

Joe's Last (re)Mix

for electric winds

2010

Robert McCarthy
Tanner Menard

Joe's Last (re)Mix

Remixer's notes:

Joe's Last (re)mix is an reworking of Tanner Menard's piece for wind ensemble, *Joe's Last Mix*. *JLrM* came about as a submission for a call for scores hosted by Stuart Sims at the Loose Filter Podcast. Stuart commissioned the source piece, *JLM*, from Tanner Menard, and I am thankful for their collaboration; Without them, none of this would be possible.

My (re)Mix, like the original, owes much of its style and pacing to the format of a live DJ mix. Because of this, most of this remix, and all of the original, are laid out in strict 4-bar phrases with repeating background figures to provide a steady foundation over which to develop new material.

The electronic adjustment of acoustic instruments gives this piece a true electronic quality common in most remixes of popular music.

-Robert McCarthy, 2010.

Composer's notes:

Joe's Last Mix was my first attempt at blending the structures of my minimalist upbringing with the sounds of the electronic revolution that I was witnessing on stages and in recordings in the form of techno, drum and bass, and house music. During its conception, I imagined that *Joe's Last Mix* was going to be a structural representation of a live DJ mix. In retrospect, I realize that it owes much more of its rhythmic vitality to artists such as Aphex Twin, Square Pusher and Orbital, artists whose vision is much closer to the type of work that I am currently doing with live computing.

Much of the energy in *Joe's Last Mix* comes from the dynamic nature of the time and culture in which it was written. Its seemingly out of sync rhythmic structure, the result of simple processes designed with the help of my imac, is often falling apart at the seams. *Joe's Last Mix* is an ecstatic dancer, dancing himself to oblivion.

-Tanner Menard, 2000

Instrumentation:

(one player per part)

Flute/Piccolo •
Oboe *
English Horn •
Eb Clarinet *
Bb Clarinet *
Bass Clarinet
Bassoon
Trumpet I
Trumpet II
Trombone I
Trombone II
Tuba
Crotales/Bells
Marimba
Piano
Synthesizer - MIDI controller to either computer
Drum Set
Computer I •
Computer II*

• * See Technical Specifications for more info on computer setup.

About the Composers:

Robert McCarthy, composer and oboist, has written music performed on football fields, in gymnasiums, and at concert halls from his native Arizona State University to as far away as Amsterdam. He enjoys computer-generated/process music, indie rock, and everything in between.

Tanner Menard, composer and sound designer, was born in 1978. He is a member of the San Francisco-based digital media collective *Recombinant*, in association with Asphodel Records. A typical generation [x]er, he is currently making music for computer networks with his performance partner Logan Hedin. Tanner studied music composition and computer music with Dr. Stephen David Beck at Louisiana State University, and was liberated to all sound by Naut Humon. He has also worked closely with Carla Scaletti, the developer of the Kyma language for sound design. His wind music and his music for computers has been heard across the fruited plain, and in Canada.

Technical Specifications:

Each player in the upper woodwind group should be amplified by their own microphone run through computer I or II. Each computer should be running the Apple Mainstage software and loaded with the JLRM .concert file (available from the composer, www.asiab3.com). Once each instrument is mic'd and appropriately mixed into its respective computer, each computer should have a "DJ" or operator to modify the settings in rehearsal and live performance. The DJ should follow his or her assigned staves in the score, and adjust the software parameters when appropriate. This will require rehearsing with the ensemble, with electronics at most rehearsals. The software/score contain three delay settings, (corresponding to eight, quarter, and half notes,) three reverb settings, two tremolo settings, and one distortion setting. Various other tools (tuner, amp simulation, volume etc.) are included but not mandatory for performance. The score markings are as follows, and identical for both Computers:

D - 1/8 - Delay 1/8 Note

D - 1/4 - Delay 1/4 Note

D - 1/2 - Delay 1/2 Note

D - O - Delay Off

Rev - M - Reverb Medium

Rev - S - Reverb Small

Rev - O - Reverb Off

Distortion - Distortion On

Dist. Off - Distortion Off

All software changes are to happen on the indicated beat, and will require following a score. All changes in one category cancel out any existing effects of the same nature. For example, a "D - 1/2" mark will require the deactivation of a "D - 1/8", but should not affect any "Rev" markings.

The Synthesizer part is ideally performed on a MIDI controller plugged in to either one of the computers. The keyboard patches are selectable on the left hand side of the interface, and should be changed where appropriate in the score.

Once all sounds are configured through both computers, each should be run into a PA/amplification system with one speaker on each side of the ensemble. The woodwinds should be amplified enough to balance out the brass section, but not overpowering. The synthesizer should be treated as an ensemble instrument, and never a soloist.

Feel free to email asiab3@mac.com with any questions regarding setup. I understand that the methods I recommend, are not the only way to accomplish the desired effects, so if you find an easier way to do it, then by all means do it that way!

Performance Notes:

The delays in the woodwind parts are the most important rhythmical aspects of this piece. Because of the computer-processed delays, the woodwinds will always play back in tempo at 108 bpm, regardless of how fast the ensemble is going. It is imperative that the ensemble follows a metronomic pulse, set by the drum-set player at the beginning of the piece, who may visually indicate tempo or do an audible count off. Regardless of how the piece is started, the drum-set player should be in sync with a metronome set at 108 bpm for the duration of the piece. This may be done with an in-ear click track or a visual metronome on his music stand. Alternatively, a conductor could be given an in-ear click track, but past experience has shown this to be less successful. I encourage all performing ensembles to experiment with how tempo will be standardized, so that the best musical product can be achieved.

Score

Joe's Last (re)Mix

Robert McCarthy

for electric winds

Tanner Menard

$\text{♩} = 108$

loops][layers

D-1/2

The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute: Treble clef, 3/2 time signature. Enters in the final measure with a melodic line starting on a whole note, marked *mp*.
- Oboe: Treble clef, 3/2 time signature. Remains silent.
- English Horn: Treble clef, 3/2 time signature. Remains silent.
- Clarinet in E \flat : Treble clef, 3/2 time signature. Remains silent.
- Clarinet in B \flat : Treble clef, 3/2 time signature. Remains silent.
- Bass Clarinet: Treble clef, 3/2 time signature. Enters in the final measure with a melodic line starting on a whole note, marked *mp*.
- Bassoon: Bass clef, 3/2 time signature. Enters in the final measure with a melodic line starting on a whole note, marked *mp*.
- Trumpet in B \flat 1: Treble clef, 3/2 time signature. Remains silent.
- Trumpet in B \flat 2: Treble clef, 3/2 time signature. Remains silent.
- Trombone 1: Bass clef, 3/2 time signature. Remains silent.
- Trombone 2: Bass clef, 3/2 time signature. Remains silent.
- Tuba: Bass clef, 3/2 time signature. Remains silent.
- Bells/Crotales: Treble clef, 3/2 time signature. Plays a single note in the final measure, marked *mf*.
- Marimba: Treble clef, 3/2 time signature. Remains silent.
- Piano: Grand staff (treble and bass clefs), 3/2 time signature. Features a complex melodic line in the right hand and a bass line in the left hand, marked *mf*.
- Synthesizer/Organ: Grand staff (treble and bass clefs), 3/2 time signature. Features a pad synth line in the right hand and a bass line in the left hand, marked *mp*.
- Drum Set: Percussion clef, 3/2 time signature. Features a rhythmic pattern in the final measure, marked *mf*.

(re)Mix - 2010 Robert McCarthy www.asiab3.com

Source - 2000 Tanner Menard www.tannermenard.archaichorizon.com

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Joe's Last (re)Mix

The musical score for page 2 of "Joe's Last (re)Mix" features the following instruments and parts:

- Fl.:** Flute part with a *mf* dynamic marking.
- Ob.:** Oboe part, mostly silent.
- E. Hn.:** E. Horn part with a *mp* dynamic marking and a **D-1/2** instruction.
- E♭ Cl.:** E♭ Clarinet part, mostly silent.
- B♭ Cl.:** B♭ Clarinet part, mostly silent.
- B. Cl.:** B. Clarinet part with *mf* dynamic markings.
- Bsn.:** Bassoon part.
- B♭ Tpt. 1 & 2:** B♭ Trumpet parts with *mf* dynamic markings.
- Tbn. 1 & 2:** Trombone parts with *mf* dynamic markings.
- Tuba:** Tuba part, mostly silent.
- Bls./Crt.:** Bl./Crt. part with *mp* dynamic marking.
- Mrb.:** Mridangam part with *mf* dynamic markings.
- Pno.:** Piano part with a steady accompaniment.
- Synth/Org.:** Synth/Org. part, mostly silent.
- D. S.:** Drums part with a steady accompaniment.

Joe's Last (re)Mix

Rev-O

41

Fl.

Ob.

E. Hn.

E♭ Cl.

B♭ Cl.

B. Cl.

Bsn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Bls./ Crt.

Mrb.

Pno.

Synth/Org.

D. S.

D-1/2

D-1/4

D-0

f

mute in

bells

3

Joe's Last (re)Mix

This musical score is for the piece "Joe's Last (re)Mix" and is page 8 of the score. It features a variety of instruments and dynamic markings. The score is divided into measures, with a section change indicated by a double bar line and repeat signs at measure 66. The instruments and their parts are as follows:

- Fl. (Flute):** Starts with a rest, then plays a melodic line starting at measure 66 with a *mf* dynamic, increasing to *f* by the end of the page.
- Ob. (Oboe):** Starts with a rest, then plays a melodic line starting at measure 66 with a *mf* dynamic, increasing to *f* by the end of the page.
- E. Hn. (E-flat Horn):** Starts with a rest, then plays a melodic line starting at measure 66 with a *mf* dynamic, increasing to *f* by the end of the page.
- E♭ Cl. (E-flat Clarinet):** Starts with a rest, then plays a melodic line starting at measure 66 with a *mf* dynamic, increasing to *f* by the end of the page.
- B♭ Cl. (B-flat Clarinet):** Starts with a rest, then plays a melodic line starting at measure 66 with a *mf* dynamic, increasing to *f* by the end of the page.
- B. Cl. (Bass Clarinet):** Starts with a rest, then plays a melodic line starting at measure 66 with a *mf* dynamic, increasing to *f* by the end of the page.
- Bsn. (Bassoon):** Starts with a rest, then plays a melodic line starting at measure 66 with a *mf* dynamic, increasing to *f* by the end of the page.
- B♭ Tpt. 1 (B-flat Trumpet 1):** Starts with a rest, then plays a melodic line starting at measure 66 with a *mf* dynamic, increasing to *f* by the end of the page.
- B♭ Tpt. 2 (B-flat Trumpet 2):** Starts with a rest, then plays a melodic line starting at measure 66 with a *mf* dynamic, increasing to *f* by the end of the page.
- Tbn. 1 (Trombone 1):** Starts with a rest, then plays a melodic line starting at measure 66 with a *f* dynamic.
- Tbn. 2 (Trombone 2):** Starts with a rest, then plays a melodic line starting at measure 66 with a *f* dynamic.
- Tuba:** Starts with a rest, then plays a melodic line starting at measure 66 with a *mf* dynamic, increasing to *f* by the end of the page.
- Bls./Crt. (Bassoon/Contrabassoon):** Starts with a rest, then plays a melodic line starting at measure 66 with a *mf* dynamic, increasing to *f* by the end of the page.
- Mrb. (Mallets):** Starts with a rest, then plays a melodic line starting at measure 66 with a *mf* dynamic, increasing to *f* by the end of the page.
- Pno. (Piano):** Starts with a rest, then plays a melodic line starting at measure 66 with a *mf* dynamic, increasing to *f* by the end of the page.
- Synth/Org. (Synthesizer/Organ):** Starts with a rest, then plays a melodic line starting at measure 66 with a *mf* dynamic, increasing to *f* by the end of the page.
- D. S. (Drum Set):** Starts with a rest, then plays a melodic line starting at measure 66 with a *mf* dynamic, increasing to *f* by the end of the page.

The score includes dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). A specific articulation marking "D-1/8" is present in the E-flat Clarinet part at measure 66. The score is written in a key signature of one flat and a time signature of 4/4.

Joe's Last (re)Mix

This musical score is for the piece "Joe's Last (re)Mix" on page 9. It is written for a large ensemble and begins at measure 72. The score is organized into several systems of staves:

- Flute (Fl.):** Treble clef, 2/2 time signature. Part starts with a **D-0** dynamic marking.
- Oboe (Ob.):** Treble clef, 2/2 time signature. Part starts with a **D-1/2** dynamic marking.
- E. Horn (E. Hn.):** Treble clef, 2/2 time signature. Part starts with a **D-0** dynamic marking.
- E♭ Clarinet (E♭ Cl.):** Treble clef, 2/2 time signature. Part starts with a **D-1/2** dynamic marking.
- B♭ Clarinet (B♭ Cl.):** Treble clef, 2/2 time signature. Part starts with a **D-1/2** dynamic marking.
- Bass Clarinet (B. Cl.):** Treble clef, 2/2 time signature. Part starts with a **D-1/2** dynamic marking.
- Bassoon (Bsn.):** Bass clef, 2/2 time signature. Part starts with a **D-0** dynamic marking.
- Trumpets (B♭ Tpt. 1 & 2):** Treble clef, 2/2 time signature. Both parts start with a **D-0** dynamic marking.
- Trombones (Tbn. 1 & 2):** Bass clef, 2/2 time signature. Both parts start with a **D-0** dynamic marking.
- Tuba:** Bass clef, 2/2 time signature. Part starts with a **D-0** dynamic marking.
- Blas./Crt. (Bls./Crt.):** Treble clef, 2/2 time signature. Part starts with a **D-0** dynamic marking.
- Mrb. (Mrb.):** Treble clef, 2/2 time signature. Part starts with a **D-0** dynamic marking.
- Pno. (Pno.):** Grand staff (treble and bass clefs), 2/2 time signature. Part starts with a **D-0** dynamic marking.
- Synth/Org. (Synth/Org.):** Grand staff (treble and bass clefs), 2/2 time signature. Part starts with a **D-0** dynamic marking.
- D. S. (D. S.):** Drum set, 2/2 time signature. Part starts with a **D-0** dynamic marking.

Dynamic markings are consistently **ff** (fortissimo) throughout the score. The score includes various musical notations such as slurs, accents, and dynamic hairpins. The key signature is one flat (B♭), and the time signature is 2/2.

song][dance

79

Fl. *fp*

Ob. *fp* D-1/4 *f*

E. Hn. *fp* Rev-M D-0 *mf*

E♭ Cl. *fp* D-1/4 *f*

B♭ Cl. *fp* D-1/4 *f*

B. Cl. *fp*

Bsn. *fp* *f*

B♭ Tpt. 1 *f* *mf*

B♭ Tpt. 2 *f* *mf*

Tbn. 1 *fp* *f* *mf*

Tbn. 2 *fp* *f* *mf*

Tuba *fp*

Bls./Crt.

Mrb.

Pno. *mf*

Synth/Org. *mf* *pad synth* *pad synth*

D. S. *ad lib.*

Rev-O

D-0

Rev-O

D-0

D-0

95

95

95

95

95

Fl.

Ob.

E. Hn.

E♭ Cl.

B♭ Cl.

B. Cl.

Bsn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Bls./ Crt.

Mrb.

Pno.

Synth/Org.

D. S.

mf

mf

mp

mp

f

f

f

f

f

mf

mf

mp

f

mf

ad lib.

f

mf

Reo.

III

Fl. *f* *mf* *f*

Ob. *f* *D-1/4* *D-0*

E. Hn. *f* *mf* *f*

E♭ Cl. *D-1/4*

B♭ Cl. *mf* *f*

B. Cl.

Bsn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1 *mf*

Tbn. 2 *mf*

Tuba

Bls./Crt. *mp* *bells*

Mrb. *mp*

Pno. *mp* *mf*

Synth/Org. *mp* *ad lib.*

D. S. *ad lib.*

This musical score page, numbered 16, is titled "Joe's Last (re)Mix". It features a variety of instruments and parts, including woodwinds, brass, percussion, and keyboard instruments. The score is organized into systems, with measures 127 through 132 visible. Key elements include:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), E♭ Clarinet (E♭ Cl.), B♭ Clarinet (B♭ Cl.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.).
- Brass:** B♭ Trumpet 1 & 2 (B♭ Tpt. 1, B♭ Tpt. 2), Trombone 1 & 2 (Tbn. 1, Tbn. 2), and Tuba.
- Percussion:** Blaise/Cornet (Bls./ Crt.), Maracas (Mrb.), and Drums (D. S.).
- Keyboard:** Piano (Pno.) and Synth/Organ.

Dynamic markings such as *f* (forte) and *ff* (fortissimo) are used throughout. Performance instructions like "organ" and "ff" are also present. The score includes various musical notations such as slurs, accents, and dynamic hairpins. A rehearsal mark with an asterisk (*) is placed above the Synth/Organ part at measure 127. The key signature is one flat (B♭), and the time signature is 4/4.

This musical score page, numbered 18, is titled "Joe's Last (re)Mix". It features a variety of instruments and parts:

- Flute (Fl.):** Starts at measure 141 with a melodic line in the treble clef, marked *mf*. A slur covers measures 141-145. A *distortion* box is present in measure 145.
- Oboe (Ob.):** Remains silent until measure 145, where it begins a melodic line in the treble clef, marked *ff*. A *distortion* box is present in measure 145.
- E. Horn (E. Hn.):** Remains silent throughout the page.
- E♭ Clarinet (E♭ Cl.):** Starts at measure 141 with a melodic line in the treble clef, marked *ff*. A *distortion* box is present in measure 141.
- B♭ Clarinet (B♭ Cl.):** Starts at measure 141 with a melodic line in the treble clef, marked *ff*.
- B. Clarinet (B. Cl.):** Remains silent throughout the page.
- Bassoon (Bsn.):** Remains silent throughout the page.
- B♭ Trumpet 1 (B♭ Tpt. 1):** Starts at measure 141 with a melodic line in the treble clef.
- B♭ Trumpet 2 (B♭ Tpt. 2):** Starts at measure 141 with a melodic line in the treble clef.
- Trombone 1 (Tbn. 1):** Starts at measure 141 with a melodic line in the bass clef.
- Trombone 2 (Tbn. 2):** Starts at measure 141 with a melodic line in the bass clef.
- Tuba:** Starts at measure 141 with a melodic line in the bass clef.
- Bl./Crt. (Blas./Crt.):** Remains silent throughout the page.
- Mridangam (Mrb.):** Starts at measure 141 with a rhythmic pattern in the treble clef, marked *f*.
- Piano (Pno.):** Starts at measure 141 with a rhythmic pattern in the bass clef.
- Synth/Organ (Synth/Org.):** Starts at measure 141 with a chordal accompaniment in the treble clef.
- Drums (D. S.):** Starts at measure 141 with a drum pattern in the bass clef.

This musical score page, numbered 19, is for the piece "Joe's Last (re)Mix". It features a variety of instruments and parts, including woodwinds, brass, percussion, and keyboard instruments. The score is written in a key signature of one flat (Bb) and begins at measure 147. The instruments and their parts are as follows:

- Fl.:** Flute part starting at measure 147 with a dynamic of *f*.
- Ob.:** Oboe part starting at measure 147 with a dynamic of *f* and a "dist. off" instruction.
- E. Hn.:** English Horn part starting at measure 147 with a dynamic of *mf*.
- E♭ Cl.:** E♭ Clarinet part starting at measure 147 with a dynamic of *f* and a "dist. off" instruction.
- B♭ Cl.:** B♭ Clarinet part starting at measure 147 with a dynamic of *mf*.
- B. Cl.:** Bass Clarinet part starting at measure 147 with a dynamic of *mf*.
- Bsn.:** Bassoon part starting at measure 147 with a dynamic of *mf*.
- B♭ Tpt. 1:** B♭ Trumpet 1 part starting at measure 147 with a dynamic of *f*.
- B♭ Tpt. 2:** B♭ Trumpet 2 part starting at measure 147 with a dynamic of *f*.
- Tbn. 1:** Trombone 1 part starting at measure 147 with a dynamic of *ff*.
- Tbn. 2:** Trombone 2 part starting at measure 147 with a dynamic of *f*.
- Tuba:** Tuba part starting at measure 147 with a dynamic of *f*.
- Bls./Crt.:** Blows/Cornet part starting at measure 147.
- Mrb.:** Mallets part starting at measure 147 with a dynamic of *f*.
- Pno.:** Piano part starting at measure 147.
- Synth/Org.:** Synth/Organ part starting at measure 147.
- D. S.:** Drums part starting at measure 147.

This page of the musical score, titled "Joe's Last (re)Mix", contains 15 measures of music for a large ensemble. The instruments and their parts are as follows:

- Fl.:** Starts at measure 153. Features a melodic line with dynamics *ff* and *f*.
- Ob.:** Features a melodic line with dynamics *ff*.
- E. Hn.:** Features a melodic line with dynamics *ff* and *f*.
- E♭ Cl.:** Features a melodic line with dynamics *f* and *ff*.
- B♭ Cl.:** Features a melodic line with dynamics *ff*.
- B. Cl.:** Features a melodic line with dynamics *ff* and *f*.
- Bsn.:** Features a melodic line with dynamics *ff* and *f*.
- B♭ Tpt. 1:** Features a melodic line with dynamics *f*, *ff*, and *mf*.
- B♭ Tpt. 2:** Features a melodic line with dynamics *f*, *ff*, and *mf*.
- Tbn. 1:** Features a melodic line with dynamics *ff* and *mf*.
- Tbn. 2:** Features a melodic line with dynamics *f*, *ff*, and *mf*.
- Tuba:** Features a melodic line with dynamics *f* and *ff*.
- Bls./Crt.:** Features a melodic line with dynamics *ff*.
- Mrb.:** Features a melodic line with dynamics *ff*.
- Pno.:** Features a melodic line with dynamics *ff*.
- Synth/Org.:** Features a melodic line with dynamics *ff*.
- D. S.:** Features a drum part with dynamics *ff*.

This musical score page, titled "Joe's Last (re)Mix" and numbered "21", features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), E♭ Clarinet (E♭ Cl.), B♭ Clarinet (B♭ Cl.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The brass section consists of B♭ Trumpet 1 & 2 (B♭ Tpt. 1, B♭ Tpt. 2), Trombone 1 & 2 (Tbn. 1, Tbn. 2), and Tuba. Percussion includes Blaise/Cornet (Bls./Crt.), Maracas (Mrb.), and Drums (D. S.). Keyboard instruments include Piano (Pno.) and Synth/Organ (Synth/Org.). The score begins at measure 160. The Flute and Oboe parts start with a *mf* dynamic. The English Horn, E♭ Clarinet, B♭ Clarinet, and Bassoon parts start with a *ff* dynamic. The B♭ Trumpet 1 & 2, Trombone 1 & 2, and Tuba parts start with a *f* dynamic. The Maracas part starts with a *fff* dynamic. The Piano and Synth/Organ parts start with a *ff* dynamic. The Drums part starts with a *ff* dynamic. The score includes various musical notations such as dynamics, articulation marks, and phrasing slurs.

Joe's Last (re)Mix

This musical score page, titled "Joe's Last (re)Mix" and numbered 27, contains the following parts and details:

- Fl.:** Flute part starting at measure 203 with a **D-0** dynamic marking.
- Ob.:** Oboe part starting at measure 203 with a **D-0** dynamic marking.
- E. Hn.:** English Horn part starting at measure 203 with a **D-0** dynamic marking.
- E♭ Cl.:** E-flat Clarinet part starting at measure 203 with a **D-0** dynamic marking.
- B♭ Cl.:** B-flat Clarinet part starting at measure 203 with a **D-0** dynamic marking.
- B. Cl.:** Bass Clarinet part starting at measure 203 with a **D-0** dynamic marking.
- Bsn.:** Bassoon part starting at measure 203 with a **D-0** dynamic marking.
- B♭ Tpt. 1 & 2:** B-flat Trumpets 1 and 2, both starting at measure 203 with a **ff** dynamic marking.
- Tbn. 1 & 2:** Trombones 1 and 2, both starting at measure 203 with a **ff** dynamic marking.
- Tuba:** Tuba part starting at measure 203 with a **ff** dynamic marking.
- Bls./Crt.:** Baritone/Cornet part starting at measure 203 with a **ff** dynamic marking.
- Mrb.:** Mallets part starting at measure 203 with a **ff** dynamic marking, transitioning to **mf** and **ff** later.
- Pno.:** Piano part starting at measure 203 with a **ff** dynamic marking, transitioning to **mf** and **ff** later.
- Synth/Org.:** Synth/Organ part starting at measure 203 with a **mf** dynamic marking, transitioning to **ff** later.
- D. S.:** Drums part starting at measure 203 with a **mf** dynamic marking, transitioning to **ff** later.