

## PRELUDE FROM 49<sup>TH</sup> PARALLEL

Ralph Vaughan Williams  
Transcribed by Leroy Osmon

Grade: 4

*Duration: c. 2:30*

Programme note - Christopher Palmer

Ralph Vaughan Williams was in his sixties when in 1941 he produced his first film score for Michael Powell and Emeric Pressburger's '49<sup>th</sup> Parallel'. The Prelude, an orchestral hymn in praise of freedom and mutual trust, accompanies the film's prologue which is spoken over majestic shots of the Canadian Rockies.

The Prelude was originally scored for strings and a few wind instruments. Osmon's orchestration retains the rich texture of the original, utilizing thick scoring throughout. The entire Prelude is played *molto legato* and its harmonies show a delightful simplicity.

Osmon's orchestration was completed in December 1987 and is 'dedicated to my friend Lee Boyd Montgomery'.

————— CONCERT BAND SERIES —————

Full Score

Catalogue No:  
Set (incl score): 10241  
Score only: 11241

PERUSAL ONLY

# Prelude from 49th Parallel

to my friend Lee Boyd Montgomery

Ralph Vaughan Williams

trans. by Larry Damm

ASCAP

Flts. I & II

Oboes

Cor Ang. (optional)

1st B. Ctt.

2nd B. Ctt.

3rd B. Ctt.

E. Alto Ctt.

B. Bass Ctt.

Bsns. I & II

E. Alto Saxs. I & II

B. Ten. Sax.

E. Barit. Sax.

B♭ Tpt. I

B♭ Tpts. II & III

F Hns. I & II

F Hns. III & IV

Tbns. I & II

Tbn. III

Euph.

Tuba

String Bass

Timp.

Flts. I II  
 Oboes  
 Cor Ang. (optional)  
 1st B. Clt.  
 2nd B. Clt.  
 3rd B. Clt.  
 E. Alto Clt.  
 B. Bass Clt.  
 Bsns. I II  
 E. Alto Saxs. I II  
 B. Ten. Sax.  
 E. Barit. Sax.  
 B. Tpt. I  
 B. Tprs. II III  
 F Hns. I III  
 F Hns. II IV  
 Tbns. I II  
 Tbn. III  
 Euph.  
 Tuba  
 String Bass  
 Timp.

Musical score for page 11, featuring various instruments including Flutes, Oboes, Clarinets, Saxophones, Trumpets, Trombones, Horns, Euphonium, Tuba, String Bass, and Timpani. The score includes dynamic markings (p, mp, f) and a 'cue: flts' instruction.

Flts. I II *mp* *f dolce*

Oboes *mp* *f dolce*

Cor Ang. (optional) *mf* *f dolce*

1st B♭ Clar. *mf* *f*

2nd B♭ Clar. *mf* *f*

3rd B♭ Clar. *mf* *f*

E. Alto Clar. *mf* *f*

B. Bass Clar. *mf* *p* *f*

Bsns. I II *mf* *p* *f*

E. Alto Saxs. I II *mf* *f*

B. Ten. Sax. *mf* *p* *f*

E. Barit. Sax. *mf* *p* *f*

B♭ Trpt. I *mf* *mf dolce*

B. Trpts. II III *mf* *mf*

F Hns. I II III *mf* *p* *f dolce*

F Hns. IV *mf* *p* *f*

Tbns. I II *mf* *mf*

Tbn. III *mf* *mp - pp* *mf*

Euph. *mf* *f*

Tuba *mf* *pp* *mf*

String Bass *mf* *p* *f*

Timp. *pp* *p*



Flts. I  
II

Oboes

Cor Ang.  
(optional)

1st B $\flat$  Clt.

2nd B $\flat$  Clt.

3rd B $\flat$  Clt.

E $\flat$  Alto Clt.

B $\flat$  Bass Clt.

Bsns. I  
II

E $\flat$  Alto Saxs. I  
II

B $\flat$  Ten. Sax.

E $\flat$  Barit. Sax.

B $\flat$  Tpt. I

B $\flat$  Tpts. II  
III

F Hns. I  
III

F Hns. II  
IV

Tbns. I  
II

Tbn. III

Euph.

Tuba

String Bass

Timp.

Flts. I  
II

Oboes

Cor Ang.  
(optional)

1st B. Clt.

2nd B. Clt.

3rd B. Clt.

B. Alto Clt.

B. Bass Clt.

Bsns. I  
II

E♭ Alto Saxs. I  
II

B. Ten. Sax.

E♭ Barit. Sax.

B. Tpt. I  
*mf*

B. Tpts. II  
III  
*mf*

F Hns. I  
II

F Hns. II  
IV

Tbns. I  
II  
*mp*

Tbn. III  
*mp*

Euph.

Tuba  
*mp*

String Bass

Timp.

This page of a musical score, numbered 6, contains the following parts and markings:

- Flts. I & II:** Flute parts with dynamic markings *f* and *ff*.
- Oboes:** Oboe part with dynamic marking *f*.
- Cor Ang. (optional):** Cor Anglais part with dynamic marking *f*.
- 1st B. Clt.:** First Clarinet part with dynamic marking *f*.
- 2nd B. Clt.:** Second Clarinet part with dynamic marking *f*.
- 3rd B. Clt.:** Third Clarinet part with dynamic marking *f*.
- E. Alto Clt.:** E-flat Alto Clarinet part with dynamic marking *f*.
- B. Bass Clt.:** Bass Clarinet part with dynamic marking *f*.
- Bsns. I & II:** Bassoon parts with dynamic marking *f*.
- B. Alto Saxs. I & II:** B-flat Alto Saxophone parts with dynamic marking *f*.
- B. Ten. Sax.:** B-flat Tenor Saxophone part with dynamic marking *f*.
- E. Barit. Sax.:** E-flat Baritone Saxophone part with dynamic marking *f*.
- B. Tpt. I:** B-flat Trumpet I part with dynamic marking *f*.
- B. Tpts. II & III:** B-flat Trumpets II and III parts with dynamic marking *f*.
- F Hns. I & II:** French Horns I and II parts with dynamic marking *f*.
- Tbns. I & II:** Trombones I and II parts with dynamic marking *f*.
- Tbn. III:** Trombone III part with dynamic marking *f*.
- Euph.:** Euphonium part with dynamic marking *f* and a *div.* (divisi) marking.
- Tuba:** Tuba part with dynamic marking *f*.
- String Bass:** String Bass part with dynamic marking *mp*.
- Temp.:** Timpani part with dynamic markings *mp*, *p*, and *f*. It includes the instruction "Crest Cymby" and a *ff* marking.



PERUSAL ONLY

PERUSAL ONLY

PERUSAL ONLY

PRELUDE FROM 49<sup>TH</sup> PARALLEL

FULL SCORE	1	1ST F HORN	1
1ST FLUTE	4	2ND F HORN	1
2ND FLUTE	4	3RD F HORN	1
OBOES	2	4TH F HORN*	1
COR ANGLAIS*	1	1ST E $\flat$ HORN	1
1ST B $\flat$ CLARINET	4	2ND E $\flat$ HORN	1
2ND B $\flat$ CLARINET	4	3RD E $\flat$ HORN	1
3RD B $\flat$ CLARINET	4	4TH E $\flat$ HORN	1
E $\flat$ ALTO CLARINET *	2	1ST TROMBONE $\mathcal{B}$	2
B $\flat$ BASS CLARINET*	2	2ND TROMBONE $\mathcal{B}$ *	2
E $\flat$ CONTRA ALTO CLARINET	1	3RD TROMBONE $\mathcal{B}$	2
1ST BASSOON	1	1ST TROMBONE $\mathcal{E}$	2
2ND BASSOON *	1	2ND TROMBONE $\mathcal{E}$ *	2
1ST E $\flat$ ALTO SAXOPHONE	2	3RD TROMBONE $\mathcal{E}$	2
2ND E $\flat$ ALTO SAXOPHONE*	2	EUPHONIUM (Baritone)	2
B $\flat$ TENOR SAXOPHONE	2	B $\flat$ EUPHONIUM $\mathcal{E}$ (Baritone)	2
E $\flat$ BARITONE SAXOPHONE*1	1	TUBA	8
1ST B $\flat$ TRUMPET	2	B $\flat$ BASS $\mathcal{E}$	2
2ND B $\flat$ TRUMPET	2	E $\flat$ BASS $\mathcal{E}$	2
3RD B $\flat$ TRUMPET	2	STRING BASS*	1
		TIMPANI	2

IMPORTANT

All sets sold outside USA and Canada include transposed parts for E $\flat$  Horns, B $\flat$  Trombones  $\mathcal{E}$ , B $\flat$  Bass  $\mathcal{E}$ .

All sets sold on the continent of Europe also include transposed parts for B $\flat$  Trombones ( $\mathcal{B}$ ), B $\flat$  Basses (Tubas)  $\mathcal{B}$  and E $\flat$  Basses ( $\mathcal{E}$ ) and ( $\mathcal{B}$ ).

*Parts marked with an Asterisk (\*) are NOT ESSENTIAL, although their presence will obviously enable a fuller realisation of the composer's intentions to be achieved.*