Commissioned by the City of Wheaton, Illinois, for the Wheaton Municipal Band,
Dr. Bruce Moss, Conductor, in celebration of the Band's 60th anniversary

CURTAIN UP!

A Theater Overture for Winds

ALFRED REED (1990)

Score No. 20823252
Full arrangement No. 20823251

Program Note

It is at least arguable that when the history of American music in the 20th Century is written by the scholars and historians of the 21st, they will come to the conclusion that what America has uniquely given to the world of music during this period may be summarized under three main headings: pure jazz, large-scale serious wind music, and theater music. Certainly no other country has given these three basic forms of writing and performance to the world in the measure that American musicians have, and the success of all three has been nothing less than prodigious.

CURTAIN UP! A Theater Overture for Winds was commissioned by the city of Wheaton, Illinois, for the 60th anniversary season of the Wheaton Municipal Band, celebrating 60 continuous years of professional performance each Summer since 1930. The music combines six of what have become the traditional musical staples of a successful Broadway show, and which are usually hinted at, or even stated fully, in its overture. Played without pause (as they would be in the pit before the curtain rises) these six sections of the score are headed: "The Opening Fanfare," "The Bright Two-Step," "The Romantic Ballad," "The Soft Shoe Novelty," "The Latin Production Number" and "The Jazz/Rock Finale." A large instrumentation is called for, including all manner of percussion and even synthesizer, in keeping with contemporary theater orchestration, and the overall musical effect aimed at is one of richness, brilliancy and excitement throughout.

CURTAIN UP! was first performed on July 19th, 1990, at its 60th Anniversary Concert by the Wheaton Municipal Band under the direction of Dr. Bruce Moss, its conductor since 1979, at the Wheaton Memorial Park Bandshell, in Wheaton, Illinois.

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INSTRUMENTATION

1 - FULL SCORE
4 - FLUTE 1
4 - FLUTE 2
4 - PICCOLO (FLUTE 3)
2 - OBOE 1 & 2
1 - ENGLISH HORN
1 - E♭ CLARINET
4 - B♭ CLARINET 1
4 - B♭ CLARINET 2
4 - B♭ CLARINET 3
1 - E♭ ALTO CLARINET
2 - B♭ BASS CLARINET
1 - B♭ CONTRA BASS CLARINET
2 - BASSOONS 1 & 2
1 - CONTRA BASSOON (Optional)
1 - SYNTHESIZER (Optional)
2 - E♭ ALTO SAXOPHONE 1
2 - E♭ ALTO SAXOPHONE 2
2 - B♭ TENOR SAXOPHONE
1 - E♭ BARITONE SAXOPHONE
2 - F HORN 1 & 2
2 - F HORN 3 & 4
2 - B♭ TRUMPET 1
2 - B♭ TRUMPET 2
2 - B♭ TRUMPET 3
2 - B♭ TRUMPET 4
2 - B♭ CORNETS 1 & 2
2 - TROMBONE 1
2 - TROMBONE 2
2 - TROMBONE 3
2 - TROMBONE 4
2 - BARITONE T.C.
2 - BARITONE B.C.
4 - TUBA
1 - STRING BASS (Electric Bass)
2 - SNARE DRUM, BASS DRUM
2 - AUX. PERCUSSION
2 - MALLET PERCUSSION 1
2 - MALLET PERCUSSION 2
1 - DRUM SET
1 - TIMPANI

CURTAIN UP!

A Theater Overture for Winds

ALFRED REED (1990)

Note to Conductor

It must always be kept in mind that since almost all theater music, and especially American theater music, is basically lyrical in nature regardless of style, rhythm and harmony, the correct performance of such music depends greatly on a feeling for the melodic structures (both main melodic and subsidiary melodic lines) and their proper delivery as the main focal points of expression in this music... no matter in what form and setting they may be found. The most critical aspect of such delivery is the proper tempo for each such line, thereby making it possible for the performers to concentrate mainly on the interpretive rather than just (or primarily) the purely technical. In addition, the correct phrasing, which is the essence of style, becomes the next most important factor in achieving that feeling in the audience of the essential "rightness" of the interpretation... and a resulting enthusiastic reception of the performance!

A few general suggestions along both of these lines may be addressed to the conductor in search of a convincing performance of this highly colored, exciting score:

1. The tempo of the opening fanfare carries over without change into the first main section of the music, at measure 22, presenting the bright two-step, the traditional way of opening a musical show for many years. This tempo changes on the down beat of measure 62, preparing the way for the next theme, the romantic ballad, with a broadening out in the measure before 64 where this new section begins. The brasses here should play with great sostenuto and smooth legato-tongue/slurred phrases throughout, the tempo being in a definite four-beat to allow for such articulations. A slight broadening of the tempo in measure 92 and following may be allowed so that the last two measures before 98 may have the effect of playing freely in the Vibraphone and Bells accompanying the Clarinets and leading into the final Baritone solo at measure 97.

2. The soft shoe tempo beginning two bars before 100 should establish a gentle forward motion, never rushed or driven despite the rhythmic figurations. The melody and counter-melody lines in the woodwinds are to be played with a soft, "semi-staccato" tongue and very lightly at all times... to permit the sandpaper blocks to come through with the characteristic soft shoe shuffle.

3. The tempo changes on the down beat of measure 134 for the next section, the latin production number, which should be taken at a fiery clip, but only as fast as all of the lines can be played clearly and cleanly by every section of the group. Clarity is the result of careful, clean playing and results in the effect of speed regardless of what the actual metronomic beat may be.

4. The final jazz/rock section should be taken, at least the first four measures beginning at 204, in four, to establish the basic tempo, although the conductor may then switch into a two-beat pattern once the main melodic line is safely under way (beginning at 208) and locked into the correct tempo which then never changes. The basic eight-to-the-bar pattern in the Snare Drum (accompanied by the four-to-the-bar pattern in the Suspended Cymbal) should predominate throughout this final section, leaving the other percussion instruments to add their specific off-beat flavors, so characteristic of modern rock music, especially as used in the theater. The "heavy" four-to-the-bar rhythm pattern beginning at measure 256 and continuing for the next four measures should be strongly accented, and the final measure of all is an echo of the opening tempo itself.

Parts have been written for both a Drum Set as well as the usual individual Snare and Bass Drum parts, with most of each one written into the other. It is left to the conductor to decide how these will actually be performed in his own group. If the band is not too large, a Drum Set with a good drummer is to be preferred in this final section, to power and drive the rhythmic structure of the music, as well as the performers.

Until the last eight measures, all of the melodic and concerted phrases in the woodwinds, saxophones and brass should be tongued "semi-legato," consistent with the jazz/rock style of the performance here being attempted by a concert group. In the last eight bars, however, the phrasing calls for heavy attacks throughout, and the final measure should be played with strong accents on every note.

An extended part, complete with chord symbols and instrumental cues, has been provided for the Synthesizer, which can also be used to strengthen or replace weak or missing instruments, as well as to color the lines it may double with whatever registration the synthesist and conductor agree on as being appropriate in each instance. The Synthesizer may even take over as a solo any of the melodic lines it doubles, if desired, subject to the conductor's willingness to have it thus replace whatever other instrument(s) in the band the line may have been originally written for.

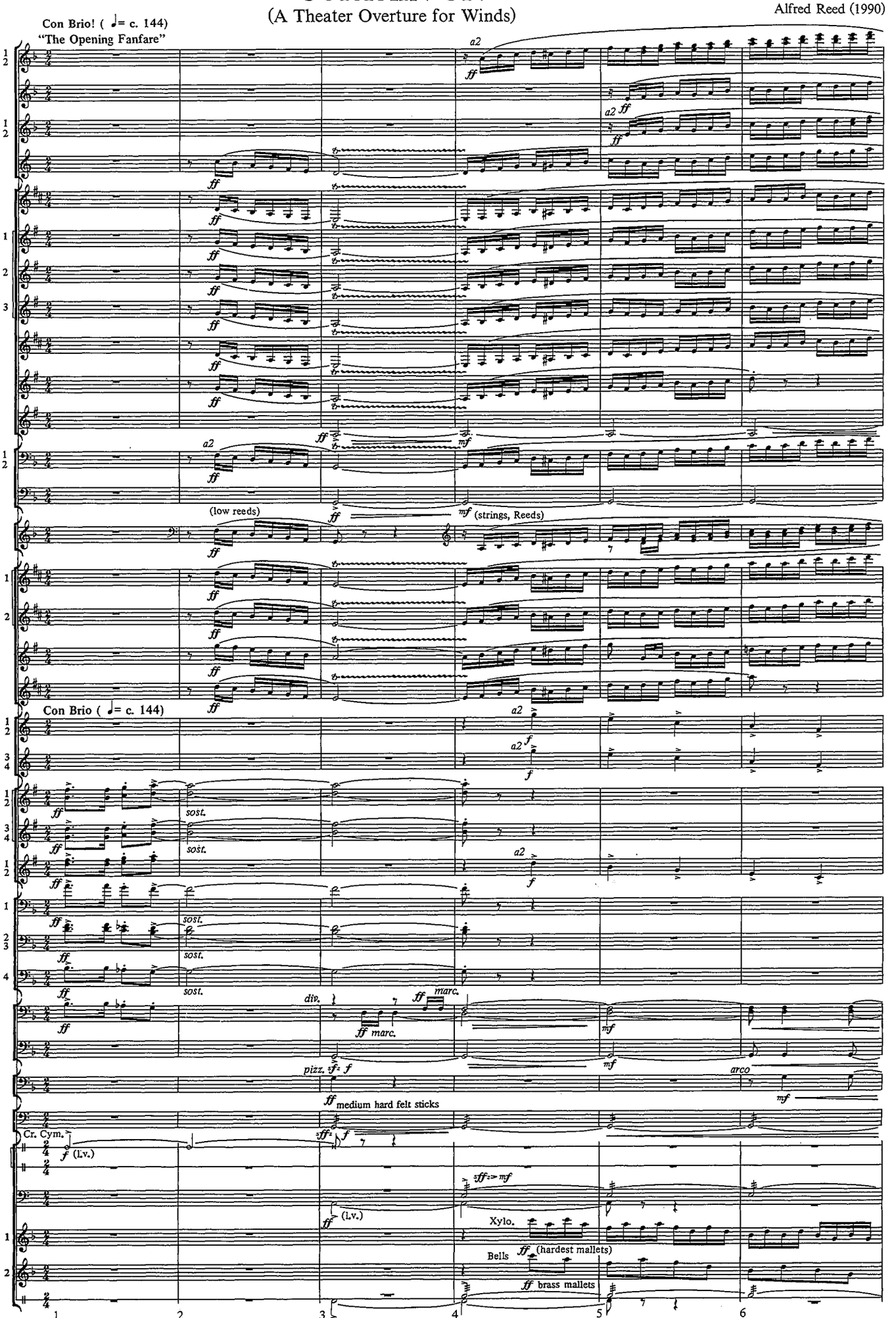
Careful attention to all of these matters will result in a brilliant performance of this rousing and exciting music.

ALFRED REED

CURTAIN UP!

(A Theater Overture for Winds)

Alfred Reed (1990)



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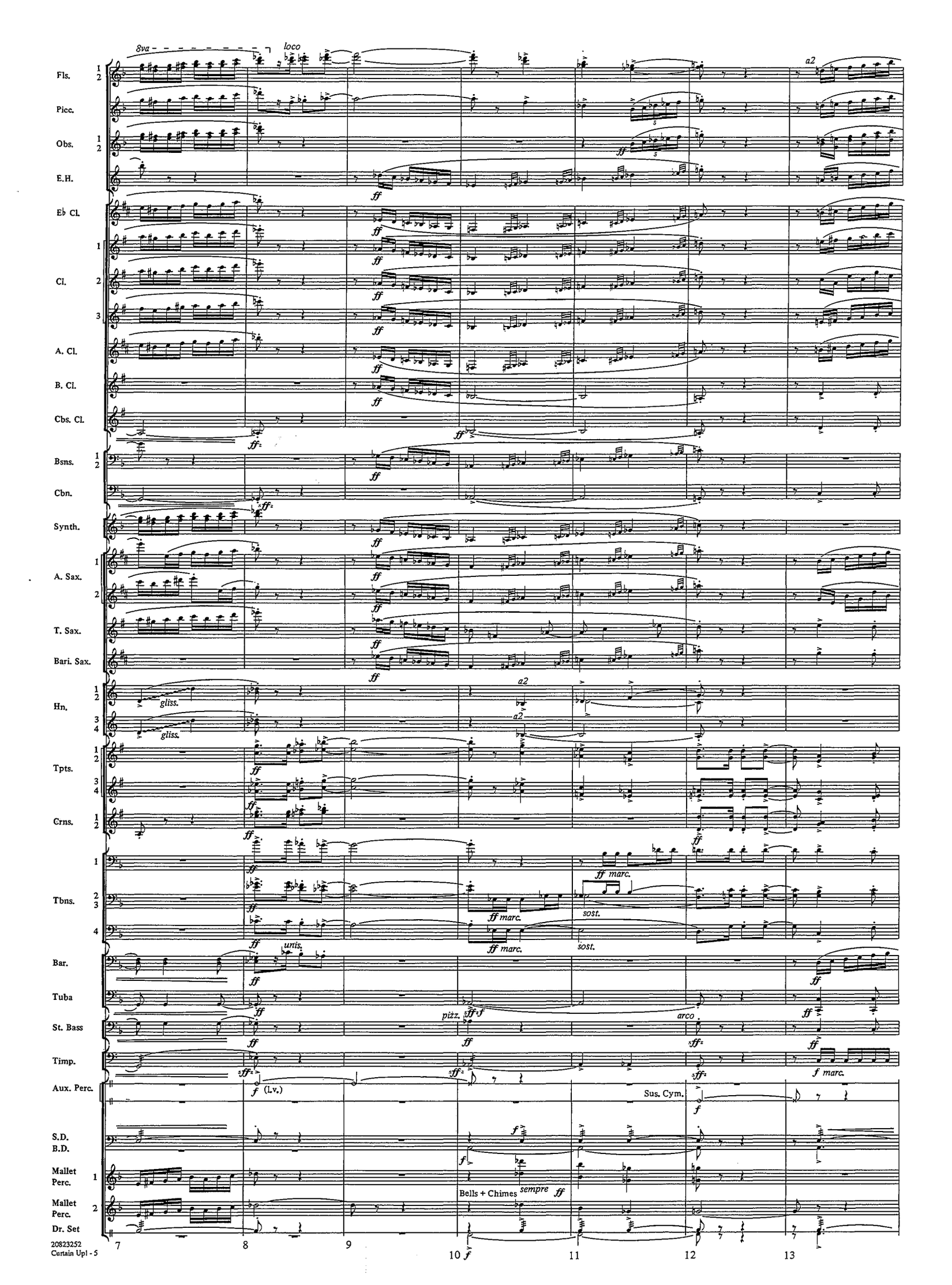
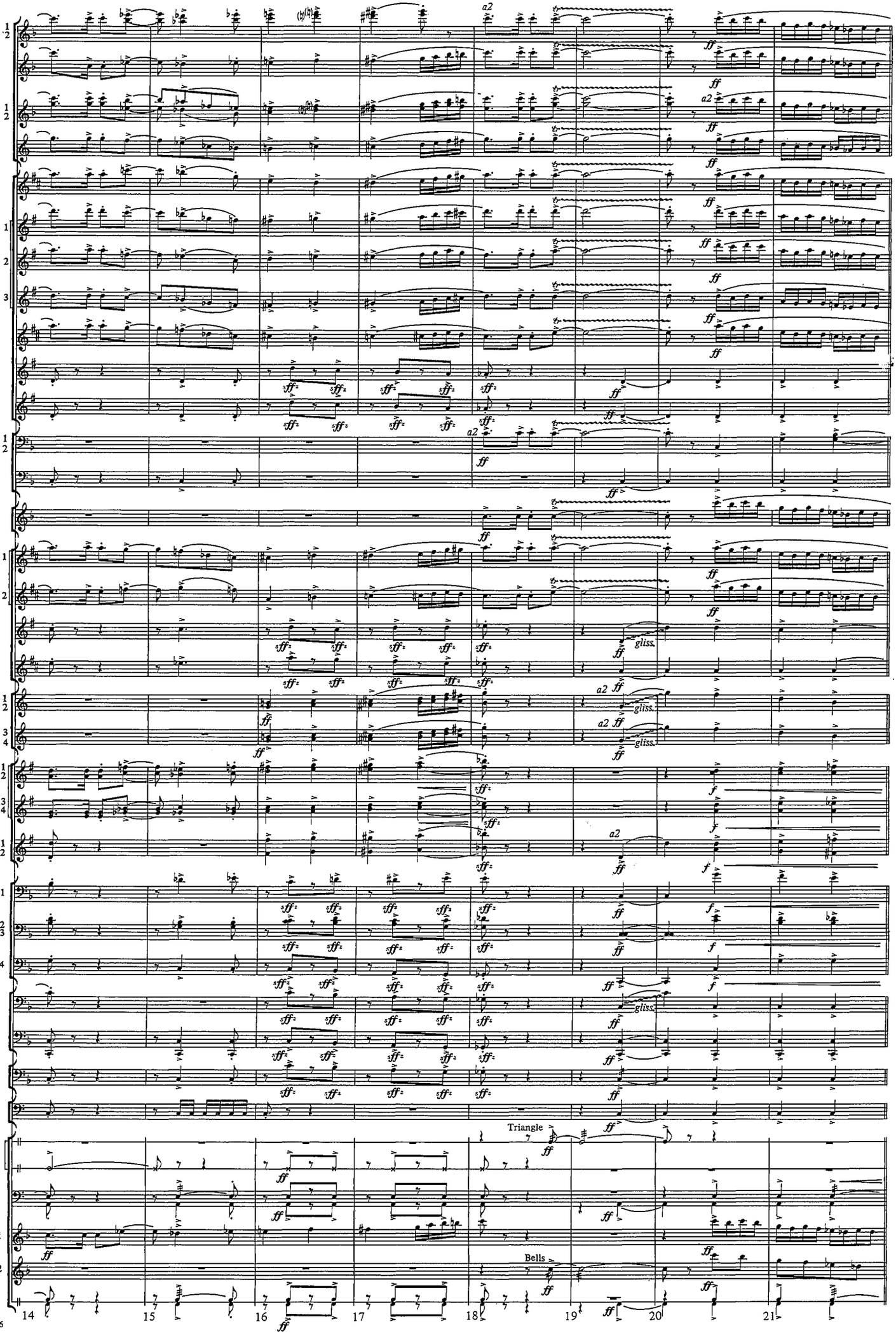
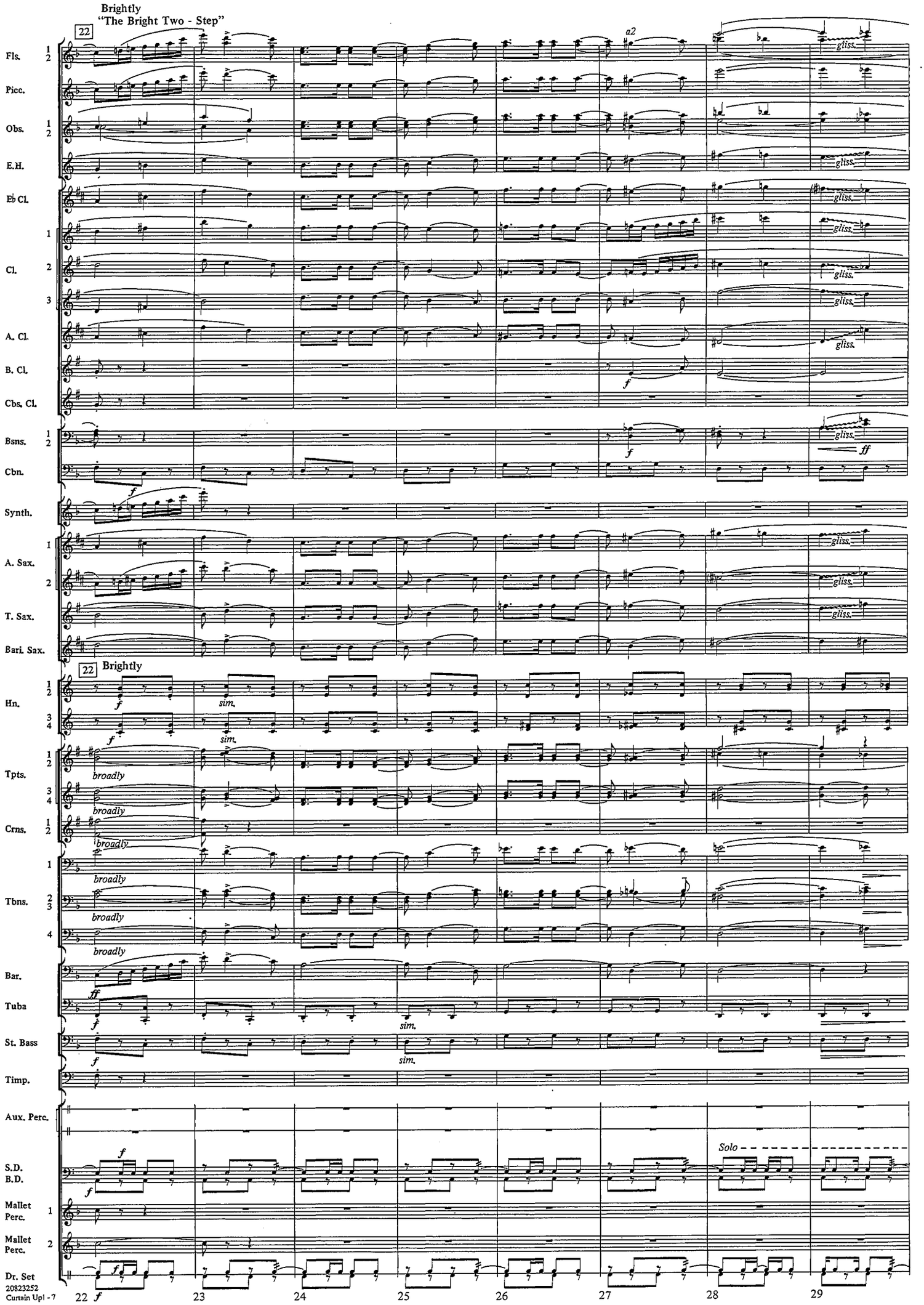
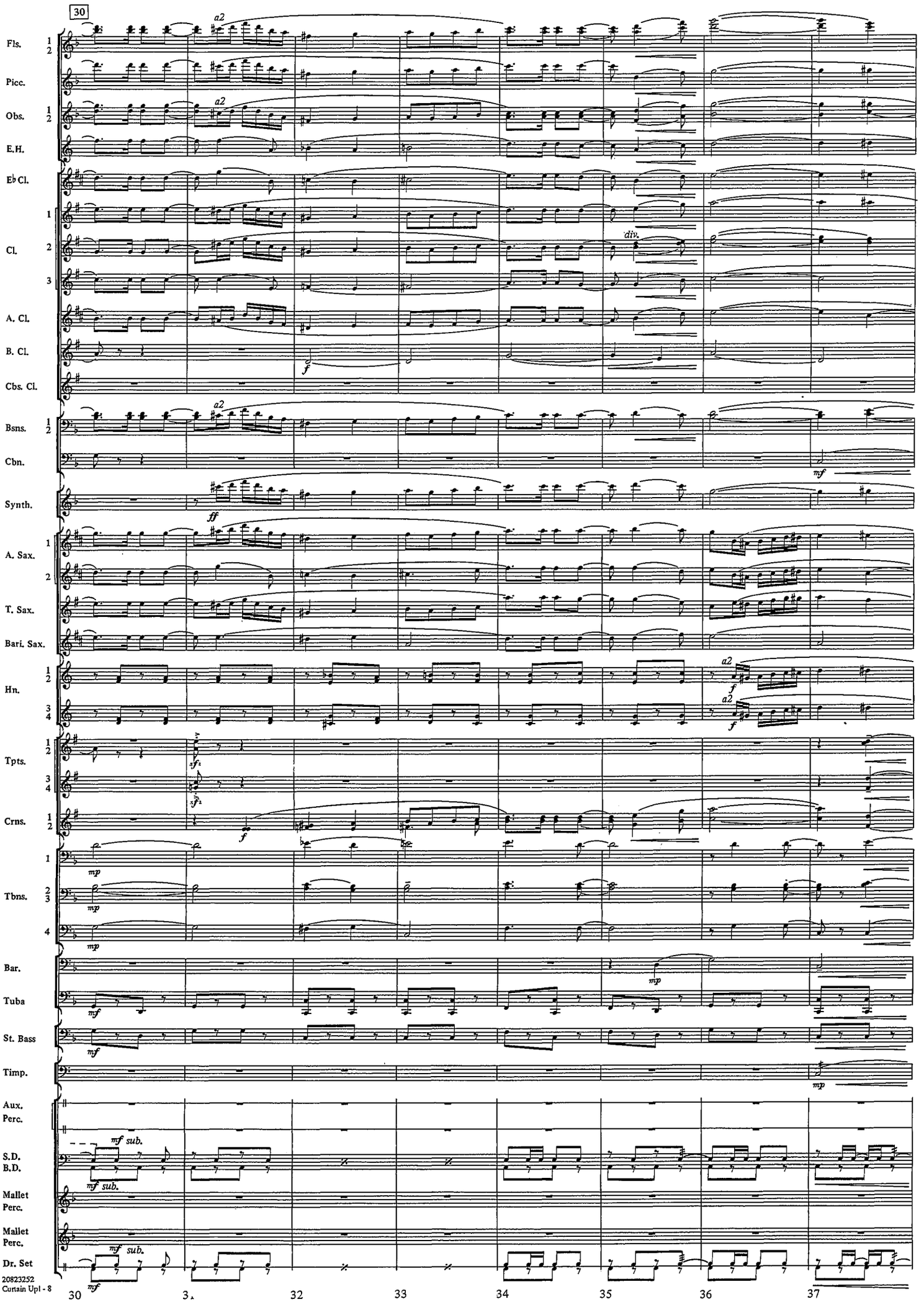
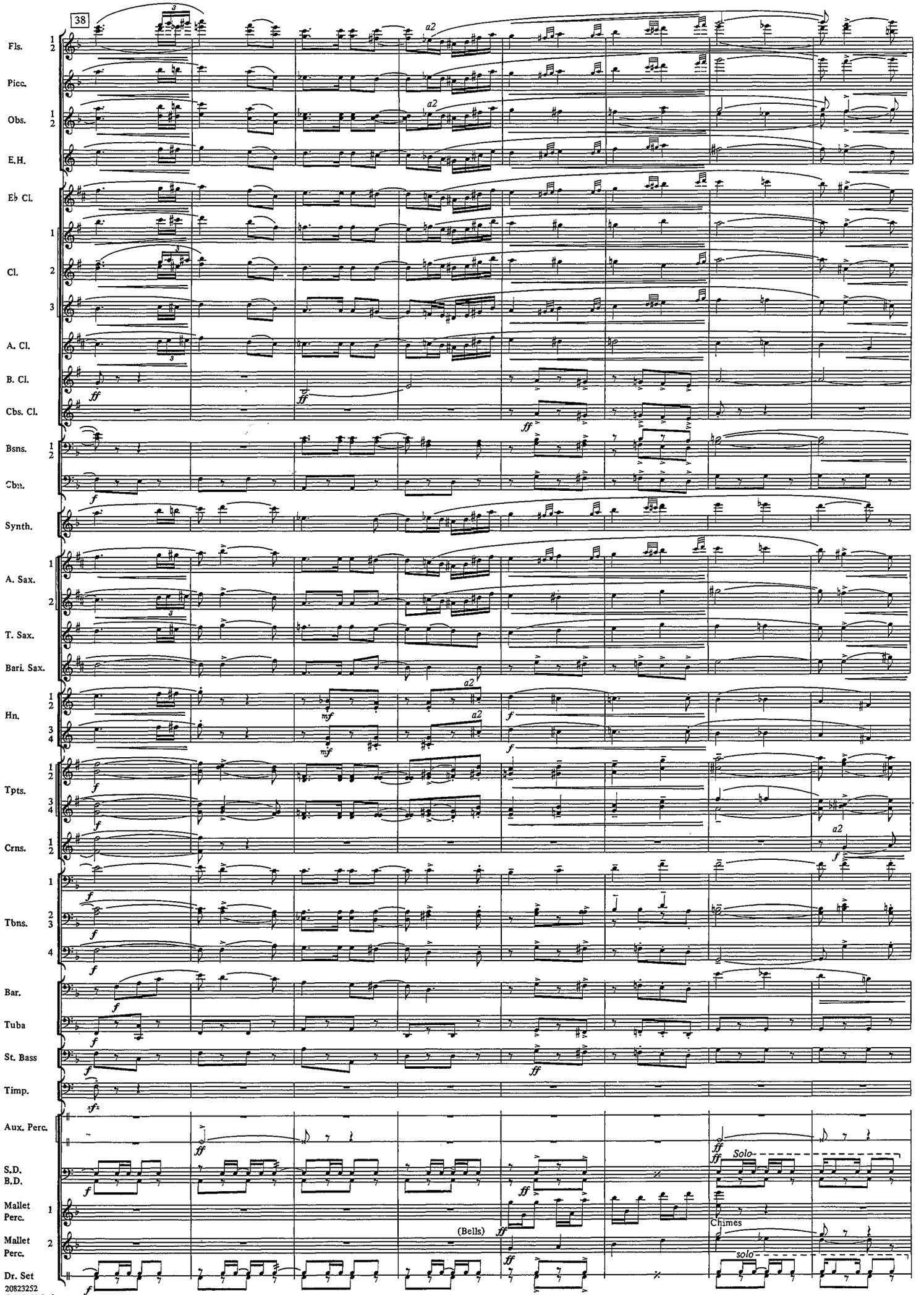
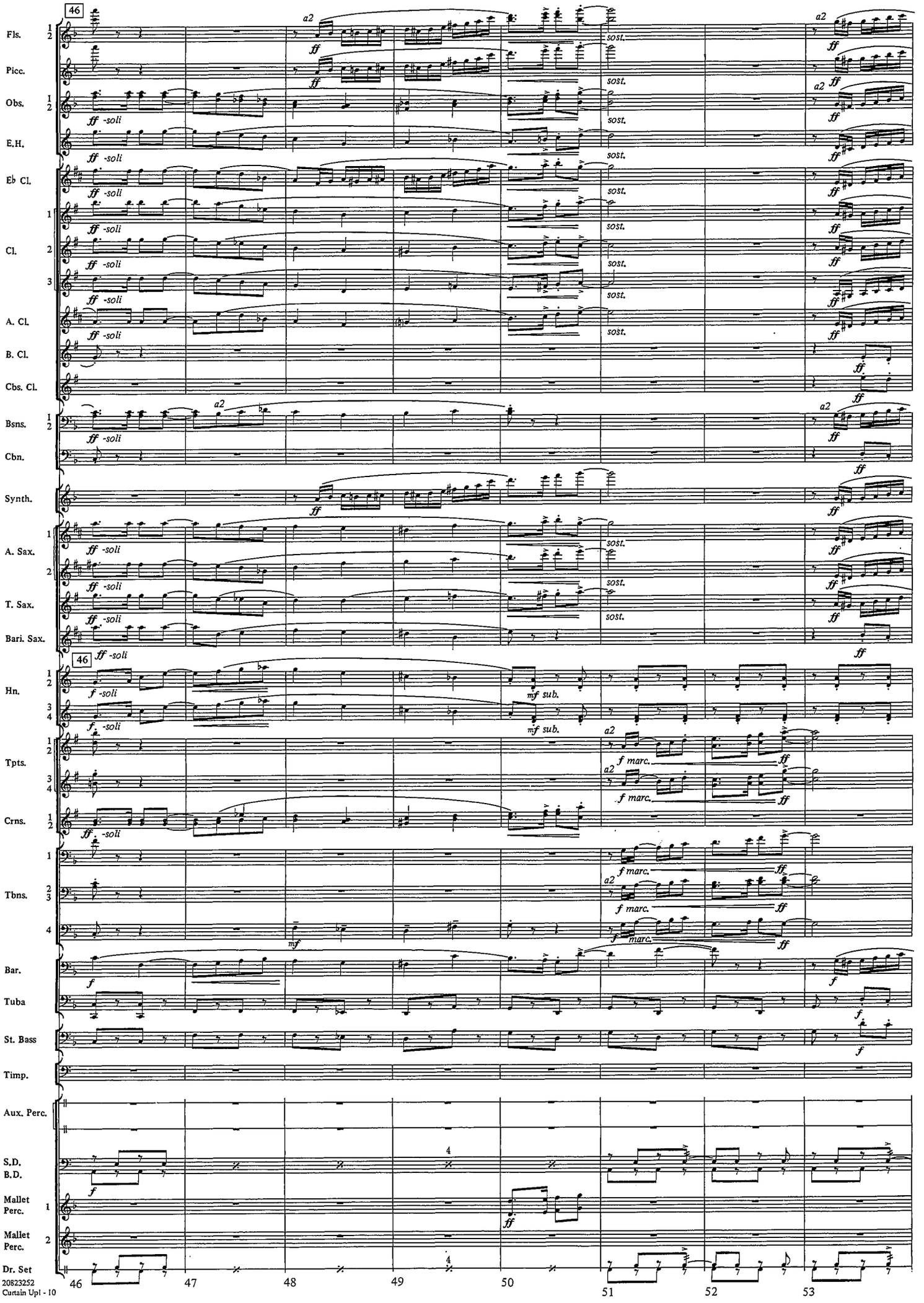

8va
loco
Fls.
Picc.
Obs.
E.H.
Eb Cl.
Cl.
A. Cl.
B. Cl.
Cbs. Cl.
Bsns.
Cbn.
Synth.
A. Sax.
T. Sax.
Bari. Sax.
Hn.
Tpts.
Crns.
Tbns.
Bar.
Tuba
St. Bass
Timp.
Aux. Perc.
S.D.
B.D.
Mallet Perc. 1
Mallet Perc. 2
Dr. Set
a2
gliss.
unis.
pizz.
arco
sost.
Sus. Cym.
Bells + Chimes
sempre
(l.v.)
20823252
Curtain Upl - 5
7
8
9
10
11
12
13

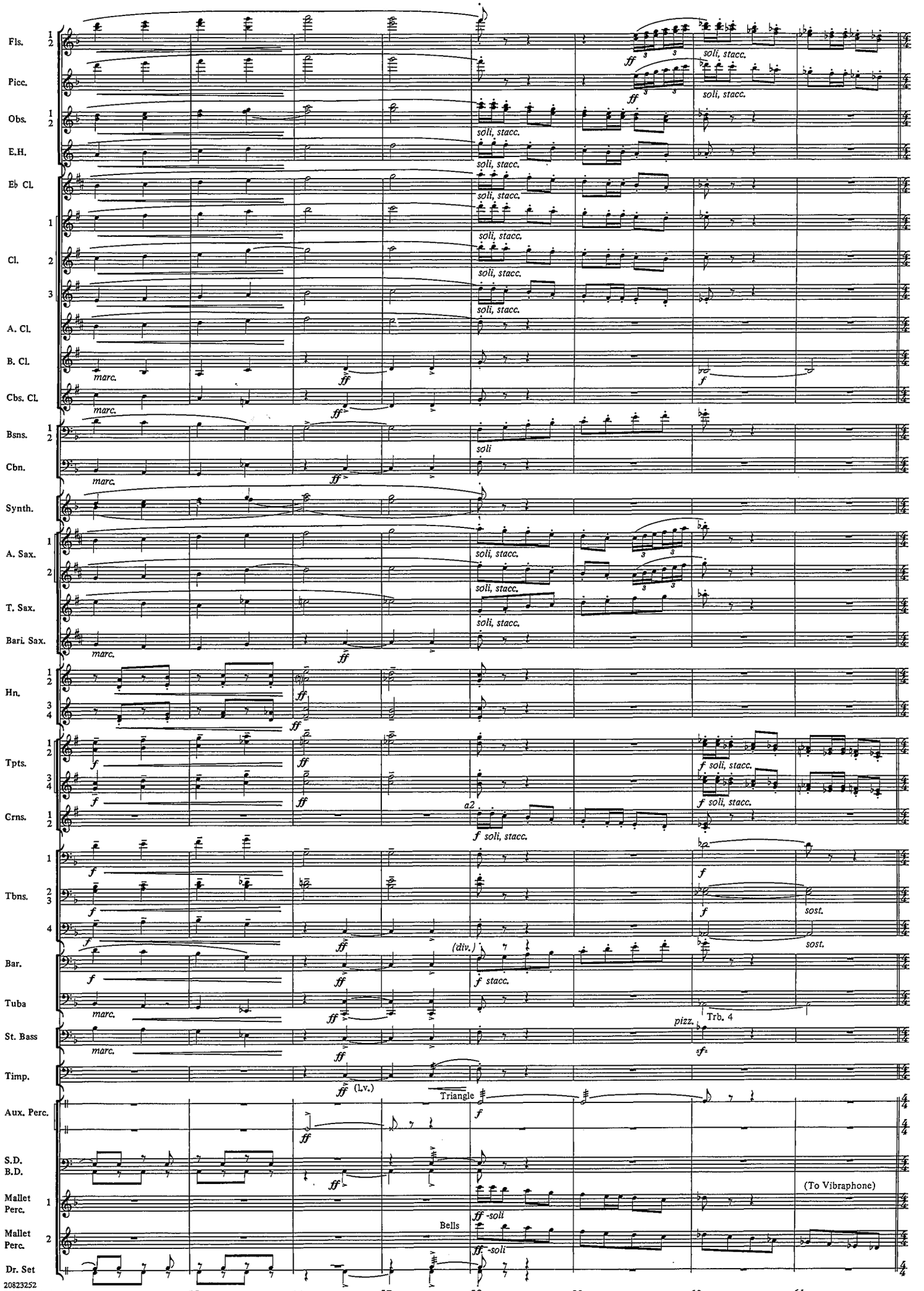

Fls.
Picc.
Obs.
E.H.
E♭ Cl.
Cl.
A. Cl.
B. Cl.
Cbs. Cl.
Bsns.
Cbn.
Synth.
A. Sax.
T. Sax.
Bari. Sax.
Hn.
Tpts.
Crns.
Tbns.
Bar.
Tuba
St. Bass
Timp.
Aux. Perc.
S.D.
B.D.
Mallet Perc. 1
Mallet Perc. 2
Dr. Set
Triangle
Bells
gliss.
a2
14
15
16
17
18
19
20
21

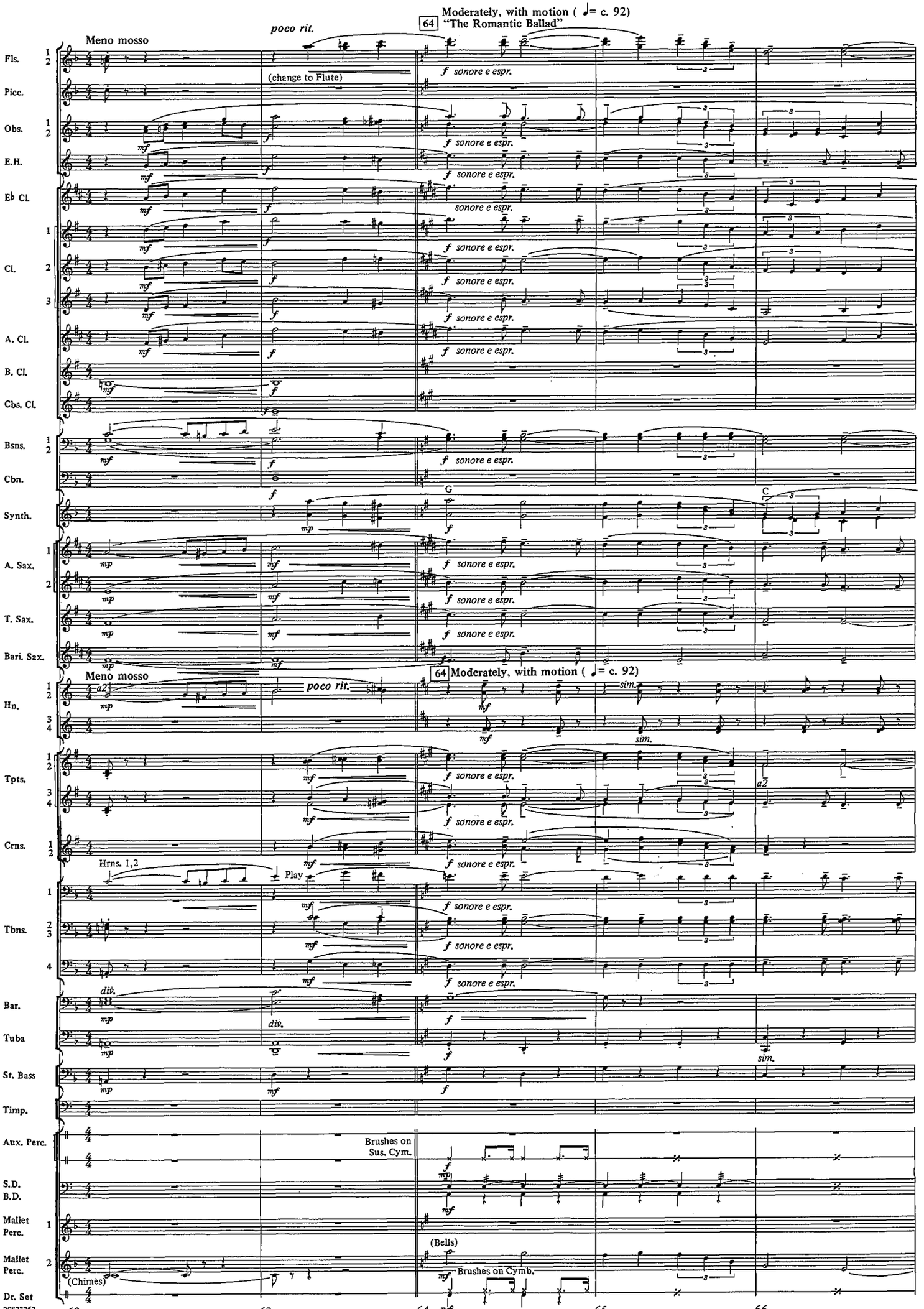

Brightly
"The Bright Two - Step"
22
Fls.
Picc.
Obs.
E.H.
Eb Cl.
Cl.
A. Cl.
B. Cl.
Cbs. Cl.
Bsns.
Cbn.
Synth.
A. Sax.
T. Sax.
Bari. Sax.
Hn.
Tpts.
Crns.
Tbns.
Bar.
Tuba
St. Bass
Timp.
Aux. Perc.
S.D.
B.D.
Mallet Perc.
Mallet Perc.
Dr. Set
a2
gliss.
broadly
sim.
Solo
20823252
Curtain Upl - 7
22
23
24
25
26
27
28
29

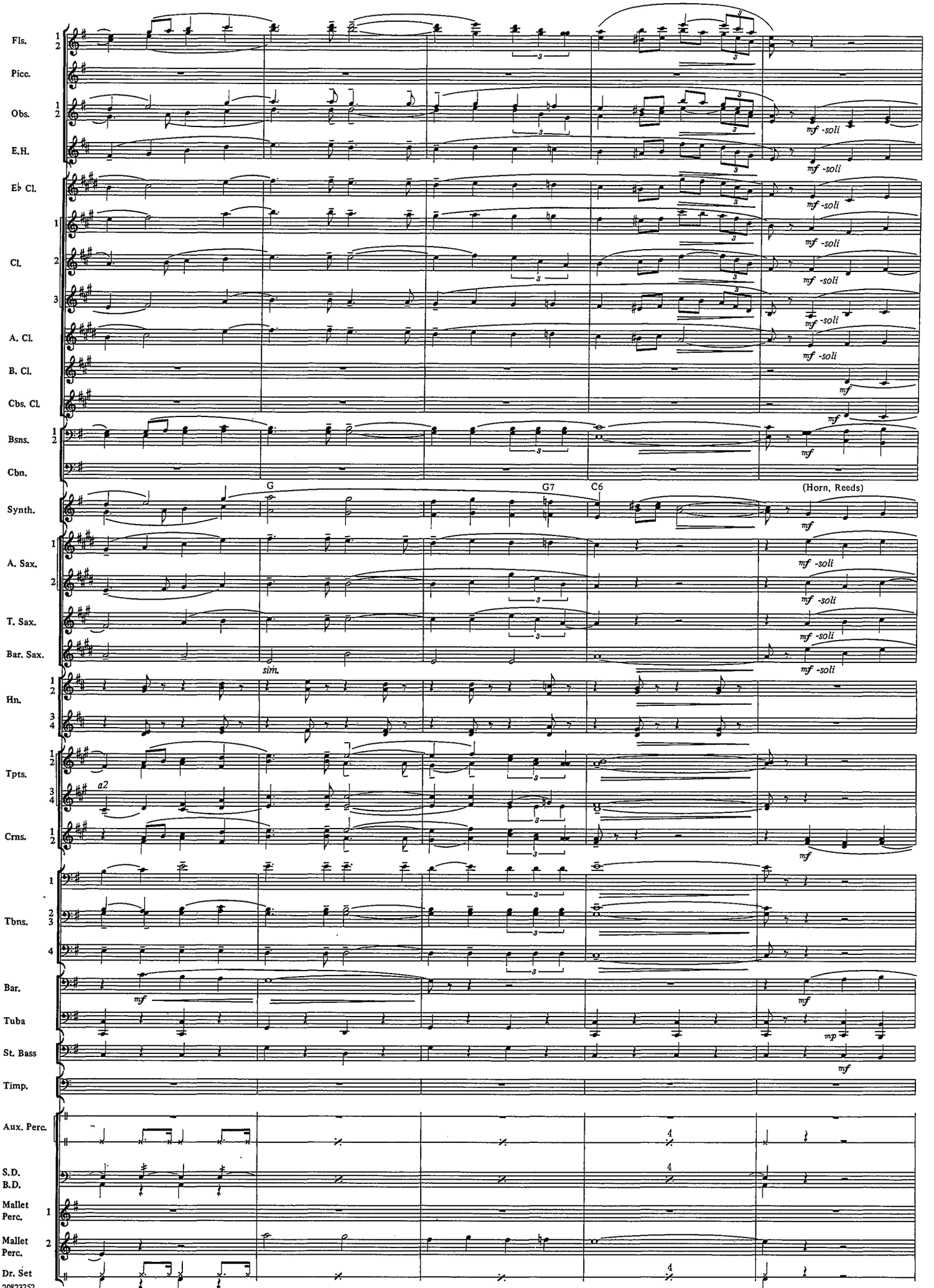

30
Fls.
Picc.
Obs.
E.H.
Eb Cl.
Cl.
A. Cl.
B. Cl.
Cbs. Cl.
Bsns.
Cbn.
Synth.
A. Sax.
T. Sax.
Bari. Sax.
Hn.
Tpts.
Crns.
Tbns.
Bar.
Tuba
St. Bass
Timp.
Aux. Perc.
S.D.
B.D.
Mallet Perc.
Mallet Perc.
Dr. Set
a2
div.
mf sub.
20823252
Curtain Up! - 8
30
31
32
33
34
35
36
37

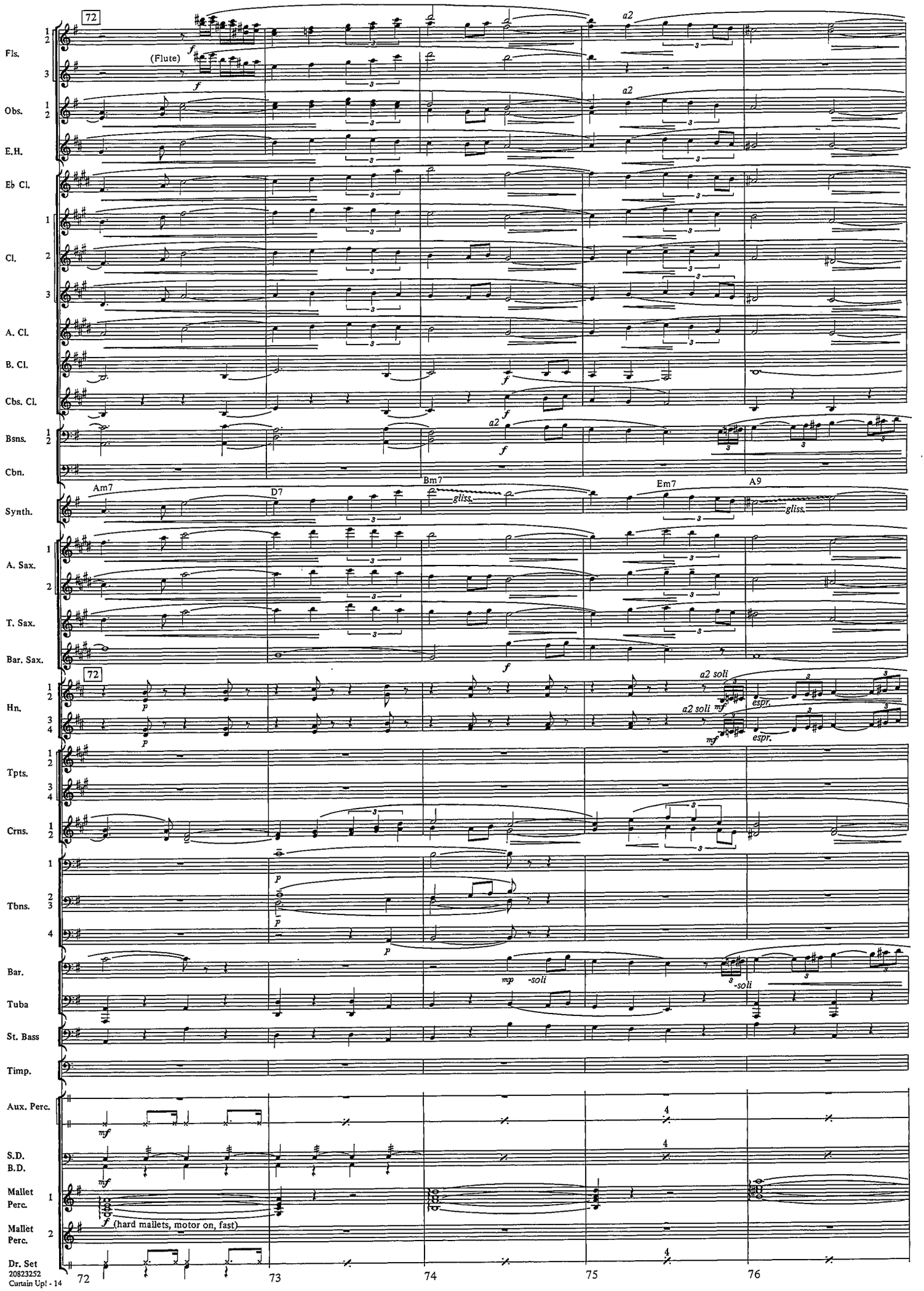

38
Fls.
Picc.
Obs.
E.H.
Eb Cl.
Cl.
A. Cl.
B. Cl.
Cbs. Cl.
Bsns.
Cbn.
Synth.
A. Sax.
T. Sax.
Bari. Sax.
Hn.
Tpts.
Crns.
Tbns.
Bar.
Tuba
St. Bass
Timp.
Aux. Perc.
S.D.
B.D.
Mallet Perc. 1
Mallet Perc. 2
Dr. Set
a2
(Bells)
Solo
Chimes
solo
20823252
Curtain Up! - 9
38
39
40
41
42
43
44
45

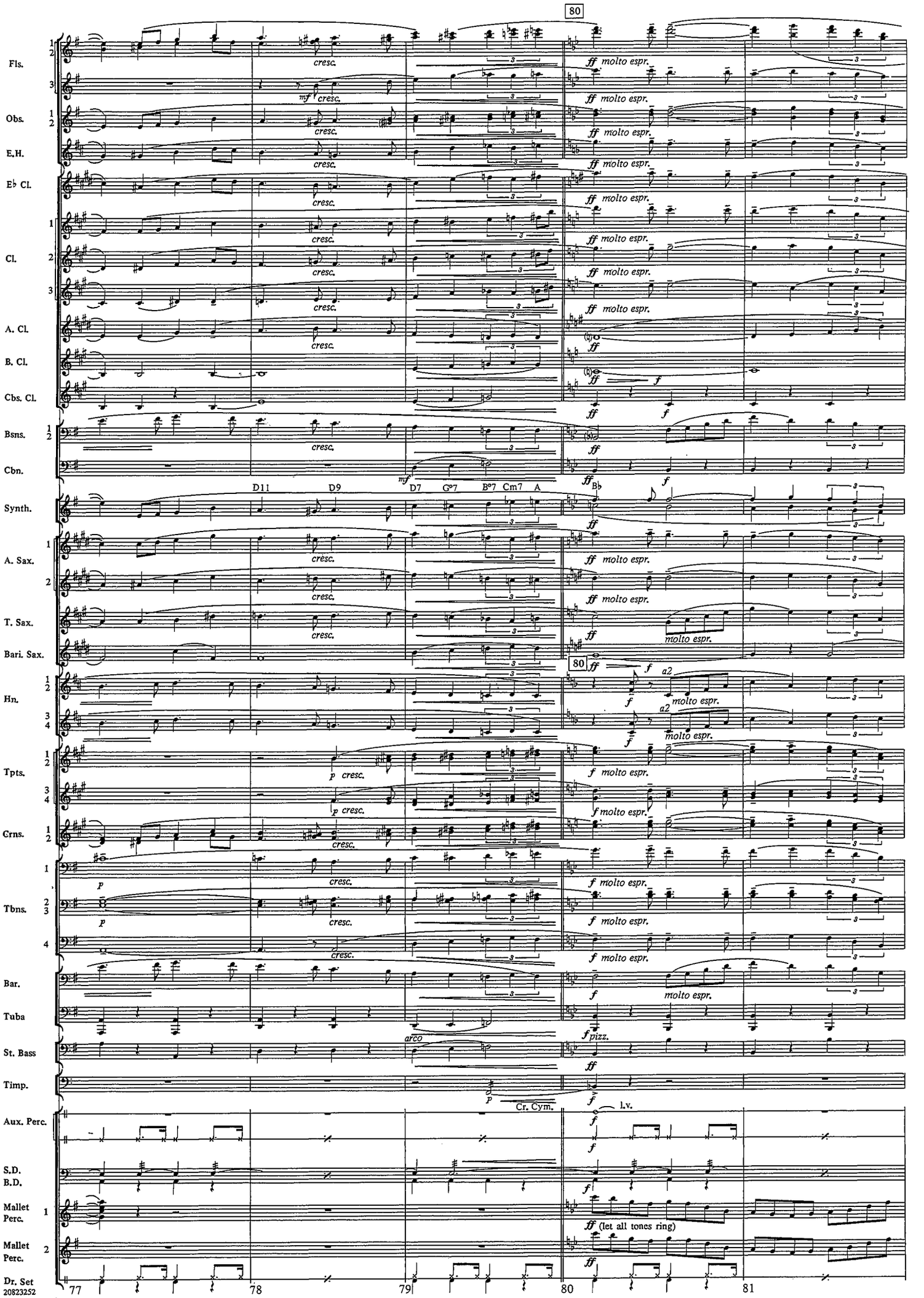

46
Fls.
Picc.
Obs.
E.H.
Eb Cl.
Cl.
A. Cl.
B. Cl.
Cbs. Cl.
Bsns.
Cbn.
Synth.
A. Sax.
T. Sax.
Bari. Sax.
Hn.
Tpts.
Crns.
Tbns.
Bar.
Tuba
St. Bass
Timp.
Aux. Perc.
S.D.
B.D.
Mallet Perc. 1
Mallet Perc. 2
Dr. Set
a2
ff -soli
sost.
f -soli
mf sub.
f marc.
mf
f
ff
46
47
48
49
50
51
52
53
20823252
Curtain Upl - 10

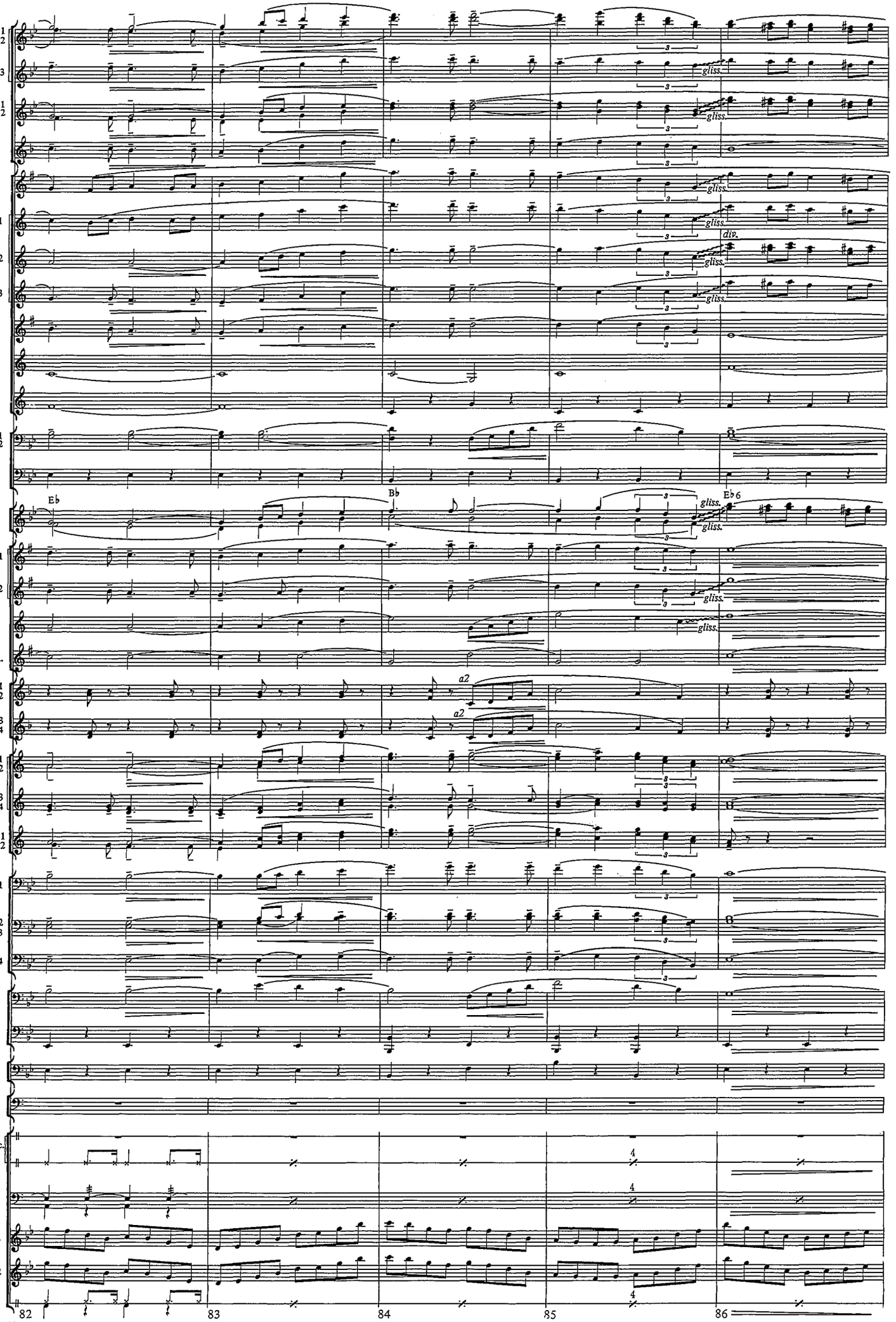

Fls.
Picc.
Obs.
E.H.
Eb Cl.
Cl.
A. Cl.
B. Cl.
Cbs. Cl.
Bsns.
Cbn.
Synth.
A. Sax.
T. Sax.
Bari. Sax.
Hn.
Tpts.
Crns.
Tbns.
Bar.
Tuba
St. Bass
Timp.
Aux. Perc.
S.D.
B.D.
Mallet Perc. 1
Mallet Perc. 2
Dr. Set
soli, stacc.
marc.
soli
a2
(div.)
Trb. 4
pizz.
Triangle
Bells
(To Vibraphone)
sost.
(l.v.)
54
55
56
57
58
59
60
61

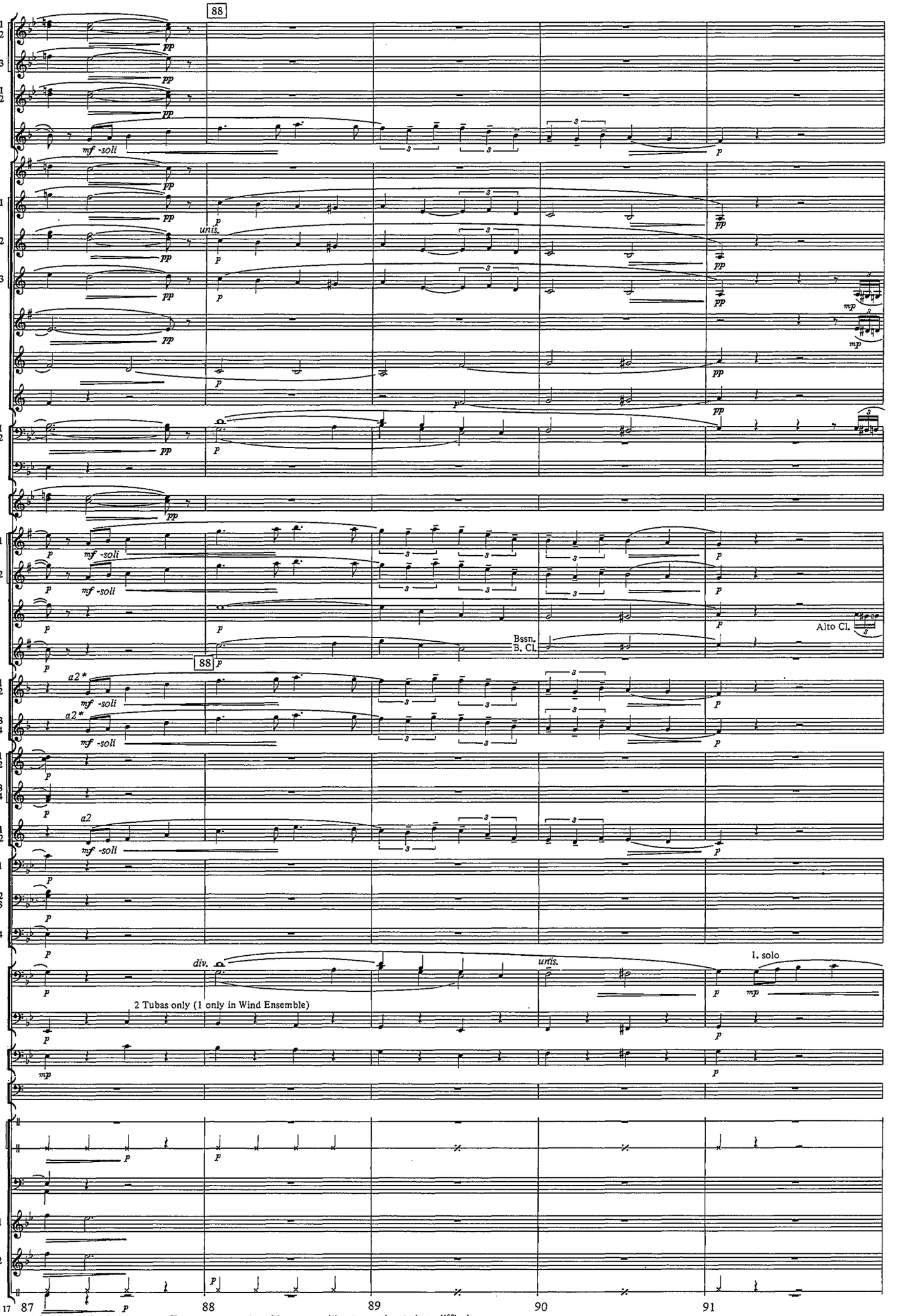

Meno mosso
poco rit.
64 Moderately, with motion (♩= c. 92)
"The Romantic Ballad"
(change to Flute)
f sonore e espr.
Fls.
Picc.
Obs.
E.H.
Eb Cl.
Cl.
A. Cl.
B. Cl.
Cbs. Cl.
Bsns.
Cbn.
Synth.
A. Sax.
T. Sax.
Bari. Sax.
Hn.
Tpts.
Crns.
Hrns. 1,2
Play
Tbns.
Bar.
Tuba
St. Bass
Timp.
Aux. Perc.
Brushes on Sus. Cym.
S.D.
B.D.
Mallet Perc. 1
Mallet Perc. 2
(Bells)
Brushes on Cymb.
(Chimes)
Dr. Set
G
C
sim.
a2
div.
62
63
64
65
66
20823252
Curtain Up! - 12


Fls.
Picc.
Obs.
E.H.
Eb Cl.
Cl.
A. Cl.
B. Cl.
Cbs. Cl.
Bsns.
Cbn.
Synth.
A. Sax.
T. Sax.
Bar. Sax.
Hn.
Tpts.
Crns.
Tbns.
Bar.
Tuba
St. Bass
Timp.
Aux. Perc.
S.D.
B.D.
Mallet Perc. 1
Mallet Perc. 2
Dr. Set
mf -soli
mf
G
G7
C6
(Horn, Reeds)
sim.
a2
mp
20823252
Curtain Up! - 13
67
68
69
70
71


72
Fls.
(Flute)
Obs.
E.H.
Eb Cl.
Cl.
A. Cl.
B. Cl.
Cbs. Cl.
Bsns.
Cbn.
Synth.
Am7
D7
Bm7
Em7
A9
gliss.
A. Sax.
T. Sax.
Bar. Sax.
Hn.
a2 soli
espr.
Tpts.
Crns.
Tbns.
Bar.
-soli
Tuba
St. Bass
Timp.
Aux. Perc.
S.D.
B.D.
Mallet Perc. 1
Mallet Perc. 2
(hard mallets, motor on, fast)
Dr. Set
72
73
74
75
76

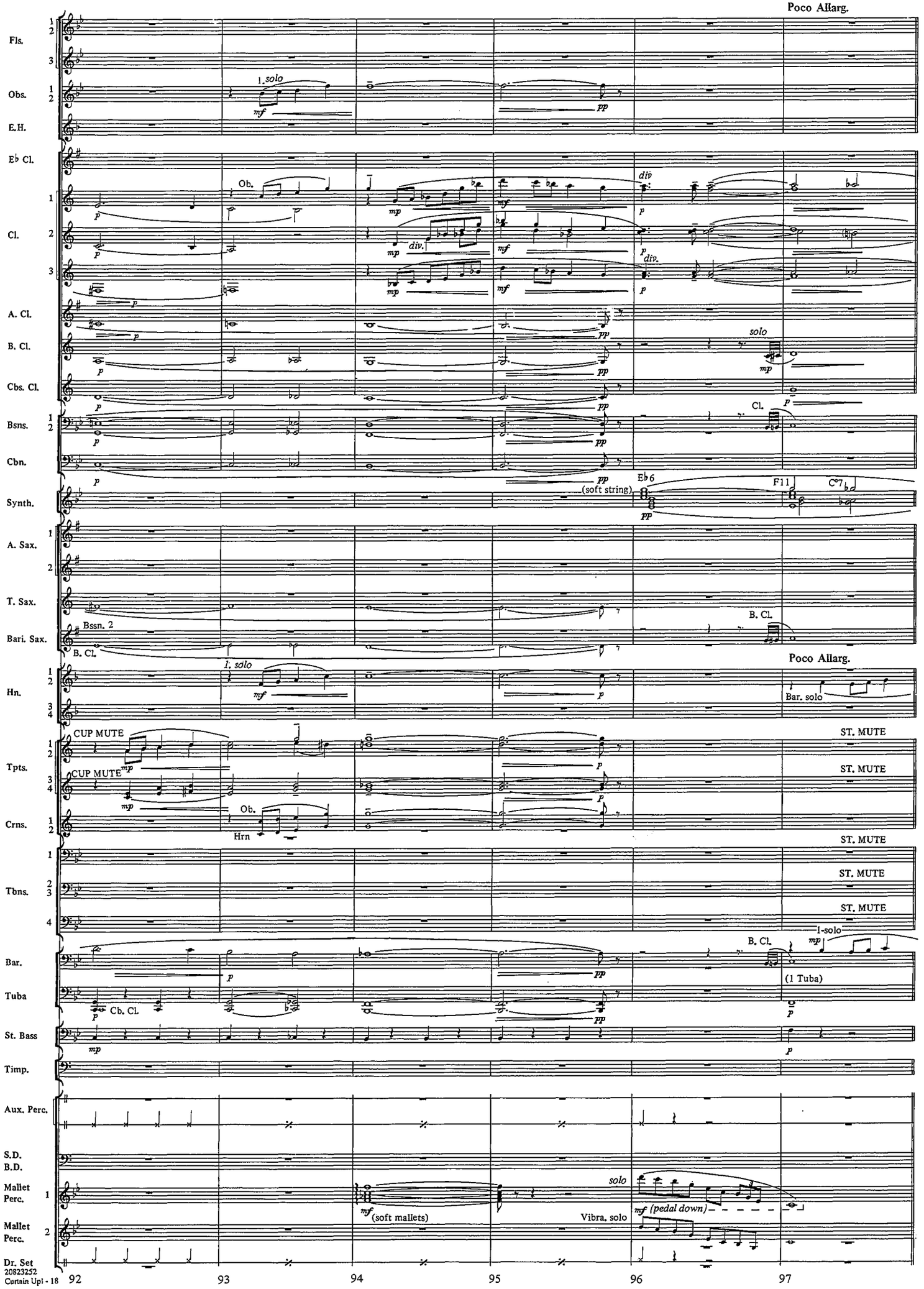

80
Fls.
Obs.
E.H.
E♭ Cl.
Cl.
A. Cl.
B. Cl.
Cbs. Cl.
Bsns.
Cbn.
Synth.
A. Sax.
T. Sax.
Bari. Sax.
Hn.
Tpts.
Crns.
Tbns.
Bar.
Tuba
St. Bass
Timp.
Aux. Perc.
S.D.
B.D.
Mallet Perc. 1
Mallet Perc. 2
Dr. Set
D11
D9
D7
G°7
B°7
Cm7
A
B♭
cresc.
molto espr.
a2
arco
pizz.
Cr. Cym.
l.v.
(let all tones ring)
77
78
79
80
81

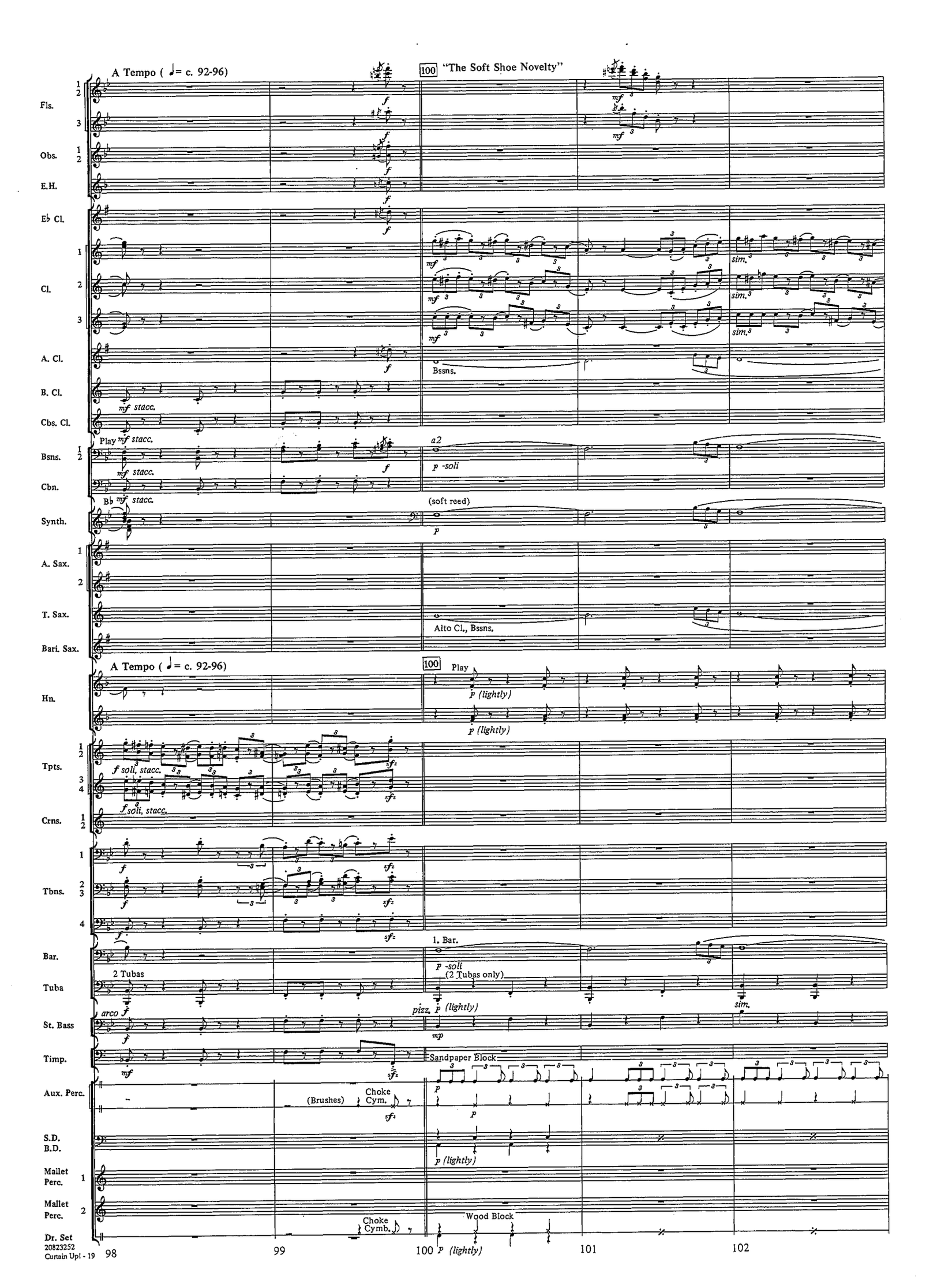

Fls.
Obs.
E.H.
Eb Cl.
Cl.
A. Cl.
B. Cl.
Cbs. Cl.
Bsns.
Cbn.
Synth.
A. Sax.
T. Sax.
Bari. Sax.
Hn.
Tpts.
Crns.
Tbns.
Bar.
Tuba
St. Bass
Timp.
Aux. Perc.
S.D.
B.D.
Mallet Perc.
Mallet Perc.
Dr. Set
Eb
Bb
Eb6
gliss.
div.
a2
82
83
84
85
86

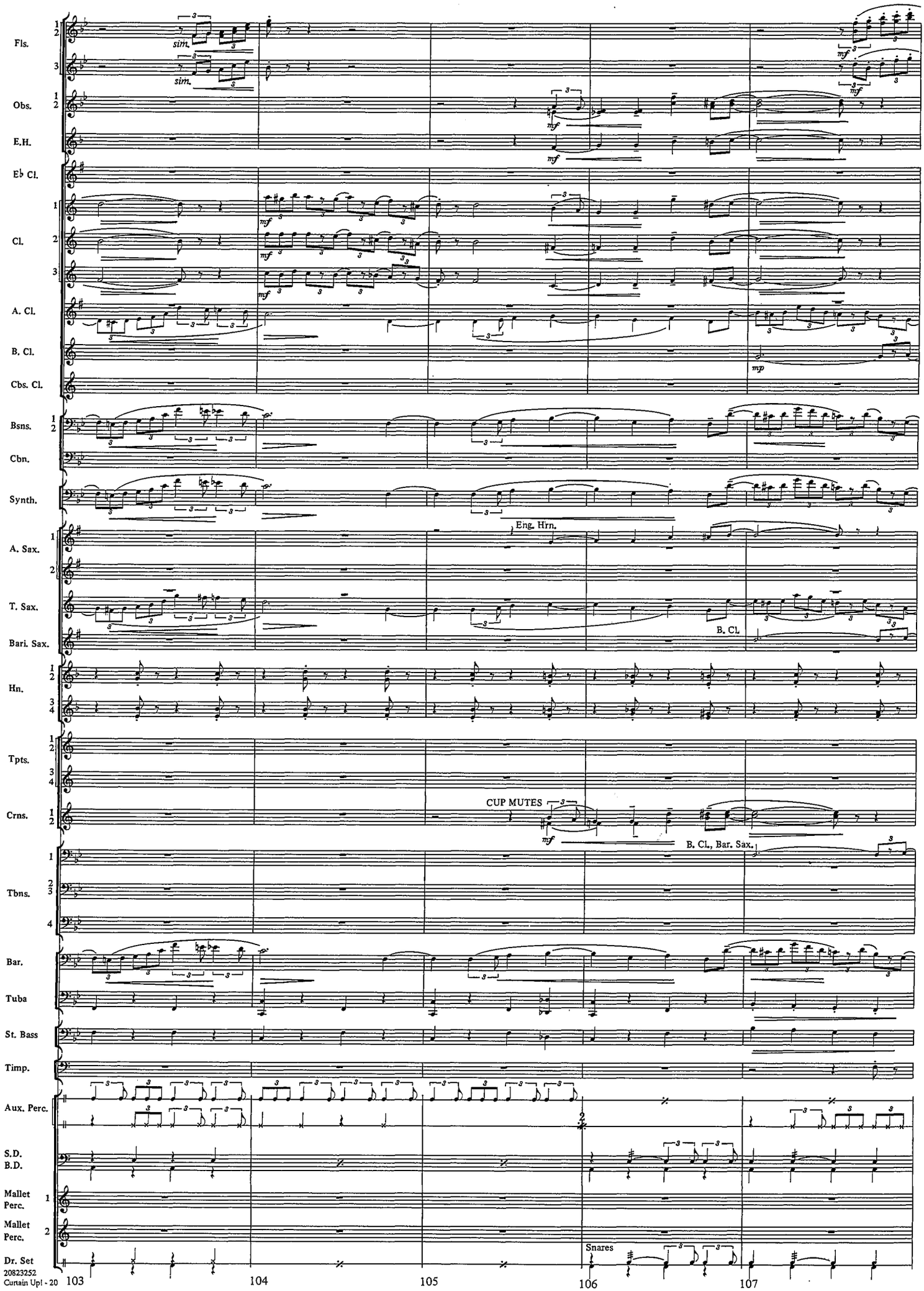


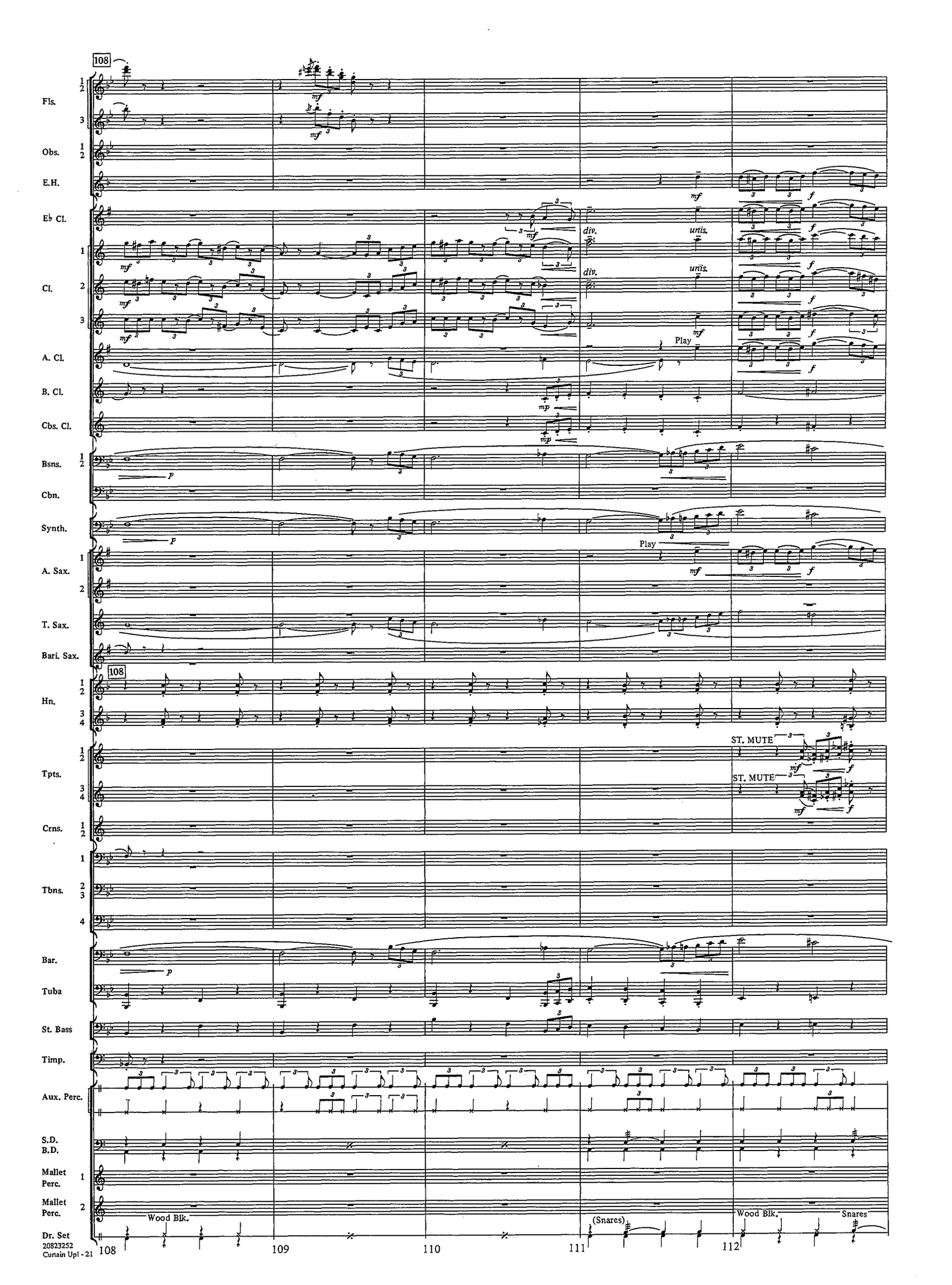
87 88 89 90 91

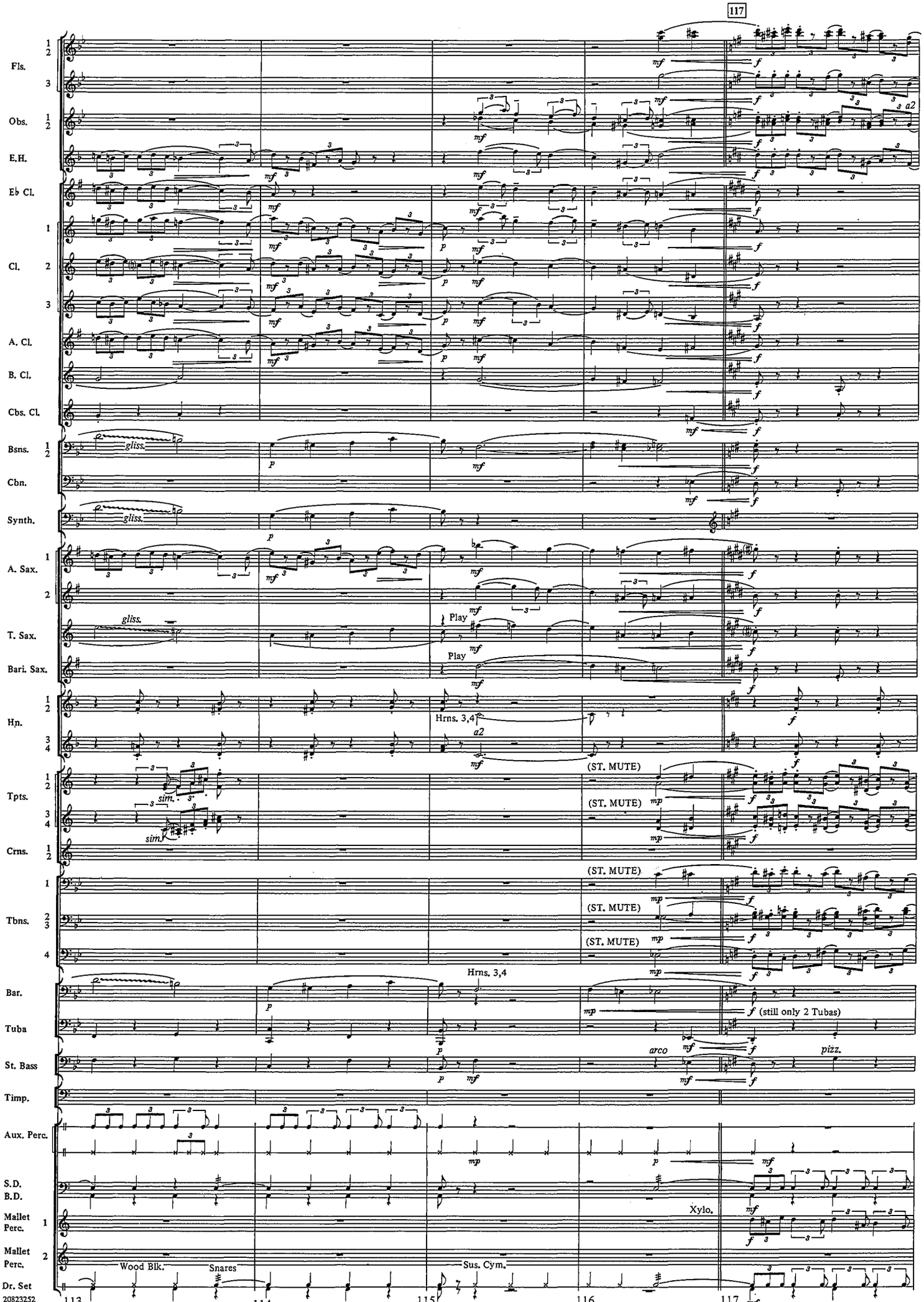
*To be played only by as many Hrns. as can negotiate this passage without excessive strain or difficulty.

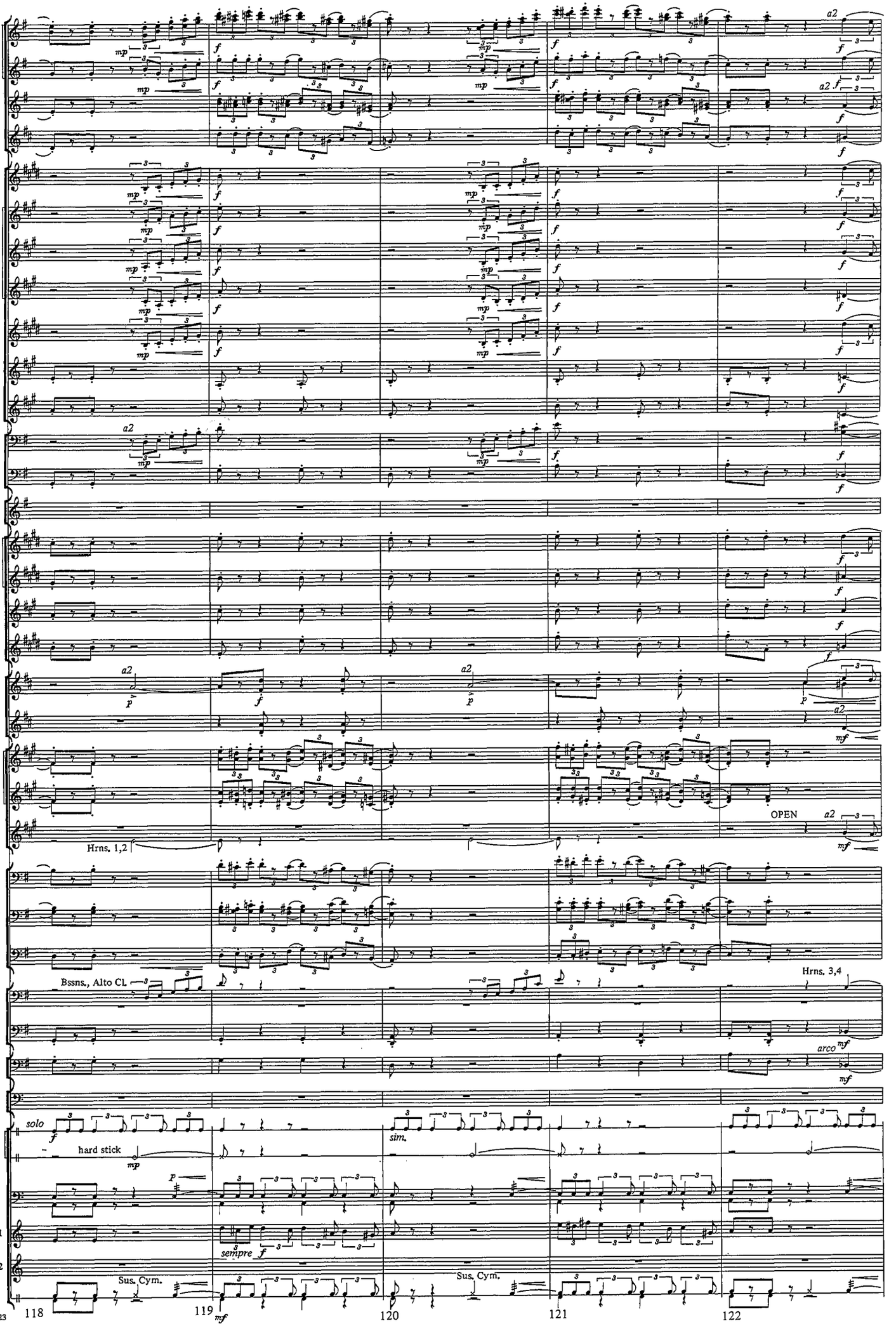

Poco Allarg.
Fls.
Obs.
1.solo
mf
pp
E.H.
E♭ Cl.
Ob.
div
Cl.
div.
A. Cl.
B. Cl.
solo
Cbs. Cl.
Bsns.
Cl.
Cbn.
(soft string)
Eb6
F11
C°7
Synth.
A. Sax.
T. Sax.
Bari. Sax.
Bssn. 2
B. Cl.
Poco Allarg.
Hn.
1. solo
Bar. solo
CUP MUTE
ST. MUTE
Tpts.
Crns.
Hrn
Tbns.
Bar.
1-solo
Tuba
Cb. Cl.
(1 Tuba)
St. Bass
Timp.
Aux. Perc.
S.D.
B.D.
Mallet Perc. 1
(soft mallets)
Vibra. solo
mf (pedal down)
Mallet Perc. 2
Dr. Set
20823252
Curtain Up! - 18
92
93
94
95
96
97

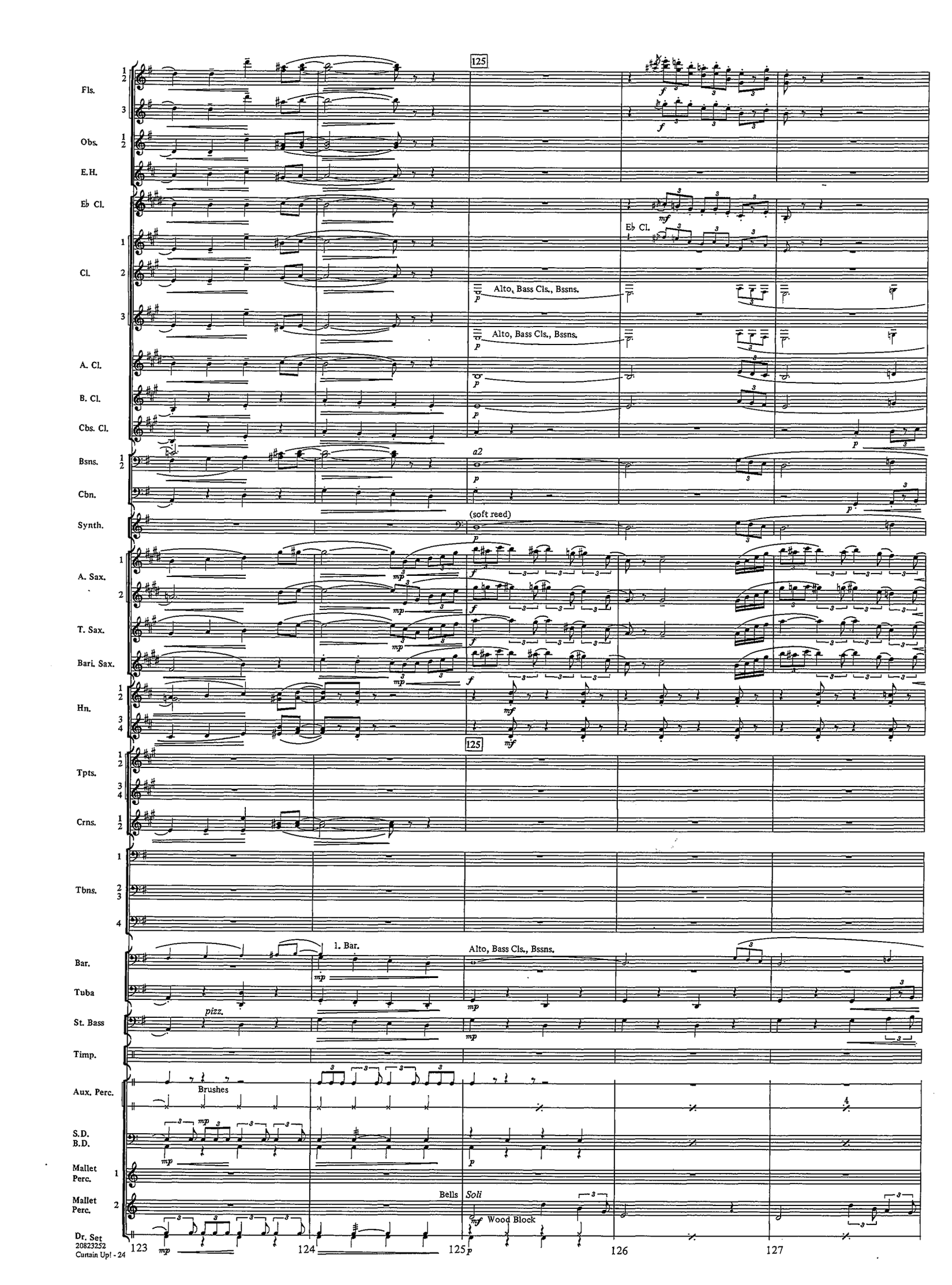

A Tempo (♩= c. 92-96)
100 "The Soft Shoe Novelty"
Fls.
Obs.
E.H.
E♭ Cl.
Cl.
A. Cl.
B. Cl.
Cbs. Cl.
Bsns.
Cbn.
Synth.
A. Sax.
T. Sax.
Bari. Sax.
Hn.
Tpts.
Crns.
Tbns.
Bar.
Tuba
St. Bass
Timp.
Aux. Perc.
S.D.
B.D.
Mallet Perc. 1
Mallet Perc. 2
Dr. Set
Bssns.
Alto Cl., Bssns.
(soft reed)
(Brushes)
Choke Cym.
Sandpaper Block
Wood Block
2 Tubas
(2 Tubas only)
1. Bar.
sim.
98
99
100
101
102
20823252
Curtain Up! - 19

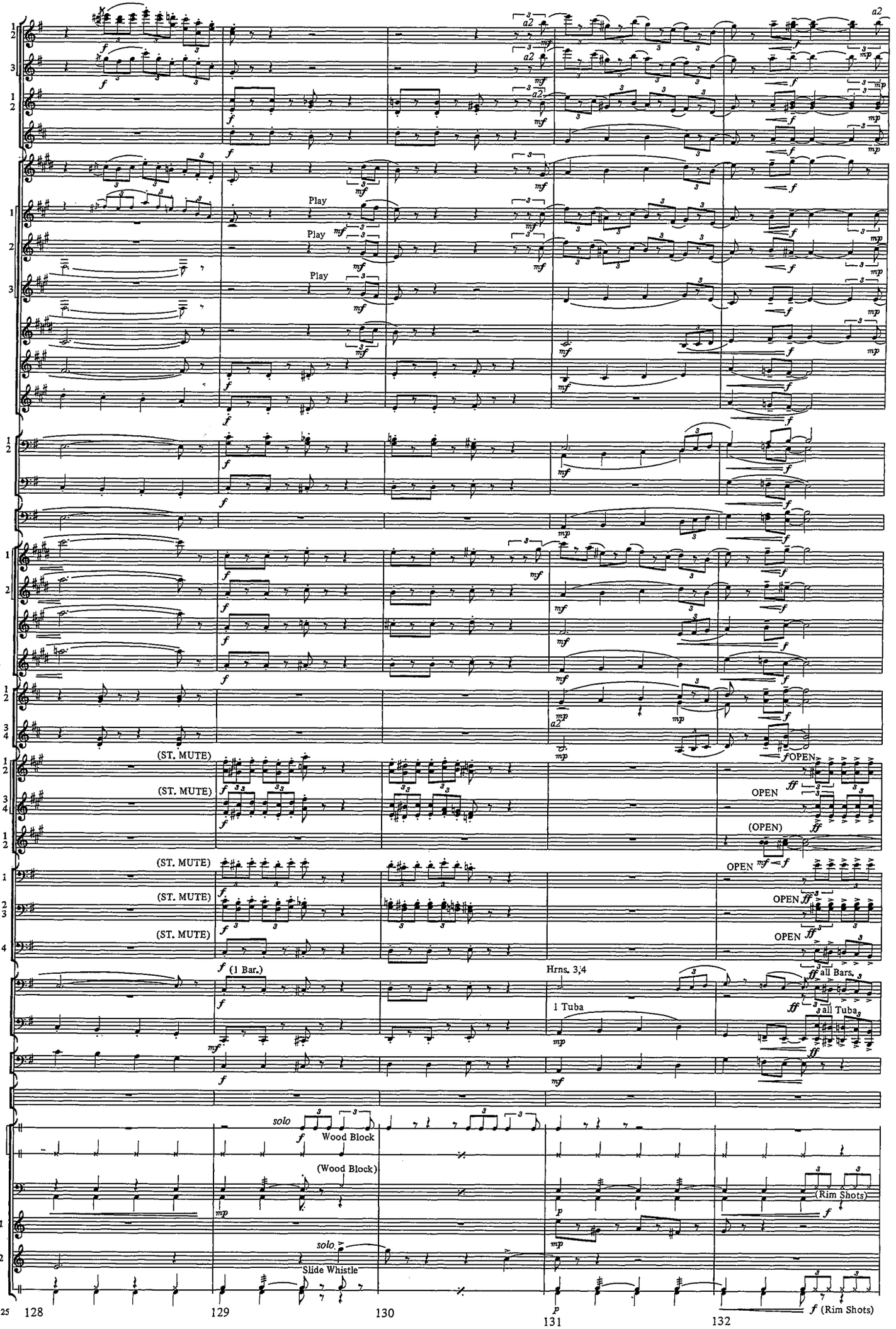

Fls.
sim.
sim.
mf
mf
Obs.
mf
E.H.
mf
E♭ Cl.
Cl.
mf
mf
mf
A. Cl.
mp
B. Cl.
Cbs. Cl.
Bsns.
Cbn.
Synth.
Eng. Hrn.
A. Sax.
T. Sax.
B. Cl.
Bari. Sax.
Hn.
Tpts.
Crns.
CUP MUTES
mf
B. Cl., Bar. Sax.
Tbns.
Bar.
Tuba
St. Bass
Timp.
Aux. Perc.
S.D.
B.D.
Mallet Perc. 1
Mallet Perc. 2
Snares
Dr. Set
103
104
105
106
107

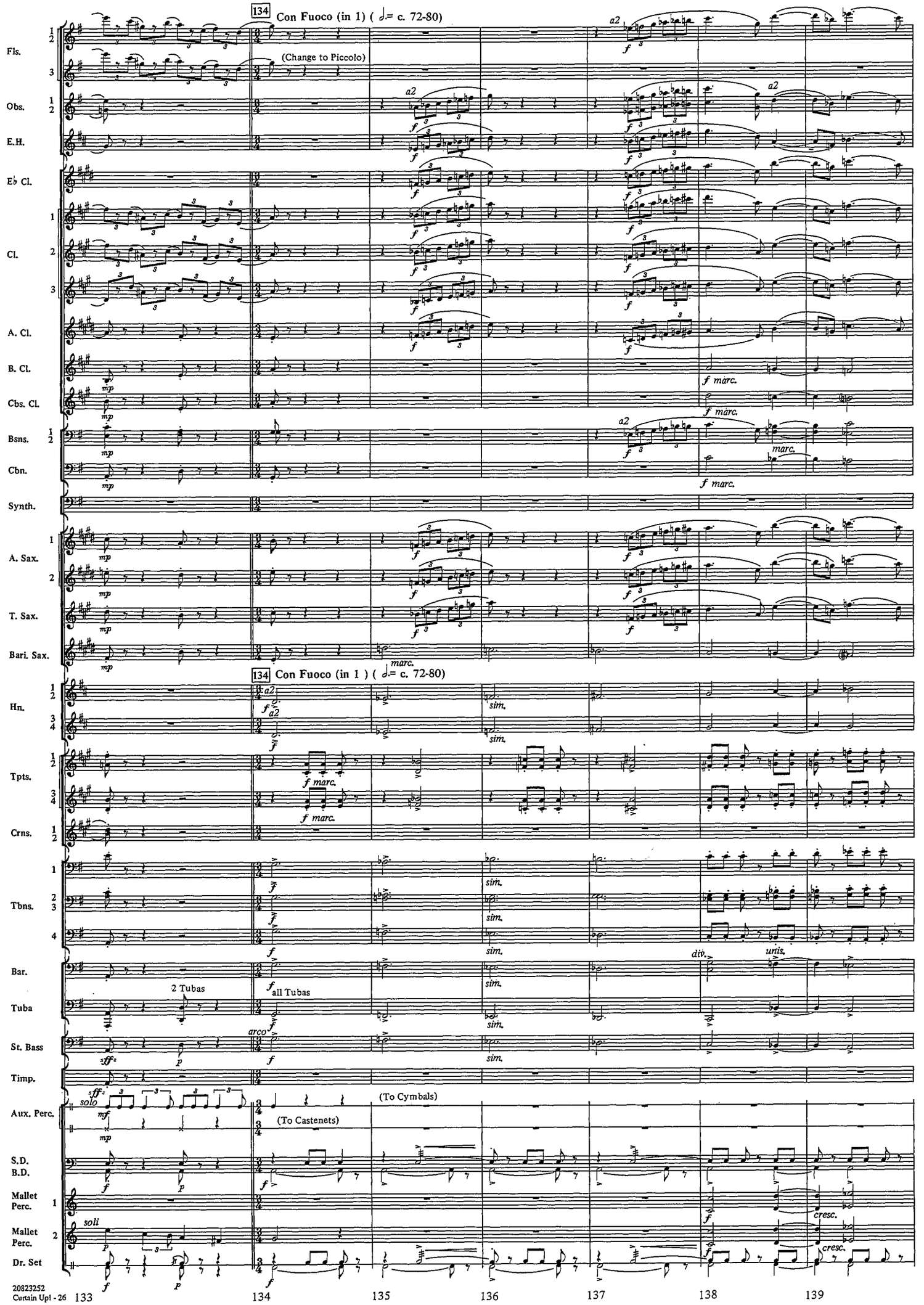

108
Fls.
Obs.
E.H.
E♭ Cl.
Cl.
A. Cl.
B. Cl.
Cbs. Cl.
Bsns.
Cbn.
Synth.
A. Sax.
T. Sax.
Bari. Sax.
Hn.
Tpts.
Crns.
Tbns.
Bar.
Tuba
St. Bass
Timp.
Aux. Perc.
S.D.
B.D.
Mallet Perc. 1
Mallet Perc. 2
Dr. Set
div.
unis.
Play
ST. MUTE
Wood Blk.
(Snares)
Snares
108
109
110
111
112
20823252
Curtain Up! - 21

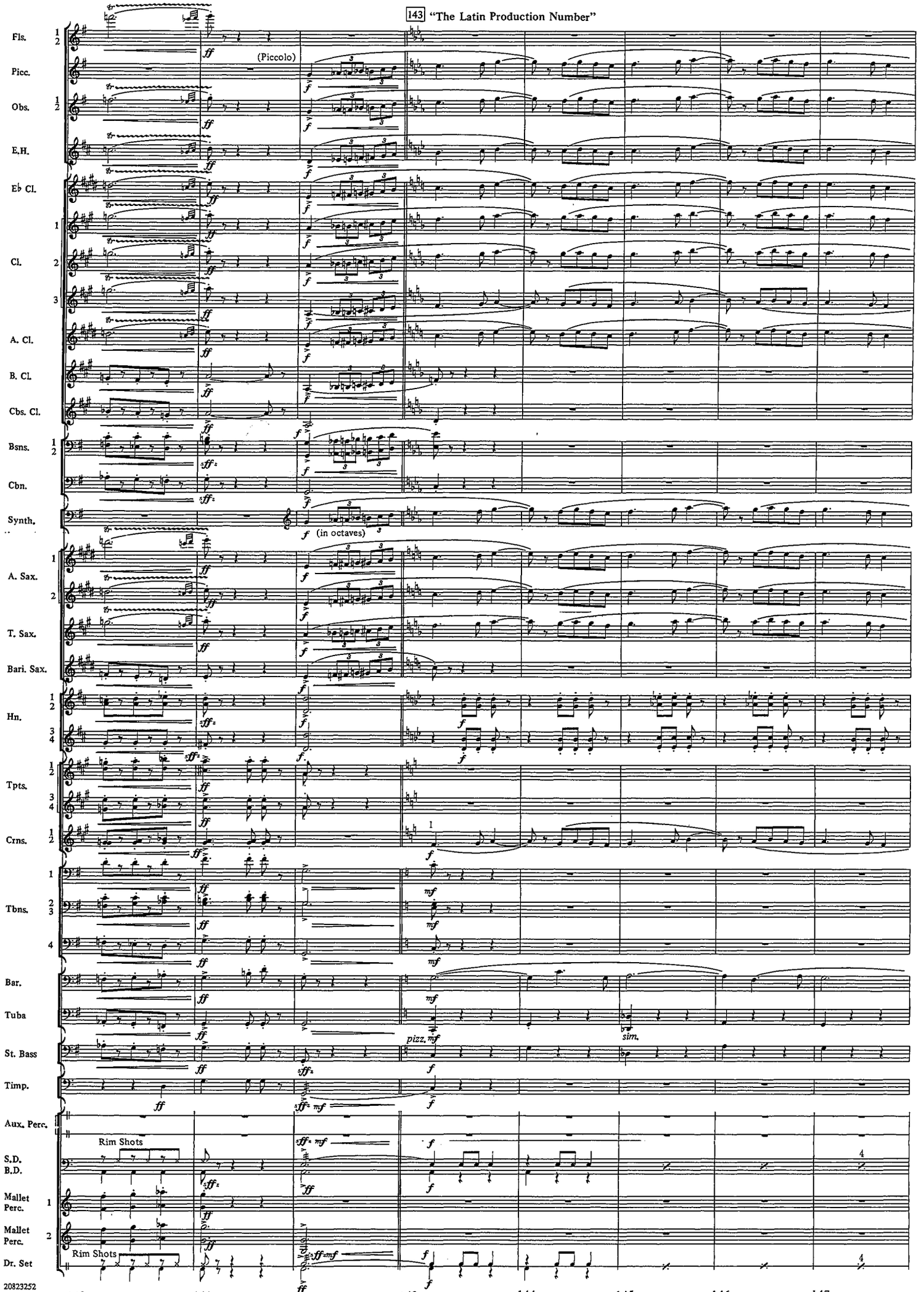

117
Fls.
Obs.
E.H.
Eb Cl.
Cl.
A. Cl.
B. Cl.
Cbs. Cl.
Bsns.
Cbn.
Synth.
A. Sax.
T. Sax.
Bari. Sax.
Hn.
Tpts.
Crns.
Tbns.
Bar.
Tuba
St. Bass
Timp.
Aux. Perc.
S.D.
B.D.
Mallet Perc. 1
Mallet Perc. 2
Dr. Set
gliss.
Play
Hrns. 3,4
a2
sim.
(ST. MUTE)
arco
pizz.
(still only 2 Tubas)
Xylo.
Wood Blk.
Snares
Sus. Cym.
113
114
115
116
117
20823252
Curtain Upl - 22

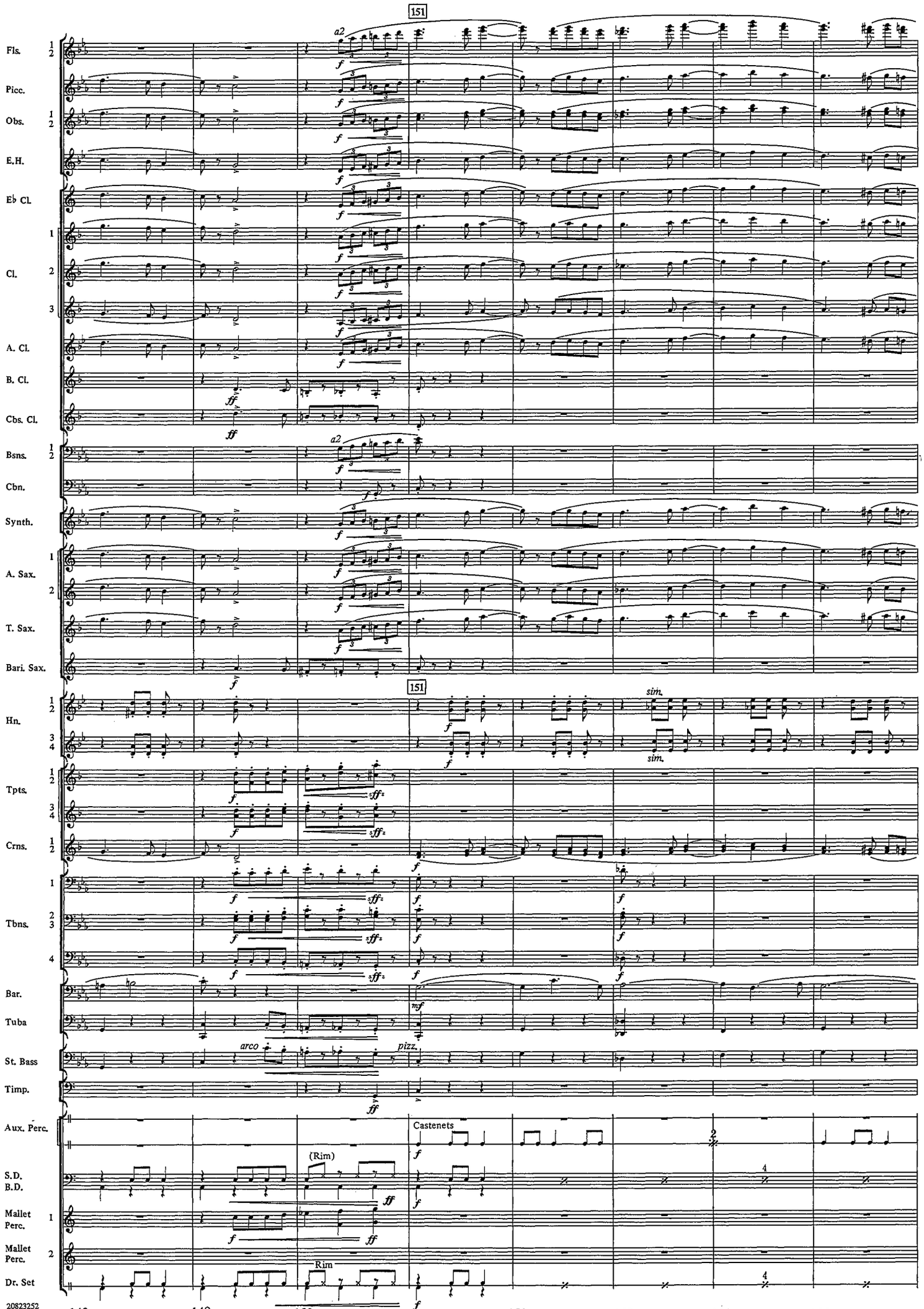

Fls.
Obs.
E.H.
E♭ Cl.
Cl.
A. Cl.
B. Cl.
Cbs. Cl.
Bsns.
Cbn.
Synth.
A. Sax.
T. Sax.
Bari. Sax.
Hn.
Tpts.
Crns.
Hrns. 1,2
OPEN
Tbns.
Bssns., Alto Cl.
Hrns. 3,4
Bar.
Tuba
St. Bass
arco
Timp.
Aux. Perc.
solo
hard stick
sim.
S.D.
B.D.
Mallet Perc.
sempre
Sus. Cym.
Dr. Set
20823252
Curtain Up! - 23
118
119
120
121
122

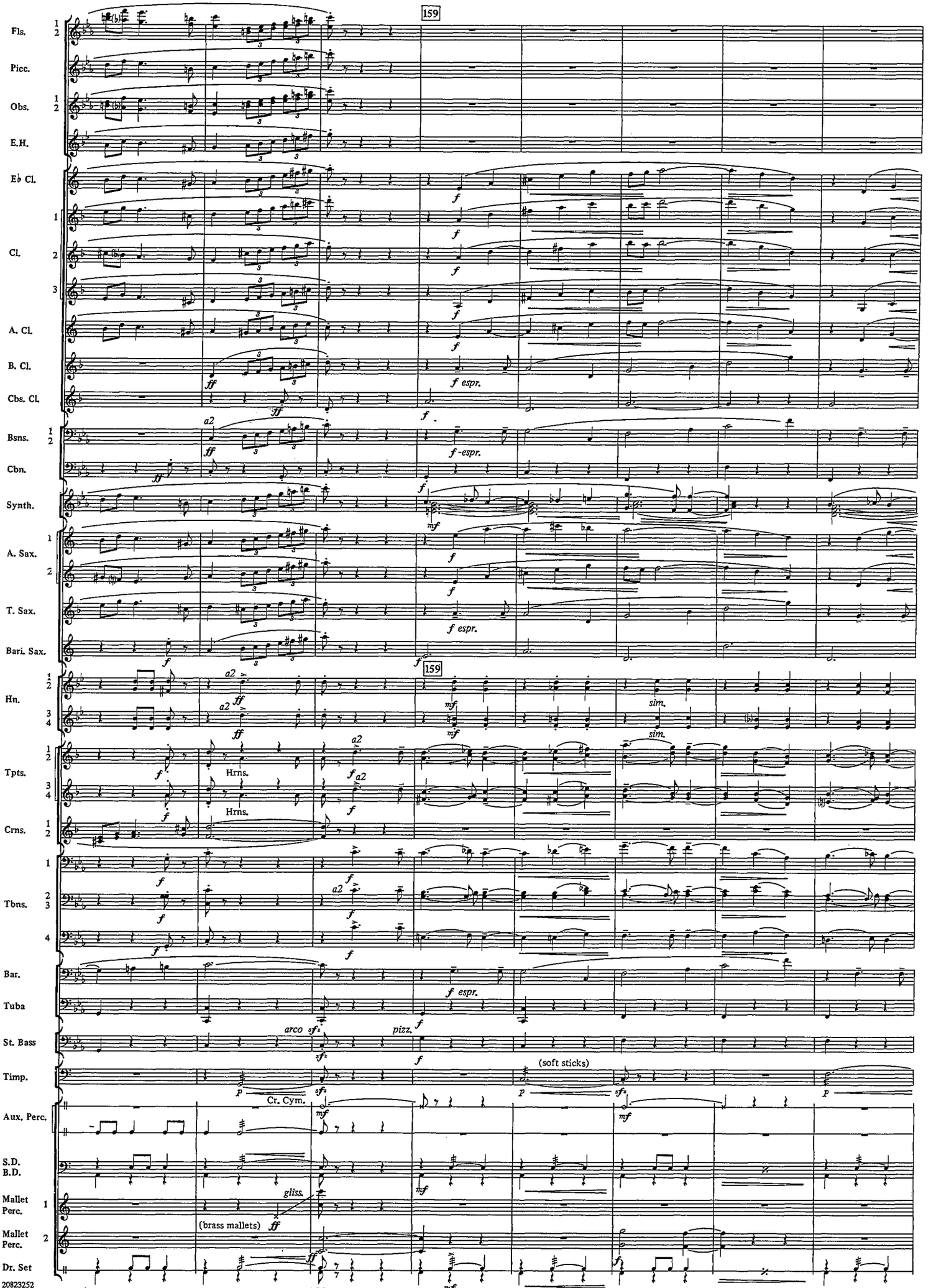

125
Fls.
Obs.
E.H.
Eb Cl.
Cl.
A. Cl.
B. Cl.
Cbs. Cl.
Bsns.
Cbn.
Synth.
A. Sax.
T. Sax.
Bari. Sax.
Hn.
Tpts.
Crns.
Tbns.
Bar.
Tuba
St. Bass
Timp.
Aux. Perc.
S.D.
B.D.
Mallet Perc. 1
Mallet Perc. 2
Dr. Set
Eb Cl.
Alto, Bass Cls., Bssns.
Alto, Bass Cls., Bssns.
a2
(soft reed)
1. Bar.
Alto, Bass Cls., Bssns.
pizz.
Brushes
Bells
Soli
Wood Block
123
124
125
126
127
20823252
Curtain Up! - 24

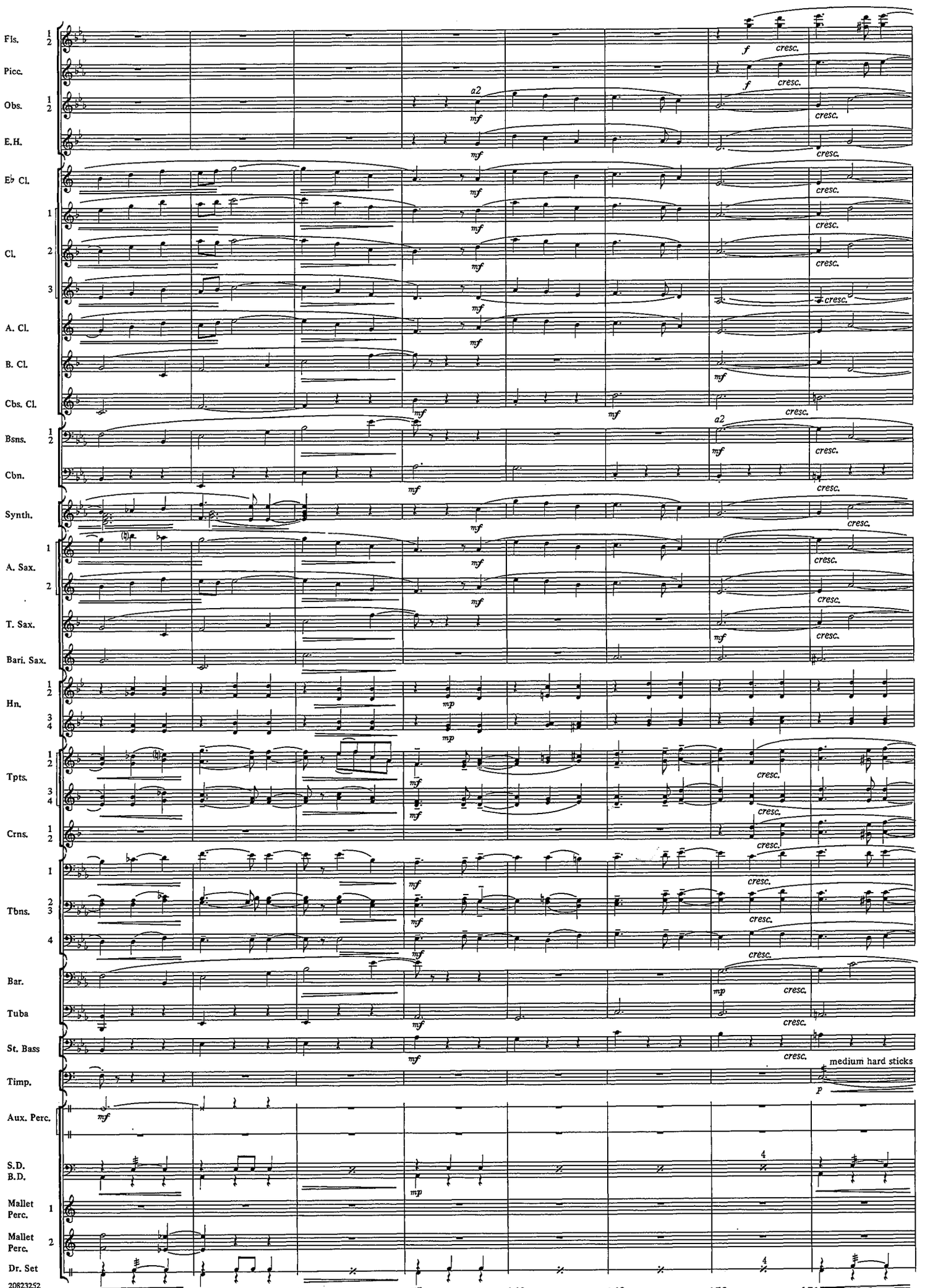

Fls.
Obs.
E.H.
E♭ Cl.
Cl.
A. Cl.
B. Cl.
Cbs. Cl.
Bsns.
Cbn.
Synth.
A. Sax.
T. Sax.
Bari. Sax.
Hn.
Tpts.
Crns.
Tbns.
Bar.
Tuba
St. Bass
Timp.
Aux. Perc.
S.D.
B.D.
Mallet Perc. 1
Mallet Perc. 2
Dr. Set
Play
(ST. MUTE)
OPEN
(OPEN)
(1 Bar.)
Hrns. 3,4
1 Tuba
all Bars.
all Tuba
solo
Wood Block
(Wood Block)
(Rim Shots)
Slide Whistle
f (Rim Shots)
128
129
130
131
132

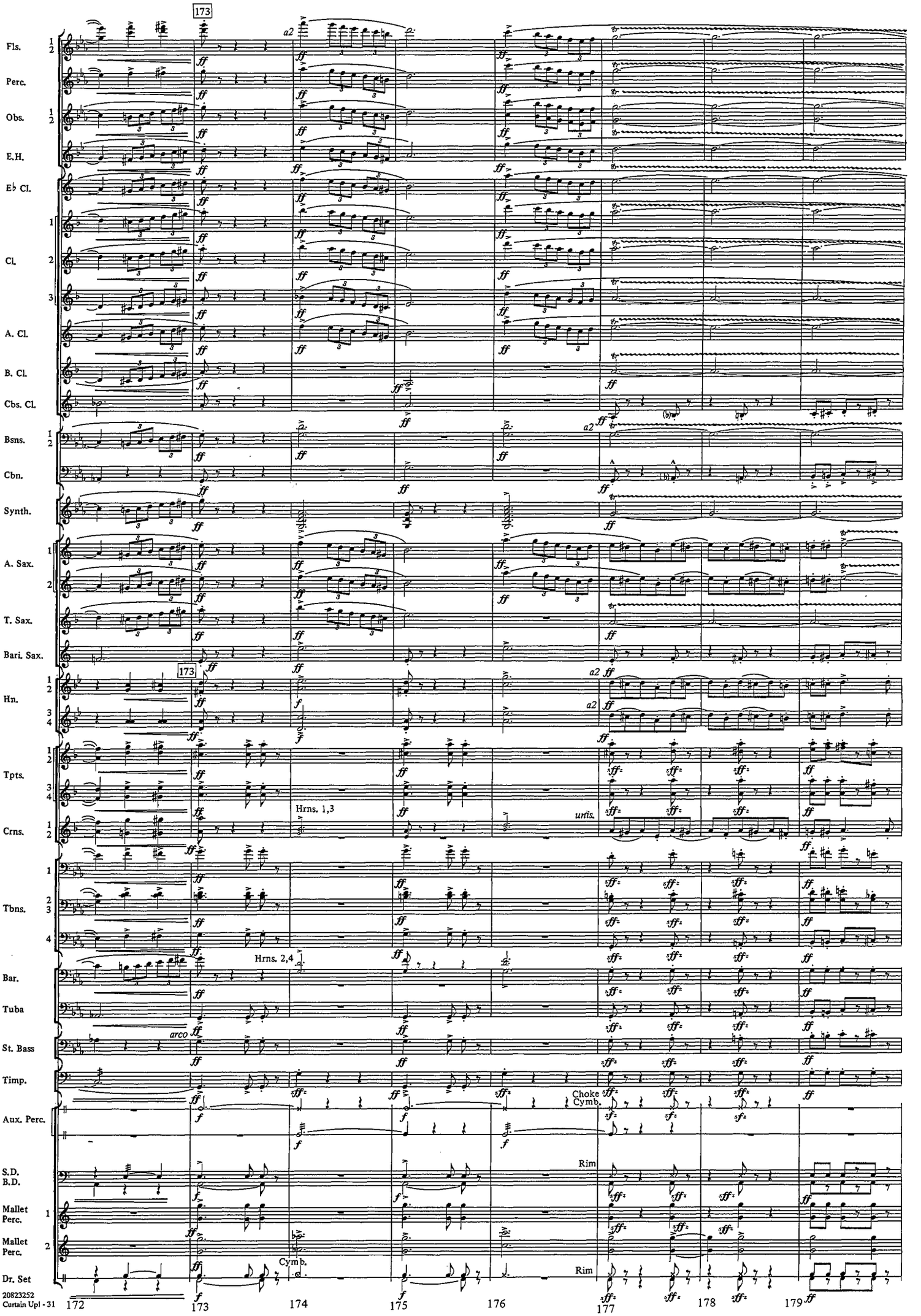

134 Con Fuoco (in 1) (♩.= c. 72-80)
Fls.
(Change to Piccolo)
Obs.
E.H.
E♭ Cl.
Cl.
A. Cl.
B. Cl.
Cbs. Cl.
Bsns.
Cbn.
Synth.
A. Sax.
T. Sax.
Bari. Sax.
134 Con Fuoco (in 1) (♩.= c. 72-80)
Hn.
Tpts.
Crns.
Tbns.
Bar.
Tuba
2 Tubas
all Tubas
St. Bass
Timp.
Aux. Perc.
solo
(To Cymbals)
(To Castenets)
S.D.
B.D.
Mallet Perc. 1
Mallet Perc. 2
soli
Dr. Set
a2
sim.
marc.
div.
unis.
arco
cresc.
20823252
Curtain Upl - 26
133
134
135
136
137
138
139

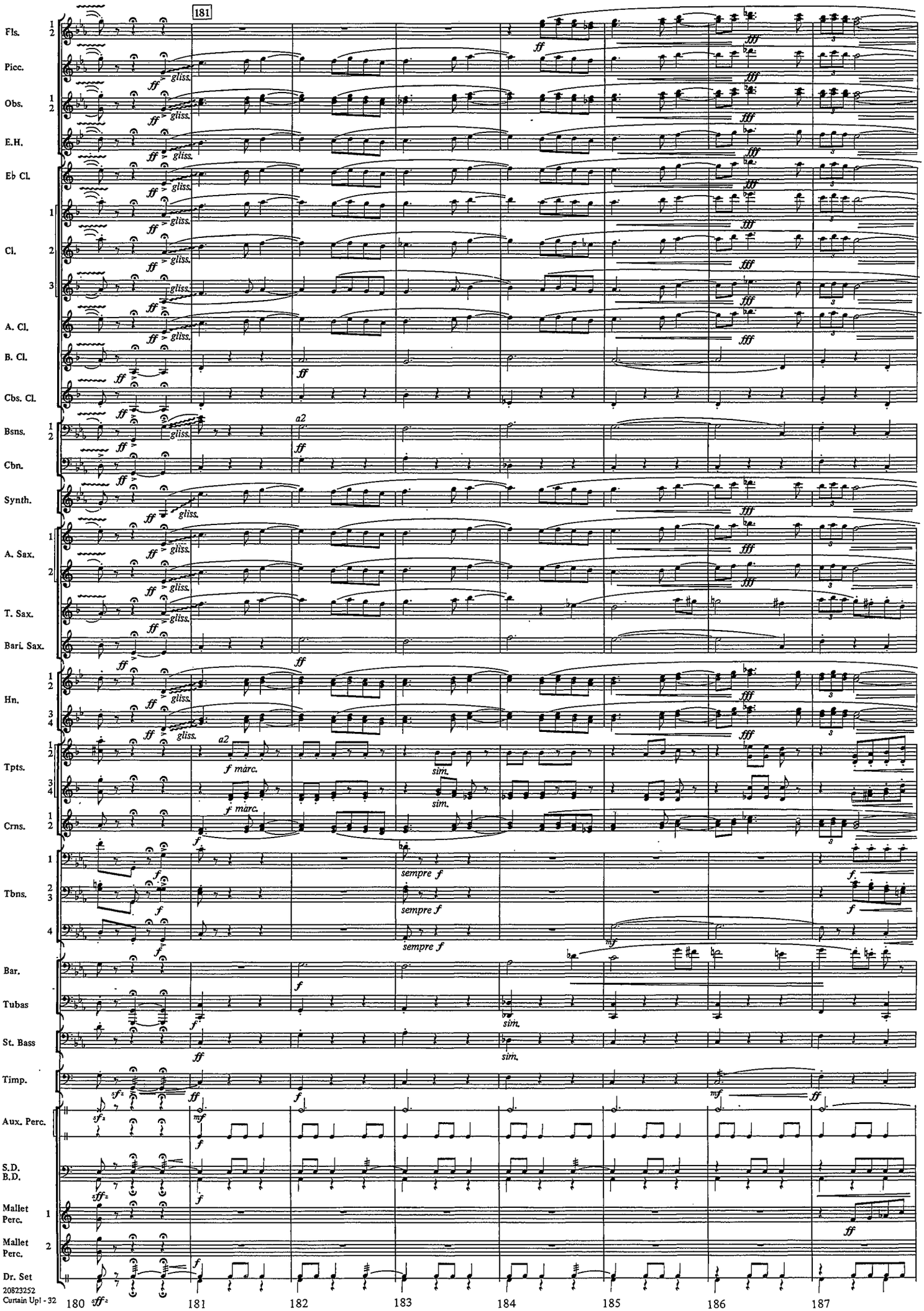

143 "The Latin Production Number"
Fls.
Picc.
(Piccolo)
Obs.
E.H.
E♭ Cl.
Cl.
A. Cl.
B. Cl.
Cbs. Cl.
Bsns.
Cbn.
Synth.
(in octaves)
A. Sax.
T. Sax.
Bari. Sax.
Hn.
Tpts.
Crns.
Tbns.
Bar.
Tuba
pizz.
sim.
St. Bass
Timp.
Aux. Perc.
Rim Shots
S.D.
B.D.
Mallet Perc. 1
Mallet Perc. 2
Dr. Set
Rim Shots
140
141
142
143
144
145
146
147

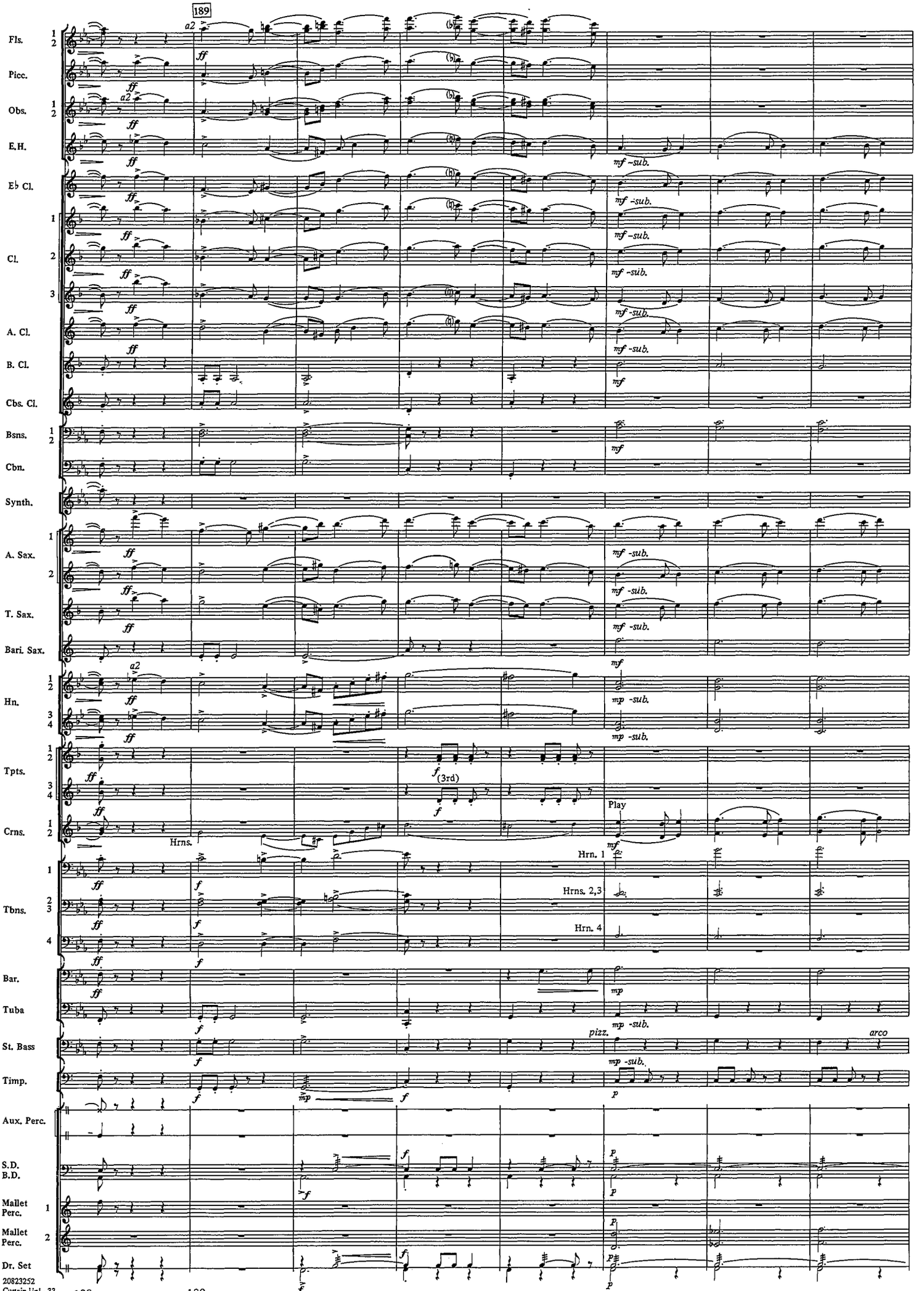

151
Fls.
Picc.
Obs.
E.H.
E♭ Cl.
Cl.
A. Cl.
B. Cl.
Cbs. Cl.
Bsns.
Cbn.
Synth.
A. Sax.
T. Sax.
Bari. Sax.
Hn.
Tpts.
Crns.
Tbns.
Bar.
Tuba
St. Bass
Timp.
Aux. Perc.
S.D.
B.D.
Mallet Perc.
Mallet Perc.
Dr. Set
a2
arco
pizz.
sim.
Castenets
(Rim)
Rim
148
149
150
151
152
153
154
155

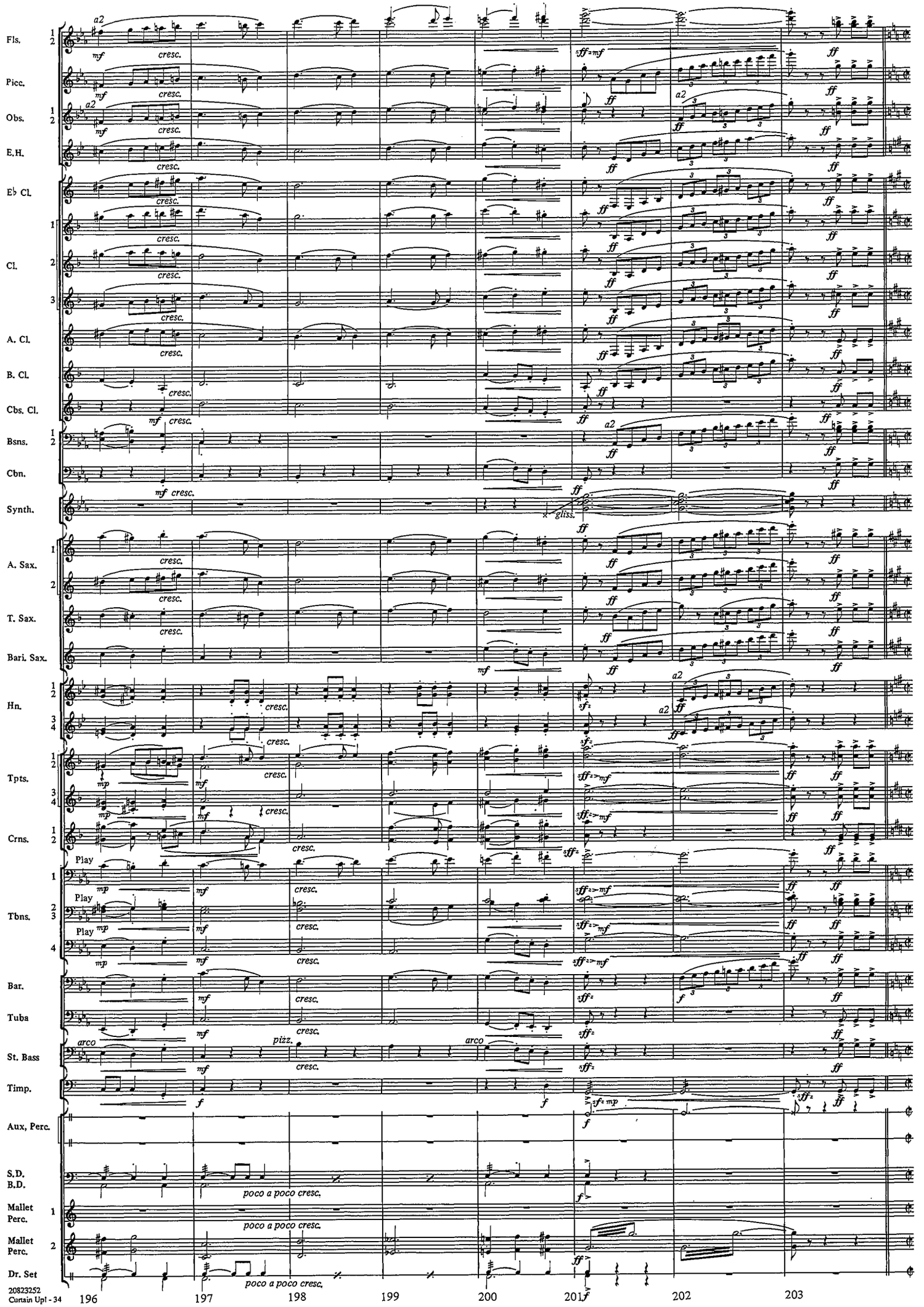

159
Fls.
Picc.
Obs.
E.H.
E♭ Cl.
Cl.
A. Cl.
B. Cl.
Cbs. Cl.
Bsns.
Cbn.
Synth.
A. Sax.
T. Sax.
Bari. Sax.
Hn.
Tpts.
Crns.
Tbns.
Bar.
Tuba
St. Bass
Timp.
Aux. Perc.
S.D.
B.D.
Mallet Perc. 1
Mallet Perc. 2
Dr. Set
f espr.
f-espr.
sim.
Hrns.
arco
pizz.
(soft sticks)
Cr. Cym.
gliss.
(brass mallets)
156
157
158
159
160
161
162
163

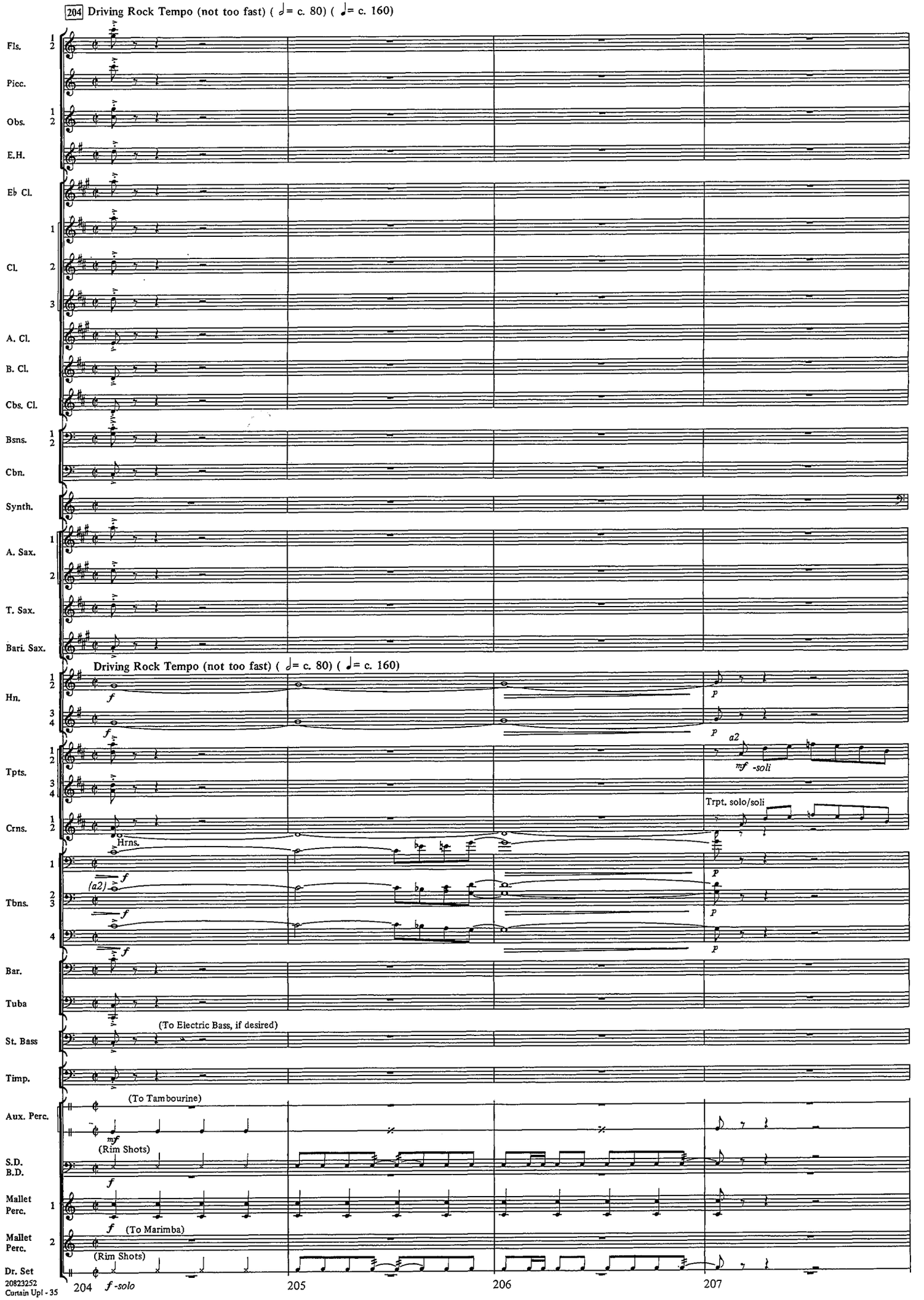

Fls. 1 2
Picc.
Obs. 1 2
E.H.
Eb Cl.
Cl. 1 2 3
A. Cl.
B. Cl.
Cbs. Cl.
Bsns. 1 2
Cbn.
Synth.
A. Sax. 1 2
T. Sax.
Bari. Sax.
Hn. 1 2 3 4
Tpts. 1 2 3 4
Crns. 1 2
Tbns. 1 2 3 4
Bar.
Tuba
St. Bass
Timp.
Aux. Perc.
S.D.
B.D.
Mallet Perc. 1
Mallet Perc. 2
Dr. Set
a2
f
mf
mp
cresc.
medium hard sticks
4
164
165
166
167
168
169
170
171

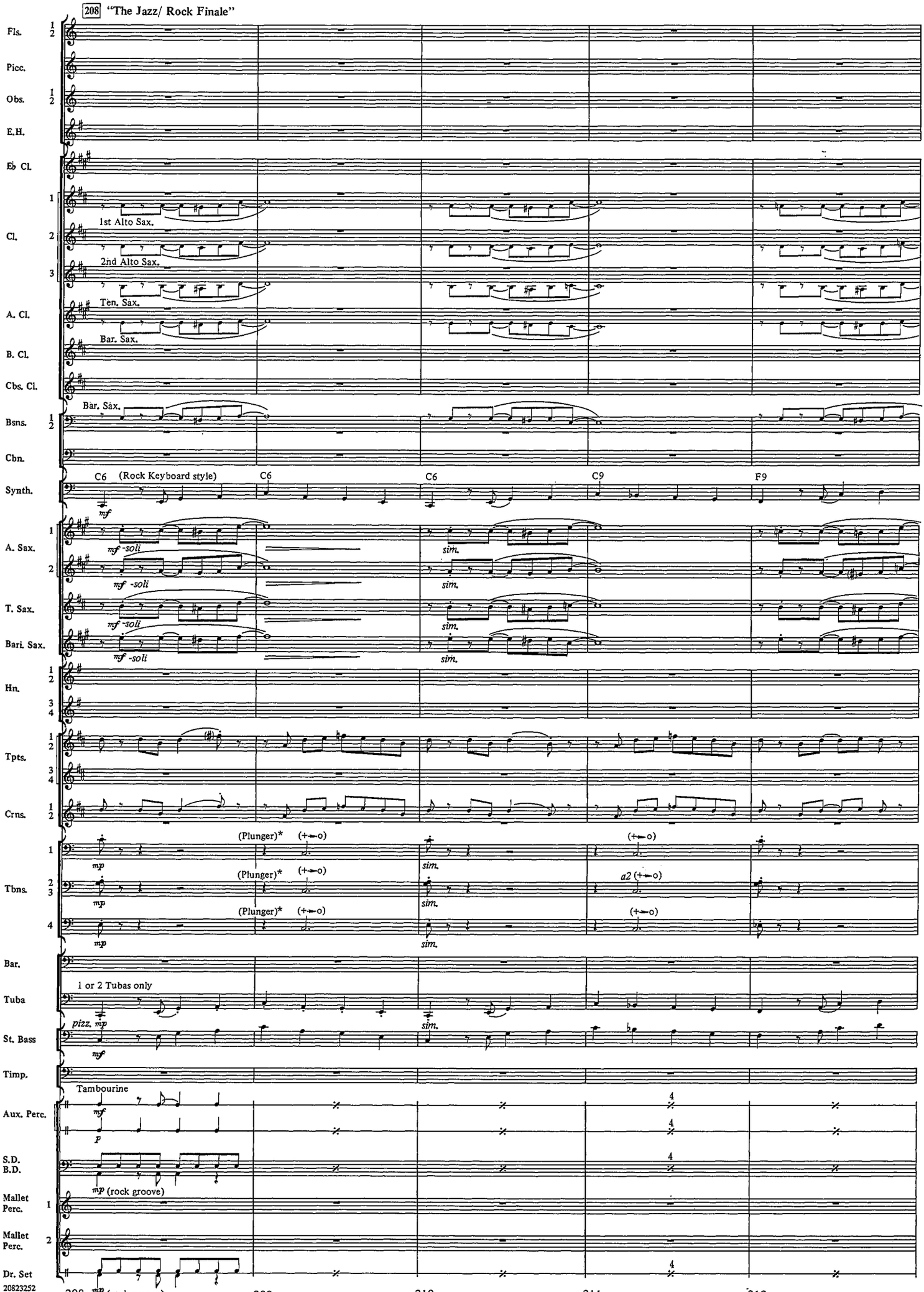

173
Fls.
Perc.
Obs.
E.H.
E♭ Cl.
Cl.
A. Cl.
B. Cl.
Cbs. Cl.
Bsns.
Cbn.
Synth.
A. Sax.
T. Sax.
Bari. Sax.
Hn.
Tpts.
Crns.
Tbns.
Bar.
Tuba
St. Bass
Timp.
Aux. Perc.
S.D.
B.D.
Mallet Perc. 1
Mallet Perc. 2
Dr. Set
a2
Hrns. 1,3
Hrns. 2,4
arco
Choke Cymb.
Rim
Cymb.
20823252
Curtain Upl - 31
172
173
174
175
176
177
178
179


181
Fls.
Picc.
Obs.
E.H.
Eb Cl.
Cl.
A. Cl.
B. Cl.
Cbs. Cl.
Bsns.
Cbn.
Synth.
A. Sax.
T. Sax.
Bari. Sax.
Hn.
Tpts.
Crns.
Tbns.
Bar.
Tubas
St. Bass
Timp.
Aux. Perc.
S.D.
B.D.
Mallet Perc. 1
Mallet Perc. 2
Dr. Set
gliss.
a2
sempre f
sim.
180
181
182
183
184
185
186
187

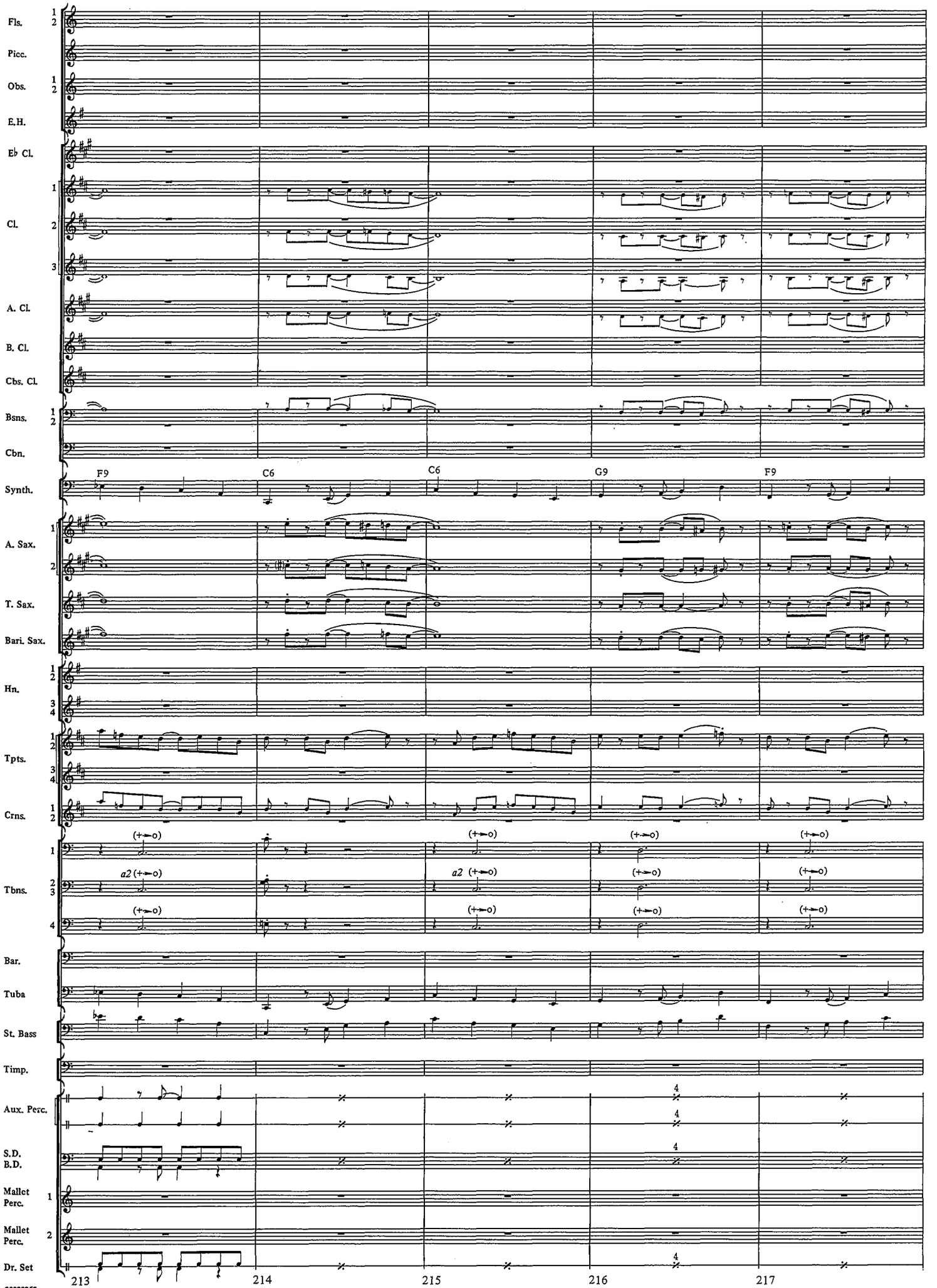

189
Fls.
Picc.
Obs.
E.H.
E♭ Cl.
Cl.
A. Cl.
B. Cl.
Cbs. Cl.
Bsns.
Cbn.
Synth.
A. Sax.
T. Sax.
Bari. Sax.
Hn.
Tpts.
Crns.
Tbns.
Bar.
Tuba
St. Bass
Timp.
Aux. Perc.
S.D.
B.D.
Mallet Perc. 1
Mallet Perc. 2
Dr. Set
a2
ff
mf -sub.
mf
mp -sub.
mp
f
(3rd)
Play
Hrns.
Hrn. 1
Hrns. 2,3
Hrn. 4
pizz.
arco
p
20823252
Curtain Up! - 33
188
189
190
191
192
193
194
195

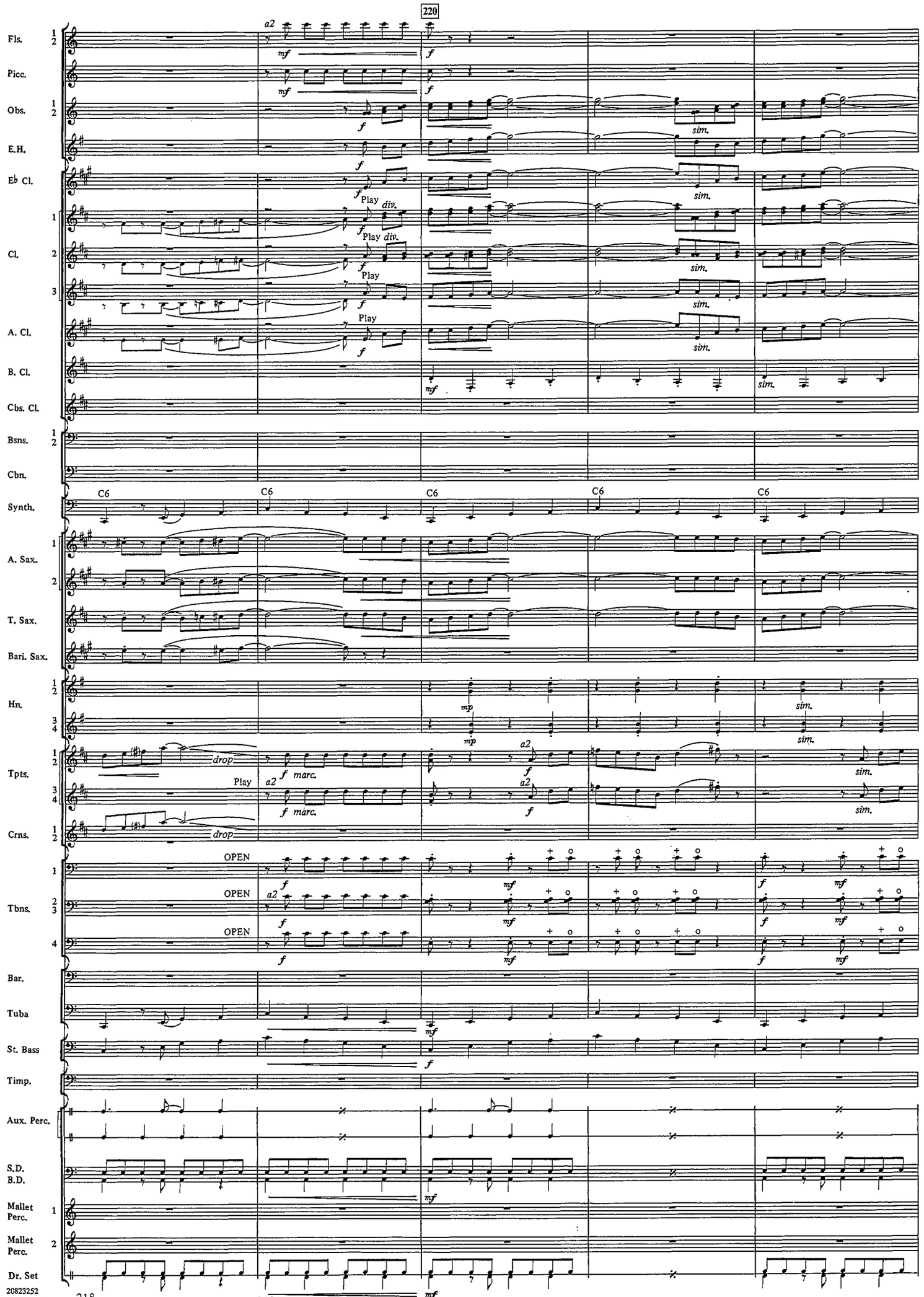

Fls.
Picc.
Obs.
E.H.
E♭ Cl.
Cl.
A. Cl.
B. Cl.
Cbs. Cl.
Bsns.
Cbn.
Synth.
A. Sax.
T. Sax.
Bari. Sax.
Hn.
Tpts.
Crns.
Tbns.
Bar.
Tuba
St. Bass
Timp.
Aux, Perc.
S.D.
B.D.
Mallet Perc.
Mallet Perc.
Dr. Set
a2
cresc.
gliss.
Play
arco
pizz.
poco a poco cresc.
196
197
198
199
200
201
202
203

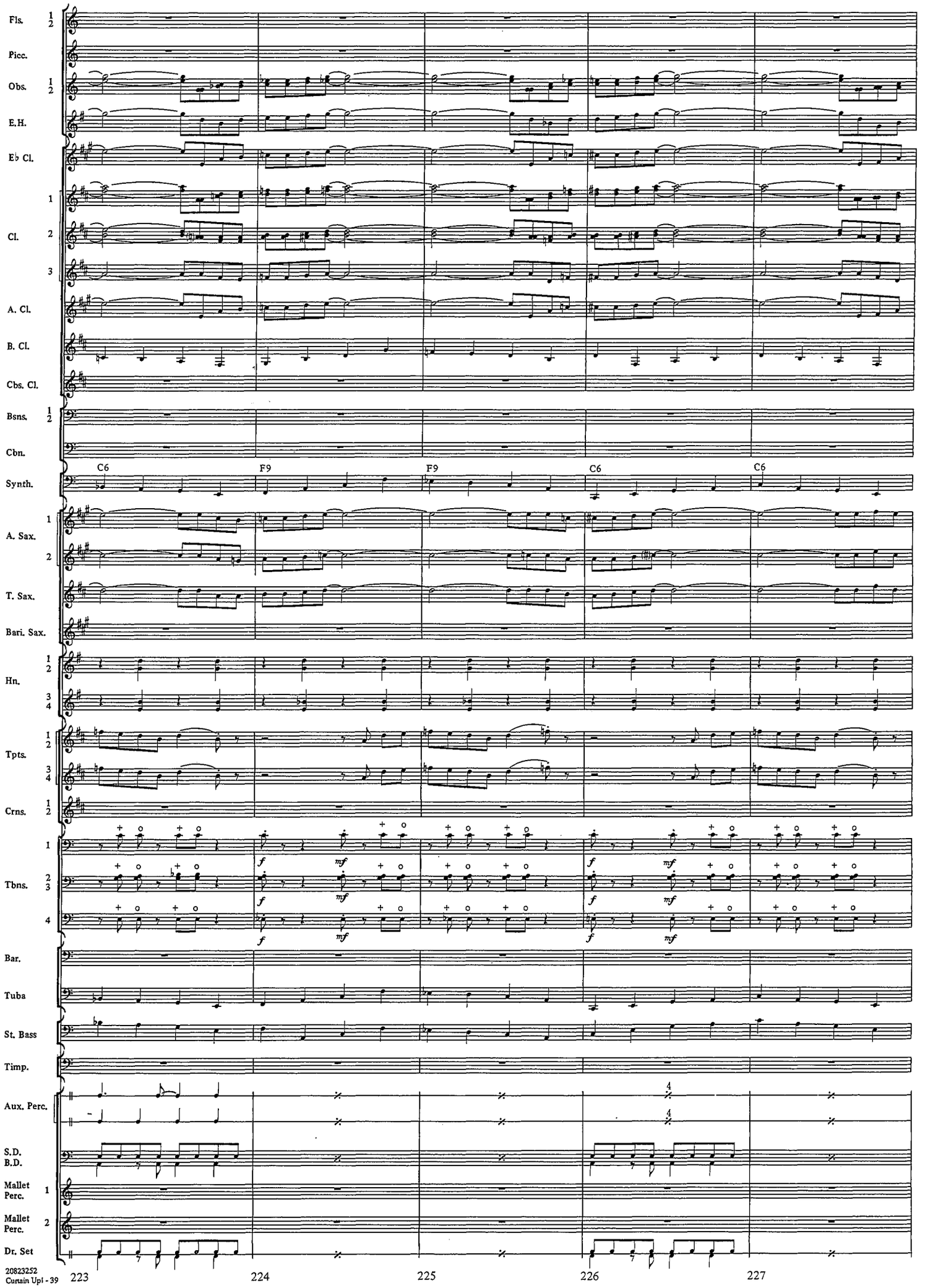

204 Driving Rock Tempo (not too fast) (𝅗𝅥 = c. 80) (♩ = c. 160)
Fls.
Picc.
Obs.
E.H.
Eb Cl.
Cl.
A. Cl.
B. Cl.
Cbs. Cl.
Bsns.
Cbn.
Synth.
A. Sax.
T. Sax.
Bari. Sax.
Driving Rock Tempo (not too fast) (𝅗𝅥 = c. 80) (♩ = c. 160)
Hn.
Tpts.
Crns.
Hrns.
Tbns.
Bar.
Tuba
St. Bass
(To Electric Bass, if desired)
Timp.
Aux. Perc.
(To Tambourine)
S.D.
B.D.
(Rim Shots)
Mallet Perc.
(To Marimba)
Dr. Set
(Rim Shots)
a2
-soli
Trpt. solo/soli
(a2)
f -solo
204
205
206
207
20823252
Curtain Up! - 35

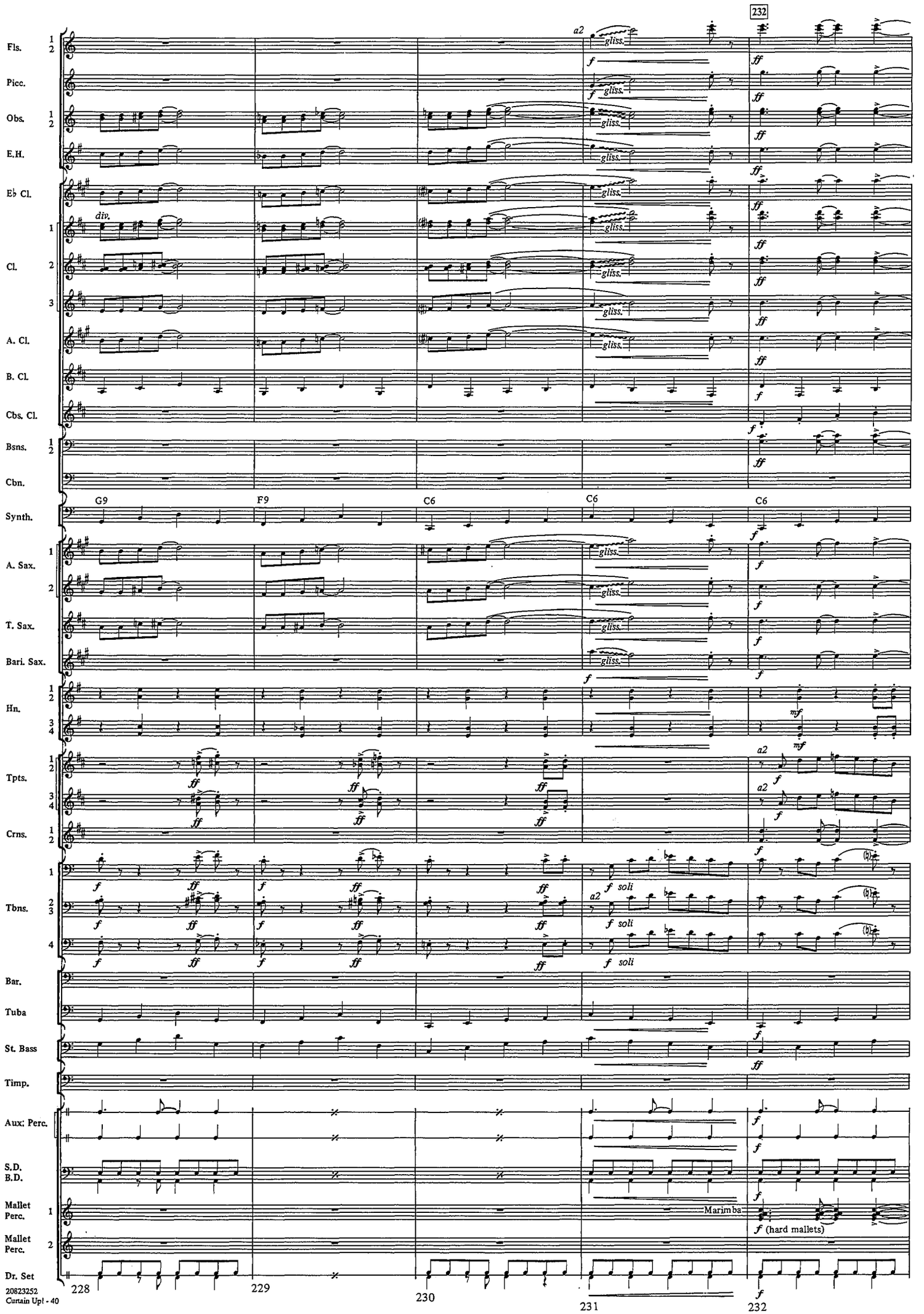


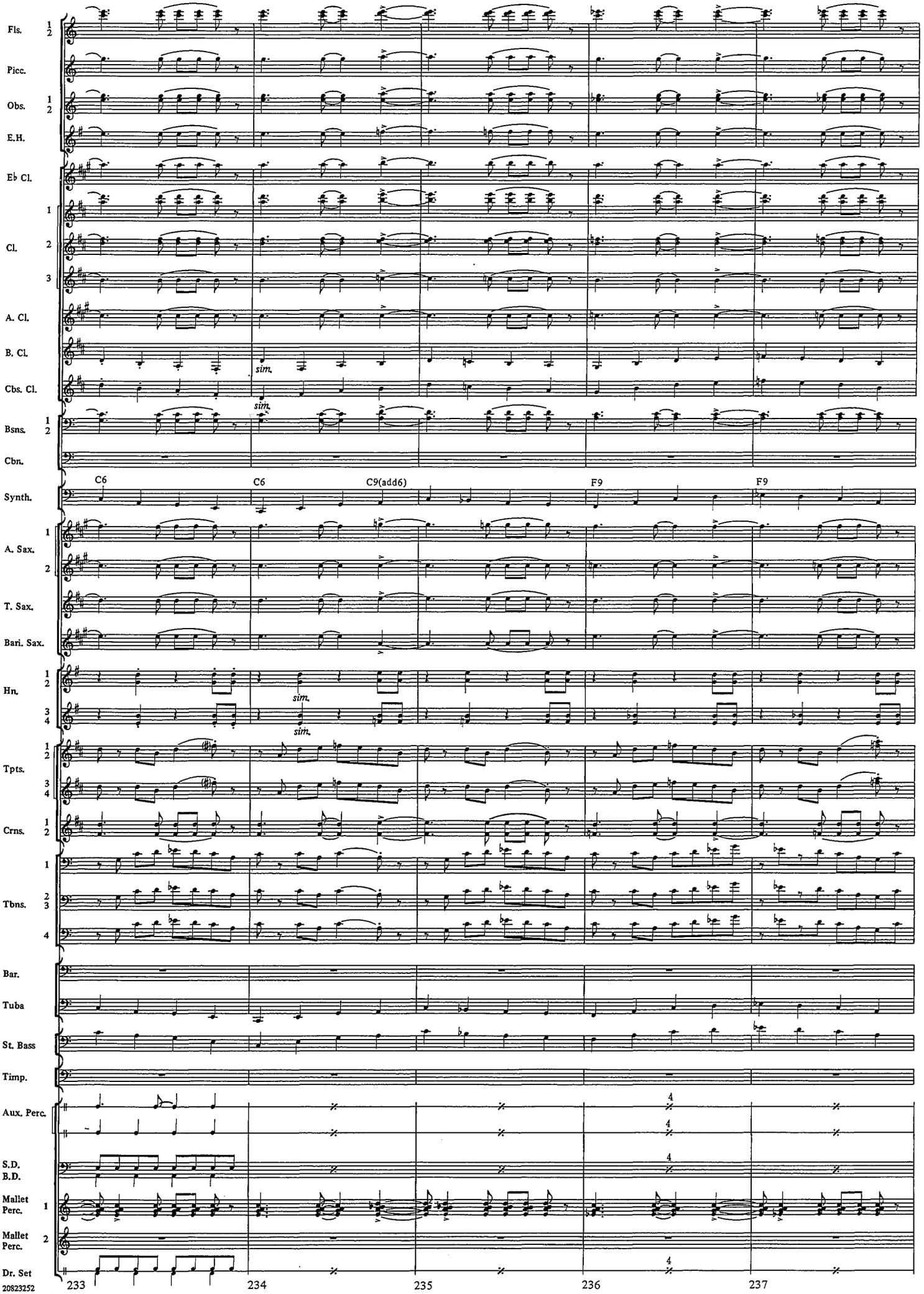
* Begin tone with plunger fully "in" and gradually "open" while sustaining the note.

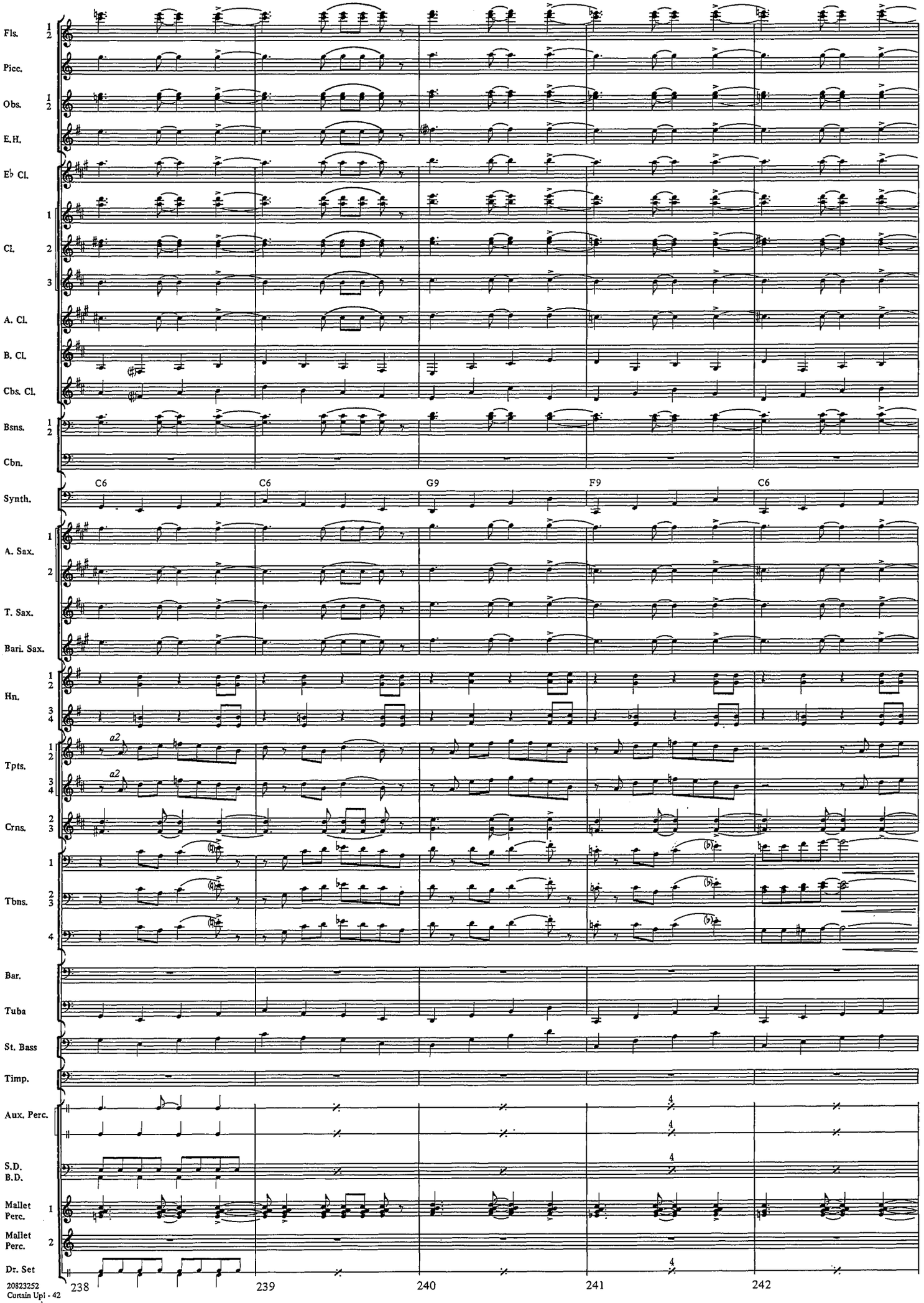

Fls.
Picc.
Obs.
E.H.
E♭ Cl.
Cl.
A. Cl.
B. Cl.
Cbs. Cl.
Bsns.
Cbn.
Synth.
F9
C6
C6
G9
F9
A. Sax.
T. Sax.
Bari. Sax.
Hn.
Tpts.
Crns.
Tbns.
a2
Bar.
Tuba
St. Bass
Timp.
Aux. Perc.
S.D.
B.D.
Mallet Perc.
Mallet Perc.
Dr. Set
213
214
215
216
217

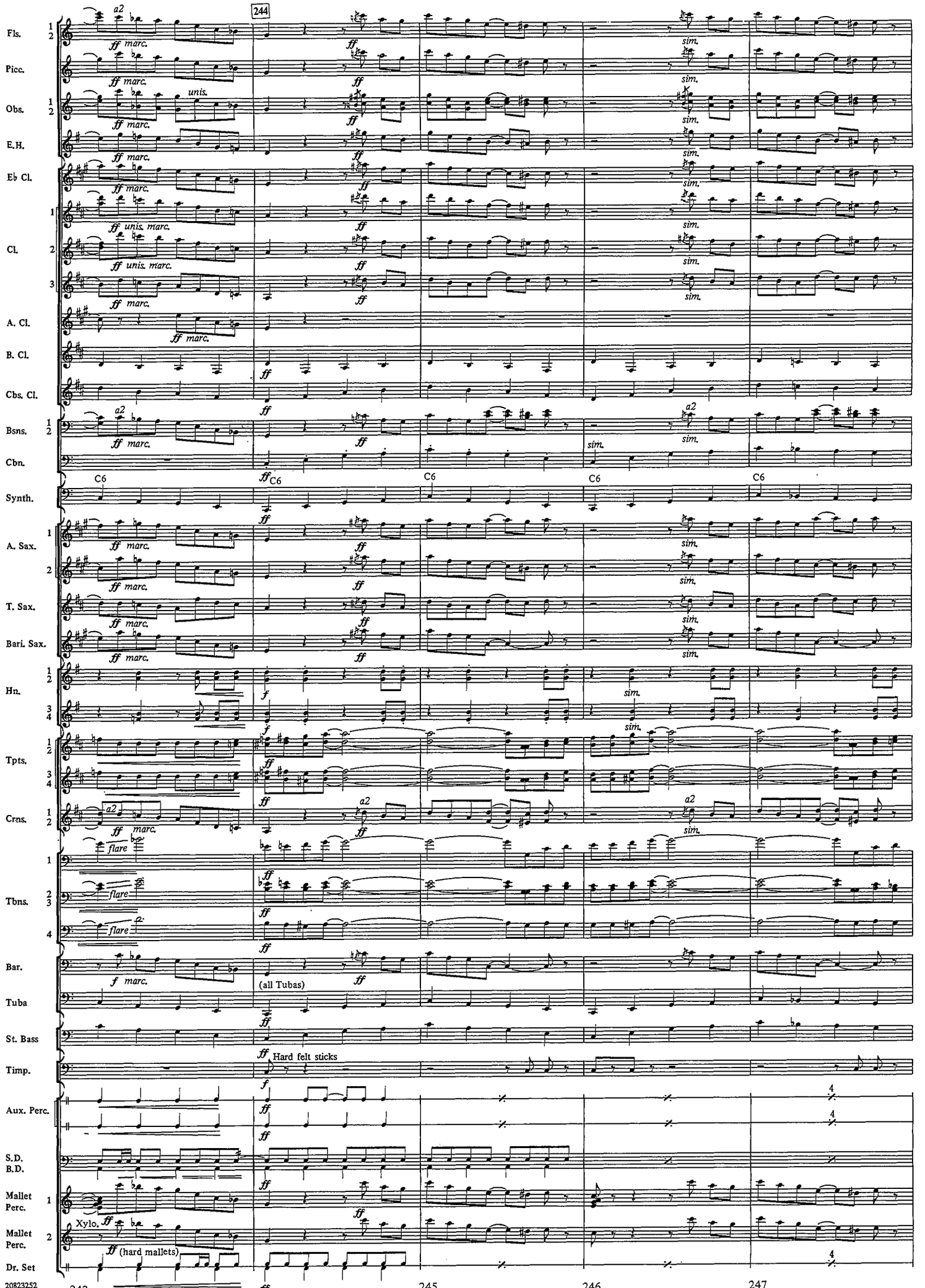

220
Fls.
Picc.
Obs.
E.H.
E♭ Cl.
Cl.
A. Cl.
B. Cl.
Cbs. Cl.
Bsns.
Cbn.
Synth.
A. Sax.
T. Sax.
Bari. Sax.
Hn.
Tpts.
Crns.
Tbns.
Bar.
Tuba
St. Bass
Timp.
Aux. Perc.
S.D.
B.D.
Mallet Perc.
Mallet Perc.
Dr. Set
a2
mf
f
Play
div.
sim.
C6
mp
drop
marc.
OPEN
218
219
220
221
222


Fls. 1 2
Picc.
Obs. 1 2
E.H.
Eb Cl.
Cl. 1 2 3
A. Cl.
B. Cl.
Cbs. Cl.
Bsns. 1 2
Cbn.
Synth.
C6
F9
F9
C6
C6
A. Sax. 1 2
T. Sax.
Bari. Sax.
Hn. 1 2 3 4
Tpts. 1 2 3 4
Crns. 1 2
Tbns. 1 2 3 4
f
mf
Bar.
Tuba
St. Bass
Timp.
Aux. Perc.
S.D.
B.D.
Mallet Perc. 1
Mallet Perc. 2
Dr. Set
20823252
Curtain Up! - 39
223
224
225
226
227

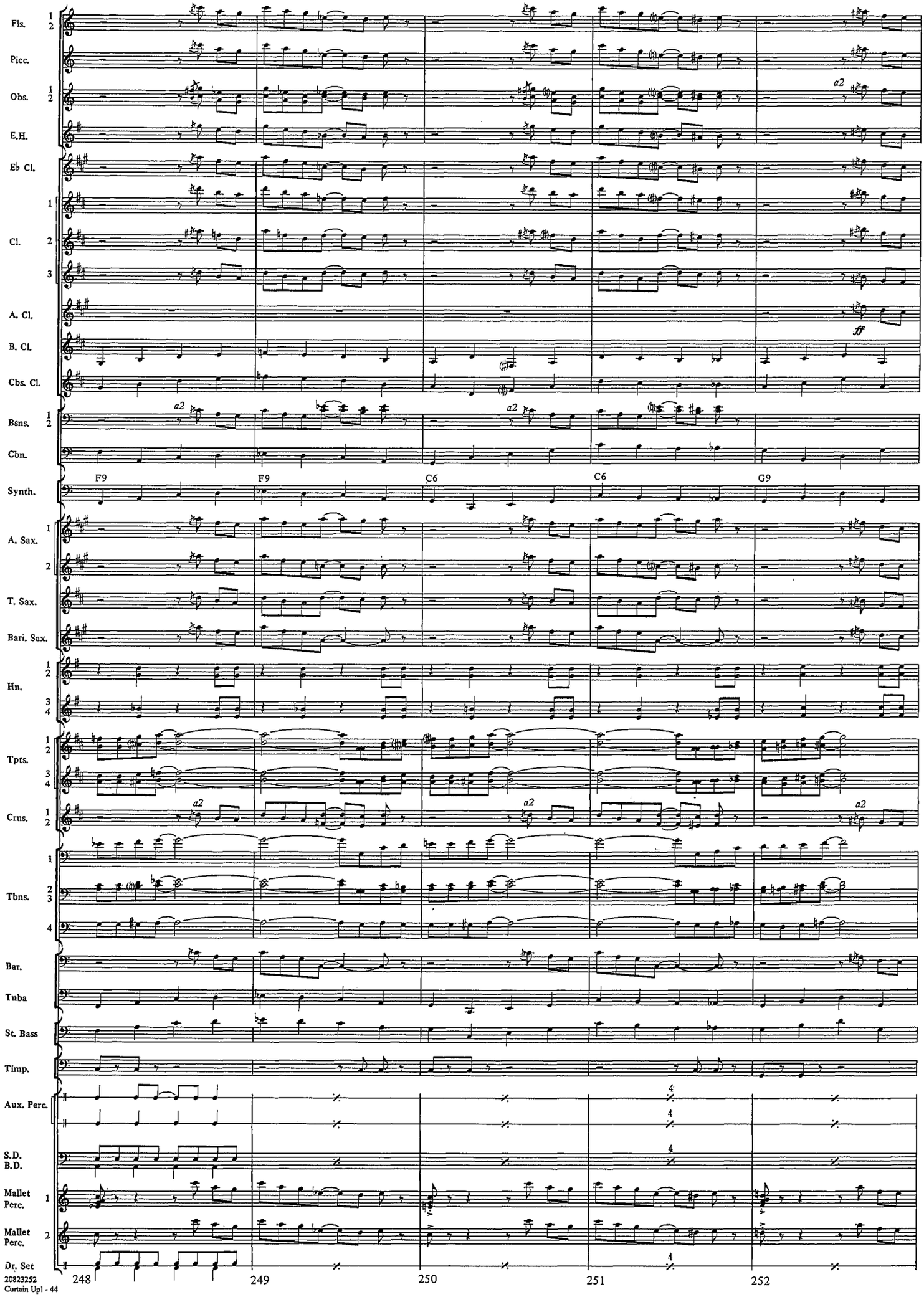

232
Fls.
Picc.
Obs.
E.H.
E♭ Cl.
Cl.
A. Cl.
B. Cl.
Cbs. Cl.
Bsns.
Cbn.
Synth.
A. Sax.
T. Sax.
Bari. Sax.
Hn.
Tpts.
Crns.
Tbns.
Bar.
Tuba
St. Bass
Timp.
Aux. Perc.
S.D.
B.D.
Mallet Perc.
Mallet Perc.
Dr. Set
div.
a2
gliss.
soli
G9
F9
C6
Marimba
(hard mallets)
228
229
230
231
232

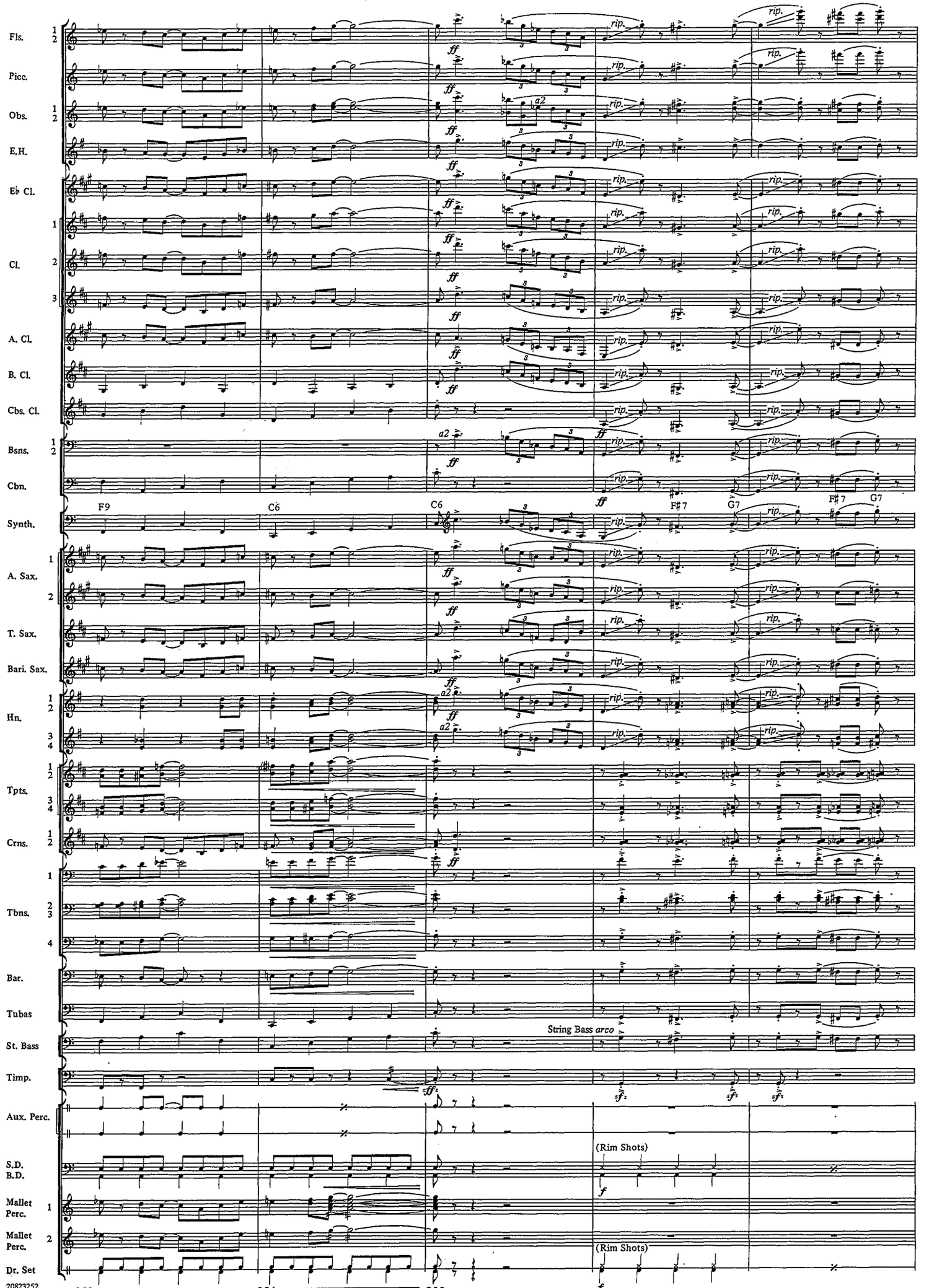

Fls. 1 2
Picc.
Obs. 1 2
E.H.
E♭ Cl.
Cl. 1 2 3
A. Cl.
B. Cl.
Cbs. Cl.
sim.
sim.
Bsns. 1 2
Cbn.
Synth.
C6
C6
C9(add6)
F9
F9
A. Sax. 1 2
T. Sax.
Bari. Sax.
Hn. 1 2 3 4
sim.
sim.
Tpts. 1 2 3 4
Crns. 1 2
Tbns. 1 2 3 4
Bar.
Tuba
St. Bass
Timp.
Aux. Perc.
S.D.
B.D.
Mallet Perc. 1
Mallet Perc. 2
Dr. Set
4
4
4
4
233
234
235
236
237

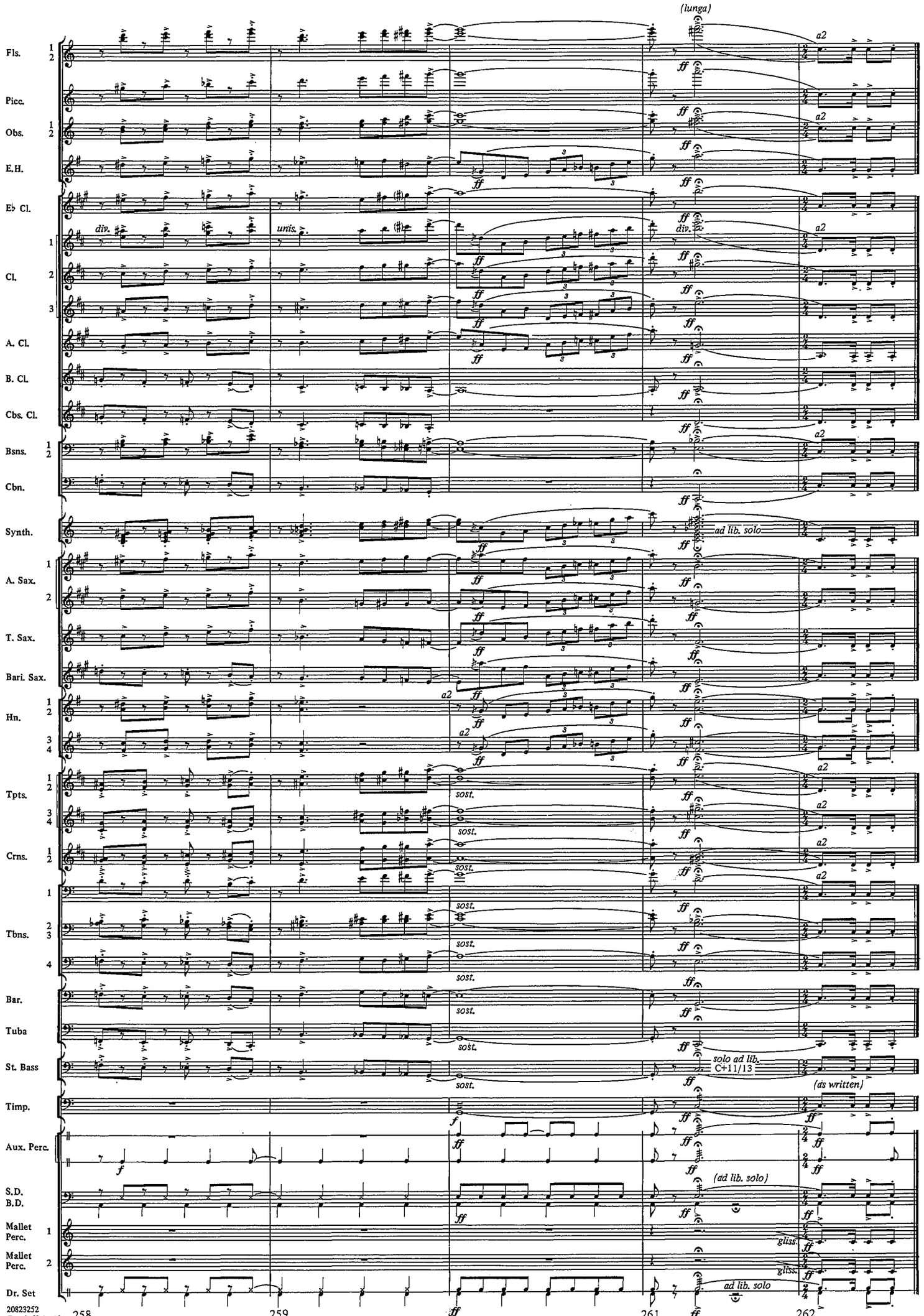

Fls.
Picc.
Obs.
E.H.
E♭ Cl.
Cl.
A. Cl.
B. Cl.
Cbs. Cl.
Bsns.
Cbn.
C6
C6
G9
F9
C6
Synth.
A. Sax.
T. Sax.
Bari. Sax.
Hn.
Tpts.
a2
a2
Crns.
Tbns.
Bar.
Tuba
St. Bass
Timp.
Aux. Perc.
S.D.
B.D.
Mallet Perc.
Mallet Perc.
Dr. Set
238
239
240
241
242



243 244 245 246 247


Fls. 1 2
Picc.
Obs. 1 2
E.H.
Eb Cl.
Cl. 1 2 3
A. Cl.
B. Cl.
Cbs. Cl.
Bsns. 1 2
Cbn.
Synth.
A. Sax. 1 2
T. Sax.
Bari. Sax.
Hn. 1 2 3 4
Tpts. 1 2 3 4
Crns. 1 2
Tbns. 1 2 3 4
Bar.
Tuba
St. Bass
Timp.
Aux. Perc.
S.D.
B.D.
Mallet Perc. 1
Mallet Perc. 2
Dr. Set
a2
ff
F9
F9
C6
C6
G9
248
249
250
251
252


Fls. 1 2
Picc.
Obs. 1 2
E.H.
E♭ Cl.
Cl. 1 2 3
A. Cl.
B. Cl.
Cbs. Cl.
Bsns. 1 2
Cbn.
Synth.
A. Sax. 1 2
T. Sax.
Bari. Sax.
Hn. 1 2 3 4
Tpts. 1 2 3 4
Crns. 1 2
Tbns. 1 2 3 4
Bar.
Tubas
St. Bass
Timp.
Aux. Perc.
S.D.
B.D.
Mallet Perc. 1
Mallet Perc. 2
Dr. Set
rip.
ff
a2
F9
C6
F♯7
G7
String Bass arco
(Rim Shots)
f
253
254
255
256
257
20823252
Curtain Up! - 45


(lunga)
Fls.
Picc.
Obs.
E.H.
Eb Cl.
Cl.
A. Cl.
B. Cl.
Cbs. Cl.
Bsns.
Cbn.
Synth.
A. Sax.
T. Sax.
Bari. Sax.
Hn.
Tpts.
Crns.
Tbns.
Bar.
Tuba
St. Bass
Timp.
Aux. Perc.
S.D.
B.D.
Mallet Perc.
Mallet Perc.
Dr. Set
div.
unis.
a2
ad lib. solo
sost.
solo ad lib.
C+11/13
(as written)
(ad lib. solo)
gliss.
ad lib. solo
20823252
Curtain Upl - 46
258
259
260
261
262