

VARIATION V

FOR WIND ENSEMBLE

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KEVIN DAY

arr. for wind ensemble by

HARRISON J. COLLINS

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Variation V

by Kevin Day, arranged by Harrison J. Collins

Instrumentation

Piccolo

Flute 1 - 2

Oboe

English Horn

Bassoon 1 - 2

E♭ Clarinet

B♭ Clarinet 1 - 3

B♭ Bass Clarinet

B♭ Soprano Saxophone

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1 - 3 (2./3. straight mutes needed)

F Horn 1 - 4

Trombone 1 - 2 (2. straight mute needed)

Bass Trombone (straight mute needed)

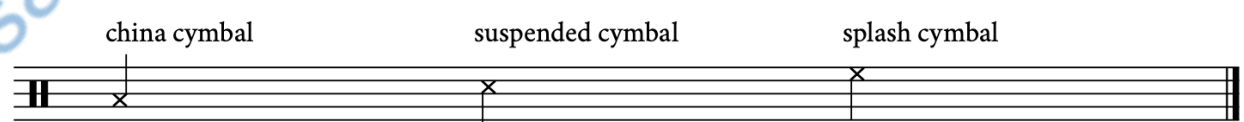
Euphonium

Tuba

Double Bass

Piano

*Cymbals Setup:



Percussion

1. Timpani

2. Xylophone

3. Marimba

4. Cymbals Setup*

5. Djembe

6. Four Toms

7. Snare Drum, Shaker

8. Bass Drum

Grade: 5

Duration: ca. 2:15

About the Piece

I have had the privilege of working with my friend and colleague Kevin Day in various scenarios for many years. We work together as board members for the Millennium Composers Initiative, and we are founding members of the Aurora Tapestry Collective. Although he graduated long before my appearance there, we have even studied at the same school for our undergrad, Texas Christian University, with the same teacher, Dr. Neil Anderson-Himmelspach. I have loved Kevin's music dearly ever since I first heard it, and I admire Kevin himself to no end for his wisdom, compassion, brilliance, humor, and ambition. So, I'm always glad for new opportunities to work with him!

In 2020, Kevin was commissioned by the Tesla Quartet to compose *Variation V* for string quartet. It was commissioned as a part of the "Alternating Currents" Quarantunes Project, and is based on the fifth variation of the *Andante Cantabile* from Beethoven's *String Quartet in A Major, Op. 18, No. 5*. This work happens to be one of my favorites of Kevin's, and it occurred to me that it could work as an excellent concert opener or encore. I called Kevin and proposed the idea, and he enthusiastically allowed me to create this arrangement. I worked quickly and with determination; the result is a colorful arrangement that I consciously attempted to imbue with Kevin's musical voice and that, inevitably, is also imbued with my own voice.

About the Composer

An American whose music has been characterized by "propulsive, syncopated rhythms, colorful orchestration, and instrumental virtuosity," (Robert Kirzinger, Boston Symphony) Composer Kevin Day has quickly emerged as one of the leading young voices in the world of music composition today, whose music ranges from powerful introspection to joyous exuberance. Kevin Day is an internationally acclaimed composer, conductor, and pianist, whose music often intersects between the worlds of jazz, minimalism, Latin music, fusion, and contemporary classical idioms. Day serves as the Vice President of the Millennium Composers Initiative, a collective of more than 120 composers from several countries around the world.

A winner of the BMI Student Composer Award, a three-time finalist for the ASCAP Morton Gould Young Composer Award, and considered for the 2022 Pulitzer Prize for his Concerto for Wind Ensemble, Day has composed over 200 works, and has had numerous performances throughout the United States, Russia, Austria, Australia, Taiwan, South Africa, and Japan. His works have been programmed by the symphonies of Boston, San Francisco, Detroit, Indianapolis, Houston, and more, as well as several top professional and collegiate wind ensembles. His works have been performed at Carnegie Hall, Rachmaninov Hall (Russia), The Midwest Clinic, and other major venues, and recently he had his Carnegie Hall Conducting Debut at the 2022 New York International Music Festival.

Day has collaborated with the likes of David Childs, Nicki Roman, James Markey, Wendy Richman, Jens Lindemann, Demondrae Thurman, Hiram Diaz, Steven Cohen, Jeremy Lewis, and more on works for their respective instruments, as well as chamber ensembles like One Found Sound, Axiom Brass, Ensemble Dal Niente, The Sheffield Chamber Players, The Puerto Rican Trombone Ensemble, The Zenith Saxophone Quartet, The Tesla Quartet, and the Boston Symphony Orchestra Low Brass Section.

Day is currently Assistant Professor of Composition at Wilfrid Laurier University in Waterloo, Ontario, Canada. He is pursuing his DMA in Composition from the University of Miami Frost School of Music, where he studies with Charles Norman Mason, Dorothy Hindman, and Lansing McCloskey. He holds a MM in Composition from the University of Georgia, and BM in Performance from Texas Christian University (TCU). He is alumnus of Kappa Kappa Psi National Honorary Band Fraternity and Phi Mu Alpha Sinfonia Fraternity of America.

About the Arranger

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 Katahji 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 and Dr. Till Meyn, where he is seeking a degree in music composition.

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Variation V

Kevin Day
arr. Harrison J. Collins

9

Lively! (♩ = 160-168)

Musical score for Variation V, measures 1-8. The score includes parts for Piccolo, Flute 1-2, Oboe, English Horn, Bassoon 1-2, Clarinet in Eb, Clarinet in Bb 1, Clarinet in Bb 2-3, Bass Clarinet in Bb, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet in Bb 1, Trumpet in Bb 2-3, Horn in F 1-2, Horn in F 3-4, Trombone 1-2, Bass Trombone, Euphonium, Tuba, Contrabass, and Piano. Dynamics range from sfz to pp. A large watermark 'Study for Perusal Only' is visible across the score.

Lively! (♩ = 160-168)

9

Musical score for Variation V, measures 9-10. The score includes parts for Percussion 1 (Timpani), Percussion 2 (Xylophone), Percussion 3 (Marimba), Percussion 4 (Cymbals Setup), Percussion 5 (Djembe), Percussion 6 (Four Toms), Percussion 7 (Snare Drum Shaker), and Percussion 8 (Bass Drum). Dynamics range from p to f. Performance instructions include 'staccato = dampen; otherwise, let ring' and 'staccato = choke; otherwise, let ring'. A large watermark 'Study for Perusal Only' is visible across the score.

- Variation V -

13 (2+2+3 always)

2

13 (2+2+3 always)

Picc. *p* *mf*

Fl. 1-2 *p*

Ob. *p*

Eng. Hn. *p*

Bsn. 1-2 *p* *mf* *a2*

E♭ Cl. *p*

Cl. 1 *p*

Cl. 2-3 *p* *mf p* *a2*

B. Cl. *p* *mf*

Sop. Sax. *p*

Alto Sax. *p* *f*

Ten. Sax. *p*

Bari. Sax. *p*

Tpt. 1 *p*

Tpt. 2-3 insert straight mutes

Hn. 1-2 *mf* *a2*

Hn. 3-4 *mf* *a2*

Tbn. 1-2 2. insert straight mute *mf* *gliss.* *f* *mf*

B. Tbn. insert straight mute

Euph. *p* *mf*

Tba. *p* *mf*

Cb. *p* *mf*

Pno. *p* *mf p*

13 (2+2+3 always)

13 (2+2+3 always)

Perc. 1 Timp.

Perc. 2 Xyl. *p* *mf*

Perc. 3 Mba. *p*

Perc. 4 Cyms.

Perc. 5 Djmb.

Perc. 6 4 Toms *p* *mf p* *rims*

Perc. 7 Sn. D. Shkr. *p* *shaker*

Perc. 8 Bs. D. *p*

11

12

13

14

15

16

17

18

- Variation V -

21

Picc. -

Fl. 1-2 -

Ob. *p*

Eng. Hn. *p*

Bsn. 1-2 -

E♭ Cl. *mf*

Cl. 1 *mf* *p*

Cl. 2-3 -

B. Cl. *mf*

Sop. Sax. *f* *p*

Alto Sax. *mf*

Ten. Sax. *p* *mf*

Bari. Sax. *p* *mf*

Tpt. 1 *mf*

Tpt. 2-3 straight mutes *p*

Hn. 1-2

Hn. 3-4

Tbn. 1-2 2. straight mute *mf*

B. Tbn. straight mute *mf*

Euph. *mf*

Tba. *mf*

Cb. pizz. *mf*

Pno. *mf*

21

Perc. 1 Timp. -

Perc. 2 Xyl. *f* *p* *mf* *p*

Perc. 3 Mba. *mf*

Perc. 4 Cyms. *p* *mf*

Perc. 5 Djmb. *mf* slap

Perc. 6 4 Toms

Perc. 7 Sn. D. Shkr.

Perc. 8 Bs. D. *p*

- Variation V -

4

29

Picc. -

Fl. 1-2 -

Ob. -

Eng. Hn. -

Bsn. 1-2 -

E♭ Cl. -

Cl. 1 -

Cl. 2-3 -

B. Cl. -

Sop. Sax. -

Alto Sax. -

Ten. Sax. -

Bari. Sax. -

Tpt. 1 -

Tpt. 2-3 -

Hn. 1-2 -

Hn. 3-4 -

Tbn. 1-2 -

B. Tbn. -

Euph. -

Tba. -

Cb. -

Pno. -

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29

Perc. 1 Timp. -

Perc. 2 Xyl. -

Perc. 3 Mba. -

Perc. 4 Cyms. -

Perc. 5 Djmb. -

Perc. 6 4 Toms -

Perc. 7 Sn. D. Shkr. -

Perc. 8 Bs. D. -

26

27

28

29

30

31

32

33

- Variation V -

37

5

Picc. *p* *mf* *p*

Fl. 1-2 *a2* *p* *mf* *p*

Ob. *p* *mf* *sfz*

Eng. Hn. *mf* *sfz*

Bsn. 1-2 *a2* *p* *mf* *sfz*

E♭ Cl. *p* *mf* *p*

Cl. 1 *p* *mf* *sfz*

Cl. 2-3 *a2* *mf* *sfz*

B. Cl. *mf* *sfz*

Sop. Sax. *p* *mf* *sfz*

Alto Sax. *p* *mf* *sfz*

Ten. Sax. *p* *mf* *sfz*

Bari. Sax. *mf* *sfz*

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2 *2. open* *p* *mf* *p*

B. Tbn. *open* *p* *mf* *p*

Euph. *mf* *p*

Tba. *mf* *p*

Cb. *mf* *sfz*

Pno. *p* *mf* *p* *sfz*

37

Perc. 1 Timp. *mf* *p*

Perc. 2 Xyl. *p* *mf* *p*

Perc. 3 Mba. *mf* *p* *sfz*

Perc. 4 Cyms. *p* *mp* *p* *mf*

Perc. 5 Djmb.

Perc. 6 4 Toms. *pp* *mf* *p* *mf* *p*

Perc. 7 Sn. D. Shkr.

Perc. 8 Bs. D. *p* *mf* *p* *mf*

34

35

36

37

38

39

40

41

- Variation V -

45 (3+2+2+2 always)

6

Picc. *fz sfp f*
 Fl. 1-2 *fz sfp f*
 Ob. *fz sfp f*
 Eng. Hn. *fz sfp f*
 Bsn. 1-2 *fz sfp f*
 Eb Cl. *fz sfp f*
 Cl. 1 *fz sfp f*
 Cl. 2-3 *fz sfp f*
 B. Cl. *fz sfp f*
 Sop. Sax. *fz sfp f*
 Alto Sax. *fz sfp f*
 Ten. Sax. *fz sfp f*
 Bari. Sax. *fz sfp f*
 Tpt. 1 *fz sfp f*
 Tpt. 2-3 *fz sfp f*
 Hn. 1-2 *fp f*
 Hn. 3-4 *fp f*
 Tbn. 1-2 *pp f*
 B. Tbn. *pp f*
 Euph. *pp f*
 Tba. *pp f*
 Cb. *fz sfp f*
 Pno. *fz sfp f*

45 (3+2+2+2 always)

Perc. 1 Timp. *f*
 Perc. 2 Xyl. *fz sfp f*
 Perc. 3 Mba. *fz sfp f*
 Perc. 4 Cyms. *w/ sticks p splash china f*
 Perc. 5 Djmb. *p f*
 Perc. 6 4 Toms *p f*
 Perc. 7 Sn. D. Shkr. *p rimshot f*
 Perc. 8 Bs. D. *p f*

42

43

44

45

46

47

48

- Variation V -

Picc.

Fl. 1-2

Ob.

Eng. Hn.

Bsn. 1-2

E♭ Cl.

Cl. 1

Cl. 2-3

B. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Cb.

Pno.

Perc. 1
Timp.

Perc. 2
Xyl.

Perc. 3
Mba.

Perc. 4
Cyms.

Perc. 5
Djnh.

Perc. 6
4 Toms

Perc. 7
Sn. D.
Shkr.

Perc. 8
Bs. D.

49 50 51 52 53 54 55

- Variation V -

8

56

Picc. *p* *mp* *mf* *f* *p* *sfzp* *ff* fluttertongue

Fl. 1-2 *p* *mp* *mf* *f* *p* *sfzp* *ff* a2 fluttertongue

Ob. *p* *mp* *mf* *f* *p* *sfzp* *ff*

Eng. Hn. *p* *mp* *mf* *f* *p* *sfzp* *ff*

Bsn. 1-2 *p* *mp* *mf* *f* *p* *sfzp* *ff* a2 fluttertongue

E♭ Cl. *p* *mp* *mf* *f* *p* *sfzp* *ff*

Cl. 1 *p* *mp* *mf* *f* *p* *sfzp* *ff*

Cl. 2-3 *p* *mp* *mf* *f* *p* *sfzp* *ff* a2 fluttertongue

B. Cl. *p* *mp* *mf* *f* *p* *sfzp* *ff*

Sop. Sax. *p* *mp* *mf* *f* *p* *sfzp* *ff* growl

Alto Sax. *p* *mp* *mf* *f* *p* *sfzp* *ff* growl

Ten. Sax. *p* *mp* *mf* *f* *p* *sfzp* *ff* growl

Bari. Sax. *p* *mp* *mf* *f* *p* *sfzp* *ff* growl

Tpt. 1 *mp* *mf* *p* *sfzp* *ff* fluttertongue

Tpt. 2-3 *p* *mp* *mf* *f* *p* *sfzp* *ff* fluttertongue

Hn. 1-2 *p* *mp* *mf* *f* *p* *sfzp* *ff* fluttertongue

Hn. 3-4 *p* *mp* *mf* *f* *p* *sfzp* *ff* fluttertongue

Tbn. 1-2 *p* *mp* *mf* *f* *p* *sfzp* *ff* fluttertongue

B. Tbn. *p* *mp* *mf* *f* *p* *sfzp* *ff* fluttertongue

Euph. *p* *mp* *mf* *f* *p* *sfzp* *ff* fluttertongue

Tba. *p* *mp* *mf* *f* *p* *sfzp* *ff* fluttertongue

Cb. *p* *mp* *mf* *f* *p* *sfzp* *ff* fluttertongue

Pno. *p* *mp* *mf* *f* *p* *sfzp* *ff*

56

Perc. 1 Timp. *mf* *f* *p* *sfzp* *ff*

Perc. 2 Xyl. *p* *mp* *mf* *f* *p* *sfzp* *ff*

Perc. 3 Mba. *p* *mp* *mf* *f* *p* *sfzp* *ff* w/ mallets

Perc. 4 Cyms. *p* *sfz* *ff*

Perc. 5 Djmb. *mp* *mf* *p* *sfz* *ff*

Perc. 6 4 Toms. *mp* *mf* *p* *sfzp* *ff*

Perc. 7 Sn. D. Shkr. *mp* *mf* *f* *mp* *sfzp* *ff*

Perc. 8 Bs. D. *mf* *sfzp* *ff*

56 57 58 59 60 61 62

- Variation V -

65

Picc. *mf*

Fl. 1-2 *mf*

Ob. *mf*

Eng. Hn.

Bsn. 1-2 *mf*

E♭ Cl.

Cl. 1

Cl. 2-3

B. Cl. *mf*

Sop. Sax. *p*

Alto Sax. *p*

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3 insert straight mutes

Hn. 1-2 *mf* a2

Hn. 3-4 *mf* a2

Tbn. 1-2 *mf* 1. 2. insert straight mute

B. Tbn. insert straight mute

Euph. *mf*

Tba. *mf*

Cb. *mf*

Pno. *p*

65

Perc. 1 Timp.

Perc. 2 Xyl. *mf*

Perc. 3 Mba.

Perc. 4 Cyms.

Perc. 5 Djmb.

Perc. 6 4 Toms *p*

Perc. 7 Sn. D. Shkr. *p* to shaker shaker

Perc. 8 Bs. D. *p*

- Variation V -

73

10

Picc. *mf*

Fl. 1-2 *mf*

Ob. *p*

Eng. Hn. *p*

Bsn. 1-2 *mf* *p*

E♭ Cl. *mf*

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

Cl. 2-3 *mf*

B. Cl. *mf* *p*

Sop. Sax. *mf*

Alto Sax. *mf* *p*

Ten. Sax. *p* *mf*

Bari. Sax. *p* *mf*

Tpt. 1 *mf* *p*

Tpt. 2-3 *p* straight mutes

Hn. 1-2

Hn. 3-4

Tbn. 1-2 *mf* 2. straight mute

B. Tbn. *mf* straight mute

Euph. *mf* *p*

Tba.

Cb. *mf* pizz.

Pno. *mf*

73

Perc. 1 Timp.

Perc. 2 Xyl. *f* *p* *mf* *p*

Perc. 3 Mba. *mf*

Perc. 4 Cyms. *p* *mf*

Perc. 5 Djmb. *mf*

Perc. 6 4 Toms

Perc. 7 Sn. D. Shkr.

Perc. 8 Bs. D. *p*

- Variation V -

81

Picc. *p*

Fl. 1-2 *p*

Ob. *mf* *p*

Eng. Hn. *mf* *p*

Bsn. 1-2 *mf* *p* *p espressivo* *mp*

E♭ Cl. *p*

Cl. 1 *p* *pp*

Cl. 2-3 *p* *pp*

B. Cl. *pp*

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

Alto Sax. *mf* *p* *pp*

Ten. Sax. *mf* *p* *pp*

Bari. Sax. *mf* *p* *pp*

Tpt. 1

Tpt. 2-3 *mf* *p* remove mutes

Hn. 1-2 *p* *p espressivo* *mp*

Hn. 3-4 *p* *p espressivo* *mp*

Tbn. 1-2 *mf* *p* a2 2. remove mute

B. Tbn. *mf* *p* remove mute

Euph. *mf* *p*

Tba. *mf* *p*

Cb. *mf* *p* *pp*

Pno. *mf* *p* *pp*

81

Perc. 1 Timp. *mf* *pp*

Perc. 2 Xyl. *mf* *p*

Perc. 3 Mba. *mf* *p* *pp* *p*

Perc. 4 Cyms. *mf*

Perc. 5 Djmb. *f* *pp*

Perc. 6 4 Toms *mf* *p* *pp* *pp*

Perc. 7 Sn. D. Shkr. *mf* to snare drum

Perc. 8 Bs. D. *mf* *pp* *mp* *pp*

79 80 81 82 83 84 85 86 87

- Variation V -

12

89

Score for woodwinds and strings:

- Picc. *p* *mf* *p* *fz* *sfzp*
- Fl. 1-2 *p* *mf* *p* *fz* *sfzp*
- Ob. *p* *mf* *sfzp* *fz* *sfzp*
- Eng. Hn. *tr* *mf* *sfzp* *fz* *sfzp*
- Bsn. 1-2 *mf* *sfzp* *fz* *sfzp*
- E♭ Cl. *p* *mf* *p* *fz* *sfzp*
- Cl. 1 *mf* *sfzp* *fz* *sfzp*
- Cl. 2-3 *tr* *mf* *sfzp* *fz* *sfzp*
- B. Cl. *mf* *sfzp* *fz* *sfzp*
- Sop. Sax. *mf* *sfzp* *fz* *sfzp*
- Alto Sax. *tr* *mf* *sfzp* *fz* *sfzp*
- Ten. Sax. *tr* *mf* *sfzp* *fz* *sfzp*
- Bari. Sax. *tr* *mf* *sfzp* *fz* *sfzp*
- Tpt. 1 *p* *mf* *p* *fz* *sfzp*
- Tpt. 2-3 *open* *p* *mf* *p* *fz* *sfzp*
- Hn. 1-2 *mf* *p* *sfzp*
- Hn. 3-4 *mf* *p* *sfzp*
- Tbn. 1-2 *p* *open* *mf* *p* *pp*
- B. Tbn. *p* *open* *mf* *p* *pp*
- Euph. *p* *mf* *p* *pp*
- Tba. *p* *mf* *p* *pp*
- Cb. *arco* *p* *mf* *sfzp* *fz* *sfzp*
- Pno. *p* *mf* *p* *sfzp* *fz* *sfzp*

89

Score for percussion:

- Perc. 1 Timp. *mf* *p* *pp*
- Perc. 2 Xyl. *p* *mf* *p* *fz* *sfzp*
- Perc. 3 Mba. *mf* *p* *sfzp* *fz* *sfzp*
- Perc. 4 Cyms. *pp* *mf* *p* *mf* *p*
- Perc. 5 Djmb. *mf* *p* *mf* *p*
- Perc. 6 4 Toms *mf* *p* *mf* *p*
- Perc. 7 Sn. D. Shkr. *snare drum* *p*
- Perc. 8 Bs. D. *mf* *p* *mf* *p*

88

89

90

91

92

93

94

95

96

- Variation V -

97

13

Picc. *f* *ff* *sfz* *ff* *sfz* *ff*

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

Ob. *f* *ff* *sfz* *ff* *sfz* *ff*

Eng. Hn. *f* *ff* *sfz* *ff* *sfz* *ff*

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

E♭ Cl. *f* *ff* *sfz* *ff* *sfz* *ff*

Cl. 1 *f* *ff* *sfz* *ff* *sfz* *ff*

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

B. Cl. *f* *ff* *sfz* *ff* *sfz* *ff*

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

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

Ten. Sax. *f* *ff* *sfz* *ff* *sfz* *ff*

Bari. Sax. *f* *ff* *sfz* *ff* *sfz* *ff*

Tpt. 1 *f* *mf* *sfz* *ff* *sfz* *ff*

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

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

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

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

B. Tbn. *f* *ff* *sfz* *ff* *sfz* *ff*

Euph. *f* *ff* *sfz* *ff* *sfz* *ff*

Tba. *f* *ff* *sfz* *ff* *sfz* *ff*

Cb. *f* *ff* *sfz* *ff* *sfz* *ff*

Pno. *f* *ff* *sfz* *ff* *sfz* *ff*

97

Perc. 1 Timp. *f* *ff* *sfz* *ff* *sfz* *ff*

Perc. 2 Xyl. *f* *ff* *sfz* *ff* *sfz* *ff*

Perc. 3 Mba. *f* *ff* *sfz* *ff* *sfz* *ff*

Perc. 4 Cyms. *f* *mf* *f* *mf* *ff* *pp* *ff*

Perc. 5 Djmb. *f* *mf* *f* *mf* *ff* *ff*

Perc. 6 4Toms *f* *mf* *f* *mf* *ff* *ff*

Perc. 7 Sn. D. Shkr. *f* *mf* *fp* *ff* *sfz* *ff*

Perc. 8 Bs. D. *f* *ff* *sfz* *ff* *sfz* *ff*

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