



# Francesco Mencarini

Composer, Interpreter

Italia

## About the artist

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-francescomencarini.htm>

## About the piece

<b>Title:</b>	Cantico Op.34
<b>Composer:</b>	Mencarini, Francesco
<b>Copyright:</b>	Copyright © Francesco Mencarini
<b>Publisher:</b>	Mencarini, Francesco
<b>Style:</b>	Contemporary

## Francesco Mencarini on [free-scores.com](https://www.free-scores.com)



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- comment
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# -Cantico Op.34-

## I.

Francesco Mencarini (2000)

♩ = 85-90

*sul tasto*

*\*Rip. a piacere*

*ppp* bisbigliando e velocissimo, quasi impercettibile

*\*abbassare tutti e due i pedali (di risonanza e 1C.) prima di attaccare e mantenerne gli stessi sino a...*

2

*ppp*

3

*pp lontano*

*cantando il soprano, ma non troppo*      *nebbioso e fitto*

4

*pp*

5

*pp*

**6**

Musical notation for exercise 6, featuring a continuous sixteenth-note melody in the right hand and a single note in the left hand.

**7**

Musical notation for exercise 7, featuring a continuous sixteenth-note melody in the right hand and a single note in the left hand.

**8** **B**

Musical notation for exercise 8, including a main melody and four fingerings (1a, 2a, 3a, 4a) with fingerings 1-5-4-3-2. The fourth fingering is marked *ecc.*

**9** *leggerissimo*

Musical notation for exercise 9, including a main melody and four fingerings (5a, 6a, 7a, 8a) with a dynamic marking of *f<sub>20</sub>*. The exercise is marked *leggerissimo*.

**10**

Musical notation for exercise 10, including a main melody and four fingerings (5a, 6a, 7a, 8a) with a dynamic marking of *f<sub>20</sub>*.

**11** *ecc.*

Musical notation for exercise 11, including a main melody and four fingerings (5a, 6a, 7a, 8a) with a dynamic marking of *f<sub>20</sub>*. The exercise is marked *ecc.*

12

*p*

13

*p*

14

*p* \*

15

*p* \*

16

*p* \*

17

*p* \*

*il basso morbido e quasi gong*

**18**

Musical score for measure 18, piano part. The right hand features a melodic line with eighth notes and slurs. The left hand has a bass line with eighth notes and slurs.



**19**

Musical score for measure 19, piano part. The right hand features a melodic line with eighth notes and slurs. The left hand has a bass line with eighth notes and slurs.

(fz)

**20**

Musical score for measure 20, piano part. The right hand features a melodic line with eighth notes and slurs. The left hand has a bass line with eighth notes and slurs.

(fz)

\*

**21**

Musical score for measure 21, piano part. The right hand features a melodic line with eighth notes and slurs. The left hand has a bass line with eighth notes and slurs.



**22**

Musical score for measure 22, piano part. The right hand features a melodic line with eighth notes and slurs. The left hand has a bass line with eighth notes and slurs.

(fz)

\*

23

Musical score for measures 23-24. Treble clef has a long melodic line with slurs. Bass clef has a rhythmic accompaniment of eighth notes with slurs.

24

Musical score for measures 24-25. Treble clef has a long melodic line with slurs. Bass clef has a rhythmic accompaniment of eighth notes with slurs.

25

(*rit.*)

Musical score for measures 25-26. Treble clef has eighth notes in groups of three, marked *p*, *mf*, *p*. Bass clef has a rhythmic accompaniment of eighth notes with slurs.

26

Musical score for measures 26-27. Treble clef has eighth notes in groups of three, marked *p*, *mf*, *p*. Bass clef has a rhythmic accompaniment of eighth notes with slurs.

27

*tr*

Musical score for measure 27. Treble clef has a trill (*tr*) on a note. Bass clef has a rhythmic accompaniment of eighth notes with slurs.

28

tr tr

(♯)

\*

29

tr tr

||  
||  
||  
||

30

tr tr

(♯)

\*

31

||  
||  
||  
||

||  
||  
||  
||

\*

32

||  
||  
||  
||

||  
||  
||  
||

\*

33

mp

*quasi glissando*

5 4 3 2 1 3 2 1 4

3 2 1 3 2 1 3 2 1 3

20

34

*f*

*mp*

*acquatico e legato*

2 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

21

35 <sup>(ped)</sup>

mp

*il pedale simile*

20

36

*f*

*mp*

21



37

tr mp tr f mp

20 21

38

tr mp tr f mp

20 21

39

tr mp tr f mp

20 21

40

tr mp tr f mp

20 21

(mf)

41

Musical score for measures 41-42. The piece is in 9/16 time, which changes to 2/16 in the second measure. The right hand features a melodic line with a long slur over measures 41 and 42. The left hand plays a rhythmic accompaniment of eighth notes with slurs. A dynamic marking of *mf* is at the top. A fermata is placed over the final note of measure 42. Below the staff, there are performance markings: a downward-pointing arrow and a fermata symbol in measure 41, and asterisks with fermata symbols in measure 42.

(mf)

43

Musical score for measures 43-44. The piece is in 9/16 time, which changes to 2/16 in the second measure. The right hand features a melodic line with a long slur over measures 43 and 44. The left hand plays a rhythmic accompaniment of eighth notes with slurs. A dynamic marking of *mf* is at the top. A fermata is placed over the final note of measure 44. Below the staff, there are performance markings: a downward-pointing arrow and a fermata symbol in measure 43, and asterisks with fermata symbols in measure 44.

(mf)

45

Musical score for measures 45-46. The piece is in 12/16 time, which changes to 4/16 in the second measure. The right hand features a melodic line with a long slur over measures 45 and 46. The left hand plays a rhythmic accompaniment of eighth notes with slurs. A dynamic marking of *mf* is at the top. A fermata is placed over the final note of measure 46. Below the staff, there are performance markings: a downward-pointing arrow and a fermata symbol in measure 45, and asterisks with fermata symbols in measure 46.

(mf)

47

Musical score for measures 47-48. The piece is in 12/16 time, which changes to 4/16 in the second measure. The right hand features a melodic line with a long slur over measures 47 and 48. The left hand plays a rhythmic accompaniment of eighth notes with slurs. A dynamic marking of *mf* is at the top. A fermata is placed over the final note of measure 48. Below the staff, there are performance markings: a downward-pointing arrow and a fermata symbol in measure 47, and asterisks with fermata symbols in measure 48.

*sempre più mosso e nevrotico*

**49**

*(mf)*

*sempre più...*

**50**

*(mf)*

*sempre più...*

**51**

*(mf)*

*sempre più...*

**52**

*(mf)*

*sempre più...*

53

pp

3

3

3

3

3

3

55

3

3

3

56

*poco allargando*

*cedendo*

3

3

3

3

57

*ff*

*fluido e morbido*

3

3

58

Musical score for measures 58-59. The right hand features a complex rhythmic pattern with many sixteenth notes. The left hand has a bass line with triplets and slurs. There are dynamic markings like "ff" and "f" at the bottom.

59

Musical score for measures 59-60. Similar to the previous system, with intricate right-hand patterns and a bass line in the left hand. Includes dynamic markings.

60

Musical score for measures 60-61. Measure 60 includes the instruction "cedendo poco a poco" above the bass line. The right hand continues with its rhythmic complexity.

61

Musical score for measure 61. The right hand has a long horizontal line with "lunga" written below it and "pp" at the end. The left hand has a 4/4 time signature.

fff

Quasi senza Tempo

62

Musical score for measure 62, piano part. The score is written for a grand piano with a treble and bass clef. The time signature is 20/8. The melody consists of a series of eighth notes, starting on a low register and moving upwards, then downwards, with a final upward flourish. The dynamics are marked *ppp* at the beginning, *ff* in the middle, and *ppp* at the end. A large slur covers the entire measure, and there are accent marks (>) above each note.

63

Musical score for measure 63, piano part. The score is written for a grand piano with a treble and bass clef. The time signature is 6/4. The melody consists of four notes: a half note, a quarter note, a quarter note, and a half note. The dynamics are marked *pp* at the beginning, *p* in the middle, and *ppp* at the end. A large slur covers the entire measure. The instruction *espressivo e delicatissimo* is written below the notes.

64

Musical score for measure 64, piano part. The score is written for a grand piano with a treble and bass clef. The time signature is 20/8. The melody consists of a series of eighth notes, starting on a low register and moving upwards, then downwards, with a final upward flourish. The dynamics are marked *ppp* at the beginning, *ff* in the middle, and *ppp* at the end. A large slur covers the entire measure, and there are accent marks (>) above each note.

65

Musical score for measure 65, piano part. The score is written for a grand piano with a treble and bass clef. The time signature is 6/4. The melody consists of four notes: a half note, a quarter note, a quarter note, and a half note. The dynamics are marked *pp* at the beginning, *p* in the middle, and *ppp* at the end. A large slur covers the entire measure.

66

Musical score for measure 66, piano part. The score is written for a grand piano with a treble and bass clef. The time signature is 20/8. The melody consists of a series of eighth notes, starting on a low register and moving upwards, then downwards, with a final upward flourish. The dynamics are marked *ppp* at the beginning, *ff* in the middle, and *ppp* at the end. A large slur covers the entire measure, and there are accent marks (>) above each note.

67

Musical score for measure 67, piano part. The score is written for a grand piano with a treble and bass clef. The time signature is 6/4. The melody consists of four notes: a half note, a quarter note, a quarter note, and a half note. The dynamics are marked *pp* at the beginning, *p* in the middle, and *ppp* at the end. A large slur covers the entire measure.

68

Musical score for measure 68, piano part. The score is written for a grand piano with a treble and bass clef. The time signature is 20/8. The melody consists of a series of eighth notes, starting on a low register and moving upwards, then downwards, with a final upward flourish. The dynamics are marked *ppp* at the beginning, *ff* in the middle, and *ppp* at the end. A large slur covers the entire measure, and there are accent marks (>) above each note.

69

Musical score for measure 69, piano part. The score is written for a grand piano with a treble and bass clef. The time signature is 6/4. The melody consists of four notes: a half note, a quarter note, a quarter note, and a half note. The dynamics are marked *pp* at the beginning, *p* in the middle, and *ppp* at the end. A large slur covers the entire measure.

70

Musical score for measure 70, piano part. The score is written for a grand piano with a treble and bass clef. The time signature is 20/8. The melody consists of a series of eighth notes, starting on a low register and moving upwards, then downwards, with a final upward flourish. The dynamics are marked *ppp* at the beginning, *ff* in the middle, and *ppp* at the end. A large slur covers the entire measure, and there are accent marks (>) above each note.

71

Musical score for measure 71, piano part. The score is written for a grand piano with a treble and bass clef. The time signature is 6/4. The melody consists of four notes: a half note, a quarter note, a quarter note, and a half note. The dynamics are marked *pp* at the beginning, *p* in the middle, and *ppp* at the end. A large slur covers the entire measure.

67

pp p ppp

( $\text{♩}$ )

\*

68

ppp ff ppp

questo la sempre con la mano sinistra

$\text{♩}$   
 $\text{♩}$

( $\text{♩}$ )

69

( $\text{♩}$ )

\*

70

ppp ff ppp

$\text{♩}$   
 $\text{♩}$

71

Adagio

mp ppp

pp

75  $\text{♩} = 90$

78

81

84

87

89

*simile*



**92**

**95**

**98**

**101**

**104**

**107**

**110**

Exercise 110 consists of three measures. Each measure features a half-note chord in the right hand and a half-note chord in the left hand. The right hand chords are G4-A4-B4, A4-B4-C5, and B4-C5-D5. The left hand chords are G2-A2-B2, A2-B2-C3, and B2-C3-D3. The notes are connected by a slur, and a fermata is placed over the final note of each chord. A '5' is written below the first note of each left-hand chord.

**113**

Exercise 113 consists of three measures. Each measure features a half-note chord in the right hand and a half-note chord in the left hand. The right hand chords are G4-A4-B4, A4-B4-C5, and B4-C5-D5. The left hand chords are G2-A2-B2, A2-B2-C3, and B2-C3-D3. The notes are connected by a slur, and a fermata is placed over the final note of each chord. A '5' is written below the first note of each left-hand chord.

**116**

Exercise 116 consists of three measures. Each measure features a half-note chord in the right hand and a half-note chord in the left hand. The right hand chords are G4-A4-B4, A4-B4-C5, and B4-C5-D5. The left hand chords are G2-A2-B2, A2-B2-C3, and B2-C3-D3. The notes are connected by a slur, and a fermata is placed over the final note of each chord. A '5' is written below the first note of each left-hand chord.

**119**

Exercise 119 consists of three measures. Each measure features a half-note chord in the right hand and a half-note chord in the left hand. The right hand chords are G4-A4-B4, A4-B4-C5, and B4-C5-D5. The left hand chords are G2-A2-B2, A2-B2-C3, and B2-C3-D3. The notes are connected by a slur, and a fermata is placed over the final note of each chord. A '5' is written below the first note of each left-hand chord.

**122**

Exercise 122 consists of three measures. Each measure features a half-note chord in the right hand and a half-note chord in the left hand. The right hand chords are G4-A4-B4, A4-B4-C5, and B4-C5-D5. The left hand chords are G2-A2-B2, A2-B2-C3, and B2-C3-D3. The notes are connected by a slur, and a fermata is placed over the final note of each chord. A '5' is written below the first note of each left-hand chord.

**125**

Exercise 125 consists of three measures. Each measure features a half-note chord in the right hand and a half-note chord in the left hand. The right hand chords are G4-A4-B4, A4-B4-C5, and B4-C5-D5. The left hand chords are G2-A2-B2, A2-B2-C3, and B2-C3-D3. The notes are connected by a slur, and a fermata is placed over the final note of each chord. A '5' is written below the first note of each left-hand chord.

**128**

**131**

**134**

**137**

**140**

**143**

**146**

**149** VII

**152**

**155**

**158**

**161**

**164**

**167**

**170**

**173**

**176**

**179**

**182**

**185**

**188**

**191**

**194**

**197**

200

Musical score for exercise 200, consisting of six measures. The right hand plays a sequence of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The left hand plays a sequence of eighth notes: Bb2, C3, D3, E3, F3, G3, A3, Bb3. The exercise is in a 12-measure cycle, with the first six measures shown.

203

Musical score for exercise 203, consisting of six measures. The right hand plays a sequence of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The left hand plays a sequence of eighth notes: Bb2, C3, D3, E3, F3, G3, A3, Bb3. The exercise is in a 12-measure cycle, with the first six measures shown.

206

Musical score for exercise 206, consisting of six measures. The right hand plays a sequence of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The left hand plays a sequence of eighth notes: Bb2, C3, D3, E3, F3, G3, A3, Bb3. The exercise is in a 12-measure cycle, with the first six measures shown.

209

Musical score for exercise 209, consisting of six measures. The right hand plays a sequence of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The left hand plays a sequence of eighth notes: Bb2, C3, D3, E3, F3, G3, A3, Bb3. The exercise is in a 12-measure cycle, with the first six measures shown.

212

Musical score for exercise 212, consisting of six measures. The right hand plays a sequence of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The left hand plays a sequence of eighth notes: Bb2, C3, D3, E3, F3, G3, A3, Bb3. The exercise is in a 12-measure cycle, with the first six measures shown.

215

Musical score for exercise 215, consisting of six measures. The right hand plays a sequence of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The left hand plays a sequence of eighth notes: Bb2, C3, D3, E3, F3, G3, A3, Bb3. The exercise is in a 12-measure cycle, with the first six measures shown.

218

Musical score for exercise 218, consisting of six measures. The piece is in a minor key, indicated by a single flat (B-flat) in the key signature. The right hand (treble clef) plays a sequence of eighth notes: B-flat, A, G, F, E, D, C, B-flat. The left hand (bass clef) plays a sequence of eighth notes: B-flat, A, G, F, E, D, C, B-flat. The two hands are connected by a brace, and the entire exercise is enclosed in a large slur.

221

Musical score for exercise 221, consisting of six measures. The piece is in a minor key, indicated by a single flat (B-flat) in the key signature. The right hand (treble clef) plays a sequence of eighth notes: B-flat, A, G, F, E, D, C, B-flat. The left hand (bass clef) plays a sequence of eighth notes: B-flat, A, G, F, E, D, C, B-flat. The two hands are connected by a brace, and the entire exercise is enclosed in a large slur.

224

Musical score for exercise 224, consisting of six measures. The piece is in a major key, indicated by a single sharp (F-sharp) in the key signature. The right hand (treble clef) plays a sequence of eighth notes: F-sharp, G, A, B, C, D, E, F-sharp. The left hand (bass clef) plays a sequence of eighth notes: F-sharp, G, A, B, C, D, E, F-sharp. The two hands are connected by a brace, and the entire exercise is enclosed in a large slur.

227

Musical score for exercise 227, consisting of six measures. The piece is in a major key, indicated by a single sharp (F-sharp) in the key signature. The right hand (treble clef) plays a sequence of eighth notes: F-sharp, G, A, B, C, D, E, F-sharp. The left hand (bass clef) plays a sequence of eighth notes: F-sharp, G, A, B, C, D, E, F-sharp. The two hands are connected by a brace, and the entire exercise is enclosed in a large slur.

230

Musical score for exercise 230, consisting of six measures. The piece is in a major key, indicated by a single sharp (F-sharp) in the key signature. The right hand (treble clef) plays a sequence of eighth notes: F-sharp, G, A, B, C, D, E, F-sharp. The left hand (bass clef) plays a sequence of eighth notes: F-sharp, G, A, B, C, D, E, F-sharp. The two hands are connected by a brace, and the entire exercise is enclosed in a large slur.

233

Musical score for exercise 233, consisting of six measures. The piece is in a major key, indicated by a single sharp (F-sharp) in the key signature. The right hand (treble clef) plays a sequence of eighth notes: F-sharp, G, A, B, C, D, E, F-sharp. The left hand (bass clef) plays a sequence of eighth notes: F-sharp, G, A, B, C, D, E, F-sharp. The two hands are connected by a brace, and the entire exercise is enclosed in a large slur.



236

239

242

245

248

251

254

Exercise 254 consists of four measures. The right hand plays a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The left hand plays a sequence of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4. A slur covers the entire sequence, and a '5' is written below the first note of the bass line in each measure.

258

Exercise 258 consists of four measures. The right hand plays a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The left hand plays a sequence of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4. A slur covers the entire sequence, and a '5' is written below the first note of the bass line in each measure.

262

Exercise 262 consists of four measures. The right hand plays a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The left hand plays a sequence of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4. A slur covers the entire sequence, and a '5' is written below the first note of the bass line in each measure.

264

Exercise 264 consists of four measures. The right hand plays a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The left hand plays a sequence of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4. A slur covers the entire sequence, and a '5' is written below the first note of the bass line in each measure.

266

Exercise 266 consists of four measures. The right hand plays a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The left hand plays a sequence of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4. A slur covers the entire sequence, and a '5' is written below the first note of the bass line in each measure.

268

Exercise 268 consists of four measures. The right hand plays a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The left hand plays a sequence of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4. A slur covers the entire sequence, and a '5' is written below the first note of the bass line in each measure.

**270**

**272**

**274**

**275**

**277**

**279**

281

285

287

289

291

293

295

ppp

ppp

pp

pp

299

rit.

string.

p

mf

p

305

ff

308

f

mf

mp

p

313

pp

p

ppp

pppp

ppppp

(attacca II.)

# II.

## Adagio cantabile e rubato

Flauto

Clarinetto in Si b I

Clarinetto in Si b II

Sassofono contralto

Sassofono tenore

Tromba in Si b I

Tromba in Si b II

Trombone I

Trombone II

Trombone III

Eufonio

Tuba in Si b

Glockenspiel

Timpani

Batteria

Tamburo militare da concerto

Pianoforte

*Solo*

*pp* *mp* *pp* *mp* *pp*

*Solo*

*pp*

*quasi arpa* *p* *pp*

*p* *delicatissimo* *simile e sfumando* *quasi celesta*

8

6

Fl. *Solo*  
*pp* *mp* *pp*

Cl. Si b I. *pp* *mp* *pp* *pp < mp >*  
*Solo*

Cl. Si b II. *pp*

Sax. a. *mp* *pp*

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf. *8*

12

Fl. *mp* *pp*

Cl. Si b I. *p* *mp* *pp* *mp* *pp*

Cl. Si b II. *mp* *pp* *mp* *sempre espressivo* *Solo* *pp*

Sax. a. *mp* *pp*

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc. *8*

Pf. *ppp* *p* *ppp*

(80)



Fl.

Cl. Si b I.

Cl. Si b II.

Sax. a.

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf.

*p* *ppp* *tenuto* *morendo* *pp*

Red.

Detailed description: This page contains a musical score for 19 instruments. The instruments listed are Flute (Fl.), Clarinet in B-flat I (Cl. Si b I.), Clarinet in B-flat II (Cl. Si b II.), Saxophone Alto (Sax. a.), Saxophone Tenor (Sax. t.), Trumpet in B-flat I (Tr. Si b I.), Trumpet in B-flat II (Tr. Si b II.), Trombone I (Trb. I.), Trombone II (Trb. II.), Trombone III (Trb. III.), Euphonium (Euf.), Tuba (tba-b), Glockenspiel (Glock.), Timpani (Timp.), Battery (Batt.), and Military Conga (Tamb. mil. conc.). The Piano (Pf.) part is written in grand staff notation. The score is divided into two systems by a vertical dotted line. The first system shows rests for all instruments. The second system shows musical notation for the Piano, including a melodic line in the right hand and a bass line in the left hand. Dynamics include *p*, *ppp*, *tenuto*, *morendo*, and *pp*. There are also accents (^) over notes in the Glockenspiel and Piano parts. The key signature has one sharp (F#) and the time signature is 4/4. The page ends with a double bar line and repeat dots.

23

A  $\text{♩} = 80$

Fl. *Tutti*  
*mp* *p* *mp* *p* *mp* *p*

Cl. Si b I. *Tutti*  
*p* *mf* *p* *mf* *p* *mf*

Cl. Si b II. *Tutti*

Sax. a. *mf* *f*  
*quasi voce*

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock. *mf*

Timp.

Batt.

Tamb. mil. conc.

Pf. *mp* *mp*

Fl. *mp* *p*

Cl. Si b I. *p* *mf* *p* *mf* *p* *mf*

Cl. Si b II.

Sax. a. *p* *mf* *f* *p*

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf. *mp* *mp*

29

Fl. *mp* *p* *mp* *p*

Cl. Si b I. *p* *p* *mf* *p* *p* *mf* *mp* *mf* *p*

Cl. Si b II.

Sax. a.

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf. *mp*

Fl. *p* *f* *p* *f* *mp* *morendo*

Cl. Si b I.

Cl. Si b II. *cantando molto* *p* *p*

Sax. a. *p*

Sax. t. *p* *f* *p*

Tr. Si b I. (Sordino)

Tr. Si b II. *p* *f* *p*

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock. *p* *f* *p*

Timp.

Batt.

Tamb. mil. conc.

Pf. *mf* *rit. poco a poco* *mp*

Fl.

Cl. Si b I.

Cl. Si b II.

Sax. a.

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf.

*mf* *espressivo molto*

*legato e tenuto*

Red. Red. Red. Red. Red. Red. Red. Red.

Fl. *f brillante*

Cl. Si b I. *f ma poco meno rispetto al flauto*

Cl. Si b II. *mp mp mp mp simile*

Sax. a. *mp mp*

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf. *cantando molto il tenore*

43

Fl. *pp*

Cl. Si b I. *pp*

Cl. Si b II.

Sax. a.

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf.

The musical score is for page 43 and includes parts for Flute (Fl.), Clarinet in B-flat I (Cl. Si b I.), Clarinet in B-flat II (Cl. Si b II.), Saxophone Alto (Sax. a.), Saxophone Tenor (Sax. t.), Trumpet in B-flat I (Tr. Si b I.), Trumpet in B-flat II (Tr. Si b II.), Trombone I (Trb. I.), Trombone II (Trb. II.), Trombone III (Trb. III.), Euphonium (Euf.), Tuba (tba-b), Glockenspiel (Glock.), Timpani (Timp.), Percussion (Batt.), Military Tambourine (Tamb. mil. conc.), and Piano (Pf.). The score is in 2/4 time and features a key signature of one sharp (F#). The Flute and Clarinet in B-flat I parts are marked *pp* (pianissimo). The Piano part features a complex rhythmic pattern in the right hand and a more melodic line in the left hand.



45

Fl. *leggerissimo*

Cl. Si b I. *leggerissimo*

Cl. Si b II.

Sax. a.

Sax. t.

Tr. Si b I. *aperta*  
*f*

Tr. Si b II. *f*

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf.

47

Fl. *simile*

Cl. Si b I.

Cl. Si b II.

Sax. a. *p* *f* *p*

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock. *p* *f* *p*

Timp.

Batt.

Tamb. mil. conc.

Pf.

49 C Adagio solenne

Fl.

Cl. Si b I.

Cl. Si b II.

Sax. a.

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf.

*mf dolce*

*p*

3

55

Fl.

Cl. Si b I.

Cl. Si b II.

Sax. a.

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf.

*p* *f* *p*

3 3 3 3 3 3 3 3

*rit.*

57

D

Fl. *p* *mf* *p* *p* *mf* *p*

Cl. Si b I. *f* *p* *mf* *f* *p* *mf*

Cl. Si b II. *p* *p* *p* *p*

Sax. a. *f*

Sax. t. *f*

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf. *f*

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf. *mp* *mp* *mp* *mp*

*simile e crescendo*

# 61

Fl. *p* *mf* *p* *mp*

Cl. Si b I. *p*

Cl. Si b II. *p*

Sax. a.

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf. *mp*

Red.

Detailed description: This page of a musical score, rehearsal mark 61, is in the key of B-flat major (two flats) and 4/4 time. It features a woodwind section with Flute (Fl.), Clarinet in B-flat I (Cl. Si b I.), Clarinet in B-flat II (Cl. Si b II.), Saxophone Alto (Sax. a.), and Saxophone Tenor (Sax. t.). The brass section includes Trumpet in B-flat I (Tr. Si b I.), Trumpet in B-flat II (Tr. Si b II.), Trumpet III (Trb. III.), and Euphonium (Euf.). The percussion section consists of Tuba in B-flat (tba-b), Glockenspiel (Glock.), Timpani (Timp.), and a set of Congas (Batt.). The piano (Pf.) part is written in grand staff with a mezzo-piano (*mp*) dynamic. The score includes various dynamics such as *p*, *mf*, *p*, and *mp*, along with articulation marks like accents (>) and slurs. The woodwinds and piano have melodic lines, while the brass and percussion provide harmonic support. The piano part features a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

63

Fl.

Cl. Si b I.

Cl. Si b II.

Sax. a.

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf.

*mp*

*p*

*gliss.*

8

8

7

64

E

Fl. *f* *mp*

Cl. Si b I. *f* *mp*

Cl. Si b II. *f* *mp*

Sax. a. *ff*

Sax. t. *ff*

Tr. Si b I. *ff*

Tr. Si b II. *ff*

Trb. I. *ff*

Trb. II.

Trb. III. *ff*

Euf. *ff*

tba-b

Glock. *ff*

Timp. *ff*

Batt. *ff*

Tamb. mil. conc. *ff*

Pf. *ff*



65

Fl.

Cl. Si b I.

Cl. Si b II.

Sax. a.

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf.

*simile*

*f* *mp* *f* *mp* *f* *mp*

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

66

Fl. *f* *mp*

Cl. Si b I. *f* *mp*

Cl. Si b II. *f* *mp*

Sax. a.

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf.

3

3

3

3

3

67

Fl. *f* *mp*

Cl. Si b I. *f* *mp*

Cl. Si b II. *f* *mp*

Sax. a.

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf.

3

3

3

3

68

Fl. *f* *mp*

Cl. Si b I. *f* *mp*

Cl. Si b II. *f* *mp*

Sax. a.

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf.

3

69

Fl. *f* *mp*

Cl. Si b I. *f* *mp*

Cl. Si b II. *f* *mp*

Sax. a.

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf.

3

70

*Poco rit.*

**F** *Adagio, ma poco più mosso*

Fl. *leggerissimo e limpido*

Cl. Si b I. *mp* *leggerissimo e limpido*

Cl. Si b II.

Sax. a. *fp* *ff*

Sax. t. *fp* *ff*

Tr. Si b I. *fp* *ff*

Tr. Si b II. *fp* *ff*

Trb. I. *fp* *ff*

Trb. II. *fp* *ff*

Trb. III. *fp* *ff*

Euf. *fp* *ff*

tba-b

Glock.

Timp.

Batt. *pp* *ff*

Tamb. mil. conc.

Pf. *ff* *mp* *fff*

Fl. *Flute*

Cl. Si b I. *Clarinet in B-flat I*

Cl. Si b II. *Clarinet in B-flat II*

Sax. a. *Saxophone alto*

Sax. t. *Saxophone tenor*

Tr. Si b I. *Trumpet in B-flat I*

Tr. Si b II. *Trumpet in B-flat II*

Trb. I. *Trombone I*

Trb. II. *Trombone II*

Trb. III. *Trombone III*

Euf. *Euphonium*

tba-b *Tuba*

Glock. *Glockenspiel*

Timp. *Timpani*

Batt. *Battery*

Tamb. mil. conc. *Military snare drum*

Pf. *Piano*

The score consists of 15 staves. The Flute, Clarinet in B-flat I, and Military snare drum parts feature complex rhythmic patterns with many triplets. The Clarinet in B-flat II part has a melodic line with slurs. The Saxophone parts are mostly rests. The Trumpet and Trombone parts have simple melodic lines. The Tuba part has a long note with a slur. The Glockenspiel, Timpani, and Battery parts are rests. The Piano part has a complex accompaniment with triplets and slurs.

Fl.

Cl. Si b I.

Cl. Si b II.

Sax. a.

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf.



Fl. *f* *p*

Cl. Si b I.

Cl. Si b II.

Sax. a. *f* *p*

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf.

80

Fl. *f*

Cl. Si b I.

Cl. Si b II.

Sax. a.

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf.

The musical score for page 80 is arranged in a standard orchestral format. It includes parts for Flute (Fl.), Clarinet in B-flat I (Cl. Si b I.), Clarinet in B-flat II (Cl. Si b II.), Saxophone Alto (Sax. a.), Saxophone Tenor (Sax. t.), Trumpet in B-flat I (Tr. Si b I.), Trumpet in B-flat II (Tr. Si b II.), Trumpet I (Trb. I.), Trumpet II (Trb. II.), Trumpet III (Trb. III.), Euphonium (Euf.), Tuba (tba-b), Glockenspiel (Glock.), Timpani (Timp.), Battery (Batt.), Military Tambourine (Tamb. mil. conc.), and Piano (Pf.). The Flute part features a melodic line with frequent triplets and a dynamic marking of *f*. The Clarinet in B-flat I and II parts also play triplets. The Saxophone Alto part has a melodic line with a dynamic marking of *f*. The Saxophone Tenor part has a melodic line with a triplet. The Euphonium part has a melodic line with a triplet. The Tuba part has a melodic line with a triplet. The Glockenspiel part has a melodic line with a triplet. The Piano part has a complex accompaniment with triplets and dynamic markings of *v* and *f*.

83

The musical score for page 83 includes the following parts and their primary rhythmic motifs:

- Fl.**: Rapid triplet eighth-note patterns.
- Cl. Si b I.**: Similar rapid triplet eighth-note patterns.
- Cl. Si b II.**: Sustained notes with a fermata over the first measure.
- Sax. a.**: Sustained notes with a fermata over the first measure.
- Sax. t.**: Sustained notes with a fermata over the first measure and a triplet eighth-note pattern in the second measure.
- Tr. Si b I.**: Sustained notes with a fermata over the first measure and a melodic line starting in the second measure, marked *f cantando molto*.
- Tr. Si b II.**: Sustained notes with a fermata over the first measure.
- Trb. I., II., III.**: Sustained notes with a fermata over the first measure.
- Euf.**: Sustained notes with a fermata over the first measure and a triplet eighth-note pattern in the second measure.
- tba-b**: Sustained notes with a fermata over the first measure.
- Glock.**: Sustained notes with a fermata over the first measure and a triplet eighth-note pattern in the second measure.
- Timp.**: Sustained notes with a fermata over the first measure.
- Batt.**: Sustained notes with a fermata over the first measure.
- Tamb. mil. conc.**: Rapid triplet eighth-note patterns.
- Pf.**: Rapid triplet eighth-note patterns in both hands.

Fl. *Flute*

Cl. Si b I. *Clarinet in B-flat I*

Cl. Si b II. *Clarinet in B-flat II*

Sax. a. *Soprano Saxophone*

Sax. t. *Tenor Saxophone*

Tr. Si b I. *Trumpet in B-flat I*

Tr. Si b II. *Trumpet in B-flat II*

Trb. I. *Trombone I*

Trb. II. *Trombone II*

Trb. III. *Trombone III*

Euf. *Euphonium*

tba-b *Tuba*

Glock. *Glockenspiel*

Timp. *Timpani*

Batt. *Bass Drum*

Tamb. mil. conc. *Military Tambourine*

Pf. *Piano*

The score is for page 85 and features a variety of instruments. The woodwinds (Flute, Clarinets, Saxophones) and strings (Piano) have active parts with triplets and other rhythmic patterns. The brass section (Trumpets, Trombones) has some sustained notes and dynamics like *p*. The percussion section includes Military Tambourine, Glockenspiel, and Timpani. The score is written in a key with one sharp (F#) and a common time signature.

87

Fl. *Flute*

Cl. Si b I. *Clarinet in B-flat I*

Cl. Si b II. *Clarinet in B-flat II*

Sax. a. *Soprano Saxophone*

Sax. t. *Tenor Saxophone*

Tr. Si b I. *Trumpet in B-flat I*

Tr. Si b II. *Trumpet in B-flat II*

Trb. I. *Trombone I*

Trb. II. *Trombone II*

Trb. III. *Trombone III*

Euf. *Euphonium*

tba-b *Tuba*

Glock. *Glockenspiel*

Timp. *Timpani*

Batt. *Snare Drum*

Tamb. mil. conc. *Military Tambourine*

Pf. *Piano*

The score for page 87 features a complex orchestral arrangement. The woodwinds (Flute, Clarinets, Saxophones) and strings (Piano) play intricate patterns, with many triplets and sixteenth-note runs. The brass section (Trumpets, Trombones, Euphonium, Tuba) provides harmonic support with sustained notes and melodic lines. The percussion section (Snare Drum, Military Tambourine, Glockenspiel, Timpani) adds rhythmic texture. The score is written in a key with two sharps (D major or F# minor) and a 4/4 time signature.

Fl. *Flute*

Cl. Si b I. *Clarinet in B-flat I*

Cl. Si b II. *Clarinet in B-flat II*

Sax. a. *Soprano Saxophone*

Sax. t. *Tenor Saxophone*

Tr. Si b I. *Trumpet in B-flat I*

Tr. Si b II. *Trumpet in B-flat II*

Trb. I. *Trombone I*

Trb. II. *Trombone II*

Trb. III. *Trombone III*

Euf. *Euphonium*

tba-b *Tuba*

Glock. *Glockenspiel*

Timp. *Timpani*

Batt. *Snare Drum*

Tamb. mil. conc. *Military Tambourine*

Pf. *Piano*

*p*

*Red.*

Fl. *Flute*

Cl. Si b I. *Clarinet in B-flat I*

Cl. Si b II. *Clarinet in B-flat II*

Sax. a. *Saxophone Alto*

Sax. t. *Saxophone Tenor*

Tr. Si b I. *Trumpet in B-flat I*

Tr. Si b II. *Trumpet in B-flat II*

Trb. I. *Trombone I*

Trb. II. *Trombone II*

Trb. III. *Trombone III*

Euf. *Euphonium*

tba-b *Tuba*

Glock. *Glockenspiel*

Timp. *Timpani*

Batt. *Battery*

Tamb. mil. conc. *Military Snare Drum*

Pf. *Piano*

The score consists of 15 staves. The top two staves (Fl. and Cl. Si b I.) feature continuous triplet patterns. The Cl. Si b II. staff has a melodic line with rests. Sax. a. and Sax. t. have melodic lines with rests. The Tr. Si b I. and Tr. Si b II. staves are mostly empty. Trb. I., Trb. II., and Trb. III. have melodic lines with rests. Euf. has a melodic line with rests. tba-b has a melodic line with rests. Glock. has a melodic line with rests. Timp. has a melodic line with rests. Batt. has a melodic line with rests. Tamb. mil. conc. has a continuous triplet pattern. The Pf. staff has a complex accompaniment with triplets and chords.

Fl. *tr*

Cl. Si b I.

Cl. Si b II.

Sax. a.

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf.

*3* *3* *7* *3* *3* *8* *3* *3*

*3* *3* *8*

*3* *3*

*3* *3* *8* *3* *3*

*3* *3* *8* *3* *3*



95

Fl.

Cl. Si b I.

Cl. Si b II.

Sax. a.

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf.

3

3

Red.

Fl.

Cl. Si b I.

Cl. Si b II.

Sax. a.

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf.

pp

pp

15

7

7

7

7

16

3

97

# Canone

*Andante maestoso*

Fl.

Cl. Si b I.

Cl. Si b II.

Sax. a.

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf.

*f*

*ff*

*f*

*ff*

Fl.

Cl. Si b I.

Cl. Si b II.

Sax. a.

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf.

*f sempre*

101

Fl. *f sempre*

Cl. Si b I.

Cl. Si b II.

Sax. a.

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf.

# 103

Fl. *simile*

Cl. Si b I.

Cl. Si b II.

Sax. a.

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf.

Fl.

Cl. Si b I.

Cl. Si b II.

Sax. a.

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf.

*f*

5:  
6:  
5:  
6:

# 105

Fl.

Cl. Si b I.

Cl. Si b II.

Sax. a.

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf.

*mp* *f* *mp* *mp* *f* *mp*

The musical score is for a full orchestra and woodwind section. It features 15 staves. The woodwinds include Flute, Clarinet in B-flat I and II, Saxophone Alto and Tenor, and Trumpet in B-flat I and II. The brass section consists of Trombone I, II, and III, Euphonium, and Tuba. The percussion section includes Glockenspiel, Timpani, Snare Drum, Military Conga, and Piano. The score is in 4/4 time and the key signature has two sharps (F# and C#). The flute and saxophone parts have dynamic markings of *mp* and *f*. The piano part has a *mf* marking. The tuba part has a *mf* marking. The snare drum part has a *mf* marking. The military conga part has a *mf* marking. The piano part has a *mf* marking.



Fl.

Cl. Si b I.

Cl. Si b II.

Sax. a.

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf.

*f*

*ff sempre*

5:16

Fl.

Cl. Si b I.

Cl. Si b II.

Sax. a.

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf.

*mp* *f* *mp* *mp* *f* *mp*

Fl.

Cl. Si b I.  
*ff sempre*

Cl. Si b II.

Sax. a.

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf.

**110**

Fl.

Cl. Si b I.

Cl. Si b II.

Sax. a.

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf.

The musical score is written for a full orchestra. It features 15 staves. The instruments are: Flute (Fl.), Clarinet in B-flat I (Cl. Si b I.), Clarinet in B-flat II (Cl. Si b II.), Saxophone Alto (Sax. a.), Saxophone Tenor (Sax. t.), Trumpet in B-flat I (Tr. Si b I.), Trumpet in B-flat II (Tr. Si b II.), Trombone I (Trb. I.), Trombone II (Trb. II.), Trombone III (Trb. III.), Euphonium (Euf.), Tuba (tba-b), Glockenspiel (Glock.), Timpani (Timp.), Snare Drum (Batt.), Military Tambourine (Tamb. mil. conc.), and Piano (Pf.). The score includes various musical notations such as notes, rests, and dynamic markings.

111

Fl.

Cl. Si b I.

Cl. Si b II.

Sax. a.

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf.

*f*

Fl.

Cl. Si b I.

Cl. Si b II.

Sax. a.

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf.

*mp* *f* *mp* *mp* *f* *mp*

Fl.

Cl. Si b I.

Cl. Si b II.

Sax. a.

Sax. t.

*ff sempre*

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf.

Fl.

Cl. Si b I.

Cl. Si b II.

Sax. a.

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

*ff* sempre

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf.



Fl.

Cl. Si b I.

Cl. Si b II.

Sax. a.

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf.

The musical score for page 117 is arranged in a standard orchestral format. It features 15 staves. The top staff is for the Flute (Fl.), followed by Clarinet in B-flat I (Cl. Si b I.) and Clarinet in B-flat II (Cl. Si b II.). The next two staves are for Saxophone Alto (Sax. a.) and Saxophone Tenor (Sax. t.). The trumpet section consists of three staves: Trumpet in B-flat I (Tr. Si b I.), Trumpet in B-flat II (Tr. Si b II.), and Trumpet III (Trb. III.). The trombone section has three staves: Trombone I (Trb. I.), Trombone II (Trb. II.), and Trombone III (Trb. III.). Below the trumpets is the Euphonium (Euf.) staff, followed by the Tuba (tba-b) staff. The percussion section includes Glockenspiel (Glock.), Timpani (Timp.), Bass Drum (Batt.), and Military Tambourine (Tamb. mil. conc.). The Piano (Pf.) is at the bottom. The score is in 2/4 time and the key signature has two sharps (F# and C#). The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes. The woodwinds and strings play sustained notes with long phrasing. The percussion provides a steady, rhythmic accompaniment.

Fl. *Flute*

Cl. Si b I. *Clarinet in B-flat I*

Cl. Si b II. *Clarinet in B-flat II*

Sax. a. *Saxophone alto*

Sax. t. *Saxophone tenor*

Tr. Si b I. *Trumpet in B-flat I*

Tr. Si b II. *Trumpet in B-flat II*

Trb. I. *Trumpet I*  
*ff*

Trb. II. *Trumpet II*  
*ff*

Trb. III. *Trumpet III*

Euf. *Euphonium*

tba-b *Tuba*

Glock. *Glockenspiel*

Timp. *Timpani*

Batt. *Bass Drum*

Tamb. mil. conc. *Military Snare Drum*

Pf. *Piano*

Detailed description: This is a page of a musical score, numbered 119. It contains 15 staves of music. The top staff is for Flute (Fl.), followed by Clarinet in B-flat I (Cl. Si b I.), Clarinet in B-flat II (Cl. Si b II.), Saxophone alto (Sax. a.), and Saxophone tenor (Sax. t.). The next two staves are for Trumpet in B-flat I (Tr. Si b I.) and Trumpet in B-flat II (Tr. Si b II.), which are mostly empty. The following three staves are for Trumpet I (Trb. I.), Trumpet II (Trb. II.), and Trumpet III (Trb. III.). The Trumpet I and II parts have a fortissimo (ff) dynamic marking. Below these are the Euphonium (Euf.), Tuba (tba-b), Glockenspiel (Glock.), and Timpani (Timp.) staves. The Bass Drum (Batt.) and Military Snare Drum (Tamb. mil. conc.) staves are at the bottom of the percussion section. The final staff is for Piano (Pf.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part has a complex, rhythmic accompaniment.

Fl.

Cl. Si b I.

Cl. Si b II.

Sax. a.

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf.

*ff*

*ff*

9 | 9

9 | 9

Fl.

Cl. Si b I.

Cl. Si b II.

Sax. a.

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf.

Fl.

Cl. Si b I.

Cl. Si b II.

Sax. a.

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf.

The musical score is written for a full orchestra. It consists of 15 staves. The top staff is for Flute (Fl.). The next two staves are for Clarinet in B-flat I (Cl. Si b I.) and Clarinet in B-flat II (Cl. Si b II.). The next two staves are for Saxophone Alto (Sax. a.) and Saxophone Tenor (Sax. t.). The next two staves are for Trumpet in B-flat I (Tr. Si b I.) and Trumpet in B-flat II (Tr. Si b II.). The next three staves are for Trombone I (Trb. I.), Trombone II (Trb. II.), and Trombone III (Trb. III.). The next staff is for Euphonium (Euf.). The next staff is for Tuba (tba-b). The next staff is for Glockenspiel (Glock.). The next staff is for Timpani (Timp.). The next staff is for Snare Drum (Batt.). The next staff is for Military Tambourine (Tamb. mil. conc.). The bottom staff is for Piano (Pf.). The score is in 4/4 time and the key signature has two sharps (F# and C#). The music is divided into two measures. The first measure contains the main melodic and harmonic material, while the second measure contains a continuation of the themes, often with a different texture or dynamics. The piano part features a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

127

Fl.

Cl. Si b I.

Cl. Si b II.

Sax. a.

Sax. t.

Tr. Si b I.

Tr. Si b II.

Trb. I.

Trb. II.

Trb. III.

Euf.

tba-b

Glock.

Timp.

Batt.

Tamb. mil. conc.

Pf.