

RUSSIAN CHRISTMAS MUSIC

ALFRED REED

INSTRUMENTATION

1	Conductor	1	1st B \flat Cornet	WORLD PARTS Available for download from www.alfred.com/worldparts
2	1st C Piccolo (Alt. 3rd C Flute)	1	2nd B \flat Cornet	
2	2nd C Piccolo (Alt. 4th C Flute)	1	3rd B \flat Cornet	1st Horn in E \flat 2nd Horn in E \flat 3rd Horn in E \flat 4th Horn in E \flat 1st Trombone in B \flat Bass Clef 2nd Trombone in B \flat Bass Clef 3rd Trombone in B \flat Bass Clef 4th Trombone in B \flat Bass Clef 1st Trombone in B \flat Treble Clef 2nd Trombone in B \flat Treble Clef 3rd Trombone in B \flat Treble Clef 4th Trombone in B \flat Treble Clef Baritone in B \flat Bass Clef Tuba in E \flat Bass Clef Tuba in E \flat Treble Clef Tuba in B \flat Bass Clef Tuba in B \flat Treble Clef
2	1st C Flute	1	1st B \flat Trumpet	
2	2nd C Flute	1	2nd B \flat Trumpet	
1	1st Oboe	1	3rd B \flat Trumpet	
1	2nd Oboe	1	4th B \flat Trumpet	
1	English Horn (opt.)	1	1st Horn in F	
1	1st Bassoon	1	2nd Horn in F	
1	2nd Bassoon	1	3rd Horn in F	
1	Contrabassoon (opt.)	1	4th Horn in F	
1	E \flat Clarinet	2	1st Trombone	
3	1st B \flat Clarinet	2	2nd Trombone	
3	2nd B \flat Clarinet	2	3rd Trombone	
3	3rd B \flat Clarinet	2	4th Trombone (Bass)	
1	E \flat Alto Clarinet	2	Baritone	
2	B \flat Bass Clarinet	1	Baritone Treble Clef	
1	BB \flat Contrabass Clarinet	4	Tuba	
2	1st E \flat Alto Saxophone	1	String Bass	
2	2nd E \flat Alto Saxophone	1	Timpani	
1	B \flat Tenor Saxophone	3	Percussion I (Bass Drum, Pair of Cymbals, Suspended Cymbal, Gong)	
1	E \flat Baritone Saxophone	4	Percussion II (Chimes, Xylophone, Triangle, Bells)	
1	B \flat Bass Saxophone (opt.)			

PROGRAM NOTES

Originally written in November 1944, RUSSIAN CHRISTMAS MUSIC was first performed in December of that year at a special concert in Denver, Colorado, by a select group of musicians from five of the leading service bands stationed in that area. Two years later the music was revised and somewhat enlarged, and in that form was one of the three prize-winning works in the 1947 Columbia University contest for new serious music for symphonic band. First performances of this second version subsequently took place in 1948: the first by the Juilliard Band under Donald I. Moore, and the second by the Syracuse University Symphonic Band under Harwood Simmons, to whom the work was dedicated. Since then this music, although not previously published, has remained in the repertory of the concert band consistently and has established the composer as one of the most important writers for the contemporary band or wind ensemble.

This published edition represents a thorough revision of the entire work by the composer in keeping with the developing instrumentation of the serious band or wind ensemble. It incorporates all of the many changes that have taken place in this area during the past years. Although the music is essentially the same, the instrumentation has been completely reworked throughout to achieve even greater clarity of texture and the utmost sonority possible. Thus we attain a degree of differentiation in the brass choirs that has come to be an accepted characteristic of the contemporary attitude toward the large-scale wind-brass-percussion ensemble.

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.



An ancient Russian Christmas carol ("Carol of the Little Russian Children"), together with a good deal of original material and some motivic elements derived from the liturgical music of the Eastern Orthodox Church, forms the basis for this musical impression of Old Russia during the jubilant Christmas season. Although cast in the form of a single, continuous movement, four distinct sections may be easily recognized, which the composer originally subtitled "Children's Carol," "Antiphonal Chant," "Village Song," and the closing "Cathedral Chorus." All of the resources of the modern, integrated symphonic band are drawn upon to create an almost overwhelming sound picture of tone color, power, and sonority.

NOTES TO THE CONDUCTOR

This composition is based on the liturgical music of the Eastern Orthodox Church, which is vocal in origin since no instruments of any kind are permitted in the Orthodox service. Therefore, the entire score, no matter how fast the tempi or how powerful the climaxes, must be played in a lyrical style with great sonority and sostenuto throughout.

Tempo markings, and especially metronomic indications, must be taken as approximations only; the exact tempo at any point is determined, as always, by such matters as the size of the performing group, the ability of the players, and the acoustical conditions under which the performance is taking place.

The full score and parts have been elaborately cued and cross-cued in anticipation of unequal instrumental development, missing instruments, or the necessity of balancing incomplete instrumentation. You should not hesitate to make use of such "playing" cues wherever necessary in your opinion to achieve perfect balances or replacements of weak or missing instruments. Entrance cues have also been added to help the performer avoid ragged attacks.

The relationship of trumpets to cornets, as in other scores by this composer, rests on the trumpets as the main upper voices of the "brilliant" brass choir and the cornets performing the same function for the "mellow." The proportion should be eight trumpets (with two players each on the 1st, 2nd, 3rd, and 4th parts) to three cornets (with one player each on the 1st, 2nd, and 3rd parts). Other brass, of course, will be grouped in proportion to these two sections.

The long soli pizzicato line for the string basses, beginning at 118 and continuing until five measures before 155, although cued in the tubas, contrabass clarinet, and contrabassoon, should not really be attempted on those instruments. The music will be complete and will flow more smoothly without the line being present at all should there be no string basses available, since the peculiar quality of the string bass pizzicato in conjunction with the soft winds cannot really be obtained in any other manner, no matter how well or delicately such a passage may be played by a tuba, contrabass clarinet, or contrabassoon.

Special care should be taken with the long pedal points and the exceptional array of extra percussion instruments in building up and receding from the various climaxes in the final section of the work. From 166 on, the gradual build in intensity must be properly drawn out, and the peaks of sonority should not come as an anticlimax.

The English horn solos should be played *à piacere* (at will), however, without permitting an interruption of the melodic line.

And, as always, care and attention to dynamics, phrasing, attack, and sostenuto will be more than amply rewarded with a stirring performance of this exciting music.

Alfred Reed

for Harwood Simmons
RUSSIAN CHRISTMAS MUSIC
for Symphonic Band

ALFRED REED

Duration: Approx. 12 m.

Andante, molto sostenuto ♩ c. 72

Piccolo (alt. 3rd & 4th Flutes) 1 2

Flutes 1 2

Oboes 1 2

English Horn

Bassoons 1 2

Contrabassoon (Optional)

E♭ Clarinet

B♭ Clarinets 1 2 3

E♭ Alto Clarinet

B♭ Bass Clarinet

B♭ Contrabass Clarinet 1st 2nd

E♭ Alto Saxophone 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Bass Saxophone (Optional)

F Horns 1 2 3 4

B♭ Trumpets 1 2 3 4

B♭ Cornets 1 2 3

Trombones 1 2 3 4

Baritone

Tuba

String Bass

Timpani

Percussion

Suspended Cymbal

Gong

Pair of Cymbals

Bass Drum

Bells

Chimes

Xylophone

Triangle

Chimes Solo

Alto Cl.

B. Cl.

Alto + Bass Cls.

Alto Cl. Bsns. 1.

B. Cl.

Str. Bases

Chimes Solo

p *sim.* *div.* *pp* *sempre p*

© 1969 SAM FOX PUBLISHING

© Renewed 1997 and Assigned to WB MUSIC CORP. (ASCAP)

All Rights Reserved including Public Performance for Profit

To purchase a full-length recording of this piece, go to alfred.com/downloads

[illegible]

rit. 22 Tempo primo ♩ = c. 72

Fls. 3 4

Fls. 1 2

Obs. 1 2

E. H.

Bns. 1 2

Cbn.

E♭ Cl.

B♭ Cls. 1 2 3

A. Cl.

Bs. Cl.

B♭ Cb. Cl.

A. Saxs. 1 2

T. Sax.

Bar. Sax.

B. Sax.

Hns. 1 2 3 4

Tpts. 1 2 3 4

Cors. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

Str. Bass

Timp.

Susp. Cym.

Cyms. Pr.

Bells

Chimes

Alto + B. Cls.

Bn. 1, Alto Cl.

Bn. 2, B. Cl.

Hns. 1, 2

Hn. 1

Hn. 4

Str. B.

Chimes

pp

dim.

f

cresc.

1st only

1st div.

Tutti div.

pizz.

Chimes

Fls. 3 4

Fls. 1 2

Obs. 1 2

E. H.

Bns. 1 2

Cbn.

E^b Cl.

B^b Cls. 1 2 3

A. Cl.

Bs. Cl.

B^b Cb. Cl.

A. Saxes 1 2

T. Sax.

Bar. Sax.

Bs. Sax.

Hns. 1 2 3 4

Tpts. 1 2 3 4

Cors. 1 2 3

Trbs. 1 2 3 4

Bar.

Tuba

Str. Bass

Timp.

Susp. Cym.

Cyms. Pr.

Chimes

32 Con moto $\text{♩} = c. 80$

Soli a2

1st

2nd

Fls.

Soli

div.

1st

2nd

1 only

arco

Solo

Susp. Cym. (Timp sticks)

Pair of Cyms.

molto

f marc. ma sost.

a2

Trbs. 1, 2, 3

Trbs.

f (let ring)

poco ritard. 43 *a tempo* ♩ = 80

Fls. 3
4

Fls. 1
2

Obs. 1
2

E. H.

Bns. 1
2

Cbn.

E^b Cl.

B^b Cls. 1
2
3

A. Cl.

Bs. Cl.

B^b Cb. Cl.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

Bs. Sax.

Hns. 1
2
3
4

Tpts. 1
2
3
4

Cors. 1
2
3

Trbs. 1
2
3
4

Bar.

Tuba

Str. Bass

Timp.

Susp. Cym.

Cyms. Pr.

Chimes

f, *pp*, *p*, *f sim.*, *pizz.*, *arco*, *Solo*, *(let ring)*

Legal Use Requires Purchase

Fls. 3 4 $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$ (Fls.) $\text{♩} = \text{♩}$ 84 rit.

Fls. 1 2 a2 p dim. pp

Obs. 1 2 a2 p dim. pp

E. H. p dim. pp

Bns. 1 2 a2 p dim. pp

Cbn. p dim. pp

E \flat Cl. p dim. pp

B \flat Cls. 1 2 3 div. p dim. pp

A. Cl. p dim. pp

Bs. Cl. p dim. pp

B \flat Cb Cl. p dim. pp

A. Saxs. 1 2 p dim. pp

T. Sax. p dim. pp

Bar. Sax. p dim. pp

Bs. Sax. p dim. pp

Hns. 1 2 3 4 3rd p dim. pp

Tpts. 1 2 3 4 4th p dim. pp

Cors. 1 2 3 p dim. pp

Trbs. 1 2 3 4 p dim. pp

Bar. p dim. pp

Tuba p dim. pp

Str. Bass p dim. pp

Timp. p dim. pp

Susp. Cym. p dim. pp

Cyms. Pr. p dim. pp

Chimes p dim. pp

Legal Use Required

half the Bars., only

1st half

2nd half

(let ring)

351 Allegro non troppo
♩ = 92 3rd & 4th Fls. change to Picc. 1 & 2

Fls. 3
4
Fls. 1
2
Obs. 1
2
E. H.
Bns. 1
2
Cbn.
E♭ Cl.
B♭ Cls. 1
2
3
A. Cl.
Bs. Cl.
B♭ Cb. Cl.
A. Saxes. 1
2
T. Sax.
Bar. Sax.
Bs. Sax.
Hns. 1
2
3
4
Tpts. 1
2
3
4
Cors. 1
2
3
Trbs. 1
2
3
4
Bar.
Tuba
Str. Bass
Timp.
Susp. Cym.
Cym. Pr.
Chimes

unis. Soli
pp
Soli
p
poco a poco cresc.
a2 Soli
pp
1st
2nd
p poco a poco cresc.
Bn. 1
Bn. 2
A. Cl.
Bn. 1
1st only
2nd
pp
div.
p cresc.
poco a poco cresc.
poco a poco cresc.

This image shows a page from a musical score, likely for a symphony or concert band. The page is numbered 63 in the top left corner. The title at the top is "poco più mosso" with a tempo marking of 100. The score is written for a large ensemble, including Piccolos, Flutes (Fls.), Oboes (Obs.), Euphoniums (E. H.), Baritone Saxophones (Bns.), Contrabass (Cbn.), E-flat Clarinets (E♭ Cl.), Bass Clarinets (B♭ Cls.), Alto Clarinets (A. Cl.), Bass Clarinets (Bs. Cl.), Bass Contrabass Clarinets (B♭ Cb. Cl.), Alto Saxophones (A. Saxs.), Tenor Saxophones (T. Sax.), Baritone Saxophones (Bar. Sax.), Bass Saxophones (Bs. Sax.), Horns (Hns.), Trumpets (Tpts.), Corsos (Cors.), Trombones (Trbs.), Baritone (Bar.), Tuba, String Bass (Str. Bass), Timpani (Timp.), Suspended Cymbal (Susp. Cym), Cymbal (Cyms. Pr.), Bass Drum (B. D.), and Chimes.

The score includes various musical notations such as notes, rests, and dynamic markings like *molto cresc.*, *sempre marc.*, *sempre ff*, *stacc.*, *sim.*, and *let ring*. There are also performance instructions like *a2*, *1st*, *2nd*, *3rd*, and *unis.*. A large red watermark reading "Legal View Requires Purchase" is overlaid diagonally across the page.

Picc. 1 2

Fls. 1 2

Obs. 1 2

E. H.

Bns. 1 2

Cbn.

E^b Cl.

B^b Cls. 1 2 3

A. Cl.

Bs. Cl.

B^b Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Bs. Sax.

Hns. 1 2 3 4
2nd *staacc.*
4th *staacc.*

Tpts. 1 2 3 4

Cors. 1 2 3

Trbs. 1 2 3 4

Bar.

Tuba

Str. Bass

Timp.

Susp. Cym.

Cyms. Pr.

B. D.

Bells

(Timp. sticks)

Picc. 1
2

Fla. 1
2

Obs. 1
2

E. H.

Bns. 1
2

Cbn.

E^b Cl.

B^b Cts. 1
2
3

A. Cl.

Bs. Cl.

B^b Cb. Cl.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

Bs. Sax.

Hns. 1
2
3
4

Tpts. (1)
2
3
4

Cors. 1
2
3

Trbs. 1
2
3
4

Bar.

Tuba

Str. Bass

Timp.

**Susp. Cym.
Cyms. a2
B. D.**

Bells

Xylo.

76

molto marc.
gva - - -

molto marc.

molto marc.

molto marc.

molto marc.

molto marc.

molto marc.

molto marc.

molto marc.

molto marc.

molto marc.

molto marc.

molto marc.

molto marc.

molto marc.

molto marc.

molto marc.

molto marc.

molto marc.

molto marc.

poco meno

metal hammers

hard hammers

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments, including woodwinds, brass, and percussion. The instruments listed on the left side of the page are: Picc. (Piccolo), Fls. (Flutes), Obs. (Oboes), E. H. (Euphonium), Bns. (Bassoons), Cbn. (Contrabassoon), E♭ Cl. (E-flat Clarinet), B♭ Cls. (B-flat Clarinets), A. Cl. (Alto Clarinet), Bs. Cl. (Bass Clarinet), B♭ Cb. Cl. (B-flat Contrabass Clarinet), A. Saxes. (Alto Saxophones), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), Bs. Sax. (Bass Saxophone), Hns. (Horns), Tpts. (Trumpets), Cors. (Cori), Trbs. (Trombones), Bar. (Baritone), Tuba, Str. Bass (String Bass), Timp. (Timpani), Cym. Pr. B. D. (Cymbal, Snare Drum), Bells, and Xylo. (Xylophone). The score is written in 4/4 time and features various musical notations, including notes, rests, and dynamic markings such as *sempre sf* (sempre fortissimo). A large, diagonal red watermark reading "ProQuest" is overlaid across the center of the page.

Viewing requires purchase

[illegible]

poco più mosso ♩ = 92 *rit... a tempo* ♩ = 76

Picc. 1 2
Fls. 1 2
Obs. 1 2
E. Hn.
Bns. 1 2
Cbn.
E♭ Cl.
B♭ Cls. 1 2 3
A. Cl.
Bs. Cl.
B♭ Cb. Cl.
A. Saxs. 1 2
T. Sax.
Bar. Sax.
Bs. Sax.
Hns. 1 2 3 4
Tpts. 1 2 3 4
Cors. 1 2 3
Trbs. 1 2 3 4
Bar.
Tuba
Str. Bass
Timp.
Cym.
Bells
Tri.

Soli
p
pp
Solo
pp
f
p
Tutti
1st half only
pp
f
pp
1st Solo
pp
Str. Bs. Cbn.
p
f
p
pp

Legal Use Requires Purchase

poco più mosso $\text{♩} = 92$

rit. 15

Picc. change to 3rd & 4th Fls.

1 2

Picc. 1 2

Fls. 1 2

Obs. 1 2

E. Hn.

Bns. 1 2

Cbn.

E^b Cl.

B^b Cls. 1 2 3

A. Cl.

Bs. Cl.

B^b Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Bs. Sax.

Hns. 1 2 3 4

Tpts. 1 2 3 4

Cors. 1 2 3

Trbs. 1 2 3 4

Bar.

Tuba

Str. Bass

Timp.

Cyms.

Bells

Tri.

mf *a2* *p* *poco a poco dim.* *pp* *tutti* *p* *pp* *1st Solo* *pp* *Str. Bs. Cb. Cl.* *p* *pp*

Fls. 3 4 Moderately, with a sustained, singing style

Fls. 1 2

Obs. 1 2 1st only

E. Hn.

A., Bs. Cl.

Bns. 1 2

Cbn.

Str. Bs.

E♭ Cl.

B♭ Cls. 1 2 3

A. Cl.

Bs. Cl.

B♭ Cb. Cl.

Str. Bs.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Bs. Sax.

B. Cl., Bn. 2

Hns. 1 2 3 4

Tpts. 1 2 3 4

Cors. 1 2 3

Trbs. 1 2 3 4

Bar.

Tuba

Str. Bass

pizz.

Timp.

Cyms.

Bells

Score for Flutes and other instruments, page 17. The score includes parts for Flutes (Fls.), Oboes (Obs.), English Horn (E. Hn.), Bassoons (Bns.), Contrabassoon (Cbn.), E♭ Clarinet (E♭ Cl.), B♭ Clarinets (B♭ Cls.), A Clarinet (A. Cl.), Bass Clarinet (Bs. Cl.), B♭ Contrabass Clarinet (B♭ Cb. Cl.), Alto Saxophones (A. Saxs.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Bass Saxophone (Bs. Sax.), Horns (Hns.), Trumpets (Tpts.), Corsos (Cors.), Trombones (Trbs.), Baritone (Bar.), Tuba, String Bass (Str. Bass), Timpani (Timp.), Cymbals (Cyms.), and Bells.

Key markings and instructions include:

- Flutes:** *p*, *f*, *poco*, *div.*, *2nd half only*, *(half of the 3rds)*.
- Oboes:** *f*, *p*, *mf*, *poco*.
- English Horn:** *f*, *p*.
- Bassoons:** *f*, *p*, *mf*, *poco*.
- Contrabassoon:** *f*, *p*, *mf*, *poco*.
- E♭ Clarinet:** *f*, *p*.
- B♭ Clarinets:** *f*, *p*, *mf*, *poco*.
- A Clarinet:** *f*, *p*, *mf*, *poco*.
- Bass Clarinet:** *f*, *p*, *mf*, *poco*.
- B♭ Contrabass Clarinet:** *f*, *p*, *mf*, *poco*.
- Alto Saxophones:** *f*, *p*, *mf*, *poco*.
- Tenor Saxophone:** *f*, *p*, *mf*, *poco*.
- Baritone Saxophone:** *f*, *p*, *mf*, *poco*.
- Bass Saxophone:** *f*, *p*, *mf*, *poco*.
- Horns:** *f*, *p*, *mf*, *poco*.
- Trumpets:** *f*, *p*, *mf*, *poco*.
- Corsos:** *f*, *p*, *mf*, *poco*.
- Trombones:** *f*, *p*, *mf*, *poco*.
- Baritone:** *f*, *p*, *mf*, *poco*.
- Tuba:** *f*, *p*, *mf*, *poco*.
- String Bass:** *f*, *p*, *mf*, *poco*.
- Timpani:** *f*, *p*, *mf*, *poco*.
- Cymbals:** *f*, *p*, *mf*, *poco*.
- Bells:** *f*, *p*, *mf*, *poco*.

Additional markings include *mf*, *f*, *p*, *mf*, *poco*, *div.*, *2nd half only*, *(half of the 3rds)*, *Ob., A. Sax.*, *A. Cl., Bn. 1*, *Bs. Cl., Bn. 2*, *Solo*.

Fls. 3/4 *f* *p* *mp*

Fls. 1/2 *f* *p* *mp*

Obs. 1/2 *pp* *f* *pp*

E. Hn. *f* *p* *mp*

Bns. 1/2 *f* *p* *mp*

Cbn. *f* *p* *mp*

E^b Cl. *f* *p* *mp*

B^b Cls. 1/2/3 *f* *p* *mp* *tutti* *un.* *div.* *half of the 3rds* *2nd half only* *tutti* *un.* *un.* *un.*

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

Bs. Cl. *f* *p* *mp*

B^b Cb. Cl. *f* *p* *mp*

A. Saxs. 1/2 *f* *p* *mp*

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

Bar. Sax. *f* *p* *mp*

Bs. Sax. *f* *p* *mp*

Hns. 1/2/3/4 *f* *p* *mp*

Tpts. 1/2/3/4 *f* *p* *mp*

Cors. 1/2/3 *f* *p* *mp*

Trbs. 1/2/3/4 *f* *p* *mp*

Bar. *f* *p* *mp* *poco*

Tuba *f* *p* *mp* *poco*

Str. Bass *f* *p* *mp* *poco*

Timp. *f* *p* *mp* *poco*

Cyms. *f* *p* *mp* *poco*

Bells *f* *p* *mp* *poco*

A., Bs. Cls. *f* *p* *mp*

Str. B. *f* *p* *mp*

Soli *f* *p* *mp*

Solo *f* *p* *mp*

Fls. 3 4

Fls. 1 2

Obs. 1 2

E. Hn.

Bns. 1 2

Cbn.

E^b Cl.

B^b Cls. 1 2 3

A. Cl.

Bs. Cl.

B^b Cb. Cl.

A. Saxs. 1 2

T. Sax.

Bar. Sax.

Bs. Sax.

Hns. 1 2 3 4

Tpts. 1 2 3 4

Cors. 1 2 3

Trbs. 1 2 3 4

Bar.

Tuba

Str. Bass

Timp.

Cyms.

Bells

1st

1st Solo

mp *p* *f* *pp*

3rd & 4th Fls. change to Picc. 1 & 2

142

3rd & 4th Fls. change to Picc. 1 & 2

Fls. 3/4

Fls. 1/2

Obs. 1/2

E. Hn.

Bns. 1/2

Cbn.

E^b Cl.

B^b Cls. 1/2/3

A. Cl.

Bs. Cl.

B^b Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Bs. Sax.

Hns. 1/2/3/4

Tpts. 1/2/3/4

Cors. 1/2/3

Trbs. 1/2/3/4

Bar. 1st

Tuba

Str. Bass

Timp.

Cyms.

Bells

1st Solo

3rd

Hn. 1

Hn. 1, 3

Hn. 2

1st

poco

Soli

155 Freely

poco a poco rit. $\text{♩} = 72$

Picc. 1
2

Fls. 1
2

Obs. 1
2

E. Hn.

Bns. 1
2

Cbn.

B^b Cl.

B^b Cls. 1
2
3

A. Cl.

Bs. Cl.

B^b Cb. Cl.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

Bs. Sax.

Hns. 1
2
3
4

Tpts. 1
2
3
4

Cors. 1
2
3

Trbs. 1
2
3
4

Bar.

Tuba

Str. Bass

Timp.

Cyms.

Bells

B. Cl.
Cb. Cl.

1st Solo

Str. B.
arco

Solo

E. Hn. (solo)

pp *p* *mf* *f* *ff*

22

J = J

rit. - - - - -

Picc. 1 2

Fls. 1 2

Obs. 1 2

E. Hn. *espr.* *pp* *mf* *f* *mf* *pp*

Bns. 1 2

Cbn.

E♭ Cl.

B♭ Cls. 1 2 3

A. Cl.

Bs. Cl.

B♭ Cb. Cl. *ppp* *ppp*

A. Saxs. 1 2

T. Sax.

Bar. Sax.

Bs. Sax.

Hns. 1 2 3 4 *Soli* *p*

Tpts. 1 2 3 4

Cors. 1 2 3

Trbs. 1 2 3 4

Bar.

Tuba

Str. Bass *ppp*

Timp.

Cyms

Bells

Hns. 1.2

• *Note to Conductor: If a large (30" or 32") Timpani is not available, all of these low "D's" may be played an octave higher, on the standard 25" Drum.*

Picc. 1 2
 Fls. 1 2
 Obs. 1 2
 E. Ha.
 Bns. 1 2nd poco a poco cresc. a2
 Cbn.
 E.♭ Cl.
 B♭ Cls. 1 2 3 div.
 A. Cl.
 Bs. Cl. poco a poco cresc.
 B♭ Cb. Cl.
 A. Saxes. 1 2 poco a poco cresc. a2
 T. Sax.
 Bar. Sax.
 Bs. Sax. poco a poco cresc. poco a
 Hns. 1 2 3 4
 Tpts. 1 2 3 4 a2
 Cors. 1 2 3 a3
 Trbs. 1 2 3
 Bar.
 Tuba poco a poco cresc.
 Str. Bass poco a poco cresc.
 Timp. poco a poco cresc.
 Susp. Cym. (soft Timp. sticks) poco a poco cresc.
 Gong B. D. poco a poco cresc.
 Bells poco a poco cresc.
 Chimes poco a poco cresc.

Picc. 1 2
 Fls. 1 2
 Obs. 1 2
 E. Hn.
 Bns. 1 2
 Cbn.
 E \flat Cl.
 B \flat Cls. 1 2 3
 A. Cl.
 Bs. Cl.
 B \flat Cb. Cl.
 A. Saxes. 1 2
 T. Sax.
 Bar. Sax.
 Bs. Sax. *poco cresc.*
 Hns. 1 2 3 4
 Tpts. 1 2 3 4
 Cors. 1 2 3
 Trbs. 1 2 3 4
 Bar.
 Tuba
 Str. Bass *sim.*
 Timp.
 Susp. Cym.
 Gong
 B. D.
 Bella
 Chimes

Musical score for a large orchestra, page 25. The score is in 4/4 time and marked "Più mosso" with a tempo of $J = 92$. The key signature is one sharp (F#). The score includes parts for Piccolo, Flutes, Oboes, English Horn, Bassoons, Contrabassoon, E \flat Clarinet, B \flat Clarinets, A Clarinet, Bass Clarinet, B \flat Contrabass Clarinet, Alto Saxophones, Tenor Saxophone, Baritone Saxophone, Bass Saxophone, Horns, Trumpets, Corsos, Trombones, Baritone, Tuba, String Bass, Timpani, Suspended Cymbal, Gong, Bells, and Chimes. The score features various musical notations including notes, rests, dynamics (e.g., *poco cresc.*, *sim.*), and articulation marks. A large red watermark "Prohibited Use" is overlaid diagonally across the page.

26

188

Picc. 1 2

Fls. 1 2

Obs. 1 2

E. Hn.

Bns. 1 2

Cbn.

E^b Cl.

B^b Cls. 1 2 3

A. Cl.

Bs. Cl.

B^b Cb. Cl.

A. Saxs. 1 2

T. Sax.

Bar. Sax.

Bs. Sax.

Hns. 1 2 3 4

Tpts. 1 2 3 4

Cors. 1 2 3

Trbs. 1 2 3 4

Bar.

Tuba

Str. Bass

Timp.

Susp. Cym.

Gong

Cyms. Pr.

B. D.

Bells

Chimes

1st

div.

a2

molto sonore

a2

molto sonore

a2

molto sonore

a3

molto sonore

sonore

sonore

Solo

let ring

(let all tones ring together)

Picc. 1 2

Fls. 1 2

Obs. 1 2

E. Ha.

Bns. 1 2

Cbn.

E^b Cl.

B^b Cls. 1 2 3

A. Cl.

Bs. Cl.

B^b Cb. Cl.

A. Saxs. 1 2

T. Sax.

Bar. Sax.

Bs. Sax.

Hns. 1 2 3 4

Tpts. 1 2 3 4

Cors. 1 2 3

Trbs. 1 2 3 4

Bar.

Tuba

Str. Bass

Timp.

Susp. Cym.

Gong

Cyms. Pr.

B. D.

Bells

Chimes

gva

gva

1st

(Solo)

(Solo)

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, with staves for various instruments including Piccolo, Flutes, Oboes, English Horn, Bassoons, Clarinets, Saxophones, Horns, Trumpets, Corsos, Trombones, Baritone, Tuba, String Bass, Timpani, Suspended Gong, Cymbals, and Bells/Chimes. The music is written in a key signature of one sharp (F#) and a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings like 'molto sonore' and 'Solo'. A large, diagonal watermark reading 'Legal User Requires Purchase' is overlaid across the center of the page.

29

rit. - - - - - 200 - a tempo $\text{♩} = 66$

Picc. 1 2

Fls. 1 2

Obs. 1 2

E. Ha.

Bns. 1 2

Cbn.

E♭ Cl.

B.♭ Cls. 1 2 3

A. Cl.

Bs. Cl.

B♭ Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Bs. Sax.

Hns. 1 2 3 4

Tpts. 1 2 3 4

Cors. 1 2 3

Trbs. 1 2 3 4

Bar.

Tuba

Str. Bass

Timp.

Susp. Cym.
Gong

Cyms. Pr.
B.D.

Bells
Chimes

loco

gva

a2

unis.

div.

let ring, as shown

A., Bs. Cl.

A. Cl. Bn.

B. Cl. Bn.

Chimes Solo

Picc. 1
 2
 Fls. 1
 2
 Obs. 1
 2
 E. Hn.
 Bns. 1
 2
 Cbn.
 E^b Cl.
 B^b Cls. 1
 2
 3
 A. Cl.
 Bs. Cl.
 B^b Cb. Cl.
 A. Saxes 1
 2
 T. Sax.
 Bar. Sax.
 Bs. Sax.
 Hns. 1
 2
 3
 4
 Tpts. 1
 2
 3
 4
 Cors. 1
 2
 3
 Trbs. 1
 2
 3
 4
 Bar.
 Tuba
 Str. Bass
 Timp.
 Susp. Cym.
 Gong
 Chimes

[illegible]

musical score for orchestra, page 32, rehearsal mark 219. The score is for a full orchestra, including Piccolo, Flutes, Oboes, English Horn, Bassoons, Contrabassoon, Clarinets (E♭, B♭, A, B♭, B), Saxophones (Alto, Tenor, Baritone, Bass), Horns, Trumpets, Corni, Trombones, Baritone, Tuba, String Bass, Timpani, Cymbals, Bells, and Chimes.

The score is marked *Con moto* with a tempo of ♩ c. 92. The key signature is one sharp (F#). The score is divided into two systems, with rehearsal mark 219 at the beginning of the second system.

Key markings and dynamics include:

- molto* (multiple instances)
- cresc. molto* (multiple instances)
- al.* (multiple instances)
- loco* (multiple instances)
- marc. e pesante* (multiple instances)
- marc.* (multiple instances)
- sonore* (multiple instances)
- 3rd p* (multiple instances)
- p* (multiple instances)
- marc. e sost.* (multiple instances)

The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff*, *f*, and *p*.

Picc. 1 2 *pp* *sf* *sonore* *a2*

Fls. 1 2 *pp* *sf* *sonore* *a2*

Obs. 1 2 *pp* *sf* *sonore*

E. Hn. *pp* *sf* *sonore*

Bns. 1 2 *pp* *a2* *sf* *sonore*

Cbn. *pp* *sf* *sonore*

E^b Cl. *pp* *sf* *sonore*

B^b Cls. 1 2 3 *pp* *sf* *sonore*

A. Cl. *pp* *sf* *sonore*

Bs. Cl. *pp* *sf* *sonore*

B^b Cb. Cl. *pp* *sf* *sonore*

A. Saxs. 1 2 *pp* *sf* *sonore* *a2*

T. Sax. *pp* *sf* *sonore*

Bar. Sax. *pp* *sf* *sonore*

Bs. Sax. *pp* *sf* *sonore*

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

Tpts. 1 2 3 4 *sf* *sost.* *sempre sf e molto sonore*

Cors. 1 2 3 *sf* *sost.* *a3*

Trbs. 1 2 3 4 *sf* *sost.* *sempre sf e molto sonore*

Bar. *sf* *sost.* *sempre sf e molto sonore*

Tuba *sf* *sost.* *sempre sf e molto sonore*

Str. Bass *sf* *sost.* *sempre sf e molto sonore*

Timp. *sf* *sost.* *sempre sf e molto sonore*

Cyms. Pr. B. D. *sf* *sost.* *sempre sf e molto sonore*

Bells *sf* *sost.* *sempre sf e molto sonore*

Chimes *sf* *sost.* *sempre sf e molto sonore*

Picc. 1 2

Fls. 1 2

Obs. 1 2

E. Hn.

Bns. 1 2

Cbn.

E^b Cl.

B^b Cls. 1 2 3

A. Cl.

Bs. Cl.

B^b Cb. Cl.

A. Saxes 1 2

T. Sax.

Bar. Sax.

Bs. Sax.

Hns. 1 2 3 4

Tpts. 1 2 3 4

Cors. 1 2 3

Trbs. 1 2 3 4

Bar.

Tuba

Str. Bass

Timp.

Cyms. Pr.

Bells

Chimes

marc. e pesante

a2

1st

3rd

(sost. sf)

1st only

2+3

[illegible]

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, with staves for various instruments including Piccolo, Flute, Oboe, English Horn, Bassoon, Clarinet, Saxophone, Trumpet, Trombone, Baritone, Tuba, Str. Bass, Timp., Susp. Cym., Gong, Cym. Pr., B. D., Bells, and Chimes. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'sim.' (simile) and 'f' (forte). A large, diagonal watermark reading 'Legal Use Requires Purchase' is overlaid on the page.

Picc. 1
 2
 Fls. 1
 2
 Obs. 1
 2
 E. Hn. 1
 2
 Bns. 1
 2
 Cbn. 1
 2
 E^b Cl. 1
 2
 B^b Cls. 1
 2
 3
 A. Cl. 1
 2
 B^b Cl. 1
 2
 A. Saxs. 1
 2
 T. Sax. 1
 2
 Bar. Sax. 1
 2
 Bs. Sax. 1
 2
 Hns. 1
 2
 3
 4
 Tpts. 1
 2
 3
 4
 Cors. 1
 2
 3
 4
 Trbs. 1
 2
 3
 4
 Bar. 1
 2
 Tuba 1
 2
 Str. Bass 1
 2
 Timp. 1
 2
 Susp. Cym. 1
 Gong 1
 Cym. Pr. 1
 B. D. 1
 Bells 1
 Chimes 1

*[Musical score page showing various instruments including Piccolo, Flutes, Oboes, English Horn, Bassoon, Clarinets, Saxophones, Trumpets, Cornets, Trombones, Baritone, Tuba, Str. Bass, Timpani, Suspended Cymbal, Gong, Cymals, Bells, and Chimes. The score includes dynamic markings such as *sempre fff* and *Solo*. A large red watermark "Legal Use Requires Purchase" is overlaid diagonally across the page.]*

[illegible]

Preview Only
Legal Use Requires Purchase



Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase