

holler

Hornet

1

trombone I

trombone II

trombone III

trombone IV

1

tom I

tom II

tom III

tom IV

$\bullet = 108$

6

tbn. I

tbn. II

tbn. III

tbn. IV

6

tom I

tom II

tom III

tom IV

12

tbn. I

tbn. II

tbn. III

tbn. IV

12

tom I

tom II

tom III

tom IV

mp

mf

mf

fp

fp

fp

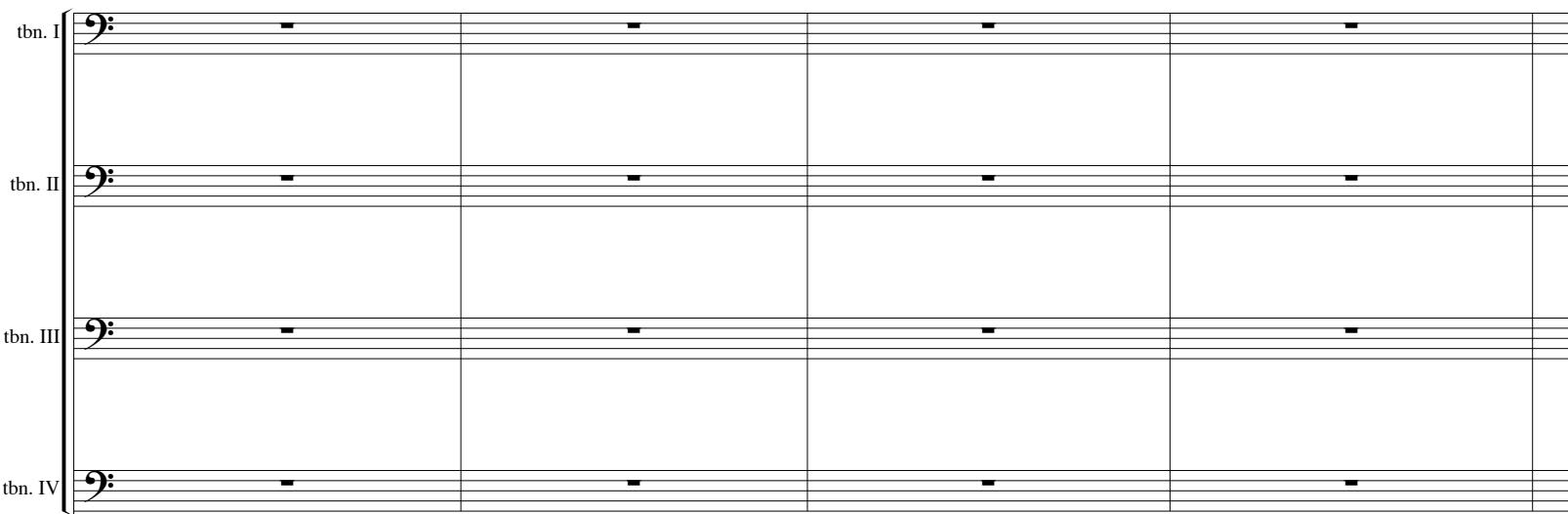
19

tbn. I

tbn. II

tbn. III

tbn. IV



A musical score for four tuba parts (tbn. I, tbn. II, tbn. III, tbn. IV) across four measures. Each part consists of a bass clef staff with five horizontal lines. Measure 19 starts with a rest followed by a short note. Measures 20-21 show a similar pattern of rests and notes. Measure 22 begins with a rest, followed by a short note, then a sustained note with a vertical bar line through it.

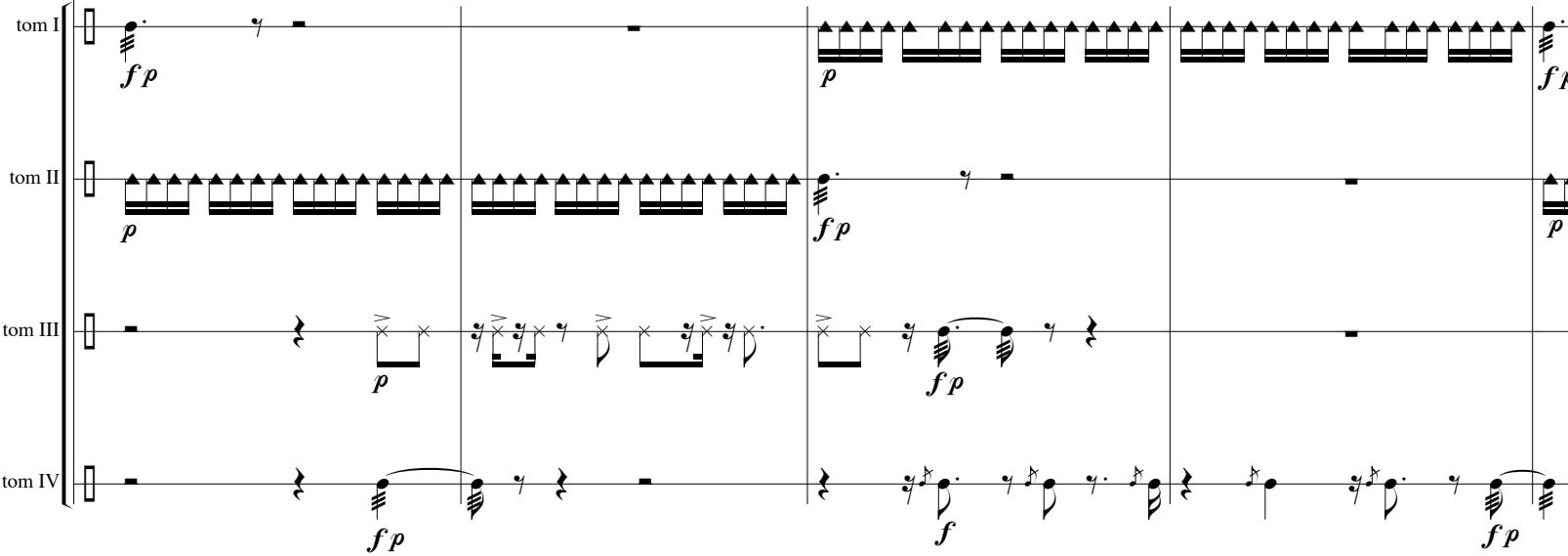
19

tom I

tom II

tom III

tom IV



A musical score for four tom-tom parts (tom I, tom II, tom III, tom IV) across four measures. Each part has a square note head. Measures 19-20 show eighth-note patterns. Measures 21-22 show sixteenth-note patterns. Measure 23 begins with a rest, followed by eighth-note patterns.

24

tbn. I

tbn. II

tbn. III

tbn. IV

24

tom I

tom II

tom III

tom IV

ff

f p *ff*

f

f

pp

f p

f

ff

ff

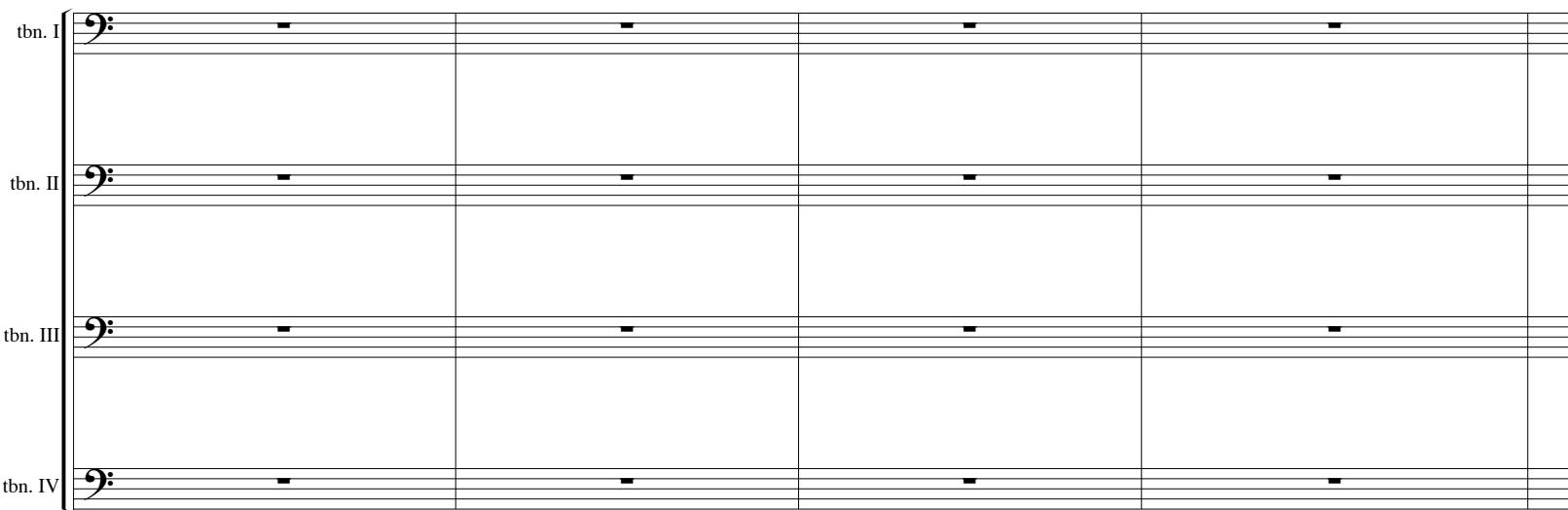
29

tbn. I

tbn. II

tbn. III

tbn. IV



A musical score for four tuba parts (tbn. I, tbn. II, tbn. III, tbn. IV) across four measures. Each part has a bass clef and four staves. Measures 1-3 are mostly silent. Measure 4 starts with a single short note in each staff.

29

tom I

tom II

tom III

tom IV



A musical score for four tom-tom parts (tom I, tom II, tom III, tom IV) across four measures. Each part has a common time signature and a bass clef. Measures 1-3 show rhythmic patterns of eighth and sixteenth notes with dynamic markings (f, pp, fff, ppp). Measure 4 shows eighth-note patterns with dynamic markings (f, f).

34

tbn. I

tbn. II

tbn. III

tbn. IV

34

tom I

tom II

tom III

tom IV

p
f
f
p
f
p
f
p
f
f
p
f
f
p

40

tbn. I

tbn. II

tbn. III

tbn. IV

tom I

tom II

tom III

tom IV

R L

40

f

ff

pp

mf

f p

ff

f p

mf

f p

46

tbn. I

tbn. II

tbn. III

tbn. IV

46

tom I R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L f ff

tom II R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L ff

tom III p R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L f ff

tom IV mf R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L mp ff

51

tbn. I

$\text{D} = 144$

ff

tbn. II

ff

tbn. III

ff

tbn. IV

ff

51

tom I

fff

tom II

fff

tom III

fff

tom IV

fff

56

tbn. I ff mf — ff

tbn. II f f

tbn. III f f

tbn. IV f f

56

tom I > = = > = = > = = > = = > = = f

tom II ▲ = = ▲ = = ▲ = = ▲ = = f

tom III < = = < = = < = = < = = f

tom IV < = = < = = < = = < = = f

62.

tbn. I

tbn. II

tbn. III

tbn. IV

62

tom I

tom II

tom III

tom IV

62

*p**p* *mf*

*f**p* *f* *mf*

*p**p* *mf*

*p**p* *f* [3] [5]

67

tbn. I *f* *f p*

tbn. II *f* *f p*

tbn. III *p* *f*

tbn. IV *fff* *f*

67

tom I *p* *f*

tom II *ff* *p* *f*

tom III *ff* *p* *f p*

tom IV *ff* *p* *f p*

72

tbn. I

tbn. II

tbn. III

tbn. IV

tom I

tom II

tom III

tom IV

(pedal)

f p

f

pp

f

pp

f

p

f

f p

f

f p

f p

f

78

tbn. I tbn. II tbn. III tbn. IV

78

tom I tom II tom III tom IV

88

tbn. I tbn. II tbn. III tbn. IV

88

tom I tom II tom III tom IV

17

100

tbn. I

tbn. II

tbn. III

tbn. IV

remove mute

p

ff

ff

ff

100

tom I

tom II

tom III

tom IV

f

p

p

p

p

f

f

f

f

p

f

f

f

f

p

p

p

p

p

f

f

f

f

3

3

3

3

19

105

tbn. I

tbn. II

tbn. III

tbn. IV

insert harmonics

105

tom I

tom II

tom III

tom IV

insert straight

ff

20

tbn. I 110
p *p* *p*
 tbn. II *p* *p* *p*
 tbn. III *mf* *f* *p*
 tbn. IV *mp* *f* *f*

 tom I 110
ppp
 tom II *ppp*
 tom III *mp* *f* *f*
 tom IV *mf* *f* *p*

115

tbn. I

tbn. II

tbn. III

tbn. IV

115

tom I

tom II

tom III

tom IV

115

116

117

118

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998

999

1000

119

tbn. I

tbn. II

tbn. III

tbn. IV

119

tom I

tom II

tom III

tom IV

123

tbn. I

tbn. II

tbn. III

tbn. IV

remove mute

f

p

remove mute

mf

remove mute

mp

123

tom I

tom II

tom III

tom IV

ppp

f

p

ppp

f

p

mp

f

ppp

f

p

ppp

f

p

mp

f

mf

f

remove mute

128

tbn. I

tbn. II

tbn. III

tbn. IV

128

tom I

tom II

tom III

tom IV

133 $\text{d} = 144$

tbn. I

tbn. II

tbn. III

tbn. IV

133 $\text{d} = 144$

tom I

tom II

tom III

tom IV

ff

$f\text{p}$

ff

$f\text{p}$

$f\text{p}$

pp

f

pp

f

pp

f

tbn. I 138

 tbn. II

 tbn. III

 tbn. IV

 tom I 138

 tom II

 tom III

 tom IV

143

tbn. I

tbn. II

tbn. III

tbn. IV

143

tom I

tom II

tom III

tom IV

This musical score page contains two systems of music. The top system features four bassoon staves (tbn. I, tbn. II, tbn. III, tbn. IV) and the bottom system features four tom-tom staves (tom I, tom II, tom III, tom IV). Both systems begin at measure 143. The brass parts play sustained notes with dynamic markings: tbn. I starts with a short rest followed by a dynamic of *p*, then *ff*; tbn. II starts with a dynamic of *f*, then *fp*; tbn. III starts with a dynamic of *f*, then *fp*; tbn. IV starts with a dynamic of *f*, then *fp*. The brass parts continue with sustained notes and dynamics: *p*, *ff*, *f*, *fp*, *f*, *fp*, *f*, *fp*. The bottom system for tom-toms begins with a dynamic of *p*, then *pp*, followed by a series of sixteenth-note patterns. These patterns are marked with dynamics of *pp*, *f*, *p*, *pp*, *f*, and *p*. The tom-tom parts end with a dynamic of *f*.

148

tbn. I

tbn. II

tbn. III

tbn. IV

148

tom I

tom II

tom III

tom IV

f

p

mp

f

p

f

f

f

p

p

f

pp

f

f

pp

f

pp

f

pp

f

153

The musical score consists of two systems of staves. The top system features four staves for tuba (tbn.) I, II, III, and IV. Tbn. I starts with a dynamic of *mf*, followed by *f*, *ff*, and a final *ffff*. Tbn. II starts with *f*, followed by *fp*, *fp*, and a final *fff*. Tbn. III and Tbn. IV both start with *fp*, followed by *fp*, *fp*, and a final *ffff*. The bottom system features four staves for tom I, tom II, tom III, and tom IV. Tom I starts with *pp*, followed by a sustained note, and a final *ffff*. Tom II starts with a rest, followed by *pp*, a sustained note, and a final *ffff*. Tom III starts with *f*, followed by a rest, and a final *ffff*. Tom IV starts with a rest, followed by *pp*, a sustained note, and a final *ffff*.

tbn. I

mf *f* *ff* *ffff*

tbn. II

f *fp* *fp* *fff* *ffff*

tbn. III

fp *fp* *fp* *ff* *ffff*

tbn. IV

fp *fp* *fp* *fff* *ffff*

153

tom I

pp *ffff*

tom II

— *pp* *ffff*

tom III

f — *pp* *ffff*

tom IV

— *pp* *ffff*