



**RBC SYMPHONIC BAND SERIES**

# **MASADA**

BY  
**LEROY OSMON**  
ASCAP

RBC Publications  
Preview Only

**RBC**  
PUBLICATIONS

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## Masada

### Program Notes:

This work is intended to be programmatic and tell the bible story of Masada. Masada opens with the folk song Mi Y'Malel (Who can retell?). The song starts with:

Who can retell the things that be-fell us?  
Who can count them?  
In every age a hero or sage came to our aid.

The entrance of the horns is to announce the Roman army and in turn the people of Yisrael fleeing to the desert and the "rock" known as Masada. At first the "people of God" feel safe and there is joyous dancing. This is interrupted by, once again, the horns, this time muted and sounding in the distance. The percussion in measure 32 represents the sound of the army of Rome traveling across the vast desert. At 47 an Aleppo Jewish melody titled "Yoheved's Lullaby" is used. It tells of a mother watching over her child as he sleeps. It is Yoheved's lullaby to Moses and she tells him, "tales of Israel you will hear from me. Grow up strong and wise and try to set your people free." This melody is extended with the clarinet and becomes more somber, telling of things to come with the baritone and trumpet duet in measure 57.

The horns boldly enter with the Sh'ma Yisrael (Hear, O Israel, the Lord our God, the Lord is One). This is to represent the resolution of the speech made by Elazar ben Yair at Masada,

"Since we long ago resolved never to be servants to the Romans, not to any other than to God Himself, who alone is the true and just Lord of mankind, the time is now come that obliges us to make that resolution true in practice... We were the very first that revolted, and we are the last to fight against them; and I cannot but esteem it as a favor that God has granted us, that it is still in our power to die bravely, and in a state of freedom."

This is followed by Mo'oz Tzur (Rock of Ages, however, not the Christian hymn by the same title).

Rock of Ages, let our song praise Thy saving power,  
Thou amidst the raging foes, waste our sheltering tower.  
Furious, they assailed us, but Thine arm availed us,  
And Thy word broke their sword when our own strength failed us.

Children of the Martyr-race,  
Whether free or fettered,  
Wake the echoes of the songs,  
Where ye may be scattered.  
Yours the message cheering  
Which will see  
All men free,  
Tyrants disappearing.

In the final measures Mi Y'Malel (Who can retell?) returns.

The story of the people of Yisrael at Masada reminds us of the message that we all must make sacrifices for the freedoms we enjoy.

This work is dedicated to Richard Crain "for all that he has done and continues to do for Texas bands."

# Masada

Leroy Osmon  
ASCAP

Moderato  $\text{♩} = 80 - 84$

This musical score is for the piece "Masada" by Leroy Osmon. It is written in 4/4 time with a tempo of Moderato, indicated by a quarter note equal to 80-84 beats per minute. The score is arranged for a full orchestra and includes the following parts:

- Flute
- Oboe
- Clarinet in B $\flat$  (1 and 2)
- Contra Alto Clarinet
- Bass Clarinet
- Bassoon
- Alto Saxophone
- Tenor Saxophone
- Baritone Saxophone
- Trumpet in B $\flat$  (1 and 2)
- French Horn
- Euphonium
- Trombone
- Tuba
- Timpani (with notes E $\flat$ , B $\flat$ , F and dynamics *mf*)
- Percussion 1
- Percussion 2 (Triangle, with dynamics *mf*)
- Percussion 3
- Percussion 4

The score features a large diagonal watermark that reads "RBC Publications Only Preview Only". The music begins with a melodic line in the Clarinet in B $\flat$  1 part, marked *mf*. Other instruments enter in the second measure, with the Euphonium, Trombone, and Tuba parts also marked *mf*. The Timpani part includes specific notes (E $\flat$ , B $\flat$ , F) and a dynamic marking of *mf*. Percussion 2 has a Triangle part marked *mf*. The score concludes with a key signature change from E $\flat$  major to D major (B $\flat$  to A).

Fl.

Ob.

1  
B♭ Cl.

2

Contra Clar.

Bass Clar.

Bsn.

Alto Sax. Hn. cues

Ten. Sax.

Bari. Sax.

1  
Trpt. *mf*

2

Hn.

Euph.

Tbn. *div*

Tuba

Timp. *D A F* *mf* *f*

Perc. 1 B. Dr.

Perc. 2 Sus. Cym. L.V. Finger Cym. Cr. Cym. *f* *choke*

Perc. 3 Tamb. *mf* *f* to Bells

Perc. 4 Chimes *f*

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Fl.

Ob.

1  
B♭ Cl.

2

Contra Clar.

Bass Clar.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1  
Tript.

2

Hn.

Euph.

Tbn.

Tuba

Timp.

Perc. 1  
B. Dr.

Perc. 2  
Gong *f* L.V. F.C. *p*

Perc. 3  
Cr. Cym.  
Bells *f* to Tamb. Sus. Cym. (on crown w/Dr. Stick) *p*

Perc. 4  
Chimes *p*

Detailed description of the Percussion section: The percussion part consists of four staves. Perc. 1 (B. Dr.) plays a steady eighth-note pattern. Perc. 2 (Gong) has a dynamic marking of *f* and includes a section labeled 'L.V.' and 'F.C.' with a dynamic marking of *p*. Perc. 3 (Cr. Cym. and Bells) has a dynamic marking of *f* and includes a section labeled 'to Tamb.' and 'Sus. Cym. (on crown w/Dr. Stick)' with a dynamic marking of *p*. Perc. 4 (Chimes) has a dynamic marking of *p*.

13

Fl.

Ob.

1  
B♭ Cl.

2  
B♭ Cl.

Contra Clar.

Bass Clar.

Bsn.

13

Alto Sax.

Ten. Sax.

Bari. Sax.

13

1  
Trpt.

2  
Trpt.

Hn.

Euph.

Tbn.

Tuba

13

Timp.

Perc. 1

Perc. 2

Perc. 3

13 Chimes  
Perc. 4

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FL. 17 *p* *f*

Ob. 17 *p* *f*

1 B♭ Cl. 17 *p* *f*

2 B♭ Cl. 17 *p* *f*

Contra Clar. 17 *mp* *f*

Bass Clar. 17 *mp* *f*

Bsn. 17 *mp* *f*

Alto Sax. 17 *f* *play* *div.*

Ten. Sax. 17 *f*

Bari. Sax. 17 *mp* *f*

1 Trpt. 17 *p* *f*

2 Trpt. 17 *p* *f*

Hn. 17 *f* *div.*

Euph. 17 *f*

Tbn. 17 *f*

Tuba 17 *div.* *mp* *f*

Timp. 17

Perc. 1 17 *f*

Perc. 2 17 *p* *soft mallets* *Cr. Cym.* *Wood Block* *ossia*

Perc. 3 17 *f* *(opt. Sn. double)*

Perc. 4 17 *f* *to Xylo.*

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Fl. *mp*

Ob. *mp*

1 *div.*  
*mp*

B♭ Cl. 2 *mp*

Contra Clar. *mf*

Bass Clar. *mf*

Bsn. *mf*

Alto Sax.

Ten. Sax.

Bari. Sax. *mf*

1 *mp*

2 *mp*

Hn.

Euph. *mf*

Tbn. *mf*

Tuba *div.*  
*mf*

Timp.

Perc. 1

Perc. 2 *mp*

Perc. 3 (opt. Sn. double out)

Perc. 4



*solo* Slightly Faster  $\text{♩} = 112 - 116$

Fl. *mf*

Ob.

1 *div.* *solo* *mf*

B $\flat$  Cl. *mf*

2 *div.*

Contra Clar.

Bass Clar.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1 *div.*

Trpt. 2 *div.*

Hn.

Euph.

Tbn.

Tuba *div.*

Timp.

Perc. 1

Perc. 2 *mp* *p* F.C. Tri. to Tri.

Perc. 3

Perc. 4

30 Poco Rit..

♩ = 96 - 100

Fl.

Ob.

1  
B♭ Cl.

2

Contra Clar.

Bass Clar.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1  
Trpt.

2

Hn.

Euph.

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*mp*

*mf*

*p*

*p*

*p*

Sleigh Bells

to Bells

*mute div.*

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33

Fl.

33

Ob.

33

1

B♭ Cl.

33

2

Contra Clar.

33

Bass Clar.

33

Bsn.

33

Alto Sax.

33

Ten. Sax.

33

Bari. Sax.

33

1

Trpt.

33

2

Hn.

33

Euph.

33

Tbn.

33

Tuba

33

Timp.

33

Perc. 1

33

Perc. 2

33

Perc. 3

33

Perc. 4

*tutti*

*p*

Hn. cues

*mp*

*mute*

*mp*

(div.)

*Bells*

*p*

Fl.

Ob.

1  
B♭ Cl.

2

Contra Clar.

Bass Clar.

Bsn.

Alto Sax. 37 (Hn. cues)

Ten. Sax.

Bari. Sax.

1  
Trpt. *mp*

2

Hn. *mp*

Euph.

Tbn. 37 (div.) *mp*

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4 37 Chimes *mp*

Poco Rit...

Slightly Slower  $\text{♩} = 90$

41 Fl. *p*

41 Ob.

41 1 Bb Cl.

41 2 Bb Cl.

41 Contra Clar. *legato*  
*solo mp*

41 Bass Clar.

41 Bsn.

41 (Hn. cues) Alto Sax.

41 Ten. Sax.

41 Bari. Sax.

41 1 Trpt. *open*

41 2 Trpt.

41 Hn. *poco*

41 Euph.

41 (div.) Tbn. *open*

41 Tuba *legato*  
*solo mp*

41 Timp. *p* *pp*

41 Perc. 1 *p*

41 Perc. 2 *p* *p*

41 Perc. 3 *p*

41 Perc. 4 *to Bells* *Bells* *p*

45 *Faster* ♩ = 120 - 132

*Slower* ♩ = 60 - 66

Fl. *f*

Ob. *f*

1 *f*

2 *f*

B♭ Cl. *f*

Contra Clar. *f*

Bass Clar. *f*

Bsn. *f* *mp*

Alto Sax. *f* *play* *div.* *mp*

Ten. Sax. *f* *mf*

Bari Sax. *f*

1 *f* *1<sup>o</sup>* *mp*

2 *f*

Hn. *f* *open* *div.* *mp*

Euph. *f* *mp*

Tbn. *f* *mp*

Tuba *f* *div.*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f* Cr. Cym.

Perc. 3 *f*

Perc. 4 *f* Bells *mp*  
Xylo. Vib. and/or Mar.



Rit...

A Tempo

Fl.

Ob.  
53 (Clar. 1 cues)

B♭ Cl.  
1  
53

2  
53

Contra Clar.  
53

Bass Clar.  
53

Bsn.  
53

Alto Sax.  
53

Ten. Sax.  
53

Bari. Sax.  
53

1  
Tpt.  
53

2  
53

Hn.  
53 (div.)

Euph.  
53

Tbn.  
53 (div.)

Tuba  
53

Timp.  
53

Perc. 1  
53

Perc. 2  
53

Perc. 3  
53 to Bells

Perc. 4  
53

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div.

div.

div.

div.

div.

legato

solo mf

mp

Bells

L.V.

mp



Fl.

Ob.

1  
B♭ Cl.

2  
B♭ Cl.

Contra Clar.

Bass Clar.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1  
Trpt. *legato*  
*solo mf*

2

Hrn.

Euph.

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3 *to Tamb.*

Perc. 4

Fl.

Ob.

1  
B♭ Cl.

2  
B♭ Cl.

Contra Clar.

Bass Clar.

Bsn.

Alto Sax. *61 solo mf*

Ten. Sax.

Bari. Sax.

1  
Trpt.

2  
Trpt.

Hn.

Euph.

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2 *p* to Gong

Perc. 3 *61 Tamb. delicato p* to Bells *mp*

Perc. 4 *61 to Chimes mp*

This page of a musical score, numbered 17, contains parts for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinets (B♭ Cl. 1 & 2, Contra Clar., Bass Clar.), Bassoon (Bsn.), Alto Sax., Tenor Sax., and Baritone Sax. The brass section includes Trumpets (1 & 2), Horns (Hn.), Euphonium (Euph.), Trombone (Tbn.), and Tuba. The percussion section includes Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3, marked as optional for 2 players), and Percussion 4 (Perc. 4). The score is marked with a rehearsal cue '65' at the beginning of each staff. The Alto Sax and Tenor Sax parts include 'Hn. cues' and a dynamic marking of *f*. The Horn part has a dynamic marking of *f*. The Timpani part has dynamic markings of *fp*. The Percussion 2 part includes a 'Gong' marking and a dynamic marking of *f*. A large diagonal watermark 'RBC Publications Only' is overlaid across the center of the page.

Fl. *p*

Ob. *p*

1 *p*

B♭ Cl. 2 *p*

Contra Clar.

Bass Clar. *p*

Bsn. *p*

Alto Sax. *69* (Hn. cues)

Ten. Sax. *69* (Hn. cues)

Bari. Sax.

1 *69*

Trpt. 2 *69*

Hn. *69*

Euph. *69*

Tbn. *69*

Tuba *69*

Timp. *69*

Perc. 1 *69*

Perc. 2 *69*

Perc. 3 *69*

Perc. 4 *69*

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Rit... A Tempo

Fl. 73

Ob. 73

1 73

B♭ Cl. 73

2 73 *div.*

Contra Clar. 73

Bass Clar. 73 *div.*

Bsn. 73 *div.*

Alto Sax. 73 *play* *div.*

Ten. Sax. 73 *play*

Bari. Sax. 73

1 73

Trpt. 73

2 73

Hn. 73 *div.*

Euph. 73

Tbn. 73 *div.*

Tuba 73

Timp. 73 *p* *hug* *f* *p*

Perc. 1 73

Perc. 2 73 Cr. Cym.

Perc. 3 73

Perc. 4 73

The image shows a page of a musical score for a large ensemble, likely a symphony or concert band. The page is numbered 19 in the top right corner. The score is divided into several systems, each containing multiple staves for different instruments. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B♭ Cl.), Clarinet in C (Contra Clar.), Bass Clarinet (Bass Clar.), Bassoon (Bsn.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Trumpet (Trpt.), Horn (Hn.), Euphonium (Euph.), Trombone (Tbn.), Tuba, and four different Percussion parts (Perc. 1-4). The score begins with a 'Rit...' (Ritardando) marking and a '73' measure number. It then transitions to 'A Tempo'. The music is written in a key signature of one flat (B-flat major or D minor). Dynamic markings include 'f' (forte), 'p' (piano), and 'div.' (divisi). Performance instructions include 'play' and 'hug' (likely a typo for 'huge'). The percussion parts include 'Cr. Cym.' (Cymbal) and various rhythmic patterns. A large, diagonal watermark 'RBC Publications Only' is overlaid across the center of the page.





This page of a musical score, numbered 22, contains parts for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Bb Cl. 1 and 2), Contra Clarinet, Bass Clarinet, Bassoon (Bsn.), Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpet (Trpt. 1 and 2), Horn (Hn.), Euphonium (Euph.), Trombone (Tbn.), and Tuba. The percussion section includes four different Percussion parts (Perc. 1-4), with Perc. 1 specifically marked for Gong. The score is written in 4/4 time and features a dynamic marking of *ff* (fortissimo) across many parts. A large, diagonal watermark reading "RBC Publications Preview Only" is overlaid on the page.