

To Kenneth Tse and The University of Iowa Saxophone Ensemble

CYRUS THE GREAT

Persian March

Conductor Score
115-4251-00

KARL L. KING (1891 - 1971)
arranged for saxophone ensemble by Kevin Kastens

For reference only.

Not for sale.

© 1921 C. L. Barnhouse Co. ; renewed 1949

This arrangement © 2013 C. L. Barnhouse Co. (SESAC), P. O. Box 680, Oskaloosa, IA 52577

International Copyright Secured. All Rights Reserved. Printed in U. S. A.

Warning! This composition is protected by copyright law. To copy or reproduce it by any means is an infringement of the copyright law.

Eb Sop. S. Sx. 1 S. Sx. 2 A. Sx. 1 A. Sx. 2 A. Sx. 3 A. Sx. 4

T. Sx. 1 T. Sx. 2

B. Sx. Bs. Sax.

mf

mf

mf

mf

mf

mf

mf

f

f

Not valid for performance.

11

Eb Sop.

S. Sx. 1

S. Sx. 2

A. Sx. 1

A. Sx. 2

A. Sx. 3

A. Sx. 4

T. Sx. 1

T. Sx. 2

B. Sx.

Bs. Sax.

Eb Sop.

S. Sx. 1

S. Sx. 2

A. Sx. 1

A. Sx. 2

A. Sx. 3

A. Sx. 4

T. Sx. 1

T. Sx. 2

B. Sx.

Bs. Sax.

Not Valid for Performance.

Eb Sop.

S. Sx. 1

S. Sx. 2

A. Sx. 1

A. Sx. 2

A. Sx. 3

A. Sx. 4

T. Sx. 1

T. Sx. 2

B. Sx.

Bs. Sax.

For reference only.
Not valid for performance.

1

2

Eb Sop.

S. Sx. 1

S. Sx. 2

A. Sx. 1

A. Sx. 2

A. Sx. 3

A. Sx. 4

T. Sx. 1

T. Sx. 2

B. Sx.

Bs. Sax.

31 TRIO

Eb Sop.

p

Eb Sopranino

S. Sx. 1

A. Sx. 1

p

S. Sx. 2

A. Sx. 2

p

A. Sx. 3

p

A. Sx. 4

p

T. Sx. 1

p

T. Sx. 2

p

B. Sx.

p

Bs. Sax.

p

For reference only.
Not valid for performance.

Eb Sop.

S. Sx. 1

S. Sx. 2

A. Sx. 1

A. Sx. 2

A. Sx. 3

A. Sx. 4

T. Sx. 1

T. Sx. 2

B. Sx.

Bs. Sax.

47

The musical score page 47 consists of ten staves, each representing a different instrument or voice part. The parts are:

- Eb Sop.
- S. Sx. 1
- S. Sx. 2
- A. Sx. 1
- A. Sx. 2
- A. Sx. 3
- A. Sx. 4
- T. Sx. 1
- T. Sx. 2
- B. Sx.
- Bs. Sax.

The music is in common time (indicated by a 'C') and features a key signature of one flat (B-flat). Measure 47 begins with a dynamic of **f**. The parts play various patterns of eighth and sixteenth notes, with some sustained notes and grace notes. Measure 48 starts with a dynamic of **sfp**, followed by **f**. Measures 49 and 50 continue with similar patterns and dynamics, including **sfp** and **f**. Measure 51 concludes with a dynamic of **f**.

For reference only. Not valid for performance.

Eb Sop.

S. Sx. 1

S. Sx. 2

A. Sx. 1

A. Sx. 2

A. Sx. 3

A. Sx. 4

T. Sx. 1

T. Sx. 2

B. Sx.

Bs. Sax.

Not valid for performance.

Eb Sop.

S. Sx. 1

S. Sx. 2

A. Sx. 1

A. Sx. 2

A. Sx. 3

A. Sx. 4

T. Sx. 1

T. Sx. 2

B. Sx.

Bs. Sax.

Not valid for performance.

Eb Sop.

S. Sx. 1

S. Sx. 2

A. Sx. 1

A. Sx. 2

A. Sx. 3

A. Sx. 4

T. Sx. 1

T. Sx. 2

B. Sx.

Bs. Sax.

63

Eb Sop. S. Sx. 1 S. Sx. 2

mf - ff

A. Sx. 1 A. Sx. 2 A. Sx. 3 A. Sx. 4

mf - ff

T. Sx. 1 T. Sx. 2

mf - ff

B. Sx.

mf - ff

Bs. Sax.

mf - ff

Not valid for performance.

Eb Sop.

S. Sx. 1

S. Sx. 2

A. Sx. 1

A. Sx. 2

A. Sx. 3

A. Sx. 4

T. Sx. 1

T. Sx. 2

B. Sx.

Bs. Sax.

Eb Sop.

S. Sx. 1

S. Sx. 2

A. Sx. 1

A. Sx. 2

A. Sx. 3

A. Sx. 4

T. Sx. 1

T. Sx. 2

B. Sx.

Bs. Sax.

Eb Sop.

S. Sx. 1

S. Sx. 2

A. Sx. 1

A. Sx. 2

A. Sx. 3

A. Sx. 4

T. Sx. 1

T. Sx. 2

B. Sx.

Bs. Sax.