

To Lt. Col. William F. Santelmann and the U.S. Marine Band

# LA FIESTA MEXICANA

A Mexican Folk Song Symphony for Concert Band

H. OWEN REED

**INSTRUMENTATION**

1	Conductor	2	1st Trombone
1	C Piccolo	2	2nd Trombone
3	1st C Flute	2	3rd Trombone
3	2nd C Flute	2	Baritone Bass Clef
2	1st & 2nd Oboe	2	Baritone Treble Clef
3	1st B $\flat$ Clarinet	4	Tuba
3	2nd B $\flat$ Clarinet	1	String Bass
3	3rd B $\flat$ Clarinet	1	Harp
1	E $\flat$ Alto Clarinet	1	Timpani
2	B $\flat$ Bass Clarinet	3	Percussion I (Marimba, 4 Temple Blocks, Tubular Bells)
1	Optional B $\flat$ Contrabass Clarinet	3	Percussion II (Snare Drum, Castanets, Maracas)
2	1st & 2nd Bassoon	1	Percussion III (2 Tunable Tom-Toms)
1	Optional Contrabassoon	3	Percussion IV (Bass Drum, Cymbals, Gong, Tambourine)
2	1st E $\flat$ Alto Saxophone		
2	2nd E $\flat$ Alto Saxophone		
1	B $\flat$ Tenor Saxophone		
1	E $\flat$ Baritone Saxophone		
1	Optional B $\flat$ Bass Saxophone		
2	1st B $\flat$ Cornet		
2	2nd B $\flat$ Cornet		
2	3rd B $\flat$ Cornet		
2	4th B $\flat$ Cornet		
1	1st Horn in F		
1	2nd Horn in F		
1	3rd Horn in F		
1	4th Horn in F		

**WORLD PARTS**Available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)**OFFSTAGE BAND**

2	B $\flat$ Clarinet/Trombone
2	1st B $\flat$ Cornet/2nd B $\flat$ Cornet
2	Horn in F/Tuba
2	Snare Drum/Bass Drum (with Cymbal attached)

**DR. H. OWEN REED**

Dr. H. Owen Reed, professor of music and chairman of theory and composition in the Michigan State University Department of Music, joined the MSU staff in September 1939.

Born in Odessa, Missouri, in June 1910, Dr. Reed holds B.M. (1934), M.M. (1936), and A.B. (1937) degrees from Louisiana State University and a Ph.D. degree (1939) from Eastman School of Music, University of Rochester, New York.

Dr. Reed's published musical compositions include a variety of works for orchestra, band, chorus, and solo instruments. Performances of his compositions include a broadcast of his Symphony No. 1 on the NBC radio network by the Rochester Philharmonic orchestra, Howard Hanson conducting.

In addition to his composing, Dr. Reed is author of three music textbooks and a number of articles. In 1948-49, he was awarded a Guggenheim Fellowship for study and composing in Mexico.

Dr. Reed has served as a member or officer of a number of regional and national music organizations, including Music Teachers National Association, of which he has served as chairman of the theory and composition section, and the American Society of Composers, Authors and Publishers.

**Please note:** Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.



## NOTES TO THE CONDUCTOR

The Mexican, as a result of his religious heritage, feels an inner desire to express love and honor for his Virgin. The Mexican fiesta, which is an integral part of this social structure, is a study in contrasts: It is both serious and comical, festive and solemn, devout and pagan, boisterous and tender.

“La Fiesta Mexicana,” which attempts to portray musically one of these fiestas, is divided into three movements. These movements, plus possible choreographic notes, are described below.

### I. Prelude and Aztec Dance.

The tolling of the church bells and the bold noise of fireworks at midnight officially announce the opening of the fiesta (opening pages of score). Groups of Mexicans from near and far slowly descend upon the huge court surrounding the old cathedral—some on foot, some by burro, and still others on bleeding knees, suffering out of homage to a past miracle.

After a brave effort at gaiety, the celebrators settle down on their serapes to a restless night (No. 1)\* until the church bells and fireworks again intrude upon the early quiet of the Mexican morn (No. 4).

At midday a parade is announced by the blatant blare of trumpets (No. 5). A band is heard in the distance (No. 6). The attention is focused on the Aztec dancers, brilliantly plumed and masked, who dance in ever-increasing frenzy to a dramatic climax (No. 7 to end of movement).

### II. Mass.

The tolling of the bells is now a reminder that the fiesta is, after all, a religious celebration. The rich and poor slowly gather within the walls of the old cathedral for contemplation and worship.

### III. Carnival.

Mexico is at its best on the days of the fiesta, a day on which passion governs the love, hate, and joy of the Mestizo and the Indio. There is entertainment for both young and old—the itinerant circus (first part of the movement), the market, the bull fight, the town band, and always the cantinas with their band of mariachis (Nos. 22–28)—on the day of days: fiesta.

This score is generously cued to be adaptable to smaller bands.

Total performance time is approximately 20 minutes. Each movement may be performed separately. Also, the mariachi song “La Negra” (from three measures before 22 to one measure after 28) may be performed as a separate composition. The same is possible with the “Aztec Dance” (from number 7 to the end of the first movement).

*Dr. H. Owen Reed*

\*The numbers in parentheses refer to rehearsal numbers in the score.

Playing time  
 1st movement-9:25  
 2nd movement-6:15  
 3rd movement-6:00  
 Total - 21:40

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# LA FIESTA MEXICANA

A Mexican Folk Song Symphony  
 for Concert Band

H. OWEN REED

## 1. PRELUDE and AZTEC DANCE Allegro maestoso (♩ = 60)

**PICCOLO**

**FLUTES** I II

**OBOES** I II

**CLARINETS** I II III

**ALTO CLARINET**

**BASS CLARINET**

**(\*)CONTRA - BASS CLARINET**  
 (8ve lower throughout)

**BASSOONS**

**(\*)CONTRA - BASSOON**  
 (8ve lower throughout)

**ALTO SAXOPHONES** I II

**TENOR SAXOPHONE**

**BARITONE SAXOPHONE**

**(\*)BASS SAXOPHONE**  
 (8ve lower throughout)

**HORNS** I II III IV

**CORNETS** I II III IV

**TROMBONES** I II III

**BARITONES**

**BASSES**

**STRING BASS**

**HARP**

**NOTE:**  
 if three timpani are available, set up  
 follow the tuning instructions above the staff.  
**TIMPANI**  
 if only two timpani are available, set up  
 follow tuning instructions below the staff and play small optional notes.

**Marimba, 4 Temple Blocks, Tubular Bells**

**PERCUSSION**  
 1 Snare Drum, Castanets, Maracas  
 2 tunable Tom Toms  
 Bass Drum (well damped)  
 Cymbals, Gong, Tambourine

**Allegro maestoso (♩ = 60)**

**Tubular Bells Solo**  
 R.H. *ff* 3 3 3 3 3 3 3 3

Note: This Score is written in concert key - no key nor octave transposition.  
 (\*)Optional

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unis. (bells up)

Hns. unis. (bells up) *cresc.* *ff* *dim.*

(Hns.) *cresc.* *ff* *dim.* *p*

1st Cor. *cresc.* *ff* *dim.*

Perc. 1 Tub. Bells 3

Perc. 2 Snare Drum 3 3 3 3

Perc. 4 Bass Dr. *f*

*ffz*

Hns. *p* *f* *cresc.* *ff* *dim.* *p*

(Hns.) *f* *cresc.* *ff* *dim.*

1st Cor. *f* *cresc.* *ff* *dim.*

Perc. 1 3

Perc. 2 S.D. 3 3 3 3

Perc. 4 B.D.

*ffz* *ffz* *ffz* *ffz* *ffz*

Obs. *f* 3 *cresc.*

Clas. *f* 3 *cresc.*

Alto Sax. (Hns.) 3 *cresc.*

Ten. Sax. (Hns.) 3 *cresc.*

Hns. (Hns.) 3 *cresc.*

Cor. unis. unis. *cresc.*

Tub. Bells *f* 3

Perc. 1

Perc. 2 S.D. 3 3 3 3

Perc. 4 B.D.

*ffz* *ffz* *ffz* *ffz* *ffz*

Obs. I

One 1st Cl. *ff* *pp*

Cl. II

One 2nd Cl. *pp*

Cl. III

Alto Sax. *ff* *p* *mf*

Ten. Sax. *ff* *p* *mf*

Hrn. I muted *ff* *p* *mf* *p*

Hrn. II muted *ff* *p* *mf* *p*

Cor. *ff* *f* *cresc.* *ff*

Tbn. I *ff* *f* *cresc.* *ff*

Tbn. II *ff* *f* *cresc.* *ff*

Tub. Bells *ff* *f* *cresc.* *ff*

Perc. 1 *ff*

Perc. 2 S.D. *ff*

Perc. 4 B.D. *ff*

1

Cl. I *pp*

Cl. II *pp*

Bar. Cl. *f*

C-Bar. Cl. *f*

Bass. *f*

1st Alto Sax. *f*

Ten. Sax. *f*

Hrn. *f*

Str. Bass (\*) *arco* *f*

Perc. 1 *f*

Perc. 2 (let vibrate) *mp* S.D. *mp*

Perc. 4 B.D. *p*

(\*) optional



One 1st Fl.

1st Fl.

Obs.

Cls.

Alto Cl.

Bass Cl.

Bsns.

Timp.

*pp - f*

2

Tutti

Fls.

Obs.

Cls.

Alto Cl.

Bass Cl.

Bsns.

Alto Sax.

Ten. Sax.

Bar. Sax.

Hns. I-III

1st Cor.

Bar.

One Ob. Solo

(sub tone)

(low W.W. sub tone)

Open Unis. I-III

One Cornet-Solo

(Hns.)

*mf*

Musical score for various instruments including Picc., Fls., Obs., Cls., Alto Cl., Bass Cl., Bsns., Alto Saxs., Ten. Sax., Bar. Sax., Hns., Cor., Trbn., Bar., Bsns., Timp., and Perc. 2. The score features dynamic markings such as *f*, *mf*, and *f*, and includes performance instructions like *unis. II-IV* and *Two Cors*. A large red watermark reading "Legal Use Requires Purchase" is overlaid across the page.



gue . . . . .

Picc.

Fls.

Obs.

Cl.

Alto Cl.

Bas Cl.

Bass.

Alto Saxs.

Ten. Sax.

Bar. Sax.

Hrn.

Corn.

Tuba.

Bar.

Bass

Timp.

Per. 2

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Piccolo, Flutes, Oboes, Clarinets, Alto Clarinet, Bass Clarinet, Bassoon, Alto Saxophones, Tenor Saxophone, and Baritone Saxophone. The brass section includes Horns, Cornets, and Tuba. The percussion section includes Baritone, Bass, and Tom-toms. The score features dynamic markings such as *mf*, *f*, and *cresc.* (crescendo). There are also performance instructions like *Tutti unis. I-II* and *mf*. A large red watermark reading "Legal Use Requires Purchase" is overlaid diagonally across the page. A circled number "3" is present at the top and bottom of the page.

Picc. *mf*  
 Fls. *mf*  
 Obs. *mf*  
 Cls. *mf* (div. phrasing)  
 Alto Cl. *mf* (div. phrasing)  
 Bass Cl. *mf*  
 Bass. *mf*  
 Alto Sax. *mf*  
 Ten. Sax. *mf*  
 Bar. Sax. *mf*  
 Hrn. *mf*  
 Cor. *mf* *cresc.* *f* *mf* *f*  
 Trbn. *mf* *cresc.* *f* *mf* *f*  
 Bar. *Tutti* *mf*  
 Basses  
 Tmp.  
 Perc. 2 *S.D.* *mf*

Picc. *sva...*

Fls. *sva...*

Obs. *f*

Cl. *cresc. f*

Alto Cl. *cresc. f*

Bass Cl. *cresc. f*

Bsns. *cresc. f*

Alto Saxs. *f*

Ten. Sax. *f*

Bar. Sax. *cresc. f*

Hns. *cresc. f*

Con. *mf unis. I-II*

Trbn. *mf p*

Bar. *f*

Bsns. *sf*

Timp. *sf* Change D to C

Perc. 2 *sf* S.D. Change D to C



Picc. *f* *cresc.*

Fls. *f* *cresc.*

Obs. *f* *cresc.*

Cl. *f* *cresc.*

Alto Cl. *f* *cresc.*

Bass Cl. *f* *cresc.*

C-Bass Cl. *f* *cresc.*

Bsns. *f* *cresc.*

C-Bsn. *f* *cresc.*

Alto Saxes. *f* *cresc.*

Ten. Sax. *f* *cresc.*

Bar. Sax. *f* *cresc.*

Bass Sax. *f* *cresc.*

Hns. *f* *cresc.*

Cor. *f* *cresc.*

Trbn. *mf* *cresc.*

Bar. *mf* *cresc.*

Beases *mf* *cresc.*

Str. Bsn *pizz.* *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Tubular Bells *ff*

S.D. *ff*

gus. . . . . gus. . . . .

Picc. *ff* *cresc.* *ff*

Fls. *ff* *cresc.* *ff*

Obs. *ff* *cresc.* *ff*

Clis. *ff* *cresc.* *ff*

Alto Cl. *ff*

Bass Cl. *ff*

C-Bass Cl. *ff*

Bass. *ff*

C-Bass. *ff*

Alto Saxes. *ff*

Ten. Sax. *ff*

Bar. Sax. *ff*

Bass Sax. *ff*

Hrn. *ff*

Corn. *cresc.* *ff poco dim.* *mf* *cresc.* *ff*

Trbn. *ff* *cresc.* *ff poco dim.* *mf* *cresc.* *ff*

Bar. *ff* *cresc.* *ff poco dim.* *mf* *cresc.* *ff*

Basses *ff* *cresc.* *ff poco dim.* *mf* *cresc.* *ff*

Str. Bass *ff*

Timp. *cresc.* *ff*

Perc. 1 *ff* *poco dim.* *ff*

Perc. 2 S.D. *ff*

Perc. 4 B.D. *ff*

*ff* *ff* *ff* *ff* *ff* *ff*



8va ..... 16va .....

Picc. *poco dim.* *f* *unis.* *f* 3

Fls. *poco dim.* *f*

Obs. *poco dim.* *f*

Cla. *poco dim.* *f* *unis.* *f* 3

Alto Cl. *f*

Bas Cl. *f*

C-Bas Cl. *f*

Bns. *f*

C-Bas. *f*

Alto Sax. *f*

Ten. Sax. *f*

Bar. Sax. *f*

Bas Sax. *f*

Hrs. *ff*

Cor. *poco dim.* *f* *unis.* 3 *cresc.* *ff* *poco dim.* *mf*

Trbs. *poco dim.* *f* *ff* *poco dim.* *mf*

Bar. *poco dim.* *f* *ff* *poco dim.* *mf*

Basses *poco dim.* *f* *ff* *poco dim.* *mf*

Str. Bas *poco dim.* *f*

Timp. *poco dim.* *f* *Change C to D*

Perc. 1 *f* *Change C to D*

Perc. 2 S.D. *f* 3 B.D. *f*

Perc. 4 *ffz* *ffz* *ffz* *ffz* *ffz*



16va

Picc. *ff gva. poco dim. cresc.*

Fls. *ff gva. poco dim. cresc.*

Obs. *ff poco dim. cresc.*

Clis. *ff poco dim. cresc.* (1st Sax.)

Alto Cl.

Bass Cl.

C-Bass Cl.

Bsns.

C-Bsn.

Alto Saxs.

Ten. Sax.

Bar. Sax.

Bass Sax.

Hns.

Cor.

Trbs.

Bar.

Bases

Str. Bas

Timp.

Perc. 1 *3*

Perc. 2 *S.D. 3*

Perc. 4 *B.D.*

(1st Sax.)

Cl. *dim. poco a poco* *mf* *dim. poco a poco*  
 Alto Cl. *dim. poco a poco* *mf* *dim. poco a poco*  
 Bass Cl. *dim. poco a poco* *mf* *dim. poco a poco*  
 C-Bass Cl. *dim. poco a poco* *mf* *dim. poco a poco*  
 Bass. *dim. poco a poco* *mf* *dim. poco a poco*  
 C-Bass. *dim. poco a poco* *mf* *dim. poco a poco*  
 Alto Sax. *dim. poco a poco* *mf* *p*  
 Ten. Sax. *dim. poco a poco* *p*  
 Bar. Sax. *dim. poco a poco* *(Bass Cl. - Bass.)* *mf* *dim. poco a poco*  
 Bass Sax. *dim. poco a poco* *mf* *dim. poco a poco*  
 Hns. *dim. poco a poco* *mf* *dim. poco a poco*  
 Cors. *(muted)*  
 Trbn. *dim.* *mf* *dim.* *p*  
 Bar. *dim.* *mf* *dim.* *p*  
 Basses *dim. poco a poco* *mf* *dim.* *p*  
 Str. Bass *dim. poco a poco* *mf* *dim. poco a poco*  
 Timp. *mf* *dim.* *p*  
 Perc. 1 Tub. Bells. 3 3 3 3 3 3 *mf* *dim.* *p* *(Change to Temple Blocks)*



(Ob.)

1st Fl. *mf* *ff* *ritard.*

Obs. *f* *ff* *ritard.* *p*

Cl. *p* *ritard.*

Alto Cl. *ritard.*

Bass Cl. *ritard.*

Bsns. *ritard.*

C-Bsn. *ritard.*

Alto Saxes. *ritard.*

Ten. Sax. *ritard.*

Bar. Sax. *ritard.*

Bass Sax. *ritard.*

Hrn. *mp* *dim.* *poco* *a* *poco* *p* *ritard.*

Cor. *mp* *dim.* *poco* *a* *poco* *p* *ritard.*

Trbn. *ritard.*

Bar. *ritard.*

Bsns. *ritard.*

Str. Bsn. *ritard.*

Timp. *ritard.* (Change D to C)

Perc. 1 *f* *mf* *p* (Change D to C) *ritard.*

Perc. 2 *f* *S.D.* *ritard.*

5 a tempo

Oba. *mf cresc. f > dim. p cresc. ff mf cresc.*

Cla. *mf cresc. f > dim. p cresc. ff mf cresc.*

Alto Cl. *mf cresc. f > dim. p cresc. ff mf cresc.*

Bass Cl. *mf cresc. f > dim. p cresc. ff mf cresc.*

Bass. *mf cresc. f > dim. p cresc. ff mf cresc.*

C-Bass. *mf cresc. f > dim. p cresc. ff mf cresc.*

Alto Sax. *mf cresc. f > dim. p cresc. ff mf cresc.*

Ten. Sax. *mf cresc. f > dim. p cresc. ff mf cresc.*

Bar. Sax. *mf cresc. f > dim. p cresc. ff mf cresc.*

Bass Sax. *mf cresc. f > dim. p cresc. ff mf cresc.*

Hrn. *mf cresc. f > dim. p cresc. ff mf cresc.*

Com. *mf cresc. f > dim. mf f > dim. p f 3*  
*unis. I-II (Two Comets off stage) (On stage)*  
*unis. III-IV*

Trbn. *mf cresc. ff f cresc.*

Bar. *mf unis. ff f cresc.*

Basses *mf div. ff f cresc.*

Str. Bass

Timp. *mf cresc. f S.D. cresc.*

Perc. 2

Perc. 4 *mf*

Bass Drum

5 a tempo

"EL TORO" 17  
March tempo  
♩ = ♩ (♩ = 120) (In 1)

This musical score is for the march "El Toro" (No. 17) by John Philip Sousa. It is in 1/2 time with a tempo of 120 beats per minute. The score is arranged for a full band and includes the following parts:

- Woodwinds:** Oboe (Obs.), Clarinet (Cl.), Alto Clarinet (Alto Cl.), Bass Clarinet (Bass Cl.), Bassoon (Bass.), Contrabassoon (C-Bass.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bar. Sax.), Bass Saxophone (Bass Sax.), Horn (Horn), and Cornet (Corn.).
- Brass:** Trumpet (Trb.), Baritone (Bar.), and Basses.
- Percussion:** Snare Drum (S.D.), Bass Drum (B.D.), and Cymbal.

The score features dynamic markings such as *f*, *cresc.*, *ff*, *dim.*, and *mf*. It includes performance instructions like "One Clarinet (off stage)", "Two Cors. (off stage)", "One Trb. (off stage)", "One Tube (off stage)", "S.D. (off stage)", and "Bass Drum with Cymbal attached (off stage)". The score is marked with a large red watermark that reads "Legal Use Only".

6

off stage *ff*

Cls.

*dim. molto* *pp*

Alto Cl.

*dim. molto* *pp*

Bas. Cl.

*dim. molto* *pp*

Com. I II

off stage *pp*

1st Trb.

off stage *ff*

Bases

off stage *ff*

Perc. 2

off stage

Perc. 4

6

off stage

Cls.

Alto Cl.

Bas. Cl.

Alto Saxs.

Ten. Sax.

Bar. Sax.

Com. I II

off stage

Trbn.

off stage *dim.*

Bar.

off stage

Bases

off stage

Perc. 2

off stage

Perc. 4

Picc.

Fis.

Obs.

Clis.

Alto Cl.

Bass Cl.

Bsns.

Alto Saxs.

Ten. Sax.

Bar. Sax.

Hrs.

Cors.

Trbs.

Bar.

Bsns.

Perc. 2

Perc. 4

*on stage*

*ff*

*Tutti (on stage)*

*unis.*

*gliss.*

*ff*

gug

Picc.

Fls.

Obs.

Clis.

Alto Cl.

Bass Cl.

Bans.

Alto Saxs.

Ten. Sax.

Bar. Sax.

Hns.

Cors.

Trbs.

Bar.

Bases

Perc. 2

Perc. 4

ff

cresc.

III-IV

gliss.

Detailed description: This is a page of a musical score for a large ensemble. It features 20 staves, each labeled with an instrument. The instruments are: Piccolo (Picc.), Flutes (Fls.), Oboes (Obs.), Clarinets (Clis.), Alto Clarinet (Alto Cl.), Bass Clarinet (Bass Cl.), Bassoon (Bans.), Alto Saxophones (Alto Saxs.), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bar. Sax.), Horns (Hns.), Cor Anglais (Cors.), Trumpets (Trbs.), Baritone (Bar.), Basses (Bases), Percussion 2 (Perc. 2), and Percussion 4 (Perc. 4). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A large red watermark 'Legal Requisites Purchase ONLY' is overlaid diagonally across the page. At the top left, there is a 'gug' marking above a dotted line. In the lower right section, there are markings for 'ff' (fortissimo), 'cresc.' (crescendo), and 'III-IV' (fingerings). The 'Trbs.' staff has 'gliss.' (glissando) markings. The 'Perc. 2' and 'Perc. 4' staves show rhythmic patterns.

### Meno mosso

Musical score for 'Meno mosso' with parts for 1st Fl., Obs., Cors., Trbs., Bar., Basses, Str. Bam., Timp., and Perc. 2. The score includes dynamic markings such as *fff* and *f*, and tempo directions like *meno mosso*. It also features performance instructions: 'Rim shot', 'Change C to D', and '(Two Bases)'. A large red watermark 'Requies Purchase' is visible across the score.

### Meno mosso

**7**  
**Vivace** (♩ = 144) "Aztec Dance"  
(Two 1st Fls.) *unis.* *stille* *div.*  
(Two Obs.) *mf* *stille* *div.*

Musical score for 'Vivace (Aztec Dance)' with parts for 1st Fl., Obs., Cors. I & II, Trbs., Bar., Basses, Str. Bam., Timp., Perc. 1, and Perc. 3. The score includes dynamic markings like *ff*, *dim. poco a poco*, and *p*. It also features performance instructions: 'Hard mallets', 'Temple Blocks', and '(1st time only)'. A large red watermark 'Requies Purchase' is visible across the score.

**7** **Vivace** *dim. poco a poco*  
\* The Mexican Indian "Teponaxtle" (if available) may be substituted for Timpal from **7** to **8**

This musical score page contains three systems of staves for various instruments. The first system includes 1st Fl., Obs., Cors. I & II, Trbs. I & II, Timp., Perc. 1 (Temple Blocks), Perc. 2 (Castanets), and Perc. 3 (Tom Toms). The second system includes 1st Fl., Obs., Cors. I & II, Timp., Perc. 1 (T.B.), Perc. 2 (Cast.), and Perc. 3 (T.T.). The third system includes 1st Fl., Obs., Cors. I & II, 3rd Trb., Timp., Perc. 1 (T.B.), Perc. 2 (Cast.), and Perc. 3 (T.T.). The score features various musical notations such as dynamics (mf, f, p), articulation (staccato, staccatissimo), and performance instructions (muted, flutter tongue). A large red watermark reading 'Purchase Required' is overlaid diagonally across the page.



8

1st Fl.

Obs.

Cl. *mf* *simile*

Alto Cl. *mf* *simile* *velli.*

Bass Cl.

Bass.

Alto Sax.

Ten. Sax.

Bar. Sax.

Bass Sax.

Hrn. *mf* *flutter* *Tutti-open* *f* *fp*

Cor. *mf* *open* *(unis.)* *f* *fp*

Trbn. I *(Hrn.)* *mf* *f* *fp*

Trbn. II

Bar.

Euphon.

Timp. *mf*

Perc. 1 *T.B.* *mf*

Perc. 2 *Cas.* *mf*

Perc. 3 *T.T.* *mf*

8

Preview Use Requires Purchase

Fls. *Tutti* *mf* *f* *mf*

Obs. *Tutti* *mf* *f* *mf*

Clas. *f* *mf*

Alto Cl. *f* *mf*

Bass Cl. *f* *mf*

Bass. *f* *mf*

Alto Sax. *f* *mf*

Ten. Sax. *f* *mf*

Bar. Sax. *f* *mf*

Bass Sax. *f* *mf*

Hns. *f* *mf*

Corr. *f* *mf*

Trib. I *f*

Trib. II *f*

Bar. *mf* *f* *mf* (One Bar.)

Basses *mf* *f* *mf* (one Bass)

Timp. *f* *mf*

Perc. 1 *f* *mf*

Perc. 2 *Cast.* *mf* *f* *mf* *f* *mf* *f*

Perc. 3 *T.T.* *mf* *f* *mf* *f* *mf* *f*

Fls.

Obs.

Cls.

Alto Cl.

Bass Cl.

Bass.

Alto Saxs.

Ten. Sax.

Bar. Sax.

Bass Sax.

Hns.

Cors.

Bar.

Basses

Timp.

Perc. 1  
T.B.

Perc. 2  
Cast.  
mf = f

Perc. 3  
T.T.

*simile*

*mf* = *f*

*f*

*p*

\*P<sub>1</sub> vs. P<sub>4</sub> is correct

This page of a musical score includes the following parts and markings:

- Fls.** (Flutes): Two staves with melodic lines and dynamic markings.
- Obs.** (Oboes): Two staves with melodic lines and dynamic markings.
- Cls.** (Clarinets): Two staves with melodic lines and dynamic markings.
- Alto Cl.** (Alto Clarinet): One staff with melodic line.
- Bas. Cl.** (Bass Clarinet): One staff with melodic line.
- Bas.** (Bassoon): One staff with melodic line and dynamic markings.
- Alto Sax.** (Alto Saxophone): One staff with melodic line and dynamic markings.
- Ten. Sax.** (Tenor Saxophone): One staff with melodic line and dynamic markings.
- Bar. Sax.** (Baritone Saxophone): One staff with melodic line and dynamic markings.
- Bas. Sax.** (Bass Saxophone): One staff with melodic line and dynamic markings.
- Hrn.** (Horn): Two staves with melodic lines and dynamic markings.
- Cor.** (Cor Anglais): Two staves with melodic lines and dynamic markings.
- Bar.** (Baritone): One staff with melodic line and dynamic markings.
- Trumps** (Trumpets): Two staves with melodic lines and dynamic markings.
- Timp.** (Timpani): One staff with rhythmic patterns.
- Perc. 1** (Percussion 1): One staff with rhythmic patterns, including T.B. (Tom Tom).
- Perc. 2** (Percussion 2): One staff with rhythmic patterns, including Cast. (Castanets).
- Perc. 3** (Percussion 3): One staff with rhythmic patterns, including T.T. (Tom Tom).

Dynamic markings such as *poco cresc.*, *mf*, *p*, and *f* are used throughout the score.

Fls.

Obs.

Cls.

Alto Cl.

Bas Cl.

Bsns.

Alto Sax.

Ten. Sax.

Bar. Sax.

Bas Sax.

Hrn.

Cor.

Trbn.

Bar.

Bsns.

Timp.

Perc. 1

Perc. 2

Perc. 3

*cresc.*

*mf*

*ff*

*vall.*

*Tutti open*

*open*

*Cak.*

*T.T.*

Picc.

Fis.

Obs.

Cl. s.

Alto Cl.

Bas. Cl.

Bass.

C-Bass.

Alto Sax.

Ten. Sax.

Bar. Sax.

Com.

Trbs.

Bar.

Str. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

808

Change F to G

Change A to G

Change to Maracas

T.T.

B. Dr.

Solo

T.B. Solo

Solo

Solo

Change to suspended cymbal

*mp cresc.*

*mp cresc.*

*mp cresc.*

*Tutti simile*

*pizz. cresc.*

*mf*

*mf*

*mf cresc.*

*mf*

*mf*

*mf*

*mf*

*f*

*f*



*gva*

*simile*

*f*

Picc.

Fls.

Obs.

Clis.

Alto Cl.

*simile*

Alto Saxs.

Ten. Sax.

Bar. Sax.

*simile*

Hns.

*mf*

Cons.

*mf*

Trbs.

Bar.

Str. Bass

*f*

Timp

*f*

Perc. 1

*f*

Perc. 2

*f*

Perc. 3

*f*

Perc. 4

*f*

Strike Cym. on the dome with spare drum stick.

Cym.

*f*

Picc.  
Fls.  
Obs.  
Cls.  
Alto Cl.  
Alto Sax.  
Ten. Sax.  
Hns.  
Cor.  
Trbs.  
Bar.  
Bases  
Str. Bases  
Timp.  
Perc. 1 (T.B., Maracas)  
Perc. 2 (T.T.)  
Perc. 3 (Cym.)  
Perc. 4



Flcc.  
 Fls.  
 Obs.  
 Cls.  
 Alto Cl.  
 Bass Cl.  
 Bsns.  
 Alto Saxs.  
 Ten. Sax.  
 Bar. Sax.  
 Hns.  
 Cor. unis.  
 Trbs.  
 Bar. unis.  
 Bsns.  
 Str. Bsns.  
 Timp.  
 Perc. 1 T.B.  
 Perc. 2 Maracas  
 Perc. 3 T.T.  
 Perc. 4 Cym.

Musical score for a large ensemble. The score is for page 31 and features a large red watermark reading "Legal Use Requires Purchase". The instruments listed on the left are: Flcc., Fls., Obs., Cls., Alto Cl., Bass Cl., Bsns., Alto Saxs., Ten. Sax., Bar. Sax., Hns., Cor. unis., Trbs., Bar. unis., Bsns., Str. Bsns., Timp., Perc. 1 (T.B.), Perc. 2 (Maracas), Perc. 3 (T.T.), and Perc. 4 (Cym.). The score includes various musical notations such as notes, rests, and dynamic markings. A tempo marking "gus" is present at the top right. A key signature change is indicated by "Change G to A" above the Timp. staff.

Picc. *sva*  
 Fls.  
 Obs.  
 Cls.  
 Alto Cl. *ff*  
 Bass Cl. *ff*  
 Bsns.  
 Alto Saxs. *ff*  
 Ten. Sax. *ff*  
 Bar. Sax. *ff*  
 Hns. *ff*  
 Cors.  
 Trbns.  
 Bar. *ff*  
 Basses *ff*  
 Str. Bass *f*  
 Timp. *ff*  
 Perc. 1 *ff*  
 Perc. 2 *ff* Maracas  
 Perc. 3 *ff* T.T.  
 Perc. 4 *ff* Cym (at edge) (Strike on dome)

Picc.

Obs.

Cls.

Alto Cl.

Bass Cl.

C-Bass Cl.

Bsns.

Alto Sax.

Ten. Sax.

Bar. Sax.

Bass Sax.

Hrn.

Cor.

Trbn.

Bar.

Bases

Str. Bass

Timp.

Perc. 1 T.B.

Perc. 2 Maracas

Perc. 3 T.T.

Perc. 4 Cym. (at edge) (at edge) (at edge)

Change to Bass Drum

Detailed description: This is a page of a musical score for a large ensemble. It contains 24 staves, each labeled with an instrument. The instruments are: Piccolo (Picc.), Oboe (Obs.), Clarinet (Cls.), Alto Clarinet (Alto Cl.), Bass Clarinet (Bass Cl.), Contrabass Clarinet (C-Bass Cl.), Bassoon (Bsns.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bar. Sax.), Bass Saxophone (Bass Sax.), Horn (Hrn.), Cor Anglais (Cor.), Trumpet (Trbn.), Trombone (Bar.), Basses (Bases), String Bass (Str. Bass), and Timpani (Timp.). The percussion section includes four parts: Perc. 1 (T.B.), Perc. 2 (Maracas), Perc. 3 (T.T.), and Perc. 4 (Cym. with 'at edge' markings). The score is written in a common time signature and features complex rhythmic patterns, including triplets and sixteenth notes. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the page. The page number '11' is in a box at the top left, and '33' is in the top right corner. At the bottom left, there is a small box with '11' and the code 'BDM03027C'.

Fls.

Obs.

Cls.

Alto Cl.

Bas. Cl.

C-Bas. Cl.

Bsns.

C-Bsn.

Alto Saxs.

Ten. Sax.

Bar. Sax.

Bas. Sax.

Hns.

Corn.

Trbs.

Bar.

Bassos

Str. Bas.

Timp.

Perc. 1

Perc. 2  
Mar.

Perc. 3  
T.T.

Perc. 4  
B.D. Cym (at edge) B.D. Gong

Largo (♩ = 50-60) *gva.*

The musical score is for the second movement, '2. MASS', in a Largo tempo with a metronome marking of ♩ = 50-60. It begins with a *gva.* (ritardando) marking. The score is arranged for a full orchestra and includes the following parts:

- Piccolos**: Part I, starting with a *dim.* marking.
- Flutes**: Parts I and II, starting with a *dim.* marking.
- Oboes**: Part I, starting with a *dim.* marking.
- Clarinet**: Parts I, II, and III, starting with a *dim.* marking.
- Alto Clarinets**: Part I, starting with a *dim.* marking.
- Bass Clarinets**: Part I, starting with a *dim.* marking.
- C-Bass Clarinet**: Part I, starting with a *dim.* marking.
- Bassoons**: Part I, starting with a *dim.* marking.
- C-Bassoon**: Part I, starting with a *dim.* marking.
- Alto Saxophones**: Parts I and II, starting with a *dim.* marking.
- Tenor Saxophones**: Part I, starting with a *dim.* marking.
- Baritone Saxophones**: Part I, starting with a *dim.* marking.
- Bass Saxophone**: Part I, starting with a *dim.* marking.
- Horns**: Parts I, II, III, and IV, starting with a *dim.* marking.
- Cornets**: Parts I, II, III, and IV, starting with a *dim.* marking.
- Trombones**: Parts I, II, and III, starting with a *dim.* marking.
- Baritone**: Part I, starting with a *dim.* marking.
- Basses**: Part I, starting with a *dim.* marking. A note indicates '(two Basses)'.
- String Bass**: Part I, starting with a *dim.* marking. A note indicates 'arco'.
- Timpani**: Part I, starting with a *dim.* marking. A note indicates 'Set up'.
- Percussion**: Part 1 (Tubular Bells) and Part 4 (Sua. Cym. let yibr.), starting with a *dim.* marking.

The score features various dynamic markings including *dim.* (diminuendo), *pp* (pianissimo), and *ff* (fortissimo). Performance instructions such as *arco* and 'Set up' are included. The piece concludes with a *Largo* marking.

12

Musical score for Hns. II IV, Trbs., Basses, Str. Bass, Timp., and Perc. 1. Hns. II IV: Rest. Trbs.: 2nds (pp), 1sts (p), (2nds) (mp), (1sts) (p), (2nds) (mf). Basses: pp, p, mp, p, mp, p, mf. Str. Bass: pp. Timp.: (Hns.)  $\frac{3}{8}$ . Perc. 1: T.B. 3 3 3 3 p 3 3. Change to Marimba.

12

Musical score for Fis., Obs., 1st Cls., and Bsns. Fis.: no vibrato, mf. Obs.: no vibrato, mf, unis. 1st Cls.: no vibrato, mf. Bsns.: mf.

Musical score for Ten. Sax., Hns., and Cors. Ten. Sax.: no vibrato I-III, mf, p. Hns.: mf, unis. II-IV, mf, p. Cors.:  $\frac{4}{8}$  morendo,  $\frac{5}{8}$  morendo, mf, p.

Musical score for Trbs., Bar., Basses, and Str. Bass. Trbs.: mp, mf, mp, mf, mp, mf, mp, mf, mp, mf. Bar.: mp, mf, mp, mf, mp, mf, mp, mf, mp, mf. Basses (Two Tubas): mp, mf, mp, mf, mp, mf, mp, mf, mp, mf. Str. Bass: mp, mf, mp, mf, mp, mf, mp, mf, mp, mf.

Musical score for Timp. and Perc. 1. Timp.: (Hns.)  $\frac{5}{8}$  morendo,  $\frac{4}{8}$  morendo, pp. Perc. 1:  $\frac{4}{8}$  *dim.*,  $\frac{4}{8}$  *poco*,  $\frac{4}{8}$  *a poco*, pp. Marimba use soft mallets (actual pitch). (don't roll).

13 *8va.* *Soli* *f gva.* *(Picc.)* *p*

Picc. *f gva.* *(Picc.)* *p*

Fls. *p* *f*

Obs. *p* *f* *(Ob.)* *f* *ff* *p* *f*

Cls. *p* *f*

Alto Cl. *f*

Bsns. *p* *f* *ff* *p*

Alto Saxs. *mf* *cresc.* *f* *p* *mf*

Ten. Sax. *mf* *cresc.* *f* *p* *mf*

Bar. Sax. *(Ben.)* *f* *ff* *mf*

Hns. *p* *f*

Cors. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Trbs. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Bar. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Basess *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Str. Basess *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *plzz.*

Timp. *8* *sfz*

Perc. 1 *Marimba* *mp*

13

Picc.

Flute part with musical notation, including dynamics like *f* and *p*.

Fls.

Flute I part with musical notation, including dynamics like *p* and *f*.

Obs.

Oboe part with musical notation, including dynamics like *f* and *p*.

Clis.

Clarinet I part with musical notation, including dynamics like *f* and *p*.

Alto Cl.

Alto Clarinet part with musical notation, including dynamics like *f* and *p*.

Bass Cl.

Bass Clarinet part with musical notation, including dynamics like *f* and *p*.

C-Bass Cl.

Contrabass Clarinet part with musical notation, including dynamics like *f* and *p*.

Bsns.

Bassoon part with musical notation, including dynamics like *f* and *p*.

C-Bsn.

Contrabassoon part with musical notation, including dynamics like *f* and *p*.

Alto Sax.

Alto Saxophone part with musical notation, including dynamics like *f* and *p*.

Ten. Sax.

Tenor Saxophone part with musical notation, including dynamics like *f* and *p*.

Bar. Sax.

Baritone Saxophone part with musical notation, including dynamics like *f* and *p*.

Bass Sax.

Bass Saxophone part with musical notation, including dynamics like *f* and *p*.

Hns.

Horn part with musical notation, including dynamics like *f* and *p*, and marking *unis. II-IV*.

Coro.

Coronet part with musical notation, including dynamics like *mp*, *mf*, *f*, *cresc.*, and *div.*.

Trbn.

Trumpet part with musical notation, including dynamics like *mp*, *mf*, *f*, *cresc.*, and *div.*.

Bar.

Baritone part with musical notation, including dynamics like *mp*, *mf*, *f*, *cresc.*, and *div.*.

Basson

Bassoon part with musical notation, including dynamics like *mp*, *mf*, *f*, *cresc.*, and *div.*.

Str. Bass

String Bass part with musical notation, including dynamics like *mp*, *mf*, *f*, *cresc.*, and *div.*.

Perc. 1

Marimba and Tubular Bells part with musical notation, including dynamics like *f*.



*gua.*

Picc.

Fls.

Obs. *unis.* *div.* *unis.*

Cl.

Alto Cl.

Bass Cl.

C-Bass Cl.

Bsns.

C-Bsn.

Alto Saxs.

Ten. Sax

Bar. Sax.

Bass Sax.

Hns.

Cons. *poco dim.* *mf* *ff* *unis.* *cresc.*

Trbs. *poco dim.* *mf* *ff*

Bar.

Basses *mf* (one Bass)

Str. Bass

Timp.

Perc. 1 *sim.* *Change to Marimba*

Perc. 4 *Cym. let vibrate* *B.D.* *Change to Tambourine*



*rubato*..... **Meno mosso**

Score includes parts for: Picc., Fla., Obs., Cla., Alto Cl., Bass Cl., Bass., Alto Sax., Ten. Sax., Bar. Sax., Horns, Com., Trbn., Bar., Basses, Timp., Perc. 1 (Mar.), Perc. 4 (Tambourine).  
 Dynamic markings: *mf*, *f*, *ff*, *p*, *p molto dim.*, *PPP*.  
 Performance instructions: Solo (off stage), *rubato*, *div.*, *Change G to A*, *pp*.

**Meno mosso** *pp*

musical score for various instruments including Picc., Fls., Obs., Cls., Alto Cl., Bass Cl., C-Bass Cl., Bass., C-Bass., Alto Saxs., Ten. Sax., Bar. Sax., Bass Sax., Hns., Cors., Trbs., Bar., Basses, Str. Bass, and Timp.

Dynamic markings include *mf*, *p*, *mf diminuendo*, and *pp*. Performance instructions include *div.*, *rubato*, *morendo*, *others*, *Sblo(off stage)*, and *others*.

Rehearsal marks: *8va.* at the beginning of the first and second systems.

Tempo/Performance changes: *Change A to G* at the bottom of the Timp. staff.



Preview Requires Purchase

Allegro con brio (♩ = 152)

16.....

Piccolos

Flutes

Oboes

Clarinets

Alto Clarinets

Bas Clarinets

Bassoons

Alto Saxophones

Tenor Saxophones

Horns

Cornets

Harp

three timpani set-up

Timpani

two timpani set-up

Percussion 1

Marimba (med. mallets)

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolos, Flutes, Oboes, Clarinets (Soprano, Alto, Bass), and Bassoons. The brass section includes Horns (I, II, III, IV) and Cornets (I, II). The strings are represented by Harp and Percussion 1, which includes three timpani set-up, two timpani set-up, and Marimba (medium mallets). The score begins at measure 16. Dynamics range from *f* (forte) to *ff* (fortissimo). Performance markings include *gua* (glissando), *div.* (divisi), and *unis.* (unison). The tempo is marked as *Allegro con brio* with a quarter note equal to 152 beats per minute.

Allegro con brio

The image displays a page of a musical score for a band, numbered 44. The score is arranged in systems, each containing staves for different instruments. The instruments listed on the left are Clarinet (Cl.), Bassoon (Bns.), Horn (Hns.), Cor Anglais (Cora. I and II), and Trumpet (Trbs.). The score includes various musical notations and dynamics. Key markings include 'gva' (ritardando), 'cresc.' (crescendo), 'ff' (fortissimo), 'div.' (divisi), and 'dim.' (diminuendo). The score is overlaid with a large, semi-transparent red watermark that reads 'Resale Requires Purchase' diagonally across the page.

17

Flcc.   
 Fls.   
 Obs.   
 Cls.   
 Alto Cl.   
 Bass Cl.   
 Bsns.   
 (A. Cl.)   
 Alto Sax.   
 (Bass Cl.)   
 Ten. Sax.   
 Bar. Sax.   
 Hns.   
 Cor.   
 Trbs.   
 Harp   
 Perc. 1   
 Marimba   
 Change to Temple Blocks

17

*gus.* .....

Picc.

Musical staff for Piccolo (Picc.). The staff contains a melodic line with a dynamic marking of *cresc.* followed by *ff*. The notes are mostly quarter and eighth notes with some slurs.

Fls.

Musical staff for Flute (Fls.). The staff contains a melodic line with a dynamic marking of *cresc.* followed by *ff*. The notes are mostly quarter and eighth notes with some slurs.

Obs.

Musical staff for Oboe (Obs.). The staff contains a melodic line with a dynamic marking of *cresc.* followed by *ff*. The notes are mostly quarter and eighth notes with some slurs.

Clas.

Musical staff for Clarinet (Clas.). The staff contains a melodic line with a dynamic marking of *cresc.* followed by *ff*. The notes are mostly quarter and eighth notes with some slurs.

Alto Cl.

Musical staff for Alto Clarinet (Alto Cl.). The staff contains a melodic line with a dynamic marking of *cresc.* followed by *ff*. The notes are mostly quarter and eighth notes with some slurs.

Bass Cl.

Musical staff for Bass Clarinet (Bass Cl.). The staff contains a melodic line with a dynamic marking of *cresc.* followed by *ff*. The notes are mostly quarter and eighth notes with some slurs.

Bass.

Musical staff for Bassoon (Bass.). The staff contains a melodic line with a dynamic marking of *cresc.* followed by *ff*. The notes are mostly quarter and eighth notes with some slurs.

Alto Sax.

Musical staff for Alto Saxophone (Alto Sax.). The staff contains a melodic line with a dynamic marking of *cresc.* followed by *ff*. The notes are mostly quarter and eighth notes with some slurs.

Ten. Sax.

Musical staff for Tenor Saxophone (Ten. Sax.). The staff contains a melodic line with a dynamic marking of *cresc.* followed by *ff*. The notes are mostly quarter and eighth notes with some slurs.

Bar. Sax.

Musical staff for Baritone Saxophone (Bar. Sax.). The staff contains a melodic line with a dynamic marking of *cresc.* followed by *ff*. The notes are mostly quarter and eighth notes with some slurs.

Hrn.

Musical staff for Horn (Hrn.). The staff contains a melodic line with a dynamic marking of *cresc.* followed by *ff*. The notes are mostly quarter and eighth notes with some slurs.

Cor.

Musical staff for Cor Anglais (Cor.). The staff contains a melodic line with a dynamic marking of *cresc.* followed by *ff*. The notes are mostly quarter and eighth notes with some slurs.

Trbs. I

Musical staff for Trumpet I (Trbs. I). The staff contains a melodic line with a dynamic marking of *cresc.* followed by *ff*. The notes are mostly quarter and eighth notes with some slurs.

Trbs. II

Musical staff for Trumpet II (Trbs. II). The staff contains a melodic line with a dynamic marking of *cresc.* followed by *ff*. The notes are mostly quarter and eighth notes with some slurs.

Bar.

Musical staff for Baritone (Bar.). The staff contains a melodic line with a dynamic marking of *cresc.* followed by *ff*. The notes are mostly quarter and eighth notes with some slurs.

Basses

Musical staff for Basses. The staff contains a melodic line with a dynamic marking of *cresc.* followed by *ff*. The notes are mostly quarter and eighth notes with some slurs.

Harp

Musical staff for Harp. The staff contains a melodic line with a dynamic marking of *cresc.* followed by *ff*. The notes are mostly quarter and eighth notes with some slurs.



The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their corresponding staves. The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark is overlaid diagonally across the page, reading "Legal Use Requires Purchase".

**Instrument List:**

- Picc.
- Fls.
- Obs.
- Cls.
- Alto Cl.
- Bass Cl.
- Bass.
- Alto Sax.
- Ten. Sax.
- Bar. Sax.
- Hrn.
- Corn.
- Tbn. I
- Tbn. II
- Bar.
- Bases
- Harp

**Dynamic Markings:**

- f* (forte)
- cresc.* (crescendo)
- ff* (fortissimo)
- dim.* (diminuendo)

**Other Notations:**

- gua* (glissando)
- div* (divisi)
- Triplet markings (3)

gva. .... gva. ....

Picc.

Fls.

Obs.

Cls.

Alto Cl.

Bass Cl.

Bass.

Alto Sax.

Ten. Sax.

Bar. Sax.

Bass Sax.

Hrn.

Cor.

Bar.

Bassoon

Harp

*dim.* *pp*

*dim.* *pp*

*dim.* *pp*

*dim.* *pp*

*p*

3 3 3 3 3 3

gva.....

Picc. *cresc. poco a poco ff*

Fls. *cresc. poco a poco ff*

Obs. *cresc. poco a poco ff*

Cls. *cresc. a poco ff*

Alto Cl. *cresc. ff*

Bas. Cl. *cresc. poco a poco ff*

Bass. *cresc. poco a poco ff*

Alto Sax. *f ff*

Ten. Sax. *f ff*

Bar. Sax. *f ff*

Bas. Sax. *f ff*

Hrn. *cresc. poco a poco ff*

Corn. *cup mute div. 1st Corn. mf*

Bar. *f ff*

Basson. *f ff*

Harp *cresc. poco a poco ff*

3 3 3 3 3

18 G♯ D♯

Fla. *mf*

Cla. I *mf*

Cla. II *mf* *unis.*

Alto Cl. *mf*

Bas Cl. *mf*

Bass. *mf* *unis.*

Corn. *mf* *(cup mutes)* *(div. 2nd)*

Fla. *mf* *sva.*

Cla. I *mf*

Cla. II *mf*

Alto Cl. *mf*

Bas Cl. *mf*

Bass. *mf*

Ten. Sax. *pp* *dim.*

Bar. Sax. *pp* *dim.*

Hrn. I *pp* *dim.*

Hrn. III *pp* *dim.*

Corn. *mf* *IV.*

Str. Bass *mf* *8*

Harp *f*

*G<sup>4</sup>*  
*D<sup>4</sup>*

8

Fls.

Clas. I

Clas. II

Alto Cl.

Bass Cl.

Bans.

Cor.

8

Fls.

Clas.

Alto Cl.

Bass Cl.

Bans.

1st Alto Sax.

Ten. Sax.

Hns.

Cor.

Str. Bass

Harp

*dim.*

*dim.*

*dim.*

*dim.*

*pp*

*pp*

*pp*

*mp*

*mp*

*mp*

*pp*

*pp*

*cresc.*

*poco*

*a*

*3*

*3*

*muted*

*muted II*

*mp*

*mp*

*cresc.*

*poco*

*a*

*I*

*III*

*pizz.*

*mf*

*pp*

*cresc.*

*poco*

*a*

*3*

*3*

*mp*

*Horn cue*

*(Harp cue)*

*Hns. I & III cued in 1st Cor.*



Picc. *mf*

Fls. *mf*

Obs. *mf*

Cls. *mf*

Alto Cl. *mf*

Bas Cl. *mf*

Bass. *mf*

Cors. *dim.* *pp*

Trbn. *dim.* *pp*

Bar. (One Bar.) *Solo* *f* *Tutti* *f*

Bassos

Str. Bass

Harp

Perc. 1 *Tempo Mobs* *p* *S.D.*

Perc. 2 *p*

Perc. 3 *T.T.* *mf*

Perc. 4

*uniso.*

*unis. II-IV (open)*

*8*

*8*

Meno mosso  
"La Negra" to [28]

Picc. *gva*

Fla. *gva* One 1st Fl. (no vibrato)

Obs. *gva* One Cl.

Cl. *gva*

Alto Cl. *gva*

Bass Cl. *gva*

Bsns. *gva*

Alto Sax.

Ten. Sax.

Bar. Sax.

Cor. Tutti I-II One 1st Cor. *div.*  
Tutti III-IV One 2nd Cor. *f*

Trbn. *f*

Bar. *f*

Bsns. *f* unis.

Harp *gva* *loco*

Perc. 1 T.B.

Perc. 2 S.D. rim

Perc. 3 T.T.

Perc. 4 Bass Drum

(Change to suspended Cym.)





22 Allegro con spirito (♩ = 176)

Fla. *gua* one 2nd Fl.

Cls. I *f* one 2nd Cl.

Cls. II *f*

Str. Bass *f*

Bass Cl. *f* (optional to 28)

C-Bass Cl. *f*

Alto Sax. *mp*

Ten. Sax. *mp*

Bar. Sax. *f* Play in absence of Str. Bass

Cors. 1, 2 *f* pizz.

Str. Bass *f*

Sn. Dr. *f*

Perc. 2 *f*

Fla. *gua* one Flute

Cls. (One 1st Cl.)

Cls. (one 3rd Cl.)

Bass Cl. *mf*

C-Bass Cl. *mf*

Alto Sax. *mp*

Ten. Sax. *mp*

Bar. Sax. *mp*

Cors. 1, 2 (one 1st Cor.) *mf*

Str. Bass *mf*

Perc. 1 Temple Blocks *mf* S.D. *mf* Change to Marimba

Perc. 2 *mf*

23 *mp*

*gva*

1st Fl.

Obs.

Cl.

Bass Cl.

C-Bass Cl.

Alto Sax.

Ten. Sax.

Bar. Sax.

Cors. 1, 2

Bar.

Str. Bass

Perc. 2

1st Fl.

Obs.

Cl.

Bass Cl.

C-Bass Cl.

Bass.

Alto Sax.

Ten. Sax.

Bar. Sax.

Hr. 1

Cors. 1, 2

Bar.

Str. Bass

Perc. 2

(one Ob.)

*mf*

Tutti

*mp* Tutti

*mp* Tutti

*mp* Tutti

*mf*

*mf*

*mf*

*mf*

(one 2nd Cor.)

(one Bar.)

*mf*

Tutti

*mf*

(Bsn) open

*a2*

16<sup>ma</sup>

Picc. *Tutti* *f*

Fl. *Tutti* *f*

Obs. *Tutti* *mf*

Cl. *f*

Cl. *f*

Bass Cl. *f*

C Bass Cl. *mp*

Bsns. *f*

Alto Saxs. *mf*

Ten. Sax. *mf*

Bar. Sax. *mp* (Bar. Sax.)

Hrn. *Open* *mp*

Cors. 1, 2 *mp*

Bar. *mp*

Str. Bass *mf*

Harp *mf* *simile*

Timp. *(med. sticks)* *mp*

Perc. 2 *S.D.* *mp*

16

Picc.

Flu.

Obs.

Clu.

Alto Cl.

Bass Cl.

C Bass Cl.

Bass.

Alto Sax.

Ten. Sax.

Bar. Sax.

Hrs.

Trbs. 1, 2

Str. Bass.

Harp.

Timp.

Perc. 2

one 1st one 2nd

mf

gva

p

S.D.

16<sup>ma</sup>

Picc.

Fl.

Obs.

Cl.

Alto Cl.

Bass Cl.

C-Bass Cl.

Bsns.

Alto Sax.

Ten. Sax.

Bar. Sax.

Hrn.

Trbs. I II

Bsns.

Str. Bass

Harp

Timp.

Perc. 1

Perc. 2

*f* *ff* *mf* *ff loco* *f* *mf* *S.D.* *Marimba*

16va.....

Picc. *gva.*

Fls. *gva.*

Obs. *(One Oboe)* *mf*

Clis. *pp*

Alto Cl. *pp*

Bass Cl. *pp*

C-Bass Cl. *pp*

Bans.

Alto Saxs.

Ten. Sax.

Bar. Sax. *(Str. Bass)* *pp*

Hns.

Cors. *(One 1st Cor.)* *mf* *(One 3rd)* *mf (muted)*

Basses

St. Bass *mf*

Harp

Timp.

Perc. 1 *Mar.*

Perc. 2 *S.D.*

*gva.*.....

Picc. *(One Picc.)* *f* *Tutti* *gva.*.....

Fla.

Obs. *(One Oboe)*

Cl. *(One Cl.)*

Alto Cl. *mp*

Bass Cl. *mp*

C-Bass Cl. *mp*

Bass. *mp*

Alto Sax. *mp*

Ten Sax. *mp*

Bar. Sax.

Has.

Corn. *(Tutti Solo)* *f* *(One 2nd)* *f*

Str. Bass

Harp

Timp.

Perc. 2. *S.D.*

*gva.*.....

Picc. *dim. poco a a poco p*  
 Fla. *dim. poco a poco p*  
 Obs. *Tutti dim. poco a poco p*  
 I *dim. poco a poco p*  
 Cls. II *dim. poco a poco p*  
 III *dim. poco a poco p*  
 Bass Cl. *mp dim. poco a poco p*  
 CBass Cl. *dim. poco a poco p*  
 Bsns. *dim. poco a poco p*  
 Alto Sax. *mf dim. poco a poco p*  
 Tenor Sax *mf dim. poco a poco p*  
 Bar. Sax. *mf dim. poco a poco p*  
 Hns. *mf*  
 Cors. *(Tutti 2nd) dim. poco a poco p*  
 Str. Bass *f dim. poco a poco p*  
 Harp  
 Timp.  
 Perc. 1.  
 Perc. 2. *S.D. dim. poco a poco*  
 Perc. 3



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

- Picc. (Piccolo)
- Fls. (Flute)
- Cls. (Clarinet)
- Alto Cl. (Alto Clarinet)
- Bass Cl. (Bass Clarinet)
- C-Bass Cl. (C-Bass Clarinet)
- Bsns. (Bassoon) with *div.* (divisi) marking and *p* dynamic.
- Alto Saxs. (Alto Saxophones) with *(Ten. Sax.)* markings and *f* dynamic.
- Tenor Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Hns. (Horns)
- Cors. (Cor Anglais)
- Trbs. (Trumpets)
- Basses (Baritone Saxophones)
- Str. Bass (String Bass)
- Harp. (Harp) with *mf legato* marking and *gua.* (glissando) marking.
- Timp. (Timpani)
- Perc. 1 (Percussion 1) with *mf legato* marking and *S.D.* (Soprano Drum) marking.
- Perc. 2 (Percussion 2)
- Perc. 4 (Percussion 4) with *p* dynamic and *Cym. (strike on the dome with S.D. sticks)* marking.

The score includes various musical notations such as dynamics (*p*, *f*, *mf*, *mp*), articulation (*legato*), and performance instructions. A large red watermark reading "Preview Only" is overlaid diagonally across the page.

gua.....

Picc. *gua.*

Fls. *gua.*

Cls.

Alto Cl.

Bass Cl.

C-Bass Cl.

Bass.

Alto Sax.

Tenor Sax.

Bar. Sax.

Hrn. *sim.*

Hrn. *sim.*

Corn. *(Tutti 2nd)* *(Tutti 1st)*  
*Tutti 3rd & 4th*

Trbn. *Tutti*

Basson. *Tutti*

Str. Bass *mf*

Harp. *sim.*

Timp.

Perc. 1 *Mar. ba*  
*mf S.D.*

Perc. 2

Perc. 4 *Cym. f*

27

Obs. (Oboe) *mf* *f*

1st Cl. *mf* *f*

Alto Cl. *mf*

Bass Cl. *mf*

C-Bass Cl.

Bsns. *mf*

C-Bsn.

Alto Saxs.

Tenor Sax.

Bar. Sax.

Hns.

Cors. *mf* *f* *mf*

Trbs.

Bar.

Basses

Str. Bass

Harp.

Timp.

Perc. 1 Mar.

Perc. 2 S.D.

Perc. 4 Cym.

27

Picc. *mf* *sim.* *loco*

Fl. *mf* *sim.*

Obs. *mf* *sim.*

Cl. *mf* *sim.*

Alto Cl. *mf*

Bass Cl. *mf*

C-Bass Cl. *mf*

Bsn. *mf*

C-Bsn. *mf*

Alto Sax. *mf*

Tenor Sax. *mf*

Bar. Sax. *mf*

Has. *mf*

Cor. *mf*

Trbn. *mf*

Bar. *mf* *Tutti div.*

Bassoon *mf*

Str. Bass *mf*

Harp *mf*

Timp. *mf*

Perc. 1 *mf* *Mar* *S.D.*

Perc. 2 *mf*

Perc. 3 *mf* *Tom-Toms*

Perc. 4 *mf* *Cym.*



*gva.*

Cl. (C1), Bsns. (B1), Hns. (H1), Cors. (C2), Trbs. (T1)

*gva.*

Cl. (C2), Bsns. (B2), Alto Sax. (AS), Tenor Sax. (TS), Bar. Sax. (BS), Hns. (H2), Cors. (C3), Trbs. (T2), Bar. (B3), Basses (B4)

16.....

Picc.

Fls.

Obs.

Cla.

Alto Cl.

Bsns.

*gua.*

*gua.*

*gua.*

*gua.*

*unis.*

*unis.*

*unis.*

Alto Saxs.

Tenor Sax.

Bar. Sax.

*ff*

*ff*

*ff*

Hns.

Cors.

Trbs.

Bar.

Basses

*f*

*f*

*f*

*f*

*unis (3-4)*

*dim.*

*dim.*

*dim.*

*dim.*

Perc. 2

Perc. 3

Perc. 4

S.D. (sticks)

T.T.

Cym. (strike on dome)

Bas Drum

*ff*

*f*

*f*





*gva.*.....

Picc.  
 Fls.  
 Obs.  
 Cls.  
 Alto Cl.  
 Bass Cl.  
 Bsns.  
 Tenor Sax.  
 Bar. Sax.  
 Hns.  
 Cors. (One 1st Cor.)  
 Trbs.  
 Bar.  
 Basses  
 Harp  
 Perc. 1 (Marimba)  
 Perc. 2 (S.D.)  
 Perc. 3 (Tom-Tom)

Musical score for page 71, featuring various instruments including Piccolo, Flutes, Oboes, Clarinets, Saxophones, Horns, Cor Anglais, Trumpets, Baritone, Basses, Harp, and Percussion. The score includes dynamic markings like *mp*, *f*, *pp*, and performance instructions like *morendo*, *cup mute*, and *gva.*

This page of a musical score features the following parts and markings:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Obs.), Clarinet (Cla.), Alto Clarinet (Alto Cl.), and Bass Clarinet (Bass Cl.).
- Brass:** Alto Saxophone I and II (Alto Sax. I, II) and Bass Saxophone (Bass Sax.).
- Brass Section:** Horns (Corns, Trbns., Bar., Basses) with markings for *open (unis.)*, *(unis. II)*, and *Tutti*.
- Percussion:** Harp, Maracas (Mar. (Hard mallets)), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). Specific markings include *S.D. (sticks)* and *T.T.*.
- Performance Indicators:** *gva.* (glissando) markings are present at the beginning and end of the section. Dynamic markings include *f* (forte) and *ff* (fortissimo).

gva.....

Picc. *gva.....*

Fls. *gva.....*

Obs.

Cls.

Alto Cl.

Bass Cl.

Bsns.

Alto Saxs.

Tenor Sax.

Bar. Sax.

Bass Sax.

Hns.

Cors.

Trbs.

Bar.

Basses

Perc. 1

Perc. 2

Perc. 3

Mar.

Temple Blocks

S.D.

T.T.

*f*

*mf*

*dim.*

*loco*

*unis.*

(Two Bars.)

(Two only)

(Change to brushes)

*p*

31

Flc. *gva. (sing out)*

Fl. *mf gva. poco cresc. dim. pp mf*

Fl. *mf (sing out) poco cresc. f dim. pp mf*

Cl.

Bass Cl.

Bens.

C-Ben.

Tenor Sax.

Bar. Sax.

Bass Sax.

Hrn. *(sing out) mf poco cresc. f atm. pp*

Hrn. *(sing out) mf poco cresc. f atm. pp*

Cor.

Trbs. *p mf p*

Bar.

Basses *(Two only) p pizz.*

Str. Bass

Timp. *mf p*

Perc. 1 *Marimba mf*

Perc. 3 *T.T. mf*

31

Picc.

Fla. *dim.* *p* *sva.*

Obs. *dim.* *p* *f* *sva.*

Cl. *f* *mf* *mf*

Bass Cl.

Bsns.

C-Ben.

Ten Sax.

Bar. Sax.

Bass Sax.

Hns.

Cors.

Trbs. *mf* *p* *mf* *p* *mf*

Bar.

Basses *p* *mf* *unis.* *p* *mf*

Timp.

Perc. 1 *mf* (Change to Temple Blocks) T.B. *f* (Change to Marimba)

Perc. 2 S.D.(brushes) *mf*

The musical score is arranged in a standard orchestral format. The top section includes Piccolo (Picc.), Flute (Fls.), Oboe (Obs.), Clarinet (Cls.), Alto Clarinet (Alto Cl.), Bass Clarinet (Bass Cl.), and Bassoon (Bsns.). The middle section includes Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten Sax.), and Baritone Saxophone (Bar. Sax.). The bottom section includes Horns (Hns.), Cor Anglais (Cors.), Trumpets (Trbs.), Baritone (Bar.), Basses (Basses), and three types of Percussion (Perc. 1, Perc. 2, Perc. 3). The score features various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *mf*, *ff*). A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the page. The score is divided into two systems, with the second system starting at measure 16. Specific performance instructions include "S.D." (Snare Drum) and "T.T." (Tom Tom) for the percussion parts, and "(Change to sticks)" for Perc. 2. The woodwind parts include markings for "unis." (unison) and "Mar." (Mandolin).



33

Picc.

Fl.

Obs.

Cl.

Alto Cl.

Bass Cl.

C-Bass Cl.

Bsn.

C-Bsn.

Alto Sax.

Ten. Sax.

Bar. Sax.

Bass Sax.

Hrn.

Cors.

Trbn.

Tuba

Bar.

Basses

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Mar.

S.D.

T.T.

Cym.

B.D.

33

*gus.*

*ff*

*loco ff*

*div.*

*Cor. I-II*

*Cor. III-IV*

*div.*

*mf*

*B.D.*



Picc.

Fis.

Obs.

Clis.

Alto Cl.

Bass Cl.

C Bass Cl.

Bsns.

C-Bsn.

Alto Saxs.

Ten. Sax.

Bar. Sax.

Bass Sax.

Hns.

Cors.

Trbs.

Bar.

Basses

Str. Bass

Harp

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

8va.....

8va.....

loco

div.

div.

div.

pizz.

ff 8va.....

Timp. *crca.*

Mar.

S.D.

Cym.

B.D.

T.T.

B.D.

B.D.

B.D.

B.D.

Picc. *Forc.*

Fla. *Forc.*

Obo.

Cl. *Forc.*

Alto Cl.

Bass Cl.

C-Bass Cl.

Bsns.

C-Bsn. *loco*

Alto Saxs.

Ten. Sax.

Bar. Sax.

Bass Sax. *loco*

Hns. *unis.*

Cors. *unis.*

Trbs. *unis.*

Bar. *unis.*

Basses *unis.*

Str. Bass *ff Sv.*

Harp

Timp. *poco a poco Solo*

Perc. 1 *S.D.*

Perc. 2 *T.T.*

Perc. 3 *ff*

Perc. 4 *ff* *susp. Cym.* *B.D. (Timp. sticks)*

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