

Discovery Series
ROCKING VOGELLISI

Traditional
Arr.: Michael Sutherland

Moderato Rock (♩=80)

The score is for a full band arrangement of 'Rocking Vogellisi'. It features the following parts:

- Clap Hands:** Indicated above the woodwind and brass staves.
- Flute:** Part 1, starting with a rest and then playing a melodic line.
- Oboe:** Part 1, playing a melodic line.
- Bassoon:** Part 1, playing a melodic line.
- 1. Clarinet Bb:** Part 1, playing a melodic line.
- 2. Clarinet Bb:** Part 2, playing a melodic line.
- Bass Clarinet Bb:** Part 1, playing a melodic line.
- 1.&2. Alto Saxophone Eb:** Part 1, playing a melodic line.
- Tenor Saxophone Bb:** Part 1, playing a melodic line.
- Baritone Saxophone Eb:** Part 1, playing a melodic line.
- 1. Trumpet/Cornet Bb:** Part 1, starting with a *mf* note and then playing a melodic line.
- 2. Trumpet/Cornet Bb:** Part 2, playing a melodic line.
- 1. Horn F:** Part 1, starting with a *mf* note and then playing a melodic line.
- Euphonium Bb:** Part 1, playing a melodic line.
- 1. Trombone Bb (2. Horn):** Part 1, playing a melodic line.
- 2. Trombone/Baritone Bb:** Part 1, playing a melodic line.
- Tuba C:** Part 1, playing a melodic line.
- Glockenspiel:** Part 1, playing a melodic line.
- Tambourine:** Part 1, playing a rhythmic pattern.
- Floor Tom (or low):** Part 1, playing a rhythmic pattern.
- Drum Set:** Part 1, playing a rhythmic pattern with *S.D.+H.H.* notation.

A

8

Flute *mf*

Oboe *mf*

Bsn. *mf* simile

1. Cl. *mf*

2. Cl. *mf*

B.Cl. *mf* simile

A.Sax. *mf*

T.Sax. *mf* simile

B.Sax. *mf* simile

1. Trp. *mf*

2. Trp. *mf*

1. Hn. *mf* simile

Euph. *mf* simile

1. Tbn./
(2. Hn.) *mf* simile

2. Tbn./
Bari. *mf* simile

Tuba *mf* simile

Glock. *mf*

Tamb. *mf*

Tom *mf*

Dr. *mf* Toms

B

13

Flute *f* Hey!

Oboe *f* Hey!

Bsn. *f*

1. Cl. *f* Hey!

2. Cl. *f* Hey!

B.Cl. *f*

A.Sax. *f*

T.Sax. *f* bei 2 Spielern divisi

B.Sax. *f*

1. Trp. *f* Hey!

2. Trp. *f* Hey!

1. Hn. *f*

Euph. *f*

1. Tbn./
(2. Hn.) *f*

2. Tbn./
Bari. *f* 2. Tbn. Bari.

Tuba *f*

Glock. *f* Hey!

Tamb. *f* Hey!

Tom *f* Hey!

Dr. *f* Crash *f* Hey!

C

18

Flute Hey!

Oboe Hey!

Bsn. mf

1. Cl. Hey! mf

2. Cl. Hey! mf

B.Cl. mf

A.Sax. mf

T.Sax. mf

B.Sax. mf

1. Trp. Hey! mf

2. Trp. Hey! mf

1. Hn. mf sim.

Euph. mf

1. Tbn./ (2. Hn.) mf sim.

2. Tbn./ Bari. mf sim. 2. Tbn.

Tuba mf

Glock. Hey! mf

Tamb. Hey! mf

Tom Hey! mf

Dr. Hey! mf

D

E

23

Flute *f*

Oboe *f*

Bsn. *f* *mp*

1. Cl. *f* *mf* *Soli*

2. Cl. *f* *mf* *Soli*

B.Cl. *f* *mp*

A.Sax. *f* *mf* *Soli*

T.Sax. *f* *mp* *bei 2 Spielern divisi*

B.Sax. *f* *mp*

1. Trp. *f*

2. Trp. *f*

1. Hn. *f*

Euph. *f* *mp*

1. Tbn./ (2. Hn.) *f*

2. Tbn./ Bari. *f* *mp* *only Bari.*

Tuba *f* *mp*

Glock. *f*

Tamb. *f* *mp*

Tom *f* *mp*

Dr. *f* *mp*

Flute *mf*

Oboe *mf*

Bsn. *p*

1. Cl. *p*

2. Cl. *p*

B.Cl. *p*

A.Sax. *p*

T.Sax. *p*

B.Sax. *p*

1. Trp. *p*

2. Trp. *p*

1. Hn. *p*

Euph. *p*

1. Tbn./
(2. Hn.) *p*

2. Tbn./
Bari. *p* + 2. Tbn.

Tuba *p*

Glock. *mf*

Tamb. *p*

Tom

Dr. *R*

F

35

This musical score page, numbered 35, features a key signature of two flats and a common time signature. It is divided into four measures. The instruments and their parts are as follows:

- Flute:** Measures 35-36 are rests. Measures 37-38 play a sixteenth-note pattern with dynamics *f* and *ad lib.*, transitioning to *simile* in measure 38.
- Oboe:** Similar to the flute, with *f* and *ad lib.* in measures 37-38 and *simile* in measure 38.
- Bsn.:** Measures 35-36 are rests. Measures 37-38 play a sixteenth-note pattern with dynamics *f* and *ad lib.*, transitioning to *simile* in measure 38.
- 1. Cl.:** Measures 35-36 are rests. Measures 37-38 play a sixteenth-note pattern with dynamics *f* and *ad lib.*, transitioning to *simile* in measure 38.
- 2. Cl.:** Measures 35-36 are rests. Measures 37-38 play a sixteenth-note pattern with dynamics *f* and *ad lib.*, transitioning to *simile* in measure 38.
- B.Cl.:** Measures 35-36 are rests. Measures 37-38 play a sixteenth-note pattern with dynamics *f* and *ad lib.*, transitioning to *simile* in measure 38.
- A.Sax.:** Measures 35-36 are rests. Measures 37-38 play a sixteenth-note pattern with dynamics *f* and *ad lib.*, transitioning to *simile* in measure 38.
- T.Sax.:** Measures 35-36 are rests. Measures 37-38 play a sixteenth-note pattern with dynamics *f* and *ad lib.*, transitioning to *simile* in measure 38.
- B.Sax.:** Measures 35-36 are rests. Measures 37-38 play a sixteenth-note pattern with dynamics *f* and *ad lib.*, transitioning to *simile* in measure 38.
- 1. Trp.:** Measures 35-36 are rests. Measures 37-38 play a sixteenth-note pattern with dynamics *f* and *ad lib.*, transitioning to *simile* in measure 38.
- 2. Trp.:** Measures 35-36 are rests. Measures 37-38 play a sixteenth-note pattern with dynamics *f* and *ad lib.*, transitioning to *simile* in measure 38.
- 1. Hn.:** Measures 35-36 are rests. Measures 37-38 play a sixteenth-note pattern with dynamics *f* and *ad lib.*, transitioning to *simile* in measure 38.
- Euph.:** Measures 35-36 are rests. Measures 37-38 play a sixteenth-note pattern with dynamics *f* and *ad lib.*, transitioning to *simile* in measure 38.
- 1. Tbn./2. Hn.:** Measures 35-36 are rests. Measures 37-38 play a sixteenth-note pattern with dynamics *f* and *ad lib.*, transitioning to *simile* in measure 38.
- 2. Tbn./Bari.:** Measures 35-36 are rests. Measures 37-38 play a sixteenth-note pattern with dynamics *f* and *ad lib.*, transitioning to *simile* in measure 38. Includes the instruction "2. Tromb. Bari." above the staff.
- Tuba:** Measures 35-36 are rests. Measures 37-38 play a sixteenth-note pattern with dynamics *f* and *ad lib.*, transitioning to *simile* in measure 38.
- Glock.:** Measures 35-36 are rests. Measures 37-38 play a sixteenth-note pattern with dynamics *f* and *ad lib.*, transitioning to *simile* in measure 38.
- Tamb.:** Measures 35-36 are rests. Measures 37-38 play a sixteenth-note pattern with dynamics *f* and *ad lib.*, transitioning to *simile* in measure 38.
- Tom:** Measures 35-36 are rests. Measures 37-38 play a sixteenth-note pattern with dynamics *f* and *ad lib.*, transitioning to *simile* in measure 38.
- Dr.:** Measures 35-36 are rests. Measures 37-38 play a sixteenth-note pattern with dynamics *f* and *ad lib.*, transitioning to *simile* in measure 38. Includes the instruction "Solo" above the staff.

G

1.

Musical score for a full orchestra and percussion, starting at measure 39. The score includes parts for Flute, Oboe, Bassoon, Clarinets, Saxophones, Trumpets, Horns, Trombones, Tuba, Glockenspiel, and various percussion instruments (Tambourine, Tom, Drums). The music is in 2/4 time and marked with a forte (*f*) dynamic. A first ending bracket spans measures 40-44. A second ending bracket starts at measure 45. A rehearsal mark '2' is at the end of measure 47.