

# **DINOS CONSTANTINIDES**

## **MARCHA DE GALVEZ**

Cantata for Narrator, soloists, mixed choir, and chamber orchestra

**LRC 44**



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# **DINOS CONSTANTINIDES**

## **MARCHA DE GALVEZ**

Cantata for Narrator, soloists, mixed choir, and chamber orchestra

**LRC 44**

**Instrumentation: flute, oboe, clarinet in B-flat, bassoon, horn in F, trumpet in C, trombone, two percussionists, strings and SATB soloists and chorus**

**Duration: 37.30**

**Commissioned by the LSU BICENTENNIAL OFFICE**



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**THE LSU A CAPELLA CHOIR  
And  
Members of the LSU Symphony Orchestra  
Victor Klimash, conductor**

**In a concert of**

**MARCHA DE GALVEZ**

**By  
Dinos Constantinides**

**In observance of**

**The Fiftieth Anniversary  
of  
The Baton Rouge Campus  
of Louisiana State University**

**The Anniversary of Statehood of Louisiana**

**The Signing of the Louisiana Purchase**

**The Inauguration of George Washington**

**The Bicentennial Celebration of the United States of America**

## **PROGRAM**

**Marcha de Galvez (1976)\* by Dinos Constantinides  
for  
Soloists, Mixed Chorus, and Instrumental Ensemble**

**Poetry: Julien Poydras**

**Translation: Leon Phillips**

**Prelude  
Epic Song  
Narrative  
Battle  
Noble Dreams  
Finale**

**Soloists: Janie Munson, soprano  
Pam Mills, alto**

**Leon Henry, tenor  
Richard Cohn, baritone**

**Members of the LSU Symphony: Zart Dombourian, piccolo and flute  
Harold Ayme, clarinet  
Steven Fitts, trumpet  
Vernon Taranto, Jr., trombone  
Dennis Maciasz, snare drum  
Lynn Lauderdale, piano and celesta  
Nancy Clark, Judy Pease, Reed Heagler,  
James Alexander, violins**

**\*Marcha de Galvez was commissioned by the LSU Bicentennial Program Office, and it was premiered on April 30, 1976 at the LSU Union Theater**

# MARCHA DE GALVEZ

Poetry taken from  
**THE CAPTURE OF THE BLUFF AT BATON ROUGE**  
**BY HIS LORDSHIP GALVEZ**

**Knight Pensioner of the Distinguished Royal Order of Charles III.**

**Brigadier of the Armies of His Majesty, Administrator,**

**Inspector and Governor General of the Province**

**of Louisiana**

**At New Orleans at the Print Shop of Antoine Boudousquie,**

**Printer to the King and to the Cabildo**  
**1779**

What din and what noise is this which strikes my ear?  
I was sleeping; suddenly lightning awakens me.  
In unceasing flashes I see my waters quiver,  
    And my place tremble. I hear the resounding echoes.  
What a mortal or God comes here in his rage  
To trouble the gentle peace of my happy banks. . .  
    Scaesaris, begone; fly toward those places  
Where I hear that great clamor and that frightful tumult.  
There with watchful eye, in the guise of a man  
Grasp all as best you can, and afterward  
Come inform me of all, as I wish to know  
If a rash mortal is trying to usurp my power.  
Thus he spake and Scaesaris, like unto an arrow, shot through the waters;  
Shaking her locks she beheld the brightness of the outer world;  
'Neath the features of a mortal she enters into the camp  
and recognizes the hero by his triumphant mien.  
She harks unto his words and sees the entire host  
Vying with one another in glorious battle.  
Success crowns his efforts. . .  
Her mind at ease she dives back into the waters. . .  
Once again she returns to the God in his deep cavern;. . .  
He talks with her; to her says Come!  
Tell me what misfortune threatens our shores,  
What means have we stop their dispute?

Mighty One, do not this time become alarmed,  
My story contains nothing which will arouse thy wrath.  
I have seen this hero who has awaked thy fears;  
Like unto a god he was accounted in his arms.

The plumes of his superb helmet streamed in the wind,  
And his waving hair was like unto an ornament.  
A proud and noble bearing betokened his courage;  
Virtue most heroic shone on his countenance.  
With one hand he brandished his shining sword;  
With the other he held in rein his prancing steed,  
And led his brilliant cortedge.  
They, fired with noble zeal and proud of the privilege  
Of risking the perils of battle with him,  
Followed him into the fray so that they might  
Display the strength of their arms. . .  
The brave Galvez everywhere in the ranks gives them heart.  
His words and his countenance spur them to heroism. . .

Victory this day snatches from the Britons  
The evergreen laurel which she adorns our browns;  
Galvez victorious assembles his army.  
Pleased with the feelings which inspire it  
He speaks to it in words which are worthy of him,  
And which engrave his dear name in their hearts,  
Brave warriors, companions of my glory,  
It was with your hands that today I won my victory;  
Like Spartans you flew to the field of honor,  
And everywhere you gave evidence of signal valor.  
To follow me you left your fields,  
And your loving children and your faithful wives. I know what I owe to you, to  
Your efforts;  
I shall praise them to the greatest of our Kings. . .

Scaesaris related and all the audience,  
God, Nymphs, and Tritons listened in silence.  
A secret joy suffused all hearts,  
And all declared themselves in favor of the victors.  
She sees in their eyes their curiosity reflected,  
And says to them, " Listen, I shall speak openly.  
At last we shall see that happy age arrive  
Which will bring about the greatest changes.  
The brambles, the reeds, and the wild thorn  
Will no longer cover our fertile banks.  
Diligent settlers will by their work  
Make of our frightful wilderness the loveliest of homes. . .

Plenty and peace will reign in our region.  
To love and to joy will they ever be devoted,  
As long as in our clime this Generous Victor  
Of a people that he cherishes will give joy and happiness."

May he attain to glory along paths of flowers;  
Let his name be written in the temple of memory.  
Sing Nymphs, Tritons; pipe on your reeds.  
Everything breathes forth joy. . .”

**Epic poem by Julien Poydras (1746-1824)**  
**Translation from the French by Leon Phillips, Graduate Assistant**  
**In French at Louisiana State University – October 1967**

# Marcha de Galvez

Cantata for Narrator, soloists, mixed choir, and chamber orchestra

## 1. Prelude

The musical score is arranged in two systems. The top system includes Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Trumpet in C, Trombone, Percussion 1, Percussion 2, Soprano, Alto, Tenor, and Bass. The bottom system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score begins with a tempo marking of quarter note = 60. The key signature is one flat (Bb). The time signature starts in 4/4 and changes to 3/4 for the final two measures of each staff. Dynamics include *f* (forte) and *ff* (fortissimo). Percussion 1 has a section marked *S. Dr.* (Soprano Drum). The score features various musical notations such as slurs, accents, and triplets.

Marcha de Galvez  
I. Prelude

A Poco piu mosso

Musical score for the first system of 'Marcha de Galvez I. Prelude'. The score is written for a full orchestra and includes the following parts: Flute (Fl.), Oboe (Ob.), Bassoon (Bb Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score begins at measure 9 and is divided into two systems. The first system covers measures 9 through 12, and the second system covers measures 13 through 16. The time signature changes from 2/4 to 4/4 at measure 10. The tempo marking 'A Poco piu mosso' is present at the beginning of the first system and again at the beginning of the second system. Dynamic markings include 'dim.' (diminuendo) and 'p' (piano). The Percussion 2 part includes a 'Vibr.' (vibrato) marking. The score is written in a standard musical notation with various clefs and time signatures.

Marcha de Galvez  
I. Prelude

Musical score for Marcha de Galvez, I. Prelude, measures 16-21. The score is arranged in a standard orchestral format with multiple staves for woodwinds, brass, percussion, strings, and woodwinds.

**Woodwinds:**  
Flute (Fl.): Measures 16-21. Starts with a rest, then plays a melodic line starting at measure 20 with dynamics *mf* and *dim.*  
Oboe (Ob.): Measures 16-21. Starts with a rest, then plays a melodic line starting at measure 20 with dynamics *mf* and *dim.*  
Bassoon (Bb Cl.): Measures 16-21. Starts with a rest, then plays a melodic line starting at measure 17 with dynamics *mp*, *f*, and *mf*.  
Bassoon (Bsn.): Measures 16-21. Starts with a rest, then plays a melodic line starting at measure 20 with dynamics *mf* and *dim.*  
Horn (Hn.): Measures 16-21. Starts with a rest, then plays a melodic line starting at measure 20 with dynamics *mf* and *dim.*  
Trumpet (C Tpt.): Measures 16-21. Starts with a rest, then plays a melodic line starting at measure 20 with dynamics *mf*.  
Trombone (Tbn.): Measures 16-21. Starts with a rest, then plays a melodic line starting at measure 20 with dynamics *mf* and *dim.*

**Percussion:**  
Perc. 1 and Perc. 2: Measures 16-21. Both staves are empty.

**Voice:**  
Soprano (S), Alto (A), Tenor (T), Bass (B): Measures 16-21. All staves are empty.

**Strings:**  
Violin I (Vln. I): Measures 16-21. Starts with a rest, then plays a melodic line starting at measure 17 with dynamics *mp*, *p*, and *mf*.  
Violin II (Vln. II): Measures 16-21. Starts with a rest, then plays a melodic line starting at measure 17 with dynamics *mp*, *p*, and *mf*.  
Viola (Vla.): Measures 16-21. Starts with a rest, then plays a melodic line starting at measure 17 with dynamics *mp*, *p*, and *mf*.  
Violoncello (Vc.): Measures 16-21. Starts with a rest, then plays a melodic line starting at measure 17 with dynamics *mp*, *p*, and *mf*.  
Cello (Cb.): Measures 16-21. Starts with a rest, then plays a melodic line starting at measure 17 with dynamics *mp* and *p*.



Marcha de Galvez  
I. Prelude

28 *rit...* ♩ = 60 [C]

Fl. *f* *dim.* *p*

Ob. *f* *p*

Bb Cl. *f* *dim.* *p*

Bsn. *f* *dim.* *p*

Hn. *f* *p*

C Tpt. *f* *p*

Tbn. *f* *p*

Perc. 1 *pp* *Vibr.*

Perc. 2 *p*

S

A

T

B

Vln. I *f* *p* *p*

Vln. II *f* *p* *p*

Vla. *f* *dim.* *p* > *pp*

Vc. *f* *dim.* *p* > *pp*

Cb. *f* *p*

Marcha de Galvez  
I. Prelude

35

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

*pp*

*pp*

*S.Dr.*

*pp*

*pp*

*pp*

*pp*

*pizz.*

*p*

*pizz.*

*p*

# 2. Epic Song

Slow ♩ = 60

Fast ♩ = 120+

Slow ♩ = 60

Flute *f*

Oboe *f*

Clarinet in Bb *f*

Bassoon *f*

Horn in F

Trumpet in C

Trombone

Percussion 1

Percussion 2 *f* *Marimba* *f*

Soprano *f* *mf* *pp* *p* *pp* *Repeat for about 15 seconds*

(Employ free vowels whenever there is no text)

Alto *f* *mf* *pp* *p* *pp*

(Employ free vowels whenever there is no text)

Tenor *f* *mf* *pp* *p* *pp*

(Employ free vowels whenever there is no text)

Bass *f* *mf* *pp* *p* *pp*

(Employ free vowels whenever there is no text)

Bass solo

Narrator

Slow ♩ = 60

Fast ♩ = 120+

Slow ♩ = 60

Violin I *pizz.* *ff* *arco* *pizz.*

Violin II *pizz.* *ff* *arco* *pizz.*

Viola *pizz.* *ff* *arco* *pizz.*

Violoncello *pizz.* *ff* *arco* *pizz.*

Contrabass *pizz.* *ff* *arco* *pizz.*

Marcha de Galvez  
2. Epic Song

Very Slow

A Fast ♩ = 120+

(Hold this bar at the discretion of the conductor)

Fl. *f*

Ob. *f*

Bb Cl. *f*

Bsn. *f*

Hn. *ff* *mp*

C Tpt. *ff* *mp*

Tbn. *ff* *mp*

Perc. 1 *ff* *SfP*

Perc. 2

S. *ppp* *S.Solo mp ff*

(Hold this bar at the discretion of the conductor)

A. *ppp*

T. *ppp*

B. *ppp*

B.Solo *Bass Solo ff*

Nar. *f* *mp* Suddenly lighting a-wakens me...

What din and what noise is this which strikes my ear? I was sleeping

(Hold this bar at the discretion of the conductor)

Vln. I *arco* *fff* *pp* *mp* *ff* *ff* *p*

Vln. II *arco* *fff* *pp* *mp* *ff* *ff* *p*

Vla. *arco* *fff* *pp* *pp* *ff* *mp*

Vc. *arco* *fff* *pp* *pp* *ff* *mp*

Cb. *arco* *fff* *pp* *pp* *ff* *mp*

Marcha de Galvez  
2. Epic Song

Moderate ♩ = 80

12

Fl. *mp*

Ob. *mp*

Bb Cl. *p*

Bsn. *mf* *p*

Hn.

C Tpt.

Tbn.

Perc. 1 *f* *p*

Perc. 2

S. *mf*  
un - ceas - ing

A. *mf*  
un - ceas - ing

T. *mf*  
un - ceas - ing

B. *mf*  
un - ceas - ing

B.Solo *f*  
in un - ceas - ing flash - es

Nar.

12

Vln. I *mp*

Vln. II *mp*

Vla. *mp* *p*

Vc. *mf* *p*

Cb. *p*

Marcha de Galvez  
2. Epic Song

Slow

17

Fl. *p* *f*

Ob. *p* *f*

Bb Cl. *p*

Bsn. *p* *f*

Hn.

C Tpt.

Tbn.

Perc. 1 *f* *pp* *mp*

Perc. 2

S (free vowels) *f* *pp*

A (free vowels) *f* *pp* 3

T (free vowels) *f* *pp* 6

B (free vowels) *f* *pp*

B.Solo *f*

Nar.

1

17

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *f*

Cb. *p* *f*

Marcha de Galvez  
2. Epic Song

21

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

S

A

T

B

B.Solo

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

see my wa - ters quiv - er, and my pal - - - - -

Detailed description: This page of a musical score, numbered 11, contains measures 21 through 24. It features a large ensemble of instruments and a vocal soloist. The instruments include Flute, Oboe, B-flat Clarinet, Bassoon, Horn, C Trumpet, Trombone, Percussion 1 and 2, Soprano, Alto, Tenor, Bass, Bass Soloist, and various string instruments (Violin I, Violin II, Viola, Violoncello, and Contrabass). The vocal soloist part includes the lyrics: "see my wa - ters quiv - er, and my pal - - - - -". The score includes various musical notations such as rests, triplets, and sixteenth-note patterns.

Marcha de Galvez  
2. Epic Song

Moderate

24

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

S.

A.

T.

B.

B.Solo

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*S.Dr.*

*f pp*

*mp pp*

*pppp*

*pp*

*pppp*

*pppp*

*ff*

*Spoken*

*dim.*

*Whisper*

*p dim.*

*(15 seconds. Repeat figures. Free rhythm)*

*pppp*

I hear the resounding e-choes I hear

*f dim.*

*p dim.*

*(15 seconds. Repeat figures. Free rhythm)*

*pppp*

I hear resounding

*mf dim.*

*p dim.*

*(15 seconds. Repeat figures. Free rhythm)*

*pppp*

I hear e-choes

*mp dim.*

*mp dim.*

*pppp*

hear the re-sound-ing e-choes I hear I hear

ace tremble.

*Moderate*

*ff*

*ff*

Marcha de Galvez  
2. Epic Song

28 **B** ♩ = 72

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1  
*ppp*

Perc. 2

S  
*p* what mor-tal or God in his rage \_\_\_\_\_ hap - py banks, what *mf*

A  
*p* what mor-tal or God comes here \_\_\_\_\_ to trou-ble \_\_\_\_\_ hap - py banks,

T  
*p* the gen-tle peace of my hap - py banks,

B  
*p* What mor-tal or God comes here in his rage \_\_\_\_\_ the gen-tle peace of my hap - py banks \_\_\_\_\_

B.Solo

Nar.

28 **B** ♩ = 72

Vln. I  
*pizz mp*

Vln. II  
*pizz mp*

Vla.

Vc.  
*p*

Cb.

Marcha de Galvez  
2. Epic Song

34

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

S

A

T

B

B.Solo

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mor - tal or God comes here in his rage to trou - ble

what mor - tal or God comes here

what mor - tal or God in his rage comes here

what mor - tal or God what mor - tal or God

*f* *p* *Solo mp* *f*

*mf* *f* *p*

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

*mf* *p* *mf* *pp*

*pp*

5/4 4/4

Marcha de Galvez  
2. Epic Song

↓ Slow

39

Fl. *p* *f* 5

Ob. *p* *f* 5

Bb Cl. *p* *f* 5

Bsn. *p* *f* 5

Hn. *pp*

C Tpt. *pp*

Tbn. *pp*

Perc. 1 *f* S.Dr.

Perc. 2

S *pp* (10 seconds. Repeat figures. Free rhythm) (free vowels)

A *pp* (10 seconds. Repeat figures. Free rhythm) (free vowels)

T *pp* (10 seconds. Repeat figures. Free rhythm) (free vowels)

B *pp* 6 (10 seconds. Repeat figures. Free rhythm) (free vowels)

B.Solo *Solo f*  
to trou-ble the gen-tle peace of my happy banks

Nar. Seasaris, begone;

39

↓ Slow

Vln. I *arco p* *f* *mp* 5

Vln. II *arco p* *f* *mp* 5

Vla. *p* *f* *mp*

Vc. *p* *pp* *f* *mp*

Cb. *pp* *f* *mp*

Marcha de Galvez

2. Epic Song

**C** Fast ♩ = 120+

44 ↓

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

S.

A.

T.

B.

B.Solo

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**C** Fast ♩ = 120+

*pp* *f* *p* *pp* *ff* *mp* *p* *cresc.*

*pppp* Whisper for 20 seconds at will the words: CLAMOR and TUMULTS

Continue with the same words, *cresc.* reaching shouting →

*ff* Great clamor and that frightful tumult

Fly toward those places where I hear that

*pp*

*pp*

Marcha de Galvez  
2. Epic Song

48

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

S

A

T

B

B.Solo

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

3

3

3

3

3

3

3

3

Marcha de Galvez  
2. Epic Song

Slow ♩ = 60

52

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

S.

A.

T.

B.

B. Solo

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

There with watchful eye, in the guise  
of a man grasp all as best you can,  
and afterward

Come in-form me of all,

As I wish toknow if a rash

*pp*

*mf*

*mp*

*gliss.*

52

Slow ♩ = 60

*fff* *pp*

*mp*

*fff* *pp*

*mp*

*fff* *pp*

*mp*

*mf* *p*

*mf* *p*

*pp*

*fff* *pp*

*mp*

*pp*

Marcha de Galvez  
2. Epic Song

60

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

S.

A.

T.

B.

B.Solo

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*S.Dr.*

*ff*

*p*

*p*

thus he spake and Scae-sa - ris,

thus he spake and Scae-sa - ris

thus he spake

thus he spake

thus he spake

mor - tal

*pp* is trying to usurp

*ff* my power

*pizz.*

*arco*

*ff*

*pizz.*

*arco*

*ff*

*p*

*p*

*p*

*p*

*pizz.*

*arco*

*mp*

Marcha de Galvez  
2. Epic Song

Fast ♩ = 120

67 D

Fl. *p*

Ob. *p*

Bb Cl. *p*

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1 *S.Dr.* *mp* *f*

Perc. 2

S. *mf* *f* *Shout at will the word SHOT*  
like un-to an ar - row, \_\_\_\_\_ shot throughthe waters;

A. *Shout at will the word SHOT*

T. *mf* *f* *Shout at will the word SHOT*  
like un-to an ar - row, shot

B. *f* *Shout at will the word SHOT*  
shot throughthe waters;

B.Solo

Nar.

67 D

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Marcha de Galvez  
2. Epic Song

72

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1 *S.Dr.* *R.S.* *fff* *p* *pp* 6

Perc. 2

S. Neath the features of a mortal she enters into the camp and recognizes the hero *Solo f* *mf cresc.* Chorus: Shout at will the word RECOGNIZES

A. recognizes *Solo f* *mf cresc.* Chorus: Shout at will the word RECOGNIZES

T. and recognizes *Solo f* *mf cresc.* Chorus: Shout at will the word RECOGNIZES

B. recognizes *Solo f* *mf cresc.* Chorus: Shout at will the word RECOGNIZES

B.Solo

Nar. *f* Shaking her locks she beheld the brightness of the outer world;

Vln. I *mp* *pp*

Vln. II *mp* *pp* 5

Vla. *mp*

Vc. *mp* *pp* *pizz.*

Cb. *mp*

Marcha de Galvez  
2. Epic Song

Moderate ♩ = 96

Fl. *mf*

Ob. *mf*

Bb Cl. *mf*

Bsn. *mf* *p*

Hn.

C Tpt.

Tbn.

Perc. 1 *cresc.* 6

Perc. 2

S *mf* *f* *mf* *f* *mf*  
rec-og-nizes the he-ro by his tri-umphant mien rec-og-nizes the he-ro by his tri-umphant mien.

A *mf* *f* *mf* *f* *mf*  
rec-og-nizes the he-ro by his tri-umphant mien rec-og-nizes the he-ro by his tri-umphant mien.

T *mf* *f* *mf* *f* *mf*  
rec-og-nizes the he-ro by his tri-umphant mien rec-og-nizes the he-ro by his tri-umphant mien.

B *f* *mf* *f*  
the he-ro the

B.Solo

Nar.

Vln. I *mf* *mf*

Vln. II *mf* *mf*

Vla. *mf* *mf*

Vc. *mf* *mf*

Cb. *arco* *mf* *mf*

Marcha de Galvez  
2. Epic Song

**E**

82

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

S

A

T

B

B.Solo

Nar.

**E**

Vln. I

Vln. II

Vla.

Vc.

Cb.

she hanks un-to his words and sees the en-tire host vy - ing withone an-oth-er

and sees the en-tire host vy - ing withone an - oth-er

vy - ing with one an-oth-er

he - ro vy - ing withone an-oth-er

mp

mf

f

Marcha de Galvez  
2. Epic Song

89 **F**

Fl. *f* *n*

Ob. *f* *n*

Bb Cl. *f* *n*

Bsn. *f* *n*

Hn. *f* *p* *n*

C Tpt. *f* *p* *n*

Tbn. *f* *p* *n*

Perc. 1 *mf* *f* *mf* *n*

Perc. 2

S *ff* *mf* *Solo f* *n*  
in glo-ri-ousbat-tle. success crowns his ef - forts

A *ff* *mf* *n*  
in glo-ri-ousbat-tle. success crowns his ef - forts

T *ff* *mf* *n*  
in glo-ri-ousbat-tle. success crowns his ef - forts

B *ff* *mf* *n*  
in glo-ri-ousbat-tle. success crowns his ef - forts

B.Solo

Nar.

89 **F**

Vln. I *f* *mf* *n*

Vln. II *f* *mf* *n*

Vla. *f* *ff* *f* *mp* *n*

Vc. *f* *ff* *f* *mp* *n*

Cb. *f* *ff* *f* *mp* *n*

### 3. Narrative

*Slow*

Flute *p*

Oboe *p*

Clarinet in Bb *p*

Bassoon *p* 3 3 3

Horn in F *p*

Trumpet in C *p*

Trombone *p*

Percussion 1

Percussion 2 *Vibr.* *p*

Soprano

Alto

Tenor

Bass

*Slow*

Violin I *p*

Violin II *p*

Viola *p*

Violoncello *p*

Contrabass *p*

Marcha de Galvez  
3. Narrative

11

Fl. *p* *rit...* *p* *ff*

Ob. *p* *ff*

Bb Cl. *p* *ff*

Bsn. *p* *ff*

Hn. *f*

C Tpt. *f*

Tbn. *f*

Perc. 1 11 *S.Dr.* *mf*

Perc. 2 *Vibr.* *p*

S

A

T

B

Vln. I *p* *rit...* *ff*

Vln. II *p* *ff*

Vla. *p* *ff*

Vc. *p* *ff*

Cb.

A Poco piu mosso

Marcha de Galvez  
3. Narrative

19

Fl. *ff* *dim.* *mp* *rit...* *mp*

Ob. *ff* *dim.* *mp* *rit...* *mp*

Bb Cl. *ff* *dim.* *mp*

Bsn. *ff* *dim.* *mp* *pp*

Hn. *f* *p* *pp*

C Tpt. *f* *p* *pp*

Tbn. *f* *p* *pp*

Perc. 1 *n*

Perc. 2

S

A

T

B

Vln. I *f* *p* *pp* *rit...* *p*

Vln. II *f* *p* *pp* *rit...* *p*

Vla. *f* *p* *pp* *rit...* *p*

Vc. *p* *pizz.*

Cb. *p*

Marcha de Galvez  
3. Narrative

**B** *Fast*

Fl. *p*

Ob. *p*

Bb Cl. *p*

Bsn. *p*

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

S

A

T

B

**B** *Fast*

Vln. I *n*

Vln. II *n*

Vla. *n*

Vc. *n*

Cb.

Marcha de Galvez  
3. Narrative

30

Fl. *p* <sup>3</sup> (Interrupt sound at will)

Ob. *p* <sup>3</sup> (Interrupt sound at will)

Bb Cl. *p* (Interrupt sound at will)

Bsn. *p* (Interrupt sound at will)

Hn. *p* *cresc.*

C Tpt. *p* *cresc.*

Tbn. *p* *cresc.*

Perc. 1

Perc. 2

S. *mp* *cresc.*  
dives back in-to the

A. *mp* *cresc.*  
Her mind at ease she dives back in-to the

T. *mp* *cresc.*  
mind at ease she dives back in-to the

B.

Vln. I *p* *tr.*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *pizz.* *mp*

Marcha de Galvez  
3. Narrative

37

Fl. *cresc.* *ff* *f* **C**

Ob. *cresc.* *ff* *f*

Bb Cl. *cresc.* *ff* *f*

Bsn. *cresc.* *ff* *f*

Hn. *mf* *mf* *ff* *mf*

C Tpt. *mf* *mf* *ff* *mf*

Tbn. *mf* *mf* *ff* *mf*

Perc. 1 *S.Dr.*

Perc. 2 *Vibr.* *ff*

S *f* wa - ters. Once a - gain she re - turns

A *f* wa - ters. Once a - gain she re - turns

T *f* wa - ters. \_\_\_\_\_

B *f* wa - ters. \_\_\_\_\_

Vln. I *cresc.* *ff* *f* **C**

Vln. II *cresc.* *ff* *f*

Vla. *cresc.* *ff* *f*

Vc. *mf* *cresc.* *ff* *f*

Cb. *arco* *cresc.* *ff* *f*



Marcha de Galvez  
3. Narrative

*rit...* **D** *Slow*

Fl. *p*

Ob. *p*

Bb Cl. *p*

Bsn. *p* *mf*

Hn. *p*

C Tpt. *p*

Tbn. *p*

Perc. 1 *pp* *p* *pp*

Perc. 2 *Vibr.* *p*

S. *Solo mp*  
He talks with her

A. *Solo mp*  
to her he says

T.

B. *Solo f*  
come! tell me what mis-

*rit...* **D** *Slow*

Vln. I

Vln. II

Vla.

Vc. *p*

Cb. *pizz.* *mf* *arco* *p*



Marcha de Galvez  
3. Narrative

This musical score is for the third movement, 'Narrative', of 'Marcha de Galvez'. It is a full orchestral score with a vocal soloist. The score is divided into several systems of staves. The first system includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), and Trombone (Tbn.). The second system includes Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2). The third system includes Soprano (S), Alto (A), Tenor (T), and Bass (B) vocal parts. The fourth system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part begins at measure 62 with a forte (*f*) dynamic, playing a complex rhythmic pattern with triplets and sixteenth notes. The woodwinds (Ob., Bb Cl., Bsn., Hn., C Tpt., Tbn.) enter at measure 62 with a piano (*p*) dynamic. The vocal soloist enters at measure 62 with a forte (*f*) dynamic, singing the lyrics 'Mighty One, \_\_\_'. The score includes various dynamic markings such as *mf*, *mp*, *pp*, and *f*, as well as articulation marks like accents and slurs. The key signature is one sharp (F#) and the time signature is 2/4.

Marcha de Galvez  
3. Narrative

**F** *In Tempo (Slow)*

Fl. *Flute*

Ob.

Bb Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

S. *Solo*

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mighty One, do not this time be - come a - larmed do not this time be - come a -

Marcha de Galvez  
3. Narrative

75 *Quasi Recitativo Piccolo*

Fl. *p* 3 5

Ob.

Bb Cl.

Bsn. *p*

Hn.

C Tpt. *p* 3

Tbn.

Perc. 1 *pp*

Perc. 2

S. *mp* 3 *f* 3 3  
larned, my story contains nothing which will a - rouse thy wrath Might-y one

A.

T.

B.

Vln. I *Quasi Recitativo* *mf* *p* *mp* 3 3

Vln. II *mf* *p* *p*

Vla. *mf* *p* *p*

Vc. *mf* *p* *p*

Cb.





Marcha de Galvez  
3. Narrative

94

Fl. *p* *poco a poco cresc.*

Ob. *poco a poco cresc.*

Bb Cl. *poco a poco cresc.*

Bsn. *p* *poco a poco cresc.*

Hn. *poco a poco cresc.*

C Tpt. *poco a poco cresc.*

Tbn. *poco a poco cresc.*

Perc. 1

Perc. 2 *Vibr.* *mp*

S *Tutti mf*  
Like un - to a god he was ac -

A *Tutti mf*  
Like un - to a god he was ac -

T

B

Vln. I *poco a poco cresc.*

Vln. II *poco a poco cresc.*

Vla. *poco a poco cresc.*

Vc. *poco a poco cresc.*

Cb. *poco a poco cresc.*

Marcha de Galvez  
3. Narrative

98

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*f*

cou - tred in his arms. The plumes of his su - perb hel - met streamed in the wind, \_\_\_\_\_

cou - tred in his arms. The plumes of his su - perb hel - met streamed in the wind, \_\_\_\_\_

The score is a page from a musical score for 'Marcha de Galvez 3. Narrative'. It features a variety of instruments and vocalists. The woodwinds (Flute, Oboe, Bb Clarinet, Bassoon, Horn, Trumpet, Trombone) and percussion (Perc. 1, Perc. 2) are shown with their respective parts. The vocalists (Soprano, Alto, Tenor, Bass) have lyrics in French. The strings (Violin I, Violin II, Viola, Violoncello, Contrabasso) provide a rhythmic and harmonic foundation. The score is marked with dynamics like *mf* and *f*, and includes a triplet in the vocal lines. The time signature changes from 3/4 to 4/4 and back to 3/4.

Marcha de Galvez  
3. Narrative

102 **I**

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf*

vibr.

*ff*

and his wav - ing hair was like un-to an or - na - ment, \_\_\_ A proud and no - ble bearing be

and his wav - ing hair was like un-to an or - na - ment, \_\_\_ A proud and no - ble bearing be

and his wav - ing hair was like un-to an or - na - ment, \_\_\_ A proud and no - ble bearing be

Marcha de Galvez  
3. Narrative

106 *Slow* J

Fl. *f* > *p*

Ob. *mf* > *mf*

Bb Cl. *mf* > *mp*

Bsn. *pp* *mf* > *mp* *p*

Hn. *pp* *p*

C Tpt. *p*

Tbn. *pp*

Perc. 1 *Timpani (or tenor drum)* *p*

Perc. 2

S. *f* > *p* *mf* *Solo mp* *mp*

tokens his cour-age vir-tue most he-roic shone on his coun-te-nance

A. *f* > *p* *mf* *mp*

tokens his cour-age vir-tue most he-roic shone

T. *mf* *mf* *mp*

tokens his courage vir-tue most he-roic shone with one hand he

B. *mf* *mf* *mp*

his courage vir-tue most he-roic shone with one hand he

Vln. I *ff* *mf* > < *f* > < *mp* >

Vln. II *ff* *mf* > < *f* > < *mf* >

Vla. *ff* *p*

Vc. *ff* *p*

Cb. *ff* *p*

Marcha de Galvez  
3. Narrative

113

Fl. *p*

Ob. *p*

Bb Cl. *p*

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1 *S.Dr.*

Perc. 2 *ffp*

S. *mp* *mf cresc.* *f*  
with the oth - er he held in rein his prancing steed. And led his bril-liant cor-

A.

T. brandished his shing sword;

B. brandished his shing sword;

Vln. I *mp* *mf* *f*

Vln. II *mp* *p*

Vla.

Vc.

Cb.

Marcha de Galvez  
3 Narrative

K

*Fast*

119

Fl. *f* *ff* *pp* *p*

Ob. *f* *ff* *pp*

Bb Cl. *f* *ff* *pp* *p*

Bsn. *f* *ff* *pp* *p*

Hn. *f* *ff* *pp*

C Tpt. *f* *ff* *pp*

Tbn. *f* *ff* *pp*

Perc. 1 *f* *f pp* *f pp*

Perc. 2

Sop. Solo *Soprano Solo*  
They fired

S *ff* *Tutti* *p*  
tege, They fired with no - ble zeal they fire

A *p*  
with no - ble zeal

T *p*  
They fired with no - ble zeal

B *p*  
with no - ble zeal

*Fast*

119

Vln. I *ff* *f* *ff* *p* *mf*

Vln. II *f* *ff* *p* *p*

Vla. *f* *ff* *p* *p*

Vc. *f* *ff* *p* *p*

Cb. *f* *ff* *p* *p*

44

Marcha de Galvez  
3. Narrative

L

(Free rhythm for 10 to 20 seconds)      Slow      Fast

Fl. *sf* > *sf* >      *f*      *mf*

Ob.      *f*      *mf*

Bb Cl. *sf* > *sf* >      *mf*      *f*      *mf*

Bsn. *sf* > *sf* >      *mf*      *f*      *mf*

Hn.      -      -      -      -

C Tpt.      -      -      -      -

Tbn.      -      -      -      -

Perc. 1 *sf* > *sf* >      *S. Dr.*      *mf*

Perc. 2      -      -      -      -

Sop. Solo *sf* > *f*      *f*      *f*

fire fire fire fire fire fire fire fire      and proud of the priv-i-lege of risk - ing the per-ils\_

S *sf* > *sf* >      *Tutti*      *f*

fire fire      of risk - ing the per-ils\_

A *sf* > *sf* >      *mf*      *f*

fire fire      proud of risk - ing the per-ils\_

T *sf* > *sf* >      *mf*      *f*

fire fire      proud of risk - ing the per-ils\_

B *sf* > *sf* >      *mf*      *f*

fire fire      proud of risk - ing the per-ils\_

Vln. I (Free rhythm for 10 to 20 seconds)      Slow      Fast      L

*sf* > *sf* >      *mf*      *f*

Vln. II *sf* > *sf* >      *mp*      *f*

Vla. *sf* > *sf* >      *mp*      *f*

Vc. *sf* > *sf* >      *mp*      *f*

Cb. *sf* > *sf* >      -      *f*

Marcha de Galvez  
3. Narrative

130 *rit....* *Slow*

Fl. *mf*

Ob.

Bb Cl. *mf*

Bsn. *mf*

Hn.

C Tpt.

Tbn.

Perc. 1 *p* *pp*

Perc. 2

Sop. Solo *Soprano Solo*  
*Alto Solo*  
*Tenor Solo*

B. Solo *Bass Solo*

fol-lowed him *pp* of bat-tle with him, *mf* *Tutti*

fol-lowed him *pp* of bat-tle with him, *mf* *Tutti*

S *Tutti p* of bat-tle with him, of bat-tle with him *f* 3 fol-lowed him in-to the

A *Tutti* of bat-tle with him, of bat-tle with him *p* *f* 3 fol-lowed him in-to the

T *Tutti* of bat-tle with him, of bat-tle with him *p* fol-lowed him

B *Tutti* of bat-tle with him, of bat-tle with him *p* fol-lowed him in-to the *f* 3

Vln. I *rit....* *Slow* *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *mf*

Marcha de Galvez  
3. Narrative

136 *To Piccolo* M *Free Rhythm* *(Slow) Quasi Recitativo*

Fl. *p* *mp* — 3 — 3 5

Ob. *f > mf dim.*

Bb Cl. *f > mf dim.* *pp*

Bsn. *f > mf dim.* *pp*

Hn.

C Tpt.

Tbn.

Perc. 1 *f pp* *ppp*

Perc. 2

S *mf* *pp*  
fray so that they might dis-play the strength of their arms.

A *mf* *pp*  
fary so that they might dis-play the strength of their arms.

T *mf* *pp*  
fary so that they might dis-play the strength of their arms.

B *mf* *pp*  
fray so that they might dis-play the strength of their arms.

Vln. I *mf dim.* *pp*

Vln. II *mf dim.* *pp*

Vla. *mf* *mf dim.* *pp*

Vc. *mf dim.* *pp* *p*

Cb. *mf dim.* *pp* *p*

M *(Slow) Quasi Recitativo*

Marcha de Galvez  
3. Narrative

141

Fl. *f* *mf* *mp*

Ob. *mp* *p*

Bb Cl. *mp* *p*

Bsn. *mp* *mf* *p*

Hn. *p* *pp*

C Tpt. *mp* *p* *pp*

Tbn. *p* *pp*

141 *S.Dr.*

Perc. 1 *mp*

Perc. 2

141 *Solo* *f* *f*

S. mighty One, \_\_\_\_\_ Might-y One, \_\_\_\_\_

A

T

B

Vln. I *mp* *p* *pp*

Vln. II *mp* *p* *pp*

Vla. *mp* *p* *pp*

Vc. *mp*

Cb. *mp*



Marcha de Galvez  
3. Narrative

154 **O** *Quasi Recitativo Piccolo*

Fl. *p*

Ob. *p*

Bb Cl. *p*

Bsn. *p*

Hn.

C Tpt. *p*

Tbn.

Perc. 1 *pp*

Perc. 2

S. *mp*  
come alarmed, my sto-ry contains no-thing which will a - rouse thy wrath. Might-y one...

A.

T.

B.

Vln. I *p*, *mf*, *p*, *mp*

Vln. II *mf*, *p*

Vla. *mf*, *p*

Vc. *mf*, *p*

Cb.

Marcha de Galvez  
3. Narrative

P In Tempo (Slow)

160

Fl. *p* *Flute*

Ob. *p*

Bb Cl. *p*

Bsn. *p*

Hn. *p*

C Tpt. *mp*

Tbn. *mp*

Perc. 1

Perc. 2

S. *f* *mf*  
Might - y One. my

A.

T.

B.

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb.

P In Tempo (Slow)

Marcha de Galvez  
3. Narrative

165

Fl. *p* *pp* *pp* **Q**

Ob. *p* *pp* *pp*

Bb Cl. *p* *pp* *pp*

Bsn. *mp*

Hn. *p*

C Tpt. *p*

Tbn. *p*

Perc. 1 *trngl* *p*

Perc. 2

S. 165  
sto-ry con-tains no-thing which will a-rouse thy wrath. \_\_\_\_\_

A.

T.

B.

Vln. I 165 *p* **Q**

Vln. II *p*

Vla. *p*

Vc.

Cb.



# 4. Battle

*Moderate*

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in C

Trombone

Percussion 1

Percussion 2

Soprano

Alto

Tenor

Bass

*Moderate*

Violin I

Violin II

Viola

Violoncello

Contrabass

*mp*

*tr*

*S.Dr.*

*pp*

Marcha de Galvez  
4. Battle

This musical score is for the fourth movement, 'Battle', of the 'Marcha de Galvez'. It is a full orchestral score. The Flute part (Fl.) is the primary melodic line, starting at measure 7 with a trill (tr~) and ending with a fortissimo (f) dynamic. The woodwinds (Oboe, Bb Clarinet, Bassoon, Horn, C Trumpet, Trombone) are currently silent. The Percussion 1 part (Perc. 1) provides rhythmic accompaniment with a triplet (3) and dynamic markings of mezzo-piano (mp). The vocal parts (Soprano, Alto, Tenor, Bass) and the string ensemble (Violin I, Violin II, Viola, Violoncello, Contrabass) are also silent in this section.

Marcha de Galvez  
4. Battle

This musical score is for the '4. Battle' section of the 'Marcha de Galvez'. It is a full orchestral score with the following instruments and parts:

- Flute (Fl.):** Starts at measure 13 with a melodic line, marked *mf*. A box labeled 'A' is above the staff.
- Oboe (Ob.):** Remains silent throughout this section.
- B♭ Clarinet (Bb Cl.):** Remains silent throughout this section.
- Bassoon (Bsn.):** Starts at measure 13 with a rhythmic accompaniment, marked *mf*.
- Horn (Hn.):** Remains silent throughout this section.
- Trumpet (C Tpt.):** Starts at measure 13 with a melodic line, marked *mf*.
- Trombone (Tbn.):** Remains silent throughout this section.
- Percussion 1 (Perc. 1):** Starts at measure 13 with a rhythmic pattern, marked *mp*. Includes the instruction 'S. Dr.' and a triplet of eighth notes.
- Percussion 2 (Perc. 2):** Remains silent throughout this section.
- Voice (S, A, T, B):** All vocal parts (Soprano, Alto, Tenor, Bass) are silent throughout this section.
- Violin I (Vln. I):** Starts at measure 13 with a rhythmic accompaniment, marked *mp*. A box labeled 'A' is above the staff.
- Violin II (Vln. II):** Remains silent throughout this section.
- Viola (Vla.):** Remains silent throughout this section.
- Violoncello (Vc.):** Remains silent throughout this section.
- Double Bass (Cb.):** Remains silent throughout this section.



Marcha de Galvez  
4. Battle

23 B

Fl. *tr*  
*ff*  $\triangleright$  *mf*

Ob. *ff*  $\triangleright$  *mf* *f*<sup>3</sup> *mf* *mp* *mf*

Bb Cl. *ff*  $\triangleright$  *p*

Bsn. *ff*  $\triangleright$  *p*

Hn. *ff*  $\triangleright$  *p*

C Tpt. *ff*  $\triangleright$  *p*

Tbn. *p*

Perc. 1 *f* *mf* *mp*

Perc. 2 *f*

S

A

T

B

Vln. I *ff*  $\triangleright$  *mp* *mf*

Vln. II *ff*  $\triangleright$  *mp* *mf*

Vla. *ff*  $\triangleright$  *mp*

Vc. *ff*  $\triangleright$  *mp*

Cb. *ff*  $\triangleright$  *mp*



Marcha de Galvez  
4. Battle

This musical score is for the fourth movement, 'Battle', of the 'Marcha de Galvez'. It is a full orchestral score. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bb Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), and Trombone (Tbn.). The percussion section consists of Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2), with specific instructions for 'Vibr.' (vibrato) and 'S. Cym.' (small cymbal). The vocal section includes Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score begins at measure 33. The woodwinds and strings play a rhythmic pattern of eighth notes, often in groups of three or five. The percussion provides a steady accompaniment with cymbals and vibrato. The brass section, including the tuba (Cb.), plays a similar rhythmic pattern. Dynamics range from *mf* (mezzo-forte) to *p* (piano), with frequent use of *cresc.* (crescendo) markings. The key signature is one sharp (F#), and the time signature is 2/4.



Marcha de Galvez  
4. Battle

41

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

The brave Gal-vez eve-ry-where in the ranks gives them heart the brave givesthem

heart the brave gives them the brave gives them heart. His words and his coun-tenance spur them to her-o-ism. His words

Marcha de Galvez  
4. Battle

46

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

The

the brave givesthem heart. His words and his countenance spur them to her-o-ism His words His words His

*mp*

The brave Gal-vez everywhere in the ranks gives them heart the brave gives them the brave gives them

His words His words victo-ry this day snatches from the Britons

Marcha de Galvez  
4. Battle

51

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

brave Gal - vez eve-rywhere in the ranks gives them heart the brave gives them the brave gives them

words Vic-to - ry this day snatches from the Bri-tons

heart His words and his coun-te-nance spur them to her-o-ism His words His words His

the ev - er-green lau - rel with which she a-dorns our brows; The

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

Marcha de Galvez  
4. Battle

55

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

heart His words and his coun-ten-ance spur them to her-o-ism. His words His words His

the ev - er-green lau - rel with which she a-dorns our brows The

words Vic-to-ry this day snatches from the Britons

brave Gal - vez eve-rywhere in the ranks gives them heart the brave gives them the brave gives them

*f*

*ff*

*f*

*mf*

*f*



Marcha de Galvez  
4. Battle

64

Fl. *tr* *ff* *tr* *tr*

Ob. *tr* *ff* *tr*

Bb Cl.

Bsn. *ff*

Hn. *ff*

C Tpt. *ff* *ff*

Tbn. *ff*

Perc. 1 *ff*

Perc. 2

S. *fff* *ff*

A. *fff* *ff*

T. *ff* *ff*

B. *ff* *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla.

Vc.

Cb. *f*

which she a-dorns our brows; Gal - vez vic - to - ri-ous as - sem-bles his ar - my. Plesed with the

Vic-to - ry the brave Gal - vez Gal - vez vic - to - ri-ous as sem-bles his ar - my. Plesed with the

vez gives them heart Gal - vez vic - to - ri-ous as sem-bles his ar - my. Plesed with the

gives them heart Gal - vez vic - to - ri-ous as sem-bles his ar - my. Plesed with the

Marcha de Galvez  
4. Battle

68 Fl. *tr<sup>b</sup>* *tr* *tr* **E** 3/4

Ob. 3/4

Bb Cl. 3/4

Bsn. 3/4

Hn. 3/4

C Tpt. 3/4

Tbn. 3/4

Perc. 1 3/4

Perc. 2 3/4

S 68 3/4  
feel - ings which ins - pire it He speaks to it in words which are wor - thy of him, And which en -

A 68 3/4  
feel - ings which ins - pire it He speaks to it in words\_ are wor - thy of him, And which en -

T 68 3/4  
feel - ings which ins - pire it He speaks to it in words\_ are wor - thy of him, And which en -

B 68 3/4  
feel - ings which ins - pire it He speaks to it in words\_ are wor - thy of him, And which en -

Vln. I **E** 3/4

Vln. II 3/4

Vla. 3/4

Vc. *pizz.* *arco* 3/4

Cb. 3/4

Marcha de Galvez  
4. Battle

Meno mosso F Moderate (tempo I)

72

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*ff*

*pp*

*mp*

*ff*

*pp*

*p*

grave his deaname in their hearts, Brave war-rios, \_\_\_

grave his deaname in their hearts, Brave war-rios, \_\_\_

grave his dear nameintheir hearts, Brave war-rios, \_\_\_

Solo

Com - pan-ions of my glo-ry, \_\_\_ It was with your

grave his dear nameintheir hearts, Brave war-rios, \_\_\_

*ff*

*pp*

*p*

Marcha de Galvez  
4. Battle

82

Fl. *p*

Ob. *p*

Bb Cl. *p*

Bsn. *p*

Hn.

C Tpt.

Tbn. *p*

Perc. 1 *S.Dr.*  
*ppp*

Perc. 2

S

A

T  
hands that to - day I won my vic - to - ry; Like Spar - tans you flew to the field of

B

Vln. I

Vln. II

Vla. *p*

Vc. *p*

Cb. *p*

Marcha de Galvez  
4. Battle

86 *cresc.*

Fl. *p*

Ob. *p*

Bb Cl. *p*

Bsn. *p*

Hn. *p*

C Tpt. *mf* *mf*

Tbn.

Perc. 1

Perc. 2

S

A

T  
ho - nor, And ev - ry - where you gave ev i dence of sig nal val or. To fol low me you left your

B

Vln. I *cresc.* *mf* *f*

Vln. II *mf* *f*

Vla.

Vc.

Cb. *f*

Marcha de Galvez  
4. Battle

91 *rit.* **G** *Slow*

Fl. *mf* *p*

Ob. *mf* *p*

Bb Cl. *f* *p* *mp*

Bsn. *f* *p*

Hn. *p*

C Tpt. *p*

Tbn. *p*

Perc. 1

Perc. 2

S

A

T  
fields, \_\_\_\_\_ And your lov ing chil dren \_\_\_\_\_ and your faith ful wives \_\_\_\_\_ I

B

**G** *Slow*

*rit.*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *p*

Cb. *p*

Marcha de Galvez  
4. Battle

99 *dim.* H *Moderate* *cresc.*

Fl. *mp* *p*

Ob. *mp* *p*

Bb Cl. *mp* *p*

Bsn. *mp* *p*

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Sop. Solo

S. *p*  
The brave Gal-vez ev-ery-where

A. *p*  
The brave Gal-vez ev-ery-where

T. *Solo* *tutti*  
know what I owe to you, to your ef forts; I shall praise them to the great est of our Kings The brave Gal-vez ev-ery-where

B. *p*  
The brave

Vln. I *dim.* H *Moderate* *cresc.* *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Marcha de Galvez  
4. Battle

*f* *cresc.*

105

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Sop. Solo

T. Solo

S

A

T

B

— gives them — heart

*f* *cresc.*

105

Vln. I

Vln. II

Vla.

Vc.

Cb.

*S.Dr.*

*f*

Marcha de Galvez  
4. Battle

*Tutti f*

110

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Sop.Solo

T. Solo

S

A

T

B

*Tutti f*

110

Vln. I

Vln. II

Vla.

Vc.

Cb.

Brave - - - - - War - - - - - riors, - - - - -

to her - o - ism. The brave Gal - vez ev - ery where in the

to her - o - ism. The brave Gal - vez ev - ery - where in the ranks gives them

to her - o - ism. The brave Gal - vez ev - ery - where in the ranks gives them

The brave Gal - vez ev - ery - where in the ranks gives them heart, the

*f*

*f*



# 5. Noble Dreams

Moderate

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horn in F

Solo Soprano

Soloists Alto Solo

Solo Bass

Soprano

Chorus Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Contrabass

*mf*

Scae - sa - ris re - lat-ed and all the au - dience, — the au - - dience, —

*mf*

*f* *mf*

*f* *mf*

*mf*

*mf*

*mf*

*mf*

Marcha de Galvez  
5. Noble Dreams

6

Fl.

Ob.

B<sup>b</sup> Cl.

Bsn.

Hn.

S. S.

A. S.

S. B.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

God, Nymphs, and Tri - tons

*f* *mp* *p*

Marcha de Galvez  
5. Noble Dreams

13 A

Fl. 

Ob. 

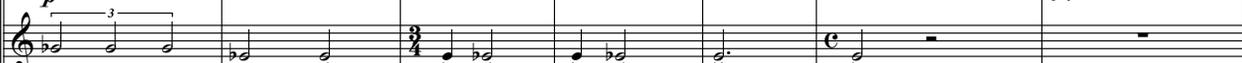
B♭ Cl. 

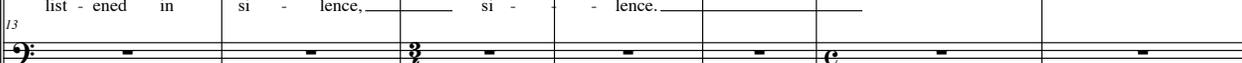
Bsn. 

Hn. 

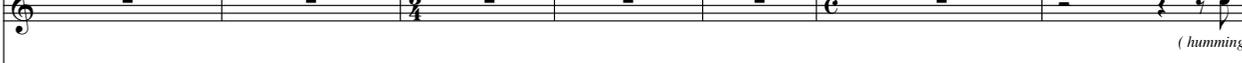
S. S. 

A. S. 

S. B. 

S. 

A. 

T. 

B. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

list - ened in si - lence, si - lence.

A se - cret joy suf - fused

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

(humming)





Marcha de Galvez  
5. Noble Dreams

34 **B**

Fl. 

Ob. 

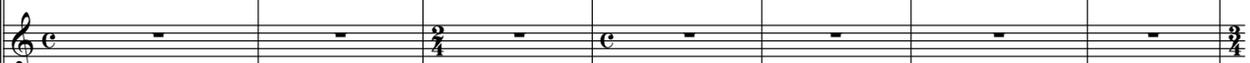
B♭ Cl. 

Bsn. 

Hn. 

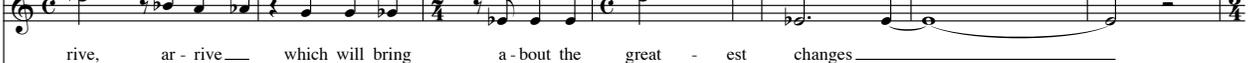
S. S. 

A. S. 

S. B. 

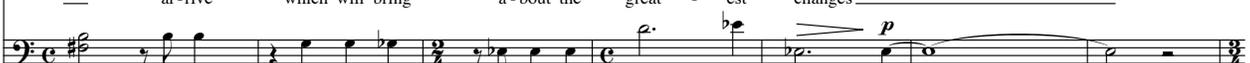
S.   
rive, ar-rive which will bring a-bout the great-est changes

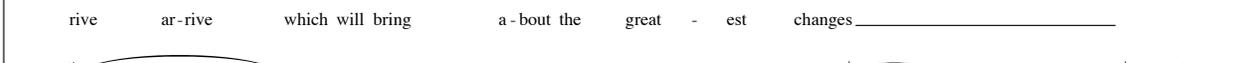
A.   
ar-rive which will bring a-bout the great-est changes

T.   
ar-rive which will bring a-bout the great-est changes

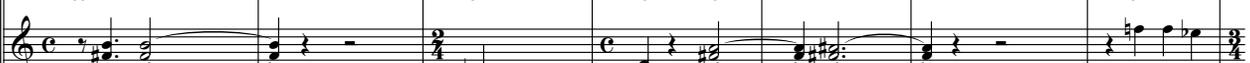
B.   
rive ar-rive which will bring a-bout the great-est changes

Vln. I   
*ff* *f* *mf* > *mf* *f*

Vln. II   
*ff* *f* *mf* > *mf* *f*

Vla.   
*ff* *f* *mf* > *mf* *mp* *f*

Vc.   
*ff* *f* *mf* > *mf* *f*

Cb.   
*ff* *f* *mf* > *mf* *f*

Marcha de Galvez  
5. Noble Dreams

41

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

S. S.

A. S. *mp*

S. B. *p*

S

A

T

B

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *mp* *p*

God, Nymphs, and Tri - tons

List - ened in

3

3

Poco Meno

48 C *rit.*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

S. S.   
*mf*\* *mp*  
The bram-bles, the reeds, and the wild\_ thorn, wild

A. S.

S. B.   
si - lence, \_\_\_\_\_ si lence. \_\_\_\_\_

S.   
*mp*  
thorn, wild

A.   
*mp*  
thorn, wild

T.   
*mp*  
thorn, wild

B.   
the \_\_\_\_\_ wild  
*mp*  
wild

Vln. I

Vln. II

Vla.   
*mp*

Vc.   
*mp*

Cb.   
*mp*

\* Only the first time. For the repeat all sopranos sing very softly.

Marcha de Galvez  
5. Noble Dreams

55

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

Hn.

S. S. *f* *dim.*  
thorn will no long-er cov-er our fertile banks, fert-ile banks.

A. S.

S. B.

S. *mf* *dim.*  
thorn banks, fert-ile banks.

A. *mf* *dim.*  
thorn banks, fert-ile banks.

T. *mf* *dim.*  
thorn fert-ile banks.

B. *mf* *dim.*  
thorn fert-ile banks.

Vln. I *p*

Vln. II *p*

Vla. *mf* *dim.*

Vc. *mf*

Cb. *mf*

Marcha de Galvez  
5. Noble Dreams

62

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

S. S.

A. S.

S. B.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*<sup>3</sup>

*mp*

*mp*

*mp*

*mf*<sup>3</sup>

*mp*<sup>3</sup>

*f*<sup>3</sup>

Dili-gent settlers will by their work \_\_\_\_\_ Make of our frightful wilder-nesses-the love - liest of homes \_\_\_\_\_

work \_\_\_\_\_ love - liest of homes \_\_\_\_\_

work \_\_\_\_\_ love - liest of homes \_\_\_\_\_

their \_\_\_\_\_ work \_\_\_\_\_ love - liest of homes \_\_\_\_\_

their work \_\_\_\_\_ of homes \_\_\_\_\_

*p*

*p*

*mp*

*mf dim.*

*mp*

*mf dim.*

*mp*

*mf dim.*

Marcha de Galvez  
5. Noble Dreams

This musical score is for the piece "Marcha de Galvez 5. Noble Dreams". It is written for a full orchestra and includes vocal parts. The score is divided into several systems. The first system includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), and Horn (Hn.). The second system includes Soprano Saxophone (S.S.), Alto Saxophone (A.S.), and Bassoon (S.B.). The third system includes Soprano (S), Alto (A), Tenor (T), and Bass (B) vocal parts. The fourth system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 4/4 time and begins at measure 69. A key signature change to one flat occurs at measure 70. A dynamic marking of *p* (piano) is used throughout the woodwind and string parts. The vocal parts are marked *pp* (pianissimo) and include a double bar line with a repeat sign and a "(2x)" marking, indicating a two-measure rest. A boxed "D" is placed above the first measure of the woodwind section.

Marcha de Galvez  
5. Noble Dreams

76

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

S. S.

A. S.

S. B.

S

*p* *cresc.*

plenty and peace will reign in our re - gion. To love and to joy — will they ever be devoted,

A

*p* *cresc.*

plenty and peace — will reign in our re - gion. To love and to joy — will they ever be devo - ted,

T

*p* *cresc.*

To love and to joy — will they ever be devoted will they ever be devoted,

B

*p* *cresc.*

plenty and peace will reign in our re - gion — to love and to joy — will they ever be devoted,

Vln. I

Vln. II

Vla.

Vc.

Cb.







# 6. Finale

## Moderate

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horn in F

Trumpet in B $\flat$

Trombone

Timpani

Percussion 2

Soprano

Alto

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Contrabass

*f*

*mp*

*f*

*mp*

*f*

*mp*

*f*

*mp*

May Gal-vez at-tain to glo-ry a-long paths of flow-ers

May Gal-vez at-tain to glo-ry a-long paths of flow-ers

May Gal-vez at-tain to glo-ry a-long paths of flow-ers

May Gal-vez at-tain to glo-ry a-long paths of flow-ers

Marcha de Galvez  
6. Finale

A

7

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

B $\flat$  Tpt.

Tbn.

Timp.

Perc. 2

Sop.

Alto

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

flow - ers

*mf*

May he at - tain to

*mp*

glo - ry a - long paths of

May he at - tain to glo - ry a long paths of

May he at - tain to glo - ry a - long paths of

May he at - tain to glo - ry a - long paths of

Marcha de Galvez  
6. Finale

13

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

B $\flat$  Tpt.

Tbn.

Timp.

Perc. 2

Sop.

Alto

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

glo - ry a - long paths of flo - wers

flow - ers

flow - ers

flow - ers

flow - ers

pp

mf

div. mf

pp

mf

pp

pp

pp

div. pp

Let

Let

May he at - tain to

May he at - tain to

Marcha de Galvez  
6. Finale

19

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

B $\flat$  Tpt.

Tbn.

Timp.

Perc. 2

Sop. *mf*  
a - - - long paths of flow - ers

Alto

S *pp*  
May he at - tain to glo - - - ry Let Let

A *pp*  
May he at - tain to glo - - - ry Let Let Let

T  
glo - ry a - long paths of flow - ers Let his *p*

B  
glo - ry a - long paths of flowers Let Let Let

Vln. I

Vln. II

Vla.

Vc.

Cb.

Marcha de Galvez  
6. Finale

**B** Slower

25

Fl.

Ob.

B $\flat$  Cl.

Bsn.

25

Hn.

B $\flat$  Tpt.

Tbn.

25

Timp.

25

Perc. 2

25

Sop.

25

Alto

S

*p* his name be writ-ten his name of *mf* mem-o-ry.

A

*p* his name be writ-ten be writ-ten in the tem-ple be writ-ten *mf* of mem-o-ry.

T

name be writ-ten his name be writ-ten in the *mf* tem-ple in the *mf* tem-ple of mem-o-ry mem-o-ry

B

*mp* in the tem-ple in the tem-ple of mem-o-ry.

25

Vln. I

Vln. II

Vla.

Vc.

Cb.



Marcha de Galvez  
6. Finale

37

Fl.

Ob.

B<sup>b</sup> Cl.

Bsn.

Hn.

B<sup>b</sup> Tpt.

Tbn.

Timp.

Perc. 2

Sop.

Alto

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Nymphs, sing Tri - tons \_\_\_\_\_

mf sing \_\_\_\_\_

*p* May be at - tain to glo - ry a - long \_\_\_\_\_

*p* May be at - tain to glo - ry a - long \_\_\_\_\_

*p* May be at - tain to glo - ry a - long \_\_\_\_\_

*p* May be at - tain to glo - ry a - long \_\_\_\_\_

37

Marcha de Galvez  
6. Finale

43

Fl.

Ob.

B<sup>b</sup> Cl.

Bsn.

Hn.

B<sup>b</sup> Tpt.

Tbn.

Timp.

Perc. 2

Sop.

Alto

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

*f* 5

*f*

*f* 5

*f*

xyl.

*f*

Nymphs, sing Tri - tons,

paths of mem-o - ry mem - o - ries mem - - - o - ries

paths of mem-o - ry mem - o - ries mem - - - o - ries

paths of mem-o - ry mem - o - ries mem - - - o - ries

paths of mem-o - ry mem - o - ries mem - - - o - ries

*mf* *mf* *f*

*mf* *mf* *f*

*mf* *mf* *f*

*mf* *mf* *f*

*mf* *mp* *f*

*mf* *mp* *f*

*mf*

*mf* *f*

*mf*

Marcha de Galvez  
6. Finale

49

Fl. *mp* *mf*

Ob. *mp* *mf*

B $\flat$  Cl. *mf*

Bsn. *mp* *mf*

Hn. *mp* *pp* con sord.

B $\flat$  Tpt. *mp* *pp* con sord.

Tbn. *mp* *pp* con sord.

Timp. *p*

Perc. 2

Sop.

Alto

S *mf*  
Pipe on your reeds, \_\_\_\_\_ Your reeds, \_\_\_\_\_

A *mf*  
Pipe on your reeds, \_\_\_\_\_ your reeds, \_\_\_\_\_

T *mf*  
Pipe on your reeds, \_\_\_\_\_ your reeds, \_\_\_\_\_

B *mf*  
Pipe on your reeds, \_\_\_\_\_ Pipe on your reeds, \_\_\_\_\_

(8<sup>va</sup>) - - -

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mf* *mp* *p*

Vc. *pizz.*

Cb. *p* *pizz.*

*p*

Marcha de Galvez  
6. Finale

Fast

Fl. *p*

Ob. *p*

B<sup>b</sup> Cl. *p*

Bsn. *p*

Hn. *p*

B<sup>b</sup> Tpt. *p*

Tbn. *p*

Timp. *cresc.*

Perc. 2 *cresc.*

Sop. *cresc.*

Alto *cresc.*

S *mf*  
— my sto-ry con-tains no-thing which will a-rouse thy wrath

A *mf*  
— my sto-ry con-tains noth-ing which will a-rouse

T *mf*  
— My sto-ry con-tains noth-ing which will a-rouse

B *mf*  
— My sto-ry con-tains noth-ing which will a-rouse

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.* (pizz.)

Vc. *cresc.* (pizz.)

Cb. *cresc.* (pizz.)







Marcha de Galvez  
6. Finale

79

Fl.

Ob.

B<sup>♭</sup> Cl.

Bsn.

Hn.

B<sup>♭</sup> Tpt.

Tbn.

Timp.

Perc. 2

Sop.

Alto

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*f*

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