

MUSIC FOR BRASS BAND

Full Score

PETER GRAHAM

**Angels
and
Demons**

Instrumentation:

Brass Band

Percussion (4 players):

Timpani (Bongos)

Percussion 1 (Snare drum, Sus. Cymbal, Hi-hat, Bass drum,
Tambourine, Tam-tam)

Percussion 2 (Xylophone, Glockenspiel, Bass drum)

Percussion 3 (Tubular bells, Vibraphone, Tam-tam)

Whirly tubes (Tuned to concert F, Eb and Bb)

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Composer's Note

Angels and Demons takes inspiration from the following passage in the Book of Revelation:

And there was war in heaven: Michael and his angels fought against the dragon...

Revelation 12:7

These two lines of text provide the composer with the material for a series of sound pictures. It is for the listener to interpret and imagine the sequence of events in these pictures.

The work was commissioned by **Le Brass Band Nord Pas de Calais**, Music Directors Philippe Lorthios and Dr Luc Vertommen, and first performed by them in the *Nouveau Siècle*, Lille, France, on Sunday 25th January 2015.

Peter Graham, October 2017

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 and the Iles Medal of the Worshipful Company of Musicians

Angels and Demons duration c. 15:00

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Angels and Demons

PETER GRAHAM

Brillante ♩ = c.176

The score is arranged for a large ensemble. The instruments and their parts are as follows:

- Soprano Cornet E♭:** Starts with a tremolo at *mp*, then moves to *f*.
- 1. 3. Solo Cornet B♭:** Starts with a tremolo at *mp*, then moves to *f*.
- 2. 4. Solo Cornet B♭:** Starts with a tremolo at *mp*, then moves to *f*.
- Repiano Cornet B♭:** Starts with a tremolo at *f*.
- 2nd Cornet B♭:** Starts with a tremolo at *f*.
- 3rd Cornet B♭:** Starts with a tremolo at *f*.
- Flugel B♭:** Starts with a tremolo at *mp*, then moves to *f*.
- Solo Horn E♭:** Starts with a tremolo at *mp*, then moves to *f*.
- 1st Horn E♭:** Starts with a tremolo at *f*.
- 2nd Horn E♭:** Starts with a tremolo at *f*.
- 1st Baritone B♭:** Starts with a tremolo at *mp*, then moves to *f*.
- 2nd Baritone B♭:** Starts with a tremolo at *mp*, then moves to *f*.
- 1st Trombone B♭:** Starts with a tremolo at *f*.
- 2nd Trombone B♭:** Starts with a tremolo at *f*.
- Bass Trombone:** Starts with a tremolo at *f*.
- Euphonium B♭:** Starts with a tremolo at *mp*, then moves to *f*. Includes a note: "(One on upper 8ve if desired)".
- E♭ Bass:** Remains silent.
- B♭ Bass:** Remains silent.
- Timpani:** Starts with a tremolo at *mp*, then moves to *f*. Includes the instruction "Sus. cym.".
- Percussion 1:** Starts with a tremolo at *mp*, then moves to *f*. Includes the instruction "S.D.".
- Percussion 2:** Starts with a tremolo at *mp*, then moves to *f*. Includes the instruction "Xylophone gliss.".
- Percussion 3:** Starts with a tremolo at *f*. Includes the instruction "Tubular bells".

The score concludes with a final *f* dynamic marking.

8 A

Sop. Cnt. *fp cresc.* *f*

Solo Cnt.

Rep. Cnt. *fp cresc.* *f*

2nd Cnt. *fp cresc.* *f*

3rd Cnt. *fp cresc.* *f*

Flug.

Solo Hn.

Ist Hn.

2nd Hn.

Ist Bar. *fp cresc.* *f*

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

Ist Tbn. *fp cresc.* *f*

2nd Tbn. *fp cresc.* *f*

B. Tbn.

Euph. *Stagger breathing*

E♭ Bass

B♭ Bass

Timp.

Perc. 1 *Hi-hat (closed)*

Perc. 2

Perc. 3

12

Sop. Cnt.

Solo 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.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

S.D.

B.D.

f

f

This musical score is for a section of a symphony, likely the third movement, titled "Angels and Demons". It features a complex orchestration with multiple parts for each instrument family. The vocal parts (Soprano, Solo, and Repetition Contraltos) are positioned at the top. The woodwinds include Flute, Solo Horn, First and Second Horns, and Flute/Guitar. The brass section consists of First and Second Trumpets, Bass Trumpet, Euphonium, and First and Second Trombones. The percussion includes Timpani, three different Percussion 1 parts (one with S.D. and B.D. markings), Percussion 2, and Percussion 3. The score is marked with a forte (*f*) dynamic and includes various articulation marks such as accents and slurs. The key signature has one flat, and the time signature is 3/4. The page number 3 is located in the top right corner.

16

Sop. Cnt.

Solo 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.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Detailed description: This page of a musical score, numbered 4, covers measures 16 through 19. It features a complex arrangement of parts. The vocal section includes Soprano (Sop. Cnt.), Solo Contralto (Solo Cnt.), and three other Contraltos (Rep. Cnt., 2nd Cnt., 3rd Cnt.). The woodwind section consists of Flute (Flug.), Solo Horn (Solo Hn.), First Horn (1st Hn.), Second Horn (2nd Hn.), First Trumpet (1st Tbn.), Second Trumpet (2nd Tbn.), and Bass Trumpet (B. Tbn.). The brass section includes Euphonium (Euph.), E-flat Bass (E♭ Bass), and B-flat Bass (B♭ Bass). The percussion section includes Timpani (Timp.), three different Percussion parts (Perc. 1, Perc. 2, Perc. 3), and a Tuba (Tbn.). The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The vocal parts have lyrics, while the instrumental parts are purely musical notation. The page number '4' is located at the top left, and the measure number '16' is at the top left of the first staff.

20

Sop. Cnt.
Solo 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.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Perc. 3

Detailed description: This page of a musical score, numbered 20, features a variety of instruments. The vocal parts include Soprano, Solo, and Repeat Contraltos, and three Contraltos. The instrumental ensemble consists of Flute, Solo and First Horns, Second Horns, First and Second Trombones, Bass Trombone, Euphonium, Eb and Bb Basses, Timpani, and three Percussion parts. The score is written in a key with one sharp (F#) and a 3/4 time signature. It contains complex rhythmic patterns, including sixteenth-note runs and triplets, with dynamic markings such as accents and slurs. The percussion parts feature dense, rhythmic textures.

B

24

Sop. Cnt.

Solo 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.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

This page contains a musical score for a section of a work titled "Angels and Demons". The score is arranged in a standard orchestral format with multiple staves. At the top left, a box labeled "B" is positioned above the number "24", indicating the start of a new section. The vocal parts include Soprano, Solo, and Repetition Contraltos, and three Contraltos. The instrumental parts include Flute, Solo Horn, First and Second Horns, First and Second Baritone, Bass Trombone, Euphonium, E-flat Bass, B-flat Bass, Timpani, and three Percussion parts. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The vocal lines feature melodic phrases with various articulations and dynamics. The instrumental parts provide harmonic support and rhythmic texture, with the percussion parts playing a steady, driving pattern.

29

Sop. Cnt.
Solo 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.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Perc. 3

Detailed description: This page of a musical score, numbered 29, contains 20 staves. The vocal parts include Soprano, Solo, and Repeat Contraltos, and three Contraltos. The instrumental ensemble consists of Flute, Solo Horn, Horns (1st and 2nd), Baritone (1st and 2nd), Trombone (1st, 2nd, and Bass), Euphonium, Basses (E-flat and B-flat), Timpani, and three Percussion parts. The score features complex rhythmic patterns, including sixteenth-note runs and syncopated rhythms. A key signature change to one flat and a time signature change to 7/8 occur at the end of the page. The notation includes various articulations such as accents, slurs, and dynamic markings.

C

Musical score for 'Angels and Demons' (Section C). The score includes parts for Soprano, Solo, and Repetition Chorus; Flute; Solo, 1st, and 2nd Horns; 1st and 2nd Baritone; 1st, 2nd, and Bass Trombone; Euphonium; Eb Bass; Bb Bass; Timpani; Percussion 1, 2, and 3. The score is in 4/4 time and features dynamic markings such as *ff*, *mp dim.*, *p*, and *mp*. The percussion parts include complex rhythmic patterns, with Perc. 3 playing a steady eighth-note accompaniment.

D

43

Sop. Cnt. *mp* *p*

Solo Cnt. *mp*

Rep. Cnt.

2nd Cnt. *mp dim.*

3rd Cnt. *mp dim.*

Flug. *mp*

Solo Hn. *mp*

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn. *mp dim.*

2nd Tbn. *mp dim.*

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Red Red

50

Sop. Cnt. *mp*

Solo Cnt. *p* *mp*

Rep. Cnt. *p*

2nd Cnt. *p*

3rd Cnt. *p*

Flug. *p*

Solo Hn. *p*

1st Hn. *p*

2nd Hn.

1st Bar. *p*

2nd Bar.

1st Tbn. *p*

2nd Tbn. *p*

B. Tbn. (If desired) *p*

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

56

Sop. Cnt.

Solo 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.

E♭ Bass

B♭ Bass

Timp.

Perc. I

Perc. 2

Perc. 3

mp cresc.

mp cresc.

mp cresc.

mp

mp cresc.

mp cresc.

mp

mp cresc.

mp cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Hi-hat (closed)

mp cresc.

cresc.

Red

E

62

Sop. Cnt. *cresc.* *f*

Solo Cnt. *cresc.* *mf cresc.* *f*

Rep. Cnt. *f*

2nd Cnt. *f*

3rd Cnt. *f*

Flug. *mf cresc.* *f*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *mf cresc.* *f*

1st Bar. *mf cresc.* *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

E♭ Bass *f*

B♭ Bass *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Ped.

67

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

Ist Hn.

2nd Hn.

Ist Bar.

2nd Bar.

Ist Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

To Tub. B. Tubular Bells

f

ff

Detailed description: This page of a musical score, numbered 67, contains 18 staves. The top four staves are for vocalists: Soprano Contralto (Sop. Cnt.), Solo Contralto (Solo Cnt.), Repetitor Contralto (Rep. Cnt.), and a second Contralto (2nd Cnt.). The next five staves are for woodwinds: Flute (Flug.), Solo Horn (Solo Hn.), First Horn (Ist Hn.), Second Horn (2nd Hn.), and First Trumpet (Ist Tbn.). The following three staves are for brass: Second Trumpet (2nd Tbn.), Baritone Trumpet (B. Tbn.), and Euphonium (Euph.). The next three staves are for low brass: E♭ Bass, B♭ Bass, and Timpani (Timp.). The bottom four staves are for percussion: Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and a specific instruction for Percussion 3: 'To Tub. B. Tubular Bells'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *f* and *ff*. The key signature has one flat, and the time signature is 4/4.

72 **F**

Sop. Cnt.
Solo 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.
Eb Bass
Bb Bass
Timp.
Perc. 1
Perc. 2
Perc. 3
Tubular bell
ff

76

Sop. Cnt.
Solo 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.
Eb Bass
Bb Bass
Timp.
Perc. 1
Perc. 2
Perc. 3

G *Listesso tempo* ♩ = 44

82

Sop. Cnt. *fff*

Solo Cnt. *fff*

Rep. Cnt. *dim.* *pp*

2nd Cnt. *dim.* *pp*

3rd Cnt. *dim.* *pp*

Flug. *fff*

Solo Hn. *fff* *mf dim.* *pp*

1st Hn. *fff* *mf dim.* *pp*

2nd Hn. *fff* *mf dim.* *pp*

1st Bar. *fff*

2nd Bar. *fff*

1st Tbn. *fff*

2nd Tbn. *fff*

B. Tbn. *fff dim.* *mf*

Euph. *fff dim.* *mf*

E♭ Bass *fff dim.* *mf* Solo *mf quasi cadenza* *mp (echo)* *mf*

B♭ Bass *fff dim.* *mf* *pp*

Timp. *fff dim.* *pp*

Perc. 1 *fff* To Tamb.

Perc. 2 *fff* To B. D. *pp*
(metal beaters or S.D. sticks)

Perc. 3 *fff* To Vib. *pp*
Vibraphone
gliss.

94

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

Ist Hn.

2nd Hn.

Ist Bar.

2nd Bar.

Ist Tbn.

2nd Tbn.

B. Tbn.

Euph.

Er Bass

Bi Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Scherzando ♩ = 172

97

Sop. Cnt.

Solo 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.

E♭ Bass

B♭ Bass

Timp.

Perc. I

Perc. 2

Perc. 3

N Deliberato

137

Sop. Cnt. *ff*

Solo Cnt. *ff*

Rep. Cnt. *ff*

2nd Cnt. *ff*

3rd Cnt. *ff*

Flug. *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn.

Euph. *p subito* Stagger breathing

Er Bass *p subito* Stagger breathing

Bb Bass *p subito* Stagger breathing

Timp. *f* *mp* To Timp.

Perc. 1 *f* *mp* To S.D.

Perc. 2

Perc. 3



144

Sop. Cnt.

Solo 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.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

mp

1. 3.

2. 4.

mp

p cresc.

mf

p cresc.

p cresc.

mf

p cresc.

p cresc.

mf

p cresc.

p cresc.

mf

p cresc.

mp

mp cresc.

f

mp cresc.

152

Sop. Cnt. *mp*

Solo Cnt.

Rep. Cnt. *mp*

2nd Cnt. *mp*

3rd Cnt. *mp*

Flug. *mf* *p cresc.*

Solo Hn. *mf* *p cresc.*

1st Hn. *mf* *p cresc.*

2nd Hn. *mf* *p cresc.*

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

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

1st Tbn. *mp*

2nd Tbn. *mp*

B. Tbn. *mp*

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3 *f* *mp cresc.* *f*

Musical score for "Angels and Demons", measures 159-164. The score is written for a large ensemble including vocalists and a full orchestra. The vocal parts include Soprano Contralto (Sop. Cnt.), Solo Contralto (Solo Cnt.), Repeat Contralto (Rep. Cnt.), 2nd Contralto (2nd Cnt.), and 3rd Contralto (3rd Cnt.). The woodwind section includes Flute (Flug.), Solo Horn (Solo Hn.), 1st Horn (Ist Hn.), 2nd Horn (2nd Hn.), 1st Baritone (Ist Bar.), 2nd Baritone (2nd Bar.), 1st Trombone (Ist Tbn.), 2nd Trombone (2nd Tbn.), and Bass Trombone (B. Tbn.). The brass section includes Euphonium (Euph.), Eb Bass, Bb Bass, and Timpani (Timp.). The percussion section includes Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The score features dynamic markings such as *mf* and *mp cresc.* throughout. The percussion parts for Perc. 1, 2, and 3 have dynamic markings of *mf cresc.* and *mf* with accents. A rehearsal mark is present at the bottom of the page.

P

165

Sop. Cnt.
Solo 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.
Eb Bass
Bb Bass
Timp.
Perc. 1
Perc. 2
Perc. 3

R Barcarole ♩ = c.44

176

Sop. Cnt. *sfz*

Solo Cnt. *sfz*

Rep. Cnt. *sfz*

2nd Cnt. *sfz*

3rd Cnt. *sfz*

Flug. *sfz*

Solo Hn. *sfz* *p*

1st Hn. *sfz* *p*

2nd Hn. *sfz* *p*

1st Bar. *mf* *mp*

2nd Bar. *mf* *mp*

1st Tbn. *mf* *mp*

2nd Tbn. *ff* *mf* *mp*

B. Tbn. *mf* *mp*

Euph. *sfz*

Es Bass *mf dim.* *p*

Bs Bass *mf dim.* *p*

Timp. *mf dim.* *p*

Perc. 1 *sfz* *mf* *dim.* *p*

Perc. 2 *sfz* To Glock. Glockenspiel

Perc. 3 *sfz* Vibraphone *p*

186

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo *mp cantabile*

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

Solo *mp*

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

L.V.

Perc. 2

p

Perc. 3

Reo

S

192

Sop. Cnt.
Solo Cnt.
Rep. Cnt.
2nd Cnt.
3rd Cnt.

Flug.
Solo Hn.
1st Hn.
2nd Hn.

1st Bar.
2nd Bar.

Non solo
p

1st Tbn.
2nd Tbn.
B. Tbn.

Solo
mp

Euph.
E♭ Bass
B♭ Bass

One
p

One
p

Timp.

Perc. 1

Perc. 2

To B. D.

Perc. 3

—| *Red.* —| *Red.* —|

V Allegro $\text{♩} = c.80$

224

Solo (straight mute)

Solo (open)

Musical score for various instruments including Sopranos, Flutes, Horns, Trumpets, Trombones, Euphonium, Basses, Timpani, and Percussion. The score includes dynamic markings such as *pp*, *mp*, *mf*, *p*, and *p cresc.*, and performance instructions like "Solo (straight mute)" and "Solo (open)".

237

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

Ist Hn.

2nd Hn.

Ist Bar.

2nd Bar.

Ist Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

AA

301

Sop. Cnt. *ff dim.*

Solo Cnt. *ff dim.*

Rep. Cnt. *ff dim.*

2nd Cnt. *ff dim.*

3rd Cnt. *ff dim.*

Flug. *ff dim.*

Solo Hn. *ff dim.*

1st Hn. *ff dim.*

2nd Hn. *ff dim.*

1st Bar. *ff dim.*

2nd Bar. *ff dim.*

1st Tbn. *ff dim.*

2nd Tbn. *ff dim.*

B. Tbn. *ff dim.*

Euph. *ff dim.*

E♭ Bass *ff dim.*

B♭ Bass *ff dim.*

Timp. *ff*

Perc. 1 *ff dim.*

Perc. 2 *ff*

Perc. 3 *mf* *ff*

Tam-tam

317

Sop. Cnt. *f*

Solo Cnt. *f*

Rep. Cnt. *mf*

2nd Cnt. *mp*

3rd Cnt. *mp*

Flug. *mp*

Solo Hn. *mp*

Ist Hn. *mp*

2nd Hn. *mp*

Ist Bar. *mp*

2nd Bar. *p*

Ist Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *p*

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

To Vib. Vibraphone

BB A tempo rubato ♩ = c.54

329

Sop. Cnt. *mp* Muted *tr*

Solo Cnt. *mp* Muted *tr*

Rep. Cnt. *mp* Muted *tr*

2nd Cnt. *mp* Muted *tr*

3rd Cnt. *mp*

Flug. Muted *mp*

Solo Hn. Muted *mp*

1st Hn. Muted *mp*

2nd Hn. Muted *mp*

1st Bar. Muted *mp*

2nd Bar. Muted *mp*

1st Tbn. *pp*

2nd Tbn. *pp*

B. Tbn. *pp*

Euph. *pp*

E♭ Bass *pp*

B♭ Bass *pp*

Timp. *pp*

Perc. 1 Tam-tan *pp* Scrape coin (or similar) quickly (Take beater) *f* *p*

Perc. 2

Perc. 3 Solo *mp* *cresc.* *f* *dim.* 5 *mp*

CC Con affetto ♩ = c.60

339 (tr)

Sop. Cnt. *pp*

Solo Cnt. *pp*

Rep. Cnt. *pp*

2nd Cnt. *p*

3rd Cnt. *p*

Flug. *pp niente* Solo (open) *mf*

Solo Hn. *pp niente* Open *mp* *mf* *mp* *mf*

Ist Hn. *pp niente* Open *mp* *mf* *mp* *mf*

2nd Hn. *pp niente* Open *mp* *mf* *mp* *mf*

Ist Bar. *pp niente*

2nd Bar. *pp niente*

Ist Tbn. *mp* *mf* *mp* *mf*

2nd Tbn. *mp*

B. Tbn.

Euph. I. solo *mp*

E♭ Bass

B♭ Bass *mp* *mf* *mp* *mf*

Timp.

Perc. 1 L.V.

Perc. 2

Perc. 3

347 **Inquieto**

rit.

DD Poco più mosso

Sop. Cnt. _____

Solo Cnt. _____

Rep. Cnt. _____

2nd Cnt. _____

3rd Cnt. _____

Flug. *mp* *mf* *mf* *mf*

Solo Hn. *mp* *mf* *mf* *mf*

Ist Hn. *mp* *mf* _____

2nd Hn. _____

Ist Bar. *mf* *mp* *Open*

2nd Bar. *mf* *mp* *Open*

Ist Tbn. *mp* *mp*

2nd Tbn. *mp* *mp*

B. Tbn. *mp*

Euph. *mf* *mp* *mf* *mf*

E♭ Bass *mf* *mp*

B♭ Bass *mf* *mp*

Timp. *mf* *mp*

Perc. 1 *p* *mf* *Sus. cym.*

Perc. 2 _____

Perc. 3 *Non solo* *mp*

353 Open

Sop. Cnt. *mf* 3

Solo Cnt. Solo (open) *mf* 3 5

Rep. Cnt. Open *mf*

2nd Cnt. Open *mp*

3rd Cnt. Open *mp*

Flug. 3 *p*

Solo Hn. 3

Ist Hn.

2nd Hn.

Ist Bar. Solo *mf* 5 3 5

2nd Bar. *mf*

Ist Tbn.

2nd Tbn.

B. Tbn.

Euph. 5

E♭ Bass

B♭ Bass

Timp.

Perc. 1 *p* *mf*

Perc. 2

Perc. 3 *mf*
Ed.

rit.



Meno mosso ♩ = c.56

358

Sop. Cnt. *p* Muted

Solo Cnt. *p* All Muted

Rep. Cnt. *p* Muted

2nd Cnt. *p* Muted

3rd Cnt. *p* Muted

Flug. *mf* 5 *p* Muted

Solo Hn. *mp* *p* Muted

1st Hn. *mp* *p* Muted

2nd Hn. *p* Muted

1st Bar. *p* Muted

2nd Bar. *mp* *p* Muted

1st Tbn. *p* Muted

2nd Tbn. *p* Muted

B. Tbn. *p* Muted

Euph. *p* Both muted

E♭ Bass *p* One Both Open

B♭ Bass *p* (Open)

Timp.

Perc. 1 Tri. *mf* To T.-t. Tam-tam *p*

Perc. 2

Perc. 3

slent. **FF** A tempo rubato ♩ = c.54

373

Sop. Cnt. *pp* Muted *tr*

Solo Cnt. *mf* *tr* 3. muted *pp* 2. 4. muted *tr*

Rep. Cnt. (Muted) *mf* *mp* *pp* *tr*

2nd Cnt. (Muted) *mf* *mp* *pp* *tr*

3rd Cnt. (Muted) *mf* *mp* *pp* *tr*

Flug. *mf*

Solo Hn. Open *mf* *mp*

1st Hn. Open *mf* *mp*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar.

1st Tbn. Whirly tube tuned to concert F *tr*

2nd Tbn. Whirly tube tuned to concert E \flat *tr*

B. Tbn. Whirly tube tuned to concert B \flat *tr*

Euph. Open *mf* *mp*

E \flat Bass *mf* *mp*

B \flat Bass *mf* *mp*

Timp.

Perc. 1 *mf* *mp* Tam tam

Perc. 2 Xylophone

Perc. 3 Solo *mp* *cresc.* *f* *p subito* *f* *mp* *Red.*

GG Deliberato ♩ = c.176

379

Sop. Cnt. - - - - -

Solo Cnt. - - - - - *mp* 1. 3. open

Rep. Cnt. - - - - -

2nd Cnt. - - - - -

3rd Cnt. - - - - -

Flug. *Open* *p cresc.* *mf*

Solo Hn. *p cresc.* *mf*

1st Hn. *p cresc.* *mf*

2nd Hn. *Open* *p cresc.* *mf*

1st Bar. *Open* *p cresc.* *mf*

2nd Bar. *Open* *p cresc.* *mf*

To Trombone

1st Tbn. - - - - -

To Trombone

2nd Tbn. *Open* *mp*

To Trombone

B. Tbn. - - - - -

Euph. *Stagger breathing* *p subito*

E♭ Bass *Stagger breathing* *p subito*

B♭ Bass *Stagger breathing* *p subito*

Timp. *f* *mp*

Perc. 1 *f*

Perc. 2 - - - - -

Perc. 3 *Non solo* *mp cresc.* *f*

426

Sop. Cnt.
Solo 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.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Perc. 3

Detailed description: This page of a musical score, numbered 426, contains 21 staves. The vocal parts include Soprano, Solo, and Repeat Contraltos, and three Contraltos. The instrumental ensemble consists of Flute, Solo and Second Horns, First and Second Baritone Saxophones, Bass Trombone, Euphonium, E-flat Bass, B-flat Bass, Timpani, and three Percussion parts. The score is written in a complex rhythmic style with frequent accents and slurs. The key signature changes from one sharp (F#) to one flat (Bb) across the page. The percussion parts feature dense, rhythmic patterns, with Percussion 2 playing a complex sequence of notes and rests.

430

Sop. Cnt.
Solo 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.
Eb Bass
Bb Bass
Timp.
Perc. 1
Perc. 2
Perc. 3

The musical score is written for a large ensemble. It begins at measure 430. The vocal parts (Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt.) feature complex rhythmic patterns with many accents. The instrumental parts include a Flute with a melodic line, Horns (Solo, 1st, 2nd) with harmonic support, Baritone and Trombone sections with rhythmic accompaniment, Euphonium and Basses with melodic and harmonic lines, and a full Percussion section with various rhythmic patterns. The score is in a key with one flat and a 4/4 time signature, with a key signature change to two flats at measure 436. The piece concludes with a double bar line at the end of measure 440.

LL

435

Sop. Cnt. *ff*

Solo Cnt. *ff*

Rep. Cnt. *ff*

2nd Cnt. *ff*

3rd Cnt. *ff*

Flug.

Solo Hn. *mp dim.* *p*

1st Hn. *mp dim.* *p*

2nd Hn. *mp dim.* *p*

1st Bar. *mp dim.* *p*

2nd Bar. *mp dim.* *p*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff* *mp*

Euph. *mp*

Er Bass *mp*

Bb Bass *mp*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *mp*

molto rall.

478

Sop. Cnt. *mf subito*

Solo Cnt. *mf subito*

Rep. Cnt. *mf subito*

2nd Cnt. *mf subito*

3rd Cnt. *mf subito*

Flug. *mf subito*

Solo Hn. *mf subito*

1st Hn. *mf subito*

2nd Hn. *mf subito*

1st Bar. *mf*

2nd Bar. *mf* *f*

1st Tbn. *mf subito*

2nd Tbn. *mf subito*

B. Tbn.

Euph. *mf subito*

Es Bass

Bs Bass

Timp.

Perc. 1 *mf subito*

Perc. 2 *mf subito*

Perc. 3

PP Allargando $\text{♩} = c.64$

484

Sop. Cnt. *ff*

Solo Cnt. *ff*

Rep. Cnt. *ff*

2nd Cnt. *ff*

3rd Cnt. *ff*

Flug. *ff* *mf dim.*

Solo Hn. *ff* *mf dim.*

Ist Hn. *ff* *mf dim.*

2nd Hn. *ff* *mf dim.*

Ist Bar. *ff* *mf dim.*

2nd Bar. *ff* *mf dim.*

Ist Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff* *mf dim.*

Eb Bass *ff* *mf dim.*

B. Bass *ff* *mf dim.*

Timp. *ff* *mf dim.*

Perc. 1 *ff* *mf dim.*

Perc. 2 *ff* *mf dim.* To B. D.

Perc. 3

490 **rall.**

QQ **Meno mosso** ♩ = c.56

Sop. Cnt. -

Solo Cnt. -

Rep. Cnt. - *mp cresc.*

2nd Cnt. - *mp cresc.*

3rd Cnt. - *mp cresc.*

Flug. -

Solo Hn. - *mp cresc.*

1st Hn. - *p* *mp cresc.*

2nd Hn. - *p cresc.*

1st Bar. - *p cresc.*

2nd Bar. - *p cresc.*

1st Tbn. - *p cresc.*

2nd Tbn. - *p cresc.*

B. Tbn. - *p cresc.*

Euph. - *p cresc.*

Ev Bass - *p cresc.*

Bs Bass - *p cresc.*

Timp. - *p cresc.*

Perc. 1 - *p cresc.*

Perc. 2 - *p cresc.*

Perc. 3 - (add church bell if available) *mp* *mf*

molto rall. al fine

496

Sop. Cnt. *ff* *fff*

Solo Cnt. *mf cresc.* *ff* *fff*

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

2nd Cnt. *ff* *fff*

3rd Cnt. *ff* *fff*

Flug. *mf cresc.* *ff* *fff*

Solo Hn. *ff* *fff*

1st Hn. *ff* *fff*

2nd Hn. *cresc.* *ff* *fff*

1st Bar. *cresc.* *ff* *fff*

2nd Bar. *cresc.* *ff* *fff*

1st Tbn. *ff* *fff*

2nd Tbn. *ff* *fff*

B. Tbn. *ff* *fff*

Euph. *ff* *fff*

E♭ Bass *ff* *fff*

B♭ Bass *ff* *fff*

Timp. *ff* *fff*

Perc. 1 *ff* *fff* L.V.

Perc. 2 *ff* *fff*

Perc. 3 *f* *ff* *fff* L.V.
 To T.-t. Tam-tam