

Prelude - Triumph Evermore

No. 99

MARCUS VENABLES

Maestoso ♩ = 98

The musical score is arranged in a standard orchestral format with 12 staves. The instruments and their parts are as follows:

- Soprano Cornet Eb:** Starts with a whole rest, then enters in the fifth measure with a melodic line marked *mf* and *f*.
- 1st Cornet Bb:** Enters in the second measure with a melodic line marked *mf* and *f*.
- 2nd Cornet Bb:** Enters in the second measure with a melodic line marked *mf* and *f*.
- 1st Horn Eb:** Enters in the second measure with a melodic line marked *mf*.
- 2nd Horn Eb:** Enters in the second measure with a melodic line marked *mf*.
- Baritone Bb:** Enters in the second measure with a melodic line marked *mf*.
- 1st Trombone Bb:** Enters in the second measure with a melodic line marked *mf* and *f*.
- 2nd Trombone Bb:** Enters in the second measure with a melodic line marked *mf* and *f*.
- Bass Trombone:** Enters in the second measure with a melodic line marked *mf* and *f*.
- Euphonium Bb:** Enters in the second measure with a melodic line marked *mf*.
- Bass Eb:** Enters in the second measure with a melodic line marked *mf*.
- Bass Bb:** Enters in the second measure with a melodic line marked *mf*.
- Percussion 1 (Timpani, Glockenspiel):** Enters in the second measure with a melodic line marked *mf*. It includes a trill in the eighth measure.
- Percussion 2 (Suspended Cymbal):** Enters in the second measure with a melodic line marked *mp* and *mf*.

The score is in 4/4 time and features dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The tempo is marked *Maestoso* with a quarter note equal to 98 beats per minute. The key signature has one sharp (F#).

rit.

A Cantabile ♩ = 92

7

Sop. Cor.
1st Cor.
2nd Cor.
1st Hn.
2nd Hn.
Bari.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Bass Eb
Bass Bb
Perc. 1
Perc. 2

mp

tr

16

Sop. Cor. *mp*

1st Cor. *mp*

2nd Cor. *mp*

1st Hn. *p* *mp*

2nd Hn. *p* *mp*

Bari. *mp* *p* *mp*

1st Tbn. *mp* *p* *mp*

2nd Tbn. *mp* *p* *mp*

B. Tbn. *mp* *p* *mp*

Euph. *mp*

Bass Eb *p* *mp*

Bass Bb *p* *mp*

Perc. 1 *p* *mp* *tr*

Perc. 2 *mp* *mf* *mp* *mf*

25 **B** Poco più mosso ♩ = 98

Musical score for No. 99 Triumph Evermore, page 4. The score includes parts for Sopranos, Cori (1st and 2nd), Horns (1st and 2nd), Baritone, Trumpets (1st and 2nd), Trombone, Euphonium, Bass Eb, Bass Bb, Percussion 1 (Glockenspiel), and Percussion 2. The music is in 2/4 time with a tempo of 98. Dynamics include mp and mf.

34 rit. **C** Poco meno mosso ♩ = 92

The musical score is arranged in a standard orchestral format. The parts are as follows:

- Sop. Cor.:** Soprano Cornet part, mostly rests.
- 1st Cor.:** First Cornet part, starting with a rest, then playing a melodic line with dynamics *f* and *p*. A "One" rehearsal mark is above the staff.
- 2nd Cor.:** Second Cornet part, playing a rhythmic accompaniment with dynamics *f* and *p*.
- 1st Hn.:** First Trumpet part, playing a melodic line with dynamics *f* and *p*.
- 2nd Hn.:** Second Trumpet part, playing a rhythmic accompaniment with dynamics *f* and *p*.
- Bari.:** Baritone part, playing a rhythmic accompaniment with dynamics *f* and *p*.
- 1st Tbn.:** First Trombone part, playing a rhythmic accompaniment with dynamics *f* and *p*.
- 2nd Tbn.:** Second Trombone part, playing a rhythmic accompaniment with dynamics *f* and *p*.
- B. Tbn.:** Bass Trombone part, playing a rhythmic accompaniment with dynamics *f* and *p*.
- Euph.:** Euphonium part, playing a melodic line with dynamics *p*.
- Bass Eb:** Bass Eb part, playing a melodic line with dynamics *f* and *p*.
- Bass Bb:** Bass Bb part, playing a melodic line with dynamics *f* and *p*.
- Perc. 1:** Percussion 1 part, playing a steady rhythm with dynamics *mf*.
- Perc. 2:** Percussion 2 part, playing a melodic line with dynamics *mf* and *f*.

molto rall.

D Grandioso ♩ = 88

43

Sop. Cor. *f* *ff*

1st Cor. *f* *ff* All

2nd Cor. *f* *ff*

1st Hn. *f* *ff*

2nd Hn. *f* *ff*

Bari. *f* *ff*

1st Tbn. *f* *ff*

2nd Tbn. *f* *ff*

B. Tbn. *f* *ff*

Euph. *f* *ff*

Bass Eb *f* *ff*

Bass Bb *f* *ff*

Perc. 1 *p* *ff* *tr*

Perc. 2 *mf* *ff*

51

Sop. Cor. *f*

1st Cor. *f*

2nd Cor. *f* *mp*

1st Hn. *f* *mp*

2nd Hn. *f* *mp*

Bari. *f* *mp*

1st Tbn. *f* *mp*

2nd Tbn. *f* *mp*

B. Tbn. *f* *mp*

Euph. *f* *mf* *mp*

Bass Eb *f* *mp*

Bass Bb *f* *mp*

Perc. 1 *f*

Perc. 2 *mf* *f*

60

Sop. Cor. *mf* *f*

1st Cor. *mf* *f*

2nd Cor. *mf* *f*

1st Hn. *mf* *f*

2nd Hn. *mf* *f*

Bari. *mf* *f*

1st Tbn. *mf* *f*

2nd Tbn. *mf* *f*

B. Tbn. *mf* *f*

Euph. *mf* *f*

Bass Eb *mf* *f*

Bass Bb *mf* *f*

Perc. 1 *f*

Perc. 2 *mp* *mf* *f*

65 **rall.**

Sop. Cor.
1st Cor.
2nd Cor.
1st Hn.
2nd Hn.
Bari.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Bass Eb
Bass Bb
Perc. 1
Perc. 2

mf ————— *f*