



Henry Pool

Composer

United States (USA), Brooklyn, New York

About the artist

Henry Pool is born on June 12, 1939 in Amsterdam, Netherlands, as the second of four siblings, all boys. His family suffered with the rest of the Dutch nation the horrors of the Second World War. After the war he went to elementary school, high school and teachers' seminary. He worked seven years as a teacher in Amsterdam, then emigrated to Israel. After a short sojourn in kibbutz Sha'alvim he joined in 1967 a Rabbinical College in Netivot. In 1969 he married Lilette Sroussi, a girl from Paris, France, who emigrated to Israel in 1968. During the years the couple has been blessed with five children. In 1974 they moved to Jerusalem, where he started to work as a graphic artist. In 1988 they emigrated to the USA, where they still live, now as American citizens. In the USA he worked as a computer operator. In 2004 he retired.

Though his career as a composer hasn't been an easy one, he managed over the years to rise to the level of a professional composer. Beside one year (at age 8) of piano lessons he never got any training. He has taught himself and learned by playing the piano, studying the compositions of the masters, going to concerts, listening to classical radio and recordings and from exploring books on composition, harmony, counterpoint, orchestration, etc..... (more online)

Personal web: <http://www.musicianspage.com>

Associate: ASCAP - IPI code of the artist : 628543042

About the piece



Title: An American Rhapsody for Orchestra in G-do (Score)
[Opus 30]

Composer: Pool, Henry

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Publisher: Pool, Henry

Instrumentation: 1 Piccolo, 2 Flutes, 2 Oboes, 2 Clarinets in Bb, 2 Alto Saxophones in Eb, 1 Bassoon, 2 Horns in F, 2 trumpets in Bb, 2 Trombones, 1 Tuba in C, Timpani, Cymbals, Piano, First Violins, Second Violins, Violas, Violoncellos, Double Bases

Style: Modern classical

Henry Pool on [free-scores.com](http://www.free-scores.com)

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HENRY

POOL

Opus 30

An American

Rhapsody

for Orchestra

Score



First Impression 2011

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HENRY POOL

Opus 30

An

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Introduction

“An American Rhapsody” is the orchestral version of the third movement of Henry Pool’s Eighth Sonata for Piano (*“My Three Fatherlands”*). It is written in rondo form and has the following structure: A > B > A > C > A > D > A > E > A, where A as *“The Star Spangled Banner”* is the main theme, appearing five times gyratory around the four other themes (B, C, D & E). It is the song of the *“Land of the Free”*, which lyrics were written by Francis Scott Key on an existing melody, and which became the official American anthem in 1931.

Theme B, *“America the Beautiful”*, is considered America’s second anthem. Written by Katherine Lee Bates on a melody by Samuel Ward it praises the beauty of the American landscape, both physical and spiritual. It is often sung together with *“The Star Spangled Banner”* on national holidays.

The American Revolution was the fight for both the freedom of the Original Colonies from the exploiting British government and the freedom of Mankind in general from oppression and exploitation as mentioned in the Declaration of Independence: *“We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the Pursuit of Happiness.”* Unfortunately, though the fight for political freedom for the Original Colonies was understood by everyone, the fight for human rights and equality was not.

Slavery was mercilessly upheld as before. The black population suffered terribly. They identified themselves with the Hebrew slaves in Egypt and prayed for deliverance. One of the songs originating from the depths of these sorrows is theme C: "Go down Moses", lyrics and melody in an ever changing form, as in all folksongs, created by the black slaves. Later it became the anthem of the Underground Railroad, organized among others by Harriet Tubman, 'a woman called Moses', who, herself a fugitive, saved countless slaves by bringing them from the oppression in the South to the freedom in the North.

Indeed the Civil War liberated the black slaves. But that was mostly on paper, not in the real world. The emancipation of the now officially free blacks proceeded very slowly. But the fight for human rights and equality continued unstoppably and culminated in some kind of second Civil War: the Civil Rights Movement led by Martin Luther King. And it happened, that in 1965 a knot of demonstrators sang a song, used here as theme D, that was heard more and more often: "We shall overcome", which lyrics and melody too were fashioned in an ever changing form by the oppressed blacks. It was even sung close to the White House. And then President Lyndon B. Johnson, who in 1964 pushed the Civil Rights Act through, stood up before the members of Congress, the justices of the Supreme Court and seventy million Americans tuning in on their television sets and spoke: "At times history and fate meet at a single time in a single place to shape a turning point in man's unending search for freedom." He thereupon promised to pass a voting rights law without

any compromise. And he finished his speech with the words: "We shall overcome."

On September 11, 2001, America was attacked by Al Qaeda terrorists, who destroyed the famous Twin Towers and a part of the Pentagon, killing thousands of Americans. And in the summer of 2005 a fierce hurricane by the name of Katrina destroyed most of New Orleans and killed hundreds of Americans. As the country desperately needs to recover from all these disasters, Senator Orrin Hatch and Janice Kapp Perry wrote a wonderful song: "Heal our Land", used here as theme E, which has been performed at the second inauguration of President George W. Bush. It is a prayer for the healing of America as a whole: State and Society, asking that America again will be a beautiful country and a land of true freedom for all.

May God hearken to our prayers and may

GOD BLESS AMERICA

with His loving kindness as before.

1 Piccolo
2 Flutes
2 Oboes
2 Clarinets in B \flat
2 Alto Saxophones
1 Bassoon

2 Horns in F
2 Trumpets in B \flat
2 Trombones
1 Tuba in C

Timpani
Cymbals

Piano

1st Violins
2nd Violins
Violas
Violoncellos
Double Basses

Sostenuto (M.M. 76)

Piccolo

Flute

Oboe *solo*
p

B♭ Clarinet *solo*
p

Alto Saxophone

Bassoon

Horn

B♭ Trumpet

Trombone

C Tuba

Timpani

Cymbal

Piano

Violins 1

Violins 2

Violas *p*

Violoncellos

Double Basses

7 8

Picc.

Fl.

Ob.

B \flat Cl.

A. Sax.

Bsn. *solo*
mf

Hn.

B \flat Tpt.

Trb. *solo*
mf

C Tu.

Timp.

Cym.

Pno.

Vlns. 1

Vlns. 2 *mf*

Vlas. *mf*

Vlcs.

Dbs. 8

15 8

Picc. *f*

Fl. *f*

Ob. *f*

B♭ Cl.

A. Sax.

Bsn.

Hn.

B♭ Tpt.

Trb. *f*

C Tu.

Timp.

Cym.

Pno.

Vlns. 1 *f*

Vlns. 2 *f*

Vlas. *f*

Vlcs. *f*

Dbs. *f*

8

32

Picc.

Fl.

Ob.

B \flat Cl.

A. Sax.

Bsn.

Hn.

B \flat Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

mf

p

pp *crescendo*

39

Picc.
 Fl.
 Ob.
 B♭ Cl.
 A. Sax.
 Bsn.
 Hn.
 B♭ Tpt.
 Trb.
 C Tu.
 Timp.
 Cym.
 Pno.
 Vlns. 1
 Vlns. 2
 Vlas.
 Vlcs.
 Dbs.

Musical score for measures 39-42. The score includes parts for Piccolo, Flute, Oboe, Bass Clarinet, Alto Saxophone, Bassoon, Horns, Trumpets, Trombones, C Trumpet, Timpani, Cymbals, Piano, Violins 1 & 2, Viola, Violoncello, and Double Bass. Dynamics range from piano (p) to fortissimo (ff).

53 8

Picc. 

Fl. 

Ob. 

B♭ Cl. 

A. Sax. 

Bsn. 

Hn. 

B♭ Tpt. 

Trb. 

C Tu. 

Timp. 

Cym. 

Pno. 

Vlns. 1 

Vlns. 2 

Vlas. 

Vlcs. 

Dbs. 

8

68 8

Picc.

Fl.

Ob.

B \flat Cl.

A. Sax.

Bsn.

Hn.

B \flat Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

crescendo

crescendo

crescendo

crescendo

crescendo

crescendo

crescendo

ff *f*

ff *f*

ff *f*

ff *f*

ff *f*

poco a poco allargando

74⁸

Picc.

Fl. *ff f*

Ob. *ff f*

B \flat Cl. *ff f*

A. Sax. *mf*

Bsn. *ff f mf*

Hn. *mf*

B \flat Tpt.

Trb.

C Tu. *ff f mf pp*

Timp.

Cym.

Pno. *pp*

Vlins. 1

Vlins. 2

Vlas.

Vlcs. *p*

Dbs. *p pp*

8

Sostenuto (M.M. 76)

Picc. *ff*

Fl. *ff* *solo* *p*

Ob.

B \flat Cl.

A. Sax. *solo* *p*

Bsn.

Hn.

B \flat Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno. *ff*

Vlns. 1 *ff* *8va*

Vlns. 2 *ff* *8va*

Vlas. *p*

Vlcs.

Dbs.

87

Picc.

Fl.

Ob.

B \flat Cl.

A. Sax.

Bsn.

Hn.

B \flat Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

88

mf

mf

mf

95

Picc.

Fl.

Ob.

B♭ Cl.

A. Sax.

Bsn.

Hn.

B♭ Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

8

101⁸

Picc.

Fl.

Ob.

B \flat Cl.

A. Sax.

Bsn.

Hn.

B \flat Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Dbs.

1058

Picc.

Fl.

Ob.

B \flat Cl.

A. Sax.

Bsn.

Hn.

B \flat Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

1098

Picc.

Fl.

Ob.

B \flat Cl.

A. Sax.

Bsn.

Hn.

B \flat Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Dbs.

ff

f

mf

8

Picc.

Fl.

mf

Ob.

mf

B♭ Cl.

mf

A. Sax.

Bsn.

mf

Hn.

mf

B♭ Tpt.

Trb.

mf

C Tu.

mf

Timp.

Cym.

Pno.

mf

Vlins. 1

mf

Vlins. 2

mf

Vlas.

mf

Vlcs.

mf

Dbs.

mf

8

12⁸

Picc.

Fl.

Ob.

B \flat Cl.

A. Sax.

Bsn.

Hn.

B \flat Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

f

ff

mf

f

mf

f

mf

f

mf

f

mf

133⁸

Picc.

Fl.

Ob.

B \flat Cl.

A. Sax.

Bsn.

Hn.

B \flat Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

8

13⁸

Picc.

Fl.

Ob.

B \flat Cl.

A. Sax.

Bsn.

Hn.

B \flat Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

Obs.

8

Detailed description: This is a page of a musical score for orchestra and piano. It contains 13 staves. The instruments are: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B \flat Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), Horn (Hn.), B-flat Trumpet (B \flat Tpt.), Trombone (Trb.), C Trumpet (C Tu.), Timpani (Timp.), Cymbal (Cym.), Piano (Pno.), Violin 1 (Vlms. 1), Violin 2 (Vlms. 2), Viola (Vlas.), Violoncello (Vlcs.), and Double Bass (Obs.). The score is in 3/4 time with a key signature of two flats (B-flat major or D minor). Measures 13-15 are shown. Most woodwind and brass instruments have rests. The Piano part features a complex accompaniment with sixteenth-note runs in the right hand and a bass line in the left hand. The strings play sustained notes, with the Double Bass and Viola parts including a fermata over the first measure.

142⁸

Picc.

Fl.

Ob.

B♭ Cl.

A. Sax.

Bsn.

Hn.

B♭ Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

8

158

Picc.

Fl.

Ob.

B♭ Cl.

A. Sax.

Bsn.

Hn.

B♭ Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

f

f

f

f

f

f

f

f

f

f

f

f

ff

f

f

f

f

f

8

169⁸

Picc.

Fl.

Ob.

B \flat Cl.

A. Sax.

Bsn.

Hn.

B \flat Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Dbs.

mf

p

pp

brushes

f

mf

p

mf

p

mf

p

1958

Picc.

Fl.

Ob.

B \flat Cl.

A. Sax.

Bsn.

Hn.

B \flat Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

p

mp

pp

8

203⁸

Picc.

Fl.

Ob.

B♭ Cl.

A. Sax.

Bsn.

Hn.

B♭ Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

mf

mf

8

21⁸

Picc.

Fl.

Ob.

B \flat Cl.

A. Sax.

Bsn.

Hn.

B \flat Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Dbs.

23⁸

Picc.

Fl. *p crescendo*

Ob. *p crescendo*

B \flat Cl. *p crescendo*

A. Sax. *p crescendo*

Bsn. *p crescendo*

Hn.

B \flat Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlns. 1 *p crescendo*

Vlns. 2 *p crescendo*

Vlas. *p crescendo*

Vlcs. *p crescendo*

Dbs. *p crescendo*

230⁸

Picc.

Fl. *f crescendo*

Ob. *f crescendo*

B♭ Cl. *f crescendo*

A. Sax. *f crescendo*

Bsn. *f crescendo*

Hn.

B♭ Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlns. 1 *f crescendo*

Vlns. 2 *f crescendo*

Vlas. *f crescendo*

Vlcs. *f crescendo*

Dbs. *f crescendo*

8

245⁸

Picc.

Fl.

Ob.

B♭ Cl.

A. Sax.

Bsn.

Hn.

B♭ Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Dbs.

8

248⁸

Picc.

Fl.

Ob.

B \flat Cl.

A. Sax.

Bsn.

Hn.

B \flat Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Dbs.

mf

mf

mf

mf

mf

p

p

p

pp

mp

sticks
mp

mp

mf

mf

mf

mf

8

25⁸

Picc. *f*

Fl. *p* 3 3 3 3

Ob. *f*

B♭ Cl. *f*

A. Sax. *f*

Bsn. *f*

Hn. *f* *p*

B♭ Tpt. *f*

Trb. *f*

C Tu. *f*

Timp. *mf*

Cym. *mf*

Pno.

Vlns. 1 *f*

Vlns. 2 *f*

Vlas. *f*

Vlcs. *f*

Dbs.

8

26⁸

Picc.

Fl.

Ob.

B \flat Cl.

A. Sax.

Bsn.

Hn.

B \flat Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Db.

8

271⁸

Picc. *mf*

Fl.

Ob. *mf*

B \flat Cl.

A. Sax.

Bsn.

Hn. *mf*

B \flat Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

8

Detailed description: This is a page of a musical score for a symphony orchestra. The page is numbered 271 at the top left. The score is written for 18 instruments: Piccolo, Flute, Oboe, B-flat Clarinet, Alto Saxophone, Bassoon, Horn, B-flat Trumpet, Trombone, C Trumpet, Timpani, Cymbal, Piano, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The Piccolo part is the only one with notes, consisting of a melodic line with triplets and a dynamic marking of *mf*. The Oboe part has a few notes with a dynamic marking of *mf*. The Horn part has a few notes with a dynamic marking of *mf*. All other instruments have rests. The score is in 4/4 time and the key signature has two sharps (F# and C#).

27⁸

Picc.

Fl.

Ob.

B \flat Cl.

A. Sax.

Bsn.

Hn.

B \flat Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

Db.

8

28 8

Picc.

Fl.

Ob.

B♭ Cl. *pp*

A. Sax.

Bsn. *pp* *p crescendo*

Hn.

B♭ Tpt.

Trb. *p crescendo*

C Tu.

Timp.

Cym.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

8

288

Picc.

Fl.

Ob.

B♭ Cl.

A. Sax.

Bsn. *mf* *p* *calando* *ppp*

Hn.

B♭ Tpt.

Trb. *mf* *p*

C Tu. *p* *calando* *ppp*

Timp.

Cym.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

8

29 ⁸

Picc.

Fl.

Ob.

B♭ Cl.

A. Sax.

Bsn.

Hn.

B♭ Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

Dbs.

8

302⁸

Picc.

Fl.

Ob.

B \flat Cl.

A. Sax.

Bsn.

Hn.

B \flat Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

8

31 8

Picc.

Fl.

Ob.

B \flat Cl.

A. Sax.

Bsn.

Hn.

B \flat Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

8

318

Picc.

Fl.

Ob.

B \flat Cl.

A. Sax.

Bsn.

Hn.

B \flat Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

322⁸

The musical score for page 50 features the following instruments and parts:

- Picc. (Piccolo): Rest throughout the passage.
- Fl. (Flute): Melodic line starting with a quarter note, moving to a dotted quarter note, then a quarter note, and ending with a half note. Dynamics: *ff*, *f*.
- Ob. (Oboe): Harmonic accompaniment with eighth-note patterns. Dynamics: *ff*, *f*.
- B \flat Cl. (Bass Clarinet): Harmonic accompaniment with eighth-note patterns. Dynamics: *ff*, *f*, *mf*.
- A. Sax. (Alto Saxophone): Harmonic accompaniment with eighth-note patterns. Dynamics: *ff*, *f*, *mf*.
- Bsn. (Bassoon): Rest throughout the passage.
- Hn. (Horn): Rest throughout the passage.
- B \flat Tpt. (Bass Trombone): Rest throughout the passage.
- Trb. (Trumpet): Rest throughout the passage.
- C Tu. (C Trumpet): Rest throughout the passage.
- Timp. (Timpani): Rhythmic accompaniment with a pattern of quarter notes and rests. Dynamics: *ff*, *f*.
- Cym. (Cymbals): Rhythmic accompaniment with a pattern of quarter notes and rests. Dynamics: *ff*, *f*.
- Pno. (Piano): Rest throughout the passage.
- Vlns. 1 (Violins 1): Melodic line starting with a quarter note, moving to a dotted quarter note, then a quarter note, and ending with a half note. Dynamics: *ff*, *f*.
- Vlns. 2 (Violins 2): Harmonic accompaniment with eighth-note patterns. Dynamics: *ff*, *f*.
- Vlas. (Viola): Harmonic accompaniment with eighth-note patterns. Dynamics: *ff*, *f*.
- Vlcs. (Violoncello): Rhythmic accompaniment with eighth-note patterns. Dynamics: *ff*, *f*.
- Dbs. (Double Bass): Rhythmic accompaniment with quarter notes and rests. Dynamics: *ff*, *f*.

32 8

Picc.

Fl.

Ob.

B♭ Cl.

A. Sax.

Bsn.

Hn.

B♭ Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Dbs.

p

pp

crescendo

pp *3* *crescendo* *3*

8

33⁸

Picc. 

Fl.  *mf* *crescendo*

Ob.  *mf* *crescendo*

B♭ Cl.  *mf* *crescendo*

A. Sax. 

Bsn.  *mf* *crescendo*

Hn. 

B♭ Tpt. 

Trb. 

C Tu.  *crescendo* *p* *mf*

Timp. 

Cym. 

Pno. 

Vlns. 1 

Vlns. 2 

Vlas. 

Vlcs.  *mf*

Dbs.  *p* *crescendo* *mf*

343 8

Picc.

Fl.

Ob.

B \flat Cl.

A. Sax.

Bsn.

Hn.

B \flat Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Db.

8

8

34 8

Picc.

Fl. *diminuendo*

Ob. *diminuendo*

B♭ Cl. *diminuendo*

A. Sax.

Bsn. *diminuendo*

Hn.

B♭ Tpt.

Trb.

C Tu. *diminuendo*

Timp.

Cym.

Pno. *diminuendo*

Vlns. 1 *diminuendo*

Vlns. 2 *diminuendo*

Vlas. *diminuendo*

Vlcs. *diminuendo*

Dbs. *diminuendo*

358

Picc.

Fl.

Ob.

B♭ Cl.

A. Sax.

Bsn.

Hn.

B♭ Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

8

360⁸

Picc. $\frac{2}{4}$

Fl. $\frac{2}{4}$

Ob. $\frac{2}{4}$

B \flat Cl. $\frac{2}{4}$

A. Sax. $\frac{2}{4}$

Bsn. $\frac{2}{4}$

Hn. $\frac{2}{4}$

B \flat Tpt. $\frac{2}{4}$

Trb. $\frac{2}{4}$

C Tu. $\frac{2}{4}$

Timp. $\frac{2}{4}$

Cym. $\frac{2}{4}$ *p*

Pno. $\frac{2}{4}$

Vlms. 1 $\frac{2}{4}$ *mf*

Vlms. 2 $\frac{2}{4}$ *mf*

Vlas. $\frac{2}{4}$

Vlcs. $\frac{2}{4}$ *mf*

Dbs. $\frac{2}{4}$

8

36⁸

Picc.

Fl.

Ob.

B♭ Cl.

A. Sax.

Bsn.

Hn.

B♭ Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

37 8

Picc.

Fl.

Ob.

B \flat Cl.

A. Sax.

Bsn.

Hn.

B \flat Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Dbs.

8

37⁸

Picc.

Fl.

Ob.

B♭ Cl.

A. Sax.

Bsn.

Hn.

B♭ Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

ff

ff

ff

ff

ff

382

Picc.

Fl.

Ob.

B♭ Cl.

A. Sax.

Bsn.

Hn.

B♭ Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Dbs.

8

39⁸

Picc.

Fl.

Ob.

B♭ Cl.

A. Sax.

Bsn.

Hn.

B♭ Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

Dbs.

402⁸

Picc.

Fl.

Ob.

B \flat Cl.

A. Sax.

Bsn.

Hn.

B \flat Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Dbs.

8

408⁸

Picc.

Fl.

Ob.

B♭ Cl.

A. Sax.

Bsn.

Hn.

B♭ Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

mf

f

mf

f

8

4/4 8

Picc. Fl. Ob. B♭ Cl. A. Sax. Bsn. Hn. B♭ Tpt. Trb. C Tu. Timp. Cym. Pno. Vlns. 1 Vlns. 2 Vlas. Vlcs. Dbs.

The musical score is for page 67 of a piece. It features a variety of instruments. The woodwinds include Piccolo, Flute, Oboe, B♭ Clarinet, Alto Saxophone, Bassoon, Horn, B♭ Trumpet, Trombone, and Tuba. The percussion section includes Timpani and Cymbal. The piano part is written for both hands. The strings consist of Violins 1 and 2, Viola, Violoncello, and Double Bass. The score is in 4/4 time and starts at measure 8. The key signature has one flat (B♭). The Oboe and Clarinet parts have melodic lines. The Piano part has a *ff* dynamic marking. The strings enter with a *f* dynamic marking.

41 8

Picc.

Fl.

Ob.

B \flat Cl.

A. Sax.

Bsn.

Hn.

B \flat Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

Dbs.

8

42⁸

Picc.

Fl.

Ob. *solo*
p

B \flat Cl.

A. Sax.

Bsn. *solo*
mf

Hn.

B \flat Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlns. 1

Vlns. 2 *solo*
mf

Vlas. *solo*
mf

Vlcs.

Dbs. *solo*
mf

8

430⁸

Picc.

Fl.

Ob.

B \flat Cl.

A. Sax.

Bsn.

Hn.

B \flat Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

mf

solo

f

f

f

f

f

f

8

438

Picc.

Fl.

Ob.

B \flat Cl.

A. Sax.

Bsn.

Hn.

B \flat Tpt.

Trb.

C Tu.

Timp.

Cym.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

