

THE SYNERGY BETWEEN SALVATION ARMY MUSIC AND FILM MUSIC

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## **Abstract**

This folio of compositions comprises four new works for brass band, composed over the period of the MPhil programme. The four projects are as follows:

- 1) **Quest** (13 minutes) - written for The Salvation Army's Territorial Youth Band. This piece celebrates the journey of a young Christian and was premiered in 2012 and is recorded by the International Staff Band of The Salvation Army (ISB) on their 2013 CD, *Quest*.
- 2) **Inclusion** (10 minutes) - commissioned by the Bolsover District Council for the Bolsover Brass Band Summer School in 2013. The work is based around the theme of cultural inclusion and it was premiered at the Summer School before subsequently being taken up by the ISB and recorded on their 2014 CD *Inclusion*.
- 3) **My God and King** (4 minutes) - based on the hymn tune *Luckington*, this prelude draws influence from the cinematic musical style associated with composers including John Williams and was commissioned by the Melbourne Staff Band of The Salvation Army for their 2013 recording, *My God and King*.
- 4) **Everlasting Hope** (4 minutes) - written in memory of Bandmaster Graham Lamplough, an early influence on my musical development within The Salvation Army, the piece takes its inspiration from the couplet of the hymn, *Great is thy faithfulness; 'strength for today and bright hope for tomorrow'*. Premiered by Birmingham Citadel Band at their 120th Anniversary Concert in October 2013, the work has been recorded by them on their December 2014 CD, *Everlasting Hope*.

This practice-led research has been supervised by Professor Peter Graham and, more recently, by Dr Robin Dewhurst.

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Finally, all my thanks must go to God; he has given me this talent and I will always try to use it for his glory!

## **Introduction**

I have a vivid recollection, from my early teenage years, of listening to ‘*Century of Brass*’ (1978), a live recording from The Salvation Army’s 1978 International Congress, on which the Melbourne Staff Band played Lieut-Colonel Ray Steadman-Allen’s work, ‘*Victorian Snapshots - On Ratcliff Highway*’ (2004). The cover of the LP (see Appendix A), was of a sketch from a front page of the Salvation Army newspaper, *The War Cry*, published in 1886 (and is reproduced in Brindley Boon’s book on the history of Salvation Army Bands, *Play the music, play!* (1966)) entitled ‘*Our Whitechapel Soldiers marching the Ratcliff Highway*’, by which the composition was inspired. Also on the sleeve, there was a description of the piece, with an explanation of the story behind it (see Appendix A). Listening to the clever interweaving of the popular melodies of the Victorian era, the original themes portraying the violence and deprivation of the area, the musical ‘picture painting’ of the drunken sailors who proceed to clash with the pioneer Salvationists, and finally, hearing the triumphant chorus, ‘*We’ll be heroes*’ (The Song Book of The Salvation Army [SASB], 1931, no.660), as the bravery of those early day Salvationists was portrayed, had a real impact on me. This piece became a firm favourite of mine and having the opportunity, many years later, to play it with the International Staff Band only enhanced my admiration of it. Having such a clear image and easy to understand analysis of the storyline really helped me, as a young Salvationist musician, understand a complex piece of music and get a clear understanding of the message the composer wanted to convey. It also led to me looking for other pieces with similar, strong storylines which I have enjoyed both as listener and performer.

The wish to relate a clear message through music has also shaped my development as a composer. From my earlier, shorter pieces, often based on just one song (eg. *Amazed* (Sharman, 2010), *Psalm of thanks* (Sharman, 2008)), to linking together a number of tunes in one piece with a common theme (eg. *Purpose* (Sharman, 2009)), to my more developed

works (eg. *Quest* (Sharman, 2013) and *Inclusion* (Sharman, 2015)), I always try to have a strong theme or storyline, or to simply convey the words of a hymn (eg. *Flow gently, sweet Afton* (Sharman, 2011)). As a composer, I believe this is important for the listener to get something out of the music and it is also important for me as a composer that any theme should be put across to the audience in some way. Some people like the music to speak by, and for, itself and for them to reflect on what the music means to them individually.

Conveying a message through music is what being a Salvationist (Christian) musician is all about. Yes, we want to entertain but the music itself should not be the primary focus. It is there to assist in worship, to produce the correct mood, to create an atmosphere in which a spoken message can be given or even enhance that message (maybe using hymns for word association). In short, music is used in a Salvation Army/church context to help to ‘tell our story’.

Music in film is there for exactly the same reason – to help to tell the story. Much of the background scoring in films would not work in isolation but is vital to imply or suggest emotions, and maybe hidden meanings, as well as bringing the mood up or down as required. A film without music would be lacking in emotion and depth, no matter the quality of the acting. Music has a similar effect within a Salvation Army worship service – it adds to the atmosphere. Without it, the service could become impersonal, more akin to a conference than something that the congregation can be drawn into. Music has the ability to draw people in, whether that is to participate (hymn singing) or to give opportunity for reflection.

Music has been used in the Church for centuries. This, in the main, has been choral or vocal music with hymns being at the forefront, as well as settings of text from Scripture. When a choir sings, they obviously have the use of words to put across what they are singing about. Instrumental music does not have this luxury. The organ has been frequently used in

churches, predominantly for accompanying the hymn-singing but also providing instrumental music at the beginning and end of services.

In the early days of The Salvation Army, following the Fry family's response to the need for bodyguards to protect the pioneer Salvationists of Winchester in May 1878 and bringing with them their brass instruments to provide musical accompaniment, the use of the brass band continued to grow. The Salvation Army brass band served a similar purpose to the church organ, but was far more portable. One of the main functions of a Salvation Army band was, and still is, to accompany congregational singing, both in indoor and outdoor services. However, it soon became apparent that the musicians were becoming more competent and so the quality of the arrangements of the hymn tunes improved under the auspices of the Army's Music Department, which was established in 1883. In 1901, it was decided by the Founder of The Salvation Army, General William Booth, that 'band music might be allowed to contain original material for which no words had been composed or intended' (Boon, 1966, p.150) and so the repertoire of Salvation Army bands became more substantial than just hymn tunes. In his book, *Brass Bands of the Salvation Army, Volume 1* (2006, p.95), Dr Ronald Holz states that 'three types of 'original' compositions were soon launched, basic forms that still occupy the largest portion of Salvation Army brass music'. The three forms were selections, marches and meditations. Selections were essentially medleys of hymn tunes (often following a common theme) with added introduction and linking episodes. The first marches also used a number of tunes joined together by original material, all in duple time so as to be playable whilst marching. Meditations were musical illustrations of the verses of a particular song, each verse having its own orchestration and harmony, again with original linking passages. From these early forms, containing minimal original material, The Salvation Army has developed a repertoire of a variety of musical styles, with a wide-range of abilities catered for, whilst still keeping, at its heart, the word-association that is important

in communicating the Christian message. In the book, *History, Harmony and Humanity*, Dudley Bright states that ‘Salvation Army music exists uniquely to communicate through the unsung lyrics of its associated song material’ (Steadman-Allen, B. (Ed.), 2012, p.155).

The development of technology over the past three decades has been increasingly utilised by the Church. Where once we were all holding hymn books, the lyrics are now often projected onto a screen for all to see. As an extension to this, when the band plays a musical selection in a Salvation Army service (or even in a concert), the lyrics of the featured songs can be shown on screen to help people to understand the music (some people may just want to meditate on the words using the music as ‘background’). It is now possible to even add videos to run alongside the music; thus making it film music of sorts. All of this can help in conveying the message that the Salvation Army music group intends to convey to its listeners, offering them something to focus on alongside the music.

With the development and use of this technology, it can only be a matter of time before there is a collaboration between film-makers and a Salvationist composer to produce a film that is custom made with its own musical soundtrack to run alongside it, performed by a Salvation Army Band in concert. Whilst not a collaboration, Dr Dorothy Gates, as part of her PhD research at the University of Salford, has written an original soundtrack to an existing film made in 1909. Entitled *The Salvation Army Lass* (Gates, 2014), the composition is written for brass band and piano and is written to be played alongside the film. Enfield Citadel Band premiered this work and have recorded it on their recent CD, *Faith* (2014), which also includes a DVD of the film. This is Salvation Army music as film music in its truest form.

Some people will argue that the music should speak for itself or that the individual should take what they will from the piece of music, without the need of visual or other aids to understanding, and certainly there is much music of which this could be said. As Salvationist



musicians, word-association is vital and the vast majority of our music contains a hymn or Christian song and often a knowledge of these lyrics is needed to understand the message the music contains. One modern problem with this is that many of the words of the hymns and songs may not be known to those listening to the music. Non-churchgoers, the people we are trying to reach with our message, will not necessarily know the lyrics of the hymn tunes we are playing. Even some of the regular members of the congregation or audience may not recognise the melodies or be aware of the lyrics of some of the older hymns. There appears to me to be a generational divide between those of my grandparent's generation (and earlier) and today's generation when it comes to the knowledge of songs of the Church. It may be because fewer people of this current generation attend Church or sing the traditional Church hymns in school, perhaps due to the shifting culture in our society. Whatever the reason, this is a potential barrier to Salvationist composers who wish to get their message across using music, which relies on the word-association with these hymns. One way to solve this issue would be to write the text in a programme note or to give a spoken explanation in advance of the music being played. Another, more integrated, approach could be to use a multimedia presentation which, when presented effectively, could significantly enhance the worship experience of the presentation of a musical item. Showing the words gradually as they fit in with the music, focussing in on short phrases, using pertinent photographs or video clips can all help the listener understand the message the composer wishes them to take from the music.

Many Salvation Army brass band compositions are written with definite storylines running through them. I have already mentioned *Victorian Snapshots - On Ratcliff Highway* (Steadman-Allen, 2004) and will look at *The present age* (Condon, 1967) in the next chapter, but there are many more examples; music based on chapters of the Bible (*Isaiah 40* (Redhead, 1997)), *Romans 8* (Steadman-Allen, 1985), other large scale works that have

themes described through the music (*The Kingdom Triumphant* (Ball, 1963), *The Holy War* (Steadman-Allen, 1966)) and meditative music such as *The light of the world* (Goffin, 1950) and *For our transgressions* (Calvert, 1957).

Whether it be as part of a Salvation Army concert or as part of a worship service, Salvation Army music should be an aid to people hearing the gospel. It is becoming more common that meeting leaders and music group leaders are working together to produce a 'whole' when it comes to music in worship, particularly in thinking of the contribution of the band and songsters (choir). Using fitting thematic music alongside spoken Bible readings, text on the screen, pictures or videos can enhance the way the Gospel is preached. Using background music for Bible readings and prayers can add a certain depth of emotion to the spoken word in much the same way that underscoring in films is used. As well as suggesting an emotion to the listener, the music can give the speaker time in delivering the words, offering them space to pause at pertinent points within the text. An additional factor to this is that when the music stops, whether or not the speaking has finished, the ensuing silence could be a very powerful device when employed correctly. This background music does not even have to have been initially written for that purpose. There are many fine examples of classical music, popular songs and film music that have been used effectively for this.

Film composers have a vast array of instruments at their disposal and the variety of sounds that can be obtained with these is a key factor in evoking different themes and emotions. Having only brass and percussion to write for is much more limiting for the Salvation Army composer, as we have only a single timbre (plus percussion) to write for. This could be potentially monotonous for the listener and we need to be aware of that when writing for brass band. The use of mutes, the more inventive employment of the percussion section and increased dynamic contrast are three examples of methods we could use to make our music more interesting and attractive to the listener. Another challenge in writing for Salvation

Army bands is the fact that groups are getting smaller and, in many cases, less technically proficient than in the past. Producing relevant music that is functional, accessible and can be used generally within The Salvation Army should be the Salvationist composer's aim. Whatever music is used, it needs to be effective in telling our story, helping people to contemplate on the message they have heard, preparing their hearts and minds for what they are about to hear or to help them in giving praise and thanks to God.

Of the compositions I have written for this submission, two (*Quest* (Sharman, 2013) and *Inclusion* (Sharman, 2015)) have a specific storyline, which is told using hymns or contemporary songs of the church alongside original, appropriate musical styles that complement the thoughts behind the music. The understanding of these pieces could well be enhanced by the addition of some means of visual presentation, which although working the opposite way to film music (in which the music is composed after the visuals), turns the music into film music of sorts. *Everlasting Hope* (Sharman, 2013) is more abstract, not having such a strong programmatic element, and takes a phrase from a song and, in the style of underscoring in film music, aims to (with a knowledge of the associated lyrics) point the listener in the right direction; creating the right mood in time of reflection or prayer. The final composition, *My God and King* (Sharman, 2013), is written in the style of the heroic film scores of the film composer, John Williams. These four pieces, each in their own way, attempt to use music in the way it was intended to be used by the early Salvationists, to use this popular art form to help to proclaim the gospel and to tell our story, much as music in a film helps the narrative and the pictures.

## Quest

*Quest* was written for The Salvation Army's Territorial Youth Band course, which is held in Bournemouth in February each year. The course is open to young Salvationist musicians aged 12 - 18 who have reached the standard of grade 5 on their instrument and are active members of a music group within their local Salvation Army church. The aims of the course are to help the young people develop in three ways:

- musical ability
- spiritual awareness
- leadership skills

These objectives are achieved through a five-day course of intensive rehearsals, Bible study and masterclasses, culminating in a concert on the final evening with the band's sister group, the Territorial Youth Choir.

Dr Stephen Cobb, who founded the course in 1997 and is the conductor of the band, asked me to write a major work for the group to feature in its 2012 course. He had an idea for a theme with which I could work, as well as a main title and three movement headings. This concept of listening to someone else's idea, working with it and conveying it through music, was interesting from my point of view as a composer. It gave me a clear focus on the piece I was being asked to write, as well as a motivation and momentum to complete the composition. It is often the case that I sit with a blank page of manuscript attempting to formulate ideas; being given this starting point was a significant help to me in this case.

Stephen and I discussed a piece that would convey the excitement of being a young Christian in today's world; not dwelling on the negative side but celebrating the positives. The title, *Quest*, was decided upon to convey the thought of a journey that has a purpose and a goal.

The work is separated into three movements, each depicting an aspect of the young Christian's journey through life. The movements are entitled:

1) *Making a difference*

2) *Making time*

3) *Making progress*

For many years, Major Leslie Condon's Tone Poem, *The present age* (Condon, 1972), has been a favourite of Salvation Army bands and has had an influence on me as a composer. Originally written in 1967, it portrays the journey through life of a young Christian and depicts the struggles that he/she has to contend with. The title is taken from Charles Wesley's hymn, *A charge to keep I have* (SASB, 1987, no.472), in particular the line that says, '*To serve the present age, my calling to fulfil*'; a statement saying that we must be relevant, as Christians, to the age we live in. It is one of the finest examples of Salvation Army music attempting to tell a story, not just with the word-association of songs used but with the use of musical ideas. A motif is used to characterise the young Christian and this is heard throughout the piece in various guises, dependent upon the mood at each point. Flutter tonguing is used, as well as trombone glissandi to denote laughter from others, as the young Christian tries to live out his faith.

There is a key moment in the piece, two bars before section K, where the young person is struggling with his faith and we hear the melody that is associated with the words, '*I'll follow thee*' (SASB, 1987, no. 490) , in particular the penultimate stanza, '*deny thee never*'. The word '*never*' does not happen at this point in the work, as the young person is unable to make that promise at this time. This is a section of the piece that most people who have played it, and many that have heard it, will know very well and understand the significance of the omitting of the word, '*never*'. However, there will be those who, for the reasons stated

earlier, will not know the song or the associated lyrics and will not understand the implication of this within the music. For those listeners, in a piece like *The present age*, I believe it is important to have an explanation of the storyline or, better still, some sort of multimedia presentation with lyrics, video clips, pictures and important phrases shown to the listeners to help in their understanding of the music.

My initial thought on writing *Quest* was to compose a piece that would bring the ideas presented in *The present age* (Condon, 1972) into 'the present age' of 2012. The piece was to be of a moderate difficulty as the band would have only four days to learn it (along with a number of other pieces) before the performance at the final concert. However, I was asked by Dr Cobb to include a section that would present a technical challenge to individuals and to the band as a whole. I found this to be the most difficult part of writing the piece and it led subsequently to sections of the third movement having to be altered to make the composition work better musically.

It was also envisaged that the theme/story behind the composition could be used as a source for Bible study material to be used throughout the week.

### **Movement 1 - Making a difference**

Having considered the theme of young Christians wanting to make a difference in today's world, Lieut-Colonel Ray Steadman-Allen's song, '*My new day*' (1980), came quickly to mind. The first line of Albert Mingay's poem, which provides the lyrics of the song, reads '*So this is it, my day for living*', and the 9-note motif associated with that line of text is a feature of the first movement and returns later in the piece (see Appendix B, no. 1). I also utilise the phrase of the song which says '*hurrah, hurrah, hurrah*' (see Appendix B, no.2) to convey the excitement in our faith that all Christians should have. The theme that follows, commencing at letter E, is derived from Lieut-Colonel Steadman-Allen's original song.

The music calms slightly and, following brief references to material used earlier (bars 30-35), the tune *Southport* (The Tune Book of The Salvation Army [SATB], 1987, no.178) is heard at section H (with which the words, '*to serve the present age my calling to fulfil*' (SASB, 1987, no.472) are associated). The time signature is altered, from the original 4/4 to 3/4, to give the music a different feel. I included this melody as a nod to the aforementioned *The present age* (Condon, 1972), and also as an acknowledgement to the fact that Christians need to be relevant to the age in which they live.

The tempo picks up again and the motifs heard earlier return before a final '*hurrah, hurrah, hurrah*' closes the movement.

## **Movement 2 - Making time**

The concept for this movement is that young Christians need to make time to grow their relationship with God; time with God in prayer, Bible study and meditation.

A feature of this movement is the use of the tubular bell, which is used in the various linking passages to denote the passing of time, imitating the hourly chime of a clock. The theme that is passed from Cornet to Euphonium in section L, and from Trombone to Flugel in section N, is one with a questioning feel to it. It is healthy to question why we do things, something that we do particularly as young people.

Lowell Alexander's song, *This Day* (1993), is used throughout the movement and the words are apt in the context of this movement. They speak of the fact that we must make the most of every opportunity that comes our way.

*'Let us share love, let us share God, before this day is gone.'* (Alexander, 1993)

To bring the movement to a close, I used a line from a song by the late Major Terry Camsey, '*Lord, hear me as I pray to thee*'. (Camsey, 1965)

### **Movement 3 - Making progress**

The idea for the 3rd movement was to have the music sound like a journey. The, almost faltering, early steps in the Basses build up until the steady tread is reached at bar 259, where we feel more confident on our journey. The journey in this movement is essentially a metaphor for our journey through life.

The Trombone melody, first heard at section Q, exudes confidence in what we are about and where we are going. The music builds up as more people join us on our journey. The key change at section S brings with it a little vulnerability and uncertainty before we hear the first presentation of the tune, *Trust in God* (SATB, 1987, no. 838) at section T. Thinking of the opening lines of the verse, '*As the varied way of life we journey, Comes the plains and then the mountainside*' (SATB, 1987, no. 711), I have changed the melody from 4/4 into 6/8, with an accompaniment in the minor key.

At section U, things get more difficult on our journey! A disjointed version of the motif from the first movement starts this section off, along with brief accented references to *Trust in God*.

During this section of the piece, my idea was to show that we can let things get too much; with our busy lives, trying to juggle lots of things, we sometimes simply cannot cope. I wanted to show this musically, with lots of ideas going on at the same time. It also, initially, served a purpose of writing a section that would be really difficult for the band to play. I composed a passage with lots of semiquavers and odd-meter time signatures that would challenge all the players in the band (see Appendix C, section V). This all came to an abrupt halt after twenty-four bars. Then 'the sun comes out' and we hear the melody taken from bar 84 in the first movement. Everything is back to normal and the piece concludes with a



majestic setting of *Trust in God*, before final references to ‘*hurrah, hurrah, hurrah*’ and ‘*so this is it, my day for living*’.

The version that was performed at the premiere is printed in Appendix C. However, in discussion with Dr Stephen Cobb, who conducted the first performance and who was intending to use this piece with The International Staff Band, it was felt that these twenty-four difficult bars were out of context with the piece as a whole. Indeed, they were put there to challenge the players in that week but were not really suitable for wider use. Writing these few bars had been probably the most challenging part of writing this composition and even after hearing Stephen’s thoughts on this section, I found it very difficult to think of a way to alter it. For me, once a piece is finished, that is how the piece should be. I left it as it was for a few months. The International Staff Band began to rehearse the piece and those bars were not at all convincing. It was not just the difficulty of them (which actually was getting in the way of the music) but also the fact that it all came to a halt, making the section seem a little disjointed. I sat down with it and tried a few different ways of reworking that section. The idea that finally worked was to include a brief *fugato* section, with the fugue subject being derived from the ‘journey’ motif at the opening of the movement. This kept up the idea of the busyness of life, with lots going on but it worked much better musically within the structure of the piece. The *fugato* section leads seamlessly into the final version of *Trust in God* (section X, now written in 2/2 time as opposed to 4/4 in the original version) - thus having the effect of making the final section less disjointed. Something that Professor Peter Graham said to me during this process has stayed with me and that was to make sure that, in keeping to a storyline, the musicality of a piece is not affected. The music has to be the most important driving force. The piece is often likely to be played with no explanation or visual help and therefore has to stand alone. Any multimedia presentation should only assist in the

understanding of the music. In film music, the opposite is true; the music has to be the servant of the picture.

Throughout *Quest*, I have used motifs (short musical phrases) to help the storyline and the music hold together and to give the listener an aural ‘signpost’ as to where they are on the musical journey. The motifs initially heard in the first movement indicating the excitement of the Christian journey (see Appendix C, nos. 1 and 2), the falling two-note ‘questioning’ pattern from the second movement and the ‘journey’ motif from the final movement, are all there to be indicators of the mood of the composition at various points. This use of motifs is a technique which is often used by film music composers. Giving a character a specific musical theme allows the composer to help the narrative of the film, not only by accompanying the appearance of the character on the screen but also by bringing that character to the mind of the audience at pertinent points in the film, particularly when the character is not visible. John Williams does it to great effect in the *Star Wars* films (Lucas, 1977), writing themes for, amongst others, Darth Vader and Princess Leia. Williams’ theme from *Jaws* (Spielberg, 1975) is also a fine example of this technique. The use of the shark’s motif infers that it may be close by, even when it cannot be seen. This helps to build the tension for the audience in a much more effective way than the photography or spoken dialogue can. The use of motifs did not start with film music. Richard Wagner uses the ‘*lietmotif*’ in his operas that make up the Ring cycle, again assigning a particular theme to the main characters.

In the aforementioned *The present age* (1972), Major Condon utilises this method with a motif that he refers to as, ‘*the young Christian’s*’ motif, which is heard right at the outset of the piece; this is then developed/altered throughout, dependant on the mood of the young man at each particular point.

Being a member of staff on the Territorial Youth Band course meant that, as well as being able to witness the development of the music from sight-reading to first performance, I was also able to speak to the members of the band in detail about the music and thus help them to understand what they were playing.

### **First performance**

*Quest* was well-received after its first performance. In my opinion, where it was placed on the programme did not help the piece. It was used as an opener for the entire concert. For a brand new piece in three movements and over thirteen minutes in duration, this was not its ideal placement. There were no programme notes and, being the first piece played, it meant that there was not the opportunity to explain the storyline or the background to the piece. The familiarity of some of the tunes used (to a predominantly Salvation Army audience) meant that the overall theme of the music was conveyed to some extent but the underlying message of the piece was probably lost. It did show to me that the music does have to be strong enough to stand alone and, having conversations with members of the audience afterwards, I believe it did, however an explanation would have enhanced it. The audience reception to a work is often more positive when they have been given a background or programmatic context in which to listen to the music.

There was no multimedia screen available at the concert hall and, although the availability of these has increased in Salvation Army halls (where the majority of our concerts are performed), it is not always possible to use one. There is also the issue that there needs to be somebody who is skilled in putting together multimedia presentations. As a composer of music, this is not my expertise, but having someone to collaborate with would enhance the impact of the message behind a piece of music.

*Quest* has subsequently been performed a number of times by The International Staff Band. On these occasions, I have had the opportunity to introduce the piece to the audience and to give them an outline of my thoughts on writing it which I believe, along with the programme notes provided, has helped in their understanding of the music.

In 2013, *Quest* was recorded by The International Staff Band as the title track of their CD.

## **Inclusion**

*Inclusion* was commissioned by Carole Crompton, on behalf of the Bolsover District Council, for use at the Bolsover Brass Band Summer School. Each year, a composer is commissioned to compose a new work for the band to work on and other works by that composer are also featured.

For me, this commission was something different as it was for use, initially, outside The Salvation Army which, as a predominantly Salvation Army composer, took me a little out of my comfort zone. Carole is a friend and supporter of The Salvation Army and the intention was for the piece to eventually be used by The International Staff Band and published by The Salvation Army. This was a challenge for me as a composer to come up with a piece that would have a message/theme that would speak to a Christian audience but would also be accessible to a band made up of mainly non-Christians. This would potentially impact on the choice of tunes and theme.

Carole's initial request was for a piece to be based around the theme of 'cultural diversity'. For a piece that was to be played by a brass band, with no opportunity for extra instruments or art forms to be added, and also one that would eventually be for use within a Salvation Army context, I had difficulty in working with that concept. I decided to turn it on its head and use a theme of inclusivity. Inclusion within society and within the church is an important subject at the moment - everybody should feel that they have a voice and are valued within whatever community we find ourselves.

## **Analysis**

As the piece begins, the over-riding effect is one of uncertainty and isolation. The four-note motif that is first heard in the Euphonium (see Appendix C, no. 3, example 1) is one that is repeated and developed throughout the piece. My intention was to use this motif in *Inclusion*

to hold the piece together thematically. As opposed to *Quest*, where a number of different motifs were employed, I decided to use just one in *Inclusion* and to manipulate it throughout the piece. This is similar to the way Major Condon uses the young Christian's motif in *The present age* (Condon, 1972).

After the four notes of the first motif are heard, it is immediately stretched to add an extra note (see Appendix C, no.3, example 2). This 'stretching' of the phrase is achieved with the addition of an augmented fourth (tritone) interval, which then resolves to the dominant. The use of this interval was deliberate as it is still not an interval that is in common use in melody writing. It comes as something of a surprise after the intervals of a third and perfect fourth of the opening motif and is just a little bit different. I used this to signify the fact that as humans we are all different, we all have our own idiosyncrasies and we have to fit in with those around us who may not be the same as us, but we all have to live together.

The feeling of uncertainty builds to a climax with the key change at section A. The sense in the bars before letter A is that we are going to establish the key of Ab minor but what actually happens is that the key lifts unexpectedly to A minor. This maintains the sense of being not sure how things are going to work out and how we are going to fit in with everyone. As this introductory section ends, we hear (in the Eb Bass) the first appearance of a reference to the well-known tune, '*When I needed a neighbour*' (SATB, 1987, no.744). This is another reference that is featured throughout the piece, although the melody is never heard in full.

At section B, the tempo picks up with three notes (taken from '*When I needed a neighbour*') questioning, '*Were you there?*'. From here the music moves on as we get on with life, although the odd-metre time signatures give the feeling that things are still unsettled and uncertain. The 7/8 figure at section C, heard subsequently throughout this section, is again derived from the first line of '*When I needed a neighbour*'.

At section F, the opening motif is transformed into a more expansive melody before the music becomes quite aggressive and angular leading into section G. The following part of the music attempts to portray the anger and desperation that is felt when not being included in something. The second and fourth bar of section H see the use of a chord in which two major triads, which are a tritone apart, are sounded together - here F# major and C major. This chord was used to great effect by Igor Stravinsky in his ballet, *Petrouchka* (1911), and also in his later works. It has the effect of not only giving a very discordant, aggressive sound to the music but also the chord itself is very static; there is no sense of it needing to lead on to a different chord as most other chords do.

As this section develops, brief references to the hymn, *Whosoever heareth* (SATB, 1987, no.551), are heard. This leads into a full setting of the melody at section I. The 'Stravinsky chord' is made into a constant accompanying figure (this time C# major over G major) while the melody itself settles neither in the major nor minor key. The words associated with this song are '*whosoever will may come*' (SASB, 1987, no.279) but in this setting it is an ironic, even angry thought as, although these things are often sung or said, it is not always the case that 'all are welcome'.

The slow middle section of the composition commences with references to the John Gowans/John Larsson song, *They shall come from the east* (SASB, 1987, no.170). This soon gives way to a contemplative setting of the melody, *St Peter* (SATB, 1987, no. 129), with which the following words of John Oxenham are associated:

*'In Christ there is no east or west,  
In him no south or north,  
But one whole brotherhood of man  
Around the whole wide earth.'* (SASB, 1987, no.826)

Following another presentation of the line, '*When I needed a neighbour, were you there?*' there is a general pause. This silence is followed, at section M, by a few bars of contemplation and realisation that the first line of the hymn is true: '*in Christ there is no east or west*' - we are all one family in God's eyes. There follows a more assured and majestic presentation of the melody, and just as the tune finishes, the opening four-note motif is heard from the Trombones and Euphonium and this time it appears to fit more comfortably with its surroundings.

The final section begins with repeated quavers in the Cornets, derived from the opening motif which builds into a melody that is based on '*When I needed a neighbour*'. In this section, we are getting on with life. The brief minor interludes show that things do not always go the way we want them to. Following a more triumphant setting of the previously heard melody, the music finishes with the motif it commenced with, albeit this time more assured, triumphant and confident.

I was privileged to be able to spend some time with the Bolsover Summer School Brass Band during their final day of rehearsal and to talk to them about my ideas behind the piece, which I hope gave them some insight into the story I wanted the music to portray. It was also good to be able to introduce the piece to the audience at its premiere, which was conducted by Mark Wilkinson. It was unusual for me to be not so heavily involved in the rehearsal process of a new piece. As a playing member of The International Staff Band, who premiere many of my compositions, I am often part of the rehearsal process right from the start. I also have a good working relationship and a strong level of interaction with Dr Stephen Cobb, the conductor of the band. Having a different relationship with the conductor in this case was unusual for me and gave me a different perspective; leaving the crafting of my composition wholly in somebody else's hands, having little or no say in the outcome.



A few months after its premiere, The International Staff Band played through *Inclusion*. As sometimes happens, on this first run-through the piece did not grab the band's attention. My initial thought was that it was perhaps seen as being a little easier than the usual works of this length that the band would feature. A few weeks later, Dr Stephen Cobb informed me that the band would be looking at it again. During the rehearsal, he asked if I would lead the band through the piece. This was a great opportunity for me to be able to rehearse the band playing my music, and is something that I have been fortunate enough to do subsequently. More importantly, for me as a composer, I was able to go into detail with the band about what each section was about and to tell them my thoughts behind the piece. I believe that this did help in the band's understanding and therefore its playing of the piece. The band have subsequently recorded *Inclusion* as the title track of its 2014 CD release.

As with *Quest*, I believe *Inclusion* gives a sermon in music that could be enhanced by the addition of a good multimedia presentation. Again, the music does speak for itself, but a knowledge of the background or storyline of the music could help members of the audience identify with the themes incorporated, thus building a rapport between the music and its listeners, particularly if there are members of the audience not familiar with the songs used.

## **My God and King**

Unlike the previous two compositions in this portfolio, this piece has no specific storyline but is written in a style reminiscent of the film music of John Williams.

With the increasing popularity of film music as stand-alone music, the undoubted influence of the likes of John Williams on Salvation Army composers has been seen. William Gordon in his arrangement of *Laudes Domini* (2000) is heavily influenced by the *Olympic Fanfare* (2004) by John Williams and Martin Cordner uses similar influences in his *Fanfare and Flourishes* (2005), to name but two.

In many of his popular epic film scores, Williams employs the intervals of perfect 4ths and 5ths which give a heroic feel to the music. This can be heard in two of his most popular scores, *Star Wars* (Lucas, 1977) and *Superman* (Donner, 1978). Another feature used in these scores is the constant underlying triplet rhythm that gives the music its energy.

*My God and King* is a prelude that could be used to open a concert. It was commissioned by the Melbourne Staff Band of The Salvation Army for use on their 2013 CD, of which it would become the title track. The melody, *Luckington* (SATB, 1987, no.727), was chosen for two reasons. The main reason because of the words, ‘*Let all the world in every corner sing, My God and King*’ (SASB, 1987, no. 11); this obviously referring to the fact that my music, as a British composer, was being used by an Australian band to communicate the same message. Also, the use of the perfect 4th and 5th intervals throughout gives the melody an heroic sound. The opening motif is derived from the phrase in the song which says, ‘*My God and King*’, and this is heard throughout. The rhythmic phrase heard predominantly in the Basses is reminiscent of rhythmic patterns heard in the film scores of John Williams.

This prelude is a paean of praise to God and salutes his majesty and glory and the fact that as Salvationist musicians, we do what we do in his name and for his glory.

## **Everlasting Hope**

The development of Salvation Army music for brass bands has been briefly discussed in the introduction. From those early days, arrangements of hymn tunes were used to aid worship and to give an opportunity to reflect on the words of the relevant song.

This use of hymn tune arrangements for brass band in Salvation Army worship services continues to this day. It is a way of using the band in worship and, with appropriate choices of music, can be very helpful in getting the message across to those listening and to help the spoken word.

With *Everlasting Hope*, instead of taking a complete song, I have used the last two lines from the hymn *Great is thy faithfulness* (SASB, 1987, no.33) and developed them into a new melody. These two lines, in the first verse of the song say:

*'Strength for today and bright hope for tomorrow'.*

These lyrics were chosen as they were words that meant a great deal to the person to whom the piece is dedicated to - Bandmaster Graham Lamplough.

My formative years as a Salvationist musician were spent in Birmingham, as a member of the Birmingham Citadel corps. During that time, as well as being a member of the band, I also attended the annual music school for 12-21 year old Salvationist musicians in the West Midlands area. For most of my years attending this music school, the Bandmaster of the band was Graham Lamplough. He was very encouraging to me during these important years of my development. Graham's son, Gavin, became a good friend of mine at music school and it was a great pleasure for me that, nearly twenty years later, Gavin joined The International Staff Band and is now sitting next to me in that band.

Graham Lamplough became the Bandmaster of Birmingham Citadel Band in 2006. He was diagnosed with cancer in 2010 and very sadly passed away in 2012. During his illness, the words '*strength for today and bright hope for tomorrow*' were what kept Graham strong and were the words he quoted to many of those who came to visit him.

On being asked by Gavin, now Bandmaster of Birmingham Citadel Band, to write something for the band's 120th anniversary celebrations, the idea came to write a tribute to Graham, using this couplet that meant so much to him. As well as being a tribute to Graham, the sentiments of the song are also pertinent to the band itself as they have served for 120 years and continue to do so into the future.

After introduction, derived from the phrase '*great is thy faithfulness*', the melody is first heard at section A. As stated earlier, this takes the last couple of lines of the hymn and then moves on developing into an original tune. At section B, the Flugel solo line is derived from the bugle call, *Last Post*, and signifies those (including Graham) who have gone before and now passed on. To emphasise this point, a reference to Vaughan Williams' tune *Sine Nomine* (SATB, 1987, no.515) is also heard ('*For all the saints who from their labours rest*' (SASB, 1987, no.876).

Following a brief interlude, references to two old Salvation Army songs are presented, albeit well-disguised due to changing their usual 4/4 time signature to 3/4. *We'll keep the old flag flying* (SATB, 1987, Chorus Section no.242) and *On we march* (SATB, 1987, no.763) are used to show that, although it is good to acknowledge our heritage, we need to be looking forward to the future. The sudden change of key, lifting the music by a tone, also gives the music this sense of hope and the repeat of the original melody in more majestic, triumphant style enforces this

The piece concludes with the final phrase of the hymn, until now not heard, and is a fitting prayer of thanksgiving, '*Great is thy faithfulness, Lord, unto me.*'

Although not telling a particular story, in basing the piece on one line of a song, this work could be used effectively in a worship meeting on one of a number of themes (strength, hope, courage) and be useful in providing atmospheric music in a time of reflection or prayer. In its use at Salvation Army music schools, the theme, '*strength for today and bright hope for tomorrow*', has been used as the motto of the groups that have used it. With the knowledge of these lyrics, I believe the piece can be effective for all listeners but an understanding of how the underlying thoughts behind how and why the piece was composed would help in the power of the emotion behind it.

This piece has been recorded by Birmingham Citadel Band on their December 2014 CD release, *Everlasting Hope*.

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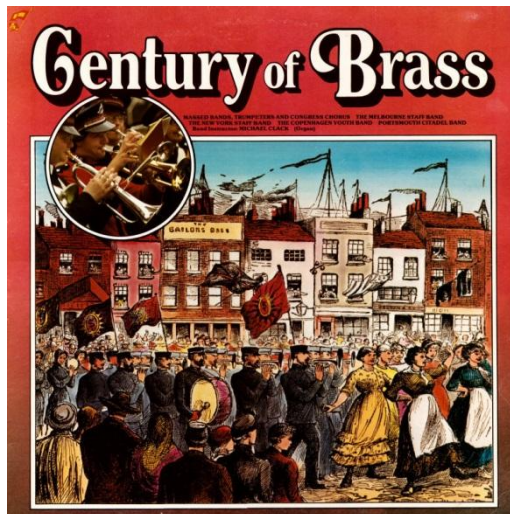
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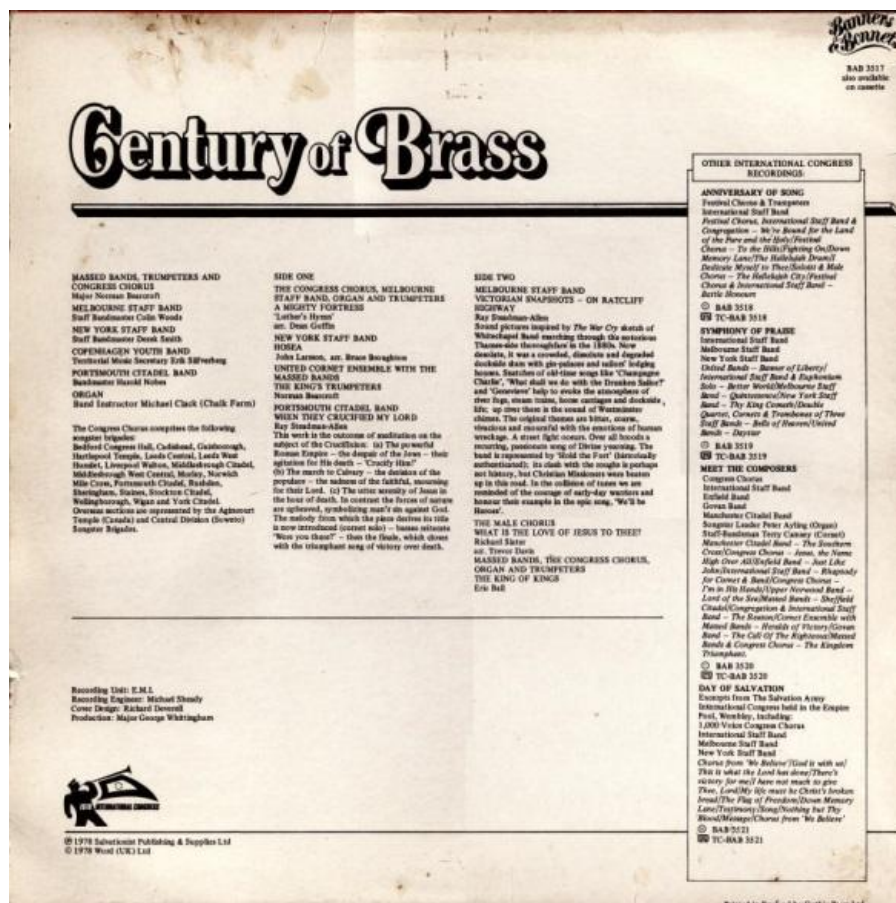
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## APPENDIX A

### Record Sleeve for 'Century of Brass' (BAB3517)



Front cover



Back cover

Images from [www.regalzonophone.com](http://www.regalzonophone.com). Retrieved 29/12/2014



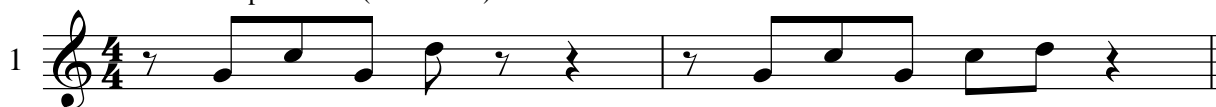
## Appendix B

### Musical Examples

#### Quest

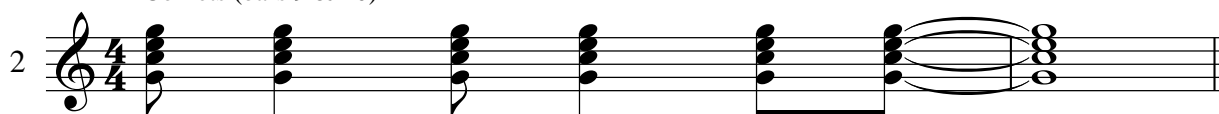
Example 1 - nine-note motif

Euphoniums (bars 1 & 2)



Example 2 - 'hurrah, hurrah, hurrah

Cornets (bars 9 & 10)



#### Inclusion

Example 1 - four-note motif

Example 2 - extended motif

Euphoniums (bar 1)



# APPENDIX C

## Quest - original final section

323 **U** Allegro ♩ = 120 accel. . . . .

Score for Quest - original final section, starting at measure 323. The tempo is Allegro (♩ = 120) and the section includes an acceleration (accel.) marking. The instrumentation includes:

- Soprano
- Solo Cornet
- 1st Cornet
- 2nd Cornet
- Flugel
- Solo Horn
- 1st Horn
- 2nd Horn
- 1st Baritone
- 2nd Baritone
- 1st Trombone
- 2nd Trombone
- Bass Trombone
- Euphonium
- E♭ Bass
- B♭ Bass
- Timpani
- Drum Kit

Key musical elements include:

- Measures 323-326.
- Tempo: Allegro (♩ = 120).
- Acceleration (accel.) marking.
- Dynamic markings: *mf* (mezzo-forte), *f* (fortissimo).
- Instrumental entries: Soprano, Solo Cornet, 1st/2nd Cornet, Flugel, Solo Horn, 1st/2nd Horn, 1st/2nd Baritone, 1st/2nd Trombone, Bass Trombone, Euphonium, E♭ Bass, B♭ Bass, and Drum Kit (Tom-toms).

327

Sop. *cresc.*

Solo Cor.

1st Cor. *cresc.*

2nd Cor. *cresc.*

Flug. *mf* *f* *mf cresc.*

Solo Hn. *mf* *f* *mf cresc.*

1st Hn. *mf* *f* *mf cresc.*

2nd Hn. *mf* *f* *mf cresc.*

1st Bar. *cresc.*

2nd Bar. *cresc.*

1st Tbn. *cresc.*

2nd Tbn. *cresc.*

B. Tbn. *cresc.*

Euph. *cresc.*

E♭ Bass *cresc.*

B♭ Bass *cresc.*

Timp.

Dr.

331 **V** Più allegro ♩ = 152+

Sop. *f* *ff* *f*

Solo Cor. *f* *ff* *f*

1st Cor. *f* *ff* *f*

2nd Cor. *f* *ff* *f*

Flug. *f* *ff* *f*

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

1st Hn. *f* *ff* *f*

2nd Hn. *f* *ff* *f*

1st Bar. *f* *ff* *f*

2nd Bar. *f* *ff* *f*

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

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

B. Tbn. *f* *f* *f*

Euph. *f* *f* *f*

E♭ Bass *f* *f* *f*

B♭ Bass *f* *f* *f*

Timp. *f* *ff* *f*

Dr. *f* *ff* *f*

338

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E $\flat$  Bass

B $\flat$  Bass

Timp.

Dr.

343

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E $\flat$  Bass

B $\flat$  Bass

Timp.

Dr.

348

The musical score for measures 348-353 is arranged in a system of 18 staves. The instruments and their parts are as follows:

- Sop.**: Soprano part, starting with a triplet of eighth notes, followed by a crescendo and more triplets.
- Solo Cor.**: Solo Cor Anglais part, featuring a crescendo and triplet patterns.
- 1st Cor.**: First Cor Anglais part, with a crescendo and triplet patterns.
- 2nd Cor.**: Second Cor Anglais part, with a crescendo and triplet patterns.
- Flug.**: Flute part, with a crescendo and triplet patterns.
- Solo Hn.**: Solo Horn part, with a crescendo and triplet patterns.
- 1st Hn.**: First Horn part, with a crescendo and triplet patterns.
- 2nd Hn.**: Second Horn part, with a crescendo and triplet patterns.
- 1st Bar.**: First Baritone part, with a crescendo and triplet patterns.
- 2nd Bar.**: Second Baritone part, with a crescendo and triplet patterns.
- 1st Tbn.**: First Trombone part, with a crescendo and triplet patterns.
- 2nd Tbn.**: Second Trombone part, with a crescendo and triplet patterns.
- B. Tbn.**: Bass Trombone part, with a crescendo and triplet patterns.
- Euph.**: Euphonium part, with a crescendo and triplet patterns.
- E♭ Bass**: E-flat Bass part, with a crescendo and triplet patterns.
- B♭ Bass**: B-flat Bass part, with a crescendo and triplet patterns.
- Timp.**: Timpani part, with a crescendo and triplet patterns.
- Glock./Tub. bells**: Glockenspiel/Tubular Bells part, with a crescendo and triplet patterns.
- Dr.**: Drum part, with a crescendo and triplet patterns.

The score includes various musical notations such as triplets, crescendos, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4.

354 *rall.* *Molto meno mosso* ♩ = 66

Sop. *ff* *mp*

Solo Cor. *ff* *mp* *Solo* *p*

1st Cor. *ff* *mp* *One* *p*

2nd Cor. *ff* *mp* *One* *p*

Flug. *ff* *mp* *p*

Solo Hn. *ff* *mp* *One* *p*

1st Hn. *ff* *mp*

2nd Hn. *ff* *mp*

1st Bar. *ff* *mp*

2nd Bar. *ff* *mp*

1st Tbn. *ff* *mp* *One* *p*

2nd Tbn. *ff* *mp*

B. Tbn. *ff* *mp*

Euph. *ff* *mp*

E♭ Bass *ff* *mp*

B♭ Bass *ff* *mp*

Timp. *ff* *f*

Glock./  
Tub. bells *ff* *Bell tree* *p*

Dr. *ff* *mf* *f* *p*



**poco accel.** . . . . . **Poco piu mosso (building)** ♩ = 76

37

367

Sop. *f* *mf*

Solo Cor. *f* *mf*

1st Cor. *f* *mf*

2nd Cor. *f*

Flug.

Solo Hn. *f* *mf*

1st Hn. *f* *mf*

2nd Hn. *f* *mf*

1st Bar. *f* *mf*

2nd Bar. *f* *mf*

1st Tbn. *f* *mf*

2nd Tbn. *f* *mf*

B. Tbn. *f* *mf*

Euph. *f* *mf* All

E♭ Bass *f* *mf*

B♭ Bass *f* *mf*

Timp. *f*

Dr. *f*

371

Sop. *f*

Solo Cor. *f*

1st Cor. *f*

2nd Cor. *f*

Flug. *f*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

E♭ Bass *f*

B♭ Bass *f*

Timp. *f*

Dr. *f* Clash

374

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Dr.

*ff*

*ff*

*ff*

*ff*

*ff*

*tr*

376

Sop. *ff* rit.

Solo Cor.

1st Cor.

2nd Cor.

Flug. *3*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff* *3*

Euph. *ff* *3* *3* *3*

E♭ Bass *ff* *3*

B♭ Bass *ff* *3*

Timp. *3*

Dr. *ff* *3*

## Quest

**Allegro** ♩ = 160

42

[illegible]

12

Sop. *ff*

Solo Cor. *ff*

1st Cor. *ff*

2nd Cor. *ff*

Flug. *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff* *mf*

2nd Bar. *ff* *mf*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff* *mf*

E♭ Bass *ff*

B♭ Bass *ff*

Timp.

Glock./  
Tub. bells

Dr.





20

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timpani

Glock./  
Tub. bells

Dr.

25

**B**

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Glock./  
Tub. bells

Dr.

Muted (straight)

*f*

Muted (straight)

*f*

*(mf)*

*(mf)*

*(mf)*

*(mf)*

*mp*

*f*

*mp*

*mp*

*f*

*f*

*f*

*f*

*f*

Glock.

*f*

*f*

47

30

Sop. *mf* Solo

Solo Cor. *mf* Solo

1st Cor. *mp*

2nd Cor. *mp*

Flug.

Solo Hn. *mf* Solo

1st Hn.

2nd Hn.

1st Bar. *mp* *mf*

2nd Bar. *mp* *mf*

1st Tbn. *mp* *mf*

2nd Tbn. *mp* *mf*

B. Tbn. *mp* *mf*

Euph. *mp* *mf*

E♭ Bass *mp* *mf*

B♭ Bass *mp* *mf*

Timp.

Glock./  
Tub. bells *mp*

Dr. *mf*

34

Sop. *Non solo* **C** *mp* *f*

Solo Cor. *All muted (straight)* *mp*

1st Cor. *Open* *mp* *f*

2nd Cor.

Flug. *mp* *f*

Solo Hn.

1st Hn. *mp* *f*

2nd Hn. *mp* *f*

1st Bar. *mp* *f*

2nd Bar. *mp* *f*

1st Tbn. *mp* *f*

2nd Tbn. *mp* *f*

B. Tbn. *mp* *f*

Euph.

E♭ Bass *mp* *f*

B♭ Bass *mp* *f*

Timp.

Glock./  
Tub. bells *mp* *f*

Dr. *Sus. Cym.* *mp* *f*

38

Muted (straight)

Sop.

Solo Cor.

Open

*p*

One muted (straight)

*mf*

All (open)

*p*

1st Cor.

*p*

2nd Cor.

Open

*p*

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

*mf*

2nd Bar.

*mf*

1st Tbn.

*mf*

2nd Tbn.

*mf*

B. Tbn.

*mf*

Euph.

*mp*

*mf*

*mp*

E♭ Bass

*mf*

B♭ Bass

*mf*

Timp.

*mp*

*mf*

Glock./  
Tub. bells

*p*

*mp*

Dr.

*p*

43 **D**

Sop. 

Solo Cor. 

1st Cor. 

2nd Cor. 

Flug. 

Solo Hn. 

1st Hn. 

2nd Hn. 

1st Bar. 

2nd Bar. 

1st Tbn. 

2nd Tbn. 

B. Tbn. 

Euph. 

E♭ Bass 

B♭ Bass 

Timp. 

Glock./  
Tub. bells 

Dr. 

48

Open

**E**

Sop. *f* *mf legato*

Solo Cor. *f*

1st Cor.

2nd Cor.

Flug. *ff*

Solo Hn. *ff* *mf* *legato*

1st Hn. *ff* *mf* *legato*

2nd Hn. *ff* *mf* *legato*

1st Bar. *ff* *f* *mf*

2nd Bar. *ff* *f* *mf*

1st Tbn. *ff* *f* *mf* *3*

2nd Tbn. *ff* *f* *mf* *3*

B. Tbn. *f* *mf* *3*

Euph.

E♭ Bass *mf*

B♭ Bass *mf*

Timp.

Glock./  
Tub. bells

Bongos

Dr. *mf*





59

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Glock./  
Tub. bells

Dr.

mf

One

64

Sop. *f*

Solo Cor. *Two* *All* *mf* *f*

1st Cor. *mf* *f legato*

2nd Cor. *mf* *f legato*

Flug. *f legato*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

E♭ Bass *f*

B♭ Bass *f*

Timp.

Glock./  
Tub. bells

Dr. *f*

**F**

68

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Glock./  
Tub. bells

Dr.

71

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Glock./  
Tub. bells

Dr.

74

legato

**G** marcato

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Glock./  
Tub. bells

Dr.

80 Adagio ♩ = 66

Sop. 

Solo Cor.  Muted (cup) *mp*

1st Cor.  Muted (cup) *mp*

2nd Cor. 

Flug. 

Solo Hn. 

1st Hn. 

2nd Hn. 

1st Bar. 

2nd Bar. 

1st Tbn. 

2nd Tbn. 

B. Tbn. 

Euph. 

E♭ Bass 

B♭ Bass 

Timp. 

Glock./  
Tub. bells 

Dr.  *mp*

[illegible]



92

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Glock./  
Tub. bells

Dr.

One

One open

*p*

*p*

One

100

slent. Open **I**

Sop. *f*

Solo Cor. (Muted (cup)) *p*

1st Cor. Open *f*

2nd Cor. Open *f*

Flug. *mp* *f*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. Solo *mp* *mf* *f*

2nd Bar. *mf* *f*

1st Tbn. All (open) *mp* *f*

2nd Tbn. Open *mp* *f*

B. Tbn. Open *mp* *f*

Euph. Solo *mp* *f* (Solo) *mp*

E♭ Bass *p cresc.* *f* *p*

B♭ Bass *p cresc.* *f* *p*

Timp. *p cresc.* *f* *p*

Glock./ Tub. bells *mp*

Dr. S.D. (snare off) *f* *p*

[illegible]

114 **J Allegro** ♩ = 168  
Non solo

Sop. *f* *ff*

Solo Cor. *f* *ff* Open

1st Cor. *f* *ff* *mp*

2nd Cor. *f* *ff* *mp*

Flug.

Solo Hn. *f* *mp*

1st Hn. *f* *mp*

2nd Hn. *f* *mp*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f* *ff* Open

2nd Tbn. *f* *ff* Open

B. Tbn. *f* *ff* Open

Euph. *f* *ff* All

E♭ Bass *f* *ff*

B♭ Bass *f* *ff*

Timp. *f* *mp*

Glock./  
Tub. bells *mp*

Dr. *f* *ff* *mp*

120

Sop. *mp cresc.*

Solo Cor. *mp cresc.*

1st Cor. *cresc.*

2nd Cor. *cresc.*

Flug. *Non solo mp cresc.*

Solo Hn. *cresc.*

1st Hn. *cresc.*

2nd Hn. *cresc.*

1st Bar. *mp cresc.*

2nd Bar. *mp cresc.*

1st Tbn. *mp cresc.*

2nd Tbn. *mp cresc.*

B. Tbn. *f legato e sonore*

Euph. *f legato e sonore*

E♭ Bass *f legato e sonore*

B♭ Bass *f legato e sonore*

Timp. *f*

Glock./  
Tub. bells *cresc.*

Dr. *cresc.*

124

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Glock./  
Tub. bells

Dr.

128 **molto rall.** **K** Presto ♩ = 176

Sop. *ff* *f*

Solo Cor. *ff* *f*

1st Cor. *ff*

2nd Cor. *ff*

Flug. *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn.

Euph. *f*

E♭ Bass

B♭ Bass

Timp. *ff*

Glock./  
Tub. bells *ff*

Dr. *ff*

133

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Glock./  
Tub. bells

Dr.

*f*

*fp*

*mp cresc.*

*mf cresc.*

68



138

This musical score page contains measures 138 through 141. The instrumentation includes Soprano, Solo Cor., 1st Cor., 2nd Cor., Flugelhorn, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, 1st Trombone, 2nd Trombone, Bass Trombone, Euphonium, Eb Bass, Bb Bass, Timpani, Glockenspiel/Tubular bells, and Drums. The key signature has one sharp (F#). Measure 138 features a Soprano part starting with a whole note F#, while other instruments are mostly silent or have sustained notes. Measures 139 and 140 show more active parts, particularly from the woodwinds and brasses, with dynamic markings like *mf* and *f*. Measure 141 concludes the section with various instruments playing eighth-note patterns.

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Glock./  
Tub. bells

Dr.

142

Sop. *fp* *f*

Solo Cor. *fp* *f*

1st Cor. *fp* *f*

2nd Cor. *fp* *f*

Flug. *fp* *f*

Solo Hn. *fp* *f*

1st Hn. *fp* *f*

2nd Hn. *fp* *f*

1st Bar. *fp* *f*

2nd Bar. *fp* *f*

1st Tbn. *fp* *f*

2nd Tbn. *fp* *f*

B. Tbn. *fp* *f*

Euph. *fp* *f*

E♭ Bass *f*

B♭ Bass *f*

Timp.

Glock./  
Tub. bells

Dr.

## II. Making time

145 Andante ♩ = 72

L

Sop. *p*

Solo Cor. *mp* Solo

1st Cor. *p* One

2nd Cor.

Flug. *mp*

Solo Hn. *mp* One

1st Hn. *mp* One

2nd Hn. *mp* One

1st Bar. *mp* One

2nd Bar. *mp*

1st Tbn. *p* < >

2nd Tbn. *p* < >

B. Tbn. *p* < >

Euph. *mp*

E♭ Bass *mp*

B♭ Bass *mp*

Timp.

Glock./  
Tub. bells *mf* Tubular Bells (hard mallets) Glock. *mp*

Dr. *p* < *mp*

[illegible]





183

N

Sop. *mf* *p*

Solo Cor. *p*

1st Cor. Muted (cup) *mp*

2nd Cor. Muted (cup) *mp*

Flug.

Solo Hn. Solo *mf* *p*

1st Hn. *p*

2nd Hn.

1st Bar. *p*

2nd Bar. *p*

1st Tbn. *mp* *mf* *p* Solo *mf*

2nd Tbn. *mp* *mf* *p*

B. Tbn. *mp* *mf* *p*

Euph. *mp*

E♭ Bass *p* *mp*

B♭ Bass All *mf* *p*

Timp.

Glock./  
Tub. bells

Dr.

76



202

**O** Poco piu mosso ♩ = 76

Sop. *mp* *f*

Solo Cor. *mf* *f*

1st Cor. Open *mp cresc.* *f*

2nd Cor. Open *mp cresc.* *f*

Flug. Non solo *f*

Solo Hn. *cresc* *f*

1st Hn. *cresc* *f*

2nd Hn. *cresc* *f*

1st Bar. *cresc* *f*

2nd Bar. *cresc* *f*

1st Tbn. All *mf* *f*

2nd Tbn. *mf* *f*

B. Tbn. *mf* *f*

Euph. *mf* *f*

E♭ Bass *mp cresc.* *f*

B♭ Bass All *mp cresc.* *f*

Timp. *mp cresc.* *f*

Glock./  
Tub. bells

Dr. Clash *mp* *f*

[illegible]

218 rit. a tempo ♩ = 72 , **P**

Sop. *p*

Solo Cor. *mf* *p* One

1st Cor. *mf* *p* One

2nd Cor. *mf*

Flug. *mf* *mp* *p*

Solo Hn. *mf* *mp* *p* < > < > *pp*

1st Hn. *mf* *mp* *p* < > < > *pp*

2nd Hn. *mf* *p* < > < > *pp*

1st Bar. *mf* *mp* *p*

2nd Bar. *mf* *p* < > < > *p*

1st Tbn. *p* *p*

2nd Tbn. *p* *p*

B. Tbn. *p* *p*

Euph. *mf* *mp*

E♭ Bass *mf* *mp* *p* *p*

B♭ Bass *mf* *p*

Timp.

Glock./ Tub. bells *p* *mp* Glock. Tubular Bells

Dr.

230

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Glock./  
Tub. bells

Dr.

*Solo*  
*mp*

*pp* ————— *p*

236 rall. . . . .

Sop.

Solo Cor. All  
*p*

1st Cor. All  
*p*

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. All  
*p*

E♭ Bass

B♭ Bass

Timp.

Glock./  
Tub. bells Glock. solo  
*p* Non solo  
*pp*

Dr.

**Allegro marziale ♩. = 120**

**Allegro marziale ♩. = 120**

82

83

258 Q

Sop. 

Solo Cor.  Muted (straight)  
*f* *mp*

1st Cor.  *f* *mp*

2nd Cor.  *f* *mp*

Flug. 

Solo Hn.  *f* *mf*

1st Hn.  *f* *mf*

2nd Hn.  *f* *mf*

1st Bar.  *f* *mf*

2nd Bar.  *f* *mf*

1st Tbn.  *f* *mf*

2nd Tbn.  *f* *mf*

B. Tbn.  *f* *mf*

Euph.  *f*

E♭ Bass  *f* *mf*

B♭ Bass  *f* *mf*

Timp. 

Glock./  
Tub. bells 

Dr.  *f* *mf*



264

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Glock./  
Tub. bells

Dr.

*mf*

Open

*mf*

*mf*

*mf*

271

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Glock./  
Tub. bells

Dr.

Clash

278 **R**

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Glock./  
Tub. bells

Dr.

*mp*

*f*

*mf*

287

Sop. *f* **S**

Solo Cor. *mf* *f*

1st Cor. *f*

2nd Cor. *f*

Flug. *f* *mp*

Solo Hn. *mf* *f* *mp*

1st Hn. *mf* *f* *mp*

2nd Hn. *mp*

1st Bar. *mf* *f*

2nd Bar. *f*

1st Tbn. *mf* *f*

2nd Tbn. *mf* *f*

B. Tbn. *mf* *f*

Euph. *mf* Solo *mp*

E♭ Bass *f*

B♭ Bass *f*

Timp. *f*

Glock./  
Tub. bells

Dr. *f* Wood block *mp*

294

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Tim.

Glock./  
Tub. bells

Dr.

Solo  
*mp*

All  
*mf* — *mp*

*mp*< —

*mp*

All  
*mp*

Solo  
*mp*

*mp*< —

**T**

302

Sop. *mf* Solo

Solo Cor. *mf* *mp*

1st Cor. *mf* *mp*

2nd Cor. *mf* *mp*

Flug. *mf*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mp* *mf*

2nd Bar.

1st Tbn. *mp*

2nd Tbn. *mp*

B. Tbn. *mp*

Euph. *mp* Solo *mf*

E♭ Bass *mf* All *mf* Solo

B♭ Bass *mf* Solo

Timp.

Glock./  
Tub. bells *mf*

Dr. *mf*

309

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Glock./  
Tub. bells

Dr.

316

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Glock./  
Tub. bells

Dr.

*Solo*

*mf*

*mf*

*mf*



322 **U** Allegro ♩ = 120 accel. . . . .

Sop. *mf*

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Glock./  
Tub. bells

Dr.

Tom-toms

*mf*

*f*

326

Sop. *mf* *cresc.*

Solo Cor. *mf* *cresc.*

1st Cor. *mf* *cresc.*

2nd Cor. *cresc.*

Flug. *f* *mf* *f*

Solo Hn. *f* *mf* *f*

1st Hn. *f* *mf* *f*

2nd Hn. *f* *mf* *f*

1st Bar. *cresc.*

2nd Bar. *cresc.*

1st Tbn. *cresc.*

2nd Tbn. *cresc.*

B. Tbn. *cresc.*

Euph. *cresc.*

E♭ Bass *cresc.*

B♭ Bass *cresc.*

Timp.

Glock./  
Tub. bells

Dr.

329

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Glock./  
Tub. bells

Dr.

*mf cresc.*

*f*

*ff*

**V**

**Più allegro** ♩ = 138

333

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Glock./  
Tub. bells

Dr.

343

Sop. *f*

Solo Cor. *f*

1st Cor.

2nd Cor.

Flug. *mf*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn.

2nd Tbn.

B. Tbn. *mf legato*

Euph.

E♭ Bass *legato*

B♭ Bass *legato*

Timp.

Glock./  
Tub. bells

Dr.

348 **W**

Sop. *ff*

Solo Cor. *mf* *ff*

1st Cor. *f* *ff*

2nd Cor. *f* *ff*

Flug. *f* *mf* *ff*

Solo Hn. *f* *fp* *ff*

1st Hn. *f* *fp* *ff*

2nd Hn. *f* *fp* *ff*

1st Bar. *f* *fp* *ff*

2nd Bar. *f* *fp* *ff*

1st Tbn. *f* *ff*

2nd Tbn. *f* *ff*

B. Tbn. *f* *ff*

Euph. *mf* *ff*

E♭ Bass *f* *ff*

B♭ Bass *f* *ff*

Timp. *f* *ff*

Glock./  
Tub. bells *mf* *ff*

Dr. *f* *ff*

355 **X** Più mosso  $\text{♩} = 72$

Sop. *mp* *mf*

Solo Cor. *mf*

1st Cor. *mp*

2nd Cor. *mp*

Flug. *mp* *mf*

Solo Hn. *fp* *mf*

1st Hn. *fp* *mf*

2nd Hn. *fp* *mf*

1st Bar. *fp* *mf*

2nd Bar. *fp* *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *mp* *mf*

E♭ Bass *mp* *mf*

B♭ Bass *mp* *mf*

Timp. *mf*

Glock./Tub. bells *mp*

Dr. *mp* *mf*

362

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Glock./  
Tub. bells

Dr.

*mf*

*f*



367

Sop. *mf*

Solo Cor. *mf*

1st Cor. *mf*

2nd Cor. *mf*

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Glock./  
Tub. bells

Dr. *f*

373 Y

Sop. *f*

Solo Cor. *f*

1st Cor. *f*

2nd Cor. *f*

Flug. *f*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

E♭ Bass *f*

B♭ Bass *f*

Timp. *f*

Glock./  
Tub. bells

Dr. *f* Clash

378

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Glock./  
Tub. bells

Dr.

382

Sop. *ff*

Solo Cor. *ff*

1st Cor. *ff*

2nd Cor. *ff*

Flug. *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff*

E♭ Bass *ff*

B♭ Bass *ff*

Timp. (tr)

Glock./  
Tub. bells

Dr. *ff*

387 **rall.** Z **Vivace** ♩ = 168

Sop. *f*

Solo Cor. *f*

1st Cor. *f*

2nd Cor. *f*

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

E♭ Bass *f*

B♭ Bass *f*

Timp. *mp* *f*

Glock./  
Tub. bells

Dr. *mp* *f*

[illegible]

399

Sop. *mf*

Solo Cor. *cresc.*

1st Cor. *cresc.*

2nd Cor. *cresc.*

Flug. *cresc.*

Solo Hn. *cresc.*

1st Hn. *cresc.*

2nd Hn. *cresc.*

1st Bar. *cresc.*

2nd Bar. *cresc.*

1st Tbn. *cresc.*

2nd Tbn. *cresc.*

B. Tbn. *cresc.*

Euph. *p cresc.*

E♭ Bass *cresc.*

B♭ Bass *cresc.*

Timp. *cresc.*

Glock./  
Tub. bells

Dr. *cresc.*

401 *molto rit.*

Sop. *ff* *fff*

Solo Cor. *ff* *fff*

1st Cor. *ff* *fff*

2nd Cor. *ff* *fff*

Flug. *ff* *fff*

Solo Hn. *ff* *fff*

1st Hn. *ff* *fff*

2nd Hn. *ff* *fff*

1st Bar. *ff* *fff*

2nd Bar. *ff* *fff*

1st Tbn. *ff* *fff*

2nd Tbn. *ff* *fff*

B. Tbn. *ff* *fff*

Euph. *ff* *fff*

E♭ Bass *ff* *fff*

B♭ Bass *ff* *fff*

Timp. *ff* *fff*

Glock./  
Tub. bells

Dr. *ff* *fff* Clash

Tam-tam

Detailed description: This is a page of a musical score for measures 401 and 402. The tempo is marked 'molto rit.' (very slow). The score is for a large ensemble, including vocal soloists (Soprano, Solo Cornet), a full wind section (Coronets, Flugelhorn, Horns, Baritone, Euphonium, Basses), percussion (Timpani, Glockenspiel/Tubular Bells, Drums), and a Tam-tam. The key signature has two sharps (F# and C#), and the time signature changes from 2/4 to 4/4 between measures 401 and 402. Dynamics range from fortissimo (ff) to fortississimo (fff). The vocal parts have long, sustained notes. The brass and woodwind parts also feature sustained notes with some melodic movement. The percussion parts include rhythmic patterns in the timpani and a complex drum pattern in measure 401, leading to a 'Clash' on the drum in measure 402. The Tam-tam is played in measure 401.



# Inclusion

PAUL SHARMAN

**Largo misterioso** ♩ = 60

Soprano

Solo Cornet

1st Cornet

2nd Cornet

Flugel

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

1st Trombone

2nd Trombone

Bass Trombone

Euphonium

E♭ Bass

B♭ Bass

Timpani

Drum Kit

*Solo*

*p*

(Stagger breathing as necessary)

*pp*

*tr*

*pp*

Floor tom

*p*

7

Sop. *Muted (harmon)* *mp* *pp* *Muted (cup)* *p*

Solo Cor. *p*

1st Cor. *Muted (harmon)* *mp* *pp*

2nd Cor. *Muted (harmon)* *mp* *pp*

Flug.

Solo Hn. *p*

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn. *Muted (cup)* *p*

2nd Tbn. *Muted (cup)* *p*

B. Tbn. *Muted (cup)* *p*

Euph. *p*

E♭ Bass

B♭ Bass

Timp. *(tr)*

Kit *Tom-toms* *3* *3*

13

Sop. *Open* *p* *mf* *tr*

Solo Cor. *p* *mp* *Open* *tr* *mf* 8

1st Cor. *Open* *tr* *mf*

2nd Cor. *Open* *tr* *mf*

Flug. *mf*

Solo Hn. *p* *mp* *mf* *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *p* *mf* *Open*

2nd Tbn. *p* *mf* *Open*

B. Tbn. *p* *mf* *Open*

Euph. *p* *mp* *All* *mf*

E♭ Bass *mf*

B♭ Bass *mf*

Timp. *(tr)*

Kit *mf* S.D. 3 3 3 Sus. Cym. B.D.

**A**

18

Sop. *f*

Solo Cor. *f*

1st Cor. *f*

2nd Cor. *f*

Flug. *f*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

E♭ Bass *f*

B♭ Bass *f*

Timp. *f*

Clash

Perc. *f*

Kit *f*

22

Sop. *ff*

Solo Cor. *ff*  $\rightarrow$  *f*

1st Cor. *ff*  $\rightarrow$  *f*

2nd Cor. *ff*  $\rightarrow$  *f*

Flug. *ff*

Solo Hn. *ff* *mf*

1st Hn. *ff* *mf*

2nd Hn. *ff* *mf*

1st Bar. *ff* *mf*

2nd Bar. *ff* *mf*

1st Tbn. *ff* *f* *mf*

2nd Tbn. *ff* *f* *mf*

B. Tbn. *ff* *f* *mf*

Euph. *ff*

E♭ Bass *ff* Solo *mf*

B♭ Bass *ff*

Timp.

Perc. *ff*

Kit *ff* *f* *mf*

Detailed description: This is a page of a musical score, page 22, for a large ensemble. The score is written for various instruments, including Soprano (Sop.), Solo Cor Anglais (Solo Cor.), 1st and 2nd Cor Anglais (1st Cor., 2nd Cor.), Flugelhorn (Flug.), Solo Horn (Solo Hn.), 1st and 2nd Horns (1st Hn., 2nd Hn.), 1st and 2nd Baritone (1st Bar., 2nd Bar.), 1st and 2nd Trombone (1st Tbn., 2nd Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), E♭ Bass, B♭ Bass, Timpani (Timp.), and Percussion (Perc.) and Kettles (Kit). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures, with some measures containing rests. Dynamic markings are used throughout, including fortissimo (ff), forte (f), mezzo-forte (mf), and Solo. The percussion section includes a Kettles (Kit) part with complex rhythmic patterns and triplets. The brass section includes parts for Horns, Trumpets, and Trombones, with some players having Solo parts. The woodwind section includes parts for Cor Anglais and Flugelhorn. The string section is not visible in this page.

**B**

rall. . . .

Allegro ♩ = 152

27

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Glock.

Kit

*mp* *pp* *mf* *f*

35

Sop. *mf* *f*

Solo Cor. *mf cresc.* *f*

1st Cor. *mf* *f* *mf* *f*

2nd Cor. *mf* *f*

Flug. *f* *mf* *f* *f*

Solo Hn. *f* *f*

1st Hn. *f mf cresc.* *f*

2nd Hn. *f mf cresc.* *f*

1st Bar. *f mf cresc.* *f*

2nd Bar. *f mf cresc.* *f*

1st Tbn. *mf cresc.* *f*

2nd Tbn. *mf cresc.* *f*

B. Tbn. *mf* *f*

Euph. *mp*

E♭ Bass *mf cresc.* *f*

B♭ Bass *mf cresc.* *f*

Timp.

Kit *mf cresc.* *f*

**Sop.**

**Solo Cor.**

**1st Cor.**

**2nd Cor.**

**Flug.**

**Solo Hn.**

**1st Hn.**

**2nd Hn.**

**1st Bar.**

**2nd Bar.**

**1st Tbn.**

**2nd Tbn.**

**B. Tbn.**

**Euph.**

**E♭ Bass**

**B♭ Bass**

**Timp.**

**Perc.**

**Kit.**

Tamb.  
*mp*



49

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

Kit

55 E

Sop. *mf* *f*

Solo Cor. *mf* *f*

1st Cor.

2nd Cor.

Flug. *mf* *f*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *f* *mf*

2nd Bar. *f* *mf*

1st Tbn. *f* *mf*

2nd Tbn. *f* *mf*

B. Tbn. *f* *mf*

Euph.

E♭ Bass *f* *mf*

B♭ Bass *f* *mf*

Timp.

Glock. *mf* *f*

Perc.

Kit *mf* *f* *mf*

61

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Kit

*mf*

*mp*

*f*

Detailed description of the musical score: The score is for a large ensemble. Measures 61-63 are in 4/4 time. In measure 64, the time signature changes to 3/4. The Solo Cornet, 1st and 2nd Cornets, and 1st and 2nd Baritone parts have dynamics of *mf* in measure 62 and *mp* in measure 64. The Flugelhorn, Solo Horn, 1st and 2nd Horns, 2nd Baritone, and Bass Trombone parts have a dynamic of *mf* in measure 62. The Euphonium, E♭ Bass, and B♭ Bass parts have a dynamic of *mp* in measure 64. The Timpani and Kettledrums parts have a dynamic of *f* in measure 64. The Kettledrums part features a continuous eighth-note pattern throughout the measures.

67 **F**

Sop. *mf*

Solo Cor. *mf*

1st Cor. *mf*

2nd Cor. *mf*

Flug. *mf*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *mf*

E♭ Bass *mf*

B♭ Bass *mf*

Timp.

Clash

Perc. *mf*

Kit

[illegible]

83 G

Sop. *mf* *f* *ff* *f*

Solo Cor. *f*

1st Cor. *f* *ff* *f*

2nd Cor. *f* *ff* *f*

Flug. *f* *ff* *f*

Solo Hn. *mf* *f* *ff* *f*

1st Hn. *mf* *f* *ff* *f*

2nd Hn. *ff* *f*

1st Bar. *mf* *f* *ff* *f*

2nd Bar. *mf* *f* *ff* *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f* *ff* *f*

E♭ Bass *f* *ff* *f*

B♭ Bass *f* *ff* *f*

Timp.

Glock. *f* Xylo.

Kit *f*

89

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Glock.

Kit

*f*

94

**H**

Sop. *ff* *f*

Solo Cor. *ff* *mp* *f*

1st Cor. *ff* *mp* *f*

2nd Cor. *ff* *mp* *f*

Flug. *ff* *f*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

E♭ Bass *f*

B♭ Bass *f*

Timp. *f*

Kit *ff* *mf* *f*



99

Sop. *ff* *mf*

Solo Cor. *f* *mf*

1st Cor. *f* *mf*

2nd Cor. *f* *mf*

Flug. *ff*

Solo Hn.

1st Hn.

2nd Hn.

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn.

Euph. *mf*

E♭ Bass *mf*

B♭ Bass *mf*

Timp.

Kit *mf*



109 **I**

Sop. *f*

Solo Cor. *f*

1st Cor. *f*

2nd Cor. *f*

Flug. *f*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

E♭ Bass *f*

B♭ Bass *f*

Timp. *f*

Kit *f*

114

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

Kit

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*f*

*f*

*mf*

120

Sop. *cresc.*

Solo Cor. *cresc.*

1st Cor. *cresc.*

2nd Cor. *cresc.*

Flug. *cresc.*

Solo Hn. *cresc.*

1st Hn. *cresc.*

2nd Hn. *cresc.*

1st Bar. *cresc.*

2nd Bar. *cresc.*

1st Tbn. *mf cresc.*

2nd Tbn. *mf cresc.*

B. Tbn. *mf cresc.*

Euph. *cresc.*

E♭ Bass *cresc.*

B♭ Bass *cresc.*

Timp.

Glock. *Xylo. mf cresc.*

Kit *cresc.*

125 Andante con rubato ♩ = 69 J

Sop. *f* *ff* Solo *mp*

Solo Cor. *f* *ff*

1st Cor. *f* *ff*

2nd Cor. *f* *ff*

Flug. *f* *ff* Solo *mp*

Solo Hn. *f* *ff* *p*

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

2nd Hn. *f* *ff*

1st Bar. *f* *ff*

2nd Bar. *f* *ff*

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

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

B. Tbn. *f* *ff*

Euph. *f* *ff*

E♭ Bass *f* *ff*

B♭ Bass *f* *ff*

Timp. *ff*

Glock.

Perc. Bell Tree *mf*

Kit *ff*

130 rit. . . . poco piu mosso ♩ = 72

Sop. 

Solo Cor. 

1st Cor.  Muted (cup) *mf* *mp* *mf*

2nd Cor.  Muted (cup) *mf* *mp* *mf*

Flug.  *mp* *mp* *mf*

Solo Hn.  *mp* *mf* *mp*

1st Hn. 

2nd Hn. 

1st Bar.  *p* *mf*

2nd Bar. 

1st Tbn.  Solo *mp*

2nd Tbn. 

B. Tbn.  *p* *mf*

Euph. 

E♭ Bass  One All *p* *mf*

B♭ Bass  *p* *mf*


Timp. 

Kit  *p* *mp*

K

137

Sop. 

Solo Cor. 

1st Cor. 

2nd Cor. 

Flug. 

Solo Hn. 

1st Hn. 

2nd Hn. 

1st Bar. 

2nd Bar. 

1st Tbn. 

2nd Tbn. 

B. Tbn. 

Euph. 

E♭ Bass 

B♭ Bass 

Timp. 

Kit 



143 L

Sop. 

Solo Cor.  One

1st Cor. 

2nd Cor. 

Flug.  Non solo

Solo Hn. 

1st Hn.  *p*

2nd Hn. 

1st Bar.  *p*

2nd Bar.  *p*

1st Tbn.  *p*

2nd Tbn.  *p*

B. Tbn.  *p*

Euph.  Solo *p*

E♭ Bass  *p*

B♭ Bass 

Timp. 

Kit 

149 Non solo rall. . . . . G.P.

Sop. *p* *mp*

Solo Cor. *mp* Two

1st Cor.

2nd Cor.

Flug. *mp* *mf* Solo

Solo Hn. *mp*

1st Hn.

2nd Hn.

1st Bar. *mp*

2nd Bar. *mp*

1st Tbn. *mf* *pp*

2nd Tbn. *mf* *pp*

B. Tbn. *mf* *pp*

Euph. *mp* 5

E♭ Bass *mp*

B♭ Bass *p* *mp*

Timp.

Kit Floor Tom *mf* *mp*

**M**

156 Quasi chorale ♩ = 60

poco accel. . . .

Sop. *mp* All *p*

Solo Cor. *mp* *p*

1st Cor. *mp* Open *p*

2nd Cor. *mp* Open *p*

Flug. *p* Non solo *mp* *p*

Solo Hn. *p* *mp* *p*

1st Hn. *p* *mp* *p*

2nd Hn. *p* *mp* *p*

1st Bar. *p* *mp* *p*

2nd Bar. *p* *mp* *p*

1st Tbn. *p* *mp* *p*

2nd Tbn. *p* *mp* *p*

B. Tbn. *mp* *p*

Euph. *p* All *mp* *p*

E♭ Bass *p* *mp* *p*

B♭ Bass *p* *mp* *p*

Timp. *mp* *tr*

Kit

163 rit. N Maestoso ♩ = 72

Sop. *f*

Solo Cor. *f*

1st Cor. *f*

2nd Cor. *f*

Flug. *f*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *mp* *f*

2nd Tbn. *mp* *f*

B. Tbn. *mp* *f*

Euph. *mp* *f*

E♭ Bass *f*

B♭ Bass *f*

Timp. *mp* *f*

Kit *mp* *f*



175 **rall.** . . . . . **O** Allegro ♩ = 144

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Glock.

Kit

182 Muted (straight) **P**

Sop. *mf* *f*

Solo Cor. *f* Open

1st Cor. *f* Open

2nd Cor. *f* Open

Flug. *mf* *f*

Solo Hn. *mf* *f*

1st Hn. *mf* *f*

2nd Hn. *mf* *f*

1st Bar. *mf* *f*

2nd Bar. *mf* *f*

1st Tbn. *mf* *f*

2nd Tbn. *mf* *f*

B. Tbn. *mf* *f*

Euph. *f*

E♭ Bass *f*

B♭ Bass *f*

Timp. *mf* *f*

Glock. *f*

Kit. *f*

187

Open

Sop. *mf* *f*

Solo Cor. *mf* *f*

1st Cor. *mf* *f*

2nd Cor. *mf* *f*

Flug. *mf* *f*

Solo Hn. *f*

1st Hn. *mf* *f*

2nd Hn. *mf* *f*

1st Bar. *mf* *f*

2nd Bar. *mf* *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

E♭ Bass *mf* *f*

B♭ Bass *mf* *f*

Timp. *mf* *f*

Glock. *f* Xylo.

Kit. *f*



191 (♩=♩) Q

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Glock.

Kit

196

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Kit

*mp legato*

*mp legato*

*mp leggero*

One

202

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Kit

*mf* *leggiere*

One

Two

208

**R**

Sop. *mf* *f*

Solo Cor. *f*

1st Cor. *f*

2nd Cor. *f*

Flug. *f*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *mf* *f*

E♭ Bass *f*

B♭ Bass *f*

Timp. *f*

Kit *f*

213

Sop. *mf*

Solo Cor. *mf* All

1st Cor. *mf*

2nd Cor. *mf*

Flug. *mf*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *mf*

E♭ Bass *mf*

B♭ Bass *mf*

Timp. *mf*

Kit

[illegible]

221

Sop. (S) (♩=♩)

Solo Cor. *f*

1st Cor. *f*

2nd Cor. *f*

Flug. *f*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *mf* *f*

E♭ Bass *f*

B♭ Bass *f*

Timp. *f*

Perc. *f* Clash

Kit *mf* *f*

225

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Kit

*f*



230

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Kit

**T**

rit. . . . . Molto allegro (driving) ♩ = 160

235

Sop. *ff*

Solo Cor. *ff* *f*

1st Cor. *ff* *f*

2nd Cor. *ff*

Flug. *ff*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *f*

E♭ Bass *f*

B♭ Bass *f*

Timp. *f*

Glock. *f* Xylo. *f*

Perc. *f* Clash

Kit *f*

[illegible]

244 **U** Maestoso ♩ = 69

Sop. *f* *cresc.*

Solo Cor. *f* *cresc.*

1st Cor. *f* *cresc.*

2nd Cor. *f* *cresc.*

Flug. *f* *cresc.*

Solo Hn. *f* *cresc.*

1st Hn. *f* *cresc.*

2nd Hn. *f* *cresc.*

1st Bar. *f* *cresc.*

2nd Bar. *f* *cresc.*

1st Tbn. *f* *cresc.*

2nd Tbn. *f* *cresc.*

B. Tbn. *f* *cresc.*

Euph. *f* *cresc.*

E♭ Bass *f* *cresc.*

B♭ Bass *f* *cresc.*

Timp. *f* *cresc.*

Glock. *f*

Kit *f* *cresc.*

247 *rall.*

Sop. *ff*

Solo Cor. *ff*

1st Cor. *ff*

2nd Cor. *ff*

Flug. *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff*

E♭ Bass *ff*

B♭ Bass *ff*

Timp. *ff*

Perc. *ff* Clash

Kit *ff*

# Prelude - My God and King!

**Allegro** ♩. = 112

154

4

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Xyl.

Dr.

*mp*

*mp*

*mp*

*mp*

*mp*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

[illegible]



**A**

10

Sop. *ff* *f* *ff*

Solo Cor. *ff* *mf*

1st Cor. *ff* *mf*

2nd Cor. *ff* *mf*

Flug. *f* *ff* *f* *ff*

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

1st Hn. *f* *ff* *f* *ff*

2nd Hn. *ff* *f* *ff*

1st Bar. *f* *ff*

2nd Bar. *ff*

1st Tbn. *f* *ff*

2nd Tbn. *f* *ff*

B. Tbn. *ff*

Euph. *ff*

E♭ Bass *ff*

B♭ Bass *ff*

Timp. *ff*

Xyl. *f* *ff*

Dr. *ff* Clash

The musical score is for a large ensemble, likely a symphony or concert band. It features 18 staves, each representing a different instrument or voice part. The instruments are: Soprano (Sop.), Solo Cor (Solo Cor.), 1st Cor (1st Cor.), 2nd Cor (2nd Cor.), Flugelhorn (Flug.), Solo Hn (Solo Hn.), 1st Hn (1st Hn.), 2nd Hn (2nd Hn.), 1st Baritone (1st Bar.), 2nd Baritone (2nd Bar.), 1st Tbn (1st Tbn.), 2nd Tbn (2nd Tbn.), B. Tbn (B. Tbn.), Euph (Euph.), E♭ Bass (E♭ Bass), B♭ Bass (B♭ Bass), Timp (Timp.), Xyl (Xyl.), and Dr (Dr.). The score is divided into four measures. The first measure starts with a key signature of one sharp (F#) and a time signature of 4/4. The second measure changes the key signature to two flats (B♭, E♭). The third measure changes the key signature to one flat (B♭). The fourth measure changes the key signature to two flats (B♭, E♭). The score includes various dynamic markings: *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). There are also crescendo and decrescendo markings. The percussion section (Timp, Xyl, Dr) has specific markings for 'Clash' and 'ff'.

14 **B**

Sop. *mp*

Solo Cor. *mp*

1st Cor. *mp*

2nd Cor. *mp*

Flug. *mf*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. Muted (straight) *mf* *mp*

2nd Tbn. Muted (straight) *mf* *mp*

B. Tbn. Muted (straight) *mf* *mp*

Euph. *mp*

E♭ Bass *mp*

B♭ Bass *mp*

Timp.

Xyl.

Dr. *mp*

17

Sop. *mp*

Solo Cor.

1st Cor. Muted

2nd Cor. Muted

Flug.

Solo Hn. *mp*

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Xyl.

Dr.

20

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Xyl.

Dr.

*mp*

*mp*

*mp*

*mp*

Open

Open

Open

23 **C**

Sop. 

Solo Cor.  *mf*

1st Cor.  Open

2nd Cor.  Open

Flug. 

Solo Hn.  *mf*

1st Hn.  *mf*

2nd Hn.  *mf*

1st Bar.  *mf*

2nd Bar.  *mf*

1st Tbn.  *mf*

2nd Tbn.  *mf*

B. Tbn.  *mf*

Euph. 

E♭ Bass  *mf*

B♭ Bass  *mf*

Timp. 

Xyl.  *mf*

Dr. 

27

Sop. *f*

Solo Cor. *f* *mf*

1st Cor. *f* *mf*

2nd Cor. *f*

Flug. *f*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn.

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn.

2nd Tbn.

B. Tbn. *f*

Euph. *f* *mf*

E♭ Bass *f* *mf*

B♭ Bass *f* *mf*

Timp. *f*

Xyl.

Dr. *f* *mf*

30

**D**

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Xyl.

Dr.

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*p*

164



37

Sop. *f* *mf*

Solo Cor. *f* *mf*

1st Cor. *mf*

2nd Cor. *mf*

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn.

Euph. *mf*

E♭ Bass *mf*

B♭ Bass *mf*

Timp. *mf* *tr*

Xyl. *mf*

Dr.

40

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Xyl.

Dr.

One

*mf*

43

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Xyl.

Dr.

All

*mf*

46

Sop. *f* *mf* *f*

Solo Cor. *f* *mf* *f*

1st Cor. *f*

2nd Cor. *f*

Flug. *f*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Xyl.

Dr.

50 **E**

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Xyl.

Dr.

*mp*

*mp*

*mp*

*mp*

*mp*

53

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Xyl.

Dr.

56

Sop. *mf*

Solo Cor. *mf*

1st Cor. *mp cresc.*

2nd Cor. *mp cresc.*

Flug.

Solo Hn. *mp cresc.*

1st Hn. *mp cresc.*

2nd Hn. *mp cresc.*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mp cresc.*

2nd Tbn. *mp cresc.*

B. Tbn. *mp cresc.*

Euph. *mf*

E♭ Bass *cresc.*

B♭ Bass *cresc.*

Timp.

Xyl.

Dr. *cresc.*

59

Sop. *mf cresc.* *f*

Solo Cor. *mf cresc.* *f*

1st Cor. *f*

2nd Cor. *f*

Flug. *mf cresc.* *f*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *mf cresc.* *f*

2nd Bar. *mf cresc.* *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *mf cresc.* *f*

E♭ Bass *f*

B♭ Bass *f*

Timp.

Xyl.

Dr. *f*



62

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Xyl.

Dr.

65

The musical score for measures 65-68 is written for a large ensemble. The instruments and their parts are as follows:

- Sop.**: Soprano voice, measures 65-68.
- Solo Cor.**: Solo Cor Anglais, measures 65-68.
- 1st Cor.**: First Cor Anglais, measures 65-68.
- 2nd Cor.**: Second Cor Anglais, measures 65-68.
- Flug.**: Flugelhorn, measures 65-68.
- Solo Hn.**: Solo Horn, measures 65-68.
- 1st Hn.**: First Horn, measures 65-68.
- 2nd Hn.**: Second Horn, measures 65-68.
- 1st Bar.**: First Baritone, measures 65-68.
- 2nd Bar.**: Second Baritone, measures 65-68.
- 1st Tbn.**: First Trombone, measures 65-68.
- 2nd Tbn.**: Second Trombone, measures 65-68.
- B. Tbn.**: Bass Trombone, measures 65-68.
- Euph.**: Euphonium, measures 65-68.
- E♭ Bass**: Eb Bass, measures 65-68.
- B♭ Bass**: Bb Bass, measures 65-68.
- Timp.**: Timpani, measures 65-68.
- Xyl.**: Xylophone, measures 65-68.
- Dr.**: Drums, measures 65-68.

The score is written in 4/4 time. The key signature has two flats (Bb and Eb). The instruments are arranged in a standard orchestral layout. The score includes various musical notations such as notes, rests, beams, and dynamic markings.

175

[illegible]

[illegible]

81 G

Sop. *mf*

Solo Cor. *mf*

1st Cor. *mf*

2nd Cor. *mf*

Flug. *mf*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *ff* *mf*

2nd Tbn. *ff* *mf*

B. Tbn. *ff* *mf*

Euph. *mf*

E♭ Bass *mf*

B♭ Bass *mf*

Timp. *ff* *mf*

Xyl. *mf*

Dr. *mf*

84

Sop. *f* *ff*

Solo Cor. *f* *ff*

1st Cor. *f* *ff*

2nd Cor. *f* *ff*

Flug. *f* *ff*

Solo Hn. *f* *ff*

1st Hn. *f* *ff*

2nd Hn. *f* *ff*

1st Bar. *f* *ff*

2nd Bar. *f* *ff*

1st Tbn. *f* *ff*

2nd Tbn. *f* *ff*

B. Tbn. *f* *ff*

Euph. *f* *ff*

E♭ Bass *f* *ff*

B♭ Bass *f* *ff*

Timp. *f* *ff*

Xyl. *f* *ff*

Dr. *f* *ff*





11 **A**

Sop. *mp* Non solo

Solo Cor. *mp*

1st Cor. *mp*

2nd Cor. *mp*

Flug.

Solo Hn. *mp*

1st Hn. *mp*

2nd Hn.

1st Bar. *mp*

2nd Bar. *mp*

1st Tbn. *mp*

2nd Tbn. *mp*

B. Tbn. *mp*

Euph. *mp*

E♭ Bass *mp*

B♭ Bass *mp*

Glock.

Dr.

21 poco rall. **B** a tempo

Sop. *p*

Solo Cor. *mf* *p*

1st Cor. *mf*

2nd Cor. *mf*

Flug. *mp*

Solo Hn. *mf* *mp* *p*

1st Hn. *mf* *mp* *p*

2nd Hn. *mf* *p*

1st Bar. *mf* *mp*

2nd Bar. *mf* *mp* *p*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *mf* *mp* *p*

E♭ Bass *mf* *mp* *p*

B♭ Bass *mf* *mp* *p*

Glock.

Dr.

31 C Più mosso ♩ = 80

Sop.

Solo Cor. *mf* One

1st Cor.

2nd Cor.

Flug. *mf* Solo

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *p* *mf*

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *mf*

E♭ Bass *mf*

B♭ Bass *mf*

Glock. (Glock.) *mf*

Dr.

40 **rall.** **Solo** **D** **A tempo** ♩ = 76 **Non solo**

Sop. *mf* *mp* *p* *mf*

Solo Cor. *p* *mf*

1st Cor. *p* *mf*

2nd Cor. *p* *mf*

Flug.

Solo Hn. *mp*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mp* *p*

2nd Tbn. *p*

B. Tbn.

Euph. *mp* *p* *mf*

E♭ Bass *mp* *mp*

B♭ Bass *p*

Timp.

Dr. *mp* *p*

Bell Tree

49 **molto rit.** **E** **Grandioso** ♩ = 80

Sop. *mf* *f*

Solo Cor. *mf* *f*

1st Cor. *mf* *f*

2nd Cor. *mf* *f*

Flug. *Non solo* *mp cresc.* *f*

Solo Hn. *All* *p cresc.* *f*

1st Hn. *< p cresc.* *f*

2nd Hn. *< p cresc.* *f*

1st Bar. *p cresc.* *f*

2nd Bar. *p cresc.* *f*

1st Tbn. *cresc.* *f*

2nd Tbn. *cresc.* *f*

B. Tbn. *mf* *f*

Euph. *p cresc.* *f*

E♭ Bass *p cresc.* *f*

B♭ Bass *cresc.* *f*

Timp. *p cresc.* *f* *Clash* *Sus. Cym.*

Dr. *mp* *mf* *f*

58

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Dr.

Clash

66 **F** rit. . . // Poco meno mosso ♩ = 72

Sop. *mp*

Solo Cor. *mp* One All

1st Cor. *mp*

2nd Cor. *mp*

Flug. *mp*

Solo Hn. *mp* Solo All

1st Hn. *mp*

2nd Hn. *mp*

1st Bar. *mp*

2nd Bar. *mp*

1st Tbn. *mp*

2nd Tbn. *mp*

B. Tbn. *mp*

Euph. *mp* One All

E♭ Bass *mp*

B♭ Bass *mp*

Timp. *tr*

Dr. *tr*

74 **G** rall.

Sop. *p* *mp* *pp*

Solo Cor. *p* *mp* *pp*

1st Cor. *p* *mp* *pp*

2nd Cor. *p* *mp* *pp*

Flug. *p* *mp* *pp*

Solo Hn. *p* *pp*

1st Hn. *p* *pp*

2nd Hn. *p* *pp*

1st Bar. *p* *pp*

2nd Bar. *p* *pp*

1st Tbn. *mp* *p* *mp* *pp*

2nd Tbn. *mp* *p* *mp* *pp*

B. Tbn. *mp* *p* *pp*

Euph. *p* *mp* *pp*

E♭ Bass *p* *pp*

B♭ Bass *p* *pp*

Timp. *p*

Dr.