

# ALFRED REED FIRST SUITE for BAND

PUBLISHERS



BAND MUSIC CENTRE

Postbus 1299

Speibergweg 18

7500 BG Enschede

Nederland

Fax: 053-4316546

Tel: 053-4320528

## INSTRUMENTATION Complete Band

- I. MARCH
- II. MELODY
- III. RAG
- IV. GALLOP

1 Full Score  
1 Condensed Score

1 Piccolo (3rd Flute)  
3 1st Flute  
3 2nd Flute  
1 1st Oboe  
1 2nd Oboe  
1 English Horn

1 E $\flat$  Clarinet  
4 1st B $\flat$  Clarinet  
2 2nd B $\flat$  Clarinet  
2 3rd B $\flat$  Clarinet  
2 E $\flat$  Alto Clarinet  
2 B $\flat$  Bass Clarinet  
1 B $\flat$  Contrabass Clarinet  
1 E $\flat$  Contrabass Clarinet  
1 1st Bassoon  
1 2nd Bassoon

2 1st E $\flat$  Alto Saxophone  
2 2nd E $\flat$  Alto Saxophone  
2 B $\flat$  Tenor Saxophone  
1 E $\flat$  Baritone Saxophone

2 1st and 2nd Horns in F  
2 3rd and 4th Horns in F

3 1st B $\flat$  Trumpet  
3 2nd B $\flat$  Trumpet  
3 3rd B $\flat$  Trumpet  
2 1st and 2nd B $\flat$  Cornets

2 1st Trombone  
2 2nd Trombone  
2 3rd Trombone

1 Baritone Treble Clef  
2 Baritone Bass Clef

6 Basses (Tubas)

1 String Bass

1 Timpani

2 Percussion I  
Snare Drum, Bass Drum,  
Wood Block  
2 Percussion II  
Cymbals, Suspended  
Cymbal, Triangle  
2 Percussion III  
Bells, Xylophone,  
Vibraphone

1 Harp



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## Program Note

FIRST SUITE FOR BAND was commissioned in the Summer of 1974 by R. Lee Holmes, director of the Edmonton Public School Symphonic Band in Edmonton, Alberta, for performance at the Canadian Music Educators Association convention in that city the following Spring.

The Suite consists of four independent, contrasting movements, each prefaced by a one-word title giving a clue to the character of its music. The first movement, *March*, is a tense, dissonant-tinged, hard-driving treatment of a highly dramatic marching theme that never relaxes, and keeps its momentum to the very end. The second, *Melody*, unfolds a long, lyrical line that subsequently develops to a broad climax and then diminishes to a quiet coda. The third movement, *Rag*, is a light scherzo, set in ragtime rhythms and motifs, while the fourth, *Gallop*, is an authentically styled American circus gallop, whose tempo marking: *As fast as possible (but no faster!)* tells the whole story, and whose music brings the whole work to its conclusion.

Completed in January, 1975, the FIRST SUITE FOR BAND had its first performance in Edmonton, Alberta, on April 3rd of that year, with the Edmonton Public School Symphonic Band under the direction of the composer, during the Alberta Night festival concert at the C.M.E.A. convention.

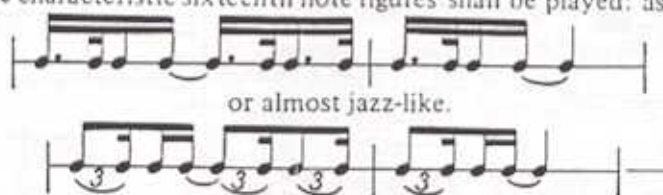
## Note To Conductor

Each movement of this Suite is a contrast to the other yet may be played separately. Great care should be taken to establish and maintain the special character of each movement throughout.

The MARCH should be performed with a crisp, driving rhythm at all times, not too fast, to permit clean execution of the various sixteenth-note figures making up its themes, counter-themes, and rhythms. Notes with dots over them must be specially watched so that, while played properly short, they will still retain sufficient tone to register and not to appear as just dull, purely rhythmic sounds. Hard mallets or hammers . . . of glass, brass, or metal . . . should be used throughout by the mallet percussion in this movement, so as to obtain the greatest possible brilliance and maximum sonority.

MELODY must be played with a continuously warm, lyrical phrasing, very sustained with no dropping-off of sound anywhere, and a fully relaxed mood maintained throughout. Indeed, the first half of the music, up to bar [33] may be thought of in terms of woodwind chamber music, with which the Harp and Vibraphone colors are to be subtly blended. This last is especially important in the passage beginning at bar [18], where these two instruments double the 1st and 2nd Bb Clarinets as an accompaniment to the main melodic line, which at this point is in the Alto Clarinet, Bassoons, Tenor Saxophone and Baritones. Especially at this point in the music, the tempo must not in any way give the feeling of being rushed, so that the melodic line just referred to may sound clear and unhurried despite its sixteenth-note passages. Lastly, any urge to increase the speed in the building up to the climax, from bar [33] to [39], must be resisted, and the same tempo maintained to the very end.

The RAG presents problems of correct articulation and the conductor must decide for himself just how the characteristic sixteenth note figures shall be played: as is, slightly "bent,"



With the resurgence of ragtime in recent years, the question of correct style in the performance of this music from the turn of the century becomes paramount. Scott Joplin said it is never right to play ragtime fast. However, as years sped by, the tempo and stylized dances quickened. Our recent ragtime explosion has quite correctly focused on the classic rag and its flexibility. The director, favoring his own taste and judgment, must make certain that the players in his performing group feel and phrase together with an overall lightness, crispness and "bounce." A special optional ending has been written for the *Rag* when it is performed as a separate piece.

The concluding GALLOP must, of course, be big, brilliant and exciting from start to finish. Despite the tempo indication *as fast as possible (but no faster!)*, it should be played only as fast as it can be played clearly and cleanly by every instrument, or else it will lack any brilliance at all and indeed present a generally sluggish feeling no matter how fast the tempo. Precision of attack and release are overwhelmingly important in achieving the clarity the music demands for its intended effect . . . especially in the miniature steam calliope passage, from bar [92] to the *D.S. al Coda*. And, as always in music of this nature, the proper approach to percussion playing here is critical: *no matter how loud or exciting the music becomes, the percussion must not be permitted to become mere noise makers*. On the contrary, clarity and good sound, carefully controlled, become prime factors in helping the music become more exciting as the final climax is reached.

As in other scores by this composer, the Trumpets rather than the Cornets are to be regarded as the main upper voices of the Brass choir, and the proportion should be two players on each of the three Trumpet parts to one player on each of the two Cornet parts. In the wind ensemble, of course, there will be just one player on each part; larger groups, however, will balance in the above proportion.

Depending on the overall size of the performing group, its individual sections, and the acoustical conditions under which the performance takes place, it may become necessary for the director to increase or decrease the number of instruments playing on any one part in order to achieve proper balance in and between sections, and he should not hesitate to do so. Further, the director should make use of the indicated cross-cues to strengthen or replace weak or missing instruments, where called for.

A.R.

Commissioned by and dedicated to the Edmonton Public School Symphonic Band, R. Lee Holmes, Director.

# FIRST SUITE for BAND

Score  
Duration: 35:04  
I: 5:42, III: 4:47, IV: 2:21

Allegro deciso (♩ = 104-108)

## I. MARCH

ALFRED REED  
(1974-75)

The score is for a band and includes the following parts:

- piccolo 3rd Flute
- Flutes 1, 2
- Oboes 1, 2
- English Horn
- Clarinets 1, 2
- Eb
- Bb 1, 2, 3
- Alto
- Bass
- Contrabass
- Alto 1, 2
- Tenor
- Baritone
- Trombones in F 1, 2, 3, 4
- Trumpets 1, 2, 3
- Cornets 1, 2
- Trombones 1, 2, 3
- Euphonium
- Basses
- Subas
- Long Bass
- Snare
- Drum
- S. D.
- B. D.
- Triangle
- Tambals
- Cymbal
- Cym. (Choke)
- Xyl.
- Phone
- Phone
- Phone

Handwritten annotations in red ink include:

- "32" above the first Flute staff.
- "Trel." circled in red in the Percussion section.
- "let ring" written above the Percussion section.
- "unif." written above the Euphonium staff.
- "div." written above the Basses staff.
- "hard mallets" written below the Percussion section.
- "sempre ff" written below the Percussion section.

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Full Score

This is a handwritten musical score for a full orchestra, spanning two pages. The score is written in black ink on aged paper and includes the following parts:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet in Bb (Cl. Bb), and Bass Clarinet (Cl. Bb).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcllo), and Double Bass (Cb.).
- Percussion:** Snare Drum (Tm.), Cymbals (Cym.), and Triangle (Tri.).

Key features of the score include:

- Rehearsal Marks:** Circled numbers 22 and 27 are placed at the beginning of several measures to indicate rehearsal points.
- Handwritten Annotations:** The word "Solo" is written in blue ink above the Flute part at measure 27. The word "Tutti" is written in blue ink above the Bass Clarinet part at measure 27. A blue bracket groups measures 26 and 27 in the Bassoon part.
- Performance Instructions:** The word "div." (divisi) is written in the Double Bass part at measure 27. The word "Cresc." (Crescendo) is written in the Snare Drum part at measure 27.
- Dynamic Markings:** Various dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo) are present throughout the score.
- Tempo/Character Markings:** The word "Allegro" is written in the Snare Drum part at measure 27.

Full Score

38

Perc.  
 Fls.  
 Obs.  
 E. H.  
 Bsns.  
 Clarinets  
 Eb  
 Bb  
 Eb Alto  
 Bb Bass  
 Bb Cb.  
 Saxophones  
 Eb Alto  
 Bb Ten.  
 Eb Bar.  
 Hrs.  
 Bb Tpts.  
 Bb Cts.  
 Trbs.  
 Bar.  
 Basses (Tubas)  
 Str. Bass  
 Timp.  
 Percussion  
 S. D.  
 B. D.  
 W. B.  
 Trgl.  
 Cyms.  
 Sus. Cym.  
 Bells  
 Xyl.  
 Vibes.



50

**Clarinets**

- Picc.
- Fls.
- Obs.
- E. Fl.
- B♭
- E♭ Alto
- B♭ Bass
- B♭ Cb

**Saxophones**

- E♭ Alto
- B♭ Ten
- E♭ Bar

**50**

- Hns.
- B♭ Tpts.
- B♭ Cts.
- Trbns.
- Bar.
- Basses (Tubas)
- Str. Bass
- Timp.

**50**

- S.D.
- B.D.
- W.B.
- Trgl.
- Cyms.
- Sus. Cym.
- Bells
- Xyl.
- Vibes.

*Handwritten annotations:*

- Soli* (circled in blue)
- poco a poco cresc.* (handwritten in blue)
- Str. mute* (circled in red)
- sempre p* (handwritten in blue)

Full score musical score for various instruments including woodwinds, brass, strings, and percussion. The score includes dynamic markings such as *cresc.*, *f marc.*, *div.*, and *f marc.*. It also features performance instructions like *Open*, *Tutti*, *Trgl.*, and *Sus. Cym. (with med. Timp. sticks)*. Handwritten annotations include "Tpps" and "3. Open".

Instrument parts shown include:

- Flutes (Fl.)
- Oboes (Ob.)
- Clarinets (Cl.)
- Bassoons (Bsn.)
- Trumpets (Tpts.)
- Trumpets (Tps.)
- Cor Anglais (Cts.)
- Trombones (Tbs.)
- Tuba (Tb.)
- Drum Major (Dr. Maj.)
- Snare Drum (Sn.)
- Bass Drum (B.D.)
- Cymbals (Cym.)
- Triangle (Trgl.)
- Viola (Vla.)
- Violoncello (Vcl.)
- Double Bass (Cb.)



The image shows a page of a musical score, numbered 79, titled "Full Score". The score is written on multiple staves, including woodwinds, strings, and percussion. The notation is dense with notes, rests, and dynamic markings. The page is divided into two systems, with the second system starting at measure 79. The bottom of the page includes parts for A.D., B.D., and Cym., which likely refer to auxiliary percussion instruments.





111

Picc

Flts 1 2

Obs 1 2

E. H.

Hrns 1 2

Clarinet

E♭ 1 2 3

B♭

E♭ Alto

B♭ Bass

B♭ Cb.

Saxophones

E♭ Alto 1 2

B♭ Ten.

E♭ Bar.

Hrns. 1 2 3 4

B♭ Tpts. 1 2 3

B♭ Cts. 1 2

Trbs. 1 2 3

Bar.

Basses (Tubas)

Str. Bass

Timp.

Percussion

S. D.  
B. D.  
W. B.

Trgl.  
Cym.  
Sus. Cym.

Bells  
Xyl.  
Vibes

*cresc.*

*div.*

*unis.*

*div.*

*cresc.*

*cym. (Choke)*

Full Score



Handwritten musical score for a full orchestra. The score is arranged in systems, with multiple staves for each instrument family. The instruments shown include:

- Flutes (1, 2)
- Oboes (1, 2)
- Clarinets (1, 2)
- Bassoons (1, 2)
- Saxophones (S.A., S.B., A., B.)
- Trumpets (1, 2, 3)
- Trombones (1, 2, 3)
- Euphonium (Euph.)
- Tuba (Tuba)
- Drum Set (S.D., B.D.)
- Cymbals (Cym.)
- Timpani (Xvi.)
- String Ensemble (Violins I, Violins II, Violas, Cellos, Double Basses)

The score contains various musical notations, including notes, rests, dynamics (e.g., *mf*, *ff*), and performance instructions such as *Let ring* and *loco*. There are also some handwritten annotations in blue and red ink.

Mallets



$\text{♩} = 52$

# II. MELODY

Slowly and sustained  $\text{♩} = 44$

(Change to Flute) 5

Score for various instruments including Flute, Oboes, Horns, Bassoons, Clarinets, Saxophones, Trumpets, Trombones, and Piano.

Key markings include *p molto sost.*, *tenuto*, *pp*, and *ppp*. A circled "5" indicates a measure change. A red circle highlights "I. Solo" in the Flute part. A blue circle highlights "I. (Solo)" in the Clarinet part. A blue scribble is present in the Clarinet part.

Handwritten notes include "Solo line" in the Tenor part and "I. Bar." in the Baritone part. A circled "I. Tuba" is in the Tuba part.

Piano part includes the notation: *pp molto sost.* and  $[D C B F G A]$ .

Full Score

9

Flute

*legato*

*div.*

*unis.*

9

L Bar

Bar 2, B. Cl., B. Sax.

all Tubas

*pizz.*





32

Solo

all other Bars.

1. Bar

1. Tuba

2. Tubas

Tutti

pizz

arco

Vibes.



(Change to Flute)

This page of a musical score contains the following elements:

- Woodwinds:** Multiple staves for Flutes (1-4), Clarinets (1-2), Bassoons (1-2), and Contrabassoon. Many parts are marked *molto espr.* and *poco a poco dim.*
- Brass:** Staves for Trumpets (1-4), Trombones (1-3), and Euphonium/Tuba. Includes markings like *molto espr.*, *tenuto*, and *dim.*
- Percussion:** Staves for Cymbals (Cym.), Bells, and Tom-toms (Toms). Includes the instruction *Let ring*.
- Strings:** Staves for Violins (1-4), Violas (1-2), Cellos (1-2), and Double Basses (1-2). Includes markings like *molto espr.*, *tenuto*, and *dim.*
- Piano:** A grand piano part at the bottom with chords and arpeggios, including the instruction *Let ring*.
- Dynamic and Performance Markings:** *molto espr.*, *poco a poco dim.*, *dim.*, *pp*, *fp*, *uniso.*, *div.*, *rit.*, *mf*, *ff*, *mf*, *pp*, *fp*.
- Other:** A section marked *simile* for strings, and a section with *div.* and *uniso.* for woodwinds.



Handwritten annotations in red circles and boxes highlight specific performance instructions:

- Fl 3:** Solo (circled in red)
- Fl 1 & 2:** Solo (circled in red)
- Fls. 1 & 2:** 1. Solo (circled in red)
- Alto Sax:** 1. Solo (circled in red)
- Clarinet 1:** Solo (circled in red)
- Clarinet 2:** (muted) (circled in red)
- Clarinet 3:** (muted) (circled in red)
- Clarinet 4:** (muted) (circled in red)
- Clarinet 5:** (Cup mutes) (circled in red)
- Bells:** Bells Solo (circled in red)

Other performance markings include:

- Fl 3:** *ob* (handwritten)
- Alto Sax:** *Sax* (handwritten)
- Ten:** *Ten* (handwritten)
- Bar:** *Bar* (handwritten)
- Clarinet 1:** *pp* (pianissimo)
- Clarinet 2:** *pp* (pianissimo)
- Clarinet 3:** *pp* (pianissimo)
- Clarinet 4:** *pp* (pianissimo)
- Clarinet 5:** *pp* (pianissimo)
- Clarinet 6:** *pp* (pianissimo)
- Clarinet 7:** *pp* (pianissimo)
- Clarinet 8:** *pp* (pianissimo)
- Clarinet 9:** *pp* (pianissimo)
- Clarinet 10:** *pp* (pianissimo)
- Clarinet 11:** *pp* (pianissimo)
- Clarinet 12:** *pp* (pianissimo)
- Clarinet 13:** *pp* (pianissimo)
- Clarinet 14:** *pp* (pianissimo)
- Clarinet 15:** *pp* (pianissimo)
- Clarinet 16:** *pp* (pianissimo)
- Clarinet 17:** *pp* (pianissimo)
- Clarinet 18:** *pp* (pianissimo)
- Clarinet 19:** *pp* (pianissimo)
- Clarinet 20:** *pp* (pianissimo)
- Clarinet 21:** *pp* (pianissimo)
- Clarinet 22:** *pp* (pianissimo)
- Clarinet 23:** *pp* (pianissimo)
- Clarinet 24:** *pp* (pianissimo)
- Clarinet 25:** *pp* (pianissimo)
- Clarinet 26:** *pp* (pianissimo)
- Clarinet 27:** *pp* (pianissimo)
- Clarinet 28:** *pp* (pianissimo)
- Clarinet 29:** *pp* (pianissimo)
- Clarinet 30:** *pp* (pianissimo)
- Clarinet 31:** *pp* (pianissimo)
- Clarinet 32:** *pp* (pianissimo)
- Clarinet 33:** *pp* (pianissimo)
- Clarinet 34:** *pp* (pianissimo)
- Clarinet 35:** *pp* (pianissimo)
- Clarinet 36:** *pp* (pianissimo)
- Clarinet 37:** *pp* (pianissimo)
- Clarinet 38:** *pp* (pianissimo)
- Clarinet 39:** *pp* (pianissimo)
- Clarinet 40:** *pp* (pianissimo)
- Clarinet 41:** *pp* (pianissimo)
- Clarinet 42:** *pp* (pianissimo)
- Clarinet 43:** *pp* (pianissimo)
- Clarinet 44:** *pp* (pianissimo)
- Clarinet 45:** *pp* (pianissimo)
- Clarinet 46:** *pp* (pianissimo)
- Clarinet 47:** *pp* (pianissimo)
- Clarinet 48:** *pp* (pianissimo)
- Clarinet 49:** *pp* (pianissimo)
- Clarinet 50:** *pp* (pianissimo)
- Clarinet 51:** *pp* (pianissimo)
- Clarinet 52:** *pp* (pianissimo)
- Clarinet 53:** *pp* (pianissimo)
- Clarinet 54:** *pp* (pianissimo)
- Clarinet 55:** *pp* (pianissimo)
- Clarinet 56:** *pp* (pianissimo)
- Clarinet 57:** *pp* (pianissimo)
- Clarinet 58:** *pp* (pianissimo)
- Clarinet 59:** *pp* (pianissimo)
- Clarinet 60:** *pp* (pianissimo)
- Clarinet 61:** *pp* (pianissimo)
- Clarinet 62:** *pp* (pianissimo)
- Clarinet 63:** *pp* (pianissimo)
- Clarinet 64:** *pp* (pianissimo)
- Clarinet 65:** *pp* (pianissimo)
- Clarinet 66:** *pp* (pianissimo)
- Clarinet 67:** *pp* (pianissimo)
- Clarinet 68:** *pp* (pianissimo)
- Clarinet 69:** *pp* (pianissimo)
- Clarinet 70:** *pp* (pianissimo)
- Clarinet 71:** *pp* (pianissimo)
- Clarinet 72:** *pp* (pianissimo)
- Clarinet 73:** *pp* (pianissimo)
- Clarinet 74:** *pp* (pianissimo)
- Clarinet 75:** *pp* (pianissimo)
- Clarinet 76:** *pp* (pianissimo)
- Clarinet 77:** *pp* (pianissimo)
- Clarinet 78:** *pp* (pianissimo)
- Clarinet 79:** *pp* (pianissimo)
- Clarinet 80:** *pp* (pianissimo)
- Clarinet 81:** *pp* (pianissimo)
- Clarinet 82:** *pp* (pianissimo)
- Clarinet 83:** *pp* (pianissimo)
- Clarinet 84:** *pp* (pianissimo)
- Clarinet 85:** *pp* (pianissimo)
- Clarinet 86:** *pp* (pianissimo)
- Clarinet 87:** *pp* (pianissimo)
- Clarinet 88:** *pp* (pianissimo)
- Clarinet 89:** *pp* (pianissimo)
- Clarinet 90:** *pp* (pianissimo)
- Clarinet 91:** *pp* (pianissimo)
- Clarinet 92:** *pp* (pianissimo)
- Clarinet 93:** *pp* (pianissimo)
- Clarinet 94:** *pp* (pianissimo)
- Clarinet 95:** *pp* (pianissimo)
- Clarinet 96:** *pp* (pianissimo)
- Clarinet 97:** *pp* (pianissimo)
- Clarinet 98:** *pp* (pianissimo)
- Clarinet 99:** *pp* (pianissimo)
- Clarinet 100:** *pp* (pianissimo)

*do*



This page of a musical score, titled "Full Score", contains multiple staves of musical notation. The score is divided into several systems. The top system includes woodwind parts with the instruction "legato tongue!". The middle section features string parts with dynamic markings like "ap" and "tutti". The bottom section includes a percussion part with the instruction "Choke". The score is marked with a circled "13" in two locations. There are several blue handwritten annotations, including checkmarks and a large "P" in the lower right area.

21

Picc

Fls 1  
2

Obs. 1  
2

E. H.

Bans. 1  
2

Clarinet

E♭

B♭

E♭ Alto

B♭ Bass

B♭ Cb.

Saxophones

E♭ Alto

B♭ Ten.

E♭ Bar.

Hns. 1  
2  
3  
4

B♭ Tpts. 1  
2  
3

B♭ Cts. 1  
2

Trbs. 1  
2  
3

Bar.

Basses (Tubas)

Str. Bass

Timp.

Percussion

S. D.  
B. D.  
W. B.

Sus. Cym.

Vibes.  
Bells

Hp.

*Soli*

*Rim shot*

*Choke*

*1. Bar.*

*mp*

*(2nd time)*



37

Picc

Fl. 1  
2

Obs. 1  
2

E. H.

Bsns 1  
2

Clarinet

E♭ 1  
2  
3

E♭ Alto

B♭ Bass

B♭ Cb.

Saxophones

E♭ Alto 1  
2

B♭ Ten.

E♭ Bar.

Hns. 1  
2  
3  
4

B♭ Tpts. 1  
2  
3

B♭ Cts. 1  
2

Trbs. 1  
2  
3

Bar.

Basses (Tubas)

Str. Bass

Timp.

Percussion

S. D.  
B. D.  
W. B.

Sus. Cym.

Vibes.  
Bells

Hp.

Str. mute

Str. mute

Choke

3 soft mallets, no motor/dead tone

(sempre non-arp.)

sec

Soli

Soli

Soli

W. B. Solo

37



53 61

Picc.

Fls. 1 2

Obs. 1 2

E. H.

Bsns. 1 2

Charinets

E♭ 1

B♭ 2 3

E♭ Alto

B♭ Bass

B♭ Cl.

Saxophones

E♭ Alto 1 2

B♭ Ten.

E♭ Bar.

Hns. 1 2 3 4

B♭ Tpts. 1 2 3

B♭ Cts. 1 2

Trbs. 1 2 3

Bar.

Basses (Tubast)

Str. Bass

Timp.

Percussion

S. D. B. D. W. B.

Sus. Cym.

Vibes. Bells

Hp.

*Soli*

*poco*

*Bsns., T. Sax.*

*(Choke)*

*(sempre non arp.)*

The score is arranged in systems. The top system includes staves for Violins I & II, Violas, Cellos, and Double Basses. The middle system includes staves for Flutes, Oboes, Clarinets, Bassoons, and Horns. The bottom system includes staves for Trumpets, Trombones, and Percussion. The percussion part includes a snare drum (S.D.), cymbals (C.), and a tom-tom (T.T.).

Key annotations include:

- Yellow highlighter on the word "Open" in the Horns and Trumpets parts.
- Blue ink markings, including a large "1" and a blue scribble.
- Yellow highlighter on the text "S.D. & C." and "(Choke)" in the Percussion part.
- Yellow highlighter on the text "B4" and "sec" in the Percussion part.







Full Score

1cc  
Fls. 1 2  
Obs.  
H.  
sns. 1 2  
E♭  
Hr. 1 2 3  
Alto  
Bass  
Cb.  
Alto 1 2  
Ten.  
Bar.  
ns. 1 2 3 4  
Tpts. 1 2 3  
Cts. 1 2  
rbs. 1 2 3  
Tr.  
sses basi  
Bass  
mp  
D.D.  
B.B.  
Cym.  
es. ls.

1. 2. 102

*D.S. al Coda*

1. 2. 102

*D.S. al Coda*

Open

div.

tutti

(Choke)

E♭ A1

*Coda*

Flcc.

Fls. 1  
2

Obs. 1  
2

E. H.

Bsns 1  
2

Clarinet

E♭ 1  
2  
3

E♭ Alto

B♭ Bass

B♭ Cb.

Saxophones

E♭ Alto 1  
2

B♭ Ten.

E♭ Bar.

*Coda*

Hns. 1  
2  
3  
4

B♭ Tpts. 1  
2  
3

B♭ Cts. 1  
2

Trbs. 1  
2  
3

Bar.

Basses (Tubasi)

Str. Bass

Timp.

Percussion

S. D.  
B. D.  
W. B.

Sus. Cym.

Vibes.  
Bells

Hp.

*Coda*

*pp sub.*

*1. Tuba*

*rit.*

*arco*

*talwa's choked*

Full Score

The score is a full score for a piece, likely a ragtime. It consists of multiple staves for various instruments including strings, woodwinds, brass, and percussion. The score is divided into two systems. The first system includes staves for strings (1-7), woodwinds (8-10), brass (11-13), and percussion (14-15). The second system includes staves for strings (16-18), woodwinds (19-21), brass (22-24), and percussion (25-26). The score features complex rhythmic patterns, including triplets and syncopation. There are two 'Fine' endings and an 'Optional Ending'. A red circle highlights a 'V.B.' (Vibraphone) part with a 'Rim shot' instruction. Other markings include 'Pedal tones', 'non arp.', and 'sec.'

• Note to Conductor:  
 When Playing RAG as one of the movements of the full Suite, the "Fine" ending should be taken. If played separately, however, then the "Fine" ending should be disregarded and the "Optional Ending" taken instead.

$\text{♩} = 176$

# IV. GALLOP

As fast as possible (but no faster!)

5

**Piccoblo**

**Flutes** 1 2

**Oboes** 1 2

**English Horn**

**Bassoons** 1 2

**Clarinets**

- E♭** 1
- B♭** 2 3
- E♭ Alto**
- B♭ Bass**
- B♭ Contrabass**

**Saxophones**

- E♭ Alto** 1 2
- B♭ Tenor**
- E♭ Baritone**

**Horns in F** 1 2 3 4

**B♭ Trumpets** 1 2 3

**B♭ Cornets** 1 2

**Trombones** 1 2 3

**Baritone**

**Basses (Tubas)**

**String Bass**

**Timpani**

**Percussion**

- Snare Drum
- Bass Drum
- Wood Block
- Cymbals
- Xylophone
- Bells

*As fast as possible (but no faster!)*

*simile*

*ff sempre*

*Xyl. ff sempre*





1. 2. 22

Picc

Fls 1 2

Obs 1 2

E. Fl

Bans 1 2

Clarinet

E♭ 1

B♭ 2 3

E♭ Alto

B♭ Bass

B♭ Cb.

Saxophones

E♭ Alto 1 2

B♭ Ten.

E♭ Bar

Hns 1 2 3 4

B♭ Tpts. 1 2 3

B♭ Cts. 1 2

Trbs 1 2 3

Bar

Basses (Tubas)

Str Bass

Timp.

Percussion

5 13

Cyms

Xyl.

Bells

brassy

brassy

1st time only

(both times)

1st time only

Bells

Full Score

30

Fl. 1, 2, 3

Oboe 1, 2

Clarinet 1, 2

Bassoon 1, 2

Horn 1, 2, 3, 4

Trumpet 1, 2, 3

Trombone 1, 2, 3

Timpani

Violin 1, 2

Viola

Cello

Double Bass

S. Soloist

B. Soloist

Nvl.

Bella

*p*, *f*, *sf*, *div.*, *smile*

Picc.  
 Fls. 1 2  
 Obs. 1 2  
 E. H.  
 Bsns. 1 2  
 Clarinets  
 Eb 1  
 Bb 2 3  
 Eb Alto  
 Bb Bass  
 Bb Cb.  
 Saxophones  
 Eb Alto 1 2  
 Bb Ten.  
 Eb Bar.  
 Hns. 1 2 3 4  
 Bb Tpts. 1 2 3  
 Bb Cts. 1 2  
 Trbs. 1 2 3  
 Bar.  
 Basses (Tubas)  
 Str. Bass  
 Timp.  
 Percussion  
 S. D.  
 B. D.  
 W. B.  
 Cyms.  
 Xyl.  
 Bells









88

92 (a la miniature steam calliope)

88

92 (a la miniature steam calliope)

pp

Sub.

Bans. T Sax

Wood Block or Temple Block (high)

(Choke)

Xvi.

Bells p Solo

*D. S.  $\text{ff}$  al Coda*

100

Picc.  
 Fls. 1  
 Obs. 1  
 E. Fl.  
 Bsnr. 1  
 Eb  
 Bb  
 E $\flat$  Alto  
 B $\flat$  Bass  
 B $\flat$  Cb.  
 E $\flat$  Alto 1  
 Bb Ten.  
 E $\flat$  Bar.  
 Hns. 1  
 2  
 3  
 4  
 B $\flat$  Tpts. 1  
 2  
 3  
 B $\flat$  Cts. 1  
 2  
 Trbs. 1  
 2  
 3  
 Bar.  
 Basses (Tubas)  
 Str. Bass  
 Timp.  
 Cym.  
 Xyl.  
 Bells

Coda

This page of a musical score, labeled 'Full Score' at the top, contains a section titled 'Coda'. The score is arranged in systems, with each system containing multiple staves for different instruments. The instruments listed on the left margin include: Flute 1 & 2 (Fl. 1, Fl. 2), Oboe 1 & 2 (Ob. 1, Ob. 2), Clarinet 1 & 2 (Cl. 1, Cl. 2), Bassoon 1 & 2 (Fg. 1, Fg. 2), Horn 1, 2, 3, & 4 (Tr. 1, Tr. 2, Tr. 3, Tr. 4), Trombone 1, 2, & 3 (Tbn. 1, Tbn. 2, Tbn. 3), Euphonium (Euph.), Tuba (Tuba), Snare Drum (S.D.), Bass Drum (B.D.), and Bells. The music is written in a common time signature (C) and features a variety of dynamic markings, including 'mf sub.', 'cresc.', and 'marc.'. There are also performance instructions such as 'Coda' and 'loco'. The page number '52' is centered at the bottom.

115

Picc

Fls. 1  
2

Obs. 1  
2

E. II

Bsns. 1  
2

Clarinets

E♭ 1  
2  
3

E♭ Alto

B♭ Bass

B♭ C♭

Saxophones

E♭ Alto 2

B♭ Ten. *Soli*

E♭ Bar. *Soli*

116

Hns. 1  
2  
3  
4

B♭ Tpts. 1  
2  
3

B♭ Cts. 1  
2

Trbns. 1  
2  
3

Bar.

Basses (Tubas)

Str. Bass

Timp.

Percussion

S. D.  
B. D.  
W. B.

Cyms.

Xyl.  
Bells

(int ring)

(Choke)

*simile*

Full Score

120

B.D.

The score consists of the following parts from top to bottom:

- Flute 1 (Fl. 1)
- Flute 2 (Fl. 2)
- Oboe (Ob.)
- Bassoon (Bsn.)
- Clarinet in Bb (Cl. Bb)
- Clarinet in A (Cl. A)
- Trumpet 1 (Tr. 1)
- Trumpet 2 (Tr. 2)
- Trumpet 3 (Tr. 3)
- Trombone 1 (Tbn. 1)
- Trombone 2 (Tbn. 2)
- Trombone 3 (Tbn. 3)
- Tuba (Tuba)
- Piano (P.)
- Violin 1 (Vln. 1)
- Violin 2 (Vln. 2)
- Viola (Vla.)
- Cello (Vcl.)
- Double Bass (Cb.)

Handwritten annotations include "B.D." on the left margin and "Choke" written above the piano part near the end of the page. The score is marked with "Full Score" at the top and "120" at the top left. The page number "54" is centered at the bottom.