



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 a tempo	Measures 1–25	"Kyrie eleison", clarinets featured
	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)

The musical score is arranged in a standard concert band format. The instruments listed on the left are: Piccolo, Flute, Oboe, Eb Clarinet, Bb Clarinets (1, 2, 3), Bb Bass Clarinet, Bassoon, Eb Alto Saxophone, Bb Tenor Saxophone, Eb Baritone Saxophone, Bb Trumpets (1, 2, 3, 4), F Horns (1, 2, 3, 4), Trombones (1, 2, 3), Baritone, Bases, String Bass, and Percussion. The Percussion part includes Timp., Glock., Chimes, and Trg. The score is written in 4/4 time with a key signature of one sharp (F#). 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.

Timp.

Gl.

Oh.

Trgl.

Trm.

Sup. 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

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Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Bases

Stg. Bass

Perc.

Tom Tom

Marimba (or Xyl.)

B. Dr.

f

mp

mf

p

soft sticks

(Soft Timp. sticks)

tr

Con sord. III

Picc.

Fl.

Ob.

E♭ Cl.

E♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Stg. Bass

Perc.

Con cord.

mf

tr

tr

This musical score page, numbered 41, contains staves for the following instruments: Picc., Fl., Ob., Eb Cl., Bb Cls., Bass Cl., Bsn., Alto Sax., Ten. Sax., Bar. Sax., Trpts., Hns., Trbs., Bar., Basses, Stg. Bass, and Perc. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *mp*. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the page. Specific performance instructions include "Timp." above the Percussion staff, "tr" above the Flute staff, and "(+C.B. Cl.) (mp) (Cued in Basses)" next to the Basses staff.

Picc. *mf*

Fl.

Ob.

E♭ Cl.

B♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts. III senza sord. *mf*

Hns.

Trbs. *mf*

Bar. *mf*

Basses *mf*

Stg. Bass *mf*

Perc. *mf* tr

This page of a musical score, numbered 8, contains the following parts and markings:

- Rehearsal Mark:** A box containing the number 52 is located at the top right of the page.
- Instrument Parts:**
 - Picc. (Piccolo)
 - Fl. (Flute)
 - Ob. (Oboe)
 - E♭ Cl. (E-flat Clarinet)
 - E♭ Cls. (E-flat Clarinets)
 - Bass Cl. (Bass Clarinet)
 - Bsn. (Bassoon)
 - Alto Sax. (Alto Saxophone)
 - Ten. Sax. (Tenor Saxophone)
 - Bar. Sax. (Baritone Saxophone)
 - Trpts. (Trumpets)
 - Hns. (Horns)
 - Trbs. (Trombones)
 - Bar. (Baritone)
 - Basses (Basses)
 - Sg. Bass (Soprano Bass)
 - Perc. (Percussion)
- Dynamic Markings:** Various dynamics are used throughout the score, including *mf* (mezzo-forte), *f* (forte), and *tr* (trill).
- Performance Indications:** Symbols such as *8va* (octave up) and *a2* (second octave) are present.
- Watermark:** A large, diagonal red watermark with the text "Legal Use Requires Purchase" is overlaid across the entire score.

A little broader

Picc. *mf*

Fl. *f*

Ob. *f*

E♭ Cl. *f*

E♭ Cls. *f*

Bass Cl. *f*

Bsn. *f*

Alto Sax *f*

Ten. Sax. *f*

Bar. Sax. *f*

Trpts. *f* Senza sord. *az*

Hns. *f*

Trbs. *f*

Bar. *f*

Basses *f* (+C.B.C.)

Stg. Bass *f*

Perc. *f* glock Chimes (Do not stop) 2 plates

cresc. *ff* *mf* *pp* *susp. cym.*

Picc. *gna*

Fl.

Ob.

E♭ Cl.

B♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns. *az*

Trbs.

Bar.

Basses

Stg. Bass

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

2 plates

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cl.

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

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Stg. Bass

Tymp.

Perc.

Gl.

Ch.

Susp. cym.

s.d.

B.D.

ff 2 plates

fp

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II. Kyrie

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.
p (no cresc.)

soft stick
trun

trun

trun

trun

p (no cresc.)

B.D.
p (no cresc.)

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.)

(Always as softly as possible)

Arco *pizz.* *Arco*

p (no cresc.)

trun

13

18



26

poco rit. a tempo

Picc.

Fl.

Ob.

E♭ Cl.

E♭ 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* *pp* (no cresc.) *Con sord.* *p* *poco cresc.* *mf* *pp*

Trbs. *pp* (no cresc.) *pp*

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

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

Stg. Bass *poco cresc.* *mp* *p* *poco cresc.* *mf*

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

Picc. *mf cresc.* rit.

Fl. *mf cresc.* rit.

Ob. rit.

E♭ Cl. rit.

B♭ Cls. rit.

Bass Cl. rit.

Bsn. rit.

Alto Sax. *mf cresc.* rit.

Ten. Sax. rit.

Bar. Sax. rit.

Trpts. *mp* *cresc.* *mf* *mf cresc.* rit.

Hns. *mp* *cresc.* *mf* *mf cresc.* rit.

Trbs. *mp* rit.

Bar. *mp* *cresc.* *mf* *mf cresc.* rit.

Basses *mp* *cresc.* *mf* *mf cresc.* rit.

Stg. Bass *mp* *cresc.* *mf* *mf cresc.* rit.

Perc. *mp* rit.

tr rit.

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44

50

Picc. *a tempo* *p*

Fl. *a tempo* *p*

Ob. *a tempo* *p*

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* *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* *trun*

B.D. *mf*

56

musical score for various instruments including Picc., Fl., Ob., Eb Cl., Eb Cls., Bass Cl., Bsn., Alto Sax., Ten. Sax., Bar. Sax., Trpts., Hns., Trbs., Bar., Basses, Stg. Bass, and Perc. The score includes dynamic markings such as *molto rit.*, *a tempo*, *pp*, and *tr*.



Giocoso (♩ = 80)

Picc.

Fl

Ob

E♭ Cl.

E♭ Cls.

Bass Cl.

Bsn

Alto Sax

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Stg. Bass

Timp. (Hard sticks) *mf* *Sim.*

Xyl.

Perc.

S.D. *mf* *Sim.*

Tom-Tom (Timp. st. box)

B.D. *mf*

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Stg. Bass

Perc.

Q2
(Senga) f a2

f

mf

mf

This musical score is for a large ensemble, likely a symphony or concert band. The instruments listed on the left are: Picc., Fl., Ob., Eb Cl., Bb Cls., Bass Cl., Bsn., Alto Sax., Ten. Sax., Bar. Sax. (+ C.B. Cl.), Trpts., Hns., Trbs., Bar., Bases, Sg. Bass, and Perc. The score is written in a common time signature (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. The score is divided into measures by vertical bar lines, and dynamic markings such as *f* and *mf* are present. The Percussion part at the bottom includes a complex rhythmic pattern with many sixteenth notes.

This musical score is for a large ensemble, likely a concert band or symphonic band. The instruments listed on the left are: Picc., Fl., Ob., Eb Cl., Bb Cls., Bass Cl., Bsn., Alto Sax., Ten. Sax., Bar. Sax., Trpts., Hns., Trbs., Bar., Bases, Stg. Bass, and Perc. The score is written in a multi-measure rest format, with measures 1 through 4 shown. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics such as *f* (forte) and *mf* (mezzo-forte) are indicated. Performance markings include accents (*>*), slurs, and breath marks (*al*). The score is heavily overlaid with a large, diagonal red watermark that reads "Preview Only" and "Legal Use Requires Purchase".

Picc.

Fl.

Ob.

Eb Cl.

Bb Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Stg. Bass

Perc.

f

xyl.

30

Picc.

Fl.

Ob.

E♭ Cl.

E♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax. (+ C.B. Cl.)

Trpts.

Hns.

Trbs. I II

Bar.

Basses

Stg. Bass

Perc. S.D.

B.D.

f

fp

f

pp

susp. cym.

tr

pp

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.

ff

f

III

a2

Preview Requires Purchase

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

mf cresc.

mf cresc.

02

Legal Use Required Purchase

48

This page contains a musical score for a full orchestra and percussion. The instruments listed on the left are: Picc., Fl., Ob., Eb Cl., Bb Cls., Bass Cl., Bsn., Alto Sax., Ten. Sax., Bar. Sax., Trpts., Hns., Trbs., Bar., Bases, Stg. Bass, and Perc. The score is divided into two systems. The first system (measures 1-4) shows the woodwinds and strings with a dynamic marking of *ff*. The second system (measures 5-8) shows the brass and percussion with a dynamic marking of *f*. The percussion part includes a snare drum pattern and a cymbal pattern. A large red watermark is overlaid on the score.

Legal Use Requested

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Sig. Bass

Perc.

This page contains a musical score for 20 instruments. The woodwind section includes Piccolo, Flute, Oboe, E-flat Clarinet, B-flat Clarinets, Bass Clarinet, and Bassoon. The saxophone section includes Alto, Tenor, and Baritone saxophones. The brass section includes Trumpets, Horns, Trombones, Baritone, and Basses. The percussion section includes a Snare Drum (Sig. Bass) and other Percussion instruments. The score is written in a key signature of one sharp (F#) and a common time signature (C). A large red watermark 'PROVIDE LEGAL USE REQUIRES PURCHASE' is overlaid diagonally across the page.

61

This page contains a musical score for a large ensemble, starting at measure 61. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Picc. (Piccolo)
- Fl. (Flute)
- Ob. (Oboe)
- E♭ Cl. (E-flat Clarinet)
- B♭ Cls. (B-flat Clarinets)
- Bass Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- Alto Sax. (Alto Saxophone)
- Ten. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Trpts. (Trumpets)
- Hns. (Horns)
- Trbs. (Trombones)
- Bar. (Baritone)
- Basses (Basses)
- Stg. Bass (Stage Bass)
- Perc. (Percussion)

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the page.

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

8va
a2
f
tr

Legal Use Requires Purchase

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.

Picc.

Fl.

Ob.

E♭ Cl.

E♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Stg. Bass

Perc.

gva (if possible)

This musical score is for a large ensemble, featuring the following instruments and parts:

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

The score is written in a multi-measure rest format for the first two measures of each staff. The third measure begins with various dynamics and markings, including *f*, *cresc.*, and *ff*. The percussion part includes a *tr.* (trill) and *cresc.* marking. A large red watermark is overlaid on the page, reading "Legal Use Required" with a circular logo.

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.*

This page contains a musical score for a large ensemble. The instruments listed on the left are Picc., Fl., Ob., Eb Cl., Bb Cls., Bass Cl., Bsn., Alto Sax., Ten. Sax., Bar. Sax., Trpts., Hns., Trbs., Bar., Bases, Stg. Bass, and Perc. The score is written in a 2/4 time signature. The Flute, Oboe, and Clarinets (Eb and Bb) have the most active parts, featuring melodic lines and complex rhythmic patterns. The Trumpets and Trombones also have significant parts, with some playing in pairs. The woodwinds and strings provide harmonic support. The percussion part is relatively simple, consisting of a few rhythmic patterns. The score includes various dynamics such as *f*, *mf*, and *p*, and includes performance markings like accents and slurs. A large red watermark is overlaid on the page, reading "Preview Only - Legal Use Requires Purchase".

17

Musical score for various instruments including Picc., Fl., Ob., Eb Cl., Bb Cls., Bass Cl., Bsn., Alto Sax., Ten. Sax., Bar. Sax., Trpts., Hns., Trbs., Bar., Basses, Stg. Bass, and Perc.

Legal Use Requires Purchase

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

mf
f
mf
mf
f
mf
mf
mf
mf
f
mf
mf
mf
p

(C.B. Cl.)
sus.
tr.
p

This musical score page, numbered 36, contains staves for a wide array of instruments: Piccolo, Flute, Oboe, E-flat Clarinet, B-flat Clarinets, Bass Clarinet, Bassoon (with a C.B. Clarinet alternative), Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets, Horns, Trombones, Baritone, Basses, and String Bass. The score is written in a 3/4 time signature and includes various musical notations such as notes, rests, and slurs. Dynamic markings like *mf* (mezzo-forte) and *f* (forte) are used throughout. Performance instructions include *mf* for the B-flat Clarinets, *f* for the Bassoon, and *mf* for the Trombones and Baritone. At the bottom right, there are specific markings for the percussion section: 'sus.' (sustained), 'tr.' (trill), and a dynamic marking of *p* (piano).



Picc.
Fl.
Ob.
E♭ Cl.
B♭ Cls.
Bass Cl.
Bsn.
Alto Sax.
Ten. Sax.
Bar. Sax.
Trpts.
Hns.
Trbs.
Bar.
Basses
Stg. Bass
Perc.
 s.p.
 tr tr tr tr
 Glock
 2 plates
 mf
 f
 mf
 f
 f
 f
 f
 f
 f
 mf
 mf

This page of a musical score contains 16 staves for various instruments. The instruments listed on the left are: Picc., Fl., Ob., Eb Cl., Bb Cls., Bass Cl., Bsn., Alto Sax., Ten. Sax., Bar. Sax., Trpts., Hns., Trbs., Bar., Basses, Stg. Bass, and Perc. The score includes dynamic markings such as *f*, *ff*, *fp*, and *fz*, along with accents and breath marks. A large red watermark with the text 'Preview Use Requires Purchase' is overlaid diagonally across the page.

36

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

Watermark: Preview Only Requires Purchase

Dynamic markings: f, mf

Performance markings: a2, v, tr

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns. (I) (II)

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.

xyl.

f

mf

(I)

(III)

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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 *f*

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60

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

glock.
tr

fp

f

tr tr tr tr

Picc.

Fl.

Ob.

E♭ Cl.

E♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Stg. Bass

Perc.

tr tr tr

Susp. Cym. Dtr

Chimes and Glock

plates

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses

Stg. Bass

Perc.

Glock

Chimes and Glock

tr

tr

tr

tr

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cls.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trpts.

Hns.

Trbs.

Bar.

Basses (+C.B.Cl.)

Sg. Bass

Perc.

rit.

sfz

tr.

trgl.

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