

# *A March of the States*

*(from Hip! Hip! Hooray!)*

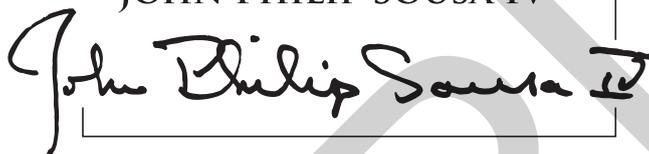
*John Philip Sousa*

*Edited by Loras John Schissel*

**for Concert Band**

EXCLUSIVELY ENDORSED BY

JOHN PHILIP SOUSA IV



SCORE

## **Instrumentation**

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1 Full Score	1 E♭ Alto Clarinet -	1 F Horn 1
2 Flute 1	B♭ Clarinet 4	1 F Horn 2
2 Flute 2	(sub. Alto Clarinet)*	1 F Horn 3
2 Flute 3	2 B♭ Bass Clarinet	1 F Horn 4
1 Piccolo	1 E♭♭ Contra Alto Clarinet-	2 Trombone 1
1 Oboe 1	BB♭ Contrabass Clarinet*	2 Trombone 2
1 Oboe 2	4 E♭ Alto Saxophone	2 Trombone 3
1 Bassoon 1	2 B♭ Tenor Saxophone	3 Euphonium T.C./B.C.*
1 Bassoon 2	1 E♭ Baritone Saxophone	4 Tuba
1 E♭ Clarinet	3 B♭ Cornet 1	1 String Bass
4 B♭ Clarinet 1	3 B♭ Cornet 2	1 Snare Drum
4 B♭ Clarinet 2	1 B♭ Trumpet 1	2 Crash Cymbals, Bass Drum
4 B♭ Clarinet 3	1 B♭ Trumpet 2	1 Orchestra Bells, Wood Block (both opt.)

\*Printed back-to-back

**LUDWIG** *Masters*  
PUBLICATIONS

## ABOUT THE COMPOSER

**John Philip Sousa** was born in Washington, D.C., on November 6, 1854. His father, John Antonio Sousa, was born in Spain of Portuguese parents, and his mother, Marie Elizabeth Trinkaus, was born in Bavaria.

Sousa received his early education in Washington public schools, while simultaneously studying music at a private conservatory. At the age of 13, he enlisted in the U.S. Marine Band as a “boy” (apprentice) musician, but he also continued his private music studies. His most important teacher was George Felix Benkert, with whom he studied violin, harmony, and composition. After serving seven years with the marines, he was discharged and thereafter performed as a violinist and conductor in various theater orchestras in Washington and Philadelphia.

By 1880, his fame as a conductor, composer, and arranger had been established. He was appointed leader of the U.S. Marine Band and held this position for 12 years, eventually molding the band into one of the finest military bands in the world.

Sousa resigned from the Marine Corps in 1892 to form his own civilian band, and in a matter of months this band assumed a position of equality with the finest symphony orchestras of the day. It was a concert organization, not a marching

band. The finest available instrumentalists were engaged, and numerous artists of international fame performed with the band at one time or another.

People throughout the world flocked to see “The March King” during his many American and worldwide tours. He employed a principle which endeared him to the public: Everything was played to perfection, whether it was a classical masterpiece or a popular song.

Sousa was a man of considerable self-discipline and extraordinary talent. He excelled in everything he undertook, yet he was unassuming, approachable, tolerant, and in possession of an almost saintly disposition. To all who knew him, he was a man of incredibly high moral standards. From his childhood, he was determined, industrious, and in command of such an unbounded optimism that nothing seemed impossible to him. Foremost in his mind was how best to please his audiences.

Sousa’s influence on American musical tastes was remarkable, and much of his influence spread abroad. The Sousa Band traveled around the world in 1910–1911, made four additional tours of Europe, and annual tours of America.

Although Sousa is stereotyped as a march writer, he composed music of many forms,

including 15 operettas. Among his many original works for band are suites, humorous, fantasies, descriptive pieces, and dances. In addition to the over 200 songs of his operettas, he composed over 70 other vocal works, and many of these vocal works were transcribed for use with the Sousa Band.

The musical philosophy which stimulated his composing (“I would rather be the composer of an inspired march than the composer of a manufactured symphony”) is reflected in all of his works. Basically a humble, deeply religious man, he composed only upon genuine inspiration and repeatedly stated that his melodies came from a “Higher Power.”

Sousa was an indefatigable worker, proclaiming that “When you hear of Sousa retiring, you will hear of Sousa dead.” This prediction came true; he died suddenly following a rehearsal of the Ringgold Band in Reading, Pennsylvania, on March 6, 1932. He is buried with other family members at Congressional Cemetery in Washington. Among hundreds of honors he received during his lifetime and posthumously, he was elected to the Hall of Fame for Great Americans; only 102 persons have been so honored.

—Paul E. Bierley

## ABOUT THE EDITOR

**Loras John Schissel** (b. 1964) is the senior musicologist at the Library of Congress and a leading authority on American music and the music of Percy Aldridge Grainger, Aaron Copland, Victor Herbert and Boston Symphony Orchestra conductor Serge Koussevitzky. He co-authored *The Complete Literary and Musical Works of John Philip Sousa* with the distinguished Sousa biographer Paul E. Bierley. In 2012, Loras John Schissel co-authored *John Philip Sousa’s America – A Patriot’s Life in Images and Words* with John Philip Sousa IV, the great-grandson and last namesake of the famous composer and conductor.

Mr. Schissel has been conductor of the Cleveland Orchestra’s Blossom Festival Band since 1998 and also conducts the Blossom Festival Orchestra. In May 2007, Mr. Schissel made his Cleveland Orchestra

debut. In 2011 he was asked to conduct The Cleveland Orchestra in a special concert commemorating the tenth anniversary of the September 11<sup>th</sup> attacks on the United States. This multi-media concert was presented in downtown Cleveland at the foot of the Terminal Tower.

Mr. Schissel has traveled throughout the United States, Europe, and Asia, conducting orchestras, bands, and choral ensembles in a broad range of musical styles and varied programs. A native of New Hampton, Iowa, he studied brass instruments and conducting with Carlton Stewart, Frederick Fennell, and John Paynter. In the years since his studies at the University of Northern Iowa, Mr. Schissel has distinguished himself as a prominent conductor, orchestrator, and musicologist.

A composer and orchestrator, Mr. Schissel has created an extensive catalogue of over five hundred works for orchestra, symphonic wind band and jazz ensemble, which are published exclusively by LudwigMasters Publications. His musical score for *Bill Moyers: America’s First River, The Hudson*, which first appeared on PBS in April 2002, received extensive coverage and critical acclaim. His other film scores include *America: the Forties for the National Geographic Channel*, and two films for the FDR Home in Hyde Park, New York.

In 1992, Mr. Schissel founded the Virginia Grand Military Band; it now performs regularly in the Washington, D.C., area and has recorded extensively. His recordings with that ensemble have won numerous awards, including the Sudler Scroll for “outstanding musical excellence.”

Mr. Schissel has appeared in the award-winning PBS documentary *If You Knew Sousa* for the American Experience series, as well as in Ben Wattenberg's *Think Tank*. He continues to serve as commentator on *Voice of America* and for the United States Information Service. In 2005, Mr. Schissel

was elected to membership in the American Bandmasters Association.

Deeply committed to young musicians, Mr. Schissel has appeared at regional music festivals, all-state orchestra and band festivals, and summer music camps in more than thirty-two states. He has long been

associated with the superb summer band camp at Baldwin-Wallace University in Berea, Ohio, and enjoys working with musicians of all ages.

Mr. Schissel made his conducting debut with the Milwaukee Symphony in 2012.

## PROGRAM NOTES

During the summer of 1915, the Sousa Band was engaged to play an extended run at the Panama-Pacific Exposition in San Francisco. The New York impresario Charles Dillingham contacted Sousa with a request to compose an elaborate ballet for his theater (the largest in the world) the New York Hippodrome. *Hip! Hip! Hooray!* was to be—like the theater it would play in—bigger, more extravagant, and more loaded with famous talent than anything yet seen or heard on the stage. Sousa composed a ballet titled *Ballet of the States*. The music and choreography saluted various states and regions in the United States and utilized both original and topographical music. The show became an instant hit and the longest single engagement by Sousa and his band in their 39-year history. President Woodrow Wilson's October 11, 1915 speech to the Daughters of the American Revolution included the phrase "America First." Sousa was inspired by the speech

and told the press he would compose a march in honor of Wilson's turn of phrase. Col. George Richardson, a Marine Corps officer and friend of Sousa, contacted the March-King in the hopes that he might celebrate the birth of George Washington with a performance of his new march at D.A.R. Constitution Hall on February 22, 1916. This appealed greatly to Sousa, as his wife and two daughters were members of the D.A.R. As the date approached, the requisite inspiration for the music had not yet arrived, so Sousa appropriated the first section of his *Ballet of the States* and fashioned it into a new march. Sousa's manuscript was dated January 7, 1916. As the Sousa Band was engaged in the *Hip! Hip! Hooray!* show in New York, he arranged to have a simultaneous premiere in New York and Washington. While he and his own band performed the march for the first time in New York, William H. Santelmann and the men of the United States Marine

Band played the march for President Wilson and the members of the Daughters of the American Revolution. The march was dedicated to the President General of the D.A.R., Mrs. William Cummings Story.



After its New York run, *Hip! Hip! Hooray!* and the Sousa Band embarked on a national tour.

## PERFORMANCE DISCUSSION AND SUGGESTIONS

### An Overview

I employ a system of arrows to alert the conductor and players that a certain line or part is important (or featured) and should be "brought out." When the line is complete, a bracket indicates that the featured part is complete.

1. Sousa always performed his marches in what was universally known as "march-style." March-style is a clear and clean-cut performance style that approaches the melodic and rhythmic material in a detached fashion. I avoid the word "short" because younger players tend to concentrate on the front of the note and tend to tongue harder. March style is really releasing the note slightly quicker so that—as Mr. Sousa often said—"there is some sunshine around the note." Trios often have *cantabile* "song-like" melodies. The rhythmic material (horns and tubas) should

continue the detached style. As is often the case, when the trio comes back after the interlude, Sousa often removes the slurs from the melody, and this should be played in the detached style along with a *marcato* attack.

2. Always have your horns and tubas "play out." This is the structural steel that holds up the building. It's the left hand for a stride piano player. It's the rhythm section of the Basie Band. Rehearse the horns so that all four voices are balanced and articulated cleanly. Add the tubas—playing short and *marcato*—and then add your melody instruments and finally the whole band on top of the "structural steel." When it locks in, it will really begin to swing. Your horn players may not even complain. Well, maybe not as much.

3. Place your cymbal player right next to the bass drummer. They are doing the same

thing. Balancing accents and time notes is so much easier when they are "joined at the hip." Have just the tubas, horns, snare drum and bass drum/cymbals play together (without the rest of the band). Note that the bass drum/cymbals are doing what the tubas do and the snare drum is right in there helping the horns. Tell the percussion to play "inside" of the sound the horns and tubas are giving them. It helps enormously in preventing dragging and rushing and again, makes this music swing!

4. If you tune your snare drum so that it is in the horn range it will make a huge difference in the balance, and won't drown out your horns. (Snare drum pitch has been inching up for years).

5. Bells should be played with a light sound (not brassy or ping-y). Blue "Malletech" hammers work very well. No brass hammers, please.

6. Don't put the knee or hand on the bass drum heads—no pillows inside either. Play it as a musical instrument and with full, deep resonance. Overly large or overly light cymbals are not appropriate to quick step marches.

## Rehearsing and Performing the March

### Introduction

The march (as with so many of Sousa's introductions) starts out in unison, utilizing the five octaves of the band. Take care that the staccato notes are not articulated in an overly hard fashion. As with all staccatos, the idea should be "cleanly and clearly." In measure 4, beat 4 should be thought of as an anacrusis (or pick-up note) going into the first strain.

### 1<sup>st</sup> Strain (measure 5 through 20):

The melody at measure 5 serves as a counterpoint—working in this instance as a melody—through measure 21. The sound should be big here, clearly and cleanly articulated and with great energy. Note the triad harmony in the three trombone parts—accented and detached. Bring this part out. You may wish to have the trombones play this alone so they can hear the harmony and balance the chord accordingly. The trumpet parts starting at measure 5 also provide a good rhythmic and harmonic layering within the band scoring; take care that it doesn't cover the horn line. In measure 9 we have heavily accented chords in the melody; take care that the resolution of these chords (8<sup>th</sup>-notes on beat 2, 4) are heard and are not too "clipped." The bass line here should be brought out in a marcato and detached style. Give a good solid bass drum cymbal accent at measure 12 (keep the hands and knee away from both heads of the drum!). The bass line is an important "connector" at measure 12. I often start measure 13 just a shade softer to make the most of the crescendo going to the full rich dotted-quarter note in measure 14 (this also happens at measure 17–18). Note the interesting bass line starting at measure 13: marcato and detached. Sousa bass lines are so important when performing his music.

### 1<sup>st</sup> Strain (measure 21 through 36):

In the *Ballet of the States* the dancers representing Pennsylvania appear on stage during this section. The original melody of this strain becomes a countermelody for the addition of a new tune in the

woodwinds: *Off to Philadelphia* (an old traditional Irish song). Bring the volume of the brasses (on the original melody) down to a volume where the woodwinds can play at a comfortable level without sounding strained. You may have to have the percussion drop to a *piano* level here. All of the stylistic things remain as they did at measure 5.

### 2<sup>nd</sup> Strain (measure 37 through 52):

The woodwinds take over on the pick-ups to 37 with a dance-like tune. Light, skippy, clear, and clean. A lovely pedal-point is in the euphonium. A warm vocal-type vibrato is very appropriate for the euphonium. (You may wish to have your players search YouTube for Brian Bowman to get the correct effect.) Note the chordal bassoon part and don't forget the rhythm section provided by tuba, horn, and saxophone, blended with the percussion.

### 2<sup>nd</sup> Strain (measure 53 through 68)

The half-note pick-up by cornets, trombones, and euphonium marks the entrance of *Maryland, My Maryland* (to the tune of *O Tannenbaum*) for the dancers from the state of Maryland in the ballet. Big, accented, and in a marked style is the way this should be played. The woodwinds take their tune and make it a countermelody for the brasses.

### Trio (measure 69 through 84)

Although Sousa does not label as such, we have a change of key and a new (original) melody at this, the trio. A light articulation in the melodic instruments while still maintaining a distinct detached style. In the Sousa band, the euphonium rarely played the first trio. I have, however, left it in this edition to bolster the clarinet sound for small bands or wind ensembles. If you have a large clarinet section, feel free to keep the euphonium tacet from the pick-up to 69 through 84. Take care that the bass and horn line is clean and clear (also bassoon and 2<sup>nd</sup> and 3<sup>rd</sup> clarinet). You may wish to remind the horns not to double-tongue or compress the eighth-note figures so that they lock in with the woodwinds. Note the excellent walking bass figure starting at measure 73, which should be clear and heard.

### Trio (measure 85 through 100)

In the ballet, the dancers now salute the great state of Massachusetts and the city of Boston. Sousa adds *Yankee Doodle* as a counterpoint played in the woodwinds. I have added an optional doubling in the

orchestra bells to help project the *Yankee Doodle* tune; use at your own musical discretion.

### Interlude (measure 101 through 116)

While not of the normal "dog-fight" variety, this short interlude between the trios was inserted by Sousa when revising the ballet for publication as a march. The band should take care not to rush the eighth-note figures (that's where you will find the tempo pushing ahead—remind everyone of "sub-division"). The downbeat/punctuating chords should be crisp and well balanced. I have added a wood block part to approximate the sound of wooden hoop snare drums of the period (if your snare drum has wooden hoops, this part can be deleted). At 109, the same melody returns with the added *Dixie* in the tuba section. The band will really have to come down in volume so the tuba can be heard at a comfortable level clearly and cleanly. At 116, the bass drum and cymbals "kick" the band back to the final trio.

Take care that you don't slow down the last strain of the march. Sousa, Karl King, and Henry Fillmore all hated this type of interpretation. Sousa always said that "grandioso" was a style—not a tempo indication. This should be remembered when playing all marches by these great American composers.

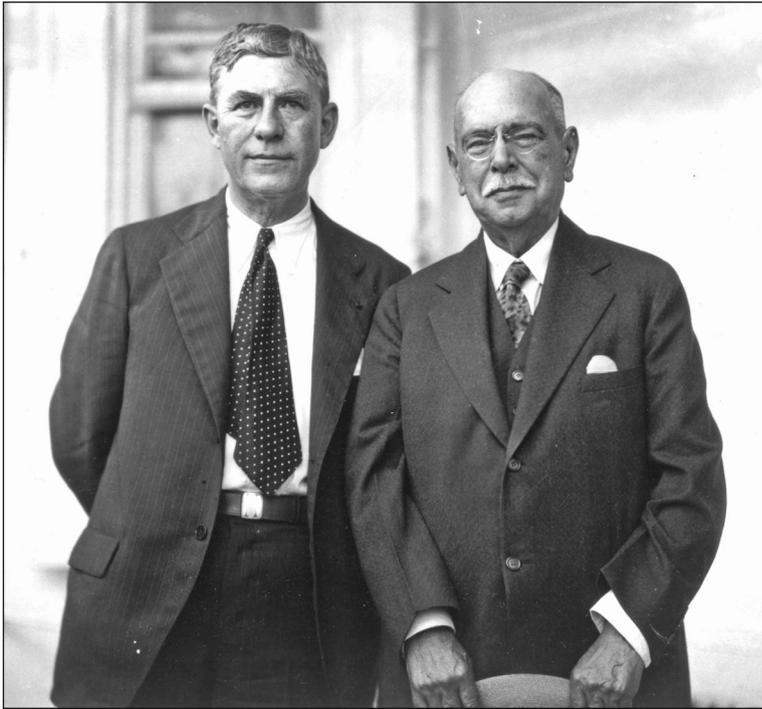
### Final Trio (measure 117 through 132)

The full band enters on the pick-ups to 117 playing in a big, marcato and detached style. Note the triadic harmony in the three trombone parts. At 125, the melody breaks out of the unison into a harmonized version—a wonderful opportunity to welcome those great 2<sup>nd</sup> and 3<sup>rd</sup> players to "play out!"

Please avoid playing the stinger long. This is a more recent screwball idea invented by someone that has spread like a most unwanted virus. The stinger is the shortest and loudest note of the piece. Like writing, some phrases end in a comma or dash—others (like marches) end in an exclamation point!

This is great music. This is great American BAND music. Music that we can be rightly proud of. I hope that you enjoy making great music with this edition.

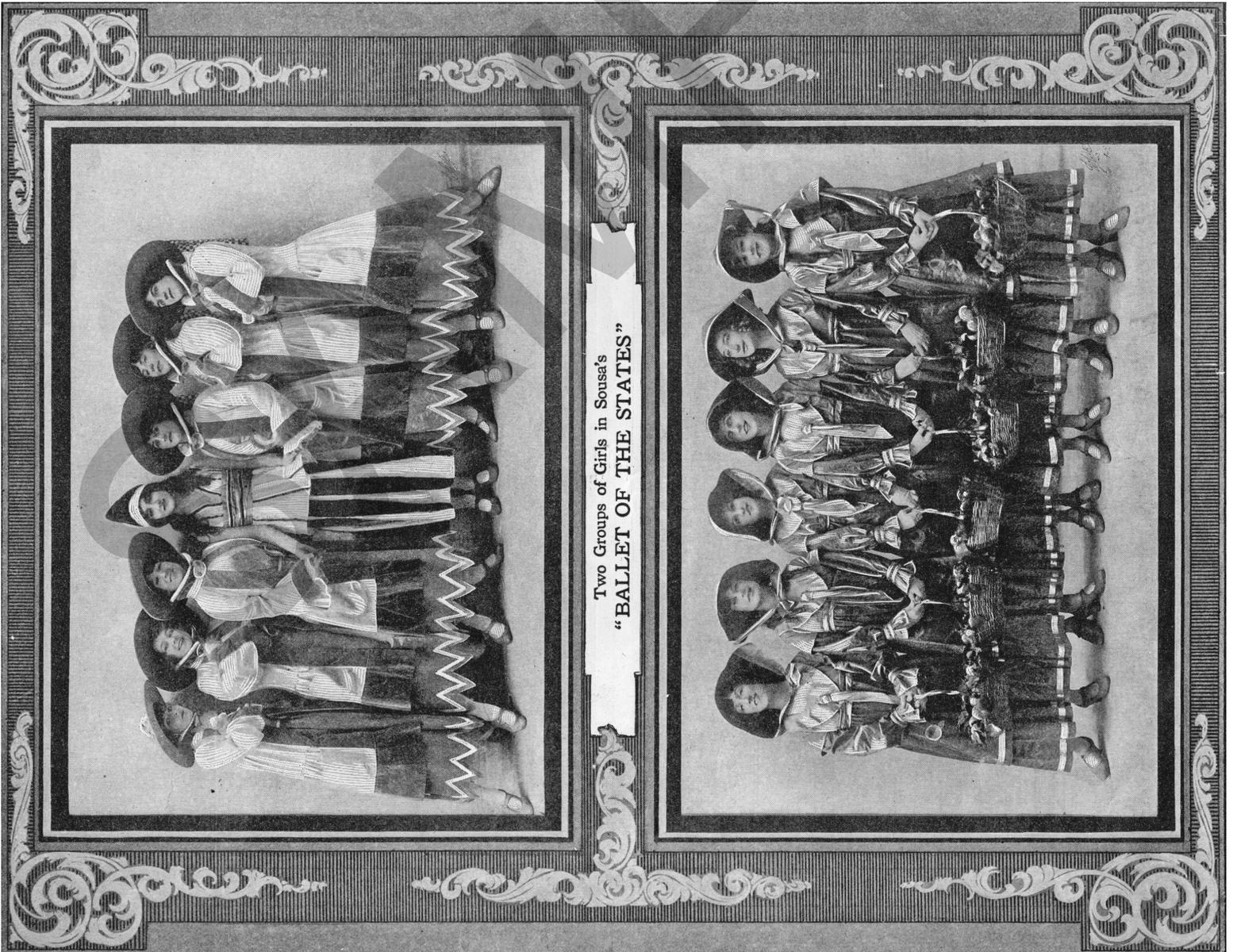
Loras John Schissel  
Washington, DC  
June 30, 2018



General George Richards (United States Marine Corps) and LCDR John Philip Sousa (United States Navy), traveling to England to deliver and give the first performance of the Royal Welch Fusiliers March.



Mrs. William Cumming Story (Fannie Ella Daisy Allen Story) who was President General of the Daughters of the American Revolution (DAR).



Two Groups of Girls in Sousa's "BALLET OF THE STATES"

CHARLES DILLINGHAM  
PRESENTS THE NEW YORK  
HIPPODROME ORGANIZATION IN

# "HIP-HIP-HOOORAY"

IN TWO ACTS  
By R. H. BURNSIDE  
Lyrics by JOHN L. GOLDEN  
Music by RAYMOND HUBBELL

## CHARACTERS

THE AMBITIOUS ACTOR..... Harry Griffiths  
(in love with) Nellie Doner  
THE INNOCENT INGENUE..... Howard W. Marsh  
THE JAUNTY JUVENILE..... (in love with) Howard W. Marsh  
THE SATIRY COMEDIAN..... Beth Smalley  
THE CHUBBY COMEDIAN..... Felix Haney  
(and) Thomas F. Reynolds  
THE VICIOUS VILLAIN..... (both in love with) Thomas F. Reynolds  
THE ARTFUL ADVENTRESS..... Leslie Leigh  
THE HAPPY HOBO..... Nat M. Willis  
THE HERO..... Harry Westford  
THE HEROINE..... Leonore Simonsen

## SYNOPSIS OF EPISODES

### Act 1. In and About New York

SCENE I—ON THE ROOFS  
(Painted by Mark Lawson)  
"THE KAT KABARET"

THOMAS..... Al Grady  
MARIA (his spouse)..... Tommy Colton  
PUCK..... Charles Glass  
TOBY..... Frank Burns  
TABBY..... Dippy Diers  
JULIA (on the wire)..... Mand Mallia  
*Kittens:* Misses Lucy Lloyd, Florence Burns, Willa Dell, Marie Cullen, Elizabeth Long and Lillian Carera.  
Specialties by the Amaranths, Sisters Carlton, Mand Mallia, The Five Tornados and James Marselles.

### SCENE II—GRAND CENTRAL STATION

"Some" Detective..... Charles T. Aldrich  
"The Baggage Stairways"..... Malla, Bart and Mallia

### SCENE III—ON FIFTH AVENUE

"How Dye Do, Fifth Avenue?"..... (Mark Lawson)  
"Fox Trot Wedding Day" (By Benjamin Hargood Burr).....  
"My Land, My Flag" (By Parenteau and Connelly).....  
The Hero (Harry Westford)

### SCENE IV—LOBBY OF THE NATIONAL PROGRESSIVE DEMOCRATIC CLUB

Here the plot will be interfered with for a few minutes by a Politician..... Lou Anger

### SCENE V—THE CASCADES AT THE BILTMORE HOTEL

"The Flower Garden Ball" (By Jerome and Schwartz).....  
The Heroine (Leonore Simonsen)  
DANCING CARNIVAL  
Participated in by  
THE SOLTI DUO  
THE AMARANTHS  
GEORGE GIBFORD  
TINA & ALEX  
LAWRENCE BECK AND PARTNER  
"The Ladder of Roses" The Jaunty Juvenile..... (Howard W. Marsh)

## INTERMISSION

### Act 2. At the Panama Exposition

#### SCENE I—TOYLAND IN THE ZONE

"The Wedding of Jack and Jill"..... The Chubby Comedian  
During the entertainment, specialties by the Hippodrome Elephants, Chin-Chin and Toto

#### SCENE II—CHINATOWN

"Chin-Chin, I Love You" (By A. Seymour Brown).....  
The Hero and the Heroine (Harry Westford and Leonore Simonsen)  
THE BOGANNY TROUPE

#### SCENE III—MOVING PICTURE STREET

The Messenger Boy..... Nat M. Willis

### SCENE IV—

## SOUSA AND HIS BAND

JOHN PHILIP SOUSA, Conductor  
March, "The New York Hippodrome" (new)..... Sousa  
Selection (new)..... Sousa

### SCENE V—THE TOWER OF JEWELS

"THE MARCH OF THE STATES"  
Composed by Sousa  
The Entire Hippodrome Chorus  
Milton Mooney's Blue Ribbon Horses  
INTERMISSION

## BALLET EXTRAORDINARY

### FLIRTING AT ST. MORITZ

Direct from Admiral's Palace, Berlin  
Book by Leo Bartuschké—Music by Julius Einodshofer  
Dances arranged by Mme. Mariette Lorette

### Scene: Lake St. Moritz. At St. Moritz in the Engadine, Switzerland

(Scene by Ernst Albert)  
KITTY GOLDBIRD (a rich widow)..... Clara Cassel  
MAUD WILSON (her sister)..... Johanna Worm  
AXEL RASMUSSEN (a government attaché)..... Rosa Gabauer  
LEHMANN (a would-be sportsman)..... James Marselles  
FIRST DANDY..... Dora Wiscsher  
SECOND DANDY..... Martha Kollert  
THIRD DANDY..... Elsa Morner  
FOURTH DANDY..... Margarete Derksen  
POLISH LADIES AND GENTLEMEN: Misses Anna Mehlburger, Gertrude Georges, Frieda Marf, Hedwig Hubner, Marie Muller, Ernie Schaefer, Martha Brevka and Erna von der Kelen.  
TOURISTS: Misses Strumer, Rice, Carina, Sheedy, D. Truscott, G. Truscott, Loomis, Gabriel, Seymour, Walker, Brown, Kadolph, Rougih, Joerzki, Mular, Willard, Thelma Carlton, Anna Carlton, Livingston, Peel, Marsh, Wesche, Haggar and Daisy Daniels.

Incidental to the ballet skating, new diversifications by:

JOHANNA WORM and ROSA GERBAUER  
PAUL WILSON and CLARE CASSEL  
JAMES MARSELLES (the ice comedian)  
LAMY BROS. (the fastest skaters in the world)

## CHARLOTTE

The entire production staged by  
R. H. BURNSIDE  
General Stage Director, New York Hippodrome

Stage Director..... WILLIAM G. STEWART  
Musical Director..... PAUL SCHINDLER

The Scenery and Mechanical Effects constructed by  
George H. Williams

Electrical Effects by Joseph Eisner. Properties by E. Louis Bauer. Hydraulic Effects by Robert Hilliard. Property Animals by Seidl.  
Costuming by Frances M. Zedlarch of the New York Hippodrome, executing Black and White Gait, March of the States and Ice Ballet, by Schneider and Anderson. Ballroom Gowns by Giddings. Fifth Avenue Hats by Tappe.  
Costumes of the States designed by Robert McQuinn. All other designs by William H. Matthews.

Ment's Costumes by Brooks Uniform Company and Dazden. All shoes by I. Miller. Wigs by Hagner.  
Decorations of the Cascades Ballroom by Schlicht and Smeraldi, courtesy of the Biltmore Hotel.

### HIPPODROME STAFF

Manager..... Harry Askin  
Assistant Manager..... A. D. Boardman  
Advance Representative..... Chas. F. Ryan  
Excursion Agent..... Chas. F. Ryan  
Stage Manager..... Arthur E. Rankin  
Assistant Stage Managers: Harry Millins, Harry Williams, Harry Williams, Harry Williams  
Chief Carpenter..... Ira W. Little  
Chief Propertyman..... Harry Grestman  
Chief Electrician..... Edward Brennan  
Chief Mechanic..... Mrs. Cullen  
Chief Engineer..... William Smith

# A MARCH OF THE STATES

(from *Hip! Hip! Hooray!*)

John Philip Sousa  
edited by Loras John Schissel

↗ = Begin featured part  
└ = End featured part

In strict march time ♩ = 122

5

The musical score is arranged in a standard orchestral format. It includes parts for Flute (1, 2, 3), Piccolo, Oboe (1, 2), Bassoon (1, 2), E♭ Clarinet (1), B♭ Clarinet (2, 3), E♭ Alto Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Cornet (1, 2), B♭ Trumpet (1, 2), F Horn (1, 2, 3, 4), Trombone (1, 2, 3), Euphonium, Tuba, Snare Drum, Crash Cymbals, Bass Drum, and Orchestra Bells/Wood Block. The score is in 2/4 time with a tempo of 122 beats per minute. It features dynamic markings such as *ff* and *f*, and includes a section starting at measure 5. A large watermark is visible across the score.

9

Fl. 1 2 3

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl. 1

B♭ Cl. 2 3

Alt. Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

9 10 11 12 13 14 15 16

Crt. 1 2

Tpt. 1 2

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

S. D.

Cr. Cym.

B. D.

Bells

W. B.

50100222

17 21

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

17 18 19 20 21 22 23 24

Crt. 1 2

Tpt. 1 2

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

S. D.

Cr. Cym. B. D.

Bells W. B.

*ff* *mf* *a2*

25

Fl. 1 2 3

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

25 26 27 28 29 30 31 32

Crt. 1 2

Tpt. 1 2

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

S. D.

Cr. Cym.

B. D.

Bells

W. B.

50100222

33 37

1 Fl. *ff* *mf*

2 3 Fl. *ff* *mf*

Picc. *ff*

1 2 Ob. *ff* *mf*

1 2 Bsn. *mf* detached

E♭ Cl. *ff*

1 B♭ Cl. *ff* *mf*

2 3 B♭ Cl. *ff* *mf*

Alt. Cl. *ff* *mf* detached

B. Cl. *mf* detached

A. Sax. *mf*

T. Sax. *ff* *mf*

Bar. Sax. *mf*

33 34 35 36 37 38 39

1 2 Crt.

1 2 Tpt. *a2*

1 2 Hn. *mf*

3 4 Hn. *mf*

1 2 Tbn. *mf*

3 Tbn.

Euph. *mf*

Tba. *mf*

S. D. *p*

Cr. Cym. *p*

B. D. *p*

Bells  
W. B.

This page contains a musical score for a woodwind and brass ensemble. The instruments listed on the left are:

- Fl. (Flute) 1 and 2/3
- Picc. (Piccolo)
- Ob. (Oboe) 1 and 2
- Bsn. (Bassoon) 1 and 2
- E♭ Cl. (E-flat Clarinet)
- B♭ Cl. (B-flat Clarinet) 1 and 2/3
- Alt. Cl. (Alto Clarinet)
- B. Cl. (Bass Clarinet)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Crt. (Trumpet) 1 and 2
- Tpt. (Trumpet) 1 and 2
- Hn. (Horn) 1, 2, 3, and 4
- Tbn. (Trombone) 1, 2, and 3
- Euph. (Euphonium)
- Tba. (Tuba)
- S. D. (Snare Drum)
- Cr. Cym. B. D. (Cymbal/Drum)
- Bells W. B. (Bells)

The score spans measures 40 to 47. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. A large 'SAMPLE' watermark is visible across the page. The number '45' is boxed in the top right and bottom right corners.



56

1 Fl.

2 3 Fl.

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

56 57 58 59 60 61 62 63

1 2 Crt.

1 2 Tpt.

1 2 3 4 Hn.

1 2 Tbn.

3 Euph.

Tba.

S. D.

Cr. Cym. B. D.

Bells W. B.

50100222



72 77

Fl. 1

Fl. 2/3

Picc.

Ob. 1/2

Bsn. 1/2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2/3

Alt. Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

72 73 74 75 76 77 78 79 80

Crt. 1/2

Tpt. 1/2

Hn. 1/2

Hn. 3/4

Tbn. 1/2

Tbn. 3

Euph.

Tba.

S. D.

Cr. Cym.

B. D.

Bells

W. B.

81

Fl. 1 *ff* *a2*

Fl. 2 *ff*

Picc. *ff*

Ob. 1 *ff* *a2*

Ob. 2 *ff*

Bsn. 1 *ff* *a2*

Bsn. 2 *f*

E<sup>b</sup> Cl. *ff*

B<sup>b</sup> Cl. 1 *ff* *a2*

B<sup>b</sup> Cl. 2 *ff*

B<sup>b</sup> Cl. 3 *ff*

Alt. Cl. *f* detached

B. Cl. *f* detached

A. Sax. *f* detached

T. Sax. *f* detached

Bar. Sax. *f*

81 82 83 84 85 86 87 88

Crt. 1 *f* detached

Crt. 2 *f* detached

Tpt. 1 *f*

Tpt. 2 *f* *a2*

Hn. 1 *f* detached *a2*

Hn. 2 *f* detached

Hn. 3 *f* detached

Hn. 4 *f* detached *a2*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. *f* detached

Tba. *f*

S. D. *f*

Cr. Cym. *f*

B. D. *f*

Bells *f*

Bells W. B. *f*

This page of a musical score, page 18, covers measures 89 through 97. The score is for a symphony orchestra and includes parts for the following instruments:

- Flute (Fl.)
- Piccolo (Picc.)
- Oboe (Ob.)
- Bassoon (Bsn.)
- E♭ Clarinet (E♭ Cl.)
- B♭ Clarinet (B♭ Cl.)
- Alto Clarinet (Alt. Cl.)
- Bass Clarinet (B. Cl.)
- Alto Saxophone (A. Sax.)
- Tenor Saxophone (T. Sax.)
- Baritone Saxophone (Bar. Sax.)
- Cornets (Crt.)
- Trumpets (Tpt.)
- Horns (Hn.)
- Trombones (Tbn.)
- Euphonium (Euph.)
- Tuba (Tba.)
- Snare Drum (S. D.)
- Cymbals (Cr. Cym. B. D.)
- Bells (Bells W. B.)

The score is written in a key signature of two flats (B♭ major or D♭ minor) and a common time signature (C). Measure 93 is highlighted with a box. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *a2*. A large, semi-transparent watermark is visible across the page.





116

Fl. 1 *f* *ff* detached

Fl. 2 *f* *ff* detached

Picc. *f* *ff* detached

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Bsn. 1 *f* *ff* detached

Bsn. 2 *f* *ff* detached

E♭ Cl. *f* *ff* detached

B♭ Cl. 1 *f* *ff* detached

B♭ Cl. 2 *f* *ff* detached

B♭ Cl. 3 *f* *ff* detached

Alt. Cl. *f* *ff* detached

B. Cl. *f* *ff* detached

A. Sax. *f* *ff* detached

T. Sax. *f* *ff* detached

Bar. Sax. *f* *ff* detached

116 117 118 119 120 121 122 123 124

Crt. 1 *f* *ff* detached

Crt. 2 *f* *ff* detached

Tpt. 1 *f* *ff* detached

Tpt. 2 *f* *ff* detached

Hn. 1 *f* *ff* detached

Hn. 2 *f* *ff* detached

Hn. 3 *f* *ff* detached

Hn. 4 *f* *ff* detached

Tbn. 1 *f* *ff* detached

Tbn. 2 *f* *ff* detached

Tbn. 3 *f* *ff* detached

Euph. *f* *ff* detached

Tba. *f* *ff* detached

S. D. on head *ff*

Cr. Cym. *sfz* *ff*

B. D. *sfz* *ff*

Bells W. B.

125

Fl. 1 2 3

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

125

126

127

128

129

130

131

132

Crt. 1 2

Tpt. 1 2

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

S. D.

Cr. Cym.

B. D.

Bells

W. B.