STANDARD OF EXCELLENCE
IN CONCERT

CONCERT BAND
GRADE 2
FULL CONDUCTOR SCORE GB905F $7.00

WILLIAM HIMES

BARBAROSSA

Correlated with STANDARD OF EXCELLENCE Book 2, Page 21

SAMPLE

kjos NEIL A. KJOS MUSIC COMPANY • PUBLISHER

STANDARD OF EXCELLENCE IN CONCERT

Standard of Excellence In Concert presents exceptional performance literature - concert and festival pieces - for beginning and intermediate bands. Each piece is correlated with a specific page in the *Standard of Excellence Comprehensive Band Method* by Bruce Pearson and reinforces musical skills and concepts introduced in the method. Included in the score is a New Ideas section which contains definitions of selected musical terms to accompany each concert piece.

Standard of Excellence In Concert includes the following selections:

Grade 1

Ayre and Dance (WB194)
Bruce Pearson, Book 1, page 18

Bossa Blue (WB287)
Barrie Gott, Book 1, page 13

Costa del Sol (WB269) Bruce Pearson & Chuck Elledge, Book 1, page 18

Court Festival (WB220) William Byrd/ arr. Bruce Pearson, Book 1, page 24

Crown and Scepter (WB326)
Elliot Del Borgo, Book 1, page 22

Downtown Blues (WB296)
Barrie Gott, Book 1, page 23

Eagle Crest March (WB263)
Bruce Pearson, Book 1, page 18

El Coquí (WB179)
arr. Gay Holmes Spears, Book 1, page 22

Falcon's Flight March (WB277)
Steve Hommel, Book 1, page 17

First Concert: A Demonstration Performance (WB236) Bruce Pearson, Book 1, first 6 notes

Great Warm-Ups for Young Bands (WB245)
Bruce Pearson, (Grades 1-2½), Books 1&2

King Arthur's Coronation March (WB243)
Steve Hommel, Book 1, page 13

Knightsbridge March (WB325)
Bruce Pearson, Book 1, page 17

La Fiesta (WB289)
Dean Sorenson, Book 1, page 22

Mango Tango (WB323)
Barrie Gott, Book 1, page 23

Mariachi Madness (WB328)
Tom Molter, Book 1, page 22

Ming Court (WB291)
arr. Donald Pitter, Book 1, page 28

North Winds Festival (WB264)
Bruce Pearson, Book 1, page 17

Regal March (WB183) Bruce Pearson & Chuck Elledge, Book 1, page 18

Regency Court Overture (WB246)
Bruce Pearson & Chuck Elledge, Book 1, page 23

River City Parade (WB306)
Bruce Pearson, Book 1, page 22

River's Bend March (WB216)
Bruce Pearson, Book 1, page 13

San Simeon Overture (WB257)
Steve Hommel, Book 1, page 18

Spanish Hills March (WB261)
Bob Cotter, Book 1, page 18

Ukrainian Overture (WB298)
Steve Hommel, Book 1, page 18

Wyndham March (WB158) Bruce Pearson & Chuck Elledge, Book 1, page 13

Grade 1½

African Festival (WB210) arr. Quincy Hilliard, Chuck Elledge, & Bruce Pearson, Book 1, page 26

Ancient Dances (WB307)
Bruce Pearson, Book 1, page 29

Ariodante Suite (WB327)
George Frideric Handel/arr. Chuck Elledge, Book 1, page 28

Awakened Voices Resound (WB288)
Michael Oare, Book 2, page 15

A Baroque Celebration (WB191)
George Frideric Handel/arr. Chuck Elledge, Book 1, page 26

Blue Street Parade (WB272)
Chuck Elledge, Book 2, page 5

Canterbury Overture (WB235)
Barrie Gott, Book 1, page 29

Drums of Daruma (WB308)
William Himes, Book 2, page 14

Echoes of Time (WB238)
Bruce Pearson, Book 1, page 31

El Marinero (WB161)
arr. Mike Hannickel, Book 1, page 26

Enter the Phoenix (WB301)
Kirk Vogel, Book 1, page 29

German Dance - "The Sleigh Ride" (WB233)
Wolfgang Amadeus Mozart/arr. Bruce Pearson, Book 1, page 29

Grand March: The Australian Land (WB190)
Ralph Hultgren, Book 1, page 22

March of the Brigadier Guards from "Iolanthe" (WB290) Sir Arthur Sullivan/arr. Bruce Pearson, Book 2, page 15

March of the Nightcrawlers (JB43)
Thomas Duffy, Book 1, page 29

Matterhorn Overture (WB169)
Chuck Elledge, Book 1, page 22

Perseus and the Sea Monster (WB292)
Michael Grady, Book 1, page 29

Rattler Ridge (WB319)
Robert Crump, Book 1, page 29

Stanley River Overture (WB212)
Barrie Gott, Book 1, page 29

Starchaser (WB324)
Andrew Balent, Book 1, page 29

Sunridge Overture (WB285)
Bob Cotter, Book 2, page 11

Visions on an Old American Tune (WB221)
Wayne Pegram, Book 1, page 32

Grade 2

Afternoon of a Puppy (WB299)
Tom Lazarich, Book 2, page 13

A Holiday Extravaganza (WB329)
David Bobrowitz, Book 2, page 14

Barbarossa (GB905)
William Himes, Book 2, page 21

Barrington Overture (WB242)
Bob Cotter, Book 2, page 21

Brazilian Children's Song (Cai, Cai, Balão!) (WB286) arr. Andrew Balent, Book 2, page 25

Calypso Variations (On "Tinga Layo") (WB211)
Gay Holmes Spears, Book 2, page 5

Ceremonial: Prologue and Dance (WB174)
Ron Cowherd, Book 2, page 11

Downing Street March (WB157)
Barry Kopetz, Book 2, page 27

Fiesta Sunrise (WB259)
Dean Sorenson, Book 2, page 20

For the Glory of the Flag (WB284)
Barry Kopetz, Book 2, page 13

Great Warm-Ups for Advancing Bands (WB294)
Bruce Pearson, (Grades 2-3), Books 2&3

Heartland Overture (WB271)
William Himes, Book 2, page 20

Legend of the Mountains (WB193)
Barrie Gott, Book 2, page 25

March and Ecossaise (WB265)
Ludwig van Beethoven/arr. Barry Kopetz, Book 2, page 9

March for a Celebration (WB322)
Bruce Pearson, Book 2, page 25

Music For The Royal Fireworks (WB232)
George Frideric Handel/arr. Bruce Pearson & Wendy Barden, Book 2, page 25

Pioneers (WB237)
Ralph Hultgren, Book 2, page 15

Renaissance Triptych (WB305)
T. Susato/S. Scheidt/arr.Bruce Pearson, Book 2, page 12

Song of Tosagata (WB175)
arr. Mike Hannickel, Book 2, page 11

Year of Jubilee (WB300)
Henry Clay Work/ arr. Andrew Balent, Book 2, page 25

Grade 2½

Asian Sunrise (WB295)
Barry Kopetz, Book 2, page 29

Beyond the Frontier (WB215)
Ralph Hultgren, Book 2, page 20

Canticle (WB234)
Bruce Pearson, Book 2, page 25

Declaration (WB219)
Benedetto Marcello/arr. Bruce Pearson, Book 2, page 25

Greenbrier Legacy (WB297)
Michael Oare, Book 2, page 21

Immortal! Invisible! (WB262)
Ralph Hultgren, Book 2, page 29

In Old Melbourne Town (WB209)
Barry Kopetz, Book 2, page 27

Joyance (WB187)
Bruce Pearson, Book 2, page 21

March for a Festival (WB195)
Bruce Pearson & Chuck Elledge, Book 2, page 26

Portsmouth Reflections (WB318)
Michael Oare, Book 2, page 18

Proclamation (WB258)
Bruce Pearson, Book 2, page 25

Psalm (WB239)
William Himes, Book 2, page 20

Renaissance Festival & Dances (WB167)
arr. Bruce Pearson, Book 2, page 27

The Crown and The Glory (WB260)
Barrie Gott, Book 2, page 25

Thingamajig (WB331)
William Himes, Book 2, page 15

Valse Lyrique (WB293)
William Himes, Book 2, page 18

Voyages on a Rowing Song (WB196)
William Himes, Book 2, page 25

West! (WB214)
Chuck Elledge, Book 2, page 28

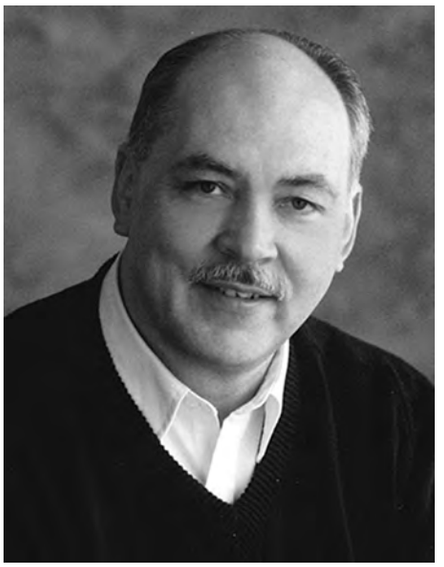
Grade 3

Celebration of Life (WB163)
Ralph Hultgren, Book 3, page 34

Spirituals! (WB159) arr. Charlie Hill & Chuck Elledge, Book 3, page 6

Three Chinese Miniatures (WB162)
Robert Jager, Book 3, page 29

SAMPLE



The Composer

William Himes (b. 1949) earned his Bachelor and Master of Music degrees from the University of Michigan. For five years he taught instrumental music in the public schools of Flint, Michigan, where he was also adjunct lecturer in low brass at the University of Michigan-Flint. Mr. Himes continues to be in demand as conductor, composer, lecturer, clinician and euphonium soloist, and has appeared throughout the United States, Canada, Australia, New Zealand, Sweden, Denmark, Norway, and the United Kingdom. Presently, he has more than 75 compositions published in England, Sweden, Holland, and the United States.

Since 1977, Mr. Himes has been music director of The Salvation Army's Central Territory, which encompasses the eleven midwestern states. In this capacity he is also conductor of the Chicago Staff Band, an internationally recognized ensemble which he has led on successful tours of Panama, Chile, Mexico, Singapore, the Philippines, Hong Kong, England, and Australia.

Concert band works by William Himes published by the Neil A. Kjos Music Company include *Caprice, A Christmas Portrait, Creed, Island Empire March,* and *Medallion Overture.*

The Composition

By the summer of 1940, World War II was well under way. Much of Europe was occupied by German troops, and resilient Great Britain was being battered by Germany at sea and from the air. German dictator Adolf Hitler, along with his generals, now began making plans to invade the Soviet Union. Germany's invasion plan was named Operation Barbarossa.

The German invasion on the morning of June 22, 1941 went largely unchallenged, because Russian commanders had orders not to provoke the Germans. Human casualties and equipment losses were high. Quickly, however, Russian opposition became much more determined and ferocious, and on July 3, Joseph Stalin, dictator of the Soviet Union, called upon all Russian citizens to fight fervently against the invasion. The people responded unselfishly.

Adolf Hitler craved the capture of Russia's capital, Moscow, but the autumn rains had begun to fall, and roads were turning to mud. By the end of October, rivers had flooded and muddy roads and fields were next to impassable. Cloudy conditions limited visibility and reduced the number of air attacks by German bombers. The weather, and reorganization of the Russian Air Force, helped to slow the German invasion to less than two miles per day. Yet it was the spirit of the Russian people that continued to provide the strongest defense.

By November, the forces of winter began to prevail. Hitler, hoping for a Moscow victory by the end of the year, risked sending his troops through the winter elements to advance on the Russian capital. By the end of the month, the Germans surrounded Moscow 20 miles outside the city, but that was as close as they were able to get. The Germans lacked warm clothing and food. Their machine guns froze, and engines had to be kept running, wasting valuable fuel supplies. The attack was called off on December 5, 1941.

The next day, the Russians went on the offensive. Soldiers brought in from Siberia were well prepared for the harsh conditions. Weapons were winterized with low-temperature oil. Russian troops were equipped with white winter gear and thick boots, and could withstand -40° Fahrenheit temperatures for hours. They achieved great success against the Germans, who were exhausted by the severe weather conditions. By the end of December, the Russians had recaptured much of the territory lost in the previous months.

In *Barbarossa,* composer William Himes, recalls these historic events of World War II through the use of lush harmonies, energized melodies, and creative counterpoint. The composition opens in a declarative manner with the sounding of a bold motive which reappears throughout the work. The tempo should remain steady until a dramatic ritardando beginning at measure 35 leads into the expressive second section at measure 37. The legato melody at measure 37 should be performed in a cantabile fashion. At measure 51, the tempo change is slight, but enough to support a leggiero presentation of the material at measure 53. The abrupt change in tempo at measure 67 leads into a short development section.

At measure 89, the gradual ritardando should continue through measure 93 until the new theme begins at measure 94. Here, the cantabile style returns. The ritardando beginning at measure 118 should be slight, with the tempo again changing suddenly at measure 122. The ritardando beginning at measure 150 should lead to a brief sostenuto presentation of the material beginning at measure 151, with a gradual *allargando* effect beginning at measure 159. The Allegro at measure 169 should be brisk - faster than the Allegro at the beginning of the composition - and should bring the composition to a rousing conclusion.

The *Barbarossa* Percussion I part calls for three timpani. If only two timpani are available, the percussionist should play all notes written on top space G on the drum tuned to middle line D.

SAMPLE

Instrumentation List

4 - 1st Flute
4 - 2nd Flute
2 - Oboe
6 - 1st B♭ Clarinet
6 - 2nd B♭ Clarinet
1 - E♭ Alto Clarinet
2 - B♭ Bass Clarinet
2 - Bassoon
3 - 1st E♭ Alto Saxophone
3 - 2nd E♭ Alto Saxophone
2 - B♭ Tenor Saxophone
1 - E♭ Baritone Saxophone
4 - 1st B♭ Trumpet/Cornet
4 - 2nd B♭ Trumpet/Cornet
3 - 1st F Horn
3 - 2nd F Horn
3 - 1st Trombone
3 - 2nd Trombone
2 - Baritone T.C.
2 - Baritone B.C.
4 - Tuba
1 - Electric Bass (optional)
1 - Percussion I:
    Timpani
3 - Percussion II:
    Xylophone
    Bells
    Chimes
2 - Percussion III:
    Triangle
    Wood Block
2 - Percussion IV:
    Suspended Cymbal
    Tambourine
2 - Percussion V:
    Snare Drum
    Bass Drum
1 - Rehearsal Piano
1 - Full Conductor Score
1 - Teacher's Resource Guide

Additional scores and parts are available.

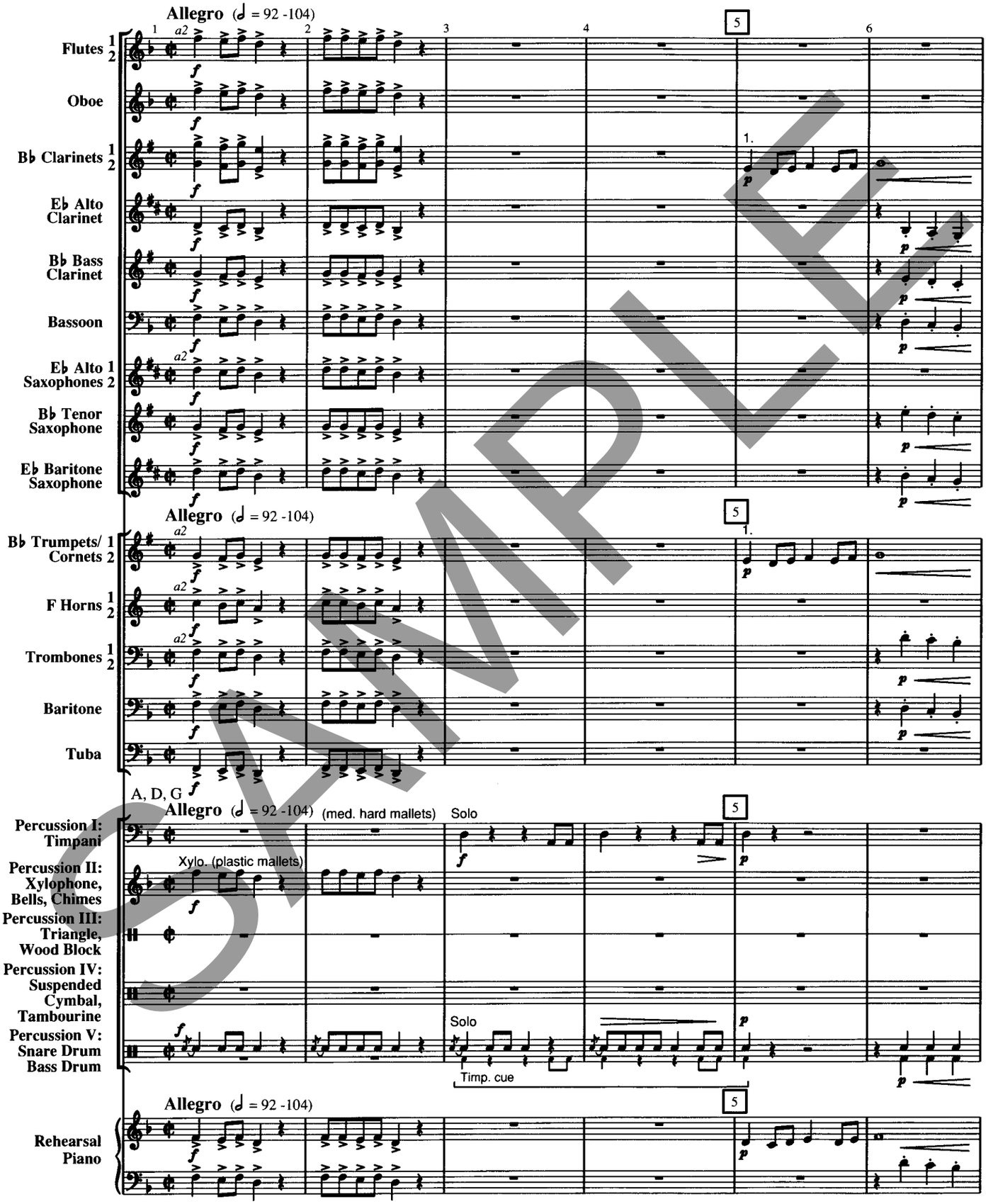
SAMPLE

BARBAROSSA

Correlated with Standard of Excellence Book 2, Page 21

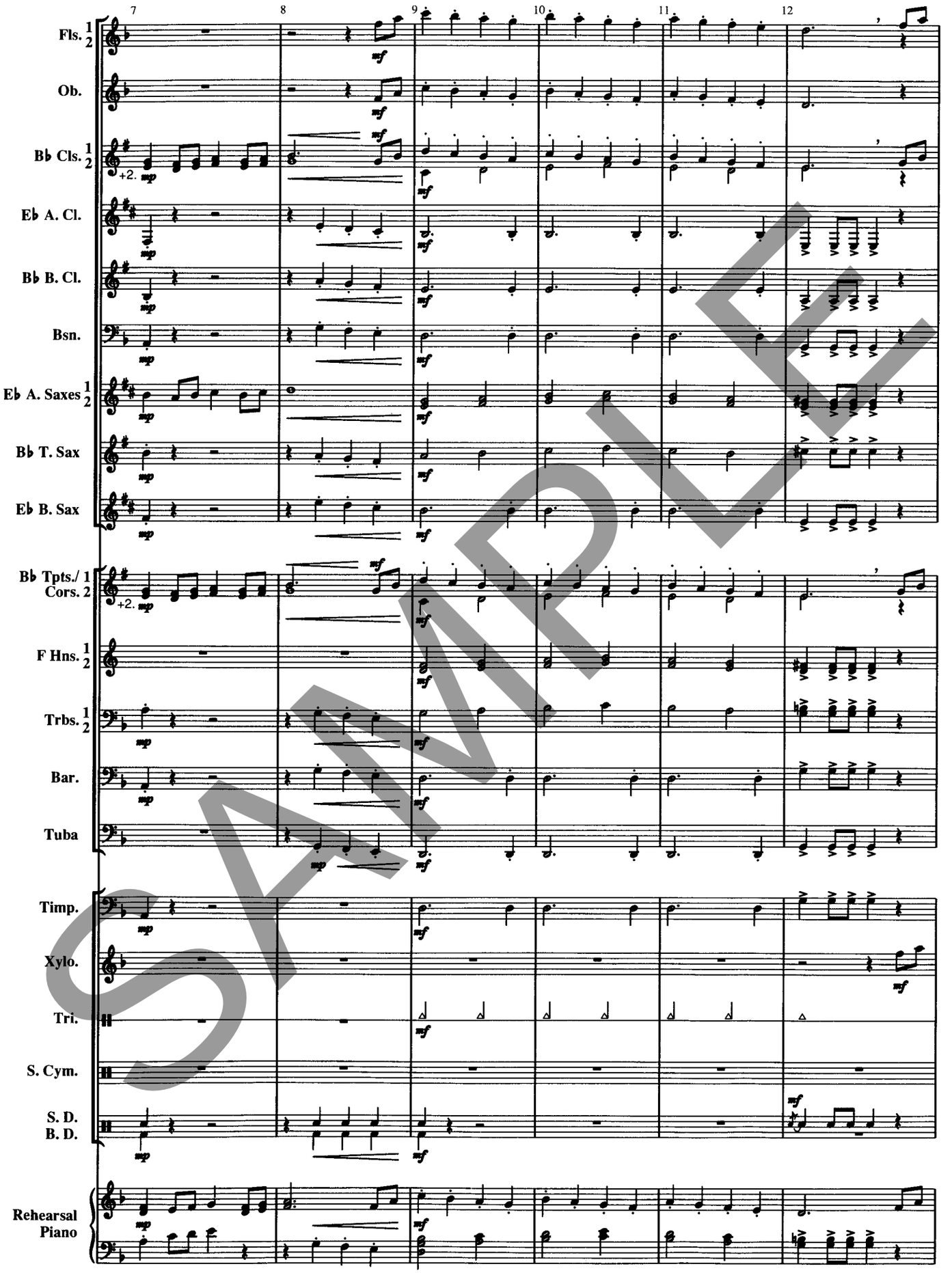
Full Conductor Score
Approx. time - 4:39

William Himes

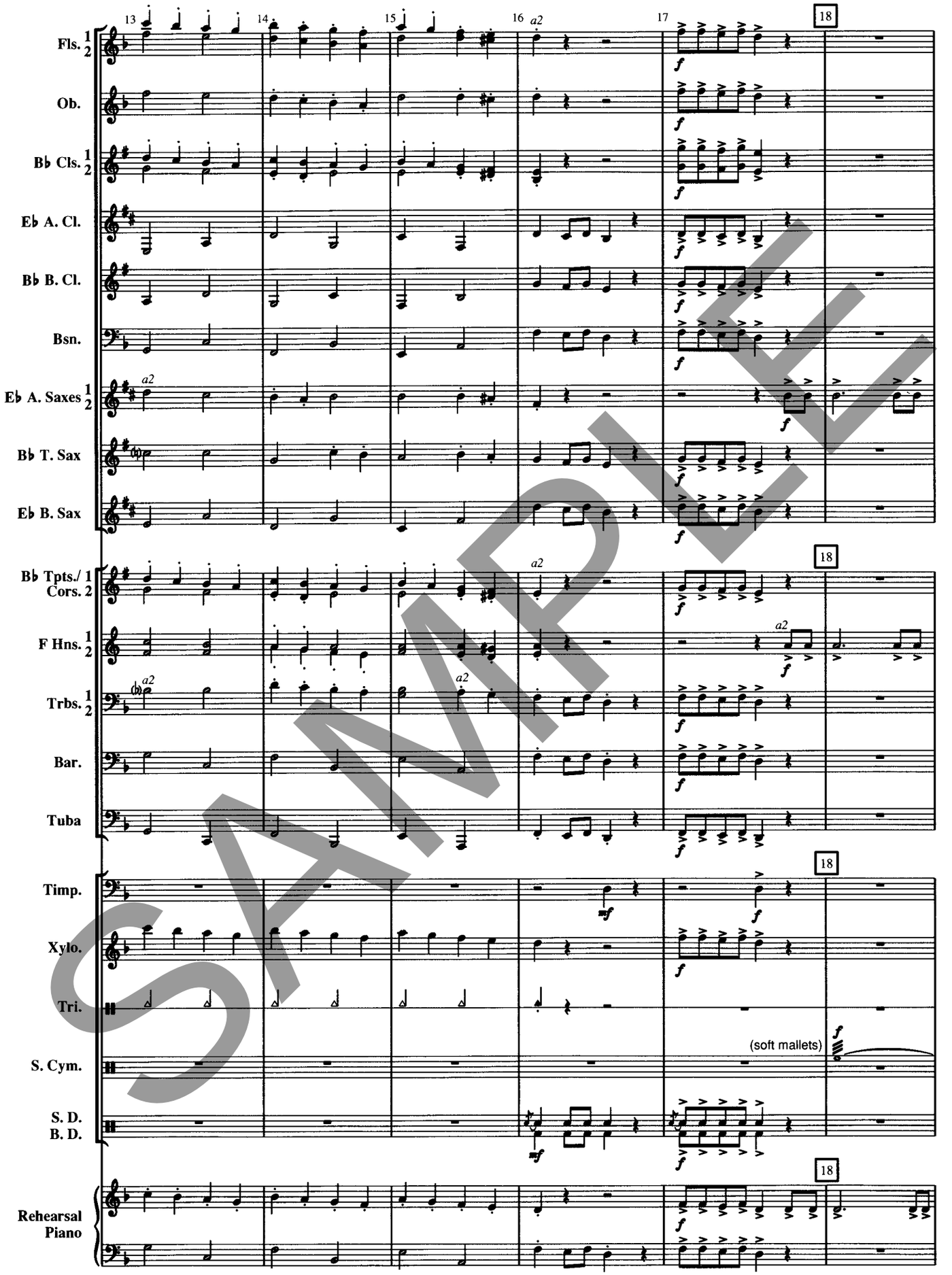


SAMPLE

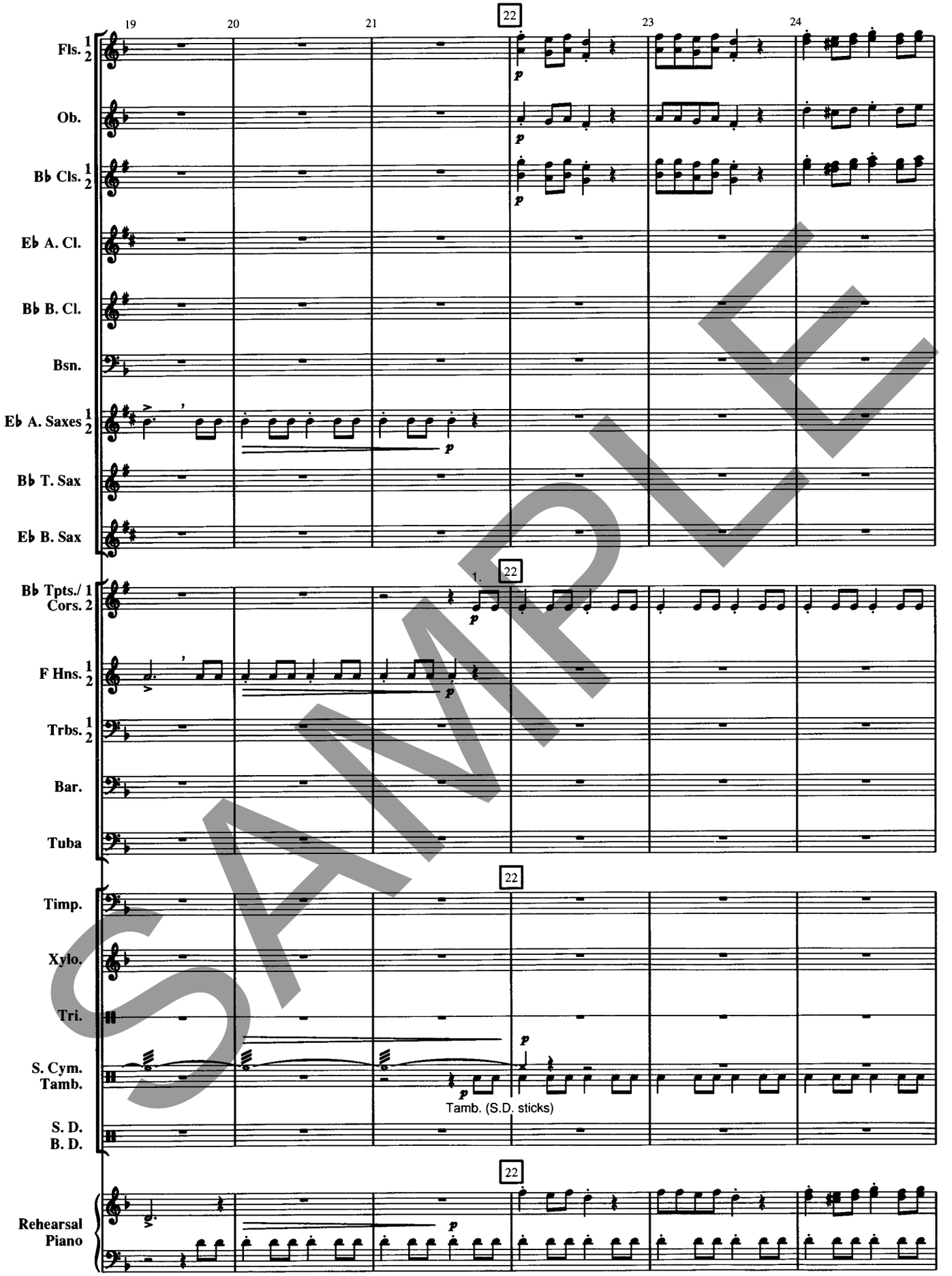
© 1995 Neil A. Kjos Music Company, 4380 Jutland Drive, San Diego, California, 92117.
International copyright secured. All rights reserved. Printed in U.S.A.
Warning! The contents of this publication are protected by copyright law. To copy or reproduce them by any method is an infringement of the copyright law. Anyone who reproduces copyrighted matter is subject to substantial penalties and assessments for each infringement.


7
8
9
10
11
12
Fls. 1 2
Ob.
B♭ Cls. 1 2
+2.
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
B♭ Tpts./ Cors. 1 2
+2.
F Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Xylo.
Tri.
S. Cym.
S. D.
B. D.
Rehearsal Piano
mp
mf

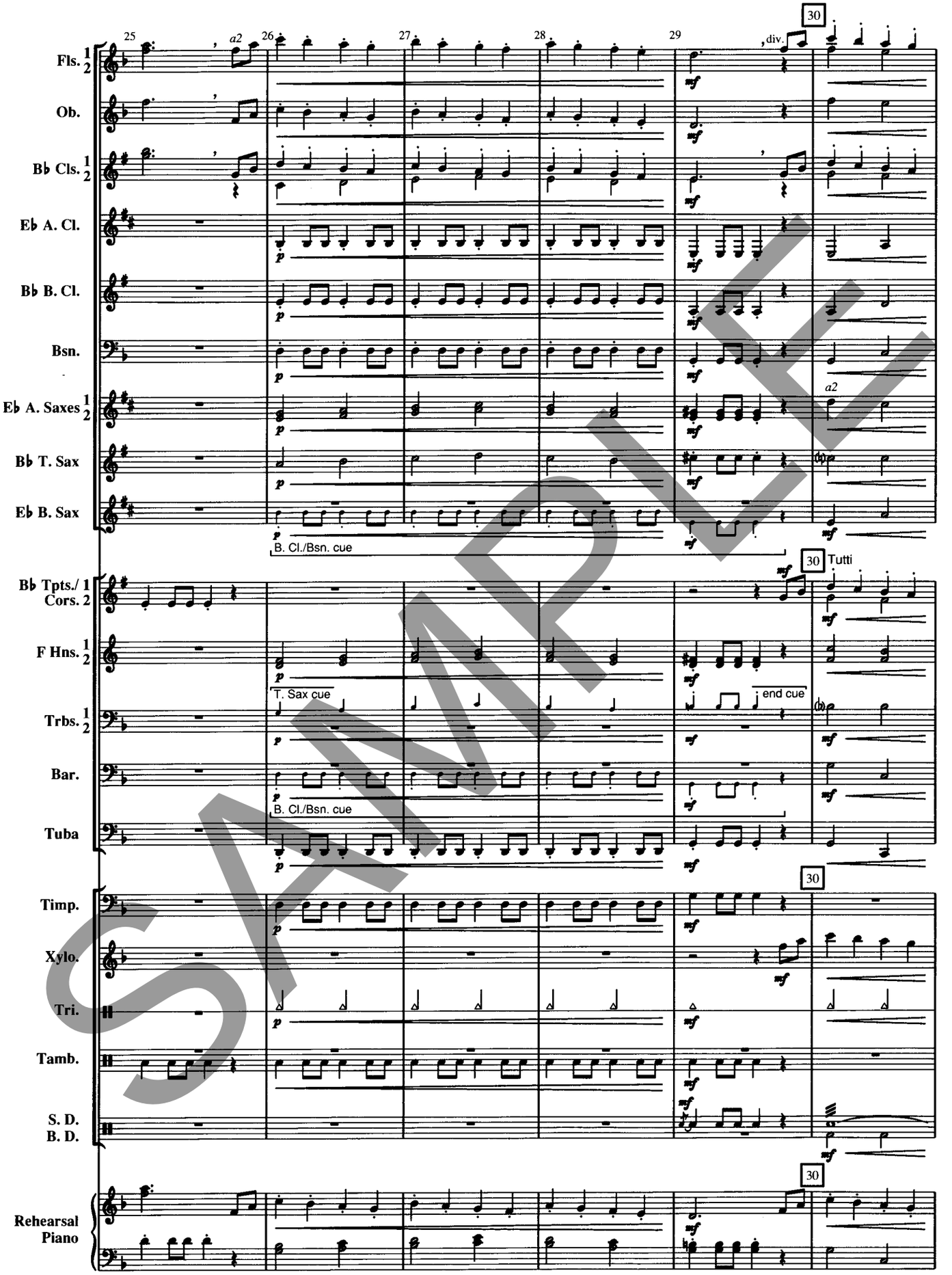
SAMPLE


13
14
15
16
17
18
Fls. 1 2
Ob.
B♭ Cls. 1 2
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
B♭ Tpts./ Cors. 1 2
F Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Xylo.
Tri.
S. Cym.
S. D.
B. D.
Rehearsal Piano
a2
(soft mallets)
f
mf

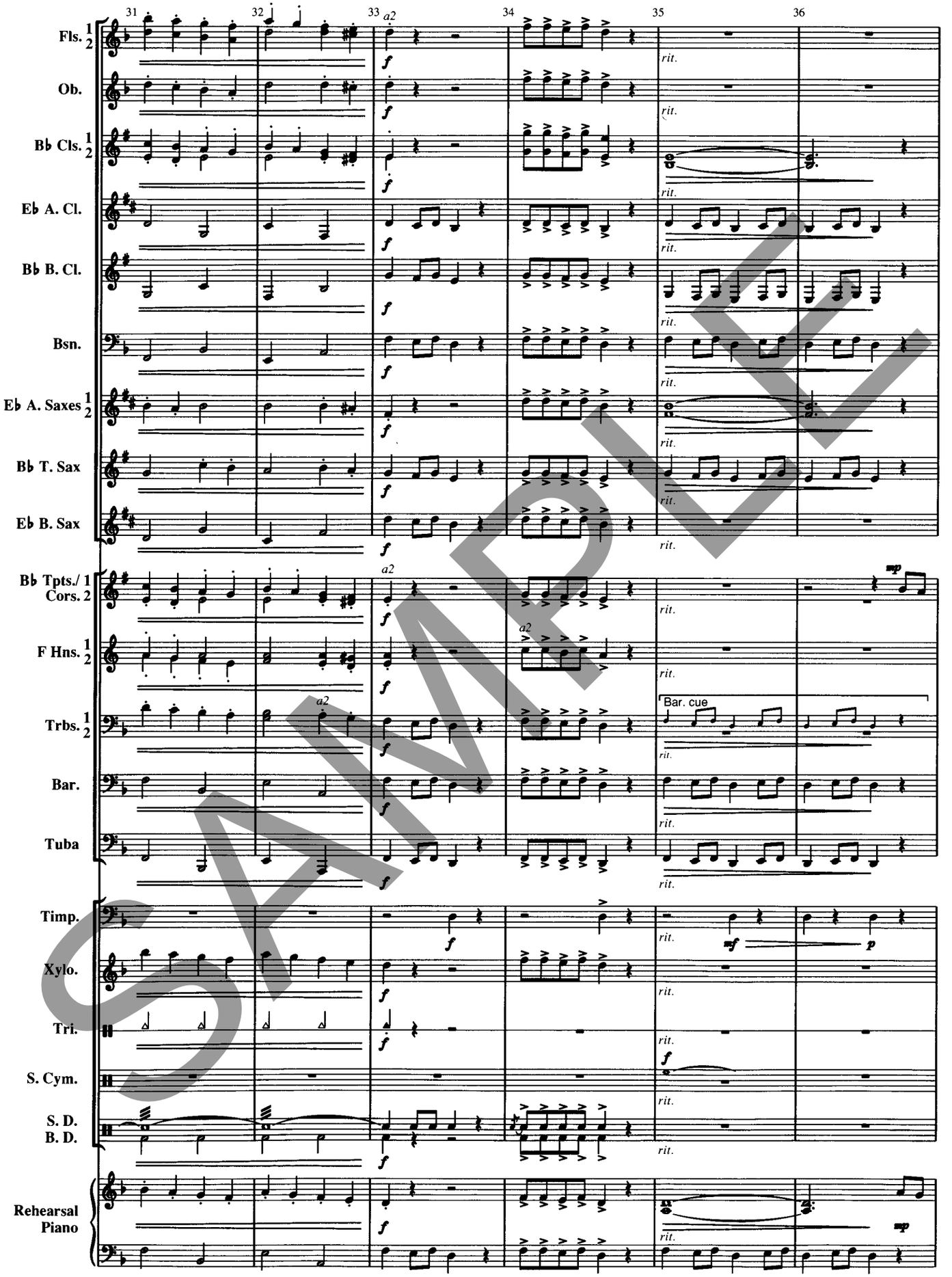
SAMPLE


19
20
21
22
23
24
Fls. 1 2
Ob.
B♭ Cls. 1 2
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
B♭ Tpts./ Cors. 1 2
1.
F Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Xylo.
Tri.
S. Cym. Tamb.
Tamb. (S.D. sticks)
S. D. B. D.
Rehearsal Piano
p

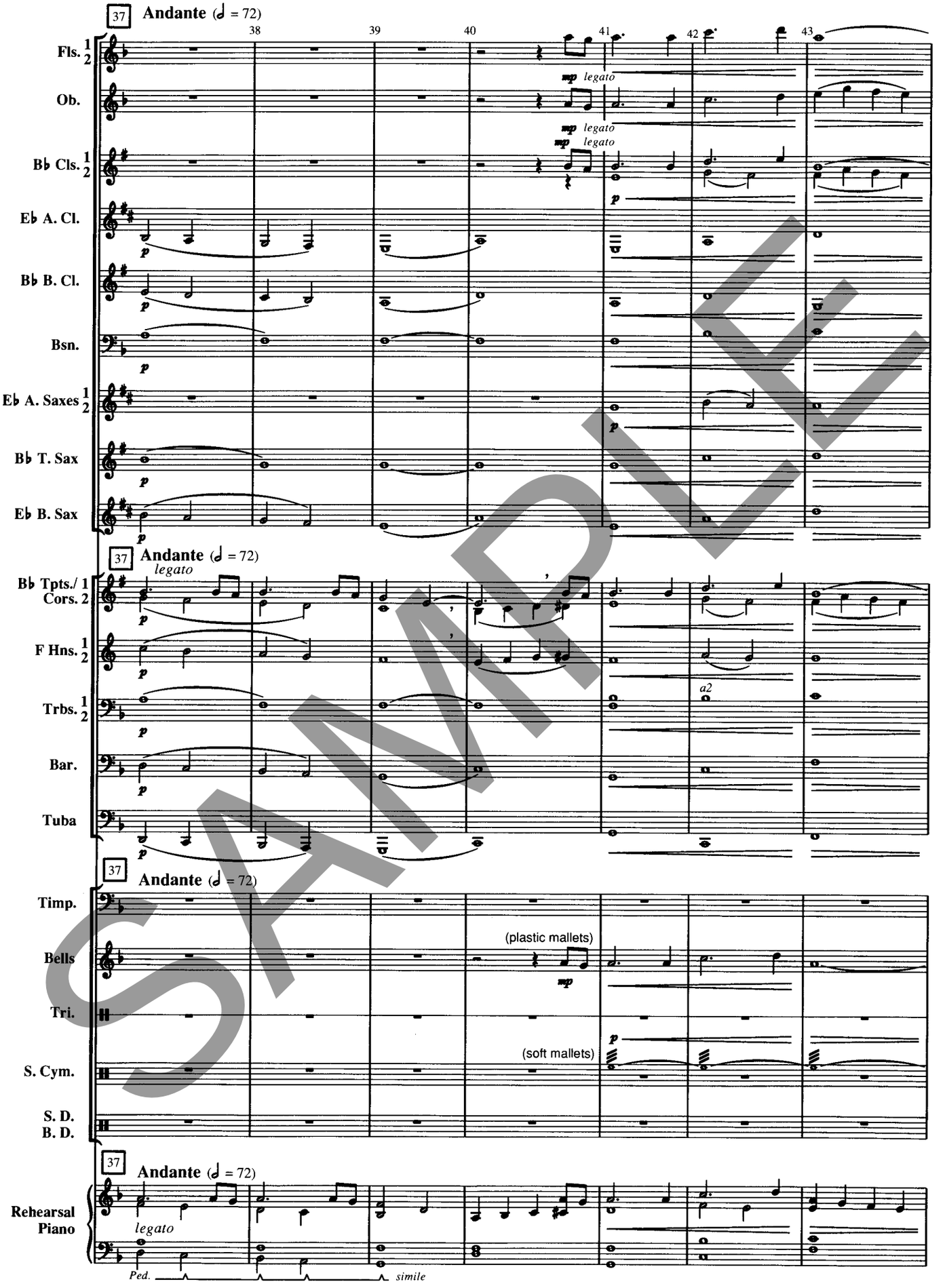
SAMPLE


25
26
27
28
29
30
Fls. 1 2
Ob.
B♭ Cls. 1 2
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
a2
div.
B. Cl./Bsn. cue
Tutti
B♭ Tpts./ 1 Cors. 2
F Hns. 1 2
T. Sax cue
end cue
Trbs. 1 2
Bar.
B. Cl./Bsn. cue
Tuba
Timp.
Xylo.
Tri.
Tamb.
S. D.
B. D.
Rehearsal Piano

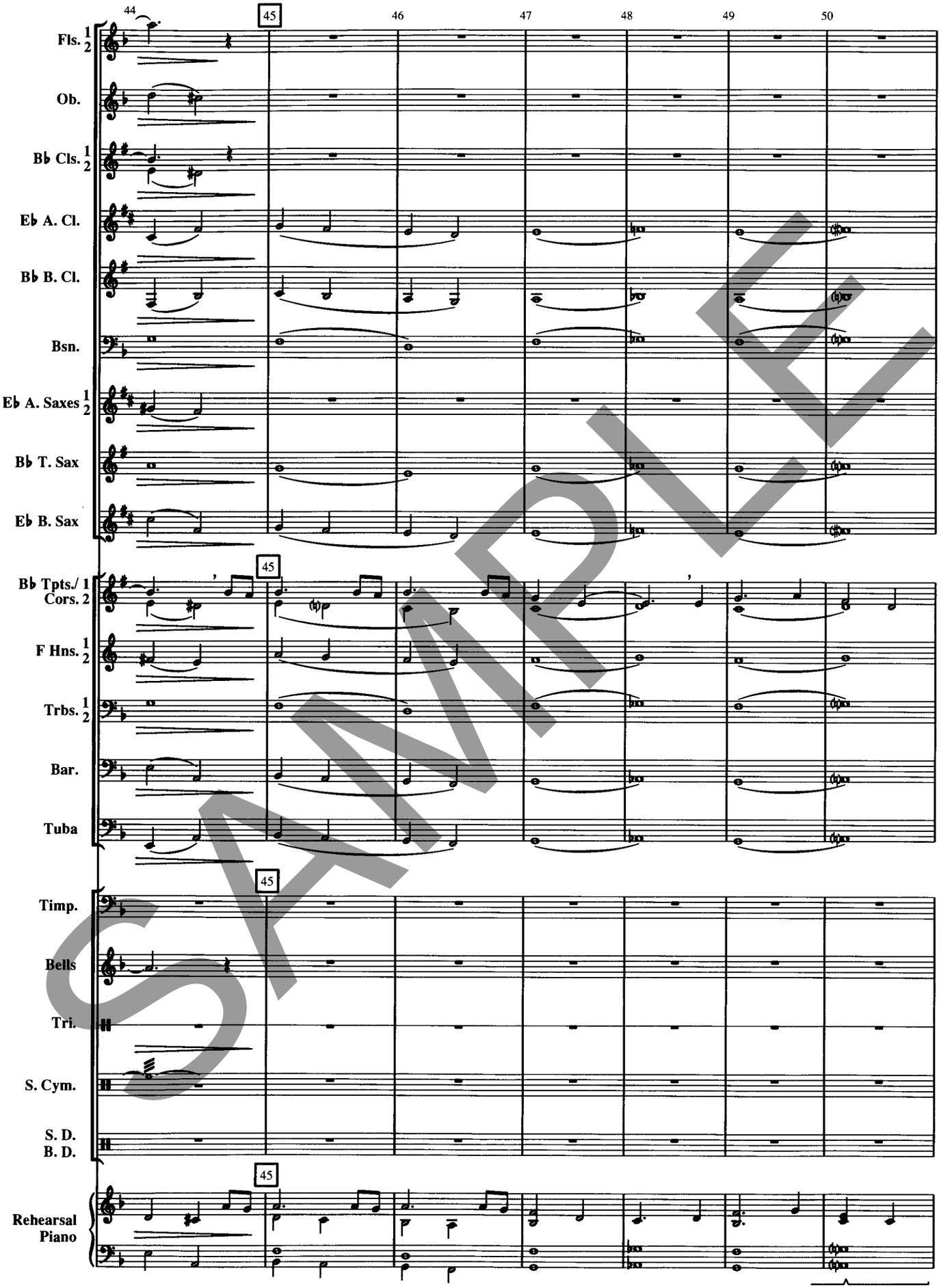
SAMPLE


31
32
33
34
35
36
Fls. 1 2
Ob.
B♭ Cls. 1 2
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
B♭ Tpts./ Cors. 1 2
F Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Xylo.
Tri.
S. Cym.
S. D.
B. D.
Rehearsal Piano
a2
Bar. cue
rit.
f
mf
p
mp

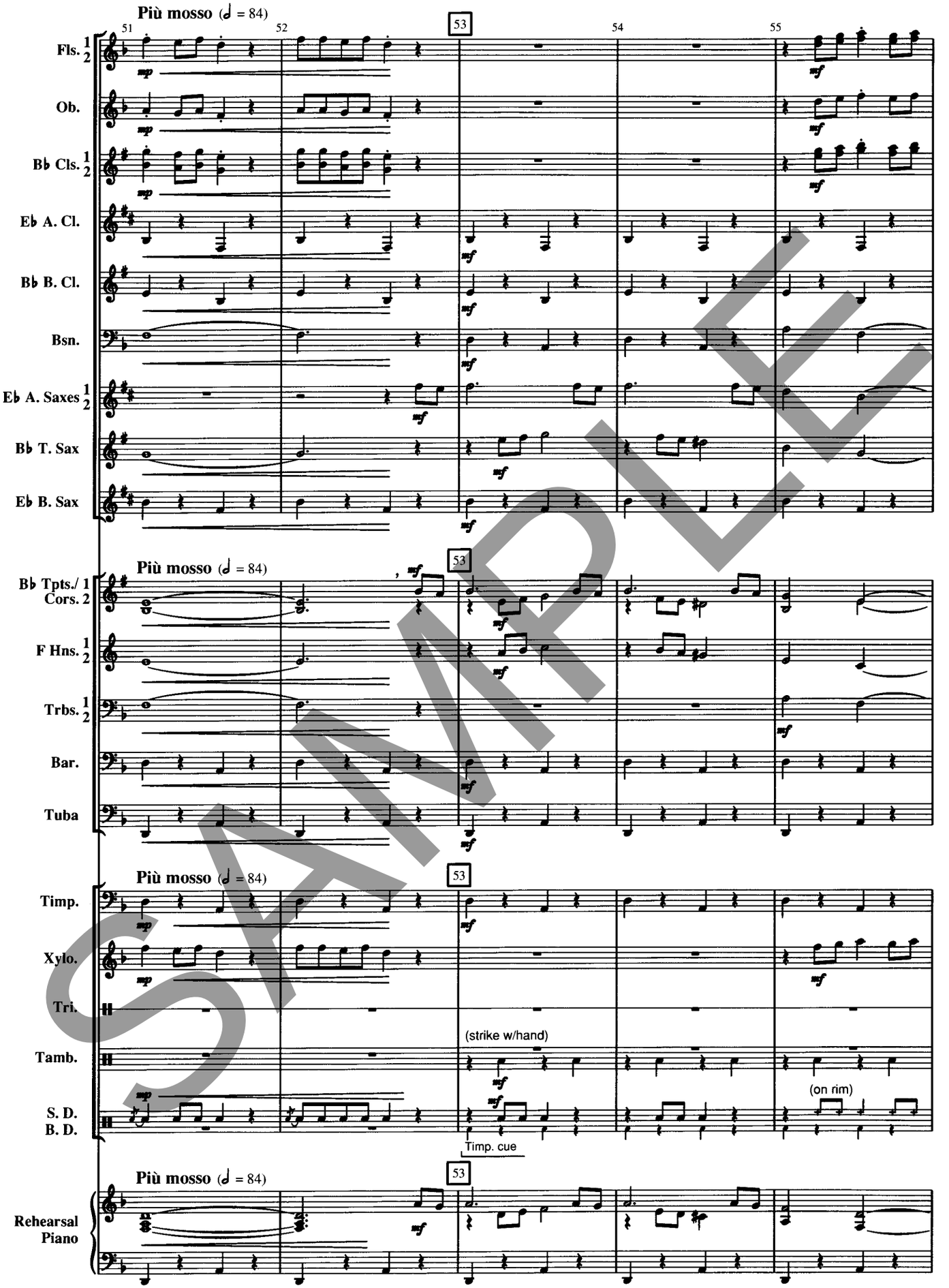
SAMPLE


37
Andante (♩ = 72)
38
39
40
41
42
43
Fls. 1 2
Ob.
B♭ Cls. 1 2
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
mp legato
p
B♭ Tpts./ 1 Cors. 2
F Hns. 1 2
Trbs. 1 2
Bar.
Tuba
legato
a2
Timp.
Bells
Tri.
S. Cym.
S. D.
B. D.
(plastic mallets)
(soft mallets)
Rehearsal Piano
Ped.
simile

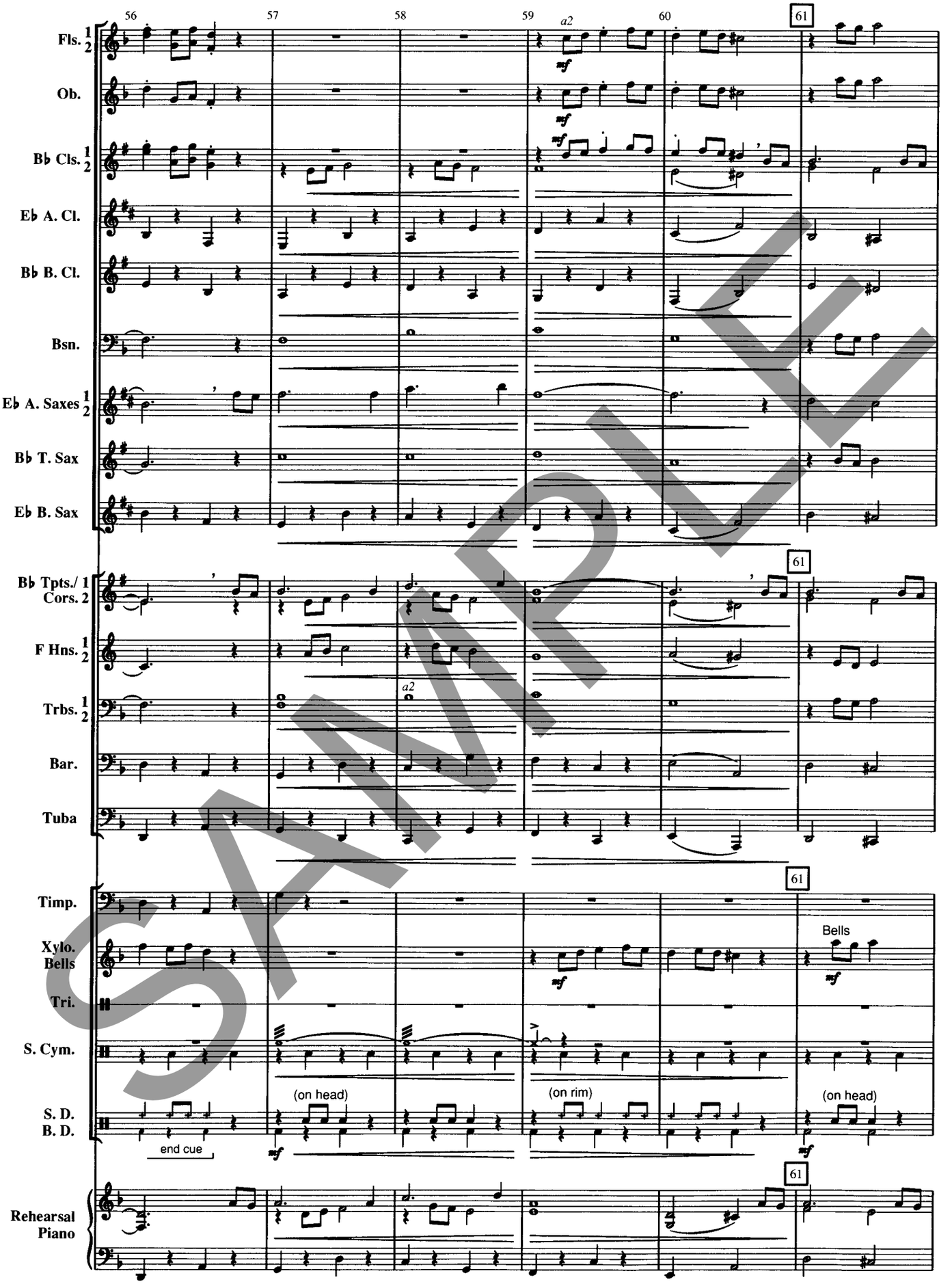
SAMPLE


44
45
46
47
48
49
50
Fls. 1 2
Ob.
B♭ Cls. 1 2
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
B♭ Tpts./ Cors. 1 2
F Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Bells
Tri.
S. Cym.
S. D.
B. D.
Rehearsal Piano

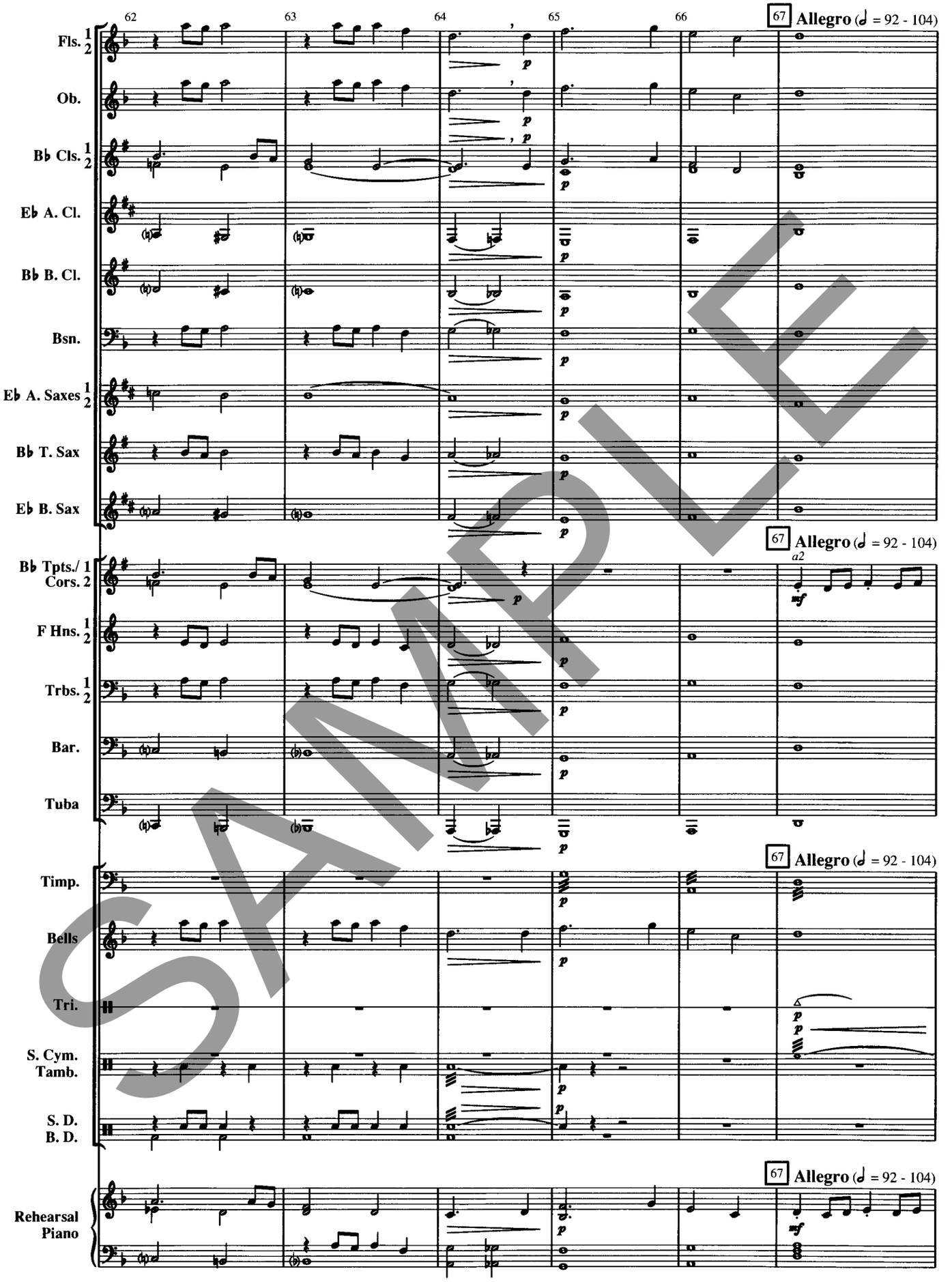
SAMPLE


Più mosso (♩ = 84)
51
52
53
54
55
Fls. 1 2
Ob.
B♭ Cls. 1 2
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
B♭ Tpts./ Cors. 1 2
F Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Xylo.
Tri.
Tamb.
S. D.
B. D.
(strike w/hand)
(on rim)
Timp. cue
Rehearsal Piano

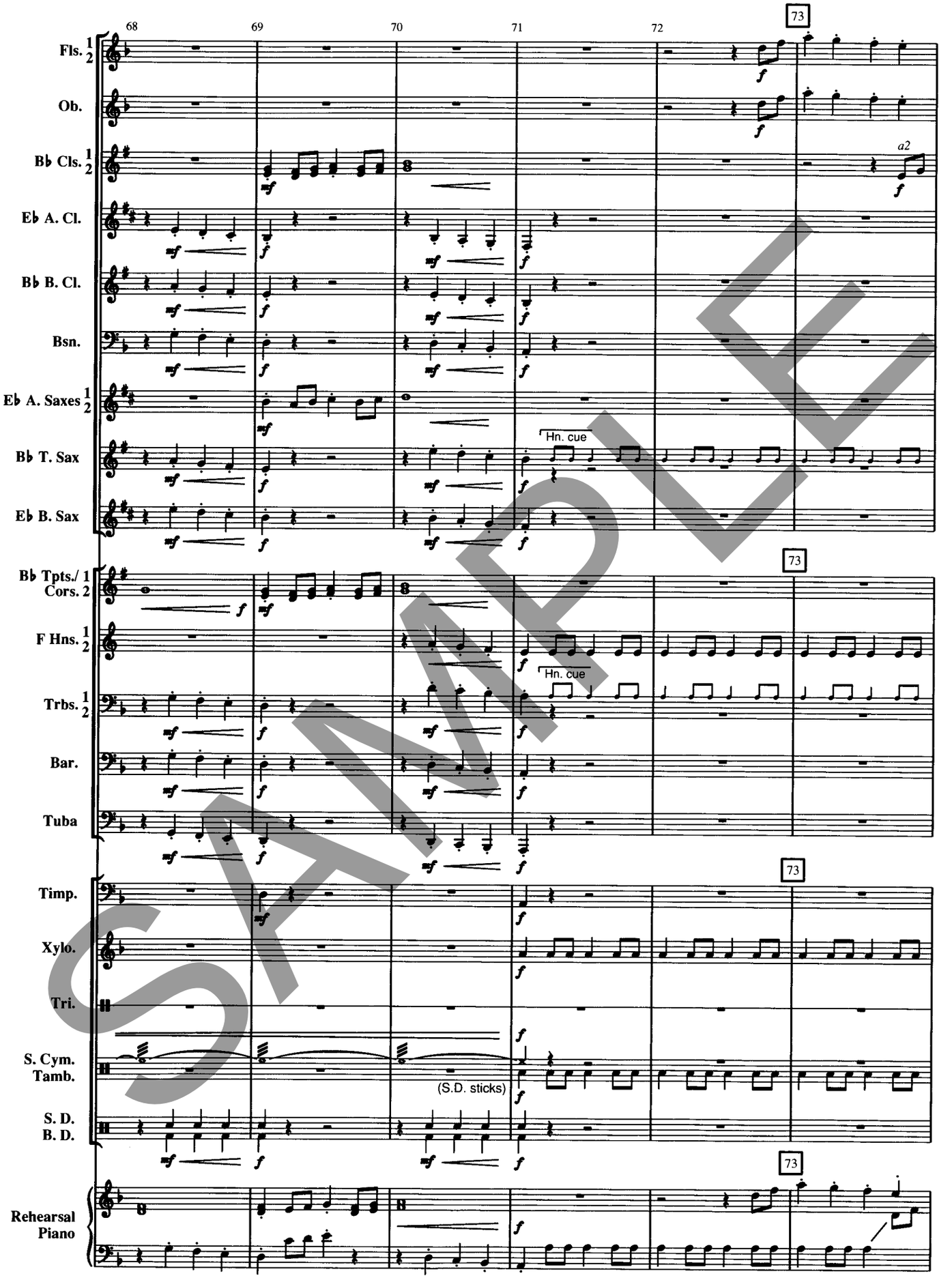
SAMPLE


56
57
58
59
60
61
a2
mf
Fls. 1 2
Ob.
B♭ Cls. 1 2
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
B♭ Tpts./ 1 Cors. 2
F Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Xylo. Bells
Bells
Tri.
S. Cym.
S. D. B. D.
(on head)
(on rim)
(on head)
end cue
Rehearsal Piano

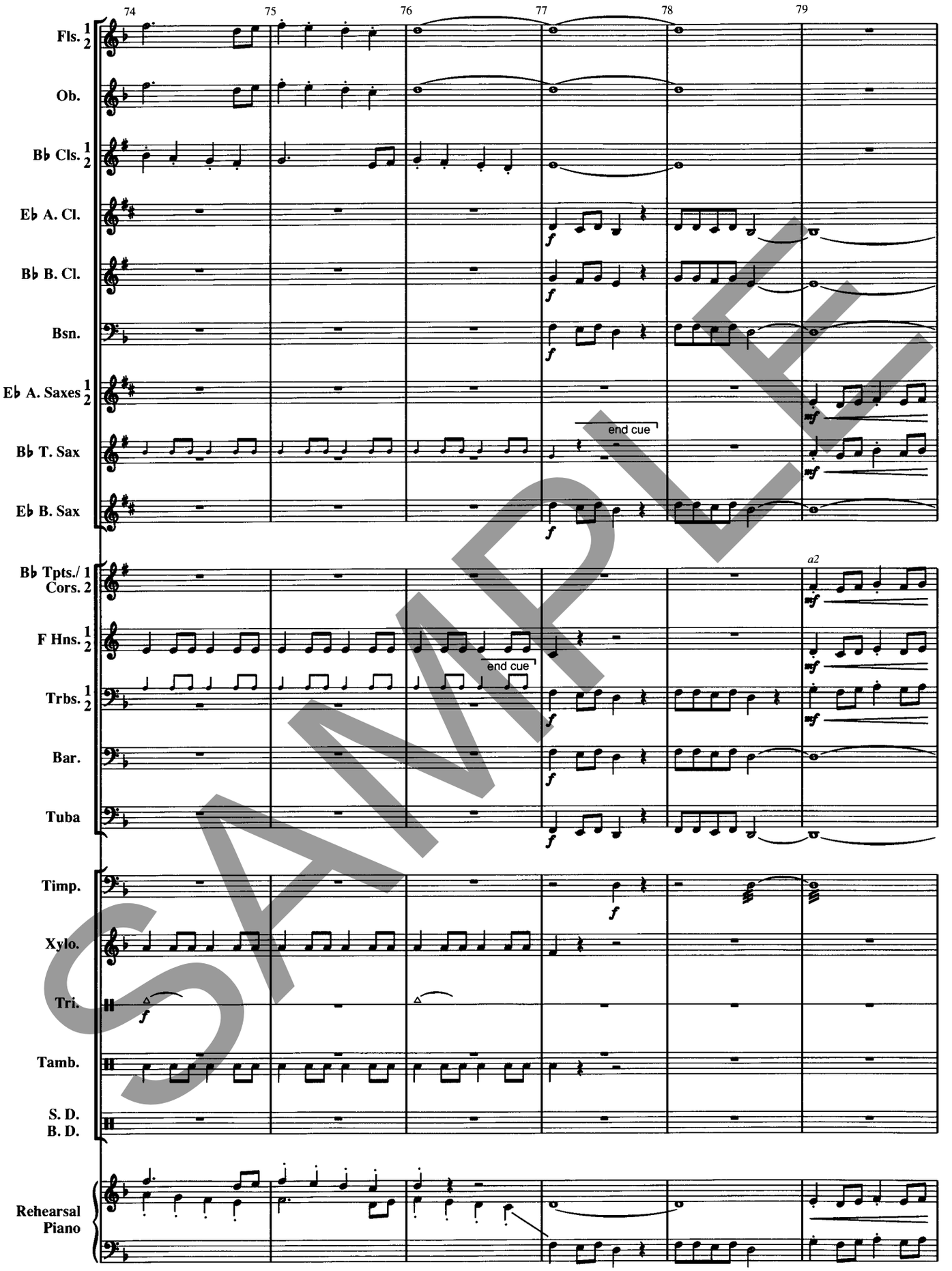
SAMPLE


62
63
64
65
66
67 Allegro (♩ = 92 - 104)
Fls. 1 2
Ob.
B♭ Cls. 1 2
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
B♭ Tpts./ Cors. 1 2
F Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Bells
Tri.
S. Cym. Tamb.
S. D. B. D.
Rehearsal Piano
a2
p
mf

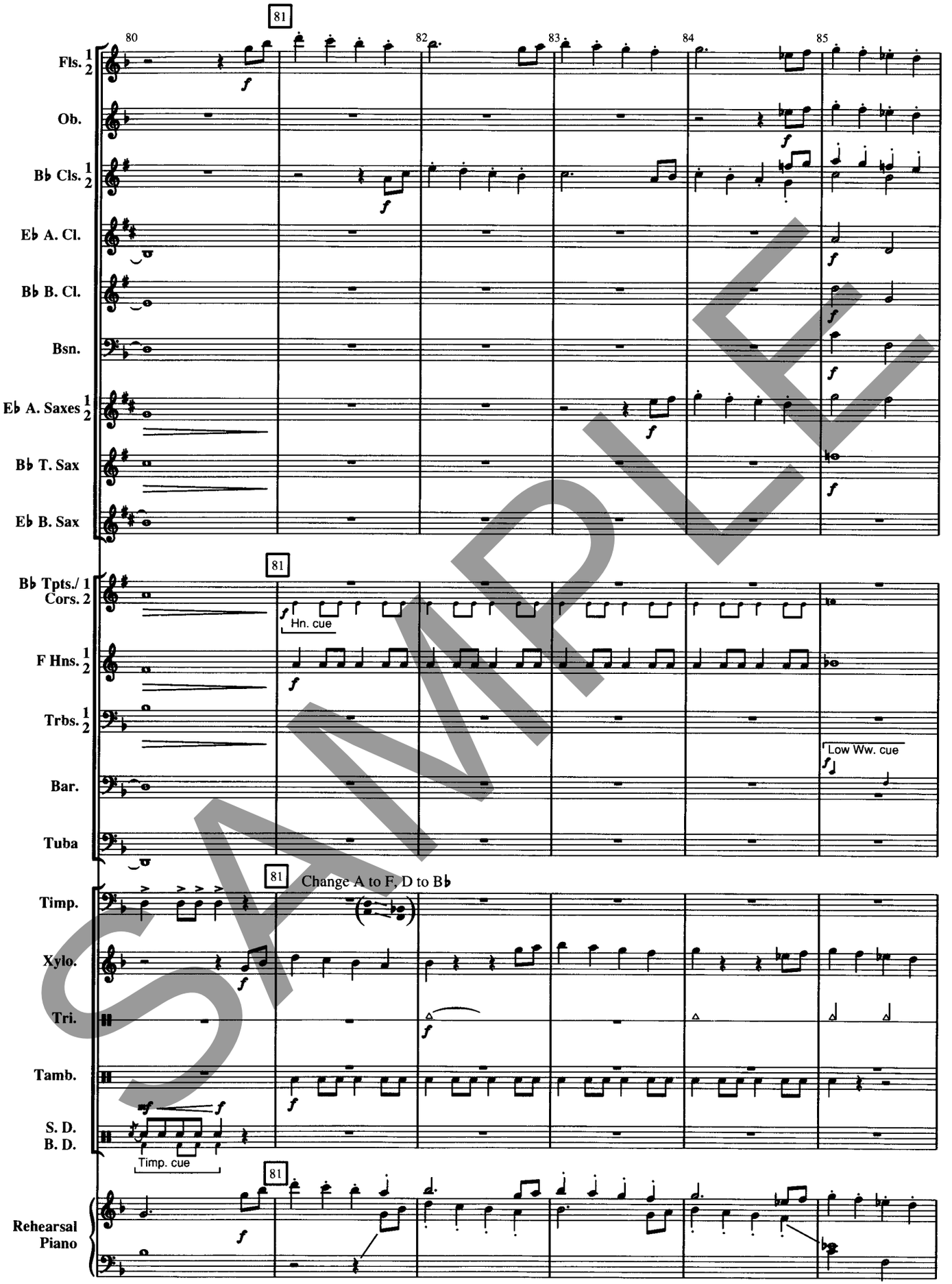
SAMPLE


68
69
70
71
72
73
Fls. 1 2
Ob.
B♭ Cls. 1 2
a2
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax
Hn. cue
E♭ B. Sax
B♭ Tpts./ Cors. 1 2
F Hns. 1 2
Hn. cue
Trbs. 1 2
Bar.
Tuba
Timp.
Xylo.
Tri.
S. Cym. Tamb.
(S.D. sticks)
S. D. B. D.
Rehearsal Piano

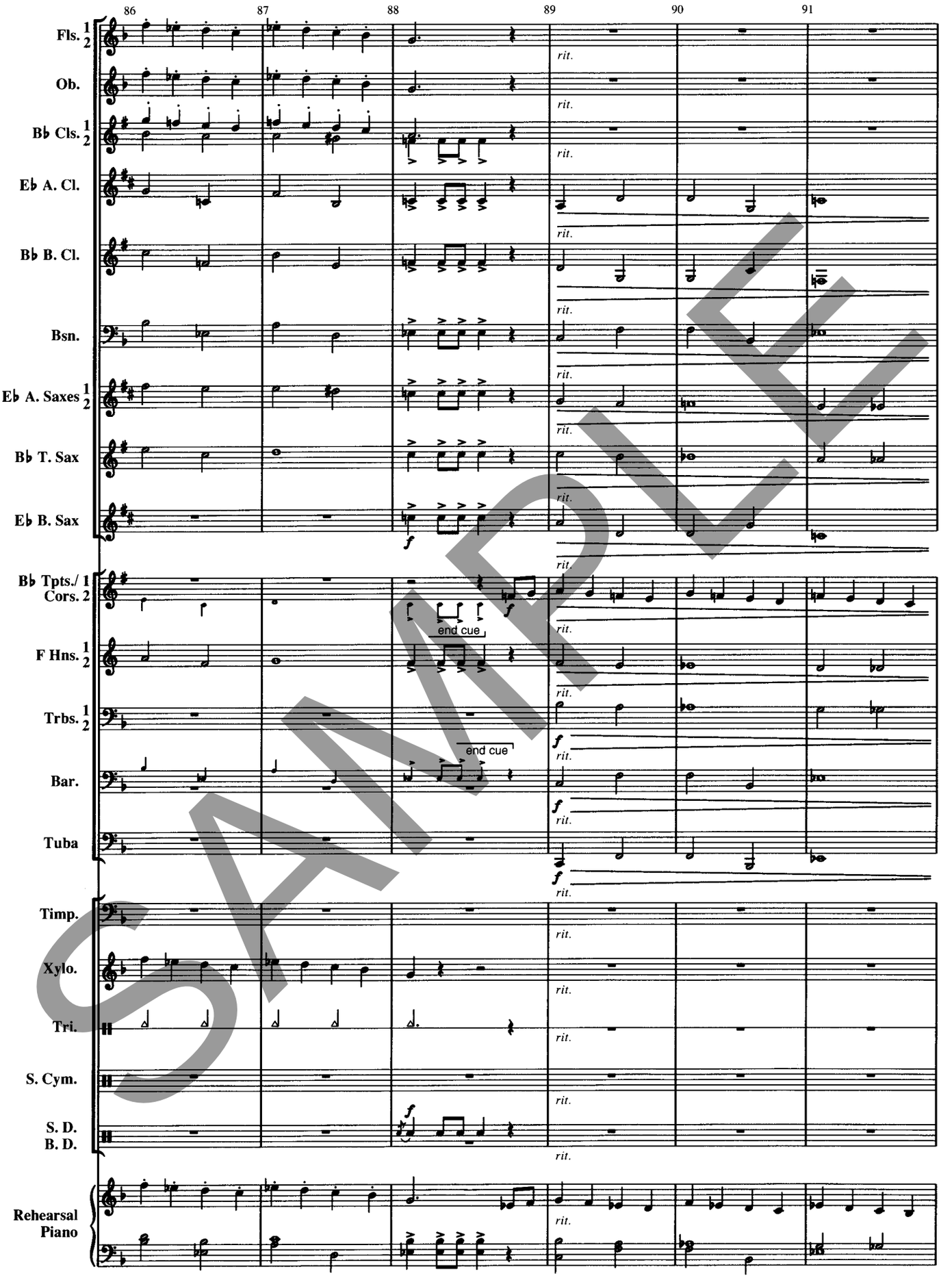
SAMPLE


74
75
76
77
78
79
Fls. 1 2
Ob.
B♭ Cls. 1 2
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
B♭ Tpts./ Cors. 1 2
F Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Xylo.
Tri.
Tamb.
S. D.
B. D.
Rehearsal Piano
end cue
end cue
a2
f
mf

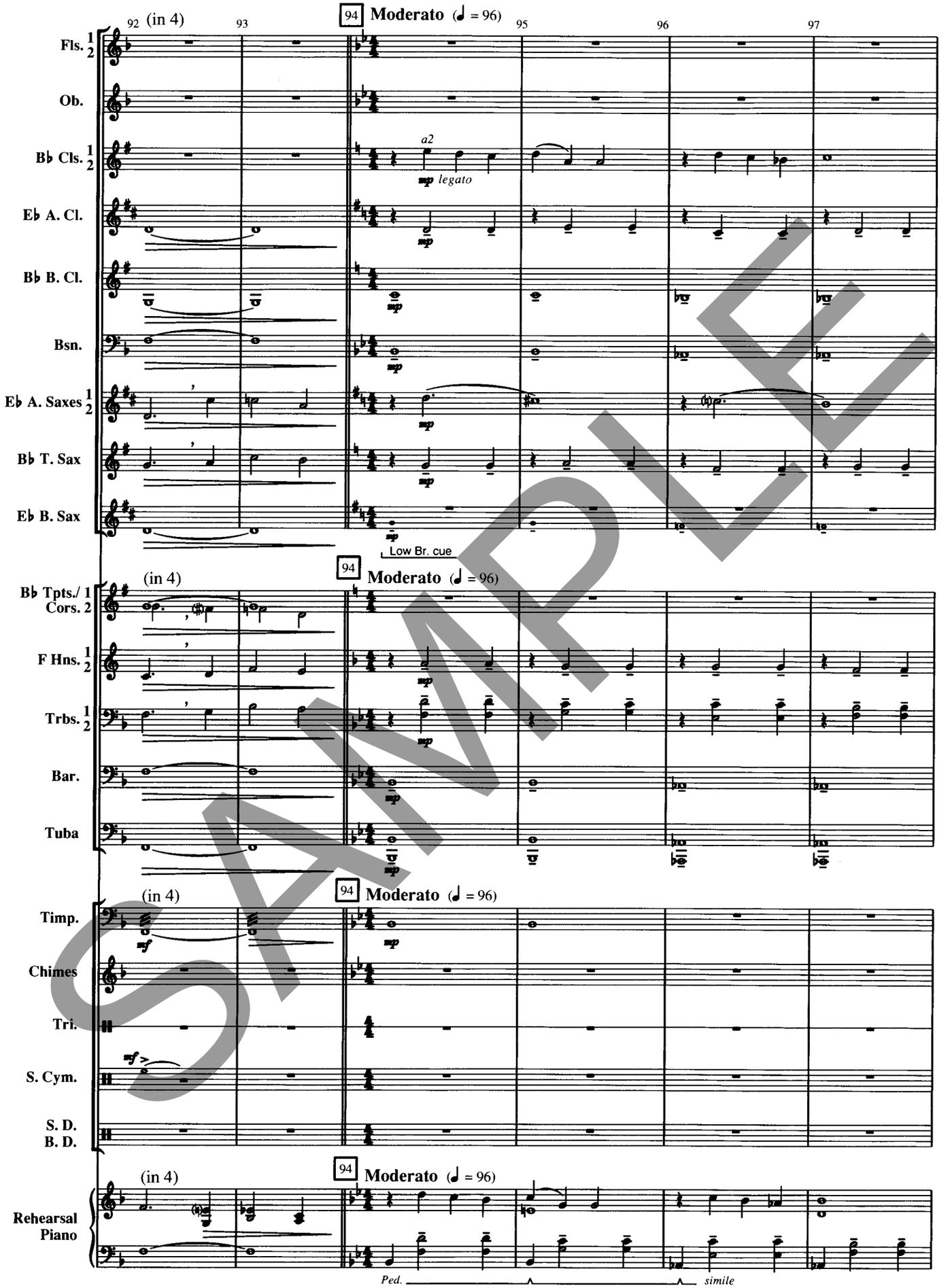
SAMPLE


80
81
82
83
84
85
Fls. 1 2
Ob.
B♭ Cls. 1 2
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
B♭ Tpts./ Cors. 1 2
Hn. cue
F Hns. 1 2
Trbs. 1 2
Low Ww. cue
Bar.
Tuba
Change A to F, D to B♭
Timp.
Xylo.
Tri.
Tamb.
S. D.
B. D.
Timp. cue
Rehearsal Piano

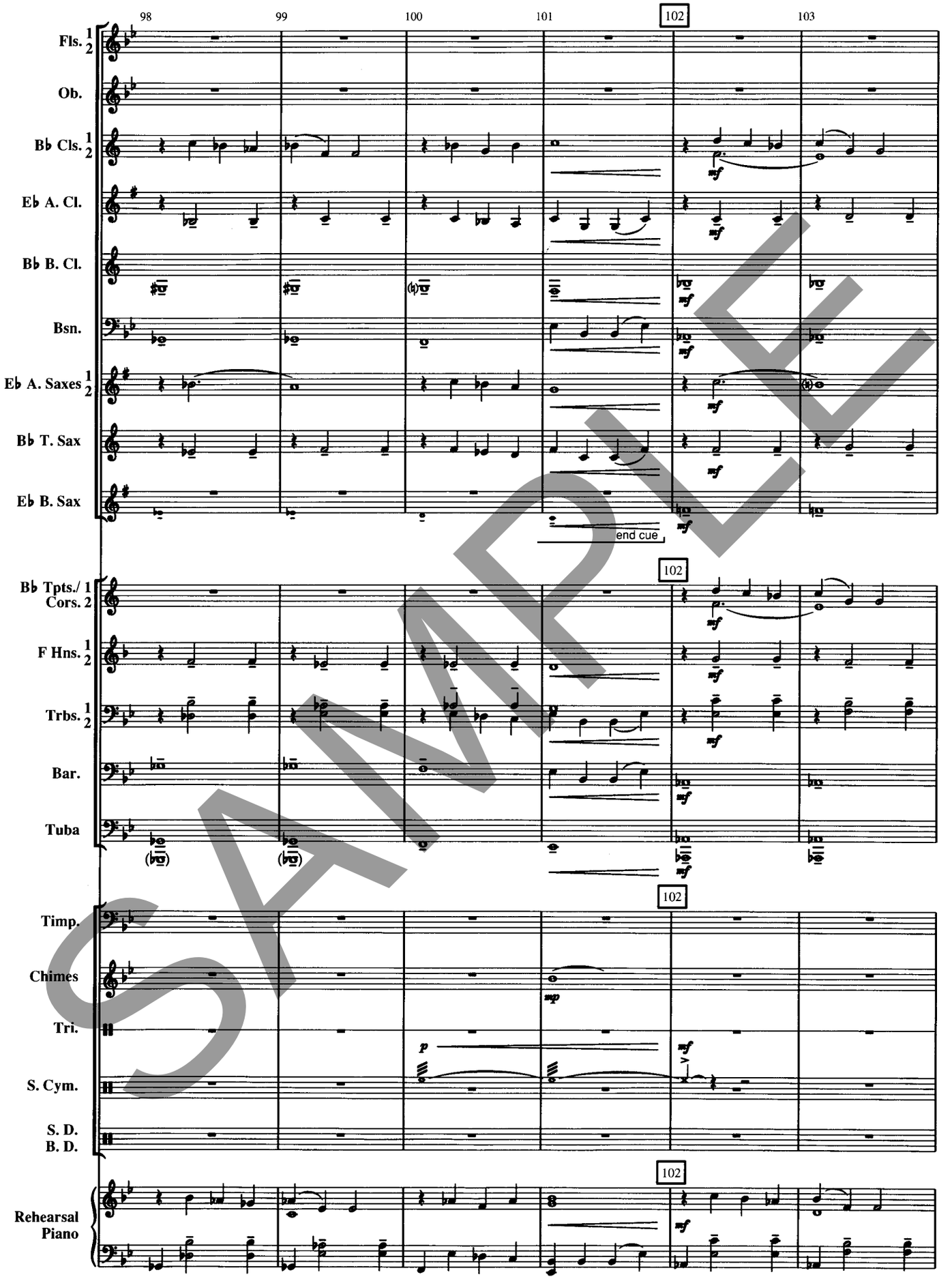
SAMPLE


86
87
88
89
90
91
Fls. 1 2
Ob.
B♭ Cls. 1 2
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
B♭ Tpts./ Cors. 1 2
F Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Xylo.
Tri.
S. Cym.
S. D.
B. D.
Rehearsal Piano
rit.
f
end cue

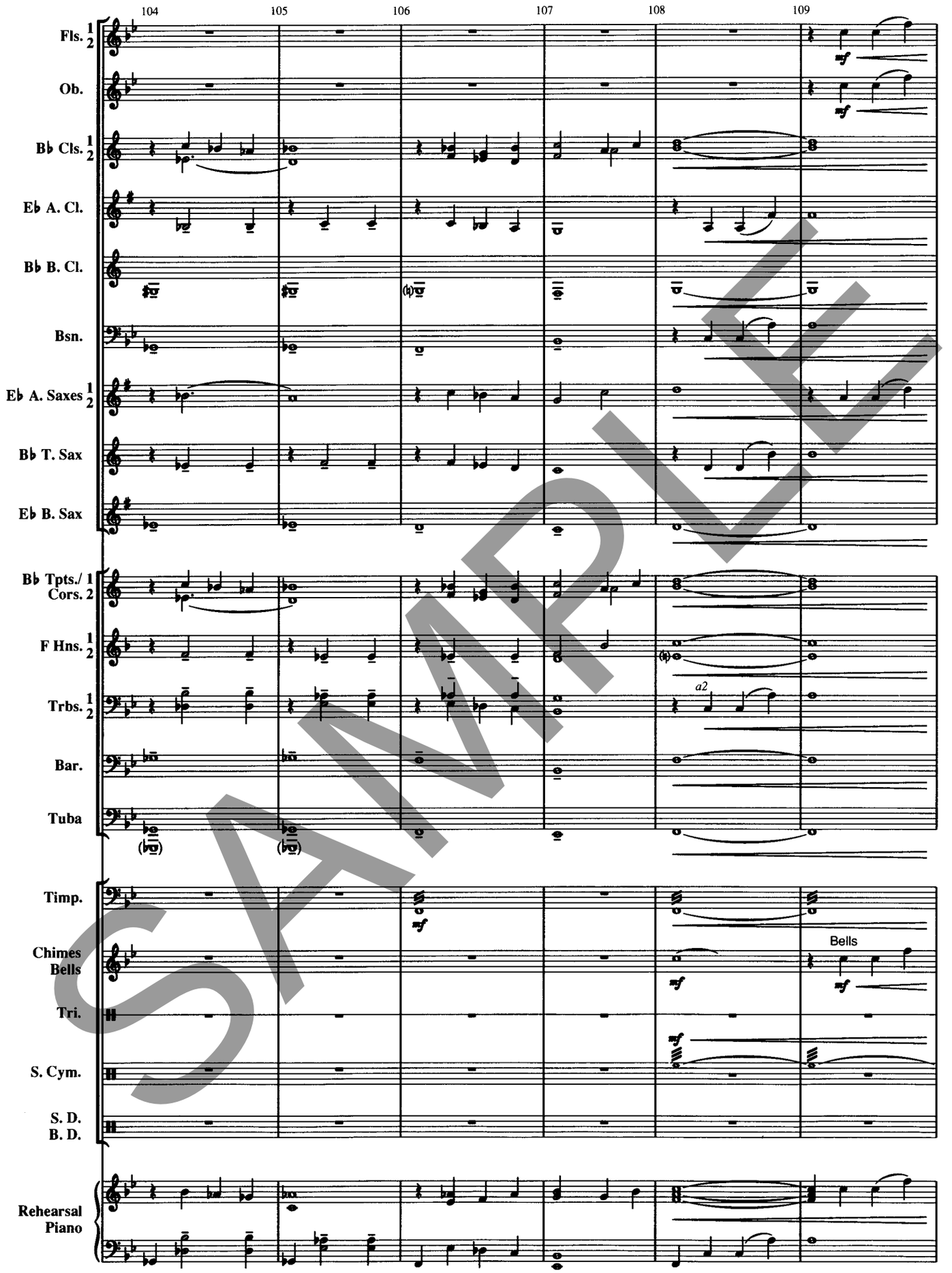
SAMPLE


92 (in 4)
93
94 Moderato (♩ = 96)
95
96
97
Fls. 1 2
Ob.
B♭ Cls. 1 2
a2
mp legato
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
Low Br. cue
(in 4)
94 Moderato (♩ = 96)
B♭ Tpts./ Cors. 1 2
F Hns. 1 2
Trbs. 1 2
Bar.
Tuba
(in 4)
94 Moderato (♩ = 96)
Timp.
mf
Chimes
Tri.
S. Cym.
S. D.
B. D.
(in 4)
94 Moderato (♩ = 96)
Rehearsal Piano
Ped.
simile

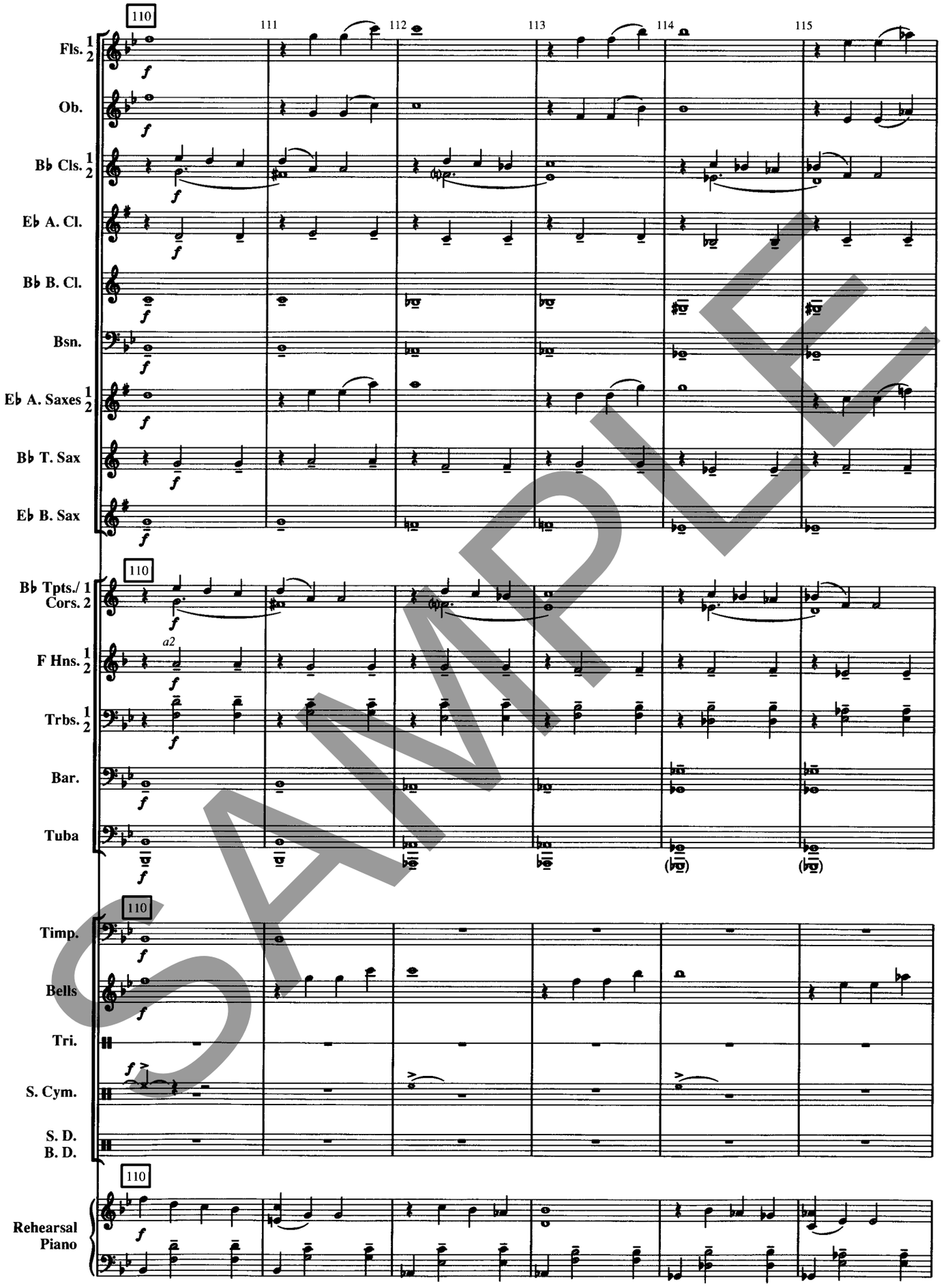
SAMPLE


98
99
100
101
102
103
Fls. 1 2
Ob.
B♭ Cls. 1 2
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
end cue
B♭ Tpts./ Cors. 1 2
F Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Chimes
Tri.
S. Cym.
S. D.
B. D.
Rehearsal Piano

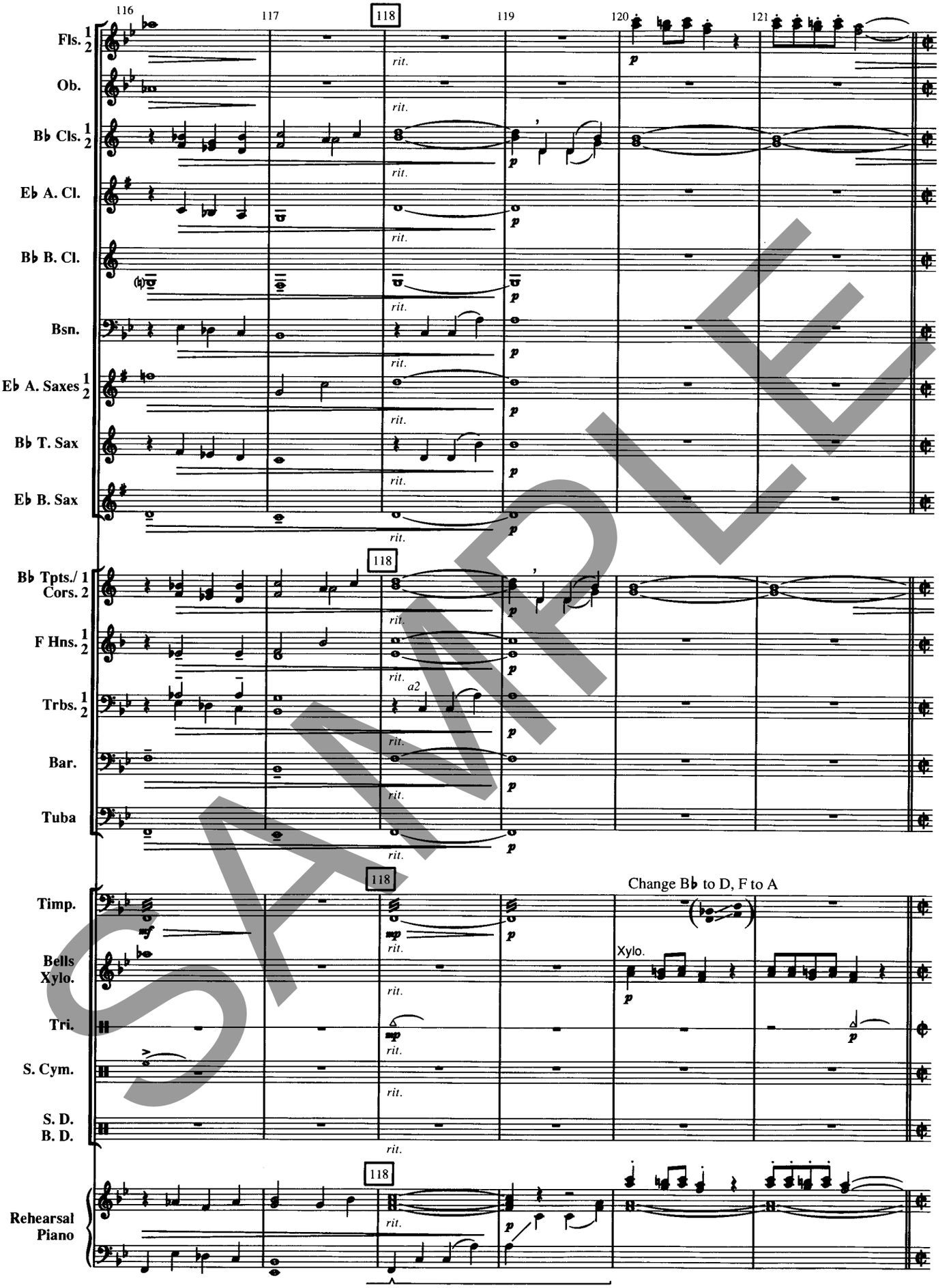
SAMPLE


104
105
106
107
108
109
Fls. 1 2
Ob.
B♭ Cls. 1 2
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
B♭ Tpts./ Cors. 1 2
F Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Chimes Bells
Tri.
S. Cym.
S. D. B. D.
Rehearsal Piano
mf
a2
Bells

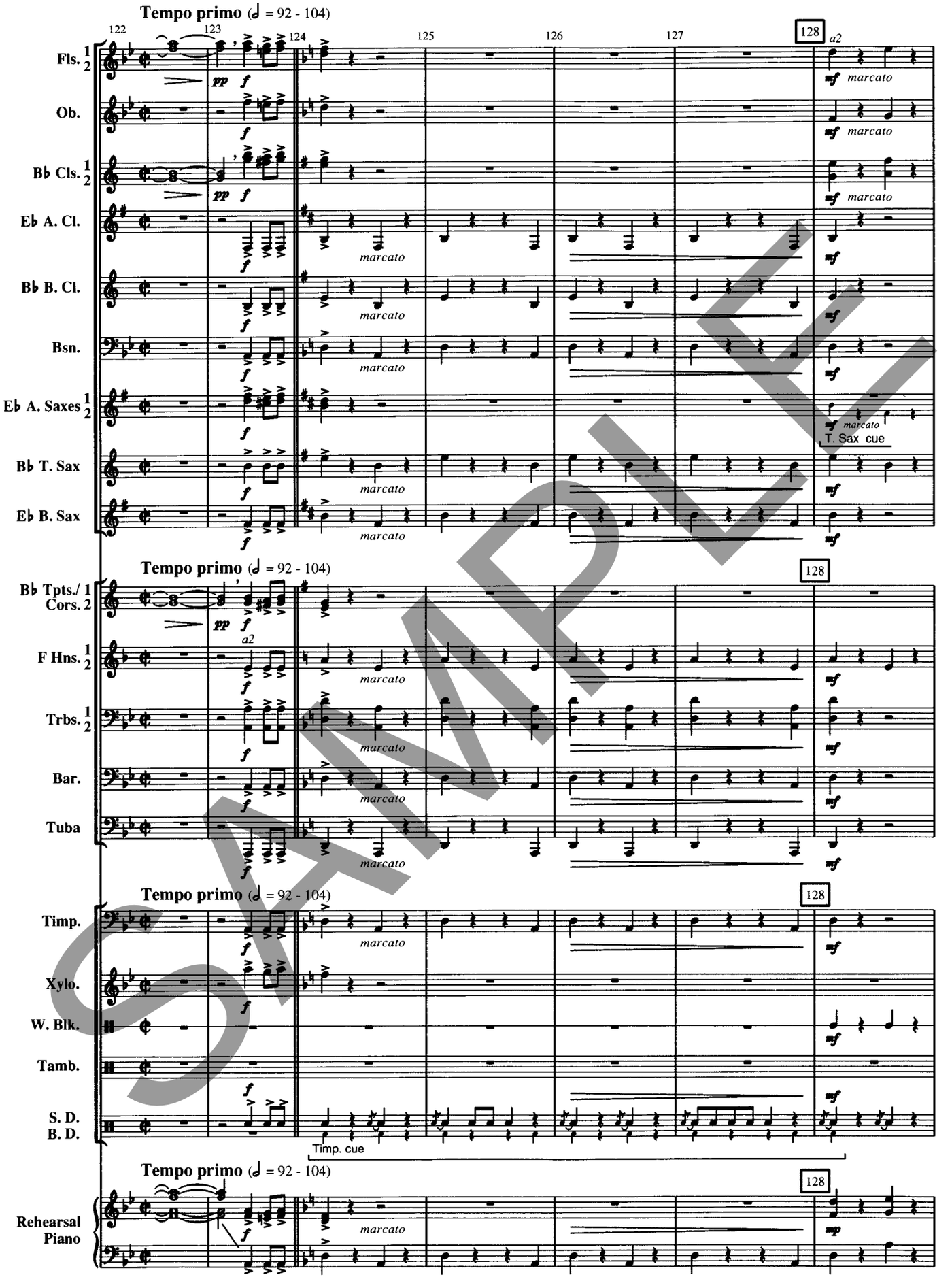
SAMPLE

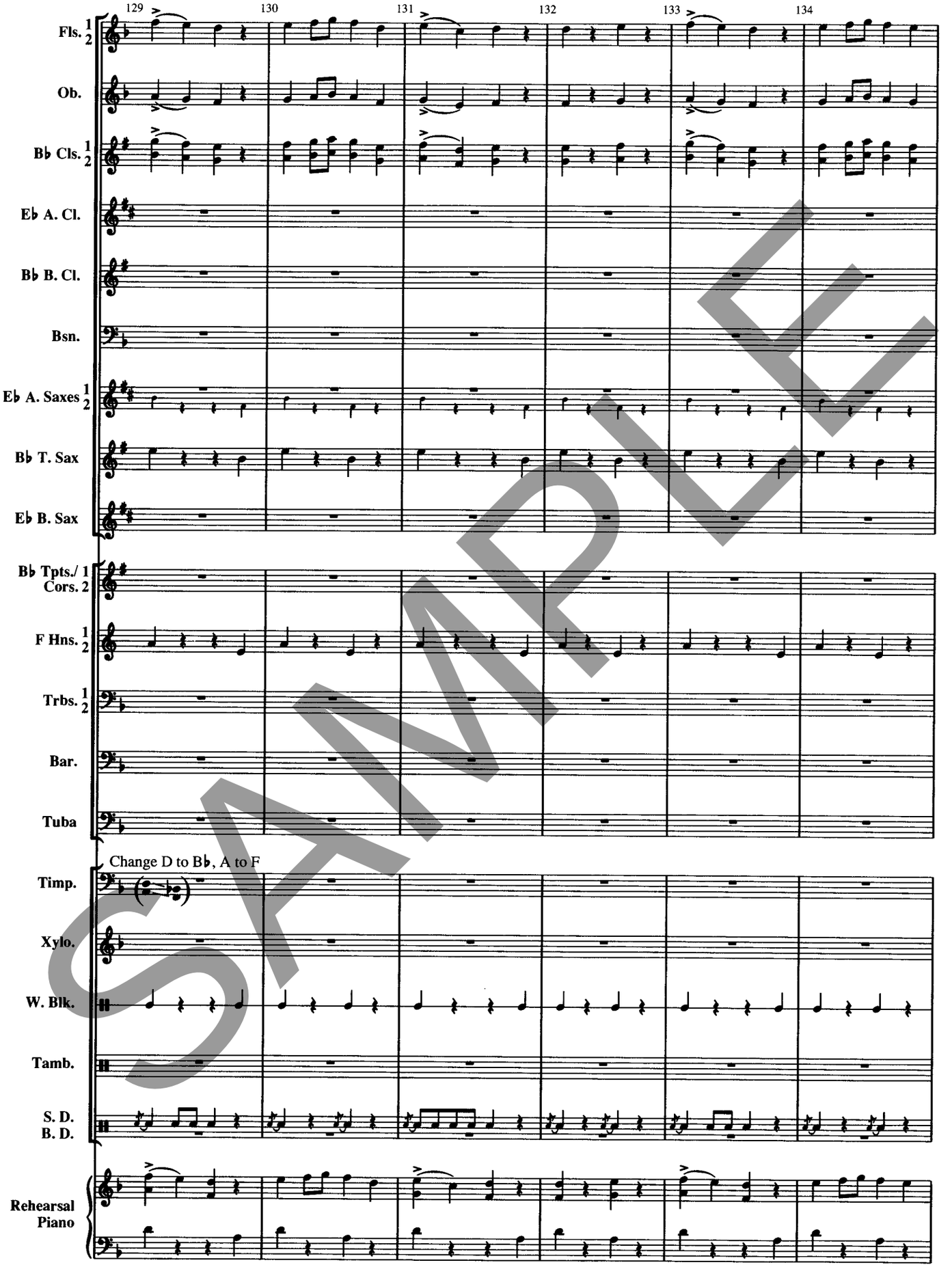

110
111
112
113
114
115
Fls. 1 2
Ob.
B♭ Cls. 1 2
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
B♭ Tpts./ Cors. 1 2
a2
F Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Bells
Tri.
S. Cym.
S. D.
B. D.
Rehearsal Piano

SAMPLE

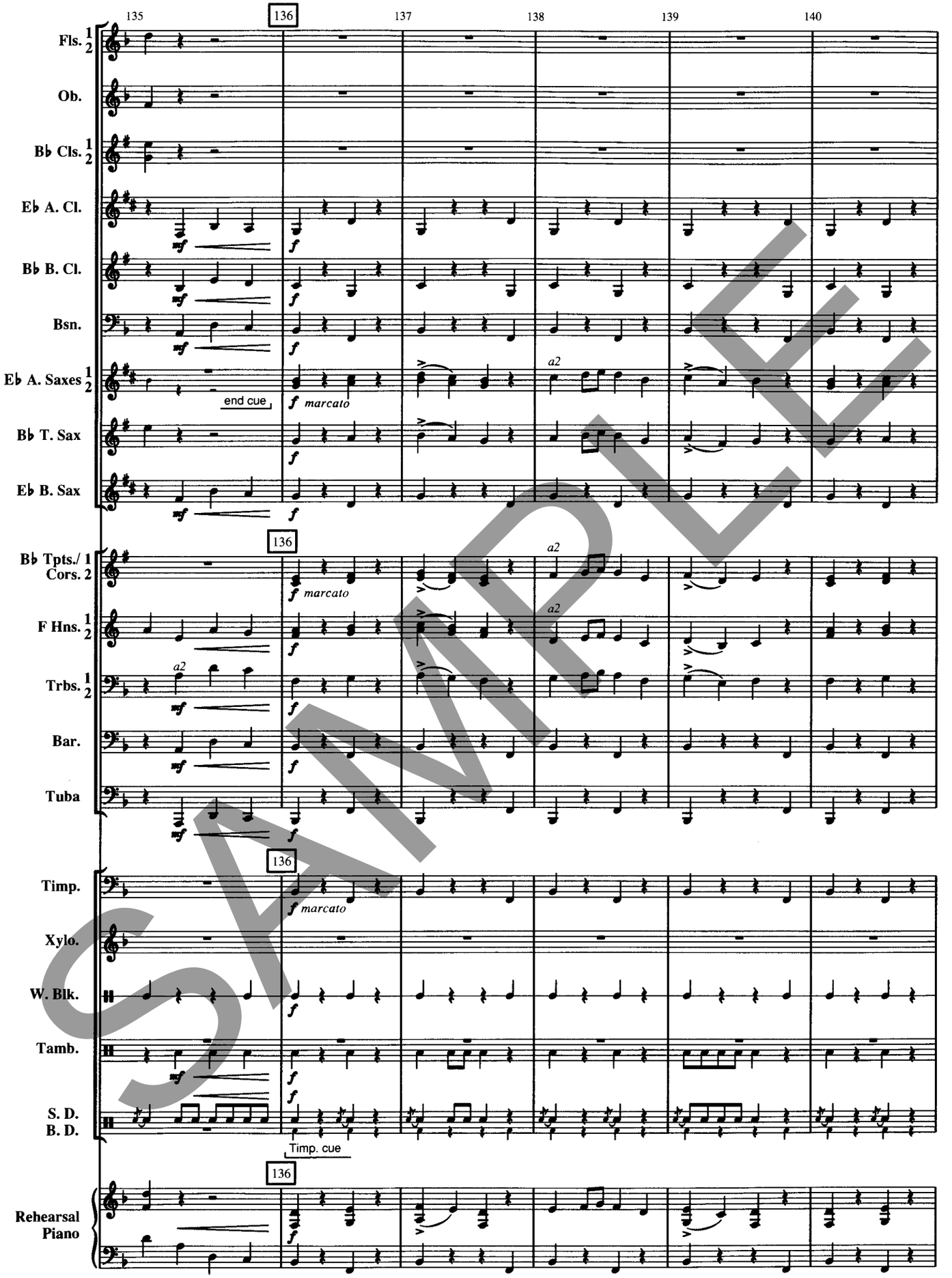

116
117
118
119
120
121
Fls. 1 2
Ob.
B♭ Cls. 1 2
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
B♭ Tpts./ Cors. 1 2
F Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Bells Xylo.
Tri.
S. Cym.
S. D. B. D.
Rehearsal Piano
rit.
a2
Change B♭ to D, F to A
Xylo.

SAMPLE

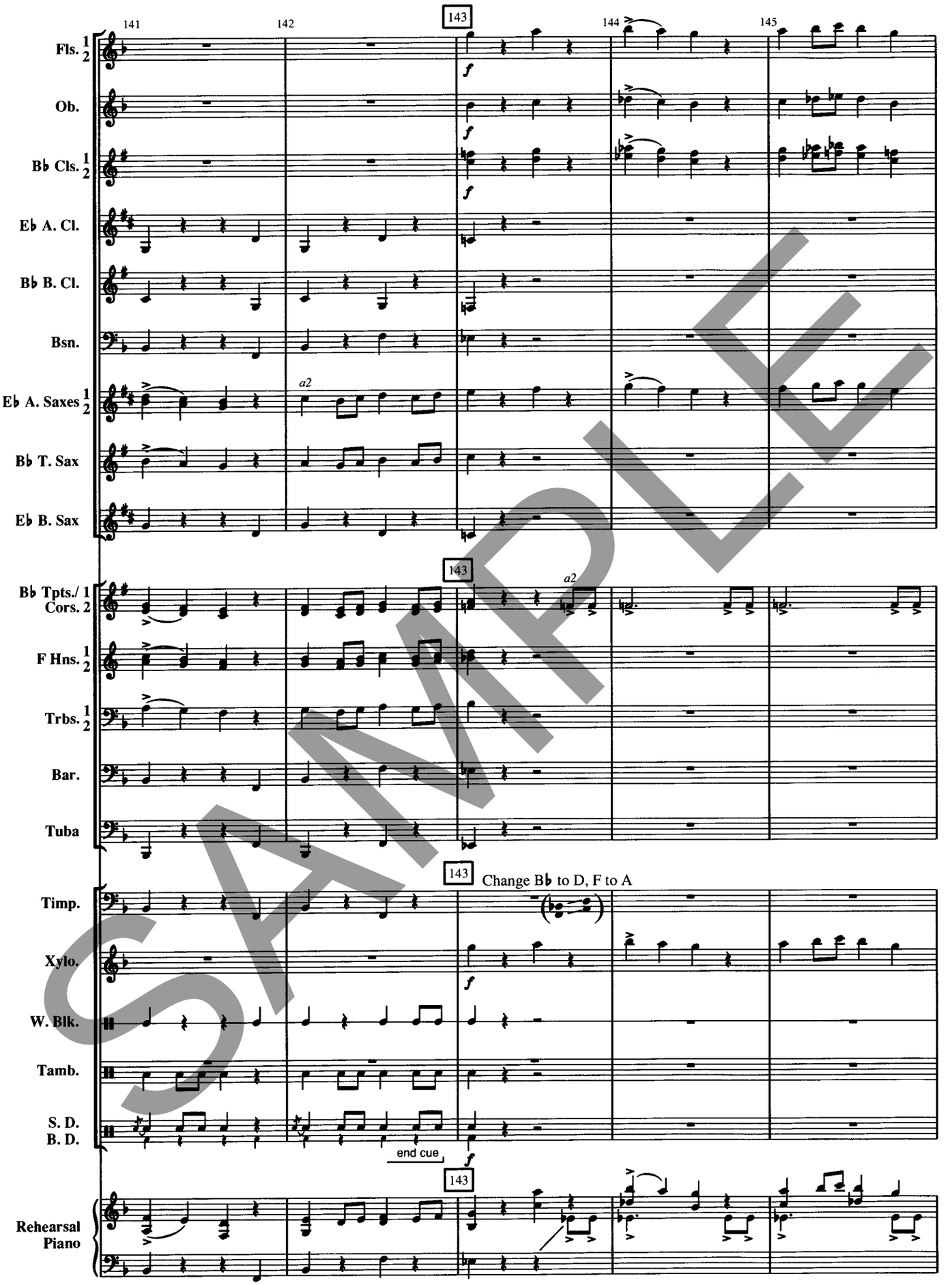

Tempo primo (♩ = 92 - 104)
122
123
124
125
126
127
128
a2
Fls. 1 2
Ob.
B♭ Cls. 1 2
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
T. Sax cue
B♭ Tpts./ 1 Cors. 2
F Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Xylo.
W. Blk.
Tamb.
S. D.
B. D.
Timp. cue
Rehearsal Piano
marcato
pp
f
mf
mp
SAMPLE


129
130
131
132
133
134
Fls. 1 2
Ob.
B♭ Cls. 1 2
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
B♭ Tpts./ Cors. 1 2
F Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Change D to B♭, A to F
Timp.
Xylo.
W. Blk.
Tamb.
S. D.
B. D.
Rehearsal Piano

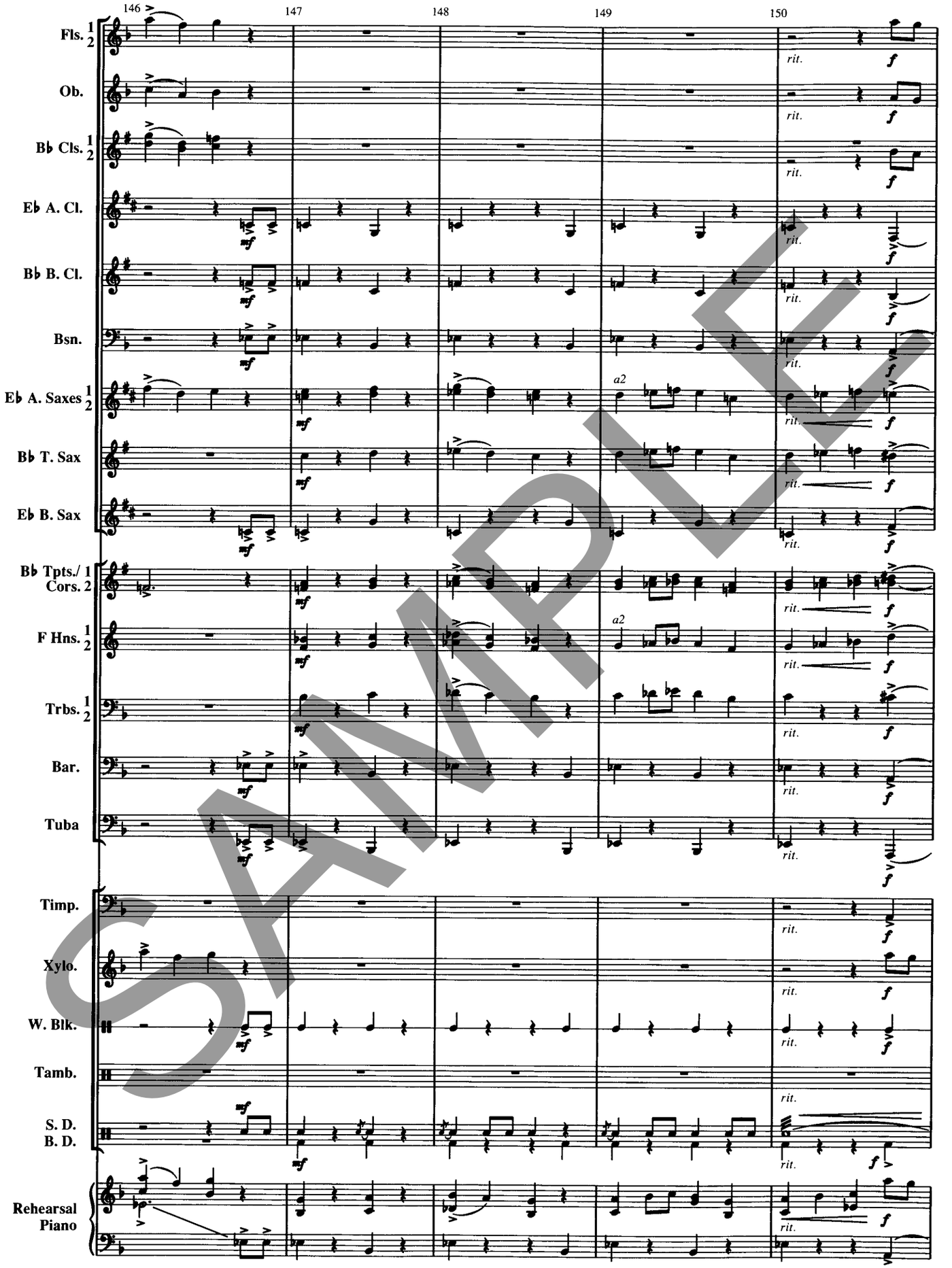
SAMPLE


135
136
137
138
139
140
Fls. 1 2
Ob.
B♭ Cls. 1 2
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
end cue
f marcato
a2
B♭ T. Sax
E♭ B. Sax
B♭ Tpts./ 1 Cors. 2
F Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Xylo.
W. Blk.
Tamb.
S. D.
B. D.
Timp. cue
Rehearsal Piano

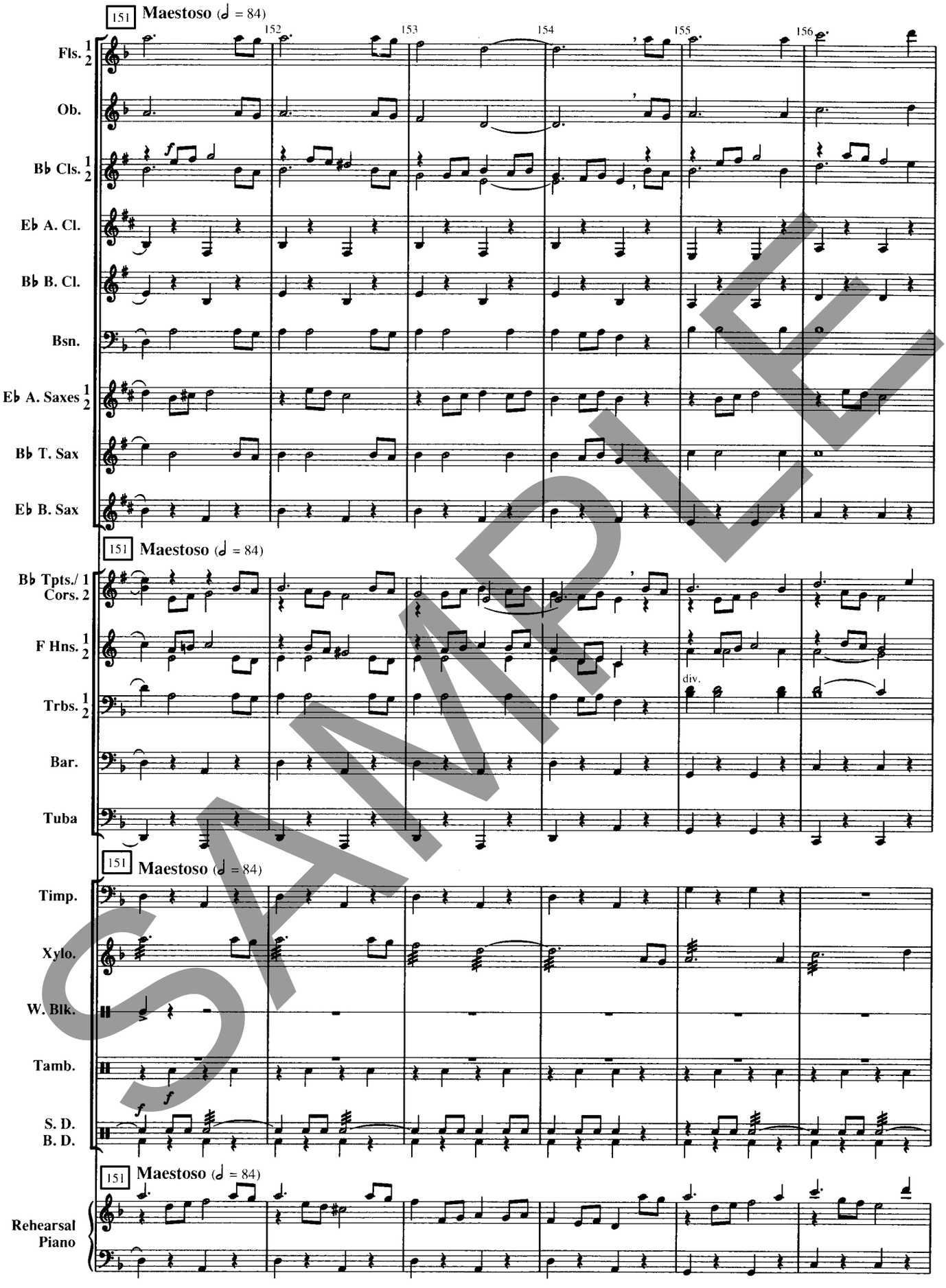
SAMPLE


141
142
143
144
145
Fls. 1 2
Ob.
B♭ Cls. 1 2
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
a2
f
B♭ Tpts./ 1 Cors. 2
F Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Change B♭ to D, F to A
Timp.
Xylo.
W. Blk.
Tamb.
S. D.
B. D.
end cue
Rehearsal Piano

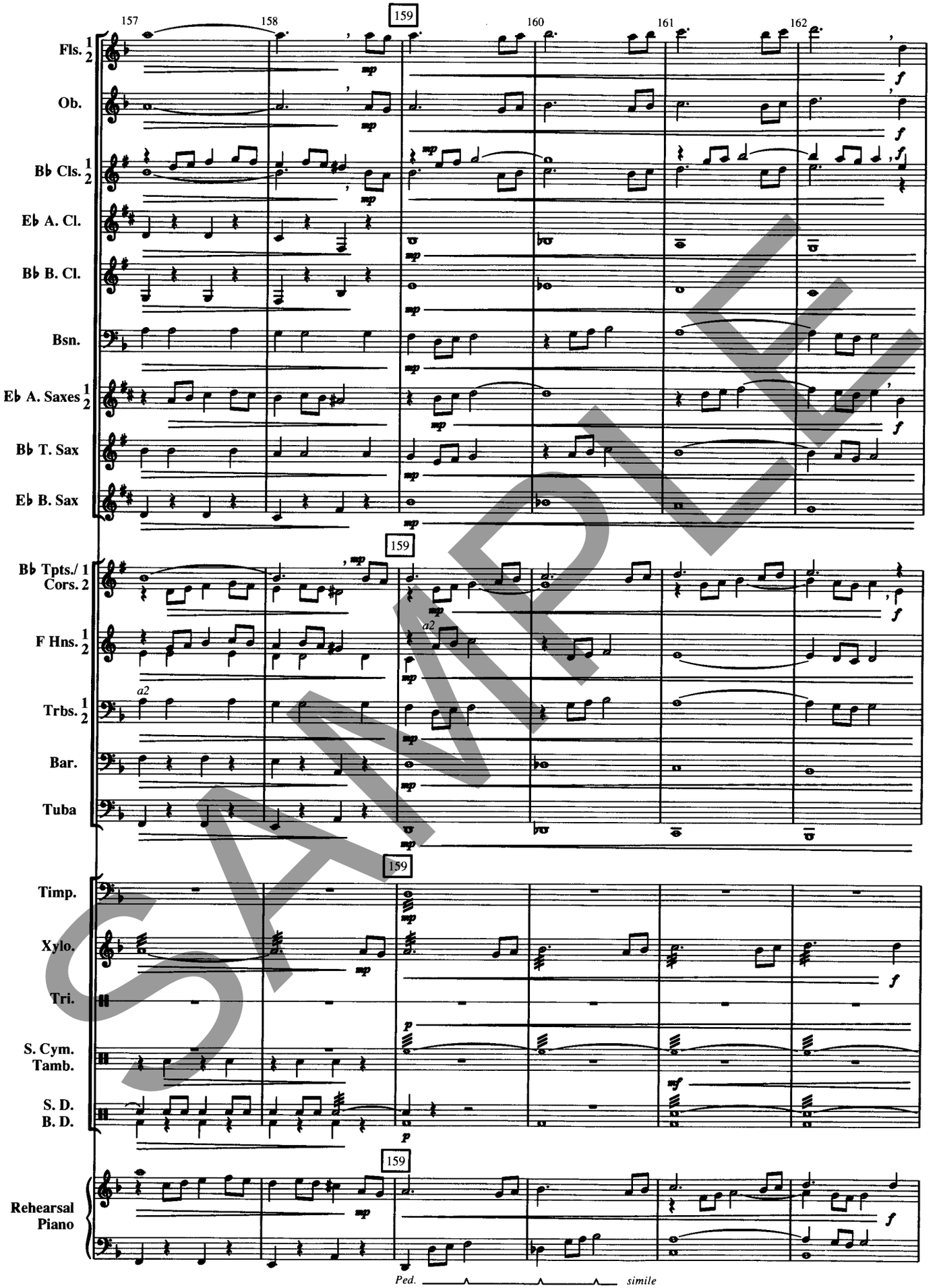
SAMPLE


146
147
148
149
150
Fls. 1 2
Ob.
B♭ Cls. 1 2
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
B♭ Tpts./ Cors. 1 2
F Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Xylo.
W. Blk.
Tamb.
S. D.
B. D.
Rehearsal Piano
mf
a2
rit.
f

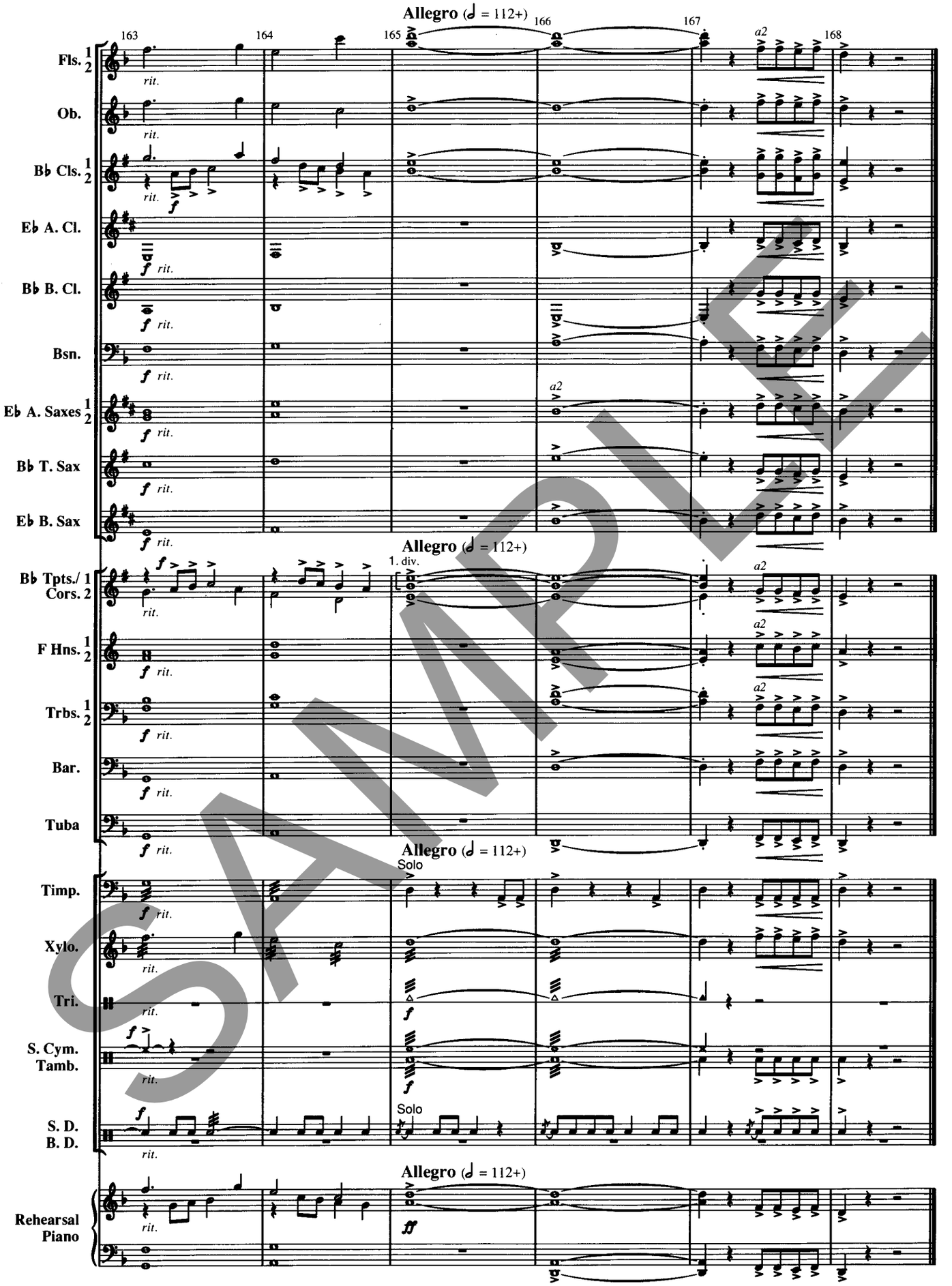
SAMPLE


151 Maestoso (♩ = 84)
152
153
154
155
156
Fls. 1 2
Ob.
B♭ Cls. 1 2
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
151 Maestoso (♩ = 84)
B♭ Tpts./ Cors. 1 2
F Hns. 1 2
Trbs. 1 2
div.
Bar.
Tuba
151 Maestoso (♩ = 84)
Timp.
Xylo.
W. Blk.
Tamb.
S. D.
B. D.
151 Maestoso (♩ = 84)
Rehearsal Piano

SAMPLE


157
158
159
160
161
162
Fls. 1 2
Ob.
B♭ Cls. 1 2
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
B♭ Tpts./ 1 Cors. 2
F Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Timp.
Xylo.
Tri.
S. Cym. Tamb.
S. D. B. D.
Rehearsal Piano
a2
Ped.
simile

SAMPLE


Allegro (♩ = 112+)
163
164
165
166
167
a2
168
Fls. 1 2
Ob.
B♭ Cls. 1 2
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
rit.
f
Allegro (♩ = 112+)
1. div.
B♭ Tpts./ Cors. 1 2
F Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Allegro (♩ = 112+)
Solo
Timp.
Xylo.
Tri.
S. Cym. Tamb.
S. D. B. D.
Allegro (♩ = 112+)
Rehearsal Piano
ff

SAMPLE