

FINALE

FROM ORGAN SYMPHONY

COMPOSED BY CAMILLE SAINT-SAËNS

ARRANGED BY CHRISTOPHER HOULDING

**AN ORIGINAL ARRANGEMENT FOR SUPERBRASS
A SOLO FEATURE FOR ORGAN AND BRASS ENSEMBLE.**

5:00 MINUTES

4 TRUMPETS

1 HORN IN F

3 TROMBONES

1 TUBA

2 PERCUSSION

TRUMPET 1 REQUIRES: PICCOLO TRUMPET

PERCUSSION SECTION REQUIRES: TIMPS AND CLASH CYMBALS

**ALTERNATIVE TRANSPOSED PARTS FOR E^b SOPRANO CORNET, E^b TENOR HORN, B^b TROMBONE, EUPHONIUM OR BARITONE IN TREBLE CLEF
AND E^b & B^b BASS IN TREBLE CLEF ARE AUTOMATICALLY INCLUDED IN BOTH HARD COPY AND DOWNLOAD FORMATS.**

IF YOU REQUIRE ADDITIONALLY TRANSPOSED PARTS, PLEASE DROP ME AN EMAIL AT INFO@SUPERBRASS.CO.UK

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CAMILLE SAINT-SAËNS

CAMILLE SAINT-SAËNS (1835 –1921), WAS A FRENCH COMPOSER, ORGANIST, CONDUCTOR, AND PIANIST. HE IS WIDELY KNOWN FOR HIS MOST FAMOUS WORKS, "THE CARNIVAL OF THE ANIMALS", "DANSE MACABRE", HIS OPERA "SAMSON AND DELILAH" AND HIS SYMPHONY NO. 3 (ORGAN SYMPHONY). BORN IN PARIS, HIS FATHER, DIED THREE MONTHS AFTER HIS BIRTH. HE WAS RAISED BY HIS MOTHER AND HIS AUNT. AUNT CHARLOTTE INTRODUCED SAINT-SAËNS TO THE PIANO, AND BEGAN GIVING HIM LESSONS ON THE INSTRUMENT. SAINT-SAËNS ALSO HAD PERFECT PITCH, WHICH WAS DISCOVERED AT A VERY EARLY AGE. HIS FIRST COMPOSITION, A SHORT PIECE FOR THE PIANO WAS WRITTEN WHEN HE WAS ONLY FOUR YEARS OF AGE. SAINT-SAËNS' PRECOCITY WAS NOT LIMITED TO MUSIC; HE LEARNED TO READ AND WRITE BY THE AGE OF THREE AND HAD MOSTLY MASTERED LATIN BY THE AGE OF SEVEN. HIS FIRST PUBLIC CONCERT APPEARANCE OCCURRED WHEN HE WAS FIVE YEARS OLD. IN THE LATE 1840S, SAINT-SAËNS ENTERED THE CONSERVATOIRE DE PARIS, WHERE HE STUDIED ORGAN AND COMPOSITION. AT THE AGE OF SIXTEEN, SAINT-SAËNS WROTE HIS FIRST SYMPHONY; WHICH WHEN FIRST PERFORMED IN 1853 ASTONISHED MANY CRITICS AND FELLOW COMPOSERS ALIKE, INCLUDING HECTOR BERLIOZ, WHO HAD BY THEN BECAME A GOOD FRIEND. FOR INCOME, SAINT-SAËNS PLAYED THE ORGAN AT VARIOUS CHURCHES IN PARIS. SAINT-SAËNS WAS A MULTI-FACETED INTELLECTUAL. HE STUDIED GEOLOGY, ARCHAEOLOGY, BOTANY, AND WAS AN EXPERT AT MATHEMATICS. IN ADDITION TO COMPOSING, PERFORMING, AND WRITING MUSICAL CRITICISM, HE HELD DISCUSSIONS WITH EUROPE'S FINEST SCIENTISTS AND WROTE SCHOLARLY ARTICLES ON ACOUSTICS, OCCULT SCIENCES, ROMAN THEATRE DECORATION, AND ANCIENT INSTRUMENTS. IN 1886 SAINT-SAËNS WROTE TWO OF HIS MOST RENOWNED COMPOSITIONS: THE CARNIVAL OF THE ANIMALS AND SYMPHONY NO. 3, DEDICATED TO FRANZ LISZT, WHO HAD DIED THAT SAME YEAR. SAINT-SAËNS DIED OF PNEUMONIA ON 16 DECEMBER 1921 IN ALGIERS. HIS BODY WAS REPATRIATED TO PARIS, HONOURED BY STATE FUNERAL AND INTERRED AT MONTPARNASSE IN PARIS. AS A COMPOSER, SAINT-SAËNS WAS OFTEN CRITICIZED FOR HIS REFUSAL TO EMBRACE ROMANTICISM, AND WAS CONSIDERED OLD-FASHIONED IN LATER LIFE. DESPITE THIS HE ACTUALLY EXPLORED MANY NEW FORMS AND REINVIGORATED SOME OLDER ONES. HIS COMPOSITIONAL APPROACH WAS INSPIRED BY FRENCH CLASSICISM, WHICH MAKES HIM AN IMPORTANT FORERUNNER OF THE NEOCLASSICISM OF RAVEL AND OTHERS. IN PERFORMANCE, SAINT-SAËNS IS SAID TO HAVE BEEN "UNEQUALLED ON THE ORGAN".

ORGAN SYMPHONY (NO 3)

SYMPHONY NO. 3 IN C MINOR, OP. 78, WAS COMPLETED IN 1886 AT THE ARTISTIC ZENITH OF SAINT-SAËNS' CAREER. IT IS POPULARLY KNOWN AS THE ORGAN SYMPHONY, EVEN THOUGH IT IS NOT A TRUE SYMPHONY FOR ORGAN, BUT AN ORCHESTRAL SYMPHONY WHERE TWO SECTIONS OUT OF FOUR USE THE PIPE ORGAN. OF THE WORK SAINT-SAËNS SAID "I GAVE EVERYTHING TO IT I WAS ABLE TO GIVE. WHAT I HAVE HERE ACCOMPLISHED, I WILL NEVER ACHIEVE AGAIN." THE COMPOSER SEEMED TO KNOW IT WOULD BE HIS LAST ATTEMPT AT THE SYMPHONIC FORM, AND HE WROTE THE WORK ALMOST AS A TYPE OF "HISTORY" OF HIS OWN CAREER: VIRTUOSO PIANO PASSAGES, BRILLIANT ORCHESTRAL WRITING CHARACTERISTIC OF THE ROMANTIC PERIOD, AND THE SOUND OF A CATHEDRAL-SIZED PIPE ORGAN. THE SYMPHONY WAS COMMISSIONED BY THE ROYAL PHILHARMONIC SOCIETY AND THE FIRST PERFORMANCE WAS GIVEN IN LONDON ON 19 MAY 1886, AT ST JAMES'S HALL, CONDUCTED BY THE COMPOSER. ONE OF THE MOST ORIGINAL FEATURES OF THE PIECE IS THE INGENIOUS USE OF THE PIANO, SCORED FOR BOTH TWO AND FOUR HANDS AT VARIOUS PLACES WITHIN THE WORK. THE MAIN THEME OF THE MAESTOSO WAS LATER ADAPTED AND USED IN THE 1977 POP-SONG "IF I HAD WORDS" BY SCOTT FITZGERALD AND YVONNE KEELEY AND ALSO PLAYS IN THE FRANCE PAVILION AT THE EPCOT WALT DISNEY WORLD RESORT. THIS SONG WAS USED AS THE MAIN THEME IN THE 1995 FAMILY FILM BABE. THE MAIN TUNE OF THE SYMPHONY ALSO SERVES AS THE NATIONAL ANTHEM OF THE MICRO NATION OF THE EMPIRE OF ATLANTUM UNDER THE NAME "AURORAN HYMN". THE COMPOSER PHILIP SPARKE CREATED A BRASS BAND TEST PIECE BASED ON THE WORK FOR FOURTH SECTION BANDS FOR THE NATIONAL BRASS BAND CHAMPIONSHIPS OF GREAT BRITAIN IN 2010.

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ROGER ARGENTE / ARTISTIC DIRECTOR

FINALE - ORGAN SYMPHONY

COMPOSED BY CAMILLE SAINT-SAENS
ARRANGED BY CHRISTOPHER HOLDING
EDITED BY ROGER ARGENTE

MAESTOSO ♩ = 96

The score is for a brass ensemble and organ. It consists of the following parts: Piccolo Trumpet 1, Trumpet 2, Trumpet 3, Flugel Horn, Horn in F, Trombone 1, Trombone 2, Bass Trombone, Tuba, Timpani, Cymbals, Organ (Grand Staff), and Pedals. The music is in 4/4 time and marked Maestoso with a tempo of 96 beats per minute. The key signature is C major. The brass parts feature rhythmic patterns of eighth and sixteenth notes, often with accents and fortissimo dynamics. The organ part provides harmonic support with sustained chords and rhythmic accompaniment in the pedals.

7 A

Picc. Tpt. 1 *f*

Tpt. 2

Tpt. 3

Flg. Hn. *p*

Hn. *p*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Tba. *p*

Timp. *pp* *tr*

Cym.

Org. *f* *p*

Ped. *f* *p*

13

Musical score for page 13, featuring the following instruments and parts:

- Picc. Tpt. 1:** Piccolo Trumpet 1, mostly silent.
- Tpt. 2:** Trumpet 2, mostly silent.
- Tpt. 3:** Trumpet 3, mostly silent.
- FLG. HN.:** Flugelhorn, playing a melodic line with dynamics *p* and *ff*.
- HN.:** Horn, playing a melodic line with dynamics *p* and *ff*.
- Tbn. 1:** Trombone 1, playing a melodic line with dynamics *p*.
- Tbn. 2:** Trombone 2, playing a melodic line with dynamics *p*.
- B. Tbn.:** Bass Trombone, playing a melodic line with dynamics *p* and *ff*.
- TBA.:** Tuba, playing a melodic line with dynamics *p* and *ff*.
- TIMP.:** Timpani, playing a rhythmic pattern with dynamics *pp* and *tr* (trills).
- CYM.:** Cymbals, mostly silent.
- ORG.:** Organ, playing a harmonic accompaniment with dynamics *p* and *ff*.
- PED.:** Pedal, playing a melodic line with dynamics *p* and *ff*.

Musical score for page 18, measures 1-3. The score is written for a full orchestra and includes the following parts:

- Picc. Tpt. 1:** Treble clef, 6/4 time signature. Measures 1-3 contain eighth-note patterns with a *ff* dynamic marking.
- Tpt. 2:** Treble clef, 6/4 time signature. Measures 1-3 contain eighth-note patterns with a *ff* dynamic marking.
- Tpt. 3:** Treble clef, 6/4 time signature. Measures 1-3 contain eighth-note patterns with a *ff* dynamic marking.
- Flg. HN.:** Treble clef, 6/4 time signature. Measures 1-3 contain a rhythmic pattern of eighth notes with a *ff* dynamic marking.
- HN.:** Treble clef, 6/4 time signature. Measures 1-3 contain a melodic line with a *ff* dynamic marking.
- Tbn. 1:** Bass clef, 6/4 time signature. Measures 1-3 contain eighth-note patterns with a *ff* dynamic marking.
- Tbn. 2:** Bass clef, 6/4 time signature. Measures 1-3 contain eighth-note patterns with a *ff* dynamic marking.
- B. Tbn.:** Bass clef, 6/4 time signature. Measures 1-3 contain eighth-note patterns with a *ff* dynamic marking.
- Tba.:** Bass clef, 6/4 time signature. Measures 1-3 contain a melodic line with a *ff* dynamic marking.
- Timp.:** Bass clef, 6/4 time signature. Measures 1-3 contain a sustained note with a *ff* dynamic marking.
- Cym.:** Percussion part with a *f* dynamic marking.
- Org.:** Organ part with a *ff* dynamic marking.
- Ped.:** Pedal part with a *ff* dynamic marking.

Musical score for Percussion and Organ, measures 21-23. The score is written for Piccolo Trumpet 1, Trumpets 2 and 3, Flageolet Horn, Horn, Tenor 1 and 2, Bass Tenor, Bass Trumpet, Timpani, Cymbal, Organ, and Pedal. The music is in 2/4 time and features a key signature change from G major to D major at measure 22. The dynamic marking *ff* (fortissimo) is used throughout. The Organ part consists of chords in the right hand and bass lines in the left hand. The Pedal part provides a rhythmic accompaniment.

Picc. Tpt. 1
Tpt. 2
Tpt. 3
Flg. Hn.
Hn.
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Cym.
Org.
Ped.

8 ALLEGRO $\text{♩} = 92$

Musical score for Piccolo, Trumpets, Flutes, Horns, Trombones, Tuba, Timpani, Cymbal, Organ, and Pedal. The score is in 2/4 time and marked ALLEGRO with a tempo of 92 beats per minute. The key signature has one flat (B-flat). The score is divided into two systems of five staves each. The first system includes Picc. Tpt. 1, Tpt. 2, Tpt. 3, Flg. Hn., and Hn. The second system includes Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Cym., Org., and Ped. Dynamics include *ff* and *f*. The Picc. Tpt. 1 part starts with a *ff* dynamic and a sixteenth-note pattern. The Tpt. 2 part starts with a *ff* dynamic and a sixteenth-note pattern, then changes to *f* with a dotted quarter note. The Tpt. 3 part starts with a *ff* dynamic and a sixteenth-note pattern, then changes to *f* with a dotted quarter note. The Flg. Hn. part starts with a *ff* dynamic and a dotted quarter note, then changes to *f* with a dotted quarter note. The Hn. part starts with a *ff* dynamic and a dotted quarter note, then changes to *f* with a dotted quarter note. The Tbn. 1 part starts with a *ff* dynamic and a sixteenth-note pattern, then changes to *f* with a dotted quarter note. The Tbn. 2 part starts with a *ff* dynamic and a dotted quarter note, then changes to *f* with a dotted quarter note. The B. Tbn. part starts with a *ff* dynamic and a dotted quarter note, then changes to *f* with a dotted quarter note. The Tba. part starts with a *ff* dynamic and a dotted quarter note, then changes to *f* with a dotted quarter note. The Timp. part starts with a *ff* dynamic and a dotted quarter note, then changes to *f* with a dotted quarter note. The Cym. part starts with a *f* dynamic and a dotted quarter note, then changes to *f* with a dotted quarter note. The Org. part starts with a *f* dynamic and a dotted quarter note, then changes to *f* with a dotted quarter note. The Ped. part starts with a *f* dynamic and a dotted quarter note, then changes to *f* with a dotted quarter note.

31

Musical score for Piccolo Trumpet 1, Trumpets 2 and 3, Flugelhorn, Horn, Trombones 1, 2, and 3, Tuba, Timpani, Cymbals, Organ, and Pedal. The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamics.

Picc. Tpt. 1: Starts with a *f* dynamic. Features a melodic line with accents and slurs.

Tpt. 2: Features a melodic line with accents and slurs.

Tpt. 3: Features a melodic line with accents and slurs.

FLG. HN.: Features a melodic line with accents and slurs.

HN.: Remains silent until the final measure, where it plays a single note with a *f* dynamic.

Tbn. 1: Features a melodic line with accents and slurs.

Tbn. 2: Features a melodic line with accents and slurs, starting with a *f* dynamic.

3. Tbn.: Features a melodic line with accents and slurs, starting with a *f* dynamic.

TBA.: Remains silent throughout the passage.

TIMP.: Remains silent throughout the passage.

CYM.: Remains silent throughout the passage.

ORG.: Remains silent throughout the passage.

PED.: Remains silent throughout the passage.

38

Picc. Tpt. 1

Tpt. 2

Tpt. 3

Flg. Hn.

Hn.

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Cym.

Org.

Ped.

f

tr

C

mf

mp

45

Picc. Tpt. 1
Tpt. 2
Tpt. 3
Flg. HN.
HN.
Tbn. 1
Tbn. 2
B. Tbn.
TBA.
Timp.
Cym.
Org.
Ped.

mf

mf

mf

Detailed description: This page of a musical score covers measures 45 to 49. The Piccolo Trumpet 1 part begins in measure 45 with a melodic phrase marked *mf*. The other Trumpets (2 and 3) and Flugelhorn enter in measure 46 with similar melodic lines, also marked *mf*. The Horns, Trombones, and Tuba provide harmonic support with various rhythmic patterns. The Organ and Pedal parts are active throughout, providing a steady accompaniment. The score is written for a full orchestral ensemble.

50

Picc. Tpt. 1

Tpt. 2

Tpt. 3

FLG. HN.

HN.

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

TIMP.

CYM.

ORG.

PED.

mf

TAKE MUTE

p

54 D

Picc. Tpt. 1 *mf ESPE.*

TPT. 2 MUTED *mp*

TPT. 3 *mp* *mf ESPE.*

FLG. HN. *mp* *mf ESPE.*

HN. *mp*

TBN. 1 *mp*

TBN. 2 *mp*

B. TBN. *mp*

TBA. *mp*

TIMP.

CYM.

ORG.

PED.

63

Picc. Tpt. 1

MULTO CRESC.

OPEN

f

DIM

mp

p

Tpt. 2

Tpt. 3

f

3

3

FLG. HN.

f

p

HN.

mf ESPR

f

p

Tbn. 1

CRESC.

f

DIM

p

Tbn. 2

CRESC.

f

DIM

p

B. Tbn.

CRESC.

f

DIM

p

Tba.

CRESC.

f

DIM

p

TIMP.

CYM.

ORG.

PED.

73 **F**

Picc. Tpt. 1

Tpt. 2

Tpt. 3

Flg. Hn.

Hn.

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Cym.

Org.

Ped.

DIM *pp* *p* *ppp*

80

Musical score for page 14, measures 80-85. The score includes parts for Picc. Tpt. 1, Tpt. 2, Tpt. 3, Flg. Hn., Hn., Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Cym., Org., and Ped. The music features various dynamics like *pp* and *p*, and includes triplets and slurs.

Picc. Tpt. 1: Rests throughout the measures.

Tpt. 2: Starts with a rest, then plays a melodic line starting in measure 81. Dynamics include *p*. Features a slur over measures 81-82 and triplets in measures 83 and 84.

Tpt. 3: Starts with a rest, then plays a melodic line starting in measure 81. Features a triplet in measure 81.

Flg. Hn.: Rests throughout the measures.

Hn.: Starts with a rest, then plays a melodic line starting in measure 84. Dynamics include *p*. Features a slur over measures 84-85 and triplets in measures 84 and 85.

Tbn. 1: Starts with a rest, then plays a melodic line starting in measure 81. Dynamics include *pp*. Features a slur over measures 81-82.

Tbn. 2: Starts with a rest, then plays a melodic line starting in measure 81. Dynamics include *pp*. Features a slur over measures 81-82.

B. Tbn.: Starts with a rest, then plays a melodic line starting in measure 81. Dynamics include *pp*. Features a slur over measures 81-82.

Tba.: Rests throughout the measures.

Timp.: Starts with a rest, then plays a rhythmic pattern starting in measure 81. Dynamics include *pp*.

Cym.: Rests throughout the measures.

Org.: Features sustained chords in measures 80, 81, 84, and 85.

Ped.: Features sustained chords in measures 80, 81, 84, and 85.

87 G

Picc. Tpt. 1
Tpt. 2
Tpt. 3
Flg. Hn.
Hn.
Tbn. 1
Tbn. 2
S. Tbn.
Tbn.
Timp.
Cym.
Org.
Ped.

Musical score for Piccolo, Trumpets 1-3, Flute, Horns, Trombones 1-3, and Percussion. The score is written in 4/4 time and includes dynamic markings such as *p*, *mf*, and *CRESC.* (Crescendo). The Piccolo part (Picc. Tpt. 1) begins with a rest and then plays a melodic line starting at measure 7. The Trumpet 1 (Tpt. 2) and Trumpet 2 (Tpt. 3) parts also begin with rests and then play melodic lines starting at measure 7. The Flute (Flg. Hn.) part begins with a rest and then plays a melodic line starting at measure 7. The Horn (Hn.) part begins with a rest and then plays a melodic line starting at measure 7. The Trombone 1 (Tbn. 1) part begins with a rest and then plays a melodic line starting at measure 7. The Trombone 2 (Tbn. 2) part begins with a rest and then plays a melodic line starting at measure 7. The Trombone 3 (Tbn. 3) part begins with a rest and then plays a melodic line starting at measure 7. The Percussion (Perc.) part is marked with a double bar line and a rest throughout the score.

103 **H**

Picc. Tpt. 1
f

Tpt. 2
f *sf* *sf*

Tpt. 3
f *sf* *sf*

FLG. HN.
f

HN.
f

Tbn. 1
f

Tbn. 2
f

B. Tbn.
f

TBA.
f

TIMP.

CYM.

ORG.

PED.

Detailed description: This page of a musical score covers measures 103 to 110. It features ten staves for various instruments. Piccolo Trumpet 1 (Tpt. 1) plays a melodic line starting in measure 103 with a forte (*f*) dynamic. Trumpets 2 and 3 (Tpt. 2 and Tpt. 3) play a rhythmic accompaniment, with Tpt. 2 and Tpt. 3 reaching sforzando (*sf*) dynamics in measures 108 and 109. The Flugelhorn (FLG. HN.) and Horn (HN.) parts are mostly silent, with the Horn playing a single note in measure 110. Trombone 1 (Tbn. 1) plays a sustained chord with accents (^) in measures 103-110. Trombone 2 (Tbn. 2) is silent until measure 108, where it plays a melodic phrase. Trombone 3 (B. Tbn.) plays a sustained chord with accents (^) in measures 103-110. The Tuba (TBA.) is silent until measure 108, where it plays a melodic phrase. The Timpani (TIMP.), Cymbal (CYM.), Organ (ORG.), and Pedal (PED.) parts are all silent throughout the page.

Musical score for page 18, rehearsal mark 111. The score includes parts for Picc. Tpt. 1, Tpt. 2, Tpt. 3, Flg. Hn., Hn., Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Cym., Org., and Ped. The score is written in 2/4 time and features various musical notations including notes, rests, and dynamic markings such as *f* and accents (^).

119

Picc. Tpt. 1

Tpt. 2

Tpt. 3

FLG. HN.

HN.

Tbn. 1

Tbn. 2

B. Tbn.

TBA.

TIMP.

CYM.

ORG.

PED.

Musical score for Picc. Tpt. 1, Tpt. 2, Tpt. 3, Flg. Hn., Hn., Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Cym., Org., and Ped. The score is in 4/4 time and features various dynamics and articulations.

Picc. Tpt. 1: Treble clef, playing eighth notes with accents. Dynamics: *f*.

Tpt. 2: Treble clef, playing eighth notes with accents. Dynamics: *f*.

Tpt. 3: Treble clef, playing eighth notes with accents. Dynamics: *ff*. Includes a triplet and an accent (^).

Flg. Hn.: Treble clef, playing eighth notes with accents. Dynamics: *ff*. Includes a triplet and an accent (^).

Hn.: Treble clef, playing eighth notes with accents. Dynamics: *ff*. Includes a triplet and an accent (^).

Tbn. 1: Bass clef, playing eighth notes with accents. Dynamics: *f*.

Tbn. 2: Bass clef, playing eighth notes with accents. Dynamics: *f*.

B. Tbn.: Bass clef, playing eighth notes with accents. Dynamics: *f*.

Tba.: Bass clef, playing eighth notes with accents. Dynamics: *f*.

Timp.: Bass clef, rests.

Cym.: Cymbal, rests.

Org.: Grand staff, rests.

Ped.: Bass clef, rests.

136

Musical score for Piccolo, Trumpets 1-3, Flute, Horns, Trombones 1-3, Bass Trombone, Tuba, Timpani, Cymbals, Organ, and Pedal. The score is in 2/4 time and features a variety of dynamics and articulations.

Picc. Tpt. 1: Treble clef, playing a rhythmic pattern of eighth notes with accents.

Tpt. 2: Treble clef, playing a rhythmic pattern of eighth notes with accents.

Tpt. 3: Treble clef, playing a rhythmic pattern of eighth notes with accents, including a triplet and an accent.

Flg. Hn.: Treble clef, playing a rhythmic pattern of eighth notes with accents, including a triplet and an accent.

Hn.: Treble clef, playing a rhythmic pattern of eighth notes with accents, including a triplet and an accent.

Tbn. 1: Bass clef, playing a rhythmic pattern of eighth notes with accents, including a triplet and an accent.

Tbn. 2: Bass clef, playing a rhythmic pattern of eighth notes with accents, including a triplet and an accent.

B. Tbn.: Bass clef, playing a rhythmic pattern of eighth notes with accents, including a triplet and an accent.

Tba.: Bass clef, playing a rhythmic pattern of eighth notes with accents, including a triplet and an accent.

TIMP.: Bass clef, playing a rhythmic pattern of eighth notes with accents, including a triplet and an accent.

CYM.: Cymbals, playing a rhythmic pattern of eighth notes with accents, including a triplet and an accent.

ORG.: Treble clef, playing a rhythmic pattern of eighth notes with accents, including a triplet and an accent.

PED.: Bass clef, playing a rhythmic pattern of eighth notes with accents, including a triplet and an accent.

144

Picc. Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *f* *ff*

FLG. HN. *ff*

HN. *ff*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *ff*

TBA. *ff*

TIMP. *ff*

CYM. *f*

ORG. *f*

PED. *f*

Detailed description: This page of a musical score covers measures 144 to 151. The score is for a large ensemble including Piccolo Trumpet 1, Trumpets 2 and 3, Flugelhorn, Horn, Trombones 1, 2, and 3, Bass Trombone, Tuba, Timpani, Cymbal, Organ, and Pedal. The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The Piccolo Trumpet 1, Trumpets 2, Flugelhorn, and Horn parts feature melodic lines with triplets and accents, often marked with fortissimo (*ff*). Trumpet 3 plays a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic and ending with fortissimo (*ff*). Trombones 1 and 2 play rhythmic patterns of eighth notes, marked forte (*f*). Trombone 3 and the Tuba play sustained notes with triplets and accents, marked fortissimo (*ff*). The Timpani part has a rhythmic pattern starting in measure 150, marked fortissimo (*ff*). The Cymbal has a single strike in measure 150, marked forte (*f*). The Organ and Pedal parts have sustained chords in measure 151, marked forte (*f*).

Musical score for a brass and woodwind ensemble. The score includes parts for Picc. Tpt. 1, Tpt. 2, Tpt. 3, Flg. Hn., Hn., Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Cym., Org., and Ped. The score is written in 4/4 time and features various musical notations such as triplets, accents, and dynamic markings like *f* and *ff*. The Picc. Tpt. 1 part has a triplet of eighth notes in the third measure. The Tpt. 2 part has a series of eighth notes with accents. The Flg. Hn. part has a triplet of eighth notes in the third measure. The Hn. part has a triplet of eighth notes in the third measure. The Tbn. 1 part has a series of eighth notes with accents. The Tbn. 2 part has a series of eighth notes with accents. The B. Tbn. part has a triplet of eighth notes in the third measure. The Tba. part has a triplet of eighth notes in the third measure. The Timp. part has a series of eighth notes with accents. The Cym. part has a single eighth note with an accent. The Org. part has a series of chords with accents. The Ped. part has a series of eighth notes with accents.

160

Musical score for Piccolo Trumpet 1, Trumpets 2 and 3, Flugelhorn, Horn, Trombones 1, 2, and 3, Tuba, Timpani, Cymbal, Organ, and Pedal. The score is written in 2/4 time and consists of 16 measures. The Piccolo Trumpet 1 part features a melodic line with slurs and accents. The Trumpets 2 and 3 parts have similar melodic lines. The Flugelhorn and Horn parts play sustained notes. The Trombone 1 part has a rhythmic pattern of eighth notes. The Trombone 2 part has a melodic line with slurs. The Trombone 3 part has a sustained note. The Tuba part has a sustained note. The Organ part has a complex chordal texture with slurs. The Pedal part is silent.

167 J

Picc. Tpt. 1

Tpt. 2

Tpt. 3

Flg. Hn.

Hn.

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Cym.

ORG.

PED.

pp

p

f

pp

pp

pp

175

Musical score for a symphony orchestra, page 26, starting at measure 175. The score includes parts for Piccolo Trumpet 1, Trumpets 2 and 3, Flugelhorn, Horns, Trombones 1, 2, and 3, Trombone 4, Timpani, Cymbals, Organ, and Pedal. The music features various dynamics such as *p*, *pp*, and *cresc.*, along with triplets and slurs.

Picc. Tpt. 1: Rests throughout the passage.

Tpt. 2: *p* dynamics, slurs, triplets, and a *cresc.* marking at the end.

Tpt. 3: *p* dynamics, slurs, triplets, and a *cresc.* marking at the end.

Flg. HN.: *pp* dynamics, slurs, triplets, and a *cresc.* marking at the end.

HN.: Sustained notes with slurs.

Tbn. 1: *pp* dynamics, slurs, and a *cresc.* marking at the end.

Tbn. 2: *pp* dynamics, slurs, and a *cresc.* marking at the end.

B. Tbn.: Slurs and sustained notes.

Tbn. 4: *cresc.* marking at the end.

Timp.: Rests throughout the passage.

Cym.: Rests throughout the passage.

Org.: Rests throughout the passage.

Ped.: Sustained notes with slurs.

184

Musical score for orchestral instruments. The score is written for the following instruments: Picc. Tpt. 1, Tpt. 2, Tpt. 3, Flg. Hn., Hn., Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Cym., Org., and Ped. The score consists of 10 measures. The Picc. Tpt. 1 part is mostly silent. The Tpt. 2 part has a melodic line starting in the second measure. The Tpt. 3 part has a melodic line starting in the fourth measure. The Flg. Hn. part has a melodic line starting in the second measure. The Hn. part has a melodic line starting in the second measure. The Tbn. 1 part has a melodic line starting in the second measure. The Tbn. 2 part has a melodic line starting in the second measure. The B. Tbn. part has a melodic line starting in the second measure. The Tba. part has a melodic line starting in the second measure. The Timp. part has a melodic line starting in the second measure. The Cym. part is silent. The Org. part is silent. The Ped. part has a melodic line starting in the second measure. Dynamics include *mf*, *p*, *pp*, and *DIM*.

Musical score for page 194, measures 194-200. The score includes parts for Picc. Tpt. 1, Tpt. 2, Tpt. 3, Flg. Hn., Hn., Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Cym., Org., and Ped. The music features various dynamics such as *p*, *pp*, and *ppp*, and includes triplets and slurs.

Picc. Tpt. 1: Rests throughout the passage.

Tpt. 2: Measures 194-195: Rests. Measure 196: *p* (piano), quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 197: *p*, quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 198: *p*, quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 199: *p*, quarter note A3, quarter note G3, quarter note F3, quarter note E3. Measure 200: *p*, quarter note D3, quarter note C3, quarter note B2, quarter note A2. Slur over measures 196-200. Triplet markings over measures 197 and 198.

Tpt. 3: Measure 194: Quarter note G4, quarter rest. Measures 195-199: Rests. Measure 200: Quarter note G4, quarter rest.

Flg. Hn.: Rests throughout the passage.

Hn.: Measures 194-195: Half note G4, half note A4, half note B4. Measure 196: Half note C5, half note B4. Measure 197: Half note A4, half note G4. Measure 198: Half note F4, half note E4. Measure 199: Half note D4, half note C4. Measure 200: Half note B3, half note A3. Slur over measures 194-200. *p* dynamic at measure 200.

Tbn. 1: Measures 194-195: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 196: Quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 197: Quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 198: Quarter note A3, quarter note G3, quarter note F3, quarter note E3. Measure 199: Quarter note D3, quarter note C3, quarter note B2, quarter note A2. Measure 200: Quarter note G2, quarter note F2. Slur over measures 194-200. *p* dynamic at measure 194. Triplet markings over measures 197 and 198.

Tbn. 2: Measures 194-195: Half note G4, half note A4, half note B4. Measure 196: Half note C5, half note B4. Measure 197: Half note A4, half note G4. Measure 198: Half note F4, half note E4. Measure 199: Half note D4, half note C4. Measure 200: Half note B3, half note A3. Slur over measures 194-200.

B. Tbn.: Measures 194-195: Quarter note G4, quarter rest. Measures 196-199: Rests. Measure 200: Quarter note G4, quarter rest.

Tba.: Measures 194-195: Half note G4, half note A4, half note B4. Measure 196: Half note C5, half note B4. Measure 197: Half note A4, half note G4. Measure 198: Half note F4, half note E4. Measure 199: Half note D4, half note C4. Measure 200: Half note B3, half note A3. Slur over measures 194-200.

Timp.: Measures 194-195: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 196: Quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 197: Quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 198: Quarter note A3, quarter note G3, quarter note F3, quarter note E3. Measure 199: Quarter note D3, quarter note C3, quarter note B2, quarter note A2. Measure 200: Quarter note G2, quarter note F2. Slur over measures 194-200.

Cym.: Rests throughout the passage.

Org.: Measures 194-195: Rests. Measure 196: *ppp* (pianissimo), quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 197: *ppp*, quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 198: *ppp*, quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 199: *ppp*, quarter note A3, quarter note G3, quarter note F3, quarter note E3. Measure 200: *ppp*, quarter note D3, quarter note C3, quarter note B2, quarter note A2. Slur over measures 196-200.

Ped.: Measures 194-195: Rests. Measure 196: *ppp*, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 197: *ppp*, quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 198: *ppp*, quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 199: *ppp*, quarter note A3, quarter note G3, quarter note F3, quarter note E3. Measure 200: *ppp*, quarter note D3, quarter note C3, quarter note B2, quarter note A2. Slur over measures 196-200.

202

Picc. Tpt. 1
Musical notation with dynamics: *p*, *ppp*, *cresc.*, and a boxed **K** marking.

Tpt. 2
Musical notation with rests.

Tpt. 3
Musical notation with dynamics: *p*.

Flg. HN.
Musical notation with rests.

HN.
Musical notation with dynamics: *p*, *cresc.*, and triplets.

Tbn. 1
Musical notation with dynamics: *p*, *cresc.*.

Tbn. 2
Musical notation with dynamics: *p*, *cresc.*.

B. Tbn.
Musical notation with dynamics: *p*, *cresc.*.

Tba.
Musical notation with rests.

TIMP.
Musical notation with rests.

CYM.
Musical notation with rests.

ORG.
Musical notation with dynamics: *ppp*.

PED.
Musical notation with rests.

Musical score for a symphony orchestra, page 30, measures 210-215. The score includes parts for Piccolo Trumpet 1, Trumpets 2 and 3, Flute in Harmonic, Horns, Trombones 1, 2, and 3, Tuba, Timpani, Cymbals, Organ, and Pedal. Dynamics include piano (*p*) and crescendo (*CRESC.*).

Picc. Tpt. 1: Measures 210-215. *p* dynamics at measures 210 and 215.

Tpt. 2: Measures 210-215. *p* dynamics at measures 210 and 215.

Tpt. 3: Measures 210-215. *p* dynamics at measures 210 and 215. *CRESC.* markings at measures 214 and 215.

Flg. Hn.: Measures 210-215. *p* dynamics at measures 210 and 215.

Hn.: Measures 210-215. *p* dynamics at measures 210 and 215.

Tbn. 1: Measures 210-215. *p* dynamics at measures 210 and 215. *CRESC.* markings at measures 214 and 215.

Tbn. 2: Measures 210-215. *p* dynamics at measures 210 and 215. *CRESC.* markings at measures 214 and 215.

B. Tbn.: Measures 210-215. *p* dynamics at measures 210 and 215. *CRESC.* markings at measures 214 and 215.

Tba.: Measures 210-215. *p* dynamics at measures 210 and 215. *CRESC.* markings at measures 214 and 215.

Timp.: Measures 210-215. Rested.

Cym.: Measures 210-215. Rested.

Org.: Measures 210-215. Rested.

Ped.: Measures 210-215. Rested.

217

Picc. Tpt. 1
f

Tpt. 2
f

Tpt. 3
mf
f

FLG. HN.
f

HN.
f

Tbn. 1
f

Tbn. 2
p
f

B. Tbn.
f

Tba.
f

TIMP.

CYM.

ORG.

PED.

Musical score for brass and woodwind instruments, starting at measure 225. The score includes parts for Piccolo Trumpet 1, Trumpet 2, Trumpet 3, Flugelhorn, Horn, Trombone 1, Trombone 2, Bass Trombone, and Tuba. The Piccolo Trumpet 1 part begins with a rest and a forte (*f*) dynamic marking in the final measure. The Horn part features a melodic line with accents and a forte (*f*) dynamic. The Trombone 1 part has a harmonic accompaniment with a forte (*f*) dynamic. The Trombone 2 part plays a rhythmic pattern. The Bass Trombone part has a melodic line with accents. The Tuba part has a melodic line with accents. The Percussion parts (Timp, Cym, Org, Ped) are currently silent.

233

M

Musical score for Piccolo, Trumpets 1-3, Flugelhorn, Horns, Trombones 1-3, Tuba, Timpani, Cymbals, Organ, and Pedal. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The Piccolo part (Picc. Tpt. 1) features a melodic line with a dynamic marking of *sf* (sforzando) at the beginning of the measure. The Trumpet 2 (Tpt. 2) and Flugelhorn (Flg. HN.) parts play a sustained chord with a dynamic marking of *sf*. The Trumpet 3 (Tpt. 3) part has a rhythmic pattern with a dynamic marking of *sf*. The Horn (HN.) part plays a sustained chord with a dynamic marking of *sf*. The Trombone 1 (Tbn. 1) part plays a sustained chord with a dynamic marking of *sf*. The Trombone 2 (Tbn. 2) part has a rhythmic pattern with a dynamic marking of *sf*. The Trombone 3 (B. Tbn.) part plays a sustained chord with a dynamic marking of *sf*. The Tuba (TBA.) part plays a rhythmic pattern with a dynamic marking of *sf*. The Timpani (Timp.) part has a dynamic marking of *sf*. The Cymbals (Cym.) part is marked with a double bar line. The Organ (Org.) part has a dynamic marking of *sf*. The Pedal (Ped.) part is marked with a double bar line.

239

Musical score for page 34, measures 239-244. The score includes parts for Piccolo Trumpet 1, Trumpet 2, Trumpet 3, Flugelhorn, Horn, Trombone 1, Trombone 2, Bass Trombone, Bass Trombone, Timpani, Cymbal, Organ, and Pedal.

Picc. Tpt. 1: Rests in measures 239-242. In measure 243, plays a half note G₄ (marked *f*). In measure 244, plays a half note G₄ (marked *f*).

Tpt. 2: Rests in measures 239-242. In measure 243, plays a half note G₄ (marked *f*). In measure 244, plays a half note G₄ (marked *f*).

Tpt. 3: Plays a continuous eighth-note pattern: G₄ A₄ B₄ A₄ G₄ (marked *sf*).

Flg. HN: Plays a continuous eighth-note pattern: G₄ A₄ B₄ A₄ G₄ (marked *sf*).

HN: Rests throughout.

Tbn. 1: Rests throughout.

Tbn. 2: Rests throughout.

B. Tbn.: Plays a half note G₂ (marked *f*) in measure 243. In measure 244, plays a half note G₂ (marked *f*).

TBA: Plays a half note G₂ (marked *f*) in measure 243. In measure 244, plays a half note G₂ (marked *f*).

TIMP: Rests throughout.

CYM: Rests throughout.

ORG: Rests throughout.

PED: Rests throughout.

245

Musical score for a brass and woodwind section. The score is written for the following instruments: Picc. Tpt. 1, Tpt. 2, Tpt. 3, Flg. Hn., Hn., Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Cym., Org., and Ped. The score is in 2/4 time and features a variety of rhythmic patterns and dynamics. The Picc. Tpt. 1 part has a melodic line starting in the fourth measure. The Tpt. 2 part has a similar melodic line. The Tpt. 3 part has a rhythmic pattern of eighth notes, marked *sf*. The Flg. Hn. part has a rhythmic pattern of eighth notes. The Hn. part has a melodic line starting in the fourth measure, marked *sf*. The Tbn. 1 part has a melodic line starting in the fourth measure, marked *sf*. The Tbn. 2 part has a melodic line starting in the fifth measure, marked *f*. The B. Tbn. part has a rhythmic pattern of eighth notes, marked *f*. The Tba. part has a rhythmic pattern of eighth notes, marked *f*. The Timp., Cym., Org., and Ped. parts are mostly silent, with some rests and a few notes in the Org. part.

Picc. Tpt. 1

Tpt. 2

Tpt. 3 *sf sf sf sf sf sf sf*

FLG. HN.

HN.

Tbn. 1 *f*

Tbn. 2

B. Tbn.

TBA.

TIMP. *ff*

CYM. *p* *CRESC.*

ORG. *f ff*

PED.

257 **N** **STRINGENDO**

Musical score for Piccolo Trumpet 1, Trumpets 2 and 3, Flugelhorn, Horn, Trombones 1 and 2, Bass Trombone, Tuba, Timpani, Cymbal, Organ, and Pedal. The score is marked **STRINGENDO** and includes dynamic markings such as *ff* and *f*. The Piccolo Trumpet 1 part starts with a *ff* dynamic. The Horn part features a melodic line with a *sf ff* dynamic. The Trombone 1 and 2 parts have a *ff* dynamic. The Bass Trombone part has a *f* dynamic. The Organ part has a *f* dynamic. The Pedal part has a *f* dynamic. The score is written in 2/4 time and includes various musical notations such as notes, rests, and slurs.

PIU ALLEGRO $\text{♩} = 138$

Musical score for various instruments including Piccolo Trumpet (PICC. TPT. 1), Trumpet 2 (TPT. 2), Trumpet 3 (TPT. 3), Flute (FLG. HN.), Horn (HN.), Trombone 1 (TBN. 1), Trombone 2 (TBN. 2), Bass Trombone (B. TBN.), Bassoon (TBA.), Timpani (TIMP.), Cymbals (CYM.), Organ (ORG.), and Pedal (PED.). The score is in 2/2 time and includes dynamic markings such as *ff* and *f*. The music features a variety of rhythmic patterns and melodic lines across the different parts.

269

STRINGENDO

Musical score for Piccolo Trumpets (Picc. Tpt. 1), Trumpets (Tpt. 2, Tpt. 3), Flute (Flg. Hn.), Horns (Hn.), Trombones (Tbn. 1, Tbn. 2), Bass Trombone (B. Tbn.), Basses (Tba.), Timpani (Timp.), Cymbals (Cym.), Organ (Org.), and Pedal (Ped.). The score is marked **STRINGENDO** and includes dynamics such as *ff* and *f*. The Piccolo Trumpets and Trumpets parts feature melodic lines with accents and slurs. The Flute part has a melodic line with slurs. The Horns part has a melodic line with slurs. The Trombones and Bass Trombone parts have rhythmic patterns. The Basses part has a rhythmic pattern. The Timpani part has a rhythmic pattern. The Cymbals part has a rhythmic pattern. The Organ part has a rhythmic pattern. The Pedal part has a rhythmic pattern.

Musical score for various instruments including Picc. Tpt. 1, Tpt. 2, Tpt. 3, Flg. Hn., Hn., Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Cym., Org., and Ped. The score is written in a common time signature and features various musical notations such as notes, rests, and dynamic markings.

276

O PESANTE

Musical score for O PESANTE, measures 276-279. The score includes parts for Piccolo Trumpet 1, Trumpet 2, Trumpet 3, Flugelhorn, Horn, Trombone 1, Trombone 2, Bass Trombone, Tuba, Timpani, Cymbal, Organ, and Pedal. The music is in 4/4 time and features dynamic markings of *ff* and *sf*. The organ part is in the right hand, and the pedal part is in the left hand. The score is written in a key signature of one flat (B-flat major/D minor).

Picc. Tpt. 1
ff sf sf sf

Tpt. 2
ff sf sf sf

Tpt. 3
ff sf sf sf

Flg. Hn.
ff sf sf ff sf

Hn.
ff sf sf ff sf

Tbn. 1
ff sf sf sf

Tbn. 2
ff sf sf sf

B. Tbn.
ff sf sf ff sf

Tba.
ff sf sf ff sf

Timp.
ff sf sf sf

Cym.

Org.

Ped.

280 $\text{♩} = 100$

Picc. Tpt. 1 *sf*

Tpt. 2 *sf*

Tpt. 3 *sf*

Flg. Hn. *sf*

Hn. *sf*

Tbn. 1 *sf*

Tbn. 2 *sf*

B. Tbn. *sf*

Tba. *sf*

Timp. *sf* *ff*

Cym.

Org.

Ped.

285

Musical score for Piccolo Trumpet 1, Trumpets 2 and 3, Flugelhorn, Horn, Trombones 1, 2, and 3, Bass Trombone, Tuba, Timpani, Cymbals, Organ, and Pedal. The score is written for a 4/4 time signature. The Piccolo Trumpet 1 part begins with a quarter rest, followed by a series of notes: G4, A4, Bb4, B4, C5, B4, A4, G4, with a quarter rest in the next measure. The Trumpet 2 part starts with a quarter rest, followed by a series of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, with a quarter rest in the next measure. The Trumpet 3 part starts with a quarter rest, followed by a series of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, with a quarter rest in the next measure. The Flugelhorn part starts with a quarter rest, followed by a series of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, with a quarter rest in the next measure. The Horn part starts with a quarter rest, followed by a series of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, with a quarter rest in the next measure. The Trombone 1 part starts with a quarter rest, followed by a series of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, with a quarter rest in the next measure. The Trombone 2 part starts with a quarter rest, followed by a series of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, with a quarter rest in the next measure. The Trombone 3 part starts with a quarter rest, followed by a series of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, with a quarter rest in the next measure. The Bass Trombone part starts with a quarter rest, followed by a series of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, with a quarter rest in the next measure. The Tuba part starts with a quarter rest, followed by a series of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, with a quarter rest in the next measure. The Timpani part starts with a quarter rest, followed by a series of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, with a quarter rest in the next measure. The Cymbals part starts with a quarter rest, followed by a series of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, with a quarter rest in the next measure. The Organ part starts with a quarter rest, followed by a series of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, with a quarter rest in the next measure. The Pedal part starts with a quarter rest, followed by a series of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, with a quarter rest in the next measure.

Musical score for a brass and woodwind ensemble. The score is written in 2/2 time and includes parts for Picc. Tpt. 1, Tpt. 2, Tpt. 3, Flg. Hn., Hn., Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Cym., Org., and Ped. The Picc. Tpt. 1 part begins with a rest followed by a melodic phrase. The Tpt. 2, Tpt. 3, Flg. Hn., and Hn. parts feature complex rhythmic patterns with accents. The Tbn. 1, Tbn. 2, and B. Tbn. parts provide a steady bass line. The Tba., Timp., Cym., Org., and Ped. parts provide harmonic support and texture.

293

Musical score for Piccolo, Trumpets, Flute, Horns, Trombones, Basses, Timpani, Cymbals, Organ, and Pedal. The score is divided into two measures. The Piccolo (Picc. Tpt. 1) and Flute (Flg. Hn.) parts feature melodic lines with accents and slurs. The Trumpets (Tpt. 2 and 3) and Horns (Hn.) parts play rhythmic patterns. The Trombones (Tbn. 1, 2, and 3) and Basses (B. Tbn.) parts play rhythmic patterns. The Timpani (Timp.) and Cymbals (Cym.) parts play rhythmic patterns. The Organ (Org.) and Pedal (Ped.) parts play sustained chords.

MOLTO RALL.

Musical score for Picc. Tpt. 1, Tpt. 2, Tpt. 3, Flg. Hn., Hn., Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Cym., Org., and Ped. The score is in 3/4 time and marked MOLTO RALL. The Picc. Tpt. 1 part is mostly silent. Tpt. 2 and Tpt. 3 play a melodic line with a slur. Flg. Hn. plays a rhythmic pattern of eighth notes. Hn. plays a melodic line with a slur. Tbn. 1, Tbn. 2, and B. Tbn. play a rhythmic pattern of eighth notes. Tba. plays a melodic line with a slur. Timp. plays a rhythmic pattern of eighth notes. Cym. is silent. Org. plays a melodic line with a slur. Ped. plays a melodic line with a slur.

SB1: Como Poden per sas Culpas	arr. Jock McKenzie	SB50: Trumpet Tune and Air	Henry Purcell
SB2: Tientos y Danzas	Gareth Wood	SB51: A Redbridge Raga	Chris Wilcox
SB3: Dindirindin	arr. Jock McKenzie	SB52: Finale from Organ Symphony	Camille Saint-Saëns
SB4: Fugatango	Steve Waterman	SB53: Masque after "Dioclesian"	Chris Houlding
SB5: Air des Espagnol	Jean-Baptiste Lully	SB54: Alloy	Chris Wilcox
SB6: Donde el Mar Saluda al Cielo	Mark Bassey	SB55: The Moose on the Loose	Mark Hamlyn
SB7: Homenaje a Don Luis de Victoria	Tomás Luis de Victoria	SB56: O.B.1. Fanfare	Tom Watson
SB8: Los Canarios	Gaspar Sanz	SB57: Blewz	Keiron Anderson
SB9: Juanear	Jim Rattigan	SB58: Thrash'd	Tom Harrold
SB10: La Perla Negra	Colin Skinner	SB59: The New Spagnoletta	Giles Farnaby
SB11: Dulcinea	David Powell	SB60: Aviator	Keiron Anderson
SB12: Castles in Spain	Mark Lockheart	SB61: La Forza del Destino	Giuseppe Verdi
SB13: Malagueña	Ernesto Lecuona	SB62: Fêtes	Claude Debussy
SB14: Clapp!!!!	Paul McGhee	SB63: Last Night of the Proms Medley	arr. Tom Barton
SB15: Leviathan	Paul Denegri	SB64: Tango de Buenos Aires	Keiron Anderson
SB16: Saeta	Gil Evans	SB65: Entrance of the Gladiators	Julius Fučík
SB17: Sunny	John Eacott	SB66: Rondo from Horn Concerto No 3	W.A. Mozart
SB18: The Incredibles	Michael Giacchino	SB67: I Ain't Gonna Ask No More	Toshiko Akiyoshi
SB19: Children of Sanchez	Chuck Mangione	SB68: Music for the Royal Fireworks	George F. Handel
SB20: La Virgen de La Macarena	Bernardo Bautista Monterde	SB69: Minstrels	Claude Debussy
SB21: Soul Bossa Nova	Quincy Jones	SB70: Skirl	Tom Harrold
SB22: Smoke on the Water	Deep Purple	SB71: Fanfare from King Lear	Claude Debussy
SB23: Innuendo	Mercury, May, Taylor and Deacon	SB72: Hard Hats and Cornets	Terry Johns
SB24: Flood Warning	Mark Nightingale	SB73: Blue Bombazine	Terry Johns
SB25: Highforce	Mark Lockheart	SB74: Red Vest Man	Steve Waterman
SB26: Icebreaker	Tom Harrold	SB75: Pastime with Good Company	King Henry VIII
SB27: Inchcolm	Terry Johns	SB76: Bebop for Brass	Keiron Anderson
SB28: Wade in the Water	arr. Mark Bassey	SB77: Paolozzi's Windows	Terry Johns
SB29: Deep River	arr. Mark Bassey	SB78: Pavane	Gabriel Fauré
SB30: The Healing Stream	David Powell	SB79: Homage to Bach	Chris Houlding
SB31: The Raft of Medusa	Gareth Wood	SB80: Elsa's Procession to the Cathedral	Richard Wagner
SB32: Underground Plumbing Blues	Andy Baker	SB81: Naman	Paul Denegri
SB33: Firewater	Jim Rattigan	SB82: Scarborough Fair	arr. Ian Shepherd
SB34: Enormous Pink Jellyfish	Mark Bassey	SB83: Jig from St. Paul's Suite	Gustav Holst
SB35: Memories of You	Eubie Blake	SB84: Thaxted	Gustav Holst
SB36: Solving the Riddle	Billy May	SB85: Nimrod from Enigma Variations	Sir Edward Elgar
SB37: Spain	Chick Corea	SB86: Tea for Two	Vincent Youmans
SB38: Sing Sing Sing	Louis Prima	SB87: Dapperidoo	Jock McKenzie
SB39: "Peter Gunn" Theme	Henry Mancini	SB88: Serenade	Sir Edward Elgar
SB40: The Green Hornet	Billy May	SB89: Black Bottom Stomp	Jelly Roll Morton
SB41: Gonna Fly Now - Theme from "Rocky"	Bill Conti	SB90: The Lark	arr. Jock McKenzie
SB42: Rondeau from Abdelazar	Henry Purcell	SB91: Makin Whoopee	Walter Donaldson
SB43: Prelude from Te Deum	Marc-Antoine Charpentier	SB92: Tu Romnie	arr. Jock McKenzie
SB44: Rondeau Sinfonies des Fanfares	Jean-Joseph Mouret	SB93: Quarks & Things	Jock McKenzie
SB45: Habanera from Carmen	George Bizet	SB94: Fantasia on British Sea Songs	Sir Henry Wood
SB46: Funk	Keiron Anderson	SB95: El Gato Montés	Manuel Penella
SB47: Tubasco	Duncan Ward	SB96: Czardas	Vittorio Monti
SB48: Brass Braziliana	Keiron Anderson	SB97: Purcell Fantasia	Ian Shepherd
SB49: Theme from "Shaft"	Isaac Hayes		



"This is absolutely one of the finest and most creative brass ensembles in the world."

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