



THE UNIVERSAL JUDGMENT

Symphonic Poem

CAMILLE DE NARDIS

Arranged by Antonio E. Cafarella

*Classic
Band Edition*

UNIVERSAL JUDGMENT

Symphonic Poem
by CAMILLO DE NARDIS



Descriptive Comment

This composition won first prize in a national band contest at Naples, in 1878. Musical biographies contain little about the composer who, for a long time, was director of the Conservatory in Naples. The composition is particularly effective for band, and its present arrangement was specially prepared from the original score, for the Goldman Band by Antonio Cafarella.

The work is extended in form and made up of a number of well-contrasted melodious movements. The first of these is an *Allegro con fuoco*, in well-developed fugal form; this is followed by a *Moderato assai*, descriptive of the heavenly hosts; and in turn by a recurrence of the first movement in altered form leading into an inspired *Maestoso* and *Choral*. A spirited *Allegro* brings the composition to a close.

Attention is drawn to the directions as given for the *Moderato assai* movement in the condensed Conductor's score on page 8. According to the composer's intentions, the three pairs of trumpets represent the choir of angels. As mentioned however, this feature can be carried out only in large bands, where an extra set of six trumpets would be available. Aside from this special effect, all the parts have been expertly cued, making the work practical for performance by all bands of average size.

The Publishers



SUGGESTED CUTS

Where it is found necessary to shorten the composition, the following cuts are suggested to the band conductor:

1. A cut from (26) to (31) shortens the time of performance by $2\frac{1}{2}$ minutes.
(NOTE: This cut eliminates two beautiful chorals for the woodwinds.)
2. A cut from (27) to (29) shortens the playing time by 1 minute, but eliminates only one of the woodwind chorals.

IF YOU HAVE NO HARP, note that in the original score both the Harp and the Solo B \flat Clarinet, (duplicating the Harp arpeggios) were marked *ad libitum*. Hence their elimination will not mar the effect of the woodwind chorals.

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Allegro con fuoco ($\text{♩} = 120$)

D^b Piccolo
1st & 2nd Flutes in C
3rd & Piccolo in C
1st & 2nd Oboes
E^b Clarinet
Solo & 1st B^b Clarinets
2nd & 3rd
E^b AltoClarinet
B^b BassClarinet
1st & 2nd Bassoons
1st E^b Alto
2nd E^b Alto
Saxophones
B^b Tenor
E^b Baritone
Solo & 1st B^b Cornets
2nd & 3rd
1st & 2nd Trumpets B^b
*) 1st & 2nd E^b Horns, Altos
or Mellophones
3rd & 4th
1st & 2nd Trombones
3rd
*) Baritone ♫
(2nd Baritone ♫)
Euphonium
String Bass
Basses
Timpani
Drums & Cymbals
Harp

*) F Horns, Baritones ♬ published

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1

D^b Pic.

1st & 2nd Fl.

3rd & Pic.

1 Ob. 2

E^b Clar.

Solo & 1st Clar.

2nd & 3rd Alto

Bass

1 Bsn. 2

1st 2nd Sax's Ten.

Bar.

Solo & 1st Cor.

2nd & 3rd

1 Trpt. 2

1st & 2nd Hns.

3rd & 4th

1st & 2nd Trb.

3rd

Bar. ♫

Euph.

St. Bass

Basses

Tymp.

Drs. & Cymb.

2

A page of musical notation for orchestra, featuring ten staves of music. The notation includes various dynamics such as *f* (fortissimo), *p* (pianissimo), and *roll etc.*. There are also performance instructions like "coll Bar." and "a.2". The music consists of measures with different time signatures, including common time and measures with 3/8 and 2/4 time. The staves are arranged vertically, with the top staff being the highest and the bottom staff being the lowest. The notation is written in black ink on white paper.

(3)

D^b Pic.

1st & 2nd Fl.

3rd & Pic. *coll fsl. fl.*

1 Ob. 2

E^b Clar.

Solo & 1st Clar. *coll fsl. f*

2nd & 3rd

Alto

Bass

1 Bsn. 2 *f*

1st

2nd

Sax's

Ten.

Bar.

Solo & 1st Cor. *f*

2nd & 3rd

1 Trpt. 2 *a.2.*

1st & 2nd Hns.

3rd & 4th

1st & 2nd Trb.

3rd

Bar. *coll Bar. f*

Euph.

St. Bass *coll Bar.*

Basses *f*

Tymp.

Drs. & Cymb.

pic.

a.2 cull 2nd

a.2 cull 1st

coll 1st

a.2

a.2

coll Bar.

coll Bar.

S. Dr.

B. Dr. & Cymb.

D^b Pic.

1st & 2nd Fl.

3rd & Pia.

1 Ob. 2

E^b Clar.

Solo & 1st Clar.

2nd & 3rd

Alto

Bass

1 Bsn. 2

1st

2nd

Sax's

Ten.

Bar.

Solo & 1st Cor.

2nd & 3rd

1 Trpt. 2

1st & 2nd Hns.

3rd & 4th

1st & 2nd Trb.

3rd

Bar. ♫

Euph.

St. Bass

Basses

Tymp.

Dra. & Cymb.

A page of musical notation for orchestra, showing multiple staves with various instruments and dynamic markings. The notation includes measures with different time signatures and key signatures. Instruments visible include woodwinds, brass, and strings. Dynamic markings such as *mf*, *p*, and *closed* are present. Measure numbers 144 and 145 are indicated at the top.

6

D^b Pic.

1st & 2nd Fl.

3rd & Pic.

1 Ob. 2

E^b Clar.

Solo & 1st Clar.

2nd & 3rd Alto

Bass

1 Bsn. 2

1st 2nd Sax's Ten.

Bar.

Solo & 1st Cor.

2nd & 3rd Trpt. 2

1st & 2nd Hns.

3rd & 4th Trb.

1st & 2nd 3rd Bar. ♫

Euph.

St. Bass

Basses

Tymp.

Drs. & Cymb.

A page from a musical score for orchestra, specifically page 7. The score is arranged in 12 staves. The instruments listed in the key signature are Piccolo, 2nd Flute, Bassoon, Trombones, and Double Bass. The music is set in common time. Dynamic markings are prominent, including several instances of fortissimo (ff), piano (f), and ff3. The score contains complex rhythmic patterns, including eighth-note and sixteenth-note figures, along with many rests. The notation is dense, reflecting a highly active and dynamic musical passage.

(8)

D ^b Pic.

1st & 2nd Fl.

3rd & Pic. *Pic. ff coll. 1st Fl.*

1 Ob. 2

E ^b Clar.

Solo & 1st Clar.

2nd & 3rd *a.2 coll. 1st*

Alto

Bass

1 Bsn. 2

1st

2nd

Sax's Ten.

Bar.

Solo & 1st Cor.

2nd & 3rd *a.2 ff*

1 Trpt. 2

1st & 2nd Hns.

3rd & 4th

1st & 2nd Trb.

3rd

Bar. *ff*

Euph.

St. Bass *coll. Euph.*

Basses

Tymp.

Dra. & Cymb. *ff*