

# THE PEARL

Chris Brown

♩ = 72

**Instrument List:**  
Soprano Cornet  
Solo Cornet  
Repiano Cornet  
2nd Cornet  
3rd Cornet  
Flugel  
Solo Horn  
1st Horn  
2nd Horn  
1st Baritone  
2nd Baritone  
1st Trombone  
2nd Trombone  
Bass Trombone  
Euphonium  
Eb Bass  
Bass in Bb  
Timpani  
Percussion (SUSPENDED CYMBAL)  
Drum Set  
Xylophone

**Dynamics:** *pp*, *mp*, *f*, *mp*

This musical score page contains 20 staves, numbered 6 to 10 at the top left. The staves are labeled on the left as follows: Sop. Cnt., Solo 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., E♭ Bass, Bass, Timp., Perc., Dr., and Xyl. The score is written in a key signature of two flats (B♭ and E♭) and a common time signature (C). The vocal soloists (Sop. Cnt., Solo Cnt.) and woodwinds (Flug., Solo Hn., 1st Hn., 2nd Hn.) have melodic lines with dynamic markings of *mp* and *f*. The brass section (1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., E♭ Bass, Bass) plays sustained notes with dynamics of *mp* and *f*. The percussion section (Perc., Dr., Xyl.) is mostly silent, with some light effects in the Percussion staff marked *pp*. The woodwinds (Rep. Cnt., 2nd Cnt., 3rd Cnt.) play a rhythmic pattern of eighth notes with a dynamic of *f*. The strings (Timp., Perc., Dr., Xyl.) are not explicitly shown with notes on this page.

A

11

Sop. Cnt.

Solo 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.

E♭ Bass

Bass

Timp.

Perc.

Dr.

Xyl.

19

Sop. Cnt. *mf*

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. *p* *mf*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn.

1st Bar. *p* *mf* *dim*

2nd Bar. *p* *mf* *dim*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *p* *mf* *dim*

E♭ Bass *pp* *p* *pp* *mf* *p*

Bass *pp* *p* *pp* *mf* *p*

Timp. *p*

Perc. *mf*

Dr.

Xyl.

**B**

27

Sop. Cnt.  
Solo 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.  
E♭ Bass  
Bass  
Timp.  
Perc.  
Dr.  
Xyl.

*mf*  
*mf*  
*mf sfp mf sfp mf*  
*mf sfp mf sfp mf*  
*mf sfp mf sfp mf*  
*mp sfp mf sfp mf*  
*mp sfp mf sfp mf*  
*mp sfp mf sfp mf*  
*mp sfp mf sfp mf*  
*mp sfp mf sfp mf*  
*mp sfp mf sfp mf*  
*mp sfp mf sfp mf*  
*mp sfp mf sfp mf*  
*pp sfp mf sfp mf*  
*pp sfp mf sfp mf*  
*pp sfp mf sfp mf*  
*pp*  
*pp*  
*f*

33

Sop. Cnt. *mf*

Solo Cnt. *mf* *mf* *f* *mf* *f*

Rep. Cnt. *sfp* *mf* *mf* *f* *mf* *f*

2nd Cnt. *sfp* *mf* *mf* *f* *mf* *f*

3rd Cnt. *sfp* *mf* *mf* *f* *mf* *f*

Flug. *sfp* *mf* *mf* *f* *mf* *f*

Solo Hn. *sfp* *mf*

1st Hn. *sfp* *mf*

2nd Hn. *sfp* *mf*

1st Bar. *sfp* *mf* *mp* *mf*

2nd Bar. *sfp* *mf* *mp* *mf*

1st Tbn. *sfp* *mf*

2nd Tbn. *sfp* *mf*

B. Tbn. *sfp* *mf*

Euph. *sfp* *mp* *mf*

E $\flat$  Bass *sfp* *mf* *mp* *mf*

Bass *sfp* *mf* *mp* *mf*

Timp.

Perc. *mf* *f* *mf* *f*

Dr.

Xyl.

38 *poco rit.* *a tempo* C

**Vocal Parts:**  
Sop. Cnt. *f* *a tempo* *mf* *p*  
Solo Cnt. *mf* *f* *a tempo* *mp* *mf* *p*  
Rep. Cnt. *mf* *f* *a tempo* *mp* *mf* *pp*

**Woodwinds:**  
2nd Cnt. *mf* *f* *a tempo* *mp* *mf* *pp*  
3rd Cnt. *mf* *f* *a tempo* *mp* *mf* *pp*  
Flug. *mf* *f* *a tempo* *mp* *mf* *p*

**Brass:**  
Solo Hn. *f* *mf* *f* *a tempo* *p*  
1st Hn. *f* *mf* *f* *a tempo* *p*  
2nd Hn. *f* *mf* *f* *a tempo* *p*  
1st Bar. *f* *mf* *f* *a tempo* *p*  
2nd Bar. *f* *mf* *f* *a tempo* *mp*  
1st Tbn. *f* *mf* *f* *a tempo* *pp*  
2nd Tbn. *f* *mf* *f* *a tempo* *pp*  
B. Tbn. *f* *mf* *f* *a tempo* *pp*

**Other Instruments:**  
Euph. *f* *mf* *f* *a tempo* 1st *mp* 2nd *mp*  
Eb Bass *f* *mf* *f* *a tempo* *pp*  
Bass *f* *mf* *f* *a tempo* *pp*  
Timp. *a tempo*  
Perc. *a tempo*  
Dr.  
Xyl.

44

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

Solo Cnt. *mp* *f* *mp*

Rep. Cnt. *f* *pp*

2nd Cnt. *f* *pp*

3rd Cnt. *f* *pp*

Flug. *mp* *f* *mp*

Solo Hn. *mp* *f* *mp*

1st Hn. *mp* *f* *mp*

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

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

2nd Bar. *f* *pp*

1st Tbn. *f* *pp*

2nd Tbn. *f* *pp*

B. Tbn. *f* *mp*

Euph. *f* *mp*

E $\flat$  Bass *f* *pp*

Bass *f* *mp*

Timp.

Perc. *mp* *f* *mp*

Dr.

Xyl.



49

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

Solo Cnt. *mp* *f* *mp*

Rep. Cnt. *f* *mp*

2nd Cnt. *f* *mp*

3rd Cnt. *f* *mp*

Flug. *mp* *f* *mp*

Solo Hn. *mp* *f* *mp*

1st Hn. *mp* *f* *mp*

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

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

2nd Bar. *f* *mp*

1st Tbn. *f* *mp*

2nd Tbn. *f* *mp*

B. Tbn. *f* *mp*

Euph. *f* *mp*

E♭ Bass *f* *mp*

Bass *f* *mp*

Timp.

Perc. *mp* *f* *mp* To Tri.

Dr.

Xyl.

**D**

$\text{♩} = 72$

54

**Sop. Cnt.**  
**Solo 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.**  
**E $\flat$  Bass**  
**Bass**  
**Timp.**  
**Perc.**  
**Dr.**  
**Xyl.**

The score is in 3/4 time with a tempo of  $\text{♩} = 72$ . It begins at measure 54. The vocal parts (Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt.) feature melodic lines with triplets and dynamic markings such as *pp*, *p*, and *solo*. The Solo Cnt. part includes a "two" marking above a triplet. The woodwind and brass sections (Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., E $\flat$  Bass, Bass) provide harmonic support with sustained notes and some melodic fragments. The percussion section (Timp., Perc., Dr., Xyl.) is mostly silent in this passage.

64

Sop. Cnt.

Solo Cnt. *mf pp mf mp*

Rep. Cnt. *pp mf mp p*

2nd Cnt. *pp mf mp p*

3rd Cnt.

Flug.

Solo Hn. *mp p*

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E $\flat$  Bass

Bass

Timp.

Perc.

Dr.

Xyl.

74  $\text{♩} = 72$

Sop. Cnt.

Solo Cnt. *Cue Flug: leggiero*  
*mf*

Rep. Cnt. *Cue S Horn: leggiero*  
*mf*

2nd Cnt.

3rd Cnt.

Flug. *leggiero*  
*mf*

Solo Hn. *leggiero*  
*mf*

1st Hn. *leggiero*  
*mf*

2nd Hn. *mf*

1st Bar. *leggiero*  
*mf*

2nd Bar. *p*

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *mf*

E♭ Bass *leggiero*  
*mf* *p* *mf*

Bass

Timp.

Tri. *Triangle*  
*leggiero*  
*mf*

Dr.

Xyl.

83

Sop. Cnt. -

Solo Cnt. *mp* *two* *mf* *p*

Rep. Cnt. *mp*

2nd Cnt. -

3rd Cnt. -

Flug. *mp*

Solo Hn. *mf* *f* *mf* *mp* *mf* *p*

1st Hn. *mf* *f* *mf* *mp* *mf* *p*

2nd Hn. *mf* *f* *mf*

1st Bar. *mf* *f* *mf* *mp* *mf* *p*

2nd Bar. *mf* *f* *mf* *mp*

1st Tbn. -

2nd Tbn. -

B. Tbn. -

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

E♭ Bass *mf* *f* *mf*

Bass *mf*

Timp. -

Tri. *mf* *f* *mf*

Dr. -

Xyl. -

Detailed description: This is a page of a musical score, page 83, for a concert band or orchestra. It features 18 staves. The vocal parts include Soprano Contralto (Sop. Cnt.), Solo Contralto (Solo Cnt.), and Repetition Contralto (Rep. Cnt.). The instrumental parts include Solo Horn (Solo Hn.), First Horn (1st Hn.), Second Horn (2nd Hn.), First Baritone (1st Bar.), Second Baritone (2nd Bar.), First Trombone (1st Tbn.), Second Trombone (2nd Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), E♭ Bass, Bass, Timpani (Timp.), Triangle (Tri.), Drums (Dr.), and Xylophone (Xyl.). The score is in a key signature of two flats (B♭ and E♭) and starts with a 4/8 time signature, which changes to 6/8 at the end of the page. Dynamic markings such as *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *p* (piano) are used throughout. The Solo Cnt. part includes a 'two' marking above a measure. The score is written in a standard musical notation with various note values, rests, and slurs.

93

Sop. Cnt. *p* *p* *mp* *f*

Solo Cnt. *p* solo *p* *mp* solo *mp* *f*

Rep. Cnt. *mp* *f*

2nd Cnt.

3rd Cnt.

Flug. *p* *pp* *f*

Solo Hn. *p* *p*

1st Hn. *pp* *f*

2nd Hn. *pp* *f*

1st Bar. *p* *pp* *f*

2nd Bar. *p* *pp* *f*

1st Tbn. *p* *pp*

2nd Tbn. *p* *pp*

B. Tbn. *p* *pp*

Euph. *p* *p* *pp* *f*

E♭ Bass *p* *pp* *f* *p*

Bass *p* *pp* *f* *p*

Timp.

Tri. Percussion

Dr. *f*

Xyl.

A tempo

$\text{♩} = 108$

104

Sop. Cnt. *mp* *f* *tutti* *pp* *f* *pp* *pp* *f* *pp* *Rall* *mp*  
 Solo Cnt. *pp* *f* *pp* *f* *pp* *pp* *f* *pp* *Rall* *mp*  
 Rep. Cnt. *mp* *f* *pp* *f* *pp* *pp* *f* *pp* *Rall* *mp*  
 2nd Cnt. *pp* *f* *pp* *f* *pp* *pp* *f* *pp* *Rall* *mp*  
 3rd Cnt. *pp* *f* *pp* *f* *pp* *pp* *f* *pp* *Rall* *mp*  
 Flug. *pp* *f* *pp* *f* *pp* *pp* *f* *pp* *p* *Rall* *mp*  
 Solo Hn. *pp* *f* *p* *Rall* *mp*  
 1st Hn. *pp* *f* *p* *Rall* *mp*  
 2nd Hn. *pp* *f* *p* *Rall* *mp*  
 1st Bar. *pp* *f* *p* *Rall* *mp*  
 2nd Bar. *pp* *f* *p* *Rall* *mp*  
 1st Tbn. *f* *p* *f* *p* *Rall* *mp*  
 2nd Tbn. *f* *p* *f* *p* *Rall* *mp*  
 B. Tbn. *f* *p* *f* *p* *Rall* *mp*  
 Euph. *pp* *p* *Rall* *pp* *mp*  
 E $\flat$  Bass *f* *p* *f* *p* *Rall* *pp* *mp*  
 Bass *f* *p* *f* *p* *Rall* *pp* *mp*  
 Timp. *Rall* *mp*  
 Perc. *Rall*  
 Dr. *f* *f* *mp*  
 Xyl.

110

Sop. Cnt.  
Solo 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.  
Eb Bass  
Bass  
Timp.  
Perc.  
Dr.  
Xyl.

*mf*



F

116

Sop. Cnt. *mp* *f*

Solo Cnt. *mp* *f*

Rep. Cnt. *mp* *p* *f*

2nd Cnt. *mp* *p* *f*

3rd Cnt. *mp* *p* *f*

Flug. *mp* *p* *f*

Solo Hn. *mp* *p* *f*

1st Hn. *mp* *p* *f*

2nd Hn. *mp* *p* *f*

1st Bar. *mp* *f*

2nd Bar. *mp* *f*

1st Tbn. *mp* *f*

2nd Tbn. *mp* *f*

B. Tbn. *mp* *f*

Euph. *mp* *f*

E $\flat$  Bass *mp* *f*

Bass *mp* *f*

Timp. *mp* *f*

Perc. *mp* *p* *f*

Dr. *mp* *p* *f*

Xyl. *mp* *p* *f*

123

♩ = 60      ♩ = 108      ♩ = 60

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

Solo Cnt. *f* *p* *f*

Rep. Cnt. *f* *p* *f*

2nd Cnt. *f* *mp* *f* 1 only *mp*

3rd Cnt. *f* *mp* *f* 1 only *mp*

Flug. *f* *p* *f* *mp*

Solo Hn. *p* *f* *p* *p* *f* *mp*

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

2nd Hn. *p* *f* *p* *p* *f*

1st Bar. *p* *f* *p* *p* *f*

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

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

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

B. Tbn. *p* *f* *p* *f* *p* *f*

Euph. *p* *f* *p* *f* *p* *f* *mp*

E♭ Bass *p* *f* *p* *f* *p* *f* *mp*

Bass *p* *f* *p* *f* *p* *f* *mp*

Timp. *f* *p* *f* *p* *f*

Perc.

Dr. *f* *p* *f*

Xyl.

**G** ♩ = 72

132

Sop. Cnt.

Solo 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.

E♭ Bass

Bass

Timp.

Perc.

Dr.

Xyl.

2, muted

*mp*

*p*

*pp*

tutti, open

Both

SUSPENDED CYMBAL

139

Sop. Cnt. *mf* *mp* *f*

Solo Cnt. *mf* *mp* *f*

Rep. Cnt. *mf* *f*

2nd Cnt. *mf* *f*

3rd Cnt. *mf* *f*

Flug. *mf* *mp* *f*

Solo Hn. *mf* *mp* *f*

1st Hn. *mf* *mp* *f*

2nd Hn. *mf* *mp* *f*

1st Bar. *mf* *mp* *f*

2nd Bar. *mf* *mp* *f*

1st Tbn. *mf* *mp* *f*

2nd Tbn. *mf* *mp* *f*

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

Euph. *mf* *mp* *f*

E $\flat$  Bass *mf* *mp* *f*

Bass *mf* *mp* *f*

Timp.

Perc. *mf* *mp* *mf*

Dr.

Xyl.

H

144

Sop. Cnt.

Solo 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.

E $\flat$  Bass

Bass

Timp.

Perc.

Dr.

Xyl.

*pp*

*p*

*Tutti*

151

Sop. Cnt. *p* *mp (no cres)* *f*

Solo Cnt. *f* *mp* *mp* *f*

Rep. Cnt. *p* *f* *p* *mp* *f*

2nd Cnt. *p* *f* *p* *mp* *f*

3rd Cnt. *p* *f* *p* *mp* *f*

Flug. *p* *f* *p* *p* *f*

Solo Hn. *mf* *p* *p* *f*

1st Hn. *mp* *mf* *p* *p* *f*

2nd Hn. *mf* *p* *f*

1st Bar. *mp* *mf* *p* *f*

2nd Bar. *mp* *mf* *p* *f*

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

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

B. Tbn. *mp* *p* *p* *f*

Euph. *p* *p* *f*

E $\flat$  Bass *p* *p* *f*

Bass *p* *p* *f*

Timp. *p*

Perc. *p* *f*

Dr. *f*

Xyl.

158  $\text{♩} = 108$

Sop. Cnt. *p* *f* *ff<sup>3</sup>* *f*

Solo Cnt. *p* *f* *ff<sup>3</sup>* *f*

Rep. Cnt. *p* *f* *ff<sup>3</sup>* *f*

2nd Cnt. *p* *f* *ff<sup>3</sup>* *f*

3rd Cnt. *p* *f* *ff<sup>3</sup>* *f*

Flug. *p* *f* *ff<sup>3</sup>* *f*

Solo Hn. *p* *f* *ff<sup>3</sup>* *f*

1st Hn. *p* *f* *ff<sup>3</sup>* *f*

2nd Hn. *p* *f* *ff<sup>3</sup>* *f*

1st Bar. *p* *f* *ff<sup>3</sup>* *f*

2nd Bar. *p* *f* *ff<sup>3</sup>* *f*

1st Tbn. *p* *f* *ff<sup>3</sup>* *f*

2nd Tbn. *p* *f* *ff<sup>3</sup>* *f*

B. Tbn. *p* *f* *ff<sup>3</sup>* *f*

Euph. *p* *f* *ff<sup>3</sup>* *f*

E $\flat$  Bass *p* *f* *ff<sup>3</sup>* *f*

Bass *p* *f* *ff<sup>3</sup>* *f*

Timp. *f*

Perc. *p* *f*

Dr. *p*

Xyl.

166

J

Sop. Cnt. *ff*<sup>3</sup>

Solo Cnt. *ff*<sup>3</sup>

Rep. Cnt. *ff*<sup>3</sup>

2nd Cnt. *ff*<sup>3</sup>

3rd Cnt. *ff*<sup>3</sup>

Flug. *ff*<sup>3</sup>

Solo Hn. *ff*<sup>3</sup>

1st Hn. *ff*<sup>3</sup>

2nd Hn. *ff*<sup>3</sup>

1st Bar. *ff*<sup>3</sup>

2nd Bar. *ff*<sup>3</sup>

1st Tbn. *ff*<sup>3</sup>

2nd Tbn. *ff*<sup>3</sup>

B. Tbn. *ff*<sup>3</sup>

Euph. *ff*<sup>3</sup>

E♭ Bass *ff*<sup>3</sup>

Bass *ff*<sup>3</sup>

Timp. *ff*<sup>3</sup>

Perc.

Dr. *ff*<sup>3</sup>

Xyl.



174

Sop. Cnt.  
Solo 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.  
Eb Bass  
Bass  
Timp.  
Perc.  
Dr.  
Xyl.

180  $\text{♩} = 72$

Sop. Cnt.

Solo Cnt. *solo* *pp*

Rep. Cnt. *pp* *mf*

2nd Cnt. *pp* *mf*

3rd Cnt. *pp* *mf*

Flug. *mf* *p*

Solo Hn. *pp* *mf* *p*

1st Hn. *pp* *mf* *p*

2nd Hn. *pp*

1st Bar. *pp* *mf* *p*

2nd Bar. *pp* *p*

1st Tbn. *pp* *p*

2nd Tbn. *pp* *p*

B. Tbn. *pp* *p*

Euph. *p* *pp* *mf* *p*

E $\flat$  Bass *p* *p*

Bass *p* *p*

Timp.

Perc.

Dr. *Euphonium &ve basso* *p*

Xyl. *Euphonium &ve basso* *mf* *p*

189  $\text{♩} = 92$

Sop. Cnt. *f*  $\text{mp}$  *mp* *mf* *ff*

Solo Cnt. *mp* *mf* *ff*

Rep. Cnt. *mp* *f*  $\text{mp}$  *mp* *mf* *ff*

2nd Cnt. *mf* *ff*

3rd Cnt. *mf* *ff*

Flug. *mf* *ff*

Solo Hn. *mp* *f*  $\text{mp}$  *mp* *mf* *ff*

1st Hn. *mp* *f*  $\text{mp}$  *mf* *ff*

2nd Hn. *mf* *ff*

1st Bar. *p* *mp* *f*  $\text{mp}$  *mf* *ff*

2nd Bar. *p* *mp* *f*  $\text{mp}$  *mf* *ff*

1st Tbn. *mf* *ff*

2nd Tbn. *mf* *ff*

B. Tbn. *f*

Euph. *p* *mp* *f*  $\text{mp}$  *mp* *mf* *ff*

E $\flat$  Bass *p* *mp* *f*  $\text{mp}$  *mp* *mf* *ff* *f*

Bass *p* *mp* *f*  $\text{mp}$  *mp* *mf* *ff* *f*

Timp. *f*

B. D. *p* *mp* *f*  $\text{mp}$  *mp* *mf* *ff* *f*

Dr. *p* *mp* *f*  $\text{mp}$  *mp* *mf* *ff* *f*

Xyl. *mp* *f* *mp* *mf* *ff*

201

Sop. Cnt.  
Solo 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.  
Eb Bass  
Bass  
Timp.  
B. D.  
Dr.  
Xyl.

*mp* *f* *mp* *mf* *ff* *ff* *p* *ff*

*mp* *f* *mp* *mf* *ff* *ff* *p* *ff*

*f* *mp* *ff* *p* *ff*

*f* *mp* *ff* *p* *ff*

*f* *mp* *ff* *p* *ff*

*f* *mp* *ff* *p* *ff*

*mf* *ff* *mp* *f* *mp* *ff* *p* *ff*

*ff* *p* *ff*

*ff* *p* *ff*

*f* *mp* *mp* *f* *mp*

*mp* *mf* *ff* *ff* *p* *ff* *mp*

*mp* *mf* *ff* *p* *ff* *mp*

*mp* *f* *mf* *ff* *p* *ff* *mp*

*mp* *f* *mf* *ff* *p* *ff* *mp*

*mf* *ff* *mf* *ff*

211

Sop. Cnt.  
Solo 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.  
E♭ Bass  
Bass  
Timp.  
B. D.  
Dr.  
Xyl.

The musical score is arranged in a standard orchestral format. It begins at measure 211. The vocal parts (Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt.) and Solo Horn enter with a melodic line marked *mp*. The woodwinds (Flug., Solo Hn., 1st Hn., 2nd Hn.) and brass (1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., E♭ Bass, Bass) provide harmonic support with rhythmic patterns, often marked *f* or *mp*. The percussion section (Timp., B. D., Dr., Xyl.) maintains a steady accompaniment. Dynamic markings include *mp*, *f*, and *mf*. The score includes various musical notations such as slurs, triplets, and crescendo/decrescendo hairpins.

222 **M** ♩ = 96

This musical score page contains 18 staves for various instruments and vocal parts. The instruments listed on the left are: Sop. Cnt., Solo 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., E♭ Bass, Bass, Timp., B. D., Dr., and Xyl. The score is written in a key signature of two flats (B♭ and E♭) and a 4/4 time signature. It begins with a dynamic marking of *ff* (fortissimo) and includes several dynamic changes throughout, such as *mf* (mezzo-forte), *f* (forte), *p* (piano), and *ff* again. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. The vocal parts (Sop. Cnt., Solo Cnt., Rep. Cnt.) have lyrics written below the notes. The woodwind and brass parts are highly active, with many notes beamed together. The percussion parts (Timp., B. D., Dr., Xyl.) provide a rhythmic foundation with various patterns of notes and rests.

232  $\text{♩} = 98$  N  $\text{♩} = 100$

**Vocal Soloists:**  
Sop. Cnt. *ff* *mp* *ff* *mp*  
Solo Cnt. *ff* *mp* *ff* *mp*  
Rep. Cnt. *ff* *mp* *ff* *mp*  
2nd Cnt. *ff* *mp* *ff* *mp*  
3rd Cnt. *ff* *mp* *ff* *mp*  
Flug. *ff* *mp* *p* *f* *ff* *mp*

**Instrumental Sections:**  
Solo Hn. *ff* *p* *f* *p* *mp*  
1st Hn. *ff* *p* *f* *p* *mp*  
2nd Hn. *ff* *p* *f* *p* *mp*  
1st Bar. *ff* *p* *f* *p* *mp*  
2nd Bar. *ff* *p* *f* *p* *mp*  
1st Tbn. *ff* *p* *f* *mp*  
2nd Tbn. *ff* *p* *f* *mp*  
B. Tbn. *ff* *p* *f* *mp*  
Euph. *ff* *p* *f* *mp*  
Eb Bass *ff* *p* *f* *mp*  
Bass *ff* *p* *f* *mp*  
Timp. *ff* *p* *f* *mp*  
B. D. *ff* *p* *f* *mp*  
Dr. *ff* *p* *f* *mp*  
Xyl. *ff* *p* *f*

*A tempo*

$\text{♩} = 60$

242 *accel.*

**Instrumentation:** Sop. Cnt., Solo 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., Eb Bass, Bass, Timp., B. D., Dr., Xyl.

**Dynamic Markings:** *f*, *ff*, *p*

**Tempo/Performance:** *A tempo*, *accel.*,  $\text{♩} = 60$



258 **O** ♩ = 60

This page contains a musical score for measures 258 through 261. The score is arranged in a standard orchestral format with the following parts from top to bottom: Soprano (Sop. Cnt.), Solo Contralto (Solo Cnt.), Repetitor Contralto (Rep. Cnt.), Second Contralto (2nd Cnt.), Third Contralto (3rd Cnt.), Flute (Flug.), Solo Horn (Solo Hn.), First Horn (1st Hn.), Second Horn (2nd Hn.), First Baritone (1st Bar.), Second Baritone (2nd Bar.), First Trombone (1st Tbn.), Second Trombone (2nd Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), Eb Bass, Bass, Timpani (Timp.), Bass Drum (B. D.), Snare Drum (Dr.), and Xylophone (Xyl.).

Measure 258 begins with a dynamic marking of *p* (piano) for the Flute and Solo Horn. The Solo Horn part features a melodic line with a crescendo leading to a dynamic marking of *f* (forte) in measure 261. The Flute and Solo Horn parts are marked with *p* in measures 259 and 260, and *f* in measure 261. The First Baritone and Second Baritone parts also feature melodic lines with dynamic markings of *p* in measures 259 and 260, and *f* in measure 261. The Euphonium and Eb Bass parts have a dynamic marking of *p* in measure 259. The Timpani part has a dynamic marking of *p* in measure 259. The Bass Drum part has a dynamic marking of *p* in measure 259. The Snare Drum part has a dynamic marking of *p* in measure 259. The Xylophone part has a dynamic marking of *p* in measure 259.

The score includes various musical notations such as slurs, ties, and dynamic markings. A box labeled "SUSPENDED CYMBAL" is present in the Snare Drum part in measure 261. The key signature is one flat (Bb) and the time signature is 4/4.

P

275

Sop. Cnt. *f*

Solo Cnt. *f*

Rep. Cnt. *f*

2nd Cnt. *f*

3rd Cnt. *f*

Flug. *f*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

E $\flat$  Bass *f*

Bass *f*

Timp. *f*

Perc. *f* *p* *f* *ff*

Dr. *f*

Xyl. *f*

281

Sop. Cnt.  
Solo 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.  
Eb Bass  
Bass  
Timp.  
Perc.  
Dr.  
Xyl.

*mf* *mp* *p* *pp*