

IN ALL ITS GLORY

James Swearingen

Complete Set Catalog No. 012-2184-00
Extra Score Catalog No. 012-2184-01
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Grade: 4

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IN ALL ITS GLORY INSTRUMENTATION

Full Conductor Score	1
C Piccolo	1
C Flute	5
Oboe	2
1st Bb Clarinet	4
2nd Bb Clarinet	4
3rd Bb Clarinet	4
Eb Alto Clarinet	2
Bb Bass Clarinet	2
Eb Contralto Clarinet	1
Bb Contrabass Clarinet	1
Bassoon	2
1st Eb Alto Saxophone	2
2nd Eb Alto Saxophone	2
Bb Tenor Saxophone	1
Eb Baritone Saxophone	1
1st Bb Trumpet	3
2nd Bb Trumpet	3
3rd Bb Trumpet	3
1st & 2nd F Horn	2
3rd & 4th F Horn	2
1st Trombone	2
2nd Trombone	1
3rd Trombone	1
Baritone TC	1
Baritone BC	2
Tuba	5
String Bass	1
Percussion I (Snare Drum, Bass Drum)	3
Percussion II	2
Mallet Percussion	2
Timpani	1

ABOUT THE COMPOSITION

"IN ALL ITS GLORY" marks the second consecutive work which composer James Swearingen has had premiered at the annual meeting of the Ohio Music Educators Association. In February of 1989 this composition was dedicated to and performed by the Worthington Civic Band under the direction of Elaine Ostrander. The title serves as a reflection of the city of Worthington, Ohio. Founded in 1803 this Columbus suburb is rich in historic tradition, and has always maintained a strong sense of community pride.

THE COMPOSER

The trend setting band compositions of James Swearingen have had a major impact on the school music scene for a number of years. His music has been enthusiastically received by student musicians around the world.

"Jim" Swearingen's talents as a performer, composer/arranger, and educator include a background of extensive training and experience. He has earned degrees from Bowling Green State University and Ohio State University. Following a successful career as Director of Instrumental Music in Grove City, Ohio he has accepted the position of Assistant Professor of Music Education at Capital University in Columbus, Ohio. In addition to his teaching responsibilities, Jim annually accepts a number of commissions from schools throughout the country, as well as serving as a staff member and arranger with the Ohio State University Marching Band. His schedule also includes many guest conducting appearances and music dealer clinic presentations. Recent Swearingen compositions for concert band include CHESFORD PORTRAIT, BROOKPARK OVERTURE, MAJESTIA, AVENTURA, CONVINGTON SQUARE, ASHTON OVERTURE and OF PRIDE AND CELEBRATION all published by C.L. Barnhouse Co., Music Publications.

Eight of Swearingen's most popular band compositions have recently been recorded by the prestigious Tokyo Kosei Wind Orchestra and are available on a new CBS/Sony recording direct from the publisher.



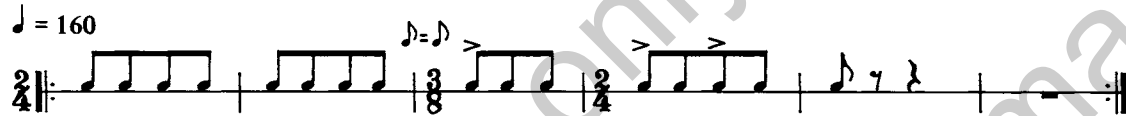
JAMES SWEARINGEN

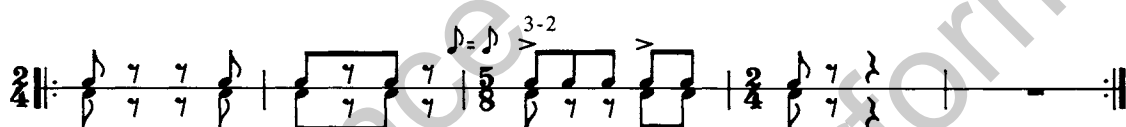
Note to the Conductor


The opening chorale should not be rushed. (*Molto espressivo* ♩ = 69 is recommended.) Measure 7 should slow down gradually. Postponing any sub-division until beat 4 will allow the 16th notes on beats 2 and 3 to be played in a more continuous manner. Dynamics should be adjusted so as to allow the flute solo in measure 11 to be heard.

(*Allegro vivace* ♩ = 160) Maintaining a steady tempo, along with a light tonguing style, will help to insure proper execution of this chorale variation. Please make note that all meter changes are clearly marked ♩ = ♩. Practicing the following rhythm patterns on a unison pitch will help to make the musicians feel more comfortable with the mixed meters:

♩ = 160

A. 

B. 

C. 

(*Andante* ♩ = 80) This portion of the piece calls for a highly expressive style of playing. Whenever possible, staggered breathing, along with the shaping of musical phrases, will enhance the interpretation of this section.

During the recap, $\frac{2}{4}$ is introduced simultaneously with $\frac{6}{8}$ (measures 158-171). It should be noted that the pulse will remain the same for both groups, and that the ultimate goal should be to project all musical ideas in a balanced manner.

The section at measures 176-180 should be played in a strict tempo so that the flow of the woodwind line will not be disrupted. Proper projection of the woodwinds will be accomplished if the members playing the chorale play rather softly.

Measures 185-207 should build to an exciting finish!

James Swearingen

Full Conductor Score

IN ALL ITS GLORY

James Swearingen
ASCAP

012-2184-00 Performance time 6:15

Molto espressivo ♩ = 69

C Piccolo

C Flute

Oboe

1 B♭ Clarinets 2

3

E♭ Alto Clarinet

B♭ Bass Clarinet

Bassoon

1 E♭ Alto Saxophones

2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Molto espressivo ♩ = 69

1 B♭ Trumpets 2

3

1 F Horns

2

3

4

1 Trombones

2

3

Baritone

Tuba

String Bass

Mallet Percussion

Timpani (Med Hard Mallets) Tune G B♭ C E♭

Snare Drum

Suspended Cymbal

Aux Perc
Crash Cymbals
Bass Drum

f, *fp*, *poco marc.*, *f*, *arco fp*, *(Bells - Plastic mallets) f*, *p*, *S.Cym. - yarn mallets*, *Cr.Cym.*, *B.D.*, *i.v.*, *L.v.*

poco rit. *ten.* *a tempo* *rall. poco a poco*

Picc. *ff* *ten.* *mf* *Solo* *all div. p*

Fl. *ff* *ten.* *mf* *Solo* *all div. p*

Ob. *ff* *ten.* *mf* *Solo* *all div. p*

1. *ff* *ten.* *mf* *Solo* *all div. p*

2. *ff* *ten.* *mf* *Solo* *all div. p*

3. *ff* *ten.* *mf* *Solo* *all div. p*

A. Cl. *ff* *ten.* *mf* *Solo* *all div. p*

B. Cl. *ff* *ten.* *mf* *Solo* *all div. p*

Bsn. *ff* *ten.* *mf* *Solo* *all div. p*

1. *ff* *ten.* *mf* *Soli* *rall. poco a poco*

2. *ff* *ten.* *mf* *Soli* *rall. poco a poco*

T. Sax. *ff* *ten.* *mf* *Soli* *rall. poco a poco*

B. Sax. *ff* *ten.* *mf* *Soli* *rall. poco a poco*

1. *ff* *ten.* *mf* *Soli* *rall. poco a poco*

2. *ff* *ten.* *mf* *Soli* *rall. poco a poco*

3. *ff* *ten.* *mf* *Soli* *rall. poco a poco*

Hns. *ff* *ten.* *mf* *Soli* *rall. poco a poco*

1. *ff* *ten.* *mf* *Soli* *rall. poco a poco*

2. *ff* *ten.* *mf* *Soli* *rall. poco a poco*

3. *ff* *ten.* *mf* *Soli* *rall. poco a poco*

Trbs. *ff* *ten.* *mf* *Soli* *rall. poco a poco*

1. *ff* *ten.* *mf* *Soli* *rall. poco a poco*

2. *ff* *ten.* *mf* *Soli* *rall. poco a poco*

3. *ff* *ten.* *mf* *Soli* *rall. poco a poco*

Bar. *ff* *ten.* *mf* *Soli* *rall. poco a poco*

Tuba *ff* *ten.* *mf* *Soli* *rall. poco a poco*

St. B. *ff* *ten.* *mf* *Soli* *rall. poco a poco*

Bells *ff* *ten.* *mf* *Soli* *rall. poco a poco*

Timp. *ff* *ten.* *mf* *Soli* *rall. poco a poco*

S. Cym. *p* *ten.* *ff* *L.v.* *mf* *L.v.* *p* *L.v.*

13 Allegro vivace ♩=160

Picc

Fl. *unis 1. only leggero*
p

Ob

1 *unis leggero*
p

Cls 2

3

A.Cl.

B.Cl. *stacc. one player*
p

Bsn. *stacc. one player*
p

A.Sax 1 *unis leggero*
p

2

T.Sax.

B.Sax *stacc.*
p

13 Allegro vivace ♩=160

17

♩=♩ 3-2

1

2

3

Hns

1 *f* *stacc.*

2 *f* *stacc.*

3 *f* *stacc.*

Trbs *f* *stacc.*

Bar. *f* *stacc.*
p
one player stacc.

Tuba *f* *stacc.*
p
one player stacc.

St B *f* *stacc.*
pizz
p

Chimes (Hand dampen)

Xylo *f* *stacc.*
p

Tymp *f* *stacc.*
p

S.D.

W.B. *f* *stacc.*
p
W.B. w/rubber mallet

24 30

Picc. *f* *mf* *f*

Fl. *all* *f* *p* *mf* *f*

Obs. *f* *mf* *f*

1. *div* *f* *p* *leggero* *f*

2. *f* *p* *leggero* *f*

3. *f* *p* *leggero* *f*

A. Cl. *f* *p* *f*

B. Cl. *all* *p* *one player* *f* *all* *f*

Bsn. *a2* *p* *one player* *f* *a2* *f*

1. *f* *p* *f*

2. *f* *p* *f*

T. Sax. *f* *p* *f*

B. Sax. *f* *p* *f*

1. *div* *A Solo* *24* *leggero* *mf* *all* *30*

2. *f* *mf* *f*

3. *f* *mf* *f*

Hns. *1 per part* *p stacc.* *3. 1 per part* *p stacc.* *all* *f*

1. *f* *p* *f*

2. *f* *p* *f*

3. *f* *p* *f*

Bar. *all* *f* *p* *one player* *f* *all* *f*

Tuba *all* *f* *p* *one player* *f* *all* *f*

St B. *f* *p* *f* *arco*

Xylo. *Xylo.* *f*

Timp. *f* *mf* *f*

S.D. Cr. Cym. *S.S.* *f* *mf* *f*

W.B. B.D. *f* *mf* *f*

3695 S.S. = stick shot

Picc. *div.* **37**

Fl. *div.*

Ob. *a2*

1 *div.*

2

3

A.Cl. *one player*

B.Cl. *mf*

Bsn. *mf*

1 *mf*

2 *mf*

T.Sax. *mf*

B.Sax. *mf*

1 *div.* **37**

2

3

Hns. *Soli a2* *f*

4 *Soli a2* *f*

1 *f* *Hn.*

2 *mf* *one player*

3

Bar. *mf*

Tuba *mf*

St B. *mf* *pizz.*

Xylo. *(Change G to F)*

Timp. *secco* *mp* *f*

S.D. *f*

Cr.Cym. *mf* *Solo*

B.D. *mf* *choke* *Trgl. mf* *secco*

45

Picc. *Soli* *f*

Fl. *Soli* *f*

Ob. *Soli* *f*

1. *Soli* *f*

2. *Soli* *f*

3. *Soli* *f*

A.Cl. *mf* all

B.Cl. *mf*

Bsn. *mf* one player

A.Saxs *Soli* *f*

T.Sax. *f*

B.Sax. *f*

1. *Solo - bring out* *f*

2.

3.

Hns. 1. *div* *mf*

2. *div* *mf*

3. *mf*

4. *mf*

Trbs. 1. *mf*

2. *mf*

3. *mf*

Bar. *play* *mf*

Tuba *all play* *mf*

St.B. *arco* *mf*

Bells (Plastic mallets) *mf*

Timp.

S.Cym. *S.Cym. yarn mallets* *mf* *lv*

Trgl. *mf*

This page of a musical score is for a large orchestra. It contains 24 staves, each labeled with an instrument or section. The instruments listed are: Picc., Fl., Ob., Cls. 1, 2, 3, A. Cl., B. Cl., Ben., A. Saxs. 1, 2, T. Sax., B. Sax., Tpts. 1, 2, 3, Hns. 1, 2, 3, 4, Trbs. 1, 2, 3, Bar., Tuba, St. B., Bells, Xylo., Tump., S. D., S. Cym., Trgl., and B. D. The score is written in a common time signature (C) and a key signature of one flat (B-flat). It features a variety of musical notations, including melodic lines, rhythmic patterns, and dynamic markings such as *mf* (mezzo-forte) and *div.* (divisi). There are also performance instructions like *all.* (allegro) and *a2* (second ending). The page number 3695 is located at the bottom left corner.

System 1:
Measures 55-59. Instruments: Picc., Fl., Ob., Cls. 1 & 2, A.CI., B.CI., Bsn., A Saxs 1 & 2, T.Sax., B.Sax.
Measure 55: Picc. *ff* *stacc.*; Fl. *ff* *mp*; Ob. *ff*; Cls. 1 & 2 *ff* *mp* *stacc.*; A.CI. *ff* *mp* *stacc.*; B.CI. *ff* *stacc.* *one player*; Bsn. *ff* *stacc.* *one player*; A Saxs 1 & 2 *ff* *stacc.*; T.Sax. *ff* *stacc.*; B.Sax. *ff* *mp* *stacc.*.

System 2:
Measures 55-59. Instruments: Tpts. 1 & 2, Hns 1, 2, 3 & 4, Trbs 1 & 2, Bar., Tuba, St. B., Chimes, Xylo., Timp, S.D., Cr.Cym., B.D.
Measure 55: Tpts. 1 & 2 *ff* *stacc.*; Hns 1, 2, 3 & 4 *ff*; Trbs 1 & 2 *ff* *stacc.*; Bar. *ff* *stacc.*; Tuba *ff* *stacc.* *one player*; St. B. *ff* *pizz. mp* *stacc.* *one player*; Chimes *ff* (*Hand dampen*); Xylo. *ff* *mp* *secco*; Timp *ff* *mp*; S.D. *ff* *mp*; Cr.Cym. *ff* *choke*; B.D. *ff*.

Measure 59: Solo w/ Tpt.1; Solo w/ Picc. st. mute; *f* *leggero*; *mp* *stacc.*; *mp* *stacc.*; *mp* *stacc.*; *mp* *stacc.*; *mp* *stacc.*; *mp* *stacc.*; *mp* *stacc.*; *mp* *stacc.*; (+Bells) Plastic mallets; (Change F to G); Tamb.

66 70

Picc *mf* *f*

Fl. *mf* *f*

Ob. *mf* *f*

1 *mf* *f*

2 *mf* *f*

3 *mf* *f*

A.Cl. *mf* *f*

B.Cl. *mp* *f* *all*

Ban. *mp* *f*

1 *mf* *f*

2 *mf* *f*

T.Sax. *mf* *f*

B.Sax. *mp* *f*

1 *mp* *f* *all open*

2 *mp* *f*

3 *mp* *f*

1 *stacc.* *mp* *f*

2 *3. stacc.* *mp* *f*

3 *mp* *f*

4 *mp* *f*

1 *stacc.* *mp* *f*

2 *stacc.* *mp* *f*

3 *stacc.* *mp* *f*

Bar. *stacc.* *mp* *f*

Tuba *all stacc.* *mp* *f*

St B *stacc.* *mp* *f* *arco*

Bells Xylo. *f*

Timp *f*

S D *mp* *f*

Tamb *mp* *f*

B.D. *mp* *f* *Cr.Cym.*

76

Picc.

Fl.

Ob.

1

2

3

A.Cl.

B.Cl.

Bon.

1

2

A.Saxs.

T.Sax.

B.Sax.

1

2

3

Tpts

Hns

1

2

3

4

Trbs

Bar

Tuba

St.B.

Xylo.

Timp.

S.D.

Cr.Cym.

B.D.

3695

div.

mf

mp

f

non roll

Solo

Chimes ff

ff

Andante $\text{♩} = 80$

Picc *ff* *fp* *ff*

Fl. *ff* *fp* *ff*

Ob. *ff* *fp* *ff*

1 *ff* *fp* *ff*

2 *ff* *fp* *ff*

3 *ff* *fp* *ff*

A.Cl. *ff* *fp* *ff*

B.Cl. *ff* *fp* *ff*

Ben. *ff* *fp* *ff*

1 *ff* *fp* *ff*

2 *ff* *fp* *ff*

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

B.Sax. *ff* *fp* *ff*

1 *ff* *fp* *ff*

2 *ff* *fp* *ff*

3 *ff* *fp* *ff*

4 *ff* *fp* *ff*

1 *ff* *fp* *ff*

2 *ff* *fp* *ff*

3 *ff* *fp* *ff*

Hns *ff* *fp* *ff*

1 *ff* *fp* *ff*

2 *ff* *fp* *ff*

3 *ff* *fp* *ff*

Trbs *ff* *fp* *ff* *ten.* *p* *ten.* *p* *ten.* *p* *ten.*

Bar *ff* *fp* *ff* *ten.* *p* *ten.* *p* *ten.* *p* *ten.*

Tuba *ff* *fp* *ff* *ten.* *p* *ten.* *p* *ten.* *p* *ten.*

St B *ff* *fp* *ff* *ten.* *p* *ten.* *p* *ten.* *p* *ten.*

Xylo *ff* *fp* *ff* *Xylo.* *ff* *ff* *secco*

Chimes *ff* *fp* *ff* *ff* *ff* *secco*

Timp *ff* *fp* *ff* *Solo* *ff* *ff* *secco* (Change G to Ab)

S.D. *ff* *fp* *ff* *ff* *ff* *secco*

S.Cym *ff* *fp* *ff* *ff* *ff* *secco*

Cr.Cym *ff* *fp* *ff* *ff* *ff* *secco*

B.D. *ff* *fp* *ff* *ff* *ff* *secco*

3695

91 rit. 95 a tempo

Picc.
Fl.
Ob.
1
Cl. 2
3
A.Cl.
B.Cl.
Bsn.
A.Sax. 1
2
T.Sax.
B.Sax.
1
Tpts 2
3
Hns 2
3
4
Trbs. 1
2
3
Bar.
Tuba
St.B. arco
Vibes (yarn mallets)
Timp.
S.Cym.

mf, *f*, *p*, *poco marc.*, *div.*, *a2*, *espr.*, *mp*, *mf*, *f*, *p*, *sost.*, *rit.*, *95 a tempo*, *Soli*, *mf*, *poco marc.*, *arco*, *mf*, *Vibes (yarn mallets)*, *p*

rit. **99** a tempo

Picc.

Fl.

Ob.

1

2

3

4

5

6

A. Cl.

B. Cl.

Bsn.

1

2

A. Sax.

T. Sax.

B. Sax.

1

2

3

Tpts

1

2

3

4

Hns

1

2

3

4

Trbs

1

2

3

Bar

Tuba

St. B

Vibes.

Timp

S Cym

Bells

f *mf* *div.* *rit.* **99** *a tempo*

103

Musical score for various instruments including Picc., Fl., Ob., Cls., A. Cl., B. Cl., Ben., A. Saxs., T. Sax., B. Sax., Tpts., Hns., Trbs., Bar., Tuba, St. B., Bells, and Timp. The score includes dynamic markings such as *mp*, *mf*, *p*, and *mf*, and performance instructions like *Solo*, *Bar cue*, and *one player*. A large watermark "Not valid for performance" is visible across the score.

103

poco rit. III Con moto

107

Picc. *mf* *Soli* *mf*

Fl. *mp* *div.* *Soli* *mp* *espr.*

Ob. *mp* *mp* *espr.*

1. *mp* *mp* *Soli* *mp* *espr.*

2. *mp* *mp* *Soli* *mp* *espr.*

3. *mp* *mp* *Soli* *mp* *espr.*

A.Cl. *mp* *p*

B.Cl. *mp* *p*

Ban. *mp* *p*

1. *mp* *p* *espr.*

2. *mp* *p* *espr.*

T.Sax. *mp* *p*

B.Sax. *mp* *p*

107

1. *espr.*

2. *espr.*

3. *espr.*

Hns. *one player* *sost. p* *mf* *Soli all* *p* *espr.* *div.*

2. *one player* *sost. p* *mf* *Soli all* *p* *espr.* *div.*

3. *one player* *sost. p* *mf* *all* *p* *espr.*

4. *one player* *sost. p* *mf* *all* *p* *espr.*

1. *sost. p* *mf* *all* *p*

2. *one player* *sost. p* *mf* *all* *p*

3. *one player* *sost. p* *mf* *all* *p*

4. *one player* *sost. p* *mf* *all* *p*

Bar. *one player* *sost. p* *mf* *all* *mp* *all* *p*

Tuba *one player* *sost. p* *mf* *all* *mp* *all* *p*

St.B. *sost. p* *mf* *all* *p*

Vibes. *Vibes.* *p*

Timp. *p*

S.Cym. *S.Cym* *p*

Allargando **115 A tempo (Broadly)**

Picc. *espr.*

Fl. *mf*

Ob. *f*

1. *mf*

2. *mf*

3. *mf*

A.Cl. *mf*

B.Cl. *mf*

Bsn. *mf*

1. *mf*

2. *mf*

T.Sax. *mf*

B.Sax. *mf*

f

Allargando **115 A tempo (Broadly)**

1. *mf*

2. *mf*

3. *mf*

Hns. 2. *mf*

3. *mf*

4. *mf*

1. *mf*

2. *mf*

3. *mf*

Bsn. *mf*

Tuba *mf*

St.B. *mf*

Vibes. *mf*

Timp. *f*

S.Cym. *mf* *lv*

Cr.Cym. *f* *lv*

Bells

(Change Ab to G)

rit.

122 Allegro vivace ♩=160

Picc. *mf*

Fl. *mf* (1st only), *mp* (all div.), *p* (I. div.)

Ob. *mf* (one player)

Cl. 1, 2, 3 *mp*, *p* (div.)

A. Cl. *mp*

B. Cl. *mf*, *p*, *pp* (alternate single players)

Bsn. *mp*, *pp*

A. Sax. *mp*, *p*, *pp* (Hn. 1)

T. Sax. *mp*, *p*, *pp* (Hn. 2, Hn. 3)

B. Sax. *mp*, *p*, *pp* (Tuba, B. Cl.)

rit.

122 Allegro vivace ♩=160

Tpts. 1, 2, 3 *mf*, *p*, *pp*

Cor. 2 *mf*

Hns. 1, 2, 3, 4 *mf*, *p*, *pp*

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

Bar. *mf*, *p*, *pp* (alternate single players)

Tuba *mf*, *p*, *pp*

St B. *mf*, *p*, *pp* (pizz)

Bells *mf*, *p*, *pp*

Timp. *mf*, *p*, *pp* (hard felt mallets)

B.D. *pp*

126

Picc. *mf* *f*

Fl. *mf* *f*

Ob. *mf* *f*

1 *mp* *mf* *f*

2 *p* *mp* *mf* *f*

3 *mp* *mf* *f*

A.Cl. *mf* *f*

B.Cl. *mf* *f* *all*

Bsn. *poco a poco cresc* 1 only a2 *mf poco a poco cresc.* *f*

1 *mp* *mf* *f*

A.Saxs. 2 *mp* *mf* *f*

T.Sax. *mf* *f*

B.Sax. *mp poco a poco cresc.* *f*

126

1 *mf* *f*

2 *f*

3 *f*

Hns. 2 *f*

3 *f*

4 *f*

1 *f*

2 *f*

3 *f*

Bar. *f*

Tuba *all* *f*

St B *poco a poco cresc* *f*

Timp. *poco a poco cresc* *f*

S.Cym. S Cym *mf*

B.D. *poco a poco cresc*

Musical score for orchestral instruments, including Piccolo, Flute, Oboe, Clarinet (1-3), Bass Clarinet, Bassoon, Saxophones (Alto, Tenor, Baritone), Trumpets (1-3), Horns (1-4), Trombones (1-3), Baritone, Tuba, Euphonium, Chimes, Tom-toms, Snare Drum, and Bass Drum.

Rehearsal marks: 134, 138 (marked *unis*), 138 (marked $\text{♩} = \text{♩} \text{ } 3-2$).

Performance markings include *ff*, *f*, *stacc.*, and *unis*.

Additional markings: Chimes (Hand dampen), (Xylo. - Plastic mallets).

145 $\text{♩} = \text{♩} \text{ 3-2}$

Picc. sub mp

Fl. sub mp

Ob. sub mp

1 sub mp

2 sub mp

3 sub mp

A.Cl. sub mp

B.Cl. sub mp

Bsn. sub mp

1 sub mp

2 sub mp

T.Sax. sub mp

B.Sax. sub mp

1 sub mp

2 sub mp

3 sub mp

Hns 2 sub mp

3 sub mp

4 sub mp

1 sub mp

2 sub mp

3 sub mp

Bar. sub mp

Tuba sub mp

St.B. sub mp

Xylo. sub mp

Timp. sub mp

S.D. sub mp mf

Cr.Cym. sub mp

B.D. sub mp

3695

*SS=stick shot

div. *f* *mf*

u2

arco

151 158

Picc. *f*

Fl. *f* *div.*

Ob. *f*

1 *f* *div.*

2 *f*

3 *f*

A.Cl. *f*

B.Cl. *f* one player *mf*

Bsn. *f*

1 *f* *mf*

2 *f* *mf*

T.Sax. *f* *mf*

B.Sax. *f* *mf*

151 158

1 *f* *div.*

2 *f*

3 *f*

Hns. 2 *f* *Soli*

3 *f* *Soli*

4 *f*

1 *f*

2 *f*

3 *f*

Trbs. *f*

Bar. *f* *Hn.*

Tuba *f* one player

St.B. *f* *B.Sax. mf* *pizz.* *mf*

Xylo. *f*

Timp. *f* *secco* (Change G to F)

S.D. *mp* *mf* *f*

Cr.Cym. *Tamb.* *Cr.Cym.* *Solo* *choke* *Trgl. mf* *secco*

B.D. *f*

166

Picc.

Fl. 1st only *Soli* *mf* *all* *f*

Ob.

1 *Soli* *mf* *all* *f*

2 *f*

3 *f*

A.Cl.

B.Cl. *all*

Bsn. *one player* *mf*

A.Sax. 1 *f*

2

T.Sax.

B.Sax.

1 *Soli* *f* **166**

2 *Soli* *f*

3 *Soli* *f*

Hns 1 *div.* *mf*

2 *div.* *mf*

3 *mf*

4 *mf*

1 *mf*

2 *mf*

3 *mf*

Bar. *mf* *play*

Tuba *mf* *all play*

St.B. *arco* *mf*

Bells *Bells (Plastic mallets)* *mf*

Timp.

S.Cym. *S.Cym. yarn mallets* *mf*

Trgl. *mf*

This page of a musical score is arranged in a standard orchestral format. The staves are labeled as follows from top to bottom: Picc., Fl., Ob., Cls. 1, 2, 3, A.Cl., B.Cl., Bsn., A. Saxes 1, 2, T. Sax., B. Sax., Tpts. 1, 2, 3, Hns. 1, 2, 3, 4, Trbs. 1, 2, 3, Bar., Tuba, St. B., Bells, Timp., S.D., S Cym, Cr. Cym., and B.D. The score is written in a key signature of two flats and a common time signature. It features a variety of musical notations including eighth notes, sixteenth notes, and rests. Dynamic markings such as *mf* (mezzo-forte) and *div.* (diviso) are present throughout the piece. A large, semi-transparent watermark reading 'MusicalScoreOnline.com' is overlaid diagonally across the center of the page.

Allargando

176 In a singing style $\text{♩} = 76$

Picc. *f*

Fl. *f*

Ob. *f*

1. *div.* *f*

2. *f*

3. *f*

A. Cl. *mp poco marc*

B. Cl. *mp poco marc*

Ben. *mp poco marc*

1. *marc* *mp*

2. *marc.* *mp*

T. Sax. *mp poco marc*

B. Sax. *mp poco marc*

Allargando

176 In a singing style $\text{♩} = 76$

1. *div.* *f*

2. *f*

3. *f*

Hns 1. *marc.* *mp poco marc*

2. *marc.* *mp poco marc*

3. *mp poco marc*

4. *mp poco marc*

1. *mp poco marc*

2. *mp poco marc*

3. *mp poco marc*

Bar. *mp poco marc*

Tuba *mp poco marc*

St. B. *mp poco marc*

Xylo. *mp*

Timp. *mp*

S. D. *mp*

Cr. Cym. *mp*

B. D. *mp*

Bells (Plastic mallets) *mp*

S. Cym yarn mallets *mp*

poco rit. ten. ♩ = 69

Picc. *ff* *ten.* *ff* *ten.* *f*

Fl. *ff* *ten.* *ff* *ten.* *f*

Ob. *ff* *ten.* *ff* *ten.* *f*

1. Cls. *ff* *ten.* *ff* *ten.* *f*

2. *ff* *ten.* *ff* *ten.* *f*

3. *ff* *ten.* *ff* *ten.* *f*

A. Cl. *ff* *ten.* *mf*

B. Cl. *ff* *ten.* *mf*

Bsn. *ff* *ten.* *mf*

1. A. Saxes. *ff* *ten.* *Soli* *f*

2. *ff* *ten.* *Soli* *f*

T. Sax. *ff* *ten.* *mf*

B. Sax. *ff* *ten.* *mf*

poco rit. ten. ♩ = 69

1. Tpts. *ff* *ten.* *f*

2. *ff* *ten.* *f*

3. *ff* *ten.* *f*

1. Hns. *ff* *ten.* *Soli* *f*

2. *ff* *ten.* *Soli* *f*

3. *ff* *ten.* *f*

4. *ff* *ten.* *f*

1. Trbs. *ff* *ten.* *mf*

2. *ff* *ten.* *mf*

3. *ff* *ten.* *mf*

Bar. *ff* *ten.* *mf*

Tuba *ff* *ten.* *mf*

St. B. *ff* *ten.* *mf*

Bells *ff* *f*

Timp. *mp*

S. Cym. *mp* *ten.* *ff* *L.v.* *mf* *p*

rall. **185** ♩ = 160

Picc.

Fl.

Ob.

1

2

3

A.Cl.

B.Cl.

Ban.

1

2

A.Saxs.

T.Sax.

B.Sax.

rall. *div.* **185** ♩ = 160

1

2

3

4

Hns.

1

2

3

Trbs.

Bar.

Tuba

St.B.

Bells

Timp.

S.D.

S.Cym.

B.D.

non roll

Xylo

Chimes *ff*

ff

1 v

2/4 Cr. Cym.

Picc.
Fl.
Ob.
1
Cl. 2
3
A.Cl.
B.Cl.
Bsn.
1
A.Sax. 2
T.Sax.
B.Sax.
1
Tpts. 2
3
1
Hns. 2
3
4
1
Trbs. 2
3
Bar.
Tuba
St B.
Bells
Chimes
Timp. Solo
S.D.
S.Cym.
Gong
B.D.
Gong

200

Picc.

Fl.

Ob.

1

2

3

A.Cl.

B.Cl.

Bsn.

1

2

A.Sax.

T.Sax.

B.Sax.

1

2

3

Tpts.

1

2

3

Hns.

1

2

3

4

Trbs.

1

2

3

Bar.

Tuba

St.B.

Xylo

Timp.

S.D.

Cr.Cym.

B.D.

3695

ff

f

mp

A secco

ff

secco