

Off the Beaten Path - Part 4

Kenneth Kamping (ASCAP)

$\text{♩} = 154$

Flute

Clarinet in B \flat 1

Clarinet in B \flat 2 + 3

Bass Clarinet

Alto Saxophone 1 + 2

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Trumpet in B \flat 2

Trumpet in B \flat 3

Horn in F 1

Horn in F 2

Trombone 1

Trombone 2 + 3

Tuba

Timpani

Bass Drum

Tam-tam

Snare Drum

Tenor Drums

Bass Drum

Cymbals

Tom-toms

Wind Chimes

Chimes

Glockenspiel

Xylophone

Marimba 1

Marimba 2

Vibraphone 1

Vibraphone 2

This page of a musical score, page 4, contains 24 staves for various instruments. The instruments listed on the left are: Fl., Cl. 1, Cl. 2 + 3, B. Cl., A. Sax. 1 + 2, T. Sax., Bari. Sax., 1st Tpt., 2nd + 3rd Tpt., Tpt., Hn. 1 + 2, Hn. 3 + 4, Tbn. 1, Tbn. 2 + 3, Tba., Timp., B. D., T.-t., S. D., T. D., B. D., Cym., Tom-t., W.Ch., Chim., Glock., Xyl., Mar., Mar., Vib., and Vib. The score includes dynamic markings such as *ff*, *f*, *mf*, and *fff*. It features complex rhythmic patterns, including triplets and sixteenth-note runs, and various articulation marks like accents and slurs. The music is written in a key signature of two flats and a 3/4 time signature.

This page of a musical score, numbered 6, contains 24 staves for various instruments. The instruments listed on the left are: Flute (Fl.), Clarinet 1 (Cl. 1), Clarinet 2 and 3 (Cl. 2 + 3), Bass Clarinet (B. Cl.), Alto Saxophone 1 and 2 (A. Sax. 1 + 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bari. Sax.), 1st Trumpet (1st Tpt.), 2nd and 3rd Trumpets (2nd + 3rd Tpt.), Trumpet (Tpt.), Horns 1 and 2 (Hn. 1 + 2), Horns 3 and 4 (Hn. 3 + 4), Trombone 1 (Tbn. 1), Trombone 2 and 3 (Tbn. 2 + 3), Trombone (Tbn.), Timpani (Timp.), Bass Drum (B. D.), Snare Drum (S. D.), Tom-tom (Tom-t.), Wood Chime (W.Ch.), Chimes (Chim.), Glockenspiel (Glock.), Xylophone (Xyl.), Maracas (Mar.), and Vibraphone (Vib.).

The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 2/4 time signature. It features a variety of rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *fff* (fortissimo) are used throughout. The page concludes with a section for the Maracas, with a note "to 4 Mallets" indicating a change in the instrument's configuration.

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Fl.

Cl. 1

Cl. 2 + 3

B. Cl.

A. Sax.
1 + 2

T. Sax.

Bari. Sax.

1st Tpt.

2nd + 3rd
Tpt.

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1

Tbn. 2 + 3

Tba.

Timp.

B. D.

T.-t.

S. D.

T. D.

B. D.

Cym.

Tom-t.

W.Ch.

Chim.

Glock.

Xyl.

Mar.

Mar.

Vib.

Vib.

