

# Honor to Us All

## Honor to Us All

Arr. Josue Sancho  
Trent Byrum - Percussion arr.  
♩ = 80  
16 Arr. Josue Sancho  
Trent Byrum - Percussion arr.

♩ = 160

9

16

The musical score is arranged in a standard orchestral layout. The woodwind section includes Piccolo, Flute, Clarinet in Bb, Alto Saxophone, and Tenor Saxophone. The brass section includes Trumpet in Bb 1, Trumpet in Bb 2, Horn in F, Trombone, Baritone B.C., and Tuba. The string section includes Chimes, Glockenspiel, Vibraphone, Xylophone, and Marimba. The electric section includes two Bass Guitars. The percussion section includes Percussion 1, Percussion 2, Snare, Tenors, and Basses. The score is in 4/4 time with a key signature of one flat (Bb). The tempo is marked as ♩ = 160. A rehearsal mark '9' is placed above the Flute staff at measure 9. A second rehearsal mark '16' is placed above the Percussion 2 staff at measure 16, with a tempo change to ♩ = 80 and a dynamic marking of *ff*.







56 **60**

Picc. *ff* *mf* *ff* *f* *ff*

Fl. *ff* *mf* *ff* *f* *ff*

Cl. *ff* *mf* *ff* *f* *ff*

Alto Sax. *ff* *ff* *ff* *f* *ff*

Ten. Sax. *ff* *ff* *ff* *f* *ff*

Tpt. 1 *ff* *mf* *ff* *sf* *ff*

Tpt. 2 *ff* *mf* *ff* *sf* *ff*

Hn. *ff* *mf* *ff* *ff* *ff*

Tbn. *ff* *mf* *ff* *sf* *ff*

Bar. Hn. *ff* *mf* *ff* *f* *ff*

Tba. *ff* *mf* *ff* *f* *ff*

Chim. *ff* *mf* *ff* *sf* *ff*

Glock. *ff* *ff* *ff* *f* *ff*

Vib. *ff* *ff* *ff* *f* *ff*

Xyl. *ff* *mf* *ff* *ff* *ff*

Mar. *ff* *mf* *ff* *ff* *ff*

Bass *ff* *mf* *ff* *sf* *ff*

Bass *ff* *mf* *ff* *sf* *ff*

Perc. 1 *ff* *mf* *ff* *sf* *ff*

Perc. 2 *ff* *mf* *ff* *sf* *ff*

S. D. *ff* *ff* *ff* *ff* *ff*

T. D. *ff* *ff* *ff* *ff* *ff*

B. D. *ff* *ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff* *ff*

Piccolo  
Piccolo

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$\text{♩} = 160$   $\text{♩} = 80$

The musical score consists of seven staves of music. The first staff is marked with a tempo of  $\text{♩} = 160$  and contains measures 8, 9, and 16. The second staff is marked with a tempo of  $\text{♩} = 80$  and contains measures 21 and 30. The third staff contains measures 38 and 47. The fourth staff contains measures 51 and 60. The fifth staff contains measures 60 and 60. The sixth staff contains measures 60 and 60. The seventh staff contains measures 60 and 60. The score includes various dynamics such as *ff*, *f*, *mf*, and *tr*. There are also articulation marks like accents and slurs. The piece concludes with a *tr* (trill) and a *ff* dynamic.

Flute  
Flute

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Trent Byrum - Percussion arr.

♩ = 160

The musical score is arranged in two systems of staves. The top system consists of six staves: the first two are for Flute (treble clef), and the next four are for Percussion (bass clef). The bottom system consists of two staves: the first is for Flute (treble clef) and the second is for Percussion (bass clef). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Measure numbers 8, 9, 21, 30, 38, 47, and 51 are indicated in boxes above the staves. Dynamic markings include *ff* (fortissimo), *f* (forte), and *mf* (mezzo-forte). A trill is marked with a wavy line and 'tr' above a note in the percussion staff at measure 60. A fermata is placed over a note in the percussion staff at measure 60. A 7-measure rest is indicated in the percussion staff at the end of the piece.

Clarinet in B $\flat$   
Clarinet in B $\flat$

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$\text{♩} = 160$   $\text{♩} = 80$

8 9 7 16

21 30 38 47 51 60

*ff* *f* *ff* *mf*

(tr) *ff* *f* *ff*

7

The musical score is written for Clarinet in B-flat. It consists of seven staves. The first staff has a 4/4 time signature and a tempo of 160. The second staff has a tempo of 80. The score includes various musical notations such as rests, notes, and dynamic markings. The first staff has rests of 8, 9, 7, and 16 measures. The second staff has rests of 21, 30, 38, 47, 51, and 60 measures. The score includes dynamic markings such as *ff*, *f*, and *mf*. The score ends with a double bar line and a fermata.



Alto Saxophone  
Alto Saxophone

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Trent Byrum - Percussion arr.  
Arr. Josue Sancho  
Trent Byrum - Percussion arr.

$\text{♩} = 160$   $\text{♩} = 80$

8 9 7 16 4

21 2 2

30 38 *f*

47 *mp*

51 60 *f*

*ff* *f* *ff*

Tenor Saxophone  
Tenor Saxophone

# Honor to Us All Honor to Us All

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Trent Byrum - Percussion arr.  
Arr. Josue Sancho  
Trent Byrum - Percussion arr.

♩ = 160

8 9 7 16 4

21 30 38 47 51 60

*mf* *f* *ff* *sf* *ff*

Trumpet in B♭ 1  
Trumpet in B♭ 1

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Trent Byrum - Percussion arr.  
Arr. Josue Sancho  
Trent Byrum - Percussion arr.

♩ = 160

8 9 7 16 4

21 30 38 47 51 60

*f* *mf* *f* *ff* *sfp* *ff* *mf*

Trumpet in B♭ 2  
Trumpet in B♭ 2

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Trent Byrum - Percussion arr.  
Arr. Josue Sancho  
Trent Byrum - Percussion arr.

♩ = 160

8 9 7 16 4

21 30 38 47 51 60

*f* *mp* *f* *ff* *sf* *ff*

The image shows a musical score for two Trumpets in B♭. The score is divided into two systems. The first system starts with a 4/4 time signature and a tempo of ♩ = 160. It features a series of rests for the first 16 measures, with rehearsal marks at 8, 9, 7, 16, and 4. The second system begins at measure 21 and includes dynamics such as *f*, *mp*, *f*, *ff*, *sf*, and *ff*. Rehearsal marks are placed at measures 30, 38, 47, 51, and 60. The score concludes with a double bar line.



Trombone  
Trombone

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Trent Byrum - Percussion arr.  
Arr. Josue Sancho  
Trent Byrum - Percussion arr.

♩ = 160

8 9 7 16 ♩ = 80

mf

21

30

38

6

44

47

f

51

60

65

ff sfp ff mf

Baritone B.C.  
Baritone B.C.

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Trent Byrum - Percussion arr.  
Arr. Josue Sancho  
Trent Byrum - Percussion arr.

$\text{♩} = 160$   $\text{♩} = 80$

8 9 16

20 21 *mf*

30 30 *f*

37 38 6

44 47

51 51

60 60 *ff*

65 65 *f* *ff* *mf*

*ff* *f* *ff*





Chimes  
Chimes

# Honor to Us All Honor to Us All

♩ = 160

Arr. Josue Sancho  
Trent Byrum - Percussion arr.  
Arr. Josue Sancho  
Trent Byrum - Percussion arr.

**TACET**



Glockenspiel  
Glockenspiel

# Honor to Us All Honor to Us All

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Trent Byrum - Percussion arr.  
Arr. Josue Sancho  
Trent Byrum - Percussion arr.

♩ = 160

The musical score is written for a single Glockenspiel part in 4/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 160. The score consists of ten staves of music. The first staff begins at measure 7 and ends at measure 13. The second staff begins at measure 13 and ends at measure 16. The third staff begins at measure 16 and ends at measure 19. The fourth staff begins at measure 19 and ends at measure 25. The fifth staff begins at measure 25 and ends at measure 30. The sixth staff begins at measure 30 and ends at measure 42, featuring a long horizontal line with a double bar line in the middle, and the number '8' above the first half and '4' above the second half. The seventh staff begins at measure 42 and ends at measure 49, featuring a long horizontal line with a double bar line in the middle, and the number '5' above it. The eighth staff begins at measure 49 and ends at measure 62, featuring a long horizontal line with a double bar line in the middle, and the number '51' above it. The ninth staff begins at measure 62 and ends at measure 67, featuring a long horizontal line with a double bar line in the middle, and the number '60' above it. The tenth staff begins at measure 67 and ends at measure 74. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *f*.

Vibraphone  
Vibraphone

# Honor to Us All Honor to Us All

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Trent Byrum - Percussion arr.  
Arr. Josue Sancho  
Trent Byrum - Percussion arr.

♩ = 160

Musical score for Vibraphone, consisting of 11 staves of music. The score is written in 4/4 time and features a key signature of two flats (Bb and Eb). The tempo is marked as ♩ = 160. The score includes various musical notations such as eighth notes, quarter notes, and sixteenth notes, along with dynamic markings like *mf* and *ff*. Measure numbers are indicated in boxes at the beginning of several staves: 5, 8, 12, 16, 19, 25, 30, 38, 42, 49, 60, 62, and 67. A double bar line is present at the end of the 42nd measure. A fermata is placed over a note in measure 62. A 7-measure rest is indicated at the bottom of the final staff. The score concludes with a double bar line.

Xylophone  
Xylophone

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Arr. Josue Sancho  
Trent Byrum - Percussion arr.  
Arr. Josue Sancho  
Trent Byrum - Percussion arr.

♩ = 160

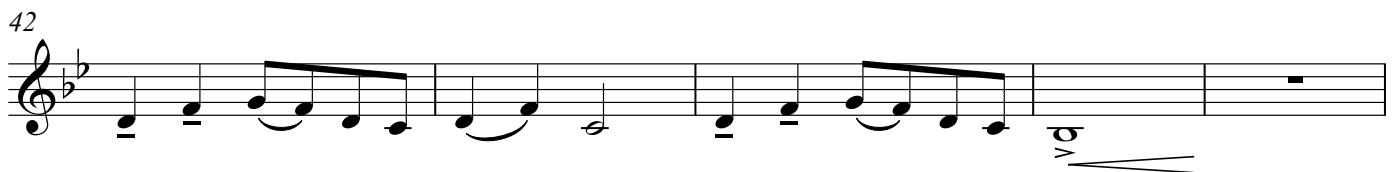
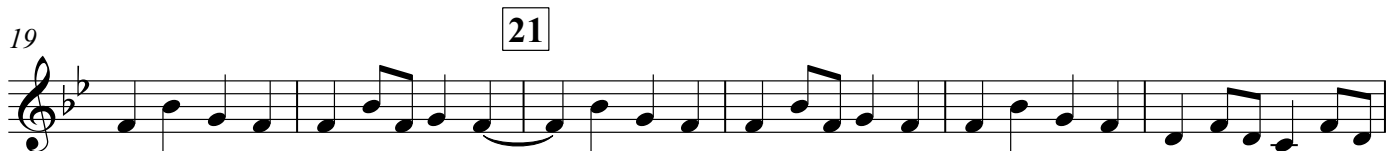
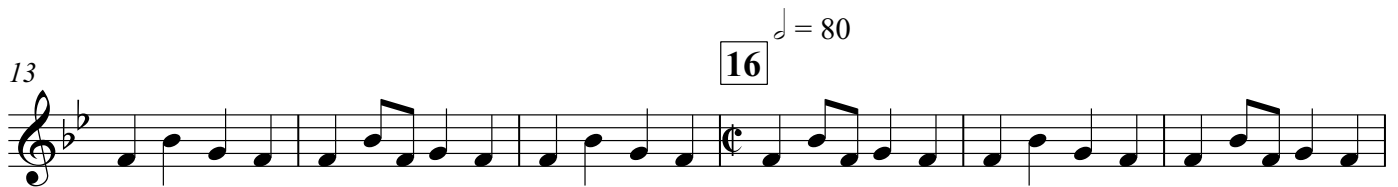
5  
8 9  
12  
16 16  
19 21  
25  
30 30 38  
42 47 *mf*  
49 51 60  
62 *ff*  
67 *mf* 7 *ff*

Marimba  
Marimba

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Trent Byrum - Percussion arr.  
Arr. Josue Sancho  
Trent Byrum - Percussion arr.

♩ = 160



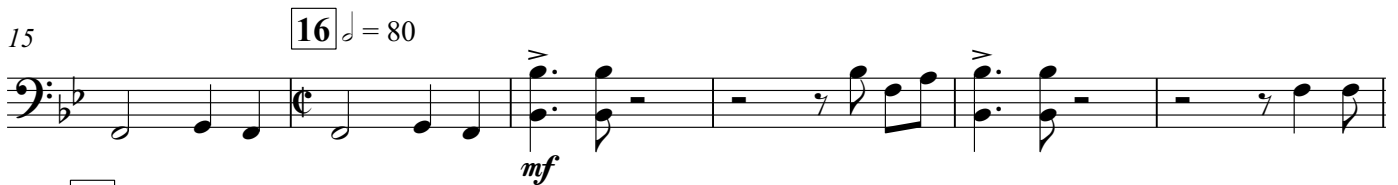


Bass Guitar  
Bass Guitar

# Honor to Us All Honor to Us All

♩ = 160  
♩ = 160

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Trent Byrum - Percussion arr.  
Arr. Josue Sancho  
Trent Byrum - Percussion arr.



42

Musical staff 42: Bass clef, key signature of one flat (B-flat). The staff contains four measures. The first measure has a dotted quarter note on G2, followed by a quarter rest. The second measure has a quarter rest. The third measure has a quarter note on G2, followed by a quarter rest. The fourth measure has a half note on G2. A dynamic marking of *f* is placed below the staff, with a hairpin crescendo leading to it.

47 **47**

Musical staff 47: Bass clef, key signature of one flat. The staff contains four measures. The first measure has a half note on G2. The second measure has a quarter rest. The third measure has a quarter note on G2, followed by an eighth note on A2, an eighth note on B2, and a quarter note on C3. The fourth measure has a half note on G2. A dynamic marking of *f* is placed below the staff.

51 **51**

Musical staff 51: Bass clef, key signature of one flat. The staff contains six measures. The first measure has a half note on G2. The second measure has a half note on G2. The third measure has a half note on G2. The fourth measure has a half note on G2. The fifth measure has a half note on G2. The sixth measure has a half note on G2. A dynamic marking of *f* is placed below the staff.

60 **60**

Musical staff 60: Bass clef, key signature of one flat. The staff contains six measures. The first measure has a half note on G2. The second measure has a half note on G2. The third measure has a half note on G2. The fourth measure has a half note on G2. The fifth measure has a half note on G2. The sixth measure has a half note on G2. A dynamic marking of *ff* is placed below the staff. A dynamic marking of *mf* is placed below the staff at the end of the measure.

65

Musical staff 65: Bass clef, key signature of one flat. The staff contains four measures. The first measure has a half note on G2. The second measure has a half note on G2. The third measure has a half note on G2. The fourth measure has a half note on G2. A dynamic marking of *ff* is placed below the staff. A dynamic marking of *sfp* is placed below the staff. A dynamic marking of *ff* is placed below the staff.



Bass Guitar  
Bass Guitar

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Arr. Josue Sancho  
Trent Byrum - Percussion arr.

♩ = 160  
♩ = 160

8 9 16 ♩ = 80

The score is written for bass guitar in 4/4 time. It begins with a 4-measure rest, followed by measures 8 and 9, and then a 16-measure rest. The tempo is marked as ♩ = 80. The piece features various musical techniques including triplets, slurs, and dynamic markings such as *mf*, *f*, *ff*, and *sfp*. Measure numbers 20, 21, 27, 30, 35, 38, 41, 47, 51, 57, 60, and 64 are indicated. The score concludes with a double bar line.

*mf*

20 21

27 30

35 38

*mf*

41

*f*

47 51

57 60

*ff*

64

*mf* *ff* *sfp* *ff*

Percussion 1  
Percussion 1

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Arr. Josue Sancho  
Trent Byrum - Percussion arr.

♩ = 160

♩ = 80

8 9 7 16

*ff* *f*

19 21

25

*mf*

30 30 38 4

42 47 5

*fp*

49 51 9 60

*ff*

62 3

*ff*

67 3

Percussion 2  
Percussion 2

# Honor to Us All Honor to Us All

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Trent Byrum - Percussion arr.  
Arr. Josue Sancho  
Trent Byrum - Percussion arr.

♩ = 160      ♩ = 80

8      9      7      16

19      21

25

30      38

42      47

49      51      60

62      3

67      3

*ff*      *f*      *mf*      *f*      *ff*

Detailed description: This is a percussion score for two parts, Percussion 2. The score is written on a single staff with a treble clef and a 4/4 time signature. It begins with a tempo of 160 beats per minute (♩ = 160) and a 4/4 time signature. The first measure is a whole rest. The second measure is a whole rest. The third measure is a whole rest. The fourth measure is a whole rest. The fifth measure is a whole rest. The sixth measure is a whole rest. The seventh measure is a whole rest. The eighth measure is a whole rest. The ninth measure is a whole rest. The tenth measure is a whole rest. The eleventh measure is a whole rest. The twelfth measure is a whole rest. The thirteenth measure is a whole rest. The fourteenth measure is a whole rest. The fifteenth measure is a whole rest. The sixteenth measure is a whole rest. The seventeenth measure is a whole rest. The eighteenth measure is a whole rest. The nineteenth measure is a whole rest. The twentieth measure is a whole rest. The twenty-first measure is a whole rest. The twenty-second measure is a whole rest. The twenty-third measure is a whole rest. The twenty-fourth measure is a whole rest. The twenty-fifth measure is a whole rest. The twenty-sixth measure is a whole rest. The twenty-seventh measure is a whole rest. The twenty-eighth measure is a whole rest. The twenty-ninth measure is a whole rest. The thirtieth measure is a whole rest. The thirty-first measure is a whole rest. The thirty-second measure is a whole rest. The thirty-third measure is a whole rest. The thirty-fourth measure is a whole rest. The thirty-fifth measure is a whole rest. The thirty-sixth measure is a whole rest. The thirty-seventh measure is a whole rest. The thirty-eighth measure is a whole rest. The thirty-ninth measure is a whole rest. The fortieth measure is a whole rest. The forty-first measure is a whole rest. The forty-second measure is a whole rest. The forty-third measure is a whole rest. The forty-fourth measure is a whole rest. The forty-fifth measure is a whole rest. The forty-sixth measure is a whole rest. The forty-seventh measure is a whole rest. The forty-eighth measure is a whole rest. The forty-ninth measure is a whole rest. The fiftieth measure is a whole rest. The fifty-first measure is a whole rest. The fifty-second measure is a whole rest. The fifty-third measure is a whole rest. The fifty-fourth measure is a whole rest. The fifty-fifth measure is a whole rest. The fifty-sixth measure is a whole rest. The fifty-seventh measure is a whole rest. The fifty-eighth measure is a whole rest. The fifty-ninth measure is a whole rest. The sixtieth measure is a whole rest. The sixty-first measure is a whole rest. The sixty-second measure is a whole rest. The sixty-third measure is a whole rest. The sixty-fourth measure is a whole rest. The sixty-fifth measure is a whole rest. The sixty-sixth measure is a whole rest. The sixty-seventh measure is a whole rest. The sixty-eighth measure is a whole rest. The sixty-ninth measure is a whole rest. The seventieth measure is a whole rest. The seventy-first measure is a whole rest. The seventy-second measure is a whole rest. The seventy-third measure is a whole rest. The seventy-fourth measure is a whole rest. The seventy-fifth measure is a whole rest. The seventy-sixth measure is a whole rest. The seventy-seventh measure is a whole rest. The seventy-eighth measure is a whole rest. The seventy-ninth measure is a whole rest. The eightieth measure is a whole rest. The eighty-first measure is a whole rest. The eighty-second measure is a whole rest. The eighty-third measure is a whole rest. The eighty-fourth measure is a whole rest. The eighty-fifth measure is a whole rest. The eighty-sixth measure is a whole rest. The eighty-seventh measure is a whole rest. The eighty-eighth measure is a whole rest. The eighty-ninth measure is a whole rest. The ninetieth measure is a whole rest. The hundredth measure is a whole rest. The hundred and first measure is a whole rest. The hundred and second measure is a whole rest. The hundred and third measure is a whole rest. The hundred and fourth measure is a whole rest. The hundred and fifth measure is a whole rest. The hundred and sixth measure is a whole rest. The hundred and seventh measure is a whole rest. The hundred and eighth measure is a whole rest. The hundred and ninth measure is a whole rest. The hundred and tenth measure is a whole rest. The hundred and eleventh measure is a whole rest. The hundred and twelfth measure is a whole rest. The hundred and thirteenth measure is a whole rest. The hundred and fourteenth measure is a whole rest. The hundred and fifteenth measure is a whole rest. The hundred and sixteenth measure is a whole rest. The hundred and seventeenth measure is a whole rest. The hundred and eighteenth measure is a whole rest. The hundred and nineteenth measure is a whole rest. The hundred and twentieth measure is a whole rest. The hundred and twenty-first measure is a whole rest. The hundred and twenty-second measure is a whole rest. The hundred and twenty-third measure is a whole rest. The hundred and twenty-fourth measure is a whole rest. The hundred and twenty-fifth measure is a whole rest. The hundred and twenty-sixth measure is a whole rest. The hundred and twenty-seventh measure is a whole rest. The hundred and twenty-eighth measure is a whole rest. The hundred and twenty-ninth measure is a whole rest. The hundred and thirtieth measure is a whole rest. The hundred and thirty-first measure is a whole rest. The hundred and thirty-second measure is a whole rest. The hundred and thirty-third measure is a whole rest. The hundred and thirty-fourth measure is a whole rest. The hundred and thirty-fifth measure is a whole rest. The hundred and thirty-sixth measure is a whole rest. The hundred and thirty-seventh measure is a whole rest. The hundred and thirty-eighth measure is a whole rest. The hundred and thirty-ninth measure is a whole rest. The hundred and fortieth measure is a whole rest. The hundred and forty-first measure is a whole rest. The hundred and forty-second measure is a whole rest. The hundred and forty-third measure is a whole rest. The hundred and forty-fourth measure is a whole rest. The hundred and forty-fifth measure is a whole rest. The hundred and forty-sixth measure is a whole rest. The hundred and forty-seventh measure is a whole rest. The hundred and forty-eighth measure is a whole rest. The hundred and forty-ninth measure is a whole rest. The hundred and fiftieth measure is a whole rest. The hundred and fifty-first measure is a whole rest. The hundred and fifty-second measure is a whole rest. The hundred and fifty-third measure is a whole rest. The hundred and fifty-fourth measure is a whole rest. The hundred and fifty-fifth measure is a whole rest. The hundred and fifty-sixth measure is a whole rest. The hundred and fifty-seventh measure is a whole rest. The hundred and fifty-eighth measure is a whole rest. The hundred and fifty-ninth measure is a whole rest. The hundred and sixtieth measure is a whole rest. The hundred and sixty-first measure is a whole rest. The hundred and sixty-second measure is a whole rest. The hundred and sixty-third measure is a whole rest. The hundred and sixty-fourth measure is a whole rest. The hundred and sixty-fifth measure is a whole rest. The hundred and sixty-sixth measure is a whole rest. The hundred and sixty-seventh measure is a whole rest. The hundred and sixty-eighth measure is a whole rest. The hundred and sixty-ninth measure is a whole rest. The hundred and seventieth measure is a whole rest. The hundred and seventy-first measure is a whole rest. The hundred and seventy-second measure is a whole rest. The hundred and seventy-third measure is a whole rest. The hundred and seventy-fourth measure is a whole rest. The hundred and seventy-fifth measure is a whole rest. The hundred and seventy-sixth measure is a whole rest. The hundred and seventy-seventh measure is a whole rest. The hundred and seventy-eighth measure is a whole rest. The hundred and seventy-ninth measure is a whole rest. The hundred and eightieth measure is a whole rest. The hundred and eighty-first measure is a whole rest. The hundred and eighty-second measure is a whole rest. The hundred and eighty-third measure is a whole rest. The hundred and eighty-fourth measure is a whole rest. The hundred and eighty-fifth measure is a whole rest. The hundred and eighty-sixth measure is a whole rest. The hundred and eighty-seventh measure is a whole rest. The hundred and eighty-eighth measure is a whole rest. The hundred and eighty-ninth measure is a whole rest. The hundred and ninetieth measure is a whole rest. The hundred and ninety-first measure is a whole rest. The hundred and ninety-second measure is a whole rest. The hundred and ninety-third measure is a whole rest. The hundred and ninety-fourth measure is a whole rest. The hundred and ninety-fifth measure is a whole rest. The hundred and ninety-sixth measure is a whole rest. The hundred and ninety-seventh measure is a whole rest. The hundred and ninety-eighth measure is a whole rest. The hundred and ninety-ninth measure is a whole rest. The two hundredth measure is a whole rest.

Snares  
Snares

# Honor to Us All Honor to Us All

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Trent Byrum - Percussion arr.  
Arr. Josue Sancho  
Trent Byrum - Percussion arr.

♩ = 160

8 9 7 16 21 30 32

4/4

*f*

TO EDGE

*mp*

TO CENTER

*f* 6

The musical score is for a snare drum part in 4/4 time. It begins with a tempo marking of ♩ = 160. The piece is divided into measures, with bar numbers 8, 9, 7, 16, 21, 30, and 32 marked. The first section (measures 1-16) consists of a continuous roll. At measure 16, the tempo changes to ♩ = 80. The score includes various rhythmic patterns, including eighth notes, quarter notes, and sixteenth notes, often with accents (>) and slurs. Dynamic markings include *f* (forte), *mp* (mezzo-piano), and *f* (forte) again. Specific instructions include 'TO EDGE' and 'TO CENTER' with arrows indicating the drum head to be played. A triplet of eighth notes is marked with a '3' at measure 32. The piece ends with a final flourish of sixteenth notes marked with a '6' and a *f* dynamic.

## Snares

38 38

44 *mf* L L L L R R R L R L L L 3 3 3

50 51 *f* 6 *fp* *fp* R R R R R R R R L L L L L L L L L L L L L L R R R R R R R R

55 *f* 3

59 60 3 L R L L L R L L L L

64 *ff* 3

3





Basses  
Basses

# Honor to Us All Honor to Us All

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Trent Byrum - Percussion arr.  
Arr. Josue Sancho  
Trent Byrum - Percussion arr.

♩ = 160

♩ = 80

8 9 7 16

19 21 24 29 30 34

*f* *mf* *f*

The musical score is written for Basses and consists of five staves. The first staff begins with a 4/4 time signature and a tempo marking of ♩ = 160. It contains measures 8, 9, 7, and 16. Measures 9 and 16 are boxed. The second staff starts at measure 19 and includes a dynamic marking of *f* and a tempo change to ♩ = 80. The third staff contains measures 24, 29, and 30. The fourth staff starts at measure 34 and includes a dynamic marking of *mf*. The fifth staff concludes the piece with a dynamic marking of *f* and a triplet of eighth notes. The score includes various musical notations such as stems, beams, slurs, and articulation marks.



