

A KING'S LIE

STAN NIEUWENHUIS

A KING'S LIE

PROGRAMME NOTE

A King's Lie was commissioned by Brassband Hombeek and dedicated to Michel Leveugle, former conductor and chairman of Brassband Hombeek, for almost thirty years of devotion to the band.

A King's Lie is based on the story of 'Floire et Blancheflor'. Both of them grow up at the court of a muslim King in Spain, Floire is the King's son. Even though Blancheflor is a Christian girl, they become friends and eventually fall in love. When the King discovers this, he plots a scheme to drive them apart. He sends the girl away, when his son is studying abroad and constructs a fake grave for her. He then tells his son the girl is dead. Floire is desperate and decides to kill himself. The King then tells his son the truth, Floire departs on a journey to get his Blancheflor back. He finds her at the court of an Emir in Babylon, the girl is kept as a slave in a prisonlike tower, full of women. Floire manages to get inside this tower and is reunited Blancheflor. But the Emir discovers the two lovers in bed and wants to kill both of them. They get a public trial, in which a young girl stands up to their defence, she asks the Emir to forgive them, because they are young, innocent and very much in love.

The title of the piece refers to the lie the king tells his son Floire when he says Blancheflor died and shows Floire her fake grave. This dramatic turn in the story influenced Stan Nieuwenhuis to write this piece.

A King's Lie is written in 3 consecutive movements, each symbolizing a part of the story. The first movement stands for the childhood of Floire and Blancheflor at the court. The opening symbolizes the official character of the court. After that, a more uptempo part shows the friendship of Floire and Blancheflor that evolves into love.

The second movement symbolizes their separation with mourning solo's for the Flugelhorn (Blancheflor) and the Euphonium (Floire). The climax of the this second movement symbolizes Floire's unbearable situation and his decision to return to the court to be with Blancheflor.

In the third movement is Floire searching for Blancheflor. The chaotic part near the end of the piece symbolizes that they get caught in the tower of the Emir and their following trial. This stops abrupt when a little girl stands up from the crowd to ask forgiveness for the couple.

STAN NIEUWENHUIS



Stan started playing music when he was about 8 years old, with the trumpet and the piano as his first instruments. Later on he studied at the Lemmensinstituut in Leuven where he received his Master degree in trumpet performance. Meanwhile, Stan started composing and arranging and took masterclasses with Wim Henderickx, Diederick Glorieux and Luc Van Hove. After his classical music studies Stan moved to Rotterdam to study Sound Engineering.

Great international soloists like Harmen Vanhoorne, Glenn Van Looy, Kristy Rowe and Tim De Maeseneer play and record Stan's solo pieces. They have already won several awards performing these pieces: the Ern Keller Memorial Trophée (AUS), British Open Solo Competition (UK), Land 'o' Burn Solo Prize (UK), the International Ensemble and Soloist Concours (NL), Eurobrass Solo Prize (NL). His works for Brassband or ensemble are being played and recorded by Exit_Brass!, Brassband Buizingen, Brassband Hombeek and the WDR Brassband from Cologne.

Stan does not only compose for Brassbands and wind bands. He also creates electronic soundtracks for documentaries and tv and he writes popsongs with his indie band, mastercab.

"Stan clearly has a talent for music, which allows him to be creative in very different ways. There's no need for restrictions. His range is very wide and varied.. His encounters with pop music and sound engineering confirm that." Dr. Luc Vertommen, conductor, arranger, publisher.

"Stan Nieuwenhuis is a composer to keep an eye on. He's a fresh young mind, with a funky side."
Glenn Van Looy, Euphonium soloist.

"After working with Stan to accomplish/on several smaller projects, I asked him to write a new solo piece for me, to compete with in the EuroBrass Competition. In only one month's time he finished Fortune's Fool and with success, I've already won several awards with it."
Harmen Vanhoorne, Cornet soloist

"(...) Stan does all the arrangements for Exit_Brass! On top of that, he also composes new pieces for the quartet. He's a great arranger. Not so many people can say that (...)"
Ludwig Van Mechelen, Head Editor of Klassiek Centraal.

MORE MUSIC BY STAN NIEUWENHUIS ON:
WWW.STANNIEUWENHUIS.BE

8

Sop. Cor. *mp*

Solo Cor. *mp*

Rep. Cor. *mp*

2nd Cor. *mp*

3rd Cor. *mp*

Flug. *mp* *mf*

Solo Hn. *mp* *mf*

1st Hn. *mp* *mf*

2nd Hn. *mp* *mf*

1st Bar. *mp* *mf*

2nd Bar. *mp* *mf*

1st Tbn. *mp* *mf*

2nd Tbn. *mp* *mf*

B. Tbn. *mp* *mf*

1st Euph. *mp* *mf*

2nd Euph. *mp* *mf*

E♭ Bass *mp* *mf*

B♭ Bass *mp* *mf*

Timp. *mp* *mf*

Perc. 1 *mp* *mf*

Perc. 2 *pp*

Mal. *mp* *mf*

Susp. Cymb. - Soft Sticks

Detailed description: This is a page of a musical score for a large ensemble, likely a symphony orchestra or concert band. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. It covers measures 8 through 11. The instruments are arranged in a standard orchestral layout. The woodwinds (Sopranos, Solos, Repetitions, 2nd and 3rd Cornets, Flute, Solo and 1st/2nd Horns, Baritone and Bass Saxophones, 1st and 2nd Euphoniums, and Eb and Bb Basses) play melodic and harmonic lines, often with dynamic markings of mezzo-piano (mp) and mezzo-forte (mf). The brass section (1st and 2nd Trumpets, 1st, 2nd, and Bass Trombones, and 1st and 2nd Euphoniums) provides harmonic support and melodic fragments. The percussion section includes Timpani, two sets of Percussion 1 and 2, and Mallets. Percussion 2 is specifically marked for Suspended Cymbal with soft sticks, playing a sustained, shimmering effect. The score is well-organized with clear part labels and dynamic markings throughout.

12

Sop. Cor. *mf dim.* *pp* *open*

Solo Cor. *mf* *Open* *Flaz.* *open*

Rep. Cor. *mf dim.* *pp* *open*

2nd Cor. *mf dim.* *pp* *open*

3rd Cor. *mf dim.* *pp* *open*

Flug.

Solo Hn. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Bar. *mp*

2nd Bar. *mp*

1st Tbn. *mp*

2nd Tbn. *mp*

B. Tbn. *mp*

1st Euph. *mp*

2nd Euph. *mp*

E♭ Bass *mp*

B♭ Bass *mp*

Timp. *poco f* *dim.* *mp*

Perc. 1 *poco f* *mp*
Sizzle Cymb. - Medium Soft Sticks

Perc. 2 *mf* *mp*
cabasa

Mal. *p*

18

Sop. Cor. *mp cresc.*

Solo Cor. *mf cresc.*

Rep. Cor. *mp cresc.*

2nd Cor. *mp cresc.*

3rd Cor. *mp cresc.*

Flug. *mf cresc.* Fltr.

Solo Hn. *mp cresc.*

1st Hn. *mp cresc.*

2nd Hn. *mp cresc.*

1st Bar. *mf cresc.*

2nd Bar. *mf cresc.*

1st Tbn. *mf cresc.*

2nd Tbn. *mf cresc.*

B. Tbn. *mf cresc.*

1st Euph. *mf cresc.* Fluz.

2nd Euph. *mf cresc.* Fluz.

E♭ Bass *mf cresc.* 6

B♭ Bass *mf cresc.* 6

Timp. *mf cresc.*

Perc. 1 *mf cresc.*

Perc. 2 *mf cresc.*

Mal. *mf cresc.*

Sop. Cor. *f* *ff*

Solo Cor. *f* *ff*

Rep. Cor. *f* *ff*

2nd Cor. *f* *ff*

3rd Cor. *f* *ff*

Flug. *f* *ff*

Solo Hn. *f* *ff*

1st Hn. *f* *ff*

2nd Hn. *f* *ff*

1st Bar. *f* *ff*

2nd Bar. *f* *ff*

1st Tbn. *f* *ff*

2nd Tbn. *f* *ff*

B. Tbn. *f* *ff*

1st Euph. *f* *ff*

2nd Euph. *f* *ff*

E♭ Bass *f* *ff*

B♭ Bass *f* *ff*

Timp. *f* *ff*

Perc. 1 *f* *ff*

Perc. 2 *mp* *f*

Mal. *f*

Susp. Cymb. - Soft Sticks

Sizzle Cymb. - Soft Sticks

tam tam

This musical score page contains the following parts and markings:

- Sop. Cor.**: Treble clef, starts with a rest, then a *ff* dynamic marking and triplet figures.
- Solo Cor.**: Treble clef, continuous eighth-note patterns with triplet markings.
- Rep. Cor.**: Treble clef, rests throughout.
- 2nd Cor.**: Treble clef, rests throughout.
- 3rd Cor.**: Treble clef, rests throughout.
- Flug.**: Treble clef, rests throughout.
- Solo Hn.**: Treble clef, eighth-note patterns, *fp* dynamic marking.
- 1st Hn.**: Treble clef, eighth-note patterns, *fp* dynamic marking.
- 2nd Hn.**: Treble clef, eighth-note patterns, *fp* dynamic marking.
- 1st Bar.**: Treble clef, eighth-note patterns, triplet markings.
- 2nd Bar.**: Treble clef, eighth-note patterns, triplet markings.
- 1st Tbn.**: Bass clef, eighth-note patterns, *fp* dynamic marking.
- 2nd Tbn.**: Bass clef, eighth-note patterns, *fp* dynamic marking.
- B. Tbn.**: Bass clef, eighth-note patterns, *fp* dynamic marking.
- 1st Euph.**: Bass clef, eighth-note patterns, triplet markings.
- 2nd Euph.**: Bass clef, eighth-note patterns, triplet markings.
- E♭ Bass**: Bass clef, eighth-note patterns, *fp* dynamic marking.
- B♭ Bass**: Bass clef, eighth-note patterns, *fp* dynamic marking.
- Timp.**: Bass clef, eighth-note patterns, *p* dynamic marking.
- Perc. 1**: Percussion clef, *Tambourine* with *ff* dynamic marking.
- Perc. 2**: Percussion clef, *Susp. Cymb. - Soft Sticks* with *p* dynamic marking.
- Mal.**: Mallet clef, *Vibra* with *ff* dynamic marking.

41

Sop. Cor. *ff* *mp*

Solo Cor. *ff* *mp*

Rep. Cor. *ff*

2nd Cor. *ff* *pp*

3rd Cor. *ff* *pp*

Flug. *ff* *p*

Solo Hn. *ff* *p*

1st Hn. *ff* *p*

2nd Hn. *ff* *p*

1st Bar. *ff* *p*

2nd Bar. *ff* *p*

1st Tbn. *ff* *p*

2nd Tbn. *ff* *p*

B. Tbn. *ff* *p*

1st Euph. *mp*

2nd Euph. *mp*

E♭ Bass *ff* *p*

B♭ Bass *ff* *p*

Timp. *ff* *p*

Perc. 1 *ff* *pp*
S.D. Snare on

Perc. 2 *p*
Triangle

Mal. *mp*

67

Sop. Cor. *ff*

Solo Cor. *ff*

Rep. Cor. *ff* *fp* *ff*

2nd Cor. *ff* *fp* *ff*

3rd Cor. *ff* *fp* *ff*

Flug. *fp* *ff*

Solo Hn. *ff* *ff*

1st Hn. *ff* *ff*

2nd Hn. *ff* *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

1st Euph. *ff*

2nd Euph. *ff*

E♭ Bass *ff*

B♭ Bass *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *B.D.* *mf* *S.C. - Soft Sticks*

Mal. *ff*

72

Sop. Cor. *ff* *fff*

Solo Cor. *fff* Solo *mp* *fff*

Rep. Cor. *fp*

2nd Cor. *fp* *p cresc.*

3rd Cor. *fp* *p cresc.*

Flug. *fp* *fff*

Solo Hn. *fp* *pp cresc.*

1st Hn. *fp* *pp cresc.*

2nd Hn. *fp*

1st Bar. *fff* *pp cresc.*

2nd Bar. *fff*

1st Tbn. *fp* *fff*

2nd Tbn. *fp* *fff*

B. Tbn. *fp* *fff*

1st Euph. *fff*

2nd Euph. *fff*

E♭ Bass *fp* *fff*

B♭ Bass *fp* *fff*

Timp. *p* *fff* *pp* *pp cresc.*
Bell Tree - no hard sticks

Perc. 1 *fp* *fff* Floor Tom
Wooden Sticks *pp cresc.*

Perc. 2 *pp* Susp. Cymb. - scrape with coin

Mal.

79

Sop. Cor.

Solo Cor. *Tutti*
mf cresc.

Rep. Cor.

2nd Cor. *mf cresc.*

3rd Cor. *mf cresc.*

Flug. *Solo*
mf 7 3

Solo Hn. *mf cresc.*

1st Hn. *mf cresc.*

2nd Hn. *mf cresc.*

1st Bar. *mf cresc.*

2nd Bar. *mf cresc.*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

1st Euph. *mf cresc.*

2nd Euph. *mf cresc.*

E♭ Bass *mf* 7 *cresc.*

B♭ Bass *mf* 7 *cresc.*

Timp. *mf cresc.*

Perc. 1 *mf cresc.*

Perc. 2 *B.D.*
mf cresc.

Mal. *Vibra (Motor On)*
mf cresc.
♩

This page of a musical score, numbered 91, features 18 staves for various instruments. The instruments listed on the left are: Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., 1st Euph., 2nd Euph., Eb Bass, Bb Bass, Timp., Perc. 1, Perc. 2, and Mal. The score is written in a key signature of two flats and a common time signature. It includes dynamic markings such as *f*, *fp*, *ff*, *p*, and *mf*. Performance instructions include *S.D.* (Sordano Drum) and *Susp. Cymb. - Soft Sticks*. The music consists of melodic lines for horns and woodwinds, rhythmic patterns for percussion, and a bass line. The score is divided into measures by vertical bar lines, with some measures containing rests for certain instruments.

96

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Mal.

ff

fp

B.D.

Susp. Cymb. - Soft Sticks

f

Detailed description: This page of a musical score, numbered 96, features 20 staves for various instruments. The woodwind section includes Soprano, Solo, and Repetitive Cornets; 2nd, 3rd, and Flugel Horns; and Solo, 1st, and 2nd Trumpets. The brass section consists of 1st and 2nd Baritone, 1st, 2nd, and Bass Trombones, and 1st and 2nd Euphoniums. The low brass section includes E♭ and B♭ Basses. The percussion section includes Timpani, two Percussion parts (Perc. 1 and Perc. 2), and Mallets. The score is written in a key signature of two flats and a 4/4 time signature. Dynamics such as *ff* and *fp* are indicated throughout. Percussion parts include specific instructions like *B.D.* and *Susp. Cymb. - Soft Sticks*. The page number 96 is located at the top left of the first staff.

103 rit.

Sop. Cor.

Solo Cor. *p* *pp*

Rep. Cor. *mp* *pp*

2nd Cor. *mf dim.* *pp*
Cup Mute

3rd Cor. *mf dim.* *pp*
Cup Mute

Flug. *mf* *ppp*

Solo Hn. *mf* *mp*

1st Hn. *mf* *mp*

2nd Hn. *mf* *mp*

1st Bar. *f* *mf*

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

1st Tbn. *mf* *pp*

2nd Tbn. *mf* *pp*

B. Tbn. *mp dim.* *pp*

1st Euph. *f* *mf* *pp*

2nd Euph. *f* *mf* *p* *pp*

E♭ Bass *mf dim.* *p* *pp*

B♭ Bass *mf dim.* *ppp*

Timp. *fff* *f* *ppp*

Perc. 1 *fff* rit.

Perc. 2 *mf* *ppp*
Susp. Cymb. - with bow Use different cymbals.

Mal. with bow *mf dim.* *pp*
Ped.

115 Adagio Rubato ♩ = 60

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug. *Solo*
mp

Solo Hn. *Cup Mute*
pp

1st Hn. *Cup Mute*
pp

2nd Hn. *Cup Mute*
pp

1st Bar. *Cup Mute*
pp

2nd Bar. *Cup Mute*
pp

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1 *toms - soft sticks*
mp

Susp. Cymb. with bow
p

Bell Tree
p

Toms
mp

Perc. 2 *Glockenspiel - very soft sticks*
pp

Mal. *Vibra (Motor Off)*
pp
pedal sim.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Mal.

140

Sop. Cor. *Solo* *mf* *f* *mf* *rit.*

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

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

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

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

Flug. *f* *mf*

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

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

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

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

2nd Bar. *f* *mp* *pp*

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

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

B. Tbn. *mf* *f* *mp* *pp*

1st Euph. *mf* *f* *mf*

2nd Euph.

E♭ Bass *mf* *f* *mp* *pp*

B♭ Bass *mf* *f* *mp* *pp*

Timp. *f* *pp*

Perc. 1 *B.D.* *pp*

Perc. 2 *Susp. Cymb. scrape with coin* *Glockenspiel* *Susp. Cymb. Soft Sticks* *Glockenspiel* *mf* *f* *mf*

Mal. *Vibra (Motor On)* *mf* *f* *mf*

This musical score is for a large ensemble, likely a symphony or concert band. It features 26 staves, each representing a different instrument or section. The instruments listed on the left are: Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., 1st Euph., 2nd Euph., Eb Bass, Bb Bass, Timp., Perc. 1, Perc. 2, and Mal. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The music is divided into measures, with dynamic markings such as *p*, *mp*, and *mf* indicating volume levels. The percussion section includes specific instructions for playing suspended cymbals with soft sticks, tam-tam with a mallet beater, and tubular bells. The Mal. (Mallet) part includes a 'Ped.' (pedal) marking at the end of the piece.

159 rit.

Sop. Cor. *f* *ff*

Solo Cor. *f* *ff*

Rep. Cor. *f* *ff*

2nd Cor. *f* *ff*

3rd Cor. *f* *ff*

Flug. *f* *ff*

Solo Hn. *f* *ff*

1st Hn. *f* *ff*

2nd Hn. *f* *ff*

1st Bar. *f* *ff*

2nd Bar. *f* *ff*

1st Tbn. *f* *fff*

2nd Tbn. *f* *fff*

B. Tbn. *f* *fff*

1st Euph. *f* *ff*

2nd Euph. *f* *ff*

E♭ Bass *f* *ff*

B♭ Bass *f* *ff*

Timp. *mf* *ff*

Perc. 1 *p* *ff*

Perc. 2 *p* *ff*

Mal. *ff*

Tam Tam

Clashed Cymbals

163

Sop. Cor. *f* *Solo* *rit.* *Meno Mosso* *pp*

Solo Cor. *mf* *Solo* *mf* *p*

Rep. Cor. *mf*

2nd Cor.

3rd Cor.

Flug.

Solo Hn. *mf* *mf* *Solo* *pp*

1st Hn. *mf* *pp*

2nd Hn. *mf* *pp*

1st Bar. *mf* *pp*

2nd Bar. *mf* *pp*

1st Tbn. *fff* *mf* *pp*

2nd Tbn. *fff* *mf* *pp*

B. Tbn. *fff* *mf* *pp*

1st Euph. *fff* *mf* *pp*

2nd Euph. *fff* *mf* *pp*

E♭ Bass *mf* *pp*

B♭ Bass *mf* *pp*

Timp. *mf* *pp*

Perc. 1

Perc. 2 *Tam Tam* *ff*

Mal. *Vibra (Motor On)*

171 Presto ♩ = 180

171

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Mal.

Toms

H.H.

Tam Tam

Temple Blocks

p *ff* *p* *ff* *p* *ff* *mp cresc.* *ff* *p cresc.* *mp* *mf* *ff* *mf* *ff*

179

This musical score page contains the following parts and their corresponding staves:

- Sop. Cor.
- Solo Cor.
- Rep. Cor.
- 2nd Cor.
- 3rd Cor.
- Flug.
- Solo Hn.
- 1st Hn.
- 2nd Hn.
- 1st Bar.
- 2nd Bar.
- 1st Tbn.
- 2nd Tbn.
- B. Tbn.
- 1st Euph.
- 2nd Euph.
- E♭ Bass
- B♭ Bass
- Timp.
- Perc. 1
- Perc. 2
- Mal.

Key performance markings include *pp cresc.*, *p cresc.*, *mp*, and *B.D.* (Basso Drum).

188

Sop. Cor. *mf cresc.*

Solo Cor. *mf cresc.* *Dm.*

Rep. Cor. *mf cresc.* *fp*

2nd Cor. *mf* *fp* *mf* *fp*

3rd Cor. *mf* *fp* *mf* *fp*

Flug. *mf cresc.*

Solo Hn. *mf cresc.*

1st Hn. *mf cresc.*

2nd Hn. *mf cresc.*

1st Bar. *mf cresc.*

2nd Bar. *mf cresc.*

1st Tbn. *mf* *fp* *mf* *fp*

2nd Tbn. *mf* *fp* *mf* *fp*

B. Tbn. *mf* *fp* *mf* *fp*

1st Euph. *mf*

2nd Euph. *mf*

E♭ Bass *mf*

B♭ Bass

Timp. *Tambourine* *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Mal. *Xylo* *mf*

This musical score page contains 18 staves for various instruments. The instruments listed on the left are: Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., 1st Euph., 2nd Euph., Eb Bass, Bb Bass, Timp., Perc. 1, Perc. 2, and Mal. The score is written in a key signature of two flats and a common time signature. It features a variety of dynamic markings such as *mf*, *fp*, *f*, and *p*, along with articulation marks like accents and slurs. Many parts include triplet markings. The page number '199' is enclosed in a box at the top right. The measure numbers 195, 196, 197, 198, 199, and 200 are indicated at the beginning of their respective staves.

202

Sop. Cor. *fp* *mp*

Solo Cor. *fp* *mp*

Rep. Cor. *fp*

2nd Cor. *fp*

3rd Cor. *fp*

Flug. *f* *fp* *mp*

Solo Hn. *f* *fp*

1st Hn. *f* *fp*

2nd Hn. *f* *fp*

1st Bar. *mp*

2nd Bar. *mp*

1st Tbn. *fp* *f* *fp*

2nd Tbn. *fp* *f* *fp*

B. Tbn. *fp* *f* *fp* *p subito*

1st Euph. *fp* *mp*

2nd Euph. *fp* *mp*

E♭ Bass *p subito*

B♭ Bass *fp* *p*

Timp. *fp*

Perc. 1 *f* *p* *Toms*

Perc. 2 *H.H.*

Mal. *mf* *f*

211

Sop. Cor. *mf* *f*

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

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

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

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

Flug. *cresc.* *mf* *f*

Solo Hn. *mf* *f*

1st Hn. *mf* *f*

2nd Hn. *mf* *f*

1st Bar. *cresc.* *f*

2nd Bar. *mf cresc.* *f*

1st Tbn. *mf* *f*

2nd Tbn. *mf* *f*

B. Tbn. *cresc.* *f*

1st Euph. *cresc.* *f*

2nd Euph. *cresc.* *f*

E♭ Bass *cresc.* *f*

B♭ Bass *cresc.* *mf* *f*

Timp. *mp cresc.* *ff* *fp* *ff*

Perc. 1 *cresc.* *f* *mf* *ff* *mf* *ff*

Perc. 2 *fp* *B.D.*

Mal. *mp cresc.* *f* *p* *Triangle*

220

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Mal.

229

Sop. Cor.
 Solo Cor.
 Rep. Cor.
 2nd Cor.
 3rd Cor.
 Flug.
 Solo Hn.
 1st Hn.
 2nd Hn.
 1st Bar.
 2nd Bar.
 1st Tbn.
 2nd Tbn.
 B. Tbn.
 1st Euph.
 2nd Euph.
 Eb Bass
 Bb Bass
 Timp.
 Perc. 1
 Perc. 2
 Mal.

Musical score for a full orchestra and woodwinds, measures 229-235. The score includes parts for Sopranos, Solos, Repetition, and various woodwinds and percussion instruments. Dynamics range from *f* to *ff*. The score features complex rhythmic patterns, including triplets and quintuplets, and dynamic markings such as *ff*, *f*, and *fp*. The percussion section includes a snare drum (S.D.), tom-toms, and a mallet (Mal.).

236

Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
1st Euph.
2nd Euph.
Eb Bass
Bb Bass
Timp.
Perc. 1
Perc. 2
Mal.

ff
fp
Xylo
ff

This page contains the musical score for measures 242 through 251. The score is arranged in a system with 17 staves. The instruments and their parts are as follows:

- Sop. Cor.**: Soprano Cornet, starting with a rest in measure 242 and entering in measure 243 with a *f* dynamic.
- Solo Cor.**: Solo Cornet, starting with a rest in measure 242 and entering in measure 243 with a *f* dynamic.
- Rep. Cor.**: Repetition Cornet, playing a rhythmic pattern throughout.
- 2nd Cor.**: Second Cornet, playing a rhythmic pattern throughout.
- 3rd Cor.**: Third Cornet, playing a rhythmic pattern throughout.
- Flug.**: Flugelhorn, starting with a rest in measure 242 and entering in measure 243 with a *f* dynamic.
- Solo Hn.**: Solo Horn, starting with a rest in measure 242 and entering in measure 243 with a *f* dynamic.
- 1st Hn.**: First Horn, starting with a rest in measure 242 and entering in measure 243 with a *f* dynamic.
- 2nd Hn.**: Second Horn, starting with a rest in measure 242 and entering in measure 243 with a *f* dynamic.
- 1st Bar.**: First Baritone, playing a melodic line with a triplet in measure 242.
- 2nd Bar.**: Second Baritone, playing a melodic line with a triplet in measure 242.
- 1st Tbn.**: First Trombone, playing a melodic line with a triplet in measure 242.
- 2nd Tbn.**: Second Trombone, playing a melodic line with a triplet in measure 242.
- B. Tbn.**: Bass Trombone, playing a melodic line with a triplet in measure 242.
- 1st Euph.**: First Euphonium, playing a melodic line with a triplet in measure 242.
- 2nd Euph.**: Second Euphonium, playing a melodic line with a triplet in measure 242.
- E♭ Bass**: E-flat Bass, playing a melodic line with a triplet in measure 242.
- B♭ Bass**: B-flat Bass, playing a melodic line with a triplet in measure 242.
- Timp.**: Timpani, playing a rhythmic pattern throughout.
- Perc. 1**: Percussion 1, playing a rhythmic pattern with *ff* dynamics and *Toms* indicated above the staff.
- Perc. 2**: Percussion 2, playing a rhythmic pattern with *ff* dynamics.
- Mal.**: Mallets, playing a rhythmic pattern throughout.

The score includes various musical notations such as rests, dynamics (*f*, *cresc.*, *ff*), and articulation marks. The key signature is one flat (B-flat), and the time signature is 7/8.

251

Sop. Cor. *ff*

Solo Cor. *ff*

Rep. Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Flug. *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

1st Euph. *f*

2nd Euph. *f*

E♭ Bass *f*

B♭ Bass *f*

Timp. *mf* Tubular Bells

Perc. 1 *f*

Perc. 2 *ff* S.D.

Mal. *ff* Clashed Cymbals

This page contains a musical score for a large ensemble. The instruments and parts are as follows:

- Sop. Cor.**: Soprano Cornet, melodic line with *ff* dynamic.
- Solo Cor.**: Solo Cornet, rhythmic accompaniment with *ff* dynamic.
- Rep. Cor.**: Repetitive Cornet, rhythmic accompaniment with *ff* dynamic.
- 2nd Cor.**: Second Cornet, rhythmic accompaniment with *ff* dynamic.
- 3rd Cor.**: Third Cornet, rhythmic accompaniment with *ff* dynamic.
- Flug.**: Flugelhorn, melodic line with *ff* dynamic.
- Solo Hn.**: Solo Horn, melodic line with *ff* dynamic.
- 1st Hn.**: First Horn, melodic line with *ff* dynamic.
- 2nd Hn.**: Second Horn, melodic line with *ff* dynamic.
- 1st Bar.**: First Baritone, rhythmic accompaniment with *ff* dynamic.
- 2nd Bar.**: Second Baritone, rhythmic accompaniment with *ff* dynamic.
- 1st Tbn.**: First Trombone, rhythmic accompaniment with *ff* dynamic.
- 2nd Tbn.**: Second Trombone, rhythmic accompaniment with *ff* dynamic.
- B. Tbn.**: Bass Trombone, rhythmic accompaniment with *ff* dynamic.
- 1st Euph.**: First Euphonium, melodic line with *ff* dynamic.
- 2nd Euph.**: Second Euphonium, rhythmic accompaniment with *ff* dynamic.
- E♭ Bass**: E-flat Bass, melodic line with *ff* dynamic.
- B♭ Bass**: B-flat Bass, melodic line with *ff* dynamic.
- Timp.**: Timpani, rhythmic accompaniment with *f* dynamic.
- Perc. 1**: Percussion 1, rhythmic accompaniment with *mf* and *ff* dynamics.
- Perc. 2**: Percussion 2, rhythmic accompaniment with *f* dynamic, including a *Crash* cymbal.
- Mal.**: Mallets, rhythmic accompaniment with *ff* dynamic, including *Xylo* (xylophone).

The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It features various musical notations such as slurs, accents, and dynamic markings. The page number 267 is enclosed in a box at the top right.

269

This musical score page features the following instruments and parts:

- Sop. Cor. (Soprano Cor Anglais):** Treble clef, starting with a rest and then playing a melodic line with a *f cresc.* dynamic.
- Solo Cor. (Solo Cor Anglais):** Treble clef, mirroring the Soprano Cor part with a *f cresc.* dynamic.
- Rep. Cor. (Repetitive Cor Anglais):** Treble clef, playing a rhythmic eighth-note pattern.
- 2nd Cor. (Second Cor Anglais):** Treble clef, playing a rhythmic eighth-note pattern.
- 3rd Cor. (Third Cor Anglais):** Treble clef, playing a rhythmic eighth-note pattern.
- Flug. (Flugelhorn):** Treble clef, mostly silent, with a *ff* dynamic at the end.
- Solo Hn. (Solo Horn):** Treble clef, mostly silent, with a *ff* dynamic at the end.
- 1st Hn. (First Horn):** Treble clef, mostly silent, with a *ff* dynamic at the end.
- 2nd Hn. (Second Horn):** Treble clef, mostly silent, with a *ff* dynamic at the end.
- 1st Bar. (First Baritone):** Treble clef, playing a rhythmic eighth-note pattern.
- 2nd Bar. (Second Baritone):** Treble clef, playing a rhythmic eighth-note pattern.
- 1st Tbn. (First Trombone):** Treble clef, playing a melodic line with a triplet at the end.
- 2nd Tbn. (Second Trombone):** Treble clef, playing a melodic line.
- B. Tbn. (Bass Trombone):** Bass clef, playing a melodic line.
- 1st Euph. (First Euphonium):** Treble clef, playing a melodic line with a *f cresc.* dynamic and a *ff* dynamic at the end.
- 2nd Euph. (Second Euphonium):** Treble clef, playing a rhythmic eighth-note pattern.
- E♭ Bass (E-flat Bass):** Treble clef, playing a melodic line with triplets and slurs.
- B♭ Bass (B-flat Bass):** Treble clef, playing a melodic line with triplets and slurs.
- Timp. (Timpani):** Drum clef, playing a steady rhythmic pattern.
- Perc. 1 (Percussion 1):** Drum clef, playing a complex rhythmic pattern with triplets.
- Perc. 2 (Percussion 2):** Drum clef, playing a steady rhythmic pattern.
- Mal. (Mallet):** Treble clef, playing a rhythmic eighth-note pattern.

molto rit.

283 Moderato ♩ = 60

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Mal.

p

mp

mf

p

mp

p

mp

mp

p

mp

mp

p

p

mp

mp

pp

mp

p

Cup Mute

Cup Mute

one - stagger breathing

one - stagger breathing

cymbal on timp.

Wind Chimes

Tubular Bells

Ride soft sticks

Vibra

Attaca
289 Allegro Marziale ♩ = 114-120

Musical score for a brass and percussion ensemble, measures 288-291. The score includes parts for Soprano Cor (Sop. Cor.), Solo Cor., Repetitive Cor (Rep. Cor.), 2nd Cor., 3rd Cor., Flugelhorn (Flug.), Solo Horn (Solo Hn.), 1st Horn (1st Hn.), 2nd Horn (2nd Hn.), 1st Baritone (1st Bar.), 2nd Baritone (2nd Bar.), 1st Trombone (1st Tbn.), 2nd Trombone (2nd Tbn.), Bass Trombone (B. Tbn.), 1st Euphonium (1st Euph.), 2nd Euphonium (2nd Euph.), Eb Bass, Bb Bass, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Mallets (Mal.).

Measure 288: Solo Cor. and Rep. Cor. play a rhythmic pattern starting with a *ff* dynamic. 2nd Cor. and 3rd Cor. are marked *Open*. Flugelhorn, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, 1st Trombone, 2nd Trombone, and Bass Trombone are marked *Fltr.* and *fff*. 1st Euphonium and 2nd Euphonium are marked *fff*. Eb Bass and Bb Bass are marked *fff*. Timpani is marked *fff*. Percussion 1 is marked *Rattle* and *ff*. Percussion 2 is marked *B.D.* and *fff*. Mallets are marked *Susp. Cymb. - Hard Sticks* and *fff*.

Measure 289: Solo Cor. and Rep. Cor. continue their rhythmic pattern. Flugelhorn, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, 1st Trombone, 2nd Trombone, and Bass Trombone are marked *Fltr.* and *fff*. 1st Euphonium and 2nd Euphonium are marked *fff*. Eb Bass and Bb Bass are marked *fff*. Timpani is marked *fff*. Percussion 1 is marked *Rattle* and *ff*. Percussion 2 is marked *B.D.* and *fff*. Mallets are marked *Susp. Cymb. - Hard Sticks* and *fff*.

Measure 290: Solo Cor. and Rep. Cor. continue their rhythmic pattern. Flugelhorn, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, 1st Trombone, 2nd Trombone, and Bass Trombone are marked *Fltr.* and *fff*. 1st Euphonium and 2nd Euphonium are marked *fff*. Eb Bass and Bb Bass are marked *fff*. Timpani is marked *fff*. Percussion 1 is marked *Rattle* and *ff*. Percussion 2 is marked *B.D.* and *fff*. Mallets are marked *Susp. Cymb. - Hard Sticks* and *fff*.

Measure 291: Solo Cor. and Rep. Cor. continue their rhythmic pattern. Flugelhorn, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, 1st Trombone, 2nd Trombone, and Bass Trombone are marked *Fltr.* and *fff*. 1st Euphonium and 2nd Euphonium are marked *fff*. Eb Bass and Bb Bass are marked *fff*. Timpani is marked *fff*. Percussion 1 is marked *Rattle* and *ff*. Percussion 2 is marked *B.D.* and *fff*. Mallets are marked *Susp. Cymb. - Hard Sticks* and *fff*.

296

Sop. Cor. Solo Cor. Rep. Cor. 2nd Cor. 3rd Cor. Flug.

Solo Hn. 1st Hn. 2nd Hn. 1st Bar. 2nd Bar.

1st Tbn. 2nd Tbn. B. Tbn.

1st Euph. 2nd Euph.

E♭ Bass B♭ Bass

Timp.

Perc. 1 Perc. 2

Mal.

Rattle

ff *f* *fff*

Sop. Cor. *ff* *mf*

Solo Cor. *ff*

Rep. Cor.

2nd Cor.

3rd Cor.

Flug. *ff* 6

Solo Hn. *ff* 6

1st Hn. *ff* 6

2nd Hn. *ff* 6

1st Bar. *ff* 6

2nd Bar. *ff* 6

1st Tbn. *ff* 3

2nd Tbn. *ff* 3

B. Tbn. *ff* 3

1st Euph. *ff* 3

2nd Euph. *ff* 3

E♭ Bass *ff* 3

B♭ Bass *ff* 3

Timp.

Perc. 1

Perc. 2

Mal. *ff* *fp* Xylo

Sop. Cor. *ff*

Solo Cor.

Rep. Cor.

2nd Cor. *ff*

3rd Cor. *ff*

Flug. *f* *ff*

Solo Hn. *f* *ff*

1st Hn. *f* *ff*

2nd Hn. *f* *ff*

1st Bar. *f* *ff*

2nd Bar. *f* *ff*

1st Tbn. *f* *ff*

2nd Tbn. *f* *ff*

B. Tbn. *f* *ff*

1st Euph. *f* *ff*

2nd Euph. *f* *ff*

E♭ Bass *f* *ff*

B♭ Bass *f* *ff*

Timp.

Perc. 1 *ff*

Perc. 2

Mal. *ff* Rattle

309

Sop. Cor. *ff*

Solo Cor. *ff*

Rep. Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Flug. *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

1st Euph. *ff*

2nd Euph. *ff*

E♭ Bass *ff*

B♭ Bass *ff*

Timp. *ff*, *mf*

Perc. 1 *ff* (Rattle)

Perc. 2 *ff*, *mf* (Susp. Cymb. - Hard Sticks)

Mal. *ff*

Sop. Cor. *ff*
 Solo Cor. *ff*
 Rep. Cor. *ff*
 2nd Cor. *f*
 3rd Cor. *f*
 Flug. *f*
 Solo Hn. *f*
 1st Hn. *f*
 2nd Hn. *f*
 1st Bar. *f*
 2nd Bar. *f*
 1st Tbn. *ff*
 2nd Tbn. *ff*
 B. Tbn. *ff*
 1st Euph. *f*
 2nd Euph. *ff*
 Eb Bass *f*
 Bb Bass *f*
 Timp. *f* *ff* *ff*
 Perc. 1 *f* *ff* *ff*
 Perc. 2 *ff*
 Mal. *f* *ff* Tam Tam

319 molto rit.

321 Lento ♩ = 60

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Mal.

Cup Mute

pp cresc.

p cresc.

mp cresc.

S.D.

B.D.

Tubular Bells

328

This musical score page, numbered 328, features 18 staves for various instruments. The key signature is two sharps (F# and C#). The instruments and their parts are as follows:

- Sop. Cor.:** Remains silent throughout the page.
- Solo Cor.:** Plays a melodic line with a crescendo from *mf* to *cresc.*
- Rep. Cor.:** Mirrors the Solo Cor. part with a crescendo from *mf* to *cresc.*
- 2nd Cor.:** Enters with a note marked "Open" and a crescendo from *mp* to *cresc.*
- 3rd Cor.:** Enters with a note marked "Open" and a crescendo from *mp* to *cresc.*
- Flug.:** Plays a melodic line with a crescendo from *mp* to *mf*.
- Solo Hn.:** Plays a melodic line with a crescendo from *mp* to *mf*.
- 1st Hn.:** Plays a rhythmic accompaniment with a crescendo from *mf* to *cresc.*
- 2nd Hn.:** Plays a rhythmic accompaniment with a crescendo from *mf* to *cresc.*
- 1st Bar.:** Plays a rhythmic accompaniment with a crescendo from *mf* to *cresc.*
- 2nd Bar.:** Plays a rhythmic accompaniment with a crescendo from *mf* to *cresc.*
- 1st Tbn.:** Enters with a note marked "Open" and a crescendo from *mp* to *cresc.*
- 2nd Tbn.:** Enters with a note marked "Open" and a crescendo from *mp* to *cresc.*
- B. Tbn.:** Enters with a note marked "Open" and a crescendo from *mp* to *cresc.*
- 1st Euph.:** Plays a melodic line with a crescendo from *mp* to *mf*.
- 2nd Euph.:** Plays a melodic line with a crescendo from *mp* to *mf*.
- E♭ Bass:** Remains silent throughout the page.
- B♭ Bass:** Remains silent throughout the page.
- Timp.:** Remains silent throughout the page.
- Perc. 1:** Plays a complex rhythmic pattern with a crescendo from *mf* to *cresc.*
- Perc. 2:** Plays a rhythmic accompaniment with a crescendo from *mf* to *cresc.*
- Mal.:** Plays a melodic line with a crescendo from *mf* to *cresc.*

This page of a musical score, rehearsal mark 332, features a variety of instruments. The brass section includes Soprano and Solo Cornets, Repetitive Cornets, 2nd and 3rd Cornets, Flugelhorn, Solo Horn, 1st and 2nd Horns, 1st and 2nd Baritone, 1st, 2nd, and Bass Trombone, 1st and 2nd Euphonium, Eb and Bb Bass, Triangle, Timpans, Percussion 1 and 2, and Mallets. The score is written in a key with two sharps (D major or F# minor) and a 4/4 time signature. The music is characterized by a strong crescendo, indicated by the *f cresc.* markings throughout. The Repetitive Cornets, 2nd and 3rd Cornets, Flugelhorn, Solo Horn, 1st and 2nd Horns, 1st and 2nd Baritone, 1st and 2nd Euphonium, Eb and Bb Bass, Triangle, and Mallets all play sixteenth-note patterns. The 1st and 2nd Horns, 1st and 2nd Baritone, and 1st and 2nd Trombone parts feature sustained notes with fingerings (IV, VI) and dynamic markings. The Percussion 1 part has a complex rhythmic pattern, while Percussion 2 plays a simpler pattern. The Mallets part consists of sustained notes. The score is divided into three measures, with the first measure being a rest for most instruments and the second and third measures containing the main musical material.

335

Sop. Cor. *ff cresc.*

Solo Cor. *ff cresc.*

Rep. Cor. *v*

2nd Cor. *v*

3rd Cor. *v*

Flug. *ff cresc.*

Solo Hn. *ff cresc.*

1st Hn. *v*

2nd Hn. *v*

1st Bar. *v*

2nd Bar. *v*

1st Tbn. *v*

2nd Tbn. *v*

B. Tbn. *v*

1st Euph. *ff cresc.*

2nd Euph. *ff cresc.*

E♭ Bass *v*

B♭ Bass *v*

Timp.

Perc. 1 *v*

Perc. 2 *v*

Mal. *v*

338

Sop. Cor. *rit.* *fff*

Solo Cor. *fff*

Rep. Cor. *ff cresc.* *fff*

2nd Cor. *ff cresc.* *fff*

3rd Cor. *ff cresc.* *fff*

Flug. *fff*

Solo Hn. *fff*

1st Hn. *ff cresc.* *fff*

2nd Hn. *ff cresc.* *fff*

1st Bar. *ff cresc.* *fff*

2nd Bar. *ff cresc.* *fff*

1st Tbn. *ff cresc.* *fff*

2nd Tbn. *ff cresc.* *fff*

B. Tbn. *ff cresc.* *fff*

1st Euph. *fff*

2nd Euph. *fff*

E♭ Bass *ff cresc.* *fff*

B♭ Bass *ff cresc.* *fff*

Timp. *ff cresc.* *fff*

Perc. 1 *ff cresc.* *fff*

Perc. 2 *ff cresc.* *fff*

Mal. *ff cresc.* *fff*