

Through a Soldier's Eyes

For Brass Band (A Grade)

By Graham Lloyd

INSTRUMENTATION

Soprano Cornet
Solo Cornet x 3 players
2nd Cornet x 2 players
3rd Cornet x 2 players
Flugel Horn
Solo Horn
1st Horn
2nd Horn
1st Baritone
2nd Baritone
1st Trombone
2nd Trombone
Bass Trombone
Solo Euphonium
1st Euphonium
Eb/Bb Tuba
Percussion x 5 players:
Glock, Xylo, Vibes, S.D. B.D.
Sus/Cr Cyms, Tam Tam
Tri, Timpani

Program/Conductor's Notes: *Through a Soldier's Eyes* initially began as a tribute to Weary Dunlop (famous Australian WWII Army surgeon, ex-POW and hero of thousands of ex-POWs). However, I realised within a short time that I haven't yet developed my musical skills to the point where I believe I could do justice to this fine Aussie. Instead, I retained the basic ideas I had already sketched and developed them into a depiction of the emotions a soldier might experience when leaving loved ones and preparing for and going into battle.

The work is in two main sections separated by two shorter sections. The first section (to bar 98) is reflective in nature and represents the soldier's final few days with family and friends before embarkation, knowing what lies ahead and the possibility of not coming home, the unconditional love of family, memories of great times gone by and the final goodbye. Bar 99 onwards depicts the inner turmoil of not wanting to face what lies ahead yet acceptance that it is the duty of every soldier to fight for his country. The euphonium 'mirroring' the cornet can be interpreted as an enemy soldier experiencing similar thoughts. Bar 107 is the preparation for battle and the nervous tension that must be experienced by every soldier who has ever been in battle.

Bar 136 features the SOS distress signal which leads into the actual battle beginning with the first dive bomber releasing its ordnance (Bar 146). The bass drum and tam tam simulate explosions. The incessant bass line depicts the relentlessness and futility of war, cornets/troms and xylo-machine gun fire, troms/lower cors/baris-dive bombers, percussion-explosions, debris falling from the skies-horns/cors at Bar 184. Morse code signals appear at Bar 210 and continue in the background through to Bar 287. Fanfares of possible victory begin to feature from Bar 255 in the baritones then through to troms. At Bar 296, the music changes tonality to the major (in keeping with my sometimes naive thinking that good always triumphs over evil!) and the work concludes in the major key-final victory.

Music Analysis: The basis of *Through a Soldier's Eyes* is the movement between chords an augmented 4th apart (see Ex. 1 below) and the use of the whole tone scale in contrary motion between major chords in upper parts and a perfect 5th or maj chords in lower parts (see Ex. 2). Cornets at Bar 19 have the first occurrence of a figure that features throughout the work. It consists of two notes from one chord followed by two from a second (an aug 4 apart), two from the first, then the 2 and so on. With this pattern understood the performance of the line may be easier (Ex. 3). Bar 99 is a virtual mirror between solo cornet and solo euph using the whole tone scale finishing off with the feature at Ex. 3-the background chords are based on Ex. 2. From bar 116 is Ex. 3 and bar 129 is Ex. 2. The chords from Bar 136 to 146 (lower cors, troms and basses) are Ex. 2. Bar 188 is Ex. 2 with Ex. 3 in horns and upper cors. Bars 223 to 287 feature Ex. 2 however the bass line remains at the same pitch whilst the upper lines move up a tone with each repeat-this, along with the increasing dynamics, greatly aids the movement to the climax point.



Ex. 1



Ex. 2

Ex. 3

I heartily recommend that all players become familiar with the two Whole Tone scales and be able to play them throughout their instrument ranges, as they feature throughout this work.

Many (not all) of the keys chosen for the work are again based on the Aug 4th. The opening key is A, Bar 36 it modulates to Eb, back to A at Bar 82. The battle section is in C min (related to Eb, of course) and the 'victory' section starts in the tonic major of C before finishing in the key of Ab-which is not an Aug 4th away!

Solo Cornets: I have written the part for three players. When there are only one or two parts written feel free to 'rest' a player.

Percussion: I have written 5 parts however, the music needs a minimum of three players to 'work'. N.B the tam tam and bass drum part after Bar 146 can be performed by one player.

N.B. All 'running' quavers from Bar 149 should be full length.

As always, my thanks go to: Dr Brenton Broadstock for his friendship, inspiration and his continued encouragement of me both as a musician and friend; and to my wife, Angie, and my daughter Sally and her husband Josh for their enthusiastic support of me. My special thanks go to Geoff-he knows why.

I hope you enjoy performing *Through a Soldier's Eyes*.

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Graham Lloyd's early music interests saw him learning violin and cello at Secondary School after which he enlisted into the Australian Regular Army in 1972 as an Apprentice Musician studying the clarinet. Upon graduation from the Army Apprentices School in 1973, he received the Boosey and Hawkes prize for instrumental proficiency, and was posted to the 4th Military District Band in Adelaide, South Australia. In 1976, he was detached to the Army School of Music (at Balcombe in Victoria) as a clarinet and theory instructor. The same year, he was posted to the Band of the First Recruit Training Battalion at Wagga Wagga, New South Wales, followed in 1977 by a further posting to the Army School of Music as an instructor where he was promoted to the rank of Sergeant and later Staff Sergeant.

In 1982, he began his Student Bandmaster Course at the Royal Military School of Music Kneller Hall, Twickenham, London. Among the prizes he received on completion of the course were: the Besson Cup and Medal for gaining the highest marks in the Ministry of Defence Examinations; the Somerville Prize for best concert band arrangement; and the coveted Worshipful Company of Musicians Trophy and Silver Medal for the best overall student of the course. He returned to Australia late in 1985 and was promoted to Lieutenant and appointed as the Second in Command/Deputy Music Director of the Band of the 5th Military District, Perth, Western Australia.

In September 1987, he was posted to the Defence Force School of Music and was subsequently promoted to Captain. In this position he was responsible for the training and instruction of all Army and Navy musicians. Additional duties included the teaching of advanced arranging techniques, Harmony and Conducting to the various promotion courses.

In 1989, Graham was posted as the Second in Command/Deputy Music Director of the 3rd Military District Band in Melbourne, Victoria. Later that same year he accepted the position of Director of Music, Royal Australian Air Force (RAAF) and Commanding Officer of the RAAF Central Band and, soon after, was promoted to Squadron Leader. In 2000, he was posted to RAAF Training Command, Laverton, and was placed in charge of Air Force music policy and the future direction of Air Force bands.

In Feb 2004, Graham accepted the position of Officer Commanding/Chief Instructor at the Defence Force School of Music and subsequently transferred back to the Army with the rank of Major. In this position he was again responsible for teaching all Army and Navy musicians on advanced music subjects including Arranging, Harmony and Conducting.

Graham's main music interests are composing, arranging, teaching and conducting. His Concert Band work, Prelude for a Festival, won the 1988 Yamaha Composer of the Year award. Additionally, he has arranged and composed over 600 works for Concert Bands, Brass Bands and orchestras for every possible occasion from major concerts in the Opera House to the Edinburgh Military Tattoo in Sydney in 2005. He completed his Masters in music composition at Melbourne University in 1999 studying with his friend and mentor, Dr Brenton Broadstock. Graham has been published by Barnhouse Publications in the US and De Haske in Europe.

As a conductor, major highlights include: Guest Conductor of the 70 piece United States Air Force Band in Washington D.C. in 1993; conducting the RAAF Band at the 1995 Royal Tournament in London; and conductor of the Federation Bells and Brass Concert at the Sidney Myer Music Bowl, Melbourne in Nov, 2001. The Bells and Brass concert featured over 500 performers including the four top A-Grade Brass Bands in Victoria and was the final concert for the Melbourne International Music Festival celebrating 100 years since Federation.

Graham is regularly called upon to adjudicate State and National community band festivals, eisteddfods, solo and small group contests and to lecture on various music subjects including arranging, composition and conducting. He lectures at various music institutions including Melbourne University's Music Faculty.

Graham discharged from the Army in Feb 2010 and has set up, with his wife, Angie, a music business aimed at offering training packages for music educators in The Mastery of Music Theory, Harmony, Arranging and Conducting. Of late, Graham has been teaching advanced musicians of the Royal Guard of Oman as the request of his old friend, Brigadier Ramis, who is responsible to the Sultan of Oman for virtually all music requirements in the Omani military and many Omani civilian music organisations, too. This wonderful 'duty' sees him jetting off to Oman from time to time to work with some of Oman's finest young military musicians.

In his spare time Graham arranges for bands and orchestras and even finds time to write compositions for Concert and Brass Bands.

Through a Soldier's Eyes



9

Soprano Cornet (st mute)

Solo Cornet (duet-with feeling)

1st Cornet (st mute)

2nd Cornet (st mute)

3rd Cornet (st mute)

Flugelhorn (3rd cor/2nd chair-st mute)

Solo Horn (4)

1st Horn (4)

2nd Horn (4)

1st Baritone

2nd Baritone

1st Trombone (4)

2nd Trombone (4)

Bass Trombone

Solo Euphonium (duet-with feeling)

1st Euphonium (4)

E Tuba (4)

B Tuba

Mallets (1) (glock)

Mallets (2) (vibes (no motor)) (Rb.)

S. Drum

B. Drum

Cr/Sus Cyms

Tam Tam (wind chimes)

B.Drum

Timpani

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Through a Soldier's Eyes (Score) Page 2

open

(st mute) (3rd)

(st mute) (2nd)

(open)

(open)

(open)

(open)

(open)

(open)

(3rd cor-muted)

(1 only)

(1 only)

(A2)

(1 only top line (thru' out))

(A2)

(1 only top line (thru' out))

(wind chimes)

Through a Soldier's Eyes (Score) Page 3

19

Sop Cnt

Solo Cnt

1st Cnt

2nd Cnt

Cnt. 5

Flghn

Solo Hn

1st Hn

2nd Hn

1st Bar

2nd Bar

1st Tbn

2nd Tbn

Bass Tbn

Solo Euph

1st Euph

E♭ Tba

B♭ Tba

Mlts (1)

Mlts (2)

SD. BD.

Aux Perc

Timp

(sus cym (near edge))

19

20

21

22

23

24

The musical score page 3, system 19, features a complex arrangement of instruments. The vocal parts (Soprano, Solo Counter, 1st Counter, 2nd Counter, Cantus 5) play eighth-note patterns. Woodwind instruments (Flute, Solo Horn, 1st Horn, 2nd Horn) provide harmonic support. Brass instruments (Trumpet, Trombones, Bass Trombone) enter in measures 21-24. Percussion includes suspended cymbals and timpani. Measure 19 concludes with a dynamic instruction for the timpani.

Through a Soldier's Eyes (Score) Page 4

27

Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cntr. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps

(I only)

open

p cresc...

6 p 6 cresc...

wind chimes

This musical score page contains 18 staves of music for various instruments. The instrumentation includes Soprano Counterpoint (Sop Cnt), Solo Counterpoint (Solo Cnt), 1st Counterpoint (1st Cnt), 2nd Counterpoint (2nd Cnt), Contrabassoon (Cntr. 5), Flugelhorn (Flghn), Solo Horn (Solo Hn), 1st Horn (1st Hn), 2nd Horn (2nd Hn), 1st Bassoon (1st Bar), 2nd Bassoon (2nd Bar), 1st Trombone (1st Tbn), 2nd Trombone (2nd Tbn), Bass Trombone (Bass Tbn), Solo Euphonium (Solo Euph), 1st Euphonium (1st Euph), Eb Bass Trombone (E♭ Tba), Bb Bass Trombone (B♭ Tba), Mutes (1) (Mlts (1)), Mutes (2) (Mlts (2)), Snare Drum (SD. BD.), Auxiliary Percussion (Aux Perc), and Timpani (Timps). The key signature is A major (three sharps). Measure 27 begins with Sop Cnt and Solo Cnt playing eighth-note patterns. The Solo Hn and 1st Hn play eighth-note patterns in measure 28. The Bass Trombone and Solo Euph play eighth-note patterns in measure 29. Measures 30 and 31 feature rhythmic patterns from the Mutes and Aux Percussion. Measure 32 concludes with a dynamic instruction 'wind chimes' followed by a sustained note on the timpani.

25

26

27

28

29

30

31

32

Through a Soldier's Eyes (Score) Page 5

36

Score for orchestra and choir, page 10. The score includes parts for Sop Cnt, Solo Cnt, 1st Cnt, 2nd Cnt, Cnt. 5, Flghn, Solo Hn, 1st Hn, 2nd Hn, 1st Bar, 2nd Bar, 1st Tbn, 2nd Tbn, Bass Tbn, Solo Eup, 1st Eup, Eb Tba, Bb Tba, Mlts (1), Mlts (2), SD. BD., Aux Perc, and Timps. The music features various dynamics like *mp*, *mf*, *f*, and *p*, as well as crescendos and decrescendos. A rehearsal mark A2 is present. The score is in 2/4 time, with measures numbered 1 through 10.

Through a Soldier's Eyes (Score) Page 6

44

Musical score for "Through a Soldier's Eyes" (Score) Page 6. The score consists of 20 staves, each with a different instrument name. The instruments listed from top to bottom are: Sop Cnt, Solo Cnt, 1st Cnt, 2nd Cnt, Cnt. 5, Flghn, Solo Hn, 1st Hn, 2nd Hn, 1st Bar, 2nd Bar, 1st Tbn, 2nd Tbn, Bass Tbn, Solo Euph, 1st Euph, E♭ Tba, B♭ Tba, Mlts (1), Mlts (2), SD. BD., Aux Perc, and Timps. The score is numbered 44 at the top left. The instruments are arranged in two main groups: woodwind and brass. The woodwind group includes Sop Cnt, Solo Cnt, 1st Cnt, 2nd Cnt, Cnt. 5, Flghn, Solo Hn, 1st Hn, 2nd Hn, 1st Bar, 2nd Bar, 1st Tbn, 2nd Tbn, Bass Tbn, Solo Euph, 1st Euph, E♭ Tba, and B♭ Tba. The brass group includes Mlts (1), Mlts (2), SD. BD., Aux Perc, and Timps. The score features various musical markings such as dynamics (mf, mp, f, cresc., dec.), articulations (acci., slurs, grace notes), and performance instructions (e.g., 3, 5). The instrumentation is primarily woodwind and brass, with some rhythmic support from the timpani and auxiliary percussion.

43

44

45

46

47

48

49

50

Through a Soldier's Eyes (Score) Page 7

52

Sop Cnt

Solo Cnt

1st Cnt

2nd Cnt

Cnt. 5

Flghn

Solo Hn

1st Hn

2nd Hn

1st Bar

2nd Bar

1st Tbn

2nd Tbn

Bass Tbn

Solo Eup

1st Eup

E \flat Tba

B \flat Tba

Mlts (1)

Mlts (2)

SD. BD.

Aux Perc

Timp

Through a Soldier's Eyes (Score) Page 8

Sop Cnt

Solo Cnt

1st Cnt

2nd Cnt

Cnt. 5

Flghn

Solo Hn

1st Hn

2nd Hn

1st Bar

2nd Bar

(open)

1st Tbn

2nd Tbn

Bass Tbn

Solo Eup

1st Eup

(1 only)

E♭ Tba

B♭ Tba

Mlts (1)

Mlts (2)

SD. BD.

Aux Perc

Timps

(2 only)

(1 only)

(lead)

mp

p

mp

mp

mp

(2nd Hn st muts)

f

Rd.

*

*

57

58

59

60

61

Through a Soldier's Eyes (Score) Page 9

66

Sop Cnt (st mute) (open)

Solo Cnt (st mute) (open)

1st Cnt

2nd Cnt

Cnt. 5

Flghn

Solo Hn

1st Hn (open)

2nd Hn (open)

1st Bar (p)

2nd Bar (p)

1st Tbn (open)

2nd Tbn (open)

Bass Tbn

Solo Euph

1st Euph (1 only) (open)

E♭ Tba (A2) (2nd E Tuba)

B♭ Tba

Mnts (1)

Mnts (2)

SD. BD.

Aux Perc (wind chimes)

Timp

The musical score page 9, system 66, features a complex arrangement of voices and instruments. The vocal parts include Soprano Counter (Sop Cnt), Solo Counter (Solo Cnt), First Counter (1st Cnt), Second Counter (2nd Cnt), Counter 5 (Cnt. 5), Flute (Flghn), Solo Horn (Solo Hn), First Horn (1st Hn), Second Horn (2nd Hn), First Bassoon (1st Bar), Second Bassoon (2nd Bar), First Trombone (1st Tbn), Second Trombone (2nd Tbn), Bass Trombone (Bass Tbn), Solo Euphonium (Solo Euph), First Euphonium (1st Euph), Eb Bass Trombone (E♭ Tba), Bb Bass Trombone (B♭ Tba), Mutes (Mnts) 1 and 2, Snare Drum (SD. BD.), Auxiliary Percussion (Aux Perc) with wind chimes, and Timpani (Timp). The score includes dynamic markings such as (st mute), (open), (p), (mf), and (f). Measure numbers 62 through 69 are indicated at the bottom of the page.

Through a Soldier's Eyes (Score) Page 10

77

70

71

72

73

6

78

Through a Soldier's Eyes (Score) Page 11
molto cresc... **82**

82

Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cntr. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Eup
1st Eup
E_b Tba
B_b Tba
Mltz (1)
Mltz (2)
SD. BD.
Aux Perc
Timps

Through a Soldier's Eyes (Score) Page 12

90 (st mute) (sop) (st mute) (flugel) rall...
 Sop Cnt Solo Cnt 1st Cnt 2nd Cnt Cnt. 5 Flghn Solo Hn 1st Hn 2nd Hn 1st Bar 2nd Bar 1st Tbn 2nd Tbn Bass Tbn Solo Eup 1st Eup E, Tba B, Tba Mlts (1) Mlts (2) SD. BD. Aux Perc Timps

Through a Soldier's Eyes (Score) Page 13

98 Slowly $\text{♩} = 60$

Sop Cnt (open)
 Solo Cnt (vicious)
 1st Cnt (open)
 2nd Cnt (open)
 Cnt. 5 (open)
 Flghn
 Solo Hn
 1st Hn
 2nd Hn
 1st Bar
 2nd Bar
 1st Tbn (vicious)
 2nd Tbn (vicious)
 Bass Tbn (vicious)
 Solo Eup (1st Eup)
 1st Eup (duet)
 E♭ Tba
 B♭ Tba
 Mlts (1)
 Mlts (2)
 SD. BD.
 Aux Perc (wind chimes)
 Timps (ff)

accel...

97 98 99 100 101 102 103

Through a Soldier's Eyes (Score) Page 14

107

Steady marching tempo $J=112$

Musical score for 'Through a Soldier's Eyes' (Score) Page 14, Steady marching tempo $J=112$. The score consists of 14 staves of music for various instruments. The instruments listed on the left are: Sop Cnt, Solo Cnt, 1st Cnt, 2nd Cnt, Cnt. 5, Flghn, Solo Hn, 1st Hn, 2nd Hn, 1st Bar, 2nd Bar, 1st Tbn, 2nd Tbn, Bass Tbn, Solo Euph, 1st Euph, E♭ Tba, B♭ Tba, Mlts (1), Mlts (2), SD. BD., Aux Perc, and Timps. The score includes dynamic markings such as 'vicious', 'fff', 'st mute', 'open', 'mf', and 'solo'. Measure numbers 104 through 114 are indicated at the bottom.

Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps

104 105 106 107 108 109 110 111 112 113 114

Through a Soldier's Eyes (Score) Page 15

115

Sop Cnt
(st mute)

Solo Cnt
mf

1st Cnt

2nd Cnt
(3rd solo cor)
(st mute)

Cnt. 5
(1 only)

Flghn

Solo Hn

1st Hn
f

2nd Hn

1st Bar
(2nd Bar)

2nd Bar
f

1st Tbn
(st mute)

2nd Tbn
(st mute)

Bass Tbn
mf

Solo Euph

1st Euph

E♭ Tba
(1 only)

B♭ Tba
(1 only)

Mlts (1)

Mlts (2)

SD. BD.

Aux Perc

Timp

This musical score page contains 18 staves of music for various instruments. The instrumentation includes Soprano Counter (Sop Cnt), Solo Counter (Solo Cnt), First Counter (1st Cnt), Second Counter (2nd Cnt), Cantus 5 (Cnt. 5), Flugelhorn (Flghn), Solo Horn (Solo Hn), First Horn (1st Hn), Second Horn (2nd Hn), First Bassoon (1st Bar), Second Bassoon (2nd Bar), First Trombone (1st Tbn), Second Trombone (2nd Tbn), Bass Trombone (Bass Tbn), Solo Euphonium (Solo Euph), First Euphonium (1st Euph), Eb Bass Trombone (E♭ Tba), Bb Bass Trombone (B♭ Tba), Mutes (Mlts) 1 and 2, Snare Drum (SD. BD.), Auxiliary Percussion (Aux Perc), and Timpani (Timp). The page is numbered 115 at the top left. Measure numbers 115 through 122 are listed at the bottom of each staff. Various dynamics and performance instructions are written above the staff lines, such as 'st mute', 'mf', 'f', 'open', '(1 only)', and '(2nd Bar)'.

Through a Soldier's Eyes (Score) Page 16

123

Sop Cnt

Solo Cnt

1st Cnt

2nd Cnt

Cnt. 5

Flghn

Solo Hn

1st Hn

2nd Hn

1st Bar

2nd Bar

1st Tbn

2nd Tbn

Bass Tbn

Solo Euph

1st Euph

E♭ Tba

B♭ Tba

Mlts (1)

Mlts (2)

SD. BD.

Aux Perc

Timps

(open) (3rd solo cap) (1st mute) (open) (A2) (A2) (xylo-hard stix)

123

124

125

126

12

128

Through a Soldier's Eyes (Score) Page 17

129

Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cntr. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timp

136

(st mute) 3
cresc poco a poco...
(st mute) 3
cresc poco a poco...
(1 only)
(1 only)
(st mute) 3
cresc poco a poco...
(st mute) 3
cresc poco a poco...
(1 only)
(A2)
(A2)
3
cresc poco a poco...
mf

Through a Soldier's Eyes (Score) Page 18

Musical score for 'Through a Soldier's Eyes' (Score) Page 18. The score consists of 18 staves of music for various instruments. The instruments listed on the left are: Sop Cnt, Solo Cnt, 1st Cnt, 2nd Cnt, Cnt. 5, Flghn, Solo Hn, 1st Hn, 2nd Hn, 1st Bar, 2nd Bar, 1st Tbn, 2nd Tbn, Bass Tbn, Solo Euph, 1st Euph, E♭ Tba, B♭ Tba, Mlts (1), Mlts (2), SD. BD., Aux Perc, and Timps. The music includes dynamic markings like *decresc poco a poco...*, *f*, and *ff*. Measure numbers 138 through 145 are indicated at the bottom.

Through a Soldier's Eyes (Score) Page 19

146 With much energy $\text{J}=148$

Sop Cnt (open)

Solo Cnt (open)

1st Cnt

2nd Cnt

Cnt. 5

Flghn

Solo Hn (open)

1st Hn

2nd Hn

1st Bar

2nd Bar

1st Tbn (open)

2nd Tbn

Bass Tbn

Solo Euph

1st Euph

E♭ Tba

B♭ Tba

Mlts (1)

Mlts (2)

SD. BD.

Aux Perc (tam tam)
(B.D.) fff

Timp (sus cym) f (one player on both parts)

This musical score page contains ten staves of music for various instruments. The instruments listed on the left are Sop Cnt, Solo Cnt, 1st Cnt, 2nd Cnt, Cnt. 5, Flghn, Solo Hn, 1st Hn, 2nd Hn, 1st Bar, 2nd Bar, 1st Tbn, 2nd Tbn, Bass Tbn, Solo Euph, 1st Euph, E♭ Tba, B♭ Tba, Mlts (1), Mlts (2), SD. BD., Aux Perc, and Timp. The score is marked 'With much energy J=148'. The Aux Perc part includes dynamic markings for 'tam tam' and 'B.D.' at fff. The Timp part includes a dynamic marking of 'sus cym' at f, and a note indicating '(one player on both parts)'.

Through a Soldier's Eyes (Score) Page 20

Through a Soldier's Eyes (Score) Page 21

167

Sheet music for orchestra and timpani, page 12, measures 5-12. The score includes parts for Sop Cnt, Solo Cnt, 1st Cnt, 2nd Cnt, Cnt. 5, Flghn, Solo Hn, 1st Hn, 2nd Hn, 1st Bar, 2nd Bar, 1st Tbn, 2nd Tbn, Bass Tbn, Solo Eup, 1st Euph, E♭ Tba, B♭ Tba, Mlts (1), Mlts (2), SD. BD., Aux Perc, and Timps.

The score features a prominent bassoon line (Bass Tbn) in measure 5, followed by woodwind entries (Flghn, Solo Hn, 1st Hn, 2nd Hn) in measures 6-7. Measures 8-9 show a complex rhythmic pattern involving multiple voices and dynamic markings like *f*, *p*, and *ff*. Measures 10-11 continue with woodwind parts and dynamic variations. Measure 12 concludes with a final entry from the timpani (Timps).

161

162

163

164

165

1

167

168

Through a Soldier's Eyes (Score) Page 22

Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timp

169 170 171 172 173 174 175

Through a Soldier's Eyes (Score) Page 23

176

Sop Cnt
1/2 (Stagger breathing) ff

Solo Cnt

1st Cnt

2nd Cnt

Cnt. 5

Flghn

Solo Hn 3 4 3 4 5 4

1st Hn

2nd Hn

1st Bar f

2nd Bar 3 4 3 4 5 4

1st Tbn

2nd Tbn

Bass Tbn ff

Solo Eup 3 4 3 4 5 4

1st Eup

E Tba

B \flat Tba

Mlts (1)

Mlts (2) ff 3 4 3 4 5 4

SD. BD. ff

Aux Perc

Timps 3 4 3 4 5 4

176

177

178

179

180

18

182

Through a Soldier's Eyes (Score) Page 24

184

Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cntr. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timp

(1 only per line)

188

A2

183 184 185 186 187 188 189

vibes

(B.D.)

(crash cyms)

Through a Soldier's Eyes (Score) Page 25

197

Sop Cnt

Solo Cnt

1st Cnt

2nd Cnt

Cnt. 5

Flghn

Solo Hn

1st Hn

2nd Hn

1st Bar

2nd Bar

1st Tbn

2nd Tbn

Bass Tbn

Solo Euph

1st Euph

E♭ Tba

B♭ Tba

Mlts (1)

Mlts (2)

SD. BD.

Aux Perc

Timp

The musical score consists of 18 staves of music for various instruments. The instruments listed on the left are Sop Cnt, Solo Cnt, 1st Cnt, 2nd Cnt, Cnt. 5, Flghn, Solo Hn, 1st Hn, 2nd Hn, 1st Bar, 2nd Bar, 1st Tbn, 2nd Tbn, Bass Tbn, Solo Euph, 1st Euph, E♭ Tba, B♭ Tba, Mlts (1), Mlts (2), SD. BD., Aux Perc, and Timp. The score is divided into measures numbered 190 through 198 at the bottom. Measure 197 is labeled '197' in the top right corner. The music includes various dynamics like forte (f), piano (p), and accents, along with specific performance instructions such as '3' and '3 (2 only)' above certain notes. Measures 190-196 show primarily sustained notes or simple patterns. Measures 197-198 introduce more complex rhythmic and melodic patterns, particularly in the brass and woodwind sections.

190

191

192

193

194

195

196

197

198

Through a Soldier's Eyes (Score) Page 26

Musical score for "Through a Soldier's Eyes" (Score) Page 26. The score consists of 20 staves of music for various instruments. The instruments listed on the left are: Sop Cnt, Solo Cnt, 1st Cnt, 2nd Cnt, Cnt. 5, Flghn, Solo Hn, 1st Hn, 2nd Hn, 1st Bar, 2nd Bar, 1st Tbn, 2nd Tbn, Bass Tbn, Solo Euph, 1st Euph, E♭ Tba, B♭ Tba, Mlts (1), Mlts (2), SD. BD., Aux Perc, and Timps. The music is divided into measures numbered 199 through 206. Measure 199 starts with Sop Cnt and Solo Cnt playing eighth-note patterns. Measures 200-202 show various combinations of woodwind and brass instruments like Solo Hn, 1st Hn, 2nd Hn, 1st Tbn, 2nd Tbn, Bass Tbn, Solo Euph, 1st Euph, and E♭ Tba. Measures 203-206 feature more complex patterns involving multiple instruments, including Mlts (1) and Mlts (2) in measure 205. The score uses a mix of common time and measures with 3 and 5 beats. Dynamics like forte (f), piano (p), and sforzando (sf) are indicated throughout.

Through a Soldier's Eyes (Score) Page 27

210

Musical score for "Through a Soldier's Eyes" (Score) Page 27, featuring 21 staves of music for various instruments. The instruments listed on the left are: Sop Cnt, Solo Cnt, 1st Cnt, 2nd Cnt, Cnt. 5, Flghn, Solo Hn, 1st Hn, 2nd Hn, 1st Bar, 2nd Bar, 1st Tbn, 2nd Tbn, Bass Tbn, Solo Euph, 1st Euph, E♭ Tba, B♭ Tba, Mlts (1), Mlts (2), SD. BD., Aux Perc, and Timps. The score includes dynamic markings such as *f*, *ff*, *fp*, and *p*. Measure numbers 207 through 216 are indicated at the bottom.

207

208

209

210

211

212

213

214

215

216

Through a Soldier's Eyes (Score) Page 28

223

Through a Soldier's Eyes (Score) Page 29

Sop Cnt

Solo Cnt

1st Cnt

2nd Cnt

Cnt. 5

Flghn

Solo Hn

1st Hn

2nd Hn

1st Bar

2nd Bar

1st Tbn

2nd Tbn

Bass Tbn

Solo Euph

1st Euph

E♭ Tba

B♭ Tba

Mnts (1)

Mnts (2)

SD. BD.

Aux Perc

Timp

This musical score page contains ten staves of music. The instruments listed on the left are: Sop Cnt, Solo Cnt, 1st Cnt, 2nd Cnt, Cnt. 5, Flghn, Solo Hn, 1st Hn, 2nd Hn, 1st Bar, 2nd Bar, 1st Tbn, 2nd Tbn, Bass Tbn, Solo Euph, 1st Euph, E♭ Tba, B♭ Tba, Mnts (1), Mnts (2), SD. BD., Aux Perc, and Timp. The page is numbered 226 at the bottom left and 235 at the bottom right. Measures 226 through 230 are mostly blank or have rests. Measure 231 begins with a melodic line in the 1st Tbn and 2nd Tbn staves. Measure 232 features a rhythmic pattern in the Aux Perc staff. Measure 233 shows a dynamic marking 'mf' above the Aux Perc staff. Measure 234 shows a dynamic marking 'mp' above the Aux Perc staff. Measure 235 concludes the page.

Through a Soldier's Eyes (Score) Page 30

239

Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cntr. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timp

(2nd Hn)

p

f

p

mp

B.D. - blend with bass end

This musical score page contains ten staves of music for various instruments. The instruments listed on the left are Sop Cnt, Solo Cnt, 1st Cnt, 2nd Cnt, Cntr. 5, Flghn, Solo Hn, 1st Hn, 2nd Hn, 1st Bar, 2nd Bar, 1st Tbn, 2nd Tbn, Bass Tbn, Solo Euph, 1st Euph, E♭ Tba, B♭ Tba, Mlts (1), Mlts (2), SD. BD., Aux Perc, and Timp. The page is numbered 239 at the top center. The first six staves (Sop Cnt through 2nd Hn) begin with rests. The 1st Bar and 2nd Bar staves begin with eighth-note patterns. The 1st Tbn, 2nd Tbn, Bass Tbn, Solo Euph, 1st Euph, E♭ Tba, and B♭ Tba staves begin with quarter notes. The Mlts (1) and Mlts (2) staves begin with eighth-note patterns. The SD. BD. staff begins with a single note. The Aux Perc and Timp staves begin with eighth-note patterns. Measure 239 ends with a dynamic of *f*. Measure 240 begins with a dynamic of *p*. Measure 241 begins with a dynamic of *mp*. Measure 242 begins with a dynamic of *p*. Measure 243 begins with a dynamic of *p*. Measure 244 begins with a dynamic of *p*. A large, semi-transparent gray stamp reading "DO NOT COPY" is overlaid across the page.

Through a Soldier's Eyes (Score) Page 31

Musical score for 'Through a Soldier's Eyes' (Score) Page 31. The score consists of 21 staves of music for various instruments. The instruments listed on the left are: Sop Cnt, Solo Cnt, 1st Cnt, 2nd Cnt, Cnt. 5, Flghn, Solo Hn, 1st Hn, 2nd Hn, 1st Bar, 2nd Bar, 1st Tbn, 2nd Tbn, Bass Tbn, Solo Euph, 1st Euph, E♭ Tba, B♭ Tba, Mlts (1), Mlts (2), SD. BD., Aux Perc, and Timps. The music is divided into measures numbered 245 through 253 at the bottom. The score shows a mix of melodic and harmonic parts, with some staves featuring continuous eighth-note patterns and others more sustained notes or rests.

Through a Soldier's Eyes (Score) Page 32

255

Musical score for 'Through a Soldier's Eyes' (Score) Page 32, Measure 255.

The score includes parts for:

- Sop Cnt
- Solo Cnt
- 1st Cnt
- 2nd Cnt
- Cnt. 5
- Flghn
- Solo Hn
- 1st Hn
- 2nd Hn
- 1st Bar
- 2nd Bar
- 1st Tbn
- 2nd Tbn
- Bass Tbn
- Solo Euph
- 1st Euph
- E♭ Tba
- B♭ Tba
- Mlts (1)
- Mlts (2)
- SD. BD.
- Aux Perc
- Timp

Measure 255 starts with a dynamic of *mf*. The Solo Cnt and 2nd Cnt play eighth-note patterns. The Cnt. 5 part has a melodic line with grace notes. The Flghn, Solo Hn, 1st Hn, and 2nd Hn are mostly silent. The 1st Bar and 2nd Bar parts enter with eighth-note patterns at *f*. The Bass Tbn and Solo Euph provide harmonic support. The 1st Euph and E♭ Tba play eighth-note patterns. The Mlts (1) and Mlts (2) parts provide rhythmic drive. The SD. BD. and Aux Perc parts provide bass and percussion. The Timp part has a rhythmic pattern. Measures 256 through 263 show the continuation of the musical development, with various instruments taking turns to play melodic lines and provide harmonic support.

254

255

256

257

258

259

260

261

262

263

Through a Soldier's Eyes (Score) Page 33

271

Sop Cnt

Solo Cnt

1st Cnt

2nd Cnt

Cnt. 5

Flghn

Solo Hn

1st Hn

2nd Hn

1st Bar

2nd Bar

1st Tbn

2nd Tbn

Bass Tbn

Solo Euph

1st Euph

E♭ Tba

B♭ Tba

Mlts (1)

Mlts (2)

SD. BD.

Aux Perc

Timp

This musical score page contains ten staves of music. The instruments listed on the left are Soprano Counterpoint (Sop Cnt), Solo Counterpoint (Solo Cnt), First Counterpoint (1st Cnt), Second Counterpoint (2nd Cnt), Counterpoint 5 (Cnt. 5), Flute (Flghn), Solo Horn (Solo Hn), First Horn (1st Hn), Second Horn (2nd Hn), First Bassoon (1st Bar), Second Bassoon (2nd Bar), First Trombone (1st Tbn), Second Trombone (2nd Tbn), Bass Trombone (Bass Tbn), Solo Euphonium (Solo Euph), First Euphonium (1st Euph), Eb Bass Trombone (E♭ Tba), Bb Bass Trombone (B♭ Tba), Mutes (Mlts) 1 and 2, Snare Drum/Bass Drum (SD. BD.), Auxiliary Percussion (Aux Perc), and Timpani (Timp). The page number 271 is in the top right corner. Measure numbers 264 through 272 are at the bottom, with measure 271 being the current one. Various dynamics like ff, f, ff (crash cymbs), and mf are indicated throughout the score.

Through a Soldier's Eyes (Score) Page 34

Sop Cnt

Solo Cnt

1st Cnt

2nd Cnt

Cnt. 5

Flghn

Solo Hn

1st Hn

2nd Hn

1st Bar

2nd Bar

1st Tbn

2nd Tbn

Bass Tbn

Solo Euph

1st Euph

E♭ Tba

B♭ Tba

Mlts (1)

Mlts (2)

SD. BD.

Aux Perc

Timp

The musical score consists of 18 staves of music for various instruments. The instruments listed on the left are: Sop Cnt, Solo Cnt, 1st Cnt, 2nd Cnt, Cnt. 5, Flghn, Solo Hn, 1st Hn, 2nd Hn, 1st Bar, 2nd Bar, 1st Tbn, 2nd Tbn, Bass Tbn, Solo Euph, 1st Euph, E♭ Tba, B♭ Tba, Mlts (1), Mlts (2), SD. BD., Aux Perc, and Timp. The score is divided into measures numbered 273 through 282 at the bottom. Measure 273 shows mostly eighth-note patterns. Measures 274-277 continue these patterns. Measure 278 features a dynamic marking 'f' and a performance instruction '(xylo-hard stix)' above the Mlts (2) staff. Measures 279-282 conclude the section with various rhythmic patterns and dynamics.

Through a Soldier's Eyes (Score) Page 35

287

Musical score for 'Through a Soldier's Eyes' (Score) Page 35, page 287. The score consists of 21 staves of music for various instruments. The instruments listed on the left are: Sop Cnt, Solo Cnt, 1st Cnt, 2nd Cnt, Cnt. 5, Flghn, Solo Hn, 1st Hn, 2nd Hn, 1st Bar, 2nd Bar, 1st Tbn, 2nd Tbn, Bass Tbn, Solo Euph, 1st Euph, E♭ Tba, B♭ Tba, Mlts (1), Mlts (2), SD. BD., Aux Perc, and Timps. The music features dynamic markings such as *p*, *ff*, and *f*. Measure numbers 283 through 289 are indicated at the bottom of the page.

283

284

285

286

287

288

289

296

Sop Cnt

Solo Cnt

1st Cnt

2nd Cnt

Cnt. 5

Flghn

Solo Hn

1st Hn

2nd Hn

1st Bar

2nd Bar

1st Tbn

2nd Tbn

Bass Tbn

Solo Euph

1st Euph

E♭ Tba

B♭ Tba

Mlts (1)

Mlts (2)

SD. BD.

Aux Perc

Timp

This musical score page contains ten staves of music for various instruments. The instruments listed on the left are Sop Cnt, Solo Cnt, 1st Cnt, 2nd Cnt, Cnt. 5, Flghn, Solo Hn, 1st Hn, 2nd Hn, 1st Bar, 2nd Bar, 1st Tbn, 2nd Tbn, Bass Tbn, Solo Euph, 1st Euph, E♭ Tba, B♭ Tba, Mlts (1), Mlts (2), SD. BD., Aux Perc, and Timp. The page is numbered 296 at the top right. The music consists of six measures of notation, with measure 6 containing several large, bold numbers (2, 3, 4, 5) above the staff. Measure 6 also includes dynamic markings like 'pp' and 'f', and performance instructions like '(crash cym.)'. Measures 7 through 10 are mostly blank or contain very simple notes. Measure 6 is explicitly labeled '(solo)' above the Solo Euph staff.

Through a Soldier's Eyes (Score) Page 37

Sop Cnt

Solo Cnt

1st Cnt

2nd Cnt

Cnt. 5

Flghn

Solo Hn

1st Hn

2nd Hn

1st Bar

2nd Bar

1st Tbn

2nd Tbn

Bass Tbn

ff

Solo Euph

1st Euph

E♭ Tba

(B♭ Tuba-1 only)

(1 only)

B♭ Tba

ff

Mlts (1)

Mlts (2)

SD. BD.

Aux Perc

Timp

299 300 301 302 303 304 305 306

(one player on both parts)

ff (tam tam)

Through a Soldier's Eyes (Score) Page 38

308

Musical score for "Through a Soldier's Eyes" (Score) Page 38, featuring 30 measures (Measures 307-316). The score includes parts for Sop Cnt, Solo Cnt, 1st Cnt, 2nd Cnt, Cnt. 5, Flghn, Solo Hn, 1st Hn, 2nd Hn, 1st Bar, 2nd Bar, 1st Tbn, 2nd Tbn, Bass Tbn, Solo Euph, 1st Euph, E♭ Tba, B♭ Tba, Mlts (1), Mlts (2), SD. BD., Aux Perc, and Timps.

The score consists of 30 measures, starting at measure 307 and ending at measure 316. The instrumentation includes:

- Sop Cnt
- Solo Cnt
- 1st Cnt
- 2nd Cnt
- Cnt. 5
- Flghn
- Solo Hn
- 1st Hn
- 2nd Hn
- 1st Bar
- 2nd Bar
- 1st Tbn
- 2nd Tbn
- Bass Tbn
- Solo Euph
- 1st Euph
- E♭ Tba
- B♭ Tba
- Mlts (1)
- Mlts (2)
- SD. BD.
- Aux Perc
- Timps

Measure 307: Measures 1-2. Sop Cnt, Solo Cnt, 1st Cnt, 2nd Cnt, Cnt. 5, Flghn, Solo Hn, 1st Hn, 2nd Hn, 1st Bar, 2nd Bar, 1st Tbn, 2nd Tbn, Bass Tbn, Solo Euph, 1st Euph, E♭ Tba, B♭ Tba, Mlts (1), Mlts (2), SD. BD., Aux Perc, Timps. Dynamics: f.

Measure 308: Measures 3-4. Sop Cnt, Solo Cnt, 1st Cnt, 2nd Cnt, Cnt. 5, Flghn, Solo Hn, 1st Hn, 2nd Hn, 1st Bar, 2nd Bar, 1st Tbn, 2nd Tbn, Bass Tbn, Solo Euph, 1st Euph, E♭ Tba, B♭ Tba, Mlts (1), Mlts (2), SD. BD., Aux Perc, Timps. Dynamics: f.

Measure 309: Measures 5-6. Sop Cnt, Solo Cnt, 1st Cnt, 2nd Cnt, Cnt. 5, Flghn, Solo Hn, 1st Hn, 2nd Hn, 1st Bar, 2nd Bar, 1st Tbn, 2nd Tbn, Bass Tbn, Solo Euph, 1st Euph, E♭ Tba, B♭ Tba, Mlts (1), Mlts (2), SD. BD., Aux Perc, Timps. Dynamics: f.

Measure 310: Measures 7-8. Sop Cnt, Solo Cnt, 1st Cnt, 2nd Cnt, Cnt. 5, Flghn, Solo Hn, 1st Hn, 2nd Hn, 1st Bar, 2nd Bar, 1st Tbn, 2nd Tbn, Bass Tbn, Solo Euph, 1st Euph, E♭ Tba, B♭ Tba, Mlts (1), Mlts (2), SD. BD., Aux Perc, Timps. Dynamics: f.

Measure 311: Measures 9-10. Sop Cnt, Solo Cnt, 1st Cnt, 2nd Cnt, Cnt. 5, Flghn, Solo Hn, 1st Hn, 2nd Hn, 1st Bar, 2nd Bar, 1st Tbn, 2nd Tbn, Bass Tbn, Solo Euph, 1st Euph, E♭ Tba, B♭ Tba, Mlts (1), Mlts (2), SD. BD., Aux Perc, Timps. Dynamics: f.

Measure 312: Measures 11-12. Sop Cnt, Solo Cnt, 1st Cnt, 2nd Cnt, Cnt. 5, Flghn, Solo Hn, 1st Hn, 2nd Hn, 1st Bar, 2nd Bar, 1st Tbn, 2nd Tbn, Bass Tbn, Solo Euph, 1st Euph, E♭ Tba, B♭ Tba, Mlts (1), Mlts (2), SD. BD., Aux Perc, Timps. Dynamics: f.

Measure 313: Measures 13-14. Sop Cnt, Solo Cnt, 1st Cnt, 2nd Cnt, Cnt. 5, Flghn, Solo Hn, 1st Hn, 2nd Hn, 1st Bar, 2nd Bar, 1st Tbn, 2nd Tbn, Bass Tbn, Solo Euph, 1st Euph, E♭ Tba, B♭ Tba, Mlts (1), Mlts (2), SD. BD., Aux Perc, Timps. Dynamics: f.

307

308

309

310

311

312

313

Through a Soldier's Eyes (Score) Page 39

317

Musical score for "Through a Soldier's Eyes" (Score) Page 39, featuring 317 measures. The score includes parts for Sop Cnt, Solo Cnt, 1st Cnt, 2nd Cnt, Cnt. 5, Flghn, Solo Hn, 1st Hn, 2nd Hn, 1st Bar, 2nd Bar, 1st Tbn, 2nd Tbn, Bass Tbn, Solo Euph, 1st Euph, E♭ Tba, B♭ Tba, Mlts (1), Mlts (2), SD. BD., Aux Perc, and Timps. Measure 317 begins with a dynamic of ff . Measures 318-319 show sustained notes and rhythmic patterns. Measures 320 conclude the page.

Through a Soldier's Eyes (Score) Page 40

325

Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cntr. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps

The musical score consists of 21 staves, each representing a different instrument or section. The instruments listed on the left are: Sop Cnt, Solo Cnt, 1st Cnt, 2nd Cnt, Cntr. 5, Flghn, Solo Hn, 1st Hn, 2nd Hn, 1st Bar, 2nd Bar, 1st Tbn, 2nd Tbn, Bass Tbn, Solo Euph, 1st Euph, E♭ Tba, B♭ Tba, Mlts (1), Mlts (2), SD. BD., Aux Perc, and Timps. The score is divided into measures by vertical bar lines. Measure 325 begins with a dynamic of f . Measures 325 through 327 feature a prominent rhythmic pattern of eighth-note pairs followed by sixteenth-note pairs. Measure 325 includes dynamic markings ff and ff at the end of the measure. Measure 326 includes dynamic markings ff and ff at the beginning. Measure 327 concludes with a dynamic marking ff .

Through a Soldier's Eyes (Score) Page 41

Sop Cnt
Solo Cnt
1st Cnt
2nd Cnt
Cnt. 5
Flghn
Solo Hn
1st Hn
2nd Hn
1st Bar
2nd Bar
1st Tbn
2nd Tbn
Bass Tbn
Solo Euph
1st Euph
E♭ Tba
B♭ Tba
Mlts (1)
Mlts (2)
SD. BD.
Aux Perc
Timps

Through a Soldier's Eyes (Score) Page 42

Sop Cnt

Solo Cnt

1st Cnt

2nd Cnt

Cnt. 5

Flghn

Solo Hn

1st Hn

2nd Hn

1st Bar

2nd Bar

1st Tbn

2nd Tbn

Bass Tbn

Solo Euph

1st Euph

E♭ Tba

B♭ Tba

Mlts (1)

Mlts (2)

SD. BD.

Aux Perc

Timp

(vibes)

(choke)

(choke)

332

333