

I'm in His Hands

STANLEY DITMER / PHIL LAEGER

Arr. DOROTHY GATES

Slowly and tenderly $\text{♩} = 66$

mp

9

17

p

25

2

35

mp

mf

43

Solo

mf

51

Non solo

f

61

mf

Più mosso

f

69

77

ff

89

meno mosso

fff

mf

99

p

107

pp

rall.

mp

pp

I'm in His Hands

STANLEY DITMER / PHIL LAEGER

Arr. DOROTHY GATES

Slowly and tenderly $\text{♩} = 66$

The musical score is written for F Horn 1 in 3/4 time. It begins with a key signature of one sharp (F#) and a tempo of 66 beats per minute. The score is divided into systems of five staves each. The first system starts with a mezzo-piano (*mp*) dynamic. The second system includes a first ending bracket labeled 'One' at measure 17. The third system has a mezzo-piano (*mp*) dynamic. The fourth system features a piano (*p*) dynamic followed by a mezzo-forte (*mf*) dynamic, with a 'Tutti' marking. The fifth system includes a first ending bracket labeled 'One' at measure 43 and a mezzo-piano (*mp*) dynamic. The sixth system starts with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic, then a forte (*f*) dynamic with a 'Più mosso' tempo change, and ends with a mezzo-piano (*mp*) dynamic. The seventh system begins with a first ending bracket labeled 'One' at measure 61, followed by a mezzo-forte (*mf*) dynamic, then a fortissimo (*fff*) dynamic, and ends with a fortissimo (*ff*) dynamic. The eighth system starts with a fortissimo (*fff*) dynamic, followed by a mezzo-forte (*mf*) dynamic. The ninth system includes a first ending bracket labeled 'One' at measure 89, followed by a mezzo-piano (*mp*) dynamic, then a piano (*p*) dynamic, and ends with a mezzo-piano (*mp*) dynamic. The tenth system features a piano (*p*) dynamic and a 'Tutti' marking. The eleventh system includes a first ending bracket labeled 'One' at measure 107, followed by a pianissimo (*pp*) dynamic, then a mezzo-piano (*mp*) dynamic, and ends with a pianissimo (*pp*) dynamic. The score concludes with a 'rall.' (ritardando) marking and a 'Tutti' marking.

No. 243

I'm in His Hands

STANLEY DITMER / PHIL LAEGER

Arr. DOROTHY GATES

Slowly and tenderly $\text{♩} = 66$

5 9 17 One *mp* *mp* *p*

25

35 *mp* *p* *mf* Tutti

43 One *mp*

51 2 *mp*

61 Tutti *mf* *f* Più mosso

69

77 *ff* *fff*

89 meno mosso One *mf* *mp* *p*

99 4 Tutti *mp* *p* *p*

107 4 One rall. Tutti *pp* *mp* *pp*

No. 243

I'm in His Hands

STANLEY DITMER / PHIL LAEGER
Arr. DOROTHY GATES

Slowly and tenderly $\text{♩} = 66$

The musical score is written in bass clef with a 2/2 time signature. It consists of ten staves of music. The first staff begins with a *mp* dynamic. The second staff has a *p* dynamic. The third staff has *mp* and *p* dynamics. The fourth staff has *mf* and *mp* dynamics. The fifth staff has *mp* dynamics. The sixth staff is marked *Tutti* *mf* and *f*, with the tempo change to *Più mosso*. The seventh staff has *ff* and *fff* dynamics. The eighth staff has *mf*, *mp*, and *p* dynamics, with the tempo change to *meno mosso*. The ninth staff has *mp* and *p* dynamics, with the tempo change to *Tutti*. The tenth staff has *pp*, *mp*, and *pp* dynamics, with the tempo change to *rall.* and the *Tutti* marking.

No. 243

I'm in His Hands

STANLEY DITMER / PHIL LAEGER

Arr. DOROTHY GATES

Slowly and tenderly $\text{♩} = 66$

The musical score is written in bass clef with a 2/2 time signature. It consists of ten staves of music. The score includes various dynamics such as *mp*, *p*, *mf*, *f*, *ff*, *fff*, *pp*, and *mf*. It also features performance directions like *Tutti*, *Più mosso*, *meno mosso*, and *rall.*. Measure numbers 9, 17, 25, 35, 43, 51, 61, 69, 77, 89, 99, and 107 are marked. The score includes repeat signs and first endings. The key signature changes from one flat to two flats at measure 61. The piece concludes with a *pp* dynamic.

No. 243

I'm in His Hands

STANLEY DITMER / PHIL LAEGER

Arr. DOROTHY GATES

Slowly and tenderly $\text{♩} = 66$

9

17

3 One

25

35

43 One

5 Bass Trom.

51

61

3 Più mosso Tutti

69

77

89 meno mosso One

99 Tutti

107 One

rall.

Tutti

mp

p

mf

f

fff

pp

mp

pp

No. 243

I'm in His Hands

STANLEY DITMER / PHIL LAEGER

Arr. DOROTHY GATES

Slowly and tenderly $\text{♩} = 66$

9

mp

Solo 17 mp

25 mp

35 mp mf Tutti mf

43 mf 51

51 mf 61 f

61 f Più mosso 69 mf

69 f 77 ff

77 mf Bass Trom. 89 mp p fff

89 mp Solo 99 p Tutti

99 p 107 mp pp

107 pp 109 mp 111 pp Tutti rall.

I'm in His Hands

STANLEY DITMER / PHIL LAEGER

Arr. DOROTHY GATES

Slowly and tenderly $\text{♩} = 66$

9

Musical staff 1: Tuba part, measures 1-8. Dynamics: *mp*.

Musical staff 2: Tuba part, measures 9-16. Dynamics: *p*. Includes marking "Bass Trom." and "One".

Musical staff 3: Tuba part, measures 17-34. Dynamics: *mp*, *p*, *mf*. Includes marking "Tutti" at measure 35.

Musical staff 4: Tuba part, measures 35-42. Dynamics: *mp*. Includes marking "Bass Trom." and "One".

Musical staff 5: Tuba part, measures 43-60. Dynamics: *mf*, *mp*, *mf*. Includes marking "Bass Trom." and "Tutti" at measure 61.

Musical staff 6: Tuba part, measures 61-68. Dynamics: *f*. Includes marking "Più mosso" and "Bass Trom." at measure 69.

Musical staff 7: Tuba part, measures 69-76. Dynamics: *ff*, *fff*, *mf*. Includes marking "Bass Trom." at measure 77.

Musical staff 8: Tuba part, measures 77-86. Dynamics: *mp*, *p*, *mp*. Includes marking "Bass Trom." and "One" at measure 89.

Musical staff 9: Tuba part, measures 87-96. Dynamics: *p*. Includes marking "Tutti" at measure 99.

Musical staff 10: Tuba part, measures 97-106. Dynamics: *pp*, *mp*, *pp*. Includes marking "One" at measure 107 and "rall." and "Tutti".

C Instrument

No. 244

Cornet Duet - Faithfulness

WILLIAM R. RUNYAN
Arr. WILLIAM HIMES

Andante $\text{♩} = 88$ 2 3 8 poco rit. 11 a tempo 8 poco rit. 19 a tempo, cantabile 27 8 7

35 mf f mf p

43 7 poco rit. 50 a tempo mf

58 f 4 molto rit.

66 a tempo 8 74 3 mp mf

82 p 2 90 con calore mp f

2 rit. slent. 101 a tempo 9

© 1923. Renewal 1951 Hope Publishing Co., Carol Stream, IL 60188
All rights reserved. Used by permission.

This arrangement © 2006 The Salvation Army Eastern Territory, 440 West Nyack Road, West Nyack, NY 10994-1739

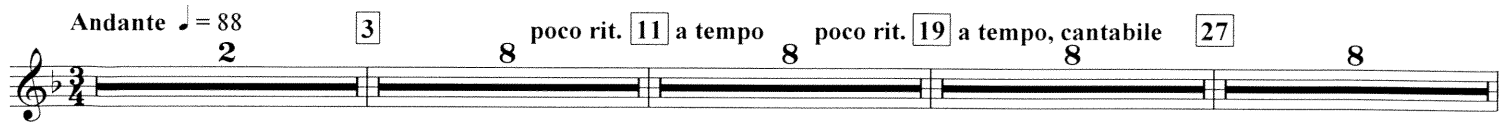
F Horn 1

No. 244

Cornet Duet - Faithfulness

WILLIAM R. RUNYAN
Arr. WILLIAM HIMES

Andante $\text{♩} = 88$ 3 2 8 poco rit. 11 a tempo 8 poco rit. 19 a tempo, cantabile 27 8



35 43 7 poco rit.

f sost. *mf* *p*



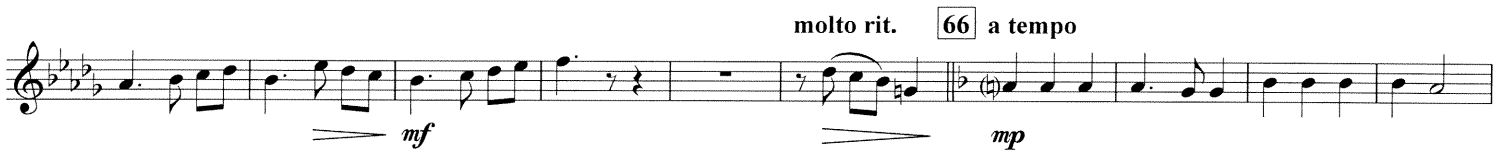
50 a tempo 58

mf *f*



molto rit. 66 a tempo

mf *mp*



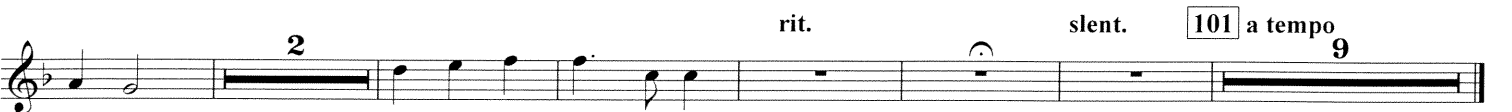
74 Flugel *mp*



82 4 90 con calore *f*



2 rit. slent. 101 a tempo 9



© 1923. Renewal 1951 Hope Publishing Co., Carol Stream, IL 60188
All rights reserved. Used by permission.

This arrangement © 2006 The Salvation Army Eastern Territory, 440 West Nyack Road, West Nyack, NY 10994-1739

F Horn 2

No. 244

Cornet Duet - Faithfulness

WILLIAM R. RUNYAN

Arr. WILLIAM HIMES

Andante ♩ = 88 3 poco rit. 11 a tempo poco rit. 19 a tempo, cantabile

2 8 8 Bar. One

27 35 Bar. One

2

43 Bar. One

f sost. *mf* *p mp*

poco rit. 50 a tempo 58

2 Bar. One 2

p *mf* *mf* *f*

molto rit. 66 a tempo 74 82 90 con calore

7 8 7

mf *p* *mp < f*

rit. slent. 101 a tempo 9

2

© 1923. Renewal 1951 Hope Publishing Co., Carol Stream, IL 60188

All rights reserved. Used by permission.

This arrangement © 2006 The Salvation Army Eastern Territory, 440 West Nyack Road, West Nyack, NY 10994-1739

Optional
Baritone B.C.

Cornet Duet - Faithfulness

WILLIAM R. RUNYAN
Arr. WILLIAM HIMES

No. 244

Andante $\text{♩} = 88$ **3** **8** poco rit. **11** a tempo **7** poco rit. **19** a tempo, cantabile **One** *p*

27 *mf* *f*

35 Tutti *f sost.* *mf* **43** *mp* **One**

2 poco rit. **50** a tempo **6** Tutti **58** *f* *mf*

74 **8** **82** **7** **90** con calore *mp* *f*

rit. *slent.* **101** a tempo **9**

© 1923. Renewal 1951 Hope Publishing Co., Carol Stream, IL 60188

All rights reserved. Used by permission.

This arrangement © 2006 The Salvation Army Eastern Territory, 440 West Nyack Road, West Nyack, NY 10994-1739

Trombone 1 B.C.

No. 244

Cornet Duet - Faithfulness

WILLIAM R. RUNYAN

Arr. WILLIAM HIMES

Andante $\text{♩} = 88$ 3 2 6 poco rit. 11 a tempo

p *cresc.* *mf*

poco rit. 19 a tempo, cantabile 27 7 35

p *mf* *f*

43 7 poco rit. 50 a tempo

mf *p* *mf*

58

f *mf*

molto rit. 66 a tempo 74

p

82

mp

90 con calore Bar. rit.

f *f*

slent. 101 a tempo

p *mp* *p*

© 1923. Renewal 1951 Hope Publishing Co., Carol Stream, IL 60188

All rights reserved. Used by permission.

This arrangement © 2006 The Salvation Army Eastern Territory, 440 West Nyack Road, West Nyack, NY 10994-1739

Trombone 2 B.C.

No. 244

Cornet Duet - Faithfulness

WILLIAM R. RUNYAN
Arr. WILLIAM HIMES

Andante $\text{♩} = 88$ 3
2 6 poco rit. 11 a tempo

p *cresc.* *mf*

Detailed description: This block contains the first line of music. It starts with a bass clef, a key signature of two flats, and a 3/4 time signature. The tempo is marked 'Andante' with a quarter note equal to 88 beats per minute. A box containing the number '3' is placed above the first measure. The first six measures are marked with a fermata. The tempo then changes to 'poco rit.' and continues for two more measures. At measure 11, the tempo changes to 'a tempo'. Dynamic markings include *p* at the start, *cresc.* for the first six measures, and *mf* at the beginning of measure 11.

poco rit. 19 a tempo, cantabile 8 27 7 35

p *mf* *f*

Detailed description: This block contains the second line of music. It begins with a fermata over measures 12-18, which are marked 'poco rit.'. At measure 19, the tempo changes to 'a tempo, cantabile'. A box containing the number '8' is placed above measures 19-26. A fermata covers measures 27-34, with a box containing the number '7' above it. At measure 35, the tempo returns to 'a tempo'. Dynamic markings include *p* at the start, *mf* at measure 35, and *f* at the end of the line.

43 7 poco rit. 50 a tempo

mf *p* *mf*

Detailed description: This block contains the third line of music. It starts with a fermata over measures 36-42, with a box containing the number '7' above it. At measure 43, the tempo changes to 'poco rit.'. At measure 50, the tempo changes to 'a tempo'. Dynamic markings include *mf* at the start, *p* at measure 43, and *mf* at measure 50.

58

f *mf*

Detailed description: This block contains the fourth line of music. It begins with a fermata over measures 51-57, with a box containing the number '58' above it. At measure 58, the tempo changes to 'a tempo'. Dynamic markings include *f* at the start and *mf* at the end of the line.

molto rit. 66 a tempo 74

p

Detailed description: This block contains the fifth line of music. It starts with a fermata over measures 59-65, which are marked 'molto rit.'. At measure 66, the tempo changes to 'a tempo'. A box containing the number '74' is placed above the end of the line. The dynamic marking *p* is placed below the first measure of this line.

82 8 90 con calore

f

Detailed description: This block contains the sixth line of music. It begins with a fermata over measures 75-81, with a box containing the number '82' above it. At measure 82, the tempo changes to 'a tempo'. A box containing the number '8' is placed above measures 82-89. At measure 90, the tempo changes to 'con calore'. The dynamic marking *f* is placed below the first measure of this line.

rit. slent. 101 a tempo 8

mp

Detailed description: This block contains the seventh and final line of music. It starts with a fermata over measures 91-100, which are marked 'rit.'. At measure 101, the tempo changes to 'a tempo' and is marked 'slent.'. A box containing the number '101' is placed above the first measure of this line. The dynamic marking *mp* is placed below the first measure. The line ends with a fermata over measures 101-108, with a box containing the number '8' above it.

Euphonium B.C.

No. 244

Cornet Duet - Faithfulness

WILLIAM R. RUNYAN

Arr. WILLIAM HIMES

Andante $\text{♩} = 88$ 3 poco rit.

p

11 a tempo poco rit. 19 a tempo, cantabile 2

cresc. *mf* *p*

27 35 Bass Trom.

p *mf* *f*

43 One

mf *mp*

poco rit. 50 a tempo Bass Trom.

mf

58 Tutti molto rit.

f *mf*

66 a tempo 74 82

p *p* *mp*

90 con calore 4

f

rit. 101 slent. a tempo 3

mp *p*

© 1923. Renewal 1951 Hope Publishing Co., Carol Stream, IL 60188

All rights reserved. Used by permission.

This arrangement © 2006 The Salvation Army Eastern Territory, 440 West Nyack Road, West Nyack, NY 10994-1739

Tuba
No. 244

Cornet Duet - Faithfulness

WILLIAM R. RUNYAN
Arr. WILLIAM HIMES

Andante $\text{♩} = 88$ **3**

poco rit. **11** a tempo

p *cresc.* *mf*

poco rit. **19** a tempo, cantabile

If only one Tuba, play bottom note

B \flat Bass

27

p *mf*

One

Tutti

35

p $\langle f$ *f sost.* *mf*

43

B \flat Bass One

One

poco rit. **50** a tempo

Tutti

p *mf*

58

f *mf*

molto rit. **66** a tempo

B \flat Bass

74

p

82

7

90 con calore

mp *f*

101

rit.

slent. a tempo

Bass Trom.

mp *mp* *p*

Hymn Setting - Fountainhead

HAROLD BURGMAYER

Andante sostenuto ♩ = 72 *rall.* **4** a tempo, semplice **3**

mf *f* *mp* *mp*

12 **20** **6**

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

28 **36** con espressivo **3**

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

mf > < *f > mp < f > mp < f* *fp* *f*

rall. **45** Risoluto ♩ = 76 **f**

ff *ffp < ff* *f*

53 **f** **mf** **mf**

f *mf <* *mf*

rall. **61** Tempo primo ♩ = 72 **f** *cresc.*

f *cresc.*

68 Meno mosso ♩ = 66 *poco rit.* **71** Semplice ♩ = 63 **ff** **mp**

ff *mp*

mp *p*

Hymn Setting - Fountainhead

HAROLD BURGMAYER

Andante sostenuto $\text{♩} = 72$ rall. 4 a tempo, semplice $\text{♩} = 72$

mf *f* *mp* *mp*

12 *mp* *mf* *mp* Bar.

20 *mf* *mp*

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

36 con espressivo *mp* *f* *fp* *f* *ff* rall.

45 Risoluto $\text{♩} = 76$ *f* *f* 53

rall. 61 Tempo primo $\text{♩} = 72$ *mf* *f* *cresc.*

68 Meno mosso $\text{♩} = 66$ *ff* *mp* poco rit.

71 Semplice $\text{♩} = 63$ *mp* *p*

Hymn Setting - Fountainhead

HAROLD BURGMAYER

Andante sostenuto ♩ = 72 *rall.* 4 a tempo, semplice **2**

12 *mp < mf* *mf*

20

28 *mp* *f* *mp* *f > mf*

36 *con espressivo* *mf < f* *fp*

rall. **45** *Risoluto* ♩ = 76 *f* *ff*

53 *f* *f* *mf*

rall. **61** *Tempo primo* ♩ = 72 *f* *cresc.* *ff*

68 *Meno mosso* ♩ = 66 *poco rit.* **71** *Semplice* ♩ = 63 **5** *mp <* *p*

Optional
Baritone B.C.
No. 245

Hymn Setting - Fountainhead

HAROLD BURGMAYER

Andante sostenuto $\text{♩} = 72$ *rall.* 4 a tempo, semplice

f *mp*

12 *mp < mf* *mp < mf* *mf* *mp*

20 *mf* *mp*

28 *f* *mp* *f* *mp*

36 con espressivo *mf < f* *fp* *f < ff* *rall.*

45 Risoluto $\text{♩} = 76$ *f* *f* 53

mf *rall.* 61 Tempo primo $\text{♩} = 72$ *f* *cresc.*

68 Meno mosso $\text{♩} = 66$ poco rit. 71 Semplice $\text{♩} = 63$ *ff* *mp* *mp <* *p*

Trombone 1 B.C.

No. 245

Hymn Setting - Fountainhead

HAROLD BURGMAYER

Andante sostenuto $\text{♩} = 72$ *rall.* **4** a tempo, semplice *mf* *f* *mp* *mp*

12 *mf* *mp* *mf* *mp* **20** Bar.

mf

28 *f* *mp* *f* *mp* Bar.

36 con espressivo *mp* *mf* *mf* *f* *mp* *f* *mp* *fp* *fp* *f*

rall. **45** Risoluto $\text{♩} = 76$ *ff* *f*

53 *f* *mf* *rall.*

61 Tempo primo $\text{♩} = 72$ *f* *cresc.* *ff*

68 Meno mosso $\text{♩} = 66$ *mp* *poco rit.* **71** Semplice $\text{♩} = 63$ *mp* *p*

Hymn Setting - Fountainhead

HAROLD BURGMAYER

Andante sostenuto $\text{♩} = 72$
rall.

4 a tempo, semplice

mf \leftarrow f \rightarrow mp \leftarrow \rightarrow mp \leftarrow

12 mf \rightarrow mp \leftarrow mf \rightarrow mp mf

20 mp \leftarrow mf \rightarrow mp mf

28 \leftarrow \rightarrow \leftarrow f \rightarrow mp \leftarrow f \rightarrow mp

36 con espressivo

2 mp \leftarrow mf \rightarrow \leftarrow mf \rightarrow \leftarrow f \rightarrow mp \leftarrow f \rightarrow mp \leftarrow fp \rightarrow f

45 Risoluto $\text{♩} = 76$
rall.

ff

53 f \leftarrow \rightarrow f \leftarrow \rightarrow mf \leftarrow \rightarrow

rall.

61 Tempo primo $\text{♩} = 72$
f cresc.

68 Meno mosso $\text{♩} = 66$ poco rit.

71 Semplice $\text{♩} = 63$
4 mp \leftarrow \rightarrow p

Hymn Setting - Fountainhead

HAROLD BURGMAYER

Andante sostenuto $\text{♩} = 72$ 4 a tempo, semplice rall.

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

4 **12** **20** **28** **36** **45** **53** **61** **68** **71**

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

mf *f* *ff* *mf* *mf* *f* *cresc.* *ff* *Meno mosso* *poco rit.* *f* *mp* *p*

Hymn Setting - Fountainhead

HAROLD BURGMAYER

Andante sostenuto $\text{♩} = 72$ *rall.* 4 a tempo, semplice 12

f *mp* *mp < mf*

20

mp *mf* *mp* *mp* *mf*

If only one tuba play lower notes 28

f *mp* *f* *mp*

36 *con espressivo*

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

rall. 45 *Risoluto* $\text{♩} = 76$

ff *f*

If only one tuba play lower notes

53

f *mf <*

rall. 61 *Tempo primo* $\text{♩} = 72$

f *cresc.*

68 *Meno mosso* $\text{♩} = 66$ *poco rit.*

ff *mp*

71 *Semplice* $\text{♩} = 63$

mp *mp* *p*

If only one tuba play lower notes

March - The Ithacan

THOMAS MACK

Allegro spiritoso $\text{♩} = 120$

f *mf* *mf* *f* *mf* *mf* *mf* *mp* *cresc.* *f* *f* *mp* *f* *ff*

March - The Ithacan

THOMAS MACK

Allegro spiritoso ♩ = 120

f *mf* *mp - mf* *f* *mf* *mp* *mp cresc.* *f* *mp* *f* *ff*

3 12 25 31 39 47 56

1. 2. 3 Bar.

F Horn 2

No. 246

March - The Ithacan

THOMAS MACK

Allegro spiritoso ♩ = 120

3

Musical staff 1: Treble clef, key signature of two flats, 4/4 time. Measures 1-3. Dynamics: *f* (measure 1), *mf* (measure 3).

Musical staff 2: Treble clef, key signature of two flats, 4/4 time. Measures 4-12. First ending bracket over measures 4-11, second ending bracket over measures 12-13. Dynamics: *mp - mf* (measure 12).

Musical staff 3: Treble clef, key signature of two flats, 4/4 time. Measures 14-24. First ending bracket over measures 24-25.

Musical staff 4: Treble clef, key signature of two flats, 4/4 time. Measures 26-30. Second ending bracket over measures 26-27. Dynamics: *f* (measure 28), *mf* (measure 30).

Musical staff 5: Treble clef, key signature of two flats, 4/4 time. Measures 31-38. Measure 31 is marked with a box containing the number 31.

Musical staff 6: Treble clef, key signature of two flats, 4/4 time. Measures 39-46. Measure 39 is marked with a box containing the number 39.

Musical staff 7: Treble clef, key signature of two flats, 4/4 time. Measures 47-55. Measure 47 is marked with a box containing the number 47. Measure 48 has a fingering '5' above it. Dynamics: *mp cresc.* (measure 48).

Musical staff 8: Treble clef, key signature of two flats, 4/4 time. Measures 56-63. Measure 56 is marked with a box containing the number 56. Dynamics: *f* (measure 56).

Musical staff 9: Treble clef, key signature of two flats, 4/4 time. Measures 64-71. Dynamics: *mp* (measure 64), *f* (measure 68), *ff* (measure 70).

Optional
Baritone B.C.

March - The Ithacan

THOMAS MACK

No. 246

Allegro spiritoso ♩ = 120

3

f *mf*

1. 2. 12

mp - mf

1. 2. 25

f

31

mf

39

47

mp *cresc.*

56

f

2

mp *f* *ff*

Trombone 1 B.C.

No. 246

March - The Ithacan

THOMAS MACK

Allegro spiritoso $\text{♩} = 120$

f *mf* *mp - mf* *f* *mf* *mf* *mp* *cresc.* *f* *f* *mp* *f* *ff*

3 12 25 31 39 47 56

4

1. 2.

Bar.

4

March - The Ithacan

THOMAS MACK

Allegro spiritoso $\text{♩} = 120$

3

Musical staff 1: Bass clef, 4/4 time signature. Starts with a dynamic marking of *f*. After a few measures, there is a repeat sign with a first ending bracket above it. The dynamic marking changes to *mf* at the start of the second ending.

1.

2.

12

Musical staff 2: Continuation of the first staff. It features a first ending bracket above measures 12-13, followed by a second ending bracket above measures 14-15. The dynamic marking is *mp - mf*.

4

1.

2.

25

Musical staff 3: Continuation of the second staff. It features a first ending bracket above measures 25-26, followed by a second ending bracket above measures 27-28. The dynamic marking is *mp - mf* for the first ending and *f* for the second ending.

31

2

2

Musical staff 4: Continuation of the third staff. It features a first ending bracket above measures 31-32, followed by a second ending bracket above measures 33-34. The dynamic marking is *mf*.

39

2

Musical staff 5: Continuation of the fourth staff. It features a first ending bracket above measures 39-40, followed by a second ending bracket above measures 41-42. The dynamic marking is *f*.

47

Musical staff 6: Continuation of the fifth staff. It features a first ending bracket above measures 47-48, followed by a second ending bracket above measures 49-50. The dynamic marking is *mp* for the first ending and *cresc.* for the second ending.

56

Musical staff 7: Continuation of the sixth staff. It features a first ending bracket above measures 56-57, followed by a second ending bracket above measures 58-59. The dynamic marking is *f*.

mp

f

ff

Musical staff 8: Continuation of the seventh staff. It features a first ending bracket above measures 61-62, followed by a second ending bracket above measures 63-64. The dynamic marking is *mp* for the first ending, *f* for the second ending, and *ff* for the final section.

March - The Ithacan

THOMAS MACK

Allegro spiritoso $\text{♩} = 120$

The musical score is written for Euphonium B.C. in bass clef, 4/4 time, and B-flat major. It begins with a tempo marking of *Allegro spiritoso* and a metronome marking of $\text{♩} = 120$. The score is divided into eight staves of music, with measure numbers 3, 12, 25, 31, 39, 47, and 56 indicated. Dynamics include *f*, *mf*, *mp*, *cresc.*, and *ff*. Performance markings include accents, slurs, and a hairpin crescendo. Rehearsal marks are present at measures 3, 12, 25, 31, 39, 47, and 56. The score concludes with a final cadence.

Tuba
No. 246

March - The Ithacan

THOMAS MACK

Allegro spiritoso ♩ = 120

3

First musical staff in bass clef, 4/4 time. It begins with a dynamic marking of *f* and a measure rest. The melody starts with a quarter note G2, followed by eighth notes A2, B2, and C3. A repeat sign follows, with a dynamic marking of *mf* and a measure rest. The melody continues with quarter notes D3, E3, F3, and G3.

Second musical staff in bass clef, 4/4 time. It begins with a dynamic marking of *mp - mf* and a measure rest. The melody starts with a quarter note G2, followed by eighth notes A2, B2, and C3. A first ending bracket covers measures 7-8, and a second ending bracket covers measures 9-10. A measure rest is present at the end of the first ending. The staff concludes with a double bar line.

Third musical staff in bass clef, 4/4 time. The melody continues with quarter notes D3, E3, F3, and G3, followed by a half note G3.

Fourth musical staff in bass clef, 4/4 time. It begins with a first ending bracket over measures 13-14 and a second ending bracket over measures 15-16. A measure rest is present at the end of the first ending. The staff concludes with a double bar line. A dynamic marking of *f* is placed below the staff, and a dynamic marking of *mf* is placed below the staff.

Fifth musical staff in bass clef, 4/4 time. The melody continues with quarter notes G2, A2, B2, and C3, followed by quarter notes D3, E3, F3, and G3.

Sixth musical staff in bass clef, 4/4 time. The melody continues with quarter notes G2, A2, B2, and C3, followed by quarter notes D3, E3, F3, and G3. A measure rest is present at the end of the staff.

Seventh musical staff in bass clef, 4/4 time. The melody continues with quarter notes G2, A2, B2, and C3, followed by quarter notes D3, E3, F3, and G3. A dynamic marking of *mp* is placed below the staff.

Eighth musical staff in bass clef, 4/4 time. The melody continues with quarter notes G2, A2, B2, and C3, followed by quarter notes D3, E3, F3, and G3. A dynamic marking of *cresc.* is placed below the staff.

Ninth musical staff in bass clef, 4/4 time. It begins with a dynamic marking of *f* and a measure rest. The melody starts with a quarter note G2, followed by eighth notes A2, B2, and C3. The staff concludes with a double bar line.

Tenth musical staff in bass clef, 4/4 time. The melody continues with quarter notes G2, A2, B2, and C3, followed by quarter notes D3, E3, F3, and G3. Dynamic markings of *mp*, *f*, and *ff* are placed below the staff.