

— Premier Edition Conductor Score —

The Light Eternal

James Swearingen

Complete Set: 012-2442-00
Extra Score Catalog No. 012-2442-01
Oversized Spiral Bound Score: 012-2442-75

Grade: 4

C. L. Barnhouse Company

Music Publishers Since 1886



C.L. BARNHOUSE COMPANY®

Music Publishers • Oskaloosa, IA, 52577

www.barnhouse.com

ABOUT THE COMPOSER

Noted composer and arranger James Swearingen is currently Assistant Professor of Music Education and one of the several resident composers at Capital University, Columbus, Ohio. In addition to his teaching duties, he manages to be very active as a conductor, adjudicator and clinician. Mr. Swearingen's numerous compositions for band have been widely acclaimed by school directors, student performers and audiences throughout the world.



Eight of James Swearingen's most popular band compositions have recently been recorded by the prestigious Tokyo Kosei Wind Orchestra and are available on a new CBS/Sony L.P. recording direct from the publisher.

INSTRUMENTATION

C Piccolo.....	1
C Flute	8
1st Bb Clarinet.....	3
2nd Bb Clarinet.....	3
3rd Bb Clarinet.....	3
Eb Alto Clarinet.....	1
Bb Bass Clarinet.....	2
Oboe.....	2
Bassoon.....	1
1st Eb Alto Saxophone.....	2
2nd Eb Alto Saxophone.....	2
Bb Tenor Saxophone.....	1
Eb Baritone Saxophone.....	1
1st Bb Trumpet.....	3
2nd Bb Trumpet.....	3
3rd Bb Trumpet.....	3
1st & 2nd F Horns.....	2
3rd & 4th F Horns.....	2
1st Trombone.....	2
2nd Trombone.....	2
3rd Trombone.....	2
Baritone T.C. (Euphonium).....	1
Baritone B.C. (Euphonium).....	2
Tuba.....	4
String Bass.....	1
Percussion I (S.D., B.D., Brake Drum).....	3
Percussion II (Cym., Tri., Tamb., Sus. Cym., Ratchet, Gong).....	2
Mallet Percussion (Bells, Chimes, Vibraphone).....	3
Timpani.....	1
Optional Organ (Synthesizer) and/or Chorus.....	1

PROGRAM NOTES

On February 3, 1943, The S.S. Dorchester, an American troop transport vessel, sank in the icy waters off the coast of Greenland, the victim of a German U-boat. Of the 904 men aboard, 605 were lost. Among those who perished were four Army chaplains, each of a different faith, each called to the same duty.

The testimony of the survivors tells the story best; "As overcrowded lifeboats capsized, as rafts drifted away empty and men milled around on deck on the ragged edge of panic, the only fragment of hope came from these four men...and when the life jackets were gone, they gave away their own."

As the survivors swam away, they remember the chaplains standing - their arms linked-braced against the slanting deck. They were praying; words of prayer in Latin, Hebrew and English, addressed to the same God.

THE LIGHT ETERNAL, based on the well-known hymn **GOD OF OUR FATHERS**, is a reflective work that musically recounts this magnificent story. Commissioned by The Orrville High School Concert Band, Rob Hennell and Dave Tibbitts, Directors, the premiere performance took place on May 19, 1991, at The University of Akron Wayne College in Orrville, Ohio.

It should be noted that the 50th anniversary of the story of The Four Chaplains will be commemorated on February 3, 1993. A complete reprint of this moving story from the June 1989 Reader's Digest appears on page 4 of this conductor score.

PERFORMANCE NOTES

A CELEBRATION OF LIFE (MEAS. 1-23)

(Allegro vivo! $\text{♩} = 84-88$) While the introduction can be conducted in four, ($\text{♩} = 168-176$) I would strongly suggest incorporating conventional 4, 3, and 2 beat patterns to emphasize the half note pulse. This approach to *conducting phrases* would allow the conductor to reflect the following sequence of beat patterns in measures 1-13; 4-4-4-2-4-3-4

Measures 14-21

Thematic ideas introduced during the opening are as follows:

Measures 1-4: repeated four note motif that symbolizes the four chaplains

Measures 3-4: motif based on the hymn as played by the trumpets

Measures 5-10: variation of the four note motif as played by the low brass

Measures 10-12: excerpt from the final phrase of the hymn

Measures 12-13: repeat of the hymn motif as played by the upper woodwinds

Measures 14-23: the development of four chords that appear at significant times during the work

HYMN VARIATION #1 (MEAS. 24-39)

For a more expressive flow, I would continue to emphasize the half note pulse while conducting a series of four beat patterns.

I view this variation as two eight measure phrases that conclude in measure 40.

**TRANSITION
(MEAS. 40-49)**

This transition is based on material from the opening.

**HYMN VARIATION #2
(MEAS. 50-65)**

It is important that the brasses and low reeds not overshadow the efforts being made by the upper woodwinds.

While the hymn variation is once again emphasizing the half note pulse, the upper woodwinds and percussion are now reflecting the quarter note pulse. Work to establish a strong sense of time so that all parts will feel precisely in sync with each other.

I would recommend staggered breathing throughout this variation.

**THE SINKING OF THE SHIP
(MEAS. 66-90)**

(Drammatico $\downarrow = 76$) The first two measures of this section should definitely be conducted in four. Explain to the low brass and low reeds that their musical line represents the dark side of an impending disaster.

Measure 75: (With Intensity) The brake drum and stick shot represent the ship's sonar equipment having detected the torpedo that has just been fired. Be sure to balance this part with subsequent entries.

Measure 79: Start with a few players and gradually add more as the number of dissonant notes increase. The woodwinds should assume a very percussive role.

Measure 85: Make sure that each entrance of the pyramid is clearly heard in a very stark manner.

Measure 85: A hand siren, which is somewhat difficult to obtain, can add a great deal of intensity to the already existing score. The part is listed as optional, but the conductor is encouraged to experiment with the possibility of obtaining an *authentic sounding* substitute.

Measure 90: The gong represents the torpedo striking the ship. With that thought in mind, a full and deep sounding stroke is highly desired. Once the gong has been struck, be sure to allow the overtones to fully dissipate before continuing on to the next section.

**AFTERMATH - CONTEMPLATION - RESOLUTION
(MEAS. 91-134)**

(Molto espressivo ed rubato $\downarrow = 72-76$) The tempo marking is simply a guide for what I consider to be the most emotional part of this composition. The use of rubato is encouraged.

Select your best soloist from the three choices provided. This section should not be performed as a duo or a trio.

Measure 114: Sub-divide in six and stretch the last two eighth notes into measure 115.

**TRANSITION
(MEAS. 135-146)**

(Allegro marcato $\downarrow = 144$) The desire here is to gradually grow in intensity while maintaining an even and steady march-like tempo.

**FUGUE
(MEAS. 147-158)**

Keep the fugue light and work for precise execution of the articulations.

Make sure that each of the four entrances is clearly heard.

**TRANSITION
(MEAS. 159-167)**

This transition is based on material from the opening.

**HYMN
(MEAS. 168-184)**

(Stately $\downarrow = 100$) An optional part for organ (synthesizer) and voices has been provided for measures 168 to the end. Please allow me to emphasize that the instrumental score will certainly stand on its own and that the use of these parts should be reserved for very special occasions.

Unison singing is recommended during the hymn.

Measure 184: Sub-divide this measure in eight.

**CONCLUSION
(MEAS. 185-194)**

(Tempo 1 $\downarrow = 84-88$) Dividing the voices from here to the end would certainly be appropriate. Reserve the low F as part of the organ voicing.

Measures 187-188: From the initial half note pulse, slow the tempo down to $\downarrow = 72$ at measure 189.

Measure 190 = $\downarrow = \downarrow$ (Tempo 1)

Measure 192 = $\downarrow = \downarrow$ (Slowing to the end)

Measure 193: I recommend that the eighth notes be dictated and that each should gradually broaden up to the final chord.

Measure 194: Have the voices sing the last note at *ff* while the remainder of the ensemble plays *sffz* with a crescendo.

THANK YOU

A special thanks goes to the following friends for their advice and assistance in the preparation of this work:

Chuck & Mimi Barnhouse, C.L. Barnhouse Company (Iowa)
Roger Hall, Perry High School (Ohio)
Rob Hennell, Orrville High School (Ohio)
Mark Kelly, Bowling Green State University (Ohio)
Rocky Reuter, D.M.A., Capital University (Ohio)
Phil Shipley, Columbus Symphony Orchestra (Ohio)

I also want to thank you, the conductor, for your continued support and confidence. I certainly hope that my efforts with *The Light Eternal* will be worthy of your having selected it. In closing, *The Legend Of The Four Chaplains* served as a tremendous motivation for me to compose this music. Hopefully, time will be set aside for both audience and performers to hear the story of this true act of courage. As a result, a better understanding for my source of inspiration will be shared by all.

Jim Swearingen

Reprinted with permission from the June 1989 Reader's Digest.
Copyright © 1989 by The Reader's Digest Assn., Inc.

Legend of the Four Chaplains

*"It was," said one witness,
"the finest thing I have ever seen,
or hope to see, this side of heaven"*

BY LAWRENCE ELLIOTT

FRIDAY JANUARY 22, 1943. The ship tied up at the Army embarkation pier in New York Harbor was rusting through her battered gray paint. Soon she would be standing out to the North Atlantic, a bitter battleground that second winter of the war.

Once the *S.S. Dorchester* had been a luxury cruise liner, accommodating 314 cabin passengers in style, even opulence. Now, gutted and refitted, she had become a troop ship. That cheerless night, 524 soldiers trudged aboard to be berthed belowdecks in bunks stacked four-high. The trim little coastal steamer seemed too small and slow for the hazardous journey. But with Nazi submarines sinking Allied ships faster than they could be replaced, every available craft had been pressed into service.

Four Army chaplains—Fox, Goode, Poling, Washington—were aboard the *Dorchester*. For Lt. George Fox, it was the second time around.

GEORGE LANSING Fox is not old enough when President Wilson calls the nation to arms in the spring of 1917, but he tells officials he is 18, and they hand him a uniform. He is assigned to an ambulance company and serves through every major American campaign. Two days before the Armistice, Fox is caught in an artillery barrage. His back is riddled with shrapnel. The war is long over before he returns to his native Vermont, wearing a Silver Star, a Purple Heart and France's Croix de Guerre.

Fox gets a job as an accountant, but feels a call to preach and enrolls in a Bible Institute in Chicago. There he meets his future wife. They marry, move to Vermont and have two children. George Fox begins serving in the Methodist Church and, at 34, is ordained.

The next years are hard, but the Foxes get through them. George rides the circuit of half a dozen Vermont villages too small to afford their own pastor. He is content—until the Japanese attack Pearl Harbor.

Now past 40, Fox tells his wife, "I must go. I know what these boys are facing." He volunteers for the Corps of Chaplains.

SATURDAY, JANUARY 23. The *Dorchester* joined a convoy—freighters, troopships, tankers, naval escorts—steaming due east through the swelling gray-green sea. The ocean was not rough, but in the close confines of the overheated holds, where food, fuel and bilge smells were on permanent parade, those not already seasick were planning for it.

After seasickness, the most compelling preoccupation in the hold was guessing where the ship was bound. The rumor mill ground out destinations from Iceland to North Africa to the South Pacific. "Hey, come on, Rabbi," someone called to Lieutenant Goode. "Tell us where we're going." Pledged to secrecy, Goode replied, "What, and spoil the surprise?"

THREE YEARS to the day after the Armistice that ends World

War I—November 11, 1921—a hush falls over Arlington National Cemetery. Ten-year-old Alexander David Goode stands at the edge of the crowd and watches as a soldier, killed in France, is laid to rest. No one knows his name. It doesn't matter; he is an American and he will forever memorialize America's war dead. Tears fill the young boy's eyes; his heart swells with love for his country.

In high school Goode joins the National Guard and serves nine years, considering it his duty. His father is a rabbi, as was his father's father, and his father. Alex Goode becomes a rabbi too. He marries Teresa Flax, his childhood sweetheart, and when war comes he is leading the temple in York, Pa. Goode joins the Corps of Chaplains and puts in for overseas duty.

When his orders arrive, he has a brief last holiday in New York City with Teresa. Then he takes a ferry to Staten Island and reports aboard the *Dorchester*.

SATURDAY, JANUARY 30. At a fueling stop in St. John's, Newfoundland, the soldiers no longer doubted their destination. The *Dorchester* had docked there so often that everyone in town knew it was headed for Greenland. Even children shouted it out to them.

The *Dorchester* and two merchant ships sailed out of St. John's escorted by three Coast Guard cutters. Two patrolled the flanks; the third, the *Tampa*, was 3000 yards out front. They were making for Torpedo Junction, the nickname for the dangerous waters off Newfoundland, where dozens of ships had been blasted to the bottom by German U-boats.

From this day on there would be repeated drills and alerts. The chaplains noted that attendance at evening worship services was up sharply.

It turned bitterly cold. The sea rose, smashing against the ships. Ice began building up on the decks, slowing the *Dorchester* to ten knots. The men listened nervously as the bulkheads groaned and the steering chain clanked with every course correction.

The chaplains offered sympathy and dry crackers against an epidemic of seasickness. One sufferer said to Lieutenant Washington, "Listen, Father, if you really want to do good, get me out on deck so I can jump overboard." A few minutes later, the chaplain cajoled him into a game of cards.

For those still ambulatory, evening entertainment was music, wildly applauded, on bagpipes and guitar. Pfc. John Garey, playing the piano, attracted an ardent company of sing-alongs. Lieutenant Poling was impresario, searching out talent, bolstering fading courage and joining earnestly in song.

The ships beat north through gale-force winds. Then, on Tuesday, the *Tampa's* sonar detected the presence of a submarine, somewhere astern in the convoy's wash

CLARK POLING's family has a long tradition in the ministry, dating back seven generations. Clark grows up plain-spoken and sometimes brash. He tells his father, a noted clergyman and writer, that he is going to break the tradition and become a lawyer.

At Michigan's Hope College, Clark gets into plenty of mischief, and his marks are only mediocre. In his second year, he comes to his father and says, "Dad, I am going to preach. I can't deny the calling."

Clark enters Yale Divinity School, is ordained in 1938 and called to the First Reformed Church (Dutch) in Schenectady, N.Y. Everyone responds to him. The very exuberance that got him into trouble at school now wins hearts. Unbidden he shows up at the doors of people who haven't been to church

in years. "Hi," he says, "I'm Clark Poling, the new minister. Can you help me get started?"

When the war comes, Clark is married, has a two-year-old son and his wife is expecting another child. "Don't pray for my safe return," he tells his father. "Pray that I do my duty."

TUESDAY, FEBRUARY 2. The *Tampa* dropped back and swept the periphery of the convoy, but failed to fix the sub's position. In the evening she returned to the patrol area up front, sharpening her evasive twists and turns. The other ships scrupulously followed.

Aboard the *Dorchester*, Capt. Hans J. Danielson ordered the men to sleep in their clothing, with life jackets close at hand. They were hard by the coast of Greenland, he said, only 150 miles from their destination. With daylight, there would be air cover from the American base.

The men returned to their bunks, subdued. A few wrote letters; others started a halfhearted poker game. But most men crawled onto their blankets and lay there staring.

Fear is catching, but so is laughter, and all four chaplains summoned it to pierce the gloom. Lieutenant Washington announced that God was prepared to forgive the poker players for raising the stakes from pennies to quarters. One soldier slyly asked him to bless his cards. The chaplain looked at the hand. "What?" he asked loudly. "Me bless a measly pair of deuces?"

The men began laughing; the tension broke.

JOHN WASHINGTON is the first of seven children born to Irish-immigrant parents in Newark, N.J. The family doesn't have much, but the neighborhood is full of families just like theirs, people who join hands and march up to life's landmarks together—first Communion, illnesses, graduations. At age 12, John is stricken by a severe throat infection. When the doctors have done all they can, the parish priest administers the last rites. But John survives, and tells his sister, Anna, "God must have something special he wants me to do."

John becomes a Catholic priest and, in 1937, is assigned to St. Stephen's in Arlington, N.J. He serves five happy years, but when the war comes, Father John applies at once for a chaplaincy. He now knows what God wants of him.

WEDNESDAY, FEBRUARY 3. It was just after midnight, and the GIs were curled into their bunks. But few were asleep, and even fewer were wearing their clothes, despite the orders. Down in the hold it was just too hot.

John Garey came off guard duty, face and fingers stiff with cold. Hoping to get coffee, he went to the galley. He was there at 12:55 a.m., when a U-456 caught the *Dorchester* in its cross hairs.

Garey heard a distant thump and felt the deck lurch under his feet. "What's going on?" he yelled. The cook, who had been through it before, said, "We've been hit!" Garey ran for the deck.

Men were already pouring up out of the gangways, stunned and disoriented. The suffocating smell of ammonia from burst refrigeration pipes drifted out behind them.

The wound was mortal. The *Dorchester* took on water rapidly and began listing to starboard.

For all the practice alerts, nothing seemed to go right. Without power, the radio was silenced. No one thought to send up a distress flare, and the escort vessels pushed on into the darkness, unaware that the *Dorchester* was sinking. Overcrowded lifeboats capsized; rafts drifted away before anyone could reach them.

The men milled around on deck on the ragged edge of panic. Many came up from the hold without life jackets; others, wearing nothing but their underwear, felt the arctic blasts and knew they had only minutes to live.

The testimony of survivors tells us that the sole order in that ferment of struggling men, the only fragment of hope, came from the four chaplains, who suddenly appeared on the steeply sloping starboard side. Calmly they guided men to their boat stations. They opened a storage locker and distributed life jackets. Then they coaxed men, frozen with fear, over the side.

Pvt. William B. Bednar was floating in oil-smeared water, surrounded by debris and dead bodies, the ship looming over him.

"I could hear men crying, pleading, praying, swearing," he recalled. "I could also hear the chaplains preaching courage." With his last strength Bednar swam out from under the ship and crawled aboard a life raft. "Their voices were the only thing that kept me going."

Coast Guard CPO John J. Mahoney realized he had forgotten his gloves and started back to his cabin. He was stopped by Chaplain Goode. "Never mind," Goode said. "I have two pairs."

Later, Mahoney realized the truth: a man preparing to abandon ship doesn't carry extra gloves. Rabbi Goode had already decided he wasn't leaving the *Dorchester*.

On the promenade deck, Second Engineer Grady Clark saw the chaplains coolly handing out life jackets from the locker until there were no more left. Then he watched in awe as they gave away their own.

By now the rail was awash, and Clark slipped into the frigid water. Looking back as he swam away, he saw the chaplains standing—their arms linked—braced against the slanting deck. They were praying.

Other men drew close. There were no more outcries, no panic, just words of prayer in Latin, Hebrew and English, addressed to the same God.

Then the stern came high out of the water, and the *Dorchester* slid down into the sea.

OF THE 904 MEN ABOARD the troop carrier, 605 were lost. Those who lived will never forget the chaplains' heroism. Said John Ladd, one of the survivors: "It was the finest thing I have ever seen, or hope to see, this side of heaven."

By **VOTE OF CONGRESS** on January 18, 1961, a Special Medal of Heroism—the only one ever given—was posthumously awarded to the four chaplains. February 3 became Four Chaplains Observance Day, and in 1951, The Chapel of the Four Chaplains, an interfaith shrine, was dedicated in Philadelphia, with President Harry S. Truman in attendance and Daniel A. Poling, Clark's father, presiding.

Nearly half a century later, the legend of the four chaplains speaks to something deep in our hearts. For Father Washington didn't call out for a Catholic when he handed over his life jacket, nor Rabbi Goode for a Jew. They gave them to the next soldier in line—and then stood shoulder to shoulder in mutually supporting faith. This is the ideal of brotherhood. This is what we all want in America. This is what the four chaplains gave us.

Commissioned by the Orrville, Ohio H.S. Band, Rob Hennell and Dave Tibbitts, Directors
Dedicated to the memory of The Four Chaplains, Lt. G.L. Fox, Lt. A.D. Goode, Lt. C.V. Pabing, and Lt. J.P. Washington

THE LIGHT ETHERAL

James Swearingen
ASCAP

Allegro vivo! $\text{♩} = 84 - 88$

C Piccolo

C Flute

Oboe

B♭ Clarinets 1
2
3

E♭ Alto Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophones 1
2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1
2
3

F Horns 1
2
3
4

Trombones 1
2
3

Baritone (Euphonium)

Tuba

String Bass

Mallet Percussion
Top notes Bells, plastic mallets
Bottom notes Vibes, med. hard cord mallets

Chimes

Timpani

Percussion I
S.D. 4/4
B.D. 4/4

Percussion II
Tgrl.
S.Cym. (yarn mallets) *mf*
C.Cym. *f*

Picc.
 Fl.
 Ob.
 1. Cls.
 2.
 3.
 A.Cl.
 B.Cl.
 Ban.
 1. A.Sax.
 2.
 T.Sax.
 B.Sax.
 1. Tpts.
 2.
 3.
 1. Hns.
 2.
 3.
 4.
 1. Trbn.
 2.
 3.
 Bar.
 Tuba
 St. B.
 Xylo.
 Chimes
 Timp.
 S.D.
 B.D.
 C.Cym.
 S.Cym.

2nd only
 a2
 a2
 div.
 div.
 arco
 Xylo. (Plastic mallets)
 secco

14

Picc. *f*

Fl. *f*

Ob. *f*

1 *f*

2 *f*

3 *f*

A.Cl. *f*

B.Cl. *f*

Bsn. *f* 2nd only *f* a2

1 *f*

2 *f*

A.Sax. *f*

T.Sax. *f*

B.Sax. *f*

1 *mf* *f*

2 *mf* *f*

3 *mf* *f*

Tpts. *mf* *f*

1 *f* *div.*

2 *f* *div.*

3 *f*

4 *f*

Hns. *f*

1 *f*

2 *f*

3 *f*

Trbs. *f*

Bar. *mf* *f*

Tuba *f*

St.B. *f*

Xylo. *f* Bells *f*

Timp. *f*

S.D. *f*

B.D. *f*

Tamb. *f* to Tamb. *f* shake roll *f* back end of stick on dome

S.Cym. *f*

24 In a flowing manner

Picc.

Fl.

Ob.

1

2

3

A.Cl.

B.Cl.

Bsn.

1

2

A.Saxs.

T.Sax.

B.Sax.

mp cresc.

mp cresc.

mp cresc.

mp cresc.

fp

fp

mp cresc.

mp cresc.

mp cresc.

24 In a flowing manner

1

2

3

Tpts.

1

2

3

4

Hns.

1

2

3

Trbs.

Bar.

Tuba

St.B.

Chimes

Timp.

S.D.

B.D.

S.Cym.

fp

fp

mf

Chimes

Trgl.

p

S.Cym. *pp*

Musical score for orchestra, page 10, measures 32-33. The score includes parts for Piccolo, Flute, Oboe, Clarinet (1, 2, 3), Bassoon (1, 2), Saxophones (A, T, B), Trumpets (1, 2, 3), Horns (1, 2, 3, 4), Trombones (1, 2, 3), Baritone, Tuba, Snare Drum (St. B.), and Cymbals (S.D., B.D.).

Measures 32 and 33 are marked with a box containing the number 32. The score includes various dynamics and performance instructions:

- Flute:** *div.*, *mf*, *sempre cresc.*
- Oboe:** *mp*, *cresc.*
- Clarinet 1:** *div.*, *f*
- Clarinet 2:** *f*
- Clarinet 3:** *f*
- Bassoon 1:** *mp cresc.*, *mf*, *sempre cresc.*
- Bassoon 2:** *mf*, *sempre cresc.*
- Saxophone A:** *mf*, *sempre cresc.*
- Saxophone T:** *mf*, *sempre cresc.*
- Saxophone B:** *mp cresc.*
- Trumpet 1:** *mp cresc.*
- Trumpet 2:** *mp cresc.*
- Trumpet 3:** *mp cresc.*
- Baritone:** *mp cresc.*, *mf*, *sempre cresc.*
- Tuba:** *mp cresc.*, *mf*, *sempre cresc.*
- Snare Drum:** *mp cresc.*
- Cymbals:** *p*, *mp*

The score also includes a *Trgl.* (trill) instruction for the Snare Drum and Cymbals.

rit. 40 a tempo

Picc.

Fl.

Ob.

1

2

3

A.Cl.

B.Cl.

Bsn.

1

2

A.Saxs.

T.Sax.

B.Sax.

1

2

3

Tpts.

Hns.

1

2

3

4

1

2

3

Trbs.

Bar.

Tuba

St. B.

Chimes

Timp.

S.D.

B.D.

C.Cym.

S.Cym.

4001

This page of a musical score features 25 staves for various instruments and percussion. The woodwind section includes Piccolo, Flute, Oboe, Clarinet (1, 2, 3), Alto Clarinet, Bass Clarinet, Bassoon, and Saxophones (Alto, Tenor, Bass). The brass section includes Trumpets (1, 2, 3), Trombones (1, 2, 3), Baritone, and Tuba. The percussion section includes Snare Drum, Bass Drum, Bells, Vibraphone, Chimes, and Tom-toms. The score is marked with dynamic levels such as *f*, *ff*, *ffp*, *p*, and *mp*. Performance instructions include *play*, *secco*, and *Solo*. The music is written in a key with one flat and a 4/4 time signature. A large watermark is visible across the page.

50

Picc. *f* *mf* *f*

Fl. *f* *mf* *f*

Ob. *f* *mf* *f*

1. *f* *mf* *f*

2. *f* *mf* *f*

3. *f* *mf* *f*

A. Cl. *f* *poco marc.* *mf poco marc.*

B. Cl. *f* *poco marc.* *mf poco marc.*

Ban. *f* *poco marc.* *mf poco marc.*

1. *f* *poco marc.* *f*

2. *f* *poco marc.* *mf poco marc.*

T. Sax. *f* *poco marc.* *mf poco marc.*

B. Sax. *f* *poco marc.* *mf poco marc.*

1. *f* *poco marc.* *mf poco marc.*

2. *f* *poco marc.* *mf poco marc.*

3. *f* *poco marc.* *mf poco marc.*

1. *f* *poco marc.* *mf poco marc.*

2. *f* *poco marc.* *mf poco marc.*

3. *f* *poco marc.* *mf poco marc.*

1. *f* *poco marc.* *mf poco marc.*

2. *f* *poco marc.* *mf poco marc.*

3. *f* *poco marc.* *mf poco marc.*

1. *f* *poco marc.* *mf poco marc.*

2. *f* *poco marc.* *mf poco marc.*

3. *f* *poco marc.* *mf poco marc.*

1. *f* *poco marc.* *mf poco marc.*

2. *f* *poco marc.* *mf poco marc.*

3. *f* *poco marc.* *mf poco marc.*

1. *f* *poco marc.* *mf poco marc.*

2. *f* *poco marc.* *mf poco marc.*

3. *f* *poco marc.* *mf poco marc.*

1. *f* *poco marc.* *mf poco marc.*

2. *f* *poco marc.* *mf poco marc.*

3. *f* *poco marc.* *mf poco marc.*

Xylo. *f* *mf* *f*

Timp. *f* *mf*

S.D. *f* *mf*

B.D. *f* *mf*

C. Cym. *f* *mf*

S. Cym. *f* *mf*

rall. **Drammatico** ♩=76 *rit.* **68** **Tempo I**

Picc. *ff*

Fl. *ff*

Ob. *ff*

1. Cls. *ff*

2. *ff*

3. *ff*

A. Cl. *ff*

B. Cl. *ff*

Ben. *ff*

1. A. Saxes. *ff*

2. *ff*

T. Sax. *ff*

B. Sax. *ff*

1. Tpts. *ff*

2. *ff*

3. *ff*

1. Hns. *ff*

2. *ff*

3. *ff*

4. *ff*

1. Trbs. *ff*

2. *ff*

3. *ff*

Bar. *ff*

Tuba *ff*

St. B. *ff*

Bells *ff* *Bells only*

Chimes

Timp. *ff*

S.D. *ff*

B.D. *ff*

C.Cym. *ff* *C.Cym.*

S.Cym. *ff* *S.Cym.*

to Tamb. *shake roll* *back end of stick on dome*

The musical score is arranged in a standard orchestral layout. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Alto Clarinet (A.Cl.), Bass Clarinet (B.Cl.), Bassoon (Bsn.), Alto Saxophone 1 (A.Sax. 1), Alto Saxophone 2 (A.Sax. 2), Tenor Saxophone (T.Sax.), and Bass Saxophone (B.Sax.). The brass section includes Trumpets 1 (Tpts. 1), Trumpets 2 (Tpts. 2), Trumpets 3 (Tpts. 3), Horns 1 (Hns. 1), Horns 2 (Hns. 2), Horns 3 (Hns. 3), Horns 4 (Hns. 4), Trombones 1 (Trbs. 1), Trombones 2 (Trbs. 2), Trombones 3 (Trbs. 3), Baritone (Bar.), Tuba, and Stripped Bass (St.B.). The percussion section includes Xylophone and Vibraphone (Xylo. Vibes.), Chimes, Tom-toms (Timp.), and Snare Drum (S.D.) and Bass Drum (B.D.).

Measures 79-84 show a complex rhythmic pattern. Measures 79-81 feature a *ff* dynamic with a *div.* (divisi) instruction. Measures 82-84 feature a *ff* dynamic with a *div.* instruction and a ****** marking. The percussion parts are marked with 'x' symbols, indicating specific rhythmic patterns.

85

Picc.

Fl.

Ob.

1

2

3

A.Cl.

B.Cl.

Bsn.

1st only

A.Sax.

2

T.Sax.

B.Sax.

1

2

3

Tpts.

1

2

3

Hns.

4

1.

2.

3.

4.

Trbs.

1

2

3

Bar.

Tuba

St.B.

Xylo.

Vibes.

Chimes

Timp.

hand siren (opt.)

S.D.

B.D.

ratchet

ff

4001 * Note names from top to bottom: E₁, D, B₁, A₁, G₁, F ** Note names from top to bottom: C, B₁, A₁, G *** Note names from top to bottom: A₁, G, F, E

91 Molto espressivo ed rubata ♩ = 72-76

Picc. *fff* G.P.

Fl. *fff* G.P. Solo * Fl. *mp*

Ob. *fff* G.P. Solo * E.Hn. *mp*

1. *fff* G.P. one stand *p*

2. *fff* G.P. one stand *p*

3. *fff* G.P. one stand *p*

A. Cl. *fff* G.P. one stand *p*

B. Cl. *fff* G.P. one stand *p*

Bsn. *fff* G.P.

1. *fff* G.P. Solo * Sop. Sax *mp*

2. *fff* G.P.

T. Sax. *fff* G.P.

B. Sax. *fff* G.P.

91 Molto espressivo ed rubata ♩ = 72-76

1. *fff* G.P. *div.*

2. *fff* G.P.

3. *fff* G.P.

1. *fff* G.P.

2. *fff* G.P.

3. *fff* G.P.

4. *fff* G.P.

1. *fff* G.P.

2. *fff* G.P.

3. *fff* G.P.

Trbs. *fff* G.P.

Bar. *fff* G.P.

Tuba *fff* G.P.

St. B. *fff* G.P.

Xylo. *fff* G.P.

Vibes. *fff* G.P.

Chimes

Timp. (back to Timp) *fff* G.P. F to G

S.D. *fff* G.P.

B.D. *fff* G.P.

Gong *fff* L.v. *Choose one soloist only

99

Picc.

Fl.

Ob.

1

2

3

Cs.

A.Cl.

B.Cl.

Bsn.

1

2

A.Sax.

T.Sax.

B.Sax.

99

1

2

3

Tpts.

1

2

3

4

Hns.

1

2

3

Trbs.

Bar.

Tuba

St.B.

Timp.

S.D.

B.D.

Cym. scrape w/coin *mp*

The image shows a page of a musical score for a symphony orchestra. The page is numbered 20 at the top left. The score is divided into two systems, each starting with a rehearsal mark '99'. The first system includes parts for Piccolo, Flute, Oboe, Clarinet (1, 2, 3), Alto Clarinet, Bass Clarinet, Bassoon, Alto Saxophone (1, 2), Tenor Saxophone, and Bass Saxophone. The second system includes parts for Trumpet (1, 2, 3), Horn (1, 2, 3, 4), Trombone (1, 2, 3), Baritone, Tuba, Snare Drum, and Tom-tom. A cymbal part is also indicated at the bottom right. Dynamic markings such as *f*, *mf*, and *mp* are used throughout the score. A large watermark 'Not Valid for Performance' is overlaid diagonally across the page.

107 con moto

Molto allargando (with anguish) 115 a tempo

Picc.

Fl.

Ob. (Oboe)

1 2 3

Cls.

A. Cl.

B. Cl.

Ban.

(Alto Sax)

1 2

A. Saxes.

T. Sax.

B. Sax.

1 2 3

Tpts.

Hns.

1 2 3 4

Trbs.

2 3

Bar.

Tuba

St. B.

Vibes. yarn mallets

Timp.

S.D.

B.D.

S.Cym.

Solo

1st only

2nd only

a2

mp

all

mf

f

div

p

mf

mf

f

poco rit. [123] a tempo

This page contains a full orchestral score for measures 121 through 123. The instruments listed on the left are Piccolo, Flute, Oboe, Clarinet (1 and 2), Bassoon, Saxophone (Alto, Tenor, Bass), Trumpet (1, 2, 3), Horn (1, 2, 3, 4), Trombone (1, 2, 3), Baritone, Tuba, Snare Drum, Bass Drum, and Cymbal. The score features a tempo change from 'poco rit.' to '[123] a tempo' at the beginning of measure 123. The woodwind and string parts are marked with 'ten.' (tutti) in measure 123. The percussion part shows dynamics of 'mf' and 'f' in measure 123. A large watermark is visible across the page.

Picc. *rit.*

Fl. *ff* *mf* *pp*

Ob. *ff* *mf* *pp*

1. Cls. *ff* *mf* *pp*

2. *ff* *mf* *pp*

3. *ff* *mf* *pp*

A.Cl. *ff* *mf* *ten.* *p*

B.Cl. *ff* *mf* *ten.* *p*

Bsn. *ff* *mf* *ten.* *p*

1. A.Sax. *ff* *mf* *ten.* *p*

2. *ff* *mf* *ten.* *p*

T.Sax. *ff* *mf* *ten.* *p*

B.Sax. *ff* *mf* *ten.* *p*

1. Tpts. *ff* *mf* *ten.* *p*

2. *ff* *mf* *ten.* *p*

3. *ff* *mf* *ten.* *p*

1. Hns. *ff* *mf* *ten.* *p*

2. *ff* *mf* *ten.* *p*

3. *ff* *mf* *ten.* *p*

4. *ff* *mf* *ten.* *p*

1. Trbs. *ff* *mf* *ten.* *p*

2. *ff* *mf* *ten.* *p*

3. *ff* *mf* *ten.* *p*

Bar. *ff* *mf* *ten.* *p*

Tuba *ff* *mf* *ten.* *p*

St.B. *ff* *mf* *ten.* *p*

Vibes. *ff* *mf* *ten.* *p*

Timp.

S.D.
B.D.

S.Cym. *f* *mf* *p* scrape

135 Allegro marcato ♩ = 144

Picc.
Fl.
Ob.
1
Cis. 2
3
A.Cl.
B.Cl. *stagger breathing*
Bsn. *stagger breathing*
1
A.Saxs. 2
T.Sax.
B.Sax. *stagger breathing*

135 Allegro marcato ♩ = 144

1
Tpts. 2
3
1
Hns. 2
3
4
1
Trbs. 2
3
Bar.
Tuba *stagger breathing*
St.B.
Vibes.
Chimes
Timp.
S.D.
B.D.
C.Cym.
S.Cym.

147 Lightly

Picc. *mf cresc.* *ff* *f sub.*

Fl. *p cresc.* *mf cresc.* *ff* *f sub.*

Ob. *mf cresc.* *ff* *f sub.*

1. Cls. *p cresc.* *ff* *f sub.*

2. *p cresc.* *ff* *f sub.*

3. *p cresc.* *ff* *f sub.*

A.Cl. *p cresc.* *ff* *f sub.*

B.Cl. *p cresc.* *ff* *f sub.*

Bsn. *cresc.* *ff* *f sub.*

A.Saxs. *p cresc.* *ff* *f sub.*

2. *p cresc.* *ff* *f sub.*

T.Sax. *p cresc.* *ff* *f sub.*

B.Sax. *cresc.* *ff* *f sub.*

1. Tpts. *st. mute* *open* *mf cresc.* *ff* *f sub.*

2. *st. mute* *open* *mf cresc.* *ff* *f sub.*

3. *st. mute* *open* *mf cresc.* *ff* *f sub.*

Hns. *a2* *cresc.* *ff* *f sub.*

1. *open* *cresc.* *ff* *f sub.*

2. *open* *cresc.* *ff* *f sub.*

3. *open* *cresc.* *ff* *f sub.*

Bar. *cresc.* *ff* *f sub.*

Tuba *cresc.* *ff* *f sub.*

St.B. *f* *ff* *f sub.*

Chimes *cresc.* *mf* *ff* *f sub.*

Timp. *cresc.* *ff* *f sub.*

S.D. *cresc.* *ff* *f sub.*

B.D. *cresc.* *ff* *f sub.*

C.Cym. *pp* *p* *cresc.* *mf* *ff* *f sub.*

S.Cym. *pp* *p* *cresc.* *mf* *ff* *f sub.*

Musical score for a symphony orchestra, measures 150-153. The score is written for the following instruments: Picc., Fl., Ob., Cls. (1, 2, 3), A.CI., B.CI., Ben., A.Saxs. (1, 2), T.Sax., B.Sax., Tpts. (1, 2, 3), Hns. (1, 2, 3, 4), Trba. (1, 2, 3), Bar., Tuba, St.B., and Timp. The score includes dynamic markings such as *mf*, *f*, and *mf*. A large watermark "Not valid for performance" is overlaid diagonally across the page.

Musical score for measures 156-159. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments listed are Picc., Fl., Ob., Cls. (1, 2, 3), A.Cl., B.Cl., Bsn., A.Saxs. (1, 2), T.Sax., B.Sax., Tpts. (1, 2, 3), Hns. (1, 2, 3, 4), Trbs. (1, 2, 3), Bar., Tuba, St.B., Timp., S.D., B.D., and C.Cym. The score includes dynamic markings such as *mf* and *f*. Measure numbers 156 and 159 are indicated above the staves. A large watermark 'NOTV.MP3.COM' is visible across the score.

Picc.

Fl.

Ob.

1
2
3
Cls.

A.Cl.

B.Cl.

Bsn.

1
2
A.Sax.

T.Sax.

B.Sax.

1
2
3
Tpts.

1
2
3
4
Hns.

1
2
3
Trbs.

Bar.

Tuba

St. B.

Xylo.

Chimes

Timp.

S.D.
B.D.

S.Cym.

f, *ff*, *p*, *sfz*, *ffp*, *mf*, *mp*, *secco*, *div.*

Molto allargando * **[168] Stately** ♩ = 100

Picc.
Fl.
Ob.
1
2
3
Cls.
A.Cl.
B.Cl.
Bsn.
1
2
A.Saxs.
T.Sax.
B.Sax.
Molto allargando *div.* **[168] Stately** ♩ = 100
1
2
3
Tpts.
1
2
3
4
Hns.
1
2
3
Trbs.
Bar.
Tuba
St.B.
Chimes
Timp. **F to Ab**
S.D.
B.D.
S.Cym.

*optional part for Organ and Chorus starting at measure 168.
(recommended for festival use only)

176

Picc.

Fl.

Ob.

1
2
3

Cls.

A.Cl.

B.Cl.

Ban.

1
2

A.Saxs.

T.Sax.

B.Sax.

176

1
2
3

Tpts.

1
2
3
4

Hns.

1
2
3

Trbs.

Bar.

Tuba

St.B.

Chimes

Timp.

S.D.
B.D.

C.Cym.
S.Cym.

Ab to F

S.Cym. *mf*

C.Cym. *mf*

Maestoso $\text{♩} = 72$ Tempo I Slowing to the end

Picc. Fl. Ob. Cls. 1 2 3 A.Cl. B.Cl. Ben. A.Saxs. 1 2 T.Sax. B.Sax. Tpts. 1 2 3 Hns. 1 2 3 4 Trbs. 1 2 3 Bar. Tuba St. B. Bells Vibes. Chimes Timp. S.D. B.D. C.Cym. Gong S.Cym. Trgl.