

# A FESTIVAL PRELUDE

by  
Alfred Reed

## INSTRUMENTATION COMPLETE BAND

Basic Instrumentation

\*recommended by A.S.B.D.A. & M.P.A.

- 1 Full Score
- 1 Piccolo in C
- 6 1st and 2nd C Flutes
- 2 1st and 2nd Oboes
- 1 E $\flat$  Clarinet
- 4 1st B $\flat$  Clarinet
- 4 2nd B $\flat$  Clarinet
- 4 3rd B $\flat$  Clarinet
- 2 E $\flat$  Alto Clarinet
- 2 B $\flat$  Bass Clarinet
- 1 E $\flat$  Contrabass Clarinet
- 1 B $\flat$  Contrabass Clarinet
- 2 1st and 2nd Bassoons
- 2 1st E $\flat$  Alto Saxophone
- 2 2nd E $\flat$  Alto Saxophone
- 2 B $\flat$  Tenor Saxophone
- 1 E $\flat$  Baritone Saxophone
- 4 1st and 2nd B $\flat$  Cornets
- 2 1st B $\flat$  Trumpet
- 2 2nd B $\flat$  Trumpet
- 2 3rd B $\flat$  Trumpet
- 2 1st and 2nd Horns in F
- 2 3rd and 4th Horns in F
- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Baritone Bass Clef
- 1 Baritone Treble Clef
- 6 Basses (Tubas)
- 1 String Bass
- 1 Timpani
- 2 Drums: Snare Drum,  
Bass Drum
- 2 Percussion: Cymbals,  
Triangle

A FESTIVAL PRELUDE was written in commemoration of the twenty-fifth anniversary of the Tri-State Music Festival, held annually in Enid, Oklahoma. It was given its first performance on that occasion by the Phillips University Concert Band, to whom it is dedicated, with the composer conducting. While still in manuscript, it was widely performed throughout the country, and has come to be regarded as one of this composer's most brilliant and powerful works for the modern concert band.

The music is built up entirely from one main theme and two fanfare-like figures that occur throughout the score. After an opening flourish developed from the first of these fanfare phrases, the main theme is presented in a sweeping unison by the Woodwinds, Saxophones and Cornets, with Brass interjections. This leads to the second of the fanfare figures, which builds up to another statement of the main theme by the full band. After a powerful climax, the main theme is once again stated, this time by a richly melodic texture of Woodwinds, Horns and Saxophones in a quiet, legato variation, in contrast to what has gone before. The second fanfare figure resumes, and, after building up to another climax, the main theme is presented as a processional march, with the first fanfare as a contrapuntal accompaniment. The close is a final statement of the main theme, developed in massive Brass chords to a thundering conclusion.

The scoring of this work embraces the modern conception of the integrated symphonic band, with fully balanced instrumentation and the separation of the Brass into three distinct tone color groups: the Horns, the Trumpet-Trombone group and the Cornet-Baritone-Tuba group. The woodwind writing is centered around the balanced Clarinet Choir as the basic woodwind color in the band, and the section balances and doublings are conceived as carefully as in symphonic orchestras.

## NOTE TO CONDUCTOR

The tonal balances in this score have been conceived in terms of a 65-piece Concert Band with the following instrumentation: 1 stand each of Piccolos and Flutes; 2 Oboes; 2 Bassoons; 23 Clarinets divided into 1 E $\flat$  Clarinet, 12 B $\flat$  Clarinets in three equal parts, 4 E $\flat$  Altos and 4 B $\flat$  Bass Clarinets, and 2 B $\flat$  or E $\flat$  Contra-Bass Clarinets; 1 each of the Saxophones and Horns; 1 stand each of the Trumpets, Cornets, and Trombones; 2 Baritones, 3 or 4 Tubas and 2 String Bases, plus the necessary Percussion. In performing this work with a larger or slightly different instrumentation, the Conductor should be guided by the individual circumstances to either reduce or increase the number of instruments playing in certain passages to suit the needs of the music. For instance, with an instrumentation close to that listed above, the Trumpets, in the first three measures of letter F, should play only one to a part, instead of, as indicated, "First Stand Only." In larger bands, an increase in the number of Saxophones and Horns, as well as Baritones, Bases and String Bases, may be desirable to compensate for the additional Clarinets, Trumpets and Trombones.

The three Trumpet parts, 1st, 2nd and 3rd, constitute the main upper Brass parts and should be played on these instruments. The part marked B $\flat$  Cornets is a subsidiary part, designed largely to strengthen the Horns in their important passages (such as in the opening bars up to letter A, and, most important of all, throughout letter G), as well as to reinforce the Woodwinds (throughout letter A), and also to help the Trumpets and Trombones. For this reason, the proportion of Cornets to Trumpets should be in the ratio of one stand of Cornets for each stand of Trumpets up to two. Where there are three or four stands of each of the Trumpet parts, two stands of Cornets will suffice. In still larger groups, including the Massed Bands, one stand of Cornets for each two stands of Trumpets to each of the Trumpet parts will be satisfactory . . . the Horns, of course, also having been increased accordingly. However, every effort should be made to see that the B $\flat$  Cornet part is performed on *real* Cornets, so that the Horn and Woodwind colors, which this part is to strengthen, will not lose their own particular quality, as indeed they would if this part were to be performed on Trumpets.

The long melodic line for Woodwinds, Saxophones and Cornets, commencing in the 2nd measure of letter A and extending to letter B, must be clearly heard despite the Brass interjections. The line must be played *fortissimo* but not shrilly.

The triplet fanfares in the Trumpets, Cornets, Horns and Trombones occurring at letter B, and again at letter H, must be crisp and precise, played *marcato* but without sluggishness.

The Horn-Baritone countermelody at measures 3, 4 and 5 of letter D must be heard clearly, without forcing the tone.

After the *crescendo* in the two bars before letter E, the Brass, having reached almost to *fortissimo*, must come down immediately to *forte* on the first note at E, so that the main melodic line, which is in the Woodwinds and Saxophones for the first two bars of E, may be heard clearly against the chorale of the Brass itself. The Brass pick up this Woodwind line on the last beat of the second measure of E, and carry it once again to *fortissimo*, as indicated.

The Woodwinds and Saxophones, picking up the melodic line from the Brass on the last beat of the 4th measure of E, must then maintain *fortissimo* until letter F is reached, making their *diminuendo* entirely in the first measure of F, and not before.

The solo countermelody line in the Horns and Cornets beginning in the 2nd measure of letter G, must stand out clearly above the rest of the Band, even against the main melodic line in the Woodwinds and Saxophones. Here the Horns, especially, may play with a brassy, hard tone. When the Trumpets enter in the 9th measure, the Horns and Cornets are then reinforced by the 1st Trombones, to further strengthen this important line up to letter H.

The quarter note in the 3/2 measure four before the end, receives exactly the same value as in the 4/4 immediately preceding and succeeding it, and the tempo remains constant to the very end. In the last two measures the "melody line" is in the Cornets, Horns and Alto Saxophones, and should be made to sound clearly above the rest of the low Brass and Woodwinds.

Careful attention to dynamics, phrasing and tempi will result in a brilliant, forceful interpretation of this score.

Written for the 25th anniversary of the Tri-State Music Festival, Enid, Oklahoma,  
and dedicated to the Philips University Band

# A Festival Prelude

## Full Score

Duration: 4 min. 45 sec.

ALFRED REED

Broadly ( $\text{♩} = 72$ )

C Piccolo

1st & 2nd Flutes

1st & 2nd Oboes

Clarinet

E $\flat$

1st B $\flat$

2nd B $\flat$

3rd B $\flat$

E $\flat$  Alto

B $\flat$  Bass

\* B $\flat$  Contrabass

1st & 2nd Bassoons

Saxophones

1st & 2nd E $\flat$  Altos

B $\flat$  Tenor

E $\flat$  Baritone

1st, 2nd, 3rd B $\flat$  Trumpets

1st & 2nd B $\flat$  Cornets

1st & 2nd Horns in F

3rd & 4th

Baritone

1st, 2nd, 3rd Trombones

Basses

String Bass

Timpani

Drums

Percussion

Pr. of Cyms. *let ring*

Solo

\* Although not shown in the score, an E $\flat$  Contrabass part is provided.

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This page of a musical score is for a symphony orchestra. It features the following instruments and parts:

- Woodwinds:** C Picc., Fls., Obs., Eb, 1st Bb, 2nd Bb, 3rd Bb, Eb Alto, Bb Bass, Bb C. Bass, Bsns., Eb Altos, Bb Ten., Eb Bar.
- Brass:** 1st, 2nd, 3rd Tpts., Bb Cnts., 1st & 2nd Hns. in F, 3rd & 4th Hns. in F, Bar., Trbs., Bases, tr. Bass.
- Percussion:** Timp., Snare Drum, Bass Drum, Cym.

The score includes dynamic markings such as *ff* (fortissimo) and *Solo*. Time signatures of 3/4 and 4/4 are present. The page number '3' is visible in the bottom right corner.

[A] poco più mosso (♩ = 84)

C Picc. *sfz > mf* *ff*  
 Fls. *sfz > mf* *ff*  
 Obs. *sfz > mf* *ff*  
 Clarinets  
 Eb *sfz > mf* *ff*  
 1st Bb *div. 3* *ff* *unis.*  
 2nd Bb *div. 3* *ff* *unis.*  
 3rd Bb *div. 3* *ff* *unis.*  
 Eb Alto *sfz > mf* *ff*  
 Bb Bass *sfz > mf* *ff*  
 Bb C. Bass *sfz > mf* *ff*  
 Bsns. *sfz > mf* *ff* *a 2*  
 Saxophones  
 Eb Alto *sfz > mf* *ff*  
 Bb Ten. *sfz > mf* *ff*  
 Eb Bar. *sfz > mf* *ff*  
 [A] poco più mosso (♩ = 84)  
 1st *mf* *ff*  
 Bb Tpts. 2nd *mf* *ff*  
 3rd *mf* *ff*  
 Bb Cnts. *ff*  
 1st & 2nd Hns. in F *a 2* *ff* *sfz*  
 3rd & 4th *a 2* *ff* *sfz*  
 Bar. *sfz > mf* *ff* *sfz*  
 Trbs. *mf* *ff* *sfz*  
 Basses *sfz > mf* *ff* *sfz*  
 Str. Bass *sfz > mf* *ff* *sfz*  
 Timp. *sfz > mf* *ff* *Solo* *f* *sfz*  
 Drums *sfz > mf* *ff* *sfz*  
 Perc. *f* *Choke Cym.* *sfz*

This page of a musical score, numbered 4, contains the following parts and staves:

- Clarinet Section:** C Piccolo, Flute, Oboe, Eb Clarinet, 1st Bb Clarinet, 2nd Bb Clarinet, 3rd Bb Clarinet, Eb Alto Clarinet, and Bb Bass Clarinet.
- Saxophone Section:** Eb Alto Saxophone, Bb Tenor Saxophone, and Eb Baritone Saxophone.
- Brass Section:** Bb Trumpets, Bb Cornets, 1st & 2nd Horns in F, 3rd & 4th Horns in F, Baritone, and Trombones.
- Percussion Section:** Basses, String Bass, Timpani, Drums, and Percussion.

The score is written in a key signature of two flats (Bb) and a 4/4 time signature. It features complex melodic lines with many slurs and ties, and dynamic markings such as *ff* (fortissimo) and *f* (forte). The woodwinds and strings play sustained notes with intricate rhythmic patterns, while the brass and percussion provide harmonic support and rhythmic drive.

[B] Allegro non troppo (♩=120)

Clarinet section including C Picc., Fls., Obs., Eb, 1st Bb, 2nd Bb, 3rd Bb, Eb Alto, Bb Bass, Bb C. Bass, Bsns., Eb Altos, Bb Ten., and Eb Bar. The music features dynamic markings such as *sfz p*, *marc.*, and *poco a poco cresc.*, along with articulation like *a2* and *f*.

[B] Allegro non troppo (♩=120)

Brass and Percussion section including 1st, 2nd, and 3rd Bb Tpts., Bb Cnts., 1st & 2nd Hns. in F, 3rd & 4th Hns., Bar., Trbs., Basses, Str. Bass, Timp., Drums, and Perc. The music features dynamic markings such as *f marc.*, *Soli*, *marc.*, and *poco a poco cresc.*, along with articulation like *a2* and *f*.

This page of a musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, with their corresponding staves grouped together. The instruments include:

- C Picc.
- Fls.
- Obs.
- E♭
- 1st B♭
- 2nd B♭
- 3rd B♭
- E♭ Alto
- B♭ Bass
- B♭ C. Bass
- Bsns.
- E♭ Altos
- B♭ Ten.
- E♭ Bar.
- B♭ Tpts.
- B♭ Onts.
- 1st & 2nd Trbns. in F
- 3rd & 4th Trbns.
- Bar.
- Trbs.
- Basses
- Contr. Bass
- Timp.
- Drums
- Perc.
- Triangle

The score is written in a common time signature (C) and features a variety of dynamic markings such as *ff* (fortissimo), *mf* (mezzo-forte), *f* (forte), *fz* (forzando), *sfz* (sforzando), and *f espr.* (forzando espr.). There are also performance instructions like "let ring" and "a 2" (second ending). The notation includes notes, rests, slurs, and articulation marks. The page is densely packed with musical notation, with multiple staves for each instrument family.



**Clarinets**

- C Picc.
- Fls.
- Obs.
- E $\flat$
- 1st B $\flat$
- 2nd B $\flat$
- 3rd B $\flat$
- E $\flat$  Alto
- B $\flat$  Bass
- B $\flat$  C. Bass

**Saxophones**

- Bsns.
- E $\flat$  Altos
- B $\flat$  Ten.
- E $\flat$  Bar.

**Brass**

- 1st & 2nd B $\flat$  Tpts.
- 3rd
- B $\flat$  Cnts.
- 1st & 2nd Hns. in F
- 3rd & 4th
- Bar.
- Trbs.
- Basses
- Str. Bass

**Percussion**

- Timp.
- Drums
- Perc.

*let ring*      Solo *ff*

C Picc.

Fls. a 2

Obs. a 2

Clarinets

E♭

1st B♭

2nd B♭

3rd B♭

E♭ Alto

B♭ Bass

B♭ C. Bass

Saxophones

Bsns.

E♭ Altos

B♭ Ten.

E♭ Bar.

B♭ Tpts.

B♭ Cnts.

1st & 2nd Hns. in F

3rd & 4th

Bar.

Trbs.

Basses

Str. Bass

Timp.

Drums

Perc.

2/4

4

allargando. . . al. . . .

C Picc.  
 Fls.  
 Obs.  
**Clarinets**  
 E $\flat$   
 1st B $\flat$   
 2nd B $\flat$   
 3rd B $\flat$   
 E $\flat$  Alto  
 B $\flat$  Bass  
 B $\flat$  C. Bass  
**Saxophones**  
 Bsns.  
 E $\flat$  Altos  
 B $\flat$  Ten.  
 E $\flat$  Bar.  
 1st & 2nd B $\flat$  Tpts.  
 3rd  
 B $\flat$  Cnts.  
 1st & 2nd Hns. in F  
 3rd & 4th  
 Bar.  
 Trbs.  
 Basses  
 Str. Bass  
 Timp.  
 Drums

Musical score for page 9, featuring woodwinds, saxophones, brass, and percussion. The score includes dynamic markings like *pp*, *p*, *ff*, and *sfz*, and performance instructions such as "allargando" and "al.".

**D** Meno mosso (♩=100-104)

**Clarinet**

Fls. *mf* a 2

Obs. *mp*

E♭ *mf*

1st B♭

2nd B♭

3rd B♭

E♭ Alto

B♭ Bass *p*

B♭ C. Bass *mp*

Bsns.

**Saxophones**

E♭ Altos

B♭ Ten.

E♭ Bar. *p*

**D** Meno mosso (♩=100-104)

1st & 2nd Hns. in F *mp* a 2

3rd & 4th *mp* a 2

Bar. *p espr.* (3rd)

Trbs. *p*

Basses *p* one only **Tutti**

Str. Bass *pizz.* *arco* *p*

Perc. Triangle *p*

poco più mosso (♩ = 116)

Fls.

Obs.

Clarinet

E♭

1st B♭

2nd B♭

3rd B♭

E♭ Alto

B♭ Bass

B♭ C. Bass

Bsns.

Saxophones

E♭ Altos

B♭ Ten.

E♭ Bar.

poco più mosso (♩ = 116)

Str. Mute

B♭ Tpts.

1st & 2nd Hns. in F

Bar.

1st Trbs.

3rd

Basses

Str. Bass

Timp.

*a 2*

*poco marc.*

*pizza.*

*p let tones ring*

This musical score page, numbered 12, is divided into several sections of instruments. The **Clarinets** section includes C Piccolo, Flutes, Oboes, Eb Clarinets, 1st Bb Clarinets, 2nd Bb Clarinets, 3rd Bb Clarinets, Eb Alto Clarinets, and Bb Bass Clarinets. The **Saxophones** section includes Eb Alto Saxophones and Eb Baritone Saxophones. The **Brass** section includes Bb Trumpets, Bb Trombones, Horns in F (1st & 2nd and 3rd & 4th), Baritone, and Trombones. The **Percussion** section includes Basses, String Bass, and Timpani. The score features various musical notations such as dynamics (p, mp, sempre p), articulation (accents), and performance instructions (a 2). The woodwinds and strings play melodic lines with triplets and slurs, while the brass and percussion provide harmonic support and rhythmic patterns.

poco allargando. . . .

**CLARINETS**

C Picc. *f* *cresc.* *ff*

Fls. *a 2* *f* *cresc.* *ff*

Obs. *f* *cresc.* *ff*

E♭ *f* *cresc.* *ff*

1st B♭ *f* *cresc.* *ff*

2nd B♭ *div.* *f* *cresc.* *ff*

3rd B♭ *f* *cresc.* *ff*

E♭ Alto *f* *cresc.* *ff*

B♭ Bass *f* *cresc.* *ff*

**SAXOPHONES**

Bsns. *a 2* *f* *cresc.* *ff*

E♭ Altos *f* *cresc.* *ff* *a 2*

B♭ Ten. *mf* *f* *cresc.* *ff*

E♭ Bar. *f* *cresc.* *ff*

poco allargando. . . .

1st & 2nd B♭ Tpts. *Open* *mf*

3rd *mp* *cresc.*

B♭ Onts. *a 2* *mf* *cresc.*

1st & 2nd Hns. in F *a 2* *cresc.*

3rd & 4th *a 2* *cresc.*

Trbs. 1st & 2nd *(a 2)* *mf* *cresc.*

3rd *mf* *cresc.*

Basses *cresc.*

Str. Bass *cresc.*

Timp. *cresc.* *f*

Drums *p* *cresc.* *f*

E (♩ = 104)

**Clarinets**

C Picc. *molto espr.* (a2) *fff* *ff*

Fls. *molto espr.* *fff* *ff*

Obs. *molto espr.* *fff* *ff* a2

E♭ *molto espr.* *fff* *ff*

1st B♭ *molto espr.* *fff* *ff* unis.

2nd B♭ *molto espr.* *fff* *ff* unis.

3rd B♭ *molto espr.* *fff* *ff* unis.

E♭ Alto (a2) *molto espr.* *fff* *ff*

B♭ Bass *fff*

B♭ C. Bass *fff*

Bsns. *fff*

**Saxophones**

E♭ Altos *molto espr.* *fff* *ff*

B♭ Ten. *molto espr.* *fff* *ff*

E♭ Bar. *fff* *ff*

**Brass**

B♭ Tpts. *f* *espr.* *fff*

B♭ Cnts. *f* *espr.* *fff*

1st & 2nd Hns. in F *fff* *f espr.* *fff* a2 *f*

3rd & 4th *fff* *f espr.* *fff* a2 *f*

Bar. *f* *fff* *f*

Trbs. *f* *fff*

Basses *f* *fff*

Str. Bass *arco* *f* *fff*

Timp. *fff*

Drums *f*

Perc. *f* Cyms.



**F** Allegro non troppo (♩ = 132)

**Clarinets**

C Picc.

Fls.

Obs.

E♭

1st B♭

2nd B♭

3rd B♭

E♭ Alto

B♭ Bass

B♭ C. Bass

**Saxophones**

E♭ Altos

B♭ Ten.

E♭ Bar.

**F** Allegro non troppo (♩ = 132)

B♭ Tpts.

1st & 2nd Hns. in F

3rd & 4th

Bar.

Trbs.

Basses

Str. Bass

Timp.

Drums

Str. Mute

1st Stand only

Soli

quasi Solo

C Picc.

Fls.

Obs.

E♭

1st B♭

2nd B♭

3rd B♭

E♭ Alto

B♭ Bass

B♭ C. Bass

Bsns.

E♭ Altos

B♭ Ten.

E♭ Bar.

B♭ Tpts.

B♭ Cnts.

1st & 2nd Hns. in F

3rd & 4th

Bar.

Hns.

Trbs.

Basses

Str. Bass

Timp.

Drums

Perc.

Triangle

*Soli*

*mp*

*f*

*pp*

*Open*

*Tutti*

*a 2*

*3*

*mp*

*f*

*pp*

*f*

C Picc. *ff*

Fls. *a2 ff*

Obs. *a2 ff*

Ularinets

- E b *ff*
- 1st Bb *ff*
- 2nd Bb *ff*
- 3rd Bb *ff*
- E b Alto *ff*
- B b Bass *ff*
- B b C. Bass *ff*

Saxophones

- Bsns. *ff*
- E b Altos *ff*
- B b Ten. *ff*
- E b Bar. *ff*

B b Tpts. *sempre marc. ff*

B b Cnts. *a2 sempre marc. ff*

1st & 2nd Hns in F *ff*

3rd & 4th *ff*

Bar. *ff*

Trbs. *a2 sempre marc. ff*

Basses *sempre marc. ff*

Str. Bass *sempre marc. ff*

Timp. *ff*

Drums *ff*

Perc. *ff*

Cyms. *let ring ff*

poco . . a . . . poco allargando . . . . .

Clarinet

C Picc.

Fls.

Obs.

E♭

1st B♭

2nd B♭

3rd B♭

E♭ Alto

B♭ Bass

B♭ C. Bass

Bsns.

Saxophones

E♭ Altos

B♭ Ten.

E♭ Bar.

poco . . a . . . poco allargando . . . . .

B♭ Tpts.

B♭ Cnts.

1st & 2nd  
Hns. in F

3rd & 4th

Bar.

Trbs.

Basses

Str. Bass

Timp.

Drums

G Alla Marcia (♩=120)

C Picc.

Fls.

Obs.

E♭

1st B♭

2nd B♭

3rd B♭

E♭ Alto

B♭ Bass

B♭ C. Bass

Bsns.

E♭ Altos

B♭ Ten.

E♭ Bar.

G Alla Marcia (♩=120)

B♭ Tpts.

B♭ Cnts.

1st & 2nd Hns. in F

3rd & 4th

Bar.

Trbs.

Basses

Str. Bass

Timp.

Drums

Perc.

C Picc.

Fls.

Obs.

Clarinet

E♭

1st B♭

2nd B♭

3rd B♭

E♭ Alto

B♭ Bass

B♭ C. Bass

Bsns.

Saxophones

E♭ Altos

B♭ Ten.

E♭ Bar.

B♭ Tpts.

B♭ Cnts.

1st & 2nd Hns. in F

3rd & 4th

Bar.

1st Trbs.

2nd & 3rd

Basses

Str. Bass

Timp.

Drums

*ff*

*a 2*

*8*

*poco a poco cresc.*

*mf*

*f molto espr.*

*poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

*p poco a poco cresc.*

*p poco a poco cresc.*

This page of a musical score, numbered 21, contains the following parts and staves:

- Woodwinds:** C Piccolo, Flute, Oboe, Eb Clarinet, 1st Bb Clarinet, 2nd Bb Clarinet, 3rd Bb Clarinet, Eb Alto Saxophone, Bb Bass Saxophone, and Bb Contrabass Saxophone.
- Brass:** Bb Trumpets, Bb Cornets, 1st & 2nd Horns in F, 3rd & 4th Horns in F, Baritone, 1st Trombone, 2nd & 3rd Trombones, Basses, and String Bass.
- Percussion:** Bass Drum, Snare Drum, and Cymbals.

The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic marking *poco a poco* is used in the Bass Saxophone and Trombone parts. The 1st Trombone part includes a *ff* marking. The 3rd & 4th Horns part includes a *ff* marking. The 1st Trombone part includes a *ff* marking.

poco allargando . . . . . molto allargando . . . . .

**Clarinets**

- C Picc.
- Fls.
- Obs. (a 2)
- E♭
- 1st B♭
- 2nd B♭
- 3rd B♭
- E♭ Alto
- B♭ Bass
- B♭ C. Bass (cresc.)
- Bsns.

**Saxophones**

- E♭ Altos (a 2)
- B♭ Ten.
- E♭ Bar. (cresc.)

poco allargando . . . . . molto allargando . . . . .

- B♭ Tpts.
- B♭ Cnts.
- 1st & 2nd Hns. in F (a 2)
- 3rd & 4th Hns. in F (a 2)
- Bar.
- Trbs.
- Basses
- Str. Bass
- Timp.
- Drums
- Perc. (cresc.)
- Triangle (ff)



[H] Allegro (♩=132)

Clarinet section including C Picc., Fls., Obs., Eb, 1st Bb, 2nd Bb, 3rd Bb, Eb Alto, Bb Bass, Bb C. Bass, and Bsns. Saxophone section including Eb Altos, Bb Ten., and Eb Bar. Dynamics include *ff/p* and *poco a poco cresc.*

[H] Allegro (♩=132)

Brass and Percussion section including 1st, 2nd, and 3rd Tpts., Bb Cnts., 1st & 2nd Hns in F, 3rd & 4th, Bar., 1st, 2nd, and 3rd Trbs., Basses, Str. Bass, Timp., Drums, and Perc. Dynamics include *ff/p*, *marc.*, *Soli*, and *poco a poco cresc.*

Broadly (♩=100)

Still more broadly (♩=80)

C Picc.  
Fls.  
Obs.  
E♭  
1st B♭  
2nd B♭  
3rd B♭  
E♭ Alto  
B♭ Bass  
B♭ C. Bass  
Bsns.  
E♭ Altos  
B♭ Ten.  
E♭ Bar.

Broadly (♩=100)

Still more broadly (♩=80)

B♭ Tpts.  
B♭ Cnts.  
1st & 2nd (no. in F)  
3rd & 4th  
Bar.  
Trbs.  
Basses  
Ctr. Bass  
Timp.  
Drums  
Perc.

(♩ = ♩) In tempo to the end... no ritard.

(♩ = ♩) [in six]

**Clarinets**

- C Picc.
- Fls.
- Obs.
- E♭
- 1st B♭
- 2nd B♭
- 3rd B♭
- E♭ Alto
- B♭ Bass
- B♭ C. Bass
- Bsns.

**Saxophones**

- E♭ Altos
- B♭ Ten.
- E♭ Bar.

(♩ = ♩) [in six]

(♩ = ♩) In tempo to the end... no ritard.

- B♭ Tpts.
- B♭ Cnts.
- 1st & 2nd Hns. in F
- 3rd & 4th
- Bar.
- Trbs.
- Basses
- Str. Bass
- Timp.
- Drums
- Perc.

*Solo*

*let ring*

*Choke Cyms.*