

IN THE CENTER RING

By Robert Sheldon

In *the Center Ring* was written in the autumn of 2003 for the Upper Antioch Grade School Band from Antioch, Illinois, Earl Bush, director. The piece is a musical snapshot of a circus performance, from the madcap antics of the jugglers and clowns to the elegance of the high-wire and trapeze performers. This wild musical romp is certainly a technical challenge, but is also great fun for the performer and listener alike.

The initial tempo is marked $\text{♩} = 160$ or faster. Although the piece will work at a slower tempo, the real spirit of the piece is more evident if played at high speed. Care must be taken not to play it too fast, however, or the piece will seem out of control and the nuances will be lost. Measures 21, 65 and 106 are similar but each feature a different effect in the percussion; be sure that the timpani “boing!”, ratchet and police whistle are clearly heard as the “solo” voice. The accents in the mixed-meter sections should be played with energy and separation so as to let the music “dance.” The conductor may wish to take a slight *rallentando* in measures 81-83 (and similarly at measure 94 if desired) with a return to tempo at measure 84. It is very important that the triangle and orchestra bells be clearly heard in the final measure on beat 2 without having to play above the dynamic indicated. This may be a challenge given the acoustics of some performance sites! For this reason, the other players must play the downbeat of the final measure quite short so as to allow as much space before beat 2 for their sound to decay prior to the “ting”. The final stinger should be quite energetic!

Above all, remember this is a theatrical piece—so emphasize the dynamics, bring out the inherent comedy and have FUN!

Instrumentation

1 — Conductor Score	3 — 1st B \flat Trumpet	4 — Mallet Percussion
10 — Flute/Piccolo	3 — 2nd B \flat Trumpet	(Orchestra Bells,
2 — Oboe	3 — 3rd B \flat Trumpet	Xylophone/Vibraphone/
2 — Bassoon	2 — 1st F Horn	Chimes)
4 — 1st B \flat Clarinet	1 — 2nd F Horn	2 — Percussion 1 (Snare Drum,
4 — 2nd B \flat Clarinet	2 — 1st Trombone	Bass Drum)
4 — 3rd B \flat Clarinet	2 — 2nd Trombone	4 — Percussion 2 (Sus.Cymbal/
1 — E \flat Alto Clarinet	2 — 3rd Trombone	Triangle/Ratchet/Police
2 — B \flat Bass Clarinet	2 — Baritone B.C.	Whistle, Crash Cymbals/
2 — 1st E \flat Alto Saxophone	2 — Baritone T.C.	Tambourine/Whip)
2 — 2nd E \flat Alto Saxophone	4 — Tuba	1 — Timpani
2 — B \flat Tenor Saxophone	Percussion – 7 players:	
1 — E \flat Baritone Saxophone		

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.



In the Center Ring

FULL SCORE
Duration - 4:25

Robert Sheldon
Op. 97

Scherzando ♩ = 160 (or faster!)

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

- Flute & Piccolo:** Starts with a Piccolo marking. Dynamics range from *f* to *ff*.
- Oboe:** Dynamics range from *f* to *ff*.
- Bassoon:** Dynamics range from *f* to *ff*.
- B♭ Clarinets (1 & 2/3):** Dynamics range from *f* to *ff*.
- E♭ Alto Clarinet:** Dynamics range from *f* to *ff*.
- B♭ Bass Clarinet:** Dynamics range from *f* to *ff*.
- E♭ Alto Saxophones (1 & 2):** Dynamics range from *f* to *ff*.
- B♭ Tenor Saxophone:** Dynamics range from *f* to *ff*.
- E♭ Baritone Saxophone:** Dynamics range from *f* to *ff*.
- B♭ Trumpets (1 & 2/3):** Dynamics range from *f* to *ff*.
- F Horns (1 & 2):** Dynamics range from *f* to *ff*.
- Trombones (1 & 2/3):** Dynamics range from *f* to *ff*.
- Baritone:** Dynamics range from *f* to *ff*.
- Tuba:** Dynamics range from *f* to *ff*.
- Mallet Percussion (Orchestra Bells, Xylophone/Vibraphone/Chimes):** Dynamics range from *mf* to *ff*.
- Percussion 1 (Snare Drum, Bass Drum):** Dynamics range from *mf* to *ff*.
- Percussion 2 (Suspended Cymbal/Triangle/Ratchet/Police Whistle, Crash Cymbals/Tambourine/Whip):** Dynamics range from *mf* to *ff*.
- Timpani:** Dynamics range from *mf* to *ff*.

The score is in 4/4 time and features a key signature of two flats (B♭ and E♭). It includes various dynamic markings (*f*, *ff*, *mf*) and articulation marks. The piece is marked **Scherzando** with a tempo of ♩ = 160 (or faster!).

6

Fl./Picc.

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

6

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1

Hns. 2

Trbs. 1

Trbs. 2

Trbs. 3

Bar.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Fl./Picc.

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl.

A. Saxes 1

A. Saxes 2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1

Hns. 2

Trbs. 1

Trbs. 2

Trbs. 3

Bar.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

10 11 12 13

14

Fl./Picc.

Ob.

Bsn.

mf

1

2

3

Cls.

A. Cl.

mf

B. Cl.

mf

A. Saxes

mf

T. Sax.

mf

Bar. Sax.

mf

14

1

2

3

Tpts.

Hns.

mf

1

2

3

Trbs.

Bar.

Tuba

mf

Mlt. Perc.

Xylo.

f

Perc. 1

Perc. 2

Timp.

mf

14 15 16 17

22

Fl./Picc.

Ob.

Bsn.

1
Cls.

2
3

A. Cl.

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

22

1
Tpts.

2
3

Hns.

1
2

Trbs.

2
3

Bar.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

18 19 20 21 22

f *ff* *fff* *gliss.* *Cr. Cym.* *ff*

"boing!"

Fl./Picc. *mf*

Ob. *mf*

Bsn.

Cls. 1 *f*

2 3 *f*

A. Cl.

B. Cl.

A. Sax. 1 2 *f* *a2*

T. Sax.

Bar. Sax.

Tpts. 1 *f*

2 3 *f*

Hns. 1 2 *f* *a2*

Trbs. 1 *f*

2 3 *f*

Bar. *f*

Tuba

Mlt. Perc. Xylo. *f*

Perc. 1 *mp*

Perc. 2

Timp.

23

24

25

26

27

28

Fl./Picc. *mp* -Picc. *mp*

Ob. *mp* *mp*

Bsn.

1 *mp*

2 *mp*

3 *mp*

A. Cl.

B. Cl.

A. Sax. *mp* *mp*

T. Sax. *mp*

Bar. Sax.

28

1 *mp*

2 *mp*

3 *mp*

Hns. *mp*

1

2

Trbs. 1

2

3

Bar.

Tuba

Mlt. Perc. *mp* Bells *mp*

Perc. 1 *p*

Perc. 2 *mp* Tamb. *mp*

Timp.

28 29 30 31 32

36

Fl./Picc. *f*

Ob. *f*

Bsn. *mp*

Cls. 1 *mp*

2 3 *mp*

A. Cl. *mp*

B. Cl. *mp*

A. Saxes 1 2 *mp*

T. Sax. *mp*

Bar. Sax. *mp*

36

Tpts. 1 *mp*

2 3 *a2 mp*

Hns. 1 2 *f*

Trbs. 1 *mp*

2 3 *mp*

Bar. *mp*

Tuba *mp*

Mlt. Perc.

Perc. 1 *p mp*

Perc. 2

Timp.

33 34 35 36 37

Fl./Picc.

Ob.

Bsn.

1
Cls.

2
3

A. Cl.

B. Cl.

A. Saxes

1
2

T. Sax.

Bar. Sax.

1
Tpts.

2
3

Hns.

1
2

Trbs.

1
2
3

Bar.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

38 39 40 41 42

44

Fl./Picc.

Ob.

Bsn.

Cls. 1

Cls. 2/3

A. Cl.

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2/3

Hns. 1/2

Trbs. 1

Trbs. 2/3

Bar.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

mf

43 *mf* 44 45 46 47

Fl./Picc. 52

Ob.

Bsn.

1
Cls.

2
3

A. Cl.

B. Cl.

A. Saxes 1
2

T. Sax.

Bar. Sax.

1
Tpts.

2
3

Hns. 1
2

1
Trbs.

2
3

Bar.

Tuba

Mlt. Perc. Chimes

Perc. 1

Perc. 2

Timp.

48 49 50 51 52

This page contains a musical score for orchestral instruments. The instruments listed are:

- Fl./Picc.
- Ob.
- Bsn.
- Cl. 1 and 2
- A. Cl.
- B. Cl.
- A. Sax. 1 and 2
- T. Sax.
- Bar. Sax.
- Tpts. 1 and 2
- Hns. 1 and 2
- Trbs. 1 and 2
- Bar.
- Tuba
- Mlt. Perc.
- Perc. 1
- Perc. 2
- Timp.

The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo), as well as performance instructions like *div.* (divisi) and *a2* (second ending). The bottom of the page is numbered 53 through 57, corresponding to the measures.

58

Fl./Picc. *ff f*

Ob. *ff*

Bsn. *ff mf*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

A. Cl. *ff mf*

B. Cl. *ff mf*

A. Sax. 1 *ff mf*

A. Sax. 2 *ff mf*

T. Sax. *ff mf*

Bar. Sax. *ff mf*

58

Tpts. 1 *ff f*

Tpts. 2 *ff mf*

Tpts. 3 *ff mf*

Hns. 1 *mf*

Hns. 2 *mf*

Trbs. 1 *mf*

Trbs. 2 *mf*

Trbs. 3 *mf*

Bar. *mf*

Tuba *ff mf*

Mlt. Perc. *ff* Bells Xylo. *ff*

Perc. 1 *mf*

Perc. 2 *mf*

Timp. *ff mf*

58 59 60 61

66

Fl./Picc.

Ob.

Bsn.

1
Cls.

2
3

A. Cl.

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

1
Tpts.

2
3

Hns.

1
Trbs.

2
3

Bar.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

62 63 64 65 66

f

ff

a2

Ratchet

Cr. Cym.

Fl./Picc. *f*

Ob. *f*

Bsn. *mf*

Cls. 1 *f* solo *mf*

2 *a2* *mf*

3 *f*

A. Cl. *mf*

B. Cl. *mf*

A. Saxes 1/2 *a2* *f* *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpts. 1 *mf*

2 *mf*

3

Hns. 1/2 *mf*

Trbs. 1 *mf*

2 *mf*

3

Bar. *mf*

Tuba *mf*

Mlt. Perc.

Perc. 1 *mf* *mp* *p*

Perc. 2

Timp.

67

68

69

70

71 **Grazioso** ♩ = 72

Fl./Picc. 

Ob. 

Bsn. 

1 Cls. 

2 Cls. 

3 Cls. 

A. Cl. 

B. Cl. 

A. Saxes 1/2 

T. Sax. 

Bar. Sax. 

71 **Grazioso** ♩ = 72

1 Tpts. 

2 Tpts. 

3 Tpts. 

Hns. 1/2 

1 Trbs. 

2 Trbs. 

3 Trbs. 

Bar. 

Tuba 

Mlt. Perc. 

Perc. 1 

Perc. 2 

Timp. 

Fl./Picc. *solo Flute*
mf

Ob.

Bsn.

Cl. 1
2
3

A. Cl.

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

Tpts. 1
2
3

Hns. 1
2

Trbs. 1
2
3

Bar. *mp*

Tuba *mp*

Mlt. Perc.

Perc. 1

Perc. 2 *Tri.*
mp

Timp.

75 76 77 78 79

84

Fl./Picc. *mp*

Ob.

Bsn. *mf*

Cl. 1 *p* *a2*

Cl. 2 *p*

Cl. 3 *p*

A. Cl. *mf*

B. Cl. *mf*

A. Sax. 1 *p* *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpts. 1 *mf* *f*

Tpts. 2 *a2* *mf* *f* *a2*

Tpts. 3 *mf* *f*

Hns. 1 *mf*

Hns. 2 *mf*

Trbs. 1 *mf*

Trbs. 2 *mf*

Trbs. 3 *mf*

Bar. *mf*

Tuba *mp* *mf*

Mlt. Perc. *mp* Bells *f* Vibes *mf*

Perc. 1

Perc. 2 *mf* Sus. Cym. scrape

Timp. *mp* *mf*

80

81

82

83

84

85

Fl./Picc. *-Picc.* *f* *a2*

Ob.

Bsn.

Cl. 1 *f* *a2*

Cl. 2 *f*

Cl. 3 *f*

A. Cl.

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1 *f* *a2*

Hns. 2 *f*

Trbs. 1

Trbs. 2

Trbs. 3

Bar. *f*

Tuba

Mlt. Perc.

Perc. 1

Perc. 2 *Tri.* *mf*

Timp.

86 87 88 89 90

Fl./Picc. *mf* *p* *div.*

Ob.

Bsn. *mp*

Cls. 1 *mf* *p*
2
3

A. Cl. *mp*

B. Cl. *mp*

A. Saxes 1 *mp*
2

T. Sax. *mp* *p*

Bar. Sax. *mp* *p*

Tpts. 1 *mp*
2 *a2* *mp*
3 *a2* *mp*

Hns. 1 *mp*
2

Trbs. 1 *mp* *p*
2 *mp* *p*
3 *mp* *p*

Bar. *mp* *p*

Tuba *mp* *p*

Mlt. Perc. *p* Bells

Perc. 1

Perc. 2 *p* Sus. Cym. scrape

Timp.

91

92

93

94

95

96

Tempo Primo ♩ = 160

99

Fl./Picc. *ff* *f*

Ob. *ff* *f*

Bsn. *ff* *mf*

Cl. 1 *ff* *f*

Cl. 2/3 *ff* *f*

A. Cl. *ff* *mf*

B. Cl. *ff* *mf*

A. Saxes 1/2 *ff* *mf*

T. Sax. *ff* *mf*

Bar. Sax. *ff* *mf*

Tempo Primo ♩ = 160

99

Tpts. 1 *f*

Tpts. 2/3 *f*

Hns. 1/2 *ff* *mf*

Trbs. 1 *ff*

Trbs. 2/3 *ff*

Bar. *ff*

Tuba *ff* *mf*

Mlt. Perc. *ff*

Perc. 1 *ff* *mf*

Perc. 2 *ff*

Timp. *ff*

97 98 99 100 101

Fl./Picc.

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Trbs. 1 2 3

Bar.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

mf

f

ff

Police Whistle

102 103 104 105 106

107

Fl./Picc. *ff*

Ob. *ff*

Bsn. *mf*

1 Cls. *f* *ff*

2 3 Cls. *f* *ff*

A. Cl.

B. Cl.

A. Saxes 1 2 *ff* *mf* *f* *ff*

T. Sax. *ff*

Bar. Sax. *mf*

107

1 Tpts. *ff* *div.* *a2*

2 3 Tpts. *ff* *a2*

Hns. 1 2 *ff*

1 Trbs.

2 3 Trbs.

Bar. *ff*

Tuba

Mlt. Perc. Xylo. *ff*

Perc. 1 *ff* *p*

Perc. 2 Cr. Cym. *mf* *f*

Timp. *mf* *f*

107 108 109 110 111

113

-Picc. *f*

Ob. *f*

Bsn. *mf*

1 *mp*

2 *mp*

3

A. Cl. *mf*

B. Cl. *mf*

A. Saxes *mp*

1/2

T. Sax. *mp*

Bar. Sax. *mf*

113

1

2

3

Tpts. *a2* *f*

Hns. *f*

1

2

3

Trbs. *mf*

Bar. *mf*

Tuba *mf*

Mlt. Perc. *mp*

Perc. 1 *mp*

Perc. 2 *p* *mp*

Timp.

121

Fl./Picc.

Ob.

Bsn.

1
Cls.

2
3

A. Cl.

B. Cl.

A. Saxes 1
2

T. Sax.

Bar. Sax.

121

1
Tpts.

2
3

Hns.

1
Trbs.

2
3

Bar.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

117 118 119 120 121

Fl./Picc. *mf* *div.*

Ob. *mf*

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 *f*

Trbs. 1 2 3

Bar.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

122

123

124

125

126

This is a page of a musical score, likely for a symphony or concert band, covering measures 127 to 131. The score is arranged in a standard orchestral layout with multiple staves for different instruments. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score is marked with a forte (*ff*) dynamic throughout. The instruments and their parts are as follows:

- Fl./Picc.:** Flute and Piccolo. Measures 127-128 feature a rhythmic pattern of eighth notes. Measure 129 has a rest, and measure 130 has a rest. Measure 131 features a melodic line starting with a second octave (a²) and a trill.
- Ob.:** Oboe. Measures 127-128 feature a rhythmic pattern of eighth notes. Measure 129 has a rest, and measure 130 has a rest. Measure 131 features a melodic line starting with a second octave (a²) and a trill.
- Bsn.:** Bassoon. Measures 127-128 feature a rhythmic pattern of eighth notes. Measure 129 has a rest, and measure 130 has a rest. Measure 131 features a melodic line starting with a second octave (a²) and a trill.
- Cls. (1 & 2):** Clarinet parts 1 and 2. Measures 127-128 feature a rhythmic pattern of eighth notes. Measure 129 has a rest, and measure 130 has a rest. Measure 131 features a melodic line starting with a second octave (a²) and a trill.
- A. Cl.:** Alto Clarinet. Measures 127-128 feature a rhythmic pattern of eighth notes. Measure 129 has a rest, and measure 130 has a rest. Measure 131 features a melodic line starting with a second octave (a²) and a trill.
- B. Cl.:** Bass Clarinet. Measures 127-128 feature a rhythmic pattern of eighth notes. Measure 129 has a rest, and measure 130 has a rest. Measure 131 features a melodic line starting with a second octave (a²) and a trill.
- A. Saxes (1 & 2):** Alto Saxophone parts 1 and 2. Measures 127-128 feature a rhythmic pattern of eighth notes. Measure 129 has a rest, and measure 130 has a rest. Measure 131 features a melodic line starting with a second octave (a²) and a trill.
- T. Sax.:** Tenor Saxophone. Measures 127-128 feature a rhythmic pattern of eighth notes. Measure 129 has a rest, and measure 130 has a rest. Measure 131 features a melodic line starting with a second octave (a²) and a trill.
- Bar. Sax.:** Baritone Saxophone. Measures 127-128 feature a rhythmic pattern of eighth notes. Measure 129 has a rest, and measure 130 has a rest. Measure 131 features a melodic line starting with a second octave (a²) and a trill.
- Tpts. (1 & 2):** Trumpet parts 1 and 2. Measures 127-128 feature a rhythmic pattern of eighth notes. Measure 129 has a rest, and measure 130 has a rest. Measure 131 features a melodic line starting with a second octave (a²) and a trill.
- Hns. (1 & 2):** Horn parts 1 and 2. Measures 127-128 feature a rhythmic pattern of eighth notes. Measure 129 has a rest, and measure 130 has a rest. Measure 131 features a melodic line starting with a second octave (a²) and a trill.
- Trbs. (1 & 2):** Trombone parts 1 and 2. Measures 127-128 feature a rhythmic pattern of eighth notes. Measure 129 has a rest, and measure 130 has a rest. Measure 131 features a melodic line starting with a second octave (a²) and a trill.
- Bar.:** Baritone. Measures 127-128 feature a rhythmic pattern of eighth notes. Measure 129 has a rest, and measure 130 has a rest. Measure 131 features a melodic line starting with a second octave (a²) and a trill.
- Tuba:** Tuba. Measures 127-128 feature a rhythmic pattern of eighth notes. Measure 129 has a rest, and measure 130 has a rest. Measure 131 features a melodic line starting with a second octave (a²) and a trill.
- Mlt. Perc.:** Multiple Percussion. Measures 127-128 feature a rhythmic pattern of eighth notes. Measure 129 has a rest, and measure 130 has a rest. Measure 131 features a melodic line starting with a second octave (a²) and a trill.
- Perc. 1:** Percussion 1. Measures 127-128 feature a rhythmic pattern of eighth notes. Measure 129 has a rest, and measure 130 has a rest. Measure 131 features a melodic line starting with a second octave (a²) and a trill.
- Perc. 2:** Percussion 2. Measures 127-128 feature a rhythmic pattern of eighth notes. Measure 129 has a rest, and measure 130 has a rest. Measure 131 features a melodic line starting with a second octave (a²) and a trill.
- Timp.:** Timpani. Measures 127-128 feature a rhythmic pattern of eighth notes. Measure 129 has a rest, and measure 130 has a rest. Measure 131 features a melodic line starting with a second octave (a²) and a trill.

Measure numbers 127, 128, 129, 130, and 131 are indicated at the bottom of the score. The page number 22313 is located at the bottom left.

Fl./Picc. *+Picc.* *div.* *-Picc.* *mp*

Ob.

Bsn.

Cls. 1 *mp*
2
3

A. Cl.

B. Cl.

A. Saxes 1 *a2* *mp*
2

T. Sax.

Bar. Sax.

Tpts. 1 *mp*
2
3

Hns. 1
2

Trbs. 1
2
3

Bar.

Tuba

Mlt. Perc. *Bells* *mp*

Perc. 1

Perc. 2 *Tri.* *mf*

Timp.

132

133

134

135

136

Fl./Picc. *ff* +Picc. *a2*

Ob. *ff*

Bsn. *ff*

1 Cls. *ff*

2 Cls. *ff*

3 Cls.

A. Cl. *ff*

B. Cl. *ff*

A. Saxes 1/2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

136

1 Tpts. *ff*

2 Tpts. *ff*

3 Tpts.

1 Hns. *ff*

2 Hns.

1 Trbs. *ff*

2 Trbs. *ff*

3 Trbs.

Bar. *mf* *ff*

Tuba *ff*

Mlt. Perc. *ff* Xylo. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Timp. *ff* Cr. Cym. *ff*

136 137 138 *ff* 139 140

Fl./Picc.

Ob.

Bsn.

1
Cls.

2
3

A. Cl.

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

1
Tpts.

2
3

Hns. 1/2

1
Trbs.

2
3

Bar.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

141 142 143 *ff* 144 145

The score is divided into four systems.
System 1 (Measures 146-149): Fl./Picc., Ob., Bsn., Cls. (1 & 2, 3), A. Cl., B. Cl., A. Saxes (1 & 2), T. Sax., Bar. Sax., Tpts. (1 & 2, 3), Hns. (1 & 2), Trbns. (1 & 2, 3), Bar., Tuba.
System 2 (Measures 146-149): Mlt. Perc., Perc. 1, Perc. 2, Timp.
Measure 146: Fl./Picc. and Cls. 1/2 enter with *mf*. Bsn. has a *sfz* dynamic.
Measure 147: Woodwinds and brass play with *mf*.
Measure 148: Percussion includes *mf* and *sfz*.
Measure 149: Final measure with *mf* and *sfz* dynamics.
Measure 150: Percussion includes *mf* and *really loud!!!* dynamics.