



Liturgical Music for Band

MARTIN MAILMAN (1932–2000)

INSTRUMENTATION

1 Conductor	3 1st B \flat Trumpet (or Cornet)	1 String Bass
1 Piccolo	3 2nd B \flat Trumpet (or Cornet)	1 Timpani
6 Flute	2 3rd B \flat Trumpet	4 Percussion 1 (Glockenspiel, Xylophone, Marimba, Optional Chimes)
2 Oboe	2 4th B \flat Trumpet	5 Percussion 2 (Chimes, Tom-tom, Timbales, Snare Drum, Crash Cymbals)
2 Bassoon	1 1st F Horn	5 Percussion 3 (Snare Drum, Bass Drum, Triangle, Suspended Cymbal, Crash Cymbals)
1 E \flat Soprano Clarinet	1 2nd F Horn	
3 1st B \flat Clarinet	1 3rd F Horn	
3 2nd B \flat Clarinet	1 4th F Horn	
3 3rd B \flat Clarinet	2 1st Trombone	
2 B \flat Bass Clarinet	2 2nd Trombone	
1 Optional B \flat Contra Bass Clarinet	2 3rd Trombone	
4 E \flat Alto Saxophone	2 Euphonium	
1 B \flat Tenor Saxophone	1 Baritone Treble Clef	
1 E \flat Baritone Saxophone	4 Tuba (Basses)	

ABOUT THE COMPOSER

Dr. Martin Mailman (1932–2000) was Composer in Residence and Regents Professor of Music at the University of North Texas, Denton, Texas. A composition student of Louis Mennini, Wayne Barlow, Bernard Rogers, and Howard Hanson, he received his B.M., M. M. and Ph.D. degrees from the Eastman School of Music, Rochester, New York. He was among the first of contemporary American composers chosen in 1959 to participate in The Young Composers Projects sponsored by the Ford Foundation and the National Music Council. Dr. Mailman received numerous awards among which include two American Bandmasters Association/Ostwald prizes for composition, the National Band Association/Band Makers Company prize for composition, the Edward Benjamin Award, Composer of the Year by the Texas Music Teachers Association, and the 1982 Queen Marie-Jose Prize for composition. His works include chamber music, band, choral and orchestral music, film scores, television music, an opera and requiem for chorus, orchestra and soloist.

As a frequently sought-after clinician and teacher, Dr. Mailman served as guest conductor-composer at more than ninety colleges and universities across the United States and Europe. In November 2000, the University of North Texas Board of Regents awarded Emeritus status to Dr. Mailman posthumously.

Some of his many works for band include *Concertino for Trumpet and Band, Op. 31*; *Liturgical Music for Band, Op. 33*; *A Simple Ceremony: In Memoriam John Barnes Chance, Op. 53*; *Night Vigil, Op. 66*; *Exaltations, Op. 67*; *The Jewel of the Crown, Op. 78*; *For precious friends hid in death's dateless night, Op. 80*; *Toward the Second Century, Op. 82*; *Concertino for Clarinet and Band, Op. 83*; *Bouquets, Op. 87*; *Concerto for Wind Orchestra (Variations), Op. 89*; *Secular Litanies, Op. 90*, and *Pledges, Op. 98*.

Additional information on Martin Mailman can be found at www.martinmailman.com.

PROGRAM NOTES

Liturgical Music for Band, Op. 33, completed in 1963 in Greenville, North Carolina, was commissioned by the Greenville County High School Band, Emporia, Virginia, John Savage, director, and was premiered by that group in 1963. Since then, the piece has become a landmark work in the band repertoire with countless performances and several generations of students having played it. The piece is based on four movements selected from the Mass Proper and Ordinary. The band plays in a chime-like style to announce the opening movement, "Introit." The second movement has the same three sections as the Kyrie from the Mass (Kyrie eleison – Christe eleison – Kyrie eleison). The musical theme of this movement has the same rhythm as the word "Kyrie." The theme of the third movement is the same rhythm as the word "Gloria" and the style is jubilant, just like the Mass text ("Glory to God in the highest..."). The fourth movement, "Alleluia," features an energetic fugue and an exciting climax.

NOTES TO THE CONDUCTOR

Liturgical Music for Band, Op. 33 has no key signatures, so accidentals abound. There are changes of meter within movements, but only on the quarter-note level. The tempos remain consistent within the movements. There are both staccato and legato articulations, so contrast is important. Instruments rarely have exposed sections or solos, but the percussion section is featured prominently, especially in the third movement. Ranges and scalar passages are not difficult. The E soprano clarinet has some difficult parts and the clarinet section is required to sustain several sections softly.

The piece is based on four movements selected from the Mass Proper and Ordinary. The ensemble has the opportunity to learn about the parts of the Mass. There are times when the band must play in a chime-like style to sound like bells. There is also a fugue in the fourth movement that will require some instruction. The theme of the second movement is the same rhythm as the word "Kyrie," and the theme of the third movement is the same rhythm as the word "Gloria." The second movement also has the same three sections as the Kyrie from the Mass. Key areas are sometimes difficult to identify, but solid cadences occur at the ends of the movements.

FORM

Movement I: Introit	G MAJOR, C MAJOR, OTHER RELATED KEYS	
Allegro moderato	Measures 1–22	opening, chime-like fanfare, tutti
	Measures 23–51	call and answer between woodwinds and low brass
	Measures 52–58	transition to fanfare theme
A little broader	Measures 59–71	return of opening, chime-like fanfare, tutti
Movement II: Kyrie	G MINOR and OTHER RELATED KEYS	
Adagio	Measures 1–25	"Kyrie eleison", clarinets featured
a tempo	Measures 26–44	"Christe eleison", brass alternating with woodwinds
	Measures 45–60	"Kyrie eleison", clarinets featured
Movement III: Alleluia	F MAJOR and OTHER RELATED KEYS	
Giocoso	Measures 1–19	introduction
	Measures 20–29	fugato
	Measures 30–60	underlying drive in low brass and reeds
	Measures 61–69	transition
	Measures 70–79	theme augmentation with fragmentation
	Measures 80–85	tutti, closing
Movement IV: Gloria	C MAJOR and OTHER RELATED KEYS	
Allegro energico	Measures 1–22	fugato, four different instrument entrances
	Measures 23–38	chorale theme, tutti
	Measures 39–57	theme fragmentation throughout ensemble
	Measures 58–67	chorale theme, tutti
	Measures 68–73	tutti, material based on countersubject
	Measures 74–81	tutti, chordal, closing, ending in C major

LITURGICAL MUSIC FOR BAND

I. Introit

MARTIN MAILMAN, Op. 33

Playing time: 10 min.

Allegro moderato ma con spirito (♩=104)

Piccolo

Flute

Oboe

E♭ Clarinet

1

E♭ Clarinets 2

3

E♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

E♭ Tenor Saxophone

E♭ Baritone Saxophone

1

2

E♭ Trumpets

3

4

1

2

F Horns

3

4

1

2

3

Trombones

Baritone

Basses

String Bass

Timp.

(Do not stop)

Glock.

Chimes (Do not stop)

Trgl.

ff

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cls.

Bass Cl.

Bsn

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Stg. Bass

Timp.

Perc.

Gl.

Oh.

Trgl.

tr

Sim.

Susp. Cym.

tr

* Doubled by Contra Bass Clarinet (optional)

Picc. *cresc.*

Fl. *cresc.*

Ob. *cresc.*

E♭ Cl. *cresc.*

B♭ Cls. *cresc.*

Bass Cl. *cresc.*

Bsn. *cresc.*

Alto Sax.

Ten. Sax. *cresc.*

Bar. Sax. *cresc.*

Trpts. *cresc.*

Hns. *f*

Trbs. *cresc.*

Bar. *cresc.*

Basses *cresc.*

Stg. Bass *cresc.*

Perc. *cresc.*

susp. cym. tr. f

The image shows a page of a musical score, page 23, for a large ensemble. The instruments listed on the left are Piccolo, Flute, Oboe, E♭ Clarinet, B♭ Clarinets, Bass Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets, Horns, Trombones, Baritone, Basses, Stage Bass, and Percussion. The score is written in 2/4 time. Many parts have a 'cresc.' (crescendo) marking. The Percussion part includes 'tr' (triangle) and 'trun' (trunk) markings. At the bottom, there is a 'susp. cym.' (suspended cymbal) marking and a 'tr' (triangle) marking. A large red watermark 'Preview Required' is overlaid diagonally across the page.

Picc.

Fl.

Ob.

E♭ Cl.

E♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Stg. Bass

Perc.

Tom Tom

Soft Timp. sticks

Marimba (or Xyl.)

B.Dr.

Con sord. III

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Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Stg. Bass

Perc.

Con sord.

mf

mp

tr

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Stg. Bass

Perc.

Timbales

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mf

mp

(+C.B. Cl.) (mp) b

(Cued in Basses)

tr

tr

Timbales

Picc.
 Fl.
 Ob.
 Eb Cl.
 Bb Cls.
 Bass Cl.
 Bsn.
 Alto Sax.
 Ten. Sax.
 Bar. Sax.
 Trpts.
 Hns.
 Trbs.
 Bar.
 Bases
 Stg. Bass
 Perc.

52

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Sig. Bass

Perc.

A little broader

Picc.

Ff.

Ob.

E♭ Cl.

B♭ Cls.

Bass Cl.

Bsn.

Alto Sax

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Stg. Bass

Perc.

Susp. cym.

Glock

Chimes

2 plates

Picc. *gva*

Fl.

Ob.

E♭ Cl.

B♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns. *a2*

Trbs.

Bar.

Basses

Stg. Bass

Perc. *Sim.* *sim.* *tr* *mf*

2 plates

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cls.

Bass Cl. (+ C.B. Cl.)

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Stg. Bass

Tymp.

Perc.

Ch.

Susp. cym.

2 plates

S.D.

B.D.

Adagio (♩ = 72)

7

Picc. Fl. Ob. Eb Cl. Bb Cls Bass Cl. Bsn. Alto Sax. Ten. Sax. Bar. Sax. Stg. Bass Perc.

p (no cresc.)
All
p (no cresc.)
p (no cresc.) (+ C.B.Cl.)
p (no cresc.)
pp (no cresc.)
pizz.
soft stick TP
trm
p (no cresc.)
B.D.
p (no cresc.)

13 18

Picc. Fl. Ob. Eb Cl. Bb Cls Bass Cl. Bsn. Alto Sax. Ten. Sax. Bar. Sax. Stg. Bass Perc.

p (no cresc.)
p (no cresc.)
p (no cresc.)
p (no cresc.)
p (no cresc.) (+ C.B.Cl.)
p (no cresc.)
(Always as softly as possible)
Arco
pizz
trm
p (no cresc.)
Arco

26

poco rit. 25 a tempo

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Stg. Bass

Timp.

Perc.

Picc. *mp*

Fl. *mp*

Ob.

E♭ Cl.

B♭ Cls.

Bass Cl.

Bsn.

Alto Sax. *mp*

Ten. Sax.

Bar. Sax. *pp* (no cresc.)

Trpts. *poco cresc.* *mp* *con sord.* *pp* (no cresc.) *poco cresc.* *mf* *pp*

Hns. *poco cresc.* *mp* *con sord. 02* *pp* (no cresc.) *Con sord.* *pp* (no cresc.) *poco cresc.* *mf* *pp*

Trbs. *poco cresc.* *mp* *p* *poco cresc.* *mf* *pp*

Bar. *poco cresc.* *mp* *p* *poco cresc.* *mf*

Basses *poco cresc.* *mp* *p* *poco cresc.* *mf*

Stg. Bass

Perc. (Timp.) *tr* *pp* (no cresc.) *tr* *pp*

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Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Stg. Bass

Perc.

mf cresc.

rit.

mf cresc.

rit.

rit.

rit.

rit.

rit.

mf cresc.

rit.

rit.

mp

cresc.

mf

mf cresc.

rit.

mp

cresc.

mf

mf cresc.

rit.

mp

cresc.

mf

mf cresc.

rit.

mp

cresc.

mf

mf cresc.

rit.

tr

mp

rit.

rit.

rit.

44

50

Picc. *a tempo* *p*

Fl. *a tempo* *p*

Ob. *a tempo*

E♭ Cl. *a tempo*

E♭ Cls. *a tempo* *mf* *mp* *p*

Bass Cl. *a tempo* *p*

Bsn. *a tempo* *mf* *p*

Alto Sax. *a tempo* *pp*

Ten. Sax. *a tempo*

Bar. Sax. *a tempo* *mf* *p* *pp*

Trpts. *a tempo* *mf* *p* *pp*

Hns. *a tempo* *f* *mf* *p* *pp*

Trbs. *a tempo* *f* *mf* *p* *pp*

Bar. *a tempo* *f*

Basses *a tempo*

Stg. Bass *pizz. a tempo* *mf*

Perc. *a tempo* *mf* *p* *trm*

B.D. *mf* *p*

The musical score is written for a large ensemble. The instruments listed on the left are: Piccolo, Flute, Oboe, E♭ Clarinet, E♭ Clarinets, Bass Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets, Horns, Trombones, Baritone, Basses, Stage Bass, and Percussion. The score is divided into two systems, 44 and 50. The tempo is marked 'a tempo' throughout. Dynamics include piano (p), mezzo-forte (mf), mezzo-piano (mp), fortissimo (f), pianissimo (pp), and fortissimo-basso (f.b.). The percussion part includes a snare drum (trm) and a bass drum (B.D.). The strings part includes a stage bass (Stg. Bass) and a basses part. The woodwinds and brass parts have various melodic and harmonic lines. The percussion part has a steady rhythm. The strings part has a melodic line. The stage bass part has a melodic line. The basses part has a melodic line. The woodwinds and brass parts have various melodic and harmonic lines. The percussion part has a steady rhythm. The strings part has a melodic line. The stage bass part has a melodic line. The basses part has a melodic line.

56

musical score for rehearsal mark 56, featuring various instruments and dynamic markings.

Instruments and Parts:

- Picc.
- Fl.
- Ob.
- E♭ Cl.
- E♭ Cls.
- Bass Cl.
- Bsn.
- Alto Sax.
- Ten. Sax.
- Bar. Sax.
- Trpts.
- Hns.
- Trbs.
- Bar.
- Basses
- Stg. Bass
- Perc.

Tempo and Dynamic Markings:

- molto rit.* (molto ritardando)
- a tempo*
- pp* (pianissimo)
- p* (piano)
- tr* (trill)
- arco* (arco)

The score is divided into two systems. The first system includes Picc., Fl., Ob., E♭ Cl., E♭ Cls., Bass Cl., Bsn., Alto Sax., Ten. Sax., and Bar. Sax. The second system includes Trpts., Hns., Trbs., Bar., Basses, Stg. Bass, and Perc. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *molto rit.*, *a tempo*, and *pp*. A large red watermark "Preview Requires Purchase" is overlaid diagonally across the page.

III. Gloria

Giocosso (♩. = 80)

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Piccolo, Flute (Fl), Oboe (Ob), Clarinets (Eb Cl., Bb Cls.), Bassoon (Bsn), Saxophones (Alto Sax, Ten. Sax, Bar. Sax), Trumpets (Trpts.), Horns (Hns.), Trombones (Trbs.), Baritone (Bar.), Basses, and Percussion (Perc.). The score is written in 2/4 time and includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). A large, diagonal red watermark reading "Legal Use Requires Purchase" is overlaid across the entire page, indicating that the score is a preview and requires purchase for legal use.

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Bases

Stg. Bass

Perc.

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Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Str. Bass

Perc.

20

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Stg. Bass

Perc.

xyl.

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Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Stg. Bass

Perc.

xyl.

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The musical score is written for a large ensemble. The woodwind section includes Piccolo, Flute, Oboe, E♭ Clarinet, B♭ Clarinets, Bass Clarinet, and Bassoon. The saxophone section includes Alto, Tenor, and Baritone Saxophones. The brass section includes Trumpets, Horns, Trombones, Baritone, Basses, and Stage Bass. The percussion section includes a xylophone. The score is marked with a large red watermark reading 'Legal Use Request' and 'Preview Only'.

30

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Stg. Bass

Perc.

B.D.

Susp. cym.

tr

pp

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57

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cls.

Bass Cl.

(Add C. B. Cl.)

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Stg. Bass

Perc.

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Stg. Bass

Perc.

mf cresc.

mf cresc.

susp. cym.

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46

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Stg. Bass

Perc.

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tr

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Stg. Bass

Perc.

mp

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Stg. Bass

Perc.

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Picc.

Fl.

Ob.

E♭ Cl.

E♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Stg. Bass

Perc.

8va

a2

f

tr

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70

Picc.

Fl.

Ob.

E♭ Cl.

E♭ Cls.

Bass Cl.

Bsn. (C.B. Cl.)

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Stg. Bass

Perc.

xvi.

The musical score is for a large ensemble, including Piccolo, Flute, Oboe, E♭ Clarinet, E♭ Clarinets, Bass Clarinet, Bassoon (C.B. Clarinet), Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets, Horns, Trombones, Baritone, Basses, Stage Bass, and Percussion. The score is in 4/4 time and features a complex arrangement of woodwinds, brass, and percussion. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Stg. Bass

Perc.

gva (if possible)

This image shows a single page from a full orchestral score. It contains 18 staves, each labeled with an instrument or section: Picc., Fl., Ob., Eb Cl., Bass Cl., Bsn., Alto Sax., Ten. Sax., Bar. Sax., Trpts., Hns., Trbs., Bar., Bases, Sg. Bass, and Perc. The music is written in standard notation with treble and bass clefs. Dynamics like 'f' (forte) and 'cresc.' (crescendo) are used throughout. A large red watermark reading 'Legal Use Required' is oriented diagonally across the entire page.

Allegro energico (♩ = 120)

6

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Stg. Bass

Perc.

f Cym., B.D.

f

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Stg. Bass

Perc.

17

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Stg. Bass

Perc.

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Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cts.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Stg. Bass

Perc

(C.B.Cl.)

f

mf

a2

susp. cym.

tr

23

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Sig. Bass

Perc.

Glock

2 plates

B.D.

[illegible]

36

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Stg. Bass

Perc.

mf *f*

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Stg. Bass

Perc.

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(I)

(II)

mf

f

mf

f

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Stg. Bass

Perc.

xyl.

f

mf

(I)

(III)

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55

Picc. *cresc.*

Fl. *cresc.*

Ob. *cresc.*

E♭ Cl. *cresc.*

E♭ Cls. *cresc.*

Bass Cl. *f*

Bsn. *f* (C.B.Cl.)

Alto Sax. *f*

Ten. Sax. *f*

Bar. Sax. *f*

Trpts. *f* *a2*

Hns. *f* *a2*

Trbs. *f*

Bar. *f*

Basses *f*

Stg. Bass *f*

Perc. *cresc.* *f* *2 plates*

55

[illegible]

Picc.
Fl.
Ob.
Eb Cl.
Bb Cls.
Bass Cl.
Bsn.
Alto Sax.
Ten. Sax.
Bar. Sax.
Trpts.
Hns.
Trbs.
Bar.
Basses
Stg. Bass
Perc.
Susp. Cym.
Dtr
Chimes and Glock
plates

This image shows a page from a musical score for a large ensemble. The score is written for various instruments, including Piccolo, Flute, Oboe, Euphonium, Trombone, Saxophones (Alto, Tenor, Baritone), Trumpets, Horns, Tuba, Baritone, Basses, and Percussion. The music is in 4/4 time and features a complex arrangement of notes, rests, and dynamic markings. A large red watermark reading "Lead4Us Requires Purchase" is overlaid diagonally across the page.

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Stg. Bass

Perc.

rit.

tr.

trgl.

sfz

(+C.B.Cl.)

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