

FULL CONDUCTOR SCORE
Catalog No: CTS-8045-01

FLEXIBLE ENSEMBLE SERIES

**CHORALE PRELUDE:
REJOICE YE PURE IN HEART**
for Flexible Ensemble

CLAUDE T. SMITH
ARRANGED BY
JOSEPH BENJAMIN EARP



**CLAUDE T. SMITH
PUBLICATIONS, INC.**

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CHORALE PRELUDE: REJOICE YE PURE IN HEART

for Flexible Ensemble

CLAUDE T. SMITH
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Instrumentation

1 Conductor Score

Part 1

4 Flute
4 B♭ Clarinet, B♭ Trumpet
2 Oboe, Violin

Part 2

3 Flute
4 B♭ Clarinet, B♭ Trumpet
2 E♭ Alto Saxophone
2 Oboe, Violin

Part 3

3 B♭ Clarinet, B♭ Trumpet
2 E♭ Alto Saxophone
2 Horn in F
2 Violin
2 Viola

Part 4

2 Horn in F
4 Trombone/Cello, Euphonium/Bassoon
2 B♭ Tenor Saxophone, Euphonium TC

Part 5

2 Trombone/Cello, Euphonium/Bassoon, String Bass
2 Bass Clarinet, Euphonium TC
2 E♭ Baritone Saxophone
2 Tuba

Percussion

1 Percussion 1: Chimes
2 Percussion 2: Bells, Vibraphone, Xylophone
1 Percussion 3: Timpani
3 Percussion 4: Snare Drum, Bass Drum, Crash Cymbals,
Suspended Cymbal, Tam Tam, Triangle

Program Notes

"Chorale Prelude: Rejoice Ye Pure in Heart" is a dramatic and inspiring setting of the well-known hymn, "Rejoice Ye Pure in Heart." It was commissioned by the Tau Chapter of Phi Beta and Beta Mu Chapter of Phi Mu Alpha for the Central Methodist College Band (Central Methodist University), Fayette, MO, Prof. Keith House, conductor, in commemoration of its 75th Anniversary. Its premiere was on April 28, 1985, with Claude T. Smith conducting.

This flexible arrangement allows ensembles to perform this work with as few as thirteen musicians, providing accessibility and flexibility for numerous instrumentations, while still allowing for a full ensemble sound.

Special Notes About the Flexible Ensemble Series:

The Flexible Ensemble Series should be approached by considering the distribution of parts within your group to attain the best possible blend. You should also feel free to adjust dynamic levels at your discretion. Special consideration should be given to the number of performers to keep the ensemble balanced. Remember, the flexibility in scoring allows you to be creative to enhance the sound of your group.

In some arrangements you will be given the option of either woodwinds/strings or brass preferred depending on your instrumentation. Some arrangements will even have instrument specific suggestions for certain measures in specific parts. If a part has been written with multiple octaves, use your discretion as to which octave should be played to achieve optimal performance results.

Each of the arrangements in the Flexible Ensemble Series have been arranged to be playable with as few as five wind or string players plus percussion. Depending on the difficulty of the arrangement some parts may be scored for two players. Ultimately, the arrangements in this series have been created in a way that preserves the intent of the composer while maintaining the authenticity of the original composition. These arrangements provide ensembles with limited instrumentation access to literature that is traditionally scored for large ensembles.

About the Composer



Claude T. Smith was born in Monroe City, Missouri on March 14, 1932. He began his undergraduate degree at Central Methodist College in Fayette, Missouri, eventually enlisting in 1952 and serving in the 371st U.S. Army Band during the Korean War. After his service, he completed his Bachelor of Music Education degree at the University of Kansas in Lawrence.

Smith composed over 180 works for band, orchestra, choir, solos, small ensembles as well as three method books for band and orchestra. His compositions have been commissioned and performed by leading musical organizations throughout the world including the U.S. Air Force Band, the "President's Own" U.S. Marine Band, the U.S. Navy Band, and the U.S. Army Field Band. His solos were written for noted artists such as "Doc" Severinsen, Dale Underwood, Brian Bowman, Warren Covington, Gary Foster, Rich Matteson, and Steve Seward.

Smith was first published in 1964 with his work for band *Emperata Overture*. This led to many other works being published by Jenson Publications, Inc. (now Hal Leonard) and Wingert-Jones Music, Inc. where he was also an educational consultant. His composition *Flight* was adopted in 1984 as the "Official March" of the National Air and Space Museum of the Smithsonian Institute. His orchestral works were written for many ensembles, including the Kansas City (MO) Youth Symphony, South Bend (IN) Youth Symphony, Springfield (MO) Symphony Orchestra, and the 1981 Missouri All-State String Orchestra.

Smith taught instrumental music in the public schools of Nebraska and Missouri. He also served as a member of the faculty of Southwest Missouri State University in Springfield where he taught composition and theory, and conducted the University Symphony Orchestra. Sacred music was also a deep passion of Smith as he directed church choirs for five years in Cozad (NE), 10 years in Chillicothe (MO), and 10 years in Kansas City (MO).

Smith was active as a clinician and guest conductor throughout the United States, Australia, Canada, and Europe. He received many awards for his contributions to music education and for his work in composition including numerous ASCAP Composers Award. Following his death, he was awarded the National Band Association Academy of Wind and Percussion Arts (AWAPA) Award (1987), honorary Doctorate of Humane Letters from Central Methodist College (1988), Missouri Bandmasters Association Hall of Fame (1988), Kappa Kappa Psi Distinguished Service to Music Medal (1988), Missouri Music Educators Association Hall of Fame (1992), and named School Director of the Year from the Christian Instrumental Directors Association (1994).

Smith was a member of the Music Educators National Conference (now NAfME), Missouri Bandmasters Association, National Band Association, American Bandmasters Association, Phi Mu Alpha Sinfonia and served as past president of the Missouri Music Educators Association.

Claude T. Smith passed away on December 13, 1987 in Kansas City, Missouri having completed a Christmas Concert at church. His wife, Maureen Faye Smith and his daughter, Pam Smith Kelly, along with Pam's husband, Jim, founded Claude T. Smith Publications, Inc. in 1993, and C.L. Barnhouse Co. became the exclusive distributor for his instrumental works in 2016 with the mission of keeping the music of Claude T. Smith alive and in the hearts of musicians worldwide.

About the Arranger



Joseph Benjamin Earp is the Director of Bands at Hinds Community College in Raymond, Mississippi. He received his undergraduate degree in Music Education from the University of North Carolina at Charlotte, Master of Music in Music Education from Anderson University (Anderson, South Carolina), and Doctor of Music Education degree from Liberty University (Lynchburg, Virginia).

His professional teaching career began in 2006 as Director of Bands at Seneca High School in South Carolina. After two years, he then taught at Robbinsville Middle and High Schools for a year before becoming the founding Director of Bands at Cox Mill High School in Concord, North Carolina. After eight years of numerous achievements at Cox Mill High School, he moved into his role at Limestone University (Gaffney, South Carolina) as Director of Athletic Bands, elevating many elements of Limestone's athletic band program. Just prior to his role at Hinds Community College, Dr. Earp was the Director of Instrumental Music at Pfeiffer University in Misenheimer, North Carolina.

In addition to teaching, Dr. Earp is an active published composer and clinician with his music being performed internationally. His major compositional accomplishments include being winner of the 2010 Claude T. Smith Composition Contest in Missouri, winner of the 2018 Thornton Community Band Composition Contest in Colorado, and multiple J.W. Pepper Editors' Choice awards. He currently resides in Clinton, Mississippi with his wife Mary Beth and sons Jackson and Jasper.

More about Dr. Earp can be found at www.joeemusic.com. Follow Dr. Earp on TikTok and Twitter @earpcomposer. Find him on Instagram as earpcomposer.

CHORALE PRELUDE: REJOICE YE PURE IN HEART

for Flexible Ensemble

Conductor Score

CTS-8045-00

Claude T. Smith, ASCAP
arr. Joseph Benjamin Earp

Allegro Moderato $\text{♩} = 126$

(Part 1 - Woodwinds/Strings Preferred m. 3 - m. 17)

f
(Clarinet 8va Preferred m. 3 - m. 17)

1 Flute - Part 1
B♭ Clarinet - Part 1
B♭ Trumpet - Part 1
Oboe - Part 1
Violin - Part 1

(Part 2 - Woodwinds/Strings Preferred m. 1 - m. 17)

f

2 Flute - Part 2
B♭ Clarinet - Part 2
B♭ Trumpet - Part 2
E♭ Alto Saxophone - Part 2
Oboe - Part 2
Violin - Part 2

(Part 3 - Brass Preferred m. 4 - m. 17)

f

3 B♭ Clarinet - Part 3
B♭ Trumpet - Part 3
E♭ Alto Saxophone - Part 3
Horn in F - Part 3
Violin - Part 3
Viola - Part 3

4 Horn in F - Part 4
Trombone/Cello - Part 4
Euphonium/Bassoon - Part 4
B♭ Tenor Saxophone - Part 4
Euphonium TC - Part 4

5 Trombone/Cello - Part 5
Euphonium/Bassoon - Part 5
String Bass - Part 5
Bass Clarinet - Part 5
Euphonium TC - Part 5
E♭ Baritone Saxophone - Part 5
Tuba - Part 5

Percussion 1
Chimes
Percussion 2
Vibes.
Bells
Vibrphone
Xylophone
Percussion 3
Timpani
Percussion 4
Snare Drum
Bass Drum
Crash Cymbals
Suspended Cymbal
Tam Tam
Triangle

9

(Part 4 - Brass Preferred m. 7 - m. 17)

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

Hn. - Part 4
Tbn./Ccl. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

Tbn./Ccl. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Perc. 2
Perc. 3
Perc. 4

rit.

1 Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

2 Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

3 Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

4 Hn. - Part 4
Tbn./Ccl. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

5 Tbn./Ccl. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Perc. 2
Perc. 3
Tim.
Perc. 4

Presto
(Part 1 - Woodwinds/Strings Preferred m. 20 - m. 22)

18 Maestoso

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

Hn. - Part 4
Tbn./Ccl. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

Tbn./Ccl. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Perc. 2
Perc. 3
Perc. 4

(Part 2 - Brass Preferred m. 18 - m. 21)

ff (Part 3 - Brass Preferred m. 18 - m. 21)

ff (Part 4 - Brass Preferred m. 18 - m. 21)

ff (Part 5 - Brass Preferred m. 18 - m. 21)

ff (Bass Cl. Lower Octave)

23 Largo Rubato
(Part 1 - Flute Solo Preferred m. 23 - m. 24)

1

2

3

4

5

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

Hn. - Part 4
Tbn./Ccl. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

Tbn./Ccl. - Part 5
Bar/Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Perc. 2
Perc. 3
Perc. 4

(Part 3 - Brass Preferred m. 25 - m. 31 beat three)

(Part 4 - Brass Preferred m. 25 - m. 31 beat three)

Bells
ff
Vibes.
p
S. D.
B. D.
C. C.
ff

21

22

23

24

25

28

(Part 1 - Clarinet Solo Preferred m. 27 - m. 31 beat three)

(Part 1 - Woodwinds/Strings Preferred pickup to m. 32 - m. 43 beat two)

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

(Trpt. Lower Octave)

p

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

p

(Part 2 - Brass Preferred m. 29 - m. 31 beat three) (Part 2 - Woodwinds/Strings Preferred pickup to m. 32 - m. 43 beat two)

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

p

(Part 3 - Woodwinds/Strings Preferred pickup to m. 32 - m. 43 beat two)

Hn. - Part 4
Tbn./Ccl. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

p

(Part 4 - Woodwinds/Strings Preferred pickup to m. 32 - m. 43 beat two)

Tbn./Ccl. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

p

(Part 5 - Woodwinds/Strings Preferred pickup to m. 32 - m. 43 beat two)

Perc. 1
Perc. 2
Perc. 3
Perc. 4

[32] Andante Moderato

Fl. - Part 1

Cl. - Part 1
Tpt. - Part 1

Ob. - Part 1
Vln. - Part 1

Fl. - Part 2

Cl. - Part 2
Tpt. - Part 2

A. Sax. - Part 2

Ob. - Part 2
Vln. - Part 2

Cl. - Part 3
Tpt. - Part 3

A. Sax. - Part 3

Hn. - Part 3

Vln. - Part 3

Vla. - Part 3

Hn. - Part 4

Tbn./Ccl. - Part 4
Euph./Bsn. - Part 4

T. Sx. - Part 4
Euph. TC - Part 4

Tbn./Ccl. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5

B. Cl. - Part 5
Euph. TC - Part 5

B. Sx. - Part 5

Tuba - Part 5

Perc. 1

Perc. 2

Perc. 3
Timp.

Perc. 4

40

Fl. - Part 1

Cl. - Part 1
Tpt. - Part 1

Ob. - Part 1
Vln. - Part 1

Fl. - Part 2

Cl. - Part 2
Tpt. - Part 2

A. Sax. - Part 2

Ob. - Part 2
Vln. - Part 2

Cl. - Part 3
Tpt. - Part 3

A. Sax. - Part 3

Hn. - Part 3

Vln. - Part 3

Vla. - Part 3

Hn. - Part 4

Tbn./Cel. - Part 4
Euph./Bsn. - Part 4

T. Sx. - Part 4
Euph. TC - Part 4

Tbn./Ccl. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5

B. Cl. - Part 5
Euph. TC - Part 5

B. Sx. - Part 5

Tuba - Part 5

Perc. 1

Perc. 2

Perc. 3
Timp.

Perc. 4

rit.

44 Piu Maestoso
(Part 1 - Brass Preferred beat three of m. 43 - m. 55)

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

Tbn./Ccl. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Perc. 2
Perc. 3
Timpani
Perc. 4

(Part 2 - Brass Preferred m. 44 - m. 61)

(Part 3 - Brass Preferred m. 44 - m. 61)

(Part 4 - Brass Preferred m. 44 - m. 61)

(Part 5 - Brass Preferred m. 44 - m. 61)

Fl. - Part 1

Cl. - Part 1
Tpt. - Part 1

Ob. - Part 1
Vln. - Part 1

Fl. - Part 2

Cl. - Part 2
Tpt. - Part 2

A. Sax. - Part 2

Ob. - Part 2
Vln. - Part 2

Cl. - Part 3
Tpt. - Part 3

A. Sax. - Part 3

Hn. - Part 3

Vln. - Part 3

Vla. - Part 3

Hn. - Part 4

Tbn./Cel. - Part 4
Euph./Bsn. - Part 4

T. Sx. - Part 4
Euph. TC - Part 4

Tbn./Ccl. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5

B. Cl. - Part 5
Euph. TC - Part 5
(Bass Cl. Lower Octave)

B. Sx. - Part 5

Tuba - Part 5

Perc. 1

Perc. 2

Perc. 3
Timp.

Perc. 4

52 a tempo

rit.

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

f

3

rit.

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

f

3

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

f

Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

f

Tbn./Ccl. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

f

Perc. 1
Perc. 2
Perc. 3
Timpani
Perc. 4

f

B. D.

f Tam Tam

56 Largo

(Part 1 - Clarinet Solo - Rubato Preferred m. 56 - m. 61)

Fl. - Part 1 *mp*

Cl. - Part 1 Tpt. - Part 1 *mp*

Ob. - Part 1 Vln. - Part 1 *mp*

Fl. - Part 2 *p*

Cl. - Part 2 Tpt. - Part 2 *p*

A. Sax. - Part 2 *p*

Ob. - Part 2 Vln. - Part 2 *p*

Cl. - Part 3 Tpt. - Part 3 *p*

A. Sax. - Part 3 *p*

Hn. - Part 3 *p*

Vln. - Part 3 *p*

Vla. - Part 3 *p*

Hn. - Part 4 *p*

Tbn./Cel. - Part 4 Euph./Bsn. - Part 4 *p*

T. Sx. - Part 4 Euph. TC - Part 4 *p*

Tbn./Ccl. - Part 5 Bar/Bsn. - Part 5 S. Bass - Part 5 *p*

B. Cl. - Part 5 Euph. TC - Part 5 *p*

B. Sx. - Part 5 *p*

Tuba - Part 5 *p*

Perc. 1

Perc. 2

Perc. 3 Timp. *p*

Perc. 4 *p*

(Trpt. Lower Octave)

[62] Allegro Moderato ♩ = 126

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

f

(Trpt. Lower Octave)

This section shows parts 1 through 4 of the woodwind section. Measures 62-63 feature woodwind entries. The first measure includes Flute Part 1, Clarinet Part 1, Trombone Part 1, Oboe Part 1, and Violin Part 1. The second measure features Flute Part 2, Clarinet Part 2, Trombone Part 2, Alto Saxophone Part 2, and Oboe/Violin Part 2. The third measure continues with the same instrumentation. Measure 63 concludes with a dynamic of *mf*.

2

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

mf

This section shows parts 2 through 5 of the woodwind section. Measures 64-65 feature brass entries. The first measure includes Flute Part 2, Clarinet Part 2, Trombone Part 2, Alto Saxophone Part 2, and Oboe/Violin Part 2. The second measure continues with the same instrumentation. The dynamic *mf* is indicated.

3

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

This section shows parts 3 through 5 of the woodwind section. Measures 66-67 feature woodwind entries. The first measure includes Clarinet Part 3, Trombone Part 3, Alto Saxophone Part 3, and Bassoon Part 3. The second measure continues with the same instrumentation. The dynamic *mf* is indicated.

4

Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

This section shows parts 4 through 5 of the woodwind section. Measures 68-69 feature brass entries. The first measure includes Bassoon Part 4, Trombone/Cello Part 4, Euphonium/Bassoon Part 4, Tenor Saxophone Part 4, and Euphonium/Tenor Trombone Part 4. The second measure continues with the same instrumentation. The dynamic *mf* is indicated.

5

Tbn./Ccl. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

This section shows parts 5 through 5 of the woodwind section. Measures 70-71 feature brass entries. The first measure includes Bassoon/Corno da Caccia Part 5, Bassoon/Bassoon Part 5, Double Bass Part 5, Bass Clarinet Part 5, Euphonium/Tenor Trombone Part 5, Tenor Saxophone Part 5, and Tuba Part 5. The second measure continues with the same instrumentation. The dynamic *mf* is indicated.

Perc. 1
Perc. 2
Perc. 3
Perc. 4

f Vibes.
+ Bells

This section shows parts 1 through 4 of the percussion section. Measures 72-73 feature percussion entries. The first measure includes Percussion 1, Percussion 2, and Percussion 3. The second measure continues with the same instrumentation. The dynamics *f*, Vibes., and + Bells are indicated.

Not valid for performance

1

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

2

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

3

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

4

Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

5

Tbn./Ccl. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Perc. 2
Perc. 3
Perc. 4

Bells

Vibes.

Bells

74

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

Tbn./Ccl. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5

B. Cl. - Part 5
Euph. TC - Part 5

B. Sx. - Part 5

Tuba - Part 5

Perc. 1
Perc. 2
Perc. 3
Perc. 4

(Bass Cl. Lower Octave)

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

Hn. - Part 4
Tbn./Ccl. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

Tbn./Ccl. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Perc. 2
Perc. 3
Perc. 4

78 81

1

2

3

4

5

p

f S. D.

86 Allegro ♩ = 138

1

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

2

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

3

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

4

Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

5

Tbn./Ccl. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Perc. 2
Perc. 3
Timpani
Perc. 4

99 Allegro Vivace $\text{♩} = 160$

(Part I - Woodwinds/Strings Preferred m. 100 - m. 118 beat one)

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

Hn. - Part 4
Tbn./Ccl. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

Tbn./Ccl. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Perc. 2
Perc. 3
Temp.
Perc. 4

98 + B. D.
+ C. C. 99 100 101 102

1

Fl. - Part 1

Cl. - Part 1
Tpt. - Part 1

Ob. - Part 1
Vln. - Part 1

Fl. - Part 2

Cl. - Part 2
Tpt. - Part 2

A. Sax. - Part 2

Ob. - Part 2
Vln. - Part 2

Cl. - Part 3
Tpt. - Part 3

A. Sax. - Part 3

Hn. - Part 3

Vln. - Part 3

Vla. - Part 3

Hn. - Part 4

Tbn./Cel. - Part 4
Euph./Bsn. - Part 4

T. Sx. - Part 4
Euph. TC - Part 4

Tbn./Ccl. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5

B. Cl. - Part 5
Euph. TC - Part 5

B. Sx. - Part 5

Tuba - Part 5

Perc. 1

Perc. 2

Perc. 3
Tim.

Perc. 4

110

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

Tbn./Ccl. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Perc. 2
Perc. 3
Temp.
Perc. 4

1

Fl. - Part 1

Cl. - Part 1

Tpt. - Part 1

Ob. - Part 1

Vln. - Part 1

(Cl. Lower Octave)

2

Fl. - Part 2

Cl. - Part 2

Tpt. - Part 2

A. Sax. - Part 2

Ob. - Part 2

Vln. - Part 2

p

fp

3

Cl. - Part 3

Tpt. - Part 3

A. Sax. - Part 3

Hn. - Part 3

Vln. - Part 3

Vla. - Part 3

p

fp

4

Hn. - Part 4

Tbn./Ccl. - Part 4

Euph./Bsn. - Part 4

T. Sx. - Part 4

Euph. TC - Part 4

p

fp

5

Tbn./Ccl. - Part 5

Bar./Bsn. - Part 5

S. Bass - Part 5

B. Cl. - Part 5

Euph. TC - Part 5

B. Sx. - Part 5

Tuba - Part 5

fp

fp

fp

fp

Perc. 1

f

Perc. 2

3

Perc. 3

Timp.

f <

(6)

Perc. 4

p

fp

f

2+2+3

114

115

116

117

118

119

$\text{♪} = \text{♪} (2+2+3)$

122
(Part 1 - Woodwinds/Strings Preferred m. 122 - m. 127 beat one)

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

Tbn./Ccl. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Perc. 2
Perc. 3
Perc. 4

fp f

120 121 122 123 124 125

