

—Premier Edition Conductor Score—

MILLENNIUM III

BY ALFRED REED

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Grade 5

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MILLENNIUM III

Instrumentation

Full Conductor Score	1
1st & 2nd C Flute	8
C Piccolo - 3rd Flute	1
1st & 2nd Oboes	2
English Horn	1
1st & 2nd Bassoons	2
Contrabassoon (opt.)	1
E♭ Clarinet	1
1st B♭ Clarinet	3
2nd B♭ Clarinet	3
3rd B♭ Clarinet	3
E♭ Alto Clarinet	1
B♭ Bass Clarinet	1
B♭ Contrabass Clarinet	1
B♭ Soprano Saxophone	1
E♭ Alto Saxophone	2
B♭ Tenor Saxophone	1
E♭ Baritone Saxophone	1
1st B♭ Trumpet	3
2nd B♭ Trumpet	2
3rd B♭ Trumpet	2
1st & 2nd B♭ Cornet	2
1st & 2nd F Horns	2
3rd & 4th F Horns	2
1st Trombone	2
2nd Trombone	2
3rd Trombone	2
Baritone BC	2
Baritone TC	2
Tubas	5
String Bass	1
Xylophone/Bells/Marimba	3
Chimes	1
Pair Cymbals/Suspended Cymbals/Gong	2
Snare Drum/Bass Drum	2
Timpani	1

Program Notes

Commissioned by the SONY Corporation for the 40th anniversary of the founding of the Sony Concert Band, this brilliant greeting to the Third Millennium was first performed by this outstanding wind group on their anniversary concert in U-Port Hall, Tokyo, Japan under the direction of the composer, on November 20, 1998.

A powerful opening fanfare-like motive, from which nearly all of the other thematic material in the work is derived, in multi-rhythmic groupings and patterns representing, perhaps, the wide diversity of peoples and cultures in a world entering upon a third millennium, leads to a bright, optimistic theme that ultimately winds its way through the whole ensemble as it develops, first in woodwind and saxophone colors then joined by the brasses. This, in turn, is succeeded by a slower more reflective section, as if to look back on past themes with a mixture of joy and nostalgia, and then a series of fanfares builds the musical texture towards the return of the brightly moving second theme, which leads to the return of the first brilliant fanfare, bringing the work to a brilliant optimistic conclusion.

Rehearsal Suggestions

As always, the proper tempo for any individual performance of this music will depend on a number of factors present in each case: the acoustical ambiance in the hall, the size of the performing group and its instrumentation, and the ability of each player to perform his or her line with the utmost clarity and rhythmic precision...always a crucial matter in the case of multi-rhythmic textures. The basic technical approach must be the absolute equivalence of all eighth notes regardless of time signature or the conductor's beat pattern; all eighth notes must be exactly the same in duration or the rhythmic effect will be diluted and obscured.

Depending on the tempo taken at the beginning, the second theme, at measure 24, may well be taken the same way, with the quarter notes being equal...or else faster if the opening has been taken a bit slower to insure clarity of attack and performance.

The middle section, beginning at measure 114, should be slightly broad and lyrical, but still have a feeling of quiet forward movement which continues throughout the succeeding section where the fanfares begin once again, at measure 132. The return of the second theme at measure 153 brings the music back to its original tempo which then prevails to the end.

Careful attention to phrasing, dynamics and above all, clear articulation, will result in a brilliant performance of this powerful and rousing score.

About the Composer



Composer, arranger, conductor and editor, Alfred Reed's life was intertwined with music almost from birth in New York City on January 25th, 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 as a trumpet player, he was already playing professionally while still in high school, and shortly thereafter began the serious study of harmony and counterpoint as a prelude to composition, which had come to exercise a stronger hold on his interest and ambition than playing. After three years at the Radio Workshop in New York, he spent the next three in service during World War II, where, as a member of an Air Force Band, he became deeply interested in the concert band and its music. Following his release, he enrolled at the Juilliard School of Music to study under Vittorio Giannini, and from there, in 1948, became a staff composer and arranger with NBC and subsequently, with ABC, where he wrote and arranged music for radio, television, record albums and films.

In 1953, Alfred Reed resumed his academic work (which had been interrupted by his leaving Juilliard for NBC) and became conductor of the Baylor Symphony Orchestra while at Baylor University in Texas. His Masters thesis was the RHAPSODY FOR VIOLA AND ORCHESTRA, which was to win the Luria Prize. Two years later, in 1955, he accepted the post of editor in a major music publishing firm, and for the next 11 years became deeply concerned with the problems of educational music at all levels of performance. In 1966 he left this position to join the faculty of the School of Music at the University of Miami, where he developed the first four-year Music Industry program, and in 1980, following the retirement of his old friend and colleague, Dr. Frederick Fennell, was appointed music director and conductor of the University of Miami Symphonic Wind Ensemble.

With over 200 published works in all media, many of which have been on required performance lists for over 25 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 over 60 commissions. . . with more on the way! His work as a guest conductor has taken him to 49 states, Canada, Mexico, Europe, Japan, Australia and South America. He was the first "foreign" conductor to be invited to conduct and record with the world famous Tokyo Kosei Wind Orchestra, and is today the most frequently performed foreign composer in Japan.

Dr. Reed left New York for Miami, Florida, in 1960, where he has made his home ever since.

CONDUCTOR
012-2997-00

Commissioned by and dedicated to the Sony Concert Band for its 40th anniversary, November 1998

MILLENNIUM III

Alfred Reed

Allegro brillante ($\text{♩} = \text{c. } 108$)

($\text{♩} = \text{♩}$) (3+3+2)

C Flutes 1 & 2
C Piccolo (doubling 3rd Flute)
Oboes 1 & 2
English Horn
E♭ Clarinet
B♭ Clarinet 1
B♭ Clarinet 2
B♭ Clarinet 3
E♭ Alto Clarinet
B♭ Bass Clarinet
B♭ Contra Bass Clarinet
Bassoon 1 & 2
Contra Bassoon (optional)
B♭ Soprano Saxophone
E♭ Alto Saxophone
B♭ Tenor Saxophone
E♭ Baritone Saxophone

Allegro brillante ($\text{♩} = \text{c. } 108$)

($\text{♩} = \text{♩}$) (3+3+2)

F Horns 1 & 2
F Horns 3 & 4
B♭ Trumpet 1 & 2
B♭ Trumpet 3
B♭ Cornets 1 & 2
Trombone 1
Trombone 2
Trombone 3
Baritone
Tuba
String Bass

Pair of Cymbals
Suspended Cymbal
Snare Drum
Bass Drum
Xylophone
Bells
Marimba
Chimes
Gong

hard felt sticks
Medium hard Timpani stick
Xylo.
Bells

4581

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- Fl. 1, 2
- Picc.
- Ob. 1, 2
- Eng. Hrn.
- E♭ Clar.
- Clar. 1
- Clar. 2
- Clar. 3
- Al. Clar.
- Bass Clar.
- C. Bass Clar.
- Hsn. 1, 2
- Contra Hsn.
- Sop. Sax.
- A. Sax.
- T. Sax.
- B. Sax.
- Hn. 1, 2
- Hn. 3, 4
- Trpt. 1, 2
- Trpt. 3
- Crat. 1, 2
- Trum. 1
- Trum. 2
- Trum. 3
- Bar.
- Tuba
- St. Bass
- Timp.
- Pr. Cyms.
- Sus. Cym.
- Sn. Dr.
- Bs. Dr.
- Xylo.
- Bells
- Chimes
- Gong
- 4567

The image displays a page of a musical score for a full orchestra. The score is organized into 20 staves, each labeled with an instrument or section. The instruments listed are: Fl. 1, 2; Picc.; Ob. 1, 2; Eng. Hrn.; E♭ Clar.; Clar. 1, 2, 3; Al. Clar.; Bass Clar.; C. Bass Clar.; Hsn. 1, 2; Contra Hsn.; Sop. Sax.; A. Sax.; T. Sax.; B. Sax.; Hn. 1, 2; Hn. 3, 4; Trpt. 1, 2, 3; Crat. 1, 2; Trum. 1, 2, 3; Bar.; Tuba; St. Bass; Timp.; Pr. Cyms.; Sus. Cym.; Sn. Dr.; Bs. Dr.; Xylo.; Bells; Chimes; and Gong. The score includes various musical notations such as notes, rests, dynamics (e.g., *ff*, *f*, *sim.*), and articulation marks (e.g., accents, slurs). A large watermark 'For Reference Only' is overlaid diagonally across the page. At the bottom of the page, there are small numbers 5, 6, 7, 8, and 9, likely indicating measure numbers or page markers.

Fl. 1, 2
Pic.
Ob. 1, 2
Eng. Hn.
E♭ Clar.
Clar. 1
Clar. 2
Clar. 3
Al. Clar.
Bass Clar.
C. Bass Clar.
Bsn. 1, 2
Contra Bsn.
Sop. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn. 1, 2
Hn. 3, 4
Trpt. 1, 2
Trpt. 3
Cmt. 1, 2
Trom. 1
Trom. 2
Trom. 3
Bar.
Tuba
St. Bass
Timp.
Pr. Cym.
Sus. Cym.
Sn. Dr.
Bc. Dr.
Xylo.
Bells
Chimes
Gong

4507 10 11 12 13 14

This page of a musical score, numbered 6, contains staves for various instruments. The woodwind section includes Flutes (Fl. 1, 2), Piccolo (Picc.), Oboes (Ob. 1, 2), English Horn (Eng. Hn.), Eb Clarinet (Eb Clar.), Clarinets (Clar. 1, 2, 3), Alto Clarinet (Al. Clar.), Bass Clarinet (Bass Clar.), and Contrabass Clarinet (C. Bass Clar.). The brass section includes Horns (Hn. 1, 2 and Hn. 3, 4), Trumpets (Trpt. 1, 2, 3), Trombones (Trom. 1, 2, 3), Baritone (Bar.), and Tuba. The percussion section includes Snare Drum (Sn. Dr.), Bass Drum (Ba. Dr.), Xylophone (Xylo), Bells (Bells), and Chimes. The score features dynamic markings such as *p*, *cresc.*, *f*, *mp*, and *pp*. Performance instructions include *(a2)*, *sonore*, and *arco*. A rehearsal mark **17** is present at the top of the page. A large watermark "For Music Reference Only" is overlaid diagonally across the score.

Fl. 1, 2
 Picc.
 Ob. 1, 2
 Eng. Hn.
 Eb Clar.
 Clar. 1
 Clar. 2
 Clar. 3
 Al. Clar.
 Bass Clar.
 C. Bass Clar.
 Bsn. 1, 2
 Contra Bsn.
 Sop. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Hn. 1, 2
 Hn. 3, 4
 Trpt. 1, 2
 Trpt. 3
 Crnt. 1, 2
 Trom. 1
 Trom. 2
 Trom. 3
 Bar.
 Tuba
 St. Bass
 Timp.
 Pr. Cym.
 Sax. Cym.
 Sn. Dr.
 Bs. Dr.
 Xylo.
 Bells
 Chimes

Musical score for a large orchestra, featuring various instruments including woodwinds (Flute, Piccolo, Oboe, English Horn, Clarinets, Bass Clarinet, Contrabassoon), saxophones (Soprano, Alto, Tenor, Baritone), brass (Horns, Trumpets, Trombones, Baritone, Tuba), and percussion (Timpani, Cymbals, Snare Drum, Bass Drum, Xylophone, Bells, Chimes). The score includes dynamic markings such as *ff* and *cresc.*, and performance instructions like *choke*. The page is numbered 7 at the top right and 20, 21, 22, 23 at the bottom.

24 (♩ = ♩)

Fl. 1, 2
Picc.
Ob. 1, 2
Eng. Hn.
E♭ Clar.
Clar. 1
Clar. 2
Clar. 3
Al. Clar.
Bass Clar.
C. Bass Clar.
Bon. 1, 2
Contra Bon.
Sop. Sax.
A. Sax.
T. Sax.
B. Sax.

24 (♩ = ♩)

Hn. 1, 2
Hn. 3, 4
Trpt. 1, 2
Trpt. 3
Cmf. 1, 2
Trom. 1
Trom. 2
Trom. 3
Bar.
Tuba
St. Bass
Timp.
Pr. Cym.
Sus. Cym.
Sn. Dr.
Bc. Dr.
Xylo.
Bells
Chimes

458/ 24 25 26 27 28 29

Fl. 1, 2
Picc.
Ob. 1, 2
Eng. Hn.
Hr. Clar.
Clar. 1
Clar. 2
Clar. 3
Al. Clar.
Bass Clar.
C. Bass Clar.
Bsn. 1, 2
Contra Bsn.
Sop. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn. 1, 2
Hn. 3, 4
Trpt. 1, 2
Trpt. 3
Crt. 1, 2
Tron. 1
Tron. 2
Tron. 3
Bar.
Tuba
Sn. Bass
Timp.
Pc. Cym.
Sus. Cym.
Sn. Dr.
Bs. Dr.
Xylo.
Chimes

44

Fl. 1, 2

Picc.

Ob. 1, 2

Eng. Hn.

E♭ Clar.

Clar. 1

Clar. 2

Clar. 3

Alt. Clar.

Base Clar.

C. Base Clar.

Bsn. 1, 2

Contra Bsn.

Sop. Sax.

A. Sax.

T. Sax.

B. Sax.

Hr. 1, 2

Hr. 3, 4

Trpt. 1, 2

Trpt. 3

Crot. 1, 2

Tron. 1

Tron. 2

Tron. 3

Bar.

Tuba

St. Bass

Timp.

Pr. Cym.

Sus. Cym.

Sn. Dr.

Bs. Dr.

Xylo.

Chimes

44 45 46 47 48 49 50 51

62

Fl. 1, 2
Picc.
Ob. 1, 2
Eng. Hn.
Hk Clar.
Clar. 1
Clar. 2
Clar. 3
Al. Clar.
Bass Clar.
C. Bass Clar.
Ban. 1, 2
Contra Ban.
Sup. Sax.
A. Sax.
T. Sax.
B. Sax.

52

Hr. 1, 2
Hr. 3, 4
Trpt. 1, 2
Trpt. 3
Cmrl. 1, 2
Trum. 1
Trum. 2
Trum. 3
Bar.
Tuba
St. Bass
Timp.
Pr. Cym.
Sus. Cym.
Sn. Dr.
Bs. Dr.
Xylo.

45M

52 53 54 55 56 57 58 59

This page contains the musical score for measures 60 through 67 of an orchestral piece. The score is arranged in a standard orchestral layout with staves for various instruments. The instruments listed on the left are: Fl. 1, 2; Picc.; Ob. 1, 2; Eng. Hn.; Eb Clar.; Clar. 1, 2, 3; Al. Clar.; Bass Clar.; C. Bass Clar.; Bsn. 1, 2; Contra Bsn.; Sup. Sax.; A. Sax.; T. Sax.; B. Sax.; Hn. 1, 2; Hn. 3, 4; Trpt. 1, 2, 3; Crot. 1, 2; Trom. 1, 2, 3; Bar.; Tuba; St. Bass; Timp.; Pr. Cym.; Sus. Cym.; Sn. Dr.; Bn. Dr.; and Nyls. The score includes various musical notations such as notes, rests, and dynamic markings. A large watermark 'For Reference Only. Not for Performance.' is overlaid diagonally across the page. Measure numbers 60, 61, 62, 63, 64, 65, 66, and 67 are indicated at the bottom of the page.

Fl. 1, 2

Picc.

Ob. 1, 2

Eng. Hn.

E♭ Clar.

Clar. 1

Clar. 2

Clar. 3

Al. Clar.

Bass Clar.

C. Bass Clar.

Bsn. 1, 2

Contra Bsn.

Sup. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn. 1, 2

Hn. 3, 4

Trpt. 1, 2

Trpt. 3

Crot. 1, 2

Trom. 1

Trom. 2

Trom. 3

Bar.

Tuba

St. Bass

Timp.

Pr. Cym.

Sus. Cym.

Sn. Dr.

Bn. Dr.

Nyls.

60 61 62 63 64 65 66 67

This page of a musical score contains measures 74 through 79. The instruments listed on the left are: Fl. 1, 2; Picc.; Ob. 1, 2; Eng. Hn.; Eb Clar.; Clar. 1, 2, 3; Al. Clar.; Bass Clar.; C. Bass Clar.; Bsn. 1, 2; Contra Bsn.; Sop. Sax.; A. Sax.; T. Sax.; B. Sax.; Hn. 1, 2; Hn. 3, 4; Trpt. 1, 2, 3; Crnt. 1, 2; Trum. 1, 2, 3; Bar.; Tuba; St. Bass; Timp.; Pr. Cym.; Sus. Cym.; Sn. Dr.; Bs. Dr.; and Xylo. The score features various musical notations including dynamics such as *sim.*, *f*, *arco*, and *soló*, and articulation marks like *acc.* and *stacc.*. A large watermark reading "For Reference Only Not Valid for Performance" is overlaid diagonally across the page. At the bottom, the measure numbers 74, 75, 76, 77, 78, and 79 are indicated.

This page of the musical score covers measures 86 through 91. It features a full orchestral ensemble with the following parts:

- Fl. 1, 2
- Picc.
- Ob. 1, 2
- Eng. Ho.
- E♭ Clar.
- Clar. 1
- Clar. 2
- Clar. 3
- Al. Clar.
- Bass Clar.
- C. Bass Clar.
- Hrn. 1, 2
- Contra Bsn.
- Sop. Sax.
- A. Sax.
- T. Sax.
- B. Sax.
- Hr. 1, 2
- Hr. 3, 4
- Trpt. 1, 2
- Trpt. 3
- Corn. 1, 2
- Trom. 1
- Trom. 2
- Trom. 3
- Bar.
- Tuba (2 Tubas)
- St. Bass
- Timp.
- Pr. Cym.
- Sus. Cym.
- Sn. Dr. / Bs. Dr.
- Xylo.
- Bells

Measure 90 is marked with a boxed number '90'. Performance instructions include *ff* (fortissimo) and *sol* (solo) for various instruments. A large diagonal watermark 'For Reference Only. Not Valid for Performance' is overlaid across the score.

This page contains the musical score for measures 92 through 97 of an orchestral piece. The score is arranged in a standard orchestral layout with staves for various instruments. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes the following parts and markings:

- Fl. 1, 2:** Flute parts with markings *ff* and *marc.* and a *(3+3+2)* triplet.
- Picc.** Piccolo part with *ff* and *marc.* markings.
- Ob. 1, 2:** Oboe parts with *ff* and *marc.* markings.
- Eng. Hn.** English Horn part with *ff* and *marc.* markings.
- E♭ Clar.** E-flat Clarinet part with *ff* and *marc.* markings.
- Clar. 1, 2, 3:** Clarinet parts with *ff* and *marc.* markings.
- Al. Clar.** Alto Clarinet part with *ff* and *marc.* markings.
- Bass Clar.** Bass Clarinet part with *ff* and *marc.* markings.
- C. Bass Clar.** Contrabass Clarinet part with *ff* and *marc.* markings.
- Bsn. 1, 2:** Bassoon parts with *ff* and *marc.* markings.
- Contra Bsn.** Contrabassoon part with *ff* and *marc.* markings.
- Sop. Sax.** Soprano Saxophone part with *ff* and *marc.* markings.
- A. Sax.** Alto Saxophone part with *ff* and *marc.* markings.
- T. Sax.** Tenor Saxophone part with *ff* and *marc.* markings.
- B. Sax.** Baritone Saxophone part with *ff* and *marc.* markings.
- Hr. 1, 2:** Horn parts with *ff* and *marc.* markings, and a *(3+3+2)* triplet.
- Hr. 3, 4:** Horn parts with *ff* and *marc.* markings, and a *(3+3+2)* triplet.
- Trpt. 1, 2:** Trumpet parts with *f* *sol.* and *ff marc.* markings.
- Trpt. 3:** Trumpet part with *f* *sol.* and *ff marc.* markings.
- Crat. 1, 2:** Trombone parts with *f* and *ff marc.* markings.
- Trum. 1, 2, 3:** Trombone parts with *f* *cresc.* and *ff marc.* markings.
- Bar.** Baritone part with *ff marc.* and *div.* markings.
- Tuba:** Tuba part with *ff marc.* markings.
- St. Bass:** Striked Bass part with *ff marc.* markings.
- Timp.** Timpani part with *(hard felt sticks)* and *f* markings.
- Pr. Cymb.** Snare Drum part with *f* markings.
- Susp. Cymb.** Suspended Cymbal part with *f* markings.
- Sn. Dr. / Bk. Dr.** Snare and Bass Drum parts with *f* markings.
- Xylo.** Xylophone part with *f* markings.
- Bells:** Bells part with *ff* markings.

The page number 18 is located at the top left. The measure numbers 92, 93, 94, 95, 96, and 97 are printed at the bottom of the page.

98 (♩ = ♩) (3+2)

Fl. 1, 2
Picc.
Ob. 1, 2
Eng. Hn.
E♭ Clar.
Clar. 1
Clar. 2
Clar. 3
Al. Clar.
Bass Clar.
C. Bass Clar.
Bsn. 1, 2
Contra Bsn.
Sop. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn. 1, 2
Hn. 3, 4
Trpt. 1, 2
Trpt. 3
Cmnt. 1, 2
Trum. 1
Trum. 2
Trum. 3
Bar.
Tuba
St. Bass
Timp.
Pr. Cymb.
Susp. Cymb.
Sn. Dr.
Bs. Dr.
Xylo.
Bells

4587 98 99 100 101 102 103 104 105

106 (a2) poco a poco ritenuto

Fl. 1, 2

Picc. (change to Flute)

Ob. 1, 2 (a2)

Eng. Hrn.

E♭ Clar.

Clar. 1

Clar. 2

Clar. 3

Al. Clar.

Bass Clar.

C. Bass Clar.

Bsn. 1, 2 (a2)

Contra Bsn.

Sop. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn. 1, 2

Hn. 3, 4

Trpt. 1, 2

Trpt. 3

Corn. 1, 2

Trom. 1

Trom. 2

Trom. 3

Bar. 1 Bar.

Tuba 1 Tuba

St. Bass

106

Timp.

Pr. Cymb.

Susp. Cymb.

Sn. Dr.

Be. Dr.

Xylo.

Chimes

458f 106 107 108 109 110 111 112 113

114 Andante con moto (♩ = c. 80)

Fl. 1, 2
Picc.
Ob. 1, 2
Eng. Ho.
E♭ Clar.
Clar. 1
Clar. 2
Clar. 3
Al. Clar.
Bass Clar.
C. Bass Clar.
Bsn. 1, 2
Contra Bas.
Sop. Sax.
A. Sax.
T. Sax.
B. Sax.

114 Andante con moto (♩ = c. 80)

Hn. 1, 2
Hn. 3, 4
Trpt. 1, 2
Trpt. 3
Cml. 1, 2
Trum. 1
Trum. 2
Trum. 3
Bar.
Tuba
St. Bass
Timp.
Pr. Cymb.
Susp. Cym.
Sn. Dr.
Bs. Dr.
Nyb.
Bells
Chimes

*Note to conductor: If Contrabass Clar. and/or Contrabassoon are present, Tuba may be omitted until [124].

Fl. 1, 2
Picc.
Ob. 1, 2
Ing. Ho.
E♭ Clar.
Clar. 1
Clar. 2
Clar. 3
Al. Clar.
Bass Clar.
C. Bass Clar.
Bsn. 1, 2
Contra Bsn.
Sop. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn. 1, 2
Hn. 3, 4
Trpt. 1, 2
Trpt. 3
Cmrl. 1, 2
Trom. 1
Trom. 2
Trom. 3
Bar.
Tuba
St. Bass
Timp.
Pr. Cym.
Susp. Cymb.
Sn. Dr.
Bs. Dr.
Xylo.
Bells
Chimes

Fl. 1, 2
 Picc.
 Ob. 1, 2
 Eng. Hn.
 Eb Clar.
 Clar. 1
 Clar. 2
 Clar. 3
 Al. Clar.
 Bass Clar.
 C. Bass Clar.
 Bas. 1, 2
 Contra Bas.
 Sop. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Hn. 1, 2
 Hn. 3, 4
 Trpt. 1, 2
 Trpt. 3
 Crat. 1, 2
 Trom. 1
 Trom. 2
 Trom. 3
 Bar.
 Tuba
 St. Bass
 Timp.
 Pr. Cymb.
 Sus. Cymb.
 Sn. Dr.
 Bs. Dr.
 Xylo.
 Bells
 Chimes

This page contains the musical score for measures 132 through 135. The instruments listed on the left are: Fl. 1, 2; Picc.; Ob. 1, 2; Eng. Hn.; Eb Clar.; Clar. 1; Clar. 2; Clar. 3; Al. Clar.; Bass Clar.; C. Bass Clar.; Bsn. 1, 2; Contra Bsn.; Sop. Sax.; A. Sax.; T. Sax.; B. Sax.; Hn. 1, 2; Hn. 3, 4; Trpt. 1, 2; Trpt. 3; Crnt. 1, 2; Trom. 1; Trom. 2; Trom. 3; Bar.; Tuba; St. Bass; Timp.; Pr. Cym.; Sn. Dr.; Bs. Dr.; and Chimes. The score includes various musical notations such as dynamics (e.g., *f*, *mf*, *marc.*, *sol.*, *sempre p*), articulation (e.g., *acc.*, *tr.*), and performance instructions (e.g., *Flute*, *Sir. Mt.*, *open*). Measure numbers 132, 133, 134, and 135 are indicated at the bottom of the page.

Fl. 1, 2
Picc.
Ob. 1, 2
Eng. Hn.
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
Al. Clar.
Bass Clar.
C. Bass Clar.
Hn. 1, 2
Contra Bsn.
Sop. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn. 1, 2
Hn. 3, 4
Trpt. 1, 2
Trpt. 3
Crai. 1, 2
Trom. 1
Trom. 2
Trom. 3
Bar.
Tuba
St. Bass
Sn. Dr.
Bs. Dr.
Chimes

454/ 136 137 poco a poco cresc. 138 139

Fl. 1, 2
Picc.
Ob. 1, 2
Eng. Hn.
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
Al. Clar.
Bass Clar.
C. Bass Clar.
Bsn. 1, 2
Contra Bsn.
Sop. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn. 1, 2
Hn. 3, 4
Trpt. 1, 2
Trpt. 3
Cmfr. 1, 2
Trom. 1
Trom. 2
Trom. 3
Bar.
Tuba
St. Bass
Timp.
Pr. Cymb.
Sn. Dr.
Bb. Dr.
Chimes

140 141 142 143 144

458/

Fl. 1, 2
Picc. change to Piccolo
Ob. 1, 2
Eng. Ho.
E♭ Clar.
Clar. 1
Clar. 2
Clar. 3
Al. Clar.
Bass Clar.
C. Bass Clar.
Bsn. 1, 2
Contra Bar.
Sop. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn. 1, 2
Hn. 3, 4
Trpt. 1, 2
Trpt. 3
Cra. 1, 2
Trom. 1
Trom. 2
Trom. 3
Bar.
Tuba
St. Bass
Timp.
Pr. Cymb.
Sn. Dr.
Bs. Dr.
Chimes

4567 145 146 147 148 149

Detailed description: This is a page of a musical score for an orchestra, page 27, covering measures 145 to 149. The score is arranged in a standard orchestral layout with staves for various instruments. The woodwind section includes Flutes 1 and 2, Piccolo (with a 'change to Piccolo' instruction), Oboes 1 and 2, English Horn, E-flat Clarinet, Clarinets 1, 2, and 3, Alto Clarinet, Bass Clarinet, Contrabass Clarinet, Bassoons 1 and 2, and Contrabassoon. The saxophone section includes Soprano, Alto, Tenor, and Baritone saxophones. The brass section includes Horns 1 and 2, Horns 3 and 4, Trumpets 1, 2, and 3, Trombones 1, 2, and 3, Baritone, and Tuba. The percussion section includes Snare Drum, Bass Drum, and Chimes. The string section includes a St. Bass. The score features various musical notations such as dynamics (p, mf, f, cresc., decresc.), articulation (acc., stacc.), and performance instructions like 'change to Piccolo' and 'arco'. A large watermark 'For Reference Only' is visible across the page.

Fl. 1, 2
Picc.
Ob. 1, 2
Eng. Hn.
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
Al. Clar.
Bass Clar.
C. Bass Clar.
Bsn. 1, 2
Contra Bsn.
Sop. Sax.
A. Sax.
T. Sax.
B. Sax.

Hn. 1, 2
Hn. 3, 4
Trpt. 1, 2
Trpt. 3
Crm. 1, 2
Trum. 1
Trum. 2
Trum. 3
Bar.
Tuba
St. Bass
Timp.
Pr. Cymb.
Susp. Cymb.
Sn. Dr.
Bs. Dr.
Bells
Chimes

Fl. 1, 2

Picc.

Ob. 1, 2

Eng. Hn.

E♭ Clar.

Clar. 1

Clar. 2

Clar. 3

Al. Clar.

Bass Clar.

C. Bass Clar.

Bsn. 1, 2

Contra Bsn.

Sop. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn. 1, 2

Hn. 3, 4

Trpt. 1, 2

Trpt. 3

Cmnt. 1, 2

Trum. 1

Trum. 2

Trum. 3

Bar.

Tuba

Sn. Bass

Timp.

Susp. Cymb.

Sn. Dr.

Bs. Dr.

Xylo.

Bells

Chimes

4561

155

156

157

158

159

160

161 (♩ = ♩) (3+3+2)

Fl. 1, 2

Picc.

Ob. 1, 2

Eng. Hrn.

E♭ Clar.

Clar. 1

Clar. 2

Clar. 3

Al. Clar.

Bass Clar.

C. Bass Clar.

Bsn. 1, 2

Contra Bsn.

Sop. Sax.

A. Sax.

T. Sax.

B. Sax.

Musical score for woodwinds and brass instruments, measures 161-166. The score includes parts for Flute 1 & 2, Piccolo, Oboe 1 & 2, English Horn, E♭ Clarinet, Clarinet 1, 2, & 3, Alto Clarinet, Bass Clarinet, Contrabass Clarinet, Bassoon 1 & 2, Contrabassoon, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The music is in 4/4 time with a tempo marking of ♩ = ♩. The dynamic marking is *ff*. A rehearsal mark (161) is present at the beginning of the section, with a tempo change to ♩ = ♩ and a 3+3+2 measure structure. A large watermark 'For Validity' is visible across the page.

161 (♩ = ♩) (3+3+2)

Hrn. 1, 2

Hrn. 3, 4

Trpt. 1, 2

Trpt. 3

Corn. 1, 2

Trom. 1

Trom. 2

Trom. 3

Bar.

Tuba

St. Bass

Timp.

Susp. Cymb.

Sn. Dr.

Bs. Dr.

Xylo.

Bells

Chimes

This page of a musical score contains 24 staves for various instruments. The instruments listed on the left are: Fl. 1, 2; Picc.; Ob. 1, 2; Eng. Hn.; Eb Clar.; Clar. 1 (Sop. Sax.); Clar. 2; Clar. 3; Al. Clar.; Bass Clar.; C. Bass Clar.; Bsn. 1, 2; Contra Bsn.; Sop. Sax.; A. Sax.; T. Sax.; B. Sax.; Hn. 1, 2; Hn. 3, 4; Trpt. 1, 2; Trpt. 3; Cnt. 1, 2; Trom. 1; Trom. 2; Trom. 3; Bar.; Tuba; St. Bass; Timp.; Pr. Cymb.; Susp. Cymb.; Sn. Dr.; Bs. Dr.; Xylo. (Marimba); and Bells. The score spans measures 175 to 182. Measure 179 is highlighted with a box. Performance markings include dynamics such as *f*, *mf*, *mp*, *p*, *pp*, *ff*, *sfz*, and *sf*, as well as articulation like *sol*, *sol*, and *sol*. There are also repeat signs and first/second endings marked (a1) and (a2). A large watermark 'For Reference Only Not Valid for Performance' is overlaid diagonally across the page.

Fl. 1, 2
Picc.
Ob. 1, 2
Eng. Hn.
E♭ Clar.
Clar. 1
Clar. 2
Clar. 3
Al. Clar.
Bass Clar.
C. Bass Clar.
Bsn. 1, 2
Contre Bsn.
Sop. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn. 1, 2
Hn. 3, 4
Trpt. 1, 2
Trpt. 3
Cmt. 1, 2
Trom. 1
Trom. 2
Trom. 3
Bar.
Tuba
St. Bass
Timp.
Pr. Cymb.
Susp. Cymb.
Sn. Dr.
Bs. Dr.
Xylo.
Bells

186

186

1 Bar.

Xylo.

4587

183 184 185 186 187 188 189 190

This page of a musical score, page 34, covers measures 191 through 198. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flutes (Fl. 1, 2), Piccolo (Picc.), Oboes (Ob. 1, 2), English Horn (Eng. Hn.), Bass Clarinet (B♭ Clar.), Clarinets (Clar. 1, 2, 3), Alto Clarinet (Al. Clar.), Bass Clarinet (Bass Clar.), and Contrabass Clarinet (C. Bass Clar.). The brass section includes Horns (Hn. 1, 2 and Hn. 3, 4), Trumpets (Trpt. 1, 2 and Trpt. 3), Trombones (Trom. 1, 2, 3), Baritone (Bar.), and Tuba (2 Tubas). The percussion section includes Snare Drum (Sn. Dr.), Bass Drum (B♭. Dr.), Xylophone (Xylo.), and Bells (Bells). The strings are represented by a single staff at the bottom. The score features various musical notations such as dynamics (p, mf, f, sf), articulation (accents, slurs), and performance instructions like '(a2) open' and 'mf - soli'. A large, semi-transparent watermark 'For Sale Only' is overlaid diagonally across the page.

203 $(\text{♩} = \text{♩}) (3+3+2)$

Hr. 1, 2 *ff marc.*

Picc. *ff marc.*

Ob. 1, 2 *ff marc.*

Eng. Hrn. *ff marc.*

E♭ Clar. *ff marc.*

Clar. 1 *ff marc.*

Clar. 2 *ff marc.*

Clar. 3 *ff marc.*

Al. Clar. *ff marc.*

Bass Clar. *ff*

C. Bass Clar. *ff*

Bar. 1, 2 *ff*

Contra Bsn. *ff*

Sop. Sax. *ff marc.*

A. Sax. *ff marc.*

T. Sax. *ff*

B. Sax. *ff*

Hr. 1, 2 *ff*

Hr. 3, 4 *ff*

Trpt. 1, 2 *mf* *cresc.* *ff*

Trpt. 3 *mf* *cresc.* *ff*

Corn. 1, 2 *mf* *cresc.* *ff* *(a2)* *f - soli*

Trom. 1 *mf* *cresc.* *ff* *f*

Trom. 2 *mf* *cresc.* *ff* *f*

Trom. 3 *mf* *cresc.* *ff* *f*

Bar. *2 Bars* *p cresc.* *ff* *all Brass soli*

Tuba *mf* *cresc.* *ff* *(a2)* *(all Tubas)* *arco* *ff*

St. Bass *mf* *cresc.* *ff* *arco* *ff*

Timp. *f* *sim.*

Susp. Cymb. *f*

Sn. Dr. Bb. Dr. *f*

Xylo. Bells *mf* *arco* *ff*

Chimes *ff*

199 200 201 202 203 204

This page contains a musical score for a large orchestra, spanning measures 205 to 209. The score is divided into two systems. The first system includes woodwind instruments: Flute 1 & 2, Piccolo, Oboe 1 & 2, English Horn, Horns 1 & 2, Clarinet 1, 2, and 3, Alto Clarinet, Bass Clarinet, and Contrabass Clarinet. The second system includes brass and percussion instruments: Horns 3 & 4, Trumpets 1, 2, and 3, Trombones 1, 2, and 3, Baritone, Tuba, Snare Drum, Bass Drum, Xylophone, Bells, and Chimes. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Performance markings such as *sim.* (sforzando), *marc.* (marcato), and *ff* (fortissimo) are present. A large watermark 'For Reference Only' is overlaid diagonally across the page.

Fl. 1, 2
Picc.
Ob. 1, 2
Eng. Hn.
Fl. Clar.
Clar. 1
Clar. 2
Clar. 3
Al. Clar.
Bass Clar.
C. Bass Clar.
Bsn. 1, 2
Contra Bsn.
Sop. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn. 1, 2
Hn. 3, 4
Trpt. 1, 2
Trpt. 3
Crt. 1, 2
Trom. 1
Trom. 2
Trom. 3
Bar.
Tuba
St. Bass
Timp.
Susp. Cymb.
Sn. Dr.
Bs. Dr.
Xylo.
Bells
Chimes

(p) = p)
[211] (mf)
(mf)
[211]
(mf)
(mf)
Bells
Bells

458/ 210 211 212 213

Fl. 1, 2 (a2)

Picc. (a2)

Ob. 1, 2 (a2)

Eng. Hrn. (a2)

E♭ Clar. (a2)

Clar. 1 (a2)

Clar. 2 (a2)

Clar. 3 (a2)

Al. Clar. (a2)

Bass Clar. (a2)

C. Bass Clar. (a2)

Bsn. 1, 2 (a2)

Contra Bsn. (a2)

Sop. Sax. (a2)

A. Sax. (a2)

T. Sax. (a2)

B. Sax. (a2)

218 (d - d)

Hrn. 1, 2 (a2)

Hrn. 3, 4 (a2)

Trpt. 1, 2 (a2)

Trpt. 3 (a2)

Cornl. 1, 2 (a2)

Trom. 1 (a2)

Trom. 2 (a2)

Trom. 3 (a2)

Bar. (a2)

Tuba (a2)

St. Bass (a2)

Timp. (a2)

Pr. Cymb. (a2)

Susp. Cymb. (a2)

Sn. Dr. (a2)

Bs. Dr. (a2)

Xylo. (a2)

Bells (a2)

Chimes (a2)

218 (d - d)

Fl. 1, 2
 Picc.
 Ob. 1, 2
 Eng. Hn.
 Eb Clar.
 Clar. 1
 Clar. 2
 Clar. 3
 Al. Clar.
 Bass Clar.
 C. Bass Clar.
 Hrn. 1, 2
 Contra Hrn.
 Sop. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Hrn. 1, 2
 Hrn. 3, 4
 Trpt. 1, 2
 Trpt. 3
 Crat. 1, 2
 Trum. 1
 Trum. 2
 Trum. 3
 Bar.
 Tuba
 St. Bass
 Timp.
 Pr. Cymb.
 Susp. Cymb.
 Sn Dr.
 Bb Dr.
 Xylo.
 Hchk.
 Chimes

Musical score for a large orchestra, featuring various instruments including woodwinds (Flute, Piccolo, Oboe, English Horn, Clarinet, Bass Clarinet, Contrabass Clarinet, Horn, Saxophone), brass (Trumpet, Trombone, Baritone, Tuba, Bass Drum), and percussion (Timpani, Cymbals, Snare Drum, Bass Drum, Xylophone, Mallets, Chimes). The score includes dynamic markings such as *ff*, *sost.*, and *unib.*, and performance instructions like *(a2)*, *(optional)*, and *(choke)*. A large watermark "FOOTNOTES FOR PIANO" is visible across the page.