

MUSIC FOR BRASS BAND

Full Score

PETER GRAHAM

Dynasty
Symphonic Poem

Instrumentation:

Brass Band

Percussion (4 players):

Timpani (Tam-tam)

Percussion 1 (Glockenspiel, Clash Cymbals, Tam-tam, Xylophone, Sus. Cymbal)

Percussion 2 (Vibraphone, Bass Drum, Clash Cymbals, Tubular Bells, Tam-tam)

Percussion 3 (Sus. Cymbal, Bass Drum, Snare Drum)

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Dynasty – Symphonic Poem
Peter Graham
(duration c. 13 minutes)

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Sovereign Heritage by Jack Beaver, arr. Frank Wright
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About the music

In conversation with Martin Mortimer some time ago I mentioned that in the course of some background research for a project I had re-read his father Harry (HM's) autobiography, **On Brass**, and was struck by the possibility of a musical response to what was an extraordinary life.



Rex

Harry

Fred

Alex

I thought no more about it until a telephone call from Martin a year later, inviting me to take up the challenge.

The result is **Dynasty**, which takes the form of a Symphonic Poem, a musical form first introduced to a contest audience at the Crystal Palace in 1913 by Percy Fletcher in his work **Labour and Love**.

Using key passages from **Harry Mortimer On Brass** as the source for the narrative, the work opens with a four-note leitmotif (Harry's theme, "as if descending from the heavens"), and the timeline unfolds as follows:

1 - Harry

One's destiny decided at birth *"I'll make him the best cornet player in England"*.

2 - War

Why do the nations so furiously rage together? *Fred volunteers for military service*

3 - Theatre

And suddenly *"I dashed to the rescue like a hero in the silent movies I was about to get to know so well"*

4 - Journey

Comfort Ye *A new life and new challenges*

5 - Together

Come unto me *"A golden age"*

6 - Farewell

For behold, darkness *"Fred's death surely marked the passing of an era"*

7 - Amen

The Trumpet shall sound

Listeners familiar with brass band repertoire will recognise a few pertinent quotes within the piece. In my imagination Harry is joined by Fred on cornet and the euphoniums of Alex and Rex for the quartet cadenza from **Sovereign Heritage** by Jack Beaver in **Together**.

The **Amen** section from Handel's **Messiah** provides the basis for a contrapuntal flight of fancy as the work moves towards a conclusion. Other less overt fragments contribute to the story.

Dynasty has been co-commissioned by the British Open Brass Band Championships for the September 2019 contest, and the Brass Band Committee VLAMO for the Belgian Brass Band Championships 2019.

Peter Graham, May 2019

Over de muziek

In een gesprek met Martin Mortimer een tijd geleden vertelde ik hem dat ik omwille van een onderzoek naar een project de biografie van zijn vader Harry (HM), **On Brass**, opnieuw had gelezen en dat ik getroffen was door de mogelijkheid om een muzikaal antwoord te vinden op zijn buitengewone leven.

Ik dacht er niet meer aan tot er een telefoontje kwam van Martin een jaar later, en hij me uitnodigde om de uitdaging aan te gaan. Het resultaat is het symfonisch gedicht **Dynasty**, een muzikale vorm die voor het eerst werd geïntroduceerd aan het publiek van een brassbandwedstrijd in het Crystal Palace in 1913 door Percy Fletcher in zijn werk **Labour and Love**. Ik maakte gebruik van de belangrijkste passages uit **Harry Mortimer's On Brass** als bron voor het verhaal. Het werk opent met een vier-noten leitmotif (Harry's thema, 'als uit de hemel neerdalende'), en de tijdlijn zal zich als volgt verder ontwikkelen:

1 - Harry

Iemands lot besliste bij de geboorte: *'Ik zal van hem de beste cornetspeler van Engeland maken.'*

2 - Oorlog

Waarom razen de landen zo woedend tesamen? *Fred is vrijwilliger voor militaire dienst.*

3 - Theater

En plotseling *'Rende ik als een held in de stomme films die ik zo goed zou leren kennen.'*

4 - Reis

Troost je. *Een nieuw leven en nieuwe uitdagingen*

5 - Samen

Kom tot mij *'Een gouden eeuw'*

6 - Tot ziens

Want zie, duisternis *'Fred's dood betekende zeker het einde van een tijdperk'*

7 - Amen

De trompet zal klinken

Luisteraars die bekend zijn met het brassbandrepertoire zullen een paar relevante citaten herkennen in het werk. In mijn verbeelding wordt Harry vergezeld door Fred op cornet en de euphoniums van Alex en Rex voor de kwartetcadenza uit **Sovereign Heritage** van Jack Beaver in het deel **Samen**.

Het Amen-gedeelte uit **De Messiah** van Händel vormt de basis voor een contrapuntische fantasie wanneer het werk op weg is naar zijn finale. Andere minder duidelijke fragmenten dragen bij tot het verhaal.

Dynasty is gecomponeerd in opdracht van de Britse Open Brassbandkampioenschappen van september 2019 en de brassbandcommissie van VLAMO voor de Belgische Brassbandkampioenschappen van 2019.

Peter Graham, mei 2019

Translation: Luc Vertommen

De Mortimer-dynastie

Het leven van Harry Mortimer (HM) leest als een muzikaal avonturenverhaal. Hij werd geboren in 1902 en zijn vroegste herinneringen (weergegeven in zijn autobiografie) zijn het spelen van duetten op cornet met zijn vader Fred in het familiehuisje in Hebden Bridge in Yorkshire. Zijn meest geliefde werk was een legato melodie uit **Martha** van Von Flotow. *'Het is mogelijk dat deze (Martha) het model werd voor mijn loopbaan als muzikant'*¹. Hij maakte zijn wedstrijddebuut tijdens de wedstrijd in Crystal Palace in 1913 in **Labour and Love**. Nog in zijn tienerjaren, toen zijn vader Fred weg was op militaire dienst tijdens de Eerste Wereldoorlog, steunde hij zijn familie door muziek voor stomme films te spelen en artiesten te begeleiden waaronder de legendarische Marie Lloyd.

Vanaf 1930, beginnend met Elgar's **Severn Suite** op de Nationale kampioenschappen en samen met anderen uit de Mortimer-dynastie, Fred en zijn broers Alex en Rex, leidde hij de beroemde Fodens Band naar ongekende successen, zowel als cornetist en later als dirigent. De Britse Open Brassbandkampioenschappen won hij zeven keer in negen jaar tijd, terwijl zijn overwinningen op de Nationale Brassbandkampioenschappen er één bevatte in 1954 met een opmerkelijke eerste en derde plaats, waarbij zijn broer Alex de tweede prijs won, in Jack Beaver's **Sovereign Heritage**. Hij maakte de overgang van brassbands naar symfonieorkesten als een gevierd trompettist wiens opnames over de wereld bekend waren. Als producer bij de BBC verhoogde hij het aantal uitzendingen van brassbands naar een ongezien niveau.

In zijn professionele leven kende hij de meeste grote Engelse musici van de twintigste eeuw, van dirigenten Adrian Boult, Malcolm Sargent en John Barbirolli tot componisten Granville Bantock, Arthur Bliss en Edward Elgar. Hij was een intelligent muzikant die de waarde kende van een oordeelkundige mix van het oude met de kracht van het nieuwe. Met evenveel gemak gaf hij een compositieopdracht voor innovatieve werken als Elgar Howarth's **Fireworks** in 1975 of dirigeerde hij werken die hij omschreef als 'de ruggegraat van ons repertoire' van arrangeur Edrich Siebert. Hoewel hij teleurgesteld was dat hij Tippett en Britten niet kon overtuigen om aan de canon bij te dragen, herinnerde hij zijn publiek toch geregeld aan de verdiensten van *'de oude klassiekers uit ons repertoire, die de unieke klankkwaliteiten van de brassband naar voren brengen'*² en uitte hij het verlangen dat *'er nog een paar componisten op het toneel zouden verschijnen die bereid waren om interessante muziek te schrijven met af en toe een melodie erin'*³

Harry Mortimer ontving het CBE voor zijn diensten aan de brassbandbeweging en overleed in 1992.

1. *Harry Mortimer On Brass*, Alphabooks, Sherborne, Dorset, 1981
2., 3. *Ibid.*

Over de componist

Peter Graham, geboren in Schotland, studeerde muziek aan de universiteiten van Edinburgh en Londen (Goldsmiths 'College).

Zijn muziek voor brassband en harmonieorkest wordt over de hele wereld uitgevoerd, van China, Taiwan, Japan, Korea en Singapore in het Verre Oosten, over Noord- en Zuid-Amerika en in alle belangrijke Europese landen.

Hij behaalde onder ander de American Bandmasters Association/Ostwald Award voor een origineel werk voor harmonieorkest, The President's Award van zowel de Noord-Amerikaanse als de Schotse Brassbandfederatie en de Iles Medal of the Worshipful Company of Musicians.

The Mortimer Dynasty

The life of Harry Mortimer (HM) reads like a musical adventure story. Born in 1902, his earliest memories (as recorded in his autobiography) include playing cornet duets with his father Fred in the family cottage in Hebden Bridge Yorkshire, a favourite being a legato melody from Von Flotow's **Martha** which he suggested was "*(It's just possible that this (Martha) set the pattern of my playing career)*". He made his contest debut at the 1913 *Crystal Palace Contest* on **Labour and Love** and whilst in his teens, with father Fred away on military service during the Great War, he supported his family playing for silent movies and music hall artistes including the legendary Marie Lloyd.



Harry Mortimer and Peter Graham in London, 1985

From 1930, beginning with Elgar's **Severn Suite** at the *National Championships* and together with others of the Mortimer dynasty, Fred and brothers Alex and Rex, he led the *Fabulous Fodens Band* to unparalleled contest success both as principal cornetist and later conductor. At the *British Open* he won on a record seven occasions in nine years, whilst his Nationals wins included, in 1954, a remarkable first and third place, with brother Alex taking second prize, on Jack Beaver's **Sovereign Heritage**. He made the transition from brass bands to symphony orchestra as a celebrated trumpeter whose recordings spanned the globe. At the BBC as a producer he increased the broadcast output of brass bands to a level not seen before or since.

In his professional life he knew most of the great English musicians of the twentieth century, from conductors Sirs Adrian Boult, Malcolm Sargent and John Barbirolli to composers Sirs Granville Bantock, Arthur Bliss and Edward Elgar. An astute musician who knew the value of a judicious blend of the old with the vitality of the new, he was equally comfortable commissioning innovative works from Elgar Howarth (**Fireworks**, 1975) through to conducting what he described as "the backbone of our repertoire" from prolific arranger Edrich Siebert. Whilst disappointed that Tippett and Britten were not persuaded to contribute to the canon, he was nevertheless quick to remind his audience of the merits of "*the old classics of our repertoire, which exploited the unique tonal qualities of the brass band*"², nor express a desire that "*would there were a few more composers coming on to the scene prepared to write interesting music with an occasional tune in it!*"³.

Harry Mortimer was awarded the CBE for services to the brass band movement and died in 1992.

1. *Harry Mortimer On Brass*, Alphabooks, Sherborne, Dorset, 1981
2., 3. *Ibid.*

About the Composer

Born in Scotland, Peter Graham read music at Edinburgh and London Universities (Goldsmiths' College).

His music for brass and wind is performed across the globe, from China, Taiwan, Japan, Korea and Singapore in the Far East, across North and South America and in every major European country.

Awards include the American Bandmasters Association/Ostwald Award for Original Composition for Symphonic Winds, The President's Award from both The North American and Scottish Brass Band Associations and the Iles Medal of the Worshipful Company of Musicians.

Dynasty

Symphonic Poem

PETER GRAHAM

I - Harry
Andante tranquillo $\text{♩} = c. 56$

Soprano Cornet Eb

Solo Cornet Bb

Repiano Cornet Bb

2nd Cornet Bb

3rd Cornet Bb

Flugelhorn

Solo Horn Eb

1st Horn Eb

2nd Horn Eb

1st Baritone Bb

2nd Baritone Bb

1st Trombone Bb

2nd Trombone Bb

Bass Trombone

Euphonium Bb

Bass Eb

Bass Bb

Timpani

Percussion 1

Percussion 2

Percussion 3

5

Soprano Cornet Eb

Solo Cornet Bb *mp*

Repiano Cornet Bb

2nd Cornet Bb

3rd Cornet Bb

Flugelhorn

Solo Horn Eb

1st Horn Eb

2nd Horn Eb

1st Baritone Bb

2nd Baritone Bb

1st Trombone Bb

2nd Trombone Bb

Bass Trombone

Euphonium Bb

Bass Eb

Bass Bb

Timpani

Percussion 1

Percussion 2 *Red*

Percussion 3 *p*

A *Appassionata*

tenuto 3

9

Soprano Cornet E♭ *mp* *f*

Solo Cornet B♭ *Tutti mp* *f*

Repiano Cornet B♭ *f*
Open

2nd Cornet B♭ *f*
Open

3rd Cornet B♭ *f*
Open

Flugelhorn *f*

Solo Horn E♭ *f*

1st Horn E♭ *f*

2nd Horn E♭ *f*

1st Baritone B♭ *mf* *f*

2nd Baritone B♭ *mf* *f*

1st Trombone B♭ *f*

2nd Trombone B♭ *f*

Bass Trombone *f*

Euphonium B♭ *mp* *f*

Bass E♭ *mp* *f*

Bass B♭ *f*

Timpani *f*

Percussion 1

Percussion 2

Percussion 3 *cresc.* *f* To B. D.

12

Soprano Cornet E♭

Solo Cornet B♭

Repiano Cornet B♭

2nd Cornet B♭

3rd Cornet B♭

Flugelhorn

Solo Horn E♭

1st Horn E♭

2nd Horn E♭

1st Baritone B♭

2nd Baritone B♭

1st Trombone B♭

2nd Trombone B♭

Bass Trombone

Euphonium B♭

Bass E♭

Bass B♭

Timpani

Percussion 1

Percussion 2

Percussion 3

Bass Drum

Solo

mf subito

mp

Open

mf

mp subito

mp subito

mp subito

mp subito

dim.

p

dim.

p

dim.

p

mp

B Poco più mosso
Solo (cup mute)

20

Soprano Cornet E♭ *mp* *morendo*

Solo Cornet B♭ *pp*

Repiano Cornet B♭

2nd Cornet B♭

3rd Cornet B♭

Flugelhorn *p* *Open*

Solo Horn E♭ *p*

1st Horn E♭ *p*

2nd Horn E♭ *p*

1st Baritone B♭ *p*

2nd Baritone B♭

1st Trombone B♭

2nd Trombone B♭

Bass Trombone

Euphonium B♭ *Solo* *mf*

Bass E♭ *One* *p*

Bass B♭ *One* *p*

Timpani *p*

Glockenspiel *mf* *To Clash cym.*

Percussion 1 *mf* *To B. D.*

Percussion 2 *mf* *To S. D.*

Percussion 3 *To S. D.*

C 2 - War
Alla marcia ♩ = c.112

24

Soprano Cornet E \flat

Solo Cornet B \flat

Repiano Cornet B \flat

2nd Cornet B \flat

3rd Cornet B \flat

Flugelhorn

Solo Horn E \flat

1st Horn E \flat

2nd Horn E \flat

1st Baritone B \flat

2nd Baritone B \flat

1st Trombone B \flat

2nd Trombone B \flat

Bass Trombone

Euphonium B \flat

Bass E \flat

Bass B \flat

Timpani

Percussion 1

Percussion 2

Percussion 3

Straight mutes

p

Straight mutes

p

dim.

pp

pp

pp

pp

pp

Straight mute

p

Straight mute

p

Straight mute

p

dim.

pp

pp

pp

pp

Clash cymbals

p

Bass Drum

p

Snare Drum

p

D

33

Soprano Cornet Bb

Solo Cornet Bb

Repiano Cornet Bb

2nd Cornet Bb

3rd Cornet Bb

Flugelhorn

Solo Horn Eb

1st Horn Eb

2nd Horn Eb

1st Baritone Bb

2nd Baritone Bb

1st Trombone Bb

2nd Trombone Bb

Bass Trombone

Euphonium Bb

Bass Eb

Bass Bb

Timpani

Percussion 1

Percussion 2

Percussion 3

* Notation written at instrumental pitch.
 ** Take starting note from Timpani C bar 34

100

Soprano Cornet E♭

Solo Cornet B♭
2. 4. straight mute
mp

Repiano Cornet B♭
Straight mute
mp

2nd Cornet B♭
mp

3rd Cornet B♭
mp

Flugelhorn

Solo Horn E♭

1st Horn E♭

2nd Horn E♭

1st Baritone B♭
Solo
mp

2nd Baritone B♭
Solo with 1st Bar.
mp

1st Trombone B♭

2nd Trombone B♭

Bass Trombone

Euphonium B♭
mp

Bass E♭

Bass B♭

Timpani

Percussion 1

Percussion 2

Percussion 3
Sus. Cymbal
(scrape fast with coin)
To S. D.
mp

III

Soprano Cornet E♭

Solo Cornet B♭

Repiano Cornet B♭

2nd Cornet B♭

3rd Cornet B♭

Flugelhorn

Solo Horn E♭

1st Horn E♭

2nd Horn E♭

1st Baritone B♭

2nd Baritone B♭

1st Trombone B♭

2nd Trombone B♭

Bass Trombone

Euphonium B♭

Bass E♭

Bass B♭

Timpani

Percussion 1

Percussion 2

Percussion 3

Xylophone

(Motor off)

mp

p

1. muted

p

p

M Open (non solo)

N

Soprano Cornet Eb *p*

Solo Cornet Bb *p*
All open

Repiano Cornet Bb

2nd Cornet Bb

3rd Cornet Bb

Flugelhorn *p*

Solo Horn Eb *p*

1st Horn Eb *p*

2nd Horn Eb

1st Baritone Bb *p*
Non solo

2nd Baritone Bb *p*
Non solo

1st Trombone Bb *p*

2nd Trombone Bb *p*

Bass Trombone *p*

Euphonium Bb *p*
Both (open)

Bass Eb

Bass Bb

Timpani

Percussion 1

Percussion 2

Percussion 3

152

Soprano Cornet E♭

Solo Cornet B♭

Repiano Cornet B♭

2nd Cornet B♭

3rd Cornet B♭

Flugelhorn

Solo Horn E♭

1st Horn E♭

2nd Horn E♭

1st Baritone B♭

2nd Baritone B♭

1st Trombone B♭

2nd Trombone B♭

Bass Trombone

Euphonium B♭

Bass E♭

Bass B♭

Timpani

Percussion 1

Percussion 2

Percussion 3

p

p

p

p

p

p

mf

mf

mf

mp subito

mp subito

mp subito

f

mp subito

Tubular Bells To Clash Cymbals

This page of a musical score contains parts for various instruments. The top section includes five cornet parts (Soprano, Solo, Repiano, 2nd, 3rd) and a Flugelhorn part, all of which are currently silent. The middle section features three horn parts (Solo, 1st, 2nd Horn E♭) and two baritone parts (1st, 2nd Baritone B♭), which play a short melodic phrase starting in the second measure. The bottom section contains three trombone parts (1st, 2nd, Bass Trombone), an Euphonium B♭ part, and two Bass parts (Bass E♭ and Bass B♭). The 1st and 2nd Trombone parts play a melodic line with accents and slurs. The Euphonium and Bass parts play a rhythmic pattern of eighth notes, with the Bass B♭ part including a second ending and a dynamic marking of *sim. (alternate phrase)*. The percussion section at the bottom includes Timpani, Percussion 1, Percussion 2, and Percussion 3. The Timpani part plays a rhythmic pattern of eighth notes, while Percussion 1, 2, and 3 are currently silent.

Y

218

Soprano Cornet E♭

Musical staff for Soprano Cornet E♭. The staff contains a single measure with a quarter rest, followed by five measures of whole rests. A dynamic marking of *f* is present at the beginning.

Solo Cornet B♭

Musical staff for Solo Cornet B♭. The staff contains a single measure with a quarter rest, followed by five measures of whole rests. A dynamic marking of *f* is present at the beginning.

Repiano Cornet B♭

Musical staff for Repiano Cornet B♭. The staff contains a single measure with a quarter rest, followed by five measures of whole rests. A dynamic marking of *f* is present at the beginning.

2nd Cornet B♭

Musical staff for 2nd Cornet B♭. The staff contains a single measure with a quarter rest, followed by five measures of whole rests. A dynamic marking of *f* is present at the beginning.

3rd Cornet B♭

Musical staff for 3rd Cornet B♭. The staff contains a single measure with a quarter rest, followed by five measures of whole rests. A dynamic marking of *f* is present at the beginning.

Flugelhorn

Musical staff for Flugelhorn. The staff contains five measures of whole rests.

Solo Horn E♭

Musical staff for Solo Horn E♭. The staff contains five measures of whole rests.

1st Horn E♭

Musical staff for 1st Horn E♭. The staff contains five measures of whole rests.

2nd Horn E♭

Musical staff for 2nd Horn E♭. The staff contains five measures of whole rests.

1st Baritone B♭

Musical staff for 1st Baritone B♭. The staff contains a single measure with a quarter rest, followed by five measures of whole rests. A dynamic marking of *f* is present at the beginning. From measure 6, the staff contains a melodic line with a dynamic marking of *p*.

2nd Baritone B♭

Musical staff for 2nd Baritone B♭. The staff contains a single measure with a quarter rest, followed by five measures of whole rests. A dynamic marking of *f* is present at the beginning. From measure 6, the staff contains a melodic line with a dynamic marking of *p*.

1st Trombone B♭

Musical staff for 1st Trombone B♭. The staff contains a single measure with a quarter rest, followed by five measures of whole rests. A dynamic marking of *f* is present at the beginning.

2nd Trombone B♭

Musical staff for 2nd Trombone B♭. The staff contains a single measure with a quarter rest, followed by five measures of whole rests. A dynamic marking of *f* is present at the beginning.

Bass Trombone

Musical staff for Bass Trombone. The staff contains five measures of whole rests. From measure 6, the staff contains a melodic line with a dynamic marking of *p*.

Euphonium B♭

Musical staff for Euphonium B♭. The staff contains a single measure with a quarter rest, followed by five measures of whole rests. A dynamic marking of *f* is present at the beginning. From measure 6, the staff contains a melodic line with a dynamic marking of *p*.

Bass E♭

Musical staff for Bass E♭. The staff contains a melodic line starting from measure 1 with a dynamic marking of *p*.

Bass B♭

Musical staff for Bass B♭. The staff contains a melodic line starting from measure 1 with a dynamic marking of *p*.

Timpani

Musical staff for Timpani. The staff contains a single measure with a quarter rest, followed by five measures of whole rests.

Percussion 1

Musical staff for Percussion 1. The staff contains a single measure with a quarter rest, followed by five measures of whole rests. A dynamic marking of *f* is present at the beginning.

Percussion 2

Musical staff for Percussion 2. The staff contains five measures of whole rests.

Percussion 3

Musical staff for Percussion 3. The staff contains a single measure with a quarter rest, followed by five measures of whole rests.

This page of a musical score features 18 staves for various instruments. The instruments are: Soprano Cornet E♭, Solo Cornet B♭, Repiano Cornet B♭, 2nd Cornet B♭, 3rd Cornet B♭, Flugelhorn, Solo Horn E♭, 1st Horn E♭, 2nd Horn E♭, 1st Baritone B♭, 2nd Baritone B♭, 1st Trombone B♭, 2nd Trombone B♭, Bass Trombone, Euphonium B♭, Bass E♭, Bass B♭, Timpani, Percussion 1, Percussion 2, and Percussion 3. The score is written in a common time signature with a key signature of two flats. The first five measures are marked with a dynamic of *p* (piano), and the Percussion 1 staff begins with a dynamic of *mf* (mezzo-forte) in the fifth measure. The notation includes various rhythmic patterns, slurs, and articulation marks.

DD 5 - Together
Quartet cadenza ad lib. (♩ = c.60)

254

Soprano Cornet E♭

Solo Cornet B♭

Repiano Cornet B♭

2nd Cornet B♭

3rd Cornet B♭

Flugelhorn

Solo Horn E♭

1st Horn E♭

2nd Horn E♭

1st Baritone B♭

2nd Baritone B♭

1st Trombone B♭

2nd Trombone B♭

Bass Trombone

Euphonium B♭

Bass E♭

Bass B♭

Timpani

Percussion 1

Percussion 2

Percussion 3

1. open

Open

mf *f* *mp cresc.* *mf* *p* *mf* *p (echo)* *mf*

mf *f* *mp cresc.* *mf* *p* *mf* *p subito* *mf*

f *mp cresc.* *mf* *p* *mf* *p subito* *mf*

f *mf* *p* *mf* *p subito* *mf*

To S.D.

* (Muted)

(Open)

* At the conductor's discretion, this phrase can be played by Cornet 2

265

Soprano Cornet B \flat

Solo Cornet B \flat

Repiano Cornet B \flat

2nd Cornet B \flat

3rd Cornet B \flat

Flugelhorn

Solo Horn E \flat

1st Horn E \flat

2nd Horn E \flat

1st Baritone B \flat

2nd Baritone B \flat

1st Trombone B \flat

2nd Trombone B \flat

Bass Trombone

Euphonium B \flat

Bass E \flat

Bass B \flat

Timpani

Percussion 1

Percussion 2

Percussion 3

274

Soprano Cornet E♭

Solo Cornet B♭

Repiano Cornet B♭

2nd Cornet B♭

3rd Cornet B♭

Flugelhorn

Solo Horn E♭

1st Horn E♭

2nd Horn E♭

1st Baritone B♭

2nd Baritone B♭

1st Trombone B♭

2nd Trombone B♭

Bass Trombone

Euphonium B♭

Bass E♭

Bass B♭

Timpani

Percussion 1

Percussion 2

Percussion 3

320 rit. Freely

Soprano Cornet E♭

Solo Cornet B♭

Repiano Cornet B♭

2nd Cornet B♭

3rd Cornet B♭

Flugelhorn

Solo Horn E♭

1st Horn E♭

2nd Horn E♭

1st Baritone B♭

2nd Baritone B♭

1st Trombone B♭

2nd Trombone B♭

Bass Trombone

Euphonium B♭

Bass E♭

Bass B♭

Timpani

Percussion 1

Percussion 2

Percussion 3

Solo (open) *mf dim.* *pp* (Return to seat)

1. Muted *mp dim.* *pp* (Return to seat)

mf *mp dim.* *pp*

mf *mp dim.* *pp*

mf

mf

mp dim. *pp*

mp dim. *pp* Solo *mp*

mp dim. *pp*

329

This musical score page, numbered 329, contains 10 measures of music for a large ensemble. The instruments are arranged in the following order from top to bottom: Soprano Cornet E♭, Solo Cornet B♭, Repiano Cornet B♭, 2nd Cornet B♭, 3rd Cornet B♭, Flugelhorn, Solo Horn E♭, 1st Horn E♭, 2nd Horn E♭, 1st Baritone B♭, 2nd Baritone B♭, 1st Trombone B♭, 2nd Trombone B♭, Bass Trombone, Euphonium B♭, Bass E♭ (labeled 'Both'), Bass B♭, Timpani, Percussion 1, Percussion 2, and Percussion 3. The score begins with a key signature of one sharp (F#) and a common time signature. The first five measures (329-333) are mostly rests for all instruments. In measure 334, the Flugelhorn, Solo Horn E♭, 1st Horn E♭, 2nd Horn E♭, 1st Baritone B♭, 2nd Baritone B♭, 1st Trombone B♭, 2nd Trombone B♭, Bass Trombone, Euphonium B♭, Bass E♭, and Bass B♭ all play. Dynamic markings include *mf* for the Flugelhorn and horns, *mp* for the baritones and trombones, and *p* for the basses. In measure 335, the Flugelhorn, Solo Horn E♭, 1st Horn E♭, 2nd Horn E♭, 1st Baritone B♭, 2nd Baritone B♭, 1st Trombone B♭, 2nd Trombone B♭, Bass Trombone, and Euphonium B♭ continue to play, with *mf* dynamics. In measure 336, the Flugelhorn, Solo Horn E♭, 1st Horn E♭, 2nd Horn E♭, 1st Baritone B♭, 2nd Baritone B♭, 1st Trombone B♭, 2nd Trombone B♭, Bass Trombone, and Euphonium B♭ play, with *mf* dynamics. In measure 337, the Flugelhorn, Solo Horn E♭, 1st Horn E♭, 2nd Horn E♭, 1st Baritone B♭, 2nd Baritone B♭, 1st Trombone B♭, 2nd Trombone B♭, Bass Trombone, and Euphonium B♭ play, with *mf* dynamics. In measure 338, the Flugelhorn, Solo Horn E♭, 1st Horn E♭, 2nd Horn E♭, 1st Baritone B♭, 2nd Baritone B♭, 1st Trombone B♭, 2nd Trombone B♭, Bass Trombone, and Euphonium B♭ play, with *mf* dynamics. The score ends with a double bar line in measure 338.

Musical score for orchestra, page 49, measures 361-400. The score is in 3/4 time and includes parts for various instruments. The tempo is marked 'Poco piu mosso' with a quarter note equal to approximately 164 beats per minute. The score is divided into systems of staves. The first system includes Soprano Cornet Eb, Solo Cornet Bb, Repiano Cornet Bb, 2nd Cornet Bb, 3rd Cornet Bb, Flugelhorn, Solo Horn Eb, 1st Horn Eb, 2nd Horn Eb, 1st Baritone Bb, and 2nd Baritone Bb. The second system includes 1st Trombone Bb, 2nd Trombone Bb, Bass Trombone, Euphonium Bb, Bass Eb, and Bass Bb. The third system includes Timpani, Percussion 1, Percussion 2 (Tubular Bells), and Percussion 3. Dynamics range from *mf* (mezzo-forte) to *f* (forte), with some parts marked *mp* (mezzo-piano) or *mp subito*. A 'Solo' section is indicated for the Soprano Cornet Eb. Performance instructions include '1. 2. alternate 2 bar phrases' for the Bass parts. The score concludes with a final measure in measure 400.

TT Nobilemente ♩ = c.72

Soprano Cornet E♭ *f*

Solo Cornet B♭ *f*

Repiano Cornet B♭ *f*

2nd Cornet B♭ *f*

3rd Cornet B♭ *f*

Flugelhorn *f*

Solo Horn E♭ *f*

1st Horn E♭ *f*

2nd Horn E♭ *f*

1st Baritone B♭ *f*

2nd Baritone B♭ *f*

1st Trombone B♭ *f*

2nd Trombone B♭ *f*

Bass Trombone *f*

Euphonium B♭ *f*

Bass E♭ *f*

Bass B♭ *f*

Timpani *f*

Percussion 1 *f*

Percussion 2 *f*

Percussion 3 *f*

8^{va} If preferred

