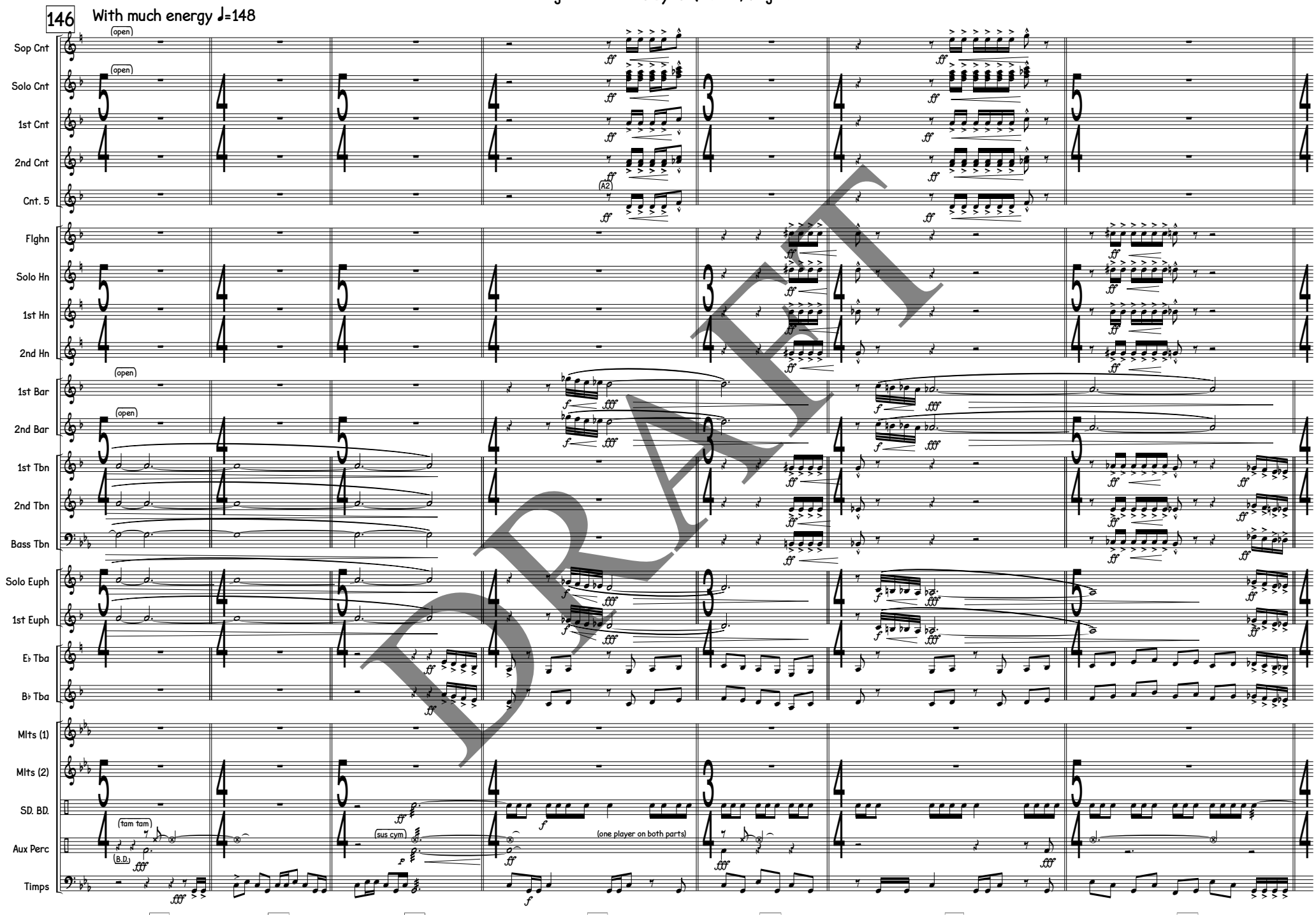
DRAFT


129
136
Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
(st mute)
cresc poco a poco...
(1 only)
(open)
(A2)
129
130
131
132
133
134
135
136
137

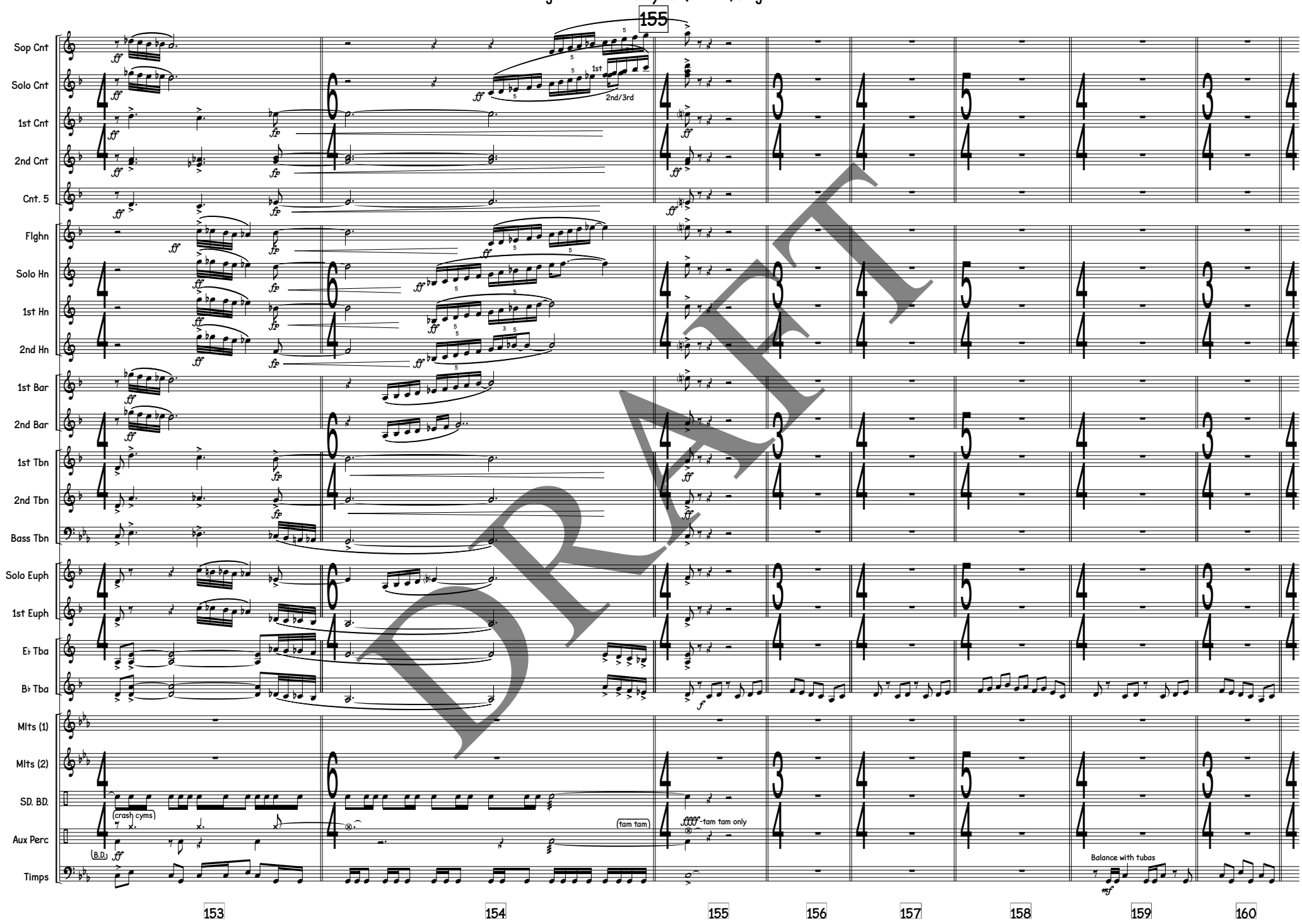
DRAFT


Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
decresc poco a poco...
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
138
139
140
141
142
143
144
145

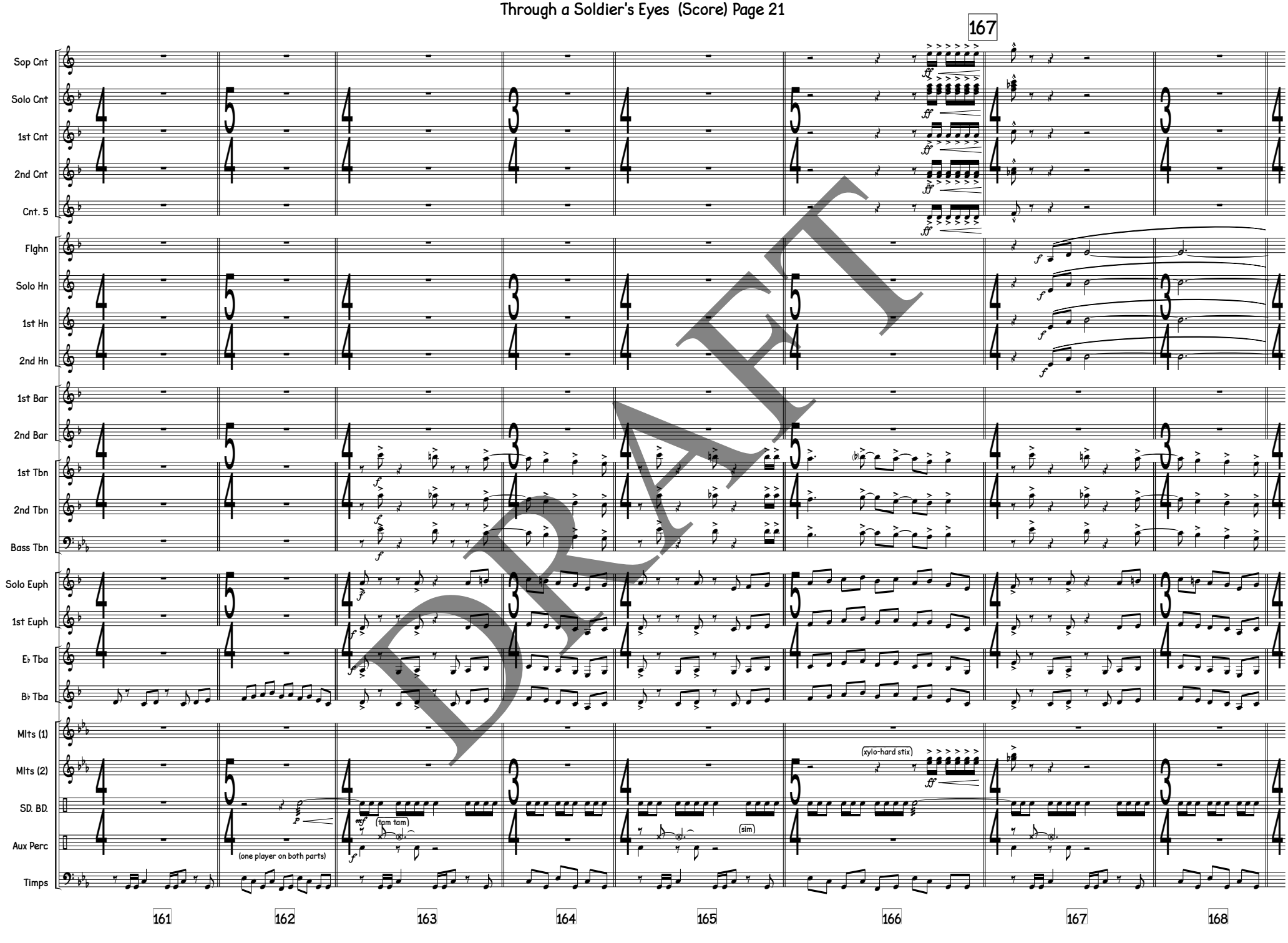
DRAFT


146
With much energy ♩=148
Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
(open)
(A2)
(tam tam)
(B.D.)
(sus cym)
(one player on both parts)
146
147
148
149
150
151
152

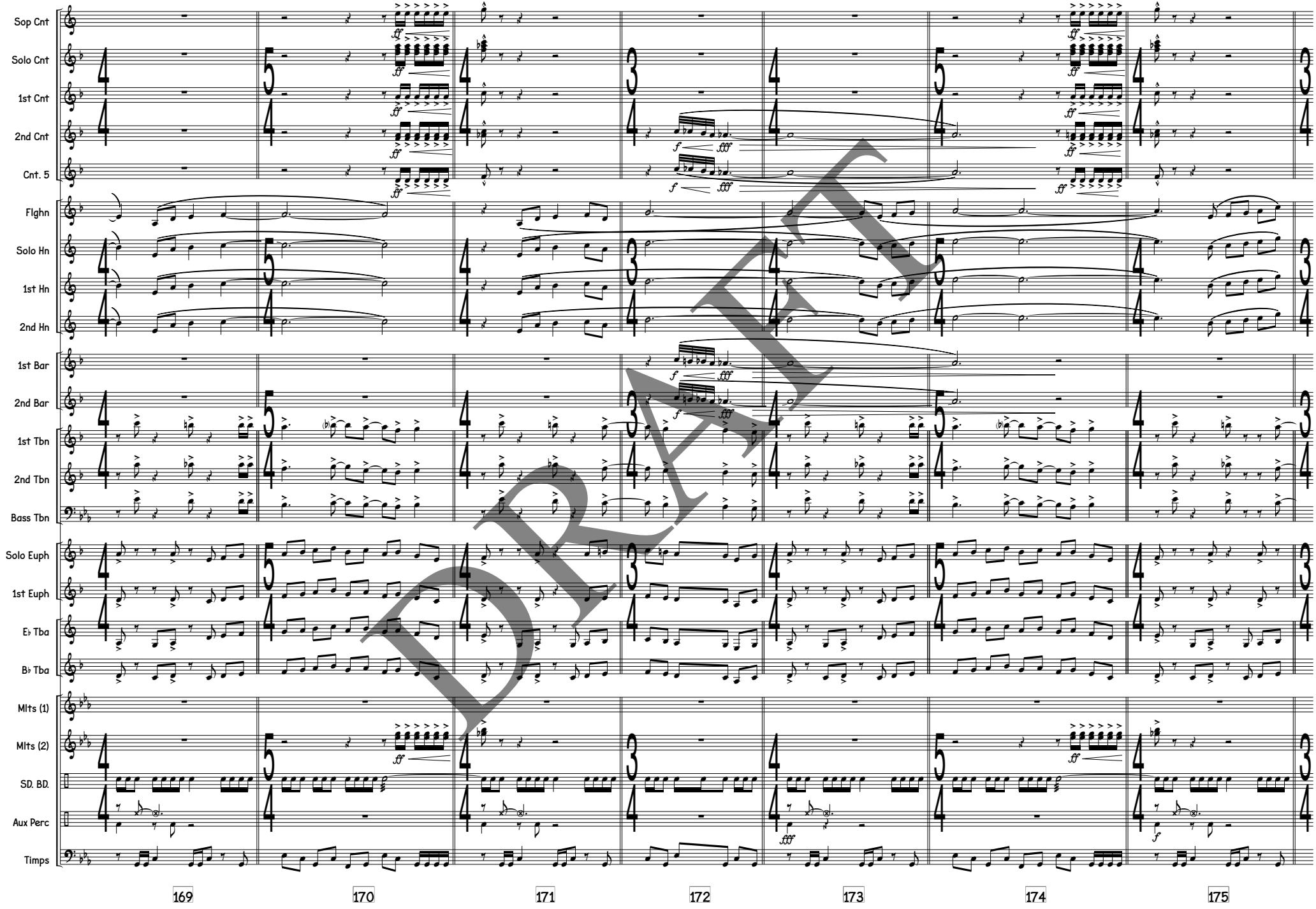
DRAFT


155
Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
1st
2nd/3rd
(crash cyms)
(B.D.)
(tam tam)
ffff-tam tam only
Balance with tubas
153
154
155
156
157
158
159
160

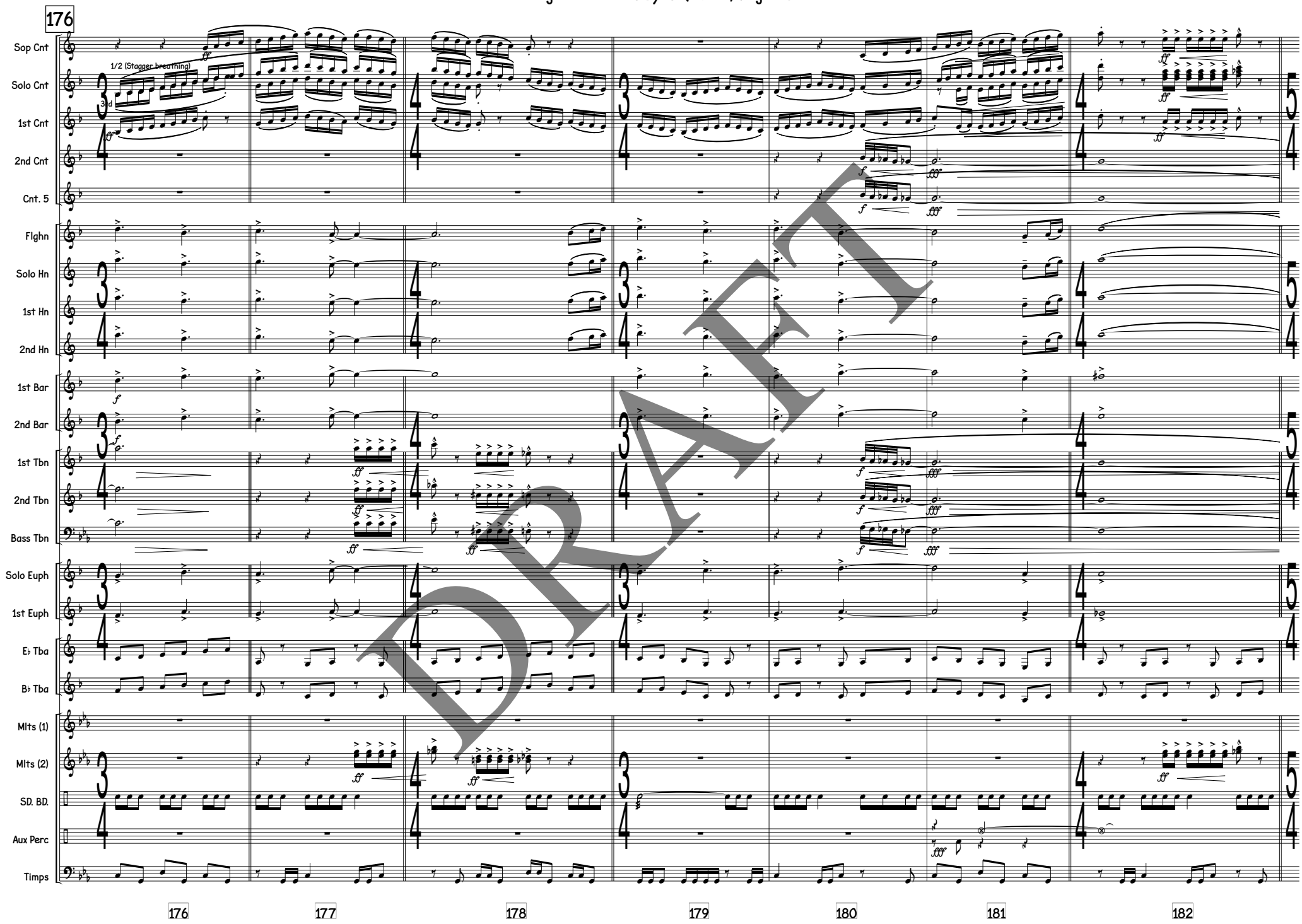
DRAFT


167
Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
(tam tam)
(sim)
(xylo-hard stix)
(one player on both parts)
161
162
163
164
165
166
167
168

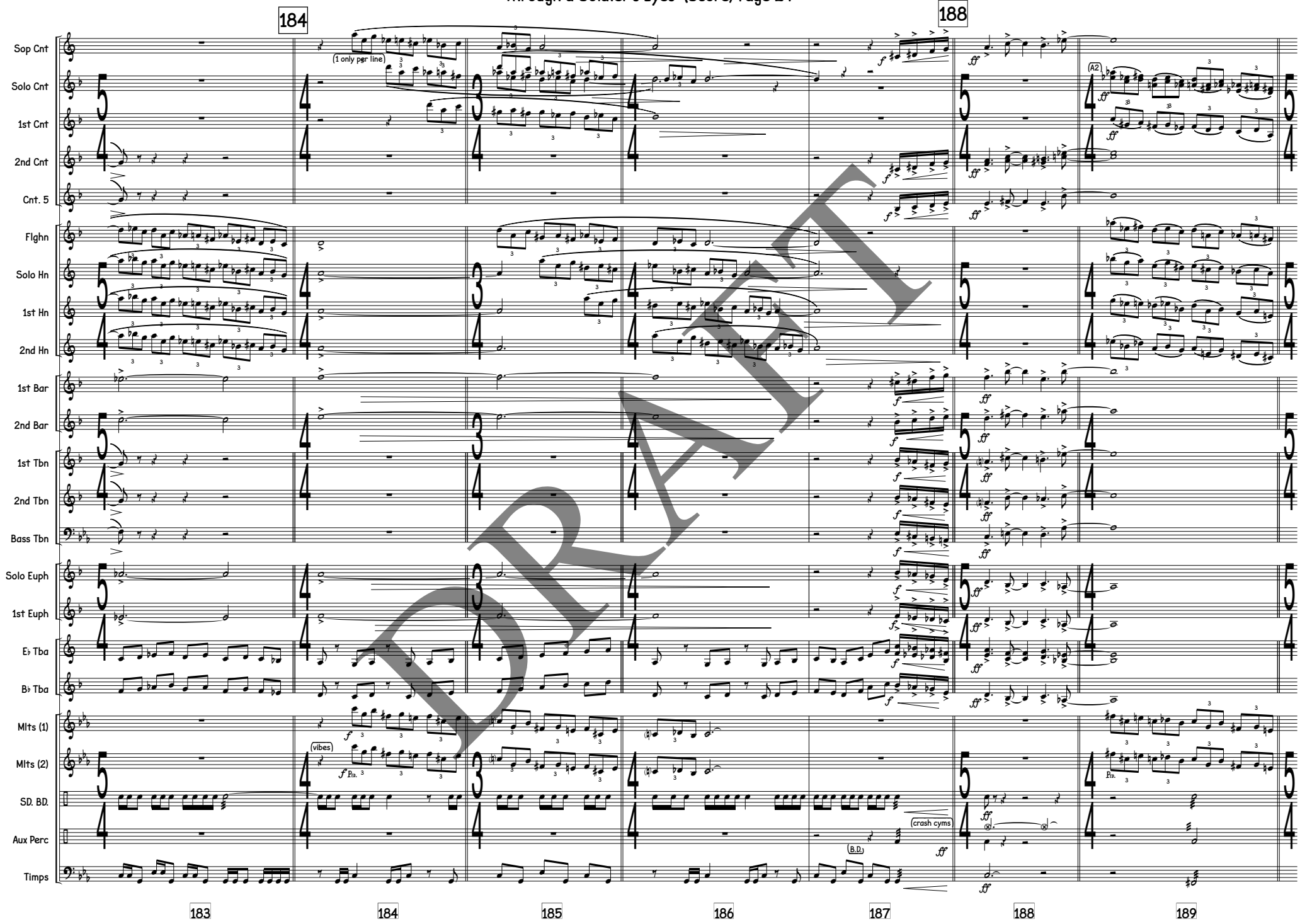
DRAFT


Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
169
170
171
172
173
174
175

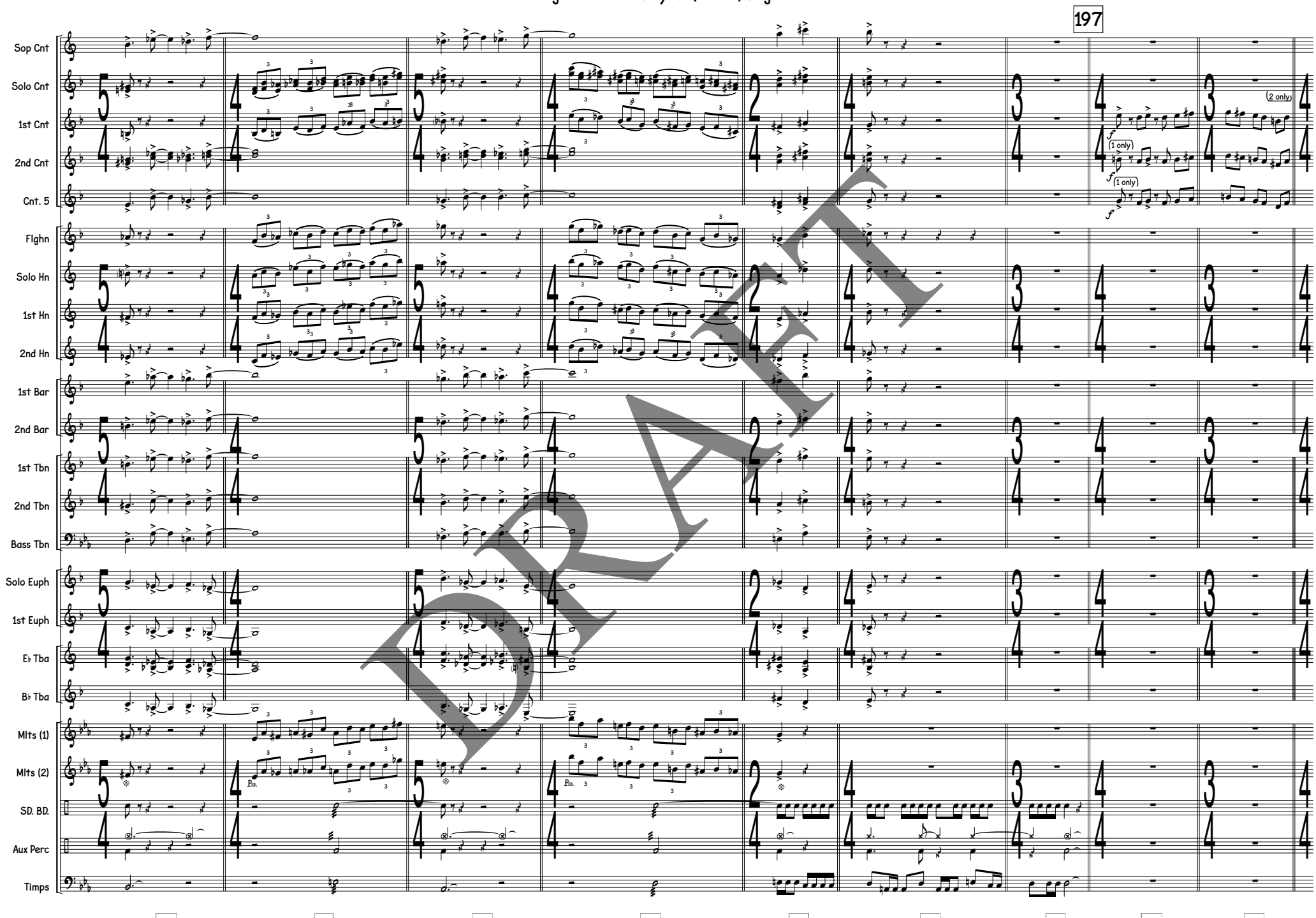
DRAFT


176
Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
1/2 (Stagger breathing)
3rd
176
177
178
179
180
181
182

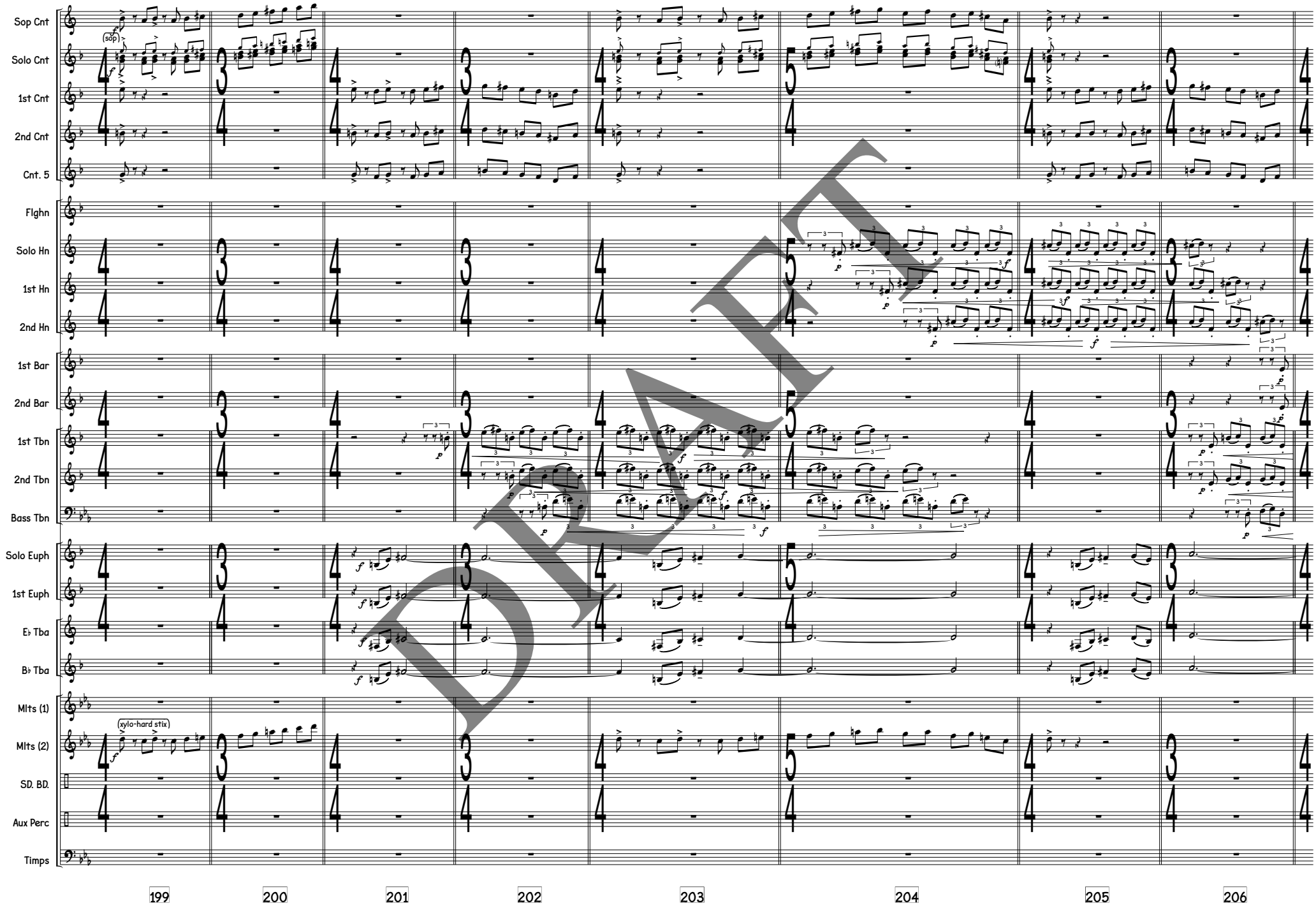
DRAFT


184
188
Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
(1 only per line)
(A2)
(vibes)
(crash cyms)
(B.D.)
183
184
185
186
187
188
189

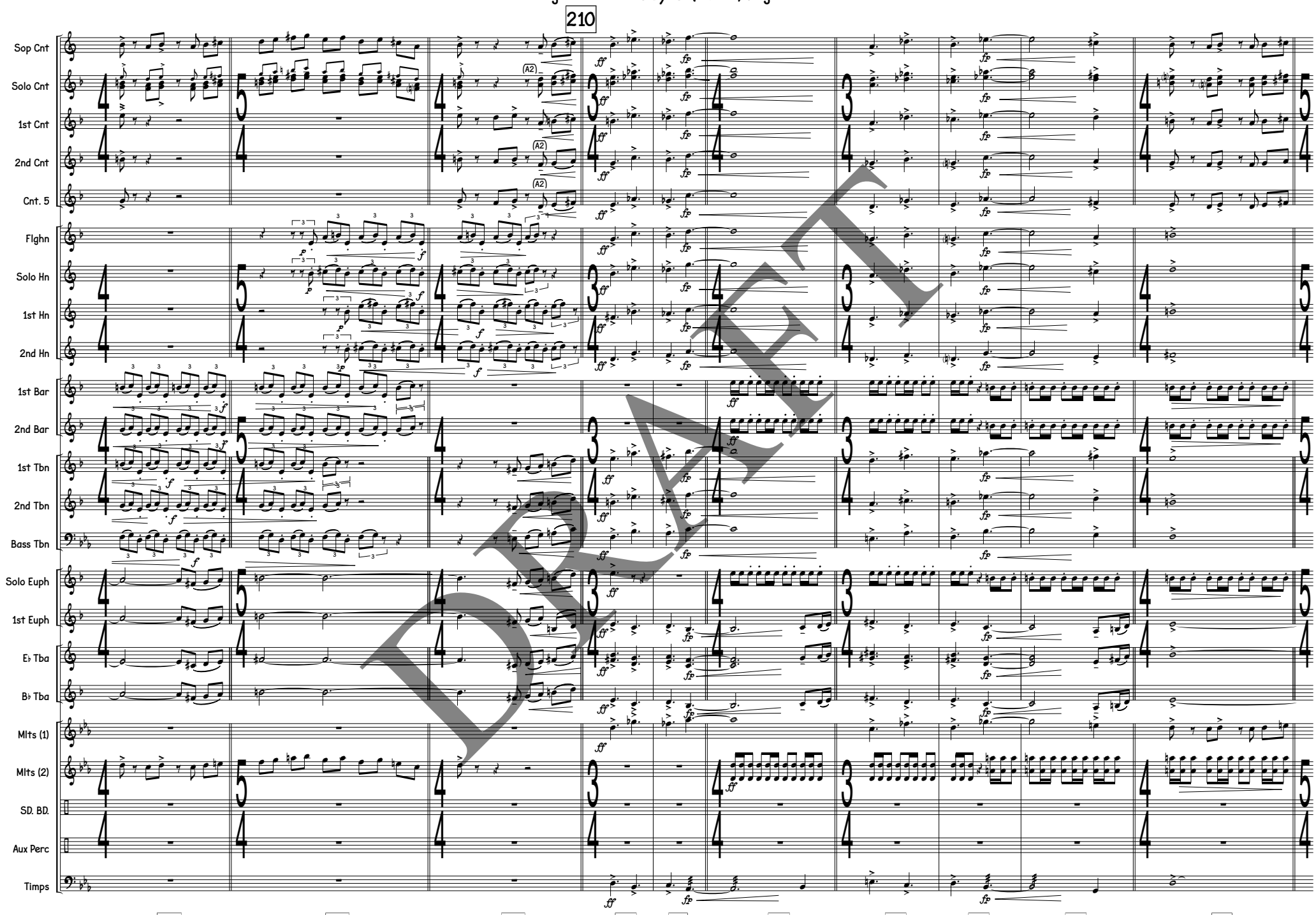
DRAFT


197
Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
(2 only)
(1 only)
(1 only)
f
Ped.
Ped.
190
191
192
193
194
195
196
197
198

DRAFT

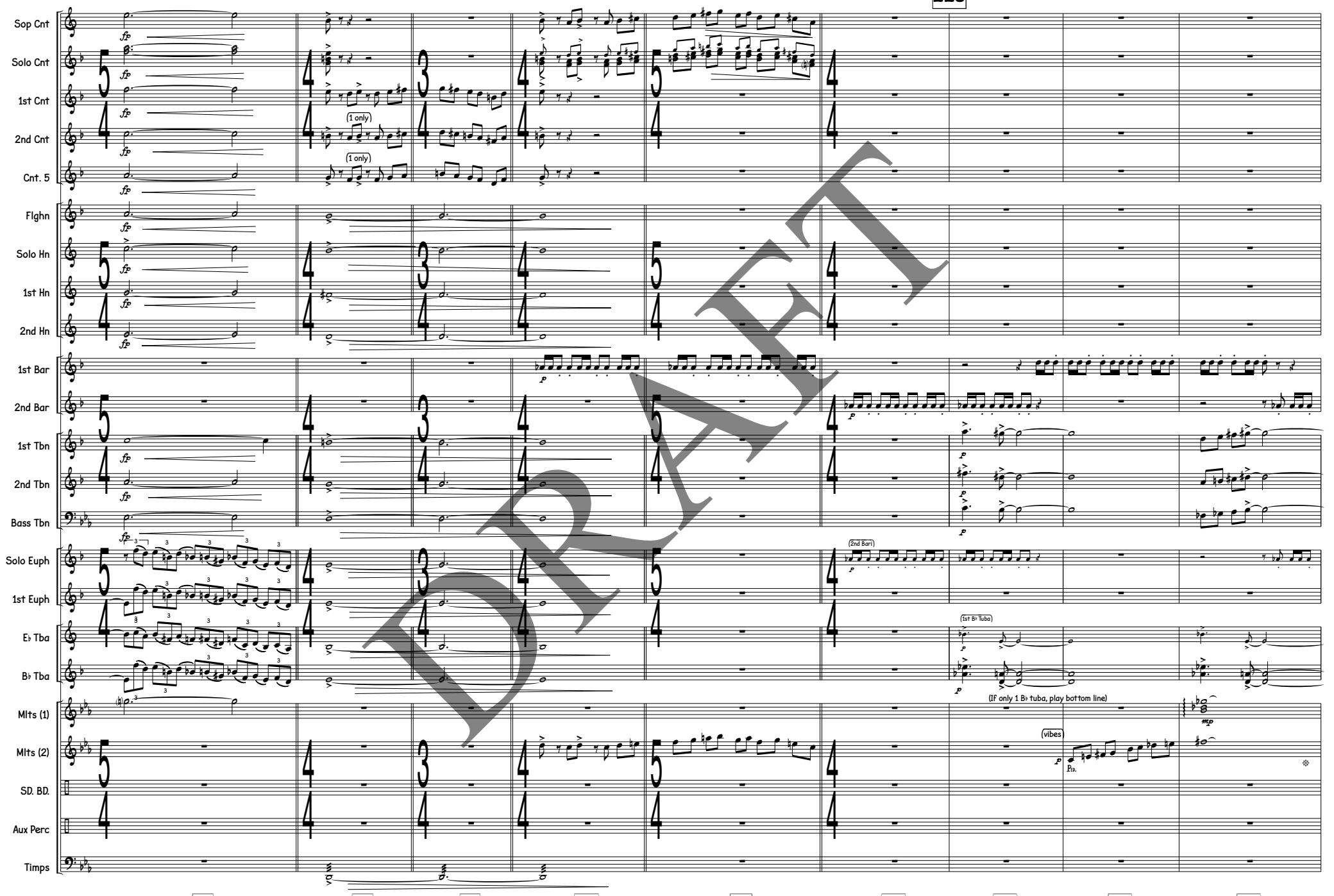

Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
(sop)
(xylo-hard stix)
199
200
201
202
203
204
205
206

DRAFT

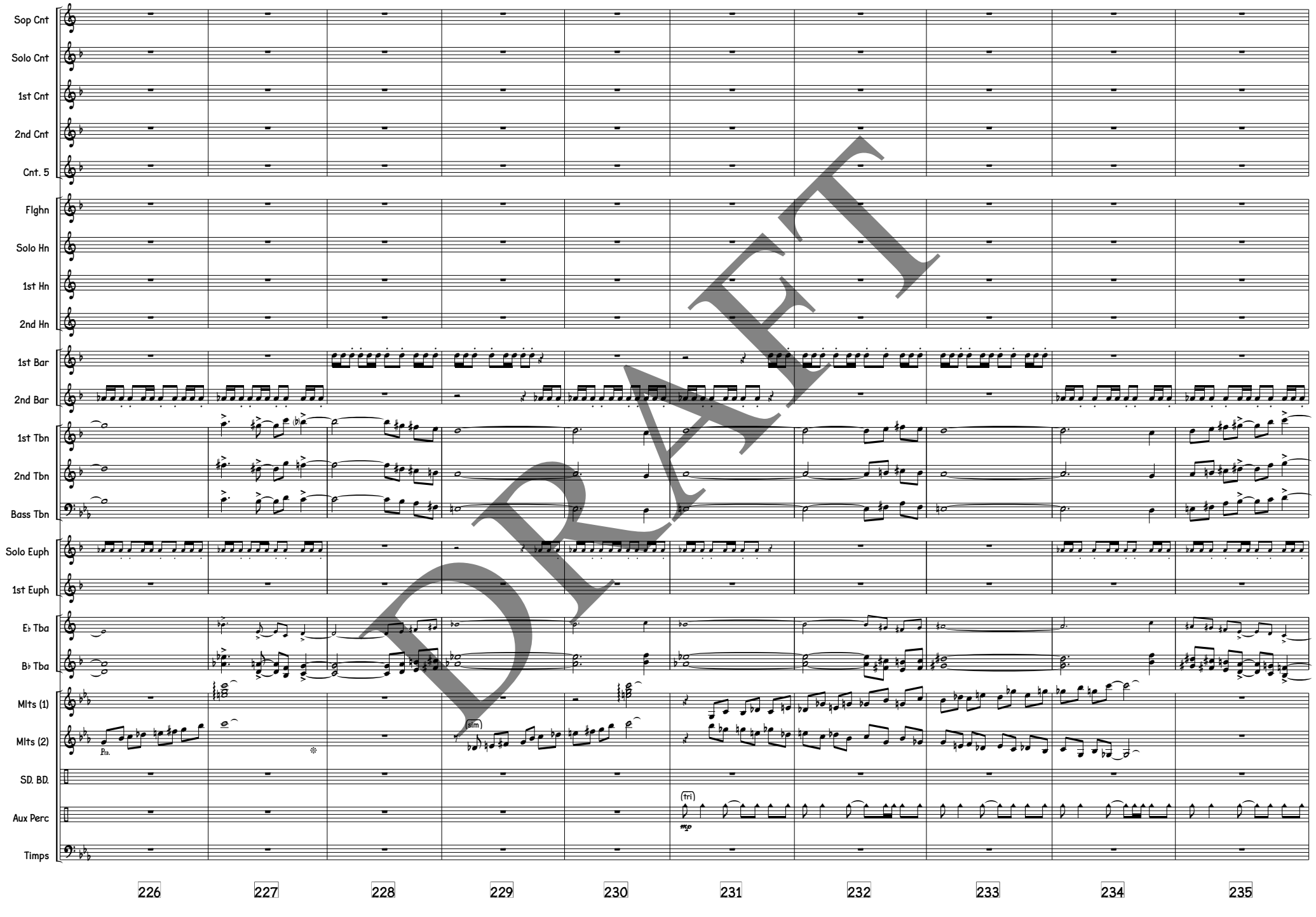

210
Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
207
208
209
210
211
212
213
214
215
216

DRAFT

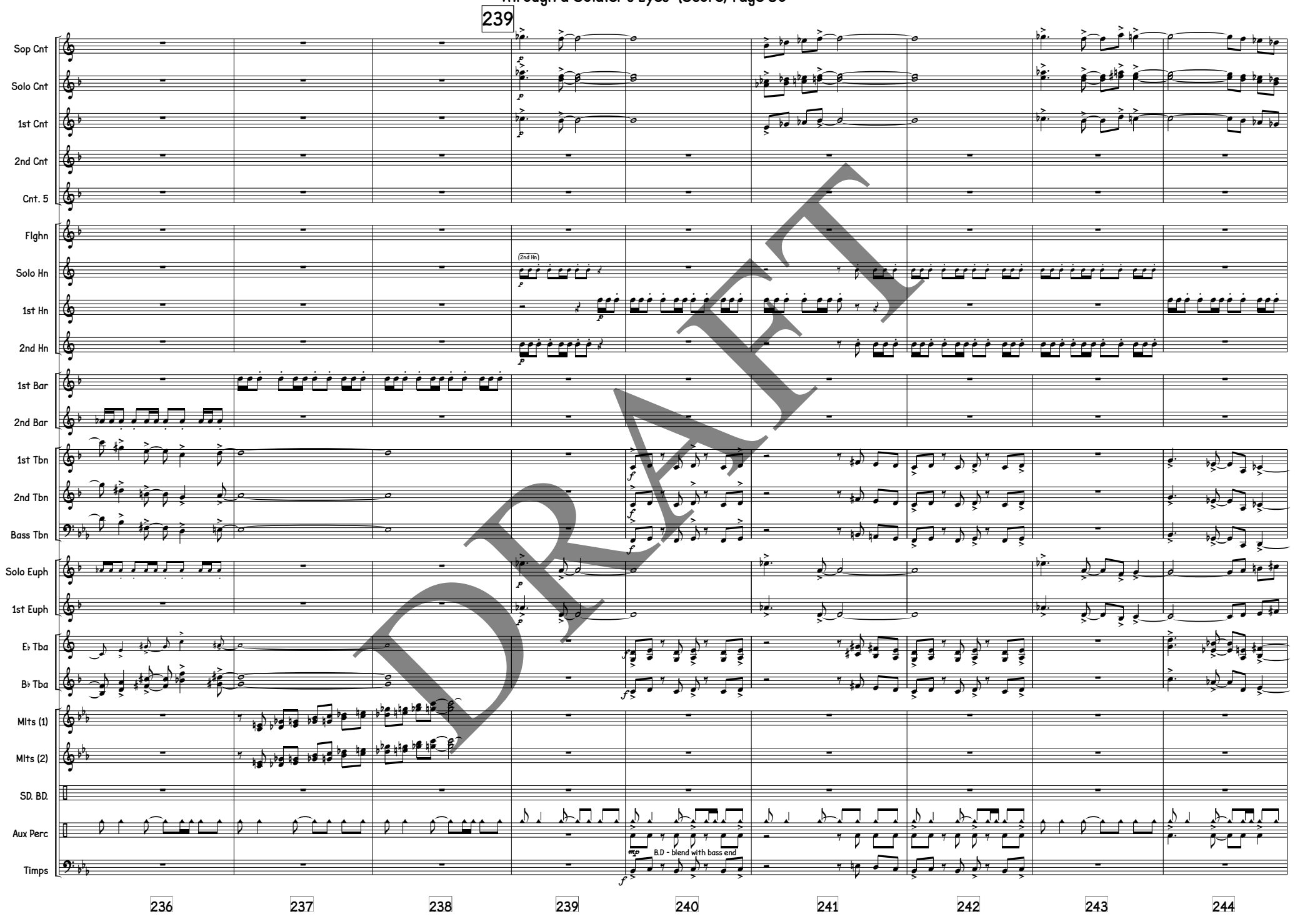
223


Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
(1 only)
(1 only)
(2nd Bari)
(1st B♭ Tuba)
(If only 1 B♭ tuba, play bottom line)
(vibes)
Ped.
217
218
219
220
221
222
223
224
225

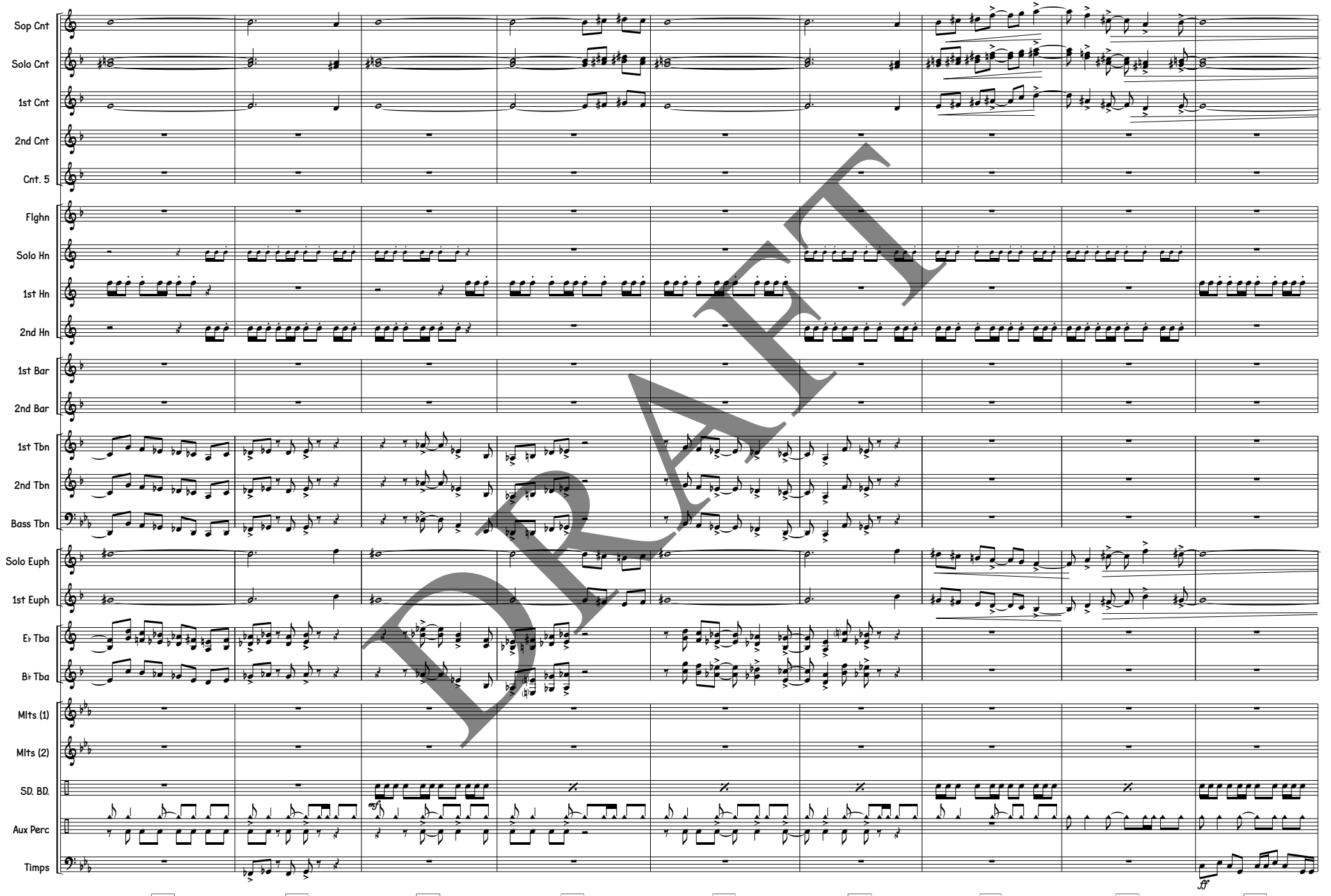
DRAFT


Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
sim
tri
mp
226
227
228
229
230
231
232
233
234
235

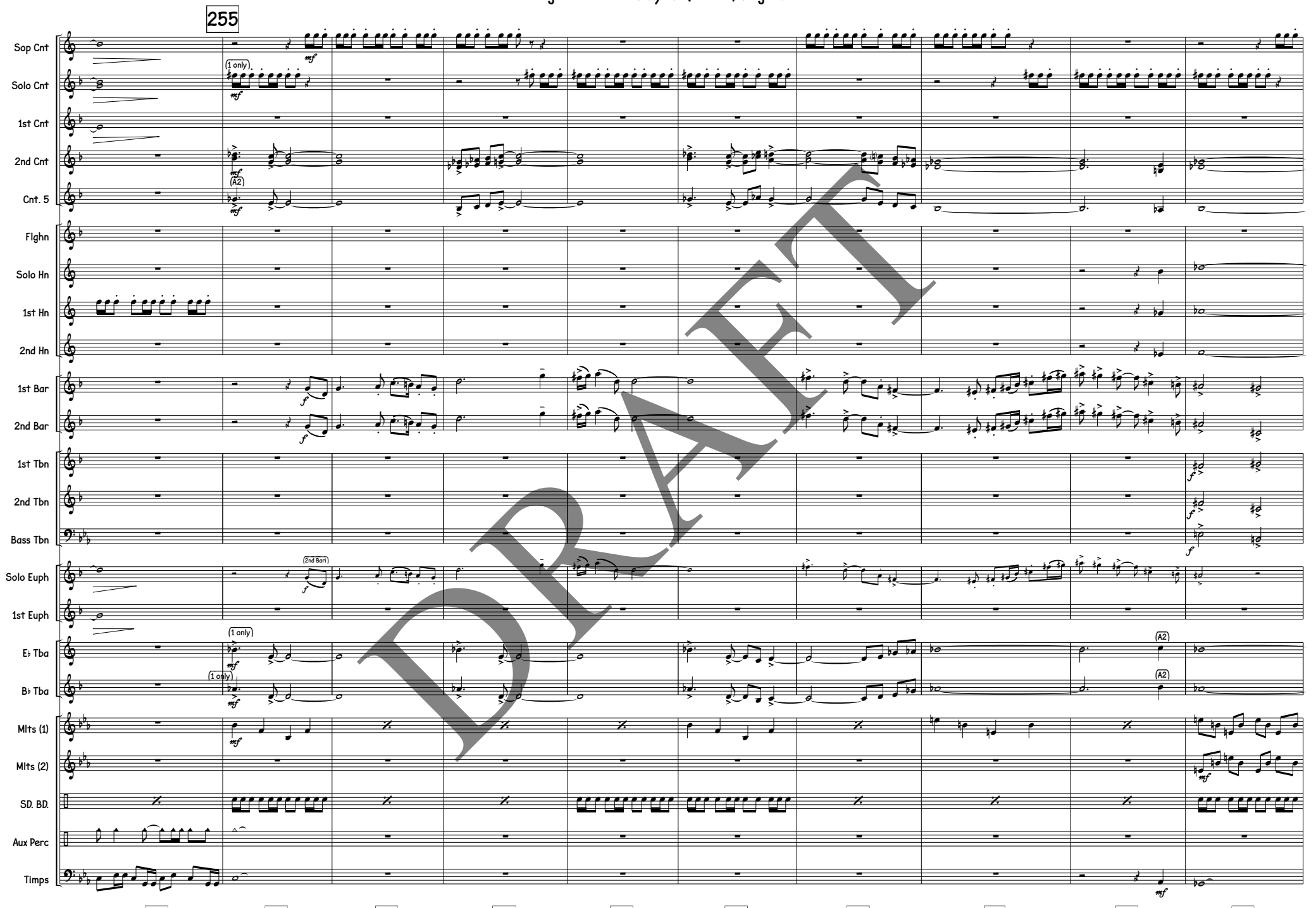
DRAFT


239
Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
(2nd Hn)
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
B.D - blend with bass end
236
237
238
239
240
241
242
243
244

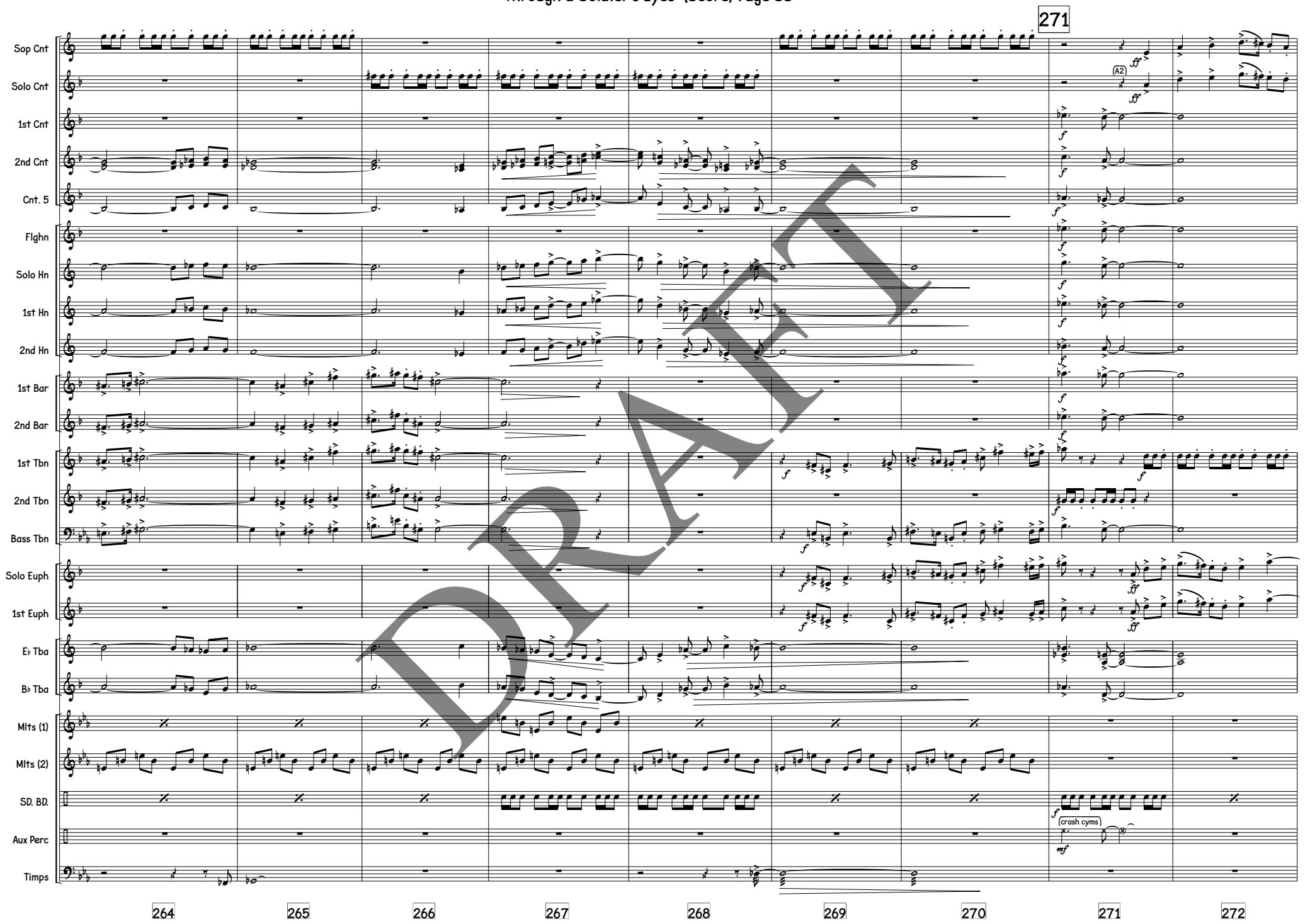
DRAFT


Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
mf
ff
245
246
247
248
249
250
251
252
253

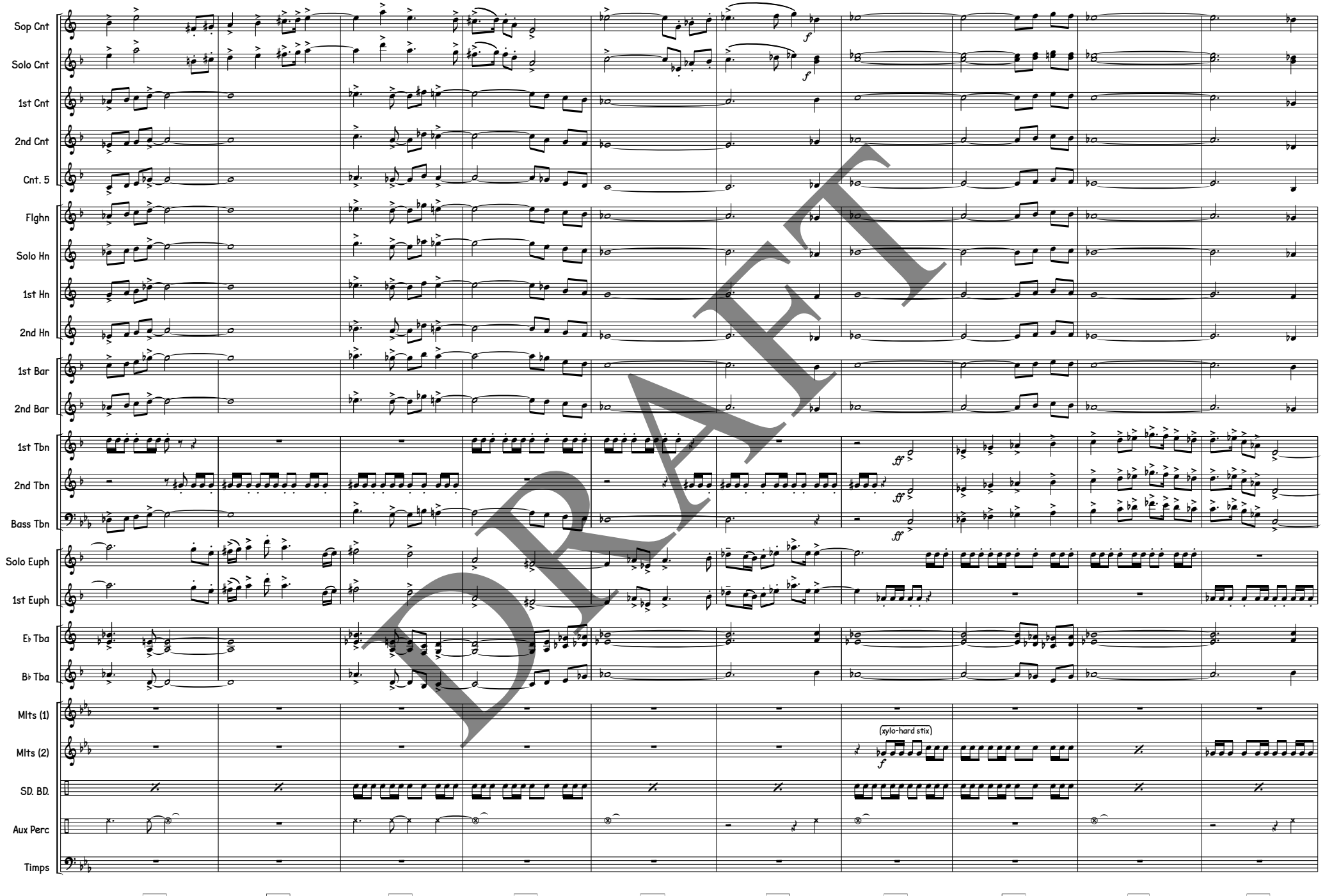
DRAFT


255
Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
(1 only)
(A2)
(2nd Bari)
254
255
256
257
258
259
260
261
262
263

DRAFT

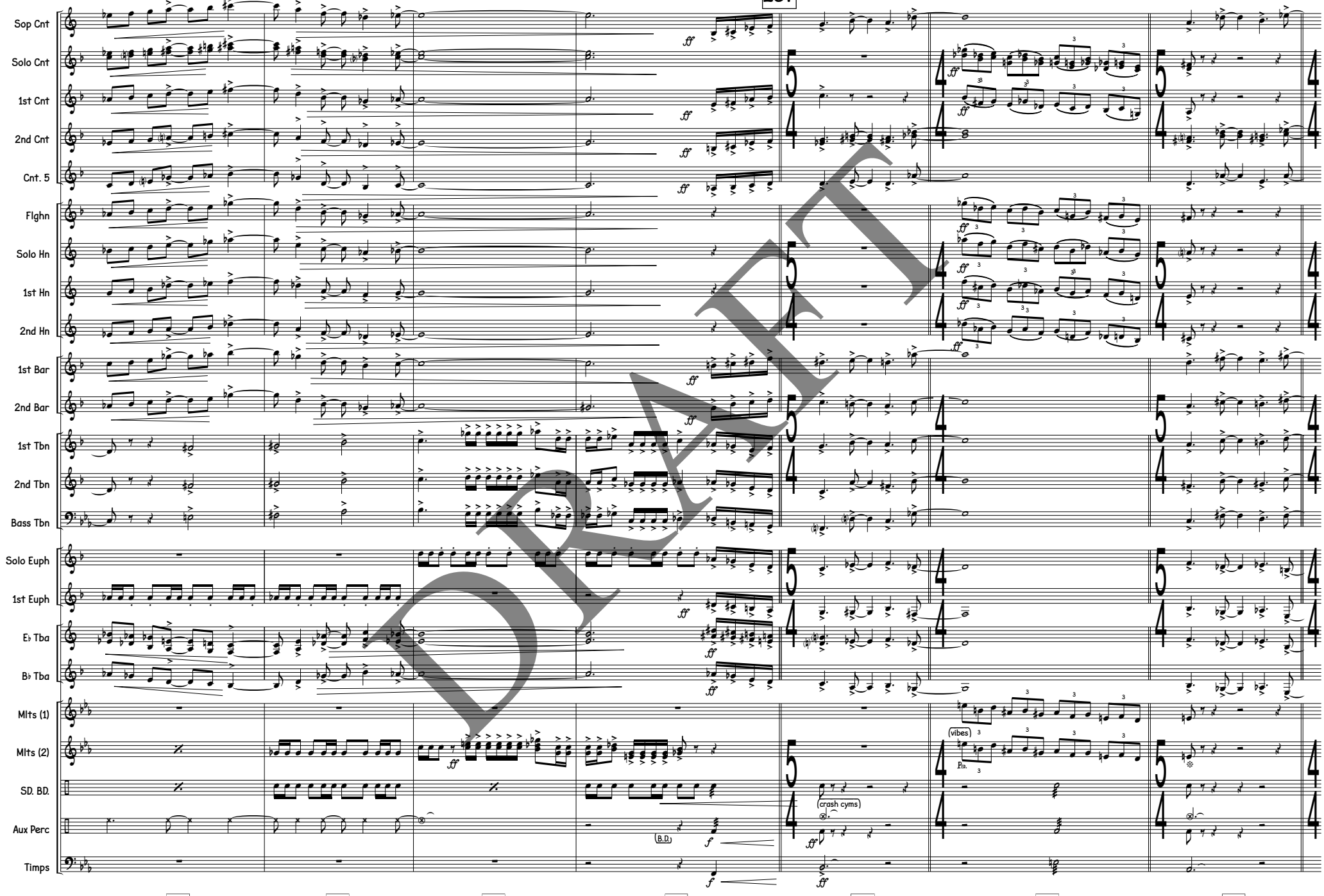

271
Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
(A2)
(crash cyms)
264
265
266
267
268
269
270
271
272

DRAFT

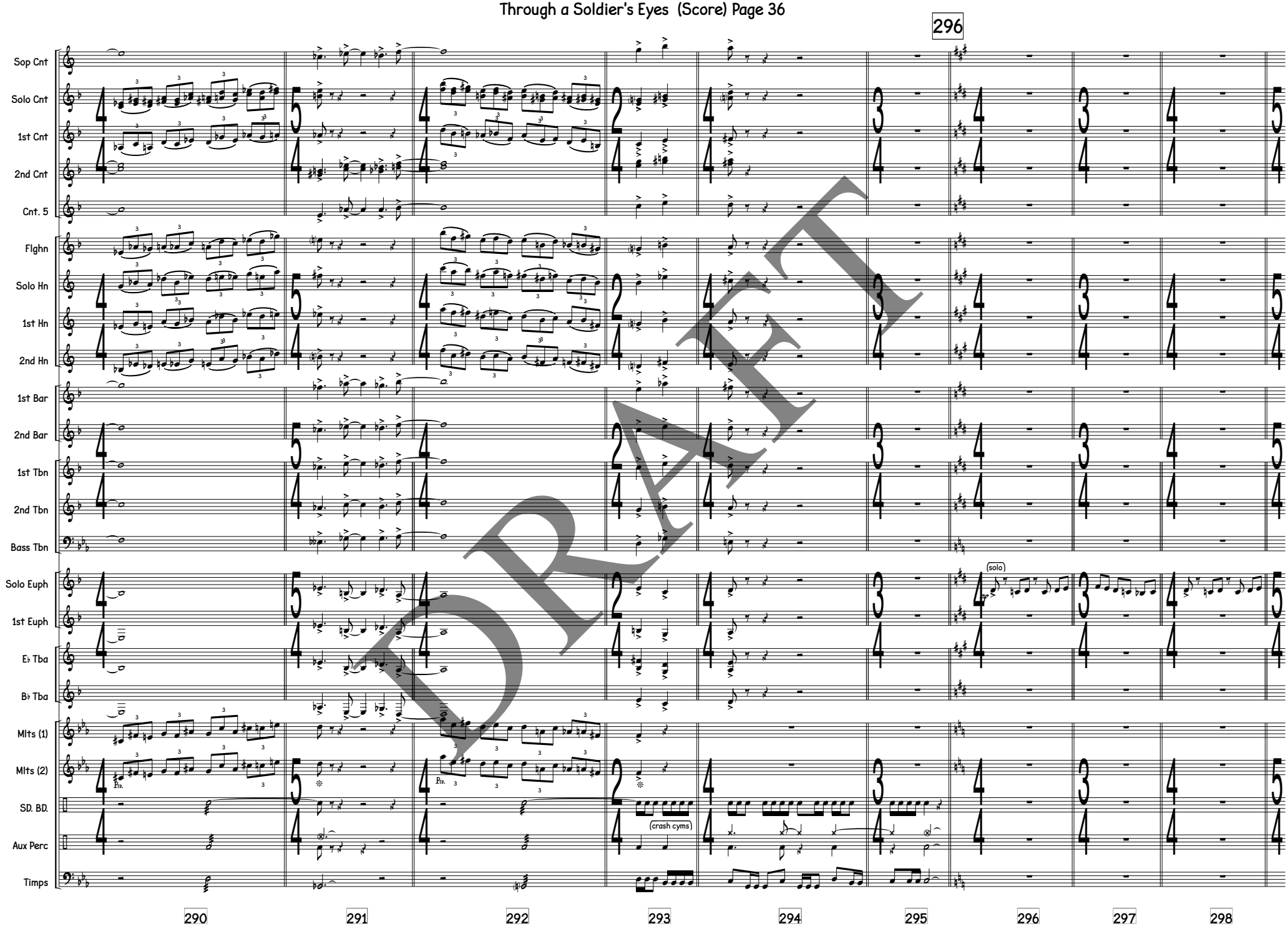

Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
f
ff
(xylo-hard stix)
273
274
275
276
277
278
279
280
281
282

DRAFT

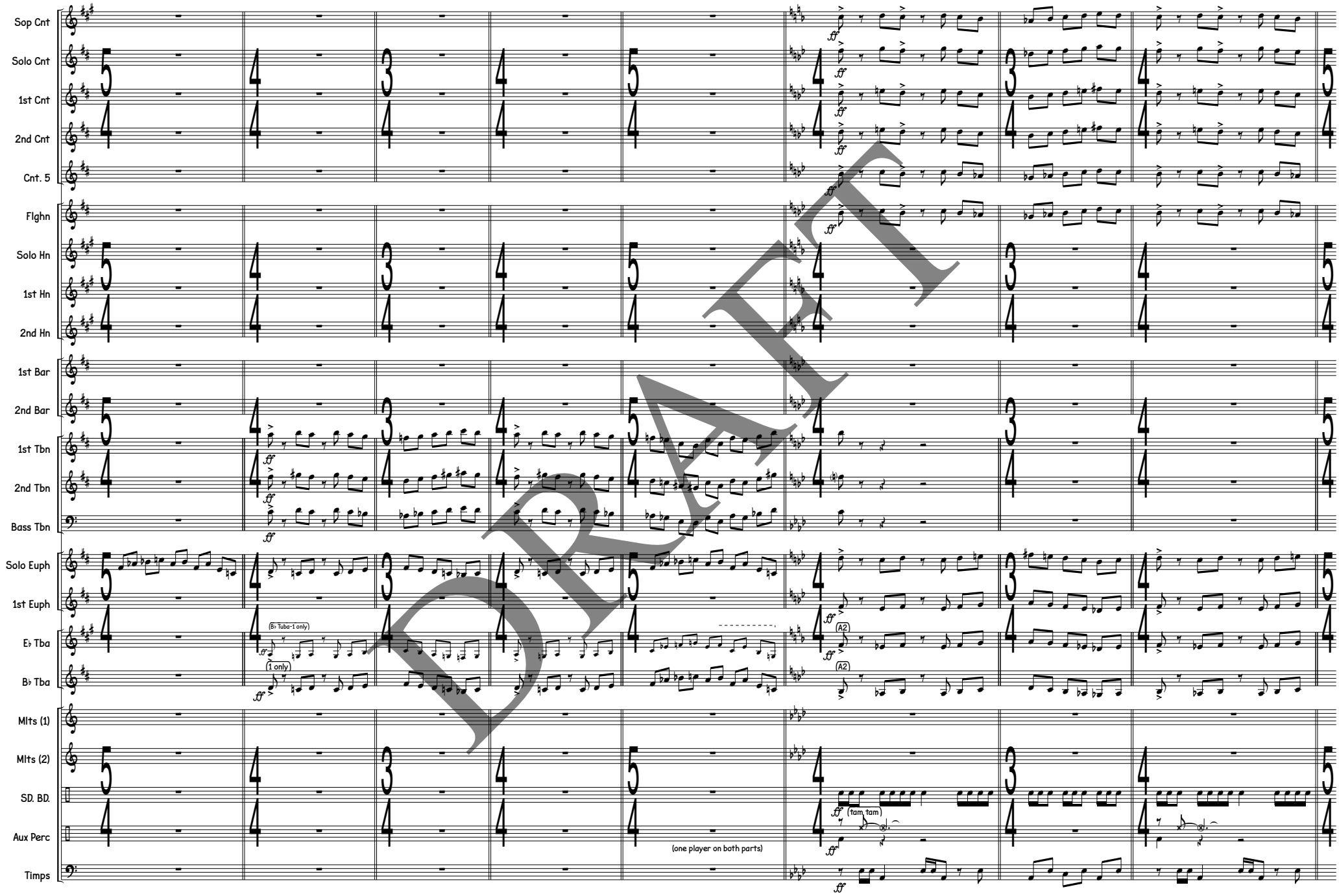
287


Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
ff
f
(vibes)
Ptv.
(crash cyms)
(B.D.)
283
284
285
286
287
288
289

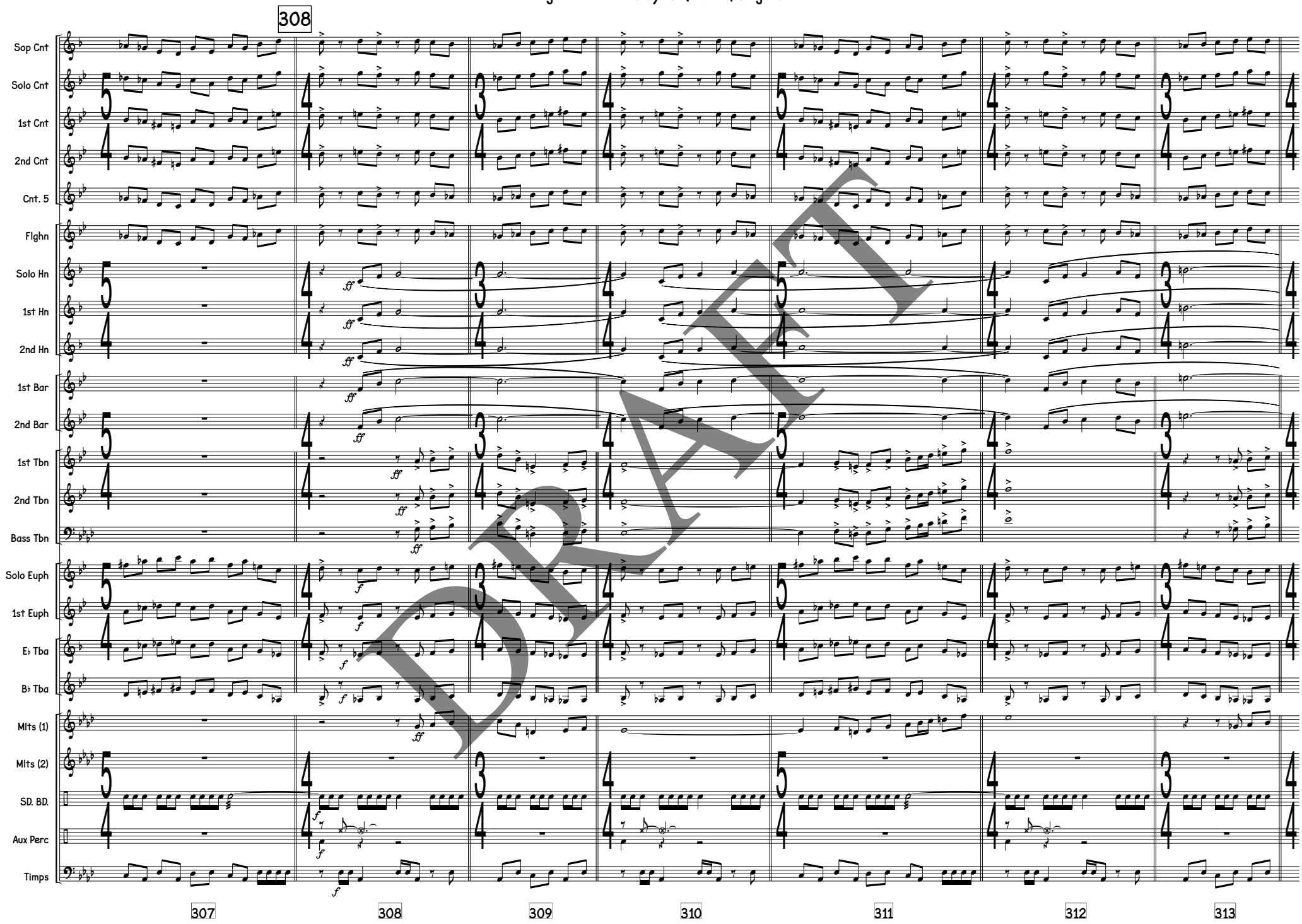
DRAFT


296
Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
(solo)
(crash cyms)
290
291
292
293
294
295
296
297
298

DRAFT

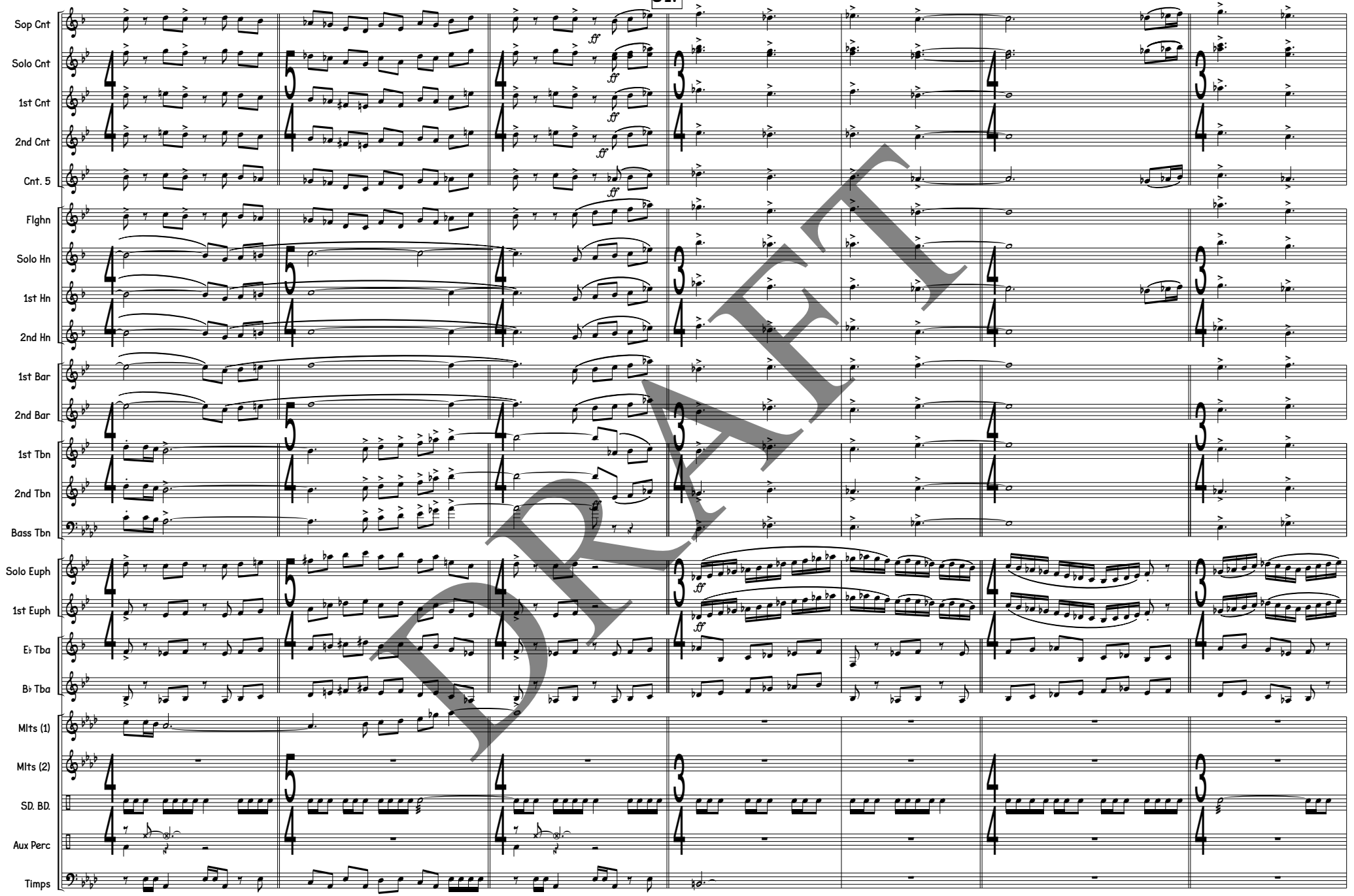

Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
(B♭ Tuba-1 only)
(1 only)
(A2)
(A2)
(tam tam)
(one player on both parts)
299
300
301
302
303
304
305
306

DRAFT

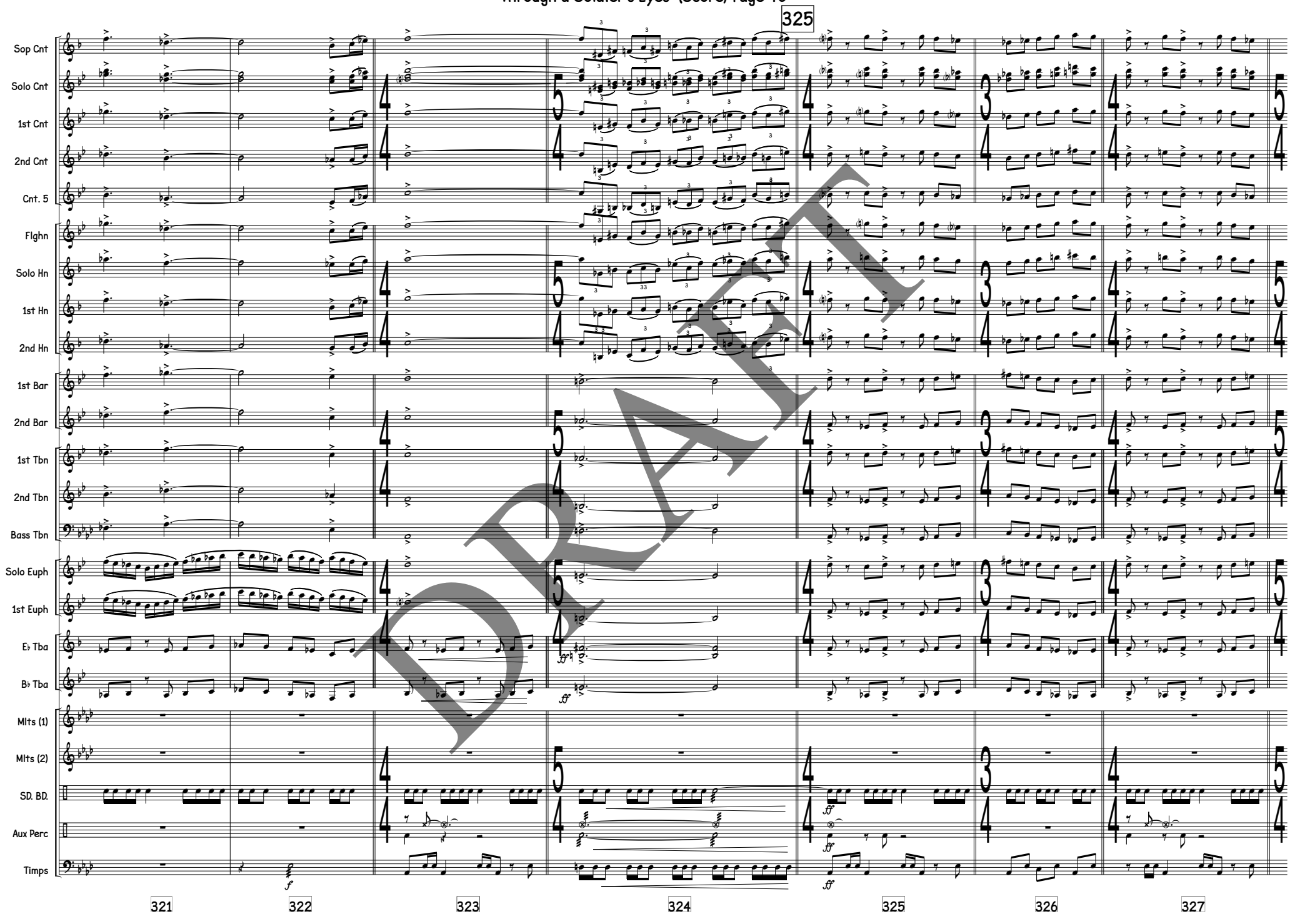

308
Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
307
308
309
310
311
312
313

DRAFT

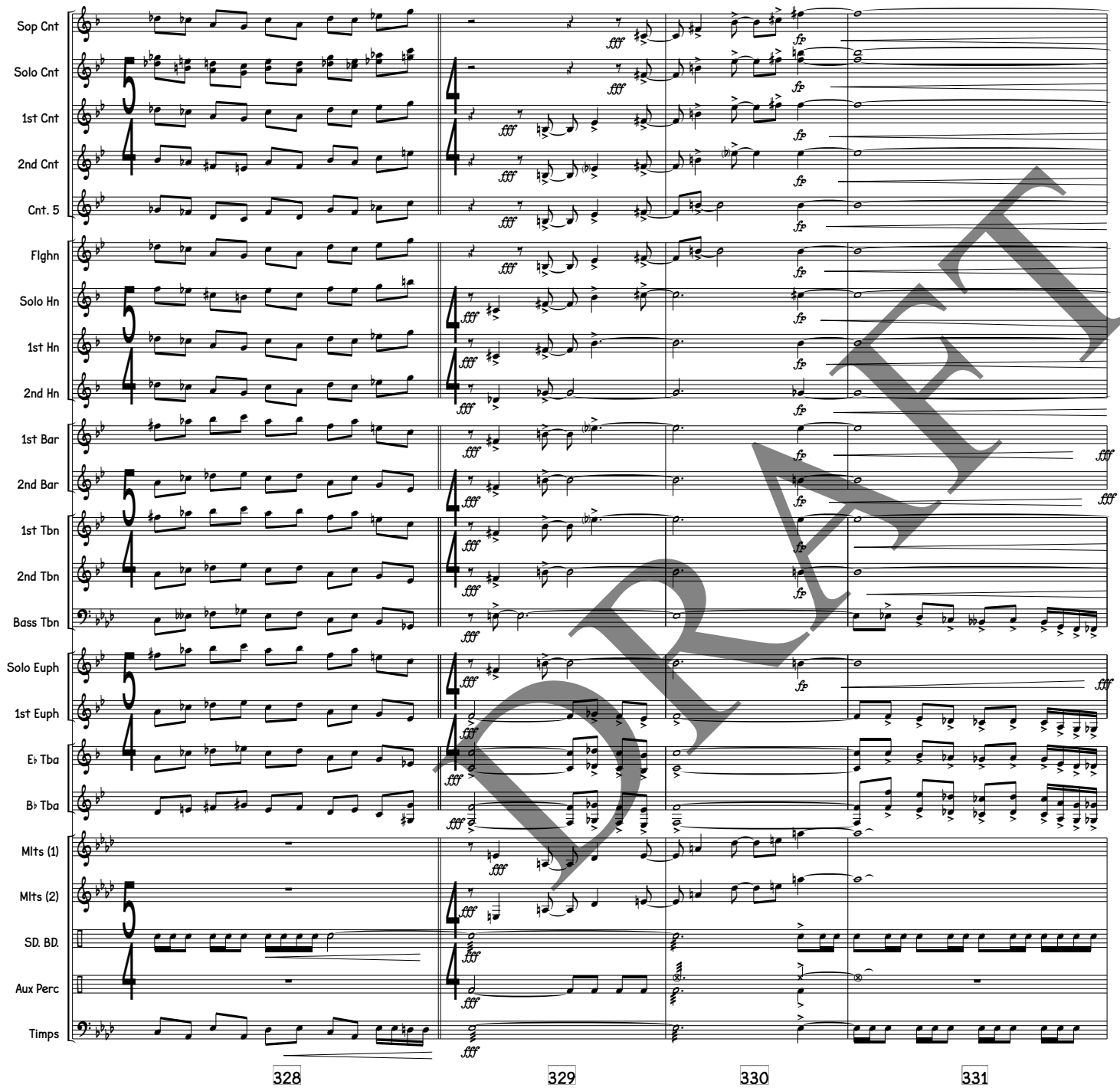
317


Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
ff
314
315
316
317
318
319
320

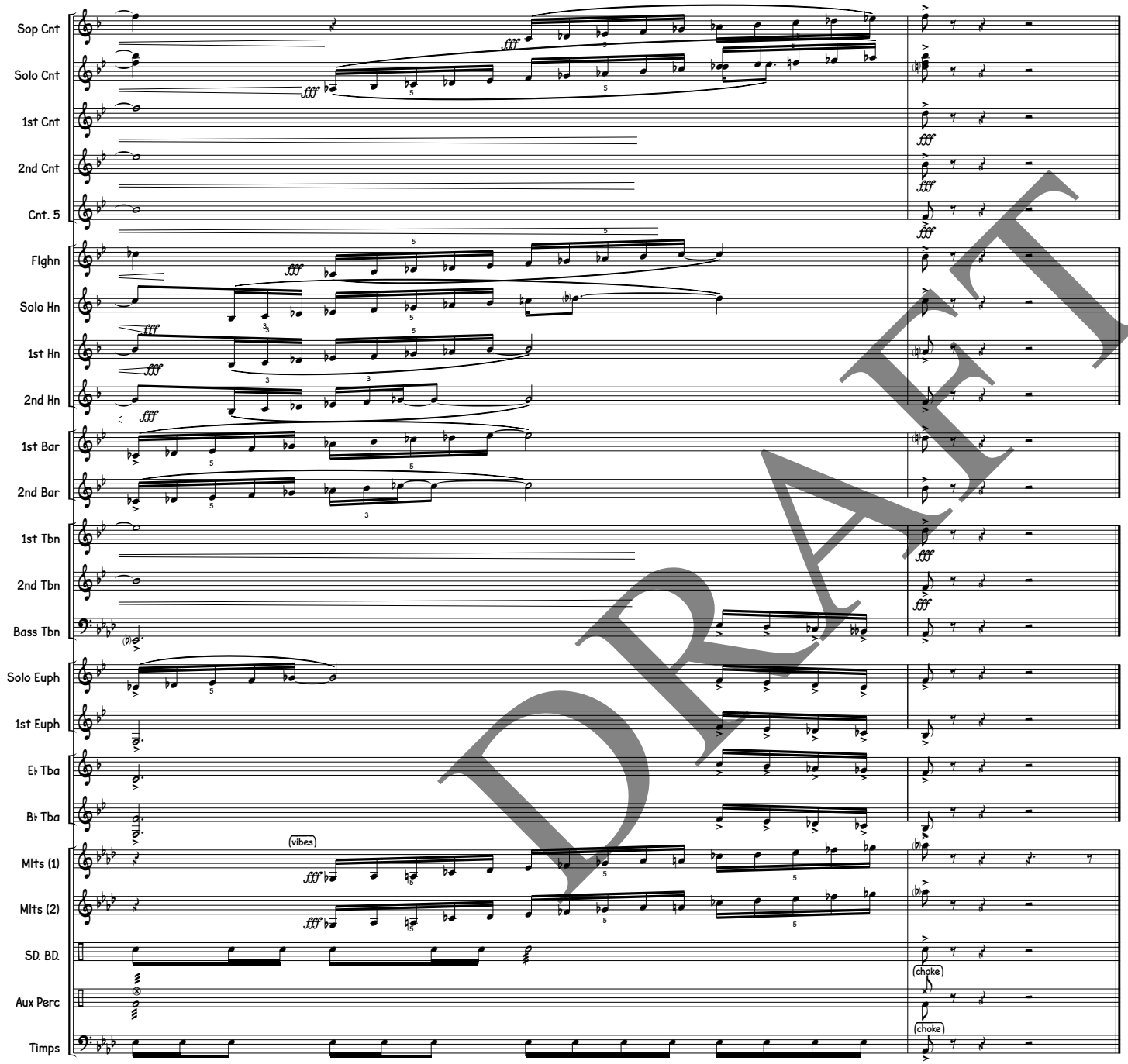
DRAFT


325
Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
321
322
323
324
325
326
327

DRAFT


Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
328
329
330
331

DRAFT


Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps
(vibes)
(choke)
(choke)

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