

TEACHING CHILDREN TO CREATE MUSIC:
Creativity and Composition in the Classroom

Plymouth-Canton Educational Park

Soundscape Ensemble

Flute

Emily Forster
Janet Vasquez

Bari Sax

Michael Falzon

Tuba

Bryan Brauchler

Oboe

TJ Lowmaster

French Horn

Christina Christenson
Samantha Watson
Alex Zygmunt

Percussion

Amy Craven
Jack Flood

Bassoon

Alyssa Scott

Trumpet

Liam Breen
Alexander Farell
Nick Weston
Jacob Zygmunt

Piano

Alexander Farell

Clarinet

Annika Topelian

Bass Clarinet

Adrienne Paton

Trombone

Michael Leon
Zak Rahal

Alto/Soprano Sax

Mitchell Luttermoser

Euphonium

Samuel Wilmarth

Tenor Sax

Savannah Reibert

The Plymouth-Canton Educational Park Bands

The Plymouth-Canton Educational Park (P-CEP), a 305 acre campus site in western Wayne County, is the home of 3 large comprehensive high schools – Salem, Canton and Plymouth High School. Completed in 2002, the buildings house 280 teachers with a student population of more than 6,200 students in grades 9-12. It is the third largest school district in the State of Michigan and the only High School to house 3 schools that all feed into each other. While each school has its own interscholastic athletic teams, other activities such as band, choir and orchestra are combined as Park programs.

The concert program, led by Lawrence Livingston Sr. in 1951 has been well known for its consistently high level of performance. For the past five decades, the five concert bands have received Superior ratings at all district and state festivals. The Symphony Band has performed three times at the Mid-West Clinic International Band, Orchestra & Music Conference in Chicago (James R. Griffith '69, '77 & '94), two times at the Bands of America National Concert Band Festival (David McGrath '00 & Marc Whitlock '05), two times at the Western Michigan University Spring Conference (James R. Griffith '71 & David McGrath '96), once at the Western International Band Clinic (James R. Griffith '80) and three times at the Michigan Music Conference (James R. Griffith '80, David McGrath '96 & David Armbruster '12).

In 2014, the bands took part in a week long residency with Pulitzer Prize composer Michael Colgrass and Glen Adsit, Director of Bands at The Hartt School. The focus of this residency was to teach students to create soundscapes using graphic notation. This experience helped to foster student composition by using graphic markings to convey information to the performer about the way the piece is to be performed. This form of composition is now a part of the theory curriculum and is taught by Jonathan Thomann.

The Plymouth-Canton Educational Park Marching Band has become a nationally recognized marching band. Within the state of Michigan, the PCMB has won over 500 awards and have been the Michigan Competing Band Association (MCBA) Flight 1 state champion, twenty five times. They have also been a Bands of America Grand National finalist twenty one times and the Grand National Champion three times (Glen Adsit '90, '91 & David McGrath '99).

Outside of the competition, the band has had the distinction of playing for Presidents Ronald Reagan, George H. W. Bush and Bill Clinton. The band also participated in the 1973 Rose Bowl Parade and the 1973 Battle of the Bands shown nationally immediately prior to the Rose Bowl Parade. The band has participated in the Orange Bowl Parade as well as the Fiesta Bowl Parade. In 2011, the band represented Michigan in Macy's Thanksgiving Day parade in New York and this year they will be marching in the Tournament of Roses Parade in Pasadena, California in 2016.

Current and Past Directors Include

Claude Dykhouse
Louis Evans
Paul Wagner
Lawrence Livingston Sr.
James R. Griffith
Carl Battishill
Glen Adsit
David McGrath
Amy Boerma
Clayton Wachholz
Marc Whitlock
David Armbruster
G. Jonathan Thomann

Michael Colgrass

Michael Colgrass (b. 1932) began his musical career in Chicago where his first professional experiences were as a jazz drummer (1944-49). He graduated from the University of Illinois in 1954 with a degree in performance and composition and his studies included training with Darius Milhaud at the Aspen Festival and Lukas Foss at Tanglewood. He served two years as timpanist in the Seventh Army Symphony Orchestra in Stuttgart, Germany and then spent eleven years supporting his composing as a free-lance percussionist in New York City where his wide-ranging performance venues included the New York Philharmonic, American Ballet Theater, Dizzy Gillespie, the Modern Jazz Quartet, the original West Side Story orchestra on Broadway, the Columbia Recording Orchestra's *Stravinsky Conducts Stravinsky* series, and numerous ballet, opera and jazz ensembles. He organized the percussion sections for Gunther Schuller's recordings and concerts, as well as for premieres of new works by John Cage, Elliott Carter, Edgard Varese, and many others. During this New York period he continued to study composition with Wallingford Riegger (1958) and Ben Weber (1958-60).

Colgrass has received commissions from the New York Philharmonic and The Boston Symphony (twice). Also the orchestras of Minnesota, Detroit, San Francisco, St. Louis, Pittsburgh, Washington, Toronto (twice), the National Arts Centre Orchestra (twice), The Canadian Broadcast Corporation, The Lincoln Center Chamber Music Society, the Manhattan and Muir String Quartets, The Brighton Festival in England, The Fromm and Ford Foundations, The Corporation for Public Broadcasting, and numerous other orchestras, chamber groups, choral groups and soloists.

He won 1978 Pulitzer Prize for Music for *Déjà vu*, which was commissioned and premiered by the New York Philharmonic. In addition, he received an Emmy Award in 1982 for a PBS documentary "Soundings: The Music of Michael Colgrass." He has been awarded two Guggenheim Fellowships, A Rockefeller Grant, First Prize in the Barlow and Sudler International Wind Ensemble Competitions, and the 1988 Jules Leger Prize for Chamber Music.

He has created a method of teaching children—and teachers—how to write music using graphics. In April of 2009 he did a project with the Middleton Regional High School in Nova Scotia, where high school students wrote seven pieces for band in three days and conducted them in public concert on the fourth. As a result, his method was adopted by the Nova Scotia education system for inclusion in the junior high curriculum. Most recently he had students at Toronto's Rockcliffe Middle School write a group composition for the Esprit orchestra in three days, which was premiered on 25 May 2010 with Alex Pauk conducting.

Glen Adsit

Glen Adsit is the Director of Bands at The Hartt School where he conducts the Wind Ensemble and the Foot in the Door Ensemble. In addition, he co-directs the graduate instrumental conducting program. Professor Adsit was appointed the Director of Bands at The Hartt School in the fall of 2000 and was awarded the 2014 outstanding teaching Award at the University.

Ensembles under his direction have performed at the Musikverein (Vienna, Austria), Benroya Ilsley Hall (Seattle, Washington) Carnegie Hall's Stern Hall (New York, New York) the Central Conservatory (Beijing, China) Harpa, (Reykjavik, Iceland) and Kodak Hall at Eastman Theater.

The Hartt Wind Ensemble has recorded three compact discs for the NAXOS label; *Passaggi*, *Dragon Rhyme* and *Terra Cruda*. In reviews Gramophone Magazine describes The Hartt Wind Ensemble as "stellar" and Fanfare Magazine wrote "and on the evidence of his two Naxos CDs, Adsit is simply one of the finest conductors leading a wind ensemble today." Referring to the most recent release, *Terra Cruda*, Fanfare Magazine wrote "The technical ability of young ensembles continue to amaze me, the Hartt School and their conductor, Glen Adsit, in the top league of American student groups, their performances having professionalism written all over them."

He is currently serving as the President of the College Band Director's National Association Eastern Division and the founder of the National Wind Ensemble Consortium (NWECEG) and the institute for the Advancement of Secondary and Primary Instrumental Repertoire Excellence (ASPIRE).

Prior to his career in academia he was a public school band director at both the junior and senior high levels in the Plymouth-Canton School District in Plymouth-Canton, Michigan.

G. Jonathan Thomann - Associate Director of Bands

G. Jonathan Thomann serves as the Associate Director of Bands at Plymouth-Canton Educational Park High School in Canton, Michigan where he conducts the Concert Band, Symphony Band, Chamber Winds, assists with the Wind Ensemble and instructs a Music Theory course. His extra-curricular duties include Directing the Marching Band and overseeing the Jazz Band, Winter Guard and Winter Percussion. Mr. Thomann received his undergraduate Music Education degree from Eastern Michigan University and received his Masters Degree in Music Education from Hartford University where he studied Wind Band Conducting with Professor Glen Adsit of the Hartt School of Music in Hartford, CT.

Prior to his current appointment, Thomann served as the Director of Choirs for one year, the Assistant Director of Bands at Novi High School in Novi, Michigan for two years, where he additionally served a one-year appointment as the Interim Director of Bands. Students under his direction have received high honors at the District and State Levels in the Michigan School Band and Orchestra Association, Michigan School Vocal Music Association, Festivals of Music, Dixie Classic Music Festivals, Michigan Competing Band Association, Michigan Youth Arts Festival and Bands of America. He has also been a guest conductor at the Michigan Music Conference in 2009 and in 2012.

While at EMU, Jonathan studied and performed under the Direction of Dr. Max Plank, Dr. Scott Boerma and Dr. Mark Waymire. During his tenure at EMU, Jonathan held the position of Principal Saxophone of the Wind Ensemble, Lead Tenor Saxophone of the Jazz Ensemble, Principal Euphonium of the Symphony Band, Saxophone Section Leader of the Marching Band and also served as a Drum Major. Thomann was the recipient of the Outstanding Senior Marcher Award and the Thomas Tyra Band Scholarship. In 2005, Jonathan performed in the Detroit Jazz Festival. Thomann also marched with the Southwind Drum and Bugle Corps in 2002 and 2003. He later served as a member of the instructional staff at Southwind from 2004-2006. In 2009, Jonathan joined the education staff for The Spirit of Atlanta Drum and Bugle Corps until 2013.

David Armbruster - Director of Bands

Mr. David Armbruster accepted the position as Director of Bands for Plymouth-Canton Educational Park in 2009. A native of White Lake, Michigan, Armbruster received his Bachelors of Music Education degree from Western Michigan University in 2000, followed by his Master of Music Education degree in 2005. Since Mr. Armbruster's arrival in 2009, the Plymouth-Canton Educational Park band program has grown from 180 members to over 400. He is currently in his 16th year of teaching.

Concert Bands under his direction have received numerous honors which include: invitations and performances for numerous regional and national concert festivals and clinics and numerous state music association performances in both Michigan and Ohio. All of his ensembles have received Superior ratings at every event that they have participated in.

Marching bands under his direction have also received many honors which include: Twelve appearances at the Michigan state marching band championships and three appearances in the Ohio Mid States Band Championships (including 10 state championships between the two states). His groups have been consistent finalists at Bands of America events where they have earned numerous Class Championships as well as National Finals appearances.

In addition to his activities in the classroom and on the field, Mr. Armbruster is very active as a concert band, marching band adjudicator and clinician throughout the country. He is also a drill designer for numerous programs across the United States.

Teaching Children to Create Music: Creativity and Composition in the Classroom

Presenters:

Michael Colgrass, Composer

Glen Adsit, Director of Bands, The Hartt School

Jon Thomann, Director, Plymouth Soundscape Ensemble

Presentation Outline

1. Why is musical composition important in the classroom?
2. Creating the beginning graphic soundscape composition.
3. What is the goal of teaching musical graphic composition soundscapes? The Plymouth Soundscape Ensemble plays an excerpt of *Fanfare*.
4. Creating the advanced and cohesive graphic composition.
5. Performing a student composed graphic composition. Amy Craven, senior in the Soundscape Ensemble performs and conducts and excerpt of her composition, "Out of Discord."
6. Musical Composition from another viewpoint, *Sacred Spaces*, performed by the Plymouth Soundscape Ensemble.
7. Curricular implications of graphic composition in the classroom.

If you are interested in attending a full-week workshop exploring the implementation of graphic composition in your classroom you can register for our summer course at The Hartt School in West Hartford, Connecticut July 25-29, 2016. Information on the Hartt School Summer Term can be found at <http://harttweb.hartford.edu/SummerTerm/home.aspx>.

TEACHING CHILDREN TO CREATE MUSIC: Creativity and Composition in the Classroom

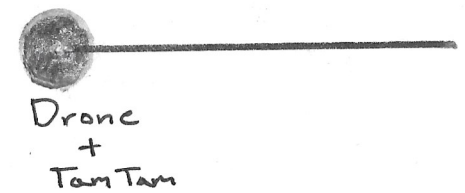
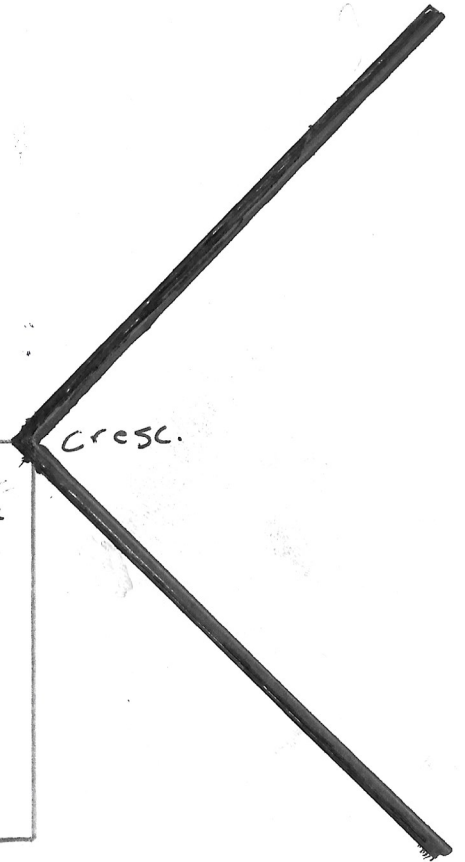
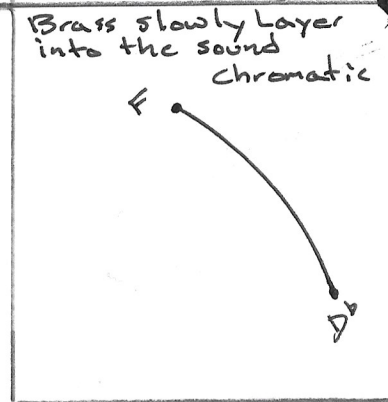
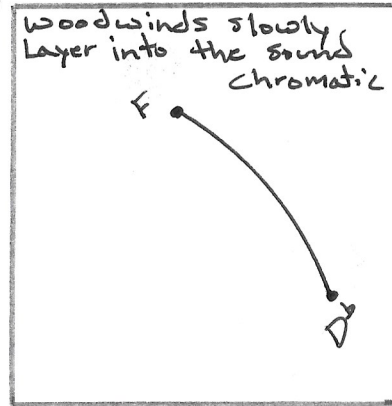
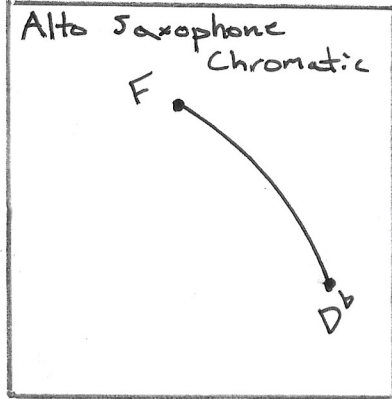
This course is designed for anyone who wants a simple method for teaching children how to create music. Primary and secondary school teachers will be especially interested in this course, since the new National Core Arts Standards includes teaching and assessing composition. Both Michael Colgrass and Glen Adsit teach the Colgrass system of graphic notation composition. Graphic notation is a simple way to learn how to compose using a special shorthand notation that has proven successful in teaching students of all ages how to write for ensembles of any size. This method does not require knowledge of traditional harmony or music theory. Additionally, many school districts are now incorporating this method into the curriculum and in the province of Nova Scotia, Canada, it is required in the junior high and high school curricula. Conductor Glen Adsit also teaches advanced conducting techniques through graphics, which participants use to conduct their own works during the week.

For additional questions please email:

Glen Adsit - adsit@hartford.edu

Michael Colgrass - michael@colgrass.com

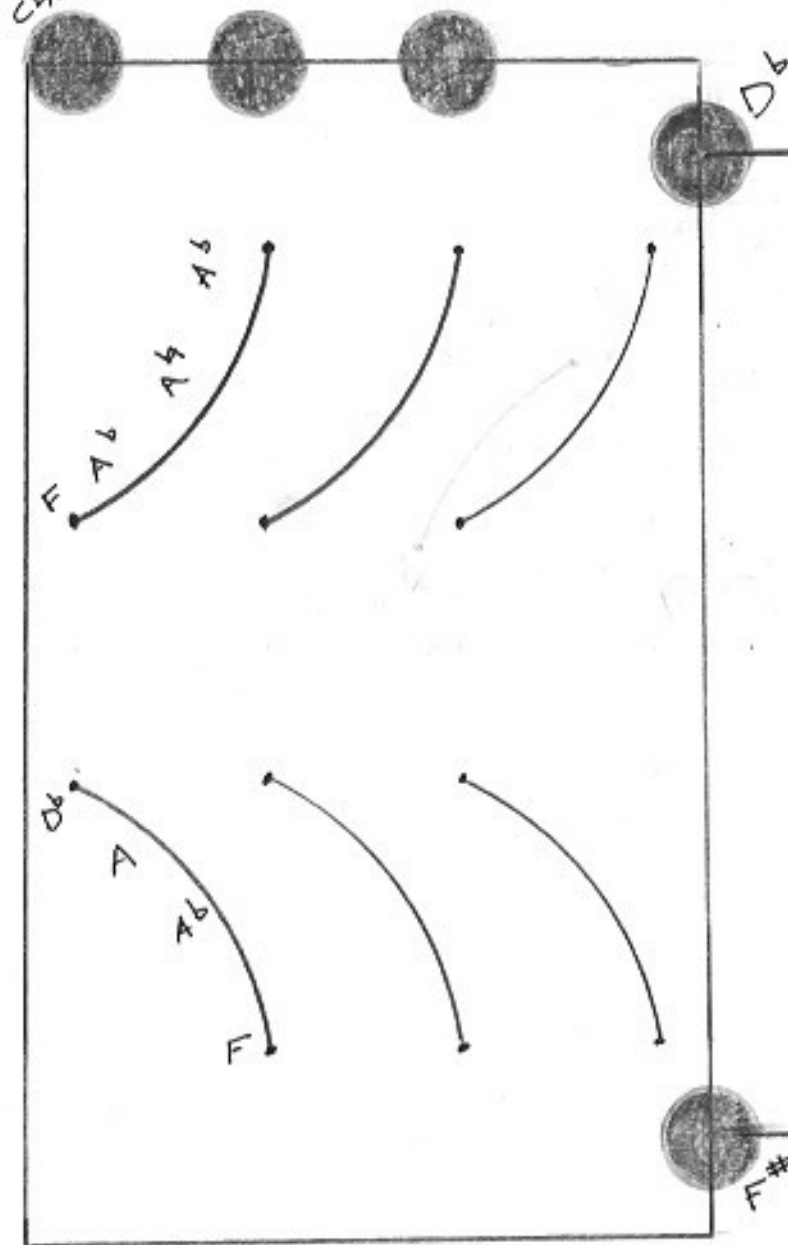
Chime
D





Release
Sound +
Tam Tam

Chime



Page 3

Pick a note

Woodwinds
sustain

Euphonium
Solo

Brass
Release

C T Bone

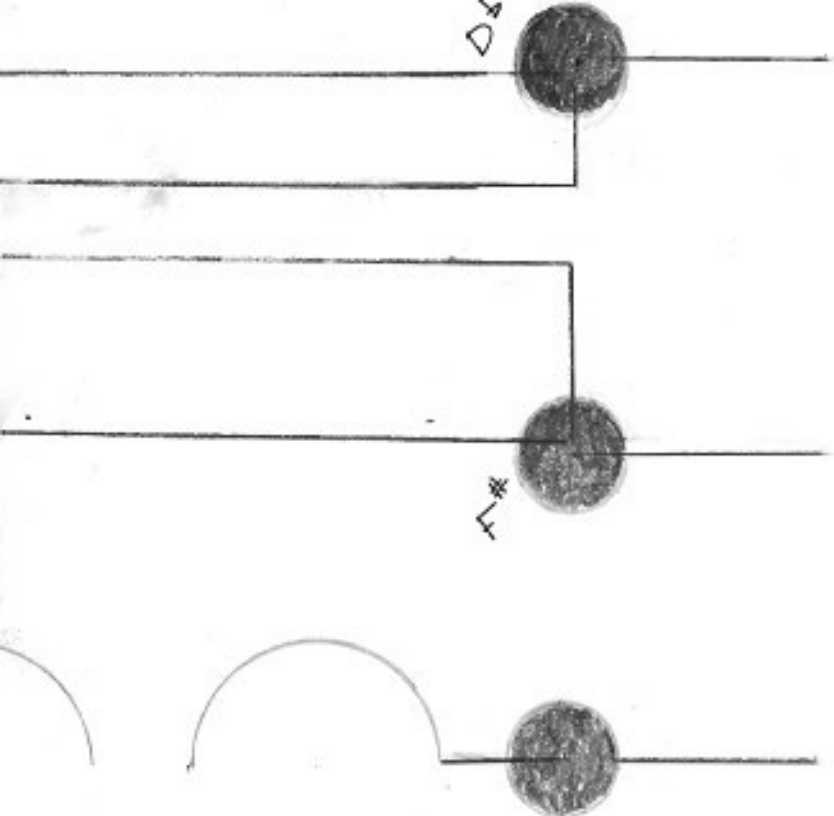
slide

F

A

F

F



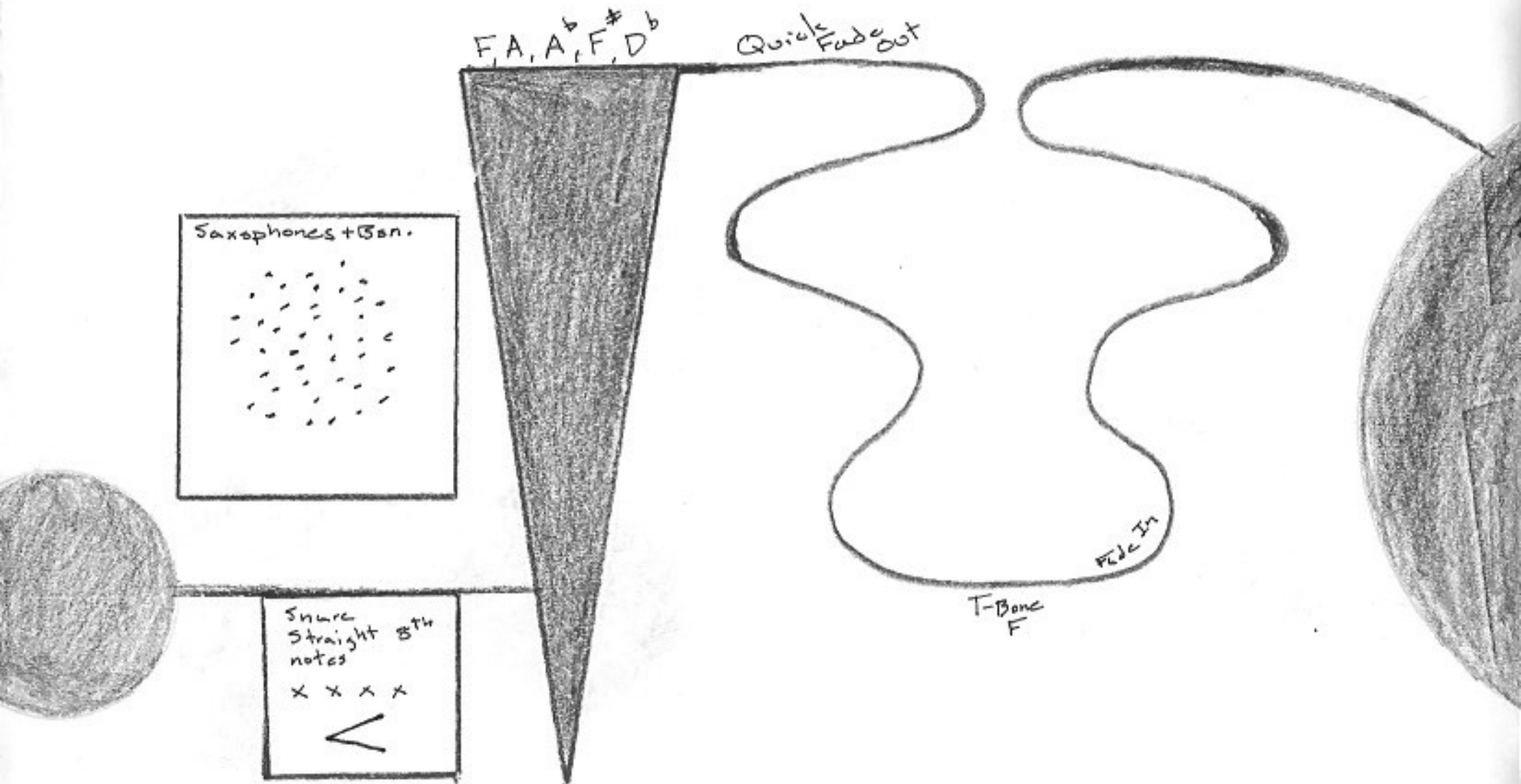
Snare ostinato	Snare straight cresc.
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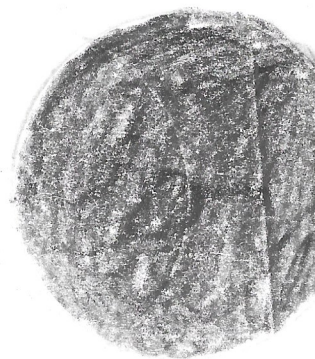
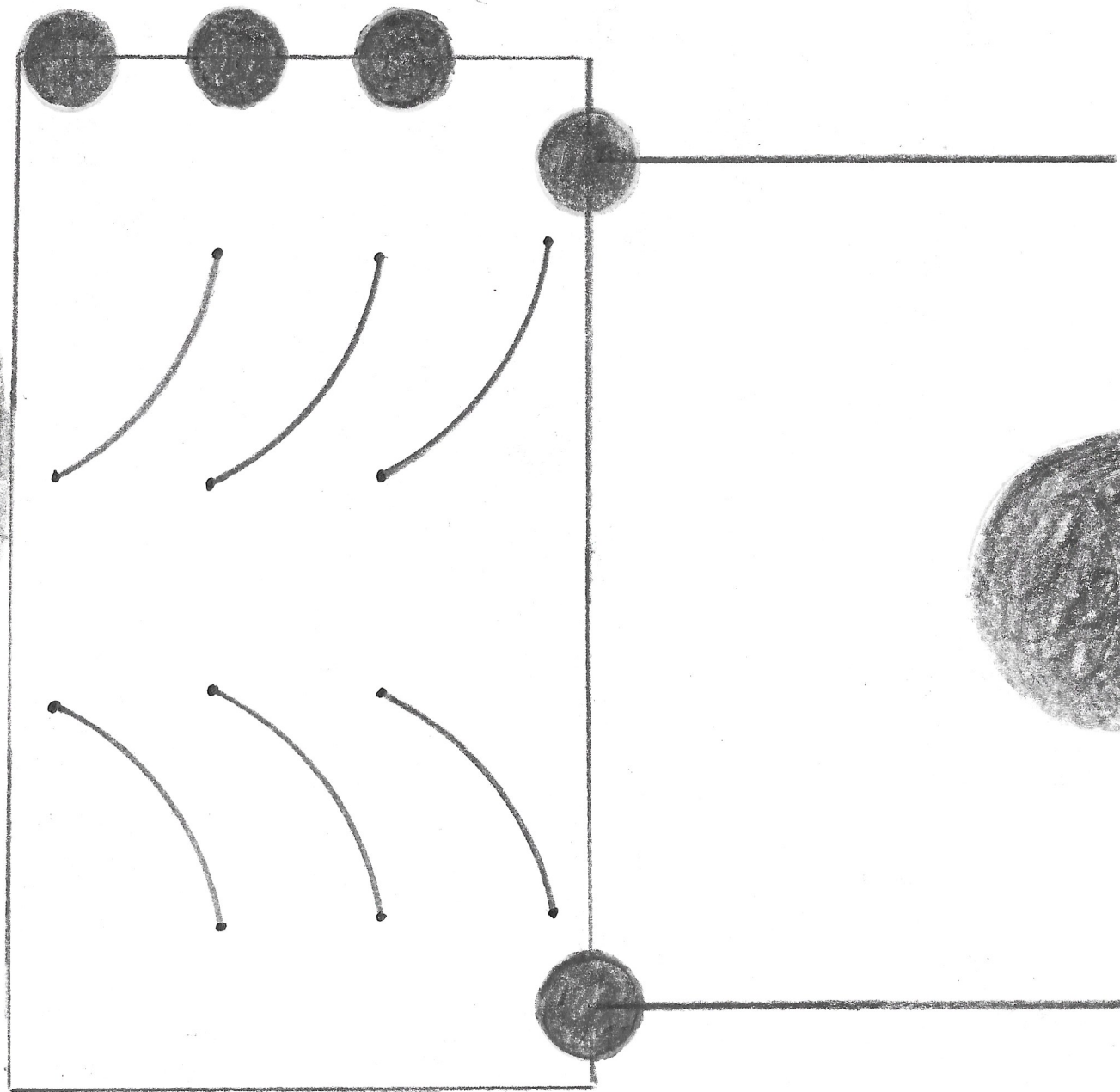
Brass



Clarinets, Flutes, Picc.
Oboe







(TE, DO RE) Chose your own Adventure

Plymouth Soundscape Ensemble
(2015)
①

1

Sing Bb on "AH"
(Do)

fall off //

p f p

2

Sing Bb on "AH"
(Do)

fall off //

p f

3

(Do) Sing Bb on "AH"
(Bb)

stop //

p f

DRONE Tuba, Euph, Tbrs

Bass Drum (Heartbeat)

Percussion

stop! sus cym. O < MF LV. //

DRONE (C) (RE)

pp

1 Sing "c" on "AH"
(RE)

close Interval stop

p cresc. f

2 Sing "c" on "AH"
(RE)

close Interval stop

p cresc. f

3 Sing "c" on "AH"
(RE)

close Interval stop

p cresc. f

DRONE MF

Sing "A" on "AH"
(TE)

close Interval stop

p f //

DRONE (A) DRONE

p cresc. f //

Cresc. P

f BD //

Cym X //

1

Sing "A" ON "Bum Bum" ||:  :|| Sing A ON "AH" ②

2

Sing C ON "AH"
(RE)

Sing "Bum Bum"

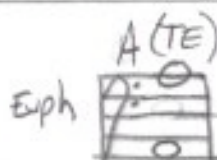
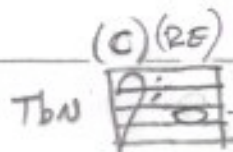
||:  :|| Sing C ON "AH"

3

Sing B^b ON "AH"
(Do)

Bum Bum  Sing "B^b"
"AH"

Tuba
Drums
Perc.



1 (A) (TE)

2 (C) (RE)

3 (B^b) (Do)



(A) (TE)



(C) (RE)

(C) (RE)



(B^b) (Do)

(Do)
(B^b)
Hum
ON
B^b

Drum  Stop

Perc 



Dim Poco a Poco
||:  :|| P

Sacred Spaces

arranged by Glen Adsit
trans. by Matthew Kennedy

⊗ - Alternate long and short notes and rests on any note of the B $\flat$ scale except the note D.
Choose a note in a medium to high range. Remember to put space in between some notes.

Flute

Oboe ⊗ *p*

Clarinet in B $\flat$ ⊗ *p*

Bass Clarinet in B $\flat$ ⊗ *p*

Bassoon ⊗ *p*

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B $\flat$

Horn in F

Trombone

Baritone

Tuba

Percussion 1, 2

Percussion 3, 4

⊗ - Non-pitched "bell like sounds" - *leave space!* *p*

1

Flute

Oboe

[As before, same notes]

⊙ - Murmur the lowest possible notes as fast as possible

5

Clarinet in B $\flat$

mp

Bass Clarinet in B $\flat$

mp

Bassoon

mp

Alto Saxophone

mp

Tenor Saxophone

mp

Bar. Saxophone

mp

Trumpet in B $\flat$

- Whisper words, loudly, softly, fast and slow:
Compassion, Gratitude, Love, Mankind, Eternal

4

Horn in F

Trombone
Stop!

Baritone

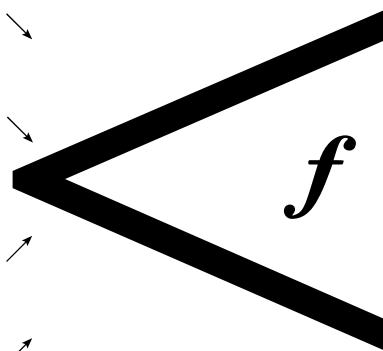
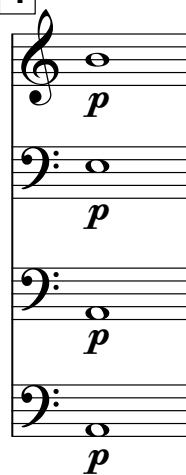
2

Stop!

Tuba

3

Stop!



Percussion 1, 2

Percussion 3, 4

As Before

mp

Flute -----

Oboe -----

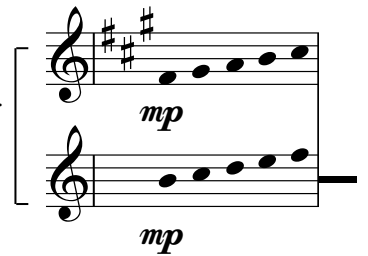
Clarinet in B $\flat$



Alto Saxophone

Tenor Saxophone

Enter on last note of chant.
Vary tempo and dynamics
Don't play together.

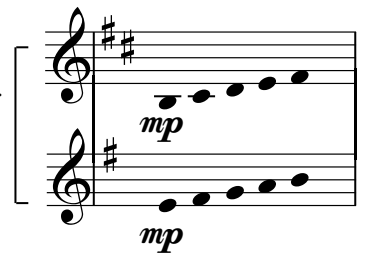


Bar. Saxophone



Trumpet

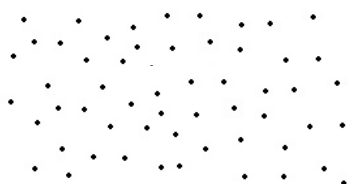
Enter on last note of chant.
Vary tempo and dynamics
Don't play together.



Horn in F



Percussion 1, 2



Percussion 3, 4

Perc. to Marimbas →

Perc. 3, 4

Roll each note

THE ROSE TREE

mp

mp

mp

p *poco cresc. to mf*

p *poco cresc. to mf*

p *poco cresc. to mf*

p *poco cresc. to mf*

mp

mp

Roll each note

Roll each note

Quicker

Flute

Oboe

Murmur as before

Clarinet in B $\flat$ *mp* *ppp*

Bass Clarinet in B $\flat$ *mp* *ppp*

Bassoon *mp* *ppp*

Alto Saxophone *mp* *ppp*

Tenor Saxophone *mp* *ppp*

Bar. Saxophone *mp* *ppp*

Trumpet in B $\flat$ **1** *mp* *molto cresc.*

Horn in F **2** *mp* *molto cresc.*

Trombone **3** *mp* *molto cresc.*

Baritone *mp* *molto cresc.*

Tuba *mp* *molto cresc.*

Perc. 1, 2 **4** To Snare Drum and Bass Drum

Perc. 3, 4 To Sus. Cym. and Gong

Sacred Spaces - Full Score

1

Flute

cresc.

3

Oboe

cresc.

4

Clarinet in B $\flat$

cresc.

As Before

1

Bass Clarinet
in B $\flat$

mp cresc.

2

Bassoon

mp cresc.

3

Alto Saxophone

mp cresc.

As Before

4

Tenor Saxophone

mp cresc.

5

Baritone Saxophone

mp cresc.

Trumpet in B $\flat$

Horn in F

Trombone
Baritone

Tuba

Flute

Oboe

Clarinet in B $\flat$

Bass Clarinet in B $\flat$ **1** *mf*

Bassoon *mf*

A Sax. *mf*

T Sax. *mf*

B Sax. *mf*

Trumpet in B $\flat$ **2** *ff*

Horn in F *ff*

Trombone Baritone *ff*

Tuba *ff*

S.D. *ff*

Sus. Cym. *ff* l.v.

Gong *ff* l.v.

Fl. Ob. *f* *sustained volume*

Cl. Tpt. *f* *sustained volume*

Alto Sax. *f* *sustained volume*

Bass Cl. Ten. Sax. *f* *sustained volume*

Bari. Sax. *f* *sustained volume*

Bsn. *f* *sustained volume*

Tbn. Bari. Tba. *f* *sustained volume*

B.D.

Perc. 2 *f* *sustained volume*

The image displays a page from a musical score for 'Sacred Spaces - Full Score'. It features two columns of staves. The left column contains woodwind and brass parts, while the right column contains woodwind, brass, and percussion parts. Each staff is labeled with the instrument name. Dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo) are present. Volume indicators, represented by horizontal lines with upward-pointing arrows, are used to denote 'sustained volume' for several instruments. A box with the number '1' is placed above the Bass Clarinet staff, and a box with the number '2' is placed above the Trumpet in B $\flat$ staff. The percussion part is labeled 'Perc. 2' and includes a 'B.D.' (Bass Drum) section. The bottom of the page features a page number '- 8 -'.

Fl.
Ob.

Cl.
Tpt.

A Sax.

B. Cl.
T Sax.

B Sax.

Bsn.

Tbn.
Bbn.
Tba.

Perc. 2

f - sustained *f*

f - sustained *f*

f - sustained *f*

f - sustained *f*

f - sustained *f*

f - sustained *f*

f - sustained

The musical score is written for a full orchestra. It features eight staves, each representing a different instrument or section. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first six staves (Flute/Oboe through Trumpet/Bell/Bass Trombone) all begin with a 'f' - sustained marking, followed by a 'f' marking. The seventh staff (Percussion 2) begins with a 'f' - sustained marking. The score is divided into measures by vertical bar lines, and the time signature changes from 2/4 to 4/4 in the middle of the piece.

1 **Like Before**

Flute *mf* *dim.* *poco* *a* *poco*

Oboe *mf* *dim.* *poco* *a* *poco*

Clarinet in Bb 2 *mf* *dim.* *poco* *a* *poco*

Bass Clarinet in Bb 2 **Like Before**

Bassoon 1 *mf*

Alto Saxophone 3 *mf*

Tenor Saxophone *mf*

Baritone Saxophone 4 *mf*

1 Whisper words, loudly softly, fast and slow
"Compassion," "Gratitude," "Mankind"

5 "Love," "Eternal" 6 "Love"

Tpt.

Hrn. in F

Tbn.

Bari.

Tba.

Bells

Perc. 1, 2

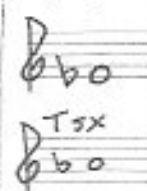
Perc. 3, 4

mf *dim.* *poco* *a* *poco*

The score is written for a full orchestra. The woodwind section includes Flute, Oboe, Clarinet in Bb, Bass Clarinet in Bb, Bassoon, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpet (Tpt.), Horn in F (Hrn. in F), Trombone (Tbn.), Baritone (Bari.), and Tuba (Tba.). The percussion section includes Bells, Percussion 1 & 2, and Percussion 3 & 4. The score is divided into three main sections: 1. "Like Before" (measures 1-4), 2. "Love, 'Eternal'" (measures 5-6), and 3. "Love" (measures 7-8). The woodwinds and strings play a melodic line in the first section, while the brass and percussion play a rhythmic pattern in the second and third sections. The woodwinds and strings play a melodic line in the first section, while the brass and percussion play a rhythmic pattern in the second and third sections.

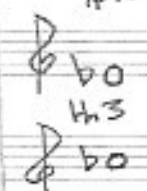
11

Asx



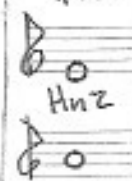
Tsx

Tpt3



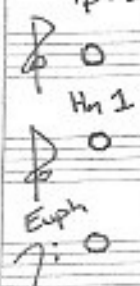
H3

Tpt2



H2

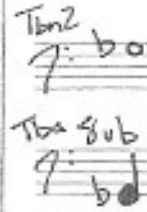
Tpt1



H1

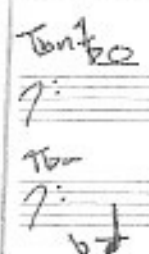
Euph

Tbn2



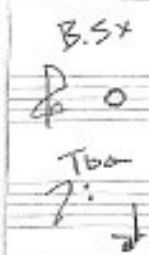
Tbn sub

Tbn1



Tbn

B.Sx



Tbn

2

C. 1
B. C. 1

F. 12

F. 1

ob
s. s. x

B. 3 m
T. 1 m

[3]

ob
S.sx
Fl.1
Fl.2
Cl
B.Cl

Tpt1
Hr1
Euph
Tpt2
Hr2
Tpt3

Hr3
Asx
Tst
Bsn
Tbn
Bsn
Tbn2
Tbn2

Fl.1
2

Fl.2
3

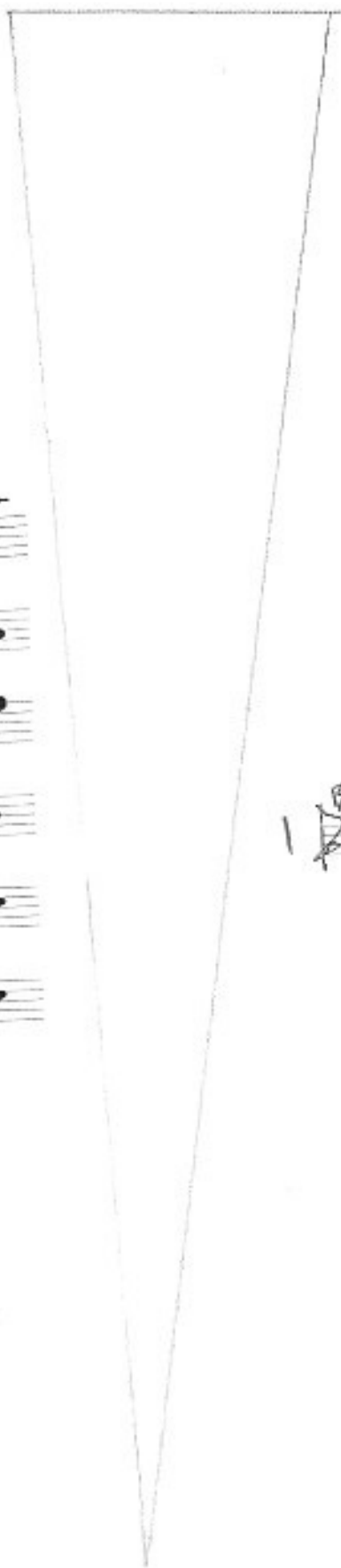
S.sx
4

ob
5

Cl.
6

B.Cl.
7

Bells
1



4

notes

given notes

given notes

on given notes

Improv on given notes

Improv on given notes

1

2

3

4

5

1

Tpt 1

Pn

Tpt 2

Hr 1

Pn

B.C.1

Tpt 3

Hr 2

Pn

Bsn

Tpt 1

S.S.

Tpt 1

Hr 3

Pn

Tbr

Tbr 1

Pn

Tbr 2

Euph.

Pn

5

S.Sx

Tpt 1

Tpt 3.

Alto Sax

Hr 1

Euph

S. Sax - continues in same note

Tpt 1

Hr 1-3

Pn

T.Sx - continues in same note

Tpt 1

Pn

slow down!

T.Sx

Tpt 1

Pn

Bgn

Tpt 2

Euph

Pn

Tpt 1

Tpt 2

Pn

5

S.Sx

Tpt 1

Tpt 3.

Alto Sax

Hr 1

Euph

S. Sax - continue on same note
Tpt 1

Hr 1-3

Pn

T.Sx - cont on same note
Tbn 1
Pn

slow down!

Tbn 1

Pn

Bsn

Tbn 2

Euph

Pn

Tbn 1

Tbn 2

Pn

6

Tpt1

Asx

Hn1

Tsn

S-Sx - cont on same note

f11 - cont on same note
cl

f12 - cont on same note

bass cl - cont on same note

Fl1

Fl2

Cl

BA

S.Sx



Tpt1H

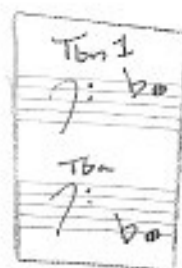
Tpt1H

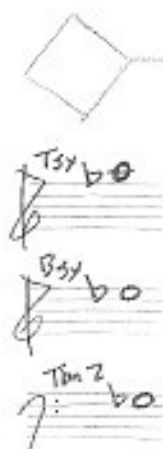
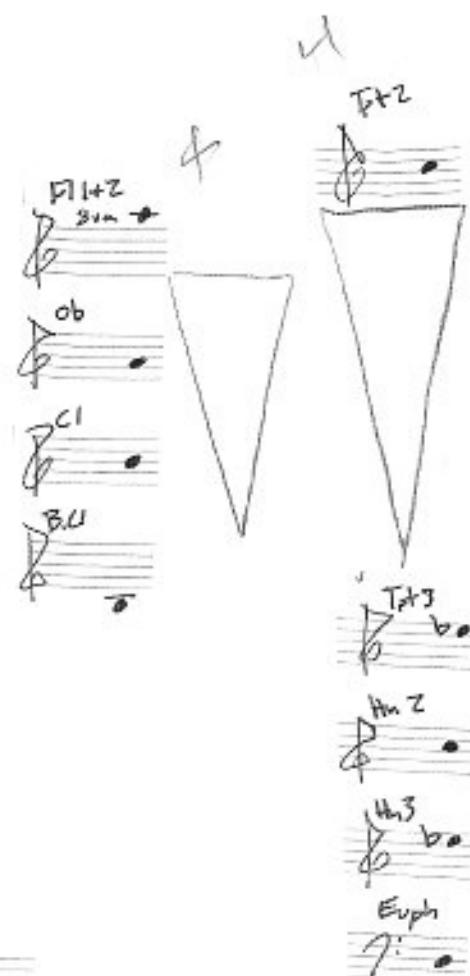
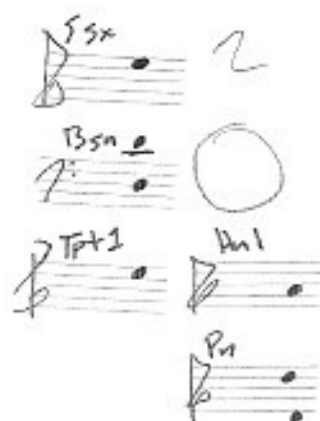
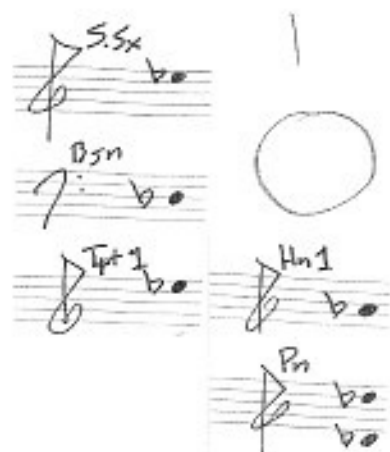
Tpt1H

Tpt1H

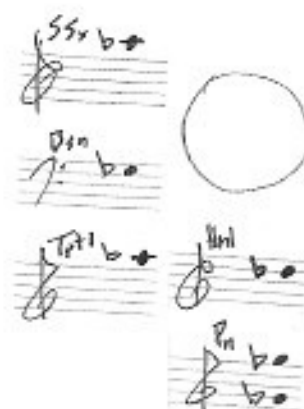
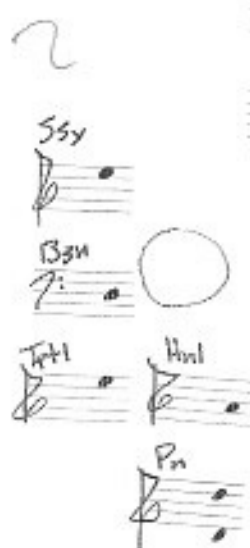
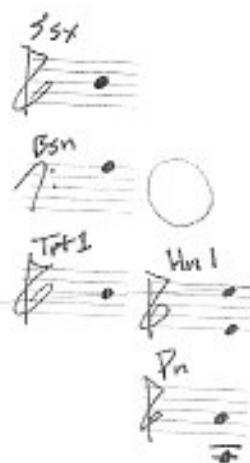
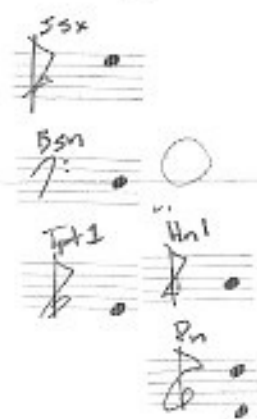
Tpt1H

7





9



10

Flt-2
8va

Ob

Cl

Bcl

S-Sax - cont on same note
piano

trp 2 - cont on same note

bar - cont on same note

horn 2 - cont on same note

Bsn

7: 0

Sax

b 0

Trp 2

b 0

Hrn 2

b 0

B

b 0