



WILLIAM TELL OVERTURE

GIOACCHINO ROSSINI

EDITED BY TOMMY J. FRY

Arranged by Erik W.G. Leidzen

J376

INSTRUMENTATION

Full Score.....	1	Trumpet 1 in Bb.....	3
Piccolo.....	1	Trumpet 2 in Bb.....	3
Flute 1.....	4	Trumpet 3 in Bb.....	3
Flute 2.....	4	Trumpet 4 in Bb.....	3
Oboe 1.....	1	Horn 1 in F.....	2
Oboe 2, English Horn.....	2	Horn 2 in F.....	2
Clarinet 1 in Bb.....	4	Horn 3 in F.....	2
Clarinet 2 in Bb.....	4	Horn 4 in F.....	2
Clarinet 3 in Bb.....	4	Trombone 1.....	3
Bass Clarinet in Bb.....	2	Trombone 2.....	3
Bassoon 1.....	1	Trombone 3.....	3
Bassoon 2.....	1	Baritone T.C. in Bb.....	2
Alto Saxophone 1 in Eb.....	2	Baritone B.C.....	3
Alto Saxophone 2 in Eb.....	2	Tuba.....	4
Tenor Saxophone in Bb.....	2	String Bass.....	1
Baritone Saxophone in Eb.....	2	Timpani.....	1
		Percussion 1.....	3
		Snare Drum, Xylophone, Triangle	
		Percussion 2.....	3
		Crash Cymbals, Suspended Cymbal, Bass Drum	

Program Notes

While it has been said that Rossini wrote only to please the public, his opera *William Tell* proves that he could write for posterity, because the reforms that he inaugurated in this opera led directly to the school adopted by Verdi, Boito, Leoncavallo, Mascagni and other composers after him. *William Tell* was first produced at Paris in 1829. The libretto is founded on a French translation of Schiller's famous drama of the same title. It originally had four acts but, after fifty performances, was cut to three. The action includes the famous incident of the cruel tyrant Gessler, who condemns Tell to shoot an apple from the head of his son to punish Tell for insubordination. Later, he is to be imprisoned, but escapes his captors during a terrific storm. Hiding in the mountains, the patriot succeeds in shooting Gessler as he passes far below, and is hailed by the Swiss people as their liberator.

The overture is among the best of its kind and is one of the most popular in the entire range of orchestral literature. The material employed depicts the mood and atmosphere of the Tell legend but bears no relation thematically to the story of the opera itself. The overture consists of four definite sections: the serene prelude, depicting a peaceful mountain scene (originally score for five cells); the tempestuous episode, foreshadowing the storm scene in the opera; the pastorate with its Ranz des Vaches, the herdsmen singing bits of song between blasts of their horns, as they assemble the grazing cattle (this for English horn and flute), and; the brilliant finale with its military march and spirited melodies which carry the listener to a convincing climax.

About the Composer

The famous operatic composer Gioacchino Antonio Rossini was born in 1792 in Pesaro, Italy. His father was an inspector of slaughterhouses, as well as the town trumpeter, and his mother was an opera-bouffe singer. His father taught him the rudiments of music and gave him instruction in playing the horn. The family moved to Bologna when he was a child of four, and after several years of study with a teacher who was not equal to so great a talent, his musical education was entrusted to Angelo Tesei, with whom he studied harmony, sight-reading and piano accompaniment. He was given vocal training by Babbini until his voice broke. When fifteen years old, he entered the famous Conservatorio of Bologna, where he was taught cello by Cavedagni and counterpoint by Padre Mattei. The latter was thorough, but pedantic, and perhaps his pedantry inclined his pupil toward freer composition, winning him the Conservatorio's prize for a cantata which showed such promise that Mattei himself encouraged him to write an opera. The young composer's first opera *The Matrimonial Market* was produced two years later at Venice, through the friendly patronage of Marquis Cavalli. Rossini composed many operas during the next twelve years, of which *Tancredi* and *The Barber of Seville* are the most notable. Enormous successes in Vienna brought him to London, where he was much honored by King George IV and the nobility. Six months later he became Director of the Théâtre Italien in Paris, and chief composer to the king with generous remuneration. During this period in France, he composed *William Tell*, which is generally regarded as his masterpiece. He was then only thirty-seven years old, yet he chose to live a life of ease. During the remaining thirty-nine years of his life, he composed only a *Stabat Mater* and a few unimportant works. He died in 1868 at Passy, France.

About the Arranger

Erik W. G. Leidzen was born in Stockholm, Sweden in 1894. He attended school in Copenhagen, Denmark, and later returned to his native city for musical study at the Royal Conservatory. In 1915, he came to the United States and had been constantly active in New York City as a teacher, conductor, arranger and composer. Through his association with Dr. Edwin Franko Goldman, he became intensely interested in band music and as a result had devoted his musical talent to the preparation of numerous arrangements and original compositions for the modern concert band.

About the Editor

Tommy Fry is a graduate of McMurry University in Abilene, Texas where he studied composition with the renowned theory and composition teacher, Dr. Macon Sumerlin. After six years as a band director in the public schools, nineteen years as manager of a music company and music buyer for its chain of stores, Mr. Fry returned to McMurry University as the Director of Bands.

Mr. Fry was the Director of Bands at the University for ten years, leaving that position to become Associate Professor of Music responsible for the theory, composition and orchestration courses. He established the McMurry University Music Computer Lab and incorporated it into all undergraduate theory courses. Mr. Fry retired from teaching in May of 1997 but remains active in the music profession as a member of the publications department at Southern Music Company, San Antonio, Texas.

Since 1967, Mr. Fry has published a number of works for concert band, marching band, full orchestra and string orchestra. Many of his compositions have been included on prescribed music lists in over thirty states. He has been an active clinician/conductor with over 400 appearances with bands and orchestras ranging from junior high to collegiate levels. Additionally, he has made numerous appearances with All-Region, All-Area, and All State groups as the guest clinician/conductor.

Tommy Fry holds memberships with the Texas Bandmasters Association, Texas Music Educators Association, College Band Directors National Association and the American Society of Composers, Authors, and Publishers. He is a member of Phi Beta Mu, Phi Mu Alpha Sinfonia and Who's Who Among America's Teachers. In 2002 he was inducted into the Phi Beta Mu Texas Bandmaster's Hall of Fame.

William Tell Overture

GIOACCHINO ROSSINI
Arranged by Erik W.G. Leidzen
Edited by Tommy J. Fry

Andante $\text{♩} = 54$

Piccolo

Flute

Oboe 1
Oboe 2
(dbl. E.H.)

Clarinet in B♭

Bass Clarinet
in B♭

Bassoon

Alto
Saxophone in E♭

Tenor
Saxophone in B♭

Baritone
Saxophone in E♭

Trumpet in B♭

Horn in F

Trombone

Baritone

Tuba

String Bass

Timpani
(G:C:F)

Percussion 1
(Snare Drum, Xylophone,
Triangle)

Percussion 2
(Crash Cymbals,
Suspended Cymbal,
Bass Drum)

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Picc.

Fl. 1
2

Ob. 1
2

Cl. in Bb 1
2
3

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb 1
2

T. Sax. in Bb

Bar. Sax. in Eb

Trpt. in Bb 1
2
3
4

Hn. in F 1
2
3
4

Tbn. 1
2
3

Bar. *cue: 2nd Bsn.*

Tuba *two Tubas*

Str. Bass

Timp.

Perc. 1

Perc. 2

Picc.

Fl. 1
2

Ob. 1
2

Cl. in Bb 1
2
3

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb 1
2

T. Sax. in Bb

Bar. Sax. in Eb

Trpt. in Bb 1
2
3
4

Hn. in F 1
2
3
4

Tbn. 1
2
3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

cue: Str. Bass

Bar.

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

Picc. *p*

Fl. 1 *a2* *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 two soli *pp*

Cl. 2 two soli div. *pp*

Cl. 3 two soli *pp*

B. Cl. in Bb *pp*

Bsn. 1

Bsn. 2

A. Sax. in Eb 1

A. Sax. in Eb 2

T. Sax. in Bb

Bar. Sax. in Eb

Trpt. 1 open one player *pp*

Trpt. 2 2nd Trpt-one player *pp*

Trpt. 3 *pp*

Trpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1 Xylo. *pp*

Perc. 2

Picc.

Fl. 1
2

Ob. 1
2

Cl. in Bb 1
2
3

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb 1
2

T. Sax. in Bb

Bar. Sax. in Eb

Trpt. in Bb 1
2
3
4

Hn. in F 1
2
3
4

Tbn. 1
2
3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

all Play

pp

cue: 1st Ob.

cue: 2nd Bsn.

58

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1 *pp* two soli div.

Cl. in Bb 2 *pp* two soli div.

Cl. in Bb 3 *pp* two soli

B. Cl. in Bb *pp*

Bsn. 1

Bsn. 2

A. Sax. in Eb 1

A. Sax. in Eb 2

T. Sax. in Bb

Bar. Sax. in Eb

Trpt. 1 *pp* one player

Trpt. in Bb 2 *pp* 2nd Trpt-one player

Trpt. in Bb 3 *pp*

Trpt. in Bb 4

Hn. 1

Hn. in F 2

Hn. in F 3

Hn. in F 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1 *pp* Xylo.

Perc. 2

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *a2* *p*

Ob. 2 *p*

Cl. 1 *div.*

Cl. in Bb 2 *pp*

Cl. in Bb 3 *pp* 3rd Cl. *pp*

B. Cl. in Bb *pp*

Bsn. 1

Bsn. 2

A. Sax. in Eb 1

A. Sax. in Eb 2

T. Sax. in Bb

Bar. Sax. in Eb

Trpt. 1 *one player*

Trpt. in Bb 2 *pp* *2nd one player*

Trpt. in Bb 3 *pp*

Trpt. in Bb 4

Hn. 1

Hn. in F 2

Hn. in F 3

Hn. in F 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1 *Xylo.* *pp* *to Snare Drum*

Perc. 2

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *a2 pp*

Ob. 2 *pp*

Cl. 1 *cue: 2nd Cl., 3rd Cl. pp*

Cl. in Bb 2 *pp*

Cl. in Bb 3 *pp*

B. Cl. in Bb *pp*

Bsn. 1 *a2 pp*

Bsn. 2 *pp*

A. Sax. in Eb 1 *pp*

A. Sax. in Eb 2

T. Sax. in Bb *pp*

Bar. Sax. in Eb *pp*

78

Trpt. 1 *two players pp*

Trpt. in Bb 2

Trpt. in Bb 3

Trpt. in Bb 4

Hn. 1 *a2 pp*

Hn. in F 2 *pp*

Hn. in F 3 *cue: 1st & 2nd Hns.*

Hn. in F 4 *pp*

Tbn. 1

Tbn. 2

Tbn. 3

Bar. *pp*

Tuba *pp*

Str. Bass *pizz. pp*

Timp. *pp*

Perc. 1 *S.D. ppp*

Perc. 2

Picc.

Fl. 1
2

Ob. 1
2

Cl. in Bb
1
2
3

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb
1
2

T. Sax. in Bb

Bar. Sax. in Eb

Trpt. in Bb
1
2
3
4

Hn. in F
1
2
3
4

Tbn.
1
2
3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1
Perc. 2

Picc. *cresc.* *sf*

Fl. 1 *cresc.* *sf*

Fl. 2 *cresc.* *sf*

Ob. 1 *cresc.* *sf*

Ob. 2 *cresc.* *sf*

Cl. 1 *cresc.* *sf*

Cl. in Bb 2 *cresc.* *sf*

Cl. 3 *cresc.* *sf*

B. Cl. in Bb *cresc.* *sf*

Bsn. 1 *cresc.* *sf*

Bsn. 2 *cresc.* *sf*

A. Sax. in Eb 1 *cresc.* *sf*

A. Sax. in Eb 2 *pp cresc.* *sf*

T. Sax. in Bb *cresc.* *sf*

Bar. Sax. in Eb *cresc.* *sf*

Trpt. 1 *cresc.* *sf*

Trpt. in Bb 2

Trpt. in Bb 3

Trpt. in Bb 4

Hn. in F 1 *pp cresc.* *sf*

Hn. in F 2 *pp cresc.* *sf*

Hn. in F 3 *pp cresc.* *sf*

Hn. in F 4 *pp cresc.* *sf*

Tbn. 1 *pp cresc.* *sf*

Tbn. 2 *pp cresc.* *sf*

Tbn. 3 *pp cresc.* *sf*

Bar. *cresc.* *sf*

Tuba *cresc.* *sf*

Str. Bass *cresc.* *sf*

Timp.

Perc. 1

Perc. 2

Picc.

Fl. 1
2

Ob. 1
2

Cl. in Bb 1
2
3

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb 1
2

T. Sax. in Bb

Bar. Sax. in Eb

Trpt. in Bb 1
2
3
4

Hn. in F 1
2
3
4

Tbn. 1
2
3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

J376F

95 96 97 98 99

Picc.

Fl. 1
2

Ob. 1
2

Cl. in Bb 1
2
3

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb 1
2

T. Sax. in Bb

Bar. Sax. in Eb

Trpt. in Bb 1
2
3
4

Hn. in F 1
2
3
4

Tbn. 1
2
3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

This page of a musical score, numbered 22, contains the following instruments and parts:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- Cl. in Bb 1, 2, 3
- B. Cl. in Bb
- Bsn. 1, 2
- A. Sax. in Eb 1, 2
- T. Sax. in Bb
- Bar. Sax. in Eb
- Trpt. in Bb 1, 2, 3, 4
- Hn. in F 1, 2, 3, 4
- Tbn. 1, 2, 3
- Bar.
- Tuba
- Str. Bass
- Timp.
- Perc. 1
- Perc. 2

The score is written in a key signature of three flats (Bb, Eb, Ab) and a common time signature (C). It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. The percussion parts include timpani and two different types of percussion instruments.

This page contains a musical score for a full orchestra, spanning measures 111 to 115. The instruments are arranged as follows from top to bottom:

- Picc.** (Piccolo)
- Fl.** 1 and 2 (Flutes)
- Ob.** 1 and 2 (Oboes)
- Cl. in Bb** 1, 2, and 3 (Clarinets in B-flat)
- B. Cl. in Bb** (Bass Clarinet in B-flat)
- Bsn.** 1 and 2 (Bassoons)
- A. Sax. in Eb** 1 and 2 (Alto Saxophones in E-flat)
- T. Sax. in Bb** (Tenor Saxophone in B-flat)
- Bar. Sax. in Eb** (Baritone Saxophone in E-flat)
- Trpt. in Bb** 1, 2, 3, and 4 (Trumpets in B-flat)
- Hn. in F** 1, 2, 3, and 4 (Horns in F)
- Tbn.** 1, 2, and 3 (Trombones)
- Bar.** (Baritone)
- Tuba**
- Str. Bass** (String Bass)
- Timp.** (Timpani)
- Perc. 1** and **Perc. 2** (Percussion)

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic drive.

Picc. *sf*

Fl. 1 *sf*

Fl. 2

Ob. 1 *sf*

Ob. 2

Cl. 1 *sf*

Cl. in Bb 2 *sf*

Cl. 3 *sf*

B. Cl. in Bb *sf* cue: Bsns.

Bsn. 1 *sf*

Bsn. 2

A. Sax. in Eb 1 *sf*

A. Sax. in Eb 2 *sf*

T. Sax. in Bb *sf*

Bar. Sax. in Eb *sf* cue: Bsns.

Trpt. 1 *sf* div.

Trpt. in Bb 2 *sf*

Trpt. 3 *sf*

Trpt. 4 *sf*

Hn. 1 *sf* a2

Hn. in F 2 *sf*

Hn. 3 *sf* a2

Hn. 4 *sf*

Tbn. 1 *sf*

Tbn. 2 *sf*

Tbn. 3 *sf*

Bar. *sf*

Tuba *sf*

Str. Bass *sf*

Timp. *sf*

Perc. 1 *mf* cresc.

Perc. 2 *mf* cresc. to Sus. Cym. yarn mallets

Picc.

Fl. 1
2

Ob. 1
2

Cl. in Bb 1
2
3

B. Cl. in Bb
B. Clar.

Bsn. 1
2

A. Sax. in Eb 1
2

T. Sax. in Bb

Bar. Sax. in Eb
B. Sax

Trpt. in Bb 1
2
3
4

Hn. in F 1
2
3
4

Tbn. 1
2
3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

Picc.

Fl. 1
2

Ob. 1
2

Cl. in Bb
1
2
3

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb
1
2

T. Sax. in Bb

Bar. Sax. in Eb

Trpt. in Bb
1
2
3
4

Hn. in F
1
2
3
4

Tbn. 1
2
3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

to Triangle

soft mallets

131 132 133 134 135

Picc.

Fl. 1
2

Ob. 1
2

Cl. in Bb
1
2
3

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb
1
2

T. Sax. in Bb

Bar. Sax. in Eb

Trpt. in Bb
1
2
3
4

Hn. in F
1
2
3
4

Tbn. 1
2
3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

cue: 2nd Clar.

p

a2

p

p

p

p

p

a2

p

a2 cue: 1st & 2nd Hns.

p

pizz.

p

p

147

Picc.

Fl. 1
2

Ob. 1
2

Cl. in Bb 1
2
3

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb 1
2

T. Sax. in Bb

Bar. Sax. in Eb

Trpt. in Bb 1
2
3
4

Hn. in F 1
2
3
4

Tbn. 1
2
3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

cue: 2nd Clar.

a2

cue: Bsns.

p

p

p

Picc.

Fl. 1
2

Ob. 1
2

Cl. in Bb
1 (cue: 2nd Clar.)
2
3

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb
1
2

T. Sax. in Bb

Bar. Sax. in Eb
Bar. Sax.

Trpt. in Bb
1
2
3
4

Hn. in F
1
2
3
4 (cue: 3rd & 4th Hns.)

Tbn.
1
2
3 (cue: 3,4 Hns.)

Bar.

Tuba

Str. Bass
arco.

Timp.

Perc. 1

Perc. 2

Picc.

Fl. 1
2

Ob. 1
2

Cl. in Bb
1
2
3

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb
1
2

T. Sax. in Bb

Bar. Sax. in Eb

Trpt. in Bb
1
2
3
4

Hn. in F
1
2
3
4

Tbn. 1
2
3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

poco a poco dim.

pp

poco a poco dim.

poco a poco dim.

poco a poco dim.

Picc.

Fl. 1
2

Ob. 1
2

Cl. in Bb
1
2
3

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb
1
2

T. Sax. in Bb

Bar. Sax. in Eb

Trpt. in Bb
1
2
3
4

Hn. in F
1
2
3
4

Tbn.
1
2
3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

Picc.

Fl. 1
2

Eng. Hn.
(Oboe 2)

Cl. in Bb
1
2
3

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb
1
2

T. Sax. in Bb

Bar. Sax. in Eb

176 Andante ♩ = 76

Trpt. in Bb
1
2
3
4

Hn. in F
1
2
3
4

Tbn. 1
2
3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

176 177 178 179 180 181

J376F

Picc.

Fl. 1
2

Eng. Hn.
(Oboe 2)

Cl. in Bb
1
2
3

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb
1
2

T. Sax. in Bb

Bar. Sax. in Eb

Trpt. in Bb
1
2
3
4

Hn. in F
1
2
3
4

Tbn.
1
2
3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

cue: 1st Bsn.

cue: 2nd Bsn.

pp

pp

Picc.

Fl. 1
2

Eng. Hn.
(Oboe 2)

Cl. in Bb
1
2
3

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb
1
2

T. Sax. in Bb

Bar. Sax. in Eb

Trpt. in Bb
1
2
3
4

Hn. in F
1
2
3
4

Tbn. 1
2
3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

A. Sax. 1
pp
(cue: 1st Bsn.)

Ten. Sax
pp

a2

188 189 190 191 192 193

Picc.

Fl. 1
2

Eng. Hn.
(Oboe 2)

Cl. in Bb
1
2
3

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb
1
2

T. Sax. in Bb

Bar. Sax. in Eb

(cue: 1st Bsn.)

(cue: 2nd Bsn.)

Trpt. in Bb
1
2
3
4

Hn. in F
1
2
3
4

Tbn.
1
2
3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

Triangle

p

Picc.

Fl. 1
2

Eng. Hn.
(Oboe 2)

Cl. in Bb
1
2
3

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb
1
2

T. Sax. in Bb

Bar. Sax. in Eb

Trpt. in Bb
1
2
3
4

Hn. in F
1
2
3
4

Tbn.
1
2
3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

Picc.

Fl. 1
2

Eng. Hn.
(Oboe 2)

1
2
3

Cl.
in Bb

B. Cl.
in Bb

Bsn. 1
2

A. Sax.
in Eb

1
2

T. Sax.
in Bb

Bar. Sax.
in Eb

1
2
3
4

Trpt.
in Bb

Hn.
in F

1
2
3
4

Tbn. 1
2
3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

Picc.

Fl. 1
2

Eng. Hn.
(Oboe 2)

Cl. in Bb
1
2
3

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb
1
2

T. Sax. in Bb

Bar. Sax. in Eb

209

Trpt. in Bb
1
2
3
4

Hn. in F
1
2
3
4

Tbn.
1
2
3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

A. Sax. 1

Ten. Sax

pp

pp

Picc.

Fl. 1
2

Eng. Hn.
(Oboe 2)

1
2
3

Cl. in Bb

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb
(cue: 1st Bsn.)
A. Sax. 1
2

T. Sax. in Bb
(cue: 2nd Bsn.)
Ten. Sax.

Bar. Sax. in Eb

1
2
3
4

Trpt. in Bb

Hn. in F
1
2
3
4

1
2
3

Tbn.

Bar.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

Picc.

Fl. 1
2

Eng. Hn.
(Oboe 2)

Cl. in Bb
1
2
3

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb
1
2

T. Sax. in Bb

Bar. Sax. in Eb

(cue: 1st Bsn.)

pp

Trpt. in Bb
1
2
3
4

Hn. in F
1
2
3
4

Tbn.
1
2
3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

Picc.

Fl. 1
2

Eng. Hn.
(Oboe 2)

Cl. in Bb
1
2
3

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb
1
2

T. Sax. in Bb

Bar. Sax. in Eb

Trpt. in Bb
1
2
3
4

Hn. in F
1
2
3
4

Tbn.
1
2
3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

Change to Oboe

226 Allegro Vivace ♩ = 152

ff

ff

ff

to Snare Drum

Picc. *stacc. pp*

Fl. 1 *stacc. pp*

Fl. 2 *pp*

Ob. 1 *stacc. pp*

Ob. 2 *pp*

Cl. 1 *pp*

Cl. in Bb 2 *pp*

Cl. 3 *pp*

B. Cl. in Bb *pp*

Bsn. 1 *a2 pp*

Bsn. 2 *pp*

A. Sax. in Eb 1 *pp*

A. Sax. in Eb 2 *pp*

T. Sax. in Bb *pp*

Bar. Sax. in Eb *pp*

Trpt. in Bb 1 *all Play pp*

Trpt. in Bb 2 *stacc. pp*

Trpt. in Bb 3 *stacc. pp*

Trpt. in Bb 4 *pp*

Hn. in F 1 *pp*

Hn. in F 2 *pp*

Hn. in F 3 *pp*

Hn. in F 4 *pp*

Tbn. 1 *stacc. pp*

Tbn. 2 *stacc. pp*

Tbn. 3 *pp*

Bar. *pp*

Tuba *pp*

Str. Bass *pp*

Timp. *pp*

Perc. 1 *pp*

Perc. 2 *pp*

J376F

251 *pp* 252 253 254 255 256 257 *f* 258

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. in Bb 1 *ff*

Cl. in Bb 2 *ff*

Cl. in Bb 3 *ff*

B. Cl. in Bb *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

A. Sax. in Eb 1 *ff*

A. Sax. in Eb 2 *ff*

T. Sax. in Bb *ff*

Bar. Sax. in Eb *ff*

Trpt. in Bb 1 *ff*

Trpt. in Bb 2 *ff*

Trpt. in Bb 3 *ff*

Trpt. in Bb 4 *ff*

Hn. in F 1 *ff*

Hn. in F 2 *ff*

Hn. in F 3 *ff*

Hn. in F 4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Bar. *ff*

Tuba *ff*

Str. Bass *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff* Cr. Cyms.

J376F 259 *ff* 260 261 262 263 264 265 266

Picc.

Fl. 1
2

Ob. 1
2

Cl. in Bb 1
2
3

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb 1
2

T. Sax. in Bb

Bar. Sax. in Eb

Trpt. in Bb 1
2
3
4

Hn. in F 1
2
3
4

Tbn. 1
2
3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

Picc.

Fl. 1
2
p
1st only

Ob. 1
2
p

Cl. in Bb 1
2
3
p
cue: 1st Ob.
p
cue: 2nd Ob.
p

B. Cl. in Bb
stacc.
mp
p

Bsn. 1
2
mp
stacc.
mp
p

A. Sax. in Eb 1
2
mp
p

T. Sax. in Bb
mp
p

Bar. Sax. in Eb
mp
stacc.
mp
p

Trpt. in Bb 1
2
3
4
mp
cue: 1st Trpt.
mp
cue: 1st Trpt.
mp

Hn. in F 1
2
3
4
mp
p
a2
p

Tbn. 1
2
3

Bar.
stacc.
mp
p

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

Picc.

Fl. 1
2

Ob. 1
2

Cl. in Bb
1
2nd Cl.
2
3rd Clar.
3

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb
1
2

T. Sax. in Bb

Bar. Sax. in Eb

Trpt. in Bb
1
2
3
4

Hn. in F
1
2
3
4

Tbn.
1
2
3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

283 284 285 286 287 288 289

J376F

Picc. *stacc.*
pp

Fl. 1 *stacc.*
pp

Fl. 2 *stacc.*
pp

Ob. 1 *stacc.*
pp

Ob. 2 *pp*

Cl. 1 *pp*

Cl. in Bb 2 *pp*

Cl. 3 *pp*

B. Cl. in Bb *pp*

Bsn. 1 *a2*
pp

Bsn. 2 *pp*

A. Sax. in Eb 1 *pp*

A. Sax. in Eb 2 *pp*

T. Sax. in Bb *pp*

Bar. Sax. in Eb *pp*

Trpt. in Bb 1 *all Play*
pp

Trpt. in Bb 2 *stacc.*
pp

Trpt. in Bb 3 *stacc.*
pp

Trpt. in Bb 4 *pp*

Hn. in F 1 *pp*

Hn. in F 2 *pp*

Hn. in F 3 *pp*

Hn. in F 4 *pp*

Tbn. 1 *stacc.*
pp

Tbn. 2 *stacc.*
pp

Tbn. 3 *pp*

Bar. *pp*

Tuba *pp*

Str. Bass *pp*

Timp. *f*
pp

Perc. 1 *pp*

Perc. 2 *pp*

290 291 *pp* 292 293 294 295 296

Picc. *f* *ff* *f*

Fl. 1 *f* *ff* *f*

Fl. 2 *f* *ff* *f*

Ob. 1 *f* *ff* *f*

Ob. 2 *f* *ff* *f*

Cl. 1 *f* *ff* *f*

Cl. in Bb 2 *f* *ff* *f*

Cl. 3 *f* *ff* *f*

B. Cl. in Bb *f* *ff* *f*

Bsn. 1 *f* *ff* *f*

Bsn. 2 *f* *ff* *f*

A. Sax. in Eb 1 *f* *ff* *f*

A. Sax. in Eb 2 *f* *ff* *f*

T. Sax. in Bb *f* *ff* *f*

Bar. Sax. in Eb *f* *ff* *f*

Trpt. 1 *f* *ff* *f*

Trpt. in Bb 2 *f* *ff* *f*

Trpt. in Bb 3 *f* *ff* *f*

Trpt. in Bb 4 *f* *ff* *f*

Hn. 1 *f* *ff* *f*

Hn. in F 2 *f* *ff* *f*

Hn. in F 3 *f* *ff* *f*

Hn. in F 4 *f* *ff* *f*

Tbn. 1 *f* *ff* *f*

Tbn. 2 *f* *ff* *f*

Tbn. 3 *f* *ff* *f*

Bar. *f* *ff* *f*

Tuba *f* *ff* *f*

Str. Bass *f* *ff* *f*

Timp. *f* *ff* *f*

Perc. 1 *f* *ff* *f*

Perc. 2 *f* *ff* *f*

J376F 297 *f* 298 299 *ff* 300 *f* 301 302 303

Picc.

Fl. 1
2

Ob. 1
2

Cl. in Bb
1
2
3

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb
1
2

T. Sax. in Bb

Bar. Sax. in Eb

Trpt. in Bb
1
2
3
4

Hn. in F
1
2
3
4

Tbn. 1
2
3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

J376F

304 305 306 307 **ff** 308 **sf** 309 310

Picc.

Fl. 1
2

Ob. 1
2

Cl. in Bb 1
2
3

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb 1
2

T. Sax. in Bb

Bar. Sax. in Eb

Trpt. in Bb 1
2
3
4

Hn. in F 1
2
3
4

Tbn. 1
2
3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

J376F

311 312 313 314 315 316 317

a2

p sf

stacc.

p

stacc.

p

stacc.

p

a2

dolce

pp

cue: 1st Bsn. *dolce*

pp

cue: 2nd Bsn. *dolce*

pp

stacc.

p

316 one 1st Trpt. *stacc.*

p

stacc.

one 2nd Trpt. *p*

dolce

pp

cue: 1st & 2nd Hns. *dolce*

pp

one player *stacc.*

p

cue: Str. Bass

p stacc.

pizz. stacc.

p

Picc.

Fl. 1
2

Ob. 1
2

Cl. in Bb 1
2
3

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb 1
2

T. Sax. in Bb

Bar. Sax. in Eb

Trpt. in Bb 1
2
3
4

Hn. in F 1
2
3
4

Tbn. 1
2
3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

pp dolce

A. Sax. 1
pp dolce

cue: 1st Ob. (st. mute)
dolce

cue: 2nd Ob. (st. mute)
pp dolce

3rd play
pp

stacc.

pp

pp

Picc.

Fl. 1
2

Ob. 1
2

Cl. in Bb 1
2
3

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb 1
2

T. Sax. in Bb

Bar. Sax. in Eb

Trpt. in Bb 1
2
3
4

Hn. in F 1
2
3
4

Tbn. 1
2
3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

1st only

a2 stacc.

dolce

p

328

Picc.

Fl. 1
2

Ob. 1
2

Cl. in Bb 1
2
3

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb 1
2

T. Sax. in Bb

Bar. Sax. in Eb

Trpt. in Bb 1
2
3
4

Hn. in F 1
2
3
4

Tbn. 1
2
3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

1st only

dolce

p

p

Picc. *sf* *ff*

Fl. 1 *sf* *ff*

Fl. 2 *sf* *ff*

Ob. 1 *sf* *ff*

Ob. 2 *sf* *ff*

Cl. 1 *sf* *ff*

Cl. in Bb 2 *sf* *ff*

Cl. 3 *sf* *ff*

B. Cl. in Bb *sf* *ff*

Bsn. 1 *sf* *ff*

Bsn. 2 *sf* *ff*

A. Sax. in Eb 1 *sf* *ff*

A. Sax. in Eb 2 *sf* *ff*

T. Sax. in Bb *sf* *ff*

Bar. Sax. in Eb *sf* *ff*

Trpt. 1 *sf* *ff*

Trpt. in Bb 2 *sf* *ff*

Trpt. in Bb 3 *sf* *ff*

Trpt. in Bb 4 *sf* *ff*

Hn. 1 *sf* *ff*

Hn. in F 2 *sf* *ff*

Hn. in F 3 *sf* *ff*

Hn. in F 4 *sf* *ff*

Tbn. 1 *sf* *ff*

Tbn. 2 *sf* *ff*

Tbn. 3 *sf* *ff*

Bar. *sf* *ff*

Tuba *sf* *ff*

Str. Bass *sf* *ff*

Timp. *sf* *ff*

Perc. 1 *sf* *ff*

Perc. 2 *sf* *ff*

J376F 353 354 355 356 357 358 359

Picc.

Fl. 1
2

Ob. 1
2

Cl. in Bb 1
2
3

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb 1
2

T. Sax. in Bb

Bar. Sax. in Eb

Trpt. in Bb 1
2
3
4

Hn. in F 1
2
3
4

Tbn. 1
2
3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

J376F

360 361 362 363 364 365 366

Picc.

Fl. 1
2

Ob. 1
2

Cl. in Bb 1
2
3

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb 1
2

T. Sax. in Bb

Bar. Sax. in Eb

Trpt. in Bb 1
2
3
4

Hn. in F 1
2
3
4

Tbn. 1
2
3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

This page of a musical score, numbered 69, features a *stringendo* tempo marking. The score is arranged in a standard orchestral layout with the following parts:

- Woodwinds:** Piccolo (Picc.), Flute (Fl. 1 and 2), Oboe (Ob. 1 and 2), Clarinet in Bb (Cl. 1, 2, and 3), Bass Clarinet in Bb (B. Cl. in Bb), Bassoon (Bsn. 1 and 2), Alto Saxophone in Eb (A. Sax. in Eb 1 and 2), Tenor Saxophone in Bb (T. Sax. in Bb), and Baritone Saxophone in Eb (Bar. Sax. in Eb).
- Brass:** Trumpet in Bb (Trpt. in Bb 1, 2, 3, and 4), Horn in F (Hn. in F 1, 2, 3, and 4), Trombone (Tbn. 1, 2, and 3), Baritone (Bar.), and Tuba.
- Percussion:** Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2).

The score includes various musical notations such as dynamics (accents, *stringendo*), articulation (accents, slurs), and performance instructions. The bottom of the page is marked with measure numbers 395 through 401.

Picc.

Fl. 1
2

Ob. 1
2

Cl. in Bb 1
2
3

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb 1
2

T. Sax. in Bb

Bar. Sax. in Eb

Trpt. in Bb 1
2
3
4

Hn. in F 1
2
3
4

Tbn. 1
2
3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

J376F

402 403 404 405 406 407 408

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
in Bb 2
3

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb 1
2

T. Sax. in Bb

Bar. Sax. in Eb

Trpt. 1
in Bb 2
3
4

Hn. in F 1
2
3
4

Tbn. 1
2
3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

J376F

409 410 sf 411 412 sf 413 414 sf 415

Picc.

Fl. 1
2

Ob. 1
2

Cl. in Bb 1
2
3

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb 1
2

T. Sax. in Bb

Bar. Sax. in Eb

Trpt. in Bb 1
2
3
4

Hn. in F 1
2
3
4

Tbn. 1
2
3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

423

Picc.

Fl. 1
2

Ob. 1
2

Cl. in Bb 1
2
3

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb 1
2

T. Sax. in Bb

Bar. Sax. in Eb

423

Trpt. in Bb 1
2
3
4

Hn. in F 1
2
3
4

Tbn. 1
2
3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

Picc.

Fl. 1
2

Ob. 1
2

Cl. in Bb 1
2
3

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb 1
2

T. Sax. in Bb

Bar. Sax. in Eb

Trpt. in Bb 1
2
3
4

Hn. in F 1
2
3
4

Tbn. 1
2
3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

Picc.

Fl. 1
2

Ob. 1
2

Cl. in Bb 1
2
3

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb 1
2

T. Sax. in Bb

Bar. Sax. in Eb

Trpt. in Bb 1
2
3
4

Hn. in F 1
2
3
4

Tbn. 1
2
3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

J376F

439 440 441 442 443 444 445 446

Picc. *ff*

Fl. 1 *ff*
2 *ff*

Ob. 1 *ff*
2 *ff*

Cl. in Bb 1 *ff*
2 *ff*
3 *ff*

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb 1 *ff*
2 *ff*

T. Sax. in Bb *ff*

Bar. Sax. in Eb

Trpt. in Bb 1 *ff*
2
3 *ff*
4 *ff*

Hn. in F 1 *ff*
2 *ff*
3 *ff*
4 *ff*

Tbn. 1
2
3

Bar. *cue: Hns.* *ff*

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

Picc. *sf* *ff*

Fl. 1 *sf* *ff*

2 *sf* *ff*

Ob. 1 *sf* *ff*

2 *sf* *ff*

Cl. in Bb 1 *sf* *ff*

2 *sf* *ff*

3 *sf* *ff*

B. Cl. in Bb *sf* *ff*

Bsn. 1 *sf* *ff*

2 *sf* *ff*

A. Sax. in Eb 1 *sf* *ff*

2 *sf* *ff*

T. Sax. in Bb *sf* *ff*

Bar. Sax. in Eb *sf* *ff*

Trpt. in Bb 1 *sf* *ff*

2 *sf* *ff*

3 *sf* *ff*

4 *sf* *ff*

Hn. in F 1 *sf* *ff*

2 *sf* *ff*

3 *sf* *ff*

4 *sf* *ff*

Tbn. 1 *sf* *ff*

2 *sf* *ff*

3 *sf* *ff*

Bar. *sf* *ff*

Tuba *sf* *ff*

Str. Bass *sf* *ff*

Timp. *sf* *ff*

Perc. 1 *sf* *ff*

Perc. 2 *sf* *ff*

J376F 455 456 *ff* 457 458 459 460

Picc.

Fl. 1
2

Ob. 1
2

Cl. in Bb 1
2
3

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb 1
2

T. Sax. in Bb

Bar. Sax. in Eb

Trpt. in Bb 1
2
3
4

Hn. in F 1
2
3
4

Tbn. 1
2
3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

J376F

461 462 463 464 465 466 467 468 469

cue: Trbs.

choke

a2

Picc.

Fl. 1
2

Ob. 1
2

Cl. in Bb
1
2
3

B. Cl. in Bb

Bsn. 1
2

A. Sax. in Eb
1
2

T. Sax. in Bb

Bar. Sax. in Eb

Trpt. in Bb
1
2
3
4

Hn. in F
1
2
3
4

Tbn. 1
2
3

Bar.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2



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