

# The Loaded Dog

By Graham Lloyd (M Mus [Melb], LTCL, ARCM, A Mus A)

**Conductor's Notes.** Around 1997, the editor of an Australian Band magazine (Editor–Chris Earl), asked me to compose a new ‘test piece’ for D Grade Brass Band. I decided to write a descriptive work based on something uniquely Australian.

I recalled reading one of Henry Lawson’s humorous short stories, *The Loaded Dog*. It tells the tale of three gold miners, Dave, Jim and Andy, and their retriever dog, Tommy. Deciding to blow up a nearby waterhole in their efforts to catch a large amount of fish the easy way, the miners make a ‘cartridge’ out of gunpowder, calico, sail canvass and bees wax. Andy sticks the end of a six foot piece of fuse well into the powder. Leaving the cartridge to dry they retire to the camp fire and cook some lamb chops. Standing with their backs to the fire they become aware that the chops are ‘sputtering’ more than usual. When they turn around they see Tommy with the cartridge in his mouth—the loose end of the fuse in the fire and well alight. They all bolt. The dog chases each one in turn thinking it is all a bit of fun, and each one, in turn, tries desperately to rid themselves of Tommy. Dave runs to the local shanty hotel with Tommy in hot pursuit and bursts into the bar—to the surprise of the local bushman clientele. Tommy follows him in. The bushmen burst out of the bar and head in all directions. A vicious yellow mongrel cattle dog that was hiding under the kitchen starts out after Tommy then nips him. Tommy lets out a terrified yelp and drops the cartridge. The yellow dog then goes back to see what had been dropped. “He sniffed at the cartridge twice, and was just taking a third cautious sniff when...”

With my love of *Bugs Bunny* and the brilliant orchestral arrangements accompanying the action on screen, it seemed feasible to me that this particular story might readily adapt itself to similar musical treatment. I read the story through—about 15 times. With each reading the characters came more and more to life. Each reading also saw me adding copious annotations, arrow marks, underlines, etc which I felt would assist me as I wrote the music—the fact you can no longer read my copy of the story is immaterial.

About 10 years later, a dear friend, Suzi Notini, drew some 50 cartoons to accompany the music and I then added a narration. So it’s now a full ‘entertainment’ work suitable for audiences of all ages.

**About the Music.**

*The Loaded Dog* is based on four motives using an alphabet ‘matrix’ where the top line equates to the music alphabet:

<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>
H	I	J	K	L	M	N
O	P	Q	R	S	T	U
V	W	X	Y	Z		

From here I used the names of the three miners to establish three groups of notes. For example Andy gave me the notes A, G and two Ds:

<u>A</u>	B	C	<u>D</u>	E	F	G
H	I	J	K	L	M	<u>N</u>
O	P	Q	R	S	T	U
V	W	X	<u>Y</u>	Z		

Bar/measure 1 in trumpets (written pitch)

Jim gave me: a C B and F

A	B	C	D	E	F	G
H	<u>I</u>	<u>J</u>	K	L	<u>M</u>	N
O	P	Q	R	S	T	U
V	W	X	Y	Z		

Bar/measure 2 in trombones (transposed down a tone and with an added accidental)

Dave gave me a D, two As and an E:

<u>A</u>	B	C	<u>D</u>	<u>E</u>	F	G
H	I	J	K	L	M	N
O	P	Q	R	S	T	U
<u>V</u>	W	X	Y	Z		

Bar/measure 4 in saxes-written pitch (again transposed)

Tommy, the retriever, I used a simple arpeggio/scalic figure finishing with a lower auxiliary note (this lower auxiliary note figure features throughout the work—for example, see 288 onwards):

See woodwind, etc.  
bar/measures 7 & 8

These four 'motive's appear throughout the work in many 'guises'—sometimes melodically and sometimes harmonically (for example, check out measures/bars 9-11, the motives are now chords and in the same instrumental sections that initially played them melodically). Look for these variations and feel free to explain them to your band members—I'm sure the whole work will come to 'life' as a result. Can I recommend everyone reading the story, too, because the music will, again, make more 'sense' (the story's only four pages long).

I have included an indication *Solo Whistle* (bar/measure 104). At this point in the music, a loud whistle by one of the band members is requested. It has to be the sort of loud whistle that would attract the attention of a dog sitting 6 kilometres away...that is, it needs to be really loud.

My recommendation when rehearsing the section, 149–153, is to initially conduct it **at tempo ignoring all the pauses**. When the tempo has been understood by the soloists, then add the pauses. This section is probably the trickiest of all. Just keep in mind that the tempo between the pauses remains constant. The molto allegro following this section needs to remain lively

throughout (please keep in mind that the music should not be performed below the indicated tempo in this section).

The accelerando from 321, needs to be measured. If you aim at the indicated speed at 329 (**in two beats at this point**) then *accel* to the pause, the effect should be brilliant.

In bar/measure 333, under the pause, I often ask a band member to make the sound of a dog yelping and running off into the distance. It gets a 'chuckle' from the audience. Feel free to do likewise.

Lastly, I adjusted the Concert Band version of the 'explosion', so, if you wish to perform the work with a combined Concert/Brass Band, the brass band version would need to be adjusted (the removal of a couple of bars/measures in the brass band version at the 'explosion' point is all that will be needed)

I hope you enjoy performing *The Loaded Dog*.

Graham Lloyd (1 Aug 2011)  
*see GrahamLloydMusic.com*



**Graham Lloyd.** Graham Lloyd's early music interests saw him learning violin and cello at Secondary School after which he enlisted into the Australian Regular Army in 1972 as an Apprentice Musician studying the clarinet. Upon graduation from the Army Apprentices School in 1973 he received the Boosey and Hawkes prize for instrumental proficiency, and was posted to the 4th Military District Band in Adelaide, South Australia. In 1976 he was detached to the Army School of Music (at Balcombe in Victoria), as a clarinet and theory instructor. The same year, he was posted to the Band of the First Recruit Training Battalion at Wagga Wagga, New South Wales, followed in 1977 by a further posting to the Army School of Music as an instructor where he was promoted to the rank of Sergeant and later Staff Sergeant.

In 1982, he began his Student Bandmaster Course at the Royal Military School of Music Kneller Hall, Twickenham, London. Among the prizes he received on completion of the course were: the Besson Cup and Medal for gaining the highest marks in the Ministry of Defence Examinations; the Somerville Prize for best concert band arrangement; and the coveted Worshipful Company of Musicians Trophy and Silver Medal for the best overall student of the course. He returned to Australia late in 1985 and was appointed as the Second in Command/Deputy Music Director of the Band of the 5th Military District, Perth, Western Australia.

In September 1987, he was posted to the Defence Force School of Music in Macleod, Victoria. In this position he was responsible for the training and instruction of all Army and Navy musician enlistees. Additional duties included the teaching of advanced arranging techniques and harmony to the various promotion courses, in particular, the Band Officers Course.

In 1989, Graham was posted as the Second in Command/Deputy Music Director of the 3rd Military District Band in Melbourne, Victoria. Later that same year he accepted the position of Director of Music, Royal Australian Air Force (RAAF) and Commanding Officer of the RAAF Central Band.

In Feb 2004, Graham accepted the position of Officer Commanding/Chief Instructor at the Defence Force School of Music and subsequently transferred back to the Army with the rank of Major. He was responsible for all music training for the Australian Defence Force and taught all music subjects from basic theory to advanced arranging. He also taught conducting technique to all Advanced Course students and all Band Officer Course students until his retirement in 2010.

Graham's main music interests are composing, arranging, teaching and conducting. His Concert Band work, *Prelude for a Festival*, won the 1988 Yamaha Composer of the Year award. Additionally, he has arranged and composed over 500 works for Concert Bands, Brass Bands and orchestras for every possible occasion from major concerts in the Opera House to the Edinburgh Military Tattoo in Sydney in 2005. He completed his Masters in music composition at Melbourne University in 1999 studying with his friend and mentor, Professor Brenton Broadstock. Graham has been published by Barnhouse Publications in the US and De Haske in Europe.

As a conductor, major highlights include: Guest Conductor of the 70 piece United States Air Force Band in Washington D.C. in 1993; conducting the RAAF Band at the 1995 Royal Tournament in London; and conductor of the Federation Bells and Brass Concert at the Sidney Myer Music Bowl, Melbourne in Nov, 2001. The Bells and Brass concert featured over 500 performers including the four top A-Grade Brass Bands in Victoria and was the final concert for the Melbourne International Music Festival celebrating 100 years since Federation.

Graham is regularly called upon to adjudicate state and National community band festivals, eisteddfods, solo and small group contests and to lecture on various music subjects including arranging, composition and conducting. He lectures at various music institutions including the Defence Force School of Music and Melbourne University's Music Faculty.

Graham discharged from the Army in Feb 2010 and has set up, with his wife, Angie, a music business aimed at offering training packages for music educators in harmony, arranging and conducting.

In his spare time he arranges for bands and orchestras and even finds time to write compositions for concert bands.

# The Loaded Dog



Level 4 - 5

Mysterioso  $\text{♩} = 72$

4

rall a tempo

rall

9

Score for **The Loaded Dog**, featuring a variety of instruments including Piccolo, Flutes, Oboes, Clarinets, Saxophones, Horns, Trumpets, Trombones, Euphonium, Tuba, St Bass, Percussion, and Timpani. The score includes dynamic markings such as *mf*, *f*, *p*, and *pp*, and performance instructions like *st mute*, *arco*, *div*, *glock*, and *let ring*. The music is in 4/4 time and includes a tempo change from *rall* to *a tempo* and back to *rall*. A large watermark "SAMPLE" is overlaid on the score.

rall a tempo 15 accel e cresc rit a tempo

10 11 12 13 14 15 16 17 18 19

22 **molto rall a tempo** 25 **Molto Allegro** ♩ = 140

This page of the musical score includes parts for Piccolo, 1/2 Flute, 3/4 Flute, Oboe 1 & 2, 1st and 2nd Baritone Clarinets, 3rd Baritone Clarinet, Alto Clarinet, Bass Clarinet, Bassoon, 1st, 2nd, and Tenor Saxophones, Bass Saxophone, 1st and 2nd Horns, 1st, 2nd, and 3rd Trumpets, 1st, 2nd, and 3rd Trombones, Euphonium, Tuba, and Contrabass. The percussion section consists of three different Percussion 1 parts, Percussion 2, Percussion 3, and Timpani. The score is written in 4/4 time and features a variety of dynamic markings such as *pp*, *ff*, *f*, *mf*, and *mp*. Performance instructions include accents, slurs, and specific techniques like *cr cym*, *let ring*, and *sus cym*. A large 'SAMPLE' watermark is overlaid diagonally across the page.



...Andy makes the cartridge...

Picc. *f* *ff* *fp* *ff*

1/2 Flt. *f* *ff* *fp* *ff*

3/4 Fl. *f* *ff* *fp* *ff*

Ob. 1 & 2 *f* *ff* *fp* *ff*

1st Bb Cl. *f* *ff* *fp* *ff* *mf*

2nd Bb Cl. *f* *ff* *fp* *ff* *mf*

3rd Bb Cl. *f* *ff* *fp* *ff* *mf*

A. Cl. *f* *ff* *fp* *ff*

B. Cl. *f* *ff* *fp* *ff*

Bsn. *f* *ff* *fp* *ff*

1st A. Sx. *f* *ff* *fp* *ff* *p*

2nd A. Sx. *f* *ff* *fp* *ff* *p*

T. Sx. *f* *ff* *fp* *ff* *p*

B. Sx. *f* *ff* *fp* *ff* *p*

1 Hn. *mf* *ff* *fp* *ff*

2 Hn. *mf* *ff* *fp* *ff*

1st Bb Tpt. *mf* *ff* *fp* *ff*

2nd Bb Tpt. *mf* *ff* *fp* *ff*

3rd Bb Tpt. *mf* *ff* *fp* *ff*

1st T. Tbn. *ff* *fp* *ff* *p*

2nd T. Tbn. *ff* *fp* *ff* *p*

3rd T. Tbn. *ff* *fp* *ff* *p*

Euph. *ff* *fp* *ff*

Tba. *f* *ff* *fp* *ff* *f* *pizz* *p*

Cb. *ff* *fp* *ff* *f* *p*

Perc 1 *f*

Perc 2 *ff* *mf* *pp*

Perc 3 *ff* *let ring*

Timps *ff* *let ring*

(opt) *ff* *fp* *ff*

Picc. *mf*

1/2 Flt. *mf*

3/4 Fl. *mf*

Ob. 1 & 2 *mf*

1st Bb Cl. *mf*

2nd Bb Cl. *mf*

3rd Bb Cl. *mf*

A. Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

1st A. Sx. *mp*

2nd A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

1 Hn. *mp*

2 Hn. *mp*

1st Bb Tpt. *mp*

2nd Bb Tpt. *mp*

3rd Bb Tpt. *mp*

1st T. Tbn. *mp*

2nd T. Tbn. *mp*

3rd T. Tbn. *mp*

Euph. *mp*

Tba. *mp*

Cb. *mp*

Perc 1 *mf*

Perc 2 *mf*

Perc 3 *pp* sus cym let ring *mf* let ring

Timps *mf* let ring

37 38 39 40 41 42 43 44

This page of the musical score, titled "The Loaded Dog (Score) Page - 6", covers measures 45 through 53. The score is arranged for a large ensemble, including woodwinds, brass, and percussion. The woodwind section consists of Piccolo, Flute 1 & 2, Flute 3 & 4, Oboe 1 & 2, Clarinet in A, Clarinet in B, Bassoon, and Saxophones (Alto, Tenor, Baritone). The brass section includes Horns (1st and 2nd), Trumpets (1st, 2nd, 3rd in B-flat), Trombones (1st, 2nd, 3rd), Euphonium, and Tuba. The percussion section includes three different Percussion parts and Timpani. The score features various musical notations such as dynamics (mp, f, sf), articulation (accents, slurs), and performance instructions like "arco" for the cymbals. A large, semi-transparent watermark reading "SAMPLE" is oriented diagonally across the center of the page. The measure numbers 45, 46, 47, 48, 49, 50, 51, 52, and 53 are printed at the bottom of the page, with measure 51 being the current page's focus.

59 *tenuto*  
*f*

Picc.

1/2 Flt

3/4 Fl.

Ob. 1 & 2

1st Bb Cl.

2nd Bb Cl.

3rd Bb Cl.

A. Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1 Hn.

2 Hn.

1st Bb Tpt.

2nd Bb Tpt.

3rd Bb Tpt.

1st T. Tbn.

2nd T. Tbn.

3rd T. Tbn.

Euph.

Tba.

Cb.

Perc 1

Perc 2

Perc 3

Timps

54 55 56 57 *p* *f* 59 60 61

This page of the musical score for 'The Loaded Dog' features a variety of instruments and dynamic markings. The instruments listed on the left include Piccolo, 1/2 Flute, 3/4 Flute, Oboe 1 & 2, 1st and 2nd Bb Clarinets, 3rd Bb Clarinet, Alto Clarinet, Bass Clarinet, Bassoon, 1st and 2nd Alto Saxophones, Tenor Saxophone, Bass Saxophone, 1st and 2nd Horns, 1st Bb Trumpet, 2nd Bb Trumpet, 3rd Bb Trumpet, 1st, 2nd, and 3rd Tenor Trombones, Euphonium, Tuba, and Cymbal. The percussion section includes Percussion 1, 2, and 3, and Timpani. Dynamic markings such as *ff*, *fp*, *mf*, and *f* are used throughout the score to indicate volume. Performance instructions like 'arco' and 'pizz' are also present. A large, semi-transparent watermark is overlaid diagonally across the page.

This page of the musical score, titled "The Loaded Dog (Score) Page - 9", covers measures 69 through 76. The score is arranged for a large symphony orchestra and includes the following instruments and parts:

- Picc.** (Piccolo)
- 1/2 Flt.** (Half Flute)
- 3/4 Fl.** (Three-quarter Flute)
- Ob. 1 & 2** (Oboe 1 & 2)
- 1st Bb Cl.** (First B-flat Clarinet)
- 2nd Bb Cl.** (Second B-flat Clarinet)
- 3rd Bb Cl.** (Third B-flat Clarinet)
- A. Cl.** (Alto Clarinet)
- B. Cl.** (Bass Clarinet)
- Bsn.** (Bassoon)
- 1st A. Sx.** (First Alto Saxophone)
- 2nd A. Sx.** (Second Alto Saxophone)
- T. Sx.** (Tenor Saxophone)
- B. Sx.** (Baritone Saxophone)
- 1 Hn.** (First Horn)
- 2 Hn.** (Second Horn)
- 1st Bb Tpt.** (First B-flat Trumpet)
- 2nd Bb Tpt.** (Second B-flat Trumpet)
- 3rd Bb Tpt.** (Third B-flat Trumpet)
- 1st T. Tbn.** (First Trombone)
- 2nd T. Tbn.** (Second Trombone)
- 3rd T. Tbn.** (Third Trombone)
- Euph.** (Euphonium)
- Tba.** (Tuba)
- Cb.** (Cymbal)
- Perc 1, 2, 3** (Percussion 1, 2, 3)
- Timps.** (Timpani)

The score features various dynamic markings such as *ff* (fortissimo), *pp* (pianissimo), *mf* (mezzo-forte), and *p* (piano). Performance instructions include "stagger breathing" for woodwinds and "arco" for the cymbal. A large, semi-transparent watermark reading "SAMPLE" is overlaid diagonally across the page. Measure numbers 69, 70, 71, 72, 73, 74, 75, and 76 are indicated at the bottom of the page.

This page of the musical score includes the following parts and markings:

- Picc.**: Piccolo part with *mf* dynamics.
- 1/2 Flt**: First and Second Flute parts with *mf* dynamics.
- 3/4 Fl.**: Third Flute part.
- Ob. 1 & 2**: Oboe parts.
- 1st Bb Cl.**: First B-flat Clarinet part.
- 2nd Bb Cl.**: Second B-flat Clarinet part.
- 3rd Bb Cl.**: Third B-flat Clarinet part.
- A. Cl.**: Alto Clarinet part.
- B. Cl.**: Bass Clarinet part.
- Bsn.**: Bassoon part with *p* dynamics and *v* (vibrato) markings.
- 1st A. Sx.**: First Alto Saxophone part with *stagger breathing* marking.
- 2nd A. Sx.**: Second Alto Saxophone part with *stagger breathing* marking.
- T. Sx.**: Tenor Saxophone part with *stagger breathing* marking.
- B. Sx.**: Baritone Saxophone part with *p* dynamics.
- 1 Hn.**: First Horn part with *solo* and *mf* markings.
- 2 Hn.**: Second Horn part.
- 1st Bb Tpt.**: First B-flat Trumpet part with *mf* dynamics and *Horn cue* marking.
- 2nd Bb Tpt.**: Second B-flat Trumpet part.
- 3rd Bb Tpt.**: Third B-flat Trumpet part.
- 1st T. Tbn.**: First Tenor Trombone part.
- 2nd T. Tbn.**: Second Tenor Trombone part.
- 3rd T. Tbn.**: Third Tenor Trombone part.
- Euph.**: Euphonium part with *mf* dynamics.
- Tba.**: Tuba part with *one only* and *p* dynamics.
- Cb.**: Contrabass part.
- Perc 1**: Percussion 1 part with *solo glock* and *mf* markings.
- Perc 2**: Percussion 2 part.
- Perc 3**: Percussion 3 part with *sus cym* and *let ring* markings, and *pp* to *mf* dynamics.
- Timps**: Timpani part.

rall

88

Slowly  $\text{♩} = 90$

rall

93

Allegro  $\text{♩} = 120$

...They had a big black retriever dog...



$\text{♩} = \text{♩}$  (in one)

solo whistle

Picc. *mf*

1/2 Flt *mf*

3/4 Fl. *mf*

Ob. 1 & 2 *solo* *mf*

1st Bb Cl.

2nd Bb Cl.

3rd Bb Cl.

A. Cl.

B. Cl.

Bsn. *mf*

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1 Hn. *mf*

2 Hn. *mf*

1st Bb Tpt. *mf* *st mute* *mp*

2nd Bb Tpt. *st mute* *mp*

3rd Bb Tpt. *st mute* *mp*

1st T. Tbn.

2nd T. Tbn.

3rd T. Tbn.

Euph. *Horns* *mf*

Tba. *a2*

Cb.

Perc 1

Perc 2

Perc 3 *sus cym*

Timps

Picc.

1/2 Flt

3/4 Fl.

Ob. 1 & 2

1st Bb Cl.

2nd Bb Cl.

3rd Bb Cl.

A. Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1 Hn.

2 Hn.

1st Bb Tpt.

2nd Bb Tpt.

3rd Bb Tpt.

1st T. Tbn.

2nd T. Tbn.

3rd T. Tbn.

Euph.

Tba.

Cb.

Perc 1

Perc 2

Perc 3

Timps

one only

Xylo

solo open

Two only

2nd tuba

solo hard stix

xylo

tri

f

p

med stix

f

p

Auto Clt

Bass Clt

Bsn

123 **sempre cresc**

120 121 122 123 124 125 126 127 128 129 130

This page of the musical score, page 15, contains measures 131 through 142. The instruments listed on the left are Picc., 1/2 Flt., 3/4 Fl., Ob. 1 & 2, 1st Bb Cl., 2nd Bb Cl., 3rd Bb Cl., A. Cl., B. Cl., Bsn., 1st A. Sx., 2nd A. Sx., T. Sx., B. Sx., 1 Hn., 2 Hn., 1st Bb Tpt., 2nd Bb Tpt., 3rd Bb Tpt., 1st T. Tbn., 2nd T. Tbn., 3rd T. Tbn., Euph., Tba., Cb., Perc 1, Perc 2, Perc 3, and Timps. The score includes various musical notations such as dynamics (mf, mp, solo), articulation (accents, slurs), and performance instructions (hard stix, tri). A large 'SAMPLE' watermark is overlaid diagonally across the page.

Dave glanced

149

solo

...and bolted.

Jim looked...

This page contains the musical score for measures 143 through 152. The instruments listed on the left are: Picc., 1/2 Flt., 3/4 Fl., Ob. 1 & 2, 1st Bb Cl., 2nd Bb Cl., 3rd Bb Cl., A. Cl., B. Cl., Bsn., 1st A. Sx., 2nd A. Sx., T. Sx., B. Sx., 1 Hn., 2 Hn., 1st Bb Tpt., 2nd Bb Tpt., 3rd Bb Tpt., 1st T. Tbn., 2nd T. Tbn., 3rd T. Tbn., Euph., Tba., Cb., Perc 1, Perc 2, Perc 3, and Timps. The score includes various musical notations such as dynamics (mf, f, p), articulation (accents, slurs), and performance instructions like 'solo' and 'picc'. A large 'SAMPLE' watermark is overlaid diagonally across the page.

143

144

145

146

147

148

149

150

151

152

The Loaded Dog (Score) Page - 17

...and bolted.

Andy turned slowly...

...the retriever with the cartridge in his mouth

Molto Allegro  $\bullet = 160$

Slowly  $\bullet = 90$

a tempo

171...they followed each other...

161 162 163 164 165 166 167 168 169 170 171 172 173

This page of the musical score for 'The Loaded Dog' includes the following instruments and parts:

- Picc.
- 1/2 Flt.
- 3/4 Fl.
- Ob. 1 & 2
- 1st Bb Cl.
- 2nd Bb Cl.
- 3rd Bb Cl.
- A. Cl.
- B. Cl.
- Bsn.
- 1st A. Sx.
- 2nd A. Sx.
- T. Sx.
- B. Sx.
- 1 Hn.
- 2 Hn.
- 1st Bb Tpt.
- 2nd Bb Tpt.
- 3rd Bb Tpt.
- 1st T. Tbn.
- 2nd T. Tbn.
- 3rd T. Tbn.
- Euph.
- Tba.
- Cb.
- Perc 1
- Perc 2
- Perc 3
- Timps

The score features dynamic markings such as *mp* (mezzo-piano) and *cresc.* (crescendo). Fingerings and breath marks are indicated throughout the staves. A large 'SAMPLE' watermark is overlaid diagonally across the page.



187

...the dog circled Andy...

Andy threw sticks.

He took a running kick...

197

The dog bounded after Dave...

Picc.

1/2 Flt. *solo*  
*mf*

3/4 Fl.

Ob. 1 & 2 *solo*  
*mf*

1st Bb Cl. *p*

2nd Bb Cl. *p*

3rd Bb Cl. *p*

A. Cl. *p*

B. Cl. *p*

Bsn. *p*

1st A. Sx. *ff*

2nd A. Sx. *ff*

T. Sx. *solo*  
*mf*

B. Sx. *ff*

1 Hn. *pp* *cresc*

2 Hn. *pp* *cresc*

1st Bb Tpt. *solo*  
*mf*

2nd Bb Tpt. *ff*

3rd Bb Tpt. *ff*

1st T. Tbn. *pp* *cresc*

2nd T. Tbn. *pp* *cresc*

3rd T. Tbn. *pp* *cresc*

Euph. *pp* *cresc*

Tba. *pp* *cresc*

Cb.

Perc 1

Perc 2 *sizzle cym*  
*p*

Perc 3 *p*

Timps

*molto cresc* *tri*  
*p* *fff* *p* *cresc*

187

188

189

190

191

192

193

194

195

196

197

198

199

201

Dave flung the cartridge.

Picc. *mf* *ff*

1/2 Flt. *mf* *ff*

3/4 Fl. *ff*

Ob. 1 & 2 *ff*

1st Bb Cl. *solo* *mf* *ff*

2nd Bb Cl. *ff*

3rd Bb Cl. *ff*

A. Cl. *ff*

B. Cl. *ff*

Bsn. *Bari Sax* *p* *ff*

1st A. Sax. *p* *ff*

2nd A. Sax. *p* *ff*

T. Sax. *p* *ff*

B. Sax. *p* *ff*

1 Hn. *ff*

2 Hn. *ff*

1st Bb Tpt. *ff*

2nd Bb Tpt. *ff*

3rd Bb Tpt. *ff*

1st T. Tbn. *ff* *solo* *mf* *ff*

2nd T. Tbn. *ff* *ff*

3rd T. Tbn. *ff* *ff*

Euph. *ff* *ff*

Tba. *ff* *solo* *mf* *ff* *a2*

Cb. *ff*

Perc 1 *xylo* *ff*

Perc 2 *ff* *p < ff*

Perc 3 *ff*

Timps *ff*

200

201

202

203

204

205

206

207

208

209

210

211

The dog retrieves it.

Dave roared and cursed...

The dog chased Jim.

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Picc., 1/2 Flt., 3/4 Fl., Ob. 1 & 2, 1st Bb Cl., 2nd Bb Cl., 3rd Bb Cl., A. Cl., B. Cl., Bsn., 1st A. Sax., 2nd A. Sax., T. Sax., B. Sax., 1 Hn., 2 Hn., 1st Bb Tpt., 2nd Bb Tpt., 3rd Bb Tpt., 1st T. Tbn., 2nd T. Tbn., 3rd T. Tbn., Euph., Tba., Cb., Perc 1, Perc 2, Perc 3, and Timps. The score includes dynamic markings such as *f*, *ff*, and *mf*, and articulation marks like accents and slurs. A 'Xylo' part is indicated above the 1st Bb Cl. staff. The page is numbered 211 at the top left and contains measures 211 through 222.

211

212

213

214

215

216

217

218

219

220

221

222

225 *Jim swung to a sapling...* 229 *Jim tried to climb higher...*

Picc. *f* *ff*

1/2 Flt. *f* *ff*

3/4 Fl. *f* *ff*

Ob. 1 & 2 *f* *ff*

1st Bb Cl. *f* *ff*

2nd Bb Cl. *f* *ff*

3rd Bb Cl. *f* *ff*

A. Cl. *f* *ff*

B. Cl. *f* *ff*

Bsn. *p* *f*

1st A. Sx. *ff*

2nd A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

1 Hn. *p* *f* *ff*

2 Hn. *p* *f* *ff*

1st Bb Tpt. *ff*

2nd Bb Tpt. *ff*

3rd Bb Tpt. *ff*

1st T. Tbn. *p* *f* *ff*

2nd T. Tbn. *p* *f* *ff*

3rd T. Tbn. *p* *f* *ff*

Euph. *ff*

Tba. *ff*

Cb. *ff*

Perc 1 *glock* *ff*

Perc 2 *pp* *f*

Perc 3

Timps

223 224 225 226 227 228 229 230 231 232 233

The sapling cracked.

The score is for page 244 of 'The Loaded Dog'. It features a large 'SAMPLE SCORE' watermark. The instruments and parts include:

- Picc.
- 1/2 Flt.
- 3/4 Fl.
- Ob. 1 & 2
- 1st Bb Cl.
- 2nd Bb Cl.
- 3rd Bb Cl.
- A. Cl.
- B. Cl.
- Bsn.
- 1st A. Sx.
- 2nd A. Sx.
- T. Sx.
- B. Sx.
- 1 Hn.
- 2 Hn.
- 1st Bb Tpt.
- 2nd Bb Tpt.
- 3rd Bb Tpt.
- 1st T. Tbn.
- 2nd T. Tbn.
- 3rd T. Tbn.
- Euph.
- Tba.
- Cb.
- Perc 1
- Perc 2
- Perc 3
- Timps.

Dynamic markings include *ff*, *f*, *mp*, *mf*, *arco*, and *pizz*. Percussion parts include 'Slap stick (or rim shot)' and 'Slap stick'. The page number '244' is in a box at the top right. Measure numbers 234-245 are at the bottom.

...and dropped into it...

This page of the musical score contains measures 246 through 257. The instrumentation includes Piccolo, 1/2 Flute, 3/4 Flute, Oboe 1 & 2, 1st and 2nd Bb Clarinets, 3rd Bb Clarinet, Alto Clarinet, Bb Clarinet, Bassoon, 1st and 2nd Alto Saxophones, Tenor Saxophone, Bass Saxophone, 1st and 2nd Horns, 1st Bb Trumpet, 2nd Bb Trumpet, 3rd Bb Trumpet, 1st, 2nd, and 3rd Tenor Trombones, Euphonium, Tuba, Cymbals, Percussion 1 (glockenspiel), Percussion 2, Percussion 3 (sus cym), and Timpani. The score features various dynamics such as *f*, *mp*, *pp*, and *ff*, along with performance markings like *arco* and *glock*. A large, semi-transparent watermark reading 'SAMPLE' is oriented diagonally across the page.

The dog grinned sardonically. "Go away Tommy"...

The musical score for page 26 of 'The Loaded Dog' includes the following parts and markings:

- Picc.**: *mp*, *v*
- 1/2 Flt.**: *mp*, *v*
- 3/4 Fl.**: *mp*, *v*
- Ob. 1 & 2**: *mp*, *v*
- 1st Bb Cl.**: *solo*, *mf*, *a2*, *mp*, *v*
- 2nd Bb Cl.**: *mp*, *v*
- 3rd Bb Cl.**: *mp*, *v*
- A. Cl.**: *mp*, *v*
- B. Cl.**: *mp*, *v*
- Bsn.**: *solo*, *ff*, *p*, *v*
- 1st A. Sx.**: *mp*, *v*
- 2nd A. Sx.**: *mp*, *v*
- T. Sx.**: *mp*, *v*
- B. Sx.**: *mp*, *p*, *v*
- 1 Hn.**: *mp*, *v*
- 2 Hn.**: *mp*, *v*
- 1st Bb Tpt.**: *mp*, *v*
- 2nd Bb Tpt.**: *mp*, *v*
- 3rd Bb Tpt.**: *mp*, *v*
- 1st T. Tbn.**: *mf*, *v*
- 2nd T. Tbn.**: *mf*, *v*
- 3rd T. Tbn.**: *mf*, *v*
- Euph.**: *mp*, *v*
- Tba.**: *mp*, *v*
- Cb.**: *mp*, *pizz*, *v*
- Perc 1**: *xylo*, *mf*, *glock*, *mp*, *v*
- Perc 2**: *mf*, *v*
- Perc 3**: *siz*, *le cym*, *mf*, *v*
- Timps**: *xylo*, *glock*, *v*

276 There was a small hotel...

Dave rushed in.

This page of the musical score includes the following parts and markings:

- Picc.**: Piccolo
- 1/2 Flt.**: Flute
- 3/4 Fl.**: Flute
- Ob. 1 & 2**: Oboe
- 1st Bb Cl.**: Clarinet
- 2nd Bb Cl.**: Clarinet
- 3rd Bb Cl.**: Clarinet
- A. Cl.**: Clarinet
- B. Cl.**: Clarinet
- Bsn.**: Bassoon
- 1st A. Sx.**: Saxophone
- 2nd A. Sx.**: Saxophone
- T. Sx.**: Saxophone
- B. Sx.**: Saxophone
- 1 Hn.**: Horn
- 2 Hn.**: Horn
- 1st Bb Tpt.**: Trumpet
- 2nd Bb Tpt.**: Trumpet
- 3rd Bb Tpt.**: Trumpet
- 1st T. Tbn.**: Trombone
- 2nd T. Tbn.**: Trombone
- 3rd T. Tbn.**: Trombone
- Euph.**: Euphonium
- Tba.**: Tuba
- Cb.**: Contrabass
- Perc 1**: Percussion
- Perc 2**: Percussion
- Perc 3**: Percussion
- Timps**: Timpani

Dynamic markings include *mp*, *ff*, and *pp*. Performance instructions include "stagger breathing" and "arco". A large "PREVIEW" watermark is overlaid on the score.



288... "the blanky retriever"...

Picc.

1/2 Flt

3/4 Fl.

Ob. 1 & 2

1st Bb Cl.

2nd Bb Cl.

3rd Bb Cl.

A. Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1 Hn.

2 Hn.

1st Bb Tpt.

2nd Bb Tpt.

3rd Bb Tpt.

1st T. Tbn.

2nd T. Tbn.

3rd T. Tbn.

Euph.

Tba.

Cb.

Perc 1

Perc 2

Perc 3

Timps (opt)

*mp* *molto cresc* *ff* *fp*

cr cyms

287 288 289 290 291 292 293

297

305

This page of the musical score contains 22 staves for various instruments. The instruments listed on the left are: Picc., 1/2 Flt., 3/4 Fl., Ob. 1 & 2, 1st Bb Cl., 2nd Bb Cl., 3rd Bb Cl., A. Cl., B. Cl., Bsn., 1st A. Sx., 2nd A. Sx., T. Sx., B. Sx., 1 Hn., 2 Hn., 1st Bb Tpt., 2nd Bb Tpt., 3rd Bb Tpt., 1st T. Tbn., 2nd T. Tbn., 3rd T. Tbn., Euph., Tba., Cb., Perc 1, Perc 2, Perc 3, and Timps. The score includes dynamic markings such as *ff* and *fff*, and performance instructions like *tam tam* and *let ring*. A large, semi-transparent watermark reading 'SAMPLE SCORE' is oriented diagonally across the center of the page. Measure numbers 297 through 306 are printed at the bottom of the page.

**sempre decresc poco a poco**

This page of the musical score includes the following parts and markings:

- Picc.**: Piccolo flute part.
- 1/2 Flt.**: Half flute part.
- 3/4 Fl.**: Three-quarter flute part.
- Ob. 1 & 2**: Oboe parts.
- 1st Bb Cl.**: First B-flat clarinet part, starting with a *mf* dynamic.
- 2nd Bb Cl.**: Second B-flat clarinet part, starting with a *mf* dynamic.
- 3rd Bb Cl.**: Third B-flat clarinet part, starting with a *mf* dynamic.
- A. Cl.**: Alto clarinet part, starting with a *mf* dynamic.
- B. Cl.**: Bass clarinet part, starting with a *mf* dynamic.
- Bsn.**: Bassoon part, starting with a *mf* dynamic.
- 1st A. Sx.**: First Alto Saxophone part, marked with "stagger breathing" and *mf*.
- 2nd A. Sx.**: Second Alto Saxophone part, marked with "stagger breathing" and *mf*.
- T. Sx.**: Tenor Saxophone part, marked with *mf*.
- B. Sx.**: Baritone Saxophone part, marked with *mf*.
- 1 Hn.**: First Horn part, marked with "stagger breathing".
- 2 Hn.**: Second Horn part, marked with "stagger breathing".
- 1st Bb Tpt.**: First B-flat Trumpet part, marked with *mf*.
- 2nd Bb Tpt.**: Second B-flat Trumpet part, marked with *mf*.
- 3rd Bb Tpt.**: Third B-flat Trumpet part, marked with *mf*.
- 1st T. Tbn.**: First Tenor Trombone part, marked with "stagger breathing" and *mf*.
- 2nd T. Tbn.**: Second Tenor Trombone part, marked with "stagger breathing" and *mf*.
- 3rd T. Tbn.**: Third Tenor Trombone part, marked with "stagger breathing" and *mf*.
- Euph.**: Euphonium part, marked with "stagger breathing" and *mf*.
- Tba.**: Tuba part, marked with "stagger breathing", *mf*, and *div*.
- Cb.**: Contrabass part, marked with *mf* and *pizz*.
- Perc 1**: Percussion 1 part.
- Perc 2**: Percussion 2 part, marked with *pp*.
- Perc 3**: Percussion 3 part.
- Timps.**: Timpani part, marked with "let ring" and *pp*.

Measure numbers 307 through 315 are indicated at the bottom of the page.

317 **Mysterioso**  $\bullet = 80$   
...vicious, yellow mongrel cattle dog...

321 **molto accel sempre molto cresc**

325

Molto Allegro  $\text{♩} = 140$

Picc. *f* *ff*

1/2 Flt. *f* *ff*

3/4 Fl. *f* *ff*

Ob. 1 & 2 *f* *ff*

1st Bb Cl. *f* *ff*

2nd Bb Cl. *f* *ff*

3rd Bb Cl. *f* *ff*

A. Cl. *f* *ff*

B. Cl. *f* *ff*

Bsn. *f* *ff*

1st A. Sx. *f* *ff*

2nd A. Sx. *f* *ff*

T. Sx. *f* *ff*

B. Sx. *f* *ff*

1 Hn. *f* *ff*

2 Hn. *f* *ff*

1st Bb Tpt. *f* *ff*

2nd Bb Tpt. *f* *ff*

3rd Bb Tpt. *f* *ff*

1st T. Tbn. *f* *ff*

2nd T. Tbn. *f* *ff*

3rd T. Tbn. *f* *ff*

Euph. *f* *ff*

Tba. *f* *ff*

Cb. *f* *ff*

Perc 1 *f* *ff*  
xylo hard stix

Perc 2 *f* *ff*  
sus cym

Perc 3 *f* *ff*  
let ring

Timps. *f* *ff*

326

327

328

329

330

331

332

333

334

Mysterioso  $\bullet = 80$

The yellow mongrel goes back to investigate.

...a third cautious sniff...

343

$\bullet = 160$

rall e decresc

Picc.  
 1/2 Flt.  
 3/4 Fl.  
 Ob. 1 & 2  
 1st Bb Cl.  
 2nd Bb Cl.  
 3rd Bb Cl.  
 A. Cl.  
 B. Cl.  
 Bsn.  
 1st A. Sx.  
 2nd A. Sx.  
 T. Sx.  
 B. Sx.  
 1 Hn.  
 2 Hn.  
 1st Bb Tpt.  
 2nd Bb Tpt.  
 3rd Bb Tpt.  
 1st T. Tbn.  
 2nd T. Tbn.  
 3rd T. Tbn.  
 Euph.  
 Tba.  
 Cb.  
 Perc 1  
 Perc 2  
 Perc 3  
 Timps

*p* < *f*    *p* < *f*    *pp*  
*st bass*    *solo*  
*stagger breathing*  
*arco*  
*Huge*  
*tam tam*  
*let ring*

334    335    336    337    338    339    340    341    342    345    346

sempre decresc poco a poco

This page of the musical score contains 24 staves for various instruments. The woodwinds (Piccolo, Flutes, Clarinets, Saxophones) and brass (Horns, Trombones) sections are active throughout, with many notes marked with accents (>) and dynamic markings such as *p* (piano) and *pp* (pianissimo). The percussion section includes xylophone, snare drum, and timpani. A large, semi-transparent watermark reading "SAMPLE" is oriented diagonally across the center of the page. At the bottom, measure numbers 347 through 355 are printed below their respective staves.

This page of the musical score, titled "The Loaded Dog (Score) Page - 35", contains 22 staves of music. The instruments are listed on the left side of the page: Picc., 1/2 Flt., 3/4 Fl., Ob. 1 & 2, 1st Bb Cl., 2nd Bb Cl., 3rd Bb Cl., A. Cl., B. Cl., Bsn., 1st A. Sx., 2nd A. Sx., T. Sx., B. Sx., 1 Hn., 2 Hn., 1st Bb Tpt., 2nd Bb Tpt., 3rd Bb Tpt., 1st T. Tbn., 2nd T. Tbn., 3rd T. Tbn., Euph., Tba., Cb., Perc 1, Perc 2, Perc 3, and Timps. The score is written in a key signature of one flat (Bb) and a 4/4 time signature. It features various dynamic markings such as *pp*, *p*, and *pppp*. Performance instructions like "stagger breathing" are placed above several saxophone staves. A large, semi-transparent watermark reading "SAMPLE" is oriented diagonally across the center of the page. At the bottom of the page, measure numbers 356 through 365 are printed below their respective staves.



366

Andante Sostenuto

374

Picc. *p* *f*

1/2 Flt. *p* *f*

3/4 Fl. *p* *f*

Ob. 1 & 2 *solo* *p* *f*  
*one only*

1st Bb Cl. *p* *f*

2nd Bb Cl. *p* *f*

3rd Bb Cl. *p* *f*

A. Cl. *p* *f*

B. Cl. *p* *f*

Bsn. *p* *f*  
*one only*

1st A. Sx. *p* *f* *a2*

2nd A. Sx. *p* *f*

T. Sx. *p* *f*

B. Sx. *p* *f*

1 Hn. *p* *f*  
*one only*

2 Hn. *p* *f*

1st Bb Tpt. *p* *f* *a2*

2nd Bb Tpt. *p* *f*

3rd Bb Tpt. *p* *f*

1st T. Tbn. *p* *f*

2nd T. Tbn. *p* *f*

3rd T. Tbn. *p* *f*

Euph. *p* *f*

Tba. *p* *f*

Cb. *p* *f*

Perc 1 *tubular bells* *p* *f*

Perc 2 *f* *let ring*

Perc 3 *sus cym* *pp* *f* *let ring*

Timps *let ring* *pp* *f* *let ring*

rall 380

Allegro

$\text{♩} = 120$  The retriever trots home with Dave.

Picc. *mf* *f*

1/2 Flt. *mf* *f*

3/4 Fl. *mf* *f*

Ob. 1 & 2 *mf* *f*

1st Bb Cl. *mf* *f*

2nd Bb Cl. *mf* *f*

3rd Bb Cl. *mf* *f*

A. Cl. *p* *mf* *f*

B. Cl. *p* *mf* *f*

Bsn. *p* *mf* *f*

1st A. Sx. *mp* *f*

2nd A. Sx. *mp* *f*

T. Sx. *mp* *f*

B. Sx. *p* *f*

1 Hn. *p* *mf* *mf* *f*

2 Hn. *p* *mf* *mf* *f*

1st Bb Tpt. *mf* *f*

2nd Bb Tpt. *mf* *f*

3rd Bb Tpt. *mf* *f*

1st T. Tbn. *p* *mf* *f*

2nd T. Tbn. *p* *mf* *f*

3rd T. Tbn. *p* *mf* *f*

Euph. *p* *mf* *f*

Tba. *p* *f*

Cb. *pizz p* *f*

Perc 1 *mf* *f*

Perc 2 *mp* *f*

cr cym

Perc 3 *f*

xylo med stix

er cym

378 379 380 381 382 383 384 385 386 387 388 389

392

Picc. *p*

1/2 Flt. *p*

3/4 Fl. *p*

Ob. 1 & 2 *p*

1st Bb Cl. *p*

2nd Bb Cl.

3rd Bb Cl.

A. Cl.

B. Cl. *mf*  
Bsn *mf*  
*mf*  
*mf*

Bsn. *mf*

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1 Hn.

2 Hn.

1st Bb Tpt. *p*  
*one only*  
*mf*  
*solo*

2nd Bb Tpt. *p*  
*one only*

3rd Bb Tpt. *p*  
*one only*

1st T. Tbn. *mp*

2nd T. Tbn. *mp*

3rd T. Tbn. *mp*

Euph. *mp*  
Bsn *mf*  
*mf*

Tba. *mp*  
Bass trom *mp*

Cb. *mp*

Perc 1 *mf*  
hard stix  
xylo *mf*  
*mf*

Perc 2 *mf*  
tri *mf*

Perc 3

Timps

390 391 392 393 394 395 396 397 398 399 400 401

406

411 *Mysterioso* ♩ = 72

Musical score for 'The Loaded Dog' page 39, measures 406-411. The score includes parts for Piccolo, Flutes, Oboes, Clarinets, Bassoon, Saxophones, Horns, Trumpets, Trombones, Euphonium, Tuba, Cymbals, and Percussion. A large 'SAMPLE' watermark is overlaid diagonally across the page.

402

403

404

405

406

407

408

409

410

411

412

418

Molto Allegro ♩ = 160

rall

415 Andante Sost e molto cresc ♩ = 80

Score for various instruments including Picc., 1/2 Flt., 3/4 Fl., Ob. 1 & 2, 1st Bb Cl., 2nd Bb Cl., 3rd Bb Cl., A. Cl., B. Cl., Bsn., 1st A. Sx., 2nd A. Sx., T. Sx., B. Sx., 1 Hn., 2 Hn., 1st Bb Tpt., 2nd Bb Tpt., 3rd Bb Tpt., 1st T. Tbn., 2nd T. Tbn., 3rd T. Tbn., Euph., Tba., Cb., Perc 1, Perc 2, Perc 3, and Timps.

Dynamic markings include *pp*, *p*, *mp*, *f*, and *ff*. Performance instructions include *arco*, *soft sticks*, *glock*, and *let ring*.

Rehearsal marks are present at measures 413, 414, 415, 416, 417, 418, and 419.

The image displays a page of a musical score for 'The Loaded Dog', page 41. The score is arranged in a standard orchestral format with multiple staves. A large, semi-transparent 'SAMPLE' watermark is oriented diagonally across the center of the page. The instruments listed on the left side of the score include Picc., 1/2 Flt., 3/4 Fl., Ob. 1 & 2, 1st Bb Cl., 2nd Bb Cl., 3rd Bb Cl., A. Cl., B. Cl., Bsn., 1st A. Sx., 2nd A. Sx., T. Sx., B. Sx., 1 Hn., 2 Hn., 1st Bb Tpt., 2nd Bb Tpt., 3rd Bb Tpt., 1st T. Tbn., 2nd T. Tbn., 3rd T. Tbn., Euph., Tba., Cb., Perc 1, Perc 2, Perc 3, and Timps. The musical notation includes various note values, rests, and dynamic markings such as *ff* and *fp*. The page number '41' is located at the bottom center, and the page number '41' is also visible at the bottom left. The page number '41' is also visible at the bottom right.

431

This page of the musical score for 'The Loaded Dog' contains measures 429 through 440. The instrumentation includes Piccolo, 1/2 Flute, 3/4 Flute, Oboe 1 & 2, 1st and 2nd Bass Clarinets, 3rd Bass Clarinet, Alto Clarinet, Bass Clarinet, Bassoon, 1st and 2nd Alto Saxophones, Tenor Saxophone, Bass Saxophone, 1st and 2nd Horns, 1st, 2nd, and 3rd Bass Trombones, 1st, 2nd, and 3rd Tenor Trombones, Euphonium, Tuba, Contrabass, Percussion 1, 2, and 3, and Timpani. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *ff* and *sfz* are used throughout. Performance instructions like 'stagger breathing' are present for several instruments. A large, semi-transparent watermark reading 'PREVIEW' is overlaid diagonally across the page.

429

430

431

432

433

434

435

436

437

438

439

440

445

This page of the musical score, titled "The Loaded Dog (Score) Page - 43", contains measures 443 through 452. The score is arranged for a large ensemble of instruments. The instruments listed on the left side of the page are: Picc., 1/2 Flt., 3/4 Fl., Ob. 1 & 2, 1st Bb Cl., 2nd Bb Cl., 3rd Bb Cl., A. Cl., B. Cl., Bsn., 1st A. Sx., 2nd A. Sx., T. Sx., B. Sx., 1 Hn., 2 Hn., 1st Bb Tpt., 2nd Bb Tpt., 3rd Bb Tpt., 1st T. Tbn., 2nd T. Tbn., 3rd T. Tbn., Euph., Tba., Cb., Perc 1, Perc 2, Perc 3, and Timps. The score includes various musical notations such as notes, rests, dynamics (e.g., *fp*, *ff*), and articulation marks. A large, semi-transparent watermark reading "SAMPLE" is oriented diagonally across the center of the page. At the bottom of the page, measure numbers 443, 444, 447, 448, 451, and 452 are indicated. The word "Timps" is followed by "(opt)" in two locations. A note in the Tuba part states "One only on top line".



This page of the musical score, titled "The Loaded Dog (Score) Page - 44", contains 27 staves of music for various instruments. The instruments listed on the left are: Picc., 1/2 Flt., 3/4 Fl., Ob. 1 & 2, 1st Bb Cl., 2nd Bb Cl., 3rd Bb Cl., A. Cl., B. Cl., Bsn., 1st A. Sx., 2nd A. Sx., T. Sx., B. Sx., 1 Hn., 2 Hn., 1st Bb Tpt., 2nd Bb Tpt., 3rd Bb Tpt., 1st T. Tbn., 2nd T. Tbn., 3rd T. Tbn., Euph., Tba., Cb., Perc 1, Perc 2, Perc 3, and Timps. The score is written in a key signature of one sharp (F#) and a common time signature (C). A large, semi-transparent watermark reading "SAMPLE" is oriented diagonally across the center of the page. At the bottom of the page, there are five measure numbers in boxes: 455, 456, 457, 458, and 459. Dynamic markings include *fp* (fortissimo piano) and *ff* (fortissimo) at the beginning of measures 455 and 456.

## The Loaded Dog–PowerPoint Slide Presentation

Please find on this CD a PowerPoint file that contains a series of cartoons drawn by a talented young lady, Suzy Notini, to accompany my composition, *The Loaded Dog*.

It was with much enthusiasm that Suzy and I embarked on our 'mission' to raise the music to another dimension by developing a narration and this series of cartoons to accompany the musical 'action'.

The slides are ready to go in that all you have to do is download the PowerPoint file onto your computer, boot up PowerPoint, open the file and bingo! Erm...you will also need a projector and large screen!

I have taken care of the slide transitions, etc but if you feel they are not suited to your particular setup (some slower computers may not handle the fade outs quickly enough) please adjust them. As for the sequence of the cartoons, they closely follow the narration so I would ask you to leave the order as it is.

Your slide operator will have to do some practise on the slide changes—in particular the two sections where Tommy (the loaded dog) blinks. If your slide operator does not read music someone will be needed to assist as the slide changes are printed on a condensed score—the same applies to the narration.

I hope you enjoy putting together the music, slides and narration for *The Loaded Dog*. Having performed it once already with the Geelong Concert Band in Nov 2002 I am pleased to tell you that the audience's response was spectacular. Accordingly, I am confident your audience will also be in for a wonderful experience as you and your band present Henry Lawson's marvellous tale in this unique way.

Graham Lloyd, April 2003.

# The Loaded Dog

*The Loaded Dog* was composed by Graham Lloyd originally as a test piece for brass band. It proved such a popular work that a concert band version soon followed. At the request of the conductor of the Geelong Concert Band, Mark Irwin, a narration was written by the composer along with a series of cartoons, drawn by Suzie Notini-a member of Geelong Concert band, to accompany the 'action'. This rendition was first performed in Nov 2002 in Geelong.

The work itself is based on the Henry Lawson short story of the same name (set in the 1800s) and tells the tale of the antics of three gold miners and their dog as they attempt to catch fish the easy way. Events unexpectedly overtake them. Each of the four main characters is represented by a short motive played in the opening bars...for the miners, the motives are based on the spelling of their names. These motives form the basis of the whole composition.

**NARRATOR (preamble):** It was just before dawn for three miners...Andy...*[music begins]*...

**Mysterioso**  $\text{♩} = 72$

**NARRATOR: Jim...** **NARRATOR: Dave...** **NARRATOR: and their dog, Tommy...**

1 Tpts *p* Troms (brass-open) Bass end *mf*

**NARRATOR:** They'd been sinking a shaft at Stony Creek in search of a rich gold quartz reef which was supposed to exist in the vicinity. There's always a rich reef supposed to exist in the vicinity it's just a question of whether it's ten feet or hundreds beneath the surface...

**H.W.W.**

7 *mf* *cresc* Tpts Troms Saxes

**NARRATOR:** They used the old-fashioned blasting powder and time fuse in their attempts to get through any solid rock they struck...

12 **15**

12 Low end *p* *mf* *cresc* *rit* *ff* Troms

**NARRATOR:** There was plenty of fish in a local waterhole. Dave got an idea -

**22** *molto rall*

**18** *a tempo* *ff*

"Let's catch fish the easy way by blowing them up with a catridge?"

18 *a tempo* *ff* *ff* *molto rall* Tpts Troms Saxes

23 *a tempo* **25** *Molto Allegro* ♩ = 140  
H.W.W. *ff*  
Hns/Euph *f*

28 H.W.W.

31 *ff* **33** Tromps

**NARRATOR:** Andy always put Dave's ideas into practise.  
So, he made a cartridge about three times the size of those they used in the rock.  
Jim said it was big enough to blow the bottom out of the river.

35 Clars  
Saxes  
Tromps  
Saxes

40 **43** WW  
Bsn, hns, euph

**NARRATOR:** The inner skin was made of stout calico...  
and he stuck the end of a six-foot piece of fuse well down into the powder.

44

51

48

51 Tpts

Troms

53

53

56

56

59

Saxes/hns 8ve WW

Low brass/saxes

60

60

tutti

ff

67

**NARRATOR:** The idea was to sink the cartridge into the water ready for lighting - so Andy dipped it in melted bees wax to make it watertight.

**NARRATOR:** The cartridge was rigid and solid enough now...a formidable bomb! But Andy wanted to be sure. So he sewed another layer of canvas on it, dipped it in tallow, twisted a length of fencing wire around it, dipped it in tallow again, and stood it carefully against a tent-peg. He wound the fuse loosely around it. Then he went to the campfire to try some potatoes which were cooking in their jackets in a billy, and to see about frying some chops for dinner.

Dave and Jim went to work at the claim later that morning.

75

80

mf

This system contains measures 80, 81, and 82. It features a piano accompaniment with a treble and bass clef. The music is in a minor key and 3/4 time. A dynamic marking of *mf* is present at the end of the system.

83

mf

rall

This system contains measures 83 through 87. It continues the piano accompaniment. A dynamic marking of *mf* is at the start, and a *rall* marking is placed over the final measures.

88 Slowly ♩ = 90

Tpts

Saxes

rall

Troms/euph

*p*

This system contains measures 88 through 92. It includes parts for Trombones/Euphonium (Troms/euph), Trumpets (Tpts), and Saxophones (Saxes). The tempo is marked *Slowly* with a quarter note equal to 90 (♩ = 90). A dynamic marking of *p* is at the start, and a *rall* marking is at the end.

**NARRATOR:** The miners had a big retriever dog-or rather an over-sized pup, a big foolish, four-footed mate who was always slobbering round them and lashing their legs with his heavy tail...[whistle]...

93 Allegro ♩ = 120

Clars

Tri

Ob

*mf*

This system contains measures 93 through 99. It includes parts for Clarinets (Clars), Trumpets (Tpts), Trombones/Euphonium (Troms/euph), and Oboe (Ob). The tempo is marked *Allegro* with a quarter note equal to 120 (♩ = 120). A dynamic marking of *mf* is present.

100

♩ = ♩ (in one)

solo whistle

*mf*

This system contains measures 100 through 104. It features a solo whistle part in the upper staff. The tempo is marked *♩ = ♩ (in one)*. A dynamic marking of *mf* is at the end.

**NARRATOR:** Most of his head was usually an idiotic, slobbering grin of appreciation of his own silliness...[Xylo]  
He'd retrieve anything. They had a cat that died in hot weather and Andy threw it a good distance away in the scrub.  
The dog found the cat...after it had been dead a week or so...carried it back to camp and laid it just inside the tent flaps  
where it could best make its presence known.

Musical score for piano, measures 106-112. The score is in 3/4 time and B-flat major. It features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *p*. There are accents and slurs throughout.

Musical score for concert band, measures 113-119. The score is in 3/4 time and B-flat major. It features a melody in the xylophone part and a bass line in the tubas/euphoniums. Dynamics include *f* and *p*. There are accents and slurs throughout. A large watermark 'SAMPLE' is overlaid on the score.

113 xylo *f* Saxes Flt/ob *p*  
Tubas/euph Xylo *p*  
Bsn/B.Cl. A.Cl.

Musical score for concert band, measures 120-125. The score is in 3/4 time and B-flat major. It features a melody in the saxophones and a bass line in the tubas/euphoniums. Dynamics include *mp* *sempre cresc* and *p*. There are accents and slurs throughout. A large watermark 'SAMPLE' is overlaid on the score.

120 Saxes *mp sempre cresc* *p*  
*p sempre cresc*

Musical score for concert band, measures 126-132. The score is in 3/4 time and B-flat major. It features a melody in the saxophones and a bass line in the tubas/euphoniums. Dynamics include *mf* and *f*. There are accents and slurs throughout. A large watermark 'SAMPLE' is overlaid on the score.

126 *mf* *f* tutti



**NARRATOR:** He watched Andy with great interest all morning and hindered him considerably trying to help. About noon he went off to the claim to see how Dave and Jim were getting on and to come home to dinner with them.

Andy saw them coming and put a panful of mutton chops on the fire. They stood with their backs to the fire...as bushmen do.

133 Tpts

mp Euph  
mf Bass trom

140 Xylo Bsn/Ob/Flt  
mf Low ww mp Clars

**NARRATOR:** Dave glanced over his shoulder to see how the chops were doing...[Flute]... and bolted!...[Clars]

147 149 Flt Clars

Sizzle cym thru/out

**NARRATOR:** "Run Andy, run!" they shouted back at him. Andy slowly turned and looked...[music] and there was the retriever with the cartridge in his mouth...the fuse waggling over the burning sticks...and it was spitting and hissing.

**NARRATOR:** Jim looked behind... [Trom]...and bolted after Dave... [Saxes]

152 Trom Solo Clar a tempo

mf f p Slowly p mf

Molto Allegro

157 Xylo **159**

mf ff

**NARRATOR:** Andy's legs started with a jolt...his legs started before his brain did, and he made after Dave and Jim... and the dog followed Andy. The dog capered around him delighted as a dog could be to have a frolic with his mates. They never could explain why the followed each other...but so they ran.

163 Tpts **171**

mp f mf mp

172 Saxes

mp mf

179 Saxes

mp mf

**NARRATOR:** The dog circled Andy...the fuse swishing in all directions. He threw sticks and stones. He tried to get a running kick at the dog...[Bass Drum]... but Tommy dodged then bounded after Dave.

186 **187**

mf ff p

193 Tpts Saxes Tpts/troms

Snare Tri B.D. *pp* *cresc*

**NARRATOR:** Dave had the presence of mind to grab the cartridge out of Tommy's mouth and flung it as far as he could...but but the dog retrieved it.

200 Clar Flt Sn B.D.

*ff* *mf* *mf* *p* Euph *mf* Tuba *mf* *p* *ff*

206 H.W.W.

*ff* *ff*

**NARRATOR:** Dave roared and cursed!

211 Tpts/Euph

*f* *ff* *ff*

**NARRATOR:** The dog was offended so went after Jim.

219 Xylo Euph/L.W.W. 225 H.W.W.

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

**NARRATOR:** Jim swung into a young sapling. Higher and higher he climbed.

The dog leaped and whooped joyously round under him. The sapling cracked...[slapstick]...

226 229 Flt/ob

*f* *ff* All clars. Bsn *f*

233

*ff* Euph/troms/B.Sx      Tuba *ff*      *ffff* Brass

Slap stick

238

Tpts 8va      Timp/perc *ff*      Euph/Lww *ff*

**NARRATOR:** Jim then ran to a digger's hole...it was about ten feet deep...and the dog followed.

Jim dropped down into it landing on soft mud...Tommy grinned down on him ...

Jim said feebly, "go away, Tommy."

244

*f* Hww      Euph/Lww *mp*      Hww *mf*

251

*f*      +8va      Solo clar *mf*      *f*

**NARRATOR:** So the dog bounded after Dave.

259

264

*mf* xylo *mf*      Bsn *mf*      *mp* Hww

**NARRATOR:** There was a small hotel on the creek so Dave made for it. There were several bushmen in the bar.

Dave burst in... "My dog!" he gasped... "he's got a live cartridge in his mouth!"

268

*mp*

275

276

*ff*

283

*fp*

Hi end

288

Low end

*ff*

297

Troms 8ve

296

Euph/hns

*ff*

304 **305** *decresc poco a poco*

*fff* *decresc poco a poco*

**NARRATOR:** They burst out of the bar with Tommy bounding first after one then after another.

310 *decresc poco a poco*

*mf* *decresc poco a poco*

**NARRATOR:** Tommy then went in under the hotel amongst the pilons. There was a vicious yellow mondel cattle dog, sulking and nursing his nastiness under there. Tommy saw his danger.

315 **317** *Mysterioso*  $\text{♩} = 80$  *Tpt-nervously*

*p* *mf* *Bass end*

**NARRATOR:** Tommy started out across the yard.

**NARRATOR:** Half way across, the yellow dog caught him and nipped him.

**321** **325**

*p* *molto accel* *sempre molto cresc*

**329** *Molto Allegro*  $\text{♩} = 140$  *[Solo Yelping]*

*fff* *fff*

**NARRATOR:** Tommy dropped the cartridge, and took to the bush.

The yellow dog went back to see what Tommy had dropped.

Nearly a dozen other dogs came from round all the corners and under buildings...spidery, thievish, cold-blooded kangaroo dogs, mongrel sheep-and cattle-dogs, and yapping, yelping small fry. They kept a respectable distance from the nasty yellow dog.

**NARRATOR:** He sniffed at the cartridge twice and was just taking a third cautious sniff when...

**334** *Mysterioso* ♩ = 80

(sizzle cym) Solo Tuba

**343** ♩ = 160

*fff* *rall e decresc*

*fff* *rall e decresc*

All perc *fff* *rall e decresc*

**348**

**353** *p*

**NARRATOR:** It was very good blasting powder....a new brand Dave had recently got up from Sydney. When the dust had cleared away, the remains of the nasty yellow dog were lying against the paling fence of the yard. Several saddle horses were galloping wildly down the road in clouds of dust and from every point of the compass came the yelping of dogs.

There was an old, one-eyed cattle-dog round that hotel for years afterwards, who couldn't stand the smell of a gun being cleaned.

For half an hour after the explosion there were several bushmen who crouched, doubled up, against a wall, or rolled gently in the dust, trying to laugh without shrieking.

358 *pp* *decresc poco a poco*

*pp* *decresc poco a poco*

363 **366** *Andante Sostenuto*  
*solo* *p*

*p* W.W. 5tet + Tub bells

371 *tutti* **374** *f*

*all* *p* *f*

**NARRATOR:** Dave decided to apologize later on "when things had settled a bit," and went back to the camp.

379 **380**  $\text{♩} = 120$  *Allegro*

*mp* *p* Saxes Lww Hww



386 *mf*

**NARRATOR:** Tommy, the great, idiotic, mongrel retriever, came slobbering round Dave and lashing his legs with his tail, and trotted home after him smiling his broadest and longest smile of amiability, apparently satisfied with the fun he'd had.

392

Tpts *p* *mf*

Bass from *mp*

399 Xylo *mf* Solo tpt *mf*

Euph *mf* Troms

Tubas *mp*

406

*pp*

**NARRATOR:** And most of this is why, for years afterwards, lanky, easygoing bushmen, riding lazily past Dave's camp would cry, in a lazy drawl and with just a hint of the nasal twang..."Ello', Da-a-ve! How's the fishin' gettin' on, Da-a-ve?"

411 **Mysterioso**  $\bullet = 72$

Tpts *pp* Saxes *rall* **Andante Sostenuto**  $\bullet = 80$  *molto cresc*

Troms *pp* *rall* *mp*

Tubas *p* *molto cresc*

418 **Molto Allegro** ♩ = 100

417 *ff* Hns/troms 8ve

Timp/Perc *mp*

421 *ff* *fp*

428 *ff* Troms 8ve *ff* *div* Euph/hns/saxes

435 *fp* *fp*

444 *fp* *fp*

451

# The Loaded Dog

Slide 1 - Black. Slide 2 - (during intro)

Slide 3 - "ANDY"

Mysterioso  $\text{♩} = 72$

1 Tpts

Slide 4 - "Jim"

Slide 5 - "Dave"

Saxes

Hns/Euph

Troms

(brass-open)

Bass end

*p*

*mf*

Slide 6 - "Tommy:"

Slide 7 - Blank

H.W.W

*mf*

*cresc*

9

Tpts

Troms

Saxes

*p*

*f*

12

15

Low end

*p*

*mf*

*cresc*

*p*

*rit ff*

Slide 8 - Andy, Jim, Dave & dog

a tempo

18

*ff*

22

*ff*

*molto rall*

Slide 9 - Blank

a tempo

23

25

Molto Allegro  $\text{♩} = 140$

H.W.W

*pp*

*ff*

*f*

Hns/Euph

*f*

*pp*

*ff*

28 H.W.W.

31 **33** Slide 10 - 4tet working

*ff* *fp* *ff* *f*

Troms

35 Clars

Saxes

Troms

Saxes

*p*

40 **43** Slide 11 - 4tet Andy sitting

WW

*mf* *mp*

Bsn, hns, euph

44

Slide 12 - Blank

48

51 Tpts

Troms

53

56

59 Saxes/hns 8ve WW

Low brass/saxes

60

tutti

ff

64

67

Slide 13 - Bees wax

68

Musical score for measures 68-71. The score is written for piano with treble and bass clefs. It features a complex rhythmic pattern with many beamed notes and rests.

Slide 14 - Cartridge being held up

72

75

Clars/Saxes *pp* stagger breathing

Euph *mf* *p*

Musical score for measures 72-75. Measure 75 is highlighted with a box. The score includes parts for Clars/Saxes (piano, *pp*) and Euphonium (Euph, *mf*, *p*). The Clars/Saxes part is marked "stagger breathing".

77

Hn *mf*

Flt/glock *mf*

Tuba *p*

Musical score for measures 77-79. The score includes parts for Horn (Hn, *mf*), Flute/Glockenspiel (Flt/glock, *mf*), and Tuba (*p*).

80

Musical score for measures 80-82. The score includes parts for piano and bass clef instruments. The piano part has a *mf* dynamic marking.

83 *mf*

*rall*

Slide 15 - Blank

88 *Slowly* ♩ = 90

Tpts Saxes

*p* *rall*

Troms/euph

Slide 16 - Tommy

93 *Allegro*

Clars Tri Ob

*mp* *mf*

Slide 17 - Whistle (Tommy's head changes direction).

100 ♩ = ♩ (in one)

solo whistle *mf*

106 *mf*

113 xylo *f* 115 Saxes Flt/ob *p*  
 Xylo Tubas/euph *p*  
 Bsn/B.Cl. A.Cl.

120 123 Saxes *mp sempre cresc* *p*  
*p sempre cresc*

126 *tutti* *mf* *f*

Slide 24 - Tommy watching Andy

133 Tpts *mp* Euph *mf* Bass trom *mp*

Slide 25 - Backs to fire

140 Xylo *mf* Bsn/Ob/Flt *mf* Low ww *mp* Clars



Slide 26 - Dave looking

Slide 27 - Dave off!

147

149

Flt

Clars

*mf*

*f*

*p*

Sizzle cym thru/out

Slide 28 - ...Jim off!

Slide 29 - Andy looks

Solo Clar  
a tempo

152

Trom

Saxes

*mf*

*f*

*p*

Slowly

*mf*

Slide 33 - Andy panics

Slides 30 - 32 (Rapidly) Blinking

Molto Allegro

157

159

Xylo

*mf*

*ff*

Slide 34 - Andy's off!

Slide 35 - Following  
each other

163

171

Tpts

Flt/ob>

Clar/Sax

Saxes

Troms

*mp*

*f*

*mf*

172

Saxes

*mp*

179

mp

Slide 36 - Blank

186

187

Flt

Ob

Tpt

Ten sx

Tpts

Saxes

mf

ff

p

Slide 37 - Kick!

193

Tpts

Saxes

Tpts/troms

Snare

B.D.

Tri

pp

cresc

pp

cresc

fff

fff

fff

Slide 38 - Blank

200

201

Clar

Flt

Sn

B.D.

Euph

Tuba

ff

mf

p

mf

mf

p

ff

206

H.W.W

ff

ff

**211** Tpts/Euph

*f* *ff*

**219** Xylo *ff* *mf* **225** H.W.W. *f* *p*

Euph/L.W.W. *f*

**226** **229** Flt/ob *ff*

Slide 39 - Jim in tree

*f* All clars *f*  
Bsn

**233** *ff* Euph/troms/B.Sx *ff* Tuba *ff* Slap stick *fff* Brass

**238** Tpts 8va *ff* Timp/perc *ff* Euph/Lww

Slide 40 - Jim rolling down hill

244

Hww Euph/Lww Hww

*f* *mp* *mf*

251

+8va Solo clar

256

*f* *mf*

259

264

Slide 43 - Dog sees Dave

xylo Bsn

*mf* *mp*

268

*mp*

Slide 44 - Dave in hotel

275 **276** *ff*

283 *fp*

Slide 45 - Dog arrives

Hi end **288** *ff*

Low end *ff*

**297** Troms 8ve

296 *ff* Euph/hns

Slide 46 - Patrons running out.

**305** *ff* *decresc poco a poco*

304 *ff* *decresc poco a poco*

Slide 47 - Running into scrub

310

*mf* *decresc poco a poco*

*mf* *decresc poco a poco*

Slide 48 - Vicious dog's eyes

Slide 49 - Vicious dog under verandah

315

**317** *Mysterioso*

*p* *mf* *Tpt-nervously*

*p* *f* *p* *f* *p* *f*

Bass end

Slide 50 - Dogs in paddock

**321** **325**

*molto accel* *sempre molto cresc*

*p*

Slide 51 - Tommy bitten

329 *Molto Allegro*

*f* *fff* *[Solo Yelping]*

Slide 52 - Yellow dog standing

Slide 53 - Yellow dog at cartridge (1)

**334** *Mysterioso*

*p* *f* *pp* *(sizzle cym)* *Solo Tuba*

Slide 54 - Yellow dog at cartridge (2)

Slide 55 - KABOOM!

341 **343** *♩ = 160*

*fff* *rall e decresc*

*fff* *rall e decresc*

*fff* *rall e decresc*

All perc

348

353

*p*

358

Slide 56 - Blank

*pp*

*decresc poco a poco*

363

366 Andante Sostenuto

Ob solo

*p*

W.W. 5tet  
+Tub bells

Slide 58 - Heaven

371 **tutti** **374**

all *p* *f*

Slide 59 - Blank

379 **380** Allegro  $\text{♩} = 120$  Saxes Hww Lww

*p* *mp*

386 *mf*

Slide 60 - Dave and Tommy

**392** Tpts Bass from *mp*

399 Xylo Solo tpt Troms Euph *mf* Tubas *mp*



Slide 61 - Blank

406

*pp*

411 **Mysterioso** ♩ = 72

**Andante Sostenuto** ♩ = 80

*pp* *rall* *molto cresc*

Tpts

Troms

Saxes

Tubas

*mp* *p* *molto cresc*

Slide 62 - Andy

418 **Molto Allegro** ♩ = 120

*ff* *mp*

Hns/troms 8ve

Timp/Perc

Slide 63 - Jim

421

*ff* *fp*

Slide 64 - Dave

428

*ff*

div Euph/hns/saxes

Troms 8ve

Slide 65 - Tommy

Musical score for Slide 65, starting at measure 435. The score is written for a grand staff (treble and bass clefs). It features a complex texture with many notes, including triplets and sixteenth notes. An arrow points to a specific measure in the upper staff.

Slide 66 - The 4 tet

Musical score for Slide 66, starting at measure 444. The score is written for a grand staff. It includes a dynamic marking of *fp* (fortissimo piano) and a fermata over a measure. An arrow points to a specific measure in the upper staff.

Musical score for Slide 67, starting at measure 451. The score is written for a grand staff. It features a complex texture with many notes, including triplets and sixteenth notes.

After applause...Slide 67 - BLANK



## INTERVIEW–JAN 03

Q: When *The Loaded Dog* first appeared for brass band, there were some mumblings about the work. Yet, five years on it has been embraced in Australia and New Zealand. As a composer, what does this acceptance of this work mean to you?

I think most composers are just pleased to have their music performed - I know I fall into that category. As for acceptance, if the musicians who perform the music enjoy it and in turn the audiences enjoy it then that's a wonderful bonus. I recall being a bit depressed when I heard some of the negative comments after the work was first released. As a composer you lay your whole musical 'being' on the 'table' for all see. Your musical intellect, emotions, technical skills, craftsmanship, creativity are all wrapped up in what you've written and it's too easy for some to cut it, and in turn you, to pieces with a few negative comments. You spend days, weeks, months (six months for me with the 'Dog' averaging 20+ hours a week in my own time) of your life living, breathing, loving, hating this piece of music. It's your constant companion whenever your mind is not occupied with other thoughts. When you wake up you hear parts of it in your head, during your daily run you're reworking sections in your mind, having breakfast you're mulling over how to make a key change work, at morning tea time you reach for a piano to try out that little snippet 16 bars after letter D that's been bugging you for days. Lunchtime, dinnertime, watching telly, it's with you always. There were days when I would stare at the computer screen for hours and nothing would happen in my mind. At other times I'd attack the piano hoping desperately that an idea would 'appear' using my 'boxing-glove' technique on the keys. Occasionally, I'd have a musical 'spurt' and write 32 bars in an hour - but that seldom happened, sadly. After six months, you finally print out the last part, send it off and wait for the reaction. As I said, the first negative ones for me were a little depressing. It seemed my whole life for the previous six months had amounted to nothing. Then I gave myself a reality kick and accepted that I'd done my very best for where I was at that time as a composer. If people didn't like what I'd written, so be it...learn from it! Then the positive comments started to surface and a feeling of relief replaced the odd bit of sulking! I suppose I've been very lucky because, since the initial few negative comments, I've heard nothing but positive praise for the work from many quarters.

Q: The work has grown to include a concert band version and now, also, narration and graphics. Do you see this as being a natural growth in gaining exposure for the work?

The growth of the work has been more accidental than planned. Normally a chart has a playing 'life' after which it either becomes a 'classic' or disappears into the dusty shelves of band libraries never to be played again - most works fall into the latter category. Interestingly, my experience has been that the qualities that make a classic are usually directly related to the work's craftsmanship. I don't see the *Loaded Dog* ever becoming a 'classic' in this sense, as it was designed to be, and will always be, just a fun piece of music. One aspect I was always conscious of however was if you didn't know the story (and the compere didn't explain the story before the performance of the work) the music may not make much sense. A narration was one way of overcoming this problem. However, Suzy Notini's graphics have now raised the work to a level even I didn't imagine when I first wrote the opening bars of music. It's a three-way experience now - sight, sound and narration. With the narration and graphics, the music has a new lease of life and Henry Lawson's story can be experienced in all its glory (I hope Henry L's spirit supports what we've done with his magnificent words).

Q: The narration - how did that come about?

Actually, I was asked to write a narration about a year after I completed the music (1998). I thought it was a great idea at the time and said I'd get around to it. Unfortunately, I became so

busy with so many other things I simply didn't get around to it - but it was always in the back of my mind. I knew a narration would work because I 'designed' the music to follow the story, exactly. It was Trish Kinrade, President of the Geelong Concert Band committee, who recently asked me to write a narration as the band wanted to perform it at a concert they were staging in Geelong on 23 Nov, 2002. I initially said yes (again) but I'm not too sure how committed that yes was until I was put on the spot and asked me to narrate it as well. Suddenly, I found myself rummaging for my Henry Lawson Short Stories book with some alacrity, listening to the two recordings I have of the music (brass and concert band versions) and studying my scores to work out what should be said and where.

Q: And the graphics?

The graphics are the work of Suzy Notini. She is a member of the Geelong Concert Band (she plays baritone sax). I'm not 100% sure of how she became involved but my understanding is the Geelong Concert Band committee initially got together mid-2002 to discuss the program for their upcoming concert in Nov (2002) at Costa Hall in Geelong. I believe a member of the committee is Suzy's sister, Katie. When it was suggested that the band perform the *Loaded Dog* with narration Katie piped up and said her sister could draw cartoons to accompany the action as well. Suzy, Katie and I then got together in August for about 30 minutes and talked through the music and I explained how I imagined the cartoons should look and how best they lock in with everything else. Suzy showed me a few rough sketches of some of the characters that she'd already been working on. They were terrific. As we chatted her eyes were wide open with excitement and her ideas flowed thick and fast as we followed the music on the score and listened to a recording. I can say now that I didn't need to tell her anything about how I thought the cartoons should develop - she had already sorted that out. A few short weeks later she asked me to come round to her place and have a look at what she'd done. She showed me about 40 cartoons. They were brilliant - and so very, very funny. She showed such wonderful originality in all the characters and scenes and was even able to add her own sense of humour to each drawing. I was dumbfounded. I'm so proud of her. The concert, under the baton of the band's conductor, Mark Irwin, was a terrific evening of entertainment for the 800+ in the audience and the band. I think the band members are all still on a high. During the evening Suzy presented me with a 1 x 1.5 meter oil painting that she did of one of the cartoons depicting the four main characters...it's fantastic and the presentation has become one of the most moving moments of my life.

Q: Where next for the *Loaded Dog* - orchestra? Re-working of a theme into a shorter work?

The *Loaded Dog* was an important part of my initial development as a composer. To rework it would take away the 'special-ness' of all those late nights and weekends at the computer, bashing on the piano keyboard, and tears of frustration when ideas wouldn't pop into my mind, etc... I did my best with it at the time and whilst I would like to change some aspects of it and edit other parts to suit my current skills it's a part of my past now and I think that's where it's best staying. However, I've been toying with an orchestral version as there are plenty of school orchestras in Australia in particular that I feel would do the music justice.

Q: Has the *Dog* become a loyal follower of his Master?

Now, Chris, you know that noone is anyone's master. Tommy (the *Loaded Dog*), has just become a great companion.

# The Loaded Dog



Mysterioso  $\text{♩} = 72$

4 rall a tempo rall

9 f

15 a tempo 2 accel e cresc

22 rit a tempo

25 Molto Allegro  $\text{♩} = 140$

33 ff

43 mf

51 8 59 f

67 ff

75 ff

88 Slowly  $\text{♩} = 90$

93 Allegro  $\text{♩} = 120$  (in one)

[13-14]

[26-28]

[34-42]

[51-58]

[68-70]

[75-78]

[90-91]

[93-99]

[100-101]

2 solo whistle  
[102-103] *mf*

115 8 123 4 *sempre cresc*  
[113-114] [115-122] [123-126] *mf*

133 3 2  
[133-135] [136-137] *f*

7 2 2 149 solo  
[138-144] [145-146] [147-148] *mf*

Slowly  $\text{♩} = 90$  155 a tempo 3 159  
[155-157] *ff*

171 8 8 187 10 197 4 201 3  
[171-178] [179-186] [187-196] [197-200] [201-203] *mf*

211 4 2 6 225  
[211-214] *ff* [216-217] [219-224] *f*

229 *ff*

4 4 4 4

3 [244] 2 [241-243] [244-245] *f* [248-249]

2 [252-253] [256] 7 [264] 6 [264-269] *mp*

4 [272-275] [276-279] *ff* [288]

Opt 8va [297]

*sempre decresc poco a poco* [305] *fff*

5 [312-316] [321] *Mysterioso*  $\bullet = 80$  *molto accel sempre molto cresc* 2 [323-324]

325 [325-328] *Molto Allegro*  $\bullet = 140$  *f*

[334] *Mysterioso*  $\bullet = 80$  4 2 [343]  $\bullet = 160$

[334-337] *rall e decresc* [340-341] *fff*

*sempre decresc poco a poco* 9 [366] *Andante Sostenuto* 7 [357-365] [366-372] *p*

374 *f* *rall* **Allegro**  $\text{♩} = 120$  380 *mf* [380-385]

392 [392-394] [395-396]

406 [406-410] 411 **Mysterioso**  $\text{♩} = 72$  [411-413]

415 *rall* **Andante Sost e molto cresc**  $\text{♩} = 80$  *f* *ff* 418 **Molto Allegro**  $\text{♩} = 160$

431

445



# The Loaded Dog



Mysterioso  $\text{♩} = 72$

4 *rall* *a tempo* *mf* *rall* *a tempo* 15 *accel e cresc*

9 *f* *rall* *a tempo* 2 [13-14]

rit *f* *ff* *a tempo* [22] *molto rall* *a tempo* 25 *Molto Allegro*  $\text{♩} = 140$  3 *f* [26-28]

33 9 [34-42] *ff* *fp* *ff*

43 *mf* [51] 8 [59] 4 *ff* *fp* [51-58] [59-62] 67 3 [68-70] *ff*

75 4 [75-78] *mf* *rall* *mf*

88 *Slowly*  $\text{♩} = 90$  2 *rall* 93 *Allegro*  $\text{♩} = 120$  7  $\text{♩} = \text{♩ (in one)}$  2 [90-91] [93-99] [100-101]

2 solo whistle  
[102-103] *mf*

2 115 4  
[113-114] [115-118] *p*

123 sempre cresc  
4  
[123-126] *mf* *f*

133 3 2 4  
[133-135] [136-137] [138-141] *mf*

149

picc Slowly ♩ = 90 155 a tempo 3  
[155-157]

Molto Allegro ♩ = 160

159 *ff* 2  
[164-165]

171 2 6 8  
[168-169] [171-176] *mp* [179-186]

187 solo 9 4 201 3 picc  
*mf* [188-196] [197-200] [201-203] *mf*

211 4  
[211-214] *ff*

225 2 6  
*ff* [216-217] [219-224] *f*

229 *ff*

244 2 248-249 *f*

[241-243] [244-245] [248-249]

256 7 [252-253] [257-263]

264 6 [264-269] *mp* 276 4 [272-275] *ff*

288 297

305 *fff* *sempre decresc poco a poco* 5 [312-316]

317 *Mysterioso* ♩ = 80 321 *molto accel sempre molto cresc* 2 325 4 [323-324] [325-328]

*Molto Allegro* ♩ = 140 *f* *fff*

334 *Mysterioso* ♩ = 80 4 2 2 2 343 ♩ = 160 *fff*

[334-337] [340-341] *fff*

rall e decresc



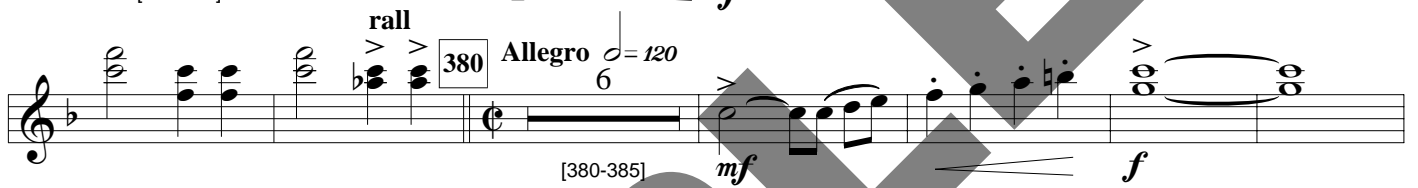
sempre decresc poco a poco



9 366 **Andante Sostenuto** 7 374



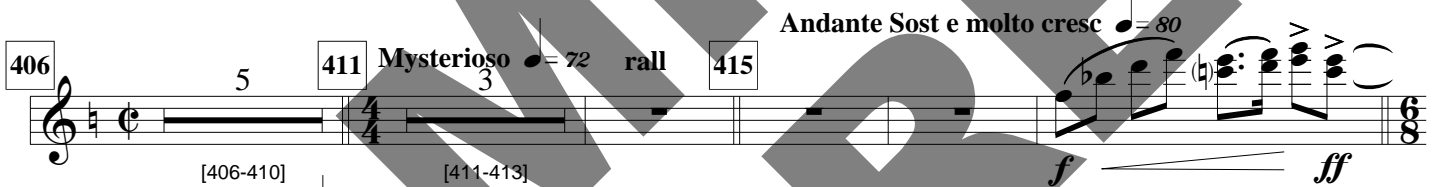
rall 380 **Allegro**  $\text{♩} = 120$  6



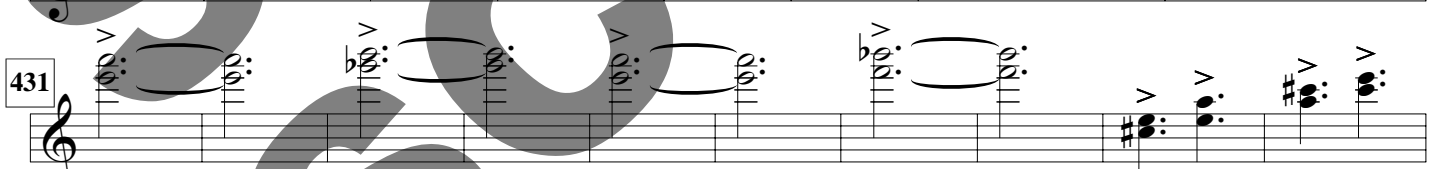
392 3 2 7 2



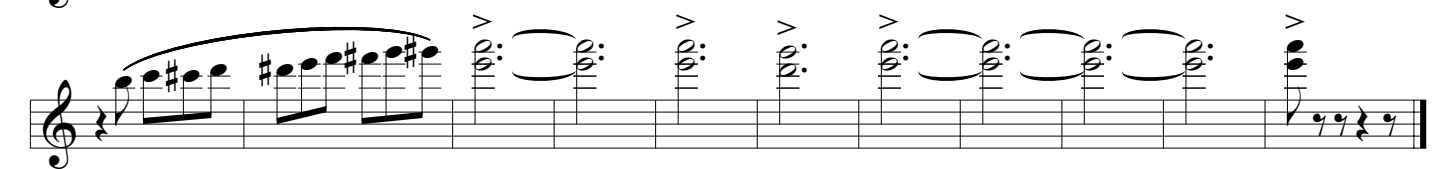
406 5 411 **Mysterioso**  $\text{♩} = 72$  rall 415



418 **Molto Allegro**  $\text{♩} = 160$



445



# The Loaded Dog



Mysterioso  $\text{♩} = 72$

4 rall a tempo 2 rall 9 [7-8]

rall a tempo 15 accel e cresc rit

a tempo [13-14] 22 molto rall a tempo

25 Molto Allegro  $\text{♩} = 140$  3 pp f ff

33 [26-28] 43 9 mf

51 8 [51-58]

59 tenuto f fp

67 3 [68-70] ff

75 10 rall 2 88 Slowly  $\text{♩} = 90$

93 Allegro  $\text{♩} = 120$  7  $\text{♩} = \text{♩}$  (in one) 2 2

solo whistle mf

115 8 123 *sempre cresc*  
[113-114] [115-122] [123-126] *mf*

133 3 2 4  
*f* [133-135] [136-137] [138-141]

149 *mf* *Slowly* ♩ = 90 155 *a tempo* 3 [155-157]

159 *Molto Allegro* ♩ = 160 *ff* [164-169]

171 6 8 187 10 197 4 201 5  
[171-176] *mp* [179-186] [187-196] [197-200] [201-205]

211 4 [211-214]

225 6 *ff* [216-217] [219-224] *f*

229 *ff*

244 3 2 2  
[241-243] [244-245] *f* [248-249]

256 7 264 6  
[252-253] [257-263] [264-269]

4 276

*mp* [272-275] *pp*

288

297

305 *sempre decresc poco a poco* 5 [312-316]

*fff*

317 *Mysterioso*  $\text{♩} = 80$  321 *molto accel sempre molto cresc* 325 4 [323-324] [325-328]

*Molto Allegro*  $\text{♩} = 140$  *f* *fff*

334 *Mysterioso*  $\text{♩} = 80$  4 [334-337] 2 [340-341] 2 4 6 343  $\text{♩} = 160$  *fff*

*rall e decresc*

*sempre decresc poco a poco*

8 366 *Andante Sostenuto* 7 374 *p* *f* [357-364] [366-372]

*rall* 380 *Allegro*  $\text{♩} = 120$  6 [380-385] *mf* *f*

392 3 2 7 2

[392-394] [395-396] [397-403] [404-405]

406 4 411 3 rall 415

Mysterioso ♩ = 72 Andante Sost e molto cresc ♩ = 80

[406-409] [411-413] *f* *ff*

418

♩ = ♩. Molto Allegro ♩. = 160

431

445



# The Loaded Dog



Mysterioso  $\bullet = 72$

4 **rall** **a tempo** **rall**

9 **f** **rall** **a tempo** 15 **accel e cresc**

22 **rit** **a tempo** **f** **ff** [13-14]

25 **Molto Allegro**  $\bullet = 140$  3 **pp** **ff** [26-28] **f**

33 **ff** **fp** **ff** [34-42] **mf** 43

51 [51-58] **f** **ff** 59 **fp** **ff** 67 3 [68-70]

75 **ff** **pp**

stagger breathing

**rall**

88 **Slowly**  $\text{♩} = 90$  **rall** 2 **93** **Allegro**  $\text{♩} = 120$  4 *solo* *mf*

[90-91] [93-96]

*mf* **solo whistle**

**115** 2 8 **123** **sempre cresc**  $a_2$  4 *f*

[113-114] [115-122] [123-126] *mf*

**133** 3 2 4 *mf*

[133-135] [136-137] [138-141]

**149**

**155** **Slowly**  $\text{♩} = 90$  **a tempo** 3

[155-157]

**159** **Molto Allegro**  $\text{♩} = 160$  *ff* 2

[164-165]

**171** 2 *mp*

[168-169]

**187** 8 *solo* 8 **197** 4 *mf*

[175-176] [179-186] [189-196] [197-200]

**201** 5 *ff*

[201-205]

**211** 4 *ff* 2 6 **225** *f*

[211-214] [216-217] [219-224]

229 *ff*

244 3 2 2  
[241-243] [244-245] [248-249] *f*

256 2 7  
[252-253] [257-263]

264 *mp* 2 4  
[268-269] [272-275]

276 3  
[276-278] *ff*

288

297

305 *fff* sempre decresc poco a poco

317 *Mysterioso*  $\bullet = 80$  321 *molto accel*  
*sempre molto cresc*

325 2 4 *Molto Allegro*  $\bullet = 140$   
[323-324] [325-328]

334 *Mysterioso*  $\bullet = 80$  343  $\bullet = 160$   
4 2 2 4 6  
*fff* [334-337] [340-341]

rall e decresc

fff

sempre decresc poco a poco

9

366

Andante Sostenuto

solo

p

[357-365]

374

f

rall

380

Allegro

$\text{♩} = 120$

6

[380-385]

mf

f

392

3

2

7

2

406

5

[392-394]

[395-396]

[397-403]

[404-405]

[406-410]

411

Mysterioso

$\text{♩} = 72$

3

rall

415

Andante Sost e molto cresc

$\text{♩} = 80$

ff

[411-413]

418

$\text{♩} = \text{♩}$

Molto Allegro

$\text{♩} = 160$

431

445

# The Loaded Dog



Mysterioso  $\text{♩} = 72$

4 rall a tempo rall

9 *f* *mf* a tempo

15 *p* accel e cresc rit a tempo *ff* *mf*

22 molto rall a tempo 25 Molto Allegro  $\text{♩} = 140$  2 [27-28]

*f* *ff* *fp* *ff* 33

43

51 8 59 [51-58] *f*

67 *ff* *fp* *ff* *fp* *ff* *f*

75 *ff* *pp*

88 *Slowly* ♩ = 90 *rall* 93 *Allegro* ♩ = 120 *mp*

115 *p* *mp* *sempre cresc* 123

133 *mf* *f* *p* Xylo

149 *Slowly* ♩ = 90 *p*

155 *a tempo solo* *mf* 159 *Molto Allegro* ♩ = 160 *ff*

171 *f*

175-176 *mp*

187 Ob *mf*  
*p*

6 197 4 201 *solo* 3  
[191-196] [197-200] *mf* [203-205] *ff*

211 3  
[212-214]

Xylo  
2 4 225  
*ff* [216-217] *ff* [221-224] *f*

229

4 3 244 2 2  
[241-243] [244-245] *f* [248-249]

256  
[252-253]

*solo* 264 a2 > >  
*mf* *mp*

276  
[268-269] *mp*

288

297

305 *sempre decresc poco a poco*  
*fff*

317 *Mysterioso* ♩ = 80

321 *molto accel* *sempre molto cresc*  
*p*

325

*Molto Allegro* ♩ = 140

334 *Mysterioso* ♩ = 80

343 ♩ = 160  
*fff*

[334-337] *rall e decresc*

[340-341]

*sempre decresc poco a poco*  
*ppp*

366 *Andante Sostenuto*  
one only  
*p*  
*pppp*



374

rall *p* *f*

380 Allegro  $\text{♩} = 120$

[380-385] *mf* *f*

392 3 2 2 4

[392-394] [395-396] [397-398] [400-403] Xylo *p*

406 2 5 4 3

[404-405] [406-410] [411-413] **Mysterioso**  $\text{♩} = 72$  rall 415 **Andante Sost e molto cresc**  $\text{♩} = 80$

418 **Molto Allegro**  $\text{♩} = 160$  *ff*

431

445

# The Loaded Dog



Mysterioso  $\bullet = 72$

4 rall a tempo 1st Hn cue rall

9 rall a tempo 15 accel e cresc

rit a tempo 22 molto rall

25 Molto Allegro  $\bullet = 140$  a tempo

33

43

51 8 59

67

75

80

**88** *rall* **Slowly**  $\text{♩} = 90$  2 [90-91]

**93** *rall* **Allegro**  $\text{♩} = 120$  *mp* [105-108]

$\text{♩} = \text{♩}$  (in one) **solo whistle** 4 [105-108]

**115** 2 4 4 **Bass Clt** *p* [109-110] [111-114] [115-118]

**123** *mp* **sempre cresc** *mf* [133-135] [136-137]

**133** 3 2 *f* [133-135] [136-137]

**138-139** 2 *p* **Xylo** *mp* [138-139]

**149** **Slowly**  $\text{♩} = 90$  **155** *a tempo* 3 [155-157]

**159** **Molto Allegro**  $\text{♩} = 160$  *ff* 6 [164-169]

**171** 8 *mp* [171-178]

**187** *p* 6 **197** 4 **201** 5 [191-196] [197-200] [201-205]

*ff*

211 3 2 6 225

[212-214] *ff* [216-217] [219-224] *f*

229

244 2 2

[241-243] [244-245] *f* [248-249]

256 7

[252-253] [257-263]

264 9 276

[264-272] *mp* *ff*

288

297

305 *fff* sempre decresc poco a poco

*mf*

317 *Mysterioso*  $\text{♩} = 80$  321 *molto accel*

*sempre molto cresc* 325

*Molto Allegro*  $\text{♩} = 140$

334 *Mysterioso*  $\text{♩} = 80$

343  $\text{♩} = 160$  *rall e decresc*

*sempre decresc poco a poco*

366 *Andante Sostenuto* 374

380 *Allegro*  $\text{♩} = 120$

392 406

411 *Mysterioso*  $\text{♩} = 72$  *rall* 415 *Andante Sost e molto cresc*  $\text{♩} = 80$

418  $\text{♩} = \text{♩}$ . **Molto Allegro**  $\text{♩} = 160$

431

445

**SAMPLE**

**SCORE**

# The Loaded Dog



Mysterioso  $\bullet = 72$

4 rall a tempo 2nd Hn cue rall

9 rall a tempo 15 accel e cresc

rit a tempo 22 molto rall

a tempo 25 Molto Allegro  $\bullet = 140$  2 [27-28] f

33 ff fp ff mf

43

51 8 59 [51-58] f ff fp

67 ff fp ff f

75 pp

**rall** 88 **Slowly** ♩ = 90

**2** **rall** 93 **Allegro** ♩ = 120  
[90-91] *mp*

♩ = ♩ (in one)

**solo whistle** **4** **2** **4** 115 **4** **Bsn**  
[105-108] [109-110] [111-114] [115-118] *p*

123 **sempre cresc**  
*mp*

133 **3**  
*mf* *f* [133-135]

**2** **4** *mp*  
[136-137] [138-141]

149 **Slowly** ♩ = 90 155 **a tempo** **3** 159 **Molto Allegro** ♩ = 160  
[155-157] *ff*

**6** 171 **8**  
[164-169] [171-178]

187  
*mp* *p*

**6** 197 **4** 201 **5**  
[191-196] [197-200] [201-205]



211 *ff* 3 [212-214] *ff* 2 [216-217] 6 [219-224] 225 *f*

229 237 4 4

244 3 [241-243] 2 [244-245] *f* 2 [248-249]

256 2 [252-253] 7 [257-263]

264 9 [264-272] *mp* *ff* 276

288

297

305 *fff* sempre decresc poco a poco

*mf*

317 **Mysterioso**  $\text{♩} = 80$

321 **molto accel**

*p*

**sempre molto cresc**

325

**Molto Allegro**  $\text{♩} = 140$

*f*

334 **Mysterioso**  $\text{♩} = 80$

4

2

[334-337] [340-341]

343  $\text{♩} = 160$

**rall e decresc**

*fff*

**sempre decresc poco a poco**

*pp*

366 **Andante Sostenuto**

7

[366-372] *p*

374 *f*

**rall**

380 **Allegro**  $\text{♩} = 120$

6

[380-385]

392 3

[392-394]

*mf* *f*

406 2 7 2 5

[395-396] [397-403] [404-405] [406-410]

411 **Mysterioso**  $\text{♩} = 72$  **rall**

3

[411-413]

415 **Andante Sost e molto cresc**  $\text{♩} = 80$

418  $\text{♩} = \text{♩}$  **Molto Allegro**  $\text{♩} = 160$

*ff*

431

445

SAMPLE  
SCORE

# The Loaded Dog



Mysterioso  $\bullet = 72$

4 rall a tempo 2 rall 9 [7-8]

rall a tempo 15 accel e cresc

rit a tempo 22 molto rall a tempo

25 Molto Allegro  $\bullet = 140$

pp  $\rightarrow$  ff  $\rightarrow$  f

33 8 [34-41]

43 mp

51 8 59 [51-58] f

ff fp  $\rightarrow$  ff

67 mf

75 pp

88 *Slowly* ♩ = 90

93 *rall* *Allegro* ♩ = 120  
7 ♩ = ♩ (in one)

115

123 *sempre cresc*

133

149 *Slowly* ♩ = 90

155 *a tempo* 3  
159 *Molto Allegro* ♩ = 160  
*ff*

171 8

187 10 197 4 201 6

211 5 3  
*ff*

225 4 229

[90-91] [93-99] [100-101] [102-103]  
[105-108] [109-110] [111-114] [115-118]  
[133-135] [136-137]  
[138-140]  
[155-157] [164-169] [171-178]  
[187-196] [197-200] [201-206] [212-216] [218-220]  
[225-228]

*p* *mf* *f* *mp* *ff*

2 *solo whistle*  
4 2 4 4

3 3 2

237

4

4

3

244

2

[241-243]

*f*

[246-247]

2

[250-251]

*f*

256

6

264

9

[258-263]

[264-272]

*mp*

276

*ff*

288

297

305

*fff*

sempre decresc poco a poco

*mf*

317 Mysterioso ♩ = 80

321 molto accel

*p*

sempre molto cresc

325

Molto Allegro  $\text{♩} = 140$

Musical staff with notes and dynamics. Dynamics include *f* and *ff*. A large slur covers the first two staves.

334 **Mysterioso**  $\text{♩} = 80$

Musical staff with rests and dynamics. Dynamics include *fff*. Measure numbers 334-337 and 340-341 are indicated.

343  $\text{♩} = 160$

rall e decresc stagger breathing

Musical staff with notes and dynamics. Dynamics include *fff*. The tempo is marked *rall e decresc*.

sempre decresc poco a poco

Musical staff with notes and dynamics. Dynamics include *p*. The tempo is marked *sempre decresc poco a poco*.

366 **Andante Sostenuto**

Musical staff with notes and dynamics. Dynamics include *pppp*. Measure numbers 366-372 and 374 are indicated.

Musical staff with notes and dynamics. Dynamics include *p* and *f*. Measure numbers 380 and 380-382 are indicated.

Musical staff with notes and dynamics. Dynamics include *mf* and *f*. Measure numbers 380-382 are indicated.

392

Musical staff with rests and dynamics. Measure numbers 392-394, 395-396, 397-403, 404-405, and 406-410 are indicated.

411

**Mysterioso**  $\text{♩} = 72$

rall

415 **Andante Sost e molto cresc**  $\text{♩} = 80$

Musical staff with notes and dynamics. Dynamics include *p*. Measure numbers 411-413 and 415 are indicated.

418

**Molto Allegro**  $\text{♩} = 160$

Musical staff with notes and dynamics. Dynamics include *ff*. Measure numbers 418 and 431 are indicated.

Musical staff with notes and dynamics. Dynamics include *ff*. Measure numbers 431 and 431 are indicated.

431

stagger breathing

Musical staff with notes and dynamics. Dynamics include *ff*. Measure numbers 431 and 431 are indicated.

445

Musical score for two staves in treble clef with key signature of three sharps (F#, C#, G#). The top staff contains measures 445-449, and the bottom staff contains measures 450-454. Dynamics include *fp* and *ff*. A first ending bracket with a '2' is present at the end of the top staff.

SAMPLE  
SCORE



# The Loaded Dog



Mysterioso  $\text{♩} = 72$

4 rall a tempo 2 rall 9

rall a tempo 15 accel e cresc

rit a tempo mp ff ff

22 molto rall a tempo 25 Molto Allegro  $\text{♩} = 140$

33 8 43 mp ff

51 7 [51-57]

59 f

67 mf

ff

75 p

The Loaded Dog (Bass Clarinet) Page - 2

88 **Slowly**  $\text{♩} = 90$  **rall**

93 **Allegro**  $\text{♩} = 120$  **rall**  $\text{♩} = \text{♩ (in one)}$  **solo whistle**

115 **p**

123 **sempre cresc** **p** **mf**

133 **f** **mp**

149 **Slowly**  $\text{♩} = 90$  **a tempo** **Molto Allegro**  $\text{♩} = 160$  **ff**

171 **p**

187 **mp** **p**

197 **ff**

201

[90-91] [93-99] [100-101] [102-103] [105-108] [109-110] [111-114] [115-118] [133-135] [136-137] [138-140] [155-157] [164-169] [191-196] [197-200] [201-206]

211 5 3  
[212-216] *ff* [218-220] *f*

225 229  
*p* *f*

237

244  
[241-243] *f*

2 2  
[246-247] [250-251] *f*

256 5 264  
*f* [258-262] *mp* *p*

2 2  
[271-272] *mp*

276 288  
*ff*

297 305  
*fp* *ff* *fff*

sempre decresc poco a poco  
*mf*

317 *Mysterioso* ♩ = 80

321 *molto accel sempre molto cresc*

325

*Molto Allegro* ♩ = 140

334 *Mysterioso* ♩ = 80

343 ♩ = 160

[336-337] *p f* *rall e decresc*

[340-341]

*ffff* *sempre decresc poco a poco*

*pp* *pppp*

366 *Andante Sostenuto*  
Bsn

374 *rall*

380 *Allegro* ♩ = 120

[380-382]

392 Bsn *mf*

[399-403] [404-405]

406 2 411 **Mysterioso**  $\text{♩} = 72$  **rall**

[406-407] *pp* [411-413]

415 **Andante Sost e molto cresc**  $\text{♩} = 80$  418  $\text{♩} = 160$  **Molto Allegro**  $\text{♩} = 160$

*p* *ff*

431

*fp* *ff* *fp*

445 2

*fp* *ff* *fp*

# The Loaded Dog



Mysterioso  $\bullet = 72$

4

Bari sax cue

rall

a tempo

2

rall

[7-8]

9

rall

a tempo

15 accel e cresc

rit

a tempo

22 molto rall

a tempo

25 Molto Allegro  $\bullet = 140$

33

8

43

[34-41]

mp

51

[51-57]

59

67

mf

75

rall

The Loaded Dog (Bassoon) Page - 2

88 **Slowly** ♩ = 90 Bari sax cue *mf* *rall*

93 **Allegro** ♩ = 120 7 2 2 solo whistle *mf*

[93-99] [100-101] [102-103] [113-114]

115 4 *p* [115-118] 123 **sempre cresc** *p*

[133-135] 3 2 4 [136-137] [138-141] *mf* *f*

149 **Slowly** ♩ = 90 155 **a tempo** 3 [155-157]

159 **Molto Allegro** ♩ = 160 *ff* 6 [171] [164-169]

*p* *mp*

187 6 197 4 201 Bari Sax *p*

[191-196] [197-200]

2  
[205-206] **ff**

211  
5  
3  
[212-216] **ff** [218-220] **f**

225 **p** 229 **f**

237

4 4 3  
[241-243] **f** 244

2 2  
[246-247] [250-251] **f**

256 3 *solo* 264 **f** **ff** **p**

[258-260]

2  
[271-272] **mp**

276 **ff**

288 **fp**

297 **fp** **ff**

305 **fff** *sempre decresc poco a poco*



*mf*

317 *Mysterioso*  $\text{♩} = 80$

*p < f* *p < f* *p < f*

321 *molto accel sempre molto cresc*

325

*p < f*

*Molto Allegro*  $\text{♩} = 140$

*f*

334 *Mysterioso*  $\text{♩} = 80$

*fff* *p < f* *p < f* [336-337]

2

343  $\text{♩} = 160$  *rall e decresc*

[340-341] *fff*

*sempre decresc poco a poco*

*p* *pp*

366 *Andante Sostenuto*  
one only

*pppp* *p*

374

*p < f*

*rall* 380 *Allegro*  $\text{♩} = 120$

[380-382] *p*

392 *solo*

*f* *mf*

5 2

[399-403] [404-405]

406 2 411 **Mysterioso**  $\text{♩} = 72$  **rall**

[406-407] *pp* [411-413]

415 **Andante Sost e molto cresc**  $\text{♩} = 80$  418  $\text{♩} = 160$  **Molto Allegro**  $\text{♩} = 160$

*p* *ff*

*fp* *ff*

431

445

*fp* *ff* *fp* *ff*

SAMPLE SCORE

# The Loaded Dog



Mysterioso  $\bullet = 72$

4 *p* rall a tempo 2 rall [7-8]

9 *p* *mf* *p* 15 accel e cresc

rit a tempo 22 molto rall *ff*

a tempo 25 *pp* *mf* Molto Allegro  $\bullet = 140$

33 *ff* *fp* *ff*

43 *p*

51 8 [51-58]

59 *f* *ff* *fp* tenuto

67 *ff* *fp* *ff* *mf*

75 *ff* *pp*

**rall**

**88** Slowly  $\text{♩} = 90$

**93** Allegro  $\text{♩} = 120$

**115** one only

**123** a2 **sempre cresc**

**133**

**149**

**155** a tempo  $\text{♩} = 90$

**159** Molto Allegro  $\text{♩} = 160$

**171**

**187**

**197**

**201**

*p* *mp* *mf* *f* *ff*

solo whistle

[93-99] [100-101] [102-103] [105-108] [109-110] [111-114] [119-122] [133-135] [136-137] [138-144] [145-146] [147-148] [155-157] [164-165] [168-169] [175-178] [187-191] [195-196] [197-200]

2  
[205-206] *ff*

211  
*f* *ff*

6 [225] 4 [229] 2  
[219-224] [225-228] [229-230] *ff*

3 [244] 2  
[235-237] *ff* [241-243] [244-245] *mp*

256 7 [264] 2 4  
*f* [257-263] [264-265] *mp* [268-271]

276  
*mp* *ff*

288  
*ff* *fp* <

297  
*ff*

305 *fff* *mf*  
sempre decresc poco a poco

317 *Mysterioso* ♩ = 80

321 **molto accel sempre molto cresc**  $\text{♩} = 140$

325 **Molto Allegro**  $\text{♩} = 140$

[323-324] [325-328]

334 **Mysterioso**  $\text{♩} = 80$

[334-337]

343  $\text{♩} = 160$  **rall e decresc**

[340-341] **fff**

**sempre decresc poco a poco**

**pppp**

366 **Andante Sostenuto**  
one only

**p** **rall**

374 a2 **f**

380 **Allegro**  $\text{♩} = 120$

[380-381] **mp**

392 **f** **3**

[392-394]

406 **p**

[395-396] [397-403] [404-405]

411 **Mysterioso**  $\text{♩} = 72$  **rall**

415 **Andante Sost e molto cresc**  $\text{♩} = 80$

[408-410] [411-412] **pp** **p**

418  $\text{♩} = \text{Molto Allegro}$   $\text{♩} = 160$

*ff*

*ff* *fp*

431 *ff*

445 *fp* *ff* *fp*

*ff*

# The Loaded Dog



Mysterioso  $\text{♩} = 72$

4 *p* rall a tempo 2 rall [7-8]

9 *p* *mf* *p* rall a tempo 15 *p* accel e cresc

rit a tempo 22 *ff* molto rall

25 *pp* *mf* Molto Allegro  $\text{♩} = 140$  a tempo

33 *ff* *fp* *ff*

43

51 8 [51-58]

59 *f* *ff* *fp* tenuto

67 *ff* *fp* *ff* *mf*

75 *ff*



*pp*

*rall*

88 *Slowly*  $\text{♩} = 90$

*p*

*rall* 93 *Allegro*  $\text{♩} = 120$

[93-99]

*(in one)*

2 2 solo whistle 4 2 4

[100-101] [102-103] [105-108] [109-110] [111-114]

115 8 123 *sempre cresc*

[115-122] *mp* *mf*

133 3 2 7

[133-135] [136-137] [138-144]

149 2 2

[145-146] [147-148]

*f* *p* *Slowly*  $\text{♩} = 90$  155 *a tempo* 3

[155-157] *ff* 159 *Molto Allegro*  $\text{♩} = 160$

2 2

[164-165] *mf* [168-169]

171 2 4

[171-172] *mp* [175-178] *mp*

187 5

[187-191] *ff*

2 4 201

[195-196] [197-200] *p*

2  
[205-206] *ff* *f* 211

*ff*

6 225 4 229 2  
[219-224] [225-228] [229-230] *ff*

3 244 2  
[235-237] *ff* [241-243] [244-245] *mp*

256 7 264 2  
[257-263] [264-265] *mp*

4 276  
[268-271] *mp* *ff*

288  
*ff*

297  
*fp* *ff*

305 *fff* sempre decresc poco a poco

*mf*

317 **Mysterioso** ♩ = 80 321 **molto accel sempre molto cresc** 2

[323-324]

Detailed description: This staff contains measures 317 to 324. It begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Mysterioso' with a quarter note equal to 80. The music consists of a series of half notes with fermatas. At measure 321, the tempo changes to 'molto accel sempre molto cresc' and the time signature changes to 2/4. The staff ends with a double bar line and a repeat sign.

325 **Molto Allegro** ♩ = 140 4

[325-328]

Detailed description: This staff contains measures 325 to 328. It starts with a treble clef and a key signature of two sharps. The tempo is 'Molto Allegro' with a quarter note equal to 140. The music is a rhythmic pattern of eighth notes. The dynamic starts at *f* and increases to *fff* by the end of the staff.

334 **Mysterioso** ♩ = 80 4 2 2 343 ♩ = 160

[334-337] [340-341] *fff*

Detailed description: This staff contains measures 334 to 343. It begins with a treble clef and a key signature of two sharps. The tempo is 'Mysterioso' with a quarter note equal to 80. The music is mostly rests. At measure 343, the tempo changes to a quarter note equal to 160. The dynamic is *fff*.

**rall e decresc**

Detailed description: This staff contains measures 343 to 352. The tempo is 'rall e decresc'. The music consists of a series of eighth notes with accents, gradually slowing down and becoming softer.

**sempre decresc poco a poco**

*p*

Detailed description: This staff contains measures 352 to 366. The tempo is 'sempre decresc poco a poco'. The music consists of a series of eighth notes with accents, continuing to slow down and become softer. The dynamic is *p*.

366 **Andante Sostenuto** 7 374

[366-372] *pp* *pppp* *p* *f*

Detailed description: This staff contains measures 366 to 374. It starts with a treble clef and a key signature of two sharps. The tempo is 'Andante Sostenuto' with a quarter note equal to 72. The music consists of a series of half notes. The dynamic starts at *pp*, goes to *pppp*, then *p*, and finally *f*.

**rall** 380 **Allegro** ♩ = 120

[380-381] *mp*

Detailed description: This staff contains measures 380 to 381. It starts with a treble clef and a key signature of two sharps. The tempo is 'Allegro' with a quarter note equal to 120. The music consists of a series of eighth notes. The dynamic is *mp*.

**f**

Detailed description: This staff contains measures 381 to 392. The music consists of a series of eighth notes with accents. The dynamic is *f*.

392 3 2 7 2

[392-394] [395-396] [397-403] [404-405]

Detailed description: This staff contains measures 392 to 405. It starts with a treble clef and a key signature of two sharps. The music consists of a series of eighth notes. The time signature changes from 4/4 to 3/4, then 2/4, then 7/4, and finally 2/4. The dynamic is *f*.

406 3 411 **Mysterioso** ♩ = 72 2 **rall**

[408-410] [411-412] *p* *pp*

Detailed description: This staff contains measures 406 to 412. It starts with a treble clef and a key signature of two sharps. The tempo is 'Mysterioso' with a quarter note equal to 72. The music consists of a series of eighth notes. The dynamic starts at *p* and goes to *pp*. The tempo is 'rall'.

415 **Andante Sost e molto cresc** ♩ = 80 418 **Molto Allegro** ♩ = 160

*p* *ff*

Detailed description: This staff contains measures 415 to 418. It starts with a treble clef and a key signature of two sharps. The tempo is 'Andante Sost e molto cresc' with a quarter note equal to 80. The music consists of a series of half notes. The dynamic starts at *p* and goes to *ff*. At measure 418, the tempo changes to 'Molto Allegro' with a quarter note equal to 160. The music consists of a series of eighth notes.

Musical score for 2nd Alto Saxophone, measures 431-445. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *ff* (fortissimo), *fp* (fortissimo piano), and *ff* (fortissimo). A large, diagonal watermark reading "SAMPLE" is overlaid across the score.

431

445

*ff* *fp* *ff*

*fp* *ff* *fp* *ff*

# The Loaded Dog



Mysterioso  $\text{♩} = 72$

4 *p* rall a tempo 9 [7-8]

15 *p* *mf* *p* rall a tempo accel e cresc

22 *ff* *ff* molto rall a tempo

25 *pp* *mf* Molto Allegro  $\text{♩} = 140$

33 *ff* *fp* *ff* *p*

43 *ff* *fp*

51 7 [51-57] *f*

59 *ff* *fp*

67 *ff* *fp* *ff* *mf*

75 *ff* *pp*

88 *Slowly* ♩ = 90 *p* *rall* 93 *Allegro* ♩ = 120 7 *f* ♩ = ♩ (in one) 2 [93-99] [100-101]

102-103 2 *solo whistle* 4 2 4 115 8 [109-110] [111-114] [115-122]

123 *sempre cresc* *p* *mf* *f* 133 3 2 3 *mp* [133-135] [136-137] [138-140]

149 *Slowly* ♩ = 90 155 *a tempo* 3 *f* [155-157]

159 *Molto Allegro* ♩ = 160 *ff* 2 *mf* [164-165]

171 2 2 4 *mp* [168-169] [171-172] [175-178] *mp*

187 3 *solo* *mf* *ff* 2 [187-189] [195-196]

197 4 201 [197-200] *p* [205-206] *ff*

211 *f* *ff*

219-220 *f*

225 4 229 9 *ff* 3 244 2 [225-228] [229-237] [241-243] [244-245]

*mp*

256 7 264 2 *f* [257-263] [264-265] *mp*

276 4 [268-271] *mp* *ff*

288 *ff*

297 *fp* *ff*

305 *fff* sempre decresc poco a poco

*mf*

317 **Mysterioso**  $\text{♩} = 80$   
*p*

321 **molto accel sempre molto cresc** 2 325 4 **Molto Allegro**  $\text{♩} = 140$   
[323-324] [325-328] *f*

334 **Mysterioso**  $\text{♩} = 80$   
4 *fff* [334-337]

343  $\text{♩} = 160$  **rall e decresc**  
2 [340-341] *fff*

**sempre decresc poco a poco**

366 **Andante Sostenuto** 7 374  
[366-372] *p* *f*

**rall** 380 **Allegro**  $\text{♩} = 120$   
2 [380-381] *mp*

392 3 2 7 2 406  
[392-394] [395-396] [397-403] [404-405] *p*

411 **Mysterioso**  $\text{♩} = 72$   
3 2 *pp* **rall**  
[408-410] [411-412]



415 *Andante Sost e molto cresc* ♩ = 80

418 *Molto Allegro* ♩ = 160

*p* *ff* *ff* *fp*

431 *ff*

445 *fp* *ff* *fp*

# The Loaded Dog



Mysterioso  $\bullet = 72$

4 *p* rall a tempo 2 rall [7-8]

9 *p* rall a tempo 15 *mf* *p* accel e cresc

22 *ff* molto rall

25 a tempo *pp* *ff* Molto Allegro  $\bullet = 140$

33 *ff* *fp* *ff*

43 [34-42]

51 7 [51-57] 59 *f*

67 3 [68-70] *ff*

75 *p* *p*

rall

The Loaded Dog (Baritone Saxophone) Page - 2

88 Slowly  $\text{♩} = 90$  *p* rall 93 Allegro  $\text{♩} = 120$  7 [93-99]

(in one) 2 2 solo whistle 4 2 4 [100-101] [102-103] [105-108] [109-110] [111-114]

115 8 123 sempre cresc *p* *mf* [115-122] [133-135]

133 3 [136-137] [138-144] [145-146] [147-148] 149 [155-157] 155 Slowly  $\text{♩} = 90$  a tempo 3 159 Molto Allegro  $\text{♩} = 160$  *ff*

171 6 [164-169] *p* *mp* cresc

187 10 197 4 [187-196] [197-200]

201 *p* 211 6 [205-210] *f*

215-218 219-222 223-224 225-228 229-232 225 4 229 4

237 *ff* *ff*

3 244 2 5

[241-243] *f* [246-247] [250-254]

*f* 256 5 264

[258-262] *mp* *p*

2

[271-272] *mp*

276 *ff*

288 *fp* *ff*

297 *fp* *ff*

305 *fff* *sempre decresc poco a poco*

*mf*

317 *Mysterioso* ♩ = 80

*p* < *f* *p* < *f* *p* < *f*

321 *molto accel sempre molto cresc* 325

*p* < *f* *p*

*Molto Allegro* ♩ = 140

*f*

334 *Mysterioso* ♩ = 80

2

*fff* *p* < *f* *p* < *f* [336-337]

2 343  $\bullet = 160$  *fff* *rall e decresc*  
[340-341]

*p* *pp* *sempre decresc poco a poco*

366 *pppp* *Andante Sostenuto* 7 *p* [366-372]

374 *f* *rall* 380 *Allegro*  $\bullet = 120$  3 [380-382]

*p* *f*

392 3 2 7 [392-394] [395-396] [397-403]

2 406 5 411 *Mysterioso*  $\bullet = 72$  2 *pp* *rall* [404-405] [406-410] [411-412]

415 *Andante Sost e molto cresc*  $\bullet = 80$  418 *Molto Allegro*  $\bullet = 160$  *ff* *ff* 431

*fp* *ff*

445 *fp* *ff* *fp*

*ff*

# The Loaded Dog



Mysterioso  $\text{♩} = 72$

4 *rall* *a tempo* *rall*  
*mf* *p*

9 *rall* *a tempo* 15 *accel e cresc*  
*mf* *p*

*rit* *a tempo* 22 *molto rall* *a tempo*  
*ff* *ff*

25 *Molto Allegro*  $\text{♩} = 140$   
*pp* *ff* *f* *mf*

33 8 43  
*ff* *fp* *ff* [34-41] *mp*

51 8 59  
[51-58] *f*

67  
*ff* *fp* *ff*

3 75 2  
[68-70] *ff* [75-76]

*solo* 2 *rall*  
*mf* [80-81] *mf*

2 88 *Slowly*  $\text{♩} = 90$  2 *rall* 93 *Allegro*  $\text{♩} = 120$   $\text{♩} = \text{♩}$  (in one)  
[86-87] [90-91] [93-99] [100-101]

2 solo whistle  
[102-103] *mf*

2 115 8 123 sempre cresc  
[113-114] [115-122] *p*

*mf* *f*

133 3 2 7 2  
[133-135] [136-137] [138-144] [145-146]

2 149 Slowly ♩ = 90  
[147-148]

155 a tempo 3 159 Molto Allegro ♩ = 160 6  
[155-157] [159-160] *ff* [164-169]

171 6  
[171-176] *mp*

187 10 197 *mp*  
[187-196] *pp* cresc

201 10 211 *ff* *f*  
[201-210]

225 8 229 2  
[217-224] *ff* *p* *f* [229-230]

*ff* 3 *ff*  
[235-237]

3 244 2 2  
[241-243] *f* [246-247] [250-251]

256 7 264 6  
[257-263] [264-269] *mp*

276  
*mp* *ff*

288  
*fp*

297 305  
*ff* *fff*

sempre decresc poco a poco

317 *Mysterioso*  $\text{♩} = 80$  321 *molto accel sempre molto cresc*  
*p* 2

[323-324]

325 4 *Molto Allegro*  $\text{♩} = 140$   
[325-328] *f* *fff*

334 *Mysterioso*  $\text{♩} = 80$  343  $\text{♩} = 160$   
4 2 6  
[334-337] *rall e decresc* [340-341] *fff*

sempre decresc poco a poco  
*p*

366 *Andante Sostenuto*  
one only  
*pp* *pppp* *p*



374 *f*

rall 380 Allegro  $\text{♩} = 120$   
*p*

*mf* *mf* *f*

392 3 2 7 2 406 5

[392-394] [395-396] [397-403] [404-405] [406-410]

411 *Mysterioso*  $\text{♩} = 72$  3 *rall* 415 *Andante Sost e molto cresc*  $\text{♩} = 80$   
[411-413] *mp*

418 *Molto Allegro*  $\text{♩} = 160$   
*ff* *ff*

431 *fp* *ff*

445 *fp* *ff* *fp*

*ff*

# The Loaded Dog



Mysterioso  $\text{♩} = 72$

4 rall a tempo rall  
 $mf$   $p$

9 rall a tempo 15 accel e cresc  
 $mf$

rit a tempo 22 molto rall  
 $ff$

25 Molto Allegro  $\text{♩} = 140$   
 $pp$   $ff$   $f$   $mf$

33 8 [34-41]  
 $ff$   $fp$   $ff$

43  
 $mp$

51 8 59 [51-58]  
 $f$

67 3 [68-70]  $ff$

75 10 rall 2 88 Slowly  $\text{♩} = 90$  2 rall  
[75-84] [86-87] [90-91]

93 Allegro  $\text{♩} = 120$  7 2 2 solo whistle  
[93-99] [100-101] [102-103]

*mf*

2 [115] 8 [123] *sempre cresc*

[113-114] [115-122] *p*

*mf* *f*

133 3 2 7 2 2

[133-135] [136-137] [138-144] [145-146] [147-148]

149 *Slowly* ♩ = 90 155 *a tempo* 3

[155-157]

159 *Molto Allegro* ♩ = 160 2 6 6 171

[159-160] *ff* [164-169] [171-176]

*mp* *mp*

187 10 197 201 10

[187-196] *pp* *cresc* *ff* [201-210]

211 8

[217-224] *ff*

225 229 2 244 3 3

[229-230] *ff* [235-237] *ff* [241-243] *f*

2 2

[246-247] [250-251]

2 256 7 264 6

[254-255] [257-263] [264-269] *mp* *mp*

276

*ff*

288

*fp* *ff*

297

*fp* *ff*

305 *sempre decresc poco a poco*

*fff*

317 *Mysterioso*  $\text{♩} = 80$

*f*

321 *molto accel sempre molto cresc* 325 *Molto Allegro*  $\text{♩} = 140$

[323-324] [325-328] *f*

334 *Mysterioso*  $\text{♩} = 80$

*fff*

343  $\text{♩} = 160$  *rall e decresc*

*fff*

*sempre decresc poco a poco*

*p* *pp* *pppp*

366 *Andante Sostenuto*  $\text{♩} = 70$

*p* *pp* *pppp*

374 *rall*

*p* *f*

380 Allegro  $\text{♩} = 120$

392 3

406 411 *Mysterioso*  $\text{♩} = 72$  rall

415 *Andante Sost e molto cresc*  $\text{♩} = 80$  418 *Molto Allegro*  $\text{♩} = 160$

431

445

# The Loaded Dog



**Mysterioso**  $\text{♩} = 72$   
st mute *div*

*p* **4** *rall* **a tempo**

**2** *rall* **9** *open* *p* *rall* **a tempo** **15** *accel e cresc*

**[7-8]** **[13-14]**

*rit* *a tempo* *p* *ff*

**22** *molto rall* *a tempo* **25** **Molto Allegro**  $\text{♩} = 140$  **2** *pp* *ff* *f* **[27-28]** *mf*

*ff* *fp* *ff* **33** **6** **[34-39]**

**43** **4** **[43-46]** *mp*

**51** *f* **59** **4** **[59-62]**

*ff* *fp* *ff* *fp* *ff* **67** **3** **[68-70]**

**75** *Ob (muted)* *pp*

*mf*

Horn cue

88 *rall* **Slowly** ♩ = 90 *p*

93 *rall* **Allegro** ♩ = 120 *mf* Oboe [93-96]

♩ = ♩ (in one) *mp* solo whistle st mute

Xylo *p*

open 115 *solo* *p* 4 123 *a2* *sempre cresc* *p* [119-122]

133 *mf* *f*

149 [140-144] [145-146] [147-148]

155 *Slowly* ♩ = 90 *a tempo* *p* Xylo [155-156]

159 **Molto Allegro** ♩ = 160 *ff* *mp*

171 *mp* [167-169]

187 2 *solo*  
[187-188] *mf*

a2  
*ff* 3 197  
[194-196] *pp cresc*

201 10 211  
*ff* [201-210] *f* *ff*

2 [216-217] 2 [219-220] *mf*

225 4 229 2 3  
[225-228] [229-230] *ff* [235-237] *ff*

3 244  
[241-243] *mp*

256 7  
*f* [257-263]

264 *mp*

276 *ff*

288 *ff* *fp*

297



305 *sempre decresc poco a poco*  
*fff*

317 *Mysterioso* ♩ = 80

321 *solo nervously* *molto accel sempre molto cresc* 2 4

*mf* [323-324] [325-328]

334 *Mysterioso* ♩ = 80 4

*f* [334-337] *fff*

343 ♩ = 160 *rall e decresc*

[340-341] *fff*

*sempre decresc poco a poco*  
*pp*

366 *Andante Sostenuto*  
Oboe *pppp* *p*

374 *p* *f*

380 *Allegro* ♩ = 120 6 *rall* *mf* *f*

[380-385] *mf* *f*

392 *p*

399-400 *solo* *mf* 2

406 411 *Mysterioso*  $\text{♩} = 72$  *pp* 3 [408-410]

415 *rall* *Andante Sost e molto cresc*  $\text{♩} = 80$  *p* *ff*

418 *Molto Allegro*  $\text{♩} = 160$

431

445

# The Loaded Dog



Mysterioso  $\text{♩} = 72$

st mute  $\text{p}$  4 rall a tempo 2 rall [7-8]

9 open  $\text{p}$  15 accel e cresc [13-14]

rit a tempo 22 molto rall

a tempo 25 Molto Allegro  $\text{♩} = 140$  3 [26-28]  $\text{mf}$

33 6 [34-39]  $\text{mp}$

43 4 [43-46]  $\text{mp}$

51  $\text{f}$

59 4 [59-62]  $\text{ff}$   $\text{fp}$   $\text{ff}$

67 3 [68-70]  $\text{ff}$

75 10 rall [75-84]  $\text{p}$

88 Slowly  $\text{♩} = 90$

rall 93 Allegro  $\text{♩} = 120$  7  $\text{♩} =$  (in one) 2 2 solo whistle

[93-99] [100-101] [102-103]

The Loaded Dog (2nd Trumpet in Bb) Page - 2

st mute

*mp*

2 [113-114] 8 [115-122] 123 *p* sempre cresc open

*mf* *f*

133 *mp*

5 [140-144] 2 [145-146] 2 [147-148] 149

Slowly  $\text{♩} = 90$  155 *a tempo* 3 159 *Molto Allegro*  $\text{♩} = 160$  *ff*

[155-157]

*mp*

3 [167-169] 171 *mp*

187 4 [187-190] *ff*

3 [194-196] 197 *pp* *cresc* 201 10 [201-210] *ff* 211 *f*

*ff* 2 [216-217] 2 [219-220] *mf*

The Loaded Dog (2nd Trumpet in Bb) Page - 3

225 4 229 9  
[225-228] [229-237] **ff**

3 244  
[241-243] **mp**

256 7  
[257-263] **f**

264 **mp**

276 **ff**

288 **ff**

297 **fp**

305 **fff** *sempre decresc poco a poco*

317 **Mysterioso**  $\text{♩} = 80$  **mf** [315-316] 2

321 **molto accel** **sempre molto cresc** 2 325 4

334 **Mysterioso**  $\text{♩} = 80$  4 [323-324] [325-328] [334-337] **fff**

**Molto Allegro**  $\text{♩} = 140$

2 343  $\bullet = 160$  *rall e decresc*

[340-341]

*sempre decresc poco a poco*

*pp*

*pppp*

366 **Andante Sostenuto**  $\bullet = 72$  374

[366-372] *p* *f*

*rall* 380 **Allegro**  $\bullet = 120$

[380-385] *mf* *f*

392

5 2 406 5 411 **Mysterioso**  $\bullet = 72$

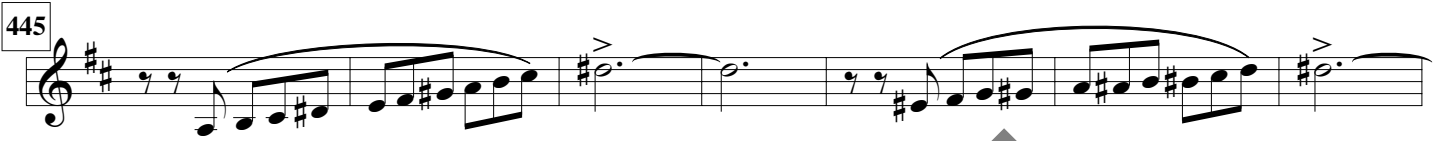
[399-403] [404-405] [406-410] *pp*

*rall* 415 **Andante Sost e molto cresc**  $\bullet = 80$

*p* *ff*

418 **Molto Allegro**  $\bullet = 160$

431



SAMPLE  
SCORE

# The Loaded Dog



Mysterioso  $\text{♩} = 72$

st mute **4** rall a tempo **2** rall

**9** open rall a tempo **15** accel e cresc

rit a tempo **22** molto rall

a tempo **25** Molto Allegro  $\text{♩} = 140$  3

**33** 6

**43** 4

**51**

**59** 4

**67** 3

**75** 10 rall **88** Slowly  $\text{♩} = 90$

rall **93** Allegro  $\text{♩} = 120$  7  $\text{♩} = \text{♩}$  (in one) 2



The Loaded Dog (3rd Trumpet in Bb) Page - 2

2 solo whistle st mute  
[102-103] *mp*

2 115 8 open 123 sempre cresc  
[113-114] [115-122] *p*

133 *mf* *f*

133 *mp*

5 2 2 149  
[140-144] [145-146] [147-148]

Slowly  $\text{♩} = 90$  155 a tempo 3  
[155-157]

159 Molto Allegro  $\text{♩} = 160$   
*ff* *mp*

3 171  
[167-169] *mp*

187 4  
[187-190] *ff*

3 197  
[194-196] *pp* *cresc* *ff*

10 211 2  
[201-210] *f* *ff* [216-217]

The Loaded Dog (3rd Trumpet in Bb) Page - 3

2 [219-220] *mf* [225-228] [229-237]

3 [241-243] [244] *mp*

256 7 [257-263] *mp* [264]

[276]

[288] *sp* *ff*

[297]

[305] *fff* *sempre decresce poco a poco*

[315-316] *mf*

317 *Mysterioso*  $\text{♩} = 80$  [321] *molto accel sempre molto cresc* [325] 4

[323-324] [325-328]

*Molto Allegro*  $\text{♩} = 140$  [334] *Mysterioso*  $\text{♩} = 80$  4

[334-337] *fff*

2 343  $\bullet = 160$  **rall e decresc**

[340-341] *fff*

**sempre decresc poco a poco**

*pp*

366 **Andante Sostenuto**  
7

[366-372] *pppp*

374

*p* *f*

380 **Allegro**  $\bullet = 120$   
6

[380-385] *mf* *f*

392

*p*

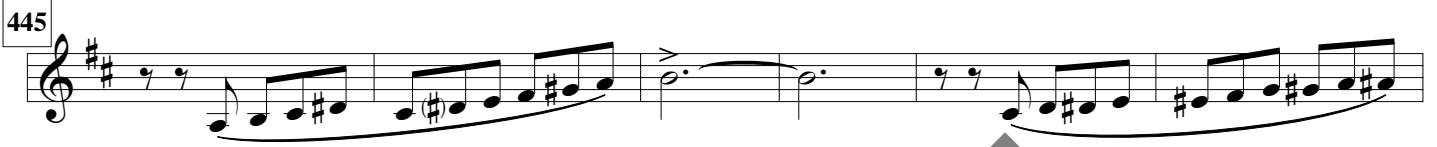
406 **Mysterioso**  $\bullet = 72$   
5 2 5

[399-403] [404-405] [406-410] *pp*

**rall** 415 **Andante Sost e molto cresc**  $\bullet = 80$  418  $\bullet = \bullet$ , **Molto Allegro**  $\bullet = 160$

*p* *ff*

431



SAMPLE  
SCORE

# The Loaded Dog



Mysterioso  $\bullet = 72$

st mute 4 open rall a tempo 2 rall

9 15 [7-8] accel e cresc

rit a tempo

22 25 Molto Allegro  $\bullet = 140$

*pp* *ff* *mf*

*ff* *p*

*fp* *ff* *p*

33 43

51

[48-49] *f* 59 4

[59-62]

*ff* *fp* *ff*

67 *mf* *ff* *rall*

75 *Slowly*  $\text{♩} = 90$  *p* [77-84]

88 *p* *rall*

93 *Allegro*  $\text{♩} = 120$  7 2 2 solo whistle 4 2

[93-99] [100-101] [102-103] [105-108] [109-110]

115 8 123 *sempre cresc* *p*

[111-114] [115-122]

133 3 2 7 2 2 149

[133-135] [136-137] [138-144] [145-146] [147-148]

*solo* *Slowly*  $\text{♩} = 90$  155 *a tempo* 3

*mf* [155-157]

159 *Molto Allegro*  $\text{♩} = 160$  2 3

[159-160] *ff* [164-166] *mp*

171 *mf*

187 10 197 201

[187-196] *pp cresc* *ff*

*solo*  
*mf* [203-208] *ff* [211-215] *ff*  
6 5  
211  
7 [218-224] *p* *f* [229-232] *ff*  
225 229 4  
237 *ff* [241-243] 3  
244 *mp*  
256 *f* [257-263] *mf* 264 7  
276 *ff*  
288 *fp* *ff*  
297 *fp* *ff*  
305 *fff* *mf*  
*sempre decresc poco a poco*  
317 *Mysterioso*  $\text{♩} = 80$  *p*  
321 *molto accel* *sempre molto cresc* 2 325 4 *Molto Allegro*  $\text{♩} = 140$  *f*  
[323-324] [325-328]

334 *Mysterioso* ♩ = 80  
4  
[334-337] *fff*

343 ♩ = 160  
2  
[340-341] *fff* *rall e decresc*

*pppp*

*sempre decresc poco a poco*  
*p* *pp* *pppp*

366 *Andante Sostenuto* 7  
[366-372] *p* *f* 374

*rall* 380 *Allegro* ♩ = 120  
*p*

*mf* *f*

392 3 2 4  
[392-394] [395-396] [397-400] *mp*

406 2  
[406-407]

*Mysterioso* ♩ = 72  
411 *pp* *pp* *rall*

415 *Andante Sost e molto cresc* ♩ = 80  
*p* 418 *Molto Allegro* ♩ = 160  
*ff*



431

*ff* *fp* *ff*

2 445 2

[443-444] *fp* [447-448] *fp* *ff*

SAMPLE  
SCORE

# The Loaded Dog



Mysterioso  $\bullet = 72$

st mute  $\text{p}$  4 open rall a tempo 2 rall [7-8]

9  $\text{p}$  rall a tempo 15  $\text{mf}$  accel e cresc

rit a tempo  $\text{p}$   $\text{ff}$   $\text{ff}$

22 molto rall a tempo 25  $\text{pp}$   $\text{ff}$   $\text{mf}$  Molto Allegro  $\bullet = 140$

$\text{ff}$

33  $\text{fp} < \text{ff}$   $\text{p}$

$\text{ff}$

43 2 [48-49]

51  $\text{f}$

59 4 [59-62]  $\text{ff}$

67  $\text{fp} < \text{ff}$   $\text{mf}$

**ff** **Slowly**  $\text{♩} = 90$  **p** [77-84]

**rall** 2 [88] **p** **rall** [86-87]

**93 Allegro**  $\text{♩} = 120$  7 2 **solo whistle** 4 2 [93-99] [100-101] [102-103] [105-108] [109-110]

4 [115] 8 [123] **sempre cresc** **p** [111-114] [115-122]

**mf** **f** [133-135] [136-137] [138-144] [145-146] [147-148]

**133** 3 2 7 2 2 **149** [133-135] [136-137] [138-144] [145-146] [147-148]

**Slowly**  $\text{♩} = 90$  **155 a tempo** 3 [155-157]

**159 Molto Allegro**  $\text{♩} = 160$  2 3 **ff** [159-160] [164-166] **mp**

**171** **mf**

**187** 4 4 2 **197** **pp** **cresc** [187-190] [191-194] [195-196]

**201** 8 **211** 5 **ff** [201-208] [211-215]

7 225 229 4

[218-224] *p* *f* [229-232]

*ff* *ff*

3 244

[241-243] *mp*

256 *f*

7 264

[257-263] *mf*

276 *ff*

288 *fp* *ff*

297 *fp* *ff*

305 *fff* sempre decresc poco a poco

*mf*

317 *Mysterioso*  $\text{♩} = 80$  *p* 321 *molto accel* *sempre molto cresc* 2 325 4

[323-324] [325-328]

*Molto Allegro*  $\text{♩} = 140$  *f* *fff* 334 *Mysterioso*  $\text{♩} = 80$  4 *fff* [334-337]

2

343  $\text{♩} = 160$  *rall e decresc* *fff*

[340-341]

*pp* *pppp* *p* *Andante Sostenuto* 7 [366-372] *p*

374 *f* *rall* 380 *Allegro*  $\text{♩} = 120$  *p*

*mf* *f*

392 3 2 [392-394] [395-396]

4 [397-400] *mp*

406 2 [406-407] *pp* 411 *Mysterioso*  $\text{♩} = 72$  *pp*

*rall* 415 *Andante Sost e molto cresc*  $\text{♩} = 80$  *p* 418 *Molto Allegro*  $\text{♩} = 160$  *ff*

*ff* *fp* *ff* 431

[443-444]

445 *fp* [447-448] *fp* *ff*

# The Loaded Dog



Mysterioso  $\bullet = 72$

st mute  $\text{p}$  4 open rall a tempo 2 rall [7-8]

9  $\text{p}$  rall a tempo 15  $\text{mf}$  accel e cresc

rit a tempo  $\text{p}$   $\text{ff}$   $\text{ff}$

22 molto rall a tempo 25 Molto Allegro  $\bullet = 140$   $\text{pp}$   $\text{ff}$   $\text{mf}$

33  $\text{ff}$   $\text{fp}$   $\text{ff}$

$\text{p}$

43

2 51  $\text{f}$  [48-49]

59 4 [59-62]

67  $\text{ff}$   $\text{fp}$   $\text{ff}$   $\text{mf}$

$\text{ff}$

75 *p* [77-84] 8 *p* 88 *p* **Slowly**  $\text{♩} = 90$

*rall* 93 **Allegro**  $\text{♩} = 120$  7  $\text{♩} = \text{♩}$  (in one) 2

102-103 2 **solo whistle** 4 [105-108] 2 [109-110] 4 [111-114] 8 [115-122] 115

123 *p* **sempre cresc** *mf* 133 *f* *mp* 140-144 5

149 2 2 145-146 147-148 155 **Slowly**  $\text{♩} = 90$  3 **a tempo** 159 **Molto Allegro**  $\text{♩} = 160$  2 *ff* 171 *mp* *mf* 164-166

187 10 197 *pp* *cresc* [187-196] 201 8 *ff* [201-208] 211 5 *ff* [211-215]

7 225 229 9

[218-224] *p* *f* [229-237]

*ff* 3 244 [241-243] *mp*

256 7 264 *f* [257-263] *mf*

276 *ff*

288 *fp*

297 *ff* *ff*

305 *fff* sempre decresc poco a poco

*mf*

317 *Mysterioso*  $\text{♩} = 80$  *p* 321 molto accel sempre molto cresc 325 4

*Molto Allegro*  $\text{♩} = 140$  334 *Mysterioso*  $\text{♩} = 80$  4 [323-324] [325-328]

*f* *ff* [334-337]

2 343  $\text{♩} = 160$  rall e decresc *fff*

[340-341]



Musical staff with bass clef and notes.

sempre decresc poco a poco

Musical staff with notes and dynamics *p*, *pp*, *pppp*.

366 Andante Sostenuto 7 374

Musical staff with notes and dynamics *p*, *f*.

[366-372] *p*  $\searrow$  *f*

rall 380 Allegro  $\text{♩} = 120$

Musical staff with notes and dynamic *p*.

Musical staff with notes and dynamics *mf*, *f*, *mp*.

392

Musical staff with notes and dynamic *mp*.

[399-400]

Musical staff with notes and dynamic *pp*.

[406-407]

411 *Mysterioso*  $\text{♩} = 72$  rall 415 *Andante Sost e molto cresc*  $\text{♩} = 80$

Musical staff with notes and dynamics *pp*, *p*.

418 *Molto Allegro*  $\text{♩} = 160$

Musical staff with notes and dynamics *ff*, *fp*.

431

Musical staff with notes and dynamic *ff*.

[443-444]

445

Musical staff with notes and dynamics *fp*, *ff*.

[447-448]

# The Loaded Dog



Mysterioso  $\bullet = 72$

4 rall a tempo rall

*mf* *p*

9 rall a tempo 15 accel e cresc

*p* *mf* *p*

rit a tempo

*ff* *ff*

22 molto rall a tempo 25 Molto Allegro  $\bullet = 140$

*pp* *ff* *f*

33 9 [33-41]

*ff* *fp* *ff*

43

*mp*

51 7 [51-57]

*f*

59

*ff*

67

*mf*

75

*mf* *rall*

2 [80-81] *mf*

*mf*

The Loaded Dog (Euphonium) Page - 2

88 *Slowly*  $\text{♩} = 90$  *rall*  
*p*

93 *Allegro*  $\text{♩} = 120$  7 2 2 *solo whistle* *Horns*  
[93-99] [100-101] [102-103] *mf*

115 *p* 4 [119-122]

123 *sempre cresc* *p* *f*

133 *solo* *mf*

140-144 5 2 2 149

[140-144] [145-146] [147-148]

155 *Slowly*  $\text{♩} = 90$  *a tempo* 3  
[155-157]

159 *Molto Allegro*  $\text{♩} = 160$  2 6 8  
[159-160] *ff* [164-169] [171-178]

187 4 [187-190]

197 4 2 201 8  
[191-194] [195-196] *pp cresc* *ff* [201-208]

211 *ff* *f* *ff*

225 4

[218-220] *f* [225-228]

229 4 7 244

[229-232] *ff* [237-243] *f*

2 2

[246-247] [250-251] *f*

256 5 264 8

*f* [258-262] *mp* [265-272] *mp*

276

*ff*

288

*fp* *ff*

297

*fp* *ff*

305 *fff* *mf*

sempre decresc poco a poco

317 *Mysterioso* ♩ = 80

*p* < *f* *p* < *f*

321 *molto accel* *sempre molto cresc*

*p* < *f* *p* < *f* *p*

325 *Molto Allegro* ♩ = 140

*f*

334 *Mysterioso* ♩ = 80

*fff* *p* < *f* *p* < *f*

[336-337] 2

343  $\bullet = 160$  **rall e decresc**

[340-341] *fff*

**sempre decresc poco a poco**

*p*

366 **Andante Sostenuto** 7

*pppp* [366-372]

374

*p*  $\text{---}$  *f*

380 **Allegro**  $\bullet = 120$  3

[380-382] *p*

392 **Bsn.**

*mf*

*mf*

406

*pp*

411 **Mysterioso**  $\bullet = 72$  3 **rall** 415 **Andante Sost e molto cresc**  $\bullet = 80$

[411-413] *mp*

418 **Molto Allegro**  $\bullet = 160$

*ff*

431

[429-430] *fp*  $\text{---}$  *ff*



# The Loaded Dog



Mysterioso  $\bullet = 72$

4

*div* *rall* *a tempo* *rall*

*p* *mf* *p*

9

*rall* *a tempo* 15 *accel e cresc*

*p* *mf* *p*

*rit* *a tempo* 22 *molto rall*

*ff* *ff*

*a tempo* 25 *Molto Allegro*  $\bullet = 140$

*pp* *ff* *f*

33

*ff* *fp* *ff* *f*

43

51

59

67 *ff* *fp* *ff* *mf*

75 *p* *one only*

88 *rall* *a2* *Slowly* ♩ = 90

93 *rall* *Allegro* ♩ = 120 *2 only*

*mp*(b) ♩ = (in one)

*solo whistle* *a2*

115 *Two only* *p* [119-122] 4

123 *a2* *sempre cresc*

133 *Bass trom* *mp*

The musical score is written for a tuba in bass clef with a key signature of two flats. It consists of ten staves of music. The score includes various dynamics such as fortissimo (ff), piano (p), and mezzo-forte (mf). Performance instructions include 'one only', 'Two only', 'solo whistle', 'rall' (ritardando), and 'Allegro' with specific tempo markings (♩ = 120 and ♩ = 90). The piece features several changes in time signature, including 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, and 3/4. A large 'SAMPLE SCORE' watermark is overlaid diagonally across the page.



*mp*

149

155 *Slowly*  $\text{♩} = 90$  *solo* *a tempo*

159 *Molto Allegro*  $\text{♩} = 160$  *a2*

*p* [159-160] *ff*

6 [164-169] *mf*

171

187 [187-190] [191-194] [195-196]

197 4 [197-200] 201 2 [201-202] *solo* *mf* [205-208] *ff* *a2*

211 2 [215-216] *ff* 3 [218-220]

225 4 [225-228] 229 6 [229-234] *ff*

237 3 [241-243] 244 *mf*

256 4 [259-262] *f*

264



276



288




297

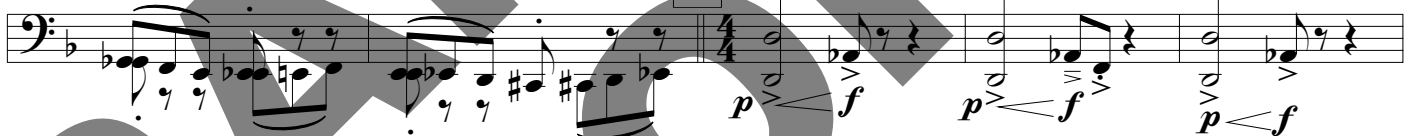


305

sempre decresc poco a poco



317 *Mysterioso* ♩ = 80



321

*molto accel*

*sempre molto cresc*

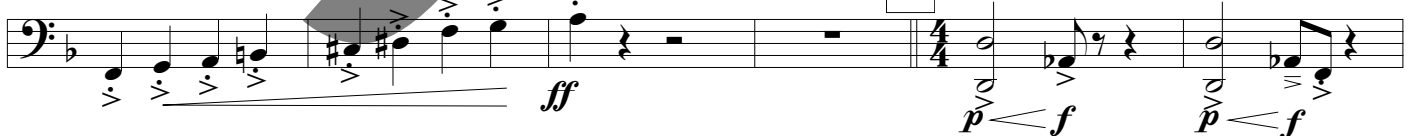


325


*Molto Allegro* ♩ = 140



334 *Mysterioso* ♩ = 80



st bass



343  $\bullet = 160$  **rall e decresc**

*fff*

**sempre decresc poco a poco**

366 **Andante Sostenuto**  $\frac{7}{4}$  *pp* 374

[366-372] *pppp* *p* *f*

**rall** 380 **Allegro**  $\bullet = 120$

392 Bass trom

406

411 **Mysterioso**  $\bullet = 72$  **rall** 415 **Andante Sost e molto cresc**  $\bullet = 80$

[411-413] *pp* *p*

418 **Molto Allegro**  $\bullet = 160$

*ff* *ff* 431

*fp* *ff*

445

One only on top line

*fp* *ff* *fp* *ff*

The image shows two staves of musical notation for a tuba part. The first staff begins at measure 445, marked with a box containing the number '445'. The music is in bass clef and features a sequence of notes: a dotted quarter note (F#), a dotted quarter note (G), a quarter rest, a quarter note (A), a quarter note (B), a quarter note (C), and a quarter note (D). The first two notes are marked with a dynamic of *fp* (fortissimo piano), and the last four notes are marked with *ff* (fortissimo). A slur covers the last four notes, with a '2' above it indicating a second ending. The instruction 'One only on top line' is written above the staff. The second staff continues the piece with a dotted quarter note (E), a dotted quarter note (F), a quarter rest, a quarter note (G), a quarter note (A), a quarter note (B), and a quarter note (C). The first two notes are marked with *fp*, and the last four notes are marked with *ff*. The piece concludes with a double bar line.

SAMPLE  
SCORE

# The Loaded Dog



Mysterioso  $\bullet = 72$

4 arco rall a tempo rall

9 rall a tempo 15 accel e cresc

rit a tempo 22 molto rall a tempo

25 Molto Allegro  $\bullet = 140$

33 arco pizz

43

51 arco

59 pizz arco

67 pizz

75 *ff* arco

8 *p* [77-84] rall

88 Slowly  $\text{♩} = 90$

93 *p* *mp* rall Allegro  $\text{♩} = 120$  pizz

solo whistle (in one)

115 2nd tuba *p* 4 [119-122]

123 *p* sempre cresc

133 3 2 [133-135] [136-137]

138-140 3 *mp*

149

155 Slowly  $\text{♩} = 90$  a tempo 3 [155-157]

159 Molto Allegro  $\text{♩} = 160$  arco *ff* [159-160]

6 **171** pizz *mf*

[164-169]

**187** 10 **197** 4 **201** 8 *ff*

[187-196] [197-200] [201-208]

**211** 2 *f* *ff*

[215-216]

3 **225** 4 **229** 6 *mf*

[218-220] [225-228] [229-234]

*ff* arco *ff* 3 **244** pizz *mf*

[241-243]

**256** arco *f* 4 [259-262]

**264** pizz *mp*

**276** arco *ff*

**288** *fp*

*ff* *fp* *ff*

297

305

sempre decresc poco a poco

Musical staff with notes, slurs, and dynamics including *fff*.

Musical staff with notes, slurs, and dynamics including *pizz.* and *mf*.

317

Mysterioso  $\bullet = 80$   
arco

321

molto accel sempre molto cresc

Musical staff with notes, slurs, and dynamics including *p*, *f*, and *pizz.*

325

Musical staff with notes and slurs.

Molto Allegro  $\bullet = 140$

334

Mysterioso  $\bullet = 80$

Musical staff with notes, slurs, and dynamics including *f* and *ff*.

Musical staff with notes, slurs, and dynamics including *p*, *f*, and *pp*.

343  $\bullet = 160$

arco

rall e decresc

Musical staff with notes, slurs, and dynamics including *fff*.

sempre decresc poco a poco

Musical staff with notes, slurs, and dynamics including *p* and *pp*.

366

Andante Sostenuto

7

374

Musical staff with notes, slurs, and dynamics including *pppp*.

[366-372]

rall

380

Allegro  $\bullet = 120$

pizz

Musical staff with notes, slurs, and dynamics including *p*.

Musical staff with notes and slurs.

392

3

2

Musical staff with notes, slurs, and dynamics including *f*.

[392-394]

[395-396]



3  
[397-399] *mp*

406 411 *Mysterioso*  $\text{♩} = 72$  *rall*  
3 3 arco *pp*

[408-410] [411-413]

415 *Andante Sost e molto cresc*  $\text{♩} = 80$  418 *Molto Allegro*  $\text{♩} = 160$

*p* *ff* *ff*

431

*fp* *ff*

445

*fp* *ff* *fp*

*ff*

SAMPLE SCORE

# The Loaded Dog



**Mysterioso** ♩ = 72

Perc 1 - Glock  
Tubular Bells  
Xylophone

4 rall a tempo

glock rall a tempo 2

mf f [13-14]

15 accel e cresc rit a tempo 22 molto rall

mf ff [20-21]

a tempo 2 25 Molto Allegro ♩ = 140

[23-24] f [27-28] f

33 10 43

[33-42] mf

51 8 59 4

[51-58] [59-62]

67 f

75 4 solo glock

[75-78] mf

rall 88 Slowly ♩ = 90 2 rall

[90-91]

93 Allegro ♩ = 120 7 ♩ = (in one) 2 2 solo whistle 4 2

[93-99] [100-101] [102-103] [105-108] [109-110]

The Loaded Dog (Percussion 1) Page - 2

xylo  
2 hard stix  
solo  
115 med stix  
[111-112] *f* *p*

123 sempre cresc  
4  
[123-126]

133 3  
[133-135]

2 2 4 2  
[136-137] [138-139] *mf* [141-144] [145-146]

2 149  
[147-148]

155 a tempo 2  
[155-156] *mf*

159 Molto Allegro  $\text{♩} = 160$  7 glock  
[159-165] *f*

2 171 glock  
[168-169] *mp* [175-176]

8 187 10 197 4 201 6 xylo  
[179-186] [187-196] [197-200] [201-206] *ff*

211 8 225 4 229 glock  
[211-218] *ff* [221-224] [225-228] *ff*

11 244 2 glock  
[233-243] [244-245] *f*

2 256  
[248-249] [252-253] *f*

2 xylo 3 264 glock  
[257-258] *mf* [261-263] *mp*

2 [268-269] 4 [272-275] 276 2 [276-277] *ff*

4 [284-287] 288

2 [295-296] 297

305 *sempre decresc poco a poco* 9 317 *Mysterioso* ♩ = 80

321 *molto accel sempre molto cresc* 2 325 4 xylo *Molto Allegro* ♩ = 140  
hard stix

[323-324] [325-328] *f* 334 *Mysterioso* ♩ = 80  
4

*fff* [334-337] *rall e decresc*

343 ♩ = 160 2 [340-341] [343-344]

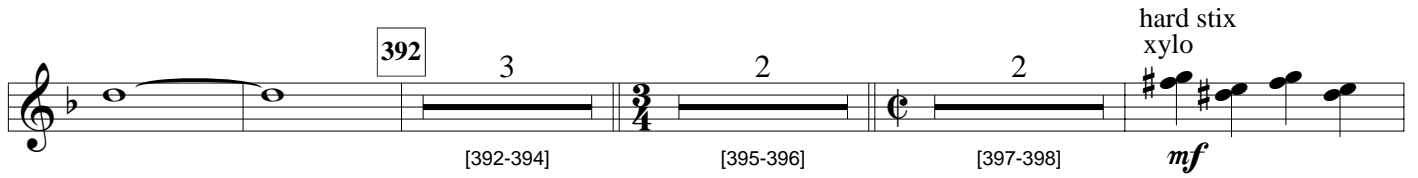
xylo *ffff* *sempre decresc poco a poco*

366 *Andante Sostenuto* tubular bells  
3 [363-365] *p*

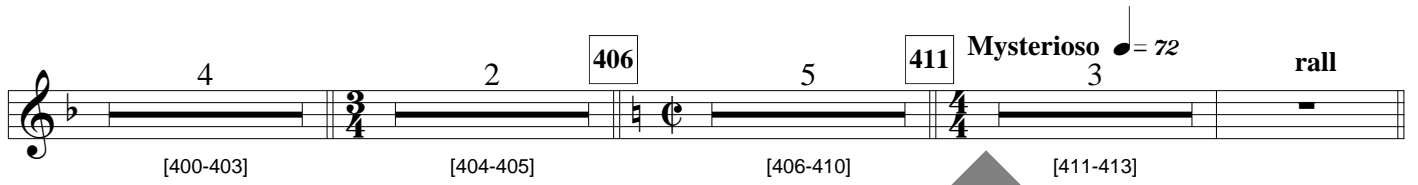
374 *f*

*rall* 380 *Allegro* ♩ = 120 6 xylo med stix  
[380-385] *mf* *f*

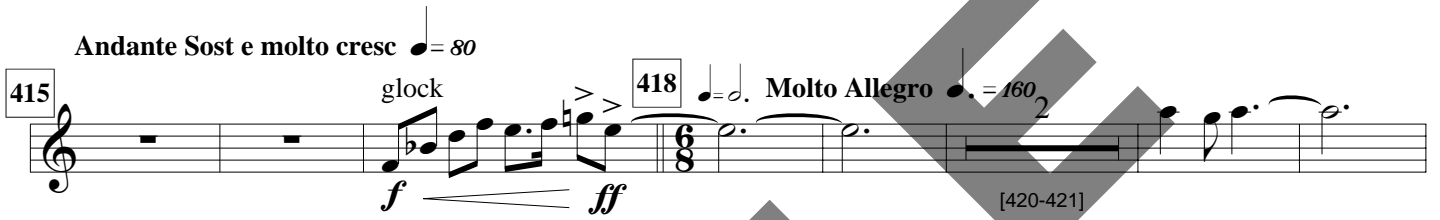
392 3 2 2 hard stix xylo *mf*



406 411 *Mysterioso* = 72 *rall*



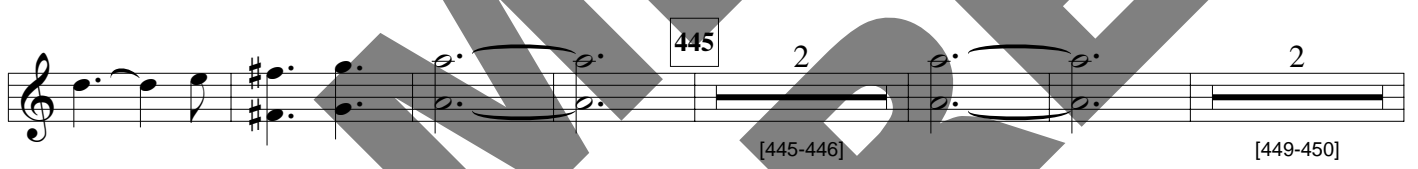
415 *Andante Sost e molto cresc* = 80 *f* *ff* glock 418 *Molto Allegro* = 160



431 [429-430]



445 [445-446] [449-450]



SAMPLE SCORE

# The Loaded Dog



Mysterioso  $\bullet = 72$

Perc 2 -  
Tri, Hi Hat  
S.Drum B. Drum

4 **rall** **a tempo** 2 **rall** [7-8]

9 **rall** **a tempo** 15 **accel e cresc** **rit** **a tempo**  
[13-14] **ff**

22 **molto rall** **a tempo** 25 **Molto Allegro**  $\bullet = 140$   
**ff** **pp** **ff** **mp**

33 **mf**

43 **pp**

51 **f**

59 **f**

67 **fp** **ff** **f**

75 9  
**ff** [76-84]

**rall** 2 [86-87] **88** **Slowly**  $\text{♩} = 90$  2 **rall** **93** **Allegro**  $\text{♩} = 120$  closed hi hat *mf*

tri  $\text{♩} = \text{♩}$  (in one)

*cresc* **solo whistle**

**115** 3 *f* [115-117]

3 [119-121] **123** *mp* **sempre cresc**

**133** 3 [133-135] 2 [136-137] 3 [138-140] *f*

tri *mp* **149** **Slowly**  $\text{♩} = 90$  **155** **a tempo** 3 [155-157]

**159** **Molto Allegro**  $\text{♩} = 160$  2 [159-160] *p* *ff* 6 [164-169] *mf* **171**

**187** 7 [188-194]

*molto cresc* tri **197** *p* *cresc* **201** 4 [201-204] *ff* *p* *fff*

5 [211] [206-210] *f* 2 6 [215-220] *f* 2

225 [229] *pp* Slap stick (or rim shot) *f*

244 *f* 2 2 2

256 *ff* *ffff*

5 [264] [259-263] *mf* 2 2 2

276 *ff*

288 *pp* *ff*

297 *fp* *ff*

305 *fff* sempre decresc poco a poco

5 [317] *pp* *Mysterioso* = 80 [321] molto accel sempre molto cresc 2

[312-316] [323-324]

4 [325] *Molto Allegro* = 140 [334] *Mysterioso* = 80 4

[325-328] *p* *fff* [334-337] 2/4



343  $\bullet = 160$  *rall e decresc*

[340-341] *fff*

*sempre decresc poco a poco*

366 *Andante Sostenuto* 8 *f* [366-373] 374 5 *rall* 380 *Allegro*  $\circ = 120$  closed hi hat *mp*

392 3 2 3 *mf* tri

[392-394] [395-396] [397-399]

406 *pp*

411 *Mysterioso*  $\bullet = 72$  3 *rall* 415 *Andante Sost e molto cresc*  $\bullet = 80$  418 *Molto Allegro*  $\bullet = 160$  *ff* *mp*

[411-413] *ff* *fp*

431 *ff* *fp* *ff* *fp* *ff*

445 *fp* *ff*

# The Loaded Dog



Perc 3 - Crash Cyms  
Sus Cym Sizzle Cym  
Tam Tam

**Mysterioso** ♩ = 72  
scrape with coin  
sus cym

**Molto Allegro** ♩ = 140

**Allegro** ♩ = 120

**Slowly** ♩ = 90

**Tempo markings:** *pp*, *p*, *mf*, *f*, *ff*, *rit*, *rall*, *a tempo*, *molto rall*, *accel e cresc*, *sempre cresc*

**Performance instructions:** soft sticks, let ring, sus cym, cr cyms, solo whistle

**Measure numbers and brackets:** 4, 9, 15, 22, 25, 33, 43, 51, 59, 67, 75, 83-84, 86-87, 88, 93, 94-99, 100-101, 102-103, 105-108, 109-110, 111-114, 115-122, 123-128, 133, 136-137, 138-144, 145-146, 147-148, 149, 155

**159** *Molto Allegro* ♩ = 160

*ff* *p* *ff* *p*

sus cym sizzle cym

6 8 8

[164-169] [171-178] [179-186]

**171** **187**

**197** **201**

**211** 3

[212-214]

3 4 4 4 3

cr cyms

*ff*

**225** **229**

[222-224] [225-228] [229-232] [233-236]

**244** 9 sus cym **256** sizzle cym

[245-253] *pp* *ff*

**264** 12 **276** 12 **288** cr cyms

[264-275] [276-287]

3 **297** tam tam **305**

[294-296] *fff*

*sempre decresc poco a poco*

let ring 4 4 2 **317** *Mysterioso* ♩ = 80 sizzle cym

[307-310] [311-314] [315-316] *p*

**321** *molto accel* *sempre molto cresc* **325**

*Molto Allegro* ♩ = 140

sus cym *fff* **334** *Mysterioso* ♩ = 80

let ring *p*

**343** ♩ = 160 tam tam let ring 8

[346-353] *fff*

*sempre decresc poco a poco*

4 4 4 **366** *Andante Sostenuto* 7 sus cym **374** let ring 3 cr cyms

[354-357] [358-361] [362-365] [366-372] *pp* *f* [375-377]

**rall** **380** **Allegro**  $\text{♩} = 120$   
8 cr cyms **392** 3 2  
[380-387] **f** [392-394] [395-396]

7 2 **406** 5 **411** **Mysterioso**  $\text{♩} = 72$   
scrape with coin **pp** **rall** soft sticks  
sus cym  
[397-403] [404-405] [406-410]

**415** **Andante Sost e molto cresc**  $\text{♩} = 80$  **418** **Molto Allegro**  $\text{♩} = 160$   
let ring 3 cr cyms **ff** [419-421]  
**mp**

3 **431** 2 2 2  
[428-430] **ff**

2 2 **445** 2 2

# The Loaded Dog



Mysterioso  $\text{♩} = 72$

4 rall a tempo 2 rall 9

rall a tempo 2 15 accel e cresc rit let ring a tempo

22 molto rall a tempo

25 Molto Allegro  $\text{♩} = 140$  let ring 5 33 let ring 8

43 let ring 5 51 5

59 5 67 5

75 10 88 Slowly  $\text{♩} = 90$  2

rall 93 Allegro  $\text{♩} = 120$  (in one) 2 solo whistle 4

115 8 123 sempre cresc 4 4 2

133 3 2 7 2 2 149

Slowly  $\text{♩} = 90$  155 a tempo 3

[155-157]

**159** *Molto Allegro* ♩ = 160

2 6 171 8

[159-160] *p* *ff* [164-169] [171-178]

8 187 10 197 4 201 10 211 14 225 4 229 4

[179-186] [187-196] [197-200] [201-210] [211-224] [225-228] [229-232]

4 (Slap stick) 2

[233-236] [238-239] *ff*

**244** 10 256 3 xylo 3

[245-254] [256-258] *mf* [261-263]

**264** 4 2 glock 4 276

[264-267] [268-269] [272-275] *ff*

2 (opt) 288

[284-285] *mp* *molto cresc* *ff*

*fp*

**297** *ff*

**305** *fff* *sempre decresc poco a poco* let ring 5 317 *Mysterioso* ♩ = 80

[312-316] *pp*

321 *molto accel sempre molto cresc* 325 *Molto Allegro* ♩ = 140

2 4 4

[323-324] [325-328] [330-333]

**334** *Mysterioso* ♩ = 80 4 2 2 6

[334-337] [340-341]

**343** ♩ = 160 *rall e decresc* *ffff*

sempre decresc poco a poco

*pppp*

366 **Andante Sostenuto** let ring 6 374 let ring 4 rall

[367-372] *pp* *f* [375-378]

380 **Allegro**  $\text{♩} = 120$  12 392 3 411 2 7

[380-391] [392-394] [395-396] [397-403]

406 5 411 **Mysterioso**  $\text{♩} = 72$  3 rall

[404-405] [406-410] [411-413]

415 **Andante Sost e molto cresc**  $\text{♩} = 80$  418 (opt) **Molto Allegro**  $\text{♩} = 160$

*p* *ff* *mp*

*ff* *fp*

431

*ff*

(opt) 445 (opt)

*fp* *ff* *fp* *ff* *fp*

*ff* *fp* *ff*