



ELECTRIC CITY
FOR WIND ENSEMBLE

HARRISON J. COLLINS
arr. for wind ensemble by
JOSH TRENTADUE

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Electric City

by Harrison J. Collins, arranged by Josh Trentadue

Instrumentation

Notes

Piccolo

Flute 1 - 2

Oboe 1 - 2

Bassoon 1 - 2

Contrabassoon

E♭ Clarinet

B♭ Clarinet 1 - 3

B♭ Bass Clarinet

B♭ Contrabass Clarinet

B♭ Soprano Saxophone

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1 - 3

F Horn 1 - 4

Trombone 1 - 3

Bass Trombone

Euphonium

Tuba

Double Bass

Percussion

1. Xylophone, Glockenspiel

2. Suspended Cymbal, Marimba

3. Bongos, Crash Cymbals

4. 4 Tom-Toms, Chimes

5. Hi-Hat, Triangle, Tam-tam

6. Snare Drum, Mounted Tambourine

7. Bass Drum

This piece is intended to be played one-on-a-part. Doubling is acceptable as long as ensemble balance is maintained.

The metric modulations at measures 183 and 185 are achieved by feeling the half note in each 2/2 bar at the same length as the dotted quarter note in the preceding 6/8 measures. The percussion outline the shifting subdivisions to facilitate each modulation; internalize these subdivisions to achieve the shifts successfully.

Grade: 5

Duration: ca. 3:45

About the Piece

Electric City is inspired by the colorful, glowing, metropolitan beauty of the big city at night. I say "the big city" as a general term; For me, this city is Dallas, Texas, a place that is quite close to my hometown and that I have seen and been to frequently. I am always in awe of both the visually pleasing colors of the night city as well as the powerful sense of vitality and life, and as I am frequently in Dallas to hear concerts performed by the Dallas Winds, I have grown to have a strong musical association with this night-life aesthetic. When Dr. Paul Nolen, the saxophone professor at Illinois State University, asked me to compose a work for the ISU Saxophone Studio during my time studying at ISU in 2019, I had been particularly missing my home, and so I chose to act on my yearning and write *Electric City* as an ode to the beauty of Dallas at night.

It was later, in 2022, that my friend and colleague Josh Trentadue and I discussed the idea of arranging the work for wind ensemble. I've had the privilege of working with Josh for many years; we work together as board members for the Millennium Composers Initiative, and we are founding members of the Aurora Tapestry Collective. Josh has a long record as an astounding arranger, and when he suggested doing an arrangement of *Electric City*, I gladly agreed to allow it; I knew it would be an excellent arrangement, and it's always so wonderful to be able to share my music with my friends. This resulting version of *Electric City* is one that is imbued with the musical voice and tendencies of both Josh and myself.

Musically, the work is informed by both classical and non-classical music that I listen to, and particularly by one of my favorite songs, M83's "Midnight City". Inspired by the vividly descriptive lyrics of that song, *Electric City* can be heard as joyride through a big city that passes through sparkling lights and reflective skyscrapers in the dark of night, accelerating until a final gear shift sends us blazing into the darkness with the glow of the city behind us.

About the Composer

Harrison J. Collins (b. 1999) began composing at the young age of thirteen. Since then, he has made a name for himself across the United States as a skilled composer. He combines his musical studies in academic settings with years of self-teaching and a strong intuition to write music that challenges and connects to performers and listeners alike.

His works for wind ensemble, orchestra, and chamber ensembles are published by Murphy Music Press, C. Alan Publications, and more, and have been performed across the United States and internationally. He is a winner of numerous composition competitions, including the Sinta Quartet Composition Competition, the Dallas Winds Fanfare Competition, and the National Young Composers Challenge. Harrison is a proud representative and board member for the Millennium Composers Initiative, through which he seeks to provide opportunities for other composers to grow and reach new heights. In 2022, he founded the Aurora Tapestry Collective with his friends Kevin Day, Josh Trentadue, and Katahj Copley.

Harrison spent several years at Illinois State University, where he studied composition with Dr. Roy Magnuson and Dr. Roger Zare. Harrison currently studies at Texas Christian University with Dr. Neil Anderson-Himmelspach, where he is seeking a degree in music composition.

About the Arranger

Internationally acclaimed artist JOSH TRENTADUE (b. 1994; he/they) explores in his compositions philosophical and spiritual views of humanity, nature, and life itself. Balancing electrifying, turbulent rhythms with dramatic, ethereal lyricism, he seeks to provide immersive, engaging, and transformative experiences for performers and audiences everywhere.

Commissioned by a variety of artists and ensembles in the classical and jazz fields, Trentadue's compositions and arrangements have been performed at the Cortona Sessions for New Music, the North American Saxophone Alliance Conference, the Michigan Music Conference, the Minnesota Fringe Festival, the Percussive Arts Society International Convention, and The Midwest Clinic New Music Reading Sessions. A Finalist for the ASCAP Foundation Morton Gould Young Composer Awards, their works have received additional awards and recognition from Fifteen-Minutes-of-Fame, the Columbia Summer Winds Outdoor Composition Contest, the Dallas Winds Brass Fanfare Competition, the New York University Orchestra and Percussion Ensemble Calls for Scores, and the Michigan State University Jere Hutcheson Large Ensemble Composition Competition.

Trentadue serves as President of the Millennium Composers Initiative, an organization representing over 120 composers worldwide. He is also a part of the Aurora Tapestry Collective with composers Kevin Day, Harrison J. Collins, and Katahj Copley. In addition, Trentadue is the Production Editor for TUX People's Music as well as a Music Copyist & Engraving Assistant for Tiberio Music Design & Publishing LLC.

Trentadue holds a Master's Degree in Music Composition with a concentration in Screen Scoring from New York University, where they studied with John Kaefer, Irwin Fisch, and Ira Newborn. He holds a Bachelor of Arts Degree in Music Composition from Michigan State University, where they studied composition with David Biedenbender and Jere Hutcheson as well as screen scoring with Zhou Tian.

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Electric City

for wind ensemble

Harrison J. Collins
arr. Josh Trentadue

♩ = 168ish; wired

The score is divided into three systems. The first system includes Piccolo, Flute 1-2, Oboe 1-2, Bassoon 1-2, Contrabassoon, Clarinet in Eb, Clarinet in Bb 1, Clarinet in Bb 2-3, Bass Clarinet in Bb, Contrabass Clarinet in Bb, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The second system includes Trumpet in Bb 1, Trumpet in Bb 2-3, Horn in F 1-2, Horn in F 3-4, Trombone 1-2, Trombone 3, Bass Trombone, Euphonium, and Tuba. The third system includes Percussion 1 (Xylophone, Glockenspiel), Percussion 2 (Suspended Cymbal, Marimba), Percussion 3 (Bongos, Crash Cymbals), Percussion 4 (4 Tom-Toms, Chimes), Percussion 5 (Hi-Hat, Triangle, Tam-Tam), Percussion 6 (Snare Drum, Mounted Tambourine), and Percussion 7 (Bass Drum).

Large numbers 3 and 4 are placed on the left side of the score, corresponding to the first and second endings of the piece. The score includes various musical notations such as dynamics (p, mp, mf, f, ff), articulation (accents, slurs), and performance instructions like "gliss. for full duration" and "arco".

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- Electric City -

10

Picc. *p* *f* *mf* *f*

Fl. 1 *p* *f* *mf* *f*

Fl. 2 *f* *mf* *f*

Ob. 1-2 *mf* *f* *f*

Bsn. 1-2 *mf* *f* *mf* *f*

Cbsn. *f* *mf* *f*

E♭ Cl. *p* *f* *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 *f* *mf* *f*

Cl. 3 *f* *mf* *f*

B. Cl. *mf* *f* *mf* *f*

Cb. Cl. *f* *f*

Sop. Sax. *mf* *f*

Alto Sax. *mf* *f*

Ten. Sax. *mf* *f*

Bari. Sax. *mf* *f* *mf* *f*

10

Tpt. 1 *pp* *mf* *f*

Tpt. 2-3 *pp* *mf* *f*

Hn. 1-2 *mf* *f*

Hn. 3-4 *mf* *f*

Tbn. 1-2 *f* *f*

Tbn. 3 *mf* *f* *mf* *f*

Bs. Tbn. *mf* *f* *mf* *f*

Euph. *mf* *f*

Tba. *f* *f*

Db. *mf* *f* *mf* *f*

10

Perc. 1 Xylo. Glock. *f*

Perc. 2 Sus. Cym. Mba. marimba *mf* *f* *mf* *f*

Perc. 3 Bongos Cr. Cyms. *f* *pp* *f*

Perc. 4 4 Toms Chms. *f* *f*

Perc. 5 Hht. Tri. T-U hi-hat *pp* *f* *pp*

Perc. 6 Sn. D. Mntd. Tmb. snare drum *pp* *f* *pp*

Perc. 7 Bs. D. *f*

8 9 10 11 12 13 14 15

18

Picc. *p* *f* *f* *f* *f* *f*

Fl. 1-2 *p* *mp* *f* *f* *f* *mf*

Ob. 1-2 *f* *mp* *f* *f* *f* *f*

Bsn. 1-2 *mp* *f* *f* *f* *f* *a2* *f*

Cbsn. *mf* *f* *f* *f* *f* *f*

Es. Cl. *mf* *f* *f* *f* *f* *f*

Cl. 1 *p* *f* *mp* *f* *f* *f*

Cl. 2 *p* *f* *f* *f* *f* *f*

Cl. 3 *mp* *f* *f* *f* *f* *mf*

B. Cl. *p* *f* *mp* *f* *mp* *f*

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

Sop. Sax. *p* *f* *f* *f* *f* *mf*

Alto Sax. *p* *f* *mp* *f* *f* *mf*

Ten. Sax. *mp* *f* *f* *f* *f* *mf*

Bari. Sax. *p* *f* *mp* *f* *mp* *f*

18

Tpt. 1 *mf* *f* *f* *f* *f* *f*

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

Hn. 1-2 *pp* *f* *mp* *f* *f* *f*

Hn. 3-4 *pp* *f* *f* *f* *f* *a2* *f*

Tbn. 1-2 *pp* *f* *f* *f* *f* *f*

Tbn. 3 *pp* *f* *f* *f* *f* *f*

Bs. Tbn. *pp* *f* *f* *f* *f* *f*

Euph. *mf* *f* *f* *f* *f* *f*

Tba. *mf* *f* *f* *f* *f* *f*

Db. *mf* *f* *mp* *f* *mp* *f*

pizz. *arco*

18

Perc. 1 Xylo. Glock. *f* *f* *f* *f* *f* *f*

Perc. 2 Sus. Cym. Mba. *p* *f* *f* *f* *f* *f*

Perc. 3 Bongos Cr. Cyms. *p* *f* *pp* *f* *f* *f*

Perc. 4 4 Toms Chms. *p* *f* *pp* *f* *f* *f*

Perc. 5 Hht. Tri. T-t. *p* *f* *pp* *f* *f* *f*

Perc. 6 Sn. D. Mtd. Tmb. *p* *f* *pp* *f* *f* *f*

Perc. 7 Bs. D. *f* *f* *mp* *f* *f* *f*

- Electric City -

24 30

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

24 30

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Bs. Tbn.

Euph.

Tba.

Db.

24 30

Perc. 1
Xylo.
Glock.

Perc. 2
Sus. Cym.
Mba.

Perc. 3
Bongos
Cr. Cyms.

Perc. 4
4 Toms
Chms.

Perc. 5
Hht.
Tri., T-t

Perc. 6
Sn. D.
Mntd. Tmb.

Perc. 7
Bs. D.

24 25 26 27 28 29 30

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36

Picc. *mf* *f* *p* *f*

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

Ob. 1-2 *a2* *p* *f* *p*

Bsn. 1-2 *a2* *mp* *f* *mp* 1.

Cbsn. *mf* *f*

E♭ Cl. *mf* *f* *p* *f*

Cl. 1 *mf* *f* *p* *f*

Cl. 2-3 *mf* *f* *p* *f* *p*

B. Cl. *mp* *f* *mp*

Cb. Cl. *mf* *f*

Sop. Sax. *mf* *f* *p* *f*

Alto Sax. *mf* *f* *p* *f*

Ten. Sax. *p* *f* *mp*

Bari. Sax. *mp* *f* *mp*

36

Tpt. 1 *a2* *p* *f* *mp*

Tpt. 2-3 *a2* *open* *f* *p* *f* *p*

Hn. 1-2 *p* *f*

Hn. 3-4 *mf* *f*

Tbn. 1-2 *mp* *f*

Tbn. 3 *mf* *f*

Bs. Tbn. *mf* *f*

Euph. *p* *f* *mp*

Tba. *mf* *f*

Db. *mp* *f* *mp*

36

Perc. 1 Xylo. Glock. *f*

Perc. 2 Sus. Cym. Mba. *to sus. cym.* *sus. cym.* *to mba.* *p* *f*

Perc. 3 Bongos, Cr. Cyms. *mp*

Perc. 4 4 Toms, Chms. *play on the rims* *mp*

Perc. 5 H.H., Tri., T.-t. *to triangle* *f*

Perc. 6 Sn. D., Mntd. Tmb. *to mounted tambourine* *p* *f* *mounted tambourine* *mp*

Perc. 7 Bs. D. *f* *f*

- Electric City -

42

Picc. *f*

Fl. 1-2

Ob. 1-2 *mf* *f*

Bsn. 1-2 *f* *f* *a2*

Chsn. *f* *f* *mp* *f*

E♭ Cl. *f* *f* *mp* *f*

Cl. 1 *mf* *f*

Cl. 2-3 *f* *p*

B. Cl. *f* *mp* *f* *mp* *f*

Cb. Cl. *f* *mp* *f* *mp* *f*

Sop. Sax. *f* *mp* *f* *mp* *f*

Alto Sax.

Ten. Sax. *f* *mp* *f* *mp* *f*

Bari. Sax. *f* *mp* *f* *mp* *f*

42

Tpt. 1 *mp* *f*

Tpt. 2-3 *f* *p*

Hn. 1-2 *f* *f* *a2*

Hn. 3-4 *f* *f* *a2*

Tbn. 1-2 *mp*

Tbn. 3

Bs. Tbn.

Euph. *f*

Tba. *f* *mp* *f*

Db. *f* *mp* *f* *mp* *f*

42

Perc. 1 Xylo. Glock. *f* *marimba*

Perc. 2 Sus. Cym. Mba. *f* *mp* *f*

Perc. 3 Bongos, Cr. Cyms. *f* *to crash cymbals*

Perc. 4 4 Toms, Chms. *f* *ord.* *mp*

Perc. 5 H.ht. Tri. T-4 *mp* *triangle*

Perc. 6 Sn. D. Mntd. Tmb. *f* *mp* *snare drum*

Perc. 7 Bs. D.

The musical score is divided into two systems, each containing 14 staves. The instruments listed are:

- Flute 1-2 (Fl. 1-2)
- Oboe 1-2 (Ob. 1-2)
- Bassoon 1 (Bsn. 1)
- Bassoon 2 (Bsn. 2)
- Contrabass (Cbsn.)
- E-flat Clarinet (Eb Cl.)
- Clarinet 1 (Cl. 1)
- Clarinet 2-3 (Cl. 2-3)
- Bass Clarinet (B. Cl.)
- Clarinet Bass (Cb. Cl.)
- Soprano Saxophone (Sop. Sax.)
- Alto Saxophone (Alto Sax.)
- Tenor Saxophone (Ten. Sax.)
- Bari. Saxophone (Bari. Sax.)
- Trumpet 1 (Tpt. 1)
- Trumpet 2-3 (Tpt. 2-3)
- Horn 1-2 (Hn. 1-2)
- Horn 3-4 (Hn. 3-4)
- Trombone 1-2 (Tbn. 1-2)
- Trombone 3 (Tbn. 3)
- Bass Trombone (Bs. Tbn.)
- Euphonium (Euph.)
- Tuba (Tba.)
- Double Bass (Db.)
- Percussion 1 (Perc. 1: Xylo., Glock.)
- Percussion 2 (Perc. 2: Sus. Cym., Mba.)
- Percussion 3 (Perc. 3: Bongos, Cr. Cyms.)
- Percussion 4 (Perc. 4: 4 Toms, Chms.)
- Percussion 5 (Perc. 5: Hht., Tri., T-t)
- Percussion 6 (Perc. 6: Sn. D., Mntd. Tmb.)
- Percussion 7 (Perc. 7: Bs. D.)

The score includes various musical notations such as dynamics (p, mp, f, pp), articulation (accents, slurs), and performance instructions (pizz., arco, sus. cym.). Rehearsal marks are present at measures 51 and 52.

- Electric City -

58

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

Fl. 1-2 *a2* *mp* *f* *ff* *mp* *f*

Ob. 1-2 *a2* *pp* *mf* *ff* *mf* *f*

Bsn. 1-2 *p* *f* *p* *f* *ff*

Cbsn. *p* *f* *p* *f* *ff*

E♭ Cl. *pp* *mf* *ff*

Cl. 1 *p* *f* *ff*

Cl. 2-3 *a2* *p* *f* *ff*

B. Cl. *p* *f* *f* *ff*

Cb. Cl. *p* *f* *p* *f* *ff*

Sop. Sax. *pp* *mf* *ff* *p*

Alto Sax. *p* *f* *pp* *mf* *ff* *p*

Ten. Sax. *p* *f* *p* *f* *ff* *p sub.*

Bari. Sax. *p* *f* *p* *f* *ff*

58

Tpt. 1 *mp* *f* *ff* insert cup mute

Tpt. 2-3 *a2* *mp* *f* *ff* insert cup mutes

Hn. 1-2 *a2* *p* *f* *p* *f* *ff*

Hn. 3-4 *a2* *p* *f* *p* *f* *ff*

Tbn. 1-2 *p* *f* *p* *f* *ff* insert harmon mutes

Tbn. 3 *p* *f* *p* *f* *ff*

Bs. Tbn. *p* *f* *p* *f* *ff*

Euph. *p* *f* *p* *f* *ff*

Tba. *p* *f* *p* *f* *ff*

Db. *p* *f* *p* *f* *ff*

58

Perc. 1 Xylo. Glock. *f* *mf* *f* *ff*

Perc. 2 Sus. Cym. Mba. *pp* *ff* to mba.

Perc. 3 Bongos, Cr. Cyms. to bongos

Perc. 4 Toms, Chms. *ff* *f*

Perc. 5 Hlt. Tri. T.-c. hi-hat gradually open hi-hat *pp* *ff*

Perc. 6 Sn. D. Mntd. Tmb. *pp* *ff*

Perc. 7 Bs. D. *ff*

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Picc., Fl. 1-2, Ob. 1-2, Bsn. 1-2, Cbsn., Eb Cl., Cl. 1, Cl. 2-3, B. Cl., Cb. Cl., Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax., Tpt. 1, Tpt. 2-3, Hn. 1-2, Hn. 3-4, Tbn. 1-2, Tbn. 3, Bs. Tbn., Euph., Tba., Db., Perc. 1 (Xylo., Glock.), Perc. 2 (Sus. Cym., Mba.), Perc. 3 (Bongos, Cr. Cyms.), Perc. 4 (4 Toms, Chms.), Perc. 5 (Hht., Tri., T-t.), Perc. 6 (Sn. D., Mntd. Tmb.), and Perc. 7 (Bs. D.). The score includes various musical notations such as dynamics (p, mp, mf, f, pp), articulation (accents, slurs), and performance instructions (e.g., 'cup mute', 'insert harmon mute', 'to glockenspiel', 'bongos', 'to chimes', '(rims)', '(tambourine)'). A large diagonal watermark 'For Perusal Only - © Joe Music' is overlaid across the score.

- Electric City -

70

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2-3

B. Cl.

Ch. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

70

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Bs. Tbn.

Euph.

Tba.

Db.

2. insert straight mute
3. remove mute

70

Perc. 1
Xylo.
Glock.

Perc. 2
Sus. Cym.
Mba.

Perc. 3
Bongos.
Cr. Cym.

Perc. 4
4 Toms.
Chms.

Perc. 5
H.ht.
Tri. T-t.

Perc. 6
Sn. D.
Mntd. Tmb.

Perc. 7
Bs. D.

glockenspiel

chimes

This musical score page, numbered 11, is for the piece "Electric City". It features a large ensemble of instruments. The woodwind section includes Piccolo, Flutes 1-2, Oboes 1-2, Bassoons 1-2, Eb Clarinet, Clarinets 1-3, Bass Clarinet, and Contrabass Clarinet. The saxophone section consists of Soprano, Alto, Tenor, and Baritone saxophones. The brass section includes Trumpets 1, 2-3, Horns 1-2 and 3-4, Trombones 1-2 and 3, Bass Trombone, Euphonium, Tuba, and Double Bass. The percussion section is divided into seven parts: Perc. 1 (Xylophone, Glockenspiel), Perc. 2 (Sus. Cymbal, Mbira), Perc. 3 (Bongos, Cr. Cymbals), Perc. 4 (4 Toms, Chimes), Perc. 5 (Hihat, Tri., T-t.), Perc. 6 (Sn. D., Mntd. Tmb.), and Perc. 7 (Bs. D.). The score spans measures 75 to 82. Dynamic markings such as *mp*, *pp*, *p*, *mf*, and *ppp* are used throughout. Performance instructions include "harmon mutes", "gliss.", "p legato", "insert straight mute", "solo", "to tam-tam", "tam-tam", and "to triangle". A large watermark "© J Stands for Joe Music" is visible across the page.

- Electric City -

83 88

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

83 88

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Bs. Tbn.

Euph.

Tba.

Db.

83 88

Perc. 1
Xylo.
Glock.

Perc. 2
Sus. Cym.
Mba.

Perc. 3
Bongos
Cr. Cyms.

Perc. 4
4 Toms
Chms.

Perc. 5
H.lt.
Tri. T-t

Perc. 6
Sn. D.
Mntd. Tmb.

Perc. 7
Bs. D.

mf

"be like an ice cream man; give us the scoops" - Dr. Paul Nolen

ppp

2.

ppp

to sus. cym.

pp

94

Picc.

Fl. 1-2
ppp

Ob. 1-2

Bsn. 1-2

Cbsn.

E♭ Cl.

Cl. 1
f

Cl. 2-3
f

B. Cl.
p

Cb. Cl.
p

Sop. Sax.

Alto Sax.
ppp

Ten. Sax.

Bari. Sax.

94

Tpt. 1
pp straight mute

Tpt. 2-3
pp 2. straight mute

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Bs. Tbn.

Euph.

Tba.

Db.

remove mute

2. remove mute

94

Perc. 1
Xylo.
Glock.

Perc. 2
Sus. Cym.
Mba.
p sus. cym. *mf* to mba.

Perc. 3
Bongos.
Cr. Cyms.

Perc. 4
4 Toms.
Chms.
ppp

Perc. 5
Hht.
Tri., T.-L.

Perc. 6
Sn. D.
Mntd. Tmb.

Perc. 7
Bs. D.

- Electric City -

101

Picc. *p* *ppp* *p*

Fl. 1-2 *f* *p*

Ob. 1-2 *f* *p*

Bsn. 1-2 *ppp* *mp*

Cbsn.

E♭ Cl. *p* *ppp* *p*

Cl. 1. *ppp*

Cl. 2-3 *ppp*

B. Cl. *ppp*

Ch. Cl.

Sop. Sax. *ppp* *f*

Alto Sax. *ppp* *p*

Ten. Sax.

Bari. Sax. *ppp* *mp*

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2 *ppp* *gliss.* *mp*

Tbn. 3 *ppp* *gliss.* *mp*

Bs. Tbn.

Euph.

Tba.

Db. *ppp* *mp*

Perc. 1 *to xylo.* *101* *xylophone soft mallets* *p*

Perc. 2 *marimba* *p*

Perc. 3 Bongos, Cr. Cyms.

Perc. 4 4 Toms, Chms. *p*

Perc. 5 H.H., Tri., T.-T.

Perc. 6 Sn. D., Mntd. Tmb.

Perc. 7 Bs. D.

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Picc., Fl. 1-2, Ob. 1-2, Bsn. 1, Bsn. 2, Cbsn., Eb Cl., Cl. 1, Cl. 2, Cl. 3, B. Cl., Cb. Cl., Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax., Tpt. 1, Tpt. 2-3, Hn. 1-2, Hn. 3-4, Tbn. 1, Tbn. 2, Tbn. 3, Bs. Tbn., Euph., Tba., Db., Perc. 1 (Xylo, Glock.), Perc. 2 (Sus. Cym., Mba.), Perc. 3 (Bongos, Cr. Cyms.), Perc. 4 (4 Toms, Chms.), Perc. 5 (Hht., Tri., T-t), Perc. 6 (Sn. D., Mnd., Tmb.), and Perc. 7 (Bs. D.). The score includes dynamic markings such as *ppp*, *pp*, *p*, and *mp*, as well as performance instructions like *gliss.* and *to glockenspiel*. A large blue watermark reading "For Perusal Only - © J Stands for Joe Music" is overlaid diagonally across the score.

- Electric City -

114

Picc.

Fl. 1

Fl. 2

Ob. 1-2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Ch. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

114

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Bs. Tbn.

Euph.

Tba.

Db.

114

Perc. 1
Xylo.
Glock.

Perc. 2
Sus. Cym.
Mba.

Perc. 3
Bongos
Cr. Cyms.

Perc. 4
4 Toms
Chms.

Perc. 5
H.ht.
Tri, T-t.

Perc. 6
Sn. D.
Mntd. Tmb.

Perc. 7
Bs. D.

(♩ = ♩)

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1-2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Bs. Tbn.

Euph.

Tba.

Db.

Perc. 1
Xylo.
Glock.

Perc. 2
Sus. Cym.
Mba.

Perc. 3
Bongos
Cr. Cym.

Perc. 4
4 Toms
Chms.

Perc. 5
Hht.
Tri., T-t

Perc. 6
Sn. D.
Mntd. Tmb.

Perc. 7
Bs. D.

120 121 122 123 124 125 126 127 128 129

- Electric City -

132

This musical score page, numbered 18, is for the piece 'Electric City'. It covers measures 130 through 136. The score is divided into three systems, each starting with a measure number in a box (132, 132, 132). The instruments are listed on the left side of each system:

- System 1 (Measures 130-132):** Picc., Fl. 1-2, Ob. 1, Ob. 2, Bsn. 1-2, Cbsn., Eb Cl., Cl. 1, Cl. 2-3, B. Cl., Cb. Cl., Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax.
- System 2 (Measures 132-134):** Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1-2, Hn. 3-4, Tbn. 1-2, Tbn. 3, Bs. Tbn., Euph., Tba., Db.
- System 3 (Measures 134-136):** Perc. 1 (Xylo, Glock), Perc. 2 (Sus. Cym., Mba), Perc. 3 (Bongos, Cr. Cyms), Perc. 4 (4 Toms, Chms), Perc. 5 (Hht., Tri., T-t), Perc. 6 (Sn. D., Mntd. Tmb), Perc. 7 (Bs. D.).

The score includes various musical notations such as dynamics (*pp*, *ff*, *mf*, *f*), articulations (*fingered gliss.*, *shout!*, *rip*), and performance instructions like *(end solo)*. The percussion parts include specific instructions for crash cymbals, chimes, and tam-tam.

Picc. *ff* *mp* *f*

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

Ob. 1 *f*

Ob. 2 *ff* *mf* *f*

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

Cbsn. *ff* *mf* *f*

E♭ Cl. *ff* cut through *mf* *f*

Cl. 1 *ff* *mp* *f*

Cl. 2-3 *ff* *mp* *f*

B. Cl. *ff* *mf* *f*

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

Sop. Sax. *ff* cut through *f*

Alto Sax. *ff* cut through *f*

Ten. Sax. *ff* cut through *f*

Bari. Sax. *ff* *mf* *f*

Tpt. 1 *f*

Tpt. 2 *ff* *mf* *f*

Tpt. 3 *ff* *mf* *f*

Hn. 1-2 *ff* cut through *f*

Hn. 3-4 *ff* cut through *f*

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

Tbn. 3 *ff* *mf* *f*

Bs. Tbn. *ff* *mf* *f*

Euph. *ff* cut through *f*

Tba. *ff* *mf* *f*

Db. *ff* *mf* *f*

Perc. 1 Xylo. Glock. *mf* *ff*

Perc. 2 Sus. Cym. Mba. *ff* *pp* *ff*

Perc. 3 Bongos Cr. Cyms. *ff*

Perc. 4 4 Toms Chms. *f* *ff*

Perc. 5 Hht. Tri. T-t. *ff* *pp* triangle

Perc. 6 Mntd. Tmb. *f* *ff*

Perc. 7 Bs. D. *ff* *f*

- Electric City -

147

Picc. 3

Fl. 1-2 4

Ob. 1-2

Bsn. 1-2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Ch. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

147

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Tpt. 1 3

Tpt. 2-3

Hn. 1-2 4

Hn. 3-4

Tbn. 1-2

Tbn. 3

Bs. Tbn.

Euph.

Tba.

Db.

147

Perc. 1 Xylo. Glock. 3

Perc. 2 Sus. Cym. Mba. 4

Perc. 3 Bongos Cr. Cyms. 4

Perc. 4 4 Toms Chms. 4

Perc. 5 H.ht. Tri. T.-t. 4

Perc. 6 Sn. D. Mntd. Tmb. 4

Perc. 7 Bs. D. 4

xylophone regular mallets

dampen! to xylophone

dampen!

dampen! to toms

to hi-hat

dampen!

147

153

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Bsn. 1-2 *mf*

Cbsn. *f*

E♭ Cl. *f*

Cl. 1 *f*

Cl. 2-3 *p*

B. Cl. *mf*

Ch. Cl. *f*

Sop. Sax. *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *mf*

153

Tpt. 1 *f*

Tpt. 2-3 *p*

Hn. 1-2 *f*

Hn. 3-4 *f*

Tbn. 1-2 *p*

Tbn. 3 *mf*

Bs. Tbn. *mf*

Euph. *f*

Tba. *f*

Db. *mf*

153

Perc. 1 Xylo. Glock. *ff*

Perc. 2 Sus. Cym. Mba. *f*

Perc. 3 Bongos Cr. Cyms. *f*

Perc. 4 4 tom-toms 4 Toms Chms. *pp*

Perc. 5 Hht. Tri. T-t. *f*

Perc. 6 Sn. D. Mntd. Tmb. *pp*

Perc. 7 Bk. D. *f*

- Electric City -

159

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

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Ob. 1 *p* *f*

Ob. 2 *p* *f*

Bsn. 1-2 *mp* *f* *mp* *f*

Cbsn. *f* *mf* *f*

E♭ Cl. *mf* *f* *ff*

Cl. 1 *mf*

Cl. 2-3 *p* *mf*

B. Cl. *mp* *f* *mf* *f*

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

Sop. Sax. *mf* *f* *ff*

Alto Sax. *mf* *f* *ff* *mf*

Ten. Sax. *mf* *f*

Bari. Sax. *mp* *f* *mp* *f* *mf* *f*

159

Tpt. 1 *f* *a2*

Tpt. 2-3 *a2*

Hn. 1-2 *mf* *f*

Hn. 3-4 *a2* *mf* *f*

Tbn. 1-2 *p* *f*

Tbn. 3 *mp* *f* *mp* *f* *mf* *f*

Bs. Tbn. *mp* *f* *mp* *f* *mf* *f*

Euph. *mf* *f*

Tba. *f* *mf* *f*

Db. *mp* *pizz.* *f* *arco* *mp* *f* *mf* *f*

159

Perc. 1 Xylo, Glock. *p*

Perc. 2 Sus. Cym. Mba. *pp*

Perc. 3 Bongos, Cr. Cyms. *pp* *f* *pp* *to crash cymbals*

Perc. 4 4 Toms, Chms. *pp* *p*

Perc. 5 Hht., Tri., T.-t. *f* *mp* *pp* *to tam-tam*

Perc. 6 Sn. D., Mntd. Tmb. *pp*

Perc. 7 Bs. D. *pp*

159 160 161 162 163 164 165

166

Picc. *f* *mf* *f* *p*

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

Ob. 1-2 *f* *mf* *f* *p*

Bsn. 1-2 *f* *mf* *f* *mp*

Cbsn. *f* *mf* *f* *mf*

E♭ Cl. *f* *mf* *f* *p*

Cl. 1 *f* *mf* *f* *p*

Cl. 2-3 *f* *mf* *f* *p*

B. Cl. *f* *mf* *f* *mp*

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

Sop. Sax. *f* *mf* *f* *p*

Alto Sax. *f* *mf* *f* *p*

Ten. Sax. *f* *mf* *f* *p*

Bari. Sax. *f* *mf* *f* *mp*

166

Tpt. 1 *f* *p*

Tpt. 2-3 *f* *p*

Hn. 1-2 *f* *p*

Hn. 3-4 *f* *p*

Tbn. 1 *f* *p*

Tbn. 2 *f* *p*

Tbn. 3 *f* *mf*

Bs. Tbn. *f* *mp*

Euph. *f* *mp*

Tba. *f* *mf*

Db. *f* *mf*

166

Perc. 1 Xylo. Glock. *f* *p* *f* to glockenspiel

Perc. 2 Sn. Cym. Mba. *f* *pp*

Perc. 3 Bongos Cr. Cyms. *f* *pp*

Perc. 4 4 Toms Chms. *f* *ff* *f* to chimes

Perc. 5 Hht. Tri. T-L. *f* *pp* tam-tam

Perc. 6 Sn. D. Mntd. Tmb. *f* *pp*

Perc. 7 Bs. D. *f* *pp*

- Electric City -

172 ♩. = ♩ = 112ish

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

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

Ob. 1-2 *ff* *ff*

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

Cbsn. *ff* *mf* *f* *ff* *mf* *f*

E♭ Cl. *ff* *mp* *f* *ff* *mp* *f*

Cl. 1 *ff* *mp* *f* *ff* *mp* *f*

Cl. 2-3 *ff* *mp* *f* *ff* *mp* *f*

B. Cl. *ff* *mf* *f* *ff* *mf* *f*

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

Sop. Sax. *ff* *f* *ff*

Alto Sax. *ff* *f* *ff*

Ten. Sax. *ff* *mp* *f* *ff*

Bari. Sax. *ff* *mf* *f* *ff* *mf* *f*

172

Tpt. 1 *ff* *f* *ff*

Tpt. 2-3 *ff* *f* *ff*

Hn. 1-2 *ff* *f* *ff*

Hn. 3-4 *ff* *f* *ff*

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

Tbn. 3 *ff* *mf* *f* *ff* *mf* *f*

Bs. Tbn. *ff* *mf* *f* *ff* *mf* *f*

Euph. *ff* *mf* *f* *ff*

Tba. *ff* *mf* *f* *ff* *mf* *f*

Db. *ff* *mf* *f* *ff* *mf* *f*

172

Perc. 1 *mf* *ff*

Perc. 2 *ff* *pp* *ff*

Perc. 3 *ff* *ff* to bongos

Perc. 4 *ff* *ff*

Perc. 5 *ff* *pp* *ff* to hi-hat *f* hi-hat

Perc. 6 *pp* *f*

Perc. 7 *ff* *pp* *ff*

- Electric City -

181 $\text{♩} = 75\text{ish}$ $\text{♩} = 100\text{ish}$

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Bs. Tbn.

Euph.

Tba.

Db.

Perc. 1
Xylo.
Glock.

Perc. 2
Sus. Cym.
Mba.

Perc. 3
Bongos
Cr. Cyms.

Perc. 4
Toms
Chms.

Perc. 5
Hht.
Tri. T-c

Perc. 6
Sn. D.
Mntd. Tmb.

Perc. 7
Bs. D.

181 182 183 184 185 186

187 **molto rit.**

Picc. *fff*

Fl. 1-2 *fff*

Ob. 1-2 *fff*
slow down significantly, independent from all other players (rhythm does not need to be exact)

Bsn. 1 *fff* *mf*

Bsn. 2 *fff*

Cbsn. *fff*

E♭ Cl. *fff*
slow down significantly, independent from all other players (rhythm does not need to be exact)

Cl. 1 *fff* *mf*

Cl. 2-3 *fff*

B. Cl. *fff*

Cb. Cl. *fff*

Sop. Sax. *fff* *slow down significantly, independent from all other players (rhythm does not need to be exact)*
slow to a grinding halt... *...barely moving...* *p*

Alto Sax. *fff* *mf*

Ten. Sax. *fff*

Bari. Sax. *fff*

187 **molto rit.**

Tpt. 1 *fff*

Tpt. 2-3 *fff*
slow down significantly, independent from all other players (rhythm does not need to be exact)

Hn. 1 *fff* *mf*

Hn. 2 *fff*

Hn. 3-4 *fff*

Tbn. 1 *fff*

Tbn. 2 *fff*

Tbn. 3 *fff*

Bs. Tbn. *fff*

Euph. *fff* *mf*
slow down significantly, independent from all other players (rhythm does not need to be exact)

Tba. *fff*

Db. *fff*

187 **molto rit.**

Perc. 1 Xylo. Glock. *dampen!*

Perc. 2 Sus. Cym. Mba. *choke!* *fff*

Perc. 3 Bongos. Cr. Cyms. *fff*

Perc. 4 4 Tom. Chms. *dampen!* *fff*

Perc. 5 Hht. Tri. T-t. *fff*

Perc. 6 Sn. D. Mntd. Tmb. *fff*

Perc. 7 Bs. D. *dampen!* *fff*

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