



First Carol

*poco rit.* **1** *a tempo*

Fl.1 *mf* *p* *mf cresc.*

Fl.2 *mf* *p* *mf cresc.*

\*Ob. *p* *mf cresc.*

Cl.1 *p* *mf* *cresc.*

Cl.2 *p* *mf* *cresc.*

B.Cl. *p* *mf* *cresc.*

\*Fag. *p* *mf* *cresc.*

A.Sax. *p* *mf cresc.*

T.Sax. *p* *mf cresc.*

B.Sax. *p* *mf cresc.*

*poco rit.* **1** *a tempo*

Cor.1 *p* *mf cresc.*

Cor.2 *p* *mf cresc.*

Trba.1 *mf cresc.*

Trba.2 *mf cresc.*

Trbn.1 *p* *mf* *cresc.*

Trbn.2 *p* *mf* *cresc.*

Euf. *mf* *cresc.*

Tub. *p* *mf* *cresc.*

\*Cb. *p* *mf* *cresc.*

Timp. *mf* *pp*

P-tto. *pp* < P-tto >

Vib.

C-lli. *mf* *p*



Lento (♩.=42)

13

Fl.1 *p*

Fl.2

\*Ob. *p*

Cl.1 *mp* *p*

Cl.2 *mp* *p*

B.Cl.

\*Fag.

A.Sax.

T.Sax.

B.Sax.

Cor.1 *mp* *p*

Cor.2

Trba.1 *mf*

Trba.2

Trbn.1 *mp*

Trbn.2 *mp*

Euf. *mp*

Tub. *mp*

\*Cb. *mp*

Timp.

P-tto.

Triang.

C-lli. *mf*

First Carol

17 3

Fl.1 *p*

Fl.2

\*Ob. *p*

Cl.1 *mp* *cresc.* *f*

Cl.2 *mp* *cresc.* *f*

B.Cl. *mp* *cresc.* *f*

\*Fag. *mp* *cresc.* *f*

A.Sax. *mp* *cresc.* *f*

T.Sax. *mp* *cresc.* *f*

B.Sax. *mp* *cresc.* *f*

3

Cor.1 *mp* *cresc.* *f*

Cor.2 *mp* *cresc.* *f*

Trba.1 *p*

Trba.2

Trbn.1 *mp* *cresc.* *f*

Trbn.2 *mp* *cresc.* *f*

Euf. *mp* *cresc.* *f*

Tub. *f*

\*Cb. *f*

Timp.

P-tto. *< P-tto >* *p* *mf*

Sonagli *< Sonagli >* *p*

C.II. *p*

First Carol

22

Fl.1 *mf* *mp*

Fl.2 *mp*

\*Ob. *mf* *mp*

Cl.1 *mf* *mp*

Cl.2 *mf* *mp*

B.Cl. *mf* *mp*

\*Fag. *mf* *mp*

A.Sax. *mf* *mp*

T.Sax. *mf* *mp*

B.Sax. *mf* *mp*

Cor.1 *mf*

Cor.2 *mf*

Trba.1 *mf*

Trba.2

Trbn.1 *mf*

Trbn.2 *mf*

Euf. *mf* (Fag.)

Tub. *mf*

\*Cb. *mf*

Timp. *p*

P-tto. *p* *f*

Sonagli

C-lli.



First Carol

31 **5**

Fl.1 *p* *mf*

Fl.2 *mf*

\*Ob. *p* *f* *mf*

Cl.1 *mp* *cresc.* *f*

Cl.2 *mp* *cresc.* *f*

B.Cl. *mp* *cresc.* *f* *mf*

\*Fag. *f*

A.Sax. *mp* *cresc.* *f*

T.Sax. *mp* *cresc.* *f*

B.Sax. *f*

**5**

Cor.1 *mp* *cresc.* *f* *mf*

Cor.2 *mp* *cresc.* *f* *mf*

Trba.1 *p* *f*

Trba.2 *f*

Trbn.1 *mp* *cresc.* *f* *mf*

Trbn.2 *mp* *cresc.* *f* *mf*

Euf. *f* *mf*

Tub. *mp* *cresc.* *f* *mf*

\*Cb. *mp* *cresc.* *f* *mf*

Timp.

P-tto. *< P-tto.>* *p* *f*

Sonagli *< Sonagli >* *p* *poco a poco cresc.* *f*

C.II. *mf*



First Carol

36

Fl.1 *f* *mf*

Fl.2 *mf*

\*Ob. *f* *mf*

Cl.1 *mf*

Cl.2 *mf*

B.Cl. *f* *mf*

\*Fag. *mf*

A.Sax. *mf*

T.Sax. *mf*

B.Sax. *f*

Cor.1 *f* *mf*

Cor.2 *f* *mf*

Trba.1 *p*

Trba.2 *p*

Trbn.1 *f* *mf*

Trbn.2 *f* *mf*

Euf. *f* *mf* *f*

Tub. *f* *mf*

\*Cb. *f* *mf*

Timp. *p*

P-tto. *p*

Sonagli *p*

C-lli. *f*

< P-tto.> *p*

*p*

The image shows a page of a musical score for 'First Carol', starting at measure 36. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left are: Fl.1, Fl.2, \*Ob., Cl.1, Cl.2, B.Cl., \*Fag., A.Sax., T.Sax., B.Sax., Cor.1, Cor.2, Trba.1, Trba.2, Trbn.1, Trbn.2, Euf., Tub., \*Cb., Timp., P-tto., Sonagli, and C-lli. The music is written in treble and bass clefs with various dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). There are also articulation marks like accents and slurs. A large, dark, stylized watermark is overlaid diagonally across the center of the page, partially obscuring the musical notation. The watermark appears to be a large, bold letter 'S' or a similar symbol.









First Carol

58

Fl.1

Fl.2

\*Ob.

Cl.1

Cl.2

B.Cl.

\*Fag.

A.Sax.

T.Sax.

B.Sax.

Cor.1

Cor.2

Trba.1

Trba.2

Trbn.1

Trbn.2

Euf.

Tub.

\*Cb.

Timp.

P-tto.

Triang.

Tamb.

*mf*

*poco a poco cresc.*

*mf*

*p*

< P-tto.>

*p*

< Tamb.>

*poco a poco cresc.*











First Carol

11

80

Fl.1

Fl.2

\*Ob.

Cl.1

Cl.2

B.Cl.

\*Fag.

A.Sax.

T.Sax.

B.Sax.

Cor.1

Cor.2

Trba.1

Trba.2

Trbn.1

Trbn.2

Euf.

Tub.

\*Cb.

Timp.

P-tto.

Triang.

Tamb.

*ff*

*f*

*mf*

*f*

*dim.*

11



First Carol

12

88

Fl.1 *ff*

Fl.2 *ff*

\*Ob. *ff*

Cl.1 *ff*

Cl.2 *ff*

B.Cl. *ff*

\*Fag. *ff*

A.Sax. *ff*

T.Sax. *ff*

B.Sax. *ff*

12

Cor.1 *ff*

Cor.2 *ff*

Trba.1 *ff*

Trba.2 *ff*

Trbn.1 *ff*

Trbn.2 *ff*

Euf. *ff*

Tub. *ff*

\*Cb. *ff*

Timp.

P-tto. *f* < Sonagli > *p*

Sonagli *f*

Tamb.

First Carol

92 **13**

Fl.1 *mp*

Fl.2 *mp*

\*Ob. *mp*

Cl.1 *mf* *mp*

Cl.2 *mf* *mp*

B.Cl. *mf* *mp* *f*

\*Fag. *mp* *f*

A.Sax. *mf*

T.Sax. *mf* *mf*

B.Sax. *mf* *f*

**13** *mf*

Cor.1 *mp*

Cor.2 *mp*

Trba.1

Trba.2

Trbn.1 *mf* *mp* *cresc.*

Trbn.2 *mf* *mp* *cresc.*

Euf. *mf* *mf*

Tub. *mp* *f*

\*Cb. *mp* *f*

Timp. *p* *f*

P-tto. *mf* *p*

Sonagli *mp* *p* *cresc.*

Tamb. *p*

96

Fl.1

Fl.2

\*Ob.

Cl.1

Cl.2

B.Cl.

\*Fag.

A.Sax.

T.Sax.

B.Sax.

Cor.1

Cor.2

Trba.1

Trba.2

Trbn.1

Trbn.2

Euf.

Tub.

\*Cb.

Timp.

P-tto.

Sonagli

Tamb.

14

14

First Carol

101

Fl.1 *mf* *ff* **G.P.** *(non rit.)*

Fl.2 *mf* *ff*

\*Ob. *mf* *ff*

Cl.1 *poco a poco cresc.* *ff*

Cl.2 *poco a poco cresc.* *ff*

B.Cl. *poco a poco cresc.* *ff*

\*Fag. *poco a poco cresc.* *ff*

A.Sax. *mf* *cresc.* *ff*

T.Sax. *mf* *cresc.* *ff*

B.Sax. *poco a poco cresc.* *ff*

Cor.1 *mf* *cresc.* *ff* **G.P.** *(non rit.)*

Cor.2 *mf* *cresc.* *ff*

Trba.1 *poco a poco cresc.* *ff*

Trba.2 *poco a poco cresc.* *ff*

Trbn.1 *poco a poco cresc.* *ff*

Trbn.2 *poco a poco cresc.* *ff*

Euf. *poco a poco cresc.* *ff*

Tub. *poco a poco cresc.* *ff*

\*Cb. *poco a poco cresc.* *ff*

Timp. *ff*

P-tto. *f*

Triang. *<Triang.> p* *mf cresc.* *f*

Tamb. *poco a poco cresc.* *f*





First Carol

111

Fl.1

Fl.2

\*Ob.

Cl.1

Cl.2

B.Cl.

\*Fag.

A.Sax.

T.Sax.

B.Sax.

Cor.1

Cor.2

Trba.1

Trba.2

Trbn.1

Trbn.2

Euf.

Tub.

\*Cb.

Timp.

Tamb. milit.

Triang.

Tamb.

*cresc.*

*f*

16

16

The image shows a page of a musical score for a concert band. The score is for a piece titled "First Carol". It features 22 staves, each labeled with an instrument: Fl.1, Fl.2, \*Ob., Cl.1, Cl.2, B.Cl., \*Fag., A.Sax., T.Sax., B.Sax., Cor.1, Cor.2, Trba.1, Trba.2, Trbn.1, Trbn.2, Euf., Tub., \*Cb., Timp., Tamb. milit., Triang., and Tamb. The score is in 3/8 time and consists of three measures. A large, dark watermark "SAR" is superimposed diagonally across the page. Two rehearsal marks, "16", are present: one in the Fl.1 staff of the first measure and another in the Cor.1 staff of the second measure. The first measure begins with a dynamic marking of *f* and a *cresc.* instruction. The second measure also begins with *f*. The third measure contains various musical notations including slurs and accents. The page number "- 26 -" is at the bottom center, and the code "FMP-0070" is at the bottom right.



