

# Symphonic Overture from "John Paul Jones"

Julian Wagstaff

**con spirito** (♩.=110)

The score is arranged in systems. The first system includes Piccolo, 2 Flutes, 2 Oboes, 2 Clarinets in A, 2 Bassoons, and Contrabassoon. The second system includes Horns 1&2 in F, Horns 3&4 in F, 2 Trumpets in B♭, 2 Trombones, and Tuba. The third system includes Timpani, Sand block, Wood Block, Whip, Cymbals (orchestral cymbals), Triangle, and Tubular Bells. The fourth system includes Xylophone and Harp. The fifth system includes Piano. The sixth system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. Dynamics include *f*, *sol*, *poco détaché*, and *sim.*. Performance instructions include *solo*, *Players 1&2 only*, and various rhythmic patterns like *1,2&3*, *1,2,3&4*, *1,2,3,4&5*, and *1,2,3,4,5&6*.

Picc. A

Fl. I. II (1.)

Ob. I. II

Cl. I. II (A) 1. (1.)

Bsn. I. II 1. *f*

Sample only.  
Not for performance use.

Xyl. A *f* gliss.

Vln. I 1,2,3,4,5,6&7 *tutti* A

Vln. II 1,2,3,4,5,6&7 *tutti*

Vla. *f* poco détaché sim.

Vc. *f* div. pizz. unis. (pizz.)

Db. *f* pizz.

**B**

17 Picc. *mf*

Fl. I, II (1.) *mf* a.2

Ob. I, II *f*

Cl. I, II (A) (1.) *mf* a.2

Bsn. I, II (1.)

Detailed description: This block contains the woodwind and percussion staves. The Piccolo part starts at measure 17 with a single note. Flutes I and II play a melodic line with a first ending and a second ending (a.2). Oboes I and II play a rhythmic accompaniment of eighth notes. Clarinets I and II (A) play a similar rhythmic accompaniment. Bassoons I and II play a melodic line with a first ending. Dynamics include *mf* and *f*.

Sample **B** only.  
Not for performance use.

Tpt. I, II (B) *mf* a.2

Xyl.

Vln. II *f* pizz.

Vla. *f* pizz.

Vc. *mf* arco

Db.

Detailed description: This block contains the string and brass staves. Trumpets I and II (B) play a melodic line with a second ending (a.2). The Xylophone part has a rhythmic accompaniment. Violins II and Viola play pizzicato accompaniment. Violoncello and Double Bass play a melodic line, with the Violoncello part switching to arco in the final measure. Dynamics include *mf* and *f*.

C

24 Picc. *f*

Fl. I. II (a.2) *f* *mf*

Ob. I. II a.2 *f* *mf* *f* *mf*

Cl. I. II (A) (a.2) *f* *f* *mf*

Bsn. I. II a.2 *mf* *f* *p* *f*

24 Hn. I. II (F) *p* *f*

Hn. III. IV (F) *p* *f*

Tpt. I. II (Bb) (a.2) *f*

Tbn. a.2 *f* *f* 1. *mf*

Tri. *mf*

Xyl. *mf* *f*

24 Vln. I arco *f* *f* *subito mf*

Vln. II arco *f* *p* *f* *subito mf*

Vla. arco *f* *mf*

Vc. *f* *mf*

Db. (pizz.) *f*

D

32

Picc. *mf*

Fl. I. II (a.2) *f* *mf*

Ob. I. II (a.2) *f* *mf*

Cl. I. II (A) (a.2) *f* *mf*

Bsn. I. II (a.2) *mf*

Cbsn. *pesante* *f*

Tpt. I. II (B) (a.2) *f* *pesante* *normale*

Tbn. (1.) *f* *pesante* *subito mf*

Tri. *f*

Pno. *pesante* *f*

32

Vln. I *f*

Vln. II *f*

Vla. *f*

Vcl. *f*

Sample only  
Not for performance use.

40

Picc. *subito f* **E** *mp sprightly*

Fl. I. II *subito f* *mp* 1. *sprightly*

Ob. I. II *subito f*

Cl. I. II (A) (a.2) *subito f*

Bsn. I. II (a.2) *subito f*

Cbsn. *normale f* **E** *f*

Hn. I. II (F) 1. *mp*

Hn. III. IV (F) 3. *mp*

Tpt. I. II (Bb) *normale f*

Tbn. *subito f*

Tba. *f*

Xyl. *mp sprightly* (gliss)

Vln. I 40 *f* **E**

Vln. II *f*

Vc. *f* *mp*

Db. *arco f* *mp*

Sample only.  
Not for performance use.

47

Picc. *mf*

Fl. I. II *normale* *a.2* *mf*

Cl. I. II (A) *mf*

Bsn. I. II *a.2* *mf*

Cbsn. *mf*

Hn. I. II (F) *mf*

Hn. III. IV (F) *mf*

Tbn. *mf*

Xyl.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vcl. *subitissimo* *mf*

Db. *subitissimo* *mf*

Sample only. Not for performance use.

**F**

Fl. I. II (a.2) (mf) f

Ob. I. II f

Cl. I. II (A) (1.) f

Bsn. I. II a.2 f p

**F**

Hn. I. II (F) p

Hn. III. IV (F)

Tpt. I. II (B) a.2 f

Tba. p

Tri. f p

Sample only.  
Not for performance use.



**G** poco più animato

Picc. *mf*

Fl. I. II *mf*

Ob. I. II *mf*

Cl. I. II (A) *mf*

Bsn. I. II *subito mf*

Cbsn. *mf*

Hn. I. II (F) *subito mf*

Hn. III. IV (F) *mf*

Tpt. I. II (B $\flat$ ) *mf*

Tbn. *mf*

Tba. *subito mf*

S.Stick *f*

Tri. *mf*

Hp. *mf* gliss. *f* G $\natural$  D $\sharp$

Vln. I *mf* *f* poco détaché sim.

Vln. II *mf* *f* poco détaché sim.

Vla. *f*

Vc. *f* (arco)

Db. *f* pizz.

Sample only. Not for performance use.

**G** poco più animato

Vln. I *mf* *f* poco détaché sim.

Vln. II *mf* *f* poco détaché sim.

Vla. *f*

Vc. *f* (arco)

Db. *f* pizz.

H

67 Picc. Fl. I. II Ob. I. II Cl. I. II (A) Bsn. I. II Cbsn.

Musical score for woodwinds and strings. The Piccolo part features a rhythmic pattern of eighth notes. Flutes I and II play chords. Oboes I and II play a melodic line starting with a forte (*f*) dynamic. Clarinets I and II (A) play a melodic line starting with a mezzo-forte (*mf*) dynamic. Bassoons I and II play chords. Contrabass plays a simple bass line.

H

67 Hn. I. II (F) Hn. III. IV (F) Tpt. I. II (Bb) Tbn. Tba.

Musical score for brass instruments. Horns I and II (F) and Horns III and IV (F) play chords. Trumpets I and II (Bb) play a melodic line starting with a forte (*f*) dynamic. Trombones play a melodic line starting with a forte (*f*) dynamic. Tuba plays a simple bass line.

H

67 Vln. I Vln. II Vla. Vc. Db. S.Stick

Musical score for strings and percussion. Violin I and Violin II play melodic lines starting with a mezzo-forte (*mf*) dynamic. Viola plays a melodic line. Violoncello and Double Bass play chords. Snare Stick plays a rhythmic pattern. Performance instructions include *(poco détaché)* and *arco*.

75

Picc. *mf*

Fl. I. II *mf* 1.

Ob. I. II *mf* 1.

Cl. I. II (A)

Hn. I. II (F) *mf* I

Hn. III. IV (F) *mf*

Tpt. I. II (B) *mf*

Tba. *mf*

Hp. *mf*

Vln. I *mf* I

Vln. II

Vla. *mf*

Db. *mf*

Sample only.  
Not for performance use.

Poco ritenuto - - - -

83

Picc. *mf*

Fl. I. II (1.) a.2

Ob. I. II a.2

Cl. I. II (A) *mf*

Bsn. I. II *mf*

Cbsn. *mf*

Poco ritenuto - - - -

83

Hn. I. II (F)

Hn. III. IV (F)

Tpt. I. II (B $\flat$ )

Tbn. a.2 *mf*

Tba.

Sample only.  
Not for performance use.

Hp. *mf*

A# D# G#

Poco ritenuto - - - -

83

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

Db.

J

88 A tempo (poco meno mosso) ♩=150

Picc.

Fl. I. II (a.2)

Ob. I. II (a.2)

Cl. I. II (A) soli

Bsn. I. II (a.2)

Cbsn.

A tempo (poco meno mosso) ♩=150

88 J

Hn. I. II (F)

Hn. III. IV (F)

Tpt. I. II (Bb)

Tba.

Sample only. Not for performance use.

A tempo (poco meno mosso) ♩=150

88 J (sim.)

Vln. I

Vln. II

Vla.

Vc.

Db.

This page of a musical score, numbered 14, covers measures 93 to 98. It features a variety of orchestral parts:

- Flute (Fl. I, II):** Measures 93-98, marked with a 'K' rehearsal sign. Includes first and second endings and a trill.
- Oboe (Ob. I, II):** Measures 93-98, marked with a 'K' rehearsal sign. Includes first and second endings.
- Clarinet (Cl. I, II (A)):** Measures 93-98, marked with a 'K' rehearsal sign. Features complex triplet patterns.
- Bassoon (Cbsn.):** Measures 93-98, marked with a 'K' rehearsal sign. Provides a steady bass accompaniment.
- Horn I (Hn. I, II (F)):** Measures 93-98, marked with a 'K' rehearsal sign. Plays sustained chords.
- Horn III/IV (Hn. III, IV (F)):** Measures 93-98, marked with a 'K' rehearsal sign. Plays sustained chords.
- Trumpet (Tpt. I, II (B $\flat$ )):** Measures 93-98, marked with a 'K' rehearsal sign. Provides harmonic support.
- Harp (Hp.):** Measures 93-98, marked with a 'K' rehearsal sign. Features arpeggiated figures.
- Violin I (Vln. I):** Measures 93-98, marked with a 'K' rehearsal sign. Plays a rhythmic eighth-note pattern.
- Violin II (Vln. II):** Measures 93-98, marked with a 'K' rehearsal sign. Plays a rhythmic eighth-note pattern.
- Viola (Vla.):** Measures 93-98, marked with a 'K' rehearsal sign. Remains mostly silent, with a final measure marked *f*.
- Violoncello (Vc.):** Measures 93-98, marked with a 'K' rehearsal sign. Provides a steady bass accompaniment.
- Double Bass (Db.):** Measures 93-98, marked with a 'K' rehearsal sign. Provides a steady bass accompaniment.

The score includes a large watermark: "Sample only. Not for performance use." and a "K" rehearsal mark in a box at the beginning of each system.

100 **L**

Picc. *f*

Fl. I, II (a.2)

Ob. I, II (a.2)

Cl. I, II (A)

Cbsn.

100 **L**

Hn. I, II (F)

Hn. III, IV (F)

Tpt. I, II (B)

Hp.

100 **L**

Vln. I

Vln. II

Vla.

Vc.

Db.

Sample only  
Not for performance use.

M

Maestoso (l'istesso tempo)  $\text{♩} = 75$

Picc. *p* *f*

Fl. I, II (a.2) *fp* *ff*

Ob. I, II *fp* *f*

Cl. I, II (A) *fp* *f*

Bsn. I, II *f*

Cbsn. *p* *f*

Maestoso (l'istesso tempo)  $\text{♩} = 75$

Hn. I, II (F) *fp* *f*

Hn. III, IV (F) *f*

Tpt. I, II (Bb) *f*

Tbn. *f*

Tba. *f*

Timp. *f*

Tub. B. *f*

Hp. *p* *f*

Pno. *f*

Chords:  $G_7$ ,  $D_7$ ,  $C_7$ ,  $B_7$  /  $E_7$ ,  $F_7$ ,  $G_7$ ,  $A_7$

Maestoso (l'istesso tempo)  $\text{♩} = 75$

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Db. *p* *f*



115

Picc. *f*

Fl. I. II

Ob. I. II *ff*

Cl. I. II (A) *p* *a.2* *subito p* *f*

Bsn. I. II *subito p* *f*

Cbsn. *subito p* *f*

Hn. I. II (F) *subito p* *f*

Hn. III. IV (F) *f*

Tpt. I. II (B) *subito p* *f*

Tbn. *subito p* *f*

Tba. *f*

Timp. *subito p* *mf* *f*

Tub. B. *subito p* *f*

Pno. *f* *subito p*

Vln. I *subito p* *f*

Vln. II *subito p* *f*

Vla. *subito p* *f*

Vc. *subito p* *f*

Db. *f*

N

121

Picc. *subito mf cresc.*

Fl. I. II a.2 *mf cresc.*

Ob. I. II *mf cresc.*

Cl. I. II (A) *subito mf cresc.*

Bsn. I. II *subito mf cresc.*

Cbsn. *subito mf cresc.*

121

Hn. I. II (F) *subito mf cresc.*

Hn. III. IV (F) *subito mf cresc.*

Tpt. I. II (Bb) *subito mf cresc.*

Tbn. *subito mf cresc.*

Tba. *subito mf cresc.*

Timp. *subito mf*

Cym. *mf*

Tub. B. *subito mf*

Pno. *f* *subito mf*

121

Vln. I *subito mf cresc.*

Vln. II *subito mf cresc.*

Vla. *subito mf cresc.*

Vc. *subito mf cresc.*

Db. *subito mf cresc.*

Sample only  
Not for performance use.

**O**

**P**

rall. . . . . al meno mosso (♩=55), lugubre ("mournful")

127

Picc. *ff*

Fl. I, II *ff* subito *p* niente

Ob. I, II *ff* subito *p* niente

Cl. I, II (A) *ff* subito *p* *pp*

Bsn. I, II *ff* subito *p*

Cbsn. *ff* subito *p*

127

Hn. I, II (F) *f* subito *p*

Hn. III, IV (F) *f* subito *p*

Tpt. I, II (B) *ff*

Tbn. *f*

Tba. *f*

Timp. *ff* subito *p*

**O** rall. . . . . **P** al meno mosso (♩=55), lugubre ("mournful")

127

Vln. I *f* *pp* sempre sostenuto

Vln. II *f* subito *p* *pp* sempre sostenuto

Vla. *ff* subito *p* niente *pp* sempre sostenuto

Vc. *f* subito *p* *pp*

Db. *f* subito *p* *pp* sempre sostenuto

**O** rall. . . . . **P** al meno mosso (♩=55), lugubre ("mournful")

135 **Q**

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

144 **R** poco meno lugubre e poco più mosso

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

154 **S** poco ten. . . .

Fl. I, II  
Ob. I, II  
Cl. I, II (A)  
Bsn. I, II

154 **S** poco ten. . . .

Hn. I, II (F)  
Hn. III, IV (F)  
Tbn.

154 **S** poco ten. . . .

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

poco ten. . . **T** a tempo

163 a tempo

Picc. *mf* *p*

Fl. I. II *mp* *p* *mf*

Ob. I. II a.2 *mf* a.2 1.

Cl. I. II (A) (a.2) *mp* *p* a.2 *mp* *mf* *p*

Bsn. I. II (1.) *mp* a.2 *mp* *mf* *p*

Cbsn. *mf* *p*

163 a tempo

Hn. I. II (F) 2. *mp* *p* poco ten. . . **T** a tempo

Hn. III. IV (F) *mp* *p* *mf* *p*

Tpt. I. II (B) 1. *mp* *p* a.2 *mp* *p*

Tbn. *mp* *p* *mf* *mp*

Tba. *mp*

163 a tempo

Vln. I *mp* *p* poco ten. . . **T** a tempo

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

Vla. *mp* *p* *mf*

Vc. *mp* *p* *mf*

Db. *mp* *p* *mp*

V

rit. . . . . a tempo

172

U

Fl. I. II *p* *mf*

Ob. I. II (1.) *mp*

Cl. I. II (A) *mp* *mf*

Bsn. I. II (1.) *mp*

Cbsn. *mf*

V

rit. . . . . a tempo

172

U

Hn. I. II (F) *mf* *f*

Tpt. I. II (Bb) *mf* *f*

Tbn. *p* *mf* a.2

Tba. *p*

V

rit. . . . . a tempo

172

U

Vln. I *mp* *mf*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *mf*

Db. *p* *mf*

Sample only.  
Not for performance use.

**W** più maestoso (ma l'istesso tempo)

(181)

Picc.

Fl. I. II (1.)

Ob. I. II

Cl. I. II (A)

Bsn. I. II

Cbsn.

*f*

*f*

*f*

*f*

*f*

**W** più maestoso (ma l'istesso tempo)

(181)

Hn. I. II (F) (1.) 2.

Hn. III. IV (F) 3. 4.

Tpt. I. II (B) (1.) a.2.

Tbn. (a.2)

*f*

*ff*

*f*

*f*

*f*

**W** più maestoso (ma l'istesso tempo)

(181)

Vln. I

Vln. II

Vla.

Vc.

Db.

*ff*

*f*

*f*

*f*

*f*

X

poco meno mosso, ancora lugubre

191

Picc.

Fl. I. II

Ob. I. II

Cl. I. II (A)

Bsn. I. II

Cbsn.

X

poco meno mosso, ancora lugubre

191

Hn. I. II (F)

Hn. III. IV (F)

Tpt. I. II (B)

Tbn.

1. sostenuto

1. sostenuto

X

poco meno mosso, ancora lugubre

ghostly

191

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

pp

p

(sostenuto)

pp

(sostenuto)

pp

(sostenuto)

pp

(sostenuto)



Y

203

Picc. *p*

Fl. I, II *p*

Ob. I, II *p*

Cl. I, II (A) *p* 2. *sostenuto*

Bsn. I, II *p* 2. *sostenuto*

Y

203

Hn. I, II (F) (1.) 1.

Hn. III, IV (F) 3. *p* *sostenuto*

Tpt. I, II (Bb) 1. *p* *sostenuto* (1.) (*p*)

Tbn. (1.)

Y

203

Vln. I

Vln. II

Vla.

Vc.

Db.

**Z**

rit. . . . andante con moto (♩=95)

(2+2+3)

213

Picc. *pp*

Fl. I, II *pp*

Ob. I, II *pp*

Cl. I, II (A) *pp* Take clarinet in B $\flat$

Bsn. I, II *pp*

*pp*

**Z**

rit. . . . andante con moto (♩=95)

(2+2+3)

213

Hn. I, II (F) *pp*

Hn. III, IV (F) *pp*

Tpt. I, II (B $\flat$ ) (1.)

Snd. Blk. *p*

Sample only.  
Not for performance use.

**Z**

rit. . . . andante con moto (♩=95)

(2+2+3)

213

Vln. I Half ("outside" players only) *pp* tutti (div.) (arco) *f* pizz. *f*

Vln. II Half ("outside" players only) tutti (div.) (arco) *f* pizz. *f*

Vla. Half ("outside" players only) tutti (div.) (arco) *f* pizz. *f*

Vc. Half ("outside" players only) tutti (div.) (arco) *f* pizz. *f*

Db. Half ("outside" players only) tutti (div.) (arco) *f* pizz. *f*

223 (2+2+2+2) AA

Fl. I, II *mf*

Cl. I, II (in Bb) *mf*

Tpt. I, II (Bb) 1. con sord. *mp* *f* 2. con sord. *mp* AA

Snd. Blk *p* *mf* accent sim. *p* *f* *p* *f* *p*

Wd. Blk *p*

223 (2+2+2+2) AA

Vln. I unis. pizz. *mp* *f* *mp* *mf*

Vln. II unis. pizz. *mp* *f* *mp* *mf*

Vla. unis. pizz. *mf* *mf* *mf* *f* *p* *f*

Vc. unis. pizz. *p* *mf* *p* *mf* *p* *mf* *f* *p* *f*

Db. unis. pizz. *p* *mf* *p* *mf* *p* *mf* *f* *p* *f*

Sample only.  
Not for performance use.