TRIUMPHAL MARCH, OP. 40

by Alexander Glazounow

transcibed by Frederick Umar

. . . for my dear friend, Dr. Donavan Gray
and the Azusa Pacific University Wind Ensemble
John Burdett, conductor

Complete Band Instrumentation

1 - Large Score
1 - Piccolo 1
1 - Piccolo 2
2 - Flute 1
2 - Flute 2
2 - Flute 3
1 - Oboe 1
1 - Oboe 2
1 - English Horn
3 - Clarinet in Bb 1
4 - Clarinet in Bb 2
4 - Clarinet in Bb 3
2 - Bass Clarinet
1 - Contrabass Clarinet
2 - Alto Saxophone 1
2 - Alto Saxophone 2
2 - Tenor Saxophone
1 - Baritone Saxophone
1 - Bassoon 1
1 - Bassoon 2
1 - Contrabassoon
2 - Horn in F 1
2 - Horn in F 2
2 - Horn in F 3
2 - Horn in F 4
3 - Trumpet in Bb 1
3 - Trumpet in Bb 2
3 - Trumpet in Bb 3
2 - Trombone 1 Bass Clef (optional)
2 - Trombone 2 Bass Clef (optional)
2 - Trombone 1 Tenor Clef
2 - Trombone 2 Tenor Clef
1 - Bass Trombone
2 - Euphonium B.C.
2 - Euphonium T.C.
4 - Tuba
1 - Timpani
1 - Triangle
1 - Crash Cymbals
1 - Glockenspiel
1 - Marimba
1 - Snare Drum
1 - Bass Drum
1 - Chorus Score or Double Harp (optional)
3 - Cello (optional)
1 - Double Bass

*Full Score Available

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ABOUT THE MUSIC:

DEDICATION

. . . for my dear friend, Dr. Donavan Gray, and the Azusa Pacific University Wind Ensemble, John Burdett, conductor.

HISTORY BEHIND THE WORK

Originally written for 'grand orchestra and chorus,' the work was written to honor the Worlds Columbian Exposition in Chicago in 1893, a celebration of the 400th anniversary of Columbus' voyage of America. While the opening motif is one of grandeur and magnificent pride, one cannot miss the prevailing countermelody of what is commonly known as THE BATTLE HYMN OF THE REPUBLIC. The work, also known as JOHN BROWN'S SONG, was written about the abolitionist John Brown, making the song quite popular in the Union during the American Civil War. It is said that the original tune arose out of the American camp meeting movement of the 19th century and its rich folk hymn tradition. According to an 1890 account, many became uncomfortable with the earliest lyrics, causing many a composer to develop variant versions of the text. This ultimately led to Julia Ward Howe's creation of a set of lyrics American's hold as cherished in THE BATTLE HYMN OF THE REPUBLIC. Countless resources seem to suggest the original folk tune is that of SAY, BROTHERS WILL YOU MEET US and the written record of the work can be traced to an 1858 book known as THE UNION HARP AND REVIVAL CHORISTER, selected and arranged by Charles Dunbar. In 1858, a Brooklyn Sunday school seems to have published a hymn called BROTHERS, WILL YOU MEET US with the words and music of GLORY HALLELUJAH within the chorus. The entire hymn is often attributed to William Steffe, though the Steffe was little more than a transcriber and modifier of commonly sung tunes and text that had arisen out of the folk tradition. According to Steffe, the work was actually written in 1855 or 1856 for the Good Will Engine Company of Philadelphia. The song was often used as a song of welcome for the visiting Liberty Fire Company of Baltimore. The original title and verse for the song was SAY, BUMMERS WILL YOU MEET US. Other sources suggest that Thomas Brigham Bishop, Frank E. Jerome, and many others were the original source of the tune.

The Russian text to the choral expression is as follows:

GLORY TO CENTURIES OF HARDY STRUGGLE THAT LEFT US AN INHERITANCE OF STEADFAST FAITH AND HOPE!
HAIL, HEROES OF LONG-PAST YEARS!
THE DAWN OF LIBERTY GLEAMED ON THEIR HOLY COURSE; THEIR HARDY PATH WAS LIT BY THAT DAWN!
A GREAT GENIUS – GOD'S RADIANT GIFT – GLEFT THE OCEANS BY HIS MIGHTY WILL;
SPLENDID WAS THE NEW WORLD FOUND BY HIM.
HAIL, COLUMBUS, FROM AGE TO AGE, HAIL COLUMBUS, HAIL!
HAIL TO YOU, HERO, HAIL!
LET US SING A GRAND HYMN IN PRAISE OF THE HEROES OF LONG-PAST YEARS;
FAITH AND HOPE WILL LEAD US TOWARDS FAME!
GLORY AND PRAISE TO YOU HEROES, GLORY AND PRAISE, PRAISE TO YOU!

NOTE: According to Henry Bertram of the Royal Philharmonic Orchestra, a recent recording submitted by the Moscow Symphony Orchestra/Vladimir Ziva suggests the chorus is optional. It appears there is notation to this suggestion written by Glazounov. If the piece is not to be performed with a choir, these same parts should be performed by a double harp when possible. As many orchestras have made recording of the work without the chorus, it is noteworthy to state that the transcription is quite delightful when performed without the chorus. In doing so, you will find greater attention drawn to tune commonly known as THE BATTLE HYMN OF THE REPUBLIC, and draw a sense of nobility within the audience.

- Frederick Umar
  February, 2015

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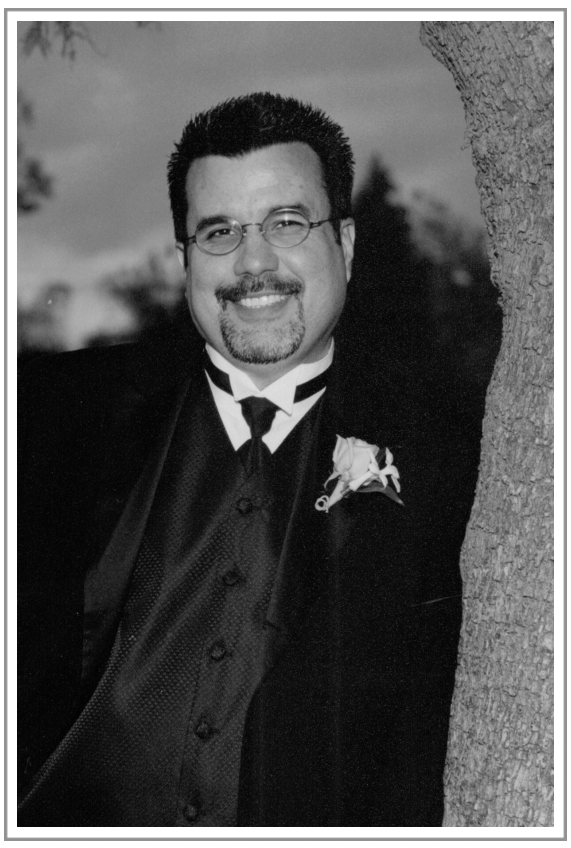
ABOUT THE TRANSCRIBER:



A student of piano since the age of 4, Frederick was given the honor of first studying composition with Rudolph R. A. Schramm, notable composer, arranger, and co-founder of the National Symphony in Washington, D.C. Continued studies included applied voice, trombone, conducting, arranging, and composition under the tutelage of such notable teachers as: Michael Kirkjian, Harold Clousing (voice), David Thorsen, Barbara Favorito, Grant Gershon, Donovan Gray, Gary Bonner, Jerry McCoy, Rene Clausen, Andre' Thomas, Thomas Leslie, Takayoshi 'Tad' Suzuki (conducting), Richard Hoffman (trombone), Don Neufeld, and Takayoshi 'Tad' Suzuki (composition, arranging).

As a composer and arranger, Frederick is known for creating rich tonal textures through the use of tonal colour (the harmonic sound created when two or more instruments sound together). This gives the wind band an elegant, almost orchestral expression in his works. Most notable of these works are his recent arrangements of choral works (set to be released during 2014-15): AMOR DE MI ALMA (Z. Randall Stroope), MY FLIGHT FOR HEAVEN (Blake R. Henson), which has been dedicated to the victims of Sandy Hook Elementary School, Newtown, CT, WHAT SWEETER MUSIC (Sir John Rutter), O MAGNUM MYSTERIUM (Kevin A. Memley'), O NATA LUX (orchestral, Guy Forbes), THERE IS NO ROSE OF SUCH VIRTUE (Kevin A. Memley'), WE ARE MORE THAN CONQUERORS (wind band, Mark Hayes), and SHALL WE GATHER AT THE RIVER (Dan Goeller).

TRIUMPHAL MARCH, OP. 40

Full Score

. . . for my dear friend, Dr. Donavan Gray
and the Azusa Pacific University Wind Ensemble
John Burdett, conductor

Alexander Glazounow (1865-1936)
trans. Frederick Umar (c.1962)

Allegro moderato ♩ = 104

Piccolo 1
Piccolo 2
Flute 1
Flute 2
Flute 3
Oboe 1
Oboe 2
English Horn
Clarinet in B♭ 1
Clarinet in B♭ 2
Clarinet in B♭ 3
Bass Clarinet
Contrabass Clarinet
Alto Sax 1
Alto Sax 2
Tenor Sax
Baritone Sax
Bassoon 1/2
Contrabassoon
Horn in F 1/3
Horn in F 2/4
Trumpet in B♭ 1
Trumpet in B♭ 2
Trumpet in B♭ 3
Trombone 1/2
Bass Trombone
Euphonium
Tuba
Timpani
Snare Drum
Bass Drum
Soprano
Alto
Tenor
Bass
Cello *(optional)*
Double Bass

p *cresc. poco*
p *poco marcato* *cresc. poco*
p *poco marcato* *cresc. poco*
p *cresc. poco*
pp
pp
p *cresc. poco*
pp *cresc. poco*

2 3 4 5 6

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A

Picc. 1
Picc. 2
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Bsn. 1/2
C. Bn.
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
Tbn. 1/2
B. Tbn.
Euph.
Tuba
Timp.
Trgl.
S.Dr.
Vc. (opt.)
D.B.

open stroke roll

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Allegro (M.M. ♩ = c. 120)

poco piu mosso

Picc. 1
Picc. 2
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Bsn. 1/2
C. Bn.
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1/2
B. Tbn.
Euph.
Tuba
Timp.
Trgl.
Cr. Cym.
Mrb.
S.Dr.
B. Dr.
Vc. *(opt.)*
D.B.

double mallets

13 14 15 16 17 18

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animando . . .

B

Picc. 1
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Bsn. 1/2
C. Bn.
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1/2
B. Tbn.
Euph.
Tuba
Timp.
Mrb.
Vc. *(opt.)*
D.B.

a2.

dim.

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19 20 21 22 23 24 25

allargando poco a poco

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
Bsn. 1/2
C. Bn.
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1/2
B. Tbn.
Euph.
Tuba
Timp.
Mrb.
Vc. *(opt.)*
D.B.

26 27 28 29 30 31 32

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Moderato (♩ = c. 84)

C *meno mosso*

Picc. 1
Fl. 1 — *dolce*
Fl. 2 — *dolce*
Fl. 3
Ob. 1 — *dolce*
Ob. 2
E. Hn. — *dolce*
B♭ Cl. 1 — *dolce*
B♭ Cl. 2 — *p*
B♭ Cl. 3 — *p*
B. Cl. — *p*
Cb. Cl. — *p*
A. Sx. 1 — *p*
A. Sx. 2
T. Sx. — *p*
B. Sx. — *f*
Bsn. 1/2 — *p*
C. Bn. — *p*
Hn. 1/3 — *dolce* — *p*
Hn. 2/4 — *p*
B♭ Tpt. 1
B♭ Tpt. 3
Tbn. 1/2
B. Tbn.
Euph.
Tuba
Timp. — *p*
Mrb.
Vc. *(opt.)* — pizz. — *p*
D.B. — pizz. — *p*

33 34 35 36 37 38 39

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D

Picc. 1
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Bsn. 1/2
C. Bn.
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
Tbn. 1/2
Euph.
Tuba
Timp.
S.Dr.
B. Dr.
Vc. (opt.)
D.B.

f cresc. poco mf p mp mf arco

40 41 42 43 44 45 46

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Picc. 1
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Bsn. 1/2
C. Bn.
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
Tbn. 1/2
Euph.
Tuba
Timp.
Glk.
S.Dr.
B. Dr.
Vc. (opt.)
D.B.

dolce
pizz.
a2.

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47 48 49 50 51 52 53

E

Picc. 1
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Bsn. 1/2
C. Bn.
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
Tbn. 1/2
Euph.
Tuba
Timp.
B. Dr.
Vc. *(opt.)*
D.B.

dolce *p* *cresc.* *mf* *f* 8va arco pizz.

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54 55 56 57 58 59

Picc. 1
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Bsn. 1/2
C. Bn.
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1/2
Euph.
Tuba
Timp.
B. Dr.
Vc. (opt.)
D.B.

dolce
dolcissimo
poco
pizz.
divisi a 3.

60 61 62 63 64 65

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F

Picc. 1
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Bsn. 1/2
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1/2
Euph.
Tuba
Timp.
S.Dr.
B. Dr.
Vc. (opt.)
D.B.

Unis.

pizz.

66 67 68 69 70 71 72

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Picc. 1
Picc. 2
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Bsn. 1/2
C. Bn.
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1/2
B. Tbn.
Euph.
Tuba
Timp.
Trgl.
B. Dr.
Vc. (opt.)
D.B.

mf cresc.
mp cresc.
f
mf
cresc.
arco

73 74 75 76 77 78

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G

Picc. 1
Picc. 2
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Bsn. 1/2
C. Bn.
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1/2
B. Tbn.
Euph.
Tuba
Timp.
Cr. Cym.
B. Dr.
Vc. (opt.)
D.B.

ff p f pp dolce dolcissimo a2. Div.

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79 80 81 82 83 84

H

Picc. 1
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Bsn. 1/2
C. Bn.
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1/2
B. Tbn.
Euph.
Tuba
Timp.
Cr. Cym.
Vc. (opt.)
D.B.

a2.
Div.

85 86 87 88 89 90

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Allegro (♩ = 126) *piu mosso*

Picc. 1
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Bsn. 1/2
C. Bn.
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1/2
B. Tbn.
Euph.
Tuba
Timp.
Glk.
S.Dr.
Vc. (opt.)
D.B.

ff *f* *energico* *cresc.* *pp*

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91 92 93 94 95 96

I

Picc. 1
Picc. 2
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Bsn. 1/2
C. Bn.
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1/2
B. Tbn.
Euph.
Tuba
Timp.
Trgl.
Cr. Cym.
Glk.
S.Dr.
B. Dr.
Vc. (opt.)
D.B.

f *cresc.* *ff* *p* *mp* *dolce* a2. pizz.

97 98 99 100 101

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Picc. 1
Picc. 2
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Bsn. 1/2
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1/2
Euph.
Tuba
Timp.
Trgl.
Cr. Cym.
Glk.
S.Dr.
B. Dr.
Vc. *(opt.)*
D.B.

102 103 104 105 106

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J

Picc. 1
Picc. 2
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
C♭. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Bsn. 1/2
C. Bn.
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
Tbn. 1/2
Euph.
Tuba
Timp.
Trgl.
Glk.
S.Dr.
B. Dr.
Vc. (opt.)
D.B.

p subito
a2.
arco
pizz.
(if available)

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107 108 109 110 111

Picc. 1
Picc. 2
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Bsn. 1/2
C. Bn.
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
Tbn. 1/2
Euph.
Tuba
Timp.
Trgl.
Glk.
S.Dr.
B. Dr.
Vc. (opt.)
D.B.

mf

(8va)
8va (if available)

112 113 114 115 116

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K

Picc. 1
Picc. 2
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Bsn. 1/2
C. Bn.
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
Tbn. 1/2
Euph.
Tuba
Timp.
Glk.
S.Dr.
B. Dr.
Vc. (opt.)
D.B.

mf *cresc.*
mp *cresc.*
p *cresc.*
pp
cresc. poco

117 118 119 120 121

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molto rit.

Picc. 1
Picc. 2
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Bsn. 1/2
C. Bn.
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1/2
Tuba
Timp.
Trgl.
S.Dr.
B. Dr.
Vc. (opt.)
D.B.

mf cresc.
f
tr
mp
p
pizz.
arco

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122 123 124 125 126

L **Moderato Maestoso (♩ = 76)**

Picc. 1
Fl. 1
Ob. 1
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Bsn. 1/2
C. Bn.
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1/2
B. Tbn.
Euph.
Tuba
Timp.
Cr. Cym.
Glk.
S.Dr.
B. Dr.
Vc. *(opt.)*
D.B.

f *mf* a2.

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accel. poco

Allegro (♩ = 126)

piu mosso

Picc. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Bsn. 1/2
C. Bn.
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1/2
B. Tbn.
Euph.
Tuba
Timp.
Trgl.
Cr. Cym.
Glk.
S.Dr.
B. Dr.
Vc. *(opt.)*
D.B.

132 133 134 135 136

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M

Picc. 1
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
T. Sx.
B. Sx.
Bsn. 1/2
C. Bn.
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1/2
B. Tbn.
Euph.
Tuba
Timp.
Trgl.
Glk.
Mrb.
S.Dr.
B. Dr.
Vc. (opt.)
D.B.

a2.
Div.

137 138 139 140 141

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N

Picc. 1
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Bsn. 1/2
C. Bn.
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1/2
B. Tbn.
Euph.
Tuba
Timp.
Mrb.
S.Dr.
B. Dr.
Vc. (opt.)
D.B.

f *mf* *mp* *dolce* a2. I. Unis.

142 143 144 145 146

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Picc. 1
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Bsn. 1/2
C. Bn.
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1/2
B. Tbn.
Euph.
Tuba
Timp.
Trgl.
Cr. Cym.
Mrb.
S.Dr.
B. Dr.
Vc. (opt.)
D.B.

cresc. cresc. poco f mf

147 148 149 150 151

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O

Picc. 1
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Bsn. 1/2
C. Bn.
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1/2
B. Tbn.
Euph.
Tuba
Timp.
Trgl.
Cr. Cym.
Glk.
S.Dr.
B. Dr.
Vc.
(opt.)
D.B.

ff f mf

a2.

crash cymbal

152 153 154 155 156 157

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pochissimo rit.

P Moderato (♩= 84)

Picc. 1
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Bsn. 1/2
C. Bn.
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1/2
B. Tbn.
Euph.
Tuba
Timp.
Trgl.
Cr. Cym.
S.Dr.
B. Dr.
S
A
T
B
Vc. (opt.)
D.B.

Glo - - - ry to cen - tu - ries of har - dy
Glo - - - ry to cen - tu - ries of
Glo - - - ry to cen - tu - ries of har - dy
Glo - - - ry to cen - tu - ries of

Div.

158 159 160 161 162 163

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Piu mosso (♩ = 126)

Q

Picc. 1
Picc. 2
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Bsn. 1/2
C. Bn.
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1/2
B. Tbn.
Euph.
Tuba
Timp.
Trgl.
Cr. Cym.
Mrb.
S.Dr.
B. Dr.
S
A
T
B
Vc. (opt.)
D.B.

sf–f
f
ff
mf
p
marcato
a2.
Soli
divisi a 3.
tr

stru - - - ggle, that le - - - ft us an in - he - ri - tance of
stru - - - ggle, that le - - - ft us an in - he - - - -
stru - - - ggle, that le - - - ft us an in - he - ri - tance of
stru - - - ggle, that le - - - ft us an in he - - - -

164 165 166 167 168 169

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pochissimo rit.

Picc. 1
Picc. 2
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Bsn. 1/2
C. Bn.
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1/2
B. Tbn.
Euph.
Tuba
Timp.
Trgl.
Cr. Cym.
Mrb.
S.Dr.
B. Dr.
S
A
T
B
Vc. *(opt.)*
D.B.

cresc. *ff* *f* *mf* *p* Div. a2. *tr*

stead - fast faith and ho - pe! Glo - ry to he - roes of lo - ng pa - st ye - - - - ars!
ri - - - - - tance. Glo ry, glo ry!

170 171 172 173 174 175

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R

Moderato (♩= 104)

Piu mosso (♩= 126)

Picc. 1
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Bsn. 1/2
C. Bn.
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1/2
B. Tbn.
Euph.
Tuba
Timp.
Trgl.
Cr. Cym.
S.Dr.
B. Dr.
S
A
T
B
Vc. (opt.)
D.B.

ff 8va marcato sf–f f mf a2. divisi a 3. tr p

The dawn of li - ber - ty gleamed on their ho - ly

176 177 178 179 180 181

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S

Picc. 1
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Bsn. 1/2
C. Bn.
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1/2
B. Tbn.
Euph.
Tuba
Timp.
Trgl.
Mrb.
S.Dr.
S
A
T
B
Vc. (opt.)
D.B.

8va
f
cresc.
a2.
mf
Soli
marcato
p
cou - - - rse, their ho - ly, course their, their
cour - - - rse, their ho - ly, course their, their,

182 183 184 185 186 187

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pochissimo rit.

T

Picc. 1
Picc. 2
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Bsn. 1/2
C. Bn.
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1/2
B. Tbn.
Euph.
Tuba
Timp.
Trgl.
Cr. Cym.
Glk.
Mrb.
S.Dr.
B. Dr.
S
A
T
B
Vc. (opt.)
D.B.

8va
(8va)
a2.
Div.
(if available)

path har - dy path it was ligh ted by that dawn.
path was ligh ted by that dawn.
path har - dy path it was ligh ted by that dawn.
path har - dy path it was ligh ted by that dawn.

188 189 190 191 192 193

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rit. U Moderato (♩=76)

Picc. 1
Picc. 2
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Bsn. 1/2
C. Bn.
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1/2
B. Tbn.
Euph.
Tuba
Timp.
Trgl.
Cr. Cym.
Glk.
Mrb.
S.Dr.
B. Dr.
S
A
T
B
Vc. (opt.)
D.B.

a2.

A great ge - nius God's ra - di - ant gift, cleft the o - ceans by his mi - ghty will;

194 195 196 197 198 199

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V *accel. poco*

Allegro (♩ = 126) *piu mosso*

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1/2
B. Tbn.
Euph.
Tuba
Timp.
Trgl.
S.Dr.
B. Dr.
S
A
T
B
Vc. *(opt.)*
D.B.

splen - did was the new world found by him. Hail thee, Co - lum - - - bus from age to age to thee, great he - ro,

splen - did was the new world found by him. Hail thee, Co - lump - - - bus from age to age to thee, great he - ro,

splen - did was the new world found by him. Hail thee, Co - lum - - - bus from age to age to thee, great he - ro,

splen - did was the new world found by him. Hail thee, Co - lump - - - bus from age to age to thee, great he - ro,

200 201 202 203 204 205

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W

sostenuto e pesante

a tempo

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Bsn. 1/2
C. Bn.
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1/2
B. Tbn.
Euph.
Tuba
Timp.
Trgl.
Cr. Cym.
S.Dr.
B. Dr.
S
A
T
B
Vc. (opt.)
D.B.

glo - - - ry!

O he - ro,

206 207 208 209 210

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Picc. 1
Picc. 2
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Bsn. 1/2
C. Bn.
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1/2
B. Tbn.
Euph.
Timp.
Trgl.
Cr. Cym.
S.Dr.
S
A
T
B
Vc. (opt.)
D.B.

211 212 213 214 215

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38

X

Piu tranquillo (♩ = 96)

Picc. 1
Picc. 2
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Bsn. 1/2
C. Bn.

a2. Soli
Hn. 1/3
a2.
Hn. 2/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1/2
B. Tbn.
Euph.
Tuba
Timp.
Cr. Cym.
S.Dr.
B. Dr.

S: Let us sing a grand hymn to the praise of the he - roes of long past years. Faith and hea - ven - ly

divisi a 3.

A: Let us sing our grand hymn. Faith and

T: Let us sing a grand hymn to the praise of the he - roes of long past years Faith and hea - ven - ly

B: Let us sing our grand hymn Faith and

Vc. (opt.)
D.B.

216 217 218 219 220

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Y **Allegro** (♩ = 126)
piu mosso

Picc. 1
Picc. 2
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Bsn. 1/2
C. Bn.
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1/2
B. Tbn.
Euph.
Tuba
Timp.
Cr. Cym.
Glk.
S.Dr.
B. Dr.
S
A
T
B
Vc. *(opt.)*
D.B.

8va

Div.

divisi a 3.

hope will be lea ders on the course to glo ry. Hail, you he - roes, hail, you he - roes,
hope will lead us to - - - - wards fame! Hail, you he - roes, hail, you he - roes,

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221 222 223 224 225

Picc. 1
Picc. 2
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Bsn. 1/2
C. Bn.
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1/2
B. Tbn.
Euph.
Tuba
Timp.
Trgl.
Cr. Cym.
Glk.
S.Dr.
B. Dr.
S
A
T
B
Vc. (opt.)
D.B.

8va

fff

Div.

tr

glo - ry, glo - ry, glo - ry, to you all! Glo - - - - - - - -

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226 227 228 229 230

Picc. 1
Picc. 2
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Bsn. 1/2
C. Bn.
Hn. 1/3
Hn. 2/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1/2
B. Tbn.
Euph.
Tuba
Timp.
Trgl.
Cr. Cym.
Glk.
S.Dr.
B. Dr.
S
A
T
B
Vc. (opt.)
D.B.

(8va)

sf

- - - ry, glo - ry, glo - - - - - - ry!

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231 232 233 234 235

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