

Gaspare Spontini

GROSSER SIEGES- UND FESTMARSCH

Festive March
for His Majesty Friedrich Wilhelm III King of Prussia



Wind Ensemble

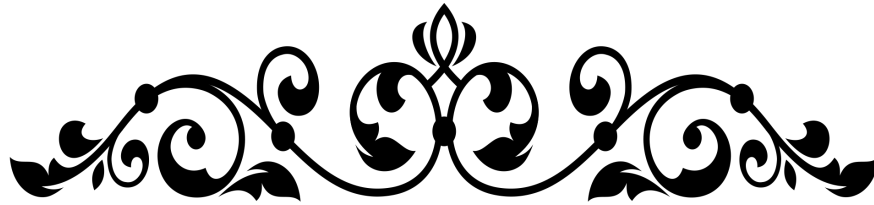
Piccolo, Flute 1.2, Oboe 1.2
Eb Clarinet, Bb Clarinet 1.2.3, Bass Clarinet
Bassoon 1.2, Contrabassoon
F Horn 1.2.3.4, Trumpet 1.2.3.4, Trombone 1.2.3, Euphonium, Tuba
Snare Drum, Bass Drum, Cymbals, Triangle



1820

Full Score / Partitur

Modern edition by David Whitwell



Maxime's Music

DISTINGUISHED REPERTOIRE FOR BAND



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Notes

As a youth, Spontini studied at the Conservatorio della Pietà de' Turchini in Naples. In 1803, he went to Paris, where he was appointed court composer in 1805. With the encouragement of Empress Joséphine in 1807, Spontini wrote *La vestale*, his best known work. Its premiere at the Opéra in Paris established Spontini as one of the greatest Italian composers of his age. His contemporaries Cherubini and Meyerbeer considered it a masterpiece, as did later composers such as Berlioz and Wagner.

The *Festive March* was composed for a concert held August 3, 1820, to celebrate the birthday of the king in Berlin. In attendance was E. T. A. Hoffmann, the most famous critic of the early nineteenth century in Germany,¹ and as a result we have a very rare example of a contemporary review of the premiere of an early band composition. The review was published in the *Vossische Zeitung*, in the issue of August 5, 1820, in Berlin. The first composition heard on this concert was an arrangement of a popular song which Spontini had composed after his appointment as the music director for the king in Berlin, *Borussia. Preussischer Volksgesang*. The original version of this song was scored for orchestra,² but on this occasion Spontini expanded the forces

to include the military band which would perform the *Festive March* and a choir of 130 voices.

Hoffmann was quite moved by the result produced by Spontini as a conductor.

The strength, fire, and sublime exuberance which has won universal admiration for Spontini's works are also evident in this song, which in the simplicity and dignity of its thought bears the stamp of true inspiration, this fire glowing within his works to those chosen to perform them. In his hand the baton becomes a veritable magic wand, with which he wakens into life dormant forces which then rise up in majestic awareness of their power.

The second composition on the program was the new work especially composed for the occasion by Spontini. This work was composed for a large band, although on this occasion the strings and singers joined in.³ Hoffmann recalls that the *Festive March* was performed "with fiery energy and deep feeling and that the unexpected entry

¹Hoffmann was also a composer, conductor and highly regarded judge.

²Published by Schlesinger in Berlin, Plate Number 1066.

³The published score, by Schlesinger, Plate Number 1062, is for band and as far as I can determine the string and vocal parts were never published. The published score does note that the work was "respectfully adapted" for the birthday concert. The score also specifies that the composition was intended for large military band [*vollständig Türkische Militair Musik*] but that one may add [*Hinzufügung*] strings, although, again, no string parts were ever published. At this date in Germany the term "Türkische Music," referred to the modern percussion, especially the large bass drum and cymbals. The term was used to distinguish this instrumentation from that which grew out of Harmoniemusik and which used only a timpani as percussion.

of *God Save the King* gave it splendid brilliance.”

One could not deny, therefore, that the effect calculated by our excellent Spontini was in fact overwhelming. Only that which is conceived and brought to life with inspiration can awaken inspiration, and so it was that this inspiration was expressed in the liveliest manner by the tumultuous applause of an enraptured public.⁴

The original instrumentation for the Festive March was,

Piccolo Clarinetto in Fa
Clarinetto 1 in C
Clarinetto 2 in C
Oboe 1
Oboe 2
Corno di Bassetto 1
Corno di Bassetto 2
Flute 1
Flute 2
Flute 1 in Eb
Flute 2 in Eb
Horn 1 in C
Horn 2 in C
Horn 1 in F
Horn 2 in F
Trombe 1 in C
Trombe 2 in C
Trombe 1 in F
Trombe 2 in F
Trombone 1, 2 and 3
Fagotti 1 and 2
Contro Fagotto
Bashorno 1
Bashorno 2
Tambour di Soldat

Triangel
Tambourin Piatie with Grosse
Caisse

Performance Notes

The fundamental question regarding the performance of this work is that of tempo. The published parts call the first part “Allegro brillante” followed by “Metronome von Maelzel No. 92 = ♩” This, in 1820, is undoubtedly one of the very earliest examples of published metronome indications, Beethoven having been the first composer to use them in 1817. The problem is that ♩ = 92 is too fast to be musical, by about the same degree that the early Beethoven markings are too fast.

What is one to think of this problem? One possibility is that perhaps the first metronomes ran too slowly, thus influencing the composer to write higher numbers. In the case of Beethoven, his own metronome has been found, but the weight is missing, making it impossible to test its accuracy in this regard.

Another possibility which occurred to me was that perhaps the first metronome was not measured against the clock, but against an arbitrary numerical chart of some kind. Indeed, there were other inventors working on this problem and in one case I have studied the numbers are not measured against the clock. This is an educational work entitled, *Des Herrn Zmeskals Tact Messer Wiener Zoll* [“inch”] A manuscript by Georg Druschetzky (1745–1819) gives both markings for the Maelzel metronome and for a *Wiener Zoll*. In cases where

⁴Quoted in *E. T. A. Hoffmann's Musical Writings*, trans. Martyn Clarke (Cambridge: Cambridge University Press, 1989), 422ff.

the metronome is given as perhaps $\text{♩} = 74$, the *Wiener Zoll* is indicated at 9!⁵ However, this solution does not apply in the case of the Spontini as the original patent for the metronome clearly specifies the relationship with the clock.

Yet another possibility which has occurred to me is that we have here a

misreading of the manuscript by the engraver, taking “72” to read “92.” A tempo of 72 for the beat does result in a logical, musical result and so I prefer to think this is what happened. In any case, in this edition I have changed this number to read “72.”

David Whitwell
Austin, 2015



⁵MS H-Bn (Ms. mus. 1519). A copy may be found in the Whitwell Archiv, Trossingen, Germany, under the number DW 115.



Maxime's Music

DISTINGUISHED REPERTOIRE FOR BAND



GROSSER SIEGES- UND FESTMARSCH

Score

Gaspare Spontini

Duration: 8:00

Modern edition by David Whitwell

Allegro brillante (♩ = 72)

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

E♭ Clarinet

Clarinet 1

Clarinet 2

Clarinet 3

Bass Clarinet

Bassoon 1

Bassoon 2

Contrabassoon

F Horn 1

F Horn 2

F Horn 3

F Horn 4

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Euphonium

Tuba

Snare Drum

Bass Drum

Cymbals

Triangle

1 2 3 4 5 6 7 8

This page contains the musical score for the second system of the piece 'GROSSER SIEGES- UND FESTMARSCH'. The score is arranged for a large band and includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Eb Clarinet, Clarinets 1, 2, and 3, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Horns 1 through 4, Trumpets 1 through 4, Trombones 1 through 3, Euphonium, Tuba, and Snare Drum. The woodwind and brass sections are active, with many notes and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The Snare Drum part features a rhythmic pattern of eighth notes with triplet markings. The score is divided into measures, with measure numbers 9, 10, 11, 12, 13, and 14 indicated at the bottom.

This page contains the musical score for measures 22 through 28 of the piece 'GROSSER SIEGES- UND FESTMARSCH'. The score is arranged for a large band and includes parts for the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- E♭ Cl.
- Cl. 1
- Cl. 2
- Cl. 3
- Bs. Cl.
- Bsn. 1
- Bsn. 2
- Cbsn.
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tpt. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Eupho.
- Tba.
- Sn. Dr.
- Bs. Dr.
- Cym.
- Tri.

The score features a variety of dynamic markings such as *ff*, *f*, *p*, and *sf*, and includes a large watermark reading 'STYLISH MUSIC ARE FOR BAND' across the center of the page.

This is a page from a musical score for a band, titled "GROSSER SIEGES- UND FESTMARSCH". The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left include Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), E-flat Clarinet (Eb Cl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (Bs. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Contrabassoon (Cbsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trumpet 4 (Tpt. 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Euphonium (Eupho), Tuba (Tba.), Snare Drum (Sn. Dr.), Bass Drum (Bs. Dr.), Cymbal (Cym.), and Triangle (Tri.).

The score is divided into measures across the page, with dynamic markings such as *p* (piano), *f* (forte), and *ff* (fortissimo) indicating the volume. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large, faint watermark "Distinguished Repertoire for Bands" is visible across the center of the page.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eb Cl.

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Eupho.

Tba.

Sn. Dr.

Bs. Dr.

Cym.

Tri.

This page contains the musical score for measures 41 through 46 of the piece 'GROSSER SIEGES- UND FESTMARSCH'. The score is arranged for a large band and includes parts for the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- E♭ Cl.
- Cl. 1
- Cl. 2
- Cl. 3
- B♭ Cl.
- Bsn. 1
- Bsn. 2
- Cbsn.
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tpt. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Eupho.
- Tba.
- Sn. Dr.
- Bs. Dr.
- Cym.
- Tri.

The score features various musical notations including dynamics such as *f* (forte), *p* (piano), and *sf* (sforzando), as well as articulation marks like accents and slurs. A large watermark 'Distinguished Repertoire for Band' is visible across the page.

Musical score for a band, featuring parts for Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Eb Clarinet, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Bassoon 1, Bassoon 2, Contrabassoon, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Euphonium, and Tuba. The score includes dynamic markings such as *p*, *sf*, and *ff*. A large watermark 'Maxime's Music' is overlaid on the score.

This page contains the musical score for measures 53 through 58 of the piece 'GROSSER SIEGES- UND FESTMARSCH'. The score is arranged for a large band and includes parts for the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- E♭ Cl.
- Cl. 1
- Cl. 2
- Cl. 3
- B♭ Cl.
- Bsn. 1
- Bsn. 2
- Obsn.
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tpt. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Eupho
- Tba.
- Sn. Dr.
- Bs. Dr.
- Cym.
- Tri.

The score features various dynamic markings such as *ff*, *f*, *sf*, and *p*. A large watermark reading 'UNFINISHED REPERTOIRE FOR BAND' is visible across the center of the page.

This page contains the musical score for measures 59 through 64 of the piece 'GROSSER SIEGES- UND FESTMARSCH'. The score is arranged for a large band and includes parts for the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- E♭ Cl.
- Cl. 1
- Cl. 2
- Cl. 3
- B♭ Cl.
- Bsn. 1
- Bsn. 2
- Cbsn.
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tpt. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Eupho.
- Tba.
- Sn. Dr.
- Bs. Dr.
- Cym.
- Tri.

The score features various musical notations including dynamics (p, sf, f), articulation (accents), and phrasing slurs. A large watermark 'Distinguished Repertoire for Band' is visible across the page.

This page contains the musical score for measures 65 through 70 of the piece 'GROSSER SIEGES- UND FESTMARSCH'. The score is arranged for a large band and includes parts for the following instruments:

- Picc. (Piccolo)
- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Ob. 1 (Oboe 1)
- Ob. 2 (Oboe 2)
- E♭ Cl. (E-flat Clarinet)
- Cl. 1 (Clarinet 1)
- Cl. 2 (Clarinet 2)
- Cl. 3 (Clarinet 3)
- Bs. Cl. (Bass Clarinet)
- Bsn. 1 (Bassoon 1)
- Bsn. 2 (Bassoon 2)
- Cbsn. (Contrabassoon)
- Hn. 1 (Horn 1)
- Hn. 2 (Horn 2)
- Hn. 3 (Horn 3)
- Hn. 4 (Horn 4)
- Tpt. 1 (Trumpet 1)
- Tpt. 2 (Trumpet 2)
- Tpt. 3 (Trumpet 3)
- Tpt. 4 (Trumpet 4)
- Tbn. 1 (Tuba 1)
- Tbn. 2 (Tuba 2)
- Tbn. 3 (Tuba 3)
- Eupho. (Euphonium)
- Tba. (Trombone)
- Tri. (Triangle)

The score features various musical notations including dynamics such as *p* (piano), *sf* (sforzando), and *f* (forte), as well as articulation marks like accents and slurs. The key signature is one sharp (F#), and the time signature is 2/4. A large, decorative watermark is visible across the center of the page.

This page contains the musical score for measures 71 through 76 of the piece 'GROSSER SIEGES- UND FESTMARSCH'. The score is arranged for a large band and includes parts for the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- E♭ Cl.
- Cl. 1
- Cl. 2
- Cl. 3
- Ba. Cl.
- Bsn. 1
- Bsn. 2
- Cbsn.
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tpt. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Eupho.
- Tba.
- Sn. Dr.
- Bs. Dr.
- Cym.
- Tri.

The score features various musical notations including dynamics (p, sf), articulation (accents), and phrasing slurs. A large watermark 'Distinguished Repertoire for Band' is overlaid on the page.

This page contains the musical score for measures 77 through 83 of the piece 'GROSSER SIEGES- UND FESTMARSCH'. The score is arranged for a large concert band and includes parts for the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- E♭ Cl.
- Cl. 1
- Cl. 2
- Cl. 3
- B♭ Cl.
- Bsn. 1
- Bsn. 2
- Cbsn.
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tpt. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Eupho.
- Tba.
- Sn. Dr.
- Bs. Dr.
- Cym.
- Tri.

The score features a variety of musical notations, including dynamic markings such as *sf*, *p*, and *f*, and articulation marks like accents and slurs. The music is written in a key signature of one sharp (F#) and a common time signature. A large, semi-transparent watermark reading 'Maxime's Music' is overlaid across the center of the page.

Picc. *f* *ff* *5* *ff*

Fl. 1 *f* *sf* *sf* *p* *ff* *5* *ff*

Fl. 2 *f* *sf* *sf* *sf* *sf* *p* *ff* *5* *ff*

Ob. 1 *f* *p* *sf* *sf* *sf* *p* *ff* *5* *ff*

Ob. 2 *f* *p* *sf* *sf* *sf* *p* *ff* *5* *ff*

Eb Cl. *f* *sf* *sf* *sf* *sf* *p* *ff* *5* *ff*

Cl. 1 *f* *p* *sf* *sf* *sf* *sf* *p* *ff* *5* *ff*

Cl. 2 *f* *p* *sf* *sf* *sf* *sf* *p* *ff* *5* *ff*

Cl. 3 *f* *sf* *sf* *sf* *sf* *p* *ff* *5* *ff*

Bs. Cl. *f* *sf* *sf* *sf* *sf* *p* *ff* *5* *ff*

Bsn. 1 *f* *p* *sf* *sf* *sf* *sf* *p* *ff* *5* *ff*

Bsn. 2 *f* *p* *sf* *sf* *sf* *sf* *p* *ff* *5* *ff*

Cbsn. *f* *p* *sf* *sf* *sf* *sf* *p* *ff* *5* *ff*

Hn. 1 *f* *p* *sf* *sf* *sf* *sf* *p* *ff* *5* *ff*

Hn. 2 *f* *p* *sf* *sf* *sf* *sf* *p* *ff* *5* *ff*

Hn. 3 *f* *p* *sf* *sf* *sf* *sf* *p* *ff* *5* *ff*

Hn. 4 *f* *p* *sf* *sf* *sf* *sf* *p* *ff* *5* *ff*

Tpt. 1 *f* *sf* *sf* *sf* *sf* *p* *ff* *5* *ff*

Tpt. 2 *f* *sf* *sf* *sf* *sf* *p* *ff* *5* *ff*

Tpt. 3 *f* *sf* *sf* *sf* *sf* *p* *ff* *5* *ff*

Tpt. 4 *f* *sf* *sf* *sf* *sf* *p* *ff* *5* *ff*

Tbn. 1 *f* *sf* *sf* *sf* *sf* *p* *ff* *5* *ff*

Tbn. 2 *f* *sf* *sf* *sf* *sf* *p* *ff* *5* *ff*

Tbn. 3 *f* *sf* *sf* *sf* *sf* *p* *ff* *5* *ff*

Eupho. *f* *sf* *sf* *sf* *sf* *p* *ff* *5* *ff*

Tba. *f* *sf* *sf* *sf* *sf* *p* *ff* *5* *ff*

Sn. Dr. *f* *sf* *sf* *sf* *sf* *p* *ff* *5* *ff*

Bs. Dr. *f* *sf* *sf* *sf* *sf* *p* *ff* *5* *ff*

Cym. *f* *sf* *sf* *sf* *sf* *p* *ff* *5* *ff*

Tri. *f* *sf* *sf* *sf* *sf* *p* *ff* *5* *ff*

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eb Cl.
Cl. 1
Cl. 2
Cl. 3
Bs. Cl.
Bsn. 1
Bsn. 2
Obsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Eupho
Tba.
Sn. Dr.
Bs. Dr.
Cym.
Tri.

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

E♭ Cl. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

Bs. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tpt. 4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Eupho *ff*

Tba. *ff*

Sn. Dr. *ff*

Bs. Dr. *ff*

Cym. *ff*

Tri. *ff*

mf *p*

rit.

Andante religioso (♩ = 60)

Picc. - - - - -

Fl. 1 *p dolce*

Fl. 2 *p dolce*

Ob. 1 *p dolce*

Ob. 2 *p dolce*

E♭ Cl. - - - - -

Cl. 1 *p dolce*

Cl. 2 *p dolce*

Cl. 3 *p dolce*

Bs. Cl. *p dolce*

Bsn. 1 *Soli p*

Bsn. 2 *Soli p*

Cbsn. *p*

Hn. 1 *p dolce*

Hn. 2 *p dolce*

Hn. 3 - - - - -

Hn. 4 - - - - -

Tpt. 1 - - - - -

Tpt. 2 - - - - -

Tpt. 3 - - - - -

Tpt. 4 - - - - -

Tbn. 1 - - - - -

Tbn. 2 - - - - -

Tbn. 3 - - - - -

Eupho *p dolce*

Tba. *p dolce*

105

106

107

108

109

110

111

121

This page contains the musical score for measures 119 through 124 of the piece 'GROSSER SIEGES- UND FESTMARSCH'. The score is arranged for a large band and includes parts for the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- E♭ Cl.
- Cl. 1
- Cl. 2
- Cl. 3
- B♭ Cl.
- Bsn. 1
- Bsn. 2
- Cbsn.
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tpt. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Eupho.
- Tba.
- Sn. Dr.
- Bs. Dr.
- Cym.
- Tri.

The score features various dynamics such as *fff* (fortissimo) and *ff* (fortissimo), and includes performance markings like accents and slurs. A large watermark reading 'Distinguished Repertoire for Band' is overlaid on the score.

This page contains the musical score for measures 125 through 129 of the piece 'GROSSER SIEGES- UND FESTMARSCH'. The score is arranged for a large band and includes parts for the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- E♭ Cl.
- Cl. 1
- Cl. 2
- Cl. 3
- Bs. Cl.
- Bsn. 1
- Bsn. 2
- Cbsn.
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tpt. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Eupho.
- Tba.
- Sn. Dr.
- Bs. Dr.
- Cym.
- Tri.

The score features a variety of musical notations, including treble and bass clefs, time signatures, and dynamic markings. A large, semi-transparent watermark reading 'Maximes' Music' is overlaid across the center of the page. At the bottom, the page number '20' is centered, and the page number '20' is also centered at the top left.

Tempo Primo (♩ = 72)

This page contains the musical score for measures 130 through 135 of the piece 'GROSSER SIEGES- UND FESTMARSCH'. The score is arranged for a large band and includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Eb Clarinet, Clarinets 1, 2, and 3, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Horns 1 through 4, Trumpets 1 through 4, Trombones 1 through 3, Euphonium, Tuba, Snare Drum, Bass Drum, Cymbals, and Triangle. The music is in 6/8 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large watermark 'Distinguished Repertoire for Band' is visible across the score. The tempo is marked 'Tempo Primo' with a quarter note equal to 72 beats per minute.

This page contains the musical score for measures 136 through 141 of the piece 'GROSSER SIEGES- UND FESTMARSCH'. The score is arranged for a large concert band and includes parts for the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- E♭ Cl.
- Cl. 1
- Cl. 2
- Cl. 3
- B♭ Cl.
- Bsn. 1
- Bsn. 2
- Cbsn.
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tpt. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Eupho.
- Tba.
- Sn. Dr.
- Bs. Dr.
- Tri.

The score features a variety of musical notations, including dynamic markings such as *f* (forte) and *p* (piano), and articulation marks like accents and slurs. The instrumentation is dense, with multiple parts for many instruments, creating a rich, layered sound. The page number '22' is located at the top left, and the measure numbers 136, 137, 138, 139, 140, and 141 are printed at the bottom of the score.

Picc. *ff*

Fl. 1 *p* *ff*

Fl. 2 *p* *ff*

Ob. 1 *p* *ff*

Ob. 2 *ff*

Eb Cl. *ff*

Cl. 1 *p* *ff*

Cl. 2 *ff*

Cl. 3 *ff*

Bs. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tpt. 4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Eupho. *ff*

Tba. *ff*

Sn. Dr. *ff*

Bs. Dr. *ff*

Cym. *ff*

Tri. *ff*

This page contains the musical score for measures 149 through 154 of the piece 'GROSSER SIEGES- UND FESTMARSCH'. The score is arranged for a large band and includes parts for the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- E♭ Cl.
- Cl. 1
- Cl. 2
- Cl. 3
- Bs. Cl.
- Bsn. 1
- Bsn. 2
- Cbsn.
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tpt. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Eupho.
- Tba.
- Sn. Dr.
- Bs. Dr.
- Cym.
- Tri.

The score features various musical notations including dynamics such as *p* (piano) and *mf* (mezzo-forte), and articulation marks like accents and slurs. A large watermark 'Distinguished Repertoire for Band' is visible across the page.

Picc. *f* *p* *f* *p*
 Fl. 1 *p* *f*
 Fl. 2 *p* *f*
 Ob. 1 *f* *p* *f*
 Ob. 2 *f* *p* *f*
 Eb Cl. *f* *p* *f*
 Cl. 1 *f* *p* *f*
 Cl. 2 *f* *p* *f*
 Cl. 3 *f* *p* *f*
 Bs. Cl. *f* *p* *f*
 Bsn. 1 *f* *p* *f*
 Bsn. 2 *f* *p* *f*
 Obsn. *f* *p* *f*
 Hn. 1 *p* *f*
 Hn. 2 *p* *f*
 Hn. 3 *f* *p* *f*
 Hn. 4 *f* *p* *f*
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Eupho *f* *p*
 Tba. *f* *p*

This page contains the musical score for measures 161 through 166 of the piece 'GROSSER SIEGES- UND FESTMARSCH'. The score is arranged for a large band and includes parts for the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- E♭ Cl.
- Cl. 1
- Cl. 2
- Cl. 3
- Bs. Cl.
- Bsn. 1
- Bsn. 2
- Cbsn.
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tpt. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Eupho
- Tba.
- Sn. Dr.
- Bs. Dr.
- Cym.
- Tri.

The score features a variety of musical notations, including dynamic markings such as *ff* (fortissimo) and *f* (forte), and articulation marks like accents and slurs. The key signature is one sharp (F#), and the time signature is 2/4. A large watermark reading 'DISTINGUISHED REPERTOIRE FOR BAND' is overlaid across the center of the page.

170

This page contains the musical score for measures 167 through 172 of the piece 'GROSSER SIEGES- UND FESTMARSCH'. The score is arranged for a large band and includes parts for the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- E♭ Cl.
- Cl. 1
- Cl. 2
- Cl. 3
- Bs. Cl.
- Bsn. 1
- Bsn. 2
- Obsn.
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tpt. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Eupho.
- Tba.
- Sn. Dr.
- Bs. Dr.
- Cym.
- Tri.

The score features various musical notations including dynamics such as *sf*, *p*, and *f*, and includes a large watermark reading 'Distinguished Repertoire for Band'.

Picc. *sf* *p* *sf* *p*

Fl. 1 - - - - -

Fl. 2 - - - - -

Ob. 1 *sf* *p* *sf* *p*

Ob. 2 *sf* *p* *sf* *p*

E♭ Cl. *p* *p* *p* *p*

Cl. 1 *sf* *p* *sf* *p* *p*

Cl. 2 *sf* *p* *sf* *p* *p*

Cl. 3 *sf* *p* *sf* *p* *p*

Bs. Cl. - - - - -

Bsn. 1 *sf* *p* *sf* *p* *p*

Bsn. 2 *sf* *p* *sf* *p* *p*

Cbsn. *p* *sf* *p* *p*

Hn. 1 *sf* *p* *sf* *p* *p*

Hn. 2 *sf* *p* *sf* *p* *p*

Hn. 3 *sf* *p* *sf* *p* *p*

Hn. 4 *sf* *p* *sf* *p* *p*

Tpt. 1 - - - - -

Tpt. 2 - - - - -

Tpt. 3 - - - - -

Tpt. 4 - - - - -

Tbn. 1 - - - - -

Tbn. 2 - - - - -

Tbn. 3 - - - - -

Eupho *p* *sf* *p* *p*

Tba. *p* *sf* *p* *p*

Tri. *sf* *sf* *sf* *sf*

Picc. *sf* *p*
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Eb Cl.
 Cl. 1
 Cl. 2
 Cl. 3
 Bs. Cl.
 Bsn. 1
 Bsn. 2
 Obsn.
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Eupho
 Tba.
 Sn. Dr.
 Bs. Dr.
 Cym.
 Tri.

Distinguished Repertoire for Band

179

180

181

182

183

184

This page contains the musical score for measures 185 through 190 of the piece 'GROSSER SIEGES- UND FESTMARSCH'. The score is arranged for a large band and includes parts for the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- E♭ Cl.
- Cl. 1
- Cl. 2
- Cl. 3
- B♭ Cl.
- Bsn. 1
- Bsn. 2
- Cbsn.
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tpt. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Eupho
- Tba.
- Sn. Dr.
- Bs. Dr.
- Cym.
- Tri.

The score features various musical notations including dynamics (p, sf, p, sf), articulation (accents), and phrasing slurs. A large, semi-transparent watermark reading 'Distinguished Repertoire for Band' is overlaid across the center of the page.

This page contains the musical score for measures 191 through 196 of the piece 'GROSSER SIEGES- UND FESTMARSCH'. The score is arranged for a large concert band and includes parts for the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- E♭ Cl.
- Cl. 1
- Cl. 2
- Cl. 3
- B♭ Cl.
- Bsn. 1
- Bsn. 2
- Cbsn.
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tpt. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Eupho.
- Tba.
- Sn. Dr.
- Bs. Dr.
- Tri.

The score features a variety of musical notations, including dynamic markings such as *f* (forte) and *p* (piano), and articulation marks like accents and slurs. The key signature is one sharp (F#), and the time signature is 2/4. A large, semi-transparent watermark reading 'DISTINGUISHED REPERTOIRE FOR BAND' is overlaid across the center of the page.

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

E♭ Cl. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

Bs. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Obsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tpt. 4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Eupho *ff*

Tba. *ff*

Sn. Dr. *ff*

Bs. Dr. *ff*

Cym. *ff*

Tri. *ff*

un poco più mosso

Coda

Picc. Coda
 Fl. 1 Coda
 Fl. 2 Coda
 Ob. 1 Coda
 Ob. 2 Coda
 Eb Cl. Coda
 Cl. 1 Coda
 Cl. 2 Coda
 Cl. 3 Coda
 Bs. Cl. Coda
 Bsn. 1 Coda
 Bsn. 2 Coda
 Cbsn. Coda
 Hn. 1 Coda
 Hn. 2 Coda
 Hn. 3 Coda
 Hn. 4 Coda
 Tpt. 1 Coda
 Tpt. 2 Coda
 Tpt. 3 Coda
 Tpt. 4 Coda
 Tbn. 1 Coda
 Tbn. 2 Coda
 Tbn. 3 Coda
 Eupho Coda
 Tba. Coda
 Sn. Dr. Coda
 Bs. Dr. Coda
 Cym. Coda
 Tri. Coda

This page contains the musical score for measures 211 through 217 of the piece 'GROSSER SIEGES- UND FESTMARSCH'. The score is arranged for a full symphony orchestra and includes parts for the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- E♭ Cl.
- Cl. 1
- Cl. 2
- Cl. 3
- Bs. Cl.
- Bsn. 1
- Bsn. 2
- Cbsn.
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tpt. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Eupho.
- Tba.
- Sn. Dr.
- Bs. Dr.
- Cym.
- Tri.

The score features various musical notations including dynamics (e.g., *ff*), articulation (accents), and performance instructions. A large watermark 'STINGSHIP BRASS' is visible across the page.

Andante come prima (♩ = 60)

The musical score is arranged in a standard concert band layout. It features 23 staves, each representing a different instrument. The instruments included are Piccolo, Flute 1 and 2, Oboe 1 and 2, Eb Clarinet, Clarinet 1, 2, and 3, Bass Clarinet, Saxophone 1 and 2, Contrabass Saxophone, Horn 1, 2, 3, and 4, Trumpet 1, 2, 3, and 4, Trombone 1, 2, and 3, Euphonium, Tuba, Snare Drum, Bass Drum, Cymbals, and Triangle. The score is written in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Andante come prima' with a metronome marking of ♩ = 60. The dynamics range from *fff* (fortissimo) to *ppp* (pianissimo). The score is divided into measures 218 through 223. A large, semi-transparent watermark 'Maximus Music' is overlaid across the center of the page, with the text 'ENGLISHED REPERTOIRE FOR BAND' visible below it.

This page contains the musical score for measures 224 through 228 of the piece 'GROSSER SIEGES- UND FESTMARSCH'. The score is arranged for a large band and includes parts for the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- E♭ Cl.
- Cl. 1
- Cl. 2
- Cl. 3
- Bs. Cl.
- Bsn. 1
- Bsn. 2
- Cbsn.
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tpt. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Eupho.
- Tba.
- Sn. Dr.
- Bs. Dr.
- Cym.
- Tri.

The score features a variety of musical textures, including melodic lines for woodwinds and brass, and a rhythmic foundation provided by the percussion section. Dynamics are marked with *fff* (fortissimo) throughout. The key signature is one sharp (F#), and the time signature is 2/4. A large watermark for 'Maxime's Music' is visible across the page.

Tempo Primo (♩ = 72)

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eb Cl.
Cl. 1
Cl. 2
Cl. 3
Bs. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Eupho
Tba.
Sn. Dr.
Bs. Dr.
Cym.
Tri.

229

230

231

232

233

234

This page contains the musical score for measures 235 through 240 of the piece 'GROSSER SIEGES- UND FESTMARSCH'. The score is arranged for a large band and includes parts for the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- E♭ Cl.
- Cl. 1
- Cl. 2
- Cl. 3
- B♭ Cl.
- Bsn. 1
- Bsn. 2
- Cbsn.
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tpt. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Eupho.
- Tba.
- Sn. Dr.
- Bs. Dr.
- Cym.
- Tri.

The score features various musical notations including dynamics such as *ff* (fortissimo) and *f* (forte), and articulation marks like accents and slurs. The key signature is one sharp (F#), and the time signature is 2/4. A large watermark 'SINGLEDIGED REPERTOIR FÜR BAND' is visible across the score.

This page contains the musical score for measures 241 through 246 of the piece 'GROSSER SIEGES- UND FESTMARSCH'. The score is arranged for a large band and includes parts for the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- E♭ Cl.
- Cl. 1
- Cl. 2
- Cl. 3
- Bs. Cl.
- Bsn. 1
- Bsn. 2
- Cbsn.
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tpt. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Eupho.
- Tba.
- Sn. Dr.
- Bs. Dr.
- Cym.
- Tri.

The score features a variety of musical notations, including dynamic markings such as *ff* (fortissimo) and *f* (forte), and articulation marks like accents and slurs. The key signature is one sharp (F#), and the time signature is 2/4. A large, semi-transparent watermark reading 'MAXIMES MUSIC' is overlaid across the center of the page.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Eupho

Tba.

Sn. Dr.

Bs. Dr.

Cym.

Tri.