

Mount Everest

Kees Vlak

Grade / Moeilijkheidsgraad / Degré de difficulté /
Schwierigkeitsgrad / Difficoltà **5**

Duration / Tijdsduur / Durée / Dauer / Durata **8:20**

Recording on / Opname op / Enregistrement sur /
Aufnahme auf / Registrazione su
Tierolff for Band No. 17 "Mount Everest"
LMCD-15163

Fanfare Band

Full score 1

Bb Soprano Saxophone 2

Eb Alto Saxophone 1 1

Eb Alto Saxophone 2 1

Bb Tenor Saxophone 1 1

Bb Tenor Saxophone 2 1

Eb Baritone Saxophone 1

Bb Trumpet 1 2

Bb Trumpet 2 2

Bb Trumpet 3 2

Eb Flugelhorn 1

Bb Flugelhorn 1 5

Bb Flugelhorn 2 5

Bb Flugelhorn 3 5

F Horn 1 1

F Horn 2 1

F Horn 3 1

Eb Horn 1 1

Eb Horn 2 1

Eb Horn 3 1

C Trombone 1 1

C Trombone 2 1

C Trombone 3 1

Bb Trombone 1 bass clef 1

Bb Trombone 2 bass clef 1

Bb Trombone 3 bass clef 1

Bb Trombone 1 treble clef 1

Bb Trombone 2 treble clef 1

Bb Trombone 3 treble clef 1

Bb Baritone treble clef 3

Bb Euphonium treble clef 2

Bb Euphonium bass clef 2

Eb Bass treble clef 2

Eb Bass bass clef 2

Bb Bass treble clef 2

Bb Bass bass clef 2

Drums 2

Percussion 2

Timpani 1

Mallet Percussion 2

MOUNT EVEREST

Nederlands:

Deze compositie bestaat eigenlijk uit drie fragmenten en een epiloog (afsluiting):

1) De hoogvlakten, 2) De sherpa's, 3) De beklimming. Begonnen wordt met de muzikale tekening van de verlaten hoogvlakten en bergmassieven van de mysterieuze Himalaya. De geheimzinnigheid rond het land Tibet werd veroorzaakt doordat het niet toegankelijk was voor andere volkeren. Men geloofde zelfs dat zich achter de enorme bergen een paradijs bevond; het land van Shangra Lhi.

1) Na een gongslag verrijst het Aziatisch aandoende thema uiterst zacht uit de nagalm van het slagwerk. In maat 4+5 resoneren de lettergrepen van de Hi-ma-la-ya. Een secundair thema volgt; het beeldt de betovering uit waardoor de bergbeklimmers bevangen worden bij het aanschouwen van de Mount Everest.

2) Uit het eenzame dorp van bergbewoners, de sherpa's, klinkt oosters slagwerk, zeer gelijkmatig zonder emoties. Bij de frasering is het getal drie bepalend. Vanaf maat 56 wordt door de Tibetaanse monniken een gezang voorgezongen, ook steeds weer met de religieuze achtergrond van het getal drie.

3) Fragment drie begint met de aanblik van de bergreus de Mount Everest met een geheel nieuw thema, dat imposant gespeeld wordt door de sterke lage instrumenten van het orkest. Direct daarna begint in een zeer opgewonden sfeer de grote bestijging. De vele verrassingen worden uitgebeeld door de wisselende maatsoorten. Twee thema's strijden voortdurend met elkaar; het binaire Himalayathema en het ternaire Mount Everestthema. Slechts éénmaal is er een ijzige pauze. Steeds hoger worden de registers waarin gespeeld wordt. De spanning stijgt... Dan wordt de top bereikt. Er volgt een lange pauze voordat men beseft dat men zich op het dak van de wereld bevindt. Langzaam bouwen de vreugde-emoties zich op en voeren tot een enorme climax. Het betoveringsthema van het begin klinkt in totale glorie.

English:

This composition basically consists of three fragments and an epilogue (conclusion): 1) Plateaux, 2) Sherpas, 3) Climb.

The piece starts with a musical depiction of the deserted plateaux and mountain peaks of the Himalayas. The mysteriousness of the Tibetan country was caused by its inaccessibility to other nations. One even believed that there was a paradise behind the huge mountains; the land of Shangra La.

1) After the sound of a gong, the Asian-like theme arises extremely softly from the decay of the percussion. In bars 4 and 5 the syllables of Hi-ma-la-ya echo. Then a second theme appears; it symbolises the enchantment of the mountaineers by seeing the Mount Everest.

2) Eastern percussion, very evenly without emotion, sound from the deserted village of the sherpas. The phrasing is prescribed by the number 'three'. From measure 56 Tibetan monks sing a chant, also with the religious background of the number 'three'.

3) The third part starts off with the sight of the giant Mount Everest with an entirely new theme, that is played impressively by the strong low brass instruments of the band, immediately followed by the excited big climbing. The many surprises are depicted by the changing time signatures. Two themes are in constant battle; the binary Himalaya theme and the ternary Mount Everest theme. Only once there is a steely composure. The registers in which the piece is played increase. The tension rises...

Then the peak is reached. A long pause follows before one realises that one is on top of the world. Slowly the emotions of joy grow and lead to an enormous climax. The first enchanted theme sounds again in total glory.

Deutsch:

Diese Komposition enthält drei Fragmente und einen Epilog

1) Die Hochebenen, 2) Die Sherpas, 3) Die Besteigung. Zuerst gibt es ein musikalisches Porträt der einsamen Hochebenen und Bergstöcke des geheimnisvollen Himalayagebirges. Die Rätselhaftigkeit von Tibet entstand weil das Land sehr lange unzugänglich für andere Völker war. Man glaubte sogar dass es hinter den riesenhaften Bergen ein Paradies gab: das Land von Shangra Lhi.

1) Nach einem Gongschlag erscheint das asiatische Thema ganz leise aus dem Nachhall des Schlagzeuges. Im 4. und 5. Takt resonieren die Silben vom Wort Hi-ma-la-ya. Ein zweites Thema stellt die Verzauberung der Bergsteiger dar wenn sie den Mount Everest betrachten.

2) Aus dem einsamen Dorf der Bergbewohner, der Sherpas, erklingt orientalische Perkussion, ganz gleichmäßig ohne Gefühlsregungen. Ein religiöser Gesang tibetanischer Mönche prägt diesen Teil.

3) Der dritte Teil fängt an mit dem Anblick des Riesengebirges Mount Everest mit einem ganz neuen Thema das von den tiefen Instrumenten gespielt wird. Dann beginnt unmittelbar, in einer ganz aufgeregten Atmosphäre die große Besteigung und die wechselnden Taktarten beschreiben die zahlreichen Überraschungen der Besteigung. Zwei Themen bekämpfen sich unablässig: das binäre Himalaya Thema und das ternäre Mount Everest Thema. Nur einmal gibt es eine eisige Pause.

Allmählich spielt man in höheren Registern. Die Spannung steigt... Endlich erreicht man den Gipfel. Dann gibt es eine lange Pause bevor man sich bewusst ist, dass man sich auf dem Dach der Welt befindet. Langsam entsteht der Freudenausbruch und das Verzauberungsthema des Anfangs ertönt nun im höchsten Glanz.

Français:

Cette œuvre est composée de trois fragments : 1) les hautes plaines, 2) les sherpas, 3) l'ascension puis d'un épilogue.

D'abord il y a un portrait musical des hautes plaines désertes et des massifs montagneux du mystérieux Himalaya. Le mystère qui plane sur le Tibet est dû au fait que ce pays n'était pas accessible à d'autres peuples. Une croyance populaire disait même que ces énormes montagnes cachaient l'accès à un paradis : le pays de Shangra Lhi.

1) Au coup de gong apparaît le thème asiatique qui s'élève lentement de l'écho de la percussion. On entend les syllabes du mot 'Hi-ma-la-ya' dans la quatrième et la cinquième mesure. Puis vient le thème secondaire qui évoque l'enchantement des alpinistes admirant le Mont Everest.

2) On entend les sons réguliers de la percussion asiatique qui montent du village isolé des montagnards, les Sherpas. Le phrasé est dominé par le chiffre trois. A la mesure 56, on découvre le chant des moines tibétains.

3) Le troisième fragment débute par une vue du Mont Everest avec un tout nouveau thème imposant, interprété par les registres bas de l'orchestre. Puis la grande ascension débute dans une atmosphère très excitée. Deux thèmes sont en conflit permanent : le thème binaire de l'Himalaya et le thème ternaire du Mont Everest. Il n'y a qu'une seule pause. Les registres utilisés sont de plus en plus hauts. La tension monte ... Puis on arrive au sommet. Il y a une longue pause avant que l'on réalise qu'on se trouve sur le toit du monde. Petit à petit les émotions de joie se libèrent pour atteindre finalement son paroxysme et le thème de l'enchantement résonne dans toute sa gloire.

Italiano:

Composizione strutturata in tre frammenti ed un epilogo:

1) Le alte pianure 2) Gli sherpa's 3) L'ascensione. Si inizia con un'immagine musicale degli altopiani deserti e dei massicci montuosi della misteriosa Himalaya. Il Tibet per molti anni inaccessibile ad altri popoli è sempre stato un luogo misterioso. Si credeva addirittura che fosse sede di un paradiso: il paese di Shangra Lhi.

1) Al suono del gong inizia il tema di carattere Asiatico che si presenta lentamente dall'eco delle percussioni. Nella quarta e quinta misura si sentono le sillabe della parola "Hi-ma-la-ya". Segue un secondo tema che evoca l'incanto degli alpinisti mentre ammirano la Mount Everest.

2) Si sente il suono regolare e senza emozioni delle percussioni orientali provenire da paese di montanari, gli sherpa's. La frase è dominata dalla cifra 3. Dalla misura 56 si sente il canto dei monaci tibetani sempre sullo fondo religioso dominato dalla cifra 3.

3) Il terzo frammento comincia con una vista sul Monte Everest con un tema completamente nuova imponente, suonato dai registri gravi. Subito dopo la grande ascensione in un'atmosfera molto eccitata. Due temi sono in conflitto continuo l'uno con l'altro: il tema binario dell'Himalaya e quello ternario del Monte Everest. C'è solo una pausa. I registri sono sempre più acuti. Sale la tensione.... per raggiungere la cima. Segue una lunga pausa prima di capire che si trova in cima al mondo. Lentamente crescono le emozioni, la gioia che conduce ad un senso d'esaltazione. Riprende il tema principale in tutta la sua gloria.

KEES VLAK

Nederlands:

Componist Kees Vlak (geboren in 1938) studeerde trompet en piano en daarna orkestdirectie en compositie aan het Conservatorium te Amsterdam. Vanaf zijn 15^{de} werkte hij als freelance kopiist bij de Nederlandse Radio Unie (later NOS) en kreeg hierdoor de kans om professionele arrangementen te bestuderen. Later werd hij daar zelf arrangeur. In diverse orkesten speelde hij zowel symfonische als amusementsmuziek. Hij dirigeerde diverse blaasorkesten. Tot op dit moment heeft hij ± 450 werken gecomponeerd, zowel voor grootorkest als voor jeugdorkest. Ook schreef hij verschillende solowerken. Duidelijkheid in de muziek is voor Kees Vlak van groot belang – muziek moet altijd communiceren. Ter wille van de herkenbaarheid maakt hij daarbij graag gebruik van de muzikale kenmerken van landen. De eerste compositie die van Kees Vlak werd uitgegeven was het werk Paso Cabaio, wat in 1967 door Tierolff werd uitgegeven. Sinds het jaar 2000 geeft Kees Vlak weer actief werken uit bij Tierolff Muziekcentrale.



English:

Composer Kees Vlak (born 1938) studied trumpet and piano and afterwards orchestral conducting and composition at the Conservatory of Amsterdam. When he was 15 years, he started working as a freelance copyist at the Dutch Radio Union (which later became known as NOS) and here he got the opportunity to study professional arrangements. This was followed by becoming an arranger there himself. In various orchestras he played both symphonical as well as entertainment music. He conducted several wind bands. So far he has composed about 450 pieces, both for (full size) orchestras as well as young bands. Also he wrote various solo pieces. Clarity in music has always been of great importance to Kees Vlak – music is communication. Because of recognition purposes, he likes using musical characteristics of different countries. The first composition from Kees Vlak that was published was the piece Paso Cabaio, that was published by Tierolff in 1967. Since the year 2000 Kees Vlak has his new publications also being published by Tierolff Muziekcentrale.

Deutsch:

Der niederländische Komponist Kees Vlak (1938) studierte Trompete und Klavier und anschließend Orchesterdirektion am Musikkonservatorium von Amsterdam. Ab seinem 15. Lebensjahr arbeitete er als freier Kopist bei der Rundfunkanstalt „Nederlandse Radio Unie“ (später NOS) und bekam so die Möglichkeit, zahlreiche professionelle Arrangements zu studieren. Später wurde er selbst Arrangeur, weil er in verschiedenen sinfonischen Orchester sowie Unterhaltungsorchester spielte und auch mehrere Blasorchester dirigierte. Bis heute hat er über 450 Werke für Jugendorchester und für großes Blasorchester komponiert. Kees Vlak ist stets um eine klare musikalische Sprache bemüht, welche mit dem Publikum kommuniziert soll. Um der Erkennbarkeit willen verwendet Vlak oft musikalische Merkmale verschiedener Länder. Seine erste verlegte Komposition „Paso Cabaio“ wurde 1967 von Tierolff Muziekcentrale verlegt. Seit 2000 verlegt Kees Vlak wieder zahlreiche Werke bei Tierolff.

Français:

Le compositeur Kees Vlak (né en 1938) a d'abord étudié la Trompette et le Piano, puis la direction d'orchestre et la composition au Conservatoire d'Amsterdam. Dès l'âge de quinze ans, il travaille comme copiste free lance à la radio néerlandaise NRU (devenu plus tard NOS), ce qui lui permet d'étudier des arrangements professionnels. C'est ainsi qu'il devient lui-même arrangeur. Il joue dans plusieurs orchestres symphoniques, orchestres de variété et dirige quelques orchestres à vents. A ce jour, il a composé quelques 450 pièces, tant pour grand orchestre que pour orchestre junior, ainsi que plusieurs œuvres pour solistes. La clarté est impérative dans la musique de Kees Vlak, car la musique doit toujours communiquer avec les auditeurs ; pour la rendre plus facilement reconnaissable, il aime aussi utiliser des caractéristiques musicales typiques de différents pays. Sa première œuvre, "Paso Cabaio", fut

éditée en 1967 chez Tierolff. Depuis 2000, Kees Vlak publie à nouveau régulièrement ses compositions aux éditions Tierolff Muziekcentrale.

Italiano:

Il compositore Kees Vlak (nato nel 1938) studiò tromba e pianoforte, e successivamente direzione d'orchestra e composizione presso il Conservatorio di Amsterdam. A 15 anni, iniziò a lavorare come redattore freelance alla Unione Radiofonica Olandese (che in seguito divenne la NOS), dove gli si presentò l'opportunità di studiare arrangiamenti professionali. In seguito a ciò, divenne egli stesso arrangiatore. Suonò sia musica sinfonica che leggera in numerose orchestre e diresse molte orchestre di fiati. Ad oggi, ha composto circa 450 pezzi, sia per orchestre (al completo), sia per bande giovanili; ha scritto anche svariati pezzi per solisti. La chiarezza musicale è sempre stata un imperativo per Kees Vlak – la musica è comunicazione. Per scopi di identificazione, ama usare caratteristiche musicali di paesi diversi. La prima composizione di Kees Vlak ad essere pubblicata, fu il pezzo Paso Cabaio, a cura di Tierolff nel 1967. Dall'anno 2000, anche le sue nuove pubblicazioni sono curate da Tierolff Muziekcentrale.

Mount Everest

Kees Vlak

“Himalaya”

Misterioso $\text{♩} = 63$

Bb Soprano Saxophone

Eb Alto Saxophone 1

Eb Alto Saxophone 2

Bb Tenor Saxophone 1-2

Eb Baritone Saxophone

Eb Flugelhorn

Bb Flugelhorn 1

Bb Flugelhorn 2-3

F Horn 1

F Horn 2-3

Bb Trumpet 1

Bb Trumpet 2-3

Trombone 1

Trombone 2-3

Bb Baritone

Bb Euphonium

Eb Bass

Bb Bass

Timpani

Drums

Mallet Percussion

Percussion

The musical score for "Mount Everest" by Kees Vlak is a full score for a fanfare band. It is in 4/4 time, marked "Misterioso" with a tempo of 63 beats per minute. The score is divided into four measures, with dynamics ranging from *pp* (pianissimo) to *mf* (mezzo-forte). The instruments and their parts are as follows:

- Bb Soprano Saxophone:** Starts with a whole rest, then plays a series of eighth and sixteenth notes in measures 2 and 3, ending with a quarter note in measure 4.
- Eb Alto Saxophone 1:** Similar to the soprano saxophone, starting with a whole rest and playing a melodic line in measures 2 and 3.
- Eb Alto Saxophone 2:** Similar to the other alto saxophones, starting with a whole rest and playing a melodic line.
- Bb Tenor Saxophone 1-2:** Starts with a whole rest, then plays a series of eighth and sixteenth notes in measures 2 and 3.
- Eb Baritone Saxophone:** Starts with a whole rest, then plays a series of eighth and sixteenth notes in measures 2 and 3.
- Eb Flugelhorn:** Starts with a whole rest, then plays a series of eighth and sixteenth notes in measures 2 and 3.
- Bb Flugelhorn 1:** Similar to the other flugelhorns, starting with a whole rest and playing a melodic line.
- Bb Flugelhorn 2-3:** Similar to the other flugelhorns, starting with a whole rest and playing a melodic line.
- F Horn 1:** Starts with a whole rest, then plays a series of eighth and sixteenth notes in measures 2 and 3.
- F Horn 2-3:** Similar to the other horns, starting with a whole rest and playing a melodic line.
- Bb Trumpet 1:** Starts with a whole rest, then plays a series of eighth and sixteenth notes in measures 2 and 3.
- Bb Trumpet 2-3:** Similar to the other trumpets, starting with a whole rest and playing a melodic line.
- Trombone 1:** Starts with a whole rest, then plays a series of eighth and sixteenth notes in measures 2 and 3.
- Trombone 2-3:** Similar to the other trombones, starting with a whole rest and playing a melodic line.
- Bb Baritone:** Starts with a whole rest, then plays a series of eighth and sixteenth notes in measures 2 and 3.
- Bb Euphonium:** Starts with a whole rest, then plays a series of eighth and sixteenth notes in measures 2 and 3.
- Eb Bass:** Starts with a whole rest, then plays a series of eighth and sixteenth notes in measures 2 and 3.
- Bb Bass:** Similar to the other basses, starting with a whole rest and playing a melodic line.
- Timpani:** Starts with a whole rest, then plays a series of eighth and sixteenth notes in measures 2 and 3.
- Drums:** Starts with a whole rest, then plays a series of eighth and sixteenth notes in measures 2 and 3.
- Mallet Percussion (Vibraphone):** Starts with a whole rest, then plays a series of eighth and sixteenth notes in measures 2 and 3.
- Percussion (Gong (Eb)):** Starts with a whole rest, then plays a series of eighth and sixteenth notes in measures 2 and 3.

1

2

3

4

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1-2

B. Sax.

Eb Flghn.

Flghn. 1

Flghn. 2-3

F Hn. 1

F Hn. 2-3

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Bb Bar.

Bb Euph.

Eb Bs.

Bb Bs.

Timp.

Drums

Mall. Perc.

Perc.

Cymbal roll

pp

5 6 7 8 9 10

⑪ Cantabile

This musical score page contains measures 11 through 16 of a section titled 'Cantabile'. The score is written for a large orchestra and includes the following parts: S. Sax., A. Sax. 1, A. Sax. 2, T. Sax. 1-2, B. Sax., Eb Flghn., Flghn. 1, Flghn. 2-3, F Hn. 1, F Hn. 2-3, Tpt. 1, Tpt. 2-3, Tbn. 1, Tbn. 2-3, Bb Bar., Bb Euph., Eb Bs., Bb Bs., Timp., Drums, Mall. Perc., and Perc. The key signature has two flats (Bb and Eb), and the time signature is 4/4. Measures 11-16 are marked with a *mf* (mezzo-forte) dynamic. A large slur covers measures 11 through 16. In measures 13 and 14, the Flute 1 and Flute 2-3 parts have a *mp* (mezzo-piano) dynamic marking. The percussion parts (Timp., Drums, Perc.) are mostly silent, with some light patterns in the Mallet Percussion and Percussion parts.

S. Sax. *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. 1-2 *mf*

B. Sax.

Eb Flghn. *mf*

Flghn. 1 *mf*

Flghn. 2-3 *mf*

F Hn. 1 *mf* *mp* *mp*

F Hn. 2-3 *mf* *mp* *mp*

Tpt. 1 *mp*

Tpt. 2-3 *mp*

Tbn. 1 *mp*

Tbn. 2-3 *mp*

Bb Bar. *mf*

Bb Euph. *mf*

Eb Bs.

Bb Bs.

Timp.

Drums

Mall. Perc. *mf*

Perc. *mf*

11 12 13 14 15 16

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1-2

B. Sax.

Eb Flghn.

Flghn. 1

Flghn. 2-3

F Hn. 1

F Hn. 2-3

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Bb Bar.

Bb Euph.

Eb Bs.

Bb Bs.

Timp.

Drums

Mall. Perc.

Perc.

29 30 31 32 33 34 35

*Delicato e ritmico omogeneo
tutti staccati*

36 42

S. Sax. *mf* *p* *mf*

A. Sax. 1 *p* *p*

A. Sax. 2 *p* *p*

T. Sax. 1-2 *mf* *p* *p*

B. Sax. *p*

E♭ Flghn.

Flghn. 1

Flghn. 2-3

F Hn. 1

F Hn. 2-3

Tpt. 1 *con sord.* *p* *mf*

Tpt. 2-3 *mf* *con sord.*

Tbn. 1 *con sord.* *mf* *p*

Tbn. 2-3 *mf* *p*

B♭ Bar. *p*

B♭ Euph. *p*

E♭ Bs.

B♭ Bs.

Timp. *mf sempre* *mf*

Drums *mf sempre*

Mall. Perc. Marimba *mf sempre* *mf*

Perc. *mf sempre* *mf*

36 37 38 39 40 41 42

S. Sax. *p* 48

A. Sax. 1 *p*

A. Sax. 2 *p*

T. Sax. 1-2 *p*

B. Sax. *p*

E♭ Flghn. *p*

Flghn. 1

Flghn. 2-3

F Hn. 1 *p*

F Hn. 2-3 *p*

Tpt. 1 *p*

Tpt. 2-3 *p*

Tbn. 1 *p*

Tbn. 2-3 *p*

B♭ Bar. *p*

B♭ Euph. *p*

E♭ Bs.

B♭ Bs.

Timp. *mf*

Drums *mf* Toms *mf*

Mall. Perc. *mf*

Perc. *mf*

43 44 45 46 47 48 49

56

S. Sax. *mf*

A. Sax. 1 *p*

A. Sax. 2 *p*

T. Sax. 1-2 *p*

B. Sax. *mf*

E♭ Flghn.

Flghn. 1

Flghn. 2-3

F Hn. 1 *mf*

F Hn. 2-3 *mf*

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

B♭ Bar. *mf*

B♭ Euph. *mf*

E♭ Bs. *mf*

B♭ Bs.

Timp.

Drums *mf*

Mall. Perc. *mf*

Perc. *mf*

50 51 52 53 54 55 56

96

Pesante = 69

– Mount Everest –

“The great Climb”

Poco allarg.

102

Agitato ♩ = 160

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1-2

B. Sax.

E♭ Flghn.

Flghn. 1

Flghn. 2-3

F Hn. 1

F Hn. 2-3

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

B♭ Bar.

B♭ Euph.

E♭ Bs.

B♭ Bs.

Timp.

Drums

Mall. Perc.

Perc.

100

101

102

103

104

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1-2

B. Sax.

E♭ Flghn.

Flghn. 1

Flghn. 2-3

F Hn. 1

F Hn. 2-3

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

B♭ Bar.

B♭ Euph.

E♭ Bs.

B♭ Bs.

Timp.

Drums

Mall. Perc.

Perc.

Guiro

mp

p

senza sord.

105

106

107

108

109

110

116 Più agitato

S. Sax. *p*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. 1-2 *mf*

B. Sax. *mf*

E♭ Flghn.

Flghn. 1

Flghn. 2-3

F Hn. 1 *p* *mf*

F Hn. 2-3 *p* *mf*

Tpt. 1

Tpt. 2-3

Tbn. 1 *mf*

Tbn. 2-3 *mf*

B♭ Bar. *p* *mf*

B♭ Euph. *p* *mf*

E♭ Bs. *mf*

B♭ Bs. *mf*

Timp. *mf*

Drums *mf*

Mall. Perc.

Perc.

111 112 113 114 115 116

123

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1-2

B. Sax.

E♭ Flghn.

Flghn. 1

Flghn. 2-3

F Hn. 1

F Hn. 2-3

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

B♭ Bar.

B♭ Euph.

E♭ Bs.

B♭ Bs.

Timp.

Drums

Mall. Perc.

Perc.

Tambourine

mf

p

senza sord.

117 118 119 120 121 122 123 124

(131)

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1-2

B. Sax.

Eb Flghn.

Flghn. 1

Flghn. 2-3

F Hn. 1

F Hn. 2-3

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Bb Bar.

Bb Euph.

Eb Bs.

Bb Bs.

Timp.

Drums

Mall. Perc.

Perc.

125 126 127 128 129 130 131

Rall.

(189) **Tranquillo** ♩ = ca. 66

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1-2

B. Sax.

Eb Flghn.

Flghn. 1

Flghn. 2-3

F Hn. 1

F Hn. 2-3

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Bb Bar.

Bb Euph.

Eb Bs.

Bb Bs.

Timp.

Drums

Mall. Perc.

Perc.

182 183 184 185 186 187 188 189 190

Rit.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1-2

B. Sax.

E♭ Flghn.

Flghn. 1

Flghn. 2-3

F Hn. 1

F Hn. 2-3

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

B♭ Bar.

B♭ Euph.

E♭ Bs.

B♭ Bs.

Timp.

Drums

Mall. Perc.

Perc.

Gl. Sp.

p

191 192 193 194 195 196 197

198 **Agitato** ♩ = 176

(206) *Agitato*

S. Sax. *p* *mf*

A. Sax. 1 *p* *mf*

A. Sax. 2 *p* *mf*

T. Sax. 1-2 *p* *mf*

B. Sax.

E♭ Flghn. *mf*

Flghn. 1 *p* *mf*

Flghn. 2-3 *p* *p*

F Hn. 1 *p* *mf*

F Hn. 2-3 *p* *mf*

Tpt. 1 *mf*

Tpt. 2-3 *mf*

Tbn. 1

Tbn. 2-3

B♭ Bar.

B♭ Euph. *p*

E♭ Bs. *p*

B♭ Bs. *p*

Timp. *p*

Drums *p*

Mall. Perc.

Perc. *pp*

205 206 207 208 209

“On Top of the World”

— 38 —

$\text{♩} = 48$ ($\text{♩} = 96$)
(respirato)

(259)

Tempo rubato

Poco animato

S. Sax. *pp* *p*

A. Sax. 1 *pp* *p*

A. Sax. 2 *pp* *p*

T. Sax. 1-2 *pp* *p*

B. Sax. *p*

E♭ Flghn. *pp* *p*

Flghn. 1 *pp* *p*

Flghn. 2-3 *pp* *p*

F Hn. 1 *pp* *p*

F Hn. 2-3 *pp* *p*

Tpt. 1 *pp* *p*

Tpt. 2-3 *pp* *p*

Tbn. 1 *pp* *p*

Tbn. 2-3 *pp* *p*

B♭ Bar. *pp* *p*

B♭ Euph. *pp* *p*

E♭ Bs. *p*

B♭ Bs. *p*

Timp. *pp*

Drums *pp*

Mall. Perc.

Perc. *pp*

258

259

260

261

262

263

Tacitando *Animato*

S. Sax. *pp* *p*

A. Sax. 1 *pp* *p*

A. Sax. 2 *pp* *p*

T. Sax. 1-2 *pp* *p*

B. Sax. *pp* *p* *cresc.*

E♭ Flghn. *pp* *p*

Flghn. 1 *pp* *p*

Flghn. 2-3 *pp* *p*

F Hn. 1 *pp* *p*

F Hn. 2-3 *pp* *p*

Tpt. 1 *pp* *p*

Tpt. 2-3 *pp* *p*

Tbn. 1 *pp* *p*

Tbn. 2-3 *pp* *p*

B♭ Bar. *pp* *p* *cresc.*

B♭ Euph. *pp* *p* *cresc.*

E♭ Bs. *pp* *p*

B♭ Bs. *pp* *p*

Timp. *p*

Drums *pp*

Mall. Perc. *p* Gl. Sp.

Perc.

264 265 266 267 268

269 Più movimento Poco tenuto

S. Sax. *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. 1-2 *mf*

B. Sax. *mf*

E♭ Flghn. *mf*

Flghn. 1 *mf*

Flghn. 2-3 *mf*

F Hn. 1 *mf*

F Hn. 2-3 *mf*

Tpt. 1 *mf*

Tpt. 2-3 *mf*

Tbn. 1 *mf*

Tbn. 2-3 *mf*

B♭ Bar. *mf*

B♭ Euph. *mf*

E♭ Bs. *mf*

B♭ Bs. *mf*

Timp. *mf*

Drums *mf*

Mall. Perc. *mf*

Perc. *mf*

269 270 271 272 273 274 *f*

a T°

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1-2

B. Sax.

E♭ Flghn.

Flghn. 1

Flghn. 2-3

F Hn. 1

F Hn. 2-3

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

B♭ Bar.

B♭ Euph.

E♭ Bs.

B♭ Bs.

Timp.

Drums

Mall. Perc.

Perc.

Gl. Sp.

275 276 277 278 279

This musical score page contains measures 280 through 285. The instrumentation includes S. Sax., A. Sax. 1, A. Sax. 2, T. Sax. 1-2, B. Sax., Eb Flghn., Flghn. 1, Flghn. 2-3, F Hn. 1, F Hn. 2-3, Tpt. 1, Tpt. 2-3, Tbn. 1, Tbn. 2-3, Bb Bar., Bb Euph., Eb Bs., Bb Bs., Timp., Drums, Mall. Perc., and Perc. The score is written in 4/4 time with a key signature of two flats. Measures 280-282 feature a complex woodwind and brass texture with many sustained notes and ties. Measure 283 has a significant change in the brass section, with tubas and euphoniums playing sustained chords. Measure 284 shows a return to a more active woodwind texture. Measure 285 concludes the section with sustained notes in the woodwinds and brass. The percussion section provides a steady rhythmic foundation throughout.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1-2

B. Sax.

Eb Flghn.

Flghn. 1

Flghn. 2-3

F Hn. 1

F Hn. 2-3

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Bb Bar.

Bb Euph.

Eb Bs.

Bb Bs.

Timp.

Drums

Mall. Perc.

Perc.

280 281 282 283 284 285