

Patrick J. Burns

Always We Begin Again

Grade 5

*Commissioned by the Sigma Chapter of the
Kappa Kappa Psi Fraternity, Ohio Northern University
in memory of
Ethan and Rosemary Z. Williams*

Sample

©2009 Patrick J. Burns



Artistry without compromise

THE COMPOSITION

Always We Begin Again was commissioned by the Sigma Chapter of the Kappa Kappa Psi Fraternity at Ohio Northern University. The piece is a tribute to the memory of two individuals, Edwin and Rosemary Z. Williams, who left an indelible imprint on the ONU music department and of all of their colleagues, students and friends there.

In speaking and corresponding with the people who knew them, who learned from their teaching, who enjoyed their warm friendship and who shared their love of music, it became clear to me that Ed and Rosie were extraordinary people whose lives were part of the fabric of the lives of so many others. One of Rosie's poems, written after Ed's passing, explores this very concept and serves as the inspiration for the composition's two main sections:

*Lives intertwine in the most beautiful pattern
and even after out individual thread stops,
what we've woven up to that point
remains locked into a tight weave,
with all the others we woven our life with, through, and around,
forever a part of a cloak of beautiful memories
that lives to warm us on the cold days [and] nights of sorrow.*

The title, *Always We Begin Again*, is a line from the Rule of Saint Benedict from which Rosie drew strength and hope during her illness. It implies an ongoing transformation, a continual weaving of our own individual threads during our life's journey. As for the music, I imagined the initially slow process of threads intertwining in different patterns, as suggested in the first line of Rosie's poem. As these threads coalesce, they retain their individuality but are animated and strengthened by all of the threads around them. The weave becomes tighter, stronger, more colorful, vibrant and joyous. One of these threads is the opening to Rosie's *Marche Brilliante* which serves as the central focus of the latter part of the composition.

As a composer, there is no more difficult job for me than to write a memorial commission. I never had the privilege of knowing Ed and Rosie personally, yet I feel as though they were as much a part of this process as I was. It is my sincere hope that this work is a fitting tribute to them on behalf of all of the people who loved them so well.

THE COMPOSER

PATRICK J. BURNS (b. 1969) has served as Adjunct Professor of Music at Montclair State University in New Jersey since 1994, where he teaches courses in music theory, orchestration and composition, and has also taught instrumental music in the Caldwell-West Caldwell Public Schools since 1998. As a pianist, Mr. Burns has performed with many professional ensembles in the New York metro area including the Metropolitan Opera, the Metropolitan Opera Summer Ballet Orchestra, the pit orchestra for the Broadway revival production of *Camelot*, starring Robert Goulet, and with the New Jersey Chamber Music Society in broadcasts for National Public Radio and New Jersey Network Television. In September 2011, Mr. Burns began his tenure as Director of the Symphony of Winds and Percussion at New Jersey City University. More recently, he has signed on with Ackle Studios as orchestrator/composer/conductor for the company's video game and film projects being produced for the film and software industries.

In 1986, at the age of seventeen, Mr. Burns founded the Bloomfield Youth Band, a community wind ensemble of some 55 secondary and collegiate musicians which he continues to direct today. The Youth Band has been recognized for its outstanding artistic achievements and service to the community by the United States Congress, the New Jersey Legislature, and the Mayor and Town Council of Bloomfield. His compositions for symphonic band are performed by bands at every level throughout the country. The United States Army Band, "Pershing's Own", has performed his music in Washington, D.C. and at Carnegie Hall. His music has also been performed by conservatory and military bands in Russia, Japan and China. Mr. Burns is former director of the Montclair State University Youth Orchestra and the Imperial Brass. He has been featured as guest conductor and clinician with public school, community, university, region and all-state bands in New Jersey, New York, Pennsylvania, Maryland, Virginia and Ohio and has recorded albums and collaborated with world-renowned brass artists Philip Smith, Warren Vaché, Roger Webster and Chris Jaudes.

Patrick Burns' music for symphonic band is published by G. Schirmer, Daehn Publications, Grand Mesa Music Publishers, FJH Music, Wingert-Jones Music, and TRN Music Publisher. His music has appeared on *Bandworld* magazine's Top 100 list of band compositions five times. *The Instrumentalist* and *School Music News* have printed numerous favorable reviews of Mr. Burns' band music and *The Classical New Jersey Society Journal* has praised his chamber music. His music for symphonic band has been performed at The Midwest Clinic in Chicago and has been recorded for the educational series *Distinguished Music for the Developing Band*. He has received commissions from many organizations including the Goldman Band/Harvey Phillips Foundation, Ohio Northern University, the Bel Air (Maryland) Community Band, the SoundTree Corporation and Westlake Village High School Wind Ensemble (California) for the band's performance at Carnegie Hall.

From 2003-2010, Mr. Burns served as president of the Bloomfield Federation of Music and in March 2010, he founded his own publishing company, Bandworks Publications.

His music can be heard at his websites, bandworkspublications.com, and youtube.com/patrickburnsmusic.

Commissioned by the Sigma Chapter of the Kappa Kappa Psi Fraternity, Ohio Northern University
in memory of Edwin and Rosemary Z. Williams

Always We Begin Again

Conductor's Score
(Transposed)

I. "Lives intertwine in the most beautiful pattern..."

PATRICK J. BURNS
(ASCAP)

Tenderly $\text{♩} = 54$

The score is for a 3/4 time piece in 2/4 transposition. It features the following parts:

- Piccolo:** Solo *mf* in the first measure, then *tutti* in the second measure.
- Flute 1 and 2:** Solo *mf* in the first measure, then *tutti* in the second measure.
- Oboe 1 and 2:** Solo *mf* in the first measure, then *tutti* in the second measure.
- Bassoon 1 and 2:** Solo *mf* in the first measure, then *tutti* in the second measure.
- Clarinet 1 in Bb:** *mp* in the first measure, *mf solo* in the second measure, and *tutti* in the third measure.
- Clarinet 2 and 3 in Bb:** *mp* in the first measure, *others* in the second measure, and *mf* in the third measure.
- Bass Clarinet in Bb:** *mf* in the third measure.
- Alto Saxophone 1 and 2:** *a2* *mf* in the third measure.
- Tenor Saxophone:** *mf* in the third measure.
- Baritone Saxophone:** *mf* in the third measure.
- Trumpet 1 in Bb:** *p con sord.* in the first measure.
- Trumpet 2 and 3 in Bb:** *p con sord.* in the first measure.
- Horn 1 and 2 in F:** *mf* in the third measure.
- Trombone 1:** *mf* in the third measure.
- Trombone 2 and 3:** *a2* *mf* in the third measure.
- Euphonium:** *mf* in the third measure.
- Tuba:** *mf* in the third measure.
- Double Bass:** *mf* in the third measure.
- Timpani:** *mf* in the third measure.
- Percussion 1 (Snare Drum, Bass Drum):** *mf* in the third measure.
- Percussion 2 (Bells, Tambourine):** Bells (medium plastic) *p* in the first measure.
- Percussion 3 (Vibraphone, Xylophone, Chimes):** Vib. (hard core mallets) *p* in the first measure.
- Percussion 4 (Suspended Cymbal, Crash Cymbals):** *p* in the first measure.

Picc. *f*

Fl. 1-2 *a2* *f*

Ob. 1-2 *f*

Bsn. 1-2 *f*

Cl. 1 *f*

Cl. 2-3 *f*

B. Cl. *f*

A. Sax. 1-2 *f*

T. Sax. *f*

B. Sax. *f*

Tpt. 1

Tpt. 2-3

Hn. 1-2 *a2* *f*

Tbn. 1 *f*

Tbn. 2-3 *f*

Euph. *f*

Tba. *f* *div.*

Db. *mf* *f*

Timp. *f*

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *Sus. Cym.* *p* *f* *p*

11 Moving ahead slightly ♩=60

Pic. *mf*

Fl. 1-2 *mf*

Ob. 1-2 *mf* 5

Bsn. 1-2 *solo p* *tutti mf*

Cl. 1 *mf* 5

Cl. 2-3 *mf*

B. Cl. *solo p* *tutti mf*

A. Sax. 1-2 *mf* 5

T. Sax. *mf*

B. Sax. *mf*

Tpt. 1 *senza sord. mp* 5

Tpt. 2-3 *senza sord. a2 mp* 5

Hn. 1-2 *p sub.* 5

Tbn. 1 *p sub.* 5

Tbn. 2-3 *p sub.* 5

Euph. *p sub.* 5

Tba. *solo p* *tutti*

Db. *pizz. p*

Timp. *p sub.*

Perc. 1

Perc. 2 *p*

Perc. 3 *p*

Perc. 4 *mf*

16

Picc. *f* *ff* *mf*

Fl. 1-2 *f* *ff* *mf*

Ob. 1-2 *f* *ff* *mf*

Bsn. 1-2 *f* *ff* *mf*

Cl. 1 *f* *ff* *mf*

Cl. 2-3 *f* *ff* *mf*

B. Cl. *f* *ff* *mf*

A. Sax. 1-2 *f* *ff* *mf*

T. Sax. *f* *ff* *mf*

B. Sax. *f* *ff* *mf*

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

Tpt. 2-3 *mf* *f* *ff* *mf*

Hn. 1-2 *mf* *f* *ff* *mf*

Tbn. 1 *mf* *f* *ff* *mf*

Tbn. 2-3 *mf* *f* *ff* *mf*

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

Tba. *mf* *div.* *ff* *mf*

arco

Db. *f* *ff*

Timp. *ff* *mf*

Perc. 1 *mp* *ff* *mf*

Perc. 2 *f* *mf*

Perc. 3 *ff* *mf*

Perc. 4 *ff* Cr. Cyms.

21



Pic.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Tbn. 1

Tbn. 2-3

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mp

p

a2

5

2do

3do

Sample

25

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

mp
f
f
a2
f
5
5
5
5
5
5
a2
mp
f
f
a2
f
f
f
5
5
5
5
5
5
mp
a2
mp
a2
mp
f
f
f
f
div.
f
f
p
mp
mp
mp
mp
mp

solo
(others)

This page of a musical score, page 32, features a variety of instruments. The woodwinds include Piccolo, Flutes (1-2), Oboes (1-2), Bassoons (1-2), Clarinet 1, Clarinets 2-3, Bass Clarinet, Alto Saxophone (1-2), Tenor Saxophone, and Bass Saxophone. The brass section consists of Trumpets (1, 2-3), Horns (1-2), Trombone 1, Trombones (2-3), Euphonium, Tuba, and Double Bass. The percussion section includes Timpani, Percussion 1, 2, 3, and 4. The score is marked with dynamics such as *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). Performance instructions include *tutti, con sord.* (tutti, with mutes) and fingering numbers like '5'. A large, diagonal watermark reading 'Sample' is overlaid across the center of the page.

38 II. "...forever a part of a cloak of beautiful memories..."
Animated ♩=128

This page contains a musical score for an orchestra and percussion. The instruments listed on the left are Piccolo (Picc.), Flutes 1-2 (Fl. 1-2), Oboes 1-2 (Ob. 1-2), Bassoons 1-2 (Bsn. 1-2), Clarinet 1 (Cl. 1), Clarinets 2-3 (Cl. 2-3), Bass Clarinet (B. Cl.), Saxophones Alto 1-2 (A. Sax. 1-2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets 1 (Tpt. 1), Trumpets 2-3 (Tpt. 2-3), Horns 1-2 (Hn. 1-2), Trombone 1 (Tbn. 1), Trombones 2-3 (Tbn. 2-3), Euphonium (Euph.), Tuba (Tba.), Double Bass (Db.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Percussion 4 (Perc. 4). The score is in 8/8 time with a tempo of 128 beats per minute. A large, diagonal watermark reading "Sample" is overlaid across the center of the page. The music includes various dynamics such as *mf*, *fp*, *p*, and *p sub.*, and performance instructions like *con sord.*, *pizz.*, and *Ω*.

46

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Tbn. 1

Tbn. 2-3

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

f

ff

mf

a2

ff-p

div.

mp

Cr. Cyms.

ff (choke)

Sample

62

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Tbn. 1

Tbn. 2-3

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

70

Picc. *f* *ff*

Fl. 1-2 *a2* *f* *ff*

Ob. 1-2 *a2* *f* *ff*

Bsn. 1-2

Cl. 1 *f* *ff*

Cl. 2-3 *a2* *f* *ff*

B. Cl.

A. Sax. 1-2 *a2* *f* *ff*

T. Sax.

B. Sax.

Tpt. 1 *f* *ff*

Tpt. 2-3 *f* *ff*

Hn. 1-2 *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2-3 *f* *ff*

Euph. *f* *ff*

Tba. *div.* *f* *ff* *a2*

Db.

Timp. *f* *ff*

Perc. 1 *f* *ff*

Perc. 2

Perc. 3 Xylo. *f* *ff*

Perc. 4

Pic. _____

Fl. 1-2 _____

Ob. 1-2 _____

Bsn. 1-2 _____

Cl. 1 _____

Cl. 2-3 _____

B. Cl. _____

A. Sax. 1-2 _____

T. Sax. _____

B. Sax. _____

Tpt. 1 _____

Tpt. 2-3 _____

Hn. 1-2 _____

Tbn. 1 _____

Tbn. 2-3 _____

Euph. _____

Tba. _____

Db. _____

Timp. _____

Perc. 1 _____

Perc. 2 _____

Perc. 3 _____

Perc. 4 _____

A large, semi-transparent watermark with the word "Sample" in a bold, sans-serif font is oriented diagonally from the bottom-left to the top-right, covering the central portion of the musical score.

86

Picc. *ff* *p*

Fl. 1-2 *ff* *p*

Ob. 1-2 *ff* *p*

Bsn. 1-2 *ff* *mf*

Cl. 1 *ff* *p*

Cl. 2-3 *ff* *p*

B. Cl. *ff* *mf*

A. Sax. 1-2 *ff* *p*

T. Sax. *ff* *mf*

B. Sax. *ff* *mf*

Tpt. 1 *ff* *p*

Tpt. 2-3 *ff* *p*

Hn. 1-2 *ff*

Tbn. 1 *ff* *mf*

Tbn. 2-3 *ff* *mf*

Euph. *ff* *mf*

Tba. *ff* *mf*

Db. *ff* *mf*

Timp. *f* *mf*

Perc. 1 *ff*

Perc. 2 *mf*

Perc. 3 *ff* *Vib.* *mf*

Perc. 4 *ff* *2^{ed}*

The image displays a page of a musical score, page 97 of 17. The score is written for a large orchestra, including woodwinds, brass, percussion, and strings. The instruments listed on the left side of the page are: Pic., Fl. 1-2, Ob. 1-2, Bsn. 1-2, Cl. 1, Cl. 2-3, B. Cl., A. Sax. 1-2, T. Sax., B. Sax., Tpt. 1, Tpt. 2-3, Hn. 1-2, Tbn. 1, Tbn. 2-3, Euph., Tba., Db., Timp., Perc. 1, Perc. 2, Perc. 3, and Perc. 4. The score is written in standard musical notation with various clefs, time signatures, and dynamic markings such as *p* (piano) and *a2* (second octave). A large, diagonal watermark reading "Sample" is superimposed over the center of the page.

104

Pic.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Tbn. 1

Tbn. 2-3

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

p

pp

ppp

div.

con sord.

115

Picc. *mp* *p*

Fl. 1-2 *mp* *p* *a2 mp*

Ob. 1-2 *mp* *p*

Bsn. 1-2 *mp* *p*

Cl. 1 *mp* *p* *unis mp*

Cl. 2-3 *mp* *p* *mp*

B. Cl. *p* *pp*

A. Sax. 1-2 *p* *pp* *a2 mp*

T. Sax. *p* *pp*

B. Sax. *p* *pp*

Tpt. 1 *mp*

Tpt. 2-3 *mp* *p*

Hn. 1-2 *p* *mp*

Tbn. 1 *p* *pp* *mp*

Tbn. 2-3 *p* *pp* *mp*

Euph. *p* *pp* *mp*

Tba. *p* *pp* *mp*

Db. *p* *pp* *mp*

Timp. *mp*

Perc. 1

Perc. 2

Perc. 3 *mp*

Perc. 4 *pp* *Sus. Cym.* *mp*

125

Pic. *mf* *f*

Fl. 1-2 *mf* *f*

Ob. 1-2 *mf* *f*

Bsn. 1-2 *f*

Cl. 1 *f*

Cl. 2-3 *f* *a2*

B. Cl. *f*

A. Sax. 1-2 *f* *a2*

T. Sax. *f*

B. Sax. *f*

Tpt. 1 *f*

Tpt. 2-3 *senza sord.* *f* *a2*

Hn. 1-2 *f*

Tbn. 1 *f*

Tbn. 2-3 *f*

Euph. *f*

Tba. *f*

Db. *arco* *f*

Timp. *f*

Perc. 1 *f*

Perc. 2

Perc. 3 *f*

Perc. 4 *mp* *f*

135

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Tbn. 1

Tbn. 2-3

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

145

Picc. *ff*

Fl. 1-2 *ff*

Ob. 1-2 *ff*

Bsn. 1-2 *ff*

Cl. 1 *ff*

Cl. 2-3 *ff*

B. Cl. *ff*

A. Sax. 1-2 *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpt. 1 *ff* *mf*

Tpt. 2-3 *ff* *a2* *mf*

Hn. 1-2 *ff* *mf*

Tbn. 1 *ff* *mf*

Tbn. 2-3 *ff* *mf*

Euph. *ff* *mf* *a2*

Tba. *ff* *mf*

Db. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2

Perc. 3

Perc. 4

Sample

168

Pic.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Tbn. 1

Tbn. 2-3

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

a2

mf

f

arco

f

187

Picc. *fff* *f*

Fl. 1-2 *fff* *f* a2

Ob. 1-2 *fff* *f* a2

Bsn. 1-2 *fff* *f*

Cl. 1 *fff*

Cl. 2-3 *fff*

B. Cl. *fff* *f*

A. Sax. 1-2 *fff* *f* a2

T. Sax. *fff* *f*

B. Sax. *fff* *f*

Tpt. 1 *fff*

Tpt. 2-3 *fff*

Hn. 1-2 *fff* *f* a2

Tbn. 1 *fff*

Tbn. 2-3 *fff*

Euph. *fff*

Tba. *fff* a2

Db. *fff*

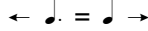
Timp. *fff*

Perc. 1 *fff*

Perc. 2 *fff* (medium plastic) *f*

Perc. 3 *fff*

Perc. 4



197

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Tbn. 1

Tbn. 2-3

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

con sord.

f

mp

mp

div.

mp

mp

f

p

Chimes

mp

3

3

3

208

Picc. *mp*³ *mf*

Fl. 1-2 *mp*³ *mf* a2

Ob. 1-2 *mp*³ *mf* a2

Bsn. 1-2

Cl. 1 *div.* *mp*³ *mf* unis.

Cl. 2-3

B. Cl. *mp*³ *mf*

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1 (*con sord.*) *mp* *mf* *senza sord.*

Tpt. 2-3 *mf* a2

Hn. 1-2 *mp* a2

Tbn. 1

Tbn. 2-3

Euph.

Tba. *mp*³ *mf*

Db.

Timp.

Perc. 1

Perc. 2 *mp*

Perc. 3 Vib. *mp* *Ped.*

Perc. 4 *p*

Pic. *f* *ff*

Fl. 1-2 *f* *ff*

Ob. 1-2 *f* *a2* *ff*

Bsn. 1-2 *a2* *f* *ff*

Cl. 1 *f* *ff*

Cl. 2-3 *f* *a2* *ff*

B. Cl. *f* *ff*

A. Sax. 1-2 *f* *ff*

T. Sax. *f* *ff*

B. Sax. *f* *ff*

Tpt. 1 *f* *ff*

Tpt. 2-3 *f* *ff*

Hn. 1-2 *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2-3 *f* *a2* *b* *ff*

Euph. *f* *ff*

Tba. *f* *ff*

Db. *f* *arco* *ff*

Timp.

Perc. 1

Perc. 2 *f* *ff*

Perc. 3 Chimes *f* *ff*

Perc. 4 *f*

232

Picc. *f* *mp* *mf* *mp*

Fl. 1-2 *f* *mp* *mf* *mp*

Ob. 1-2 *f* *mp* *mf* *mp*

Bsn. 1-2 *mf* *div.* *mp* *mf* *mp*

Cl. 1 *mf* *mp* *mf* *mp*

Cl. 2-3 *mf* *mp* *mf* *mp*

B. Cl. *mf* *mp* *mf* *mp*

A. Sax. 1-2 *f*

T. Sax. *f*

B. Sax. *f*

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

Tpt. 2-3 *f* *a2* *mf* *mp*

Hn. 1-2 *mf*

Tbn. 1 *mf*

Tbn. 2-3 *mf*

Euph. *mf*

Tba. *mf*

Db. *mf* *pizz.* *p*

Timp.

Perc. 1

Perc. 2 *p*

Perc. 3 *p* Vib.

Perc. 4 *p* *2eo.*

244

Pic.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Tbn. 1

Tbn. 2-3

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mp *mf* *f*

a2 *a2*

div. *a2*

arco

p *f*

This image shows a page of a musical score for a full orchestra, page 32 of 256. The score is arranged in a standard orchestral layout with staves for various instruments. A large, diagonal watermark reading "Sample" is overlaid across the center of the page. The instruments listed on the left side of the score are: Picc., Fl. 1-2, Ob. 1-2, Bsn. 1-2, Cl. 1, Cl. 2-3, B. Cl., A. Sax. 1-2, T. Sax., B. Sax., Tpt. 1, Tpt. 2-3, Hn. 1-2, Tbn. 1, Tbn. 2-3, Euph., Tba., Db., Timp., Perc. 1, Perc. 2, Perc. 3, and Perc. 4. The score includes musical notation such as notes, rests, and dynamic markings like "ff".

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Tbn. 1

Tbn. 2-3

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3
Chimes

Perc. 4

mp *mf* *f* *a2*

Sample

278

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Tbn. 1

Tbn. 2-3

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

ff

a2

Sample

Pic. *ff* *mf*

Fl. 1-2 *ff* *mf*

Ob. 1-2 *ff* *mf*

Bsn. 1-2 *ff* *mf*

Cl. 1 *ff* *mf*

Cl. 2-3 *ff* *mf*

B. Cl. *ff* *mf*

A. Sax. 1-2 *ff* *mf*

T. Sax. *ff* *mf*

B. Sax. *ff* *mf*

Tpt. 1 *ff* *mf*

Tpt. 2-3 *ff* *mf*

Hn. 1-2 *ff* *mf*

Tbn. 1 *ff* *mf*

Tbn. 2-3 *ff* *mf*

Euph. *ff* *mf*

Tba. *ff* *mf*

Db. *ff* *mf*

Timp. *ff* *mf*

Perc. 1 *ff* *mf*

Perc. 2 *ff* *mf*

Perc. 3 Xylo. *ff* *mf*

Perc. 4 *ff*

294

Pic. *p* *ff*

Fl. 1-2 *p* *ff* *a2*

Ob. 1-2 *p* *ff*

Bsn. 1-2 *ff*

Cl. 1 *p* *ff*

Cl. 2-3 *p* *ff* *a2*

B. Cl. *ff* *a2*

A. Sax. 1-2 *p* *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpt. 1 *con sord.* *p* *ff* *senza sord.*

Tpt. 2-3 *con sord.* *p* *ff* *a2, senza sord.*

Hn. 1-2 *ff*

Tbn. 1 *ff*

Tbn. 2-3 *a2* *ff*

Euph. *ff*

Tba. *ff*

Db. *ff*

Timp. *mf* *ff*

Perc. 1 *p* *ff*

Perc. 2 *p*

Perc. 3 *p*

Perc. 4 *ff*

303

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Tbn. 1

Tbn. 2-3

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

311

Picc. *mf*

Fl. 1-2 *mf*

Ob. 1-2 *mf*

Bsn. 1-2 *mf*

Cl. 1 *mf* 5

Cl. 2-3 *mf* 5

B. Cl. *mf*

A. Sax. 1-2 *mf* 5

T. Sax. *mf*

B. Sax. *mf*

Tpt. 1

Tpt. 2-3

Hn. 1-2

Tbn. 1

Tbn. 2-3

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc. 2 *mp*

Perc. 3

Perc. 4 *mp* *mf*



Musical score for a symphony orchestra, page 39, measures 320-329. The score is arranged in staves for various instruments, including Piccolo, Flutes (1-2), Oboes (1-2), Bassoons (1-2), Clarinets (1, 2-3), Bass Clarinet, Saxophones (Alto 1-2, Tenor, Baritone), Trumpets (1, 2-3), Horns (1-2), Trombones (1, 2-3), Euphonium, Tuba, Double Bass, Timpani, and four Percussion parts. The score features a large, diagonal watermark reading 'Sample' across the center. Dynamics markings such as *mf*, *f*, and *p* are present throughout the score.

330

Picc. *f* *ff*

Fl. 1-2 *f* *ff*

Ob. 1-2 *f* *ff*

Bsn. 1-2 *mp sub.* *ff*

Cl. 1 *mf* *ff*

Cl. 2-3 *mf* *ff*

B. Cl. *mp sub.* *ff*

A. Sax. 1-2 *f* *ff*

T. Sax. *f* *ff*

B. Sax. *mp sub.* *ff*

Tpt. 1 *mf* *ff* *marc.*

Tpt. 2-3 *mf* *ff* *marc.*

Hn. 1-2 *mp sub.* *ff*

Tbn. 1 *mp sub.* *ff* *marc.*

Tbn. 2-3 *mp sub.* *ff* *marc.*

Euph. *mp sub.* *ff*

Tba. *mp sub.* *ff*

Db. *mp sub.* *ff*

Timp. *mp sub.* *ff*

Perc. 1 *mp sub.* *ff*

Perc. 2 *ff*

Perc. 3 Chimes *ff*

Perc. 4 *ff*

This page of a musical score, numbered 342, covers measures 339 to 342. It is written for a large ensemble including woodwinds, brass, and percussion. The woodwind section consists of Piccolo, Flutes (1-2), Oboes (1-2), Bassoons (1-2), Clarinets (1, 2-3), Bass Clarinet, Alto Saxophones (1-2), Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets (1, 2-3), Horns (1-2), Trombones (1, 2-3), Euphonium, and Tuba. The percussion section is divided into four parts, with Percussion 2 and 3 playing snare drums (mf sub) and Percussion 4 playing suspended cymbals (mf). A large, diagonal watermark reading "SAMPLE" is overlaid on the page. The score is in a key with one flat (B-flat) and a common time signature. Measure numbers 339, 340, 341, and 342 are indicated at the beginning of their respective staves. Dynamics such as *mf*, *mf sub.*, and *div.* are used throughout to guide the performer's volume and phrasing.

348

Pic. *f*

Fl. 1-2 *f*

Ob. 1-2 *f*

Bsn. 1-2 *f*

Cl. 1 *f*

Cl. 2-3 *f*

B. Cl. *f*

A. Sax. 1-2 *f*

T. Sax. *f*

B. Sax. *f*

Tpt. 1 *f*

Tpt. 2-3 *a2* *f*

Hn. 1-2 *a2* *f*

Tbn. 1 *f*

Tbn. 2-3 *f*

Euph. *f*

Tba. *a2* *f*

Db. *f*

Timp. *f marc.*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f marc.*

Perc. 4 *f*

Picc. *ff*

Fl. 1-2 *ff* *a2*

Ob. 1-2 *ff* *a2*

Bsn. 1-2 *ff*

Cl. 1 *ff*

Cl. 2-3 *ff* *a2*

B. Cl. *ff*

A. Sax. 1-2 *ff* *a2*

T. Sax. *ff*

B. Sax. *ff*

Tpt. 1 *ff*

Tpt. 2-3 *ff* *a2*

Hn. 1-2 *ff* *a2*

Tbn. 1 *ff*

Tbn. 2-3 *ff* *a2*

Euph. *ff*

Tba. *ff* *div.*

Db. *ff*

Timp. *ff marc.*

Perc. 1 *ff marc.*

Perc. 2 *ff*

Perc. 3 *ff marc.*

Perc. 4 *ff (sempre)*

367

Picc. *fff*

Fl. 1-2 *fff*

Ob. 1-2 *sf-p* *fff*

Bsn. 1-2 *fff*

Cl. 1 *sf-p* *fff*

Cl. 2-3 *sf-p* *fff*

B. Cl. *fff*

A. Sax. 1-2 *fff*

T. Sax. *fff*

B. Sax. *fff*

Tpt. 1 *fff*

Tpt. 2-3 *fff*

Hn. 1-2 *fff*

Tbn. 1 *sf-p* *fff*

Tbn. 2-3 *sf-p* *fff*

Euph. *fff*

Tba. *fff*

Db. *fff*

Timp. *fff*

Perc. 1 *ff* *fff*

Perc. 2 *fff*

Perc. 3 *fff*

Perc. 4 *fff*

a2 *div.*