

Elvis Presley

HIS GOLDEN HITS

HARMONIE DE LACHINE

- HOUND DOG
- BLUE SUEDE SHOES
- LOVE ME TENDER
- ALL SHOOK UP
- YOU DON'T HAVE TO SAY YOU LOVE ME
- DON'T BE CRUEL (To A Heart That's True)
- CAN'T HELP FALLING IN LOVE

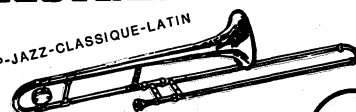
Instrumentation

- | | | |
|---------------------------|--------------------------------|--|
| 1—Full Score | 2—1st E \flat Alto Saxophone | 2—Baritone (Treble Clef) |
| 1—C Piccolo | 2—2nd E \flat Alto Saxophone | 5—Basses (Tubas) |
| 3—1st Flute | 1—B \flat Tenor Saxophone | 1—String Bass (Electric Bass) |
| 3—2nd Flute | 1—E \flat Baritone Saxophone | 1—Electric Guitar (optional) |
| 2—1st & 2nd Oboe | 3—1st B \flat Cornet | 1—Timpani |
| 1—E \flat Clarinet | 3—2nd B \flat Cornet | 3—Percussion I
(Bells, Opt. Vibes, Xylophone,
Piano, Chimes) |
| 4—1st B \flat Clarinet | 3—3rd B \flat Cornet | 2—Percussion II
(Crash Cymbals, Tambourine, Hi-Hat,
Sus. Cym., Claves, Triangle) |
| 4—2nd B \flat Clarinet | 2—1st & 2nd F Horn | 1—Drum Set |
| 4—3rd B \flat Clarinet | 2—3rd & 4th F Horn | |
| 2—E \flat Alto Clarinet | 2—1st Trombone | |
| 2—B \flat Bass Clarinet | 2—2nd Trombone | |
| 1—1st Bassoon | 2—3rd Trombone | |
| 1—2nd Bassoon | 2—Baritone (Bass Clef) | |

COMPLETE BAND (including Full Score) . . .
 FULL SCORE
 EXTRA PARTS, each

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ORCHESTRATION INC.

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 LONGUEUIL, QUEBEC, CANADA.

PERFORMANCE NOTES

Writing this tribute to the memory of Elvis Presley has been a most interesting arranging assignment. The excitement and universal familiarity of the songs associated with his career make very substantial material for a band medley. We have followed Elvis' career more or less chronologically, with songs representative of his musical legacy.

The opening *Maestoso* (♩ = 72) is a fanfare-like statement based on the first line of LOVE ME TENDER. The introduction begins at measure 5, *Alla Breve, Allegro* (♩ = 84), in which motives from all the tunes are introduced in counterpoint. This section has the excitement of a "Broadway" Overture on opening night.

The tempo should remain steady through the brass *mf dim.* at 19, to make a smooth transition into HOUND DOG at 22, and through BLUE SUEDE SHOES which begins at 46.

The *rit.* at 70 slows to common time at 72 (♩ = 84) setting the tempo for LOVE ME TENDER at 74. The cornet should play a true *mf*, in a mellow style. An optional baritone solo is written to be used in unison or in place of the cornet, to afford timbral variety.

The rock beat returns suddenly at 92 (♩ = 96) for ALL SHOOK UP at 94. Care should be taken to balance the woodwinds and brass dynamically.

YOU DON'T HAVE TO SAY YOU LOVE ME begins at 108 *Moderately* (♩ = 108). Clarinets must keep the triplet figures even and moving, likewise the 2nd and 3rd cornets at 116. The rock tempo returns for the last time at 137 *Medium Rock* (♩ = 96) with DON'T BE CRUEL at 139. Bar 157 suddenly changes into (♩ = 84), which leads into CAN'T STOP FALLING IN LOVE *Moderately Slow* (♩ = 96) at 161. An optional piano part is written, which could be played on vibes, or omitted completely.

The climax of the piece occurs at 192, abruptly changing into the retrospective finale beginning at 193, *Reflectively* (♩ = 72). The solo flute's last utterance of HOUND DOG must be heard above the cornets. In many cases it would be better to have the entire flute section play this passage.

Articulations have been carefully chosen to approximately reproduce Elvis' singing style. Careful attention to this will greatly enhance the performance. All repeats should be performed for the sake of the continuity of the arrangement.

I hope you enjoy performing this arrangement as much as I enjoyed writing it.

Bill Holcombe

ELVIS PRESLEY His Golden Hits

Arranged by
BILL HOLCOMBE

Allegro (♩=84)

Playing time: approximately 7 minutes

Maestoso (♩=72)

C Piccolo

Flutes I II

Oboes I II

E♭ Clarinet

B♭ Clarinets I II III

E♭ Alto Clarinets

B♭ Bass Clarinets

Bassoons I II

E♭ Alto Saxophones I II

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Electric Guitar (opt.)

Maestoso (♩=72)

Allegro (♩=84)

B♭ Cornets I II III

F Horns I II III IV

Trombones I II III

Baritones

Basses

String Bass (Electric Bass)

Timpani

Percussion I (Bells, Opt. Vibes, Xylophone, Hi-Hat, Chimes)

Percussion II (Crash Cymbals, Tambourine, Hi-Hat, Susp. Cymbal, Claves, Triangle)

Drum Set

Single String

Pair of Cr. Cyms.

S.D.

B.D.

tutti pizz.

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6

Picc. *mf*

Fls. I *mf*

Fls. II *a2* *mf*

Obs. I *a2* *mf*

Obs. II *mf*

E♭ Cl. *mf*

B♭ Cls. I *mf*

B♭ Cls. II *mf*

B♭ Cls. III *mf*

E♭ A. Cls. *mf*

B♭ Bass Cls. *mp*

Bsns. I *mf* *simile*

Bsns. II *mf*

E♭ A. Saxes. I *a2* *mf*

E♭ A. Saxes. II *mf*

B♭ Ten. Sax. *mf*

E♭ Bar. Sax. *mp* *simile*

E. Guitar (opt.) *mf*

6

B♭ Cors. I *mf* *unis.*

B♭ Cors. II *mf*

B♭ Cors. III *mf*

F Hns. I *a2* *mf*

F Hns. II *mf*

F Hns. III *a2* *mf*

F Hns. IV *mf*

Trbs. I *mf*

Trbs. II *mf*

Trbs. III *mf*

Bars. *mf*

Basses *mp* *simile*

Str. Bass (E. Bass) *mp*

Timp. *mp*

Perc. I *mf* Bells (+ opt. Vibes) Vibes *mp*

Perc. II *mp* Tamb. *mp*

Dr. Set *mp* Closed Hi-Hat

14

Picc. *f* *p*

Fls. I II *f* *p*

Obs. I II *f*

E♭ Cl. *f*

B♭ Cls. I II III *f* *p*

E♭ A. Cls. *f*

B♭ Bass Cls.

Bsns. I II

E♭ A.Saxs. I II *f* Hn. 1 *mp* Hn. 2 *mp* Hn. 4 *mp* *a2* *f*

B♭ Ten. Sax. *f*

E♭ Bar. Sax. *mp*

E. Guitar (opt.) *B♭m7/E♭* *Abmaj7* *Ab6* *Abmaj7* *Ab6* *B♭m7/E♭* *Ab/E♭* *B♭m7/E♭*

14

B♭ Cors. I II III *f* *mf* *dim.* *pp*

F Hns. I II III IV *tutti* *mp* *simile* *mf* *dim.* *pp* *a2* *f*

Trbs. I II III *mp* *simile*

Bars. *mp*

Basses *mp*

St. Bass (E. Bass) *mp*

Timp. *pp*

Perc. I Bells Vibes *a2* *p* *fp*

Perc. II *p*

Dr. Set *sub. mp*

This page of a musical score, numbered 8, is arranged for a large orchestra. The instruments are listed on the left side of the page, including Piccolo (Picc.), Flutes I and II (Fls. I, II), Oboes I and II (Obs. I, II), E-flat Clarinet (Eb Cl.), Clarinets I, II, and III (Cl. I, II, III), E-flat Alto Clarinet (Eb A. Cls.), Bass Clarinet (Bb Bass Cls.), Bassoons I and II (Bsns. I, II), E-flat Alto Saxophone (Eb A. Saxs.), Tenor Saxophone (Bb Ten. Sax.), E-flat Baritone Saxophone (Eb Bar. Sax.), E. Guitar (opt.), Horns I, II, III, and IV (Bb Horns, F Horns), Trumpets I, II, and III (Trbs.), Baritone (Bars.), Basses, St. Bass (E. Bass), Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), and Dr. Set (Drum Set).

The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. It features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *f*, *mf*, and *fz*. Performance instructions like *tr* (trill), *simile*, and *a2* (second ending) are present. The E. Guitar part includes chord diagrams for Eb7, Bb, F, Eb, and Bb. The Percussion II part includes a drum set pattern with a 2-measure rest. The Dr. Set part includes a complex rhythmic pattern with a 2-measure rest. The Horns I and II parts include a *mf* dynamic marking. The Trumpets I and II parts include a *f* dynamic marking. The Basses part includes a *fz* dynamic marking. The St. Bass part includes a *f* dynamic marking. The Timp. part includes a *f* dynamic marking. The Perc. I part includes a *f* dynamic marking. The Dr. Set part includes a *f* dynamic marking.

This page of a musical score, numbered 11, contains the following parts and markings:

- Woodwinds:** Picc., Fls. I & II, Obs. I & II, Eb Cl., Bb Cls. I, II, III, Eb A. Cls., Bb Bass Cls., Bsns. I & II, Eb I, A.Saxs. II, Bb Ten. Sax., Eb Bar. Sax.
- Brass:** Bb Cors. I, II, III, F Hns. I, II, III, IV, Trbs. I, II, III, Bars., Basses, Str. Bass (E. Bass), Timp., Perc. I, Perc. II, Dr. Set.
- Other:** E. Guitar (opt.).
- Performance Markings:** *rit.*, *f*, *mf*, *mp*, *ff*, *fp*, *a2*, *Bb*, *Eb7*, *R.S.*, *ride Cym.*, *Bells*, *Vibes*.

LOVE ME TENDER

Slower in 4 (♩=84)

74

Picc. *mf*

Fls. I *mf*

Fls. II *mf*

Obs. I *mf*

Obs. II *mf*

E♭ Cl. *mf*

B♭ Cls. I *mf*

B♭ Cls. II *mf*

B♭ Cls. III *mf*

E♭ A. Cls. *mf*

B♭ Bass Cls. *mf*

Bsns. I *mf*

Bsns. II *mf*

E♭ I *p*

A. Saxs. II *p*

B♭ Ten. Sax. *p*

E♭ Bar. Sax. *p*

E. Guitar (opt.) *p*

Chords: B♭, C, F7, B♭

Slower in 4 (♩=84)

74

Solo

B♭ Cors. I *mf*

B♭ Cors. II *mf*

B♭ Cors. III *mf*

F Hns. I *pp*

F Hns. II *pp*

F Hns. III *pp*

F Hns. IV *pp*

Trbs. I *p*

Trbs. II *p*

Trbs. III *p*

Bars. *opt. Solo* *mf*

Basses *p*

Str. Bass *mp*

Timp. *mfp*

Perc. I *mf*

Perc. II

Dr. Set *p*

closed Hi-Hat

Suddenly Allegro (♩ = 96)

Picc. Fls. I II Obs. I II Eb Cl. Bb Cls. I II Eb A. Cls. Bb Bass Cls. Bsns. I II Eb A. Saxes. I II Bb Ten. Sax. Eb Bar. Sax. E. Guitar (opt.)

Suddenly Allegro (♩ = 96)

Bb Cors. I II III F Hns. I II III IV Trbs. I II III Bars. Basses Str. Bass (E. Bass) Timp. Perc. I Perc. II Dr. Set.

94

Picc. *f*

Fls. I II *f*

Obs. I II *f* *a2*

E♭ Cl. *f*

B♭ Cls. I II *f* *a2*

E♭ A. Cls. *f*

B♭ Bass Cls. *mf*

Bans. I II *mf* *a2*

E♭ I A. Saxes II *f* *a2*

Ten. Sax. *f*

E♭ Bar. Sax. *mf*

E. Guitar (opt.) *Bb* *Bb6* *Bb6*

94

B♭ Cors. I II III *mf* *a2* *a2*

F Hns. I II III IV

Trbs. I II III

Bars.

Basses *mf*

Str. Bass (E. Bass)

Timp.

Perc. I *Xylo.*

Perc. II

Dr. Set

Picc. *tr.* *rit.*

Fls. I II *tr.*

Obs. I II *tr.*

E♭ Cl. *tr.*

B♭ Cls. I *tr.*

B♭ Cls. II III *tr.*

E♭ A. Cls. *tr.*

B♭ Bass Cls.

Bsns. I II *a2 simile a2*

E♭ A. Saxs. I II *9 Bb6 Eb/F F Eb/F Bb6*

Tens. Sax. *9 Bb6 Eb/F F Eb/F Bb6*

Bar. Sax. *9 Bb6 Eb/F F Eb/F Bb6*

E. Guitar (opt.) *9 Bb6 Eb/F F Eb/F Bb6*

B♭ Cors. I *f* *mf* *rit.* *Solo*

B♭ Cors. II III *f* *mf*

F Hns. I *f* *mf*

F Hns. II III IV *f* *mf*

Trbs. I *f* *mf*

Trbs. II III *f* *mf*

Bars. *f* *mf*

Basses *f* *mf*

Str. Bass (E. Bass) *fmp*

Timp. *f* *mf* *pp*

Perc. I *Xylo.* *Vibes.* *p* *pp*

Perc. II *ride Cym.* *Cr.* *pp* *p*

Dr. Set *Cr.* *pp* *p*

Timp. sticks on Susp. Cym.

116

Picc.

Fis. I
II

Obs. I
II

E♭ Cl.

B♭ Cls. I
II
III

E♭ A. Cls.

B♭ Bass Cls.

Bsns. I
II

E♭ I
A. Saxes. II

B♭ Ten. Sax.

E♭ Bar. Sax.

E. Guitar (opt.)

Bbm/G C C7

mf

Bbm 3 3 3 Bbm7 3 Eb 3 3 Eb7 3

116

B♭ Cors. I
II
III

F Hns. I
II
III
IV

Trbs. I
II
III

Bars.

Basses

Str. Bass (E. Bass)

Timp.

Perc. I

Perc. II

Dr. Set

Vibes or Piano

mf

Picc.
 Fls. I
 II
 Obs. I
 II
 Eb Cl.
 I
 Bb Cls.
 II
 III
 Eb A. Cls.
 Bb Bass Cls.
 Bsns. I
 II
 Eb I
 A Saxs. II
 Bb
 Ten. Sax.
 Eb
 Bar. Sax.
 E. Guitar (opt.)
 I
 Bb Cors.
 II
 III
 F Hns.
 I
 II
 III
 IV
 Trbs.
 I
 II
 III
 Bars.
 Basses
 Str. Bass (E. Bass)
 Timp.
 Perc. I
 Perc. II
 Dr. Set

Musical notation includes notes, rests, triplets (marked with '3'), and dynamic markings such as *mp* and *f*. Chord symbols for guitar include A^b , 3 , $Dbmaj7$, Bbm , Bbm/G , $Gm7$, C , $C+$, and $C7$. Performance instructions like *simile* and *a2* are also present.

129

Picc.

Fls. I
II

Obs. I
II

E♭ Cl.

B♭ Cls. I
II
III

E♭ A. Cls.

B♭ Bass Cls.

Bsns. I
II

E♭ A. I
Saxs. II

B♭ Ten. Sax.

E♭ Bar. Sax.

E. Guitar (opt.)

G Em Am7 D7 2 G F6

129

B♭ Cors. I
II
III

F Hns. I
II
III
IV

Trbs. I
II
III

Bars.

Basses

Str. Bass (E. Bass)

Timp.

Perc. I Bells

Perc. II

Dr. Set

Susp. Cym.

mf *f* *fp*

137 Medium Rock (♩=96) 2nd time

Picc. *mf* *tr*

Fls. I II *mf* *tr*

Obs. I II *mf* *tr*

E♭ Cl. *mf* *tr*

Cl. I II III *mf* *tr*

E♭ A. Cls. *mf* *tr*

B♭ Bass Cls. *fp*

Bans. I II *fp*

E♭ A. I Saxs. II *fp*

B♭ Ten. Sax. *fp*

E♭ Bar. Sax. *fp*

E. Guitar (opt.) *fp* *G* strum *E♭* Very dry

137 Medium Rock (♩=96) 2nd time

B♭ Cors. I II III *fp*

F Hns. I II III IV *fp*

Trbs. I II III *fp*

Bars. *fp*

Basses *fp*

Str. Bass (E. Bass) *fp*

Timp. *f*

Perc. I *fp*

Perc. II *fp*

Dr. Set *ff* *S.D.* *mf*

Tightly closed Hi-Hat (no ring)

139

Picc. (2nd x f)

Fls. I (2nd x f)

Fls. II (2nd x f)

Obs. I (2nd x f)

Obs. II (2nd x f)

E♭ Cl. (2nd x f)

B♭ Cls. I (2nd x f)

B♭ Cls. II (2nd x f)

B♭ Cls. III (2nd x f)

E♭ A. Cls. (2nd x f)

B♭ Bass Cls. (p-mf simile)

Bans. I (2nd x f)

Bans. II (2nd x f)

E♭ I (p-mf)

A. Saxes. II (p-mf)

B♭ Ten. Sax. (p-mf)

E♭ Bar. Sax. (p-mf)

E. Guitar (opt.) (Eb7 Fm7/Bb Eb)

139

B♭ Cors. I (2nd time only mf)

B♭ Cors. II (2nd time only)

B♭ Cors. III (2nd time only)

F Hns. I (2nd x f)

F Hns. II (2nd x f)

F Hns. III (2nd x f)

F Hns. IV (2nd x f)

Trbs. I (p-mf)

Trbs. II (p-mf)

Trbs. III (p-mf)

Bars. (p-mf)

Basses (p-mf)

Str. Bass (E. Bass) (p-mf)

Timp. (p)

Perc. I (2nd time only Claves p)

Perc. II (pp)

Dr. Set

This page of a musical score, numbered 24, contains the following instruments and parts:

- Picc.** (Piccolo)
- Fls. I, II** (Flutes)
- Obs. I, II** (Oboes)
- E♭ Cl.** (E-flat Clarinet)
- Cl. I, II, III** (Clarinets)
- E♭ A. Cls.** (E-flat Alto Clarinets)
- B♭ Bass Cls.** (B-flat Bass Clarinets)
- Bsns. I, II** (Bassoons)
- E♭ A. Saxs. I, II** (E-flat Alto Saxophones)
- B♭ Ten. Sax.** (B-flat Tenor Saxophone)
- E♭ Bar. Sax.** (E-flat Baritone Saxophone)
- E. Guitar (opt.)** (Electric Guitar, optional)
- B♭ Cors. I, II, III** (B-flat Corsos)
- F Hns. I, II, III, IV** (French Horns)
- Trbs. I, II, III** (Trumpets)
- Bars.** (Trombones)
- Basses** (Bassoons)
- Str. Bass (E. Bass)** (String Bass / Electric Bass)
- Timp.** (Timpani)
- Perc. I** (Percussion I, including Xylophone)
- Perc. II** (Percussion II)
- Dr. Set** (Drum Set)

The score features two endings, marked "1." and "2.", and includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The E. Guitar part includes chord markings: *Fm7/B♭*, *E♭*, and *E♭*. The Perc. I part includes the marking *Xylo.*

CAN'T HELP FALLING IN LOVE

161 Moderately Slow (♩=96)

Picc. *2nd time only*

Fls. I II *2nd time only mf*

Obs. I II *mf*

E♭ Cl. I *mf*

B♭ Cls. II III *mf*

E♭ A.Cls. *mf*

B♭ Bass Cls. *mf*

Bsns. I II *mf*

E♭ I *mf*

A.Saxs. II *mf*

B♭ Ten. Sax. *mf*

E♭ Bar. Sax. *mf*

E.Guitar (opt.) *mf*

Chords: C, Em/B, Am, C, F, C/G, G, F, G, Am, F6, Dm

Tempo: Moderately Slow (♩=96)

161 Moderately Slow (♩=96)

B♭ Cors. I II III

F Hns. I II III IV *mf*

Trbs. I II III *mf*

Bars. *mf*

Basses *mf*

Str. Bass (E. Bass) *mf*

Timp.

Perc. I *mf*

Perc. II *mf*

Dr. Set *mf*

Tempo: Moderately Slow (♩=96)

1. 2. 171

Picc. *mf*

Fls. I II *Play mf*

Obs. I II *mf*

E♭ Cl. I II III *mf*

B♭ Cls. I II III

E♭ A. Cls.

B♭ Bass Cls.

Bsns. I II

A. Saxs. I II

Ten. Sax.

E♭ Bar. Sax.

E. Guitar (opt.) C/G G C C/G G C Em B7

B♭ Cors. I II III *p* *mf*

F Hns. I II III IV *mp* *mp*

Trbs. I II III

Bars.

Basses

Str. Bass (E. Bass)

Timp.

Perc. I *mf* Bells

Perc. II *p*

Dr. Set

Picc. *f*

Fls. I II *f*

Obs. I II *f*

E♭ Cl. I *f* *div.* *unis.*

B♭ Cls. II III *f*

E♭ A. Cls. *f*

B♭ Bass Cls. *f*

Bsns. I II

E♭ I A. Saxes. II *f*

B♭ Ten. Sax. *mf*

E♭ Bar. Sax. *mf*

E. Guitar (opt.)

Em B7 Em A7 Dm7 B♭7 C7 *mf* E-3 Am Dm F/C B♭3 F/C

B♭ Cors. I II III *f*

F Hns. I II III IV *f* *a2*

Trbs. I II III *mf*

Bars. *mf*

Basses *mf*

Str. Bass (E. Bass) *mf*

Timp.

Perc. I Bells

Perc. II

Dr. Set *mf*

Picc. *f* *sub. mp*

Fls. I II *f* *sub. mp*

Obs. I II *f* *sub. mp*

E♭ Cl. I *f* *sub. mp*

B♭ Cls. II III *f* *sub. mp*

E♭ A. Cls. *f*

B♭ Bass Cls. *f*

Bsns. I II *f*

E♭ I A.Saxs. II *mf* *f*

B♭ Ten. Sax. *mf* *f*

E♭ Bar. Sax. *f*

E. Guitar (opt.) *f*

C *B♭* *C* *Dm* *Gm* *F* *Gm* *F/C* *C7* *F* *B♭* *C* *Dm* *Gm* *F* *Gm*

B♭ Cors. I II III *mf* *a2* *f*

F Hns. I II III IV *mf* *f* *a2*

Trbs. I II III *f*

Bars. *f*

Basses *f*

Str. Bass (E. Bass) *f*

Timp. *mp*

Perc. I Bells *mf* *f*

Perc. II *f*

Dr. Set *f*

This page of a musical score, numbered 30, is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, including Piccolo, Flutes I and II, Oboes I and II, Eb Clarinet, Clarinets I, II, and III, Eb Alto Clarinet, Bass Clarinet, Bassoons I and II, Eb Alto Saxophone, Tenor Saxophone, Eb Baritone Saxophone, E-Guitar (optional), Horns I, II, III, and IV, Trumpets I, II, and III, Trombones I, II, and III, Basses, Str. Bass (E. Bass), Timpani, Percussion I (Bells), Percussion II, and Drums. The score is written in a key signature of one sharp (F#) and a time signature of 4/4. It features a variety of musical notations, including eighth and sixteenth notes, rests, and triplets. Dynamic markings such as *rit.* (ritardando) and *f* (forte) are present. The E-Guitar part includes chord diagrams for F, C, Am/C, F, Am7/E, Dm, Eb, and Bbm6/C. The Drums part includes a pattern of eighth notes with 'x' marks indicating cymbal use. The overall style is that of a professional orchestral score.

Reflectively

193 (♩=72)

Picc. *mf dim. pp*

Fls. I II *mf dim. pp*

Obs. I II *mf mp dim. pp*

E♭ Cl. *mp dim. pp*

B♭ Cls. I II III *p mf mp dim. pp*

E♭ A. Cls. *mp dim. pp*

B♭ Bass Cls. *mp p*

Bsns. I II *p pp*

E♭ I A. Saxs. II *p Hns. Cl. 3 dim.*

B♭ Ten. Sax. *p*

E♭ Bar. Sax. *p*

E. Guitar (opt.)

Reflectively

193 (♩=72)

B♭ Cors. I II III *p*
one player cup mute one player open
one player open & one in cup mute on each part

F Hns. I II III IV *p a2 pp a2*

Trbs. I II III *p*
1st Hn. pp
2nd Hn. 3rd Hn. pp

Bars. *mp p*

Basses *mp p*

Str. Bass (E. Bass) *mp p*

Timp.

Perc. I *p pp*
Bells
Vibes motor on
Triangle pp

Perc. II *pp*

Dr. Set

201

Picc. *ppp*

Fls. I II *Solo 1st* *(b)* *2nd div.* *p* *ppp*

Obs. I II *p* *ppp*

E♭ Cl. *p* *ppp*

B♭ Cls. I *pp* *p* *ppp*

II III *pp* *p* *ppp*

E♭ A. Cls. *p* *ppp*

B♭ Bass Cls. *p* *ppp*

Bsns. I II *p* *ppp*

E♭ I A.Saxs. II *pp* *ppp*

B♭ Ten. Sax. *pp* *ppp*

E♭ Bar. Sax. *pp* *ppp*

E. Guitar (opt.) *single string* *pp* *ppp*

201

B♭ Cors. I *pp* *Tutti-Harmon mutes stems pulled* *ppp*

II III *pp* *Tutti-Harmon mutes stems pulled* *ppp*

F Hns. I *a2* *p* *ppp*

II *p* *ppp*

III *p* *ppp*

IV *p* *ppp*

Trbs. I *p* *ppp*

II III *p* *ppp*

Bars. *p* *ppp*

Basses *p* *ppp*

Str. Bass (E. Bass) *St. B. arco* *p* *ppp*

Timp. *(without cresc.)* *ppp* *ppp*

Perc. I *Bells* *ppp* *ppp*

Perc. II *Chimes* *ppp*

Dr. Set *Timp. Sticks on Big Susp. Cym.* *ppp* *ppp*