



STANDARD OF EXCELLENCE  
IN CONCERT

CONCERT BAND  
GRADE 2  
FULL CONDUCTOR SCORE WB271F \$5.00

# WILLIAM HIMES

## HEARTLAND OVERTURE

Correlated with STANDARD OF EXCELLENCE Book 2, Page 20



# STANDARD OF EXCELLENCE IN CONCERT

*Standard of Excellence In Concert* presents exceptional performance literature - concert and festival pieces - for beginning and intermediate bands. Each piece is correlated with a specific page in the *Standard of Excellence Comprehensive Band Method* by Bruce Pearson and reinforces musical skills and concepts introduced in the method. Included in the score are New Ideas which contain definitions of selected musical terms and suggested Activities for Excellence to accompany each concert piece.

*Standard of Excellence In Concert* includes the following selections:

## Grade 1

*Ayre and Dance* (WB194)  
Bruce Pearson

*Costa del Sol* (WB269)  
Bruce Pearson & Chuck Elledge

*Court Festival* (WB220)  
William Byrd/arr. Bruce Pearson

*Eagle Crest March* (WB263)  
Bruce Pearson

*El Coquí* (WB179)  
arr. Gay Holmes Spears

*First Concert: A Demonstration  
Performance* (WB236)  
Bruce Pearson

*Great Warm-Ups for  
Young Bands* (WB245)  
(Grades 1-2<sup>1/2</sup>)  
Bruce Pearson

*King Arthur's  
Coronation March* (WB243)  
Steve Hommel

*North Winds Festival* (WB264)  
Bruce Pearson

*Regal March* (WB183)  
Bruce Pearson & Chuck Elledge

*Regency Court  
Overture* (WB246)  
Bruce Pearson & Chuck Elledge

*River's Bend March* (WB216)  
Bruce Pearson

*San Simeon Overture* (WB257)  
Steve Hommel

*Spanish Hills March* (WB261)  
Bob Cotter

*Wyndham March* (WB158)  
Bruce Pearson & Chuck Elledge

## Grade 1<sup>1/2</sup>

*African Festival* (WB210)  
arr. Quincy Hilliard, Chuck Elledge,  
& Bruce Pearson

*A Baroque Celebration* (WB191)  
George Frideric Handel/  
arr. Chuck Elledge

*Blue Street Parade* (WB272)  
Chuck Elledge

*Canterbury Overture* (WB235)  
Barrie Gott

*Echoes of Time* (WB238)  
Bruce Pearson

*El Marinero* (WB161)  
arr. Mike Hannickel

*German Dance -  
"The Sleigh Ride"* (WB233)  
Wolfgang Amadeus Mozart  
arr. Bruce Pearson

*Grand March:  
The Australian Land* (WB190)  
Ralph Hultgren

*March of the Nightcrawlers* (JB43)  
Thomas Duffy

*Matterhorn Overture* (WB169)  
Chuck Elledge

*Stanley River Overture* (WB212)  
Barrie Gott

*Visions on an  
Old American Tune* (WB221)  
Wayne Pegrum

## Grade 2

*Barbarossa* (GB905)  
William Himes

*Barrington Overture* (WB242)  
Bob Cotter

*Calypso Variations  
(On "Tinga Layo")* (WB211)  
Gay Holmes Spears

*Ceremonial: Prologue  
and Dance* (WB174)  
Ron Cowherd

*Downing Street March* (WB157)  
Barry Kopetz

*Fiesta Sunrise* (WB259)  
Dean Sorenson

*Heartland Overture* (WB271)  
William Himes

*Legend of the Mountains* (WB193)  
Barrie Gott

*March and Ecosaise* (WB265)  
Ludwig van Beethoven/  
arr. Barry Kopetz

*Music For The Royal Fireworks* (WB232)  
George Frideric Handel  
arr. Bruce Pearson & Wendy Barden

*Pioneers* (WB237)  
Ralph Hultgren

*Song of Tosagata* (WB175)  
arr. Mike Hannickel

## Grade 2<sup>1/2</sup>

*Beyond the Frontier* (WB215)  
Ralph Hultgren

*Canticle* (WB234)  
Bruce Pearson

*Declaration* (WB219)  
Benedetto Marcello/arr. Bruce Pearson

*Immortal! Invisible!* (WB262)  
Ralph Hultgren

*In Old Melbourne Town* (WB209)  
Barry Kopetz

*Joyance* (WB187)  
Bruce Pearson

*March for a Festival* (WB195)  
Bruce Pearson & Chuck Elledge

*Proclamation* (WB258)  
Bruce Pearson

*Psalm* (WB239)  
William Himes

*Renaissance Festival & Dances* (WB167)  
arr. Bruce Pearson

*The Crown and The Glory* (WB260)  
Barrie Gott

*Voyages on a Rowing Song* (WB196)  
William Himes

*West!* (WB214)  
Chuck Elledge

## Grade 3

*Celebration of Life* (WB163)  
Ralph Hultgren

*Spirituals!* (WB159)  
arr. Charlie Hill & Chuck Elledge

*Three Chinese Miniatures* (WB162)  
Robert Jager



## THE COMPOSER

**William Himes** (b. 1949) earned his Bachelor and Master of Music degrees from the University of Michigan. For five years he taught instrumental music in the public schools of Flint, Michigan, where he was also adjunct lecturer in low brass at the University of Michigan-Flint. Mr. Himes continues to be in demand as conductor, composer, lecturer, clinician, and euphonium soloist, and has appeared throughout the United States, Canada, Australia, New Zealand, Sweden, Denmark, Norway, Jamaica, Argentina, and the United Kingdom.

Since 1977, Mr. Himes has been music director of The Salvation Army's Central Territory, which encompasses the eleven midwestern states. In this capacity he is also conductor of the Chicago Staff Band, an internationally recognized ensemble which he has led on successful tours of New Zealand, Chile, Canada, Jamaica, Panama, Mexico, Singapore, the Philippines, Hong Kong, England, and Australia.

Concert band works by William Himes published by the Neil A. Kjos Music Company include *Caprice*, *A Christmas Portrait*, *Voyages on a Rowing Song*, *Barbarossa*, *Medallion Overture*, *Creed*, and *Island Empire March*.

## THE COMPOSITION

While the geography of the United States has frequently inspired musical works ("Appalachian Spring," "Grand Canyon Suite," and "West Side Story" to name a few), ***Heartland Overture*** celebrates the people of the Midwest. Nowhere are the qualities of honesty, pragmatism, hard work, and community spirit more evident than in America's heartland.

Appropriately, the work opens with a noble fanfare followed by a succession of warm and expressive melodies. While memories and feelings have an influence on the mood and content, one of the themes was actually the result of a good friend's phone number transferred from numbers to notes!

## TO THE CONDUCTOR

Although ***Heartland Overture*** is quite straightforward and accessible, it contains several examples of compositional techniques that would be worth bringing to the attention and understanding of your students. For example, the opening fanfare (bars 1-12) demonstrates a layering effect, with each melodic entry being added to provide a bold sonority.

The main theme (bars 17-48) is based on the principle of melodic transfer, in which a composite melody is nevertheless bounced between voices (for example, trumpets to upper woodwinds, upper woodwinds to low brass, etc.). For this to succeed, balance is the obvious objective.

Bars 52-55 provide a brief example of register transfer, where a melodic motif is tossed through the entire range of the band (from upper woodwinds to horns/saxes, to trombones, to low woodwinds/baritone). This provides a transition to the second thematic section at bar 63, which is essentially a ballad with motivic references from the first section. Care must be given to emphasize the contrasting legato style of this section.

The final section beginning at bar 90 demonstrates the technique of convergence, wherein all motifs presented thus far overlap or coincide, forming a complex texture. This is heightened with the return of the second theme at bar 110. This time the second theme is presented in augmentation (horns, saxes, trombones) against an ostinato in the upper woodwinds, bringing the work to a majestic, sonorous conclusion.

## INSTRUMENTATION LIST

3 - 1st Flute  
 3 - 2nd Flute  
 2 - Oboe  
 3 - 1st B $\flat$  Clarinet  
 3 - 2nd B $\flat$  Clarinet  
 3 - 3rd B $\flat$  Clarinet  
 2 - E $\flat$  Alto Clarinet  
 2 - B $\flat$  Bass Clarinet  
 2 - Bassoon  
 2 - 1st E $\flat$  Alto Saxophone  
 2 - 2nd E $\flat$  Alto Saxophone  
 2 - B $\flat$  Tenor Saxophone  
 2 - E $\flat$  Baritone Saxophone  
 3 - 1st B $\flat$  Trumpet/Cornet  
 3 - 2nd B $\flat$  Trumpet/Cornet  
 3 - 3rd B $\flat$  Trumpet/Cornet

2 - 1st F Horn  
 2 - 2nd F Horn  
 2 - 1st Trombone  
 2 - 2nd Trombone  
 3 - Baritone B.C.  
 2 - Baritone T.C.  
 3 - Tuba  
 2 - Electric Bass  
 1 - Percussion I:  
     Timpani  
 3 - Percussion II:  
     Bells  
     Chimes  
     Xylophone

1 - Percussion III:  
     Triangle  
 2 - Percussion IV:  
     Crash Cymbals  
     Tambourine  
 2 - Percussion V:  
     Wood Block  
     Suspended Cymbal  
 2 - Percussion VI:  
     Snare Drum  
     Bass Drum  
 2 - Rehearsal Piano  
 1 - Full Conductor Score

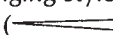
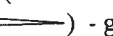

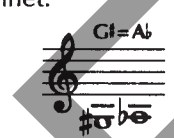
Additional scores and parts are available.



## HEARTLAND OVERTURE

### NEW IDEAS

The New Ideas box contains the definitions of selected musical terms found in *Heartland Overture*. Begin each rehearsal of *Heartland Overture* reviewing with your students the terms and definitions listed below. Review the **staccato** and **tenuto** articulation techniques with your Percussion I player.

<b>NEW IDEAS</b>	<p>// - indicates a break in the music</p> <p><b>A Tempo</b> - return to the previous tempo</p> <p><b>Alla marcia</b> - in a march style</p> <p><b>Allargando</b> - to enlarge; gradually play slower and broader</p> <p><b>Allegro declamando</b> - quick and lively with a dramatic feel</p> <p><b>Tranquillo</b> - tranquil; calm</p> <p><b>Calore</b> - with warmth</p> <p><b>Cantabile</b> - in a singing style</p> <p><b>Crescendo /cresc.</b> (  ) - gradually play louder</p> <p><b>Decrescendo</b> (  ) - gradually play softer</p>	<p><b>Fortissimo (ff)</b> - very loud</p> <p><b>Marcato</b> (  ) - strongly emphasize each note</p> <p><b>Poco Ritard (poco rit.)</b> - slightly slowing</p> <p><b>Rallentando (rall.)</b> - gradually slow the tempo</p> <p><b>Sostenuto (sost.)</b> - sustained</p> <p>Clarinet/Bass Clarinet:</p> 
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### ACTIVITIES FOR EXCELLENCE

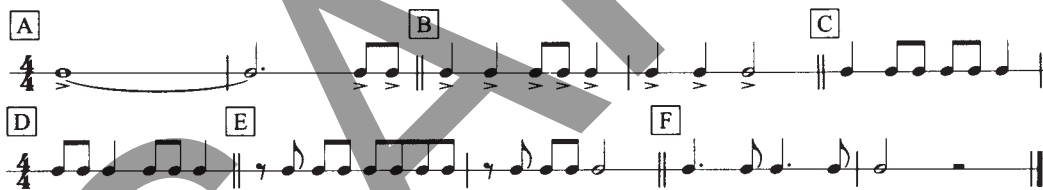
Activities for Excellence printed in this score are designed to enhance students' performance and broaden their musical understanding of *Heartland Overture*.

Work with the students on the following activities before sight-reading *Heartland Overture*. Continue to use them in rehearsals, sectionals, or lessons to isolate rhythms and improve overall musicianship when performing *Heartland Overture*.

Provide students with the following rhythm patterns by either writing them on the chalkboard or on a sheet of paper to place on the student's stand.

#### ACTIVITIES FOR EXCELLENCE:

- ◆ Have students count and clap the rhythm patterns listed below. Begin with slower tempos, and repeat as necessary. Perform the tempos used in *Heartland Overture* : **Allegro** (♩ = 120); **Tranquillo** (♩ = 76); **Cantabile** (♩ = 80); **Alla marcia** (♩ = 120)
- ◆ Perform the rhythm patterns in unison using pitches they know from the Concert E $\flat$  and B $\flat$  Major scale.
- ◆ Apply the concept of dynamics (*piano* and *forte*) to the rhythm patterns. Have students clap and play the rhythm patterns using each of the dynamics listed above.



### ACTIVITIES FOR EXCELLENCE CONTRIBUTING EDITOR



**Bruce Pearson** (b.1942) is first and foremost a band director with over three decades of exemplary classroom teaching experience. His *Standard of Excellence* is the result of over six years of research and planning, with input from music educators around the globe. It is currently regarded as the single most important publication for beginning band instruction. In addition to *Standard of Excellence*, Mr. Pearson is widely known for his first contribution to the band curriculum, *Best In Class*, and as composer of many widely performed compositions for concert band.

Mr. Pearson has led clinics in all fifty states of the United States and has been guest conductor and clinician, by invitation, of countries throughout the Pacific Rim, the Orient, Europe, Mexico, and Canada. In the United States he has also conducted many All-State and Honor Bands. He has appeared as guest lecturer at over 100 colleges and universities, and has been well-received as keynote speaker for state and national music educators conventions.

Bruce Pearson has taught elementary, junior high, high school, and college levels for over thirty years. Twice nominated for the prestigious "Excellence In Education Award," he was honored as "most outstanding in the field of music" for the state of Minnesota. In December 1998, Mr. Pearson, in recognition of his outstanding contribution to music education, was awarded the prestigious "Midwest International Band and Orchestra Clinic Medal of Honor."

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# HEARTLAND OVERTURE

Correlated with Standard of Excellence Book 2, page 20

Full Conductor Score

Approx. Time - 5:40

**Allegro declamando** (♩ = 120)

William Himes

The score is divided into several systems, each with a tempo marking of **Allegro declamando** (♩ = 120). The instruments and their parts are as follows:

- Flutes:** 1 and 2
- Oboe:** 1 and 2
- B♭ Clarinets:** 1, 2, and 3
- E♭ Alto Clarinet:** 1
- B♭ Bass Clarinet:** 1
- Bassoon:** 1
- E♭ Alto Saxophones:** 1 and 2
- B♭ Tenor Saxophone:** 1
- E♭ Baritone Saxophone:** 1
- B♭ Trumpets/Cornets:** 1, 2, and 3
- F Horns:** 1 and 2
- Trombones:** 1 and 2
- Baritone:** 1
- Tuba:** 1
- Percussion I:** Timpani (B♭ & E♭ w/med. hard mls.)
- Percussion II:** Bells, Chimes, Xylophone
- Percussion III:** Triangle
- Percussion IV:** Crash Cymbals, Tambourine
- Percussion V:** Wood Block, Suspended Cymbal
- Percussion VI:** Snare Drum, Bass Drum
- Rehearsal Piano:** 1

\*Upper notes are for E♭ Tuba.

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7 8 9 10 11 12

Fls. 1 2

Ob.

B $\flat$  Cls. 1 2 3

E $\flat$  A. Cl.

B $\flat$  B. Cl.

Bsn.

E $\flat$  A. Saxes 1 2

B $\flat$  T. Sax

E $\flat$  B. Sax

B $\flat$  Tpts./ Cors. 1 2 3

F Hns. 1 2

Trbs. 1 2

Bar.

Tuba

Timp.

Bells (w/plastic mlts.)

Tri.

C. Cyms.

W. Blk.

S.D.  
B.D.

Rehearsal Piano

9

Detailed description: This page of a musical score contains rehearsal mark 9. It features 18 staves of music. The woodwind section includes Flutes (1 and 2), Oboe, B-flat Clarinets (1, 2, and 3), E-flat Alto Clarinet, B-flat Bass Clarinet, Bassoon, E-flat Alto Saxophones (1 and 2), B-flat Tenor Saxophone, and E-flat Baritone Saxophone. The brass section includes B-flat Trumpets/Cornets (1, 2, and 3), French Horns (1 and 2), Trombones (1 and 2), Baritone, and Tuba. The percussion section includes Timpani, Bells (with plastic mallets), Triangle, Cymbals (Crash), and Wood Blocks. The keyboard section includes Solo Drum and Bass Drum. A Rehearsal Piano part is provided at the bottom. The score includes various musical notations such as notes, rests, dynamics (e.g., *f*), and articulation marks. A large 'SAMPLE' watermark is overlaid on the page.



19 20 21 22 23 24

Fls. 1 2

Ob.

B<sup>b</sup> Cls. 1 2 3

E<sup>b</sup> A. Cl.

B<sup>b</sup> B. Cl.

Bsn.

E<sup>b</sup> A. Saxes 1 2

B<sup>b</sup> T. Sax

E<sup>b</sup> B. Sax

B<sup>b</sup> Tpts./ Cors. 1 2 3

F Hns. 1 2

Trbs. 1 2

Bar.

Tuba

Timp.

Bells

Tri.

Tamb.

W. Blk.

S.D.  
B.D.

Rehearsal Piano

*opt. 8<sup>va</sup>*



25 26 27 28 29 30

Fls. 1 2

Ob.

B $\flat$  Cls. 1 2 3

E $\flat$  A. Cl.

B $\flat$  B. Cl.

Bsn.

E $\flat$  A. Saxes 1 2

B $\flat$  T. Sax

E $\flat$  B. Sax

B $\flat$  Tpts./ Cors. 1 2 3

F Hns. 1 2

Trbs. 1 2

Bar.

Tuba

Timp.

Bells

Tri.

Tamb.

W. Blk. w. Blk. *mf*

S.D.

B.D.

25

Rehearsal Piano

Detailed description: This page of a musical score, page 9, contains rehearsal mark 25. It features a full orchestral and woodwind section. The woodwinds include Flutes (1 and 2), Oboe, Clarinets in B-flat (1, 2, and 3), E-flat Alto Clarinet, B-flat Bass Clarinet, Bassoon, E-flat Alto Saxophones (1 and 2), B-flat Tenor Saxophone, and E-flat Baritone Saxophone. The brass section consists of B-flat Trumpets/Cornets (1, 2, and 3), French Horns (1 and 2), Trombones (1 and 2), Baritone, and Tuba. The percussion section includes Timpani, Bells, Triangle, and Tambourine. The piano part includes a W. Blk. (Wood Block) with a 'w. Blk.' instruction and a dynamic marking of 'mf', and S.D. (Snare Drum) and B.D. (Bass Drum). The Rehearsal Piano part is shown at the bottom. The score is in a key signature of two flats and a common time signature. A large 'SAMPLE' watermark is overlaid diagonally across the page.





This page contains a musical score for rehearsal piano, covering measures 43 through 48. The score is arranged in a standard orchestral layout with multiple staves for different instruments. The key signature is B-flat major (two flats) and the time signature is 4/4. The instruments and their parts are as follows:

- Fls. 1 & 2:** Flute parts with melodic lines and some slurs.
- Ob.:** Oboe part, mostly rests.
- B♭ Cls. 1, 2, & 3:** Clarinet parts with various rhythmic patterns.
- E♭ A. Cl.:** Alto Clarinet part with a steady eighth-note pattern.
- B♭ B. Cl.:** Bass Clarinet part with a steady eighth-note pattern.
- Bsn.:** Bassoon part with a steady eighth-note pattern.
- E♭ A. Sax. 1 & 2:** Alto Saxophone parts with melodic lines.
- B♭ T. Sax:** Tenor Saxophone part with a steady eighth-note pattern.
- E♭ B. Sax:** Baritone Saxophone part with a steady eighth-note pattern.
- B♭ Tpts./Cors. 1, 2, & 3:** Trumpet and Horn parts with various rhythmic patterns.
- F Hns. 1 & 2:** French Horn parts with various rhythmic patterns.
- Trbs. 1 & 2:** Trombone parts with various rhythmic patterns.
- Bar.:** Baritone part with a steady eighth-note pattern.
- Tuba:** Tuba part with a steady eighth-note pattern.
- Timp.:** Timpani part with dynamic markings *mf* and *f*.
- Bells:** Bells part with dynamic markings *f*.
- Tri.:** Triangle part with dynamic markings *f*.
- Tamb.:** Tambourine part with a steady eighth-note pattern.
- S. Cym.:** Snare Drum part with dynamic markings *mp*.
- S.D. B.D.:** Snare and Bass Drum parts with complex rhythmic patterns.
- Rehearsal Piano:** Piano accompaniment for rehearsal, with both treble and bass clefs.

Measures 43, 44, 45, 46, 47, and 48 are clearly marked at the top of the score. A large, diagonal watermark reading "SAMPLE" is overlaid across the center of the page.

49 50 51 52 53 54

Fls. 1 2 *f* *rall.*

Ob. *f* *rall.*

B $\flat$  Cls. 1 2 3 *f* *rall.*

E $\flat$  A. Cl. *f* *rall.*

B $\flat$  B. Cl. *f* *rall.*

Bsn. *f* *rall.*

E $\flat$  A. Saxs 1 2 *f* *rall.* a2

B $\flat$  T. Sax *f* *rall.*

E $\flat$  B. Sax *f* *rall.*

B $\flat$  Tpts./ Cors. 1 2 3 *f* *rall.* a2

F Hns. 1 2 *f* *rall.*

Trbs. 1 2 *f* *rall.*

Bar. *f* *rall.*

Tuba *f* *rall.*

Timp. *f* *rall.*

Bells *f* *rall.*

Tri. *f* *rall.*

C. Cyms. *f* C. Cyms. choke *rall.*

S. Cym. *f* *rall.*

S.D. B.D. *f* *rall.*

Rehearsal Piano *f* *rall.*





61 **A Tempo** 63 **Cantabile** (♩ = 80)

Fls. 1 2 *mp* *p*

Ob. *legato* *p*

B♭ Cls. 1 2 3 *p*

E♭ A. Cl. *p*

B♭ B. Cl. *p* end cue Play

Bsn. *p*

E♭ A. Saxs 1 2 *p* 2nd Cl. cue (1st A. Sax) end cue Play a2

B♭ T. Sax *p* 3rd Cl. cue end cue Play

E♭ B. Sax *p* end cue Play

**A Tempo** 63 **Cantabile** (♩ = 80)

B♭ Tpts./ Cors. 1 2 3 *p*

F Hns. 1 2 *a2* *p*

Trbs. 1 2 *p*

Bar. *p* B. Cl. cue end cue Play

Tuba *p* B. Cl. cue end cue Play

**A Tempo** (w/soft mts.) 63 **Cantabile** (♩ = 80)

Timp. *mp* *p*

Chimes *p*

Tri.

Tamb.

S. Cym. (w/soft mts.) *p*

S.D.

B.D.

**A Tempo** 63 **Cantabile** (♩ = 80)

Rehearsal Piano *p legato*

67 68 69 70 71 72 73

Fls. 1 2 *mf legato* *p*

Ob. *mf legato* *p*

B $\flat$  Cls. 1 2 3 *mf* *p*

E $\flat$  A. Cl. *mf* *p*

B $\flat$  B. Cl. *mf* *p*

Bsn. *mf* *p*

E $\flat$  A. Saxes 1 2 *mf* *p* [2nd Cl. cue (1st A. Sax)] end cue! Play a2

B $\flat$  T. Sax *mf* *p* [3rd Cl. cue] end cue! Play

E $\flat$  B. Sax *mf* *p*

B $\flat$  Tpts./ Cors. 1 2 3 *p* *mp* *mp* *a2*

F Hns. 1 2 *mf* *p* *mp* *a2*

Trbs. 1 2 *mf* *p*

Bar. *mf* *p*

Tuba *mf* *p* [B. Cl. cue] end cue! Play

Timp. *p*

Chimes *mp*

Tri. *mf* *p*

Tamb. *p*

S. Cym. *mf* *p* (w/soft mlt.) *mp*

S.D. B.D. *mf*

Rehearsal Piano *mf* *p*

74 Sostenuto

Fls. 1 2 *mf* <sup>a2</sup> 75 76 77 78 79

Ob. *mf*

B<sup>b</sup> Cls. 1 2 3 *mf*

E<sup>b</sup> A. Cl. *mf*

B<sup>b</sup> B. Cl. *mf*

Bsn. *mf*

E<sup>b</sup> A. Saxes 1 2 *mf* <sup>a2</sup>

B<sup>b</sup> T. Sax *mf*

E<sup>b</sup> B. Sax *mf*

74 Sostenuto

B<sup>b</sup> Tpts./ Cors. 1 2 3 *mf* <sup>a2</sup>

F Hns. 1 2 *mf* <sup>a2</sup>

Trbs. 1 2 *mf*

Bar. *mf*

Tuba *mf*

74 Sostenuto

Timp. *mf*

Bells *mf*

Tri.

Tamb.

S. Cym. *mf* *mp* *mf*

S.D. *mf*

B.D. *mf*

[Timp. cue] [end cue] *mp* *mf*  
Play

74 Sostenuto

Rehearsal Piano *mf*

80 81 82 83 84 A Tempo 85

Fls. 1 2

Ob.

B $\flat$  Cls. 1 2 3

E $\flat$  A. Cl.

B $\flat$  B. Cl.

Bsn.

E $\flat$  A. Saxes 1 2

B $\flat$  T. Sax

E $\flat$  B. Sax

B $\flat$  Tpts./ Cors. 1 2 3

F Hns. 1 2

Trbs. 1 2

Bar.

Tuba

Timp.

Bells

Tri.

Tamb.

S. Cym.

S.D.  
B.D.

Rehearsal Piano

84 A Tempo

84 A Tempo

84 A Tempo

84 A Tempo



90 *Alla marcia* (♩ = 120+)

86 87 88 89 91 92

Fls. 1 2

Ob.

B♭ Cls. 1 2 3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1 2

B♭ T. Sax

E♭ B. Sax

*mp* *rit.* *p*

90 *Alla marcia* (♩ = 120+)

B♭ Tpts./ Cors. 1 2 3

F Hns. 1 2

Trbns. 1 2

Bar.

Tuba

*mp* *rit.* *p*

90 *Alla marcia* (♩ = 120+)

Timp.

Chimes

Tri.

Tamb.

S. Cym. (metal scrape) *mp* (w/soft mlts.) *p* *pp* *p*

S.D. B.D.

*rit.* *p* *pp* *p*

90 *Alla marcia* (♩ = 120+)

Rehearsal Piano

*rit.* *p*

93 94 95 96 97 98

Fls. 1 2

Ob.

B $\flat$  Cls. 1 2 3

E $\flat$  A. Cl.

B $\flat$  B. Cl.

Bsn.

E $\flat$  A. Saxes 1 2

B $\flat$  T. Sax

E $\flat$  B. Sax

B $\flat$  Tpts./ Cors. 1 2 3

F Hns. 1 2

Trbs. 1 2

Bar.

Tuba

Timp.

Xylo.

Tri.

Tamb.

S. Cym.

S.D. B.D.

Rehearsal Piano

St. Mute

*mf*

Xylo.

*f*

(w/S.D. stick)

choke

*p*

*p*





111 112 113 114 115 116

Fls. 1 2

Ob.

B $\flat$  Cls. 1 2 3

E $\flat$  A. Cl.

B $\flat$  B. Cl.

Bsn.

E $\flat$  A. Saxes 1 2

B $\flat$  T. Sax

E $\flat$  B. Sax

B $\flat$  Tpts./ Cors. 1 2 3

F Hns. 1 2

Trbs. 1 2

Bar.

Tuba

Timp.

Xylo.

Tri.

Tamb.

S. Cym.

S.D.  
B.D.

Rehearsal Piano

The image shows a page of a musical score for rehearsal 111-116. The score is written for a large ensemble, including woodwinds, brass, percussion, and piano. The woodwind section includes Flutes (1 and 2), Oboe, B-flat Clarinets (1, 2, and 3), E-flat Alto Clarinet, B-flat Bass Clarinet, Bassoon, E-flat Alto Saxophones (1 and 2), B-flat Tenor Saxophone, and E-flat Baritone Saxophone. The brass section includes B-flat Trumpets/Cornets (1, 2, and 3), French Horns (1 and 2), Trombones (1 and 2), Baritone, and Tuba. The percussion section includes Timpani, Xylophone, Triangle, and Tambourine. The piano part is labeled 'Rehearsal Piano'. The score is in 4/4 time and features a variety of rhythmic patterns and dynamics. A large 'SAMPLE' watermark is overlaid on the page.



118

117 119 120 121 122

Fls. 1 2

Ob.

B♭ Cls. 1 2 3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1 2

B♭ T. Sax

E♭ B. Sax

118

B♭ Tpts./ Cors. 1 2 3

F Hns. 1 2

Trbs. 1 2

Bar.

Tuba

118

Timp.

Xylo.

Tri.

Tamb.

S. Cym. (w/soft mts.)

S.D. B.D.

118

Rehearsal Piano

This page contains a musical score for rehearsal mark 126, spanning measures 123 to 128. The score is arranged in a standard orchestral format with the following parts:

- Flutes (Fls.):** 1 and 2 staves, starting at measure 123.
- Oboe (Ob.):** 1 staff, starting at measure 123.
- B♭ Clarinets (B♭ Cls.):** 1 and 2 staves, starting at measure 123.
- E♭ Alto Clarinet (E♭ A. Cl.):** 1 staff, starting at measure 123.
- B♭ Bass Clarinet (B♭ B. Cl.):** 1 staff, starting at measure 123.
- Bassoon (Bsn.):** 1 staff, starting at measure 123.
- E♭ Alto Saxophones (E♭ A. Saxes):** 1 and 2 staves, starting at measure 123.
- B♭ Tenor Saxophone (B♭ T. Sax):** 1 staff, starting at measure 123.
- E♭ Bass Saxophone (E♭ B. Sax):** 1 staff, starting at measure 123.
- B♭ Trumpets/Cornets (B♭ Tpts./Cors.):** 1, 2, and 3 staves, starting at measure 123.
- F Horns (F Hns.):** 1 and 2 staves, starting at measure 123.
- Trumpets (Trbs.):** 1 and 2 staves, starting at measure 123.
- Baritone (Bar.):** 1 staff, starting at measure 123.
- Tuba:** 1 staff, starting at measure 123.
- Timpani (Timp.):** 1 staff, starting at measure 123.
- Xylophone (Xylo.):** 1 staff, starting at measure 123.
- Triangle (Tri.):** 1 staff, starting at measure 123.
- Cymbals (C. Cyms.):** 1 staff, starting at measure 123.
- Snare Cymbal (S. Cym.):** 1 staff, starting at measure 123.
- Snare Drum (S.D.) and Bass Drum (B.D.):** 1 staff, starting at measure 123.
- Rehearsal Piano:** 1 staff, starting at measure 123.

The score includes various musical notations such as dynamics (e.g., *f*, *mf*), articulation (accents, slurs), and performance instructions. A large, semi-transparent watermark is visible across the page.

129 130 131 132 133

Fls. 1 2

Ob.

B $\flat$  Cls. 1 2 3

E $\flat$  A. Cl.

B $\flat$  B. Cl.

Bsn.

E $\flat$  A. Saxes 1 2

B $\flat$  T. Sax

E $\flat$  B. Sax

B $\flat$  Tpts./ Cors. 1 2 3

F Hns. 1 2

Trbs. 1 2

Bar.

Tuba

Timp. (w/med. hard mits.)

Bells *f*

Tri.

C. Cyms. *f*

S. Cym.

S.D. B.D.

Rehearsal Piano

**134 Allargando (♩ = 96)**

Fls. 1 2  
Ob.  
B♭ Cls. 1 2 3  
E♭ A. Cl.  
B♭ B. Cl.  
Bsn.  
E♭ A. Saxes 1 2  
B♭ T. Sax  
E♭ B. Sax

**134 Allargando (♩ = 96)**

B♭ Tpts./ Cors. 1 2 3  
F Hns. 1 2  
Trbs. 1 2  
Bar.  
Tuba

**134 Allargando (♩ = 96)**

Timp.  
Bells  
Tri.  
C. Cyms.  
S. Cym.  
S.D.  
B.D.

**134 Allargando (♩ = 96)**

Rehearsal Piano

SAMPLE

**kfcs**