

# Overture to the Great Hall

Sample

*by*

Shaun Salem

## Instrumentation

1 - Conductors Score	3 - Bb Trumpet 1
5 - Flute 1	3 - Bb Trumpet 2
5 - Flute 2	3 - Bb Trumpet 3
2 - Oboe	2 - Horn in F 1
2 - Bassoon 1	2 - Horn in F 2
2 - Bassoon 2	2 - Trombone 1
1 - Eb Clarinet	2 - Trombone 2
3 - Bb Clarinet 1	2 - Trombone 3
3 - Bb Clarinet 2	2 - Euphonium (+2 T.C.)
4 - Bb Clarinet 3	4 - Tuba
2 - Bb Bass Clarinet	1 - Timpani
2 - Bb Contrabass Clarinet	2 - Mallet Marimba
2 - Alto Saxophone 1	2 - Percussion (Three players) Triangle, Suspended Cymbal, Bass Drum, Snare Drum, Gong
2 - Alto Saxophone 2	
2 - Tenor Saxophone	
2 - Baritone Saxophone	

# Overture to the Great Hall

The journey of this piece from its inception to publication spans decades. Composed in 1998, “Overture” was the very first piece composed for band, premiered in concert by the Seymour High School band in 1999, and conducted by the composer on his final high school concert.

A decade after its premiere as the composer pursued post-bachelor music education for teaching licensure, a local community band director and college music professor, Dr. Larry Smithee, asked Shaun to write a piece for his band to premiere in their brand-new venue.

Having completed his undergraduate and graduate composition programs, Shaun was curious what could be done with his very first composition with the new knowledge he had acquired through his college studies. Dr. Smithee was delighted at the possibility of hearing a revised version of Shaun’s first piece of music, so they agreed to pursue the composer’s curiosity.

A new version, “Overture for the Great Hall” was created, commemorating Maryville College’s Clayton Center for the Arts in Maryville, Tennessee, and premiered on the Maryville Community Band’s first performance on their new stage in the Spring of 2010. Three years later in 2013, Shaun’s first publication for educational concert band was then released.

In honing his craft to support music education standards, Shaun realized the potential of this piece to serve an educational role for the high school-aged band student. In 2018, Shaun began major rewrites to “Overture for the Great Hall” after band director Dr. Eric Simpson asked that Overture be premiered once again, this time to commemorate Maryville College’s bicentennial. Unfortunately, this premiere was cancelled as a global pandemic shut down arts organizations across the world.

The origin story of this work is a journey of determination, curiosity, and perseverance. It is the composer’s hope that “Overture for the Great Hall” offers a performance experience unlike any other. Performing in the grandeur of the Clayton Center is an opportunity that one hopes every musician can experience. Enjoy the work that began this composer’s journey, and may it inspire every musician to come to persevere and enjoy success in music performance.

## **Shaun Salem** **Born September 26, 1980**



Shaun Salem is a music educator, conductor, and composer with a master’s degree in music composition from the University of South Florida and a bachelor’s degree from Middle Tennessee State University. He began composing at the age of 14 under the tutelage of composer W. Mark Harrell, a French Horn player with the Knoxville Symphony Orchestra whose compositions are regularly commissioned by the KSO. Shaun studied music composition under composers Michael Linton, Paul Osterfield, David McKay, Paul Reller, Michael Sidney Timpson, and Chi Chun Chi Sun Li. He devotes his music efforts to concert band literature, film scores, classical music, and modern contemporary styles, working diligently to give students a quality educational performance experience in every work.

Additionally, Shaun has been a licensed instrumental music educator since 2011 and has worked closely with area band directors and instrumental instructors for several years, including nationally recognized music educators George Hayden and Roann Romines. Works from Shaun’s WindSaga series have been programmed at multiple clinics, honor bands, and by college bands across the United States. Shaun’s 2014 work, “Call of the Wild” (for intermediate band) was awarded “Editor’s Choice” by J.W. Pepper, and his 2015 work, “Windfall” received special recognition in Bandworld Magazine’s Top 100 list of new works. Shaun has also been called upon to arrange band and percussion music for local marching bands including Knoxville Central High School and Alcoa High School.

Shaun lives in Maryville, Tennessee with his beautiful wife and children. He is a regular participant and occasional guest conductor in community bands including the Tennessee Wind Symphony and the Maryville College Community Band. He teaches percussion at Montgomery Ridge Intermediate School and Maryville Junior High School while also serving as an instructor for George Hayden’s world-renowned, elementary grade-level Wind Ensemble, recognized for excellence in 2007 when the ensemble was invited to perform at the Midwest Band Clinic in Chicago, IL. If you are a director who enjoys programming works by this composer, find and connect with Shaun Salem on Facebook to share your group’s performances of his works ([facebook.com/shaun.salem](https://facebook.com/shaun.salem)). Recordings of all Shaun’s works can be found at [GPGMusic.com](https://GPGMusic.com) or by web search on YouTube.

Overture for the Great Hall

Shaun Salem

Pleasantly Slow  $\text{♩} = 72-76$  *Soli* *mp* rit. *a tempo* 6 7 8 9 10 11

Flute 1 *Soli* *mp*

Flute 2 *Soli* *mp*

Oboe

Bassoon 1 *mp*

Bassoon 2 *mp*

E♭ Clarinet

B♭ Clarinet 1 *mp*

B♭ Clarinet 2 *mp*

B♭ Clarinet 3 *mp*

B♭ Bass Clarinet *mp*

B♭ Contrabass Clarinet *mp*

Alto Saxophone 1 *mp*

Alto Saxophone 2 *mp*

Tenor Saxophone

Baritone Saxophone

Pleasantly Slow  $\text{♩} = 72-76$  rit. *a tempo*

B♭ Trumpet 1 *mp*

B♭ Trumpet 2 *mp*

B♭ Trumpet 3 *mp*

Horn in F 1 *a2* *mp*

Horn in F 2 *mp*

Trombone 1

Trombone 2

Trombone 3

Euphonium *mp*

Tuba *mp*

Pleasantly Slow  $\text{♩} = 72-76$  rit. *a tempo*

Timpani F, A, C, D *mp*

Mallet Marimba *mp*

Percussion (3 Players) Triangle *mp*

Triangle, Suspended Cymbal, Bass Drum, Snare Drum & Gong

12 13 14 15 16 17 18 19 20 21 22

Fl. 1 *mp* *mf* *f*

Fl. 2 *mp* *mf* *f*

Ob. *mp* *mf* *f*

Bsn. 1 *f*

Bsn. 2 *f*

E♭ Cl. *mp* *mf* *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f*

Contra B. Cl. *mf* *f*

A. Sx. 1 *a2* *mf* *f*

A. Sx. 2 *mf* *f*

T. Sx. *mp* *f*

B. Sx. *mp* *mf* *f*

Tpt. 1 *13* *Solo* *f* *ff* *f* *Tutti* *mf* *rit.* *Broadly* *f* *a2* *a2*

Tpt. 2 *mf* *f*

Tpt. 3 *mf* *f*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Tbn. 1 *mp* *f*

Tbn. 2 *mp* *f*

Tbn. 3 *mp* *f*

Euph. *mp* *f*

Tuba *mp* *f*

Timp. *13* *rit.* *Broadly* *f* *F to G*

Mts. *mp*

Perc. *Sus. Cymbal* *p* *f*

Musical score for Overture for the Great Hall, Page 3. The score is in 4/4 time and includes parts for Flute (Fl. 1, Fl. 2), Oboe (Ob.), Bassoon (Bsn. 1, 2), Clarinet (Eb Cl., Cl. 1, 2, 3, B. Cl.), Bass Clarinet (B. Cl.), Saxophone (A. Sx. 1, 2, T. Sx., B. Sx.), Trumpet (Tpt. 1, 2, 3), Horn (Hn. 1, 2), Trombone (Tbn. 1, 2, 3), Euphonium (Euph.), Tuba, Snare Drum (Mts.), and Bass Drum (Perc.).

The score features dynamic markings such as *mp*, *p*, and *mf*, and includes performance instructions like *Soli*, *Tutti*, and *subito*. A tempo change to **Very fast** with a metronome marking of  $\text{♩} = 152-160$  occurs at measure 27. The score is divided into sections by bar numbers 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, and 35. A large watermark is visible across the center of the page.

36 37 38 39 40 41 42 43 44 45 46 47

Fl. 1  
Fl. 2  
Ob.  
Bsn. 1  
Bsn. 2  
Eb Cl.  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Contra B. Cl.  
A. Sx.  
T. Sx.  
B. Sx.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Hn. 1  
Hn. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Euph.  
Tuba  
Timp.  
Mts.  
Perc. Snare Drum

*mp*

48 49 50 51 52 53 54 55 56 57 58

Fl. 1 2/4 4/4 2/4 4/4

Fl. 2 4/4 4/4

Ob. *f* *mp* *f* *mp* *f* *mp* *f*

Bsn. 1 2 *fp* *fp* *mp* *fp*

E♭ Cl. *f* *mp* *f* *mp* *f* *mp* *f*

Cl. 1 *f* *mp* *f* *mp* *f* *mp* *f*

Cl. 2 *f* *mp* *f* *mp* *f* *mp* *f*

Cl. 3 *f* *mp* *f* *mp* *f* *mp* *f*

B. Cl. *fp* *mp* *fp*

Contra B. Cl. *fp* *mp* *fp*

A. Sx. 1 2 *fp* *mp*

T. Sx. *fp* *mp*

B. Sx. *fp* *mp* *fp*

Tpt. 1 2/4 4/4 2/4 4/4 *mp*

Tpt. 2 3 4/4 *mp*

Hr. 1 2 *a2* *fp*

Tbn. 1 *fp* *mp*

Tbn. 2 3

Euph.

Tuba *fp* *mp* *fp*

Timp. 51 55

Mts. 2/4 4/4 2/4 4/4

Perc.



59 60 61 62 63 64 65 66 67

Fl. 1 *mp* *f* *mp* *f* *p* *mf* *mp*

Fl. 2 *mp* *f* *mp* *f* *p* *mf* *mp*

Ob. *mp* *f* *mp* *f* *p* *mf* *mp*

Bsn. 1 *mp* *f* *p* *mf* *mp*

Bsn. 2 *mp* *f* *p* *mf* *mp*

Eb Cl. *mp* *f* *mp* *f* *p* *mf* *mp*

Cl. 1 *mp* *f* *mp* *f* *p* *mf* *mp*

Cl. 2 *mp* *f* *mp* *f* *p* *mf* *mp*

Cl. 3 *mp* *f* *mp* *f* *p* *mf* *mp*

B. Cl. *mp* *f* *p* *mf* *mp*

Contra B. Cl. *mp* *f* *p* *mf* *mp*

A. Sx. 1 *f* *p* *mf* *mp*

A. Sx. 2 *f* *p* *mf* *mp*

T. Sx. *f* *p* *mf* *mp*

B. Sx. *mp* *f* *p* *mf* *mp*

Tpt. 1 *f* *mp*

Tpt. 2 *f* *mp*

Tpt. 3 *f* *mp*

Hn. 1 *mp* *f* *p* *mf* *mp*

Hn. 2 *mp* *f* *p* *mf* *mp*

Tbn. 1 *f* *p* *mf* *mp*

Tbn. 2 *f* *p* *mf* *mp*

Tbn. 3 *f* *p* *mf* *mp*

Euph. *f* *p* *mf* *mp*

Tuba *mf* *f* *p* *mf* *mp*

Timp. *mp* *mf* *mp*

Mlts. *mp* *mf* *mp*

Perc. *mp* *mf* *mp*

68 69 70 71 72 73 74 75 76 77 78

Fl. 1 *mf* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

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

Ob. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

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

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

E♭ Cl. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Cl. 1 *mf* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Cl. 2 *mf* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

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

B. Cl. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Contra B. Cl. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

A. Sx. 1 *mf* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

A. Sx. 2 *mf* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

T. Sx. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

B. Sx. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Tpt. 1 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Tpt. 2 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Tpt. 3 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Hr. 1 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Hr. 2 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

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

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

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

Euph. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Tuba *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Timp. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Mts. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Perc. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Sus. Cymbal *p*

79 80 81 82 83 84 85 86 87 88 89 90 91 92

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Ob. *mp* *mf*

Bsn. 1 *mp* *p* *mp*

Bsn. 2 *mp* *p* *mp*

Eb Cl. *mp* *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. *mp*

Contra B. Cl. *p* *mp*

A. Sx. 1 *mp* *mf*

A. Sx. 2 *mp* *mf*

T. Sx. *mp*

B. Sx. *mp*

Tpt. 1 *mp* *p* *mp* *mf*

Tpt. 2 *mp* *mf*

Tpt. 3 *mp* *mf*

Hn. 1 *mp* *mf*

Hn. 2 *mp* *mf*

Tbn. 1 *mp*

Tbn. 2 *mp* *a2*

Tbn. 3 *mp*

Euph. *mp* *mf*

Tuba *mp*

Timp. *mp*

Mlts. *mp*

Perc. *mf* *p* *mf* *mp*

93 94 95 *l'istesso tempo*  $\text{♩} = 94$  96 97 98 *rit. . . a tempo* 99 100 101 *rit. . . . .* 102 103 *Expressively Fast*  $\text{♩} = 120$  104 105 106 107

Fl. 1 *f* *mf* *f* *ff* *mp* *mp*

Fl. 2 *f* *mf* *f* *ff* *mp* *mp*

Ob. *f* *mf* *mp* *Soli*

Bsn. 1 *f* *mf* *mp* *p* *pp*

Bsn. 2 *f* *mf* *mp* *p* *pp*

E♭ Cl. *f* *mf* *mp* *Soli*

Cl. 1 *f* *mf* *mp* *pp*

Cl. 2 *f* *mf* *mp* *pp*

Cl. 3 *f* *mf* *mp* *pp*

B. Cl. *f* *mf* *mp* *p* *pp*

Contra B. Cl. *f* *mf* *mp* *p* *pp*

A. Sx. 1 *f* *ff* *mf* *Solo 1* *f* *ff* *ten.* *f* *pp*

A. Sx. 2 *f* *ff* *mf* *Soli* *p* *pp*

T. Sx. *f* *mf* *pp* *Soli* *pp*

B. Sx. *f* *mf* *pp* *Soli* *pp*

Tpt. 1 *ff* *ff* *f* *mp* *p*

Tpt. 2 *ff* *ff* *f* *mp* *p*

Tpt. 3 *ff* *ff* *f* *mp* *p*

Hn. 1 *f* *ff* *f* *mp* *p*

Hn. 2 *f* *ff* *f* *mp* *p*

Tbn. 1 *ff* *f* *mf* *mp* *p* *Soli*

Tbn. 2 *f* *mf* *mp* *p* *Soli a2*

Tbn. 3 *f* *mf* *mp* *p* *Soli*

Euph. *f* *f* *mf* *mp* *p* *Soli*

Tuba *f* *mf* *mp* *p* *pp* *Soli*

Timp. *f* *mf* *mp* *G → F* *A → Ab* *pp*

Mlts. *f* *ff* *mp* *p*

Perc. *f* *ff* *mp* *p* *Gong* *Sus. Cymbal* *Triangle*

108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123

rall. . . a tempo

Fl. 1 *mp* *mf* *p* *mp*

Fl. 2 *mp* *mf* *p* *mp*

Ob. *mp* *mp* *mp*

Bsn. 1 *p* *mp* *p* *mp*

Bsn. 2 *p* *mp* *p* *mp*

E♭ Cl. *mp* *mp* *mp*

Cl. 1 *p* *pp* *mp* *mp* *mp*

Cl. 2 *p* *pp* *mp* *mp* *mp*

Cl. 3 *p* *pp* *mp* *mp* *mp*

B. Cl. *p* *mp* *p* *mp*

Contra B. Cl. *p* *mp* *p* *mp*

A. Sx. 1 *mp* *mp* *mp*

A. Sx. 2 *mp* *mp* *mp*

T. Sx. *p* *mp* *p* *mp*

B. Sx. *p* *mp* *p* *mp*

Tpt. 1 *p* *mp*

Tpt. 2 *p* *mp*

Tpt. 3 *p* *mp*

Hn. 1 *mp* *f*

Hn. 2 *mp* *f*

Tbn. 1 *mp* *p*

Tbn. 2 *mp* *p*

Tbn. 3 *mp* *p*

Euph. *p* *mp* *p* *mp*

Tuba *p* *mp* *p* *mp*

Timp. *mp*

Mlts. *mp*

Perc. *mp*

Gong

Bass Drum *mp*

Tutti - Div.

Soli

Solo

116

116

116

With intensity

124 125 tr 126 127 128 129 130 131 132 133 134 rit. . . 135  $\text{♩} = 80$  136 137

Fl. 1  $\text{ff}$   $\text{tr}$   $\text{p}$   $\text{mf}$   $\text{f}$  *subito*  $\text{p}$   $\text{mf}$   $\text{mp}$

Fl. 2  $\text{ff}$   $\text{p}$   $\text{mf}$   $\text{f}$  *subito*  $\text{p}$   $\text{mf}$   $\text{mp}$

Ob.  $\text{mf}$   $\text{f}$  *subito*  $\text{p}$   $\text{mf}$   $\text{mp}$

Bsn. 1  $\text{mf}$   $\text{f}$

E♭ Cl.  $\text{mf}$   $\text{f}$  *subito*  $\text{p}$   $\text{mf}$

Cl. 1 Tutti  $\text{mf}$   $\text{f}$  *subito*  $\text{p}$   $\text{mf}$   $\text{mp}$

Cl. 2 Tutti  $\text{mf}$   $\text{f}$  *subito*  $\text{p}$   $\text{mf}$   $\text{mp}$

Cl. 3  $\text{mf}$   $\text{f}$  *subito*  $\text{p}$   $\text{mf}$   $\text{mp}$

B. Cl.  $\text{mf}$   $\text{f}$   $\text{mp}$

Contra B. Cl.  $\text{mf}$   $\text{f}$   $\text{mp}$

A. Sx. 1  $\text{mf}$   $\text{f}$

T. Sx.  $\text{mf}$   $\text{f}$

B. Sx.  $\text{mf}$   $\text{f}$

Tpt. 1 7  $\text{mf}$   $\text{f}$   $\text{p}$   $\text{mp}$

Tpt. 2 8  $\text{mf}$   $\text{f}$   $\text{p}$   $\text{mp}$

Hn. 1 Tutti  $\text{mf}$   $\text{f}$   $\text{p}$   $\text{mp}$

Hn. 2  $\text{mf}$   $\text{f}$   $\text{p}$   $\text{mp}$

Tbn. 1 Tutti  $\text{mf}$   $\text{f}$   $\text{p}$   $\text{mp}$

Tbn. 2 Tutti  $\text{mf}$   $\text{f}$   $\text{p}$   $\text{mp}$

Tbn. 3 Tutti  $\text{mf}$   $\text{f}$   $\text{p}$   $\text{mp}$

Euph. Tutti  $\text{mf}$   $\text{f}$   $\text{p}$   $\text{mp}$

Tuba Tutti  $\text{mf}$   $\text{f}$   $\text{p}$   $\text{mp}$

Timp. 7  $\text{mp}$

Mlts. 8  $\text{mp}$

Perc. Triangle  $\text{p}$   $\text{f}$  Gong  $\text{mp}$  Bass Drum  $\text{mp}$

138 139 140 141 142 143 144 145 146 147

Fl. 1  
Fl. 2  
Ob. *Tutti*  
Bsn. 1  
Bsn. 2 *mp*

E♭ Cl.  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Contra B. Cl.

A. Sx. 1  
A. Sx. 2 *mp*  
T. Sx.  
B. Sx. *mp*

143

Tpt. 1  
Tpt. 2  
Tpt. 3  
Hn. 1 *a2*  
Hn. 2 *mf*

Tbn. 1  
Tbn. 2  
Tbn. 3  
Euph. *mf*  
Tuba *mp*

143

Timp.  
Mts. *mp*  
Perc. *mp*  
Snare Drum

148 149 150 151 152 153 154 155 156

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

E♭ Cl. *mp* *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

Contra B. Cl. *mf*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

B. Sx. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Euph. *mf*

Tuba *mf*

151

Timp. *f*  
D to Eb  
C to Db

Mlt. *mf*

Perc. *f*  
Gong  
Bass Drum *f*



157 158 159 160 161 162 163 rit. 164  $\text{♩} = 80$  165 166

Fl. 1 *mp* *f* *mf*

Fl. 2 *mp* *f* *mf*

Ob. *mp* *f* *mf*

Bsn. 1 *mp* *f* *mf*

Bsn. 2 *mp* *f* *mf*

E♭ Cl. *mp* *f* *mf*

Cl. 1 *mp* *f* *mf*

Cl. 2 *mp* *f* *mf*

Cl. 3 *mp* *f* *mf*

B. Cl. *mp* *f* *mf*

Contra B. Cl. *mp* *f* *mf*

A. Sx. 1 *mp* *f* *mf*

A. Sx. 2 *mp* *f* *mf*

T. Sx. *f* *mf*

B. Sx. *mp* *f* *mf*

Tpt. 1 *f* *ff* *p*

Tpt. 2 *f* *ff* *p*

Tpt. 3 *f* *ff* *p*

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

Hn. 2 *f* *ff* *f* *mf*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

Tbn. 3 *f* *mf*

Euph. *f* *mp* *f* *mf*

Tuba *f* *mf*

Timp. *ff* *mf* *f* F to E♭

Mlts. *f* *mf*

Perc. *ff* *p* *f* *p* *f* *mf*

Sus. Cymbal

Snare Drum

Bass Drum

167 168 169 170 171 172 173

rit. . . [172] Broadly ♩ = 66

Fl. 1 *p* *mp* *mf*

Fl. 2 *p* *mp* *mf*

Ob. *p* *mp* *mf*

Bsn. 1 *p* *mf*

Bsn. 2 *p* *mf*

E♭ Cl. *p* *mp* *mf*

Cl. 1 *p* *mp* *mf*

Cl. 2 *p* *mp* *mf*

Cl. 3 *p* *mp* *mf*

B. Cl. *p* *mf*

Contra B. Cl. *p* *mf*

A. Sx. 1 *p* *mp* *f*

A. Sx. 2 *p* *mp* *f*

T. Sx. *p* *mf*

B. Sx. *p* *mf*

Tpt. 1 *mf* *f* *p* *mf*

Tpt. 2 *mf* *f* *p* *mf*

Tpt. 3 *mf* *f* *p* *mf*

Hn. 1 *p* *mp* *f*

Hn. 2 *p* *mp* *f*

Tbn. 1 *mp* *p* *mf*

Tbn. 2 *mp* *p* *mf*

Tbn. 3 *mp* *p* *mf*

Euph. *mp* *p* *mf*

Tuba *mp* *p* *mf*

Timp. *p* *f*

Mts. *f*

Perc. *f*

FL. 1

FL. 2

Ob.

Bsn. 1  
2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Contra B. Cl.

A. Sx. 1  
2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2  
3

Hn. 1  
2

Tbn. 1

Tbn. 2  
3

Euph.

Tuba

Timp.

Mlts.

Perc.

176

177

178

179

*mf*

*f*

*ff*

Gong

Sus. Cymbal

Bass Drum

180 **Majestic!**  $\text{♩} = 58$  181 **molto rit.** 182 183 184

FL. 1 *mp* *f*

FL. 2 *mp* *f*

Ob. *p* *f*

Bsn. 1 *mp* *p* *ff*

Bsn. 2 *mp* *p* *ff*

E♭ Cl. *mp* *f*

Cl. 1 *mp* *mf* *mp* *f*

Cl. 2 *mp* *f*

Cl. 3 *mp* *f*

B. Cl. *mp* *p* *ff*

Contra B. Cl. *mp* *p* *ff*

A. Sx. 1 *mp* *f*

A. Sx. 2 *mp* *f*

T. Sx. *mp* *mf* *p* *ff*

B. Sx. *mp* *p* *ff*

Tpt. 1 **Majestic!**  $\text{♩} = 58$  *f* **molto rit.** *p* *f*

Tpt. 2 *f* *p* *f*

Tpt. 3 *f* *p* *f*

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

Hn. 2 *f* *p* *ff*

Tbn. 1 *mp* *mf* *p* *ff*

Tbn. 2 *mp* *p* *ff*

Tbn. 3 *mp* *p* *ff*

Euph. *mp* *p* *ff*

Tuba *mp* *p* *ff*

Timp. **Majestic!**  $\text{♩} = 58$  *ff* **molto rit.** *fp* *ff*

Mlts. *f* *ff*

Perc. Snare Drum *p* Sus. Cymbal *p* Bass Drum *p* *ff*