

**Franz Kaern-Biederstedt**

(\* 1973)

# **Moods in modal Modules**

Rhapsody for Brass Instruments and Percussion

*Dedicated to Johann Plietzsch & Latina Brass*

4 Trumpets in B<sup>b</sup>

2 Horns in F

2 Trombones

1 Tuba

Percussion I: 3 Timpani

Percussion II: Snare Drum,  
Suspended Cymbal, Tam-Tam

Percussion III: Tubular Bells, Marimbaphon

**Score in C**

Duration: app. 14 minutes

**Franz Kaern-Biederstedt**

(\* 1973)

# **Moods in modal Modules**

Rhapsody für Blechbläser und Schlagzeug

*Johann Plietzsch und dem Blechbläserensemble der Latina „August  
Hermann Francke“ in Halle/Saale gewidmet*

4 Trompeten in B<sup>b</sup>

2 Hörner in F

2 Posaunen

1 Tuba

Schlagzeug I: 3 Pauken

Schlagzeug II: Kleine Trommel,  
Hängebecken, Tam-Tam

Schlagzeug III: Röhrenglocken, Marimbaphon

**Partitur in C**

Dauer: ca. 14 Minuten

The piece came into life in 2018 and was created for *Latina Brass*, the brass ensemble at the orchestral music branch of the high school (Gymnasium) named *Latina „August Hermann Francke“* in Halle/Saale. I've been asked if I was inclined to write a composition for them, and I was very pleased to do so because of the impressive progress they made in the recent years being under the leadership of Johann Plietzsch, a marvelous trumpeter and teacher. Hearing them in the school's concerts has always been a great pleasure.

The piece has to offer exactly what gave it its name: *Moods in modal Modules*. Some explanations on that. The idea to the piece derives from two basic thoughts:

On the one hand for long I've been carrying with me a plan for writing a piece that doesn't follow a straight teleological path but works with skittish, disjoint, almost movie-like cuts between characteristically distinct modules which collide sometimes more harshly, sometimes more smoothly, which interrupt each other and yet are able to add up to a comprehensible dramatic development. Models for such techniques one can find in the music of Igor Stravinsky or Aaron Copland or other composers the like.

On the other hand music theory lessons I held at the Latina about the distinct tonal colors of the different modes in the major scale implemented in me the idea to write a composition about these differences in characters between the modes. To combine both basic ideas in one piece wasn't too far fetched, I guess.

Modal scales are scales that differ from the usual and widely spread major or minor scale due to the various settings of whole tone and semitone steps—and sometimes leaps. This piece is not so much dealing with the modes as a historic phenomenon from the age of Renaissance but more with certain typical characterizations of sound (you may also call them clichés) that are often associated with the traditional modal scales through the way they are implied in Jazz, Pop Music and film music. At the beginning of the piece the four basic modes—dorian, phrygian, lydian and mixolydian—are brought into some interaction with each other. Then they are incrementally confronted with other modes like the whole tone, the chromatic, locrian, Japanese pentatonic, Chinese pentatonic (without any halftone steps) and finally the so-called harmonic scale, a major scale with a sharp 4 and flat 7.

The process of composition appeared to be not really unproblematic to me due to the modular way of constructing a musical form. It took me a while to develop a dramaturgy that works, that—despite of the volatility and the cuts between the single modules—manages to produce formal unity. Finally I succeeded (or at least I hope that I did) by telling some kind of story within the changes of the modules. The main color of the piece is the dorian mode. It is being presented in a somewhat knightly manner. One may think of a figure like Don Quixote, because this knight is only seemingly such a stable hero as the dorian theme suggests. He's being driven back and forth by different moods in his mind: There is on the one hand his adventurism, musically characterized through the lydian mode, which is often used in this sense in film music. On the other hand he's inclined to sadness and melancholy, tearing his spirits down through the depressed phrygian mode. Then again one can hear him being chilled with the composure of the mixolydian mode. In the opening section of the composition these four basic characters interchange with each other with sometimes the adventurism being on the front, sometimes the depression, sometimes the serenity. During the entire first section, only the stem tones of the white keyboard keys are used without any chromatic alteration. In the middle part other colors are being mixed in which chromaticize and weaken especially the dorian main color. Driven and goaded by the adventurous lydian mode the dorian knightly theme is being led into crisis and catastrophe, in which the „hero“ of the piece seems to be totally broken. Dark and dooming „passing bells“ (in Japanese pentatonic mode) seem to toll to his passing away, a very hopeless passage in the locrian mode (phrygian with a diminished 5) threatens to let the piece be ended in a most black and negative mood. But then—with the more optimistic Chinese pentatonic scale—suddenly we hear the ringing of bells, which call the knight back into life and let resurrect his seemingly extinct spirit and adventurism.

Das Stück ist 2018 für das Blechbläserensemble am Instrumentalzug der Latina „August Hermann Francke“ in Halle/Saale entstanden. Der Frage, ob ich gewillt wäre, für das Ensemble eine Komposition zu schreiben, bin ich sehr gerne nachgekommen, da es sich in den letzten Jahren unter der vorzüglichen Leitung des Trompeters und Pädagogen Johann Plietzsch beeindruckend entwickelt und mich bei den Konzerten der Latina immer sehr erfreut hat.

Das Stück bietet genau das, was seinen Titel ausmacht: *Moods in modal Modules*, also Stimmungen unterschiedlicher modaler Farben, bausteinhaft („modular“) zu einer Gesamtform zusammengefügt. Die Idee dazu speist sich aus zwei Grundgedanken:

Zum einen schwebte mir schon seit längerem vor, ein Stück zu schreiben, das hinsichtlich seiner formalen Anlage weniger linear zielgerichtet arbeitet als sprunghaft, in quasi filmischen Schnitten zwischen charakterlich unterschiedenen Modulen, die mal mehr, mal weniger hart aufeinanderprallen, sich gegenseitig ins Wort fallen, insgesamt aber doch eine nachvollziehbare Dramaturgie entstehen lassen. Vorbilder hierfür sind etwa bei Igor Stravinsky oder bei Aaron Copland und ähnlichen Komponisten zu finden.

Zum anderen kam mir im Musiktheorieunterricht an der Latina beim Erklären der Kirchentonarten und ihrer individuell spezifischen tonalen Farben der Gedanke, ein Stück über diese Charakterunterschiede zu schreiben. Diesen Gedanken mit der Idee eines modularen Formaufbaus zu verbinden lag dann sehr nahe.

Modale Skalen sind Tonleitern, die sich hinsichtlich ihrer Zusammensetzungen von Halb- und Ganztonschritten – bei manchen auch Sprüngen – von der weit verbreiteten Dur- und Molltonleiter unterscheiden. Es geht in diesem Stück nicht so sehr um Kirchentonarten als historisches Phänomen der Renaissance-Zeit, sondern mehr um bestimmte Typen von Klangcharakteren (um nicht zu sagen: Klischees), die mit den traditionellen modalen Skalen durch ihren Gebrauch in Jazz, Popmusik und Filmmusik oft verbunden werden. Zu den vier Grundmodi Dorisch, Phrygisch, Lydisch und Mixolydisch, die am Anfang der Komposition eine Weile gegeneinander ausgespielt werden, gesellen sich im Laufe des Stückes die offene Ganztonleiter, die Chromatik, Lokrisch, die japanische Pentatonik und die chinesische (halbtonschrittlose) Pentatonik, schließlich die so genannte harmonische Tonleiter mit erhöhter Quarte und tiefalterierter Septime.

Der Kompositionsprozess gestaltete sich besonders aufgrund der modularen Form als nicht einfach. Ich brauchte eine Weile, um eine funktionierende Dramaturgie zu entwickeln, die trotz der Sprunghaftigkeit und Schnitte zwischen den einzelnen Modulen einen formalen Zusammenhalt ermöglichte. Schließlich gelang mir dies (so hoffe ich zumindest) durch die Idee, mit den Modulen eine angedeutete Geschichte zu erzählen: Die Hauptfarbe des Stückes ist Dorisch. Sie wird in einem etwas ritterlichen Tonfall präsentiert. Man kann sich Don Quixote vorstellen, denn dieser Ritter ist nur scheinbar so heldenhaft und gefestigt, wie sein dorisches Thema suggeriert. Er wird hin- und hergerissen von verschiedenen Stimmungen. Da ist zum einen sein Abenteuermut, durch das filmmusikalisch gerne in diesem Sinne verwendete Lydisch charakterisiert. Auf der anderen Seite neigt er allerdings auch zur Schwermut, die ihn immer wieder durch den niedergedrückten phrygischen Modus hinunterzieht. Dann überwiegt immer mal wieder auch eine Gelassenheit, die sich im mixolydischen Modus zeigt. Zu Beginn der Komposition wechseln sich diese vier Grundcharaktere und -modi ab, mal überwiegt die Abenteuerlust, mal die Depression, mal die Gelassenheit. Im gesamten ersten Abschnitt kommen lediglich die Stammtöne der weißen Tasten des Klaviers vor, ohne jegliche chromatische Alteration. Im Mittelteil mischen sich aber andere Farben hinein, die besonders das Dorisch immer mehr chromatisieren und schwächen. Durch den lydischen Abenteuermut angestachelt wird das dorische Ritterthema immer mehr in eine Krise und Katastrophe geführt, an der der „Held“ des Stückes zu zerbrechen scheint. Düster schicksalsträchtige „Totenglocken“ (japanische Pentatonik) scheinen sein Ende einzuläuten, eine sehr hoffnungslose Passage im lokrischen Modus (Phrygisch mit verminderter Quinte) droht das Stück in schwärzester, negativster Grundstimmung zu beenden. Doch dann erklingen – mit der optimistischen chinesischen Pentatonik – Glockenklänge, die den Ritter ins Leben zurückrufen und die scheinbar erloschenen Lebensgeister sowie den Abenteuermut wiedererstehen lassen.

Dedicated to Johann Plietzsch and 'Latina Brass'  
of the Latina "August Hermann Francke" in Halle/Saale

# Moods in modal Modules

Franz Kaern-Biederstedt (2018)

♩ = 70

The score is for a brass ensemble and percussion. It consists of 11 staves. The brass instruments are Trumpet 1 in Bb, Trumpet 2 in Bb, Trumpet 3 in Bb, Trumpet 4 in Bb, Horn 1 in F, Horn 2 in F, Trombone 1, Trombone 2, and Tuba. The percussion includes Timpani, Snare drum, Suspended Cymbal, Tam-tam, Tubular bells, and Marimba. The music is in 4/4 time with a tempo of quarter note = 70. The score is divided into four measures. The first measure is marked *ff*. The second measure has dynamics *mp*, *p*, and *ff*. The third measure has *ff*. The fourth measure has *p* and *pp*. The Tuba part includes the notes G, D, and A. The Snare drum and Suspended Cymbal parts have dynamics *f* and *p*. The Tam-tam part has dynamics *p* and *f*. The Tubular bells and Marimba parts are marked with rests.

Trumpet 1 in Bb  
Trumpet 2 in Bb  
Trumpet 3 in Bb  
Trumpet 4 in Bb  
Horn 1 in F  
Horn 2 in F  
Trombone 1  
Trombone 2  
Tuba  
Timpani  
Snare drum  
Suspended Cymbal  
Tam-tam  
Tubular bells  
Marimba

6

Trp. 1  
*ff* *mf* *ff* *mp p* *ff* *ff* *ff*

Trp. 2  
*ff* *mf* *ff* *mp* *p* *ff p* *ff*

Trp. 3  
*ff* *mf* *mp* *ff* *p* *ff* *ff* *ff*

Trp. 4  
*ff* *mf* *mp* *ff* *mp* *p* *ff* *ff* *ff*

Hn. 1  
*ff* *mf* *ff* *mp p* *ff* *ff p* *ff*

Hn. 2  
*ff* *mf* *ff* *mp* *p* *ff* *ff* *ff*

Trb. 1  
*ff* *mf* *mp* *ff* *p* *ff* *ff* *ff p*

Trb. 2  
*ff* *mf* *mp* *ff* *mp* *p* *ff* *ff* *ff*

Tuba  
*ff p* *ff p* *ff* *ff* *ff*

Timp.

sn. dr.

Cymb.  
*f* *p* *f* *p* *f*

T.-t.

Bells

Mar.

sincere, knightly

♩ = 80

11

Trp. 1 *ff* *p*

Trp. 2 *ff* *f*

Trp. 3 *ff* *mf*

Trp. 4 *ff* *mf* *f*

Hn. 1 *ff* *mf* *f*

Hn. 2 *ff* *mf* *f*

Trb. 1 *ff* *mf* *f*

Trb. 1 *ff* *mf* *f*

Tuba *ff* *f*

Timp. *f* *mf* *f*

sn. dr. *mf* *p* *mf* *f*

Cymb.

T.-t.

Bells

Mar.

20

Trp. 1 *f*

Trp. 2

Trp. 3 *pp* c. sord.

Trp. 4 *mf* *pp* c. sord.

Hn. 1 *mf* *pp* c. sord.

Hn. 2 *mf* *pp* c. sord.

Trb. 1 *mf*

Trb. 2 *mf*

Tuba *mf* *pp*

Timp. *mf* *f*

sn. dr. *mf* *p* *mf*

Cymb. *pp*

T.-t.

Bells

Mar.



euphoric, excited

♩ = 160

senza sord.

30

Trp. 1 *mf*

Trp. 2 *mf*

Trp. 3

Trp. 4

Hn. 1

Hn. 2

Trb. 1 *mp* *Soli (espr.)* *mf*

Trb. 2 *mp* *Soli (espr.)* *mf*

Tuba *mf*

Timp.

sn. dr.

Cymb. *pp* *p*

T.-t.

Bells

Mar. *mf*

depressed, plain

♩ = 80

euphoric, excited

♩ = 160

35

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Hn. 1

Hn. 2

Trb. 1

Trb. 1

Tuba

Timp.

sn. dr.

Cymb.

T.-t.

Bells

Mar.

*mf*

*f*

*pp*

*mp*

*mf*

*f*

*f*

*f*

*pp*

*p*

*pp*

*mf*

*f*

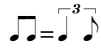
senza sord.

Soli (espr.)

Soli (espr.)

jazzy, chilled

♩ = 120

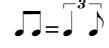


euphoric, excited

♩ = 160

jazzy, chilled

♩ = 120



40

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Hn. 1

Hn. 2

Trb. 1

Trb. 1

Tuba

Timp.

sn. dr.

Cymb.

T.-t.

Bells

Mar.

*mp*

*f*

*mf*

*mf*

*mp*

senza sord.

*mf*

senza sord.

*mf*

*mp*

*p*

*f*

*mp*

*f*

*mp*

*f*

*v*

*v*

*v*

*v*

sincere, knightly

jazzy, chilled

sincere, knightly

♩ = 80

♩ = 120

♩ = 80

47

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Hn. 1

Hn. 2

Trb. 1

Trb. 1

Tuba

Timp.

sn. dr.

Cymb.

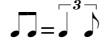
T.-t.

Bells

Mar.

jazzy, chilled

♩ = 120

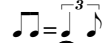


depressed, plain

♩ = 80

jazzy, chilled

♩ = 120



55

Trp. 1 *mp*

Trp. 2 *mp*

Trp. 3 *pp* c. sord.

Trp. 4 *pp* c. sord.

Hn. 1 *pp* c. sord.

Hn. 2 *pp* c. sord.

Trb. 1 *mp* *mp* *mp* Soli (espr.)

Trb. 2 *mp* Soli (espr.)

Tuba *mp* *p* *pp* *p*

Timp.

sn. dr.

Cymb. *pp* *p*

T.-t.

Bells

Mar.

sincere, knightly

♩ = 80

jazzy, chilled

♩ = 120

♩ = <sup>3</sup>♩

62

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Hn. 1

Hn. 2

Trb. 1

Trb. 1

Tuba

Timp.

sn. dr.

Cymb.

T.-t.

Bells

Mar.

*f*

*senza sord.*

*mp*

*p*

*f*

*3*

*f*

*p*

depressed, plain

♩ = 80

70

Trp. 1 *mp*

Trp. 2 *mp*

Trp. 3 *pp* c. sord.

Trp. 4 *pp* c. sord.

Hn. 1 *pp* c. sord.

Hn. 2 *pp* c. sord.

Trb. 1 *mp* Soli (espr.)

Trb. 2 *mp* Soli (espr.)

Tuba *pp*

Timp.

sn. dr.

Cymb. *pp*

T.-t.

Bells

Mar.

euphoric, excited

♩ = 160

12

75

Trp. 1 *mf* *f*

Trp. 2 *mf* *f*

Trp. 3 *f* senza sord.

Trp. 4 *f* senza sord.

Hn. 1 *f* senza sord.

Hn. 2 *f* senza sord.

Trb. 1 *mf* *f*

Trb. 2 *mf* *f*

Tuba *mf* *f*

Timp.

sn. dr.

Cymb.

T.-t.

Bells

Mar. *mf* *f*



jazzy, chilled

♩ = 120

80

Trp. 1 *mf* *mp*

Trp. 2 *mf*

Trp. 3 *mp* *mf*

Trp. 4 *mp* *mf* *mp*

Hn. 1 *f*

Hn. 2 *mf* *f*

Trb. 1 *mf*

Trb. 2 *mp* *mf* *mf*

Tuba *p*

Timp.

sn. dr.  $\text{H} \frac{3}{4}$

Cymb.  $\text{H} \frac{3}{4}$

T.-t.  $\text{H} \frac{3}{4}$

Bells  $\frac{3}{4}$

Mar.  $\frac{3}{4}$

sincere, knightly

♩ = 80

14

86

Trp. 1 *fp* *ff*

Trp. 2 *f* *ff*

Trp. 3 *f* *ff*

Trp. 4 *fp* *f* *ff*

Hn. 1 *fp* *ff*

Hn. 2 *f fp* *ff*

Trb. 1 *mf < f fp* *ff*

Trb. 2 *ff*

Tuba *f fp* *ff*

Timp. *ff*

sn. dr. *ff* *mf* *ff*

Cymb. *ff* *p* *ff*

T.-t.

Bells

Mar. *ff* *p* *ff*

95

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Hn. 1

Hn. 2

Trb. 1

Trb. 1

Tuba

Timp.

sn. dr.

Cymb.

T.-t.

Bells

Mar.

*ff*

*p* *ff* *p* *ff* *p* *ff*

*ff* *p* *ff*

104

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Hn. 1

Hn. 2

Trb. 1

Trb. 1

Tuba

Timp.

sn. dr.

Cymb.

T.-t.

Bells

Mar.

c. sord.

*pp*

*mp*

Soli (espr.)

*ff*

*f*

*p*

♩ = 80

112

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Hn. 1

Hn. 2

Trb. 1

Trb. 1

Tuba

Timp.

sn. dr.

Cymb.

T.-t.

Bells

Mar.

*mf*

senza sord.

*mf* <

*mf* <

*mf* <

senza sord.

senza sord.

*mf* <

*mp*

*mf*

*mp*

*mf*

*mf*

*pp*

*ppp*

*pp*

119

Trp. 1 *f* *p*

Trp. 2 *f* *p*

Trp. 3 *f* *mf* *p*

Trp. 4 *f* *p*

Hn. 1 *f*

Hn. 2 *f*

Trb. 1 *f* *p*

Trb. 1 *f* *p*

Tuba *f* *p*

Timp. *f* *f* *p*

sn. dr. *f* *p* *f* *p* *mf* *pp*

Cymb.

T.-t.

Bells

Mar.

128

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Hn. 1

Hn. 2

Trb. 1

Trb. 1

Tuba

Timp.

sn. dr.

Cymb.

T.-t.

Bells

Mar.

*f*

*pp*

*p*

*mf*

*f*

*pp*

*f*

*mf*

*mp*

*p*

*mf*

*f*

*mf*

*mp*

*p*

*mf*

*f*

*mf*

*mp*

*f*

Trp. 1  
Trp. 2  
Trp. 3  
Trp. 4  
Hn. 1  
Hn. 2  
Trb. 1  
Trb. 1  
Tuba  
Timp.  
sn. dr.  
Cymb.  
T.-t.  
Bells  
Mar.

*pp*  
*pp*  
*mp*  
*pp*  
*pp*  
*ppp*  
*pp*

Detailed description: This page of a musical score, numbered 20 and 136, features a brass and percussion ensemble. The brass section includes four trumpets (Trp. 1-4) and two horns (Hn. 1-2), all playing a melodic line of dotted quarter notes with slurs. The tuba part (Tuba) plays a rhythmic pattern of eighth notes, starting at a mezzo-forte (*mp*) dynamic and ending at a pianissimo (*pp*) dynamic. The timpani (Timp.) part plays a series of chords, starting at a pianissimo (*pp*) dynamic. The percussion section (sn. dr., Cymb., T.-t., Bells) is mostly silent, indicated by rests. The maracas (Mar.) part starts with a very soft (*ppp*) dynamic and then plays a rhythmic pattern of eighth notes, ending at a pianissimo (*pp*) dynamic. The score is written in a standard musical notation with various dynamics and articulations.



146

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Hn. 1

Hn. 2

Trb. 1

Trb. 1

Tuba

Timp.

sn. dr.

Cymb.

T.-t.

Bells

Mar.

c. sord.

*p*

*ppp*

A to Ab

Detailed description of the musical score: The score is for measures 146-151 in 6/4 time. The brass section (Trp. 1-4, Hn. 1-2, Trb. 1-2, Tuba) plays a melodic line. Trp. 1 has a fermata in measure 146. Trp. 2 has a fermata in measure 147. Trp. 3 has a fermata in measure 148. Trp. 4 has a fermata in measure 149. Hn. 1 and 2 have fermatas in measure 150. Trb. 1 and 2 have fermatas in measure 151. The Tuba part has a fermata in measure 151. The timpani part has a roll from A to Ab in measure 151, marked *ppp*. The snare drum, cymbal, triangle, bells, and maracas are marked with double bar lines, indicating they are silent. The maracas part has a fermata in measure 151, marked *ppp*.

depressed, plain

22

♩ = 80

157

Musical score for brass and percussion instruments. The score is in 6/4 time and consists of 157 measures. The instruments are:

- Trp. 1: Trumpet 1, Treble clef, 6/4 time, mostly rests.
- Trp. 2: Trumpet 2, Treble clef, 6/4 time, *pp* dynamics.
- Trp. 3: Trumpet 3, Treble clef, 6/4 time, mostly rests.
- Trp. 4: Trumpet 4, Treble clef, 6/4 time, *pp* dynamics.
- Hn. 1: Horn 1, Treble clef, 6/4 time, *pp* dynamics.
- Hn. 2: Horn 2, Treble clef, 6/4 time, *pp* dynamics, then *mf* dynamics, and "senza sord." instruction.
- Trb. 1 (top): Trombone 1, Bass clef, 6/4 time, *mp* dynamics, then *mf* dynamics.
- Trb. 1 (bottom): Trombone 1, Bass clef, 6/4 time, *mp* dynamics, then *mf* dynamics.
- Tuba: Bass clef, 6/4 time, *pp* dynamics, then *p* and *mf* dynamics.
- Timp.: Timpani, Bass clef, 6/4 time, mostly rests.
- sn. dr.: Snare drum, Percussion clef, 6/4 time, mostly rests.
- Cymb.: Cymbal, Percussion clef, 6/4 time, *pp* and *p* dynamics.
- T.-t.: Tom-tom, Percussion clef, 6/4 time, mostly rests.
- Bells: Bells, Treble clef, 6/4 time, mostly rests.
- Mar.: Maracas, Treble clef, 6/4 time, mostly rests.

161

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Hn. 1 senza sord.

Hn. 2

Trb. 1

Trb. 1

Tuba

Timp.

sn. dr.

Cymb.

T.-t.

Bells

Mar.

*mf* *mp* *p* *pp* *ppp*

*pp* *ppp*

sincere, knightly

♩ = 80

166

Musical score for percussion instruments. The score includes parts for Trp. 1, 2, 3, 4; Hn. 1, 2; Trb. 1, 2; Tuba; Timp.; sn. dr.; Cymb.; T.-t.; Bells; and Mar. The music is marked with dynamics such as *pppp* and *p*. The score is divided into two systems, with a double bar line at the end of the first system. The second system begins with a 4-measure rest for the Tuba and Timp. parts.

177

Trp. 1  
Trp. 2  
Trp. 3  
Trp. 4  
Hn. 1  
Hn. 2  
Trb. 1  
Trb. 1  
Tuba  
Timp.  
sn. dr.  
Cymb.  
T.-t.  
Bells  
Mar.

senza sord.  
*mp*  
*p*  
*mp*  
*p*  
*p*  
*mp*  
*p*  
*p*

Detailed description: This page of a musical score, numbered 177, features a full brass section and a percussion ensemble. The brass section includes four trumpets (Trp. 1-4), two horns (Hn. 1-2), three trombones (Trb. 1-3), and a tuba. The percussion ensemble includes a timpani (Timp.), snare drum (sn. dr.), cymbals (Cymb.), triangle (T.-t.), bells, and maracas (Mar.). The score is written in 4/4 time. The trumpets and horns play melodic lines with various dynamics and articulations. The trombones and tuba provide harmonic support with rhythmic patterns. The percussion instruments are mostly silent in this passage, indicated by rests.

190

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Hn. 1

Hn. 2

Trb. 1

Trb. 1

Tuba

Timp.

sn. dr.

Cymb.

T.-t.

Bells

Mar.

*mp*

*p*

*fp*

*mf* < *fp*

*p* — *f*

204

Trp. 1  
*fp* *fp* *ff* *ff* *mf*

Trp. 2  
*fp* *fp* *ff* *ff*

Trp. 3  
*fp* *fp* *ff* *ff* *mf*

Trp. 4  
*fp* *fp* *ff* *ff* *mf*

Hn. 1  
*fp* *fp* *ff* *ff* *mf*

Hn. 2  
*fp* *fp* *ff* *ff*

Trb. 1  
*fp* *fp* *ff* *ff* *mf*

Trb. 1  
*fp* *fp* *ff* *ff* *mf*

Tuba  
*fp* *fp* *ff* *ff*

Timp.

sn. dr.  
*p* *f* *ff* *mf* *ff*

Cymb.

T.-t.

Bells

Mar.

204 205 206 207 208

Detailed description: This page of a musical score, numbered 204 at the top left, contains parts for various instruments. The brass section includes four trumpets (Trp. 1-4), two horns (Hn. 1-2), two trombones (Trb. 1), and a tuba. The percussion section includes snare drum (sn. dr.), cymbals (Cymb.), tom-toms (T.-t.), bells, and maracas (Mar.). The score is written in a common time signature. The brass instruments play melodic lines with dynamic markings of *fp*, *ff*, and *mf*. The snare drum part features a rhythmic pattern of eighth notes with dynamic markings of *p*, *f*, *ff*, *mf*, and *ff*. The percussion parts for cymbals, tom-toms, bells, and maracas are mostly silent, indicated by rests. The page number 27 is located in the top right corner. Measure numbers 204 through 208 are printed at the bottom of the page.

euphoric, excited

28

217 ♩ = 180

Musical score for brass and percussion instruments. The score is written in 5/8 time and includes the following parts:

- Trp. 1 (Trumpet 1): Treble clef, 5/8 time. Dynamics: *p*, *mp*, *p*.
- Trp. 2 (Trumpet 2): Treble clef, 5/8 time. Dynamics: *p*, *mp*, *f*.
- Trp. 3 (Trumpet 3): Treble clef, 5/8 time. Dynamics: *mp*, *p*, *f*.
- Trp. 4 (Trumpet 4): Treble clef, 5/8 time. Dynamics: *p*, *mp*.
- Hn. 1 (Horn 1): Treble clef, 5/8 time. Dynamics: *p*, *mp*, *f*.
- Hn. 2 (Horn 2): Bass clef, 5/8 time. Dynamics: *p*, *mp*.
- Trb. 1 (Trombone 1): Bass clef, 5/8 time. Dynamics: *p*, *mp*, *mp*, *p*, *f*.
- Trb. 2 (Trombone 2): Bass clef, 5/8 time. Dynamics: *mp*, *p*, *p*, *mp*, *f*.
- Tuba: Bass clef, 5/8 time. Dynamics: *mp*, *p*, *f*.
- Timp. (Timpani): Bass clef, 5/8 time. No notes.
- sn. dr. (Snare Drum): Percussion clef, 5/8 time. No notes.
- Cymb. (Cymbal): Percussion clef, 5/8 time. No notes.
- T.-t. (Tamtam): Percussion clef, 5/8 time. No notes.
- Bells: Treble clef, 5/8 time. No notes.
- Mar. (Maracas): Treble clef, 5/8 time. Dynamics: *f*.



sincere, knightly

222 ♩ = 80

Trp. 1 *mp*

Trp. 2 *p* *mp*

Trp. 3 *pp* *p* *p* *p*

Trp. 4 *p* *p*

Hn. 1 *pp* *p*

Hn. 2 *p*

Trb. 1 *pp* *p*

Trb. 2 *pp* *p*

Tuba *pp* *p*

Timp.

sn. dr.

Cymb.

T.-t.

Bells

Mar. *pp*

This musical score is for a brass and percussion ensemble, covering measures 233 through 237. The score is written for the following instruments:

- Trp. 1 (Trumpet 1)
- Trp. 2 (Trumpet 2)
- Trp. 3 (Trumpet 3)
- Trp. 4 (Trumpet 4)
- Hn. 1 (Horn 1)
- Hn. 2 (Horn 2)
- Trb. 1 (Trombone 1)
- Trb. 1 (Trombone 1 - second part)
- Tuba
- Timp. (Timpani)
- sn. dr. (Snare Drum)
- Cymb. (Cymbal)
- T.-t. (Tom-tom)
- Bells
- Mar. (Maracas)

The score is in 3/4 time and features a variety of dynamics and articulations. Key features include:

- Measures 233-234:** The brass instruments play a melodic line with accents. Horns 1 and 2 play a rhythmic pattern of eighth notes. The tuba and timpani provide a steady bass accompaniment.
- Measure 235:** A dynamic shift to *ff* (fortissimo) occurs for the brass instruments. The snare drum and maracas enter with a triplet pattern.
- Measures 236-237:** The brass instruments continue their melodic line, with dynamics shifting to *mf* (mezzo-forte). The snare drum and maracas maintain their rhythmic accompaniment.

The score includes various musical notations such as slurs, accents, and dynamic markings (*mp*, *ff*, *mf*) to guide the performer's interpretation.

euphoric, excited

242 ♩ = 180

Trp. 1 *p* *mf* *f*

Trp. 2 *p* *mf* *f*

Trp. 3 *f*

Trp. 4 *p* *mf* *f*

Hn. 1 *p* *mf* *f*

Hn. 2 *f*

Trb. 1 *p* *mf* *f*

Trb. 2 *f*

Tuba *p* *mf* *f*

Timp.

sn. dr.

Cymb.

T.-t.

Bells

Mar. *mf* *f* *ff*

sincere, knightly

32

246 ♩ = 80

Trp. 1 *pp* *p* *f*

Trp. 2 *pp* *p* *f*

Trp. 3 *p* *f*

Trp. 4 *pp* *p* *f*

Hn. 1 *pp*

Hn. 2

Trb. 1 *pp* *f*

Trb. 1 *f*

Tuba *pp* *f*

Timp. g to e, d to B $\flat$ , A to F

sn. dr. *f*

Cymb.

T.-t.

Bells

Mar. *p* *f*

This musical score page features the following parts and dynamics:

- Trp. 1-4:** Four trumpet staves in G major, playing a rhythmic pattern of eighth notes and quarter notes. Dynamics are marked *ff* (fortissimo).
- Hn. 1-2:** Two horn staves in G major, playing a similar rhythmic pattern. Dynamics are marked *ff*.
- Trb. 1-2:** Two trombone staves in G major, playing a rhythmic pattern. Dynamics are marked *ff*.
- Tuba:** One tuba staff in G major, playing a rhythmic pattern. Dynamics are marked *ff*.
- Timp.:** Timpani staff with a few notes at the end of the page, marked *ff*.
- sn. dr.:** Snare drum staff with a rhythmic pattern of eighth notes and quarter notes. Dynamics are marked *ff*, *mf* (mezzo-forte), and *ff*. It includes triplet markings.
- Cymb., T.-t., Bells:** Cymbal, T. - t. (tom-tom), and Bells staves are mostly silent.
- Mar.:** Mallet percussion staff with a few notes at the end of the page, marked *mf* and *ff*.

euphoric, excited

♩ = 180

267

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Hn. 1

Hn. 2

Trb. 1

Trb. 2

Tuba

Timp.

sn. dr.

Cymb.

T.-t.

Bells

Mar.

*mf* *pp* *mp* *mf*

*mf* *pp* *mf*

*mf* *p* *mp* *mf*

*mf* *p* *mp* *mf*

*mf* *pp*

*pp*

*p* *mp* *mf* *f*

274

Trp. 1  
Trp. 2  
Trp. 3  
Trp. 4  
Hn. 1  
Hn. 2  
Trb. 1  
Trb. 1  
Tuba  
Timp.  
sn. dr.  
Cymb.  
T.-t.  
Bells  
Mar.

*f* *ff* *mf* *f* *ff* *pp* *ff* *p* *f* *fff*

Detailed description: This page of a musical score, numbered 274, features a brass and percussion section. The brass instruments include four trumpets (Trp. 1-4), two horns (Hn. 1-2), two trombones (Trb. 1), and a tuba. The percussion section includes timpani (Timp.), snare drum (sn. dr.), cymbals (Cymb.), triangle (T.-t.), bells, and maracas (Mar.). The score is written in a common time signature. The brass parts are primarily in treble clef, while the tuba and maracas are in bass clef. The percussion parts use standard notation for drum sounds. Dynamic markings such as *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), *pp* (pianissimo), and *fff* (fortississimo) are used throughout to indicate volume. The music shows a progression of dynamics, starting with *f* and *ff* in the first two measures, moving to *mf* in the third measure, and then returning to *f* and *ff* in the final two measures. The maracas play a rhythmic pattern of eighth notes, while the cymbals provide a steady accompaniment.

sincere, knightly

36

280 ♩ = 80

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Hn. 1

Hn. 2

Trb. 1

Trb. 1

Tuba

Timp.

sn. dr.

Cymb.

T.-t.

Bells

Mar.

*mp* *pp* *p* *mp* *mf*

*mp* *pp* *p* *mp* *mf*

*mp* *pp* *p* *mp* *mf*

*pp* *p* *mp* *mf*

*mp* *pp* *p* *mp* *mf*

*mp* *pp* *p* *mp* *mf*

A to F

*p* *p* *mp* *mp* *mf* *mf*

Detailed description: This is a page of a musical score for a brass and percussion ensemble. The score is for measures 36-41. The tempo is marked 280 ♩ = 80. The instruments are: Trp. 1, Trp. 2, Trp. 3, Trp. 4, Hn. 1, Hn. 2, Trb. 1 (two staves), Tuba, Timp., sn. dr., Cymb., T.-t., Bells, and Mar. The key signature has one flat (B-flat major or D minor). The time signature is 3/8. The score includes various dynamics such as *mp*, *pp*, *p*, and *mf*. The brass instruments have melodic lines with slurs and accents. The percussion instruments have rhythmic patterns, with the snare drum and cymbals being mostly silent. The maracas play a rhythmic pattern of eighth notes.



291

Trp. 1 *f ff ff ff ff ff*

Trp. 2 *f ff ff ff ff ff pp*

Trp. 3 *mf f ff ff ff ff ff pp*

Trp. 4 *ff ff ff ff ff ff pp*

Hn. 1 *ff ff ff ff ff ff pp*

Hn. 2 *f ff ff ff ff ff pp*

Trb. 1 *f ff ff ff ff ff pp*

Trb. 1 *ff ff ff ff ff ff pp*

Tuba *mf ff ff ff ff ff pp*

Timp. *ff ff ff ff ff pp*

sn. dr. *ff*

Cymb.

T.-t.

Bells

Mar. *ff pp*

euphoric, excited

♩ = 180

300

The musical score for measures 38-41 features a brass and percussion ensemble. The brass section includes four trumpets (Trp. 1-4), two horns (Hn. 1-2), two trombones (Trb. 1-2), and a tuba. The percussion section includes timpani (Timp.), snare drum (sn. dr.), cymbals (Cymb.), tom-toms (T.-t.), bells, and maracas (Mar.). The music is marked *ff* (fortissimo) and is characterized by a euphoric and excited mood. The tempo is indicated as 180 beats per minute (♩ = 180). The score begins at measure 38 with a tempo marking of 300. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The brass instruments play a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The percussion instruments provide a steady accompaniment, with the snare drum and cymbals playing a consistent pattern. The maracas play a rhythmic pattern of eighth notes. The overall texture is dense and energetic.

306

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Hn. 1

Hn. 2

Trb. 1

Trb. 1

Tuba

Timp.

sn. dr.

Cymb.

T.-t.

Bells

Mar.

*fp* *p* *ff*

*fp* *p* *ff*

*fp* *p* *ff*

*fp* *p* *ff*

*fp* *p* *ff*

*fp* *p* *ff*

*fp* *p* *ff*

*p* *ff* *p* *ff*

Detailed description: This page of a musical score, numbered 306, contains measures 306 through 309. It is arranged for a brass and percussion ensemble. The brass section includes four trumpets (Trp. 1-4), two horns (Hn. 1-2), two trombones (Trb. 1-2), and a tuba. The percussion section includes timpani (Timp.), snare drum (sn. dr.), cymbals (Cymb.), triangle (T.-t.), bells, and maracas (Mar.). The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. Measures 306 and 307 feature complex rhythmic patterns for the trumpets and horns, with dynamic markings of *fp* (fortissimo piano). Measures 308 and 309 show a change in dynamics to *p* (piano) and *ff* (fortissimo) for several instruments, with the timpani playing a rhythmic pattern of *p* *ff* *p* *ff*. The maracas play a steady accompaniment throughout.

sincere, knightly

312

♩. = 80

Trp. 1 *pp* *mp*

Trp. 2 *mp*

Trp. 3 *pp* *p* *mp*

Trp. 4 *p* *mp*

Hn. 1 *p* *mp*

Hn. 2 *p* *mp*

Trb. 1 *pp* *p* *mp*

Trb. 2 *p* *mp*

Tuba *pp* *p* *mp*  
B $\flat$  to d $\flat$

Timp. *pp*

sn. dr.

Cymb.

T.-t.

Bells

Mar. *p* *mp*

320

Trp. 1 *mf* *ff ff ff ff ff ff*

Trp. 2 *mf* *ff ff ff ff ff ff*

Trp. 3 *mf* *ff ff ff ff ff ff*

Trp. 4 *mf* *ff ff ff ff ff ff*

Hn. 1 *mf* *ff ff ff ff ff ff*

Hn. 2 *mf* *ff ff ff ff ff ff*

Trb. 1 *mf* *ff ff ff ff ff ff*

Trb. 1 *mf* *ff ff ff ff ff ff*

Tuba *mf* *ff ff ff ff ff ff*

Timp.

sn. dr. *ff ff ff ff ff ff*

Cymb.

T.-t.

Bells

Mar. *mf*

This page contains a musical score for a percussion section, starting at measure 329. The instruments and their parts are as follows:

- Trp. 1:** Treble clef, playing eighth notes with accents and *ff* dynamics.
- Trp. 2:** Treble clef, playing eighth notes with accents and *ff* dynamics.
- Trp. 3:** Treble clef, playing eighth notes with accents and *ff* dynamics.
- Trp. 4:** Treble clef, playing eighth notes with accents and *ff* dynamics.
- Hn. 1:** Treble clef, playing eighth notes with accents and *ff* dynamics.
- Hn. 2:** Bass clef, playing eighth notes with accents and *ff* dynamics.
- Trb. 1 (top):** Bass clef, playing eighth notes with accents and *ff* dynamics.
- Trb. 1 (bottom):** Bass clef, playing eighth notes with accents and *ff* dynamics.
- Tuba:** Bass clef, playing eighth notes with accents and *ff* dynamics.
- Timp.:** Bass clef, playing eighth notes with accents and *ff* dynamics.
- sn. dr.:** Snare drum, playing eighth notes with accents and *ff* dynamics.
- Cymb.:** Cymbal, playing eighth notes with accents and *ff* dynamics.
- T.-t.:** Tom-tom, playing eighth notes with accents and *ff* dynamics.
- Bells:** Bells, playing eighth notes with accents and *ff* dynamics.
- Mar.:** Maracas, playing eighth notes with accents and *ff* dynamics.

♩ = 50

341

Trp. 1 *ff*

Trp. 2 *ff*

Trp. 3 *ff*

Trp. 4 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Trb. 1 *ff*

Trb. 1 *ff*

Tuba *ff*

Tuba *pp*

Tuba *c. sord.*

Tuba *ppp*

Tuba *c. sord.*

Timp. *ff* *p* *pp* *ppp*

sn. dr. *ff* *pp*

Cymb.

T.-t.

Bells

Mar.

This musical score page features the following instruments and parts:

- Trp. 1, 2, 3, 4:** Trumpets, all with rests.
- Hn. 1, 2:** Horns, all with rests.
- Trb. 1 (top):** Trombone 1, playing a melodic line with dynamics *ppp*, *ppp*, and *pp*. Includes the instruction "c. sord." above the first measure.
- Trb. 1 (middle):** Trombone 1, playing a melodic line with dynamics *ppp*, *pp*, and *mp*.
- Tuba:** Playing a rhythmic pattern with dynamics *pp*, *p*, *mp*, and *mf < f*.
- Timp.:** Timpani, playing a steady rhythmic pattern.
- sn. dr., Cymb., T.-t., Bells, Mar.:** Snare drum, cymbals, tom-toms, bells, and maracas, all with rests.



Trp. 1

Trp. 2

Trp. 3

Trp. 4

Hn. 1

Hn. 2

Trb. 1

Trb. 1

Tuba

Timp.

sn. dr.

Cymb.

T.-t.

Bells

Mar.

366

Trp. 1

Trp. 2

Trp. 3

Trp. 4 *ppp* *p*

Hn. 1 *p*

Hn. 2 *p* *mf* *p* *ppp*

Trb. 1 *mp* *pp*

Trb. 1 *mp* *pp*

Tuba *mf* *f* *mp* *pp*

Timp.

sn. dr.

Cymb.

T.-t.

Bells

Mar.

Detailed description: This page of a musical score, numbered 46 and 366, features ten staves. The top four staves are for trumpets (Trp. 1-4). Trp. 4 has dynamics *ppp* and *p*. The next two staves are for horns (Hn. 1 and Hn. 2). Hn. 2 has dynamics *p*, *mf*, *p*, and *ppp*. The following two staves are for trombones (Trb. 1 and Trb. 1). The first Trb. 1 has dynamics *mp* and *pp*. The second Trb. 1 has dynamics *mp* and *pp*. The next staff is for Tuba, with dynamics *mf*, *f*, *mp*, and *pp*. The Timp. staff shows rhythmic patterns. The bottom five staves (sn. dr., Cymb., T.-t., Bells, Mar.) are mostly empty, indicating no music for these instruments on this page.

369

Trp. 1

Trp. 2

Trp. 3

Trp. 4  
*ppp*

Hn. 1  
*ppp*

Hn. 2  
*ppp*

Trb. 1  
*ppp*

Trb. 1  
*ppp*

Tuba  
*ppp*

Timp.  
*pppp*

sn. dr.

Cymb.

T.-t.

Bells

Mar.

Grave and solemn

48

$\text{♩} = 76$

374 c. sord.

Trp. 1 *fp* c. sord. *fp*

Trp. 2 *fp* c. sord. *fp*

Trp. 3 *fp* c. sord. *fp*

Trp. 4 *fp* c. sord. *fp*

Hn. 1 *fp* c. sord. *fp*

Hn. 2 *fp* c. sord. *fp*

Trb. 1 *fp* c. sord. *fp*

Trb. 1 *fp* c. sord. *fp*

Tuba *mp* Solo senza sord. *fp* *mp* *fp*

Timp.  $\text{db to d}$

sn. dr.  $\frac{3}{4}$

Cymb.  $\frac{3}{4}$

T.-t.  $\frac{3}{4}$

Bells *f* *Ped.*

Mar.  $\frac{3}{4}$

382

Trp. 1 *fp*

Trp. 2 *fp*

Trp. 3 *fp*

Trp. 4 *fp*

Hn. 1 *fp* *pp*

Hn. 2 *fp*

Trb. 1 *fp*

Trb. 1 *fp*

Tuba *mf* *fp* *fp*

Timp. *ppp*

sn. dr.

Cymb.

T.-t.

Bells *Ped.*

Mar.

# Dark and desperate

389 ♩ = 50

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Hn. 1

Hn. 2

Trb. 1

Trb. 1

Tuba

Timp.

sn. dr.

Cymb.

T.-t.

Bells

Mar.

*ppp*

*pp*

*p*

*mp*

*mf*

con sord.

394

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Hn. 1

Hn. 2

Trb. 1

Trb. 1

Tuba

Timp.

sn. dr.

Cymb.

T.-t.

Bells

Mar.

*ppp*

*ppp*

*pp*

*pp*

*ppp*

*p*

*pp*

*pp*

*pp*

*pp*

*mp*

*ppp*

*ppp*

Jubilant, with greatness

52

♩ = 80  
senza sord.

400

Trp. 1  
*p*  
senza sord.

Trp. 2  
*p*  
senza sord.

Trp. 3  
*p*  
senza sord.

Trp. 4  
*p*  
senza sord.

Hn. 1  
*p*  
senza sord.

Hn. 2  
*p*  
senza sord.

Trb. 1  
*mf*  
senza sord.

Trb. 1  
*mf*  
senza sord.

Tuba  
*p*  
d to c  
*p*  
*mf*

Timp.

sn. dr.

Cymb.

T.-t.

Bells  
*mp*  
Ped.

Mar.



sincere, knightly

408  $\text{♩} = 80$

Trp. 1 *pp*

Trp. 2 *pp*

Trp. 3 *pp*

Trp. 4 *pp*

Hn. 1 *mp*

Hn. 2 *pp* *mp*

Trb. 1 *mf* *pp* *pp*

Trb. 2 *mf* *pp*

Tuba *pp*

Timp.

sn. dr. *ppp*

Cymb.

T.-t.

Bells

Mar.

Jubilant, with greatness

54

♩ = 80

419

Trp. 1  
*mp* — *fp* — *mp* — *fp*

Trp. 2  
*mp* — *fp* — *mp* — *fp*

Trp. 3  
*mp* — *fp* — *mp* — *fp*

Trp. 4  
*mp* — *fp* — *mp* — *fp*

Hn. 1  
*mp* — *fp* — *mp* — *fp*

Hn. 2  
*mp* — *fp* — *mp* — *fp*

Trb. 1  
*mp* — *mf* — *mf*

Trb. 1  
*mp* — *mf* — *mf*

Tuba  
*mp* — *fp* — *fp*

Timp.

sn. dr.  
*p*

Cymb.

T.-t.

Bells  
*mf*  
Ped.

Mar.

425

Trp. 1  
*mp* *fp* *mp* *fp*

Trp. 2  
*mp* *fp* *mp* *fp*

Trp. 3  
*mp* *fp* *mp* *fp*

Trp. 4  
*mp* *fp* *mp* *fp*

Hn. 1  
*mp* *fp* *mp* *fp*

Hn. 2  
*mp* *fp* *mp* *fp*

Trb. 1  
*mf* *fp*

Trb. 1  
*mf* *fp*

Tuba  
*fp* *fp* *f* *fp*

Timp.

sn. dr.

Cymb.

T.-t.

Bells

Mar.

sincere, knightly

♩ = 80

431

Trp. 1 *mp*

Trp. 2 *mp* *mf*

Trp. 3 *mp*

Trp. 4 *mp* *mf*

Hn. 1 *mp*

Hn. 2 *mp*

Trb. 1 *mf* *mf* *fp*

Trb. 2 *mf* *mf* *fp*

Tuba *fp* *mf* *mp*

Timp.

sn. dr. *p*

Cymb.

T.-t.

Bells

Mar.

Jubilant, with greatness

♩ = 80

439

Trp. 1  
*mf fp mf fp mf fp*

Trp. 2  
*mf mf mf mf*

Trp. 3  
*mf fp mf fp mf fp*

Trp. 4  
*mf mf mf mf*

Hn. 1  
*mf mf mf*

Hn. 2  
*mf mf mf*

Trb. 1  
*f fp fp fp fp fp fp fp fp fp fp fp*

Trb. 1  
*f fp fp fp fp fp fp fp fp fp fp fp*

Tuba  
*fp f mp*

Timp.

sn. dr.  
*mp*

Cymb.

T.-t.

Bells  
*f Ped.*

Mar.

sincere, knightly

58

445  $\text{♩} = 80$

Trp. 1 *mf fp* *mf* *p*

Trp. 2 *fp* *mf*

Trp. 3 *mf fp*

Trp. 4 *fp* *f* *fp* *f*

Hn. 1 *mf* *f* *fp* *f*

Hn. 2 *mf* *f* *fp* *f*

Trb. 1 *fp* *sfz* *mf*

Trb. 2 *fp* *sfz* *mf*

Tuba *fp* *f* *mp*

Timp.

sn. dr. *mp*

Cymb.

T.-t.

Bells

Mar.

Jubilant, with greatness

♩ = 80

454

Trp. 1 *f fp fp f fp fp*

Trp. 2 *f fp fp f fp fp*

Trp. 3 *f fp fp f fp fp*

Trp. 4 *f fp fp f fp fp*

Hn. 1 *f fp fp f fp fp*

Hn. 2 *f fp fp f fp fp*

Trb. 1 *mp f mp f*

Trb. 2 *mp f mp f*

Tuba *f fp f fp f*

Timp.

sn. dr. *mf*

Cymb.

T.-t.

Bells *ff*  
*Ped.*

Mar.

sincere, knightly

460 ♩ = 80

Trp. 1 *f* *mp*

Trp. 2 *f* *mp*

Trp. 3 *f* *mp*

Trp. 4 *f* *mp*

Hn. 1 *f* *mp*

Hn. 2 *f* *mp*

Trb. 1 *f* *mf*

Trb. 1 *f* *mf*

Tuba *f* *mf* *f* *f* *mf*

Timp. *f* *mf* *f* *mf*

sn. dr. *f* *mf*

Cymb.

T.-t.

Bells

Mar.



euphoric, excited

♩ = 160

469

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Hn. 1

Hn. 2

Trb. 1

Trb. 1

Tuba

Timp.

sn. dr.

Cymb.

T.-t.

Bells

Mar.

*p*

*mp*

e to d, F to G

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

This musical score is for a brass and percussion ensemble, covering measures 475 through 478. The score is arranged in a standard orchestral format with multiple staves for each instrument.

- Trp. 1:** Treble clef, starts with a rest in measures 475-477, then plays a sixteenth-note figure in measure 478. Dynamic: *mf*.
- Trp. 2:** Treble clef, starts with a rest in measures 475-477, then plays a sixteenth-note figure in measure 478. Dynamic: *mf*.
- Trp. 3:** Treble clef, plays a sixteenth-note figure in measures 475-477, then rests in measure 478. Dynamic: *mp* in measures 475-477, *mf* in measure 478.
- Trp. 4:** Treble clef, plays a sixteenth-note figure in measures 475-477, then rests in measure 478. Dynamic: *mp* in measures 475-477, *mf* in measure 478.
- Hn. 1:** Treble clef, plays a sixteenth-note figure in measures 475-477, then rests in measure 478. Dynamic: *mf*.
- Hn. 2:** Treble clef, plays a sixteenth-note figure in measures 475-477, then rests in measure 478. Dynamic: *mf*.
- Trb. 1 (top):** Bass clef, plays a dotted quarter note in measures 475-477, then rests in measure 478. Dynamic: *mf*.
- Trb. 1 (bottom):** Bass clef, plays a dotted quarter note in measures 475-477, then rests in measure 478. Dynamic: *mf*.
- Tuba:** Bass clef, plays a dotted quarter note in measures 475-477, then rests in measure 478. Dynamic: *mf*.
- Timp.:** Bass clef, rests throughout all measures.
- sn. dr.:** Percussion, rests throughout all measures.
- Cymb.:** Percussion, rests throughout all measures.
- T.-t.:** Percussion, rests throughout all measures.
- Bells:** Percussion, rests throughout all measures.
- Mar.:** Treble clef, plays a sixteenth-note figure in measures 475-477, then rests in measure 478. Dynamic: *mf*.

479

Trp. 1 *ff*

Trp. 2 *ff*

Trp. 3 *ff*

Trp. 4 *ff*

Hn. 1 *fp fp fp fp ff*

Hn. 2 *fp fp fp fp ff*

Trb. 1 *fp fp fp fp ff*

Trb. 1 *fp fp fp fp ff*

Tuba *fp fp fp fp ff*

Timp.

sn. dr.

Cymb.

T.-t.

Bells

Mar. *ff*

484

Trp. 1  
*ffp* *< ff* *ffp* *< ff* *ffp* *< ff* *ffp < ff*

Trp. 2  
*ffp* *< ff* *ffp* *< ff* *ffp* *< ff* *ffp < ff*

Trp. 3  
*ffp* *< ff* *ffp* *< ff* *ffp* *< ff* *ffp < ff*

Trp. 4  
*ffp* *< ff* *ffp* *< ff* *ffp* *< ff* *ffp < ff*

Hn. 1  
*ffp* *< ff* *ffp* *< ff* *ffp* *< ff* *ffp < ff*

Hn. 2  
*ffp* *< ff* *ffp* *< ff* *ffp* *< ff* *ffp < ff*

Trb. 1  
*ffp* *< ff* *ffp* *< ff* *ffp* *< ff* *ffp < ff*

Trb. 1  
*ffp* *< ff* *ffp* *< ff* *ffp* *< ff* *ffp < ff*

Tuba  
*ff (sempre)*

Timp.  
*ff* *p < ff* *p < ff* *p < ff* *p*

sn. dr.

Cymb.  
*p*

T.-t.

Bells

Mar.

Jubilant, with greatness

♩ = 80

492

Trp. 1  
*mf* *f* *mf* *f*

Trp. 2  
*mf* *f* *fp* *fp* *mf* *f* *fp*

Trp. 3  
*mf* *f* *fp* *mf* *f*

Trp. 4  
*mf* *f* *fp* *fp* *f* *fp*

Hn. 1  
*mf* *f* *fp* *mf* *f* *fp*

Hn. 2  
*mf* *f* *fp* *mf* *f* *fp*

Trb. 1  
*f* *mf* *f*

Trb. 2  
*f* *mf* *f*

Tuba  
*fp* *f* *mf*

Timp.  
*f* *ff* *mf* *ff*

sn. dr.  
3/4

Cymb.  
*f* *ff*

T.-t.  
*ff* *ff*

Bells  
*ff* Ped. Ped.

Mar.  
3/4

497

Trp. 1 *mf* *f* *fp*

Trp. 2 *fp* *mf < f* *fp* *fp*

Trp. 3 *fp* *mf* *f* *fp*

Trp. 4 *fp* *< f* *fp* *fp*

Hn. 1 *mf* *f* *fp* *fp*

Hn. 2 *mf* *f* *fp* *fp*

Trb. 1 *f* *mf* *f* *fp* *fp*

Trb. 1 *f* *mf* *f* *fp* *fp*

Tuba *ff* *fp*

Timp. *mf* *ff* *mf*

sn. dr.

Cymb. *ff* *ff*

T.-t. *ff*

Bells

Mar.

Ped.

sincere, knightly  
slightly faster than before

502 ♩ = 85

Trp. 1 *mp* *f*

Trp. 2 *mp* *f*

Trp. 3 *mp*

Trp. 4 *p* *fp*

Hn. 1 *mp* *fp*

Hn. 2 *p* *fp*

Trb. 1 *p* *fp*

Trb. 1 *p* *fp*

Tuba *>mp* *fp*

Timp. d to g, c to d, G to A

sn. dr. *p* *f*

Cymb.

T.-t.

Bells

Mar.

513

Trp. 1 *f* *fp* *f* *f* *fp* *f*

Trp. 2 *f* *fp* *f*

Trp. 3 *f* *fp* *f*

Trp. 4 *fp* *fp* *f* *fp*

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

Hn. 2 *fp* *fp* *fp* *f*

Trb. 1 *fp* *fp* *f* *fp*

Trb. 1 *fp* *f* *fp* *fp*

Tuba *fp* *fp* *fp* *fp*

Timp.

sn. dr. *p* *f* *pp* *f* *pp* *f* *p* *f*

Cymb.

T.-t.

Bells

Mar.



524

Trp. 1: *ff ff ff ff ff ff ff ff ff ff*  
 Trp. 2: *f fp f ff ff ff ff ff ff ff ff ff*  
 Trp. 3: *ff ff ff ff ff ff ff ff ff ff*  
 Trp. 4: *f ff ff ff ff ff ff ff ff ff*  
 Hn. 1: *f ff ff ff ff ff ff ff ff ff*  
 Hn. 2: *fp ff ff ff ff ff ff ff ff ff*  
 Trb. 1 (top): *fp ff ff ff ff ff ff ff ff ff*  
 Trb. 1 (bottom): *fp ff ff ff ff ff ff ff ff ff*  
 Tuba: *fp ff ff ff ff ff ff ff ff ff*  
 Timp.: *ff*  
 sn. dr.: *p < f ff f ff*  
 Cymb.:  
 T.-t.:  
 Bells:  
 Mar.: *f*

533

Trp. 1 *ff*

Trp. 2 *ff*

Trp. 3 *ff*

Trp. 4 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Trb. 1 *ff*

Trb. 1 *ff*

Tuba *ff*

Timp. *p*

sn. dr. *p*

Cymb.

T.-t.

Bells

Mar. *ff* *pp*

3/4

Detailed description: This page of a musical score, numbered 533, features ten staves. The top seven staves are for brass instruments: Trp. 1, Trp. 2, Trp. 3, Trp. 4, Hn. 1, Hn. 2, and Trb. 1. Each of these staves begins with a dynamic marking of *ff* and contains three measures of music, followed by five measures of rests. The first three measures show various melodic lines for each instrument. The bottom three staves are for percussion: Timp., sn. dr., and Mar. The Timp. staff starts with a *p* dynamic and features a rhythmic pattern of eighth notes with triplets. The sn. dr. staff also starts with a *p* dynamic and features a continuous triplet pattern. The Mar. staff starts with a *ff* dynamic, then changes to *pp*, and features a rhythmic pattern of eighth notes. The Cymb. and T.-t. staves are empty. The time signature is 3/4, and the page ends with a double bar line.

541 ♩=170

Trp. 1 *f* *mf* *mf*

Trp. 2 *ff*

Trp. 3 *f* *mf* *mf* *mp*

Trp. 4 *ff*

Hn. 1 *ff* *f*

Hn. 2 *ff* *f*

Trb. 1 *ff* *f*

Trb. 1 *ff* *f*

Tuba *ff* *f* g to e

Timp. *ff* *f*

sn. dr. *ff*

Cymb.

T.-t.

Bells

Mar. *ff*

547

Trp. 1 *mp* *mp* *mf* *mp* *mf*

Trp. 2 *f* *mf*

Trp. 3 *mp* *mf* *mp* *mf* *mp*

Trp. 4 *f* *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Trb. 1 *mf*

Trb. 1 *mf*

Tuba *f*

Timp.

sn. dr.

Cymb.

T.-t.

Bells

Mar.

Detailed description: This page of a musical score, numbered 72, covers measures 547 through 551. It features a brass section with four trumpets (Trp. 1-4), two horns (Hn. 1-2), two trombones (Trb. 1), and a tuba. The percussion section includes a timpani (Timp.), snare drum (sn. dr.), cymbals (Cymb.), tom-toms (T.-t.), bells, and a mallet (Mar.). The brass parts are written in treble clef, while the tuba and timpani are in bass clef. The percussion parts are in a simplified notation. Dynamics are indicated by *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The score shows a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one flat (B-flat).

552

Trp. 1  
Trp. 2  
Trp. 3  
Trp. 4  
Hn. 1  
Hn. 2  
Trb. 1  
Trb. 1  
Tuba  
Timp.  
sn. dr.  
Cymb.  
T.-t.  
Bells  
Mar.

*mp* *mf* *mp* *f*

*mp* *mf* *f*

*mf* *mp* *f*

*mp* *mf* *f*

*mp* *mf*

*mp* *mf* *f* *f*

*mp* *mf* *f*

*mf* *p* *mf* *f*

Measures 552-557

Detailed description: This page of a musical score, numbered 552, features a brass and percussion ensemble. The brass section includes four trumpets (Trp. 1-4), two horns (Hn. 1-2), two trombones (Trb. 1), and a tuba. The percussion section includes timpani (Timp.), snare drum (sn. dr.), cymbals (Cymb.), tom-toms (T.-t.), bells, and maracas (Mar.). The score is written in a common time signature. The brass parts are primarily melodic, with dynamic markings ranging from mezzo-piano (mp) to fortissimo (f). The tuba part has a dynamic range from piano (p) to fortissimo (f). The percussion parts are mostly rests, indicating a steady accompaniment or a specific rhythmic pattern. The page number 552 is located at the top left, and the page number 73 is at the top right.

euphoric, excited

74

♩ = 170

558

Musical score for a brass and percussion ensemble, measures 74-76. The score is in 5/8 time and features the following parts:

- Trp. 1:** Treble clef, 5/8 time. Measures 74-75: *ff* (fortissimo), eighth notes. Measure 76: *f* (forte), quarter notes.
- Trp. 2:** Treble clef, 5/8 time. Measures 74-75: *ff*, eighth notes. Measure 76: *f*, quarter notes.
- Trp. 3:** Treble clef, 5/8 time. Measures 74-75: *ff*, eighth notes. Measure 76: *f*, quarter notes.
- Trp. 4:** Treble clef, 5/8 time. Measures 74-75: *ff*, eighth notes. Measure 76: *f*, quarter notes.
- Hn. 1:** Treble clef, 5/8 time. Measures 74-75: *ff*, eighth notes. Measure 76: *ff*, eighth notes.
- Hn. 2:** Treble clef, 5/8 time. Measures 74-75: *ff*, quarter rest. Measure 76: *ff*, eighth notes.
- Trb. 1 (top):** Bass clef, 5/8 time. Measures 74-75: *ff*, quarter rest. Measure 76: *ff*, eighth notes.
- Trb. 1 (bottom):** Bass clef, 5/8 time. Measures 74-75: *ff*, quarter rest. Measure 76: *ff*, quarter note.
- Tuba:** Bass clef, 5/8 time. Measures 74-75: *ff*, eighth notes. Measure 76: *ff*, eighth notes.
- Timp.:** Bass clef, 5/8 time. Measures 74-75: quarter rest. Measure 76: *ff*, eighth notes.
- sn. dr.:** Percussion clef, 5/8 time. Measures 74-75: quarter rest. Measure 76: quarter rest.
- Cymb.:** Percussion clef, 5/8 time. Measures 74-75: quarter rest. Measure 76: quarter rest.
- T.-t.:** Percussion clef, 5/8 time. Measures 74-75: quarter rest. Measure 76: quarter rest.
- Bells:** Treble clef, 5/8 time. Measures 74-75: quarter rest. Measure 76: quarter rest.
- Mar.:** Treble clef, 5/8 time. Measures 74-75: *ff*, chords of eighth notes. Measure 76: *ff*, chords of eighth notes.

561

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Hn. 1

Hn. 2

Trb. 1

Trb. 1

Tuba

Timp.

sn. dr.

Cymb.

T.-t.

Bells

Mar.

*p* *ff* *ff* *p* *ff* *ff* *ff* *p* *ff* *ff* *ff*

This page of a musical score, numbered 561, features 18 staves for various instruments. The top four staves are for Trumpets 1 through 4, followed by Horns 1 and 2, and two sets of Trombones (Trb. 1) and a Tuba. The bottom section contains five percussion staves: Timpani (Timp.), snare drum (sn. dr.), cymbals (Cymb.), tom-toms (T.-t.), and maracas (Mar.). The score is divided into four measures by vertical bar lines. The first measure shows the brass instruments playing a melodic line with accents, while the percussionists have rests. The second measure continues the melodic development with dynamics ranging from piano (*p*) to fortissimo (*ff*). The third measure features a dynamic shift back to piano (*p*) for the brass, while the percussion remains silent. The final measure concludes with a powerful fortissimo (*ff*) tutti for all instruments. The music is in a key with one sharp (F#) and a common time signature.