

CRUCIATA

- a short musical story about the crusades -

Fides - Like a prayer (♩ = c. 50) **Iter - Fast** (♩ = c. 142) **9**

The score is arranged for a full brass band with vocal soloists and a choir. The vocal parts (Soprano, Alto, Tenor, Bass) and the choir (Optional Choir) sing the Latin text: *In no mi-ne pa-tris fi-lii et spi-ri-tus sanc-tis. A-men*. The instrumental parts include Cornet in E♭, Solo Cornet in B♭, Repiano Cornet in B♭, Cornet 2 in B♭, Cornet 3 in B♭, Flugelhorn, Solo Horn in E♭, Horn in E♭ 1 and 2, Baritone in B♭ 1 and 2, Trombone in B♭ 1 and 2, Bass Trombone, Euphonium in B♭ 1 and 2, Bass Tuba in E♭ and B♭, and four Percussion parts (1-4). The percussion parts include tubular bells, timpani, snare drum, and various cymbals and drums. The score includes dynamic markings such as *mf*, *f*, *p*, *ff*, and *ffz*, as well as performance instructions like *rubato*, *bucket mute*, *play*, and *dampen*. The tempo is marked as *Fides - Like a prayer* (♩ = c. 50) and *Iter - Fast* (♩ = c. 142).

This page of the musical score for 'CRUCIATA' covers measures 10 through 17. The score is arranged for a large orchestra and includes vocal parts. The instruments and parts are listed on the left side of the page: E♭ Cnt., Solo Cnt., Rep. Cnt., Cnt. 2, Cnt. 3, Fighn., Solo Hn., Hn. 1, Hn. 2, Bar. 1, Bar. 2, Tbn. 1, Tbn. 2, B. Tbn., Euph. 1, Euph. 2, E♭ B. Tba., B♭ B. Tba., Perc. 1, Perc. 2, Perc. 3, Perc. 4, S., A., Opt. Ch., T., and B. The score is written in G major and 4/4 time. It features a variety of musical textures, including melodic lines for the vocalists and woodwinds, rhythmic patterns for the brass and percussion, and sustained chords for the strings. Dynamic markings such as *f* (forte) and *mf* (mezzo-forte) are used throughout. Performance instructions like 'play' and 'high tom' are also present. A large watermark 'WWW.DRONSHEIMMUSIC.COM' is overlaid diagonally across the page.

CRUCIATA

28 33

Ev. Cnt.
Solo Cnt.
Rep. Cnt.
Cnt. 2
Cnt. 3
Fighn.
Solo Hn.
Hn. 1
Hn. 2
Bar. 1
Bar. 2
Tbn. 1
Tbn. 2
B. Tbn.
Euph. 1
Euph. 2
Ev. B. Tba.
B. B. Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
S
A
Opt. Ch.
T
B

light that shines up-on us and leads us in dark-ness. Ah ah

light that shines up-on us and leads us in dark-ness. Ah ah

light that shines up-on us and leads us in dark-ness. Ah ah

light that shines up-on us and leads us in dark-ness. Ah ah

41 Jerusalem - Mourning (♩ = c. 65)

44

Score for Jerusalem - Mourning, featuring vocal parts (E♭ Cnt., Solo Cnt., Rep. Cnt., Cnt. 2, Cnt. 3, Fighn., Solo Hn., Hn. 1, Hn. 2, Bar. 1, Bar. 2, Tbn. 1, Tbn. 2, B. Tbn., Euph. 1, Euph. 2, E♭ B. Tba., B♭ B. Tba., Perc. 1, Perc. 2, Perc. 3, Perc. 4) and piano accompaniment (S, A, Opt. Ch., T, B). The score includes dynamic markings such as *f*, *mf*, *mp*, and *fff*, and performance instructions like "solo with bucket mute" and "claves".

CRUCIATA

50

56

The score is for a choral and orchestral work. It features the following parts:

- Vocalists:** Soprano (S), Alto (A), Tenor (T), Bass (B), and an optional Chorus (Opt. Ch.).
- Instrumentalists:** Flute (Flghn.), Oboe (Hn. 1), Clarinet (Hn. 2), Bassoon (Bar. 1, Bar. 2), Trumpets (Tbn. 1, Tbn. 2), Trombones (B. Tbn.), Euphonium (Euph. 1, Euph. 2), Tuba (E♭-B. Tba., B♭-B. Tba.), Percussion (Perc. 1-4), and Solo Horn (Solo Hn.).

The vocal parts have lyrics: "hoe, oe - hoe - hoe - hoe, oe - hoe - hoe - hoe, oe - hoe." The instrumental parts include dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano), as well as performance instructions like *sol* (solo).

62

57

Ev. Cnt. *f* *f* tutti normal

Solo Cnt. *ff*

Rep. Cnt. *mf* *f* *f*

Cnt. 2 *mf*

Cnt. 3 *mf*

Fighn. *mf* *tutti* *ff*

Solo Hn. *mf* *tutti* *ff*

Hn. 1 *mf* *tutti*

Hn. 2 *mf*

Bar. 1 *tutti* *f*

Bar. 2 *mf*

Tbn. 1 *f* *f*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. 1 *tutti* *f*

Euph. 2 *mf*

E♭ B. Tba. *tutti* *mf*

B♭ B. Tba. *mf*

Perc. 1

Perc. 2 snare 2 *f*

Perc. 3 snare *f*

Perc. 4

57

S *f* hoe, oe - hoe, oe - hoe, oe - hoe. Je ru - sa - lem mag - ni - fi - ca, ti - mor est in no - bis, mi - se - re - re me - i.

A *f* hoe, oe - hoe, oe - hoe, oe - hoe. Je ru - sa - lem, mi - se - re - re mi - se - re - re me - i.

Opt. Ch. *f* hoe, oe - hoe, oe - hoe, oe - hoe. Je ru - sa - lem mag - ni - fi - ca, ti - mor est in no - bis, mi - se - re - re me - i.

B *f* hoe, oe - hoe, oe - hoe, oe - hoe. Je ru - sa - lem, mi - se - re - re me - i.

rit. 68 Sultan Salah ad-Din - Vigorous (♩ = c. 80)

Ev. Cnt.
 Solo Cnt.
 Rep. Cnt.
 Cnt. 2
 Cnt. 3
 Fighn.
 Solo Hn.
 Hn. 1
 Hn. 2
 Bar. 1
 Bar. 2
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph. 1
 Euph. 2
 Ev. B. Tba.
 B. B. Tba.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 S.
 A.
 Opt. Ch.
 T.
 B.

CRUCIATA

80 88

Ev. Cnt.
Solo Cnt.
Rep. Cnt.
Cnt. 2
Cnt. 3
Fighn.
Solo Hn.
Hn. 1
Hn. 2
Bar. 1
Bar. 2
Tbn. 1
Tbn. 2
B. Tbn.
Euph. 1
Euph. 2
Ev. B. Tba.
B. B. Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
S.
A.
Opt. Ch.
T.
B.

90

E♭ Cnt. *f*

Solo Cnt. *f*

Rep. Cnt. *f*

Cnt. 2 *f* *mf*

Cnt. 3 *f* *mf*

Flghn. *f*

Solo Hn. *f*

Hn. 1 *f*

Hn. 2 *f*

Bar. 1

Bar. 2

Tbn. 1 *ff* *mf*

Tbn. 2 *ff* *mf*

B. Tbn. *ff*

Euph. 1 *ff* *f*

Euph. 2 *ff* *f*

E♭ B. Tba. *ff* *f* *f*

B♭ B. Tba. *ff* *f* *f*

Perc. 1 *f*

Perc. 2 *mp*

Perc. 3 *f* *f*

Perc. 4 *f* *f*

S *f* Bend your knee for Sul - tan Sa - lah 'din!

A *f* Bend your knee for Sul - tan Sa - lah 'din!

T *f* Bend your knee for Sul - tan Sa - lah 'din!

B *f* Sa - lah 'din, Sa - lah 'din, Sul - tan Sa - lah 'din!