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PREVIEW



Classy
Sheet
Music

Prologue, Conflict and Elegy

for Concert/Symphonic Band

DWMorgan

Instrumentation

Piccolo	Bb Trumpet 1
Flute 1	Bb Trumpet 2
Flute 2	Bb Trumpet 3
Oboe 1	F Horn 1
Oboe 2	F Horn 2
English Horn	F Horn 3
Bassoon 1	F Horn 4
Bassoon 2	Trombone 1
Eb Clarinet	Trombone 2
Bb Clarinet 1	Bass Trombone
Bb Clarinet 2	Euphonium
Bb Clarinet 3	Tuba
Eb Alto Clarinet	Double Bass (optional)
Bb Bass Clarinet	Timpani
Bb Contrabass Clarinet	Snare Drum/Wind Chimes
Eb Alto Saxophone 1	Cymbals (Crash & Suspended)
Eb Alto Saxophone 2	Bass Drum
Bb Tenor Saxophone	
Eb Baritone Saxophone	

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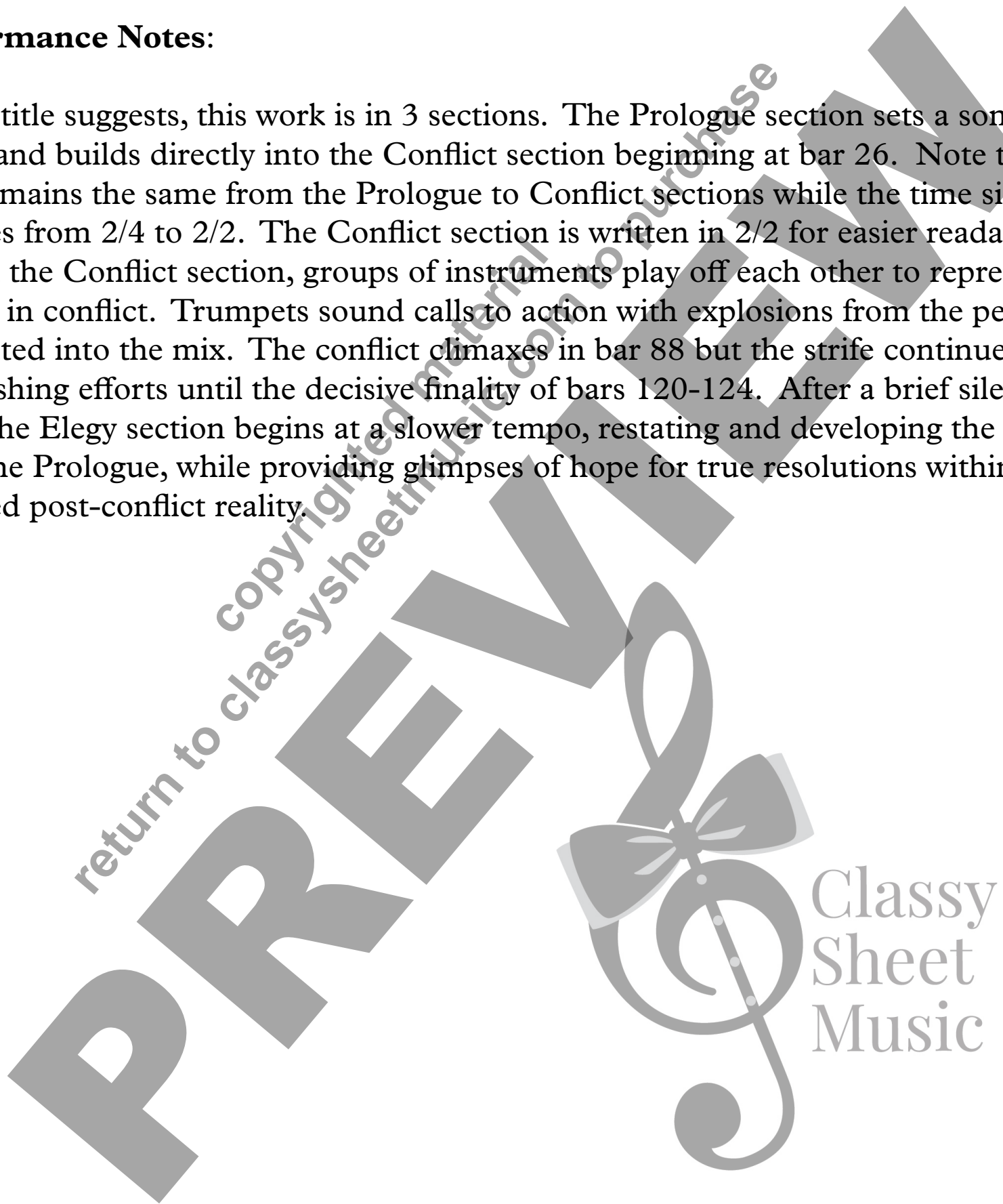
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Approximate Performance Time = 6:10

Performance Notes:

As the title suggests, this work is in 3 sections. The Prologue section sets a somber mood and builds directly into the Conflict section beginning at bar 26. Note that the beat remains the same from the Prologue to Conflict sections while the time signature changes from 2/4 to 2/2. The Conflict section is written in 2/2 for easier readability. Within the Conflict section, groups of instruments play off each other to represent the parties in conflict. Trumpets sound calls to action with explosions from the percussion integrated into the mix. The conflict climaxes in bar 88 but the strife continues with diminishing efforts until the decisive finality of bars 120-124. After a brief silence (bar 125), the Elegy section begins at a slower tempo, restating and developing the themes from the Prologue, while providing glimpses of hope for true resolutions within the changed post-conflict reality.



16

26 Agitato $\text{♩} = \text{♩}$ 29 $\text{♩} = 72$

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

S. D.

W. Ch.

Cym.

B. D.

pp *mp* *p* *mp* *mf* *f*

To Crash Cymbals

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Eng. Hn.

Bsn. 1 *mf*

Bsn. 2 *mf*

E♭ Cl. *mf*

Cl. 1 *f*

Cl. 2 *mf*

Cl. 3 *mf*

Alto Cl.

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

Bari. Sax.

Tpt. 1 *f*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

S. D. *f*

W. Ch. *ff*

Cym. *f*

B. D. *f*

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Eng. Hn. *mp* *mf*

Bsn. 1 *mp* *mf*

Bsn. 2 *mp* *mf*

E♭ Cl. *mf*

Cl. 1 *mf* *ff* *mf*

Cl. 2 *mf* *ff* *mf*

Cl. 3 *mf* *ff* *mf*

Alto Cl. *mp* *mf*

B. Cl. *mp* *mf*

Cb. Cl. *mp* *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. 1 *mf*

Bari. Sax. *mf*

Tpt. 1 *mp* *ff* *mf*

Tpt. 2 *mp* *ff* *mf*

Tpt. 3 *mp* *ff* *mf*

Hn. 1 *mp* *ff* *mp* *mf*

Hn. 2 *mp* *ff* *mp* *mf*

Hn. 3 *mp* *ff* *mp* *mf*

Hn. 4 *mp* *ff* *mp* *mf*

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

B. Tbn. *mp* *mf*

Euph. *mp* *mf*

Tba. *mp* *mf*

Db. *mp* *mf*

Timp. *mf* *mp* *mf* *fff* *f*

S. D. W. Ch. *mf* *mp* *mf* *fff* *f*

Cym. *ff*

B. D. *mf* *fff* *f*

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Eng. Hn. *f* *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

E♭ Cl. *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Cl. 3 *f* *ff*

Alto Cl. *f* *ff*

B. Cl. *f* *ff*

Cb. Cl. *f* *ff*

A. Sax. 1 *f* *ff*

A. Sax. 2 *f* *ff*

T. Sax. 1 *f* *ff*

Bari. Sax. *f* *ff*

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

Tpt. 3 *f* *ff*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Hn. 3 *f* *ff*

Hn. 4 *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

B. Tbn. *f* *ff*

Euph. *f* *ff*

Tba. *f* *ff*

Db. *f* *ff*

Timp. *f* *ff*

S. D. *f* *ff*

W. Ch. *f* *ff*

Cym. *f* *ff*

B. D. *f* *ff*

To Suspended Cymbal

Picc. *mf* *p* *mp* *f*

Fl. 1 *mf* *p* *mp* *f*

Fl. 2 *mf* *p* *mp* *f*

Ob. 1 *mf* *p* *mp* *f*

Ob. 2 *mf* *p* *mp* *f*

Eng. Hn. *mf* *p* *f*

Bsn. 1 *mf* *p* *f*

Bsn. 2 *mf* *p* *f*

E♭ Cl. *mf* *p* *mp* *f*

Cl. 1 *mf* *f* *mp* *f*

Cl. 2 *mf* *f* *mp* *f*

Cl. 3 *mf* *f* *mp* *f*

Alto Cl. *mf* *p* *f*

B. Cl. *mf* *p* *f*

Cb. Cl. *mf* *p* *f*

A. Sax. 1 *mf* *mp* *mp* *f*

A. Sax. 2 *mf* *mp* *mp* *f*

T. Sax. 1 *mf* *mp* *mp* *f*

Bari. Sax. *mf* *p* *f*

Tpt. 1 *mf* *f* *mp* *mp* *f*

Tpt. 2 *mf* *f* *mp* *mp* *f*

Tpt. 3 *mf* *f* *mp* *mp* *f*

Hn. 1 *mf* *p* *mp* *f*

Hn. 2 *mf* *p* *mp* *f*

Hn. 3 *mf* *p* *mp* *f*

Hn. 4 *mf* *p* *mp* *f*

Tbn. 1 *mf* *p* *f*

Tbn. 2 *mf* *p* *f*

B. Tbn. *mf* *p* *f*

Euph. *mf* *p* *f*

Tba. *mf* *p* *f*

Db. *mf* *p* *f*

Timp. *mf* *mp* *f*

S. D. *mf* *mp* *f*

W. Ch. *mf* *mp* *f*

Cym. *mp* *f* To Crash Cymbals

B. D. *mf* *mp* *f*

104

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Eb Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

S. D.
W. Ch.

Cym.

B. D.

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Largo ♩ = 60

126

130

Picc. *pp* *p* *f*

Fl. 1 *pp* *p* *f*

Fl. 2 *pp* *p* *f*

Ob. 1 *p* *f*

Ob. 2 *p* *f*

Eng. Hn. *f*

Bsn. 1 *pp* *f* *pp < p* *pp < p*

Bsn. 2 *pp* *f* *pp < p* *pp < p*

E♭ Cl. *pp* *p* *f*

Cl. 1 *p* *f* *pp*

Cl. 2 *f* *pp*

Cl. 3 *f* *pp*

Alto Cl. *pp* *f* *pp < p* *pp < p*

B. Cl. *pp* *f* *pp < p* *pp < p*

Cb. Cl. *pp* *f* *pp < p* *pp < p*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. 1 *f*

Bari. Sax. *f*

Largo ♩ = 60

126

130

Tpt. 1 *p*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tbn. 1 *pp* *f* *ppp < pp* *ppp < pp*

Tbn. 2 *pp* *f* *ppp < pp* *ppp < pp*

B. Tbn. *pp* *f* *ppp < pp* *ppp < pp*

Euph. *pp* *f* *ppp < pp* *ppp < pp*

Tba. *pp* *f* *ppp < pp* *ppp < pp*

Db. *pp* *f* *ppp < pp* *ppp < pp*

Timp. *p* *fff* *pp < p* *pp < p*

S. D. W. Ch. *ff* Wind Chimes *p*

Cym. *ff* Suspended Cymbal *p*

B. D. *ff* *p*

134 138 142

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Bsn. 1
Bsn. 2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
Alto Cl.
B. Cl.
Cb. Cl.
A. Sax. 1
A. Sax. 2
T. Sax. 1
Bari. Sax.

134 138 142

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Db.
Timp.
S. D.
W. Ch.
Cym.
B. D.

molto rit.

146

143

Picc. *mf* *pp*

Fl. 1 *mf* *mp* *p* *pp* *pppp*

Fl. 2 *mf* *mp* *p* *pp* *pppp*

Ob. 1 *mf* *pp*

Ob. 2 *mf* *pp*

Eng. Hn. *mf*

Bsn. 1 *mf* *mp* *p* *pp* *pppp*

Bsn. 2 *mf* *mp* *p* *pp* *pppp*

E♭ Cl. *mf* *mp* *p* *pp* *pppp*

Cl. 1 *mf* *mp* *p* *pp* *pppp*

Cl. 2 *mf* *mp* *p* *pp* *pppp*

Cl. 3 *mf* *mp* *p* *pp* *pppp*

Alto Cl. *mf* *mp* *p* *pp* *pppp*

B. Cl. *mf* *mp* *p* *pp* *pppp*

Cb. Cl. *mf* *mp* *p* *pp* *pppp*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. 1 *mf*

Bari. Sax. *mf*

146

molto rit.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 *mf* *mp* *pp* *ppp* *pppp*

Hn. 2 *mf* *mp* *pp* *ppp* *pppp*

Hn. 3 *mf* *mp* *pp* *ppp* *pppp*

Hn. 4 *mf* *mp* *pp* *ppp* *pppp*

Tbn. 1 *mf* *mp* *pp* *ppp* *pppp*

Tbn. 2 *mf* *mp* *pp* *ppp* *pppp*

B. Tbn. *mf* *mp* *pp* *ppp* *pppp*

Euph. *mf* *mp* *pp* *ppp* *pppp*

Tba. *mf* *mp* *pp* *ppp* *pppp*

Db. *mf* *mp* *pp* *ppp* *pppp*

Timp. *p* *pp* *pppp*

S. D.
W. Ch. *p*

Cym. *mp* *p*

B. D. *mp* *p*

Prologue, Conflict and Elegy

for Concert/Symphonic Band

DWMorgan

Instrumentation

Piccolo	Bb Trumpet 1
Flute 1	Bb Trumpet 2
Flute 2	Bb Trumpet 3
Oboe 1	F Horn 1
Oboe 2	F Horn 2
English Horn	F Horn 3
Bassoon 1	F Horn 4
Bassoon 2	Trombone 1
Eb Clarinet	Trombone 2
Bb Clarinet 1	Bass Trombone
Bb Clarinet 2	Euphonium
Bb Clarinet 3	Tuba
Eb Alto Clarinet	Double Bass (optional)
Bb Bass Clarinet	Timpani
Bb Contrabass Clarinet (optional)	Snare Drum/Wind Chimes
Eb Alto Saxophone 1	Cymbals (Crash & Suspended)
Eb Alto Saxophone 2	Bass Drum
Bb Tenor Saxophone	
Eb Baritone Saxophone	

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16

Fl. 1 & 2 *p* *mp*

Ob. 1 & 2 *p* *mp* a2

Eng. Hn. *p* *p* *mp*

Bsn. 1 & 2 *mp*

Cl. 1 *mp*

Cl. 2 & 3 *mp* a2

Alto Cl. *mp*

B. Cl. *mp*

Cb. Cl. *mp*

A. Sax. 1 & 2 *mp* a2

T. Sax. *mp*

Bari. Sax. *mp*

Hn. 1 & 3 *mp* a2

Hn. 2 & 4 *mp* a2

Tbn. 1 & 2 *mp*

B. Tbn. *mp*

Euph. *mp*

Tba. *mp*

Db. *mp*

Cym. *pp* *mp*

B. D. *pp* *mp*

23

Picc. *p* *mp* *f*

Fl. 1 & 2 *a2* *mp* *f*

Ob. 1 & 2 *p* *mp* *f*

Eng. Hn. *p* *mp* *f*

Bsn. 1 & 2 *p* *mp* *mf* *a2* *f*

E♭ Cl. *p* *mp* *f*

Cl. 1 *p* *mp* *f*

Cl. 2 & 3 *p* *mp* *f*

Alto Cl. *p* *mp* *f*

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

Cb. Cl. *p* *mp* *mf* *f*

A. Sax. 1 & 2 *p* *mp* *mf* *a2* *f*

T. Sax. *p* *mp* *mf* *f*

Bari. Sax. *p* *mp* *mf* *f*

Tpt. 1 *mp* *f*

Tpt. 2 & 3 *mp* *f*

Hn. 1 & 3 *p* *mp* *mf* *a2* *f*

Hn. 2 & 4 *p* *mp* *mf* *f*

Tbn. 1 & 2 *p* *mp* *mf* *a2* *f*

B. Tbn. *p* *mp* *mf* *f*

Euph. *p* *mp* *mf* *f*

Tba. *p* *mp* *mf* *f*

Db. *p* *mp* *mf* *f*

Timp. *mf* *f*

S. D. W. Ch. *mp* *mf* *f*

Cym. *mp* *mf* *f* To Crash Cymbals

B. D. *mp* *mf* *f*

Picc.

Fl. 1 & 2

Ob. 1 & 2

Eng. Hn.

Bsn. 1 & 2

E♭ Cl.

Cl. 1

Cl. 2 & 3

Alto Cl.

B. Cl.

Cb. Cl.

A. Sax. 1 & 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 3

Hn. 2 & 4

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

S. D.
W. Ch.

Cym.

B. D.

Classy Sheet Music

43

Fl. 1 & 2

Ob. 1 & 2

Eng. Hn.

Bsn. 1 & 2

E♭ Cl.

Cl. 1

Cl. 2 & 3

Alto Cl.

B. Cl.

Cb. Cl.

A. Sax. 1 & 2

T. Sax.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 3

Hn. 2 & 4

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

S. D.

W. Ch.

Cym.

B. D.

mf 3

2. 3 a2 *mf*

a2

mf 3

2. 3 a2 *mf*

f

f

Classy Sheet Music

Fl. 1 & 2

Ob. 1 & 2

Eng. Hn.

Bsn. 1 & 2

E♭ Cl.

Cl. 1

Cl. 2 & 3

Alto Cl.

B. Cl.

Cb. Cl.

A. Sax. 1 & 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 3

Hn. 2 & 4

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

S. D.
W. Ch.

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51

Fl. 1 & 2

Ob. 1 & 2

Eng. Hn.

Bsn. 1 & 2

E♭ Cl.

Cl. 1

Cl. 2 & 3

Alto Cl.

B. Cl.

Cb. Cl.

A. Sax. 1 & 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 3

Hn. 2 & 4

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

S. D. W. Ch.

Cym.

B. D.

mf 3

mf 3

mf 3

f

f

f

Classy Sheet Music

55

Cl. 1

Cl. 2 & 3

Tpt. 1

Tpt. 2 & 3

Timp.

S. D.
W. Ch.

Cym.

B. D.

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Picc. *mf* a2

Fl. 1 & 2 a2

Ob. 1 & 2 a2

Eng. Hn.

Bsn. 1 & 2

E♭ Cl.

Cl. 2 & 3

Alto Cl.

B. Cl.

Cb. Cl.

A. Sax. 1 & 2 a2

T. Sax.

Bari. Sax.

Tpt. 2 & 3

Hn. 1 & 3

Hn. 2 & 4

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

S. D.
W. Ch.

Cym.

B. D.

f

f

f

67

69

69

Cl. 1

Cl. 2 & 3

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 3

Hn. 2 & 4

Timp.

S. D.
W. Ch.

Cym.

B. D.

mf

mf

mp

mp

mp

mp

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Music

71

Picc.

Fl. 1 & 2

Ob. 1 & 2

Eng. Hn.

Bsn. 1 & 2

E♭ Cl.

Cl. 1

Cl. 2 & 3

Alto Cl.

B. Cl.

Cb. Cl.

A. Sax. 1 & 2

T. Sax.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 3

Hn. 2 & 4

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

S. D.
W. Ch.

Cym.

B. D.

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75

Picc.

Fl. 1 & 2

Ob. 1 & 2

Eng. Hn.

Bsn. 1 & 2

Eb Cl.

Cl. 1

Cl. 2 & 3

Alto Cl.

B. Cl.

Cb. Cl.

A. Sax. 1 & 2

T. Sax.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 3

Hn. 2 & 4

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

S. D.
W. Ch.

Cym.

B. D.

mf

83

Picc.

Fl. 1 & 2

Ob. 1 & 2

Eng. Hn.

Bsn. 1 & 2

E♭ Cl.

Cl. 1

Cl. 2 & 3

Alto Cl.

B. Cl.

Cb. Cl.

A. Sax. 1 & 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 3

Hn. 2 & 4

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

S. D.
W. Ch.

Cym.

B. D.

Classy Sheet Music

Picc.

Fl. 1 & 2

Ob. 1 & 2

Eng. Hn.

Bsn. 1 & 2

E♭ Cl.

Cl. 1

Cl. 2 & 3

Alto Cl.

B. Cl.

Cb. Cl.

A. Sax. 1 & 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 3

Hn. 2 & 4

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

S. D.
W. Ch.

Cym.

B. D.

ff

mf 3

1.

To Suspended Cymbal

Classy Sheet Music

103

Picc.

Fl. 1 & 2

Ob. 1 & 2

Eng. Hn.

Bsn. 1 & 2

E♭ Cl.

Alto Cl.

B. Cl.

Cb. Cl.

A. Sax. 1 & 2

T. Sax.

Bari. Sax.

Hn. 1 & 3

Hn. 2 & 4

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

Db.

S. D.

W. Ch.

Cym.

To Crash Cymbals

107

Fl. 1 & 2 *f* *mp*

Ob. 1 & 2 *f* *mp*

Eng. Hn. *f* *mp*

Bsn. 1 & 2 *f* *mp*

E♭ Cl. *f* *mp*

Cl. 1 *mf* 3 3 3 *mp*

Alto Cl. *f* *mp*

B. Cl. *f* *mp*

Cb. Cl. *f* *mp*

A. Sax. 1 & 2 *mp*

T. Sax. *mp*

Bari. Sax. *f* *mp* *mp*

Tpt. 1 *mf* 3 3 3 *mp*

Hn. 1 & 3 *mp*

Hn. 2 & 4 *mp*

Tbn. 1 & 2 *f* *mp*

B. Tbn. *f* *mp*

Euph. *f* *mp*

Tba. *f* *mp*

Db. *f* *mp*

Timp. *f* *mp*

S. D. W. Ch. *mp*

Cym. *f*

B. D. *f*

123 a2

Bsn. 1 & 2

B. Cl.

Ch. Cl.

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

Db.

p

p

p

p

p

p

p

p

p

126

Largo ♩ = 60

Cl. 1

Timp.

pp *p* *pp* *p*

S. D.
W. Ch. Wind Chimes

Cym. Suspended Cymbal

B. D.

p

p

p

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Bsn. 1 & 2
Cl. 1
Cl. 2 & 3
Alto Cl.
B. Cl.
Cb. Cl.
Tbn. 1 & 2
B. Tbn.
Tba.
Db.

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Fl. 1 & 2

Eng. Hn.

Bsn. 1 & 2

Cl. 1

Cl. 2 & 3

Alto Cl.

B. Cl.

Cb. Cl.

Tbn. 1 & 2

B. Tbn.

Tba.

Db.

Timp.

Cym.

B. D.

a2

p *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *pp* *p* *pp* *p* *pp* *p* *pp* *pp* *pp* *pp*

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146

Fl. 1 & 2 *mp* *p*

Ob. 1 & 2 *pp*

Bsn. 1 & 2 *mp* *p*

E♭ Cl. *mp* *p*

Cl. 1 *mp* *p*

Cl. 2 & 3 *mp* *p*

Alto Cl. *mp* *p*

B. Cl. *mp* *p*

Cb. Cl. *mp* *p*

146

Hn. 1 & 3 *mp* *pp*

Hn. 2 & 4 *mp* *pp*

Tbn. 1 & 2 *mp* *pp*

B. Tbn. *mp* *pp*

Euph. *mp* *pp*

Tba. *mp* *pp*

Db. *mp* *pp*

Timp. *p*

Cym. *p*

B. D. *p*

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Prologue, Conflict And Elegy

Piccolo

DWMorgan

Adagio ♩ = 72
4

5 8 13 10

23
p *mp* 3

26 **Agitato** ♩ = ♩
f 29 ♩ = ♩ = 72 12

41 41 8 49 10 59 *mf* 3

61 5

69 69 4 *mf*

78 80 *f*

83

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87 88

96

102 102

107 12

121

126 126 **Largo** ♩ = 60
4

130 4 134 4

138 138 3 142

144 146 5

ff *mf* *3* *p* *mp* *f* *p* *f* *mp* *molto rit.* *mf* *pp*

Prologue, Conflict And Elegy

Flute 1

DWMorgan

Adagio $\text{♩} = 72$

5 7 3

13

p *mp* *p* *mp* *p* *mp*

20

p *mp*

26 Agitato $\text{♩} = \text{♩}$

25

f

29 $\text{♩} = \text{♩} = 72$

mp *mf*

36

mp *mf*

41

mf

44

3

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49 **49**

54 **5** **59**

62 **5**

69 **69** **4** *mf*

78 **80** *f*

83

87 **88** **6** *ff* *mf* **3**

96 **3** *p* *mp* **3**

102 **102** *f*

107 *f* *mp* *mp*

117 *pp* *p* *f*

121

126 **126** *Largo* ♩ = 60 **130** **134** *p*

138 **138** *p* *mp*

142 **142** *molto rit.* *mf*

146 **146** *mp* *p*

149 *p* *pp* *pppp*

Prologue, Conflict And Elegy

Flute 2

DWMorgan

Adagio ♩ = 72
4/4

5 7 3

13

p < *mp* *p* < *mp* *p* *mp*

20

25

26 **Agitato** ♩ = ♩
f

29

♩ = ♩ = 72
3

mp *mf*

36

mp *mf* 2

41

mf 3

44

3

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107 *f* *mp* *mp*

117 *pp* *p* *f*

121

126 **126** *Largo* ♩ = 60 **130** **134** *p*

138 **138** *p* *mp*

142 **142** *molto rit.* *mf*

146 **146** *mp* *p*

149 *p* *pp* *pppp*

Prologue, Conflict And Elegy

Oboe 1

DWMorgan

Adagio $\text{♩} = 72$

5

13

3

p *mp*

21

p *mp*

26

26 Agitato $\text{♩} = 72$

29 $\text{♩} = 72$

3

f *mp*

34

mf *mp* *mf*

2

41

mf

3

46

3

49

3

52

5

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59 59

59

64 69

64

77 80

77

82

86 88

86

96

96

102 102

102

107

107

119

p *f*

123

126 *Largo* ♩ = 60

130

4

4

134

134

138

4

3

mp

142

142

molto rit.

mf

146

146

pp

4

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Prologue, Conflict And Elegy

Oboe 2

DWMorgan

Adagio ♩ = 72

4 5 8 13 3

19 2

25 26 Agitato ♩ = ♩

29 29 ♩ = ♩ = 72 3

35 2

41 41 mf

46 46 3 49 3

52 5

p *mp* *p* *mp* *f* *mp* *mf* *mf*

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59 **59**

64 **5** **69** **4** *mf*

77 **80** *f*

82

86 **88** **6** *ff* *mf*

96 *p* *mp*

102 **102** *f*

107 *f* *mp*

119 *p* *f*

123 126 **Largo** ♩ = 60 130

4 4

134 138

4 3

142 142

mf *molto rit.*

146 146

4

pp

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Prologue, Conflict And Elegy

English Horn

DWMorgan

Adagio $\text{♩} = 72$

4 3 2

13 13

20 2

26 26 Agitato $\text{♩} = 72$ 29 $\text{♩} = 72$ 3

34 2

41 41 3

49 49 5

mf *mf* *p* *mp* *p* *mp* *f* *mp* *mf* *mf*

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59 **59**

69 **69**

77 **80**

82

88 **88**

95

102 **102**

110 **9**

122 **126** *Largo* ♩ = 60
4

130 **130** **4** **134** **3**

138 **138** *p* *mp*

142 **142** *molto rit.* *mf*

146 **146** **5**

Prologue, Conflict And Elegy

DWMorgan

Adagio $\text{♩} = 72$ 5

11 13

18

24 26 Agitato $\text{♩} = \text{♩}$

29 29 $\text{♩} = \text{♩} = 72$ 3

38 2 41

46 3 49

51 5

126 **126** Largo $\text{♩} = 60$ **130**

126-130: Bass clef, 4/4 time signature. Measure 126 is a whole rest. Measures 127-130 show a melodic line with dynamics *pp* and *p* and hairpins.

131-133: Bass clef. Measures 131-133 continue the melodic line with dynamics *p* and *mp* and hairpins.

134-137: Bass clef. Measures 134-137 continue the melodic line with dynamics *p* and *mp* and hairpins.

138-141: Bass clef. Measures 138-141 continue the melodic line with dynamics *p* and *mp*. Measure 142 is marked *mf*.

142-145: Bass clef. Measures 142-145 continue the melodic line with dynamics *mf*, *p*, and *pp*. Measure 146 is marked *pppp*.



Prologue, Conflict And Elegy

DWMorgan

Adagio ♩ = 72 5

4

pp *p* *pp* *p* *p* *mp*

11 13

p *mp* *p* *mp* *mp*

18

p

24 26 Agitato ♩ = ♩

mp *mf* *f*

29 29 ♩ = ♩ = 72

3 *mp* *mf* *mp*

38 41

2 *mf* *mf*

46 49

3

51 5

59

59

Musical staff for measures 59-68. The staff is in bass clef with a key signature of two flats. It begins with a quarter rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. The melody continues with eighth and quarter notes, ending with a whole rest. A fermata is placed over the final measure (68).

69

69

Musical staff for measures 69-76. Measure 69 starts with a triplet of eighth notes (G2, A2, B2). The melody continues with quarter and eighth notes. Dynamics include *mp* and *mf*. A fermata is placed over the final measure (76).

77

80

Musical staff for measures 77-81. The staff features a series of quarter notes and eighth notes. A dynamic marking of *f* is present. A fermata is placed over the final measure (81).

82

Musical staff for measures 82-87. The staff contains a sequence of quarter notes and eighth notes with slurs. A fermata is placed over the final measure (87).

88

88

Musical staff for measures 88-94. The staff features a series of quarter notes with slurs. A dynamic marking of *ff* is present. A fermata is placed over the final measure (94).

95

Musical staff for measures 95-101. The staff contains a series of quarter notes with slurs. Dynamics include *mf* and *p*. A fermata is placed over the final measure (101).

102

102

Musical staff for measures 102-109. The staff features a series of quarter notes with slurs. A dynamic marking of *f* is present. A fermata is placed over the final measure (109).

110

Musical staff for measures 110-119. Measure 110 starts with a quarter note G2. Measure 111 contains a triplet of quarter notes (G2, A2, B2). The melody continues with quarter notes. Dynamics include *mp* and *pp*. A fermata is placed over the final measure (119).

120

Musical staff for measures 120-127. The staff is in 3/2 time. It begins with a quarter note G2, followed by quarter notes A2 and B2. The melody continues with quarter and eighth notes. A dynamic marking of *f* is present. A fermata is placed over the final measure (127).

126 **126** Largo $\text{♩} = 60$ **130**
4

Musical staff 126-130: Bass clef, 4/4 time signature. Measures 126-130. Dynamics: *pp*, *p*, *pp*, *p*. Includes a large blacked-out measure at the start of the staff.

134 **134**

Musical staff 134-138: Bass clef, 4/4 time signature. Measures 134-138. Dynamics: *p*, *mp*, *p*, *mp*.

138 **138**

Musical staff 138-142: Bass clef, 4/4 time signature. Measures 138-142. Dynamics: *p*, *mp*, *mp*.

142 **142**

Musical staff 142-146: Bass clef, 4/4 time signature. Measures 142-146. Dynamics: *mf*. Includes a *molto rit.* marking with a dashed line.

146 **146**

Musical staff 146-150: Bass clef, 4/4 time signature. Measures 146-150. Dynamics: *mp*, *p*, *p*, *pp*, *pppp*.

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Prologue, Conflict And Elegy

Clarinet in Eb

DWMorgan

Adagio ♩ = 72
4

5 8 13 10

23
p *mp*

26 **26 Agitato** ♩ = ♩
f

29 ♩ = ♩ = 72 12

41 *mf*

46 3 49

53 5 59

61 5

69 69 4

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73 *mf*

79 **80** *f*

84

88 *ff* *mf* 3 3

99 *p* *mp* *f* **102**

104 *f*

109 *mp* *mp* 5 3

119 *pp* *p* *f* 3

123 **126** *Largo* ♩ = 60 **130** 4 4

134 **134** **4** **138** **3**

142 **142** *molto rit.* *mf*

146 **146** *mp* *p*

149 **149** *p* *pp* *pppp*

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Prologue, Conflict And Elegy

Clarinet in Bb 1

DWMorgan

Adagio ♩ = 72

5 **5** *ppp* *ppp*

12 **13** *p* *mp* *mp*

19 *p* *mp*

25 **26** **Agitato** ♩ = ♩ *f*

29 **29** ♩ = ♩ = 72 *p* *mf* *mf*

37 *mf*

41 **41** **3**

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45 *mf* 3 3

49 **49** 3 *mf* 3 3 3

57 **59** 4 *f* 3 3

66 **69** *mf* *ff*

72 *mf*

78 **80** *f*

83

88 **88** *ff* *mf* 3 3 3 *mf*

94 *f* *mp* 2

101 102

mp *f* *mf* *mp*

111

mp *p*

120

f

126 126 **Largo** ♩ = 60 130

pp

134 134

p

138 138

p *mp*

142 142 **molto rit.**

mf

146 146

mp *p* *p* *pp* *pppp*

Prologue, Conflict And Elegy

Clarinet in Bb 2

DWMorgan

Adagio $\text{♩} = 72$

2

5

7

13

20

25

26 Agitato $\text{♩} = \text{♩}$

29 $\text{♩} = \text{♩} = 72$

2

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31 *tr* *p* *mf* *mf* *mf*

39 *(tr)* **41** **4** *mf*

48 **49** **4** *mf* **3** **3** **3**

57 **59** **3** *f* *f*

64 *mf*

69 **69** *ff* *mf*

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80 **80** *f*

86 **88** *ff* *mf* **3** **3** **3**

92 *mf* *f*

98 *mp* *mp* *f* 2 102 17

120 *f*
Largo ♩ = 60

126 130 *pp* 4

134 134 *p*

138 138 *p* *mp*

142 142 *molto rit.* *mf*

146 146 *mp* *p* *p* *pp* *pppp*

Prologue, Conflict And Elegy

Clarinet in Bb 3

DWMorgan

Adagio ♩ = 72

5 **5**

12 **13**

19

25 **26** **Agitato** ♩ = 72

29 **29** ♩ = ♩ = 72

2

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31 *tr* *p* *mf* *mf* *mf* *tr* *tr*

39 *(tr)* **41** **4** *mf*

48 **49** **6** *mf*

59 **59** **4** *f*

68 **69** *mf* *ff* *mf*

74

80 **80** *f*

86 **88** **3** *ff* *mf*

94 *f* *mp* **2**

Prologue, Conflict And Elegy

Alto Clarinet in E \flat

DWMorgan

Adagio ♩ = 72

4 5 8 13

17

23 26 **Agitato** ♩ = ♩

p *mp* *mf* *f*

29 29 ♩ = ♩ = 72 3

38 41 2

46 49 3

51 5

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59 **59**

5

69 **69**

3

mp *mf*

77 **80**

f

83

88 **88**

ff

95

mf *p*

102 **102**

f *f*

110

4

mp *mp* *pp*

120

Musical staff 120: Treble clef, 3/4 time signature. The staff contains a sequence of eighth and quarter notes with accents. A dynamic marking of *f* is present at the beginning.

126 **126** Largo $\text{♩} = 60$ **130**

Musical staff 126-130: Treble clef, 4/4 time signature. The staff begins with a whole rest for 6 measures (measures 126-131). From measure 132, it features a melodic line with dynamics *pp*, *p*, *pp*, and *p*. A large watermark 'PREVIEW' is overlaid on the page.

134 **134**

Musical staff 134: Treble clef. The staff contains a melodic line with dynamics *p* and *mp*.

138 **138**

Musical staff 138: Treble clef. The staff contains a melodic line with dynamics *p* and *mp*.

142 **142**

Musical staff 142: Treble clef. The staff contains a melodic line with a dynamic marking of *mf*. The tempo marking **molto rit.** is written above the staff.

146 **146**

Musical staff 146: Treble clef. The staff contains a melodic line with dynamics *mp*, *p*, *p*, *pp*, and *pppp*.

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Prologue, Conflict And Elegy

Bass Clarinet in Bb

DWMorgan

Adagio ♩ = 72 5

4

pp *p* *pp* *p* *p* *mp*

11 13

p *mp* *p* *mp* *mp*

19

p *mp* *mf*

26 26 **Agitato** ♩ = 29 ♩ = 72 **3**

f *mp*

34

mf *mp* *mf* **2**

41 41 **3**

49 49 **5**

59 59 **5**

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69 **69**

3

mp *mf*

77 **80**

mp *mf*

82

mp *mf*

88 **88**

ff

95

mf *p*

102 **102**

f

110

mp

118

pp *f*

Largo ♩ = 60

124 **126** **130**

p *pp* *p* *pp* *p*

134 **134** **138**

p < *mp* > *p* < *mp* > *p* < *mp* > *mp*

Musical staff 134-138: Treble clef, key signature of one flat. Measures 134-138. Dynamics: *p* < *mp* > *p* < *mp* > *p* < *mp* > *mp*.

142 **142** **molto rit.**

mf

Musical staff 142: Treble clef, key signature of one flat. Measure 142. Dynamics: *mf*. Performance instruction: **molto rit.**

146 **146**

mp *p* *p* *pp* *pppp*

Musical staff 146: Treble clef, key signature of one flat. Measures 146-150. Dynamics: *mp*, *p*, *p*, *pp*, *pppp*.

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Prologue, Conflict And Elegy

Contrabass Clarinet in Bb

DWMorgan

Adagio ♩ = 72

4 5 7

13 **13**

p *mp* *mp*

20

p *mp* *mf*

26 **26** **Agitato** ♩ = 72

29 ♩ = 72

34

mf *mp* *mf*

41 **41**

49 **49**

59 **59**

2 3 5

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69 **69**

3

mp *mf*

77 **80**

f

82

88 **88**

ff

95

mf *p*

102 **102**

f

110 **4**

mp *pp*

120

f *p*

126 **126** **Largo** ♩ = 60 **130**
 4

134 **134** **138**

142 **142** **molto rit.**

146 **146**

pp *p* *pp* *p*

p *mp* *p* *mp* *p* *mp* *mp*

mf

mp *p* *p* *pp* *pppp*

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Prologue, Conflict And Elegy

Alto Saxophone 1

DWMorgan

Adagio ♩ = 72 5

4 4

p < *mp* > *p* < *mp* >

13 13

p < *mp* > *mp*

20

p *mp* < *mf* >

26 26 **Agitato** ♩ = ♩ 29 ♩ = ♩ = 72

f *mp*

34

mf *mp* < *mf* > 2

41 41 2 3

49 49 5

59 59 5

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69 **69** **4**
mf

78 **80**
f

83

88 **88** **6**
ff *mf* *mp*

99 **2** **102**
mp *f*

107 **3** **5**
mp

120 **f**

126 **126** **Largo** ♩ = 60 **4** **130** **4** **134** **4**

138 **138**

Musical staff 138-141: Treble clef, starting with a piano (*p*) dynamic, moving to mezzo-piano (*mp*), and ending with mezzo-piano (*mp*). The staff contains several measures of music with notes and rests.

142 **142** *molto rit.*

Musical staff 142-145: Treble clef, starting with mezzo-forte (*mf*) dynamics and a *molto rit.* (ritardando) marking. The staff contains several measures of music with notes and rests.

146 **146**

Musical staff 146-147: Treble clef, starting with a fermata over a whole note, followed by a measure with a fermata over a whole note. The staff ends with a double bar line.

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Prologue, Conflict And Elegy

Alto Saxophone 2

DWMorgan

Adagio ♩ = 72 5

13 13

20

26 26 **Agitato** ♩ = ♩ = 72 29 ♩ = ♩ = 72 3

34

41 41

49 49

59 59

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69 **69** **4**
mf

78 **80**
f

83

88 **88** **6**
ff mf mp

99 **2** **102**
mp f

107 **3** **5**
mp

120 **f**

126 **126** **Largo** ♩ = 60 **4** **130** **4** **134** **4**

138 **138**

Musical staff 138-141: Treble clef, starting with a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter rest, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Dynamics: *p* (measures 138-139), *mp* (measures 140-141).

142 **142** *molto rit.*

Musical staff 142-145: Treble clef, starting with a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Dynamics: *mf* (measures 142-145). *molto rit.* marking above the staff.

146 **146**

Musical staff 146-149: Treble clef, starting with a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Dynamics: *mf* (measures 146-149). *molto rit.* marking above the staff.

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Prologue, Conflict And Elegy

Tenor Saxophone 1

DWMorgan

Adagio $\text{♩} = 72$ 5

13 13

20

26 26 Agitato $\text{♩} = \text{♩}$ 29 $\text{♩} = \text{♩} = 72$ 3

34

41 41 2 3

49 49 5

59 59 5

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69 **69**
4
mf

78 **80**

83

88 **88**
6
ff *mf* *mp*

99 **102**
2
mp *f*

107 **3** **5**
mp

120
f

126 **126** *Largo* ♩ = 60 **130** **134**
4 4 4

138 **138**

Musical staff 138: Treble clef, key signature of one flat (Bb). The staff contains a melodic line with a dynamic marking of *p* (piano) at the start, which transitions to *mp* (mezzo-piano) for the remainder of the staff. The melody consists of quarter and eighth notes with some rests.

142 **142**

Musical staff 142: Treble clef, key signature of one flat (Bb). The staff contains a melodic line with a dynamic marking of *mf* (mezzo-forte). Above the staff, the instruction **molto rit.** (molto ritardando) is written. The melody features a long note followed by a quarter note and a quarter rest.

146 **146**

Musical staff 146: Treble clef, key signature of one flat (Bb). The staff contains a single long note with a dynamic marking of *mf* (mezzo-forte) above it. The staff ends with a double bar line and repeat dots.

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Prologue, Conflict And Elegy

Baritone Saxophone

DWMorgan

Adagio ♩ = 72 5

13 13

20

26 26 **Agitato** ♩ = ♩ = 72

29 ♩ = ♩ = 72 3

34

41 41

8

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49 **49**

5

Musical staff 49-58: Treble clef, 3/4 time signature. Measures 49-58. Measure 49 starts with a quarter rest. Measures 50-58 contain eighth and sixteenth notes with accents. Measure 58 ends with a double bar line and the number 5.

59 **59**

5

Musical staff 59-68: Treble clef, 3/4 time signature. Measures 59-68. Measure 59 starts with a quarter rest. Measures 60-68 contain eighth and sixteenth notes with accents. Measure 68 ends with a double bar line and the number 5.

69 **69** **80**

11

Musical staff 69-78: Treble clef, 3/4 time signature. Measures 69-78. Measure 69 starts with a double bar line. Measures 70-78 contain eighth and sixteenth notes with accents. Measure 78 ends with a double bar line and the number 11.

83

Musical staff 83-87: Treble clef, 3/4 time signature. Measures 83-87. Measures 83-87 contain eighth and sixteenth notes with accents.

88 **88**

Musical staff 88-94: Treble clef, 3/4 time signature. Measures 88-94. Measures 88-94 contain eighth and sixteenth notes with accents. Measure 94 ends with a double bar line.

95

ff

mf *p*

Musical staff 95-101: Treble clef, 3/4 time signature. Measures 95-101. Measures 95-101 contain eighth and sixteenth notes with accents. Measure 101 ends with a double bar line.

102 **102**

f

Musical staff 102-109: Treble clef, 3/4 time signature. Measures 102-109. Measures 102-109 contain eighth and sixteenth notes with accents. Measure 109 ends with a double bar line.

110

mp *mp*

Musical staff 110-119: Treble clef, 3/4 time signature. Measures 110-119. Measures 110-119 contain eighth and sixteenth notes with accents. Measure 119 ends with a double bar line.

120

f

Musical staff 120-127: Treble clef, 3/4 time signature. Measures 120-127. Measures 120-127 contain eighth and sixteenth notes with accents. Measure 127 ends with a double bar line.

126 **126** **Largo** ♩ = 60 **4** **130** **4** **134** **4**

138 **138** **142** **molto rit.**

146 **146** **5**

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Prologue, Conflict And Elegy

Trumpet in Bb 1

DWMorgan

Adagio $\text{♩} = 72$ 5 8 12 *mp*

26 **Agitato** $\text{♩} = 72$ 11 *f* *mp*

41 3 *mf*

49 3 *mf*

57 4 *f*

66 69 *mp* *ff*

72 *mf*

78 80 *f*

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83

88 **88**

94

101 **102**

111

120

126 **126** **Largo** ♩ = 60
4

130 4 134 4

138 **138** 4 **142** 2 **146** 2 5

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

molto rit.

Prologue, Conflict And Elegy

Trumpet in Bb 2

DWMorgan

Adagio ♩ = 72

4 5 8 12

26 29 ♩ = 72

Agitato ♩ = 72

11

41 4

mf

49 4

mf 3 3 3 f

58 3

f

66 mp

69 ff

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73 *mf*

79 **80** *f*

85 **88** *ff* *mf* 3 3 3

91 *mf* *f*

96 *mp* *mp* 2

102 **102** *f* **17** *f*

122 **126** *Largo* ♩ = 60
4

130 **130** 4 **134** 4 **138** 4

142 **142** 2 **146** 2 5

molto rit.

Prologue, Conflict And Elegy

Trumpet in Bb 3

DWMorgan

Adagio $\text{♩} = 72$

4 8 12 13

26 26 Agitato $\text{♩} = 72$ 29 $\text{♩} = 72$ 11

41 41 4 41

49 49 6 49

59 59 4 59

68 68 6 68

74

mp *f* *mf* *ff* *mp*

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80 **80**

Musical staff 80-85: Treble clef, key signature of two flats. Measure 80 starts with a dynamic marking of *f*. The staff contains six measures of music, each featuring a quarter rest followed by a quarter note with an accent.

86 **88**

Musical staff 86-93: Treble clef, key signature of two flats. Measure 86 starts with a dynamic marking of *f*. Measure 88 has a dynamic marking of *ff*. Measure 93 has a dynamic marking of *mf*. The staff contains eight measures of music, including a triplet of eighth notes in measure 91.

94

Musical staff 94-100: Treble clef, key signature of two flats. Measure 94 starts with a dynamic marking of *f*. Measure 100 has a dynamic marking of *mp*. The staff contains seven measures of music, ending with a double bar line and a '2' above it.

101 **102**

Musical staff 101-108: Treble clef, key signature of two flats. Measure 101 has a dynamic marking of *mp*. Measure 102 has a dynamic marking of *f*. Measure 108 has a dynamic marking of *f*. The staff contains eight measures of music, including a 3/2 time signature change in measure 108.

121

Musical staff 121-125: Treble clef, key signature of two flats. The staff contains five measures of music, each starting with a quarter rest followed by a half note with a fermata.

126 **126** Largo ♩ = 60 **130** **134**

Musical staff 126-135: Treble clef, key signature of two flats. The staff contains ten measures of music, each consisting of a whole note with a fermata. Measure 126 is marked 'Largo' with a tempo of ♩ = 60. Measures 130 and 134 are marked with a '4' below them.

138 **138** **142** **146**

Musical staff 138-145: Treble clef, key signature of two flats. The staff contains eight measures of music, each consisting of a whole note with a fermata. Measures 138, 142, and 146 are marked with '4', '2', and '5' below them respectively. The text 'molto rit.' is written above the staff between measures 138 and 146.

Prologue, Conflict And Elegy

Horn in F 1

DWMorgan

Adagio $\text{♩} = 72$

4 5 8 13

p *mp* *mp*

17

23 26 Agitato $\text{♩} = \text{♩}$

p *mp* *mf* *f*

29 29 $\text{♩} = \text{♩} = 72$

mf *mf*

41 41 3

49 49 5

59 59 4

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68 69

mp *ff* *mp* *mf*

74

80 80

f

85 88 6

ff

95

mf *p* *mp*

102 102 3

f *mp*

111 5

120

f

126 126 **Largo** ♩ = 60 130 134

$\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

138 **138**

p *mp* *mp*

142 **142**

mf

146 **146**

mp *pp* *pp* *ppp* *pppp*

molto rit.

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Prologue, Conflict And Elegy

Horn in F 2

DWMorgan

Adagio ♩ = 72

4 5 8 13

17

23 26 Agitato ♩ = ♩

p mp mf f

29 ♩ = ♩ = 72

6 2

40 41

46 3 49

51 5

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59 **59**

4

68 **69**

mp *ff* *mp* *mf*

74

80 **80**

f

85 **88**

ff 6

95

mf *p* *mp*

102 **102**

f *mp* 3

111

5

120

Musical staff 120-125 in 3/4 time, key of F major. It begins with a dynamic marking of *f* and features eighth-note patterns with accents.

126 **126** *Largo* ♩ = 60 **130** **134**

Musical staff 126-134 in 4/4 time, key of F major. It consists of a whole rest for the entire duration, with a tempo marking of *Largo* and a metronome marking of ♩ = 60.

138 **138**

Musical staff 138-141 in 4/4 time, key of F major. It features a dynamic range from *p* to *mp* with a *molto rit.* marking.

142 **142**

Musical staff 142-145 in 4/4 time, key of F major. It features a dynamic marking of *mf*.

146 **146**

Musical staff 146-149 in 4/4 time, key of F major. It features a dynamic range from *mp* to *pppp*.

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Prologue, Conflict And Elegy

Horn in F 3

DWMorgan

Adagio $\text{♩} = 72$

4 5 8 13

p *mp* *mp*

17

23 26 Agitato $\text{♩} = \text{♩}$

p *mp* *mf* *f*

29 $\text{♩} = \text{♩} = 72$

6 2

mf *mf*

41 41 3

49 49 5

59 59 4

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68 69

mp ff mp mf

Musical staff 68-69: Treble clef, key signature of two flats (Bb, Eb). Measure 68 starts with a whole rest. Measures 69-73 contain eighth notes with accents. Dynamics: mp (measures 69-73), ff (measures 74-77), mp (measures 78-79), mf (measures 80-81).

74

Musical staff 74-77: Treble clef, key signature of two flats. Measures 74-77 contain eighth notes with accents. Dynamics: mp (measures 74-77).

80 80

f

Musical staff 80-83: Treble clef, key signature of two flats. Measures 80-83 contain eighth notes with accents. Dynamics: f (measures 80-83).

85 88

ff

Musical staff 85-88: Treble clef, key signature of two flats. Measures 85-88 contain eighth notes with accents. Dynamics: ff (measures 85-88). Measure 88 ends with a fermata.

95

mf p mp

Musical staff 95-98: Treble clef, key signature of two flats. Measures 95-98 contain eighth notes with accents. Dynamics: mf (measures 95-96), p (measures 97-98), mp (measures 99-100).

102 102

f mp

Musical staff 102-105: Treble clef, key signature of two flats. Measures 102-105 contain eighth notes with accents. Dynamics: f (measures 102-103), mp (measures 104-105). Measure 105 ends with a fermata.

111

Musical staff 111-114: Treble clef, key signature of two flats. Measures 111-114 contain eighth notes with accents. Dynamics: mp (measures 111-114). Measure 114 ends with a fermata.

120

f

Musical staff 120-123: Treble clef, key signature of two flats. Measures 120-123 contain eighth notes with accents. Dynamics: f (measures 120-123).

126 **126** **Largo** ♩ = 60 **130** **134**

138 **138**

p *mp* *mp* **molto rit.**

142 **142**

mf

146 **146**

mp *pp* *pp* *ppp* *pppp*

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Prologue, Conflict And Elegy

Horn in F 4

DWMorgan

Adagio $\text{♩} = 72$

4 5 8 13

18 *p* *mp* *mp* *p*

24 26 Agitato $\text{♩} = \text{♩}$

29 $\text{♩} = \text{♩} = 72$ 6 2 *mf* *mf*

40 41

46 3 49

51 5

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Prologue, Conflict And Elegy

Trombone 1

DWMorgan

Adagio ♩ = 72

4 5 8 13

mp

20

p mp mf

26 26 Agitato ♩ = ♩ 29 ♩ = ♩ = 72 3

f mp

34

mf mp mf

41

mf

49

mf

59

mf

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69 69

mp *mf*

77 80

f

82

88 88

ff

95

mf *p*

102 102

f *f*

110

mp *mp* *pp*

120

f *p*

126 **126** Largo $\text{♩} = 60$ **130**

126-130: Bass clef, 4/4 time signature. Measure 126: whole rest. Measure 127: half note G2, half note G2. Measure 128: half note G2, quarter rest. Measure 129: half note G2, quarter rest. Measure 130: half note G2, quarter rest. Dynamics: *ppp* < *pp* > < *ppp* < *pp* >

131-134: Bass clef. Measure 131: half note G2, half note G2. Measure 132: half note G2, quarter rest. Measure 133: half note G2, quarter rest. Measure 134: half note G2, quarter rest. Dynamics: *pp* < *p* > < *pp* < *p* >

135-138: Bass clef. Measure 135: half note G2, half note G2. Measure 136: half note G2, quarter rest. Measure 137: half note G2, quarter rest. Measure 138: half note G2, quarter rest. Dynamics: *p* < *mp* > < *mp* >

139-142: Bass clef. Measure 139: half note G2, half note G2. Measure 140: half note G2, quarter rest. Measure 141: half note G2, quarter rest. Measure 142: half note G2, quarter rest. Dynamics: *mf*. Tempo marking: *molto rit.*

143-146: Bass clef. Measure 143: half note G2, half note G2. Measure 144: half note G2, quarter rest. Measure 145: half note G2, quarter rest. Measure 146: half note G2, quarter rest. Dynamics: *mp* < *pp* > < *pp* > < *ppp* > < *pppp* >

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Prologue, Conflict And Elegy

Trombone 2

DWMorgan

Adagio $\text{♩} = 72$ 5

4 8 4

mp

19

p *mp* *mf*

26 **26** **Agitato** $\text{♩} = \text{♩}$ 29 $\text{♩} = \text{♩} = 72$ 3

f *mp*

34

mf *mp* *mf* 2

41 41

mf 3

49 49

59 59

69 69 3 5

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72

Musical staff for measures 72-77. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). The music consists of eighth and sixteenth notes with various articulations like accents and slurs. A dynamic marking of *mp* is at the start, and *mf* is at the end of the staff.

78

Musical staff for measures 78-82. Measure 80 is boxed. The music features eighth notes with accents and slurs. A dynamic marking of *f* is present.

83

Musical staff for measures 83-87. The music consists of eighth notes with accents and slurs.

88

Musical staff for measures 88-94. Measure 88 is boxed. The music features eighth notes with accents and slurs. A dynamic marking of *ff* is present.

95

Musical staff for measures 95-101. The music features eighth notes with accents and slurs. Dynamic markings of *mf* and *p* are present.

102

Musical staff for measures 102-109. Measure 102 is boxed. The music features eighth notes with accents and slurs. Dynamic markings of *f* are present.

110

Musical staff for measures 110-119. Measure 110 is boxed. A 4-measure rest is indicated. The music features eighth notes with accents and slurs. Dynamic markings of *mp* and *pp* are present.

120

Musical staff for measures 120-124. The music features eighth notes with accents and slurs. Dynamic markings of *f* and *p* are present.

126 **126** Largo $\text{♩} = 60$
4 **130**

126-130: Musical staff with dynamics *ppp* and *pp*.

134 **134**

134-137: Musical staff with dynamics *pp* and *p*.

138 **138**

138-141: Musical staff with dynamics *p* and *mp*.

142 **142**

142-145: Musical staff with dynamics *mf* and tempo marking *molto rit.*

146 **146**

146-150: Musical staff with dynamics *mp*, *pp*, *ppp*, and *pppp*.

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Prologue, Conflict And Elegy

Bass Trombone

DWMorgan

Adagio ♩ = 72

4 5 7

13 13 3 mp

21 p mp mf

26 26 **Agitato** ♩ = 72 29 ♩ = 72 3 mp

34 mf mp mf 2

41 41 mf 3

49 49 5

59 59 5

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69

69

3

mp *mf*

77

80

f

82

f

88

88

ff

95

mf *p*

102

102

f *f*

110

4

mp *mp* *pp*

120

f *p*

126 **126** Largo $\text{♩} = 60$ **130**

126 **126** Largo $\text{♩} = 60$ **130**

ppp < pp > ppp < pp >

This staff contains measures 126 to 130. It begins with a whole rest in measure 126. Measures 127-130 contain a melodic line with dynamics *ppp*, *pp*, *ppp*, and *pp* respectively, connected by slurs.

134 **134**

134 **134**

pp < p > pp < p >

This staff contains measures 134 to 137. It features a melodic line with dynamics *pp* and *p* alternating in pairs, connected by slurs.

138 **138**

142

molto rit.

p < *mp* > < *mp* > < *mf* >

This staff contains measures 138 to 142. It features a melodic line with dynamics *p*, *mp*, *mp*, and *mf* alternating in pairs, connected by slurs. The tempo marking *molto rit.* is present above the staff.

146 **146**

mp < *pp* > < *pp* > *ppp* > *pppp*

This staff contains measures 146 to 150. It features a melodic line with dynamics *mp*, *pp*, *pp*, *ppp*, and *pppp* in sequence, connected by slurs.

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Euphonium

Prologue, Conflict And Elegy

DWMorgan

Adagio $\text{♩} = 72$

4 5 8 13 4

19

26 **26** Agitato $\text{♩} = 72$ 29 $\text{♩} = 72$ 3

34

41

49

59

mp *p* *mp* *mf* *f* *mf* *mp* *mf* *mf*

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69 **69**

3

mp *mf*

77 **80**

f

82

88 **88**

ff

95

mf *p*

102 **102**

f *f*

110

mp *mp*

118

pp *f*

121

p

126 **126** Largo ♩ = 60 **130** **134**

138 **138** **142** *molto rit.*

146 **146**

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Tuba

Prologue, Conflict And Elegy

DWMorgan

Adagio $\text{♩} = 72$

4 5 8 13 4

19

26 **26** Agitato $\text{♩} = \text{♩}$ 29 $\text{♩} = \text{♩} = 72$ 3

34

41 **41** 3

49 **49** 5

59 **59** 5

69 **69** 3

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72

Musical staff for measures 72-77. The staff is in bass clef with a key signature of two flats. It features a melodic line with various dynamics: *mp* (measures 72-74) and *mf* (measures 75-77). There are also some *vi* markings.

78

80

Musical staff for measures 78-79. The staff is in bass clef with a key signature of two flats. It features a melodic line with dynamics *f* and *vi*.

83

Musical staff for measures 83-87. The staff is in bass clef with a key signature of two flats. It features a melodic line with dynamics *vi* and *f*.

88

88

Musical staff for measures 88-94. The staff is in bass clef with a key signature of two flats. It features a melodic line with dynamics *ff* and *vi*.

95

Musical staff for measures 95-101. The staff is in bass clef with a key signature of two flats. It features a melodic line with dynamics *mf* and *p*.

102

102

Musical staff for measures 102-109. The staff is in bass clef with a key signature of two flats. It features a melodic line with dynamics *f* and *vi*.

110

4

Musical staff for measures 110-119. The staff is in bass clef with a key signature of two flats. It features a melodic line with dynamics *mp* and *pp*. There is a **4** measure rest in measure 111.

120

Musical staff for measures 120-124. The staff is in bass clef with a key signature of two flats. It features a melodic line with dynamics *f* and *p*. The time signature changes to 3/2 in measure 120.

126 **126** **Largo** ♩ = 60
4 **130**

Musical staff 126-130: Bass clef, key signature of two flats (B-flat and E-flat), 4/4 time signature. The staff contains a whole rest for the first measure, followed by a half note G2, a dotted half note G2, and a half note G2. Dynamic markings include *ppp* and *pp* with hairpins.

Musical staff 134-138: Bass clef, key signature of two flats. The staff contains a half note G2, a dotted half note G2, and a half note G2. Dynamic markings include *pp*, *p*, *mp*, and *mp* with hairpins.

Musical staff 142-146: Bass clef, key signature of two flats. The staff contains a half note G2, a dotted half note G2, and a half note G2. The tempo marking *molto rit.* is present. Dynamic markings include *mf*.

Musical staff 146-150: Bass clef, key signature of two flats. The staff contains a half note G2, a dotted half note G2, and a half note G2. Dynamic markings include *mp*, *pp*, *pp*, *ppp*, and *pppp* with hairpins.

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Double Bass

Prologue, Conflict And Elegy

DWMorgan

Adagio $\text{♩} = 72$

4 5 8 13 4

19

26 **26** Agitato $\text{♩} = 72$ 29 $\text{♩} = 72$ 3

34

41

49

59

mp

p *mp* *mf*

f *mp* *mf*

mf

2

3

5

5

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69 69

3

mp *mf*

77 80

f

82

88 88

ff

95

mf *p*

102 102

f *f*

110

4

mp *mp* *pp*

120

f *p*

126 **126** Largo $\text{♩} = 60$
4 **130**

Musical staff 126-130: Bass clef, 4/4 time signature. Measures 126-130. Dynamics: *ppp*, *pp*, *ppp*, *pp*.

134 **134** **138**

Musical staff 134-138: Bass clef, 4/4 time signature. Measures 134-138. Dynamics: *pp*, *p*, *pp*, *p*, *p*, *mp*, *mp*.

Musical staff 142-146: Bass clef, 4/4 time signature. Measures 142-146. Dynamics: *mf*. Marking: *molto rit.*

Musical staff 146-150: Bass clef, 4/4 time signature. Measures 146-150. Dynamics: *mp*, *pp*, *pp*, *ppp*, *pppp*.

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Prologue, Conflict And Elegy

Timpani (G, Ab, C, Eb)

DWMorgan

Adagio ♩ = 72

5 8 13 11

pp

mp *mf*

26 **26** **Agitato** ♩ = ♩ = 72 29 ♩ = ♩ = 72

f *p* *mp*

32

38 41

44

49 **49**

54

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59 **59**



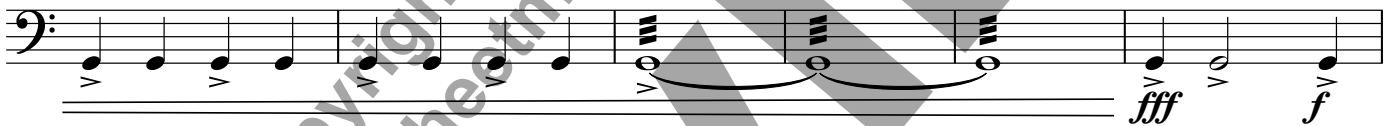
64



69 **69**



74

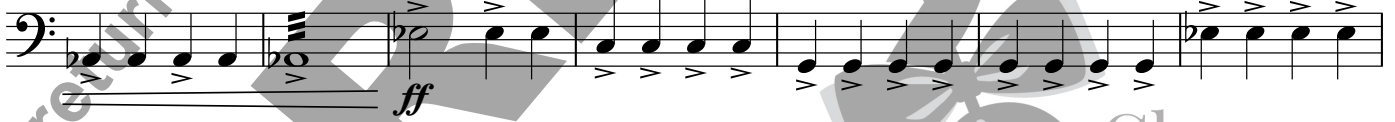


80 **80**



86

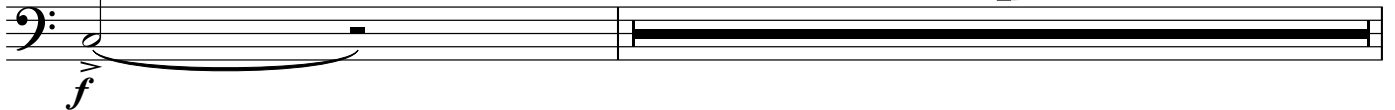
88



93



102 **102**



107

Musical staff for measures 107-118. The staff is in bass clef with a key signature of one flat. It begins with a dynamic of *f* and a crescendo leading to *mp*. A fermata is placed over measures 110-111, with a '4' above it. The staff concludes with a dynamic of *p*.

119

Musical staff for measures 119-125. The staff is in bass clef with a key signature of one flat. It begins with a dynamic of *fff* and features a series of eighth notes with accents.

126 **126** Largo ♩ = 60

Musical staff for measures 126-129. The staff is in bass clef with a key signature of one flat. It begins with a dynamic of *pp* and a crescendo leading to *p*. A fermata is placed over measures 127-128.

130 **130**

Musical staff for measures 130-137. The staff is in bass clef with a key signature of one flat. It features a fermata over measures 130-131 with a '4' below it, and another fermata over measures 134-135 with a '3' below it. The staff concludes with a dynamic of *p*.

molto rit.

142 **142**

Musical staff for measures 142-147. The staff is in bass clef with a key signature of one flat. It features a fermata over measures 142-143 with a '2' below it, and another fermata over measures 144-145 with a '2' below it. The staff concludes with a dynamic of *pppp*.

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