

Piccolo

DDA40X

Concert March

Lamont Downs (1972)

$\text{♩} = 126 - 138$

3 **5** **A** 10 4

ff

ff

15 3 **B** 2 20 *ff* *ff*

25 5 30 4 **C** 3 *f*

40 5 45 *p* 3

50 5 1. 55 5 2. 60 2

— Piccolo —

D 3 65 4 7 70 3

ff

75 1. *ff*

TRIO

2. 80 *ff*

85 E 4 90 5 95 5 100 5 105 F (E \flat Clar. & Clar. I)

(E \flat Clar. & Clar. I) 110 (etc.) 115 4 *mp* *p*

4 120 2 G 3 125 *ff*

130 tr 135 2 H *ff*

140

— Piccolo —

I

2

ff

150

155

ff

160

J

sf *ff*

165

ff

K

170

175

2

fff

180

2

ff *fff*

Flute I

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Musical staff 1: Flute I, measures 1-4. Includes a fermata over measures 2-4 and a dynamic marking of *ff*.

Musical staff 2: Section A, measures 10-19. Includes a dynamic marking of *ff*.

Musical staff 3: Section B, measures 15-24. Includes a dynamic marking of *ff*.

Musical staff 4: Section C, measures 25-34. Includes dynamic markings of *f* and *mp*, and a "1 solo" instruction.

Musical staff 5: Section C, measures 35-44. Includes a dynamic marking of *f* and a "1 solo 1st time; tutti 2nd time" instruction.

Musical staff 6: Section C, measures 45-54. Includes dynamic markings of *mf* and a "1 solo 1st time; tutti 2nd time" instruction.

— Flute I —

140

5 5 5 5 3

I

145

3

150

ff

3

155

2

160

ff *sf* *ff*

J

165

ff

170

K

175

2

ff *ff*

180

2

ff *fff*

— Flute I —

1. 55

p

1. 60 65

tutti *mp* **D** 3 *mf*

70

ff *f*

75

1. *ff*

TRIO

2. 80

ff

85

3

— Flute I —

E

90

95

I solo
f *mp*

I solo

100

3

I solo

105

F *(tutti)*

pp

3

110

115

120

G 3

125

130

tr

ff

H

2

135

2

ff

5

5

5

5

Flute II

DDA40X

Concert March

Lamont Downs (1972)

$\text{♩} = 126 - 138$

2 *ff* 5 4

A 10 *ff* 15 3

B 20 *ff* 25 *ff* 5

30 3 *f* 35 C *play 2nd time only*

(2nd time only) 40

45 (2nd time only) 2 *mf* 3 *play both times* 50

1. 55 *p* 2. 60 *mp*

— Flute II —

D 3 65 *mf* *ff* 70 *f* *ff* 75

1. 2. 80 **TRIO** *ff* 85 4 5 90 **E**

95 5 100 5 105 **F** *pp* 3 110 115

120 **G** 3 125 *ff* 130 *tr* 2

— Flute II —

H

135 2 *ff*

140 I 145 3 *ff*

150 155 2 3

J 160 *ff sf ff*

165 *ff*

K 170 175 2 *ff*

180 2 *ff fff*

Oboe I

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

A B C

(Flutes)

1. 2.

— Oboe I —

D 3 65
mf *ff* 7

70 *f* *ff* 75

1. 2. 80 **TRIO**
< ff

85 4 **E** 90 5 95 5

100 5 105 **F** 110
 (*E \flat Clar. & Clar. I*) *mf*

4 115 *mp* 4 120 2 **G** 3 125 *ff*

130 *tr* 2 135 2

— Oboe I —

H

ff

140

I

ff

145

150

ff

155

J

ff

160

165

ff

170

K

fff

175

180

ff

fff

Oboe II

DDA40X

Concert March

Lamont Downs (1972)

$\text{♩} = 126 - 138$

Musical notation for the first staff, Oboe II part. It begins with a treble clef and a key signature of one flat. The tempo is marked as quarter note = 126-138. The first measure is marked with a forte *f* dynamic. The staff contains several measures of music, including a section labeled 'A' starting at measure 10. Fingerings are indicated by numbers in boxes: 5, 5, and 10.

Musical notation for the second staff, Oboe II part. It begins with a treble clef and a key signature of one flat. The staff contains several measures of music, including a section labeled 'B' starting at measure 20. Fingerings are indicated by numbers in boxes: 2, 15, 3, 2, and 20. The dynamic is marked as fortissimo *ff*.

Musical notation for the third staff, Oboe II part. It begins with a treble clef and a key signature of one flat. The staff contains several measures of music, including a section labeled 'C' starting at measure 35. Fingerings are indicated by numbers in boxes: 25, 5, 30, and 5. The dynamic is marked as fortissimo *ff*.

Musical notation for the fourth staff, Oboe II part. It begins with a treble clef and a key signature of one flat. The staff contains several measures of music, including a section labeled 'C' starting at measure 35. Fingerings are indicated by numbers in boxes: 35, 2, 3, 40, 5, 45, 5, 50, and 3.

Musical notation for the fifth staff, Oboe II part. It begins with a treble clef and a key signature of one flat. The staff contains several measures of music, including a section labeled 'C' starting at measure 35. Fingerings are indicated by numbers in boxes: 55, 60, and 2. The dynamic is marked as fortissimo *f*. There are first and second endings indicated by '1.' and '2.' above the staff.

— Oboe II —

D 3 65

mf *ff* 7

70 75

f *ff*

1. 2. 80 TRIO

ff

85 90 5

f *ff*

95 100 105 F (E \flat Clar. & Clar. I) (etc.)

f *ff*

110 115 120 2 G 3 125

mf *mp* *ff*

130 2

mf *mp* *ff*

— Oboe II —

135 **H**

ff

140 **I**

ff

150

ff

160 **J**

ff *sf* *ff*

165

ff *ff*

170 **K**

ff *fff*

180

ff *fff*

E \flat Clarinet

DDA40X

Concert March

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$\text{♩} = 126 - 138$

5

A

10

15

3

B

2

20

25

5

30

5

35

2

C

3

40

5

45

5

50

5

1.

55

5

2.

60

2

D

3

65

— E \flat Clarinet —

160 J

sf *ff*

165

170 K 175

ff

180

ff

ff *fff*

— E \flat Clarinet —

70

ff 7 *ff* 3

75

1. 2. 80

TRIO

85

ff 4

E

90 5 95 5 100 5 105

p F

110

7 7

115

(h) 7 7 G 3

— E \flat Clarinet —

125 *ff* 130 *tr*

H 2 135 2 *ff*

140

I 145 *ff* *tr* *tr*

150 *ff*

155 *tr* (b)

B \flat Clarinet I

DDA40X

Concert March

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$\text{♩} = 126 - 138$

2 5 10 A

15 3 B 2

20 25 5 30 3

35 *f* *1 solo* C *1 solo 1st time; tutti 2nd time* *mp*

(1 solo 1st time; tutti 2nd time) 40

tutti both times 45 50 5

1. 55 *p* *tutti* *mp* 2. 60 2

— B \flat Clarinet I —

D 3 65

mf *ff* 7

70

f *ff*

TRIO

1. 80

ff

85

fff

E 90

I solo *sempre staccatissimo*

pp

(I solo) 95

pp

— B \flat Clarinet I —

100 (1 solo)

105 *tutti* **F**
p

110

115

120

G 3

125 *ff*

130 *tr*

H

2 135 2 *ff*

140 2

Detailed description: This musical score is for the B-flat Clarinet I part, covering measures 100 to 140. It is written on a single treble clef staff. Measure 100 is marked '(1 solo)'. The key signature has one flat (B-flat). The score includes various dynamics: *p* (piano) at measure 105, *ff* (fortissimo) at measures 125 and 135, and *tr* (trill) at measure 130. Performance markings include '105 tutti' and 'F' (forte) above measure 105, and 'G' above measure 125. Fingerings are indicated by numbers 1-3. Articulation marks like accents and slurs are present. Measure 130 features a trill. Measure 135 has a '2' above it, and measure 140 also has a '2' above it. The piece concludes with a final double bar line and a '2' above the staff.

— B \flat Clarinet I —

I
145 *tr* *tr*
ff

150 *ff* 3

155 *tr* *ff*

160 J *sf* *ff*

165

170 *ff*

K
175 *fp*

180 *ff* *ff* *fff*

B \flat Clarinet II

DDA40X

Concert March

Lamont Downs (1972)

$\text{♩} = 126 - 138$

5

2

4

ff

A

10

15

3

ff

B

2

20

ff

ff

25

5

30

3

35

f

C

3

40

4

45

mf

50

mp

1.

55

p

2.

60

— B♭ Clarinet II —

D 3 65

mf *ff* 7

70 75

f *ff*

E 80 **TRIO**

ff

85

E 90

pp *sempre staccatissimo*

95

(I solo)

100 *(I solo)*

tutti 105

ff

Detailed description: This page of music for B♭ Clarinet II contains measures 65 to 105. It begins with a key signature change to D major (marked 'D') and a 3-measure rest. Measure 65 is marked with a box containing '65'. The music features various dynamics: *mf* (measures 65-69), *f* (measures 70-74), *ff* (measures 75-79), and *ff* (measures 80-84). A section marked 'TRIO' begins at measure 80, indicated by a double bar line and the word 'TRIO' in bold. Dynamics in this section include *ff* (measures 80-84) and *fff* (measures 85-89). A key signature change to E major (marked 'E') occurs at measure 90, indicated by a double bar line and the letter 'E'. Dynamics include *pp* (measures 90-94) and *sempre staccatissimo* (measures 90-99). A section marked '(I solo)' begins at measure 95, indicated by the text '(I solo)'. Dynamics include *pp* (measures 95-99) and *ff* (measures 100-105). The piece concludes at measure 105 with the word 'tutti' and *ff*. Measure numbers 65, 70, 75, 80, 85, 90, 95, 100, and 105 are enclosed in boxes.

— B \flat Clarinet II —

F *(tutti)* 110

115

120 **G** 3 125 *ff*

130 *tr* 2

H 135 2 *ff*

140 3 **I** 145 3

— B \flat Clarinet II —

150

ff

3

155

2

ff

sf

160

J

ff

165

170

ff

K

175

180

fp

ff

ff

fff

B \flat Clarinet III

DDA40X

Concert March

Lamont Downs (1972)

$\text{♩} = 126 - 138$

2 5 4

ff

A 10 15 3

ff

B 2 20 35

ff *ff*

25 5 30 3

f

C 3 40 4 45

mf

3 50

mp

1. 55 2. 60

p

— B \flat Clarinet III —

D 3 65

mf *ff* 7

70

f *ff*

75 1. 80 2.

ff

TRIO 85

ff *fff*

E 90 *sempre staccatissimo*

I solo *pp*

(I solo) 95

pp

(I solo) 100 *tutti*

ff

— B \flat Clarinet III —

105 **F** 110

pp

115

120 **G** 3 125

ff

130 *tr* 2

H 135 2 *ff*

140 **I** 145 3 *ff*

150 3 155 2

— B \flat Clarinet III —

Musical staff 1: Treble clef, starting with a rest, then a series of eighth notes with slurs. Dynamics include *ff*, *sf*, and *ff*. A box labeled "160" is above the staff, and a "J" is above the final measure.

Musical staff 2: Treble clef, continuous eighth notes with slurs.

Musical staff 3: Treble clef, starting with a rest, then eighth notes with slurs. Dynamics include *ff*. A box labeled "165" is above the staff.

Musical staff 4: Treble clef, starting with a rest, then eighth notes with slurs. Dynamics include *ff*. A box labeled "170" is above the staff, and a "K" is above the final measure.

Musical staff 5: Treble clef, starting with a rest, then eighth notes with slurs. Dynamics include *fp* and *ff*. A box labeled "180" is above the staff.

Musical staff 6: Treble clef, starting with a rest, then eighth notes with slurs. Dynamics include *ff* and *fff*.

B \flat Bass Clarinet

DDA40X

Concert March

Lamont Downs (1972)

$\text{♩} = 126 - 138$

2 5 4 A 10

3 15 3 B 2 20 3 *marcato*

25 30

2 35 2 C 3 40 5

45 4 50 *mp* *mf* *f*

1. 55 4 2. 60

ff *ff* *fp* (*sempre p*) *mp* *mf* *f* *mp*

— B \flat Bass Clarinet —

D 3 65 *mf* *ff* 70 *f* *ff* 75 1. *f* *ff* 2. *ff* 80 TRIO 85 4 90 5 95 5 100 4 (Clar. II & III) 105 F *pp* 110 115 120 G 3 125 *ff*

The musical score is written on a single staff in treble clef. It begins with a key signature of one flat (B \flat) and a time signature of 3/4. The piece starts with a dynamic of *mf* and a tempo marking of 3. The first measure is marked with a box containing the number 65. The music features a series of eighth and sixteenth notes, with a crescendo leading to a fortissimo (*ff*) dynamic. A fermata is placed over a measure marked 70. The music continues with a dynamic of *f*, followed by a *ff* section starting at measure 75. A first ending (1.) and second ending (2.) are indicated, both marked *ff*. The section concludes with a TRIO section starting at measure 80. The key signature changes to E major (one sharp) at measure 85. The music consists of quarter notes and rests, with dynamics of *f* and *ff*. A fermata is placed over a measure marked 90. The key signature changes to F major (one flat) at measure 95. The music consists of quarter notes and rests, with dynamics of *f* and *pp*. A fermata is placed over a measure marked 100. The music continues with a dynamic of *pp*. A fermata is placed over a measure marked 110. The music continues with a dynamic of *pp*. A fermata is placed over a measure marked 115. The key signature changes to G major (one sharp) at measure 120. The music consists of quarter notes and rests, with a dynamic of *ff*. A fermata is placed over a measure marked 125.

— B \flat Bass Clarinet —

130 *pesante* 135 2

fff

H

ff

140 145 3 3 I

ff

150 155 2 3

ff *sf* *ff* J

165 170 *ff* K

175 *sf* *ff*

180 *ff* *fff*

Detailed description: This is a musical score for B \flat Bass Clarinet, spanning measures 130 to 180. The score is written in treble clef with a key signature of one flat (B \flat). It consists of seven staves of music. The first staff (measures 130-135) begins with a *pesante* marking and a *fff* dynamic. It features a melodic line with a fermata at measure 135. The second staff (measures 135-140) contains a rapid sixteenth-note triplet pattern, marked *ff* and labeled 'H'. The third staff (measures 140-145) continues the triplet pattern, marked *ff*, and includes a fermata at measure 145. The fourth staff (measures 145-150) shows a melodic line with a fermata at measure 150. The fifth staff (measures 150-160) features a melodic line with a *sf* dynamic and a fermata at measure 160. The sixth staff (measures 160-170) contains a melodic line with a *ff* dynamic and a fermata at measure 170. The seventh staff (measures 170-180) continues the melodic line with a *ff* dynamic and a fermata at measure 180. Various performance markings such as accents (\wedge) and slurs are present throughout the score.

EE \flat Contrabass Clarinet

DDA40X

Concert March

Lamont Downs (1972)

$\text{♩} = 126 - 138$

A

4 5 10 15 3

B

20 (Clarinets, etc.) marcato 25

ff *fp*

30 2

(sempre *p*)

35 2 C 3 40 4 45

(Bar. sax.)

(Bar. sax.)

50

mp *mf* *f*

1. 2.

55 4 60

mp

— EE \flat Contrabass Clarinet —

D 3 65 70

mf

75

f

1. 80 **TRIO**

ff

85 4 90 **E**

pp

95

f

100

f

105 **F**

f

— EE \flat , Contrabass Clarinet —

110 115

120 G 3

125 5 130 pesante 135 2 H

fff *f*

140 145 I 150 5 155 5

ff

160 J 165

ff

170 K 175

ff *sf* *ff*

180 3

fp *fff*

Detailed description: This is a musical score for the EE \flat Contrabass Clarinet, spanning measures 110 to 180. The score is written on a single treble clef staff. It begins with measure 110, which contains a sequence of eighth notes with various accidentals. Measure 115 is marked with a box. Measure 120 features a half note G and a triplet of eighth notes. Measure 125 is marked with a box and the number 5, followed by a measure with a box and the number 130. The word "pesante" is written above the staff, and "fff" is written below. Measure 135 is marked with a box and the number 2, followed by a measure with a box and the letter H. Measure 140 is marked with a box and the number 5, followed by a measure with a box and the number 145. The word "I" is written above the staff, and "ff" is written below. Measure 150 is marked with a box and the number 5, followed by a measure with a box and the number 155. Measure 160 is marked with a box and the letter J, followed by a measure with a box and the number 165. Measure 170 is marked with a box and the letter K, followed by a measure with a box and the number 175. Measure 180 is marked with a box and the number 3, followed by a measure with a box and the number 180. The word "fp" is written below, and "fff" is written below. The score includes various musical notations such as notes, rests, accidentals, dynamics, and articulation marks.

BB \flat Contrabass Clarinet

DDA40X

Concert March

Lamont Downs (1972)

$\text{♩} = 126 - 138$

A

4 5 5 10 5 15 3

B 2 20 (Clarinets, etc.) marcato 25

ff *fp*

30 2

(sempre *p*)

35 2 C 3 40 4 (Bar. sax.) 45

(Bar. sax.) 50

mp *mf* *f*

1. 55 4 2. 60

mp

— BB \flat Contrabass Clarinet —

D 3 65 70

mf

75

f

1. 80 **TRIO**

ff

85 **E** 90 4

pp

95

100

105 **F**

— BB \flat Contrabass Clarinet —

110 115

120 G 3

125 5 130 pesante 135 2 H

140 ff 145 I 5 150 5 155 5

160 J ff 165

170 ff sf ff K 175

180 fp 3 fff

Detailed description: This musical score is for a BB \flat Contrabass Clarinet. It consists of seven staves of music. The first staff (measures 110-115) features a rhythmic pattern of eighth notes with various accidentals. The second staff (measures 120-125) includes a triplet of eighth notes and a whole note G. The third staff (measures 130-135) is marked 'pesante' and 'fff', with a dynamic change to 'f' at measure 135. The fourth staff (measures 140-155) contains several triplet markings and dynamic markings of 'ff'. The fifth staff (measures 160-165) is marked 'J' and 'ff', featuring a long melodic line. The sixth staff (measures 170-175) includes dynamic markings of 'ff', 'sf', and 'ff', and is marked 'K'. The seventh staff (measures 180-185) is marked 'fp' and 'fff', ending with a triplet of eighth notes.

Bassoon I

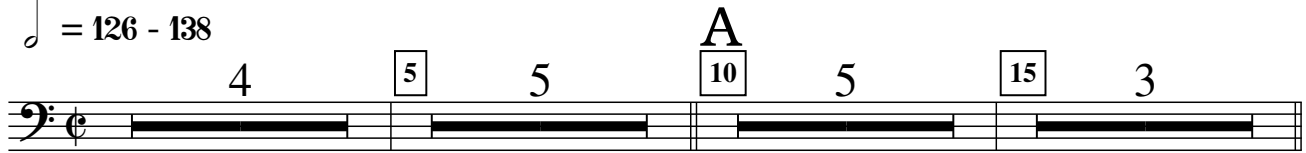
DDA40X

Concert March

Lamont Downs (1972)

♩ = 126 - 138

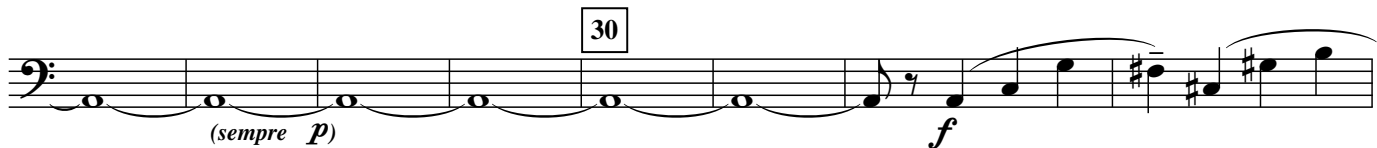
4 5 5 A 10 5 15 3



B 2 20 (Woodwinds) marcato 25



30 (sempre p) f



35 2 C 1 solo 1st time; tutti 2nd time 40 mp



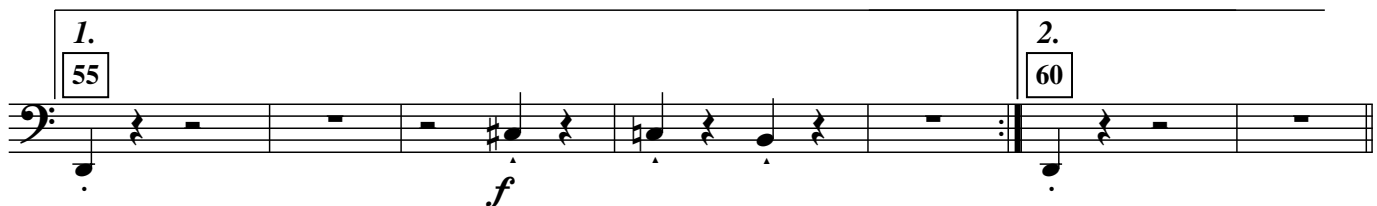
(1 solo 1st time; tutti 2nd time) 45 3



tutti both times 50 mf mf < f mp



1. 55 f 2. 60



— Bassoon I —

D 3 65 *mf* *ff* 7

70 *f* *f* 75

1. 2. 80 **TRIO** *sf* *sf* *fff*

85 *fff* *mf* *mp*

E 90 5 95 5 100 4 105 *(Clar. & alto sax)* **F** *pp*

110

115

— Bassoon I —

120 **G** 3 125 *ff*

130 *pesante* 135 2 **H** *fff* *f*

140 3 145 3 **I** *ff* *ff*

150 3 155 2 *ff*

160 **J** *sf* *ff*

165 170 *ff*

K 175 *sf* *ff*

180 *ff* *fff*

Bassoon II

DDA40X

Concert March

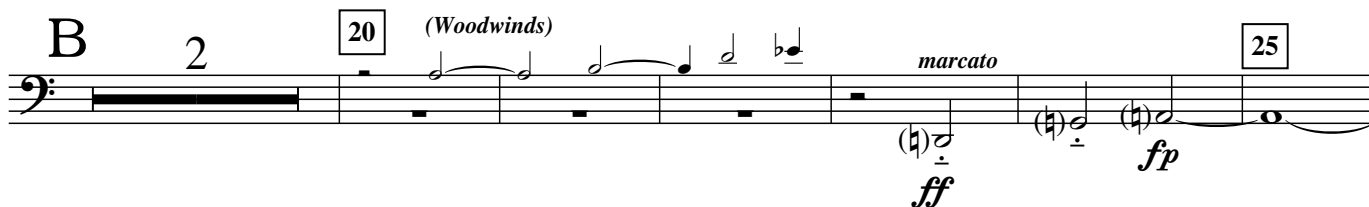
Lamont Downs (1972)

♩ = 126 - 138

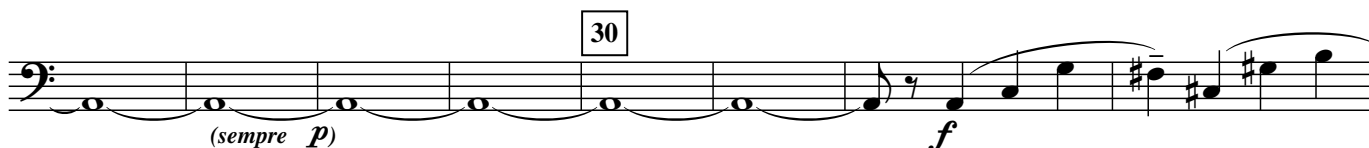
4 5 5 A 10 5 15 3



B 2 20 (Woodwinds) marcato 25



30 (sempre p) f



35 2 C play 2nd time only 40 mp 3



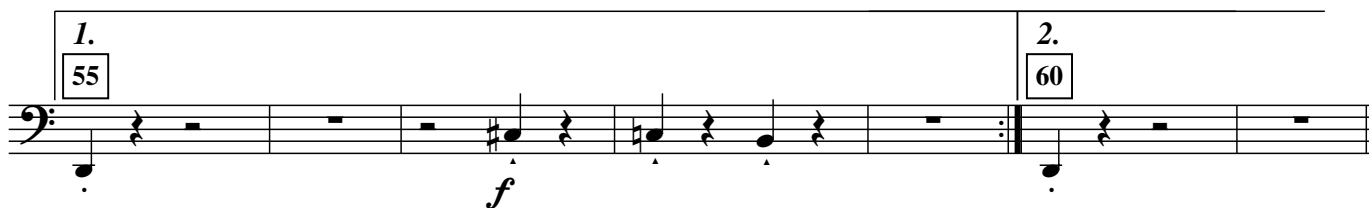
(2nd time only) 45 3



play both times 50 mf mf < f mp



1. 55 f 2. 60



— Bassoon II —

D 3 65

mf *ff* 7

70

f *f* 75

1. 2. 80 TRIO

sf *sf* *fff*

85

(fff) *mf* *mp*

E 90 5 95 5 100 4 105 (Clar. & alto sax) F *pp*

pp

110

115

— Bassoon II —

120 **G** 3 125 *ff*

130 *pesante* *fff* 135 2 **H** *f*

140 3 145 3 **I** *ff*

150 3 155 2 *ff*

160 **J** *sf* *ff*

165 170 *ff*

K 175 *sf* *ff*

180 *ff* *fff*

Contrabassoon

DDA40X

Concert March

Lamont Downs (1972)

$\text{♩} = 126 - 138$

4 5 5 10 5 15 3

A

B 2 20 (Clarinets, etc.) marcato ff fp 25

(Clarinets, etc.) marcato ff fp

30 2 (sempre p)

(sempre p)

35 2 C 3 40 4 (Bar. sax.) 45

C (Bar. sax.)

(Bar. sax.) 50 mp mf f

(Bar. sax.) mp mf f

1. 55 4 2. 60 mp

1. 55 4 2. 60 mp

— Contrabassoon —

D 3 65 70

mf

75

f *f* *f*

1. 2. 80 TRIO

ff *ff* *ff*

85 4 90 E

pp

95

100

105 F

— Contrabassoon —

110 115

120 G 3

125 5 130 pesante 135 2 H f

140 I 145 5 150 5 155 5 ff

160 J 165 ff

170 K 175 ff sf ff

180 3 ff fff

E♭ Alto Saxophone I

DDA40X

Concert March

Lamont Downs (1972)

♩ = 126 - 138

2

5

4

ff

A

10

15

3

ff

B

20

25

5

ff *ff* *ff*

30

2

35

2

C

f *p*

40

mf

45

50

mp

1.

55

2

2.

60

p

— E \flat Alto Saxophone I —

D 3 65

mf *ff*

70

f *ff*

1. 2. 80 **TRIO**

f *sf* *sf* *ff*

85

fff *pp*

E 90

I solo (or tenor saxophone, if preferred)

mp *p* 95

(I solo) 100 3

mp *p*

(I solo) 105 **F**

ff *pp*

— E \flat Alto Saxophone I —

110



115 120



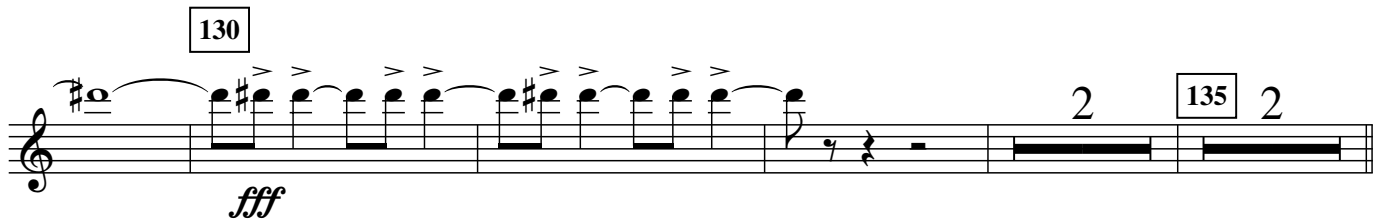
G 125

fff *ff*



130 135

fff 2 2



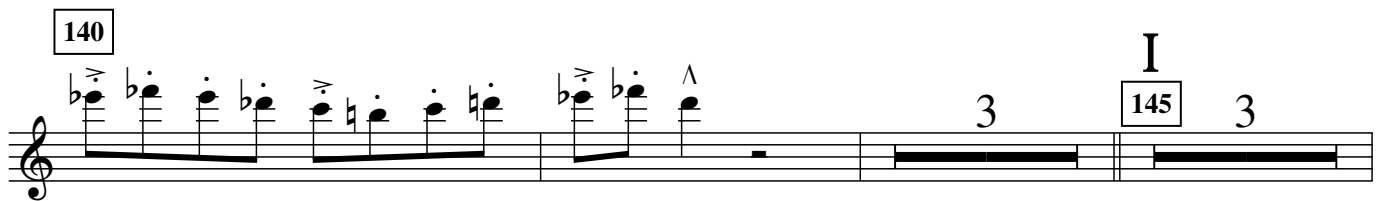
H

ff



140 I

3 145 3



— E \flat Alto Saxophone I —

150 3 *ff*

155 2 160 J *ff* *f* *ff*

165

170 175 K *ff*

180 *fff* *ff*

ff *fff*

E \flat Alto Saxophone II

DDA40X

Concert March

Lamont Downs (1972)

$\text{♩} = 126 - 138$

2 **5** 4 **A** **10**

ff

ff **15** 3 **B** *ff*

20 *ff* **25** 5 **30** 2

f **35** 2 **C** *p*

40 *mf*

45 **50** *mp*

1. **55** 2 **60**

p

— E \flat Alto Saxophone II —

D 3 [65] *mf* *ff* 7

[70] *f* *ff* [75]

1. 2. [80] **TRIO** *f* *sf* *ff*

[85] *fff* *pp* 2

E [90] 5 [95] 5 [100] *(Alto sax I or Tenor sax)* *fff* *pp* *(etc.)* *ff*

[105] **F** *pp* [110]

— E \flat Alto Saxophone II —

155 2 160 J

ff *sf* *ff*

165

170 K 175

ff

180

fff *ff*

ff *fff*

B \flat Tenor Saxophone

DDA40X

Concert March

Lamont Downs (1972)

$\text{♩} = 126 - 138$

2 5 10 15 20 25 30 35 40 45 50 55 60

A B C

ff *ff* *ff* *ff* *f* *mp* *p*

— B \flat Tenor Saxophone —

D 3 65

mf *ff* 7

70 75

f *ff*

TRIO

1. 80 2. 80

f *sf* *sf* *ff*

85

fff *pp*

E 90 95

(Alto sax. I)

mp *p*

(Alto sax. I) 100 3

mp *p*

F 105 4 110 5 115 5 120 ^(Drums) 2 **G**

fff

125 130 *pesante*

ff *fff*

— B \flat Tenor Saxophone —

H

135 2 *ff*

140 3

I 145 3 150 *ff*

3 155 2 *ff* *sf*

160 J 165 *ff*

170 *ff*

K 175 *fff* *ff*

180 *ff* *fff*

E \flat Baritone Saxophone

DDA40X

Concert March

Lamont Downs (1972)

$\text{♩} = 126 - 138$

4 5 5 10 5 15 3 B ff

20 3 ff 25 5 30 2

35 2 C (Bass trombone) *f* *etc.*

40 4 45 *fp fp fp fp fp fp fp fp*

50 *mf* *mf* *f* *mp*

1. 55 *fp fp fp* 2. 60

— E \flat Baritone Saxophone —

D 3 65 *mf* 70 *f*

75 *ff* *f*

1. 2. 80 **TRIO** *ff* *ff* *ff*

85 4 90 5 95 5 **E**

100 (Alto or Tenor saxophone) 3 105 *p* **F** 4 110 5

115 5 120 2 (Drums) **G** 125 4 130 *fff*

pesante 135 2 **H** 140 *fff* *f*

— E \flat Baritone Saxophone —

Musical notation for measures 143-145. Measure 143 contains two eighth notes with accents (^) and a fortissimo (*ff*) dynamic. Measure 144 is a whole rest with a '3' above it. Measure 145 is marked with a boxed '145' and a Roman numeral 'I' above it, containing a sequence of eighth notes with a fortissimo (*ff*) dynamic.

Musical notation for measures 149-154. Measure 149 is marked with a boxed '150' and contains eighth notes. Measure 150 is marked with a boxed '155' and contains eighth notes. Measure 151 is marked with a boxed '150' and contains eighth notes. Measure 152 is marked with a boxed '155' and contains eighth notes. Measure 153 is marked with a boxed '150' and contains eighth notes. Measure 154 is marked with a boxed '155' and contains eighth notes. Dynamics include *f* and *ff*.

Musical notation for measures 155-160. Measure 155 is marked with a boxed '155' and contains eighth notes. Measure 156 is marked with a boxed '155' and contains eighth notes. Measure 157 is marked with a boxed '155' and contains eighth notes. Measure 158 is marked with a boxed '155' and contains eighth notes. Measure 159 is marked with a boxed '155' and contains eighth notes. Measure 160 is marked with a boxed '160' and contains a whole note. Dynamics include *f* and *ff*.

Musical notation for measures 165-170. Measure 165 is marked with a boxed '165' and contains a whole rest with a '4' above it. Measure 166 is marked with a boxed '165' and contains a whole rest with a '4' above it. Measure 167 is marked with a boxed '165' and contains a whole note with an accent (^) and fortissimo (*ff*) dynamic. Measure 168 is marked with a boxed '165' and contains a whole note with an accent (^) and fortissimo (*ff*) dynamic. Measure 169 is marked with a boxed '165' and contains a whole note with an accent (^) and fortissimo (*ff*) dynamic. Measure 170 is marked with a boxed '170' and contains a whole note with an accent (^) and fortissimo (*ff*) dynamic. A Roman numeral 'J' is placed above the first measure.

Musical notation for measures 175-179. Measure 175 is marked with a boxed '175' and a Roman numeral 'K' above it, containing eighth notes with a fortissimo (*ff*) dynamic. Measure 176 is marked with a boxed '175' and contains eighth notes with a fortissimo (*ff*) dynamic. Measure 177 is marked with a boxed '175' and contains eighth notes with a fortissimo (*ff*) dynamic. Measure 178 is marked with a boxed '175' and contains eighth notes with a fortissimo (*ff*) dynamic. Measure 179 is marked with a boxed '175' and contains eighth notes with a fortissimo (*ff*) dynamic. Dynamics include *f* and *ff*.

Musical notation for measures 180-184. Measure 180 is marked with a boxed '180' and contains eighth notes with a fortissimo (*ff*) dynamic. Measure 181 is marked with a boxed '180' and contains eighth notes with a fortissimo (*ff*) dynamic. Measure 182 is marked with a boxed '180' and contains eighth notes with a fortissimo (*ff*) dynamic. Measure 183 is marked with a boxed '180' and contains eighth notes with a fortissimo (*ff*) dynamic. Measure 184 is marked with a boxed '180' and contains eighth notes with a fortissimo (*ff*) dynamic. Dynamics include *ff* and *fff*.

B \flat Trumpet I

DDA40X

Concert March

Lamont Downs (1972)

$\text{♩} = 126 - 138$

Musical staff 1: Treble clef, 4/4 time signature. Measures 1-10. Dynamics: *ff*, *fp*, *ff*. Includes a box with the number 5 above measure 10.

Musical staff 2: Treble clef, 4/4 time signature. Measures 11-20. Dynamics: *ff*, *sffz*. Includes a box with the number 10 above measure 11 and a box with the number 4 above measure 12.

Musical staff 3: Treble clef, 4/4 time signature. Measures 21-30. Dynamics: *ff*. Includes a box with the number 15 above measure 21 and a box with the number 20 above measure 25.

Musical staff 4: Treble clef, 4/4 time signature. Measures 31-40. Dynamics: *ffp*, *sf*, *fff*. Includes boxes with numbers 25, 30, and 35 above measures 31, 33, and 35 respectively.

straight mute
play 2nd time only

Musical staff 5: Treble clef, 4/4 time signature. Measures 41-50. Dynamics: *p*. Includes a box with the number 40 above measure 41.

(2nd time only)

Musical staff 6: Treble clef, 4/4 time signature. Measures 51-60. Dynamics: *p*. Includes boxes with numbers 45, 50, 55, and 60 above measures 51, 53, 55, and 57 respectively.

1.	straight mute in	2.	mute out
55	5	60	2

— B \flat Trumpet I —

D
open

65

mf *ff* *fff*

3

70
(flutter)

jazz "dropoff"

f *f* *ff* *f*

75

1.

3

ff *sf*

2.

80

TRIO

ff *ff*

E

85

3

90

5

95

5

100

5

105

pp

F

4

110

5

115

5

120
(Drums)

G

125

ff

— B \flat Trumpet I —

130 *fff* *jazz "dropoff"* *pesante* 135

sf **H** *fff* 140 2

I 145 150 *ff*

155 3

160 **J** 4 165 2 *f*

170 *ff* *sempre ff*

K 175 *fff*

180 *f* *ff* *fff*

Detailed description: This is a musical score for B-flat Trumpet I, spanning measures 130 to 180. The score is written in treble clef with a key signature of one flat (B-flat). It features various dynamics including fortissimo (fff), sforzando (sf), and piano (p). Performance instructions include 'jazz "dropoff"' and 'pesante'. The score contains several slurs, accents, and articulation marks. Measure numbers 130, 135, 140, 145, 150, 155, 160, 165, 170, 175, and 180 are boxed. Section markers H, I, J, and K are placed above the staff. Rehearsal marks 2, 3, 4, and 2 are shown as horizontal bars. The piece concludes with a double bar line at measure 180.

B \flat Trumpet II

DDA40X

Concert March

Lamont Downs (1972)

$\text{♩} = 126 - 138$

ff *fp* *ff*

A *ff* *sfz*

B *ff*

ffp *sf* *fff*

C *straight mute*
play 2nd time only *p*

(2nd time only) *1. straight mute in* *2. mute out*

— B \flat Trumpet II —

D
open

mf *ff* *fff*

3 *f* (flutter) *f* *ff* *f* jazz "dropoff"

75 1. *ff* *sf*

2. *ff* *ff* **TRIO**

85 3 90 5 95 5 100 5 105 *pp*

F 4 110 5 115 5 (Drums) **G** *ff*

125

130 *fff*

— B \flat Trumpet II —

135

jazz "dropoff" *pesante*

fff sf

Musical staff 135: Treble clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes with accents. It begins with a 'jazz dropoff' and a 'pesante' marking. The dynamic starts at *fff* and ends at *sf*.

H

140

2

fff ff

Musical staff 140: Treble clef, key signature of two flats. It features a half rest followed by notes with accents. A fermata is placed over a measure, with a '2' above it. Dynamics are *fff* and *ff*.

I

145

150

Musical staff 145: Treble clef, key signature of two flats. It shows a long melodic line with a slur and a fermata. Dynamics are *fff* and *ff*.

155

3

Musical staff 155: Treble clef, key signature of two flats. It continues the melodic line with a slur and a fermata. A triplet of eighth notes is marked with a '3' below it.

160

J 4

165 2

f

Musical staff 160: Treble clef, key signature of two flats. It includes a half rest, a fermata, and a 'J 4' marking. A '2' is above a measure, and a dynamic of *f* is indicated.

170

ff

sempre ff

Musical staff 170: Treble clef, key signature of two flats. It features notes with accents and a dynamic of *ff*. The phrase 'sempre ff' is written below the staff.

K

175

Musical staff 175: Treble clef, key signature of two flats. It consists of a continuous eighth-note pattern with accents.

180

fff

f

ff

fff

Musical staff 180: Treble clef, key signature of two flats. It features notes with accents and a dynamic of *fff*. A dynamic of *f* is written below the staff, followed by *ff* and *fff*.

B \flat Trumpet III

DDA40X

Concert March

Lamont Downs (1972)

$\text{♩} = 126 - 138$

Musical staff 1: Treble clef, C major, 4/4 time. Measures 1-4. Dynamics: *ff*, *fp*.

Musical staff 2: Treble clef, C major, 4/4 time. Measures 5-10. Section marker **A** above measure 10. Dynamics: *ff*.

Musical staff 3: Treble clef, C major, 4/4 time. Measures 11-16. Section marker **B** above measure 15. Dynamics: *sfz*, *ff*.

Musical staff 4: Treble clef, C major, 4/4 time. Measures 17-20. Dynamics: *ffp*, *sf*.

Musical staff 5: Treble clef, C major, 4/4 time. Measures 21-36. Section marker **C** above measure 36. Dynamics: *fff*.

Musical staff 6: Treble clef, C major, 4/4 time. Measures 37-60. Section marker **1.** above measure 55, **2.** above measure 60. *(Oboes)* above measure 55. Dynamics: *fff*.

— B \flat Trumpet III —

D
(open)

65 *mf* *ff* *fff*

70 (flutter) *f* *f* *ff* *f* jazz "dropoff"

75 1. *ff* *sf*

2. **TRIO** *ff* *ff*

E

85 3 90 5 95 5 100 5 105 *pp*

F 4 110 5 115 5 (Drums) 120

G 125 *ff*

— B \flat Trumpet III —

130 *fff* *jazz "dropoff"* *pesante* 135 *fff*

sf H 140 *fff* 2

I 145 *ff* 150

155 3

160 J 4 165 2

f 170 *ff* *sempre ff*

K 175

180 *fff* *f* *ff* *fff*

Detailed description: This is a musical score for B-flat Trumpet III, spanning measures 130 to 180. The score is written in treble clef with a key signature of one flat (B-flat). It features various dynamics including fortissimo (fff), sforzando (sf), and piano (f). Performance instructions include 'jazz "dropoff"' and 'pesante'. The score contains several slurs, accents, and articulation marks. Measure 130 starts with a fortissimo (fff) dynamic and a 'jazz "dropoff"' instruction. Measure 135 also has a fortissimo (fff) dynamic. Measure 140 includes a fortissimo (fff) dynamic and a '2' marking. Measure 145 has a fortissimo (ff) dynamic and an 'I' marking. Measure 150 has a fortissimo (ff) dynamic. Measure 155 has a fortissimo (ff) dynamic and a '3' marking. Measure 160 has a fortissimo (ff) dynamic and a 'J' marking. Measure 165 has a fortissimo (ff) dynamic and a '2' marking. Measure 170 has a fortissimo (ff) dynamic and a 'sempre ff' instruction. Measure 175 has a fortissimo (ff) dynamic and a 'K' marking. Measure 180 has a fortissimo (fff) dynamic and a 'f' marking. The score ends with a fortissimo (fff) dynamic.

F Horn I

DDA40X

Concert March

Lamont Downs (1972)

$\text{♩} = 126 - 138$

4 5 5 10 3

A

15 3 B 2 20

25 5 30 2 35

C 3 40 4 45

50 open 3 3

1. 55 3 2. 60

ff sffz sffz

ff ffp f

ff fff

mf

f mf

fff

— F Horn I —

D 3 65

fff *mf* *ff* *gliss.*

70 2 75

ff *fff* *f*

TRIO

1. 80 *gliss.*

2. *fff* *sost.* (*fff*)

f *sf* *fff* *sost.* (*fff*)

85 3

fff

E 90 *con sordino (not stopped!)*

p 95 *mf*

p *mf*

— F Horn I —

100

pp *p*

105

F

110

f *p*

115

mf

120

(mute out)

125

130

(open)
pesante

135

fff *fff* *fff*

140

sffz *fff*

— F Horn I —

I

145

ff *fff*

150

sfz *ff*

155

fff *sf*

J

160

165

ff

170

fff

K

175

ff

180

2

fff *fff*

F Horn II

DDA40X

Concert March

Lamont Downs (1972)

♩ = 126 - 138

A

B

C

D

E

1. 55 4

2. 60 2

— F Horn II —

D

3

65

fff *mf* *ff* *gliss.*

70

2

75

ff *fff* *f*

1.

2.

80

f

sf

fff sost.

gliss.

TRIO

f *sf* *fff sost.* *gliss.*

TRIO

85

3

fff

E

90

con sordino (not stopped!)

p

95

mf

con sordino (not stopped!)

p *mf*

— F Horn II —

100

pp *p*

105

f *p*

F

115

mf

(mute out)

125

5

130

(open)
pesante

135

fff *sffz*

140

sffz *fff*

— F Horn II —

I

145

Musical staff 1: Treble clef, starting with a double bar line. Measures 145-149. Dynamics: *ff*, *fff*.

150

Musical staff 2: Treble clef, measures 150-154. Dynamics: *sfz*, *ff*.

155

Musical staff 3: Treble clef, measures 155-159. Dynamics: *fff*, *sf*.

J

160

165

Musical staff 4: Treble clef, measures 160-164. Dynamics: *ff*.

170

Musical staff 5: Treble clef, measures 165-170. Includes a glissando (*gliss.*) and a fingering 5. Dynamics: *fff*.

K

175

Musical staff 6: Treble clef, measures 170-174. Dynamics: *ff*.

180

2

Musical staff 7: Treble clef, measures 175-180. Includes a fermata and a dynamic marking. Dynamics: *fff*.

F Horn III

DDA40X

Concert March

Lamont Downs (1972)

$\text{♩} = 126 - 138$

4 5 5 10 3

A

15 3 B 2 20

25 5 30 2 35

C 3 40 4 45

50 open 3 3

1. 55 3 2. 60

ff ffz ffz ffz

ff ffp sf

ff fff

mf

f mf

fff

— F Horn III —

D 3 65

fff *mf* *ff* *gliss.*

70 2 75

ff *fff* *f*

1. 2. 80 *gliss.*

f *sf* *fff sost.* (*fff*)

TRIO

85

fff

E 90 5 95 5 100 5 105 F 4

mf *mp*

110 5 115 5 120 2 G 3 125 5 130 *pesante*

fff

135 H

fff *ffz* *sfz* *fff*

— F Horn III —

I

140 145

ff

150

fff

155

sfz *ff* *fff*

160 J

sf *ff*

165 170

fff

K 175

ff

180

fff *fff*

F Horn IV

DDA40X

Concert March

Lamont Downs (1972)

$\text{♩} = 126 - 138$

A

Musical staff A: Treble clef, 4/4 time. Measures 4, 5, 10, 15, and 3 are marked with box numbers. Dynamics include *ff sfz* and *sfz sfz*. An accent (^) is placed over measure 15.

Musical staff B: Treble clef, 4/4 time. Measures 2, 20, 25, and 5 are marked with box numbers. Dynamics include *ff* and *ffp sf*. Accents (^) are placed over measures 20 and 25.

Musical staff C: Treble clef, 4/4 time. Measures 30, 35, 40, and 4 are marked with box numbers. Dynamics include *ff* and *fff*. Accents (^) are placed over measures 30 and 35.

Musical staff 45-50: Treble clef, 4/4 time. Measures 45 and 50 are marked with box numbers. Dynamics include *mf*. Plus signs (+) are placed above measures 45, 46, 47, 48, 49, and 50.

Musical staff 55-60: Treble clef, 4/4 time. Measures 55 and 60 are marked with box numbers. Dynamics include *f*, *mf*, and *fff*. First and second endings (1. and 2.) are indicated. Trills (3) are marked over measures 56 and 57. An accent (^) is placed over measure 59.

— F Horn IV —

D 3 65

fff *mf* *ff* *gliss.*

70 2 75

ff *fff* *f*

1. 2. 80 *gliss.* **TRIO**

f *sf* *fff sost.*

85

fff

E 90 5 95 5 100 5 105 F 4

mf *mp*

110 5 115 5 120 2 G 3 125 5 130 *pesante*

fff

135 H

fff ffz ffz fff

— F Horn IV —

Musical score for F Horn IV, measures 140-180. The score is written on a single treble clef staff with a key signature of one flat (B-flat). The music features various dynamics including *ff*, *fff*, *sfz*, *sf*, and *gliss.*. It includes articulation marks such as accents (^) and slurs. Measure numbers 140, 145, 150, 155, 160, 165, 170, 175, and 180 are indicated in boxes. Section markers I, J, and K are placed above the staff. A double bar line with a '2' above it indicates a repeat or a specific performance instruction. A five-fingered scale (marked '5') is shown with a glissando line. The piece concludes with a final double bar line.

Baritone

DDA40X

Concert March

Lamont Downs (1972)

$\text{♩} = 126 - 138$

4 5 5 10 2

15 3 B 20

25 5 30 2 2 35

C 3 40 *play 1st time only* 3 45 4

SOLI (both times) 50

1. 55 2. 60

ff *sffz* *ff sempre* *ffp* *sf* *f* *p* *mf* *mf* *fff*

— Baritone —

D 3 65 mp f f

70 ff fff

75

1. 2. 80 TRIO ff sost. ff ff

85

E 90 5 95 5 100 2 (Flute & Sax.) pp

(Flute & Sax.) 105 F 1 solo pp 3 110

(1 solo) 115

(1 solo) 120 G 3 125 2 tutti ff

Detailed description: This is a musical score for a Baritone instrument, spanning measures 65 to 125. The score is written in treble clef with a key signature of one flat (B-flat). It begins with a dynamic of *mp* and a tempo marking of 3. The first system contains measures 65-70, with dynamics increasing to *f*. The second system contains measures 71-75, with dynamics reaching *fff*. The third system contains measures 76-80, marked as the beginning of a 'TRIO' section, with dynamics of *ff* and *sost.*. The fourth system contains measures 81-85, with a dynamic of *ff*. The fifth system contains measures 86-90, with a dynamic of *pp*. The sixth system contains measures 91-100, with dynamics of *pp* and a tempo marking of 2. The seventh system contains measures 101-110, with a dynamic of *pp* and a tempo marking of 3. The eighth system contains measures 111-115, with a dynamic of *pp*. The ninth system contains measures 116-120, with a dynamic of *pp*. The tenth system contains measures 121-125, with a dynamic of *ff* and a tempo marking of 2. The score includes various musical notations such as slurs, accents, and dynamic markings.

— Baritone —

130 *pesante*
fff

Musical staff 130-134. Starts with a treble clef and a key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Measure 130 is marked with a box containing '130'. The dynamic *fff* is written below the staff. The word *pesante* is written above the staff.

135 H 140
fff sfz sfz f ff

Musical staff 135-144. Measure 135 is marked with a box containing '135'. Measure 140 is marked with a box containing '140'. The staff contains a melodic line with slurs and accents. Dynamics *fff*, *sfz*, *sfz*, *f*, and *ff* are written below the staff. The letter 'H' is written above the staff.

145 I
2 *ff*

Musical staff 145-154. Measure 145 is marked with a box containing '145'. The staff contains a melodic line with slurs and accents. A '2' is written above the staff. The dynamic *ff* is written below the staff. The letter 'I' is written above the staff.

150 155

Musical staff 150-159. Measures 150 and 155 are marked with boxes containing '150' and '155' respectively. The staff contains a melodic line with slurs and accents.

160 J
3 *ff*

Musical staff 160-169. Measure 160 is marked with a box containing '160'. The staff contains a melodic line with slurs and accents. A '3' is written below the staff. The dynamic *ff* is written below the staff. The letter 'J' is written above the staff.

165 K 170
ff

Musical staff 165-174. Measures 165 and 170 are marked with boxes containing '165' and '170' respectively. The staff contains a melodic line with slurs and accents. The dynamic *ff* is written below the staff. The letter 'K' is written above the staff.

175
ff

Musical staff 175-179. Measure 175 is marked with a box containing '175'. The staff contains a melodic line with slurs and accents. The dynamic *ff* is written below the staff.

180
f ff fff

Musical staff 180-184. Measure 180 is marked with a box containing '180'. The staff contains a melodic line with slurs and accents. Dynamics *f*, *ff*, and *fff* are written below the staff.

B̄ Baritone

DDA40X

Concert March

Lamont Downs (1972)

♩ = 126 - 138

4 5 5 **A** 10 2

ff *sfz*

15 3 **B** 20

sfz *sfz* *ff* *sempre*

25 5 30 2 2 35

ffp *sf* *f*

C 3 40 *play 1st time only* 3 45 4

fff *p*

SOLI (both times) 50

mf *f* *mf*

1. 55 2. 60

fff

— ♭ Baritone —

D 3 65 70

mp *f* *f*

ff *fff*

Detailed description: This block contains the first two staves of music. The first staff starts with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a whole rest for three measures, then contains measures 65-70. Measure 65 has a dynamic of *mp*. Measures 66-67 have a dynamic of *f*. Measure 70 has a dynamic of *f*. The second staff continues from measure 70 and contains measures 71-75. Measures 71-75 have a dynamic of *ff*. Measures 76-77 have a dynamic of *fff*.

1. 80 TRIO 80

ff *sost.* *ff* *ff*

Detailed description: This block contains the third staff of music. It starts with a first ending bracket over measures 78-79. Measure 80 is the start of the TRIO section, marked with a dynamic of *ff*. Measure 81 has a dynamic of *sost.* Measure 82 has a dynamic of *ff*. Measure 83 has a dynamic of *ff*. Measure 84 has a dynamic of *ff*. Measure 85 has a dynamic of *ff*.

85

Detailed description: This block contains the fourth staff of music, which consists of measures 85-90. The music is a rhythmic pattern of eighth notes with a key signature of one flat.

E 90 5 95 5 100 2 (Flute & Sax.)

pp

Detailed description: This block contains the fifth staff of music. It starts with a key signature of one flat and a 3/4 time signature. Measures 90-94 are marked with a dynamic of *pp*. Measures 95-99 are marked with a dynamic of *pp*. Measure 100 is marked with a dynamic of *pp*. Measures 101-105 are marked with a dynamic of *pp*. The music consists of eighth notes and rests.

(Flute & Sax.) 105 F *I solo* 110

pp

Detailed description: This block contains the sixth staff of music. It starts with a key signature of one flat and a 3/4 time signature. Measures 105-110 are marked with a dynamic of *pp*. Measures 111-115 are marked with a dynamic of *pp*. The music consists of eighth notes and rests.

(*I solo*) 115

Detailed description: This block contains the seventh staff of music. It starts with a key signature of one flat and a 3/4 time signature. Measures 115-120 are marked with a dynamic of *pp*. The music consists of eighth notes and rests.

(*I solo*) 120 G 3 125 2 *tutti*

ff

Detailed description: This block contains the eighth staff of music. It starts with a key signature of one flat and a 3/4 time signature. Measures 120-124 are marked with a dynamic of *pp*. Measures 125-129 are marked with a dynamic of *ff*. The music consists of eighth notes and rests.

— ♭: Baritone —

130 *pesante*
fff

135 *fff* *sfz* *sfz* **H** *f* 140 *ff*

145 *ff*

2

150 155

160 *ff* **J**

165 170 *ff*

K 175 *ff*

180 *f* *ff* *fff*

Tenor Trombone I

DDA40X

Concert March

Lamont Downs (1972)

$\text{♩} = 126 - 138$

A
10

Musical staff A: Bass clef, 3/4 time signature. Measures 1-4. Measure 1: ff with an accent (^) on the first note. Measure 2: Rest. Measure 3: Triplet of eighth notes. Measure 4: Triplet of eighth notes. Measure 5: Rest. Measure 6: ff with an accent (^) on the first note. Measure 7: Rest. Measure 8: ff with an accent (^) on the first note. Measure 9: ff with an accent (^) on the first note. Measure 10: ff with an accent (^) on the first note.

B

20

Musical staff B: Bass clef, 3/4 time signature. Measures 11-14. Measure 11: ffz with an accent (^) on the first note. Measure 12: ffz with an accent (^) on the first note. Measure 13: Rest. Measure 14: Rest. Measure 15: Rest. Measure 16: ff with an accent (^) on the first note. Measure 17: Rest. Measure 18: ff *sempre* with an accent (^) on the first note. Measure 19: ff *sempre* with an accent (^) on the first note. Measure 20: ff *sempre* with an accent (^) on the first note.

25

30

35

Musical staff C: Bass clef, 3/4 time signature. Measures 21-24. Measure 21: ffp with an accent (^) on the first note. Measure 22: sf with an accent (^) on the first note. Measure 23: sf with an accent (^) on the first note. Measure 24: sf with an accent (^) on the first note. Measure 25: Rest. Measure 26: Rest. Measure 27: Rest. Measure 28: Rest. Measure 29: fff with an accent (^) on the first note. Measure 30: fff with an accent (^) on the first note.

C

40

45

50

Musical staff D: Bass clef, 3/4 time signature. Measures 31-34. Measure 31: Rest. Measure 32: Rest. Measure 33: Rest. Measure 34: Rest. Measure 35: Rest. Measure 36: Rest. Measure 37: Rest. Measure 38: Rest. Measure 39: mf with an accent (^) on the first note. Measure 40: mf with an accent (^) on the first note.

1.
55

3

2.
60

Musical staff E: Bass clef, 3/4 time signature. Measures 41-44. Measure 41: Rest. Measure 42: Rest. Measure 43: Rest. Measure 44: Rest. Measure 45: Rest. Measure 46: Rest. Measure 47: Rest. Measure 48: Rest. Measure 49: fff with an accent (^) on the first note. Measure 50: fff with an accent (^) on the first note. Measure 51: fff with an accent (^) on the first note. Measure 52: fff with an accent (^) on the first note. Measure 53: fff with an accent (^) on the first note. Measure 54: fff with an accent (^) on the first note. Measure 55: fff with an accent (^) on the first note. Measure 56: fff with an accent (^) on the first note. Measure 57: fff with an accent (^) on the first note. Measure 58: fff with an accent (^) on the first note. Measure 59: fff with an accent (^) on the first note. Measure 60: fff with an accent (^) on the first note. Measure 61: fff with an accent (^) on the first note. Measure 62: fff with an accent (^) on the first note. Measure 63: fff with an accent (^) on the first note. Measure 64: fff with an accent (^) on the first note. Measure 65: fff with an accent (^) on the first note. Measure 66: fff with an accent (^) on the first note. Measure 67: fff with an accent (^) on the first note. Measure 68: fff with an accent (^) on the first note. Measure 69: fff with an accent (^) on the first note. Measure 70: fff with an accent (^) on the first note. Measure 71: fff with an accent (^) on the first note. Measure 72: fff with an accent (^) on the first note. Measure 73: fff with an accent (^) on the first note. Measure 74: fff with an accent (^) on the first note. Measure 75: fff with an accent (^) on the first note. Measure 76: fff with an accent (^) on the first note. Measure 77: fff with an accent (^) on the first note. Measure 78: fff with an accent (^) on the first note. Measure 79: fff with an accent (^) on the first note. Measure 80: fff with an accent (^) on the first note. Measure 81: fff with an accent (^) on the first note. Measure 82: fff with an accent (^) on the first note. Measure 83: fff with an accent (^) on the first note. Measure 84: fff with an accent (^) on the first note. Measure 85: fff with an accent (^) on the first note. Measure 86: fff with an accent (^) on the first note. Measure 87: fff with an accent (^) on the first note. Measure 88: fff with an accent (^) on the first note. Measure 89: fff with an accent (^) on the first note. Measure 90: fff with an accent (^) on the first note. Measure 91: fff with an accent (^) on the first note. Measure 92: fff with an accent (^) on the first note. Measure 93: fff with an accent (^) on the first note. Measure 94: fff with an accent (^) on the first note. Measure 95: fff with an accent (^) on the first note. Measure 96: fff with an accent (^) on the first note. Measure 97: fff with an accent (^) on the first note. Measure 98: fff with an accent (^) on the first note. Measure 99: fff with an accent (^) on the first note. Measure 100: fff with an accent (^) on the first note.

— Tenor Trombone I —

160

sf *ff*

165

sf *f*

170

ff *ff*

fff *f*

180

ff *fff*

— Tenor Trombone I —

D

mf ————— ff fff

65

gliss.

2

<f f ff fff

70

ff sost. ff sost.

75

1. 2.

TRIO

(ff) < fff poss. ff

gliss.

80 85

E

(Clar. & alto sax) 105

4 90 5 95 5 100 4

F

(Drums) 120

4 110 5 115 4

— Tenor Trombone I —

G

ffz *ff* 125

ff 130 *pesante* *fff*

135 H

(sempre fff) *fff*

140 I 145

ff

150

gliss. *sfz*

155

ff 3

Tenor Trombone II

DDA40X

Concert March

Lamont Downs (1972)

$\text{♩} = 126 - 138$

A
10

Musical notation for section A, measures 1-6. The staff is in bass clef with a key signature of one flat. Measure 1 starts with a half note Bb and a quarter note Gb, both with accents (^). Measure 2 is a whole rest. Measure 3 is a triplet of eighth notes. Measure 4 is a quarter note Gb with an accent (^). Measure 5 is a whole rest. Measure 6 is a half note Gb with an accent (^) and a quarter note Gb with an accent (^). Dynamics: *ff* (measures 1-2), *ff* (measures 3-5), *ff sfz* (measure 6).

B

20

Musical notation for section B, measures 7-14. Measure 7 is a quarter note G# with an accent (^). Measure 8 is a quarter note G# with an accent (^). Measure 9 is a quarter note G# with an accent (^). Measure 10 is a quarter note G# with an accent (^). Measure 11 is a quarter note G# with an accent (^). Measure 12 is a quarter note G# with an accent (^). Measure 13 is a quarter note G# with an accent (^). Measure 14 is a quarter note G# with an accent (^). Dynamics: *sfz sfz* (measures 7-9), *ff* (measures 10-11), *ff sempre* (measures 12-14).

Musical notation for section C, measures 15-24. Measure 15 is a quarter note G# with an accent (^). Measure 16 is a quarter note G# with an accent (^). Measure 17 is a quarter note G# with an accent (^). Measure 18 is a quarter note G# with an accent (^). Measure 19 is a quarter note G# with an accent (^). Measure 20 is a quarter note G# with an accent (^). Measure 21 is a quarter note G# with an accent (^). Measure 22 is a quarter note G# with an accent (^). Measure 23 is a quarter note G# with an accent (^). Measure 24 is a quarter note G# with an accent (^). Dynamics: *ffp* (measures 15-18), *sf* (measures 19-22), *fff* (measures 23-24).

C

Musical notation for section C, measures 25-36. Measure 25 is a quarter note G# with an accent (^). Measure 26 is a quarter note G# with an accent (^). Measure 27 is a quarter note G# with an accent (^). Measure 28 is a quarter note G# with an accent (^). Measure 29 is a quarter note G# with an accent (^). Measure 30 is a quarter note G# with an accent (^). Measure 31 is a quarter note G# with an accent (^). Measure 32 is a quarter note G# with an accent (^). Measure 33 is a quarter note G# with an accent (^). Measure 34 is a quarter note G# with an accent (^). Measure 35 is a quarter note G# with an accent (^). Measure 36 is a quarter note G# with an accent (^). Dynamics: *mf* (measures 25-36).

Musical notation for section C, measures 37-42. Measure 37 is a quarter note G# with an accent (^). Measure 38 is a quarter note G# with an accent (^). Measure 39 is a quarter note G# with an accent (^). Measure 40 is a quarter note G# with an accent (^). Measure 41 is a quarter note G# with an accent (^). Measure 42 is a quarter note G# with an accent (^). Dynamics: *fff* (measures 37-41), *(mf)* (measure 42).

— Tenor Trombone II —

160

J

sf *ff*

165

gliss.

sf *f*

170

K

175

ff *ff*

fff *f*

180

ff *fff*

— Tenor Trombone II —

D 65

mf *ff* *fff* *mf*

70

<f *f* *ff* *fff*

75 1. 2.

ff sost. *ff sost.*

TRIO 80 85

(ff) < fff poss. *ff*

E 90 95 100 105

(Clar. & alto sax)

F 110 115 120

p *(Drums)*

— Tenor Trombone II —

G

sfz *ff* 125

ff 130 *pesante* *fff*

135

(sempre fff) H *fff*

140

3 I 145 *ff*

150

gliss. *sfz*

155

ff 3

Bass Trombone

DDA40X

Concert March

Lamont Downs (1972)

$\text{♩} = 126 - 138$

A
10

Musical staff for section A, measures 1-10. It begins with a bass clef and a common time signature. The first measure contains a half note G2 with an accent (^) and a dynamic marking of *ff*. Measures 2-5 are marked with a '3' and a '5' in a box, indicating triplets. Measure 6 starts with a half note G2 with an accent (^) and a dynamic marking of *ff*. Measure 7 is marked with a '3'. Measure 8 is a whole rest. Measure 9 is a whole rest. Measure 10 ends with a half note G2 with an accent (^) and a dynamic marking of *fffz*.

Musical staff for section B, measures 11-25. Measure 11 is marked with a '15' and a '3'. Measure 12 is a whole rest. Measure 13 is a whole rest. Measure 14 is marked with a '20' and a '3'. Measure 15 is a whole rest. Measure 16 is marked with *marcato*. Measures 17-19 contain eighth notes with stems down and a dynamic marking of *ff*. Measure 20 is a whole rest. Measure 21 is a whole rest. Measure 22 is a whole rest. Measure 23 is marked with a '25' and a '5'. Measure 24 is a whole rest. Measure 25 is a whole rest.

Musical staff for section C, measures 26-35. Measure 26 is marked with a '30' and a '5'. Measure 27 is a whole rest. Measure 28 is marked with a '35' and a '5'. Measure 29 is a whole rest. Measure 30 is a whole rest. Measure 31 is a whole rest. Measure 32 is a whole rest. Measure 33 is a whole rest. Measure 34 is a whole rest. Measure 35 is a whole rest. Section C is marked with *fff* and *p*. The instruction "(play both times)" is written above the staff.

Musical staff for section C, measures 36-45. Measure 36 is marked with a '40'. Measures 37-44 contain eighth notes with stems down. Measure 45 is marked with a '45' and a '5'.

Musical staff for section D, measures 46-60. Measure 46 is marked with a '50' and a '5'. Measure 47 is a whole rest. Measure 48 is marked with a '55' and a '4'. Measure 49 is a whole rest. Measure 50 is a whole rest. Measure 51 is a whole rest. Measure 52 is a whole rest. Measure 53 is a whole rest. Measure 54 is a whole rest. Measure 55 is a whole rest. Measure 56 is a whole rest. Measure 57 is a whole rest. Measure 58 is a whole rest. Measure 59 is a whole rest. Measure 60 is a whole rest. Section D is marked with *fff* and *mf*.

Musical staff for section D, measures 61-70. Measure 61 is marked with a '65'. Measures 62-64 contain eighth notes with stems down and a dynamic marking of *fff*. Measure 65 is a whole rest. Measure 66 is a whole rest. Measure 67 is marked with a '2'. Measures 68-69 contain eighth notes with stems down, a glissando (*gliss.*) marking, and a dynamic marking of *mf* transitioning to *f*. Measure 70 is marked with a '70' and a '5'.

— Bass Trombone —

155 160

Musical staff for measures 155-160. The staff is in bass clef. Measures 155-160 contain a sequence of eighth notes with stems pointing down, alternating between two rhythmic patterns. Measure 160 ends with a whole rest.

J 165

Musical staff for measures 161-165. The staff is in bass clef. Measure 161 starts with a *ff* dynamic. Measures 161-164 contain eighth notes with stems pointing down. Measure 165 contains eighth notes with stems pointing up, some with accents.

170

Musical staff for measures 166-170. The staff is in bass clef. Measure 166 starts with a *gliss.* marking and a *sf* dynamic. Measures 166-170 contain eighth notes with stems pointing down, some with accents. Measure 170 ends with a whole rest.

K 175 2

Musical staff for measures 171-175. The staff is in bass clef. Measure 171 starts with a *ff* dynamic. Measures 171-174 contain eighth notes with stems pointing down, some with accents. Measure 175 contains a whole rest with a '2' above it, indicating a double bar line.

180

Musical staff for measures 176-180. The staff is in bass clef. Measure 176 starts with a *f* dynamic. Measures 176-180 contain eighth notes with stems pointing down, some with accents. Measure 180 ends with a whole rest.

— Bass Trombone —

75

ff

ff

1. 2. 80

TRIO

ff *sost.* *ff* *sost.* (*ff*) *fff* *poss.* *ff*

gliss.

85 90

straight mute in 4 straight mute

pp

E

95

100

105 110 115

F

mute out

4 5 5

— Bass Trombone —

120 (Drums) **G** (mute out) 125

ffz *ff*

130 *pesante* *fff*

ff *fff*

135 2 **H** *fff*

fff

140 3 **I** 145 *ff*

ff

150 *sf* *ff*

sf *ff*

Tuba

DDA40X

Concert March

Lamont Downs (1972)

$\text{♩} = 126 - 138$

A

4 5 5 **10** (Trombones) 4 **15** 3 **B**

20 3 *marcato* **25**

ff *fp* (*sempre p*)

30 2 **35** **C** *play 2nd time only*

f *fff* *p*

(*2nd time only*) **40**

45 4 *play both times* **50**

mp *mf* *f* *mp*

1. **55** 3 **60** 2.

fff

— Tuba —

D

65

Musical staff 1: Bass clef, starting at measure 65. Dynamics: *mf*, *ff*, *fff*, *mp*.

70

Musical staff 2: Bass clef, starting at measure 70. Dynamics: *f*, *ff*.

75

1.

2.

Musical staff 3: Bass clef, starting at measure 75. Dynamics: *ff sost.*, *ff*.

80

TRIO

85

Musical staff 4: Bass clef, starting at measure 80. Dynamics: *ff*.

E

90

In absence of contrabass clarinet
one tuba plays cued notes

Musical staff 5: Bass clef, starting at measure 90. Dynamics: *pp*.

95

Musical staff 6: Bass clef, starting at measure 95.

100

Musical staff 7: Bass clef, starting at measure 100.

— Tuba —

105 F

110 115

120

G
(tutti) ^

125 2

130 pesante

135

H

140 3

— Tuba —

I

145 150

ff

155

sf *ff*

160 **J**

ff

165

170 **K**
175

ff *sf*

180 4

fff *fff*

Detailed description: This block contains seven staves of musical notation for a tuba part. The first staff (measures 145-150) is marked with a forte dynamic (*ff*) and a first ending bracket labeled 'I'. The second staff (measures 155-160) features a crescendo from *sf* to *ff*. The third staff (measures 160-165) includes a section labeled 'J' and a forte dynamic (*ff*). The fourth staff (measures 165-170) continues the melodic line. The fifth staff (measures 170-175) shows chords with accents and dynamics *ff* and *sf*, with a section labeled 'K' and measure 175. The sixth staff (measures 180-185) includes a four-measure rest (marked '4') and a fortissimo (*fff*) dynamic.

String Bass

DDA40X

Concert March

Lamont Downs (1972)

$\text{♩} = 126 - 138$

A
10 (Trombones)
4 5 5 4

B
15 3 *pizz.* *ff* 20 3 *arco* *ff* 25 *fp*

2 30 5 35 2 **C**
(Tuba)

40 2 *pizz.* 45 *mf*

50 2 *mf* mf mp

1. 55 *mf* 2. 60

— String Bass —

D 3 65 (pizz.) mp 70 4

75 1. 2. 80 f

TRIO

(pizz.) ff 85 4

E 90 5 95 5 100 4 (Clar. & alto sax) 105 F (pizz.) pp

110

115 120

— String Bass —

G 3 125 5 130 *arco pesante*
fff

135 2 H 140 *pizz.* \wedge \wedge 3 145 I
f *ff* *ff* (*pizz.*)

150

155 160

J 165
ff

170 3 175 K
ff *arco*

180 3 *pizz.*
fff fp *fff*

Timpani

DDA40X

Concert March

Lamont Downs (1972)

$\text{♩} = 126 - 138$

hard mallets throughout
G^b, B^b, D^b, F

Musical staff 1: Timpani part, measures 1-6. Includes dynamics *ff*, *f*, and accents.

Musical staff 2: Timpani part, measures 7-12. Section A and B. Includes dynamics *ff* and *fp*.

Musical staff 3: Timpani part, measures 13-18. Includes dynamics *ff* and accents.

Musical staff 4: Timpani part, measures 19-24. Section C. Includes dynamics *ff* and (Tuba) marking.

Musical staff 5: Timpani part, measures 25-30. Includes dynamics *p* and first/second endings.

— Timpani —

D *A to G* 3 65 4 70 3 *ff* *f*

75 *mp* **TRIO** *gliss.* 3 *ff*

B \flat to A, D \flat to D, E \flat to F **E** 3 85 4 90 5 *ff*

(Clar. & alto sax) 105 **F** 5 100 4 *p*

110 5 115 2 *p* 120 *(p)*

G *A to B* 2 125 5 130 *sfz* *ff*

⊗ = dead center

— Timpani —

135 H 3 140 2

sfz *ff*

I D to E \flat , B to D \flat , G to C

145 5 150 5 155 5

ff

160 J 165

ff

F to F \sharp , E \flat to B, D \flat to B \flat , C to G

3 170 5 175 K

f

F \sharp to E \flat

180 4

fff

Percussion I

DDA40X

Concert March

Lamont Downs (1972)

Suspended Cymbal
Snare Drum
Small Tom-Tom
Large Tom-Tom

$\text{♩} = 126 - 138$

(S.D.)

ff *f* *f*

(f) *ff*

f *sf* *p* *ff*

p *f* *f* *sf* *p* *sf* *p* *sf* *p* *sf*

ff *pp*

f *ff* *p*

5

A 10 4

15

B

20 2

25

30 3

35 C 3 40 5 45 4 50

— Percussion I —

155

f

Musical notation for measure 155 in bass clef. It consists of five measures of eighth-note patterns with accents. The dynamic is *f*.

160

J

sf *mf* *ff*

Musical notation for measure 160 in bass clef. It starts with a sixteenth-note triplet, followed by a double bar line, and then eighth-note chords with accents. Dynamics are *sf*, *mf*, and *ff*. A section marker 'J' is placed above the first eighth-note chord.

165

mf *mp* *fp*

Musical notation for measure 165 in bass clef. It consists of five measures of eighth-note patterns with accents. Dynamics are *mf*, *mp*, and *fp*.

170

3

f *mf*

Musical notation for measure 170 in bass clef. It consists of five measures of eighth-note patterns with accents. A triplet of eighth notes is marked with a '3'. Dynamics are *f* and *mf*.

K

175

p *sf* *p* *sf* *f* *fp* *cresc.*

Musical notation for measure 175 in bass clef. It consists of five measures of eighth-note patterns. Dynamics are *p*, *sf*, *p*, *sf*, *f*, *fp*, and *cresc.*. A section marker 'K' is placed above the first measure.

180

(f) *ff*

Musical notation for measure 180 in bass clef. It consists of five measures of eighth-note patterns. Dynamics are *(f)* and *ff*.

— Percussion I —

1. 55 3

1. 2. 60 SOLO D ff ff p f

65 ff (no dim.) p subito ff

70 mf f pp < ff f

75 3 1. SOLO 2. ff ff p

80 TRIO 85 (no cresc.) < f

E 4 90 5 95 5 100 5

— Percussion I —

105 **F** *mp* *p* 2 110 5 115 2 *p*

120 (F.D.) *p* *sf* **G** 2

125 3 *pp* *f* 130 (S.D.)

135 *ff*

H *ff* *ff* 140 *fff*

I 145 *ff* *p* *ff* *mf*

150 *ff* *mf* *sf* *mf*

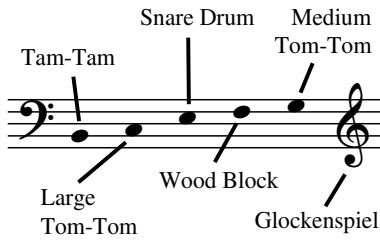
Percussion II

DDA40X

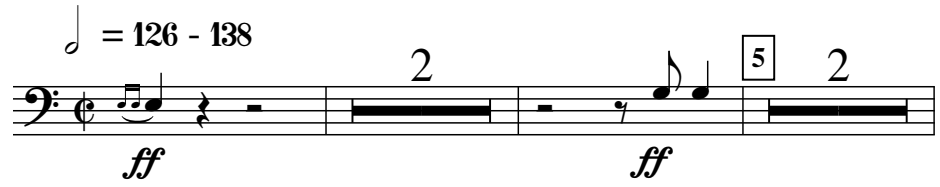
Concert March

Lamont Downs (1972)

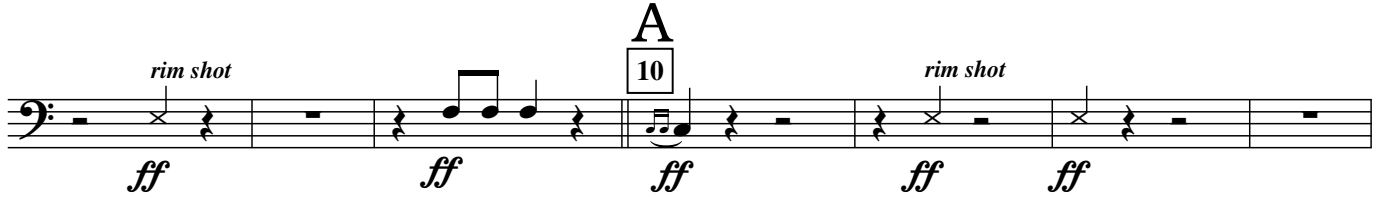
Tam-Tam Snare Drum Medium Tom-Tom
Large Tom-Tom Wood Block Glockenspiel



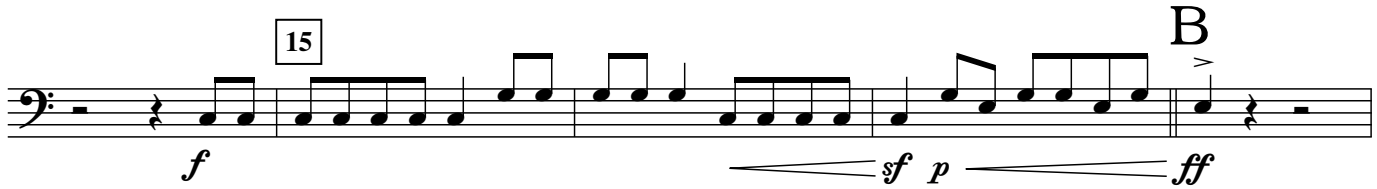
$\text{♩} = 126 - 138$



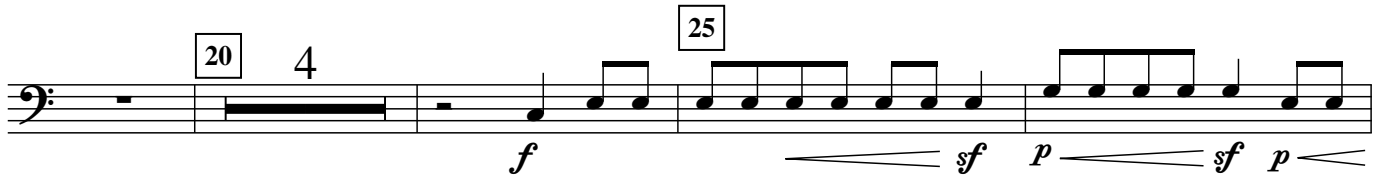
rim shot



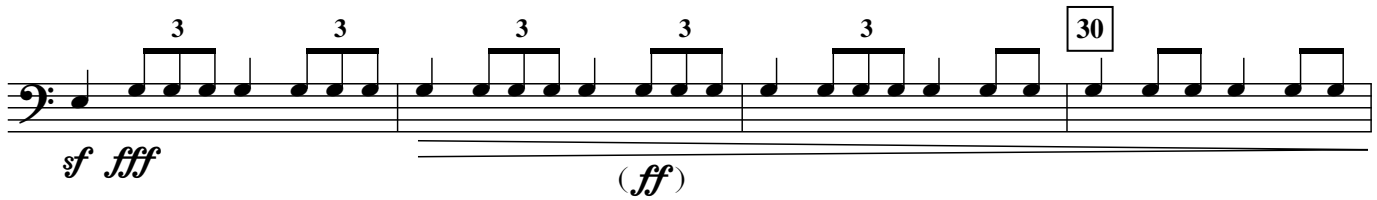
15



20 4



3 3 3 3 3 30



2 Glock. 35 L.v. C 3



— Percussion II —

Musical staff 1: Bass clef, measures 153-156. Dynamics: *mf*, *f*. Measure 155 is boxed.

Musical staff 2: Bass clef, measures 160-165. Dynamics: *sf*, *f*, *mf*. Includes a triplet 'J' in measure 162. Measures 160 and 165 are boxed.

Musical staff 3: Bass clef, measures 168-171. Dynamics: *mp*, *fp* < *f*. Measure 170 is boxed.

Musical staff 4: Bass clef, measures 174-177. Dynamics: *mf*, *p*, *sf*, *p* < *sf*. Includes a section 'K' in measure 175. Measure 175 is boxed.

Musical staff 5: Bass clef, measures 179-181. Dynamics: *mf*, *mp*, *cresc.*. Measure 180 is boxed.

Musical staff 6: Bass clef, measures 182-184. Dynamics: (*f*), *ff*. Measure 184 has an accent (^).

— Percussion II —

40 5 45 4 50

p

2 55 2

1. Glock. Lv. 2. 60

mf *mp*

D

65 2

p *f* *ff* (no dim.) *p subito*

70

rim shot

ff *mp* *f* *pp < ff f*

75 3 1. 80 2.

ff (no cresc.!) *ffp*

TRIO

85 4

< f

E

90 5 95 5 100 4 105

mp

— Percussion II —

F 4 110 3 115 2

p *p*

120 *(p)* *sf* **G** take metal glock mallets 2

(p) *sf*

125 5 130 3 (with glock mallets) 135 *f*

f

H Glock. *fff*

fff

140 *fff* *l.v. poss.* **I** take S.D. sticks 145 3 to Tam-Tam 2

fff *l.v. poss.*

150 *f* *mf* *sf*

f *mf* *sf*

Percussion III & IV

DDA40X

Concert March

Lamont Downs (1972)

Crash Cymbals
Bass Drum

$\text{♩} = 126 - 138$

A
10 4 15 2

B
20 3 25 2
30 35

C
3 40 5 45 4 50

1. 55 3 2. 60

ff *f* *ffz* *f* *ff* *f* *fff* *f* *pp* *ff* *p* *ff*

⊗ = dead center

— Percussion III & IV —

D

65 *ff* 2 *fff* *p* *ff*

70 *mf* *ff SOLO* *ff SOLO* *f* 75

1. 2. 80 **TRIO** *ff* *f*

85 *ff* **E** 90 4

95 5 100 4 (Clar. & alto sax) 105 **F** 4 110 2

(timpani mallets) 2 115 5 (B.D. beater) **G** *ff* *p* *(p)* *sffz*

125 *f* *f* 130 *ff* *l.v.* 2

— Percussion III & IV —

135 H 3 140 2

f *sf* *f* *fff*

I 145 150

fff *ff* *mf* *mf*

155 (mf) f l.v.

ff *mf* *(mf)* *f* *f* *l.v.*

160 J 4 165 2

ff *mf*

K 170 f ff fff mf ff

f *(f)* *ff* *fff* *f* *mf* *ff*

3 180 2 ff sfz

f *ff* *sfz*

