

Maximilian Marcoll

# Do Electric Sheep Dance to Algorithmic Tunes?

54 Fakes for Big Band  
and Small Orchestra



Kompositionsauftrag der Staatskanzlei Rheinland-Pfalz  
anlässlich des Festakts zum 75. Verfassungstag des Landes  
Rheinland-Pfalz am 18. Mai 2022

Uraufführung: Staatstheater Mainz, 18. Mai 2022  
Landesjugendjazzorchester Rheinland-Pfalz  
(Phoenix Foundation),  
Philharmonisches Staatsorchester Mainz,  
Hermann Bäumer

Commissioned by the State Chancellery of Rhineland-  
Palatinate on the occasion of the 75th anniversary  
celebration of the Constitution of the State of Rhineland-  
Palatinate on 18 May 2022.

First performance: Staatstheater Mainz, 18 May 2022  
Rhineland-Palatinate Youth Jazz Orchestra  
(Phoenix Foundation),  
Philharmonic State Orchestra Mainz,  
Hermann Bäumer

**Duration: 5'**



## Instrumentation

### Big Band

2 Alto Saxophones  
2 Tenor Saxophones  
1 Baritone Saxophone

4 Trumpets (in B)  
4 Trombones

Bass (preferably acoustic with pick-up and Amp)

### Orchestra

2 Flutes (both also Piccolo)  
2 Oboes  
2 Clarinets  
2 Bassoons

2 Horns  
2 Trumpets in C (both also Piccolo in B)  
2 Trombones  
1 Bass Tuba

Xylophone

Strings (min. 10/8/6/4/2)

This score is written in C

## Vorwort

Dieses Stück ist das Ergebnis eines Experiments. Ein neuronales Netzwerk wurde mit älteren Jazz-Arrangements und -transkriptionen trainiert um dann auf dieser Grundlage selbstständig Notentext zu generieren. Dass neuronale Netze in der Lage sind, ihren Eingabe-daten ähnliche Outputs zu generieren war natürlich bereits bekannt.

Das Experiment war hier also kein technisches, sondern einerseits ein persönliches, andererseits ein ästhetisches:

Persönlich in der durch diesen Prozess veränderten Rolle des Autors und im Sinne der Frage, inwiefern sich eine Lust am reproduzierten Klischee, am Simulakrum einer gestrigen Ästhetik entwickeln kann. Zu allem Überfluß fand diese Auseinandersetzung auf dem Spielfeld symphonischen Jazz-Crossovers statt, zudem der Autor ein mindestens ambivalentes Verhältnis nicht leugnen kann.

Ästhetisch in der Frage, inwieweit sich durch die Simulation die Wahrnehmung des Simulierten verändern lässt. Eine These könnte sein, dass historische Distanz durch Simulation erfahrbar gemacht werden kann.

Gleichzeitig spielt bei den vierundfünfzig Fälschungen natürlich auch die Freude am Scheitern der Technik eine große Rolle. Die Glitches, das manchmal nur haarscharfe Vorbeisegeln am "offensichtlich gemeinten" Gemeinplatz, aber auch die ungebremsten Sprünge in die Tiefen stilistischer Fettwannen.

## Preface

This piece is the result of an experiment. A neural network was trained with older jazz arrangements and transcriptions in order to generate musical text. Of course it was already known that neural networks are capable of generating outputs similar to their input data.

So the experiment here was not a technical one, but more of a personal and aesthetic nature:

Personal in regard to the changes of the author's role induced by this process and in the sense of the question to what extent one can enjoy technically reproduced clichés, simulations of a yesterday's aesthetic. To make matters worse, this endeavour took place on the playing field of symphonic jazz crossover, towards which the author cannot deny having an at least ambivalent attitude.

Aesthetically in the extent to which simulations can change the perception of the simulated. One thesis might be that historical distance could be made tangible through simulation.

At the same time, the joy in the failure of technology plays a major role in the fifty-four fakes as well. The glitches, the sometimes almost imperceptible misses of the "obviously meant" commonplace, but also the unabated stylistic blunders.





# Do Electric Sheep Dance to Algorithmic Tunes?

54 fakes for Big Band and Small Orchestra

Maximilian Marcoll, 2022

The musical score is for a piece in 4/4 time with a tempo of  $\text{♩} = 108-120$ . It is divided into six measures, each marked with a boxed number (1-6). The instruments and their parts are as follows:

- Alto Saxophone 1.2:** Starts with a *ff* dynamic in measure 1, then rests. Measure 5 has a *f* dynamic with an *a2* marking.
- Tenor Saxophone 1.2:** Starts with a *ff* dynamic in measure 1, then rests. Measure 5 has a *f* dynamic with an *a2* marking.
- Baritone Saxophone:** Starts with a *ff* dynamic in measure 1, then rests. Measure 3 has a *ff* dynamic with a *2. f* marking. Measure 5 has a *f* dynamic with an *a2* marking.
- Trumpet 1.2:** Starts with a *ff* dynamic in measure 1, then rests. Measure 3 has a *f* dynamic with a *3.* marking. Measure 5 has a *f* dynamic with an *a2* marking.
- Trumpet 3.4:** Starts with a *ff* dynamic in measure 1, then rests. Measure 3 has a *f* dynamic with a *3.* marking.
- Tenor Trombone 1.2:** Starts with a *ff* dynamic in measure 1, then rests. Measure 3 has a *f* dynamic with an *a2* marking.
- Tenor Trombone 3.4:** Starts with a *ff* dynamic in measure 1, then rests. Measure 3 has a *f* dynamic with an *a2* marking.
- Acoustic Bass:** Starts with a *ff* dynamic in measure 1, then rests. Measure 3 has a *f* dynamic.
- Flute 1.2:** Starts with a *ff* dynamic in measure 1, then rests. Measure 5 has a *f* dynamic.
- Oboe 1.2:** Starts with a *ff* dynamic in measure 1, then rests. Measure 5 has a *f* dynamic.
- Clarinet 1.2:** Starts with a *ff* dynamic in measure 1, then rests.
- Bassoon 1.2:** Starts with a *ff* dynamic in measure 1, then rests.
- Horn 1.2:** Starts with a *ff* dynamic in measure 1, then rests. Measure 5 has a *f* dynamic with an *a2* marking.
- Trumpet 1.2:** Starts with a *ff* dynamic in measure 1, then rests. Measure 5 has a *f* dynamic with an *a2* marking.
- Trombone 1.2:** Starts with a *ff* dynamic in measure 1, then rests. Measure 5 has a *f* dynamic.
- Tuba:** Starts with a *ff* dynamic in measure 1, then rests.
- Xylophone:** Remains silent throughout the piece.
- Violin I:** Starts with a *ff* dynamic in measure 1, then rests. Measure 3 has a *f* dynamic.
- Violin II:** Starts with a *ff* dynamic in measure 1, then rests. Measure 3 has a *f* dynamic.
- Viola 1:** Starts with a *ff* dynamic in measure 1, then rests. Measure 3 has a *f* dynamic. Measure 5 has a *1.* marking and a *unis.* marking.
- Viola 2:** Starts with a *ff* dynamic in measure 1, then rests. Measure 3 has a *f* dynamic. Measure 5 has a *2.* marking and a *unis.* marking.
- Violoncello:** Starts with a *ff* dynamic in measure 1, then rests. Measure 3 has a *f* dynamic.
- Double Bass:** Starts with a *ff* dynamic in measure 1, then rests. Measure 3 has a *f* dynamic.





29

15 *p*

A. Sax. 1 2

T. Sax. 1 2

Bar. Sax.

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

Tbn. 3 4

Ac. Bass

Fl. 1

Picc. 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Tpt. 1 2

Tbn. 1 2

Tba.

Vln. I

Vln. II

Vla.

Vc.

D. B.

16 17 18 5

A. Sax. 1 2

T. Sax. 1.2

Bar. Sax.

Tpt. 1.2

Tpt. 3.4

Tbn. 1.2

Tbn. 3.4

Ac. Bass

Fl. 1

Picc. 2

Ob. 1 2

Cl. 1 2

Bsn. 1.2

Hr. 1 2

Tpt. 1 2

Tbn. 1.2

Tba

Vln I 1 2

Vln II

Vla

Vc.

D. B.

A. Sax. 1.2  
T. Sax. 1.2  
Bar. Sax.  
Tpt. 1.2  
Tpt. 3.4  
Tbn. 1.2  
Tbn. 3.4  
Ac. Bass  
Fl. 1  
Picc. 2  
Ob. 1.2  
Cl. 1.2  
Bsn. 1.2  
Hn. 1.2  
Tpt. 1.2  
Tbn. 1.2  
Tba.  
Vln I  
Vln II  
Vla.  
Vc.  
D. B.

The musical score is arranged in a system of staves. The top section includes woodwinds and brass: A. Sax. 1.2, T. Sax. 1.2, Bar. Sax., Tpt. 1.2, Tpt. 3.4, Tbn. 1.2, Tbn. 3.4, Ac. Bass, Fl. 1, Picc. 2, Ob. 1.2, Cl. 1.2, and Bsn. 1.2. The middle section includes strings: Hn. 1.2, Tpt. 1.2, Tbn. 1.2, and Tba. The bottom section includes strings: Vln I, Vln II, Vla., Vc., and D. B. The score spans measures 19, 20, and 21. Dynamics include *f* (forte) and *mf* (mezzo-forte). Performance markings include first and second endings (1., 2.), accents, and slurs. The saxophone parts are mostly rests, with some activity in measures 20 and 21. The trumpet and trombone parts have melodic lines starting in measure 20. The string section provides a rhythmic and harmonic foundation, with the double bass playing a steady eighth-note pattern.

46 22 23 7

A. Sax. 1.2 *mf*

T. Sax. 1.2 *mf* <sup>a2</sup> <sup>a2</sup> <sup>a2</sup>

Bar. Sax.

Tpt. 1.2 *p* <sup>1.</sup>

Tpt. 3.4

Tbn. 1.2

Tbn. 3.4

Ac. Bass

Fl. 1

Picc. 2

Ob. 1.2 *mf* <sup>1.</sup>

Cl. 1.2 <sup>1.</sup>

Bsn. 1.2

Hrn. 1.2

Tpt. 1.2

Tbn. 1.2

Tba

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D. B.

59

A. Sax. 1 2

T. Sax. 1.2

Bar. Sax.

Tpt. 1.2

Tpt. 3.4

Tbn. 1.2

Tbn. 3.4

Ac. Bass

Fl. 1

Picc. 2

Ob. 1 2

Cl. 1 2

Ban. 1 2

Hn. 1 2

Tpt. 1.2

Tbn. 1.2

Tba.

Vln I

Vln II

Vla

Vc.

D. B.

The musical score for page 8, measures 59-64, is presented in a standard orchestral layout. The page number '8' is at the top left. The measure number '59' is written above the first staff. The score includes parts for A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), Tpt. 1.2 (Trumpet), Tpt. 3.4 (Trumpet), Tbn. 1.2 (Tuba), Tbn. 3.4 (Tuba), Ac. Bass (Acoustic Bass), Fl. 1 (Flute), Picc. 2 (Piccolo), Ob. 1.2 (Oboe), Cl. 1.2 (Clarinet), Ban. 1.2 (Bassoon), Hn. 1.2 (Horn), Tpt. 1.2 (Trumpet), Tbn. 1.2 (Tuba), Tba. (Trombone), Vln I (Violin), Vln II (Violin), Vla (Viola), Vc. (Violoncello), and D. B. (Double Bass). The A. Sax. and T. Sax. parts have first and second endings marked with '1.' and '2.'. The Ob. 1.2 part also has a first ending marked with '1.'. The score is written in a common time signature and features various musical notations including notes, rests, and articulation marks.



69

A. Sax. 1.2

T. Sax. 1.2

Bar. Sax.

Tpt. 1.2

Tpt. 3.4

Tbn. 1.2

Tbn. 3.4

Ac. Bass

Fl. 1

Picc. 2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Tpt. 1.2

Tbn. 1.2

Tba

Vln I

Vln II

Vla

Vc.

D. B.

66

A. Sax. 1.2

T. Sax. 1.2

Bar. Sax.

Tpt. 1.2

Tpt. 3.4

Tbn. 1.2

Tbn. 3.4

Ac. Bass

Fl. 1

Picc. 2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Tpt. 1.2

Tbn. 1.2

Tba.

Xyl.

Vln I

Vln II

Vla.

Vc.

D. B.





A. Sax. 1 2  
 T. Sax. 1.2  
 Bar. Sax.  
 Tpt. 1.2  
 Tpt. 3.4  
 Tbn. 1.2  
 Tbn. 3.4  
 Ac. Bass  
 Fl. 1  
 Picc. 2  
 Ob. 1 2  
 Cl. 1 2  
 Bsn. 1.2  
 Hn. 1 2  
 Tpt. 1 2  
 Tbn. 1.2  
 Tba.  
 Xyl.  
 Vln I 1 2  
 Vln II  
 Vla.  
 Vc.  
 D. B.

Musical score for page 26 of a 13-page piece. The score includes parts for woodwinds (Saxophones, Trumpets, Trombones, Flute, Piccolo, Oboe, Clarinet, Bassoon, Horns, Tenor Trombone, Tuba, Xylophone), brass (Trumpets, Trombones, Tuba), and strings (Violins I & II, Viola, Violoncello, Double Bass). The score features various musical notations such as dynamics (*f*), articulation (accents), and performance instructions like "Take Fl.". The page number "26" is in the top left and "13" is in the top right.

This page of a musical score contains the following parts and their content:

- A. Sax. 1.2:** Starts with a melodic line marked *ss* and *a2*.
- T. Sax. 1.2:** Features a melodic line starting in the second measure, marked *f*.
- Bar. Sax.:** Remains silent throughout the page.
- Tpt 1.2:** Contains a complex melodic line with first and second endings, marked *f* and *a2*.
- Tpt 3.4:** Remains silent.
- Tbn 1.2:** Remains silent.
- Tbn 3.4:** Remains silent.
- Ac. Bass:** Remains silent.
- Fl. 1 & 2:** Remain silent.
- Ob. 1 & 2:** Remain silent.
- Cl. 1 & 2:** Remain silent.
- Bsn 1.2:** Remains silent.
- Hn 1.2:** Enters in the final measure with a melodic line marked *f*.
- Tpt 1 & 2:** Play a rhythmic accompaniment in the final measure, marked *f*.
- Tbn 1.2:** Play a rhythmic accompaniment in the final measure, marked *f*.
- Tba:** Remains silent.
- Vln I (1 & 2):** Remain silent.
- Vln II:** Remains silent.
- Vla:** Remains silent.
- Vc.:** Remains silent.
- D. B.:** Remains silent.

96 27

A Sax. 1.2 *f*

T. Sax. 1.2 *f*

Bar. Sax.

Tpt. 1.2 *f*

Tpt. 3.4 *f*

Tbn. 1.2 *f*

Tbn. 3.4 *f*

Ac. Bass *f*

Fl. 1.2 *f*

Ob. 1.2 *f*

Cl. 1.2 *f*

Bsn. 1.2 *f*

Hn. 1.2

Tpt. 1.2

Tbn. 1.2

Tba.

Vln I 1 *ff*

Vln I 2 *ff*

Vln II 1 *ff*

Vln II 2 *ff*

Vla. *ff*

Vc. *ff*

D. B. *ff*

A. Sax. 1  
2

T. Sax. 1  
2

Bar. Sax.

Tpt. 1.2

Tpt. 3.4

Tbn. 1.2

Tbn. 3.4

Ac. Bass

Fl. 1.2

Ob. 1.2

Cl. 1  
2

Bsn. 1.2

Hn. 1.2

Tpt. 1  
2

Tbn. 1  
2

Tba.

Xyl.

Vln I unis.

Vln II unis.

Vla. *f*

Vc.

D. B.





116

A. Sax. 1  
2

T. Sax. 1  
2

Bar. Sax.

Tpt. 1.2

Tpt. 3.4

Tbn. 1.2  
a2

Tbn. 3.4  
a2

Ac. Bass

Fl. 1.2

Ob. 1.2

Cl. 1  
2

Bsn. 1.2  
a2

Hn. 1  
2

Tpt. 1  
2

Tbn. 1  
2

Tba.

Vln I

Vln II  
1  
2

Vla.

Vc.

D.B.





195

A. Sax. 1.2

T. Sax. 1.2

Bar. Sax.

Tpt. 1.2

Tpt. 3.4

Tbn. 1.2

Tbn. 3.4

Ac. Bass

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Tpt. 1.2

Tbn. 1.2

Tba.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

D. B.

A. Sax. 1.2  
T. Sax. 1  
T. Sax. 2  
Bar. Sax.  
Tpt. 1.2  
Tpt. 3.4  
Tbn. 1.2  
Tbn. 3.4  
Ac. Bass  
Fl. 1.2  
Ob. 1.2  
Cl. 1  
2  
Bsn. 1.2  
Hn. 1.2  
Tpt. 1  
2  
Tbn. 1  
2  
Tba  
Vln I  
Vln II  
Vla  
Vc.  
D. B.

The score is a page from a musical manuscript, page 22, containing measures 34 and 35. It features a large ensemble of instruments. The saxophone section (A. Sax., T. Sax., Bar. Sax.) and woodwind section (Ob., Cl., Bsn., Hn.) are active in measures 34 and 35, with dynamic markings of *f* and *ff*. The brass section (Tpt., Tbn., Tba) is mostly silent in these measures. The string section (Vln I, Vln II, Vla, Vc., D. B.) is also silent. The score includes various musical notations such as stems, beams, and accidentals, along with performance instructions like *f* and *ff*.

148 36

A. Sax. 1  
A. Sax. 2  
T. Sax. 1  
T. Sax. 2  
Bar. Sax.  
Tpt. 1.2  
Tpt. 3.4  
Tbn. 1.2  
Tbn. 3.4  
Ac. Bass  
Fl. 1.2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1.2  
Hn. 1.2  
Tpt. 1  
Tpt. 2  
Tbn. 1.2  
Tba.  
Vln. I  
Vln. II  
Vla.  
Vc.  
D. B.

This page of a musical score, numbered 24, covers measures 355 to 370. The score is arranged in a standard orchestral layout with multiple staves. The instruments and their parts are as follows:

- Woodwinds:** Flute 1 & 2 (Fl. 1.2), Oboe 1 & 2 (Ob. 1.2), Clarinet 1 & 2 (Cl. 1.2), Bassoon 1 & 2 (Bsn. 1.2), Horn 1 & 2 (Hn. 1.2), Trumpet 1 & 2 (Tpt. 1.2), Trombone 1 & 2 (Tbn. 1.2), and Tuba (Tba).
- Brass:** Trumpet 3 & 4 (Tpt. 3.4), Trombone 3 & 4 (Tbn. 3.4), and Acoustic Bass (Ac. Bass).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score features various musical notations including dynamics such as *f* (forte) and *p* (piano), articulation like accents and slurs, and performance instructions such as *pizz.* (pizzicato) for the strings. A rehearsal mark is present at the top of the page, and the page number '24' is in the upper left corner.



162 38 <sup>1.</sup> *mf* 39

A. Sax. 1 2 *mf*

T. Sax. 1 2 *mf*

Bar. Sax. *mf*

Tpt. 1.2 *mf*

Tpt. 3.4 <sup>a2</sup> *mf*

Tbn. 1.2 *mf*

Tbn. 3.4 <sup>a2</sup> *mf*

Ac. Bass *mf*

Fl. 1.2

Ob. 1.2 *f*

Cl. 1.2 <sup>a2</sup> *f*

Bsn. 1.2

Hn. 1.2 *mf*

Picc. Tpt *f*

Tpt. 2 *mf*

Tbn. 1.2 *mf*

Tba *mf*

Vln I

Vln II

Vla

Vc. *f* arco

D. B. *f* arco



175

A. Sax. 1  
2

T. Sax. 1.2

Bar. Sax.

Tpt. 1.2

Tpt. 3.4

Tbn. 1.2

Tbn. 3.4

Ac. Bass

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1  
2

Tpt. 1

Tpt. 2

Tbn. 1  
2

Tba.

Vln I

1

Vln II

2

Vla

Vc.

D. B.

1. *p*

1. *p*

1.

1.

1.

unis.

unis.

unis.

A. Sax. 1 2  
 T. Sax. 1. 2  
 Bar. Sax.

Musical score for saxophones. The A. Sax. part (1 and 2) starts with a *p* dynamic and includes a first ending bracket. The T. Sax. part (1 and 2) also starts with a *p* dynamic and includes a first ending bracket. The Bar. Sax. part is silent.

Tpt. 1. 2  
 Tpt. 3. 4  
 Tbn. 1. 2  
 Tbn. 3. 4  
 Ac. Bass

Musical score for brass instruments. The Tpt. 1. 2, Tpt. 3. 4, Tbn. 1. 2, and Tbn. 3. 4 parts are silent. The Ac. Bass part is silent.

Fl. 1 2  
 Ob. 1 2  
 Cl. 1 2  
 Bsn. 1. 2

Musical score for woodwinds. The Fl. 1 2 part has a first ending bracket. The Ob. 1 2 and Cl. 1 2 parts have first ending brackets and a *mf* dynamic marking. The Bsn. 1. 2 part is silent.

Hn. 1 2  
 Tpt. 1  
 Tpt. 2  
 Tbn. 1 2  
 Tba

Musical score for horns and tubas. The Hn. 1 2 part has a first ending bracket and a *mf* dynamic marking. The Tpt. 1, Tpt. 2, Tbn. 1 2, and Tba parts are silent.

Vln I  
 Vln II  
 Vla  
 Vc.  
 D. B.

Musical score for strings. The Vln I, Vln II, Vla, Vc., and D. B. parts all start with a *p* dynamic. The Vln I and Vln II parts have a *V* marking at the end of the page.





209

A. Sax. 1  
2

T. Sax. 1  
2

Bar Sax.

Tpt 1.2

Tpt 3.4

Tbn 1.2

Tbn 3.4

Ac. Bass

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1.2

Hn 1.2

Tpt 1.2

Tbn 1.2

Tba

Vln I

1

Vln II

2

Vla

Vc.

D. B.

209

A. Sax. 1  
2

T. Sax. 1  
2

Bar. Sax.

Tpt 1.2

Tpt 3.4

Tbn 1.2

Tbn 3.4

Ac. Bass

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1.2

Hn 1.2

Tpt 1  
2

Tbn. 1.2

Tba

Vln I

Vln II 1  
2

Vla 1  
2

Vc.

D. B.



216

A. Sax. 1  
2

T. Sax. 1  
2

Bar. Sax.

Tpt. 1.2

Tpt. 3.4

Tbn. 1.2

Tbn. 3.4

Ac. Bass

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1.2

Hn. 1.2

Tpt. 1  
2

Tbn. 1.2

Tba.

Vln I

Vln II 1  
2

Vla 1  
2

Vc.

D. B.

unis.

unis.







A. Sax. 1  
2

T. Sax. 1  
2

Bar. Sax.

Tpt. 1.2  
3.4

Tbn. 1.2  
3.4

Ac. Bass

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1.2

Hn. 1  
2

Picc. Tpt. 1  
2

Tbn. 1.2  
Tba.

Vln. I  
1  
2

Vln. II  
1  
2

Vla.  
1  
2

Vc.

D. B.





This page of a musical score, numbered 40 on the left and 53 in a box at the top right, contains the following parts and markings:

- Woodwinds:** Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Piccolo Trumpet 1 and 2, Trombone 1 and 2, and Tuba.
- Brass:** Trumpet 1 and 2, Trumpet 3 and 4, Trombone 1 and 2, and Tuba.
- Strings:** Violin 1 and 2, Viola 1 and 2, Violoncello (Vc.), and Double Bass (D.B.).
- Saxophones:** Alto Saxophone 1 and 2, Tenor Saxophone 1 and 2, and Baritone Saxophone.
- Other:** Acoustic Bass (Ac. Bass).

The score features various musical notations including notes, rests, and dynamic markings such as *mf*, *f*, and *ff*. It also includes performance instructions like *a2* and *fl*. The page is divided into measures by vertical bar lines, with some measures containing first and second endings.









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