

# THE WINDWORKS RENAISSANCE SERIES

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*Aria della battaglia* by Andrea Gabrieli is part of a series of multi-voiced and single- to multi-choir compositions edited for various instrumental ensembles. It encompasses a philosophy of rediscovering, editing and utilizing early music as a flexible and timeless resource of modern performance potentiality. This work is a wonderful example of the wide range of wind orchestrations that help in defining the modern wind band with its various chamber-through-full resources that reside under the complete wind band umbrella.

The editor's goal is to present not only brass performance possibilities with these works but also many various instrumental groupings that may fit and complement an already existing instrumental pool of players—your current ensemble forces. In the spirit from which this music was conceived, each work includes various C, B $\flat$ , F and E $\flat$  transpositions (analogous to the manner in which Renaissance composers used clefs—some of their manuscripts involved up to six different clefs!). During the late sixteenth and early seventeenth centuries, depending on which instrumentalists were employed for a performance, an instrumental rehearsal probably involved not only determining what instrument could play which part (depending on the tessitura of each individual line in the music), but also what dynamic changes and articulations should be used—this depended greatly on the mixture of timbres (brass vs. reeds or strings, etc.).

We have designed this edition with an array of transpositions that is a flexible instrumental source for all groups with the hopes that this music may work itself back into a core compositional curriculum for all instrumental ensembles. Performances can include not only single family groups of cylindrical and conical brass, double reeds and single reeds, but also mixed settings of brass and woodwinds (the “C” parts also create many string instrument possibilities and combinations). This work is also edited to encourage experimentation in rehearsal with suggested tempi marked in the score, plus a guide to suggested articulation included with each set. Implementing an authentically adaptable approach towards instrumentation, dynamics and articulation has become one of the main challenges in this series for modern instruments and represents an attempt at bringing “back to the future” this interactive, flexible and adjustable performance practice.

A “C” score has been provided along with various transposed instrumentations listed in the Transpositions and Ranges section to serve as a guide for determining those instrumentations that best balance together with an available pool of instruments and players to serve as convenient access to many various performance and rehearsal possibilities. It provides for experimenting not only with instrumentation and balance, but also dynamics, articulation, tempo, seating, etc. The parts are clean and intended to be marked differently with each performance situation. For example, instead of erasing previous markings made by a brass ensemble or scratching out permanent directions, a woodwind group may choose to print out new, clear parts, ready to mark in their own edits that they determine together in rehearsal. Starting with the notes first, without any other outside influence or prejudice can lead to a very creative rehearsal process and a refreshing and unique performance experience.

Because the score and parts have also not been marked with the customary array of articulations, the composer's original intent of interpretive flexibility can be preserved. Slurring and legato passages were rare and were, in fact, frowned upon. Articulation practices of the time were based on very elaborate and advanced methods (see Performance Practice Guide). Dynamics are left to the performance situation (i.e., all brass, combination of winds and brass, etc.) so that you can determine correct balances. For instance, if you decide to perform the work with an alternation of woodwinds and brass, your dynamics will be very different than if you perform the work with all brass (woodwind sections will probably have to be played louder to balance the brass but can still retain the timbral and dynamic contrast). Score tempo markings and metronomic modulations are essentially editorial determinations—as usual for the time, these original scores included absolutely no performance markings whatsoever.

Andrea Gabrieli's *Battle Aria* was originally an eight-voice instrumental work. This sixteen-voice version takes advantage of the obvious antiphonal and timbral style. This timbral combination/contrast between the two instrumental groups can be accentuated by alternating the forte and piano sections. For instance, this work lends itself to such dynamic/timbral possibilities as brass/forte – double reeds/piano, tutti/forte – brass or double reeds/piano, etc. Of course, using two brass choirs or mixed groups is always possible with contrasting dynamics increased by spatial seating (forte group right, piano group left, etc.). The acoustics and size of the hall and stage may contribute to the effect and balances. Informed and careful experimentation can provide for creative rehearsals and unique performances. Whatever the instruments and dynamics are employed, experiment with the flexibility. Again, the key is to experiment, taking full advantage of the freedom this music offers. The possibilities are endless, and considering the amount of music available from this era, it is conceivable that one could include “new” Renaissance works during a concert season every year.

## THE COMPOSER

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Sixteenth-century Italy witnessed one of the great outbursts of instrumental music in Western culture. By 1550, Italy had become the leading center in the production of instrumental music, including that for lute, keyboard and instrumental ensemble. Andrea Gabrieli (1510–1586), a prolific organist and composer, was one of the most accessible and utilitarian composers of any musical era. Best recognized as the uncle of Giovanni Gabrieli, almost nothing is known of his life before 1557, when he became organist at St. Mark's Cathedral, Venice, following Claudio Merulo. A pupil of Adrian Willaert, his influence in the later 16th century was considerable, especially in Italy but also in Germany. His works are among the first by a native Venetian to escape the dominance of the Franco-Flemish style. Innovative techniques are found particularly in the ceremonial music which tends to be homophonic, largely syllabic, polychoral and very sonorous. His many compositions utilized nearly every genre known at the time and include sacred vocal pieces (masses, psalms, motets, concerti), madrigals (eight books and many independent pieces), other secular vocal works of various types, and many instrumental compositions (canzonas, ricercars, intonationi and toccatas). Many of his works were first published posthumously, edited by Giovanni Gabrieli. Andrea Gabrieli is also remembered as the main teacher of Sweelinck.

The current edition of Gabrieli's *Aria della battaglia* was transcribed for the modern orchestra wind section from the *Canto Dialoghi Musicali de Diversi Eccellentissimi Autori*: Venice 1590. The work is subtitled "per sonare d'instrumenti da fiato" ("to be played by wind instruments") and is one in a long line of such descriptive works dating from the sixteenth century with no instrumental designation whatsoever. While examples of programmatic compositions appeared as early as the fourteenth century, the concept first gained momentum with the publication of Janequin's programmatic chansons, such as *La Guerre* from 1529, which depicted the Battle of Marignan in 1515 in which the French, under the leadership of King Francis I, were victorious. This chanson, which extolled the valorous feats of the victors on the battlefield with its various onomatopoeic sounds of battle, was immediately to the liking of Renaissance courtiers. This may be witnessed by the scores of "battle pieces," both vocal and instrumental, which were subsequently written during the same century by composers such as Isaac, Padovano, Guami and Vecchi, along with Gabrieli. The popularity of this genre, however, did not fade with the close of the Renaissance. Rather, a rich development continued into the nineteenth century with Beethoven's *Wellington's Victory*, the so-called "Battle Symphony," being a latter-day example.

## INSTRUMENTAL ENSEMBLE POSSIBILITIES

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Sixteen-voice, Double Choir Work: Andrea Gabrieli's *Aria della battaglia per sonare d'Instrumenti da Fiato* (from 1567, originally an eight-voice single choir work).

The edition of this work provides for the following instrumental possibilities:

- **Orchestra Wind Section**  
ex.: 2 Flutes, Oboe, English horn or Clarinet, 2 Bass Clarinets, 2 Bassoons, 3 Trumpets, 2 Horns and 3 Trombones
- **Double Reeds and Brass** (suggested instrumentation)  
ex.: 2 Oboes, 2 English horns, 4 Bassoons, 3 Trumpets and 5 Trombones
- **Double Brass Ensemble**  
ex.: conical vs. cylindrical brass — 3 Flugelhorns, 3 Horns, 2 Euphoniums, 3 Trumpets, 5 Trombones
- **Mixed Wind Ensemble**  
ex.: Flute, Oboe, English horn, Clarinet, Bass Clarinet, 2 Bassoons, 3 Trumpets, 3 Horns, Trombone and Euphonium/Tuba
- **Saxophones and Brass**  
ex.: 2 Soprano Saxes, 2 Alto Saxes, 2 Tenor Saxes, 2 Bari Saxes, 3 Trumpets, 3 Horns, Trombone and Euphonium/Tuba

# TRANSPOSITIONS AND RANGES

(Ranges: middle C = c<sup>1</sup>)

| Voice | Range                          | Instrumental Options                                    | Transpositions*   |
|-------|--------------------------------|---|---|
| 1     | f <sup>1</sup> -a <sup>2</sup> | Flute, Oboe, Clarinet, Soprano Sax, Trumpet             | C, B $\flat$  |
| 2     | c <sup>1</sup> -d <sup>2</sup> | Flute, Oboe, Clarinet, Soprano Sax, Trumpet             | C, B $\flat$  |
| 3     | g-c <sup>2</sup>               | English horn, Clarinet, Alto Sax, Trumpet               | C, B $\flat$ , F, E $\flat$   |
| 4     | f-a <sup>1</sup>               | English horn, Clarinet, Alto Sax, Horn, Trumpet         | C, B $\flat$ , F, E $\flat$   |
| 5     | c-d <sup>1</sup>               | Bass Clarinet, Bassoon, Tenor Sax, Horn, Trombone       | C, B $\flat$ , F (WP E $\flat$ Treble Clef, WP B $\flat$ Bass Clef, WP B $\flat$ Treble Clef) |
| 6     | c-d <sup>1</sup>               | Bass Clarinet, Bassoon, Tenor Sax, Trombone, Horn       | C, B $\flat$ , F (WP B $\flat$ Bass Clef)   |
| 7     | c-c <sup>1</sup>               | Bassoon, Bass Clarinet, Bari Sax, Horn, Trombone, Euph. | C, B $\flat$ , E $\flat$ (WP B $\flat$ Bass Clef)   |
| 8     | f-b $\flat$                    | Bassoon, Bass Clarinet, Bari Sax, Trombone, Euphonium   | C, B $\flat$ , E $\flat$ (WP B $\flat$ Bass Clef)   |
| 9     | e <sup>1</sup> -a <sup>2</sup> | Trumpet   | C, B $\flat$  |
| 10    | b $\flat$ -d <sup>2</sup>      | Trumpet   | C, B $\flat$  |
| 11    | c <sup>1</sup> -d <sup>2</sup> | Trumpet   | C, B $\flat$  |
| 12    | f-a <sup>1</sup>               | Horn, Trombone  | C, F (WP E $\flat$ Treble Clef, WP B $\flat$ Bass Clef)                                       |
| 13    | c-d <sup>1</sup>               | Horn, Trombone  | C, F (WP E $\flat$ Treble Clef, WP B $\flat$ Bass Clef)                                       |
| 14    | c-f <sup>1</sup>               | Horn, Trombone  | C, F (WP E $\flat$ Treble Clef, WP B $\flat$ Bass Clef)                                       |
| 15    | f-d <sup>1</sup>               | Trombone, Euphonium                                     | C (WP B $\flat$ Bass Clef)  |
| 16    | f-g                            | Trombone, Euphonium, Tuba                               | C (WP B $\flat$ Bass Clef, WB E $\flat$ Bass Clef, WP E $\flat$ Treble Clef)                  |

\*All World Parts are denoted with the prefix WP and available for download from [www.alfred.com/worldparts](http://www.alfred.com/worldparts)

**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.

## TEMPO SUGGESTIONS

This score is written in modern notation (meter, bar lines and rhythmic units), but the characteristic rhythmic beaming of notes of the High renaissance has been maintained. Any rules of tempo, however, were still in transition during the Gabrieli's time and the metronome was not to be invented for over two hundred more years. Determinations such as the human heart beat and the "physiological motor unit" (Praetorius, 1619) with metric proportions (such as 2:1, 3:2, etc.) were still deciding factors in the late sixteenth century. The following tempo ranges for each section are meant as guides and the ranges of tempo are flexible. They should reflect the flow and connection of the Renaissance style of rhythmic devices that are based on the relationship of the long and short (see [Performance Practice Guide](#)). In contrast to modern practice, the Renaissance metronomic modulations function in reverse (i.e., the quarter note in common time is slower than the half note in alla breve and 3/2). This is mostly due to how mensural notation translates into modern notation but also relates to style and articulation.

### Part I:

Measure 4: quarter note=100-116  
 Measure 62: half note=126-144  
 Measure 102: quarter note=100-116  
 Measure 118: half note=126-144

### Part II:

Measure 1: quarter note=120-132  
 Measure 38: half note=120-132  
 Measure 40: quarter note=120-132  
 Measure 94: half note=72-80  
 Measure 130: quarter note=120-132  
 Measure 161: half note=120-132  
 Measure 181: quarter note=120-132

## PERFORMANCE PRACTICE GUIDE

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A performer has the use of varying articulations, tempi, phrasing, tone/timbre and dynamics when deciding how to interpret a phrase or an entire work within the composer's original intentions or desires. When a phrase or an entire work requires an energetic or pensive spirit, selected articulations, tempi, phrasing, tone/timbre, and dynamics should express this quality. Expressive music of the sixteenth century stemmed from the freedom of the Renaissance performer to choose from the immense amount of available techniques of musical expression. With all of this in mind, the following editorial suggestions are some of the most agreed upon (including Ganassi, Mersenne, Castellani/Durant, Dalla Casa, Artusi, Kottick) and common practices of the time:

1. Long notes should be emphasized and short notes unemphasized. A slight separation of notes of rhythmic subdivision (eighth and sixteenths in duple meters, half and quarter notes in triple meters) is recommended. These pitches should not be played short, but rather tenuto with space. Un-subdivided note values should be given full value, i.e., whole through quarter notes in duple time and dotted-whole through dotted-half notes in triple time.
2. Accents are not produced by hard tongues or loud volumes. Accented notes should involve subtle emphasis and be preceded by space. Normally, the first note of a phrase should receive this refined accent.
3. Within individual voice lines, an intermediate phrase ending should be played with a decrescendo and receive no accent. Though there is little evidence of gradual dynamic changes before the seventeenth century, it is generally agreed upon that a long note at the end of an individual choir's cadence should diminuendo slightly for balance (especially when overlapping with another entering choir). All other dynamic gradations should be performed with level planes of volume, with the beginnings of phrases understood as starting subito in nature (no obvious crescendi), and limited to either piano or forte.
4. A slight separation between leaps and long notes is recommended. Also, in the triple meter sections, slightly separate long tones from a following tone of shorter value (i.e., whole note—[very slight space]—half note) creating a lilt forward.
5. Since bar line accent did not exist in the Renaissance, neither did the rhythmic device of syncopation. Try not to emphasize this rhythmic device.
6. The melodic nature of a line determines the length style of its notes. More melodic—more length, less melodic—more detached.
7. Long passages of legato are uncommon, though slurring short groups of rapid pitches seems to have been accepted depending on the performer's technique (Mersenne in 1636 indicated two-note slurs). Very little is written in the early treatises about slurring however performers who slurred fast passages because they had not mastered the light, double-tongue technique (le-re-le-re, te-re-le-re) were subject to disapproval. There are few passages in sixteenth century instrumental music which might suggest any slurring. Connection of fast-note runs should be accompanied by the tongue creating 'tongued slurs' and the desired tenuto effect.

### MARK DAVIS SCATTERDAY

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Mark Davis Scatterday is Professor of Conducting and Chair of the Conducting and Ensembles Department at the University of Rochester's Eastman School of Music. As only the fourth conductor of the Eastman Wind Ensemble, Scatterday joined a prestigious line of conductors in the past fifty-plus years of the famed ensemble: Donald Hunsberger, A. Clyde Roller and Frederick Fennell. In 2004, he led the EWE in their return tour of Japan, as well as Taiwan and Macao. In 2005, Scatterday led the Eastman Wind Ensemble in a highly acclaimed performance at Carnegie Hall and also conducted a concert in Japan as part of the opening ceremonies of a new concert hall in Karuizawa, joined by members of the Tokyo Philharmonic. Recently, the EWE and Scatterday have just finished recording a new CD with the Canadian Brass featuring the music of Bernstein, Rayburn Wright, Bramwell Tovey and Jeff Tyzik. It is due to be released in 2008 on Opening Day Records.



Having received a Doctor of Musical Arts in Conducting at the Eastman School of Music in 1989, Professor Scatterday has directed wind ensembles and orchestras throughout North America and Asia. Dr. Scatterday also conducts the Eastman Wind Orchestra, teaches undergraduate conducting classes and supervises doctoral conducting students. Prior to his appointment at Eastman, Dr. Scatterday was Professor of Music and Chair of the Department



of Music at Cornell University. While at Cornell, he was one of the principal conductors of the professional new music group Ensemble X, which performed at Carnegie Hall in 2003, and was also the conductor and music director of the Cayuga Chamber Winds, a professional chamber winds ensemble in Ithaca, New York.

Professor Scatterday maintains an active guest conducting schedule as well as researching and writing articles involving score analysis, performance practices and conducting. His articles on Venetian Renaissance wind music and the wind and percussion music of Karel Husa have been published in editions of *Wind Works*, *College Band Director's National Association Journal*, and *Band Director's Guide*.

An advocate of contemporary music, especially the music of Husa and Roberto Sierra, Scatterday has commissioned and premiered over 25 works including Sierra's *Diferencias* (1997), *Fanfarria* (2000) and *Octeto* (2003) and his transcription of *Fandangos* (2004). He recently conducted the premiere recording of Roberto Sierra's *Cancionero Sefardi* with members of the Milwaukee Symphony on Fleur De Son Classics (2001), Judith Weir's *Concerto for Piano and Musicians Wrestling Everywhere* with Ensemble X on Albany Records (2005), and *Danzante* with James Thompson and the Eastman Wind Ensemble on Summit Records (2006).

## **DONALD HUNSBERGER**

Donald Hunsberger is Conductor Emeritus of the Eastman Wind Ensemble, having served as its Music Director from 1965 to 2002. He also holds the title of Professor Emeritus of Conducting and Ensembles at the Eastman School of Music, where he served for many years as Chair of the Conducting and Ensembles Department.

Under his leadership, the Eastman Wind Ensemble continued its development as an international performance model in the creation of numerous new works for the wind band, providing a prime example of contemporary performance techniques as demonstrated on numerous recordings on Sony Classics, CBS Masterworks, Mercury Records, DGG Records, Philips and Decca, among others. In 1987, his scores and recording of *Carnaval* (featuring Wynton Marsalis with the Eastman Wind Ensemble) were nominated for a Grammy Award in the Best Solo Performance with Orchestra. His most recent recording project with the EWE is a three-CD set (the Eastman Wind Ensemble at 50-DHWL 001CD-WBP) celebrating its 50th anniversary. Under his direction, the EWE performed on six tours of Japan and Taiwan between 1990 and 2000 and one throughout Japan and Southeast Asia in 1978 for the Kambara Agency and the U.S. State Department.

In addition to performing over 100 premiere performances, Hunsberger had been involved in writing projects, including the books *The Wind Ensemble and Its Repertoire* (Alfred Publishing Co.), *The Art of Conducting* (with Roy Ernst, Random House), *The Emory Remington Warmup Studies* (Accura Music) and numerous articles published in educational journals. He is well known and recognized for his innovative scoring techniques for varying instrumentations of the contemporary wind band with numerous publications. His research into the history and development of scoring for wind bands in America has led to numerous articles in *WindWorks*, a journal for wind conductors, performers and composers.

He has been the recipient of numerous awards for research (Homespun America: the National Association for State and Local Historians), pedagogy (The Eastman Alumni Teaching Award, The Herbert Eisenhart Award; Wiley Housewright Fellow, Florida State University) and performance (the Crystal Award from the Asahi Broadcasting Company, Osaka, Japan; the Ehud Eziel Award, Jerusalem, Israel).

He is a past president of the College Band Directors National Association and has served as a member of the boards of CBDNA, the World Association of Symphonic Bands and Ensembles, and the Conductor's Guild. He currently serves as President of the Board of the Society for Chamber Music in Rochester.

In the orchestral world he has created and conducted performances of orchestral accompaniments to over 18 silent films with fifty orchestras including the National, San Francisco, Houston, Vancouver, Utah, Virginia, San Diego, Syracuse and North Carolina Symphony Orchestras, and the Rochester, Buffalo and Calgary Philharmonic Orchestras among others.



# ARIA DELLA BATTAGLIA

## Part I

Andrea Gabrieli

Edited by Mark Davis Scatterday

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

1 2 3 4 5 6

7

7 8 9 10 11 12

14

Musical score for measures 13 through 18. The score is written for a 12-part ensemble, consisting of six staves in the upper system and six staves in the lower system. The upper system includes four treble clefs and two bass clefs, while the lower system includes two treble clefs and four bass clefs. The music is in 4/4 time and features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. A large red watermark reading "Preview Only" is diagonally across the page, and "Legal Use Requires Purchase" is written below it.

13 14 15 16 17 18

21

Musical score for measures 19 through 24. The score is written for a 12-part ensemble, consisting of six staves in the upper system and six staves in the lower system. The upper system includes four treble clefs and two bass clefs, while the lower system includes two treble clefs and four bass clefs. The music is in 4/4 time and features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. A large red watermark reading "Preview Only" is diagonally across the page, and "Legal Use Requires Purchase" is written below it.

19 20 21 22 23 24

Measures 25-30 of a musical score. The score is written for a 12-staff ensemble, including two vocal staves (Soprano and Alto) and ten instrumental staves (Flute, Clarinet, Saxophone, Trumpet, Trombone, Euphonium, Tuba, Bassoon, Baritone, and Bass). The music is in 4/4 time and features a variety of rhythmic patterns and melodic lines. A large red watermark reading "Preview Only" is overlaid diagonally across the page.

25 26 27 28 29 30

Measures 31-36 of a musical score. The score continues the 12-staff ensemble from the previous page. The music is in 4/4 time and features a variety of rhythmic patterns and melodic lines. A large red watermark reading "Preview Only" is overlaid diagonally across the page.

31 32 33 34 35 36



Musical score for measures 37-42. The score is written for a 12-part ensemble, consisting of six staves in the upper system and six staves in the lower system. The upper system contains five treble clefs and one bass clef, while the lower system contains three treble clefs and three bass clefs. The key signature is one flat (B-flat). The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests. A large red watermark reading "Preview Only" is diagonally across the page, and "Legal Use Requires Purchase" is written below it.

37 38 39 40 41 42

Musical score for measures 43-48. The score is written for a 12-part ensemble, consisting of six staves in the upper system and six staves in the lower system. The upper system contains five treble clefs and one bass clef, while the lower system contains three treble clefs and three bass clefs. The key signature is one flat (B-flat). The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests. A large red watermark reading "Preview Only" is diagonally across the page, and "Legal Use Requires Purchase" is written below it.

43 44 45 46 47 48



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Measures 49-54: This system contains six measures of music. Measures 49-50 are empty staves. Measures 51-54 contain musical notation for a single melodic line in the first staff, with other staves remaining empty. The notation includes eighth and sixteenth notes, rests, and a key signature of one flat.



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Measures 55-60: This system contains six measures of music. Measures 55-56 are empty staves. Measures 57-60 contain musical notation for a single melodic line in the first staff, with other staves remaining empty. The notation includes eighth and sixteenth notes, rests, and a key signature of one flat.

62

Musical score for measures 61-66. The score is written for a 12-part ensemble, consisting of six staves in the upper system and six staves in the lower system. The upper system includes four treble clefs and two bass clefs, while the lower system includes two treble clefs and four bass clefs. The key signature is one flat (B-flat). The time signature is 3/4. The score is divided into two systems of six measures each. The first system (measures 61-66) shows a variety of musical notation, including whole, half, quarter, and eighth notes, as well as rests. The second system (measures 67-72) is mostly empty, with only a few notes visible in the first measure of the first staff. A large red watermark reading 'Preview Only' is overlaid diagonally across the page.

Musical score for measures 67-72. The score is written for a 12-part ensemble, consisting of six staves in the upper system and six staves in the lower system. The upper system includes four treble clefs and two bass clefs, while the lower system includes two treble clefs and four bass clefs. The key signature is one flat (B-flat). The time signature is 3/4. The score is divided into two systems of six measures each. The first system (measures 67-72) shows a variety of musical notation, including whole, half, quarter, and eighth notes, as well as rests. The second system (measures 73-78) is mostly empty, with only a few notes visible in the first measure of the first staff. A large red watermark reading 'Preview Only' is overlaid diagonally across the page.

Musical score for measures 73-78. The score is written for a 12-part ensemble, consisting of six staves in the upper system and six staves in the lower system. The notation includes various musical symbols such as notes, rests, and bar lines. A large red watermark reading "Preview Only" is overlaid diagonally across the score.

73 74 75 76 77 78

Musical score for measures 79-84. The score is written for a 12-part ensemble, consisting of six staves in the upper system and six staves in the lower system. The notation includes various musical symbols such as notes, rests, and bar lines. A large red watermark reading "Preview Only" is overlaid diagonally across the score.

79 80 81 82 83 84

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This block contains the musical notation for measures 85 through 90. It consists of two systems of staves. The first system (measures 85-89) has 10 staves: five treble clefs and five bass clefs. The second system (measures 90-94) has 10 empty staves. A large red watermark is overlaid diagonally across the page.

85 86 87 88 89 90

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This block contains the musical notation for measures 91 through 97. It consists of two systems of staves. The first system (measures 91-96) has 10 staves: five treble clefs and five bass clefs. The second system (measures 97-102) has 10 empty staves. A large red watermark is overlaid diagonally across the page.

91 92 93 94 95 96 97



Musical score for measures 98-103. The score is written for a 12-part ensemble, including vocal parts and instruments. The key signature is one flat (B-flat). The score is divided into two systems. The first system contains measures 98-101, and the second system contains measures 102-103. The notation includes various musical symbols such as notes, rests, and bar lines. A large red watermark reading "Preview Only" is overlaid diagonally across the score.

98 99 100 101 102 103

Musical score for measures 104-109. The score is written for a 12-part ensemble, including vocal parts and instruments. The key signature is one flat (B-flat). The score is divided into two systems. The first system contains measures 104-106, and the second system contains measures 107-109. The notation includes various musical symbols such as notes, rests, and bar lines. A large red watermark reading "Preview Only" is overlaid diagonally across the score.

104 105 106 107 108 109

110 111 112 113 114 115

118

116 117 118 119 120 121



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122 123 124 125 126 127 128

This block contains the musical notation for measures 122 through 128. It features a grand staff with ten staves (five treble and five bass clefs). The notation includes various musical symbols such as notes, rests, and bar lines. A large, diagonal red watermark reading "Preview Only" and "Legal Use Requires Purchase" is overlaid across the entire page.



129 130 131 132 133 134 135

This block contains the musical notation for measures 129 through 135. It continues the grand staff notation from the previous block, with ten staves per system. The same large, diagonal red watermark is present.

140

Musical score for measures 136-142. The score is written for a 12-part ensemble, including four vocal parts (Soprano, Alto, Tenor, Bass) and eight instrumental parts (Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Tuba, and Euphonium). The key signature is one flat (B-flat major or D minor). The score is divided into two systems. The first system contains measures 136-140, and the second system contains measures 141-142. A large red watermark reading "Preview Only" is overlaid diagonally across the score.

Musical score for measures 143-149. The score is written for a 12-part ensemble, including four vocal parts (Soprano, Alto, Tenor, Bass) and eight instrumental parts (Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Tuba, and Euphonium). The key signature is one flat (B-flat major or D minor). The score is divided into two systems. The first system contains measures 143-147, and the second system contains measures 148-149. A large red watermark reading "Preview Only" is overlaid diagonally across the score.

Part II

18

Part II

1 2 3 4 5 6

9

7 8 9 10 11 12

29639S

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Musical score for measures 13 through 18. The score is written for a 12-part ensemble, including vocal parts and instruments. The notation is in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large red watermark reading "Preview Only" is overlaid diagonally across the page.

13 14 15 16 17 18

Musical score for measures 19 through 24. The score continues the 12-part ensemble. Measures 19-20 show more complex rhythmic patterns, while measures 21-24 feature more active instrumental parts with sixteenth and thirty-second notes. A large red watermark reading "Preview Only" is overlaid diagonally across the page.

19 20 21 22 23 24



Musical score for measures 25-30. The score is written for a 12-part ensemble, including four vocal parts (Soprano, Alto, Tenor, Bass) and eight instrumental parts (Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Tuba, and Euphonium). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score shows a complex arrangement with various musical notations, including rests, notes, and accidentals. A large red watermark "Preview Only" is overlaid diagonally across the page.

25 26 27 28 29 30



Musical score for measures 31-36. The score is written for a 12-part ensemble, including four vocal parts (Soprano, Alto, Tenor, Bass) and eight instrumental parts (Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Tuba, and Euphonium). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score shows a complex arrangement with various musical notations, including rests, notes, and accidentals. A large red watermark "Preview Only" is overlaid diagonally across the page.

31 32 33 34 35 36

38

37 38 39 40 41 42

43 44 45 46 47 48

Musical score for measures 49-54. The score is written for a 12-part ensemble, including vocal parts and instruments. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into two systems of six staves each. Measures 49-54 are indicated by numbers below the staves.

Musical score for measures 55-60. The score is written for a 12-part ensemble, including vocal parts and instruments. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into two systems of six staves each. Measures 55-60 are indicated by numbers below the staves.

Measures 61-66 of a musical score. The score is written for a 12-staff ensemble (6 staves per system). The notation includes various musical symbols such as notes, rests, and bar lines. A large red watermark "Preview Only" is overlaid diagonally across the page.

61 62 63 64 65 66

Measures 67-72 of a musical score. The score is written for a 12-staff ensemble (6 staves per system). The notation includes various musical symbols such as notes, rests, and bar lines. A large red watermark "Preview Only" is overlaid diagonally across the page.

67 68 69 70 71 72



Musical score for measures 73-78. The score is written for a 12-part ensemble, including vocal parts and instruments. The notation is in common time (C) and features a variety of rhythmic patterns and melodic lines. A large red watermark "Preview Only" is overlaid diagonally across the page.

73 74 75 76 77 78

Musical score for measures 79-84. The score continues the 12-part ensemble, showing further development of the musical themes. The notation includes complex rhythmic figures and melodic passages. A large red watermark "Preview Only" is overlaid diagonally across the page.

79 80 81 82 83 84

85 86 87 88 89 90

94

91 92 93 94 95 96

Musical score for measures 97-102. The score is written for a 12-part ensemble, including vocal parts and instruments. The notation is in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large red watermark "Preview Only" is overlaid diagonally across the page.

97 98 99 100 101 102

104

Musical score for measures 103-108. The score continues the 12-part ensemble. Measures 103 and 104 show the beginning of a new section with a key signature change to two flats. The notation includes various rhythmic patterns and rests. A large red watermark "Preview Only" is overlaid diagonally across the page.

103 104 105 106 107 108



Musical score for measures 109-114. The score is written for a 12-part ensemble, including four vocal parts (Soprano, Alto, Tenor, Bass) and eight instrumental parts (Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Tuba, and Euphonium). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is marked with a large red watermark reading "Preview Only" and "Legal Use Requires Purchase".

Measures 109, 110, 111, 112, 113, 114



Musical score for measures 115-120. The score is written for a 12-part ensemble, including four vocal parts (Soprano, Alto, Tenor, Bass) and eight instrumental parts (Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Tuba, and Euphonium). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is marked with a large red watermark reading "Preview Only" and "Legal Use Requires Purchase".

Measures 115, 116, 117, 118, 119, 120

122

Musical score for measures 121-126. The score is written for a 12-part ensemble (6 staves in the top system, 6 in the bottom system). The top system contains measures 121-126, while the bottom system contains measures 121-126, which are mostly rests. A large red watermark 'Preview Only' is overlaid diagonally across the page.

130

Musical score for measures 127-132. The score is written for a 12-part ensemble (6 staves in the top system, 6 in the bottom system). The top system contains measures 127-132, while the bottom system contains measures 127-132, which are mostly rests. A large red watermark 'Preview Only' is overlaid diagonally across the page.



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133 134 135 136 137 138



141

139 140 141 142 143 144



Musical score for measures 145-150. The score is written for a 12-part ensemble, including vocal parts and instruments. The notation is in 4/4 time, with a key signature of one flat (B-flat). The score features a variety of musical elements, including eighth notes, quarter notes, and half notes, as well as rests and dynamic markings. A large red watermark "Preview Only" is overlaid diagonally across the page.

145 146 147 148 149 150

151



Musical score for measures 151-156. The score is written for a 12-part ensemble, including vocal parts and instruments. The notation is in 4/4 time, with a key signature of one flat (B-flat). The score features a variety of musical elements, including eighth notes, quarter notes, and half notes, as well as rests and dynamic markings. A large red watermark "Preview Only" is overlaid diagonally across the page.

151 152 153 154 155 156



Musical score for measures 157-162. The score is written for a 12-part ensemble (6 staves in the top system, 6 in the bottom system). The key signature is one flat (B-flat). The time signature is 4/4. The score includes a double bar line between measures 160 and 161, indicating a change in the musical structure. Measures 157-160 show a complex rhythmic pattern with many eighth and sixteenth notes. Measures 161-162 show a simpler, more sustained pattern with whole and half notes.

157 158 159 160 161 162



Musical score for measures 163-169. The score is written for a 12-part ensemble (6 staves in the top system, 6 in the bottom system). The key signature is one flat (B-flat). The time signature is 4/4. The score includes a double bar line between measures 162 and 163, indicating a change in the musical structure. Measures 163-169 show a complex rhythmic pattern with many eighth and sixteenth notes.

163 164 165 166 167 168 169



Musical score for measures 170-176. The score is written for a 12-part ensemble, including vocal parts and instruments. The notation is in common time (C) and features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The key signature is one flat (B-flat). The score is divided into two systems, with measures 170-173 in the first system and measures 174-176 in the second system. A large red watermark reading "Preview Only" is overlaid diagonally across the page.

170 171 172 173 174 175 176

181

Musical score for measures 177-182. The score is written for a 12-part ensemble, including vocal parts and instruments. The notation is in common time (C) and features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The key signature is one flat (B-flat). The score is divided into two systems, with measures 177-180 in the first system and measures 181-182 in the second system. A large red watermark reading "Preview Only" is overlaid diagonally across the page.

177 178 179 180 181 182

185

Musical score for measures 183-188. The score is written for a 12-part ensemble (6 staves in the top system, 6 in the bottom system). The key signature has two flats (B-flat and E-flat). The top system (measures 183-184) features a melody in the first staff, with other staves providing harmonic support. The bottom system (measures 185-188) features a more complex texture with multiple melodic lines and dense harmonic accompaniment. A large red watermark 'Preview Only' is overlaid diagonally across the score.

193

Musical score for measures 189-194. The score continues the 12-part ensemble. The key signature remains two flats. The bottom system (measures 189-194) shows a continuation of the complex texture, with various melodic and harmonic elements. A large red watermark 'Preview Only' is overlaid diagonally across the score.

Two systems of musical notation, each containing six staves. The notation includes treble and bass clefs, a key signature of one flat, and various musical notes and rests. A large red watermark is overlaid diagonally across the page.

195 196 197 198 199 200

Two systems of musical notation, each containing six staves. The notation includes treble and bass clefs, a key signature of one flat, and various musical notes and rests. A large red watermark is overlaid diagonally across the page.

201 202 203 204 205 206

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