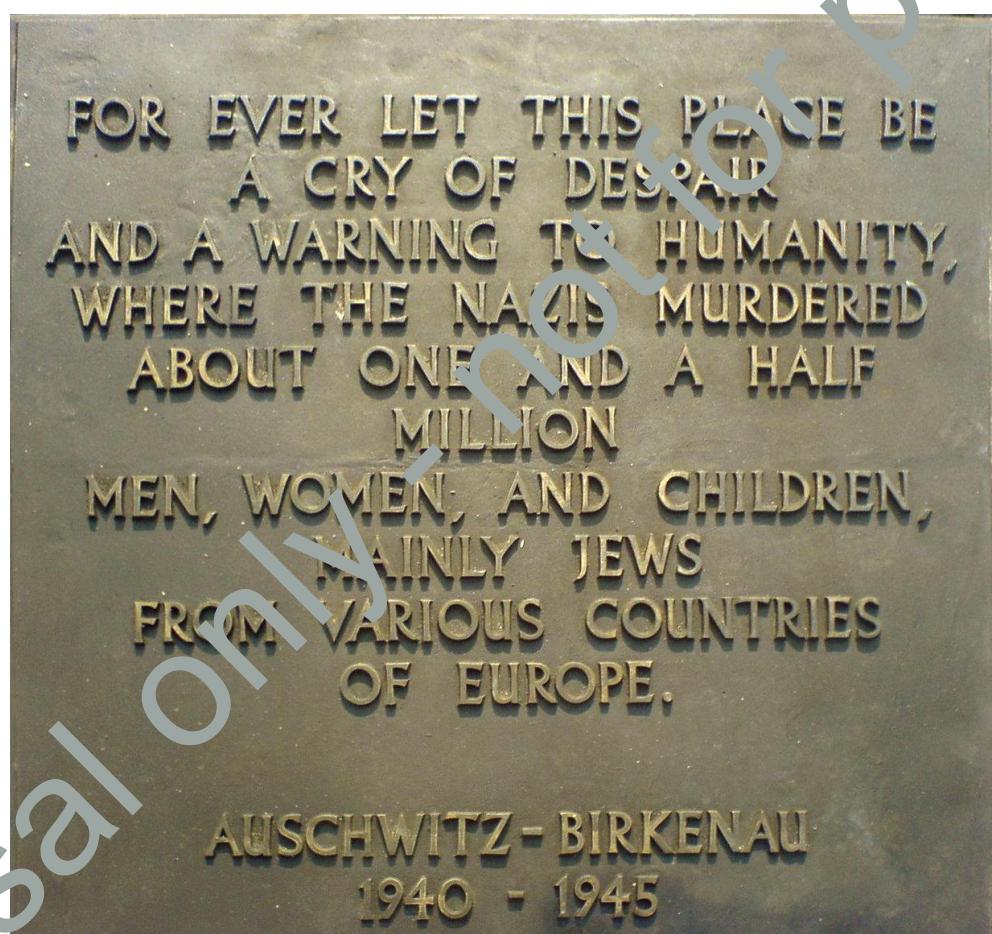


let this place

- Peter Meechan -

Wind Orchestra



For perusal only - not for performance

Peter Meechan **let this place**

for Wind Orchestra

2019

Duration: c11 minutes

Instrumentation

Piccolo, 2 Flutes, Oboe, Bassoon

4 Clarinets, Bass Clarinet

2 Alto Saxophones, Tenor Saxophone, Baritone Saxophone

3 Trumpets, 4 Horns, 2 Trombones, Bass Trombone, Euphonium, Tuba

String Bass

Piano

Percussion (5 players): Bass Drum, Crash Cymbals, Marimba, Suspended Cymbal, Tam-tam, Timpani, Tom-toms, Vibraphone

Program Note

After receiving the commission from this work from Institut collégial Vincent Massey Collegiate Wind Ensemble and their conductor, Matthew Abraham, I was in the fortunate position of being able to spend time with the group talking about what music means to them, what it means to community and society, and also how they currently felt about that current community and society both from a personal perspective and a wider vision.

It became clear that these grade 9 – 12 students had a deep understanding of the environment around them both locally and the world at large, and the difficulties that surround us all at this time. A sense of serious concern for the ecology of the planet was of key concern as was apparent which seemed to channel through a wider concern at the lack of humanity that we see every day in the street, in our city, in our country and in our world.

let this place was written in response to those very concerns, and my anger that we have – in what feels like a very short space of time – descended in to a world where humanity is no longer a priority; where children are separated from their parents at the US border and as refugees, where racism and hatred have become commonplace, where anti-Semitism has once again reared its ugly head, where gun and knife crime hardly makes the news such is its frequency, where we allow, as citizens of this planet, children to be victims of chemical weapons in Syria, destruction of human life in Yemen; the list is almost endless.

We seem to have forgotten the many warnings that history has taught us, and none more so than the words of the plaque situated at Auschwitz-Birkenau:

“For ever let this place be a cry of despair and a warning to humanity, where the Nazis murdered about one and a half million men, women, and children, mainly Jews from various countries of Europe.”

Auschwitz-Birkenau 1940 – 1945”

The title of the work, **let this place**, is taken from the plaque and is an invitation for us all to consider those words. The first part of the work “cry” is both a reference to those that perished at the concentration camps and the sadness we should all feel that the words inscribed have been so easily forgotten.

The second part “despair” is where we are now; the concerns that were raised by the students, the anger I feel, the distress that we see on a daily basis. The piece doesn’t end, it merely stops; a challenge to all who play, listen and experience the piece to make a choice about the kind of world we want to live in – to cry, to despair, or to listen to the “warning to humanity”.

let this place was commissioned by, and dedicated to, Institut collégial Vincent Massey Collegiate Wind Ensemble and their conductor, Matthew Abraham.

Peter Meechan 2019

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2019

Performance notes

- **m32 – 58 Trumpet 1 and Euphonium:** these measures are optional. The two players may stay offstage, and where a performance exists with more than one player on a part these optional passages may be played
- **m81 – 232 Piano:** note that the left hand is played an octave lower than written
- **H – I & T – V Piano:** piano ostinato only in one hand. The conductor may choose which of the 2 octaves is best to omit (based on quality of piano, acoustic of performance etc.) – the clarity of the piano is more important than which of the 2 octaves the ostinato is played in
- **Percussion:** The cymbal part may be shared around the other players allowing a performance with 1 percussion rather than the scored 5

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let this place

for Wind Orchestra

Peter Meechan

2019

♩ = 48 - with reverence

part i: cry

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Measure 1: Flute 1+2 (5), Oboe (4), Bassoon 1+2 (1. pp), Clarinet 1+2 in B♭ (pp), Bass Clarinet in B♭ (pp), Alto Saxophone 1+2 (4), Baritone Saxophone (pp).

Measure 2: Flute 1+2 (4), Oboe (4), Bassoon 1+2 (pp), Clarinet 1+2 in B♭ (pp), Bass Clarinet in B♭ (pp), Alto Saxophone 1+2 (4), Baritone Saxophone (pp).

Measure 3: Flute 1+2 (4), Oboe (4), Bassoon 1+2 (pp), Clarinet 1+2 in B♭ (pp), Bass Clarinet in B♭ (pp), Alto Saxophone 1+2 (4), Baritone Saxophone (pp).

Measure 4: Flute 1+2 (4), Oboe (4), Bassoon 1+2 (pp), Clarinet 1+2 in B♭ (pp), Bass Clarinet in B♭ (pp), Alto Saxophone 1+2 (4), Baritone Saxophone (pp).

Measure 5: Flute 1+2 (3), Oboe (4), Bassoon 1+2 (pp), Clarinet 1+2 in B♭ (pp), Bass Clarinet in B♭ (pp), Alto Saxophone 1+2 (4), Baritone Saxophone (pp).

Measure 6: Flute 1+2 (4), Oboe (4), Bassoon 1+2 (pp), Clarinet 1+2 in B♭ (pp), Bass Clarinet in B♭ (pp), Alto Saxophone 1+2 (4), Baritone Saxophone (pp).

Measure 7: Flute 1+2 (2), Oboe (4), Bassoon 1+2 (pp), Clarinet 1+2 in B♭ (pp), Bass Clarinet in B♭ (pp), Alto Saxophone 1+2 (4), Baritone Saxophone (pp).

Measure 8: Flute 1+2 (4), Oboe (4), Bassoon 1+2 (pp), Clarinet 1+2 in B♭ (pp), Bass Clarinet in B♭ (pp), Alto Saxophone 1+2 (4), Baritone Saxophone (pp).

Measure 9: Flute 1+2 (2), Oboe (4), Bassoon 1+2 (pp), Clarinet 1+2 in B♭ (pp), Bass Clarinet in B♭ (pp), Alto Saxophone 1+2 (4), Baritone Saxophone (pp).

Measure 10: Flute 1+2 (4), Oboe (4), Bassoon 1+2 (pp), Clarinet 1+2 in B♭ (pp), Bass Clarinet in B♭ (pp), Alto Saxophone 1+2 (4), Baritone Saxophone (pp).

A

A

11 12 13 14 15 16 17 18 19 20

Picc.

Fl. 1+2

Ob.

Bsn. 1+2

Cl. 1+2

Cl. 3+4

B. Cl.

Cb. Cl.

Alto Sax. 1+2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

Pno.

Timp.

Vib.

Mar.

Cym.

B. D.

gradually more intense

cup mute - off stage

bowed - fullest sound on written note (start before if required)
* all notes l.v.
* 2 players if required

B

21 22 23 24 25 26 27 28 29 30 31

Picc.

Fl. 1+2

Ob.

Bsn. 1+2

Cl. 1+2

Cl. 3+4

B. Cl.

Cb. Cl.

Alto Sax. 1+2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Eup.

Tba.

Pno.

Tim.

Vib.

Mar.

Cym.

B. D.

3

On perusal only

bowed - fullest sound on written note (start before if required)

mp

C faster - $\text{♩} = 60$

32 33 34 35 36 37 38 39 40 41 42

Picc.

Fl. 1+2 *mf* 2 3 4 4 2 3 4 4

Ob. *mf*

Bsn. 1+2 *mf*

Cl. 1+2 *mf*

Cl. 3+4 *mf*

B. Cl. *mf*

Cb. Cl. *mf* 2 3 4 4 2 3 4 4

Alto Sax. 1+2 *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Tpt. 1 *mf*

Tpt. 2+3 *open* *mf*

Hn. 1+3 *mf*

Hn. 2+4 2 3 4 *mf* 2 3 4 4

Tbn. 1+2 *open* *mf*

B. Tbn. *open*

Euph. *mf*

Tba. *mf*

Pno. *mf*

Timp. 2 3 4 2 3 4

Vib.

Mar.

Cym.

B. D. *mf*

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D more free

43 44 45 46 47 48 49 50 51 52

Picc.

Fl. 1+2 1. *mp* *espress.* 2 3 *mf* 4 *mp* *pp*

Ob.

Bsn. 1+2

Cl. 1+2 *ppp*

Cl. 3+4 *ppp*

B. Cl.

Cb. Cl.

Alto Sax. 1+2 2 3 4 *mp* *espress.* *mf* *mp* *pp*

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3 1+3 *mp* *espress.* *mf* *mp* *pp* 1. *pp* *ppp*

Hn. 2+4 2 3 4 *mp* *espress.* *mf* *mp* *pp*

Tbn. 1+2

B. Tbn.

Eup.

Tba.

Pno. *mp* *espress.* *pp*

Tim. 2 4 2 4 3 4 4

Vib. *pp*

Mar. *ppp*

Cym.

B. D.

like a ghost behind the horns, saxes and flute. Depress pedal and don't lift until all sound has died

Suspended Cymbal

E in tempo

54 55 56 57 58 59 60 7

Picc.

Fl. 1+2

Ob.

Bsn. 1+2

Cl. 1+2

Cl. 3+4

B. Cl.

Cb. Cl.

Alto Sax. 1+2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

Pno.

Timp.

Vib.

Mar.

Cym.

B. D.

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Picc.

Fl. 1+2

Ob.

Bsn. 1+2

Cl. 1+2

Cl. 3+4

B. Cl.

Cb. Cl.

Alto Sax. 1+2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

Pno.

Timp.

Vib.

Mar.

Cym.

B. D.

67 68 69 70 71 72 73 74 75

mp *pp*

mp dim. *pp*

p *dim.* *ppp*

cup mute - off stage

p *dim.* *ppp*

cup mute - off stage

p *dim.* *ppp*

fpp *mf*

mf

fpp *mf*

part ii: despair

= 128 - 132 - brutal

77 78 79 80 81 82

Piccolo

Flute 1+2

Oboe

Bassoon 1+2

Clarinet 1+2 in B \flat

Clarinet 3+4 in B \flat

Bass Clarinet in B \flat

Contrabass Clarinet in B \flat

Alto Saxophone 1+2

Tenor Saxophone

Baritone Saxophone

Trumpet 1 in B \flat

Trumpet 2+3 in B \flat

Horn 1+3 in F

Horn 2+4 in F

Trombone 1+2

Bass Trombone

Euphonium

Tuba

Piano

Timpani

Vibraphone Tom-toms

Marimba Tam-tam

Cymbals

Bass Drum

83 84 85 86 87 88 89

Picc.

Fl. 1+2

Ob.

Bsn. 1+2 *cresc.* *f*

Cl. 1+2

Cl. 3+4

B. Cl. *cresc.* *f*

Cb. Cl. *cresc.* *f*

Alto Sax. 1+2

Ten. Sax. *cresc.* *f*

Bari. Sax. *cresc.* *f*

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn. *cresc.* *f*

Euph.

Tba. *cresc.* *f*

Pno. *cresc.* *f*

Timp.

Tom-t. *cresc.* *f*

Mar. *f*

Cym.

B. D.

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H

90 91 92 93 94 95

Picc. - - - - -

Fl. 1+2 **3** **4** **f** **fp** **f** **6** **6**

Ob. - - - - -

Bsn. 1+2 - - - - -

Cl. 1+2 **f** **6** **fp** **f** **6** **6**

Cl. 3+4 **f** **6** **fp** **f** **6** **6**

B. Cl. - - - - -

Cb. Cl. **3** **4** **f** **2** **3** **4**

Alto Sax. 1+2 - - - - -

Ten. Sax. - - - - -

Bari. Sax. - - - - -

Tpt. 1 **open** **f** - - - -

Tpt. 2+3 **f** - - - -

Hn. 1+3 **pp** - - - -

Hn. 2+4 **3** **4** **p** **2** **3** **4** **f** **pp** - - -

Tbn. 1+2 **pp** - - - -

B. Tbn. **f** - - - -

Eup. **open** **f** - - - -

Tba. **f** - - - -

Pno. - - - - -

pianist may choose to leave out either the upper or lower octave as required

Tim. **3** **4** - - - -

Tom-t. - - - - -

Mar. - - - - -

Cym. - - - - -

B. D. - - - - -

Crash Cymbal

f **f** **f** **f** **f** **f**

Picc. 96
 Fl. 1+2 97
 Ob. 98
 Bsn. 1+2 99
 Cl. 1+2 100
 Cl. 3+4
 B. Cl.
 Cb. Cl.
 Alto Sax. 1+2
 Ten. Sax.
 Bari. Sax.
 Tpt. 1
 Tpt. 2+3
 Hn. 1+3
 Hn. 2+4
 Tbn. 1+2
 B. Tbn.
 Euph.
 Tba.
 Pn.
 Timp.
 Tom-t.
 Mar.
 Cym.
 B. D.

Measures 96-100: A dynamic section for the orchestra. Measure 96: Picc., Fl. 1+2, Ob., Bsn. 1+2 play eighth-note patterns. Measure 97: Fl. 1+2, Ob., Bsn. 1+2 play eighth-note patterns. Measure 98: Cl. 1+2, Cl. 3+4 play eighth-note patterns. Measure 99: Picc., Fl. 1+2, Ob., Bsn. 1+2 play eighth-note patterns. Measure 100: Cl. 1+2, Cl. 3+4 play eighth-note patterns. Measures 101-102: A dynamic section for the orchestra. Measure 101: Tpt. 1, Tpt. 2+3 play eighth-note patterns. Measure 102: Hn. 1+3, Hn. 2+4 play eighth-note patterns. Measures 103-104: A dynamic section for the orchestra. Measure 103: Tbn. 1+2, B. Tbn. play eighth-note patterns. Measure 104: Euph., Tba. play eighth-note patterns. Measures 105-106: A dynamic section for the orchestra. Measure 105: Pn. play eighth-note patterns. Measure 106: Timp., Tom-t. play eighth-note patterns. Measures 107-108: A dynamic section for the orchestra. Measure 107: Mar. play eighth-note patterns. Measure 108: Cym., B. D. play eighth-note patterns.

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14

101 102 103 104 105

Picc.

Fl. 1+2

Ob.

Bsn. 1+2

Cl. 1+2

Cl. 3+4

B. Cl.

Cb. Cl.

Alto Sax. 1+2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

Pno.

Timp.

Tom-t.

Mar.

Cym.

B. D.

Picc. 106
 Fl. 1+2 107
 Ob. 108
 Bsn. 1+2 109
 Cl. 1+2 110
 Cl. 3+4 111
 B. Cl.
 Cb. Cl.
 Alto Sax. 1+2 112
 Ten. Sax.
 Bari. Sax.
 Tpt. 1
 Tpt. 2+3
 Hn. 1+3
 Hn. 2+4
 Tbn. 1+2
 B. Tbn.
 Euph.
 Tba.
 Pno.
 Timp. 113
 Tom-t.
 Mar.
 Cym.
 B. D.

Measures 106-115 show a complex rhythmic pattern involving woodwind entries and sustained notes. Measures 116-125 feature sustained notes and dynamic markings like *f*, *f-fp*, *f-mp*, and *sffz*. Measures 126-135 show sustained notes and dynamic markings like *f*, *f-fp*, *f-mp*, and *sffz*. Measures 136-145 show sustained notes and dynamic markings like *f*, *f-fp*, *f-mp*, and *sffz*. Measures 146-155 show sustained notes and dynamic markings like *f*, *f-fp*, *f-mp*, and *sffz*.

16

Picc. 111

Fl. 1+2

Ob.

Bsn. 1+2 *sffz sim.*

Cl. 1+2

Cl. 3+4

B. Cl. *sffz sim.*

Cb. Cl. *sffz sim.*

Alto Sax. 1+2 *sim.*

Ten. Sax. *sim.*

Bari. Sax. *sffz sim.*

Tpt. 1 *sim.*

Tpt. 2+3 *sim.*

Hn. 1+3 *sim.*

Hn. 2+4 *sim.*

Tbn. 1+2 *sffz sim.*

B. Tbn. *sffz sim.*

Euph. *sffz sim.*

Tba. *fz sim.*

Pno. *sim.*

Tim. -

Tom-t. *sffz sim.*

Mar. *p*

Cym. *sffz sim.*

B. D. *sffz sim.*

J

118 119 120 121 122 123 124

Picc. -

Fl. 1+2 2 4 4 2 4 4 4

Ob. -

Bsn. 1+2 - *sffz*

Cl. 1+2 -

Cl. 3+4 -

B. Cl. - *sffz*

Cb. Cl. 2 4 4 2 4 4 4

Alto Sax. 1+2 - *sffz*

Ten. Sax. - *sffz*

Bari. Sax. - *sffz*

Tpt. 1 - *sffz*

Tpt. 2+3 - *sffz*

Hn. 1+3 - *sffz*

Hn. 2+4 2 4 4 2 4 4 4

Tbn. 1+2 - *sffz*

B. Tbn. - *sffz*

Euph. - *sffz*

Tba. - *sffz*

Pno. -

Tim. 2 4 4 2 4 4 4

Tom-t. - *sffz pp*

Mar. -

Cym. - *sffz*

B. D. - *sffz*

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K

Picc.

Fl. 1+2

Ob.

Bsn. 1+2

Cl. 1+2

Cl. 3+4

B. Cl.

Cb. Cl.

Alto Sax. 1+2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

Pno.

Timp.

Tom-t.

Mar.

Cym.

B. D.

125

126

127

128

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129 130 131 132

Picc.

Fl. 1+2

Ob.

Bsn. 1+2

Cl. 1+2

Cl. 3+4

B. Cl.

Cb. Cl.

Alto Sax. 1+2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

Pno.

Timp.

Tom-t.

Mar.

Cym.

B. D.

20

L intense 133 **M aggressive** 134 135 136 137

Picc.

Fl. 1+2

Ob.

Bsn. 1+2

Cl. 1+2

Cl. 3+4

B. Cl.

Cb. Cl.

Alto Sax. 1+2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

Pno.

Timp.

Tom-t.

Mar.

Cym.

B. D.

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138

139

140

Picc.

Fl. 1+2

Ob.

Bsn. 1+2

Cl. 1+2

Cl. 3+4

B. Cl.

Cb. Cl.

Alto Sax. 1+2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

Pno.

Timp.

Tom-t.

Mar.

Cym.

B. D.

Suspended Cymbal

141

Picc. *f*

Fl. 1+2 *mf* 6 *f*

Ob. *mf* 6 *f*

Bsn. 1+2 -

Cl. 1+2 6 *f*

Cl. 3+4 *mf* 6 *f*

B. Cl. -

Cb. Cl. 4 *mf* 6 *f*

Alto Sax. 1+2 4 *mf* 6 *f*

Ten. Sax. -

Bari. Sax. -

Tpt. 1 *mf* 3 *f*

Tpt. 2+3 *mf* 3 *f*

Hn. 1+3 -

Hn. 2+4 4 *f* 4 *f* *mp* = *f*

Tbn. 1+2 4 -

B. Tbn. -

Euph. -

Tba. -

Pno. -

Tim. 4 -

Tom-t. 4 -

Mar. -

Cym. -

B. D. -

142

Picc. *f* *mp* = *f*

Fl. 1+2 *f*

Ob. *f* *mp* = *f*

Bsn. 1+2 *f*

Cl. 1+2 *f*

Cl. 3+4 *f*

B. Cl. *f*

Cb. Cl. *f*

Alto Sax. 1+2 *f*

Ten. Sax. *f*

Bari. Sax. *f*

Tpt. 1 *f*

Tpt. 2+3 *f*

Hn. 1+3 -

Hn. 2+4 2 *f* 4 *f* *mp* = *f*

Tbn. 1+2 -

B. Tbn. -

Euph. *f*

Tba. *f*

Pno. *f*

Tim. 2 *f* 4 *f*

Tom-t. 2 *f* 4 *f*

Mar. -

Cym. -

B. D. -

143

Picc. -

Fl. 1+2 2 *mf* 6 *f*

Ob. 2 *mf* 6 *f*

Bsn. 1+2 -

Cl. 1+2 6 *f*

Cl. 3+4 *mf* 6 *f*

B. Cl. *f*

Cb. Cl. 4 *mf* 6 *f*

Alto Sax. 1+2 4 *mf* 6 *f*

Ten. Sax. -

Bari. Sax. -

Tpt. 1 *mf*

Tpt. 2+3 *mf*

Hn. 1+3 -

Hn. 2+4 2 *f* 4 *f*

Tbn. 1+2 -

B. Tbn. -

Euph. -

Tba. -

Pno. -

Tim. -

Tom-t. -

Mar. -

Cym. -

B. D. -

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N

144

Picc. *f mp < f*

Fl. 1+2 *f mp < f*

Ob. *f mp < f*

Bsn. 1+2 *f mp < f*

Cl. 1+2 *f mp < f*

Cl. 3+4 *f mp < f*

B. Cl. *f mp < f*

Cb. Cl. *f mp < f*

Alto Sax. 1+2 *f mp < f*

Ten. Sax. *f mp < f*

Bari. Sax. *f mp < f*

Tpt. 1 *f mp < f*

Tpt. 2+3 *f mp < f*

Hn. 1+3

Hn. 2+4 *f mp < f*

Tbn. 1+2

B. Tbn.

Euph. *f mp < f*

Tba. *f mp < f*

Pno. *f mp < f*

Timp. *f mp < f*

Tom-t. *f mp < f*

Mar.

Cym. *f mp < f*

B. D. *f mp < f*

145

146

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147 148 149 150

Picc. *f mp < f*

Fl. 1+2 *f mp < f*

Ob. *f mp < f*

Bsn. 1+2 *f mp < f*

Cl. 1+2 *f mp < f*

Cl. 3+4 *f mp < f*

B. Cl.

Cb. Cl. *f mp < f*

Alto Sax. 1+2 *f mp < f*

Ten. Sax.

Bari. Sax.

Tpt. 1 *f mp < f*

Tpt. 2+3 *f mp < f*

Hn. 1+3

Hn. 2+4 *f mp < f*

Tbn. 1+2

B. Tbn.

Euph.

Tba.

Pno.

Timp. *f mp < f*

Tom-t.

Mar.

Cym. *ffpp* *ff* choke

B. D. *ffpp* *ff*

25

0

151 152 153 154 155 156 157 158

Picc.

Fl. 1+2

Ob.

Bsn. 1+2

Cl. 1+2

Cl. 3+4

B. Cl.

Cb. Cl.

Alto Sax. 1+2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

Pno.

Timp.

Tom-t.

Mar.

Cym.

B. D.

159 160 161 162

Picc.

Fl. 1+2

Ob.

Bsn. 1+2

Cl. 1+2

Cl. 3+4

B. Cl.

Cb. Cl.

Alto Sax. 1+2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

Pno.

Timp.

Tom-t.

pp

Mar.

Cym.

B. D.

For perusal only, not for performance

166 167 168 169 170 171 172 173

Picc.

Fl. 1+2

Ob.

Bsn. 1+2

Cl. 1+2

Cl. 3+4

B. Cl.

Cb. Cl.

Alto Sax. 1+2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

Pno.

Timp.

Tom-t.

Mar.

Cym.

B. D.

Q

174 175 176 177 178 179 180 181

Picc.

Fl. 1+2 $\frac{4}{4}$ $\frac{4}{4}$

Ob.

Bsn. 1+2

Cl. 1+2

Cl. 3+4

B. Cl.

Cb. Cl. $\frac{4}{4}$ $\frac{4}{4}$

Alto Sax. 1+2 $\frac{4}{4}$

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4 $\frac{4}{4}$ $\frac{4}{4}$

Tbn. 1+2 $\frac{4}{4}$

B. Tbn.

Eup.

Tba.

Pno. ff

Tim. $\frac{4}{4}$ $\frac{4}{4}$ ff

Tom-t.

Mar. ff

Cym.

B. D.

A large diagonal watermark reading "For perusal only - not for performance" is overlaid across the page.

R

182 183 184 185 186 187 188

Picc.

Fl. 1+2

Ob.

Bsn. 1+2 *ff*

Cl. 1+2

Cl. 3+4

B. Cl. *ff*

Cb. Cl. *ff*

Alto Sax. 1+2

Ten. Sax. *ff*

Bari. Sax. *ff*

Tpt. 1

Tpt. 2+3

Hn. 1+3 *ff*

Hn. 2+4 *ff*

Tbn. 1+2 *ff*

B. Tbn. *ff*

Euph.

Tba.

Pno.

Timp.

Tom-t. *ff*

Mar.

Cym.

B. D.

S

189 190 191 192 193 194

Picc.

Fl. 1+2

Ob.

Bsn. 1+2

Cl. 1+2

Cl. 3+4

B. Cl.

Cb. Cl.

Alto Sax. 1+2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

Pno.

Timp.

Tom-t.

Mar.

Cym.

B. D.

T

195 196 197 198 199

picc. *ff*

Fl. 1+2 *ff*

Ob. *ff*

Bsn. 1+2 *ff*

Cl. 1+2 *ff*

Cl. 3+4 *ff*

B. Cl. *ff*

Cb. Cl. *ff*

Alto Sax. 1+2 *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Tpt. 1 *ff*

Tpt. 2+3 *ff*

Hn. 1+3

Hn. 2+4 *ff*

Tbn. 1+2

B. Tbn. *ff*

Euph.

Tba. *ff*

Pno.

Timp.

Tom-t. *ff*

Mar.

Cym.

B. D. *ff*

sffz

pianist may choose to leave out either the upper or lower octave as required

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200 201 202 203 204

U

Picc.

Fl. 1+2

Ob.

Bsn. 1+2

Cl. 1+2

Cl. 3+4

B. Cl.

Cb. Cl.

Alto Sax. 1+2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

Pno.

Timp.

Tom-t.

Mar.

Cym.

B. D.

205 206 207 208 209

Picc.

Fl. 1+2

Ob.

Bsn. 1+2

Cl. 1+2

Cl. 3+4

B. Cl.

Cb. Cl.

Alto Sax. 1+2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

Pno.

Timp.

Tom-t.

Mar.

Cym.

B. D.

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PMM148 - let this place (v0.7)

V 210 211 212 213 214 215

Picc. *sffz* sim.

Fl. 1+2 *sffz* sim. *3* *4*

Ob. *sffz* sim. *4* *4*

Bsn. 1+2 *sffz* sim.

Cl. 1+2 *sffz* sim.

Cl. 3+4 *sffz* sim.

B. Cl. *sffz* sim.

Cb. Cl. *3* *4* *sffz* sim. *4* *4*

Alto Sax. 1+2 *4* *sffz* sim.

Ten. Sax. *sffz* sim.

Bari. Sax. *sffz* sim.

Tpt. 1 *sffz* sim.

Tpt. 2+3 *sffz* sim.

Hn. 1+3 *sffz* sim.

Hn. 2+4 *3* *4* *sffz* sim. *4* *4*

Tbn. 1+2 *sffz* sim.

B. Tbn. *sffz* sim.

Euph. *sffz* sim.

Tba. *sffz* sim.

Pno. *ff*

Tim. *3* *4* *ff* *4* *4* *3* *4*

Tom-t. *sffz* sim.

Mar. *sffz*

Cym.

B. D. *sffz* sim.

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W

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Measures 216-221

Instrumentation: Picc., Fl. 1+2, Ob., Bsn. 1+2, Cl. 1+2, Cl. 3+4, B. Cl., Cb. Cl., Alto Sax. 1+2, Ten. Sax., Bari. Sax., Tpt. 1, Tpt. 2+3, Hn. 1+3, Hn. 2+4, Tbn. 1+2, B. Tbn., Euph., Tba., Pno., Timp., Tom-t., Mar., Cym., B. D.

Dynamic markings: *sffz*, *sim.*, *ff*.

Measure 216: *sffz*, *sim.*

Measure 217: *sim.*

Measure 218: *sffz*, *sim.*

Measure 219: *ff*

Measure 220: *ff*

Measure 221: *ff*

X

222 223 224 225 226 227

Picc. *sffz* sim.

Fl. 1+2 *sffz* sim. **4** **4**

Ob. *sffz* sim.

Bsn. 1+2 *sffz* sim.

Cl. 1+2 *sffz* sim.

Cl. 3+4 *sffz* sim.

B. Cl. *sffz* sim.

Cb. Cl. *sffz* sim. **4** **4**

Alto Sax. 1+2 *sffz* sim.

Ten. Sax. *sffz* sim.

Bari. Sax. *sffz* sim.

Tpt. 1 *sffz* sim.

Tpt. 2+3 *sffz* sim.

Hn. 1+3 *sffz* sim.

Hn. 2+4 *sffz* sim. **4** **4**

Tbn. 1+2 *sffz* sim.

B. Tbn. *sffz* sim.

Euph. *sffz* sim.

Tba. *sffz* sim.

Pno. *sfz* sim.

Tim. **3** **4**

Tom-t. **4** **4**

Mar. -

Cym. *sffz* *sffz* *ff*

B. D. *sffz* *sffz* *ff*

Sus Cymbal

3 3 3 3 3 3 3 3

Ybuild in volume and intensity to the end

Z

237

For rehearsal only - not for performance

A musical score page for orchestra and piano, page 39. The score consists of 21 staves, each with a specific instrument name. The instruments are: Picc., Fl. 1+2, Ob., Bsn. 1+2, Cl. 1+2, Cl. 3+4, B. Cl., Cb. Cl., Alto Sax. 1+2, Ten. Sax., Bari. Sax., Tpt. 1, Tpt. 2+3, Hn. 1+3, Hn. 2+4, Tbn. 1+2, B. Tbn., Euph., Tba., Pno., Timp., Tom-t., T-t., Cym., and B. D. The score is divided into measures by vertical bar lines. Measure numbers 238 through 246 are indicated above the staff. The instrumentation includes woodwinds (Picc., Flutes, Oboe, Bassoon, Clarinets, Bass Clarinet, Contrabass Clarinet), brass (Trumpet, Trombones, Bass Trombone, Euphonium, Tubas), strings (Alto Saxophone, Tenor Saxophone, Bass Saxophone, Trombones, Bass Trombone, Bassoon, Double Bass), and percussion (Timpani, Tom-toms, T-toms, Cymbals, Bass Drum). The score uses standard musical notation with stems, clefs, and various performance instructions like grace notes and slurs. A large, diagonal watermark reading "For perusal only - not for performance" is overlaid across the entire page.

AA

247 248 249 250 251 252 253 254

Picc.

Fl. 1+2

Ob.

Bsn. 1+2

Cl. 1+2

Cl. 3+4

B. Cl.

Cb. Cl.

Alto Sax. 1+2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

Pno.

Tim.

Tom-t.

T.t.

Cym.

B. D.

41

Overset only - not for performance

Picc.

Fl. 1+2

Ob.

Bsn. 1+2

Cl. 1+2

Cl. 3+4

B. Cl.

Cb. Cl.

Alto Sax. 1+2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

Pno.

Timp.

Tom-t.

T-t.

Cym.

B. D.