

# WHERE VALOR PROUDLY SLEEPS

Robert Longfield

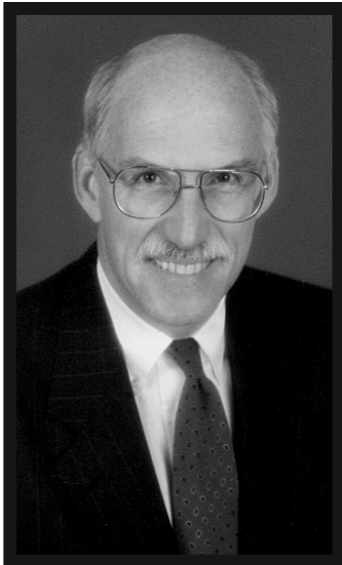
## Instrumentation

1 - Conductor's Full Score	2 - F Horn 1
1 - Piccolo	2 - F Horn 2
3 - Flute 1	2 - Trombone 1
3 - Flute 2	2 - Trombone 2
2 - Oboe	2 - Trombone 3
2 - Bassoon	2 - Baritone/ Euphonium
4 - B $\flat$ Clarinet 1	2 - Baritone T.C.
4 - B $\flat$ Clarinet 2	4 - Tuba
4 - B $\flat$ Clarinet 3	1 - String Bass
2 - B $\flat$ Bass Clarinet	2 - Mallet Percussion
1 - B $\flat$ Contrabass Clarinet	Chimes
2 - E $\flat$ Alto Saxophone 1	Xylophone
2 - E $\flat$ Alto Saxophone 2	Bells
2 - B $\flat$ Tenor Saxophone	Bar Chimes
2 - E $\flat$ Baritone Saxophone	1 - Timpani
3 - B $\flat$ Trumpet 1	4 - Snare Drum
3 - B $\flat$ Trumpet 2	Bass Drum
3 - B $\flat$ Trumpet 3	2 - Crash Cymbals
3 - B $\flat$ Trumpet 4	Suspended Cymbal
	2 - Field Drum

FJH is now using a high-speed sorting system for parts.  
As a result, all single page parts are collated before multiple page parts.

T H E  
F · J · H  
M U S I C  
C O M P A N Y  
I N C.  
Frank J. Hackinson

2525 Davie Road, Suite 360  
Fort Lauderdale, Florida 33317-7424



## The Composer

Robert Longfield is an award-winning composer, arranger, and educator. Born and raised in Grand Rapids, Michigan, he graduated with honors from the University of Michigan where he studied with Jerry Bilik and Paul Boylan and was a member of the band under William D. Revelli and George Cavender. He also earned a degree from the University of Miami where he was a student of Alfred Reed.

For fifteen years Mr. Longfield was the band and orchestra director at Davison High School, Davison, Michigan. Since 1987 he has held a similar position at Miami Palmetto Senior High School, Miami, Florida. Mr. Longfield was the recipient of the “Teacher of the Year” award by the Michigan School Band and Orchestra Association. In 1996 he received the “Mr. Holland Award” from the National Academy of Recording Arts and Sciences for outstanding contributions to music education.

A member of ASCAP, Mr. Longfield has received several commissions and has over forty publications to his credit. His compositions and arrangements have been played and recorded by bands throughout the United States as well as in Canada, Europe, and Japan.

---

## About the Music

*Where Valor Proudly Sleeps* was inspired by a visit to Arlington National Cemetery and is dedicated to the memory of the fallen soldiers. It was premiered by the Albemarle County High School Honors Band on January 15, 1999. The title is taken from the poem *The Bivouac of the Dead* by Theodore O’Hara, verses of which are featured on several placards near monuments throughout the cemetery. A portion of this poem follows:

The muffled drum’s sad roll has beat  
The soldier’s last tattoo;  
No more on Life’s parade shall meet  
The brave and fallen few.  
On Fame’s eternal camping-ground  
Their silent tents are spread,  
And Glory guards, with solemn round,  
The bivouac of the dead.

Rest on, embalmed and sainted dead!  
Dear is the blood you gave;  
No impious footstep here shall tread  
The herbage of your grave;  
Nor shall your glory be forgot  
While Fame her record keeps,  
Or Honor points the hallowed spot  
Where Valor proudly sleeps.

In this composition, two contrasting themes are presented—first individually, and then juxtaposed. The first is an original hymn, and the second is a marching tune paraphrased from a Civil War era melody entitled *Virginia’s Bloody Soil*. Two shorter motifs appear frequently throughout the piece—a slow drum cadence played on a muffled field drum and a series of short trumpet calls that are echoed by muted trumpets. At the climax of the piece, 21 canon shots are heard. Near the end, a solo french horn plays *Taps*.

Robert Longfield

# WHERE VALOR PROUDLY SLEEPS

ROBERT LONGFIELD  
(ASCAP)

Slowly (♩ = ca. 56)

rit.

5 A little faster, steady (♩ = ca. 66)

The musical score is arranged in two systems. The first system includes Piccolo, Flutes (1 and 2), Oboe, Bassoon, B♭ Clarinets (1, 2, 3), B♭ Bass Clarinet, B♭ Contrabass Clarinet, E♭ Alto Saxophones (1, 2), B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system includes B♭ Trumpets (1, 2, 3, 4), F Horns (1, 2), Trombones (1, 2, 3), Baritone/Euphonium, Tuba, String Bass, Mallet Percussion (Chimes, Xylophone, Bells, Bar Chimes), Timpani (F, Ab, C, Eb), Snare Drum, Bass Drum, Crash Cymbals, Suspended Cymbal, and Field Drum. The score features various musical notations including dynamics (p, mp), articulation (div.), and performance instructions like 'Solo, snares off throughout'. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the score.

2 3 4 5 6

Copyright © 2002 The FJH Music Company Inc.

International Copyright Secured. Made in U.S.A. All Rights Reserved.

WARNING! This arrangement is protected by copyright law. Copying or reproducing it by any method without the publisher's written permission is an infringement of copyright law. Anyone who reproduces copyrighted materials is subject to substantial penalties for each infringement.

Picc.

Fls. 1  
2

Ob.

Bsn.

1  
2  
3  
Cls.

B. Cl.

Cb. Cl.

1  
2  
A. Saxes

T. Sax.

B. Sax.

1  
2  
Tpts.

3  
4

1  
2  
Hns.

1  
2  
3  
Tbns.

Bar/  
Euph.

Tuba

St. Bass

Mit. Perc.

Timp.

S.D.  
B.D.

Cr. Cym.  
Sus. Cym.

F.D.

7 8 9 10 11 12

mp  
cup mute  
p  
mp  
a2 3  
mp  
p  
mp  
p  
mp  
p  
mp

Bar Chimes

Sus. Cym., with yarn mallets

Pre-View Only

Picc.

Fls. 1  
2

Ob.

Bsn.

Cls. 1  
2  
3

B. Cl.

Cb. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2  
3  
4

Hns. 1  
2

Tbns. 1  
2  
3

Bar./Euph.

Tuba

St. Bass

Mit. Perc.

Timp.

S.D.  
B.D.

Cr. Cym.  
Sus. Cym.

F.D.

13 14 15 16 17 18

*p* *mp* *p* *pp* *p*

*a2* *p* *pp* *pp* *p*

*play* *p* *play* *p*

*2. p*

*a2* *p* *pp* *pp* *p*

*pp* *p*



Picc.

Fls. 1  
2

Ob.

Bsn.

Cls. 1  
2  
3

B. Cl.

Cb. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2  
3  
4

Hns. 1  
2

Tbns. 1  
2  
3

Bar./  
Euph.

Tuba

St. Bass

Milt. Perc. Ch.  
*mp*

Timp. *p*

S.D.  
B.D.

Cr. Cym.  
Sus. Cym.

F.D. *pp*

Solo  
*mp dolce*

*st. mott* Ob. *dolce*  
*mp* open

19 20 21 22 23 24 25

26

Picc.

Fls. 1  
2

Ob.

Bsn.

Cls. 1  
2  
3

B. Cl.

Cb. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

26

Tpts. 1  
2  
3  
4

Hns. 1  
2

Tbns. 1  
2  
3

Bar./  
Euph.

Tuba

St. Bass

Mit. Perc.

Timp.

S.D.  
B.D.

Cr. Cym.  
Sus. Cym.

F.D.

26 27 28 29 30 31 32 33

34 Moving forward (♩ = ca. 72)

Picc.

Fls. 1  
2

Ob.

Bsn.

Cls. 1  
2  
3

B. Cl.

Cb. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

34 Moving forward (♩ = ca. 72)

Tpts. 1  
2  
3  
4

Hns. 1  
2

Tbns. 1  
2  
3

Bar./ Euph.

Tuba

St. Bass

Mlt. Perc.

Timp.

S.D.  
B.D.

Cr. Cym.  
Sus. Cym.

F.D.

*mf* *mp* *f* *tutti* *play* *a2* *cup mute* *Hn. 1, 2* *p*

34 35 36 37 38 39 40



Picc. *f* *ff*

Fls. 1 *f* *ff*

Fls. 2 *f* *ff*

Ob. *f* *ff*

Bsn. *ff* *f* *mf*

Cls. 1 *ff* Hn. *mf*

Cls. 2 *ff* Hn. *mf*

Cls. 3 *ff*

B. Cl. *ff* *f* *mf*

Cb. Cl. *ff* *f* *mf*

A. Saxes 1 *ff* *mf* *a2*

A. Saxes 2 *ff* *mf*

T. Sax. *ff* *mf*

B. Sax. *ff* *mf*

Tpts. 1 *ff* *f* *play*

Tpts. 2 *ff* *f* *open*

Tpts. 3 *ff* *f*

Tpts. 4 *ff* *f*

Hns. 1 *ff* *f* *a2* *mf*

Hns. 2 *ff* *f* *a2* *mf*

Tbns. 1 *ff* *f* *a2* *mf*

Tbns. 2 *ff* *f* *a2* *mf*

Tbns. 3 *ff* *f* *a2* *mf*

Bar./ Euph. *ff* *mf*

Tuba *ff* *f* *mf*

St. Bass *ff* *f* *mf*

Mlt. Perc. *mp* *f*

Timp. *mp* *f*

S.D. *ff*

B.D. *ff*

Cr. Cym. *ff*

Sus. Cym. *ff*

F.D. *ff*

rit. A tempo

Picc.

Fls. 1  
2

Ob.

Bsn.

Cls. 1  
2  
3

B. Cl.

Cb. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2  
3  
4

Hns. 1  
2

Tbns. 1  
2  
3

Bar./Euph.

Tuba

St. Bass

Mlt. Perc.

Timp.

S.D.  
B.D.

Cr. Cym.  
Sus. Cym.

F.D.

*mp*

*p*

*play*

*mf*

*open*

*1. Solo*

*cup mute*

*1. div.*

*2.*

*Hn. 1*

*Hn. 2*

*one player*

*div.*

*Bells Solo*

48 49 50 51 52 53 54

55 Lively march (♩ = ca. 128)

Picc.

Fls. 1  
2

Ob.

Bsn.

Cls. 1  
2  
3

B. Cl.

Cb. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

55 Lively march (♩ = ca. 128)

Tpts. 1  
2  
3  
4

Hns. 1  
2

Tbns. 1  
2  
3

Bar./  
Euph.

Tuba

St. Bass

Mlt. Perc. Ch. 2  
use two mallets

Timp. *ff* let all notes ring together medium hard mallets dampen

S.D.  
B.D. *sfp* Solo B.D. *ff*

Cr. Cym.  
Sus. Cym.  
F.D.

55 56 57 58 59 60 61 62



71

Picc.

Fls. 1  
2

Ob.

Bsn.

Cl. 1  
2  
3

B. Cl.

Cb. Cl.

A. Sax. 1  
2

T. Sax.

B. Sax.

71

Tpts. 1  
2  
3  
4

Hns. 1  
2

Tbns. 1  
2  
3

Bar./Euph.

Tuba

St. Bass

Mit. Perc.

Timp.

S.D.  
B.D.

C to D $\sharp$ , E $\flat$  to G (F, A $\flat$ , D, G)

Cr. Cym.  
Sus. Cym.

F.D.

71 72 73 74 75 76 77 78



Picc.  
 Fls. 1  
 2  
 Ob.  
 Bsn.  
 Cls. 1  
 2  
 3  
 B. Cl.  
 Cb. Cl.  
 A. Saxes 1  
 2  
 T. Sax.  
 B. Sax.  
 Tpts. 1  
 2  
 3  
 4  
 Hns. 1  
 2  
 Tbns. 1  
 2  
 3  
 Bar./Euph.  
 Tuba  
 St. Bass  
 Mlt. Perc.  
 Timp.  
 S.D.  
 B.D.  
 Cr. Cym.  
 Sus. Cym.  
 F.D.

*mp*  
*mf*  
*mf*  
*mf*  
*mf*  
*mp*  
*mf*  
*mf*  
*mf*  
*mf*  
*mp*  
*mf*  
*mp*

79 80 81 82 83 84 85 86

87

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

87

Tpts. 1 2 3 4

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

St. Bass

Mlt. Perc.

Timp.

S.D. B.D.

Cr. Cym. Sus. Cym.

F.D.

87 88 89 90 91 92 93 94

*Legal Use Requires Purchase*

Picc.  
 Fls. 1 2  
 Ob.  
 Bsn.  
 Cls. 1 2 3  
 B. Cl.  
 Cb. Cl.  
 A. Saxes 1 2  
 T. Sax.  
 B. Sax.  
 Tpts. 1 2 3 4  
 Hns. 1 2  
 Tbns. 1 2 3  
 Bar./ Euph.  
 Tuba  
 St. Bass  
 Mit. Perc.  
 Timp.  
 S.D.  
 B.D.  
 Cr. Cym.  
 Sus. Cym.  
 F.D.

95 96 97 98 99 100 101 102



103

Picc. *mf* 4

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

103

Hn. 1 *mf*

Tpts. 1 2 3 4

Hns. 1 2 *mf*

Tbns. 1 2 3

Bar./ Euph. Hn. 2

Tuba

St. Bass

Mit. Perc.

Timp.

S.D. B.D.

Cr. Cym. Sus. Cym.

F.D.

103 104 105 106 107 108 109 110

Legal Use Requires Purchase

119

Picc. 1

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax. *f*

B. Sax.

119

Tpts. 1 2 3 4

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

St. Bass

Mit. Perc.

Timp. *f*

S.D. B.D. *f*

Cr. Cym. Sus. Cym. *mf*

F.D. *f*

119 120 121 122 123 124



Picc.

Fls. 1  
2

Ob.

Bsn.

Cl. 1  
2  
3

B. Cl.

Cb. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2  
3  
4

Hns. 1  
2

Tbns. 1  
2  
3

Bar./  
Euph.

Tuba

St. Bass

Mit. Perc.

Timp.

S.D.  
B.D.

Cr. Cym.  
Sus. Cym.

F.D.

125 126 127 128 129 130

135

Picc.

Fls. 1  
2

Ob.

Bsn.

Cls. 1  
2  
3

B. Cl.

Cb. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2  
3  
4

Hns. 1  
2

Tbns. 1  
2  
3

Bar./  
Euph.

Tuba

St. Bass

Mit. Perc.

Timp.

S.D.  
B.D.

Cr. Cym.  
Sus. Cym.

F.D.

Chimes let notes ring

*ff*

*f*

*mf*

*p*

*f*

131 132 133 134 135 136



Picc. 1 Fls. 2 Ob. Bsn. 1 Cls. 2 3 B. Cl. Cb. Cl. A. Saxes 1 2 T. Sax. B. Sax. 1 2 3 4 Tpts. Hns. 1 2 Tbns. 1 2 3 Bar./ Euph. Tuba St. Bass Mit. Perc. Timp. S.D. B.D. Cr. Cym. Sus. Cym. F.D.

137 138 139 140 141 142

*mf* *f* *f sost.* *a2* *p*

143

Picc. 1  
Fls. 1 2  
Ob.  
Bsn.

Cls. 1 2 3  
B. Cl.  
Cb. Cl.

A. Saxes 1 2  
T. Sax.  
B. Sax.

143

Tpts. 1 2 3 4

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.  
Tuba  
St. Bass

Mit. Perc.  
Timp.  
S.D. B.D.  
Cr. Cym. Sus. Cym.  
F.D.

*mp* *f*

*mp* *f*

*mp* *f*

*mp* *f*

*ff* *ff*

*f*

*ff* *marcato*

*ff* *marcato*

*ff* *marcato*

*mp* *f*

*mp* *f*

*p* *f* D to C (F, A, C, G)

*f*

143 144 145 146 147 148

Picc.

Fls. 1  
2

Ob.

Bsn.

Cls. 1  
2  
3

B. Cl.

Cb. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2  
3  
4

Hns. 1  
2

Tbns. 1  
2  
3

Bar./  
Euph.

Tuba

St. Bass

Ch.

Mit. Perc.

Timp.

S.D.  
B.D.

Cr. Cym.  
Sus. Cym.

F.D.

*f*

*mp*

*ff*

*p*

149 150 151 152 153 154



This musical score page contains staves for the following instruments: Picc., Fls. 1 & 2, Ob., Bsn., Cts. 1, 2, & 3, B. Cl., Cb. Cl., A. Saxes 1 & 2, T. Sax., B. Sax., Tpts. 1, 2, 3, & 4, Hns. 1 & 2, Tbns. 1, 2, & 3, Bar./Euph., Tuba, St. Bass, Mit. Perc., Timp., S.D. B.D., Cr. Cym. Sus. Cym., and F.D. The score is written in common time with a key signature of two flats. It includes dynamic markings such as *f*, *sim.*, *mp*, and *f*, and articulation like accents and slurs. A large red watermark 'Preview Only' is overlaid diagonally across the page. Measure numbers 155, 156, 157, 158, 159, and 160 are printed at the bottom of the staves.

Picc.

Fls. 1  
2

Ob.

Bsn.

Cls. 1  
2  
3

B. Cl.

Cb. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2  
3  
4

Hns. 1  
2

Tbns. 1  
2  
3

Bar./  
Euph.

Tuba

St. Bass

Mlt. Perc.

Timp.

S.D.  
B.D.

Cr. Cym.  
Sus. Cym.

F.D.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*a2*

*a2*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*f*

*cresc.*

*f*

*sfz*

*mp*

Bells

161 162 163 164 165 166

167

Picc. *ff*

Fls. 1 *ff*

2 *ff*

Ob. *ff*

Bsn. *ff* *sf* *sf*

Cls. 1 *ff*

2 *ff*

3 *ff*

B. Cl. *ff* *sf* *sf*

Cb. Cl. *ff* *sf* *sf*

A. Saxes 1 *ff*

2 *ff*

T. Sax. *ff*

B. Sax. *ff* *sf* *sf*

167

Tpts. 1 *ff molto sonore*

2 *ff molto sonore*

3 *ff molto sonore*

4 *ff molto sonore*

Hns. 1 *ff* 1. div. *a2*

2 *ff*

Tbns. 1 *ff*

2 *ff*

3 *ff*

Bar./ Euph. *ff*

Tuba *ff* *sf* *sf*

St. Bass *ff* *sf* *sf*

Mit. Perc. *ff*

Timp. *ff* *f* *ff* Eb to F (F, Ab, C, F)

S.D. *ff*

B.D. *ff*

Cr. Cym. *ff*

Sus. Cym. *ff*

F.D. *ff*

167 168 169 170 171 172

Picc.

Fls. 1  
2

Ob.

Bsn.

Cls. 1  
2  
3

B. Cl.

Cb. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2  
3  
4

Hns. 1  
2

Tbns. 1  
2  
3

Bar./  
Euph.

Tuba

St. Bass

Mlt. Perc.

Timp.

S.D.  
B.D.

Cr. Cym.  
Sus. Cym.

F.D.

173 174 175 176 177 178

183

Picc.

Fls. 1  
2

Ob.

Bsn.

Cls. 1  
2  
3

B. Cl.

Cb. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

183

Tpts. 1  
2  
3  
4

Hns. 1  
2

Tbns. 1  
2  
3

Bar./  
Euph.

Tuba

St. Bass

Mit. Perc.

Timp.

S.D.  
B.D.

Cr. Cym.  
Sus. Cym.

F.D.

Xylo.

*ff*

wood mallets

*f*

179 180 181 182 183 184 185

Musical score for orchestra and percussion, measures 186-192. The score includes parts for Picc., Fls. 1 & 2, Ob., Bsn., Cls. 1, 2, & 3, B. Cl., Cb. Cl., A. Saxes 1 & 2, T. Sax., B. Sax., Tpts. 1, 2, 3, & 4, Hns. 1 & 2, Tbn. 1, 2, & 3, Bar./Euph., Tuba (one player), St. Bass, Mit. Perc., Timp., S.D. B.D., Cr. Cym. Sus. Cym., and F.D. Dynamic markings include *f*, *cresc.*, *ff*, and *p*. A red watermark 'Preview Requires Purchase' is overlaid on the score.

Picc.  
Fls. 1  
2  
Ob.  
Bsn.  
Cls. 1  
2  
3  
B. Cl.  
Cb. Cl.  
A. Saxs 1  
2  
T. Sax.  
B. Sax.  
Tpts. 1  
2  
3  
4  
Hns. 1  
2  
Tbns. 1  
2  
3  
Bar./ Euph.  
Tuba  
St. Bass  
Mlt. Perc.  
Timp.  
S.D.  
B.D.  
Cr. Cym.  
Sus. Cym.  
F.D.

193 194 195 196 197 198 199

203

Picc. *fff*

Fls. 1 *fff*

2 *fff*

Ob. *fff*

Bsn. *fff*

Cls. 1 *fff*

2 *fff*

3 *fff*

B. Cl. *fff*

Cb. Cl. *fff*

A. Saxes 1 *fff*

2 *fff*

T. Sax. *fff*

B. Sax. *fff*

203

Tpts. 1 *fff*

2 *fff*

3 *fff*

4 *fff*

Hns. 1 *fff*

2 *fff*

Tbns. 1 *fff*

2 *fff*

3 *fff*

Bar./ Euph. *fff*

Tuba *fff*

St. Bass *fff*

Mlt. Perc. *fff*

Timp. *p* *fff*

S.D. *fff*

B.D. *fff*

Cr. Cym. *fff*

Sus. Cym. *f*

F.D. *fff*

200 201 202 203 204 205



Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3 4

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

St. Bass

Mit. Perc.

Timp.

S.D. B.D.

Cr. Cym. Sus. Cym.

F.D.

206 207 208 209 210 211

*fff*

*choke*

*fff*

*fff*

rit.

Picc.

Fls. 1  
2

Ob.

Bsn.

1  
2  
3  
Cls.

B. Cl.

Cb. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

1  
2  
3  
4  
Tpts.

Hns. 1  
2

1  
2  
3  
Tbns.

Bar./  
Euph.

Tuba

St. Bass

Mlt. Perc.

Timp.

S.D.  
B.D.

Cr. Cym.  
Sus. Cym.  
F.D.

212 213 214 215 216 217 218

219 Slowly (♩ = ca. 56)

rit.

Picc.

Fls. 1  
2

Ob.

Bsn.

Cls. 1  
2  
3

B. Cl.

Cb. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

219 Slowly (♩ = ca. 56)

rit.

Tpts. 1  
2  
3  
4

Hns. 1  
2

Tbns. 1  
2  
3

Bar./  
Euph.

Tuba

St. Bass

Mit. Perc.

Timp.

S.D.  
B.D.

Cr. Cym.  
Sus. Cym.

F.D.

224 A little faster, steady (♩ = ca. 66)

228

Picc.

Fls. 1  
2

Ob.

Bsn.

Cls. 1  
2  
3

B. Cl.

Cb. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

224 A little faster, steady (♩ = ca. 66)

228

Horns 1  
2

Tpts. 1  
2  
3  
4

Hns. 1  
2

Tbns. 1  
2  
3

Bar./ Euph. one player

Tuba one player

St. Bass

Mit. Perc. Ch.

Timp.

S.D.  
B.D.

Cr. Cym.  
Sus. Cym.

F.D. Solo

Hn. Solo (opt. Flugelhorn)

224

225

226

227

228

229

Picc.

Fls. 1  
2

Ob.

Bsn.

Cls. 1  
2  
3

B. Cl.

Cb. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2  
3  
4

Hns. 1  
2

Tbns. 1  
2  
3

Bar./  
Euph.

Tuba

St. Bass

Mit. Perc. Ch.  
*mp*

Timp. *p*

S.D.  
B.D.

Cr. Cym.  
Sus. Cym.

F.D. *mp*

*tutti*  
*p*

*tutti*  
*p*

230 231 232 233 234 235 236

rit.

Picc.

Fls. 1  
2

Ob.

Bsn.

Cls. 1  
2  
3

B. Cl.

Cb. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2  
3  
4

Hns. 1  
2

Tbns. 1  
2  
3

Bar./Euph.

Tuba

St. Bass

Ch. Bar Chimes

Mit. Perc.

Timp.

S.D.  
B.D.

Cr. Cym.  
Sus. Cym.

F.D.

*mf*

*mp*

*p*

*pp*

237 238 239 240 241 242 243

244 A tempo

Picc.

Fls. 1  
2

Ob.

Bsn.

Cl. 1  
2  
3

B. Cl.

Cb. Cl.

A. Sax. 1  
2

T. Sax.

B. Sax.

244 A tempo  
play  
mp

Tpts. 1  
2  
3  
4

Hns. 1  
2

Tbns. 1  
2  
3

Bar./  
Euph.

Tuba

St. Bass

Mit. Perc.

Timp.

S.D.  
B.D.

Cr. Cym.  
Sus. Cym.

F.D.

244 245 246 247 248 249

*p* *mp* *p*

*p* *pp* *pp* *a2* *p*

*p* *pp* *pp*

*p* *mp* *p*



rit.

Picc. Fls. 1, 2 Ob. Bsn. Cls. 1, 2, 3 B. Cl. Cb. Cl. A. Saxes 1, 2 T. Sax. B. Sax. Tpts. 1, 2, 3, 4 Hns. 1, 2 Tbn. 1, 2, 3 Bar./Euph. Tuba St. Bass Mit. Perc. Timp. S.D. B.D. Cr. Cym. Sus. Cym. F.D.

*pp* *pp* *p* *pp* *pp* *pp* *p* *pp* *pp*

rit.

Bells *p*

250 251 252 253 254 255

This is a page of a musical score for percussion instruments. It features 17 staves, each representing a different instrument or group of instruments. The instruments listed on the left are Piccolo, Flutes (1 and 2), Oboe, Bassoon, Clarinets (1, 2, 3), Bass Clarinet, Contrabass Clarinet, Saxophones (Alto 1, 2; Tenor; Baritone), Trumpets (1, 2, 3, 4), Horns (1, 2), Trombones (1, 2, 3), Baritone/Euphonium, Tuba, Snare Bass, Midsized Percussion, Timpani, Snare Drum, Bass Drum, Crash/Cymbal, Suspended Cymbal, and Field Drum. The score includes various musical notations such as rests, triplets, and dynamic markings like *pp* (pianissimo) and *p* (piano). A 'rit.' (ritardando) marking is present at the top and in the middle of the page. A large red watermark 'Preview Only' is overlaid across the entire page, with 'Legal Use Requires Purchase' written below it.