



Commissioned by the East Tennessee State University Wind
Ensemble, Johnson City, Tennessee, Mr. Paul Hinman, Conductor

Ireland: Of Legend & Lore

Robert W. Smith (ASCAP)

INSTRUMENTATION

- | | | |
|--|-------------------------|--|
| 1 Conductor | 3 1st B $\flat$ Trumpet | 2 Mallet Percussion
(Chimes, Bells, Small Shaker, Tom-Toms) |
| 1 C Piccolo | 3 2nd B $\flat$ Trumpet | 1 Timpani |
| 3 1st Flute | 3 3rd B $\flat$ Trumpet | 3 Percussion I
(Snare Drum, Bass Drum, Sandpaper
Blocks, Triangle, Tom-Toms) |
| 3 2nd Flute | 2 1st & 2nd Horn in F | 3 Percussion II
(Suspended Cymbal, Gong, Finger
Cymbals, Crash Cymbals, Wind Chimes) |
| 1 1st Oboe | 2 3rd & 4th Horn in F | 3 Percussion III
(Marching Block, Chain, Bodhran or
Tom-Toms, Tambourine) |
| 1 2nd Oboe | 2 1st Trombone | |
| 3 1st B $\flat$ Clarinet | 2 2nd Trombone | |
| 3 2nd B $\flat$ Clarinet | 2 3rd Trombone | |
| 3 3rd B $\flat$ Clarinet | 2 Baritone | |
| 2 B $\flat$ Bass Clarinet | 1 Baritone Treble Clef | |
| 1 E $\flat$ Contrabass Clarinet | 4 Tuba | |
| 2 Bassoon | | |
| 3 1st and 2nd E $\flat$ Alto Saxophone | | |
| 2 B $\flat$ Tenor Saxophone | | |
| 1 E $\flat$ Baritone Saxophone | | |
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PROGRAM NOTES

Ireland: Of Legend & Lore is an original composition for wind band which draws upon the vast riches of traditional Irish melodies. The composer has chosen three castles and/or colorful characters from Irish history and folklore and put their legendary deeds to music. The piece was commissioned by the East Tennessee State University Wind Ensemble under the direction of Mr. Paul Hinman for performance during their tour of Ireland in March of 1996. The composer was fortunate to travel with the band during their tour and conduct this fine ensemble during their St. Patrick's Day festivity performances.

The work is divided into three sections. Following a majestic introduction, the familiar 6/8 "bounce" of an Irish march surfaces from the ensemble. The composer has chosen Brian Boru's March as the source material for this section of the work. Brian Boru, in the year 1001 or 1002, is responsible for the most notable instance of "battle chivalry" in Irish history. According to historians, Brian Boru, engaged, in a classic crusade, demanded from the then Ard Righ, Malachi, submission and hostages. Malachi responded by saying that if Brian would grant him a respite of one month in order that he might have time to summon around him the army of Leth-Cuin, he would at the end of the period, either give battle or send hostages to the king of Leth-Mogha. Brian granted the request. But when Aod O'Neill, king of Ailech, refused to support him, Malachi journeyed back to Brian, and told him frankly that he was not able to get the backing he wished, and consequently, regretted he would have to give hostages and submit. Brian, however, instead of at once accepting, entreated Malachi to take a respite of one year to see if in that time he might not do better. Malachi refused, declaring that he would not fight against him after any such display of chivalry.

As the work begins, we hear the army of Brian Boru marching to battle, prepared to give their very lives for their beliefs. Following the light-hearted march, with no battle scars to show for their journey, we hear them march off into the distance secure in the preservation of their moral convictions.

The second section of the piece is based upon a romantic legend which ended with quite a "twist." The setting is Carrickhowley Castle, a waterside fortification standing on a broad flat rock in a wildly rocky sea inlet. Grace O'Malley, a woman of legendary strength and dominant qualities, had selected the Castle as a strategic location for her rather successful trade and piracy operation. Richard Burke, also called MacWilliam Oughter, had inherited the castle from his family who had built and owned Carrickhowley Tower. Grace, it seems, went on a romantic crusade with Mr. Burke and his castle as the ultimate goal. The unfortunate fellow, it is believed, actually married her for love, and Grace accepted him on condition that the marriage could be terminated by either party after one year.

During that year, she garrisoned this and all MacWilliam Oughter's other fortresses with her own loyal soldiers, refused to let the man near her, and at the end of the year installed herself at Carrickhowley and declared the marriage over by shouting "I dismiss you" at him from its upper window. Of course, she had no intention of giving back his fortifications and it was impossible to take them from her.

The final section of the work is based upon the multiple attacks on Cahir Castle, which stands on a rocky islet in the midst of the Suir. Cahir Castle was built probably by Conor O'Brien, in about 1142 and was enlarged in 1500. The ground plan follows the shape of the island on which it stands, and the defenses are cleverly designed, being divided into separately fortified sections. The castle withstood frequent attacks until the advent of cannon, for which it was not quite so well equipped. In the 16th-17th Century, as English rivals competed for control over the region, Cahir Castle ground itself more vulnerable. Robert Devereux, 2nd Earl of Essex, confronted and conquered it within three days in 1599. In 1641, the notorious Lord Inchiquin (who destroyed many towns and fortifications in Ireland), achieved the same task within just a matter of hours. In 1650, Cromwell arrived at Cahir Castle in person.

He, being unwilling to engage in what he thought might prove a long struggle to subdue the stronghold, and it's occupants, believing that he would ultimately be successful in such a battle proposed and agreed upon terms which allowed the castle garrison to leave unharmed with all their flags and weapons.

The composer has chosen the percussion section to form the center of this musical battle. Two percussive armies battle for the castle with support from the surrounding winds. As the battle reaches it's peak, the composer has woven together two traditional Irish melodies. The Young Woman's Lament provides the melodic material with Sgt. Early's Jig providing a driving countermelodic line in the woodwinds. As the work draws to a close, we hear the two opposing armies call to each other through the percussion. As with Cromwell at Cahir Castle, they choose to draw down their weapons and walk away with their heads held high, resolving to meet again under better circumstances.

The composer wishes to thank Ms. Donna Gilliam and Ms. Mizzy McCaskill for their invaluable help in the research for this work. In addition to their knowledge of Irish folk tunes, their expertise with the bodhran and the tin whistle proved to be very inspirational in the conception of the piece.

Notes to Conductor

The opening crescendo in the tuba/low woodwinds and percussion may be extended for effect if desired. I would suggest conducting a *rallentando* into bar 2. The Marching Block and Chain should be very prominent to simulate the marching movement of a large army. The *rallentando* beginning in measure 10 should be used to set up the new tempo of the march in measure 12.

As the march begins, take great care with the rhythmic figure states in the bodhran and timpani. The bodhran should be played with a sense of momentum, as it becomes the driving force behind the first melodic statement of the march. Please note that the bodhran part may be played on mid-size toms if a bodhran(s) is not available. I would suggest using at least one bodhran in the performance to enhance the ethnic effect of the percussion scoring. The oboe solo in measure 20 should be very lively in it's approach. As the low woodwinds enter at bar 36, the arpeggiated figures in the bassoon (cued in the bass clarinet) should be light and should provide a sense of forward momentum.

As the full ensemble statement begins at bar 44, care should be taken with the brass/low woodwind accompaniment figures. The eighth notes should be very light with the dotted quarters played at full value with an accent. The piccolo/oboe duet at measure 60 should not overshadow the rhythm in the sandpaper blocks. I would suggest a fresh supply of sandpaper to insure audibility at all times.

The accented downbeat of measure 76 begins the "march" into the distance. The marching block effect may be enhanced by using the wind players to take "footsteps" with the percussion and flute/oboe. The footsteps should not overpower the bodhran and the duet and should ritard with the ensemble.

The humming effect beginning at bar 84 should not overpower the flute/piccolo duet. Feel free to adjust the number of players contributing to the humming effect as needed. The hum should be "transformed" to an "Ahh" beginning at the beat before measure 94 reaching an audible "Ahh" by the downbeat.

Measure 101 should be lighter and perhaps a bit quicker in tempo. I have indicated an *a tempo*. However, I would suggest pushing the tempo slightly depending on the interpretation of the alto saxophone soloists. Measure 111 features two saxophones behind the alto soloist to assimilate the sound of Uilleann Pipes. The grace notes in the tenor should be "a bit loose" to enhance the effect.

The percussion "choirs" beginning at measure 119 should be staged at opposite sides of the ensemble. Place the bodhrans (opt. mid-size toms) near the timpani. The toms/bass drum should be on the opposite side of the ensemble. This may require the use of a second (or even third) bass drum. I would suggest leaving the concert bass drum in its normal position and employ the use of any other instruments (i.e. marching Bass Drums) that may be at the ensemble's disposal. I would also suggest doubling the bodhrans, toms, and bass drum(s) with as many players as are available.

The 5/4 meter beginning at measure 123 should be conducted in four (two groups of two with the second in compound meter). I have beamed the notation in this manner to simplify the reading process. Pay careful attention to the dynamic markings in the woodwinds during this section. The crescendos combined with the evolving dissonance is vital to the overall effect of this section.

The 3/4 at measure 136 should be very aggressive (almost harsh in the brass). The tin whistle parts notated in the flute and piccolo should be played as strong as necessary to insure audibility over the aggressive quarter notes. If tin whistles are not available, flutes and piccolos may be used (8va from the notated part). The last quarter note before 152 should be very strong to insure dynamic contrast with the next section.

The percussion begins a long crescendo at measure 152. The dynamic levels should increase with each entrance, peaking at a very strong forte at bar 160. The tom entrance at 162 should be very strong. As with the bodhrans, I would use at least two players on the tom parts to give the effect of sheer mass.

The percussion figures under the "lament" and "jig" at bar 168 should be quite strong in relation to the winds insuring a rather "chaotic" musical atmosphere. The jig in the woodwinds should be played with all of the vitality of an intense celebration. This is in direct contrast to the lament in the brass, which should be approached as legato as possible. The crescendo at bar 175 should be rather drastic, pushing the "battle" to a new level of intensity. The percussion statements at bar 180 should be energetic, leading to the strongest of impacts at bar 191.

The majestic statement beginning at measure 193 should be played with the utmost dignity... almost regal in its approach. As the armies "march away" (the marching block and bodhrans), they should be filled with a sense of pride and honor. The rallentando at measure 203 should take the flutter tongue effect from near chaos to the resolution of the G Major chord at 204. The timpanist should be given the freedom to make the "cadenza" as dramatic as possible, enhancing the effect of the resolution. I would suggest cueing each eighth note in bar 204 to maximize the crescendo. The two 32nd notes in the percussion leading to the final note should be on cue providing the impetus for the rather "exhaustive" conclusion.

I hope you and your ensemble find Ireland: Of Legend & Lord to be a musically rewarding experience. Best wishes for a great performance!

Robert W. Smith

Commissioned by the East Tennessee State University Wind Ensemble, Johnson City, Tennessee, Mr. Paul Hinman, Conductor

CONDUCTOR

IRELAND: OF LEGEND & LORE

ROBERT W. SMITH

CONDUCTOR

Boldly ♩ = 88

C Piccolo

C Flute

Oboe

1

B♭ Clarinets

2

3

B♭ Bass Clarinet

E♭ Contra Bass Cl.

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1

B♭ Trumpets

2

3

1

Horns in F

2

3

4

1

Trombones

2

3

Baritone

Tuba

Mallet Percussion

Chimes

Timpani

S.D. *pp*

B.D. *pp*

Susp. Cym. *pp*

Gong *pp*

Percussion 1
(Snare Drum, Bass Drum,
Sandpaper Blocks,
Triangle, Tom-toms)

Percussion 2
(Suspended Cymbal, Gong,
Finger Cymbals, Crash Cymbals,
Wind Chimes)

Percussion 3
(Marching Block, Chain, Bodran
(or Tom-toms), Tambourine)

Marching Block

Chain

1

2

3

4

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Conductor - 2

Picc.

Fl.

Ob.

1

2

3

Cls.

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1

2

3

Tpts.

1

2

3

4

Hns.

1

2

3

Tbns.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

5

6

7

8

9

12

Picc. *rall.* *ff*

Fl. *rall.* *ff*

Ob. *rall.* *ff*

1 *rall.* *ff*

Cls. 2 *rall.* *ff*

3 *rall.* *ff*

B. Cl. *rall.* *ff*

Cb. Cl. *rall.* *ff*

Bsn. *rall.* *ff*

A. Sax. *rall.* *ff*

T. Sax. *rall.* *ff*

B. Sax. *rall.* *ff*

1 *rall.* *ff*

Tpts. 2 *rall.* *ff*

3 *rall.* *ff*

1 *rall.* *ff*

Hns. 2 *rall.* *ff*

3 *rall.* *ff*

4 *rall.* *ff*

1 *rall.* *ff*

Tbns. 2 *rall.* *ff*

3 *rall.* *ff*

Bar. *rall.* *ff*

Tuba *rall.* *ff*

Mlt. Perc. *rall.* *ff*

Timp. *rall.* *ff*

Perc. 1 *rall.* *pp*

Perc. 2 *rall.* *pp*

Perc. 3 *rall.* *pp*

Bells *ff*

Bodran *ff*

BD9680C

10 11 12 13 14

Picc.

Fl.

Ob.

1

2

3

Cls.

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1

2

3

Tpts.

1

2

3

4

Hns.

1

2

3

Tbns.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

mf

pp

mf

Solo

cue: Oboe solo

15 16 17 18 19 20

Picc.

Fl.

Ob.

1

Cls. 2

3

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1

Tpts. 2

3

1

Hns. 2

3

4

1

Tbns. 2

3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

21 22 23 24 25 26

Picc.

Fl. *Duet w/ Oboe*

Ob. *mf*

1

Cl. 2

3

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1

Tpts. 2

3

1

Hns. 2

3

4

1

Tbns. 2

3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2 *Finger Cyms.*

Perc. 3

27 28 29 30 31 32

Picc.

Fl.

Ob.

1

2

3

Cl.

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1

2

3

Tpts.

1

2

3

4

Hns.

1

2

3

Tbns.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

cue: Bassoon

mf

mf

mf

33 34 35 36 37 38

BD9680C

Picc.

Fl.

Ob.

1

Cls. 2

3

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1

Tpts. 2

3

1

Hns. 2

3

4

1

Tbns. 2

3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

45 46 47 48 49 50

Picc.

Fl.

Ob.

1

2

3

Cls.

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1

2

3

Tpts.

1

2

3

4

Hns.

1

2

3

Tbns.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Bells

mf

Scrape Susp. Cym.

mf

51 52 53 54 55 56

Picc. Fl. Ob. 1 2 3 B. Cl. Cb. Cl. Bsn. A. Sax. T. Sax. B. Sax. 1 2 3 Tpts. 1 2 3 Hns. 1 2 3 4 Tbns. 1 2 3 Bar. Tuba Mlt. Perc. Timp. Perc. 1 Perc. 2 Perc. 3

60 Duet w/ Oboe
mf

Duet w/ Picc.
mf

Sandpaper Blocks
mf

57 58 59 60 61 62

Picc.

Fl.

Ob.

1

2

3

Cls.

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1

2

3

Tpts.

1

2

3

4

Hns.

1

2

3

Tbns.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Bells

63 64 65 66 67 68

Picc.

Fl.

Ob.

1

2

3

Cl. s.

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1

2

3

Tpts.

1

2

3

4

Hns.

1

2

3

Tbns.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cr. Cyms.

f

69

70

71

72

73

74

Picc. *ff* *rit.*

Fl. *ff* *rit.*

Ob. *ff* *rit.*

1 *ff* *rit.*

Cls. 2 *ff* *rit.*

3 *ff* *rit.*

B. Cl. *ff* *rit.*

Cb. Cl. *ff* *rit.*

Bsn. *ff* *rit.*

A. Sax. *ff* *rit.*

T. Sax. *ff* *rit.*

B. Sax. *ff* *rit.*

1 *ff* *rit.*

Tpts. 2 *ff* *rit.*

3 *ff* *rit.*

1 *ff* *rit.*

Hns. 2 *ff* *rit.*

3 *ff* *rit.*

4 *ff* *rit.*

1 *ff* *rit.*

Tbns. 2 *ff* *rit.*

3 *ff* *rit.*

Bar. *ff* *rit.*

Tuba *ff* *rit.*

Mlt. Perc. *ff* *rit.*

Timp. *ff* *rit.*

Perc. 1 *ff* *rit.*

Perc. 2 *ff* *rit.*

Perc. 3 *ff* *rit.*

Bodran *ff* *rit.*

Marching Block *ff* *rit.*

decresc. 77 78 79 80

BD9680C

Picc.

Fl.

Ob.

1

2

3

Cls.

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1

2

3

Tpts.

1

2

3

4

Hns.

1

2

3

Tbns.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Susp. Cym.

p

mf

94 "Sing Ahh"

98 Flowing

Picc. "Ahh" slight rit. *mf* Play

Fl. "Ahh" slight rit. *mf* Play

Ob. "Ahh" slight rit. *mf* Play

1. *p* Play slight rit. *mf*

2. *p* Play slight rit. *mf*

3. *p* Play slight rit. *mf*

B. Cl. *p* Play slight rit. *mf*

Cb. Cl. *p* Play slight rit. *mf*

Bsn. "Ahh" slight rit. *mf* Play

A. Sax. cue: Horn slight rit. *mf*

T. Sax. cue: Horn slight rit. *mf*

B. Sax. "Ahh" slight rit. *mf* Play

1. "Ahh" slight rit. solo w/ WW's *mf*

2. "Ahh" slight rit. *mf*

3. "Ahh" slight rit.

1. Play slight rit. *mf*

2. Play slight rit. *mf*

3. Play slight rit. *mf*

4. Play slight rit. *mf*

1. "Ahh" slight rit. *mf* Play

2. "Ahh" slight rit. *mf* Play

3. "Ahh" slight rit. *mf* Play

4. "Ahh" slight rit. *mf* Play

Bar. "Ahh" slight rit. *mf* Play div.

Tuba "Ahh" slight rit. *mf* Play

Mlt. Perc. slight rit. *mf* Chimes

Timp. slight rit. *mf*

Perc. 1 slight rit.

Perc. 2 slight rit.

Perc. 3

93 94 95 96 slight rit. 97 98

101 "Courtly Dance"

Picc. *rit.* *a tempo*

Fl. *rit.* *a tempo*

Ob. *rit.* *a tempo*

1 *rit.* *a tempo*

2 *rit.* *a tempo*

3 *rit.* *a tempo*

B. Cl. *rit.* *a tempo* *mp*

Cb. Cl. *rit.* *a tempo* *mp*

Bsn. *rit.* *f a tempo* *mp*

A. Sax. *rit.* *a tempo* *Solo mf*

T. Sax. *rit.* *a tempo*

B. Sax. *rit.* *a tempo*

1 *rit.* *a tempo*

2 *rit.* *a tempo*

3 *rit.* *a tempo*

Hns. 1 *rit.* *a tempo*

2 *rit.* *a tempo*

3 *rit.* *a tempo*

4 *rit.* *a tempo*

1 *rit.* *f a tempo* *mp*

2 *rit.* *f a tempo* *mp*

3 *rit.* *f a tempo* *mp*

Bar. *rit.* *f a tempo* *mp*

Tuba *rit.* *f a tempo* *opt. double 8vb* *mp*

Mlt. Perc. *rit.* *f a tempo* *Bells a tempo* *mp*

Timp. *rit.* *f a tempo* *mp*

Perc. 1 *rit.* *f a tempo* *Triangle* *mp*

Perc. 2 *rit.* *f a tempo* *Susp. Cym.* *mp*

Perc. 3 *rit.* *f a tempo* *Tamb.* *mp*

99 *rit.* 100 *a tempo* 101 102 103 104

Picc.

Fl.

Ob.

1

2

3

Cls.

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1

2

3

Tpts.

1

2

3

4

Hns.

1

2

3

Tbns.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

105

106

107

108

109

110

111

Picc.

Fl.

Ob.

1

Cls.

2

3

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

mf one ala pipes

T. Sax.

mf

B. Sax.

1

Tpts.

2

3

1

Hns.

2

3

4

1

Tbns.

2

3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Chimes

111 112 113 114

115 *Broadly* Conductor 11

Picc. *f* *8va* *rall.*

Fl. *f* *rall.*

Ob. *f* *rall.*

1 *f* *rall.*

2 *f* *rall.*

3 *f* *rall.*

B. Cl. *rall.*

Cb. Cl. *rall.*

Bsn. *rall.*

A. Sax. *f* *All* *rall.*

T. Sax. *f* *All* *rall.*

B. Sax. *rall.*

1 *rall.*

2 *rall.*

3 *rall.*

Hns. 1 *f* *rall.*

2 *rall.*

3 *rall.*

4 *rall.*

1 *rall.*

2 *rall.*

3 *rall.*

Bar. *f* *rall.*

Tuba *rall.*

Mlt. Perc. *rall.*

Timp. *rall.*

Perc. 1 *rall.*

Perc. 2 *rall.*

Perc. 3 *rall.*

Bodran

115 116 117 (2-3 if possible) 118

Picc.

Fl.

Ob.

1

Cls. 2

3

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1

Tpts. 2

3

1

Hns. 2

3

4

1

Tbns. 2

3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

119 120 121 122 123 124

BD9680C

Preview Use Requires Purchase

Picc.

Fl.

Ob.

1

2

3

Cls.

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1

2

3

Tpts.

1

2

3

4

Hns.

1

2

3

Tbns.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

mf

All

125

126

127

128

129

130

BD9680C

Picc.

Fl.

Ob.

1

Cls.

2

3

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1

Tpts.

2

3

1

Hns.

2

3

4

1

Tbns.

2

3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

137

138

139

140

141

142

BD9680C

Legal Use Requires Purchase

Picc.

Fl.

Ob.

1

2

3

Cl.

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1

2

3

Tpts.

1

2

3

4

Hns.

1

2

3

Tbns.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

143

144

145

146

147

148

152 Building Each Entrance

Picc.

Fl.

Ob.

1

2

3

Cl.

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1

2

3

Tpts.

Hns.

1

2

3

4

Tbns.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

148

149

150

151

152

Picc.

Fl.

Ob.

1

Cls. 2

3

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1

Tpts. 2

3

1

Hns. 2

3

4

1

Tbns. 2

3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Small Shaker

mf

two

All

153 154 155 156 157 158

160

Picc. *f* *tr*

Fl. *f* *tr*

Ob. *f* *tr*

1 *f* *tr*

2 *f* *tr*

3 *f* *tr*

B. Cl. *f* *tr*

Cb. Cl. *f* *tr*

Bsn. *f* *tr*

A. Sax. *f* *tr*

T. Sax. *f* *tr*

B. Sax. *f* *tr*

1 *f*

2 *f*

3 *f*

Hns. *f*

1 *f*

2 *f*

3 *f*

Tbns. *f*

Bar. *f*

Tuba *f*

Mlt. Perc. *f*

Timp. *p* *f*

Perc. 1 *p* *f*

Perc. 2 *p* *f*

Perc. 3 *f*

159 160 161 162 163

Picc.

Fl.

Ob.

1

2

3

Cls.

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1

2

3

Tpts.

1

2

3

4

Hns.

1

2

3

Tbns.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

164

165

166

167

168

BD9680C

Picc.

Fl.

Ob.

1

2

3

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1

2

3

Tpts.

1

2

3

4

Hns.

1

2

3

Tbns.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

169

170

171

172

173

Picc. *ff*

Fl. *ff*

Ob. *ff*

1 *ff*

2 *ff*

3 *ff*

B. Cl. *ff*

Cb. Cl. *ff*

Bsn. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

1 *ff*

2 *ff*

3 *ff*

Hns. *ff*

1 *ff*

2 *ff*

3 *ff*

Bar. *ff*

Tuba *ff*

Mlt. Perc. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

174 175 176 177 178

Picc.

Fl.

Ob.

1

2

3

Cl. s.

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1

2

3

Tpts.

1

2

3

4

Hns.

1

2

3

Tbns.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Susp. Cym.

Gong

p

279

280

281

282

283

BD9680C

Picc. *rall.* *f*

Fl. *rall.* *f*

Ob. *rall.* *f*

1 *rall.* *f*

2 *rall.* *f*

3 *rall.* *f*

B. Cl. *rall.* *f*

Cb. Cl. *rall.* *f*

Bsn. *rall.* *f*

A. Sax. *rall.* *f*

T. Sax. *rall.* *f*

B. Sax. *rall.* *f*

1 *rall.* *f*

2 *rall.* *f*

3 *rall.* *f*

1 *rall.* *f*

2 *rall.* *f*

3 *rall.* *f*

4 *rall.* *f*

1 *rall.* *f*

2 *rall.* *f*

3 *rall.* *f*

Bar. *rall.* *f*

Tuba *rall.* *f*

Mlt. Perc. *rall.* *f*

Timp. *fff* *rall.* *p* *rall.* *f*

Perc. 1 *fff* *rall.* *p* *rall.* *f*

Perc. 2 *fff* *rall.* *p* *rall.* *f*

Perc. 3 *fff* *rall.* *p* *rall.* *f*

Gong

Chimes

Bodran & Mar. Block

BD9680C 190 191 192 193 194 195

This image shows a page from a musical score, likely for a symphony or concert band. The page is numbered 196 at the bottom left and 197 at the bottom center. The score is written for a large ensemble, including the following instruments:

- Picc. (Piccolo)
- Fl. (Flute)
- Ob. (Oboe)
- 1. (First Clarinet)
- 2. (Second Clarinet)
- 3. (Third Clarinet)
- B. Cl. (Bass Clarinet)
- Cb. Cl. (Contrabass Clarinet)
- Bsn. (Bassoon)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- 1. (First Trumpet)
- 2. (Second Trumpet)
- 3. (Third Trumpet)
- 1. (First Horn)
- 2. (Second Horn)
- 3. (Third Horn)
- 4. (Fourth Horn)
- 1. (First Trombone)
- 2. (Second Trombone)
- 3. (Third Trombone)
- Bar. (Baritone)
- Tuba
- Mlt. Perc. (Mallet Percussion)
- Timp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)

The score includes musical notation, dynamics (e.g., *rit.*, *p*, *f*, *pp*), and a large red watermark reading "Legal Use Requires Purchase". The page is numbered 196 at the bottom left and 197 at the bottom center.

molto rall. to end

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