

**FULL SCORE**

Harry D. Blake

**FUNDAMENTALS  
FOR ENSEMBLE DEVELOPMENT  
YOUNG BAND - SET 1**

**INSTRUMENTATION**

1-Full Score (8 ½ x 11)	4-1 <sup>st</sup> Trumpet
8-Flute	4-2 <sup>nd</sup> Trumpet
2-Oboe	4-Horn in F
2-Bassoon	6-Trombone
4-1 <sup>st</sup> Clarinet	4-Euphonium (B.C.)
4-2 <sup>nd</sup> Clarinet	2-Baritone (T.C.)
2-Bass Clarinet	4-Tuba
6-Alto Saxophone	4-Side Drum
3-Tenor Saxophone	4-Bass Drum
2-Baritone Saxophone	4-Mallets

*Grade: 2 (Easy)*

Complete Printed Set.....	\$90.00
Printed Extra Full Score.....	\$28.00
Score and Parts Downloadable File .....	\$60.00
Full Score Downloadable File .....	\$20.00
Parts, ea. ....	\$ 4.00

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# FUNDAMENTALS FOR ENSEMBLE DEVELOPMENT YOUNG BAND - SET 1 By Harry D. Blake

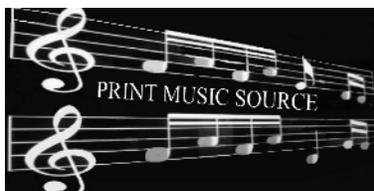
## ABOUT THE MUSIC

This exceptionally practical set of 33 warmup exercises will assist you in improving the tone, rhythm and tuning of your developing ensemble. Includes: mini scales, tone builders, lip benders, flexibilities, articulation exercises, tongue twisters and chorales. Created and utilized to improve numerous ensembles by the highly successful (now retired) director, Harry D. Blake.

## ABOUT THE COMPOSER

Harry Blake spent decades as a passionate music educator. He taught and directed bands at all levels in Virginia (Fort Hunt High School in Fairfax County), Nevada (University of Las Vegas), Maryland (Frostburg State College), Oklahoma (Cameron University) and Texas (Killeen High School, MacArthur High School-San Antonio, DeSoto High School and Blinn College). His award-winning bands achieved top honors in performances throughout the nation and commissioned new works by major composers in the band field.

His recent retirement has opened up opportunities to serve as conductor and clinician in a host of honor band situations. His new set of exercises (Fundamentals For Ensemble Development - Young Band - Set 1) came as an outgrowth of several of these opportunities.



## DIRECTOR SUGGESTIONS

### #1. CONCERT F

Work for a focused sound using a relaxed supported air stream with correct embouchures. No tightness in shoulders or neck when breathing in or out. Repeat until a solid and centered sound is created. Check awareness of over use of tongue placement when starting the sound. Work for clean attacks and releases.

### #2. CONCERT Bb

Work for a focused sound using a relaxed supported air stream with correct embouchures. No tightness in shoulders or neck when breathing in or out. Repeat until a solid and centered sound is created. Check awareness of over use of tongue placement when starting the sound. Work for clean attacks and releases.

### #3. - #4 - #5 - #6 5 NOTE MINI SCALES

Work slowly to develop a smooth ascending and descending scale. Slur all the notes after the initial attack. Strive to play in one breath. Use a relaxed supported air stream. Check that embouchures do not pinch as the scale ascends. Encourage listening to the intervals created in the mini scale. Add crescendos and decrescendos to add variety and develop strength in the air support. Always strive for a beautiful relaxed mature sound by all students. Speed up the mini-scale passages as students gain confidence and experience. Learn Bb first followed by Ab. Then add Eb and then F. These mini-scales can be expanded to full scales once the students have gained security and confidence. One breath, full scale up and down with relaxed supported air stream.

### #7(Bb) - #8(A) - #9(Ab) - #10(G) - #11(Gb) - #12(F) - #13(E) TONE BUILDERS

The use of Tone Builders will require the student to learn to support and connect notes with a mature focused centered sound. Brass and Woodwinds will have different individual challenges in these exercises. The Brass will learn to connect large intervals with a focused and centered sound. The use of the descending harmonic series for the brass makes the exercise easy to teach and learn. The Brass exercise is based on the root and fifth of each scale. (8 - 5 - 1) Develop buzzing of the exercise to gain security in centering the pitch. Use a tone generator or harmony director to help the student match the correct pitch. A correct resonant buzz on each pitch will help the student produce a full beautiful mature sound on each pitch which will provide the basic fundamental that the Woodwinds will match as they perform Tone Builders. The Woodwinds will have a challenge in developing the skill to connect the interval skips with smooth connected notes with no breaks. The Woodwind student cannot do this exercise without the correct embouchure, attention to correct fingerings and the use of excellent air support. Developing this exercise by the Woodwinds will give them a start on developing excellent flexibility skills. Each note in the Woodwind exercise allows the student to work on pitch centering against the fundamental sounds created by the Brass. Learn one key at a time - #7(Bb) first. Gaining confidence in all 7 keys will give the students a solid background in learning how their instrument works in different ranges of their instrument. Only use the percussion only when the exercise is learned and can be played at a steady secure tempo. Work slowly to make sure each student understands the principle workings of these exercises. #8, #11 and #13 are difficult keys for the Woodwinds. The young player will need help with correct fingerings.

## **#14 - #15 LIP BENDERS**

Lip Benders are designed to provide for the development of strong music fundamentals and musicianship. Lip Benders can be used in a very creative way to help you sensitize your ensemble so that they will respond to your various gestures when conducting. The late Frederick C. Ebbs, Director of Bands at Indiana University created these gems and used them not only at the university level with his bands but also with high school and middle school bands. Here are several ways to vary this exercise.

1. All Tongued
2. Slur 2, Tongue 2.
3. Tongue 2, Slur 2.
4. Slur 3, Tongue 1.
5. Tongue 1, Slur 3.
6. All Slurred in each measure.
7. The exercise can be played in Common Time or Cut Time
8. The bass voices can sustain the first note of every measure; others play what is written. Use this as a tuning exercise.
9. Conduct with rubato, slow down, speed up, make students aware of your conducting gestures.

In #15, a second variation of this exercise is to challenge players to match a sustained bass (first note in each measure) as they tune their intervals to the bass note. Work to make sure the fifth is not "High" and they play the Major third slightly "Low". Keep the air spinning through the instrument to insure there is sustained air support.

Using these Lip Benders several minutes a day will help pay great musical dividends for your ensemble.

## **#16 CHROMATIC SCALE**

The Development of the Chromatic Scale is crucial to the instrumental student understanding how their instrument works. Students must develop the daily correct use of chromatic fingerings as they play the scale. Slur first in order that students learn how the correct fingering will help them play in a connected style. After learning the basic scale, challenge the student to develop more range and speed. The ability to slur as well as tongue is equally important.

## **#17(F) - #18(Gb) - #19(G) - #20(Ab) - #21(A) - #22(Bb) BASIC FLEXIBILITIES**

Similar to Tone Builders, these exercises will help the young musician develop control and the ability to perform larger intervals with ease and confidence with a relaxed focused sound. The Woodwind patterns require good use of proper embouchure, finger technique and proper spinning the air throughout the playing of the patterns. The challenge will always be striving for a connected smooth continuous sound played in proper time. The Brass is also similar to Tone Builders in that the pattern will always require excellent air support and played with a fixed fingering for the development of relaxed lip slurs. The Basic Flexibilities exercise will go higher as the exercises move up by half steps. The goal is good brass buzzing technique so that the student can buzz the exact pitch in the exercise. Use a tone generator or harmony director to help students focus on the correct pitch. Work to avoid pinching as the player goes higher and develops more range. This exercise is very important to develop the correct type of muscle strength in brass playing.

## **#23 - #24 - #25 - #26 - #27 - #28 RHYTHM & HARMONY TRAINING**

These exercises will help the student acquire a good sense of rhythm and sound shapes when playing rhythm patterns. The students must strive for the best tone qualities on the longer shaped notes and maintain the same correct sound and harmonies when changing patterns. Practice should be at a medium tempo and the use of a metronome with a sub-divided beat will help the students acquire correct habits in performing these rhythms. Make sure that the Clarinet and Trumpet parts are divided into three parts. There are split parts to be played in the Flute, Alto Saxophone, French Horn and Trombone parts. Balancing of these parts will help teach ear training and correct balance of voicing's in the harmonies. Striving to use good breath emphasis will help feel the accent of the rhythm and reinforce a sense of tempo.

## **#29 ARTICULATION**

Use these basic rhythms to develop good attacks and releases. Make sure that the tongue is set so that the note can begin cleanly. Use words "Hot-Tea" to help understand the concept of setting the air and tongue. Breath in on "Hot" and release the air with the tongue set on "Tea" to begin the sound. Keep the air spinning and projecting forward in insure a great sound on each note. Work each rhythm separately until students master the setting and releasing of the tongue while keeping good air support. The exercise shows many different types of style to be developed as the student matures. Work on first on unison notes and then progress to scale patterns to develop confidence, agility and flexibility.

## **#30 - #31 LEGATO TONGUE TWISTERS – STACCATO TONGUE TWISTERS**

Two short exercises to develop the placement and control of the tongue in developing good attacks and releases. Strive to develop a controlled legato tongue first. Check tongue placement and use firm air support. The goal is to hear "Tone" not tongue. Practice slowly before increasing the speed. Both exercises will help develop clarity in attacks and releases.

## **#32 CHORALE**

This simple 8 measure chorale allows the student to strive for beautiful tenuto playing, balancing of voices and tuning of chords. Each part is marked with Soprano, Alto, Tenor or Bass, which allows the director to easily have students first match the independent voices in the chorale. The chorale serves as a great ear-training exercise and can be used for a warm-up and tuning check before a performance. Make sure to bring out the moving notes in the chorale. Study the chorale, so that the students have a good understanding of who has the thirds and fifths and the working of the chord progressions. Use of a tone generator or harmony director can help students hear the correct relationship of the thirds and fifths in the chorale.

## **#33 CHORALE IN Eb**

This chorale scoring (ala Leonard B. Smith, Treasury of Scales) gives the students the opportunity to work on a chorale with a fundamental scale bass line. Like the chorale in #30, the director can rehearse groups I, II, III or IV separately before performing the chorale as written. This sixteen measure chorale offers the student a more advanced opportunity to work on tenuto playing, balancing of parts and tuning of chord progressions. Use of a tone generator or harmony director can help students hear the correct relationship of the thirds and fifths in the chorale.

# Fundamentals For Ensemble Development

## Young Band - Set 1

HARRY D. BLAKE

The musical score is divided into four sections, each marked with a circled number: 1 (F Concert), 2 (Bb Concert), 3 (5's in Bb), and 4 (5's in Ab). The instruments are arranged in two systems. The first system includes Flute, Oboe, Bassoon, Clarinet in Bb 1, Clarinet in Bb 2, Bass Clarinet in Bb, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The second system includes Trumpet in Bb 1, Trumpet in Bb 2, Horn in F, Trombone, Euphonium, Tuba, Timpani, Side Drum, Bass Drum, and Mallets. The score is written in 4/4 time and features various musical notations such as rests, notes, and slurs.

7 **5** 5's in Eb **6** 5's in F **7** Tone Builder in Bb

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bari. Sax.

**5** **6** **7**

Tpt. 1

Tpt. 2

Hn.

Tbn.

Euph.

Tba.

Tympani Tuning Calisthenics

R R R R (change)

Timpani

S. D.

B. D.

Mallets

13

**8** Tone Builder in A      **9** Tone Builder in Ab      **10** Tone Builder in G

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bari. Sax.

**8**      **9**      **10**

Tpt. 1

Tpt. 2

Hn.

Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Mallets

11 Tone Builder in Gb

12 Tone Builder in F

13 Tone Builder in E

19

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bari. Sax.

11

12

13

Tpt. 1

Tpt. 2

Hn.

Tbn.

Euph.

Tba.

Timp.

R R R R R (change) R R R R R (change) R R R R R

S. D.

B. D.

Mallets

Lip Benders #1

25 **14**

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bari. Sax.

**14**

Tpt. 1

Tpt. 2

Hn.

Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Mallets

Detailed description: This is a page of a musical score for a concert band. The title is 'Lip Benders #1' and it is page 5 of the piece. The score begins at measure 25, which is marked with a box containing the number '14'. The music is in 4/4 time and features a variety of instruments. The woodwinds include Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section consists of Trumpet 1, Trumpet 2, Horn, Trombone, Euphonium, and Tuba. The percussion includes Timpani, Snare Drum, and Bass Drum. Mallets are also present. The score shows a complex rhythmic pattern with many eighth and sixteenth notes, and some rests. The key signature has one flat (B-flat).

33

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Mallets

Lip Benders #2

41 **15**

Fl.  
Ob.  
Bsn.  
Cl. 1  
Cl. 2  
B. Cl.  
A. Sax.  
T. Sax.  
Bari. Sax.

**15**

Tpt. 1  
Tpt. 2  
Hn.  
Tbn.  
Euph.  
Tba.  
Timp.  
S. D.  
B. D.  
Mallets

49

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Mallets

Chromatic Scale

57 **16**

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bari. Sax.

**16**

Tpt. 1

Tpt. 2

Hn.

Tbn.

Euph.

Tba.

Timp. *fp* *fp*

S. D.

B. D.

Mallets

Basic Flexibilities

61

17

18

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bari. Sax.

17

18

Tpt. 1

Tpt. 2

Hn.

Tbn.

Euph.

Tba.

R (Listen-Check Tuning)

R R R R L L L L R R L L R L R

R (Listen-Check Tuning)

R R R R L L L L R R L L R L R

Timp.

S. D.

B. D.

Mallets

69 **19** **20**

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bari. Sax.

**19** (1-2) **20** (1)

Tpt. 1

Tpt. 2

Hn.

Tbn.

Euph.

Tba.

R (Listen-Check Tuning) R R R R L L L L R R L L R L R R (Listen-Check Tuning) R R R R L L L L R R L L R L R

S. D.

B. D.

Mallets

77 **21** **22**

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bari. Sax.

**21** **22**

Tpt. 1

Tpt. 2

Hn.

Tbn.

Euph.

Tba.

Timp. R (Listen-Check Tuning) R R R R L L L L R R L L R L R R (Listen-Check Tuning) R R R R L L L L R R L L R L R

S. D. R 9 9 5 5 5

B. D.

Mallets

23

85

FL.

Ob.

Bsn.

Cl. 1 (Div. 1-2-3)

Cl. 2 (Div. 1-2-3)

B. Cl.

A. Sax. (Div.)

T. Sax.

Bari. Sax.

23

Tpt. 1 (Div. 1-2-3)

Tpt. 2 (Div. 1-2-3)

Hn. (Div.)

Tbn. (Div.)

Euph.

Tba.

Timp.

S. D.

B. D.

Mallets

93 **24**

Fl.

Ob.

Bsn.

Cl. 1 (Div. 1-2-3)

Cl. 2 (Div. 1-2-3)

B. Cl.

A. Sax. (Div.)

T. Sax.

Bari. Sax.

**24** (Div. 1-2-3)

Tpt. 1 (Div. 1-2-3)

Tpt. 2 (Div. 1-2-3)

Hn. (Div.)

Tbn. (Div.)

Euph.

Tba.

Timp.

S. D.

B. D.

Mallets

25

101

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bari. Sax.

25

(Div. 1-2-3)

(Div. 1-2-3)

(Div.)

(Div.)

(Div.)

Tpt. 1

Tpt. 2

Hn.

Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Mallets

26

109

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bari. Sax.

26

(Div. 1-2-3)

(Div. 1-2-3)

(Div.)

Tpt. 1

Tpt. 2

Hn.

Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Mallets

117 **27**

Fl. *117*

Ob.

Bsn.

Cl. 1 (Div. 1-2-3)

Cl. 2 (Div. 1-2-3)

B. Cl.

A. Sax. (Div.)

T. Sax.

Bari. Sax.

Detailed description: This system contains the first seven staves of the musical score for measures 117-120. The Flute (Fl.) part begins with a measure number of 117. The woodwind parts include Flute, Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bari. Sax.). The woodwinds play a complex rhythmic pattern of eighth and sixteenth notes. The strings (S.D., B.D., Mallets) are not explicitly labeled in this system but are present in the lower systems.

**27** (Div. 1-2-3)

Tpt. 1 (Div. 1-2-3)

Tpt. 2 (Div. 1-2-3)

Hn. (Div.)

Tbn. (Div.)

Euph.

Tba.

Timp.

S. D.

B. D.

Mallets

Detailed description: This system contains the remaining staves of the musical score for measures 117-120. The brass parts include Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), and Tuba (Tba.). The percussion parts include Timpani (Timp.), Snare Drum (S. D.), Bass Drum (B. D.), and Mallets. The brass instruments play a complex rhythmic pattern of eighth and sixteenth notes. The percussion parts provide a steady rhythmic accompaniment.

28

125

Fl.

Ob.

Bsn.

Cl. 1 (Div. 1-2-3)

Cl. 2 (Div. 1-2-3)

B. Cl.

A. Sax. (Div.)

T. Sax.

Bari. Sax.

28

(Div. 1-2-3)

Tpt. 1 (Div. 1-2-3)

Tpt. 2 (Div. 1-2-3)

Hn. (Div.)

Tbn. (Div.)

Euph.

Tba.

Timp.

S. D.

B. D.

Mallets

Articulation (Tonguing)

133 **29**

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bari. Sax.

**29**

Tpt. 1

Tpt. 2

Hn.

Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Mallets

Legato Tongue Twisters

30

141

FL.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bari. Sax.

Detailed description: This block contains the first system of the musical score, measures 141 through 148. It features staves for Flute (FL.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bari. Sax.). The music is in 4/4 time with a key signature of one flat. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. A circled measure number '30' is placed above the first measure of the Flute staff.

30

Tpt. 1

Tpt. 2

Hn.

Tbn.

Euph.

Tba.

Detailed description: This block contains the second system of the musical score, measures 141 through 148. It features staves for Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), and Tuba (Tba.). The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. A circled measure number '30' is placed above the first measure of the Trumpet 1 staff.

(Bb, C, F, Bb)

Timp.

S. D.

B. D.

Mallets

Detailed description: This block contains the third system of the musical score, measures 141 through 148. It features staves for Timpani (Timp.), Snare Drum (S. D.), Bass Drum (B. D.), and Mallets. The Timpani part includes notes for Bb, C, and F. The Snare and Bass Drum parts show rhythmic patterns with rests. The Mallets part includes various rhythmic patterns. A circled measure number '30' is placed above the first measure of the Timpani staff.

149  $\text{♩} = \text{♩}$

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bari. Sax.

31  $\text{♩} = \text{♩}$

Tpt. 1

Tpt. 2

Hn.

Tbn.

Euph.

Tba.

Timp. (F, G, Bb, Eb) (Bb to C) (C to Bb)

S. D.

B. D.

Mallets

Chorale in F

32

157  $\text{♩} = \text{♩}$  (Soprano)

Fl. (Soprano)  
Ob. (Soprano)  
Bsn. (Bass)  
Cl. 1 (Soprano)  
Cl. 2 (Alto)  
B. Cl. (Tenor)  
A. Sax. (Soprano)  
T. Sax. (Alto)  
Bari. Sax. (Bass)

Detailed description: This block contains the first system of the musical score, measures 157 through 162. It features eight staves for woodwinds and saxophones. The Flute (Fl.) and Clarinet 1 (Cl. 1) parts are marked with a soprano voice. The Clarinet 2 (Cl. 2) part is marked with an alto voice. The Bass Clarinet (B. Cl.) part is marked with a tenor voice. The Alto Saxophone (A. Sax.) part is marked with a soprano voice. The Tenor Saxophone (T. Sax.) part is marked with an alto voice. The Baritone Saxophone (Bari. Sax.) part is marked with a bass voice. The music is in 4/4 time with a key signature of one flat (F major). The tempo is marked as quarter note equals quarter note. The notation includes various rhythmic values such as quarter notes, eighth notes, and half notes, along with rests and dynamic markings.

32

$\text{♩} = \text{♩}$  (Soprano)

Tpt. 1 (Alto)  
Tpt. 2 (Alto)  
Hn. (Alto)  
Tbn. (Tenor)  
Euph. (Bass)  
Tba. (Soprano)  
Timp.  
S. D.  
B. D.  
Mallets (Soprano)

Detailed description: This block contains the second system of the musical score, measures 157 through 162. It features seven staves for brass instruments and mallets. The Trumpet 1 (Tpt. 1) and Trumpet 2 (Tpt. 2) parts are marked with an alto voice. The Horn (Hn.) part is marked with an alto voice. The Trombone (Tbn.) part is marked with a tenor voice. The Euphonium (Euph.) part is marked with a bass voice. The Tuba (Tba.) part is marked with a soprano voice. The Timpani (Timp.) part is marked with a bass voice. The Snare Drum (S. D.) and Bass Drum (B. D.) parts are marked with a soprano voice. The Mallets part is marked with a soprano voice. The music is in 4/4 time with a key signature of one flat (F major). The tempo is marked as quarter note equals quarter note. The notation includes various rhythmic values such as quarter notes, eighth notes, and half notes, along with rests and dynamic markings.

Eb Chorale

163 **33** (I)

Fl. (I)

Ob. (I)

Bsn. (IV)

Cl. 1 (I)

Cl. 2 div. (II) (III) (IV)

B. Cl. (IV)

A. Sax. div. (I) (II) (III)

T. Sax. (IV)

Bari. Sax. (IV)

**33** (I)

Tpt. 1 div. (I) (II)

Tpt. 2 (II)

Hn. (II)

Tbn. (III) (I)

Euph. (IV)

Tba. (IV)

Timp.

S. D.  $\frac{4}{4}$

B. D.  $\frac{4}{4}$

Mallets  $\frac{4}{4}$