

James Barnes

SECOND SYMPHONY

Op. 44

INSTRUMENTATION

1-FULL SCORE
 1-1st PICCOLO
 1-2nd PICCOLO, doubling 2nd Flute
 1-3rd PICCOLO, doubling 3rd Flute
 3-1st FLUTE
 2-2nd FLUTE
 2-3rd FLUTE
 1-1st OBOE
 1-2nd OBOE
 1-ENGLISH HORN
 4-1st CLARINET in Bb
 4-2nd CLARINET in Bb
 4-3rd CLARINET in Bb
 2-BASS CLARINET in Bb
 1-CONTRA ALTO CLARINET in Eb
 1-CONTRA BASS CLARINET in Bb
 (not shown in score; may be used in place Double Bassoon)
 1-1st BASSOON
 1-2nd BASSOON
 1-DOUBLE BASSOON & 3rd BASSOON (one player)
 2-1st ALTO SAXOPHONE in Eb
 2-2nd ALTO SAXOPHONE in Eb
 2-TENOR SAXOPHONE in Bb
 1-BARITONE SAXOPHONE in Eb

Grade 5

Duration:

Approx. 22 Minutes

Mvmt. I: 7 and 1/4 Minutes;

Mvmt. II: 8 Minutes;

Mvmt. III: 6 and 1/2 Minutes

2-1st TRUMPET in Bb
 2-2nd TRUMPET in Bb
 2-3rd TRUMPET in Bb
 2-4th TRUMPET in Bb
 1-1st HORN in F
 1-2nd HORN in F
 1-3rd HORN in F
 1-4th HORN in F
 2-1st TROMBONE
 2-2nd TROMBONE
 2-BASS TROMBONE
 2-EUPHONIUM in Treble Clef
 3-EUPHONIUM in Bass Clef
 4-TUBAS
 1-DOUBLE BASS
 1-HARP
 1-ACOUSTIC PIANO and ELECTRIC PIANO (or Celesta)
 1-TIMPANI
 1-1st PERCUSSION: Bells, Xylophone, Vibraphone, Chimes, Crash
 Cymbals, Tambourine, Vibraslap, Triangle
 1-2nd PERCUSSION: Chimes, Bells, Vibraphone, Xylophone, Snare
 Drum, Deep Tenor Drum, Bell Tree, Tambourine, Triangle
 1-3rd PERCUSSION: Vibraphone, Crash & Suspended Cymbals,
 Snare, Field, and Tenor Drums, Bell Tree, Small Roto-toms,
 Temple Blocks, Sleigh Bells
 1-4th PERCUSSION: Crash & Suspended Cymbals, Triangle, Tam-
 tam, Tambourine, Sleigh Bells, Chimes, Castanets
 1-5th PERCUSSION: Bass Drum, Police Whistle, Tambourine, Sand
 Blocks

SUPPLEMENTAL EUROPEAN PARTS (sold separately)

1-1st HORN in Eb
 1-2nd HORN in Eb
 1-3rd HORN in Eb
 1-4th HORN in Eb

1-1st TROMBONE in Bb (Treble Clef)
 1-2nd TROMBONE in Bb (Treble Clef)
 1-3rd TROMBONE in Bb (Treble Clef)
 2-TUBA in Eb (Treble Clef)
 2-TUBA in Bb (Treble Clef)



Program Note

Completed in the summer of 1981, James Barnes' *Second Symphony*, opus 44 was premiered by the University of Kansas Symphonic Band on 28 February, 1982 with Robert E. Foster conducting. In December 1982, this work was presented the Niel K. Kjos Memorial Award for the most significant contribution to wind band music. The following are the composer's own notes and reflections on his *Second Symphony*:

The first movement of the symphony "Elegia" is in sonata form. Its first theme, which is rather somber and reflective, even somewhat pensive, is immediately introduced by low woodwinds and tubas. The second theme, first played by the solo oboe, introduces a more cynical, sinister mood, so that the consequent development becomes a lively dialogue, at times even a struggle, between these two contrasting ideas. After all the strife and drama of the development section, the first movement ends in a tranquil mood, perhaps giving one the feeling that, in this instance, "good" has triumphed over "evil."

The second movement, entitled "Variazioni Interrotte" (or "Interrupted Variations") is a superimposition of several symphonic forms and concepts. Although the movement begins as a set of variations on an original theme (introduced by the solo oboe), it also possesses the character of a scherzo. The central portion of the movement (the "interruption") separates these two scherzos, which are also variations on each other in mirror fashion. After composing the theme for the variations, I kept thinking that this little tune reminded me of some very old melody, and I finally realized that the theme did indeed contain characteristics of the old Gregorian chant *Veni Emmanuel*, often sung in church's during advent to the words "O come, o come Emmanuel." The middle portion of this movement, then becomes a setting of this melody in stylistic variations, beginning with solo flute and harp. The flute and harp are then joined by bass clarinet and bassoon, with the piccolo playing the tune at the perfect fifth, similar to primitive organum. The bridge portion is scored for the clarinet choir in a harmonization reminiscent of a Bach chorale. The melody is then repeated by the full brass section in a more modern harmonic setting. A short transition featuring solo bassoon and percussion leads to a return of the scherzo-variations, building to the dramatic climax at the end of the seventh variation. After a lengthy *diminuendo*, a somewhat "dazed" solo bassoon provides the transition to the reprise of the original oboe theme. The movement concludes on a ponderous, rather disgruntled chord.

The third movement, "Finale," is precisely that: a classic symphonic finale in sonata form. The first theme (which uses the same four notes as the first theme of the "Elegia") is immediately declared in a powerful unison of the horns and euphoniums. Multiple entries of this short melody propel the exposition before a series of serene, dreamy parallel chords introduce the second theme in the flutes. Several repetitions of the second theme follow, carrying the work to the beginning of the development section, heralded by the low woodwinds, tubas, percussion and piano. Horns and trombones in highly dissonant harmony drive powerfully to the first climax of this section,

when suddenly a very light texture introduces a solo baritone saxophone, beginning a fughetta which introduces the remaining members of the saxophone section followed by solo bassoons and the members of the clarinet section in similar fashion. Solo timpani and soft brass reintroduce the driving mood as the development builds in power in volume preparing for the triumphant recapitulation; scampering woodwinds permeate this section as muted horns followed by trumpets present inverted, fanfare-like statements of the principal theme. Following the recapitulation of the first theme, the composer employs the second theme for the coda as the symphony ends in a final, dramatic, colorful outburst - the sort of pure musical energy that can only be produced by the modern symphonic band.

The *Second Symphony* has long been an active entry in Southern Music Company's rental catalog, so much so that it was recently decided that it should be made available to the public in print. The symphony has been twice recorded by professional wind bands: once by the Osaka Municipal Symphonic Band (Toshiba-EMI, Yoshihiro Kimura conducting) and also by the Tokyo Kosei Wind Orchestra, with the composer conducting. Both CD's are commercially available.

About the Composer

Professor **James Barnes**, a member of both the History and Theory-Composition faculties at the University of Kansas, teaches orchestration, arranging and composition courses, and wind band history and repertoire courses. At KU, he served as an Assistant, and later, as Associate Director of Bands for 27 years.

His numerous publications for concert band and orchestra are extensively performed in the United States, Europe and the Pacific Basin. His works have been performed at Tanglewood, Boston Symphony Hall, Lincoln Center, Carnegie Hall and the Kennedy Center in Washington, DC.

Barnes has twice received the coveted American Bandmasters Association Ostwald Award for outstanding contemporary wind band music. He has been the recipient of numerous ASCAP Awards for composers of serious music, the Kappa Kappa Psi Distinguished Service to Music Medal, the Bohumil Makovsky Award for Outstanding College Band Conductors, along with numerous other honors and grants. He has recorded three commercial compact discs of his music with the world famous Tokyo Kosei Wind Orchestra. More recently, he completed a CD of his works with the Koninklijke Militaire Kapel (The Queen's Royal Military Band) in Holland. He has also been commissioned to compose works for all five of the major military bands in Washington, DC. A recent CD by the United States Air Force Band features his *Third Symphony*.

Mr. Barnes has traveled extensively as a guest composer, conductor, and lecturer throughout the United States, Europe, Australia, Japan and Taiwan. He is a member of the American Society of Composers, Authors, and Publishers (ASCAP), the American Bandmasters Association and numerous other professional organizations and societies. Since 1984, his music has been published exclusively by Southern Music.

7

Piccolo

Flutes
1/2/3

Oboes
1/2

English
Horn

Bassoons
1/2

Double
Bassoon

C
L
A
R
I
N
E
T
S

1
B $\flat$
2/3

B $\flat$
Bass

E $\flat$
Contra
Alto

E $\flat$
Altos
1/2

B $\flat$
Tenor

E $\flat$
Baritone

1/2
Trumpets
in B $\flat$
3/4

1/2
Horns in F
3/4

Trombones
1/2/Bass

Euphoniums

Tubas

Double
Bass

Harp

Acoustic &
Electric Piano
(or Celesta)

Timpani

1. Bells

2. Chimes

3. Suspended
Cymbal

4. Crash
Cymbals

5. Bass Drum

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14

Picc.

Flutes
1/2/3

Oboes

E. Hn.

Bsns.

D. Bsns.

C
L
A
R
I
N
E
T
S

1

2

3

Bass

C.A.

S
A
X
E
S

Altos

Tenor

Bari

Trpts.
1/2/3/4

1/2

Horns

3/4

simile

simile

Trombs.
1/2/Bass

Euphs.

Tubas

D. Bs.

Harp

19 *molto crescendo poco a poco*

21

Picc.

Flutes 1/2/3

Oboes

E. Hn.

Bsns.

D. Bsns.

C L A R I N E T S

1

2

3

Bass

C.A.

S A X O P H O N E S

Altos

Tenor

Bari

1/2

Trpts.

3/4

1/2

Horns

3/4

Trombs. 1/2/Bass

Euphs.

Tubas

D. Bs.

Harp

Timp.

p

mf

mf

mf

unis.

p

mf legato

sfzp

sfzp

sfzp

27

Picc. *ff* *cresc.* *un.* *tenuto* *ff* *dim.* *p*

Flutes 1/2/3 *1st, 2nd* *3rd* *un.* *ff* *dim.* *p*

Oboes *un.* *f* *ff* *dim.* *p*

E. Hn. *ff* *dim.* *p*

Bsns. *div.* *ff* *dim.* *p*

D. Bsns. *ff* *dim.* *p*

C L A R I N E T S 1 *un.* *ff* *dim.* *p*

2/3 *un.* *ff* *dim.* *p*

Bass *ff* *dim.* *p*

C.A. *ff* *dim.* *p*

S A X O P H O N E S Altos *ff* *dim.* *p*

Tenor *ff* *dim.* *p*

Bari *ff* *dim.* *p*

27

1/2 Trpts. *ff* *tenuto* *add straight mutes* *ff* *dim.* *mp*

3/4 *ff* *add straight mutes* *ff* *dim.* *p*

Horns 1/2/3/4 *ff* *dim.* *add straight mutes* *ff* *dim.* *p*

Trombs. 1/2/Bass *ff* *dim.* *add straight mutes* *ff* *dim.* *p*

Euphs. *ff* *dim.* *p*

Tubas *ff* *dim.* *p*

D. Bs. *ff* *dim.* *p*

Harp *ff solo* *gliss.* *dim.* *p*

Electric Piano (or Celesta) *ff* *dim.* *p*

Timp. *ff* *dim.* *p*

1. Bells *ff* *dim.* *p*

2. Chimes *rawhide hammers* *ff* *dim.* *p*

3. S. Cym. *to Vibes* *ff* *dim.* *p*

4. Cr. Cym. *to Triangle* *ff* *dim.* *p*

5. Bs. Dr. *ff* *dim.* *p*

pp *cresc.*

33

Picc.

1 *solo*
Flutes *mf*

2/3

Oboes

E. Hn.

Bsns.

D. Bsn.

C L A R I N E T S

1 *solo*
2 *one player*
3 *one player*

Bass

C.A.

S A X E S

Altos *1st solo*
Tenor *mp*

Bari

33

1/2
Trpts.

3/4

1/2
Horns

3/4

Trombs.
1/2/Bass

Euphs.

Tubas

D. Bs.

Harp

Electric
Piano
(or Celesta)

(8va)

1. Bells

2. Chimes

3. Vibes

4. Trgl. *p*

p

to Tam-tam

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45

Picc.

Flutes
1/2/3

Oboes

E. Hn.

Bsns.

D. Bsns.

C L A R I N E T S

1

2

3

Bass

C.A.

S A X E S

Altos

Tenor

Bari

49

Trpts.
1/2/3/4

1/2
Horns

3/4

1/2
Trombs.

Bass

Euphs.

One
Tubas

Others

D. Bs.

Acoustic
Piano

1. Xylo.

5. Bs. Dr.

S574

50

Picc.

Flutes
1/2/3

Oboes

E. Hn.

Bsns.

D. Bsns.

C
L
A
R
I
N
E
Bass
S
C.A.

S
A
X
T
E
S
Bari

Trpts.
1/2/3/4

1/2
Horns
3/4

Trombs.
1/2/Bass

Euphs.

One
Tubas
Others

D. Bs.

Acoustic
Piano

1. Xylo.

5. Bs. Dr.

S574

to Crash Cymbals

[illegible]

62

Picc.

1/2

Flutes

3

Oboes

Bsns.

D. Bsns.

C

L

A

R

I

N

E

T

S

1

2

3

Bass

C.A.

S

A

X

E

S

Altos

Tenor

Bari

1/2

Trpts.

3/4

1/2

Horns

3/4

1/2

Trombs.

Bass

Euphs.

Tubas

D. Bs.

Acoustic Piano

2. Chimes

3. S. Cym.

4. T-tam.

5. Bs. Dr.

simile

lv.

S574

69 *rit.* **70**

Picc. 1 *mp dim.* *p*

FLUTES 2 *mp dim.* *p*

3 *mp dim.* *p*

Oboes *mp*

E. Hn. *mp*

Bsns. *1st solo*

D. Bsns. *p*

CLARINETS 1 *dim.* *p* *solo one player* *mf*

2 *dim.* *p*

3 *dim.* *p*

Bass *mp*

C.A. *mp*

SALES 1 *dim.* *mp*

Tenor *dim.* *mp*

Bari *p*

70 *1st solo (muted)* *2nd: pull mutes* *pull mutes*

1/2 Trpts. *dim.* *p*

3/4 *dim.* *p*

Horns 1/2/3/4 *pull mutes*

Trombs. 1/2/Bass *pull mutes*

Euphs. *2nd solo player* *(1st solo player tacet)*

Tubas *others* *mp*

D. Bs. *mp*

Harp *dim.* *p*

Acoustic Piano *p* *(pizz.)*

Timp. *p*

3. S. Cym. *mp dim.* *p l.v.*

4. T-tam. *pp*

5. Bs. Dr. *mp dim.* *pp*

73 *rit.* **75** *a tempo primo* (♩ = 76 - 80)

Picc. Flutes 1/2/3 Oboes E. Hn. Bsns. D. Bsns.

CLARINET 1 2 3 Bass C.A. Sax Alto Tenor Bari

Trpts. 1/2 3/4 Horns 1/2/3/4 Trombs. 1/2 Bass Euphs. One Tubas Others D. Bs. 1. Vibes

Clarinet and Sax breathe where necessary (stagger breathing) all players

mf 3 *dim.* *p*

p lushly *p* lushly *p* lushly *p* lushly *dim.* *p* *sim.*

dim. *p* lushly *p* lushly *dim.* *p* lushly *pull mute*

(open) *p* lushly *sim.* *p* lushly *sim.* *mf* cantabile *mf* *p* lushly unis. *sim.* *dim.* *p* lushly *sim.* *4 soft yarn mallets non arp.* *sim.* *p* (Reo.)

78 **80**

Picc.

Flutes 1/2/3

Oboes

E. Hn.

Bsns.

D. Bsns.

C L A R I N E T S
1

2

3

Bass

C.A.

S A X O P H O N E S
Altos

Tenor

Bari

1/2 Trpts.

3/4

Horns 1/2/3/4

1/2 Trombs.

Bass

Euphs.

Tubas

D. Bs.

1. Vibes

80

all players unis.

84

Picc.

Flutes 1/2/3

Oboes

E. Hn.

Bsns.

D. Bsns.

C L A R I N E T S

1

2

3

Bass

C.A.

S Altos

A Tenor

E Bari

1/2

Trpts.

3/4

Horns 1/2/3/4

1/2

Trombs.

Bass

Euphs.

Tubas

D. Bs.

Acoustic Piano

1. Vibes

S574

87 *crescendo poco a poco*

f

f

div.

1st div.

div.

unis.

mf

ped. tremolo

sim.

sempre con pedale

93 **95** *più animato* (♩ = 88 - 92)

Picc. *dim.* *mf dim.* *p*

Flutes 1/2/3 *dim.* *mf dim.* *p*

Oboes *dim.* *mf dim.* *p*

E. Hn. *dim.* *mf dim.* *p*

Bsns. *dim.* *mf* *f* *sol*

D. Bsns. *dim.* *mf*

C L A R I N E T S

1 *dim.* *mf dim.* *p*

2 *dim.* *mf dim.* *p*

3 *dim.* *mf dim.* *p*

Bass C.A. *dim.* *mf dim.*

S Altos *dim.* *mf dim.* *1st solo* *f*

X Tenor *dim.* *mf dim.* *solo* *mf* *f*

S Bari *dim.* *mf dim.*

1/2 Trpts. *dim.* *mf dim.* *p* *add straight mutes*

3/4 *dim.* *mf dim.* *p* *add straight mutes*

1/2 Horns *mf dim.* *p*

3/4 *mf dim.* *p*

1/2 Trombs. *dim.* *mf dim.* *p* *add straight mutes*

Bass *dim.* *mf dim.* *p*

Euphs. *dim.* *mf dim.* *p*

Tubas *dim.* *mf dim.* *p*

D. Bs. *dim.* *mf dim.* *pizz.* *p* *sim.*

Harp *f dim.* *p* *sim.*

Acoustic Piano *dim.* *mf dim.* *p* *sim.*

Timp. *f dim.* *p* *sim.*

1. Vibes *dim.* *mf* *to Triangle*

2. Bells *dim.* *mf*

4. T-tam. *L.v.* *p*

5. Bs. Dr. *dim.* *mp* *pp* *L.v.*

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S574

107 109

Picc. *mf*

1 *all players* *mf* *dim.*

Flutes 2/3 *mf* *dim.* *mp* *unis.*

Oboes *mf* *dim.* *mp* *unis.*

E. Hn. *mf* *dim.* *mp* *unis.*

Bsns. *mp*

D. Bsns. *mp*

C L A R I N E T S

1 *dim.* *p*

2 *dim.* *p*

3 *dim.* *p*

Bass *dim.* *mf* *one player*

C.A. *dim.*

S Altos *dim.* *p* *sim.*

X Tenor *dim.* *p* *sim.*

S Bari *dim.* *p* *sim.*

Trpts. 1/2 *dim.* *st. mutes* *unis.* *st. mutes* *mf*

3/4 *st. mutes* *mf*

Horns 1/2 *one player* *mp* *solo* *3rd* *dim.* *stopped* *2nd: pull mute* *p*

3/4 *st. mutes* *2nd: div.* *1st: div.* *unis.*

Trombs. 1/2 *mp* *dim.* *mf* *st. mutes* *mf*

Bass *dim.* *mp*

Euphs. *mp*

Tubas *dim.* *mp*

D. Bs. *mp*

Harp *mp*

Acoustic Piano *p*

1. Vibes *pp* *sempre con pedale*

111

Picc.

1

Flutes

2/3

Oboes

E. Hn.

Bsns.

D. Bsns.

C L A R I N E T S

1

2

3

Bass

C.A.

S A X E S

Altos

Tenor

Bari

1/2

Trpts.

3/4

1/2

Horns

3/4

T R O M B O N E S

1

2

Bass

Euphs.

Tubas

D. Bs.

Acoustic Piano

1. Vibes

(con pedale)

119

Picc. *ff*

Flutes 1/2/3 *ff*

Oboes *ff*

E. Hn. *ff*

Bsns. *ff*

D. Bsns. *ff*

C L A R I N E T S

1 *ff*

2/3 *ff*

Bass *ff*

C.A. *ff*

S Altos *ff*

A Tenor *ff*

E Bari *ff*

S

119

1/2 *f* *cresc.*

3/4 *f* *cresc.*

Horns

1/2 *f* *cresc.*

3/4 *f* *cresc.*

Trombs.

1 *f* *cresc.*

2/Bass *f* *cresc.*

Euphs. *f* *cresc.*

Tubas *f* *cresc.*

D. Bs. *f* *cresc.*

Harpist tune

Acoustic Piano

Timp. *f* *cresc.*

1. Vibes *ff*

2. Trgl. *ff*

3. S. Cym. *mf* *molto crescendo poco a poco*

4. T-tam. *mf* *cresc.*

5. Bs. Dr. *mf* *cresc.*

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125

crescendo

Picc.

Flutes 1/2/3

Oboes

E. Hn.

Bsns.

D. Bsns.

C L A R I N E T S

1

2/3

Bass

C.A.

S A X O P H O N E S

Altos

Tenor

Bari

crescendo

1/2

Trpts.

3/4

1/2

Horns

3/4

1

Trombs.

2/Bass

Euphs.

Tubas

D. Bs.

Acoustic Piano

Timp.

1. Bells

2. Deep Tenor Drum

3. Fld. Dr.

4. Cr. Cym.

5. Bs. Dr.

f cresc.

f cresc.

Picc. 1
Flutes 2/3
Oboes
E. Hn.
Bsns.
D. Bsns.
C L A R I N E T S 1 2/3
Bass
C.A.
S A L T O S
X T E N O R
S B A R I
130
Trpts. 2nd: div. 1/2 3/4
Horns 1/2 3/4
Trombs. 1/2 Bass
Euphs.
Tubas
D. Bs.
Harp
Acoustic Piano 15w 8w
Timp.
1. Bells
2. T. Dr.
3. Fld. Dr.
4. Cr. Cym.
5. Bs. Dr.

(15TH)-----

*allargando***138** *tranquillo* (♩ = 76 - 80)

FLUTES 1, 2, 3

Oboes

E. Hn.

Bsns.

D. Bsns.

CLARINETS 1, 2, 3

Bass

SAXOPHONES C.A.

ALTOS

TENOR

BARI

TRPES. 1/2, 3/4

HORNS 1/2, 3/4

TROMBS. 1/2, Bass

EUPHS.

TUBAS

D. BS.

HARP

TIMP.

3. Fld. Dr.

5. Bs. Dr.

p, *mp*, *dim.*, *pp*, *ppp*, *unis.*, *pizz.*, *Gt.*, *to S. Cym.*

138

S574

146

Picc.

Flutes 1/2/3

Oboes

E. Hn.

Bsns.

D. Bsns.

C L A R I N E T S

1

2

3

Bass

C.A.

S A X E S

Altos

Tenor

Bari

1/2

Trpts.

3/4

1st

1/2

Horns

3/4

1/2

Trombs.

Bass

Euphs.

Tubas

D. Bs.

Harp

1. Vibes

322

149 **150**

Picc. *cresc.* *sf* *mp* *mp*

Flutes 1/2/3 *cresc.* *sf* *mp* *mp*

Oboes *cresc.* *sf* *mp* *mp*

E. Hn. *cresc.* *sf* *mp* *mp*

Bsns. *cresc.* *sf* *mp* *mp*

D. Bsns. *cresc.* *sf* *mp* *mp*

C L A R I N E Bass C.A. *cresc.* *sf* *mp* *mp*

S A X E S *cresc.* *sf* *mp* *mp*

1/2 Trpts. *cresc.* *sf* *mp* *mp*

3/4 *cresc.* *sf* *mp* *mp*

1st 1/2 Horns *cresc.* *sf* *mp* *mp*

3/4 *cresc.* *sf* *mp* *mp*

2nd *cresc.* *sf* *mp* *mp*

1/2 Trombs. *cresc.* *sf* *mp* *mp*

Bass *cresc.* *sf* *mp* *mp*

Euphs. *cresc.* *sf* *mp* *mp*

Tubas *cresc.* *sf* *mp* *mp*

D. Bs. *cresc.* *sf* *mp* *mp*

Harp *cresc.* *sf* *mp* *mp*

Timp. *cresc.* *sf* *mp* *mp*

1. Vibes *cresc.* *sf* *mp* *mp*

3. S. Cym. *cresc.* *sf* *mp* *mp*

to Bells

p cresc. poco a poco

153

Picc.

Flutes
1/2/3

Oboes

E. Hn.

Bsns.

D. Bsns.

C L
A
R
I
N
E
T
S

1

2

3

Bass

C.A.

S
A
X
E
S

Altos

Tenor

Bari

1/2

Trpts.

3/4

1/2

Horns

3/4

1/2

Trombs.

Bass

Euphs.

Tubas

D. Bs.

Harp &
Acoustic
Piano

Timp.

1. Bells

2. Chimes

3. S. Cym.

4. T-tam.

5. Bs. Dr.

S574

S574

172

Picc.

1/2
Flutes

3

Oboes

E. Hn.

Bsns. *1st solo* *mp*

D. Bsns.

C L A R I N E T S

1

2

3

Bass

C.A.

S A X O P H O N E S

Altos

Tenor

Bari

1/2
Trpts.

3/4

1/2
Horns

3/4

1/2
Trombs.

Bass

Euphs.

Tubas

D. Bs.

Harp

Timp.

1. Bells

unis. *p*

S574

181

182

Picc.

1/2
Flutes

3

Oboes

E. Hn.

Bsns.

D. Bsn.

C
L
A
R
I
N
E
T
S
C.A.

1

2

3

Bass

S
A
X
E
S
Altos

Tenor

Bari

1/2
Trpts.

3/4

1st

Horns

1/2

3/4

Trombs.

Bass

Euphs.

Tubas

D. Bs.

Harp

Electric
Piano
(or Celesta)

Timp.

1. Bells

2. Vibes

3. S. Cym.

4. T-tam.

5. Bs. Dr.

to 3rd Bassoon

div.

open

all players

one player

others

L.v.

Trgl.

pp

II. Variazioni Interrotte

43

Andantino semplice (♩=92-96)

Piccolo

Flutes 1/2/3

Oboes 1/2
1st
mf sensitivo

English Horn

Bassoons 1/2/3

C L A R I N E T S
Solo
solo
mf sensitivo
1
2
3
Bass
Contra Alto

S A X E S
Altos 1/2
one player on each part
mp sensitivo
one player
Tenor
mp sensitivo
Baritone

Trumpets in B♭ 1/2 3/4

Horns in F 1/2 3/4
mp sensitivo
mp sensitivo

Trombones 1/2 Bass
mp sensitivo
mp sensitivo

Euphoniums

Tubas

Double Bass

Harp

Electric & Acoustic Piano (or Celesta)

Timpani

1. Vibes

2. Snare Drum

3. Roto-toms (small)

4. Crash Cymbals

5. Bass Drum

6 *rit.* **9** *a tempo*

Picc.

Flutes
1/2/3

Oboes
1st
mp

E. Hn.

Bsns.
1/2/3

C
Solo
warmly *mp*
mp

L
1
warmly *mp*
div.

A
2
warmly *mp*
div.

R
3
warmly *mp*
div.

I
Bass
warmly *mp*

N
C.A.
warmly *mp*

E
S
Alto
mp
one player on each part
mp
(one player)

X
Tenor
mp

E
Bari
mp

S
9

1/2
Trpts.
3/4

1/2
Horns
3/4

1/2
Trombs.
Bass
mp warmly
mp warmly

Euphs.

Tubas
warmly *mp*

D. Bs.
mp warmly

Harp
mf
l. v.

1. Vibes
no fan
mp
l. v.

[illegible]

17 Variation 1 - *Allegretto comodo* (♩=116-120)

16

Picc.

Flutes 1/2/3 *mp* warmly

Oboes

E. Hn.

Bsns. 1/2/3 warmly *mp*

C L A R I N E T S

1 *mp*

2 *mp*

3 *mp* div.

Bass *mp*

C.A.

S A X O P H O N E S

Altos

Tenor

Bari

17

T R U M P E T S

1 open *ff*

2 open *ff*

3/4 open unis. *ff*

Horns

1/2 *ff*

3/4 *ff*

Trombs.

Bass

Euphs. warmly *mp*

Tubas warmly *mp*

D. Bs. pizz. *mp*

Harp *mp*

1. Vibes *mp* l.v.

2. Sn. Dr. *ff*

3. R.-Toms *ff* to Temple Blocks

S574

S574

S574

29

Picc.

Flutes 1/2/3

Oboes

E. Hn.

1

Bsns.

2/3

C L A R I N E T S

1

2

3

Bass

C.A.

S A X E S

Altos

Tenor

Bari

pull mutes

1

2

3/4

Horns

1/2

3/4

T R O M B O N E S

1

2

Bass

Euphs.

Tubas

D. Bs.

Timp.

1. Trgl.

2. Chimes

3. Sn. Dr.

4. Tamb.

5. Bs. Dr.

P. Whistle

S574

mf

f

unis.

mf

Triangle

32 34

Picc. *ff*

1 *ff*

Flutes *ff* one 2nd Fl. and one 3rd Fl. change to Piccolos

2/3 *ff*

Oboes *ff*

E. Hn. *ff*

1 *ff*

Bsns. *ff*

2/3 *ff*

C L A R I N E T S

1 *ff*

2 *ff*

3 *ff*

Bass C.A. *ff*

S A X O P H O N E S

Altos *ff*

Tenor *ff*

Bari *ff*

1 *ff* 34 Bell Tones *ff*

2 *ff* Bell Tones *ff*

3/4 *ff* Bell Tones *ff*

Horns *ff* *unis.* *ff*

1/2 *ff* *unis.* *ff*

3/4 *ff* *ff*

Trombs. *ff* Bell Tones *ff*

Bass *ff* *div.* Bell Tones *ff*

Euphs. *ff* one player

Tubas *ff* others

D. Bs. *ff*

Timp. *ff*

1. Trgl. *ff* to Vibraphone

2. Chimes *ff* *2da*

3. Sn. Dr. *ff*

4. Tamb. *ff* to Cr. Cymbs.

5. Bs. Dr. *ff* Police Whistle *ff* (off on cue)

P. Whistle *ff* Bs. Dr.

36

Picc.

Flutes
1/2/3

Oboes

E. Hn.

1
Bsns.
2/3

C
L
A
R
I
N
E
T
S

1
2
3

Bass

C.A.

S
A
X
E
S

Altos

Tenor

Bari

1/2

Trpts.
3/4

1/2

Horns
3/4

1/2

Trombs.
Bass

Euphs.

Tubas

D. Bs.

Timp.

1. Vibes

2. Chimes

3. Sn. Dr.

4. Cr. Cym.

5. Bs. Dr.

unis.

ff

solo

f

to Tambourine

to Susp. Cymb.

S574

41

39

Picc.

Flutes 1/2/3

Oboes

E. Hn.

1

Bsns. 2/3

C L A R I N E T S

1

2

3

Bass

C.A.

S A X E S

Altos

Tenor

Bari

1/2

Trpts. 3/4

1/2

Horns 3/4

1/2

Trombs. Bass

Euphs.

Tubas

D. Bs.

Timp.

1. Vibes

2. Tamb.

3. S. Cym.

4. Cr. Cym.

5. Bs. Dr.

S574

unis.

unis.

unis.

arco

ff secco

ff secco

to Sleigh Bells

accel.

44 Variation 2

(♩=126-132)

add three Piccolo players (one on each Flute part)

42

F
L
U
T
E
S

1

2

3

Oboes

E. Hn.

Bsns.

1

2/3

C
L
A
R
I
N
E

1

2

3

Bass

C.A.

S
A
L
T
O
S

Alto

Tenor

Bari

1/2

Trpts.

3/4

1/2

Horns

3/4

1/2

Trombs.

Bass

Euphs.

Tubas

D. Bs.

Timp.

3. S. Cym.

4. Sl. Bls.

44

add Harmon mutes

add Harmon mutes

stopped

stopped

add cup mutes

add cup mutes

one player
one player
others

pizz.

Sleigh Bells

46

F & 1
L P
U I 2
T C
E C
S S 3

Oboes

E. Hn.

1
Bsns. 2/3

C 1
L 2
A 3
R
I
N
E
Bass
T
S C.A.

S Altos
A
X Tenor
E
S Bari

1/2
Trpts. 3/4

1/2
Horns 3/4

1/2
Trombs. Bass

Euphs.

Tubas

D. Bs.

3. S. Cym.

4. Sl. Bls.

FLUTES & PICTURES 1 2 3

Oboes

E. Hn.

Bsns. 1 2/3

CLARINETS 1 2 3

Bass

C.A.

SAXOPHONES Alto Tenor Bari

Trpts. 1/2 3/4

Horns 1/2 3/4

Trombs. 1/2 Bass

Euphs.

Tubas

D. Bs.

3. S. Cym. wooden stick *secco*

4. Sl. Bls.

FLUTES & 1
PICO 2
CSCS 3

Oboes

E. Hn.

1
Bsns. 2/3

CLARINET 1
2
3

BASS C.A.

SAXES
Altos
Tenor
Bari

1/2
Trpts. 3/4

1/2
Horns 3/4

1/2
Trombs. Bass

Euphs.

Tubas

D. Bs.

3. S. Cym.

4. Sl. Bls.

The musical score for page 57 is arranged in a standard orchestral format. It begins with a large, faint watermark 'P' and 'S' across the center. The instruments are listed on the left, with their respective staves. The Flutes & Piccolo section has three staves, with the first staff starting at measure 51. The Oboes and English Horns have one staff each. The Bassoons have two staves, with the first staff starting at measure 51. The Clarinets have three staves, with the first staff starting at measure 51. The Bass and C.A. (Contrabass) have one staff each. The Saxophones (Alto, Tenor, Bari) have one staff each. The Trumpets have two staves, with the first staff starting at measure 51. The Horns have two staves, with the first staff starting at measure 51. The Trombones and Bass Trombone have one staff each. The Euphoniums and Tubas have one staff each. The Double Bass has one staff. The Percussion section includes three staves: 3. S. Cym. (3rd Snare Drum), 4. Sl. Bls. (4th Snare Drum), and a third staff for other percussion. The score includes musical notation with notes, rests, and dynamic markings. The first staff of the Flutes & Piccolo section starts at measure 51. The first staff of the Bassoons section starts at measure 51. The first staff of the Clarinets section starts at measure 51. The first staff of the Trumpets section starts at measure 51. The first staff of the Horns section starts at measure 51. The first staff of the Trombones section starts at measure 51. The first staff of the Euphoniums section starts at measure 51. The first staff of the Tubas section starts at measure 51. The first staff of the Double Bass section starts at measure 51. The first staff of the Percussion section starts at measure 51.

FLUTES 1 2 3

Oboes

E. Hn.

Bsns. 1 2/3

CLARINETS 1 2 3

Bass

C.A.

Alto

Tenor

Bari

53 Harmon mutes

Trpts. 1/2 3/4

Horns 1/2 3/4

Trombs. 1/2

Bass

Euphs.

Tubas

D. Bs.

Harp

2. Tamb.

3. S. Cym.

4. Sl. Bls.

to Cr. Cymbs.

pull mutes

pull mutes

pull mutes

pull mutes

mp

mp

to Bells

57

F & 1
L P 2
U I 3
T C
E C
S S

Oboes

E. Hn.

1
Bsns. 2/3

C 1
L 2
A 3
R
I
N
E
T
S

Bass

C.A.

S
A
X
E
S

Altos

Tenor

Bari

1/2
Trpts. 3/4

1/2
Horns 3/4

1/2
Trombs. Bass

Euphs.

Tubas

D. Bs.

Harp

1. Vibes

2. Bells

[illegible]

63

Picc. *p*

1
Flutes *p*

2/3 *p*

Oboes

E. Hn. *solo* *mf*

1 *solo* *mf*

Bsns. *p*

2/3 *p*

C L A R I N E T S

1 *p*

2 *p*

3 *p*

Bass *mp* *unis.*

C.A. *mp*

S A X E S

Altos

Tenor

Bari

1/2 Trpts.

3/4

1/2 Horns

3/4

1/2 Trombs.

Bass

Euphs. *p*

Tubas *p*

D. Bs. *p* *arco*

Acoustic Piano *p sost.*

Timp. *soft mallets-no fan* *to Triangle* *solo* *mp*

1. Vibes *p* *l. v.*

2. Bells *p* *l. v.*

69 Variation 3

68

3 Pics. *ff* *unis.*

Flutes 1/2/3 *ff* *unis.*

Oboes *ff* *unis.*

E. Hn. *ff* *unis.*

1 *dim.* *sub. f*

Bsns. *dim.* *sub. f*

2/3 *f*

C L A R I N E T S

1 *cresc. molto*

2 *cresc. molto*

3 *cresc. molto*

Bass *cresc.* *f*

S. C.A. *cresc.* *f*

S. Altos *ff* *unis.*

X Tenor *ff*

E Bari *f*

1/2 *open* *ff*

Trpts. *open* *unis.*

3/4 *ff* *unis.*

1/2 *ff*

Horns *ff*

3/4 *ff*

1/2 *open* *ff*

Trombs. *open* *ff*

Bass *ff*

Euphs. *f*

Tubas *ff* *unis.*

D. Bs. *f*

Acoustic Piano *f*

Timp. *f* *cresc.* *ff* *cresc.* *ff* *cresc.*

1. Trgl. *ff* *cresc.* *ff* *cresc.*

2. Bells *ff* *cresc.* *ff* *cresc.*

3. S. Cym. *f* *cresc.* *ff* *cresc.*

4. Cr. Cym. *f* *cresc.* *ff* *cresc.*

5. Bs. Dr. *f* *cresc.* *ff* *cresc.*

tune Eb to Eb

to Vibraphone

S574

78

3 Piccs.

Flutes 1/2/3

Oboes

E. Hn.

1 Bsns.

2/3

C L A R I N E T S

1

2

3

Bass

C.A.

S A L O N

Tenor

Bari

79

1/2 Trpts.

3/4

1/2 Horns

3/4

1/2 Trombs.

Bass

Euphs.

Tubas

D. Bs.

Acoustic Piano

Timp.

1. Vibes

2. Xylo.

3. Sn. Dr.

4. Cr. Cym.

5. Bs. Dr.

S574

hard mallets, no pedal

ff

ff

ff

to Chimes- hurry!

2nd & 3rd Piccolos return to Flutes

85

3 Piccs.

Flutes 1/2/3

Oboes

E. Hn.

Bsns. 1/2/3

C L A R I N E T S

1

2

3

Bass

C.A.

S A X E S

Altos

Tenor

Bari

1/2

Trpts.

3/4

1

2

Horns

3

4

1/2

Trombs.

Bass

Euphs.

Tubas

D. Bs.

Harp

Acoustic Piano

to Electric Piano (or Celesta)

on Suspended Cymbal

f cresc.

secco

to Timpani

to soft mallets

to Bells

to Cr. Cymbs.

5. Bs. Dr.

f cresc.

ff

f

mf

(stopped) +

(Echo) muted

(Echo) (stopped) +

(sounding 8va)

89

S574

103

99

Picc.

1

Flutes

2/3

Oboes

E. Hn.

Bsns. 1st 1/2/3

C L A R I N E T S

1

2

3

Bass

C.A.

S A X E S

Altos

Tenor

Bari

1/2

3/4

Tpts.

1

2

3

4

Horns

1/2

Trombs.

Bass

Euphs.

Tubas

D. Bs.

Harp

1. Vibes

4. Chimes

to Triangle

103

3. Cr. Cym.
S574

110

111 *un poco più mosso*

Picc.
 1
 Flutes
 2/3
 Oboes
 E. Hn.
 1
 Bsns.
 2/3
 C L A R I N E T S
 1
 2
 3
 Bass
 C.A.
 S A X O P H O N E S
 Altos
 Tenor
 Bari
 1/2
 Trpts.
 3/4
 1/2
 Horns
 3/4
 1/2
 Trombs.
 Bass
 Euphs.
 Tubas
 D. Bs.
 3. Cr. Cym.

111 *f smoothly* *unis.* *f smoothly* *unis.* *f smoothly* *unis.* *f smoothly* *f smoothly* *f smoothly* *f smoothly* *f* *L.v.*

[illegible]

S574

128 Variation 4*Allegretto* (♩=84-88)

silent *silent*

Picc. *silent*

1 *pp*

Flutes *pp*

2/3 *pp* one 2nd and one 3rd Flute to Piccolo

Oboes

E. Hn.

1 *mf*

Bsns. *mf*

2/3

C 1 *pp*

L 2 *pp*

A 3 *pp*

R Bass *pp*

I C.A. *pp*

N

E

T

S

S Altos *pp*

A Tenor *pp*

X Bari *pp*

E

S

128 *pp* add Harmon mutes

1/2

Trpts. *pp* add Harmon mutes

3/4

1/2 add mutes

Horns *pp* add mutes

3/4

1/2 add straight mutes

Trombs. *pp* add straight mutes

Bass

Euphs.

Tubas

D. Bs. *p*

Harp

Timp.

1. Trgl.

2. Bells

3. R.-Toms *mf* to Temple Blocks Temple Blocks

4. Cast.

5. Tamb.

138

Allegro 73

(♩ = ♩) (♩ = 126-132)

3 Piccs.

1
Flutes
2/3

Oboes

E. Hn.

1
Bsns.
2/3

two players

C L A R I N E T S

1
2
3

div.
Bass
mp

C.A.
mp

S A X O P H O N E S

1st
Alto
mf

Tenor
mf

Bari

138

1/2
Trpts.
3/4

1/2
Horns
3/4

1/2
Trombs.
Bass

Euphs.

Tubas

D. Bs.

pizz.
f

Electric
Piano
(or Celesta)

Timp.

1. Trgl.

2. Bells

3. R.-Toms

4. Cast.

5. Tamb.

mf

p cresc.

p cresc.

p cresc.

147

F & 1
L P
U I 2
T C
E C
S S 3

Oboes

E. Hn.

Bsns.
1/2/3

C
L
A
R
I
N
E
B
S

1 all players
2
3

Bass

C.A.

S
A
X
E
S

Altos

Tenor

Bari

147

1/2
Trpts.

3/4

1/2
Horns

3/4

1/2
Trombs.

Bass

Euphs.

Tubas

D. Bs.

Electric
Piano
(or Celesta)

8va

on Suspended Cymbal
scrape w/Trgl. beater *l. v.*

Timp.

1. Trgl.

2. Bells

3. R.-Toms

4. Cast.

5. Tamb.

sim. *l. v.* to Timpani

to Temple Blocks

Temple Blocks

to Sleigh Bells

f *mf* *p*

S574

S574

158

160

2nd & 3rd Piccolos return to Flutes

160 (Harmon mutes)

only half of section

(Harmon mutes)

only half of section

cup mutes

muted

muted

unis.

straight mutes

straight mutes

one player

all other players

pizz.

f

to Vibraphone

to Cr. Cymbs.

secco

sim.

164

Picc.

1
Flutes
2/3

Oboes

E. Hn.

Bsns.
1/2/3

C
L
A
R
I
N
E
Bass
T
S C.A.

S
A
X
T
S
Alto
Tenor
Bari

165 *p* pull all mutes

1
R
P
T
S

1/2
Horns
3/4

1/2
Trombs.
Bass

Euphs.

Tubas

D. Bs.

1. Vibes

2. Bells

4. S. Cym.

5. Sand. Bl.

mp *sea* *sim.*

rubber mallets

mf *mp*

slow fan, medium yarns

to Triangle

to Tam-tam

to Bass Drum

169

Picc.

1
Flutes

2/3

Oboes

E. Hn.

Bsns.
1/2/3

C
L
A
R
I
N
E
T
S

1
2
3

Bass

C.A.

S
A
X
E
S

Altos

Tenor

Bari

1/2
Trpts.

3/4

1/2
Horns

3/4

1/2
Trombs.

Bass

Euphs.

Tubas

D. Bs.

Acoustic
Piano

Timp.

1. Trgl.

2. Bells

3. Cr. Cym.

4. Tam-tam

5. Bs. Dr.

S574

177

Picc.

Flutes 1/2/3

Oboes

E. Hn.

Bsns. 1/2/3

C L A R I N E T S

1

2

3

Bass

C.A.

S Altos

X Tenor

E Bari

1/2 Trpts.

3/4

1/2 Horns

3/4

Trombs.

Bass

Euphs.

Tubas

D. Bs.

Harp

Acoustic Piano

Timp.

1. Trgl.

2. Bells

3. Cr. Cym.

4. Tam-tam

5. Bs. Dr.

sim.

sim.

ff

sim.

dim.

gliss.

ff

sim.

sim.

dim.

to Vibraphone

to Susp. Cymb. (hurry)

l. v.

dim.

180 *molto ritard.* **181** *a tempo primo* (♩=76-80) *rallentando* *calmo* (♩=72-76)

Picc. *tr^b*

Flutes 1/2/3 *f legato* *tr^b* *1st* *2nd, 3rd* *dim. poco a poco*

Oboes *f legato* *tr^b* *dim.*

E. Hn. *f legato* *tr^b* *dim.*

Bsns. 1/2/3 *1st solo* *mp*

C L A R I N E T S C.A. *f legato* *tr^b* *dim.*

S A L T O S *f legato* *tr^b* *dim.*

X E N O T E N O R *f legato* *tr^b* *dim.*

S B A R I *f legato* *tr^b* *dim.*

1/2 *dim.* *add cup mutes* *p*

Trpts. 3/4 *dim.* *add cup mutes* *p*

1/2 *dim.* *2nd solo* *p*

Horns 3/4 *dim.* *p*

1/2 *dim.* *p*

Trombs. Bass *dim.* *p*

Euphs. *dim.* *p*

Tubas *dim.* *p*

D. Bs. *dim.* *p*

Harp *f* *dim.* *p*

Acoustic Piano *f* *dim.* *p*

Timp. *dim.* *p*

3. S. Cym. *cresc.* *f* *L.v.* *dim.* *p*

4. Tam-tam *p* *f* *L.v.* *dim.* *p*

5. Bs. Dr. *cresc. molto* *f* *dim.* *p*

S574

190 *Ancora semplice* (♩=92-96)

Picc.

1
Flutes

2/3

one 2nd and one 3rd Flute to Piccolo

Oboes

E. Hn.

1
Bsns.

2/3

C Solo

L 1

A 2

R 3

I Bass

N C.A.

E

T

S

one player on each part

S Altos

A

X Tenor

E

S Bari

190

1/2 Trpts.

3/4

1/2 Horns

3/4

1/2 Trombs.

Bass

Euphs.

Tubas

D. Bs.

Harp

195 *rit.* *rit.* **198** *a tempo*

Picc.

Flutes
1/2/3

Oboes
1st
mp

E. Hn.

Bsns.
1/2/3

C
Solo

L
1

A
2

R
3

I
3

N
3

E
Bass

T
C.A.

S
Altos
mp
(one player on each part)

S
A
X
Tenor
mp
(one player)

S
Bari

198

1/2
Trpts.
3/4

1/2
Horns
3/4

1/2
Trombs.
Bass
mp warmly

Euphs.

Tubas
mp warmly

D. Bs.
mp warmly

Harp
mf
L. v.

1. Vibes
mp
no fan
L. v.

III. Finale

Allegro energico (♩ = ♩ = 126-132)

Piccolos 1/2
 1
 Flutes 2/3
 Oboes 1/2
 English Horn
 Bassoons 1/2
 Double Bassoon
 C 1
 L 2
 A 3
 R
 I
 N
 E B♭ Bass
 T E♭ Contra Alto
 S
 S E♭ Alto 1/2
 A 1/2
 X B♭ Tenor
 E
 S E♭ Baritone
 1/2
 Trumpets in B♭ 3/4
 1/2
 Horns in F 3/4
 1/2
 Trombones Bass
 Euphoniums
 Tubas
 Double Bass
 Timpani
 1. Triangle
 2. Bells
 3. Snare Drum
 4. Crash Cymbals
 5. Bass Drum

Musical score for the III. Finale, *Allegro energico* (♩ = ♩ = 126-132). The score is written for a large orchestra and includes various instruments and percussion. The key signature is one flat (B♭). The tempo is marked *Allegro energico* with a metronome marking of 126-132 beats per minute. The score features dynamic markings such as *f* (forte), *cresc.* (crescendo), *ff* (fortissimo), *unif.* (unison), and *div.* (divisi). The percussion section includes Triangle, Bells, Snare Drum, Crash Cymbals, and Bass Drum. The woodwind section includes Piccolos, Flutes, Oboes, English Horn, Bassoons, and Double Bassoon. The brass section includes Trumpets in B♭, Horns in F, Trombones, Euphoniums, and Tubas. The string section includes Violins (C, L, A, R, I, N, E), Viola (S), Cello (S), and Double Bass. The score is marked with a large "V" and "S" watermark.

S574

tr

Piccs. 14

1

Flutes 2/3

Oboes

E. Hn.

Bsns.

D. Bsns.

C L A R I N E T S

1

2

3

Bass

C.A.

S A X E S

Altos

Tenor

Bari

16

1

2

Trpts. 3

4

1/2

Horns 3/4

1/2

Trombs. Bass

Euphs.

Tubas

D. Bs.

Timp.

3. Sn. Dr.

5. Bs. Dr.

21

Piccs.

1

Flutes

2/3

Oboes

E. Hn.

Bsns.

D. Bsns.

C

L

A

R

I

N

E

Bass

S

C.A.

S

A

X

Tenor

S

Bari

23

1

2

Trpts.

3

4

1/2

Horns

3/4

1/2

Trombs.

Bass

Euphs.

Tubas

D. Bs.

Timp.

3. Sn. Dr.

5. Bs. Dr.

S574

S574

52

59 **60**

Piccs. 1

Flutes 2/3

Oboes *unis.*

E. Hn.

Bsns. *mf*

D. Bsns.

C L A R I N E T S

1 2 3

Bass

C.A.

S A X O P H O N E S

Altos

Tenor

Bari

60 *mf*

1/2

Trpts. 3/4

1/2

Horns 3/4

1/2 *unis.*

Trombs. Bass

Euphs.

Tubas *div.*

D. Bs. *mf*

Harp *(non arp.)*

Timp. *mf*

3. Sn. Dr. *mf*

4. C. Cyms. *mf* to Tam-tam

5. Bs. Dr. *mp*

G to Gb

S574

S574

S574

S574

100

Piccs.

Flutes
1/2/3

Oboes

E. Hn.

Bsns.

D. Bsns.

C L A R I N E T S

1

2

3

Bass

C.A.

S A X E S

Altos

Tenor

Bari

1/2
Trpts.

3/4

1/2
Horns

3/4

1/2
Trombs.

Bass

Euphs.

Tubas

D. Bs.

Harp

(8^{va})

Electric
Piano
(or Celesta)

1. Vibes

2. Bells

3. S. Cym.

p *cresc.* *mp* (l. v.) to Acoustic Piano to Tenor Drum

109

107

Piccs. *one player*

1 Flutes *two players (one 2nd and one 3rd Flute)* *mf*

2/3

Oboes

E. Hn.

Bsns.

D. Bsns.

C L A R I N E T S

1 *one player* *mf*

2 *one player* *mf*

3 *one player* *mf*

Bass

C.A.

S A X O P H O N E S

Altos

Tenor

Bari

1/2 Trpts. *3/4*

1/2 Horns *3/4*

1/2 Trombs. *Bass*

Euphs.

Tubas

D. Bs.

Harp

Timp.

1. Vibes *p*

2. Bells

4. Trgl.

p

115 **117**

Piccs. 1

Flutes 2/3

Oboes

E. Hn.

Bsns.

D. Bsns.

C L A R I N E T S 1 2 3

Bass

C.A.

S A X O P H O N E S

1/2 Trpts. 3/4

1/2 Horns 3/4

1/2 Trombs. Bass

Euphs.

Tubas

D. Bs.

Harp

Timp.

1. Vibes

2. Bells

4. Trgl.

mf

mf

mf

mp

mp

div.

p

mp

to Tambourine

131 **133**

Piccs. 1

Flutes 2/3

Oboes *mf*

E. Hn. *mf*

Bsns. *mf*

D. Bsns. *mp*

C L A R I N E T S 1 2 3

Bass

C.A.

S A X O P H O N E S Altos *mf*

Tenor *mf*

Bari

1/2 Trpts. 3rd

3/4

1/2 Horns

3/4

1/2 Trombs. pull mutes

Bass pull mutes

Euphs.

Tubas *mp* (two players)

D. Bs. *pizz.* *mp*

Timp.

1. Vibes

2. Bells

3. Ten. Dr. to Sn. Drum

4. Tamb. *mp*

S574

S574

154

Piccs.

1
Flutes
2/3

Oboes

E. Hn.

Bsns.

D. Bsns.

C L A R I N E T S

1
2
3

Bass

C.A.

S A X E S

Altos

Tenor

Bari

155

1/2
Trpts.
3/4

1/2
Horns
3/4

1/2
Trombs.
Bass

Euphs.

Tubas

D. Bs.

Harp

Acoustic Piano

to Electric Piano (or Celesta)

Timp.

med. hard mallets
no fan

1. Vibes

2. Bells

3. Sn. Dr.

4. T-Tam

5. Bs. Dr.

to S. Cym.

S574

S574

[illegible]

180

186

Piccs.

1
Flutes
2/3

Oboes

E. Hn.

1
Bsns.
2

D. Bsns.

C
L
A
R
I
N
E
B
S
S

1
2
3
Bass
C.A.

S
A
X
E
S

Altos
Tenor
Bari

1/2
Trpts.
3/4

1/2
Horns
3/4

1/2
Trombs.
Bass

Euphs.

Tubas

D. Bs.

Acoustic
Piano

Timp.

1. Trgl.

2. Ten. Dr.

3. S. Cym.

4. T-Tam

5. Bs. Dr.

to Sn. Drum

S574

188 194

Piccs.

1

Flutes

2/3

Oboes

E. Hn.

1

Bsns.

2

D. Bsns.

C L A R I N E T S

1

2

3

Bass

C.A.

S A X O P H O N E S

Altos

Tenor

Bari

1/2

Trpts.

3/4

1/2

Horns

3/4

1/2

Trombs.

Bass

Euphs.

Tubas

D. Bs.

Acoustic Piano

Timp.

1. Trgl.

2. Ten. Dr.

3. Sn. Dr.

4. T-Tam

5. Bs. Dr.

194

mp *cresc.*
unis.
mp *cresc.*

mp *cresc.*
mp *cresc.*

to Crash Cymbals

mp

195

Piccs.

1

Flutes

2/3

Oboes

E. Hn.

Bsns.

D. Bsns.

C L A R I N E T S

1

2

3

Bass

C.A.

S A X O P H O N E S

Altos

Tenor

Bari

1/2

Trpts.

3/4

1/2

Horns

3/4

1/2

Trombs.

Bass

Euphs.

Tubas

D. Bs.

Timp.

1. Trgl.

2. Ten. Dr.

3. Sn. Dr.

4. C. Cyms.

5. Bs. Dr.

f *ff* *unis.* *cresc.* *arco* *mf*

203

Piccs.

1

Flutes

2/3

Oboes

E. Hn.

Bsns.

D. Bsns.

C L A R I N E T S

1

2

3

Bass

C.A.

S A X E S

Altos

Tenor

Bari

203

1/2

Trpts.

3/4

1/2

Horns

3/4

1/2

Trombs.

Bass

Euphs.

Tubas

D. Bs.

Harp

Acoustic Piano

Timp.

1. Trgl.

2. Ten. Dr.

3. Sn. Dr.

4. C. Cyms.

5. Bs. Dr.

to Vibes

secco

sim.

211 212 ($\leftarrow \text{J} = \text{J} \rightarrow$)

Piccs. $\frac{2}{4}$

1 $\frac{2}{4}$

Flutes $\frac{2}{4}$

2/3 $\frac{2}{4}$

Oboes $\frac{2}{4}$

E. Hn. $\frac{2}{4}$

Bsns. $\frac{2}{4}$ *sub. p*

D. Bsns. $\frac{2}{4}$ *sub. p*

C L A R I N E T S

1 $\frac{2}{4}$

2 $\frac{2}{4}$

3 $\frac{2}{4}$

Bass $\frac{2}{4}$

C.A. $\frac{2}{4}$ *sub. p*

S A X O P H O N E S

Altos $\frac{2}{4}$

Tenor $\frac{2}{4}$

Bari $\frac{2}{4}$ *solo mp*

212

1/2 $\frac{2}{4}$

Trpts. $\frac{3}{4}$

3/4 $\frac{2}{4}$

1/2 $\frac{2}{4}$

Horns $\frac{3}{4}$

3/4 $\frac{2}{4}$

1/2 $\frac{2}{4}$ add st. mutes

Trombs. $\frac{2}{4}$ add st. mutes

Bass $\frac{2}{4}$

Euphs. $\frac{2}{4}$

Tubas $\frac{2}{4}$

D. Bs. $\frac{2}{4}$

Harp $\frac{2}{4}$

Acoustic Piano $\frac{2}{4}$ to Electric Piano (or Celesta)

Timp. $\frac{2}{4}$

1. Vibes $\frac{2}{4}$

2. Ten. Dr. $\frac{2}{4}$ to Bells

3. Sn. Dr. $\frac{2}{4}$

4. C. Cyms. $\frac{2}{4}$ (L v.) to Tambourine

5. Bs. Dr. $\frac{2}{4}$

220 **221**

Piccs. 1
Flutes 2/3
Oboes
E. Hn.
Bsns.
D. Bsns.
C L A R I N E T S 1 2 3
Bass
C.A.
S A X O P H O N E S
Altos
Tenor
Bari
221
1/2 Trpts.
3/4
1/2 Horns
3/4
1/2 Trombs.
Bass
Euphs.
Tubas
D. Bs.
Timp.
1. Vibes
2. Bells
3. Sn. Dr.
4. Tamb.
5. Bs. Dr.

mp
div.
f
two players
p
the rest
pizz.
p

228

229

Piccs.

1
Flutes
2/3

Oboes

E. Hn.

Bsns.

D. Bsns.

C
L
A
R
I
N
E
T
S

1
2
3
Bass
C.A.

S
A
X
E
S

Altos

Tenor

Bari

229

1/2
Tpts.
3/4

1/2
Horns
3/4

1/2
Trombs.
Bass

st. mutes

st. mutes

Euphs.

Tubas

two Tubas

D. Bs.

Timp.

1. Vibes

2. Bells

3. Sn. Dr.

4. Tamb.

5. Bs. Dr.

236 **237** **243**

Piccs.

1
Flutes
2/3

Oboes

E. Hn.

1
Bsns.
2

D. Bsn.

C
L
A
R
I
N
E
Bass
S C.A.

1
2
3

mp
mp
mp
div.
mp
div.
mp
mp
mp

S
A
X
E
S
Altos
Tenor
Bari

237 **243**

1/2
Trpts.
3/4

1/2
Horns
3/4

1/2
Trombs.
Bass

Euphs.

(two Tubas)
Tubas

unis.

D. Bs.

arco
mp

Timp.

1. Vibes

2. Bells

3. Sn. Dr.

4. Tamb.

5. Bs. Dr.

249

254

Piccs.
 1
 Flutes
 2/3
 Oboes
 E. Hn.
 Bsns.
 D. Bsns.
 C L A R I N E T S
 1
 2
 3
 Bass
 C.A.
 S A X O P H O N E S
 Altos
 Tenor
 Bari.
 1/2
 Trpts.
 3/4
 1/2
 Horns
 3/4
 (muted)
 1/2
 Trombs.
 Bass
 Euphs.
 Tubas
 all players
 D. Bs.
 pizz.
 Timp.
 1. Vibes
 2. Bells
 3. Sn. Dr.
 4. Tamb.
 5. Bs. Dr.

S574

*ritard.***275** *Allegro vivace* (♩=144-152)
faster than the beginning

270

Piccs.

1

Flutes

2/3

Oboes

E. Hn.

Bsns.

D. Bsns.

one player on each Clarinet part

C

L

A

R

I

N

E

Bass

S

C.A.

S

A

X

Tenor

E

S

Bari

1/2

Trpts.

3/4

H

O

R

N

S

1

2

3/4

1/2

Trombs.

Bass

Euphs.

Tubas

D. Bs.

Harp

Electric Piano (or Celesta)

to Acoustic Piano

Timp.

solo

mf *energico*

to Xylo.

to Tenor Drum

to Sn. Drum

(l. v.)

dim.

275

283

279

Piccs.

1

Flutes

2/3

Oboes

E. Hn.

Bsns.

D. Bsns.

C

1

L

2

A

3

R

I

N

E

Bass

S

C.A.

S

Altos

A

Tenor

X

E

S

Bari

283

1/2

Tpts.

3/4

1/2

Horns

3/4

T

1

R

2

O

M

B

S

Bass

Euphs.

Tubas

D. Bs.

Timp.

1. Xylo.

2. Ten. Dr.

3. Sn. Dr.

4. S. Cym.

5. Bs. Dr.

pp

div. mp

sim.

f > muted

pp energico

sim.

122

S574

S574

315

Frantic *cresc. molto*

125

313

Piccs.

1

Flutes

2/3

Oboes

E. Hn.

Bsns.

D. Bsns.

C

1

CL

2

A

3

R

I

N

E

Bass

S

C.A.

S

Altos

A

Tenor

X

E

Bari

T

1

315

R

2

P

3/4

S

1/2

Horns

3/4

1/2

Trombs.

Bass

Euphs.

Tubas

D. Bs.

Timp.

1. Xylo.

2. Ten. Dr.

3. Sn. Dr.

4. S. Cym.

5. Bs. Dr.

mf

f

cresc. molto

cresc. poco a poco

mp

cresc. poco a poco

This image shows a page of a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, strings, and percussion. The instruments listed on the left side of the page are: Piccs., 1. Flutes, 2/3. Flutes, Oboes, E. Hn., Bsns., D. Bsns., C. L. A. R. I. N. E. Bass, C. A., S. A. X. O. S. Bari, T. R. P. T. S., Horns, Trombs., Bass, Euphs., Tubas, D. Bs., Acoustic Piano, Timp., 1. Xylo., 2. Ten. Dr., 3. Sn. Dr., 4. S. Cym., and 5. Bs. Dr. The score includes musical notation, dynamics (ff, mf), and a large watermark '© 2015'.

328

Piccs.

1

Flutes

2/3

Oboes

E. Hn.

Bsns.

D. Bsns.

C L A R I N E T S

1

2

3

Bass

C.A.

S A X E S

Altos

Tenor

Bari

1/2

Trpts.

3/4

1/2

Horns

3/4

1/2

Trombs.

Bass

Euphs.

Tubas

D. Bs.

(8^{va})

Acoustic Piano

Timp.

1. Xylo.

2. Ten. Dr.

3. Sn. Dr.

4. C. Cyms.

5. Bs. Dr.

unis.

ff

335

Piccs.

1

Flutes

2/3

Oboes

E. Hn.

Bsns.

D. Bsns.

C L A R I N E T S

1

2

3

Bass

C.A.

S A X E S

Altos

Tenor

Bari

340

1/2

Trpts.

3/4

1/2

Horns

3/4

1/2

Trombs.

Bass

Euphs.

Tubas

D. Bs.

(8w)

Acoustic Piano

Timp.

1. Xylo.

2. Ten. Dr.

3. Sn. Dr.

4. C. Cyms.

5. Bs. Dr.

cresc. poco a poco

sfz *p*

sfz *secco*

S574

342

Piccs.

1

Flutes

2/3

Oboes

E. Hn.

Bsns.

D. Bsn.

C

1

2

3

CLARINET

Bass

S

C.A.

S

Altos

A

X

Tenor

E

S

Bari

1/2

3/4

Trpts.

1/2

3/4

Horns

1/2

3/4

Trombs.

Bass

Euphs.

Tubas

D. Bs.

Harp

Acoustic Piano

Timp.

1. Xylo.

2. Ten. Dr.

3. Sn. Dr.

4. C. Cyms.

5. Bs. Dr.

ff *con tutta forza*

ff *con tutta forza*

ff *con tutta forza*

ff *con tutta forza*

ff flourish

set quickly

fff flourish

gliss.

gliss.

ff (l. v.)

to Bells

2/4

2/4

2/4

2/4

350 *a tempo primo*

Piccs. 1
 Flutes 2/3
 Oboes
 E. Hn.
 Bsns.
 D. Bsn.
 C L A R I N E T S 1 2 3
 Bass
 C.A.
 S A X O P H O N E S Altos Tenor Bari
 350
 Trpts. 1/2 3/4
 Horns 1/2 3/4
 Trombs. 1/2 Bass
 Euphs.
 Tubas
 D. Bs.
 Harp
 Acoustic Piano
 Timp.
 1. Xylo. to Chimes
 2. Bells
 3. Sn. Dr.
 4. C. Cyms. secco
 5. Bs. Dr.

The musical score is written for a full orchestra and includes rehearsal mark 350. The tempo is marked *a tempo primo*. The score features a variety of instruments including Piccolo, Flutes, Oboes, English Horn, Bassoons, Double Bassoon, Clarinets (1, 2, 3), Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Trumpets (1/2, 3/4), Horns (1/2, 3/4), Trombones (1/2, Bass), Euphonium, Tubas, Double Bass, Harp, Acoustic Piano, Timpani, Xylophone, Bells, Snare Drum, Cymbals, and Bass Drum. The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *unif.*), and articulation marks (e.g., *tr.*, *secco*). A large 'PROOF' watermark is overlaid on the page.

358

Piccs. 1

Flutes 2/3

Oboes

E. Hn.

Bsns.

D. Bsns.

C L A R I N E T S 1 2 3

S A X O P H O N E S

358

1/2 Trpts.

3/4

1/2 Horns

3/4

1/2 Trombs.

Bass

Euphs.

Tubas

D. Bs.

Timp.

1. Chimes

2. Bells

3. Sn. Dr.

4. C. Cyms.

5. Bs. Dr.

S574

div.

f

tr.

unis.

(l.v.)

366

Piccs.

1

Flutes

2/3

Oboes

E. Hn.

Bsns.

D. Bsns.

C L A R I N E T S

1

2

3

Bass

C.A.

S A X O P H O N E S

Altos

Tenor

Bari

366

1/2

Trpts.

3/4

1/2

Horns

3/4

1/2

Trombs.

Bass

Euphs.

Tubas

D. Bs.

Harp

Acoustic Piano

Timp.

1. Chimes

2. Bells

3. Sn. Dr.

4. C. Cyms.

5. Bs. Dr.

unis.

f

unis.

unis.

G to G_♭

374

Piccs. *div.*
 1
 Flutes
 2/3
 Oboes *unis.*
 E. Hn.
 Bsns.
 D. Bsns.
 C L A R I N E T S
 1
 2
 3
 Bass
 C.A.
 S A X O P H O N E S
 Altos
 Tenor
 Bari

374

1/2
 Trpts.
 3/4
 1/2
 Horns
 3/4
 1/2
 Trombs.
 Bass
 Euphs.
 Tubas
 D. Bs.
 Harp
 Acoustic Piano
 Timp.
 1. Chimes
 2. Bells
 3. Sn. Dr.
 4. C. Cyms.
 5. Bs. Dr.

382

Picc.

1

Flutes

2/3

Oboes

E. Hn.

Bsns.

D. Bsn.

C L A R I N E T S

1

2

3

Bass

C.A.

S A X O P H O N E S

Alto

Tenor

Bari

T R U P P S

1

2

3

4

1/2

Horns

3/4

1/2

Trombs.

Bass

Euphs.

Tubas

D. Bs.

Harp

Acoustic Piano

Timp.

1. Chimes

2. Bells

3. Sn. Dr.

4. C. Cyms.

5. Bs. Dr.

397

Piccs.

1

Flutes

2/3

Oboes

E. Hn.

Bsns.

D. Bsns.

C L A R I N E T S

1

2

3

Bass

C.A.

S A X E S

Altos

Tenor

Bari

1/2

Trpts.

3/4

1/2

Horns

3/4

1/2

Trombs.

Bass

Euphs.

Tubas

D. Bs.

Timp.

1. Trgl.

2. Bells

3. Sn. Dr.

4. C. Cyms.

5. Bs. Dr.

S574

S574

Perusa

Selected Concert Band Publications

FULL ENSEMBLE WORKS

BARNES, JAMES

S575 Centennial Celebration Overture (Grade 5) HL3777645

S573CB Chorale Prelude on a German Folk Tune (Grade 5) HL3777636

Commissioned by Kappa Kappa Psi and Tau Beta Sigma and dedicated to the memory of the composer's friend Andrew Gurwitz. The work is based on the J.S. Bach Chorale "Mein junges Leben hat ein End". This old tune's tragic text, its melancholy nature, and its haunting simplicity provided the appropriate thematic nucleus with which to compose a work expressing the sorrow and sympathy, the anguish and frustration, and the ultimate realization that one of us suddenly left in the prime of his life.

S952CB Citadel (Grade 5) HL172771

Citadel was composed to commemorate the 150th anniversary of The University of Kansas (1865 to 2015.) It begins with optional offstage chimes (one or two sets [opt.]) to depict the daily ringing of the bells in KU's World War II Memorial Campanile. Trumpets introduce a fanfare-like figure that quickly evolves into the opening theme of the work. As the music settles and becomes softer, a saxophone choir introduces a slower, more pensive middle theme intended to describe the university's academic nature. A quiet moment at the end of this section hints at the famous "Rock Chalk Chant" in solo horn before the chimes and fanfare return to end the work in a final, dramatic outburst of sound and color.

S612 Fantasy Variations on a Theme of Paganini (Grade 5) HL3777785

Commissioned by the United States Marine Band, the set of twenty variations is based on the famous theme of Paganini's 24th Caprice in A Minor for solo violin, which is the same theme used by Brahms and Rachmaninoff for their famous compositions. The composer's overall concept was to use the variation technique to showcase every solo instrument and/or every instrumental section of the modern wind band. In doing so, creating a piece that could be played almost anywhere for almost any kind of audience: a piece full of energy, drama, and even a little humor.

S693 Golden Festival Overture, Op. 95 (Grade 5) HL3778095

Dedicated to the United States Army Field Band, Colonel Jack H. Grogan, Conductor in Commemoration of the Band's 50th Anniversary.

S661CB Impressions of Japan (Grade 5) HL3777971

A tone poem in three sections expressing the composer's personal portrayal of his experiences in visiting Japan: I. Joetsu Asahi (Dawn in Joetsu), II. Todaiji (The Great Buddha at Nara), III. Askusa Matsuri (Festival in Asakusa)

S527CB Invocation and Toccata (Grade 5) HL3777458

Invocation and Toccata was commissioned by the New Mexico State University Wind Ensemble, Lawrence Henry, conductor.

S628 Pagan Dances (Grade 5) HL3777847

The "Pagan Dances" completes the cycle of four "primitive" works for symphonic band that also includes "Visions Macabre", "Invocation and Toccata" and "Torch Dance". All of these works employ highly dissonant harmonies, repetitive melodic material and driving rhythm. The work was premiered by the University of Central Arkansas. Movement titles: I. Ritual, II. Mystics, III. The Master of the Sword

S918 Scarlet and Silver Jubilee, Op. 128 (Grade 5) HL3779009

This "Vegas" overture for band was commissioned to commemorate the 50th anniversary of the University of Las Vegas. It was performed by the UNLV orchestra, with Thomas G. Leslie conducting.

S574 Second Symphony, Op. 44 (Grade 5) HL3777640

Premiered by the University of Kansas Symphonic Band with Robert E. Foster conducting, this work was presented the 1982 Neil A. Kjos Memorial Award for the most significant contribution to wind band music. It consists of three movements: an "Elegia" in sonata form, "Variazioni Interrotte" (Interrupted Variations), and a "Finale" in classic sonata form concluding in a coda which ends the symphony in a final, dramatic, colorful outburst—the sort of pure musical energy that only a modern symphonic band can produce. Movements: I. Elegia, II. Variazioni Interrotte, III. Finale

S647CB Symphonic Overture (Grade 5) HL3777921

A Romantic-Style work of large proportions and challenging instrumental parts, Symphonic Overture was commissioned for the 50th Anniversary of the USAF Band in 1991 and has been performed since then at the band's anniversary concert.

S780CB Toccata Fantastica Op. 106 (Grade 5) HL3778454

This piece revolves around a theme that begins rather menacing and discordant in the large tutti sections. Nearly every section has the opportunity to shine as the melody is layered throughout the entire band. Additionally, the accents in much of the melody and accompaniment suggests a very changeable pulse, though most of the music is written in 4/4 time. A expressive and beautiful flute and/or oboe solo is offered in the middle before returning to the original melodic feel. Finally, the menace and discordant melody and harmonies resolve to a more triumphant feeling to end the music.

S556CB Torch Dance (Grade 5) HL3777568

Composed for University of Kansas Symphonic band, Robert E. Foster, director. Torch Dance is intended to be a violent, primitive work, obsessed by its own asymmetry and impulsive by nature. Uniquely colorful musical effects are obtained through the scoring of less common band instruments including an array of special percussion, acoustic/ electric piano and electric bass.

BARNES, JAMES

Rogers, Mark

S781 Fourth Symphony: Yellowstone Portraits (Grade 5) HL3778458

Commissioned by the Kansas City Youth Symphony, this work was intended to serve as a major contribution to the celebration of the orchestra's 40th anniversary. The wind band version of the symphony was completed in 2001. As the title suggests, the programmatic work is a musical landscape portraying the majestic beauty of Yellowstone Park. It is set in three movements depicting natural scenes: 1. Dawn on the Yellowstone River, 2. Pronghorn Scherzo and 3. Inspiration Point.

BOYER, THORNTON BARNES

Barnes, James

S678 Joyce's 71st NY Regiment March (Grade 5) HL3778036

The original version by Boyer, written sometime prior to 1881, has long been a favored warhorse of military and traditional concert bands. Its dramatic opening and florid second strain give the march great dignity and pomp. Arranger James Barnes was astonished upon seeing an original copy to find dramatic differences (largely in instrumentation) between the original and later 1937 Lake edition. In this adaptation for modern symphonic band, James Barnes has taken the utmost care to preserve the character of the original version of this march. No harmony was changed, no lines were added, and no voicings were altered. Articulations were clarified and made consistent throughout, a few notes added to the percussion parts (all in parenthesis), a full score created, a suitable cymbal part was written for modern performers (instead of the expectation that the bass drummer would improvise with the cymbals), and a glockenspiel part was added.

LECUONA, ERNESTO

Barnes, James

S966CB Malagueña: from the Spanish Suite ANDALUCIA (Grade 5) HL236111

Born in Havana, Cuba in 1895, Ernesto Lecuona is arguably Cuba's greatest serious composer. He was a gifted pianist who wrote hundreds of songs and piano works before he died in 1963. Most of his music is composed in a rich, authentic Cuban style.

The most famous of his works is "Malagueña," the sixth movement of his Suite Andaluza for solo piano, which was first published in 1928. Malagueña has been recorded as a popular song (with added lyrics), as a serious piano work (even by Lecuona himself in the 1950's) and also as a jazz standard (Bill Holman's arrangement for the Stan Kenton Orchestra in the early 1960's.) Over the years, it has been arranged many times for various other mediums, ranging from symphony orchestra to field arrangements for drum and bugle corps.

In 1976, James Barnes arranged Malagueña for the University of Kansas Marching Band. A few years later, with permission from the publisher, he expanded this original arrangement into a full work for symphonic band called "Prelude, Fantasy and Fandango on Lecuona's Malagueña." After several performances in the spring of 1978 (most notably at the MENC Convention in Colorado Springs), this work, along with over 200 other Barnes manuscripts, lay fallow in the KU Band Library.

While packing up his office belongings when he retired from The University of Kansas in 2015, Barnes came across this long languishing "Prelude, Fantasy and Fandango," which remained in condensed score. In the fall of 2016, he completely re-composed the opening portion of the work, reduced the number of required percussion and disposed of the two harps in his 1978 version. This new setting features evocative, thinly scored, extended solo passages for clarinet, bassoon and flute before the full wind band concludes the work with a powerful, dramatic setting of the main themes of Lecuona's masterful Malagueña.

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