

**DISCOVERING CONCEPTS, COLOUR AND  
TEXTURES IN MUSIC MAKING**

**FREDERICK JOHN MEREDITH**

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## INTRODUCTION

My very first memories of hearing live music are when I was about nine years old. Those memories were provided by the Boscombe Band of the Salvation Army - an experience that projected me for the first time into the fascinating world not only of music but also of brass banding. Hearing the sounds of musical instruments 'up close and personal' stirred me profoundly and shaped the world in which I have subsequently found a great deal of fulfillment in making music for myself as a performer and latterly as a writer.

My musical education, whilst not formal in the accepted way, has nevertheless been full in the sense of absorbing and being absorbed by the music I have played produced by brass band writers and classical composers. So, from the early (confining) days of SA banding, my own experience has developed as a performer, teacher and conductor of a much wider repertoire. It was not until the early nineties that I started to arrange initially for the SA band, of which I am a member. Over a period of fourteen years my arrangements/transcriptions have encompassed the music of Bernstein, Bizet, Chabrier, Rutter, Warlock, William Ross, Offenbach, John Williams, Boccalari and Cosma. Early in the year 2000 Steven Mead commissioned me to arrange the music of the two latter composers. First came the Fantasia Di Concerto for Euphonium and brass band, and then the Cosma Concerto, originally composed for Orchestra and solo euphonium. My brass band arrangement received its premier performance in Switzerland with Brass Band Treize Etoiles in 2002. Fantasia was recorded in 2001, and subsequently the Cosma in 2003. Both were recorded by Steven with the Williams Fairey Band.

What makes a composer? Once the creative process begins and that process manifests itself into a person communicating his intentions not just to the performer(s) but also to the listener, it could be argued that a composition has been produced. With our modern perception and acceptance of new ideas of where the boundaries - if indeed there are any - we acknowledge that pieces as disparate as 'Happy Birthday to you', 'Das Rheingold' and '4'33"' have nevertheless one common factor - they are all composed.

Playing at the level that I have been, and with the clock ticking all too quickly, my thoughts had been for some time focused on the problem of how to continue making music when my Tuba playing was telling me not to! My own preconceptions and appreciation of composition both caused me to regard my limitations as serious when I looked into the MA portfolio requirements; the most substantial works I had completed to date were mainly arrangements/transcriptions. Composing music would be a vertical learning curve for me - I really didn't need Reginald Smith Brindle to tell me that "nothing empties the mind more quickly than a sheet of blank manuscript paper".\* It was really at the point of embarking on the Masters course, however, that my thinking became crystallised. This, together with the more than generous encouragement of my mentor Professor Peter Graham, galvanised me into action and an attempt to get to grips with this matter of composition.

The work that I am presenting for my Doctorate has not been produced so much by the rigorous adherence to recognised form; neither by the attempted simulation of music produced by a multitude of composers of every genre who have educated and challenged me. Rather it has been by a student attempting to find the composer within, by attempting to find *my* way to writing music. Piece by piece, my music embodies a development of composition not only within my 'home ground' medium - that of the Brass Band - but uses a variety of musical media as described in the following Abstract.

## ABSTRACT

The portfolio compositions examine the effects of using differing textures and colour within original musical concepts.

The portfolio includes the results of research into methods of composition using two forms of the brass family - a reduced combination (Quintet) and the standard brass band configuration. The use of a combination of keyboard with solo brass, a combination of wind instruments with a solo wind instrument, and a combination of an orchestra with choir (SATB) is as a result of developing compositional techniques in hitherto unfamiliar areas.

The works also attempt to reflect the influences of a number of recognised composers – Ralph Vaughan Williams, Frederick Delius, John Ireland, John Rutter, Leonard Bernstein, Lalo Schifren and George Butterworth. My portfolio contains a wide diversity of moods and styles and is presented as a result of serious artistic endeavour.

My work has been produced under the supervision of Professor Peter Graham – Chair of Composition. The portfolio contains the following original compositions:-

1. Psalm 23 – a setting for Orchestra and choir
2. Caprice for Alto Saxophone and Wind Band
3. Sonata for Tuba and Piano
4. The Well of Eternity – Variations on Abbots Leigh for Brass band
5. Petite Suite for Brass Quintet
6. The Bridestones – A Rhapsody for Brass Band

## SECTION ONE - CRITICAL COMMENTARY

### 1. - Psalm 23

A setting of the psalm for Orchestra and Choir (SATB)

with

2 Flutes, 1 Oboe, 2 Clarinets in B<sup>b</sup>, 1 Bassoon, 2 Horns in F, 1 Trumpet in B<sup>b</sup>,

Timpani (1 player) and Strings.

As stated in my introduction, my writing has not been produced either by confining/developing within a classical structure or by the simulation of the works of those whom I have found most stimulating. Psalm 23 most probably belies that statement in two major ways:

- i) The basic building block of thematic material.
- ii) Style of composition.

Writing for orchestral forces and voices was a new experience for me. While I had the stimulus of the written text of the Psalm, my problem was, as indeed it has been for almost everything that I have written, to locate the stimulus and inspiration to generate the musical text? My Tuba playing, on which I spend some considerable time in development, unintentionally provided the answer to the first problem. Some of my 'warm-up' material contains chromatic and scalar passages and it occurred to me that one such passage, which can now be recognised as a thirteen note motif, provided the challenge I had been looking for. I envisioned this as being in two parts, the first of which rather dark in colour, reflecting the content of the written text. The second, lighter, to again capture the nature of the words which this time express the hope and optimism contained in the concluding part of the Psalm.

The piece begins with a tranquil and somewhat pastoral opening for the first eight bars, which is then followed by a more dramatic section. Against sustained chords, a thirteen note motif is presented four times, beginning in the 'cellos in bar 14, (Ex. 1). This is then taken up by the flute, clarinet and finally the oboe, before bringing the first section to a climactic sustained unison A in the upper register and played at the octave.

Ex. 1.



The extended introduction provided by the orchestra continues its dramatic, threatening tone with the strings presenting the motif in diminution (bar 24) (Ex. 2) whilst the woodwind and brass provide a backdrop of the same motif in augmented form with the timpani providing an extra element of intensity.

Ex. 2.



As this passage proceeds the intensity is lessened and the piece again pauses with an octave D provided by the horns. This then makes way for a more tranquil passage, just as the piece commenced, to introduce the vocal element.

The Psalm is known sufficiently well for me to dispense with any further commentary. The voices are introduced here, and the soprano line and the body of the musical text are formed around the thirteen-note motif.

The texture of the orchestra is restrained and the tempo and mood have been intended to reflect tranquility. This continues until the darker, uncertain element of mortality is introduced and once again the earlier motif is heard. However, this gives way to a brief interlude, out of which arise the words of solace and the motif which has until this point been heard in a major form, lifting both colour and texture to present the second part of the Psalm.

The words of the Psalmist indicate the passing of the more sober aspects of his exhortation and in contrast provide a far brighter hope. Here, too, the musical text attempts to complement this aspect of the Psalm with a light semiquaver arpeggio passage commencing in bar 83 from the first violin (Ex. 3) and viola (Ex. 4).

Ex. 3.

**Jubiloso** ♩ = 76

Vln. 1

*f dim.*

Ex. 4.

**Jubiloso** ♩ = 76

Viola

*f dim.*

Commencing in the Bass, solo vocal elements are introduced (Ex. 5) against which can be heard a 'cheerful' echo (bars 93-95) in the flute of the earlier darker motif.

Ex. 5.

**Jubiloso** ♩ = 76

*mf* Solo

B.

You pro - vi - de de - li - cious food for me\_\_\_\_\_

The second part of the music moves between bright tone centres and these progressions, in keeping with the written text, produce an extended sense of adulation, arriving at the conclusion of the Psalm in a strong and positive style. A short postlude completes the work, and the material heard throughout the piece is echoed by solo instruments. This is set against a softening orchestral backdrop, with the piece finally concluding on a C major chord.

The text of Psalm 23 is taken from the paraphrase 'The Living Bible' and the model for the musical text is from the work of John Rutter, whose Requiem employs the less familiar woodwind combination used here. His examples in this genre are inspirational.

## 2. - Caprice

for

### Alto Saxophone and Wind Band

A little further away from my music making comfort zone found me pondering on the construction of a jazz saxophone piece with wind band accompaniment. Although this was an exploration into a sound world hitherto unfamiliar to me I like the combinations, colours and textures these produce. For me they are more liberating than the strictures of pure brass. The concept I started out with was a 'formless' piece - a capricious expression of a young person finding all the joyful and romantic facets of life. It has three movements:-

1. Scherzo
2. Romance
3. Joie de Vivre

#### Movement 1. Scherzo.

Beginning with a short soliloquy, the soloist sets the tone of the movement with a rhythmic melody that represents the light-hearted nature of youth. The band takes up the melody line after eleven bars; here the line is slightly developed, and the soloist reappears to take back the prominence. Cross-rhythms from the band's saxophones and trombones provide a humorous touch. These 6:4 rhythms are reinforced with the inclusion of bassoons, clarinets, horns, euphonium, tuba and glockenspiel. At bar 31 there is a scherzo-like badinage section for a few bars between the soloist and band before a change of key and of melody line. The scherzo atmosphere is still maintained, but is an extended link to new material.

This occurs at bar 58 where the tuba supported by a brushed snare drum introduces a four bar ostinato and at bar 62 the euphonium enters with the same four bar ostinato a major 3rd higher (Ex. 1). This figure is taken up by bassoons and bass clarinet with some trombone section colour.

Ex. 1.



The image shows a musical score for two instruments: Euphonium (Euph.) and Tuba (Tba.). Both parts are in 12/8 time and feature a four-bar ostinato. The Euphonium part starts with a dynamic marking of *f* and ends with *mf*. The Tuba part also starts with *f* and ends with *mf*. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests, with some notes beamed together.

The soloist makes the entry with his/her statement - echoing something of the solo material heard previously. The first time is in the key of B major and this whole section is then repeated having modulated to C major with a contrapuntal line from the horns at bar 75.

The upper woodwind provides a further diversion almost as a restraint on an ever-wayward adolescent who must, for just two bars (88-89) be part of the establishment! Lionel Winner's drinking song Little Brown Jug written in 1869, and made famous by Glenn Miller Swing Band in the 1940's, is referred to here. The 'Brown Jug' reference lingers for a little while, but the capricious soloist dominates with short statements that are echoed by the band. These lead into a reprise of the ostinato section until bar 130 where a short codetta moves through several keys. This is presented in non-swing and ultimately brings the movement to a halt.

Movement 2. Romance.

If the piece is representative in the first movement of an emerging, developing life, then the second movement leaves that cocoon of youthfulness and reflects an episode of romance.

The solo saxophone begins with a plaintive tune (Ex. 2).

Ex. 2.



The accompaniment for the first 20 bars is restrained but as the soloist finishes the melody line, the tutti band adds its strength and weight to the melody. It is presented here with much more passion, as if to emphasise what has been heard before. At this point the now reduced accompaniment repeats the melody line, and the soloist re-emerges with an expression of joy and contentment in the upper register (Ex. 3). Both melody and counterpoint reach a point of fulfilment in a prolonged pause.

Ex. 3.



The movement ends as it began with a plaintive reminder of the last fading two bars of the melody, the band providing a subdued chordal progression leading to a pianissimo conclusion.

Movement 3. Joie de Vivre.

The last movement is marked *Giocoso*, but still retains and requires a *scherzando* approach. The opening clarinets together with a bass tread set the scene for a number of motifs, provided by a number of instruments throughout the range to produce varied colourings. These are presented in both augmentation and diminution. The soloist enters (bar 203), mimicking these motifs and extending the figure a little. The small section is then repeated

and there follows another 'conversation' between wind band and soloist until a change of key and of texture at bar 228.

The lower brass with bass clarinet provide a series of chords as a backdrop to enable the soloist to demonstrate agility in this upper register (Ex. 4). The material used here is a variation on the melody line provided by the tutti band at bar 238, using a modulation to a flatter key.

Ex. 4.



This short section leads to a cadenza for the soloist, in which fragments from melody lines heard in the first movement and earlier in the last movement are evident.

The cadenza gives way to the finale in G major and the solo line is given prominence with subdued support from the band, and with a change of key to A<sup>b</sup>, the two bar figure is repeated. Just before the final key change there is a new figure introduced by the flute. This is then echoed not just by the soloist but by various instruments throughout the band, until a chromatic ascending passage from the band gives the soloist the last (answering) chromatic statement to end on a high D semibreve. The band brings the piece to a close with a punctuated semiquaver/staccato crotchet finish.

Caprice for alto saxophone is intended to demonstrate the agility of the instrument and the dexterity of the soloist.

### 3. - Sonata for Tuba and Piano

The quantity of music for solo tuba has increased greatly over the last two decades, and much of this has been in the form of studies and exercises. The Sonata is in four short movements and requires of the soloist stamina - not so much for any fast playing - but an ability to sustain a good sound in a fairly high register.

#### First Movement - Allegro Spiritoso

The unaccompanied soloist starts the piece, in keeping with the marking (Ex. 1).

The opening melody is repeated with the piano and so the dialogue commences. At bar 19 the piano takes up the melody and at bar 25 the soloist provides an obbligato for five bars, before ending this section by repeating the second half of this first melody.

Ex. 1.



A change of key at bar 37 introduces a modulation and the second melody at bar 41 in a cantabile style (Ex. 2) and at bar 51 the soloist becomes a duettist for 10 bars, resuming prominence as soloist at bar 41. Here the key changes once more to present an episode in F minor, with characteristic badinage between both players.

Ex. 2.



Bar 75 sees another key change and another melody line demanding dexterity and a good facility from the soloist. There is a return to the melody first heard in bar 73 and this is woven into a reprise of the opening melody that ends this movement in rumbustious style.

### Second Movement - Elegy

As the title suggests, this movement is intended to enable the soloist to demonstrate the finesse of the performer/instrument, and the style throughout should reflect this approach.

The piano commences the movement, setting the scene for what follows. At bar 132 the soloist enters with a short statement in his/her own time and at the *a tempo* is joined by the accompanist in supporting style to enable the soloist to add to the opening statement. A further passage of unaccompanied solo occurs. The section containing these passages is intended to create the impression of sadness and of solitude.

At bar 142 the mood is lightened and the accompaniment introduces a more pastoral passage for the soloist. The piano provides pure accompaniment for these bars where the soloist sustains the melody in the upper register of the instrument, until the return to the Doloroso section at bar 164. It is the piano which then creates a sense of disquiet again as the movement creates a soulful, sad picture with the soloist now in the lower register. With the lighter mood having disappeared, and, at bar 179, a pause in the music, the soloist ends the movement as it began, with the impression of having a heavy heart. However, in the final bar a tierce de Picardie presents a hint of things to come.

### Third Movement - Valse Humoresque

This short movement again provides a conversation piece between soloist and accompanist. The waltz melody - although a little angular - is suited to the tuba. After the repeated opening section, the accompaniment provides the melody line while, as in the first movement, the soloist provides an obbligato, set in the upper register. At bar 209, there appears an *accelerando* and the waltz moves from a sedate three-in-a-bar to a quicker dotted minim passage until bar 229. Here the music returns to the slower tempo and the earlier material is re-scored between the piano and tuba, but still with the notion of a conversation that ends on a calm, sustained G from the soloist and a quiet arpeggio chord from the piano.

### Fourth Movement - Scherzo

The final movement requires a combination of dexterity and agility from both the soloist and the accompanist. Conversation is again a feature of this movement, with short statements from the Tuba, and equally short responses from the piano (Ex. 3).

Ex. 3.

The musical score for Ex. 3 consists of two systems of staves. The top system is for the Tuba (Tba.) and the bottom system is for the Piano (Pno.). Both systems are in 3/4 time. The Tuba part features a series of short, accented notes: a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3, followed by a quarter rest. The Piano part features a series of short, accented notes: a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3, followed by a quarter rest. The piano part is marked with a forte (f) dynamic. The score illustrates a conversation between the Tuba and the Piano, with the Tuba playing a short statement and the Piano responding with an equally short response.

There are also 'duet' bars and so the music moves swiftly between pure soloistic passages and conversation pieces. Without lessening the tempo, the music changes character from bright and lively activity to a more cantabile passage at bar 273, where it moves from E<sup>b</sup> major to F major. However, the reflective nature does not last and is abandoned at bar 298, where both the soloist and accompaniment return to a more playful mood and the opening melody line, with the movement and the Sonata concluding on a bright note.

As in other pieces included in my portfolio, some of the Sonata (the Elegy) has been written with an acknowledgment to two significant classical composers. In this instance - Frederick Delius and John Ireland. From the former comes the Song of Summer which evokes a sense of solitude and restfulness. The latter has produced a great deal of piano music of which The Towing Path, A Grecian lad (3 Pastels), Leaves from a Child's Sketchbook, and The Darkened Valley are but four examples. All have a lightness of structure and delicate textures. The intention in the Elegy is to reflect these qualities.

#### 4. - The Well of Eternity

##### Variations on Abbot's Leigh for Brass Band

Abbot's Leigh is a village in North Somerset whose claims to fame are that it was the hiding place of Charles II in 1651 during his escape to France after the battle of Worcester. Its name is given to a hymn tune written by Cyril Vincent Taylor in the mid 1900s. The hymn tune is interdenominational and is widely used today. The words most associated with it are 'Glorious Things of Thee are Spoken', and its poetic language embraces the Christian belief in God as the means – the Well – of eternity. Of the four variations the second, third and fourth contain references to the moods and styles of those giants of their art. I have not intended that any of my portfolio should contain music 'in the style of', but in these variations the influences of Lalo Schifren and Leonard Bernstein (Variation 2), Olivier Messiaen (Variation 3) and Benjamin Britten (Variation 4) are reflected. The associated music being from the film music of Mission Impossible and West Side Story - Symphonic Dances; Quartet For The End of Time-Variation 5 for 'Cello & piano; Variations and Fugue on a theme of Purcell respectively.

Following an introduction in which can be heard snatches of the main theme, there are four variations each differing in style. The first is a free expression and has a pastoral flavour in its setting. The second is very far removed from this more dignified variation and uses the idiom of modern jazz. The third variation is in classical mode using an ostinato as a foundation for the whole variation. The final variation remains within the classical framework of the fughetta form. From this emerges the final statement of the main theme that gives way to a presto section in which can be heard truncated material originally heard in the earlier movements. After a short codetta the piece ends in a bright, positive style.

## Introduction and Main Theme

In all the variations the first three notes of a major triad are predominant, since the tune itself begins in this way (Ex. 1).

Ex. 1.



The introduction commences with the opening notes in the upper cornets (Ex. 2) and echoed in bar 3 by the lower baritone and bar 4 (in a minor mode and augmentation) by the upper baritone (Ex. 3).

Ex. 2.

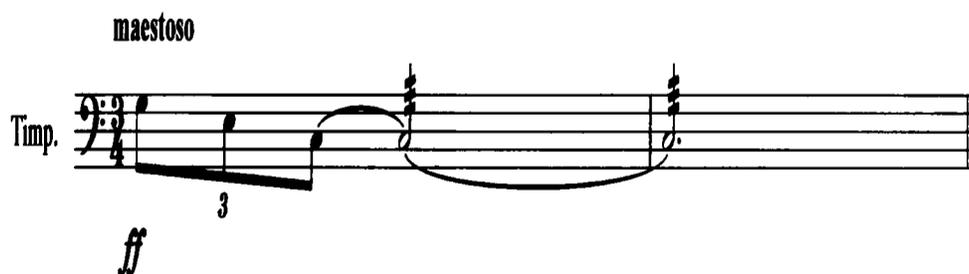


Ex. 3.



The reappearance in both augmented and diminution form continues until the music moves to the presentation of the main theme in its complete form at letter A. However, snatches of the primary three notes can still be heard throughout the score e.g. Timpani at bar 27 (Ex. 4) and first baritone at bar 29 (Ex. 5).

Ex. 4.



Ex. 5.



As the latter bars of the main theme progress, embellishments from euphonium to repiano cornet can be heard adding a degree of interest against an otherwise stately melody. There then follows a link passage - lighter in texture and reflective in character - before moving to the first variation at letter C.

Variation 1

As indicated in the earlier introduction of this music, Variation 1 has abrupt changes in character, texture and colour, providing a robust, bucolic flavour. It is quite short and follows the ternary form. Sudden changes in dynamics and florid passages for all sections of the band are predominant, but the now familiar downward moving triad makes a brief appearance again from repiano cornet in bar 93 (Ex. 6) down to second baritone (inverted) in bar 94. (Ex. 7).

Ex. 6.



Ex. 7.



The variation concludes with a ringing tam-tam, and serves as a bridge to the next variation.

## Variation 2 - (Letter F)

The hitherto stateliness of the main theme is exchanged at this point for an unconventional treatment in the jazz idiom. The process of presenting the major triad motif as descending is now reversed to begin with - ascending and then descending - from upper cornets (bar 126 - Ex. 8) down to the timpani (bars 132/133 - Ex. 9), to prepare the listener for a new style.

Ex. 8.

Musical notation for Ex. 8, showing two staves: Sop. Cnt. (Soprano Cornet) and Solo Cor. (Solo Cornet). The tempo is marked Scherzando with a quarter note equal to 130 (♩ = 130). The key signature has one sharp (F#) and the time signature is 2/2. Both parts play a three-note ascending motif (F#, G, A) followed by a descending motif (A, G, F#) in the first measure, then a rest in the second measure. The dynamics are marked *mf* (mezzo-forte).

Ex. 9.

Musical notation for Ex. 9, showing the Timpani (Timp.) part. The key signature has one sharp (F#) and the time signature is 2/2. The part features two triplet patterns. The first triplet consists of three eighth notes (F#, G, A) marked with a forte (*f*) dynamic. The second triplet consists of three eighth notes (A, G, F#) marked with a piano (*p*) dynamic.

Underpinning this entire movement is a backdrop of an ostinato bass line together with percussion which, for this movement, is augmented to 4 players - Percussion 1 (timpani, xylophone and tubular bells); Percussion 2 (glockenspiel tubular bells, loose cymbal, snare drum, tom-toms and tam-tam); Percussion 3 (clash cymbal, triangle, loose cymbal, tam-tam, cow bells, glockenspiel, xylophone and snare drum); Percussion 4 (bongo).

The three-note motif is developed in this variation and is presented throughout in a discordant statement in the upper brass with responsive echo from the tenor section with euphonium and xylophone in bars 145 and 146 (Ex. 10).

Ex. 10.

The image shows two staves of musical notation. The top staff is labeled 'Euph.' and the bottom staff is labeled 'Xyl.'. Both staves are in 2/2 time and feature a key signature of one sharp (F#). The Euphonium part begins with a dynamic marking of *f* and includes a triplet of notes in the final measure. The Xylophone part also begins with a dynamic marking of *f* and includes a triplet of notes in the final measure. Both parts conclude with a dynamic marking of *mf* and a hairpin indicating a decrescendo.

This passage is repeated in similar fashion by the horn section with a response from the upper cornets accompanied by euphonium and xylophone. So the movement continues to progress towards a section beginning at letter G when soloistic opportunities are provided at bar 174 for trombone (solo) (Ex. 11) with xylophone. The notation here is deliberately written so as to indicate to the soloists that a 'non brass band' approach is required and that a certain amount of freedom from strict tempo is appropriate.

Ex. 11.

The image shows a single staff of musical notation for the 1st Trombone. The staff is in 2/2 time and features a key signature of one sharp (F#). The notation is marked as a 'Solo' and begins with a dynamic marking of *f*. The melody consists of eighth and sixteenth notes with various accidentals, including a trill in the final measure.

A full band break then occurs providing a contrast in both colour and texture before a final solo passage for flugel horn occurs at bar 200. The pace and energy begin to fade away in bar 212 where a series of three descending crotchet progressions are heard from baritones, trombone and euphonium. These serve as a continuity statement, and the movement ends with a sustained discord from the muted upper cornets; a caesura is indicated to provide separation between this variation and the next variation.

### Variation 3 (Letter I)

In this variation the main motif is presented in various ways, the most subtle of which is to be found in the Messiaen-like ostinato. Here, from bar 224, each of the commencing notes of each successive bar present this motif throughout. Added to this is a new figure (Ex. 12), first appearing on second cornet and solo horn, flugel horn and first trombone, 3rd cornet, flugel horn, 1st baritone and glockenspiel. It is then presented in rhythmic retrograde (Ex. 13).

Ex. 12.

2nd Cor. *mf*

Ex. 13.

1st Bar. *mp cresc.* *mf dim.* *mp*

The movement has been conceived as intensely introspective, rhapsodic in form, lightly scored at first but nevertheless creating substantial texture and colour as it progresses. Once again at bar 232 a strong re-emergence of the motif (Ex. 14) sounds through the now very intense music. This continues to be repeated in increasing volume until bar 234 where, from here to the conclusion of the movement, the soprano and solo cornet present a reflective duet figure above the band which, from bar 240 is muted.

Ex. 14.

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

#### Variation 4 (Letter K)

The commencement of this final variation is written in the form of a fughetta commencing at bar 243. The upper cornets enter with an eight bar subject commencing with the recognisable notes of the major triad and this is followed by an extended counter-subject. Each of the remaining sections - alto, tenor and bass - repeat the subject and counter-subject at the appropriate pitch in turn with the exception of the bass section, which dispenses with the countersubject entirely. At bar 275 the repiano, second and third cornets re-present the subject and the tenor section the countersubject. The main theme emerges and rises from the body of the band, and this is accompanied by a harmonic bass, tubular bells, xylophone and percussion.

The intention is to produce a majestic recapitulation of this magnificent tune. Just as the middle bars of the tune, when it is first presented at letter A, are thinly scored with just upper brass and trombones, the idea is repeated again with a thin texture and lighter colouring at letter N. However, this interlude is extended with a more animated character before continuing at letter O, concluding the main theme in bar 312. At this point a codetta is presented using previously heard motifs in a truncated form so as to produce an exuberant conclusion.

## 5. - Petite Suite

for

Brass Quintet

As with the setting of Psalm 23, the Petite Suite was another new experience for me. I have always felt nearer my home ground with larger brass forces, and so a quintet presented me with a challenge. It has four movements: -

- I - Intrada
- II - Dance Images
- III - Elegy
- IV - March

### I Intrada

After a short opening statement, the music moves into the Intrada with the melody line shared between first trumpet (bars 6-8), and Trombone (bars 8-13). At its repeat it appears in the horn and first trumpet. The next section at bar 20 sees a change of key and style (Grazioso), where the melody line appears in the second trumpet and then it is taken up by the tuba. A transitional passage, using new material but reflecting that which appears at the start of the 'Intrada' brings the music to a pause before a re-statement of the opening section in the home key. A short codetta is added at bar 44 to bring this movement to its conclusion.

## II Dance Images

This movement encompasses a time span of approximately five centuries - from Elizabeth I to Elizabeth II. For the commencement of this opening section, the tenor drum/tabor is introduced and played by the temporarily redundant tuba player. The style is that of an Elizabethan Pavanne. The same melody line continues into bar 90, but at this point the style and colour change to a more modern setting and the drum, often associated with the 16/17<sup>th</sup> century dance, is abandoned.

A link in 3/4 time takes the music from its original 'time zone' to a more modern one-in-a-bar waltz, with the second trumpet establishing a new melody that is shared with the horn (bar 129). Modulating, a repeat of the waltz is made using different instrumentation and, after a short bridge section, the movement returns to the section originally heard at bar 90. There is a short coda and the dance images conclude with just a hint of a 20<sup>th</sup> century rhythm.

## III Elegy

During the writing of this suite I received news that a friend, who has been a life-long bandsman, had been diagnosed with a terminal illness. It is the only music I have written that has been prompted in such a way, but I feel it appropriate to include this as a tribute to him, and the courage he has shown in dealing with the devastating condition.

The whole movement therefore is very sombre, and its minor mode and melody lines are indicative of the intended sentiment. The initial 21 bars make an unmistakable reference to sadness which, at bar 182, veers away from the tragic to a slightly brighter and warmer section. This, as a *semplicé* passage, gives an intended impression of the uncomplicated personality and a performer who through his playing could demonstrate the kind of pathos and sensitivity written into these few bars. His strength of character is also evident in this passage, despite his awareness of his own mortality. After a climactic fortissimo at bar 207, the music begins to fade with echoes of earlier motifs and the movement progresses towards its inevitable conclusion. Descending in pitch and volume the movement finishes as it started, with dignity and reverence.

#### IV March

Many schools and colleges (perhaps more so in the United States) have thriving (marching) bands and if a set of long standing traditions and a band are put together, parades are often the outcome. The March, which concludes the Suite, aims to capture this spirit of high school/college razzamatazz.

A quasi fanfare starts the movement, with the marching music proper commencing at bar 232 in the horn, with the accompaniment in the upper register being muted. At bar 240 a bass section is included - repeating the melody previously heard - but now in the traditional march mould. Passing reference is made in bar 248 to a well known martial hymn, and this bridge leads to a 'trio' section and the school song. In this passage phrases are passed between the instrumentalists; horn first, first trumpet and repeated in the second trumpet and then the first trumpet.

There is an eight bar bridge between the end of this section and a reprise of the march proper. On its reappearance here it is a little more decorated with semiquaver/trumpeting accompaniment from the trumpets/trombone. At bar 303 there is a change of key and the march is repeated once more and, just as the Suite commenced, so it comes to its conclusion with a quasi fanfare.

## 6. - The Bridestones

### A Rhapsody for Brass Band

Formed under the sea about 150 million years ago in what is now Dalby Forest in the North Yorkshire Moors is a collection of sandstone rocks call The Bridestones. The rock formations have, over a period of time, been weathered into peculiar shapes. As peculiar as these shapes, are the bizarre myths that surround them. One legend has it that should a bride on her wedding day be the first to reach the central stone before her husband, then she will dominate their marriage. Other legends include tales of witchcraft and other rites. At the time I visited them the weather was poor and the sky was cloud laden, threatening rain. It is against this backdrop of an ominous-looking Yorkshire moor, with its panoramic view, that the music seeks to portray images of the Bridestones and the environs.

The introduction (bars 1-16) represents the climb to the site of the stones and the stark view which awaits. Within the introduction is an heraldic figure (Ex. 1) and this is repeated throughout the music. The first sighting of the stones is at letter A, a panorama of the moors and the several rock formations held within the vastness of the moors.

Ex. 1.



There are no smooth contours and the music depicts this with a sudden break from the poco ritenuato bars (22-25) that initially gives the impression of a flowing scene but which is

rudely interrupted with a Marcato section as the scene is one of the hideously shaped stones - (bars 26-32). A two bar link moves the scene from one stone to a glance at another, equally angular in formation but moving to a break in the continuity of stone gazing. Here the scene is one of hurrying along (bars 41-65) represented by a solo euphonium passage. The tutti band repeats this melody and the darker mood of the music is changed to a lighter, brighter one.

The pace slows for a short while as a respite from the impressions of these monolithic structures, but it is only for a while as the music and scene change again, returning to the earlier view of the initial climb to the top of the escarpment. There is a sense of trepidation (bars 83-93) as the walk around this ancient site continues and music returns briefly as a reminder of earlier scenes. This time they are viewed from a different perspective as another stone comes into view, but this is soon replaced with a scene of tranquility - the Bridestone. Here, legend leads us to believe that wedding ceremonies were once held in ancient times and within the music scenes of romance can be visualised, represented by a plaintive solo cornet (bars 100-107). The tutti band at bar 108 with a Con Calore marking serves to emphasise this more attractive facet of the Bridestones.

Having reflected on the much happier times in the life of the stones we are drawn back to the beginning of the visit - the heraldic figure, first heard at the opening bars of the rhapsody and another new part of the moor comes into view (Bar 118). This part of the music presents the scene with an ostinato found in the lower brass (Ex. 2) the formation of which includes the tonal progression of the heraldic figure.

Ex. 2.

The image shows a musical score for three instruments: Euphonium (Euph.), Eb Bass, and Bb Bass. The score is written in 4/4 time and consists of three measures. The Euphonium part starts with a melodic line in the first measure, followed by a sustained note in the second and third measures. The Eb Bass and Bb Bass parts provide a rhythmic accompaniment with eighth notes in the first two measures, followed by a sustained note in the third measure. The dynamic marking *mf* (mezzo-forte) is present at the beginning of each staff.

Above this is plainsong, initially in the alto section of the band and then the cornets. An image of hooded figures proceeding with their ceremonies and ancient rites is intended. There is a dark undertone provided by the trombones and then baritones (bars 121-137) recalling perhaps ritualistic events at one time witnessed at the stones. But the event passes and the music, as with this history of the monoliths, fade and is less turbulent with a major triad from the trombones.

The close encounters with the Bridestones; the past which they represent and the pagan/satanic connections embodied within them are succeeded (bar 149) by a clear uninterrupted view of the moor by the walker. Here is a panoramic view of this vast, beautiful rolling countryside provides a glimpse of a creation more associated with splendour rather than superstition. This final movement has its mood and intention set by a sustained loose cymbal with a set of duet figures. These are heard initially from first horn/first baritone; repiano cornet/flugel horn/solo horn, and this is reiterated through the band. The texture and colour are intensified (bar 161) as more of the panorama comes into view. The musical intensity grows (bar 173) as does the sense of wonder and appreciation of this small part of the natural world.

The journey to the Bridestones comes to its conclusion having taken in this final scene, and as the walkers prepare to leave, less and less of the stones and their moorland home can be seen. This departure is reflected in the more subdued music. Within these fading scenes though are reminders of what has gone before - the heraldic figure now more faded than stentorial (bar 185). A figure in the following bar in the tubas formerly leading us to expectation of different scenes now leads into a codetta (Vivace) at bar 187. Contained in these final few bars are figures in the first baritone (Bar 187) (Ex. 3) which reflect the note progressions heard in romantic mood in bar 100 and bars 192 and 193 in the upper horn family (Ex. 4). These serve to remind the listener of the heraldic responsive figure heard earlier in bars 2 and 3.

Ex. 3.

Vivace ♩ = 150

1st Bar.

*mf cresc.*

Ex. 4.

Flug.

Solo Hn.

1st Hn.

*f*

With these final bars reflecting a lighter image of the Bridestones comes a sense of exuberance at one of nature's wonders.

**SECTION TWO - MUSIC SCORES**

# Psalm 23

## A Setting for Orchestra and choir

John Meredith

Lento ma espressivo ♩ = 70

2 Flutes  
1 Oboe  
2 Clarinets in Bb  
1 Bassoon  
2 Horns in F  
1 Trumpet in Bb  
Timpani  
Violin I  
Violin II  
Viola  
Violoncello  
Double Bass

*mf*  
*mf*  
*mf*  
*mp*  
*mp*  
*mf*  
*mp*  
*mp*  
*mp*  
*mp dim.*  
*p*



14

Fl. *mf* *dim.* *mp*

Ob.

Cl. *mf*

Bsn. *mp*

Hn. *mp*

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc. *mf* *dim.* *mp*

Db.

Detailed description: This page of a musical score covers measures 14 through 18. The Flute (Fl.) part begins in measure 14 with a melodic line marked *mf*, which then softens to *dim.* and *mp* in measures 16 and 17 respectively. The Clarinet (Cl.) enters in measure 16 with a similar melodic line marked *mf*. The Bassoon (Bsn.) has a few notes in measures 16 and 17, marked *mp*. The Horn (Hn.) part features a sustained note in measure 14, followed by a half-note in measure 15, and then a whole note in measure 16, all marked *mp*. The Violoncello (Vc.) part has a melodic line in measure 14 marked *mf*, which then softens to *dim.* and *mp* in measures 16 and 17. The other instruments (Ob., Tpt., Timp., Vln. I, Vln. II, Vla., Db.) are mostly silent or have rests throughout the measures.

Con intensita

20

Picc. *ff*

Fl. *cresc.* *f* *ff*

Ob. *mf* *cresc.* *f* *ff*

Cl. *cresc.* *f* *ff*

Bsn. *cresc.* *f* *ff*

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

Tpt. *ff*

Timp. *ff*

Vln. I *ff* Div.

Vln. II

Vla.

Vc. *cresc.* *f*

Db. *mp cresc.* *f*

25

Picc. *ppv*

Fl. *ppv*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *v*

Tpt. *p*

Timp.

Vln. I *p.*

Vln. II *Div.* *ff*

Vla. *ff*

Vc. *ff*

Db.

28

Picc. *pv*

Fl. *pv*

Ob.

Cl.

Bsn.

Hn. *dim.*

Tpt.

Timp.

Vln. I

Vln. II

Vla. *Div.*

Vc. *Div.*

Db. *Div.*

32 Tranquillo e semplice

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*

Unis.

34

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

Timp.

**Tranquillo e semplice** ♩ = 70

S. *mf*  
Be cause the Lord is my she - perd, I have ev ry thing I need. He lets me

A. *mf*  
Be cause the Lord is my she - perd, I have ev ry thing I need.

T. *mf*  
Be cause the Lord is my she - perd, I have ev ry thing I need.

B. *mf*  
Be cause the Lord is my shep- herd, I have ev ry thing I need.

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

S.  
rest in the mea-dow grass and leads me \_\_\_\_\_ be side the qui-et streams.\_\_\_\_

A.  
rest\_ mea-dow grass and leads me. \_\_\_\_\_ be side the qui-et streams.\_\_\_\_

T.  
rest mea-dow grass leads me, leads me qui-et streams. He re

B.  
rest\_ mea-dow grass leads me, leads me qui-et streams.\_\_\_\_

Vln. I

Vln. II

Vla.

Vc.  
*mp*

Db.

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

*dim.* *p*

*dim.* *p*

*p*

*mp*

Ev en when ev en when.

*mp*

Ev en when, ev en when.

*mp*

stores my fail ing health. He helps me do what hon ours Him the most.

*mp*

He helps me do what hon ours Him the most.

*dim.* *p*

(unis.)

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*p cresc.*

Even when walk ing through the dark va-lley va-lley va lley of

va-lley va lley of

Evenwhen walk ing through the dark va-lley, va - lley va-lley va lley of

Even when walk ing through the dark va - lley\_ va-lley va - lley\_ va lley of

64 **Con calore** ♩ = 80

Fl. *mf cresc.* *f* *mp*

Ob. *mf cresc.* *f* *mp*

Cl. *mf cresc.* *f* *mp*

Bsn. *f*

Hn. *mf cresc.* *f* *mp*

Tpt.

Timp.

S. *f* **Con calore** *mf cresc.*  
 death I will not be a fraid,—

A. *f* *mf cresc.*  
 I will not be a fraid,—

T. *f* *mf cresc.*  
 death Not be a

B. *f* *mf cresc.*  
 death Not be a

Vln. I *mf cresc.* *f*

Vln. II *mf cresc.* *f*

Vla. *mf cresc.* *f*

Vc. *mf cresc.* *f*

Db. *f*

**Marcato**

Unis. Div.

39

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

S.  
for you are close, — close be - side me, gui ding,

A.  
for you are close, — close be - side me, gui ding,

T.  
fraid, for you are close, — close be - side me, guar ding,

B.  
fraid, for you are close, — close be - side me, guar ding,

Vln. I  
*mp*

Vln. II  
*mp*  
Unis.

Vla.  
*mp*  
Div.

Vc.  
*mp*  
Div.

Db.  
*mp*

Detailed description: This page of a musical score (page 72) includes staves for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: "for you are close, — close be - side me, gui ding," and "fraid, for you are close, — close be - side me, guar ding,". The woodwinds and strings have musical notation with dynamics like *mp*. The score is in a key with one sharp (F#) and a 4/4 time signature.

Fl. *f*  
Ob.  
Cl.  
Bsn.  
Hn.  
Tpt.  
S. *f*  
A. *f*  
T. *f*  
B. *f*  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

guar ding, guid ing all the way.  
guar ding, guid ing all the way.  
guar ding, gui ding, guar ding, guid ing all the way.  
guar ding, guid ing all the way.

Jubiloso ♩ = 76

83

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

Musical score for measures 83 and 84. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 83: Flute, Oboe, Clarinet, Bassoon, Horn, and Trumpet parts begin with a half note. Violin I and II, Viola, and Double Bass parts begin with a half note. The string parts are marked *f dim.* and *Unis. pizz.*. The Horn part is marked *mf*.

Measure 84: Flute, Oboe, Clarinet, Bassoon, and Trumpet parts are silent. Violin I and II, Viola, and Double Bass parts continue with a half note. The string parts are marked *f dim.* and *Unis. pizz.*. The Horn part continues with a half note, marked *mf*.

Fl. *mf*

Ob.

Cl. *mp*

Bsn.

Hn.

**Jubiloso**

S.

A. *mp*  
Ah

T.

B. *mf* Solo  
You pro - vi - de de - li - cious

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

Fl.

Ob.

Cl.

Bsn.

Hn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf* in the

*mf* (unis.) in the

*mf* Solo in the pre-sence of - my e-ne-mies.

food for me.

Fl. *mf*

Ob.

Cl.

Bsn.

Hn.

S.  
pre-sence of - my e-ne-mies. Ah

A.  
pre-sence of - my e-ne-mies. Ah

T.  
All  
Ah Ah

B.  
*mf* All (unis.)  
Ah You pro - vi - de de-li-cious food for me in the

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl.

Ob.

Cl.

Bsn.

Hn.

S.

ah

ah

A.

ah

ah

T.

(unis.)

ah

in the pre-sence of - my e-ne-mies.

B.

pre-sence of - my e-ne-mies.

Ah

Vln. I

Vln. II

Vla.

Vc.

Db.

(Stagger phrasing)

105

Fl. *mp*

Ob. *mp*

Cl.

Bsn. *mp*

Hn. *mp*

S. *mf*  
You have wel - - comed,

A. *mf*  
You have wel - - comed,

T. *mf*  
You have wel - comed me,

B. *mf*  
You have wel - comed me,

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl. *cresc.*

Ob. *cresc.*

Cl.

Bsn. *cresc.*

Hn. *cresc.*

S.  
wel - comed - me, wel - - comed me

A.  
wel - comed - me, wel comed me,

T.  
wel comed me,

B.  
wel - - comed me

Vln. I

Vln. II

Vla.

Vc. *cresc.*

Db. *cresc.*

III

Fl. *mf*

Ob. *mf dim.*

Cl. *mf dim.*

Bsn. *mf dim.*

Hn. *mf dim.*

S. *cresc.* *f*  
 wel - comed me as your guest;

A. *cresc.* *f*  
 wel - comed me as your guest;

T. *cresc.* *f*  
 wel - comed me as your guest;

B. *cresc.* *f*  
 wel - comed me as your guest;

Vln. I

Vln. II

Vla.

Vc. *mf*

Db. *mf*

Fl.

Ob.

Cl. *mp*

Bsn. *mp*

Hn. *mp*

S. *mf cresc.*  
and ble-ssings o-ver-flow! ble-ssings o-ver-flow!

A. *mf cresc.*  
ble - ssings ble-ssings o-ver-flow!

T. *mf cresc.*  
and ble-ssings o-ver-flow! ble - ssings,

B. *mf cresc.*  
ble - ssings ble - ssings,

Vln. I *mp*

Vln. II *mp* Unis.

Vla. *mp*

Vc. *mp* arco Div.

Db. *mp*

*mp* 50

Fl.

Ob.

Cl. *cresc.*

Bsn.

Hn.

Timp. *mp cresc.*

S.  
— Your good - ness and un-fai-ling kind-ness Your good - ness and un-fai-ling

A.  
— Your good - ness and un-fai-ling kind-ness Your good - ness and un-fai-ling

T.  
— Your good - ness and un-fai-ling kind-ness Your good - ness and un-fai-ling

B.  
— Your good - ness and un-fai-ling kind-ness Your good - ness and un-fai-ling

Vln. I *cresc.*

Vln. II *Div.*

Vla. *mp cresc.*

Vc. *mp cresc.*

Db. *cresc.*

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

S.  
kind - ness shall be with me all of my life and I will

A.  
kind - ness shall be with me all of my life and I will

T.  
kind - ness shall be with me all of my life and I will

B.  
kind - ness shall be with me all of my life and I will

Vln. I

Vln. II

Vla.

Vc.

Db.  
simile

Fl. \_\_\_\_\_

Ob. \_\_\_\_\_

Cl. \_\_\_\_\_

Bsn. \_\_\_\_\_

Hn. \_\_\_\_\_

Timp. \_\_\_\_\_

S.  
live with you for - e ver in your house.

A.  
live with you for - e ver in your house.

T.  
live with you for - e ver in your house.

B.  
live with you for - e ver in your house.

Vln. I  
ff Div.

Vln. II  
ff Unis.

Vla.  
ff Div.

Vc.  
ff Div.

Db. \_\_\_\_\_

a tempo

rall. e dim al fine

129

Fl. *dim.* *mp* *mf*

Ob. *dim.*

Cl. *dim.* *mp*

Bsn. *dim.* *mp*

Hn. *dim.* *mp*

Timp.

S.

A.

T.

B.

Vln. I *dim.* *mp dim.* Unis.

Vln. II *dim.* *mp dim.* Unis.

Vla. *dim.* *mp dim.*

Vc. *dim.* *mp* pizz.

Db. *dim.* *mp dim.*

133

Fl.

Ob.

Cl.

Bsn.

Hn. Solo

*mf*

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.



# Caprice for Alto Saxophone and Wind Band

John Meredith

Scherzando  $\text{♩} = 142$

The image shows a page of a musical score for a wind band. The title is "Caprice for Alto Saxophone and Wind Band" by John Meredith. The tempo is "Scherzando" with a quarter note equal to 142 beats per minute. The key signature has one sharp (F#) and the time signature is 12/8. The Alto Saxophone part is the only one with notation, starting with a melodic line and a dynamic marking of *mf*. The rest of the score, including Piccolo, Flute 1 + 2, Oboe 1 + 2, Bassoon 1 + 2, Clarinet in Eb, Clarinet in Bb 1, Clarinet in Bb 2 + 3, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet in Bb 1, Trumpet in Bb 2 + 3, Horn in F 1 + 2, Horn in F 3 + 4, Trombone 1, Trombone 2 + 3, Bass Trombone, Euphonium, Tuba, Timpani, Glockenspiel, and Percussion 3, are currently silent, indicated by a horizontal line on each staff.

5

A. Sax.

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

E♭ Cl.

Cl.

Cl. 2 + 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

Timp.

Glock.

Perc. 3

9

A. Sax. *cresc.* *f dim.* *mf*

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

E♭ Cl.

Cl.

Cl. 2 + 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

Timp.

Glock.

Perc. 3

A. Sax.

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

E♭ Cl.

Cl.

Cl. 2 + 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

This musical score page contains 20 staves for various instruments. The woodwind section includes: A. Sax. (Alto Saxophone), Picc. (Piccolo), Fl. 1 + 2 (Flutes), Ob. 1 + 2 (Oboes), Bsn. 1 + 2 (Bassoons), E♭ Cl. (E-flat Clarinet), Cl. (Clarinet), Cl. 2 + 3 (Clarinets), B. Cl. (Bass Clarinet), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), and B. Sax. (Baritone Saxophone). The brass section includes: Tpt. (Trumpets), Hn. 1 + 2 (Horns), Hn. 3 + 4 (Horns), Tbn. (Tenor Trombones), B. Tbn. (Baritone Trombone), Euph. (Euphonium), and Tba. (Tuba). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the Piccolo and Flute parts. Dynamic markings such as *f*, *mf*, and *mf dim.* are used throughout. The page number 14 is located at the top left.

A. Sax.

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

E♭ Cl.

Cl.

Cl. 2 + 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

*mp*

*cresc.*

*f dim.*

22

A. Sax. *f*

Picc. *mf*

Fl. 1 + 2 *mf*

Ob. 1 + 2 *mf*

Bsn. 1 + 2 *mf*

E♭ Cl. *mf*

Cl. *mf*

Cl. 2 + 3 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpt. *mf*

Tpt. *mf*

Hn. 1 + 2 *mf* *Con sordino*

Hn. 3 + 4 *mf*

Tbn. *Muted* *mf* *Open* *mf*

Tbn. *Muted* *mf* *Open* *mf*

B. Tbn. *Muted* *mf* *mf*

Euph. *mf*

Tba. *mf*

Glock.

27

A. Sax. *mp subito* *f*

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2 *mp subito*

E♭ Cl. *mf* *mp subito*

Cl.

Cl. 2 + 3

B. Cl.

A. Sax. *f*

T. Sax. *f*

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2 *f* *Open* *mp subito*

Hn. 3 + 4 *f* *Open* *mp subito*

Tbn. *mp subito* *mf*

Tbn. *mp subito* *mf*

B. Tbn. *Open* *mp* *mf*

Euph. *mp subito* *mf*

Tba. *mf* *mp subito* *mf*

Glock. *mf*



36

A. Sax. *fp cresc.* *f dim.* *mf*

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

E♭ Cl.

Cl. *f dim.* *mp*

Cl. 2 + 3 *f dim.* *mp*

B. Cl.

A. Sax.

T. Sax. *f dim.* *mp*

B. Sax.

Tpt. *f dim.* *mp*

Tpt. *f dim.* *mp*

Hn. 1 + 2 *f dim.* *mp*

Hn. 3 + 4 *f dim.* *mp*

Tbn. *mp*

Tbn. *mp*

B. Tbn. *mp*

Euph. *f dim.* *mp*

Tba. *f dim.* *mp*

39

A. Sax. *f cresc.* *ff* *dim.* *f*

Picc. *f* *mf*

Fl. 1 + 2 *f* *mf*

Ob. 1 + 2 *f* *mf*

Bsn. 1 + 2 *mf cresc.* *f* *mf*

E♭ Cl. *mf cresc.* *f*

Cl. *mf cresc.* *f*

Cl. 2 + 3 *mf cresc.* *f*

B. Cl.

A. Sax.

T. Sax.

B. Sax. *mf cresc.* *f*

Tpt.

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn. *f*

Tbn. *f*

B. Tbn. *f*

Euph. *mf cresc.* *f* *f*

Tba. *f*

66

42

A. Sax. *dim.* *mf*

Picc. *f*

Fl. 1 + 2 *f*

Ob. 1 + 2 *f*

Bsn. 1 + 2 *f*

E♭ Cl. *mf*

Cl. *mf*

Cl. 2 + 3 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpt. *f*

Tpt. *f*

Hn. 1 + 2

Hn. 3 + 4

Tbn. *mf*

Tbn. *mf*

B. Tbn. *mf*

Euph.

Tba. *mf*



A. Sax.

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

E♭ Cl.

Cl.

Cl. 2 + 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

A. Sax.

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

E♭ Cl.

Cl.

Cl. 2 + 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

A. Sax.

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

E♭ Cl.

Cl.

Cl. 2 + 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

*f*  
Brushes

Perc. 3

*mf*

62

A. Sax.

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

E♭ Cl.

Cl.

Cl. 2 + 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

Perc. 3

LC >

*f*

*mf*

*f*

*mf*

66

A. Sax. *f*

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2 *mf*

E♭ Cl.

Cl.

Cl. 2 + 3

B. Cl. *mf*

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn. *mf*

Tbn. *mf*

B. Tbn. *mf*

Euph.

Tba.

Perc. 3 *mf*

70

A. Sax.

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

E♭ Cl.

Cl.

Cl. 2 + 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

Glock.

Perc. 3

8

*mf*

*mf*

*mf*

74

A. Sax. *f*

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

E♭ Cl.

Cl.

Cl. 2 + 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2 *mf*

Hn. 3 + 4

Tbn.

Tbn.

B. Tbn.

Euph. *mp*

Tba. *mp*

Glock.

Perc. 3

78

A. Sax.

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

E♭ Cl.

Cl.

Cl. 2 + 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

Glock.

Perc. 3

8

*mf*

*mf*

*mf*

82

A. Sax. *mf*

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2 *mp*

E♭ Cl. *mf dim.* *mp*

Cl. *mf dim.* *mp*

Cl. 2 + 3 *mf dim.* *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax.

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn. *mf dim.* *mp*

Tbn. *mf dim.* *mp*

B. Tbn.

Euph. *mf dim.* *mp*

Tba. *mf dim.* *mp*

Glock.

Perc. 3 *mf dim.* *mp* Sticks on rim

86

A. Sax. *f*

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2 *f*

E♭ Cl. *f*

Cl. *f*

Cl. 2 + 3 *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

Tpt.

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

Perc. 3

Detailed description: This is a page of a musical score, page 86. It contains 20 staves for various instruments. The top staff is for Alto Saxophone (A. Sax.), starting with a dynamic marking of *f* and featuring a triplet of eighth notes. The Piccolo (Picc.) staff is empty. Flute 1 and 2 (Fl. 1 + 2) and Oboe 1 and 2 (Ob. 1 + 2) staves are empty. Bassoon 1 and 2 (Bsn. 1 + 2) start with a dynamic marking of *f*. Clarinet in E-flat (E♭ Cl.), Clarinet (Cl.), Clarinet 2 and 3 (Cl. 2 + 3), and Bass Clarinet (B. Cl.) all start with a dynamic marking of *f*. The second Alto Saxophone (A. Sax.) and Tenor Saxophone (T. Sax.) staves also start with a dynamic marking of *f*. The Bass Saxophone (B. Sax.) staff starts with a dynamic marking of *f*. The Trumpet (Tpt.), Horn 1 and 2 (Hn. 1 + 2), Horn 3 and 4 (Hn. 3 + 4), Trombone (Tbn.), Baritone Trombone (B. Tbn.), Euphonium (Euph.), and Tuba (Tba.) staves are empty. The Percussion 3 (Perc. 3) staff is empty.

90

A. Sax. *p*

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

E♭ Cl.

Cl.

Cl. 2 + 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

Timp.

Perc. 3

Rim

*f*

94

A. Sax. *mf cresc.*

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

E♭ Cl.

Cl.

Cl. 2 + 3

B. Cl.

A. Sax.

T. Sax.

B. Sax. *mf*

Tpt. *mf*

Tpt. *mf*

Hn. 1 + 2

Hn. 3 + 4

Tbn. *mf*

Tbn. *mf*

B. Tbn. *mf*

Euph.

Tba. *mf*

Timp. *mf*

Glock.

Perc. 3

98

A. Sax. *f* *mp* *mf*

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2 *mp*

E♭ Cl. *mp*

Cl. *mp*

Cl. 2 + 3 *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

B. Sax. *mp*

Tpt. *mp*

Tpt. *mp*

Hn. 1 + 2 *mp*

Hn. 3 + 4 *mp*

Tbn. *mp*

Tbn. *mp*

B. Tbn. *mp*

Euph. *mp*

Tba. *mp*

Timp. *mp*

Glock. *mp*

Perc. 3

101

A. Sax. *mf*

Picc. *mf* *mp*

Fl. 1 + 2 *mp* *mf*

Ob. 1 + 2

Bsn. 1 + 2 *mf*

E♭ Cl.

Cl. *mp*

Cl. 2 + 3

B. Cl.

A. Sax.

T. Sax. *mp*

B. Sax. *mp*

Tpt.

Tpt. *mp*

Hn. 1 + 2 *mp*

Hn. 3 + 4 *mp*

Tbn. *mp*

Tbn. *mp*

B. Tbn. *mp*

Euph.

Tba. *mf*

Timp.

Perc. 3

A. Sax.

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

E♭ Cl.

Cl.

Cl. 2 + 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

Timp.

Perc. 3

Musical notation for Tuba (Tba.) in bass clef. The staff contains a melodic line with various rhythmic values and accidentals. A dynamic marking of *f* (forte) is present at the beginning of the line.Musical notation for Percussion 3 (Perc. 3) in common time. The staff contains a rhythmic pattern of eighth notes with accents. A dynamic marking of *mf* (mezzo-forte) is present at the beginning of the line. The word "Brushes" is written above the staff.

A. Sax.

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

E♭ Cl.

Cl.

Cl. 2 + 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

Perc. 3

The bottom section of the page contains three staves of musical notation. The Euphonium (Euph.) staff is in bass clef and contains a melodic line with dynamic markings of *f* and *mf*. The Trombone (Tba.) staff is also in bass clef and contains a similar melodic line with *f* and *mf* markings. The Percussion 3 (Perc. 3) staff is in a high register and contains a rhythmic pattern of eighth notes with accents, starting with a *f* dynamic marking.

113

A. Sax. *f*

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2 *mf*

E♭ Cl.

Cl.

Cl. 2 + 3

B. Cl. *mf*

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn. *mf*

Tbn. *mf*

B. Tbn. *mf*

Euph.

Tba.

Perc. 3 *mf*

117 *b*

A. Sax. *8*

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

E♭ Cl.

Cl.

Cl. 2 + 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

Glock.

Perc. 3

121

A. Sax. *f*

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

E♭ Cl.

Cl.

Cl. 2 + 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2 *mf*

Hn. 3 + 4

Tbn.

Tbn.

B. Tbn.

Euph. *mp*

Tba. *mp*

Glock. *mf*

Perc. 3

125

A. Sax. 8

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

E♭ Cl.

Cl.

Cl. 2 + 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt. *mf*

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn. *mf*

Tbn. *mf*

B. Tbn.

Euph.

Tba.

Glock.

Perc. 3

A. Sax.

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

E♭ Cl.

Cl.

Cl. 2 + 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

Timp.

Glock.

Perc. 3

Sticks on rim

*f*

*f dim.*

*mf*

*dim.*

*f*

*dim.*

*f*

*dim.*

133 Straight ♩ = 180 ♩ = ♩.

A. Sax. *mf* *cresc.* *f*

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2 *mf*

E♭ Cl. *mf*

Cl. *mf*

Cl. 2 + 3 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpt. *mf*

Tpt. *mf*

Hn. 1 + 2 *mf*

Hn. 3 + 4 *mf*

Tbn. *mf*

Tbn. *mf*

B. Tbn. *mf*

Euph.

Tba. *mf*

Timp. *mf*

Perc. 3

A. Sax.

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

E♭ Cl.

Cl.

Cl. 2 + 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

Timp.

Perc. 3

This page of a musical score, numbered 139, contains 20 staves for various instruments. The instruments listed on the left are: A. Sax., Picc., Fl. 1 + 2, Ob. 1 + 2, Bsn. 1 + 2, E♭ Cl., Cl., Cl. 2 + 3, B. Cl., A. Sax., T. Sax., B. Sax., Tpt., Tpt., Hn. 1 + 2, Hn. 3 + 4, Tbn., Tbn., B. Tbn., Euph., Tba., Timp., and Perc. 3. The score is written in a common time signature and features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *f* (forte). The Piccolo (Picc.) part begins with a melodic line in the first measure. The woodwinds and brass sections have more complex parts with many notes and rests. The percussion parts (Timp. and Perc. 3) are mostly rests, indicating they are not playing in this section.

142

A. Sax. *f* *cresc.* *ff*

Picc. *mf cresc.*

Fl. 1 + 2 *mf cresc.* *f*

Ob. 1 + 2 *mf cresc.* *f*

Bsn. 1 + 2 *mf cresc.* *f*

E♭ Cl. *mf cresc.* *f*

Cl. *mf cresc.* *f*

Cl. 2 + 3 *mf cresc.* *f*

B. Cl. *mf cresc.* *f*

A. Sax. *mf cresc.* *f*

T. Sax. *mf cresc.* *f*

B. Sax. *f*

Tpt. *mf cresc.* *f*

Tpt. *mf cresc.* *f*

Hn. 1 + 2 *mf cresc.* *f*

Hn. 3 + 4 *mf cresc.* *f*

Tbn. *mf cresc.* *f*

Tbn. *mf cresc.* *f*

B. Tbn. *f*

Euph. *mf cresc.* *f*

Tba. *f*

Timp. *mf cresc.* *f*

Perc. 3 *mf cresc.* *f*

# 2nd Movement - Romance

148 *Teneramente* ♩ = 72

A. Sax. *mf*

Picc. *mp*

Fl. 1 + 2 *mp*

Ob. 1 + 2 *mp*

Bsn. 1 + 2

E♭ Cl.

Cl. *mp*

Cl. 2 + 3 *mp*

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt. *mp*

Tpt. *mp*

Hn. 1 + 2 *mp*

Hn. 3 + 4 *mp*

Tbn. *mp*

Tbn. *mp*

B. Tbn.

Euph. *mp*

Tba.

Timp.

Glock. *mp*

Perc. 3

156

A. Sax.

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

Cl.

Cl. 2 + 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

Timp.

Glock.

*mp*



A. Sax.

*cresc.* **f**

Picc.

*cresc. poco a poco* **mf cresc.**

Fl. 1 + 2

*cresc. poco a poco*

Ob. 1 + 2

**mf cresc.**

Bsn. 1 + 2

**1.** *mp cresc. poco a poco* **2.** *mf cresc.*

Cl.

*cresc. poco a poco*

Cl. 2 + 3

*cresc. poco a poco*

B. Cl.

**mf cresc.**

T. Sax.

*cresc. poco a poco*

B. Sax.

*cresc. poco a poco*

Tpt.

**mf cresc.**

Tpt.

**mf cresc.**

Hn. 1 + 2

**mf cresc.**

Hn. 3 + 4

**mf cresc.**

Tbn.

*cresc. poco a poco* **mf cresc.**

Tbn.

*cresc. poco a poco* **mf cresc.**

B. Tbn.

**mf cresc.**

Euph.

**1.** **mf cresc.**

Tba.

*cresc. poco a poco*

Timp.

**mp cresc. poco a poco**

170 *rit.*

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

Cl.

Cl. 2 + 3

B. Cl.

T. Sax.

B. Sax.

Tpt.

*mf cresc.*

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

Timp.

A tempo ♩ = 72

172

Picc. *f*

Fl. 1 + 2 *f*

Ob. 1 + 2 *f*

Bsn. 1 + 2 *f*

Cl. *f*

Cl. 2 + 3 *f*

B. Cl. *f*

T. Sax. *f*

B. Sax. *f*

Tpt. *f*

Tpt. *f*

Hn. 1 + 2 *f*

Hn. 3 + 4 *f*

Tbn. *f*

Tbn. *f*

B. Tbn. *f*

Euph. *f* **Tutti**

Tba. *f*

Timp. *f*

Perc. 3

174

A. Sax.

Picc.

Fl. 1 + 2

Bsn. 1 + 2

Cl.

Cl. 2 + 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

Timp.

Perc. 3

Detailed description: This page of a musical score, numbered 174, contains 20 staves for various instruments. The instruments listed on the left are: A. Sax., Picc., Fl. 1 + 2, Bsn. 1 + 2, Cl., Cl. 2 + 3, B. Cl., A. Sax., T. Sax., B. Sax., Tpt., Tpt., Hn. 1 + 2, Hn. 3 + 4, Tbn., Tbn., B. Tbn., Euph., Tba., Timp., and Perc. 3. The Bsn. 1 + 2 staff features a first ending bracket with a '1' above it and a '7' below it, indicating a specific fingering. The Euph. staff has a first ending bracket with a '7' below it. The Perc. 3 staff is marked with a double bar line and a '3' below it, indicating a specific percussion instrument.

175

A. Sax. *mf*

Picc. *p*

Fl. 1 + 2 *p*

Bsn. 1 + 2 *ff*

Cl. *ff*

Cl. 2 + 3 *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpt. *ff*

Tpt. *ff*

Hn. 1 + 2 *ff*

Hn. 3 + 4 *ff*

Tbn. *ff*

Tbn. *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

Timp. *ff*

Perc. 3 *mf*

178

A. Sax. *mp*

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2 *mp*

Cl. *mp cresc.*

Cl. 2 + 3 *mp cresc.*

B. Cl. *mp*

A. Sax.

T. Sax. *mp*

B. Sax. *mp cresc.*

Tpt. *mp*

Tpt. *mp*

Hn. 1 + 2 *mp cresc.*

Hn. 3 + 4 *mp cresc.*

Tbn. *mp*

Tbn. *mp*

B. Tbn.

Euph.

Tba. *mp cresc.*

Timp. *mp*

Perc. 3

183 slent.

A. Sax. *mf cresc.* 3 3

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2 *mf cresc.* 3

Cl. *mf cresc.*

Cl. 2 + 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt. *mf cresc.*

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn. *mf cresc.*

Tbn. *mf cresc.*

B. Tbn.

Euph.

Tba. *mf cresc.*

Timp. *mf cresc.*

Glock.

186 *A tempo* *rall. e fine*

A. Sax. *f* *mp*

Picc. *p dim.* *pp*

Fl. 1 + 2 *p dim.* *pp*

Ob. 1 + 2 *pp*

Bsn. 1 + 2 *f* *p dim.* *pp*

Cl. *f* *p dim.* *pp*

Cl. 2 + 3 *f* *p dim.* *pp*

B. Cl. *f* *p dim.* *pp*

A. Sax. *pp*

T. Sax. *pp*

B. Sax. *f* *pp*

Tpt. *f* *pp*

Tpt. *pp*

Hn. 1 + 2 *f* *p dim.* *pp*

Hn. 3 + 4 *f* *p dim.* *pp*

Tbn. *f* *pp*

Tbn. *f* *pp*

B. Tbn. *f* *pp*

Euph. *pp*

Tba. *f* *pp*

Timp. *f* *pp*

Glock. *pp*

Tri. *pp*

Perc. 3 *pp*

# 3rd Movement - Joie de Vivre

193 **Giocoso** ♩ = 150

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- A. Sax.
- Picc.
- Fl. 1 + 2
- Ob. 1 + 2
- Bsn. 1 + 2
- E♭ Cl.
- Cl.
- Cl. 2 + 3
- B. Cl.
- A. Sax.
- T. Sax.
- B. Sax.
- Tpt.
- Tpt.
- Hn. 1 + 2
- Hn. 3 + 4
- Tbn.
- Tbn.
- B. Tbn.
- Euph.
- Tba.
- Timp.
- Glock.

Dynamic markings and performance instructions are as follows:

- Picc.**: *f* (measures 193-194)
- Fl. 1 + 2**: *mf* (measures 193-194)
- Bsn. 1 + 2**: *f* (measures 193-194)
- E♭ Cl.**: *mf* (measures 193-194)
- Cl.**: *f* (measures 193-194), *dim.* (measures 195-196), *mf* (measures 197-198)
- Cl. 2 + 3**: *f* (measures 193-194), *dim.* (measures 195-196), *mf* (measures 197-198)
- B. Cl.**: *f* (measures 193-194), *dim.* (measures 195-196), *mf* (measures 197-198)
- A. Sax.**: *f* (measures 193-194), *dim.* (measures 195-196), *mf* (measures 197-198)
- T. Sax.**: *f* (measures 193-194), *dim.* (measures 195-196), *mf* (measures 197-198)
- Tba.**: *f* (measures 193-194), *mf* (measures 197-198)
- Timp.**: *f* (measures 193-194)
- Glock.**: *mf* (measures 193-194), *f* (measures 197-198)

A. Sax.

Picc.

Fl. 1 + 2

Bsn. 1 + 2

E♭ Cl.

Cl.

Cl. 2 + 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

Timp.

Glock.

*mf*

*f*

*mp*

*mp*

Detailed description: This page of a musical score, numbered 198, contains 18 staves for various instruments. The woodwind section includes two Alto Saxophones, Piccolo, two Flutes (1+2), two Bassoons (1+2), two E♭ Clarinets, Clarinet, Clarinets 2+3, Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Bass Saxophone. The brass section includes two Trumpets, two Horns (1+2), Horns 3+4, two Trombones, Baritone Trombone, and Euphonium. The percussion section includes two Tubas, two Tom-toms, and Glockenspiel. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings include *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). The key signature has one sharp (F#), and the time signature is 4/4.

203

A. Sax. *f*

Picc.

Fl. 1 + 2

Bsn. 1 + 2

E♭ Cl.

Cl. *mp*

Cl. 2 + 3 *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2 *mf*

Hn. 3 + 4

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

Timp.

Glock.

Perc. 3

207

A. Sax. *mf*

Picc.

Fl. 1 + 2

Bsn. 1 + 2

E♭ Cl.

Cl.

Cl. 2 + 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

Timp.

Glock.

Perc. 3

211

A. Sax. *f*

Picc. *mf*

Fl. 1 + 2

Bsn. 1 + 2

E♭ Cl. *mf*

Cl.

Cl. 2 + 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

Timp.

Glock. *mf*

Perc. 3

215

A. Sax. *f*

Picc. *cresc.* *f* *mp subito*

Fl. 1 + 2 *mf cresc.* *f*

Bsn. 1 + 2

E♭ Cl. *cresc.* *f*

Cl. *cresc.* *f* *mp subito*

Cl. 2 + 3 *cresc.* *f* *mp subito*

B. Cl. *cresc.* *f* *mp subito*

A. Sax. *cresc.* *f* *mp subito*

T. Sax. *cresc.* *f* *mp subito*

B. Sax. *mp subito*

Tpt. *f*

Tpt. *f*

Hn. 1 + 2

Hn. 3 + 4

Tbn. *f*

Tbn. *f*

B. Tbn. *f*

Euph. *f* *mp subito*

Tba. *f* *mp subito*

Timp. *f*

Glock. *f*

Perc. 3 *f* *mp subito*

Susp. Cymb.

219

A. Sax. *mf*

Picc. *f subito* *mp subito*

Fl. 1 + 2

Bsn. 1 + 2

E♭ Cl. *f subito* *mp subito*

Cl. *f subito* *mp subito* *mf* *mp subito*

Cl. 2 + 3 *f subito* *mp subito* *mf* *mp subito*

B. Cl. *f subito* *mp subito* *mf* *mp subito*

A. Sax. *f subito* *mp subito* *mf* *mp subito*

T. Sax. *f subito* *mp subito* *mf* *mp subito*

B. Sax. *f subito* *mp subito* *mf* *mp subito*

Tpt. *mf*

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn. *mp* *mf* *mp subito*

Tbn. *mp* *mp*

B. Tbn. *mp* *mp*

Euph. *f subito* *mp subito* *mp*

Tba. *f subito* *mp subito* *mp*

Timp.

Glock. *mf*

Perc. 3 *mp subito* *mf* *(mp)*

Susp. Cymb.

A. Sax. *mf*

Picc.

Fl. 1 + 2

Bsn. 1 + 2

E♭ Cl. *mp cresc.* *mf dim.*

Cl. *cresc.* *mf dim.*

Cl. 2 + 3 *cresc.* *mf dim.*

B. Cl. *cresc.* *mf dim.* *mp*

A. Sax. *cresc.* *mf dim.*

T. Sax. *cresc.* *mf dim.*

B. Sax. *cresc.* *mf dim.*

Tpt.

Tpt.

Hn. 1 + 2 *mp*

Hn. 3 + 4 *mp*

Tbn. *mf* *mp subito* *mp*

Tbn. *mf* *mp subito* *mp*

B. Tbn. *mf* *mp subito* *mp*

Euph. *mf* *mp subito* *mp*

Tba. *mf* *mp subito* *mf dim.* *mp*

Glock.

Perc. 3 *mf*

229

A. Sax.

Picc.

Fl. 1 + 2

Bsn. 1 + 2

E♭ Cl.

Cl.

Cl. 2 + 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

Glock.

Perc. 3

Detailed description: This is a page of a musical score, numbered 229 at the top left. It contains 21 staves for various instruments. The top staff, for Alto Saxophone (A. Sax.), contains a complex melodic line with many slurs and accidentals. The other staves are mostly empty, with some containing rests or single notes. The instruments listed on the left are: A. Sax., Picc., Fl. 1 + 2, Bsn. 1 + 2, E♭ Cl., Cl., Cl. 2 + 3, B. Cl., A. Sax., T. Sax., B. Sax., Tpt., Tpt., Hn. 1 + 2, Hn. 3 + 4, Tbn., Tbn., B. Tbn., Euph., Tba., Glock., and Perc. 3. The score is written in a standard musical notation with treble and bass clefs, and various accidentals and dynamics.

233

A. Sax. *f*

Picc. *mf* *f*

Fl. 1 + 2 *f*

Bsn. 1 + 2 *f*

Eb Cl. *mp* *f*

Cl. *mp* *f*

Cl. 2 + 3 *mp*

B. Cl. *f*

A. Sax. *f*

T. Sax. *mp* *f*

B. Sax. *f*

Tpt. *f*

Tpt. *f*

Hn. 1 + 2 *f*

Hn. 3 + 4 *f*

Tbn. *mf* *mp subito*

Tbn. *mf* *mp subito*

B. Tbn. *f*

Euph. *f*

Tba. *f*

Timp. *f*

Glock. *f*

A. Sax.

Picc.

Fl. 1 + 2

Bsn. 1 + 2

E♭ Cl.

Cl.

Cl. 2 + 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

Timp.

Glock.

The musical score for page 239 consists of 20 staves. The instruments are: A. Sax. (Alto Saxophone), Picc. (Piccolo), Fl. 1 + 2 (Flutes), Bsn. 1 + 2 (Bassoons), E♭ Cl. (E-flat Clarinet), Cl. (Clarinet), Cl. 2 + 3 (Clarinets), B. Cl. (Bass Clarinet), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Tpt. (Trumpet), Tpt. (Trumpet), Hn. 1 + 2 (Horn), Hn. 3 + 4 (Horn), Tbn. (Trombone), Tbn. (Trombone), B. Tbn. (Baritone Trombone), Euph. (Euphonium), Tba. (Tuba), Timp. (Timpani), and Glock. (Glockenspiel). The score is written in a key signature of one sharp (F#) and a common time signature (C). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) are indicated in the Trombone parts.

A. Sax.

Picc.

Fl. 1 + 2

Bsn. 1 + 2

E♭ Cl.

Cl.

Cl. 2 + 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

Timp.

Glock.

Cadenza - ad lib.

250

A. Sax. *mf* *cresc.* *f* *mf*

Picc.

Fl. 1 + 2

Bsn. 1 + 2

Eb Cl.

Cl.

Cl. 2 + 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

Timp.

Perc. 3

254

A. Sax. *gliss.* *f* *mp* *ossia* //

Picc.

Fl. 1 + 2

Bsn. 1 + 2

E♭ Cl.

Cl.

Cl. 2 + 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

Timp.

Perc. 3

257

A. Sax. *f* *p* *f*

Picc.

Fl. 1 + 2

Bsn. 1 + 2

E♭ Cl.

Cl.

Cl. 2 + 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

Timp.

Perc. 3

260 **accel**

A. Sax. *p* *mf* *cresc.*

Picc.

Fl. 1 + 2

Bsn. 1 + 2

E♭ Cl.

Cl.

Cl. 2 + 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

Timp.

Perc. 3

264 *Vivace* ♩ = 150

A. Sax. *f*

Picc.

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2

E♭ Cl. *f* *mp*

Cl. *f* *mp*

Cl. 2 + 3 *f* *mp*

B. Cl. *f* *mp*

A. Sax. *mp*

T. Sax. *f* *mp*

B. Sax. *f* *mp*

Tpt. *f* *mp*

Tpt.

Hn. 1 + 2 *f* *mp*

Hn. 3 + 4 *f* *mp*

Tbn. *f* *mp*

Tbn. *mp*

B. Tbn. *mp*

Euph. *f* *mp*

Tba. *mp*

Timp.

Perc. 3 *LC* *f*

269

A. Sax.

Picc.

Fl. 1 + 2

Bsn. 1 + 2

E♭ Cl.

Cl.

Cl. 2 + 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

Glock.

*mp*

*mf*

*dp*

*q*

*mf*

A. Sax.

Picc.

Fl. 1 + 2

Bsn. 1 + 2

E♭ Cl.

Cl.

Cl. 2 + 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

Glock.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*mf cresc.*

*mf cresc.*

*mf cresc.*

*mf*

A. Sax.

Picc.

Fl. 1 + 2

Bsn. 1 + 2

E♭ Cl.

Cl.

Cl. 2 + 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Hn. 1 + 2

Hn. 3 + 4

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

Timp.

The musical score for page 276 is arranged in a standard orchestral format. It features 18 staves, each representing a different instrument or section. The instruments listed on the left are: A. Sax., Picc., Fl. 1 + 2, Bsn. 1 + 2, E♭ Cl., Cl., Cl. 2 + 3, B. Cl., A. Sax., T. Sax., B. Sax., Tpt., Tpt., Hn. 1 + 2, Hn. 3 + 4, Tbn., Tbn., B. Tbn., Euph., Tba., and Timp. The score is divided into two measures. The first measure shows various instruments with notes and rests. Dynamics such as *mf* and *mf cresc.* are indicated. The second measure shows a transition to a *f* (forte) dynamic across most instruments, with some instruments holding long notes or playing sustained passages. The notation includes treble and bass clefs, time signatures, and various musical symbols like beams, slurs, and accents.

278

A. Sax. *cresc.* *ff*

Picc. *f*

Fl. 1 + 2 *f*

Bsn. 1 + 2 *f*

E♭ Cl. *f*

Cl. *f*

Cl. 2 + 3 *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

Tpt. *f*

Tpt. *f*

Hn. 1 + 2 *f*

Hn. 3 + 4 *f*

Tbn. *f*

Tbn. *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

Timp. *f*

# Sonata for Tuba and Piano

## I. Allegro Spiritoso

John Meredith

♩ = 127

Tuba

*mf*

Piano

*mf*

9

Tba.

*tr \**

Pno.

15

Tba.

Pno.

22

Tba.

*f* *mf*

Pno.

29

Tba.

*f*

Pno.

\*Lip trill preferred

37 *cantabile*

Tba. *mp*

Pno. *mp*

46

Tba.

Pno.

55

Tba.

Pno.

64

Tba. *cresc.* *mf* *mp* *f* *tr*

Pno. *cresc.* *mf* *mp* *f*

72

Tba. *mf*

Pno. *dim.* *mf*

126

78

Tba.

Pno.

84

Tba.

Pno.

91

Tba.

Pno.

97

Tba.

Pno.

105

Tba.

Pno.

112

Tba.

Pno.

118

Tba.

Pno.

122

Tba.

Pno.

II. Elegy

128 Doloroso ma teneramente ♩ = 78

Tba.

Pno.

*mf*

*dim.*

132

Tba.

Pno.

Rubato

A tempo

Rubato

*mp*

138

Tba.

Pno.

A tempo

*mf*

142

Tba.

Pno.

Leggiero ♩ = 60

slent

tempo

LH

*mp*

129

148

Tba.

Pno.

153

Tba.

Pno.

158

Tba.

Pno.

161

slent.

Tba.

Pno.

cresc.

LH

Tempo primo ♩ = 72  
164 Doloroso ma teneramente

Tba. *mp*

Pno. *mf* *mp*

Tba. *mp*

Pno. *mp*

Tba. *f*

Pno. *f*

Tba. *mp*

Pno. *mp*

rall. e dim.

181 **rall. al fine**

Tba. *dim.* *p*

Pno. *dim.* *pp*

### III Valse Humoresque

186 ♩ = 127

Tba. *mf*

Pno. *mf*

Tba.

Pno.

Tba.

Pno.

Tba. *accel.*

Pno. *cresc.*

212  $\text{♩} = 70$

Tba.

*f*

Pno.

*f*

220

Tba.

Pno.

228 *slent.* *a tempo*  $\text{♩} = 127$  *rall. al fine.*

Tba.

Pno.

*mf*

236

Tba.

Pno.

240

Tba.

Pno.

IV Scherzo

244 ♩ = 130

Tba. *f*

Pno. *f* *mf*

250

Tba. *f* (8vb)

Pno. *f*

loco.

257

Tba. *f*

Pno. *f*

264

Tba. *mf*

Pno. *mf*

271

Tba. *f* *mf*

Pno. *f dim.* *mp*

279

Tba.

Pno. *pp*

289

Tba.

Pno. *cresc.* LH *mf cresc.* LH *f*

297

Tba. *f*

Pno.

304

Tba.

Pno.

311

Tba.

Pno.

317

Tba.

Pno.

*tr tr tr tr tr*

# The Well of Eternity (Variations on Abbot's Leigh)

John Meredith

Andantino  $\text{♩} = 92$

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Soprano Cornet:** *mf*, triplet of eighth notes.
- Solo Cornet:** *mf*, triplet of eighth notes.
- Repiano Cornet:** Rest.
- Second Cornet:** Rest.
- Third Cornet:** Rest.
- Flugel:** *mp*, eighth notes.
- Solo Horn:** *mp*, eighth notes.
- First Horn:** *mp*, eighth notes.
- Second Horn:** Rest.
- First Baritone:** *mp*, eighth notes; *mf* at the end.
- Second Baritone:** Rest; *mf* triplet of eighth notes (Solo).
- First Trombone:** *mp*, Cup Mute; *mf* triplet of eighth notes (Solo); Open.
- Second Trombone:** *mp*, Cup Mute; Open.
- Bass Trombone:** *mp*, Cup Mute; Open.
- Euphonium:** *mp*, eighth notes.
- E♭ Bass:** *mp*, eighth notes.
- B♭ Bass:** *mp*, eighth notes.
- Timpani:** Rest.
- Percussion 1:** Glockenspiel, *mf*.
- Percussion 2:** Rest.

5

Sop. Cnt.

Cup Mute  
Two

Solo Cnt.

*mp* *mf*

Rep. Cnt.

2nd. Cnt.

3rd. Cnt.

Flug.

*mf*

Solo Hn.

*mp*

1st Hn.

*mp*

2nd Hn.

1st Bar.

non solo

2nd. Bar.

1st Tbn.

*mp*

2nd. Tbn.

*mp*

B. Tbn.

*mp*

Euph.

Solo

Tutti

*mp*

E♭ Bass

*mp*

B♭ Bass

*mp*

Timp.

Perc.





17  $\text{♩} = 98$

**A** Cantabile

Sop. Cnt. *mf dim.* *mp* *mf cresc.*

Solo Cnt. *mf dim.* *mp* *mf cresc.* Tutti

Rep. Cnt. *mf dim.* *mp* *mf cresc.*

2nd. Cnt. *mf dim.* *mp* *mf cresc.*

3rd. Cnt. *mf dim.* *mp* *mf cresc.*

Flug. *mf* *cresc.*

Solo Hn. *mf* *cresc.*

1st Hn. *mf* *cresc.*

2nd Hn. *mf* *cresc.*

1st Bar. *mf cresc.*

2nd Bar. *mf cresc.*

1st Tbn. *mp* *mf cresc.*

2nd Tbn. *mp* *mf cresc.*

B. Tbn. *mp* *mf cresc.*

Euph. *mf dim.* *mp* *mf cresc.*

E♭ Bass *mp* *mf cresc.*

B♭ Bass *mp* *mf cresc.*

Timp. *mp*

Perc. L.C. *mf cresc.*

Maestoso

Sop. Cnt. *ff*

Solo Cnt. *ff*

Rep. Cnt. *ff*

2nd. Cnt. *ff*

3rd. Cnt. *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*<sup>3</sup>

Perc. Clash *ff*

31

Sop. Cnt.  
Solo Cnt.  
Rep. Cnt.  
2nd. Cnt.  
3rd. Cnt.  
Flug.  
Solo Hn.  
1st Hn.  
2nd Hn.  
1st Bar.  
2nd. Bar.  
1st Tbn.  
2nd. Tbn.  
B. Tbn.  
Euph.  
Eb Bass  
Bb Bass  
Timp.  
SD  
Perc.

*dim.* *mp*

*ff* *dim.* *mp*



44

Sop. Cnt.  
Solo Cnt.  
Rep. Cnt.  
2nd. Cnt.  
3rd. Cnt.  
Flug.  
Solo Hn.  
1st Hn.  
2nd Hn.  
1st Bar.  
2nd. Bar.  
1st Tbn.  
2nd. Tbn.  
B. Tbn.  
Euph.  
Eb Bass  
Bb Bass  
Timp.  
Perc.



51 **Silent.** **B** *amoroso* ♩ = 78

Sop. Cnt. *mf*

Solo Cnt. *mp*

Rep. Cnt. *mf*

2nd. Cnt. *mp* *mf*

3rd. Cnt. *mp* *mf*

Flug. *mp*

Solo Hn. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Bar. *mp*

2nd. Bar. *mp*

1st Tbn. *mp*

2nd. Tbn. *mp*

B. Tbn. *mp*

Euph. *mp*

E♭ Bass *mp*

B♭ Bass *mp*

Timp.

Perc. *mp* Tri.

Detailed description: This page of a musical score, numbered 148, contains 18 staves. The top staff is for Soprano (Sop. Cnt.) and includes a 'Silent.' instruction and a 'B' rehearsal mark. The tempo is marked 'amoroso' with a quarter note equal to 78 (♩ = 78). The vocal parts (Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd. Cnt., 3rd. Cnt.) feature melodic lines with dynamic markings of *mf* and *mp*. The instrumental parts include Flute (Flug.), Solo Horn (Solo Hn.), 1st and 2nd Horns (1st Hn., 2nd Hn.), 1st and 2nd Baritone (1st Bar., 2nd. Bar.), 1st, 2nd, and Bass Trombone (1st Tbn., 2nd. Tbn., B. Tbn.), Euphonium (Euph.), Eb Bass, Bb Bass, and Percussion (Perc.). The Percussion part includes a triangle (Tri.) with a *mp* dynamic. The score is written in a common time signature and features various musical notations such as slurs, ties, and dynamic markings.



65 **C** accel

Con spirito ♩ = 120

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd. Cnt.

3rd. Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd. Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

Open

Open Tutti

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

72

Sop. Cnt. *f subito* *mf subito*

Solo Cnt. *f subito* *mf subito*

Rep. Cnt. *f subito*

2nd. Cnt. *f subito*

3rd. Cnt. *f* *mf subito*

Flug. *f* *mf*

Solo Hn. *f* *mf subito*

1st Hn. *f* *mf subito*

2nd Hn. *f* *mf subito*

1st Bar. *f* *mf subito*

2nd. Bar. *f* *mf subito*

1st Tbn. *mf*

2nd. Tbn. *mf*

B. Tbn. *mf*

Euph.

E♭ Bass *f*

B♭ Bass *f*

Timp.

Perc.

79 D

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd. Cnt.

3rd. Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd. Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

*mf*

*f*

*mf cresc.*

*f*

Musical score for page 86, featuring vocal parts (Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd. Cnt., 3rd. Cnt.), woodwinds (Flug., Solo Hn., 1st Hn., 2nd Hn.), brass (1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass), and percussion (Timp., Perc.). Dynamics include *mp cresc.* and *f*.

92

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd. Cnt.

3rd. Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd. Bar.

1st Tbn.

2nd. Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

*f*

L C (soft stick)

*f*

Detailed description of the musical score: This page contains a full orchestral score for measures 92-95. The vocal parts (Soprano, Solo, and Repetition Contraltos) feature complex melodic lines with many slurs and ties. The woodwind section includes Flute, Solo Horn, and Horns. The brass section consists of Baritone, Trombone, and Euphonium. The low brass section includes E-flat Bass and B-flat Bass. The percussion section includes Timpani and a Percussionist using a soft stick. Dynamics include forte (f) and accents (>). A circled section in the Solo Contralto part highlights a specific melodic phrase.

97

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd. Cnt.

3rd. Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

L C (soft stick)

102

Sop. Cnt.  
Solo Cnt.  
Rep. Cnt.  
2nd. Cnt.  
3rd. Cnt.  
Flug.  
Solo Hn.  
1st Hn.  
2nd Hn.  
1st Bar.  
2nd. Bar.  
1st Tbn.  
2nd. Tbn.  
B. Tbn.  
Euph.  
E♭ Bass  
B♭ Bass  
Timp.  
Perc.

*f*

Detailed description: This page of a musical score, numbered 102, contains 18 staves. The vocal parts (Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd. Cnt., 3rd. Cnt.) are in treble clef. The woodwinds (Flug., Solo Hn., 1st Hn., 2nd Hn.) are in treble clef. The brass parts (1st Bar., 2nd. Bar., 1st Tbn., 2nd. Tbn., B. Tbn.) are in various clefs. The Euph. is in treble clef. The Eb Bass and Bb Bass are in treble clef. The Timp. is in bass clef. The Perc. part is in bass clef. The score includes various musical notations such as notes, rests, slurs, and dynamics. A dynamic marking of *f* (forte) is present in the Perc. part in the fourth measure.

**E**  
107

Sop. Cnt.  
Solo Cnt.  
Rep. Cnt.  
2nd. Cnt.  
3rd. Cnt.  
Flug.  
Solo Hn.  
1st Hn.  
2nd Hn.  
1st Bar.  
2nd Bar.  
1st Tbn.  
2nd. Tbn.  
B. Tbn.  
Euph.  
Eb Bass  
Bb Bass  
Timp.  
Perc.

*mf subito*  
*mf*  
*f*  
*mf*  
*f*

113

Sop. Cnt.  
Solo Cnt.  
Rep. Cnt.  
2nd. Cnt.  
3rd. Cnt.  
Flug.  
Solo Hn.  
1st Hn.  
2nd Hn.  
1st Bar.  
2nd. Bar.  
1st Tbn.  
2nd. Tbn.  
B. Tbn.  
Euph.  
Eb Bass  
Bb Bass  
Timp.  
Perc.

*mf subito*  
*mf subito*  
*mf subito*  
*mf subito*  
*mf subito*  
*mf*  
*mf subito*  
*mf subito*  
*mf subito*  
*mf subito*  
*mp*  
*mp*  
*mp*

Detailed description: This page of a musical score, numbered 113, contains 18 staves. The top five staves are for vocal parts: Soprano Contralto (Sop. Cnt.), Solo Contralto (Solo Cnt.), Repetitor Contralto (Rep. Cnt.), Second Contralto (2nd. Cnt.), and Third Contralto (3rd. Cnt.). The next five staves are for woodwinds: Flute (Flug.), Solo Horn (Solo Hn.), First Horn (1st Hn.), Second Horn (2nd Hn.), and Baritone (1st Bar. and 2nd. Bar.). The bottom section includes three tuba parts (1st Tbn., 2nd. Tbn., B. Tbn.), Euphonium (Euph.), Eb Bass, Bb Bass, Timpani (Timp.), and Percussion (Perc.). The score features a dynamic shift to *mf subito* in the first measure of the vocal and woodwind parts. The woodwinds and some vocal parts have more complex rhythmic patterns, including sixteenth and thirty-second notes. The percussion part is mostly silent, with some activity in the Eb Bass and Bb Bass parts towards the end of the page.

Sop. Cnt. *mp cresc.* *mf* *ff*

Solo Cnt. *mp cresc.* *mf* *ff*

Rep. Cnt. *mp cresc.* *mf* *ff*

2nd. Cnt. *mp cresc.* *mf* *ff*

3rd. Cnt. *mp cresc.* *mf* *ff*

Flug. *mp cresc.* *mf* *ff*

Solo Hn. *mp cresc.* *mf* *ff*

1st Hn. *mp cresc.* *mf* *ff*

2nd Hn. *mf* *ff*

1st Bar. *mf* *ff*

2nd. Bar. *mf* *ff*

1st Tbn. *mf* *ff*

2nd. Tbn. *mf* *ff*

B. Tbn. *mf* *ff*

Euph. *mf* *ff*

E♭ Bass *mf* *ff*

B♭ Bass *mf* *ff*

Timp. *f* *ff*

Perc. *f* *ff*

The musical score for page 120 consists of 18 staves. The vocal parts (Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd. Cnt., 3rd. Cnt.) and woodwinds (Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd. Bar.) all begin with a *mp cresc.* dynamic. The brass and percussion parts (1st Tbn., 2nd. Tbn., B. Tbn., Euph., E♭ Bass, B♭ Bass, Timp., Perc.) enter with *mf* dynamics. All parts converge to a *ff* dynamic by the end of the page. The percussion part includes a *f* dynamic marking for the Tam Tam-let ring.

**F**126 Scherzando  $\text{♩} = 130$ 

Musical score for Scherzando, page 126. The score includes parts for Sopranos, Solos, Rehearsal, 2nd and 3rd Choruses, Flute, Solo Horn, 1st and 2nd Horns, 1st and 2nd Baritone, Bass Trombone, Euphonium, Eb Bass, Bb Bass, Timpani, and Percussion. The music is in 2/2 time with a tempo of 130. Dynamics range from *mf* to *ff*.

130

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd. Cnt.

3rd. Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd. Bar.

1st Tbn.

2nd. Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

Glockenspiel

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*mf*

*f* *p*

*f* *p*





146

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd. Cnt.

3rd. Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Bongo

Perc.

*f*

*ff*

*mf*

*mp*

*f*

*ff*

*mf*

*f*

*mf*

*f*



Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd. Cnt.

3rd. Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd. Bar.

1st Tbn.

2nd. Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Bongo

Perc.

This musical score page, numbered 156, contains 18 staves of music. The instruments are listed on the left: Soprano, Solo, and Repetitive Contrabass; Flute; Solo, 1st, and 2nd Horn; 1st and 2nd Baritone; Euphonium; Eb Bass and Bb Bass; Timpani; Bongo; and Percussion. The score is written in treble clef with a key signature of one sharp (F#). The woodwinds and brass sections enter in the third measure with a forte (f) dynamic. The horn parts feature complex melodic lines with many accidentals and slurs. The percussion section, including Bongo and Percussion, provides a steady rhythmic accompaniment throughout the piece. The 1st and 2nd Baritone parts end with a fortissimo (ff) dynamic marking.

161

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd. Cnt.

3rd. Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd. Bar.

1st Tbn.

2nd. Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Bongo

Perc.

*ff*

*ff*

*ff*

*ff*

*ff*

*molto vibrato.*

*fp*

*cresc. molto vibrato.*

*ff*

*fp*

*cresc. molto vibrato.*

*ff*

*fp*

*cresc.*

*ff*

2

2

166

Sop. Cnt.  
Solo Cnt.  
Rep. Cnt.  
2nd. Cnt.  
3rd. Cnt.  
Flug.  
Solo Hn.  
1st Hn.  
2nd Hn.  
1st Bar.  
2nd. Bar.  
1st Tbn.  
2nd. Tbn.  
B. Tbn.  
Euph.  
Eb Bass  
Bb Bass  
Timp.  
Bongo  
Perc.

*molto vibrato.*  
*f*  
*f*  
*mf*



177

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd. Cnt.

3rd. Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd. Bar.

1st Tbn.

2nd. Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Bongo

Perc.



186

Sop. Cnt. *cresc.* *fp* *ff*  
 Solo Cnt. *cresc.* *fp* *ff*  
 Rep. Cnt. *cresc.* *fp* *ff*  
 2nd. Cnt. *cresc.* *fp* *ff*  
 3rd. Cnt. *cresc.* *fp* *ff*  
 Flug. *fp*  
 Solo Hn. *fp*  
 1st Hn. *fp*  
 2nd Hn. *fp*  
 1st Bar. *fp*  
 2nd Bar. *fp*  
 1st Tbn. *mf* *cresc.* *fp*  
 2nd Tbn. *mf* *cresc.* *fp*  
 B. Tbn. *mf* *cresc.* *fp*  
 Euph. *mf* *cresc.* *fp*  
 Eb Bass *cresc.* *fp*  
 Bb Bass *cresc.* *fp*  
 Timp. *ff*  
 Bongo  
 Perc.



196

Sop. Cnt. *dim.* *mf*

Solo Cnt. *dim.* *mf*

Rep. Cnt. *dim.* *mf*

2nd. Cnt. *dim.* *mf*

3rd. Cnt. *dim.* *mf*

Flug. *dim.* *mf* Solo *f*

Solo Hn. *dim.* *mf*

1st Hn. *dim.* *mf*

2nd Hn. *dim.* *mf*

1st Bar. *dim.* *mf*

2nd Bar. *dim.* *mf*

1st Tbn. *dim.* *mf*

2nd Tbn. *dim.* *mf*

B. Tbn. *dim.* *mf*

Euph. *ff*

E♭ Bass *dim.* *mf* (One)

B♭ Bass *dim.* *mf*

Timp. *ff*

Bongo

Perc. *dim.* *mf*

*dim.* *mf*

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd. Cnt.

3rd. Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd. Bar.

1st Tbn.

2nd. Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Bongo

Perc.

Open Three

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd. Cnt.

3rd. Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd. Bar.

1st Tbn.

2nd. Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Bongo

Perc.

(Muted)

Cup mutes

Cup mutes

Cup mute

*f*

*mf*

*mf*

*mf*

*mf*

*mp*

One

*mf dim.*

*mf dim.*

*mf dim.*

*mf dim.*

*mf dim.*

211 Cup Mute rall

Sop. Cnt. *mp*

Solo Cnt. *mp* Tutti (Cup Mutes)

Rep. Cnt.

2nd. Cnt.

3rd. Cnt.

Flug.

Solo Hn. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Bar. *mp*

2nd Bar. *mp*

1st Tbn. Cup mute *mp*

2nd Tbn. Cup mute *mp*

B. Tbn. Cup mute *mp*

Euph. *mp*

E♭ Bass *mp*

B♭ Bass *mp*

Timp.

Bongo

Perc. *mp*

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd. Cnt.

3rd. Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd. Bar.

1st Tbn.

2nd. Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Bongo

Perc.

*pp*

*pp*

*pp*

*ppp dim.*

Musical score for page 219, featuring various instruments including Sopranos, Horns, Trombones, and Percussion. The score is written in 4/4 time and includes dynamic markings such as *pp dim.*, *ppp*, and *pppp*. The instruments listed on the left are: Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd. Cnt., 3rd. Cnt., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd. Bar., 1st Tbn., 2nd. Tbn., B. Tbn., Euph., E♭ Bass, B♭ Bass, Timp., Bongo, and Perc. The score includes various musical notations such as notes, rests, and dynamic markings.

I

224 Adagietto con calore ♩ = 50

Open

Sop. Cnt. Tutti *mf*

Solo Cnt.

Rep. Cnt.

2nd. Cnt. Open *mf* *mp* *mf*

3rd. Cnt.

Flug. Open *mf* *mp*

Solo Hn. *mf* *mp*

1st Hn. *mf*

2nd Hn.

1st Bar. *mp*

2nd. Bar. *mp*

1st Tbn. Open *mf*

2nd. Tbn. Open

B. Tbn. Open

Euph. *mp*

E♭ Bass Tutti *mp*

B♭ Bass Tutti *mp*

Timp.

Perc.

227

Sop. Cnt.

Solo Cnt. *mf*

Rep. Cnt.

2nd. Cnt. *mp*

3rd. Cnt. *mf*

Flug. *mp* *mf*

Solo Hn.

1st Hn.

2nd Hn.

1st Bar. *mf*

2nd. Bar.

1st Tbn. *mp*

2nd. Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. Glockenspiel *mf*



231

Sop. Cnt. *mf* *mp*

Solo Cnt. *mf* *mp* *cresc.*

Rep. Cnt. *mp cresc.* *mf*

2nd. Cnt. *mp cresc.*

3rd. Cnt.

Flug. *mf*

Solo Hn. *mp cresc.*

1st Hn.

2nd Hn.

1st Bar. *mp cresc.* *mf dim.* *mp*

2nd Bar.

1st Tbn. *mf*

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. *mf*

Sop. Cnt. *mf cresc. One on upper*

Solo Cnt. *mf dim.*

Rep. Cnt.

2nd. Cnt. *mf dim. mp*

3rd. Cnt. *mf dim. mp*

Flug.

Solo Hn. *mf dim. mp mf*

1st Hn. *mf dim. mp*

2nd Hn. *mf dim. mp*

1st Bar. *mf*

2nd. Bar.

1st Tbn.

2nd. Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. *mf dim. mp*

**J**  
237

Sop. Cnt. *mp*

Solo Cnt. *mp* *Unis.* Two *mf*

Rep. Cnt.

2nd. Cnt.

3rd. Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd. Bar.

1st Tbn.

2nd. Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

235

Sop. Cnt. *cresc.* *mf*

Solo Cnt.

Rep. Cnt.

2nd. Cnt.

3rd. Cnt. *cresc.* *mf*

Flug.

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *f*

2nd Bar. *mf* *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *cresc.*

E♭ Bass *cresc.*

B♭ Bass *cresc.*

Timp.

Perc.





slent.

240

Sop. Cnt. *mf dim.*

Solo Cnt. *mf dim.* Two *mp* One *mp*

Rep. Cnt.

2nd. Cnt.

3rd. Cnt. Muted *mp*

Flug. Muted *mp*

Solo Hn. Muted *mp*

1st Hn. Muted *mp*

2nd Hn. Muted *mp*

1st Bar. Muted *mp*

2nd Bar. Muted *mp*

1st Tbn. Muted *mp*

2nd Tbn. Muted *mp*

B. Tbn. Muted *mp*

Euph. *mp*

E♭ Bass *mp* *pp*

B♭ Bass *mp* *pp*

Timp.

Perc. Glockenspiel *mf dim.* *mp*



247

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd. Cnt.

3rd. Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd. Bar.

1st Tbn.

2nd. Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

*dim.*

*mp*

*mf*

This musical score page, numbered 252, features a variety of instruments and vocal parts. The vocalists include Soprano (Sop. Cnt.), Solo (Solo Cnt.), and Repetition (Rep. Cnt.) parts, all with active melodic lines. The instrumental section includes Flute (Flug.), Solo Horn (Solo Hn.), First Horn (1st Hn.), and Second Horn (2nd Hn.), all playing active parts. The brass section consists of First Trumpet (1st Tbn.), Second Trumpet (2nd Tbn.), and Baritone (B. Tbn.), which are currently silent. The woodwind section includes Euphonium (Euph.), E-flat Bass (Eb Bass), and B-flat Bass (Bb Bass), also silent. The percussion section includes Timpani (Timp.) and Percussion (Perc.), which are also silent. The score is written in a standard musical notation with treble and bass clefs, and includes various musical symbols such as notes, rests, and accidentals.

256

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd. Cnt.

3rd. Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd. Bar.

1st Tbn.

2nd. Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

260

Sop. Cnt.  
Solo Cnt.  
Rep. Cnt.  
2nd. Cnt.  
3rd. Cnt.  
Flug.  
Solo Hn.  
1st Hn.  
2nd Hn.  
1st Bar.  
2nd Bar.  
1st Tbn.  
2nd Tbn.  
B. Tbn.  
Euph.  
Eb Bass  
Bb Bass  
Timp.  
Perc.

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd. Cnt.

3rd. Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

*dim.*

*mp*

*mf*

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd. Cnt.

3rd. Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

This musical score page, numbered 269, contains 18 staves of music. The vocal parts at the top include Soprano Contralto (Sop. Cnt.), Solo Contralto (Solo Cnt.), and Repeat Contralto (Rep. Cnt.), with the latter two parts having rests. The instrumental ensemble includes Flute (Flug.), Solo Horn (Solo Hn.), First Horn (1st Hn.), Second Horn (2nd Hn.), First Trumpet (1st Bar.), Second Trumpet (2nd Bar.), First Trombone (1st Tbn.), Second Trombone (2nd Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), E-flat Bass (E♭ Bass), B-flat Bass (B♭ Bass), Timpani (Timp.), and Percussion (Perc.). The score is written in a 7/8 time signature and features a variety of rhythmic patterns and melodic lines across the different parts.

Sop. Cnt. *cresc.* *f*

Solo Cnt. *cresc.* *f*

Rep. Cnt. *cresc.* *mf*

2nd. Cnt. *mf*

3rd. Cnt. *mf*

Flug. *cresc.* *f*

Solo Hn. *cresc.* *mf*

1st Hn. *cresc.* *mf*

2nd Hn. *cresc.* *mf*

1st Bar. *cresc.* *mf*

2nd Bar. *cresc.* *mf*

1st Tbn. *cresc.* *f*

2nd Tbn. *cresc.* *f*

B. Tbn. *f*

Euph. *mf*

E♭ Bass *mf*

B♭ Bass *mf*

Timp. Tubular Bells *mf*

Perc. *f*  
 Tam Tam  
 Xylophone *mf*

*mp cresc.* *f* 197 *mf*

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd. Cnt.

3rd. Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd. Bar.

1st Tbn.

2nd. Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

This page of a musical score, numbered 277, contains 18 staves. The top five staves are for vocal parts: Soprano Contralto (Sop. Cnt.), Solo Contralto (Solo Cnt.), and three parts of a Contralto ensemble (Rep. Cnt., 2nd. Cnt., 3rd. Cnt.). The next five staves are for woodwinds: Flute (Flug.), Solo Horn (Solo Hn.), and two parts of Horns (1st Hn., 2nd Hn.). The following four staves are for brass: 1st Trumpet (1st Bar.), 2nd Trumpet (2nd. Bar.), 1st Trombone (1st Tbn.), and 2nd Trombone (2nd. Tbn.). The next three staves are for low brass: Bass Trombone (B. Tbn.), Euphonium (Euph.), and two parts of Basses (E♭ Bass and B♭ Bass). The final two staves are for percussion: Timpani (Timp.) and Percussion (Perc.). The score is written in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings.

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd. Cnt.

3rd. Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

This musical score page, numbered 282, contains 18 staves of music. The instruments are listed on the left: Soprano and Solo Contraltos, Repetitive Contraltos, 2nd and 3rd Contraltos, Flute, Solo Horn, 1st and 2nd Horns, 1st and 2nd Baritone, Bass Trombone, Euphonium, E♭ Bass, B♭ Bass, Timpani, and Percussion. The score is written in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings. The percussion part at the bottom includes a complex rhythmic pattern with many sixteenth notes.

Sop. Cnt. *dim.*

Solo Cnt. *dim.* *mf*

Rep. Cnt. *dim.*

2nd. Cnt. *dim.*

3rd. Cnt. *dim.*

Flug. *dim.*

Solo Hn. *dim.*

1st Hn. *dim.*

2nd Hn. *dim.*

1st Bar. *dim.*

2nd. Bar. *dim.*

1st Tbn. *dim.* *mf*

2nd. Tbn. *dim.* *mf*

B. Tbn. *dim.*

Euph.

E♭ Bass *dim.*

B♭ Bass *dim.*

Timp.

Perc. *dim.* *mp*

291 **N**

Sop. Cnt. *mf*

Solo Cnt.

Rep. Cnt. *mp*

2nd. Cnt. *mp* *mf*

3rd. Cnt. *mp* *mp cresc.*

Flug. *mf*

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

1st Hn. *mp* *mp cresc.*

2nd Hn. *mp* *mp cresc.*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mp cresc.*

2nd Tbn. *mp cresc.*

B. Tbn. *mf*

Euph.

E♭ Bass *mp* *mp cresc.*

B♭ Bass *mp*

Timp.

Perc. *mp* Tubular Bells *mf*

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd. Cnt.

3rd. Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd. Bar.

1st Tbn.

2nd. Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

*mp cresc.*

*mf cresc.*

LC

305 **O**

Sop. Cnt. *f*

Solo Cnt. *f*

Rep. Cnt.

2nd. Cnt.

3rd. Cnt. *mf*

Flug. *f*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *f*

2nd. Bar. *f*

1st Tbn. *f*

2nd. Tbn. *f*

B. Tbn. *f*

Euph. *mf*

E♭ Bass *mf*

B♭ Bass *mf*

Timp. *mf*

Perc. *f*

This musical score page, numbered 310, features 18 staves for various instruments and vocalists. The staves are labeled on the left as follows: Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd. Cnt., 3rd. Cnt., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd. Bar., 1st Tbn., 2nd. Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., and Perc. The score is written in a key signature of one sharp (F#) and a common time signature (C). It includes complex melodic lines for the vocalists and woodwinds, harmonic support from the brass and bass sections, and rhythmic patterns from the percussion. The notation includes notes, rests, slurs, and dynamic markings.

315 poco slent.

**P**

Presto ♩=155

Musical score for orchestra and voices, measures 315-318. The score includes parts for Soprano, Solo, and Repetition Contraltos; Flute; Solo, 1st, and 2nd Horns; 1st and 2nd Baritone Saxophones; 1st, 2nd, and Bass Trombones; Euphonium; Eb Bass; Bb Bass; Timpani; and Percussion. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Presto' with a quarter note equal to 155 beats per minute. The dynamic marking is *mf* (mezzo-forte). The score shows a transition from a 'poco slent.' (poco rallentando) section to a 'P' (Presto) section. The vocal parts (Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd. Cnt., 3rd. Cnt.) have melodic lines with slurs and accents. The instrumental parts feature rhythmic patterns, including sixteenth-note runs in the Euphonium and Percussion, and sustained chords in the Horns and Trombones.

Sop. Cnt. *mp cresc.* *fp*

Solo Cnt. *mp cresc.* *fp*

Rep. Cnt. *mp cresc.* *fp*

2nd. Cnt. *mp cresc.* *fp*

3rd. Cnt. *mp cresc.* *fp*

Flug. *mp subito* *mf*

Solo Hn. *mp subito cresc.* *fp*

1st Hn. *mp subito cresc.* *fp*

2nd Hn. *mp subito cresc.* *fp* *f*

1st Bar. *mp subito* *mf*

2nd Bar. *mp subito* *mf*

1st Tbn. *mp subito cresc.* *fp*

2nd Tbn. *mp subito cresc.* *fp*

B. Tbn. *mp subito cresc.* *fp*

Euph. *mp subito cresc.* *fp*

E♭ Bass *mp subito cresc.* *fp*

B♭ Bass *mp subito cresc.* *fp*

Timp. *fp* *f*

Perc.

325

Sop. Cnt.  
Solo Cnt.  
Rep. Cnt.  
2nd. Cnt.  
3rd. Cnt.  
Flug.  
Solo Hn.  
1st Hn.  
2nd Hn.  
1st Bar.  
2nd. Bar.  
1st Tbn.  
2nd. Tbn.  
B. Tbn.  
Euph.  
Eb Bass  
Bb Bass  
Timp.  
Perc.



336

Sop. Cnt. *ff*

Solo Cnt. *ff*

Rep. Cnt. *ff*

2nd. Cnt. *ff*

3rd. Cnt. *ff*

Flug. *ff*

Solo Hn.

1st Hn.

2nd Hn.

1st Bar. *ff*

2nd. Bar. *ff*

1st Tbn. *ff*

2nd. Tbn. *ff*

B. Tbn. *ff*

Euph. *f cresc.* *ff*

E♭ Bass *f cresc.* *ff*

B♭ Bass *f cresc.* *ff*

Timp. *f cresc.* *ff*

Perc. *ff*

340

Sop. Cnt. *ff*

Solo Cnt. *ff*

Rep. Cnt. *ff*

2nd. Cnt. *ff*

3rd. Cnt. *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* LC

# Petite Suite

for  
Brass Quintet

## Intrada

John Meredith

Deciso  $\text{♩} = 102$  slent.

1st Trumpet in Bb  
2nd Trumpet in Bb  
Horn in F  
Trombone  
Tuba

6 A tempo  $\text{♩} = 102$

Tpt.  
Tpt.  
Hn.  
Tbn.  
Tba.

13

Tpt.  
Tpt.  
Hn.  
Tbn.  
Tba.

20 *Grazioso*

Musical score for measures 20-27. The score is for five instruments: Tpt. (Trumpet), Hn. (Horn), Tbn. (Tenor Trombone), and Tba. (Tuba). The key signature has one sharp (F#) and the time signature is 3/4. The tempo/mood is *Grazioso*. The dynamic marking *mf* (mezzo-forte) is present at the beginning of each staff.

28

Musical score for measures 28-32. The score is for five instruments: Tpt. (Trumpet), Hn. (Horn), Tbn. (Tenor Trombone), and Tba. (Tuba). The key signature has one sharp (F#) and the time signature is 3/4. The tempo/mood is *Grazioso*. The dynamic markings *dim.* (diminuendo) and *mp* (mezzo-piano) are present at the beginning of each staff.

33

Musical score for measures 33-36. The score is for five instruments: Tpt. (Trumpet), Hn. (Horn), Tbn. (Tenor Trombone), and Tba. (Tuba). The key signature has one sharp (F#) and the time signature is 3/4. The tempo/mood is *Grazioso*. The dynamic marking *mp* (mezzo-piano) is present at the beginning of the Tpt. staff.

38 poco accel Leggerio ♩ = 110

Musical score for measures 38-44. The score is for five instruments: Tpt. (Trumpet), Hn. (Horn), Tbn. (Tenor Trombone), and Tba. (Tuba). The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked 'poco accel' and 'Leggerio ♩ = 110'. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, particularly in the trumpet and horn parts. The tuba part is mostly rests with some low-frequency accompaniment.

45

Musical score for measures 45-47. The score is for five instruments: Tpt. (Trumpet), Hn. (Horn), Tbn. (Tenor Trombone), and Tba. (Tuba). The key signature has one sharp (F#) and the time signature is 3/4. The music continues with similar rhythmic complexity, featuring sixteenth and thirty-second notes. The tuba part has a more active role with a steady eighth-note accompaniment.

48 slent.

Musical score for measures 48-51. The score is for five instruments: Tpt. (Trumpet), Hn. (Horn), Tbn. (Tenor Trombone), and Tba. (Tuba). The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked 'slent.' (ritardando). The music becomes more melodic and slower, with fewer notes per measure. The tuba part features a prominent eighth-note accompaniment.

52 a tempo  $\text{♩} = 102$

Tpt. *mf* *cresc.*

Tpt. *mf* *cresc.*

Hn. *mf* *cresc.*

Tbn. *mf* *cresc.*

Tba. *mf* *cresc.*

59 **molto accel**  $\text{♩} = 140$

Tpt. *f*

Tpt. *f*

Hn. *f*

Tbn. *f*

Tba. *f*

66

Tpt. *fp cresc.* *f*

Tpt. *fp cresc.* *f*

Hn. *fp cresc.* *f*

Tbn. *fp cresc.* *f*

Tba. *fp cresc.* *f*

69 **molto riten.**

The musical score is for five brass instruments: two Trumpets (Tpt.), Horn (Hn.), Trombone (Tbn.), and Tubas (Tba.). The score is in 4/4 time and consists of five measures. The first measure has dynamics 'cresc.' and accents. The second measure has dynamics 'ff' and accents. The third measure has dynamics 'ff' and accents. The fourth measure has dynamics 'ff' and accents. The fifth measure has dynamics 'ff' and accents. The tempo marking 'molto riten.' is at the top right.

# Dance Images

Rustico  $\text{♩} = 110$

1st Trumpet in B $\flat$

2nd Trumpet in B $\flat$

Horn in F

Trombone

Tenor Drum

*mp*

*mf dim.*

*mp*

9

Tpt.

Tpt.

Hn.

Tbn.

T. D.

17

Tpt.

Tpt.

Hn.

Tbn.

Tba.

*mf-f*

*mf-f*

*mf-f*

*mf-f*

*mf-f*

23

Tpt.  
Tpt.  
Hn.  
Tbn.  
Tba.

29

Tempo de Valse ♩ = 180

Tpt.  
Tpt.  
Hn.  
Tbn.  
Tba.

*dim.*  
*mf dim.*  
*dim.*  
*mf*  
*dim.*  
*mf dim.*  
*dim.*  
*mf dim.*

35

Tpt.  
Tpt.  
Hn.  
Tbn.  
Tba.

*mp*  
*mf*  
*mp*  
*mp*  
*mp*

43

Musical score for measures 43-47. The score is for five instruments: Tpt. (Trumpet), Hn. (Horn), Tbn. (Tenor Trombone), and Tba. (Tuba). The key signature is one sharp (F#). The time signature is 4/4. The music features a strong dynamic of *f* (forte). The Tpt. part has a melodic line with slurs. The Hn. part has a melodic line with slurs. The Tbn. part has a melodic line with slurs. The Tba. part has a bass line with slurs. The music is in a 4/4 time signature.

48

Musical score for measures 48-51. The score is for five instruments: Tpt. (Trumpet), Hn. (Horn), Tbn. (Tenor Trombone), and Tba. (Tuba). The key signature is one sharp (F#). The time signature is 4/4. The music features a strong dynamic of *f* (forte). The Tpt. part has a melodic line with slurs. The Hn. part has a melodic line with slurs. The Tbn. part has a melodic line with slurs. The Tba. part has a bass line with slurs. The music is in a 4/4 time signature.

52

Musical score for measures 52-56. The score is for five instruments: Tpt. (Trumpet), Hn. (Horn), Tbn. (Tenor Trombone), and Tba. (Tuba). The key signature is one sharp (F#). The time signature is 4/4. The music features a strong dynamic of *f* (forte). The Tpt. part has a melodic line with slurs. The Hn. part has a melodic line with slurs. The Tbn. part has a melodic line with slurs. The Tba. part has a bass line with slurs. The music is in a 4/4 time signature.

60 *slent.*

Musical score for measures 60-67. The score is for five instruments: Tpt. (Trumpet), Hn. (Horn), Tbn. (Tenor Trombone), and Tba. (Tuba). The music is in 2/4 time and features a melodic line in the upper instruments and a bass line in the lower instruments. Dynamics include *dim.* (diminuendo), *mf* (mezzo-forte), and *mp* (mezzo-piano).

68  $\text{♩} = 100$  *accel.* **a tempo**  $\text{♩} = 110$

Musical score for measures 68-76. The score is for five instruments: Tpt. (Trumpet), Hn. (Horn), Tbn. (Tenor Trombone), and Tba. (Tuba). The music is in 2/4 time and features a complex, rhythmic melodic line in the upper instruments and a bass line in the lower instruments. Dynamics include *f* (forte).

77

Musical score for measures 77-84. The score is for five instruments: Tpt. (Trumpet), Hn. (Horn), Tbn. (Tenor Trombone), and Tba. (Tuba). The music is in 2/4 time and features a melodic line in the upper instruments and a bass line in the lower instruments. Dynamics include *cresc.* (crescendo).

Musical score for five brass instruments: two Trumpets (Tpt.), Horn (Hn.), Trombone (Tbn.), and Tuba (Tba.). The score is divided into two systems. The first system covers measures 82-84, and the second system covers measures 85-87. Dynamics include *fp cresc.* and *ff*. The tuba part includes a large *ff* dynamic marking and a series of vertical lines representing a drum pattern.

# Elegy

Lamentando ♩ = 64

1st Trumpet in Bb

Flugelhorn

Horn in F

Trombone

Tuba

Musical score for measures 1-8. The score is for five instruments: 1st Trumpet in Bb, Flugelhorn, Horn in F, Trombone, and Tuba. The tempo is Lamentando with a quarter note equal to 64 beats per minute. The music is in 4/4 time. The 1st Trumpet, Flugelhorn, and Horn in F parts are mostly rests, with some notes appearing in measure 8. The Trombone part has a melodic line starting in measure 1, with dynamics *mp*, *mf cresc.*, *f dim.*, and *mf*. The Tuba part has a melodic line starting in measure 1, with a dynamic of *mf*.

poco agitato

9

Tpt.

Flug.

Hn.

Tbn.

Tba.

Musical score for measures 9-16. The tempo is poco agitato. The score is for five instruments: Tpt., Flug., Hn., Tbn., and Tba. The music is in 4/4 time. The Tpt., Flug., and Tbn. parts have melodic lines with dynamics *mp*, *mf*, *mp*, and *mp cresc.* leading to *f*. The Hn. part has a melodic line with dynamics *mp*, *mf*, and *f*. The Tba. part has a melodic line with dynamics *mp* and *mp cresc.* leading to *f*.

a tempo ♩ = 64

17

Tpt.

Flug.

Hn.

Tbn.

Tba.

Musical score for measures 17-20. The tempo is a tempo with a quarter note equal to 64 beats per minute. The score is for five instruments: Tpt., Flug., Hn., Tbn., and Tba. The music is in 4/4 time. The Tpt., Flug., and Hn. parts have melodic lines with dynamics *dim.* and *mp*. The Tbn. part has a melodic line with dynamics *dim.* and *mp*. The Tba. part has a melodic line with a dynamic of *dim.*.

24

Tpt.

Flug.

Hn.

Tbn.

Tba.

*cresc.*

*mf*

*mp*

*cresc.*

*mf*

*mf*

*mp cresc.*

*mf*

*mp*

*mf*

*mp*

31

*poco agitato*

Tpt.

Flug.

Hn.

Tbn.

Tba.

*mp*

*ff*

*mp cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*f*

37

*a tempo*

Tpt.

Flug.

Hn.

Tbn.

Tba.

*mf*

*mf*

*mf*

*mf*

*mf*

43 riten.

Tpt. *cresc.* *ff dim.*

Flug. *cresc.* *ff dim.*

Hn. *cresc.* *ff dim.*

Tbn. *cresc.* *ff dim.*

Tba. *cresc.* *ff dim.*

49 **A tempo** rall. e fine

Tpt. *mf* *mp* *mf* *mp* *mp cresc.*

Flug. *mf* *mp* *mf* *mp* *mp cresc.*

Hn. *mf* *mp* *mf* *mp* *mp cresc.*

Tbn. *mf* *mp* *mf* *mp* *mp cresc.*

Tba. *mf* *mp* *mf* *mp* *mp cresc.*

56

Tpt. *mf dim.* *p* *pp*

Flug. *mf dim.* *p dim.* *pp*

Hn. *mp cresc.* *mf dim.* *p dim.* *pp*

Tbn. *mf dim.* *p dim.* *pp*

Tba. *mf dim.* *p* *pp*

223

# March

Marcato  $\text{♩} = 120$

1st Trumpet in Bb  
2nd Trumpet in Bb  
Horn in F  
Trombone  
Tuba

5  
Tpt.  
Tpt.  
Hn.  
Tbn.  
Tba.

dim. *mf* Cup mute  
*mf* Cup mute  
*mf* Cup mute  
*mf* dim. *mf*

10  
Tpt.  
Tpt.  
Hn.  
Tbn.  
Tba.

13

Musical score for measures 13-15. The score is for five instruments: Tpt. (Trumpet), Hn. (Horn), Tbn. (Tenor Trombone), and Tba. (Tuba). The music is in 7/8 time. Measure 13 starts with a key signature of one sharp (F#). The Tpt. and Hn. parts feature eighth-note patterns with accents. The Tbn. part has a more complex rhythmic pattern with a flat (Bb) and an accent. The Tba. part plays a steady eighth-note accompaniment. Measure 15 features a triplet of eighth notes in the Tpt. and Hn. parts.

16 Open

Musical score for measures 16-21. The score is for five instruments: Tpt. (Trumpet), Hn. (Horn), Tbn. (Tenor Trombone), and Tba. (Tuba). The music is in 7/8 time. Measure 16 starts with a key signature of one sharp (F#) and a dynamic marking of *f*. The Tpt. and Hn. parts are marked "Open". The Tbn. part also has a dynamic marking of *f*. The Tba. part has a dynamic marking of *f*. The music features a mix of eighth and quarter notes. Measure 21 features a triplet of eighth notes in the Tpt. and Hn. parts.

22

Musical score for measures 22-26. The score is for five instruments: Tpt. (Trumpet), Hn. (Horn), Tbn. (Tenor Trombone), and Tba. (Tuba). The music is in 7/8 time. Measure 22 starts with a key signature of one sharp (F#) and a dynamic marking of *mf*. The Tpt. and Hn. parts feature a triplet of eighth notes. The Tbn. part has a dynamic marking of *mf*. The Tba. part has a dynamic marking of *mf*. The music features a mix of eighth and quarter notes. Measure 24 features a dynamic marking of *dim.* in the Tpt. and Hn. parts. Measure 26 features a dynamic marking of *mf* in the Tbn. and Tba. parts.

28

Listesso tempo e cantabile

Musical score for measures 28-35. The score is for five instruments: Tpt. (Trumpet), Hn. (Horn), Tbn. (Tuba), and Tba. (Trombone). The music is in 2/2 time and features a key signature of one sharp (F#). The dynamics are marked as *dim.* (diminuendo) and *mp* (mezzo-piano). The Tbn. part includes a *cresc.* (crescendo) and *f dim.* (fortissimo diminuendo) marking.

36

Musical score for measures 36-41. The score is for five instruments: Tpt., Hn., Tbn., and Tba. The music continues in 2/2 time with a key signature of one sharp. Dynamics include *mf* (mezzo-forte) and *cresc.* (crescendo). A hairpin crescendo is shown in the Horn part.

42

Musical score for measures 42-45. The score is for five instruments: Tpt., Hn., Tbn., and Tba. The music continues in 2/2 time with a key signature of one sharp. Dynamics include *f dim.* (fortissimo diminuendo) and *mp* (mezzo-piano). The Tba. part has a *mp* marking at the end of the system.

47

Tpt.  
Tpt.  
Hn.  
Tbn.  
Tba.

54

Tpt.  
Tpt.  
Hn.  
Tbn.  
Tba.

60

Tpt.  
Tpt.  
Hn.  
Tbn.  
Tba.

*cresc.* *mf* *mp cresc.*  
*cresc.* *mf* *mp cresc.*  
*cresc.* *mf* *mp cresc.*  
*cresc.* *mf* *mp cresc.*  
*cresc.* *mf* *mp cresc.*

67 Listesso tempo

Tpt. *mf*

Tpt. *mf*

Hn. *f*

Tbn. *mf*

Tba. *mf*

72

Tpt.

Tpt.

Hn.

Tbn.

Tba.

77

Tpt. *cresc.*

Tpt. *cresc.*

Hn. *mf cresc.*

Tbn. *cresc.*

Tba. *cresc.*

81

Tpt. *f*

Tpt. *f*

Hn.

Tbn. *f*

Tba. *f*

85

Tpt. *f*

Tpt. *f*

Hn.

Tbn. *f*

Tba. *f*

89

Tpt. *dim.* *mp cresc.*

Tpt. *dim.* *mp cresc.*

Hn. *dim.* *mp cresc.*

Tbn. *dim.* *mp cresc.*

Tba. *dim.* *mp cresc.*

The musical score is arranged in five staves, labeled on the left as Tpt., Tpt., Hn., Tbn., and Tba. The key signature is one sharp (F#) and the time signature is 3/4. The first two staves (Tpt.) and the third staff (Hn.) begin with a dynamic marking of *ff* and a triplet of eighth notes. The fourth staff (Tbn.) also begins with a triplet of eighth notes. The fifth staff (Tba.) begins with a dynamic marking of *ff* and a quarter note. The score is divided into four measures by vertical bar lines. The first measure contains the initial triplet patterns. The second and third measures feature a series of notes with accents (*v*) and slurs. The fourth measure concludes with a final triplet of eighth notes in the Tbn. and Tba. staves, and a final note with an accent in the Tpt. and Hn. staves.

# The Bridestones - A Rhapsody for Brass Band.

John Meredith

Risoluto  $\text{♩} = 120$

Soprano Cornet

Solo Cornet *mp*

Repiano Cornet *mp*

2nd Cornet *mp*

3rd Cornet *mp*

Flugel

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

1st. Trombone *f*

2nd. Trombone *f*

Bass Trombone *f*

Euphonium

E♭ Bass *f*

B♭ Bass *f*

Timpani *f*

Percussion 1 *f*

5

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd 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. 1

*f mp* *cresc.* *f*

*f mp* *cresc.* *f*

*f mp* *cresc.* *f*

*f mp* *cresc.* *f*

*f*

9

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd 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. 1

This musical score page contains 12 staves for various instruments. The instruments and their parts are as follows:

- Sop. Cor. (Soprano Cornet):** Active throughout, playing a melodic line with eighth and sixteenth notes.
- Solo Cor. (Solo Cornet):** Active throughout, playing a melodic line similar to the Soprano Cornet.
- Rep. Cor. (Repetitive Cornet):** Active throughout, playing a melodic line similar to the Solo Cornet.
- 2nd Cor. (Second Cornet):** Mostly rests, with a few notes in measure 14.
- 3rd Cor. (Third Cornet):** Mostly rests, with a few notes in measure 14.
- Flug. (Flugelhorn):** Active throughout, playing a melodic line.
- Solo Hn. (Solo Horn):** Mostly rests, with a few notes in measure 14.
- 1st Hn. (First Horn):** Active throughout, playing a melodic line.
- 2nd Hn. (Second Horn):** Mostly rests.
- 1st Bar. (First Baritone):** Mostly rests.
- 2nd Bar. (Second Baritone):** Mostly rests.
- 1st Tbn. (First Trombone):** Active throughout, playing a melodic line.
- 2nd Tbn. (Second Trombone):** Active throughout, playing a melodic line.
- B. Tbn. (Bass Trombone):** Active throughout, playing a melodic line.
- Euph. (Euphonium):** Active throughout, playing a melodic line.
- E♭ Bass (E-flat Bass):** Mostly rests.
- B♭ Bass (B-flat Bass):** Mostly rests.
- Timp. (Timpani):** Mostly rests.
- Perc. i (Percussion 1):** Active throughout, playing a rhythmic pattern with accents.

15 A **Maestoso** ♩ = 120

**Instrumentation and Dynamics:**

- Sop. Cor. *cresc.* **ff dim.**
- Solo Cor. *cresc.* **ff dim.**
- Rep. Cor. *cresc.* **ff dim.**
- 2nd Cor. **ff**
- 3rd Cor. *cresc.* **ff**
- Flug. *cresc.* **ff**
- Solo Hn. *cresc.* **ff**
- 1st Hn. *cresc.* **ff**
- 2nd Hn. **ff**
- 1st Bar. **ff dim.**
- 2nd Bar. **ff**
- 1st. Tbn. **ff dim.**
- 2nd. Tbn. **ff dim.**
- B. Tbn. **ff dim.**
- Euph. *cresc.* **ff dim.**
- E♭ Bass **ff dim.**
- B♭ Bass **ff dim.**
- Timp. *cresc.* **ff dim.**
- Perc. 1 *cresc.* **ff dim.**

Sop. Cor. *f* *mf*

Solo Cor. *mf*

Rep. Cor. *mf*

2nd Cor. *mf*

3rd Cor. *mf*

Flug. *mf*

Solo Hn. *f* *mf*

1st Hn.

2nd Hn.

1st Bar. *mf*

2nd Bar.

1st. Tbn. *mf*

2nd. Tbn. *mf*

B. Tbn. *mf*

Euph. *f* *mf*

E♭ Bass *mf*

B♭ Bass *mf*

Timp.

Perc. 1 *mf*



Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd 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. 1

The musical score consists of 16 staves. The top five staves are for the Cornet section (Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor.). The next five staves are for the Horn section (Flug., Solo Hn., 1st Hn., 2nd Hn.). The following five staves are for the Trombone section (1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn.). The last three staves are for the Euphonium and Bass section (Euph., E♭ Bass, B♭ Bass). The Timpani (Timp.) and Percussion 1 (Perc. 1) parts are at the bottom. The Perc. 1 part features a rhythmic pattern of eighth notes with accents. The score includes various musical notations such as slurs, accents, and dynamic markings like 'dim.' (diminuendo).

Mute

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd 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. I

*f*

Mute

*f*

Mute

*f*

Mute

*f*

Mute

*f*

Mute

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*cresc.*

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

*f*

*cresc.*

*f*

*f*

*f*

*mp cresc. mf*

LC

*f*

*mp cresc. mf*

*f*

Open

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd 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. 1

Open

Open

Open

Open

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

Sop. Cor.

Solo Cor. *mf* Two

Rep. Cor. *mf* One

2nd Cor. *mf*

3rd Cor. *mf*

Flug. *mf*

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *mf* Solo

E♭ Bass *mf*

B♭ Bass *mf*

Timp.

Perc. 1 *mf* Tri. *mf*

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd 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. 1

*mf*

*mf*

*cresc.*

*cresc.*

*cresc.*

3

3

*mf cresc.*

This musical score page, numbered 49, contains 16 staves for various instruments. The staves are labeled on the left as follows: Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., and Perc. 1. The score is divided into four measures. The Soprano Cor (Sop. Cor.) part has a melodic line starting in the third measure with a forte (*f*) dynamic. The Solo Horn (Solo Hn.) and First Horn (1st Hn.) parts feature intricate melodic lines with triplets and slurs, also marked with *f*. The Second Horn (2nd Hn.) part has a rhythmic pattern of eighth notes starting in the third measure. The Baritone (1st Bar. and 2nd Bar.) parts play rhythmic patterns of eighth notes. The Trombone (1st Tbn., 2nd Tbn., and B. Tbn.) parts play rhythmic patterns of eighth notes. The Euphonium (Euph.) part has a melodic line starting in the third measure. The Eb Bass and Bb Bass parts play rhythmic patterns of eighth notes. The Timpani (Timp.) part plays a rhythmic pattern of eighth notes. The Percussion 1 (Perc. 1) part plays a rhythmic pattern of eighth notes. The dynamic *f* is indicated at the beginning of many parts.

Sop. Cor. *f* *ff*

Solo Cor. *f* *ff*

Rep. Cor. *fp* *ff*

2nd Cor. *fp* *ff*

3rd Cor. *fp* *ff*

Flug. *f* *ff*

Solo Hn. *fp* *ff*

1st Hn. *fp* *ff*

2nd Hn. *fp* *ff*

1st Bar. *fp* *ff*

2nd Bar. *fp* *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff*

E♭ Bass *ff*

B♭ Bass *ff*

Timp. *ff*

Perc. 1 *ff*

*Tutti*

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd 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. 1

*mp*

*mp*

*mp*

*mp*

*f* *mf* *mp*

*f* *mf* *mp*

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

*f* *mf* *mp*

*f* *dim.* *mp*

*f* *dim.* *mp*

*f* *dim.* *mp*

*mp* Tri.

*f* *dim*<sub>245</sub> *mf* *mp*

silent.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd 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. 1

*f cresc.*

*pp* *f cresc.*

*pp* *f cresc.*

*pp* *f cresc.*

*pp*

*f cresc.*

Solo

*mp*

Solo

*mp*

L. C.

*mp*

*f*

Musical score for various instruments. The score is divided into three measures. The instruments listed on the left are: Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st. Tbn., 2nd. Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., and Perc. 1. Dynamics include *ff* and *f*. The word *Tutti* is written above the 1st Bar. and Eb Bass staves.

This musical score page contains 15 staves for various instruments. The top four staves are for the Cornet section: Sop. Cor., Solo Cor., Rep. Cor., and 2nd Cor. The next two staves are for the Horn section: 3rd Cor. and Flug. The following three staves are for the Trumpet section: Solo Hn., 1st Hn., and 2nd Hn. The next two staves are for the Baritone section: 1st Bar. and 2nd Bar. The following three staves are for the Trombone section: 1st Tbn., 2nd Tbn., and B. Tbn. The next three staves are for the Bass section: Euph., Eb Bass, and Bb Bass. The final two staves are for Percussion: Timp. and Perc. 1. The score is written in 3/4 time with a key signature of one sharp (F#). Measures 70-72 are shown. The woodwinds and strings (not shown) play a melodic line with eighth and sixteenth notes. The brass instruments provide harmonic support with sustained notes and rhythmic patterns. The percussion includes a snare drum pattern in measure 70 and a cymbal pattern in measure 72.

Musical score for various instruments. The score is divided into two systems. The first system includes Sopranos (Sop. Cor.), Solo Horns (Solo Cor.), Repetitive Horns (Rep. Cor.), 2nd Horns (2nd Cor.), 3rd Horns (3rd Cor.), Flutes (Flug.), Solo Horns (Solo Hn.), 1st Horns (1st Hn.), 2nd Horns (2nd Hn.), 1st Baritone (1st Bar.), 2nd Baritone (2nd Bar.), 1st Trombone (1st Tbn.), 2nd Trombone (2nd Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), E-flat Bass (E♭ Bass), B-flat Bass (B♭ Bass), and Timpani (Timp.). The second system includes Percussion 1 (Perc. 1). The score features a variety of musical notations, including treble and bass clefs, stems, beams, and slurs. Dynamics markings such as *cresc.* and *f cresc.* are present throughout the score.

Maestoso

Sop. Cor. *ff dim.* *f*

Solo Cor. *ff dim.*

Rep. Cor. *ff dim.*

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

3rd Cor. *ff*

Flug. *ff*

Solo Hn. *ff* *f*

1st Hn. *ff*

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

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

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

1st Tbn. *ff* *dim.* *mf*

2nd Tbn. *ff* *dim.* *mf*

B. Tbn. *ff* *dim.* *mf*

Euph. *ff dim.* *f*

E♭ Bass *ff dim.* *mf*

B♭ Bass *ff dim.* *mf*

Timp. *ff*

Perc. 1 *ff dim.* *mf*

L.C.

Musical score for page 79, featuring various instruments including Sopranos, Horns, Trombones, and Percussion. The score is written in treble and bass clefs with dynamic markings such as *mf* and articulation like accents and slurs. It includes parts for:

- Sop. Cor.
- Solo Cor.
- Rep. Cor.
- 2nd Cor.
- 3rd 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. 1

84 (non rall.) riten. ♩ = 110 mute

Sop. Cor. *mp* mute

Solo Cor. *mp* mute

Rep. Cor. *mp* mute

2nd Cor. *mp* mute

3rd Cor. *mp* mute

Flug. *mp* 3

Solo Hn. *mp* 3

1st Hn. *mp* 3

2nd Hn. *mp* 3

1st Bar. *mp* 3

2nd Bar. *mp* 3

1st Tbn. *mp* 3

2nd Tbn. *mp* 3

B. Tbn. *mp* 3

Euph. *mf* One 3

E♭ Bass

B♭ Bass

Timp. *mp* 3

Perc. 1

C

90

accel.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd 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.

Perc. 1

Solo

*mf*

Solo

*mf*

*mf*

*mf*

*mf*

*mf*



Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd 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. 1

100 **D** *Meno mosso e teneramente* ♩ = 96

Sop. Cor.

Solo Cor. *mf* *Open Solo*

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn. *mf* *Solo*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf* *Solo*

2nd Bar. *Solo*

1st. Tbn. *mf* *Solo*

2nd. Tbn.

B. Tbn.

Euph. *One*

E♭ Bass *One*

B♭ Bass

Timp.

Perc. 1



Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd 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. 1

non solo

*f*

Crash

*f*

Sop. Cor. *dim.* *mf*

Solo Cor. *dim.* *mf*

Rep. Cor. *dim.* *mf*

2nd Cor. Open *f dim.* *mf*

3rd Cor. *mf*

Flug. *mf*

Solo Hn. *mf*

1st Hn.

2nd Hn.

1st Bar. *mf*

2nd Bar. *mf*

1st. Tbn. *mf*

2nd. Tbn. *mf*

B. Tbn.

Euph.

E♭ Bass *dim.* *mf*

B♭ Bass *dim.* *mf*

Timp.

Perc. 1 *mf dim.* 259 *mf cresc.* *f dim.* *mf*



Sop. Cor. *mf*

Solo Cor. *mf*

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar. *mf*

2nd Bar. *mf*

1st. Tbn.

2nd. Tbn.

B. Tbn.

Euph. <sup>2.</sup> <sub>7</sub>

E♭ Bass <sup>2.</sup> <sub>7</sub>

B♭ Bass <sup>2.</sup> <sub>7</sub>

Timp. *f* <sub>3</sub> *mf*

Perc. 1 >>>

127

Cantabile

Sop. Cor. *mf* Cantabile

Solo Cor. *mf* Cantabile

Rep. Cor. *mf* Cantabile

2nd Cor. *mf* Cantabile

3rd Cor. *mf* Cantabile

Flug.

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

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

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

B. Tbn. *mf cresc.* *f dim.* *mf*

Euph. *mf*

E♭ Bass *mf*

B♭ Bass *mf*

Timp.

Perc. 1

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd 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. 1

This musical score page contains 13 staves for various instruments. The top five staves are for the Cor Anglais section: Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., and 3rd Cor. The next three staves are for Horns: Flugelhorn, Solo Horn, 1st Horn, and 2nd Horn. The following three staves are for Trombones: 1st Trombone, 2nd Trombone, and Bass Trombone. The bottom four staves are for Percussion: Euphonium, Eb Bass, Bb Bass, and Timp. The Perc. 1 staff is at the very bottom. The score is in 4/4 time and features a melodic line for the Cor Anglais section, with dynamics ranging from *f dim.* to *mf*. The woodwind and percussion parts provide harmonic support and rhythmic patterns.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd 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. 1

Rep.

*mf*

Rep.

*mf*

*mf*

*mf*

*f dim.*

*f dim.*

*f dim.*

Tutti

*dim.*

Tutti

*dim.*

Tutti

*dim.*

*mf*

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd 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. 1

This musical score page contains 17 staves for various instruments. The top five staves (Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor.) and the Flugelhorn staff are mostly silent, with rests throughout. The Solo Horn, 1st Horn, and 2nd Horn staves also contain rests. The 1st and 2nd Baritone staves are silent. The 1st, 2nd, and Bass Trombone staves feature long, sustained notes with a *mp* dynamic marking. The Euphonium, E♭ Bass, and B♭ Bass staves play a rhythmic pattern of eighth notes, also marked *mp*. The Timp and Perc. 1 staves are silent.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd 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. 1

LC

*p cresc.*   *mp cresc.*   *mf dim.*   *mp cresc.*

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd 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. 1

*mf dim.*

*mp cresc.*

*mf dim.*

*mp cresc.*

Sop. Cor. *mf cresc.*

Solo Cor. *mf cresc.*

Rep. Cor. *mf cresc.*

2nd Cor. *mf cresc.*

3rd Cor. *mf cresc.*

Flug. *mf dim.* *mp* *cresc.*

Solo Hn. *mf dim.* *mp* *cresc.*

1st Hn. *mf dim.* *mp* *cresc.*

2nd Hn. *mf dim.* *mp* *cresc.*

1st Bar. *mf* *mp cresc.* *mf cresc.*

2nd Bar. *mf cresc.*

1st Tbn. *mf* *mp cresc.* *mf cresc.*

2nd Tbn. *mf* *mp cresc.* *mf cresc.*

B. Tbn. *mf* *mp cresc.* *mf cresc.*

Euph. *mf* *mp cresc.* *mf cresc.*

E♭ Bass *mf* *mp cresc.* *mf cresc.*

B♭ Bass *mf* *mp cresc.* *mf cresc.*

Timp. *mf* *mp cresc.* *mf cresc.*

Perc. 1 *mf dim.* *mp cresc.*

**Grandioso**

161

Musical score for Grandioso, measures 161-162. The score includes parts for Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., and Perc. 1. The music is in 2/4 time and features a grandioso tempo. Dynamics are marked with 'f' (forte).

Sop. Cor.

Solo Cor. *dim.* *mp*

Rep. Cor. *dim.* *mp*

2nd Cor. *dim.* *mp* One Two One

3rd Cor. *dim.* *mp* 2. 1.

Flug.

Solo Hn. *dim.* *mp*

1st Hn. *dim.* *mp*

2nd Hn. *dim.* *mp*

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *mf*

E♭ Bass *mf*

B♭ Bass *mf*

Tam Tam

Timp. *mf cresc.* *f*

Perc. I *dim.* *mf*

This musical score page contains 13 staves for various instruments. The staves are labeled as follows from top to bottom: Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., and Perc. 1. The score is written in 3/4 time with a key signature of one flat (Bb). The Soprano and Alto Cornets (Sop. Cor. and Solo Cor.) play a melodic line with slurs and accents. The 2nd and 3rd Cornets (2nd Cor. and 3rd Cor.) play a rhythmic accompaniment. The Flugelhorn (Flug.) and Horns (Solo Hn., 1st Hn., 2nd Hn.) play sustained notes. The Trombones (1st Tbn., 2nd Tbn., B. Tbn.) and Euphonium (Euph.) play sustained notes. The Eb Bass and Bb Bass play a rhythmic accompaniment. The Timpani (Timp.) and Percussion 1 (Perc. 1) play a rhythmic accompaniment. The score is divided into three measures. The first measure is measure 167, the second is measure 168, and the third is measure 169. The Solo Cor. staff has a '7' above it in the second measure. The 2nd Cor. staff has 'Two' above it in the second measure. The 3rd Cor. staff has '2.' above it in the second measure. The Solo Hn. staff has a '7' above it in the second measure. The 1st Hn. staff has a '7' above it in the second measure. The 2nd Hn. staff has a '7' above it in the second measure. The Euph. staff has a '7' above it in the second measure. The Eb Bass staff has a '7' above it in the second measure. The Bb Bass staff has a '7' above it in the second measure. The Timp. staff has a '7' above it in the second measure. The Perc. 1 staff has a '7' above it in the second measure. The Solo Cor. staff has a '7' above it in the third measure. The 2nd Cor. staff has 'One' above it in the third measure. The 3rd Cor. staff has '2.' above it in the third measure. The Solo Hn. staff has a '7' above it in the third measure. The 1st Hn. staff has a '7' above it in the third measure. The 2nd Hn. staff has a '7' above it in the third measure. The Euph. staff has a '7' above it in the third measure. The Eb Bass staff has a '7' above it in the third measure. The Bb Bass staff has a '7' above it in the third measure. The Timp. staff has a '7' above it in the third measure. The Perc. 1 staff has a '7' above it in the third measure.

Sop. Cor. *mf cresc.*

Solo Cor. *cresc.*

Rep. Cor.

2nd Cor. *cresc.*

3rd Cor. *cresc.*

Flug. *mf cresc.*

Solo Hn. *cresc.*

1st Hn. *cresc.*

2nd Hn. *cresc.*

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *cresc.*

E♭ Bass *cresc.*

B♭ Bass *cresc.*

Timp.

Perc. 1 *cresc.*

Two

1.

2.

Sop. Cor. *f dim.*

Solo Cor. *f dim.* *mf cresc.*

Rep. Cor. *mf* *mf One cresc.*

2nd Cor. *mf cresc.* *f dim.* *mf cresc.*

3rd Cor. *mf* *f dim.* *mf cresc.*

Flug. *f dim.* *mf*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

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

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

1st. Tbn.

2nd. Tbn.

B. Tbn.

Euph. *f*

E♭ Bass *f*

B♭ Bass *f*

Timp. *f Tubular Bells* *f Ped.* *Ped.* *Ped.*

Perc. 1 *f dim.* *mf* *cresc.*

Musical score for page 176, featuring various instruments. The score is divided into three measures. Dynamics include *f dim.*, *cresc.*, and *f*. The 2nd Cor. part includes markings "Two" and "One". The 1st Bar and 2nd Bar parts include markings *f dim.* and *cresc.*. The Perc. 1 part includes markings *ff* and *Red.*

Sop. Cor. *f dim.* *cresc.* *f*

Solo Cor. *f dim.* *cresc.* *f*

Rep. Cor. *f dim.* *cresc.* *f*

2nd Cor. *f dim.* *cresc.* *f*

3rd Cor. *f dim.* *cresc.* *f*

Flug. *cresc.* *f*

Solo Hn. *cresc.* *f*

1st Hn. *cresc.* *f*

2nd Hn. *cresc.* *f*

1st Bar. *f dim.* *cresc.* *f*

2nd Bar. *f dim.* *cresc.* *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *cresc.* *ff*

E♭ Bass *cresc.* *ff*

B♭ Bass *cresc.* *ff*

Timp. *ff* *Red.*

Perc. 1 *ff*

Sop. Cor. *dim.* *mf dim.*

Solo Cor. *dim.* *cresc.* *mf dim.*

Rep. Cor. *dim.* *cresc.* *mf dim.*

2nd Cor. *dim.* *cresc.* *mf dim.*

3rd Cor. *dim.* *cresc.* *mf dim.*

Flug. *dim.* *mf dim.*

Solo Hn. *dim.* *mf dim.*

1st Hn. *dim.* *mf dim.*

2nd Hn. *dim.* *mf dim.*

1st Bar. *dim.* *mf*

2nd Bar. *dim.* *mf*

1st Tbn. *mf dim.*

2nd Tbn. *mf dim.*

B. Tbn. *mf dim.*

Euph. *ff dim.* *mf*

E♭ Bass *ff dim.* *mf*

B♭ Bass *ff dim.* *mf*

Timp. *ff dim.* *mf*

Perc. 1 *ff dim.* *mf*

slent.

182

Musical score for various instruments including Sopranos, Horns, Trombones, and Percussion. The score is in 4/4 time and includes dynamic markings such as *mp*, *mf*, *gliss.*, *mp dim.*, and *p*. The instruments listed are Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st. Tbn., 2nd. Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., and Perc. 1. The score is marked with *mp* (mezzo-piano) and *mf* (mezzo-forte) dynamics. The *gliss.* (glissando) marking is used for the Trombone parts. The *mp dim.* (mezzo-piano diminuendo) and *p* (piano) markings are used for the Timp. and Perc. 1 parts. The *Tutti* marking is used for the Horns and Trombones. The *slent.* (slentando) marking is used for the beginning of the score.

**G** **Vivace** ♩ = 150

ossia

187

Musical score for various instruments including Sopranos, Solo Cor, Rep. Cor, 2nd Cor, 3rd Cor, Flugel, Solo Hn, 1st Hn, 2nd Hn, 1st Bar, 2nd Bar, 1st Tbn, 2nd Tbn, B. Tbn, Euph, Eb Bass, Bb Bass, Timp, and Perc. 1. The score is in 4/4 time and includes dynamic markings such as *mf cresc.*, *f*, and *mp subito*.

Musical score for various instruments including Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st. Tbn., 2nd. Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., and Perc. 1. The score is written in treble clef for most instruments and bass clef for Timp. and Perc. 1. It features dynamic markings such as *f* and *mf*, and includes articulation like accents and slurs. The Solo Cor. part has a melodic line with a slur and a dynamic marking of *f*. The Flug. part has a melodic line with a dynamic marking of *f*. The Solo Hn., 1st Hn., and 1st Bar. parts have melodic lines with dynamic markings of *f*. The 2nd Hn. part has a melodic line with a dynamic marking of *f*. The 1st. Tbn., 2nd. Tbn., and B. Tbn. parts have harmonic lines with dynamic markings of *f*. The Euph. part has a melodic line with a dynamic marking of *f*. The Eb Bass and Bb Bass parts have harmonic lines with dynamic markings of *f*. The Timp. part has a melodic line with a dynamic marking of *f*. The Perc. 1 part has a rhythmic line with a dynamic marking of *f*.

non rall.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd 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. 1

The musical score consists of 15 staves. The top five staves (Sop. Cor. to 3rd Cor.) feature melodic lines with various articulations and dynamics. The middle section (Flug. to 2nd Hn.) contains sustained notes with accents. The lower section (1st Bar. to Perc. 1) includes rhythmic patterns and sustained notes. Dynamics such as *ff* are indicated throughout. The percussion part (Perc. 1) features a rhythmic pattern of eighth notes.

APPENDIX

Compact Disc of compositions