

FULL CONDUCTOR SCORE

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BARNHOUSE CONCERT BAND SERIES

SONGS FROM THE GREAT WAR

THE MUSIC OF WORLD WAR I

ARRANGED BY
ANDREW GLOVER



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SONGS FROM THE GREAT WAR

The Music Of World War I

Arranged by
Andrew Glover

Instrumentation

Full Conductor Score	1
Flute & Piccolo	10
Oboe	2
1st B ^b Clarinet.....	4
2nd B ^b Clarinet.....	4
3rd B ^b Clarinet.....	4
B ^b Bass Clarinet.....	2
Bassoon	2
1st E ^b Alto Saxophone.....	3
2nd E ^b Alto Saxophone.....	3
B ^b Tenor Saxophone.....	2
E ^b Baritone Saxophone.....	2
1st B ^b Trumpet.....	3
2nd B ^b Trumpet.....	3
3rd B ^b Trumpet.....	3
1st F Horn.....	2
2nd F Horn.....	2
1st Trombone.....	2
2nd Trombone.....	2
3rd Trombone.....	2
Euphonium (Baritone) B.C.....	2
Euphonium (Baritone) T.C.....	2
Tuba.....	4
Bells.....	2
Snare Drum.....	2
Crash Cymbals, Suspended Cymbal.....	2
Bass Drum.....	1

About the Music

World War I, later referred to in America as "The Great War," was an international involvement until April, 1917. The great patriotic sentiment which swept America during this time was identified in part by popular music of the day, much of it written with the war in mind. Several of these songs became something of anthems recognizing the challenges of war, hope for the safe return of American soldiers, and sentimental feelings in support of those engaged in the conflict.

Included in this medley are "It's A Long Way To Tipperary," "Good Morning, Mr. Zip-Zip-Zip," "Roses Of Picardy," "How Ya Gonna Keep 'Em Down On The Farm?" "Keep The Home Fires Burning," "Pack Up Your Troubles In Your Old Kit Bag," and "Over There!"

Rehearsal and Performance Suggestions

The opening trumpet calls harken to another popular song of the times, "You're In The Army Now," and should be played as if off in the distance. Note the "reverse roll-off" in percussion (m. 12-15) as it diminishes in volume. M. 18 should not be too fast, as if to suggest a gradual entrance into the conflict, with the accelerando starting in m. 24. M. 32 – 46 should be played in a bold march style. M. 48 – 65 should emulate the sound of a vintage dance band. M. 66 – 102 should be played with great expression and emotion, especially the oboe solo starting in m. 86. The period of WWI signaled the close of the ragtime era, and the treatment at m. 104 features a small combo playing in a Dixieland style. The tenor, trumpet, trombone and tuba may be encouraged to "dirty it up" a bit to further capture the style of the times. M. 119 transitions this feel into a more "straight" presentation at m. 120. M. 152 – 167 should be played in a chorale style, again with great expression and lyrical quality. At 168, we return to more "up-tempo" music, but be certain not to start this section to fast. It should gradually build in volume, adding more instruments with each phrase, until the full ensemble plays at m. 184, where we are again at a march style. The percussion break at m. 200 actually begins with the quarter note pickup, so the new tempo should begin with that pickup. The balance of this selection plays out in a bright, patriotic style.

I hope you enjoy rehearsing and performing **Songs From The Great War**.

About the Arranger



Andrew Glover's diverse career in music has included successful tenures as educator, composer/arranger, performer, conductor, clinician, and publisher. He joined the staff of the C. L. Barnhouse Company in 1998, and as Executive Vice President is in charge of music production, serves as staff composer-arranger and editor, and manages the business as Chief Operating Officer. A native of the St. Louis area, he was educated in the public schools of Webster Groves, where he was a student of Walter Lathen, Tony Carosello, and Ed Carson. He received a Bachelor of Music Education degree from Central Methodist University, where he studied with Keith House, Ron Anson, and Ronald Shroyer, and did graduate work at Southeast Missouri State University.

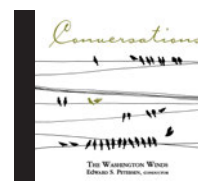
As a sophomore in high school, Glover first band arrangement was performed by the school's wind ensemble, and thus began a multi-decade career in composition and arranging. His band works number over 200, many published by Barnhouse, and have been performed, recorded, and broadcast by bands worldwide.

In college, Glover won a position in the Detroit Concert Band, conducted by Leonard B. Smith, and performed for four seasons on euphonium. He participated in numerous recording sessions with the DCB, including ten phonograph records of "Gems of the Concert Band" and a documentary film soundtrack. For many years he also performed as a soloist and guest artist.

Glover taught briefly in the public schools of Webster Groves, and served for seven years as Director of Bands at Rosary High School in St. Louis. As a guest conductor, clinician, soloist, and speaker he has appeared in over 35 states. He also worked in the private sector for over a decade in association management.

An enthusiast of, and advocate for classic concert band music and history, Glover is not only involved in new music production at Barnhouse, but also oversees the company's 130+ year archive of publications and historical memorabilia, and is frequently involved in band history research projects. He is a member of ASCAP; Association of Concert Bands, where he serves on the advisory council; and is Vice President of Windjammers Unlimited. In May 2013 he received the Distinguished Alumni award from Central Methodist University.

2018 Concert Band CD



WFR394

CONVERSATIONS

The Washington Winds,

Edward S. Petersen – Conductor

CONTENTS: *Changes Ahead (Sherburne), The Gift Of Friendship (Yeo), March Ponderoso (King/arr. Glover), Conversations (Wilson), Raise Your Voice In Song (C. T. Smith), Quintescent Journey (Galvin), Songs From The Great War (arr. Glover), As Summer Was Just Beginning (Daehn), American Riversongs (La Plante), Themes From Green Bushes (Daehn), Rienzi (Wagner/arr. Glover), Three Rivers (Chattaway)*

LICENSING THIS WORK

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Dedicated to my grandfather, LCP John Richard Roberts, 33rd Division, United States Army; and to all those who served.

SONGS FROM THE GREAT WAR

The music of World War I

arranged by Andrew Glover (ASCAP)

Conductor
012-4705-00

Andante marziale (♩. = 92)

The musical score is arranged for a full orchestra and includes the following parts:

- Piccolo Flute: *picc. + fl.*, *f*
- Oboe
- 1st B♭ Clarinet: *f*
- 2nd B♭ Clarinet: *f*
- 3rd B♭ Clarinet: *f*
- B♭ Bass Clarinet
- Bassoon: *mp*, *mf*
- 1st E♭ Alto Saxophone: *mf*
- 2nd E♭ Alto Saxophone: *mf*
- B♭ Tenor Saxophone: *mp*, *mf*
- E♭ Baritone Saxophone: *mp*, *mf*
- 1st B♭ Trumpet: *f*, *st. mute*
- 2nd B♭ Trumpet: *f*, *st. mute*
- 3rd B♭ Trumpet: *f*, *st. mute*
- 1st & 2nd F Horns: *f*
- 1st Trombone: *mf*
- 2nd Trombone: *mf*
- 3rd Trombone: *mf*
- Euphonium (Baritone): *mp*, *mf*
- Tuba: *mp*, *mf*
- Bells
- Snare Drum: *solo*, *mp*, *molto*
- Suspended Cymbal
- Crash Cymbals
- Bass Drum

The score is in 6/8 time and features a variety of dynamics and articulations. A large watermark 'For Reference Only Not Valid for Performance' is overlaid on the score.

2 3 4 5 6 7 8 9 10 11

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(♩ = ♩)

16 Slowly, in march style (♩ = 80)
"It's A Long Way To Tipperary"

Picc./Fl.
Ob.
1st Clar.
2nd Clar.
3rd Clar.
Bs. Clar.
Bsn.
1st A. Sax.
2nd A. Sax.
T. Sax.
B. Sax.

(♩ = ♩)

16 Slowly, in march style (♩ = 80)
"It's A Long Way To Tipperary"

1st Tpt.
2nd Tpt.
3rd Tpt.
Horn
1st Tbn.
2nd Tbn.
3rd Tbn.
Euph.
Tuba
Bells
Sn. Dr.
Sus. Cym.
Cr. Cyms.
Bs. Dr.

gradual accel. to m. 32

32 March tempo (♩ = 104)

Picc./Fl. *f* *ff*

Ob. *f* *ff*

1st Clar. *f* *ff*

2nd Clar. *f* *ff*

3rd Clar. *f* *ff*

Bs. Clar. *f* *ff*

Bsn. *f* *ff*

1st A. Sax. *f* *ff*

2nd A. Sax. *f* *ff*

T. Sax. *f* *ff*

B. Sax. *mp* *f* *ff*

gradual accel. to m. 32

32 March tempo (♩ = 104)

1st Tpt. *f* *ff*

2nd Tpt. *f* *ff*

3rd Tpt. *f* *ff* *open*

Horn *f* *ff*

1st Tbn. *f* *ff*

2nd Tbn. *f* *ff*

3rd Tbn. *mp* *f* *ff*

Euph. *f* *ff*

Tuba *f* *ff*

Bells *ff* *plastic mallets*

Sn. Dr. *f* *ff*

Sus. Cym. Cr. Cyms. *mp* *f* *ff* *cr.*

Bs. Dr. *f* *ff* *solo*

24 25 26 27 28 29 30 31 33

Picc./Fl.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bs. Clar.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

1st Tpt.

2nd Tpt.

3rd Tpt.

Horn

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bells

Sn. Dr.

Sus. Cym.
Cr. Cyms.

Bs. Dr.

34 35 36 37 38 39 40 41 42 43 44 45

fls. div; picc. bottom

48 "Good Morning, Mr. Zip Zip Zip"

Picc./Fl.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bs. Clar.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

48 "Good Morning, Mr. Zip Zip Zip"

1st Tpt.

2nd Tpt.

3rd Tpt.

Horn

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bells

Sn. Dr.

Sus. Cym.
Cr. Cyms.

Bs. Dr.

46 47 49 50 51 52 53 54 55

Picc./Fl. *f* *p* *f*

Ob. *f* *p* *f*

1st Clar. *f* *p* *f*

2nd Clar. *f* *f*

3rd Clar. *f* *f*

Bs. Clar. *f* *f*

Bsn. *f* *f*

1st A. Sax. *mp* *f* *f*

2nd A. Sax. *mp* *f* *f*

T. Sax. *mp* *f* *f*

B. Sax. *f* *f*

1st Tpt. *p* *f* *f*

2nd Tpt. *p* *f* *f*

3rd Tpt. *f* *f*

Horn *1st* *p* *tutti* *f* *f*

1st Tbn. *p* *f* *f*

2nd Tbn. *p* *f* *f*

3rd Tbn. *p* *f* *f*

Euph. *p* *f* *f*

Tuba *f* *f*

Bells *p* *f*

Sn. Dr. *on head* *p* *f* *f*

Sus. Cym. *f* *f* *f*

Cr. Cyms. *p* *f* *f*

Bs. Dr. *f* *f* *f*

66 Andante (♩ = 76)

70 "Roses of Picardy"

- *picc.*

Picc./Fl. *mf*

Ob. *mf*

1st Clar. *mf* *p*

2nd Clar. *mf* *p*

3rd Clar. *mf* *p*

Bs. Clar. *mf* *p*

Bsn. *mf* *p*

1st A. Sax. *mf*

2nd A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

66 Andante (♩ = 76)

70 "Roses of Picardy"

1st Tpt. *mf*

2nd Tpt. *mf*

3rd Tpt. *mf*

Horn *mf* *mp*

1st Tbn. *mf*

2nd Tbn. *mf*

3rd Tbn. *mf*

Euph. *mf* *mp* *one*

Tuba *mf* *p*

Bells

Sn. Dr.

Sus. Cym.
Cr. Cyms.

Bs. Dr.

Picc./Fl. *p*

Ob.

1st Clar. *pp*

2nd Clar. *pp*

3rd Clar. *pp*

Bs. Clar. *pp*

Bsn. *pp*

1st A. Sax. *pp*

2nd A. Sax.

T. Sax.

B. Sax.

1st Tpt.

2nd Tpt.

3rd Tpt.

Horn *p*

1st Tbn. *pp*

2nd Tbn.

3rd Tbn.

Euph. *p*

Tuba

Bells

Sn. Dr.

Sus. Cym.
Cr. Cyms.

Bs. Dr.

86 Poco meno mosso (♩ = 72)

Picc./Fl. *mf* *tutti*

Ob. *solo espressivo* *mf*

1st Clar. *mf*

2nd Clar. *mf*

3rd Clar. *mf*

Bs. Clar. *mp* *sim.*

Bsn. *mp* *sim.*

1st A. Sax. *mp* *sim.*

2nd A. Sax. *mp* *sim.*

T. Sax. *mp*

B. Sax. *mp* *sim.*

86 Poco meno mosso (♩ = 72)

1st Tpt. *mf*

2nd Tpt.

3rd Tpt.

Horn *mf*

1st Tbn. *p*

2nd Tbn. *p*

3rd Tbn. *p* *sim.*

Euph. *mf* *tutti*

Tuba *mf* *tutti*

Bells *mf* *rubber mallets*

Sn. Dr.

Sus. Cym.
Cr. Cyms.

Bs. Dr.

divisi

Picc./Fl. *mf* *p* *div.* *a2*

Ob. *mp* *solo* *p*

1st Clar. *p*

2nd Clar. *p*

3rd Clar. *p*

Bs. Clar. *mf* *p*

Bsn. *mf* *p*

1st A. Sax. *mf* *p*

2nd A. Sax. *mf* *p*

T. Sax. *mf* *p*

B. Sax. *mf* *p*

1st Tpt. *mf*

2nd Tpt. *mf*

3rd Tpt. *mf*

Horn *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

3rd Tbn. *mf*

Euph. *mf*

Tuba *mf* *p*

Bells *p*

Sn. Dr. *brushes (stir)* *mf*

Sus. Cym. Cr. Cyms.

Bs. Dr.

104 "How Ya Gonna Keep 'em Down On The Farm?"
Slow Dixieland style (♩ = 84)

rubato

Picc./Fl. *tutti*

Ob. *mp*

1st Clar. *mp*

2nd Clar. *mp*

3rd Clar. *mp*

Bs. Clar. *mp*

Bsn. *mp*

1st A. Sax. *mp*

2nd A. Sax. *mp*

T. Sax. *mp* *solo* *mf*

B. Sax. *mp*

104 "How Ya Gonna Keep 'em Down On The Farm?"
Slow Dixieland style (♩ = 84)

rubato

1st Tpt. *solo* *mf*

2nd Tpt.

3rd Tpt.

Horn *mp*

1st Tbn. *mp* *solo* *mf*

2nd Tbn. *mp*

3rd Tbn. *mp*

Euph. *mp*

Tuba *mp* *solo* *mf*

Bells

Sn. Dr. *on rim or woodblock* *mf* *chk. sempre* *sim.*

Sus. Cym. Cr. Cyms.

Bs. Dr. *mf*

accel. **120** Faster (♩ = 108)

+ *picc.*

Picc./Fl.
Ob.
1st Clar.
2nd Clar.
3rd Clar.
Bs. Clar.
Bsn.
1st A. Sax.
2nd A. Sax.
T. Sax.
B. Sax.

accel. **120** Faster (♩ = 108)

tutti

1st Tpt.
2nd Tpt.
3rd Tpt.
Horn
1st Tbn.
2nd Tbn.
3rd Tbn.
Euph.
Tuba
Bells
Sn. Dr.
Sus. Cym.
Cr. Cyms.
Bs. Dr.

114 115 116 117 118 119 120 121 122 123 124 125

Picc./Fl. *f*

Ob. *f*

1st Clar. *f*

2nd Clar. *f*

3rd Clar. *f*

Bs. Clar. *p* *f*

Bsn. *p* *f*

1st A. Sax. *p* *f*

2nd A. Sax. *p* *f*

T. Sax. *p* *f*

B. Sax. *p* *f*

1st Tpt. *p* *f*

2nd Tpt. *p* *f*

3rd Tpt. *p* *f*

Horn *p* *f*

1st Tbn. *f*

2nd Tbn. *f*

3rd Tbn. *p* *f*

Euph. *f*

Tuba *p* *f*

Bells *f*

Sn. Dr. *on rim or woodblock* *p* *on head* *f*

Sus. Cym. *f*

Cr. Cyms. *chk.* *p* *f*

Bs. Dr. *f*

126 127 128 129 130 131 132 133 134 135 137 138 139

Picc./Fl. *p* *ff* *mp*

Ob. *p* *ff* *mp*

1st Clar. *p* *ff* *mp*

2nd Clar. *p* *ff* *mp*

3rd Clar. *p* *ff* *mp*

Bs. Clar. *ff* *mp*

Bsn. *ff* *mp*

1st A. Sax. *p* *ff* *mp*

2nd A. Sax. *p* *ff* *mp*

T. Sax. *p* *ff* *mp*

B. Sax. *ff* *mp*

148 Andante (♩ = 78)

1st Tpt. *p* *ff* *mp*

2nd Tpt. *p* *ff* *mp*

3rd Tpt. *p* *ff* *mp*

Horn *ff* *f* *mp* *solo*

1st Tbn. *ff* *mp*

2nd Tbn. *ff* *mp*

3rd Tbn. *ff* *mp* *mp*

Euph. *ff* *mp*

Tuba *ff* *mp*

Bells *p* *ff* *mp* *soft rubber mallets*

Sn. Dr. *ff*

Sus. Cym. Cr. Cyms. *ff*

Bs. Dr. *ff*

152 "Keep The Home Fires Burning"
Religioso (♩ = 78)

160

- picc.

Picc./Fl. *mp*

Ob. *p*

1st Clar. *p*

2nd Clar. *p*

3rd Clar. *p*

Bs. Clar. *p*

Bsn. *p*

1st A. Sax. *1st trb.* *p*

2nd A. Sax.

T. Sax. *2nd trb.* *p*

B. Sax.

152 "Keep The Home Fires Burning"
Religioso (♩ = 78)

160

1st Tpt.

2nd Tpt.

3rd Tpt.

Horn *tutti* *mp*

1st Tbn. *p*

2nd Tbn. *p*

3rd Tbn. *p*

Euph. *mp*

Tuba *one* *p*

Bells

Sn. Dr.

Sus. Cym.
Cr. Cyms.

Bs. Dr.

153

154

155

156

157

158

159

161

168 "Pack Up Your Troubles In Your Old Kit Bag"
Allegro non troppo (♩ = 78)

Picc./Fl.
Ob.
1st Clar.
2nd Clar.
3rd Clar.
Bs. Clar.
Bsn.
1st A. Sax.
2nd A. Sax.
T. Sax.
B. Sax.

162 163 164 165 166 167 169 170 171 172 173

168 Allegro non troppo (♩ = 78)
"Pack Up Your Troubles In Your Old Kit Bag"

1st Tpt.
2nd Tpt.
3rd Tpt.
Horn
1st Tbn.
2nd Tbn.
3rd Tbn.
Euph.
Tuba
Bells
Sn. Dr.
Sus. Cym.
Cr. Cyms.
Bs. Dr.

162 163 164 165 166 167 169 170 171 172 173

184 **Faster** (♩ = 108)

+ *picc.*

Picc./Fl. *p* *f*

Ob. *p* *f*

1st Clar. *f*

2nd Clar. *f*

3rd Clar. *f*

Bs. Clar. *f*

Bsn. *f*

1st A. Sax. *p* *f*

2nd A. Sax. *p* *f*

T. Sax. *f*

B. Sax. *f*

184 **Faster** (♩ = 108)

1st Tpt. *ff* *f*

2nd Tpt. *ff* *f*

3rd Tpt. *ff* *f*

Horn *f*

1st Tbn. *p* *f*

2nd Tbn. *p* *f*

3rd Tbn. *p* *f*

Euph. *f*

Tuba *tutti* *p* *f*

Bells *f plastic mallets*

Sn. Dr. *p* *f*

Sus. Cym. *cr.* *ff* *f*

Cr. Cyms. *ff* *f*

Bs. Dr. *ff* *f*

Picc./Fl. *fz*

Ob. *fz*

1st Clar. *fz*

2nd Clar. *fz*

3rd Clar. *fz*

Bs. Clar. *fz*

Bsn. *fz*

1st A. Sax. *fz*

2nd A. Sax. *fz*

T. Sax. *fz*

B. Sax. *fz*

1st Tpt. *fz*

2nd Tpt. *fz*

3rd Tpt. *fz*

Horn *fz*

1st Tbn. *fz*

2nd Tbn. *fz*

3rd Tbn. *fz*

Euph. *fz*

Tuba *fz*

Bells *fz*

Sn. Dr. *ffz* *solì* *ff*

Sus. Cym. *ffz* *fz* *fz* *fz* *ff*

Cr. Cyms. *ffz* *fz* *fz* *fz* *solì*

Bs. Dr. *ffz* *fz* *fz* *fz* *ff*

186 187 188 189 190 191 192 193 194 195 196 197 198 199

200 With spirit (a little faster)

208 "Over There!"
March tempo (♩ = 120)

Picc./Fl.
Ob.
1st Clar.
2nd Clar.
3rd Clar.
Bs. Clar.
Bsn.
1st A. Sax.
2nd A. Sax.
T. Sax.
B. Sax.

200 With spirit (a little faster)

208 "Over There!"
March tempo (♩ = 120)

1st Tpt.
2nd Tpt.
3rd Tpt.
Horn
1st Tbn.
2nd Tbn.
3rd Tbn.
Euph.
Tuba
Bells
Sn. Dr.
Sus. Cym.
Cr. Cyms.
Bs. Dr.

201 202 203 204 205 206 207 209 210 211

Picc./Fl.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bs. Clar.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

1st Tpt.

2nd Tpt.

3rd Tpt.

Horn

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bells

Sn. Dr.

Sus. Cym.
Cr. Cyms.

Bs. Dr.

sim.

sim.

sim.

sim.

sim.

sim.

sim.

sim.

sim.

sim.

sim.

sim.

sim.

f

soli

soli

soli

soli

soli

212 213 214 215 216 217 218 219 220 221 222 223

Picc./Fl. *ff*

Ob. *ff*

1st Clar. *ff*

2nd Clar. *ff*

3rd Clar. *ff*

Bs. Clar. *ff*

Bsn. *ff*

1st A. Sax. *ff*

2nd A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

1st Tpt. *sol* *ff*

2nd Tpt. *sol* *ff*

3rd Tpt. *sol* *ff*

Horn *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

3rd Tbn. *ff*

Euph. *ff*

Tuba *ff*

Bells *ff*

Sn. Dr. *ff*

Sus. Cym. Cr. Cyms. *ff*

Bs. Dr. *ff*

225 226 227 228 229 230 231 232 233 234 235

240

Picc./Fl.
 Ob.
 1st Clar.
 2nd Clar.
 3rd Clar.
 Bs. Clar.
 Bsn.
 1st A. Sax.
 2nd A. Sax.
 T. Sax.
 B. Sax.

Musical score for woodwinds and reeds. Measures 236-243. Includes Piccolo/Flute, Oboe, Clarinets (1st, 2nd, 3rd, Bass), Bassoon, and Saxophones (Alto 1st/2nd, Tenor, Baritone).

240

1st Tpt.
 2nd Tpt.
 3rd Tpt.
 Horn
 1st Tbn.
 2nd Tbn.
 3rd Tbn.
 Euph.
 Tuba
 Bells
 Sn. Dr.
 Sus. Cym.
 Cr. Cyms.
 Bs. Dr.

Musical score for brass and percussion. Measures 236-243. Includes Trumpets (1st, 2nd, 3rd), Horn, Trombones (1st, 2nd, 3rd), Euphonium, Tuba, Bells, Snare Drum, Suspended Cymbal, Crash Cymbals, and Bass Drum.

236 237 238 239 *sfz* 241 *sfz* 242 243 244 245 246 247