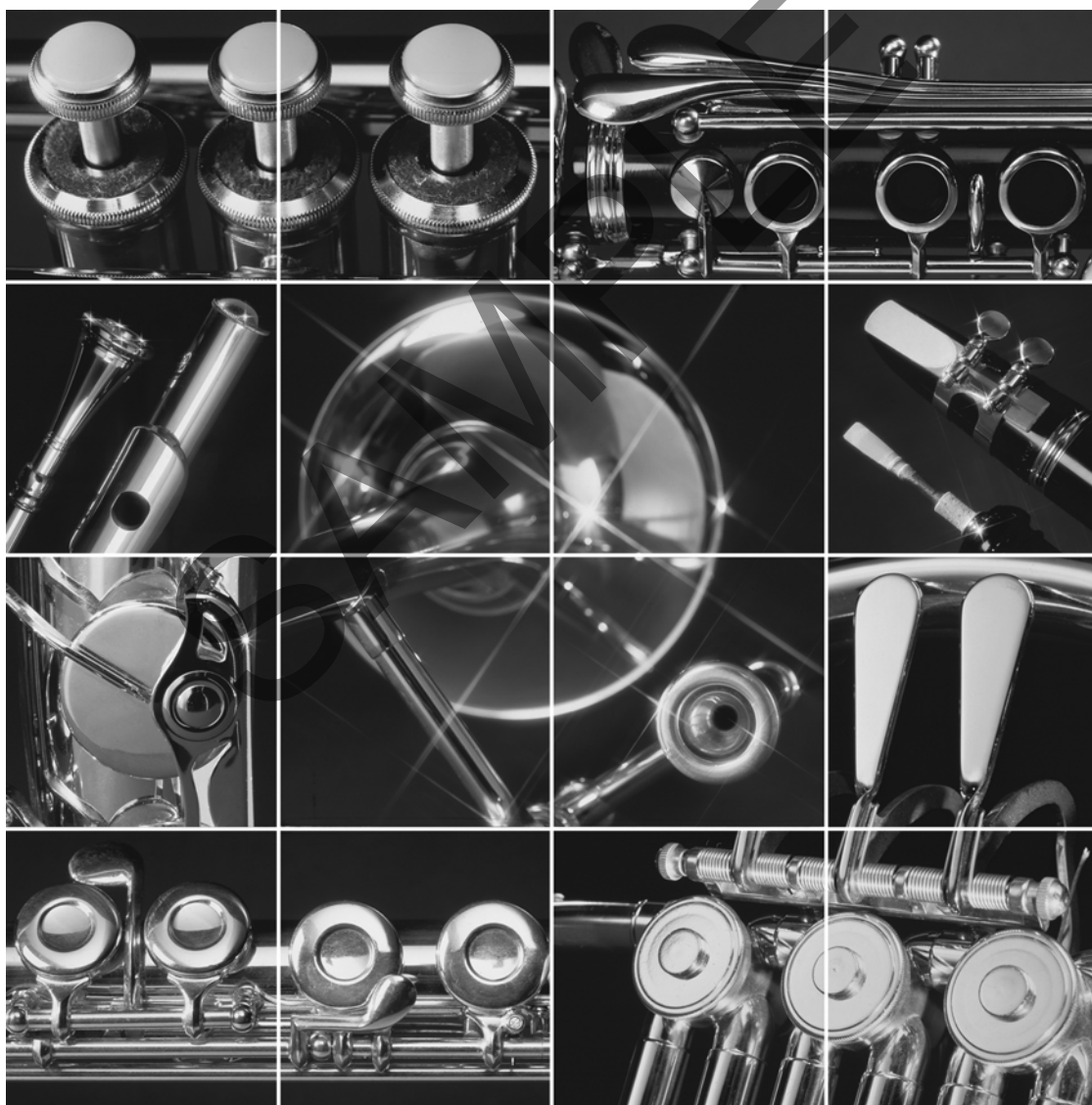


CAPRICE

Correlated with BEST IN CLASS Book 2, page 12

William Himes

BEST IN CLASS PERFORMANCE SELECTIONS



NEIL A. KJOS MUSIC COMPANY • SAN DIEGO, CALIFORNIA

BEST IN CLASS PERFORMANCE SELECTIONS

BEST IN CLASS PERFORMANCE SELECTIONS are exceptional concert pieces by today's top composers for young band. Each selection is correlated with a specific page from the **BEST IN CLASS Comprehensive Band Method** to carefully reinforce the musical skills and concepts from **BEST IN CLASS Books 1 and 2**. **LEARNING CONCEPTS** written in the score and student parts provide valuable teaching ideas and outline the significant characteristics of each piece. Cross-scoring, singable melodies, contemporary harmonies, and important themes in every part are just a few of the quality musical features found in each of these **BEST IN CLASS PERFORMANCE SELECTIONS** published by the Neil A. Kjos Music Company.

GRADE 1

CABO RICO

Chuck Elledge • 2:15 • WB109
Correlated with Book 1, page 18

CHESAPEAKE MARCH

Hilliard/Elledge • 2:50 • GB850
Correlated with Book 1, page 15

A CHRISTMAS SUITE

I. O Come, Little Children
II. Christmas Eve Canon
arr. Eugene Magill • 3:15 • WB81
Correlated with Book 1, pages 10 & 14

CROWN POINT MARCH

Bruce Pearson • 2:00 • WB102
Correlated with Book 1, page 12

HOEDOWN HAYRIDE

Pearson/Elledge • 1:45 • WB104
Correlated with Book 1, page 20

LIBERTY BELL OVERTURE

Chuck Elledge • 2:50 • WB103
Correlated with Book 1, page 17

MARCH OF VALOR

Stephen Bulla • 2:15 • GB860
Correlated with Book 1, page 17

MEDALLION OVERTURE

William Himes • 3:00 • GB864
Correlated with Book 1, page 18

SONGS OF OLDE EIRE

I. Cockles and Mussels
II. The Wearing of the Green
arr. Chuck Elledge • 4:40 • GB855
Correlated with Book 1, page 13

TRUMPET VOLUNTARY

arr. Bruce Pearson • 3:00 • WB115
Correlated with Book 1, page 18

GRADE 1½

AS LATELY WE WATCHED

Pearson/Elledge • 2:15 • WB100
Correlated with Book 1, page 29

BRITISH ISLES SUITE

I. Men of Harlech
II. Henry Martin
III. Sweet Banks of Dundee
arr. Chuck Elledge • 8:10 • WB105
Correlated with Book 1, page 23

CARILLON

Ron Cowherd • 2:25 • WB116
Correlated with Book 2, page 5

FANTASY ON A MEDIEVAL CAROL

Pearson/Halferty • 2:35 • WB92
Correlated with Book 2, page 7

FROG WENT A-COURTIN'

Ron Cowherd • 2:15 • GB858
Correlated with Book 1, page 22

FROM SEA TO SHINING SEA

arr. Eugene Magill • 2:45 • WB84
Correlated with Book 1, page 26

IN DULCI JUBILO

arr. John Zdechlik • 2:50 • WB114
Correlated with Book 1, page 24

KINGSBURY MARCH

Pearson/Elledge • 2:00 • WB94
Correlated with Book 1, page 20

GRADES 2 and 2½

AMERICAN ANTHEMS (2)

arr. Hill/Elledge • 4:00 • GB854
Correlated with Book 2, page 19

CAJUN COOKIN' (2)

Bruce Pearson • 4:00 • WB126
Correlated with Book 2, page 14

CAPRICE (2)

William Himes • 4:30 • GB866
Correlated with Book 2, page 12

CREED (2½)

William Himes • 4:40 • GB853
Correlated with Book 2, page 32

ESPRIT! (2)

Chuck Elledge • 4:00 • GB863
Correlated with Book 2, page 11

A GLORIOUS CHRISTMAS (2½)

arr. Ron Cowherd • 4:00 • GB862
Correlated with Book 2, page 32

HOMESTEAD 1850 (2½)

arr. Ron Cowherd • 3:05 • WB90
Correlated with Book 2, page 32

JUBILATIONS (2)

Bruce Pearson • 4:00 • WB107
Correlated with Book 2, page 23

MARCH FOR DEE (2)

Root/Pearson • 2:00 • WB93
Correlated with Book 2, page 29

MIRAGE (2)

Chuck Elledge • 6:30 • WB101
Correlated with Book 2, page 29

POMP AND CIRCUMSTANCE/RECESSIONAL (2)

Elgar/Hill/Elledge • 5:00 • GB865
Correlated with Book 2, page 22

SUMMER'S RAIN (2)

Chuck Elledge • 4:10 • WB95
Correlated with Book 2, page 13

VOYAGEUR MARCH (2)

Frank Halferty • 2:30 • WB106
Correlated with Book 2, page 13

WHEN JOHNNY COMES MARCHING HOME (2)

arr. Pearson/Elledge • 3:30 • WB125
Correlated with Book 2, page 15

WIND RIVER OVERTURE (2)

Bruce Pearson • 3:30 • WB96
Correlated with Book 2, page 23

THE COMPOSITION

A **caprice** (often called by its Italian translation, **capriccio**), is a light and fanciful work. As a musical form, it first appeared in early Italian baroque music, serving as a precursor to its more serious cousin, the fugue. Spirited and often humorous, caprices appear in the works of such composers as Bach, Schumann, Stravinsky, Paganini, and Rachmaninoff. Virtuosos like Kreutzer, Cavallini, and Boehm also drew upon caprices in developing their definitive sets of technical instrumental etudes.

William Himes' **Caprice** is a bright and effervescent composition, true to the spirit of its title. The ostinato eighth note pattern at the beginning is retained throughout the opening **A** section of the piece, darting mischievously between the sections of the band. The melodic material is carried primarily by the trumpets and upper woodwinds; nevertheless, section solis abound, especially during the piece's contemplative **B** section. Based loosely upon an earlier motif, it features the trumpets and clarinets over a rich countermelody played by the saxophones and horns.

Caprice also provides excellent educational opportunities for developing ensemble playing skills. For instance, good dynamic sensitivity is required both within and between sections of the band. Frequently, the band switches between soft and loud volumes, often somewhat rapidly. Also, the scoring of the composition emphasizes independence within sections of the band. Players cannot confine their ears to their own section; they must listen for and balance with different instrumental timbres.

INSTRUMENTATION LIST

6 - Flute	1 - Timpani
2 - Oboe	1 - Percussion I: Xylophone Bells
3 - 1st B \flat Clarinet	1 - Percussion II: Suspended Cymbal
3 - 2nd B \flat Clarinet	1 - Percussion III: Tambourine Triangle
1 - E \flat Alto Clarinet	2 - Percussion IV: Snare Drum Bass Drum
2 - B \flat Bass Clarinet	1 - Full Conductor Score
2 - 1st E \flat Alto Saxophone	Approximate Performance Time 4:30
2 - 2nd E \flat Alto Saxophone	
2 - B \flat Tenor Saxophone	
1 - E \flat Baritone Saxophone	
2 - Bassoon	
3 - 1st B \flat Cornet/Trumpet	
3 - 2nd B \flat Cornet/Trumpet	
2 - 1st F Horn	
2 - 2nd F Horn	
3 - 1st Trombone	
3 - 2nd Trombone	
1 - Baritone T.C.	
2 - Baritone B.C.	
3 - Tuba	



THE COMPOSER

William Himes earned his Bachelor and Master of Music degrees from the University of Michigan. He taught instrumental music in Flint, Michigan, where he was also an adjunct lecturer in low brass at the University of Michigan-Flint. Mr. Himes has travelled as a guest euphonium soloist, composer, and conductor throughout the United States, Canada, England, Scotland, Norway, Sweden, and Australia. Currently, Mr. Himes serves as the conductor of the Chicago Staff Band, and as music director for The Salvation Army's Central Territory, which includes eleven midwestern states. He has led this ensemble on successful tours of Panama, Mexico, Singapore, the Philippines, Hong Kong, and England. Mr. Himes continues to be in great demand as a composer, clinician, lecturer, soloist, and guest conductor. Concert band works by William Himes published by the Neil A. Kjos Music Company include *Caprice*, *Creed*, and *Medallion Overture*.

RHYTHM SKILL
ACTIVITY

1. Following the teacher's demonstration, instruct students to count and clap these rhythm patterns before rehearsing **Caprice**. Begin with slower tempos, and repeat as necessary.
2. Play these unison rhythms after counting and clapping have been mastered.
3. This piece is a good one to introduce the idea of subdivision. A consistent eighth note pulse is essential to **Caprice**, and students should practice subdividing into eighth notes even while resting or playing longer note values.

The musical score is divided into seven sections, labeled A through G. Each section contains a set of rhythmic patterns for various instruments. The instruments listed are:

- Flute 1, Oboe 2
- B♭ Clarinets 1, 2
- E♭ Alto Saxophones 1, 2
- B♭ Cornets/Trumpets 1, 2
- F Horns 1, 2
- Low Woodwinds, Low Brass
- Timpani
- Bells
- Suspended Cymbal (with S.D. stick)
- Tambourine
- Snare Drum, Bass Drum

Section A (measures 1-4) shows a pattern of quarter notes and eighth notes. Section B (measures 5-8) features a more complex pattern with eighth notes and quarter notes. Section C (measures 9-12) continues with similar rhythmic motifs. Section D (measures 13-16) introduces a new pattern. Section E (measures 17-20) shows a variation. Section F (measures 21-24) features a pattern with a strong eighth-note pulse. Section G (measures 25-28) concludes with a final rhythmic pattern. The score includes a large 'SAMPLE' watermark across the center.

MELODY AND PHRASING SKILL

ACTIVITY

1. The melody to the **A** section of **Caprice** is shown below. Students should strive for a *leggiero* performance style, playing lightly and slightly separating each note. Encourage students to play with a well-supported sound.
2. The **B** section starts in measure 45. You may want the band to play this section separately, aiming at a *legato* performance style. Emphasize that playing softly requires more control than playing loudly. Maintain a steady stream of air and an open throat to achieve a full tone when playing softly.
3. Emphasize to students that musical phrases are musical sentences. Each must express complete thoughts and emotions. When rehearsing **Caprice**, identify the phrases and demonstrate how to shape each phrase as a complete statement.

Allegro leggiero

The musical score is divided into two systems. The first system covers measures 1 through 5. The second system covers measures 6 through 10. The instruments listed on the left are: Flute Oboe, Bb Clarinets 1/2, Eb Alto Saxophones 1/2, Bb Cornets/1 Trumpets 2, F Horns 1/2, Low Woodwinds Low Brass, Timpani, Bells, Suspended Cymbal, Tambourine, Snare Drum, and Bass Drum. The score includes dynamic markings such as *mp* and *a2*. A large watermark 'SAMPLE' is visible across the score.

TUNING AND HARMONY SKILL

ACTIVITY

1. Good tone production is essential to playing in tune. This is accomplished by good posture, breath support, proper embouchure, and careful listening.
2. Rehearse at different dynamic levels, and make students aware of the intonation differences which may occur when they play loudly and softly. Encourage concentration on a steady air stream.
3. The tonic and dominant seventh chords are introduced in this skill, and are labeled on student parts along with the note function of each instrument. It is helpful to ask the students to sing the notes of the chord after they have played the exercise. Divide the band into two groups, and ask one group to sing the line in a comfortable range on "loo" while the others play their parts. Vary the playing assignment between sections of the band. Students should be reminded to listen carefully to their vocal and instrumental intonation for accurate ensemble tuning.

Perc. II & III Tacet on Tuning and Harmony Skill

TO THE CONDUCTOR

On the following page you will find a **LEARNING CONCEPT LISTENING CHART**, which is an introduction to listening to a piece for themes, form, and hearing and recognizing the different timbres in the band.

The **LISTENING CHART** will be most helpful if the band can listen to a recording and try to identify the different themes and instrument colors. This can be achieved by recording the piece performed by your own band, or by using a professional recording. You can even have half of the band play while the other half listens.

Finally, a short quiz at the bottom of the page covers some of the new ideas and concepts introduced in the **LEARNING CONCEPTS**. The Neil A. Kjos Music Company grants permission to copy the **LISTENING CHART** from the score for use with your students.

LEARNING CONCEPT LISTENING CHART

CAPRICE

Measure Concept

- 1 Introduction, **Section A**
- 3 Statement of the first melody in flutes and B \flat clarinets. Listen for the eighth notes in the melody fitting in with the eighth notes being played by the French horns and trombones in the accompaniment.
- 13 Statement of the second melody, starting with the B \flat cornets/trumpets, and being replaced by the flute, oboe, and clarinets two measures later.
- 20 A third melody is introduced, and is tossed back and forth between the upper woodwinds and the B \flat cornets/trumpets.
- 30 The second melody is stated again, very similar to measure 13.
- 37 Transition section, gradually slowing down in preparation for the B section.
- 45 **Section B:** The melody in the clarinets begins by using the same notes as the second melody (the trumpet melody) from section A, but with longer note values. This compositional device is called augmentation.
- 62 Melody restated, with fuller instrumentation and volume.
- 79 After this measure, go back to measure 1 and play the entire A section again. After measure 27, skip to the coda.
- 80 Coda, or concluding section.
- 89 *Allegro vivo*, to be played in a faster, livelier style.

Learning Concept Quiz

1. A tonic chord is a chord based on the _____ degree of the scale.
2. A dominant chord is a chord based on the _____ degree of the scale.
3. **Allegro leggiero** means to play _____, in a _____, _____ style.
4. **Espressivo** means to play _____, with _____.
5. This caprice is in _____ form.
6. Name two famous composers of caprices.

Caprice

Correlated with BEST IN CLASS Book 2, page 12

Full Conductor Score

Approximate Performance Time 4:30

William Himes

Allegro leggiero (♩ = 116+)

Flute

Oboe

Bb Clarinets 1/2

Eb Alto Clarinet

Bb Bass Clarinet

Eb Alto 1 Saxophones 2

Bb Tenor Saxophone

Eb Baritone Saxophone

Bassoon

Bb Cornets/Trumpets 1/2

F Horns 1/2

Trombones 1/2

Baritone

Tuba

Eb, Bb Timpani

Percussion I: Xylophone Bells

Percussion II: Suspended Cymbal

Percussion III: Tambourine Triangle

Percussion IV: Snare Drum Bass Drum

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This musical score page contains measures 6 through 10. The instruments and their parts are as follows:

- Fl.:** Melodic line with notes in measures 6, 7, 8, 9, and 10.
- Ob.:** Rested throughout the measures.
- Bb Cls. 1/2:** Melodic line with notes in measures 6, 7, 8, 9, and 10.
- Eb A.Cl.:** Rested throughout the measures.
- Bb B.Cl.:** Rhythmic accompaniment with eighth notes in measures 6, 7, 8, 9, and 10.
- Eb A.Saxes. 1/2:** Harmonic accompaniment with chords in measures 6, 7, 8, 9, and 10.
- Bb T.Sax.:** Harmonic accompaniment with chords in measures 6, 7, 8, 9, and 10.
- Eb Bar.Sax.:** Rhythmic accompaniment with eighth notes in measures 6, 7, 8, 9, and 10.
- Bsn.:** Rhythmic accompaniment with eighth notes in measures 6, 7, 8, 9, and 10.
- Bb Cors./1 Tpts. 2:** Rested throughout the measures.
- F Hns. 1/2:** Harmonic accompaniment with chords in measures 6, 7, 8, 9, and 10.
- Trbs. 1/2:** Harmonic accompaniment with chords in measures 6, 7, 8, 9, and 10.
- Bar.:** Rhythmic accompaniment with eighth notes in measures 6, 7, 8, 9, and 10.
- Tuba:** Rhythmic accompaniment with eighth notes in measures 6, 7, 8, 9, and 10.
- Timp.:** Rhythmic accompaniment with eighth notes in measures 6, 7, 8, 9, and 10.
- Xylo.:** Melodic line with notes in measures 6, 7, 8, 9, and 10.
- Susp.Cym.:** Rested throughout the measures.
- Tamb.:** Rhythmic accompaniment with eighth notes in measures 6, 7, 8, 9, and 10.
- S.D. B.D.:** Rested throughout the measures.

16 (b)
Fl. *p* *mf*
Ob. *p* *mf*
Bb Cls. 1/2 *p* *mf*
Eb A. Cl. *p* *mf*
Bb B. Cl. *p* *mf*
Eb A. Saxes. 1/2 *p* *mf*
Bb T. Sax. *p* *mf*
Eb Bar. Sax. *p* *mf*
Bsn. *p* *mf*
Bb Cors./ Tpts. 1/2 *mp* *mf* a2
F Hns. 1/2 *p* *mf*
Trbs. 1/2 *p* *mf* 1. Bar. cue End cue
Bar. *p* *mf*
Tuba *p* *mf*
Timp. *p*
Bells *mf*
Susp. Cym. *mf*
Tamb. *p* *mf*
S.D. B.D. *p* *mf* Snares off

Fl. 31 unis. 32 33 (b) 34 35

Ob.

Bb Cls. 1 2

Eb A.Cl.

Bb B.Cl.

Eb A.Saxes. 1 2

Bb T.Sax.

Eb Bar.Sax.

Bsn.

Bb Cors./ 1 Tpts. 2

F Hns. 1 2

Trbs. 1 2

Bar.

Tuba

Timp.

Bells

Susp.Cym.

Tamb.

S.D.
B.D.

on rim

mf

36 37 38 39 40

Fl.

Ob.

Bb Cls. 1/2

Eb A.Cl.

Bb B.Cl.

Eb A.Saxes. 1/2

Bb T.Sax.

Eb Bar.Sax.

Bsn.

Bb Cors./1 Tpts. 2

F Hns. 1/2

Trbs. 1/2

Bar.

Tuba

Timp.

Bells

Susp.Cym.

Tamb.

S.D. B.D.

div.

unis.

Alto Sax. cue

a2

a2

mf

mf

41 42 43 44 **45** Moderato (♩ = 92)
46

Fl. *rit.* *p*

Ob. *rit.* *p*

B♭ Cls. 1/2 *rit.* *mp legato* a2

E♭ A. Cl. *rit.* *p*

B♭ B. Cl. *rit.* *p*

E♭ A. Sax. 1/2 *rit.* *p*

B♭ T. Sax. *rit.* *p*

E♭ Bar. Sax. *rit.* *p*

Bsn. *rit.* *p*

B♭ Cors./1 *rit.* *mp* *p* **45** Moderato (♩ = 92)

Tpts. 2 *rit.* *mp* *p*

F Hns. 1/2 *rit.* *p* Ten. Sax. cue

Trbs. 1/2 *rit.* *p* Bsn. cue

Bar. *rit.* *p* Bass Cl. cue

Tuba *rit.* *p*

Timp. *rit.* *p*

Bells *rit.* *p*

Susp. Cym. *rit.* *p* (with soft yarn mallets) Tri.

Tri. *rit.* *p*

S.D. *rit.* on head, Snares off *mp* *p*

B.D. *rit.* *p*

Musical score for measures 47-53. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinets (Bb Cls. 1/2), Eb Alto Clarinet (Eb A.Cl.), Bb Bass Clarinet (Bb B.Cl.), Eb Alto Saxophones (Eb A.Saxes. 1/2), Bb Tenor Saxophone (Bb T.Sax.), Eb Baritone Saxophone (Eb Bar.Sax.), Bassoon (Bsn.), Bb Cornets/Trumpets (Bb Cors./Tpts. 2), French Horns (F Hns. 1/2), Trombones (Trbs. 1/2), Baritone (Bar.), Tuba, Timpani (Timp.), Bells, Suspended Cymbal (Susp. Cym.), and Triangle (Tri.). The score also includes parts for Snare Drum (S.D.) and Bass Drum (B.D.).

Measures 47-53 are shown. The key signature is Bb major. The score includes various dynamics such as *mp* (mezzo-piano) and *p* (piano). Performance instructions include *mp legato* for the Oboe and *mp* for several other instruments. A large "SAMPLE" watermark is overlaid on the score.

Measure 53 includes an **End cue** for the Baritone part.

54

55 56 57 58 59

Fl.

Ob.

B♭ Cls. 1
2

E♭ A.Cl.

B♭ B.Cl.

E♭ A.Saxes. 1
2

B♭ T.Sax.

E♭ Bar.Sax.

Bsn.

54

B♭ Cors./ 1
Tpts. 2

F Hns. 1
2

Trbs. 1
2

Bar.

Tuba

Timp. *mp*

Bells

Susp.Cym.

Tri. *mp*

S.D.
B.D.

60 61 62 **Espressivo** 63 64 65

Fl. *mp poco rit.* *f*

Ob. *p poco rit.* *f*

Bb Cls. 1 2 *p poco rit.* *f*

Eb A.Cl. *p poco rit.* *f*

Bb B.Cl. *p poco rit.* *f*

Eb A.Saxes. 1 2 *p poco rit.* *f*

Bb T.Sax. *p poco rit.* *f*

Eb Bar.Sax. *p poco rit.* *f*

Bsn. *p poco rit.* *f*

Bb Cors./ 1 Tpts. 2 *p poco rit.* *f*

F Hns. 1 2 *p poco rit.* *mf* *f*

Trbs. 1 2 *p poco rit.* *f*

Bar. *p poco rit.* *f*

Tuba *p poco rit.* *f*

Timp. *p poco rit.* *f*

Bells *p poco rit.* *f*

Susp.Cym. *p poco rit.* *f* *mp* *f*

Tri. *p poco rit.*

S.D. *p poco rit.* *f*

B.D. *p poco rit.* *f*

f

62 **Espressivo**

70

66 67 68 69 70 71

Fl.

Ob.

Bb Cls. 1
2

Eb A.Cl.

Bb B.Cl.

Eb A.Saxes. 1
2

Bb T.Sax.

Eb Bar.Sax.

Bsn.

70

Bb Cors./ 1
Tpts. 2

F Hns. 1
2

Trbs. 1
2

Bar.

Tuba

Timp.

Bells

Susp.Cym.

Tri.

S.D.
B.D.

72 73 74 75 76 77

FL. *mf* *rit. poco a poco*

Ob. *mf* *rit. poco a poco*

Bb Cls. 1/2 *mf* *mp* *rit. poco a poco*

Eb A.Cl. *mf* *mp* *rit. poco a poco*

Bb B.Cl. *mf* *mp* *rit. poco a poco*

Eb A.Saxes. 1/2 *mf* *mp* *rit. poco a poco*

Bb T.Sax. *mf* *mp* *rit. poco a poco*

Eb Bar.Sax. *mf* *mp* *rit. poco a poco*

Bsn. *mf* *mp* *rit. poco a poco*

Bb Cors./1 Tpts. 2 *mf* *mp* *rit. poco a poco*

F Hns. 1/2 *mf* *mp* *rit. poco a poco*

Trbs. 1/2 *mf* *mp* *rit. poco a poco*

Bar. *mf* *mp* *rit. poco a poco*

Tuba *mf* *mp* *rit. poco a poco*

Timp. *mf* *mp* *rit. poco a poco*

Bells *mf* *mp* *rit. poco a poco*

Susp. Cym. *f* *mp* *rit. poco a poco*

Tri. *mf* *mp* *rit. poco a poco*

S.D. B.D. *mf* *mp* *rit. poco a poco*

rit. poco a poco

83 *div.* 84 85 86 *unis.* 87

Fl. *f* *rall.*

Ob. *f* *rall.*

Bb Cls. 1 2 *f* *rall.*

Eb A.Cl. *f* *rall.*

Bb B.Cl. *f* *rall.*

Eb A.Saxes. 1 2 *f* *a2* *rall.*

Bb T.Sax. *f* *rall.*

Eb Bar.Sax. *f* *rall.*

Bsn. *f* *rall.*

Bb Cors./ 1 *f* *a2* *Alto Sax. cue* *End cue* *rall.*

Tpts. 2 *rall.*

F Hns. 1 2 *f* *rall.*

Trbs. 1 2 *f* *rall.*

Bar. *f* *rall.*

Tuba *f* *rall.*

Timp. *f* *rall.*

Bells *f* *rall.*

Susp.Cym. (with S.D. stick) *f* *rall.*

Tamb. *f* *rall.*

S.D. *f* *rall.*

B.D. *f* *rall.*

Snares on *f* *rall.*

89 Allegro vivo (♩ = 120)

This page of a musical score covers measures 88 to 92. It features a woodwind section and a percussion section. The woodwind instruments include Flute (Fl.), Oboe (Ob.), B♭ Clarinets (B♭ Cls. 1/2), E♭ Alto Clarinet (E♭ A. Cl.), B♭ Bass Clarinet (B♭ B. Cl.), E♭ Alto Saxophones (E♭ A. Saxes. 1/2), B♭ Tenor Saxophone (B♭ T. Sax.), E♭ Baritone Saxophone (E♭ Bar. Sax.), and Bassoon (Bsn.). The percussion section includes B♭ Cornets (B♭ Cors./1 Tpts. 2), F Horns (F Hns. 1/2), Trumpets (Trbs. 1/2), Baritone (Bar.), Tuba, Timpani (Timp.), Bells, Xylophone (Xylo.), Suspended Cymbal (Susp. Cym.), Tambourine (Tamb.), and Snare Drum (S.D.)/Bass Drum (B.D.). The score is marked with a tempo of 'Allegro vivo' and a metronome marking of 120 quarter notes per minute. The key signature has two flats (B♭ and E♭). The dynamic marking 'ff' (fortissimo) is used extensively throughout. A large 'SAMPLE' watermark is visible across the center of the page. Measure numbers 88, 90, 91, and 92 are indicated at the top of the staves. A first ending bracket labeled 'a2' spans measures 90 and 91.

SAMPLE

SAMPLE