

# SATAN'S SIGNATURE

Chris Brown

$\text{♩} = 60$

The score is for SATAN'S SIGNATURE by Chris Brown, in 4/4 time with a tempo of 60 beats per minute. The key signature has two flats (B-flat and E-flat). The instruments and their parts are as follows:

- Soprano Cornet:** Starts with a rest, then plays a half note chord of G4 and B4 (with a sharp sign) at *mf*, followed by a half note chord of G4 and B4 at *ff*. It then rests for two measures before playing a half note chord of G4 and B4 at *mf*, followed by a half note chord of G4 and B4 at *ff*.
- Solo Cornet:** Starts with a rest, then plays a half note chord of G4 and B4 at *mf*, followed by a half note chord of G4 and B4 at *ff*. It then rests for two measures before playing a half note chord of G4 and B4 at *mf*, followed by a half note chord of G4 and B4 at *ff*.
- Repiano Cornet:** Starts with a rest, then plays a half note chord of G4 and B4 at *mf*, followed by a half note chord of G4 and B4 at *ff*. It then rests for two measures before playing a half note chord of G4 and B4 at *mf*, followed by a half note chord of G4 and B4 at *ff*.
- 2nd Cornet:** Starts with a rest, then plays a half note chord of G4 and B4 at *mf*, followed by a half note chord of G4 and B4 at *ff*. It then rests for two measures before playing a half note chord of G4 and B4 at *mf*, followed by a half note chord of G4 and B4 at *ff*.
- 3rd Cornet:** Starts with a rest, then plays a half note chord of G4 and B4 at *mf*, followed by a half note chord of G4 and B4 at *ff*. It then rests for two measures before playing a half note chord of G4 and B4 at *mf*, followed by a half note chord of G4 and B4 at *ff*.
- Flugel:** Starts with a rest, then plays a half note chord of G4 and B4 at *mf*, followed by a half note chord of G4 and B4 at *ff*. It then rests for two measures before playing a half note chord of G4 and B4 at *mf*, followed by a half note chord of G4 and B4 at *ff*. It ends with a quarter note G4 at *p*.
- Solo Horn:** Starts with a rest, then plays a half note chord of G4 and B4 at *mf*, followed by a half note chord of G4 and B4 at *ff*. It then rests for two measures before playing a half note chord of G4 and B4 at *mf*, followed by a half note chord of G4 and B4 at *ff*. It ends with a quarter note G4 at *p*.
- 1st Horn:** Starts with a rest, then plays a half note chord of G4 and B4 at *mf*, followed by a half note chord of G4 and B4 at *ff*. It then rests for two measures before playing a half note chord of G4 and B4 at *mf*, followed by a half note chord of G4 and B4 at *ff*. It ends with a quarter note G4 at *p*.
- 2nd Horn:** Starts with a rest, then plays a half note chord of G4 and B4 at *mf*, followed by a half note chord of G4 and B4 at *ff*. It then rests for two measures before playing a half note chord of G4 and B4 at *mf*, followed by a half note chord of G4 and B4 at *ff*.
- 1st Baritone:** Starts with a rest, then plays a half note chord of G4 and B4 at *ff*, followed by a half note chord of G4 and B4 at *mf*, and then a half note chord of G4 and B4 at *ff*. It then rests for two measures before playing a half note chord of G4 and B4 at *ff*, followed by a half note chord of G4 and B4 at *mf*, and then a half note chord of G4 and B4 at *ff*.
- 2nd Baritone:** Starts with a rest, then plays a half note chord of G4 and B4 at *ff*, followed by a half note chord of G4 and B4 at *mf*, and then a half note chord of G4 and B4 at *ff*. It then rests for two measures before playing a half note chord of G4 and B4 at *ff*, followed by a half note chord of G4 and B4 at *mf*, and then a half note chord of G4 and B4 at *ff*.
- 1st Trombone:** Starts with a rest, then plays a half note chord of G4 and B4 at *ff*, followed by a half note chord of G4 and B4 at *mf*, and then a half note chord of G4 and B4 at *ff*. It then rests for two measures before playing a half note chord of G4 and B4 at *ff*, followed by a half note chord of G4 and B4 at *mf*, and then a half note chord of G4 and B4 at *ff*.
- 2nd Trombone:** Starts with a rest, then plays a half note chord of G4 and B4 at *ff*, followed by a half note chord of G4 and B4 at *mf*, and then a half note chord of G4 and B4 at *ff*. It then rests for two measures before playing a half note chord of G4 and B4 at *ff*, followed by a half note chord of G4 and B4 at *mf*, and then a half note chord of G4 and B4 at *ff*.
- Bass Trombone:** Starts with a rest, then plays a half note chord of G4 and B4 at *ff*. It then rests for two measures before playing a half note chord of G4 and B4 at *ff*.
- Euphonium:** Starts with a rest, then plays a half note chord of G4 and B4 at *mf*, followed by a half note chord of G4 and B4 at *ff*. It then rests for two measures before playing a half note chord of G4 and B4 at *mf*, followed by a half note chord of G4 and B4 at *ff*.
- E♭ Bass:** Starts with a rest, then plays a half note chord of G4 and B4 at *ff*. It then rests for two measures before playing a half note chord of G4 and B4 at *ff*.
- B♭ Bass:** Starts with a rest, then plays a half note chord of G4 and B4 at *ff*. It then rests for two measures before playing a half note chord of G4 and B4 at *ff*.
- Timpani:** Starts with a rest, then plays a half note chord of G4 and B4 at *ff*. It then rests for two measures before playing a half note chord of G4 and B4 at *ff*. It ends with a half note chord of G4 and B4 at *pp*.
- Drum Kit:** Starts with a rest, then plays a half note chord of G4 and B4 at *ff*. It then rests for two measures before playing a half note chord of G4 and B4 at *ff*. It ends with a half note chord of G4 and B4 at *pp*. The text "Tenor: soft sticks" is written above the staff.
- Cymbals:** Starts with a rest, then plays a half note chord of G4 and B4 at *ff*. It then rests for two measures before playing a half note chord of G4 and B4 at *ff*. It ends with a half note chord of G4 and B4 at *pp*.
- Xylophone:** Starts with a rest, then plays a half note chord of G4 and B4 at *ff*. It then rests for two measures before playing a half note chord of G4 and B4 at *ff*. It ends with a half note chord of G4 and B4 at *pp*.

8

Sop. Cor.

Solo Cor. *p*

Rep. Cor. *p*

2nd Cor. *p*

3rd Cor. *p*

Flug. *mf* *p* *p* *mf p*

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

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

2nd Hn.

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

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

1st Tbn. *p* *p*

2nd Tbn. *p* *p*

B. Tbn. *p* *p*

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

E♭ Bass *p* *mf* *p* *p* *mf p*

B♭ Bass *p* *mf* *p* *p* *mf p*

Timp. *mf* *p* *mf* *p*

Dr.

Cym. *pp* *mf* *pp* *pp* *mf* *pp* l.v. l.v.

Xyl.

16

Sop. Cor. *p* *pp* *ff* *pp*

Solo Cor. *p* *pp* *ff* *pp*

Rep. Cor. *p* *pp* *ff* *pp*

2nd Cor. *p* *pp* *ff* *pp*

3rd Cor. *p* *pp* *ff* *pp*

Flug. *mf* *p* *mf* *pp* *pp* *ff* *pp*

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

1st Hn. *pp* *ff* *pp*

2nd Hn. *pp* *ff* *pp*

1st Bar. *mf* *mf* *pp* *pp* *ff* *pp*

2nd Bar. *mf* *mf* *pp* *pp* *ff* *pp*

1st Tbn. *p* *pp* *ff* *pp*

2nd Tbn. *p* *pp* *ff* *pp*

B. Tbn. *p* *pp* *ff* *pp*

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

E♭ Bass *mf* *p* *mf* *mp* *pp* *ff* *pp* *pp*

B♭ Bass *mf* *p* *mf* *pp* *pp* *ff* *pp* *pp*

Timp. *pp* *mf* *pp* *ff* *pp*

Dr. *pp* *ff* *pp*

Cym. *pp* *ff* *pp*

Xyl. *pp* *ff* *pp*

♩ = 84  
A

23

Sop. Cor. *mf* > *mp* < *mf* > *mp* *mp* < *mf* > *mp* *mf*

Solo Cor. *mf* *mp* < *mf* > *mp* *mf*

Rep. Cor. *mf* *mp* < *mf* > *mp* *mf*

2nd Cor. *mf* *mp* < *mf* > *mp* *mf*

3rd Cor. *mf* *mp* < *mf* > *mp* *mf*

Flug. *mf* > *mp* < *mf* > *mp*

Solo Hn. *mp* < *mf* > *mp* < *mf* >

1st Hn. *mp* < *mf* > *mp* < *mf* >

2nd Hn. *mp* < *mf* > *mp* < *mf* >

1st Bar. *mp* < *mf* > *mp* < *mf* > *mp* *mp* < *mf* > *mp* *mf*

2nd Bar. *mp* < *mf* > *mp* < *mf* > *mp*

1st Tbn. *mp* *mf* > *mp* *mp*

2nd Tbn. *mp* *mf* > *mp* *mp*

B. Tbn. *mp* *mf* > *mp* *mp*

Euph. *mp* < *mf* > *mp* < *mf* > *mp*

E♭ Bass *mp* < *mf* > *mp* < *mf* > *mp* *mp* < *mf* > *mp* *mf*

B♭ Bass *mp* < *mf* > *mp* < *mf* > *mp*

Timp.

♩ = 84  
A

Dr. *mp*

Cym.

Xyl.

30

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Dr.

Cym.

Xyl. Glockenspiel

39

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Dr.

Cym.

Glock.

To Xyl.

Xylophone

Xylophone

47 accel. . . . .

Sop. Cor. *mp* *mf* *p* *mf* *p* *p* *f*

Solo Cor. *mp* *mf* *p* *f*

Rep. Cor. *mp* *mf* *p* *f*

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

3rd Cor. *p* *mf* *p* *p* *f*

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

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

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

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

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

2nd Bar. *p* *f*

1st Tbn. *p* *f*

2nd Tbn. *p* *f*

B. Tbn. *p* *f*

Euph. *p* *f*

E♭ Bass *mp* *mf* *p* *mf* *p* *mp* *mf* *mp* *p* *f*

B♭ Bass *mf* *mp* *p* *f*

Timp. *mp* *mf* *mp* *mf* *p* *f*

Dr. Tenor: soft sticks Side drum: normal sticks  
*mp* *mf* *f* accel. . . . .

Cym. 2/4

Xyl. 2/4

$\text{♩} = 100$   
**B**

Sop. Cor. *mp*

Solo Cor. *mp*

Rep. Cor. *mp*

2nd Cor. *mp*

3rd Cor. *mp*

Flug. *mp* *mf* *mp*

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

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

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

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

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

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

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

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

Euph. *mp* *mf* *mp*

E♭ Bass *mp* *mf* *mp*

B♭ Bass *mp* *mf* *mp*

Timp. *mp* *mf* *mp*

$\text{♩} = 100$   
**B**

Dr. *mp* *mf* *mp*

Cym. *mp* *mf* *mp*

Xyl. *mp* *mf* *mp*



66

Sop. Cor. *mf* *mp*

Solo Cor. *mf* *mp* *f*

Rep. Cor. *mf* *mp* *f*

2nd Cor. *mf* *mp* *f*

3rd Cor. *mf* *mp* *f*

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar. *mp* *mp*

2nd Bar. *mp* *mp*

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

2nd Tbn. *f* *f*

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

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

E♭ Bass *mf* *mp* *mf* *f* *f*

B♭ Bass *mf* *f* *mf* *f* *f*

Timp. *mp*

Dr. *mf* *mp* *mf* *f* *mp* *mf* *f* *mp* *f*

Cym.

Xyl. *mf* *f* *mf* *f*

75

Sop. Cor. *mf* *f* *f*

Solo Cor. *mf* *f* *f*

Rep. Cor. *mf* *f* *f*

2nd Cor. *f*

3rd Cor. *f*

Flug. *mp*

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

1st Hn. *mf* *f*

2nd Hn.

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

2nd Bar. *mp* *f*

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

2nd Tbn. *f*

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

Euph. *mf* *f* *f*

E♭ Bass *mf* *f* *f*

B♭ Bass *mf* *f* *f*

Timp. CHANGE TO C and G,

Dr. *mf* *f* *mp* *mf* *f* *mp* *f*

Cym.

Xyl. *mf* *f* *mf* *f*

C  $\text{♩} = 100$

83

Sop. Cor. *mp*

Solo Cor. *mp* *mf* *mp*

Rep. Cor. *mp* *mf* *mp*

2nd Cor. *mp* *mf* *mp*

3rd Cor. *mp* *mf* *mp*

Flug. *mp* *mf* *mp*

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

1st Hn. *mp*

2nd Hn. *mp*

1st Bar. *mf*

2nd Bar. *mf* *mp*

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

2nd Tbn. *mf* *mp*

B. Tbn.

Euph. *mp* *mf* *mp*

E♭ Bass *mp* *mf* *mp*

B♭ Bass

Timp.

Dr. *mp* *mf* *mp*

Cym.

Xyl. *mf* *mp*

C  $\text{♩} = 100$

92

Sop. Cor. *mf* *p* *ff*

Solo Cor. *mf*

Rep. Cor. *mf* *p* *ff*

2nd Cor. *mf* *p* *ff*

3rd Cor. *mf* *p* *ff*

Flug. *mf* *p* *ff*

Solo Hn. *mf* *p* *ff*

1st Hn. *mf* *p* *ff*

2nd Hn. *mf* *p* *ff*

1st Bar. *mf* *p* *ff*

2nd Bar. *mf* *p* *ff*

1st Tbn. *mf* *p* *ff*

2nd Tbn. *mf* *p* *ff*

B. Tbn. *p* *ff*

Euph. *mf* *p* *ff*

E♭ Bass *mf* *p* *ff*

B♭ Bass *p* *ff*

Timp. *p*

Dr. *mf* *p* *ff*

Cym. *mf* *ff*

Xyl. *mf* *p*

100

Sop. Cor.  
Solo Cor.  
Rep. Cor.  
2nd Cor.  
3rd Cor.  
Flug.  
Solo Hn.  
1st Hn.  
2nd Hn.  
1st Bar.  
2nd Bar.  
1st Tbn.  
2nd Tbn.  
B. Tbn.  
Euph.  
E♭ Bass  
B♭ Bass  
Timp.  
Dr.  
Cym.  
Xyl.

*ff*  
*mp*  
*pp*  
*f*

Detailed description: This page of a musical score, numbered 100, contains 18 staves for various instruments. The top staves are for woodwinds: Sopranos, Solo and Repetitive Cornets, 2nd and 3rd Cornets, Flute, Solo Horns, 1st and 2nd Horns, 1st and 2nd Baritone Saxophones, 1st, 2nd, and Bass Trombones, Euphonium, E♭ Bass, and B♭ Bass. The bottom staves are for percussion: Timpani, Drums, Cymbals, and Xylophone. The score includes dynamic markings such as *ff*, *mp*, *pp*, and *f*. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The key signature is B-flat major, and the time signature is 4/4.

$\text{♩} = 108$

**D**

108

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

$\text{♩} = 108$

**D**

Dr.

Cym.

Xyl.

**E**

120

Sop. Cor. *f*

Solo Cor. *f*

Rep. Cor. *f*

2nd Cor. *f*

3rd Cor. *f*

Flug. *f*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *ff* *f*

2nd Bar. *ff* *f*

1st Tbn. *ff* *f*

2nd Tbn. *ff* *f*

B. Tbn. *ff* *f*

Euph. *ff* *f*

E♭ Bass *ff* *f*

B♭ Bass *ff* *f*

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

**E**

Dr. *ff mf ff f* *ff f*

Cym. *ff mf ff f* *ff f*

Xyl.

120

136

Sop. Cor. *ff*

Solo Cor. *ff*

Rep. Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Flug. *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff*

E♭ Bass *ff*

B♭ Bass *ff*

Timp. *f* *mf* *ff*

Dr. *f* *mf* *f* *mf* *f* *mf* *ff*

Cym. *f* *mf* *f* *mf* *f* *mf* *ff*

Xyl. *ff* To Glock.

**F**

**F**



150

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Dr.

Cym.

Xyl.

*mf*

*mp*

163 **rall.**  $\text{♩} = 60$

**Instrumentation and Dynamics:**

- Sop. Cor.:** *p*
- Solo Cor.:** *p* (solo), *mf*
- Rep. Cor.:** *p*, *mf*
- 2nd Cor.:** *p*, *mf*
- 3rd Cor.:** *p*, *mf*
- Flug.:** *p*, *mp*
- Solo Hn.:** *mp*
- 1st Hn.:** *mp*
- 2nd Hn.:** *mp*
- 1st Bar.:** *p*
- 2nd Bar.:** *mp*
- 1st Tbn.:** *p*, *mf* > *mp*
- 2nd Tbn.:** *p*
- B. Tbn.:** *p*
- Euph.:** *p*, *mp* > *p*
- E♭ Bass:** *p*, *mf* > *mp*
- B♭ Bass:** *p*
- Timp.:** *p*
- Dr.:** *p*
- Cym.:** *p*
- Xyl.:** *p*

♩ = 84

179 **G**

Sop. Cor. *mf* *mp* *mf* *mp* *mf*

Solo Cor. *mf* *mp* *mf* *mp* *mf*

Rep. Cor.

2nd Cor.

3rd Cor.

Flug. *mf* *mp*

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

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

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

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

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

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

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

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

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

E♭ Bass *mf* *mf* *mp* *mf* *mf* *mp* *mf* *mp* *mf*

B♭ Bass *mf* *mf* *mp* *mf* *mp* *mf* *mp*

Timp.

♩ = 84

**G**

Dr. *mf* *mf*

Cym.

Xyl.

187

Sop. Cor.

Solo Cor. *mp < mf >*

Rep. Cor. *mf < >*

2nd Cor.

3rd Cor.

Flug. *mp < mf >*

Solo Hn. *mp < mf >* *mp < mf >*

1st Hn. *mp < mf >* *mp < mf >*

2nd Hn. *mp < mf >*

1st Bar. *mp < mf >* *mf < >*

2nd Bar. *mf < >*

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *mp < mf >* *mp < mf >*

E♭ Bass *mp < mf >* *mp < mf >*

B♭ Bass *mf < >*

Timp.

Dr.

Cym.

Xyl. Glockenspiel *mf < >*

196

Sop. Cor. *tutti* *mp* < *mf* > *mp* *mf* *p*

Solo Cor. *mf* *mp* < *mf* > *mp* *mf* *mp* < *mf* >

Rep. Cor.

2nd Cor. *p*

3rd Cor. *p*

Flug.

Solo Hn. *mf* *mp* < *mf* > *mp* *mf* *mp* < *mf* >

1st Hn. *mf* *mp* < *mf* > *mp* *mf* *mp* < *mf* >

2nd Hn. *mp* < *mf* > *mp* *mf* *mp* < *mf* >

1st Bar. *mf* *mp* < *mf* > *mp* *mf* *mp* < *mf* >

2nd Bar.

1st Tbn. *mp* *mf* > *mp* *mp* *mf* > *mp* *p*

2nd Tbn. *mp* *mf* > *mp* *mp* *mf* > *mp*

B. Tbn. *mp* *mf* > *mp* *mp* *mf* > *mp* *p*

Euph. *mf* *mp* < *mf* > *mp* *mf* *mp* < *mf* >

E♭ Bass *mf* *mp* < *mf* > *mp* *mf* *mp* < *mf* >

B♭ Bass *mp* *mf* > *mp* *mp* *mf* > *mp*

Timp.

Dr.

Cym.

Glock. *Xylophone*



206

Sop. Cor. *mf* > *p*

Solo Cor. *p* — *mf* — *p* *mf* *p*

Rep. Cor. *p* — *mf* — *p* — *mf* — *p*

2nd Cor. *mf* > *p*

3rd Cor. *mf* > *p* *p* — *mf* — *p* — *mf* — *p*

Flug. *p* — *mf* — *p* — *mf* — *p*

Solo Hn. *mp* < *mf* > *mp* *p* — *mf* — *p* — *mf* — *p*

1st Hn. *mp* < *mf* > *mp* *p* — *mf* — *p*

2nd Hn. *mp* < *mf* > *mp* *p* — *mf* — *p*

1st Bar. *mp* < *mf* > *mp* *mf* — *p* *mf* — *p*

2nd Bar. *mf* — *p* *mf* — *p*

1st Tbn. *mf* > *p* *p* — *mf* — *p* — *mf* — *p*

2nd Tbn. *mf* — *p*

B. Tbn. *mf* > *p* *p*

Euph. *p* — *mf* — *p* — *mf* — *p*

E♭ Bass *mp* < *mf* > *mp* *p* — *mf* — *p* — *mf* — *p*

B♭ Bass *mf* > *mp* *p*

Timp. *mp* < *mf* > *mp* *mf* *mf*

Dr. *mp* — *mf* *p*

Cym. *mf* — *p*

Xyl. *mf* — *p* *mf* — *p*

Xylophone

accel. . . . . ♩ = 100

Section marker 'H' in a box

215

Sop. Cor. *ff*

Solo Cor. *ff* *pp*

Rep. Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Flug. *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff* *pp*

2nd Bar. *ff* *pp*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff* *pp*

E♭ Bass *ff* *pp*

B♭ Bass *ff* *pp*

Timp. *ff*

Dr. *ff* *pp*

Cym. *ff*

Xyl. *ff* *pp*

223

Sop. Cor. *ff* — *mf*

Solo Cor. *ff* — *mf*

Rep. Cor. *ff* — *mf* *ff* — *mf*

2nd Cor.

3rd Cor.

Flug.

Solo Hn. *ff* — *mf*

1st Hn. *ff* — *mf*

2nd Hn.

1st Bar. *ff* — *mf* *pp*

2nd Bar. *ff* — *mf* *pp*

1st Tbn. *ff* — *mf* *ff* — *mf*

2nd Tbn. *ff* — *mf*

B. Tbn. *ff* — *mf*

Euph. *ff* — *mf* *ff* — *mf*

E♭ Bass *ff* — *mf* *ff* — *mf*

B♭ Bass *ff* — *mf* *ff* — *mf* *ff* — *mf*

Timp. *pp* — *ff* — *mf* *ff* — *mf* *pp* — *ff* — *mf* *ff* — *mf* *pp*

Dr. *ff* — *mf* *ff* — *mf* *ff* — *mf* *ff* — *mf* *pp*

Cym.

Xyl. *ff* — *mf* *ff* — *mf* *ff* — *mf* *ff* — *mf*



232 **accel.** **I**  $\text{♩} = 132$   $\text{♩} = 140$

Sop. Cor. *f*

Solo Cor. *f*

Rep. Cor. *f*

2nd Cor. *f*

3rd Cor. *f*

Flug. *pp* *f*

Solo Hn. *pp* *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *p* *f*

2nd Tbn. *p* *f*

B. Tbn. *p* *f*

Euph. *p* *f*

E♭ Bass *p* *f*

B♭ Bass *p* *f*

Timp. *p* *f*

Dr. **I**  $\text{♩} = 132$   $\text{♩} = 140$

Cym. *p* *f*

Xyl.

246

Sop. Cor. *ff* *f*

Solo Cor. *ff* *f*

Rep. Cor. *ff* *f*

2nd Cor. *ff* *f*

3rd Cor. *ff* *f*

Flug. *ff* *f*

Solo Hn. *ff* *f*

1st Hn. *ff* *f*

2nd Hn. *ff* *f*

1st Bar. *ff* *f*

2nd Bar. *ff* *f*

1st Tbn. *ff* *f*

2nd Tbn. *ff* *f*

B. Tbn. *ff* *f*

Euph. *ff* *f*

E♭ Bass *ff* *f*

B♭ Bass *ff* *f*

Timp. *ff* *f* *ff* *f*

Dr. *ff* *mf* *ff* *f* *ff* *f*

Cym. *ff* *mf* *ff* *f* *ff*

Xyl. *ff* *f*

$\text{♩} = 140$

259  $\text{♩} = 148$  *rall.*

Sop. Cor. *ff*

Solo Cor. *ff*

Rep. Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Flug. *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff*

E♭ Bass *ff*

B♭ Bass *ff*

Timp. *ff*

$\text{♩} = 148$  *rall.*

Dr. *ff*

Cym. *ff*

Xyl.

♩ = 132

**K**

273

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

♩ = 132

**K**

Dr.

Cym.

Xyl.

*ff*

rall. . . .

286

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Dr.

Cym.

Xyl.

CHANGE C to Bb

L ♩ = 64

M ♩ = 72

300 . . . . .

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

L ♩ = 64

M ♩ = 72

Dr.

Cym.

Xyl.

320

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Dr.

Cym.

Xyl.

*Cue Euphonium*

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

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

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

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

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

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

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

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

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

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

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

*p*

339

Sop. Cor.  $\text{p}$   $\text{mf}$

Solo Cor.  $\text{p}$   $\text{mf}$   $\text{mf}$   $\text{p}$

Rep. Cor.  $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$

2nd Cor.  $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$

3rd Cor.  $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$

Flug.  $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$

Solo Hn.  $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$

1st Hn.  $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$

2nd Hn.  $\text{p}$   $\text{mf}$

1st Bar.  $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$

2nd Bar.  $\text{mf}$   $\text{mf}$

1st Tbn.  $\text{mf}$   $\text{p}$

2nd Tbn.  $\text{mf}$   $\text{p}$

B. Tbn.  $\text{p}$

Euph.  $\text{p}$   $\text{mf}$   $\text{p}$   $\text{p}$   $\text{mf}$   $\text{p}$

E♭ Bass  $\text{p}$   $\text{mf}$   $\text{p}$   $\text{p}$   $\text{mf}$   $\text{p}$

B♭ Bass

Timp.

$\text{♩} = 100$   
N

Dr.  $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{p}$   $\text{mf}$   $\text{p}$

Cym.

Xyl.



348

Sop. Cor. *p* *mf*

Solo Cor. *p* *mf*

Rep. Cor. *p* *mf*

2nd Cor. *p* *mf*

3rd Cor. *p* *mf*

Flug. *p* *mf*

Solo Hn. *p* *mf*

1st Hn. *p* *mf*

2nd Hn. *p* *mf*

1st Bar. *p* *mf*

2nd Bar. *p* *mf*

1st Tbn. *p* *mf*

2nd Tbn. *p* *mf*

B. Tbn. *p* *mf*

Euph. *p* *mf*

E♭ Bass *p* *mf*

B♭ Bass *p* *mf*

Timp. *mf*

Dr. *p* *mf*

Cym. *mf*

Xyl.

354

Sop. Cor. *p* *f* *p* *f* *mf* *p* *mf* *mp* *p*

Solo Cor. *pp* *f* *pp*

Rep. Cor. *p* *f* *p* *f* *mf* *p* *mf* *mp* *p*

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

3rd Cor. *p* *f* *p* *f* *mf* *p* *mf* *mp* *p*

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

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

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

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

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

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

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

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

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

Euph. *pp* *f* *pp*

E♭ Bass *pp* *f* *pp* *f*

B♭ Bass *pp* *f* *pp* *f*

Timp. -

Dr. *pp* *p*

Cym. *z*

Xyl. -

362

rall. . . . .

**O** ♩ = 72

Sop. Cor. *mp* > *p* < *mp*

Solo Cor. *p* < *mp* > *p* < *mp* >

Rep. Cor. *mp* > *p* < *mp*

2nd Cor. *mp* > *p* < *mp*

3rd Cor. *mp* > *p* < *mp*

Flug. *mp* > *p* < *mp* *p* < *mp* > *p*

Solo Hn. *mp* > *p* < *mp* *p* < *mp* > *p*

1st Hn. *mp* > *p* < *mp*

2nd Hn. *mp* > *p* < *mp*

1st Bar. *p* < *mp* > *p*

2nd Bar. *mp* > *p* < *mp* *p* < *mp* > *p*

1st Tbn. *mp* > *p* < *mp* *p* < *mp* > *p* < *mp* >

2nd Tbn. *mp* > *p* < *mp* *p* < *mp* > *p* < *mp* >

B. Tbn. *mp* > *p* < *mp*

Euph. *p* < *mp* > *p* *p* < *mp* > *p* < *mp* >

E♭ Bass *pp* *p* < *mp* > *p* < *mp* >

B♭ Bass *pp*

Timp. *pp*

Dr. *rall.* ♩ = 72

Cym. ♩ = 72

Xyl.

**P** ♩ = 60

372

Sop. Cor. *mf* *ff* tutti

Solo Cor. *p* *p* *mp* *mf* *ff*

Rep. Cor. *p* *p* *mp* *mf* *ff*

2nd Cor. *mf* *ff*

3rd Cor. *mf* *ff*

Flug. *p* *mp* *p* *mf* *ff*

Solo Hn. *p* *mp* *p* *mp* *p* *mf* *ff*

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

2nd Hn. *p* *mp* *p* *mf* *ff*

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

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

1st Tbn. *ff* *mf* *ff*

2nd Tbn. *ff* *mf* *ff*

B. Tbn. *ff*

Euph. *p* *mp* *p* *p* *mp* *mf* *ff*

E♭ Bass *p* *mp* *ff*

B♭ Bass *mp* *p* *ff*

Timp. *p* *ff*

**P** ♩ = 60  
Tenor: soft sticks

Dr. *mp* *ff*

Cym.

Xyl.

♩ = 54  
rall.

380

Sop. Cor. *mf* *ff* *mf* *f* *ff*

Solo Cor. *mf* *ff* *mf* *f* *mf* *f* *ff*

Rep. Cor. *mf* *ff* *mf* *f* *mf* *f* *ff*

2nd Cor. *mf* *ff* *mf* *f* *mf* *f* *ff*

3rd Cor. *mf* *ff* *mf* *f* *mf* *f* *ff*

Flug. *mf* *ff* *mf* *f* *mf* *f* *ff*

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

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

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

1st Bar. *mf* *ff* *ff* *mf* *f* *mf* *f* *mf* *ff*

2nd Bar. *mf* *ff* *ff* *mf* *f* *mf* *f* *mf* *ff*

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

2nd Tbn. *ff* *mf* *ff* *ff* *mf* *f* *mf* *f* *mf* *ff*

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

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

E♭ Bass *ff* *ff* *mf* *f* *mf* *f* *mf* *ff*

B♭ Bass *ff* *ff* *mf* *f* *mf* *f* *mf* *ff*

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

Dr. *ff* *ff* *mf* *f* *mf* *ff*

Cym. *mf* *f* *mf* *ff*

Xyl.

rall.