

# Asphalt Cocktail

(2009)

John Mackey

Commissioned by Howard J. Gourwitz as a gift to Dr. Kevin L. Sedatole  
and the Michigan State University Wind Symphony

## Instrumentation

Piccolo  
 4 Flutes  
 2 Oboes  
 2 Bassoons  
 Contrabassoon

Clarinet in Eb  
 4 Clarinets in Bb  
 2 Bass Clarinets in Bb  
 Contrabass Clarinet in Bb

Soprano Sax  
 Alto Sax  
 Tenor Sax  
 Baritone Sax

4 Trumpets in Bb  
 4 French Horns  
 4 Trombones (minimum of 3 Tenor, 1 Bass; additional players may be added)  
 Euphonium (2 preferred)  
 Tuba (2 or more preferred)

Piano

Harp

### Percussion (7 players)

Player 1: Timpani (4 drums, 5 if desired)

Player 2: Xylophone, Marimba, Whip

Player 3: Tambourine; metal cocktail shaker with nuts, etc. inside; small metal trash can filled with metal, taped shut  
 (will be slammed to floor, sounding like a controlled crash of chains)

Player 4: Hi-hat; China cymbal; upside-down 14" mini-China with 13" Trash Splash cymbal stacked inside

Player 5: 4 Tom-Toms; field drum with Kevlar head; whip; metal cocktail shaker with nuts, etc. inside

Player 6: 4 Cymbals: crash, Zildjian 16" ZHT EFX (or comparable), China, Splash

Player 7: Bass Drum

The image shows a musical score for four percussion players. Each player's part is written on a single staff with a treble clef. Percussion 3 has three notes: a quarter note marked with an 'x' (cocktail shaker), a quarter note (tambourine), and a quarter note marked with a solid dot (small metal trash can). Percussion 4 has four notes: a quarter note marked with an 'x' (hi-hat foot), a quarter note marked with an 'x' (hi-hat sticks), a quarter note marked with an 'x' (China), and a quarter note marked with a solid dot (China with Trash Splash inside). Percussion 5 has five notes: a quarter note (4 tom-toms), a quarter note (4 tom-toms), a quarter note (4 tom-toms), a quarter note (4 tom-toms), and a quarter note marked with an 'x' (field drum with Kevlar head). Percussion 6 has four notes: a quarter note marked with an 'x' (crash cymbal), a quarter note marked with an 'x' (EFX cymbal), a quarter note marked with an 'x' (China), and a quarter note marked with an 'x' (Splash).

Note: **All trills** are 1/2-step trills. All glisses last entire duration notated.

## **Program Note**

Several years ago, when I was living in Manhattan, I was walking down Columbus Avenue with my good friend (and fellow composer) Jonathan Newman. Somehow, the topic of titles for pieces came up, and Newman said a title that stopped me in my tracks there on the sidewalk: "Asphalt Cocktail."

I begged him to let me use the title. "That title screams Napoleonic Testosterone Music. I was born to write that!" I pleaded. "No," was his initial response. I asked regularly over the next few years, and the answer was always the same: "No. It's mine." In May 2008, I asked him once again, begging more pathetically than I had before, and his answer this time surprised me: "Fine," he said, "but I'll be needing your first-born child." This was easily agreeable to me, as I don't like kids.

Around this same time, my wife and I were talking to Kevin Sedatole about his upcoming performance at the CBDNA National Convention. It was my wife who suggested to Kevin, after coaxing him with cocktails ourselves, that I write a piece to open his CBDNA concert, and that piece should be "Asphalt Cocktail." Kevin told his friend Howard J. Gourwitz about the idea for the piece, and Howard generously agreed to personally fund the commission as a gift to Kevin Sedatole and the Michigan State University Wind Symphony. The piece is dedicated to Jonathan Newman, because without his title I'd have written a completely different piece, like "Bandtastic! : A Concert Prelude."

"Asphalt Cocktail" is a five-minute opener, designed to shout, from the opening measure, "We're here." With biting trombones, blaring trumpets, and percussion dominated by cross-rhythms and back beats, it aims to capture the grit and aggression that I associate with the time I lived in New York. Picture the scariest NYC taxi ride you can imagine, with the cab skidding around turns as trucks bear down from all sides.

Serve on the rocks.

"Asphalt Cocktail" was commissioned by Howard J. Gourwitz as a gift to Dr. Kevin L. Sedatole and the Michigan State University Wind Symphony.

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**Performance materials available for hire directly from the composer:**

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A

Picc. *mf* *ff* *f* *ff*

Fl. 1-2 *mf* *ff* *f* *ff*

Fl. 3-4 *mf* *ff* *f* *ff*

Ob. *mf* *ff* *f* *ff*

Bsn. *mf* *ff* *f* *ff*

C. Bn. *mf* *ff* *f* *ff*

E♭ Cl. *mf* *ff* *nasty* *tr* *ff*

Clar. 1-2 *mf* *ff* *ff*

Clar. 3-4 *mf* *ff* *ff*

Bs. Cl. *mf* *ff* *f* *ff*

Cb. Cl. *mf* *ff* *f* *ff*

S. Sax. *mf* *ff* *nasty* *tr* *ff* *growl*

A. Sax. *mf* *ff* *nasty* *tr* *ff* *growl*

T. Sax. *mf* *ff* *nasty* *(not trilled)* *ff* *growl*

B. Sax. *mf* *ff* *ff*

Tpt. 1-2 *mf* *ff* *con sord. - straight* *mp* *ff*

Tpt. 3-4 *mf* *ff* *con sord. - straight* *mp* *ff*

Horn 1-2 *mf* *ff* *stopped* *mp* *flut.* *ff* *stopped* *mp*

Horn 3-4 *mf* *ff* *stopped* *mp* *flut.* *ff* *stopped* *mp*

Tbn. 1 *mf* *ff* *7* *4* *7* *4* *7*

Tbn. 2 *mf* *ff*

Tbn. 3-4 *mf* *ff* *f*

Euph. *mf* *ff*

Tuba *mf* *ff*

Pno. *ff* *mp*

Hp. *ff* *E♭ G♭*

Timp. *mf* *ff* *mf*

Whip

Perc. *7* *4* *7* *4* *7*

Perc. *choke* *choke* *ff*

Toms *mf* *ff* *choke*

Cymb. *choke* *choke* *f* *choke*

BD *f* *ff* *mp* *f*







B

Picc. *mf* *ff*

Fl. 1-2 *mf* *ff*

Fl. 3-4 *mf* *ff*

Ob. *mf* *ff*

Bsn. *mf* *ff*

C. Bn. *mf* *ff*

E♭ Cl. *mf* *ff*

Clar. 1-2 *mf* *ff*

Clar. 3-4 *mf* *ff*

Bs. Cl. *mf* *ff*

Cb. Cl. *mf* *ff*

S. Sax. *mf* *ff*

A. Sax. *mf* *ff*

T. Sax. *mf* *ff*

B. Sax. *mf* *ff*

Tpt. 1-2 *fff* con sord - straight

Tpt. 3-4 *fff* con sord - straight

Horn 1-2 *ff* a2 *fff* growl o

Horn 3-4 *ff* *fff* growl o

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3-4 *mf* *ff*

Euph. *ff*

Tuba *mf* *ff*

Pno. *ff* *mf*

Hp. *f*

B

Timp. *mf* *ff* *f*

Xylo. *mf* *ff* *ff*

Perc. *mf* *ff* *ff*

Perc. *mp* *choke* *choke* *ff*

Toms *mf* *ff*

Cymb. *mf* *choke* *choke* *ff*

BD *mf* *f* *ff* *f*



Picc. *ff* *cresc.* *fff*

Fl. 1-2 *ff* *cresc.* *fff*

Fl. 3-4 *a 2* *ff* *cresc.* *fff*

Ob. *ff* *cresc.* *fff*

Bsn. *ff* *cresc.* *fff*

C. Bn. *ff* *cresc.* *fff*

E♭ Cl. *ff* *cresc.* *fff*

Clar. 1-2 *ff* *tr* *fff* *ff*

Clar. 3-4 *ff* *tr* *fff* *ff*

Bs. Cl. *ff* *cresc.* *fff*

Cb. Cl. *ff* *cresc.* *fff*

S. Sax. *ff* *cresc.* *fff*

A. Sax. *ff* *cresc.* *fff*

T. Sax. *ff* *cresc.* *fff*

B. Sax. *ff* *cresc.* *fff*

Tpt. 1-2 *ff* *cresc.* *fff*

Tpt. 3-4 *ff* *cresc.* *fff*

Horn 1-2 *ff* *rip* *cresc.* *fff*

Horn 3-4 *ff* *rip* *cresc.* *a 2* *fff*

Tbn. 1 *ff* *cresc.* *fff*

Tbn. 2 *ff* *cresc.* *fff*

Tbn. 3-4 *a 2* *ff* *cresc.* *a 2* *fff*

Euph. *ff* *cresc.* *fff*

Tuba *ff* *cresc.* *fff*

Pno. *fff* *fff*

Hp.

Timp. *ff* *cresc.* *fff*

Xylo. *ff* *fff*

Perc. *ff* *cresc.* *fff* *ff*

Perc. *ff* *cresc.* *fff* *ff*

Toms *ff* *cresc.* *fff*

Cymb. *ff* *choke* *cresc.* *fff*

BD *f* *ff* *fff*

7  
8

7  
8

7  
8

7  
8

7  
8

Score for page 59, featuring various instruments including Piccolo, Flutes (1-2, 3-4), Oboe, Bassoon, Contrabassoon, Clarinets (1-2, 3-4), Bass Clarinet, Contrabass Clarinet, Saxophones (Soprano, Alto, Tenor, Baritone), Trumpets (1-2, 3-4), Horns (1-2, 3-4), Trombones (1, 2, 3-4), Euphonium, Tuba, Piano, Harp, Timpani, Xylophone, Percussion, Tom-toms, Cymbals, and Bass Drum.

Time signatures: 7/8, 4/4, 2/4, 4/4.

Dynamic markings: *ff*, *fff*, *f*, *p*.

Section marker: C





D

Picc. *fff*

Fl. 1-2 *fff* *pp* solo *p* *fp*

Fl. 3-4 *fff* *pp*

Ob. *fff* *pp*

Bsn. *fff* *mp* *mf* *f*

C. Bn. *fff* *mf* *f*

E♭ Cl. *fff* *pp*

Clar. 1-2 *fff* *pp* *brash & arrogant* *ff* *ffp* *ff*

Clar. 3-4 *fff* *pp* *tr*

Bs. Cl. *fff* *mf* *ffp* *mf*

Cb. Cl. *fff* *mf* *mf*

S. Sax. *ff* *pp* *p*

A. Sax. *ff* *p*

T. Sax. *ff* *p*

B. Sax. *ff* *p* *mf*

Tpt. 1-2 *ff* *con sord - straight* *extremely jarring* *a 2 flut.* *ffp* *p*

Tpt. 3-4 *ff*

Horn 1-2 *ff* *a 2 rip* *extremely jarring* *a 2 flut.* *ffp* *p*

Horn 3-4 *ff* *a 2 rip* *ffp* *p*

Tbn. 1 *ff* *p* *con sord - straight* *p* *con sord - straight* *pp*

Tbn. 2 *ff*

Tbn. 3-4 *ff* *p* *con sord - straight* *ffp* *con sord - straight* *3.* *ffp*

Euph. *ff* *p*

Tuba *ff* *p*

Pno. *fff*

Hp. *mp*

D

Timp. *ff* *mp* *mf*

Mba. *ff* *mp* *fp*

Perc. *f* *ff* *p* *f* *p*

Perc. *f* *ff* *p* *f* *p*

Toms *ff* *ff*

Cymb. *fff* *mf* *mp*

BD *ff* *mf* *p*









Picc. *f* *mf* *mp* *ff*

Fl. 1-2 *f* *mp* *ff*

Fl. 3-4

Ob. *f* *ff* *fff*

Bsn.

C. Bn.

E♭ Cl.

Clar. 1-2 *a 2 flut.* *solo* *a 2 tr* *solo* *ff*

Clar. 3-4 *f* *ff*

Bs. Cl.

Cb. Cl.

S. Sax. *f* *mp* *f*

A. Sax. *f* *mp* *f*

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

B. Sax. *mf* *f*

Tpt. 1-2

Tpt. 3-4

Horn 1-2 *flut.* *a 2 tr* *ff*

Horn 3-4

Tbn. 1 *f* *sfz*

Tbn. 2

Tbn. 3-4 *4.*

Euph.

Tuba

Pno. *f* *ff* *mp* *mf* *f* *mp* *fff*

Hp. *8ve*  
*D♭ C♯ B♭ | E♭ F♯ G♯ A♭*

Timp. *mf* *tune F to G*

Xylo.

Perc. *4/4* *7/8* *4/4* *7/8* *4/4* *7/8*

Perc. *f*

Toms *fff*

Cymb. *mf* *f*

BD *mp*

Picc. *f* *tr* *ff*  
 Fl. 1-2 *ff*  
 Fl. 3-4 *ff*  
 Ob. *7/8* *4/4* *1. tr* *ff* *7/8* *4/4* *7/8* *ff* *2/4*  
 Bsn. *ff*  
 C. Bn. *ff*  
 E♭ Cl. *ff*  
 Clar. 1-2 *a2* *ff* *tr*  
 Clar. 3-4 *7/8* *4/4* *7/8* *4/4* *7/8* *2/4*  
 Bs. Cl. *ff*  
 Cb. Cl. *ff*  
 S. Sax. *ff*  
 A. Sax. *7/8* *4/4* *7/8* *4/4* *7/8* *2/4*  
 T. Sax. *ff*  
 B. Sax. *ff*  
 Tpt. 1-2 *a2* *(con sord. - straight)* *f* *ff*  
 Tpt. 3-4 *senza sord* *f* *ff*  
 Horn 1-2 *a2* *ff* *rip* *ffp*  
 Horn 3-4 *a2* *ff* *rip* *ffp*  
 Tbn. 1 *7/8* *4/4* *senza sord* *mf* *7/8* *f* *mf* *4/4* *7/8* *ff* *2/4*  
 Tbn. 2 *senza sord* *mf* *ff*  
 Tbn. 3-4 *senza sord* *mf* *3.* *mf* *ff*  
 Euph. *(b)* *mf* *ff*  
 Tuba *mf* *ff*  
 Pno. *ff* *8va* *15va*  
 Hp. *8va*  
 Timp. *ff*  
 Xylo. *ff* *gliss from approx. pitch*  
 Perc. *7/8* *4/4* *7/8* *4/4* *7/8* *2/4*  
 Perc. *ff*  
 Toms *f* *choke* *ff*  
 Cymb. *f* *ff*  
 BD *f* *ff*

D♯ C♯ B♭ | E♭ F♯ G♯ A♭

**F**

Picc.  
 Fl. 1-2  
 Fl. 3-4  
 Ob.  
 Bsn.  
 C. Bn.  
 E♭ Cl.  
 Clar. 1-2  
 Clar. 3-4  
 Bs. Cl.  
 Cb. Cl.  
 S. Sax.  
 A. Sax.  
 T. Sax.  
 B. Sax.  
 Tpt. 1-2  
 Tpt. 3-4  
 Horn 1-2  
 Horn 3-4  
 Tbn. 1  
 Tbn. 2  
 Tbn. 3-4  
 Euph.  
 Tuba  
 Pno.  
 Hp.  
 Timp.  
 Xylo.  
 Perc.  
 Perc.  
 Toms.  
 Cymb.  
 BD

Musical score for page 21, featuring various instruments and dynamic markings. The score includes woodwinds (Piccolo, Flutes, Oboe, Bassoon, Clarinets, Bass Clarinet, Saxophones), brass (Trumpets, Horns, Trombones, Euphonium, Tuba), strings (Piano, Harp), and percussion (Timpani, Xylophone, Percussion, Tom-toms, Cymbals, Bass Drum).

Key features include:

- Tempo/Time Signature Changes:** 2/4, 7/8, 4/4, 7/8, 2/4, 7/8.
- Dynamic Markings:** *ff* (fortissimo), *fp* (fortissimo piano), *mf* (mezzo-forte), *f* (forte).
- Performance Techniques:** Trills (*tr*), glissandos (*gliss*), and chokes on percussion.
- Rehearsal Markers:** (15<sup>me</sup>) and 15<sup>me</sup>.



Picc. Fl. 1-2 Fl. 3-4 Ob. Bsn. C. Bn. Eb. Cl. Clar. 1-2 Clar. 3-4 Bs. Cl. Cb. Cl. S. Sax. A. Sax. T. Sax. B. Sax. Tpt. 1-2 Tpt. 3-4 Horn 1-2 Horn 3-4 Tbn. 1 Tbn. 2 Tbn. 3-4 Euph. Tuba Pno. Hp. Timp. Xylo. Perc. Perc. Toms. Cymb. BD

Musical score for page 132, page 23. The score is divided into four measures. The first measure is in 7/8 time, the second in 5/8, and the third and fourth in 4/4. The woodwinds and strings play melodic lines with various dynamics and articulations. The brass section provides harmonic support with sustained notes and rhythmic patterns. The percussion section includes timpani, xylophone, and various percussion instruments. The piano and harp parts are mostly silent or play simple accompaniment.

Dynamics include *cresc.*, *norm.*, *ff*, and *fff*. Articulations include *tr.*, *acc.*, and *rit.*. Performance instructions include *rip*, *a 2*, and *a 3*.

Picc. *fff*

Fl. 1-2 *fff* a2

Fl. 3-4 *fff* a2

Ob. *fff* 7/8 4/4 2/4 4/4

Bsn. *fff*

C. Bn. *fff*

E♭ Cl. *fff*

Clar. 1-2 *fff* 7/8 4/4 2/4 4/4

Clar. 3-4 *fff*

Bs. Cl. *fff*

Cb. Cl. *fff*

S. Sax. *fff*

A. Sax. *fff* 7/8 4/4 2/4 4/4

T. Sax. *fff*

B. Sax. *fff*

Tpt. 1-2 *fff*

Tpt. 3-4 *fff*

Horn 1-2 *fff*

Horn 3-4 *fff*

Tbn. 1 *fff* 7/8 4/4 2/4 4/4

Tbn. 2 *fff*

Tbn. 3-4 *fff*

Euph. *fff*

Tuba *fff*

Pno. *fff* *ff*

Hp.

Timp. *fff* *ff*

Xylo. *fff*

Perc. *fff* 7/8 4/4 2/4 4/4

Perc. *fff*

Toms *fff* *ff* *deadstroke*

Cymb. *fff* *ff* *choke* *choke* *choke*

BD *fff* *ff*

G

Picc. *ff*

Fl. 1-2 *ff*

Fl. 3-4 *ff*

Ob. *ff*

Bsn. *ff*

C. Bn. *ff*

E♭ Cl. *ff*

Clar. 1-2 *ff*

Clar. 3-4 *ff*

Bs. Cl. *ff*

Cb. Cl. *ff*

S. Sax. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpt. 1-2 *ff*

Tpt. 3-4 *ff*

Horn 1-2 *pp* bend pitch up & down in quarter-tones (like very slow, very wide vibrato)

Horn 3-4 *pp* bend pitch up & down in quarter-tones (like very slow, very wide vibrato)

Tbn. 1 *ff* *p*

Tbn. 2 *ff*

Tbn. 3-4 *ff*

Euph. *ff*

Tuba *ff*

Pno. *mp*

Hp. *mp*

Timp. *fff*

Xylo. *fff* to Marimba *p* Marimba very articulate mallets

Perc. *fff* *pp* *fff* *pp*

Toms

Cymb.

BD *fff*









Picc. *flut.* *fff*

Fl. 1-2 *fff*

Fl. 3-4

Ob. *fff*

Bsn. *fff*

C. Bn. *fff*

E♭ Cl. *fff*

Clar. 1-2 *norm. a 2 flut. fff*

Clar. 3-4 *fff*

Bs. Cl. *fff*

Cb. Cl. *fff*

S. Sax. *fff*

A. Sax. *fff*

T. Sax. *fff*

B. Sax. *fff*

Tpt. 1-2 *fff*

Tpt. 3-4 *fff*

Horn 1-2 *fff*

Horn 3-4 *fff*

Tbn. 1 *fff*

Tbn. 2 *fff*

Tbn. 3-4 *fff*

Euph. *fff*

Tuba *fff*

Pno. *fff*

Hp. *fff*

Timp. *fff*

Xylo. *fff*

Perc. *fff*

Perc. *fff*

Toms *fff*

Cymb. *choke*

BD *fff*

*3/4 4/4 3/4 4/4*

Flut. *ffp* *ff*

Fl. 1-2 *ffp* *ff*

Fl. 3-4 *ffp* *ff*

Ob. **3/4** **4/4**

Bsn. *ffp* *ff*

C. Bn. *ffp* *ff*

E♭ Cl. *ffp* *ff*

Clar. 1-2 *ffp* *ff*

Clar. 3-4 **3/4** **4/4** *ffp* *ff*

Bs. Cl. *ffp* *ff*

Cb. Cl. *ffp* *ff*

S. Sax. *ffp* *ff* *norm.*

A. Sax. **3/4** **4/4** *ffp* *ff* *norm.*

T. Sax. *ffp* *ff*

B. Sax. *ffp* *ff*

Tpt. 1-2 *ffp* *ff*

Tpt. 3-4 *ffp* *ff*

Horn 1-2 *ff* *ff* *a2 rip*

Horn 3-4 *ff* *ff* *a2 rip*

Tbn. 1 **3/4** **4/4** *ff* *ff*

Tbn. 2 *ff* *ff*

Tbn. 3-4 *ff* *ff*

Euph. *ff* *ff*

Tuba *ff* *ff*

Pno. *ffff* *ff* *chromatic forearm cluster at bottom range of keyboard*

Hp.

Timp. *ff* *ff*

Xylo. *ff* *ff*

Perc. **3/4** **4/4** *ff* *ff*

Perc. *ff* *ff*

Toms *ffff* *ff* *ffff* *ff* *single rolls, these can not be too huge*

Cymb. *choke* *choke* *choke* *choke*

BD *ffff* *ff*



Picc.

Fl. 1-2

Fl. 3-4

Ob.

Bsn.

C. Bn.

E♭ Cl.

Clar. 1-2

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1-2

Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1

Tbn. 2

Tbn. 3-4

Euph.

Tuba

Pno.

Hp.

Timp.

Mba.

Perc.

Perc.

Toms

Cymb.

BD

D♯ A♭ E♭ B♭

This musical score page (34) is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Picc., Fl. 1-2, Fl. 3-4, Ob., Bsn., C. Bn., Eb. Cl., Clar. 1-2, Clar. 3-4, Bs. Cl., Cb. Cl., S. Sax., A. Sax., T. Sax., B. Sax., Tpt. 1-2, Tpt. 3-4, Horn 1-2, Horn 3-4, Tbn. 1, Tbn. 2, Tbn. 3-4, Euph., Tuba, Pno., Hp., Timp., Mba., Perc., Perc., Toms, Cymb., and BD.

The score is divided into measures, with time signatures changing from 4/4 to 3/4 and back to 4/4. Key performance instructions include *mf*, *poco a poco cresc.*, *f*, and *cresc.*. The percussion section includes specific markings for tom-toms, such as *choke*, and mallets, such as *oy*.



This page of a musical score contains 29 staves for various instruments. The instruments listed on the left are: Picc., Fl. 1-2, Fl. 3-4, Ob., Bsn., C. Bn., Eb. Cl., Clar. 1-2, Clar. 3-4, Bs. Cl., Cb. Cl., S. Sax., A. Sax., T. Sax., B. Sax., Tpt. 1-2, Tpt. 3-4, Horn 1-2, Horn 3-4, Tbn. 1, Tbn. 2, Tbn. 3-4, Euph., Tuba, Pno., Hp., Timp., Xylophone, Perc., Perc., Toms, Cymb., and BD. The score is written in 4/4, 3/4, and 4/4 time signatures. It includes various musical notations such as notes, rests, dynamics (e.g., *ff*, *fff*, *f*), articulation (e.g., *tr*, *choke*), and performance instructions (e.g., *senza sord*). The page number 229 is located in the bottom left corner.

K

Picc. *fff*

Fl. 1-2 *fff*

Fl. 3-4 *fff*

Ob. *fff*

Bsn. *fff*

C. Bn. *fff*

E. Cl. *fff* *bell up* *tr* *norm.*

Clar. 1-2 *fff* *bell up* *tr* *norm.*

Clar. 3-4 *fff* *bell up* *tr* *norm.*

Bs. Cl. *fff*

Cb. Cl. *fff*

S. Sax. *fff*

A. Sax. *fff*

T. Sax. *fff*

B. Sax. *fff*

Tpt. 1-2 *fff*

Tpt. 3-4 *fff*

Horn 1-2 *fff* *rip*

Horn 3-4 *fff* *rip*

Tbn. 1 *fff*

Tbn. 2 *fff*

Tbn. 3-4 *fff*

Euph. *fff*

Tuba *fff*

Pno. *fff*

Hp.

K

Timp. *fff*

Xylo. *fff* *Trash Can*

Perc. *fff* *sizzle open*

Perc. *fff*

Toms *fff*

Cymb. *fff*

BD *fff*

L

Picc.   
 Fl. 1-2   
 Fl. 3-4   
 Ob.   
 Bsn.   
 C. Bn.   
 Eb Cl.   
 Clar. 1-2   
 Clar. 3-4   
 Bs. Cl.   
 Cb. Cl.   
 S. Sax.   
 A. Sax.   
 T. Sax.   
 B. Sax.   
 Tpt. 1-2   
 Tpt. 3-4   
 Horn 1-2   
 Horn 3-4   
 Tbn. 1   
 Tbn. 2   
 Tbn. 3-4   
 Euph.   
 Tuba   
 Pno.   
 Hp.   
 Timp.   
 Xylo.   
 Perc.   
 Perc.   
 Toms   
 Cymb.   
 BD

7/8   
 4/4   
 2/4   
 7/8   
 4/4   
 2/4   
 7/8   
 4/4   
 2/4   
 7/8   
 4/4   
 2/4   
 7/8   
 4/4   
 2/4

(See)   
 fff   
 Db C# Bb | Eb F# G# Ab   
 fff   
 ff   
 f   
 ff

L   
 242

Picc.

Fl. 1-2

Fl. 3-4

Ob.

Bsn.

C. Bn.

E♭ Cl.

Clar. 1-2

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1-2

Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1

Tbn. 2

Tbn. 3-4

Euph.

Tuba

Pno.

Hp.

Timp.

Xylo.

Perc.

Perc.

Toms

Cymb.

BD

248

78

Picc. *fff*  
 Fl. 1-2  
 Fl. 3-4  
 Ob. **7/8** **4/4**  
 Bsn.  
 C. Bn.  
 E♭ Cl. *fff*  
 Clar. 1-2 *fff*  
 Clar. 3-4 **7/8** **4/4** *fff*  
 Bs. Cl.  
 Cb. Cl.  
 S. Sax. **7/8**  
 A. Sax. **4/4**  
 T. Sax.  
 B. Sax.  
 Tpt. 1-2 *fff*  
 Tpt. 3-4 *fff*  
 Horn 1-2 *fff*  
 Horn 3-4 *fff*  
 Tbn. 1 **7/8** **4/4** *fff*  
 Tbn. 2 *fff*  
 Tbn. 3-4 *fff*  
 Euph. *fff*  
 Tuba *fff*  
 Pno. *fff*  
 Hp.  
 Timp. *fff*  
 Xylo. **7/8** **4/4** *fff*  
 Perc. *fff*  
 Perc. *fff*  
 Toms  
 Cymb. *choke*  
 BD *ff* *fff* *ffff*

Db C# B# | Eb F# G# Ab