

*Concert Band Series*  
***Back to Work***

By  
**Jeff Cranfill**



**Jeff Cranfill Music**

# ***Back to Work***

## **Instrumentation**

**Full Score**

**Flutes 1 & 2 - Piccolo**

**Oboe**

**Clarinets 1 & 2**

**Bassoon**

**Bass Clarinet**

**E♭ Alto Saxophones 1 & 2**

**B♭ Tenor Saxophone**

**E♭ Baritone Saxophone**

**F Horns 1,2,3,4**

**Trumpets 1,2,3**

**Trombones 1,2,3**

**Euphonium T.C. & B.C.**

**Tuba**

**Drums**

**Mallets**

**Percussion**

**Timpani**

**Jeff Cranfill Music**

**[jeffcmusic.com](http://jeffcmusic.com)**



## **PRINT LICENSE**

With the purchase of this music, you have the publisher's permission to copy as needed for your group, church or school



BACK TO WORK - Full score

6

Flts. *mf* *f* *picc out.*

Ob. *mf* *f*

Clts. 1 *mf* *f*

Clts. 2 & 3 *mf* *f*

Bs. Clt. *mf* *f*

Bsn. *mf* *f*

A. Saxes. *mf* *f*

T. Sax. *mf* *f*

Bar. Sax. *mf* *f*

Tpt. 1 *f*

Tpt. 2 & 3 *f*

Hns. 1 & 2 *f*

Hns. 3 & 4 *f*

Trb 1 & 2 *f*

Tbn. 3 *f*

Euph. B.C. *f*

Tuba *f*

St. Bass *f*

Dr. *f* *bass drum*

Mllts. *f*

Tri. *f*

Cr. Cym. *f*

Sus. Cym.

Timp.

6 7 8 9



BACK TO WORK

14

picc w/ ft. 1

Flts. *mf*

Ob. *mf*

Cl. 1 *mf*

Clts. 2 & 3 *mf*

Bs. Clt. *mf*

Bsn. *mf*

A. Saxes. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpt. 1

Tpt. 2 & 3

Hns. 1 & 2 *mf*

Hns. 3 & 4 *mf*

Trb 1 & 2 *mf*

Tbn. 3 *mf*

Euph. B.C.

Tuba *mf*

St. Bass *mf*

Dr. *mf* chimes...

Mllts. *mf*

Tri.

Cr. Cym.

Sus. Cym. *mf* susp. cym.

Timp.

14 15 16 17

BACK TO WORK

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Flts., Ob., Clt. 1, Clts. 2 & 3, Bs. Clt., Bsn., A. Saxes., T. Sax., Bar. Sax., Tpt. 1, Tpt. 2 & 3, Hns. 1 & 2, Hns. 3 & 4, Trb 1 & 2, Tbn. 3, Euph. B.C., Tuba, St. Bass, Dr., Mllts., Tri., Cr. Cym., Sus. Cym., and Timp. The score spans measures 18, 19, and 20. Dynamic markings include *mf* and *cresc.*. The Flute and Oboe parts have a *cresc.* marking starting in measure 19. The Clarinet 1 part has a *cresc.* marking starting in measure 19. The Bass Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone parts have *cresc.* markings starting in measure 19. The Trumpet 1 part has a *mf* marking in measure 18 and a *cresc.* marking starting in measure 19. The Horns 1 & 2 and Horns 3 & 4 parts have *mf* markings in measure 18 and *cresc.* markings starting in measure 19. The Trombone 3 part has a *cresc.* marking starting in measure 19. The Euphonium and Baritone parts have *cresc.* markings starting in measure 19. The Tuba part has a *cresc.* marking starting in measure 19. The Snare Drum part has a *cresc.* marking starting in measure 19. The Mellophone part has a *cresc.* marking starting in measure 19. The Timpans part has a *cresc.* marking starting in measure 19.

23

Flts. *ff*

Ob. *ff*

Clts. 1 *ff*

Clts. 2 & 3 *ff*

Bs. Clt. *ff* *mp*

Bsn. *ff* *mp* *mf*

A. Saxes. *ff* *mp*

T. Sax. *ff* *mp* *mf*

Bar. Sax. *ff* *mp* *mf* *solo*

Tpt. 1 *ff* *mp*

Tpt. 2 & 3 *ff*

Hns. 1 & 2 *ff* *mf*

Hns. 3 & 4 *ff* *mf*

Trb 1 & 2 *ff* *mf*

Tbn. 3 *ff* *mp*

Euph. B.C. *ff* *mf*

Tuba *ff* *mp* *mf*

St. Bass *ff* *mp* *mf*

Dr. *ff* *mp* *mf*

Mllts. *ff* *mf* *Xylophone*

Tri. *ff* *triangle*

Cr. Cym. *ff* *mf*

Sus. Cym. *ff*

Timp. *ff*

21 22 23 24 25

BACK TO WORK

Flts. *mf*

Ob. *mp* *mf*

Clt. 1

Clts. 2 & 3

Bs. Clt. *mp*

Bsn. *mp* *mf*

A. Saxes. *tr* *mp*

T. Sax. *mf*

Bar. Sax. *mp* *mf*

Tpt. 1 *mp* solo

Tpt. 2 & 3

Hns. 1 & 2 *mf*

Hns. 3 & 4 *mf*

Trb 1 & 2

Tbn. 3

Euph. B.C. *mf*

Tuba *mp* *mf*

St. Bass *mp* *mf*

Dr. *mp* *mf*

Mllts. *mp* *mf*

Tri.

Cr. Cym.

Sus. Cym.

Timp.

26 *mp* 27 28 29

BACK TO WORK

Flts. *picc out.* 34

Ob.

Cl. 1 *mf*

Clts. 2 & 3 *mf* *mp*

Bs. Clt. *mf* *mp*

Bsn.

A. Saxes. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

Tpt. 1 *mp* solo end solo

Tpt. 2 & 3

Hns. 1 & 2

Hns. 3 & 4

Trb 1 & 2 *mf*

Tbn. 3 *mf*

Euph. B.C.

Tuba

St. Bass

Dr. *mp*

Mllts.

Tri. *mp*

Cr. Cym.

Sus. Cym.

Timp.

30 31 32 33 34

BACK TO WORK

To Coda ☐

picc w/ ft. 1

Flts. *mp*

Ob. *mp*

Cl. 1 *mp*

Clts. 2 & 3 *mp*

Bs. Clt. *mp*

Bsn. *mp*

A. Saxes. *mp*

T. Sax. *mf*

Bar. Sax. *mf*

Tpt. 1 *mf*

Tpt. 2 & 3 *mf*

Hns. 1 & 2 *mp* solo *a2* *mp* *mf*

Hns. 3 & 4 *mp* *mf*

Trb 1 & 2 *mp* *mf*

Tbn. 3 *mp* *mf*

Euph. B.C. *mp* *mf*

Tuba *mp* *mf*

St. Bass *mp* *mf*

Dr. *mp* *mf*

xylophone

Mllts. *mp* *mf*

Tri. *mp* *mf*

Cr. Cym. *mp* *mf*

Sus. Cym. *mp* *mf*

Timp. *mp* *mf*

35 *mp* 36 37 38 39

40 solo ft. 1 end solo

Flts. *mf*

Ob. *f* solo *mf*

Clts. 1 *mf*

Clts. 2 & 3 *mf*

Bs. Clt. *mf*

Bsn. *f* *mf*

A. Saxes. *f*

T. Sax. *f* *mf*

Bar. Sax. *f* *mf*

Tpt. 1 *f*

Tpt. 2 & 3 *f* *mf*

Hns. 1 & 2 *f*

Hns. 3 & 4 *f*

Trb 1 & 2 *f*

Tbn. 3 *f*

Euph. B.C. *f* *mf*

Tuba *f* *mf*

St. Bass *f* *mf*

Dr. *f* *mf*

Mllts. *f* *mf* xylophone

Tri. *f* *mf* triangle

Cr. Cym. *f* *mf*

Sus. Cym. *f*

Timp. *f*

40 41 42 43 44

BACK TO WORK

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Flts., Ob., Clt. 1, Clts. 2 & 3, Bs. Clt., Bsn., A. Saxes., T. Sax., Bar. Sax., Tpt. 1, Tpt. 2 & 3, Hns. 1 & 2, Hns. 3 & 4, Trb 1 & 2, Tbn. 3, Euph. B.C., Tuba, St. Bass, Dr., Mllts., Tri., Cr. Cym., Sus. Cym., and Timp. The score is divided into four measures, numbered 45, 46, 47, and 48 at the bottom. The key signature is one flat (B-flat), and the time signature is 4/4. The Flute part begins with a 'picc out.' instruction in measure 48. The woodwinds and strings play various rhythmic patterns, including eighth and sixteenth notes, and rests. The brass section includes a tuba part with a steady eighth-note rhythm and a euphonium part with a melodic line. The percussion section includes a drum part with a consistent eighth-note pattern and a triangle part with a steady eighth-note rhythm.

45

46

47

48

52

picc w/ ft. 1

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Flts., Ob., Clt. 1, Clts. 2 & 3, Bs. Clt., Bsn., A. Saxes., T. Sax., Bar. Sax., Tpt. 1, Tpt. 2 & 3, Hns. 1 & 2, Hns. 3 & 4, Trb 1 & 2, Tbn. 3, Euph. B.C., Tuba, St. Bass, Dr., Mllts., Tri., Cr. Cym., Sus. Cym., and Timp. The score includes various musical notations such as notes, rests, dynamics (f, mf), and articulation marks. A 'solo' marking is present above the Tpt. 1 staff. The piece concludes with a double bar line at the end of measure 53.

49

50

51

52

53



60

Flts.

Ob.

Clt. 1

Clts. 2 & 3

Bs. Clt.

Bsn.

A. Saxes.

T. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2 & 3

Hns. 1 & 2

Hns. 3 & 4

Trb 1 & 2

Tbn. 3

Euph. B.C.

Tuba

St. Bass

Dr.

Mlts.

Tri.

Cr. Cym.

Sus. Cym.

Timp.

59 60 61 62 63

65

Flts.  
Ob.  
Clts. 1  
Clts. 2 & 3  
Bs. Clt.  
Bsn.  
A. Saxes.  
T. Sax.  
Bar. Sax.  
Tpt. 1  
Tpt. 2 & 3  
Hns. 1 & 2  
Hns. 3 & 4  
Trb 1 & 2  
Tbn. 3  
Euph. B.C.  
Tuba  
St. Bass  
Dr.  
Mlts.  
Tri.  
Cr. Cym.  
Sus. Cym.  
Timp.

64 65 66 67

picc out. 70

Flts.  
Ob.  
Clt. 1  
Clts. 2 & 3  
Bs. Clt.  
Bsn.  
A. Saxes.  
T. Sax.  
Bar. Sax.  
Tpt. 1  
Tpt. 2 & 3  
Hns. 1 & 2  
Hns. 3 & 4  
Trb 1 & 2  
Tbn. 3  
Euph. B.C.  
Tuba  
St. Bass  
Dr.  
Mlts.  
Tri.  
Cr. Cym.  
Sus. Cym.  
Timp.

68 69 70 71 72

BACK TO WORK

Flts.  
Ob.  
Clt. 1  
Clts. 2 & 3  
Bs. Clt.  
Bsn.  
A. Saxes.  
T. Sax.  
Bar. Sax.  
Tpt. 1  
Tpt. 2 & 3  
Hns. 1 & 2  
Hns. 3 & 4  
Trb 1 & 2  
Tbn. 3  
Euph. B.C.  
Tuba  
St. Bass  
Dr.  
Mlts.  
Tri.  
Cr. Cym.  
Sus. Cym.  
Timp.

73 74 75 76 77



BACK TO WORK

Flts. Ob. Clt. 1 Clts. 2 & 3 Bs. Clt. Bsn. A. Saxes. T. Sax. Bar. Sax. Tpt. 1 Tpt. 2 & 3 Hns. 1 & 2 Hns. 3 & 4 Trb 1 & 2 Tbn. 3 Euph. B.C. Tuba St. Bass Dr. Mllts. Tri. Cr. Cym. Sus. Cym. Timp.

*mf*

86

87

88

89

90

91

94

Flts.

Ob.

Clt. 1

Clts. 2 & 3

Bs. Clt.

Bsn.

A. Saxes.

T. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2 & 3

Hns. 1 & 2

Hns. 3 & 4

Trb 1 & 2

Tbn. 3

Euph. B.C.

Tuba

St. Bass

Dr.

Miltls.

Tri.

Cr. Cym.

Sus. Cym.

Timp.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

chimes...

rit.....

D.C. al Coda

Flts.

Ob.

Cl. 1

Clts. 2 & 3

Bs. Clt.

Bsn.

A. Saxes.

T. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2 & 3

Hns. 1 & 2

Hns. 3 & 4

Trb 1 & 2

Tbn. 3

Euph. B.C.

Tuba

St. Bass

Dr.

Mlts.

Tri.

Cr. Cym.

Sus. Cym.

Timp.

99 100 101 102 103 104 105 106

triangle

mp

mf

BACK TO WORK

⊕ Coda

Flts. *f*

Ob. *f*

Cl. 1 *f*

Clts. 2 & 3 *f*

Bs. Clt. *f*

Bsn. *f*

A. Saxes. *f*

T. Sax. *f*

Bar. Sax. *f*

Tpt. 1 *f*

Tpt. 2 & 3 *f*

Hns. 1 & 2 *f*

Hns. 3 & 4 *f*

Trb 1 & 2 *f*

Tbn. 3 *f*

Euph. B.C. *f*

Tuba *f*

St. Bass *f*

Dr. *f*

Mllts. *f*

Tri. *f*

Cr. Cym. *f*

Sus. Cym. *f*

Timp. *f*

xylphone

crash cym.

susp. cym.

susp. cym.

*f* 107 108 109 110 111

picc out.

Flts. - - - - -  
Ob. - - - - -  
Clt. 1 - - - - -  
Clts. 2 & 3 - - - - -  
Bs. Clt. - - - - -  
Bsn. - - - - -  
A. Saxes. - - - - -  
T. Sax. - - - - -  
Bar. Sax. - - - - -  
Tpt. 1 - - - - -  
Tpt. 2 & 3 - - - - -  
Hns. 1 & 2 - - - - -  
Hns. 3 & 4 - - - - -  
Trb 1 & 2 - - - - -  
Tbn. 3 - - - - -  
Euph. B.C. - - - - -  
Tuba - - - - -  
St. Bass - - - - -  
Dr. - - - - -  
Mllts. - - - - -  
Tri. - - - - -  
Cr. Cym. - - - - -  
Sus. Cym. - - - - -  
Timp. - - - - -

BACK TO WORK

piece w/ ft. 1

Flts.  
Ob.  
Clts. 1  
Clts. 2 & 3  
Bs. Clt.  
Bsn.  
A. Saxes.  
T. Sax.  
Bar. Sax.  
Tpt. 1  
Tpt. 2 & 3  
Hns. 1 & 2  
Hns. 3 & 4  
Trb 1 & 2  
Tbn. 3  
Euph. B.C.  
Tuba  
St. Bass  
Dr.  
Mlts.  
Tri.  
Cr. Cym.  
Sus. Cym.  
Timp.

117 118 119 120 121

*ff* *mf*

122

Flts. *mf* *mf* *mf* *mf* *mf*

Ob. *mf* *mf* *mf* *mf* *mf*

Clt. 1 *mf* *mf* *mf* *mf* *mf*

Clt. 2 & 3 *mf* *mf* *mf* *mf* *mf*

Bs. Clt. *mf* *mf* *mf* *mf* *mf*

Bsn. *mf* *mf* *mf* *mf* *mf*

A. Saxes. *mf* *mf* *mf* *mf* *mf*

T. Sax. *mf* *mf* *mf* *mf* *mf*

Bar. Sax. *mf* *mf* *mf* *mf* *mf*

Tpt. 1 *mf* *mf* *mf* *mf* *mf*

Tpt. 2 & 3 *mf* *mf* *mf* *mf* *mf*

Hns. 1 & 2 *mf* *mf* *mf* *mf* *mf*

Hns. 3 & 4 *mf* *mf* *mf* *mf* *mf*

Trb 1 & 2 *mf* *mf* *mf* *mf* *mf*

Tbn. 3 *mf* *mf* *mf* *mf* *mf*

Euph. B.C. *mf* *mf* *mf* *mf* *mf*

Tuba *mf* *mf* *mf* *mf* *mf*

St. Bass *mf* *mf* *mf* *mf* *mf*

Dr. *mf* *mf* *mf* *mf* *mf*

Mlts. *mf* *mf* *mf* *mf* *mf*

Tri. *mf* *mf* *mf* *mf* *mf*

Cr. Cym. *mf* *mf* *mf* *mf* *mf*

Sus. Cym. *mf* *mf* *mf* *mf* *mf*

Timp. *mf* *mf* *mf* *mf* *mf*

orch. bells

picc out.

122 123 124 125 126

picc w/ ft. 1

Flts. *mf* *f*

Ob. *mf* *f*

Clts. 1 *mf* *f*

Clts. 2 & 3 *mf* *f*

Bs. Clt. *f*

Bsn. *f*

A. Saxes. *f*

T. Sax. *f*

Bar. Sax. *f*

Tpt. 1 *mf* *f*

Tpt. 2 & 3 *mf* *f*

Hns. 1 & 2 *mf* *f*

Hns. 3 & 4 *mf* *f*

Trb 1 & 2 *f*

Tbn. 3 *f*

Euph. B.C. *f*

Tuba *f*

St. Bass *mf* *f*

Dr. *f*

Mllts. *f*

Tri.

Cr. Cym. *f* crash cym.

Sus. Cym. *f* susp. cym.

Timp. *f*

127 128 129 130 131 *f* 132

This musical score is for the piece "BACK TO WORK" and covers measures 133 through 136. The instrumentation includes:

- Flts. (Flutes)
- Ob. (Oboe)
- Clts. 1 (Clarinet 1)
- Clts. 2 & 3 (Clarinets 2 and 3)
- Bs. Clt. (Bass Clarinet)
- Bsn. (Bassoon)
- A. Saxes. (Alto Saxophones)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Tpt. 1 (Trumpet 1)
- Tpt. 2 & 3 (Trumpets 2 and 3)
- Hns. 1 & 2 (Horns 1 and 2)
- Hns. 3 & 4 (Horns 3 and 4)
- Trb 1 & 2 (Trombones 1 and 2)
- Tbn. 3 (Trombone 3)
- Euph. B.C. (Euphonium and Baritone)
- Tuba
- St. Bass (Soprano Bass)
- Dr. (Drum)
- Mllts. (Mellophone)
- Tri. (Triangle)
- Cr. Cym. (Cymbal)
- Sus. Cym. (Suspended Cymbal)
- Timp. (Tympani)

The score is written in a key signature of one flat (B-flat) and a common time signature (C). It features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *f* (forte) and *ff* (fortissimo). The percussion parts include a xylophone and various cymbals. The woodwind and brass parts have complex rhythmic patterns and some long notes with ties. The overall texture is dense and rhythmic.

BACK TO WORK

Flts.  
Ob.  
Cl. 1  
Clts. 2 & 3  
Bs. Clt.  
Bsn.  
A. Saxes.  
T. Sax.  
Bar. Sax.  
Tpt. 1  
Tpt. 2 & 3  
Hns. 1 & 2  
Hns. 3 & 4  
Trb 1 & 2  
Tbn. 3  
Euph. B.C.  
Tuba  
St. Bass  
Dr.  
Mllts.  
Tri.  
Cr. Cym.  
Sus. Cym.  
Timp.

*ff* triangle  
*ff*  
choke!

*ff* 137 138 139 140

Flutes 1 & 2/Piccolo

# BACK TO WORK

With energy! ♩ = 144

Jeff Cranfill

1 **f** 2 3 4

5 6 **mf** 7 8 **f**

9 10 **mf** 11 12 **f**

13 14 17 **mf** 18

19 *cresc.* 20 21 **ff** 22 23

25 **mf** 26 27 **mp** 28

29 **mf** 30 31

picc w/ ft. 1

picc out.

picc w/ ft. 1

picc out.

picc w/ ft. 1

picc out.

BACK TO WORK - Flutes 1 & 2/Piccolo

32 33 34 36 **34** 2 *mp* picc w/ flt. 1

37 38 39 40 **40** *mf* To Coda ⊕ solo flt. 1

41 42 44 45 *mf* end solo 2

46 47 48 49 50 *f* picc out. 1

51 52 53 60 70 **52** *f* picc w/ flt. 1 **60** *mf*

61 62 63 64 65 **65** 1 *f*

66 67 68 69 70 **70** *f* picc out.

71 72 73 74 75 76 77



BACK TO WORK - Flutes 1 & 2/Piccolo

Musical notation for measures 136-138. Measure 136 starts with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *ff*. It contains three measures of rests, each with an accent (>) above it. Measure 137 contains a sixteenth-note scale starting on G4 and ascending to D5. Measure 138 contains a sixteenth-note scale starting on D5 and descending to G4. A slur covers the entire scale in measure 138.

Musical notation for measures 139-140. Measure 139 contains a sixteenth-note scale starting on G4 and ascending to D5. Measure 140 contains a sixteenth-note scale starting on D5 and descending to G4. A slur covers the entire scale in measure 140. The piece ends with a double bar line and a fermata.

Oboe

# BACK TO WORK

Jeff Cranfill

With energy! ♩ = 144

1 *f* 2 3 4 5

6 *mf* 7 8 *f* 9

10 *mf* 11 12 *f* 13

14 17 *mf* 18 19 *cresc.*

20 21 *ff* 22 23 25 *mf*

26 27 *mp* 28 29 *mf*

30 31 *mf* 32 34

BACK TO WORK - Oboe

To Coda ☉

36 **40** *mp* 37 38 39

40 *f* 41 42 *mf* 43 44

45 46 47

48 49 50 51 **52** *f mf*

53 54 55 56

57 58 59

60 **60** *mf* 61 62 63 64

65 **65** 66 **70** 67 68

69 70 *f* 71 72 73 74

*solo*

*To Coda ☉*

BACK TO WORK - Oboe

78

75 76 77 78 83 *mf* 84

85 86 87 88 89 90

94

91 92 93 94 95 96

rit.....

4

97 98 102 103

4 D.C. al Coda

⊕ Coda

107 *f* 108 109 110

1

111 112 113 114 115

2

117 118 119

122

1

120 *ff* 121 122 124 *mf*

2

5

125 126 131 *mf* 132 *f*

BACK TO WORK - Oboe

Musical notation for measures 133-137. The staff is in treble clef with a key signature of one flat. Measure 133 starts with a quarter rest, followed by a quarter note G4, eighth notes A4 and B4, and a quarter note C5. Measure 134 continues with eighth notes D5, E5, F5, and G5. Measure 135 features a half note G5. Measure 136 begins with a dynamic marking of *ff* and contains a quarter note G5 with an accent (>), followed by a quarter rest, a quarter note G5 with an accent (>), another quarter rest, and a quarter note G5 with an accent (>). Measure 137 concludes with eighth notes A4, B4, C5, and D5.

Musical notation for measures 138-140. Measure 138 consists of a continuous eighth-note scale from G4 to G5. Measure 139 continues this eighth-note scale. Measure 140 features a quarter note G5 with an accent (^), followed by a quarter rest, a quarter note G5 with an accent (^), and a final quarter note G5 with an accent (^). The piece ends with a double bar line and a fermata over the final G5.

Clarinet 1

# BACK TO WORK

Jeff Cranfill

With energy! ♩ = 144

*f* 2 3 4

1 6 *mf* 7 8 *f*

9 10 *mf* 11 12 *f*

13 14 17 *mf* 18

19 *cresc.* 20 21 *ff* 22 23

31 *mf* 32 33 34 *mp*

35 36 37 38

BACK TO WORK - Clarinet 1

Ob.  
solo

To Coda  $\Phi$  40

39 40 *mf* 41 42 *mf* 43 44

45 46 47 48

49 50 51 52 *f mf*

53 54 55

56 57 58

59 60 61 64

65 66 67 68

69 70 *f* 71 72 73 74

78

75 76 77 78 *mf* 79 80

81 82 83 84 85 86

87 88 89 90 91 92

94

93 94 95 96 102 103

6 4

rit.....D.C. al Coda

⊕ Coda

107 *f* 108 109 110

111 112 113 114 115

117 118 119 120 *ff*

122

121 122 *mf* 123 124 125 126

BACK TO WORK - Clarinet 1

3

127 130 *mf* 131 132 *f* 133

134 135 136 *ff* 137

138 139 140 7

Bassoon

# BACK TO WORK

Jeff Cranfill

With energy! ♩ = 144

*f* 2 3 4 *mf*

6

5 6 7 8 *f*

9 10 *mf* 11 12 *f*

14

13 14 17 *mf* 18 19 *cresc.* 20

23

21 *ff* 22 23 *mp* 24

25 *mf* 26 27 *mp* 28

34

29 *mf* 30 31 34 *mp*

BACK TO WORK - Bassoon

To Coda  $\oplus$  40

35 36 38 39 40

41 *mf* 42 43 44

45 48 49 50

51 52 *f* 53 54 *mf* 55 56 *mf*

57 58 59 60 *mf* 60

61 62 63

64 65 66 69

70 *f* 71 72 73

Musical staff 74-77. Bass clef, key signature of two flats. Measures 74-77 contain eighth-note patterns with slurs and accents.

78

Musical staff 78-85. Measure 78 has a triplet of eighth notes. Measure 81 has a whole rest. Measure 82 starts with a *mf* dynamic. Measures 82-85 contain eighth-note patterns with slurs.

Musical staff 86-89. Measures 86-89 contain eighth-note patterns with slurs and accents.

Musical staff 90-93. Measures 90-93 contain eighth-note patterns with slurs and accents.

94

Musical staff 94-103. Measure 94 has a whole rest. Measure 95 has a septuplet of eighth notes. Measure 102 has a whole rest. Measure 103 has a whole rest. The staff ends with the instruction "D.C. al Coda".

⊕ Coda

Musical staff 107-111. Measure 107 starts with a *f* dynamic. Measures 107-111 contain eighth-note patterns with slurs and accents.

Musical staff 112-115. Measures 112-115 contain eighth-note patterns with slurs and accents.

Musical staff 116-120. Measures 116-120 contain eighth-note patterns with slurs and accents. Measure 120 ends with a *ff* dynamic.

122

Musical staff 121-126. Measure 121 has a first ending bracket. Measure 122 starts with a *mf* dynamic. Measures 121-126 contain eighth-note patterns with slurs and accents.

BACK TO WORK - Bassoon

5

127 132 *f* 133

134 135 136 *ff*

137 138 139 140

Bass Clarinet

# BACK TO WORK

Jeff Cranfill

With energy! ♩ = 144

6

14

23

34

40

To Coda ☉

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

BACK TO WORK - Bass Clarinet

41 *mf* 42 43 44

45 48 49 50 51

52 *f* 53 54 *mf* 55 56 57 58

59 60 *mf* 61 62

63 64 65 66

67 68 69 70 *f* 71 72

73 74 75 76 77 78 *mf* 79

80 81 82 83 84 85 86

87 88 89 90 91 92

94 95 102 103

rit..... D.C. al Coda 4

⊕ Coda

107 108 109 110 111 112

*f*

113 114 115 116 117

118 119 120 121 122 126 127

122

*ff*

128 129 130 131 132

*f*

133 134 135 136 137

*ff*

138 139 140

Horns 1 & 2

# BACK TO WORK

Jeff Cranfill

With energy! ♩ = 144

*f* 2 3 4 *mf*

5 6 8 *f* 9 10

12 *f* 13 14 *mf* 15

16 17 18 19 20

21 22 23 25 *mf*

26 27 29 *mf* 30 31

34 35 *mp* 36 *mp* 37 38

To Coda ☉ 40 10 52

39 *mf* 40 41 51 52 *f*

BACK TO WORK - Horns 1 & 2

53 54 *mf* 55 56 57 58 59

60

60 *mf* 61 62 63 64

65

70

65 66 69 70 *f* 71 73

78

74 75 76 77 78 85 *mf* 86

94

87 94 *mf* 95 96 97 98

rit.....

D.C. al Coda

99 100 102 103 104 105 106

⊕ Coda

107 *f* 108 109 110 111

112 113 114 115 116

117 118 119 120 *ff* 121

BACK TO WORK - Horns 1 & 2

122

122 *mf* 123 124 125 126 127

130 *mf* 131 132 *f* 133

134 135 136 *ff* 137

138 139 140

Trumpet 1

# BACK TO WORK

Jeff Cranfill

With energy! ♩ = 144

5 *f* 6 8 *f* 9 10 12 *f* 13 14 18 *mf* 19 *cresc.* 20 21 *ff* 22 23 *mp* solo 24 25 26 27 *mp* solo 28 29 30 31 *mp* solo 32 33 34 *mp* end solo 35 37 *mf* 38 39 40 *f* 41 44 *mf* 45 46 47 48

BACK TO WORK - Trumpet 1

50 *solo* 51 52 **1** **52** 53 55 **2** **3** 56  
*f* *mf*

59 60 **60** 65 **5** **65** *mf*

66 67 68 69 **1**

**70** 70 *f* 71 72 73 74 75

**78** **16** **94** **8** rit....  
 76 77 78 94 102

103 104 *mp* 105 106 **1** D.C. al Coda

⊕ Coda

107 *f* 108 109 110

111 112 **3** 115 116 117

BACK TO WORK - Trumpet 1

Musical score for Trumpet 1, measures 118-140. The score is written in treble clef with a key signature of one sharp (F#). The music features various dynamics and articulations.

Measures 118-122: Measure 118 starts with a quarter rest, followed by eighth notes G#4, A4, B4, and C5. Measure 119 continues with eighth notes B4, A4, G#4, and F#4. Measure 120 begins with a crescendo hairpin, followed by a quarter rest, then eighth notes G#4, A4, B4, and C5. Measure 121 has a quarter rest, and measure 122 has a quarter rest. A box labeled "122" is placed above measure 122. First and second endings are indicated by "1" and "2" above the staff.

Measures 124-129: Measure 124 starts with a quarter rest, followed by eighth notes G#4, A4, B4, and C5. Measure 125 continues with eighth notes B4, A4, G#4, and F#4. Measure 126 has a quarter rest. Measure 127 has a quarter rest. Measure 128 begins with a quarter rest, followed by eighth notes G#4, A4, B4, and C5. Measure 129 has a quarter rest. Dynamics include *mf* at measure 124 and *ff* at measure 120.

Measures 130-132: Measure 130 starts with a quarter rest, followed by eighth notes G#4, A4, B4, and C5. Measure 131 continues with eighth notes B4, A4, G#4, and F#4. Measure 132 has a quarter rest. Dynamics include *mf* at measure 130 and *f* at measure 132.

Measures 133-136: Measure 133 starts with a quarter rest, followed by eighth notes G#4, A4, B4, and C5. Measure 134 continues with eighth notes B4, A4, G#4, and F#4. Measure 135 has a quarter rest. Measure 136 begins with a quarter rest, followed by eighth notes G#4, A4, B4, and C5. Dynamics include *f* at measure 132 and *ff* at measure 136.

Measures 137-140: Measure 137 starts with a quarter rest, followed by eighth notes G#4, A4, B4, and C5. Measure 138 has a quarter rest. Measure 139 has a quarter rest. Measure 140 begins with a quarter rest, followed by eighth notes G#4, A4, B4, and C5. Dynamics include *ff* at measure 136.

Trumpets 2 & 3

# BACK TO WORK

Jeff Cranfill

With energy! ♩ = 144

6 8 *f* 9 10 2 2

12 *f* 13 14 18 *mf* 19 *cresc.* 4

20 21 *ff* 22 23 34 1 11 3

37 *mf* 38 39 40 *f* 41 To Coda ☉ 40 3

44 *mf* 45 46 47 48 4

52 *f* 53 55 *mf* 56 59 60 52 60 2 3 5

BACK TO WORK - Trumpets 2 & 3

65 65

65 *mf* 66 67

68 70

68 69 70 71 72 *f*

73 78 16

73 74 75 76 77 78 *mp*

94 94 8 rit..... 2 D.C. al Coda

94 102 103 105 *mp* 106

107  $\oplus$  Coda *f*

107 108 109 110

111 3

111 112 115 116 117

118 122 1 2

118 119 120 *ff* 121 122

124 *mf* 1 1

124 *mf* 125 126 127 128 129

BACK TO WORK - Trumpets 2 & 3

Musical staff 1, measures 130-132. Measure 130 starts with a dynamic marking of *mf*. Measure 131 contains a crescendo hairpin. Measure 132 ends with a dynamic marking of *f*.

Musical staff 2, measures 133-136. Measure 135 contains a crescendo hairpin. Measure 136 ends with a dynamic marking of *ff*.

Musical staff 3, measures 137-140. Measure 138 features a fermata over a whole note chord. Measure 140 ends with a double bar line.

Trombones 1 & 2

# BACK TO WORK

Jeff Cranfill

With energy! ♩ = 144

1 *f* 2 3 4 5

6 8 *f* 9 10

12 *f* 13 14 *mf* 15 16

17 18 19 *cresc.* 20 21 *ff* 22

23 31 *mf* 32 33 34

36 *mp* 37 38 *mf* 39 40 *f* 41

45 *mf* 46 47 48 49

BACK TO WORK - Trombones 1 & 2

51 52 *f* 53 55 *mf* 56

59 60 61 62 63

65 65 66 67 68 69

70 70 *f* 71 72 73 74

75 76 77 78 78 94 94 2

96 *mf* 97 98 102 103 105 *mp* 106 *rit.....* *D.C. al Coda*

⊕ Coda

107 *f* 108 109 110

111 112 113 114

BACK TO WORK - Trombones 1 & 2

Musical staff 115-119. Measures 115-116 contain eighth notes. Measure 117 contains a whole note chord. Measures 118-119 contain quarter notes. A hairpin crescendo is shown above measures 118 and 119.

Musical staff 120-127. Measure 120 starts with a **ff** dynamic. Measure 121 has a whole rest. Measure 122 has a whole rest and is boxed with the number 122. Measure 123 has a whole rest with the number 4 above it. Measure 124 has a whole rest with the number 1 above it. Measure 125 has a whole note chord. Measure 126 starts with a **mf** dynamic. Measure 127 has a dotted half note.

Musical staff 128-132. Measure 128 has eighth notes. Measure 129 has eighth notes. Measure 130 has eighth notes. Measure 131 has a whole rest with the number 2 above it. Measure 132 has eighth notes and a **f** dynamic.

Musical staff 133-136. Measures 133-134 contain eighth notes. Measure 135 contains quarter notes. Measure 136 contains quarter notes and a **ff** dynamic. A hairpin crescendo is shown above measures 135 and 136.

Musical staff 137-140. Measures 137-138 contain quarter notes. Measures 139-140 contain eighth notes. Accents are placed above notes in measures 137, 138, 139, and 140.

Tuba

# BACK TO WORK

Jeff Cranfill

With energy! ♩ = 144

*f* 2 3 4 *mf*

6

1

5 6 7 8 *f* 9

2

14

10 12 *f* 13 14 *mf* 15

16 17 18 19 *cresc.* 20 21 *ff*

23

1

22 23 24 25 *mf* 26

1

27 28 *mp* 29 *mf* 30

34

2

31 32 33 34 36 *mp*

BACK TO WORK - Tuba

To Coda  $\Phi$  40

37 38 39 40 41 44

*mf* *f* *mf*

45 46 47 48

52

51 52 53 55 56 57

*f*

60

59 60 61 62 63

*mf*

65

64 65 66 67 68

70

69 70 71 72 73 74

*f*

78 94

75 76 77 78 94

98 99 100 101

*mf*

rit.....

1

D.C. al Coda

102 *mp* 103 104 105 106

⊕ Coda

107 *f* 108 109 110 111 112 113

114 115 116 117

118 119 120 *ff* 121 122

129 *mf* 130 131 132 *f*

133 134 135 136 *ff*

137 138 139 140



BACK TO WORK - Percussion

34

mp

1

1

1

mp

30 31 32 33 34 35 36 37 38

To Coda  $\phi$  40

triangle

mf

3

3

3

mf

mf

f

39 40 41 44 45 46 47 48

52

60

7

7

4

4

7

4

f

f

49 50 51 52 53 60 64

65

70

3

3

3

3

3/4

3/4

4/4

4/4

7

7

7

f

f

65 66 69 70 71

78 16 94 8 rit..... 2 triangle D.C. al Coda

78 94 102 103 105 106

⊕ Coda

107 108 *f* < 109 110 < 111 112 115 116

2 1 122 9

117 119 120 121 122 131

3 triangle 3 ff choke!

132 133 136 137 138 139 140

Timpani

# BACK TO WORK

Jeff Cranfill

With energy! ♩ = 144

**f** 2 3 4 **mf** 5

**6** 3 3 **14** 3

6 7 10 11 14 17 **mf** **23** **mf**

18 19 20 21 22 23 *cresc.* **ff**

3 6 **34** 2

24 27 28 34 36 37 **mp** **mp**

To Coda ⊕ **40** **52**

1 10 **f** **f**

2 1

53 55 56 57 58

**60** 1 2

59 60 **mf** 61 62 63

BACK TO WORK - Timpani

65 65 3 1 70 1

65 66 69 70 *f* 71 72

78 1 3

73 74 75 76 77 78 79 82 *mf*

94 11 7 rit..... 2 D.C. al Coda

83 94 95 102 *mp* 103 104 106

⊕ Coda

4

107 *f* 108 109 110 111 112 113

122 1

117 118 119 120 *ff* 121 *mf* 122 123

124 125 126 127 128 129

2 1 1

130 132 *f* 133 134 135 136

1 1 1 1

137 *ff* 138 139 140

Drums

# BACK TO WORK

Jeff Cranfill

With energy! ♩ = 144

snare

6

2

3 *f* 4 5 6

7 8 *f* bass drum 9 10 *mf*

14

11 12 *f* 13 14 *mf*

15 16 17 18

23

19 *cresc.* 20 21 *ff* 22 23 *mp*

24 25 *mf* 26 27 *mp*

28 29 *mf* 30 31

BACK TO WORK - Drums

32 33 34 *mp* 35 36

34

1

37 38 39 40 41

To Coda ⊕ 40

3

*f*

44 45 46

*mf*

47 48 49 51 52

2

*f*

53 55 56 57 59 60

2

2

60

61 62 63 65 69 70

1

2

4

70

*f*

71 78 94 102 103 106

7

78

16

94

8

102

103

106

rit.....

3

D.C. al Coda

⊕ Coda

107 108 109 110 111 112

*f*

1

Musical notation for measures 113-117. Measure 113 starts with a drum set icon. Measures 114-116 feature a bass drum pattern of quarter notes. Measure 117 has a snare drum pattern of eighth notes.

Musical notation for measures 118-122. Measure 118 has a snare drum pattern. Measure 119 has a bass drum pattern. Measure 120 has a snare drum pattern with an accent (>) and a dynamic marking of *ff*. Measure 121 has a snare drum pattern with a dynamic marking of *f*. Measure 122 has a snare drum pattern with a dynamic marking of *f*. A box around the number 122 indicates a measure repeat.

Musical notation for measures 129-133. Measure 129 has a snare drum pattern. Measure 130 has a snare drum pattern. Measure 131 has a snare drum pattern. Measure 132 has a snare drum pattern. Measure 133 has a snare drum pattern with a dynamic marking of *f*.

Musical notation for measures 134-137. Measure 134 has a snare drum pattern. Measure 135 has a snare drum pattern. Measure 136 has a snare drum pattern with an accent (>) and a dynamic marking of *ff*. Measure 137 has a snare drum pattern with a dynamic marking of *f*.

Musical notation for measures 138-140. Measure 138 has a snare drum pattern. Measure 139 has a snare drum pattern. Measure 140 has a snare drum pattern with an accent (>) and a dynamic marking of *f*.

String Bass

# BACK TO WORK

Jeff Cranfill

With energy! ♩ = 144

Musical notation for measures 1-4. Measure 1 starts with a bass clef, a key signature of one flat (Bb), and a common time signature (C). The first measure is marked with a forte (*f*) dynamic. Measures 2 and 3 are marked with a '2' and '3' respectively. Measure 4 is marked with a '4' and a mezzo-forte (*mf*) dynamic. The notation includes eighth notes, quarter notes, and rests.

6

Musical notation for measures 5-8. Measure 5 is marked with a '5'. Measure 6 is marked with a '6'. Measure 7 is marked with a '7'. Measure 8 is marked with an '8' and a forte (*f*) dynamic. The notation includes eighth notes, quarter notes, and rests.

Musical notation for measures 9-12. Measure 9 is marked with a '9'. Measure 10 is marked with a '10' and a mezzo-forte (*mf*) dynamic. Measure 11 is marked with a '11'. Measure 12 is marked with a '12' and a forte (*f*) dynamic. The notation includes eighth notes, quarter notes, and rests.

14

Musical notation for measures 13-16. Measure 13 is marked with a '13'. Measure 14 is marked with a '14' and a mezzo-forte (*mf*) dynamic. Measure 15 is marked with a '15'. Measure 16 is marked with a '16'. The notation includes eighth notes, quarter notes, and rests.

Musical notation for measures 17-22. Measure 17 is marked with a '17'. Measure 18 is marked with a '18'. Measure 19 is marked with a '19'. Measure 20 is marked with a '20' and a *cresc.* marking. Measure 21 is marked with a '21' and a fortissimo (*ff*) dynamic. Measure 22 is marked with a '22'. The notation includes half notes, quarter notes, and rests.

23

Musical notation for measures 23-26. Measure 23 is marked with a '23' and a mezzo-piano (*mp*) dynamic. Measure 24 is marked with a '24'. Measure 25 is marked with a '25' and a mezzo-forte (*mf*) dynamic. Measure 26 is marked with a '26'. The notation includes eighth notes, quarter notes, and rests.

Musical notation for measures 27-30. Measure 27 is marked with a '27' and a mezzo-piano (*mp*) dynamic. Measure 28 is marked with a '28'. Measure 29 is marked with a '29' and a mezzo-forte (*mf*) dynamic. Measure 30 is marked with a '30'. The notation includes eighth notes, quarter notes, and rests.

BACK TO WORK - String Bass

34

31 32 33 34 36 *mp*

To Coda  $\phi$  40

37 38 *mf* 39 40 *f* 41 44 *mf*

45 46 47

52

48 49 50 51 52 *f*

53 54 55 56 57 58

60

59 60 *mf* 61 62 63

65

64 65 66 67 68

70

69 70 *f* 71 72 73 74

78

75 76 77 78 *mf* 79 80 81 82

83 84 85 86 87 88 89

94

90 91 92 93 94 95

98 *mf* 99 100 101

rit.....

102 *mp* 103 104 105 106

D.C. al Coda

⊕ Coda

107 *f* 108 109 110 111 112

113 114 115 116

122

117 118 119 120 *ff* 121 122

126 *mf* 127 128 129 130 131

BACK TO WORK - String Bass

Musical notation for measures 132-135. The staff is in bass clef with a key signature of one flat. Measure 132 starts with a dynamic marking of *f*. The notes are: G2, A2, Bb2, A2, G2, F2, E2, D2. Measure 133: G2, A2, Bb2, A2, G2, F2, E2, D2. Measure 134: G2, A2, Bb2, A2, G2, F2, E2, D2. Measure 135: G2, A2, Bb2, A2, G2, F2, E2, D2. A hairpin symbol is present at the end of measure 135.

Musical notation for measures 136-140. The staff is in bass clef with a key signature of one flat. Measure 136 starts with a dynamic marking of *ff*. The notes are: G2, A2, Bb2, A2, G2, F2, E2, D2. Measure 137: G2, A2, Bb2, A2, G2, F2, E2, D2. Measure 138: G2, A2, Bb2, A2, G2, F2, E2, D2. Measure 139: G2, A2, Bb2, A2, G2, F2, E2, D2. Measure 140: G2, A2, Bb2, A2, G2, F2, E2, D2. Accents (^) are placed above the notes in measures 139 and 140.

Clarinets 2 & 3

# BACK TO WORK

Jeff Cranfill

With energy! ♩ = 144

1

*f* 2 3 4 5

6

6 *mf* 7 8 *f*

9 10 *mf* 11 12 *f*

14

13 14 17 *mf* 18

19 20 *cresc.* 21 22 23 1 8

34

31 *mf* 32 33 34 *mp*

35 36 37 38

BACK TO WORK - Clarinets 2 & 3

To Coda  $\oplus$  40

39 40 41 42 44  
*mf*

45 46 47 48

49 50 51 52 *f mf*

53 54 55

56 57 58

59 60 61 64

65 66 67 68

69 70 71 72 73 74  
*f*

78

75 76 77 78 *mf* 79 80

81 82 83 84

85 86 87 88 89

94

90 91 92 93 94

95 96 102 103 **6** rit..... **4** D.C. al Coda

⊕ Coda

107 *f* 108 109 110

111 112 113 114 115

117 118 119 120 *ff*

BACK TO WORK - Clarinets 2 & 3

Musical score for Clarinets 2 & 3, measures 121-140. The score is written in treble clef with a key signature of one sharp (F#). Measure 122 is boxed and contains the number 122. The score includes dynamic markings such as *mf* and *ff*, and articulation marks like accents and slurs. Measure 121 starts with a first ending bracket. Measure 122 has a first ending bracket. Measure 123 has a slur. Measure 124 has a slur. Measure 125 has a slur. Measure 126 has a slur. Measure 127 has a first ending bracket. Measure 128 has a first ending bracket. Measure 129 has a slur. Measure 130 has a slur. Measure 131 has a slur. Measure 132 has a slur. Measure 133 has a slur. Measure 134 has a slur. Measure 135 has a slur. Measure 136 has a slur. Measure 137 has a slur. Measure 138 has a slur. Measure 139 has a slur. Measure 140 has a slur. Measure 140 ends with a fermata.

121 122 123 124 125 126

127 130 131 132 133

134 135 136 137

138 139 140

122

1

1

3 *mf*

*mf* *f*

*ff*

7

E♭ Alto Saxophones 1 & 2

# BACK TO WORK

Jeff Cranfill

With energy! ♩ = 144

BACK TO WORK - Eb Alto Saxophones 1 & 2

To Coda  $\oplus$  40

39 *f* 40 41 42 *mf* 43 44

45 46 47 48

51 52 *f* 53 54 *mf* 55 56

57 58 59 60 *mf* 61 62

63 64 65 69 70 *f* 71

72 73 74 75 76 77 78 *mf*

79 80 81 82 *mf* 83

84 85 86 89 94 95

96 102 103

BACK TO WORK - Eb Alto Saxophones 1 & 2

⊕ Coda

Musical score for Eb Alto Saxophones 1 & 2, measures 107-140. The score is written in treble clef with a key signature of two sharps (F# and C#). The piece concludes with a Coda symbol. The dynamics range from *f* (forte) to *ff* (fortissimo). The score includes various musical notations such as slurs, accents, and first/second endings.

Measures 107-111: *f* dynamics. Measure 109 features an accent (^) and a dynamic marking *>*. Measure 111 ends with a Coda symbol.

Measures 112-116: *f* dynamics. Measure 114 features a slur over a half note.

Measures 117-121: *ff* dynamics. Measures 117-118 and 119-120 feature first endings (marked '1') and slurs. Measure 120 features a dynamic marking *ff*.

Measures 122-126: *mf* dynamics. Measure 122 is boxed and labeled '122'. Measure 124 features a second ending (marked '2').

Measures 127-132: *f* dynamics. Measure 130 features a second ending (marked '2'). Measure 132 features a dynamic marking *f*.

Measures 133-136: *ff* dynamics. Measure 135 features a dynamic marking *ff*.

Measures 137-140: *ff* dynamics. Measure 138 features a slur over a half note. Measure 140 features accents (^) and dynamic markings *>*.

Tenor Saxophone

# BACK TO WORK

Jeff Cranfill

With energy! ♩ = 144

2 3 4

1 6 1

5 6 *mf* 7 8 *f* 9

10 *mf* 11 12 *f* 13 14

17 *mf* 18 19 *cresc.* 20 21 *ff* 22

23 24 25 *mf* 26 27

29 *mf* 30 31 34 *mp*

35 36 38 *mf* 39 40 *f*

To Coda ☉ 40

BACK TO WORK - Tenor Saxophone

41 *mf* 42 43 44

45 52 53 54 *mf* 55 56

57 58 59 60 65

69 70 *f* 71 72 73

74 75 76 77 78

86 *mf* 87 88 89

90 94 102 103

107 *f* 108 109 110 111

112 113 114 115 116 117

BACK TO WORK - Tenor Saxophone

118 119 120 *ff* 121 122 *mf* 123

124 126 127 128 129

130 132 133 134 135

136 *ff* 137 138 139 140

Baritone Saxophone

# BACK TO WORK

Jeff Cranfill

With energy! ♩ = 144

2 3 4 *mf*

5 6 7 8 **6** **2**

10 *mf* 11 12 14 17 **2** **3** *mf* **14**

18 19 *cresc.* 20 21 *ff* 22

23 *mp* 24 25 27 28 **23**

29 34 35 36 39 *mp* *mf* **5** **3** To Coda ⊕

40 *f* 41 *mf* 42 43 **40**

BACK TO WORK - Baritone Saxophone

44 45 48 49

50 51 52 53 54 55 56

57 58 59 60 61

62 63 64 65

66 69 70 71 72

73 74 75 76 77 78 79 80

81 82 83 84 85 86 87

88 89 90 91 92

93 94 95 102 103

3

52

1

mf

60

65

70

f

78

mf

94

7

rit.....

D.C. al Coda

4

Detailed description: This is a musical score for Baritone Saxophone, consisting of ten staves of music. The score begins at measure 44 and ends at measure 103. The key signature is one flat (B-flat major for the saxophone). The time signature is 4/4. The score includes various musical notations such as rests, eighth notes, quarter notes, and sixteenth notes. There are several dynamic markings: *mf* (mezzo-forte) and *f* (forte). There are also performance instructions like *rit.....* (ritardando) and *D.C. al Coda*. The score is divided into measures, with measure numbers 44, 45, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 102, and 103. There are also some boxed numbers: 52, 60, 65, 70, 78, and 94. The score ends with a double bar line and a Coda symbol.

BACK TO WORK - Baritone Saxophone

⊕ Coda

Musical score for Baritone Saxophone, Coda section, measures 107-140. The score is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked with a common time signature (C). The score consists of six staves of music. Measure 107 starts with a forte (*f*) dynamic and an accent (^) over the first note. Measures 108-112 continue with various note values and dynamics. Measure 113 starts with a first ending bracket (1) over measures 113-117. Measure 118 starts with a first ending bracket (1) over measures 118-120, followed by a double bar line and a second ending bracket (4) over measures 121-122. Measure 123 starts with a first ending bracket (1) over measures 123-127. Measure 128 starts with a first ending bracket (1) over measures 128-132. Measure 133 starts with a first ending bracket (1) over measures 133-136. Measure 137 starts with a first ending bracket (1) over measures 137-140. The score ends with a double bar line and repeat dots.

107 *f* 108 109 110 111 112

113 114 115 116 117

118 119 120 *ff* 121 122 126 *mf* 127

128 129 130 131 132 *f*

133 134 135 136 *ff*

137 138 139 140

Euphonium T.C.

# BACK TO WORK

Jeff Cranfill

With energy! ♩ = 144

1 **f** 2 3 4

5 6 **f** 8 9 10

12 **f** 13 14 18

19 *cresc.* 20 21 **ff** 22 23

25 **mf** 26 27 29 **mf**

30 31 34 37 **mf**

38 39 40 **f** 41

44 **mf** 45 46 47 48

BACK TO WORK - Euphonium T.C.

52 **f** 53 56 *mf* 57 58

60 64 65

66 67 68 69 70 **f**

71 72 73 74 75

76 77 78 94 96 *mf*

rit. D.C. al Coda

97 98 102 103 104 *mp* 105 106

⊕ Coda

107 **f** 108 109 113

114 115 116 117 119

120 **ff** 121 122 126 *mf* 127

Detailed description: This is a musical score for Euphonium T.C. of the piece 'Back to Work'. The score is written in treble clef with a key signature of one sharp (F#). It consists of ten staves of music. The first staff (measures 52-58) starts with a dynamic of *f* and includes a triplet of eighth notes. The second staff (measures 59-65) features a 4-measure rest. The third staff (measures 66-70) includes a 1-measure rest and a change in dynamics to *f*. The fourth staff (measures 71-75) continues the melodic line. The fifth staff (measures 76-96) contains a 16-measure rest and a 2-measure rest, with dynamics of *mf* and a *rit.* marking. The sixth staff (measures 97-106) includes a 4-measure rest and a 1-measure rest, with a dynamic of *mp* and a 'D.C. al Coda' instruction. The seventh staff (measures 107-113) is marked '⊕ Coda' and starts with a dynamic of *f*. The eighth staff (measures 114-119) continues the melodic line. The ninth staff (measures 120-127) includes a 1-measure rest and a 4-measure rest, with dynamics of *ff* and *mf*.

BACK TO WORK - Euphonium T.C.

Musical staff 128-132. The staff begins with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes. A fermata is placed over the measure containing measure 131. A dynamic marking of *f* is placed above the staff at the beginning of measure 132.

Musical staff 133-136. The staff continues with eighth and sixteenth notes. A dynamic marking of *ff* is placed below the staff at the beginning of measure 136. A hairpin crescendo is shown below the staff, starting from measure 135 and ending at measure 136. Accents are placed above the notes in measures 136 and 137.

Musical staff 137-140. The staff continues with eighth and sixteenth notes. A hairpin crescendo is shown below the staff, starting from measure 138 and ending at measure 139. Accents are placed above the notes in measures 137, 138, 139, and 140. The piece concludes with a double bar line at the end of measure 140.

Euphonium B.C

# BACK TO WORK

Jeff Cranfill

With energy! ♩ = 144

*f* 2 3 4

1 6 2 2

5 6 8 *f* 9 10

12 *f* 13 14 18 4

19 *cresc.* 20 21 *ff* 22 23 1 23 2

25 *mf* 26 27 29 *mf* 2

30 31 34 37 *mf* 3 34

38 39 40 *f* 41 3 40

To Coda ⊕

BACK TO WORK - Euphonium B.C

44 *mf* 45 46 47 48 **4**

52 **52** *f* 53 **3** 56 *mf* 57 58

59 **60** *mf* 60 **4** 64 **65** 65

66 67 68 69 70 *f* **70**

71 72 73 74 75

76 77 78 **78** **16** **94** **2** 94 96 *mf*

97 98 102 103 104 *mp* 105 106 *rit.....* **4** **1** **104** **105** **106** D.C. al Coda

⊕ Coda

107 *f* 108 **4** 109 113

BACK TO WORK - Euphonium B.C

Musical score for Euphonium B.C, measures 114-140. The score is written in bass clef with a key signature of one flat (B-flat). It includes various musical notations such as notes, rests, dynamics, and articulation marks.

Measures 114-119: *mf* dynamics, includes a fermata over measure 119.

Measures 120-127: *ff* dynamics at measure 120, *mf* dynamics at measure 126. Measure 122 is boxed and labeled with a circled '122'. Measure 121 has a circled '1' above it, and measure 122 has a circled '4' above it.

Measures 128-132: *f* dynamics at measure 132. Includes a fermata over measure 130.

Measures 133-136: *ff* dynamics at measure 136. Includes a fermata over measure 135.

Measures 137-140: *ff* dynamics. Measure 138 has a circled '2' above it. Measure 139 has a circled '4' above it. Measure 140 ends with a double bar line.

Trombone 3

# BACK TO WORK

Jeff Cranfill

With energy! ♩ = 144

1 *f* 2 3 4 5

6 *f* 8 9 10

12 *f* 13 14 *mf* 15 16

17 18 19 *cresc.* 20 21 *ff* 22 *mp*

23 31 *mf* 32 33 34

To Coda ⊕ 40 *f* 41

45 *mf* 46 47 48 49

BACK TO WORK - Trombone 3

52

51 *f* 52 53 55 *mf* 56

60

59 60 61 62 63

65

65 66 67 68 69

70

70 *f* 71 72 73 74

78

94

75 76 77 78 94

rit.....

4

2

D.C. al Coda

96 *mf* 97 98 102 103 105 *mp* 106

⊕ Coda

107 *f* 108 109 110 111 112

113 114 115 116 117

122

118 119 120 *ff* 121 122

BACK TO WORK - Trombone 3

Musical staff 126-128. Measures 126 and 128 contain a rhythmic pattern of eighth notes with a dotted quarter note. Measure 127 contains a half note. The dynamic marking *mf* is placed below measure 126.

Musical staff 129-133. Measures 129 and 130 contain eighth notes. Measure 131 contains a whole rest with a '2' above it. Measure 132 contains a half note with a dynamic marking *f*. Measure 133 contains eighth notes. The dynamic marking *f* is placed below measure 132.

Musical staff 134-137. Measures 134 and 135 contain eighth notes. Measure 136 contains a whole note with a dynamic marking *ff*. Measure 137 contains a whole note with an accent (>). A hairpin crescendo is shown between measures 135 and 136.

Musical staff 138-140. Measures 138 and 139 contain eighth notes. Measure 140 contains eighth notes with accents (^) above them. The dynamic marking *ff* is placed below measure 136.

Horns 3 & 4

# BACK TO WORK

Jeff Cranfill

With energy! ♩ = 144

*f* 2 3 4 *mf*

6 2 2

5 6 8 *f* 9 10

14

12 *f* 13 14 *mf* 15

16 17 18 19 20

23

21 22 23 25 *mf*

26 27 29 *mf* 30 31

34 2 1 To Coda ⊕

34 36 *mp* 37 38 39 *mf*

40 10 52 1

40 *f* 41 51 52 *f* 53

BACK TO WORK - Horns 3 & 4

60

54 *mf* 55 56 57 58 59 60 *mf*

61 62 63 64

65

70

65 66 69 70 *f*

71 73 74 75 76 77

78

94

78 85 86 87 94 *mf*

95 96 97 98 99 100

rit.....

D.C. al Coda

102 103 104 105 106

⊕ Coda

107 *f* 108 109 110

BACK TO WORK - Horns 3 & 4

111 112 113 114 115

116 117 118 119 120

121 122 123 124 125 126

*mf*

127 130 131 132

*mf* *f*

133 134 135 136 137

*ff*

138 139 140

Mallets

# BACK TO WORK

Jeff Cranfill

With energy! ♩ = 144 xylophone

2 3 4 5 6

9 10 13 14 *mf* 15

14 chimes...

16 18 19 20 21 *ff*

22 23 25 26

27 28 29 30

31 32 34 37 38 39 40 *f* 41 44 *mf*

To Coda ⊕ 40 xylophone

45 46 47

BACK TO WORK - Mallets

52 **3** **1** **3** chimes

48 51 52 *f* 53 54 55

60 **1** **1** **2** **4** **4** **3** **4**

58 59 60 61 62 63 65

70 **1** **3** **3** chimes

69 70 *f* 71 74 75

78 **3** **2** chimes... orch. bells

78 *mf* 79 82 83 85

86 87 88 89 90

94 **1** chimes...

91 92 93 94 95 96

97 **1** **3** **4** rit..... D.C. al Coda

97 98 99 102 103

107 **1** Coda xylphone

107 108 109 110

111 **5**

111 112 117 118

BACK TO WORK - Mallets

119 120 *ff* 121 122 126 *mf* 127

122

orch. bells

4 1 4 1

Detailed description: This musical staff is for 'orch. bells'. It begins at measure 119 with a rest. At measure 120, there is a melodic phrase starting with a quarter note G4, followed by eighth notes F4, E4, D4, C4, B3, and A3. A dynamic marking of *ff* is placed below measure 120. Measure 121 has a whole rest. Measure 122 has a whole rest, with a circled measure number '122' above it. Measure 123 has a whole rest. Measure 124 has a whole rest. Measure 125 has a whole rest. Measure 126 has a whole note G4, with a dynamic marking of *mf* below it. Measure 127 has a whole rest.

128 129 133 *f* 134 135 136

xylophone

4 1

Detailed description: This musical staff is for 'xylophone'. It begins at measure 128 with a whole rest. Measure 129 has a whole rest. Measure 130 has a whole rest. Measure 131 has a whole rest. Measure 132 has a whole rest. Measure 133 has a quarter note G4, with a dynamic marking of *f* below it. Measure 134 has a quarter note F4, followed by eighth notes E4, D4, C4, B3, and A3. Measure 135 has a quarter note G4. Measure 136 has a whole rest.

137 *ff* 138 139 140

Detailed description: This musical staff is for mallets. It begins at measure 137 with a quarter note G4, followed by eighth notes F4, E4, D4, C4, B3, and A3. A dynamic marking of *ff* is placed below measure 137. Measure 138 has a quarter note G4, followed by eighth notes F4, E4, D4, C4, B3, and A3. Measure 139 has a quarter note G4, followed by eighth notes F4, E4, D4, C4, B3, and A3. Measure 140 has a quarter note G4, followed by eighth notes F4, E4, D4, C4, B3, and A3. The staff ends with a double bar line.