

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 musical score is arranged in a standard orchestral layout. It features 12 staves for woodwinds (Flute, Oboe, English Horn, Clarinet in E \flat , Clarinet in B \flat , Bass Clarinet, Bassoon), 4 staves for brass (Trumpet in B \flat 1, Trumpet in B \flat 2, Trombone 1, Trombone 2, Tuba), 2 staves for percussion (Bells/Crotales, Marimba), 2 staves for keyboard (Piano, Synthesizer/Organ), and 1 staff for Drum Set. The score is in 3/2 time and B \flat major. The woodwinds and brass sections are mostly silent, with some notes appearing in the later measures. The piano part features a melodic line in the right hand and a bass line in the left hand. The synthesizer/organ part provides a harmonic accompaniment. The drum set part includes a simple rhythmic pattern. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte).

(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

This musical score is for the second page of 'Joe's Last (re)Mix'. It features a variety of instruments and includes dynamic markings and performance instructions.

- Flute (Fl.):** Starts with a *mf* dynamic and has a slur over the first two measures.
- Oboe (Ob.):** Remains silent throughout this section.
- E. Horn (E. Hn.):** Enters in measure 3 with a *mp* dynamic and a box containing 'D-1/2'. It has slurs and accents over its notes.
- E♭ Clarinet (E♭ Cl.):** Remains silent.
- B♭ Clarinet (B♭ Cl.):** Remains silent.
- B. Clarinet (B. Cl.):** Plays a melodic line with a *mf* dynamic and slurs.
- Bassoon (Bsn.):** Plays a low, sustained line with slurs.
- B♭ Trumpet 1 (B♭ Tpt. 1):** Enters in measure 3 with a *mf* dynamic and accents.
- B♭ Trumpet 2 (B♭ Tpt. 2):** Enters in measure 3 with a *mf* dynamic and accents.
- Tuba (Tuba):** Remains silent.
- Tbn. 1 (Tbn. 1):** Enters in measure 3 with a *mf* dynamic and accents.
- Tbn. 2 (Tbn. 2):** Enters in measure 3 with a *mf* dynamic and accents.
- Bls./Crt. (Bls./Crt.):** Enters in measure 7 with a *mp* dynamic.
- Mrb. (Mrb.):** Enters in measure 3 with a *mf* dynamic and accents.
- Pno. (Pno.):** Provides a steady accompaniment with slurs.
- Synth/Org. (Synth/Org.):** Remains silent.
- D. S. (D. S.):** Features a drum pattern with 'x' marks for snare and 'o' marks for cymbal.

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, reaching *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, reaching *f* by the end of the page.
- E. Hn. (English Horn):** Starts with a rest, then plays a melodic line starting at measure 66 with a *mf* dynamic, reaching *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, reaching *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, reaching *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, reaching *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, reaching *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, reaching *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, reaching *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, reaching *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, reaching *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, reaching *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, reaching *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, reaching *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, reaching *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♭ Cl. part at measure 66. The score is written in a key signature of one flat (B-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 and a *ff* (fortissimo) dynamic. It features a melodic line with some rests.
- Oboe (Ob.):** Treble clef, 2/2 time signature. Part starts with a **D-1/2** dynamic marking and a *ff* dynamic. It plays a rhythmic, eighth-note pattern.
- E. Horn (E. Hn.):** Treble clef, 2/2 time signature. Part starts with a **D-0** dynamic marking and a *ff* dynamic. It plays a simple melodic line.
- E♭ Clarinet (E♭ Cl.):** Treble clef, 2/2 time signature. Part starts with a **D-1/2** dynamic marking and a *ff* dynamic. It plays a rhythmic eighth-note pattern.
- B♭ Clarinet (B♭ Cl.):** Treble clef, 2/2 time signature. Part starts with a **D-1/2** dynamic marking and a *ff* dynamic. It plays a rhythmic eighth-note pattern.
- Bass Clarinet (B. Cl.):** Treble clef, 2/2 time signature. Part starts with a *ff* dynamic. It plays a low, sustained melodic line.
- Bassoon (Bsn.):** Bass clef, 2/2 time signature. Part starts with a *ff* dynamic. It plays a low, sustained melodic line.
- Trumpets (B♭ Tpt. 1 & 2):** Treble clef, 2/2 time signature. Both parts start with a *ff* dynamic. They play a melodic line with some sustained notes.
- Trombones (Tbn. 1 & 2):** Bass clef, 2/2 time signature. Both parts start with a *ff* dynamic. They play a low, sustained melodic line.
- Tuba:** Bass clef, 2/2 time signature. Part starts with a *ff* dynamic. It plays a low, sustained melodic line.
- Blues/Cornet (Bls./Crt.):** Treble clef, 2/2 time signature. Part starts with a *ff* dynamic. It plays a melodic line similar to the Flute.
- Mrb. (Maracas):** Treble clef, 2/2 time signature. Part starts with a *ff* dynamic. It plays a rhythmic eighth-note pattern.
- Piano (Pno.):** Grand staff (treble and bass clefs), 2/2 time signature. Part starts with a *ff* dynamic. The right hand plays a rhythmic eighth-note pattern, and the left hand plays a simple harmonic accompaniment.
- Synth/Org. (Synth/Organ):** Grand staff (treble and bass clefs), 2/2 time signature. Part starts with a *ff* dynamic. It plays a rhythmic eighth-note pattern in the right hand and a simple harmonic accompaniment in the left hand.
- Drums (D. S.):** Drum set notation, 2/2 time signature. Part starts with a *ff* dynamic. It features a complex, syncopated drum pattern.

Dynamic markings *ff* (fortissimo) are used throughout the score. Performance instructions such as **D-0**, **D-1/2**, and **D-1/4** are placed above the notes. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

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

103

Fl. *f* D-1/8

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

E. Hn. *f* D-1/8

E♭ Cl. D-1/4 *f* D-0

B♭ Cl.

B. Cl.

Bsn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba *f*

Bls./ Crt.

Mrb.

Pno.

Synth/Org.

D. S. *>*

III

Fl. *f* D-0 *mf* *f*

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

E. Hn. *f* D-0 *mf* *f*

E♭ Cl. D-1/4

B♭ Cl. D-0 *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 written in a key signature of one flat (Bb) and a time signature of 4/4. The piece begins at measure 127. 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 & 2), Trombone 1 & 2 (Tbn. 1 & 2), and Tuba. Percussion includes Blaise/Cornet (Bls./Crt.), Maracas (Mrb.), Piano (Pno.), and Drums (D. S.). Keyboard instruments include Synth/Organ. The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo), and articulation like accents (>). Performance instructions include "organ" and "ff". The score is divided into systems, with the first system containing Flute, Oboe, English Horn, E♭ Clarinet, B♭ Clarinet, Bass Clarinet, Bassoon, B♭ Trumpet 1 & 2, Trombone 1 & 2, and Tuba. The second system contains Blaise/Cornet, Maracas, Piano, Synth/Organ, and Drums. The score concludes with a double bar line and a *ff* marking.

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 enters with 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.):** Enters in measure 141 with a melodic line in the treble clef, marked *ff*. A *distortion* box is present in measure 141.
- B♭ Clarinet (B♭ Cl.):** Enters in 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):** Enters in measure 141 with a melodic line in the treble clef.
- B♭ Trumpet 2 (B♭ Tpt. 2):** Enters in measure 141 with a melodic line in the treble clef.
- Trombone 1 (Tbn. 1):** Enters in measure 141 with a melodic line in the bass clef.
- Trombone 2 (Tbn. 2):** Enters in measure 141 with a melodic line in the bass clef.
- Tuba:** Enters in measure 141 with a melodic line in the bass clef.
- Bl./Crt. (Blas./Crt.):** Remains silent throughout the page.
- Mridangam (Mrb.):** Enters in measure 141 with a rhythmic pattern in the treble clef, marked *f*.
- Piano (Pno.):** Features a complex rhythmic accompaniment in the bass clef, marked *f*.
- Synth/Organ (Synth/Org.):** Features a complex rhythmic accompaniment in the bass clef, marked *f*.
- Drums (D. S.):** Features a complex rhythmic accompaniment in the bass clef, marked *f*.

This musical score page, numbered 19, is for the track "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 each instrument's part on its own staff. The key signature is B-flat major, and the time signature is 4/4. The page begins at measure 147. The Flute part starts with a melodic line, followed by the Oboe and English Horn. The Clarinets and Bassoon provide harmonic support, with the B♭ Clarinet playing a prominent role. The Trombone section, including two Trombones and a Tuba, provides a strong rhythmic and harmonic foundation. The Brass section, including two B♭ Trumpets and a Blown Reed/Cornet, adds to the overall texture. The Maracas and Piano provide rhythmic accompaniment, while the Synth/Organ and Drums provide additional texture and rhythm. The score includes dynamic markings such as *mf* (mezzo-forte) and *ff* (fortissimo), as well as performance instructions like "dist. off" (distance off) and accents. The page concludes with a double bar line at the end of the system.

This page of the musical score, titled "Joe's Last (re)Mix", contains 15 measures of music for various instruments. The score is organized into systems, with each instrument's part on a separate staff. The instruments included are Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), E♭ Clarinet (E♭ Cl.), B♭ Clarinet (B♭ Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Tuba, Blaise/Cornet (Bls./ Crt.), Maracas (Mrb.), Piano (Pno.), Synth/Organ (Synth/Org.), and Drums (D. S.).

The score begins at measure 153. The key signature is one flat (B♭), and the time signature is 4/4. The music features a variety of dynamics, including *ff* (fortissimo), *f* (forte), and *mf* (mezzo-forte). The Flute and Oboe parts have melodic lines with accents and slurs. The English Horn and E♭ Clarinet parts provide harmonic support with sustained notes and rhythmic patterns. The B♭ Clarinet and Bass Clarinet parts play sustained chords and rhythmic figures. The Bassoon part has a more active, rhythmic role. The Trumpet and Trombone parts play sustained chords and rhythmic patterns. The Tuba part plays a steady, rhythmic pattern. The Blaise/Cornet part plays a melodic line with accents. The Maracas part plays a rhythmic pattern. The Piano part plays a complex, rhythmic pattern. The Synth/Organ part plays a sustained chord and rhythmic pattern. The Drums part plays a complex, rhythmic pattern.

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 and 2 (B♭ Tpt. 1, 2), Trombone 1 and 2 (Tbn. 1, 2), and Tuba. Percussion includes Blaise/Cornet (Bls./Crt.), Maracas (Mrb.), and Drums (D. S.). Keyboard instruments like Piano (Pno.) and Synth/Organ are also present. The score is marked with dynamic levels such as *mf*, *ff*, *f*, and *fff*. It includes performance instructions like *8vb* and *loco*. The piece begins at measure 160. The Flute and Oboe parts start with a *mf* dynamic and play a melodic line. The English Horn and Bass Clarinet parts enter with a *ff* dynamic. The B♭ Clarinet and Bassoon parts also play a melodic line, with the Bassoon and Tuba providing a low-frequency accompaniment. The B♭ Trumpet and Trombone parts play a rhythmic pattern, with the Trombone and Tuba parts featuring a *ff* dynamic. The Blaise/Cornet part plays a melodic line, and the Maracas part plays a rhythmic pattern. The Piano and Synth/Organ parts provide a harmonic accompaniment, with the Synth/Organ part featuring a *ff* dynamic. The Drums part plays a complex rhythmic pattern.

Joe's Last (re)Mix

This musical score page, titled "Joe's Last (re)Mix", is page 27 of a larger work. It features a variety of instruments and parts:

- Flute (Fl.):** Part 203, marked with a **D-0** dynamic. It plays a melodic line with accents.
- Oboe (Ob.):** Part 203, marked with a **D-0** dynamic. It plays a similar melodic line to the flute.
- English Horn (E. Hn.):** Part 203, marked with a **D-0** dynamic. It plays a melodic line with accents.
- E♭ Clarinet (E♭ Cl.):** Part 203, marked with a **D-0** dynamic. It plays a melodic line with accents.
- B♭ Clarinet (B♭ Cl.):** Part 203, marked with a **D-0** dynamic. It plays a melodic line with accents.
- Bass Clarinet (B. Cl.):** Part 203, marked with a **D-0** dynamic. It plays a melodic line with accents.
- Bassoon (Bsn.):** Part 203, marked with a **D-0** dynamic. It plays a melodic line with accents.
- B♭ Trumpet 1 (B♭ Tpt. 1):** Part 203, marked **ff**. It plays a sustained note with a long slur.
- B♭ Trumpet 2 (B♭ Tpt. 2):** Part 203, marked **ff**. It plays a sustained note with a long slur.
- Trombone 1 (Tbn. 1):** Part 203, marked **ff**. It plays a sustained note with a long slur.
- Trombone 2 (Tbn. 2):** Part 203, marked **ff**. It plays a sustained note with a long slur.
- Tuba:** Part 203, marked **ff**. It plays a sustained note with a long slur.
- Blas./Crt. (Blas./Crt.):** Part 203, marked **ff**. It plays a sustained note with a long slur.
- Mrb. (Mrb.):** Part 203, marked **ff**. It plays a rhythmic pattern with accents, transitioning to **mf** and then **ff**.
- Pno. (Pno.):** Part 203, marked **ff**. It plays a rhythmic pattern with accents, transitioning to **mf** and then **ff**.
- Synth/Org. (Synth/Org.):** Part 203, marked **mf**. It plays a melodic line with accents, transitioning to **ff**.
- D. S. (D. S.):** Part 203, marked **mf**. It plays a rhythmic pattern with accents, transitioning to **ff**.