



# "up-and-coming"

Paul Hertel op.99

$\text{♩} = 90$

Piccolo *mf*

Flute *mf*

Oboe *mf*

Bassoon *mf*

Clarinet in B♭ 1 *mf*

Clarinet in B♭ 2 *mf*

Clarinet in B♭ 3 *mf*

Bass Clarinet in B♭ *mf*

Alto Saxophone 1&2 *mf*

Tenor Saxophone *mf*

Baritone Saxophone *mf*

Trumpet in B♭ 1 *mf*

Trumpet in B♭ 2 *mf*

Trumpet in B♭ 3 *mf*

Horn in F 1&2 *mf*

Horn in F 3 *mf*

Trombone 1 *mf*

Trombone 2 *mf*

Trombone 3 *mf*

Euphonium *mf*

Tuba *mf*

Pauken *mf*

String Bass (optional) *mf*

Cymbals (Clash) *mf*

Drum Set (HiHat) *mf*

Bass Drum *mf*

Wind Chimes

Glockenspiel *mf*

9

Picc. *p* *mf*

Fl. *p* *mf*

Ob. *p* *mf*

Bsn. *p* *mf*

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

Cl. 3 *p* *mf*

B. Cl. *p* *mf*

A. Sax. 1/2 *p* *mf*

Ten. Sax. *p* *mf*

Bari. Sax. *p* *mf*

Tpt. 1 *p* *mf*

Tpt. 2 *p* *mf*

Tpt. 3 *p* *mf*

Hn. 1/3 *mf*

Hn. 2/4 *mf*

Tbn. 1 *p* *mf*

Tbn. 2 *p* *mf*

Pos. *p* *mf*

Euph. *p* *mf*

Tuba *p* *mf*

Pk. *p* *mf*

S. B. (opt.) *p* *mf* (Crash Becken)

Cym. *mf*

Dr. *p* *mf* (Snare)

B. D. *mf*

W.Ch. *mf* (Chimes)

Glsp. *mf*

17

Picc. *p* *mf*

Fl. *p* *mf*

Ob. *p* *mf*

Bsn. *p* *mf*

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

Cl. 3 *p* *mf*

B. Cl. *p* *mf*

A. Sax. 1/2 *p* *mf*

Ten. Sax. *p* *mf*

Bari. Sax. *p* *mf*

Tpt. 1 *p* *mf*

Tpt. 2 *p* *mf*

Tpt. 3 *p* *mf*

Hn. 1/3 *mf*

Hn. 2/4 *mf*

Tbn. 1 *p* *mf*

Tbn. 2 *p* *mf*

Pos. *p* *mf*

Euph. *p* *mf*

Tuba *p* *mf*

Pk. *p* *mf* *p*

S. B. (opt.) *p* *mf*

Cym. *p* *mf*

Dr. *p* *mf* *(Snare) p*

B. D. *p* *mf*

W.Ch. *p*

Gls. *p* *mf* *p*

This is a page of a musical score for a symphony orchestra, numbered 4. The score is for Paul Hertel's op.99 "up-and-coming". It features a variety of instruments including woodwinds (Piccolo, Flute, Oboe, Bassoon, Clarinets 1-3, Bass Clarinet), saxophones (Alto, Tenor, Baritone), trumpets (1-3), horns (1/3, 2/4), trombones (1-2), euphonium, tuba, percussion (snare, cymbals, bass drum, wood blocks, gong), and strings (Soprano Bass, optional). The score is written in a key signature of two flats and a common time signature. A large, semi-transparent watermark reading "Demo SCORE" is oriented diagonally across the page. The page number "4" is located in the top left corner. The score begins at measure 25. Dynamics such as *mf* are indicated throughout. Performance markings like accents and breath marks are also present.

34

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1/2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1/3

Hn. 2/4

Tbn. 1

Tbn. 2

Pos.

Euph.

Tuba

Pk.

S. B. (opt.)

Cym.

Dr.

B. D.

W.Ch.

Glsp.

41 *rit.* *a tempo* *rit.*

Picc. *f* *mf*

Fl. *f* *mf*

Ob. *f* *mf*

Bsn. *f* *mf*

Cl. 1 *f* *mf*

Cl. 2 *f* *mf*

Cl. 3 *f* *mf*

B. Cl. *f* *mf*

A. Sax. 1/2 *f* *mf*

Ten. Sax. *f* *mf*

Bari. Sax. *f* *mf*

Tpt. 1 *f* *mf*

Tpt. 2 *f* *mf*

Tpt. 3 *f* *mf*

Hn. 1/3 *f* *mf*

Hn. 2/4 *f* *mf*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

Pos. *f* *mf*

Euph. *f* *mf*

Tuba *f* *mf*

Pk. *f* *mf*

S. B. (opt.) *f* *mf*

Cym. *f* *mf*

Dr. *f* *mf*

B. D. *f* *mf*

W.Ch. *f* *mf*

Glsp. *f* *mf*

49  $\text{♩} = 50$   $\text{♩} = 70$

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1/2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1/3

Hn. 2/4

Tbn. 1

Tbn. 2

Pos.

Euph.

Tuba

Pk.

S. B. (opt.)

Cym.

Dr.

B. D.

W.Ch.

Gls.

This page contains the musical score for Paul Hertel's op.99 "up-and-coming". The score is written for a large orchestra and includes the following instruments and parts:

- Picc.
- Fl.
- Ob.
- Bsn.
- Cl. 1
- Cl. 2
- Cl. 3
- B. Cl.
- A. Sax. 1/2
- Ten. Sax.
- Bari. Sax.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Hn. 1/3
- Hn. 2/4
- Tbn. 1
- Tbn. 2
- Pos.
- Euph.
- Tuba
- Pk.
- S. B. (opt.)
- Cym.
- Dr.
- B. D.
- W.Ch.
- Glsp.

The score begins at measure 60. The key signature is B-flat major (two flats). The music features a variety of textures, including melodic lines for woodwinds and strings, and rhythmic patterns for the percussion section. Dynamics are marked with *p* (piano) throughout the score. A large "Demo SCORE" watermark is overlaid diagonally across the page.



71 a tempo (♩=90)

Picc. *mf*

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

A. Sax. 1/2 *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. 1/3 *mf*

Hn. 2/4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Pos. *mf* *f*

Euph. *mf*

Tuba *mf*

Pk. *mf* *f*

S. B. (opt.) *mf*

Cym. *mf* (HiHat)

Dr. *mf*

B. D. *mf*

W.Ch. *mf*

Glsp. *mf*

80

Picc. *tr*

Fl. *tr*

Ob. *tr*

Bsn. *mf* *f* *mf*

Cl. 1 *tr* *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf* *f* *mf*

A. Sax. 1/2

Ten. Sax. *mf*

Bari. Sax. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. 1/3 *mf*

Hn. 2/4 *mf*

Tbn. 1 *mf* *f* *mf*

Tbn. 2 *mf* *f* *mf*

Pos. *mf* *f* *mf*

Euph. *mf* *f* *mf*

Tuba *mf* *f* *mf*

Pk. *mf* *f* *mf*

S. B. (opt.) *mf* *f* *mf*

Cym. *mf*

Dr. *mf*

B. D. *mf*

W.Ch. *mf*

Glsp. *mf*

87  $\text{♩} = 40$  poco rit. . . . .  $\text{♩} = 40$  accel. . . . .

Picc.  $\text{♩} = 40$   $f$   $mf$

Fl.  $\text{♩} = 40$   $f$   $mf$

Ob.  $\text{♩} = 40$   $f$   $mf$

Bsn.  $\text{♩} = 40$   $f$   $mf$

Cl. 1  $\text{♩} = 40$   $f$   $mf$

Cl. 2  $\text{♩} = 40$   $f$   $mf$

Cl. 3  $\text{♩} = 40$   $f$   $mf$

B. Cl.  $\text{♩} = 40$   $f$

A. Sax. 1/2  $\text{♩} = 40$   $f$

Ten. Sax.  $\text{♩} = 40$   $f$

Bari. Sax.  $\text{♩} = 40$   $f$

Tpt. 1  $\text{♩} = 40$   $f$  poco rit. . . . . accel. . . . .

Tpt. 2  $\text{♩} = 40$   $f$

Tpt. 3  $\text{♩} = 40$   $f$

Hn. 1/3  $\text{♩} = 40$   $f$

Hn. 2/4  $\text{♩} = 40$   $f$

Tbn. 1  $\text{♩} = 40$   $f$

Tbn. 2  $\text{♩} = 40$   $f$

Pos.  $\text{♩} = 40$   $f$

Euph.  $\text{♩} = 40$   $f$

Tuba  $\text{♩} = 40$   $f$

Pk.  $\text{♩} = 40$   $f$

S. B. (opt.)  $\text{♩} = 40$   $f$

Cym.  $\text{♩} = 40$   $f$

Dr.  $\text{♩} = 40$   $f$  (Snare)

B. D.  $\text{♩} = 40$   $f$   $mf$

W.Ch.  $\text{♩} = 40$   $f$

Glsp.  $\text{♩} = 40$   $f$

96  $\text{♩} = 70$

Picc. *f* *mf*

Fl. *f* *mf*

Ob. *f* *mf*

Bsn. *f* *mf*

Cl. 1 *f* *mf*

Cl. 2 *f* *mf*

Cl. 3 *f* *mf*

B. Cl. *mf*

A. Sax. 1/2 *f* *mf*

Ten. Sax. *f* *mf*

Bari. Sax. *mf*

Tpt. 1 *f* *mf*

Tpt. 2 *f* *mf*

Tpt. 3 *f* *mf*

Hn. 1/3 *f* *p* *mf*

Hn. 2/4 *f* *p* *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Pos. *mf*

Euph. *f* *mf*

Tuba *f* *p* *mf*

Pk. *p* *mf*

S. B. (opt.) *f* *p* *mf*

Cym. *f* *mf* (HiHat)

Dr. *f* *mf* (Snare)

B. D. *f* *mf*

W.Ch.

Glsp. *f* *mf*

♩ = 110

106

Picc.  
 Fl.  
 Ob.  
 Bsn.  
 Cl. 1  
 Cl. 2  
 Cl. 3  
 B. Cl.  
 A. Sax. 1/2  
 Ten. Sax.  
 Bari. Sax.  
 Tpt. 1  
 Tpt. 2  
 Tpt. 3  
 Hn. 1/3  
 Hn. 2/4  
 Tbn. 1  
 Tbn. 2  
 Pos.  
 Euph.  
 Tuba  
 Pk.  
 S. B. (opt.)  
 Cym.  
 Dr.  
 B. D.  
 W.Ch.  
 Glsp.

(Chimes)  
 mf

115

Picc. *mf*

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

A. Sax. 1/2 *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. 1/3 *mf*

Hn. 2/4 *mf* *f*

Tbn. 1 *mf*

Tbn. 2 *mf*

Pos. *mf*

Euph. *mf*

Tuba *mf*

Pk. *mf*

S. B. (opt.) *mf*

Cym. *mf* (Crash Becken)

Dr. *mf*

B. D. *mf* (Snare)

W.Ch.

Gls. *mf*

124

Picc. *p* *mf*

Fl. *p* *mf*

Ob. *p* *mf*

Bsn. *p* *mf*

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

Cl. 3 *p* *mf*

B. Cl. *p* *mf*

A. Sax. 1/2 *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Tpt. 1 *p* *mf*

Tpt. 2 *p* *mf*

Tpt. 3 *p* *mf*

Hn. 1/3 *p* *mf*

Hn. 2/4 *p* *mf*

Tbn. 1 *p* *mf*

Tbn. 2 *p* *mf*

Pos. *p* *mf*

Euph. *p* *mf*

Tuba *p* *mf*

Pk. *p* *mf*

S. B. (opt.) *p* *mf*

Cym. *p* *mf*

Dr. *p* *mf*

B. D. *mf*

W.Ch. *mf*

Glsp. *p* *mf*

129 rit. . . . . ♩ = 90

Picc. *f*

Fl. *f*

Ob. *f*

Bsn. *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f*

A. Sax. 1/2 *f*

Ten. Sax. *f*

Bari. Sax. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1/3 *f*

Hn. 2/4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Pos. *f*

Euph. *f*

Tuba *f*

Pk. *f*

S. B. (opt.) *f*

Cym. *f* (Clash)

Dr. *f*

B. D. *f*

W.Ch.

Glsp.