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EYE OF THE STORM

Steven Ponsford

WERKBESCHRIEB

EYE OF THE STORM (Auge im Sturm) wurde für die FEG Brass Band Sulgen geschrieben und ihr gewidmet. Die Musik ist in weiten Passagen turbulent, heftige Winde heulen und die Wellen krachen ringsumher, doch die Ruhe des Mittelteils, mit der sentimental anbetungshymne von Martin Pepper «Auge im Sturm», gibt Schutz und Zuflucht. Weitere stürmische Momente folgen, die Musik jedoch schreitet mit Zuversicht voran zum Ausklang, wo sich der Sturm auflöst und das majestätische Hauptthema wieder zu hören ist.

DER KOMPONIST

Steven Ponsford wurde 1983 in Plymouth als Sohn einer Familie geboren, die in der Heilsarmee aktiv war. Im Alter von 8 Jahren begann er Cornet zu lernen, später Perkussion. Als er 15 Jahre alt war, schrieb Steven seine ersten Stücke für kleinere Ensembles, Sommercamps und Jugendbands. Während seiner Zeit als Mitglied der Plymouth Congress Hall Band erweiterte er seine Kenntnisse als Komponist und die Band spielte an den Konzerten regelmässig Stücke von ihm. 2003 publizierte der Heilsarmee-Verlag ein erstes Stück von ihm (PRAISE PARTY), seither sind viele weitere Werke erschienen. Erfahrene Leute wie Stephen Cobb, Kenneth Downie und andere Persönlichkeiten unterstützten ihn auf seinem Weg. Während der letzten 10 Jahre wurden seine Werke regelmässig von der International Staff Band und anderen Bands auf der ganzen Welt aufgeführt und auf CD's eingespielt. TURRIS FORTISSIMA, KERYGMA, LIFE ABLAZE und THE DAY OF THE LORD gehören zu seinen bedeutendsten Kompositionen. Steven Ponsford schreibt weiterhin für den Verlag der Heilsarmee, mittlerweile hat er auch einen ausgezeichneten Ruf bei Brass Bands und Verlagen ausserhalb dieser Organisation. Er erhält regelmässig Aufträge aus der ganzen Welt, so u.a. aus Holland, Kanada, Südkorea, Neuseeland und aus der Schweiz.

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INTRODUCTION

Cette pièce a été composée pour et dédiée à la FEG Brass Band de Sulgen.

Les mouvements turbulents décrivent les vents violents hurlants parmi le fracas des vagues aux alentours, puis la sérénité émerge dans la section centrale qui laisse se dévoiler l'hymne sentimental de Martin Pepper « L'œil de la tempête ». D'autres moments de tempête suivent, mais la musique progresse dans un élan confiant vers la conclusion durant laquelle l'orage se dissipe et le thème principal paraît à nouveau avec majesté.

LE COMPOSITEUR

Steven Ponsford est né en 1983 à Plymouth, fils d'une famille active dans l'Armée du Salut. À l'âge de 8 ans, il a commencé à apprendre le cornet, puis les percussions. À l'âge de 15 ans, Steven a écrit ses premières pièces pour de petits ensembles, des camps d'été et des groupes de jeunes. Pendant qu'il était membre du Plymouth Congress Hall Band, il a élargi ses connaissances en tant que compositeur et le groupe a régulièrement joué des pièces de lui lors de concerts. En 2003, la maison d'édition de l'Armée du Salut a publié sa première pièce (PRAISE PARTY), depuis lors, beaucoup d'autres œuvres sont apparues. Des personnes expérimentées comme Stephen Cobb, Kenneth Downie et d'autres personnalités l'ont soutenu sur son chemin. Au cours des 10 dernières années, ses œuvres ont été régulièrement interprétées et enregistrées par l'International Staff Band et d'autres groupes dans le monde entier. TURRIS FORTISSIMA, KERYGMA, LIFE ABLAZE et THE DAY OF THE LORD sont parmi ses compositions les plus importantes. Steven Ponsford continue d'écrire pour les Éditions de l'Armée du Salut et jouit maintenant d'une excellente réputation auprès des fanfares et des éditeurs à l'extérieur de cette organisation. Il reçoit régulièrement des commandes du monde entier, y compris de la Hollande, du Canada, de la Corée du Sud, de la Nouvelle-Zélande et de la Suisse.

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EYE OF THE STORM

Steven Ponsford

PROGRAM NOTES

EYE OF THE STORM was written for and dedicated to the FEG Brass Band Sulgen. The music is turbulent in large passages as the violent winds howl and the waves crash all around, but refuge is soon found in the calm of the central section where the sentimental worship hymn by Martin Pepper «Eye of the storm» is heard. Further stormy moments are to follow but the music progresses onwards with confidence towards the conclusion where the storm clears and the majestic main theme is heard once more.

THE COMPOSER

Steven was born in 1983 in Plymouth, UK into a Salvation Army family. He started learning cornet at age 8 and later percussion. By the time he was 15 he was writing and scoring pieces for small ensembles, summer schools and the youth band of which he was a member. During his time in Plymouth Congress Hall Band he developed his writing skills, which the band would feature regularly on their programmes. In 2003 the SA published his first piece (PRAISE PARTY) since then many others have appeared in their journals. He has valued mentoring and good relationships with the likes of Stephen Cobb, Kenneth Downie and others whose advice and encouragement have impacted his progress. His music has featured regularly on ISB programmes and recordings over the past 10 years, significant works include KERYGMA, LIFE ABLAZE, THE DAY OF THE LORD and also TURRIS FORTISSIMA, which was written for Enfield Citadel Band's USA tour in 2007, and subsequently received international acclaim. Steven continues to write for the SA, but his growing reputation as a composer has also in recent years seen him receive commissions from leading bands all over the world, including the Netherlands, Switzerland, Canada, South Korea and New Zealand.

Instrumentation

EYE OF THE STORM

Steven Ponsford

Dauer / Durée / Duration:

10.40''

Schwierigkeitsgrad / Degré de difficulté / Grade:

4

BRASS BAND

Cornet Eb

Solo Cornet Bb

Repiano Cornet Bb

2nd Cornet Bb

3rd Cornet Bb

Flugelhorn Bb

Solo Horn Eb

1st Horn Eb

2nd Horn Eb

1st Baritone Bb

2nd Baritone Bb

1st Trombone Bb

2nd Trombone Bb

Bass Trombone C /Bb

Euphonium Bb

Bass Eb

Bass Bb

Timpani

1st Percussion

2nd Percussion

3rd Percussion

EYE OF THE STORM

Steven Ponsford

Andante misterioso $\text{♩} = 60$

Soprano Cornet

Solo Cornet

Repiano Cornet

2nd Cornet

3rd Cornet

Flugelhorn

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

1st Trombone

2nd Trombone

Bass Trombone

Euphonium

E♭ Bass

B♭ Bass

Timpani

Percussion I

Percussion II

Percussion III

st. mute

p

st. mute

p

L.C. on timp.

p

windchimes

p

vib. (soft mallets)

p

10 **accel. poco a poco**

Sop. Cor. *mp* 3 (two) 3 *cresc.*

Solo Cor. *mp* 3 *cresc.*

Rep. Cor. *mp* 3 *cresc.*

2nd Cor. *mp* 3 *cresc.*

3rd Cor.

Flug. *mf* *tr.*

Solo Hn. *mf* open *tr.*

1st Hn. *mf* open *tr.*

2nd Hn. *mf* *tr.*

1st Bar.

2nd Bar.

1st Tbn. *mp* 3 *cresc.*

2nd Tbn. *mp* 3 *cresc.*

B. Tbn. *mp* 3 *cresc.*

Euph. *mf*

E♭ Bass *mf* 3 *cresc.*

B♭ Bass *mf* 3 *cresc.*

Timp. (remove L.C.) *mf* (timp)

Perc I *mf* Tam tam

Perc II

Perc III

18

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

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 II

Perc III

mf

mf

mf

All

mf

f

mp

ff

L.C. (soft sticks)

ff

mf

ff

ff

S.D.

mp

ff

22

Brass Section:

- Sop. Cor.**: *fp*, *mf*, *fp*, *f* (with *All* and triplet markings)
- Solo Cor.**: *fp*, *mf*, *fp*, *f* (with *Two* and triplet markings)
- Rep. Cor.**: *fp*, *mf*, *fp*, *f*
- 2nd Cor.**: *fp*, *mf*, *fp*, *f*
- 3rd Cor.**: *fp*, *mf*, *fp*, *f*

Woodwinds:

- Flug.**: *mf*, *f*
- Solo Hn.**: *mf*, *f*
- 1st Hn.**: *mf*, *f*
- 2nd Hn.**: *mf*, *f*

Brass Section (Continued):

- 1st Bar.**: *f* (with triplet markings)
- 2nd Bar.**: *f* (with triplet markings)
- 1st Tbn.**: *mf*, *f*
- 2nd Tbn.**: *mf*, *f*
- B. Tbn.**: *f*, *mf*, *f*
- Euph.**: *f* (with triplet markings), *f*
- E♭ Bass**: *f* (with triplet markings), *mf*, *f*
- B♭ Bass**: *f* (with triplet markings), *mf*, *f*

Drum and Percussion:

- Timp.**: *fp* (with *gliss.* and *choke* markings)
- Perc I**: *choke*
- Perc II**: (Empty staff)
- Perc III**: *fp*

29 **rall.** 30 **Allegro vigoroso** ♩=164

Sop. Cor. *ff*

Solo Cor. *ff*

Rep. Cor. *ff*

2nd Cor. *ff*

3rd Cor. *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. *ff*

Euph. *ff*

E♭ Bass *ff*

B♭ Bass *ff*

Timp. *ff*

Perc I *f* *ff*

Perc II

Perc III *f* *ff p* *ff p* *ff p* *ff p*

34

Sop. Cor. *mf*

Solo Cor. *mf* *fp*

Rep. Cor. *mf* *fp*

2nd Cor. *fp* *fp*

3rd Cor. *fp* *fp*

Flug. *fp* *fp* *fp*

Solo Hn. *fp* *fp* *fp*

1st Hn. *fp* *fp* *fp*

2nd Hn. *fp* *fp* *fp*

1st Bar. *fp* *fp* *fp* *fp*

2nd Bar. *fp* *fp* *fp* *fp*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *mf*

E \flat Bass *fp* *fp* *fp* *mf*

B \flat Bass *fp* *fp* *fp* *mf*

Timp. *mf*

Perc I

Perc II Glock. *mf*

Perc III *mf*

38 39 $\text{♩} = 110$ $\text{♩} = \text{♩}$

Sop. Cor. *ff*

Solo Cor. *ff*

Rep. Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Flug. *f* *tr* *ff* *mp*

Solo Hn. *f* *tr* *ff* *mp*

1st Hn. *f* *tr* *ff* *mp*

2nd Hn. *f* *tr* *ff*

1st Bar. *ff* *mp*

2nd Bar. *ff* *mp*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff*

E♭ Bass *ff*

B♭ Bass *ff*

Timp. *f* *ff* *mp*

Perc I *ff*

Perc II Xylo. *ff* *mp*

Perc III *ff*

45

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E \flat Bass

B \flat Bass

Timp.

Perc I

Perc II

Perc III

st. mute

mp

One - st. mute

mp

One

mp

mp

mp

53

Sop. Cor.

Solo Cor. *Two - st. mute*
mp

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *mp*

E♭ Bass *mp*

B♭ Bass *mp*

Timp.

Perc I

Perc II

Perc III

59

58

Sop. Cor. *f* All - open

Solo Cor. *f* open

Rep. Cor. *f* All - open

2nd Cor. *f*

3rd Cor. *f*

Flug. *f*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f* All

E♭ Bass *f*

B♭ Bass *f*

Timp. *f*

Perc I Tam tam *f*

Perc II B.D. *f*

Perc III *f*

Detailed description: This page of a musical score, numbered 59, features a variety of instruments. The woodwinds include Soprano Cor Anglais, Solo Cor Anglais, Repetitive Cor Anglais, 2nd Cor Anglais, and 3rd Cor Anglais, all playing a rhythmic pattern of eighth notes with a forte (*f*) dynamic. The woodwinds also include Flute, Solo Horn, 1st Horn, and 2nd Horn, all playing a similar eighth-note pattern. The brass section consists of 1st and 2nd Baritone, 1st and 2nd Trombone, and Euphonium, all playing a pattern of quarter notes with a forte (*f*) dynamic. The Euphonium part includes the instruction "All". The bass section includes E♭ Bass and B♭ Bass, both playing a pattern of quarter notes with a forte (*f*) dynamic. The percussion section includes Timpani (Timp.), Percussion I (Perc I) playing a Tam tam with a forte (*f*) dynamic, Percussion II (Perc II) playing a B.D. (Bass Drum) with a forte (*f*) dynamic, and Percussion III (Perc III) playing a rhythmic pattern of eighth notes with a forte (*f*) dynamic. The score is written in a key signature of one sharp (F#) and a common time signature (C). The page number 58 is written above the first staff, and the page number 59 is written in a box at the top center.

65

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E \flat Bass

B \flat Bass

Timp.

Perc I

Perc II

Perc III

Dramatico

73 75

Sop. Cor. *ff*

Solo Cor. *ff*

Rep. Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Flug. *ff* (0 - 2/3)

Solo Hn. *ff* (0 - 1/3)

1st Hn. *ff* (1 - 1/3)

2nd Hn. *ff* (1 - 1/3)

1st Bar. *ff* (flutter) gliss. gliss.

2nd Bar. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff* (flutter) gliss. gliss.

E \flat Bass *ff*

B \flat Bass *ff*

Timp. *ff*

Perc I *ff*

Perc II *ff*

Perc III *ff*

82

Sop. Cor. *mf* *f* st. mute

Solo Cor. *mf* *f* Two - st. mutes

Rep. Cor. *mf* *f* st. mute

2nd Cor. *mf* *f* st. mutes

3rd Cor. *mf* *f* st. mutes

Flug. *mf*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *mf*

E \flat Bass *mf*

B \flat Bass *mf*

Timp. *mf*

Perc I L.C. (soft mallet) *mf*

Perc II Xylo. *mf*

Perc III *mf*

89

Sop. Cor. *Two - st. mutes*

Solo Cor. *Open* *mf* *ff*

Rep. Cor. *Open* *mp* *cresc.* *ff*

2nd Cor. *Open* *ff*

3rd Cor.

Flug. *mp* *cresc.*

Solo Hn. *mp*

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

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

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

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

1st Tbn. *mp* *cresc.* *f*

2nd Tbn. *mp* *cresc.* *f*

B. Tbn. *mp* *cresc.* *f*

Euph. *mp* *cresc.* *f*

E♭ Bass *mp* *cresc.* *f*

B♭ Bass *mp* *cresc.* *f*

Timp.

Perc I *mf* *ff*

Perc II

Perc III

103 A tempo ♩=164

This musical score page contains measures 96 through 103. The instrumentation includes Soprano Cor, Solo Cor, Repetitive Cor, 2nd Cor, 3rd Cor, Flugelhorn, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, Bass Trombone, Euphonium, Eb Bass, Bb Bass, Timpani, Percussion I, Percussion II, and Percussion III. The score is written in 5/4 time with a key signature of one sharp (F#). Measure 96 begins with a dynamic of *ff* and includes the instruction "Open" above the 3rd Cor part. Measure 100 marks the beginning of a new section with a dynamic of *p* and the instruction "Two - st. mutes" above the Solo Cor part. The score features various dynamics such as *ff*, *f*, *pp*, and *mf*, along with crescendos and decrescendos. Percussion parts include B.D. (Bass Drum) and are marked with *mf* and *cresc.* dynamics.

This musical score is for a brass and percussion ensemble, covering measures 110 to 113. The score is written for the following instruments:

- Sop. Cor. (Soprano Cornet)
- Solo Cor. (Solo Cornet)
- Rep. Cor. (Repertoire Cornet)
- 2nd Cor. (2nd Cornet)
- 3rd Cor. (3rd Cornet)
- Flug. (Flugelhorn)
- Solo Hn. (Solo Horn)
- 1st Hn. (1st Horn)
- 2nd Hn. (2nd Horn)
- 1st Bar. (1st Baritone)
- 2nd Bar. (2nd Baritone)
- 1st Tbn. (1st Trombone)
- 2nd Tbn. (2nd Trombone)
- B. Tbn. (Bass Trombone)
- Euph. (Euphonium)
- E♭ Bass (E-flat Bass)
- B♭ Bass (B-flat Bass)
- Timp. (Timpani)
- Perc I (Percussion I)
- Perc II (Percussion II)
- Perc III (Percussion III)

Key performance instructions and dynamics include:

- Measures 110-111:** *mf* (mezzo-forte) for Solo Cor., Rep. Cor., and Perc II. *ff p* (fortissimo piano) for Perc III.
- Measure 112:** *fp* (fortissimo piano) for 2nd Cor., 3rd Cor., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., E♭ Bass, and B♭ Bass.
- Measure 113:** *f* (forte) for all instruments.

Additional performance markings include accents (>), slurs, and specific techniques for Perc I: "L.C (hard stick) (choke)".

115

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

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 II

Perc III

129 Andante misterioso $\text{♩} = 80$

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

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 II

Perc III

ff *pp*

ff *pp*

ff *pp*

ff *pp*

mp

ff *pp*

ff *pp*

ff *pp*

pp

Tam tam

windchimes

Vib. (motor on)

solo - freely

Rainmaker

p

st. mute

ppp

st. mute

ppp

Solo - freely

Ad lib. (gliss up and down)

mp

mp

139 Più mosso ♩=76
cup mute

rall.

134

Sop. Cor. *p* cup mutes (2 & 4)

Solo Cor. Solo - freely *mp* *mf* *p*

Rep. Cor. *mp* cup mute

2nd Cor. *p* cup mute

3rd Cor. *p*

Flug.

Solo Hn. (tr) open *p*

1st Hn. (tr) open *p*

2nd Hn. *p*

1st Bar. st. mute *ppp* st. mute

2nd Bar. *ppp*

1st Tbn. cup mute *p* cup mute

2nd Tbn. *p* cup mute

B. Tbn. *p*

Euph. accel. *mf* *p*

E♭ Bass *p*

B♭ Bass *p*

Timp.

Perc I L.C. (soft sticks) *mp*

Perc II *p*

Perc III

140 **Con express**

Sop. Cor.

Solo Cor. cup mutes (1 & 3) (2 & 4) (1 & 3)

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn. mp

1st Hn. mp

2nd Hn. mp

1st Bar. open mp open

2nd Bar. mp

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc I mp mf

Perc II mp

Perc III

144

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E \flat Bass

B \flat Bass

Timp.

Perc I

Perc II

Perc III

One

mp

150

Sop. Cor.

Solo Cor.

Rep. Cor. *mp* cup mute

2nd Cor. *mp*

3rd Cor. *mp*

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn. *mp*

2nd Tbn. *mp*

B. Tbn. *mp*

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc I

Perc II

Perc III

164

Sop. Cor. *mf*

Solo Cor. *mf*

Rep. Cor. *mf*

2nd Cor. *mf*

3rd Cor. *mf*

Flug. *mf*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *mf*

E \flat Bass *mf*

B \flat Bass *mf*

Timp.

Perc I

Perc II *mf* Glock.

Perc III

175

172

Sop. Cor. *mf*

Solo Cor. *mf* One

Rep. Cor. *mf*

2nd Cor. *mf*

3rd Cor. *mf*

Flug. *mp*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *p*

2nd Bar. *p*

1st Tbn. *mp*

2nd Tbn. *mp*

B. Tbn. *mp*

Euph. *mp* One

E♭ Bass *p*

B♭ Bass *p*

Timp.

Perc I

Perc II

Perc III

180 182

Sop. Cor. *mf*

Solo Cor. *All mf*

Rep. Cor. *mf*

2nd Cor. *mf*

3rd Cor. *mf*

Flug. *mf*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *All mf*

E♭ Bass *mf*

B♭ Bass *mf*

Timp. *mf*

Perc I L.C. (soft sticks) *mf*

Perc II *mf*

Perc III

186 190 Grandioso

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

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 II

Perc III

192 rall. . . . Maestoso ♩=70

Brass Section:
Sop. Cor. (Soprano Cornet)
Solo Cor. (Solo Cornet)
Rep. Cor. (Repetitive Cornet)
2nd Cor. (2nd Cornet)
3rd Cor. (3rd Cornet)
1st Hn. (1st Horn)
2nd Hn. (2nd Horn)
1st Bar. (1st Baritone)
2nd Bar. (2nd Baritone)
1st Tbn. (1st Trombone)
2nd Tbn. (2nd Trombone)
B. Tbn. (Bass Trombone)

Woodwind Section:
Flug. (Flute)
Solo Hn. (Solo Horn)
Euph. (Euphonium)

Low Brass Section:
E♭ Bass (E-flat Bass)
B♭ Bass (B-flat Bass)

Percussion:
Timp. (Timpani)
Perc I (Percussion I)
Perc II (Percussion II)
Perc III (Percussion III)

Dynamics and Performance Instructions:
Dynamics: *mf*, *f*, *ff*
Tempo: *rall.*, *Maestoso* ♩=70

199 204

Sop. Cor. *mp*

Solo Cor. *dim.* *mp* Three

Rep. Cor. *dim.* *mp*

2nd Cor. *dim.*

3rd Cor. *dim.*

Flug. *dim.*

Solo Hn. *dim.*

1st Hn. *dim.*

2nd Hn. *dim.*

1st Bar. *dim.*

2nd Bar. *dim.*

1st Tbn. *dim.*

2nd Tbn. *dim.*

B. Tbn. *dim.*

Euph. *dim.*

E♭ Bass *dim.*

B♭ Bass *dim.*

Timp.

Perc I *mp*

Perc II *dim.* *mp*

Perc III

205 *rall.* *poco accel.*

Instrumentation and Dynamics:

- Sop. Cor.**: *pp* (one)
- Solo Cor.**: *pp* (one)
- Rep. Cor.**: *mp*, *pp* (one)
- 2nd Cor.**: *pp* (one)
- 3rd Cor.**: *pp* (one)
- Flug.**: *mp*, *pp* (triplets)
- Solo Hn.**: *mp*, *pp*
- 1st Hn.**: *mp*, *pp*
- 2nd Hn.**: *pp*
- 1st Bar.**: *mp*, *pp*
- 2nd Bar.**: *mp*, *pp*
- 1st Tbn.**: *mp*
- 2nd Tbn.**: *mp*
- B. Tbn.**: *mp*
- Euph.**: *mp* (One), *pp* (triplets)
- E♭ Bass**: *mp*, *pp*
- B♭ Bass**: *mp*, *pp*
- Timp.**: *pp*
- Perc I**: *pp*
- Perc II**: *pp*
- Perc III**: *pp*

211 Vivo ♩=156

Sop. Cor.

Solo Cor. *All*
mp

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp. *ff*

Perc I

Perc II

Perc III

216

Sop. Cor. -

Solo Cor. *mp*

Rep. Cor. -

2nd Cor. -

3rd Cor. -

Flug. -

Solo Hn. -

1st Hn. -

2nd Hn. -

1st Bar. -

2nd Bar. -

1st Tbn. *mp*

2nd Tbn. *mp*

B. Tbn. *mp*

Euph. *mp* All

E♭ Bass *mp*

B♭ Bass -

Timp. - *mf*

Perc I -

Perc II -

Perc III *mp*

Detailed description: This page of a musical score covers measures 216 to 219. The score is for a large ensemble. The woodwinds include Soprano, Solo, and Repetitive Cornets, Fluegelhorn, Solo Horns, and First and Second Horns. The brass section consists of First and Second Baritone, First and Second Trombone, Euphonium, E-flat Bass, and B-flat Bass. The percussion section includes Timpani, Percussion I, Percussion II, and Percussion III. The Solo Cornet and Euphonium parts have a melodic line starting in measure 216. The Trombone and E-flat Bass parts have a rhythmic accompaniment. The Percussion III part has a steady eighth-note pattern. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The key signature has one sharp (F#) and the time signature is 4/4.

220

Sop. Cor. *mf* *st. mute*

Solo Cor. *mf* *st. mutes* *st. mute*

Rep. Cor. *mf*

2nd Cor. *mf* *All st. mutes*

3rd Cor. *mf* *st. mutes*

Flug. *mf*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf* *st. mute*

2nd Tbn. *mf* *st. mute*

B. Tbn. *mf* *st. mute*

Euph. *mf*

E♭ Bass *mf*

B♭ Bass *mf*

Timp.

Perc I Tam tam *mf*

Perc II Glock. *mf*

Perc III

228 Più mosso ♩=166

225

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

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 II

Perc III

mf

Detailed description: This page contains the musical score for measures 225 through 228. The score is for a large ensemble including a choir and a full orchestra. The choir parts (Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor.) are in the top section. The instrumental parts include Flute (Flug.), Horns (Solo Hn., 1st Hn., 2nd Hn.), Trumpets (1st Bar., 2nd Bar.), Trombones (1st Tbn., 2nd Tbn., B. Tbn.), Euphonium (Euph.), Basses (E♭ Bass, B♭ Bass), Timpani (Timp.), and three types of Percussion (Perc I, Perc II, Perc III). The key signature changes from one sharp (F#) to two flats (B♭) between measures 227 and 228. The tempo is marked 'Più mosso' with a metronome marking of ♩=166. The dynamic marking *mf* (mezzo-forte) is indicated at the bottom right of the page.

229

Sop. Cor. *mf* Open

Solo Cor. *mf* Open

Rep. Cor. *mf* Open

2nd Cor. *mf* Open

3rd Cor. *mf* Open

Flug. *mf*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf* Open

2nd Tbn. *mf* Open

B. Tbn. *mf* Open

Euph. *mf*

E♭ Bass *mf*

B♭ Bass *mf*

Timp.

Perc I

Perc II *mf* Xylo.

Perc III *mf*

233

Open

236 Furioso

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

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 II

Perc III

241

Sop. Cor. *mp*

Solo Cor. *mp*

Rep. Cor. *mp*

2nd Cor. *mp*

3rd Cor. *mp*

Flug. *mp*

Solo Hn. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Bar. *mp*

2nd Bar. *mp*

1st Tbn. *mp*

2nd Tbn. *mp*

B. Tbn. *mp*

Euph. *mp*

E \flat Bass *mp*

B \flat Bass *mp*

Timp. *mp*

Perc I *mp*
I.C - soft stick

Perc II *mp*

Perc III *mp*

245

Sop. Cor. *mp*

Solo Cor. *mp*

Rep. Cor. *mp*

2nd Cor. *mp*

3rd Cor. *mp*

Flug. *mp*

Solo Hn. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Bar. *mp*

2nd Bar. *mp*

1st Tbn. *mp*

2nd Tbn. *mp*

B. Tbn. *mp*

Euph.

E♭ Bass

B♭ Bass

Timp. *mp*
w/chimes

Perc I *mp*

Perc II *mp*

Perc III

249

Sop. Cor. *cresc.*

Solo Cor. *cresc.*

Rep. Cor. *cresc.*

2nd Cor. *cresc.*

3rd Cor. *cresc.*

Flug. *cresc.*

Solo Hn. *cresc.*

1st Hn. *cresc.*

2nd Hn. *cresc.*

1st Bar. *cresc.*

2nd Bar. *cresc.*

1st Tbn. *cresc.*

2nd Tbn. *cresc.*

B. Tbn. *cresc.*

Euph. *cresc.*

E \flat Bass *cresc.*

B \flat Bass *cresc.*

Timp.

Perc I

Perc II

Perc III

253 rall.

Instrumentation and Dynamics:

- Sop. Cor.**: *ff*
- Solo Cor.**: *ff*
- Rep. Cor.**: *ff*
- 2nd Cor.**: *ff*
- 3rd Cor.**: *ff*
- Flug.**: *ff*
- Solo Hn.**: *ff*
- 1st Hn.**: *ff*
- 2nd Hn.**: *ff*
- 1st Bar.**: *ff*
- 2nd Bar.**: *ff*
- 1st Tbn.**: *ff*
- 2nd Tbn.**: *ff* (measures 253-254), *mf* (measure 255)
- B. Tbn.**: *ff* (measures 253-254), *mf* (measure 255)
- Euph.**: *ff* (measures 253-254), *mf* (measure 255)
- E♭ Bass**: *ff* (measures 253-254), *mf* (measure 255)
- B♭ Bass**: *ff* (measures 253-254), *mf* (measure 255)
- Timp.**: *ff*
- Perc I**: *ff* (with instruction: L.C. - hard stick (choke))
- Perc II**: *ff*
- Perc III**: *ff*

257 rit. **259** Andante declamando $\text{♩} = 92$

Sop. Cor. *mf* *f*

Solo Cor. *mf* *f*

Rep. Cor. *mf* *f*

2nd Cor. *mf* *f*

3rd Cor. *mf* *f*

Flug. *mf* *f*

Solo Hn. *mf* *f*

1st Hn. *mf* *f*

2nd Hn. *mf* *f*

1st Bar. *mf* *f*

2nd Bar. *mf* *f*

1st Tbn. *mf* *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

E♭ Bass *f*

B♭ Bass *f*

Timp. *f*

Perc I Tam tam *mf* w/chimes

Perc II Glock. *mf*

Perc III

265 267

Sop. Cor. *f*

Solo Cor. *mf* *f* 6 6 6

Rep. Cor. *mf* *f*

2nd Cor. *f*

3rd Cor. *f*

Flug. *f*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *mf* *f*

E♭ Bass *f*

B♭ Bass *f*

Timp. *f*

Perc I *mf* *f*

Perc II

Perc III *f*

Detailed description: This page of a musical score covers measures 265, 266, and 267. The score is for a large ensemble including woodwinds, brass, and percussion. Measures 265 and 266 are marked with a mezzo-forte (*mf*) dynamic, while measure 267 is marked forte (*f*). The woodwinds (Soprano, Solo, and Repetitive Cornets; Flute; Solo and 2nd Horns; 1st and 2nd Baritone Saxophones; Euphonium) play melodic lines with various articulations. The brass section (2nd and 3rd Cornets; Flugelhorn; 1st and 2nd Horns; 1st and 2nd Trombones; Bass Trombone; Euphonium) provides harmonic support and rhythmic patterns. The percussion section (Tympani, Percussion I, II, and III) features rhythmic accompaniment, with Percussion III playing a steady eighth-note pattern. Measure 267 features a prominent melodic line in the Solo Cornet with sixteenth-note triplets, and a complex rhythmic pattern in the Solo Horn and Percussion I.

268

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E \flat Bass

B \flat Bass

Timp.

Perc I

Perc II

Perc III

Detailed description of the musical score: This page of a musical score, numbered 49, begins at measure 268. It features a variety of instruments. The woodwinds include Soprano Cor, Solo Cor (with sixteenth-note runs and sixteenth-note chords), Repetitive Cor, 2nd Cor, 3rd Cor, Flugelhorn (with sixteenth-note runs), Solo Horn, 1st Horn, and 2nd Horn. The brass section consists of 1st Baritone, 2nd Baritone, Bass Trombone, Euphonium, Eb Bass, and Bb Bass. The percussion includes Snare Drum (Timp.), Percussion I, Percussion II, and Percussion III (with a steady eighth-note pattern). The score is written in a key with one flat and a common time signature. It contains numerous musical notations such as slurs, accents, and dynamic markings.

271 rall. . . .

Sop. Cor. *ff*

Solo Cor. *ff*

Rep. Cor. *ff*

2nd Cor. *ff*

3rd Cor. *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. *ff*

Euph. *ff*

E \flat Bass *ff*

B \flat Bass *ff*

Timp. *ff*

Perc I *f* Tam tam

Perc II

Perc III *ff*

L.C.

274 rit. . . **275 Grandioso** ♩=80 rit. . . **Broad**

Sop. Cor. *ff* *p* *ff* *fff*

Solo Cor. *ff* *p* *ff* *fff*

Rep. Cor. *ff* *p* *ff* *fff*

2nd Cor. *ff* *p* *ff* *fff*

3rd Cor. *ff* *p* *ff* *fff*

Flug. *ff* *p* *ff* *fff*

Solo Hn. *ff* *p* *ff* *fff*

1st Hn. *ff* *p* *ff* *fff*

2nd Hn. *ff* *p* *ff* *fff*

1st Bar. *ff* *p* *ff* *fff*

2nd Bar. *ff* *p* *ff* *fff*

1st Tbn. *ff* *p* *ff* *fff*

2nd Tbn. *ff* *p* *ff* *fff*

B. Tbn. *ff* *p* *ff* *fff*

Euph. *ff* *p* *ff* *fff*

E♭ Bass *ff* *p* *ff* *fff*

B♭ Bass *ff* (gliss.) *p* *ff* *fff*

Timp. *ff* *p* *ff* *ff* *p* *fff* damp

Perc I *ff* *p* *fff*

Perc II w/chimes *ff* B.D. *ff* *p* *fff*

Perc III L.C (soft sticks) *mf* *f* damp *ff* *p* *fff* damp