

# PRAISE JERUSALEM!

**ALFRED REED**

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Grade 5

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## PROGRAM NOTE

PRAISE JERUSALEM! (Kovia Yeroosaghem), Variations on an Armenian Easter Hymn, is built upon a 7th Century melody notated by the great Armenian musicologist, Gomidas Vartabed, and found in the collection titled "Chants of the Divine Liturgy of the Armenian Apostolic Church" where its opening lines (in English translation) run:

*Praise the Lord, O Jerusalem!  
Christ is risen from the dead, Alleluia!*

### NOTE TO CONDUCTOR\*

Exact tempi will depend, as always, on the size of the performing group and the acoustical conditions under which the performance is to take place. For this reason, all tempo indications, and especially the metronomic settings, should be taken as general indications only, as a guide to the conductor in determining his own individual choices in this area.

Again, depending on the size of the performing group as a whole, the extra choir of trumpets and trombones called for in the finale may be increased by doubling or even tripling each of the six parts of which it consists (three trumpets and three trombones). One of each should be sufficient, however, with anything from a wind ensemble up to about 65 total players.

The harp part may also be performed on a synthesizer with a harp or similar setting if need be. It can also be played, with discretion, by a pianist on an open grand piano.

The solo clarinet passages beginning at measure 262, and again at five measures before 277, may also be played on a soprano saxophone, if available, with excellent effect. These passages, and the one for solo flute coming between them, should be played somewhat freely, as if to recall the solo cantor, or chanter, in a sacred service intoning a passage from scripture.

The tempi in the faster sections, such as at measure 58, and especially the final fugue beginning at measure 277, should only be taken as fast as each line of these complex textures can be played clearly and cleanly. It must be remembered that speed is the result of **clarity** in the attack of each note making up these quicker moving passages.

The finale, beginning at measure 371 should be played broadly but without dragging, and with the greatest possible support and sostenuto on each and every tone. The extra choir of trumpets and trombones should be so placed as to be able to cut through the rest of the texture with their fanfare-like figures, and with all possible brilliancy of sound.

\*The conductor may be interested in a detailed rehearsal analysis of this work, by Harry Began, appearing in the June, 1988, issue of **The Instrumentalist** magazine.

Notwithstanding the text of the hymn itself, as noted above, the title PRAISE JERUSALEM! (Kovia Yeroosaghem) is found as such in three different Armenian hymnals, even though it is not actually a literal translation but only an adaptation of the first line of the text.

The music is in the form of an introduction, theme with five variations, and a finale, all developed from elements present in the original hymn melody itself. The introduction is meant to present a version of the main theme in a manner appropriate to its message: the occurrence of the greatest of all miracles, the Tomb having opened, and the earth reeling in shock before it. The finale returns to this reaffirmation of love and regeneration, with the main theme returning in a glorified manner, as if the trumpets of Heaven were proclaiming the risen Christ throughout the world.

The five variations have no programmatic significance and are meant to explore the purely musical possibilities inherent in this 1300-year old melody, utilizing the full resources of the modern wind orchestra or concert band, to which is added, in the finale, an extra choir of trumpets and trombones.

PRAISE JERUSALEM! was commissioned by Purdue University in honor of the 100th anniversary celebration of its Band programs, and was first performed there on April 19th, 1987 (Easter Sunday) by the Purdue University Symphonic Band under the direction of Harry Began.



### CASSETTE RECORDING AVAILABLE

An excellent full performance recording of PRAISE JERUSALEM! by the Purdue University Band may be obtained from the publisher for \$3.00. Write to:

C.L. Barnhouse Co.  
Cassette Recordings  
P.O. Box 680  
Oskaloosa, IA 52577

## ALFRED REED



ALFRED REED is a native New Yorker — born in Manhattan on January 25, 1921. His parents loved good music and made it part of their daily lives; as a result, he was well acquainted with most of the standard symphonic and operatic repertoire while still in elementary school.

Beginning formal music training at the age of ten, he studied trumpet and was playing professionally while still in High School. He worked

on theory and harmony with John Sacco, and continued later as a scholarship student of Paul Yartin.

After three years at the Radio Workshop in New York, he enlisted in the Air Force during World War II, and was assigned to the 529th Army Air Force Band. During his three and a half years with this organization, Alfred Reed became deeply interested in the Concert Band and its music. He produced nearly 100 compositions and arrangements for band before leaving the Service.

Following his release, he enrolled at the Juilliard School of Music as a student of Vittorio Giannini. In 1948 he became a staff composer and arranger with NBC and, subsequently, ABC in New York, where he wrote and arranged music for radio and television, as well as for record albums and films.

In 1953 Mr. Reed became conductor of the Baylor Symphony Orchestra at Baylor University in Waco, Texas, at the same time completing his interrupted academic work. His Master's thesis was the RHAPSODY FOR VIOLA AND ORCHESTRA, which later was to win the Luria Prize. It received its first performance in 1959, and was published in 1966. During the two years at Baylor he also became interested in the problems of educational music at all levels, especially in the development of repertoire material for band, orchestra and chorus. This led, in 1955, to his accepting the post of editor in a major publishing firm. He left this position in September, 1966, to join the faculty of the School of Music at the University of Miami, as Professor of Music, holding a joint appointment in the Theory-Composition and Music Education Departments, and to develop the Unique Music Merchandising Degree Program at that institution.

With over 200 published works for Concert Band, Wind Ensemble, Orchestra, Chorus and various smaller chamber music groups, many of which have been on the required performance lists for the past 15 years, Dr. Reed is one of the nation's most prolific and frequently performed composers. In addition to winning the Luria Prize in 1959, he has been awarded some 52 commissions to date ... with more on the way! His work as a guest conductor and clinician has taken him to 40 states, Japan, Europe, Canada, Mexico, and South America, and for six consecutive years, six of his works have been on the required list of music for all Concert Bands in Japan. He left New York for Miami, Florida, in 1960, where he has made his home ever since.

In the Fall of 1980, following the retirement of Dr. Frederick Fennell, Dr. Reed was appointed conductor and music director of the University of Miami Symphonic Wind Ensemble.

## INSTRUMENTATION

Full Conductor Score .....	1
C Piccolo .....	1
1st C Flute .....	3
2nd C Flute .....	2
Eb Clarinet .....	1
1st Bb Clarinet .....	4
2nd Bb Clarinet .....	4
3rd Bb Clarinet .....	4
Eb Alto Clarinet .....	2
Bb Bass Clarinet .....	2
Bb Contrabass Clarinet .....	1
English Horn .....	1
1st Oboe .....	1
2nd Oboe .....	1
1st & 2nd Bassoon .....	2
Contrabassoon .....	1
1st Eb Alto Saxophone .....	2
2nd Eb Alto Saxophone .....	1
Bb Tenor Saxophone .....	1
Eb Baritone Saxophone .....	1
1st Bb Trumpet .....	3
2nd Bb Trumpet .....	3
3rd Bb Trumpet .....	3
1st & 2nd Bb Cornets .....	3
1st & 2nd F Horn .....	2
3rd & 4th F Horn .....	2
1st Trombone .....	2
2nd Trombone .....	1
3rd Trombone .....	1
Baritone B.C. ....	2
Baritone T.C. ....	1
Tuba .....	5
String Bass .....	1
Percussion I (Snare Drum, Bass Drum) .....	3
Percussion II (Cr. Cym., Sus. Cym., Gong) .....	2
Percussion III (Bells, Xylo., Vibes, Chimes) .....	3
Timpani .....	1
Harp .....	1
Brass Choir Parts:	
1st Bb Trumpet .....	1
2nd Bb Trumpet .....	1
3rd Bb Trumpet .....	1
1st Trombone .....	1
2nd Trombone .....	1
3rd Trombone .....	1

# PRAISE JERUSALEM!

(Kovia Yeruosaghem)  
Variations on an Armenian Easter Hymn

Alfred Reed (1986)

The score is arranged in systems for various instruments. The woodwind section includes Flutes (Piccolo), Oboes, English Horn, Bassoons, Contrabassoon, Eb Clarinet, Bb Clarinets, Eb Alto Clarinet, Bb Bass Clarinet, Bb Contrabass Clarinet, Eb Alto Saxophones, Bb Tenor Saxophone, and Eb Baritone Saxophone. The brass section includes F Horns, Bb Trumpets, Bb Cornets, Trombones, Baritone, and Tuba. The string section includes String Bass, Timpani, Triangle, Suspended Cymbal, Pair of Cymbals, Bass Drum, Bells, Chimes, and Harp (Optional). The score features dynamic markings such as *fff*, *sost.*, *div.*, *mp*, and *molto sonore e marc.*, along with performance instructions like *arco* and *(metal mallets)*. The tempo is marked *Maestoso* with a metronome marking of *c. 60-66*. The score is marked with *8ve* and *sempre ff* throughout.

Fls. 1 2 *div.* *loco* *fff*

Picc. *fff*

Obs. 1 2 *fff*

E. Hn. *fff*

Bsns. 1 2 *fff*

Cbsn. *fff* *sost.*

EbCl. *unis.* *fff*

BbCls. 2 3 *sempre* *fff* *unis.* *fff*

A.Cl. *fff*

B.Cl. *fff*

Cb.Cl. *fff* *sost.*

A.Saxs. 1 2 *sempre* *fff* *fff*

T.Sax. *fff*

B.Sax. *fff* *sost.*

Hns. 1 2 3 4

Tpts. 1 2 3 *Soli a2* *div.* *fff marc.* *a2*

Cors. 1 2 *fff marc.*

Trbs. 1 2 3 *fff* *sost.* *fff* *sost.* *fff* *sost.* *div.*

Bar. *div.* *fff* *sost.*

Tuba *div.* *fff* *sost.*

St.B. *fff* *sost.*

Timp. *fff*

Trgl. S.Cym. *fff*

B.D. *fff*

Bells

Chimes

Harp

This page of an orchestral score, numbered 6, contains 24 staves for various instruments. The instruments listed on the left are: Flute (1 and 2), Piccolo, Oboe (1 and 2), English Horn, Bassoon (1 and 2), Contrabassoon, E♭ Clarinet, B♭ Clarinet (1, 2, and 3), A Clarinet, B Clarinet, Contrabass Clarinet, Alto Saxophone (1 and 2), Tenor Saxophone, Bass Saxophone, Horns (1, 2, 3, and 4), Trumpets (1, 2, and 3), Cornets (1 and 2), Trombones (1, 2, and 3), Baritone, Tuba, Snare Drum, Tom-tom, Triangle and Snare Cymbal, Bass Drum, Bell, Chimes, and Harp. The score includes dynamic markings such as *mp*, *molto sost.*, *div.*, *pp*, *ff*, and *ad lib.*. Performance instructions include *lunga!*, *a2*, *to Flute*, and *to Vibraphone*. A rehearsal mark [12] is present at the top right. A large watermark 'Musical Performance' is overlaid diagonally across the page.

Fls. 1 2

Obs. 1 2

E.Hn.

Bsns. 1 2

Cbn.

E♭Cl.

B♭Cl. 2 3

A.Cl.

B.Cl.

Ch.Cl.

A.Sax. 1 2

T.Sax.

B.Sax.

Hns. 1 2 3 4

Tpts. 1 2 3

Cors. 1 2

Trbs. 1 2 3

Bar.

Toba.

St.B.

Timp.

Pr.Cyms.

Vibe.

Chimes

Harp

*pp*

*Soli* *div.* *unis.* *div.* *div.* *unis.* *div.*

*mp marc.*

*p*

*pp* *poco marc.*

*pizz* *B.Cl.* *(let ring)* *sim.*

*Soli* *p*

*Pr.Cyms.* *pp* *(let ring)* *(edges)*

*Vibe. (soft sticks)* *p*

21

Fls. 1 2 *a2* *F1* *poco a poco dim.*

Obs. 1 2 *a2* *pp* *f* *Soli* *poco a poco dim.*

E. Hn. *a2* *f* *molto sonore* *poco a poco dim.*

Bsns. 1 2 *f* *molto sonore* *poco a poco dim.*

Cbsn. *f* *molto sonore* *poco a poco dim.*

E♭ Cl. *poco a poco dim.*

B♭ Cls. 1 2 3 *Soli* *f* *poco a poco dim.*

A. Cl. *f* *molto sonore* *poco a poco dim.*

B. C. *poco a poco dim.*

Cb. Cl. *mp*

A. Saxs. 1 2 *Soli* *f* *poco a poco dim.*

T. Sax. *f* *poco a poco dim.*

B. Sax. *f* *poco a poco dim.*

Hrn. 1 2 3 4 *ppp*

Tpts. 1 2 3

Cors. 1 2

Trbs. 1 2 3

Bar. *Bsns.*

Tuba

St. B.

Timp.

Trgl.

Pr. Cyms.

Vibe. *to Bells*

Chimes *pp*

Harp

*mp*



Theme:

31 Molto moderato e sostenuto J-c.54

poco ritenuto

This page of the musical score contains the following instruments and parts:

- Flutes (Fls.):** 1 and 2 staves.
- Oboes (Obs.):** 1 and 2 staves.
- English Horn (E.Hn.):** 1 staff.
- Bassoons (Bsns.):** 1 and 2 staves.
- Contrabassoon (Cbsn.):** 1 staff.
- E♭ Clarinet (E♭Cl.):** 1 staff.
- B♭ Clarinets (BbCls.):** 1, 2, and 3 staves.
- A Clarinet (A.Cl.):** 1 staff.
- B Clarinet (B.Cl.):** 1 staff.
- Chromatic Clarinet (Cb.Cl.):** 1 staff.
- Alto Saxophones (A.Saxs.):** 1 and 2 staves.
- Tenor Saxophone (T.Sax.):** 1 staff.
- Bass Saxophone (B.Sax.):** 1 staff.
- Horns (Hns.):** 1, 2, 3, and 4 staves.
- Trumpets (Tpts.):** 1, 2, and 3 staves.
- Cornets (Cors.):** 1 and 2 staves.
- Trombones (Trbs.):** 1, 2, and 3 staves.
- Baritone (Bar.):** 1 staff.
- Tuba (Tuba):** 1 staff.
- St. Bass (St.B.):** 1 staff.
- Timpani (Timp.):** 1 staff.
- Trigon (Trgl.):** 1 staff.
- Pr. Cym. (Pr.Cyms.):** 1 staff.
- Bells (Bells):** 1 staff.
- Chimes (Chimes):** 1 staff.
- Harp (Harp):** 1 staff.

Key performance markings and instructions include:

- Dynamic markings:** *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano).
- Tempo/Character markings:** *poco ritenuto*, **31 Molto moderato e sostenuto** J-c.54.
- Performance instructions:** *poco a poco dim.*, *div.* (divisi), *p (ma sonore)*, *Solo*.
- Instrumentation changes:** *Bsn. 1*, *Bsn. 2*, *Bsn. B.Sax.*, *Bb*, *Bb*.

Fls. 1, 2, 3

Obs. 1, 2

E. Hn.

Bsns. 1, 2

Cbsn.

E♭ Cl.

B♭ Cls. 1, 2, 3

A. Cl.

B. Cl.

C♭ Cl.

A. Saxs. 1, 2

T. Sax.

B. Sax.

Hns. 1, 2, 3, 4

Trpts. 1, 2, 3

Cors. 1, 2

Trbs. 1, 2, 3

Bar.

Tuba

St. B.

Timp.

Trgl.

Pr. Cyms.

Bells

Chimes

Harp

*Soli*, *f*, *p*, *mp*, *mf*, *pp*, *st. mute*, *div.*, *simile*, *unis.*, *st. mute*, *Soli*, *f marc.*, *mp*, *sim.*, *edges*, *pp*, *Solo*, *mp*, *mf*, *non-arpeg.*

41

Fls. *p* *Soli mf*

Obs. 1 *p* *Soli mf*

Obs. 2 *mf espr.* *mf*

E.Hn. *mf espr.* *mp*

Bsns. 1 *mf espr.* *mp*

Bsns. 2 *mf espr.* *mp*

Cbsn. *pp* *mf espr.* *mp*

E♭ Cl. *pp* *mf espr.* *mp*

B♭ Cls. 1 *pp* *mf espr.* *mp*

B♭ Cls. 2 *pp* *mf espr.* *mp*

A. Cl. *pp* *mf espr.* *mp*

B. Cl. *pp* *mf espr.* *mp*

Cb. Cl. *pp* *mf espr.* *mp*

A. Saxs. 1 *mp espr.*

A. Saxs. 2 *mp espr.*

T. Sax. *mf espr.* *mp espr.*

B. Sax. *mf espr.* *mp espr.*

Hns. 1, 2, 3, 4

Tpts. 1, 2, 3

Cors. 1, 2 *Obs.* *(play in st. mutes if needed)*

Trbns. 1, 2, 3

Bar. *Bsns.*

Tuba *Cb. Cl., Cbsn.*

St. B.

Timp. *Solo p mp*

Trgl.

Pr. Cyms.

Bells

Chimes *mp*

Harp *f sonore* *siml* *mf non-arpeg.*

Fls. 1, 2

Obs. 1, 2

E. Hn. Solo

Hsns. 1, 2

Cbsn.

E♭ Cl. 1, 2

B♭ Cls. 2, 3

A. Cl. 1, 2

B. Cl. 1, 2

Ch. Cl. 1, 2

A. Saxs. 1, 2

T. Sax. 1, 2

B. Sax. 1, 2

Hns. 1, 2, 3, 4

Tpts. 1, 2, 3

Cors. 1, 2

Trbs. 1, 2, 3

Bar. 1, 2

Tuba 1, 2

St. B. 1, 2

Timp.

Trgl.

B. D. to Snare Drum

Bells to Xylo.

Chimes

Harp *sim.* *non-arpex.*

*p*, *pp*, *mf*, *molto espr.*, *molto sonore*, *mp*, *div.*, *arco*, *open*, *unis.*

Variation I:

58 Allegretto  $\text{♩} = c. 72$  (always lightly and detached)

This page contains the musical score for Variation I, page 13. The score is for a full orchestra and includes parts for the following instruments: Flutes (Fls.), Oboes (Obs.), English Horn (E.Hn.), Bassoons (Bsns.), Contrabassoon (Cbns.), Eb Clarinet (EbCl), Bb Clarinets (BbCls.), A Clarinet (A.Cl.), B Clarinet (B.Cl.), Cb Clarinet (Cb.Cl.), Alto Saxophones (A.Sax.), Tenor Saxophone (T.Sax.), Bass Saxophone (B.Sax.), Horns (Hns.), Trumpets (Tpts.), Cornets (Cors.), Trombones (Trbs.), Baritone (Bar.), Tuba, St. B., Snare Drum (S.D.), Xylophone (Xylo.), Chimes, and Harp. The score is in 3/4 time and features a tempo of Allegretto with a metronome marking of approximately 72 beats per minute. The music is characterized by light and detached articulation. The score includes various dynamic markings such as *mf*, *f*, *p*, *f stacc.*, and *mf stacc.*, as well as performance instructions like *div.* and *Solo*. The page number 3589 is located at the bottom left corner.

Fls. 1 2 *a2* *div.*

Obs. 1 2 *1. Soli* *mf* *stacc.*

E. Hn.

Bsns. 1 2 *Soli* *mp* *div.* *a2 Soli*

Cbsn.

Es Cl.

B♭ Cls. 1 2 3 *Ob.* *Bsns.*

A. Cl.

B. Cl.

Cb. Cl.

A. Saxs. 1 2 *Solo* *mp*

T. Sax. *Bsns.*

B. Sax. *Bsn. 2*

Hns. 1 2 3 4 *mp* *stacc.* *67*

Tpts. 1 2 3 *st. mute* *st. mute* *st. mute*

Cors. 1 2 *a2 st. mute* *st. mute*

Trbs. 1 2 3 *st. mute* *st. mute* *st. mute*

Bar. *Bsns.* *mf* *stacc.* *stacc.* *Bsns.*

Tuba *St. B.*

St. B. *pizz.* *mf* ("dry") *mf* *stacc.* *St. B.*

Timp. *mf* *mf* *mp*

Trgl.

S. D. *pp* *mf*

Xylo. *mf*

Bells *Soli* *mp* ("soft" mallets)

Harp

Fls. 1 2

Obs. 1 2

E.Hn.

Bsns. 1 2

Cbsn.

Eb Cl.

Bb Cls. 1 2 3

A. Cl.

B. Cl.

Cb. Cl.

A. Saxs. 1 2

T. Sax.

B. Sax.

Hns. 1 2 3 4

Tpts. 1 2 3

Cors. 1 2

Trbns. 1 2 3

Bar. (E.Hn.)

Tuba

St. B.

Timp.

Trgl.

S.D.

Xylo.

Bells

Harp

3589

78

Fl.

Obs. 1 2

E. Hn.

Bsns. 1 2

Cbsn.

E♭ Cl.

B♭ Cls. 1 2 3

A. Cl.

B. Cl.

Ch. Cl.

A. Saxs. 1 2

T. Sax.

B. Sax.

Hrn.

Trpts. 1 2 3

Cors.

Trbs. 1 2 3

Bar.

1 Tuba

Tuba

St. B.

Timp.

Trgl.

S.D.  
B.D.

Xylo.

Bells

Harp

a2 Soli

Soli

stacc.

mp

mf

E. Hn., Ob., Cl. 3

mp

stacc.

Soli

mp

stacc.

mp

mp

mp

mf

78

p

mf

mf

mf

p (crisply)

mf

mf

mp

1 Bar.

mp

mf





93

Fls. *ff* *mf* *f* *to Piccolo*

Obs. *ff* *mf* *f* *div.*

E.Hn. *ff* *mf* *f*

Bsns. *mf stacc.*

Cbsn.

E♭Cl. *f* *mf* *f*

B♭Cl. 1 *f* *mf* *f*

B♭Cl. 2 *f* *mf* *f*

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

B.Cl. *f* *mf* *f* *Soli*

Cb.Cl. *f* *mf* *f* *Soli*

A.Sax. *f* *mf* *f* *Soli*

T.Sax. *f* *mf* *f* *Soli*

B.Sax. *f* *mf* *f* *Soli*

Hns. *a2* *mf* *stacc. div.* *f* *a2* *mp* *poco marc.*

Tpts. *f* *mf*

Cor. *f* *mf* *stacc.* *a2*

Trbs. *f* *mf* *stacc.* *a2*

Har. *f* *mf* *stacc.* *mp*

Tuba *f* *mf* *stacc.* *mp*

St.B. *arco* *f* *pizz. mf* *f*

Timp. *f* *sub. mp* *mf* *mp*

Trgl. *mf*

S.D. B.D. *mf*

Xylo. *f* *mf*

Bells

Harp







127

Fls. 1 2 *to Flute* *mp* *Soli* *mp* *p*

Picc. *mp* *Fl. Soli* *mp* *Soli* *p*

Obs. 1 2 *mp* *Soli* *p*

E. Hn. *mp* *p*

Bsns. 1 2 *div.* *mp* *p*

Cbsn. *mp* *p*

Fls. *mp* *p*

Bb Cls. 1 2 3 *poco a poco dim.* *mp* *p* *Soli* *mp* *Ob. 1* *Ob. 2*

A. Cl. *poco a poco dim.* *mp* *p* *Soli* *mp*

B. Cl. *mp* *p* *dim.* *pp*

Ch. Cl. *mp* *p* *dim.* *pp*

A. Saxs. 1 2 *mp stacc.* *p*

T. Sax. *mp stacc.* *p*

B. Sax. *mp stacc.* *p*

Hns. 1 2 3 4 *mp* *p* *dim.* *pp*

Tpts. 1 2 3 *st. mutes* *Soli* *st. mute* *Soli* *p*

Cors. 1 2 *mp* *p* *Obs.* *pp*

Trbs. 1 2 3 *mp* *p* *dim.* *pp*

Bar. *2 Bars.* *mp* *p*

Tuba *1 Tuba* *mp* *p* *dim.* *pp*

St. H. *mp* *p*

Timp. *Solo* *mp* *pp* *Solo* *pp*

Trgl. *Solo* *pp*

S. D. B. D.

Xylo. *Soli* *p*

Vibe. *(Vibraphone) medium mallets* *Soli* *pedal down - motor off* *p* *dim.* *pp*

Harp



145

Fls. 1, 2, 3

Obs. 1, 2

E.Hn. 1, 2

Bsns. 1, 2

Cbn.

Ro.Cls. 1, 2, 3

A.Cl.

B.Cl.

Ch.Cl.

A.Saxs. 1, 2

T.Sax.

B.Sax.

Hns. 1, 2, 3, 4

Tpts. 1, 2, 3

Cor.

Trbs. 1, 2, 3

Bar.

Tuba

St. B.

Timp.

Trgl.

S.D.

B.D.

Vibe.

Bells

Harp

Dynamic markings: *mp*, *mf*, *f*, *unif.*, *unis.*, *arco*, *dim.*, *mf*, *mp*, *p*, *f*, *molto sonore*.

Performance instructions: *a2*, *1.*, *2.*, *Soli*, *Hns. 3, 4*, *("hard" mallets)*.



153

Fls. 1 2 *mf* *f*

Obs. 1 2 *mf* (1.) *mp* *mf*

F. Hn. *mf* *pp* *Solo* *mf molto espr.*

Bsns. 1 2 *mf* *sonore* *div.* *mp* *a2* *pp*

Cbsn. *pp*

E♭ Cl. *pp*

B♭ Cls. 1 2 3 *pp* *pp* *pp* *1 stand only* *p* *mf*

A. Cl. *legato* *pp*

B. Cl. *pp*

Cb. Cl. *pp*

A. Saxs. 1 2 *mp* *Soli* *pp*

T. Sax. *mf* *sonore* *p*

B. Sax. *pp*

Hns. 1 2 3 4 *mp* *pp* *pp*

Tpts. 1 2 3 4

Corx. 1 2 *Ob. 1*

Trbs. 1 2 3

Bar. *pp*

Tuba *pp*

St. B. *pizz.* *pp* *mp (l. v.)*

Timp.

Vibe. *mp*

Bells

Harp *mp*

Fls. 1 2 *Soli* *p* *Soli a2* *mp* *Soli* *mp*

Obs. 1 2 *Soli* *p* *mp*

E. Hn. *p*

Bsns. 1 2 *p* *pp* *p*

Cbsn. *p* *pp*

Eb Cl. *p*

Horns 1 2 3 4 *Hns.* *p* *pp* *pp*

Cl. 1 2 3 *p* *pp* *p*

Cb. Cl. *p* *pp* *p*

A. Saxs. 1 2 *Hns.* *p* *pp*

T. Sax. *p* *pp*

B. Sax. *p* *pp*

B. Cl. Tuba *Soli* *mp* *pp* *pp*

Hns. 1 2 3 4 *Soli* *mp* *pp* *pp*

Tpts. 1 2 3 4 *Fls. Cls.* *p* *pp*

Cors. 1 2 *Hns.* *p* *pp*

Trbs. 1 2 3 *p* *pp* *pp*

Bar. *Soli unis.* *p* *pp* *pp*

Tuba *div.* *p* *pp* *pp*

St. B. *arco* *p* *pp* *pp*

Timp. *to Pair of Cyms.*

Trgl. *to Chimes*

S.D. *p* (1 v.)

B.D.

Vibe.

Bells

Harp



Fls. *to Piccolo* *ff* *a2* *marc.*

Obs. *ff* *a2* *div. marc.*

E. Hn. *ff* *marc.*

Bsns. *ff* *marc.*

Cbsn. *ff* *marc.*

Eb Cl. *ff* *div. marc.* *sonore* *a2* *marc.*

Bb Cls. *ff* *marc.*

A. Cl. *ff* *marc.*

B. Cl. *ff* *marc.*

Cb. Cl. *ff* *sonore* *marc.*

A. Saxs. *ff* *marc.*

T. Sax. *ff* *marc.*

B. Sax. *f marc.* *ff* *sonore* *marc.*

Hns. *marc.* *ff* *div.*

Tpts. *ff* *f marc.*

Corns. *f marc.* *ff* *f marc.* *f marc.*

Trbs. *ff* *f marc.* *f* *sonore*

Bar. *ff* *unis.* *sonore*

Tuba *ff* *sonore*

St. B. *pizz.* *mf cresc.* *ff* *arco* *Solo* *ff* *sonore*

Timp. *ff* *ff*

Pr. Cyms. *(l.v.)* *ff*

S.D. *f* *ff*

B.D. *p cresc.* *ff*

Bells *ff*

Chimes *ff*

Harp *ff*

185

Fls. 1, 2 *sim.* to Flute

Picc. *sim.*

Obs. 1, 2 *sim.*

F. Hn. *sim.* *div.* E.Hn. Solo *mp espr.*

Bsns. 1, 2 *p*

Cbsn. *p*

E♭ Cl. *sim.* *p*

Bo Cls. 1, 2, 3 *sim.* *p*

A. Cl. *sim.* *pp*

B. Cl. *p*

Ch. Cl. *p*

A. Saxs. 1, 2 *sim.* *p* E.Hn. *p*

T. Sax. *sim.* *p*

B. Sax. *sim.* *p*

Hns. 1, 2, 3, 4 *sim.* *p*

Tpts. 1, 2, 3 *sim.*

Cors. 1, 2 *f marc.* *mp* *pp* E.Hn. *pp*

Trbs. 1, 2, 3 Hn. 1, 2

Bar. *unis.* *div.* *pp*

Tuba *unis.* *pp*

St. B. *pizz.* *p*

Timp. *p*

Pr. Cym. *p*

S.D. B.D. *(l. v.)* *mf*

Bells *sempre p*

Chimes *to Vibe.* *p* *(Pedal down throughout)*

Harp

Ob. 202

Fls.

Obs. 1. Solo *mp espr.*

E.Hn. *pp*

Bsns. 1. *mp* Soli a2

Cbsn.

E♭Cl. *pp*

B♭Cls. 2. *pp*

3. *pp*

A.Cl. *pp*

B.Cl. *p* Soli

Cb.Cl. *p*

A.Saxs. *mp*

T.Sax. *p* Soli *mp*

B.Sax. *p* *sempre p*

Hns. 1. *pp* 202 1. *p*

3. *p*

Ipts.

Cons. 1. Ob.

2. *pp*

Trbs. 1. Hn.3

2. Hn.1

3. *p*

Bar. B.Sax., B.Cl. 1 Bar. Soli *mp*

Tuba 1 Tuba *p*

St. B. *pizz.* *p*

Timp. Soli *mp* *p*

Trgl.

S.D.

B.D.

Bells

Vibe.

Harp

Fls. 1 2 *a2 Soli* *mp*

Obs. 1 2 *p*

E.Hn.

Bsns. 1 2 *Soli* *div*

Cbsu.

E♭Cl.

B♭Cls. 1 2 3 *p*

A.Cl. *p*

B.Cl. *Soli*

Cb.Cl.

A.Saxs. 1 2 *pp*

T.Sax. *Soli* *p*

B.Sax.

Hns. 1 2 3 4 *(poco)* *pp*

Tpts. 1 2 3

Cors. 1 2

Trbs. 1 2 3

Bar. *Soli* *B.Cl., Bsn., B.Sax.*

Tuba

St. B. *p*

Timp.

Trgl.

S.D.  
B.D.

Bells

Vibe. *p*

Harp



211

Fls. 2 *mf*

Obs. 2 *mf*

E.Hn. 2

Bans. 2 *pp*

Cbsn. *pp*

E♭Cl. 1 *mf*

B♭Cl. 2 *pp* *Soli* *p cresc.*

A.Cl. *pp* *Soli* *p cresc.*

B.Cl. *p* *pp* *p*

Cb.Cl. *p* *pp*

A.Sax. *Hn.1*

T.Sax. *Hn.2* *Hn.3* *p*

B.Sax. *p*

Hns. 2 *Soli div.* *mp* *pp*

Tpts. 3

Cors. 2 *cup mute* *p*

Trbs. 3

Bar. *Hn.4*

Tuba *(1 Tuba)* *p* *pp* *Bsn., B.Cl.*

St.B. *mp* *St.B.* *sempre pizz.*

Timp. *p quasi Solo*

Trgl.

S.D.

B.D.

Bells

Vibe.

Harp

This page of a musical score, numbered 34, contains the following instruments and parts:

- Flutes (Fls.):** 1 and 2 parts, with a *mf* dynamic marking.
- Oboes (Obs.):** 1 and 2 parts, with *mp* and *f* dynamic markings.
- E. Hn. (English Horn):** 1 part, with *mp* and *f* dynamic markings.
- Bsns. (Bassoons):** 1 and 2 parts, with *f* dynamic markings.
- Cbsn. (Contrabassoon):** 1 part, with *mf* dynamic marking.
- Fb Cl. (F-Bass Clarinet):** 1 part, with *mp* and *f* dynamic markings.
- B♭ Cl. 2 (B-flat Clarinet 2):** 1 part, with *p* and *f* dynamic markings.
- B♭ Cl. 3 (B-flat Clarinet 3):** 1 part, with *p* and *f* dynamic markings.
- A. Cl. (Alto Clarinet):** 1 part, with *f* dynamic marking.
- B. Cl. (Bass Clarinet):** 1 part, with *f* dynamic marking.
- Cb. Cl. (C Bass Clarinet):** 1 part, with *mf* dynamic marking.
- A. Saxs. (Alto Saxophones):** 1 and 2 parts, with *p* and *mf* dynamic markings.
- T. Sax. (Tenor Saxophone):** 1 part, with *mf* dynamic marking.
- B. Sax. (Baritone Saxophone):** 1 part, with *mf* dynamic marking.
- Hns. (Horns):** 1, 2, 3, and 4 parts, with *p* and *mf* dynamic markings.
- Tpts. (Trumpets):** 1, 2, and 3 parts, with *mf* dynamic markings.
- Cors. (Cornets):** 1 and 2 parts, with *mp* and *mf* dynamic markings.
- Trbs. (Trombones):** 1, 2, and 3 parts, with *mp* dynamic markings.
- Bar. (Baritone):** 1 part, with *mp* dynamic marking.
- Tuba:** 2 parts, with *mp* dynamic marking.
- St. B. (Soprano Trombone):** 1 part, with *mp* dynamic marking.
- Timp. (Timpani):** 1 part, with *pp* and *p* dynamic markings.
- Tgl. (Tam-tam):** 1 part, with *p* dynamic marking.
- S.D. (Snare Drum):** 1 part, with *p* dynamic marking.
- Bells:** 1 part, with *mf* dynamic marking.
- Vibe. (Vibraphone):** 1 part, with *f* dynamic marking.
- Harp:** 1 part, with *f* dynamic marking.

Key performance instructions include *Soli* for the Flutes, Oboes, and F-Bass Clarinet; *1. open* and *2. open* for the Cornets; *arco* for the St. B.; and *Tutti div.* for the Baritone and Tubas.

Fls. 1 2 3

Obs. 1 2

E.Hn.

Bsns. 1 2

Cbsn.

Eb Cl.

Bb Cls. 2 3

A. Cl.

B. Cl.

Cb. Cl.

A. Saxs. 1 2

T. Sax.

B. Sax.

Hns. 2 3 4

Tpts. 1 2 3

Cors. 1 2

Trbs. 1 2 3

Bar.

Tuba

St. B.

Timp.

Trgl.

S. Cym.

S. D.

B. D.

Bellc.

Vibe.

Harp

*pp* *p* *mp* *mf* *f* *div.* *pizz.* *cup mute* *div.* *Soli a2* *E.Hn.* *Bsn., A. Cl., T. Sax.* *I Tuba* *poco* *pp*

236

Fls. *p* *to Piccolo* *ff* *a2* *Picc.* *ff* *div.*

Obs. *dim.* *p* *pp* *ff* *a2* *ff* *div.*

E.Hn. *dim.* *p* *pp* *ff*

Bsns. *dim.* *p* *pp* *mp* *cresc. molto* *ff*

Cbsn. *dim.* *p* *pp* *mp* *cresc. molto* *ff*

E♭Cl. *dim.* *p* *pp* *ff* *div.*

Hb Cls. *dim.* *p* *pp* *ff*

A.Cl. *dim.* *p* *pp* *ff*

B.Cl. *dim.* *p* *pp* *mp* *cresc. molto* *ff*

C♭Cl. *dim.* *p* *pp* *mp* *cresc. molto* *ff*

A.Sax. *dim.* *p* *pp* *ff*

T.Sax. *dim.* *p* *pp* *ff*

B.Sax. *dim.* *p* *pp* *mp* *cresc. molto* *ff*

Hns. *a2* *p* *cresc.* *f molto marc.* *ff*

Tpts. *mf marc.* *cresc.* *ff*

Corn. *open* *f marc.* *ff*

Tbns. *mp cresc. marc.* *ff*

Bar. *p* *cresc. marc.* *ff*

Tuba *unis.* *p* *cresc. div.* *marc.* *ff*

St. B. *dim.* *arco* *pizz.* *p* *cresc.* *marc.* *f* *arco* *ff*

Timp. *p* *cresc.* *ff*

Trgl. Pr. Cyms. *ff* *Pr. Cyms. (l.v.)*

S.D. B.D. *p (l.v.)* *ff*

Bells *to Chimes* *Chimes ff*

Vibe. *ff*

Harp

The musical score for measures 243-248 includes the following instruments and parts:

- Fls.:** Flutes (1, 2)
- Picc.:** Piccolo
- Obs.:** Oboes (1, 2)
- E.Hn.:** English Horn
- Bsns.:** Bassoons (1, 2)
- Cbsn.:** Contrabassoon
- Eb Cl.:** E-flat Clarinets (1, 2)
- B♭ Cl.:** B-flat Clarinets (1, 2)
- A. Cl.:** Alto Clarinet
- B. Cl.:** Bass Clarinet
- Cb. Cl.:** Contrabass Clarinet
- A. Sax.:** Alto Saxophones (1, 2)
- T. Sax.:** Tenor Saxophone
- B. Sax.:** Baritone Saxophone
- Hns.:** Horns (1, 2, 3, 4)
- Tpts.:** Trumpets (1, 2, 3)
- Cors.:** Cor Anglais (1, 2)
- Trbs.:** Trombones (1, 2, 3)
- Bar.:** Baritone
- Tuba:** Tuba
- St. B.:** Snare Drum
- Timp.:** Timpani
- Trgl.:** Trigon
- S.D. B.D.:** Bass Drum
- Bells:** Bells
- Chimes:** Chimes
- Harp:** Harp

Key performance markings include *sost.*, *ff*, *molto marc.*, *sempre ff*, *div.*, *Soli*, *Pedal tone*, *sub. f*, *un.*, *a2*, *ff*, *ff*, *ff*, and *ff*.

This page of a musical score, numbered 38, contains the following parts and markings:

- Fls. 1 & 2:** Flute parts with dynamic markings *pp* and *pp*.
- Picc.:** Piccolo part.
- Obs. 1 & 2:** Oboe parts with dynamic markings *pp* and *pp*.
- E.Hn.:** English Horn part.
- Bsns. 1 & 2:** Bassoon parts.
- Cbsn.:** Contrabassoon part.
- Cl. 1 & 2:** Clarinet parts with dynamic markings *pp* and *pp*.
- Bb Cls. 2 & 3:** Bass Clarinet parts with dynamic marking *pp*.
- A. Cl.:** Alto Clarinet part.
- B. Cl.:** Bass Clarinet part.
- Cb. Cl.:** Contrabass Clarinet part.
- A. Saxs. 1 & 2:** Alto Saxophone parts with dynamic marking *pp*.
- T. Sax.:** Tenor Saxophone part.
- B. Sax.:** Baritone Saxophone part.
- Hns. 1, 2, 3 & 4:** Horns with dynamic markings *pp* and *pp*.
- Tpts. 1, 2 & 3:** Trumpets with dynamic marking *sempre ff*.
- Cors. 1 & 2:** Cornets with dynamic marking *sempre ff*.
- Trbs. 1, 2 & 3:** Trombones.
- Bar.:** Baritone with dynamic marking *sempre ff*.
- Tuba:** Tuba with dynamic marking *sempre ff*.
- St. B.:** Snare Drum.
- Timp.:** Cymbals.
- Trgl.:** Triangle.
- S.D. B.D.:** Snare Drum and Bass Drum with dynamic marking *ff*.
- Bells:** Bells with dynamic marking *ff* and instruction *Soli*.
- Chimes:** Chimes with dynamic marking *ff* and instruction *(hardest mallets) ff*.
- Harp:** Harp.

259 *poco rall.*

Fls. *div.* *ff* *to Flute* *p*

Picc. *ff* *Chimes*

Obs. *div.* *ff* *Chimes*

E.Hn. *ff*

Bsns. *ff* *dim.* *pp*

Cbsn. *ff* *dim.* *pp*

Es.Cl. *ff* *dim.* *Chimes*

Bb.Cl. *ff* *pp*

A.Cl. *ff* *dim.* *pp*

B.Cl. *ff* *dim.* *pp*

Cb.Cl. *ff* *dim.* *pp*

A.Sax. *ff* *dim.* *pp*

T.Sax. *ff*

B.Sax. *ff* *dim.* *pp*

Hns. *dim.* *poco rall.*

Tpts. *dim.* *p*

Cors. *dim.* *pp*

Trbs. *Hns. 2.4* *dim.* *p*

Bar. *div.* *uns.* *dim.* *p*

Tuba *dim.* *p*

St.B. *dim.* *p*

Timp. *Solo* *dim.* *p*

Trgl. Pr. Cyms. *Pr. Cyms.* *dim.* *p*

S.D. B.D. *pp*

Bells *pp*

Chimes *Solo* *mf (let all tones ring together)*

Harp

Variation IV:  
Lento - colla parte (somewhat freely)

Fls.

Obs.

E.Hn.

Bsns. *div.*  
*p*

Cbsn. *p*

E♭Cl.

Solo \* Solo  
*mf* quasi cadenza

B♭Cls. *p*

A.Cl. *p*

B.Cl. *p*

Ch.Cl. *p*

A.Saxs.

f.Sax. A.Cl., Bsn. 1

B.Sax. B.Cl., Bsn. 2

Hns.

Tpts. *pp*

Cors. *pp*

Trbs. *pp*

Bar. *pp*

Tuba *pp* Ch.Cl. (St.B. one octave lower)

St.B. *p*

Timp. *pp*

Gong *p*

B.D. *p*

Bells

Chimes Solo  
*mp* *sim.*

Harp *mp* *sim.*

\* This passage, and the one following at bar 272 may also be played on the B♭ Soprano Saxophone, if desired.



266 Solo *mf quasi cadenza*

1 2 3

Fis.

1 2

Obs.

E.Hn.

1 2

Bsns.

Cbsn.

Es.Cl.

Selo

1 2 3

B♭Cl.

A.Cl.

B.Cl.

Ch.Cl.

1 2

A.Saxs.

Hn.1

Hn.2

Hn.3

Hn.4

T.Sax.

B.Sax.

266

1 2 3 4

Hns.

Soli *mp*

Soli *mp*

*p*

*p*

1 2 3

Tpts.

1 2

Cors.

Hns.1,2

1 2 3

Trbs.

Hn.3

Hn.4

Bar.

Tuba

St.B.

Timp.

Chimes

Harp

*non-arpex.*

*f*

(L.v.)

This page of a musical score, numbered 42, contains the following parts and markings:

- Flute (Fls.):** Part 1 with a dynamic marking of *f*.
- Oboe (Obs.):** Part 1 with a dynamic marking of *pp*.
- Clarinet (Cl.):** Parts 1, 2, and 3, with a dynamic marking of *pp*.
- Saxophone (Sax.):** Alto (A.Sax.), Tenor (T.Sax.), and Bass (B.Sax.) parts.
- Trumpet (Tpts.):** Parts 1, 2, and 3.
- Trombone (Trbs.):** Parts 1, 2, and 3.
- Percussion (Perc.):** Includes Snare Drum (St.B.), Timpani (Timp.), Triangle (Trgl.), Small Drum (S.D.), Bass Drum (B.D.), Vibraphone (Vibe.), and Chimes. The Vibraphone part includes the instruction "(soft sticks) *mp* Pedal down, motor off".
- String (Str.):** Violin (Vln.), Viola (Vla.), Cello (Vcl.), and Double Bass (Cb.).
- Other:** A Harp part is also present.

The score features various musical notations such as slurs, ties, and dynamic markings (*f*, *pp*, *mf*, *mp*, *p*). A large watermark "Not valid for performance" is overlaid diagonally across the page.

molto rit.

lunga

Fls. 1 Flute 3 to Piccolo

Obs. 1 2

E.Hn.

Bsns. 1 2 *Soli mp*

Cbsn.

E♭Cl.

Solo *Solo p f dim. pp*

B♭Cls. 1 2 3 *Soli pp mf dim. p pp*

A.Cl. *p pp*

B.Cl. *Soli mp*

C♭.Cl.

A.Saxs. 1 2

T.Sax.

B.Sax.

Hns. 1 2 3 4 *pp pp pp*

Tpts. 1 2 3

Cors. 1 2

Trbs. 1 2 3 *Hn. 1 pp pp pp*

Bar. *Hn. 2 pp*

Tuba *Hn. 3 pp*

St.B. *mp mp*

Timp. *pp*

Trgl.

S.D. B.D.

Vibe. *pp*

Chimes *p*

Harp *pp pp*



289

This page contains the musical score for measures 289 through 300. The instruments listed on the left are: Fls. (Flutes), Picc. (Piccolo), Obs. 1 & 2 (Oboes), E. Hn. (English Horn), Bsns. (Bassoons), Cbsn. (Contrabassoon), Eb Cl. (E-flat Clarinet), Bb Cl. 1 & 2 (B-flat Clarinets), A. Cl. (Alto Clarinet), B. Cl. (Bass Clarinet), Cb. Cl. (C Bass Clarinet), A. Saxs. (Alto Saxophones), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Hns. (Horns), Tpts. (Trumpets), Cors. (Cornets), Trbs. (Trumpets/Bass), Bar. (Baritone), Tuba, Str. B. (String Bass), Timp. (Timpani), Pr. Cyms. (Percussion Cymbals), S. D. B. D. (Snare Drum/Bass Drum), Xylo. (Xylophone), and Chimes. The score includes various performance instructions such as *Soli*, *f*, *sempre marc.*, *ff*, *unis.*, *pizz.*, and *arco marc.*. A large watermark 'MusicalScoreCloud.com' is visible across the page.





318

Fls. 1 2

Picc.

Obs. 1 2

E.Hn.

Bsns. 1 2

Cbsn.

E♭Cl.

B♭Cl. 1 2 3

A.Cl.

B.Cl.

Cb.Cl.

A.Saxs. 1 2

T.Sax.

B.Sax.

318

Has. 1 2 3 4

Tpts. 1 2 3

Cors. 1 2

Trbs. 1 2 3

Bar.

Tuba

St.B.

Timp.

S.Cym.

S.D. B.D.

Xylo.

Hells.

*f* *mp* *cresc.* *stacc.* *f* *mf* *ff* *marc.* *div.* *a2* *unis.* *Solo* *sim.*



This page of a musical score is for a large orchestra, likely from a 19th-century symphony. It features 28 staves, each representing a different instrument or section. The instruments listed on the left are: Fls. (Flutes), Picc. (Piccolo), Obs. (Oboes), E.Hn. (English Horn), Bsns. (Bassoons), Cbn. (Contrabassoon), EbCl. (E-flat Clarinet), BbCl. (B-flat Clarinets), A.Cl. (Alto Clarinet), B.Cl. (Bass Clarinet), Cb.Cl. (C Bass Clarinet), A.Sax. (Alto Saxophones), T.Sax. (Tenor Saxophone), B.Sax. (Bass Saxophone), Hns. (Horns), Tpts. (Trumpets), Cors. (Cornets), Trbs. (Trumpets), Bar. (Baritone), Tuba, St. B. (Soprano Basset Horn), Timp. (Timpani), S.Cym. (Snare Cymbal), Pr.Cyms. (Percussion Cymbals), S.D. (Small Drum), B.D. (Bass Drum), Xylo. (Xylophone), and Bells. The score is written in a common time signature and includes various musical notations such as notes, rests, and articulation marks. Key performance instructions include 'stacc.' (staccato), 'ff' (fortissimo), 'sost.' (sostenuto), 'div.' (divisi), 'a2' (second octave), and 'unis.' (unison). The page number '49' is located in the top right corner, and the number '3589' is in the bottom left corner.

330

Fis. 1  
 Picc. 1  
 Obs. 1  
 E.Hn. 1  
 Bsns. 1  
 Cbsn. 1  
 Eb Cl. 1  
 Bb Cls. 2  
 A. Cl. 1  
 B. Cl. 1  
 Cb. Cl. 1  
 A. Saxs. 1  
 T. Sax. 1  
 B. Sax. 1

*ff* *sempre marc.* *sim.*  
*ff* *sempre marc.* *div.* *sim.*  
*ff* *sempre marc.* *Soli a2* *f* *sim.*  
*ff* *sempre marc.* *f* *sim.*  
*ff* *sempre marc.* *f* *sim.*  
*ff* *sempre marc.* *Soli* *f* *sim.*  
*mf* *mf*  
*ff* *sempre marc.* *f* *sim.*  
*ff* *sempre marc.* *f* *sim.*  
*ff* *sempre marc.* *f* *sim.*

330

Hns. 1  
 Tpts. 1  
 Cons. 1  
 Trbs. 2  
 Bar. 1  
 Tuba 1  
 St. B. 1  
 Timp. 1  
 Pr. Cyms. 1  
 S. D. B. D. 1  
 Xylo. 1  
 Chimes 1

*f* *sempre marc.* *a2*  
*f* *sempre marc.* *a2*  
*f* *sempre marc.* *div.* *mp*  
*f* *sempre marc.* *mf*  
*f* *sempre marc.* *1 Bar.* *mp* *1 Tuba*  
*f* *sempre marc.* *mf*  
*f* *sempre marc.* *Soli* *sub. mf*  
*(choke)*  
*f*

343

This page contains the musical score for measures 343 through 349. The instruments listed on the left are: Fls., Picc., Obs. 1 & 2, E.Hn., Bsns. 1 & 2, Cbsn., EbCl., BbCl. 1 & 2, A.Cl., B.Cl., Cb.Cl., A.Sax. 1 & 2, T.Sax., B.Sax., Hns. 1, 2, & 3, Tpts. 1, 2, & 3, Cors. 1 & 2, Trbs. 1, 2, & 3, Bar., Tuba, St.B., Timp., Pr. Cyms., S.D., B.D., Xylo., and Chimes. The score includes various musical notations such as dynamics (e.g., *mp*, *cresc.*, *mf*, *ff*), articulation (e.g., *div.*, *a2*), and performance instructions (e.g., *Tutti div.*, *mf all Tubas*). A large watermark is visible across the page.

This musical score page contains 25 staves for various instruments. The instruments listed on the left are: Fls. (1 and 2), Picc., Obs. (1 and 2), E.Hn., Bsns. (1 and 2), Cbsn., E♭Cl., B♭Cl. (1, 2, and 3), A.Cl., B.Cl., Cb.Cl., A.Sax., T.Sax., B.Sax., Hns. (1 and 2), Tpts. (1, 2, and 3), Cors. (1 and 2), Trbs. (1, 2, and 3), Bar., Tuba, St.B., Timp., S.Cym., S.D., Pr.Cym., Vibe., and Chimes.

The score is written in a common time signature (C) and features a variety of musical notations including dynamics (e.g., *mf*, *cresc.*, *f*, *ff*, *marc.*, *sost.*), articulations (e.g., *div.*, *div.*), and performance instructions. The piece concludes with a double bar line and a repeat sign at the end of the page.

Fls. 2  
*marc.*  
*ff*  
*sost.*

Picc.  
*marc.*  
*ff*  
*sost.*

Obs. 1  
*marc.*  
*ff*  
*sost.*

E.Hn.  
*marc.*  
*ff*  
*sost.*

Bsns. 2  
*ff*  
*sost.*

Cbsn.  
*ff*  
*sost.*

E♭Cl.  
*ff*  
*sost.*

B♭Cl. 2  
*ff*  
*sost.*

3  
*ff*  
*sost.*

A.Cl.  
*ff*  
*sost.*

B.Cl.  
*ff*  
*sost.*

Cb.Cl.  
*ff*  
*sost.*

A.Saxs.  
*marc.*  
*ff*  
*sost.*

2  
*marc.*  
*ff*  
*sost.*

T.Sax.  
*ff*  
*sost.*

B.Sax.  
*ff*  
*sost.*

Hns. 1  
*a2*  
*f*  
*ff molto marc.*

2  
*a2*  
*f*  
*ff molto marc.*

3  
*f*  
*ff molto marc.*

4  
*f*  
*ff molto marc.*

Tpts. 1  
*ff*  
*sost.*

2  
*ff*  
*sost.*

3  
*ff*  
*sost.*

Cors. 1  
*a2*  
*ff molto marc.*

2  
*ff molto marc.*

Trbns. 2  
*ff*  
*sost.*

3  
*ff*  
*sost.*

Bar.  
*marc.*  
*unis.*  
*ff*  
*sost.*

Tuba  
*marc.*  
*ff*  
*sost.*

St.B.  
*ff*  
*sost.*

Timp.  
*Solo*  
*f*  
*fff*  
*(Timp. stick)*

S.Cym.  
*(Timp. stick)*

S.D.  
B.D.

Bells

Chimes

363

Fls. 1 2 *fff* *sost.* *a2*

Picc. *ff* *sost.* *div.*

Obs. 1 2 *ff* *sost.* *a2* *div.*

E. Hn. *ff* *sost.* *a2*

Bsns. 1 2 *ff* *sost.* *a2*

Cbsn. *ff* *sost.* *a2*

EbCl. *ff* *sost.* *a2*

BbCl. 1 2 *ff* *sost.* *unis*

3 *ff* *sost.*

A. Cl. *ff* *sost.*

B. Cl. *ff* *sost.*

Cb. Cl. *ff* *sost.*

A. Saxs. 1 2 *ff* *sost.*

T. Sax. *ff*

B. Sax. *ff* *sost.*

Hns. 1 2 *div.* *stacc.* *ff*

3 4 *div.* *stacc.* *ff*

Tpts. 1 2 *ff* *stacc.* *ff* *molto marc.*

3 *ff* *molto marc.*

Cors. 1 2 *ff* *molto marc.*

3 *ff* *molto marc.*

Trbs. 1 2 *ff* *molto marc.*

3 *ff* *molto marc.*

Bar. *ff* *molto marc.*

Tuba *ff* *molto marc.*

St. B. *ff* *molto marc.*

Timp. *mf* *cresc.* *Pr. Cyms.* *f* *(let ring)*

Pr. Cyms. *f* *(let ring)*

S.D. *mf* *(let ring)*

B.D. *mf* *(let ring)*

Beils. *mf* *(let ring)*

Chimes *ff*

*ff* *molto marc.*

Finale:

371 Broadly

Fls. 2 *div.* *ff* *molto sost.*

Picc. *ff* *molto sost.*

Obs. 1 2 *div.* *molto sost.*

E.Hn. *molto sost.*

Bsns. 1 2 *molto sost.* *div.*

Cbsn. *molto sost.*

E♭Cl. *molto sost.*

B♭Cl. 1 2 *molto sost.*

B♭Cl. 3 *molto sost.*

A.Cl. *molto sost.*

B.Cl. *molto sost.*

Ch.Cl. *molto sost.*

A.Saxs. 1 2 *molto sost.*

T.Sax. *molto sost.*

B.Sax. *molto sost.*

371 Broadly *a2*

Hns. 1 2 3 4 *molto sost.* *a2*

Tpts. 1 2 3 *molto sost.*

Cors. 1 2 *div.* *molto sost.*

Trbs. 1 2 3 *molto sost.*

Bar. *div.* *molto sost.*

Tuba *molto sost.*

St.B. *molto sost.*

Timp. *ff* *f* *ff*

Pr.Cyms. *f*

S.D. B.D. *f* (let ring)

Bells *f*

Chimes *ff*

378 a2

Fls. 1, 2

Picc.

Obs. 1, 2

E. Hn.

Bsns. 1, 2

Cbsn.

Fb. Cl. 1, 2

Bb. Cls. 2, 3

A. Cl. 1, 2

B. Cl. 1, 2

Cb. Cl. 1, 2

A. Saxs. 1, 2

T. Sax. 1, 2

B. Sax. 1, 2

378

Tpts. 1, 2, 3

Br. Choir

Trbs. 1, 2, 3

Hns. 1, 2

Tpts. 1, 2, 3

Cors. 1, 2

Trbs. 1, 2, 3

Bar. 1, 2

Tuba 1, 2

St. B. 1, 2

Timp.

S. Cym. Pr. Cym.

S. D. H. D.

Hells.

Chimes

*div.*

*a2*

*ff*

*sost.*

*sempre ff*

*mf*

*Solo*

*ff* (all tones ring together)

*un.*

*sempre ff*



This page of a musical score, numbered 390, is for a large orchestra. It features 35 staves for various instruments and sections. The woodwind section includes Flute (Fls.), Piccolo (Picc.), Oboe (Obs.), English Horn (E.Hn.), Bassoon (Bsns.), and Contrabassoon (Cbsn.). The brass section includes Euphonium and Trombone (E♭Cl.), B♭ Trumpet (Br. Cl.), C♭ Trumpet (Cb. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bass Saxophone (B. Sax.). The string section includes Violin (Vln.), Viola (Vla.), Cello (Cl.), and Double Bass (B.). The percussion section includes Timpani (Timp.), Snare Drum (S. D.), Bass Drum (B. D.), and Chimes. The score is marked with various dynamics such as *ff* (fortissimo), *mf* (mezzo-forte), *f* (forte), and *p* (piano). Performance instructions include *sost.* (sostenuto), *stacc.* (staccato), and *div.* (divisi). The score is written in a key signature of one sharp (F#) and a 3/4 time signature. A large watermark is visible across the page.

Fls. 1  
2

Picc.

Obs. 1  
2

E. Hn.

Bsns. 1  
2

Cbsn.

Er Cl. 1

Bo Cl. 2  
3

A. Cl.

B. Cl.

Cb. Cl.

A. Sax. 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2  
3

Br. Choir

Trbs. 1  
2  
3

Hns. 1  
2  
3  
4

Tpts. 1  
2  
3

Cors. 1  
2

Trbs. 1  
2  
3

Bar.

Tuba

St. B.

Timp.

S. Cym.  
Pr. Cyms.

S. D.  
B. D.

Bells

Chimes

398

398

*a2*

*div.*

*ff*

*sost.*

*mf*

*p*

*ff*

*div.*

*unis.*

This page of a musical score is for a large orchestra. It contains 28 staves, each representing a different instrument or section. The instruments listed on the left are: Flutes (Fls.), Piccolo (Picc.), Oboes (Obs.), Horns (E.Hn.), Bassoons (Bsns.), Contrabassoon (Cbsn.), Eb Clarinet (Eb Cl.), Bb Clarinet (Bb Cl.), A Clarinet (A Cl.), Bass Clarinet (B. Cl.), Contrabass Clarinet (Cb. Cl.), Alto Saxophone (A. Saxs.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets (Tpts.), Baritone Choir (Br. Choir), Trombones (Trbs.), Horns (Hns.), Trumpets (Tpts.), Corsos (Cors.), Trombones (Trbs.), Baritone (Bar.), Tuba, St. B., Timp., S. Cym., S. D., B. D., Bells, and Chimes. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. It features various musical notations, including notes, rests, and dynamic markings. The word 'marc.' (marcato) is used frequently across many staves. There are also 'Soli' markings for several instruments, including the Alto Saxophone, Tenor Saxophone, Bass Saxophone, Horns, and Corsos. The Alto Saxophone part includes a 'Soli a2' marking. The percussion parts (Timp., S. Cym., S. D., B. D., Bells, Chimes) have dynamic markings of *mf* and *cresc.* (crescendo). The page number '59' is in the top right corner, and the number '3589' is in the bottom left corner.

Fls. 1 2

Picc.

Obs. 1 2

E.Hn.

Bsns. 1 2

Cbsn.

Cl. 1

Cl. 2

Cl. 3

A.Cl.

B.Cl.

Cb.Cl.

A.Sax.

T.Sax.

B.Sax.

407

1pts. 1 2 3

Br. Choir

Trbs. 1 2 3

Hns. 1 2 3 4

1pts. 1 2 3

Cors.

Trbs. 1 2 3

Bar.

Tuba

St. B.

Timp.

S.Cym. Pr.Cyms.

S.D. B.D.

Bells

Chimes

3589

