

MEMOR VITA!

By Brant Karrick

There is nothing more precious on this earth than human life, and every day we wake up to start a new day, we choose how to live our own. *Memor Vita!* is a musical celebration of life, particularly remembering the life of Zachary Joseph Heringer. Zach was diagnosed with cancer when he was 10 years old. He remained positive throughout the many months of treatments and had strong hopes of being cured. He was a vivacious boy who loved sports, the outdoors, and playing the trumpet in band. He was also an excellent student. He was looking forward to joining his high school band with his older sister, Beth, and his friends. However, the cancer continued to spread and at the age of 14, Zach passed away. He fought his cancer with faith, compassion, and an attitude to never give up, and his steadfast optimism left an indelible impression on all who knew him.

The work is cast in three sections and set in an A-B-A, fast-slow-fast form. The spirited melodies of the first and third section reflect the exuberance, joy, and beauty of life. The music should remind the listener to live life to the fullest and make the most of each day. The middle section is based on the beautiful Quaker melody, "How Can I Keep from Singing?" The words to this song embody the very spirit with which Zach lived his life.

"No storm can shake my inmost calm, while to that rock I'm clinging. It sounds an echo in my soul, how can I keep from singing?"

Instrumentation

1 — Conductor Score
 5 — 1st Flute & Piccolo
 5 — 2nd Flute
 2 — Oboe
 2 — Bassoon
 4 — 1st B \flat Clarinet
 4 — 2nd B \flat Clarinet
 4 — 3rd B \flat Clarinet
 2 — B \flat Bass Clarinet
 2 — 1st E \flat Alto Saxophone
 2 — 2nd E \flat Alto Saxophone
 2 — B \flat Tenor Saxophone
 1 — E \flat Baritone Saxophone
 3 — 1st B \flat Trumpet
 3 — 2nd B \flat Trumpet
 3 — 3rd B \flat Trumpet

2 — 1st F Horn
 1 — 2nd F Horn
 1 — 3rd F Horn
 2 — 1st Trombone
 2 — 2nd Trombone
 2 — 3rd Trombone
 2 — Euphonium
 4 — Tuba
 Percussion — 7 players:
 3 — Mallet Percussion
 (Bells/Chimes, Xylophone/
 Chimes)
 2 — Percussion 1
 (Snare Drum, Bass Drum)
 4 — Percussion 2
 (Suspended Cymbal/Temple
 Blocks, Crash Cymbals/
 Triangle)
 1 — Timpani

World Parts

available for download from
www.alfred.com/worldparts

E \flat Alto Clarinet
 E \flat Contra Alto Clarinet
 B \flat Contra Bass Clarinet
 1st E \flat Horn
 2nd E \flat Horn
 3rd E \flat Horn
 1st Trombone in B \flat T.C.
 2nd Trombone in B \flat T.C.
 3rd Trombone in B \flat T.C.
 1st Trombone in B \flat B.C.
 2nd Trombone in B \flat B.C.
 3rd Trombone in B \flat B.C.
 Euphonium in B \flat B.C.
 Euphonium T.C.
 Tuba in B \flat T.C.
 Tuba in B \flat B.C.
 Tuba in E \flat T.C.
 Tuba in E \flat B.C.
 String Bass



Commissioned by the Pendleton County High School Band, Falmouth, Kentucky
In Loving Memory of Zachary Joseph Heringer

Memor Vita!

Brant Karrick

FULL SCORE
Duration - 5:45

Allegro brillante ♩ = 132

(+Picc.)
a2

1 2

Flutes/Piccolo

Oboe

Bassoon

1 2 3

B♭ Clarinets

B♭ Bass Clarinet

1 2

E♭ Alto Saxophones

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Allegro brillante ♩ = 132

1 2 3

B♭ Trumpets

1 2 3

F Horns

1 2 3

Trombones

Euphonium

Tuba

Mallet Percussion
(Bells/Chimes, Xylophone/Chimes)

Percussion 1
(Snare Drum, Bass Drum)

Percussion 2
(Suspended Cymbal/ Temple Blocks, Crash Cymbals/ Triangle)

Timpani

Tune: F, G, C, D

1 2 3 4

ff *f* *ff* *f*

S.D. *f*

B.D. *f*

Sus. Cym. *mf* (with medium yarn mallets)

mf (medium hard mallets)

Fls./Picc. 1/2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 *mf*
2/3 *a2* *mf*

B. Cl. *mf*

A. Saxes 1/2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpts. 1 *mf*
2/3 *mf*

Hns. 1/2 *mf*
3 *mf*

Trbs. 1 *mf*
2/3 *mf*

Euph. *mf*

Tuba *mf*

Mlt. Perc. *mf* Bells (hard plastic mallets)

Perc. 1 *mf*

Perc. 2 *mp* Sus. Cym.

Timp. *mf*

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14

Fls./Picc. 1/2 *f* *mf*

Ob. *f* *mf*

Bsn. *f*

Cls. 1 *f* *mf*
2/3 *f* *mf*
a2

B. Cl. *f* *mf*

A. Saxes 1/2 *f* *mf*

T. Sax. *f* *mf*

Bar. Sax. *f* *mf*

Tpts. 1 *f* *mf*
2/3 *f* *mf*

Hns. 1/2 *f* *mf* (very precisely)
3 *f* *mf* (very precisely)
(Hn. 1) (very precisely)

Trbs. 1 *f* *mf* (Hns. 2/3) (very precisely)
2/3 *f* *mf*

Euph. *f* *mf*

Tuba *f* *mf*

Mlt. Perc. *f* *p*
Xylophone (medium hard mallets)

Perc. 1 *f* *p*

Perc. 2 *f*

Timp. *f* *mf*

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14 15 16 17 18 19



Fls./Picc. 1/2 (-Picc.) ^{a2} 24 *mf*

Ob.

Bsn. *mf*

Cls. 1 2/3

B. Cl.

A. Saxes 1/2 ^{a2} *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpts. 1 2/3 24

Hns. 1/2 3 ^{a2}

Trbs. 1 *mf* (very precisely) Play

2/3 *mf* (very precisely) Play

Euph. *mf*

Tuba *mf*

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

20 21 22 23 ^{mp} 24 25 26

Fls./Picc. 1/2

Ob.

Bsn.

Cls. 1 2/3

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

Tpts. 1 2/3

Hns. 1 2 3

Trbs. 1 2/3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

32

Solo

f

(Hns. 1/2)

mf (let ring)

Sn. Stick on Cym.

mf

Fls./Picc. 1/2

Ob.

Bsn.

Cls. 1 2/3

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

Tpts. 1 2/3

Hns. 1 2/3

Trbs. 1 2/3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

48

Fls./Picc. 1/2 *mp*

Ob. *mp*

Bsn. *f*

Cl. 1 *mp*

2/3 *mp*

B. Cl. *mp*

A. Saxes 1/2 *f*

T. Sax. *f*

Bar. Sax. *f*

Tpts. 1 *f*

2/3 *f*

Hns. 1/2 *f*

3 *f*

Trbs. 1 *f*

2/3 *f*

Euph. *f*

Tuba *f*

Mlt. Perc. Xyl. *mf*

Perc. 1 *pp*

Triangle *f*

Sus. Cym. *f*

Perc. 2 *p*

Timp. *f*

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44 45 46 47 48 49 50 51 52

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Fls./Picc. 1/2 *mf* **56** (+Picc.) *f*

Ob. *mf*

Bsn.

Cls. 1 *mf*

2/3 *mf* *a2*

B. Cl. *a2*

A. Saxes 1/2

T. Sax.

Bar. Sax.

56

Tpts. 1 *mf*

2/3

Hns. 1/2 *mf*

3 *mf*

Trbs. 1 *mf*

2/3 *mf*

Euph.

Tuba

Mlt. Perc. *mp*

Perc. 1 *mp*

Perc. 2 Temple Blocks *mf*

Timp. *mp*

66

Fls./Picc. 1/2

Ob.

Bsn.

Cls. 1

2/3

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

66

Tpts. 1

2/3

Hns. 1/2

3

Trbs. 1

2/3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

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63

64

65

66

67

68

69

70

71

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72

Fls./Picc. 1/2 *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1 *ff*

2/3 *ff* *a2*

B. Cl. *ff* *a2*

A. Saxes 1/2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

72

Tpts. 1 *ff*

2/3 *ff*

Hns. 1/2 *ff*

3 *ff*

Trbs. 1 *ff*

2/3 *ff*

Euph. *ff*

Tuba *ff*

Mlt. Perc. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Timp. *ff*

This musical score page covers measures 75 through 79. The instrumentation includes:

- Fls./Picc.**: Flute and Piccolo (1/2)
- Ob.**: Oboe
- Bsn.**: Bassoon
- Cls.**: Clarinets (1, 2, 3)
- B. Cl.**: Bass Clarinet
- A. Saxes**: Alto Saxophones (1/2)
- T. Sax.**: Tenor Saxophone
- Bar. Sax.**: Baritone Saxophone
- Tpts.**: Trumpets (1, 2, 3)
- Hns.**: Horns (1/2, 3)
- Trbs.**: Trombones (1, 2, 3)
- Euph.**: Euphonium
- Tuba**: Tuba
- Mlt. Perc.**: Multiple Percussion (Bells)
- Perc. 1**: Percussion 1
- Perc. 2**: Percussion 2 (Sus. Cym.)
- Timp.**: Timpani

The score features a variety of dynamics including *mf* (mezzo-forte) and *mp* (mezzo-piano). Measure 79 includes specific percussion instructions for *Sus. Cym.* (Suspended Cymbal) and *mp*. The time signature changes to 4/4 starting in measure 79.



80

Fls./Picc. 1 2 *f* *mf* *mf*

Ob. *f* *mf*

Bsn. *f* *mf*

Cls. 1 *f* *mf*
2 3 *f* *mf* *a2*

B. Cl. *f* *mf*

A. Saxes 1 2 *f* *mf*

T. Sax. *f* *mf*

Bar. Sax. *f* *mf*

Tpts. 1 *f* *mf*
2 3 *f* *mf*

Hns. 1 2 *f* *mf* (very precisely)
3 *f* *mf* (very precisely)
(Hn. 1) *mf* (very precisely)

Trbs. 1 *f* *mf*
2 3 *f* *mf* (Hns. 2/3) (very precisely)

Euph. *f* *mf*

Tuba *f* *mf*

Mlt. Perc. *f* *p* *Xvl.*

Perc. 1 *f* *p*

Perc. 2 *f*

Timp. *f* *mf*

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80 81 82 83 84 85 86

90

Fls./Picc. 1/2

Ob.

Bsn.

Cls. 1

2/3

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

Tpts. 1

2/3

Hns. 1/2

3

Trbs. 1

2/3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

90

f (very precisely)

f (very precisely)

f

Play

f

Play

a2

f

f

Bells

f

f

Cr. Cyms. (not too heavy)

mf

Fls./Picc. 1/2

Ob.

Bsn.

Cls. 1

2/3

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

Tpts. 1

2/3

Hns. 1/2

3

Trbs. 1

2/3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

98

98

98

98

mf

Sn. Stick on Cym. (*mf* let ring)

mf

Fls./Picc. 1/2

Ob.

Bsn.

Clars. 1/2/3

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2/3

Trbs. 1/2/3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

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The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwinds (Flutes, Oboe, Bassoon, Clarinets, Saxophones) and brass (Trumpets, Horns, Trombones, Euphonium, Tuba) sections are written in treble and bass clefs. The percussion section includes Mallet Percussion, two types of Percussion (1 and 2), and Timpani. The score features various musical notations such as notes, rests, slurs, and dynamic markings like *p* and *a2*. A large red watermark is overlaid diagonally across the page.

poco rall.

Andante espressivo ♩ = 72

119

Fls./Picc. 1/2

Ob.

Bsn.

mf

p

Solo

mf

mp

Cls. 1/2/3

B. Cl.

mf

p

mf

p

simile

simile

A. Saxes 1/2

T. Sax.

Bar. Sax.

mf

mf

mf

p

(T. Sax.) *p*

Tpts. 1/2/3

mf

mf

mf

p

p

(Ob.) *mp*

Hns. 1/2/3

mf

mf

mf

p

p

a2

Trbs. 1/2/3

Euph.

Tuba

mf

mf

mf

mf

p

p

p

p

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

f

p

Tri.

Fls./Picc. 1/2

Ob. Solo mp

Bsn. b2 e f b2.

Cls. 1 2/3

B. Cl. mp

A. Saxes 1/2

T. Sax.

Bar. Sax. mp

Tpts. 1 2 3 Play mp a2 mp

Hns. 1 2 3 One player

Trbs. 1 2 3 One player

Euph. One player

Tuba mp

Mlt. Perc. Chimes mp

Perc. 1

Perc. 2

Timp. 33868S

120 121 122 123 124 125 126 127 128

130

Fls./Picc. 1/2 All (-Picc.) mp

Ob. mp

Bsn. mp

Cls. 1 mp a2

2/3 mp

B. Cl. mp

A. Saxes 1/2 Play mp

T. Sax. mp

Bar. Sax. mp

130

Tpts. 1

2/3

Hns. 1/2 All mp +2.

3 mp

Trbs. 1 mp a2

2/3 mp a2

Euph. All mp

Tuba mp

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

139

Fls./Picc. 1/2

Ob.

Bsn.

Cls. 1

2/3

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

Tpts. 1

2/3

Hns. 1/2

3

Trbs. 1

2/3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Sus. Cym.

mf *f* *mp* *f* *a2* *a2* *p* *mf* *f*

Sing at conductor's discretion
Optional cut to one beat before
measure 159.

Musical score for measures 146-151. The score includes parts for Flutes/Picc., Oboe, Bassoon, Clarinets (1 and 2/3), Bass Clarinet, Alto Saxophones, Tenor Saxophone, Baritone Saxophone, Trumpets (1 and 2/3), Horns (1 and 2/3), Trombones (1 and 2/3), Euphonium, Tuba, Mallet Percussion, Percussion 1 and 2, and Timpani. The vocal line includes the lyrics "No storm can shake my".

Measures 146-148: Flutes/Picc., Oboe, Bassoon, Clarinets, Bass Clarinet, Alto Saxophones, Tenor Saxophone, Baritone Saxophone, Trumpets, Horns, Trombones, Euphonium, and Tuba play a melodic line. Percussion 1 and 2 play a rhythmic pattern. Timpani plays a low-frequency pulse.

Measure 149: Dynamics change to *ff*. The vocal line begins with "No storm can shake my".

Measure 150: Dynamics change to *mp*. The vocal line continues with "storm can shake my".

Measure 151: Dynamics change to *mp*. The vocal line continues with "storm can shake my".

Measure 152: Dynamics change to *ff*. The vocal line continues with "storm can shake my".

Measure 153: Dynamics change to *mp*. The vocal line continues with "storm can shake my".

Measure 154: Dynamics change to *ff*. The vocal line continues with "storm can shake my".

Measure 155: Dynamics change to *mp*. The vocal line continues with "storm can shake my".

Measure 156: Dynamics change to *ff*. The vocal line continues with "storm can shake my".

Measure 157: Dynamics change to *mp*. The vocal line continues with "storm can shake my".

Measure 158: Dynamics change to *ff*. The vocal line continues with "storm can shake my".

Measure 159: Dynamics change to *mp*. The vocal line continues with "storm can shake my".

Measure 160: Dynamics change to *ff*. The vocal line continues with "storm can shake my".

Measure 161: Dynamics change to *mp*. The vocal line continues with "storm can shake my".

Measure 162: Dynamics change to *ff*. The vocal line continues with "storm can shake my".

Measure 163: Dynamics change to *mp*. The vocal line continues with "storm can shake my".

Measure 164: Dynamics change to *ff*. The vocal line continues with "storm can shake my".

Measure 165: Dynamics change to *mp*. The vocal line continues with "storm can shake my".

Measure 166: Dynamics change to *ff*. The vocal line continues with "storm can shake my".

Measure 167: Dynamics change to *mp*. The vocal line continues with "storm can shake my".

Measure 168: Dynamics change to *ff*. The vocal line continues with "storm can shake my".

Measure 169: Dynamics change to *mp*. The vocal line continues with "storm can shake my".

Measure 170: Dynamics change to *ff*. The vocal line continues with "storm can shake my".

Measure 171: Dynamics change to *mp*. The vocal line continues with "storm can shake my".

Measure 172: Dynamics change to *ff*. The vocal line continues with "storm can shake my".

Measure 173: Dynamics change to *mp*. The vocal line continues with "storm can shake my".

Measure 174: Dynamics change to *ff*. The vocal line continues with "storm can shake my".

Measure 175: Dynamics change to *mp*. The vocal line continues with "storm can shake my".

Measure 176: Dynamics change to *ff*. The vocal line continues with "storm can shake my".

Measure 177: Dynamics change to *mp*. The vocal line continues with "storm can shake my".

Measure 178: Dynamics change to *ff*. The vocal line continues with "storm can shake my".

Measure 179: Dynamics change to *mp*. The vocal line continues with "storm can shake my".

Measure 180: Dynamics change to *ff*. The vocal line continues with "storm can shake my".

Measure 181: Dynamics change to *mp*. The vocal line continues with "storm can shake my".

Measure 182: Dynamics change to *ff*. The vocal line continues with "storm can shake my".

Measure 183: Dynamics change to *mp*. The vocal line continues with "storm can shake my".

Measure 184: Dynamics change to *ff*. The vocal line continues with "storm can shake my".

Measure 185: Dynamics change to *mp*. The vocal line continues with "storm can shake my".

Measure 186: Dynamics change to *ff*. The vocal line continues with "storm can shake my".

Measure 187: Dynamics change to *mp*. The vocal line continues with "storm can shake my".

Measure 188: Dynamics change to *ff*. The vocal line continues with "storm can shake my".

Measure 189: Dynamics change to *mp*. The vocal line continues with "storm can shake my".

Measure 190: Dynamics change to *ff*. The vocal line continues with "storm can shake my".

Measure 191: Dynamics change to *mp*. The vocal line continues with "storm can shake my".

Measure 192: Dynamics change to *ff*. The vocal line continues with "storm can shake my".

Measure 193: Dynamics change to *mp*. The vocal line continues with "storm can shake my".

Measure 194: Dynamics change to *ff*. The vocal line continues with "storm can shake my".

Measure 195: Dynamics change to *mp*. The vocal line continues with "storm can shake my".

Measure 196: Dynamics change to *ff*. The vocal line continues with "storm can shake my".

Measure 197: Dynamics change to *mp*. The vocal line continues with "storm can shake my".

Measure 198: Dynamics change to *ff*. The vocal line continues with "storm can shake my".

Measure 199: Dynamics change to *mp*. The vocal line continues with "storm can shake my".

Measure 200: Dynamics change to *ff*. The vocal line continues with "storm can shake my".

Fls./Picc. 1/2 in most calm while to that rock I'm cling-ing It sounds an ech - o in my soul How can I keep from

Ob. in most calm while to that rock I'm cling-ing It sounds an ech - o in my soul How can I keep from

Bsn. in most calm while to that rock I'm cling-ing It sounds an ech - o in my soul How can I keep from

Cls. 1 in most calm while to that rock I'm cling-ing It sounds an ech - o in my soul How can I keep from

2/3 in most calm while to that rock I'm cling-ing It sounds an ech - o in my soul How can I keep from

B. Cl. in most calm while to that rock I'm cling-ing It sounds an ech - o in my soul How can I keep from

A. Saxes 1/2 in most calm while to that rock I'm cling-ing It sounds an ech - o in my soul How can I keep from

T. Sax. in most calm while to that rock I'm cling-ing It sounds an ech - o in my soul How can I keep from

Bar. Sax. in most calm while to that rock I'm cling-ing It sounds an ech - o in my soul How can I keep from

Tpts. 1 in most calm while to that rock I'm cling-ing It sounds an ech - o in my soul How can I keep from

2/3 in most calm while to that rock I'm cling-ing It sounds an ech - o in my soul How can I keep from

Hns. 1/2 in most calm while to that rock I'm cling-ing It sounds an ech - o in my soul How can I keep from

3 in most calm while to that rock I'm cling-ing It sounds an ech - o in my soul How can I keep from

Trbs. 1 in most calm while to that rock I'm cling-ing It sounds an ech - o in my soul How can I keep from

2/3 in most calm while to that rock I'm cling-ing It sounds an ech - o in my soul How can I keep from

Euph. in most calm while to that rock I'm cling-ing It sounds an ech - o in my soul How can I keep from

Tuba in most calm while to that rock I'm cling-ing It sounds an ech - o in my soul How can I keep from

Mlt. Perc. *p*

Perc. 1

Perc. 2

Timp.

Fls./Picc. 1/2 *mf* **Play Solo** 159 *p*

Ob. *sing-ing.*

Bsn. *sing-ing.* **Play** *p* *pp*

Cls. 1 *sing-ing.* **Play** *p* *pp*

2/3 *sing-ing.* **Play** *p* *pp*

B. Cl. *sing-ing.* **Play** *p* *pp*

A. Saxes 1/2 *sing-ing.*

T. Sax. *sing-ing.*

Bar. Sax. *sing-ing.*

Tpts. 1 *sing-ing.* 159

2/3 *sing-ing.*

Hns. 1 *sing-ing.* **Play** One player Two players *p* *pp*

2 *sing-ing.* (Hn. 1) One player *p* *pp*

3 *sing-ing.* (Hn. 2) *p* *pp*

Trbs. 1 *sing-ing.* *p* *pp*

2/3 *sing-ing.* *p* *pp*

Euph. *sing-ing.* *p* *pp*

Tuba *sing-ing.* *p* *pp*

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Tempo primo ♩ = 132

Fls./Picc. 1/2 (+Picc.) *mf* *a2*

Ob. *mf*

Bsn. *mf*

Cls. 1 *mf* *a2*
2/3 *mf*

B. Cl. *mf*

A. Saxes 1/2 *mf* *a2*

T. Sax. *mf*

Bar. Sax. *mf*

Tpts. 1 *mf* *a2*
2/3 *mf* *a2*

Hns. 1/2 *mf* *a2*
3 *mf*

Trbs. 1 *mf* *a2*
2/3 *mf*

Euph. *mf*

Tuba *mf*

Mlt. Perc. Xyl. *mf*

Perc. 1 *mf*

Perc. 2 Sus. Cym. *mp*

Timp. *mf*



170

(-Picc.)

ff *mf*

Ob.

ff *mf*

Bsn.

ff *mf*

1

ff *mf*

2

ff *mf*

3

B. Cl.

ff *mf*

A. Saxes

1

ff *mf* *a2*

2

ff *mf*

T. Sax.

Bar. Sax.

ff *mf*

170

ff *mf* *div.*

1

ff *mf*

2

ff *mf*

3

Tpts.

ff *mf* *(very precisely)*

1

ff *mf* *(Hn. 1) (very precisely)*

2

ff *mf* *(Hns. 2/3) (very precisely)*

3

Hns.

ff *mf*

1

ff *mf*

2

ff *mf*

3

Trbs.

ff *mf*

Euph.

ff *mf*

Tuba

ff *mf*

Mlt. Perc.

ff *mf* Chimes

Perc. 1

f *mp*

Perc. 2

f

Timp.

f *mp*

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ff 170 *mf* 171 172 173 174 175 176

180

Fls./Picc. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

180

Tpts. 1/2/3

Hns. 1/2/3

Trbs. 1/2/3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

177

178

179

180

181

182

183



188

Fls./Picc. 1/2

Ob.

Bsn.

Cl. 1

2/3

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

188

Tpts. 1 Solo *f*

2/3

Hns. 1/2

3

Trbs. 1

2/3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

33868S

284 285 286 287 288 289 290 291

Sn. Stick on Cym. *mf* (let ring)

mf

Fls./Picc. 1/2

Ob.

Bsn.

Cls. 1 2/3

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

Tpts. 1 2/3

Hns. 1 2 3

Trbs. 1 2/3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

mf

All

a2

200 (+Picc.)

Fls./Picc. 1/2 *f*

Ob. *f*

Bsn. *f*

Cls. 1 *f*

2/3 *f* *a2*

B. Cl. *f* *a2*

A. Saxes 1/2 *f*

T. Sax. *f*

Bar. Sax. *f*

200

Tpts. 1 *f*

2/3 *f* *a2*

Hns. 1/2 *f*

3 *f*

Trbs. 1 *f*

2/3 *f* *a2*

Euph. *f*

Tuba *f*

Mlt. Perc. *f* Bells

Perc. 1 *f* Cr. Cyms.

Perc. 2 *mp*

Timp. *mp*

The image shows a page of a musical score for a symphony orchestra. The instruments listed on the left are Fls./Picc., Ob., Bsn., Cls. (1 and 2/3), B. Cl., A. Saxes (1 and 2), T. Sax., Bar. Sax., Tpts. (1 and 2/3), Hns. (1 and 2/3), Trbs. (1 and 2/3), Euph., Tuba, Mlt. Perc., Perc. 1, Perc. 2, and Timp. The score consists of five systems of staves. Each system contains multiple staves for different instruments. The music is written in 4/4 time. A large red watermark reading 'PROHIBITED! Legatus Requies Purchase' is overlaid diagonally across the entire page. The page number '31' is in the top right corner. At the bottom, there are measure numbers: 206, 207, 208, 209, and 210. The measure 209 is marked with a double bar line and a repeat sign, and the dynamic marking 'ffz' is present. The word 'Dampen' is written above the Timp. staff in measure 207.

Fls./Picc. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2/3

Trbs. 1/2/3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

33868S

211

212

213

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Detailed description of the musical score: This is a page of a musical score for a large orchestra, covering measures 211, 212, and 213. The score is written for various instruments including Flutes/Piccobass (Fls./Picc.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxes), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpets (Tpts.), Horns (Hns.), Trombones (Trbs.), Euphonium (Euph.), Tuba, Multiple Percussion (Mlt. Perc.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Timpani (Timp.). The score features complex rhythmic patterns and dynamics such as *f* (forte) and *mp* (mezzo-piano). A large, diagonal red watermark reading "Legal Use Requires Purchase" is superimposed over the entire page. The page number "32" is located in the top left corner, and the instrument list "33868S" is in the bottom left. Measure numbers "211", "212", and "213" are positioned at the bottom of their respective staves.

214

Fls./Picc. 1/2

Ob.

Bsn.

Cls. 1

2/3

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

214 (♩ = ♩)

Tpts. 1

2/3

Hns. 1/2

3

Trbs. 1

2/3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

33868S

214 215 216 217 218



Allegro molto ♩ = 144

222 *ff*

Fls./Picc. 1/2

Ob.

Bsn.

1

Cls.

2/3

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

ff *ff* *ff* *ff* *ff* *ff*

222 *ff* **Allegro molto** ♩ = 144

Tpts. 1/2

3

Hns. 1/2

3

Trbs. 1/2

3

Euph.

Tuba

ff *ff* *ff* *ff* *ff* *ff*

Bells

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

mp *mp* *ff* *ff*

219

220

221

ff 222

223

224

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