

Musical Arrangement of Robert W. Smith's *Divine Comedy* Movement IV. "The Ascension"  
for Brass Ensemble and Piano

by

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## Abstract

I have arranged the fourth movement of Robert W. Smith's *Divine Comedy* Suite, "The Ascension," for an ensemble consisting of Bb trumpet, F horn, tenor trombone, euphonium, tuba, and piano. I spent the fall semester and winter break of 2018 writing the arrangement while consulting with Professor Charles Allen Kenny and Dr. David Loucky for instrumentation and editing feedback. The beginning of the spring semester I spent dedicated to organizing the ensemble and rehearsal dates, as there was not an established MTSU brass ensemble at the time. I led several rehearsal throughout February, including a dress rehearsal the day of the performance. "The Ascension" for Brass Ensemble and Piano was premiered on February 24<sup>th</sup>, 2019 with the help of Professor Angela DeBoer, Professor of Horn and organizer for the concert on which this was performed.

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## I. Background Information and Interest

I have been studying and performing works by Robert W. Smith since some of my first concerts in middle school beginning band. As a young student, I always looked forward to his compositions for their thematic interest and the even distribution of melody to all voices in the ensemble. I had no classical music background before picking up the euphonium, and since my instrument was not part of a standard orchestra, my only exposure to musical literature was through my school band programs. For better or worse, band music was the entire world of music to me for years.

As I began pursuing music education as a career, I was able to articulate a deeper reason why Robert W. Smith's music stuck with me for so long even as I studied the great classic symphonies played by orchestras of Beethoven's and Stravinsky's time. Band music has been considered a lower form of art compared to the orchestra, reserved for military marches at best and beginning bands of children who were most suited to playing variations of nursery songs and crowd-pleasing pop tunes at worst. As a euphonium player, my musical opportunities were limited to the wind ensemble, and I experienced the pressure of performing high-quality art music with the limited library of high-quality band music. Smith wrote music that was accessible to students like me, whose entirety of musical experience came from band. My personal music education philosophy is to engage the students in any way they can find joy and confidence in order to develop their connection with music, and Smith's body of work ranging from sixth grade beginner band to high school wind ensemble lends itself well to my method of teaching. I believe that the

teaching of core musical concepts can be done from any material, and the material chosen must develop the student's ear slowly over time in order to grow with their own maturity.

I first played this specific piece in high school marching band, once in my ninth grade year and again as a senior. Both times I was engrossed with the beauty of the piece built with such simplistic themes. As I studied it more and more in this last year, I was able to appreciate how simple concepts of form and color could be woven into such a complex-sounding composition, making it a perfect transition piece for young bands to apply their fundamental skills into a more substantial performance.

The connection to Dante Alighieri's epic poem, *The Divine Comedy*, was also of high interest to me, as all four of the movements in Smith's suite are representative of stages in the poem. Movement I. "Inferno" is directly related to the first volume of the epic, depicting Dante's lost soul through a lone oboe solo, soon swallowed up by brass and percussion as he tours Hell. Movement II. "Purgatorio" follows the volume of the same name, and is characterized by a relentless rhythmic background representing the perseverance of penitent souls in Purgatory. The final volume is told in Movement IV. "Paradiso," where Dante is led into Heaven. Between the second and third volumes, Robert W. Smith adds Movement III. "The Ascension" to represent Dante's experience being flung up to Heaven. In the poem, Dante is amazed that a mortal soul such as his could ever be lifted to such extremes, told through the transformation of the opening chorale and fluttering accompaniment to the triumphant fanfare call and fast-riding finale.

From the score's program notes: "'The Ascension' is the third of four movements in *The Divine Comedy*. The movement begins with Dante on the Mountain of Purgatory. Having been instructed and purified in Purgatory, he is prepared for his journey to paradise. Beatrice, his guide, lifts her eyes toward the sun. Following her example, Dante looks to the sun and is at the moment transformed ('trans-humanized') in preparation for his great adventure. He is surprised to discover wonderful music, the music of the spheres, surrounding them. Swifter than thought, their flight of incredible speed begins. Dante and Beatrice, accompanied by sounds of wondrous beauty and intensity, ascend to the Sphere of Fire."

## II. Methodology

The first step to my project was obtaining permission from the publisher of Robert W. Smith's work in order to arrange, print, and perform the piece. The process was a bit longer and more complicated than expected, since Smith has had his music published by both C.L. Barnhouse and Alfred Music. I had purchased my score from a website that listed the former as the publisher, but when I contacted them I was told that the specific product had been transferred to the latter. Once I was able to contact the correct company, I waited two weeks for my official form to come. With legality out of the way, I was free to contact my preferred players to create my ensemble. I worked my way down from the Wind Ensemble into the Symphonic Band roster for the semester to ensure I had an ensemble that could be trusted to work on their parts at home. This would leave my rehearsal time open for experimentation with conducting, phrasing, and part editing as needed.

My focus for this arrangement came from an idea of conical vs. cylindrical instruments. Cylindrical brass, such as the trumpet and trombone, are made mostly of straight same-sized tubing that comes to an abrupt flare at the end and produce a brighter sound. Conical brass instruments, on the other hand, expand in tubing gradually across the entire length, such as horns, euphoniums, and tubas, have a characteristically more mellow sound that I wished to use to imitate the woodwind tones from the original piece. A main component in this piece is the tonal shift between brass and woodwinds, often repeating each other's phrases and building off of one another into climaxes. I translated this tonal contrast to fit the characteristics of brass tubing size families. Examples of this can be seen in recall to



the opening chorale in measure 97. The opening quartet is played in its original form by two trumpets, a horn, and a euphonium. The original score as this quartet replayed in measure 97 by a woodwind ensemble; my arrangement substitutes the woodwind tone for that of two horns and two euphoniums.

Another consideration I had during the arranging process was the physical limitations of brass instruments in dexterity as opposed to their woodwind counterparts. Much of the original score dictates fanfares to brass while woodwinds play soaring lines of triplets, something that would be nearly impossible for a trombone or tuba to accomplish. My decision here was to dictate highly acrobatic sections of music to the trumpets and euphoniums, both instruments with valve systems rather than the slide of a trombone, and both with quicker response time than the horn or the tuba. This can be seen in the euphonium line of measure 40, which is originally played by flute and oboe. By limiting it to one player, not only was I able to thin the texture to contrast with fuller climaxes in the arrangement, but it also was easier for one player to line up all of their quick notes.

There was also the problem of the smaller ensemble size, where in a larger ensemble multiple players could read the same part and support each other in order to take breaks and breathe. My ensemble was one to a part, and so it had to be assumed that each part could be played all the way through by one person. I was able to maneuver this by splitting one long melodic line into two interlocking parts, as seen in measure 28. The ascending triplet line is original scored for several woodwind parts at once, likely for ease of breathing while keeping the line continuous. To replicate this on a small ensemble scale, I divided the single line into

two euphonium lines where one player is able to rest while the other plays in that spot. The result is difficult to time correctly, but with focus and player-to-player sensitivities to blending, it creates the illusion of one single never-ending euphonium line.

The decision to add a piano part came about from a number of concerns during the arranging process. One of which was the dexterity concern for brass instruments, considering the delicate nature of some of the moving parts. Measure 11, for example, has a sextuplet pattern that continues in the woodwinds but at a very quiet dynamic. A brass player at this dynamic would find it very difficult to maintain a smooth sound for such a long time, leading into the other problem of breathe support and sustaining. I was able to take both of these into the piano part, which not only could be played indefinitely at high speeds, but could also add another color to the tone of the ensemble.

The piano part at the beginning is taken directly from the original score, which featured a piano part within the percussion section. This inspired me to dive into the percussive aspects of piano, and for the rest of the piece I utilized this to cover percussion parts that would otherwise be unfit for brass players. This is seen in measure 22, where the piano plays a steady rhythm on the right hand that takes the place of a timpani part. Using the piano as the percussion section was helpful in measure 36 as well, where the impact notes of the piano left hand are able to give a more clear attack to the bassline notes in the second tuba.

Another method that I used to help designate part assignments was my knowledge of the players I intended to have on each part. I chose to arrange my piece for brass ensemble not only because I am most familiar with the tonalities, ranges, and limitations of brass instruments, but also because I am most familiar with the individuals within the brass studios.

### III. Rehearsal Reflections and Edits

By far the hardest part of completing this project was organizing rehearsal time. I was unable to set a rehearsal time in stone because I had no players to offer time schedules, so when I contacted my musicians I could only give tentative dates for them to consider. Often, once I had a full ensemble enlisted, I would offer a rehearsal time and realize that nearly half the ensemble was unable to attend. At this point I had to consider either changing personnel or changing the rehearsal time, which was difficult because of my own crowded schedule. I spent a lot of time anxious about making the process as comfortable for the players as possible, since this was a volunteer ensemble, but there came a point where the only reasonable time to meet was 9pm Tuesdays nights. I was overjoyed when everyone agreed to meet! I ended up with an all-male ensemble without noticing, and it actually was a very nice touch to the sing/chant part at measure 88 to have all voices in the same range.

The first rehearsal was nerve-wracking for me, as even with teaching experience it is always most difficult to rehearse your peers. There were times it was difficult to keep the entire group on task, especially considering the late meeting time, as everyone was already tired by the day of classes and other ensemble rehearsals. We were able to pull through, however, and with more time came more familiarity with the piece, both for me and for the ensemble. Our rehearsals took place in a music building classroom, so we only had access to a standing piano rather than the grand used in performances. This led to some balance issues within the ensemble, and rehearsal time had to be reserved in order

to communicate the role of piano in the work. Often the piano parts could not be heard from behind the heads of the brass players, and an exercise I utilized was having the brass players sing their parts while the piano played along. The piano was also helpful when rehearsing the chant part at measure 88. I was able to have the pianist read and play from the score both choral parts so the brass players could internalize their pitches while they listened and sang along.

One of the edits that had to be made during rehearsal had to do with the logistics of only having one player per part. In the original score, measure 40 begins a trumpet solo with Harmon mute, which changes to full trumpet section at measure 48 without mute. With a full ensemble, only the soloist would have to use the mute, so the rest of the section could enter in time while the soloist removes the mute. However, in this small ensemble setting, the first trumpet was required to play the solo muted and then only a beat and a half later continue the line without mute in measure 48. This mute change was extraordinary quick, and wasn't consistently attainable by the first trumpet player. To make up for this, we decided to omit the last note in the trumpet solo so that the performer could use all three beats of the measure to remove the mute and set for the next line in the music. The trumpet soloist ends on a tonic note in measure 47 that is doubled in other parts, and the music swells with the addition of second trumpet, first and second trombone, and second euphonium. The increased volume due to the addition of multiple voices was enough to disguise the faded end of the trumpet solo, so even with the final note omitted the music did not feel incomplete.

#### IV. Conducting Technique

Conducting is a highly personal and communicative skill that I was nervous to display in front of my peers, especially since many of them had taken the same conducting method classes with me. I was lucky to have my late-night setup after all, as I was able to watch my own conducting from a reflection in the window! I made sure to establish all the standards of conducting that we had been taught: confident posture, low stand out of the way, symmetrical hand height, and steady baton acting as an extension of my arm. All of this was just preparation and setup however, and being able to communicate effectively through gesture while also keeping the ears open for critique was quite difficult.

Almost immediately I realized that some of the ideas I had before rehearsal would not work out in the real ensemble. For example, my intention for the beginning quartet was not to conduct, and rather let the players interact with each other as if in a chamber setting. This didn't work out, though, due to the arch form of the ensemble's placement; the euphonium player on stage right could not make eye contact with the horn and trumpet players on stage left. The idea was quickly scrapped, and I instead opted to give very gentle beat and gesture during this passage.

One of the recurring challenges with conducting this piece was negotiating how to cue each tempo change. Measure 22 begins the first change in mood and tempo and is presented with a two-measure long chord held in all the brass. Often I would forget that the piano enters in the second measure, since the ensemble

decrescendos and the horns do not enter until the third measure with their riding rhythm. I was able to take some strategies from my Conducting II class and mark large cues in colored pen across the score to remind me. The preferred method for marking cues in a score is in a long slanting line that physically draws the eye from the top of the score down to the part in which the cue is needed.

I also experimented with conducting different time signatures over what was written. Measure 36 begins a section in  $3/4$  time, but the written bass line notes are placed three eighth notes apart rather than the two eighth note division that would be expected of the time signature. The meter of  $3/4$  time is a simple triple meter; simple meaning that each beat is divided into two notes, and triple meaning that each measure has three beats. The recurring rhythm in this section, however, was more reminiscent of a compound duple meter; compound meaning that each beat is divided into three notes, and duple meaning that each measure has two beats. So even though the written music was notated in  $3/4$ , the music as it sounds was felt in  $6/8$ . My job as the conductor is to portray the music physically in a way that encourages the players to perform with the intent of the music, not necessarily the notation of the music, so I made the decision to conduct the  $3/4$  passage in  $6/8$  instead. This change was accomplished smoothly for the most part. One problem that we encountered was rhythm in measure 43 for the first trumpet and horn melodic lines. In measure 43, the  $6/8$  feel is interrupted by a half-note quarter-note rhythm that appears for that measure alone. As a result, the trumpet and horn players often had trouble feeling the difference in rhythm and would be unsure of where to place the quarter note at the end of the measure. Though difficult, the

most reasonable resolution was for me as the conductor to adjust my technique for the good of the ensemble as a whole. I would conduct 6/8 time all the way up until measure 43, where I would abruptly give a 3/4 measure just once, then continue with the 6/8 pattern from measure 44 onward until the next style change. Measure 48 remained in the written 3/4 time just as the section at measure 36, but at this point the entire ensemble is playing quarter notes together with three beats to the measure. It was here that it made most sense to return to the standard 3/4 time conducting pattern in order to give the best cues to the ensemble.



## V. References

Adler, Samuel. *The Study of Orchestration*. 3<sup>rd</sup> ed. W.W. Norton & Company, 2002.

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Smith, Robert W. *The Ascension Full Score*. Belwin Mills Publishing Corp. (ASCAP),

1994. Print.

From *The Divine Comedy* Suite by Robert W. Smith

# “The Ascension”

**For Brass Ensemble and Piano**

Arr. Jacinda Drenckpohl

## INSTRUMENTATION

2 Bb Trumpet

2 F Horn

2 Tenor Trombone

2 B.C. Euphonium

2 Tuba

Piano

*J = 72*  
*legato*

2 3 4 5

Trumpet  
*mp*  
*legato*

Horn in F  
*mp*  
*legato*

Trombone

Euphonium  
*mp*  
*legato*

Tuba

Piano  
*mp*

6 7 8 9

B♭ Tpt.

F Hn.

Tbn.

Euph.

Tba.

Pno.

Detailed description of the musical score: The score is for measures 6 through 9. It features six parts: B♭ Trumpet (Tpt.), French Horn (F Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tba.), and Piano (Pno.).  
 - **B♭ Tpt. and F Hn.:** Both parts play a melodic line in the upper register. The B♭ Tpt. part starts with a half note on G4, followed by quarter notes on A4, Bb4, and C5. The F Hn. part starts with a half note on E4, followed by quarter notes on F4, G4, and A4. Both parts have a crescendo hairpin from measure 6 to 8 and a decrescendo hairpin from measure 8 to 9.  
 - **Tbn. and Tba.:** Both parts are silent, indicated by a whole rest in each measure.  
 - **Euph.:** The euphonium part plays a melodic line in the lower register. It starts with a half note on G3, followed by quarter notes on A3, Bb3, and C4. It has a crescendo hairpin from measure 6 to 8 and a decrescendo hairpin from measure 8 to 9.  
 - **Pno.:** The piano part features a complex texture. In measure 6, it has a triplet of eighth notes in the right hand and a whole rest in the left hand. In measure 7, it has a triplet of eighth notes in the right hand and a whole rest in the left hand. In measure 8, it has a complex chordal texture with many sixteenth notes in the right hand and a whole rest in the left hand. In measure 9, it has a melodic line in the right hand and a whole rest in the left hand.

11

The musical score is arranged in systems for different instruments. Each system consists of two staves. The instruments and their parts are as follows:

- Bb Tpt. (B-flat Trumpet):** The upper staff has a whole note chord at measure 10, followed by a rest and a half note chord at measure 11. The lower staff has a crescendo hairpin leading to a half note chord at measure 11. Dynamics include *mf*.
- F Hn. (Flute):** The upper staff has a whole note chord at measure 10, followed by a rest and a half note chord at measure 11. The lower staff has a crescendo hairpin leading to a half note chord at measure 11. Dynamics include *mf*.
- Tbn. (Tuba):** The upper staff has a rest at measure 10, followed by a half note chord at measure 11. The lower staff has a half note chord at measure 11. Dynamics include *mp*.
- Euph. (Euphonium):** The upper staff has a whole note chord at measure 10, followed by a rest and a half note chord at measure 11. The lower staff has a rest at measure 10 and a half note chord at measure 11. Dynamics include *mf*.
- Tba. (Tuba):** The upper staff has a rest at measure 10, followed by a half note chord at measure 11. The lower staff has a half note chord at measure 11. Dynamics include *mp*.
- Pno. (Piano):** The upper staff has a rest at measure 10, followed by a half note chord at measure 11. The lower staff has a half note chord at measure 10 and a half note chord at measure 11. Dynamics include *mp*.

Measure numbers 10 and 11 are indicated at the beginning of each system. The score is in a key signature of two flats (B-flat major or D-flat minor).

12

B $\flat$  Tpt.

2

F Hn.

12

2

Tbn.

12

2

Euph.

12

2

Tba.

12

2

Pno.

12

Detailed description of the musical score: The score is for measures 12-15. The key signature has two flats (Bb and Eb). The B $\flat$  Tpt. and F Hn. parts play a sequence of quarter notes: B $\flat$ 4, G4, F4, E4. The Tbn. and Euph. parts play a sequence of quarter notes: B $\flat$ 3, A $\flat$ 3, G3, F3. The Tba. part has a whole note rest. The Pno. part has a rhythmic pattern of eighth notes: G $\flat$ 4, A $\flat$ 4, B $\flat$ 4, C5, G $\flat$ 4, A $\flat$ 4, B $\flat$ 4, C5. The Pno. part includes sixteenth-note chords in both hands, with the number '6' written below the notes. The score is divided into systems of two staves each, with a brace on the left side of each system.

13

B $\flat$  Tpt.

F Hn.

Tbn.

Euph.

Tba.

Pno.

The musical score is arranged in systems. The first system contains the B $\flat$  Trumpet and F Horn parts, both with a whole rest. The second system contains the Trombone and Euphonium parts, both with a melodic line of eighth notes tied across measures 13 and 14. The third system contains the Tuba part, with a melodic line of eighth notes tied across measures 13 and 14. The fourth system contains the Piano part, with a rhythmic accompaniment of eighth notes in both hands, marked with a '6' (fingerings) above each measure.

14

B $\flat$  Tpt.

4

14

F Hn.

4

14

Tbn.

4

14

Euph.

4

14

Tba.

4

14

Pno.

14

The image shows a page of a musical score for a brass and piano ensemble, starting at measure 14. The instruments are arranged in six systems. The first system is for B $\flat$  Tpt. (B-flat Trumpet), with two staves. The second system is for F Hn. (F Horn), with two staves. The third system is for Tbn. (Trombone), with two staves. The fourth system is for Euph. (Euphonium), with two staves. The fifth system is for Tba. (Tuba), with two staves. The sixth system is for Pno. (Piano), with two staves. The key signature has two flats (B $\flat$  and E $\flat$ ). The time signature is 4/4. The piano part features a rhythmic pattern of eighth notes with a '6' (sixteenth) marking above the notes. The brass parts have various note values, including quarter notes, half notes, and whole notes, with some notes tied across measures. There are also rests and articulation marks (accents) throughout the score.



15

B $\flat$  Tpt.

F Hn.

Tbn.

Euph.

Tba.

Pno.

Detailed description of the musical score: The score is for measures 15 through 18. It features six parts: B $\flat$  Tpt., F Hn., Tbn., Euph., Tba., and Pno. The key signature has two flats (B $\flat$  and E $\flat$ ). The time signature is 4/4. The B $\flat$  Tpt. and F Hn. parts play a sequence of quarter notes: G $\flat$ 4, A $\flat$ 4, B $\flat$ 4, C5. The Tbn. and Euph. parts play a sequence of quarter notes: G $\flat$ 3, A $\flat$ 3, B $\flat$ 3, C4. The Tba. part has a whole note G $\flat$ 3. The Pno. part has a rhythmic accompaniment of eighth notes in both hands, with a '6' (sixteenth) marking above the notes in each measure.

The image shows a page of a musical score for measures 16, 17, and 18. The score is arranged in systems for different instruments. At the top, a box contains the number '17'. The instruments and their parts are as follows:

- Bb Tpt. (B-flat Trumpet):** Two staves. The upper staff has a melodic line with notes and rests. The lower staff has a sustained line with a crescendo hairpin.
- F Hn. (Flute):** Two staves. The upper staff has a melodic line. The lower staff has a sustained line with a crescendo hairpin.
- Tbn. (Tuba):** Two staves. Both staves feature a melodic line with a slur over measures 16-17 and a crescendo hairpin.
- Euph. (Euphonium):** Two staves. The upper staff has a melodic line with a slur and crescendo hairpin. The lower staff has a sustained line with a crescendo hairpin.
- Tba. (Trombone):** Two staves. The upper staff has a melodic line with a slur and crescendo hairpin. The lower staff has a sustained line with a crescendo hairpin.
- Pno. (Piano):** Two staves. The upper staff has a complex rhythmic pattern with sixteenth notes and slurs. The lower staff has a similar rhythmic pattern.

Measure numbers 16, 17, and 18 are indicated at the beginning of each system and above the notes. The key signature has two flats (B-flat and E-flat).

22 ♩ = 172

19 20 21 22 23

Bb Tpt. 20 21 22 *ff* 23

F Hn. 20 21 22 *ff* 23

Tbn. 20 21 22 *ff* 23

Euph. 20 21 22 *ff* 23

Tba. 20 21 22 *ff* 23

Pno. 20 21 22 23 *mf*

Detailed description: This page of a musical score covers measures 19 through 23. It features six parts: Bb Trumpet, Flute, Trombone, Euphonium, Tuba, and Piano. Measures 19-21 show a melodic line in the brass instruments, with dynamics increasing from mezzo-forte to fortissimo. Measure 22 is marked fortissimo. Measure 23 features a triplet in the piano part and a melodic line in the brass instruments. The score includes various musical notations such as slurs, accents, and dynamic markings.

24 25

B $\flat$  Tpt.

24 25

F Hn.

24 25

Tbn.

24 25

Euph.

24 25

Tba.

24 25

Pno.

The image shows a page of a musical score for measures 24 and 25. The score is arranged in a system with six parts: B $\flat$  Tpt., F Hn., Tbn., Euph., Tba., and Pno. Measures 24 and 25 are indicated at the top of each staff. The B $\flat$  Tpt., Tbn., Euph., and Tba. parts are silent in both measures, indicated by a horizontal line with a bar. The F Hn. part has a melodic line with eighth notes and triplets in both measures. The Pno. part has a simple accompaniment with eighth notes and triplets in both measures. The key signature has two flats (B $\flat$  and E $\flat$ ), and the time signature is 4/4.

26 27

B $\flat$  Tpt.

26 27

F Hn.

26 27

Tbn.

26 27

Euph.

26 27

Tba.

26 27

Pno.

Detailed description: This page of a musical score covers measures 26 and 27. The key signature has two flats (Bb and Eb). The Bb Tpt. and Tbn. parts are silent, indicated by whole rests. The F Hn. part features a melodic line with eighth-note triplets in measure 26 and a quarter-note triplet in measure 27. The Euph. and Tba. parts are silent with whole rests. The Pno. part has a rhythmic accompaniment of eighth-note triplets in both measures.

Musical score for measures 28 and 29, featuring the following instruments and parts:

- B $\flat$  Tpt.:** Two staves, both containing rests for measures 28 and 29.
- F Hn.:** Two staves. Measure 28 features a triplet of eighth notes with a *cresc.* marking. Measure 29 features a triplet of eighth notes with a *cresc.* marking.
- Tbn.:** Two staves. Measure 28 features a half note with a *cresc.* marking and a *f* dynamic. Measure 29 features a half note with a *cresc.* marking and a *f* dynamic.
- Euph.:** Two staves. Measure 28 features a triplet of eighth notes with a *mp* dynamic. Measure 29 features a triplet of eighth notes with a *cresc.* marking.
- Tba.:** Two staves. Measure 28 features a half note with a *cresc.* marking and a *f* dynamic. Measure 29 features a half note with a *cresc.* marking and a *f* dynamic.
- Pno.:** Two staves. Measure 28 features a half note with a *cresc.* marking. Measure 29 features a half note with a *cresc.* marking.

30

B $\flat$  Tpt.

30

F Hn.

30

Tbn.

30

Euph.

30

Tba.

30

Pno.

The musical score consists of six systems, each with two staves. The instruments are B $\flat$  Tpt., F Hn., Tbn., Euph., Tba., and Pno. The key signature is three flats (B $\flat$ , E $\flat$ , A $\flat$ ). The time signature is not explicitly shown but appears to be 4/4. Measure 30 is marked at the beginning of each system. The B $\flat$  Tpt. part has a whole rest. The F Hn. and Tbn. parts play eighth-note triplets. The Euph. part has a triplet of eighth notes and a triplet of quarter notes. The Tba. part has a half note and a quarter note. The Pno. part has a quarter note and a triplet of eighth notes.

This musical score page contains six staves for different instruments. The key signature has two flats (Bb and Eb), and the time signature is 3/4. The score is divided into two measures, 31 and 32.

- Bb Tpt. (B-flat Trumpet):** Measure 31 has a whole rest. Measure 32 features a triplet of eighth notes (Bb, A, G) followed by a triplet of eighth notes (F, Eb, D), with a forte (*f*) dynamic marking.
- F Hn. (Flute):** Both measures 31 and 32 contain a triplet of eighth notes (Bb, A, G) followed by a triplet of eighth notes (F, Eb, D).
- Tbn. (Tuba):** Measure 31 has a dotted quarter note (Bb) and a half note (G). Measure 32 has a quarter rest followed by a dotted quarter note (Bb) and a half note (G).
- Euph. (Euphonium):** Measure 31 has a quarter rest followed by a triplet of eighth notes (Bb, A, G) and another triplet of eighth notes (F, Eb, D). Measure 32 has a quarter rest followed by a triplet of eighth notes (Bb, A, G) and another triplet of eighth notes (F, Eb, D).
- Tba. (Tuba):** Measure 31 has a dotted quarter note (Bb) and a half note (G). Measure 32 has a quarter rest followed by a dotted quarter note (Bb) and a half note (G).
- Pno. (Piano):** Measure 31 has a triplet of eighth notes (Bb, A, G) in the right hand and a whole rest in the left hand. Measure 32 has a triplet of eighth notes (Bb, A, G) in the right hand and a whole rest in the left hand.



33 34 35

B♭ Tpt.

F Hn.

Tbn.

Euph.

Tba.

Pno.

The image shows a page of a musical score for measures 33, 34, and 35. The instruments are B♭ Tpt., F Hn., Tbn., Euph., Tba., and Pno. The key signature has two flats (B♭ and E♭), and the time signature is 3/4. Measures 33 and 34 feature triplets of eighth notes. Measure 35 features a fortissimo (ff) dynamic marking and a sustained note. The Pno. part has a triplet of eighth notes in measure 33 and a sustained note in measure 35.

36

36 37 38

B♭ Tpt.

36 37 38

F Hn.

36 37 38

Tbn.

36 37 38

Euph.

36 37 38

Tba.

36 37 38

Pno.

The musical score consists of six systems, each with two staves. The key signature is three flats (Bb, Eb, Ab) and the time signature is 3/4. Measure numbers 36, 37, and 38 are indicated at the top of each system. The Bb Trumpet and Trombone parts are mostly rests. The F Horn part has a melodic line starting in measure 36 with a *mf* dynamic and an accent. The Tuba part has a rhythmic pattern of quarter notes with eighth rests, starting in measure 36 with a *mf* dynamic. The Piano part has a complex accompaniment with sixteenth notes in the right hand and quarter notes with eighth rests in the left hand, starting in measure 36 with a *mf* dynamic. Accents are present on the first notes of measures 36, 37, and 38 in the F Horn and Piano parts.

**40**

40 Harmon mute (stem in)

B $\flat$  Tpt.

F Hn.

Tbn.

Euph.

Tba.

Pno.

Detailed description of the musical score: The score is for measures 39, 40, and 41. It features six parts: B $\flat$  Trumpet, F Horn, Trombone, Euphonium, Tuba, and Piano. Measure 39 shows rests for all instruments. Measure 40 begins with a repeat sign. The B $\flat$  Trumpet part has a dynamic of *f* and includes the instruction 'Harmon mute (stem in)'. The F Horn part has a dynamic of *mf*. The Euphonium part has a dynamic of *mf* and includes the instruction '2nd time only' with a slur over measures 40 and 41. The Trombone and Tuba parts have rests in measure 40. The Piano part has a dynamic of *mf* and features a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand.

42 43

B $\flat$  Tpt.

42 43

F Hn.

42 43

Tbn.

42 43

Euph.

42 43

Tba.

42 43

Pno.

The image shows a page of a musical score for a brass and piano ensemble. It covers measures 42 and 43. The instruments are B $\flat$  Tpt., F Hn., Tbn., Euph., Tba., and Pno. The key signature has two flats (B $\flat$  and E $\flat$ ). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The B $\flat$  Tpt. part has a melodic line with accents and slurs. The F Hn. part has a similar melodic line with accents and slurs. The Tbn. part has a rhythmic pattern of eighth notes. The Euph. part has a melodic line with slurs. The Tba. part has a rhythmic pattern of eighth notes. The Pno. part has a rhythmic pattern of eighth notes in both hands.

44 45

B $\flat$  Tpt.

44 45

F Hn.

44 45

Tbn.

44 45

Euph.

44 45

Tba.

44 45

Pno.

The image shows a page of a musical score for a brass and piano ensemble. It contains six systems of staves, each for a different instrument. The first system is for B $\flat$  Tpt. (B-flat Trumpet), the second for F Hn. (F Horn), the third for Tbn. (Trombone), the fourth for Euph. (Euphonium), the fifth for Tba. (Tuba), and the sixth for Pno. (Piano). Each system consists of two staves. The music is in 4/4 time and the key signature has two flats (B-flat major or D-flat minor). Measure 44 is the first measure of the system, and measure 45 is the second. The B $\flat$  Tpt. and F Hn. parts have melodic lines with accents and slurs. The Tbn. part has a rest in both measures. The Euph. part has a melodic line with a slur and a crescendo hairpin. The Tba. part has a rhythmic pattern of quarter notes and rests. The Pno. part has a rhythmic pattern of quarter notes and rests.

46 47 Open

B $\flat$  Tpt.

46 47 *2nd time only*

F Hn.

46 47 *2nd time only*

Tbn.

46 47 *p* *2nd time only*

Euph.

46 47 *p* *2nd time only*

Tba.

46 47

Pno.

Detailed description of the musical score: The score is for measures 46 and 47. The key signature has two flats (Bb and Eb). The Bb Tpt. part starts with a half note G4 in measure 46 and a quarter note G4 in measure 47, with an 'Open' instruction above measure 47. The F Hn. part has a half note G4 in measure 46 and a quarter note G4 in measure 47. The Tbn. part has a half note G4 in measure 46 and a quarter note G4 in measure 47. The Euph. part has a half note G4 in measure 46 and a quarter note G4 in measure 47. The Tba. part has a half note G4 in measure 46 and a quarter note G4 in measure 47. The Pno. part has a half note G4 in measure 46 and a quarter note G4 in measure 47. Dynamics include 'p' (piano) for the Tbn. and Euph. parts in measure 47, and '2nd time only' for the Bb Tpt., F Hn., Tbn., and Euph. parts in measure 47.

48

**B $\flat$  Tpt.**  
Measures 48-50. Dynamics: *f*.  
Measures 48-50. Dynamics: *f*.

**F Hn.**  
Measures 48-50. Dynamics: *mf*, *cresc.*  
Measures 48-50. Dynamics: *mf*, *cresc.*

**Tbn.**  
Measures 48-50. Dynamics: *f*.

**Euph.**  
Measures 48-50. Dynamics: *mf*, *cresc.*  
Measures 48-50. Dynamics: *mf*, *cresc.*

**Tba.**  
Measures 48-50. Dynamics: *mf*, *cresc.*

**Pno.**  
Measures 48-50. Dynamics: *mf*, *cresc.*

51 52 53

B $\flat$  Tpt. 52 *ff* 53

F Hn. 52 *ff* 53

Tbn. 52 *ff* 53

Euph. 52 *ff* 53

Tba. *ff* 52 53

Pno. 52 *ff* 53

Detailed description: This page of a musical score covers measures 51, 52, and 53. It features six staves: B $\flat$  Tpt., F Hn., Tbn., Euph., Tba., and Pno. The key signature has two flats (B $\flat$  and E $\flat$ ). The B $\flat$  Tpt., Tbn., and Euph. parts play a melodic line starting on G $\flat$ 4 in measure 51, moving to A $\flat$ 4 in measure 52, and ending on B $\flat$ 4 in measure 53. The F Hn. part plays a more active line with eighth and sixteenth notes. The Tba. part has a rest in measure 51 and enters in measure 52 with a dotted quarter note on G $\flat$ 2. The Pno. part provides harmonic support with chords and moving lines in both hands. Dynamics include accents (>) and fortissimo (*ff*) markings. Measure numbers 51, 52, and 53 are indicated at the top of each staff.



54 55 56

B $\flat$  Tpt. *f*

F Hn. *mf* *cresc*55

Tbn. *f*

Euph. *mf* *cresc*55

Tba. 55 56

Pno. *mf* *cresc*55

Detailed description of the musical score: The score is for measures 54, 55, and 56. It features six parts: B $\flat$  Tpt., F Hn., Tbn., Euph., Tba., and Pno. The B $\flat$  Tpt. part has a dynamic of *f* and uses accents. The F Hn. part starts with *mf* and a *cresc*55 marking, featuring a slur across measures 55 and 56. The Tbn. part has a dynamic of *f* and uses accents. The Euph. part has a dynamic of *mf* and a *cresc*55 marking, with a slur across measures 55 and 56. The Tba. part has rests in measures 55 and 56. The Pno. part has a dynamic of *mf* and a *cresc*55 marking, with a slur across measures 55 and 56. The key signature has two flats, and the time signature is 4/4.

57 58 59

B $\flat$  Tpt.

57 58 *ff* 59

F Hn.

57 58 *ff* 59

Tbn.

57 58 *ff* 59

Euph.

57 58 *ff* 59

Tba.

57 58 *ff* 59

Pno.

57 58 *ff* 59

Detailed description of the musical score: The score is for measures 57, 58, and 59. It features six parts: B $\flat$  Tpt., F Hn., Tbn., Euph., Tba., and Pno. The key signature has two flats (B $\flat$  major or D $\flat$  minor). The time signature is not explicitly shown but appears to be 4/4. The B $\flat$  Tpt. and Tbn. parts have a melodic line with a slur over measures 58 and 59, starting with a dynamic of *ff*. The F Hn. part has a rhythmic pattern of eighth and sixteenth notes. The Euph. part has a melodic line similar to the Tbn. part. The Tba. part has a rhythmic pattern of eighth and sixteenth notes. The Pno. part has a rhythmic pattern of eighth and sixteenth notes. The score includes various musical notations such as slurs, accents, and dynamics.

62

  

60 61 62 Harmon mute

B $\flat$  Tpt. 60 61 62 *f* Harmon mute

F Hn. 60 61 62 *mf*

Tbn. 60 61 62

Euph. 60 61 62 *mf*

Tba. 60 61 62 *mf*

Pno. 60 61 62 *mf*

Detailed description of the musical score: The score is for measures 60, 61, and 62. The key signature has two flats (Bb and Eb).  
 - **B $\flat$  Tpt.:** Measure 60: quarter note Bb, quarter rest. Measure 61: quarter rest. Measure 62: quarter note Bb, quarter note Eb, quarter note Gb, quarter note Bb. Dynamics: *f*. Instruction: Harmon mute.  
 - **F Hn.:** Measure 60: quarter note Bb, quarter rest. Measure 61: quarter rest. Measure 62: quarter note Bb, quarter note Eb, quarter note Gb, quarter note Bb. Dynamics: *mf*.  
 - **Tbn.:** Measure 60: quarter note Bb, quarter rest. Measure 61: quarter rest. Measure 62: quarter rest.  
 - **Euph.:** Measure 60: quarter note Bb, quarter rest. Measure 61: quarter rest. Measure 62: quarter note Bb, quarter note Eb, quarter note Gb, quarter note Bb. Dynamics: *mf*.  
 - **Tba.:** Measure 60: quarter note Bb, quarter rest. Measure 61: quarter note Bb, quarter rest. Measure 62: quarter note Bb, quarter rest. Dynamics: *mf*.  
 - **Pno.:** Measure 60: quarter note Bb, quarter note Eb, quarter note Gb, quarter note Bb. Measure 61: quarter note Bb, quarter note Eb, quarter note Gb, quarter note Bb. Measure 62: quarter note Bb, quarter note Eb, quarter note Gb, quarter note Bb. Dynamics: *mf*.

63 64

B $\flat$  Tpt.

63 64

F Hn.

63 64

Tbn.

63 64

Euph.

63 64

Tba.

63 64

Pno.

Detailed description of the musical score: The score is for measures 63 and 64. It features six staves: B $\flat$  Tpt., F Hn., Tbn., Euph., Tba., and Pno. The key signature has two flats (B $\flat$  and E $\flat$ ). The B $\flat$  Tpt. and F Hn. parts have melodic lines with accents and slurs. The Tbn. part is mostly rests. The Euph. part has a complex melodic line with slurs. The Tba. part has a simple rhythmic pattern. The Pno. part has a steady accompaniment in the right hand and a simple bass line in the left hand.

65 66

B $\flat$  Tpt.

65 66

F Hn.

65 66

Tbn.

65 66

Euph.

65 66

Tba.

65 66

Pno.

The image shows a page of a musical score for a brass and piano ensemble. It covers measures 65 and 66. The instruments are B $\flat$  Trumpet (B $\flat$  Tpt.), F Horn (F Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tba.), and Piano (Pno.). The key signature has two flats (B $\flat$  and E $\flat$ ). The score is written in 4/4 time. Measures 65 and 66 are marked at the beginning of each staff. The B $\flat$  Tpt. part has a melodic line with slurs and accents. The F Hn. part has a rhythmic pattern of eighth notes. The Tbn. part is mostly silent with some rests. The Euph. part has a melodic line with slurs and accents. The Tba. part has a rhythmic pattern of eighth notes. The Pno. part has a rhythmic pattern of eighth notes in both hands.

67 68

B $\flat$  Tpt.

67 68

F Hn.

67 68

Tbn.

67 68

Euph.

67 68

Tba.

67 68

Pno.

The image shows a page of a musical score for measures 67 and 68. The score is arranged in a system with six staves. The instruments are: B $\flat$  Tpt. (B-flat Trumpet), F Hn. (F Horn), Tbn. (Trombone), Euph. (Euphonium), Tba. (Tuba), and Pno. (Piano). The key signature is B-flat major (two flats). Measure 67 shows various rhythmic patterns and articulations across the instruments. Measure 68 continues the patterns, with some instruments having rests. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

69 70 71

B♭ Tpt.

69 70 71

F Hn.

69 70 71

Tbn.

69 70 71

Euph.

69 70 71

Tba.

69 70 71

Pno.

Detailed description of the musical score: The score is for measures 69, 70, and 71. The instruments are B♭ Tpt., F Hn., Tbn., Euph., Tba., and Pno. The key signature has two flats (B♭ and E♭). The time signature is not explicitly shown but appears to be 4/4. The B♭ Tpt. part has notes with accents and slurs. The F Hn. part has notes with accents and slurs. The Tbn. part has rests in measure 69 and glissando markings in measures 70 and 71. The Euph. part has notes with accents and slurs. The Tba. part has notes with accents and slurs. The Pno. part has notes with accents and slurs.

72 73

B♭ Tpt.

72 73

F Hn.

72 73

Tbn.

72 73

Euph.

72 73

Tba.

72 73

Pno.

Detailed description: This image shows a page of a musical score for a brass and piano ensemble. The score is divided into six systems, each with a label on the left: B♭ Tpt., F Hn., Tbn., Euph., Tba., and Pno. Each system contains two staves. The key signature is B-flat major (two flats) and the time signature is 4/4. Measure numbers 72 and 73 are indicated at the top of each system. The B♭ Tpt. part features a melodic line with accents and slurs. The F Hn. part has a similar melodic line with accents. The Tbn. part consists of rhythmic patterns with accents. The Euph. part has a melodic line with accents and slurs. The Tba. part features a rhythmic pattern with accents. The Pno. part has a steady accompaniment in the right hand and a rhythmic pattern in the left hand.



74 75

B $\flat$  Tpt.

74 75

F Hn.

74 75

Tbn.

74 75

Euph.

74 75

Tba.

74 75

Pno.

Detailed description: This page of a musical score contains six systems of staves for various instruments. The first system is for B $\flat$  Tpt. (B-flat Trumpet), with two staves. The second system is for F Hn. (F Horn), also with two staves. The third system is for Tbn. (Tuba), with two staves. The fourth system is for Euph. (Euphonium), with two staves. The fifth system is for Tba. (Trombone), with two staves. The sixth system is for Pno. (Piano), with two staves. Each system is labeled with the instrument name on the left and measure numbers 74 and 75 above the staves. The music is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The notation includes various note values, rests, and articulation marks such as accents and slurs.

78

76 77 78

open

**B♭ Tpt.**

76 77 78 **f**

open

**F Hn.**

76 77 78 **mf** *cresc.*

**Tbn.**

76 77 **p** 78 **f**

**Euph.**

76 77 78 **mf** *cresc.*

**Tba.**

76 77 **p** 78 **mf** *cresc.*

**Pno.**

76 77 78 **mf** *cresc.*

This musical score page contains six staves for different instruments, labeled on the left as Bb Tpt., F Hn., Tbn., Euph., Tba., and Pno. The music is written in a key signature of two flats (Bb and F) and spans measures 79, 80, and 81. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like accents (>) and slurs. The Bb Tpt. and F Hn. parts are in treble clef, while the Tbn., Euph., and Tba. parts are in bass clef. The Pno. part is written in grand staff notation. The score shows a complex interplay of rhythmic patterns and melodic lines across the instruments.

♩ = 72

82 83 84 85 86 87

B♭ Tpt. *ff* *molto rall.*

F Hn. *ff* *molto rall.*

Tbn. *ff* *molto rall.*

Euph. *ff* *molto rall.*

Tba. *ff* *molto rall.*

Pno. *ff* *molto rall.*

88

All chant except tuba

88 89 90 91 92 93 94 95

B $\flat$  Tpt. Chant (sing "ah") *mp*

F Hn. Chant (sing "ah") *mp*

Tbn. Chant (sing "ah") *mp*

Euph. Chant (sing "ah") *mp*

Tba. Chant (sing "ah") *p* (stagger breath)

Pno. 88 89 90 91 92 93 94 95

97

96 97 98

B $\flat$  Tpt. (Sing)

Play (Sing)

F Hn. (Sing)

Tbn. (Sing)

Euph. (Sing)

Tba. (Sing)

Pno. *mp* *legato*

Detailed description: This page of a musical score covers measures 96, 97, and 98. It features six staves: B $\flat$  Tpt., F Hn., Tbn., Euph., Tba., and Pno. The key signature has two flats (B $\flat$  and E $\flat$ ), and the time signature is 3/4. Measures 97 and 98 are marked with a circled '97' above the first staff. The B $\flat$  Tpt., Tbn., and Tba. parts have a 'Sing' instruction in measure 98. The Pno. part starts in measure 97 with a *mp* dynamic and *legato* marking. The score includes various musical notations such as slurs, ties, and rests.



♩ = 72

107

With great joy!  
Solo (Soar!)

103 104 105 106 107

**B♭ Tpt.**

ia, Al-le - lu-ia, *rit.* Al-le-lu - ia. *f marcato*

**F Hn.**

103 104 105 106 107

*Solo* *rit.* Chant

**Tbn.**

103 104 105 106 107

ia, Al-le - lu-ia, *rit.* Al-le-lu - ia.

**Euph.**

103 104 105 106 107

**Tba.**

103 104 105 106 107 (stagger breathe)

103 104 105 106 107 (stagger breathe)

**Pno.**

103 104 105 106 107



108 109 110 111

B $\flat$  Tpt.

108 109 110 111

F Hn.

108 109 110 111

Tbn.

108 109 110 111

Euph.

108 109 110 111

Tba.

108 109 110 111

Pno.

Detailed description of the musical score: The score is for measures 108 through 111. It features six parts: B $\flat$  Trumpet, F Horn, Trombone, Euphonium, Tuba, and Piano. The key signature is one flat (B $\flat$ ). The time signature changes from 3/4 to 4/4 at measure 109 and back to 3/4 at measure 110. The B $\flat$  Trumpet part has a melodic line starting in measure 108, continuing through measure 111. The other parts (F Horn, Trombone, Euphonium, Tuba, and Piano) are mostly silent, with some rests and a few notes in the Tuba part.

112 113 114

B $\flat$  Tpt.

F Hn.

Tbn.

Euph.

Tba.

Pno.

*mp* 6

Detailed description of the musical score: The score is for measures 112, 113, and 114. The key signature has two flats (Bb and Eb), and the time signature is 3/4. The Bb Tpt. part has a melodic line in measure 112, while measures 113 and 114 are mostly rests. The F Hn., Tbn., and Euph. parts have rests in measures 112 and 113, then enter in measure 114 with a melodic line starting on a half note, marked *mp*. The Tba. part has a half note in measure 112, a half note in measure 113, and a half note in measure 114. The Pno. part has rests in measures 112 and 113, then enters in measure 114 with a sixteenth-note arpeggiated figure, marked *mp* and with a '6' above the staff.

115

Majestic!  
With great joy!

The musical score consists of six staves, each with two systems of music. The first system of each staff is labeled with measure numbers 115 and 116. The second system is labeled with measure numbers 116 and 117. The staves are labeled on the left as B♭ Tpt., F Hn., Tbn., Euph., Tba., and Pno. The B♭ Tpt., F Hn., Tbn., and Euph. staves begin with a *ff* dynamic and a *Soar!* instruction. The Tba. and Pno. staves begin with a *ff* dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Musical score for six instruments: B♭ Tpt., F Hn., Tbn., Euph., Tba., and Pno. The score covers measures 118 and 119. The key signature is B-flat major (two flats). The time signature changes from 3/4 in measure 118 to 4/4 in measure 119.

- B♭ Tpt. (Trumpets):** Measure 118 starts with a half note G4. Measure 119 features a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).
- F Hn. (Horns):** Measure 118 starts with a half note G4. Measure 119 features a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).
- Tbn. (Trombones):** Measure 118 starts with a half note G4. Measure 119 features a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).
- Euph. (Euphonium):** Measure 118 starts with a half note G4. Measure 119 features a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).
- Tba. (Tuba):** Measure 118 has a half note G4. Measure 119 has a whole note G4.
- Pno. (Piano):** Measure 118 has a half note G4. Measure 119 has a whole note G4.

120 121 122

B $\flat$  Tpt.

120 121 122

F Hn.

120 121 122

Tbn.

120 121 122

Euph.

120 121 122

Tba.

120 121 122

Pno.

Detailed description of the musical score: The score is for measures 120, 121, and 122. The key signature has two flats (B-flat major), and the time signature is 3/4. The instruments are B-flat Trumpet (B $\flat$  Tpt.), Flute (F Hn.), Trombone (Tbn.), Euphonium (Euph.), Trombone (Tba.), and Piano (Pno.). The brass instruments (Tpt., Hn., Tbn., Euph.) play a melodic line with accents and slurs. The woodwinds (Tbn., Euph.) play a similar line. The piano accompaniment consists of a steady bass line in the left hand and a complex, arpeggiated figure in the right hand starting at measure 121, marked with a '7' and a slur.

124 ♩ = 172

Presto

Musical score for measures 123-125, marked Presto. The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The instruments and their parts are:

- B♭ Tpt. (Trumpets):** Measures 123-125. Measure 123 has a half note G2. Measures 124 and 125 are rests.
- F Hn. (Horns):** Measures 123-125. Measure 123 has a half note G2. Measures 124 and 125 feature a rhythmic pattern of eighth notes: G2, A2, B2, G2, A2, B2, G2, A2, B2, G2, A2, B2, G2, A2, B2, G2, A2, B2. The pattern is marked with a forte *f* dynamic and includes triplet markings (3) over measures 124 and 125.
- Tbn. (Trombones):** Measures 123-125. Measure 123 has a half note G2. Measures 124 and 125 are rests.
- Euph. (Euphonium):** Measures 123-125. Measure 123 has a half note G2. Measures 124 and 125 are rests.
- Tba. (Tuba):** Measures 123-125. Measure 123 has a half note G2. Measures 124 and 125 are rests.
- Pno. (Piano):** Measures 123-125. Measure 123 has a half note G2. Measures 124 and 125 feature a rhythmic pattern of eighth notes: G2, A2, B2, G2, A2, B2, G2, A2, B2, G2, A2, B2, G2, A2, B2, G2, A2, B2. The pattern is marked with a forte *f* dynamic and includes triplet markings (3) over measures 124 and 125.

126 127

B $\flat$  Tpt.

126 127

F Hn.

126 127

Tbn.

126 127

Euph.

126 127

Tba.

126 127

Pno.

The image shows a page of a musical score for a brass and piano ensemble. It covers measures 126 and 127. The instruments are B $\flat$  Tpt. (two staves), F Hn. (two staves), Tbn. (two staves), Euph. (two staves), Tba. (two staves), and Pno. (grand staff). The B $\flat$  Tpt., Tbn., Euph., and Tba. parts consist of whole rests in both measures. The F Hn. parts play a rhythmic pattern of eighth notes with triplets in measure 126, followed by a melodic line with a triplet in measure 127. The Pno. part features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand across both measures.

128 129

B♭ Tpt. 128 129

F Hn. 128 129

Tbn. 128 129

Euph. 128 129 *mp* *cresc.*

Tba. 128 129 *f*

Pno. 128 129

Detailed description of the musical score: The score is for measures 128 and 129. The key signature has two flats (Bb and Eb). The Bb Trumpets and F Horns parts are in treble clef and feature triplet eighth notes and quarter notes. The Trombones and Euphonium parts are in bass clef. The Euphonium part includes dynamic markings of *mp* and *cresc.* with a dashed line. The Trombone part includes a dynamic marking of *f*. The Piano part is in grand staff and features triplet eighth notes and quarter notes.



130 131

B♭ Tpt.

130 131

F Hn.

130 131

Tbn.

130 131

Euph.

130 131

Tba.

130 131

Pno.

The image shows a page of a musical score for a brass and piano ensemble. It covers measures 130 and 131. The instruments are B♭ Trumpet (B♭ Tpt.), Flute (F Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tba.), and Piano (Pno.). The key signature has two flats (B♭ and E♭). The time signature is not explicitly shown but appears to be 4/4 based on the note values. Measure 130 features a variety of rhythmic patterns, including eighth and sixteenth notes, and triplets. Measure 131 continues these patterns with some melodic lines and rests. The piano part provides harmonic support with chords and single notes. The brass instruments have specific melodic lines, with the trumpets and flutes playing more active parts than the trombones and euphonium.

132 133

B♭ Tpt. *f* 3 3 3 3 3 3 3 3

F Hn. 3 3 3 3 3 3 3 3

Tbn. 3 3 3 3 3 3 3 3

Euph. 3 3 3 3 3 3 3 3

Tba. 3 3 3 3 3 3 3 3

Pno. 3 3 3 3 3 3 3 3

134 135 136 137

B♭ Tpt. *ff*

F Hn. *ff*

Tbn. *ff*

Euph. *ff*

Tba. *ff*

Pno. *ff*

Detailed description: This page of a musical score covers measures 134 to 137. It features six staves: B♭ Trumpet, Flute Horn, Trombone, Euphonium, Tuba, and Piano. The key signature is three flats (B-flat major/D minor) and the time signature is 3/4. The B♭ Tpt., F Hn., Tbn., and Euph. parts play a melodic line starting with a half note in measure 134, followed by quarter notes in measures 135 and 136, and ending with eighth notes in measure 137. The Tbn. part has a similar line but with a sharp sign above the first note in measure 134. The Tba. part plays a single half note in measure 134 and rests in the following measures. The Pno. part provides accompaniment with eighth notes in the right hand and quarter notes in the left hand, including triplets in measures 134 and 135. Dynamics are marked *ff* (fortissimo) throughout.

138 139 140

B $\flat$  Tpt. 138 139 140 *mp cresc.*

F Hn. 138 139 140 *mp cresc.*

Tbn. 138 139 140 *mp cresc.*

Euph. 138 139 140 *mp cresc.*

Tba. 138 139 140 *mp cresc.*

Pno. 138 139 140 *mp cresc.*

Detailed description: This page of a musical score covers measures 138, 139, and 140. It features six staves: B $\flat$  Tpt., F Hn., Tbn., Euph., Tba., and Pno. The key signature has two flats (B $\flat$  major or D $\flat$  minor). The time signature is not explicitly shown but appears to be 4/4. The B $\flat$  Tpt. and Tbn. parts have melodic lines with slurs and accents. The F Hn., Euph., and Tba. parts have rhythmic patterns with accents. The Pno. part provides harmonic support with chords and moving lines. The dynamic marking *mp cresc.* is present in each part, indicating a crescendo starting at measure 138. Measure numbers 138, 139, and 140 are marked at the beginning of each staff. A boxed page number '140' is located at the top right.

141 142 143

B $\flat$  Tpt. *(cresc.)* - - - - 142 - - - - 143 - - - -

F Hn. *(cresc.)* - - - - 142 - - - - 143 - - - -

Tbn. *(cresc.)* - - - - 142 - - - - 143 - - - -

Euph. *(cresc.)* - - - - 142 - - - - 143 - - - -

Tba. *(cresc.)* - - - - 142 - - - - 143 - - - -

Pno. *(cresc.)* - - - - 142 - - - - 143 - - - -

Detailed description of the musical score: The score is for measures 141, 142, and 143. It features six parts: B $\flat$  Tpt., F Hn., Tbn., Euph., Tba., and Pno. A *(cresc.)* marking is present at the beginning of each part. The B $\flat$  Tpt. and F Hn. parts play sustained notes. The Tbn. part plays a similar sustained note. The Euph. part has a melodic line in the upper staff and a sustained note in the lower staff. The Tba. part has a melodic line in the upper staff and a sustained note in the lower staff. The Pno. part has a complex melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

144 145 146

B♭ Tpt. *(cresc.)* \_ \_ \_ \_ 145 \_ \_ \_ \_ 146 \_ \_ \_ \_

F Hn. *(cresc.)* \_ \_ \_ \_ 145 \_ \_ \_ \_ 146 \_ \_ \_ \_

Tbn. *(cresc.)* \_ \_ \_ \_ 145 \_ \_ \_ \_ 146 \_ \_ \_ \_

Euph. *(cresc.)* \_ \_ \_ \_ 145 \_ \_ \_ \_ 146 \_ \_ \_ \_

Tba. *(cresc.)* \_ \_ \_ \_ 145 \_ \_ \_ \_ 146 \_ \_ \_ \_

Pno. *cresc.* \_ \_ \_ \_ 145 \_ \_ \_ \_ 146 \_ \_ \_ \_

Detailed description of the musical score: The score is for measures 144, 145, and 146. It features six parts: B♭ Tpt., F Hn., Tbn., Euph., Tba., and Pno. The key signature has two flats (B♭ and E♭). The time signature is 4/4. The B♭ Tpt. part consists of three measures of whole notes: B♭ in measure 144, B♭ in measure 145, and B♭ in measure 146. The F Hn. part consists of three measures of whole notes: F in measure 144, F in measure 145, and F in measure 146. The Tbn. part consists of three measures of whole notes: B♭ in measure 144, B♭ in measure 145, and B♭ in measure 146. The Euph. part consists of three measures of eighth-note patterns: B♭-A♭-G in measure 144, B♭-A♭-G in measure 145, and B♭-A♭-G in measure 146. The Tba. part consists of three measures of eighth-note patterns: B♭-A♭-G in measure 144, B♭-A♭-G in measure 145, and B♭-A♭-G in measure 146. The Pno. part consists of three measures of eighth-note patterns: B♭-A♭-G in measure 144, B♭-A♭-G in measure 145, and B♭-A♭-G in measure 146. All parts have a crescendo marking.

148

147 148 149 150 151 152 153

B $\flat$  Tpt. (cresc.) 148 149 150 **f** 151 152 **fp** 153 cresc. \_

F Hn. (cresc.) 148 149 150 **f** 151 152 **fp** 153 cresc. \_

Tbn. (cresc.) 148 149 150 **f** 151 152 **fp** 153 cresc. \_

Euph. (cresc.) 148 149 150 **f** 151 152 **fp** 153 cresc. \_

Tba. (cresc.) 148 149 150 151 152 153

Pno. (cresc.) 148 149 150 151 152 153

The musical score consists of six staves, each with a measure number (154, 155, 156) at the beginning. The instruments and their parts are:

- Bb Tpt.:** Two staves. The top staff has a whole note in measure 154, a half note in 155, and a half note in 156. The bottom staff has a whole note in 154, a half note in 155, and a half note in 156. Dynamics include *(cresc.)* and *ff*.
- F Hn.:** Two staves. Both staves play a melodic line with triplets. Dynamics include *mf* and *ff*.
- Tbn.:** Two staves. The top staff has a whole note in 154, a half note in 155, and a half note in 156. The bottom staff has a whole note in 154, a half note in 155, and a half note in 156. Dynamics include *(cresc.)* and *ff*.
- Euph.:** Two staves. The top staff has a whole rest in 154, a half note in 155, and a half note in 156. The bottom staff has a whole rest in 154, a half note in 155, and a half note in 156. Dynamics include *(cresc.)* and *ff*.
- Tba.:** Two staves. The top staff has a whole note in 154, a half note in 155, and a half note in 156. The bottom staff has a whole note in 154, a half note in 155, and a half note in 156. Dynamics include *p* and *ff*.
- Pno.:** Two staves. Both staves play a melodic line with triplets. Dynamics include *mf* and *ff*.



157 158 159 160 161

B $\flat$  Tpt. 157 158 159 160 161

F Hn. 157 158 159 160 161

Tbn. 157 158 159 160 *ffz* 161 *ffz*

Euph. 157 158 159 160 *ffz* 161 *ffz*

Tba. 157 158 159 160 *ffz* 161 *ffz*

Pno. 157 158 159 160 *ffz* 161 *ffz.fff*

*ffz* *ffz*

Detailed description of the musical score: The score is for measures 157 to 161. It features six staves: B $\flat$  Trumpet (two staves), F Horn (two staves), Trombone (two staves), Euphonium (two staves), Tuba (two staves), and Piano (grand staff). The key signature is B $\flat$  major. Measures 157-159 feature melodic lines in the brass instruments with accents. Measure 160 is a full orchestral chord marked *ffz*. Measure 161 continues the chord, with the piano part marked *ffz.fff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

162

B $\flat$  Tpt. *fff*

F Hn. *fff*

Tbn. *fff*

Euph. *fff*

Tba. *fff*

Pno. *fff*

The image shows a page of a musical score for measures 162 and 163. The score is arranged in a system with six staves. The instruments are: B $\flat$  Tpt. (B-flat Trumpet), F Hn. (F Horn), Tbn. (Trombone), Euph. (Euphonium), Tba. (Tuba), and Pno. (Piano). Each instrument part consists of two staves (treble and bass clef). The key signature is B-flat major (two flats). The time signature is not explicitly shown but appears to be common time. The dynamic marking *fff* (fortissimo) is present in each part. The notation for each instrument shows a single note on the first beat of measure 162, followed by a rest for the remainder of the measure. The notes are: B $\flat$  Tpt. (G $\flat$ ), F Hn. (F), Tbn. (E $\flat$ ), Euph. (D $\flat$ ), Tba. (C $\flat$ ), and Pno. (G $\flat$  in the right hand and C $\flat$  in the left hand). The page number 162 is written at the top left of the first staff.

Trumpet I & II

# The Ascension

From *The Divine Comedy*

Robert W. Smith,  
Arr. Jacinda Drenckpohl

$\text{♩} = 72$   
*legato*

2 3 4 5 6 7

*mp*  
*legato*

2 3 4 5 6 7

*mp*

8 9 10 11 12 13 14 15

9 10 11 *mf* 12 13 14 15

*mf*

16 17 18 19 20 21 22 = 172 23 24

17 22 = 172 23 24

17 18 19 20 21 22 *ff* 23 24

*ff*

28 28 32 33 34 35

28 32 33 34 35

32 *f* 33 34 *ff* 35

*f* *ff*

36 **36** **4** **40** Harmon mute (stem in) 41 42 43 44 45

46 47 Open **48** 49 50 51

47 2nd time only 48 **f** 49 50 51

*p* ————— *f*

52 53 54 55 56 57 58 59

**ff** 53 54 **f** 55 56 57 58 **ff** 59

**ff** *f* **ff**

60 61 **62** Harmon mute 63 64

61 62 **f** Harmon mute 63 64

*mf*

65 66 67 68

66 67 68

69 70 71 72

73 74 75 76 77 open

78 79 80 81 82 83 84

**78** *molto rall.*

*f* *ff* *molto rall.*

*f* *ff*

All chant except tuba

85 86 = 72 88 89 90 91 92 93 94

*mp* Chant (sing "ah")

*mp* Chant (sing "ah")

95 96 97 98 (Sing) 99 100 101

**97** Al-le, Al-le-lu - ia,

Al-le, Al-le-lu - ia,

102 103 104 105 *rit.* 106

Al-le, Al-le-lu - ia, Al-le - lu - ia, Al - le - lu - ia.

**107** ♩ = 72 **With great joy!**  
*marcato Solo (Soar!)*

108 109 110 111

**115** **Majestic!**  
**With great joy!**

112 113 114 115 116

*ff*

117 118 119 120

**124** ♩ = 172 **Presto**

121 122 123 124 132

*f*

133 134 135 136 137 138 139

3 3 3 3

*ff* *mp*

140 141 142 143 144 145 146 147 148 150 151

*mp* *cresc.* *f*

152 153 154 155 156 157 158 159 160 161 162

*fp* *cresc.* *ff* *fff*

Horn I & II

# The Ascension

From *The Divine Comedy*

Robert W. Smith,  
Arr. Jacinda Drenckpohl

$\text{♩} = 72$

2 3 4 5 6 7

*legato*

*mp* 2 3 4 5 6 7

8 9 10 11 12 13 14 15

9 10 11 *mf* 12 13 14 15

16 17 18 19 20 21 22 = 172 23

6 17 18 19 20 21 22 *ff* 23

*ff*

24 25 26

24 25 26



27 28

3 3 3 3 3 3

28 *cresc.* 29 3 3 3

30 31 32

3 3 3 3 3 3 3 3 3 3 3

33 34 35 36 36 37

*ff* 35 36 *mf* 37

38 39 40 41

*40mf* 41

42 43 44 45

43 44 45

46 47 **48** 49 50

6 47 48 *mf cresc.* 50

*mf cresc.*

51 52 53 54 55

51 53 54 *mf cresc.* 55

*ff* *mf cresc.*

56 57 58 59 60 61

56 57 58 *ff* 59 60 61

*ff*

62 **62** 63 64 65

62 *mf* 63 64 65

*mf*

66 67 68 69

66 67 68 69

*mf*

70 71 72 73

74 75 76 77 78 **78**

*mf cresc.*  
*mf cresc.*

79 80 81 82 83

*molto rall.*  
*ff*

84 85 86 = 72 87 88 89 90 91 92

All chant except tuba  
Chant (sing "ah")

*mp*  
*mp*

93 94 95 96 Play 97 98 99 100 101

*Play*  
*Play*

102 103 104 Solo 105 *rit.* 106 **107**  $\text{♩} = 72$  108 109

102 103 104 105 *rit.* Chant 106 107 108 109

Al-le-lu - ia.

110 111 112 114 **115** **Majestic!** (Soar!) 116

110 111 112 114 *p* 115 *ff* (Soar!) 116

*p* *ff*

117 118 119 120 121 122

117 118 119 120 121 122

**124** = 172 **Presto** 125 126

123 124 *f* 3 3 125 3 3 126 3 3

127 128 129

127 128 129

130 131 132

130 131 132

133 134 135 136 137

133 134 *ff* 135 136 137

138 139 140 141 142 143 144 145 146

138 139 **140** 141 142 143 144 145 146

*mp*

*mp cresc.*

147 148 149 150 151 152 153 154

147 **148** 149 150 151 152 153 154

(*cresc.*) *ff* 149 150 151 152 153 154 *mf*

(*cresc.*) *ff* *mf*

155 156 157 158

155 **156** 157 158

*ff* 157 158

*ff*

Musical score for two staves, measures 159-162. The key signature has one flat (B-flat). Measure 159 contains a sequence of eighth notes: B-flat, A, G, F, E, D. Measure 160 features a half note chord of B-flat and A, followed by a half note chord of G and F. Measure 161 contains a half note chord of E and D, followed by a half note chord of C and B-flat. Measure 162 begins with a half note chord of B-flat and A, followed by a quarter rest. The upper staff has a hairpin that tapers from measure 160 to measure 161, and a *fff* dynamic marking at the start of measure 162. The lower staff has a hairpin that tapers from measure 160 to measure 161, and a *fff* dynamic marking at the start of measure 162.

# Trombone I & II    The Ascension

From *The Divine Comedy*

Robert W. Smith,  
Arr. Jacinda Drenckpohl

$\text{♩} = 72$

2 3 4 7 11 12

*mp* *mp*

13 14 15 16

17 18 22 = 172 23 24 28 29 30 31

*ff* *f* *f cresc.*

32 33 34 35 36 36 40 40

*ff*

47 *2nd time only* **48** 49 50

*p* *f*

51 52 53 54 55

*ff* *f*

56 57 58 59 60 61

*ff*

**62** 70 gliss 71 72 73 74 77

*p*

78 **78** 79 80 81 82 *molto rall.*

*f* *ff*



83 84 85 86  $\text{♩} = 70$  88 All chant except tuba  
88 Chant (sing "ah") 90

91 92 93 94 95 96 97 *mp* 98 (Sing<sup>99</sup>)

Al-le, Al-le-lu-

91 92 93 94 95 96 97 98 (Sing<sup>99</sup>)

Al-le, Al-le-lu-

100 101 102 103 104 105 *rit.*

ia, — Al-le, — Al-le-lu - ia, Al-le - lu-ia, Al-le-lu -

100 101 102 103 104 105 *rit.*

ia, — Al-le, — Al-le-lu - ia, Al-le - lu-ia, Al-le-lu -

106 107 107 108 109 110 111 112 114

ia. *p*

106 107 108 109 110 111 112 114 *p*

115 115 **Majestic!** 116 117 118

*ff* *ff*

119 120 121 122

123 124 = 172 Presto 128 129 130 131 132

133 134 135 136 137 138 139

140 141 142 143 144 145 146 147 148 150 151

152 153 154 155 156 157 158 159 160 161

162

162

*fff*

*fff*

# Euphonium I & II The Ascension

From *The Divine Comedy*

Robert W. Smith,  
Arr. Jacinda Drenckpohl

$\text{♩} = 72$

*legato*

*mp*

8 9 10 11 12 13 14 15

*mf*

16 17 18 19 20 21 22 = 172 23 24

*ff*

4

28 29

*mp*

*cresc.*

*mp*

*cresc.*

30

31

3 3 3 3

Detailed description: This system contains two staves of music. The top staff has a treble clef and a key signature of two flats. It features two measures of music. The first measure has a whole rest followed by a triplet of eighth notes (F4, G4, A4) with a slur above. The second measure has a whole rest followed by a triplet of eighth notes (Bb4, C5, D5) with a slur above. The bottom staff has a bass clef and the same key signature. It also has two measures. The first measure has a triplet of eighth notes (F3, G3, A3) with a slur above. The second measure has a triplet of eighth notes (Bb3, C4, D4) with a slur above.

32

33 34

3 3 3 3 3 3 3 3

*ff*

Detailed description: This system contains two staves of music. The top staff has a treble clef and a key signature of two flats. It features three measures of music. The first measure has a whole rest followed by a triplet of eighth notes (F4, G4, A4) with a slur above. The second measure has a triplet of eighth notes (Bb4, C5, D5) with a slur above. The third measure has a triplet of eighth notes (E5, F5, G5) with a slur above. The bottom staff has a bass clef and the same key signature. It also has three measures. The first measure has a triplet of eighth notes (F3, G3, A3) with a slur above. The second measure has a triplet of eighth notes (Bb3, C4, D4) with a slur above. The third measure has a triplet of eighth notes (E4, F4, G4) with a slur above. The dynamic marking *ff* is placed at the end of the system.

35

36 40 41

4 4 4

*mf*

*2nd time only*

Detailed description: This system contains two staves of music. The top staff has a treble clef and a key signature of two flats. It features three measures of music. The first measure has a whole rest followed by a quarter note (F4) with a slur above. The second measure has a quarter note (G4) with a slur above. The third measure has a quarter note (A4) with a slur above. The bottom staff has a bass clef and the same key signature. It also has three measures. The first measure has a whole rest followed by a quarter note (F3) with a slur above. The second measure has a quarter note (G3) with a slur above. The third measure has a quarter note (A3) with a slur above. The dynamic marking *mf* is placed between the staves. The text *2nd time only* is written above the top staff. Boxed numbers 36, 40, and 41 are placed above the staves.

42

43 44

43 44

Detailed description: This system contains two staves of music. The top staff has a treble clef and a key signature of two flats. It features three measures of music. The first measure has a triplet of eighth notes (F4, G4, A4) with a slur above. The second measure has a triplet of eighth notes (Bb4, C5, D5) with a slur above. The third measure has a triplet of eighth notes (E5, F5, G5) with a slur above. The bottom staff has a bass clef and the same key signature. It also has three measures. The first measure has a whole rest followed by a quarter note (F3) with a slur above. The second measure has a whole rest followed by a quarter note (G3) with a slur above. The third measure has a whole rest followed by a quarter note (A3) with a slur above.

45

46

46

Detailed description: This system contains two staves of music. The top staff has a treble clef and a key signature of two flats. It features two measures of music. The first measure has a triplet of eighth notes (F4, G4, A4) with a slur above. The second measure has a triplet of eighth notes (Bb4, C5, D5) with a slur above. The bottom staff has a bass clef and the same key signature. It also has two measures. The first measure has a whole rest followed by a quarter note (F3) with a slur above. The second measure has a whole rest followed by a quarter note (G3) with a slur above.

47 48 49 50

2nd time only 48 *mf* *cresc.* 50

*p* *mf* *cresc.*

51 52 53 54 55

*ff* *mf* *cresc.*

*ff* *mf* *cresc.*

56 57 58 59 60 61

*ff*

62 62 63 64

*mf*

*mf*

65 66 67

68 69 70 71

72 73 74

75 76 77

*p*

78 79 80 81 82

**78**

*mf cresc.* *mf cresc.* *ff* *molto rall.*

83 84 85 86 87 88 89 90 91

$\text{♩} = 72$

**88**

*mp* *mp* *ff*

All chant except tuba  
Chant (sing "ah")

Chant (sing "ah")

*mp*

92 93 94 95 96 Play **97** 98 99 100

92 93 94 95 96 Play 97 98 99 100

101 102 103 104 105 106 **107**  $\text{♩} = 72$  108 109

101 102 103 104 105 106 107 108 109

110 111 112 114 **115** **Majestic!**  
(Soar!)

110 111 112 114 115 **Majestic!**  
(Soar!)

116 117 118 119

116 117 118 119

120 121 122 123 **124**  $\text{♩} = 172$   
**Presto** 4

120 121 122 123 **124**  $\text{♩} = 172$   
**Presto** 4



128 129

mp 129 *cresc.*

*mp* *cresc.*

Detailed description: This system contains measures 128 and 129. The top staff begins with a rest in measure 128, followed by a triplet of eighth notes in measure 129. The bottom staff has a triplet of eighth notes in measure 128 and a triplet of eighth notes in measure 129. Dynamics include *mp* and *cresc.* with dashed lines indicating a crescendo.

130 131

Detailed description: This system contains measures 130 and 131. Both staves feature triplet eighth notes. The top staff has a triplet in measure 130 and another in measure 131. The bottom staff has a triplet in measure 130 and another in measure 131.

132 133 134

*ff*

Detailed description: This system contains measures 132, 133, and 134. Measures 132 and 133 feature triplet eighth notes in both staves. Measure 134 features a triplet eighth note in the top staff and a quarter note in the bottom staff. The dynamic *ff* is indicated at the end of measure 134.

135 136 137 138 139

Detailed description: This system contains measures 135 through 139. Measures 135-137 feature eighth notes with accents in both staves. Measures 138 and 139 feature eighth notes in both staves.

140 141 142 143

140 *mp* *cresc.*

*mp* *cresc.*

Detailed description: This system contains measures 140 through 143. Measure 140 is highlighted with a box containing the number 140. Measures 140-143 feature eighth notes with accents in the top staff. The bottom staff has whole notes in measures 140-143. Dynamics include *mp* and *cresc.* with dashed lines indicating a crescendo.

144 145 146 147 148

(*cresc.*)

(*cresc.*)

155 156 157 158

*ff*

*ff*

159 160 161 162

*sfz* *sfz* *fff*

*sfz* *sfz* *fff*

Tuba I & II

# The Ascension

From *The Divine Comedy*

Robert W. Smith,  
Arr. Jacinda Drenckpohl

$\text{♩} = 72$

2 3 4 7 11 12 13 14 15 16

11 *mp*

*mp*

Detailed description: This system contains measures 1 through 16. The top staff is in bass clef with a key signature of two flats and a 4/4 time signature. It features rests for measures 1-4, followed by a series of eighth notes from measure 7 to 16. The bottom staff is also in bass clef with the same key signature and time signature, mirroring the top staff. Measure numbers 2, 3, 4, 7, 11, 12, 13, 14, 15, and 16 are placed above the staves. A tempo marking of quarter note = 72 is at the top left. A dynamic marking of *mp* (mezzo-piano) is present in measure 11.

17 22 = 172 24 28 29 30 31

5 22 *ff* 23 > 24 4 *f* *cresc.* 29 30 31

7 5 22 *ff* 23 > 24 4 *cresc.* 29 30 31

Detailed description: This system contains measures 17 through 31. The top staff has rests for measures 17-20, followed by notes in measures 21-31. The bottom staff has rests for measures 17-20, followed by notes in measures 21-31. Measure numbers 17, 22, 23, 24, 28, 29, 30, and 31 are placed above the staves. A dynamic marking of *ff* (fortissimo) is in measure 22, and *f* (forte) is in measure 28. A *cresc.* (crescendo) marking is present in measures 29 and 30.

32 33 34 35 36 36 37 38

32 33 34 *ff* 35 36 37 38

32 33 34 *ff* 35 36 37 38

Detailed description: This system contains measures 32 through 38. The top staff has notes in measures 32-35, followed by rests in measures 36-38. The bottom staff has notes in measures 32-35, followed by notes in measures 36-38. Measure numbers 32, 33, 34, 35, 36, 37, and 38 are placed above the staves. A dynamic marking of *ff* (fortissimo) is in measure 34, and *mf* (mezzo-forte) is in measure 36.

39 40 41 42 43 44

39 40 41 42 43 44

Detailed description: This system contains measures 39 through 44. The top staff has rests for all measures. The bottom staff has notes in measures 39-44. Measure numbers 39, 40, 41, 42, 43, and 44 are placed above the staves.

45 46 47 **48** 51 52 53

45 46 47 48 51 *ff* 52 53

45 46 47 48 51 *ff* 52 53

54 55 58 59 60 61 **62**

54 55 58 59 60 61 **62**

54 55 *ff* 58 59 60 *mf* 61 62

54 55 *ff* 58 59 60 *mf* 61 62

63 64 65 66 67 68

63 64 65 66 67 68

63 64 65 66 67 68

69 70 71 72 73 74

69 70 71 72 73 74

69 70 71 72 73 74

75 76 77 **78** 79 80

75 76 77 **78** 79 80

75 76 77 *p* 78 *mf* 79 *cresc.* 80

75 76 77 *mf* 78 *cresc.* 79 80

81 82 *molto rit.* 84 85

*ff* *molto rit.* *ff*

86  $\text{♩} = 72$  **88** All chant except tuba *ff* **97** 98 (Sing)

89 90 91 92 93 94 95 96

88 *p* (stagger breath) 98 (Sing)

$\text{♩} = 72$  **88** All chant except tuba *ff* **97** 98 (Sing)

89 90 91 92 93 94 95 96

88 *p* (stagger breath) 98 (Sing)

99 100 101 102 103

Al-le, Al-le-lu - ia, Al-le, Al-le-lu - ia, Al-le -

Al-le, Al-le-lu - ia, Al-le, Al-le-lu - ia, Al-le -

104 105 *rit.* 106 **107**  $\text{♩} = 72$  (stagger breathe) 109 110 111

- lu-ia, Al-le-lu - ia. (stagger breathe)

- lu-ia, Al-le-lu - ia.

104 105 *rit.* 106 **107**  $\text{♩} = 72$  (stagger breathe) 109 110 111

- lu-ia, Al-le-lu - ia. (stagger breathe)

- lu-ia, Al-le-lu - ia.

112 113 114 **115** *Majestic!* 117 118 119

112 113 114 **115** *Majestic!* 117 118 119

*ff* *ff*

120 121 122 123 **124** = 172 Presto 128 129

120 121 122 123 124 128 129

*f*

130 131 132 133 134 135 136 **2**

130 131 132 133 134 *ff* 135 136 **2**

*ff*

138 139 **140** 141 142

138 139 **140** 141 142

138 139 *mp cresc.* - - 141 - - 142 - -

143 144 145 146

143 (cresc.) - - 144 - - 145 - - 146 - -

cresc. - -

147 **148** 6 154 155 **156** 157 158

147 **148** 6 154 155 **156** 157 158

147 (cresc.) - - 148 6 154 *p* 155 *ff* 157 158

(cresc.) - - *p* *ff*

159 160 161 162

Musical score for two staves, measures 159-162. The top staff has notes G2, A2, B2, and C3. The bottom staff has notes G2, A2, B2, and C3. Dynamics include *sfz* and *fff*.

Piano

# The Ascension

From *The Divine Comedy*

Robert W. Smith,  
Arr. Jacinda Drenckpohl

♩ = 72

mp

8 9 10

11

6 6 6 6

12

6 6 6 6



13

13

6 6 6 6

6 6 6 6

14

14

6 6 6 6

6 6 6 6

15

15

6 6 6 6

6 6 6 6

16

16

6 6 6 6

17 18

17 18

19

19

20 21 22 23

20 21 22 23

$22' = 172$

*mf*

3 3

24 25 26

3 3 3 3 3 3

27 28 29

3 3 3 3 3 3

28 *cresc*

30 31 32

3 3 3 3 3 3

33 34 35

3 3 3 3

*ff*

36 37 38

36 37 38

*mf*

39 40 41

39 40 41

42 43 44

42 43 44

45 46 47 48

45 46 47 48 *cresc.*  
*mf*

49 50 51 52

49 50 51 52 *ff*

53 54 55 56 57

53 54 55 56 57 *cresc.*  
*mf*

58 59 60 61

Musical score for measures 58-61. Measure 58 features a fortissimo (ff) dynamic and a piano introduction. Measures 59-61 show a melodic line in the right hand with accents and a bass line with a 7-measure rest.

62 63 64

Musical score for measures 62-64. Measure 62 is marked with a boxed number 62. The right hand plays a steady eighth-note pattern, while the left hand has a 7-measure rest.

65 66 67

Musical score for measures 65-67. The right hand continues the eighth-note pattern, and the left hand has a 7-measure rest.

68 69 70

Musical score for measures 68-70. The right hand continues the eighth-note pattern, and the left hand has a 7-measure rest.

71 72 73

Musical score for measures 71-73. The right hand continues the eighth-note pattern, and the left hand has a 7-measure rest.

74 75 76

77 78 79 80

81 82 *molto rall*<sup>83</sup> 84

85  $\text{♩} = 72$  88 All chant except tuba 97 *legato*<sup>88</sup> 99

100 101 102 103 104 105 106 107  $\text{♩} = 72$

108 109 110 111 112

114 115 Majestic! 116 117

118 119 120 121

122 123 124 Presto 125 126

127 128 129 130

131 132 133 134

131 3 3 132 3 3 133 3 3 134 **ff** 3

135 136 137 138 139

135 3 136 137 138 139

**140** 141 142 143

**140** *mp cresc.* 141 142 143

144 145 146 147

(*cresc.*) 144 145 146 147

**148** 154 155 **156**

**148** 6 154 3 3 3 155 3 3 3 **156**  
148 6 154 3 3 3 155 3 3 3

Musical score for piano, measures 157-162. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The upper staff (treble clef) and lower staff (bass clef) are connected by a brace on the left. Measure numbers 157, 158, 159, 160, 161, and 162 are indicated above the notes. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamic markings *sfz*, *sfz*, and *fff* are placed below the bottom staff at measures 160, 161, and 162 respectively. The piece concludes with a double bar line at the end of measure 162.