



Russian Christmas Music

ALFRED REED

INSTRUMENTATION

- 1 Conductor
- 2 1st C Piccolo
(Alt. 3rd C Flute)
- 2 2nd C Piccolo
(Alt. 4th C Flute)
- 2 1st C Flute
- 2 2nd C Flute
- 1 1st Oboe
- 1 2nd Oboe
- 1 English Horn (opt.)
- 1 1st Bassoon
- 1 2nd Bassoon
- 1 Contrabassoon (opt.)
- 1 E \flat Clarinet
- 3 1st B \flat Clarinet
- 3 2nd B \flat Clarinet
- 3 3rd B \flat Clarinet
- 1 E \flat Alto Clarinet
- 2 B \flat Bass Clarinet
- 1 BB \flat Contrabass Clarinet
- 2 1st E \flat Alto Saxophone
- 2 2nd E \flat Alto Saxophone
- 1 B \flat Tenor Saxophone
- 1 E \flat Baritone Saxophone
- 1 B \flat Bass Saxophone (opt.)

- 1 1st B \flat Cornet
- 1 2nd B \flat Cornet
- 1 3rd B \flat Cornet
- 1 1st B \flat Trumpet
- 1 2nd B \flat Trumpet
- 1 3rd B \flat Trumpet
- 1 4th B \flat Trumpet
- 1 1st Horn in F
- 1 2nd Horn in F
- 1 3rd Horn in F
- 1 4th Horn in F
- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 4th Trombone (Bass)
- 2 Baritone
- 1 Baritone Treble Clef
- 4 Tuba
- 1 String Bass
- 1 Timpani
- 3 Percussion I
(Bass Drum, Pair of Cymbals,
Suspended Cymbal, Gong)
- 4 Percussion II
(Chimes, Xylophone, Triangle, Bells)

WORLD PARTS

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- 1st Horn in E \flat
- 2nd Horn in E \flat
- 3rd Horn in E \flat
- 4th Horn in E \flat
- 1st Trombone in B \flat Bass Clef
- 2nd Trombone in B \flat Bass Clef
- 3rd Trombone in B \flat Bass Clef
- 4th Trombone in B \flat Bass Clef
- 1st Trombone in B \flat Treble Clef
- 2nd Trombone in B \flat Treble Clef
- 3rd Trombone in B \flat Treble Clef
- 4th Trombone in B \flat Treble Clef
- Baritone in B \flat Bass Clef
- Tuba in E \flat Bass Clef
- Tuba in E \flat Treble Clef
- Tuba in B \flat Bass Clef
- Tuba in B \flat Treble Clef

PROGRAM NOTES

Originally written in November 1944, *Russian Christmas Music* was first performed in December that year at a special concert in Denver, Colorado, by a select group of musicians from five of the leading service bands stationed in that area. Two years later the music was revised and somewhat enlarged, and in that form was one of the three prize-winning works in the 1947 Columbia University contest for new serious music for symphonic band. First performances of this second version subsequently took place in 1948: the first by the Julliard Band under Donald I. Moore, and the second by the Syracuse University Symphonic Band under Harwood Simmons, to whom the work was dedicated. Since then this music, although not previously published, has remained in the repertory of the concert band consistently and has established the composer as one of the most important writers for the contemporary band or wind ensemble.

This published edition represents a thorough revision of the entire work by the composer in keeping with the developing instrumentation of the serious band or wind ensemble. It incorporates all of the many changes that have taken place in this area during the past years. Although the music is essentially the same, the instrumentation has been completely reworked throughout to achieve even greater clarity of texture and the utmost sonority possible. Thus we attain a degree of differentiation in the brass choirs that has come to be an accepted characteristic of the contemporary attitude toward the large-scale wind-brass-percussion ensemble.

An ancient Russian Christmas carol (“Carol of the Little Russian Children”), together with a good deal of original material and some motivic elements derived from the liturgical music of the Eastern Orthodox Church, forms the basis for this musical impression of Old Russia during the jubilant Christmas season. Although cast in the form of a single, continuous movement, four distinct sections may be easily recognized, which the composer originally subtitled “Children’s Carol,” “Antiphonal Chant,” “Village Song,” and the closing “Cathedral Chorus.” All of the resources of the modern, integrated symphonic band are drawn upon to create an almost overwhelming sound picture of tone color, power, and sonority.

NOTES TO THE CONDUCTOR

This composition is based on the liturgical music of the Eastern Orthodox Church, which is vocal in origin since no instruments of any kind are permitted in the Orthodox service. Therefore, the entire score, no matter how fast the tempi or how powerful the climaxes, must be played in a lyrical style with great sonority and sostenuto throughout.

Tempo markings, and especially metronomic indications, must be taken as approximations only; the exact tempo at any point is determined, as always, by such matters as the size of the performing group, the ability of the players, and the acoustical conditions under which the performance is taking place.

The full score and parts have been elaborately cued and cross-cued in anticipation of unequal instrumental development, missing instruments, or the necessity of balancing incomplete instrumentation. You should not hesitate to make use of such “playing” cues wherever necessary in your opinion to achieve perfect balances or replacements of weak or missing instruments. Entrance cues have also been added to help the performer avoid ragged attacks.

The relationship of trumpets to cornets, as in other scores by this composer, rests on the trumpets as the main upper voices of the “brilliant” brass choir and the cornets performing the same function for the “mellow.” The proportion should be eight trumpets (with two players each on the 1st, 2nd, 3rd, and 4th parts) to three cornets (with one player each on the 1st, 2nd, and 3rd parts). Other brass, of course, will be grouped in proportion to these two sections.

The long soli pizzicato line for the string basses, beginning at 118 and continuing until five measures before 155, although cued in the tubas, contrabass clarinet, and contrabassoon, should not really be attempted on those instruments. The music will be complete and will flow more smoothly without the line being present at all should there be no string basses available, since the peculiar quality of the string bass pizzicato in conjunction with the soft winds cannot really be obtained in any other manner, no matter how well or delicately such a passage may be played by a tuba, contrabass clarinet, or contrabassoon.

Special care should be taken with the long pedal points and the exceptional array of extra percussion instruments in building up and receding from the various climaxes in the final section of the work. From 166 on, the gradual build in intensity must be properly drawn out, and the peaks of sonority should not come as an anticlimax.

The English horn solos should be played *a piacere* (at will), however, without permitting an interruption of the melodic line.

And, as always, care and attention to dynamics, phrasing, attack, and sostenuto will be more than amply rewarded with a stirring performance of this exciting music.

Alfred Reed

for Harwood Simmons
RUSSIAN CHRISTMAS MUSIC
for Symphonic Band

ALFRED REED

Duration: Approx. 12 m.

Andante, molto sostenuto ♩ = c. 72

The musical score is arranged for a symphonic band and includes the following parts:

- Piccolo (alt. 3rd & 4th Flutes)
- Flutes
- Oboes
- English Horn
- Bassoons (Alto Cl., B. Cl., Alto + Bass Cls.)
- Contrabassoon (Optional)
- E♭ Clarinet
- B♭ Clarinets
- E♭ Alto Clarinet
- B♭ Bass Clarinet
- B♭ Contrabass Clarinet (1st, 2nd)
- E♭ Alto Saxophone
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Bass Saxophone (Optional)
- F Horns
- B♭ Trumpets
- B♭ Cornets
- Trombones
- Baritone
- Tuba
- String Basses
- String Bass
- Timpani
- Percussion: Suspended Cymbal, Gong, Pair of Cymbals, Bass Drum, Chimes Solo, Bells, Chimes, Xylophone, Triangle

The score includes various musical notations such as dynamics (p, mf, f, pp, ff), articulation (acc., stacc., div.), and performance instructions (sempre p).

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$\text{♩} = \text{♩}$ [13] poco più mosso $\text{♩} = c. 48$

Flutes

Picc. 1 2

Fls. 1 2

Obs. 1 2

E. H.

Bns. 1 2

Cbn.

E^b Cl.

B^b Cls. 1 2 3

A. Cl.

Bs. Cl.

B^b Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Bs. Sax.

Hns. 1 2 3 4

Tpts. 1 2 3 4

Cors. 1 2 3

Trbs. 1 2 3 4

Bar.

Tuba

Str. Bass

Timp.

Susp. Cym.

Cyms. Pr.

Chimes

Bells

a2 Soli

p *mf* *f* *pp* *sim.*

div.

Hn. 1 2 3

Bar.

Tuba

molto sost.

p *mf* *f* *pp* *3rd* *4th*

Obs.

Soli

Cbn.

1st only

Solo

Soli

2nd

1st only

1st only

Hn. 1

Hn. 3

Hn. 2

Flutes a2

Flutes a2

Flutes 1st only

Flutes 2nd

Flutes 1st only

Flutes Solo

Flutes Soli



rit.

22 Tempo primo ♩ = c. 72

This page of a musical score contains the following elements:

- Instrumentation:** Flutes (Fls. 3, 4, 1, 2), Oboes (Obs. 1, 2), English Horn (E. H.), Bassoons (Bns. 1, 2), Contrabassoon (Cbn.), E-flat Clarinet (E^b Cl.), Bass Clarinets (B^b Cls. 1, 2, 3), Alto Clarinet (A. Cl.), Bass Clarinet (Bs. Cl.), Bassoon in C (B^b Cb. Cl.), Alto Saxophones (A. Saxs. 1, 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Bass Saxophone (B. Sax.), Horns (Hns. 1, 2, 3, 4), Trumpets (Tpts. 1, 2, 3, 4), Cor Anglais (Cors.), Trombones (Trbs. 1, 2, 3), Baritone (Bar.), Tuba, String Bass (Str. Bass), Timpani (Timp.), Suspended Cymbal (Susp. Cym.), Cymbal (Cyms. Pr.), Bells, and Chimes.
- Performance Markings:** *rit.* (ritardando), *Tempo primo* (return to original tempo), *dim.* (diminuendo), *pp* (pianissimo), *f* (forte), *mf* (mezzo-forte), *sim.* (simile), *pizz.* (pizzicato), *cresc.* (crescendo), *1st only*, *1st div.*, *2nd div.*, *3rd div.*, *4th div.*, *Tutti div.*, *Chimes*.
- Rehearsal Mark:** A box containing the number 22.
- Tempo:** Indicated by a quarter note followed by a common time signature (♩ = c. 72).

Musical score for various instruments including Flutes (Fls.), Oboes (Obs.), English Horn (E. H.), Bassoons (Bns.), Clarinets (Cl.), Saxophones (A. Saxs, T. Sax., Bar. Sax., Bs. Sax.), Horns (Hns.), Trumpets (Tpts.), Cornets (Cors.), Trombones (Trbs.), Baritone (Bar.), Tuba, String Bass (Str. Bass), Timpani (Timp.), Suspended Cymbal (Susp. Cym.), Cymbal Pair (Cyms. Pr.), and Chimes.

Dynamic markings include p , mf , f , $dim.$, pp , $1st$, $2nd$, $div.$, $arco$, $Solo$, 1 only , $Trbs. 1,2,3$, $Trbs.$, $f \text{ marc. ma sost.}$, $a2$, $molto$, f (let ring).

Performance instructions include *Soli a2*, *1st*, *2nd*, *div.*, *arco*, *Solo*, *1 only*, *Trbs. 1,2,3*, *Trbs.*, *f marc. ma sost.*, *a2*, *molto*, and *f (let ring)*.



poco ritard. a tempo $\text{♩} = 80$

Fls. 3/4

Fls. 1/2 a2

Obs. 1/2 1st

E. H.

Bns. 1/2 a2

Cbn.

E♭ Cl.

B♭ Cls. 1/2/3

A. Cl.

Bs. Cl. A. Cl.

B♭ Cb. Cl.

A. Saxes. 1/2 1st

T. Sax.

Bar. Sax.

Bs. Sax.

Hns. 1/2/3/4 3rd

Tpts. 1/2/3/4

Cors. 1/2/3

Trbs. 1/2/3/4

Bar.

Tuba

Str. Bass

Timp.

Susp. Cym.

Cyms. Pr.

Chimes

pp

f

p

sim.

pizz.

arco

Solo

(let ring)

(I stand only)



Fls. 3 4 $J = d$ $J = d$ (Fls.) $J = 84 \text{ rit.} \dots$

Fls. 1 2 $a2$ p $dim.$ pp

Obs. 1 2 $a2$ p $dim.$ pp

E. H. p $dim.$ pp

Bns. 1 2 $a2$ p $dim.$ pp

Cbn. p $dim.$ pp

E \flat Cl. p $dim.$ pp

B \flat Cls. 1 2 3 $div.$ p $dim.$ pp

A. Cl. p $dim.$ pp

Bs. Cl. p $dim.$ pp

B \flat Cb Cl. p $dim.$ pp

A. Saxes. 1 2 p $dim.$ pp

T. Sax. p $dim.$ pp

Bar. Sax. p pp

Bs. Sax. p pp

Hns. 1 2 3 4 $3rd$ p $dim.$ pp

Tpts. 1 2 3 4 $4th$ p $dim.$ pp

Cors. 1 2 3 $Soli$ p

Trbs. 1 2 3 4 p

Bar. $half$ the Bars., only p $dim.$ pp

Tuba $1st$ half p $dim.$ pp

Str. Bass $2nd$ half mp $dim.$ p

Timp. p

Susp. Cym. $(let ring)$

Cyms. Pr.

Chimes

55 Allegro non troppo
♩ = 92 3rd & 4th Fls. change to Picc. 1 & 2

This page contains a musical score for a variety of instruments. The instruments listed on the left are: Fls. (3 and 4), Fls. (1 and 2), Obs. (1 and 2), E.H., Bns. (1 and 2), Cbn., E♭ Cl., B♭ Cls. (1, 2, and 3), A. Cl., Bs. Cl., B♭ Cb. Cl., A. Saxs. (1 and 2), T. Sax., Bar. Sax., Bs. Sax., Hns. (1, 2, 3, and 4), Tpts. (1, 2, 3, and 4), Cora. (1, 2, and 3), Trbs. (1, 2, and 3), Bar., Tuba, Str. Bass, Timp., Susp. Cym., Cyms. Pr., and Chimes. The score includes various musical notations such as dynamics (pp, mp, mf, f, p), articulation (accents), and performance instructions like 'poco a poco cresc.' and 'div.'. There are also specific markings for 'Solis' and 'a2' for several instruments. A large red watermark is overlaid diagonally across the page.

63 poco più mosso $\text{♩} = 100$

Piccolos a2

Fls. 1 2 *molto cresc.*

Obs. 1 2 *molto cresc.*

E. H. *molto cresc.*

Bns. 1 2

Cbn.

E^b Cl.

B^b Cls. 1 2 3 *molto cresc.*

A. Cl.

Bs. Cl.

B^b Cb. Cl.

A. Saxs. 1 2 *molto cresc.*

T. Sax.

Bar. Sax.

Bs. Sax.

Hns. 1 2 3 4 *a2*

Tpts. 1 2 3 4 *2nd* *sempre marc.*

Cors. 1 2 3 *1st, 3rd* *molto cresc.*

Trbs. 1 2 3 4 *sempre marc.*

Bar. *unis.*

Tuba *unis.*

Str. Bass

Timp.

Susp. Cym

Cyms. Pr. *let ring*

B. D. *let ring*

Chimes *sim.*

div.

f stacc.

sempre ff

sempre marc.

sempre ff

sempre ff

sempre ff

sim.

sim.

sim.

sim.

Picc. 1 2

Fis. 1 2

Obs. 1 2

E. H.

Bns. 1 2

Cbn.

E^bCl.

B^bCls. 1 2 3

A. Cl.

Bs. Cl.

B^b Cb. Cl.

A. Saxs. 1 2

T. Sax.

Bar. Sax.

Bs. Sax.

Hns. 1 2 3 4
2nd *f stacc.*
4th *f stacc.*

Tpts. 1 2 3 4

Cors. 1 2 3

Trbs. 1 2 3 4

Bar.

Tuba

Str. Bass

Timp.

Susp. Cym.

Cyms. Pr.

B. D.

Bells

(Timp. sticks)

Picc. 1 2

Fls. 1 2

Obs. 1 2

E. H.

Bns. 1 2

Cbn. *sempre sf*

E^b Cl.

B^b Cls. 1 2 3

A. Cl.

Bs. Cl.

B^b Cb. Cl. *sempre sf*

A. Saxs. 1 2

T. Sax.

Bar. Sax.

Bs. Sax. *sempre sf*

Hns. 1 2 3 4

Tpts. 1 2 3 4

Cors. 1 2 3

Trbs. 1 2 3 4

Bar.

Tuba

Str. Bass

Timp.

Cyms. Pr.

B. D.

Bells

Xylo.



1 2
Picc.

1 2
Fls.

1 2
Obs. *E. H. Solo*

Solo
E. Hn. *mf quasi recitative* *f* *mp sub.* *dim.*

1 2
Bns.

Cbn.

E^b Cl.

1 2 3
B^b Cls. *dim.* *1st half only* *FP*

A. Cl.

Bs. Cl.

B^b Cb. Cl. *dim.* *FP*

1 2
A. Saxes. *dim.* *E. H. Solo* *FP*

T. Sax.

Bar. Sax.

Bs. Sax.

1 2 3 4
Hns.

1 2 3 4
Tpts.

1 2 3
Cors.

1 2 3 4
Trbs.

Bar.

Tuba

Str. Bass *dim.* *FP*

Timp.

Cyms.

Bells

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poco più mosso ♩=92 rit... a tempo ♩=76

Picc. 1 2
 Fls. 1 2
 Obs. 1 2
 E. Hn. Solo
 Bns. 1 2 B. Cl.
 Cbn.
 E♭ Cl. Tutti 1st half only
 B♭ Cls. 1 2 3 Tutti 1st half only
 A. Cl. Tutti 1st half only
 Bs. Cl.
 B♭ Cb. Cl. Tutti 1st half only
 A. Saxs. 1 2
 T. Sax.
 Bar. Sax. B. Cl.
 Bs. Sax.
 Hns. 1 2 3 4 Ist Solo
 Tpts. 1 2 3 4
 Cors. 1 2 3
 Trbs. 1 2 3 4
 Bar.
 Tuba
 Str. Bs. Cbn.
 Str. Bass
 Timp.
 Cyms.
 Bells
 Tri.

118 Moderately, with a sustained, singing style

$\text{♩} = 100$

This page contains a musical score for a variety of instruments. The instruments listed on the left side of the page are: Fls. (Flutes), Obs. (Oboes), E. Hn. (English Horn), Bns. (Bassoons), Cbn. (Contrabassoon), E♭ Cl. (E-flat Clarinet), B♭ Cls. (B-flat Clarinets), A. Cl. (Alto Clarinet), Bs. Cl. (Bass Clarinet), B♭ Cb. Cl. (B-flat Contrabass Clarinet), A. Saxes. (Alto Saxophones), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), Bs. Sax. (Bass Saxophone), Hns. (Horns), Tpts. (Trumpets), Cors. (Cornets), Trbs. (Trombones), Bar. (Baritone), Tuba, Str. Bass (String Bass), Timp. (Timpani), Cyms. (Cymbals), and Bells. The score includes various musical notations such as dynamics (p, mf, pp, p Soli), articulation (pizz.), and performance instructions (cantando, 1st only). A large red watermark reading 'Preview Use Requires Purchase' is overlaid diagonally across the page.

Fls. 3 4

Fls. 1 2

Obs. 1 2

E. Hn.

Bns. 1 2

Cbn.

E^b Cl.

B^b Cls. 1 2 3

A. Cl.

Bs. Cl.

B^b Cb. Cl.

A. Saxs. 1 2

T. Sax.

Bar. Sax.

Bs. Sax.

Hns. 1 2 3 4

Tpts. 1 2 3 4

Cors. 1 2 3

Trbs. 1 2 3 4

Bar.

Tuba

Str. Bass

Timp.

Cyms.

Bells

1st

1st Solo

p *mp* *f*

Preview Requires Purchase

3rd & 4th Fls. change to Picc. 1 & 2



Fls. 3/4

Fls. 1/2

Obs. 1/2

E. Hn.

Bns. 1/2

Cbn.

E^b Cl.

B^b Cls. 1/2/3

A. Cl.

Bs. Cl.

B^b Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Bs. Sax.

Hns. 1/2/3/4

Tpts. 1/2/3/4

Cors. 1/2/3

Trbs. 1/2/3/4

Bar. 1st

Tuba

Str. Bass

Timp.

Cyms.

Bells

1st Solo

3rd

Hn. 1

Hn. 1,3

Hn. 2

Soli

dim.

pp

f

ppoco

$\text{♩} = \text{♩}$ poco a poco rit. $\text{♩} = \text{♩}$ ($\text{♩} = 72$)

Picc. 1 2

Fls. 1 2

Obs. 1 2

E. Hn.

Bns. 1 2

Cbn.

E^b Cl.

B^b Cls. 1 2 3

A. Cl.

Bs. Cl.

B^b Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Bs. Sax.

Hns. 1 2 3 4

Tpts. 1 2 3 4

Cors. 1 2 3

Trbs. 1 2 3 4

Bar.

Tuba

Str. Bas.

Timp.

Cyms.

Bells

B. Cl.

Cb. Cl.

1st Solo

Str. B.

arco

Solo

E. Hn.(solo)

pp

p

mf

ff



1 = J

rit. -----

Picc. 1 2

Fls. 1 2

Obs. 1 2

E. Hn. *espr.*
pp mf f mf mp

Bns. 1 2

Cbn.

E^b Cl.

B^b Cls. 1 2 3

A. Cl.

Bs. Cl. *ppp*

B^b Cb. Cl. *ppp*

A. Saxs. 1 2

T. Sax.

Bar. Sax.

Bs. Sax.

Hns. 1 2 3 4
Soli
p

Tpts. 1 2 3 4

Cors. 1 2 3

Trbs. 1 2 3 4

Bar. *Hns. 1.2*

Tuba

Str. Bass *ppp*

Timp.

Cyms

Bells

166 Broadly $\text{♩} = 56-60$

Picc. 1 2

Fls. 1 2

Obs. 1 2

E. Hn. *pp*

Bns. 1 2

Cbn. B. Sax.

E^b Cl. *pp*

B^b Cls. 1 2 3

A. Cl.

Bs. Cl. *pp*

B^bCb. Cl. *pp* div.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Bs. Sax. *pp* a2

Hns. 1 2 3 4 *p* *f* *pp* *f* *pp*

Tpts. 1 2 3 4

Cors. 1 2 3

Trbns. 1 2 3 4 *p* *f* *pp* *p* *f* *pp*

Bar. *p* *f* *pp* *p* *f* *pp*

Tuba *pp* 1 stand (2 Tubas only) div. all Tubas div.

Str. Bass *pp*

Timp. *pp*

Susp. Cym. *pp* (let ring)

Gong Solo

Bells Solo *mp*

Chimes Solo *mp* (let all tones ring together)

* Note to Conductor: If a large (30" or 32") Timpani is not available, all of these low "D's" may be played an octave higher, on the standard 25" Drum.

1 Picc. 2

1 Fla. 2

1 Obs. 2

E. Hrn.

1 Bsn. 2nd *poco a poco cresc.* a2

Cbn. *poco a poco cresc.*

E.♭ Cl. 1 2

1 B♭ Cl. 2 3

A. Cl.

Bs. Cl. *poco a poco cresc.*

B♭ Cb. Cl. *poco a poco cresc.*

1 A. Saxs. 2

T. Sax.

Bar. Sax.

Bs. Sax. *poco a poco cresc.* *poco a*

1 Hns. 2 3 4

1 Tpts. 2 3 4 a2

1 Cors. 2 3 a3

1 Trbns. 2 3 4

Bar.

Tuba *poco a poco cresc.*

Str. Bass *poco a poco cresc.*

Timp. *poco a poco cresc.*

Susp. Cym. *poco a poco cresc.*

Gong *poco a poco cresc.*

B. D. (soft Timp. sticks) *ppp* *poco a poco cresc.*

Bells *poco a poco cresc.*

Chimes *poco a poco cresc.*

poco a poco cresc.

1 2
Picc.

1 2
Fls.

1 2
Obs.

E. Hn.

1 2
Bns.

Cbn.

E \flat Cl.

1 2 3
B \flat Cls.

A. Cl.

Bs. Cl.

B \flat Cb. Cl.

1 2
A. Saxes.

T. Sax.

Bar. Sax.

Bs. Sax. *poco cresc.*

1 2 3 4
Hns.

1 2 3 4
Tpts.

1 2 3
Cora.

1 2 3
Trbs.

Bar.

Tuba

Str. Bass *sim.*

Timp.

Susp. Cym.
Gong
B. D.

Bells

Chimes

188

Picc. 1 2

Fls. 1 2

Obs. 1 2

E. Hn.

Bns. 1 2

Cbn.

E^b Cl.

B^b Cls. 1 2 3

A. Cl.

Bs. Cl.

B^b Cb Cl.

A. Saxs 1 2

T. Sax.

Bar. Sax.

Bs. Sax.

Hns. 1 2 3 4

Tpts. 1 2 3 4

Cors. 1 2 3

Trbs. 1 2 3 4

Bar.

Tuba

Str. Bass

Timp.

Susp. Cym.
Gong
Cyms. Pr.
B. D.

Bells

Chimes

div.

1st

molto sonore

a2

a3

sonore

Solo

let ring

(let all tones ring together)



Picc. 1 2

Fls. 1 2

Obs. 1 2

E. Hn.

Bns. 1 2

Cbn.

E^b Cl. 1

B^b Cls. 2 3

A. Cl.

Bs. Cl.

B^b Cb. Cl.

A. Saxs. 1 2

T. Sax.

Bar. Sax.

Bs. Sax.

Hns. 1 2 3 4

Tpts. 1 2 3 4

Cors. 1 2 3

Trbs. 1 2 3 4

Bar.

Tuba

Str. Bass

Timp. (Solo)

Susp. Cym. Gong

Cyms. Pr. B. D.

Bells

Chimes

This page of a musical score, numbered 28, details the orchestration for a large ensemble. The instruments listed on the left include:

- Picc. (Piccolo)
- Fls. (Flutes)
- Obs. (Oboes)
- E. Hn. (English Horn)
- Bns. (Bassoons)
- Cbn. (Contrabassoon)
- E^b Cl. (E-flat Clarinet)
- B^b Cls. (B-flat Clarinets)
- A. Cl. (Alto Clarinet)
- Bs. Cl. (Bass Clarinet)
- B^b Cb. Cl. (B-flat Contrabass Clarinet)
- A. Saxs. (Alto Saxophones)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Bs. Sax. (Bass Saxophone)
- Hns. (Horns)
- Tpts. (Trumpets)
- Cors. (Cornets)
- Trbs. (Trombones)
- Bar. (Baritone)
- Tuba
- Str. Bass (String Bass)
- Timp. (Timpani)
- Susp. Cym. (Suspension Cymbal)
- Gong
- Cym. Pr. (Cymbal Pedal)
- B. D. (Bells)
- Chimes

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics such as *molto sonore* and *sfz* are used throughout. Performance markings like *a2* and *mf* are also present. A large red watermark reading 'Purchase Requires Login' is overlaid diagonally across the page.

rit. ... 200 . a tempo ♩ = 66

The score is for page 29 of an orchestral work, featuring a variety of instruments. The notation includes dynamics such as *pp* (pianissimo) and *ppp* (pianissimissimo), and performance instructions like "let ring, as shown" and "div." (divisi). The instruments listed on the left are: Picc. 1, 2; Fls. 1, 2; Obs. 1, 2; E. Hn. (English Horn); Bns. (Bassoons) 1, 2; Cbn. (Contrabassoon); Eb Cl. (E-flat Clarinet); B.b Cls. (B-flat Clarinets) 1, 2, 3; A. Cl. (Alto Clarinet); Bs. Cl. (Bass Clarinet); Bb Cb. Cl. (B-flat Cello Clarinet); A. Saxs. 1, 2; T. Sax. (Tenor Saxophone); Bar. Sax. (Baritone Saxophone); Bs. Sax. (Bass Saxophone); Hns. (Horns) 1, 2, 3, 4; Tpts. (Trumpets) 1, 2, 3, 4; Cors. (Cornets) 1, 2, 3; Trbs. (Trombones) 1, 2, 3, 4; Bar. (Baritone); Tuba; Str. Bass (String Bass); Timp. (Timpani); Susp. Cym. (Suspension Gong); Gong; Cyms. Pr. (Cymbal Pedal); B.D. (Bells); and Chimes. A "Chimes Solo" is indicated at the bottom right. A large red watermark "Legal Requirements Purchase" is overlaid on the score.

This page contains a musical score for a large ensemble. The instruments listed on the left are: Picc. (Piccolo), Fls. (Flutes), Obs. (Oboes), E. Hn. (English Horn), Bns. (Bassoons), Cbn. (Contrabassoon), E♭ Cl. (E-flat Clarinet), B♭ Cls. (B-flat Clarinets), A. Cl. (Alto Clarinet), Bs. Cl. (Bass Clarinet), B♭ Cb. Cl. (B-flat Contrabass Clarinet), A. Saxes (Alto Saxophones), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), Bs. Sax. (Bass Saxophone), Hns. (Horns), Tpts. (Trumpets), Cors. (Cornets), Trbs. (Trumpets), Bar. (Baritone), Tuba, Str. Bass (String Bass), Timp. (Timpani), Susp. Cym. (Suspension Cymbal), Gong, and Chimes. The score includes various musical notations such as dynamics (poco mf, pp, mf, pp), articulation (accents), and performance instructions (Soli). A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the page.

Ob. 1
Eb Cl.

1st *mp*

2nd *p* poco a poco *cresc.*

E. Hn. *mp* *cresc.*

Bns. 1 2 *mf* *cresc.* *molto*

Cbn. Str. Bs., B. Cl. *mf* *cresc.* *molto*

E \flat Cl. *mp* *cresc.*

B \flat Cls. 1 2 3 *pp* poco a poco *cresc.* *div.*

A. Cl. *pp* poco a poco *cresc.*

Bs. Cl. *pp* poco a poco *cresc.*

B \flat Cb. Cl. *p* poco a poco *cresc.*

A. Saxs. 1 2 *mp* *cresc.*

T. Sax. *mp* *cresc.*

Bar. Sax. *mp* *cresc.*

Bs. Sax. *mp* *cresc.*

Hns. 1 2 3 4 *pp* *mf* marc. ma sost.

Tpts. 1 2 3 4 Hns. Cors.

Cors. 1 2 3 *mf* unis. marc. ma sost.

Trbs. 1 2 3 4 *p* 2nd *p*

Bar. Str. B. Cb. Cl., Cbn. *mp* *cresc.* *mf* *cresc.*

Tuba

Str. Bass *mf* *cresc.* *mf* *cresc.*

Timp. *pp*

Susp. Cym. Gong *pp*

Chimes

Picc. 1 2 *molto*
 Fls. 1 2 *grs.* *loco*
 Obs. 1 2
 E. Hn. *a2*
 Bns. 1 2 *a2*
 Cbn.
 Eb Cl. *cresc. molto* *marc. e pesante*
 Bb Cls. 1 2 3 *cresc. molto* *uni.*
 A. Cl. *cresc. molto*
 Bs. Cl. *cresc. molto* *marc. e pesante*
 Bb Cb. Cl. *cresc. molto* *marc. e pesante*
 A. Saxs. 1 2 *cresc. molto* *a2*
 T. Sax. *cresc. molto*
 Bar. Sax. *cresc. molto* *marc. e pesante*
 Bs. Sax. *cresc. molto* *marc. e pesante*
 Hns. 1 2 3 4 *a2* *marc.*
 Tpts. 1 2 3 4 *sonore*
 Cors. 1 2 3 *marc.*
 Trbs. 1 2 3 4 *sonore* *3rd p* *p* *marc. e pesante*
 Bar. *sonore* *marc. e pesante*
 Tuba *sonore* *marc. e pesante*
 Str. Bass *(cresc.) - molto - al..* *marc. e sost.*
 Timp.
 Cyms. Pr.
 Bells
 Chimes



Picc. 1
2

Fls. 1
2

Obs. 1
2

E. Hn.

Bns. 1
2
marc. e pesante

Cbn.

E^b Cl.

B^b Cls. 1
2
3

A. Cl.

Bs. Cl.

B^b Cb. Cl.

A. Saxes 1
2
a2

T. Sax.

Bar. Sax.

Bs. Sax.

Hns. 1
2
3
4
(sost. sf)
1st
3rd

Tpts. 1
2
3
4
(sost. sf)

Cors. 1
2
3
(sost. sf)
1st only
2+3

Trbs. 1
2
3
4

Bar.

Tuba

Str. Bass

Timp.

Cyms. Pr.

Bells

Chimes

poco a poco rit.

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Musical score for various instruments including Piccolo, Flutes, Oboes, English Horns, Bassoons, Clarinets, Saxophones, Horns, Trumpets, Trombones, Baritone, Tuba, Basses, Timpani, Cymbals, and Bells/Chimes. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *cresc.*, *molto*, and *pp*.



♩ (let all tones ring together)

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

- Picc. 1, 2:** Piccolo parts with *gua-* markings.
- Fls. 1, 2:** Flute parts.
- Obs. 1, 2:** Oboe parts.
- E. Hn.:** English Horn part.
- Bns. 1, 2:** Bassoon parts.
- Cbn.:** Contrabassoon part.
- E^b Cl.:** E-flat Clarinet part with *sempre sfz f* marking.
- B^b Cls. 1, 2, 3:** B-flat Clarinet parts.
- A. Cl.:** Alto Clarinet part.
- Bs. Cl.:** Bass Clarinet part.
- B^b Cb Cl.:** B-flat Contrabass Clarinet part with *sempre sfz f* marking.
- A. Saxs. 1, 2:** Alto Saxophone parts with *ff molto sonore* and *(sost. fff)* markings.
- T. Sax.:** Tenor Saxophone part with *fff molto sonore* and *(sost. fff)* markings.
- Bar. Sax.:** Baritone Saxophone part with *sempre sfz f* marking.
- Bs. Sax.:** Bass Saxophone part with *sempre sfz f* marking.
- Hns. 1, 2, 3, 4:** Horns parts with *ff molto sonore* and *(sost. fff)* markings.
- Tpts. 1, 2, 3, 4:** Trumpets parts with *ff molto sonore* and *(sost. fff)* markings.
- Cors. 1, 2, 3:** Cornets parts with *unis. a 3* and *ff* markings.
- Trbs. 1, 2, 3, 4:** Trombones parts with *ff* markings.
- Bar.:** Baritone part with *sfz f* markings.
- Tuba:** Tuba part with *sfz f* markings.
- Str. Bass:** String Bass part.
- Timp.:** Timpani part with *Solo* marking.
- Susp. Cym. Gong:** Suspended Cymbal and Gong.
- Cyms. Pr. B. D.:** Cymbals (Percussion).
- Bells Chimes:** Bells and Chimes.

1 2
Picc. 1 2
Fls. 1 2
Obs. 1 2
E. Hn. 1 2
Bns. 1 2
Cbn.
E^b Cl. 1 2 3
A. Cl. 1 2
Bs. Cl. 1 2
B^b Cb. Cl. 1 2 3
A. Saxs. 1 2
T. Sax. 1 2
Bar. Sax. 1 2
Bs. Sax. 1 2
Hns. 1 2 3 4
Tpts. 1 2 3 4
Corns. 1 2 3
Trbs. 1 2 3 4
Bar. 1 2
Tuba 1 2
Str. Bass 1 2
Timp. Solo
Susp. Cym. Gong
Cyms. Pr. B. D.
Bells Chimes

ad lib. 2 measures (2 hammers) *as written*

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