

Humoresque on Jerome Kern's
Look for the Silver Lining
(With some extra padding)

Put together by John Philip Sousa

Edited by Loras John Schissel

SCORE

Instrumentation

1 Full Score	4 E \flat , Alto Saxophone	1 Euphonium T.C. 1
2 Flute 1	2 B \flat , Tenor Saxophone	1 Euphonium T.C. 2
2 Flute 2	1 E \flat , Baritone Saxophone	1 Euphonium B.C. 1
2 Flute 3	1 B \flat , Bass Saxophone*	1 Euphonium B.C. 2
1 Piccolo	(or B \flat , Contrabass Clarinet)	4 Tuba
1 Oboe 1	3 B \flat , Cornet 1	1 String Bass*
1 Oboe 2	3 B \flat , Cornet 2	(not shown in score)
1 Bassoon 1	1 B \flat , Trumpet 1	1 Percussion 1**
1 Bassoon 2	1 B \flat , Trumpet 2	(Timpani, Orchestra Bells)
4 B \flat , Clarinet 1	1 F Horn 1	1 Percussion 2**
4 B \flat , Clarinet 2	1 F Horn 2	(Snare Drum, Beer Mugs)
4 B \flat , Clarinet 3	1 F Horn 3	2 Percussion 3**
2 B \flat , Clarinet 4	1 F Horn 4	(Crash Cymbals, Bass Drum)
(sub. for Alto Clarinet)	2 Trombone 1	1 Percussion 4**
1 E \flat , Alto Clarinet	2 Trombone 2	(Xylophone)
2 B \flat , Bass Clarinet	2 Trombone 3	1 Harp*
1 E \flat , Contra-alto Clarinet	2 Trombone 4	
(sub. for Bass Saxophone)		

**Optional*

***All percussion parts include Police Whistle, Bulb Horn, and Klaxon Horn*

LUDWIG *Masters*
PUBLICATIONS

About the Editor

Loras John Schissel (b. 1964) is an American musicologist, arranger, and conductor. He was the music director and conductor of both the Virginia Grand Military Band from 1993-2025, of which he is the founder, and the Cleveland Orchestra's Blossom Festival Band from 1998-2024, two of the finest concert bands in the world. He has travelled 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, Schissel studied brass instruments and conducting with Carlton Stewart, Frederick Fennell, and John Paynter. In the years following his studies at the University of Northern Iowa, he has distinguished himself as a prominent conductor, orchestrator, and musicologist.

Deeply committed to young musicians, he has appeared as conductor of all-state music festivals and of festival bands and orchestras in more than 30 states. As a composer and orchestrator, Schissel has created an extensive catalogue of over 500 works for orchestra, symphonic wind band, and jazz ensemble, all published exclusively by LudwigMasters Music. His musical score for Bill Moyers: *America's First River, The Hudson* that first appeared on PBS in April 2002, received extensive critical acclaim. He also created musical scores for two films for the Franklin D. Roosevelt Home in Hyde Park, New York. As a recording artist, Schissel has amassed a large discography with a wide variety of ensembles and various musical genres.

Schissel is a senior musicologist at the Library of Congress and a leading authority on Aaron Copland, William Schuman, Morton Gould, and Leonard Bernstein. Schissel appeared in the award-winning PBS documentary *If You Knew Sousa* for the American Experience series, as well as Ben Wattenberg's *Think Tank*. He serves as a commentator on the *Voice of America* and for the *United States Information Service*. In recognition of his world travels, he was inducted into the Circumnavigators Club of New York, in May 2002, and in 2005 he was elected to membership in the prestigious American Bandmasters Association. He is also an honorary conductor of the historic Ringgold Band — the last band conducted by John Philip Sousa.

Schissel made his debut with the Cleveland Orchestra in May 2007, conducting three performances of an Education Concert titled *Spirit of America*. The same month, he also made his debut with the Phoenix Symphony, conducting a program entitled *Gershwin Celebration*, and returned there in May 2008 to conduct for sold out concerts. He made his third annual appearance in Phoenix in May 2010 conducting an All-American Memorial Day program. In July 2008, he made his debut with the United States Army Band (Pershing's Own) on the steps of the U.S. Capitol. In 2011 he led the Cleveland Orchestra in a 9/11 commemoration concert on Public Square in downtown Cleveland. The City of Dallas and the Dallas Symphony engaged Schissel to coordinate and conduct a commemorative program marking the 50th anniversary of President John F. Kennedy's passing.

In 2020, the National Band Association awarded Schissel the "AWAPA" prize for excellence and exceptional service to bands and band music. This award is considered the "Oscar" in the band world. Past recipients include Frederick Fennell, Karl L. King and William D. Revelli.

Schissel, a proud Virginian, divides his time between Old Town Alexandria and Fredericksburg, immersing himself in the rich history and glorious Blue Ridge Mountains.

Program Notes

John Philip Sousa was – and is – more than the marches. The phenomenal popularity of the Sousa Band during its 39 years of existence is a testament to his staying power as a popular, and much-loved musical figure.

Sousa was always a man of the theater; and a Sousa program touched on each of the human emotions much in the same way a fine theatrical production could. Sousa's quick addition of encore material in response to the audience created a sense of spontaneity which made a Sousa performance unique and unforgettable. That humor should be a part of a Sousa concert should come as no surprise. Sousa was a gifted and popular composer and librettist for the musical theater, and his wit (though very dry) was often the subject of many a newspaper article. Throughout his career, Sousa often arranged musical fantasies and humoresques around popular tunes of the day. By the 1920's, these fantasies were often created featuring the popular songs of the new and inventive younger generation of American songwriters such as George Gershwin, Irving Berlin, and Jerome Kern. Each of these composers looked to Sousa (and his colleague, Victor Herbert) as a mentor and supporter. Sousa programmed their music often.

In 1922, Sousa penned a humoresque based on the popular song *Look for the Silver Lining*, composed by his young friend Jerome Kern. Sousa wove Kern's tune through several styles and added other popular tunes, including *In the Good Old Summer Time* (music by George Evans and lyrics by Ren Shields), a Harvard student song, *The Upidee Song and Chorus*, a drinking song entitled *There Is a Tavern in the Town* (music and lyrics by William Henry Hills), and another drinking song *A Stein Song* (music by Frederic Field Bullard and lyrics by Richard Hovey). The drinking songs were very topical in 1922, as the nation had gone "dry" after the passage of the 18th amendment to the US Constitution prohibiting the consumption of alcohol. It should be noted that Sousa was not a fan of this particular amendment and sometimes got into a bit of trouble with the press for programming popular drinking songs for his concerts. Sousa had the last laugh – at least in *Look for the Silver Lining* - hence the shushing parts by the band during *Tavern in the Town*.

Sousa cleverly closes his humoresque in *klangfarbenmelodie* style as created by the modernist Arnold Schoenberg. *Klangfarbenmelodie* treats timbre as a melodic element and fragments a melody between various timbres. In this case, the full expanse of the symphonic band.

Program note by Paul E. Bierley and Loras John Schissel (c) 2026.

Some thoughts and notes by the editor

Please note:

- A special clarinet 4 part is supplied in default of the Alto Clarinet.
- The harp part has been cued in other parts. At m. 82, the harp has not been cued.
- If a recording of an old automobile starting and running is not feasible, you might consider filling in m. 129 with police whistle and automobile horns.
- The woodwind run at m. 96 has always proved problematic (for me) over the years. The tempo, along with the accelerando, always seems harried. I used the following change in meter:

The image shows a musical score snippet for measures 96 and 97. Measure 96 is marked 'Allegretto' with a tempo of 96. The music is in 4/4 time and features a woodwind run. Measure 97 is marked with a box containing the number '97' and shows a change in meter to 2/4 time. The dynamics are marked 'p' (piano) for measure 96 and 'f' (forte) for measure 97. The score includes a treble clef staff and a bass clef staff.

e) Tune your snare drum lower. Something akin to middle c or below. Synthetic gut will also work well. The pitch of the snare drum has been inching up over the years - lowering the pitch will help balance the drum with the rest of the band. Try it. You'll notice a huge change.

Some general thoughts

The tune is stated in a broad style. At m. 5, make sure each quotation (through m. 11) is balanced as it moves lower throughout the band. The solo cornetist plays these over a light woodwind accompaniment. The bassoon provides a nice countertheme and connector. Note the cornet melody breaks into harmony at m. 15. A light hammer used for the bells (a “Mallet-Tech Blue”) works well here. At m. 43, the upper woodwinds help us move to the new key center at the start of the cornet cadenza at m. 49. What is a soulmating cadenza? I have no idea. That’s a problem to be solved by your solo cornetist. The two pick-up *Summertime* begins at m. 50. The tune and the woodwind counter-line should be smooth and song-like – the bass notes into m. 50 should be played with conviction. *In the Good Old Summertime*, the horn line should be crisp and detached. Note the nice horn connective material in m. 64-65. The percussion should support the melody at m. 64 – not overpower. Measure 82 is a charming duet between the oboe and bassoon. This passage will sound fine without the harp. SEE MY NOTE ABOVE ABOUT M. 96. Measure 97 seems to need a polka-style – light and detached. The euphonium takes over at m. 109 with *Tavern in the Town*. Make the most out of the Shhh!, Shhh! parts. Try pantomiming a finger to the lips (for all of those shushers). Have fun with this, remember it’s all about the very unpopular prohibition of alcohol. The tuba takes over the tune at m. 121. This should be played “big” and with plenty of bravura. The same goes for the tuba cadenza – it needs a touch of musical theatre here. SEE MY NOTE ABOVE ABOUT THE AUTOMOBILE SOUNDS. At m. 132, the police whistle and klaxon and bulb horn parts are just a guide. This should sound very random and noisy. This section should be played in “march style” – i.e. detached. I have yet to identify the tune in the low brass at m. 176 (if it is a popular tune). If you identify it, please let me know. At m. 190, quicken the tempo here. I add an accelerando dramatically starting at m. 194. The trombone cadenza should be played boldly. The trombone solo (“A Stein Song”) at m. 198 should be played song-like and with plenty of expression. The clanking beer steins at m. 214 are as much a “sight-gag” as they are a sound effect. Try using pewter steins “clanked” or “toasted” by two percussionists (high enough for the audience to see) and create the sound (by another percussionist) striking a metal object with a hammer. Measure 221 should be in the new foxtrot tempo to set up the Whiteman Band version of the Kern tune at m. 222. Let the xylophone sound dominate the percussion sound. The drum parts and timpani should be played much softer here. Sit on your drummers. Measure 222 through 254 should be played in a ricky-ticky style – NOT SWUNG! - swing comes much later in our musical development. Starting at m. 236 to 254, this material can get ebullient (perhaps a touch on the raucous side?). Measure 255 begins Sousa’s slightly tongue-in-cheek homage to Schoenberg. The melody (each note) moves throughout the band here. This will take a little rehearsal to get this all to line up. Keep the percussion at its softest level. The clarinets should play the harp cues throughout. Depending on the size of your group, certain tones of the tune might need to be doubled. Use your ear. At m. 288 and 289, the timpanist and bass drummer will need to play out enough for the audience to hear them. Tell them to use THEIR ear (along with yours). The piece ends with a surprise change in dynamic and a stinger (SHORT, PLEASE!).

Have fun. Don’t forget that Sousa (pronounced Soooo- sssah – not Soooo-zah) is more than just the marches.

Loras John Schissel
February 24, 2026
Washington DC



Composers' Night at the New York Hippodrome. 1917

John Philip Sousa and Oscar Hammerstein I (Grandfather of the famous lyricist) organized a special event featuring many of the leading luminaries of Broadway performing their own hits. (From left to right) Jerome Kern, Louis A. Hirsch, A. Baldwin Sloane, Oscar Hammerstein I (seated), Rudolph Friml, Alfred G. Robyn, Gustave Kerker, Hugo Felix, John Philip Sousa, Leslie Stuart, Raymond Hubbell, John Golden, Silvio Hein, and Irving Berlin.



ASCAP brings in the big guns. May 4, 1924.

"Worried About Radio - American composers of two generations, each among the most popular of his time, leaving the capitol at Washington after a hearing before a senate subcommittee on copyright charges for the broadcasting of their compositions. From left to right, Victor Herbert, maker of light opera tunes; Irving Berlin, the most prolific producer of jazz, and John Philip Sousa, the "march king". "



Warner Brothers dinner honoring composer Oscar Straus. Shown at the affair are (standing) Arthur Bodanzky, Henry K. Hadley, Oley Speaks, Gene Buck, (seated) John Philip Sousa, Straus, H. M. Warner and George Gershwin." John Philip Sousa wrote a fantasy on Gershwin's "Swanee." Gershwin returned the favor by using a snippet of "The Stars and Stripes Forever" in "Of Thee I Sing."

SAMPLE

Humoresque on Jerome Kern's Look for the Silver Lining

(With some extra padding)

Put together by John Philip Sousa
Edited by Loras John Schissel

Moderato $\text{♩} = 80$

5

The musical score is arranged for a full orchestra. The instruments listed on the left are: Flute (1), Piccolo (2/3), Oboe (1/2), Bassoon (1/2), B♭ Clarinet (1/2/3), E♭ Alto Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Bass Saxophone**, B♭ Cornet (1/2), B♭ Trumpet (1/2), F Horn (1/2/3/4), Trombone (1/2/3/4), Euphonium (1/2), Tuba, Percussion (1/2/3/4), and Harp. The score includes dynamics such as *ff* and *a2*. A large watermark 'MIDI' is overlaid on the score.

** or B. Contrabass Clarinet or E. Contra-alto Clarinet

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11

Fl. 1 *p*

Fl. 2/3 *p*

Picc.

Ob. 1/2 *p*

Bsn. 1/2 *p*

B♭ Cl. 1 *p*

B♭ Cl. 2/3 *p*

Alt. Cl. *p*

B. Cl. *p*

A. Sax.

T. Sax.

Bar. Sax.

B. Sax.

9 10 11 12 13 14 15 16 17 18

Crt. 1/2 *solo p*

Tpt. 1/2 *p*

Hn. 1/2 *a2 p*

Hn. 3/4 *p*

Tbn. 1/2 *a2 ff*

Tbn. 3/4 *ff*

Euph. 1/2 *ff*

Tba. *p*

Bells *sf*

Perc. 1/2/3/4

Hp. *p staccato*

28

Fl. 1 *p*

Fl. 2 *p*

Picc.

Ob. 1 *p*

Ob. 2 *a2 p*

Bsn. 1 *a2*

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2 *a2*

Alt. Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

B. Sax.

28 29 30 31 32 33 34 35 36

Crt. 1 *p*

Crt. 2

Tpt. 1 *p*

Tpt. 2 *p*

Hn. 1 *p*

Hn. 2 *a2*

Hn. 3 *p*

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Euph. 1 *p*

Euph. 2

Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

52

Fl. 1

2 3

Picc.

Ob. 1 2

Bsn. 1 2

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

B. Sax.

52 53 54 55 56 57 58 59

Crt. 1 2

Tpt. 1 2

Hn. 1 2 3 4

Tbn. 1 2 3 4

Euph. 1 2

Tba.

Perc. 1 2 3 4

Hp.

60 61 62 63 64 65 66 67

Fl. 1
Fl. 2/3
Picc.
Ob. 1/2
Bsn. 1/2
B^b Cl. 1/2/3
Alt. Cl.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
B. Sax.
Crt. 1/2
Tpt. 1/2
Hn. 1/2/3/4
Tbn. 1/2/3/4
Euph. 1/2
Tba.
Perc. 1/2/3/4
Hp.

S. D.
Cr. Cym.
B. D.

f
f
f

a2

68 74

1 Fl.

2 3 Picc.

1 2 Ob.

1 2 Bsn.

1 B♭ Cl.

2 3 Alt. Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

B. Sax.

68 69 70 71 72 73 74 75

1 2 Crn.

1 2 Tpt.

1 2 Hrn.

3 4

1 2 Tbn.

3 4 Euph.

Tba.

1 Perc.

2

3

4

Hp.

76

Fl. 1

Fl. 2/3

Picc.

Ob. 1/2

Bsn. 1/2

B♭ Cl. 1/2/3

Alt. Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

B. Sax.

76 77 78 79 80 81 82 83

Crt. 1/2

Tpt. 1/2

Hn. 1/2/3/4

Tbn. 1/2/3/4

Euph. 1/2

Tba.

Perc. 1/2/3/4

Hp.

solo p

p

a2

f

f

p

84 90

Fl. 1 2 3

Picc.

Ob. 1 2

Bsn. 1 2

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

B. Sax.

84 85 86 87 88 89 90 91

Crt. 1 2

Tpt. 1 2

Hn. 1 2 3 4

Tbn. 1 2 3 4

Euph. 1 2

Tba.

Perc. 1 2 3 4

Hp.

rit. accel.

92 93 94 95 96 97 98 99 100

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

B. Sax.

Crt. 1 2

Tpt. 1 2

Hn. 1 2 3 4

Tbn. 1 2 3 4

Euph. 1 2

Tba.

Perc. 1 2 3 4

Hp.

p *f* *rit.* *accel.* *tutti* *a2*

110

Fl. 1 *p*

Fl. 2 *p*

Picc. *p*

Ob. 1 *p*

Ob. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

B^b Cl. 1

B^b Cl. 2

Alt. Cl.

B. Cl.

A. Sax. *p*

T. Sax. *p*

Bar. Sax.

B. Sax.

110 111 112 113 114 115 116

Crt. 1 *p*

Crt. 2 *p*

Tpt. 1 *p*

Tpt. 2 *p*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Tbn. 4 *p*

Euph. 1

Euph. 2

Tba.

Bells *p*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

117 121

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

B. Sax.

117 118 119 120 121 122 123 124

Crt. 1 2

Tpt. 1 2

Hrn. 1 2 3 4

Tbn. 1 2 3 4

Euph. 1 2

Tba. solo f with expression p

Perc. 1 2 3 4

Hp.

125

Fl. 1 2

Picc.

Ob. 1 2 *a2*

Bsn. 1 2 *a2*

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

B. Sax.

125 muted 126 127 128 129 130 131

Crt. 1 2 *p*

Tpt. 1 2 *p*

Hn. 1 2 3 4

Tbn. 1 2 3 4 *p* *muted*

Euph. 1 2

Tba. *solo* *f*

Perc. 1 2 3 4

Hp.

Detailed description: This page of a musical score covers measures 125 through 131. The score is for a full orchestra and includes parts for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Bassoon (Bsn.), Clarinet in B-flat (B♭ Cl.), Clarinet in A (Alt. Cl.), Clarinet in Bass (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Bass Saxophone (B. Sax.), Cornet (Crt.), Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tba.), Percussion (Perc.), and Harp (Hp.). The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Allegro' with a quarter note equal to 98 beats per minute. The score begins at measure 125 with a 'Recording of auto starting' instruction. Measures 125-128 feature woodwinds and brass playing a rhythmic pattern, with some parts marked 'muted' and 'p'. Measure 129 is the start of a new section, marked with a box around the measure number. Measures 130 and 131 continue the new section. The Tuba part in measure 128 has a 'solo' marking and a 'f' dynamic. The Percussion part has four staves, and the Harp part has two staves. A large 'SAMPLE' watermark is visible across the page.

132 140

Fl. 1 2 3 *f*

Picc. *f*

Ob. 1 2 *f*

Bsn. 1 2 *f marcato*

B♭ Cl. 1 2 3 *f marcato*

Alt. Cl. *f*

B. Cl. *f*

A. Sax. *f marcato*

T. Sax. *f*

Bar. Sax. *f*

B. Sax. *f*

132 133 134 135 136 137 138 139 140

Crt. 1 2 *f marcato*
open
a2

Tpt. 1 2 *f*

Hn. 1 2 3 4 *f*
a2

Tbn. 1 2 3 4 *f*
open
a2

Euph. 1 2 *f marcato*
(a2)

Tba. *f*
tutti

Bulb Horn Klaxon Horn Bulb Horn

Perc. 1 2 3 4 *f*

Hp.

141

Fl. 1

Fl. 2/3

Picc.

Ob. 1/2

Bsn. 1/2

B♭ Cl. 1/2/3

Alt. Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

B. Sax.

141 142 143 144 145 146 147 148 149

Crt. 1/2

Tpt. 1/2

Hn. 1/2/3/4

Tbn. 1/2/3/4

Euph. 1/2

Tba.

Police Whistle

Bulb Horn

Perc. 1/2/3/4

Hp.

The image shows a page of a musical score for measures 141 through 149. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed include Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Bassoon (Bsn.), Clarinet in B-flat (B♭ Cl.), Clarinet in A (Alt. Cl.), Clarinet in Bass (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Bass Saxophone (B. Sax.), Cornet (Crt.), Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tba.), Percussion (Perc.), and Harp (Hp.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 148 is highlighted with a box. There are dynamic markings such as *f* and *a2* throughout the score. A large watermark is visible across the page.

150

Fl. 1 2 3

Picc.

Ob. 1 2

Bsn. 1 2

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

B. Sax.

150 151 152 153 154 155 156 157 158

Crt. 1 2

Tpt. 1 2

Hn. 1 2 3 4

Tbn. 1 2 3 4

Euph. 1 2

Tba.

Perc. 1 2 3 4

Police Whistle

Hp.

The image shows a page of a musical score for measures 150 through 158. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left are: Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Bassoon (Bsn.), B♭ Clarinet (B♭ Cl.), Alto Clarinet (Alt. Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Bass Saxophone (B. Sax.), Cornet (Crt.), Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tba.), Percussion (Perc.), and Harp (Hp.). The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *simile*, *a2*), and articulation marks. A large, semi-transparent watermark is visible across the center of the page. The page number '21' is in the top right corner, and the measure number '156' is in a box at the top center. The measure numbers 150 through 158 are printed below the corresponding staves.

159 160 161 162 163 164 165 166 167

Fl. 1 2 3

Picc.

Ob. 1 2

Bsn. 1 2

B^b Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

B. Sax.

Crt. 1 2

Tpt. 1 2

Hn. 1 2 3 4

Tbn. 1 2 3 4

Euph. 1 2

Tba.

Perc. 1 2 3 4

Hp.

Random police whistle and bulb horns

f

Random police whistle and bulb horns

f

Random police whistle and bulb horns

f

Random police whistle and bulb horns

f

177

Fl. 1

2/3

Picc.

Ob. 1/2

Bsn. 1/2

B♭ Cl. 1/2/3

Alt. Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

B. Sax.

177 178 179 180 181 182 183 184 185

Crt. 1/2

Tpt. 1/2

Hn. 1/2/3/4

Tbn. 1/2/3/4

Euph. 1/2

Tba.

Perc. 1/2/3/4

Hp.

195 196 197 198 199 200 201

Fl. 1 2 3

Picc.

Ob. 1 2

Bsn. 1 2

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

B. Sax.

Crt. 1 2

Tpt. 1 2

Hn. 1 2 3 4

Tbn. 1 2 3 4

Euph. 1 2

Tba.

Perc. 1 2 3 4

Hp.

p

a2

p

2. div.

p

p

p

f

solo

mf

p

ff

p

202 206

Fl. 1 *p*

Fl. 2/3 *p*

Picc.

Ob. 1/2 *p*

Bsn. 1/2 *p*

B♭ Cl. 1 *p*

B♭ Cl. 2/3

Alt. Cl.

B. Cl.

A. Sax. *p*

T. Sax. *p*

Bar. Sax.

B. Sax.

202 203 204 205 206 207 208 209

Crt. 1/2

Tpt. 1/2

Hn. 1/2 *Tb. solo* *mf*

Hn. 3/4

Tbn. 1/2

Tbn. 3/4

Euph. 1/2

Tba. 1/2

Tba. 3/4

Bells *p*

Perc. 1/2/3/4

Hp.

210 214

Fl. 1 *p* *f*

Fl. 2/3 *p* *f*

Picc.

Ob. 1/2 *p* *f*

Bsn. 1/2 *p* *f*

B♭ Cl. 1 *f*

B♭ Cl. 2/3 *f*

Alt. Cl. *f*

B. Cl. *f*

A. Sax. *p*

T. Sax. *p*

Bar. Sax.

B. Sax.

210 211 212 213 214 215 216 217

Crt. 1/2 *p* *f* *a2*

Tpt. 1/2 *a2* *p* *f* *a2*

Hn. 1/2 *a2* *p* *f* *a2*

Hn. 3/4 *a2* *p* *f* *a2*

Tbn. 1/2 *a2* *f* *a2*

Tbn. 3/4 *a2* *f* *a2*

Euph. 1/2 *a2* *f* *a2*

Tba. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3

Perc. 4

Hp. *p* *f*

Beer Mugs clanked together

226

Fl. 1 2 3

Picc.

Ob. 1 2

Bsn. 1 2

B^b Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

B. Sax.

226 227 228 229 230 231

Crt. 1 2

Tpt. 1 2

Hn. 1 2 3 4

Tbn. 1 2 3 4

Euph. 1 2

Tba.

Perc. 1 2 3 4

Hp.

238

Fl. 1 2 3

Picc.

Ob. 1 2

Bsn. 1 2

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

B. Sax.

This section of the score covers measures 238 through 470. It includes parts for Flute (1, 2, 3), Piccolo, Oboe (1, 2), Bassoon (1, 2), B♭ Clarinet (1, 2, 3), Alto Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, and Bass Saxophone. The music is in a key with two flats and a 4/4 time signature. Measure 238 is marked with a box. Various performance instructions are present, including accents (a2), triplets (3), and dynamics (f, div.).

238

239

240

241

242

243

Crt. 1 2

Tpt. 1 2

Hrn. 1 2 3 4

Tbn. 1 2 3 4

Euph. 1 2

Tba.

This section of the score covers measures 238 through 470, continuing from the previous section. It includes parts for Cornet (1, 2), Trumpet (1, 2), Horn (1, 2, 3, 4), Trombone (1, 2, 3, 4), Euphonium (1, 2), and Tuba. The music continues in the same key and time signature. Measure 238 is marked with a box. Performance instructions include accents (a2), triplets (3), and dynamics (f).

Perc. 1 2 3 4

Hp.

This section of the score covers measures 238 through 470, continuing from the previous section. It includes parts for Percussion (1, 2, 3, 4) and Piano (Hp.). The percussion parts are marked with a forte (f) dynamic. The piano part is mostly silent, with some notes in the right hand. Measure 238 is marked with a box.

246

244

Fl. 1 2 3

Picc.

Ob. 1 2

Bsn. 1 2

B^b Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

B. Sax.

244 245 246 247 248 249

Crt. 1 2

Tpt. 1 2

Hn. 1 2 3 4

Tbn. 1 2 3 4

Euph. 1 2

Tba.

Perc. 1 2 3 4

Hp.

Both div.

2. div.

a2

div.

2. div.

a2

a2

a2

250 *8va*

Fl. 1 2 3

Picc.

Ob. 1 2 *a2*

Bsn. 1 2 *a2*

B♭ Cl. 1 2 3

Alt. Cl. *3. div.*

B. Cl. *p*

A. Sax.

T. Sax. *div.*

Bar. Sax. *p*

B. Sax. *p*

250 251 252 253 254 255

Crt. 1 2 *a2* *a2 soli* *mf* *soli* *mf*

Tpt. 1 2 *a2* *a2* *mf* *mf*

Hn. 1 2 3 4 *a2* *a2*

Tbn. 1 2 3 4 *a2*

Euph. 1 2 *a2*

Tba. *solo* *mf*

Perc. 1 2 3 4 *Cr. Cym. f* *muffled* *ppp* *B. D. ppp*

Hp. *f*

256 *solo* *mf* *solo* *mf* *solo* *mf* *solo* *mf* **263**

FL. 1 *solo* *mf* *solo* *mf* *solo* *mf* *solo* *mf*

2 *solo* *mf* *solo* *mf* *solo* *mf* *solo* *mf*

3 *solo* *mf* *solo* *mf* *solo* *mf* *solo* *mf*

Picc. *solo* *mf* *solo* *mf* *solo* *mf* *solo* *mf*

Ob. 1 *a2 solo* *mf*

2 *mf*

Bsn. 1

2

B^b. Cl. 1 *solo* *mf* *solo* *mf* *solo* *mf* *solo* *mf*

2 *solo* *mf* *solo* *mf* *solo* *mf* *solo* *mf*

3 *solo* *mf* *solo* *mf* *solo* *mf* *solo* *mf*

Alt. Cl. *solo* *mf*

B. Cl. *solo* *mf* *p*

A. Sax. *solo* *mf* *solo* *mf* *solo* *mf* *solo* *mf*

T. Sax. *solo* *mf* *solo* *mf* *solo* *mf* *solo* *mf*

Bar. Sax. *solo* *mf* *p* *solo* *mf* *solo* *mf* *solo* *mf*

B. Sax. *solo* *mf* *solo* *mf* *solo* *mf* *solo* *mf*

256 257 258 259 260 261 262 **263**

Crt. 1 *solo* *mf*

2 *solo* *mf*

Tpt. 1 *solo* *mf*

2 *solo* *mf*

Hn. 1 *solo* *mf*

2 *solo* *mf*

3 *solo* *mf*

4 *solo* *mf*

Tbn. 1

2

3

4

Euph. 1 *solo* *mf*

2 *solo* *mf*

Tba. *solo* *mf* *solo* *mf* *solo* *mf* *solo* *mf*

Bells *solo* *mf*

Perc. 1

2

3

4

Hp.

264 *solo* *mf* *solo* *solo* *tutti* **271**

Fl. 1 *mf* *solo* *solo* *solo* *tutti* *f*

Fl. 2 *mf* *solo* *solo* *solo* *tutti* *f*

Picc. *mf* *solo* *solo* *solo* *tutti* *f*

Ob. 1 *solo* *mf* *solo* *solo* *tutti* *f*

Ob. 2 *mf* *solo* *solo* *solo* *tutti* *f*

Bsn. 1 *solo* *mf* *solo* *solo* *tutti* *f*

Bsn. 2 *mf* *solo* *solo* *solo* *tutti* *f*

B♭ Cl. 1 *solo* *mf* *solo* *solo* *tutti* *f*

B♭ Cl. 2 *solo* *mf* *solo* *solo* *tutti* *f*

B♭ Cl. 3 *solo* *mf* *solo* *solo* *tutti* *f*

Alt. Cl. *solo* *mf* *solo* *solo* *tutti* *f*

B. Cl. *solo* *mf* *solo* *solo* *tutti* *f*

A. Sax. *solo* *mf* *solo* *solo* *tutti* *f*

T. Sax. *solo* *mf* *solo* *solo* *tutti* *f*

Bar. Sax. *solo* *mf* *solo* *solo* *tutti* *f*

B. Sax. *solo* *mf* *solo* *solo* *tutti* *f*

264 265 266 267 268 *f* 269 270 **271** *a2 solo* *mf*

Crt. 1 *solo* *mf* *solo* *solo* *tutti* *f* *a2 solo* *mf*

Crt. 2 *mf* *solo* *solo* *solo* *tutti* *f* *a2 solo* *mf*

Tpt. 1 *solo* *mf* *solo* *solo* *tutti* *f* *a2 solo* *mf*

Tpt. 2 *mf* *solo* *solo* *solo* *tutti* *f* *a2 solo* *mf*

Hn. 1 *a2 solo* *mf* *solo* *solo* *tutti* *f*

Hn. 2 *a2 solo* *mf* *solo* *solo* *tutti* *f*

Hn. 3 *a2 solo* *mf* *solo* *solo* *tutti* *f*

Hn. 4 *a2 solo* *mf* *solo* *solo* *tutti* *f*

Tbn. 1 *a2 solo* *mf* *solo* *solo* *tutti* *f*

Tbn. 2 *mf* *solo* *solo* *solo* *tutti* *f*

Tbn. 3 *mf* *solo* *solo* *solo* *tutti* *f*

Tbn. 4 *mf* *solo* *solo* *solo* *tutti* *f*

Euph. 1 *solo* *mf* *solo* *solo* *tutti* *f*

Euph. 2 *mf* *solo* *solo* *solo* *tutti* *f*

Tba. *solo* *mf* *solo* *solo* *tutti* *f* *solo* *mf*

Perc. 1 *f* *ppp*

Perc. 2 *f* *ppp*

Perc. 3 *f* *ppp*

Perc. 4 *f* *ppp*

Hp. *p*

281 *solo* *mf* *solo* *mf* *solo* *mf* *tutti* *sfz*

Fl. 1 *solo* *mf* *solo* *mf* *solo* *mf* *tutti* *sfz*

Fl. 2 *solo* *mf* *solo* *mf* *solo* *mf* *tutti* *sfz*

Picc. *solo* *mf* *solo* *mf* *solo* *mf* *tutti* *sfz*

Ob. 1 *solo* *mf* *solo* *mf* *a2 solo* *mf* *tutti* *sfz*

Ob. 2 *solo* *mf* *solo* *mf* *a2 solo* *mf* *tutti* *sfz*

Bsn. 1 *solo* *mf* *solo* *mf* *solo* *mf* *tutti* *sfz*

Bsn. 2 *solo* *mf* *solo* *mf* *solo* *mf* *tutti* *sfz*

B> Cl. 1 *tutti* *sfz*

B> Cl. 2 *tutti* *sfz*

B> Cl. 3 *tutti* *sfz*

Alt. Cl. *tutti* *sfz*

B. Cl. *tutti* *sfz*

A. Sax. *tutti* *sfz*

T. Sax. *solo* *mf* *tutti* *sfz*

Bar. Sax. *solo* *mf* *tutti* *sfz*

B. Sax. *solo* *mf* *tutti* *sfz*

281 *mf* 282 283 284 *solo* *mf* 285 286 287 288 289 *tutti* *sfz*

Crt. 1 *solo* *mf* *tutti* *sfz*

Crt. 2 *solo* *mf* *tutti* *sfz*

Tpt. 1 *solo* *mf* *tutti* *sfz*

Tpt. 2 *solo* *mf* *tutti* *sfz*

Hn. 1 *tutti* *sfz*

Hn. 2 *tutti* *sfz*

Hn. 3 *tutti* *sfz*

Hn. 4 *tutti* *sfz*

Tbn. 1 *tutti* *sfz*

Tbn. 2 *tutti* *sfz*

Tbn. 3 *tutti* *sfz*

Tbn. 4 *tutti* *sfz*

Euph. 1 *solo* *mf* *tutti* *sfz*

Euph. 2 *solo* *mf* *tutti* *sfz*

Tba. *solo* *mf* *solo* *mf* *tutti* *sfz*

Bells *mf* *Timp. solo* *mf* *tutti* *sfz*

Perc. 1 *tutti* *sfz*

Perc. 2 *tutti* *sfz*

Perc. 3 *Cr. Cym.* *tutti* *sfz*

Perc. 4 *solo* *mf* *tutti* *sfz*

Hp. *tutti* *sfz*