



AN ENGLISH PASTORALE

DEAN JONES

Brass Band

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DEAN JONES



From graduating in 1998 at Kingston University with a BA Hons in Music, Dean Jones has been writing and working for The Salvation Army ever since.

With now over 60 publications at present to his name and compositions on numerous CDs and DVDs, Dean has enjoyed a successful start to his writing career both within The Salvation Army where he is a frequent contributor of both brass and vocal music, and also within the Brass Band world, particularly in continental Europe.

His piece *Glorifico Aeternum* (2003) was performed at the Royal Albert Hall, London, in July 2004 and since then, the piece has been performed in concert halls around the world by bands both within Salvation Army circles and also the Contesting Brass Band world. *Supremacy* (2006) was the title track of the International Staff Band's CD recording in 2007 and pieces such as *Night Before Battle*, *Solum Valeo* and *Faithful God* have also

proved popular in the band repertoire.

Dean is a committed Christian and along with his wife, Emma, and their son, Finlay, they attend the Reading Lower Earley corps of The Salvation Army where Dean is the Songster Leader (Choir Leader). As well as being actively involved in the church locally, Dean is the Bandmaster of the South Western Divisional Youth Band and also runs an inspiring brass group called Salvation Brass.

AN ENGLISH PASTORALE

This piece realises a long-time ambition to write a descriptive piece in a *pastorale* style. The idea of depicting the seasons and reflecting some of the grandeur of the English scenery proved an inspiring source to write this 4 movement piece.

After the dignified initial theme *Heralding the Dawn* is established (2 variations of this theme are restated in the 4th movement), the piece moves naturally into the 1st movement, *Autumn on the Plains*. The 12/8 rhythm sets out to depict a light, joyful scene. There are 2 small themes running through this movement and are initially employed at sections A and B. There are moments of modal harmony that are there to be enjoyed by the players and conveyed accurately and confidently. Any time an accidental is seen in the copy, it needs to be cleanly presented. There are many such instances throughout the work. The movement builds momentum but in doing so, it is essential that a solid rhythmic poise is maintained throughout. Always ensure the melody is clearly stated at all times. There are plenty of articulations to ensure are brought out accurately and the 2 themes need to convey a sense of contrast – the first being more bouncy in feel and the second more of a *legato* feel. Awareness of momentum, accuracy of intonation and rhythmic poise are key to this first movement.

Winter in the Dales has a more mysterious and contains a somewhat darker feel in the minor key. Again, it is hoped there are plenty of strong harmonic moments as well as a melody which allows scope for expression. There are dynamic contrast in the introduction which need to be cleanly presented and not overblown. Strive for a true balance of the harmonies – there is always something to be gained from ensuring the 2nd and 3rd parts give their true proportion of the chords. The Cornet section is prominent at the *Piu Mosso* section which is the main theme to this movement. The ending gives plenty of time for the final major chord to be beautifully presented.

Spring on the Lakes is a flowing, scenic movement. There are moments to sense the Autumnal sunshine as well as the patterns in the water. Again, through soloists and the various ensembles used, there is opportunity to portray colourful and expressive music. There is a somewhat dream-like feeling to this movement and accuracy of accidentals is once again crucial. There is a little moment of tension with the Horns, 5 bars from the conclusion of the movement before the resolution immediately found in the next bar. Overall there should be a feeling of calm and serenity to this movement.

Summer on the Quays starts with some exciting fanfare-like qualities initially from the Cornets and Trombones, but then extra impetus is provided from the whole band. The first of the two variations on the initial *Heralding the Dawn* theme are then presented in an up-tempo style with a sense of drive from the percussion. The second statement is in the *Maestoso* style and is aimed as being a grand finale to the work. Again, the percussion keeps the sense of drive but in a more dignified approach. The music moves then into a dynamic and resounding conclusion with emphasis on cohesion in style and note-lengths as well as a feeling of momentum towards the final, triumphant chord.

INSTRUMENTATION:

Score	1
Soprano Cornet Eb	1
Solo Cornet Bb	4
Repiano Cornet Bb	1
2nd Cornet Bb	2
3rd Cornet Bb	2
Flugelhorn	1
Solo Horn Eb	1
1st Horn Eb	1
2nd Horn Eb	1
1st Baritone Bb	1
2nd Baritone Bb	1
1st Trombone	1
2nd Trombone	1
Bass Trombone	1
Euphonium Bb	2
Bass Eb	2
Bass Bb	2
Timpani	1
Percussion 1	1
Percussion 2	1

Duration: ca. 11.40

Grade: C

Grade/Indeling/Degré de difficulté/Schwierigkeitsgrad:

A = Very Easy/Zeer Eenvoudig/Très Facile/Sehr Leicht

B = Easy/Eenvoudig/Facile/Leicht

C = Medium/Gemiddeld/Moyen/Mittelschwer

D = Difficult/Moeilijk/Difficile/Schwer

E = Very Difficult/Zeer Moeilijk/Très Difficile/Sehr Schwer

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AN ENGLISH PASTORALE

DEAN JONES

Maestoso ♩ = 92
Introduction - 'Heralding the dawn'

Soprano Cornet Eb

Solo Cornet Bb

Repiano Cornet Bb

2nd Cornet Bb

3rd Cornet Bb

Flugelhorn

Solo Horn Eb

1st Horn Eb

2nd Horn Eb

1st Baritone Bb

2nd Baritone Bb

1st Trombone Bb

2nd Trombone Bb

Bass Trombone

Euphonium Bb

Bass Eb

Bass Bb

Timpani

Percussion 1

Percussion 2

6

Sop. Cnt.
S.Cnt.
Rep.Cnt.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Bass Eb
Bass Bb
Timp.
Perc.1
Perc.2

s.d. mf f b.d. mf

f

11

Sop. Cnt.
S. Cnt.
Rep. Cnt.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Bass Eb
Bass Bb
Timp.
Perc. 1
Perc. 2

f
mf *f*

I. Autumn on the Plains
Allegro con spiritoso ♩ = 112

16

Musical score for 'I. Autumn on the Plains' starting at measure 16. The score includes parts for Soprano, Alto, Tenor, Bass, Flute, Horns, Baritone, Trombones, Euphonium, Basses, Timpani, and Percussion. The key signature is one sharp (F#) and the time signature is 12/8. Dynamics include *mf*, *mp cresc.*, and *f*.

25

Sop. Cnt.

S.Cnt.

Rep.Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc.1

Perc.2

one

mp

tutti

f

mf

B

34

Sop. Cnt.

S. Cnt. *one*
mp

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. *solo*
mp

Solo Hn. *mp*

1st Hn.

2nd Hn.

1st Bar. *mp*

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *mp*

Bass Eb

Bass Bb

Timp.

Perc. 1

Perc. 2 *triangle*
mp

C

38

Sop. Cnt. *f*

S. Cnt. *f tutti* *mf* *one*

Rep. Cnt. *f* *mf*

2nd Cnt. *f* *mf*

3rd Cnt. *f* *mf*

Flug. *f* *mf*

Solo Hn. *f* *mf*

1st Hn. *f* *mf*

2nd Hn. *f* *mf*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f* *mf*

2nd Tbn. *f* *mf*

B. Tbn. *f* *mf* *f* *mf*

Euph. *f* *mf* *f* *mf*

Bass Eb *f* *mf* *f* *mf*

Bass Bb *f* *mf* *f* *mf*

Timp. *f* *mf* *f* *mf*

Perc.1

Perc.2 *f* *mf*

42

Sop. Cnt. *mf*

S.Cnt. *tutti* *mp* *two*

Rep.Cnt.

2nd Cnt.

3rd Cnt.

Flug. *mp*

Solo Hn. *mp*

1st Hn.

2nd Hn.

1st Bar. *mf* *mp*

2nd Bar. *mf*

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *one* *mp*

Bass Eb *mp*

Bass Bb *mp*

Timp.

Perc.1 *mf*

Perc.2 *triangle* *mp*

46

Sop. Cnt.
S. Cnt.
Rep. Cnt.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Bass Eb
Bass Bb
Timp.
Perc.1
Perc.2

tutti
mf
f
both
glockenspiel
mp

62

Sop. Cnt. Ich hab' die Hand' und die Hand' / S. Cnt. Ich hab' die Hand' und die Hand' / Rep. Cnt. Ich hab' die Hand' und die Hand' / 2nd Cnt. Ich hab' die Hand' und die Hand' / 3rd Cnt. Ich hab' die Hand' und die Hand' / Flug. Ich hab' die Hand' und die Hand' / Solo Hn. Ich hab' die Hand' und die Hand' / 1st Hn. Ich hab' die Hand' und die Hand' / 2nd Hn. Ich hab' die Hand' und die Hand' / 1st Bar. Ich hab' die Hand' und die Hand' / 2nd Bar. Ich hab' die Hand' und die Hand' / 1st Tbn. Ich hab' die Hand' und die Hand' / 2nd Tbn. Ich hab' die Hand' und die Hand' / B. Tbn. Ich hab' die Hand' und die Hand' / Euph. Ich hab' die Hand' und die Hand' / Bass Eb Ich hab' die Hand' und die Hand' / Bass Bb Ich hab' die Hand' und die Hand' / Timp. Ich hab' die Hand' und die Hand' / Perc.1 Ich hab' die Hand' und die Hand' / Perc.2 Ich hab' die Hand' und die Hand'

70

Sop. Cnt.

S. Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc.1

Perc.2

f

p cresc.

ff

p cresc.

mf

on rim.

p

cresc.

mf

p

cresc.

74

Sop. Cnt. *mp cresc.* *f*

S.Cnt. *mp cresc.* *f*

Rep.Cnt. *f*

2nd Cnt. *f*

3rd Cnt. *p cresc.* *f*

Flug. *p cresc.* *f*

Solo Hn. *f*

1st Hn. *p cresc.* *f*

2nd Hn. *mp cresc.* *f*

1st Bar. *f*

2nd Bar. *p cresc.* *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

Bass Eb *f*

Bass Bb *f*

Timp. *f*

Perc.1 *f normal*

Perc.2 *f*

78

Sop. Cnt. *mf* *f* *ff*

S. Cnt. *mf* *f* *ff*

Rep. Cnt. *mf* *f* *ff*

2nd Cnt. *mf* *f* *ff*

3rd Cnt. *mf* *f* *ff*

Flug. *mf* *f* *ff*

Solo Hn. *mf* *f* *ff*

1st Hn. *mf* *f* *ff*

2nd Hn. *mp* *f* *ff*

1st Bar. *mp* *f* *ff*

2nd Bar. *mp* *f* *ff*

1st Tbn. *mp* *f* *ff*

2nd Tbn. *mp* *f* *ff*

B. Tbn. *mp* *f* *ff*

Euph. *fp* *f* *ff*

Bass Eb *fp* *f* *ff*

Bass Bb *fp* *f* *ff*

Timp. *fp* *f* *ff*

Perc. 1 *f* *ff*

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

tam tam

II. Winter in the Dales
Adagio = 60

82

Sop. Cnt. *pp* *p*

S. Cnt.

Rep. Cnt. *pp* *p*

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn. *p*

1st Hn. *p*

2nd Hn. *p*

1st Bar. *p*

2nd Bar.

1st Tbn. *p*

2nd Tbn. *p*

B. Tbn. *p*

Euph. *p*

Bass Eb *pp* *p*

Bass Bb *p + 8vb*

Timp.

Perc. 1 *pp*

Perc. 2

100

Sop. Cnt.

S.Cnt.

Rep.Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc.1

Perc.2

mf

p

mf

p

mf

p

mf

p

pp

pp

one

one

one

106

Sop. Cnt.

S. Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc. 1

Perc. 2

cresc.

f

dim.

p

mf

tutti

p

mf

mf

dim.

p

mf

tubular bells

p

rit.

118

The musical score is arranged in a vertical stack of staves. The instruments and parts are as follows:

- Sop. Cnt.**: Soprano voice part, mostly silent with a final note.
- S. Cnt.**: Soprano voice part, active in the first three measures.
- Rep. Cnt.**: Soprano voice part, active in the first three measures.
- 2nd Cnt.**: Alto voice part, active in the first three measures.
- 3rd Cnt.**: Alto voice part, active in the first three measures.
- Flug.**: Flute part, featuring a *solo* section starting in measure 4, marked *mp* and *p*.
- Solo Hn.**: Solo Horn part, marked *mp* and *p*.
- 1st Hn.**: First Horn part, marked *mp* and *p*.
- 2nd Hn.**: Second Horn part, marked *mp* and *p*.
- 1st Bar.**: First Baritone part, mostly silent.
- 2nd Bar.**: Second Baritone part, mostly silent.
- 1st Tbn.**: First Trombone part, mostly silent.
- 2nd Tbn.**: Second Trombone part, mostly silent.
- B. Tbn.**: Bass Trombone part, mostly silent.
- Euph.**: Euphonium part, marked *one* and *mp*.
- Bass Eb**: Bass Eb instrument part, mostly silent.
- Bass Bb**: Bass Bb instrument part, mostly silent.
- Timp.**: Timpani part, marked *tam tam* in measure 6.
- Perc. 1**: Percussion 1 part, marked *mp* and *pp*.
- Perc. 2**: Percussion 2 part, mostly silent.

131

Sop. Cnt.

S. Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc. 1

Perc. 2

two
p

mp

mp

p < mp

p < mp

137

Musical score for orchestra and voices, measures 137-141. The score includes parts for Soprano, Soprano Contralto, Soprano Contralto, 2nd Contralto, 3rd Contralto, Flute, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, 1st Trombone, 2nd Trombone, Bass Trombone, Euphonium, Bass Eb, Bass Bb, Timpani, Percussion 1, and Percussion 2. The key signature is one sharp (F#). The score features a *solo espressivo* section for the Soprano Contralto starting in measure 137, marked *mp*. The Euphonium part has triplet markings in measures 137-140. The Bass Eb and Bass Bb parts have a long note in measure 137. The 1st and 2nd Trombone parts have *mp* markings in measure 138. The 1st Baritone part has a *mp* marking in measure 138. The Bass Trombone part has a *mp* marking in measure 140.

153

cup mute

mp *mf*

Sop. Cnt.

S. Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

mp *mf*

Flug.

mp *mf*

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

tutti

mf

Euph.

Bass Eb

Bass Bb

Timp.

Perc. 1

Perc. 2

170

Sop. Cnt. *mf* *tutti cup mute* *mp*

S. Cnt. *mp*

Rep. Cnt. *mf* *mp*

2nd Cnt. *mf* *mp*

3rd Cnt. *mp*

Flug. *mf* *mp*

Solo Hn. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Bar. *mp*

2nd Bar. *mp*

1st Tbn. *mp*

2nd Tbn. *mp*

B. Tbn. *mp*

Euph. *mp*

Bass Eb *mp*

Bass Bb *mp*

Timp.

Perc. 1

Perc. 2 *mp*

rit.

almost attacca

175

Sop. Cnt. *open*
 S. Cnt. *open* **p**
 Rep. Cnt. *open*
 2nd Cnt. *open*
 3rd Cnt. *open*
 Flug.
 Solo Hn.
 1st Hn.
 2nd Hn.
 1st Bar. **p**
 2nd Bar. **p**
 1st Tbn. *open* *mp*
 2nd Tbn. *open*
 B. Tbn. *open*
 Euph. *tutti* *mp*
 Bass Eb **p**
 Bass Bb **p**
 Timp.
 Perc. 1
 Perc. 2 *bar chimes* *let ring*

IV. Summer on the Quays

Con energia ♩ = 152

179

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Vocalists:** Soprano (Sop. Cnt.), Contralto (S. Cnt.), Contralto (Rep. Cnt.), and Tenor (2nd Cnt., 3rd Cnt.).
- Woodwinds:** Flute (Flug.), Solo Horn (Solo Hn.), First Horn (1st Hn.), and Second Horn (2nd Hn.).
- Brass:** First Baritone (1st Bar.), Second Baritone (2nd Bar.), First Trombone (1st Tbn.), Second Trombone (2nd Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), Bass Eb, and Bass Bb.
- Percussion:** Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2).

The score is in 4/4 time with a key signature of two flats (Bb and Eb). It begins at measure 179. The vocal parts feature lyrics in Italian, with the first line being "open f". The instrumental parts include complex rhythmic patterns, such as a 7-measure rest in the woodwinds and brass, and various dynamic markings including *f* (forte) and *tr* (trills). The percussion parts include a snare drum pattern with an *a2.* marking and a bass drum pattern.

185

Sop. Cnt.
S.Cnt.
Rep.Cnt.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Bass Eb
Bass Bb
Timp.
Perc.1
Perc.2

triangle

f

I

190

This musical score is for a full orchestra and vocal ensemble. It features the following parts:

- Vocalists:** Soprano (Sop. Cnt.), Soprano Contralto (S. Cnt.), and Repetitor Contralto (Rep. Cnt.).
- Woodwinds:** Flute (Flug.), Solo Horn (Solo Hn.), First Horn (1st Hn.), and Second Horn (2nd Hn.).
- Brass:** First Baritone (1st Bar.), Second Baritone (2nd Bar.), First Trombone (1st Tbn.), Second Trombone (2nd Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), Bass Eb, and Bass Bb.
- Percussion:** Timpani (Timp.), Percussion 1 (Perc.1) with a shaker, and Percussion 2 (Perc.2).

The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). It includes various musical notations such as rests, notes, beams, slurs, and dynamic markings like *f* (forte). The percussion parts include specific instructions for a shaker and various rhythmic patterns.

195

Sop. Cnt.

S. Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *one* *tutti*

Bass Eb

Bass Bb

Timp.

Perc.1

Perc.2

200

Sop. Cnt.
S. Cnt.
Rep. Cnt.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Bass Eb
Bass Bb
Timp.
Perc. 1
Perc. 2

Detailed description of the musical score: The score is for rehearsal mark 200 and consists of 18 staves. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The vocal parts (Sop. Cnt., S. Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt.) are mostly silent, with some notes in the Soprano and Contralto parts. The woodwinds (Flug., Solo Hn., 1st Hn., 2nd Hn.) play a melodic line. The brass (1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph.) play a rhythmic accompaniment. The percussion (Timp., Perc. 1, Perc. 2) provide a steady beat. The score is written in a standard musical notation style with various clefs and accidentals.

205

Sop. Cnt. S.Cnt. Rep.Cnt. 2nd Cnt. 3rd Cnt. Flug. Solo Hn. 1st Hn. 2nd Hn. 1st Bar. 2nd Bar. 1st Tbn. 2nd Tbn. B. Tbn. Euph. Bass Eb Bass Bb Timp. Perc.1 Perc.2

f

glockenspiel

Detailed description: This is a page of a musical score, page 42, starting at measure 205. The score is for a large ensemble including vocal soloists and a full orchestra. The vocal soloists (Sop. Cnt., S.Cnt., Rep.Cnt., 2nd Cnt., 3rd Cnt.) are in the top section, with Soprano and Alto parts featuring melodic lines and triplets. The instrumental section includes Flute (Flug.), Horns (Solo Hn., 1st Hn., 2nd Hn.), Baritone Saxophones (1st Bar., 2nd Bar.), Trombones (1st Tbn., 2nd Tbn., B. Tbn.), Euphonium (Euph.), Basses (Bass Eb, Bass Bb), Timpani (Timp.), and Percussion (Perc.1, Perc.2). The percussion parts include a glockenspiel. The score is in a key with two flats (B-flat major or D-flat minor) and a common time signature. Dynamics include a forte (*f*) marking. The page number 42 is in the top left, and the measure number 205 is at the top left of the staff.

This musical score page contains 19 staves for various instruments and vocal parts. The vocal parts (Sop. Cnt., S. Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt.) are mostly silent, with the Soprano and Soprano Contralto parts having a melodic line starting in measure 219. The woodwinds (Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar.) play a melodic line with slurs and accents. The brass section (1st Tbn., 2nd Tbn., B. Tbn., Euph., Bass Eb, Bass Bb) provides harmonic support. The percussion section (Timp., Perc. 1, Perc. 2) includes a snare drum pattern and a cymbal flourish. The score is in G major and 4/4 time. Dynamics include *mf* (mezzo-forte) and accents.

221

Sop. Cnt.

S. Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc. 1

Perc. 2

mf

f

J

227

Musical score for measures 227-230. The score includes parts for Soprano, Alto, and Tenor vocal soloists, and a full symphony orchestra. The key signature is one sharp (F#) and the time signature is 4/4. The dynamic marking *mf* (mezzo-forte) is indicated for the vocal soloists and the timpani in measure 227. The percussion part (Perc. 2) features a rhythmic pattern of eighth notes with accents and a crescendo leading to a fortissimo (*f*) dynamic in measure 229.

232

Sop. Cnt. *Ich hab' die Hand*

S. Cnt. *Ich hab' die Hand*

Rep. Cnt. *Ich hab' die Hand*

2nd Cnt. *Ich hab' die Hand*

3rd Cnt. *Ich hab' die Hand*

Flug. *Ich hab' die Hand*

Solo Hn. *Ich hab' die Hand*

1st Hn. *Ich hab' die Hand*

2nd Hn. *Ich hab' die Hand*

1st Bar. *Ich hab' die Hand*

2nd Bar. *Ich hab' die Hand*

1st Tbn. *Ich hab' die Hand*

2nd Tbn. *Ich hab' die Hand*

B. Tbn. *Ich hab' die Hand*

Euph. *Ich hab' die Hand*

Bass Eb *Ich hab' die Hand*

Bass Bb *Ich hab' die Hand*

Timp. *Ich hab' die Hand*

Perc. 1 *Ich hab' die Hand*

Perc. 2 *Ich hab' die Hand*

237

Sop. Cnt.

S.Cnt.

Rep.Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc.1

Perc.2

K Grandioso $\text{♩} = 72$

243

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Sop. Cnt. (Soprano Contralto): Treble clef, starts with a whole note rest, followed by a triplet eighth-note pattern.
- S. Cnt. (Soprano Contralto): Treble clef, starts with a whole note rest.
- Rep. Cnt. (Soprano Contralto): Treble clef, starts with a whole note rest.
- 2nd Cnt. (Soprano Contralto): Treble clef, starts with a whole note rest.
- 3rd Cnt. (Soprano Contralto): Treble clef, starts with a whole note rest.
- Flug. (Flute): Treble clef, starts with a whole note rest, followed by a triplet eighth-note pattern.
- Solo Hn. (Solo Horn): Treble clef, starts with a whole note rest, followed by a triplet eighth-note pattern.
- 1st Hn. (First Horn): Treble clef, starts with a whole note rest, followed by a triplet eighth-note pattern.
- 2nd Hn. (Second Horn): Treble clef, starts with a whole note rest, followed by a triplet eighth-note pattern.
- 1st Bar. (First Baritone): Treble clef, starts with a whole note rest, followed by a triplet eighth-note pattern.
- 2nd Bar. (Second Baritone): Treble clef, starts with a whole note rest, followed by a triplet eighth-note pattern.
- 1st Tbn. (First Trombone): Treble clef, starts with a whole note rest, followed by a triplet eighth-note pattern.
- 2nd Tbn. (Second Trombone): Treble clef, starts with a whole note rest, followed by a triplet eighth-note pattern.
- B. Tbn. (Bass Trombone): Bass clef, starts with a whole note rest, followed by a triplet eighth-note pattern.
- Euph. (Euphonium): Treble clef, starts with a whole note rest.
- Bass Eb (Euphonium): Treble clef, starts with a whole note rest.
- Bass Bb (Euphonium): Treble clef, starts with a whole note rest.
- Timp. (Timpani): Bass clef, starts with a whole note rest, followed by a triplet eighth-note pattern.
- Perc. 1 (Percussion 1): Percussion clef, starts with a whole note rest.
- Perc. 2 (Percussion 2): Percussion clef, starts with a whole note rest, followed by a triplet eighth-note pattern.

248

Sop. Cnt. *mf cresc.*

S. Cnt. *mf cresc.*

Rep. Cnt. *p cresc.*

2nd Cnt. *p cresc.*

3rd Cnt. *p cresc.*

Flug. *mf cresc.*

Solo Hn. *p cresc.*

1st Hn. *p cresc.*

2nd Hn. *p cresc.*

1st Bar. *p cresc.*

2nd Bar. *p cresc.*

1st Tbn. *mf cresc.*

2nd Tbn. *mf cresc.*

B. Tbn. *mf cresc.*

Euph. *p cresc.*

Bass Eb

Bass Bb

Timp. *p cresc.*

Perc. 1 *mp*

Perc. 2 *p cresc.*

254

Musical score for orchestra and voices, measures 254-257. The score includes parts for Soprano, Alto, Tenor, Flute, Solo Horn, Horns, Baritone, Trombones, Euphonium, Basses, Timpani, and Percussion. The music is in 4/4 time with a tempo of 66 beats per minute and a 'molto rit.' (very slow) marking. The dynamic is consistently *ff* (fortissimo). The key signature has one sharp (F#) and the mode is minor. The score features various musical notations including slurs, ties, triplets, and a 7-measure rest in the Horns and Baritone parts.

ff