

HYMN VARIANTS

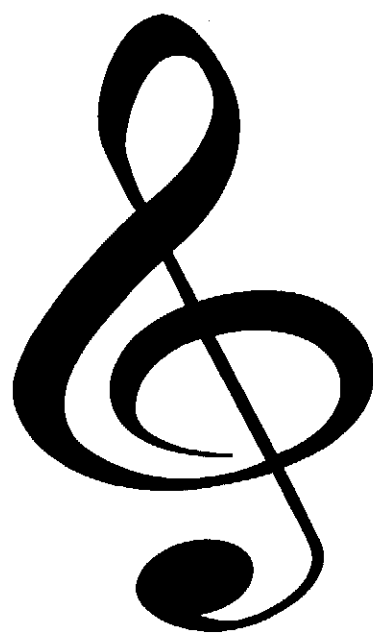
ALFRED REED

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HYMN VARIANTS

(based on "Lasst Uns Erfreuen" (1623))

Alfred Reed

Instrumentation

Full Conductor Score.....	1
1st & 2nd C Flute	5
C Piccolo - 3rd C Flute	1
E♭ Clarinet	1
1st B♭ Clarinet	4
2nd B♭ Clarinet	4
3rd B♭ Clarinet	4
E♭ Alto Clarinet	2
B♭ Bass Clarinet	2
B♭ Contrabass Clarinet	1
1st & 2nd Oboes	2
English Horn	1
1st & 2nd Bassoons	2
1st E♭ Alto Saxophone	2
2nd E♭ Alto Saxophone	2
B♭ Tenor Saxophone	1
E♭ Baritone Saxophone	1
1st B♭ Trumpet.....	3
2nd B♭ Trumpet.....	3
3rd B♭ Trumpet.....	3
1st & 2nd B♭ Cornet	2
1st & 2nd F Horn.....	2
3rd & 4th F Horn.....	2
1st Trombone.....	2
2nd Trombone.....	1
3rd Trombone.....	1
Baritone T.C.....	1
Baritone B.C.....	2
Tuba.....	5
String Bass.....	1
Percussion I (Cym., Tri., Sus. Cym.)	2
Percussion II (S.D., B.D., Gong)	3
Percussion III (Bells, Vibes, Chimes).....	2
Timpani	1

Alfred Reed

Composer, arranger, conductor and editor, Alfred Reed's life was intertwined with music almost from birth in New York City on January 25, 1921. His parents loved good music and made it part of their daily lives; as a result he was well acquainted with most of the standard symphonic and operatic repertoire while still in elementary school.



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

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

With over 200 published works in all media, many of which have been on required performance lists for over 25 years, Dr. Reed is one of the nation's most prolific and frequently performed composers. In addition to winning the Luria Prize in 1959, he has been awarded over 60 commissions. . . with more on the way! His work as a guest conductor has taken him to 49 states, Canada, Mexico, Europe, Japan, Australia and South America. He was the first "foreign" conductor to be invited to conduct and record with the world famous Tokyo Kosei Wind Orchestra, and is today the most frequently performed foreign composer in Japan.

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

Program Note

The great German chorale melody which has come down to us with its Latin title of "In Dulci Jubilo" (in English: "Now Let Us Sing With Joy") is at least 450 years old, and has existed in various forms in both the Protestant and Catholic hymnals, with various texts. But the dominant theme of all these texts is one of adoration and praise at the birth of Jesus Christ, thus making this "song of joy" a staple of the Christmas season in all countries throughout the world.

One of the earlier versions of this melody is that found in the "Geistliche Kirchengesang" ("Sacred Church Songs") published in 1623, where it bears the title "Lasst Uns Erfreuen" ("Let Us Be Joyful"), and it is this version that was taken by the composer as the basis for a set of variants, or variations, for Wind Orchestra, developing this ancient melody with all of the various tone colors, sonorities and instrumental combinations to be found in the contemporary integrated wind group.

The music is in three movements, the first titled "Proclamation," representing the proclaiming of the good news of the birth of Christ throughout the world. The second, titled "Adoration," depicts the hushed, breathless contemplation of the child newly born in the manger by the Three Kings and all the others who were guided to the spot by the star in the East. The third and final movement, "Exultation," attempts to portray the rejoicing of the shepherds and angels singing their praise of God and the glory of the event that was to change the world, ending with the re-statement of the original melody in all the power and majesty of the full ensemble.

Hymn Variants was commissioned for the combined national convention of Kappa Kappa Psi and Tau Beta Sigma in the Summer of 1991. It was first performed on that occasion on July 31st of that year by the 1991 National Intercollegiate Band under the direction of the composer at the closing concert of the convention at the University of Maryland in College Park, Maryland.

Note to Conductor

As always, metronomic numbers given with the various basic tempo indications should be taken as a general guide only, subject to modification where necessary because of acoustical conditions, or to enable the conductor to help bring out certain passages which may demand it.

The first movement must produce a feeling of majestic sonority throughout, befitting its title of a proclamation to all the world. Great *sostenuto* is required of all instruments, together with a *marcato* attack on all tongued passages, such as the first 13 measures, and then from measure 27 to the end, especially in the Woodwinds and Alto Saxophones in measure 36 and 37.

The second movement must be played in a flowing, well-sustained style throughout, with all notes held for full value and left by "rounding off" rather than "chopped off" abruptly. The feeling through the first two-thirds of the music (from the beginning up to measure 68) should be one of intense, almost breathless, adoration, to prepare for the approach to and sustaining of the climax passages (measure 68 through 88), and then resuming the feeling at the beginning to bring the movement to a hushed close. Special care should be taken that the contrapuntal texture of the middle section, beginning with the trio of solo instruments at measure 40 (Flute, Oboe and Vibraphone) sounds clearly in the ears of the audience. The tempo may move a bit faster here, as indicated in the score, resuming its original pace at measure 68.

The third movement must maintain a steady forward-driving momentum, but not so fast as to preclude the playing of the accompaniment figures in the Woodwinds and Alto Saxophones clearly and precisely at all times. This becomes extremely important in the playing of these figures by the Flutes, Piccolo and Eb Clarinet as accompaniment to the Horn passages from measure 14 through 22, and then in the Bassoons, Alto Clarinet and Tenor Saxophone (as cue if needed) from measure 23 through 30.

The running passages in the low instruments beginning must be played with a light staccato at all times so as to keep the tempo steady and not let the feeling of movement "bog down" at any point. The tempo picks up slightly at measure 49 so that from here through measure 86 the music can move along in a joyous singing style up to the final section, beginning at measure 87, where the feeling returns to the majestic mood of the opening, and broadens out to the final three measures, setting a seal of utmost sonority on this movement and the whole work as well.

HYMN VARIANTS

(based on "Lasst Uns Erfreuen" (1623))

1. Proclamation (1:55)

Alfred Reed
ASCAP

Majestically (*♩* = c. 50)

C Flutes 1 2

C Piccolo (dbl. 3rd Flute)

Oboes 1 2

English Horn

E♭ Clarinet

B♭ Clarinet 1 2 3

Alto Clarinet

B♭ Bass Clarinet

B♭ Contrabass Clarinet

Bassoons 1 2

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Majestically (*♩* = c. 50)

F Horns 1 2 3 4

B♭ Trumpets 1 2 3

B♭ Cornets 1 2

Hrn. Saxs.

f *sost.*

Trombones 1 2 3

Baritone

Tuba

String Bass

Timpani

Pair of Cymbals

Triangle

Suspended Cymbal

Snare Drum

Bass Drum

Gong

Bells

Chimes

Pr. Cym.

B.D.

Fla. 1 2 *sempre ff e marc.*

Picc. *sempre ff e marc.*

Obs. 1 2 *sempre ff e marc.*

E.Ho. *sempre ff e marc.*

E♭Cl. 1 2 *sempre ff e marc.*

Cl. 2 3 *sempre ff e marc.*

A.Cl. *sempre ff e marc.*

B.Cl. *sempre ff e marc.*

Cb.Cl. *sim.*

Bons. 1 2 *sempre ff e marc.*

A.Sax. 1 2 *sempre ff e marc.*

T.Sax. *sempre ff e marc.*

B.Sax. *sempre ff e marc.*

Hus. 1 2 3 4 *sempre ff e marc.*

Tpts. 1 2 3 *sim.*

Cors. 1 2 *sim.*

Trbn. 1 2 3 *sim.*

Bar. *sempre ff e marc.*

Tuba *sim.*

St.B. *sim.*

Timp. *f molto marc.*

Pr.Cyms. *f*

S.D. *f*

B.D. *f*

Bells *f*

Chimes *f*

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14

Fls. 1 *sost.* *ff* molto sonore

Picc. *sost.* *ff* molto sonore

Obs. 1 *sost.* *ff* molto sonore

E. Hn. *sost.* *ff* molto sonore

E♭ Cl. *sost.* *ff* molto sonore

Clk. 1 *sost.* *ff* molto sonore

2 *sost.* *ff* molto sonore

3 *sost.* *ff* molto sonore

A. Cl. *sost.* *ff* molto sonore

B. Cl. *sost.* *ff* molto sonore

Ob. Cl. *sost.* *ff* molto sonore

Bsns. *sost.* *ff* molto sonore

A. Saxs. *sost.* *ff* molto sonore

2 *sost.* *ff* molto sonore

T. Sax. *sost.* *ff* molto sonore

B. Sax. *sost.* *ff* molto sonore

14

Hns. 1 *sost.* *f*

2 *sost.* *f*

3 *sost.* *f*

4 *sost.* *f*

Tpts. 1 *ff* *sost.*

2 *ff* *sost.*

3 *ff* *sost.*

Cors. 1 *ff* *sost.*

2 *ff* *sost.*

Trbs. 1 *ff* *sost.*

2 *ff* *sost.*

3 *ff* *sost.*

Bar. *ff* *sost.* 1 Bar. only

Tuba *ff* *sost.* 1 Tuba only

St. B. *ff* *sost.*

Timp. *ff* *sost.*

Pr. Cym. *ff*

B.D. *ff*

Bells *ff*

Chimes *ff*

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This page of a musical score, numbered 7 in the top right corner, contains staves for the following instruments: Flute (Fl.), Piccolo (Picc.), Oboe (Obs.), English Horn (E.Hn.), E-flat Clarinet (Eb Cl.), Clarinet (Cl.), Bassoon (Bsns.), Saxophones (A. Sax., T. Sax., B. Sax.), Horns (Hns.), Trumpets (Tpts.), Cor Anglais (Cor.), Trombones (Trbs.), Baritone (Bar.), Tuba, and Snare Drum (St. B.). The score is written in a key signature of one flat and a 3/4 time signature. It features various musical notations, including notes, rests, and slurs. Dynamics such as *ff* (fortissimo) and *f* (forte) are indicated throughout. Articulation marks, including accents and staccato marks, are present. A rehearsal mark with the number 22 is visible above the Flute staff. The bottom of the page shows the beginning of the Snare Drum and Tuba parts, with the Snare Drum part including a section marked with a 2/2 time signature.

29 Piu mosso (♩ = c. 66)

Fl. 1, 2

Picc.

Obo. 1, 2

E.Hn.

Euph.

Cl. 1, 2, 3

A.Cl.

B.Cl.

Ch.Cl.

Bsn. 1, 2

A.Sax.

T.Sax.

B.Sax.

Hrn. 1, 2, 3, 4

Tpts. 1, 2, 3

Cor. 1, 2

Trbs. 1, 2, 3

Bar.

Tuba

St.B.

Timp.

Pr.Cyms.

Trgl.

Bells

Chimes

ff

ff *sost.*

f marc.

ff (*brassy*)

[illegible]

Fls. 1 2

Picc.

Obs. 1 2

E.Hn.

Euph.

Cls. 1 2 3

A.Cl.

B.Cl.

Cb.Cl.

Bsn. 1 2

A.Sax.

T.Sax.

B.Sax.

Hns. 1 2 3 4

Tpts. 1 2 3

Cors. 1 2

Trbns. 1 2 3

Bar.

Tuba

St.B.

Timp.

Tgl.

B.D.

Bells

Chimes

1981

Fl. 1 2

Picc.

Obs. 1 2

E.Hn.

Euph.

Cl. 1 2

A.Cl.

B.Cl.

Cb.Cl.

Bsn.

A.Sax.

T.Sax.

B.Sax.

Hrn. 1 2 3 4

Tpts. 1 2 3

Cors. 1 2

Trbn. 1 2 3

Bar.

Tuba

St.B.

Timp.

Pr.Cym.

Trgl.

B.D.

Bells

Chimes

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2. Adoration (5: 22)

Lento, molto sostenuto (♩ = c. 52)

Ob.

1. Soli

p

p *ma sonore*

p

p

p

p

p

p

p

pp

A. Cl., Ban. 1

B. Cl., Ban. 2

Lento, molto sostenuto (♩ = c. 52)

Ban. 1, A. Cl.

B. Cl., Ban. 2, St. B.

p

String Bass

Timpani

Pair of Cymbals

Suspended Cymbal

Gong

Bass Drum

Vibraphone

Chimes

Fla. 2 *mp* poco a poco cresc. *f* sonore

Fl. 3 *mp* poco a poco cresc. *f* sonore

Obs. 1 *mp* 2. *mp* poco a poco cresc. *f* sonore

E.Hn. *mp* poco a poco cresc. *f* sonore

E♭Cl. *p* poco a poco cresc. *f* sonore

Cl. 2 *mp* div. poco a poco cresc. *f* sonore

3 *mp* poco a poco cresc. *f* sonore

A.Cl. *mp* poco a poco cresc. *f* sonore

B.Cl. *mp* poco a poco cresc. *f* sonore

Cb.Cl. *mp* poco a poco cresc. *f* sonore

Bass. 1 *mp* poco a poco cresc. *f* sonore

2 *mp* poco a poco cresc. *f* sonore

A.Sax. *mp* poco a poco cresc. *f* sonore

2 *mp* poco a poco cresc. *f* sonore

T.Sax. *mp* poco a poco cresc. *f* sonore

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

Hr. 1 *mp* poco a poco cresc. *f* sonore

2 *p* poco a poco cresc. *f* sonore

3 *p* poco a poco cresc. *f* sonore

4 *p* poco a poco cresc. *f* sonore

Tpts. 1 *mp* poco a poco cresc. *f* sonore

2 *mp* poco a poco cresc. *f* sonore

3 *mp* poco a poco cresc. *f* sonore

Cor. 1 *mp* poco a poco cresc. *f* sonore

2 *mp* poco a poco cresc. *f* sonore

3 *mp* poco a poco cresc. *f* sonore

4 *mp* poco a poco cresc. *f* sonore

Hr. 4 *mp* poco a poco cresc. *f* sonore

Trbs. 1 *mp* poco a poco cresc. *f* sonore

2 *mp* poco a poco cresc. *f* sonore

3 *mp* poco a poco cresc. *f* sonore

Bar. 1 *mp* poco a poco cresc. *f* sonore

2 *mp* poco a poco cresc. *f* sonore

3 *mp* poco a poco cresc. *f* sonore

4 *mp* poco a poco cresc. *f* sonore

Tuba *mp* poco a poco cresc. *f* sonore

Str.B. *mp* poco a poco cresc. *ff*

Timp. (soft Timp. sticks) *ppp* *mf*

S.Cym. *ppp* *mf*

Vibes. *ppp* *mf*

Chimes *ppp* *mf*

[illegible]

40 Poco piu mosso (♩ = c. 80)

1. Solo

1. Solo

Ob.

(poco)

1. Tuba

2. Tubas

pizz.

Solo

Solo

p (let all tones ring)

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19

Fls. 1 2 *pp*

Fl. 3

Obs. 1 2 *pp*

E.Hn.

E♭Cl. 1

Cl. 2 3 *Soli* *p* *mp* *mp*

A.Cl. *mp*

B.Cl. *p*

Cb.Cl. *p* *mp*

Bsns. 1 2 *Soli* *p*

A.Sax. *Soli* *p* *Soli* *mp*

T.Sax. *Soli* *p*

E.Sax.

19

Hns. 1 2 3 4

Tpts. 1 2 3

Cors. 1 2

Trba. 1 2 3

Baz. *2 Bars.* *p*

Tuba *2 Tubas* *p*

St. B. *pizz.* *mp*

Timp.

Vibes. *to Bells*

Chimes

57

Fls. 1 2 *p cresc.*

Fl. 3 *p cresc.*

Obs. 1 2 *p cresc.*

E.Hn. *p cresc.*

E♭Cl. 1 *p cresc.*

Cl. 2 *p poco a poco cresc.*

3 *p cresc.*

A.Cl. *cresc.*

B.Cl. *p sim. cresc.*

Cb.Cl. *cresc.*

Bns. 1 2 *p cresc.*

A.Sax. 1 *p poco a poco cresc.*

2 *mp cresc.*

T.Sax. *p poco a poco cresc.*

B.Sax. *p cresc.*

Hns. 1 2 *f*

3 *f*

Tpts. 1 2 3

Cor. 1 2

Trbn. 1 2 3

Bar. *p unis. poco a poco cresc.*

Tuba *p poco a poco cresc.*

St.B. *arco pizz. poco a poco cresc.*

Timp.

Fl. 1 2 *dim.* *rit.*

Fl. 3 4 *dim.*

Obs. 1 2 *dim.*

E.Hn. *dim.*

Eb Cl. *div.* *mf* *dim.*

Cl. 1 2 *dim.*

Cl. 3 4 *dim.*

A. Cl. *sim.* *dim.*

B. Cl. *dim.*

Cb. Cl. *dim.*

Bsns. 1 2 *dim.*

A. Sax. *Ob. 1.* *pp*

T. Sax. *pp*

B. Sax. *p*

Hns. 1 2 3 4 *mp* *dim.* *rit.*

Tpts. 1 2 3

Cors. 1 2

Trbs. 1 2 3

Bar. (1 Bar.) *p* *Bsns., T. Sax.*

Tuba *dim.* *pizz.* *dim.*

St. B. *arco* *dim.*

Timp.

Bells

Chimes

688 Tempo I° (♩ = c. 60)

Fls. 1 2 *pp* Change to Piccolo

Fl. 3 *pp*

Oboe 1 2 *pp*

E.Hn. *pp*

E♭Cl. 1 *pp*

Cl. 2 *pp*

3 *pp*

A.Cl. *p* *sim.* *poco a poco cresc.*

B.Cl. *p* *sim.* *poco a poco cresc.*

Cb.Cl. *pp* *poco a poco cresc.*

Bsns. *p* *sim.* *poco a poco cresc.*

A.Saxs. 1 2

T.Sax. *p* *sim.* *poco a poco cresc.*

B.Sax. *p* *sim.* *poco a poco cresc.*

689 Tempo I° (♩ = c. 60)

Hns. 1 2 3 4 *pp*

Tpts. 1 2 3 *p* *poco a poco cresc.*

Cor. 1 2 *p* *(open)* *poco a poco cresc.*

Trbn. 1 2 3 *p* *poco a poco cresc.*

Bar. *p* *1 Bar.* *poco a poco cresc.*

Tuba *p* *(all other Bars.)* *sim.* *poco a poco cresc.*

St.B. *p* *sim.* *poco a poco cresc.*

Timp. *(medium hard felt sticks)* *p* *(ritmico)* *poco a poco cresc.*

B.D. *p* *poco a poco cresc.*

Bells *pp misterioso ("soft" beater)* *poco a poco cresc.*

Chimes *poco a poco cresc.*

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Fls. 1 2

Picc. (Piccolo) *f*

Obs. 1 2 *f* molto cresc.

E.Hn. *f*

E♭Cl. *mf* cresc.

Cl. 1 2 3 *mf* poco a poco cresc. *mf* cresc. *f*

A.Cl. *f*

B.Cl. *f*

Ch.Cl. *f*

Bsn. 1 2 *mf* molto cresc. e marc. *f* molto cresc.

A.Sax. 1 2 *mf* poco a poco cresc. *mf* cresc. *f*

T.Sax. *f* molto cresc. e marc.

B.Sax. *f* molto cresc.

Hns. 1 2 3 4

Tpts. 1 2 3 *molto marc. e cresc.*

Corn. 1 2 *mf* *molto marc. e cresc.*

Trbs. 1 2 3 *molto marc. e cresc.*

Bar. *dh.* *molto marc. e cresc.*

Tuba *molto marc. e cresc.*

St.B. *arco* *molto marc. e cresc.*

Timp. *molto marc. e cresc.*

S.Cym. S.Cym. *molto cresc.*

B.D. *molto cresc.*

Bells

Chimes

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This page of a musical score is for a large orchestra. The instruments listed on the left are: Fl. (Flute), Fl. (Flute II), Obs. (Oboe), E.Hn. (English Horn), Eb Cl. (Euphonium), Cls. (Clarinet in Bb), Cl. (Clarinet in C), A.Cl. (Alto Clarinet), B.Cl. (Bass Clarinet), Ch.Cl. (Contrabass Clarinet), Bsns. (Bassoon), A.Saxs. (Alto Saxophone), T.Sax. (Tenor Saxophone), B.Sax. (Bass Saxophone), Hns. (Horn), Tpts. (Trumpet), Cors. (Cornet), Trbs. (Trombone), Bar. (Baritone), Tuba, Sr.B. (Snare Drum), Timp. (Timpani), Cong. B.D. (Gong/Bell), Bells, and Chimes. The score includes various musical notations such as notes, rests, and dynamic markings like 'poco rit.', 'mf', 'poco a poco dim.', and 'sempre dim.'.

89 a tempo

Fl. 1 2

Fl. 3

Obs. 1 2

E.Hn. Soli

E.Hn. *p* (ma sonore) (poco) *sim.* (sost.)

E♭ Cl. 1 2

Cl. 2 3

A. Cl. 1 2

B. Cl. 1 2

Cb. Cl. 1 2

Bans. 1 2

E.Hn. *p* *sempre p*

A. Sax. 1 2

T. Sax. 1 2

B. Sax. 1 2

89 a tempo

Hns. 1 2 3 4

Tpts. 1 2 3

Cor. 1 2

Trbs. 1 2 3

Bar. 1 2

Tuba 1 2

St. B. 1 2

Timp. 1 2

Bells

Chimes

p *sempre p* *pp* *pizz.* *p* *pp*

A. Cl., Ban. 1

1 Tuba only

(2 Tubas)

3. Exultation (3:57)

25

Con moto, jubiloso (♩ = c. 66 - 68)

C Flutes 1 *ff* *ben ritmico*

C Piccolo 1 *ff* *ben ritmico*

Oboes 1 *ff* *ben ritmico*

English Horn 1 *ff* *ben ritmico*

E♭ Clarinet 1 *ff* *ben ritmico*

B♭ Clarinets 2 *ff* *ben ritmico*

E♭ Alto Clarinet 1 *ff* *ben ritmico*

B♭ Bass Clarinet 1 *ff* *ben ritmico*

B♭ Contrabass Clarinet 1 *ff* *sost.*

Bassoons 1 *ff* *sost.*

E♭ Alto Saxophones 1 *ff* *ben ritmico*

B♭ Tenor Saxophone 1 *ff* *ben ritmico*

E♭ Baritone Saxophone 1 *ff*

Con moto, jubiloso (♩ = c. 66 - 68)

F Horns 1 *ff* *s2*

B♭ Trumpets 1 *ff marc.* *mf*

B♭ Cornets 1 *ff marc.* *mf*

Trombones 1 *ff marc.* *mf*

Baritone 1 *ff* *f*

Tuba 1 *ff* *f*

String Bass 1 *ff* *f*

Timpani 1 *ff* *hard felt sticks* *ff* *mf* *f*

Pair of Cymbals 1 *Pr. Cym.* *f* *(to Triangle)*

Suspended Cymbal 1 *S. Cym.* *f* *(hard felt sticks)*

Triangle 1 *rim shot* *ff*

Snare Drum 1 *ff*

Bass Drum 1 *ff*

Bells 1 *f*

Chimes 1 *f*

f (Pedal down—let all tones ring together)

This page of a musical score is for a large orchestra, featuring woodwinds, brass, and percussion. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The woodwind section includes Flutes (Fls.), Piccolo (Picc.), Oboes (Obs.), English Horn (E.Hn.), E♭ Clarinet (E♭ Cl.), Clarinets (Cls.), Alto Clarinet (A.Cl.), Bass Clarinet (B.Cl.), and Contrabass Clarinet (Cb.Cl.). The brass section includes Bells (Bells.), Alto Saxophones (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Horns (Hns.), Trumpets (Tpts.), Cornets (Cor.), Trombones (Trbs.), Baritone (Bar.), Tuba, and Snare Drum (St. B.). The percussion section includes Timpani (Timp.), Bells (Bells.), and Chimes. The score is divided into measures, with some measures containing dynamic markings such as *mf* and *f*. The woodwinds and strings play a complex, rhythmic pattern, while the brass and percussion provide a strong, rhythmic foundation.

Fls. 1 2

Picc.

Obs. 1 2

E.Hn.

E♭ Cl.

Cls. 1 2 3

A.Cl.

B.Cl.

Cb.Cl.

Bells. 1 2

A. Sax. 1 2

T. Sax.

B. Sax.

Hns. 1 2 3 4

Tpts. 1 2 3

Cor. 1 2

Trbs. 1 2 3

Bar.

Tuba

St. B.

Timp.

Bells

Chimes

3981

Fla. 1
2
Picc.
Obs. 1
2
E.Hn.
Eb Cl.
1
2
3
Cl. 2
3
A. Cl.
B. Cl.
Cb. Cl.
Bsn.
1
2
A. Sax.
1
2
T. Sax.
B. Sax.
Hrn. 1
Hrn. 3
Hrn. 2
Hrn. 4
Hrn.
1
2
3
4
Tpts.
1
2
3
Corns.
1
2
Trbn.
1
2
3
Bar.
Tuba
St. B.
Timp.
Trgl.
Bells
Chimes

Fla. 1 2

Picc. 1 2

Obs. 1 2

E.Hrn.

Ep.Cl. 1 2

Clk. 1 2 3

A.Cl. 1 2

B.Cl. 1 2

Cb.Cl. 1 2

Bans. 1 2

A.Sax. 1 2

T.Sax. 1 2

B.Sax. 1 2

Hrn. 1 2 3 4

Tpts. 1 2 3

Corn. 1 2

Trbs. 1 2 3

Bar. 1 2

Tuba 1 2

St.B. 1 2

Timp. 1 2

Trgl. 1 2

Vibes. 1 2

Chimes 1 2

3981

Soli
mp

Ep.Cl.

Soli
mp

poco a poco cresc.

poco a poco cresc.

23

Fla. *f* *p*

Picc. *f* *p*

Oboe. *mp* *poco a poco cresc.*

E.Hrn. *mp* *poco a poco cresc.*

E♭Cl. *f* *mp* *poco a poco cresc.*

Cl. 2 *mp* *poco a poco cresc.*

3 *mp* *poco a poco cresc.*

A.Cl. *mp* *ritmico*

B.Cl. *mp*

Ch.Cl. *mp*

Bass. 1 *mp* *ritmico*

2 *mp*

A.Sax. *mp* *poco a poco cresc.*

2 *mp*

A.Cl., Bass. *mp*

T.Sax. *mp*

B.Sax. *mp*

Hrs. 1 *f* *marc.* *p*

2 *f* *marc.*

3 *f* *marc.*

4 *f* *marc.*

Tpta. 1 *mp* *marc.* *p*

2 *mp* *marc.*

3 *mp* *marc.*

Corr. 1 *mp* *marc.* *p*

2 *mp* *marc.*

Trbn. 1 *mp* *marc.* *p*

2 *mp* *marc.*

3 *mp* *marc.*

Bar. *A.Cl., Bass.* *I Bar.* *p* *sim.*

Tuba *p* *sim.*

St.B. *pizz.* *p* *sim.*

Timp. *mp* *sim.*

Trgl. *mp* *sub.* *sempre p*

Bells *mp* *sub.* *sempre p*

Chimes *mp* *sub.* *sempre p*

3981

Fl. 1 2 *mf dolce*

Picc.

Obs. 1 2 *mf* *sost.*

E.Hn. *mf* *sost.*

E♭Cl. 1 2 *mf dolce* *sost.*

Cl. 1 2 3 *mf* *sost.* *mf dolce*

A.Cl. *mf* *sost.* *mf dolce*

B.Cl. *mf* *sost.* *mf poco marc.*

Cb.Cl. *mf* *sost.* *mf poco marc.*

Bsn. *mf* *sost.* *mf poco marc.*

A.Sax. *mf* *sost.* *mf dolce*

T.Sax. *mf* *sost.* *mf dolce*

B.Sax. *mf* *sost.* *mf poco marc.*

Hrn. 1 2 3 4

Tpts. 1 2 3

Corn. 1 2

Tbn. 1 2 3

Bar. *mf poco marc.*

Tuba *mf poco marc.*

St.B. *mf poco marc.*

Timp. *mp sec.*

Trgl.

Bells *poco cresc.*

Chimes *poco cresc.*

31

Fib. *mf* poco marc. *f*

Picc. *f* poco marc.

Oba. *mp* cresc. poco marc. *f*

E.Hn. *mf* cresc. poco marc. *f*

E♭Cl. *mp* cresc. poco marc. *f*

Cl. *mp* cresc. poco marc. *f*

A.Cl. *mp* cresc. poco marc. *f*

B.Cl. *f* cantando

Cb.Cl. *f* cantando

Bsn. *f* cantando

A.Sax. *mp* cresc. poco marc. *f*

T.Sax. *mp* cresc. poco marc. *f*

B.Sax. *f* cantando

31

Hrn. *mf* cantando

Tpts. *mf* cantando

Cors. *mf* cantando

Trbn. *mf* cantando

Bar. *mf* cantando

Tuba *mf* cantando

St. B. *mf* cantando

Timp. *mf* sec.

(to S.Cym.)

Bells

Chimes

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. The instruments listed on the left side of the page are: Flute (Fl.), Piccolo (Picc.), Oboe (Obs.), English Horn (E.Hn.), Euphonium (Euph.), Clarinet (Cl.), Bassoon (Bsn.), Saxophone (Sax.), Trumpet (Tpts.), Horn (Hns.), Trombone (Tbns.), Baritone (Bar.), Tuba (Tuba), Snare Drum (St. B.), Timpani (Timp.), Bells, and Chimes. The score is written in a standard musical notation with various notes, rests, and dynamic markings. The page number 40 is visible in the top right corner. The score is divided into two systems, with the first system ending at measure 40 and the second system starting at measure 41. The instruments are arranged in a vertical stack, with the Flute at the top and the Chimes at the bottom. The score includes various musical notations such as notes, rests, and dynamic markings like 'f marc.' and 'ff'. The page is numbered 40 in the top right corner. The score is divided into two systems, with the first system ending at measure 40 and the second system starting at measure 41. The instruments are arranged in a vertical stack, with the Flute at the top and the Chimes at the bottom. The score includes various musical notations such as notes, rests, and dynamic markings like 'f marc.' and 'ff'.

Fla. 1
2
marc.

Picc.
marc.

Obs. 1
2
marc.

E.Hn.
marc.

Eb Cl.
marc.

Cl. 1
2
marc.

A. Cl.
marc.

B. Cl.
marc.

Ch. Cl.
marc.

Bsns. 1
2
marc.

A. Sax.
marc.

T. Sax.
marc.

B. Sax.
marc.

Hns. 1
2
3
4

Tpts. 1
2
3
4
marc.

Corn. 1
2
marc.

Trbn. 1
2
3
marc.

Bar.
marc.

Tuba
marc.

St. B.
marc.

Timp.
marc.

Pr. Cym.
S. Cym.
marc.

B. D.
marc.

Bells
marc.

Chimes
marc.

3981 * To be played on the smallest diameter (highest pitched) Snare Drum available (3½" diameter preferred).

Fla. 1
2
Picc.
Obs. 1
2
E.Hn.
E♭Cl.
1
2
3
Cla. 2
3
A.Cl.
B.Cl.
Cb.Cl.
Bans. 1
2
A.Sax. 1
2
T.Sax.
B.Sax.
Hns. 1
2
3
4
Tpta. 1
2
3
Cors. 1
2
Trbn. 1
2
3
Bar. 1
2
Tuba 1
2
St.B.
Timp.
Pr.Cyms.
S.D.
B.D.
Bells
Chimes

59

Fls. 1 2 *mf* *Soli* *ten.*

Picc. *mf* *Soli* *ten.*

Obs. 1 2 *mf* *Soli* *ten.*

E.Hn. *mf* *Soli* *ten.*

E♭Cl. 1 2 *mf* *Soli* *ten.*

Clb. 1 2 3 *mf* *Soli* *ten.*

A.Cl. *mf* *stacc.*

B.Cl. *mf* *stacc.*

C♭Cl. *mf* *stacc.*

Bsns. 1 2 *mf* *stacc.* *mp* *a2*

A.Sax. 1 2 *mf* *Soli* *ten.*

T.Sax. *mf* *stacc.* *Bsn. 1* *Bsn. 2*

B.Sax. *mf* *stacc.* *mp*

59

Hns. 1 2 *mp* *soft* *stacc.*

Tpts. 1 2 3

Cors. 1 2

Hn. 1 2 3 4 *mp* *arcu* *mf* *stacc.*

Trbn. 1 2 3 *mp* *light stacc.*

Bar. *mp* *light stacc.* *B.Cl., B.Sax.*

Tuba *mp* *light stacc.* *I Tuba*

St. B. *mp* *light stacc.*

Timp. *mp*

S.D. *sim.*

Bells

Chimes

3981

Fls. 1 *ten.* *poco a poco cresc.* *f* *sonore*

Picc. *ten.* *poco a poco cresc.* *f* *sonore*

Obs. 1 *ten.* *poco a poco cresc.* *f* *sonore*

E.Hn. *ten.* *poco a poco cresc.* *f* *sonore*

E♭ Cl. *ten.* *poco a poco cresc.* *f* *sonore*

Cl. 1 *ten.* *poco a poco cresc.* *f* *sonore*

Cl. 2 *ten.* *poco a poco cresc.* *f* *sonore*

A. Cl. *dir.* *poco a poco cresc.* *f* *sonore*

B. Cl. *poco a poco cresc.* *f* *sonore*

Ch. Cl. *poco a poco cresc.* *f* *sonore*

Bass. *ten.* *poco a poco cresc.* *f* *sonore*

A. Sax. *ten.* *poco a poco cresc.* *f* *sonore*

T. Sax. *poco a poco cresc.* *f* *sonore*

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

Hrs. 1 *poco a poco cresc.* *f* *marc.*

Hrs. 2 *poco a poco cresc.* *f* *marc.*

Hrs. 3 *poco a poco cresc.* *f* *marc.*

Tpts. *f* *marc.*

Corn. *f* *marc.*

Trbs. *f* *marc.*

Baz. *f* *marc.*

Tuba *f* *marc.*

Str. B. *poco a poco cresc.* *f* *(all Tubs.)*

Timp. *poco a poco cresc.* *f*

Pr. Cym. *p* *f* *mf*

3981

Fls. 1 2 ^{a2} *more.* ^{a2}

Picc. *more.*

Obs. 1 2 *div.*

E.Hn. *div.*

E♭Cl. *div.*

Cl. 1 2 *div.*

A.Cl. *div.*

B.Cl. *div.*

Ch.Cl. *div.*

Bass. 1 2

A.Sax. 1 2

T.Sax. *div.*

B.Sax. *div.*

Hrn. 1 2 3 4 ^{a2} ^{a2} ^{a2}

Tpts. 1 2 3

Corn. 1 2

Trbn. 1 2 3

Bar. *div.*

Tuba *div.*

St.B. *div.*

Timp. *sim.* *f* *sf*

Pr.Cym. *sim.* *f* *sf*

S.D. *sim.* *f* *sf*

B.D. *sim.* *f* *sf*

Bells *sf*

Chimes *sf*

3981

77

Fls. *mf*

Picc. *mf*

Obs. *mf*

E.Hn. *mf*

E♭Cl. *mf*

Cl. *mf*

A.Cl. *mf*

B.Cl. *mf*

Cb.Cl. *mf*

Bass. *mf*

A.Sax. *mf*

T.Sax. *mf*

B.Sax. *mf*

Hrs. *mf*

Tpts. *mf*

Corn. *mf*

Trbn. *mf*

Bar. *mf*

Tuba *mf*

St.B. *mf*

Timp. *mf*

Pr.Cym. *mf*

S.D. *mf*

B.D. *mf*

Bells *mf*

Chimes *mf*

3981

Fls. 1 2

Picc.

Obs. 1 2

E.Hn.

E♭Cl.

Cl. 1 2 3

A.Cl.

B.Cl.

Cb.Cl.

Bsn. 1 2

A.Sax.

T.Sax.

B.Sax.

Bsn. II

Tpts. 1 2 3

Corn. 1 2

Trbs. 1 2 3

Bar. 1 2

Tuba

St. B.

Timp.

Soli

mp

poco a poco cresc.

ten.

mf

p

ben ritmico

1. Bar.

mp

poco a poco cresc.

f

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Fla. 1 *div.*

Picc. *ff*

Obs. 1 *ff*

E.Hn. *ff*

E♭Cl. *ff*

Cl. 2 *ff*

A.Cl. *ff*

B.Cl. *cresc.* *ff*

Cb.Cl. *cresc.* *ff*

Bsn. 1 *cresc.* *ff*

A.Sax. *ff*

T.Sax. *ff*

B.Sax. *ff*

Hns. *ff*

Tpts. 1 *cresc.* *ff* *marc.* *sim.*

2 *cresc.* *ff* *marc.* *sim.*

3 *cresc.* *ff* *marc.* *sim.*

Cors. 1 *cresc.* *ff* *marc.* *sim.*

2 *cresc.* *ff* *marc.* *sim.*

3 *cresc.* *ff* *marc.* *sim.*

Trbn. 1 *cresc.* *ff* *marc.* *sim.*

2 *cresc.* *ff* *marc.* *sim.*

3 *cresc.* *ff* *marc.* *sim.*

Bar. *ff* (all Bars.) *ff* *marc.* *sim.*

Tuba *ff* (all Tubas) *ff* *marc.* *sim.*

St.B. *ff*

Timp. *ff*

Pr.Cym. *ff*

S.D. *ff*

B.D. *ff*

Bells (brass mallets) *ff*

Chimes (hardest mallets) *ff*

Fls. 2
Picc. 2
Obs. 1 2
E.Hn. 2
Eb Cl. 1 2
Cl. 2 3
A.Cl. 1 2
B.Cl. 1 2
Cb.Cl. 1 2
Bsn. 1 2
A.Sax. 1 2
T.Sax. 1 2
B.Sax. 1 2
Hr. 1 2 3 4
Tpts. 1 2 3
Cors. 1 2
Trbn. 1 2 3
Bar. 1 2
Tuba 1 2
St.B. 1 2
Timp. 1 2
Pr.Cyms. 1 2
S.D. 1 2
B.D. 1 2
Bells 1 2
Chimes 1 2

3891

3981