

# This Triumphant Sign

*Fantasy on "Crucifer"*



Michael Shun

# Instrumentation

Piccolo  
Flute 1  
Flute 2  
Oboe  
Bassoon  
Clarinet in Bb 1  
Clarinet in Bb 2  
Clarinet in Bb 3  
Bb Bass Clarinet  
Bb Soprano Saxophone  
Eb Alto Saxophone 1  
Eb Alto Saxophone 2  
Bb Tenor Saxophone  
Eb Baritone Saxophone

Trumpet in Bb 1  
Trumpet in Bb 2  
Horn in F  
Trombone 1  
Trombone 2  
Euphonium  
Tuba

Timpani (4)

Percussion 1: Snare drum, Brake drum, Gong

Percussion 2: 4 Toms (hard felt sticks), Vibraphone (4-mallet, medium-hard mallets),  
Crotales (2 octaves)

Percussion 3: Marimba (4+1/3 octaves, 4-mallet, soft mallets), Glockenspiel,  
Suspended and China cymbals (yarn mallets, sticks)

Percussion 4: Chimes, Bass drum (general/legato mallets, articulate mallets),  
Temple Blocks

## *About the Piece*

"This Triumphant Sign" is a fantasy written for the College of the Holy Cross Concert Band. Ideas for the piece first came to mind upon a visit to the College's Joyce Comtemplative Center in West Boylston, Massachusetts. The Contemplative Center features a chapel with a large glass crucifix suspended from the ceiling glass and windows which give a view of the sunrise over the Wachusett Reservoir. Given this beautiful imagery I thought it would be fitting to take the hymn tune "Crucifer" (better known on campus as "Lift High the Cross") to capture these impressions of light and dark in a musical setting.

"This Triumphant Sign" would not be possible without the support of my parents and Holy Cross' Summer Research Program and Music Department. Special thanks go to faculty advisor Professor Matthew Jaskot, Director of Bands Dr. Steven Riley, and musical colleagues Rebecca Beaulieu and Emily Vogelsperger, as well as the entire Holy Cross Concert Band. Thank you for your insight and trust in me to partake in this bold musical endeavor.

**MJS**  
**073117**

## Performance Notes:

-The percussion instruments should be organized in such a way that will facilitate quick and easy movement during rests, especially for Percussion 3 and 4. Percussion 1 should have the snare and brake drum set up as close together as possible for an easy switch from one playing surface to the other.

-The *poco a poco rallentando* begins at measure 113, and the tempo should slow approximately six beats per bar to reach the target tempo at rehearsal 125.s

Lift High the Cross (CRUCIFER)

Words: George W. Kitchin, rev. Michael R. Newbolt

Music: Sydney H Nicholson

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# This Triumphant Sign

## Fantasy on "Crucifer"

Michael Shun

Score in C

Dark, Static  $\text{♩} = 72$

The score is for a full orchestra and percussion. The key signature is C major (one flat, Bb). The tempo is marked 'Dark, Static' with a quarter note equal to 72 beats per minute. The score is divided into measures 1-4, 5-8, 9-12, and 13-16. The woodwind section includes Piccolo, Flute 1 & 2, Oboe, Clarinet in Bb 1, 2, & 3, Bass Clarinet in Bb, and Bassoon. The brass section includes Trumpet in Bb 1 & 2, Horn in F, Trombone 1 & 2, Euphonium, and Tuba. The percussion section includes Timpani, Percussion 1 (vibraphone: no motor), Percussion 2 (Marimba, soft mallets), and Percussion 3 (open, ripple rolls, open up roll, as before). Dynamics range from *pp* to *mf*. Performance instructions include *sim.*, *solo*, *mp*, *n*, *subito p*, and *mf*. The score features complex rhythmic patterns, including a 6/8 section in measures 9-12 and a 3/8 section in measures 13-16.

This page of a musical score covers measures 8 through 14. The instruments listed on the left are Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Soprano Saxophone (Sop. Sax.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bari. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), Tuba (Tba.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Percussion 4 (Perc. 4). The score is written in 4/4 time with a key signature of two flats. It features various dynamic markings such as *p*, *mf*, *f*, *mp*, *n*, *sfz*, and *sub. p*. Performance instructions include *solo* for the saxophones and *tutti* for the brass. A key signature change from B-flat to A-flat is indicated in the Timpani part at measure 14. The woodwinds and strings play melodic lines with dynamic swells, while the percussion provides rhythmic accompaniment.

17

Picc. Fl. 1 Fl. 2 Ob. Cl. 1 Cl. 2 Cl. 3 B. Cl. Bsn. Sop. Sax. A. Sax. 1 A. Sax. 2 T. Sax. Bari. Sax. Tpt. 1 Tpt. 2 Hn. Tbn. 1 Tbn. 2 Euph. Tba. Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4

mp f mp f mp f n n mf n mf n mf n mf n mp mp n

A<sup>b</sup> to B<sup>b</sup>, G to F

Ped. mp To Glock.

23

Picc. *mp* *tr*

Fl. 1 *mp* *tr*

Fl. 2 *mp* *tr*

Ob. *mp*

Cl. 1 *mp* *tr*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. *mp*

Bsn. *mp*

Sop. Sax. *mp*

A. Sax. 1 *n* *mf*

A. Sax. 2 *n* *mf*

T. Sax. *mp*

Bari. Sax. *mp*

Tpt. 1 *p* *mf* *solo*

Tpt. 2 *p* *mf* *solo*

Hn. *p* *mf* *solo*

Tbn. 1 *p* *mf* *solo*

Tbn. 2 *p* *mf* *solo*

Euph. *p* *mf* *solo*

Tba. *p* *mf* *solo*

Timp. *p* *mf* *solo*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *mp*

Perc. 4 *mp*

Glockenspiel

27

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *f*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mp* *f*

Bsn. *f*

Sop. Sax. *mf* *f* *solo* *tutti*

A. Sax. 1 *mf* *f*

A. Sax. 2 *f*

T. Sax. *p*

Bari. Sax. *p*

Tpt. 1 *p* *solo* *mp* *f*

Tpt. 2 *p* *f*

Hn. *f*

Tbn. 1 *mf*

Tbn. 2 *mf*

Euph. *mf*

Tba. *mf*

Timp. *mf*

Perc. 1 *light pedaling*

Perc. 2 *mp* *f*

Perc. 3 *mf*

Perc. 4

32 **a tempo**

**accel.**

Picc. *p* *f* *mf* *f* *mp* *f*  
 Fl. 1 *f* *p* *f* *p* *mf*  
 Fl. 2 *f* *p* *f* *p* *mf*  
 Ob. *f* *p* *f* *p* *mf*  
 Cl. 1 *f* *mf* *p* *mf*  
 Cl. 2 *f* *p* *f* *p* *mf*  
 Cl. 3 *f* *p* *f* *p*  
 B. Cl. *p* *f* *p* *mf* *p*  
 Bsn. *p* *f* *p* *mf*  
 Sop. Sax. *p* *mf* *p* *mf*  
 A. Sax. 1 *p* *mf* *mf* *mp*  
 A. Sax. 2 *mf* *p* *mf* *mp*  
 T. Sax. *p* *f* *p* *mf*  
 Bari. Sax. *p* *f* *p* *mf*  
 Tpt. 1 *tutti* *p* *mf*  
 Tpt. 2 *tutti* *p* *mf*  
 Hn. *p* *f* *tutti* *p* *mf* *p*  
 Tbn. 1 *p* *mf* *p* *mf* *p*  
 Tbn. 2 *f* *mf* *n* *mf* *p*  
 Euph. *p* *f* *p* *mf*  
 Tba. *p* *f* *p* *mf*  
 Timp. *f* *p* *fp* *mf* *n* *mf*  
 Perc. 1 *f*  
 Perc. 2 *f*  
 Perc. 3 *f*  
 Perc. 4 *f*

To Suspended Cymbal, yarn mallets  
 To B. D.  
 Bass Drum



Picc.

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

Sop. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*mf*

*p*

*mf*

*mp*

*mf*

*p*

*mf*

This page of a musical score, numbered 45, contains parts for various instruments. The woodwind section includes Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Soprano Saxophone (Sop. Sax.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bari. Sax.). The brass section includes Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Percussion 4 (Perc. 4). The score features dynamic markings such as *mf*, *f*, and *p*, and includes performance instructions like "To Glock." and "Glockenspiel".

53

52

Picc. *f* *mf* *mf*

Fl. 1 *f* *mf* *mf*

Fl. 2 *f* *mf*

Ob. *f* *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *p* *mf*

Bsn. *mf*

Sop. Sax. *mf* *f*

A. Sax. 1 *mf* *f*

A. Sax. 2 *mf*

T. Sax. *mf* *f*

Bari. Sax. *mf* *f*

Tpt. 1 *f* *mf* *f*

Tpt. 2 *f* *mf* *f*

Hn. *f* *mf* *mf*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Euph. *mf*

Tba. *mf*

Timp. *p* *f* *mf*

Perc. 1 *mf*

Perc. 2 *mf* *f* To Cym.

Perc. 3 *mf*

Perc. 4 *mf*

**Maestoso** ♩=78

58

*stagger*

Picc. *p* *f* *f*

Fl. 1 *p* *f* *f*

Fl. 2 *p* *f* *f*

Ob. *n* *f* *f*

Cl. 1 *stagger* *p* *f* *mf*

Cl. 2 *n* *f* *mf*

Cl. 3 *n* *f* *mf*

B. Cl. *stagger* *n* *f* *mf*

Bsn. *stagger* *p* *f* *sub. p*

Sop. Sax. *stagger* *p* *f* *sub. p*

A. Sax. 1 *stagger* *p* *f* *mf*

A. Sax. 2 *stagger* *p* *f* *f*

T. Sax. *stagger* *p* *f* *f*

Bari. Sax. *n* *f* *f* *sub. p*

Tpt. 1 *p* *ff* *sub. p*

Tpt. 2 *n* *ff* *sub. p*

Hn. *p* *ff* *sub. p*

Tbn. 1 *p* *ff* *sub. p*

Tbn. 2 *p* *ff* *sub. p*

Euph. *p* *ff* *sub. p*

Tba. *p* *ff* *sub. p*

Timp. *ff* *sub. p*

Perc. 1 *ff* *f* *mf* *fp*

Perc. 2 *ff* *f* *mf* *fp*

Perc. 3 *n* *ff* *p* *ff*

Perc. 4 *ff* *fp*

Sus. Cymbal *n* *ff* *p* *ff*

64

Picc.

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

Sop. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

To Tom-t.

*mp* *f* *mf* *ff* *p* *n* *fp*

Ominous ♩=144

70

Picc. —

Fl. 1 *mf* *mf* *p* *f p*

Fl. 2 *p* *mf* *sub. p* *mf* *p* *fp*

Ob. *p* *mf* *sub. p* *mp* *p*

Cl. 1 *p*

Cl. 2 *tr*

Cl. 3 *tr*

B. Cl. *mf* *mf* *p*

Bsn. *mp* *p*

Sop. Sax. *mf* *mp*

A. Sax. 1 *mp sempre* *pp*

A. Sax. 2 *mp sempre* *pp*

T. Sax. *p* *mp sempre* *pp*

Bari. Sax. *p*

Tpt. 1 *p* *mf* *n* *p* *ff*

Tpt. 2 *mf* *p* *ff*

Hn. *p* *mp* *p* *ff*

Tbn. 1 *mf* *mf* *mp* *p* *ff*

Tbn. 2 *mp* *p* *ff*

Euph. *p* *p* *ff*

Tba. *mp* *p* *ff*

Timp. *mf* *sfz* *p* *G* → *A* *f* *ff*

Perc. 1 *p* *ff* + Brake drum

Perc. 2 *ff*

Perc. 3 *pp* *ff* to articulate mallets

Perc. 4 *p* *ff*

78

Picc. *mf*

Fl. 1 *f*

Fl. 2 *f* *mf*

Ob. *mp* *f* *p* *f* *mp*

Cl. 1 *mf* *f* *p* *f* *mp*

Cl. 2 *p* *f* *mp* *f* *p* *f* *mp*

Cl. 3 *p* *f* *mp* *f* *p* *f*

B. Cl. *n* *mp* *f* *p* *f* *p* *f*

Bsn. *f* *p* *f* *p* *f* *mp*

Sop. Sax. *f* *p* *f* *p* *f* *mp*

A. Sax. 1 *f* *p* *f* *p* *f* *mp*

A. Sax. 2 *f* *p* *f* *p* *f* *mp*

T. Sax. *f* *p* *f* *p* *f* *mp*

Bari. Sax. *f* *p* *f* *p* *f* *mp*

Tpt. 1 *p* *f* *p*

Tpt. 2 *p* *f* *p*

Hn. *p* *f*

Tbn. 1

Tbn. 2

Euph. *f* *p*

Tba. *f* *p*

Timp. *mf* *fp* *f*

Perc. 1 Brake drum *mf*

Perc. 2 Tom-toms, felt sticks *p* *f* *mp* *f* *mf*

Perc. 3 China Cymbal, sticks *p* *f* *mp* *f* *mp*

Perc. 4 *f* *p* *p* *f* *mf*

articulate, slight dampening *mp*

85

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Cl. 1

Cl. 2

Cl. 3 *mf*

B. Cl. *mf*

Bsn. *mf*

Sop. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. *mf*

Bari. Sax. *mf*

Tpt. 1 *f*

Tpt. 2 *f*

Hn. *mf* *f* *mf*

Tbn. 1 *f*

Tbn. 2 *mp* *f* *f*

Euph. *f*

Tba. *mp* *f* *mf*

Timp. *ff* *f* *ff*

Perc. 1 *mp* *ff* *mf* To Tam-tam Tam-tam Snare Drum/Brake Drum

Perc. 2 *ff* *f*

Perc. 3 *mp* *f* *pp* *f* *mp* *f* yarn mallets wood sticks

Perc. 4 *pp* *f* let ring. To T. Bl.

*f*



93

Picc.

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

Sop. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Temple Blocks

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

99

Picc. - - - - -

Fl. 1 - - - - -

Fl. 2 - - - - -

Ob. *f* - - - - - *mf* - - - - - *mf*

Cl. 1 - - - - -

Cl. 2 - - - - -

Cl. 3 *f* - - - - - *mf*

B. Cl. *f* - - - - - *mf*

Bsn. *f* - - - - - *mf*

Sop. Sax. - - - - -

A. Sax. 1 - - - - -

A. Sax. 2 - - - - -

T. Sax. - - - - -

Bari. Sax. - - - - - *mp*

Tpt. 1 - - - - - *p*

Tpt. 2 - - - - - *mp*

Hn. - - - - - *f*

Tbn. 1 - - - - -

Tbn. 2 - - - - -

Euph. - - - - -

Tba. *mf* - - - - - *mf*

Timp. - - - - -

Perc. 1 *mp* - - - - - *f*

Perc. 2 *mp* - - - - - *f*

Perc. 3 - - - - - *f*

Perc. 4 *mp* - - - - - *f*

104

Picc.

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

Sop. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

To B. D.

Bass Drum, articulate mallets

poco a poco rall. . . . .

109

**Instrument List:** Picc., Fl. 1, Fl. 2, Ob., Cl. 1, Cl. 2, Cl. 3, B. Cl., Bsn., Sop. Sax., A. Sax. 1, A. Sax. 2, T. Sax., Bari. Sax., Tpt. 1, Tpt. 2, Hn., Tbn. 1, Tbn. 2, Euph., Tba., Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4

**Dynamic Markings:** *f*, *fff*, *sfz*, *p*, *mf*, *mp*, *ff*, *fff*, *sfz*, *mp*, *mf*

**Performance Instructions:** *poco a poco rall.*, *To Croc.*, *To Cym. To Glock.*, *To Chim.*

**Harmonic/Structural Notes:** *G to A*

**Tempo/Character:** *poco a poco rall.*

**Score Description:** This page of a musical score, page 19, contains measures 109 through 111. The music is in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. The score is for a large orchestra, including woodwinds, brass, and percussion. The woodwinds (Flutes, Oboe, Clarinets, Bass Clarinet, Bassoon, Saxophones) and brass (Trumpets, Horns, Trombones, Euphonium, Tuba) sections are playing melodic lines with various dynamics and articulations. The percussion section includes Timpani, Crotales, Cymbals, Glockenspiel, and Chimes. The score features a gradual deceleration marked 'poco a poco rall.'. Dynamic markings range from fortissimo (fff) to piano (p). There are also performance instructions such as 'To Croc.', 'To Cym. To Glock.', and 'To Chim.'. A harmonic change from G to A is noted. The page number 111 is prominently displayed in a box at the top center.

This page of a musical score, numbered 118, contains measures 118 through 121. The score is arranged in a standard orchestral layout with staves for various instruments. The woodwind section includes Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, Fl. 2), Oboe (Ob.), Clarinets 1, 2, and 3 (Cl. 1, Cl. 2, Cl. 3), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Soprano Saxophone (Sop. Sax.), Alto Saxophones 1 and 2 (A. Sax. 1, A. Sax. 2), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bari. Sax.). The brass section includes Trumpets 1 and 2 (Tpt. 1, Tpt. 2), Horns (Hn.), Trombones 1 and 2 (Tbn. 1, Tbn. 2), Euphonium (Euph.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), three Percussion 1 (Perc. 1, Perc. 2, Perc. 3) parts, and Percussion 4 (Perc. 4). The score features dynamic markings such as *mp*, *p*, *pp*, *mf*, and *n*, along with phrasing slurs and crescendo/decrescendo hairpins. The key signature has two flats, and the time signature is 4/4. The percussion parts include a timpani roll and crotales.

# 125 Calming Stillness

$\text{♩} = 72$

**125**

Picc. *stagger*

Fl. 1 *mp* *stagger* *p* *mf* *p*

Fl. 2 *mp* *n* *mp* *p*

Ob. *n* *mp*

Cl. 1 *pp* *mp*

Cl. 2 *pp* *mp*

Cl. 3 *pp* *mp*

B. Cl. *pp* *mp*

Bsn. *p*

Sop. Sax. *mp*

A. Sax. 1 *mp*

A. Sax. 2 *mp*

T. Sax. *mp*

Bari. Sax. *mp*

**131**

Tpt. 1 *p* *mp* *p*

Tpt. 2 *p* *mp* *p*

Hn. *pp* *mp*

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3 *p* *gently* *Chimes*

Perc. 4 *p*

132

The score is organized into two systems:

- System 1 (Woodwinds & Saxophones):** Piccolo, Flute 1 & 2, Oboe, Clarinet 1 & 2, Bass Clarinet, Bassoon, Soprano Saxophone, Alto Saxophones 1 & 2, Tenor Saxophone, and Baritone Saxophone.
- System 2 (Brass & Percussion):** Trumpets 1 & 2, Horns, Trombones 1 & 2, Euphonium, Tuba, Tympani, and four different Percussion parts.

Key musical features include:

- Flute 1:** A solo starting at measure 135, marked *mp* and *solo, distant*.
- Clarinet 1 & 2:** Soft (*p*) entries at measure 134, with the first clarinet having a *solo, distant* section starting at measure 137.
- Soprano Saxophone:** A *pp* (pianissimo) entry at measure 134, transitioning to *mp* by measure 135.
- Horn:** A long, sustained note at measure 134 marked *p*.
- Percussion 3:** A melodic line starting at measure 134, marked *mf* (mezzo-forte).
- Percussion 4:** A rhythmic accompaniment starting at measure 134, marked *mp* (mezzo-piano).

139 **Maestoso** ♩ = 78

This page of an orchestral score contains measures 139 through 143. The music is marked **Maestoso** with a tempo of ♩ = 78. The instrumentation includes Piccolo, Flutes 1 and 2, Oboe, Clarinets 1, 2, and 3, Bass Clarinet, Bassoon, Soprano, Alto, and Tenor Saxophones, Baritone Saxophone, Trumpets 1 and 2, Horns, Trombones 1 and 2, Euphonium, Tuba, Timpani, and four Percussion parts. The score features a variety of dynamics, including *f*, *ff*, *fz*, *fp*, and *pp*. The woodwind section has prominent parts with triplets and slurs. The brass section provides harmonic support with sustained notes and rhythmic patterns. The percussion includes a tam-tam and various rhythmic figures. The Piccolo and Flutes 1 and 2 have melodic lines with trills and slurs. The Oboe and Clarinets play rhythmic patterns with triplets. The Bass Clarinet and Bassoon have sustained notes. The Saxophones have sustained notes with dynamics. The Trumpets and Trombones have rhythmic patterns. The Euphonium and Tuba have sustained notes. The Timpani has a rhythmic pattern. The Percussion includes a tam-tam and various rhythmic figures.



144

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. *mp*

Bsn. *f*

Sop. Sax. *mp*

A. Sax. 1 *mp*

A. Sax. 2 *mp*

T. Sax. *mp*

Bari. Sax. *mp*

Tpt. 1 *mf*

Tpt. 2 *mf*

Hn. *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Euph. *mf*

Tba. *mf*

Timp. *f*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

This page of a musical score, marked with rehearsal number 149, contains 25 measures of music. The score is for a large ensemble and includes the following parts:

- Picc.** (Piccolo): Treble clef, 4/4 time. Starts with a forte (*f*) dynamic. Measures 1-2 are quarter notes, followed by a half note in measure 3. Measures 4-6 feature sixteenth-note patterns with slurs and accents. Measure 7 has a fermata.
- Fl. 1, Fl. 2, Cl. 1, Cl. 2, Cl. 3** (Flutes and Clarinets): Treble clef, 4/4 time. Flutes 1 and 2 play sixteenth-note patterns with slurs and accents. Clarinets 1 and 2 play similar patterns. Clarinet 3 has a melodic line with slurs and accents. All parts start with a forte (*f*) dynamic.
- Ob.** (Oboe): Treble clef, 4/4 time. Starts with a forte (*f*) dynamic. Measures 1-2 are quarter notes, followed by a half note in measure 3. Measures 4-6 have a melodic line with slurs and accents. Measure 7 has a fermata.
- B. Cl.** (Bass Clarinet): Bass clef, 4/4 time. Starts with a forte (*f*) dynamic. Measures 1-2 are quarter notes, followed by a half note in measure 3. Measures 4-6 have a melodic line with slurs and accents. Measure 7 has a fermata.
- Bsn.** (Bassoon): Bass clef, 4/4 time. Starts with a forte (*f*) dynamic. Measures 1-2 are quarter notes, followed by a half note in measure 3. Measures 4-6 have a melodic line with slurs and accents. Measure 7 has a fermata.
- Sop. Sax., A. Sax. 1, A. Sax. 2, T. Sax., Bari. Sax.** (Saxophones): Treble and Bass clefs, 4/4 time. Saxophones 1 and 2 play sixteenth-note patterns with slurs and accents. Tenor and Baritone saxophones play quarter notes with slurs and accents. All parts start with a forte (*f*) dynamic.
- Tpt. 1, Tpt. 2, Hn.** (Trumpets and Horns): Treble clef, 4/4 time. Trumpets 1 and 2 play quarter notes with slurs and accents. Horns play quarter notes with slurs and accents. All parts start with a forte (*f*) dynamic.
- Tbn. 1, Tbn. 2, Euph., Tba.** (Trombones, Euphonium, and Tuba): Bass clef, 4/4 time. Trombones 1 and 2 play quarter notes with slurs and accents. Euphonium and Tuba play quarter notes with slurs and accents. All parts start with a forte (*f*) dynamic.
- Timp.** (Timpani): Bass clef, 4/4 time. Starts with a forte (*f*) dynamic. Measures 1-2 are quarter notes, followed by a half note in measure 3. Measures 4-6 have a melodic line with slurs and accents. Measure 7 has a fermata.
- Perc. 1, Perc. 2, Perc. 3, Perc. 4** (Percussion): Percussion clef, 4/4 time. Percussion 1 plays a half note with a forte (*f*) dynamic. Percussion 2, 3, and 4 play quarter notes with slurs and accents.

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Picc. *ff* *fff*

Fl. 1 *ff* *fff*

Fl. 2 *ff* *fff*

Ob. *ff* *fff*

Cl. 1 *ff* *fff*

Cl. 2 *ff* *fff*

Cl. 3 *ff* *fff*

B. Cl. *ff* *fff*

Bsn. *ff* *fff*

Sop. Sax. *f* *ff* *fff*

A. Sax. 1 *f* *ff* *fff*

A. Sax. 2 *f* *ff* *fff*

T. Sax. *f* *ff* *fff*

Bari. Sax. *ff* *fff*

Tpt. 1 *ff* *fff*

Tpt. 2 *ff* *fff*

Hn. *ff* *fff*

Tbn. 1 *ff* *fff*

Tbn. 2 *ff* *fff*

Euph. *ff* *fff*

Tba. *ff* *fff*

Timp. *fp* *ff* *mf* *fff*

Perc. 1 *p* *fff*

Perc. 2 *f* *fff*

Perc. 3 *f* *fff*

Perc. 4 *f* *fff*