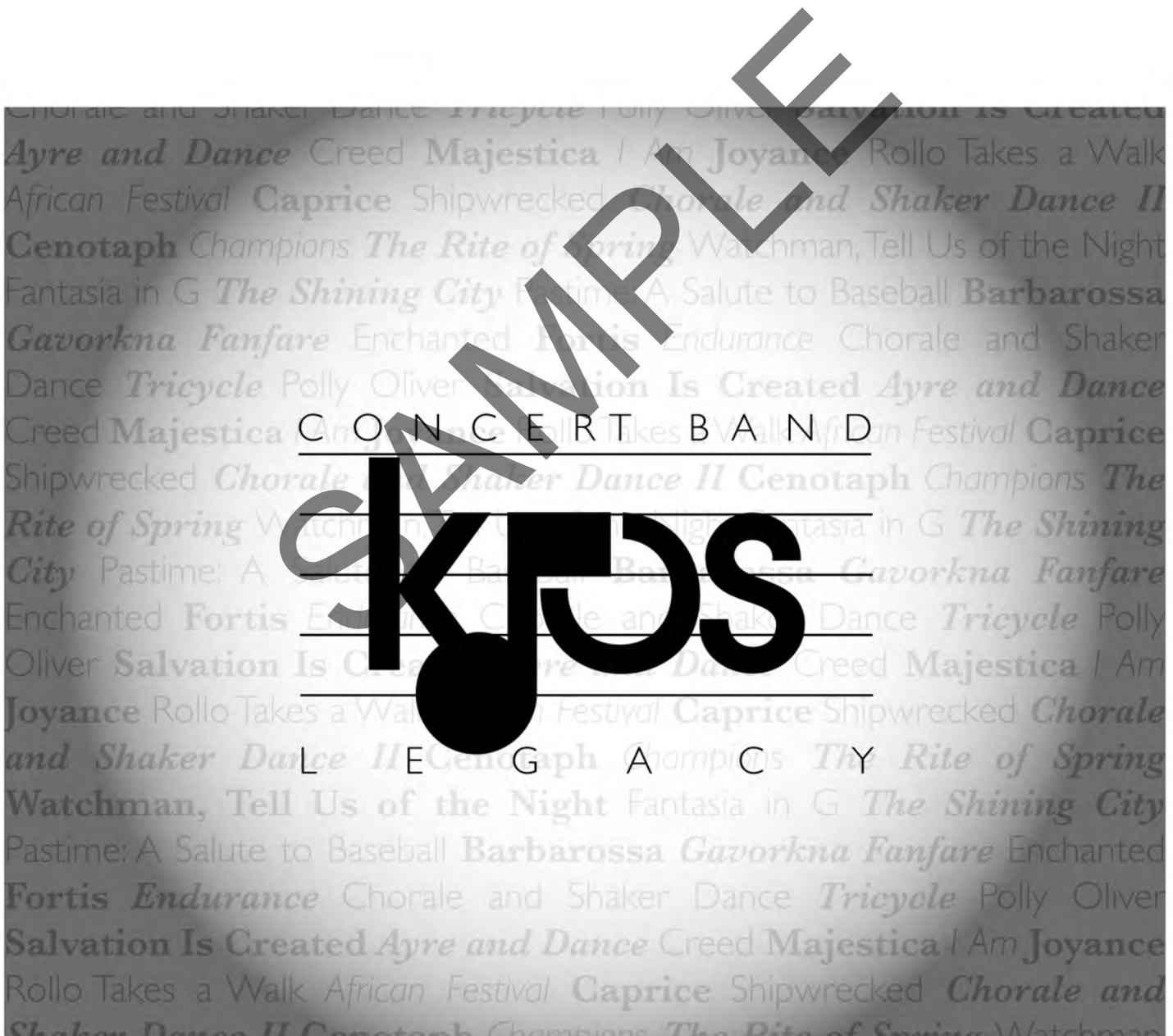


CHANDLER COMER

Key West Overture



About the Composer



Chandler Darren Comer (b. 1996) is an American composer, arranger, and performer from Centreville, Virginia. Chandler began writing concert band music at the age of 12 and had his first piece, *Beyond the Clouds*, published at the age of 13 by Ludwig Masters Publications. Since then, he has gone on to write hundreds of compositions for concert band, orchestra, jazz ensemble, marching band, brass quintet, and various other chamber ensembles. His music has been premiered and performed across the United States and Canada, and his talents have been recognized and rewarded. In addition to being a promising young composer of wind, jazz, and orchestral music, he is a skilled multi-instrumentalist, songwriter, and music producer, and he is proficient in trombone, trumpet, guitar, and piano. Chandler has also had the wonderful opportunity to study under renowned mentors and professors, including composer Mark Camphouse, at George Mason University in Fairfax, Virginia.

About the Composition

Located approximately 100 miles from the mainland of the Florida peninsula, Key West is a popular vacation retreat and tourist spot. It is the southernmost city in the continental United States, and is home to approximately 25,000 residents as of 2019. In addition to the island's geographical isolation, it is known for its excellent weather, beautiful sunsets, beachside bohemian culture, and wild palm tree-dwelling chickens. The island is only 7 square miles large, so many residents and tourists will ditch their cars and travel across the island on bike or on foot. *Key West Overture* is a culmination of all the adventure and intrigue of Key West, inspired by my 2018 trip to the island.

The piece is divided into three main sections. The first section, through measure 106, is indicative of “daytime” in Key West and the vibrant tropical atmosphere. The flute and clarinet soloists in the beginning should play as staccato and rhythmically precise as possible, as should any other pair of soloists that have the same theme later in the piece. The middle section (measures 107–196) is “nighttime,” portraying the beautiful sunset, the cool ocean breeze, nightlife on Duval Street, and the overall beauty and mystique of the island. Like in the first section, unique pairings of soloists show up often, and all voices should play out in order to be heard over the backing textures. Measure 197 marks the beginning of the final section of the piece, which is a recapitulation of the first section.

With my experience performing this piece, I've found that the 2nd clarinet, bass clarinet, and bassoon soloists are most susceptible to get lost in the background. To ensure that this does not happen, another player from the section may be added to help the parts stand out. Cues for the bass clarinet solo have been provided to the tenor sax and baritone sax.

— Chandler Comer, 2019

Key West Overture is winning composition of the 2019 Claude T. Smith Memorial Band Composition Contest.

Instrumentation List

1 – Piccolo
 4 – 1st Flute
 4 – 2nd Flute
 1 – 1st Oboe
 1 – 2nd Oboe
 3 – 1st B♭ Clarinet
 3 – 2nd B♭ Clarinet
 3 – 2nd B♭ Clarinet
 2 – B♭ Bass Clarinet
 2 – 1st Bassoon
 1 – 2nd Bassoon
 2 – 1st E♭ Alto Saxophone
 2 – 2nd E♭ Alto Saxophone
 2 – B♭ Tenor Saxophone
 2 – E♭ Baritone Saxophone
 3 – 1st B♭ Trumpet
 3 – 2nd B♭ Trumpet
 3 – 3rd B♭ Trumpet
 2 – 1st F Horn
 2 – 2nd F Horn
 2 – 3rd F Horn
 2 – 4th F Horn
 3 – 1st Trombone
 3 – 2nd Trombone
 3 – 3rd Trombone
 2 – Euphonium
 2 – Euphonium TC
 4 – Tuba
 1 – Piano
 1 – Timpani (4 drums)
 5 – Percussion (4 players)
 Snare Drum
 Bass Drum
 Triangle
 Crash Cymbals
 Mark Tree
 Suspended Cymbal
 Whip
 Ocean Drum
 Splash Cymbal
 1 – Glockenspiel
 1 – Marimba
 1 – Full Conductor Score

Approximate performance time—9:00

Additional scores and parts are available.

To hear a recording of this piece or any other publication, please visit www.kjos.com.

Dedicated to Robert A. Seidel, and in loving memory of Carolyn Y. Seidel

Key West Overture

Approx. performance time—9:00

Chandler Comer

Briskly (♩ = 150)

2 3 4 5 6 7 8

Piccolo

Flutes 1 2 *mp*

Oboes 1 2

B♭ Clarinets 1 2 3 *mp*

B♭ Bass Clarinet

Bassoons 1 2

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Briskly (♩ = 150)

B♭ Trumpets 1 2 3

F Horns 1 2 3

Trombones 1 2 3

Euphonium

Tuba

Piano

Briskly (♩ = 150)
E, F, A, C

Timpani

Percussion:
Snare Drum
Bass Drum
Triangle,
Crash Cymbals,
Mark Tree
Suspended Cymbal,
Whip, Ocean Drum,
Splash Cymbal

Glockenspiel

Marimba

9

9

Triangle

21

17 18 19 20 21 22

Picc. *mf* *sfz*

Fls. 1 *a2* *mp* *mf* *sfz* *mf*

Obs. 1 *mf* *sfz* *mf*

Bb Cls. 1 *mf* *sfz* *mf*

2 *a2* *mf* *sfz* *mf*

3 *mf* *sfz* *mf*

Bb B. Cl. *mf* *sfz* *mf*

Bsns. 1 *mp* *sfz* *mf*

2 *a2* *sfz* *mf*

Eb A. Saxes 1 *mp* *sfz* *mf*

2 *mp* *sfz* *mf*

Bb T. Sax. *mp* *sfz* *mf*

Eb B. Sax. *mp* *sfz* *mf*

21

Bb Tpts. 1 *mf* *sfz*

2 *sfz*

3 *sfz*

F Hns. 1 *a2* *mp* *sfz* *mf*

2 *a2* *mp* *sfz* *mf*

3 *mp* *sfz* *mf*

Trbs. 1 *sfz*

2 *sfz*

3 *sfz*

Euph. *sfz*

Tuba *sfz*

Pno. *sfz* *mf*

21

Timp. *sfz*

S.D. *sfz*

B.D. *sfz*

Tri. *sfz*

Sp. Cym. *sfz*

Glock. *mf* *sfz*

Mar. *mf* *sfz*

23 24 25 26 27

Picc. *f*

Fls. 1 *f*
2

Obs. 1 *mf*
2 *a2*

B♭ Cls. 1 *f*
2 *f*
3

B♭ B. Cl. *f*

Bsns. 1 *f*
2 *sfz*

E♭ A. Saxes 1 *mf*
2 *mf*

B♭ T. Sax. *sfz*

E♭ B. Sax. *f* *sfz*

B♭ Tpts. 1 *mf*
2 *mf*
3 *a2*

F Hns. 1 *mf*
2 *a2*
3 *mf*

Trbs. 1 *sfz*
2 *f*
3 *sfz*

Euph. *f* *sfz*

Tuba *f* *sfz*

Pno. *f* *sfz*

Timp. *f* *sfz*

S.D. *sfz*
B.D.

Tri. *sfz*

Sp. Cym. *sfz* *choke*

Glock. *f*

Mar. *mf* *f*

28

33 34 35 36 37

Picc. *mf* *a2*

Fls. 1 *mf* *a2*

Obs. 1 *mf* *a2*

B $\flat$ Cls. 1 2 3

B $\flat$ B. Cl.

Bsns. 1 2 *a2*

E $\flat$ A. Saxes 1 2

B $\flat$ T. Sax.

E $\flat$ B. Sax.

B $\flat$ Tpts. 1 2 3 *a2* *mf*

F Hns. 1 2 3

Trbs. 1 2 3 *sfz* *mp* *p*

Euph. *mf*

Tuba *sfz*

Pno.

Timp.

S.D. B.D.

Tri.

S. Cym.

Glock.

Mar.

38 39 40 41 42 43 44

Picc. *f*

Fls. 1 *f*

2 *f*

Obs. 1 *f*

2 *f*

B♭ Cls. 1 *f*

2 *f*

3 *f*

B♭ B. Cl. *f*

Bsns. 1 *f*

2 *f*

E♭ A. Saxes 1 *f*

2 *f*

B♭ T. Sax. *f*

E♭ B. Sax. *f*

A. Sax. cue *mf*

2. T. Sax. cue *mf*

44

B♭ Tpts. 1 *f*

2 *f*

3 *f*

F Hns. 1 *mp*

2 *p*

3 *mp*

Trbs. 1 *mp*

2 *p*

3 *sfz*

Euph. *f*

Tuba *f*

Pno. *f*

44

Timp. *f*

S.D. *sfz*

B.D. *sfz*

Tri. *sfz*

S. Cym.

Glock.

Mar. *sfz*

WB519

WB519

63

67 68 69 70 71 72

Picc. *mf* *ff*

Fls. 1 *ff* *f*

2 *ff* *f*

Obs. 1 *ff* *f*

2 *ff* *f*

B♭ Cls. 1 *ff* *f*

2 *ff* *f*

3 *ff* *f*

B♭ B. Cl. *ff* *f*

Bsns. 1 *ff* *f*

2 *ff* *f*

E♭ A. Saxes 1 *ff* *f*

2 *ff* *f*

B♭ T. Sax. *ff* *f*

E♭ B. Sax. *ff* *f*

B♭ Tpts. 1 *ff* *f*

2 *ff* *f*

3 *ff* *f*

F Hns. 1 *ff* *f*

2 *ff* *f*

3 *ff* *f*

Trbs. 1 *ff* *f*

2 *ff* *f*

3 *ff* *f*

Euph. *ff* *f*

Tuba *ff* *f*

Pno. *ff* *f*

Timp. *ff* *f*

S.D. *ff* *f*

B.D. *ff* *f*

Tri. *ff* *f*

Sp. Cym. *ff* *f*

Glock. *ff* *f*

Mar. *ff* *f*

ff

73

Picc. *f*

Fls. 1 *f*

2 *f*

Obs. 1 *f*

2 *f*

B♭ Cls. 1 *f*

2 *f*

3 *f*

B♭ B. Cl. *f*

Bsns. 1 *f*

2 *f*

E♭ A. Saxs. 1 *f*

2 *f*

B♭ T. Sax. *marc.*

E♭ B. Sax. *marc.*

73

B♭ Tpts. 1 *marc.*

2 *a2*

3 *marc.*

F Hns. 1 *marc.*

2 *marc.*

3 *marc.*

Trbs. 1 *a2*

2 *marc.*

3 *marc.*

Euph. *marc.*

Tuba *marc.*

Pno. *f*

73

Timp. *f*

S.D. *f*

B.D. *f*

C. Cyms. *f*

Sp. Cym. *f*

Glock. *f*

Mar. *f*

Crash Cymbals *f*

WB519

86 87 88 89 90

Picc. *p*

Fls. 1 *p*

2 *p*

Obs. 1 *p*

2 *p*

B♭ Cls. 1 *p*

2 *p*

3 *p*

B♭ B. Cl. *p*

Bsns. 1 *mp*

2 *mp*

E♭ A. Saxes 1 *p*

2 *p*

B♭ T. Sax. *p*

E♭ B. Sax. *p*

90

B♭ Tpts. 1 *p*

2 *p*

3 *p*

F Hns. 1 *p*

2 *p*

3 *p*

Trbs. 1 *p*

2 *p*

3 *p*

Euph. *mp*

Tuba *p*

Pno. *p*

90 E to D

Timp. *p*

S.D. *p*

B.D. *p*

C. Cyms. *p*

Whip *p*

S. Cym. *p*

Glock. *p*

Mar. *mp*

91 92 93 94 95 96

Picc. *f*

Fls. 1 *f*
2 *f*

Obs. 1 *f*
2 *f*

B $\flat$ Cls. 1 *mf*
2 *mf*
3 *mf*

B $\flat$ B. Cl. *f*

Bsns. 1 *f*
2 *f*

E $\flat$ A. Saxs. 1 *f*
2 *f*

B $\flat$ T. Sax. *f*

E $\flat$ B. Sax. *f*

B $\flat$ Tpts. 1 *f*
2 *f*
3 *f*

F Hns. 1 *mf*
2 *mf*
3 *mf*

Trbs. 1 *f*
2 *f*
3 *f*

Euph. *f*

Tuba *f*

Pno. *mf* *f* Play bottom notes with left hand.

Timp.

S.D.
B.D.

C. Cyms. *f*

Whip
S. Cym.

Glock. *f*

Mar. *f*

Broadly **rit.**

97 98 99 100 101 102 103

Picc. Fls. 1 2 Obs. 1 2 Bb Cls. 1 2 3 Bb B. Cl. Bsns. 1 2 Eb A. Saxes 1 2 Bb T. Sax. Eb B. Sax.

Broadly **rit.**

Bb Tpts. 1 2 3 F Hns. 1 2 3 Trbs. 1 2 3 Euph. Tuba Pno.

Broadly **rit.**

Retune (E, F#, A, B)

Timp. S.D. B.D. C. Cyms. Whip S. Cym. Glock. Mar.

mf *p* *mf*

104 105 106 107 Slower (♩ = 98) 108 109 110

Picc. *mf*

Fls. 1 *mf*

2 *mf*

Obs. 1

2

B♭ Cls. 1 *p*

2 *p*

3

B♭ B. Cl. *mp*

Bsns. 1 *mp*

2 *mp*

E♭ A. Saxes 1 *p*

2 *p*

B♭ T. Sax. *mp*

E♭ B. Sax. *mp*

107 Slower (♩ = 98)

B♭ Tpts. 1

2

3

F Hns. 1

2

3

Trbs. 1 *mp*

2 *mp*

3

Euph. *mp*

Tuba *mp*

Pno. *mp*

107 Slower (♩ = 98)

Timp.

S.D.

B.D.

M. Tree *mp* Mark Tree

Tri. *mp* l.v.

Ocean

Glock.

Mar.

111 112 113 114 115 116 117 118 119

Picc. *mf*

Fls. 1 *p*
2 *p*
1. Solo (w/bsn.)

Obs. 1 *mf*
2

B♭ Cls. 1
2
3

B♭ B. Cl. *mf*
1. Solo (w/obs.)

Bsns. 1 *mf*
2

E♭ A. Saxes 1
2

B♭ T. Sax. *p*
mf
Base Cl. cue
Solo (w/picc.)

E♭ B. Sax.

B♭ Tpts. 1
2
3

F Hns. 1
2
3

Trbs. 1 *p*
2 *p*
3

Euph. *p*
div.

Tuba *p*

Pno. *p*

115

Timp.

S.D.

B.D.

Tri. Ocean Drum
fade in slowly

Ocean *pp* *p*

Glock.

Mar.

120 121 122 123 124 125 126 127 128

Picc. 1 2

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2 3

B♭ B. Cl.

Bsns. 1 2

E♭ A. Saxs. 1 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1 2 3

F Hns. 1 2 3

Trbs. 1 2 3

Euph.

Tuba

Pno.

Timp.

S.D.

B.D.

Tri.

Ocean

Glock.

Mar.

Solo
mp
2. Solo
mp

mf

1. Tutti
p
mp

Bass Cl. cue
end cue
p
mp

1. Solo (w/ln.)
mf

end cue

1. Solo (w/ob.)
mf

mp

mp

mp

mp

129 130 **131** 132 133 134 135 136

Picc. *p*

Fls. 1 *mp*

Obs. 2 *mp*

B♭ Cls. 1 *p* Tutti

2 *p* 2. Tutti

3 *p*

B♭ B. Cl. *p* Tutti *p* a2

Bsns. 1 *p*

2 *p*

E♭ A. Saxes 1 *Solo mf*

2 *Solo mf*

B♭ T. Sax. *Solo mf* Tutti *p*

E♭ B. Sax. *p*

131 Solo (w/fl.) *mp*

B♭ Tpts. 1 *mp*

2 *mp*

3 *mp*

F Hns. 1 *mp*

2 *mp*

3 *mp*

Trbs. 1 *p*

2 *p*

3 *p*

Euph. *p*

Tuba *p* unis.

Pno. *pp*

131

Timp.

S.D.

B.D.

Tri.

Ocean

Glock.

Mar. *pp*

A page of musical notation for a piano piece, featuring a large 'SAMPLE' watermark. The notation includes staves with notes, rests, and dynamic markings such as 'mf' and 'mp'. The page shows a portion of a musical score with various musical symbols and a large, diagonal watermark reading 'SAMPLE' across the center.

145

Picc. *mf*

Fls. 1 *mf*

2 *mf*

Obs. 1 *mf*

2 *mf*

B♭ Cls. 1 *mf*

2 *mf*

3 *mf*

B♭ B. Cl. *mp*

Bsns. 1 *mp*

2 *mp*

E♭ A. Saxes 1 *mf*

2 *mf*

B♭ T. Sax. *mf*

E♭ B. Sax. *mp*

145

B♭ Tpts. 1

2

3

F Hns. 1 *mf*

2 *mf*

3 *mf*

Trbs. 1 *mp*

2 *mp*

3 *mp*

Euph. *mp*

Tuba *mp*

Pno. *mp*

145

Timp. *mf*

S.D.

B.D.

Tri.

S. Cym. *mf*

Glock. *mf*

Mar. *mf*

152 153 154 155 156 157 158

Picc.

Fls. 1 2

Obs. 1 2

Bb Cls. 1 2 3

Bb B. Cl.

Bsns. 1 2

Eb A. Saxes 1 2

Bb T. Sax.

Eb B. Sax.

153

Bb Tpts. 1 2 3

F Hns. 1 2 3

Trbs. 1 2 3

Euph.

Tuba

Pno.

153

Timp.

S.D.

B.D.

Tri.

S. Cym.

Glock.

Mar.

Tutti

Harmon Mute

159 160 161 162 163 164 165 166

rit.

Picc. 1 2

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2 3

B♭ B. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

rit.

B♭ Tpts. 1 2 3

F Hns. 1 2 3

Trbs. 1 2 3

Euph.

Tuba

Pno.

rit.

Timp.

S.D.

B.D.

Tri.

Ocean

Glock.

Mar.

mf *p* *pp*

1. Solo *2. Solo* *1. Tutti a2*

mp *p* *pp*

167 Deliberate (♩ = 98)

167 Deliberate (♩ = 98)

WB519

175 a tempo (♩ = 98)

176 177 178 179 180 181

Picc.

Fls. 1
2

Obs. 1
2

B♭ Cls. 1
2
3

B♭ B. Cl.

Bsns. 1
2

E♭ A. Saxes 1
2

B♭ T. Sax.

E♭ B. Sax.

p

Tutti

2. Tutti

1. Solo (w/bsn.)

mf

1. Solo (w/ob.)

175 a tempo (♩ = 98)

B♭ Tpts. 1
2
3

F Hns. 1
2
3

Trbs. 1
2
3

Euph.

Tuba

Pno.

p

175 a tempo (♩ = 98)

Timp.

S.D.
B.D.

Tri.

Ocean

Glock.

Mar.

Tri.

p

Ocean

pp

183

197 Briskly (♩ = 150)

192 193 194 195 196 198 199 200

Picc. 1 2

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2 3

B♭ B. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1 2 3

F Hns. 1 2 3

Trbs. 1 2 3

Euph.

Tuba

Pno.

197 Briskly (♩ = 150)

Retune (E, F, A, D)

Timp.

S.D.

B.D.

Tri.

Ocean

Glock.

Mar.

p *mp* *pp* *n* *a2* *1.* *Solo*

201 202 203 204 205 206 207

Picc. 1 2

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2 3

B♭ B. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1 2 3

F Hns. 1 2 3

Trbs. 1 2 3

Euph.

Tuba

Pno.

205

Timp.

S.D.

B.D.

Tri.

Sp. Cym.

Glock.

Mar.

SAMPLE

208 209 210 211 212 213

Picc. *mp*

Fls. 1 (1.) *mp* a2

Obs. 1 1. Tutti *mp* a2

B♭ Cls. 1 2 3 *mp*

B♭ B. Cl. *mp*

Bsns. 1 2

E♭ A. Saxes 1 2 *mp*

B♭ T. Sax. *mp*

E♭ B. Sax. *mp*

B♭ Tpts. 1 2 3

F Hns. 1 2 3

Trbs. 1 2 3 1. Tutti *p*

Euph. *p*

Tuba *p*

Pno. *mp*

Timp.

S.D.

B.D.

Tri. *Tri.* *mp*

Sp. Cym.

Glock.

Mar.

214 215 216 217 218 219

Picc. *mf* *sfz* *mf*

Fls. 1 *mf* *sfz* *mf*

Obs. 1 *mf* *sfz* *mf*

2 *mf* *sfz* *mf*

Bb Cls. *mf* *sfz* *mf*

2 *mf* *sfz* *mf*

3 *mf* *sfz* *mf*

Bb B. Cl. *mf* *sfz* *mf*

Bsns. 1 *mf* *sfz* *mf*

2 *mf* *sfz* *mf*

Eb A. Saxs *mf* *sfz* *mf*

2 *mf* *sfz* *mf*

Bb T. Sax. *mp* *sfz* *mf*

Eb B. Sax. *mp* *sfz* *mf*

217

Bb Tpts. *mf* *sfz* *mf*

2 *mf* *sfz* *mf*

3 *mf* *sfz* *mf*

F Hns. *mp* *sfz* *mf*

2 *mp* *sfz* *mf*

3 *mp* *sfz* *mf*

Trbs. *sfz* *sfz* *sfz*

2 *sfz* *sfz* *sfz*

3 *sfz* *sfz* *sfz*

Euph. *sfz* *sfz* *sfz*

Tuba *sfz* *sfz* *sfz*

Pno. *sfz* *mf* *mf*

217

Timp. *sfz* *sfz* *sfz*

S.D. *sfz* *sfz* *sfz*

B.D. *sfz* *sfz* *sfz*

Tri. *sfz* *sfz* *sfz*

Sp. Cym. *sfz* *sfz* *sfz*

Glock. *mf* *sfz* *sfz*

Mar. *mf* *sfz* *sfz*

224

225 226 227 228 229

Picc. *mf*

Fls. 1 *mf*

2 *mf*

Obs. 1 *mf*

2 *mf*

B♭ Cls. 1

2

3

B♭ B. Cl. *mf*

Bsns. 1

2

E♭ A. Saxs. 1

2

B♭ T. Sax. *mf*

E♭ B. Sax. *mf*

B♭ Tpts. 1 *mf*

2

3

F Hns. 1

2

3

Trbs. 1 *sfz*

2 *sfz*

3 *sfz*

Euph. *mf*

Tuba *sfz*

Pno.

Timp.

S.D.

B.D.

Tri.

S. Cym.

Glock.

Mar.

This image shows a page of a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments, including woodwinds, brass, and percussion. The measures shown are 230 through 234. A large, diagonal watermark reading "SAMPLE" is overlaid across the center of the page. The instruments listed on the left include Picc., Fls. 1 & 2, Obs. 1 & 2, B♭ Cls. 1, 2, & 3, B♭ B. Cl., Bsns. 1 & 2, E♭ A. Saxs. 1 & 2, B♭ T. Sax., E♭ B. Sax., B♭ Tpts. 1, 2, & 3, F Hns. 1 & 2, Trbs. 1, 2, & 3, Euph., Tuba, Pno., Timp., S.D. B.D., Tri., S. Cym., Glock., and Mar. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mp* and *p*.

236

235 237 238 239 240

Picc. *f* *mf*

Fls. 1 *f* *mf*

2 *f* *mf*

Obs. 1 *f* *mf*

2 *f* *mf*

B♭ Cls. 1 *f* *mf*

2 *f* *mf*

3 *f* *mf*

B♭ B. Cl. *fz* *mp*

Bsns. 1 *fz* *p*

2 *fz* *p*

E♭ A. Saxes *f* *mp*

2 *f* *mp*

B♭ T. Sax. *f* *mp*

E♭ B. Sax. *fz* *mp*

236

B♭ Tpts. 1 *ff* *mf*

2 *ff* *mf*

3 *ff* *mf*

F Hns. 1 *p* *mp*

2 *p* *mp*

3 *p* *mp*

Trbs. 1 *p* *p*

2 *fz* *mp*

3 *fz* *mp*

Euph. *f* *mp*

Tuba *fz* *mp*

Pno. *fz* *p*

236

Timp. *fz* *mf*

S.D. *fz* *mp*

B.D. *fz* *mp*

Tri. *fz* *mp*

S. Cym. *fz* *mp*

Glock. *fz* *mf*

Mar. *fz* *p*

243

241 242 244 245 246

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2 3

B♭ B. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

243

B♭ Tpts. 1 2 3

F Hns. 1 2 3

Trbs. 1 2 3

Euph.

Tuba

Pno.

243

(D to C)

Timp.

S.D. B.D.

C. Cyms.

S. Cym.

Glock.

Mar.

251

a2

div.

253 254 255 256 257 258

Picc. *mf* *s*

Fls. 1 *mf* *s*

2 *mf* *s*

Obs. 1 *mf* *s*

2 *mf* *s*

B♭ Cls. 1 *mf* *s*

2 *mf* *s*

3 *mf* *s*

B♭ B. Cl. *mf* *s*

Bsns. 1 *mf* *s*

2 *mf* *s*

E♭ A. Saxs. 1 *mf* *s*

2 *mf* *s*

B♭ T. Sax. *mf* *s*

E♭ B. Sax. *mf* *s*

B♭ Tpts. 1 *mf* *s*

2 *mf* *s*

3 *mf* *s*

F Hns. 1 *mf* *s*

2 *mf* *s*

3 *mf* *s*

Trbs. 1 *mf* *s*

2 *mf* *s*

3 *mf* *s*

Euph. *mf* *s*

Tuba *mf* *s*

Pno. *mf* *s*

Timp. *mf* *s*

S.D. *mf* *s*

B.D. *mf* *s*

C. Cyms. *mf* *s*

S. Cym. *mf* *s*

Glock. *mf* *s*

Mar. *mf* *s*

259

266 267 268 269 270 271 272

Picc. *mf*

Fls. 1 *mf* a2

2 *mf* a2

Obs. 1 *mf* a2

2 *mf* a2

B♭ Cls. 1 *mf* a2

2 *mf* a2

3 *mf* a2

B♭ B. Cl. *mf*

Bsns. 1 *mf* a2

2 *mf* a2

E♭ A. Saxes 1 *mf*

2 *mf*

B♭ T. Sax. *mf*

E♭ B. Sax. *mf*

B♭ Tpts. 1 *mf* a2

2 *mf* a2

3 *mf* a2

F Hns. 1 *mf* a2

2 *mf* a2

3 *mf* a2

Trbs. 1 *mf*

2 *mf*

3 *mf*

Euph. *mf*

Tuba *mf* div.

Pno. *mf*

Tim. (F to G) *mf*

S.D. *mf*

B.D. *mf*

C. Cyms. *mf*

S. Cym. *p* *mf*

Glock. *mf*

Mar. *mf*

This image shows a page of a musical score for a large orchestra. The score is written for measures 273, 274, 275, 276, and 277. The instruments listed on the left are: Picc., Fls. 1 & 2, Obs. 1 & 2, B♭ Cls. 1, 2, & 3, B♭ B. Cl., Bsns. 1 & 2, E♭ A. Saxes 1 & 2, B♭ T. Sax., E♭ B. Sax., B♭ Tpts. 1, 2, & 3, F Hns. 1, 2, & 3, Trbs. 1, 2, & 3, Euph., Tuba, Pno., Timp., S.D. B.D., C. Cyms., S. Cym., Glock., and Mar. The score includes various musical notations such as dynamics (ff, sf, fp), articulation (accents, staccato), and phrasing (slurs). A large, diagonal 'SAMPLE' watermark is overlaid across the center of the page.

278 279 280 281 282

Picc. *ff* *sfz*

Fls. 1 *sfz*

2 *sub. mf* *sfz*

Obs. 1 *sfz*

2 *sfz*

B♭ Cls. 1 *sub. mf* *sfz*

2 *sfz*

3 *sfz*

B♭ B. Cl. *ff* *sfz*

Bsns. 1 *a2* *ff* *sfz*

2 *ff* *sfz*

E♭ A. Saxs. 1 *ff* *sfz*

2 *ff* *sfz*

B♭ T. Sax. *ff* *sfz*

E♭ B. Sax. *ff* *sfz*

B♭ Tpts. 1 *ff* *sfz*

2 *ff* *sfz*

3 *ff* *sfz*

F Hns. 1 *ff* *sfz*

2 *ff* *sfz*

3 *ff* *sfz*

Trbs. 1 *ff* *sfz*

2 *ff* *sfz*

3 *ff* *sfz*

Euph. *ff* *sfz*

Tuba *ff* *sfz*

Pno. *sfz*

Timp. *ff* *sfz*

S.D. *ff* *sfz*

B.D. *ff* *sfz*

C. Cyms. *ff*

S. Cym. *p* *ff*

Glock. *ff* *sfz*

Mar. *ff* *sfz*

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WB519F - Key West Overture score



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