

Marcel Peeters, the composer, wanted some times ago to write a piece about the place where his golf club is and wanted to dedicate the piece to all his friends of his golf club from Cleydael (near Antwerp (B)). The golf club is located in an old castle and Marcel Peeters wanted to retrace in music the history of this castle from the beginning until now.  
It's very important to understand the history of the castle to understand the music. Old the different eras have an equivalent in music and of course with some humor and anachronism. Here are the headlines from the *CLEYDAEL CASTLE* history :

#### 1. THE BEGINNING :

Knight Alexander van HEMESSEM, Lord of Cleydael, started to build the Cleydael Castle in 1300, the middle of a small natural island, inbetween the two arms of the river "Stuysbeek". These two arms formed a natural defence and protection of the 10 acres of domaine.

#### 2. PEARL OF THE CROWN :

There were lots of little castles on this domaine, but Cleydael was really "the pearl of the crown". So it was great humiliation for the family of Alexander (family Sanders), when the castle fell into the hands of a still more powerfull family with the name "Van der Elst." "The pearl of the crown" was now owned by Gerard Van der Elst.

#### 3. 1372 :

In 1372 he went to fight a battle against the Earls of Juliers and van Gueldre. The legend tells that in the meantime the castle was watched over and defended by his faithfull Nine-eyes, a huge ale of silver with nine eyes. (Now the castle is protected by 2 nine holes!!!).

#### 4. THE VENDETTA :

After the death of Gerard Van der Elst, his oldest son Jean Van der Elst becomes the owner of the castle. The hostillity between the two families explodes into a real vendetta, and leads to a murder. Jean Sanders murders Philippe Van der Elst.

#### 5. THE DECAPITATION :

In 1419 the son of the murdered Philippe Van der Elst sells the castle to Jean Van de Werve, whose sister Catherine inherits everything. And marries the son of ... Jean Sanders (who had the same name than his father). The then leading Philip the Good orders the decapitation of Cornelius (his brother and inherent).

#### 6. THE CASTLE GHOST AND THE 9-EYED MONSTER :

Now and then he spooks in the castle, with his head in his arms.

After this the castles changed of owner with different marriages and the castle has been transformed partially to adapt it to the confort of thoses different periods.

#### 7. THE DUKE OF ALBA AND COMPANY :

In 1557 the castle was in the hands of Antoine Del Rio and in this period the castle has been adorned with master pieces. And also at this period Philips II, duke of Alba, Requesens en Fuentes, governor of the Netherlands often stayed in Cleydael. But the castle of Cleydael had to pay hard its dependance of the Spanish King.  
The small guard of the castle could do anything against the attacks of Philippe of Lalaing. The castle and the library were damaged.

#### 8. PHILIPS II AND THE GORVERNORS :

During this periods, Philips II and a lot of personnalities frequently came in Cleydael.  
In 1580 the owner was Gilles Eychelberg.

#### 9. THE LORD PROTECTOR CROMWELL :

Gilles Eychelberg became Knight and one of his daughters, Anne, married Olivier Cromwell from Huntington uncle from the well known Lord protector of England.  
The famous Cromwell was growned up by his aunt and came therefore often in Cleydael.  
In 1650, the family Hellemans (brewer) both the castle and restored it.  
Is it really « La Marseillaise » that I hear ?

#### 10. ON THE COURSE :

In 1976 the owner was J. F. Leitner and it is him who decided to add a luxurious golf course.  
Don't you hear the balls flowing in the air !

#### 11. THE CLUB SONG :

The composer wanted to offer a small present to all his friends from the golf club and decided to write a song for them. It's quite normal to hear the song at the end of this long story.  
Enjoy the music !

**Full Score**

Time : 15'

# Cleydael Castle

Marcel PEETERS

**1 The Beginning**

Adagio  $\text{J} = 80$

Piccolo  
1st & 2nd Flutes  
1st & 2nd Oboes  
1st & 2nd Bassoons

1st Solo  
*mf*

**1 Adagio  $\text{J} = 80$**

E♭ Clarinet  
1st B♭ Clarinet  
2nd & 3rd B♭ Clarinets  
Alto Clarinet  
Bass Clarinet

*Solo*  
*mf*  
*mf*  
*mf*  
*mf*

**1 Adagio  $\text{J} = 80$**

1st & 2nd Alto Saxophones  
Tenor Saxophone  
Baritone Saxophone

$\text{à } 2$   
*mf*  
*mf*  
*mf*

**1 Adagio  $\text{J} = 80$**

1st B♭ Cornet/Trumpet  
2nd & 3rd B♭ Cornets/Trumpets  
1st & 3rd F Horns  
2nd & 4th F Horns

*mf*  
*mf*  
*mf*  
*mf*

**1 à 2**

1st & 2nd Trombones  
3rd & Bass Trombones  
C Euphoniums  
String Bass  
C Basses

*mf*  
*B. Trb.*  
*mf*  
*mf*  
*mf*

**1 Adagio  $\text{J} = 80$**

Timpani  
Drums  
Percussion I  
Percussion 2  
Piano/Harp

*mf*  
*S. D.*  
*B. D.*  
*mf*  
*Vibra*  
*mf*

**1 Adagio  $\text{J} = 80$**

15 Poco Mosso  $\text{J} = 88$ 

Picc.

Fl.

Ob.

Bsn.

accel.

accel.

accel.

accel.

E♭ Cl.

Solo

mf

accel.

mf

accel.

mf

A. Cl.

accel.

mf

accel.

mf

B. Cl.

accel.

mf

accel.

mf

A. Sax.

accel.

mf

accel.

mf

T. Sax.

accel.

mf

accel.

mf

B. Sax.

accel.

mf

accel.

mf

Bi. Crn.

accel.

Bi. Trp.

C Trb.

accel.

F Hrn.

accel.

à 2

accel.

à 2 mf

accel.

mf

15 Poco Mosso  $\text{J} = 88$

C Euph.

accel.

mf

St. B.

accel.

Solo

one

All

C Basses

accel.

mf

15 Poco Mosso  $\text{J} = 88$

Tim.

Cymb.

accel.

Mallets

Cymb.

Drums

accel.

1

Perc.

accel.

2

mf

accel.

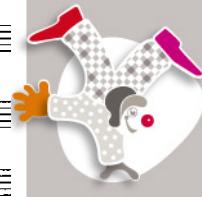
p

15 Poco Mosso  $\text{J} = 88$

Pno.

Hrp.

accel.



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Picc. c

Fl. c

Ob. c

Bsn. c

**23**

E Cl. c

B<sub>b</sub> Cl. c

A. Cl. c

B. Cl. c

**23**

A. Sax. c

T. Sax. c

B. Sax. c

**23**

B<sub>b</sub> Crn.  
B<sub>b</sub> Trp. c

F Hrn. c

**23**

C Trb. c

C Euph. c

St. B. c

C Basses c

**23**

Tim. c

Drums c

1  
Perc. c

2 c

**23**

Pno.  
Hrp. c

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl.

A. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Cm.  
B♭ Trp.

F Hrn.

C Trb.

C Euph.

St. B.

C Basses

Tim.

Drums

Perc.

Pno.  
Hrp.

*dim.*

*dim.*

*f*

*p*

*f*

*one*

*div.*

*f*

*Tom-Toms*

*p*

*B. D.*

*A*

*A*

*A*

*A*

*Vibra*

*p*

*f*

*f*



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Picc.

Fl.

Ob.

Bsn.

E Cl.

Bl Cl.

A Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Bb Cm.  
Bi Trp.

F Hrn.

C Trb.

C Euph.

St. B.

C Basses

Tim.

Drums

1  
Perc.

2  
Perc.

Pno.  
Hrp.

## The Pearl of the Crown

**43** **Moderato**  $\text{♩} = 52$  **45**

Picc. Fl. Ob. Bsn.

1st *mf*

**ral** **ral** **ral** **ral**

**43** **Moderato**  $\text{♩} = 52$  **45**

El. Cl. Bi. Cl. A. Cl. B. Cl.

**ra** **ra** **ra** **ra** **ra**

**43** **Moderato**  $\text{♩} = 52$  **45**

A. Sax. T. Sax. B. Sax.

**r** **r** **r**

**43** **Moderato**  $\text{♩} = 52$  **45**

B♭ Cm. B♭ Trp.

F Hrn.

*mf* *p*

**ra** **ra**

**43** **Moderato**  $\text{♩} = 52$  **45**

C Trb. C Eup.

**ra** **ra**

St. B.

*p* **B♭ Bass**

**rall** **rall**

C Basses

*p*

**ra**

**43** **Moderato**  $\text{♩} = 52$  **45**

Tim. Drums

**ral** **ral**

1 Perc.

**ral**

2

**ral**

**43** **Moderato**  $\text{♩} = 52$  **45**

Pno. Hrp.

**ral**



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**Meno**

Picc. *rall.* *p* *a tempo*

Fl. *rall.* *p*

Ob. *rall.* *p*

Bsn. *p* *rall.* *p* *a tempo*

**Meno**

Bl Cl. *rall.* *p*

Bi Cl. *rall.* *p*

A. Cl. *rall.* *p*

B. Cl. *p* *Meno* *rall.* *p* *a tempo*

A. Sax. *rall.* *p*

T. Sax. *rall.* *p*

B. Sax. *p* *rall.* *p*

**Meno** *a tempo*

Bb Crn. *rall.*

Bb Trp. *rall.*

F Hrn. *p* *rall.* *sfp*

**Meno** *rall.* *a tempo* *sfp*

C Trb. *rall.* *p*

C Euph. *rall.* *p* *sfp*

St. B. *rall.* *p*

C Basses *rall.* *All* *p*

**Meno** *a tempo*

Tim. *Mallets* *Cymb. rall.* *S. D.* *mp*

Drums *p* *rall.* *p* *sfp*

1 Perc. *rall.*

2 Perc. *rall.* *sfp*

**Meno** *rall.* *a tempo* *sfp*

Pno. Hrp. *rall.* *sfp*

**58**

Picc. *f*

Fl. *f*

Ob. *f*

Bsn. *f*

**58** *f* *mf* *f* *ral*

Bl. Cl. *f*

Bl. Cl. *f*

A. Cl. *mf*

B. Cl. *mf*

**58** *f* *mf* *f* *ral*

A. Sax. *f*

T. Sax. *f* *mf* *f* *ral*

B. Sax. *f* *mf* *f* *ral*

**58** *f* *mf* *f* *ral*

B♭ Cm. *f*

B♭ Trp. *f*

F Hrn. *f*

**58** *f* *mf* *f* *ral*

C Trb. *f*

C Euph. *f* *mf* *f* *ral*

St. B. *f*

C Basses *f*

**58** *f*

Tim. *Solo* *No Solo* *f*

Drums *f* *Cymb.* *mf* *Cymb.* *f* *mf* *Cymb.* *ral*

1 Perc. *f*

2 Perc. *f*

**58** *f*

Pno. *gloss.* *f*

Hrp. *f*



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66 a tempo

Picc.

Fl.

Ob.

Bsn.

accel. *poco a poco*

E♭ Cl.

B♭ Cl.

A. Cl.

B. Cl.

accel. *poco a poco*

A. Sax.

T. Sax.

B. Sax.

accel. *poco a poco*

B♭ Cm.  
B♭ Trp.

F Hrn.

66 a tempo

C Trb.

C Euph.

St. B.

C Basses

accel. *poco a poco*

Timp.

Drums

1  
Perc.

2

B. D.

p

66 a tempo

Pno.  
Hrp.

**Meno**

79 T° di Marcia  $\text{J} = 120$

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl.

A. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

**Meno**

79 T° di Marcia  $\text{J} = 120$

B♭ Crn.  
B♭ Trp.

*1st Solo*

F Hm.

**Meno**

79 T° di Marcia  $\text{J} = 120$

C Trb.

C Euph.

St. B.

C Basses

*Solo*

All

**Meno**

79 T° di Marcia  $\text{J} = 120$

Tim.

Drums

1  
Perc.

2

*Tom-Toms*

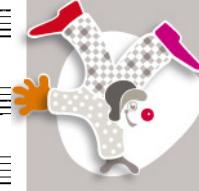
*Large Gong*

*Cymb.*

**Meno**

79 T° di Marcia  $\text{J} = 120$

Pno.  
Hrp.



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Picc. *ff*

Fl. *ff*

Ob. *ff*

Bsn. *ff*

El. Cl. *ff*

B♭ Cl. *ff*

A. Cl. *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

B♭ Cm.  
B♭ Trp. *ff*

F Hrn. *ff*

C Trb. *ff*

C Euph. *ff*

St. B. *ff*

C Basses *ff*

Tim. *ff*

Drums *ff*

1 Perc. *ff*

2 Perc. *ff*

Pno.  
Harp. *ff*

Picc. *mf*

Fl. *mf*

Ob. *mf*

Bsn. *p* *mp* *mf* *f*

E♭ Cl. *mf*

B♭ Cl. *mp* *mf*

A. Cl. *pp* *p* *mp* *mf*

B. Cl. *pp* *p* *mp* *mf*

A. Sax. *p* *mp* *mf*

T. Sax. *pp* *p* *mp* *mf*

B. Sax. *pp* *p* *mp* *mf*

B♭ Crn. *muted* *mf*

B♭ Trp. *muted* *mf*

F Hrn. *à 2* *mf*

C Trb. *mf*

C Euph. *pp* *p* *mp* *mf*

St. B. *pp* *p* *mp* *mf*

C Basses *pp* *p* *mp* *mf*

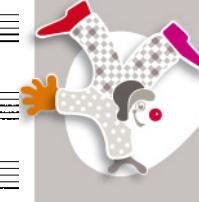
Tim. *p* *mp* *mf*

Drums *pp* *p* *mp* *mf*

1 Perc. *f*

2 Perc. *f*

Pno. Hrp. *mf*



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Picc. 93 *b*

Fl.

Ob.

Bsn. à 2 *f*

E♭ Cl. 93 *e*

B♭ Cl. *f*

A. Cl. *f*

B. Cl. *f*

A. Sax. 93 *p*

T. Sax. *p*

B. Sax. *p*

B♭ Cm. 1st Solo 93 (*muted*) *mf*

B♭ Trp.

F Hrn.

C Trb. 93 *p*

C Euph. *p*

St. B. *p* *f*

C Basses 93 *p* *B♭ Bass f*

Temp. 93 *p*

T.T. *S.D.* *p*

Drums *p*

Perc. 1 *Cymb. Mallets*

Perc. 2 *Xylo* *f*

Pno. Hrp. 93

98

Picc.

Fl.

Ob.

Bsn.

El Cl.

Bl Cl.

A. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

All 98

Bb Crn.  
Bb Trp.

(Open) f

(Open) f

3rd

2nd

F Hrn.

C Trb.

3rd f

C Euph.

St. B.

All

C Basses

à 2

98 f

Tim.

Tom-Toms

Drums

S. D.

1

Perc.

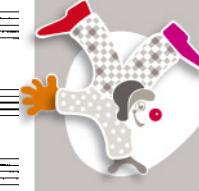
2

f

Pno.

Hrp.

98



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Picc.

Fl.

Ob.

Bsn.

E. Cl.

B♭ Cl.

A. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Cm.  
B♭ Trp.

F Hrn.

C Trb.

C Euph.

St. B.

C Basses

Tim.

Drums

1  
Perc.

2  
Perc.

Pno.  
Hrp.

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl.

A. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Crn.  
B♭ Trp.

F Hrn.

C Trb.

C Euph.

St. B.

C Basses

B♭ Bass

Tim.

Drums

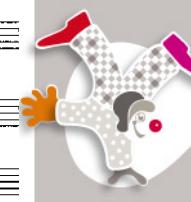
1  
Perc.

Chimes

2  
Perc.

sforzando (sfz)

Pno.  
Hrp.



This musical score page shows a full orchestra arrangement across ten staves. The instruments listed are Piccolo, Flute, Oboe, Bassoon, E♭ Clarinet, B♭ Clarinet, Alto Clarinet, Bass Clarinet, A. Saxophone, Tenor Saxophone, Bass Saxophone, Bass Clarinet/Cornet/Bass Trombone, F Horn, C Trombone, C Euphonium, Bass Trombone, Double Bass (C Basses), Timpani, Drums, Percussion 1, Percussion 2, and Piano/Harpsichord. The score is numbered 18. To the right of the page is a vertical watermark for "www.hafabramusic.com".

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Picc.

Fl.

Ob.

Bsn.

El Cl.

Bk Cl.

A. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Bb Cm.

Bb Trp.

F Hrn.

C Trb.

C Euph.

St. B.

C Basses

Tim.

S. D.

Drums

Perc.

Bells

2

Pno Hrp.

119 a tempo  $\frac{J}{.} = 110$

Picc. *rall. poco*

Fl. *f*

Ob.

Bsn. *f* *rall. poco*

El. Cl. *f*

Bl. Cl. *f*

A. Cl. *f* *rall. poco* *mf*

B. Cl. *f*

A. Sax. *f* *rall. poco* *mf*

T. Sax. *f* *mf*

B. Sax. *f* *rall. poco* *mf*

Bl. Cm. *f* *+ 3rd*

B. Trp. *f*

F Hrn. *f* *à 2*

C Trb. *f*

C Euph. *f* *1st* *mf*

St. B. *f*

C Basses *f* *rall. poco*

Tim. *f*

Drums *f*

Cymb. *f*

Perc. 1 *f* *Xylo* *Bells* *Xylo* *Bells*

Perc. 2 *f*

Pno. Hrp. *f* *rall. poco*

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**Picc.**

**Fl.**

**Ob.**

**Bsn.** *p*

**121**

**1st Solo**

**mf**

**E♭ Cl.**

**B♭ Cl.** *p*

**A. Cl.** *p*

**B. Cl.** *p*

**A. Sax.**

**T. Sax.** *p*

**B. Sax.** *p*

**121**

**a 2**

**p**

**Bl. Cm.**

**B♭ Trp.**

**F Hrn.**

**muted**

**muted**

**muted**

**121**

**C Trb.**

**C Euph.** *p*

**St. B.** *p*

**C Basses** *p*

**121**

**Tim.**

**Drums**

**Perc.**

**2**

**121**

**Pno.**

**Hrp.**

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl.

A. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Cm.  
B♭ Trp.

F Hm.

C Trb.

C Euph.

St. B.

C Basses

Tim.

Drums

Perc.

Pno  
Hrp.

*à 2*

*mf*

*Open*

*1st Trp. Solo*

*mf*

*Bells*

*mf*



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131  $\text{♩} = 50$

Picc.

Fl.

Ob.

Bsn.

1st Solo *mf dolce*

131  $\text{♩} = 50$

E Fl.

Bb Cl.

*p*

A. Cl.

B. Cl.

*p*

131  $\text{♩} = 50$

A. Sax.

*p*

T. Sax.

*p*

B. Sax.

*p*

131  $\text{♩} = 50$

Bb Crn.

*dolce*

Bb Trp.

F Hrn.

131  $\text{♩} = 50$

C Trb.

C Euph.

St. B.

*p*

Bb Bass

C Basses

*p*

131  $\text{♩} = 50$

Tim.

Drums

Perc.

2

131  $\text{♩} = 50$

Pno

Hrp.

*p*

## The Vendetta

139 Con Ardore  $\text{J}=120$ 

Picc.

Fl.

Ob.

Bsn. 1st

139 Con Ardore  $\text{J}=120$

E♭ Cl.

B♭ Cl.

A. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

139 Con Ardore  $\text{J}=120$  à 2

B♭ Crn.  
B♭ Trp.

F Hm.

139 Con Ardore  $\text{J}=120$  Open à 2

C Trb.

C Euph.

St. B.

C Basses

f 139 Con Ardore  $\text{J}=120$

Tim.

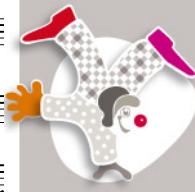
Drums

1  
Perc.

2

Pno.  
Hrp.

The musical score page features a grid of staves for various instruments. The top section includes Piccolo, Flute, Oboe, Bassoon (1st), and Clarinets (E♭, B♭, A, B). The middle section includes Saxophones (A, T, B), Trombones (B♭, C), Horn (F), and Bass Trombone (C). The bottom section includes Timpani, Drums, Percussion (1 and 2), and Piano/Harp. Measure numbers 139 are indicated at the start of each section. Dynamics like *f*, *ff*, and *p* are used throughout. Articulation marks such as *à 2*, *muted 1st*, and *muted 2nd* are also present. The tempo is marked as  $\text{J}=120$ .



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**145 The Decapitation**

Picc.

Fl.

Ob.

Bsn.

**145**

E♭ Cl.

B♭ Cl.

A. Cl.

B. Cl.

**145**

A. Sax.

T. Sax.

B. Sax.

**145**

B♭ Cmn.  
B♭ Trp.

F Hrn.

**145**

C Trb.

C Euph.

St. B.

C Basses

**145**

Tim.

Drums

1  
Perc.

2  
Perc.

Chimes

**145**

Pno.  
Hpf.

Picc.

Fl.

Ob.

Bsn.

Eb Cl.

B♭ Cl.

A. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Crn.  
B♭ Trp.

F Hrn.

C Trb.

C Euph.

St. B.

C Basses

Timp.

Drums

Perc.

Pno.  
Hrp.

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Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl.

A. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Cm.  
B♭ Trp.

F Hm.

C Trb.

C Euph.

St. B.

C Basses

Tim.

Drums

1  
Perc.

2  
Vibra Hard Sticks

Pno. Hp.

This page contains a musical score for a large orchestra or band. The instrumentation listed on the left includes Picc., Fl., Ob., Bsn., E♭ Cl., B♭ Cl., A. Cl., B. Cl., A. Sax., T. Sax., B. Sax., B♭ Cm., B♭ Trp., F Hm., C Trb., C Euph., St. B., C Basses, Tim., Drums, Perc. (Vibra Hard Sticks), and Pno. Hp. The score consists of several staves of music, each with a different instrument's name above it. The music is divided into measures by vertical bar lines. Within these measures, there are various musical markings: dynamics such as 'f' (fortissimo), 'mf' (mezzo-forte), and 'p' (pianissimo); performance instructions like 'crescendo' (indicated by a wavy line) and 'decrescendo' (indicated by a wavy line with a dot); and rehearsal marks, specifically '3' which appears three times in the score. The score is written on five-line staff paper, and the overall layout is that of a standard musical score.

## The Castle Ghost and the 9-Eyed Monster

**158 Andante  $\text{J}=84$**

Picc.

Fl.

Ob.

Bsn.

**158 Andante  $\text{J}=84$**

B♭ Cl.

B♭ Cl.

A. Cl.

B. Cl.

**158 Andante  $\text{J}=84$**

A. Sax.

T. Sax.

B. Sax.

**158 Andante  $\text{J}=84$**

B♭ Cm.  
B♭ Trp.

F Hrn.

**158 Andante  $\text{J}=84$**

C Trb.

C Euph.

St. B.

C Basses

**158 Andante  $\text{J}=84$**

Timp.

Drums

1  
Perc.

2  
Perc.

**158 Andante  $\text{J}=84$**

Pno.  
Hrp.

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1.

166

Picc. Fl. Ob. Bsn. à 2 *mf*

E. Cl. Bl. Cl. A. Cl. B. Cl. 166

A. Sax. T. Sax. B. Sax. 166

B♭ Cm. B♭ Trp. F Hrn. 166 (muted) (muted)

C Trb. C Euph. St. B. C Basses B♭ Bass 166 2nd (2 x only) 1st Solo *mf*

Tim. Drums Closed Hi-Hat 166 TT. TT. Finger Cymb. 166

Perc. 2 Pno. Hrp. 166 *p* *mf*

2.

176  $\text{d.} = 56$

Picc. rit.

Fl. rit.

Ob. rit.

Bsn. rit.

El. Cl. rit.

B♭ Cl. rit.

A. Cl. rit.

B. Cl. rit.

A. Sax. rit.

T. Sax. rit.

B. Sax. rit.

B♭ Cm. rit.

B♭ Trp. rit.

F Hrn. Open 1st rit.

Open 2nd  $mf$  rit.

C Trb. rit.

C Euph. rit.

St. B. rit.

C Basses rit.

Tim. rit.

Drums rit.

1 Perc. rit.

2 Perc. rit.

Pno. Hrp. rit.



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accel.      *poco a poco*

Pic.

Fl.

Ob.

Bsn.

Eb Cl.

Bb Cl.

A. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Bi Cm.  
Bi Trp.

F Hrn.

accel.      *poco a poco*

C Trb.

C Eup.

St. B.

C Basses.

Timp.

Drums.

Perc. 1

Perc. 2

Pno. Hrp.

*poco a poco*

*S. D.*

*Cymb.*

*accel.      *poco a poco**

*Eup.*

## The Duke of Alba &amp; Company

192  $J = 88$

Picc.      à 2  $\text{ff}$

Fl.      à 2  $\text{ff}$

Ob.      *Play*  $\text{ff}$

Bsn.      *B<sub>b</sub> Bass*  $\text{ff}$

E♭ Cl.      192  $J = 88$

B♭ Cl.      à 2  $f$   $\text{ff}$

A. Cl.       $\text{ff}$

B. Cl.       $\text{ff}$

A. Sax.      à 2  $\text{ff}$

T. Sax.       $\text{ff}$

B. Sax.       $\text{ff}$

B♭ Cm.  
B♭ Tpt.       $\text{ff}$

F Hrn.      à 2  $\text{ff}$

C Trb.      à 2  $\text{ff}$

C Euph.       $\text{fp}$   $\text{ff}$

St. B.       $\text{fp}$   $\text{ff}$

B♭ Bass      All  $\text{ff}$

C Basses      *B<sub>b</sub> Bass*  $\text{ff}$

Tim.      S. D.  $\text{ff}$

Drums      f  $\text{ff}$

Perc.      Xylo  $\text{ff}$

Pno.  
Hrp.      f  $\text{ff}$

*Castagnets*  $\text{ff}$

*Tom-Toms*  $\text{ff}$

*Guro*  $\text{ff}$

*Tambourine*  $\text{ff}$

$\text{sfz}$   $\text{sfz}$

192  $J = 88$



2. A A A A  
203

Picc.  
Fl.  
Ob.  
Bsn.  
E♭ Cl.  
B♭ Cl.  
A. Cl.  
B. Cl.  
A. Sax.  
T. Sax.  
B. Sax.  
Bb Crn.  
Bb Trp.  
F Hrn.  
C Trb.  
C Euph.  
St. B.  
C Basses  
Tim.  
Drums  
Perc.  
Pno.



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*a tempo*  $J=80$

Picc.

Fl.

Ob.

Bsn.

1st

*p*

*à 2*

*mf*  $^3$

*3*

*p*

*à 2*

*p*

*a tempo*  $J=80$

El Cl.

Bl. Cl.

*à 2*

*mf*  $^3$

*3*

*2nd*

*p*

A. Cl.

B. Cl.

*mf*  $^3$

*a tempo*  $J=80$

A. Sax.

T. Sax.

B. Sax.

*a tempo*  $J=80$

B♭ Crn.  
B♭ Trp.

Solo 2nd

*mf*

F Hrn.

*p*

*p*

*a tempo*  $J=80$

C Trb.

*p*

C Euph.

*p*

St. B.

*B♭ Bass Solo*

*p*

*E♭ Bass*

*mf*

*p*

C Basses

*a tempo*  $J=80$

Timp.

Drums

1

Perc.

2

*p*

*a tempo*  $J=80$

Pno.  
Hrp.

Picc.

Fl. *p*

Ob.

Bsn.

El. Cl.

Bl. Cl.

A. Cl. *p*

B. Cl.

A. Sax. *p*

T. Sax. *p*

B. Sax. *p*

*Solo* B♭ Cm.  
B♭ Trp.

All *f*

All *mf* *f*

F Hm. *f*

C Trb. *f*

C Euph.

St. B. *Pizz.* *arco* *f*

B♭ Bass *p* *f*

C Basses

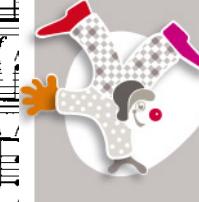
Tim.

Drums *s.d.* *f*

1 Perc. *Tambourine* *Xylo* *f* *Castagnets* *ff*

2 Perc. *f*

Pno. Hrp.



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**219 a tempo**  
2x only

Picc.  
Fl.  
Ob.  
Bsn.

**219 a tempo  
2x only**

B♭ Cl.  
B♭ C.Cl.  
A. Cl.  
B. Cl.

A. Sax.  
T. Sax.  
B. Sax.

**219 a tempo**

B♭ Cm.  
B♭ Trp.  
F Hrn.

**219 a tempo**

C Trb.  
C Euph.  
St. B.  
C Basses

**219 f a tempo**

Tim.  
Drums  
*f Cymb. 1x only*

**1.**  
*Play*  
*p*  
*Play*  
*p*  
*Play*  
*p*  
*Play*  
*p*

**1. Play**

**Perc.**  
*f Tambourine*

**219 a tempo**

**Pno. Hrp.**  
*f*  
*mf*

2.

Picc.  
Fl.  
Ob.  
Bsn.  
Bb Cl.  
Bb Cl.  
A. Cl.  
B. Cl.  
A. Sax.  
T. Sax.  
B. Sax.  
Bb Crn.  
Bb Trp.  
F Hrn.  
C Trb.  
C Eup.  
St. B.  
C Basses  
Tim.  
Drums  
Perc. 1  
Perc. 2  
Pno.  
Hrp.

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Picc. Fl. Ob. Bsn.

Vivo  $\text{J} = 106 - 110$

E♭ Cl. Bi. Cl. A. Cl. B. Cl.

Vivo  $\text{J} = 106 - 110$

A. Sax. T. Sax. B. Sax.

Vivo  $\text{J} = 106 - 110$

All

B♭ Crn. B♭ Trp.

F Hrn.

Vivo  $\text{J} = 106 - 110$

C Trib.

C Euph.

St. B.

C Basses

E♭ Bass

Vivo  $\text{J} = 106 - 110$

Tim. Drums

1 Perc.

2 Perc.

Vivo  $\text{J} = 106 - 110$

Pno. Hip.

Picc.

Fl.

Ob.

Bsn.

*1x Solo*

E♭ Cl.

*2x only*

B♭ Cl.

*2x only à 2*

A. Cl.

B. Cl.

A. Sax.

*p - mf*

T. Sax.

*p - mf*

B. Sax.

*p - mf*

B♭ Cmn.

B♭ Trp.

F Hm.

*2nd*

*p*

C Trb.

C Euph.

*p*

St. B.

*p - mf* B♭ Bass

C Basses

*p - mf*

Tim.

*Closed Hi-Hat*

Drums

*p - mf*

S.D.

Cymb.

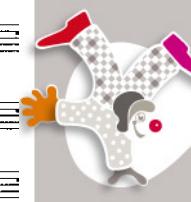
W.B.

*p*

Perc.

Pno.

Hrp.



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1.

Picc.

Fl.

Ob.

Bsn.

Bl Cl.

Bi Cl.

Play

Soli

A. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Bl Cm.  
Bb Trp.

muted

Open

F Hrn.

C Trb.

C Euph.

St. B.

C Basses

+E♭ Bass

Tim.

Cymb.

Drums

1

Perc.

2

Bells

mf

Pno.  
Hrp.

253

Picc.

Fl.

Ob. 1st *mf*

Bsn. *p*

El Cl. 253

B♭ Cl. *p* *pp*

A. Cl. *p* *pp*

B. Cl. *p* *pp*

A. Sax. 253 *a 2* *pp*

T. Sax. *p* *pp*

B. Sax. *p*

B♭ Cm. B♭ Trp. 253

F Hrn. *p* *2nd*

C Trb. 253

Buph.

St. B. *p* *b2*

Basses E♭ Bass *p* B♭ Bass *pp*

Tim. Hi-Hat *p* Cymb. *pp*

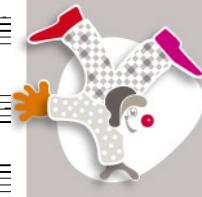
Drums

1

2

Perc.

Pno. Hrp. 253



Picc.

Fl.

Ob.

Bsn.

Eb Cl.

Bl Cl.

A. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Bi Cm.  
Bb Trp.

F Hrn.

C Trb.

C Euph.

St. B.

C Basses

Tim.

Drums

1  
Perc.

2  
Pno.  
Hrp.

This page contains musical notation for a large orchestra. The top half of the page shows parts for Picc., Fl., Ob., Bsn., Eb Cl., Bl Cl., A. Cl., B. Cl., A. Sax., T. Sax., B. Sax., Bi Cm. Bb Trp., F Hrn., C Trb., C Euph., St. B., and C Basses. The bottom half shows parts for Tim., Drums, Perc., and Pno. Hrp. The page is numbered 43 in the top right corner. Various dynamics like *mf*, *f*, and *sffz* are indicated throughout the score.

271

Picc.

Fl.

Ob.

Bsn.

a2

E♭ Cl.

B♭ Cl.

A. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

ff

271

a2

ff

271

ff

271

B♭ Crn.  
B♭ Trp.

F Hrn.

ff

271

a2 ff

3rd

C Trb.

C Euph.

St. B.

C Basses

ff

Solo

271

ff

Tim.

Drums

Cymb.

1

Perc.

2

B. D. Bells

ff

Pno  
Hrp.

ff

271

ff

2

2

2

2

2

2

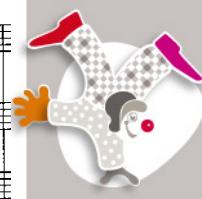
2

2

2

2

2



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Picc.

Fl.

Ob.

Bsn.

El. Cl.

B♭ Cl.

A. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Cm.  
B♭ Trp.

F Hrn.

C Trb.

C Euph.

St. B.

C Basses

Timp.

Drums

1  
Perc.

2

Pno.  
Hrp.

287 

Picc.  sfz

Fl.  sfz

Ob.  sfz

Bsn. 

287 

E. Cl.  sfz

B♭ Cl.  sfz

A. Cl. 

B. Cl.  mf

287 

A. Sax. 

T. Sax.  mf

B. Sax.  mf

287 

B♭ Cm.  div.

B♭ Trp.  mf

F Hrn.  à 2 mf

287 

C Trb.  à 2 mf

C Euph.  mf

St. B.  mf

C Basses  mf

287 

Timp.  Cymb.

Drums  mf

1 Perc.  Triangle

2 Perc.  Vibra

Pno. Hrp.  sfz



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304  $\text{J} = 106$

Picc.

Fl.

Ob.

Bsn.

1st Solo

p

mf

304  $\text{J} = 106$

El. Cl.

Bl. Cl.

A. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

304  $\text{J} = 106$

B♭ Cm.  
B♭ Trp.

à 2

F Hrn.

à 2

304  $\text{J} = 106$

C Trb.

C Euph.

St. B.

C Basses

304  $\text{J} = 106$

Tim.

Drums

Cymb.

Perc.

2

304  $\text{J} = 106$

Pno.

Hrp.

## The lord Protector Cromwell

Rall. molto

**310** Maestoso Imponente  $\text{J} = 88$

Picc.

Fl.

Ob.

Bsn.

f Rall. molto

**310** Maestoso Imponente  $\text{J} = 88$

Bl. Cl.

Bl. Cl.

A. Cl.

B. Cl.

f Rall. molto

**310** Maestoso Imponente  $\text{J} = 88$

A. Sax.

T. Sax.

B. Sax.

f Rall. molto

**310** Maestoso Imponente  $\text{J} = 88$

Bb Crn.

Bb Trp.

f

$f \text{ à } 2$

F Hrn.

$\text{à } 2 f$

f Rall. molto

**310** Maestoso Imponente  $\text{J} = 88$

C Trb.

$f$

$f$

C Euph.

$f$

St. B.

$f$

C Basses

$f$

Rall. molto

**310** Maestoso Imponente  $\text{J} = 88$

Tim.

Drums

Gong  $f$

$ff$

Perc.

$f$

$Chimes$

$ff$

**310** Maestoso Imponente  $\text{J} = 88$

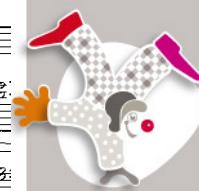
Pno.

Hrp.

$f$

$ff$

Rall. molto



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**Picc.**

**Fl.** *dolce* *p* *1st dolce*

**Ob.** *p* *1st*

**Bsn.**

**315** *p*

**E♭ Cl.** *dolce*

**B♭ Cl.** *p* *dolce* *2nd*

**A. Cl.**

**B. Cl.** *p*

**A. Sax.**

**T. Sax.**

**B. Sax.**

**315**

**B♭ Cm.**

**B♭ Trp.**

**F Hrn.** *muted 1st* *mf* *f* *p*

**muted 2nd** *mf* *f* *p*

**C Trb.** *mf* *f* *p*

**C Euph.**

**St. B.**

**C Basses** *f* *p* *B♭ Bass*

**315**

**Tim.**

**Drums** *Cymb. with Mallets* *B. D.* *sfz*

**1** *sfz*

**Perc.** *sfz*

**2**

**315**

**Pno. Hrp.**

rall. poco a poco

1st

*1st Solo*

*mf*

*f p* *d. = 56* *rall.* *f p* *poco a poco* *f p*

*Solo*

*f p* *d. = 56* *rall.* *f p* *poco a poco* *f p*

*f p* *d. = 56* *rall.* *f p* *poco a poco* *f p*

*Open*

*Open*

*rall. poco a poco*

*f p* *d. = 56* *f p* *poco a poco* *f p*

*f p* *d. = 56* *f p* *poco a poco* *f p*

*f p* *d. = 56* *f p* *poco a poco* *f p*

*f p* *d. = 56* *f p* *poco a poco* *f p*

*f p* *d. = 56* *f p* *poco a poco* *f p*

*f p* *d. = 56* *f p* *poco a poco* *f p*

*f p* *d. = 56* *f p* *poco a poco* *f p*

*f p* *d. = 56* *f p* *poco a poco* *f p*

*f p* *d. = 56* *f p* *poco a poco* *f p*

*f p* *d. = 56* *f p* *poco a poco* *f p*

*Cymb.* *Hi-Hat*

*f p* *f p* *f p* *f p*

*Pno.* *Hrp.*

*f p* *f p* *f p*

*rall. poco a poco*

This page contains musical notation for a full orchestra. The score includes parts for Picc., Fl., Ob., Bsn., E♭ Cl., B♭ Cl., A. Cl., B. Cl., A. Sax., T. Sax., B. Sax., Bl. Cm., B♭ Trp., F Hrn., C Trb., C Euph., St. B., C Basses., Timp., Drums., Perc. 1, Perc. 2, and Pno./Hrp. The music features various dynamics like *f p*, *mf*, *rall.*, and *poco a poco*. Specific markings include *1st Solo*, *Open*, *Cymb.*, and *Hi-Hat*. The tempo is indicated as *d. = 56*.



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## On the Course

Vivo  $\text{d} = 120 - 132$ 

**329**

Picc. Fl. Ob. Bsn.

cue Bar. Sax. *p* rit. *vivo d = 120 - 132*

E♭ Cl. B♭ Cl. A. Cl. B. Cl.

A. Sax. T. Sax. B. Sax. *p* rit. *vivo d = 120 - 132*

B♭ Cm. B♭ Trp. F Hrn. *p* Solo *vivo d = 120 - 132*

C Trb. C Euph. St. B. C Basses *p* Solo *vivo d = 120 - 132*

Tim. Drums *p* rit. *f* *vivo d = 120 - 132*

1 Perc. 2 *f*

Pno. Hrp. *p* rit. *vivo d = 120 - 132*

337

Picc.

Fl.

Ob.

Bsn.

337

E♭ Cl.

B♭ Cl.

A. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

337

B♭ Crn.

B♭ Trp.

F Hrn.

337

C Trb.

C Euph.

St. B.

C Basses

337

Tim.

Drums

1

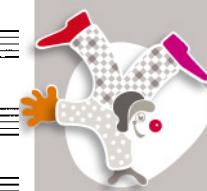
Perc.

2

Pno. Hrp.

337

Instrumental parts for Picc., Fl., Ob., Bsn., E♭ Cl., B♭ Cl., A. Cl., B. Cl., A. Sax., T. Sax., B. Sax., B♭ Crn., B♭ Trp., F Hrn., C Trb., C Euph., St. B., C Basses, Tim., Drums, Perc., and Pno. Hrp. The score shows measures 337 through 337, with dynamic markings like *f*, *mf*, and *S. D.*



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Picc.

Fl.

Ob.

Bsn.

p cresc.

mf

cresc.

El Cl.

p cresc.

mf

cresc.

Bb Cl.

p cresc.

mf

cresc.

A. Cl.

p cresc.

mf

cresc.

B. Cl.

p cresc.

mf

cresc.

A. Sax.

p cresc.

à 2

mf

cresc.

T. Sax.

p cresc.

mf

cresc.

B. Sax.

p cresc.

mf

cresc.

B♭ Cm.  
Bl. Trp.

p cresc.

mf

cresc.

p cresc.

mf

cresc.

F Hrn.

à 2

mf

cresc.

mf

cresc.

C Trb.

à 2

mf

cresc.

mf

cresc.

C Euph.

mf

cresc.

St. B.

p cresc.

mf

cresc.

C Basses

p cresc.

mf

cresc.

Tim.

Drums

p cresc.

B. D.

mf

Cymb.

T.T.

cresc.

Perc.

1

mf

cresc.

2

Pno.  
Hrp.

mf

cresc.

1.

Picc. Fl. Ob. Bsn. Bb Cl. Bb Cl. A. Cl. B. Cl. A. Sax. T. Sax. B. Sax. Bb Cm. Bb Trp. F Hrn. C Trb. C Euph. St. B. C Basses Timp. Drums Perc. 1. Perc. 2. Pno. Hp.

2.

*f*<sub>p</sub> *S.D.* *p*



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Picc. *f p*

Fl. *f p*

Ob.

Bsn. *f p*

E. Cl. *f p*

B♭ Cl. *f p*

A. Cl. *f p*

B. Cl. *f p*

A. Sax. *f p*

T. Sax. *f p*

B. Sax. *f p*

B♭ Cm.  
B♭ Trp. *f p*

F Hrn. *p*

C Trb. *f p*

C Euph. *f p*

St. B. *f p*

C Basses *f p*

Tim. *s.fz*

Drums *S. D.*

1  
Perc. *p*

2  
Vibra

Pno.  
Hrp. *p*

Picc.

Fl.

Ob.

Bsn.

1st Solo

p

à 2

El Cl.

Bl Cl.

A. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Cm.  
B♭ Trp.

F Hrn.

C Trb.

Solo

p

C Euph.

St. B.

C Basses

Tim.

Drums

S. D.

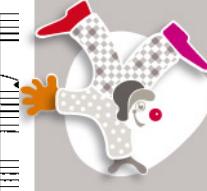
p

Perc.

1

2

Pno.  
Hrp.



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## The Club Song

57

Deliberato  $\text{♩} = 110$ 

Picc. *1st Fl. take Piccolo (II)*  
 Fl.  
 Ob.  
 Bsn.

387

2nd Fl. 2x only *mf*  
*mf* 2x only  
*mf* 2x only  
*mf* 2x only

Deliberato  $\text{♩} = 110$ 

Eb Cl.  
 Bb Cl.  
 A. Cl.  
 B. Cl.

387

*mf* 2x only  
*mf* 2x only  
*mf* 2x only  
*mf* 2x only  
*mf* 2x only

Deliberato  $\text{♩} = 110$ 

A. Sax.  
 T. Sax.  
 B. Sax.

387

*mf* 2x only  
*mf* 2x only  
*mf* 2x only

Deliberato  $\text{♩} = 110$ 

Bb Crn.  
 Bb Trp.  
 F Hrn.

387

*mf* muted  
*mf* 2x only  
*mf* 2x only  
*mf* 2x only

Deliberato  $\text{♩} = 110$ 

C Trb.  
 C Eup.  
 St. B.  
 C Basses

387

*mf* p - mf  
*mf* p - mf  
*mf* p - mf  
*mf* p - mf

Deliberato  $\text{♩} = 110$ 

Timp.  
 Drums  
 1  
 2  
 Perc.  
 Pno.  
 Hrp.

387

*S. D. mf* p - mf  
*mf* p - mf  
*mf* Bells  
*mf* 387

Picc.

Fl.

Ob.

Bsn.

B♭ Cl.

B♭ Cl.

A. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Cm.  
B♭ Trp.

F Hrn.

C Trb.

C Euph.

St. B.

C Basses

Tim.

Drums

Perc.

Pno.  
Hrp.

*Play*

*2nd p*

*Play*

*2nd p*

*Play*

*p*

*2nd & 3rd*

*p*

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## Optional Reprise

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl.

A. Cl.

B. Cl.

A. Sax

T. Sax

B. Sax

B♭ Crn.  
B♭ Trp.

F Hrn.

C Trb.

C Euph.

St. B.

C Basses

Tim.

Drums

Perc.

Pno.  
Hpf.

The score consists of four systems of staves, each with a dynamic marking 'f'. The instruments listed are Picc., Fl., Ob., Bsn., E♭ Cl., B♭ Cl., A. Cl., B. Cl., A. Sax, T. Sax, B. Sax, B♭ Crn./B♭ Trp., F Hrn., C Trb., C Euph., St. B., C Basses, Tim., Drums, Perc., Pno., and Hpf. The first three systems are identical, while the fourth system shows different dynamics for various instruments.

To Continue

403

Picc. *mf*

Fl. à 2 *mf*

Ob. *mf*

Bsn. *mf*

El Cl. *mf*

Bl Cl. à 2 *mf*

A. Cl. *mf*

B. Cl. *mf*

A. Sax. à 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

B♭ Cm. *Open*

B♭ Trp. *Open*

F Hrn. *ff*

C Trb. *ff*

C Euph. *ff*

St. B. *ff*

C Basses *ff*

Tim. *ff*

Drums *ff*

1 Perc. *Cymb. ff*

2 Perc. *sfz* *ff*

Pno. Hrp. *gliss.* *ff*

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Picc.

Fl.

Ob.

Bsn.

El. Cl.

B♭ Cl.

A. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Cm.  
B♭ Trp.

F Hrn.

C Trb.

C Euph.

St. B.

C Basses

Tim.

Drums

1  
Perc.

2

Pno.  
Hrp.

Score for orchestra and piano/harp, page 62. The score includes parts for Picc., Fl., Ob., Bsn., E: Cl., Bl: Cl., A: Cl., B: Cl., A: Sax., T: Sax., B: Sax., Bi: Cm., B: Trp., F: Hrn., C: Trb., C: Euph., St: B., C: Basses, Timp., Drums, Perc., and Pno/Hrp.

Instrumental parts (from top to bottom):

- Picc.
- Fl.
- Ob.
- Bsn.
- E: Cl.
- Bl: Cl.
- A: Cl.
- B: Cl.
- A: Sax.
- T: Sax.
- B: Sax.
- Bi: Cm.
- B: Trp.
- F: Hrn.
- C: Trb.
- C: Euph.
- St: B.
- C: Basses
- Timp.
- Drums
- Perc.
- Pno/Hrp.

Musical markings and dynamics:

- rall.* (rallentando) appears multiple times in various staves.
- rall.* (rallentando) is marked above the final staff.
- div.* (division) is marked above the C: Euph. staff.
- Cymb. rall.* (cymbal rallentando) is marked above the Timp. staff.
- sfz* (sfz) and *rall.* are marked above the Drums staff.
- rall.* is marked above the Perc. staff.
- rall.* is marked above the Pno/Hrp. staff.



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63

Picc. *ff*

Fl. *ff*

Ob. *ff*

Bsn. *ff*

E♭ Cl. *ff*

B♭ Cl. *ff*

A. Cl. *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

B♭ Cm. *ff*

B♭ Trp. *ff*

F Hrn. *ff*

C Trb. *ff*

C Euph. *ff*

St. B. *ff*

C Basses *ff*

Tim. *ff*

Drums *ff*

1 Perc. *ff*

2 Perc. *ff*

Pno. Hp. *ff*

**422 a tempo**

Picc. Fl. Ob. Bsn.

**422 a tempo**

El. Cl. B♭ Cl. A. Cl. B. Cl.

**422 a tempo**

A. Sax. T. Sax. B. Sax.

**422 a tempo**

Bl. Cm. Bl. Trp. F. Hrn.

**422 a tempo**

C. Trb. B. Trb.

**422 a tempo**

C. Euph. St. B. C. Basses

**422 a tempo**

Tim. Drums Cymb. T.T.

**422 a tempo**

1. Perc. 2. Perc.

**422 a tempo**

Pno. Hrp.

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