

YELLOWSTONE OVERTURE

Benoît Chantry

Grade / Moeilijkheidsgraad / Degré de difficulté /
Schwierigkeitsgrad / Difficoltà **3**

Duration / Tijdsduur / Durée / Dauer / Durata **4:58**

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Aufnahme auf / Registrazione su

Tierolff for Band No. 32 "YELLOWSTONE OVERTURE"

TMPCD130632

Fanfare Band

Full score	1		
Bb Soprano Saxophone	2		
Eb Alto Saxophone 1	1		
Eb Alto Saxophone 2	1		
Bb Tenor Saxophone	2		
Eb Baritone Saxophone	1		
Eb Cornet	1		
Bb Flugelhorn 1	5		
Bb Flugelhorn 2	5		
Bb Flugelhorn 3	5		
Bb Trumpet 1	2		
Bb Trumpet 2	2		
Bb Trumpet 3	2		
F Horn 1	1		
F Horn 2	1		
F Horn 3	1		
Eb Horn 1	1	Bb Euphonium treble clef	3
Eb Horn 2	1	Bb Euphonium bass clef	2
Eb Horn 3	1	Eb Bass bass clef	2
C Trombone 1	1	Eb Bass treble clef	2
C Trombone 2	1	Bb Bass bass clef	2
C Trombone 3	1	Bb Bass treble clef	2
Bb Trombone 1 bass clef	1	String Bass	1
Bb Trombone 2 bass clef	1	Percussion 1	2
Bb Trombone 3 bass clef	1	Percussion 2	1
Bb Trombone 1 treble clef	1	Timpani	1
Bb Trombone 2 treble clef	1	Mallets 1	1
Bb Trombone 3 treble clef	1	Mallets 2	1

YELLOWSTONE OVERTURE

English:

Dedicated on March 1, 1872, Yellowstone National Park is the oldest national park in the world. It is spread over three states in the U.S., is included in the UNESCO World Patrimony list, and covers an area as large as Cyprus. The park is situated in a volcanic area and boasts hot water sources, geysers and volcanic formations. It was after a visit to the park that the composer, impressed by the site, experienced a feeling of liberty and decided to compose this "Yellowstone Overture."

Nederlands:

Het Yellowstone National Park is het oudste nationale park in onze wereld en bestaat sinds 1 maart 1872. Het spreidt zich uit over 3 staten van de VS, staat op de Werelderfgoedlijst van UNESCO en heeft een oppervlakte bijna zo groot als Cyprus. Het park bevindt zich op een vulkanische hotspot wat zich uit in vulkanisme, warmtebronnen en geisers. Een bezoek aan dit park gaf de componist een overweldigend gevoel en een gevoel van vrijheid. Dit alles inspireerde hem tot het schrijven van deze Yellowstone Overture.

Deutsch:

Der Yellowstone National Park ist der älteste Nationalpark der Welt und wurde am 1. März 1872 eröffnet. Er erstreckt sich über drei Bundesstaaten der Vereinigten Staaten von Amerika und steht auf der Liste des Weltpatrimoniums der UNESCO. Seine Fläche ist fast so groß wie die von Zypern. Der Park befindet sich in einer vulkanischen Gegend mit Warmwasserquellen und Geisern. Auf einer Reise zum Yellowstone National Park ließ sich der Komponist von diesem überwältigendem Naturschauspiel inspirieren. Entstanden ist dabei ein wunderbares Werk für Blasorchester.

Français:

Le Parc National de Yellowstone est le plus ancien parc national au monde et il existe depuis le 1er mars 1872. Il s'étend sur trois états des États-Unis, se trouve sur la liste du patrimoine mondial de l'Unesco et a une superficie presqu'aussi grande que Chypre. Le parc est situé sur un site volcanique qui comprend des sources d'eau chaude, des geysers et des formations volcaniques. Après une visite du parc, le compositeur était tellement impressionné et empreint d'un sentiment de liberté qu'il se mit à composer cette « Ouverture Yellowstone ».

BENOÎT CHANTRY

Nederlands :

Op jeugdige leeftijd gaat Benoît Chantry naar het Conservatorium van Doornik (B) waar hij piano, viool, saxofoon en slagwerk studeert. Voor het laatste onderdeel gaat hij uiteindelijk naar het 'Conservatoire Royal' te Brussel om daar verder te studeren. Op dat conservatorium volgt hij ook de studies orkestdirectie, kamermuziek, jazz en compositie (in de klas van André Waignein).

Hij houdt zich bezig met het schrijven van muziekspetakels, het schrijven van theatermuziek (onder meer voor "Rijsel Centrum 2004 van de Europese Cultuur"), maar ook arrangementen, bijvoorbeeld voor jazz- en folkartiesten. Hij valt op door zijn pogingen om diverse, vaak sterk verschillende, stijlen dichter bij elkaar te brengen. Hij dirigeert met grote regelmaat kamermuziekensembles en symfonieorkesten, soms in prestigieuze projecten zoals ondermeer bij de inhuldiging van het Instrumentenmuseum te Brussel. Hij dirigeerde veel werk van bekende componisten. Toch gaat zijn persoonlijke voorkeur uit naar het dirigeren van harmonieorkesten. Hij dirigeert al een harmonieorkest sinds zijn 17^e. Momenteel is hij dirigent bij de harmonie "La Concorde" van Péronnes, welke in de afdeling uitmuntendheid speelt. Ook is hij dirigent van het harmonieorkest van het Conservatorium van Doornik.

Hij doceert momenteel zelf aan het Conservatorium van Doornik en aan het 'Conservatoire Royal' van Brussel. In 1999 behaalde hij de compositieprijs van de SABAM tijdens de European Jazz Contest en in 2007 de prijs van de Muziekfederatie van de Provincie Henegouwen.



English :

At a very young age, Benoît Chantry starts attending classes at the Doornik Conservatory (Belgium) where he studies piano, violin, saxophone and percussion. He continues his percussion studies at the Royal Conservatory in Brussels, where he also attends lessons for orchestral conducting, chamber music, jazz and composition (in André Waignein's class). He composes for musical spectacles, musical theatre (amongst others for "Rijsel Centre of European Culture 2004") but also arrangements for jazz and folk artists. He has a remarkable style, characterized by his attempts to combine various, often very different, styles. He very regularly conducts chamber music ensembles and symphony orchestras, at events such as the opening of the Musical Instruments Museum in Brussels. He conducted many pieces of well known composers. However, he personally favours conducting wind bands, which he has been doing since the age of 17. Currently he is the conductor of the wind band 'La Concorde' at Péronnes, which plays in the excellence division. Also he conducts the wind band of the Doornik Conservatory.

At this moment he is also a professor at the Doornik Conservatory as well as the Brussels Royal Conservatory. In 1999 he was awarded the Composition Prize winner at the SABAM European Jazz Contest and in 2007 he was awarded the Prize of the Music Federation of the Province of Henegouwen.

Deutsch:

Im jugendlichen Alter studierte Benoît Chantry Klavier, Geige, Saxophon und Schlagzeug am Musikkonservatorium von Tournai (B). Er schloss sein Schlagzeugstudium ab und studierte auch Orchesterdirektion, Kammermusik, Jazz und Instrumentalsatz (bei André Waignein) am Conservatoire Royal von Brüssel. Er kreiert Musikspektakel, schreibt Bühnenmusik – u.a. für das Ereignis „Lille Zentrum der europäischen Kultur 2004“ – und schreibt Arrangements für Jazzmusiker und Folkkünstler. Er fällt auf wegen seiner Versuche, oft ganz verschiedene Stile zu vereinigen. Er dirigiert regelmäßig Kammermusikensembles und Sinfonieorchester, oft bei

wichtigen Veranstaltungen wie z.B. bei der Huldigungsfeier des Musikinstrumentenmuseums von Brüssel. Er dirigierte die Uraufführung von verschiedenen Werken bekannter Komponisten. Jedoch hat er eine gewisse Vorliebe für das sinfonische Blasorchester. Er dirigiert schon ein Blasorchester seit dem Alter von siebzehn Jahren. Aktuell ist er Dirigent des Harmonieorchesters „La Concorde“ in Péronnes (Excellenz Stufe) und des sinfonischen Blasorchesters des Musikkonservatoriums in Tournai.

Derzeit unterrichtet er am Musikkonservatorium von Tournai und am Conservatoire Royal von Brüssel. 1999 erhielt er den Kompositionspreis der SABAM während des europäischen Jazzmusikwettbewerbes und 2007 bekam er den Preis der Blasmusikföderation der Provinz Hainaut.

Français:

Dès son plus jeune âge, Benoît Chantry entre au Conservatoire de Tournai (B) pour y apprendre le piano, le violon, le saxophone et la percussion. C'est dans cette discipline qu'il se spécialise ensuite au Conservatoire Royal de Bruxelles, où il étudie également la direction d'orchestre, la musique de chambre, le jazz et les écritures, et se forme notamment auprès d'André Waignein. Ses activités se partagent entre la conception de spectacles musicaux, l'écriture de musique pour le théâtre, notamment pour Lille 2004 Capitale culturelle européenne, et les arrangements pour des artistes de jazz et de musique traditionnelle. Il se caractérise d'ailleurs par sa volonté de rapprocher des styles parfois très différents. Il dirige régulièrement des orchestres de chambre et symphoniques, parfois dans des contextes prestigieux comme l'inauguration du Musée des Instruments de Musique de Bruxelles, et a déjà créé des œuvres de compositeurs reconnus. Mais son cœur penche surtout du côté des orchestres d'harmonie, qu'il dirige depuis l'âge de 17 ans. Actuellement, il dirige l'Harmonie La Concorde de Péronnes, reconnue en catégorie Excellence, et l'Orchestre à vent du Conservatoire de Tournai, fondé par André Waignein.

Il enseigne au Conservatoire de Tournai et au Conservatoire Royal de Bruxelles. Il a obtenu le prix de composition de la SABAM au European Jazz Contest en 1999 et le Prix de composition de la Fédération musicale du Hainaut en 2007.

YELLOWSTONE OVERTURE

Benoît Chantry

Allegro ($\text{♩} = \pm 144$)

Bb Soprano Saxophone

Eb Alto Saxophone 1

Eb Alto Saxophone 2

Bb Tenor Saxophone

Eb Baritone Saxophone

Eb Corner

Bb Flugelhorn 1

Bb Flugelhorn 2

Bb Flugelhorn 3

F Horn 1

F Horn 2

F Horn 3

Bb Trumpet 1

Bb Trumpet 2

Bb Trumpet 3

Trombone 1-2

Trombone 3

Bb Euphonium

Eb Bass

Bb Bass

Timpani

Mallets 1

Mallets 2

Percussion 1

Percussion 2

1 2 3 4 5 6 7

9

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Eb Cnt.

Flghn. 1

Flghn. 2

Flghn. 3

F Hn. 1

F Hn. 2

F Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1-2

Tbn. 3

Bb Euph.

Eb Bs.

Bb Bs.

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Eb Cnt.

Flghn. 1

Flghn. 2

Flghn. 3

F Hn. 1

F Hn. 2

F Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1-2

Tbn. 3

Bb Euph.

Eb Bs.

Bb Bs.

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Musical score for the Yellowstone Overture, page 5, measures 28-34. The score includes parts for S. Sax., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Eb Cnt., Flghn. 1, Flghn. 2, Flghn. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1-2, Tbn. 3, Bb Euph., Eb Bs., Bb Bs., Timp., Mal. 1, Mal. 2, Perc. 1, and Perc. 2.

Measure 28: S. Sax. rests. A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Eb Cnt., Flghn. 1, Flghn. 2, Flghn. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1-2, Tbn. 3, Bb Euph., Eb Bs., Bb Bs., Timp., Mal. 1, Mal. 2, Perc. 1, Perc. 2: rests.

Measure 29: S. Sax. rests. A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Eb Cnt., Flghn. 1, Flghn. 2, Flghn. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1-2, Tbn. 3, Bb Euph., Eb Bs., Bb Bs., Timp., Mal. 1, Mal. 2, Perc. 1, Perc. 2: rests.

Measure 30: S. Sax. rests. A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Eb Cnt., Flghn. 1, Flghn. 2, Flghn. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1-2, Tbn. 3, Bb Euph., Eb Bs., Bb Bs., Timp., Mal. 1, Mal. 2, Perc. 1, Perc. 2: rests.

Measure 31: S. Sax. rests. A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Eb Cnt., Flghn. 1, Flghn. 2, Flghn. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1-2, Tbn. 3, Bb Euph., Eb Bs., Bb Bs., Timp., Mal. 1, Mal. 2, Perc. 1, Perc. 2: rests. *mp*

Measure 32: S. Sax. *mf*. A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Eb Cnt., Flghn. 1, Flghn. 2, Flghn. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1-2, Tbn. 3, Bb Euph., Eb Bs., Bb Bs., Timp., Mal. 1, Mal. 2, Perc. 1, Perc. 2: rests. *poco f*

Measure 33: S. Sax. *mf*. A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Eb Cnt., Flghn. 1, Flghn. 2, Flghn. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1-2, Tbn. 3, Bb Euph., Eb Bs., Bb Bs., Timp., Mal. 1, Mal. 2, Perc. 1, Perc. 2: rests. *poco f*

Measure 34: S. Sax. *mf*. A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Eb Cnt., Flghn. 1, Flghn. 2, Flghn. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1-2, Tbn. 3, Bb Euph., Eb Bs., Bb Bs., Timp., Mal. 1, Mal. 2, Perc. 1, Perc. 2: rests. *poco f*

Measure 35: S. Sax. *mf*. A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Eb Cnt., Flghn. 1, Flghn. 2, Flghn. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1-2, Tbn. 3, Bb Euph., Eb Bs., Bb Bs., Timp., Mal. 1, Mal. 2, Perc. 1, Perc. 2: rests. *poco f*

S. Sax.

A. Sax. 1 *mf*

A. Sax. 2

T. Sax.

B. Sax.

Eb Cnt.

Flghn. 1

Flghn. 2

Flghn. 3

F Hn. 1

F Hn. 2

F Hn. 3

Tpt. 1 Open

Tpt. 2

Tpt. 3

Tbn. 1-2 *mf*

Tbn. 3 *mf*

Bb Euph.

Eb Bs.

Bb Bs.

Tim.

Mal. 1

Mal. 2

Perc. 1

Perc. 2 Susp. Cymb. $\frac{2}{3}$ *mp*

72

65 66 67 68 69 70 71 72 73

81

This musical score page shows a complex arrangement for orchestra and band. The instrumentation includes S. Sax., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Eb Cnt., Flghn. 1, Flghn. 2, Flghn. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1-2, Tbn. 3, Bb Euph., Eb Bs., Bb Bs., Timp., Mal. 1, Mal. 2, Perc. 1, and Perc. 2. The score spans from measure 74 to 82. Measure 74: S. Sax. (p), A. Sax. 1, A. Sax. 2 (cresc.), T. Sax. (cresc.), B. Sax. (cresc.). Measure 75: Eb Cnt. (f), Flghn. 1 (mf), Flghn. 2 (mf), Flghn. 3 (mf). Measure 76: F Hn. 1 (cresc.), F Hn. 2 (cresc.), F Hn. 3 (cresc.). Measure 77: Tpt. 1 (f), Tpt. 2 (Open), Tpt. 3 (Open). Measure 78: Tbn. 1-2 (mf), Tbn. 3 (mf). Measure 79: Bb Euph. (cresc.), Eb Bs. (cresc.), Bb Bs. (cresc.). Measure 80: Timp. (p), Mal. 1 (Bells), Mal. 2 (f). Measure 81: Perc. 1 (mp), Perc. 2 (mf). Measure 82: Perc. 1 (f).

Poco accel.

Tempo primo ($\text{♩} = \pm 144$)

107

Tub. Bells

ord.

Tambourine

103 104 105 106 107 108

A musical score for orchestra and band, page 15, showing measures 109 through 115. The score includes parts for S. Sax., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Eb Cnt., Flghn. 1, Flghn. 2, Flghn. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1-2, Tbn. 3, Bb Euph., Eb Bs., Bb Bs., Timp., Mal. 1, Mal. 2, Perc. 1, and Perc. 2. The instrumentation is primarily woodwind and brass, with some percussion and strings. Measure 109: S. Sax. plays eighth-note patterns. A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Eb Cnt., Flghn. 1, Flghn. 2, Flghn. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1-2, Tbn. 3, Bb Euph., Eb Bs., Bb Bs., Timp., Mal. 1, and Mal. 2 are mostly silent. Perc. 1 and Perc. 2 play eighth-note patterns. Measure 110: Similar patterns continue. Measure 111: Similar patterns continue. Measure 112: Similar patterns continue. Measure 113: Similar patterns continue. Measure 114: Similar patterns continue. Measure 115: Similar patterns continue.

122

S. Sax. cresc.

A. Sax. 1 f marcato

A. Sax. 2 f marcato

T. Sax. cresc. f marcato

B. Sax. cresc. f

Eb Cnt. cresc. f

Flghn. 1 cresc. mf

Flghn. 2 cresc. mf

Flghn. 3 cresc. mf

F Hn. 1 mf f

F Hn. 2 mf f

F Hn. 3 mf f

Tpt. 1 cresc. f div. > f

Tpt. 2 cresc. f

Tpt. 3 cresc. f

Tbn. 1-2 cresc. f

Tbn. 3 cresc. f

Bb Euph. cresc. f

Eb Bs. cresc. f

Bb Bs. cresc. f

Tim. Tub. Bells f Bells mf

Mal. 1 f Marimba f

Mal. 2 Ride f

Perc. 1 cresc. f Triangle mp

Perc. 2 cresc. f Bar Chimes mp

116 117 118 119 120 121 122

A musical score for orchestra and percussion, page 17, showing measures 123 through 129. The score includes parts for S. Sax., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Eb Cnt., Flghn. 1, Flghn. 2, Flghn. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1-2, Tbn. 3, Trombone 3, Bb Euph., Eb Bs., Bb Bs., Timp., Mal. 1, Mal. 2, Perc. 1, and Perc. 2.

The instrumentation and dynamics are as follows:

- Mes. 123: S. Sax. (mf), A. Sax. 1 (f), A. Sax. 2 (f), T. Sax. (f), B. Sax. (mf).
- Mes. 124: Eb Cnt. (mf), Flghn. 1 (mf), Flghn. 2 (mf), Flghn. 3 (mf).
- Mes. 125: F Hn. 1 (mf), F Hn. 2 (mf), F Hn. 3 (mf).
- Mes. 126: Tpt. 1 (Mute > > >), Tpt. 2 (poco Mute > > >), Tpt. 3 (poco Mute > > > Open).
- Mes. 127: Tbn. 1-2 (mf), Tbn. 3 (mf), Trombone 3 (Trombone 3), Bb Euph. (mf), Eb Bs. (mf), Bb Bs. (mf).
- Mes. 128: Timp. (Claves mf), Mal. 1 (mf), Mal. 2 (Marimba > > >), Perc. 1 (mf), Perc. 2 (mf).
- Mes. 129: Perc. 1 (mf), Perc. 2 (mf).

134 Brightly ($\text{♩} = 152$)

Musical score for orchestra and band, measures 130-136. The score includes parts for S. Sax., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Eb Cnt., Flghn. 1, Flghn. 2, Flghn. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1-2, Tbn. 3, Bb Euph., Eb Bs., Bb Bs., Timp., Mal. 1, Mal. 2, Perc. 1, and Perc. 2. The music features dynamic markings such as cresc., dim., f, mf, and sus. cymb. Measure 130: S. Sax. cresc. Measure 131: A. Sax. 1 dim. A. Sax. 2 dim. T. Sax. dim. B. Sax. mf cresc. Eb Cnt. cresc. Flghn. 1 cresc. Flghn. 2 cresc. Flghn. 3 cresc. F Hn. 1 cresc. F Hn. 2 cresc. F Hn. 3 cresc. Tpt. 1 f Tpt. 2 f Tpt. 3 f Tbn. 1-2 cresc. Tbn. 3 cresc. Bb Euph. cresc. Eb Bs. mf cresc. Bb Bs. mf cresc. Timp. cresc. Mal. 1 Bells mf cresc. Mal. 2 f Perc. 1 cresc. Perc. 2 susp. cymb. mf f

Musical score for orchestra and band, page 19, measures 137-143. The score includes parts for S. Sax., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Eb Cnt., Flghn. 1, Flghn. 2, Flghn. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1-2, Tbn. 3, Bb Euph., Eb Bs., Bb Bs., Timp., Mal. 1, Mal. 2, Perc. 1, and Perc. 2.

The score features a dynamic section starting at measure 137 with *mf*, leading to a crescendo through measures 138-141, reaching a final dynamic of *ff* at measure 142. Various instruments play eighth-note patterns, sixteenth-note patterns, and sustained notes. Percussion instruments like Bar Chimes and Triangle are used. The instrumentation includes woodwind, brass, and percussion sections.

Sheet music for orchestra and band, page 117. The score includes parts for S. Sax., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Eb Cnt., Flghn. 1, Flghn. 2, Flghn. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1-2, Tbn. 3, Bb Euph., Eb Bs., Bb Bs., Timp., Mal. 1, Mal. 2, Perc. 1, and Perc. 2. The instrumentation is as follows:

- Saxophones:** S. Sax., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax.
- Flutes:** Eb Cnt., Flghn. 1, Flghn. 2, Flghn. 3
- Horns:** F Hn. 1, F Hn. 2, F Hn. 3
- Trombones:** Tpt. 1, Tpt. 2, Tpt. 3
- Tubas:** Tbn. 1-2, Tbn. 3
- Brass:** Bb Euph., Eb Bs., Bb Bs.
- Percussion:** Timp., Xylophone, Susp. Cymb., Perc. 1, Perc. 2

The score features dynamic markings such as **ff**, **f**, **mf**, **mp**, **tr.**, and **choke**. Measures 117 through 120 are shown, with measure 117 being the first page and measures 118-120 continuing on the next page.