

Three Famous Cathedrals

Charles Michiels

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Tierolff for Band No. 17 "Mount Everest"

LMCD-15163

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Concert Band

Full score	1
Flute	5
Oboe	2
Bassoon	2
E♭ Clarinet	1
B♭ Clarinet 1	5
B♭ Clarinet 2	5
B♭ Clarinet 3	5
E♭ Alto Clarinet	1
B♭ Bass Clarinet	1
E♭ Alto Saxophone 1	1
E♭ Alto Saxophone 2	1
B♭ Tenor Saxophone	2
E♭ Baritone Saxophone	1
B♭ Trumpet 1	2
B♭ Trumpet 2	2
B♭ Trumpet 3	2
F Horn 1	1
F Horn 2	1
F Horn 3	1
C Trombone 1	2
C Trombone 2	2
C Trombone 3	2
C Baritone	2
B♭ Baritone treble clef	3
C Bass 1-2	4
Percussion 1	2
Percussion 2	2
Timpani	1
Mallet Percussion	2

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B♭ Soprano Saxophone	1
B♭ Flugelhorn 1	1
B♭ Flugelhorn 2	1
B♭ Flugelhorn 3	1
E♭ Horn 1	1
E♭ Horn 2	1
E♭ Horn 3	1
B♭ Trombone 1 bass clef	1
B♭ Trombone 2 bass clef	1
B♭ Trombone 3 bass clef	1
B♭ Trombone 1 treble clef	1
B♭ Trombone 2 treble clef	1
B♭ Trombone 3 treble clef	1
B♭ Baritone bass clef	2
E♭ Bass treble clef	2
E♭ Bass bass clef	2
B♭ Bass treble clef	2
B♭ Bass bass clef	2

THREE FAMOUS CATHEDRALS

Nederlands:

I Albi

Op initiatief van Bernard de Castenet (1240-1317) werd op 15 augustus 1282 de eerste steen gelegd van de karakteristieke Sainte-Cécile in Albi. Deze kathedraal heeft een eigenaardig uiterlijk; zij is opgebouwd uit rode bakstenen. Door de brosheid van deze stenen zijn uitspringende hoeken vermeden en is er veel gewerkt met ronde vormen. Gebouwd op een steile helling, zonder voorgevel en met slechts 1 toren is deze Saint-Cécile een unieke creatie.

II Chartres

De Notre-Dame van Chartres, getekend door een onbekende architect heeft meer dan 8000 beelden! Zij staat bekend om haar 2 markante torens maar vooral om haar werkelijk unieke glasschilderingen. In deze glasschilderingen (3889) werden destijds vooral de kleuren rood, groen en hemelsblauw gebruikt. In de "nieuwe toren" hangen de klokken, waaronder de 5 ton wegende Bourdon uit 1520. Deze komt in dit deel van de compositie terug.

III Amiens

In 1220 werd de eerste steen gelegd van de grootste (7700 m²) Gotische kathedraal van Europa; de Notre-Dame van Amiens. De kathedraal is een voorbeeld van Picardische architectuur en is wereldberoemd om zijn 2 asymmetrische torens van ongelijke hoogte. Boven het middenportaal bevindt zich een beeld van een zegenende Christus, dat bekend staat als de "Beau Dieu" van Amiens. Dit unieke meesterwerk straalt een grote vorm van sereniteit uit. Verder vormen de koorstoelen het fraaiste en meest unieke houtsnijwerk complex van Frankrijk.

Charles Michiels werd geïnspireerd door deze prachtige Kathedralen en tracht in deze compositie de wonderlijke schoonheid van deze bouwsels te verwoorden.

English:

I Albi

Initiated by Bernard de Castenet (1240-1317) on August 15 1282 construction commenced of the characteristic Sainte-Cécile in Albi. This cathedral has a peculiar appearance; it is built from red bricks. Because of the feebleness of these bricks salient angles were avoided and many round shapes were used. Build on a steep hill, having no forefront and with only one tower, makes this Saint-Cécile a unique creation.

II Chartres

The Notre-Dame of Chartres, designed by an unknown architect, contains over 8000 statues! It is known for its two outstanding towers, but even more so because of its truly unique glass paintings. In these glass pictures (3889) mainly the colours red, green and sky-blue were used. In the "new tower" the bells are suspended, amongst others the Bourbon from the year 1520, weighing 5 tons. It can be heard in this part of the composition.

III Amiens

In 1220 the first stone was laid of the biggest (7700 m²) Gothic cathedral of Europe; the Notre-Dame from Amiens. This cathedral is a highlight of Picardic architecture and is world famous because of its asymmetrical towers of uneven height. On top of the central porch is a statue of a blessing Christ, that is known as the "Beau Dieu" from Amiens. This unique masterpiece radiates a great form of serenity. Furthermore, the choir seats are the most beautiful and unique wood-carving of France.

Charles Michiels was inspired by these magnificent cathedrals and attempts to capture the marvelous beauty of these buildings in this piece.

Deutsch:

I. Albi.

Bernard de Castenet (1240-1317) legte am 15. August 1282 den Grundstein der Kathedrale Sainte Cécile zu Albi. Durch die Verwendung von roten Ziegelsteinen erhielt diese Kathedrale ein außergewöhnliches Aussehen. Wegen der Brüchigkeit dieser Steine sind vorspringende Ecken vermieden worden und man hat viele rundliche Formen verwendet. Diese auf einem Steinhang gebaute Sainte Cécile Kathedrale, ohne Fassade und mit nur einem Turm ist ein einzigartiges Bauwerk.

II. Chartre.

Die von einem unbekanntem Architekten konzipierte Notre Dame Kathedrale von Chartres enthält über 800 Bilder! Sie ist bekannt wegen ihrer zwei markanten Türme und besonders wegen ihrer wirklich einzigartigen Glasfenster. In diesen 3889 Glasfenstern wurden vor allem die Farben Rot, Grün und Himmelblau verwendet. Im neuen Turm hängen die Glocken, unter ihnen die tiefe Kirchenglocke aus dem Jahr 1520. Man hört sie in diesem Teil der Komposition.

III. Amiens.

Der Grundstein der größten Gotischen Kathedrale in Europa (7700 m²), die Notre Dame von Amiens, wurde 1220 gelegt. Die Kathedrale ist ein Muster der pikardischen Architektur und ist weltberühmt wegen ihrer zwei asymmetrischen Türme von ungleicher Höhe. Über dem Hauptportal gibt es ein Bild des segnenden Christus, „Beau Dieu“ von Amiens genannt. Dieses einzigartige Meisterwerk strahlt eine gewisse Serenität aus. Außerdem gibt es auch noch die Chorstühle die das schönste und einzigartigste Schnitzwerk Ensemble in Frankreich sind.

Charles Michiels ist von diesen prächtigen Kathedralen inspiriert worden und versucht die wunderbare Schönheit dieser Bauwerke in dieser Komposition auszudrücken.

Français:

I. Albi.

C'est à l'initiative de Bernard de Castenet (1240-1317) que la première pierre de l'église caractéristique Sainte Cécile d'Albi a été posée. Cette cathédrale, à l'aspect extérieur étrange, est bâtie en briques rouges. A cause de la fragilité de ces pierres les coins saillants ont été travaillé en formes arrondies. Construite sur une pente raide, sans façade, avec une seule tour, Sainte Cécile est vraiment une création unique.

II. Chartres.

La cathédrale Notre-Dame de Chartres, conçue par un architecte inconnu possède plus de 8000 statues ! Elle est célèbre pour ses deux tours marquantes, mais surtout pour ses vitraux uniques au monde. Dans ces quelque 3889 vitraux ce sont les coloris rouge, vert et bleu ciel qui ont été les plus utilisés. La "nouvelle tour" abrite les cloches, dont le Bourdon date de 1520 et pèse cinq tonnes. On l'entend d'ailleurs dans cette composition.

III. Amiens.

C'est en 1220 que la première pierre de la plus grande cathédrale gothique d'Europe (7700m²), Notre-Dame d'Amiens, est posée. La cathédrale est un merveilleux exemple de l'architecture picarde et elle est mondialement connue grâce à ses deux tours asymétriques. Au dessus du portail central se trouve une statue du Christ bénissant, appelée "Beau Dieu". Ce chef d'œuvre architectural unique respire la sérénité. Les stalles du chœur forment le plus bel ensemble de boiseries de France.

Charles Michiels s'est inspiré de ces trois splendides cathédrales et essaie de décrire leur beauté merveilleuse dans cette composition.

Italiano :

I Albi

Su iniziativa di Bernard de Castenet (1240-1317) nel 15 agosto 1282 venne posata la prima pietra per la chiesa caratteristica Santa Cecilia in Albi. La cattedrale ha, esternamente, un aspetto inusuale, è costruita in pietra rossa. A causa della fragilità di questa pietra si sono evitati gli spigoli a favore di forme tondeggianti. Costruita su un terreno molto ripido, senza facciata e con una sola torre, questa cattedrale è una costruzione veramente unica.

II Chartres

La Notre-Dame di Chartres, disegnata da un anonimo architetto ha più di 8000 statue ! E' famosa per le sue due torri ma soprattutto per la sue bellissime vetrate. I colori dominanti dell vetrate (3889) sono : rosso, verde e blu cielo. La torre "nuova" ospita le campane, dove spicca un Bourdon del 1520 pesante ben 5 tonnellate. Il loro suono

E parte integrante in questa parte della composizione.

III Amiens

Iniziata nel 1220, Notre Dame di Amiens, è la cattedrale gotica più grande d'Europa (7700 m²). Questa grandiosa opera è un'esempio di architettura picarde ed è conosciuta in tutto il mondo per le sue due torre asimmetriche di altezza diversa. Sopra il portale centrale si trova una statua di un Cristo benedetto, conosciuto come il " Beau Dieu "

CHARLES MICHIELS

Nederlands:

Charles MICHIELS werd in 1972 geboren en studeerde aan de conservatoria van Doornik, Bergen en Brussel. Hij behaalde Hogere Diploma's voor notenleer, klarinet en kamermuziek (met Grote Onderscheiding) evenals een Eerste Prijs koordirectie. Hij werd geprezen bij diverse nationale en internationale wedstrijden, zo o.m. als eerste laureaat bij de wedstrijd van de "International Clarinet Association" in Lubbock (Texas, USA) en als laureaat van de Internationale Wedstrijd "Dos Hermanas" in Sevilla (Spanje). Naast talrijke concerten over heel de wereld (Frankrijk, Nederland, Duitsland, Zwitserland, Spanje, Cyprus, de USA en China), dirigeert



Charles Michiels met veel enthousiasme verscheidene muziekverenigingen en zangkoren. Aan het stedelijk conservatorium van Doornik doceert hij momenteel klarinet en transpositie en hij leidt er ook de klas samenzang. Aan het Koninklijk Conservatorium van Brussel doceert hij koordirectie. Charles Michiels is eveneens actief als componist van blaasmuziek en pedagogische stukken voor de muziekuitgeverij TIEROLFF Muziekcentrale te Roosendaal.

English:

Charles MICHIELS, born in 1972, studied at the conservatories of music of Tournai, Mons and Brussels (Belgium). He obtained a superior degree for solfège, clarinet and chamber music (with honours) as well as a First Prize for choir conducting. He won several awards at national and international contests, such as the "International Clarinet Association" Contest in Lubbock (Texas, USA) and the "International Contest Dos Hermanas" in Sevilla (Spain). Besides giving recitals all over the world (France, The Netherlands, Germany, Switzerland, Spain, Cyprus, the USA and China), Michiels conducts with great enthusiasm several wind bands and choirs. Presently, he teaches the clarinet and transposition at the Tournai municipal conservatory of music, where he also conducts the part song classes. At the Brussels Royal Conservatory of Music he teaches choir conducting. Charles Michiels also composes music for wind band and educational pieces for the music publishing firm TIEROLFF Muziekcentrale at Roosendaal (The Netherlands).

Deutsch:

Charles MICHIELS wurde 1972 geboren und erhielt seine musikalische Ausbildung an den Musikkonservatorien von Tournai, Mons und Brüssel und absolvierte diese Hochschulen mit Zertifikate für Solfeggio, Klarinette, Kammermusik und Chordirektion. Er wurde mit verschiedenen nationalen und internationalen Preisen ausgezeichnet; so bekam er den Ersten Preis des von dem "International Clarinet Association" in Lubbock (Texas) veranstalteten Wettbewerbes, sowie des Internationalen Wettbewerbes "Dos Hermanas" in Sevilla (Spanien). Er gibt zahlreiche Konzerte überall auf der Welt (Frankreich, den Niederlanden, Deutschland, der Schweiz, Spanien, Zypern, den Vereingten Staaten und China) und dirigiert auch noch verschiedene Blasmusikvereine und Chöre. Heute unterrichtet er Klarinette und Transposition am städtischen Musikkonservatorium von Tournai wo er auch den Chorkurs leitet. Am Brüsseler Königlichen Konservatorium unterrichtet er Chordirektion. Charles Michiels komponiert für Blasorchester und schreibt auch pädagogische Stücke für den niederländischen Musikverlag TIEROLFF Muziekcentrale zu Roosendaal.

Français:

Né en 1972, Charles MICHIELS fit ses études artistiques aux Conservatoires de Tournai, Mons et Bruxelles. Il est titulaire d'un diplôme supérieur de solfège, de clarinette et de musique de chambre (avec grande distinction) et d'un premier prix de direction chorale. Il s'est également distingué lors de concours nationaux et internationaux et est lauréat premier cité, au concours de "l'International Clarinet Association" à Lubbock (Texas, USA) et lauréat au Concours International de Dos Hermanas (Séville, Espagne). Outre de nombreux concerts dans le monde (France, Pays-Bas, Allemagne, Suisse, Espagne, Chypre, USA et Chine), il dirige avec passion plusieurs sociétés de musique et chorales. Il enseigne actuellement au Conservatoire de Tournai

la clarinette, la lecture transposition et dirige le chant d'ensemble. Au Conservatoire de Royal de Bruxelles, il enseigne la direction chorale. Charles Michiels collabore également comme compositeur (Harmonie –Fanfare et Musique Pédagogique) avec les Editions Musicales TIEROLFF Muziekcentrale à Roosendaal.

Italiano:

Nato nel 1972, Charles MICHIELS ha condotto i suoi studi artistici presso i Conservatori di Tournai, Mons e Bruxelles. E' titolare di un diploma superiore di solfeggio, di clarinetto e di musica da camera (cum laude), nonché di un primo premio di direzione corale. Si è, inoltre, distinto durante concorsi nazionali ed internazionali, ed è laureato primo menzionato, al concorso della "International Clarinet Association" a Lubbock (Texas, USA), oltre che al Concorso Internazionale di Dos Hermanas (a Siviglia, Spagna). Oltre a numerosi concerti nel mondo intero (Francia, Paesi Bassi, Germania, Svizzera, Spagna, Cipro, USA e Cina), dirige con passione diverse società musicali e corali. Attualmente, insegna clarinetto, lettura trasposizione presso il Conservatorio di Tournai, dove dirige anche il canto d'insieme. E' docente di direzione corale presso il Conservatorio Reale di Bruxelles e collabora, inoltre, come compositore (Aronia – Fanfara e Musica Pedagogica) con le Edizioni Musicali TIEROLFF Muziekcentrale di Roosendaal.

Three Famous Cathedrals

1. Albi

Charles Michiels

Flute
Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

E♭ Alto Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Cornet/Trumpet 1

B♭ Cornet/Trumpet 2

B♭ Cornet/Trumpet 3

F Horn 1

F Horn 2

F Horn 3

Trombone 1

Trombone 2

Trombone 3

C Baritone

C Basses

Timpani

Percussion 1
S.D.
B.D.

Percussion 2
Tam Tam

Mallet Percussion
Tubular Bells

$\text{♩} = 80$

5

f

1 2 3 4 5 6 7 8 9

Fl.
Ob.

Bsn.

Eb Cl.

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Cnt./Tpt. 1

Cnt./Tpt. 2

Cnt./Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

C Brtn.

C Bs.

Timp.

Perc. 1

Perc. 2

Mall.

10 11 12 13 14 15 16 17 18

S.C.

mf

f

Fl. Ob. *mf* *f* 22

Bsn. *f*

Eb Cl. *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Cl. 3 *mf* *f*

A. Cl. *mf* *f*

B. Cl. *f*

A. Sx. 1 *f*

A. Sx. 2 *f*

T. Sx. *f*

B. Sx. *f*

Cnt./Tpt. 1 *f*

Cnt./Tpt. 2 *f*

Cnt./Tpt. 3 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

C Brtn. *f*

C Bs. *f*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf* S.C.

Mall. *f* Bells

19 20 21 22 23 24 25

Fl. Ob.
Bsn.
Eb Cl.
Cl. 1
Cl. 2
Cl. 3
A. Cl.
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Cnt./Tpt. 1
Cnt./Tpt. 2
Cnt./Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C Brtn.
C Bs.
Timp.
Perc. 1
Perc. 2
Mall.

35 36 37 38 39 40 41 42

This musical score is for the piece "Three Famous Cathedrals" and spans measures 43 to 46. It features a large orchestral ensemble and vocal soloists. The instruments and parts are as follows:

- Fl. / Ob.:** Flute and Oboe, playing a rapid sixteenth-note pattern with *mp* dynamics.
- Bsn.:** Bassoon, playing a similar rapid sixteenth-note pattern with *mp* dynamics.
- Eb Cl.:** E-flat Clarinet, playing a rapid sixteenth-note pattern with *mp* dynamics.
- Cl. 1, 2, 3:** Clarinets in B-flat, playing a rapid sixteenth-note pattern with *mp* dynamics.
- A. Cl.:** Alto Clarinet, playing a rapid sixteenth-note pattern with *mp* dynamics.
- B. Cl.:** Bass Clarinet, playing a rapid sixteenth-note pattern with *mp* dynamics.
- A. Sx. 1, 2:** Alto Saxophones, playing a rapid sixteenth-note pattern with *mp* dynamics.
- T. Sx.:** Tenor Saxophone, playing a rapid sixteenth-note pattern with *mp* dynamics.
- B. Sx.:** Baritone Saxophone, playing a rapid sixteenth-note pattern with *mp* dynamics.
- Cnt./Tpt. 1, 2, 3:** Cornets and Trumpets, playing a melodic line with accents and *mp* dynamics.
- Hn. 1, 2, 3:** Horns, playing a melodic line with accents and *mp* dynamics.
- Tbn. 1, 2, 3:** Trombones, playing a melodic line with accents and *mp* dynamics.
- C. Brtn.:** Contrabass Trombone, playing a melodic line with accents and *mp* dynamics.
- C. Bs.:** Contrabass, playing a melodic line with accents and *mp* dynamics.
- Timp.:** Timpani, playing a melodic line with accents and *mp* dynamics.
- Perc. 1:** Percussion 1, playing a rhythmic pattern with *mp* dynamics.
- Perc. 2:** Percussion 2, playing a rhythmic pattern with *mp* dynamics.
- Mall.:** Mallets (Tubular Bells), playing a melodic line with accents and *mp* dynamics.

The score includes dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *fp* (fortissimo). The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The piece concludes at measure 46.

This page contains the musical score for measures 47 through 54 of the piece "Three Famous Cathedrals". The score is written for a large orchestra and includes the following instruments and parts:

- Fl. / Ob.
- Bsn.
- E♭ Cl.
- Cl. 1
- Cl. 2
- Cl. 3
- A. Cl.
- B. Cl.
- A. Sx. 1
- A. Sx. 2
- T. Sx.
- B. Sx.
- Cnt./Tpt. 1
- Cnt./Tpt. 2
- Cnt./Tpt. 3
- Hn. 1
- Hn. 2
- Hn. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- C. Brn.
- C. Bs.
- Timp.
- Perc. 1
- Perc. 2 (Cymb. a 2)
- Mall. (Xylophone)

The score is in 2/4 time and features a variety of dynamics including *mf* (mezzo-forte) and *ff* (fortissimo). It includes numerous accents, slurs, and triplets. A rehearsal mark (48) is present at the beginning of measure 48. The percussion parts include a xylophone and cymbals.

47

48

49

50

51

52

53

54

This musical score is for the piece "Three Famous Cathedrals" and spans measures 55 to 59. The instrumentation includes:

- Flute (Fl.) and Oboe (Ob.)
- Bassoon (Bsn.)
- E-flat Clarinet (Eb Cl.)
- Clarinet 1 (Cl. 1) with a *(div.)* marking
- Clarinet 2 (Cl. 2)
- Clarinet 3 (Cl. 3)
- Alto Clarinet (A. Cl.)
- Bass Clarinet (B. Cl.)
- Alto Saxophone 1 (A. Sx. 1)
- Alto Saxophone 2 (A. Sx. 2)
- Tenor Saxophone (T. Sx.)
- Bass Saxophone (B. Sx.)
- Trumpet/Trombone 1 (Cnt./Tpt. 1)
- Trumpet/Trombone 2 (Cnt./Tpt. 2)
- Trumpet/Trombone 3 (Cnt./Tpt. 3)
- Horn 1 (Hn. 1)
- Horn 2 (Hn. 2)
- Horn 3 (Hn. 3)
- Tuba 1 (Tbn. 1)
- Tuba 2 (Tbn. 2)
- Tuba 3 (Tbn. 3)
- Contrabass Trombone (C Brtn.)
- Contrabass (C Bs.)
- Timpani (Timp.)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)
- Mallet Percussion (Mall.) with a *Xylophone* section

The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwind and mallet percussion parts. Dynamic markings such as *f* (forte) and *ff* (fortissimo) are used throughout. The key signature is B-flat major, and the time signature is 4/4.

55

56

57

58

59

2. Chartres

$\text{♩} = 88$

Fl. Ob. *p* Oboe tacet

Bsn.

E♭ Cl.

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

A. Cl. *p*

B. Cl. *p*

A. Sx. 1 *p* Cue Clar.

A. Sx. 2 *p* Cue Clar.

T. Sx. *p* Cue Clar.

B. Sx. *p* Cue B. Clar.

Cnt./Tpt. 1 *pp*

Cnt./Tpt. 2 *pp*

Cnt./Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1 *pp*

Tbn. 2 *pp*

Tbn. 3 *pp*

C Brtn. *pp*

C Bs. Solo *mp*

Timp.

Perc. 1 S.D. B.D.

Perc. 2 S.C. *p*

Mall. *p* Vibraphone with motor

1 2 3 4 5 6 7 8 9 10

Fl. Ob. ¹⁵ *mf* *a l*

Bsn.

Eb Cl.

Cl. 1 (div.) *p*

Cl. 2 *p*

Cl. 3 *p*

A. Cl. *p*

B. Cl. *p*

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx. *p*

Cnt./Tpt. 1

Cnt./Tpt. 2

Cnt./Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

C. Brtn. *p* *a l*

C. Bs. *p* *a l* *Cue B. Clar.*

Timp. *p*

Perc. 1

Perc. 2

Mall. Tubular Bells *p*

11 12 13 14 15 16 17 18 19 20

Fl. Ob.

Bsn.

Eb Cl.

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Cnt./Tpt. 1

Cnt./Tpt. 2

Cnt./Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

C Brtn.

C Bs.

Timp.

Perc. 1

Perc. 2

Mall.

21 22 23 24 25 26 27 28 29 30

Cue Hn.
mp

Fl. Ob. *f* *f* 31

Bsn.

Eb Cl.

Cl. 1

Cl. 2

Cl. 3

A.Cl.

B.Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Cnt./Tpt. 1 (div.) *mf*

Cnt./Tpt. 2 *mf*

Cnt./Tpt. 3 *mf*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

C Brtn. *mp* Play

C Bs. *mp*

Timp. *mp* *mp*

Perc. 1

Perc. 2 S.C. *p* *mp*

Mall. Tubular Bells *f* *mf* *mp*

31 32 33 34 35 36 37 38 39 40 41

42 Choral

Fl. Ob.
Bsn.
Eb Cl.
Cl. 1
Cl. 2
Cl. 3
A. Cl.
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Cnt./Tpt. 1
Cnt./Tpt. 2
Cnt./Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C Brtn.
C Bs.
Timp.
Perc. 1
Perc. 2
Mall.

42 43 44 45 46 47 48 49 50 51

Fl. Ob. *f* *ff* 76

Bsn.

Eb Cl. *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Cl. 3 *f* *ff*

A. Cl. *f* *ff*

B. Cl. *mf* *f* *ff*

A. Sx. 1 *mf* *ff*

A. Sx. 2 *mf* *ff*

T. Sx. *mf* *ff*

B. Sx. *mf* *f* *ff*

Cnt./Tpt. 1 *f* *ff*

Cnt./Tpt. 2 *f* *ff*

Cnt./Tpt. 3 *f* *ff*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Hn. 3 *f* *ff*

Tbn. 1 *mf* *f* *ff*

Tbn. 2 *mf* *f* *ff*

Tbn. 3 *mf* *f* *ff*

C. Brn. (div.) *mf* *f* *ff*

C. Bs. *mf* *f* *ff*

Timp. *f*

Perc. 1

Perc. 2 *f* Tam Tam S.C. *f* *ff*

Mall.

70 71 72 73 74 75 76 77

This page of a musical score, numbered 20, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Eb Clarinet (Eb Cl.), Clarinets 1, 2, and 3 (Cl. 1, Cl. 2, Cl. 3), Alto Clarinet (A. Cl.), and Bass Clarinet (B. Cl.). The string section consists of six parts: A. Sx. 1, A. Sx. 2, T. Sx., B. Sx., Cnt./Tpt. 1, Cnt./Tpt. 2, and Cnt./Tpt. 3. The brass section includes Horns 1, 2, and 3 (Hn. 1, Hn. 2, Hn. 3), Trumpets 1, 2, and 3 (Tbn. 1, Tbn. 2, Tbn. 3), Cornet (C Brtn.), and Trombone (C Bs.). Percussion includes Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Mallets (Mall.). The score is written in a key signature of two flats and a 4/4 time signature. It features dynamic markings such as *ff* and *f*, and includes trills (*tr*) and accents (*>*). The percussion parts include specific instructions for 'Cymb. a 2' and 'Tubular Bells'. The page is numbered 78, 79, 80, 81, and 82 at the bottom.

Ben ritenuto *a Tempo*

Fl. Ob.
Bsn.
Eb Cl.
Cl. 1
Cl. 2
Cl. 3
A. Cl.
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Cnt./Tpt. 1
Cnt./Tpt. 2
Cnt./Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C Brtn.
C Bs.
Timp.
Perc. 1
Perc. 2
Mall. Xylophone

83 84 85 86

3. Amiens

$\text{♩} = 88$

The score is for a 10-measure piece in 4/4 time with a tempo of 88 beats per minute. The key signature has three sharps (F#, C#, G#). The instruments and their parts are as follows:

- Fl. / Ob.:** Rests for the first 9 measures, then a whole note *f* in the 10th measure.
- Bsn.:** Rests for the first 9 measures, then a whole note *f* in the 10th measure.
- E♭ Cl.:** Rests for the first 9 measures, then a whole note *f* in the 10th measure.
- Cl. 1, 2, 3:** Rests for the first 9 measures, then a whole note *f* in the 10th measure.
- A. Cl.:** Rests for the first 9 measures, then a whole note *f* in the 10th measure.
- B. Cl.:** *pp* whole notes in the 1st, 3rd, 5th, 7th, and 9th measures; rests in the 2nd, 4th, 6th, and 8th measures; rests in the 10th measure.
- A. Sx. 1, 2:** Rests for all 10 measures.
- T. Sx.:** Rests for all 10 measures.
- B. Sx.:** *pp* whole notes for all 10 measures.
- Cnt./Tpt. 1, 2, 3:** Rests for the first 9 measures, then a whole note *f* in the 10th measure.
- Hn. 1, 2, 3:** *mp* melodic lines starting in the 3rd measure, continuing through the 10th measure.
- Tbn. 1, 2, 3:** *p* whole notes starting in the 3rd measure, continuing through the 10th measure.
- C. Brtn.:** *mp* melodic line starting in the 3rd measure, continuing through the 10th measure.
- C. Bs.:** *pp* whole notes for all 10 measures.
- Timp.:** *p* eighth-note patterns for all 10 measures.
- Perc. 1:** S.D. and B.D. rests for all 10 measures.
- Perc. 2:** S.C. rests for all 10 measures.
- Mall.:** Tubular Bells *p* whole notes for all 10 measures.

1 2 3 4 5 6 7 8 9 10

This page contains a musical score for the piece "Three Famous Cathedrals". The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left side of the page are: Fl. (Flute), Ob. (Oboe), Bsn. (Bassoon), Eb Cl. (E-flat Clarinet), Cl. 1 (Clarinet 1), Cl. 2 (Clarinet 2), Cl. 3 (Clarinet 3), A. Cl. (Alto Clarinet), B. Cl. (Bass Clarinet), A. Sx. 1 (Alto Saxophone 1), A. Sx. 2 (Alto Saxophone 2), T. Sx. (Tenor Saxophone), B. Sx. (Bass Saxophone), Cnt./Tpt. 1 (Cornet/Trumpet 1), Cnt./Tpt. 2 (Cornet/Trumpet 2), Cnt./Tpt. 3 (Cornet/Trumpet 3), Hn. 1 (Horn 1), Hn. 2 (Horn 2), Hn. 3 (Horn 3), Tbn. 1 (Trombone 1), Tbn. 2 (Trombone 2), Tbn. 3 (Trombone 3), C Brtn. (C Trumpet), C Bs. (C Bass), Timp. (Timpani), Perc. 1 (Percussion 1), Perc. 2 (Percussion 2), and Mall. (Mallets). The score spans five measures, numbered 25 to 29 at the bottom. The key signature is one sharp (F#), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The percussion parts include a steady eighth-note pattern on the first staff and a more complex pattern on the second staff. The mallet part features a series of eighth notes.

25

26

27

28

29

This musical score is for the piece "Three Famous Cathedrals" and spans measures 30 to 35. The instrumentation includes a full orchestra and a variety of percussion instruments. The woodwinds (Flute/Oboe, Clarinets, Saxophones) and strings (Violins, Violas, Cellos, Double Basses) play complex, often triplets-based, melodic and harmonic lines. The brass section (Trumpets, Trombones, Horns, Baritone, Euphonium) provides a strong harmonic foundation with sustained notes and rhythmic patterns. The percussion section features a variety of instruments including Tam Tam, Tubular Bells, and S.C. (Small Cymbals), with dynamic markings such as *ff* and *mf*. The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various articulations, slurs, and dynamic markings throughout.

36

Fl. Ob.

Bsn.

Eb Cl.

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Cnt./Tpt. 1

Cnt./Tpt. 2

Cnt./Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

C Brtn.

C Bs.

Timp.

Perc. 1

Perc. 2

Mall.

36 37 38 39 40 41 42

Fl. Ob. ⁴⁴
Bsn. *mf*
Eb Cl. *f*
Cl. 1 *f*
Cl. 2 *mf*
Cl. 3 *mf*
A. Cl. *mf*
B. Cl.
A. Sx. 1 *f*
A. Sx. 2 *f*
T. Sx. *mf*
B. Sx.
Cnt./Tpt. 1 *f*
Cnt./Tpt. 2 *mf*
Cnt./Tpt. 3 *mf*
Hn. 1 *mf*
Hn. 2 *mf*
Hn. 3 *mf*
Tbn. 1 *mf*
Tbn. 2 *mf*
Tbn. 3 *mf*
C Brtn. *mf*
C Bs. *mf*
Timp. *mf*
Perc. 1 *mf*
Perc. 2 *mf* Tambourine
Mall.

43 44 45 46 47 48

This musical score is for the piece "Three Famous Cathedrals". It is arranged for a large symphony orchestra and includes the following instruments and parts:

- Fl. / Ob.
- Bsn.
- E♭ Cl.
- Cl. 1
- Cl. 2
- Cl. 3
- A. Cl.
- B. Cl.
- A. Sx. 1
- A. Sx. 2
- T. Sx.
- B. Sx.
- Cnt./Tpt. 1
- Cnt./Tpt. 2
- Cnt./Tpt. 3
- Hn. 1
- Hn. 2
- Hn. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- C. Brtn.
- C. Bs.
- Timp.
- Perc. 1
- Perc. 2
- Mall.

The score is written in a key signature of one sharp (F#) and a common time signature (C). It features a variety of musical textures, including woodwind and string passages with trills (tr) and triplets (3), and a rhythmic accompaniment by the percussion section. The dynamic markings range from *ff* (fortissimo) to *mf* (mezzo-forte). The score is divided into measures 49 through 53, with a "Xylophone" part indicated at the beginning of measure 52.

49

50

51

52

53

Fl. Ob. *tr*

Bsn. *ff*

Eb Cl. *tr*

Cl. 1 *tr*

Cl. 2 *tr*

Cl. 3 *tr*

A. Cl. *tr*

B. Cl. *tr*

A. Sx. 1 *tr*

A. Sx. 2 *tr*

T. Sx. *tr*

B. Sx. *tr*

Cnt./Tpt. 1 *tr*

Cnt./Tpt. 2 *tr*

Cnt./Tpt. 3 *tr*

Hn. 1 *tr*

Hn. 2 *tr*

Hn. 3 *tr*

Tbn. 1 *tr*

Tbn. 2 *tr*

Tbn. 3 *tr*

C. Brn. *tr*

C. Bs. *tr*

Timp. *tr*

Perc. 1 *tr*

Perc. 2 *tr*

Mall. *tr*

89 *ff* 90 *ff* 91 *ff* 92 *ff* 93 *ff*

Xylophone

94 *tr*

Fl. Ob.

Bsn.

Eb Cl.

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Cnt./Tpt. 1

Cnt./Tpt. 2

Cnt./Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

C Brtn.

C Bs.

Timp.

Perc. 1

Perc. 2

Mall.

f Cymb. a 2

ff Tubular Bells

94 95 96 97 98 99 100

Fl. Ob.

Bsn.

Eb Cl.

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Cnt./Tpt. 1

Cnt./Tpt. 2

Cnt./Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

C Brn.

C Bs.

Timp.

Perc. 1

Perc. 2

Mall.

101 102 103 104 105 106 107

Bells

Senza ritenuo (119) Choral

Fl. Ob.

Bsn.

Eb Cl.

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Cnt./Tpt. 1

Cnt./Tpt. 2

Cnt./Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

C. Brtn.

C. Bs.

Timp.

Perc. 1

Perc. 2

Mall.

Vibraphone

115 116 117 118 119 120 121 122 123

Fl. Ob.

Bsn.

Eb Cl.

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Cnt./Tpt. 1

Cnt./Tpt. 2

Cnt./Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

C Brtn.

C Bs.

Timp.

Perc. 1

Perc. 2

Mall.

124 125 126 127 128 129 130 131 132 133

Poco ritenuto

$\text{♩} = 96$

143

Fl. Ob. *ff*

Bsn. *ff*

Eb Cl. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

A. Cl. *ff*

B. Cl. *ff*

A. Sx. 1 *ff*

A. Sx. 2 *ff*

T. Sx. *ff*

B. Sx. *ff*

Cnt./Tpt. 1 *ff*

Cnt./Tpt. 2 *ff*

Cnt./Tpt. 3 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

C Brtn. *ff*

C Bs. *ff*

Timp. *mf* *f*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f* S.C.

Mall. *f* Bells

134 135 136 137 138 139 140 141 142 143