

Timpani

CITY TREES

FOR WIND ENSEMBLE

MICHAEL MARKOWSKI

$\text{♩} = 80$ 23 25

29 2 *mf*

37 *rit.*

45 2 47 $\text{♩} = 80$ 4 *pp*

55 58 12 *mf*

72 *f*

78 81 *mf*

84 *rit.* 89 $\text{♩} = 60$ *pp*

91 $\text{D}\flat \rightarrow \text{D}\natural$ 4 *rit.* 2

101 $\text{♩} = 60$ *p*

Timpani

107

109



113

rit.

118 $\text{♩} = 60$



119

rit.



124 $\text{♩} = 60$

G $\flat$ → G $\sharp$

9

137 $\text{♩} = 80$

18



156



164

2

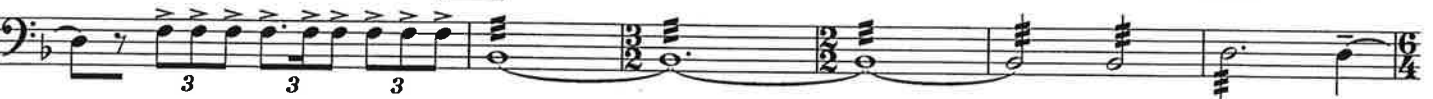
rit.



173

174 $\text{♩} = 60$

rall.



179

180 $\text{♩} = 68$

(2)

(3)

(4)

(5)

(6)

(7)



187

(8)

(9)

(10)

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(13)

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195

(16)

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197

(18)

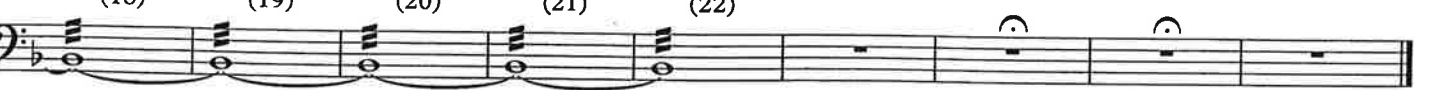
(19)

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(21)

rall.

(22)



Percussion 1
Crotales, Chimes

CITY TREES

FOR WIND ENSEMBLE

MICHAEL MARKOWSKI

$\text{♩} = 80$

11 Crotales mp 7 mf

24 25 5 mf mf

36 8 rit. Chimes 47 $\text{♩} = 80$ 9 mf

57 58 3 Crotales mp

66 72

74 2 *l.r.* f

81 3 rit. 4 89 $\text{♩} = 60$ 3 6

99 rit. 2 101 $\text{♩} = 60$ 3 2

Percussion 1

109 **3** **2** rit.

118 $\text{♩} = 60$ **3** rit. Chimes **124** $\text{♩} = 60$

126 **2** (Chimes) **7** **137** $\text{♩} = 80$ **5**

142 Crotales **10** Chimes **mf** **f**

156

162 **3** scrape "white notes" **2** **f** *l.r.*

170 rit. **mp cresc.**

174 $\text{♩} = 60$ **f** rall.

179 **180** $\text{♩} = 68$ **13**

195 **6** rall. **2**

Percussion 2

Vibraphone, Sus. Cymb.,

Snare Drum #2

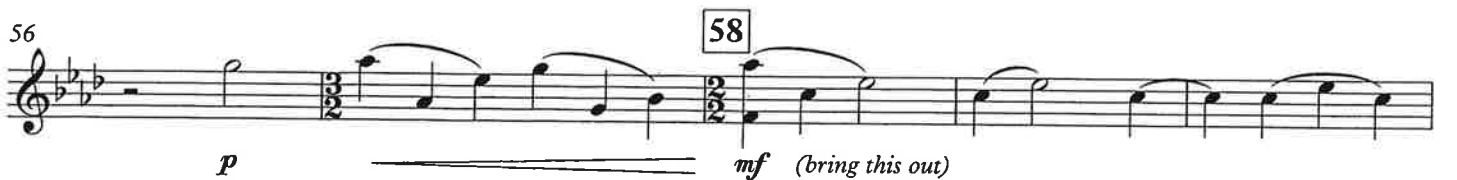
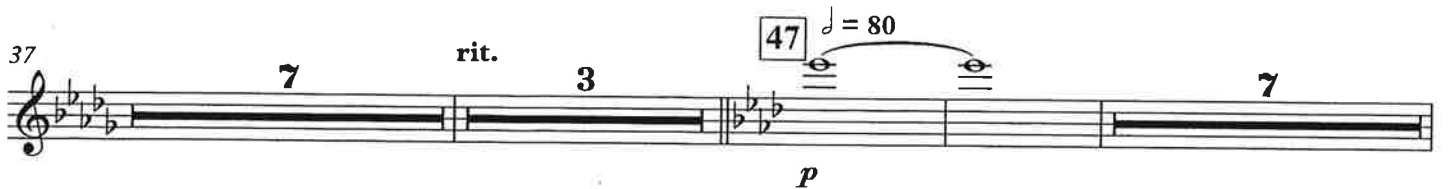
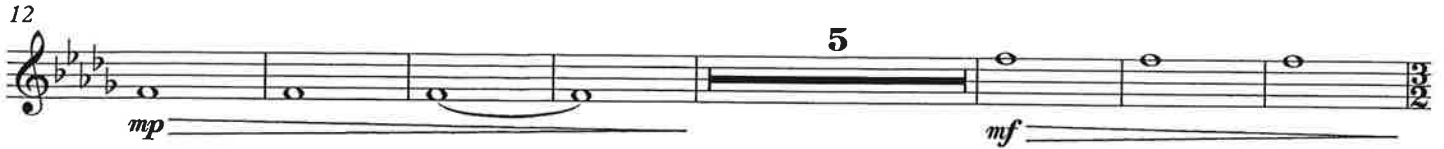
CITY TREES

FOR WIND ENSEMBLE

MICHAEL MARKOWSKI

$\text{♩} = 80$

Vibraphone, *soft yarn*



Percussion 2

72



77

81



82

rit.

89

$\text{♩} = 60$

rit.



100

101

$\text{♩} = 60$



106

109



111



116

rit.

118

$\text{♩} = 60$



122

rit.

124

$\text{♩} = 60$

Sus. Cymb.



Percussion 2

129 **3** **3** **137** $\text{♩} = 80$ **5**

p

142 **4**

mf

151 *mp* **Sus. Cymb.**

156 **Vibraphone**

mf *f*

160

164 **2**

170 *rit.* **Snare Drum #2** **174** $\text{♩} = 60$

mp cresc. *mf*

175

178 *rall.* **180** $\text{♩} = 68$ **14**

195 *rall.* **6** **2**

Commissioned by the Lesbian and Gay Band Association in 2012 to Commemorate 30 years of Music, Visibility, and Pride

Percussion 3

Marimba

CITY TREES

FOR WIND ENSEMBLE

MICHAEL MARKOWSKI

$\text{♩} = 80$

Marimba, soft yarn

pp

5



10



15



20



24

25



29



33



Percussion 3

52

58



60



65



70



78



89 $\text{♩} = 60$



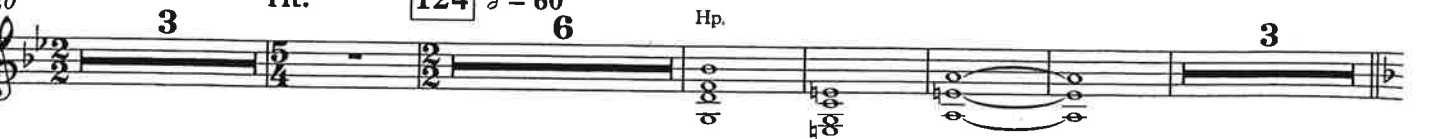
101 $\text{♩} = 60$



110



120



Percussion 3

137 $\text{♩} = 80$
10

mp

151

155 156 *f*

159

163 2

170 *rit.*
f

174 $\text{♩} = 60$

178 *rall.*
ff 3 3 3

180 $\text{♩} = 68$

182 13 195 6 *rall.* 2

Percussion 4

Tam-Tam, Crash Cymb.

CITY TREES

FOR WIND ENSEMBLE

MICHAEL MARKOWSKI

♩ = 80

23

25

Tam-Tam

mf

28

2

w/ butt of mallets

p

w/ head

mf

2

35

mf

7

3

rit.

47

♩ = 80

10

58

14

72

w/ butt of mallets

mf

73

3

80

w/ butt of mallets

p

81

w/ head

f

2

rit.

mp

86

2

89

♩ = 60

3

3

6

99

rit.

101

♩ = 60

2

3

3

2

Percussion 4

109

117 rit. 118 $\text{♩} = 60$ rit.

124 $\text{♩} = 60$ 137 $\text{♩} = 80$

148 156

160 w/ butt of mallets w/ head

164 174 $\text{♩} = 60$ Crash Cymb. 180 $\text{♩} = 68$ Tam-Tam

172 195

mf p mf f f mf rall. 6 2 13 6 2 rall.

Percussion 5
Snare Drum

CITY TREES

FOR WIND ENSEMBLE

MICHAEL MARKOWSKI

♩ = 80

23

25

5

31

13

rit.

3

47

♩ = 80

10

58

12

70

p

72

mf

75

f

2

mp

81

rit.

2

4

89

♩ = 60

3

92

6

rit.

2

101

♩ = 60

3

106

2

109

3

Percussion 5

115 rit. $\text{♩} = 60$ rit.

124 $\text{♩} = 60$ 137 $\text{♩} = 80$ 156 p mf

161 p mf

165 rit. mp $cresc.$

174 $\text{♩} = 60$ mf

177 rall. 180 $\text{♩} = 68$

181 195 rall.

Percussion 6
Bass Drum

CITY TREES

FOR WIND ENSEMBLE

MICHAEL MARKOWSKI

$\text{♩} = 80$

14 Bass Drum *pp* $\text{pp} \text{---} \text{mp}$ *pp* *pp* $\text{pp} \text{---} \text{mp}$

22 2 25 *mf* 2 *p*

31 3 8 rit. 3 47 $\text{♩} = 80$ 10 3 *mf* *f*

57 58 11 72 *mp* *mf* $\text{mf} \text{---} \text{f}$ *f*

73 *f*

79 81 rit. 4 *mp*

89 $\text{♩} = 60$ 3 6 rit. 2

101 $\text{♩} = 60$ 3 2

Percussion 6

109 *mp*

117 *rit.* 118 $\text{♩} = 60$ *f*

122 *rit.* 124 $\text{♩} = 60$ 11

137 $\text{♩} = 80$ 9 *p* *mp* 7 3 2

156 *f*

161 *p* *mf* 3 *mf*

168 *rit.*

174 $\text{♩} = 60$ *f*

178 *rall.* 180 $\text{♩} = 68$ 14

195 *rall.* 6 2

Harp

CITY TREES

FOR WIND ENSEMBLE

MICHAEL MARKOWSKI

$\text{♩} = 80$

11 2

p *mp*

18

23

$A\flat B\flat C\flat D\flat E\flat F\flat G\flat$ 25

mf

28

33

f

39

rit. 47 $\text{♩} = 80$

Harp

48

3

3

mp

p

57

58

mf

63

69

72

75

f

8va

80

81

rit.

3

2

3

2

mp

A♭B♭C♯D♭E♭F♯G♯

Harp

89 $\text{♩} = 60$

6 rit.

6

mp

101 $\text{♩} = 60$

106

109

111

117 rit.

118 $\text{♩} = 60$

E^b

f

122

rit.

124 $\text{♩} = 60$

4

4

Harp

130 *mp* 137 $\text{♩} = 80$

3

3

mp

138

143

148

153 156 *mf* A B $\flat$ C D E F G

157 *f*

Harp

163

4

4

ff

170

rit.
8va

f
8va

174

$\text{♩} = 60$

f

rall.

179

180

$\text{♩} = 68$

14

2

14

2

197

mp

rall.

3

2

3

2

p

To Miles H. Johnson and the St. Olaf College Band, Northfield, Minnesota

FANTASIA IN G

"Freude, Schöner Götterfunken"

Timpani

Tuning



Timothy Mahr

1-4 **Presto**

5

6 *sf*

7

8 *f*

9

10 *f*

11 *mf*

12

13

14

15

16 *f*

17 *mf*

18 *ff*

19 *f*

20

21

22

23

24

25 *sf*

26

27 *ff*

28-30

31 **Hard Wood**

32 *allarg.*

33 **Allegro**

34 *mf*

35 *mp*

36 *pp*

37

38-45

46-53

54 *mp*

55

56 *p*

57-61 **G to F#**

62 *p*

63

64

65

66

67

68

69 **F# to Eb**

75 *p*

76

77

78

79

80

81

82

83-87 **C to Bb**

88 **Eb to G**

90-91

accelerando

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Timpani - 2

92 93 94 95 96

sub mp *f*

97-104 B $\flat$ to C 8 105 106 107 108

f *f*

109-112 G to F $\sharp$ 113 114-117 4 Wood 118 119 A to B $\sharp$

f *mp* *mf*

120 121 122 123-124 F $\sharp$ to G 2 125 126 127 3

f *sfz* *rit.*

128 Joyously 129-134 6 135 136 137

sfz *molto* *f* *mp* *f*

138 139-141 3 142 143 144 Subito più mosso 145

mp Wood

146 147 148 > 149 150 151

rit.

152 Tempo I $^{\circ}$ 153 154 155 156 157 158 159

mf

160 161 162 (in 4) 163-165 3 166 167

sfz *rit.* *mf*

168 169 170 Presto 171 172 173

molto rit. *sfz*

174 175 176 177 178 179

ff *sfz*

To Miles H. Johnson and the St. Olaf College Band, Northfield, Minnesota

FANTASIA IN G

"Freude, Schöner Götterfunken"

Percussion I
(Snare Drum, Bass Drum, Gong)

Timothy Mahr

1 **Presto** 2 3 4 5 6

7 8 9-10 11 12 13

14 15 16-20 21 22 23-24

25 26 27 28 29 30

31 32 33 **Allegro** 34-37 38-44 45

46 47-48 49 50 51 52-53

54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77

78 79 80 81 82 83 84 85 86 87

88 S.D. 89 90 91 92 93

94 95 96 97 98 99

p *mp* *cresc.* *mf* *f* *Gong* *mf* *mp* *cresc.* *f* *B.D.* *mf* *f* *mf* *allargando* *pp* *mp* *p* *Gong* *mp* *accelerando* *ff* *mf* *f* *ff*

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Percussion I - 2

100 101 *ff* *sfz* 102-104 3 105-106 2 107 *mp* *fp*

108 109 Gong 110 111 *mp* 112 113 *f* B.D.

114-118 5 119 *sub. mp* 120 3 121 *f* 122 123 *f* 124 *f* 125

126 127 128 Joyously 129-134 6 135 *mp*

136 *f* 137 *rit.* 138 3 139 3 140 3 3 3 3 3 3

141 142 3 143 144-151 Subito più mosso 152-160 Tempo I° 8 9 *rit.*

161 162 (in 4) 163-165 3 166 *f* 167

168 169 170 Presto 171 172 173 3

174 175 176 177 178 179 *molto ritard.* *fff*

Percussion II

(Cymbals, Vibes)

FANTASIA IN G "Freude, Schöner Götterfunken"

Timothy Mahr

1-2 **Presto** C.Cym. 3 4 5 6 *l.v.*

7 8 9 10 11-14 4

15 *l.v.* 16 17-18 2 19 20-22 3

23 24-26 3 27 28 29-30 to Sus.Cym. 2

31 Susp.Cym. 32 33 34 **Allegro** *l.v.* 35-37 3

38-45 8 to Vibes 46-55 10 56-62 7 68 Vibes damper off *mf*

64 65 66 67 68

69 *l.v.* 70-75 6 76 77 78 damper off *mf*

79 80 81 82 83

84 85 to C.Cym. *l.v.* 86-87 2 Cym. 88 89 *mf*

accel.

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Percussion II - 2

90-91 **2** 92 Cym. 93 *l.v.* 94-96 **3** **97**

98 *f* 99 100 101 *p* *mp* **3** **3**

103 *f* 104 **105** - 106 **2** 107 *p* 108 *mp* *mf* **2**

109 110-112 **3** **113** *f* 114-119 **6** **120**

121 *f* 122 123 124 125

126 127 **128** Joyously 129-135 **7** 136 *f*

ritard.

137-143 **7** **144** 151 *più mosso* **8** **152** Tempo I° 153-159 **7**

rit. *mf*

160 *mf* 161 *rit.* **162** (in 4) *mf* 163-165 **3** 166 167

168 169 **170** Presto 171-172 **2** 173 *f*

molto ritard.

174-175 **2** **176** *f* 177 *molto ritard.* 178 179 *ff*

To Miles H. Johnson and the St. Olaf College Band, Northfield, Minnesota

FANTASIA IN G

"Freude, Schöner Götterfunken"

Percussion III

(Bells, Marimba)

Timothy Mahr

1 Bells 3 2 3 3 4 5 3

6 3 7 3 8 9 3 10 3

11 3 12 13 14 15 16

17-20 l.v. 21 22 23 24-26 3

mf

27 28 29 30-32 3 33 Allegro 34

f

35 36 37 38 l.v. 39-45 7 46-55 10

mf p to marimba

56 Marimba 57 58 59 60

mf

61 62 63 64 65

66 67 68 69 70

71 72 73 74 75

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Percussion III - 2

76 *mp* 77 78 79 80

81 82 83 84 85 *accel.*

86 87 [88]-89 90-96 97-103 *to Bells*

104 *Bells* 105 106 107 108 *mf*

[109]-112 [113]-115 116 117 118-119

[120]-123 124 125 126 127 *ritard.*

[128] Joyously 129 134 135 *Bells* 136 137 *f*

138 139 140 141-143 144 Subito più mosso 145 *f*

to marimba

146 147 148 149 150

151 [152]-161 *Tempo I* 162 Marimba (in 4) 163 164 *rit.*

165 166 167 168 169 *mf*

[170]-175 Presto 176 *Bells* 177 178 179 *molto rit.*

to Bells *f* *molto rit.* *ff*

To Miles H. Johnson and the St. Olaf College Band, Northfield, Minnesota

FANTASIA IN G

"Freude, Schöner Götterfunken"

Percussion IV

(Chimes, Bells)

Timothy Mahr

Presto
Chimes

1 2 3 4 5 6 7 8 9-10 2

11 12 13 14 15 *l.v.* 16-26 11 27 28 29

30 31 32 33 **Allegro** 34 35 *l.v.* 36-37 2 38 45 to Bells 46 Bells

47 48 49-50 2 51 52 53-55 3 56 63 64

65 66 67 68 69 *l.v.* 70-75 6 76-77 2 78 79

80 81 82 83 84 85 *l.v.* 86-87 to Chimes 88 Chimes *l.v.* 89

90-96 *accelerando* 97-104 105-108 109-112 113-119 120-127 *rit.*

128 Joyously
129 130 131 132 133 134 135 136-143 8 to Bells

144 Subito più mosso
150 7 151 Tutti Bells 3 152 **Tempo I** 153 154 155 156

ritard. *mp* 6

157 158 159 160-161 2 162-163 (in 4) 2 164 Bells 165 166

rit. *mf*

167 168-169 2 **170 Presto** Chimes 171 172-175 4 176 177 178 179

to Chimes *molto ritard.* *f* *molto ritard.* *ff*

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MALLET PERCUSSION
(Xylophone)

To Arthur Fiedler
The Girl I Left Behind Me
From the "Irish Suite"

Traditional
Arranged by Leroy Anderson

Allegro alla marcia ♩ = 138

12 13 16 29 16 45 12 57 **Risoluto** 20

1-12 13-28 29-44 45-56 57-76

77 97 **Xylo. 8^{va}** 20 8 *f*

77-96 97-104

8^{va} 4 117 4

109-112 117-120

8^{va} 121

133 149 **Poco più mosso** 7 16 16

126-132 133-148 149-164

165 **Maestoso** 14 179-182 **Molto allargando** 4 183 **Tempo primo** 24

165-178 179-182 183-206

PERCUSSION 1
(Snare Drum, Bass Drum)

To Arthur Fiedler
The Girl I Left Behind Me

From the "Irish Suite"

Traditional
Arranged by Leroy Anderson

Allegro alla marcia ♩ = 138

S.D. *f* B.D. *f*

9 10-12 13-28 29-36 3 16 8 13 29

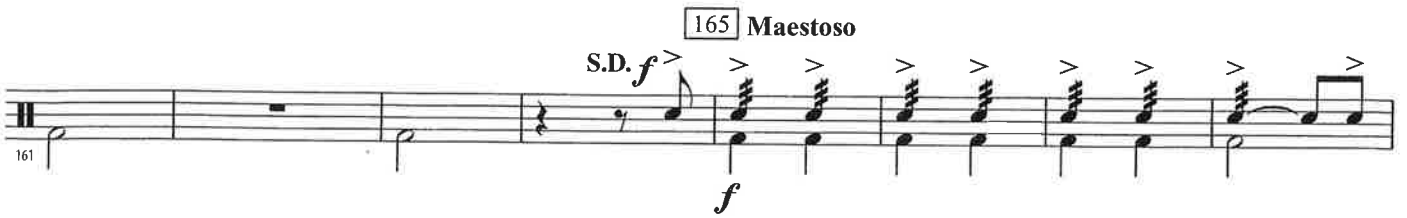
41 45 *f* *mf*

49 54-56 57-76 77-88 3 20 12 57 **Risoluto** 77

89 *p* *cresc.*

97 98-116 117-132 133-148 149 **Poco più mosso** B.D. *mf* 19 16 16

PERCUSSION 1 - 2



PERCUSSION 2
(Crash Cymbals)

To Arthur Fiedler
The Girl I Left Behind Me

From the "Irish Suite"

Traditional
Arranged by Leroy Anderson

Allegro alla marcia ♩ = 138

Cr. Cyms. **f**

7 10-12 13 13-28 16 29 29-36 8

37 **mf** 45

43 49 54-56 3

57 **Risoluto** 20 77 19 **f** 97 19 117 16

113 133-148 149 **Poco più mosso** 16 165 **Maestoso** **f**

167 173

Molto allargando 183 **Tempo primo** 4 11 **ff** 184-194 **ff**

199 204-205 2

TIMPANI

To Arthur Fiedler

The Girl I Left Behind Me

From the "Irish Suite"

Traditional
Arranged by Leroy Anderson

Allegro alla marcia ♩ = 138

Tune: G, C, F

12 16 16 12 57 **Risoluto**

1-12 13-28 29-44 45-56

f

59 **mp** **f**

Change: C to Bb

66 **mp** **f**

Change: Bb to C [77]

Change: G to Ab, F to Eb

76 77-83 90-92

mp **p**

93 97 98-116 117-132 133-148

mp cresc.

[149] **Poco più mosso**

[165] **Maestoso**

Molto allargando

[183] **Tempo primo**

149-164 165-178

f **sfz** **mf**

186 **cresc.** **f cresc.** **ff**

197 **fff**

SALVATION IS CREATED

DRUMS

Tschesnokoff
arr. by Bruce H. Houseknecht

Soulfully and Majestically

Drum notation for 'Salvation is Created'. The piece is in 4/4 time and consists of two staves. The first staff contains measures 1 through 19, with a cymbal crash at measure 10. The second staff contains measures 22 through 40, with a cymbal crash at measure 31. The notation includes various rhythmic patterns: four eighth notes, a half note, and a quarter note, often beamed together. Dynamics include *f* (forte) and *mf* (mezzo-forte).

AWAKE! Chorale from Act III, Die Meistersinger

Richard Wagner
arr. by Bruce H. Houseknecht

Slowly, Very Broad and Sustained, in a Solemn and Reverent Manner

Piano notation for 'Awake!'. The piece is in 4/4 time and consists of four staves. The first staff contains measures 1 through 4, with dynamics *mf* (mezzo-forte) and *p* (piano). The second staff contains measures 5 through 7, with dynamics *p* and *mp* (mezzo-piano). The third staff contains measures 8 through 10, with dynamics *p cresc.* (piano crescendo) and *mf*. The fourth staff contains measures 11 through 17, with dynamics *f* (forte) and *p cresc. allarg.* (piano crescendo, allargando). The notation includes various rhythmic patterns: half notes, quarter notes, and eighth notes, often beamed together. The piece is marked 'Slowly, Very Broad and Sustained, in a Solemn and Reverent Manner'.

SALVATION IS CREATED

CHIMES

Tschesnokoff
arr. by Bruce H. Houseknecht

Soulfully and Majestically

Musical score for 'Salvation is Created' in B-flat major, common time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains measures 4, 5, 10, and 19. The second staff contains measures 22, 26, 31, and 39. The third staff contains measures 40, 41, and 42. The fourth staff contains measures 43, 44, and 45. The music is marked with dynamics: *f* (forte) at measure 10, *p* (piano) at measure 39, *f* at measure 31, *mp* (mezzo-piano) at measure 41, and *p* at measure 45. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as fingerings and articulation marks.

AWAKE!

Chorale from Act III, Die Meistersinger

Richard Wagner
arr. by Bruce H. Houseknecht

TACET

SALVATION IS CREATED

TYMPANI

Tschesnokoff
arr. by Bruce H. Houseknecht

Soulfully and Majestically

5 4 4 opt. 10

p *f* *mf* *f*

(G to F)

19 2

(B $\flat$ to C) *p*

22 26 31

(C to B $\flat$) (F to G) *p* *f* *mf* *f*

(G to F)

40

mf *mp* *p* *pp*

AWAKE!

Chorale from Act III, Die Meistersinger

Richard Wagner
arr. by Bruce H. Houseknecht

Slowly, Very Broad and Sustained, in a Solemn and Reverent Manner.

4 2

mf *ff* *ff*

7 9 10

mf *f* *p*

15 17

p *ff* *p dim.* *pp* *pp*

Mallet Percussion
(Xylophone, Bells,
Chimes)

Dedicated to Bentley Shellahamer in memory of Charlie Carter
Commissioned by Phi Beta Mu, Omega Chapter, Florida

Festive Dances

I.

ROBERT THURSTON

Allegro ♩ = 144

CPS16 Xyl. **f** **ff**

8 2 4 2 4 2 4

16 18 27 2

22 5 27 2

Bells **p** **ff** 3

29 30 31 32 33 34

37 4 2 4

41 43

(Xyl.) **f** **ff** 8

47 48 57

5 63 6 69 70

58 69 70

II.

Moderato ♩ = 100

2 2

1 3

2 2 2

5 7 9

Mallet Percussion

12 Bells *mf*

11 13 14

15 16 17 18 19

23 Bells *mf*

22 24 25 26 27

31

28 29 30 32 33 34

39 8 47 7

35 36 37 38

rit. Chimes **55** *a tempo*

54 56 57 58

63 4

59 60 61 62

Bells *mp*

67 68 69 70 73

3

Vivo ♩ = 152

Bells

III.

1 *mp*

2 3 4 5

9

6 7 8 10 11

12 13 14 15 16

17

18 19 20 21

22 23 24 25 26

Mallet Percussion

3

27 28 29 30 31 37 8

45 12 57 12

69 8 77 8

85 8 93 Xyl. *p leggiero* 94 95

96 97 98 99 100

101 8 109 4 Chimes 113 114 115 116

117 118 119 120 121 122

6 129 Bells 123 130 *mp* 131 132 133 134

135 136 137 138 139 140

141 12 153 Chimes *ff* 154 155 156

161 *Poco più mosso* 157 158 159 160 162 163

164 165 166 167 168 172 *Poco meno* Xyl. *fff* 173

Timpani (4)

Dedicated to Bentley Shellahamer in memory of Charlie Carter

Commissioned by Phi Beta Mu, Omega Chapter, Florida

Festive Dances

I.

ROBERT THURSTON

Allegro ♩ = 144

CPS16

f *sempre leggiero*

1 2 6 7 *ff*

8 2 4

9 11 12

2 18 2

16 19 21

5 27 10

22

37 4 2

41 43 *f* 44 45

46 47 48 49 14

63 6

69 *ff* 70

II.

Moderato ♩ = 100

1 *mp* 2 3 4

5 6 7 8 9

10 11 12 10

23 8 31 7

22

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Timpani

39 47 2

38 *p* *mf* 40 41 42 43

49 *p* *crescendo* 50 51 *p* *poco a poco cresc.* 52 53 54 *rit.*

55 *a tempo*

56 57 58 59 *f* 60

61 62 63 6 4 69 73

III.

Vivo $\text{♩} = 152$

8 9 8

1 17 7 24 *f* 25 26 27 28 29

7 30 37 8

45 46 47 48 49 50 51

52 53 54 55 56

57 10 67 *f* 68 69 3

72 *ff* 73 *diminuendo* 74 75 76

77 78 79 80 81

p

Timpani

3

82 83 84 85 86

87 88 89 90

93 8 101 8

109 2 111 *ff* 112 113 8

121 8 129 *pp* *leggero* 130 131 132 133

134 135 136 137 138 139

141 2 140 142 144 145

146 148 149 150 151 *pp* 152

153 154 155 156

161 *Poco più mosso* 157 158 159 160 *ff* 166

162 163 164 165 166

4 *Poco meno* 167 168 172 *fff* 173

Percussion 1

(Snare Drum, Bass Drum, Tom-tom,
Suspended Cymbal, Claves, Tambourine,
Sleigh Bells, Gong)

Dedicated to Bentley Shellahamer in memory of Charlie Carter

Commissioned by Phi Beta Mu, Omega Chapter, Florida

Festive Dances

I.

ROBERT THURSTON

Allegro $\text{♩} = 144$

CPS16

S.D. **f**

B.D. 1

4

6

8 Tom-Tom **p**

9

10

11

12

13

14

15

16

18 **mf** (Tom-Tom)

19

20

21

22

27 6

23

24

25

26

37 3

33

34

35

36

38

41

43

47 B.D. **f**

48

49 Tom-Tom

50 Cym. w/stick on bell **f**

51

52

53 On rim **p**

54

55

56

57 **ff subito**

58 (Rim) **pp subito**

59

60

61 B.D. **sfz subito**

62 **f**

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Percussion 1

63 6 S.D. *f* B.D. 69 *f* 70

Moderato ♩ = 100

II.

2 2 2 1 3

2 2 2 5 7 9

12 S.D. w/brushes *mp* B.D. *mp* 11 13 14

15 16 17 18 19

23 Claves *mp* 20 21 22

24 25 26 27 28 3

31 Tamb. *mp* 32 33 34 35

3 S.D. 39 *mf* B.D. *mf* 36 40

41 42 43 44 45

47 *mf* 2 46 48 49 50 51

a tempo Tom-Tom 55 *f* 2 rit. 52 54 B.D. *f* 56 57 58

Percussion 1

3

63 6

59 60 61 62

f

B.D.

69 70 71 72 73

p

Vivo ♩ = 152

Sl. Bells

III.

1 *mp* 2 3 4 5

6 7 8 9 10

11 12 13 14 15

17 16 18 19 20

21 22 23 24 25

29 26 27 28

7 37 8

45 Tom-Tom

p 46 47 48 49 50 51

52 53 54 55 56

57 B.D.

mf 58 59 60 61 62 63

64 65 66 67 68 69 3

Percussion 1

72 *ff* S.D. *mp* 73 Sl. Bells 74 75 76 niente 77

78 7 85 8 93 8

101 S.D. *pp* crescendo 102 103 104 105 106 *pp* crescendo 107 *fp* 108 109 *f* 110 *f*

111 Sl. Bells 112 113 *f* 114 115 116 117

118 119 120 121 122 129 Susp. Cym. *pp* 130

131 132 *mf* 133 135 *pp* 136 137 138 *mf*

139 2 141 10

140 Cym. (yarn mallets) *pp* 151 152 153 Gong *f* 154 155 6

161 Poco più mosso Tom-Tom 162 163 164 165 166

167 S.D. *pp* 168 169 170 171 172 Poco meno *fff* 173

Dedicated to Bentley Shellahamer in memory of Charlie Carter
 Commissioned by Phi Beta Mu, Omega Chapter, Florida

Percussion 2

(Tambourine, Triangle,
 Crash Cymbals, Suspended
 Cymbal, Temple Blocks,
 Cabasa, Castanets, Gong)

Festive Dances

I.

ROBERT THURSTON

Allegro ♩ = 144

CPS16

1 *f* Tamb. 2 3 *f* Tri. 4 5

6 (Tamb.) 7 Cr. Cym. 8 9 11 12 2

16 18 *mf* Tamb. 19 20 21

22 23 24 25 26 27 2

29 *mp* Tri. 30 31 32 *pp* Susp. Cym. 33 *mf* 34 3

37 *mf* Tamb. 38 39 40 *pp* Susp. Cym. 41 *f* 42

43 47 49 *f* Cab. 50 T. Bl. 51 52 53 4 Cr. Cym. 58 Tri. *pp*

59 60 61 63 64 Tri. *p*

65 66 67 69 70 Tamb. *f* Cr. Cym. *f* (muffle quickly)

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Percussion 2

II.

Moderato ♩ = 100

(* = muffle w/fingers)

Tri.

mp

Susp. Cym.

*p**f*

Cast.

Susp. Cym.

*p**f*

Cym. - scrape w/Tri. beater

Cym. (yarn mallets)

rit. Cym. (yarn mallets)

55 a tempo

63

Tri.

mp

Vivo $\text{♩} = 152$

III.

Tri. *mp*

Tamb. 1 *mp*

9

17

29

37

45

Cym. w/stick on bell

p

57

Tamb.

p

69

4

Percussion 2

Tri. 73 Tamb. *mp* 74 75 76 niente 78 7

85 8 93 *pp* Tri. Tamb. *pp* 94 95 96

97 98 99 100 101

7 109 2 Cr. Cym. 111 *f* 112

8 121 8 129 Tri. *pp* Tamb. *pp* *leggero* 130

131 132 133 134 135

136 137 138 139 140

141 Tri. *pp* Tamb. *poco a poco cresc.* 142 143 144 145 146

147 148 149 150 151 152

153 *ff* 154 155 156 157 158 159

161 *Poco più mosso* Cr. Cym. 160 162 163 164 165 167

Gong *f* 2 *pp* Tamb. *Poco meno* 173

168 169 170 171 172 *fff*

Timpani 1

♩ = 60

My Soul to Keep

Dedicated to Everyone touched by Gun Violence

composed by
Julie Giroux

4

mp

p

9 [9] ♩ = 60 4 *poco accel..* 4 [17] ♩ = 66 3

23 ♩ = 68 4 [27]

ppp *mp* *ppp*

32

mp *p*

38 [38] ♩ = 78 8 [46] 8 *poco rit.* 2 [56] ATEMPO 7

63 [64]

3

p *pp*

73 [73] 5 [83] ♩ = 82 8 [91] 8 *poco rit.* 2

ATEMPO

101 [101] 6 *molto rit.* [109] ♩ = 78

3

p *pp*

118 [118] 9 [127] 4 3 *rit..*

135 [135] ♩ = 72 3 *rit..*

mf *mp*

Glockenspiel

My Soul to Keep

Dedicated to Everyone touched by Gun Violence

composed by
Julie Giroux

♩ = 60

9 9 ♩ = 60 8 17 ♩ = 66 10 27 ♩ = 68 *mp*

33 38 ♩ = 78 8

46 46 8 *poco rit.* 2 56 ATEMPO 4 *pp* *pp*

64 64 *mf* *p*

73 73 5

83 83 ♩ = 82 8 91 8 *poco rit.* 2 101 ATEMPO *pp* *pp*

105 *molto rit.* 109 ♩ = 78 *mf*

114 118 9 *p*

127 127 4 3 *rit.* 135 ♩ = 72 4 *rit.* 4

Vibraphone

My Soul to Keep

Dedicated to Everyone touched by Gun Violence

composed by
Julie Giroux

♩ = 60

Ped. _____ Ped. _____

5 9 ♩ = 60 4 poco accel. 4

Ped. _____ Ped. _____ Ped. _____

17 17 ♩ = 66 6 ♩ = 68 4 27 mp

30 3

38 38 ♩ = 78 8 46 8

54 poco rit. 2 56 ATEMPO mp

60 4 64 f

68 73 5 4 p

MY SOUL TO KEEP

Vibraphone

83 $\text{♩} = 82$

87

91

94

98 poco rit. 101 ATEMPO

103 molto rit.

109 $\text{♩} = 78$

115 118

122 127 4 3 rit.

135 $\text{♩} = 72$ 3 rit.

Chimes

My Soul to Keep

Dedicated to Everyone touched by Gun Violence

composed by
Julie Giroux

♩ = 60

8 9 4 4 17 10

poco accel..

♩ = 66

27 27 3

mp

38 38 8 46 6

poco rit.

mp

56 56 ATEMPO 3

64 64 5

f

73 73 5 4 83 82 8

91 91 8 2 101 ATEMPO 2

poco rit. molto rit..

109 109 ♩ = 78 5

f

118 118 9 127 8 135 8

Bass Drum

My Soul to Keep

Dedicated to Everyone touched by Gun Violence

composed by
Julie Giroux

♩ = 60 8 9 ♩ = 60 4 poco accel.. 4 17 ♩ = 66 3 ♩ = 68 4

ppp < p > ppp >

27 27 11 38 ♩ = 78 8 46 8 poco rit. 2

56 56 ATEMPO 6 64 ppp mp p mp p >

73 73 5 4/4 - 3/4 4 83 ♩ = 82 8

91 91 8 poco rit. 2 101 ATEMPO 6 molto rit.
ppp

109 ♩ = 78 109 mp pp mp pp 4

118 118 9 127 4 3 rit..

135 135 ♩ = 72 3 rit. 3

mp pp