

MIKKO HEINIÖ

# NONNO

for amplified piano and big band

[Piano Concerto No. 9]

SCORE



FENNICA GEHRMAN

## ***Nonno* for amplified piano and big band [Piano Concerto No. 9]**

- |                |               |
|----------------|---------------|
| 1. Sequenza    | ca. 6'30"     |
| 2. Ninna nanna | ca. 6'20"     |
| 3. Cavalcata   | 6'30" - 7'30" |

The second movement can be played as an independent piece.

### **Instruments**

2 Alto Saxophones (both also Soprano Saxophones)  
2 Tenor Saxophones (the first also Soprano Saxophone)  
Barytone Saxophone

4 Trumpets in B flat  
4 Trombones

Piano

Bass  
Drum Set

Pedal HiHat      Kick Drum      Snare Drum      Floor Tom      Low Tom      High Tom

Drum Set

A musical staff with six vertical stems. From left to right, they are labeled: Pedal HiHat (marked with an 'X'), Kick Drum (marked with a solid dot), Snare Drum (marked with a solid dot), Floor Tom (marked with a solid dot), Low Tom (marked with a solid dot), and High Tom (marked with a solid dot). The staff has five horizontal lines and four spaces.

Ride cymb. Side	Ride cymb. Bell	HiHat closed	HiHat open	Crash cymbal
∅	△	+	○	X

A musical staff with five vertical stems. From left to right, they are labeled: Ride cymb. Side (empty circle), Ride cymb. Bell (triangle), HiHat closed (plus sign), HiHat open (circle), and Crash cymbal (X). The staff has four horizontal lines and three spaces.

**Mikko Heiniö**

***Nonno* for amplified piano and big band (Piano Concerto no. 9) (2011)**

Early childhood memories impose themselves on a man when he becomes a grandfather, *nonno*. When I was at school, I played the electric guitar in addition to the piano, but my relationship with rhythm music went no further than that – apart from leaving me with a distant fascination with and admiration for jazz.

There is a strong flavour of jazz in some of my works written for classical ensembles (the Piano Trio, *Hermes*, *Treno della notte*); but when a commission from UMO Jazz Orchestra gave me the opportunity to actually write something for big band, I decided to steer well clear of jazz. I should have known better. The characteristic sound of the big band took over and steered the music, and the blues rhythms that I had toyed with back in school resurfaced. There is some improvisation in the piece too, although less of it and more closely controlled than usually in jazz music.

*Nonno* is the ninth in my series of piano concertos, most of which are written for quite unusual ensembles. The first movement, ‘Sequenza’, is introduced by the piano and then systematically grows into a single, soaring arc. The second movement, ‘Ninna nanna’, begins as a lullaby true to its title but soon morphs into blues. The title of the third movement ‘Cavalcata’, refers to a diverse and colourful procession but can also simply mean a horseback ride (which is why a certain ‘Cavalcata delle Valchirie’ makes a cameo appearance...).

*Mikko Heiniö*

*Translation: Jaakko Mäntyjärvi*

Commissioned by UMO

**NONNO**  
for amplified piano and big band  
[Piano Concerto No. 9]

MIKKO HEINIÖ (91./2011)

**1. SEQUENZA: Molto sostenuto, rubato quasi senza misura**

$\text{♩} = 42$

Musical score for the first sequence section (1. SEQUENZA). The score consists of two systems of staves. The top system includes Alto Saxophone 1 (Soprano), Alto Saxophone 2 (Soprano), Tenor Saxophone 1 (Soprano), Tenor Saxophone 2, and Baritone Saxophone. The bottom system includes Trumpet (in B♭) in four octaves (1 to 4), and Trombone in four octaves (1 to 4). The music is in common time (indicated by a '2' over a '4'). The notation consists of short vertical dashes representing sustained notes.

**1. SEQUENZA: Molto sostenuto, rubato quasi senza misura**

$\text{♩} = 42$

Detailed musical score for the piano and bass parts. The piano part is shown with two staves, and the bass part is on a single staff. The piano dynamics include *f*, *p*, and *8vb*. The bass part has markings *8vb* and *1-5*. The score also features a large graphic element on the right side, consisting of a grey triangle pointing upwards and a white circle at the bottom, with the text "PROMOTIONAL COPY" overlaid in grey. The music is in common time (indicated by a '2' over a '4').

**Con moto rubato**

**Pno**

**5**

**ff** **mf**

**9**

**ff**

**12** (8va)

**15** (8va)

**18**

**decresc.**

**20**

**22**

**Pno**

**p**

**mf**

**f**

**mf**

## Molto sostenuto

26 ♩ = 42

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

con sord.: HARMON

1

2

Tpt (in B♭)

3

4

con sord.: HARMON

1

2

3

4

con sord.: HARMON

1

2

Tbne

3

4

## Molto sostenuto

♩ = 42

Pno

Bass

D. S.

ff

3

pp

ff

3

ff

[30]

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax.2

Bar. Sax.

This section shows five staves of musical notation. The first three staves (A. Sax.1, A. Sax.2, T. Sax.1) have treble clefs and are in common time (indicated by '2'). The last two staves (T. Sax.2, Bar. Sax.) have bass clefs and are in 3/4 time. Measure 30 starts with a rest for all parts. The first measure ends with a fermata over the second measure. The second measure begins with a dynamic 'f' and a grace note pattern. The third measure continues with a similar pattern. The fourth measure ends with a fermata over the fifth measure.

Tpt (in B $\flat$ )

Tbne

This section shows six staves of musical notation. The first two staves (Tpt, Tbne) have treble clefs and are in common time (indicated by '2'). The next four staves (labeled 1, 2, 3, 4) represent four bassoon parts, each with a bass clef and a 3/4 time signature. Measure 30 starts with a rest for all parts. The first measure ends with a fermata over the second measure. The second measure begins with a dynamic 'mf' and a grace note pattern. The third measure continues with a similar pattern. The fourth measure ends with a fermata over the fifth measure.

Pno

Bass

D. S.

This section shows three staves of musical notation. The first staff (Pno) has a bass clef and a 3/4 time signature. The second staff (Bass) has a bass clef and a 3/4 time signature. The third staff (D. S.) has a bass clef and a 3/4 time signature. Measure 30 starts with a rest for all parts. The first measure ends with a fermata over the second measure. The second measure begins with a dynamic 'pp' followed by a forte dynamic 'f'. The third measure continues with a similar pattern. The fourth measure ends with a fermata over the fifth measure.

**PROMOTIONAL COPY**

**34**

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

Tpt (in B♭)

Tbne

Pno

Bass

D. S.

**PROMOTIONAL COPY**

**Con moto preciso**

[40] ♩ = 126

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

This section shows four staves of music for soprano and tenor saxophones. The first two staves (A. Sax. 1 and A. Sax. 2) play eighth-note patterns with dynamic marks 'f' and '3'. The third and fourth staves (T. Sax. 1 and T. Sax. 2) also play eighth-note patterns with 'f' and '3'. The fifth staff (Bar. Sax.) has a single note 'f' followed by a rest.

1

2

Tpt (in B♭)

3

4

1

2

Tbne

3

4

This section shows four staves of music for trumpet (Tpt) and tuba/bassoon (Tbne). The trumpet part consists of eighth-note patterns with dynamics 'f' and '3'. The tuba/bassoon part has sustained notes with dynamics 'f' and 'gliss.'. The staves are numbered 1 through 4 for each instrument.

**Con moto preciso**

♩ = 126

Pno

Bass

D. S.

This section shows three staves of music for piano (Pno), bass (Bass), and drums (D. S.). The piano and bass staves have sustained notes with dynamics 'f' and '3'. The bass staff includes a dynamic 'f' and a '3' overline. The drums (D. S.) play eighth-note patterns with 'f' and '3'.

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**L'istesso tempo ma rubato**

43

Pno

10 10 5 \*

sfz

3 2



47

Pno

4 1 3 2 3 1 3 2

v

5

5

v

\* Red.



52 (8va)

Pno

5

10

10

5

Red.

sfz

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56

Pno

9 \*

Red.

v

**Con moto preciso**

**61**

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

1

2

3

4

Tpt (in B $\flat$ )

1

2

3

4

Tbne

1

2

3

4

**Con moto preciso**

Pno

Bass

D. S.

## L'istesso tempo ma rubato

65

A. Sax.1  
(Sopr.)

A. Sax.2  
(Sopr.)

T. Sax.1  
(Sopr.)

T. Sax. 2

Bar. Sax.

Tpt  
(in B $\flat$ )

Tbne

L'istesso tempo ma rubato

Pno

Bass

D. S.

*8va*

10

9

10

*Rd.*

*Rd.*

*Rd.*

**PROMOTIONAL COPY**

9

**68**

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

1

2

Tpt (in B $\flat$ )

3

4

1

2

Tbne

3

4

Pno

cresc.

$\text{8}^{\text{th}}$

Bass

D. S.

PROMOTIONAL COPY

**[72] Con moto preciso**

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

1

2

3

4

Tpt (in B $\flat$ )

1

2

3

4

Tbne

1

2

3

4

**Con moto preciso**

Pno

Bass

D. S.

**PROMOTIONAL COPY**

75

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax.2

Bar. Sax.

**pp**

1

2

Tpt (in B♭)

3

4

1

2

Tbne

3

4

**pp**

**pp**

Pno

Bass

D. S.

**PROMOTIONAL COPY**

78

Tbne 1-4

Pno { 8vb- p cresc.

Bass

D. S. pp

81

Tbne 1-4

Pno { 8vb- (with a large gray graphic overlay)

Bass

D. S.

PROMOTIONAL COPY

**83**

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

con sord.: STRAIGHT

1

2

Tpt (in B♭)

3

4

1

2

Tbne

3

4

Pno

Bass

D. S.

**PROMOTIONAL COPY**

*f*

*decresc.*

*Red.*

*\* Red.*

*f*

*decresc.*

**87**

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

Tap the keys  
mf

mf

1 Tpt (in B♭)

2

3

4

pp

pp

pp

pp

Blow air only (no pitch)

1 Tbne

2

3

4

mf

Blow air only (no pitch)

mf

Blow air only (no pitch)

mf

Blow air only (no pitch)

mf

mf

Pno

Bass

D. S.

**p PROMOTIONAL COPY**

8vb

mf

p

92

A. Sax. 1 (Sopr.)

A. Sax. 2 (Sopr.)

T. Sax. 1 (Sopr.)

T. Sax. 2

Bar. Sax.

senza sord. Blow air only (no pitch)

Tpt (in B $\flat$ )

senza sord.

*mf*

Blow air only (no pitch)

senza sord.

*mf*

Blow air only (no pitch)

senza sord.

*mf*

Blow air only (no pitch)

*mf*

senza sord.

Tbne

# PROMOTIONAL COPY

A musical score page featuring three staves: Piano (treble clef), Bass (bass clef), and Drums (D. S.). The piano staff has a bracket labeled 'Pno'. The bass staff has a label '(8th)' below it. The drums staff shows a bass drum (double bar line) and two snare drum strokes (vertical dashes). A large, semi-transparent graphic is overlaid on the right side of the page, containing the text 'PROMOTIONAL CO' in a bold, sans-serif font. The graphic features a dark grey triangular shape at the top right and a stylized logo consisting of overlapping circles and rectangles on the right.

(L'istesso tempo preciso)

97

Pno      *pp*

Bass      *pp*

D. S.      *pp*

102

Pno      *pp*

Bass

D. S.

107

Pno      *pp*

Bass

D. S.

112

*solo espressivo*  
con sord.: SOLO TONE

Tbne 4      *p*

Pno      *p*      *mp* *8vb*  
Damp the string with the finger tip  
of the left hand (but not too tight).

Bass      *p*

D. S.

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118

Tbne

Pno

(8<sup>vb</sup>)

Bass

D. S.

124

con sord.: BUCKET solo *espressivo*

Tbne

Pno

(8<sup>vb</sup>)

Bass

D. S.

con sord.: PLUNGER + < o

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130

Tbne

Pno

Bass

D. S.

130

135

Tbne

Pno

Bass

D. S.

135

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140

solo espressivo

Bar. Sax.

Tbne 1      + < o      + < o      + < o

Tbne 3      senza sord.

Tbne 4

Pno { 3      3      3      3

Bass

D. S.

145

T. Sax. 2      *p*

Bar. Sax.

Tbne 1

Tbne 4

Pno { 3      3      3      3

Bass

D. S.

PROMOTIONAL COPY

149

A. Sax.1 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

Tbne 4

Pno

Bass

D. S.

*solo espressivo*  
*mf*  
*solo espressivo*  
*mf*  
*mf*  
*poco f*

153

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

Pno

Bass

D. S.

*mp*  
*mf*  
*mf*  
*mf*  
*mf*  
*mp*  
*poco f*

**157**

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

1

2

Tpt (in B♭)

3

4

1

2

Tbne

3

4

Pno

Bass

D. S.

**PROMOTIONAL COPY**

**160**

take Sopr. Sax.

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.) *poco f*

T. Sax. 2 *poco f*

Bar. Sax.

*solo espressivo*

1 *poco f*

2

Tpt (in B♭) *solo espressivo* *poco f*

3 *poco f*

4 *poco f*

1 *senza sord.* *poco f*

2 *poco f* *senza sord.*

Tbne

3 *poco f*

4 *poco f*

Pno *f*

Bass *poco f*

D. S. *poco f*

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163

(A. Sax.)1 Sopr.

(A. Sax.)2 Sopr.

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

1

2

3

4

Tpt (in B♭)

1

2

3

4

Tbne

Pno

Bass

D. S.

**PROMOTIONAL COPY**

166

(A. Sax.)1 Sopr.

(A. Sax.)2 Sopr.

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

1  
2  
3  
4

Tpt (in B $\flat$ )

1  
2  
3  
4

1  
2  
3  
4

Tbne

Pno

Bass

D. S.

**PROMOTIONAL COPY**

**169**

Sopr. Sax.

(A. Sax.)1 Sopr.

(A. Sax.)2 Sopr.

T. Sax. 1 (Sopr.)

T. Sax. 2

Bar. Sax.

1

2

3

4

Tpt (in B♭)

1

2

3

4

Tbne

1

2

3

4

Pno

Bass

D. S.

PROMOTIONAL COPY

172

(A. Sax.)1 Sopr.

(A. Sax.)2 Sopr.

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

This section shows the musical score for measures 172. It includes parts for (A. Sax.)1, (A. Sax.)2, T. Sax.1, T. Sax.2, Bar. Sax., Tpt (in Bb), Tbne, Pno, Bass, and D. S. The score is divided into three systems. The first system covers measures 172.1 to 172.3. The second system covers measures 172.4 to 172.6. The third system covers measures 172.7 to 172.9. Measure 172.1 starts with (A. Sax.)1 and (A. Sax.)2 playing eighth-note patterns. T. Sax.1 and T. Sax.2 enter in measure 172.2. Bar. Sax. enters in measure 172.3. Measure 172.4 begins with Tpt (in Bb) playing sustained notes. Tbne enters in measure 172.5. Measure 172.6 begins with Pno playing sustained notes. Bass and D. S. enter in measure 172.7. Measure 172.8 begins with Pno playing sustained notes. Bass and D. S. continue. Measure 172.9 concludes with Pno playing sustained notes.

1  
2  
3  
4

Tpt (in B $\flat$ )

1  
2  
3  
4

Tbne

1  
2  
3  
4

This section continues the musical score for measures 172.1 through 172.9. It includes parts for Tpt (in B $\flat$ ), Tbne, and Tbne. The score is divided into three systems. The first system covers measures 172.1 to 172.3. The second system covers measures 172.4 to 172.6. The third system covers measures 172.7 to 172.9. Measure 172.1 starts with Tpt (in B $\flat$ ) playing sustained notes. Tbne enters in measure 172.2. Measure 172.3 begins with Tpt (in B $\flat$ ) playing sustained notes. Tbne enters in measure 172.4. Measure 172.5 begins with Tpt (in B $\flat$ ) playing sustained notes. Tbne enters in measure 172.6. Measure 172.7 begins with Tpt (in B $\flat$ ) playing sustained notes. Tbne enters in measure 172.8. Measure 172.9 concludes with Tpt (in B $\flat$ ) playing sustained notes.

Pno

Bass

D. S.

This section continues the musical score for measures 172.1 through 172.9. It includes parts for Pno, Bass, and D. S. The score is divided into three systems. The first system covers measures 172.1 to 172.3. The second system covers measures 172.4 to 172.6. The third system covers measures 172.7 to 172.9. Measure 172.1 starts with Pno playing sustained notes. Bass and D. S. enter in measure 172.2. Measure 172.3 begins with Pno playing sustained notes. Bass and D. S. continue. Measure 172.4 begins with Pno playing sustained notes. Bass and D. S. continue. Measure 172.5 begins with Pno playing sustained notes. Bass and D. S. continue. Measure 172.6 begins with Pno playing sustained notes. Bass and D. S. continue. Measure 172.7 begins with Pno playing sustained notes. Bass and D. S. continue. Measure 172.8 begins with Pno playing sustained notes. Bass and D. S. continue. Measure 172.9 concludes with Pno playing sustained notes.

PROMOTIONAL COPY

(A. Sax.)1 Sopr.

(A. Sax.)2 Sopr.

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

1 Tpt (in B $\flat$ )

2

3

4

1 Tbne

2

3

4

Pno

Bass

D. S.

**PROMOTIONAL CO**

## PROMOTIONAL COPY

178

(A. Sax.)1 Sopr.

(A. Sax.)2 Sopr.

T. Sax.1 (Sopr.) *p* *mp* *cresc. poco a poco*

T. Sax. 2 *mp* *cresc. poco a poco*

Bar. Sax. *mp* *cresc. poco a poco*

Tpt (in B♭) 1  
2  
3  
4

Tbne 1  
2  
3  
4

Pno *8va* *3* *8va* *3* *8va* *3* *8va* *3*  
*Red.* *Red.* *Red.* *Red.*

Bass

D. S.

**181**

(A. Sax.)1 Sopr. *mf cresc. poco a poco*

(A. Sax.)2 Sopr. *mf cresc. poco a poco*

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

1  
2  
3  
4 Tpt (in B♭) *mf*

1  
2  
3  
4 Tbne

Pno *(8va)* *15ma-*

Bass

D. S.

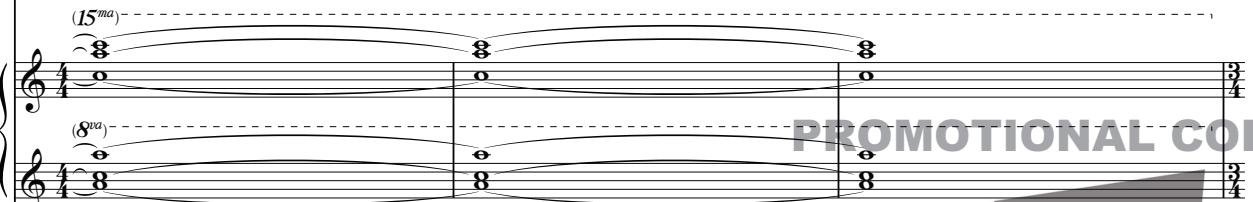
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**184**

(A. Sax.)1 Sopr. 

Tpt (in B $\flat$ ) 

Tbne 

Pno 

Bass 

D. S. 

**PROMOTIONAL COPY**

**187**

(A. Sax.)1 Sopr.

(A. Sax.)2 Sopr.

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

1  
2  
3  
4

Tpt (in B $\flat$ )

1  
2  
3  
4

Tbne

1  
2  
3  
4

Pno

Bass

D. S.

**PROMOTIONAL COPY**

**191**

(A. Sax.)1 Sopr.

(A. Sax.)2 Sopr.

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

decresc.

decresc.

decresc.

decresc.

decresc.

1 Tpt (in B♭)

2

3

4

1 Tbne

2

3

4

decresc.

decresc.

decresc.

decresc.

decresc.

decresc.

decresc.

decresc.

Pno

Bass

D. S.

**PROMOTIONAL COPY**

195

(A. Sax.)1 Sopr.

(A. Sax.)2 Sopr.

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

1 Tpt (in B♭)

2

3

4

1 Tbne

2

3

4

Pno

Bass

D. S.

**PROMOTIONAL COPY**

*f*

*mf*

199  
Improvise very softly  
using the given pitches  
and this kind of rhythms.

(A. Sax.)1 Sopr. *pp*

(A. Sax.)2 Sopr. *pp*

T. Sax.1 (Sopr.) *pp*

T. Sax. 2 *pp*

Bar. Sax. —

This section contains five staves for soprano and tenor saxophones. The first four staves (A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2) play eighth-note patterns primarily on the second and third ledger lines below the staff. The fifth staff (Bar. Sax.) is silent. Measure 199 starts with dynamic *pp*. Measure 200 starts with dynamic *pp*, followed by the instruction "take Alto Sax."

Improvise very softly  
using the given pitches  
and this kind of rhythms.

Tpt (in B♭) 1 *pp*

2 *pp*

3 *pp*

4 *pp*

Tbne 1 *p* *f*

2 *p* *f*

3 *p*

4 *p*

This section contains two groups of staves. The top group (Tpt in B♭) consists of four staves where each staff has a different dynamic (pp, pp, pp, pp). The bottom group (Tbne) consists of four staves, each with a dynamic of *p* followed by *f*. Measures 199 and 200 are identical in this section.

Pno { *f*

Bass *p*

D. S. *p*

This section contains three staves. The piano (Pno) has a dynamic of *f*. The bass (Bass) has a dynamic of *p*. The double bass (D. S.) has a dynamic of *p*. Measures 199 and 200 are identical in this section.

PROMOTIONAL COPY

Improvise using  
the given pitches  
and this kind of rhythms.

**203**

(A. Sax.)1 Sopr.

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.) *pp*

T. Sax. 2

Bar. Sax.

Improvise very softly using the given pitches and this kind of rhythms.

1

2

3

4

Tpt (in B $\flat$ )

1

2

3

4

1

2

Tbne

3

4

Pno

Bass

D. S.

**PROMOTIONAL COPY**

208

take Alto Sax.

(A. Sax.)1 Sopr.

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

Tpt (in B♭)

Tbne

Pno

Bass

D. S.

**PROMOTIONAL COPY**

212

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.) *pp*

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax. *p*

Improvise very softly using the given pitches and this kind of rhythms.

Tpt (in B♭)

1

2

3 *pp*

4

Improvise very softly using the given pitches and this kind of rhythms.

1 *p*

2

Tbne

3 *f*

4 *f* *ppp*

*ppp*

Pno

*f* *p*

Bass

D. S.

**PROMOTIONAL COPY**

217

A. Sax.1  
(Sopr.)

A. Sax.2  
(Sopr.)

T. Sax.1  
(Sopr.)

T. Sax. 2

Bar. Sax.

1

2

3

4

Tpt  
(in B♭)

1

2

3

4

Tbne

1

2

3

4

Pno

Bass

D. S.

PROMOTIONAL COPY

**rallentando al - -**

**222**

Musical score page 222. The score consists of two systems of music. The top system includes staves for A. Sax.1 (Sopr.), A. Sax.2 (Sopr.), T. Sax.1 (Sopr.), T. Sax.2, and Bar. Sax. The bottom system includes staves for Tpt (in B♭) and Tbne. Measure 1 shows mostly rests. Measures 2 and 3 show some rhythmic patterns, notably slurs and grace notes. Measure 4 starts with a dynamic of **pp**. The score concludes with a repeat sign and a double bar line.

**rallentando al - -**

Musical score page 222, continuing from the previous page. The score includes staves for Pno, Bass, and D. S. The Pno staff features a dynamic of **f**. The Bass staff has a dynamic of **8vb**. The D. S. staff has a dynamic of **ff**. A large gray graphic overlay covers the right side of the page, containing the text "PROMOTIONAL COPY".

**227**

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

$\text{♩} = 75$   $\text{♩} \longleftrightarrow \text{♩}$

1

2

Tpt (in B♭)

3

4

1

2

Tbne

3

4

$\text{♩} = 75$   $\text{♩} \longleftrightarrow \text{♩}$

Pno

Bass

D. S.

$\text{♩} = 75$   $\text{♩} \longleftrightarrow \text{♩}$

**PROMOTIONAL COPY**

$p$

$mp$

$mf$

( $B^b$ )

**attacca**

ca. 6'30"

## 2. NINNA NANNA: Slow Blues

$\text{♩} = 50$  ( $\text{♪} = 150$ )

Tpt (in B $\flat$ ) 3

(This tone is left out when NINNA NANNA is played as an individual piece.)

1  
2  
Tbne  
3  
4

con sord.: HARMON

ppp  
con sord.: HARMON

ppp  
con sord.: HARMON

ppp  
con sord.: HARMON

ppp

## 2. NINNA NANNA: Slow Blues

$\text{♩} = 50$  ( $\text{♪} = 150$ )

Pno

Damp the string with the finger tip of the left hand (but not too tight).

Bass

D. S.

$\text{Fwd. semper}$

pp

ppp

pp

pp

pp

pp



7

1  
2  
Tbne  
3  
4

pp

pp

pp

pp

p

p

Pno

simile

pluck the string with finger nail

p

Bass

D. S.

**PROMOTIONAL COPY**

**[13]**

A. Sax.1  
(Sopr.)

A. Sax.2  
(Sopr.)

T. Sax.1  
(Sopr.)

T. Sax. 2

Bar. Sax.

con sord.: HARMON

1

2

Tpt  
(in B $\flat$ )

3

4

1

2

Tbne

3

4

Pno

Bass

D. S.

**PROMOTIONAL COPY**



**[23]**

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

Tpt (in B♭)

Tbne

Pno

Bass

D. S.

*damp and loose quickly*

**PROMOTIONAL COPY** (normally)

**[27]**

Tpt (in B $\flat$ )

Pno

Bass

D. S.

Measure 27 consists of four staves. The first three staves (Tpt, Pno, Bass) have measures of quarter notes and eighth notes. The fourth staff (D. S.) has measures of eighth notes. Dynamics include  $p$ ,  $pp$ , and  $mf$ . The piano part includes slurs and grace notes. The bass part has a dynamic  $\text{Rd.}$  and a tempo marking  $(8^{\text{th}})$ .

**[31]** con sord.: PLUNGER

Tbne

Pno

Bass

D. S.

Measure 31 starts with the tuba (Tbne) playing eighth notes at  $pp$ . The piano (Pno) follows with eighth notes at  $pp$ , labeled "con sord.: PLUNGER". The bass (Bass) and double bass (D. S.) play eighth notes at  $pp$ , also labeled "con sord.: PLUNGER". The piano part continues with eighth-note patterns. The bass part has dynamics  $f$  and  $p$ , and a performance instruction "espressivo". The double bass part has dynamics  $f$  and  $p$ . A large graphic element on the right side of the page features the text "PROMOTIONAL COPY" in a grey box, with a stylized plunger graphic below it.

**35**

Bar. Sax.

Tbne 1  
Tbne 2  
Tbne 3  
Tbne 4

Pno

Bass

D. S.

H *espressivo*

*pp*

*mp*

*normally*

*p* *normally*

*mf*

*p*

**39**

Bar. Sax.

Tbne 1  
Tbne 2  
Tbne 3  
Tbne 4

Pno

Bass

D. S.

*pp*

*mp*

*o*

*+*

*pp*

*o*

*mf*

**PROMOTIONAL COPY**

43

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

Tpt (in B♭)

Tbne

Pno

Bass

D. S.

**PROMOTIONAL COPY**

**FENNICA GEHRMAN OY, HELSINKI**

**46**

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

1

2

3

4

Tpt (in B♭)

1

2

Tbne

3

4

Pno

Bass

D. S.

**PROMOTIONAL COPY**

**49**

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

Tpt (in B♭)

Tbne

Pno

Bass

D. S.

**PROMOTIONAL COPY**

52

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.) *mf*

T. Sax. 2

Bar. Sax.

Alto Sax. *fp*

*fp*

1

2

Tpt (in B♭)

3

4

1

2

Tbne *mp*

3

4

Pno *f*

Bass

D. S.

*8va-*

**PROMOTIONAL COPY**

55

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax.2

Bar. Sax.

mf

H

f

f

3

1

2

3

4

Tpt (in B♭)

1

2

3

4

Tbne

1

2

3

4

mf

f

+

o

+

o

+

mf

+

+

o

+

+

o

+

+

o

+

+

o

+

+

o

+

Pno

Bass

D. S.

sforzando

sforzando

PROMOTIONAL COPY

52

**58**

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

1  
2  
3  
4

Tpt (in B $\flat$ )

1  
2  
3  
4

Tbne

1  
2  
3  
4

Pno

Bass

D. S.

**PROMOTIONAL COPY**

**61**

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

Tpt (in B $\flat$ )

Tbne

Pno

Bass

D. S.

This musical score page contains six systems of music. The top system features five staves for woodwind instruments: Alto Saxophone 1 (Soprano), Alto Saxophone 2 (Soprano), Tenor Saxophone 1 (Soprano), Tenor Saxophone 2, and Bass Saxophone. The second system features four staves for brass instruments: Trumpet 1 (in B $\flat$ ), Trumpet 2, Trombone 1, and Trombone 2. The third system features four staves for strings: Cello 1, Cello 2, Double Bass 1, and Double Bass 2. The fourth system features two staves for piano. The bottom system features two staves for double bass. The score is divided into measures by vertical bar lines, and each measure is numbered. Measure 61 begins with a forte dynamic (f).

PROMOTIONAL COPY

**64**

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

1

2

3

4

Tpt (in B♭)

1

2

3

4

Tbne

1

2

3

4

(8va)

Pno

Bass

D. S.

PROMOTIONAL COPY

**Pno**

66

Improvise using the given pitches (in any octave) and this kind of rhythms.

Am<sup>7</sup> add 11 & #11

Bass

D. S.

Improvise using the given pitches (in any octave) and this kind of rhythms.

Am<sup>7</sup> add 11 & #11

Improvise using this kind of rhythms.

**Pno**

68

Bass

D. S.

**A. Sax.1 (Sopr.)**

**A. Sax.2 (Sopr.)**

**T. Sax.1 (Sopr.)**

**T. Sax. 2**

**Pno**

70

*fp*

*fp*

*fp*

*fp*

*Em<sup>7</sup> add 11 & #11*

**Bass**

**D. S.**

PROMOTIONAL COPY

72

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax.2

Bar. Sax.

1  
2  
3  
4

Tpt (in B♭)

1  
2  
3  
4

Tbne

1  
2  
3  
4

Pno

Bass

D. S.

(8va) - - -

**PROMOTIONAL COPY**

Am<sup>7</sup> add 11 & #11 **f**

75

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

1

2

3

4

Tpt (in B $\flat$ )

1

2

3

4

Tbne

1

2

3

4

Pno

(8va)

Bass

D. S.

PROMOTIONAL COPY

77

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

1  
2  
3  
4

Tpt (in B $\flat$ )

1  
2  
3  
4

Tbne

1  
2  
3  
4

(8<sup>va</sup>)

Pno

Bass

D. S.

**Animato** ( $\text{♪} = \text{♪}$ )

79

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

Tpt (in B♭)

Tbne

Pno

Bass

D. S.

**PROMOTIONAL COPY**

**81**

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

Tpt (in B♭)

Tbne

Pno

Bass

D. S.

(8va) -

Improvise using the given pitches (in any octave) and this kind of rhythms.

Improvise using this kind of rhythms.

decresc.

decresc.

**PROMOTIONAL COPY**

**83** Improvise using the given pitches (in any octave) and this kind of rhythms.

A. Sax.1 (Sopr.)

Improvise using the given pitches (in any octave) and this kind of rhythms.

A. Sax.2 (Sopr.)

Improvise using the given pitches (in any octave) and this kind of rhythms.

T. Sax.1 (Sopr.)

Improvise using the given pitches (in any octave) and this kind of rhythms.

T. Sax. 2

Bar. Sax.

Tpt (in B♭)

Tbne

Pno

Bass

D. S.

**PROMOTIONAL COPY**

**86**

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

The score consists of five staves. The first three staves (A. Sax.1, A. Sax.2, T. Sax.1) play eighth-note patterns with dynamic **p**. The fourth staff (T. Sax.2) has a similar pattern with dynamic **p**. The fifth staff (Bar. Sax.) is silent. The bottom section starts with four staves for Trumpet (Tpt in B♭) with dynamic **p**, followed by four staves for Trombone (Tbne) with dynamic **p**.

Tpt (in B♭)

Tbne

The score continues with four staves for Trumpet (Tpt in B♭) and four staves for Trombone (Tbne). The Tpt part has dynamic **p**, and the Tbne part has dynamic **ppp**.

Pno

Bass

D. S.

The score continues with three staves. The top staff (Pno) has sixteenth-note patterns with dynamic **mf**. The middle staff (Bass) has eighth-note patterns with dynamic **p**. The bottom staff (D. S.) has eighth-note patterns with dynamic **mf**.

PROMOTIONAL COPY

89

Pno { *mf*  
 Bass  
 D. S.

(8<sup>b</sup>)- *f*

21

91

Pno {  
 Bass  
 D. S.

(8<sup>b</sup>)-

93

Pno { *mf*  
 Bass  
 D. S.

2 1 2

95

Pno {  
 Bass  
 D. S.

**PROMOTIONAL COPY**

*f*

**97**

con sord.: STRAIGHT

Tbne 1 - 4

Pno

Bass

D. S.

**99**

Bar. Sax.

Tpt (in B $\flat$ ) 2 - 1

Tbne 1 - 4

Pno

Bass

D. S.

*8va*

**PROMOTIONAL COPY**

**101**

A. Sax.1 (Sopr.)

Bar. Sax.

Pno

Bass

D. S.

**103**

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

Tpt 1 (in B $\flat$ )

Pno

Bass

D. S.

**PROMOTIONAL COPY**

**105**

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

1  
2  
3  
4  
Tpt (in B♭)

1  
2  
3  
4  
Tbne

Pno

Bass

D. S.

**PROMOTIONAL COPY**

**107**

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

1 Tpt (in B♭)

2

3

4

1 Tbne

2

3

4

Pno

Bass

D. S.

**(8<sup>va</sup>)**

**PROMOTIONAL COPY**

**109**

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

1  
2  
3  
4  
1  
2  
Tpt (in B $\flat$ )

2  
3  
4  
1  
2  
3  
4  
Tbne

(8<sup>va</sup>)

Pno

Bass

D. S.

**PROMOTIONAL COPY**

# Slow Blues ( $\text{♪} = \text{♩}$ )

**111**

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax.2

Bar. Sax.

**fp**

**fp**

**fp**

1 Tpt (in B♭)

2

3

4

1 Tbne

2

3

4

**Slow Blues ( $\text{♪} = \text{♩}$ )**

**(8va)**

**fp**

**fp**

**fp**

**fp**

**fp**

Pno

Bass

D. S.

**ff**

**fp**

**fp**

**fp**

**PROMOTIONAL COPY**

113

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax.2

Bar. Sax.

1  
2  
3  
4

Tpt (in B♭)

1  
2  
3  
4

Tbne

1  
2  
3  
4

Pno

Bass

D. S.

**PROMOTIONAL COPY**

**115**

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

1  
2  
3  
4

Tpt (in B♭)

1  
2  
3  
4

Tbne

1  
2  
3  
4

Pno

Bass

D. S.

**PROMOTIONAL COPY**

117

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax.2

Bar. Sax.

1  
2  
3  
4

Tpt (in B♭)

1  
2  
3  
4

Tbne

1  
2  
3  
4

Pno

Bass

D. S.

(8<sup>va</sup>)

Rédo.

Rédo.

**PROMOTIONAL COPY**

### Animato ( $\text{♪} = \text{♩}$ )

119

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

Tpt (in B $\flat$ )

Tbne

### Animato ( $\text{♪} = \text{♩}$ )

Pno

Bass

D. S.

**PROMOTIONAL COPY**

Improvise using the given pitches (in the given register) and this kind of rhythms.

**121**

T. Sax.1  
(Sopr.)

Tpt  
(in B♭) 2

Tbne 2

Pno

Bass

D. S.

Improvise using the given pitches (in the given register)  
and this kind of rhythms.

*mf*



**123**

T. Sax.1  
(Sopr.)

Tpt  
(in B♭) 2

Tbne 2

Pno

Bass

D. S.

Improvise using the given pitches (in the given register)  
and this kind of rhythms.

*mf*

*3*

**PROMOTIONAL COPY**

125

A. Sax.1  
(Sopr.)

A. Sax.2  
(Sopr.)

T. Sax.1  
(Sopr.)

T. Sax. 2

Bar. Sax.

1

2

Tpt  
(in B $\flat$ )

3

4

1

2

Tbne

3

4

Pno

Bass

D. S.

PROMOTIONAL COPY

**127** Improvise using the given pitches (in the given register) and this kind of rhythms.

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

Improvise using the given pitches (in the given register)  
and this kind of rhythms.

Tpt (in B♭)

Tbne

Improvise using the given pitches (in the given register)  
and this kind of rhythms.

Pno

Bass

D. S.

**PROMOTIONAL COPY**

Scales and registers

**[129]**

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

Tpt (in B♭)

Tbne

Pno

Bass

D. S.

**PROMOTIONAL COPY**

78

FENNICA GEHRMAN OY, HELSINKI

## **Slow Blues ( $\text{♪} = \text{♪}$ )**

131

1

A. Sax.1  
(Sopr.)

A. Sax.2  
(Sopr.)

T. Sax.1  
(Sopr.)

T. Sax. 2

Bar. Sax.

1

2

3

4

Tpt  
(in B $\flat$ )

1

2

3

4

1

2

3

4

Tbne

### **Slow Blues ( $\text{♪} = \text{♪}$ )**

**135**

A. Sax.1 (Sopr.)

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

pp

p

pp

pp

mp

1 Tpt (in B♭)

2

3

4

1 Tbne

2

3

4

pp

ppp

Pno

Bass

D. S.

pp

**PROMOTIONAL COPY**

140

take Sopr. Sax.

A. Sax.1  
(Sopr.)

A. Sax.2  
(Sopr.)

T. Sax.1  
(Sopr.)

1

2

3

Tpt  
(in B $\flat$ )

Pno

Bass

D. S.

145

1

2

3

4

Tpt  
(in B $\flat$ )

Pno

Bass

D. S.

Sopr. Sax.

150

(A. Sax.)1 Sopr.

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

Tpt (in B $\flat$ )

Tbne

Pno

Bass

D. S.

**PROMOTIONAL COPY**

**PROMOTIONAL COPY**

**rallentando al - -**

**154**

**. = 45**

**♪. ↔ ♪**

(A. Sax.)1 Sopr.

(A. Sax.)2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

1

2

3

4

Tpt (in B♭)

1

2

Tbne

3

4

This musical score page contains two systems of music. The first system, starting at measure 154, features five staves for woodwinds: Alto Saxophone 1 (Soprano), Alto Saxophone 2 (Soprano), Tenor Saxophone 1 (Soprano), Tenor Saxophone 2, and Bass Saxophone. The second system, starting at measure 155, features three staves: Piano, Bass, and Double Bass. The music is set in common time (indicated by a '4' in the bottom right corner of each staff). Measure 154 begins with a dynamic of 'rallentando al - -' and a tempo of '♩. = 45'. Measure 155 begins with a dynamic of 'p' and a tempo of '♩. = 45'. The score includes various rests and sustained notes throughout the measures.

**rallentando al - -**

**. = 45**

**♪. ↔ ♪**

Pno

Bass

D. S.

This continuation of the musical score starts at measure 155. It includes staves for Piano, Bass, and Double Bass. The piano part has sixteenth-note patterns with grace marks. The bass part has sustained notes. The double bass part has eighth-note patterns. The score concludes with a dynamic of 'p' and a tempo of '♩. = 45'. A large gray graphic is overlaid on the end of the score, containing the words 'PROMOTIONAL COPY' and 'attacca ca. 6'20"'.

**3. CAVALCATA:  
Capriccioso**  $\text{♩} = 90$

(A. Sax.) 1 Sopr.

A. Sax. 2 (Sopr.)

T. Sax. 1 (Sopr.)

T. Sax. 2

Bar. Sax.

Tpt (in B $\flat$ )

Tbne

**3. CAVALCATA:  
Capriccioso**  $\text{♩} = 90$

Pno

Bass

D. S.

**PROMOTIONAL COPY**

5

(A. Sax.)1 Sopr.

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

1

2

3

4

Tpt (in B♭)

1

2

3

4

Tbne

1

2

3

4

Pno

Bass

D. S.

*piano*

*f*

*p*

*p*

*f*

**PROMOTIONAL COPY**

9

(A. Sax.) 1 Sopr.

(A. Sax.) 2 (Sopr.)

T. Sax. 1 (Sopr.)

T. Sax. 2

Bar. Sax.

1  
2  
3  
4  
1  
2  
Tpt (in B♭)  
3  
4  
1  
2  
Tbne  
3  
4

Pno

Bass

D. S.

**PROMOTIONAL COPY**

[12]

(A. Sax.)1 Sopr.

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

1

2

Tpt (in B $\flat$ )

3

4

1

2

Tbne

3

4

Pno

Bass

D. S.

PROMOTIONAL COPY

**15**

(A. Sax.) 1 Sopr.

A. Sax. 2 (Sopr.)

T. Sax. 1 (Sopr.)

T. Sax. 2

Bar. Sax.

con sord.: STRAIGHT

1

2

Tpt (in B $\flat$ )

3

4

con sord.: STRAIGHT

1

2

Tbne

3

4

con sord.: STRAIGHT

con sord.: STRAIGHT

con sord.: STRAIGHT

con sord.: STRAIGHT

Pno

Bass

D. S.

**PROMOTIONAL COPY**

**18**

(A. Sax.)1 Sopr.

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

1  
2  
3  
4

Tpt (in B♭)

1  
2  
3  
4

Tbne

1  
2  
3  
4

Pno

Bass

D. S.

**PROMOTIONAL COPY**

**[21]**

(A. Sax.)1 Sopr.

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

1 Tpt (in B $\flat$ )

2

3

4

Tbne

1

2

3

4

Pno

Bass

D. S.

**PROMOTIONAL COPY**

**23**

(A. Sax.)1 Sopr.

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Tpt 1 (in B $\flat$ )

Pno

Bass

D. S.

**26**

1

2

Tpt (in B $\flat$ ) senza sord.

3

4

Pno

Bass

D. S.

**PROMOTIONAL COPY**

**[29]**

(A. Sax.) 1 Sopr.

A. Sax. 2 (Sopr.)

T. Sax. 1 (Sopr.)

T. Sax. 2

Bar. Sax.

1  
2  
3  
4

Tpt (in B♭)

1  
2  
3  
4

Tbne

1  
2  
3  
4

Pno

Bass

D. S.

PROMOTIONAL COPY

**31**

(A. Sax.)1 Sopr.

(A. Sax.)2 (Sopr.) *mf* 3 3 p 3 3 p

T. Sax.1 (Sopr.) *mf* 3 3 p

T. Sax. 2 *mf* 3 3

Bar. Sax. *mf* 3 3

Pno *mf* 8<sup>vb</sup>-

Bass *mf* 3 3 3 3

D. S. *pp*

**33**

(A. Sax.)1 Sopr. *pp*

(A. Sax.)2 (Sopr.) *pp*

T. Sax.1 (Sopr.) *pp*

T. Sax. 2 3 3 *pp*

Bar. Sax. *p* 3 3 *pp*

Pno 8<sup>vb</sup>- *pp*

Bass > *pp*

D. S.

**PROMOTIONAL COPY**

## Swing (even eighths)

35

(A. Sax.) 1 Sopr.

(A. Sax.) 2 (Sopr.)

T. Sax. 1 (Sopr.)

T. Sax. 2

Bar. Sax.

Tpt (in B♭) 1-4

Tbne 1-4

Hit on the mouthpiece  
with the palm of the hand.

**p**

## Swing (even eighths)

Pno

Bass

D. S.

**PROMOTIONAL COPY**

**[39]**

Bar. Sax. 

Tbne 1, 3, 4

Pno                    

Bass               

D. S. 

**[42]**

Bar. Sax.

Tbne 1, 3, 4

Pno                    

Bass                   

D. S.

PROMOTIONAL COPY

**45**

(A. Sax.)1 Sopr.

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

1  
con sord.: STRAIGHT  
2  
con sord.: STRAIGHT  
3  
4  
(normally)  
1  
2  
Tbne  
3  
4  
Pno  
*f*  
(8<sup>vb</sup>)  
Bass  
*f*  
D. S.  
*f*

**PROMOTIONAL COPY**

**48**

(A. Sax.) 1 Sopr.

A. Sax. 2 (Sopr.)

T. Sax. 1 (Sopr.)

T. Sax. 2

Bar. Sax.

1

2

3

4

Tpt (in B♭)

Hit on the mouthpiece with the palm of the hand.

1

2

3

4

Tbne

Pno

Bass

D. S.

PROMOTIONAL COPY

51

(A. Sax.)1 Sopr.

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

1  
2  
3  
4

Tpt (in B $\flat$ )

1  
2  
3  
4

Tbne

3  
4

Pno

Bass

D. S.

[53]

(A. Sax.)1 Sopr.

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

1  
 (con sord.: STRAIGHT)  
 2  
 (con sord.: STRAIGHT)  
 3  
 (senza sord.)  
 4

Tpt (in B♭)

Tbne

Pno

Bass

D. S.

PROMOTIONAL COPY

d.  $\longleftrightarrow$  o

(A. Sax.) 1 Sopr.

A. Sax. 2 (Sopr.)

T. Sax. 1 (Sopr.)

T. Sax. 2

Bar. Sax.

1 Tpt (in B $\flat$ )

2

3

4

1 Tbne

2

3

4

Pno

Bass

D. S.

**FROMOTIONAL COPY**

# Energico ♩ = 120

58

(A. Sax.) 1 Sopr.

A. Sax. 2 (Sopr.)

T. Sax. 1 (Sopr.)

T. Sax. 2

Bar. Sax.

Tpt (in B♭)

Tbne

Energico ♩ = 120

Pno

Bass

D. S.

PROMOTIONAL COPY

**[62]**

(A. Sax.)1 Sopr.

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

Tpt (in B♭) 1  
Tpt (in B♭) 2  
Tpt (in B♭) 3  
Tpt (in B♭) 4

Tbne 1  
Tbne 2

Tbne 3  
Tbne 4

Pno

Bass

D. S.

The musical score consists of ten staves of music. The top four staves feature woodwind instruments: (A. Sax.)1 Sopr., A. Sax.2 (Sopr.), T. Sax.1 (Sopr.), and T. Sax. 2. The next four staves are for brass instruments: Bar. Sax., Tpt (in B♭) 1, Tpt (in B♭) 2, Tpt (in B♭) 3, and Tpt (in B♭) 4. The bottom two staves are for strings: Tbne 1 and Tbne 2. The piano part, labeled Pno, begins in the middle of the page. The bass and double bass parts are also present. The score includes various dynamics such as *f* and *fp*, and performance techniques like grace notes and sforzando. The page number 62 is at the top left, and a large watermark "PROMOTIONAL COPY" is across the page.

**Allegretto leggiore (♩ = ♩)**

**65**

(A. Sax.) 1 Sopr.

(A. Sax.) 2 (Sopr.)

T. Sax. 1 (Sopr.)

T. Sax. 2

Bar. Sax.

1

2

Tpt (in B♭)

3

4

1

2

Tbne

3

4

**Allegretto leggiore (♩ = ♩)**

Pno

Bass

D. S.

**PROMOTIONAL COPY**

**Energico (♩ = ♩)**

**69**

(A. Sax.) 1 Sopr.

A. Sax. 2 (Sopr.)

T. Sax. 1 (Sopr.)

T. Sax. 2

Bar. Sax.

Tpt (in B♭) 1

Tpt (in B♭) 2

Tpt (in B♭) 3

Tpt (in B♭) 4

Tbne 1

Tbne 2

Tbne 3

Tbne 4

Pno

Bass

D. S.

**Energico (♩ = ♩)**

72

(A. Sax.)1 Sopr.

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

1  
2  
3  
4  
Tpt (in B♭)

1  
2  
3  
4  
Tbne

Pno

Bass

D. S.

PROMOTIONAL COPY

74

(A. Sax.)1 Sopr.

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

1  
2  
Tpt (in B♭)

3  
4

1  
2  
Tbne

3  
4

Pno

Bass

D. S.

PROMOTIONAL COPY

**Allegretto leggiore (♩=♩)**

76

(A. Sax.) 1 Sopr.

(A. Sax.) 2 (Sopr.)

T. Sax. 1 (Sopr.)

T. Sax. 2

Bar. Sax.

1

2

3

4

Tpt (in B♭)

1

2

Tbne

3

4

Pno

Bass

D. S.

The musical score consists of five systems of staves. The first system includes parts for Alto Saxophone 1 (Soprano), Alto Saxophone 2 (Soprano), Tenor Saxophone 1 (Soprano), Tenor Saxophone 2, Bass Saxophone, Trombone 1, Trombone 2, Trombone 3, Trombone 4, and Piano. The second system continues with the same instrumentation. Measure 76 starts with a dynamic 'p' and a crescendo line. Measures 77-78 begin with dynamics 'pp' and 'p'. The piano part features eighth-note patterns in measures 76-77, followed by sixteenth-note patterns in measure 78. The bass and double bass parts provide harmonic support throughout the section.

**Allegretto leggiore (♩=♩)**

8va -----

Pno

Bass

D. S.

The continuation of the score starts at 8va (octave higher). The piano part continues with eighth-note patterns. The bass and double bass parts provide harmonic support. A large gray graphic shape is overlaid on the right side of the page, covering the end of the score.

**Energico (♩=♪)**

79

(A. Sax.) 1 Sopr.

A. Sax. 2 (Sopr.)

T. Sax. 1 (Sopr.)

T. Sax. 2

Bar. Sax.

f

Tpt (in B♭) 1

Tpt (in B♭) 2

Tpt (in B♭) 3

Tpt (in B♭) 4

Tbne 1

Tbne 2

Tbne 3

Tbne 4

f

**Energico (♩=♪)**

Pno

Bass

D. S.

(8va)-

Red.

\*

f

f

**83 Allegretto leggiore (♩ = ♩)**

(A. Sax.) 1 Sopr.

Improvise softly, as a distant waltz.  
*legato*

A. Sax. 2 (Sopr.)

**pp**  
Gm<sup>7</sup> add 11 & #11

T. Sax. 1 (Sopr.)

Em<sup>7</sup> add 11 & #11

T. Sax. 2

B. Bar. Sax.

B♭m<sup>7</sup> add 11 & #11

Tpt (in B♭)

con sord.: STRAIGHT

**f**

**ppp**

**mf**

Tbne

**Allegretto leggiore (♩ = ♩)**

Improvise softly, as a distant waltz.

Pno

**p** Gm<sup>7</sup> add 11 & #11

Em<sup>7</sup> add 11 & #11

B♭m<sup>7</sup> add 11 & #11

Bass

**p** Gm<sup>7</sup> add 11 & #11

Em<sup>7</sup> add 11 & #11

B♭m<sup>7</sup> add 11 & #11

D. S.

**PROMOTIONAL COPY**

**89** Improvise softly, as a distant waltz.

*legato*

(A. Sax.) 1 Sopr.

**pp** Gm<sup>7</sup> add 11 & #11      B<sub>b</sub>m<sup>7</sup> add 11 & #11      Gm<sup>7</sup> add 11 & #11

A. Sax. 2 (Sopr.)

Gm<sup>7</sup> add 11 & #11      B<sub>b</sub>m<sup>7</sup> add 11 & #11      Gm<sup>7</sup> add 11 & #11

T. Sax. 1 (Sopr.)

T. Sax. 2

Bar. Sax.

Blow air only (no pitch)

Tpt (in B<sub>b</sub>)

1      2      3      4

mf      mf      mf      ppp

Blow air only (no pitch)      Blow air only (no pitch)      Blow air only (no pitch)      Blow air only (no pitch)

1      2      3      4

mf      mf      mf      mf

Blow air only (no pitch)      Blow air only (no pitch)      Blow air only (no pitch)      Blow air only (no pitch)

Tbne

1      2      3      4

mf      mf      mf      mf

Blow air only (no pitch)      Blow air only (no pitch)      Blow air only (no pitch)      Blow air only (no pitch)

1      2      3      4

mf      mf      mf      mf

(89a) -

Pno

Gm<sup>7</sup> add 11 & #11      B<sub>b</sub>m<sup>7</sup> add 11 & #11      Gm<sup>7</sup> add 11 & #11

Bass

Gm<sup>7</sup> add 11 & #11      B<sub>b</sub>m<sup>7</sup> add 11 & #11      Gm<sup>7</sup> add 11 & #11

D. S.

**PROMOTIONAL COPY**

**94**

(A. Sax.) 1 Sopr.

A. Sax. 2 (Sopr.)

T. Sax. 1 (Sopr.)

T. Sax. 2

Bar. Sax.

C $\sharp$ m<sup>7</sup> add 11 & #11      B $\flat$ m<sup>7</sup> add 11 & #11

C $\sharp$ m<sup>7</sup> add 11 & #11      B $\flat$ m<sup>7</sup> add 11 & #11

(normally)

1

2

Tpt (in B $\flat$ )

3

4

1

2

Tbne

3

4

(normally)

3

3

Pno

(8<sup>va</sup>) - - - 15<sup>ma</sup> - - -

C $\sharp$ m<sup>7</sup> add 11 & #11      B $\flat$ m<sup>7</sup> add 11 & #11

Bass

D. S.

**PROMOTIONAL COPY**

*Red.*      *Red.*

C $\sharp$ m<sup>7</sup> add 11 & #11      B $\flat$ m<sup>7</sup> add 11 & #11

*cresc. poco a poco*

99

(A. Sax.) 1 Sopr.

C $\sharp$ m $^7$  add 11 & #11

(A. Sax.) 2 (Sopr.)

C $\sharp$ m $^7$  add 11 & #11

T. Sax. 1 (Sopr.)

T. Sax. 2

Bar. Sax.

1 Tpt (in B $\flat$ )

(normally)

mf

2

3

4

(normally)

f

(normally)

senza sord.

1 Tbne

(normally) 3

mf

(normally)

3

2

3

4

1

mf

(normally) 3

3

2

3

4

1

mf

(15<sup>ma</sup>)

Pno

C $\sharp$ m $^7$  add 11 & #11

Bass

C $\sharp$ m $^7$  add 11 & #11

D. S.

**Vivace** ♩ = 180

103

(A. Sax.) 1 Sopr.

A. Sax. 2 (Sopr.)

T. Sax. 1 (Sopr.)

T. Sax. 2

Bar. Sax.

1  
2  
3  
4

Tpt (in B♭)

1  
2  
3  
4

Tbne

1  
2  
3  
4

**Vivace** ♩ = 180

Pno

Bass

D. S.

**PROMOTIONAL COPY**

**108**

(A. Sax.)1 Sopr.

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

This section contains five staves for woodwind instruments. The first three staves (A. Sax.1, A. Sax.2, T. Sax.1) play eighth-note patterns with grace notes and slurs. The fourth staff (T. Sax.2) has a more sustained line with eighth-note groups. The fifth staff (Bar. Sax.) is mostly silent. Measure 108 ends with a dynamic instruction  $\text{f}$ .

1 Tpt (in B $\flat$ )

2

3

4

1 Tbne

2

3

4

This section continues with four staves for brass instruments. Staff 1 (Tpt) has eighth-note patterns with slurs. Staff 2 (Tpt) has eighth-note patterns with slurs. Staff 3 (Tbne) has eighth-note patterns with slurs. Staff 4 (Tbne) is mostly silent. The measure ends with a dynamic instruction  $\text{f}$ .

Pno

Bass

D. S.

This section continues with three staves for piano and bass. The piano part features sustained chords with grace notes. The bass part provides harmonic support. The double bass part (D. S.) has sustained notes. The measure ends with a dynamic instruction  $\text{f}$ .

**PROMOTIONAL COPY**

# Swing (even fourths)

111

(A. Sax.) 1 Sopr.

(A. Sax.) 2 (Sopr.)

T. Sax. 1 (Sopr.)

T. Sax. 2

Bar. Sax.

Tpt (in B♭) 1

Tpt (in B♭) 2

Tpt (in B♭) 3

Tpt (in B♭) 4

Tpt (in B♭) 1

Tpt (in B♭) 2

Tpt (in B♭) 3

Tpt (in B♭) 4

Tbne 1

Tbne 2

Tbne 3

Tbne 4

## Swing (even fourths)

Pno

Bass

D. S.

**PROMOTIONAL COPY**

115

(A. Sax.) 1 Sopr.

A. Sax. 2 (Sopr.)

T. Sax. 1 (Sopr.)

T. Sax. 2

Bar. Sax.

Tpt (in B♭)

Tbne

Improvise using the given tones in given registers and this kind of rhythms.

Pno

Bass

D. S.

118

(A. Sax.)1 Sopr.

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

*mf*

*mf*

*mf*

*mf*

*mf*

1

2

Tpt (in B♭)

3

4

Improvise using the given tones in given registers and this kind of rhythms.

*p*

*mf*

*mf*

*cresc. poco a poco*

1

2

Tbne

3

4

*mf*

*mf*

Pno

Bass

D. S.

(8va) -

*poco f*

*mp*

*mp*

**PROMOTIONAL COPY**

121

(A. Sax.)1 Sopr.

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

Improvise using the given tones in given registers and this kind of rhythms.

1

2

Tpt (in B♭)

3

4

1

2

Tbne

3

4

PROMOTIONAL COPY

Pno

Bass

D. S.

**124**

(A. Sax.)1 Sopr.

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

This section shows five staves for woodwind instruments. The first four staves (A. Sax.1, A. Sax.2, T. Sax.1, T. Sax.2) play eighth-note patterns with grace notes and slurs. The fifth staff (Bar. Sax.) has a single eighth note followed by a rest. Measure numbers 3, 3, 3, and 3 are placed under the staves of the first four instruments respectively.

1

2

3

4

Tpt (in B♭)

1

2

3

4

1

2

Tbne

3

4

This section shows four staves for brass instruments (Tpt, Tbne) and one staff for Bass. The brass parts consist of eighth-note patterns with grace notes. The Bass part has a single eighth note followed by a rest.

(8va)

Pno

Bass

D. S.

This section shows three staves. The Piano (Pno) staff features eighth-note patterns with grace notes. The Bass staff has eighth-note patterns. The Double Bass (D. S.) staff includes markings such as +, o, and -.

PROMOTIONAL COPY

[127]

(A. Sax.)1 Sopr.

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax.2

Bar. Sax.

The score shows five staves for woodwind instruments (measures 1-3) and three staves for brass/tubas (measures 1-2). The woodwind section consists of two soprano saxophones, two tenor saxophones, and one baritone saxophone. The brass/tuba section consists of four tubas. Measure 1 starts with eighth-note patterns. Measure 2 continues with eighth-note patterns, with dynamic markings *f* and *f*. Measure 3 concludes with eighth-note patterns and dynamic *f*.

Tpt (in B♭)

Tbne

Pno

The score continues with three staves. The first staff (Tpt in B♭) has four lines numbered 1-4. The second staff (Tbne) has four lines numbered 1-4. The third staff (Pno) has two lines. Measures 1-2 show mostly rests or short notes. Measure 3 begins with eighth-note patterns, with dynamic *mf* at the start of measure 3. Measure 4 concludes with eighth-note patterns and dynamic *f*.

(8<sup>va</sup>)

Pno

The score continues with one staff for piano (Pno). Measure 1 starts with a forte dynamic *ff* and eighth-note patterns. Measures 2-3 continue with eighth-note patterns. Measure 4 concludes with eighth-note patterns and dynamic *f*.

Bass

D. S.

The score continues with two staves. The first staff (Bass) has two lines. The second staff (D. S.) has two lines. Measures 1-2 show mostly rests or short notes. Measures 3-4 show eighth-note patterns. The bass staff ends with dynamic *f*.

PROMOTIONAL COPY

[130]

(A. Sax.)1 Sopr.

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

Tpt (in B♭)

Tbne

Pno

Bass

D. S.

**PROMOTIONAL COPY**

121

Improvise using the given pitches  
and this kind of rhythms.

133

(A. Sax.)1 Sopr.

(A. Sax.)2 Sopr.

(T. Sax.)1 Sopr.

T. Sax. 2

Bar. Sax.

*f* Fm<sup>7</sup> add 11 & #11

Tpt (in B♭)

Tbne

Pno

Bass

D. S.

**PROMOTIONAL COPY**

8<sup>vb</sup>-

(A. Sax.)1 Sopr. 137 A♭m<sup>7</sup> add 11 & #11 gliss.

(A. Sax.)2 Sopr.

(T. Sax.)1 Sopr.

T. Sax. 2

Bar. Sax.

Tpt (in B♭) 1 2 3 4

Tbne 1 2 3 4

Pno 1 2 3 4

Bass D.S.

# PROMOTIONAL COPY

# Animato (♩ = 90)

**140**

(A. Sax.)1 Sopr.

Sopr. Sax.

(A. Sax.)2 Sopr.

Sopr. Sax.

(T. Sax.)1 Sopr.

T. Sax. 2

Bar. Sax.

Tpt (in B♭)

Tbne

# Animato (♩ = 90)

Pno

Bass

D. S.

**PROMOTIONAL COPY**

144

(A. Sax.)1 Sopr.

(A. Sax.)2 Sopr.

(T. Sax.)1 Sopr.

T. Sax. 2

Bar. Sax.

1  
2  
3  
4  
1  
2  
Tpt (in B♭)  
Tbne  
3  
4

Pno

Bass

D. S.

148

(A. Sax.)1 Sopr.

(A. Sax.)2 Sopr.

(T. Sax.)1 Sopr.

T. Sax. 2

Bar. Sax.

Tpt (in B $\flat$ )

Tbne

Pno

Bass

D. S.

PROMOTIONAL COPY

**151**

(A. Sax.)1 Sopr.

(A. Sax.)2 Sopr.

(T. Sax.)1 Sopr.

T. Sax. 2

Bar. Sax.

1 Tpt (in B $\flat$ )

2

3

4

1 Tbne

2

3

4

Pno

Bass

D. S.

PROMOTIONAL COPY

**155**

(A. Sax.)1 Sopr.

(A. Sax.)2 Sopr.

(T. Sax.)1 Sopr.

T. Sax. 2

Bar. Sax.

1  
2  
3  
4

Tpt (in B $\flat$ )

1  
2  
3  
4

1  
2  
3  
4

Tbne

Pno

Bass

D. S.

*8va*

*2ed.*

**PROMOTIONAL COPY**

**158**

(A. Sax.)1 Sopr.

(A. Sax.)2 Sopr.

(T. Sax.)1 Sopr.

T. Sax. 2

Bar. Sax.

1  
2  
3  
4

Tpt (in B♭)

1  
2  
3  
4

Tbne

1  
2  
3  
4

Pno

Bass

D. S.

**PROMOTIONAL COPY**

**Energico** ♩ = 120

**161**

(A. Sax.)1 Sopr.

(A. Sax.)2 Sopr.

(T. Sax.)1 Sopr.

T. Sax. 2

Bar. Sax.

Tpt (in B♭)

Tbne

Pno

Bass

D. S.

**Energico** ♩ = 120

**PROMOTIONAL COPY**

164

(A. Sax.)1 Sopr.

(A. Sax.)2 Sopr.

(T. Sax.)1 Sopr.

T. Sax. 2

Bar. Sax.

1  
2  
3  
4

Tpt (in B♭)

1  
2  
3  
4

Tbne

1  
2  
3  
4

Pno

Bass

D. S.

PROMOTIONAL COPY

$\text{J} \cdot \longleftrightarrow \text{J} \cdot$  **Animato** ( $\text{J} \cdot = 90$ )

167

(A. Sax.)1 Sopr.

(A. Sax.)2 Sopr.

(T. Sax.)1 Sopr.

T. Sax. 2

Bar. Sax.

Tpt (in B $\flat$ )

Tbne

Pno

Bass

D. S.

$\text{J} \cdot \longleftrightarrow \text{J} \cdot$  **Animato** ( $\text{J} \cdot = 90$ )

**PROMOTIONAL COPY**

**169**

(A. Sax.)1 Sopr.

(A. Sax.)2 Sopr.

(T. Sax.)1 Sopr.

T. Sax. 2

Bar. Sax.

This section shows five staves of musical notation. The first four staves are in common time (indicated by '8') and the fifth staff is in 2/4 time (indicated by '4'). Measure 169 consists of two identical measures. The soprano saxophones play eighth-note patterns with grace notes. The tenor saxophone and baritone saxophone play eighth-note patterns. The trumpet part consists of eighth-note pairs. The baritone saxophone rests throughout.

1 Tpt (in B $\flat$ )

2

3

4

1 Tbne

2

Tbne

3

4

This section shows four staves of musical notation. The first three staves are in common time (indicated by '8') and the fourth staff is in 2/4 time (indicated by '4'). The trumpet part consists of eighth-note pairs. The bassoon part consists of quarter notes. Dynamics 'f' are indicated above the first and third staves.

Pno

Bass

D. S.

**PROMOTIONAL COPY**

This section shows three staves of musical notation. The piano part rests. The bassoon part rests. The double bass part has eighth-note patterns with slurs. A large gray graphic element is overlaid on the right side of the page, containing the text "PROMOTIONAL COPY".

171

(A. Sax.)1 Sopr.

(A. Sax.)2 Sopr.

(T. Sax.)1 Sopr.

T. Sax. 2

Bar. Sax.

1 Tpt (in B♭)

2

3

4

1 Tbne

2

3

4

Pno

Bass

D. S.

**PROMOTIONAL COPY**

173

(A. Sax.)1 Sopr.

(A. Sax.)2 Sopr.

(T. Sax.)1 Sopr.

T. Sax. 2

Bar. Sax.

This section shows five staves of musical notation for soprano, alto, and tenor saxophones. The soprano and alto saxophones play eighth-note patterns with grace notes and slurs. The tenor saxophone and baritone saxophone provide harmonic support with sustained notes and rhythmic patterns. Measure 173 concludes with a dynamic instruction and a fermata over the final note of the tenor saxophone part.

1 Tpt (in B $\flat$ )

2

3

4

1 Tbne

2

3

4

This section continues the musical score with four staves for trumpet (in B $\flat$ ) and bassoon. The trumpets play sustained notes with dynamic markings like *fp* and *f*. The bassoon provides harmonic support with sustained notes and rhythmic patterns. The score ends with a dynamic instruction and a fermata over the final note of the bassoon part.

Pno

Bass

D. S.

**PROMOTIONAL COPY**

This section shows three staves for piano, bass, and double bass. The piano and bass provide harmonic support with sustained notes and rhythmic patterns. The double bass plays eighth-note patterns. A large gray graphic with the text "PROMOTIONAL COPY" is overlaid on the score, covering the lower right portion of the page. The score ends with a dynamic instruction and a fermata over the final note of the double bass part.

# Energico ( $\text{♩} = 120$ )

175

(A. Sax.)1 Sopr.

(A. Sax.)2 Sopr.

(T. Sax.)1 Sopr.

T. Sax. 2

Bar. Sax.

Tpt (in B $\flat$ )

Tbne

**PROMOTIONAL COPY**

# Energico ( $\text{♩} = 120$ )

Pno

Bass

D. S.

**PROMOTIONAL COPY**

178

(A. Sax.)1 Sopr.

(A. Sax.)2 Sopr.

(T. Sax.)1 Sopr.

T. Sax. 2

Bar. Sax.

1  
2  
3  
4  
Tpt (in B♭)

1  
2  
Tbne

Pno

Bass

D. S.

**PROMOTIONAL COPY**

**Animato** ( $\text{d} = 90$ )

180

(A. Sax.)1 Sopr.

(A. Sax.)2 Sopr.

(T. Sax.)1 Sopr.

T. Sax. 2

Bar. Sax.

1  
2  
3  
4

Tpt (in B $\flat$ )

1  
2  
3  
4

1  
2

Tbne

3  
4

**Animato** ( $\text{d} = 90$ )

Pno

Bass

D. S.

(8 $\text{vb}$ )

ff

PROMOTIONAL COPY

183

(A. Sax.)1 Sopr.

(A. Sax.)2 Sopr.

(T. Sax.)1 Sopr.

T. Sax. 2

Bar. Sax.

1  
2  
3  
4

Tpt (in B♭)

1  
2  
3  
4

Tbne

1  
2  
3  
4

Pno

Bass

D. S.

**186**

(A. Sax.)1 Sopr.

(A. Sax.)2 Sopr.

take Alto Sax.

(T. Sax.)1 Sopr.

take Ten. Sax.

T. Sax. 2

Bar. Sax.

1 Tpt (in B♭)

2

3

4

1 Tbne

2

3

4

*f*

*f*

*f*

*f*

*ppp*

*pp*

*pp*

*pp*

*pp*

Pno

Bass

D. S.

*b-flat*: *b-flat*: *b-flat*:

*b-flat*: *b-flat*: *b-flat*:

*b-flat*: *b-flat*: *b-flat*:

*p*

*f*

*p*

191

(A. Sax.)1 Sopr.

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

Tpt (in B♭)

Tbne

Pno

Bass

D. S.

**PROMOTIONAL COPY**

**195**

Tpt (in B $\flat$ )

Tbne

Pno

Bass

D. S.

## ≡ Capriccioso

## Ossia: Cadenza in l'istesso tempo

Play as written or improvise some 16-24 measures using the material of 'Cavalcata'.  
The improvisation should lead directly to the 'In tempo'. So: no pause just before the 'In tempo'!

**200**  $\text{♩} = 90$

Pno

Bass

D. S.

**PROMOTIONAL COPY**

## In tempo

205

(A. Sax.) 1 Sopr.

(A. Sax.) 2 (Sopr.)

T. Sax. 1 (Sopr.)

T. Sax. 2

Bar. Sax.

Alto Sax.

Tenor Sax.

3/4 time signature throughout.

Tpt (in B♭)

Tbne

3/4 time signature throughout.

## In tempo

8va-----

Pno

Bass

D. S.

3/4 time signature throughout.

PROMOTIONAL COPY

**208**

(A. Sax.)1 Sopr.

A. Sax.2 (Sopr.)

T. Sax.1 (Sopr.)

T. Sax. 2

Bar. Sax.

con sord.: STRAIGHT

1

2

Tpt (in B♭)

3

4

1

2

Tbne

3

4

Pno

Bass

D. S.

**PROMOTIONAL COPY**

ca. 6'30" - 7'30"  
Hjorten 4.4.2011