

GODZILLA EATS LAS VEGAS!

E R I C W H I T A C R E



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GODZILLA EATS LAS VEGAS!

A D V A N C E C O P Y S C R I P T

* * * P A R T O N E * * *

FADE UP

It is a Bright and Sunny day as the sequined curtain rises on tinsel town, and the excitement of a new day filled with the possibility of The Big Payoff is practically palpable. The band kicks off the show in high gear and all is well as we suddenly hear:

CUT TO DESERT

A lone shakuhachi flute ushers the arrival of something really VERY bad.

CUT BACK TO BAND

A relaxed rhumba. showgirls blissfully jiggle.

CUT TO MILITARY COMMAND CENTER (stock footage)

Morse code signals the confirmation of approaching doom.

CUT BACK TO BAND

The players finish off their third set and head for the bar; outside we hear:

SLOW ZOOM

Oh no, oh no, oh no, it's:

CLOSE UP

Godzilla! Glorious Godzilla!

VARIOUS QUICK CUTS (stock footage)

Godzilla destroys cars, screaming tourists, etc.

CUT BACK TO BAND

The band, quasi Greek Chorus, calls for Godzilla to Mambo.

GODZILLA, FULL FRAME

Godzilla mambos, casually crushing hysterical Vegans without missing a step.

EXTREME CLOSE UP

A tiny terrier barking bravely, then:

CUT BACK TO GODZILLA

Demolishing everything in his path... not even the doggie escapes!

WIDE PAN

As Godzilla heads down the strip, searching relentlessly for:

CLOSE UP (stock footage)

Frank Sinatra (Stomped!)

CLOSE UP (stock footage)

Wayne Newton (Stamped!)

CLOSE UP (stock footage)

Liberace (Stepped upon!)

VARIOUS CUTS

The Village Gods destroyed, Godzilla continues his carnage until The City of Sin is leveled!

* * * P A R T T W O * * *

FADE UP

A fearless army of Elvises (Elvi) appear in the distance, formation marching through the littered streets

VARIOUS CLOSE UPS

The Elvi attack, using bombers, missiles, etc.

EXTREME CLOSE UP

One wicked laugh from Godzilla and the Elvi scatter like mice!

QUICK CUT (stock footage)

The Sphinx sits outside The Luxor, looking seductive in a Mae West sort of way.

CLOSE UP

Godzilla takes one look and his eyes pop out of his head.

QUICK CUTS

The Sphinx (Sphinctress?) seduces the Reptile, who instantly falls in love and begins to:

WIDE SHOT

Tango with her.

SPLIT SCREEN

As they dance, the Elvi slowly regroup and head for the:

QUICK CUT (stock footage)

Pirate ships at Treasure Island

ACTION SEQUENCE (MONTAGE)

The Elvi approach the dancing monster and launch a ferocious volley of cannonballs directly at him.

QUICK CLOSE UPS

The cannonballs find their mark, and Godzilla:

WIDE SHOT

Falls to the ground, annihilated. The Elvi are triumphant!

CROSSFADE

The lounge is open again, and the city of Las Vegas toasts the victory. The scene climaxes with:

VARIOUS CUTS (stock footage)

People happy, tearful, etc. Stock footage, stock music.

SLOW FADE OUT AND FADE UP

A dark, ominous, and VERY familiar sound...

SLOW ZOOM

Godzilla lives! Godzilla lives! Complete terror (possible sequel?).

WIDE SHOT

The Show is over. The End.

FADE TO BLACK

GODZILLA EATS LAS VEGAS!

NOTES ON PERFORMANCE

O.K., time to let your hair down. Here is a short list of helpful hints:

- The bass (preferably an acoustic bass with pickup) should only be amplified and played pizz. when playing solo. All other times (when it is doubling the tuba) it should be unamped and arco.
- The effect in measures 75 and 76 should be that of a **theremin**, one of those high, spooky sounding electrical instruments from the really bad '50's sci-fi movies. Half of the players should sing in a high, pure register and half should whistle with a very wide vibrato. If you have one solid soprano in the group, give her a solo with all the whistlers. If you have access to a good sample (or, God forbid, an actual theremin) by all means use it.
- The screams (as well as the barking dog and lead Elvis) are printed in the parts as they appear in the score, but please feel free to assign them by audition (some players have an amazingly natural affinity for this sort of thing...).
- The horn 'Roars' should sound as much like the Big Guy as possible. Try to get the section to work as a team, creating the effect of one large voice.
- The vamp at letter 'L' is for **Drama**. At this point, all the percussionists should transform slowly into the army of Elvies (Elvi), donning wigs, sequins, shades... anything they can get their hands on. There can be a mix of young and old Elvi, and the whole event should be played for big laughs. The conductor can join in, even the audience; just be sure to move on when it's not funny anymore.
- Keep it moving... the whole piece will be a lot more effective if the story keeps rollin' along.
- Be creative! Go nuts! If you can use **Neon** or **Showgirls** anywhere in the performance, you win **Big Bonus Points!!!**

PROGRAM NOTES FOR GODZILLA

The program notes are included on the opposite page. It is essential that these notes appear in the program **exactly** as written, as it will really help the audience stay with you. *Godzilla Eats Las Vegas* was commissioned by the University of Nevada, Las Vegas Wind Symphony, Thomas G. Leslie, conductor, and received it's premiere on November 28th, 1996. It has been performed throughout Japan, North America, Europe, Asia, and Australia and has even been played by The United States Marine Band (The President's Own!).

ABOUT THE COMPOSER

Born in 1970, Eric Whitacre is quickly becoming one of the bright stars of the American music scene. He is a regularly commissioned and published composer, and has received performances of his works throughout the world. Eric has received awards from ASCAP, the American Choral Directors Association, The Barlow International Foundation and the Dale Warland Singers commissioning program. As conductor, Mr. Whitacre has served as principal conductor at the College Light Opera Company, chorus master for the Nevada Symphony Orchestra, and has appeared as guest conductor with the Gregg Smith Singers and the San Francisco Symphony Chorus. Eric has studied composition with John Corigliano and David Diamond and holds the Master of Music degree from the Juilliard School of Music.

AND FINALLY...

Please send me recordings, programs, letters, questions; I'd love to hear from you! Eric Whitacre • P.O. Box 1024 • Yerington, Nevada • 89447 • carperanam@aol.com

Thanks again for playing my music!

Eric Whitacre

C Score

Eric Whitacre
(1996)

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7

Picc. *8va*

Fl. *8va*

Ob.

Bsn.

Slowly

tr

8va

fp

Bright 2
♩ = 136-144

I

II

Cl. III

B. I

II

Slowly

tr

Bright 2
♩ = 136-144

A.

Sax T. *fall*

B. *fall*

rip

Bright 2
♩ = 136-144

Trp. I *fall*

II *fall*

III *fall*

Hn. I *rip*

II *rip*

III *rip*

IV *rip*

Trb. I *fall*

II *rip*

B. *rip*

Euph. *rip*

Bass & Tba. *Bass only*

Slowly

rip

Bright 2
♩ = 136-144

Pno. *gliss.*

Comp.

C maj.

Mlt.

Temp. *fp*

I

II

Perc. III

Bongo solo
mp

f

Cymbal

Trap *choke*

Half-time bounce, crisp & dry

[illegible]

24

Freely

Picc. *mf* sharp attacks, bend pitches
Sing *
Ah,

Fl. *mf* sharp attacks, bend pitches
Ah,

Ob. *mf* sharp attacks, bend pitches
Ah,

Bsn. *mf* sharp attacks, bend pitches
Ah,

Freely

I *fp*
II *fp*
III *fp*
B. I *fp*
II *fp*

Freely

A. *f*
Sax T. *f*
B. *f*
Sing *
Ah,

Freely

Trp. I *f*
II *f*
III *f*
Hn. I *f*
II *f*
III *f*
IV *f*
Sing *
Ah,

Freely

Trb. I *mf*
II *f*
B. *mf*
Euph. *mf*
Bass & Tba. *f*
Sing *
Ah,

Freely

Pno. *f* D min.7 G +6 +7
palm clusters
p

Freely

Mlts. *pp* Sing *
Timp. *pp* Sing *
Perc. I *pp* Sing *
II *pp* Sing *
III *pp* Sing *
Trap *pp* Sing *

Freely

Vibraphone - motor on, slow
Play in random order
slow portamento
sim.
Cymbal choke
Cymb. *p*

B

32

Relaxed Rhumba 128-136

Picc. *p*
 Fl. *mp*
 Ob.
 Bsn.
 I *mp*
 II *mp*
 Cl. *mp*
 III *mp*
 B. I *mp*
 II *mp*
 A. *mp*
 Sax T. *mp*
 B. *mp*
 I *mp*
 II *mp*
 III *mp*
 Trp. *mp*
 I *mp*
 II *mp*
 III *mp*
 Hn. *mp*
 I *mp*
 II *mp*
 III *mp*
 IV *mp*
 Trb. *mp*
 I *mp*
 II *mp*
 B. *mp*
 Euph.
 Bass only
 Bass & Tba.
 Pno. *f min. +6*
 Mlis. *mp*
 Timp.
 Claves
 Improvise - a la Rhumba
 I *mp*
 II *mp*
 Perc. *mp*
 III *mp*
 Trap *mp*
 Glock. (let vib.)
 Sus. cymb.
 Tempo a la Rhumba

39 Freely Sing (as before)

Picc. Ah, *pp*

Fl. Ah, *pp*

Ob. Ah, *pp*

Bsn. Ah, *pp*

I. *fp* Freely solo

II. *fp*

Cl. *fp*

III. *fp*

B. I. *fp*

A. Freely Sing (as before)

Sax. T. Ah, *pp*

B. Ah, *pp*

I. Freely Sing (as before)

Trp. Ah, *pp*

II. Ah, *pp*

III. Ah, *pp*

I. Ah, *pp*

II. Ah, *pp*

III. Ah, *pp*

IV. Ah, *pp*

I. Ah, *pp*

II. Ah, *pp*

Trb. Ah, *pp*

B. Ah, *pp*

Euph. Ah, *pp*

Bass & Tba. Ah, *pp* Bass & Tba.

Pno. random low pitches (let vib.) *p* *f*

Gr. (pedal down)

Mlt. Freely Vibraphone - motor on, slow Play in random order *p* (pedal down)

Timp. slow glass. *p* *mp*

I. Low Gong *p*

II. Xylophone Improvise - quasi Morse Code (Call) 3 *mp* *sim.* (Call) 3

III. Xylophone(off-stage) Improvise - quasi Morse Code (Answer) *mp* *sim.* (Answer)

choke *mf* Cymbal choke

Trap. Cymb. *p* *mp*

46 Slow Cocktail Jazz

Slowly, with terrible anticipation
♩ = 62-66

Picc. Polite applause

Fl. Polite applause

Ob. Polite applause

Bsn. Polite applause

mp

Slow Cocktail Jazz

I. *p*

II. *p*

Cl. *p*

III. *p*

B. I. Polite applause

II. *mp*

Slow Cocktail Jazz

A. *p*

Sax. T. *p*

B. *p*

mp

Slow Cocktail Jazz

Trp. I. *mp* harmon mute

II. *p* harmon mute

III. *p*

Slow Cocktail Jazz

Hn. I. Polite applause

II. Polite applause

III. Polite applause

IV. Polite applause

Trb. I. *p* harmon mute

II. *p* harmon mute

B. *p*

Euph. Polite applause

Bass & Tba. Bass only C maj. Tba. only *mp*

Slow Cocktail Jazz

Pno. *p* (cadence) *mp* palm cluster *cresc. poco a poco*

Slow Cocktail Jazz

Mlts. *p* (cadence) *mp*

Timp. *pp* Polite applause *p* *cresc. poco a poco*

I. Polite applause

II. Polite applause

III. Polite applause

Tam-Tam *p* *cresc. poco a poco*

Trap. brushes *p*

[illegible]

67

tr *Mysterioso* *Pesante* *Scream*

Picc. *f* *mf* *ff* AARGHH! *Scream*

Fl. *f* *mf* *ff* AARGHH! *Scream*

Ob. *f* *mf* *ff* AARGHH! *Scream*

Bsn. *mf* *tr* *tr*

Mysterioso *Pesante* *Scream*

I *f* *mf* *ff* AARGHH! *Scream*

II *f* *mf* *ff* AARGHH! *Scream*

III *f* *mf* *ff* AARGHH! *Scream*

B. I *tr* *tr* *tr*

Mysterioso *Pesante* *Scream*

A. *f* *mf* *ff* AARGHH! *Scream*

Sax T. *f* *mf* *ff* AARGHH! *Scream*

B. *f* *mf* *ff* AARGHH! *Scream*

Mysterioso *Pesante*

Trp. I *f* *f*

II *f*

III *f*

Hn. I *fp* *ROAR!* *flutter-tongue & trill* *ff*

II *ROAR!* *flutter-tongue & trill* *ff*

III *ff*

IV *ff*

Trb. I *f*

II *f*

B. *f*

Euph. *f*

Bass & Tba. *f*

Mysterioso *Pesante*

Pno. *f* *f*

(8*) 8*

Xylophone *tr* *Mysterioso* *Pesante*

Mlts. *mf*

Timp. *mf*

I *p* *f*

II *p* *f*

III *Lion's Roar* *f*

Trap

* Half of the players should sing, half should whistle; the combined effect should be an eerie theramin. If an effective sample is available (or a real theramin!) then all players should sing only.



82

Picc. *sim.*
God - zil - la!
Scream
God - zil - la!
GO *ff* MAM - BO!

Fl. *sim.*
God - zil - la!
Scream
God - zil - la!
GO *ff* MAM - BO!

Ob. *sim.*
God - zil - la!
Scream
God - zil - la!
GO *ff* MAM - BO!

Bsn. *sim.*
God - zil - la!
Scream
God - zil - la!
GO *ff* MAM - BO!

I *Scream*
God - zil - la!
sim.
God - zil - la!
solo
cutoff - abrupt
(hand over mouth)
Scream
GO *ff* MAM - BO!

II *Scream*
God - zil - la!
sim.
God - zil - la!
GO *ff* MAM - BO!

Cl. *Scream*
God - zil - la!
sim.
God - zil - la!
GO *ff* MAM - BO!

III *Scream*
God - zil - la!
sim.
God - zil - la!
GO *ff* MAM - BO!

B. I *Scream*
God - zil - la!
sim.
God - zil - la!
GO *ff* MAM - BO!

A. *Scream*
God - zil - la!
tr
fp
tr
fp
rip
f

Sax T. *Scream*
God - zil - la!
tr
fp
tr
fp
rip
f

B. *Scream*
God - zil - la!
tr
fp
rip
f

I *Scream*
God - zil - la!
f

II *Scream*
God - zil - la!
f

III *Scream*
God - zil - la!
f

Hn. I *Scream*
God - zil - la!
f

II *Scream*
God - zil - la!
f

III *Scream*
God - zil - la!
f

IV *Scream*
God - zil - la!
f

Trb. I *Scream*
God - zil - la!
fp

II *Scream*
God - zil - la!
fp

B. *Scream*
God - zil - la!
GO *ff* MAM - BO!

Euph. *Scream*
God - zil - la!
GO *ff* MAM - BO!

Bass & Tba. *Scream*
God - zil - la!
GO *ff* MAM - BO!

Pno. *Scream*
God - zil - la!
GO *ff* MAM - BO!

Mlts. *Scream*
God - zil - la!
Xylophone
f

Timp. *Scream*
God - zil - la!
GO *ff* MAM - BO!

I *Scream*
God - zil - la!
as before
ff

II *Scream*
God - zil - la!
GO *ff* MAM - BO!

III *Scream*
God - zil - la!
as before
ff

Trap *Scream*
God - zil - la!
Snare
Cowbell
ff

[illegible]

99

Picc.

Fl.

Ob.

Bsn.

I
Scream
AARGH
cutoff - abrupt
(hand over mouth)

II
Scream
AARGH
cutoff - abrupt
(hand over mouth)

Cl.
Scream
AARGH
cutoff - abrupt
(hand over mouth)

III
Scream
AARGH
cutoff - abrupt
(hand over mouth)

B. I
II

A.
Scream
AARGH
cutoff - abrupt
(hand over mouth)

Sax T.
Scream
AARGH
cutoff - abrupt
(hand over mouth)

B.
Scream
AARGH
cutoff - abrupt
(hand over mouth)

optional 1st

Trp.
I
II
III

Hn.
I
II
III
IV

Trb.
I
II
B.

Euph.

Bass
& Tba.

Pno.
8th

Mits.

Timp.

I
II
III

Perc.
Trap

mp

mp

mp

mf

Quasi dog barking

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Piccolo, Flute, Oboe, Bassoon) and strings (Violins I & II, Violas, Cellos, Double Basses). Below these are the vocal parts (A, Saxophone Tenor, Bass) and the brass section (Trumpets I, II, III; Horns I, II, III, IV; Trombones I, II, Bass; Euphonium; Tuba). The bottom section features the piano (Piano), mallets (Mallets), timpani (Timpani), and percussion (Percussion I, II, III, Trap). The vocal parts and some woodwinds have specific performance instructions: 'Scream' and 'AARGH' with a 'cutoff - abrupt (hand over mouth)' instruction. The piano part has a '8th' instruction. The percussion parts include a 'Trap' part. The score is marked with dynamics like 'mp' and 'mf'. The page number '99' is in the top left corner, and the page number '17' is in the top right corner.

108

Picc. *mp* *tr* *8va*

Fl. *mp* *tr*

Ob.

Bsn. *f* *Stacc.* *sim.*

I *tr*

II *tr*

Cl. III

B. I *f* *Stacc.* *sim.*

A. *cutoff - abrupt (hand over mouth)*

Sax T.

B.

I *f*

Trp. II *f*

III *f*

I *f*

Hn. II *f*

III *f*

IV *f*

I *f*

Trb. II *f*

B. *f*

Euph. *f*

Bass & Tba. *f*

Pno. *f* *Stacc.* *sim.* *f* *sempre pesante*

Mlts. *Triangle* *mf*

Timp. *f*

I *f*

II

Perc. III

Trap

Lisstesso Tempo

Lisstesso Tempo

Lisstesso Tempo

Lisstesso Tempo

Lisstesso Tempo

Lisstesso Tempo

[illegible]

125

Pesante ♩ = 115

Picc. *tr* *mf*

Fl. *mf*

Ob. *mp* *tr* *mf*

Bsn. *mf* *Stacc. - Molto pesante*

rip

Pesante ♩ = 115

I *p* *mf*

II *mf*

Cl. *mf*

III *mf* *Stacc. - Molto pesante*

B. I *mf*

II *mf* *Stacc. - Molto pesante*

rip

Pesante ♩ = 115

A. *mf*

Sax T. *mf*

B. *mf* *Stacc. - Molto pesante*

rip

Pesante ♩ = 115

I *mf*

II *mf*

III *mf*

Hn. I *mf*

II *mf*

III *mf*

IV *mf*

Trb. I *mf*

II *mf*

B. *mf*

Euph. *mf*

Bass & Tba. *mf*

Pesante ♩ = 115

Stacc. - Molto pesante

Pno. *mf*

8^{va}

Pesante ♩ = 115

Mlts.

Timp.

I

II (B.D.) *mf*

III *mf* *Crush garbage cans*

Trap *ff*

st. mule

st. mule

p

p

132

Half-time ♩ = 60
"The Prodigy" - Easy swing

A tempo

Picc. Fl. Ob. Bsn.

Half-time ♩ = 60
"The Prodigy" - Easy swing

A tempo

I. II. Cl. B. I. II.

Half-time ♩ = 60
"The Prodigy" - Easy swing

A tempo

A. Sax. T. B.

Half-time ♩ = 60
"The Prodigy" - Easy swing

A tempo

Trp. I. II. III. Hn. I. II. III. IV.

Bass only

Trb. B. Euph. Bass & Tba.

Half-time ♩ = 60
"The Prodigy" - Easy swing

A tempo

Pno.

Half-time ♩ = 60
"The Prodigy" - Easy swing

A tempo

Mls. Timp. I. II. Perc. III. Trap.

Allargando

Liberace!
Broad, Full

[illegible]

149

Molto rit.

Tempo Tragic, Maestoso - Legato

149

Molto rit. Tempo Tragic, Maestoso - Legato

Picc. *f* *sf* *f* *sf* *f* *sf*

Fl. *f* *sf* *f* *sf* *f* *sf*

Ob. *f* *sf* *f* *sf* *f* *sf*

Bsn. *mf*

Molto rit. Tempo Tragic, Maestoso - Legato

I. *f* *sf* *f* *sf* *f* *sf*

II. *f* *sf* *f* *sf* *f* *sf*

Cl. *f* *sf* *f* *sf* *f* *sf*

III. *f* *sf* *f* *sf* *f* *sf*

B. I. *f* *sf* *f* *sf* *f* *sf*

Molto rit. Tempo Tragic, Maestoso - Legato

A. *f* *sf* *f* *sf* *f* *sf*

Sax. T. *f* *sf* *f* *sf* *f* *sf*

B. *f* *sf* *f* *sf* *f* *sf*

Molto rit. Tempo Tragic, Maestoso - Legato

I. *ff* *f* *sf* *f* *sf*

II. *ff* *f* *sf* *f* *sf*

III. *ff* *f* *sf* *f* *sf*

Hn. I. *ff* *ROAR!* *sim*

II. *ff* *ROAR!* *sim*

III. *ff* *ROAR!* *sim*

IV. *ff* *ROAR!* *sim*

Trb. I. *mf*

II. *mf*

B. *mf*

Euph. *mf*

Bass & Tba. *mf*

Molto rit. Tempo Tragic, Maestoso - Legato

Pno. *mf* *8va*

Molto rit. Tempo Tragic, Maestoso - Legato

Mlt. *port.*

Timp. *f* *ff* *mf* *mp* *mf* *mp*

I. *ff* *f* *ff* *mf* *mp* *mf* *mp*

II. *ff* *f* *ff* *mf* *mp* *mf* *mp*

Perc. *ff* *f* *ff* *mf* *mp* *mf* *mp*

III. *ff* *f* *ff* *mf* *mp* *mf* *mp*

Trap. *ff* *f* *ff* *mf* *mp* *mf* *mp*

Lion's Roar

156

Molto Allargando **A tempo - Slowly** **Doloroso, Legato**

Picc. **Rip/Growl/Flutter** (highest poss.) **ff**

Fl. **Rip/Growl/Flutter** (highest poss.) **ff**

Ob. **Rip/Growl/Flutter** (highest poss.) **ff**

Bsn. **ff**

Molto Allargando **A tempo - Slowly** **Doloroso, Legato**

I **Rip/Growl/Flutter** (highest poss.) **ff**

II **Rip/Growl/Flutter** (highest poss.) **ff**

Cl. **Rip/Growl/Flutter** (highest poss.) **ff**

III **ff**

B. I **ff**

II **ff**

Molto Allargando **A tempo - Slowly** **Doloroso, Legato**

A. **f** **ff** **ff**

Sax T. **f** **ff** **ff**

B. **f** **ff** **ff**

Molto Allargando **A tempo - Slowly** **Doloroso, Legato**

I **f** **ff** **f**

II **f** **ff** **f**

III **f** **ff** **f**

Hn. **f** **ff** **f**

II **f** **ff** **f**

III **f** **ff** **f**

IV **f** **ff** **f**

Trb. **f** **ff** **f**

B. **f** **ff** **f**

Euph. **f** **ff** **f**

Bass & Tba. **f** **ff** **f**

Molto Allargando **A tempo - Slowly** **Doloroso, Legato** palm clusters

Pno. **ff** **f** **mp** **pp**

Molto Allargando **A tempo - Slowly** **Doloroso, Legato** Vibraphone - motor on, slow

Mlt. **ff** **f** **pp**

Timp. **mf** **f** **pp**

I **mf** **f** **pp**

II **mf** **f** **pp**

Perc. **ff** (Lion's Rbar) **ff** (Gong)

III **ff** **ff**

Trap **ff** **ff**

[illegible]

181

Picc. *f* Las Ve-gas! *f* Las Ve-gas!

Fl. *f* Las Ve-gas! *f* Las Ve-gas!

Ob. *f* Las Ve-gas! *f* Las Ve-gas!

Bsn. *f* Las Ve-gas! *f* Las Ve-gas!

I *f* Las Ve-gas! *f* Las Ve-gas!

II *f* Las Ve-gas! *f* Las Ve-gas!

Cl. *f* Las Ve-gas! *f* Las Ve-gas!

III *f* Las Ve-gas! *f* Las Ve-gas!

B. I *f* Las Ve-gas! *f* Las Ve-gas!

A. *f* Las Ve-gas! *f* Las Ve-gas!

Sax T. *f* Las Ve-gas! *f* Las Ve-gas!

B. *f* Las Ve-gas! *f* Las Ve-gas!

Trp. I *mf* March right, left, right, etc. *f* Las Ve-gas! *f* Las Ve-gas!

II *mf* March right, left, right, etc. *f* Las Ve-gas! *f* Las Ve-gas!

III *mf* March right, left, right, etc. *f* Las Ve-gas! *f* Las Ve-gas!

Hn. I *mf* March right, left, right, etc. *f* Las Ve-gas! *f* Las Ve-gas!

II *mf* March right, left, right, etc. *f* Las Ve-gas! *f* Las Ve-gas!

III *mf* March right, left, right, etc. *f* Las Ve-gas! *f* Las Ve-gas!

IV *mf* March right, left, right, etc. *f* Las Ve-gas! *f* Las Ve-gas!

Trb. I *mf* March right, left, right, etc. *f* Las Ve-gas! *f* Las Ve-gas!

II *mf* March right, left, right, etc. *f* Las Ve-gas! *f* Las Ve-gas!

B. *mf* March right, left, right, etc. *f* Las Ve-gas! *f* Las Ve-gas!

Euph. *mf* March right, left, right, etc. *f* Las Ve-gas! *f* Las Ve-gas!

Bass & Tba. *mf* March right, left, right, etc. *f* Las Ve-gas! *f* Las Ve-gas!

Pno. *f* Las Ve-gas! *f* Las Ve-gas!

Mlts. Crash cymbal *p* *f* Las Ve-gas! *f* Las Ve-gas!

Timp. *f* Las Ve-gas! *f* Las Ve-gas!

I *mf* Bass drum *f* Las Ve-gas! *f* Las Ve-gas!

II *mf* Bass drum *f* Las Ve-gas! *f* Las Ve-gas!

III *mf* Bass drum *f* Las Ve-gas! *f* Las Ve-gas!

Trap. *f* Las Ve-gas! *f* Las Ve-gas!

Hey! Hey! Hey! Hey! Hey!

Marching Whistle

Yell - quasi military commander / Elvis

Vi - va Las

floor tom

[illegible]

[illegible]

**** All should scream in complete terror, percussionists should hide behind the nearest percussion instrument or player.**

204

Rit... ♩=108

Picc.

Fl.

Ob.

Bsn.

Rit... ♩=108

I

II

Cl.

III

B. I

II

Rit... ♩=108

A.

Sax T.

B.

Rit... ♩=108

with plunger - solo - swing

Wah, Wah, Wah, *sim.*

Sultry

Trp.

I

II

III

Hn.

I

II

III

IV

Trb.

I

II

B.

Euph.

Bass & Tba.

Rit... ♩=108

Pno.

Rit... ♩=108

Mls.

Timp.

I

II

Perc.

III

Trap

Flexatone

ff Boing!

Tambourine

p

Floor toms

f

213

This page of a musical score is for a symphony orchestra. It contains staves for the following instruments:

- Picc.
- Fl.
- Ob.
- Bsn.
- Cl. I
- Cl. II
- Cl. III
- B. I
- B. II
- A.
- Sax. T.
- B.
- Trp. I
- Trp. II
- Trp. III
- Hn. I
- Hn. II
- Hn. III
- Hn. IV
- Trb. I
- Trb. II
- Trb. III
- Euph.
- Bass & Tba.
- Pno.
- Mlts.
- Timp.
- Perc. I
- Perc. II
- Perc. III
- Trap.

The score includes musical notation, dynamics (mf, mp, p), and performance instructions like "Espressivo" and "sim.".

218

Freely

Picc.

Fl.

Ob.

Bsn.

I

II

Cl.

III

B. I

II

A.

Sax T.

B.

Trp.

I

II

III

Hn.

I

II

III

IV

Trb.

I

II

Euph.

Bass & Tba.

Pno.

Mlt.

Timp.

I

II

Perc.

III

Trap.

mp

f

mp

free - quasi cadenza
accel... 3 5

tr

rit...

slow portamento

*Ossia
(only if port. is not poss.)

Freely

Freely

Freely

Snare

p

mp

p

mp

Snare

p

mf

Picc. Fl. Ob. Bsn.

p

Tempo di Tango
solo

I Cl. II Cl. III Cl. B. I B. II

mp *mp* *mp*

Tempo di Tango

A. Sax T. B.

ff *ff*

Tempo di Tango

I Trp. II Trp. III Trp.

ff *ff* *ff*

I Hn. II Hn. III Hn. IV Hn.

I Trb. II Trb.

ff *ff*

Euph. Bass & Tba.

Tempo di Tango
Solo

Pno.

mp

Tempo di Tango

Mlts. Timp.

I Triangle II Triangle III Triangle

mp

Perc. III Ratchet

f

Trap Snare

mp *mp* *mp* *mp* *mp* *mp* *f*

[illegible]

238

Poco piu mosso

Picc.

Fl.

Ob.

Bsn.

Poco piu mosso

I

II

Cl.

III

B. I

II

Poco piu mosso

A.

Sax T.

B.

Poco piu mosso

I

II

III

Trp.

Hn.

I

II

III

IV

Trb.

B.

Euph.

Bass & Tba.

Poco piu mosso

Pno.

Poco piu mosso

Mlt.

Timp.

I

II

III

Trap

cresc. poco a poco

Bass drum

p cresc. poco a poco

Marching Machine

pp cresc. poco a poco

decresc. poco a poco al niente (fade out) n

246 Stringendo

Stringendo

Picc.

Fl.

Ob.

Bsn.

Stringendo

I

II

Cl.

III

B. I

II

Stringendo

A.

Sax T.

B.

Stringendo

I

II

III

Hn.

I

II

III

IV

Trb.

I

II

B.

Euph.

Bass & Tba.

Stringendo

Pno.

Stringendo

Mls.

Timp.

I

II

III

Perc.

Trap

Glock.

Sus. cymb. with soft mallets

p

[illegible]

260

tr *Listesso Tempo* *8va*

Picc. *ff*

Fl. *ff*

Ob. *ff*

Bsn. *ff*

I *ff*

II *ff*

Cl. *ff*

III *ff*

B. I *ff*

II *ff*

A. *ff*

Sax T. *ff*

B. *ff*

I *ff*

II *ff*

III *ff*

Hn. *ff* Roar! *mf*

IV *ff* Roar! *mf*

I *ff*

II *ff*

Trb. *ff*

B. *ff*

Euph. *ff*

Bass & Tba. *ff*

Pno. *ff* *8va* *high palm clusters*

Mlt. *ff*

Timp. *ff*

I *ff*

II *ff* Bass drum *p*

III *ff* Sus. cymb. *p* *choke*

Trap *ff* Toms *f*

[illegible]

274

Rit... Broadly

Picc.

Fl.

Ob.

Bsn.

I

II

Cl.

III

B. I

II

A.

Sax T.

B.

Rit... Broadly

I

II

III

Trp.

I

II

III

Hn.

I

II

III

IV

Trb.

I

II

B.

Euph.

Bass & Tba.

Rit... Broadly

Pno.

Rit... Broadly

Mls.

Timp.

I

II

III

Perc.

Trap

ff

ff

ff

ff

f

sp

mf

p

sp

mf

8va

Picc. *

Fl. *

Ob. *

Bsn. *

I *

II *

Cl. *

III *

B. I *

II *

A. *

Sax T. *

B. *

I *

II *

III *

Trp. *

I *

II *

III *

Hn. *

I *

II *

III *

IV *

I *

II *

Trb. *

B. *

Euph. *

Bass & Tba. *

Pno. *Warm cocktail jazz* *f* *8va* *Slow* *Accel.* *Rit.*

Mils. *

Timp. *

I *

II *

III *

Perc. *

Trap *

* Players should quietly congratulate each other, sigh with relief, and basically show general happiness that Godzilla has been destroyed. A few can clink glasses together in a faux Las Vegas Toast.

[illegible]

This page of a musical score is for a symphony orchestra. It contains staves for the following instruments: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets I, II, and III (Cl. I, II, III), Basses I and II (B. I, II), Saxophones Tenor and Baritone (Sax. T., B.), Trumpets I, II, and III (Trp. I, II, III), Horns I, II, III, and IV (Hn. I, II, III, IV), Trombones I, II, and Bass (Trb. I, II, B.), Euphonium (Euph.), Basses & Tubas (Bass & Tba.), Piano (Pno.), Mellophone (Mlts.), and Timpani (Timp.). The score includes various musical notations such as notes, rests, and dynamic markings like 'Espressivo', 'Rit.', 'Slowly', and 'As before'. The page is numbered 100 at the bottom right.

302

R

Picc. *mp* *mf* *f* *mp* *f* *tr* *Rit...* *Quickly*
 Fl. *mp* *f* *tr* *Rit...* *Quickly*
 Ob. *mp* *f* *tr* *Rit...* *Quickly*
 Bsn. *mp* *mf* *f* *mp* *f* *tr* *Rit...* *Quickly*
 I. *mp* *f* *tr* *Rit...* *Quickly*
 II. *mp* *f* *tr* *Rit...* *Quickly*
 Cl. III. *mp* *f* *tr* *Rit...* *Quickly*
 B. I. *mf* *f* *tr* *Rit...* *Quickly*
 A. *f* *tr* *Rit...* *Quickly*
 Sax. T. *f* *tr* *Rit...* *Quickly*
 B. *f* *tr* *Rit...* *Quickly*
 Trp. I. *f* *tr* *Rit...* *Quickly*
 II. *f* *tr* *Rit...* *Quickly*
 III. *f* *tr* *Rit...* *Quickly*
 Hn. I. *f* *tr* *Rit...* *Quickly*
 II. *f* *tr* *Rit...* *Quickly*
 III. *f* *tr* *Rit...* *Quickly*
 IV. *f* *tr* *Rit...* *Quickly*
 Trb. I. *mf* *f* *tr* *Rit...* *Quickly*
 II. *mf* *f* *tr* *Rit...* *Quickly*
 B. *mp* *mf* *f* *tr* *Rit...* *Quickly*
 Euph. *f* *tr* *Rit...* *Quickly*
 Bass & Tba. *mp* *mf* *f* *tr* *Rit...* *Quickly*
 Pno. *p* *mp* *f* *tr* *Rit...* *Quickly*
 Mts. *f* *tr* *Rit...* *Quickly*
 Timp. *cresc. poco a poco* *f* *tr* *Rit...* *Quickly*
 I. *f* *tr* *Rit...* *Quickly*
 II. *f* *tr* *Rit...* *Quickly*
 Perc. III. *f* *tr* *Rit...* *Quickly*
 Trap. *f* *tr* *Rit...* *Quickly*

palm clusters
 low notes
 Bass drum
 Tam-Tam dampen
 Sus. cymb.
 choke
 port.
mf *Snare* *p*

312

Picc. *Rit. Slowly* *lunga* *ff* *ff*

Fl. *7* *ff* *ff* *ff*

Ob. *7* *ff* *ff* *ff*

Bsn. *7* *ff* *ff* *ff*

I *7* *ff* *ff* *ff*

II *7* *ff* *ff* *ff*

Cl. III *7* *ff* *ff* *ff*

B. I *7* *ff* *ff* *ff*

II *7* *ff* *ff* *ff*

A. *ff* *ff* *ff* *ff*

Sax T. *ff* *ff* *ff* *ff*

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

I *ff* *ff* *ff* *ff*

II *ff* *ff* *ff* *ff*

III *ff* *ff* *ff* *ff*

Trp. *ff* *ff* *ff* *ff*

II *ff* *ff* *ff* *ff*

III *ff* *ff* *ff* *ff*

Hn. I *ff* *ff* *ff* *ff*

II *ff* *ff* *ff* *ff*

III *ff* *ff* *ff* *ff*

IV *ff* *ff* *ff* *ff*

Trb. I *ff* *ff* *ff* *ff*

II *ff* *ff* *ff* *ff*

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

Euph. *ff* *ff* *ff* *ff*

Bass & Tba. *ff* *ff* *ff* *ff*

Pno. *Rit. Slowly* *gliss.* *ff* *ff*

Mlts. *Rit. Slowly* *Xylophone* *gliss.* *ff* *ff*

Timp. *ff* *ff* *ff* *ff*

I *(B.D.)* *ff* *ff* *ff*

II *Snare* *ff* *ff* *ff*

III *Snare* *ff* *ff* *ff*

Perc. *Snare* *ff* *ff* *ff*

Trap *Snare* *ff* *ff* *ff*

Roar! *Roar!* *Roar!* *Roar!*

gliss. quickly *lunga* *gliss.* *gliss.*

15^{me} *ff* *ff* *ff*

Crash cymbal *choke* *choke* *choke*

Splash *Big drum fill!* *ff* *ff*

niente *f* *p* *ff* *kick / low toms*