

Est.
1841

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Lancaster, David ORCID logoORCID:
<https://orcid.org/0000-0002-1691-4320> (2011) The Enemy Within.
[Composition]

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Enemy Within - Part II

Andante ♩=60

This musical score is for the piece "Enemy Within - Part II" and is marked "Andante" with a tempo of 60 beats per minute. The score is written for a large ensemble of instruments, including various types of horns, trombones, euphoniums, and percussion. The music is in 4/4 time and features several dynamic markings such as *p* (piano) and *pp* (pianissimo). The score is divided into measures, with some measures containing rests and others containing melodic lines. The instruments listed on the left side of the score are: Soprano Cornet, Solo Cornet 1 & 2, Solo Cornet 3 & 4, Repiano Cornet, 2nd Cornet, 3rd Cornet, Flugel, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, 1st Trombone, 2nd Trombone, Bass Trombone, Euphonium (two parts), E♭ Bass, B♭ Bass, Timpani, Vibraphone, and Bass Drum. The score is written in a standard musical notation with a key signature of one flat and a time signature of 4/4. The music is primarily in the right hand, with some parts in the left hand for the bass instruments. The score is divided into measures, with some measures containing rests and others containing melodic lines. The instruments listed on the left side of the score are: Soprano Cornet, Solo Cornet 1 & 2, Solo Cornet 3 & 4, Repiano Cornet, 2nd Cornet, 3rd Cornet, Flugel, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, 1st Trombone, 2nd Trombone, Bass Trombone, Euphonium (two parts), E♭ Bass, B♭ Bass, Timpani, Vibraphone, and Bass Drum. The score is written in a standard musical notation with a key signature of one flat and a time signature of 4/4. The music is primarily in the right hand, with some parts in the left hand for the bass instruments. The score is divided into measures, with some measures containing rests and others containing melodic lines.

A

8

Sop. Cnt. *pp* *mute*

Solo Cnt.

Solo Cnt.

Rep. Cnt. *pp* *mute*

2nd Cnt. *pp* *mute*

3rd Cnt.

Flug. *mp*

Solo Hn.

1st Hn.

2nd Hn. *pp*

1st Bar. *pp*

2nd Bar. *pp*

1st Tbn.

2nd Tbn. *p*

B. Tbn.

Euph. *p* *mp*

Euph. *pp* *mp*

E♭ Bass *pp* *p*

B♭ Bass *p*

Timp. *p*

Vib. *pp*

B. D. *p* BD

15 open

Sop. Cnt. *p*

Solo Cnt.

Solo Cnt.

Rep. Cnt. *mp*

2nd Cnt. *p* *mute*

3rd Cnt. *p*

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar. *mf*

2nd. Bar. *p*

1st Tbn. *p*

2nd Tbn. *p*

B. Tbn. *p*

Euph. *p*

Euph. *p*

E♭ Bass *p*

B♭ Bass *p*

Timp. *p*

Vib.

B. D. *p*

22

Sop. Cnt. *mf*

Solo Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn. *p*

1st Bar.

2nd. Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *mf*

Euph. *p*

E♭ Bass

B♭ Bass

Timp.

Vib.

B. D.

B

28

Sop. Cnt. - Solo Cnt. - Solo Cnt. - Rep. Cnt. - 2nd Cnt. - 3rd Cnt. - Flug. - Solo Hn. - 1st Hn. - 2nd Hn. - 1st Bar. - 2nd Bar. - 1st Tbn. - 2nd Tbn. - B. Tbn. - Euph. - Euph. - Eb Bass - Bb Bass - Timp. - Vib. - B. D.

musical notation including notes, rests, dynamics (mf, p, open), and articulation (solo:).

to Kit:

35

Sop. Cnt.

Solo Cnt. solo:

Solo Cnt.

Rep. Cnt. open 3

2nd Cnt. open

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd. Bar.

1st Tbn. *p*

2nd Tbn. *p*

B. Tbn. *p*

Euph.

Euph.

E♭ Bass

B♭ Bass

Timp.

Vib.

B. D.

molto rall.

Adagio $\text{♩} = 52$

40

Sop. Cnt.

Solo Cnt. 2nd player:

Solo Cnt.

Rep. Cnt. *p* *ppp*

2nd Cnt. *p* *ppp*

3rd Cnt. *p* *ppp*

Flug. *ppp*

Solo Hn. *ppp*

1st Hn. *ppp*

2nd Hn. *ppp*

1st Bar. *ppp*

2nd Bar. *ppp*

1st Tbn. *ppp*

2nd Tbn. *ppp*

B. Tbn. *p* *ppp*

Euph. *p* *ppp*

Euph.

E♭ Bass *ppp*

B♭ Bass *p* *ppp*

Timp.

Vib.

B. D.

C

48

This page contains a musical score for measures 48 through 51. The score is arranged in a system with 20 staves. The instruments and voices are listed on the left side of each staff:

- Sop. Cnt. (Soprano)
- Solo Cnt. (Solo Contralto)
- Solo Cnt. (Solo Contralto)
- Rep. Cnt. (Repeting Contralto)
- 2nd Cnt. (2nd Contralto)
- 3rd Cnt. (3rd Contralto)
- Flug. (Flugelhorn)
- Solo Hn. (Solo Horn)
- 1st Hn. (1st Horn)
- 2nd Hn. (2nd Horn)
- 1st Bar. (1st Baritone)
- 2nd Bar. (2nd Baritone)
- 1st Tbn. (1st Trombone)
- 2nd Tbn. (2nd Trombone)
- B. Tbn. (Bass Trombone)
- Euph. (Euphonium)
- Euph. (Euphonium)
- E♭ Bass (E-flat Bass)
- B♭ Bass (B-flat Bass)
- Timp. (Timpani)
- Vib. (Vibraphone)
- B. D. (Bass Drum)

The music is written in a key signature of one flat (B-flat major or D minor) and a common time signature (C). The dynamic marking *p* (piano) is used throughout the score. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

D

66

Sop. Cnt. *mf* *f* both, muted:

Solo Cnt. muted *ppp*

Solo Cnt. *ppp*

Rep. Cnt. *f*

2nd Cnt. *f*

3rd Cnt. *f*

Flug. *f*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd. Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

Euph. *f*

E♭ Bass *f*

B♭ Bass *f*

Timp.

Vib. *ppp*

T.-t.

74

Sop. Cnt.

Solo Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd. Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Euph.

E♭ Bass

B♭ Bass

Timp.

Vib.

T.-t.

B. D.

open

espress.

mp

ppp muted

ppp muted

ppp muted

pp

ppp muted

ppp

mp

pp

80

Sop. Cnt.

Solo Cnt. *one:*
pp

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar. *open*

2nd Bar. *open*

1st Tbn. *open*

2nd Tbn. *open*

B. Tbn.

Euph.

Euph.

E \flat Bass *p*

B \flat Bass *p*

Timp.

T.-t.

B. D.

85

Sop. Cnt.

Solo Cnt. open

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn. open

2nd Tbn.

B. Tbn.

Euph.

Euph.

E \flat Bass

B \flat Bass

Timp.

T.-t.

B. D.

E Dead slow - accel molto
♩=30

89

Sop. Cnt.

Solo Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd. Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Euph.

E♭ Bass

B♭ Bass

Water Drum

W.D.

Water Drum

W.D.

Small tom-tom and Water Drum:

Dr.

sfz p cresc. poco a poco

sfz p cresc. poco a poco

sfz p cresc. poco a poco

♩=120 - non accel.

f

gliss.

f

f

f

90 Allegro Molto ♩=180

Sop. Cnt. open

Solo Cnt. *ff* open

Solo Cnt. *ff* open

Rep. Cnt. *ff*

2nd Cnt. *ff*

3rd Cnt. *ff*

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd. Bar.

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph.

Euph.

E♭ Bass

B♭ Bass

Timp. *ff*

W.D. *ff*

W.D. *ff*

Dr. *ff*

F

96

Sop. Cnt. *p*

Solo Cnt. *ff*

Solo Cnt. *ff*

Rep. Cnt. *p* *ff*

2nd Cnt. *p*

3rd Cnt. *p*

Flug. *p*

Solo Hn. *p*

1st Hn. *p*

2nd Hn. *p*

1st Bar. *p*

2nd. Bar. *p*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn.

Euph. *p*

Euph. *p*

E♭ Bass *p*

B♭ Bass *p*

Timp. *p*

W.D. *ff*

W.D. *ff*

Dr. *ff*

102

Sop. Cnt.

Solo Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Euph.

E♭ Bass

B♭ Bass

Timp.

W.D.

W.D.

Dr.

p

p

p

p

ff

p

G

108

Sop. Cnt. -

Solo Cnt. *ff*

Solo Cnt. *ff*

Rep. Cnt. - mute *ff*

2nd Cnt. - mute *ff*

3rd Cnt. - mute *ff*

Flug. -

Solo Hn. -

1st Hn. -

2nd Hn. -

1st Bar. - open

2nd Bar. - open

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. -

Euph. -

E♭ Bass -

B♭ Bass -

Timp. *ff*

W.D. *ff*

W.D. *ff*

Dr. *ff*

114

Sop. Cnt.

Solo Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Euph.

E♭ Bass

B♭ Bass

Timp.

W.D.

W.D.

Dr.

120

Sop. Cnt.

Solo Cnt.

Solo Cnt.

Rep. Cnt. open

2nd Cnt. open

3rd Cnt. open

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Euph.

E♭ Bass

B♭ Bass

Timp.

W.D.

W.D.

Dr.

H

127

This musical score page, numbered 127, features a key signature of one flat and a 4/4 time signature. It includes parts for vocal soloists and a full orchestra. The vocal parts (Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt.) are mostly silent, with some vocal lines starting in measure 129. The orchestral parts include Flute, Horns (Solo, 1st, 2nd), Baritone (1st, 2nd), Trombone (1st, 2nd, Bass), Euphonium (two parts), Basses (E-flat and B-flat), Timpani, Woodwinds (two parts), and Drums. Dynamics such as *f*, *mf*, and *ff* are clearly marked throughout the score.

133

Sop. Cnt.

Solo Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd. Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Euph.

E♭ Bass

B♭ Bass

Timp.

W.D.

W.D.

Vib.

Dr.

The musical score consists of 17 staves. The vocal parts (Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt.) enter in measure 133. The Solo Cnt. part has a dynamic marking of *mf*. The instrumental parts include Flute (Flug.), Horns (Solo Hn., 1st Hn., 2nd Hn.), Trumpets (1st Bar., 2nd. Bar.), Trombones (1st Tbn., 2nd Tbn., B. Tbn.), Euphoniums (Euph.), Double Basses (E♭ Bass, B♭ Bass), Timpani (Timp.), Woodwinds (W.D.), Vibraphone (Vib.), and Drums (Dr.). The score features complex rhythmic patterns with frequent changes in time signature (3/4, 4/4, 3/4, 4/4). Dynamic markings include *mf* and *f*. The key signature changes from one sharp to two sharps.

I

139

This musical score page contains 18 staves for various instruments and vocal parts. The vocal parts include Soprano (Sop. Cnt.), Soloist (Solo Cnt.), and three other vocalists (Rep. Cnt., 2nd Cnt., 3rd Cnt.). The instrumental parts include Flute (Flug.), Solo Horn (Solo Hn.), First Horn (1st Hn.), Second Horn (2nd Hn.), First Baritone (1st Bar.), Second Baritone (2nd Bar.), First Trombone (1st Tbn.), Second Trombone (2nd Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), Eb Bass, Bb Bass, Timpani (Timp.), Vibraphone (Vib.), and Drums (Dr.). The score is written in a key signature of one sharp (F#) and a time signature of 2/4. It features dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte), and performance instructions like "mute" and "ff". The music includes complex rhythmic patterns, including triplets and sixteenth notes, and uses various articulation marks like accents and slurs. The score is divided into measures 139 through 143, with a section marker 'I' at the top.

145

Sop. Cnt.

Solo Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Euph.

E \flat Bass

B \flat Bass

W.D.

W.D.

Dr.

ff

ff

ff

ff

ff

open

J

152

This musical score page, numbered 152, features a section labeled 'J'. It is arranged for a vocal soloist and a full symphony orchestra. The vocal parts include Soprano (Sop. Cnt.), Solo Contralto (Solo Cnt.), and Repetitor Contralto (Rep. Cnt.). The orchestral parts include Flute (Flug.), Solo Horn (Solo Hn.), First Horn (1st Hn.), Second Horn (2nd Hn.), First Baritone (1st Bar.), Second Baritone (2nd Bar.), First Trombone (1st Tbn.), Second Trombone (2nd Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), Eb Bass, Bb Bass, Timpani (Timp.), Woodwinds (W.D.), and Drums (Dr.). The score is written in 3/4 time, which changes to 4/4 at measure 153. The key signature has one flat (Bb). Dynamics include *sfz* (sforzando) and *mf* (mezzo-forte). The 2nd and 3rd Contraltos have 'open' markings above their notes in measures 153 and 154. The woodwinds and drums have *mf* markings in measure 155.

158

Sop. Cnt. *mf*

Solo Cnt. *mf*

Solo Cnt. *mf*

Rep. Cnt. *mf*

2nd Cnt. *sfz*

3rd Cnt. *sfz*

Flug. *sfz*

Solo Hn. *sfz*

1st Hn. *sfz*

2nd Hn. *sfz*

1st Bar. *sfz*

2nd Bar. *sfz*

1st Tbn. *sfz*

2nd Tbn. *sfz*

B. Tbn. *sfz*

Euph. *sfz*

Euph. *sfz*

E \flat Bass *sfz*

B \flat Bass *sfz*

Timp. *sfz*

Cow Bells

Dr. *sfz*

164

Sop. Cnt.

Solo Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Euph.

E \flat Bass

B \flat Bass

Timp.

Cow Bells

Dr.

f

170

Sop. Cnt.

Solo Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd. Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Euph.

E \flat Bass

B \flat Bass

Timp.

Cow Bells

Dr.

K

176

Musical score for a full orchestra and vocal soloists. The score is in 3/4 time and features a key signature of two flats (B-flat major or D-flat minor). The instruments and parts are:

- Sop. Cnt. (Soprano Soloist)
- Solo Cnt. (Soprano Soloist)
- Solo Cnt. (Soprano Soloist)
- Rep. Cnt. (Repetitor)
- 2nd Cnt. (Second Contralto)
- 3rd Cnt. (Third Contralto)
- Flug. (Flute)
- Solo Hn. (Solo Horn)
- 1st Hn. (First Horn)
- 2nd Hn. (Second Horn)
- 1st Bar. (First Baritone)
- 2nd Bar. (Second Baritone)
- 1st Tbn. (First Trombone)
- 2nd Tbn. (Second Trombone)
- B. Tbn. (Bass Trombone)
- Euph. (Euphonium)
- Euph. (Euphonium)
- E♭ Bass (E-flat Bass)
- B♭ Bass (B-flat Bass)
- Timp. (Timpani)
- Cow Bells
- Dr. (Drum)

The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte), and performance instructions like "mute" and "(open)". The vocal parts feature melodic lines with various ornaments and phrasing. The instrumental parts provide a rich harmonic and rhythmic accompaniment.

182

Sop. Cnt.

Solo Cnt.

Solo Cnt.

Rep. Cnt. *open ff*

2nd Cnt. *open ff*

3rd Cnt. *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*

Euph. *ff*

Euph. *ff*

E♭ Bass *ff*

B♭ Bass *ff*

Timp. *ff*

Cow Bells *ff*

Dr. *ff*

188

Sop. Cnt.
Solo Cnt.
Solo Cnt.
Rep. Cnt.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Euph.
E♭ Bass
B♭ Bass
Timp.
Cow Bells
Dr.

ff

L

194

Sop. Cnt.
Solo Cnt.
Solo Cnt.
Rep. Cnt.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Euph.
Eb Bass
Bb Bass
Timp.
Cow Bells
Dr.

200

Sop. Cnt.
Solo Cnt.
Solo Cnt.
Rep. Cnt.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Euph.
Eb Bass
Bb Bass
Timp.
Cow Bells
Dr.

M

206

Sop. Cnt.

Solo Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Euph.

E \flat Bass

B \flat Bass

Timp.

Cow Bells

Vib.

Dr.

p

p

p

p

p

214

Sop.Cnt. -
Solo.Cnt. - *p cresc. poco a poco*
Solo.Cnt. - *p cresc. poco a poco*
Rep. Cnt. - *p cresc. poco a poco*
2nd.Cnt. - *cresc. poco a poco*
3rd.Cnt. - *p cresc. poco a poco*
Flug. - *p cresc. poco a poco*
Solo.Hn. - *p cresc. poco a poco*
1st.Hn. - *p cresc. poco a poco*
2nd.Hn. - *p cresc. poco a poco*
1st.Bar. - *p*
2nd.Bar. - *p cresc. poco a poco*
1st.Tbn. - *cresc. poco a poco*
2nd.Tbn. - *p cresc. poco a poco*
B.Tbn. - *p*
Euph. - *p cresc. poco a poco*
Euph. - *p cresc. poco a poco*
E♭ Bass - *p cresc. poco a poco*
B♭ Bass - *p cresc. poco a poco*
Timp. - *p cresc. poco a poco*
Cow Bells - *p cresc. poco a poco*
Vib. - *p cresc. poco a poco*
Dr. - *p cresc. poco a poco*

220

Sop. Cnt. *p cresc. poco a poco*

Solo Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar. *cresc. poco a poco*

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn. *cresc. poco a poco*

Euph.

Euph.

E♭ Bass

B♭ Bass

Timp.

Cow Bells

Dr.

N

224

This musical score page, numbered 83, contains measures 224 through 227. It is for a full orchestra and a vocal soloist. The score is written in 4/4 time and features a key signature of one flat (B-flat). A section marker 'N' is located at the top right. The instruments and parts are arranged as follows from top to bottom: Soprano Canto (Sop. Cnt.), Solo Canto (Solo Cnt.), Repetitive Canto (Rep. Cnt.), Second Canto (2nd Cnt.), Third Canto (3rd Cnt.), Flute (Flug.), Solo Horn (Solo Hn.), First Horn (1st Hn.), Second Horn (2nd Hn.), First Baritone (1st Bar.), Second Baritone (2nd Bar.), First Trombone (1st Tbn.), Second Trombone (2nd Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), Euphonium (Euph.), E-flat Bass (E♭ Bass), B-flat Bass (B♭ Bass), Timpani (Timp.), Cow Bells, and Drums (Dr.). The vocal parts (Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt.) feature melodic lines with various rhythmic patterns. The instrumental parts include woodwinds (Flug., Hn.), brass (Bar., Tbn., Euph., Bass), and percussion (Timp., Cow Bells, Dr.). The dynamic marking *fff* (fortississimo) is used extensively throughout the score, particularly in the brass and percussion sections. The page concludes with a double bar line at the end of measure 227.

229

Sop. Cnt.

Solo Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Euph.

E♭ Bass

B♭ Bass

Timp.

T.-t.

Dr.

cup mute

pp

espress.

p

mp

p

p

pp

p

236

Sop. Cnt.

Solo Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Euph.

E♭ Bass

B♭ Bass

Timp.

Vib.

Dr.

p

243

Sop. Cnt.

Solo Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd. Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Euph.

E♭ Bass

B♭ Bass

Timp.

Vib.

Dr.

cup mutes

pp

cup mutes

pp

pp

247

Sop. Cnt.

Solo Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd. Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Euph.

E \flat Bass

B \flat Bass

Timp.

Vib.

Dr.

Detailed description: This is a page of a musical score, page 87, starting at measure 247. The score is arranged in a system with 20 staves. The top five staves are for vocal parts: Sopranos (Sop. Cnt.), two Solos (Solo Cnt.), and a Repetition part (Rep. Cnt.). The next seven staves are for woodwinds: Flute (Flug.), Solo Horn (Solo Hn.), 1st Horn (1st Hn.), 2nd Horn (2nd Hn.), 1st Trombone (1st Tbn.), 2nd Trombone (2nd Tbn.), and Bass Trombone (B. Tbn.). The next five staves are for brass and percussion: Euphonium (Euph.), another Euphonium (Euph.), E-flat Bass (E \flat Bass), B-flat Bass (B \flat Bass), and Timpani (Timp.). The final four staves are for Vibraphone (Vib.) and Drums (Dr.). The vocal parts (Sop. Cnt., Solo Cnt., Rep. Cnt., and Vib.) have long horizontal lines indicating sustained notes or rests. The Solo Cnt. parts have some notes with slurs. The 1st Bar. staff has a rhythmic pattern of eighth notes. The 2nd. Bar. staff has a similar rhythmic pattern. The other instrumental parts are mostly empty staves with horizontal lines, indicating rests.