

UNITED WE STAND

*A 15th anniversary tribute to the lives lost on September 11th 2001
and to the fortitude of the berieved.*

DEAN JONES

Brass Band

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LAKKEMUSIC DEMO SCORE

UNITED WE STAND

The tragic events of September 11th 2001 in the United States of America are the subject of this piece of music. It is written in tribute to those who lost their lives and to remember the courage of those who survived and were bereaved.

The music seeks to describe not only the emotions of that day, but also some of the particular events that took place. It is therefore, a musical narrative and reflection on how that day unfolded as well as a description of the hope and dignity that emerged.

The following statement from 'The American's Creed' written in 1917 by William Tyler Page may prove a helpful resource in illustrating the beliefs and sentiments that are being described in the music:

"I believe in the United States of America, as a government of the people, by the people, for the people; whose just powers are derived from the consent of the governed; a democracy in a republic; a sovereign Nation of many sovereign States; a perfect union, one and inseparable; established upon these principles of freedom, equality, justice, and humanity for which American patriots sacrificed their lives and fortunes. I therefore believe it is my duty to my country to love it, to support its Constitution, to obey its laws, to respect its flag, and to defend it against all enemies."

The introduction and section A set the tone of the emotion: there is an air of tragedy set as the music evolves, but sparks of hope are found in section B. It is often remarked that it was a particularly beautiful summer's morning in New York City that day. There is a quotation of "Oh what a beautiful morning" from the film musical "Oklahoma" to emphasise this point. The tragic juxtaposition being that one of the most atrocious acts of terrorism ever seen was about to take place.

The trombones at section C portray the sound of the first jet plane going across the skyline of New York. The beats rest symbolise the chilling moment prior to the explosion and beat 2 displays the terrifying sound that was heard instantly afterwards. The music takes on a feeling of terror and atrocity at this point.

The dramatic sound of the fire alarm (triangle) alongside the chilling sounds of the tubular bells, which are essential to the identity of the piece, lead the music into section D. There is now a feeling of urgency as the emergency responses start to make their way to the World Trade Centre site. Panic, shock and confusion are evident here before the horror of the 2nd jet plane that is sounded at section E. The motif used in bar 66-71 illustrates the certainty that the USA were under terrorist attack. This was suddenly no longer an accident, nor a coincidence. The recapitulation of "Oh what a beautiful morning" is heard, this time using a darker undertone to emphasise the tragic juxtaposition.

Section F conveys now the great sadness and grief people are starting to realise. The shock of these events has been closely felt and by this stage, not only the whole of the USA but indeed the whole world got magnified by them. By now, there is worldwide media coverage of not only the events in Lower Manhattan, but of all the acts of terrorism across the American nation.

Section G is the first hearing of the main theme of the piece which is recapitulated in the finale. On this initial statement, it is used in 4/4 and has a feeling that hope is lingering beneath these current, horrifying moments. The timpani roll serves to ensure the atmosphere is still dark and grave. Section H reminds us again of the devastation and sadness with the use of minor harmonies over a pedal bass including the initial motif of section A. Bars 116-120 recapitulate the sadness theme of section F in a compelling way and hope is emerging as the section concludes.

The music takes on a fast pace within sections I, J and K and the mood here has turned to action. Rescue and recovery operations are being carried out in the hope of survivors being found. Musically, the piece moves towards the underlying hope that liberty and justice can be sought and that peace may be restored. The theme that was initially heard at section G is now used at section L, but this time in 3/4 time where a feeling of pride is now particularly evident. This evolves into a powerful finale where the initial motif of the main theme is again strongly emphasised to illustrate the enduring hope that has been found.

As time since September 11th 2001 has moved on, many great stories of bravery and courage have emerged. In the midst of the horrific tragedy there were wonderful acts of humanity which are now recorded in history. The 9/11 museum and memorial, as well as the newly built "Freedom Tower", visually express the on-going optimism that the families of those bereaved are striving towards. The heroic actions of many were certainly aligned to those in the American's Creed for which they, along with the victims, will continue to be honoured for generations.

"United we stand" bears testament to the resounding hope that emerged from 9/11 and the echoes of "liberty and justice for all" (words that are found in the American 'Pledge of Allegiance') are duly met as they strive towards a prosperous future.

DEAN JONES

MUSIC DEMO SCORE

(Optional) Narration

Narration 1 – Prior to the piece starting:

A citation from William Tyler Page's 1917 'The American's Creed':

"I believe in the United States of America, as a government of the people, by the people, for the people; whose just powers are derived from the consent of the governed; a democracy in a republic; a sovereign Nation of many sovereign States; a perfect union, one and inseparable; established upon these principles of freedom, equality, justice, and humanity for which American patriots sacrificed their lives and fortunes. I therefore believe it is my duty to my country to love it, to support its Constitution, to obey its laws, to respect its flag, and to defend it against all enemies."

This music pays tribute to those who lost their lives and to the courage of those who survived and were bereaved.

Narration 2 – At the commencement of section A for the second time:

The events of September 11th 2001 in New York City will be forever etched on the minds of those who witnessed it. Television screens across the world were filled with the tragic images of airplanes being deliberately crashed into the World Trade Centre in Lower Manhattan. What started as a beautiful late summer's morning soon became a scene of catastrophic devastation.

Narration 3 – At section D:

Having seen a jet airplane fly across the City sky and into the World Trade Centre, the emergency services were thrown into sudden response. Confusion, panic and shock from the people converging into the area were rife. What had happened? Was it a terrible accident? These questions were soon to be answered in the most chilling way as the sight and sound of another airplane in the skyline were becoming clearer.

Narration 4 – At section F:

One of America's darkest moments was now taking place. Thoughts turned to grief and sadness at what was being witnessed. Could hope somehow emerge?

Narration 5 – At section H:

A proud and courageous nation was in deep mourning. How could this have happened? And why? People were desperately seeking news of their loved ones; an air of desperation amidst the horror was rapidly growing.

Appassionato section:

But strong seeds of hope still remained – a hope built on the foundations of liberty so passionately displayed by the people of America.

Narration 6 – At section J:

With thoughts swiftly turning to action, there were many wonderful acts of humanity in the midst of this horrific tragedy. In scenes of great heroism and bravery, people acted upon their instinct to help their fellow man.

Narration 7 – At section L, bar 174:

The United States of America have historically chosen the symbol of an eagle to represent their freedom and strength. Words from the Bible in Isaiah 40, verse 31 say: *"Those who hope in the Lord will renew their strength. They will soar on wings like eagles; they will run and not grow weary, they will walk and not be faint."* We acknowledge the fortitude of men and women from across the nations as hope, peace and liberty are fervently pursued.

UNITED WE STAND (Deutsch)

Dieses Musikstück beschäftigt sich mit den tragischen Ereignissen des 11. September 2001 in den Vereinigten Staaten von Amerika. Es wurde zu Ehren jener verfasst, die ihr Leben verloren, und in Erinnerung des Mutes derer, die überlebten und zurückblieben.

Die Musik versucht nicht nur, die Gefühle dieses Tages zu beschreiben, sondern auch einige der besonderen Geschehnisse. Es handelt sich somit um ein musikalisches Narrativ und eine Reflektion über den Ablauf des Tages, sowie um eine Beschreibung der hieraus entstandenen Hoffnung und Würde.

Folgende Aussage aus *"The American's Creed"*, verfasst in 1917 von William Tyler Page, mag als Grundlage zur Veranschaulichung der in der Musik beschriebenen Überzeugungen und Gefühle dienen:

"I believe in the United States of America, as a government of the people, by the people, for the people; whose just powers are derived from the consent of the governed; a democracy in a republic; a sovereign Nation of many sovereign States; a perfect union, one and inseparable; established upon these principles of freedom, equality, justice, and humanity for which American patriots sacrificed their lives and fortunes. I therefore believe it is my duty to my country to love it, to support its Constitution, to obey its laws, to respect its flag, and to defend it against all enemies."

Die Einleitung und Sektion A geben den Ton der Gefühle vor: mit der Entfaltung der Musik entsteht eine tragische Atmosphäre, aber Funken der Hoffnung finden sich in Sektion B. Oft wird angemerkt, dass es sich bei jenem Tag um einen besonders schönen Sommermorgen in New York City handelte. Durch das musikalische Zitat *"Oh what a beautiful morning"* aus dem verfilmten Musical *"Oklahoma"* wird dieser Aspekt hervorgehoben. Die tragische Gegenüberstellung bestand in dem kurz bevorstehenden grausamsten Terrorakt aller Zeiten.

Die Posaunen in Sektion C verkörpern das Geräusch des ersten Flugzeuges, das durch die Skyline von New York fliegt. Die Taktpausen symbolisieren die ruhigen Momente vor der Explosion und der zweite Takt stellt das schreckliche Geräusch dar, das direkt im Anschluss zu hören war. Die Musik vermittelt zu diesem Zeitpunkt ein Gefühl des Terrors und der Grausamkeit.

Das dramatische Geräusch des Feueralarms (Triangel) gemeinsam mit dem kalten Klang der Röhrenglocken, die die Identität des Stückes prägen, führen die Musik in Sektion D. Nun entsteht ein Gefühl der Hast, als sich die Einsatzkräfte auf den Weg zum *World Trade Center* machen. Panik, Schock und Verwirrung werden deutlich, bevor der Horror des zweiten Flugzeugs in Sektion E ertönt. Das Motiv in Takten 66-71 beschreibt die Gewissheit, dass die USA von Terroristen angegriffen wird. Plötzlich handelte es sich nicht mehr um einen Unfall oder Zufall. Das Zitat aus *"Oh what a beautiful morning"* wird erneut aufgegriffen, dieses Mal mit einem dunkleren Unterton, der die tragische Gegenüberstellung hervorhebt.

Sektion F vermittelt dann die tiefe Traurigkeit und das Leid der langsam realisierenden Leute. Der Schock der Ereignisse wurde hautnah empfunden und zu diesem Zeitpunkt wurden nicht nur die gesamten USA, sondern tatsächlich die ganze Welt von ihnen beherrscht. Mittlerweile erfasste die weltweite Berichterstattung in den Medien nicht nur die Geschehnisse in *Lower Manhattan*, sondern alle Terrorattacken gegen die amerikanische Nation.

In Sektion G ist das erste Mal das Hauptthema des Stückes zu hören, das im Finale erneut aufgegriffen wird. Bei dieser ersten Verwendung wird es im 4/4-Takt benutzt und vermittelt das Gefühl, dass Hoffnung unter diesen gegenwärtigen, entsetzlichen Momenten fortbesteht. Die Paukenwirbel dienen dem Aufrechterhalten der dunklen und gedrückten Atmosphäre. Sektion H erinnert uns erneut an die Verwüstung und die Traurigkeit, indem Moll-Harmonien, einschließlich des ursprünglichen Motivs aus Sektion A, über ein Basspedalspiel gelegt werden. Die Takten 116-120 nehmen die Traurigkeit aus Sektion F in einer unwiderstehlichen Art und Weise wieder auf und Hoffnung entsteht gegen dem Ende des Sektions.

Die Musik nimmt in den Sektionen I, J und K Geschwindigkeit auf und die Stimmung wechselt hin zu Tatkraft. Rettungs- und Bergungseinsätze werden durchgeführt in der Hoffnung, Überlebende zu finden. Musikalisch bewegt sich das Stück in Richtung der zu Grunde liegenden Hoffnung, dass Freiheit und Gerechtigkeit gesucht und das Frieden wiederhergestellt werden kann. Das Thema, das ursprünglich in Sektion G zu hören war, wird nun in Sektion L verwendet, aber dieses Mal im 3/4-Takt, wodurch ein Gefühl von Stolz nun deutlich zu erkennen ist. Dies entwickelt sich zu einem kraftvollen Finale, bei dem das ursprüngliche Motive des Hauptthemas erneut stark betont wird, um die gefundene, andauernde Hoffnung zu vermitteln.

Im Nachgang des 11. September 2001 sind viele Geschichten über Tapferkeit und Mut bekannt geworden. Mitten während der grausamen Tragödie geschahen wunderbare Akte der Menschlichkeit, die nun in die Annalen der Geschichte eingegangen sind. Das 9/11 Museum und die Gedenkstätte, sowie der neu errichtete "Freedom Tower" drücken diesen fortbestehenden Optimismus bildlich aus, nach dem die Familien der Hinterbliebenen streben. Die heldenhaften Taten vieler waren sicherlich im Gleichklang mit jenen in dem "American's Creed", für die sie gemeinsam mit den Opfern für weitere Generationen geehrt werden.

"United we stand" bezeugt die wiederhallende Hoffnung, die aus 9/11 entstand, und das Echo von "liberty and justice for all" (Worte aus der amerikanischen "Pledge of Alliance") wird beim Streben nach einer glücklichen Zukunft gebührend berücksichtigt.

MUSIC DEMO SCORE

Fakultative Kommentare

Kommentar 1 – Vor Beginn des Stückes:

Ein Zitat aus "The American's Creed", geschrieben in 1917 von William Tyler Page:

"I believe in the United States of America, as a government of the people, by the people, for the people; whose just powers are derived from the consent of the governed; a democracy in a republic; a sovereign Nation of many sovereign States; a perfect union, one and inseparable; established upon these principles of freedom, equality, justice, and humanity for which American patriots sacrificed their lives and fortunes. I therefore believe it is my duty to my country to love it, to support its Constitution, to obey its laws, to respect its flag, and to defend it against all enemies."

Diese Musik ehrt jene, die ihr Leben verloren haben, und den Mut derer, die überlebten und zurückblieben.

Kommentar 2 – Zum zweiten Beginn des Sektions A:

Die Ereignisse des 11. September 2001 in *New York City* werden für immer in das Gedächtnis derer eingegraben sein, die Zeugen wurden. Die Fernsehbildschirme in der ganzen Welt waren gefüllt mit den tragischen Bildern der Flugzeuge, die bewusst in das *World Trade Centre* in *Lower Manhattan* gestürzt wurden. Was als ein wunderschöner Spätsommernmorgen begann, wurde schnell eine Szene katastrophaler Verwüstung.

Kommentar 3 – Zu Sektion D:

Beim Anblick des Flugzeuges, das quer über den Himmel von *New York City* flog und in das *World Trade Centre* hinein, wurden die Einsatzkräfte zu einer jähen Reaktion gezwungen. Verwirrung, Panik und Schock herrschten unter den Leuten, die in dem Gebiet zusammenliefen. Was war passiert? War es ein schrecklicher Unfall? Diese Fragen wurden bald auf die schrecklichste Weise beantwortet, als das Abbild und das Geräusch eines weiteren Flugzeugs in der Skyline klarer wurde.

Kommentar 4 – Zu Sektion F:

Nun ereignete sich einer von Amerikas dunkelsten Momenten. Die Gedanken wandten sich in Anblick der Geschehnisse Kummer und Trauer zu. Konnte noch von irgendwoher Hoffnung kommen?

Kommentar 5 – Zu Sektion H:

Eine stolze und mutige Nation war in tiefer Trauer. Wie konnte dies passieren? Und warum? Leute suchten verzweifelt nach Neuigkeiten von ihren Angehörigen; in Anbetracht des Horrors verbreitete sich schnell eine Atmosphäre der Verzweiflung.

Appassionato-Sektion:

Aber starke Keime der Hoffnung blieben bestehen – eine Hoffnung beruhend auf den Grundlagen der Freiheit, die amerikanische Bürger so leidenschaftlich zeigen.

Kommentar 6 – Zu Sektion J:

Aus Gedanken wurden schnell Taten und in Mitten dieser schrecklichen Tragödie fanden sich viele wunderbare Akte der Menschlichkeit. In Szenen großen Heldentums und Mutes handelten Menschen geleitet von ihren Instinkte, um ihren Mitmenschen zu helfen.

Kommentar 7 – Zu Sektion L, Takt 174:

Historisch wählten die Vereinigten Staaten von Amerika das Symbol des Adlers, um ihre Freiheit und Stärke zu repräsentieren. In der Bibel in Isaiah 40, Vers 31 finden sich die Worte: "aber die auf den Herrn harren, kriegen neue Kraft, dass sie auffahren mit Flügeln wie Adler, dass sie laufen und nicht matt werden, dass sie wandeln und nicht müde werden." Wir erkennen die Stärke der Männer und Frauen aller Nationen an, die unermüdlich nach Hoffnung, Frieden und Freiheit streben.

UNITED WE STAND (Français)

Écrit comme témoignage de ceux qui sont morts et en souvenir du courage de ceux qui ont survécu et qui sont endeuillés, ce morceau de musique relate les événements tragiques du 11-Septembre aux États-Unis.

L'intention de ce morceau est non seulement de rendre compte de l'émotion de ce jour, mais aussi de raconter les événements, tels qu'ils ont eu lieu. Ainsi, la narrative musicale derrière ce morceau est celle du déroulement de ce jour tragique ainsi que celle de l'espoir et de la solennité du moment.

La citation suivante en anglais du *American's Creed*, écrit en 1917 par William Tyler Page, s'avère particulièrement appropriée pour décrire les convictions et sentiments de ce morceau de musique:

"I believe in the United States of America, as a government of the people, by the people, for the people; whose just powers are derived from the consent of the governed; a democracy in a republic; a sovereign Nation of many sovereign States; a perfect union, one and inseparable; established upon these principles of freedom, equality, justice, and humanity for which American patriots sacrificed their lives and fortunes. I therefore believe it is my duty to my country to love it, to support its Constitution, to obey its laws, to respect its flag, and to defend it against all enemies."

L'émotion du morceau peut être ressentie dans l'introduction et la section A. Le développement qui suit se fait sur ton tragique mais on trouve des moments d'espoir dans la section B. On raconte souvent que c'était un matin d'été très beau à New York ce jour-là. Une citation de la thème *"Oh what a beautiful morning"* du film *"Oklahoma"* souligne en effet cette idée. La juxtaposition tragique vient du fait qu'un des actes terroristes les plus atroces vient d'avoir lieu au même instant.

Dans la section C, les trombones représentent le bruit du premier avion à réaction qui traverse New York. Les temps de silence expriment le moment paralysant avant l'explosion et le deuxième temps reprend le bruit assourdissant qui a eu lieu directement après l'explosion. À ce moment, la musique transmet un sentiment de terreur et d'atrocité.

Le bruit dramatique de l'alerte d'incendie (triangle) avec les bruits terrifiants du carillon tubulaire, qui sont essentiels à l'identité du morceau, se retrouvent dans la section D. On peut alors ressentir l'urgence de la situation et les services de secours qui arrivent sur le lieu du *World Trade Centre*. La panique, le choc et le désordre sont présents dans la musique avant d'arriver, dans la section E, à l'horreur du crash du deuxième avion. Le motif utilisé aux mesures 66-71 montre la prise de conscience que les États-Unis font face à une attaque terroriste. Tout à coup il ne s'agit plus d'un accident, ni d'un hasard. La citation de *"Oh what a beautiful morning"* est répétée, maintenant avec des nuances d'obscurité, en soulignant la juxtaposition tragique.

La section F transmet la grande tristesse et la douleur ressentie par tous à ce moment-là. Alors que chacun prend conscience et accuse le choc de ces événements et que ces événements ne touchent pas seulement les États-Unis mais le monde entier. Maintenant les médias du monde entier ne couvrent pas seulement les événements à *Lower Manhattan*, mais tous les actes de terrorisme à travers le pays.

On peut écouter le thème principal du morceau pour la première fois dans la section G, qui sera aussi répété à la fin. Ici, il est utilisé en 4/4 et il transmet le sentiment que l'espoir est présent au-delà de l'atrocité du moment. Les timbales assurent que l'atmosphère reste ténébreuse et sombre. La section H rappelle la dévastation et la tristesse avec l'utilisation d'accords en mode mineur avec une pédale basse et le premier motif de la section A. Les mesures 116-120 reprennent le thème de la tristesse de la section F de manière impérative et l'espoir émerge à la fin de la section.

La musique accélère dans les sections I, J et K et l'esprit avait transformé à l'action ici. Des opérations de sauvetage et des fouilles sont effectuées dans l'espoir de retrouver des survivants. Musicalement, le morceau souligne l'espoir que la liberté et la justice peuvent être retrouvées et que la paix peut être rétablie. Le thème de la section G est maintenant utilisé dans la section L, ici en 3/4 avec un sentiment de fierté qui se ressent particulièrement. La musique évolue vers un final sensationnel avec le motif du thème principal fortement accentué pour illustrer que l'espoir a maintenant été retrouvé.

Depuis le 11 Septembre 2001, beaucoup d'histoires de courage et de bravoure ont été racontés. Au cœur de l'horreur et de la tragédie il y a eu beaucoup de magnifiques actes d'humanité, maintenant documentés dans l'histoire. Le musée et mémorial du 11 Septembre ainsi que le *Freedom Tower* qui a été récemment construit, racontent, de manière visuelle, le constant optimisme auquel les proches des victimes tentent toujours de faire preuve. Les actes héroïques de beaucoup ont certainement été mis au rang de ceux de l'*American's Creed* et ces actes ainsi que les victimes, seront honorés pour plusieurs générations.

"*United we stand*" témoigne de l'espoir résonnant qui a émergé du 11 Septembre et les échos de "*liberty and justice for all*" (des mots qui viennent du "*Pledge of Allegiance*") se retrouvent vraiment dans celui-ci alors que les Américains tendent vers un futur plus prospère.

MUSIC DEMO SCORE

Narrations facultatives

Narration 1 – Avant le début du morceau :

Une citation de William Tyler Page, venant de *"The American's Creed"* de 1917:

"I believe in the United States of America, as a government of the people, by the people, for the people; whose just powers are derived from the consent of the governed; a democracy in a republic; a sovereign Nation of many sovereign States; a perfect union, one and inseparable; established upon these principles of freedom, equality, justice, and humanity for which American patriots sacrificed their lives and fortunes. I therefore believe it is my duty to my country to love it, to support its Constitution, to obey its laws, to respect its flag, and to defend it against all enemies."

Le morceau est un témoignage de ceux qui sont morts et il a été écrit pour commémorer le courage de ceux qui ont survécu et qui sont endeuillés.

Narration 2 – Au début de la section A pour la deuxième fois:

Les événements du 11-Septembre à New York sont toujours très présents pour ceux qui les ont vécus. Les écrans de télévisions étaient remplis d'images tragiques des avions qui s'étaient écrasés dans le *World Trade Centre* à *Lower Manhattan* à New York. Ce jour-là a commencé comme un très beau matin de fin d'été, mais tout a coup il s'est transformé en une scène d'événements tragiques.

Narration 3 – Section D :

Alors qu'un avion venait de traverser le ciel de New York pour aller s'écraser dans le *World Trade Center*, les secours ont dû réagir rapidement. Le désordre, la panique et le choc gagnés les gens qui se rendaient sur les lieux du drame. Que c'était-il passé? Y avait-il eu un accident terrible? Ces questions venaient de trouver une réponse de la manière la plus terrifiante: grâce à la vue et au bruit d'un second avion qui apparaissait dans le ciel.

Narration 4 – Section F :

Un des plus sombres moments de l'histoire des États-Unis était en train d'avoir lieu. Face à ce spectacle, les pensées s'emplissent de douleur et de tristesse. L'espoir pouvait-il alors émerger?

Narration 5 – Section H :

Un pays fier et courageux était profondément en deuil. Comment cela était-il possible? Et pourquoi? Les gens cherchaient désespérément des nouvelles de leurs proches; un air de désespoir naissait dans l'horreur.

Section d'appassionato:

Mais une note d'espoir demeure – un espoir basé sur les fondements de la liberté qui sont si passionnément représentés par le peuple des États-Unis.

Narration 6 – Section J :

Alors que les pensées se transformaient rapidement en actions, il y a eu beaucoup d'actes d'humanité formidables au cœur de l'horrible tragédie. Dans des scènes d'un grand héroïsme et de courage, les gens suivaient leur instinct et aidaient leurs compatriotes.

Narration 7 – Au section L, mesure 174:

Les États-Unis ont toujours dans son histoire choisit l'aigle comme leur symbole, il représente leur liberté et leur puissance. La Bible dit en Esaïe 40, verset 31: "Mais ceux qui se confient en l'Éternel renouvellent leur force. Ils prennent le vol comme les aigles; ils courent, et ne se lassent point, ils marchent, et ne se fatiguent point." Nous reconnaissons la puissance des hommes et des femmes de travers les nations qui poursuivent avec ferveur l'espoir, la paix et la liberté.

Narration 7 – Section L, mesure 174:

Les États-Unis ont historiquement toujours choisit l'aigle comme leur symbole pour représenter leur liberté et leur puissance. On trouve dans la Bible dans le livre d'Isaïe chapitre 40 verset 31 cette citation: "Mais ceux qui se confient en l'Éternel renouvellent leur force. Ils prennent le vol comme les aigles; ils courent, et ne se lassent point, ils marchent, et ne se fatiguent point." Nous reconnaissons la force des hommes et des femmes d'à travers les nations qui poursuivent avec ferveur l'espoir, la paix et la liberté.

INSTRUMENTATION:

Score	1
Soprano Cornet Eb	1
Solo Cornet Bb	4
Repiano Cornet Bb	1
2nd Cornet Bb	2
3rd Cornet Bb	2
Flugelhorn	1
Solo Horn Eb	1
1st Horn Eb	1
2nd Horn Eb	1
1st Baritone Bb	1
2nd Baritone Bb	1
1st Trombone	1
2nd Trombone	1
Bass Trombone	1
Euphonium Bb	2
Bass Eb	2
Bass Bb	2
Timpani	1
Percussion 1	1
Percussion 2	1

Duration: ca. 9.25

Grade: D

Grade/Indeling/Degré de difficulté/Schwierigkeitsgrad:

A = Very Easy/Zeer Eenvoudig/Très Facile/Sehr Leicht

B = Easy/Eenvoudig/Facile/Leicht

C = Medium/Gemiddeld/Moyen/Mittelschwer

D = Difficult/Moeilijk/Difficile/Schwer

E = Very Difficult/Zeer Moeilijk/Très Difficile/Sehr Schwer

UNITED WE STAND

A 15th anniversary tribute to the lives lost on September 11th 2001
and to the fortitude of the bereaved.

Dean Jones

Grave ♩ = 66

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- 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

Key performance markings include:

- mf** (mezzo-forte) for many parts, including the Horns and Percussion.
- mp** (mezzo-piano) for the 1st and 2nd Horns and the Bass Trombone.
- p-mp** (piano-mezzo-piano) for the Bass Eb, Bass Bb, and Timpani.
- mf** for the Percussion 1 and 2 parts.
- solo** marking for the Euphonium part.
- 2nd time only** markings for the Solo Horn Eb, 1st Horn Eb, 2nd Horn Eb, 1st Baritone Bb, and Bass Trombone.

Sop. Cnt.
 S. Cnt.
 Rep. Cnt.
 2nd Cnt.
 3rd Cnt.
 Flug.
 Solo Hn.
 1st Hn.
 2nd Hn.
 1st Bar.
 2nd Bar.
 1st Tbn.
 2nd Tbn.
 B. Tbn.
 Euph.
 Bass Eb
 Bass Bb
 Timp.
 Perc. 1
 Perc. 2

two muted
 mp muted
 mf
 mp
 mf
 mf
 muted
 mf
 mf muted
 mf
 play
 mp
 tutti
 mp
 mp
 mp
 mp



A

15

The musical score consists of the following parts:

- Sop. Cnt.**: Soprano voice part, starting with a *mf* dynamic and a *solo* marking.
- S. Cnt.**: Soprano voice part, starting with a *f* dynamic.
- Rep. Cnt.**: Soprano voice part.
- 2nd Cnt.**: Alto voice part.
- 3rd Cnt.**: Tenor voice part.
- Flug.**: Flute part, featuring a *solo* section with triplets and a *mf* dynamic.
- Solo Hn.**: Solo Horn part, starting with a *mf* dynamic.
- 1st Hn.**: First Horn part, starting with a *mf* dynamic.
- 2nd Hn.**: Second Horn part.
- 1st Bar.**: First Baritone part, starting with a *mf* dynamic.
- 2nd Bar.**: Second Baritone part, starting with a *f* dynamic.
- 1st Tbn.**: First Trombone part, starting with a *f* dynamic.
- 2nd Tbn.**: Second Trombone part, starting with a *f* dynamic.
- B. Tbn.**: Bass Trombone part, starting with a *mf* dynamic.
- Euph.**: Euphonium part, starting with a *mf* dynamic and including a *dim.* marking.
- Bass Eb**: Bass Eb instrument part, starting with a *mf* dynamic and including a *dim.* marking.
- Bass Bb**: Bass Bb instrument part, starting with a *mf* dynamic and including a *dim.* marking.
- Timp.**: Timpani part.
- Perc. 1**: Percussion 1 part.
- Perc. 2**: Percussion 2 part, including a *bar chimes* section and dynamics of *mp* and *mf*.

4

B

22

Sop. Cnt.
S. Cnt.
Rep. Cnt.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Bass Eb
Bass Bb
Timp.
Perc. 1
Perc. 2

open ff

open ff

open ff

open gliss. gliss. gliss. p cresc. open gliss. gliss. mf cresc. open gliss. f cresc. ff

p ff

p ff

p ff

ff

ff

s.d.

tam tam b.d.

28

Musical score for orchestra and vocalists, measures 28-32. The score includes parts for Soprano, Soprano Contralto, Repetitor, 2nd and 3rd Contraltos, Flute, Solo Horn, 1st and 2nd Horns, 1st and 2nd Baritone, Bass Trombone, Euphonium, Bass Eb, Bass Bb, Timpani, Percussion 1, and Percussion 2. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Vivace' with a metronome marking of ♩ = 172. The dynamic marking *mf* (mezzo-forte) is used throughout. The Percussion 2 part includes a triangle. A large red watermark 'MUSIC DEMO SCORE' is overlaid diagonally across the page.

Sop. Cnt.

S. Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc. 1

Perc. 2

This musical score page contains the following parts and markings:

- Vocalists:** Sop. Cnt., S. Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt., Flug.
- Woodwinds:** Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar.
- Brass:** 1st Tbn., 2nd Tbn., B. Tbn., Euph., Bass Eb, Bass Bb.
- Percussion:** Timp., Perc. 1, Perc. 2.
- Dynamic Markings:** *mf* (mezzo-forte) is used in the Solo Hn., 1st Hn., 2nd Hn., 1st Tbn., 2nd Tbn., B. Tbn., Timp., and Perc. 1 staves.



40

Sop. Cnt.

S. Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc. 1

Perc. 2

mf

f

Sop. Cnt.

S. Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc.1

Perc.2

f

ff

mf

51

Sop. Cnt. *mf*

S. Cnt. *mf*

Rep. Cnt. *mf*

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph.

Bass Eb

Bass Bb

Timp.

Perc. 1 *mf*

Perc. 2

Sop. Cnt. *f* *mf* *f*

S. Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. *mf*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff*

Bass Eb *ff*

Bass Bb *ff*

Timp. *ff*

Perc. 1

Perc. 2 *ff*

D Grave $\text{♩} = 66$

Musical score for a full orchestra and vocal soloists. The score consists of 24 staves, each labeled with an instrument or vocal part:

- Sop. Cnt. (Soprano)
- S. Cnt. (Soprano)
- Rep. Cnt. (Soprano)
- 2nd Cnt. (Soprano)
- 3rd Cnt. (Soprano)
- Flug. (Flute)
- Solo Hn. (Solo Horn)
- 1st Hn. (First Horn)
- 2nd Hn. (Second Horn)
- 1st Bar. (First Baritone)
- 2nd Bar. (Second Baritone)
- 1st Tbn. (First Trombone)
- 2nd Tbn. (Second Trombone)
- B. Tbn. (Bass Trombone)
- Euph. (Euphonium)
- Bass Eb (Bass E-flat)
- Bass Bb (Bass B-flat)
- Timp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)

Key features of the score include:

- A dynamic marking of **ff** (fortissimo) appearing in the second measure of most parts.
- Triplet markings (**3**) appearing over groups of notes in many parts.
- Glissando markings (**gliss.**) in the 1st and 2nd Trombone parts, often accompanied by crescendo markings (**p cresc.**, **mf cresc.**, **f cresc.**).
- A large, diagonal red watermark reading "FOR PRACTICE" is overlaid across the entire score.

pesante

con espress.

66

Sop. Cnt.

S. Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc. 1

Perc. 2

This musical score page contains 19 staves for various instruments and vocalists. The vocal parts (Sop. Cnt., S. Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt.) feature melodic lines with some triplets and dynamic markings like *mf*. The woodwind section includes Solo Horn, 1st and 2nd Horns, and 1st and 2nd Baritone saxophones, with the latter two playing rhythmic triplet patterns. The brass section consists of 1st, 2nd, and Bass Trombones, Euphonium, and Bass Eb and Bass Bb, all playing rhythmic triplet patterns. The percussion section includes Timpani and two Percussion parts (Perc. 1 and Perc. 2). The score is marked with a tempo of *pesante* and a performance instruction of *con espress.*. A large red watermark 'SAMPLE DEMO SCORE' is overlaid diagonally across the page.

rall.

E Adagio con espress. ♩ = 66

74

Musical score for page 13, measures 74-78. The score includes parts for Sopranos, Contraltos, Tenors, Flutes, Horns, Baritone Saxophones, Trombones, Euphonium, Basses, Timpani, and Percussion. A large red watermark "MUSIC DEMO SOLO REHE" is overlaid diagonally across the page.

Sop. Cnt.: Treble clef, key signature of one sharp (F#). Measure 74: whole note G4. Measure 75: whole note G4. Measure 76: whole note G4. Measure 77: whole rest. Measure 78: whole rest.

S. Cnt.: Treble clef, key signature of one flat (Bb). Measure 74: whole rest. Measure 75: whole rest. Measure 76: whole rest. Measure 77: whole rest. Measure 78: solo, *mp*, eighth notes: G4, A4, B4, C5.

Rep. Cnt.: Treble clef, key signature of one flat (Bb). Measure 74: whole rest. Measure 75: whole rest. Measure 76: whole rest. Measure 77: whole rest. Measure 78: whole rest.

2nd Cnt.: Treble clef, key signature of one flat (Bb). Measure 74: whole rest. Measure 75: whole rest. Measure 76: whole rest. Measure 77: whole rest. Measure 78: whole rest.

3rd Cnt.: Treble clef, key signature of one flat (Bb). Measure 74: whole rest. Measure 75: whole rest. Measure 76: whole rest. Measure 77: whole rest. Measure 78: whole rest.

Flug.: Treble clef, key signature of one flat (Bb). Measure 74: whole rest. Measure 75: whole rest. Measure 76: whole rest. Measure 77: whole rest. Measure 78: whole rest.

Solo Hn.: Treble clef, key signature of one sharp (F#). Measure 74: whole rest. Measure 75: whole rest. Measure 76: whole rest. Measure 77: *p*, eighth notes: G4, A4, B4, C5. Measure 78: whole note G4.

1st Hn.: Treble clef, key signature of one sharp (F#). Measure 74: whole rest. Measure 75: whole rest. Measure 76: whole rest. Measure 77: *p*, eighth notes: G4, A4, B4, C5. Measure 78: whole note G4.

2nd Hn.: Treble clef, key signature of one sharp (F#). Measure 74: whole rest. Measure 75: whole rest. Measure 76: whole rest. Measure 77: whole rest. Measure 78: whole rest.

1st Bar.: Treble clef, key signature of one flat (Bb). Measure 74: whole rest. Measure 75: whole rest. Measure 76: whole rest. Measure 77: *p*, eighth notes: G4, A4, B4, C5. Measure 78: whole note G4.

2nd Bar.: Treble clef, key signature of one flat (Bb). Measure 74: whole rest. Measure 75: whole rest. Measure 76: whole rest. Measure 77: whole rest. Measure 78: whole rest.

1st Tbn.: Treble clef, key signature of one flat (Bb). Measure 74: whole rest. Measure 75: whole rest. Measure 76: whole rest. Measure 77: whole rest. Measure 78: whole rest.

2nd Tbn.: Treble clef, key signature of one flat (Bb). Measure 74: whole rest. Measure 75: whole rest. Measure 76: whole rest. Measure 77: whole rest. Measure 78: whole rest.

B. Tbn.: Bass clef, key signature of one flat (Bb). Measure 74: whole rest. Measure 75: whole rest. Measure 76: whole rest. Measure 77: whole rest. Measure 78: whole rest.

Euph.: Treble clef, key signature of one flat (Bb). Measure 74: eighth notes: G4, A4, B4, C5. Measure 75: eighth notes: G4, A4, B4, C5. Measure 76: eighth notes: G4, A4, B4, C5. Measure 77: *mf*, eighth notes: G4, A4, B4, C5. Measure 78: *p*, whole note G4.

Bass Eb: Treble clef, key signature of one flat (Bb). Measure 74: eighth notes: G4, A4, B4, C5. Measure 75: eighth notes: G4, A4, B4, C5. Measure 76: eighth notes: G4, A4, B4, C5. Measure 77: *mf*, eighth notes: G4, A4, B4, C5. Measure 78: *p*, whole note G4.

Bass Bb: Treble clef, key signature of one flat (Bb). Measure 74: eighth notes: G4, A4, B4, C5. Measure 75: eighth notes: G4, A4, B4, C5. Measure 76: eighth notes: G4, A4, B4, C5. Measure 77: *mf*, eighth notes: G4, A4, B4, C5. Measure 78: *p*, whole note G4.

Timp.: Bass clef, key signature of one flat (Bb). Measure 74: whole rest. Measure 75: whole rest. Measure 76: whole rest. Measure 77: *p*, eighth notes: G4, A4, B4, C5. Measure 78: whole note G4.

Perc. 1: Treble clef, key signature of one flat (Bb). Measure 74: whole rest. Measure 75: whole rest. Measure 76: whole rest. Measure 77: *mf*, whole note G4. Measure 78: whole rest.

Perc. 2: Bass clef, key signature of one flat (Bb). Measure 74: whole rest. Measure 75: whole rest. Measure 76: whole rest. Measure 77: whole rest. Measure 78: *p*, whole note G4.

poco accel.

Sop. Cnt.

S. Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc. 1

Perc. 2

mf

mp

mp

mp

mp

mp

mf

89

Sop. Cnt. *muted*
S. Cnt. *two muted*
Rep. Cnt. *p*
2nd Cnt. *mp*
3rd Cnt. *mp*
Flug. *mp*
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph. *pp*
Bass Eb
Bass Bb
Timp.
Perc. 1
Perc. 2



97

Sop. Cnt.

S. Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn. *mp*

1st Hn.

2nd Hn.

1st Bar. *mp*

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb *mp*

Bass Bb *mp*

Timp.

Perc. 1

Perc. 2 *mp*

104

three muted
p

open
p

tutti open
mp cresc.

open
p

tutti open
p

mp cresc.

p

mp cresc.

mp cresc.

p

pp

p

mp

pp

p

pp

p

p

mp cresc.

112

Sop. Cnt. *f*

S. Cnt. *f*

Rep. Cnt. *f*

2nd Cnt. *f*

3rd Cnt. *f*

Flug. *f*

Solo Hn. *mp* *cresc.* *f*

1st Hn. *mp* *cresc.* *f*

2nd Hn. *mp* *cresc.* *f*

1st Bar. *mp* *cresc.* *f*

2nd Bar. *mf* *f*

1st Tbn. *mf* *f*

2nd Tbn. *mf* *f*

B. Tbn. *f*

Euph. *mf* *f*

Bass Eb *mp* *cresc.* *f*

Bass Bb *mp* *cresc.* *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *mp* *mf* *f*

rall.

H Vivace ♩ = 172

118

Sop. Cnt. *dim.* *p*

S. Cnt. *dim.* *p*

Rep. Cnt. *dim.* *p*

2nd Cnt. *dim.* *p*

3rd Cnt. *dim.* *p*

Flug. *dim.* *p*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *dim.* *p*

2nd Bar. *dim.* *p*

1st Tbn. *dim.* *p*

2nd Tbn. *dim.* *p*

B. Tbn. *dim.* *p*

Euph. *dim.* *p*

Bass Eb *dim.* *p*

Bass Bb *dim.* *p*

Timp. *p*

Perc. 1 *p*

Perc. 2 *p* *mf*

bar chimes

Sop. Cnt.

S. Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc.

Perc.2

131

Sop. Cnt.

S. Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc.

Perc.2

mf

mf

mf

mf

Sop. Cnt.

S.Cnt.

Rep.Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc.

Perc.2

mf

cresc.

mf cresc.

mf cresc.

mf cresc.

mf

cresc.

mf cresc.

mf cresc.

mf

cresc.

ff

cresc.

ff

cresc.

ff

cresc.

cymb.a2

146

Sop. Cnt. *ff* *mf*

S. Cnt. *ff*

Rep. Cnt. *ff*

2nd Cnt. *ff*

3rd Cnt. *ff*

Flug. *ff* *mf*

Solo Hn. *ff* *mf*

1st Hn. *ff* *mf*

2nd Hn. *ff* *mf*

1st Bar. *ff* *mf*

2nd Bar. *ff* *mf*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *mf*

Bass Eb *mf*

Bass Bb *mf*

Timp. *ff*

Perc. *ff*

Perc.2 *ff* *mf*

J

Sop. Cnt.

S. Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc.

Perc.2

mf

f

160

Sop. Cnt. *f* *ff*

S. Cnt. *f* *ff*

Rep. Cnt. *f* *ff*

2nd Cnt. *f* *ff*

3rd Cnt. *f* *ff*

Flug. *f* *ff*

Solo Hn. *f* *ff*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f* *ff*

2nd Tbn. *f* *ff*

B. Tbn. *f* *ff*

Euph. *f* *ff*

Bass Eb *f* *ff*

Bass Bb *f* *ff*

Timp. *ff*

Perc.

Perc.2 *ff*

Sop. Cnt. S.Cnt. Rep.Cnt. 2nd Cnt. 3rd Cnt. Flug. Solo Hn. 1st Hn. 2nd Hn. 1st Bar. 2nd Bar. 1st Tbn. 2nd Tbn. B. Tbn. Euph. Bass Eb Bass Bb Timp. Perc. Perc.2

170

Sop. Cnt.

S. Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc.

Perc.2

Sop. Cnt.

S. Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc.

Perc.2

L

180

Sop. Cnt. *ff* *mf cresc.*

S. Cnt. *ff* *mf cresc.*

Rep. Cnt. *ff* *mf cresc.*

2nd Cnt. *ff* *mf cresc.*

3rd Cnt. *ff* *mf cresc.*

Flug. *ff* *mf cresc.*

Solo Hn. *ff* *mf cresc.*

1st Hn. *ff* *mf cresc.*

2nd Hn. *ff* *mf cresc.*

1st Bar. *ff* *mp cresc.*

2nd Bar. *ff* *mp cresc.*

1st Tbn. *ff* *mf cresc.*

2nd Tbn. *ff* *mf cresc.*

B. Tbn. *ff* *mf cresc.*

Euph. *ff* *mp cresc.*

Bass Eb *ff* *mp cresc.*

Bass Bb *ff* *mp cresc.*

Timp. *ff* *mp cresc.*

Perc. *ff* *mp cresc.*

Perc.2 *ff* *mp cresc.*

rall.

Grandioso ♩ = 66

rall.

186

Sop. Cnt.

S. Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc.

Perc.2

The musical score is arranged in a standard orchestral format with multiple staves. The vocal parts (Sop. Cnt., S. Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt.) are at the top. Below them are the woodwinds (Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph.) and brass (Bass Eb, Bass Bb, Timp., Perc., Perc.2). The score includes dynamic markings such as *f*, *ff*, *mf*, and *p*, as well as performance instructions like *rall.* and *Grandioso*. A large red watermark 'MUSICALS' is overlaid diagonally across the page.