

# Call For Liberty

Yves Wuyls

**Maestoso (♩ = 76)**

Position A

E Soprano Cornet

B Solo Cornet 1-2

B Solo Cornet 3-4

B Repiano Cornet

B Cornet 2

B Cornet 3

B Flugelhorn

E Solo Horn

E Horn 1

E Horn 2

B Baritone 1

B Baritone 2

B Trombone 1

B Trombone 2

Bass Trombone

B Euphonium

E Bass

B Bass

Timpani

(hard mallets)

f

mp — f

Snare Drum

f

(hard beater)

mp — f

Bass Drum

f

mp — f

Percussion

Glockenspiel

This section of the score features a series of entries from woodwind and brass instruments. It begins with the soprano cornet in position A, followed by the solo cornets in positions A and B, and the repiano cornet in position B. The brass section then enters with trombones in position C, followed by baritones, bass trombones, euphonium, and basses. The percussion section follows with timpani and snare drum. The bass drum and bassoon provide rhythmic support.

2

**A**

Sop. Crt.

S. Crt. 1-2

S. Crt. 3-4

Rep. Crt.

Crt. 2

Crt. 3

Flug.

S. Hrn.

Hrn. 1

Hrn. 2

Bar. 1

Bar. 2

Trb. 1

Trb. 2

B. Trb.

Euph.

E. Bass

B. Bass

Timp.

S.D.

B.D.

Perc.

Glock.

**A**

This section continues the musical narrative, featuring entries from the soprano, second and third/cuarto cornets, bassoon, and strings. The brass section (trumpets, tuba, euphonium) and bassoon provide harmonic support. The percussion section includes cymbals and suspended cymbal, along with the glockenspiel.

14

Sop. Crt. -

S. Crt. 1-2 -

S. Crt. 3-4 -

Rep. Crt. -

Crt. 2 -

Crt. 3 -

Flug.

S. Hrn.

Hrn. 1

Hrn. 2

Bar. 1

Bar. 2

Trb. 1 -

Trb. 2 -

B. Trb.

Euph.

E♭ Bass

B♭ Bass

Timp.

S.D.

B.D.

Perc.

Glock.

Barchimes

Susp. Cym. (soft mallets)

*p*

*mp*

*mf*

*mf*

A page from a musical score for orchestra and percussion. The page is labeled 'B' at the top left. The score is divided into two main sections by a large, stylized graphic of a figure's arm and hand. The top section contains staves for Sop. Crt., S. Crt. 1-2, S. Crt. 3-4, Rep. Crt., Crt. 2, and Crt. 3. The bottom section contains staves for Flug., S. Hrn., Hrn. 1, Hrn. 2, Bar. 1, Bar. 2, Trb. 1, Trb. 2, B. Trb., Euph., C Bass, B Bass, Timp., S.D., B.D., Perc., and Glock. The music is in common time and consists of six systems of four measures each. Dynamics are indicated by 'f' (fortissimo), 'mp' (mezzo-forte), and 'p' (pianissimo). The Percussion part includes a section for 'Barchimes'.

27

**C**

Sop. Crt.

S. Crt. 1-2

S. Crt. 3-4

Rep. Crt.

Crt. 2

Crt. 3

Flug.

S. Hrn.

Hrn. 1

Hrn. 2

Bar. 1

Bar. 2

Trb. 1

Trb. 2

B. Trb.

Euph.

E♭ Bass

B♭ Bass

Timp.

S.D.

B.D.

Perc.

Glock.

Flug. solo (stand in front of the band) *mf*

Euph. solo (off stage or muted) *mf*

(snares off) *p*

Susp. Cym. (soft mallets) *p*

*pp*



D Allegro ( $\text{J} = \text{ca. } 142$ )

accel.

Sop. Crt. - - - - - *f* Play *p*

S. Crt. 1-2 - - - - - *f* *p*

S. Crt. 3-4 - - - - - *f* *p*

Rep. Crt. - - - - - *f* *p*

Crt. 2 - - - - - *f* *p*

Crt. 3 - - - - - *f* *p*

(Back to seat)

Flug. - - - - - *p*

S. Hrn. *mf* *p*

Hrn. 1 *mf* *p*

Hrn. 2 *mf* *p*

Bar. 1 *mf* *p*

Bar. 2 *mf* *p*

Trb. 1 *p*

Trb. 2 *f* *p*

B. Trb. *f* *p*

Euph. *mf* *p*

E Bass *mf* Play *p*

B Bass *mf* *p*

Timp. - - - - -

S.D. - - - - - (snares on) *p*

B.D. - - - - -

Perc. - - - - -

Glock. *mf* - - - - -



**E** Vivace ( $\text{J} = \text{ca. } 152$ )

Sop. Crt.

S. Crt. 1-2

S. Crt. 3-4

Rep. Crt.

Crt. 2

Crt. 3

Flug.

S. Hrn.

Hrn. 1

Hrn. 2

Bar. 1

Bar. 2

Trb. 1

Trb. 2

B. Trb.

Eph.

E Bass

B Bass

Timp.

S.D.

B.D.

Perc.

Glock.

52

Sop. Crt.  
S. Crt. 1-2  
S. Crt. 3-4  
Rep. Crt.  
Crt. 2  
Crt. 3  
Flug.  
S. Hrn.  
Hrn. 1  
Hrn. 2  
Bar. 1  
Bar. 2  
Trb. 1  
Trb. 2  
B. Trb.  
Eup.  
E. Bass  
B. Bass  
Timp.  
S.D.  
B.D.  
Perc.  
Glock.



Musical notation for various instruments including Sop. Crt., S. Crt. 1-2, S. Crt. 3-4, Rep. Crt., Crt. 2, Crt. 3, Flug., S. Hrn., Hrn. 1, Hrn. 2, Bar. 1, Bar. 2, Trb. 1, Trb. 2, B. Trb., Eup., E. Bass, B. Bass, Timp., S.D., B.D., Perc., and Glock. Measures 52 show mostly rests or sustained notes. Measures 53 and 54 feature rhythmic patterns on S. Crt. 1-2, S. Crt. 3-4, Rep. Crt., Crt. 2, and Crt. 3.

58

F

Sop. Crt.  
S. Crt. 1-2  
S. Crt. 3-4  
Rep. Crt.  
Crt. 2  
Crt. 3  
Flug.  
S. Hrn.  
Hrn. 1  
Hrn. 2  
Bar. 1  
Bar. 2  
Trb. 1  
Trb. 2  
B. Trb.  
Eup.  
E. Bass  
B. Bass  
Timp.  
S.D.  
B.D.  
Perc.  
Glock.

Musical notation for the same instruments as page 9. Measures 58-60 show dynamic markings like *mf*, *f*, *open*, *straight mute*, *mp*, and *p*. The Percussion part includes Tam-tam (soft beater) and Susp. Cym. (soft mallets). The Glock. part uses brass mallets.