Andrew Pease

BUCCANEERS *of*

BUZZARDS BAY

PERUSAL

for Wind Band
2026

Commissioned by Wayne Magee and the Massachusetts Maritime Academy Band

ANDY PEASE WRITES MUSIC

Instrumentation

Flute 1-2
Oboe
Bassoon
Clarinet 1-3
Bass Clarinet
Alto Saxophone 1-2
Tenor Saxophone
Baritone Saxophone

Trumpet 1-3
Horn 1-2
Trombone 1-2
Euphonium (BC and TC)
Tuba

String Bass

Timpani
Percussion 1: Glockenspiel, Suspended Cymbal
Percussion 2: Snare Drum, Low Tom
Percussion 3: Bass Drum
Percussion 4: Crash Cymbals, Chimes, Triangle

Duration: c. 6 minutes

Composer bio

Andrew Pease (b. 1979) serves as Associate Professor of Music and Director of Instrumental Music at Hartwick College in Oneonta, NY, where he leads the Wind Ensemble and Brass Ensemble. He is also co-conductor of the Catskill Valley Wind Ensemble, a community band also based in Oneonta. His guest conducting work has taken him to several states around the U.S., and he has presented nationally and internationally on topics in the wind band field. He has degrees from Dartmouth College, Columbia University Teachers College, and Bastyr University. He completed doctoral studies in wind conducting at Arizona State University, studying with Gary Hill. His work there earned him the 2017 American Prize in Collegiate Wind Band Conducting. He started his career in New York City, where he was music director of the Columbia University Wind Ensemble and the community band Columbia Summer Winds. Throughout his varied career, he has directed players of all ages and ability levels, from elementary beginning band to adult amateurs to professional ensembles. He got his start as a composer writing rock songs in high school, and he has written and arranged for wind bands and chamber groups ever since. His latest compositions appear at his personal website, www.andypease.com. He also runs two websites dedicated to wind bands. Wind Band Literature (windliterature.org) is a repertoire resource for bands around the world. The Wind Band Symphony Archive (windsymphonies.org) is a dynamic archive of symphonies for wind band.

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Program Notes

When Wayne Magee asked me to write a piece based on sea shanties for his band at the Massachusetts Maritime Academy (MMA), the first thing I learned about the school was its location: BUZZARDS BAY. I was sure that this name must have rung out in song from the mouths of sailors for centuries, and that I would have my pick of sea shanties all about it that I could set for band.

I was wrong.

Not only are there no sea shanties that focus on Buzzards Bay, but none of them that I could find so much as mention it. Only Jimmy Buffet seems to have paid it any musical attention. In fact, most shanties don't really have anything to do with specific bodies of water at all, being more concerned with ship conditions (like that scoundrel of a skipper) and the kind of specific camaraderie required to successfully operate a large ship. Buzzards Bay turns out to be a historically important place (especially for the once-powerful whaling industry based across the bay in New Bedford), as well as a beautiful place known for its outstanding sailing conditions, and a federally protected estuary of importance. Also, the MMA mascot is the Buccaneers. So my title became clear as soon as I put the two together, fulfilling my wish for a spotlight on this body of water and its amazing name: *Buccaneers of Buzzards Bay*.

The shanties used here are broadly drawn from the Atlantic shanty tradition. It is often hard to say whether a shanty is more rooted in the European, American, or even Caribbean part of the Atlantic, but these all seem to have some history around Buzzards Bay. They are structured to mimic the voyage that every MMA student takes as part of its Sea Term each January and February, traveling by sea to the Caribbean and the Mediterranean over a period of weeks. We begin with "Rolling Home from Boston Harbor," a nod to the Academy's original home. Arriving with excitement and anticipation of the voyage to come. Things get real during "Roll the Old Chariot Along," a "stamp and go" shanty in which one leader (our trophy soprano at bar 87) invents the lyrics and everyone else joins in, often to help coordinate some collective labor. It can be different every time! Our focus is almost thrown overboard during a strong storm, but the tune persists and prevails. We finish with "Leave Her Johnny," another call-and-response shanty often sung at the end of long voyages. "Her" in this case is the ship, so the song entreats the sailors to leave and get on with their lives on land. They thus look forward to the home they miss and wistfully (or cynically) recall their time on the ship. This version leans more on the sentimental side.

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These shanties are of murky origin at best. They have been molded into what they are by countless generations of sailors and folk singers, and they exist in endless versions. I have included just one excerpt of each below, focused on the lyrical content that informed this music.

Buccaneers of Buzzards Bay was commissioned by Wayne Magee for the Massachusetts Maritime Academy Band, and it is dedicated to them with gratitude deeper than any ocean.

Andrew Pease
July 8, 2026

THE SHANTIES

“From Boston Harbor”

1.
From Boston harbor we set sail
And the wind was blowin' the devil of a gale
With the ring-tail set all about the mizzen peak
And the dolphin striker plowin' up the deep

Chorus:
With a big bow wow, tow row row
Fal dee rall dee di do day.

2.
Then up steps the skipper from down below
And he looks aloft, and he looks a-low
And he looks a-low and he looks aloft
And it's tighten up your ropes, boys, fore and aft.

Chorus

3.
Then down to his cabin he quickly falls
To his poor old steward then he bawls
"Fix me a glass that will make me cough
'Cause it's better weather here than it is up aloft."

Chorus

4.
Now there's just one thing we all do crave
That he will find a watery grave
We will heave him down into some dark hole
Where the sharks'll have his body and the Devil have his soul.

Chorus

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“Roll the Old Chariot Along
aka “A Drop of Nelson’s Blood”

1.
We’d be alright if the wind were in our sails x3
And we’ll all hang on behind

Chorus:
And we’ll roll the old chariot along x3
And we’ll all hang on behind

2.
Oh a drop of Nelson’s blood wouldn’t do us any harm x3
And we’ll all hang on behind

Chorus

3.
Oh a pot of Irish stew wouldn't do us any harm x3
And we'll all hang on behind

Chorus

"Leave Her, Johnny"

1.
Oh, the times was hard, an' the wages low,
(Leave her, Johnny, leave her)
But now once more ashore we'll go,
(An' it's time for us to leave her).

Chorus:
Leave her, Johnny, leave her,
Oh, leave her, Johnny, leave her,
For the voyage is done and the winds don't blow,
An' it's time for us to leave her.

2.
Oh, I thought I heard the Ol' Man say,
Tomorrow ye will get your pay

Chorus

3.
The sails is furled an' our work is done,
An' now ashore we'll have our fun.

Chorus

4.
Oh the wind was foul and the sea ran high,
She shipped it green and none went by.

Chorus

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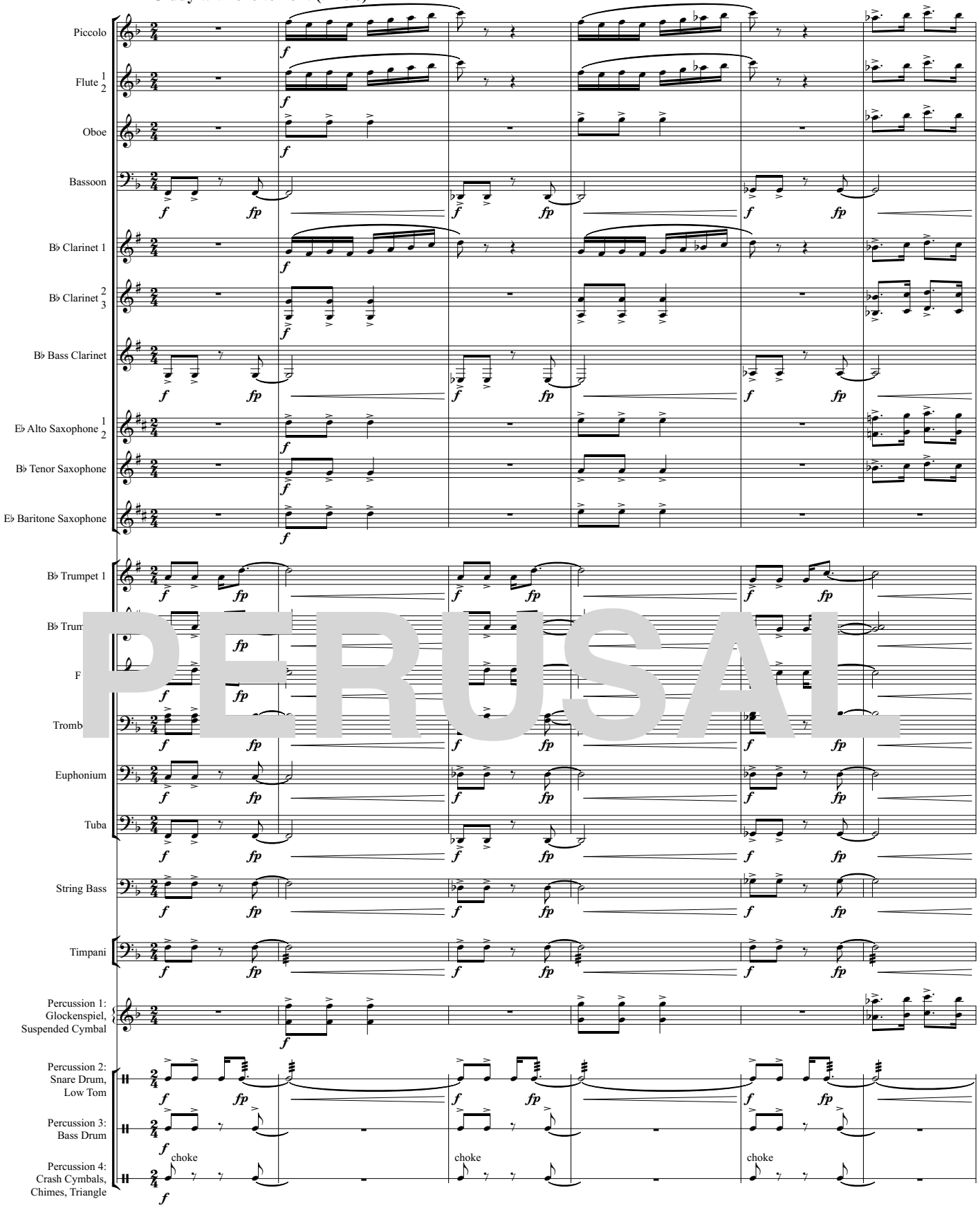
PERUSAL

for Wayne Magee and the Massachusetts Maritime Academy Band

BUCCANEERS OF BUZZARDS BAY

ANDREW PEASE

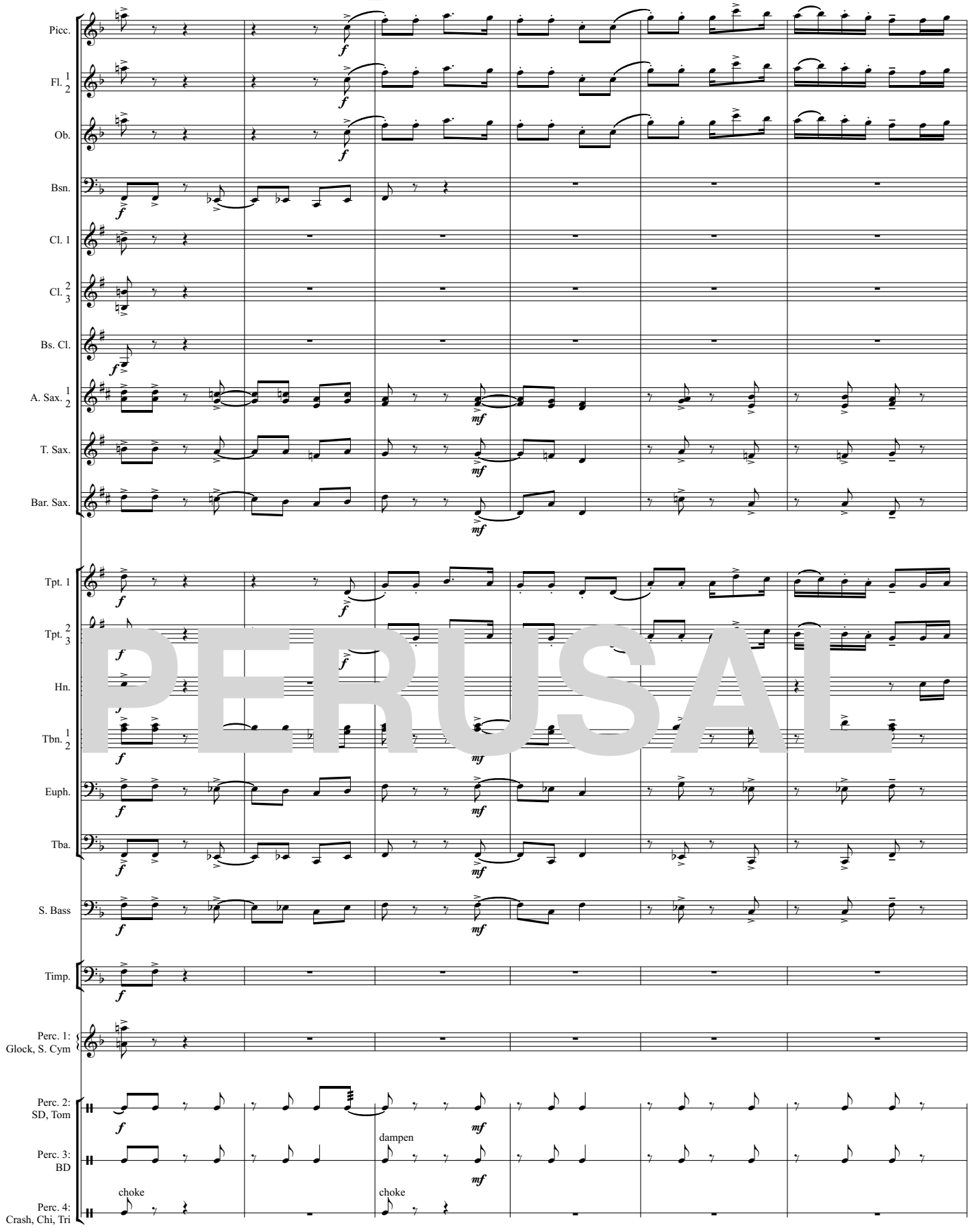
Giddy with excitement (♩ = 96)



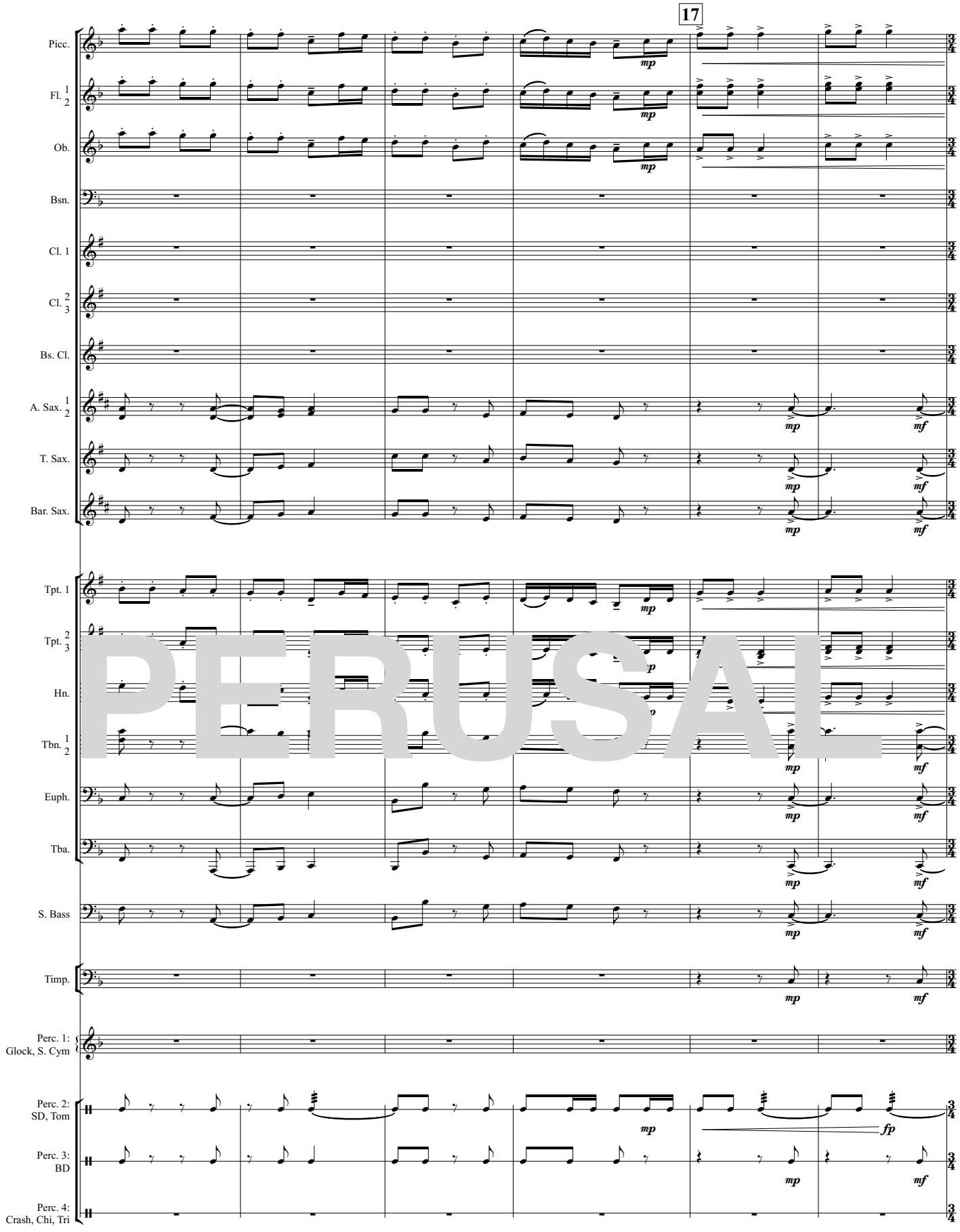
PERUSAL

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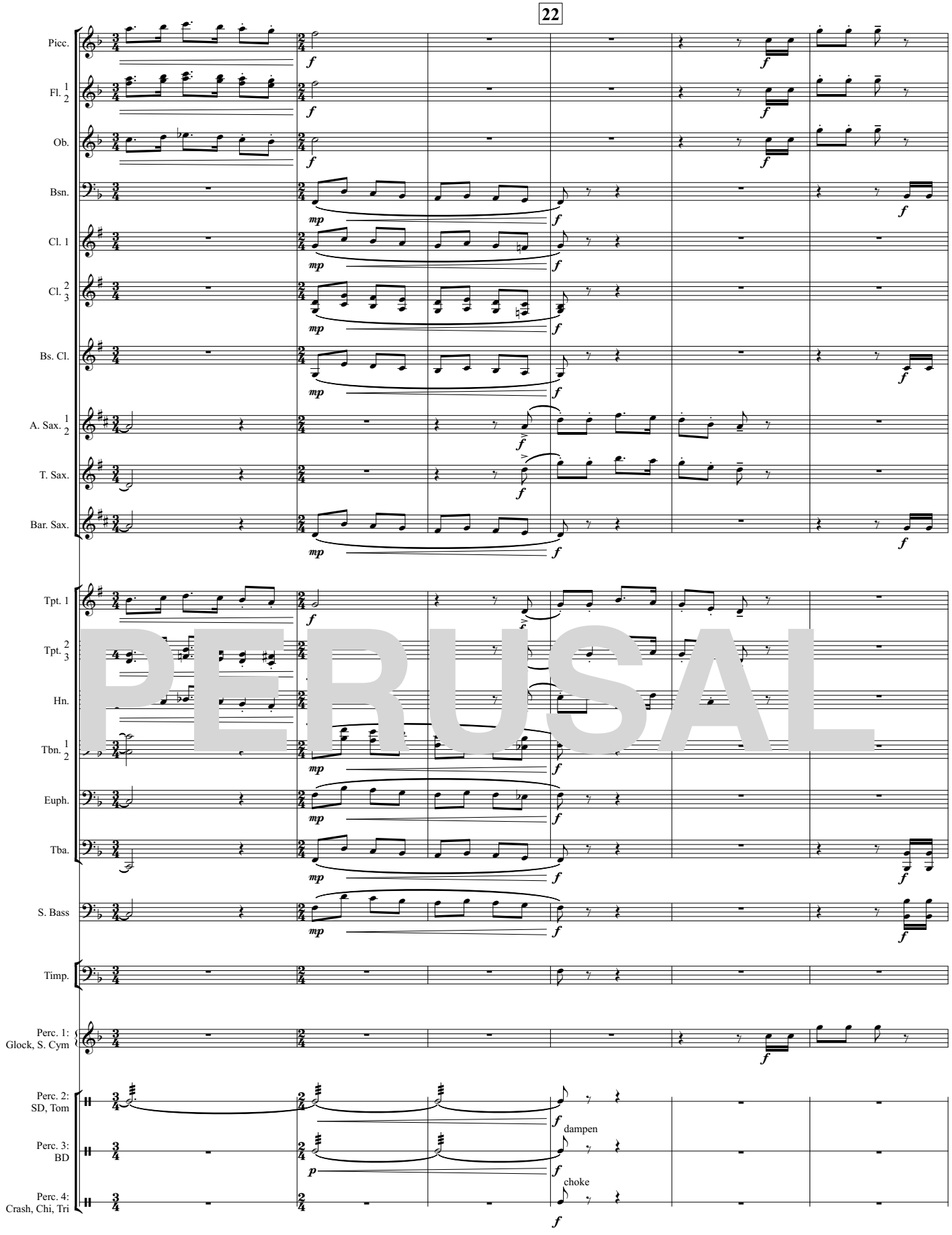
9 **"From Boston Harbor"**



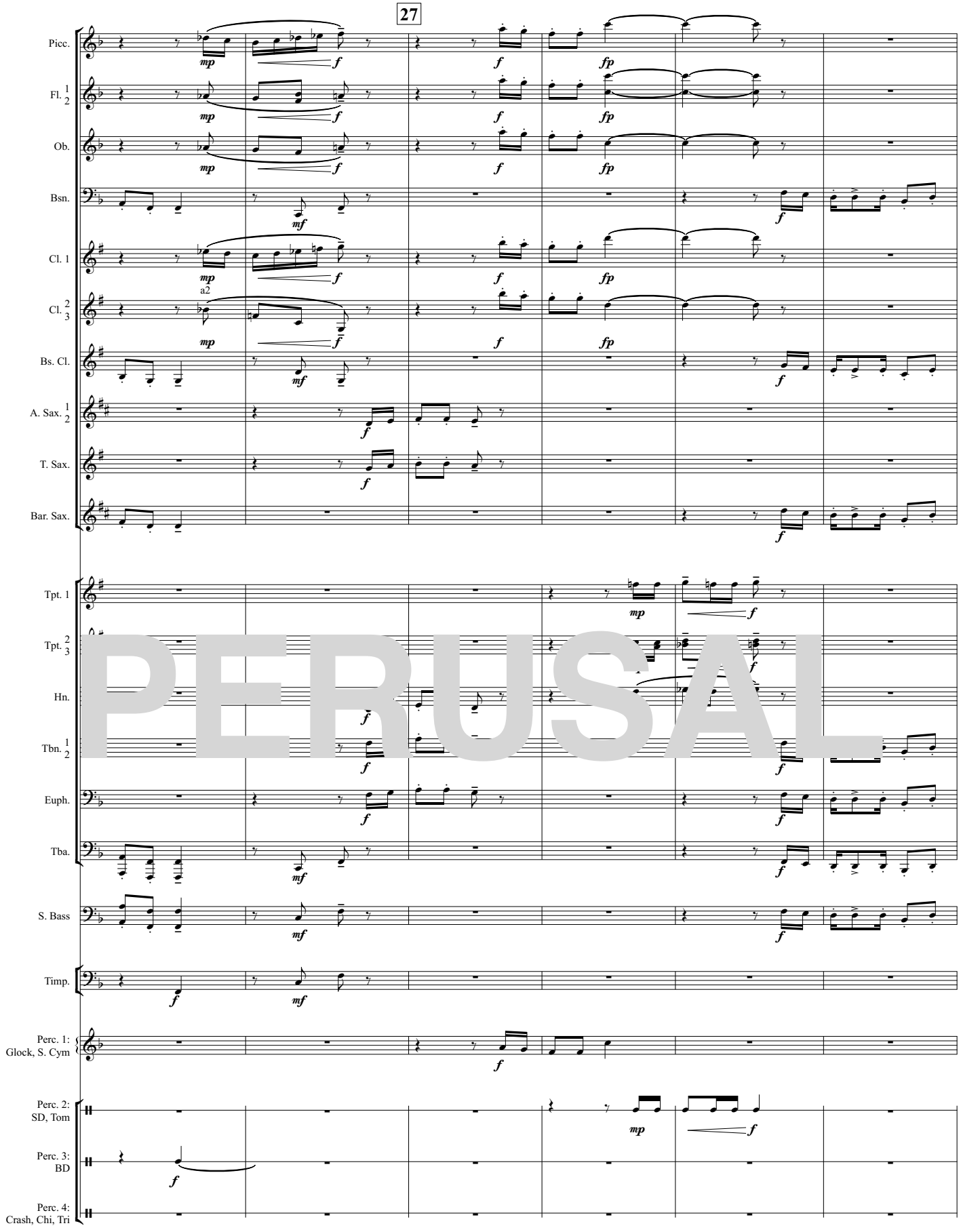
PERUSAL


17
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
Bs. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Tpt. 1
Tpt. 2 3
Hn.
Tbn. 1 2
Euph.
Tba.
S. Bass
Timp.
Perc. 1: Glock, S. Cym
Perc. 2: SD, Tom
Perc. 3: BD
Perc. 4: Crash, Chi, Tri
mp
mf
fp

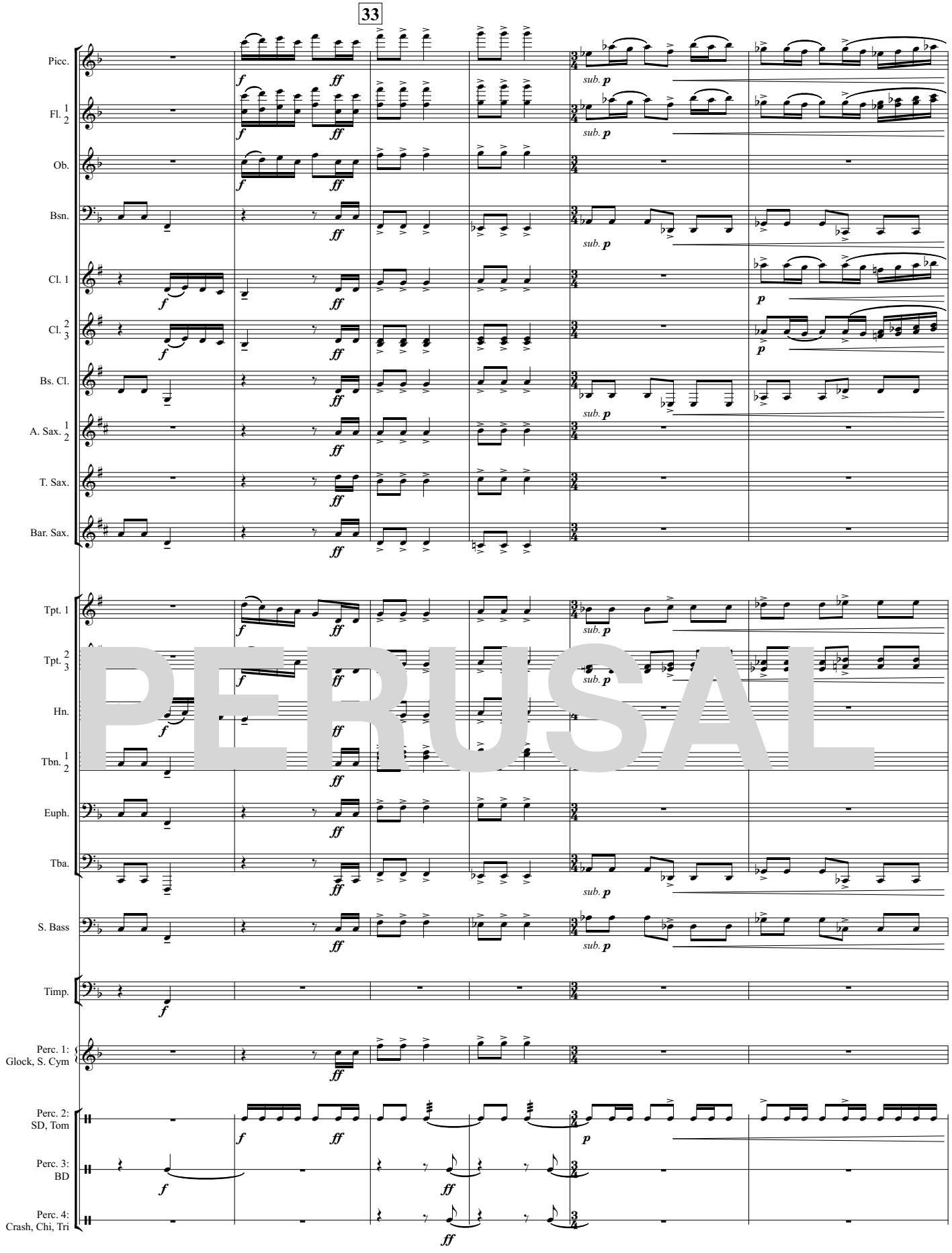
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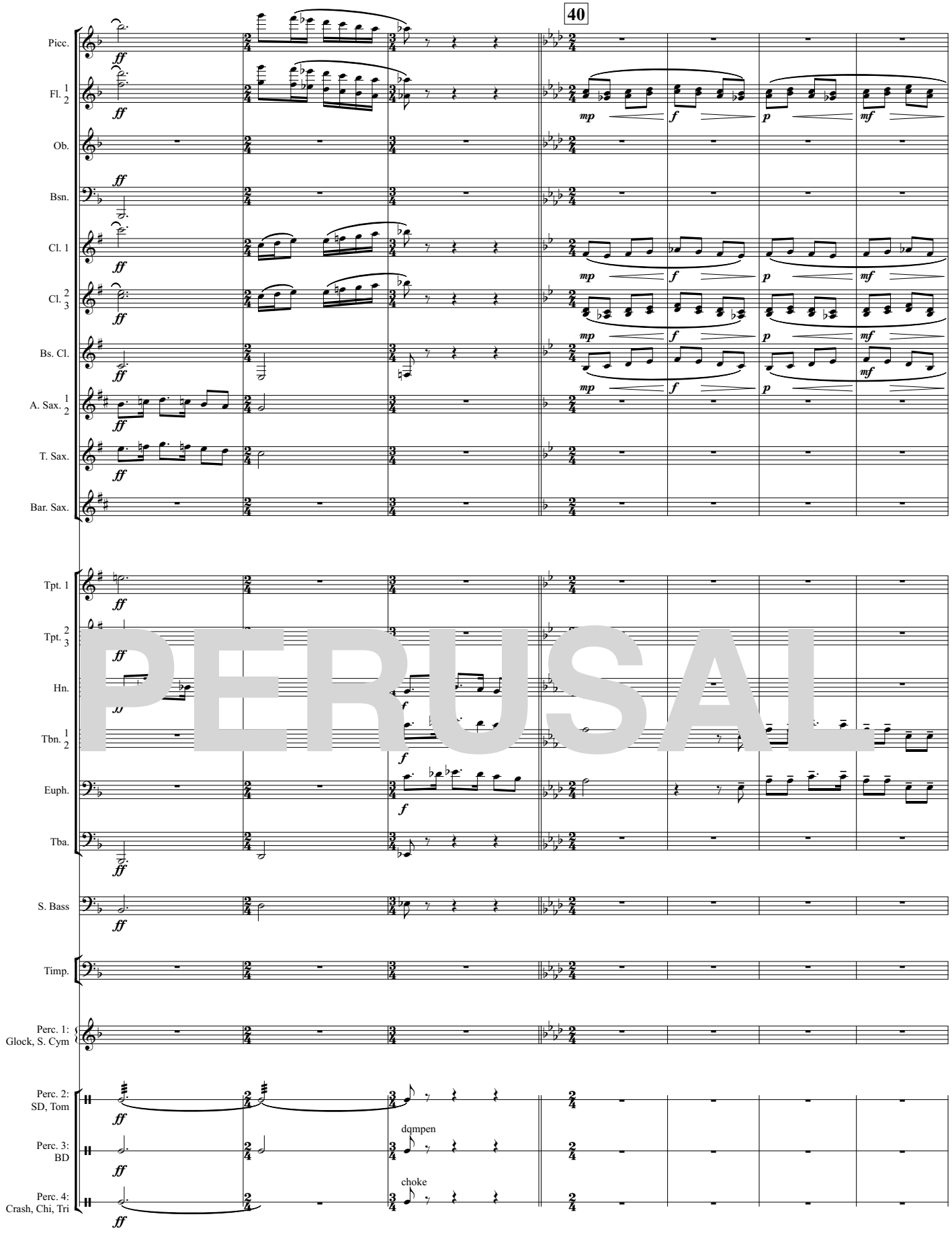

22
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
Bs. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Tpt. 1
Tpt. 2 3
Hn.
Tbn. 1 2
Euph.
Tba.
S. Bass
Timp.
Perc. 1: Glock, S. Cym
Perc. 2: SD, Tom
Perc. 3: BD
Perc. 4: Crash, Chi, Tri
dampen
choke

PERUSAL

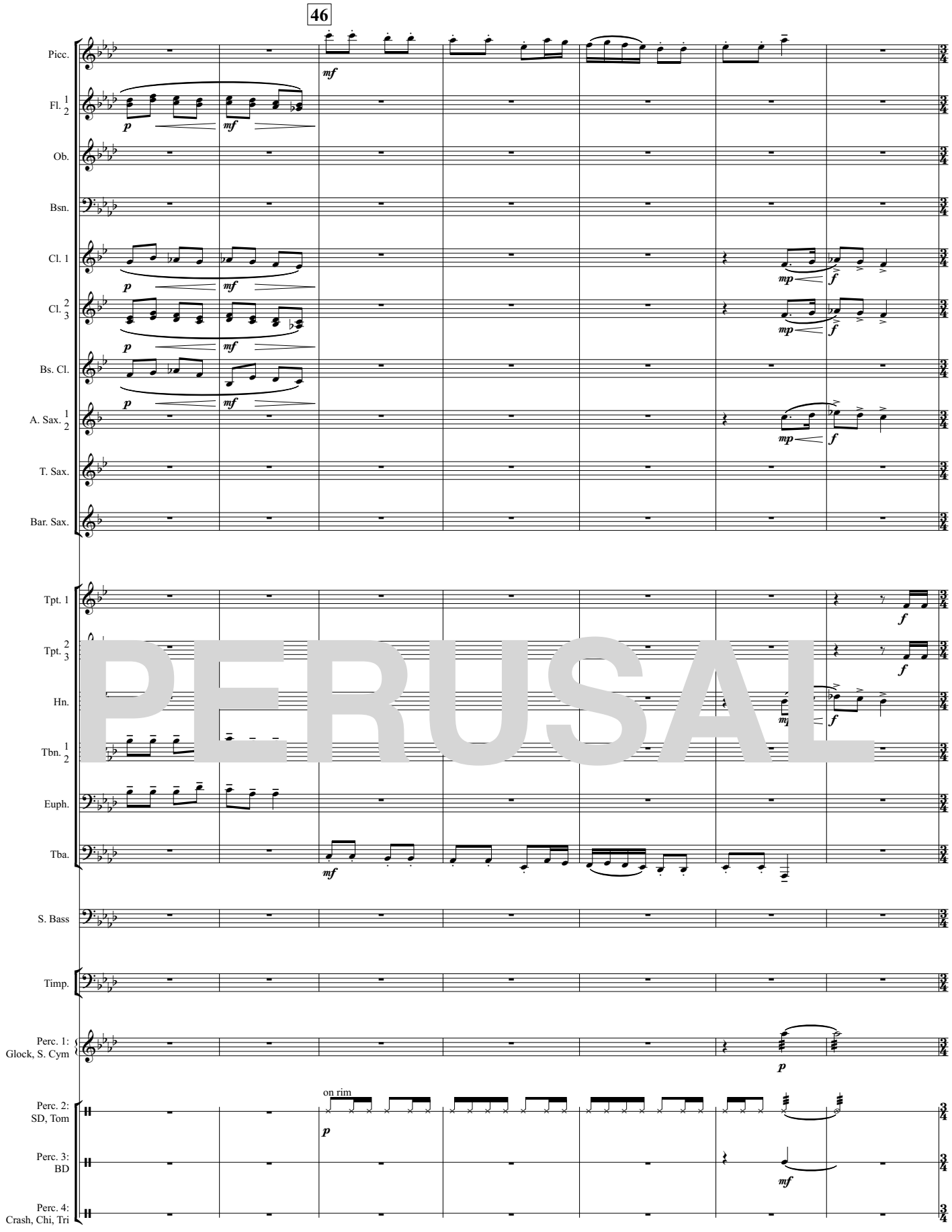

27
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
a2
Bs. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Tpt. 1
Tpt. 2 3
Hn.
Tbn. 1 2
Euph.
Tba.
S. Bass
Timp.
Perc. 1: Glock, S. Cym
Perc. 2: SD, Tom
Perc. 3: BD
Perc. 4: Crash, Chi, Tri
mp
mf
f
fp

PERUSAL

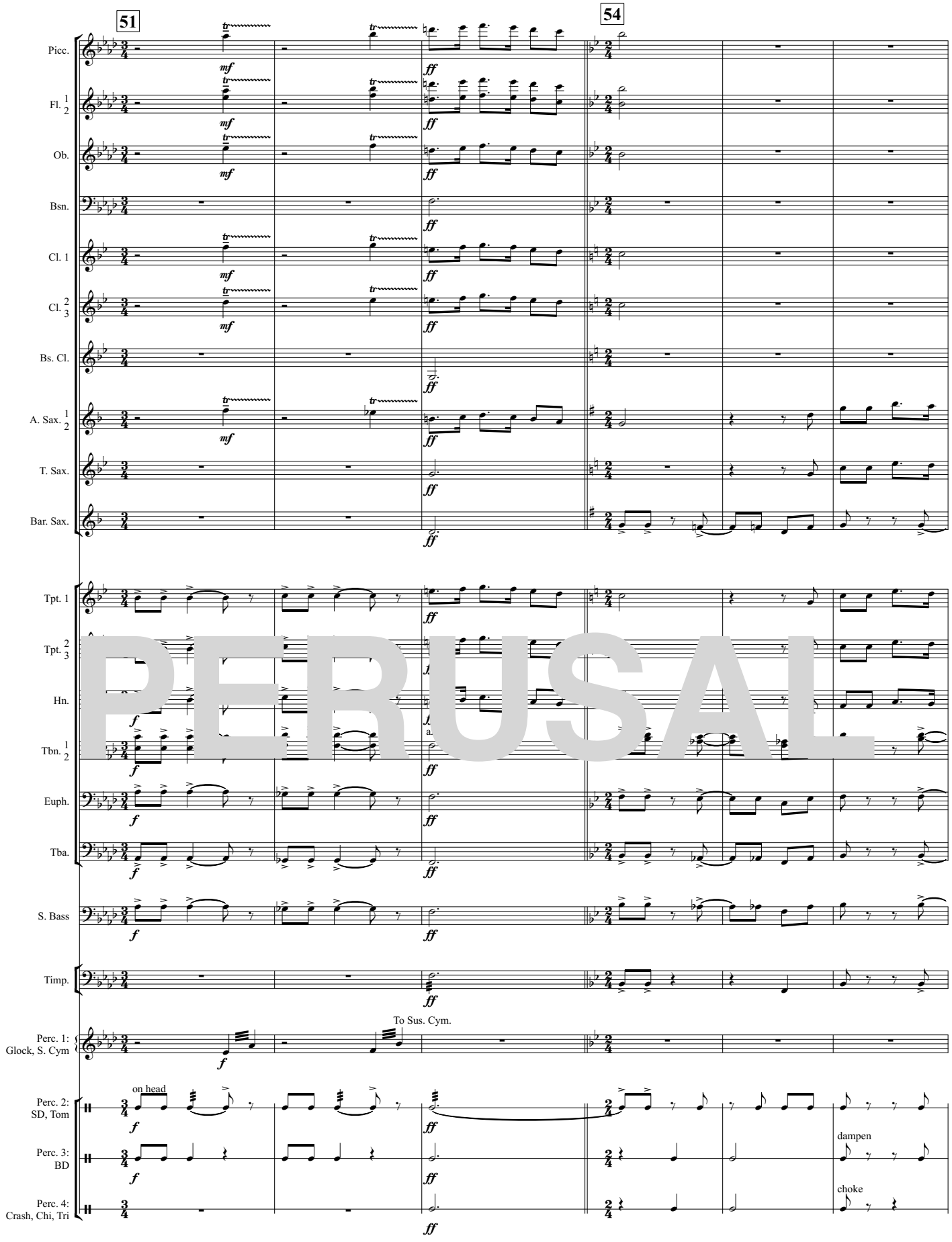

33
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
Bs. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Tpt. 1
Tpt. 2 3
Hn.
Tbn. 1 2
Euph.
Tba.
S. Bass
Timp.
Perc. 1: Glock, S. Cym
Perc. 2: SD, Tom
Perc. 3: BD
Perc. 4: Crash, Chi, Tri
sub. p
PERUSAL


40
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
Bs. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Tpt. 1
Tpt. 2 3
Hn.
Tbn. 1 2
Euph.
Tba.
S. Bass
Timp.
Perc. 1: Glock, S. Cym
Perc. 2: SD, Tom
Perc. 3: BD
Perc. 4: Crash, Chi, Tri
dampen
choke
ff
mp
f
p
mf

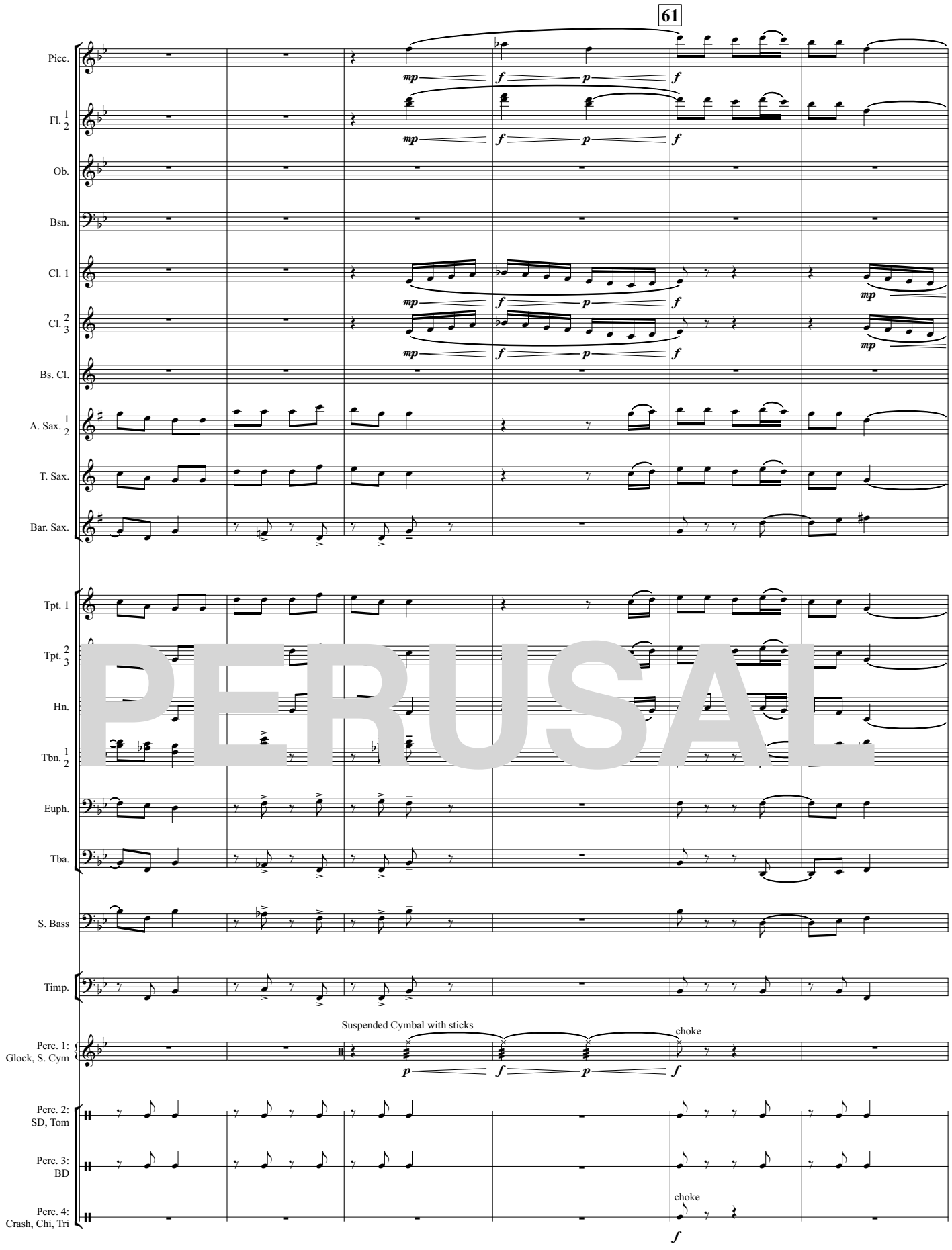
PERUSAL


46
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
Bs. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Tpt. 1
Tpt. 2 3
Hn.
Tbn. 1 2
Euph.
Tba.
S. Bass
Timp.
Perc. 1: Glock, S. Cym
Perc. 2: SD, Tom
on rim
Perc. 3: BD
Perc. 4: Crash, Chi, Tri
p
mf
mp
f

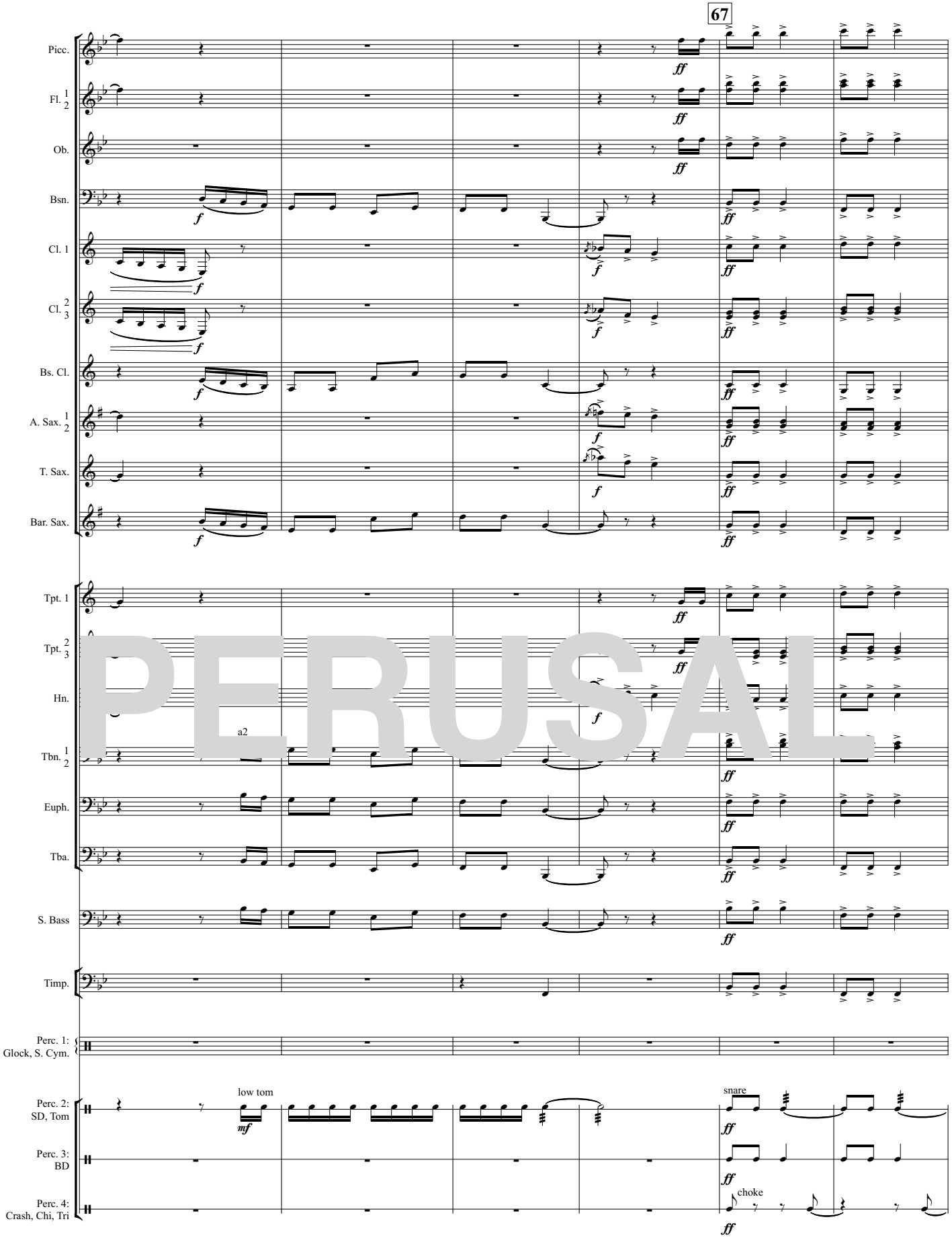
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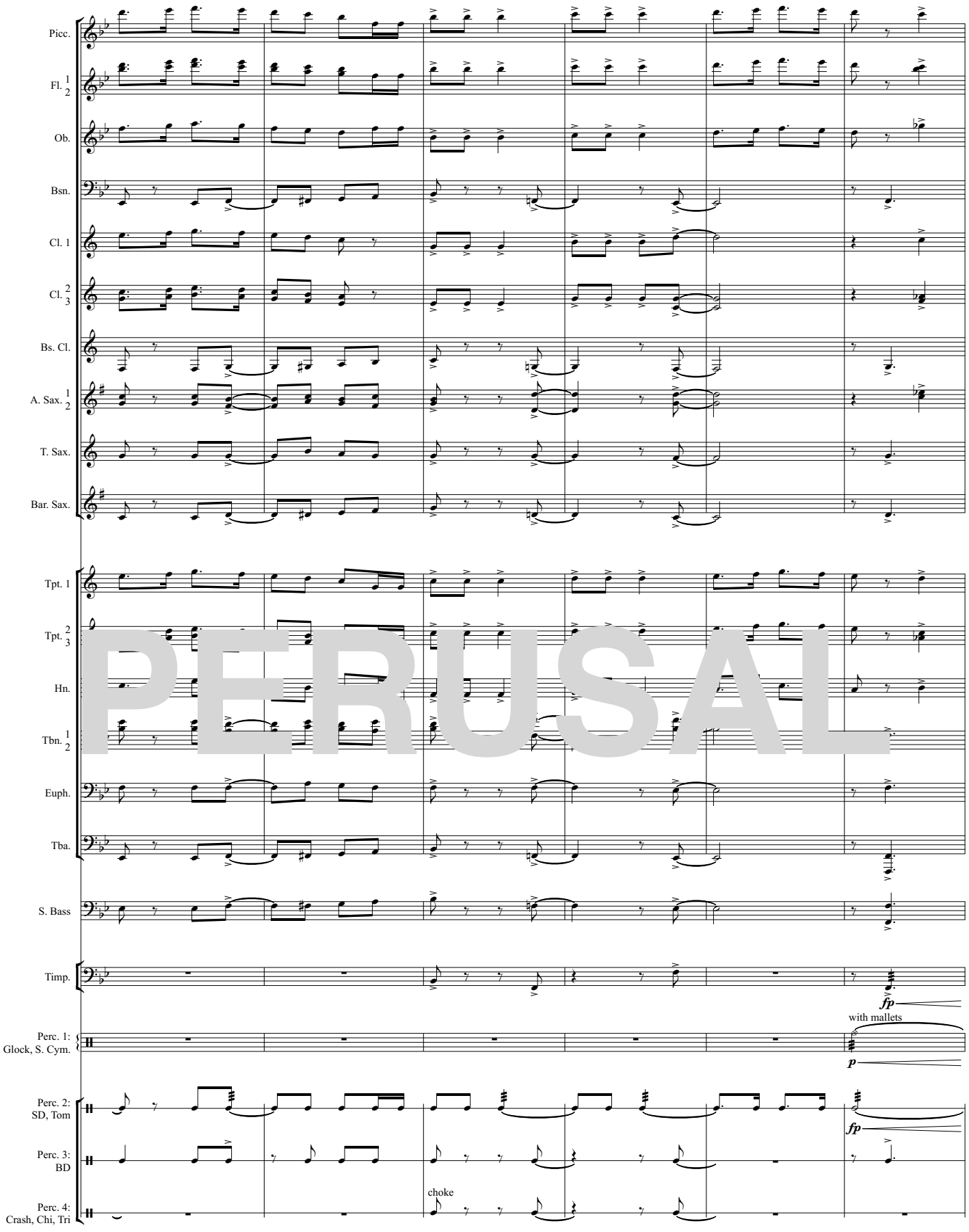

51
54
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
Bs. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Tpt. 1
Tpt. 2 3
Hn.
Tbn. 1 2
Euph.
Tba.
S. Bass
Timp.
Perc. 1: Glock, S. Cym
To Sus. Cym.
Perc. 2: SD, Tom
on head
Perc. 3: BD
dampen
Perc. 4: Crash, Chi, Tri
choke
mf
ff
f

PERUSAL

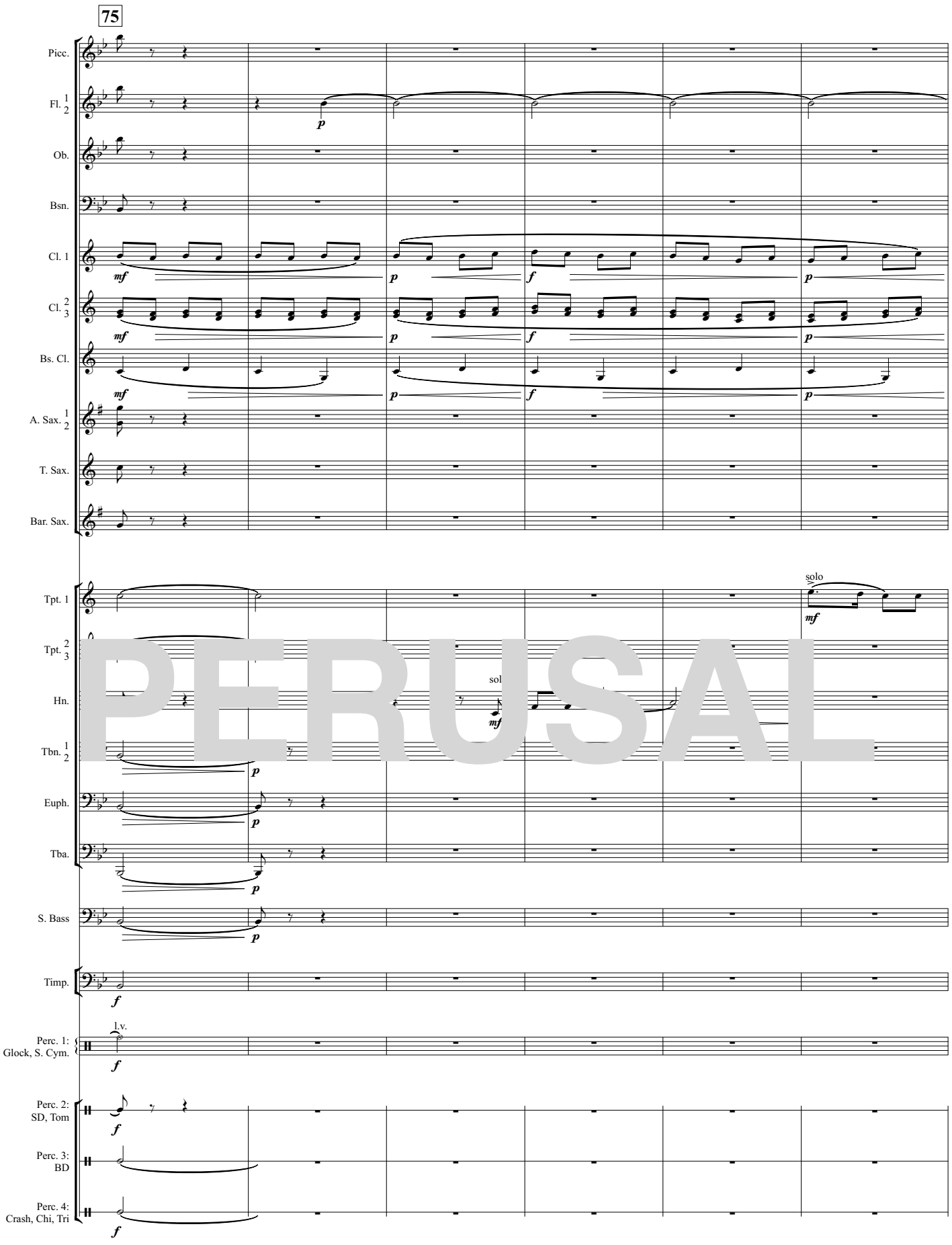

61
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
Bs. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Tpt. 1
Tpt. 2 3
Hn.
Tbn. 1 2
Euph.
Tba.
S. Bass
Timp.
Suspended Cymbal with sticks
choke
Perc. 1: Glock, S. Cym
Perc. 2: SD, Tom
Perc. 3: BD
choke
Perc. 4: Crash, Chi, Tri
mp
f
p
f

PERUSAL

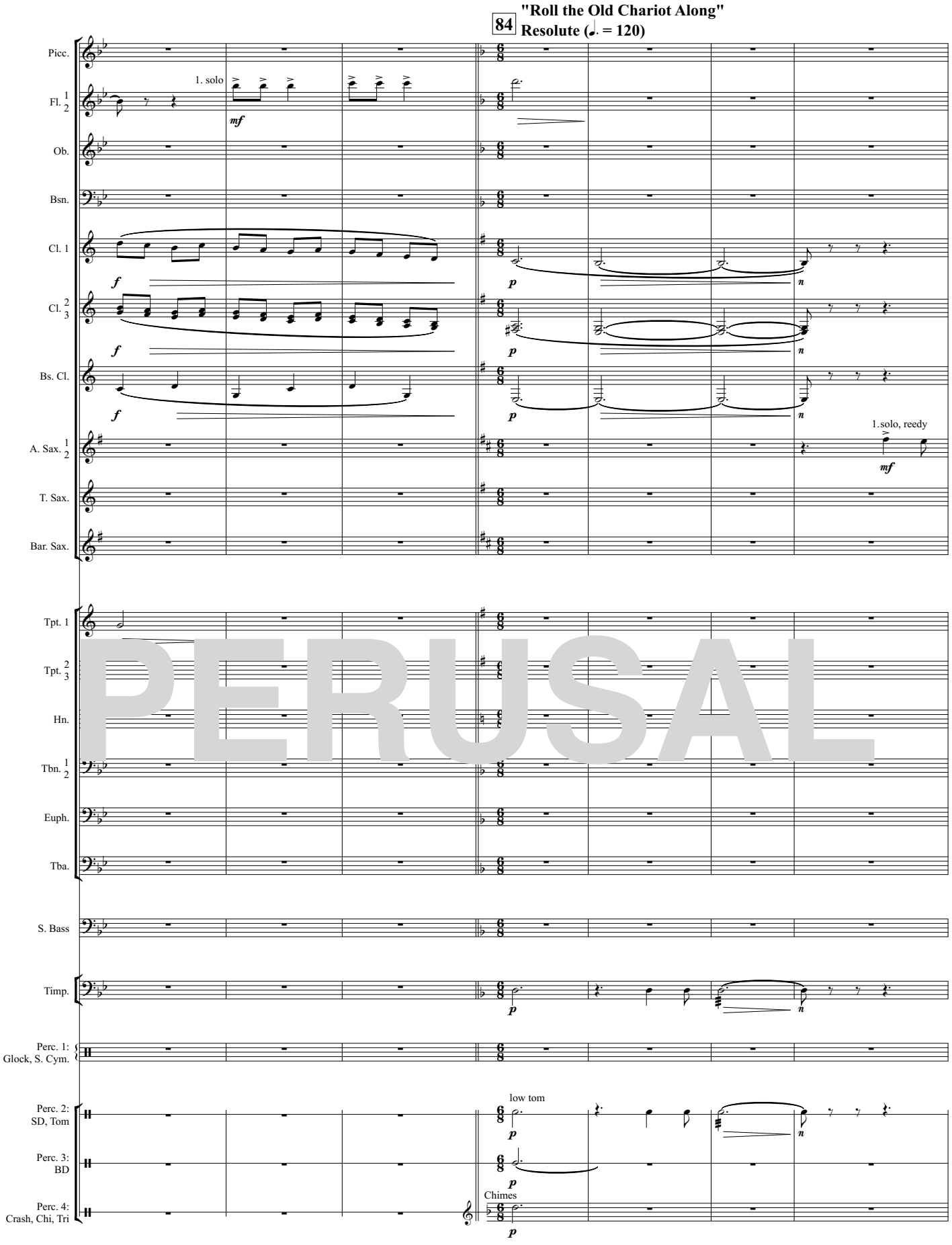

67
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
Bs. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Tpt. 1
Tpt. 2 3
Hn.
a2
Tbn. 1 2
Euph.
Tba.
S. Bass
Timp.
Perc. 1: Glock, S. Cym.
Perc. 2: SD, Tom
low tom
snare
Perc. 3: BD
Perc. 4: Crash, Chi, Tri
choke
PERUSAL


Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
Bs. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Tpt. 1
Tpt. 2 3
Hn.
Tbn. 1 2
Euph.
Tba.
S. Bass
Timp.
fp
with mallets
Perc. 1: Glock, S. Cym.
p
Perc. 2: SD, Tom
fp
Perc. 3: BD
choke
Perc. 4: Crash, Chi, Tri

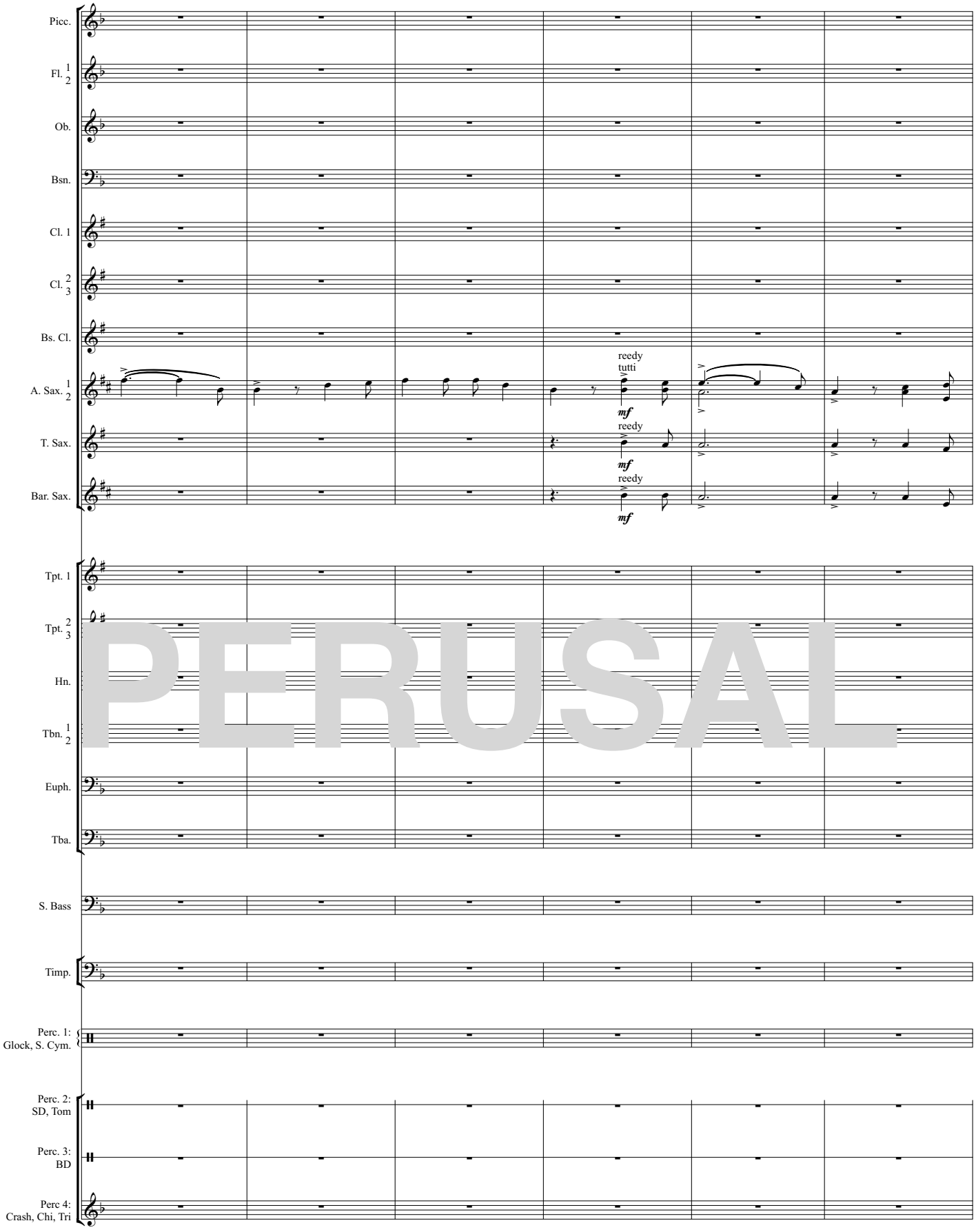
PERUSAL


75
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
Bs. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Tpt. 1
Tpt. 2 3
Hn.
Tbn. 1 2
Euph.
Tba.
S. Bass
Timp.
Perc. 1: Glock, S. Cym.
Perc. 2: SD, Tom
Perc. 3: BD
Perc. 4: Crash, Chi, Tri
solo
sol
l.v.
p
mf
f

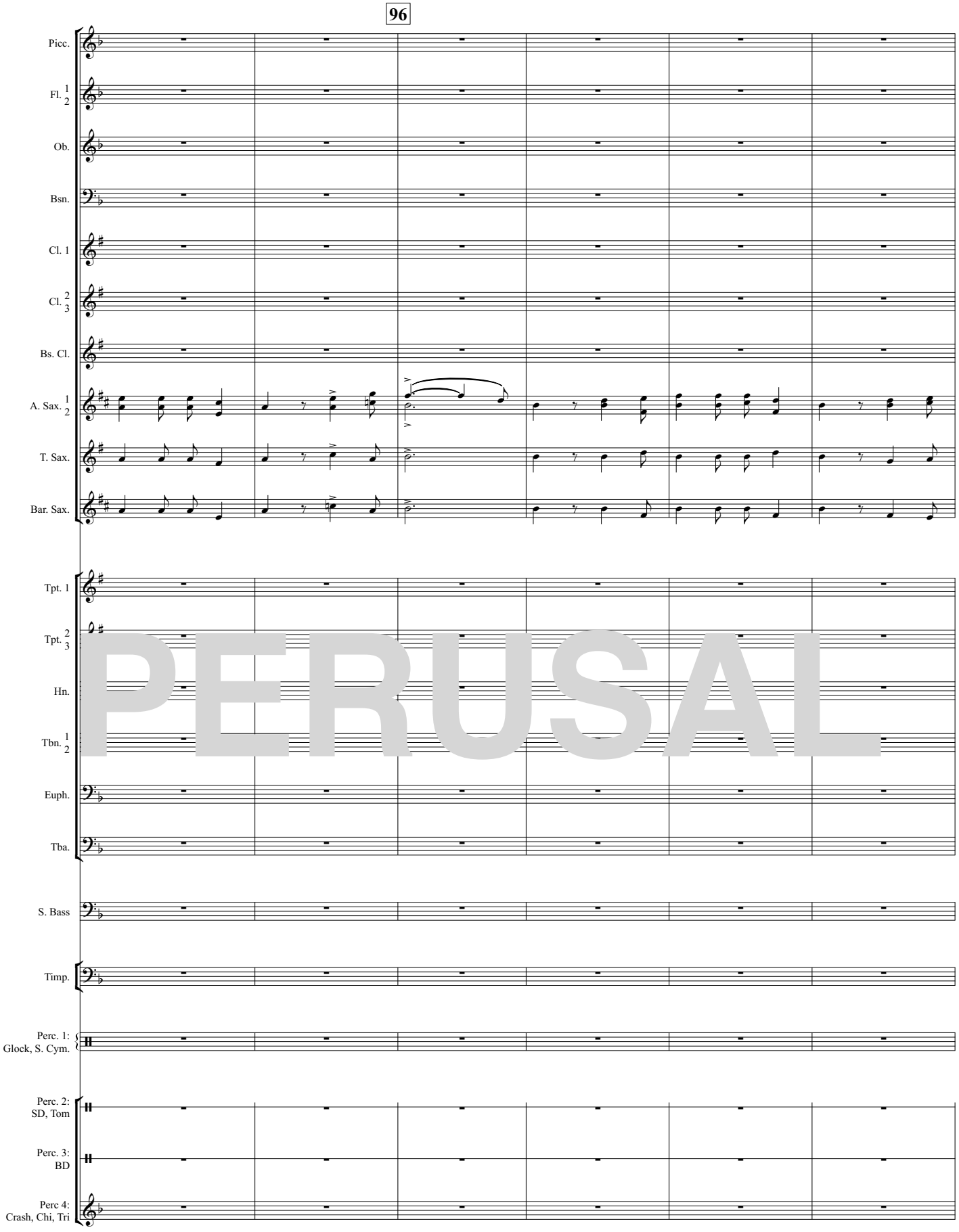
PERUSAL


84
"Roll the Old Chariot Along"
Resolute (♩. = 120)
Picc.
Fl. 1 2
1. solo
mf
Ob.
Bsn.
Cl. 1
Cl. 2 3
Bs. Cl.
A. Sax. 1 2
1. solo, reedy
T. Sax.
Bar. Sax.
Tpt. 1
Tpt. 2 3
Hn.
Tbn. 1 2
Euph.
Tba.
S. Bass
Timp.
Perc. 1: Glock, S. Cym.
Perc. 2: SD, Tom
low tom
Perc. 3: BD
Perc. 4: Crash, Chi, Tri
Chimes

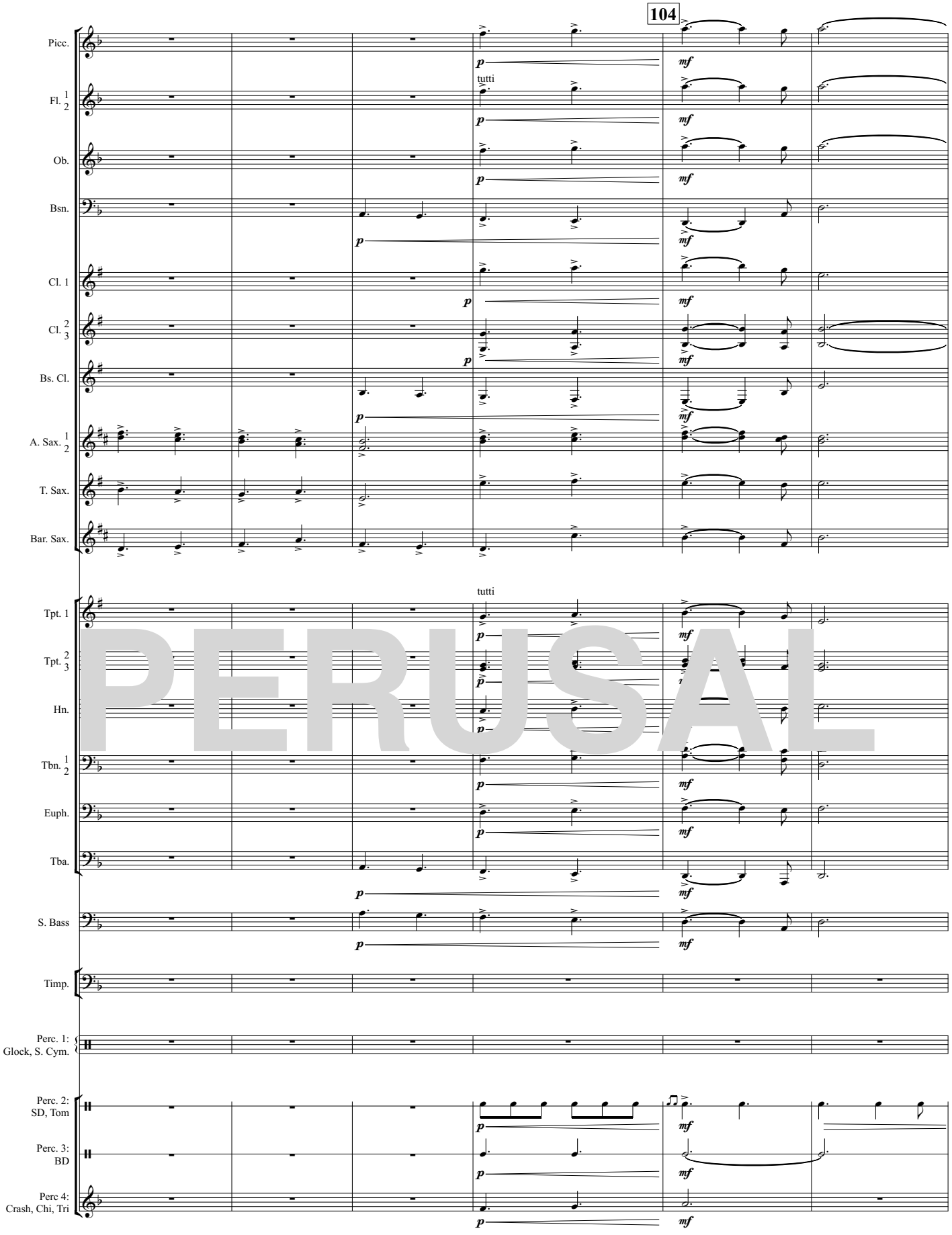
PERUSAL


Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
Bs. Cl.
A. Sax. 1 2
reedy
tutti
mf
T. Sax.
reedy
mf
Bar. Sax.
reedy
mf
Tpt. 1
Tpt. 2 3
Hn.
Tbn. 1 2
Euph.
Tba.
S. Bass
Timp.
Perc. 1: Glock, S. Cym.
Perc. 2: SD, Tom
Perc. 3: BD
Perc 4: Crash, Chi, Tri

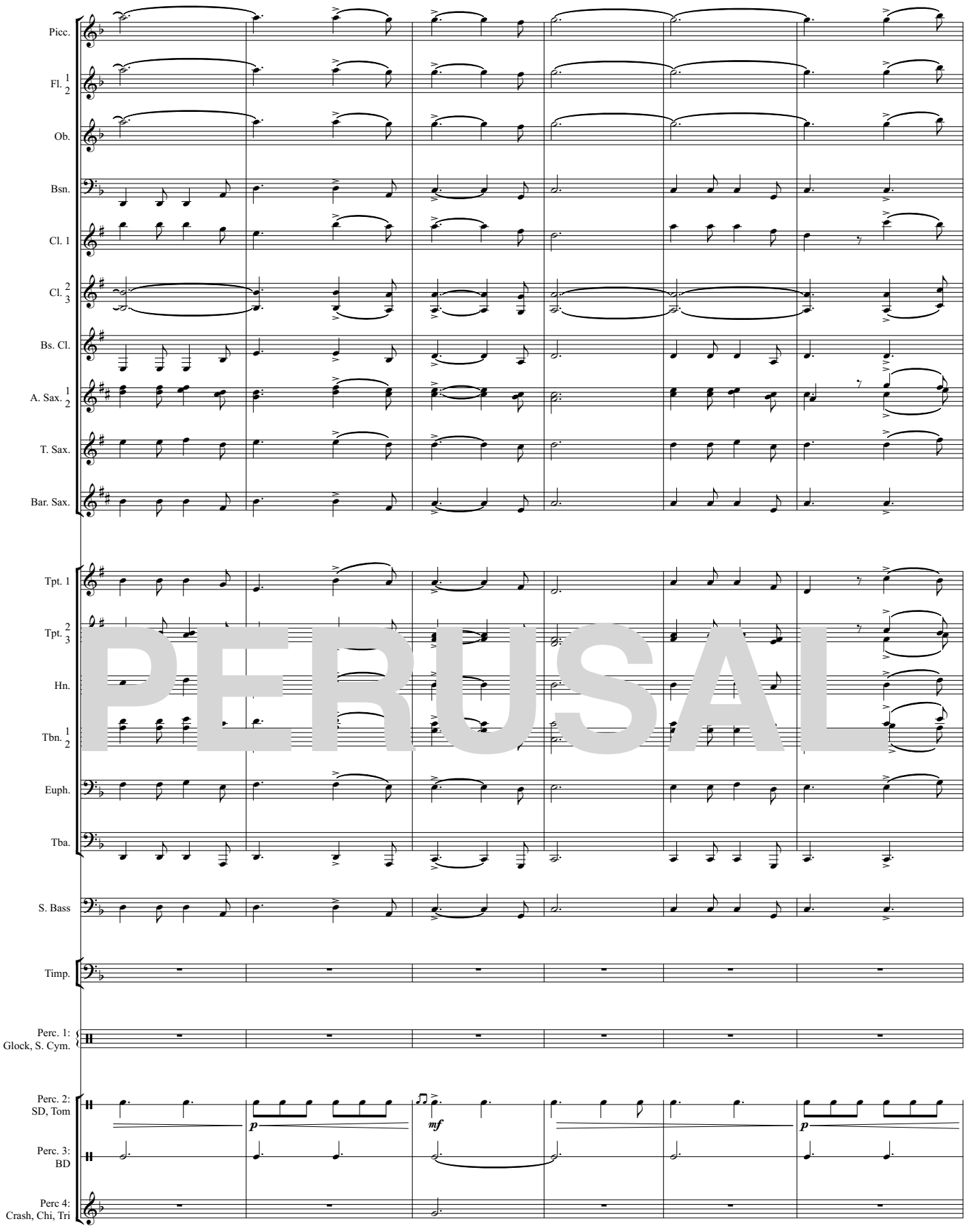
PERUSAL


96
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
Bs. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Tpt. 1
Tpt. 2 3
Hn.
Tbn. 1 2
Euph.
Tba.
S. Bass
Timp.
Perc. 1: Glock, S. Cym.
Perc. 2: SD, Tom
Perc. 3: BD
Perc 4: Crash, Chi, Tri

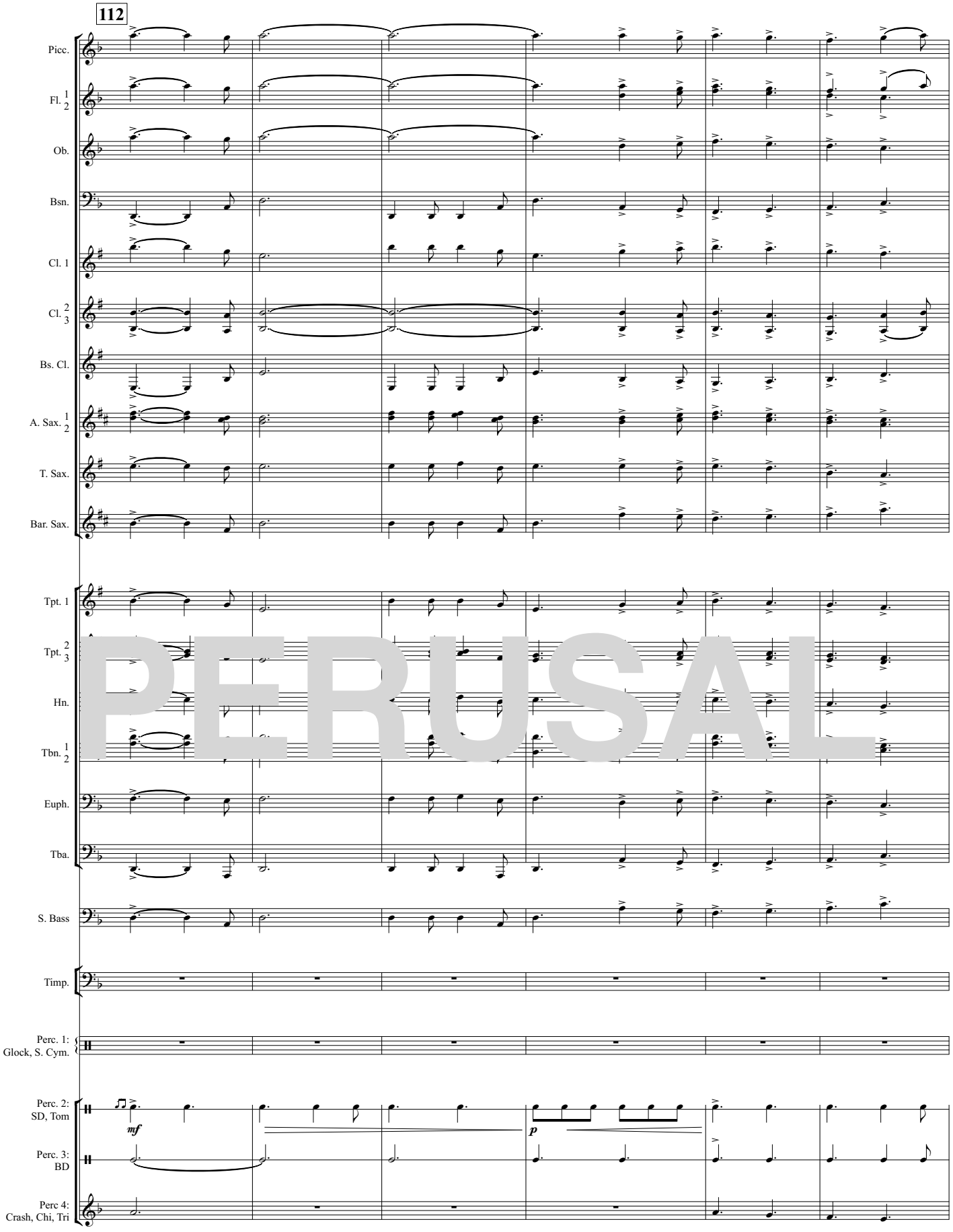
PERUSAL


104
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
Bs. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
tutti
Tpt. 1
Tpt. 2 3
Hn.
Tbn. 1 2
Euph.
Tba.
S. Bass
Timp.
Perc. 1: Glock, S. Cym.
Perc. 2: SD, Tom
Perc. 3: BD
Perc 4: Crash, Chi, Tri
p
mf

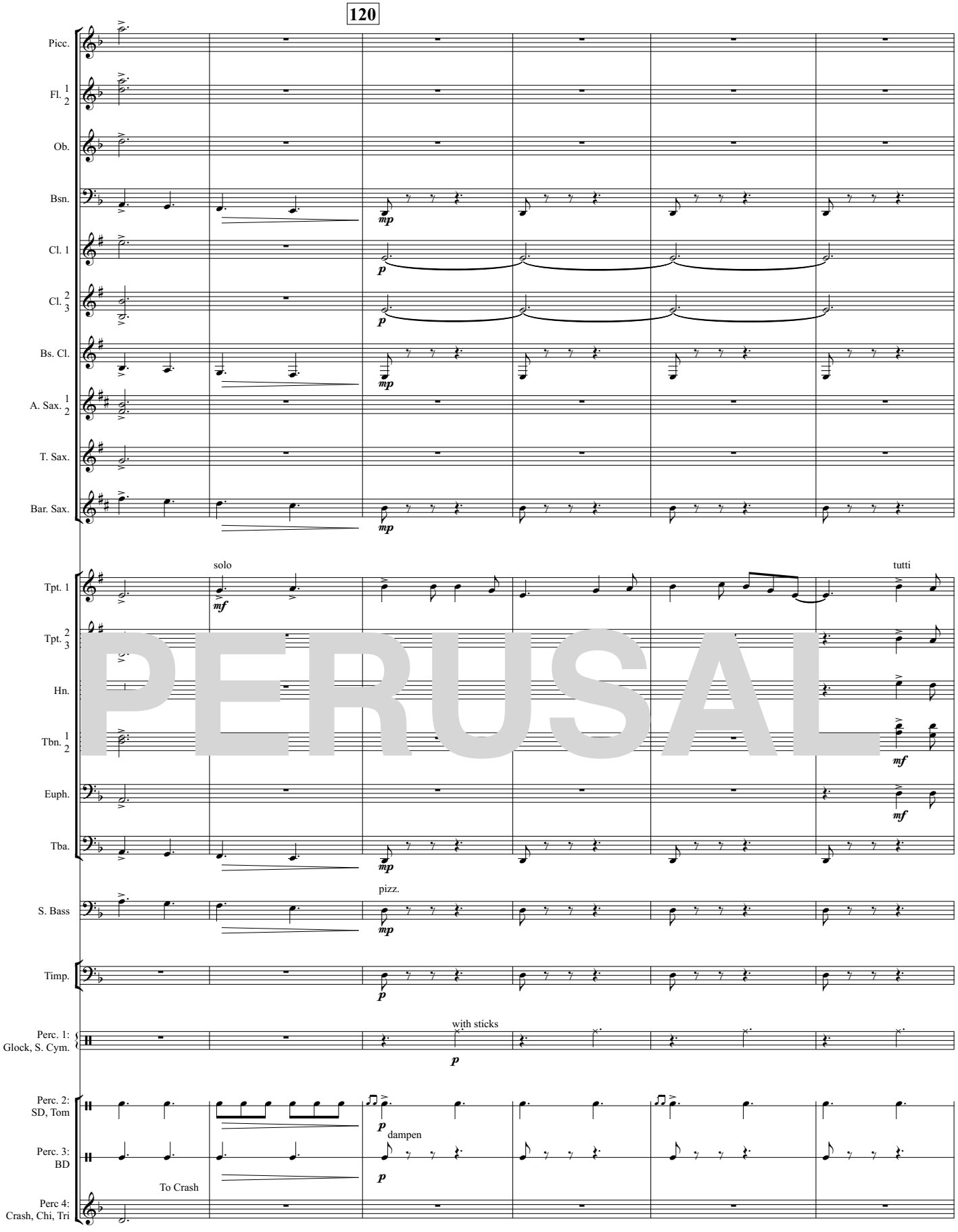
PERUSAL


Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
Bs. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Tpt. 1
Tpt. 2 3
Hn.
Tbn. 1 2
Euph.
Tba.
S. Bass
Timp.
Perc. 1: Glock, S. Cym.
Perc. 2: SD, Tom
Perc. 3: BD
Perc 4: Crash, Chi, Tri
p
mf
p

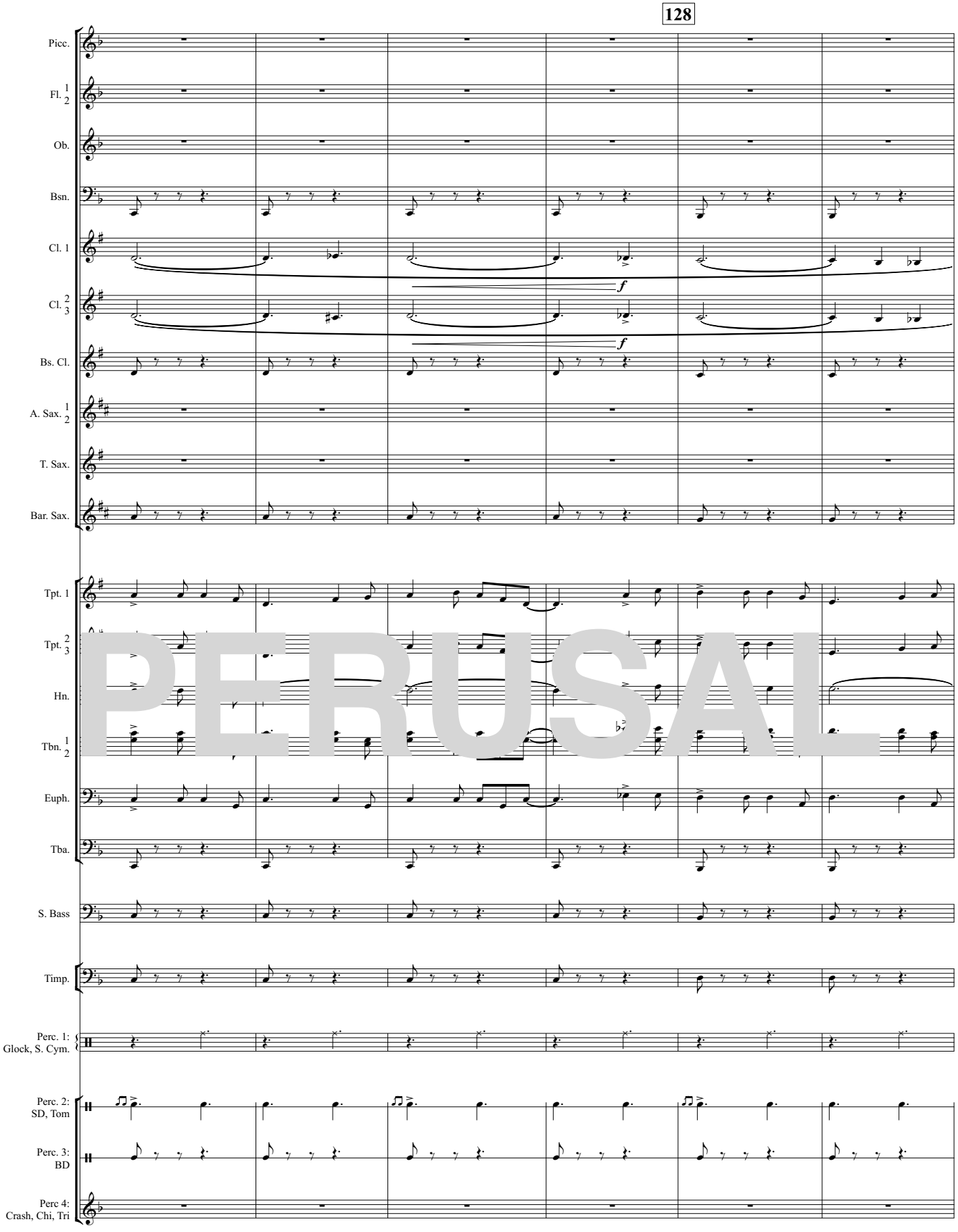
PERUSAL


112
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
Bs. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Tpt. 1
Tpt. 2 3
Hn.
Tbn. 1 2
Euph.
Tba.
S. Bass
Timp.
Perc. 1: Glock, S. Cym.
Perc. 2: SD, Tom
mf
p
Perc. 3: BD
Perc 4: Crash, Chi, Tri

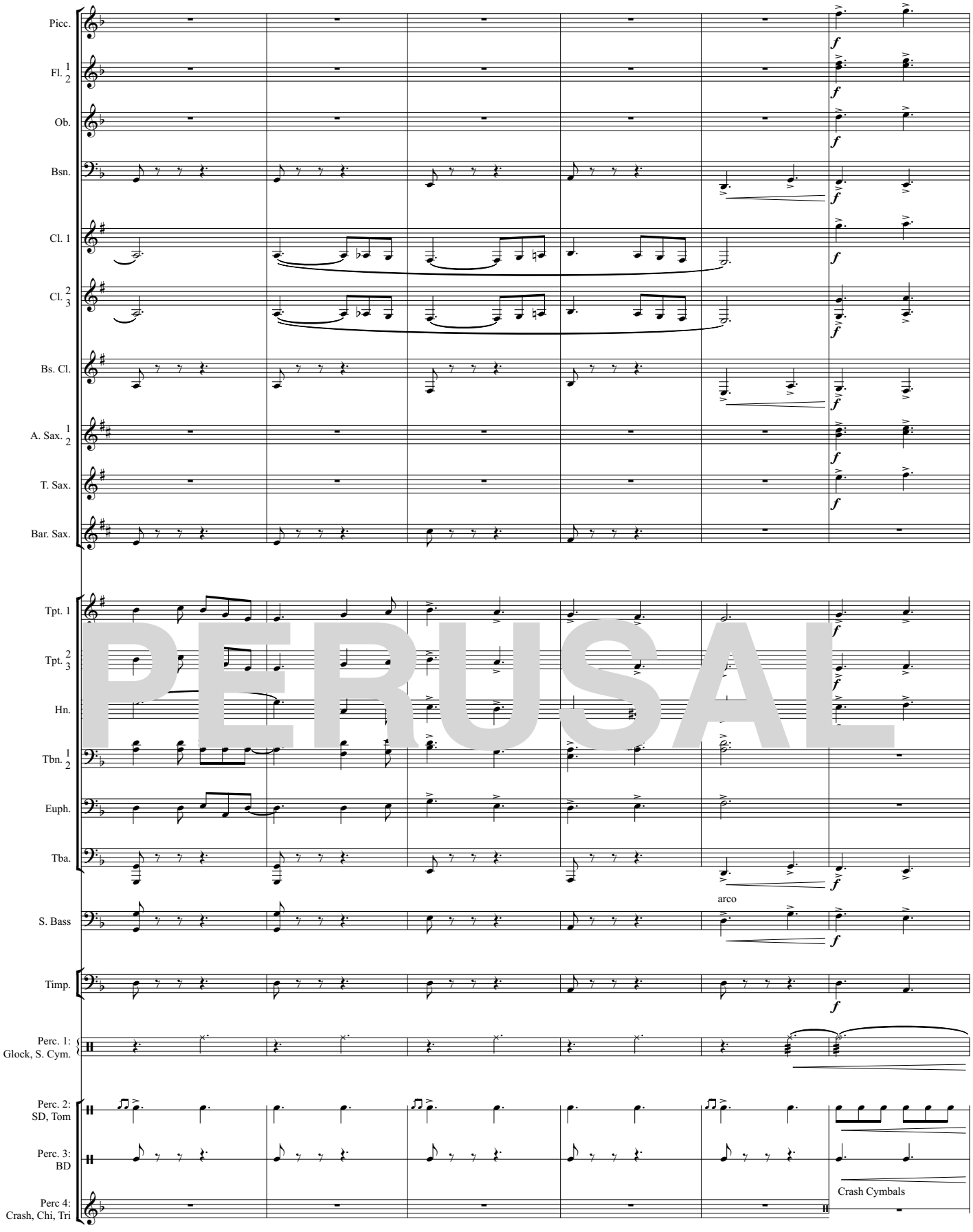
PERUSAL


120
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
Bs. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Tpt. 1
Tpt. 2 3
Hn.
Tbn. 1 2
Euph.
Tba.
S. Bass
Timp.
Perc. 1: Glock, S. Cym.
Perc. 2: SD, Tom
Perc. 3: BD
Perc 4: Crash, Chi, Tri
solo
tutti
pizz.
with sticks
dampen
To Crash
mp
p
mf

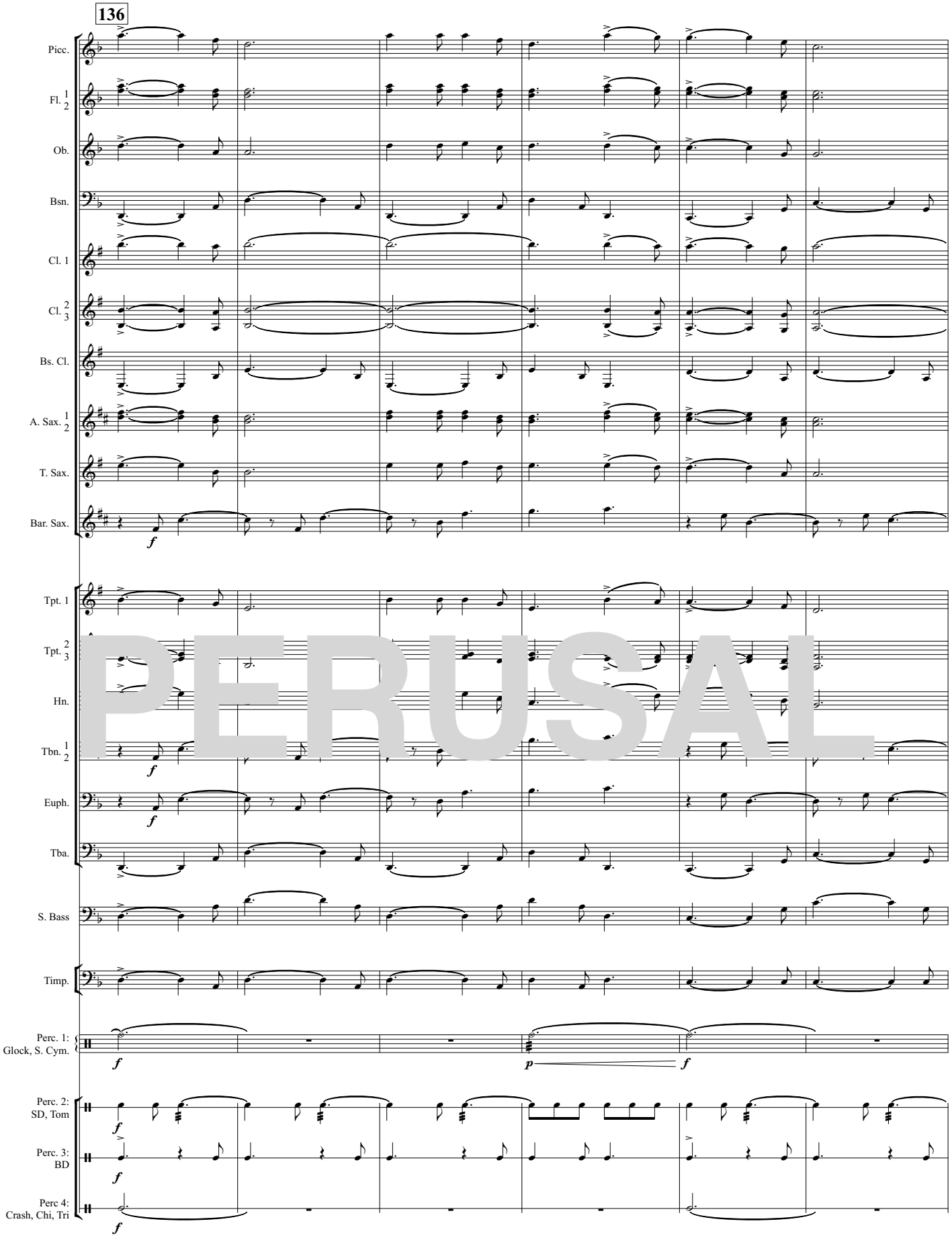
PERUSAL


128
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
Bs. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Tpt. 1
Tpt. 2 3
Hn.
Tbn. 1 2
Euph.
Tba.
S. Bass
Timp.
Perc. 1: Glock, S. Cym.
Perc. 2: SD, Tom
Perc. 3: BD
Perc 4: Crash, Chi, Tri
f
f

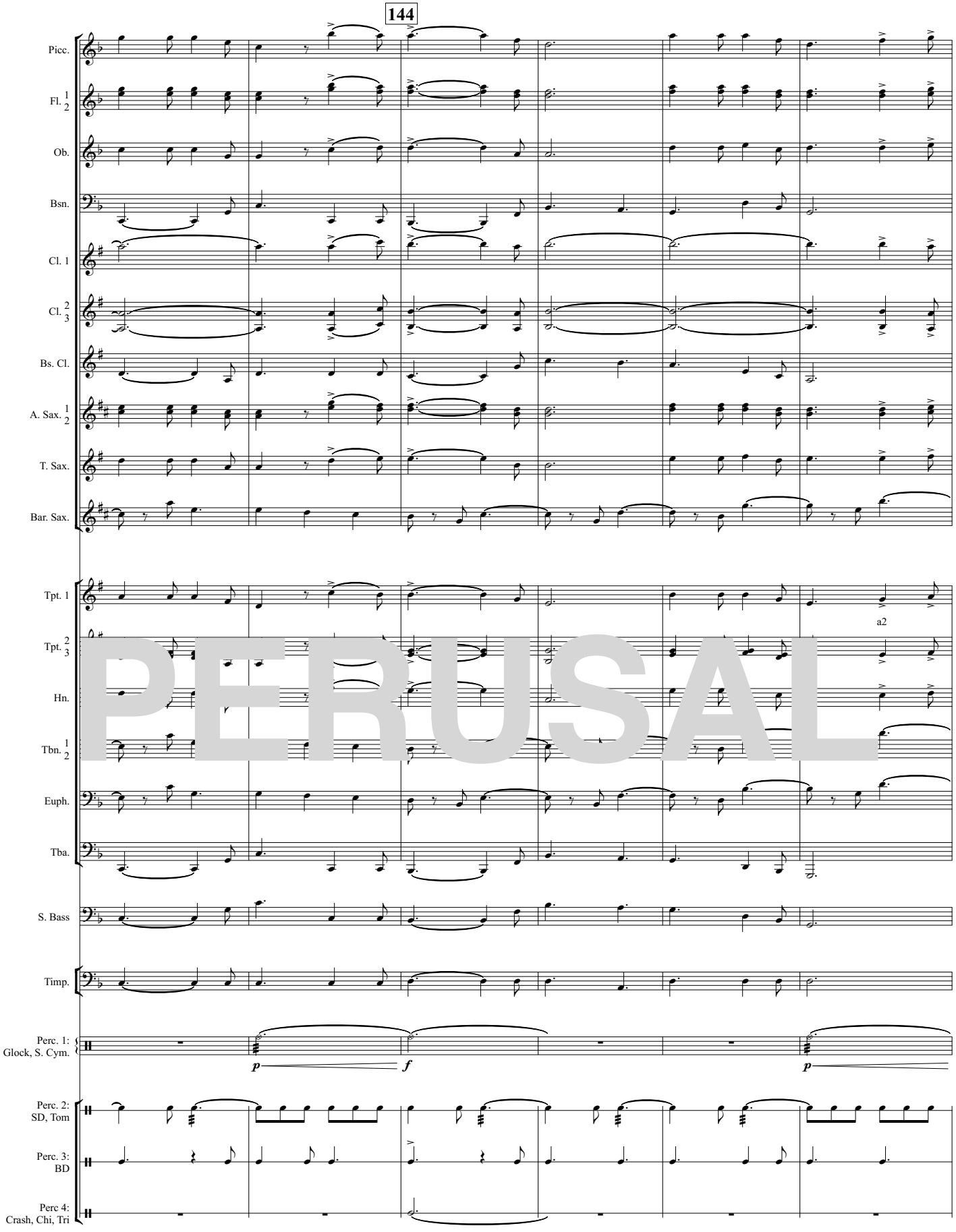
PERUSAL


Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
Bs. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Tpt. 1
Tpt. 2 3
Hn.
Tbn. 1 2
Euph.
Tba.
S. Bass
arco
Timp.
Perc. 1: Glock, S. Cym.
Perc. 2: SD, Tom
Perc. 3: BD
Perc 4: Crash, Chi, Tri
Crash Cymbals
f

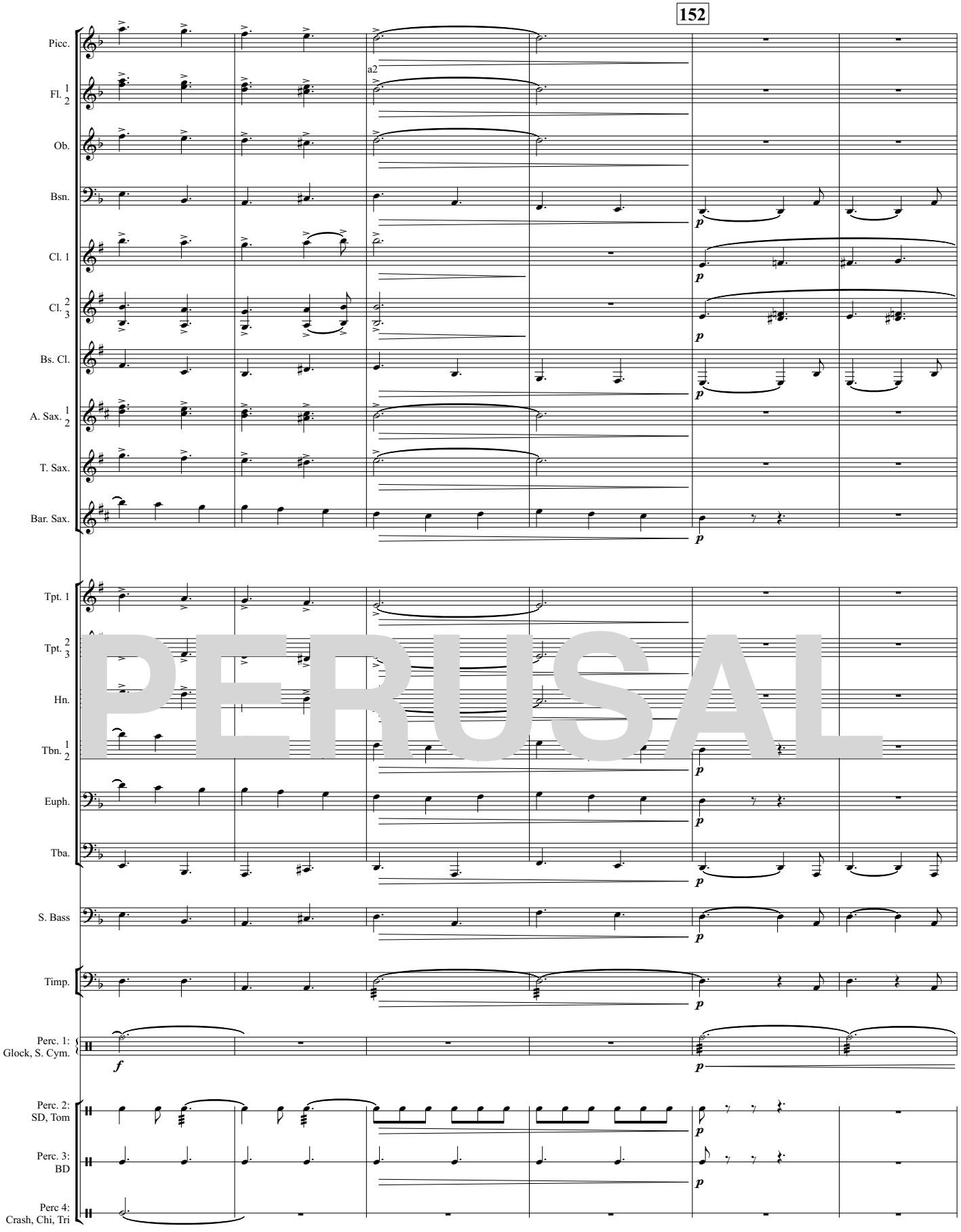
PERUSAL


136
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
Bs. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Tpt. 1
Tpt. 2 3
Hn.
Tbn. 1 2
Euph.
Tba.
S. Bass
Timp.
Perc. 1: Glock, S. Cym.
Perc. 2: SD, Tom
Perc. 3: BD
Perc 4: Crash, Chi, Tri
f
p
f

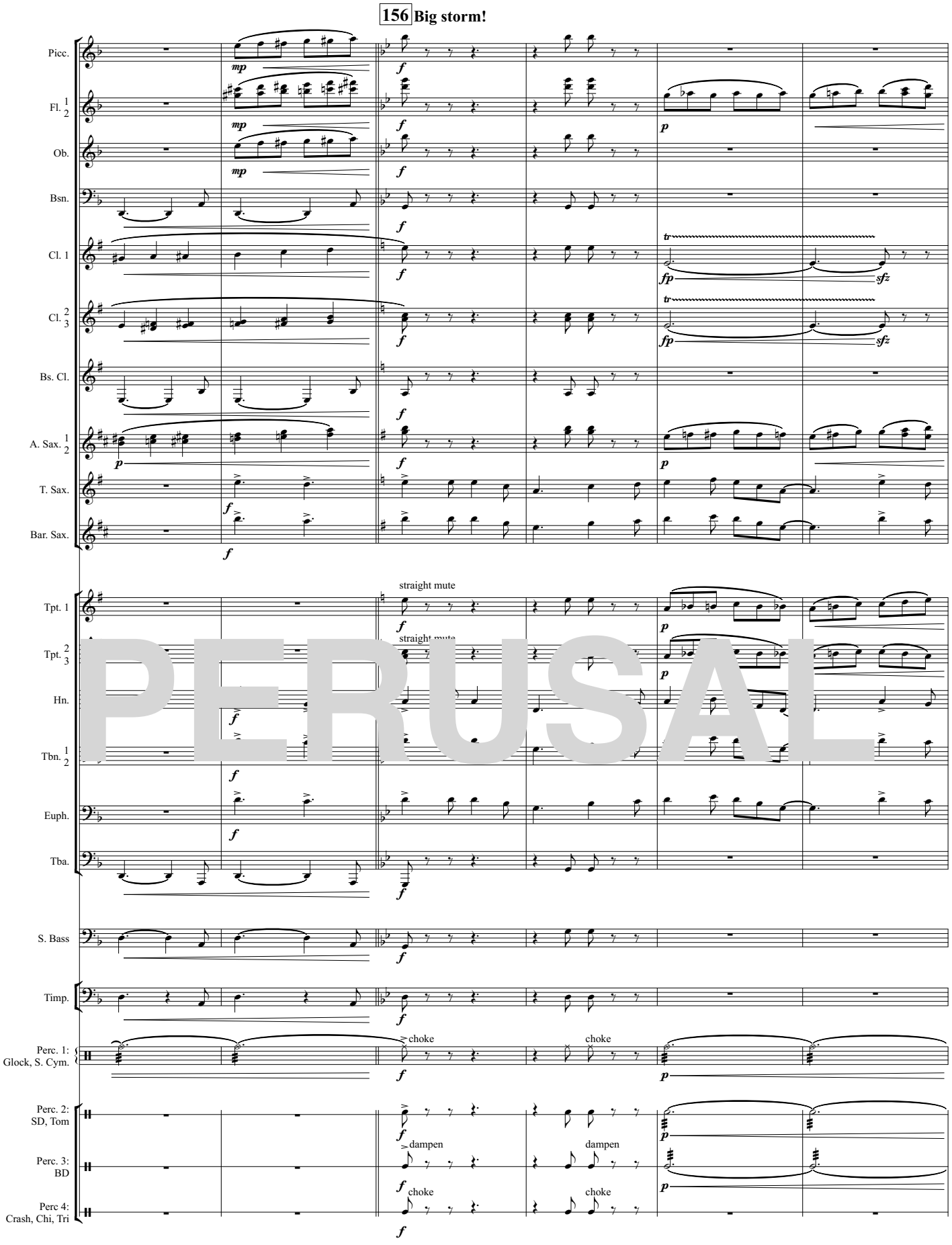
PERUSAL

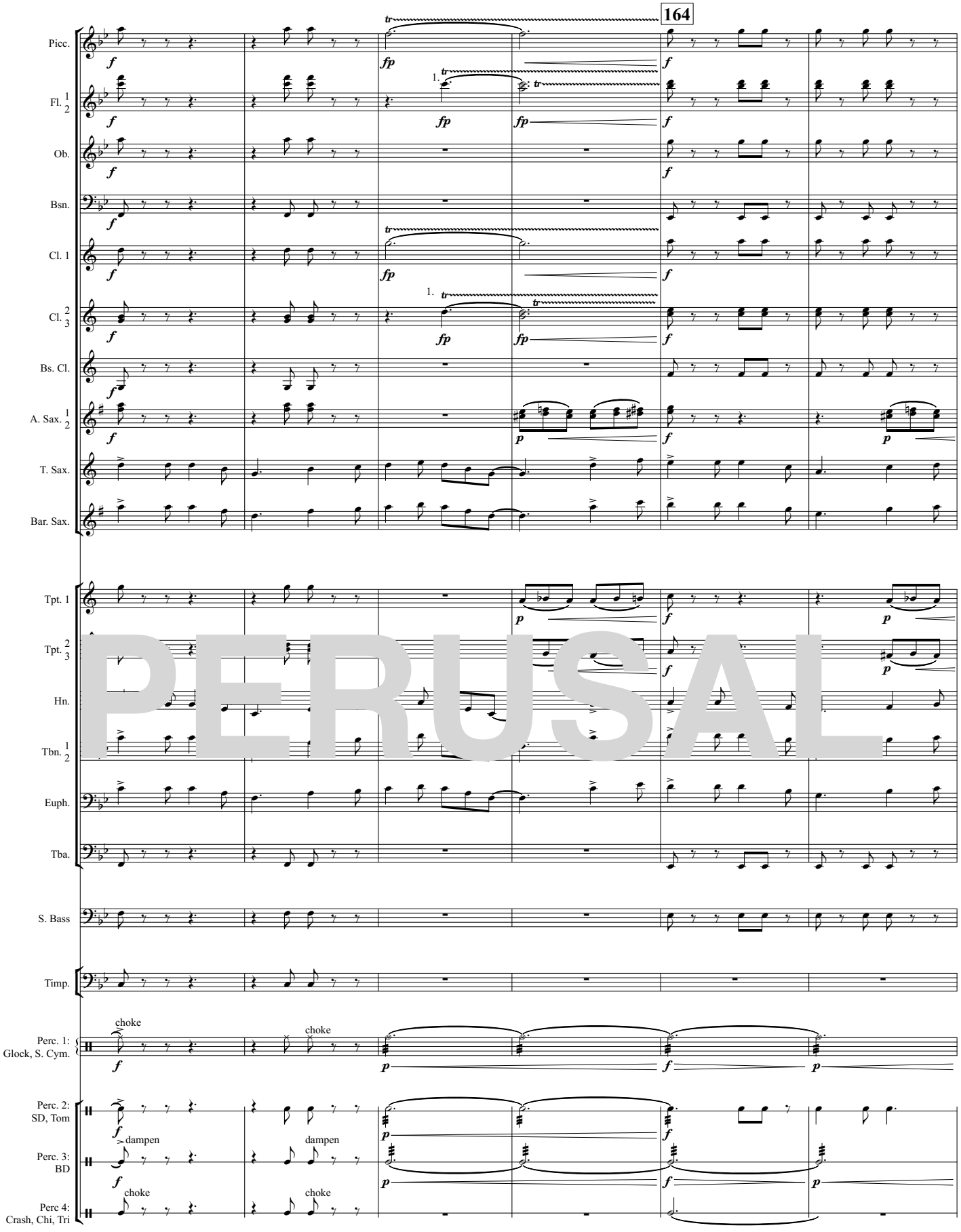

144
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
Bs. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Tpt. 1
Tpt. 2 3
Hn.
Tbn. 1 2
Euph.
Tba.
S. Bass
Timp.
Perc. 1: Glock, S. Cym.
Perc. 2: SD, Tom
Perc. 3: BD
Perc 4: Crash, Chi, Tri
a2
p
f
p

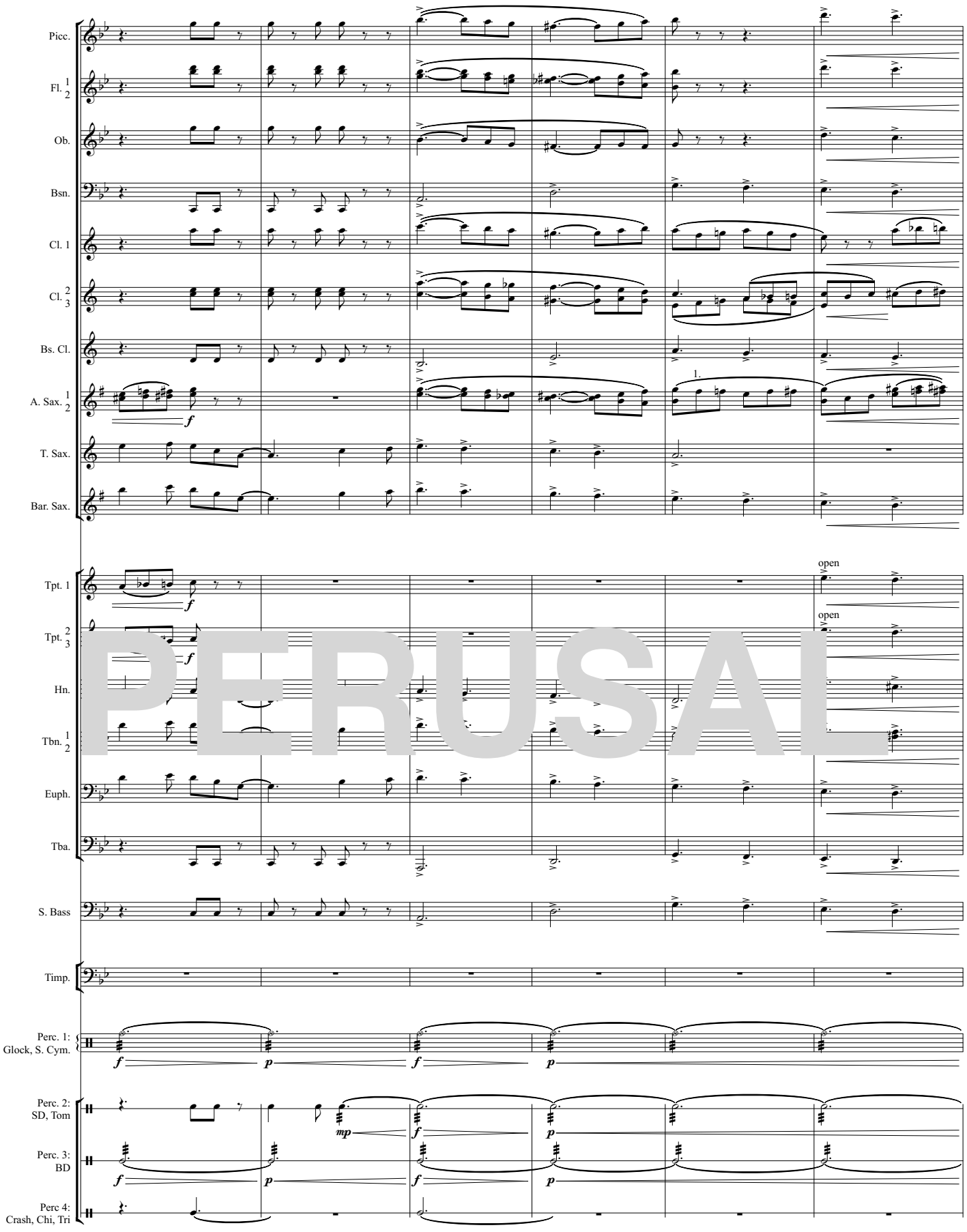
PERUSAL


152
Picc.
Fl. 1 2
a2
Ob.
Bsn.
Cl. 1
Cl. 2 3
Bs. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Tpt. 1
Tpt. 2 3
Hn.
Tbn. 1 2
Euph.
Tba.
S. Bass
Timp.
Perc. 1: Glock, S. Cym.
Perc. 2: SD, Tom
Perc. 3: BD
Perc 4: Crash, Chi, Tri
p
f

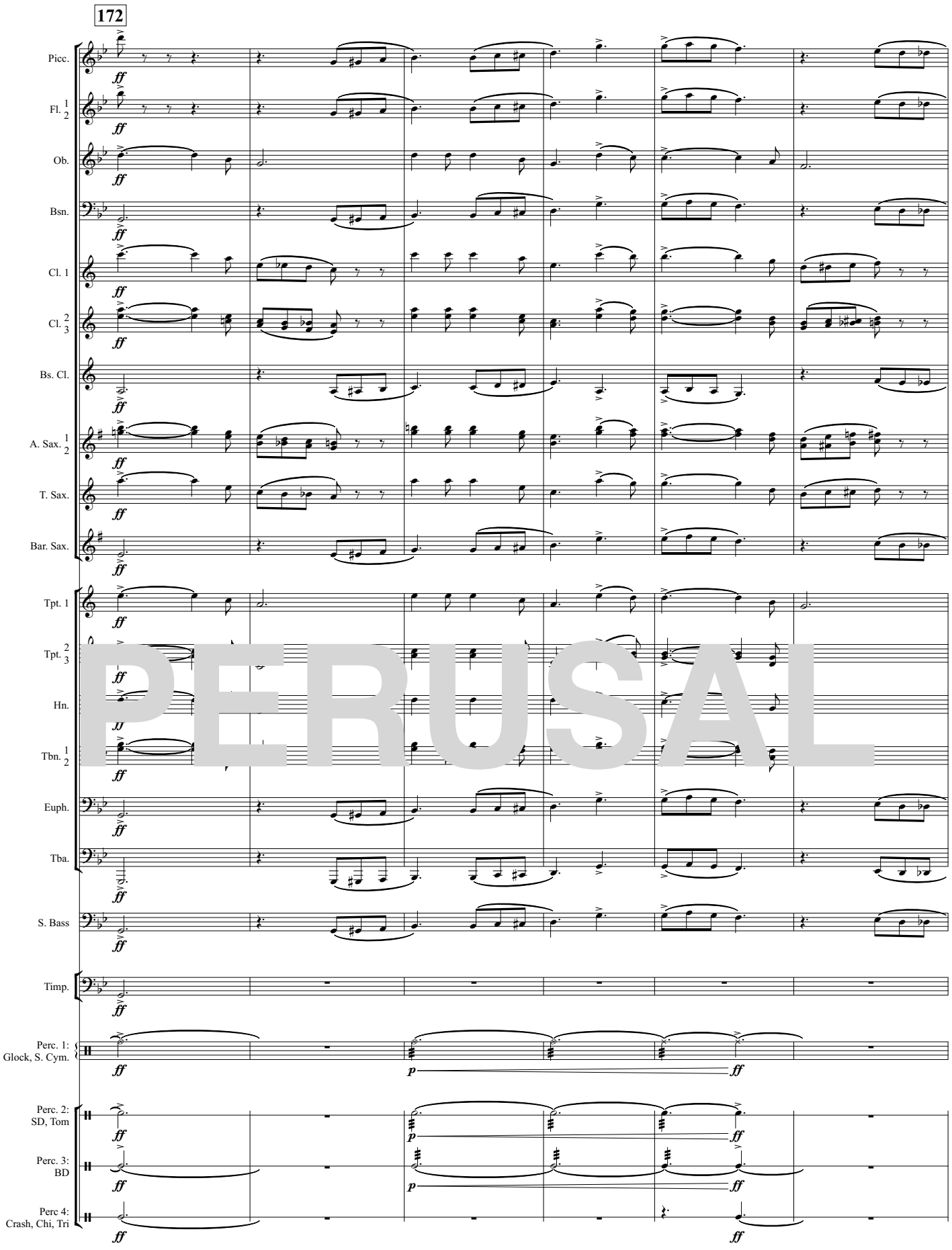
PERUSAL

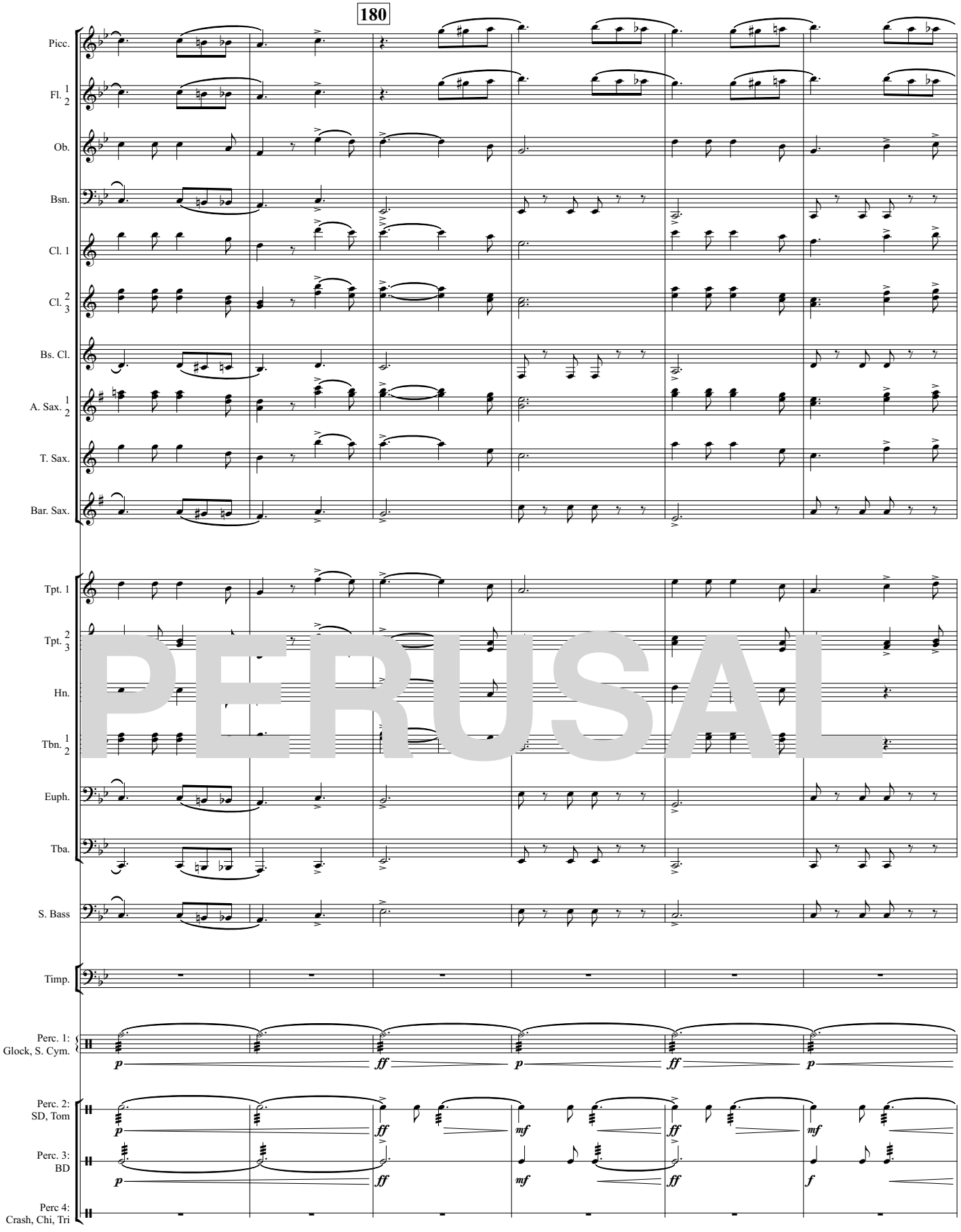

156 Big storm!
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
Bs. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Tpt. 1
Tpt. 2 3
Hn.
Tbn. 1 2
Euph.
Tba.
S. Bass
Timp.
Perc. 1: Glock, S. Cym.
Perc. 2: SD, Tom
Perc. 3: BD
Perc 4: Crash, Chi, Tri
straight mute
straight mute
choke
choke
dampen
dampen
choke
choke
PERUSAL


164
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
Bs. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Tpt. 1
Tpt. 2 3
Hn.
Tbn. 1 2
Euph.
Tba.
S. Bass
Timp.
Perc. 1: Glock, S. Cym.
Perc. 2: SD, Tom
Perc. 3: BD
Perc 4: Crash, Chi, Tri
choke
dampen
PERUSAL

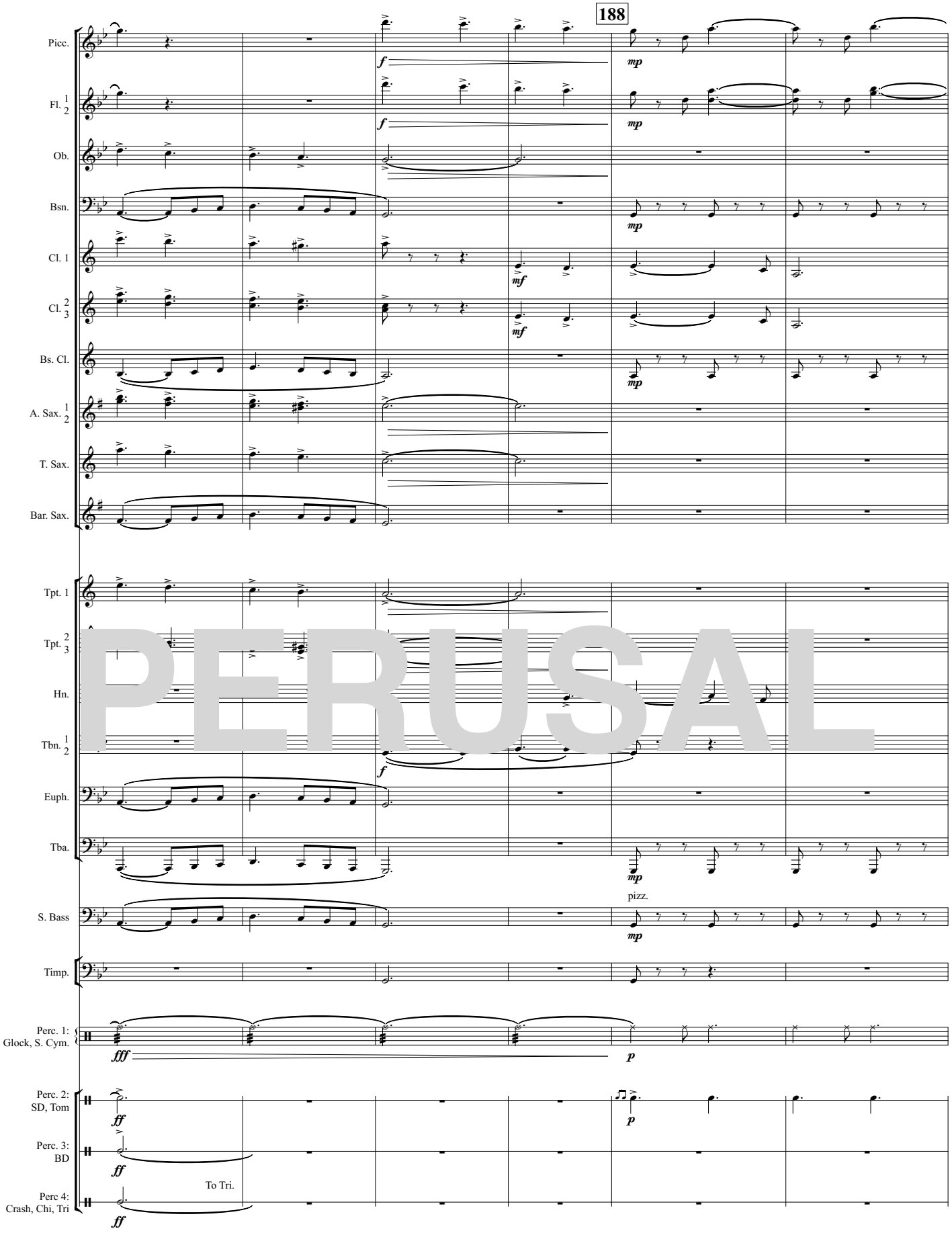

Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
Bs. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Tpt. 1
Tpt. 2 3
Hn.
Tbn. 1 2
Euph.
Tba.
S. Bass
Timp.
Perc. 1: Glock, S. Cym.
Perc. 2: SD, Tom
Perc. 3: BD
Perc 4: Crash, Chi, Tri
1.
open
open
f
p
mp

PERUSAL

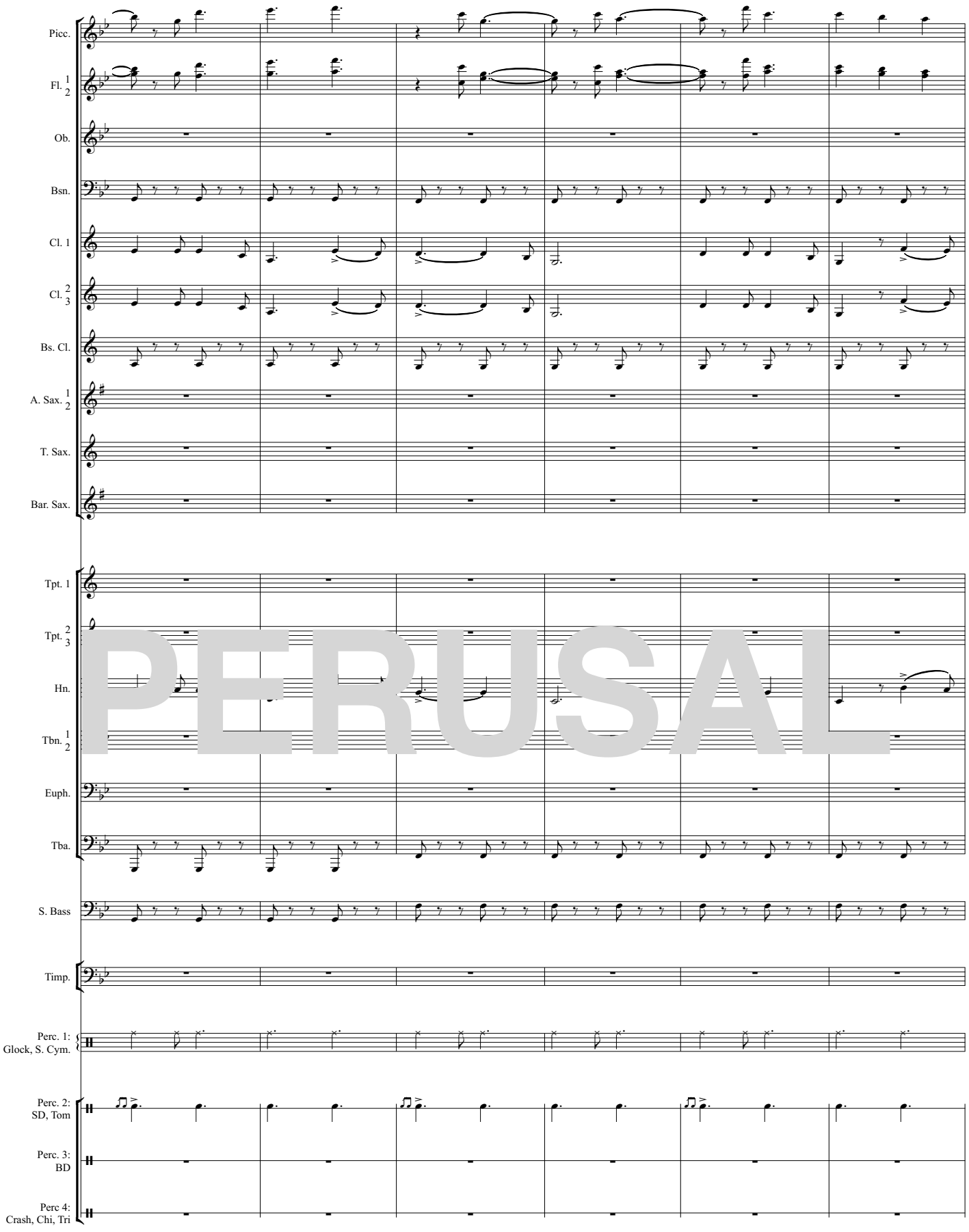

172
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
Bs. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Tpt. 1
Tpt. 2 3
Hn.
Tbn. 1 2
Euph.
Tba.
S. Bass
Timp.
Perc. 1: Glock, S. Cym.
Perc. 2: SD, Tom
Perc. 3: BD
Perc 4: Crash, Chi, Tri
ff
p
PERUSAL


180
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
Bs. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Tpt. 1
Tpt. 2 3
Hn.
Tbn. 1 2
Euph.
Tba.
S. Bass
Timp.
Perc. 1: Glock, S. Cym.
Perc. 2: SD, Tom
Perc. 3: BD
Perc 4: Crash, Chi, Tri
p
ff
p
ff
p
p
ff
mf
ff
mf
p
ff
mf
ff
f

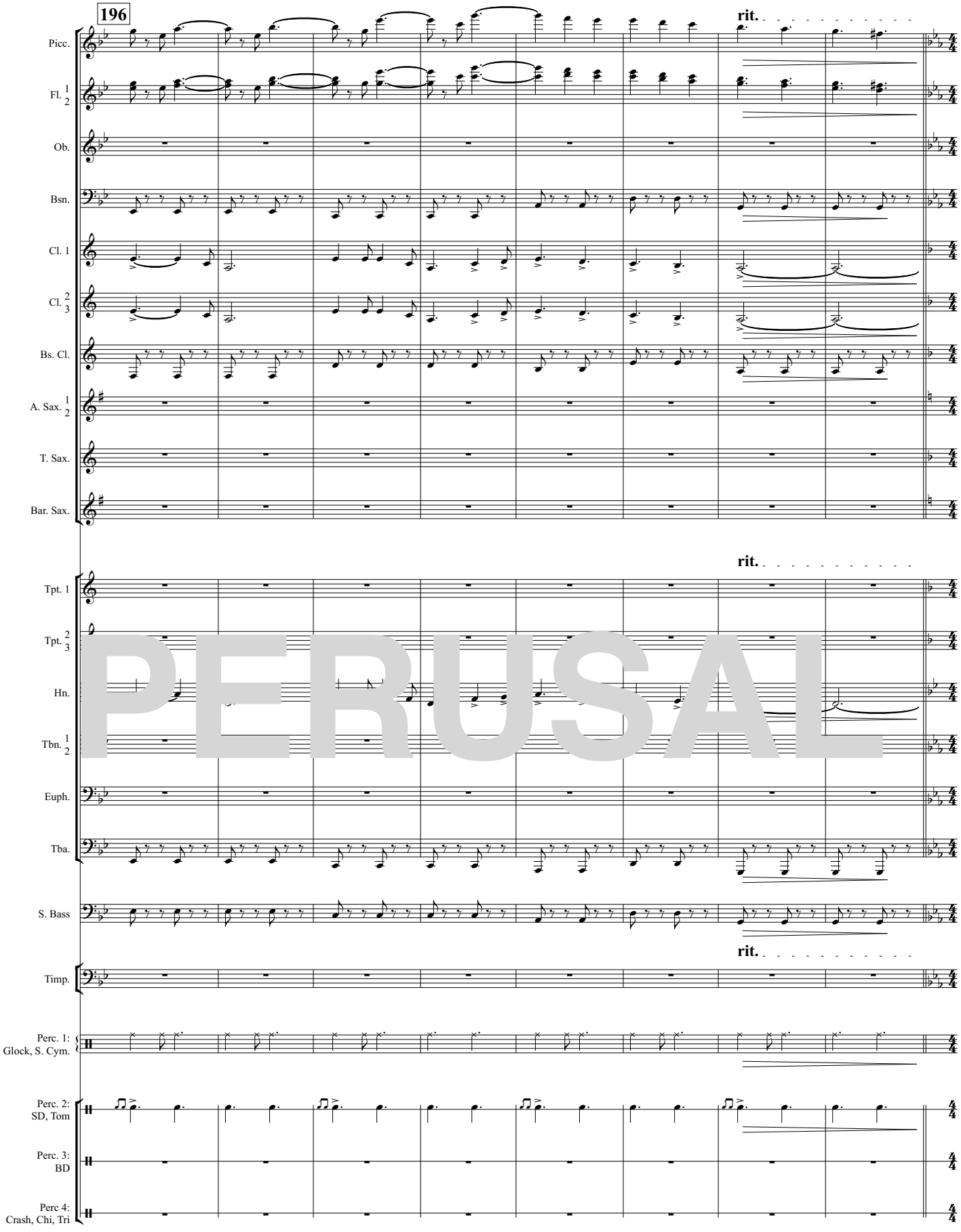
PERUSAL


188
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
Bs. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Tpt. 1
Tpt. 2 3
Hn.
Tbn. 1 2
Euph.
Tba.
S. Bass
Timp.
Perc. 1: Glock, S. Cym.
Perc. 2: SD, Tom
Perc. 3: BD
Perc 4: Crash, Chi, Tri
f
mp
mf
fff
ff
p
pizz.
To Tri.

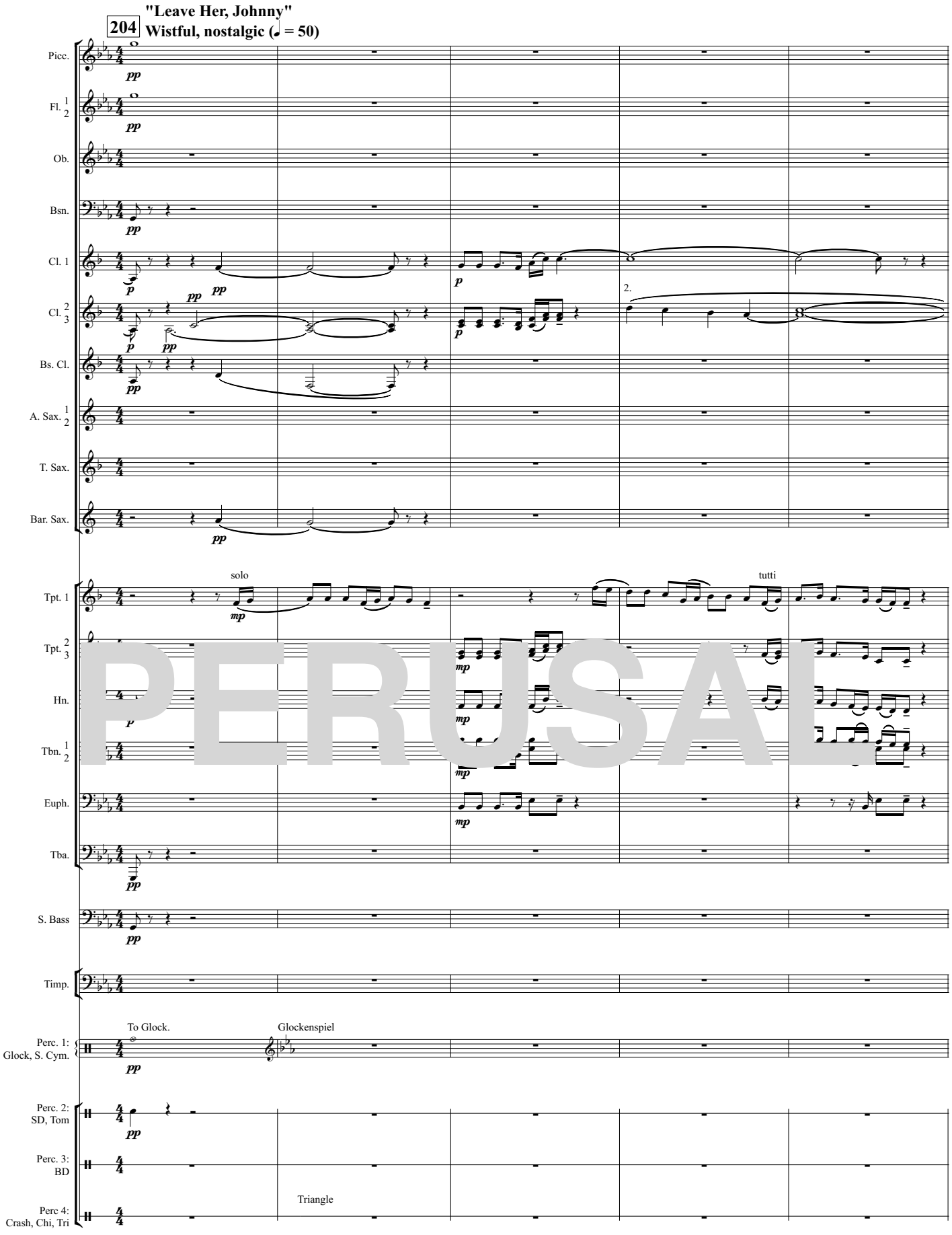
PERUSAL


Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
Bs. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Tpt. 1
Tpt. 2 3
Hn.
Tbn. 1 2
Euph.
Tba.
S. Bass
Timp.
Perc. 1: Glock, S. Cym.
Perc. 2: SD, Tom
Perc. 3: BD
Perc 4: Crash, Chi, Tri

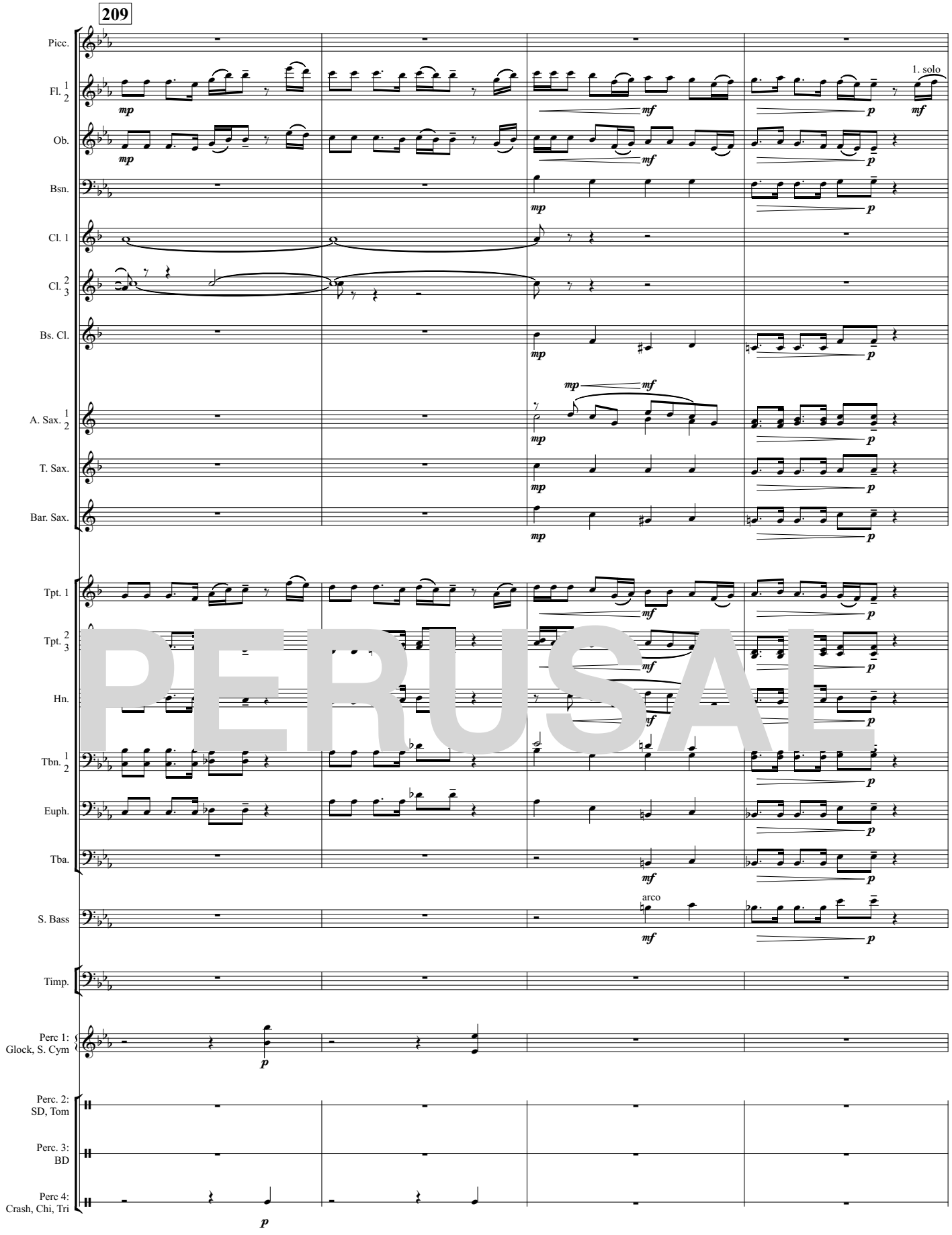
PERUSAL


196
rit.
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
Bs. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
rit.
Tpt. 1
Tpt. 2 3
Hn.
Tbn. 1 2
Euph.
Tba.
S. Bass
rit.
Timp.
Perc. 1: Glock, S. Cym.
Perc. 2: SD, Tom
Perc. 3: BD
Perc 4: Crash, Chi, Tri

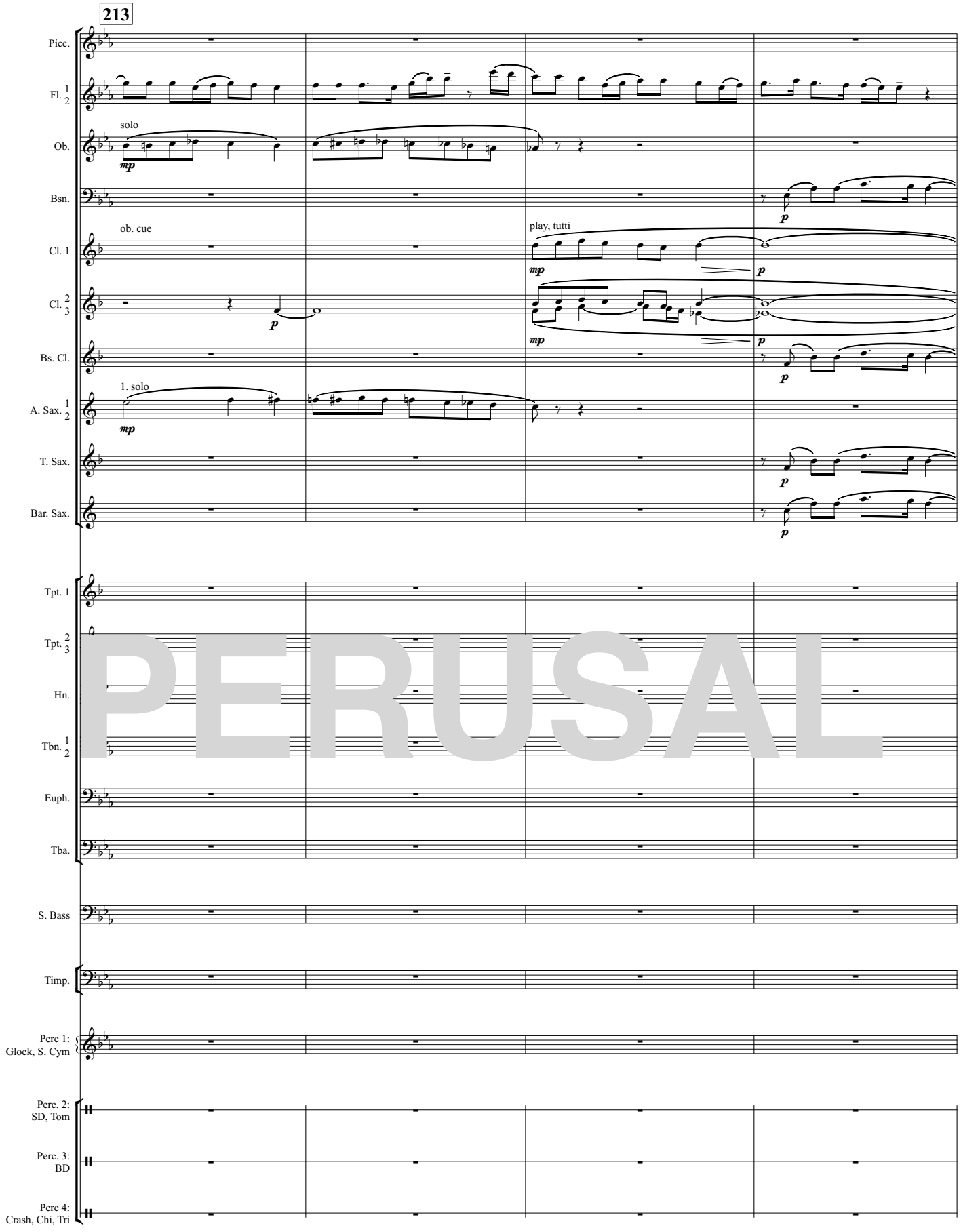
PERUSAL


"Leave Her, Johnny"
204
Wistful, nostalgic (♩ = 50)
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
Bs. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Tpt. 1
Tpt. 2 3
Hn.
Tbn. 1 2
Euph.
Tba.
S. Bass
Timp.
Perc. 1: Glock, S. Cym.
Perc. 2: SD, Tom
Perc. 3: BD
Perc 4: Crash, Chi, Tri
solo
tutti
2.
To Glock.
Glockenspiel
Triangle
pp
p
mp

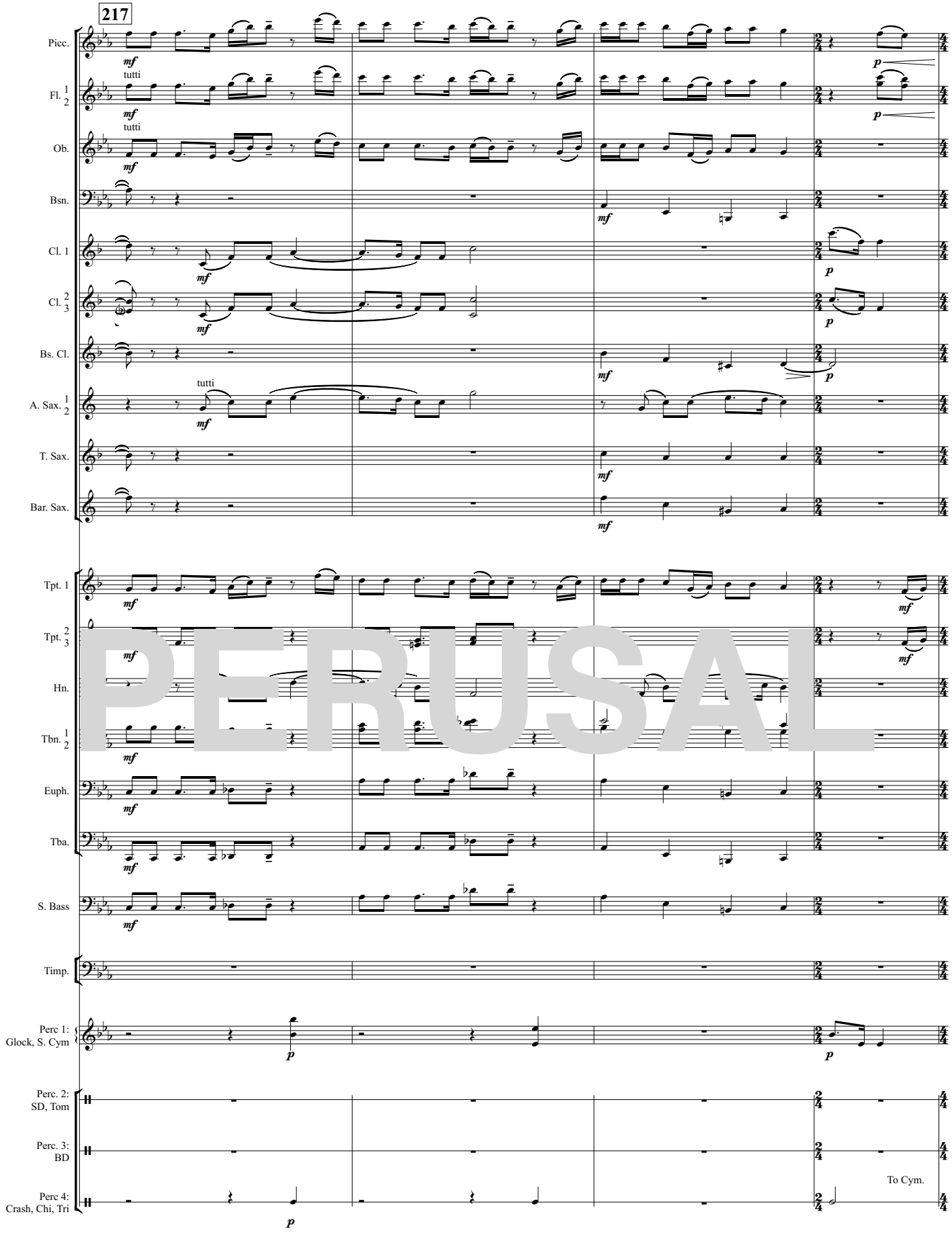
PERUSAL


209
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
Bs. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Tpt. 1
Tpt. 2 3
Hn.
Tbn. 1 2
Euph.
Tba.
S. Bass
Timp.
Perc 1: Glock, S. Cym
Perc. 2: SD, Tom
Perc. 3: BD
Perc 4: Crash, Chi, Tri
1. solo
arco
mp
mf
p

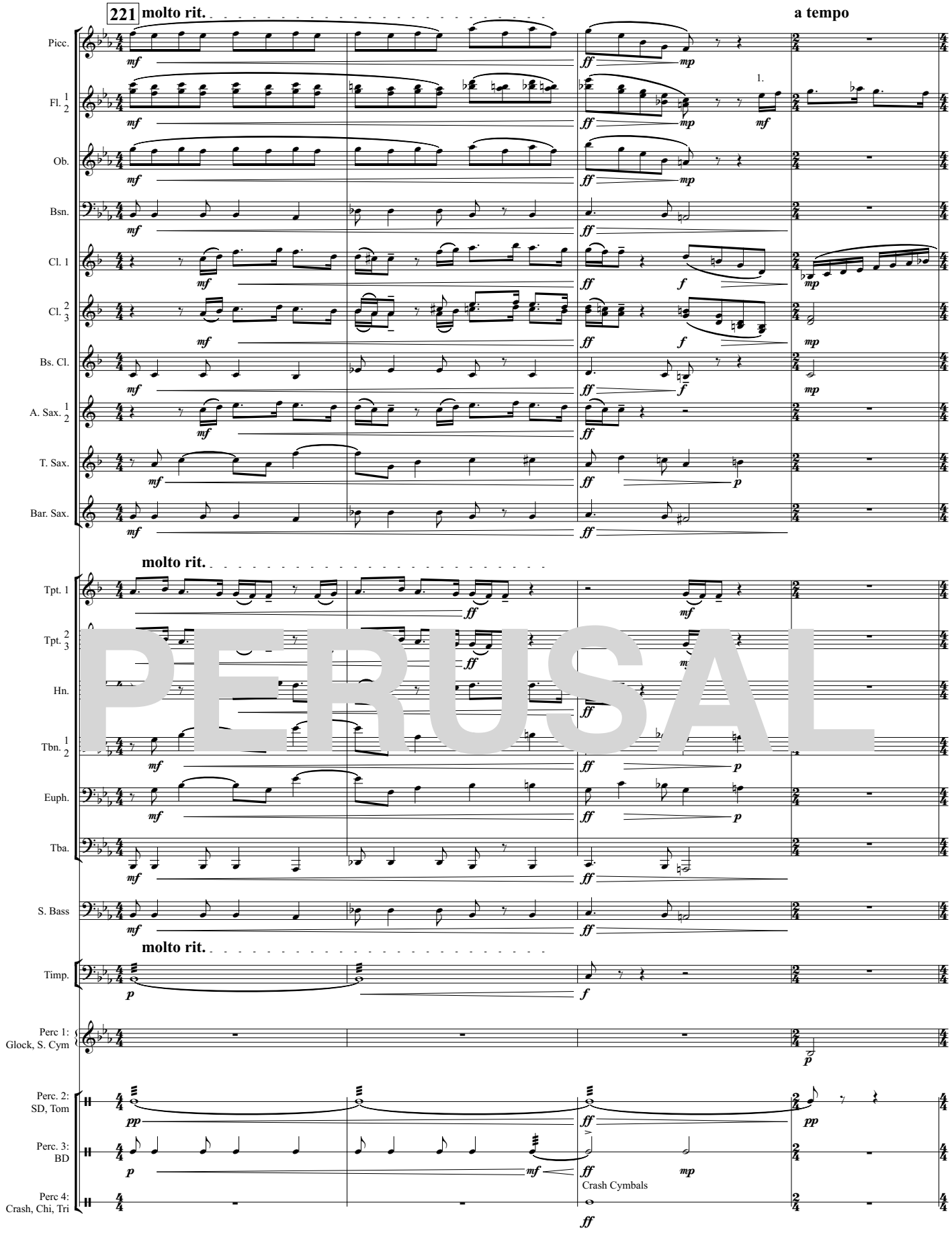
PERUSAL


213
Picc.
Fl. 1 2
solo
Ob.
mp
Bsn.
p
ob. cue
play, tutti
Cl. 1
mp
p
Cl. 2 3
p
mp
p
Bs. Cl.
p
1. solo
A. Sax. 1 2
mp
T. Sax.
p
Bar. Sax.
p
Tpt. 1
Tpt. 2 3
Hn.
Tbn. 1 2
Euph.
Tba.
S. Bass
Timp.
Perc 1: Glock, S. Cym
Perc. 2: SD, Tom
Perc. 3: BD
Perc 4: Crash, Chi, Tri

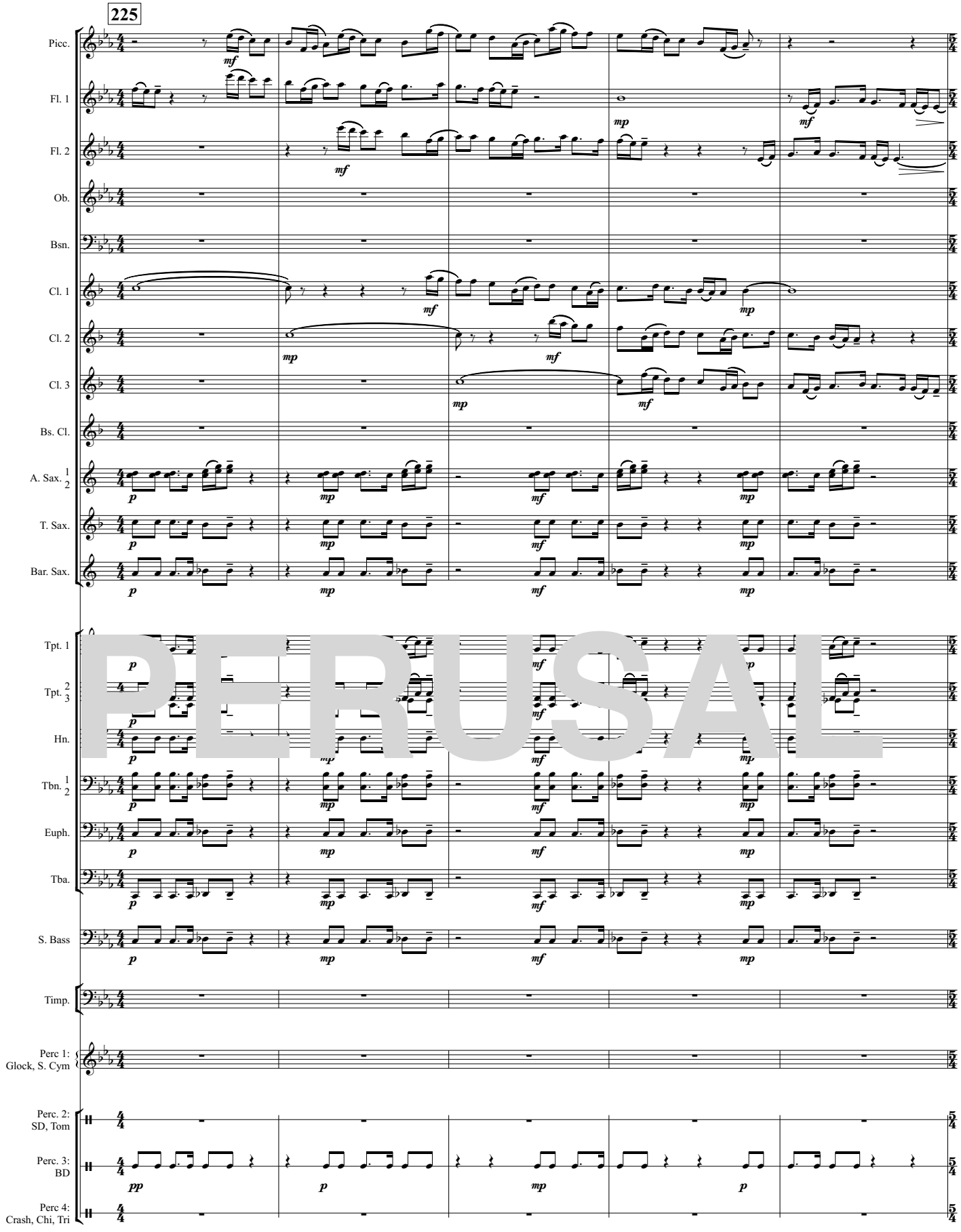
PERUSAL


217
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
Bs. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Tpt. 1
Tpt. 2 3
Hn.
Tbn. 1 2
Euph.
Tba.
S. Bass
Timp.
Perc 1: Glock, S. Cym
Perc. 2: SD, Tom
Perc. 3: BD
Perc 4: Crash, Chi, Tri
tutti
To Cym.

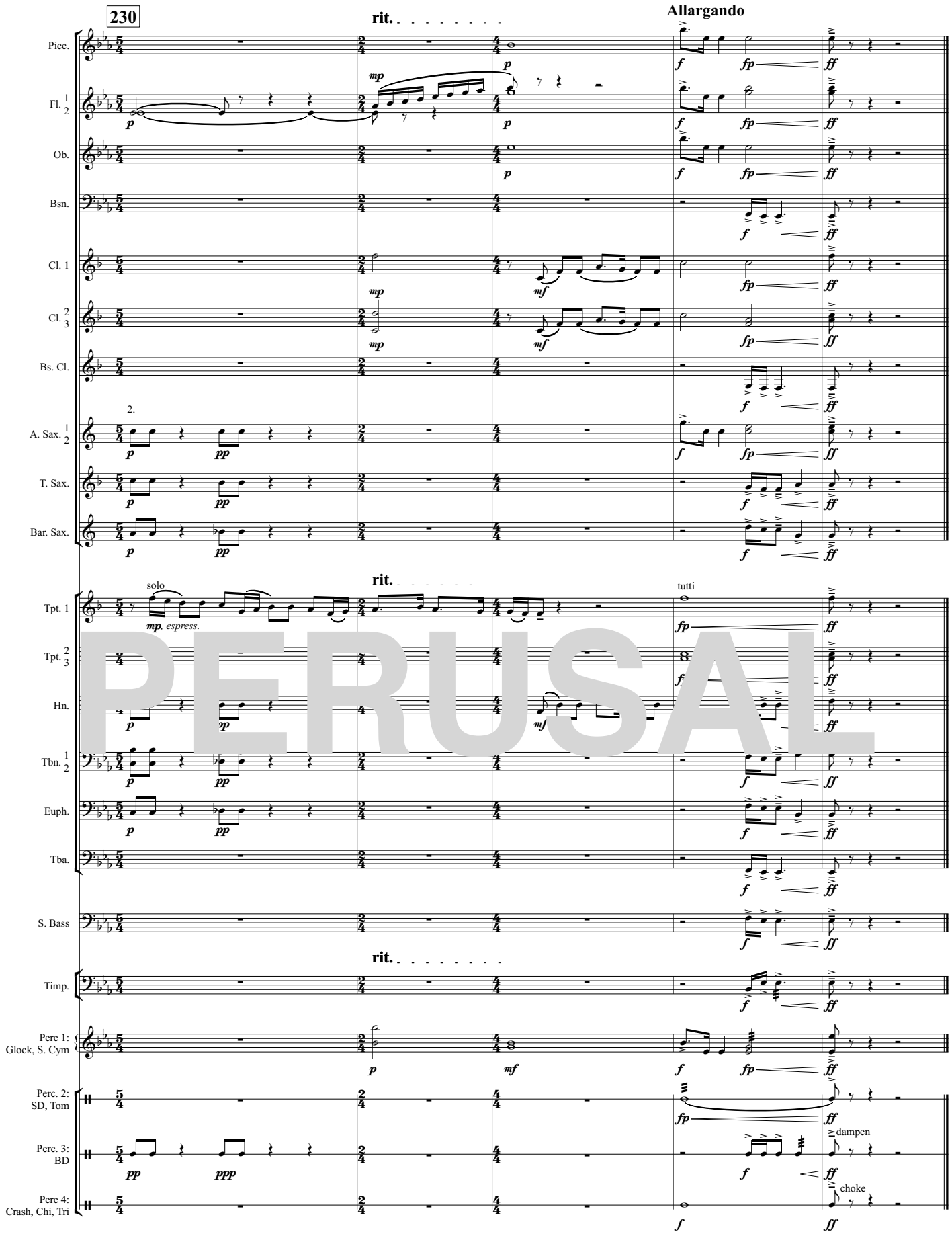
PERUSAL


221 molto rit.
a tempo
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
Bs. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
molto rit.
Tpt. 1
Tpt. 2 3
Hn.
Tbn. 1 2
Euph.
Tba.
S. Bass
molto rit.
Timp.
Perc 1: Glock, S. Cym
Perc. 2: SD, Tom
Perc. 3: BD
Perc 4: Crash, Chi, Tri
Crash Cymbals

PERUSAL


225
Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
Cl. 1
Cl. 2
Cl. 3
Bs. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Tpt. 1
Tpt. 2 3
Hn.
Tbn. 1 2
Euph.
Tba.
S. Bass
Timp.
Perc 1: Glock, S. Cym
Perc. 2: SD, Tom
Perc. 3: BD
Perc 4: Crash, Chi, Tri

PERUSAL


230
rit.
Allargando
Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
Bs. Cl.
2.
A. Sax. 1 2
T. Sax.
Bar. Sax.
rit.
solo
mp, espress.
tutti
Tpt. 1
Tpt. 2 3
Hn.
Tbn. 1 2
Euph.
Tba.
S. Bass
rit.
Timp.
Perc 1: Glock, S. Cym
Perc. 2: SD, Tom
Perc. 3: BD
dampen
Perc 4: Crash, Chi, Tri
choke

PERUSAL