

APOCALYPSE

Brass Band

Derek BOURGEOIS Opus 187

Apocalypse
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I wanted to write a piece for Brass Band in the vein of some of my earlier band pieces such as Blitz, The Downfall of Lucifer and the Second Concerto. I wanted to find out if I could still recapture that heady mixture of unease and uncontrolled excitement which dominated much of my music written in the 1970s.

It was a time of great musical uncertainty, and although I was temperamentally incapable of following down the path of the avant garde of the day (Stockhausen, Boulez, Birtwistle et al) I nevertheless pushed my own style to its own limits of aggression and violence.

Although when I wrote Blitz I had no title in mind, and that piece had several titles before "Blitz" rose to the surface, this time the title "Apocalypse" was my starting point.. The word "Apocalypse" refers to the last chapter of the biblical revelations of St John the Divine in which disaster and the end of the world are prophesied.

Apocalypse has no specific programme and like Blitz it consists of several sections that vary considerably in pace and mood, but I started out with words in mind such as destruction, pain, domination, warfare, attack, combat, hostility, offence, strife and struggle. I wanted these sentiments to be conveyed to the listener not only by the nature of the musical language, but also by the struggle of players trying to negotiate through the minefield of rhythmic and technical traps with which the piece abounds.

After an opening battering, which recurs several times throughout the piece in varying rhythmic guises, we hear a clearly defined theme which is the main constructional material that holds the entire piece together; a sort of motto theme. The next section is slow and consists of music which represents the sleazier side of human nature. There are distant jazz elements at work here and although the time signature varies very little, the internal rhythmic complexities are immense with several simultaneous and contradictory rhythmic pulses barely coexisting. All this finally leads into a demonic scherzo which is in reality no joke at all. The motto theme soon interrupts and dominates. After a cataclysmic climax the next slow section starts with a series of complex cadenzas. These lead to a new sad and lugubrious melody first heard on the trombone and then passed to the full ensemble. As all this fades we are left with the motto theme played very slowly accompanied only by an E flat Bell, an instrument and pitch which I have always associated with funerals. A long slow glissando in the three trombones leads to a new section in which all the pent up fury is unleashed. Once again the motto theme predominates and hijacks the rest of the material.

Just as we can bear no more of the ever increasing vortex of violent music there is a sudden and unexpected break in the clouds, and we glimpse momentarily a shaft of calm sunlight. The melody is the same as the trombone theme heard in the second slow section, but the music inhabits a different planet with calm C major harmonies. All too swiftly the apocalypse interrupts, plunging us headlong into the final abyss.

APOCALYPSE

Derek Bourgeois Opus 187

Presto con fuoco $\text{♩} = 190$

Soprano Cornet
Solo Cornet
Repiano Cornet
2nd Cornet
3rd Cornet
1st Flugelhorn
2nd Flugelhorn
Solo Horn
1st Horn
2nd Horn
1st Baritone
2nd Baritone
1st Trombone
2nd Trombone
Bass Trombone
1st Euphonium
2nd Euphonium
Bass in Eb
Bass in Bb
Timpani
Mallets
Cymbals
Percussion
Tamtam

9

Sop. Cnt. flutter

Solo Cnt. flutter

Rep. Cnt. flutter

2nd Cnt. flutter

3rd Cnt. flutter

1st Flug.

2nd Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp.

Mallets

Perc. B.D.

fff



15

Sop. Cnt. flutter

Solo Cnt. flutter

Rep. Cnt. flutter

2nd Cnt. flutter

3rd Cnt. flutter

1st Flug.

2nd Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp. 3 3 3 3 3 3 3 3 3 3 3 3

Mallets

Perc. Klaxon

20

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

1st Flug.

2nd Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp.

Mallets

Cymbals

Perc.



23

This musical score page, numbered 23, contains parts for the following instruments and voices:

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

The score is written in a common time signature and features complex rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. The woodwind and brass sections have active parts, while the percussion section is mostly silent, with some mallet parts indicated by a 'v' symbol.

33

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

1st Flug.

2nd Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp.

Mallets

Perc.

S.D.

mp

Tam-tam

ff

f

39

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

1st Flug.

2nd Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp.

Mallets

Perc.



49

Sop. Cnt. *fff* *ff* *all*

Solo Cnt. *ff* *both*

Rep. Cnt. *fff* *ff* *both*

2nd Cnt. *ff* *both*

3rd Cnt. *ff* *both*

1st Flug. *ff*

2nd Flug. *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *fff*

2nd Bar. *fff*

1st Tbn. *fff*

2nd Tbn. *fff*

B. Tbn. *fff*

1st Euph. *fff*

2nd Euph. *fff*

E♭ Bass *fff*

B♭ Bass *fff*

Timp. *mp* *ff*

Mallets *mp* *ff*

Perc. *ff* Cymbal *ff*





60

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

1st Flug.

2nd Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E \flat Bass

B \flat Bass

Timp.

Mallets

Perc.

quasi glissando

ppp

S.D.

f

fff

ffff

Detailed description: This is a page of a musical score for a symphony orchestra. It features 22 staves, each labeled with an instrument or voice part. The parts include Soprano, Solo, and Repeat Contraltos; First and Second Flutes; Solo, First, and Second Horns; First and Second Baritone Saxophones; First, Second, and Bass Trombones; First and Second Euphoniums; E-flat and B-flat Basses; Timpani; Mallets; and Percussion. The score is in 3/4 time, marked 'Adagio mesto' with a tempo of 64 quarter notes per minute. The key signature has one flat. The page number '14' is in the top left, and a section marker '7' is in the top right. A rehearsal mark '60' is at the beginning of the first staff. The percussion part includes a 'S.D.' (snare drum) section with dynamic markings from *f* to *ffff*. The timpani part has a 'quasi glissando' section marked *ppp*. The page is watermarked with 'www.hafabramusic.com' on the right side.

68

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

1st Flug.

mp espress.

2nd Flug.

mp espress.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

gliss.

2nd Tbn.

gliss.

B. Tbn.

gliss.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp.

6

Mallets

Perc.



71

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

1st Flug.

2nd Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp.

Mallets

Perc.

mf *p* *mf* *p*

gliss. *gliss.* *gliss.* *gliss.*

gliss. *gliss.* *gliss.* *gliss.*

gliss. *gliss.* *gliss.* *gliss.*

p *p*

pp *p*

Vibraphone

77

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

1st Flug.

2nd Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E \flat Bass

B \flat Bass

Timp.

Mallets

Perc.

The musical score for page 77 is arranged in a standard orchestral format. It begins with a rehearsal mark '77' at the top left. The instruments listed on the left are: Soprano Contrabass (Sop. Cnt.), Solo Contrabass (Solo Cnt.), Repetitive Contrabass (Rep. Cnt.), 2nd Contrabass (2nd Cnt.), 3rd Contrabass (3rd Cnt.), 1st Flute (1st Flug.), 2nd Flute (2nd Flug.), Solo Horn (Solo Hn.), 1st Horn (1st Hn.), 2nd Horn (2nd Hn.), 1st Baritone (1st Bar.), 2nd Baritone (2nd Bar.), 1st Trombone (1st Tbn.), 2nd Trombone (2nd Tbn.), Bass Trombone (B. Tbn.), 1st Euphonium (1st Euph.), 2nd Euphonium (2nd Euph.), E-flat Bass (E \flat Bass), B-flat Bass (B \flat Bass), Timpani (Timp.), Mallets, and Percussion (Perc.). The score is written in 4/4 time. The flute parts feature complex rhythmic patterns with slurs and dynamic markings of *mf*, *mp*, and *p*. The trombone parts are marked with *gliss.* (glissando). The timpani part has a rhythmic pattern marked with '6' (sixteenth notes). The percussion part has a simple rhythmic pattern. The contrabass parts are mostly rests.

83

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

1st Flug.

2nd Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp.

Mallets

Perc.

Con sord cup mutes

f

Con sord cup mute 1st player

f

con sord. cup mute

ff

con sord. cup mute

ff

con sord. cup mute

ff

mp

mp

mp

mf



86

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

1st Flug.

2nd Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp.

Mallets

Perc.

Detailed description: This is a page of a musical score for a concert band, starting at measure 86. The score is arranged in a grand staff format with 20 individual staves. The instruments listed on the left are: Soprano Contrabass (Sop. Cnt.), Solo Contrabass (Solo Cnt.), Repetitive Contrabass (Rep. Cnt.), 2nd Contrabass (2nd Cnt.), 3rd Contrabass (3rd Cnt.), 1st Flugelhorn (1st Flug.), 2nd Flugelhorn (2nd Flug.), Solo Horn (Solo Hn.), 1st Horn (1st Hn.), 2nd Horn (2nd Hn.), 1st Baritone (1st Bar.), 2nd Baritone (2nd Bar.), 1st Trombone (1st Tbn.), 2nd Trombone (2nd Tbn.), Bass Trombone (B. Tbn.), 1st Euphonium (1st Euph.), 2nd Euphonium (2nd Euph.), E♭ Bass, B♭ Bass, Timpani (Timp.), Mallets, and Percussion (Perc.). The 1st Flugelhorn part features a prominent melodic line with slurs and ties. The B♭ Bass part has a rhythmic pattern of eighth notes. The Mallets part has a melodic line with slurs. The Percussion part has a steady eighth-note accompaniment. The score is written in a key signature of one flat and a 7/8 time signature.

con sord.

Musical score for various instruments including Sopranos, Flutes, Horns, Trombones, Euphoniums, Basses, Timpani, and Percussion. The score is divided into three measures. The first measure shows the beginning of the piece with a key signature of one flat and a 7/8 time signature. The second measure continues the music. The third measure features a dynamic marking of *p* (piano) and a *con sord.* (con sordina) instruction. The instruments listed on the left are: Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt., 1st Flug., 2nd Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., 1st Euph., 2nd Euph., E♭ Bass, B♭ Bass, Timp., Mallets, and Perc. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *mf* (mezzo-forte).



91

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

1st Flug.

2nd Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp.

Mallets

Perc.

con sord.

p

f

f

f

f

f

mp

24

Sop. Cnt.

Solo Cnt. *2 solo players*
f *10*

Rep. Cnt.

2nd Cnt. *senza sord.*
f

3rd Cnt. *senza sord.*
f

1st Flug.

2nd Flug.

Solo Hn. *6*

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn. *senza sord.*
f

2nd Tbn. *senza sord.*
f

B. Tbn. *senza sord.*
f

1st Euph.

2nd Euph. *f*

E♭ Bass

B♭ Bass

Timp.

Mallets

Perc.



Sop. Cnt. *senza sord.*

Solo Cnt. *all* *ff* *div. (2 cornets on bottom line)* *flutter* *ff* *fff* *all.*

Rep. Cnt. *senza sord.* *ff* *fff*

2nd Cnt. *both* *ff* *fff*

3rd Cnt. *both* *ff* *fff*

1st Flug. *ff* *fff*

2nd Flug. *ff* *fff*

Solo Hn. *ff* *fff*

1st Hn. *ff* *fff*

2nd Hn. *ff* *fff*

1st Bar. *flutter* *fff*

2nd Bar. *flutter* *fff*

1st Tbn. *flutter* *fff*

2nd Tbn. *flutter* *fff*

B. Tbn. *flutter* *fff*

1st Euph. *flutter* *fff*

2nd Euph. *flutter* *fff*

E♭ Bass *ff* *fff*

B♭ Bass *ff* *fff*

Timp. *ff* *fff*

Mallets *ff* *fff*

Perc. *fff*

f *fff*

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

1st Flug.

2nd Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp.

Mallets

Perc.

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

1st Flug.

2nd Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp.

Mallets

Perc.

f

mf

f

ff

mp

mf

S.D.

123

Sop. Cnt.

Solo Cnt. *ff* *f* 1 player

Rep. Cnt. *ff*

2nd Cnt. *ff*

3rd Cnt. *ff*

1st Flug. *f*

2nd Flug.

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

1st Euph. *f*

2nd Euph. *f*

E♭ Bass

B♭ Bass

Timp. *f*

Mallets *f* Xylophone

Perc.



129

Sop. Cnt. *p*

Solo Cnt.

Rep. Cnt. *f*

2nd Cnt.

3rd Cnt.

1st Flug. *mp*

2nd Flug. *f*

Solo Hn. *mf* *mp*

1st Hn.

2nd Hn.

1st Bar. *mf* *mp*

2nd Bar. *mf* *mp*

1st Tbn. *mf* *mp*

2nd Tbn. *mf* *mp*

B. Tbn. *mf* *mp*

1st Euph. *mf*

2nd Euph. *mf*

E♭ Bass

B♭ Bass

Timp.

Mallets

Perc.

142

Sop. Cnt. *f*

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

1st Flug.

2nd Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph. *f*

2nd Euph.

E♭ Bass both

E♭ Bass both

Timp.

Mallets

Perc.

148

Sop. Cnt. *ff*

Solo Cnt. *ff*

Rep. Cnt. *ff*

2nd Cnt. *f*

3rd Cnt. *f*

1st Flug. *f*

2nd Flug. *f*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

1st Euph. *f*

2nd Euph. *f*

E♭ Bass *ff* *f* both

B♭ Bass *ff* *f*

Timp.

Mallets

Perc.



155

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

1st Flug.

2nd Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp.

Mallets

Perc.

f

both

ff

f

ff

ff

ff

ff

ff

ff

f

ff

f

ff

ff

ff

ff

Cymbals

ff

ossia 8va basso

ossia 8va basso

163

Sop. Cnt. *ff*

Solo Cnt. *all* *ff*

Rep. Cnt. *both* *ff*

2nd Cnt. *both*

3rd Cnt.

1st Flug. *ff*

2nd Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E \flat Bass

B \flat Bass

Timp. *ff*

Mallets

Perc. *Tamtam* *ff*



169

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

195 ♩ = 144

♩ = ♩

Musical score for a concert band, measures 195-200. The score includes parts for Sopranos, Solos, Repeats, 2nd and 3rd Cornets, 1st and 2nd Flutes, Solo Horn, 1st and 2nd Horns, 1st and 2nd Baritone Saxophones, 1st and 2nd Trombones, Bass Trombone, 1st and 2nd Euphoniums, Eb Bass, Bb Bass, Timpani, Mallets, and Percussion. The music features a complex rhythmic pattern with 4-measure rests and dynamic markings such as *p*, *pp*, and *both*.

200

Sop. Cnt. *mp* *mf*

Solo Cnt.

Rep. Cnt. *mp* *mf*

2nd Cnt.

3rd Cnt.

1st Flug. *mp* *mf*

2nd Flug. *mp* *mf*

Solo Hn.

1st Hn.

2nd Hn.

1st Bar. *mp* *mf*

2nd Bar. *mp* *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

1st Euph. *mp* *mf*

2nd Euph. *mp* *mf*

E \flat Bass *mp* *mf*

B \flat Bass *mp* *mf*

Timp.

Mallets

Perc. S.D. *ppp* *p*



Musical score for page 205, measures 1-4. The score includes parts for Sopranos, Solos, Repeats, Flutes, Horns, Trombones, Euphoniums, Basses, Timpani, and Percussion. Dynamics range from *mf* to *ff*. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff*, *all*, *f*, and *mf*. The percussion part includes a B.D. (Bass Drum) part with accents.

223

This page contains a musical score for measures 223 through 232. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Sop. Cnt. (Soprano Concertina)
- Solo Cnt. (Solo Concertina)
- Rep. Cnt. (Repertoire Concertina)
- 2nd Cnt. (2nd Concertina)
- 3rd Cnt. (3rd Concertina)
- 1st Flug. (1st Flute)
- 2nd Flug. (2nd Flute)
- Solo Hn. (Solo Horn)
- 1st Hn. (1st Horn)
- 2nd Hn. (2nd Horn)
- 1st Bar. (1st Baritone)
- 2nd Bar. (2nd Baritone)
- 1st Tbn. (1st Trombone)
- 2nd Tbn. (2nd Trombone)
- B. Tbn. (Bass Trombone)
- 1st Euph. (1st Euphonium)
- 2nd Euph. (2nd Euphonium)
- E♭ Bass (E-flat Bass)
- B♭ Bass (B-flat Bass)
- Timp. (Timpani)
- Mallets
- Perc. (Percussion, including Cymbals)

The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *ff* (fortissimo) are present. The percussion part includes a section for Cymbals.

ff

233

Sop. Cnt. *fff*

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

1st Flug.

2nd Flug.

Solo Hn.

1st Hn. *fff*

2nd Hn. *fff*

1st Bar. *fff*

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp.

Mallets

Perc. *f* S.D.



241

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

1st Flug.

2nd Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp.

Mallets

Perc.

all.

ff

249

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

1st Flug.

2nd Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E \flat Bass

B \flat Bass

Timp.

Mallets

Perc.

Tenor Drum

ff



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



273 Adagio molto ♩ = 60

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

1st Flug.

2nd Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp.

Mallets

Perc.

senza colore

pp

ppp

ppp

pp

Flexatone *gliss.* *gliss.*

pp

gliss. *gliss.*

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

1st Flug.

2nd Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E \flat Bass

B \flat Bass

Timp.

Mallets

Perc.



284

Musical score for page 29, rehearsal mark 284. The score includes parts for Sopranos, Solo and Rehearsal Singers, Flutes, Horns, Baritone Saxophones, Trombones, Euphoniums, Basses, Timpani, and Percussion. The Solo Horn part features a complex melodic line with dynamic markings *mf* and *mp*, and technical markings for triplets (3), sextuplets (6), and decuplets (10). The 1st Flute part has a dynamic marking *p* and a quintuplet (5). The woodwind and brass sections (1st-2nd Baritone, 1st-2nd Trombone, Euphonium, and Bass) play sustained chords with long slurs. The percussion parts (Timpani and Mallets) are currently silent.

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

The musical score is arranged in a standard orchestral format. The vocal parts (Soprano, Solo, and Repeat Contraltos) are at the top. The woodwind section includes Flutes (1st and 2nd), Horns (Solo, 1st, and 2nd), and Trumpets (1st and 2nd). The brass section includes Trombones (1st, 2nd, and Bass), Euphoniums (1st and 2nd), and Basses (E-flat and B-flat). The percussion section includes Timpani, Mallets, and Percussion. The 1st Flute part is the only one with active notation, featuring a melodic line with various ornaments (5s and 3s) and a dynamic marking of *mp*. The rest of the score is mostly blank, indicating that the other instruments are silent or have their parts on subsequent pages.



288

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

1st Flug. *mf* 10 *mp* 10 6 3 *p* 7 *mp*

2nd Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn. *pp* senza colore

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp.

Mallets

Perc.

290

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

1st Flug.

2nd Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp.

Mallets

Perc.

mp *f* *mp*

6 7

p

3 3

both



292

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

1st Flug.

2nd Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp.

Mallets

Perc.

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt. *con sord.*
1st player *p*

3rd Cnt. *con sord.*
1st player *p*

1st Flug. *con sord.*
p

2nd Flug. *con sord.*
p

Solo Hn.

1st Hn.

2nd Hn.

1st Bar. *ppp*

2nd Bar. *ppp*

1st Tbn. *mf espress.*

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass *mp*

B♭ Bass *mp*

Timp.

Mallets

Perc.



This page of a musical score, numbered 296, features 20 staves. The top five staves are for vocal parts: Soprano (Sop. Cnt.), Solo (Solo Cnt.), and three other parts (Rep. Cnt., 2nd Cnt., 3rd Cnt.). The next five staves are for woodwinds: Flutes (1st and 2nd Flugel), Horns (Solo, 1st, and 2nd), and Baritone Saxophones (1st and 2nd). The bottom ten staves are for brass and percussion: Trumpets (1st, 2nd, and Bass), Trombones (1st, 2nd, and Bass), Euphoniums (1st and 2nd), Eb Bass, Bb Bass, Timpani (Timp.), Mallets, and Percussion (Perc.). The score is written in a common time signature. The woodwind and brass parts are highly active, with many notes and rests. The vocal parts are mostly silent, with some notes in the Solo Cnt. part. The percussion parts are mostly silent, with some notes in the Mallets and Perc. parts.

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

1st Flug.

2nd Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp.

Mallets

Perc.



300

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

1st Flug.

2nd Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp.

Mallets

Perc.

This page of a musical score, numbered 305, features a variety of instruments and vocal parts. At the top, the vocal section includes Soprano (Sop. Cnt.), Solo Contralto (Solo Cnt.), and a pair of Contraltos (Rep. Cnt., 2nd Cnt., 3rd Cnt.). The woodwind section consists of Flutes (1st and 2nd Flugel), Horns (Solo, 1st, and 2nd), Baritone (1st and 2nd), Trombones (1st, 2nd, and Bass), and Euphoniums (1st and 2nd). The brass section includes Eb Bass, Bb Bass, and Timpani. The percussion section is represented by Mallets and Percussion. The score is written in a key with one sharp (F#) and a 3/4 time signature. It contains numerous musical notations such as triplets, sixteenth-note runs, and dynamic markings like *f* and *mf*. Performance instructions include "senza sord." (without mutes) for the flutes and "senza sord." for the horns. The page concludes with a double bar line.

3/3

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

1st Flug.

2nd Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E \flat Bass

B \flat Bass

Timp.

Mallets

Perc.

328

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

1st Flug.

2nd Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp.

Mallets

Perc.

S.D.

B.D.

senza sord.

mp < *sf* *mf* < *sf*

mp < *sf* *mf* < *sf*

mp < *sf* *mf* < *sf*

p < *sf* *mp* < *sf* *mf* < *sf*

p < *sf* *mp* < *sf* *mf* < *sf*

fff *gliss.* *gliss.* *gliss.*

fff *gliss.* *gliss.* *gliss.*

fff *gliss.* *gliss.* *gliss.*

p < *sf* *mp* < *sf* *mf* < *sf*

p < *sf* *mp* < *sf* *mf* < *sf*

pp < *sf* *p* < *sf* *mp* < *sf* *mf* < *sf*

pp < *sf* *p* < *sf* *mp* < *sf* *mf* < *sf*

pp < *sf* *p* < *sf* *mp* < *sf* *mf* < *sf*

pp < *sf* *p* < *sf* *mp* < *sf* *mf* < *sf*

mp < *sf* *mf* < *sf*

* It is imperative that the three trombones keep the major triads as in tune as possible throughout the long slow glissando. It would be preferable if the glissando could be achieved without intermediate breaths, but if these are necessary they should be taken during the *sf* quavers in the res



337

Sop. Cnt.

senza sord.

Solo Cnt.

fff 5 5 12 ff

Rep. Cnt.

both ff

2nd Cnt.

both ff

3rd Cnt.

ff

1st Flug.

ff

2nd Flug.

ff

Solo Hn.

fff 5 5 5 5 ff

1st Hn.

fff 5 5 5 5 ff

2nd Hn.

fff 5 5 5 5 ff

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp.

Mallets

Perc.

1 player on top note

senza sord.

333

Sop. Cnt. *fff*

Solo Cnt. *fff*

Rep. Cnt. *fff*

2nd Cnt. *fff*

3rd Cnt. *fff*

1st Flug. *fff*

2nd Flug. *fff*

Solo Hn. *fff*

1st Hn. *fff*

2nd Hn. *fff*

1st Bar. *fff*

2nd Bar. *fff*

1st Tbn. *fff*

2nd Tbn. *fff*

B. Tbn. *fff*

1st Euph. *fff*

2nd Euph. *fff*

E♭ Bass *fff*

B♭ Bass *fff*

Timp. *fff*

Mallets

Perc. *fff*



347

con sord

Sop. Cnt. *mp*

Solo Cnt. *mp* *mf*

Rep. Cnt. *mp* *mf*

2nd Cnt.

3rd Cnt.

1st Flug.

2nd Flug.

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *mf* *f*

2nd Bar. *mf* *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

1st Euph. *mf* *f*

2nd Euph. *mf* *f*

E♭ Bass *mf* *f*

B♭ Bass *mf* *f*

Timp. *mf* *f*

Mallets *f*

Perc. *p* *mp* *mp* *mf*

352 *senza sord.*

Sop. Cnt. *f*

Solo Cnt. *f* 1st player *f* 1 player

Rep. Cnt. *f*

2nd Cnt.

3rd Cnt. *f* both

1st Flug. *f*

2nd Flug.

Solo Hn. *f*

1st Hn. *f*

2nd Hn. flutter *ff* *f*

1st Bar. flutter *ff*

2nd Bar. flutter *ff*

1st Tbn. flutter *ff*

2nd Tbn. flutter *ff*

B. Tbn. flutter *ff*

1st Euph. flutter *ff*

2nd Euph. flutter *ff*

E♭ Bass

B♭ Bass

Timp. *f*

Mallets *ff* *f* Cymbals

Perc. *mf*

mf 3 3 3



336

This page of a musical score, numbered 336, features a variety of instruments. The vocal parts include Soprano, Solo, and Repetition Contraltos, and a 2nd Contralto. The woodwind section consists of 1st and 2nd Flutes, Solo Horns, 1st and 2nd Horns, 1st, 2nd, and Bass Trombones, and 1st and 2nd Euphoniums. The brass section includes Eb and Bb Basses. The percussion section includes Timpani, Mallets, and Percussion. The score is divided into four measures. The first measure shows the vocal parts and the 3rd Contralto. The second measure introduces the 2nd Contralto and the 1st Flute. The third measure features the 1st and 2nd Flutes, Solo Horns, 1st and 2nd Horns, 1st Trombone, and 1st Euphonium. The fourth measure includes all the instruments listed, with dynamic markings such as *f* and *ff*. Performance instructions like "both" and "7-1 *ritoss.*" are also present.

377

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

1st Flug.

2nd Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp.

Mallets

Perc.

8va optional

382

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

1st Flug.

2nd Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp.

Mallets

Perc.

loco

sec. sec. sec. sec. sec. sec. sec. sec. sec. sec. sec. sec. sec. sec. sec. sec.



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

This page contains a musical score for a large ensemble. The instruments listed on the left are: Soprano, Solo, and Repeat Contraltos; 2nd and 3rd Contraltos; 1st and 2nd Flutes; Solo Horns, 1st and 2nd Horns; 1st and 2nd Baritone Saxophones; 1st, 2nd, and Bass Trombones; 1st and 2nd Euphoniums; Eb Bass, Bb Bass, Timpani, Mallets, and Percussion. The score is written in a key with one sharp (F#) and a common time signature (C). It features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The percussion part includes a steady eighth-note pattern on the mallets and a more complex rhythmic pattern on the snare drum.



398

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

1st Flug.

2nd Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp.

Mallets

Perc.

403

Sop. Cnt. *ff* *p* *ff* *ffmf* *ff* *p* *ff*

Solo Cnt. *ff* *p* *ff* *ffmf* *ff* *p* *ff*

Rep. Cnt. *ff* *p* *ff* *ffmf* *ff* *p* *ff*

2nd Cnt. *ff* *p* *ff* *ffmf* *ff* *p* *ff*

3rd Cnt. *ff* *p* *ff* *ffmf* *ff* *p* *ff*

1st Flug. *ff* *p* *ff* *ffmf* *ff* *p* *ff*

2nd Flug. *ff* *p* *ff* *ffmf* *ff* *p* *ff*

Solo Hn. *ff* *p* *ff* *ffmf* *ff* *p* *ff*

1st Hn. *ff* *p* *ff* *ffmf* *ff* *p* *ff*

2nd Hn. *ff* *p* *ff* *ffmf* *ff* *p* *ff*

1st Bar. *ff* *p* *ff* *ffmf* *ff* *p* *ff*

2nd Bar. *ff* *p* *ff* *ffmf* *ff* *p* *ff*

1st Tbn. *ff* *p* *ff* *ffmf* *ff* *p* *ff*

2nd Tbn. *ff* *p* *ff* *ffmf* *ff* *p* *ff*

B. Tbn. *ff* *p* *ff* *ffmf* *ff* *p* *ff*

1st Euph. *ff* *p* *ff* *ffmf* *ff* *p* *ff*

2nd Euph. *ff* *p* *ff* *ffmf* *ff* *p* *ff*

E♭ Bass *ff* *p* *ff* *ffmf* *ff* *p* *ff*

B♭ Bass *ff* *p* *ff* *ffmf* *ff* *p* *ff*

Timp.

Mallets

Perc.



This page contains a musical score for measures 408 through 412. The score is written for a full orchestra and a vocal soloist. The instruments and parts are listed on the left side of the page: Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt., 1st Flug., 2nd Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., 1st Euph., 2nd Euph., Eb Bass, Bb Bass, Timp., Mallets, and Perc. The music is in a key with one sharp (F#) and a 2/4 time signature. The dynamic marking *fff* (fortississimo) is present at the beginning of each staff. The vocal parts (Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt.) feature melodic lines with various ornaments and slurs. The woodwinds (Flutes, Horns) play rhythmic patterns, often with slurs. The brass section (Trumpets, Trombones, Euphoniums) provides harmonic support with rhythmic figures. The percussion (Timpani, Mallets, Percussion) plays a steady, rhythmic accompaniment. The score is divided into five measures, with a repeat sign at the end of the fifth measure.

413

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

1st Flug.

2nd Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp.

Mallets

Perc.



417

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

424

Sop. Cnt. *fff* half valve glissandi *gliss.*

Solo Cnt. *fff* half valve glissandi *gliss.*

Rep. Cnt. *fff* half valve glissandi *gliss.*

2nd Cnt. *fff* half valve glissandi *gliss.*

3rd Cnt. *fff* half valve glissandi *gliss.*

1st Flug. *ff*

2nd Flug. *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn. *fff* *gliss.* 7-1

2nd Tbn. *fff* *gliss.* 7-1

B. Tbn. *fff* *gliss.* 7-1

1st Euph. *ff*

2nd Euph. *ff*

E♭ Bass *ff*

B♭ Bass *ff*

Timp. *ff*

Mallets

Perc. *fff* Cymbals



433

Sop. Cnt. *gliss.* *gliss.* *gliss.* *ff*

Solo Cnt. *gliss.* *gliss.* *gliss.* *ff*

Rep. Cnt. *gliss.* *gliss.* *gliss.* *ff*

2nd Cnt. *gliss.* *gliss.* *gliss.* *ff*

3rd Cnt. *gliss.* *gliss.* *gliss.* *ff*

1st Flug. *ff*

2nd Flug. *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn. *gliss.* *gliss.* *gliss.* *ff*

2nd Tbn. *gliss.* *gliss.* *gliss.* *ff*

B. Tbn. *gliss.* *gliss.* *gliss.* *ff*

1st Euph. *ff*

2nd Euph. *ff*

E♭ Bass *both*

B♭ Bass *both*

Timp. *ff*

Mallets *ff*

Perc. *ff*

440

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

1st Flug.

2nd Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp.

Mallets

Perc.

Detailed description: This page of a musical score, rehearsal mark 440, features a complex arrangement of vocal and instrumental parts. The vocal section includes Soprano, Solo Contralto, Repetition, and three other Contralto parts, all with melodic lines and triplets. The instrumental section is a full orchestra, including Flutes (1st and 2nd), Horns (Solo, 1st, and 2nd), Baritone Saxophones (1st and 2nd), Trombones (1st, 2nd, and Bass), Euphoniums (1st and 2nd), Basses (E♭ and B♭), Timpani, Mallets, and Percussion. The score is written in a key with one sharp (F#) and a 4/4 time signature. It contains numerous triplets and dynamic markings such as *mf*, *f*, and *ff*. The page number 49 is in the top left, and 91 is in the top right.

Sop. Cnt. *fff*

Solo Cnt. *fff*

Rep. Cnt. *fff*

2nd Cnt. *fff*

3rd Cnt. *fff*

1st Flug. *fff*

2nd Flug. *fff*

Solo Hn. *fff*

1st Hn. *fff*

2nd Hn. *fff*

1st Bar. *fff*

2nd Bar. *fff*

1st Tbn. *fff*

2nd Tbn. *fff*

B. Tbn. *fff*

1st Euph. *fff*

2nd Euph. *fff*

E♭ Bass *fff*

B♭ Bass *fff*

Timp. *fff*

Mallets

Perc. *fff*

B.D.



448

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

1st Flug.

2nd Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp.

Mallets

Perc.

451

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

1st Flug.

2nd Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. 1bn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp.

Mallets

Perc.

fff

fff

fff

both



455

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

1st Flug.

2nd Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

E♭ Bass

Timp.

Mallets

Perc.

mp

molto espressivo

mf

pp

pp both

fff possible

52 Prestissimo feroce

463 *molto rall.* $J = 172$

Sop. Cnt. *fff*

Solo Cnt. *fff*

Rep. Cnt. *fff*

2nd Cnt. *fff*

3rd Cnt. *fff*

1st Flug. *fff*

2nd Flug. *fff*

Solo Hn. *f* *fff*

1st Hn. *fff*

2nd Hn. *fff*

1st Bar. *fff*

2nd Bar. *fff*

1st Tbn. *fff*

2nd Tbn. *fff*

B. Tbn. *fff*

1st Euph. *fff*

2nd Euph. *fff*

E♭ Bass *mfpp* *fff*

B♭ Bass *mfpp* *fff*

Timp. *fff*

Mallets

Perc. *fff* Cymbals sec. *fff* B.D.



168

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

1st Flug.

2nd Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E. Bass

B. Bass

Timp.

Mallets

Perc.

both

both

Detailed description: This is a page of a musical score, page 97, rehearsal mark 168. The score is for a large ensemble and includes parts for vocalists and instrumentalists. The vocal parts include Soprano, Solo, Rehearsal, 2nd, and 3rd Choruses, and Flutes. The instrumental parts include Horns, Baritone Saxophones, Trombones, Euphoniums, Basses, and Percussion. The score is written in 4/4 time and features a key signature change from one flat to two flats at rehearsal mark 168. The percussion part includes Mallets and Percussion. The score is written in a standard musical notation style with various dynamics and articulations.

$\text{♩} = \text{♩}$

173

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

1st Flug.

2nd Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♯ Bass

B♭ Bass

Timp.

Mallets

Perc.

both

both



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478

This page of a musical score, page 99, begins at measure 478. It features a full orchestral arrangement with the following parts:

- Woodwinds:** Sopranino Clarinet (Sop. Cnt.), Solo Clarinet (Solo Cnt.), Repetitive Clarinet (Rep. Cnt.), 2nd Clarinet (2nd Cnt.), 3rd Clarinet (3rd Cnt.), 1st Flute (1st Flug.), 2nd Flute (2nd Flug.), Solo Horn (Solo Hn.), 1st Horn (1st Hn.), 2nd Horn (2nd Hn.), 1st Baritone (1st Bar.), 2nd Baritone (2nd Bar.), 1st Trombone (1st Tbn.), 2nd Trombone (2nd Tbn.), and Bass Trombone (B. Tbn.).
- Brass:** 1st Euphonium (1st Euph.), 2nd Euphonium (2nd Euph.), Eb Bass, and Bb Bass.
- Percussion:** Timpani (Timp.), Mallets, and Percussion (Perc.).

The score is written in 4/4 time. The woodwinds and brass parts feature melodic lines with various articulations and dynamics. The percussion parts include timpani rolls and mallet patterns. The Percussion part includes a section labeled "Tamtam" with a *fff* dynamic marking.

