

Sixty-Six

Op. 236

By Robert Sheldon

robertsheldonmusic.com

Print & Digital Music Sales, Resources and Recordings

SIXTY-SIX, Op. 236

By Robert Sheldon

Commissioned for the Saint Louis Wind Symphony, St. Louis, Missouri

Thomas Poshak, Music Director

2021 – grade 5 – 8:10

Sixty Six was commissioned by Peter J. Poletti for the Saint Louis Wind Symphony, St. Louis, Missouri, Thomas Poshak, Music Director, Gary Brandes Associate Conductor, and dedicated to Dan Presgrave and Faye Siegel, friends of Mr. Poletti with whom he has shared “many notes.” The inspiration for the piece is the legendary Route 66, also known as “The Main Street of America,” “The Will Rogers Highway,” and “The Mother Road.” This storied highway opened in 1926, beginning in Chicago, Illinois and traversing Missouri, Kansas, Oklahoma, Texas, New Mexico, Arizona and ending in California at the Pacific Ocean in Santa Monica. Covering 2,448 miles, this most beloved of America’s highways is steeped in nostalgia and history as an icon of the golden age of road travel. Serving as a major corridor for those migrating west during the Dust Bowl in the 1930’s, the road underwent many improvements as it grew in popularity through the years. “Mom and Pop” businesses such as the many restaurants, motels and service stations became a feature of a trip on Route 66, and as Americans took to the road, the neon signs and numerous “quirky” attractions along the way made for an unforgettable journey, celebrating the excitement and freedom of the highway.

When the Interstate Highway Act of 1956 brought about a new system of limited access highways, smaller and more indirect roads became less travelled, leading to the decommissioning of Route 66 in 1985, and causing the demise of many businesses and roadside attractions, leaving some of the towns merely a shadow of their former selves. But the popularity of this road has led to a resurgence of interest, and many people attempt to retrace much of the original highway in a search for adventure and nostalgia as they take a trip back in time on this concrete piece of American history.

Sixty Six is a musical depiction of a trip on this highway and is presented in five interconnected sections. The piece is intended to be accompanied by a video presentation of many iconic scenes one would experience on their way west, but (hopefully) the audience will enjoy the music, with or without photographic references as the piece takes them on this journey. There are also some inside jokes intended to entertain the conductor and performing musicians as they make their way through the notation (explained below).

“*Road Trip - The Journey Begins*” starts with a fanfare-type opening that is based on two intervals of a 6th, and also uses two measures of 6/4 time alluding to the number “66.” The mood is joyful and carefree as we drive along. A reference to Chicago in the early days of the highway can be heard in the syncopation and trombone glissando, along with a frenetic feeling as if negotiating heavy traffic as we leave the city.

“*Neon Nights - Signs of the Times*” is a musical throwback to the early years of this highway, when jazz was popular, and the sound of Glenn Miller’s Orchestra was on everyone’s car radio. One can envision the numerous diners, drive-ins and motels with their animated neon signs, creating a happy and fun-filled atmosphere along the way.

“*Old Towns - Memories of Yesteryear*” is a lyrical and nostalgic departure from the rest of the piece. Both intimate and sentimental, the music seems to yearn for a return to one’s home, recalling sweet memories from the past. Since much of Route 66 was in the southwestern part of the country, an acoustic guitar seemed an appropriate instrument to play an important role in the melody as well as providing arpeggiated harp-like accompaniments.

“*Attractions - The Weird, Wonderful and the Wacky*” is a musical homage to the unusual and quirky places seen along the way. The list of attractions is too long to mention, but one unifying descriptor is that most of them are a bit “off-beat” in some way. The tempo returns to the original fast pace in the opening of the piece, but includes a tempo marking of **Allegro pazzo**, which translates to “fast and insane.” The conductor and musicians will find that in addition to depicting “off-beat” attractions, the music is literally OFF BEAT as it seems to change tempo and meter, but it actually does not, causing some of the downbeats to be displaced, which makes this section of the piece even wackier. A number of brief tableaus are visited – fast and bustling, old-time carnival, ragtime, cowboys and Indians, and some seriously silly music depicting the many oddities and items found in the numerous gift shops. This section ends with a trip to an old-fashioned filling station and the sound of a gas station pump bell.

Once the car is re-fueled, we are off to the final section, “*Golden State Arrival - The End of the Journey*.” A brief fanfare includes a reference to “California, Here I Come,” and following the excitement of finally making it to the last state on our road trip, we settle into a pleasant ride that uses our original thematic material, building in anticipation of reaching the end of the road, culminating in a joyous conclusion.

Sixty-Six

Dedicated to Dan Presgrave and Faye Siegel

FULL SCORE
Duration: 8:10

ROBERT SHELDON
Op. 236

Presto "Road Trip - The Journey Begins"

$\text{J} = 144$

+Picc.

The musical score consists of 16 staves of music for various instruments. The instruments listed on the left are: Flutes & Piccolo, 1st & 2nd Oboes, 1st & 2nd Bassoons, 1st Bb Clarinet, 2nd & 3rd Bb Clarinets, Bb Bass Clarinet, 1st & 2nd Eb Alto Saxophones, Bb Tenor Saxophone, Eb Baritone Saxophone, 1st Bb Trumpet, 2nd & 3rd Bb Trumpets, 1st & 3rd F Horns, 2nd & 4th F Horns, 1st Trombone, 2nd & 3rd Trombone, Euphonium, Tuba, Acoustic Guitar, Mallet Percussion (Bells/Vibraphone/Piano/Xylophone), Percussion 1 (Snare Drum/Tom-tom/Siren Whistle, Bass Drum/Marimba), and Percussion 2 (Suspended Cymbal/Hi-hat, Crash Cymbals/Triangle/Temple Blocks, Tambourine/Ratchet/Vibraphone). The score includes dynamic markings such as **ff**, **mf**, **a2**, **s.fz**, **b.d. ff**, and **ffp**. The tempo is $\text{J} = 144$. The key signature changes between common time and 2/4 time. The score features large, stylized numbers '6' and '4' appearing on the staves. The bottom staff shows a tuning instruction: **Tune: F, B \flat , C, E \flat** .

Fls. *mf*

Ob.

Bsn.

Cl. 1

Cl. 2/3

B. Cl.

A. Saxos

T. Sax.

B. Sax.

Tpt. 1 *mf*

Tpts. 2/3 *mf*

Hns. 1/3 *mf*

Hns. 2/4 *mf*

Trb. 1 *mf*

Trbs. 2/3 *mf*

Euph.

Tba.

A. Gtr.

Bells

Perc. 1 *ff*

Perc. 2

Timpani *ff*

5

6

C to C *ff*

7

C to C

8

Fls. *mf*

Ob. *ff*

Bsn.

Cl. 1

Cl. 2/3

B. Cl. *mf*

A. Saxes

T. Sax. *mf*

B. Sax. *mf*

Tpt. 1 *mf*

Tpts. 2/3 *ff*

Hns. 1/3 *mf*

Hns. 2/4 *mf*

Trb. 1 *mf*

Trbs. 2/3 *fff sfz ff mf*

Euph. *mf*

Tba. *mf*

A. Gtr.

Bells

Perc. 1 *(w/mallets)*

Perc. 2 *mf*

Timp. *ff*

9 10 11 12 13

14

Fls. *Div.* *mf*

Ob. *mf*

Bsn. *a2* *mp*

Cl. 1 *mf*

Cl. 2/3 *mf*

B. Cl. *mp*

A. Saxos *mp*

T. Sax. *mp*

B. Sax. *mp*

Tpt. 1 *(w/st. mute)* *mf* *f*

Tpts. 2/3 *mf* *f*

Hns. 1/3 *mp*

Hns. 2/4 *mp*

Trb. 1 *mp*

Trbs. 2/3 *mp*

Euph. *mp*

Tba. *mp*

A. Gtr. -

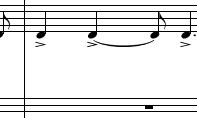
Bells *(w/hard rubber mallets)* *mf*

Perc. 1 *p* *Hi-Hat (closed)*

Perc. 2 *f* *(w/sticks)* *mf*

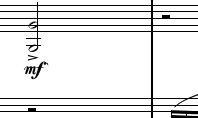
Timp. *mp* 14 15 16 17 18 19

Fls. 

Ob. 

Bsn. 

Cl. 1 

Cl. 2/3 

B. Cl. 

A. Saxes 

T. Sax. 

B. Sax. 

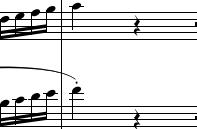
Tpt. 1 

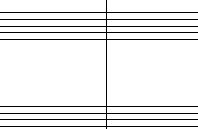
Tpts. 2/3 

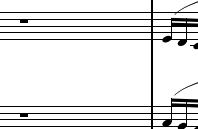
Hns. 1/3 

Hns. 2/4 

Trb. 1 

Trbs. 2/3 

Euph. 

Tba. 

A. Gtr. 

Bells 

Perc. 1 

Perc. 2 

Timpani 

30

Fls. *ff*

Ob. *ff*

Bsn. *ff*

Cl. 1 *ff*

Cl. 2/3 *ff*

B. Cl. *ff* *mf*

A. Saxos *ff*

T. Sax. *ff*

B. Sax. *ff* *mf*

Tpt. 1 *ff*

Tpts. 2/3 *ff*

Hns. 1/3 *ff*

Hns. 2/4 *ff*

Trb. 1 *ff*

Trbs. 2/3 *ff* *f* *a2*

Euph. *ff* *f*

Tba. *ff* *mf*

A. Gtr.

Bells *ff*

Perc. 1 *f* *mp*

Perc. 2 *ff* *mp*

Tamb. *ff* *mp*

Timpani *f*

30 C# to C 31 32 33 34 35 36 37

38

Fls. *mf*
 Ob. *mf*
 Bsn.
 Cl. 1 *mf*
 Cl. 2/3 *mf*
 B. Cl.
 A. Saxos
 T. Sax. *mf*
 B. Sax.
 Tpt. 1 *f*
 Tpts. 2/3 *f*
 Hns. 1/3 *mf*
 Hns. 2/4 *mf*
 Trb. 1
 Trbs. 2/3
 Euph.
 Tba.
 A. Gtr.
 Bells
 Perc. 1
 Perc. 2 *(w/sticks)*
 Timp. *mf*

48

Fls. *ff*

Ob. *ff*

Bsn. *ff*

Cl. 1 *ff*

Cl. 2/3 *ff*

B. Cl. *mf*

A. Saxes *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpt. 1 *mf*

Tpts. 2/3 *ff*

Hns. 1/3 *ff*

Hns. 2/4 *mf*

Trb. 1 *ff*

Trbs. 2/3 *mf*

Euph. *ff*

Tba. *mf*

A. Gtr.

Bells *ff*

Perc. 1 *ff*

Perc. 2 *mf*

Timpani *ff*

*Div.
-Picc.*

Fls.

Ob.

Bsn.

Cl. 1

Cl. 2/3

B. Cl.

A. Saxes

T. Sax.

B. Sax.

Tpt. 1

Tpts. 2/3

Hns. 1/3

Hns. 2/4

Trb. 1

Trbs. 2/3

Euph.

Tba.

A. Gtr.

Bells

To Vib.

Perc. 1

(w/mallets)

To Tom-tom

Perc. 2

Timp.

51

52

53

54

55

56

Up-tempo Swing "Neon Nights - Signs of the Times"

57 $\downarrow = 92$

57

Up-tempo Swing

"Neon Nights - Signs of the Times"

+Picc.

57 $\text{♩} = 92$

+Picc.

Fls. *mp*

Ob. *mp*

Bsn. *mp*

Cl. 1 *mp*

Cl. 2/3 *mp*

B. Cl. *mp*

A. Saxos *mp*

T. Sax. *mp*

B. Sax. *mp*

Tpt. 1 *mp*

Tpts. 2/3 *mp*

Hns. 1/3 *mp*

Hns. 2/4 *mp*

Trb. 1 *mp*

Trbs. 2/3 *mp*

Euph. *mp*

Tba. *mp*

A. Gtr. -

Vib. Vibraphone (w/fast motor) *f* *ff*

Perc. 1 Tom-tom *mf* rim shot *ff* Hi-Hat (closed) *sf* (w/stick) *f* *mp* *f*

Perc. 2 *mf* *sf*

Tim. *f* *ff*

F to G 57 58 59 60 61 62 63 64

65

Fls.

Ob.

Bsn.

Cl. 1

Cl. 2/3

B. Cl.

A. Saxes

T. Sax.

B. Sax.

Tpt. 1

Tpts. 2/3

Hns. 1/3

Hns. 2/4

Trb. 1

Trbs. 2/3

Euph.

Tba.

A. Gtr.

Vib.

Perc. 1

Perc. 2

Timp.

65 66 67 68 69 70 71 72

77

Fls. *mf* *a2*

Ob. *mf*

Bsn. *f*

Cl. 1 *mf*

Cl. 2/3 *mf*

B. Cl. *f* *mf* *a2*

A. Saxos *ff* *mf*

T. Sax. *ff* *mf*

B. Sax. *ff* *mf* *f*

Tpt. 1 *f* *3*

Tpts. 2/3 *f* *3*

Hns. 1/3 *ff* *mf* *f*

Hns. 2/4 *ff* *mf* *f*

Trb. 1 *mf*

Trbs. 2/3 *mf* *f* *a2*

Euph. *mf* *f*

Tba. *f* *mf*

A. Gtr.

Vib. *mf* *f*

Perc. 1 *mf*

Perc. 2 *f* *mf*

Timp.

Fls. *mf*

Ob. *mf*

Bsn. *mf*

Cl. 1 *mf*

Cl. 2/3 *mf*

B. Cl. *mf*

A. Saxos *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpt. 1 *f*

Tpts. 2/3 *a2*

Hns. 1/3 *mf*

Hns. 2/4 *mf*

Trb. 1 *mf*

Trbs. 2/3 *mf*

Euph. *mf*

Tba. *mf*

A. Gtr.

Vib. *mf*

Perc. 1

Perc. 2

Timp.

81 82 83 84 85 86 87

89

Fls.

Ob.

Bsn.

Cl. 1

Cl. 2/3

B. Cl.

A. Saxes

T. Sax.

B. Sax.

Tpt. 1

Tpts. 2/3

Hns. 1/3

Hns. 2/4

Trb. 1

Trbs. 2/3

Euph.

Tba.

A. Gtr.

Vib.

Perc. 1

Perc. 2

Tim.

88 89 90 91 92 93 94

97

105

Fls.

Ob.

Bsn.

Cl. 1

Cl. 2/3

B. Cl.

A. Saxos

T. Sax.

B. Sax.

Tpt. 1

Tpts. 2/3

Hns. 1/3

Hns. 2/4

Trb. 1

Trbs. 2/3

Euph.

Tba.

A. Gtr.

Vib.

Perc. 1

Perc. 2

Timp.

101 102 103 104 > 105 > 106 > 107

113

Fls.

Ob.

Bsn.

Cl. 1

Cl. 2/3 *a2*

B. Cl.

A. Saxes

T. Sax.

B. Sax.

Tpt. 1 *(Straight 8ths)*

Tpts. 2/3 *(Straight 8ths)*

Hns. 1/3 *a2*

Hns. 2/4 *a2*

Trb. 1

Trbs. 2/3

Euph.

Tba.

A. Gtr.

Vib.

Piano

Perc. 1 *ff* *Hi-Hat (closed)* *sf*

Perc. 2 *sf*

Timpani

108 109 110 111 112 113

Adagio "Old Towns - Memories of Yesteryear"

J = 72

121

Flute solo

mp

Fls. *To Eng. Hn.*

Ob.

Bsn.

Cl. 1

Cl. 2/3

B. Cl.

A. Saxos

T. Sax.

B. Sax.

Tpt. 1

Tpts. 2/3

Ins. 1/3

Ins. 2/4

Trb. 1

Trbs. 2/3

Euph.

Tba.

A. Gtr.

Pno.

Perc. 1

Perc. 2

Timp.

Flute solo

mp

p

Div.

p

p

p

Guitar

mf

To Bells

Bells (w/hard rubber mallets)

mp

(damp)

(w/mallets)

p — *mp*

pp

E to D

129 Andante $\text{♩} = 84$

Fls. Rall.
Eng. Hn. +Picc.
Tutti
Bsn. mf
Cl. 1 Div.
Cl. 2/3 mf
B. Cl. mf
A. Saxes English Horn
Play
T. Sax. mf
B. Sax. pp
Tpt. 1 mf
Tpts. 2/3 f
Hns. 1/3 pp
Hns. 2/4 p
Trb. 1 mf
Trbs. 2/3 pp
Euph. mf
Tba. pp
A. Gtr. mf
Bells pp
Perc. 1 mf
Perc. 2 p
Timpani mf
129

123 124 125 126 127 128 129 130 131

Poco rall. **138** Adagio $\downarrow = 72$

Fls. *-Picc.* *f* *mp* *solo*
Eng. Hn. *f* *mf*
Bsn. *f* *p* *one player* *mf*
Cl. 1 *a2* *mp* *p*
Cl. 2/3 *f* *mp* *p* *+3, two players (div.)*
B. Cl. *f* *p*
A. Saxes *f* *Eng. Hn solo* *mf*
T. Sax.
B. Sax.

Tutti *div f*
Tpt. 1 *mf* *2nd only* *f*
Tpts. 2/3 *mf* *a2* *+ 3rd* *f*
Hns. 1/3 *a2* *(b)8*
Hns. 2/4 *f* *a2* *p*
Trb. 1
Trbs. 2/3
Euph.
Tba.
A. Gtr.
Bells *mf*
Perc. 1 *Mark Tree* *mp* *Tri.*
Perc. 2 *p* *mf* *f* *mp*
Timpani *mf* *133* *134* *135* *136* *pp* *G to F* *137* *138* *139* *140* *141*

146 Più mosso | = 84

+Picc.

155 Adagio $\text{♩} = 72$

Rall.

165 Allegro pazzo "Attractions - The Weird, Wonderful and the Wacky"

p

Fls.

Eng. Hn.

Bsn.

Tutti *a2*

Cl. 1 *one player*

Cl. 2/3

B. Cl.

A. Saxes

T. Sax.

B. Sax.

pp

ff

Tutti *f*

Tpt. 1

Tpts. 2/3

Hns. 1/3

Hns. 2/4

Trb. 1

Trbs. 2/3

Euph.

Tuba. *Tutti*

A. Gtr.

Bells *To Xyl.*

mp

Perc. 1

Perc. 2 *Tamb. (flat on table and play w/snare sticks)* *mf* *Hi-Hat (closed)*

Timpani

pp 164

Fls. +Picc.
mf

Ob. mf

Bsn. mp

Cl. 1 Tutti mp
a2

Cl. 2/3 mp

B. Cl. mp

A. Saxos a2
mp

T. Sax.

B. Sax. mp

Tpt. 1

Tpts. 2/3 a2 f

Hns. 1/3

Hns. 2/4 a2
mp

Trb. 1 a2 f

Trbs. 2/3 f

Euph.

Tba.

A. Gtr.

Bells

Perc. 1

Perc. 2

Timp.

168 169 170 171 172

182

Fls. *f* *mf*

Ob.

Bsn.

Cl. 1 *f* *One player*

Cl. 2/3 *mp*

B. Cl.

A. Saxos *f* *ff* *Play one player per part*

T. Sax. *mp*

B. Sax. *Play* *mp*

Tpt. 1 *solo* *f* *one player*

Tpts. 2/3 *f*

Hns. 1/3 *mp*

Hns. 2/4 *mp*

Trb. 1 *f* *one player* 2 5

Trbs. 2/3

Euph.

Tba. *f* *one player*

A. Gtr.

Xyl. To Bells

Perc. 1 *mf* Ratchet

Perc. 2 *ff*

Timp.

179 180 181 182 183 184 185 186

188

Flute only

Fls.

Ob.

Bsn.

Cl. 1

Cl. 2/3

B. Cl.

A. Saxes

T. Sax.

B. Sax.

Tpt. 1

Tpts. 2/3

Hns. 1/3

Hns. 2/4

Trb. 1

Trbs. 2/3

Euph.

Tba.

A. Gtr.

Xyl.

Perc. 1

Perc. 2

Timp.

p
a2

p

p *Tutti*

mp
a2

p

Tutti

mp *Tutti*

mp

Tutti

p

Tutti

p

Tutti

p

solo

mf

Tutti

p

Temple Blocks

mp

Fls.

Ob.

Bsn. *mf*

Cl. 1 *f*

Cl. 2/3

B. Cl. *mf*

A. Saxes *a2* *f*

T. Sax. *f*

B. Sax. *mf*

Tpt. 1

Tpts. 2/3

Hns. 1/3

Hns. 2/4

Trb. 1

Trbs. 2/3

Euph. *mf*

Tba.

A. Gtr.

Bells

S.D. (w/brushes)

Perc. 1 *f* *p* *f* (on rim) Vibes. *f*

Perc. 2

Timpani *f*

213 **Tempo primo (L'istesso)** "Golden State Arrival - The End of the Journey"

tr.....

Fls. f ff

Ob. f ff

Bsn. tr..... ff

Cl. 1 ff

Cl. 2/3 ff

B. Cl. tr..... ff

A. Saxes ff

T. Sax. ff

B. Sax. >

Tpt. 1 ff

Tpts. 2/3 ff

Hns. 1/3 ff a₂

Hns. 2/4 ff a₂

Trb. 1 ff

Trbs. 2/3 ff a₂

Euph. ff

Tba. ff

A. Gtr.

Bells

Perc. 1 (w/sticks) > >

Perc. 2 (on head) ff

Timpani p ff

2', and '(w/sticks)' are scattered throughout the score."/>

223

Dw.

Fls.

Ob.

Bsn.

Cl. 1

Cl. 2/3

B. Cl.

A. Saxes

T. Sax.

B. Sax.

Tpt. 1

Tpts. 2/3

Hns. 1/3

Hns. 2/4

Trb. 1

Trbs. 2/3

Euph.

Tba.

A. Gtr.

Bells

Perc. 1

Perc. 2

Timp.

a2

mp

a2

mp

mp

(w/st. mute)

mf
(w/st. mute)

mf

mp

mp

mf

mp

mp

mf

mp

mf

p

Hi-Hat (*closed*)

f

(w/sticks)

mf

mp

222 223 224 225 226 227

231

Fls.

Ob.

Bsn.

Cl. 1

Cl. 2/3

B. Cl.

A. Saxes

T. Sax.

B. Sax.

Tpt. 1

Tpts. 2/3

Hns. 1/3

Hns. 2/4

Trb. 1

Trbs. 2/3

Euph.

Tba.

A. Gtr.

Bells

Perc. 1

Perc. 2

Timp.

(open)

mf

a2(open)

mf

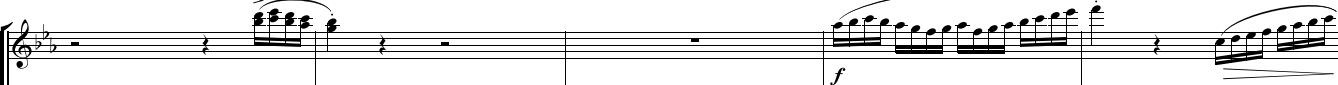
a2

mf

a2

mf

228 229 > 230 231 > 232 233

Fls. 

Ob. 

Bsn. 

Cl. 1 

Cl. 2/3 

B. Cl. 

A. Saxes 

T. Sax. 

B. Sax. 

Tpt. 1 

Tpts. 2/3 

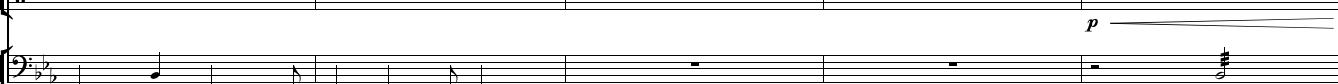
Hns. 1/3 

Hns. 2/4 

Trb. 1 

Trbs. 2/3 

Euph. 

Tba. 

A. Gtr. 

Bells 

Perc. 1

Perc. 2

Timpani

234 235 E♭ to G 236 237 238

239

Fls. *mp*

Ob. *mp*

Bsn.

Cl. 1 *mf*

Cl. 2/3 *mf*

B. Cl.

A. Saxes

T. Sax. *mf*

B. Sax.

Tpt. 1

Tpts. 2/3 *a2* *a2* *f* *a2*

Hns. 1/3 *mf*

Hns. 2/4 *mf*

Trb. 1 *mf*

Trbs. 2/3 *mf*

Euph. *mf*

Tba. *mf*

A. Gtr.

Bells

Perc. 1

Perc. 2 *Tamb. mf*

Timpani

Picc. Div.

239 *B♭ to A♭* 240 241 242 243 244 245

247

+Picc.

6 4 6 4

*use 3 different pitched cymbals as in beginning

246 247 248 249

Fls. *mf*

Ob.

Bsn.

Cl. 1

Cl. 2/3

B. Cl.

A. Saxes

T. Sax.

B. Sax.

Tpt. 1 *mf*

Tpts. 2/3 *mf*

Hns. 1/3 *mf*

Hns. 2/4 *mf*

Trb. 1 *mf*

Trbs. 2/3 *mf*

Euph. *mf*

Tba.

A. Gtr.

Bells

Perc. 1 *ff*

Perc. 2

Timp. *ff*

251

252

G to G_b *ff*

253

254

Fls. *ff*

Ob.

Bsn.

Cl. 1

Cl. 2/3

B. Cl. *sffz ff*

A. Saxes

T. Sax. *a2*

B. Sax. *sffz ff*

Tpt. 1

Tpts. 2/3 *ff sffz ff a2*

Hns. 1/3 *sffz ff a2*

Hns. 2/4 *sffz ff a2*

Trb. 1

Trbs. 2/3 *ff a2 ff*

Euph. *sffz ff a2*

Tba.

A. Gtr. *sffz ff damp*

Bells

Perc. 1 *(w/mallets) (w/sticks) (w/mallets)*

Perc. 2 *mf ff mf ff damp*

Timpani *mf 255 fff 256 ff 257 ff 258 sffz 259*