

To Jean Fontannaz and the Brass Band "Concordia", Vétroz

# New Horizons

Brass Band

Bertrand Moren

EMR 3715

- |   |                                    |   |   |
|---|------------------------------------|---|---|
| 1 | Full Score                         | 2 | 1 <sup>st</sup> B $\flat$ Trombone $\text{♩} + \text{♭}$                                  |
| 1 | E $\flat$ Cornet                   | 2 | 2 <sup>nd</sup> B $\flat$ Trombone $\text{♩} + \text{♭}$                                  |
| 1 | Solo B $\flat$ Cornet 1            | 1 | Bass Trombone $\text{♩} + \text{♭}$   |
| 1 | Solo B $\flat$ Cornet 2            | 1 | 1 <sup>st</sup> B $\flat$ Euphonium   |
| 1 | Solo B $\flat$ Cornet 3            | 1 | 2 <sup>nd</sup> B $\flat$ Euphonium   |
| 1 | Solo B $\flat$ Cornet 4            | 3 | E $\flat$ Bass  |
| 1 | Repiano Cornet                     | 3 | B $\flat$ Bass  |
| 3 | 2 <sup>nd</sup> B $\flat$ Cornet   | 1 | Timpani   |
| 3 | 3 <sup>rd</sup> B $\flat$ Cornet   | 1 | Percussion 1 (B.D. / Susp. Cym. / 4 Toms / S.D. / Triangle / Martellato)                  |
| 1 | B $\flat$ Flugelhorn               | 1 | Percussion 2 (Glock. / Bongos / Whip / Temple Blocks / Vibraphone / Xylophone)            |
| 2 | Solo E $\flat$ Horn                | 1 | Percussion 3 (Wind Chimes / Triangle / Whip / Tam-Tam / Susp. & Cl. Cym. / B.D. / Claves) |
| 2 | 1 <sup>st</sup> E $\flat$ Horn     |   |   |
| 2 | 2 <sup>nd</sup> E $\flat$ Horn     |   |   |
| 2 | 1 <sup>st</sup> B $\flat$ Baritone |   |   |
| 2 | 2 <sup>nd</sup> B $\flat$ Baritone |   |   |

**Print & Listen**  
**Drucken & Anhören**  
**Imprimer & Ecouter**



[www.reift.ch](http://www.reift.ch)



**EDITIONS MARC REIFT**

Case Postale 308 • CH-3963 Crans-Montana (Switzerland)

Tel. +41 (0) 27 483 12 00 • Fax +41 (0) 27 483 42 43 • E-Mail : [info@reift.ch](mailto:info@reift.ch) • [www.reift.ch](http://www.reift.ch)

*Dédié à Jean Fontannaz pour son 80<sup>ème</sup> Anniversaire*

# New Horizons

Bertrand Moren

**Français:** Il y a trois ans, j'avais composé un morceau de concours, intitulée « Beyond the Horizon » (*au delà de l'horizon*), en me basant sur une simple question : « Qui y'a-t-il au delà de l'horizon ? ».

La réponse était qu'il y a toujours notre bonne vieille terre, avec peut-être des gens différents culturellement ou ethniquement, mais toujours humains comme nous. Ils ont également un horizon, qui n'est pas le nôtre, mais qui leur a certainement fait se poser un jour la même question que nous.

Dans cette nouvelle pièce, je tente d'explorer justement ces « nouveaux horizons », qu'ont d'abord découverts de fameux navigateurs comme Christophe Colomb, Magellan ou Vasco de Gama. La musique est à l'image de ces pionniers, qui ont du user de tout leur courage pour parcourir des contrées parfois étranges mais majestueuses, parfois dangereuses mais fascinantes.

Le thème principal, autour duquel est articulée toute la pièce, est exposé tout d'abord aux trombones. D'inspiration religieuse, voire grégorienne, cette sorte de refrain que l'on retrouve dans les passages clés du morceau représente l'église catholique, omniprésente à l'époque de ces explorateurs, qui se rangeaient souvent sous sa bannière pour légitimer leurs exploits.

Les découvertes de ces héros ont également permis de spectaculaires avancées dans tous les domaines scientifiques. On peut également retrouver cela dans la pièce, qui alterne des procédés de composition très modernes comme la musique sérielle ou aléatoire avec des techniques beaucoup plus classiques comme la fugue ou l'imitation.

Jean Fontannaz, l'homme pour qui j'ai écrit ce morceau, a également été un pionnier dans son domaine. En effet, il a cumulé durant sa vie les métiers d'instituteur, banquier et vigneron, élevé une famille nombreuse, et réussi par-dessus le marché à se consacrer à sa passion, la musique, à un haut niveau. Que ce soit dans le domaine des cuivres où dans l'art vocal, Jean a toujours cherché, par le travail et la motivation, à atteindre l'excellence.

Il a également été un soutien sans faille pour la jeunesse. Ainsi, depuis mes débuts avec la Concordia de Vétroz lorsque j'étais enfant, Jean a toujours été un grand ami avec qui il était toujours facile et agréable de discuter, et cela malgré notre grande différence d'âge.

Je lui dédie donc cette pièce, offerte par ses enfants pour son huitantième anniversaire, avec toute mon amitié. Elle a été tout spécialement écrite pour la Concordia de Vétroz, sa société fétiche, dans les rangs de laquelle il a joué durant cinquante ans.

**English :** Three years ago, I wrote a competition piece called *Beyond The Horizon*, which was inspired by the simple question: 'What lies beyond the horizon?'

The answer was that there is still our planet earth, with people of different cultures and races, but all humans like ourselves. They also have their own horizon which is not the same as ours, but which probably led them to ask the same question.

In this new piece, I attempt to explore these 'new horizons' discovered by famous navigators like Christopher Columbus, Magellan or Vasco de Gama. The music is inspired by the spirit of those pioneers, who needed a great deal of courage to explore these strange but majestic countries, at the same time dangerous and fascinating.

The main theme, which is central to the whole piece, first appears on the trombones. It has religious, even Gregorian overtones, and acts as a refrain at important moments. It represents the Catholic Church, which was ubiquitous at the time of the explorers, who often used it as a pretext to justify their exploits.

The discoveries of those heroes also led to spectacular advances in all fields of science. I have tried to represent this by alternating very modern composition techniques such as serialism and aleatoric music with very classical methods such as fugue and imitation.

I wrote this piece for Jean Fontannaz, who was also a pioneer in his own way. He was a teacher, a banker and a wine-maker; he brought up a large family, and still found time to devote himself at a high level to his greatest passion, music. Whether in the field of brass or vocal music, Jean always strove for perfection.

He was also a great supporter of young people. He became my friend when I started playing in the Concordia in Vétroz as a child, and it was always easy to talk to him, despite the great difference in age.

I dedicate this piece to him in friendship. It was commissioned by his children for his eightieth birthday, and written specially for the Concordia, his favourite band, where he played for fifty years.

**Deutsch** : Vor drei Jahren, schrieb ich ein Wettbewerbsstück mit dem Titel *Beyond The Horizon, (Jenseits des Horizontes,)* welches von der einfachen Frage: ‘Was liegt jenseits des Horizontes?’ inspiriert wurde.

Die Antwort war, das es immer um unsere gute alte Erde handelt, nur mit anderen Völkern, die anderen Rassen gehören und andere Kulturen haben, die aber alle Menschen wie uns sind. Sie haben auch ihren Horizont, der nicht gleich ist wie unserer, aber der wahrscheinlich bei ihnen die gleiche Frage auslöste.

In diesem neuen Stück habe ich versucht, diese ‘neue Horizonte’ zu erforschen, die von den bekannten Seefahrern wie Christopher Columbus, Magellan oder Vasco de Gama entdeckt wurden. Die Musik wurde durch den Geist dieser Pioniere angeregt, die vielen Mut brauchten, um diese seltsamen aber herrlichen Länder zu explorieren, die gleichzeitig gefährlich und faszinierend waren.

Das Hauptthema, welches eine sehr wichtige Rolle im ganzen Stück spielt, erscheint zuerst auf den Posaunen. Es wirkt etwas religiös, sogar gregorianisch, und wird wie ein Refrain an allen wichtigen Momenten wiederholt. Es stellt die katholische Kirche dar, die damals allgegenwärtig war, und von den Seefahrern oft als Vorwand für ihre Abenteuer benützt wurde.

Die Entdeckungen dieser Helden führten auch zu eindrucksvollen Fortschritten in allen Sparten der Wissenschaft. Ich habe versucht, dies in der Musik zu widerspiegeln, indem ich abwechslungsweise sehr moderne Techniken wie Zwölftonreihen und Aleatorik, aber auch sehr klassische Traditionen wie Fuge und Imitation verwende.

Ich komponierte dieses Stück für Jean Fontannaz, der auf seiner eigenen Art auch Pionier war. Er war Lehrer, Bankier und Winzer, er erzog eine grosse Familie, aber fand noch Zeit um sich seiner grossen Leidenschaft, der Musik, auf höchstem Niveau zu widmen. Ob bei der Blechmusik oder beim Gesang, strebte er immer nach Vollkommenheit.

Er hat auch immer die Jugend grosszügig unterstützt. Er wurde mein Freund als ich als Kind bei der Concordia in Vétroz anfing. Trotz dem grossen Altersunterschied konnte ich immer problemlos mit ihm diskutieren.

Diese Komposition wurde von seinen Kindern für seinen achtzigsten Geburtstag bestellt. Sie ist ihm gewidmet, und wurde eigens für die Concordia geschrieben, sein Lieblingsensemble, wo er während fünfzig Jahren spielte.



**EDITIONS MARC REIFT**

Case Postale 308 • CH-3963 Crans-Montana (Switzerland)

Tel. + 41 (0) 27 483 12 00 • Fax + 41 (0) 27 483 42 43 • E-Mail : [info@reift.ch](mailto:info@reift.ch) • [www.reift.ch](http://www.reift.ch)

Photocopying is illegal!

# New Horizons

To Jean Fontannaz and the Brass Band "Concordia", Vétroz

2

3

Bertrand Moren

Molto lento e misterioso ♩ = 50

The score is for a brass band and includes the following parts:

- E♭ Cornet:** Straight mute, *pp*, 5ths.
- Solo B♭ Cornet 1,2:** Cup mute, *p espress.*
- Solo B♭ Cornet 3,4:** Cup mute, *p espress.*
- Repiano B♭ Cornet:** Straight mute, *pp*, 5ths.
- 2nd B♭ Cornet:** Cup mute, *p espress.*
- 3rd B♭ Cornet:** Cup mute, *p espress.*
- B♭ Flugel Horn:** (Empty staff)
- Solo E♭ Horn:** (Empty staff)
- 1st E♭ Horn:** (Empty staff)
- 2nd E♭ Horn:** (Empty staff)
- 1st B♭ Baritone:** (Empty staff)
- 2nd B♭ Baritone:** (Empty staff)
- 1st B♭ Trombone:** *mp espress.*
- 2nd B♭ Trombone:** *mp espress.*
- C Bass Trombone:** *mp espress.*
- 1st B♭ Euphonium:** (Empty staff)
- 2nd B♭ Euphonium:** (Empty staff)
- E♭ Bass:** (Empty staff)
- B♭ Bass:** (Empty staff)
- Timpani:** *pp*
- Percussion 1:** Bass Drum, *pp*
- Percussion 2:** Glockenspiel, *pp*, 5ths.
- Percussion 3:** Wind chimes, *pp*

EMR 3715

© COPYRIGHT BY EDITIONS MARC REIFT CH-3963 CRANS-MONTANA (SWITZERLAND)  
ALL RIGHTS RESERVED - INTERNATIONAL COPYRIGHT SECURED

[www.reift.ch](http://www.reift.ch)

Open

E♭ Cnt.

To Straight Mute 2nd only

Solo Cnt. 1,2

To Straight Mute 4th only

Solo Cnt. 3,4

Rep. Cnt.

To Straight Mute

2nd Cnt.

To Straight Mute

3rd Cnt.

Muted

Flug.

Open

Solo Hn.

Muted

Open

1st Hn.

Muted

Open

2nd Hn.

Muted

Open

1st Bar.

Muted

Open

2nd Bar.

Muted

Open

1st Tbn.

mf espress.

2nd Tbn.

mf espress.

B. Tbn.

mf espress.

Muted

1st Euph.

Open

2nd Euph.

Muted

Open

E♭ Bass

mf espress.

B♭ Bass

Timp.

p

Perc. 1

p

Perc. 2

pp

p

Perc. 3

pp

p

rit. . . . . A Tempo

Eb Cnt. *mp espress.* 1st only - open *mf* *mp* 5 5 5 5  
 Solo Cnt. 1,2 *mp espress.* 3rd only - open *mf*  
 Solo Cnt. 3,4 *mp espress.* *mf*  
 Rep. Cnt. One only *mp espress.* *mf* *mp* 5 5 5 5  
 2nd Cnt. *p* *mp* Open Tutti *mf espress.* 3 3  
 3rd Cnt. One only *p* *mp* Open Tutti *mf espress.* 3 3  
 Flug. *mf espress.* 3 3  
 Solo Hn. *mf espress.* 3 3  
 1st Hn. *mf espress.*  
 2nd Hn. *mf espress.*  
 1st Bar. *f* *ff*  
 2nd Bar. *f* *ff*  
 1st Tbn. *f* *ff*  
 2nd Tbn. *f* *ff*  
 B. Tbn. *f* *ff*  
 1st Euph. *f* *ff*  
 2nd Euph. *f* *ff*  
 Eb Bass *f* *ff*  
 Bb Bass *f* *ff*  
 Timp. *ff*  
 Perc. 1 *mp* *ff*  
 Perc. 2 *p* *mp* *mp* 5 5 5 5 5 5 5 5  
 Perc. 3 *p* *mp* *mp*

**A**

10

11

12

13

Poco più mosso ♩ = 60

Score for Percussion and Brass instruments, measures 10-13.

**Instrumentation and Mutes:**

- Solo Cnt. 1,2:** Harmon mute, 2nd only
- Solo Cnt. 3,4:** Harmon mute
- Rep. Cnt.:** Harmon mute
- 2nd Cnt.:** Straight mute
- 3rd Cnt.:** Straight mute
- Perc. 3:** Triangle

**Key Performance Indicators (KPIs):**

- 2nd Cnt.:** *f* (measures 10-11), *sfz* (measures 12-13), *p* (measure 13)
- 3rd Cnt.:** *f* (measures 10-11), *sfz* (measures 12-13), *p* (measure 13)
- Flug.:** *f* (measures 10-11), *sfz* (measures 12-13), *p* (measure 13)
- 1st Hn.:** *f* (measures 10-11)
- 2nd Hn.:** *f* (measures 10-11)
- 1st Bar.:** *p espress.* (measures 10-11), *f* (measures 12-13)
- 2nd Bar.:** *p espress.* (measures 10-11), *f* (measures 12-13)
- 1st Euph.:** *p espress.* (measures 10-11), *f* (measures 12-13)
- 2nd Euph.:** *p espress.* (measures 10-11), *f* (measures 12-13)
- E♭ Bass:** *p espress.* (measures 10-11), *f* (measures 12-13)
- B♭ Bass:** *p espress.* (measures 10-11), *f* (measures 12-13)
- Timp.:** *p* (measures 10-11), *f* (measures 12-13)
- Perc. 2:** *mf* (measures 10-11), *sfz* (measures 12-13)
- Perc. 3:** *mf* (measures 10-11), *sfz* (measures 12-13)

**Technical Annotations:**

- 2nd Cnt.:** Sixteenth-note patterns with accents (>) and slurs.
- 3rd Cnt.:** Sixteenth-note patterns with accents (>) and slurs.
- Flug.:** Triplet (3) and sextuplet (6) markings.
- 1st Hn.:** Triplet (3) markings.
- 2nd Hn.:** Triplet (3) markings.
- 1st Bar.:** Crescendo markings.
- 2nd Bar.:** Crescendo markings.
- 1st Euph.:** Crescendo markings.
- 2nd Euph.:** Crescendo markings.
- E♭ Bass:** Crescendo markings.
- B♭ Bass:** Crescendo markings.
- Timp.:** Crescendo markings.
- Perc. 2:** Triplet (3) and sextuplet (6) markings.
- Perc. 3:** Triplet (3) and sextuplet (6) markings.

non legato ma sostenuto

E♭ Cnt. solo, 1st (with trombone) non legato ma sostenuto *p* *mf*

Solo Cnt.1,2 *mp* *mf* 6

Solo Cnt.3,4

Rep. Cnt. non legato ma sostenuto *p* *mf*

2nd Cnt. *mfz* 6 3 *p*

3rd Cnt. *mfz* 6 *p*

Flug. Muted *mfz*

Solo Hn. Muted *mfz*

1st Hn. Muted *mfz*

2nd Hn. Muted *mfz*

1st Bar. *p espress.* *mf*

2nd Bar. *p espress.* *mf*

1st Tbn. solo (with cornet) non legato ma sostenuto *mp* *mf* 6

2nd Tbn.

B. Tbn.

1st Euph. *p espress.* *mf*

2nd Euph. *p espress.* *mf*

E♭ Bass *p espress.* *mf*

B♭ Bass *p espress.* *f*

Timp. *p* *f*

Perc.1

Perc.2 *mfz*

Perc.3 *sfz*



Eb Cnt.  
 Solo Cnt. 1,2  
 Solo Cnt. 3,4  
 Rep. Cnt.  
 2nd Cnt.  
 3rd Cnt.  
 Flug.  
 Solo Hn.  
 1st Hn.  
 2nd Hn.  
 1st Bar.  
 2nd Bar.  
 1st Tbn.  
 2nd Tbn.  
 B. Tbn.  
 1st Euph.  
 2nd Euph.  
 Eb Bass  
 Bb Bass  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3

rall. . . . .

Eb Cnt. *p*  
 Solo Cnt. 1,2 *mp* *f* *f*  
 Solo Cnt. 3,4 *p espress.*  
 Rep. Cnt. *p* *p espress.*  
 2nd Cnt. *p espress.* One only  
 3rd Cnt.  
 Flug. *mp* *f* solo (with eupho) non legato ma sostenuto  
 Solo Hn. *p espress.* Muted  
 1st Hn. *p espress.* Muted  
 2nd Hn. *p espress.* Muted  
 1st Bar. *p* *p espress.*  
 2nd Bar. *p* *p espress.*  
 1st Tbn. *mp* *f* *f*  
 2nd Tbn. *p espress.*  
 B. Tbn. *p espress.*  
 1st Euph. *p* solo (with flugel) non legato ma sostenuto *mp* *f* Muted  
 2nd Euph. *p* Muted  
 Eb Bass *p* Muted  
 Bb Bass *p* Muted  
 Timp.  
 Perc. 1 Susp. cym. (soft sticks)  
 Perc. 2  
 Perc. 3

**Cadenza - Freely**

**Lento molto accel.**

Harmon mute

Harmon mute

Harmon mute

Harmon mute

Harmon mute

Harmon mute

Harmon mute

Open

Open

Open

Open

Open

Open

Open

Open

Open

Open

Open

Open

Open

Open

Open

Open

Open

The musical score is arranged in a standard orchestral format. The woodwind section includes E♭ Clarinet, Solo Clarinets 1, 2 and 3, 4, Repetition Clarinet, 2nd Clarinet, 3rd Clarinet, Flute, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, and Bass Trombone. The brass section includes 1st Euphonium, 2nd Euphonium, E♭ Bass, and B♭ Bass. The percussion section includes Timpani, Percussion 1, Percussion 2, and Percussion 3. The score features complex rhythmic patterns, including sixteenth-note runs and triplet figures. Dynamics range from pianissimo (pp) to fortissimo (f). Performance instructions such as 'Harmon mute' and 'Open' are placed above the notes to indicate specific playing techniques.

Più mosso ♩ = 72

rall.

♩ = 60

molto rall.

E♭ Cnt. *sf* Open  
 Solo Cnt. 1,2 *sf* Open  
 Solo Cnt. 3,4 *sf* Open  
 Rep. Cnt. *sf* Open  
 2nd Cnt. *sf* Open Cup Mute  
 3rd Cnt. *sf* Open Cup Mute  
 Flug. *f* *mf* 3  
 Solo Hn. *p*  
 1st Hn. *p*  
 2nd Hn. *p*  
 1st Bar. *p*  
 2nd Bar. *p*  
 1st Tbn. *p*  
 2nd Tbn. *p*  
 B. Tbn.  
 1st Euph. *mf* 3  
 2nd Euph. *p*  
 E♭ Bass *p*  
 B♭ Bass *p*  
 Timp.  
 Perc. 1  
 Perc. 2 *sf*  
 Perc. 3 *sf* Tam-tam *mf*

A Tempo ♩ = 60

molto accel.

Eb Cnt. Straight Mute *p*  
 Solo Cnt.1,2 Harmon Mute *p* 6  
 Solo Cnt.3,4 Harmon Mute *p* 6  
 Rep. Cnt. Straight Mute *p*  
 2nd Cnt. 5 *p*  
 3rd Cnt. 5 *p*  
 Flug. *p*  
 Solo Hn.  
 1st Hn.  
 2nd Hn.  
 1st Bar.  
 2nd Bar.  
 1st Tbn.  
 2nd Tbn.  
 B. Tbn.  
 1st Euph. *p*  
 2nd Euph.  
 Eb Bass  
 Bb Bass  
 Timp. (A, C, D, E) *p* 3 *mfz*  
 Perc.1 4 Toms *p* 3  
 Perc.2 Bongos *p* 3  
 Perc.3

Play the notes in the box, in free rythm but sempre cresc. e accel.

*f*  
Play the notes in the box, in free rythm but sempre cresc. e accel.

*f*  
Play the notes in the box, in free rythm but sempre cresc. e accel.

*f*  
Play the notes in the box, in free rythm but sempre cresc. e accel.

*f*  
Play the notes in the box, in free rythm but sempre cresc. e accel.

*f*  
Play the notes in the box, in free rythm but sempre cresc. e accel.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Susp. Cym. (soft sticks)

*mf* *sfz* *f* *sfz* *f* *sfz* *f* *sfz* *f* *sfz* *f*

*mfz* *mf* *sfz* *f* *sfz* *f* *sfz* *f* *sfz* *f*

*mfz* *mf* *sfz* *f* *sfz* *f* *sfz* *f* *sfz* *f*

*mf*

Allegro Vivace ♩ = ca 126

Eb Cnt. *sfz* Open *ff ff-p*  
 Solo Cnt. 1,2 *sfz* Open *ff ff-p*  
 Solo Cnt. 3,4 *sfz* Open *ff ff-p*  
 Rep. Cnt. *sfz* Open *mf*  
 2nd Cnt. *sfz* Open *ff ff-p*  
 3rd Cnt. *sfz* Open *ff ff-p*  
 Flug. *sfz* Open *mf*  
 Solo Hn. *sfz* *mf*  
 1st Hn. *sfz* *mf*  
 2nd Hn. *sfz* *ff ff-p*  
 1st Bar. *sfz* *p*  
 2nd Bar. *sfz* *p*  
 1st Tbn. *sfz* *ff ff-p*  
 2nd Tbn. *sfz* *ff ff-p*  
 B. Tbn. *sfz* *ff ff-p*  
 1st Euph. *sfz* *p*  
 2nd Euph. *sfz* *p*  
 Eb Bass *sfz* *p*  
 Bb Bass *sfz* *p*  
 Timp. *sfz* *p cresc. molto* *sfz* *p cresc. molto*  
 Perc. 1 *sfz* *p cresc. molto* *sfz* *p cresc. molto*  
 Perc. 2 *f* *sfz* *p cresc. molto* *sfz* *p cresc. molto*  
 Perc. 3 *sfz* *p*

Eb Cnt. *ff sfz-p* *sfz* *p cresc. molto*  
 Solo Cnt. 1,2 *ff sfz-p* *sfz* *p cresc. molto*  
 Solo Cnt. 3,4 *ff sfz-p* *sfz* *p cresc. molto*  
 Rep. Cnt. *ff p* *sfz* *p cresc. molto*  
 2nd Cnt. *ff sfz-p* *sfz* *p cresc. molto*  
 3rd Cnt. *ff sfz-p* *sfz* *p cresc. molto*  
 Flug. *ff p* *sfz* *p cresc. molto*  
 Solo Hn. *ff p* *sfz* *p cresc. molto*  
 1st Hn. *ff p* *sfz* *p cresc. molto*  
 2nd Hn. *ff sfz-p* *sfz* *p cresc. molto*  
 1st Bar. *ff mp* *sfz* *p cresc. molto*  
 2nd Bar. *ff mp* *sfz* *p cresc. molto*  
 1st Tbn. *ff sfz-p* *sfz* *p cresc. molto*  
 2nd Tbn. *ff sfz-p* *sfz* *p cresc. molto*  
 B. Tbn. *ff sfz-p* *sfz* *p cresc. molto*  
 1st Euph. *ff mp* *sfz-p cresc. molto*  
 2nd Euph. *ff mp* *sfz p cresc. molto*  
 Eb Bass *ff mf* *sfz p cresc. molto*  
 Bb Bass *ff mf* *sfz p cresc. molto*  
 Timp. *sfz p* *sfz*  
 Perc. 1 *sfz p* *sfz*  
 Perc. 2 *sfz p* *sfz*  
 Perc. 3 *sfz*



Eb Cnt. *ff* *ff* *fff*  
 Solo Cnt. 1,2 *ff* *fff*  
 Solo Cnt. 3,4 *ff* *fff*  
 Rep. Cnt. *ff* *fff*  
 2nd Cnt. *ff* *fff*  
 3rd Cnt. *ff* *fff*  
 Flug. *ff* *fff*  
 Solo Hn. *ff* *fff*  
 1st Hn. *ff* *fff*  
 2nd Hn. *ff* *fff*  
 1st Bar. *ff* *fff*  
 2nd Bar. *ff* *fff*  
 1st Tbn. *ff* *fff*  
 2nd Tbn. *ff* *fff*  
 B. Tbn. *ff* *fff*  
 1st Euph. *ff* *fff*  
 2nd Euph. *ff* *fff*  
 Eb Bass *ff* *fff*  
 Bb Bass *ff* *fff*  
 Timp. *mf cresc. molto*  
 Perc. 1 *mf cresc. molto*  
 Perc. 2 *mf cresc. molto*  
 Perc. 3 *ff* *fff*



Score for Eb Cnt., Solo Cnt. 1,2, Solo Cnt. 3,4, Rep. Cnt., 2nd Cnt., 3rd Cnt., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., 1st Euph., 2nd Euph., Eb Bass, Bb Bass, Timp., Perc. 1, Perc. 2, Perc. 3.

Key signature: Eb major (3 flats). Time signature: 3/8. Dynamics range from *ffz* to *mf*.

Annotations: Straight Mute (for Solo Cnt. 1,2, Solo Cnt. 3,4, 2nd Cnt., 3rd Cnt.); Triangle (for Perc. 3).

Musical score for page 21, measures 73-80. The score includes parts for Eb Cnt., Solo Cnt. 1,2, Solo Cnt. 3,4, Rep. Cnt., 2nd Cnt., 3rd Cnt., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., 1st Euph., 2nd Euph., Eb Bass, Bb Bass, Timp., Perc. 1, Perc. 2, and Perc. 3. Dynamic markings include *f*, *sfz*, and *mf*.

Musical score for page 22, measures 81-88. The score includes parts for Eb Cnt., Solo Cnt. 1,2, Solo Cnt. 3,4, Rep. Cnt., 2nd Cnt., 3rd Cnt., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., 1st Euph., 2nd Euph., Eb Bass, Bb Bass, Timp., Perc. 1, Perc. 2, and Perc. 3. Dynamics include *f*, *sfz*, *mf*, and *sfz+p*.

Eb Cnt. *Straight mute* *f* *mf* *Open*  
 Solo Cnt. 1,2 *f* *Open*  
 Solo Cnt. 3,4 *f* *Open*  
 Rep. Cnt. *Straight mute* *f* *mf*  
 2nd Cnt. *f*  
 3rd Cnt. *f* *mf*  
 Flug. *sfz* *mf stacc.*  
 Solo Hn. *sfz* *mf stacc.*  
 1st Hn. *sfz* *mf stacc.*  
 2nd Hn. *sfz* *mf stacc.*  
 1st Bar. *sfz* *mf stacc.*  
 2nd Bar. *sfz* *mf stacc.*  
 1st Tbn. *sfz* *mf stacc.*  
 2nd Tbn. *sfz* *fffz*  
 B. Tbn. *f* *ff* *p* *fffz*  
 1st Euph. *ff* *p* *fffz*  
 2nd Euph. *ff* *p* *fffz*  
 Eb Bass *f* *ff* *p* *fffz*  
 Bb Bass *f* *ff* *p* *fffz*  
 Timp. *f* *ff* *p* (to F, Bb, C, Eb)  
 Perc. 1 *ff* *fffz*  
 Perc. 2 *ff* *fffz*  
 Perc. 3 *sfz* *mf*

Eb Cnt. *f* *ff* *p* *mp* *mfz*  
 Solo Cnt. 1,2 *f* *ff* *p* *mp* *mfz*  
 Solo Cnt. 3,4 *f* *ff* *p* *mp* *mfz*  
 Rep. Cnt. *f* *mf*  
 2nd Cnt. *f* *mf* Open  
 3rd Cnt. *f* *mf* Open  
 Flug. *sfz* *mfz*  
 Solo Hn. *sfz* *mfz*  
 1st Hn. *sfz* *mfz*  
 2nd Hn. *sfz* *mfz*  
 1st Bar. *sfz* *mf*  
 2nd Bar. *sfz* *mf*  
 1st Tbn. *sfz* *ff* *f marcato*  
 2nd Tbn. *ff* *p* *f marcato*  
 B. Tbn. *ff* *p* *f marcato*  
 1st Euph. *f* *mf*  
 2nd Euph. *f* *mf*  
 Eb Bass *f* *mf*  
 Bb Bass *f* *mf*  
 Timp. *mf* *mf*  
 Perc. 1 *ff* Snare drum *mfz*  
 Perc. 2 *ff*  
 Perc. 3 *ff* *mf*

Eb Cnt. *mf* *sfz* *mf fz* *mf*  
 Solo Cnt. 1,2 *mf* *sfz* *mf fz* *mf*  
 Solo Cnt. 3,4 *Tutti* *mf* *sfz* *mf fz* *mf*  
 Rep. Cnt. *mf* *sfz* *mf*  
 2nd Cnt. *mf* *sfz* *mf*  
 3rd Cnt. *mf* *sfz* *mf*  
 Flug. *p* *sfz* *mfz* *p*  
 Solo Hn. *p* *sfz* *mfz* *p*  
 1st Hn. *p* *sfz* *mfz* *p*  
 2nd Hn. *p* *sfz* *mfz* *p*  
 1st Bar. *p* *sfz* *p*  
 2nd Bar. *p* *sfz* *p*  
 1st Tbn. *f marcato*  
 2nd Tbn. *f marcato*  
 B. Tbn. *f marcato*  
 1st Euph. *p* *sfz* *mp* *mfz* *p*  
 2nd Euph. *p* *sfz* *mp* *mfz* *p*  
 Eb Bass *p* *sfz* *mp* *mfz* *p*  
 Bb Bass *mf* *sfz* *mf*  
 Timp. *mf* *sfz* *mf*  
 Perc. 1 *p* *sfz* *mfz* *p*  
 Perc. 2 *Whip* *fz* *Temple blocks*  
 Perc. 3 *Bass Drum* *sfz* *mfz*

Eb Cnt. *sfz*  
 Solo Cnt. 1,2 *sfz* Straight Mute *mf*  
 Solo Cnt. 3,4 *sfz* Straight Mute *mf*  
 Rep. Cnt. *sfz* *p*  
 2nd Cnt. *sfz* Straight Mute *p*  
 3rd Cnt. *sfz* Straight Mute *p*  
 Flug. *sfz* *mf*  
 Solo Hn. *sfz* *p*  
 1st Hn. *sfz* *p*  
 2nd Hn. *sfz* *p*  
 1st Bar. *sfz* *mf*  
 2nd Bar. *sfz* *p*  
 1st Tbn. *mf* *mp*  
 2nd Tbn. *mf* *mp*  
 B. Tbn. *mf*  
 1st Euph. *sfz* *p*  
 2nd Euph. *sfz* *p*  
 Eb Bass *sfz* *p*  
 Bb Bass *sfz* *mf*  
 Timp. *sfz* *p*  
 Perc. 1 *sfz* *p*  
 Perc. 2 *p*  
 Perc. 3 *sfz*



Eb Cnt. *sfz* *mf*  
 Solo Cnt. 1,2 *sfz* *mf*  
 Solo Cnt. 3,4 *sfz* *mf*  
 Rep. Cnt. *sfz* *p*  
 2nd Cnt. *sfz* *p*  
 3rd Cnt. *sfz* *pl*  
 Flug. *sfz* *mf*  
 Solo Hn.  
 1st Hn.  
 2nd Hn.  
 1st Bar. *sfz* *mf*  
 2nd Bar. *sfz* *p*  
 1st Tbn. *mp*  
 2nd Tbn. *mp*  
 B. Tbn. *mf*  
 1st Euph.  
 2nd Euph.  
 Eb Bass *sfz* *p*  
 Bb Bass *sfz* *mf*  
 Timp. *sfz* *p*  
 Perc. 1 *sfz* *p*  
 Perc. 2 *sfz*  
 Perc. 3 *sfz*

Eb Cnt. *sfz* *mfz* *mf* *sfz mp* *mfz*  
 Solo Cnt. 1,2 *sfz* *mfz* *mf* *sfz mp* *mfz*  
 Solo Cnt. 3,4 *sfz* *mfz* *mf* *sfz mp* *mfz*  
 Rep. Cnt. *sfz* *mfz* *mf* *sfz mp* *mfz*  
 2nd Cnt. *sfz* *mf* *sfz*  
 3rd Cnt. *sfz* *mf* *sfz*  
 Flug. *sfz mp* *mfz* *p* *sfz* *mf fz*  
 Solo Hn. *mp* *mfz* *p* *sfz* *mf mfz*  
 1st Hn. *mp* *mfz* *p* *sfz* *mf mfz*  
 2nd Hn. *mp* *mfz* *p* *sfz* *mf mfz*  
 1st Bar. *sfz* *mf* *p* *sfz* *mfz*  
 2nd Bar. *sfz* *mf* *p* *sfz* *mfz*  
 1st Tbn. *f marcato* *f marcato*  
 2nd Tbn. *f marcato* *f marcato*  
 B. Tbn. *f marcato* *f marcato*  
 1st Euph. *mf* *p* *sfz* *mfz*  
 2nd Euph. *mf* *p* *sfz* *mfz*  
 Eb Bass *sfz* *mf* *p* *sfz* *mfz*  
 Bb Bass *sfz* *mf* *mf* *sfz* *mfz*  
 Timp. *sfz* *mf* *mf* *sfz*  
 Perc. 1 *sfz* *mfz* *p* *sfz* *mfz*  
 Perc. 2 *sfz* *Whip* *fz*  
 Perc. 3 *sfz* *sfz*

Eb Cnt. *ffz*  
 Solo Cnt. 1,2 *ffz*  
 Solo Cnt. 3,4 *ffz*  
 Rep. Cnt. *ffz*  
 2nd Cnt. *ffz*  
 3rd Cnt. *ffz*  
 Flug. *ffz* *pp stacc.*  
 Solo Hn. *ffz* *pp stacc.*  
 1st Hn. *ffz* *pp stacc.*  
 2nd Hn. *ffz* *pp stacc.*  
 1st Bar. *ffz* *pp stacc.*  
 2nd Bar. *ffz* *pp stacc.*  
 1st Tbn. *ffz*  
 2nd Tbn. *ffz*  
 B. Tbn. *pp*  
 1st Euph. *pp stacc.*  
 2nd Euph. *pp stacc.*  
 Eb Bass *pp stacc.*  
 Bb Bass *pp stacc.*  
 Timp. *ffz* Solo *f*  
 Perc. 1 *ffz*  
 Perc. 2 Bongos Solo *f*  
 Perc. 3 *ffz* Susp. Cym. (Hard Sticks)

Musical score for measures 129-136. The score includes parts for Eb Cnt., Solo Cnt. 1,2, Solo Cnt. 3,4, Rep. Cnt., 2nd Cnt., 3rd Cnt., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., 1st Euph., 2nd Euph., Eb Bass, Bb Bass, Timp., Perc. 1, Perc. 2, and Perc. 3. Dynamics include *ff*, *sfz*, *p*, and *f*.

Eb Cnt. *ff sfz sfz-p*  
 Solo Cnt. 1,2 *ff sfz sfz-p*  
 Solo Cnt. 3,4 *ff sfz sfz-p*  
 Rep. Cnt. *ff sfz sfz-p*  
 2nd Cnt. *ff sfz sfz-p*  
 3rd Cnt. *ff sfz sfz-p*  
 Flug.  
 Solo Hn.  
 1st Hn.  
 2nd Hn.  
 1st Bar.  
 2nd Bar.  
 1st Tbn. *ff sfz sfz-p*  
 2nd Tbn. *ff sfz sfz-p*  
 B. Tbn. *ff sfz sfz-p*  
 1st Euph.  
 2nd Euph.  
 Eb Bass  
 Bb Bass  
 Timp. *f*  
 Perc. 1 *ff sfz sfz-p*  
 Perc. 2 *f*  
 Perc. 3 *ff p sfz*

This page contains the musical score for measures 145 through 152 of a symphony. The score is arranged in a standard orchestral format with the following parts:

- E♭ Cnt.**: Clarinet in E-flat, mostly rests.
- Solo Cnt. 1,2** and **Solo Cnt. 3,4**: Solo Clarinets, playing melodic lines with *ff* dynamics.
- Rep. Cnt.**: Repeating Clarinet, playing a rhythmic accompaniment with *ff* dynamics.
- 2nd Cnt.** and **3rd Cnt.**: Second and Third Clarinets, playing rhythmic accompaniment with *ff* dynamics.
- Flug.**: Flute, playing a rhythmic pattern with *cresc. molto*.
- Solo Hn.**: Solo Horn, playing a rhythmic pattern with *cresc. molto*.
- 1st Hn.**, **2nd Hn.**, **1st Bar.**, and **2nd Bar.**: Horns and Baritone Saxophones, playing rhythmic accompaniment with *cresc. molto*.
- 1st Tbn.**, **2nd Tbn.**, and **B. Tbn.**: Trumpets and Baritone, playing melodic lines with *ff* dynamics.
- 1st Euph.** and **2nd Euph.**: Euphoniums, playing rhythmic accompaniment with *cresc. molto*.
- E♭ Bass** and **B♭ Bass**: Basses, playing rhythmic accompaniment with *cresc. molto*.
- Timp.**: Timpani, playing a rhythmic pattern with *f cresc. molto*.
- Perc. 1**, **Perc. 2**, and **Perc. 3**: Percussion, playing rhythmic accompaniment with *ff* and *f cresc. molto* dynamics.

Eb Cnt. *fff*  
 Solo Cnt. 1,2 *fff*  
 Solo Cnt. 3,4 *fff*  
 Rep. Cnt. *fff*  
 2nd Cnt. *fff*  
 3rd Cnt. *fff*  
 Flug. *f cresc. sempre* *fff*  
 Solo Hn. *f cresc. sempre* *fff*  
 1st Hn. *f cresc. sempre* *fff*  
 2nd Hn. *f cresc. sempre* *fff*  
 1st Bar. *f cresc. sempre* *fff*  
 2nd Bar. *f cresc. sempre* *fff*  
 1st Tbn. *fff*  
 2nd Tbn. *fff*  
 B. Tbn. *fff*  
 1st Euph. *f cresc. sempre* *fff*  
 2nd Euph. *f cresc. sempre* *fff*  
 Eb Bass *f cresc. sempre* *fff*  
 Bb Bass *f cresc. sempre* *fff*  
 Timp. *f cresc. sempre* *fff*  
 Perc. 1 *fff*  
 Perc. 2 *fff*  
 Perc. 3 *sfz* Bass drum



Eb Cnt. *sfz sfz sfz sfz* *ff* *tr tr* *b tr tr*  
 Solo Cnt. 1,2 *ff* *sfz-p* *ff*  
 Solo Cnt. 3,4 *ff* *sfz-p* *ff*  
 Rep. Cnt. *sfz sfz sfz sfz* *mf cresc.* *ff* *tr tr* *b tr tr*  
 2nd Cnt. *ff* *sfz-p* *ff*  
 3rd Cnt. *ff* *sfz-p* *ff*  
 Flug. *sfz sfz sfz sfz* *mf cresc.* *ff* *tr tr* *b tr tr*  
 Solo Hn. *sfz sfz sfz sfz* *mf cresc.* *ff* *tr tr* *b tr tr*  
 1st Hn. *sfz sfz sfz sfz* *mf cresc.* *ff* *tr tr* *b tr tr*  
 2nd Hn. *sfz sfz sfz sfz* *mf cresc.* *ff* *tr tr* *b tr tr*  
 1st Bar. *sfz sfz sfz sfz* *p cresc. molto* *ff* *tr tr* *b tr tr*  
 2nd Bar. *sfz sfz sfz sfz* *p cresc. molto* *sfz sfz* *sfz sfz*  
 1st Tbn. *ff* *sfz-p* *ff*  
 2nd Tbn. *ff* *sfz-p* *ff*  
 B. Tbn. *ff* *sfz-p* *ff*  
 1st Euph. *sfz sfz sfz sfz* *p cresc. molto* *sfz sfz* *sfz sfz*  
 2nd Euph. *sfz sfz sfz sfz* *p cresc. molto* *sfz sfz* *sfz sfz*  
 Eb Bass *sfz sfz sfz sfz* *p cresc. molto* *sfz sfz* *sfz sfz*  
 Bb Bass *sfz sfz sfz sfz* *p cresc. molto* *sfz sfz* *sfz sfz*  
 Timp. *sfz sfz sfz sfz* *p cresc. molto* *sfz sfz* *sfz sfz*  
 Perc. 1 *sfz sfz sfz sfz* *p cresc. molto* *sfz sfz* *sfz sfz*  
 Perc. 2 *sfz sfz sfz sfz* *p cresc. molto* *sfz sfz* *sfz sfz*  
 Perc. 3 *sfz sfz sfz sfz* *p cresc. molto* *sfz sfz* *sfz sfz*



E♭ Cnt. *ff*

Solo Cnt. 1,2 *sfz p* *ff* *pp cresc. molto*

Solo Cnt. 3,4 *sfz p* *ff* *pp cresc. molto*

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

2nd Cnt. *sfz p* *ff* *pp cresc. molto*

3rd Cnt. *sfz p* *ff* *pp cresc. molto*

Flug. *mf cresc.* *ff*

Solo Hn. *mf cresc.* *ff*

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

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

1st Bar. *p cresc. molto* *ff* *mf cresc.*

2nd Bar. *p cresc. molto* *ff* *mf cresc.*

1st Tbn. *sfz p* *ff* *pp cresc. molto*

2nd Tbn. *sfz p* *ff* *pp cresc. molto*

B. Tbn. *sfz p* *ff* *pp cresc. molto*

1st Euph. *p cresc. molto* *ff* *mf cresc.*

2nd Euph. *p cresc. molto* *ff* *mf cresc.*

E♭ Bass *p cresc. molto* *ff*

B♭ Bass *p cresc. molto* *ff*

Timp. *p cresc. molto* *ff* *mf cresc.*

Perc. 1 *p cresc. molto* *sfz*

Perc. 2 *p cresc. molto* *sfz* *mf cresc.* Susp. Cym. (soft sticks)

Perc. 3 *p cresc. molto* *sfz*

**E♭ Cnt.** *ff*

**Solo Cnt. 1,2** *ff*

**Solo Cnt. 3,4** *ff*

**Rep. Cnt.** *f* 7

**2nd Cnt.** *ff*

**3rd Cnt.** *ff*

**Flug.** *f* 7 *cresc.* 7

**Solo Hn.** *f* 7 *cresc.* 7

**1st Hn.** *f* 7 *cresc.* 6 7

**2nd Hn.** *f* 7 *cresc.* 6 7

**1st Bar.** *f* 7 *cresc.* 6 7

**2nd Bar.** *f* *cresc.*

**1st Tbn.** *ff*

**2nd Tbn.** *ff*

**B. Tbn.** *ff*

**1st Euph.** *f* *cresc.*

**2nd Euph.** *f* *cresc.*

**E♭ Bass** *f* *cresc.*

**B♭ Bass** *f* *cresc.*

**Timp.** *f* (To A, C, D, E)

**Perc. 1** *f* *cresc.*

**Perc. 2** *f*

**Perc. 3** *f*



E♭ Cnt. *ff sfz-p*  
 Solo Cnt. 1,2 *ff sfz-p*  
 Solo Cnt. 3,4 *ff sfz-p*  
 Rep. Cnt. *mf* *ff* *p*  
 2nd Cnt. *ff sfz-p*  
 3rd Cnt. *ff sfz-p*  
 Flug. *mf* *ff* *p*  
 Solo Hn. *mf* *ff* *p*  
 1st Hn. *mf* *ff* *p*  
 2nd Hn. *ff sfz-p*  
 1st Bar. *p* *ff* *mp*  
 2nd Bar. *p* *ff* *mp*  
 1st Tbn. *ff sfz-p*  
 2nd Tbn. *ff sfz-p*  
 B. Tbn. *ff sfz-p*  
 1st Euph. *p* *ff* *mp*  
 2nd Euph. *p* *ff* *mp*  
 E♭ Bass *p* *ff* *mf*  
 B♭ Bass *p* *ff* *mf*  
 Timp. *sfz* *p cresc. molto* *sfz* *p*  
 Perc. 1 *sfz* *p cresc. molto* *sfz* *p*  
 Perc. 2 *sfz* *p cresc. molto* *sfz* *p*  
 Perc. 3 *p* *sfz*

Eb Cnt. *sfz* *p cresc. molto* *ff* *ff* 6  
 Solo Cnt. 1,2 *sfz* *p cresc. molto* *ff*  
 Solo Cnt. 3,4 *sfz* *p cresc. molto* *ff*  
 Rep. Cnt. *sfz* *p cresc. molto* *ff* 7 7 7 7  
 2nd Cnt. *sfz* *p cresc. molto* *ff*  
 3rd Cnt. *sfz* *p cresc. molto* *ff*  
 Flug. *sfz* *p cresc. molto* *ff* 7 7 7 7  
 Solo Hn. *sfz* *p cresc. molto* *ff* *ff*  
 1st Hn. *sfz* *p cresc. molto* *ff* *ff*  
 2nd Hn. *sfz* *p cresc. molto* *ff* *ff*  
 1st Bar. *sfz* *p cresc. molto* *ff* 7 7 7 7  
 2nd Bar. *sfz* *p cresc. molto* *ff* 7 7 7 7  
 1st Tbn. *sfz* *p cresc. molto* *ff* *ff*  
 2nd Tbn. *sfz* *p cresc. molto* *ff* *ff*  
 B. Tbn. *sfz* *p cresc. molto* *ff* *ff*  
 1st Euph. *sfz* *p cresc. molto* *ff* 7 7 7 7  
 2nd Euph. *sfz* *p cresc. molto* *ff* 7 7 7 7  
 Eb Bass *sfz* *p cresc. molto* *ff* *ff* 6  
 Bb Bass *sfz* *p cresc. molto* *ff* *ff*  
 Timp. *sfz*  
 Perc. 1 *sfz*  
 Perc. 2 *sfz*  
 Perc. 3 *ff*

Eb Cnt. *fff*  
 Solo Cnt. 1,2 *fff* Straight Mute  
 Solo Cnt. 3,4 *fff* Straight Mute  
 Rep. Cnt. *fff*  
 2nd Cnt. *fff* Straight Mute  
 3rd Cnt. *fff* Straight Mute  
 Flug. *fff*  
 Solo Hn. *fff*  
 1st Hn. *fff*  
 2nd Hn. *fff*  
 1st Bar. *fff*  
 2nd Bar. *fff*  
 1st Tbn. *fff*  
 2nd Tbn. *fff*  
 B. Tbn. *fff*  
 1st Euph. *fff*  
 2nd Euph. *fff*  
 Eb Bass *fff*  
 Bb Bass *fff*  
 Timp. *mf cresc. molto* *ffz*  
 Perc. 1 *mf cresc. molto* *ffz*  
 Perc. 2 *mf cresc. molto* *ffz*  
 Perc. 3 *fff* Triangle

Eb Cnt. *f* *mf*  
 Solo Cnt. 1,2 *f*  
 Solo Cnt. 3,4 *f* *mf*  
 Rep. Cnt. *f* *mf*  
 2nd Cnt. *f*  
 3rd Cnt. *f* *mf*  
 Flug. *f* *mf*  
 Solo Hn. *mf*  
 1st Hn. *mf*  
 2nd Hn. *mf*  
 1st Bar. *mf*  
 2nd Bar. *mf* *mp*  
 1st Tbn. *mf* *mp*  
 2nd Tbn. *mf* *mp*  
 B. Tbn. *mf* *mp*  
 1st Euph. *mf*  
 2nd Euph. *mf*  
 Eb Bass *mf* *mp*  
 Bb Bass *mf* *mp*  
 Timp. *mf* *mp*  
 Perc. 1 *mf* *mp*  
 Perc. 2 *mf* *mp*  
 Perc. 3 *f* *mf*

Score for measures 202-209. The score includes parts for Eb Cnt., Solo Cnt. 1,2, Solo Cnt. 3,4, Rep. Cnt., 2nd Cnt., 3rd Cnt., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., 1st Euph., 2nd Euph., Eb Bass, Bb Bass, Timp., Perc. 1, Perc. 2, and Perc. 3. Dynamics range from sfz to mf.



Eb Cnt. *f* *ff* *ff*  
 Solo Cnt. 1,2 *f* *ff*  
 Solo Cnt. 3,4 *f* *ff*  
 Rep. Cnt. *f* *ff* *ff*  
 2nd Cnt. *f* *ff*  
 3rd Cnt. *f* *ff*  
 Flug. *f* *ff* *ff*  
 Solo Hn. *sfz* *ff*  
 1st Hn. *sfz* *ff*  
 2nd Hn. *sfz* *ff*  
 1st Bar. *sfz* *ff*  
 2nd Bar. *ff*  
 1st Tbn. *ff*  
 2nd Tbn. *ff*  
 B. Tbn. *ff*  
 1st Euph. *sfz* *ff*  
 2nd Euph. *sfz* *ff*  
 Eb Bass *ff*  
 Bb Bass *ff*  
 Timp. *ff*  
 Perc. 1 *ff*  
 Perc. 2 *ff*  
 Perc. 3 *sfz* *ff* Clashed Cym.

Score for measures 218-225, featuring parts for Eb Cnt., Solo Cnt. 1,2, Solo Cnt. 3,4, Rep. Cnt., 2nd Cnt., 3rd Cnt., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., 1st Euph., 2nd Euph., Eb Bass, Bb Bass, Timp., Perc. 1, Perc. 2, and Perc. 3. The music is marked with *fff* (fortissimo) and includes 'Open' markings for the horn sections.

Score for measures 226-234. The score includes parts for Eb Cnt., Solo Cnt. 1,2, Solo Cnt. 3,4, Rep. Cnt., 2nd Cnt., 3rd Cnt., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., 1st Euph., 2nd Euph., Eb Bass, Bb Bass, Timp., Perc. 1, Perc. 2, and Perc. 3. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as 'fff'.



Musical score for measures 241-245. The score includes parts for Eb Cnt., Solo Cnt. 1,2, Solo Cnt. 3,4, Rep. Cnt., 2nd Cnt., 3rd Cnt., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., 1st Euph., 2nd Euph., Eb Bass, Bb Bass, Timp., Perc. 1, Perc. 2, and Perc. 3. The score features various dynamics such as *p*, *mp*, and *mf*, and includes performance instructions like "Cup mute", "Solo", and "espress.". Musical notations include triplets and sixteenth-note runs.

Eb Cnt.  
 Solo Cnt. 1,2  
 Solo Cnt. 3,4  
 Rep. Cnt.  
 2nd Cnt.  
 3rd Cnt.  
 Flug.  
 Solo Hn.  
 1st Hn.  
 2nd Hn.  
 1st Bar.  
 2nd Bar.  
 1st Tbn.  
 2nd Tbn.  
 B. Tbn.  
 1st Euph.  
 2nd Euph.  
 Eb Bass  
 Bb Bass  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3



Eb Cnt. *f* 6 6 6 Tin mute Trem. *pp*  
 Solo Cnt. 1,2 Solo one *mp cantabile*  
 Solo Cnt. 3,4 Cup Mute One 6 *pp* 6 6  
 Rep. Cnt. *f* 6 6 6 Tin mute Trem. *pp*  
 2nd Cnt. Cup Mute One 6 *pp* 6 6  
 3rd Cnt. Cup Mute One 6 *pp* 6 6  
 Flug. *f* 6 6 6 Cup Mute *p* *pp*  
 Solo Hn. *f* 6 6 6 Cup Mute *p* *pp*  
 1st Hn. Cup Mute *pp*  
 2nd Hn. Cup Mute *pp*  
 1st Bar. *f* 6 6 6 *p*  
 2nd Bar.  
 1st Tbn. *p*  
 2nd Tbn. *p*  
 B. Tbn. *p*  
 1st Euph. *f*  
 2nd Euph. *f*  
 Eb Bass *f* *p*  
 Bb Bass *f* *p*  
 Timp. E, B, D, G *f* *p*  
 Perc. 1 *f*  
 Perc. 2 *f* 6 6 6 Vibraphone *pp* 6 6 6 6 6 6 6 6 6 6  
 Perc. 3 Triangle *pp*

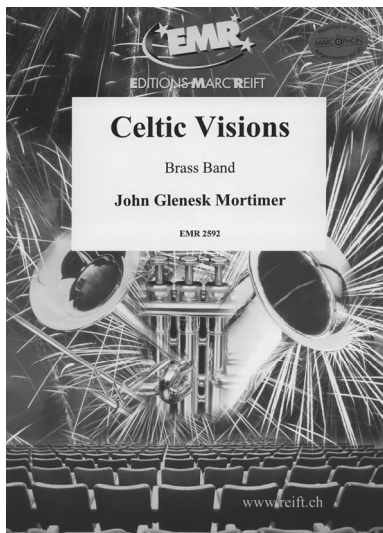


Eb Cnt.  
 Solo Cnt. 1,2  
 Solo Cnt. 3,4  
 Rep. Cnt.  
 2nd Cnt.  
 3rd Cnt.  
 Flug.  
 Solo Hn.  
 1st Hn.  
 2nd Hn.  
 1st Bar.  
 2nd Bar.  
 1st Tbn.  
 2nd Tbn.  
 B. Tbn.  
 1st Euph.  
 2nd Euph.  
 Eb Bass  
 Bb Bass  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3

# BRASS BAND

## ORIGINAL COMPOSITION

EMR 3141	3 Sketches (Solo)	TAILOR
EMR 1242	3 Visions Lunaires	DEBONS
EMR 1424	A Bumble Bee's Fantasy (Cornet Solo)	DEBONS
EMR 1622	A Bumble Bee's Fantasy (Eb Horn Solo)	DEBONS
EMR 1415	A Celebration Prelude	DEBONS
EMR 1433	A Festive Intrada	DEBONS
EMR 2655	A Quia (Eb Bass Solo)	DEBONS
EMR 1194	A Roman Overture	DEBONS
EMR 2574	A Scottish Cradle Song	GOURLAY
EMR 1105	A Song For Lea	GOURLAY
EMR 2863	Akron (Euphonium Solo)	DEBONS
EMR 2658	All Aboard !	TAILOR
EMR 1422	Alpine Tuba (Eb Bass Solo)	GOURLAY
EMR 1104	Amazonia	GOURLAY
EMR 2865	Balkan Suite (Hungaria - Bulgaria - Romania)	SCHNEIDERS
EMR 1040	Ballade (Euphonium or Trombone Solo)	VOEGELIN
EMR 1301	Baritone Aria (Euphonium Solo)	NEWTON
EMR 1885	Batuque (Danza di Negri)	FERNANDEZ
EMR 1303	Berceuse	GOURLAY
EMR 1240	Berenice's Minuet (Euphonium Solo)	NEWSOME
EMR 1561	Bergamasca	GIANONCELLI (Gourlay)
EMR 3120	Best Of British	MORTIMER
EMR 2643	Bulgaria	SCHNEIDERS
EMR 1272	Burlesque (Trombone Solo)	VOEGELIN
EMR 1037	Caprice (Cornet & Euphonium Duet)	VOEGELIN
EMR 2795	Carnival Fantasy	TAILOR
EMR 1392	Cavatine (Trombone Solo)	SAINT-SAENS (Gourlay)
EMR 2621	Celebration Overture	FRACKENPOHL
EMR 2618	Celtic Moods	MORTIMER
EMR 2870	Celtic Parade	TAILOR
EMR 2592	Celtic Visions	MORTIMER
EMR 2868	Ceremonial Fanfare	TAILOR
EMR 1031	Changing Cells	VOEGELIN
EMR 1675	Chenegouda	DEBONS
EMR 2960	Circus Cancan	OFFENBACH (King)
EMR 2962	Circus Fantasy	TAILOR
EMR 2861	Cleopatra	MORTIMER
EMR 2966	Clown's Carnival	RICHARDS
EMR 1882	Concertino (B-Dur) (Trombone Solo)	SACHSE (Mortimer)
EMR 1560	Concertino (Eb Horn Solo)	GOURLAY
EMR 1404B	Concertino (Euphonium Solo)	DAVID (Mortimer)
EMR 1881	Concertino (F-Dur) (Bass Trombone Solo)	SACHSE (Mortimer)
EMR 1226	Concertino (Trombone Solo)	DAETWYLER
EMR 1404A	Concertino (Trombone Solo)	DAVID (Mortimer)
EMR 1159	Concertino Olympique (Trombone Solo)	NEWSOME
EMR 1158B	Concerto (Euphonium Solo)	PONCHIELLI (Sommerhalder)
EMR 1398	Concerto (Trombone Solo)	RIMSKY-KORSAKOV
EMR 1163	Concerto For Cornet (Trumpet)	GLIERE (Mortimer)
EMR 1391	Concerto For Tuba & Percussion (Eb Bass)	CHAPPOT
EMR 1041	Concerto Grosso (Trombone Quartet)	VOEGELIN
EMR 2914	Conquistador	MORTIMER
EMR 1094	Cousins (Duet)	CLARKE (Mortimer)
EMR 2766	Cousins (Duet)	CLARKE (Mortimer)
EMR 1241	Daybreak Over Lake Frostad	NEWSOME
EMR 2837	Dear Reflection	ARMITAGE
EMR 1232	Dinardzade (Cornet Solo)	DEBONS
EMR 2939	Evasion (Cornet Solo)	NAULAIS
EMR 1886	Fanfare for Symphony Hall	GOURLAY
EMR 1139	Fat & Crazy (Duet)	ARMITAGE



## Original Composition (Fortsetzung – Continued – Suite)

EMR 1034	Fifteen's Puzzle	VARGAS
EMR 2822	Fly To The Moon	MORTIMER
EMR 1708	Focus	VARGAS
EMR 3115	Frère Jacques	RICHARDS
EMR 1088	Gaudeamus	MORET
EMR 1053	Ghostly Hour	VOEGELIN
EMR 1309	Gladiatores	BRON
EMR 1370	Gli Elementi	BALISSAT
EMR 1701	Hauterive	KOLLY
EMR 1298	Heroes & Warriors	NEWTON
EMR 1177	Heroic Fanfare	DEBONS
EMR 1302	Horizon	HARPER
EMR 2656	Hungaria	SCHNEIDERS
EMR 1297	Im Volkston	GRIEG (Andrews)
EMR 2796	Irish Fantasy	TAILOR
EMR 2872	Jubilee Parade	TAILOR
EMR 2964	Kinderzirkus	KOETSIER (King)
EMR 3191	Kirbo (Solo)	DEBONS
EMR 3216	Kirbo (Solo)	DEBONS
EMR 3215	Kirbo (Trombone Solo)	DEBONS
EMR 1532	Konzerstück Nr. 1 (Cornet Solo)	BRANDT (Mortimer)
EMR 1534	Konzerstück Nr. 2 (Cornet Solo)	BRANDT (Mortimer)
EMR 1307	Les Compagnons du Pain	BRON
EMR 1097	Les Gursks	BALISSAT
EMR 2875	Majestic Fanfare	TAILOR
EMR 1080	Mayenzeit	POWELL
EMR 2873	Memories Of Cyprus	MAVROPOULOS
EMR 2616	Metropolitan Overture	SCHNEIDERS
EMR 1879	Montreux Wind Dances	RÜTTI
EMR 1706M	Morceau Symphonique (Euphonium Solo)	GUILMANT (Mortimer)
EMR 1706L	Morceau Symphonique (Trombone Solo)	GUILMANT (Mortimer)
EMR 2804	Nautical Airs	TAILOR
EMR 1054	Nordlicht Variationen (Solo)	VOEGELIN
EMR 2638	Nova Scotia Suite	SCHNEIDERS
EMR 2799	Opening Night	TAILOR
EMR 1259	Our Mission (Bass Trombone Solo)	VON SIEBENTHAL
EMR 2871	Overture Fanfare	TAILOR
EMR 2940	Pagan Dances (Solo)	DEBONS
EMR 3104	Pagan Dances (Solo)	DEBONS
EMR 3145	Pantomime (Accordion Solo)	MAGLIOCCO (Bellini)
EMR 1223	Partita Burlesca	DEBONS
EMR 1559	Phaeton	DEBONS
EMR 2943	Phoenix	RÜTTI
EMR 2935	Prelude & Burlesque (Cornet/ Trumpet Solo)	DEBONS
EMR 1017	Prelude & Dance (Trombone Solo)	MORTIMER
EMR 2639	Prelude, Saraband & Finale	MORTIMER
EMR 2925	Presenting The Band	TAILOR
EMR 3042	Processional Fanfare	TAILOR
EMR 1098	Ranz des Vaches (Alphorn Duet or Trio)	BALISSAT
EMR 1311	Rhapsodie Fantasque (Cornet Solo)	DEBONS
EMR 1099	Rolipops (Cornet Duet)	MICHEL
EMR 1412	Romance (Trombone Solo)	WEBER (Mortimer)
EMR 2622	Romanian Rhapsody	SCHNEIDERS
EMR 2876	Sahara (Caravan – Dance Of The Veiled Princess – The Sultan's Court)	TAILOR
EMR 1082	Saisons	BALISSAT
EMR 1890	Saltatio Diabolica (Cornet Solo)	DEBONS
EMR 2899	Saltatio Diabolica (Eb Horn Solo)	DEBONS
EMR 2931	Sandpaper Concerto (Sandpaper Solo)	TAILOR
EMR 3043	Sea Songs	MORTIMER
EMR 1887	Sensemaya	REVUELTAS
EMR 2926	Show Time	BUTTALL
EMR 1304	Solitude (Eb Horn Solo)	NUSSBAUMER
EMR 1038	Suite (Trombone Solo)	MARCELLO (Voegelin)
EMR 1468	Suite For Brass Band	DARBELLAY
EMR 3106	The Crusades	DEBS
EMR 2797	The Drunken Sailor	TAILOR
EMR 2765	The Fisherman And His Wife	BALISSAT
EMR 2838	The Highlander	TAILOR
EMR 2927	The Lone Ar-ranger !	BUTTALL
EMR 2917	The Sheek of Araby	TAILOR
EMR 1102	Tower Music	MICHEL
EMR 2593	Tribal Pursuit	THOMAS
EMR 1810	Tubanera (Eb or Bb Bass Solo)	SCHNEIDERS
EMR 2958	Zece Prajini (Cornet or Euphonium Solo)	DEBONS
EMR 3183	Zingaresca (Bb Cornet or Trumpet Solo)	DEBONS

