

C Piccolo

Um Mitternacht

Humorous March Op. 93

Julius Fučík

Edited by Ed Schwartz

March Tempo $\text{♩} = 120$

5

7

14

21

28

35

38

41

46

48

D.S. al Coda

54

TRIO

57

2nd Time Only

62

65

69

73

75

f *p* *pp* *ff* *f* *mf* *f* *p* *f* *p* *ff* *ff*

1st Flute

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5

7

14

21

28

35

38

41

46

48

D.S. al Coda

54

TRIO

57

2nd Time Only

62

65

69

73

76

f

p

f

p

f

pp

ff

p

ff

f

mf

f

p

f

f

p

ff

ff

2nd Flute

Um Mitternacht

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March Tempo $\text{♩} = 120$

5

f *p*

7 *f* *p*

14 *f* *pp*

21 *ff*

28 *pp* *ff*

35 *p* *ff*

41 *ff* *p*

46

48 *p* **D.S. al Coda**

54 **TRIO** *f* *mf*

57 2nd Time Only

61 *f* *p*

65

68 *f*

73

75 *p* *ff* *ff*

Oboe

Um Mitternacht

Humorous March Op. 93

Julius Fučík

Edited by Ed Schwartz

March Tempo $\text{♩} = 120$

5



The musical score is written for Oboe in 2/4 time, featuring a variety of dynamics and articulations. It includes several measures with first and second endings, a TRIO section, and a D.S. al Coda instruction. The score is marked with dynamic levels such as *f*, *p*, *ff*, *pp*, *mf*, and *fz*, along with articulation marks like accents and slurs. Measure numbers 7, 14, 21, 27, 35, 38, 46, 54, 57, 61, 65, 68, 73, and 75 are indicated throughout the piece.

1st & 2nd Bassoon

Um Mitternacht

Humorous March Op. 93

Julius Fučík

Edited by Ed Schwartz

March Tempo ♩ = 120

5
S

f *p*

7 *f* *p*

14 *f*

21 *pp* *ff*

28 *pp* *ff*

35 1. 2. *f*

41 *f* 46

47 *f* *p* D.S. al Coda

54 TRIO 57 *p*

61 *f* *p* 65

68 *f* *p* 73

76 1. 2. *ff* *p* *ff*

1st Clarinet

Um Mitternacht

Humorous March Op. 93

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March Tempo $\text{♩} = 120$

5

f *p*

7 *f* *p*

14 *f* *pp*

21 *ff*

28 *pp* *ff*

35 *p* *ff*

42 *ff*

46

48 *p* D.S. al Coda

54 *f* *mf* TRIO 2nd Time Only

62 *f* *p*

65 *f* *p*

69 *f* *p*

73 *f* *p*

76 *ff* *ff*

1. 3 2.

2nd Clarinet

Um Mitternacht

Humorous March Op. 93

Julius Fučík

Edited by Ed Schwartz

March Tempo ♩ = 120

5



The musical score is written for a 2nd Clarinet in G major, 2/4 time. It consists of ten staves of music. The score begins with a dynamic of *f* and a tempo marking of "March Tempo ♩ = 120". A first ending bracket spans measures 5 to 8, marked with a repeat sign. The score includes various dynamics such as *f*, *p*, *pp*, *ff*, and *mf*. There are several accents and slurs throughout. A section labeled "TRIO" begins at measure 57, marked "2nd Time Only". The score concludes with a "D.S. al Coda" instruction at measure 49. Measure numbers 7, 14, 21, 28, 35, 38, 42, 46, 49, 54, 63, 70, and 76 are indicated at the start of their respective staves. The piece ends with a final double bar line at measure 80.

3rd Clarinet

Um Mitternacht

Humorous March Op. 93

Julius Fučík

Edited by Ed Schwartz

March Tempo ♩ = 120

5



The musical score is written on ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'March Tempo' with a quarter note equal to 120 beats per minute. The score includes various dynamic markings: *f* (forte), *p* (piano), *ff* (fortissimo), *pp* (pianissimo), and *mf* (mezzo-forte). There are also accents and hairpins throughout. Measure numbers are indicated in boxes: 5, 7, 14, 21, 28, 35, 38, 42, 46, 49, 54, 57, 62, 65, 69, 73, and 76. A section starting at measure 57 is labeled 'TRIO' and includes a '2nd Time Only' instruction. The score concludes with 'D.S. al Coda' at measure 49 and a final double bar line.

Alto Clarinet

Um Mitternacht

Humorous March Op. 93

Julius Fučík

Edited by Ed Schwartz

March Tempo $\text{♩} = 120$

5



The musical score is written for Alto Clarinet in G major (one sharp) and 2/4 time. It consists of 11 staves of music. The piece begins with a dynamic of *f* and a tempo marking of "March Tempo" with a quarter note equal to 120 beats per minute. The score includes various dynamics such as *f*, *p*, *pp*, and *ff*, along with accents and hairpins. There are several repeat signs and first/second endings. A section labeled "TRIO" begins at measure 57, marked "2nd Time Only". The piece concludes with a "D.S. al Coda" instruction at measure 48. Measure numbers 5, 7, 14, 21, 28, 35, 38, 41, 46, 48, 54, 57, 62, 65, 69, 73, and 77 are indicated throughout the score.

Bass Clarinet

Um Mitternacht

Humorous March Op. 93

Julius Fučík

Edited by Ed Schwartz

March Tempo $\text{♩} = 120$

5
8

f *p* *f* *pp* *ff* *pp* *ff* *ff* *f* *p* *f* *p* *f* *p* *ff*

7 14 21 28 35 41 46 48 54 61 65 69 77

5 21 38 46 57 65 73

D.S. al Coda

TRIO

1st Alto Sax

Um Mitternacht

Humorous March Op. 93

Julius Fučík

Edited by Ed Schwartz

March Tempo ♩ = 120

5
8

3

Staff 1: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Measures 1-5. Dynamics: *f*, *p*. Includes a repeat sign and a 3-measure rest.

Staff 2: Treble clef, key signature of two sharps. Measures 6-15. Dynamics: *f*. Includes a 3-measure rest.

Staff 3: Treble clef, key signature of two sharps. Measures 16-23. Dynamics: *f*. Includes a 3-measure rest.

Staff 4: Treble clef, key signature of two sharps. Measures 24-37. Dynamics: *ff*. Includes a 6-measure rest.

Staff 5: Treble clef, key signature of two sharps. Measures 38-45. Dynamics: *ff*. Includes first and second endings.

Staff 6: Treble clef, key signature of two sharps. Measures 46-53. Dynamics: *ff*. Includes a 5-measure rest and "D.S. al Coda".

Staff 7: Treble clef, key signature of two sharps. Measures 54-64. Dynamics: *p*. Includes "TRIO" section and "2nd Time Only".

Staff 8: Treble clef, key signature of two sharps. Measures 65-66. Dynamics: *f*.

Staff 9: Treble clef, key signature of two sharps. Measures 67-72. Dynamics: *p*.

Staff 10: Treble clef, key signature of two sharps. Measures 73-77. Dynamics: *f*, *p*, *ff*.

Staff 11: Treble clef, key signature of two sharps. Measures 78-84. Dynamics: *p*, *ff*. Includes first and second endings.

2nd Alto Sax

Um Mitternacht

Humorous March Op. 93

Julius Fučík

Edited by Ed Schwartz

March Tempo ♩ = 120

5

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Starts with a dynamic marking of *f*. The staff contains a melodic line with eighth and quarter notes. A repeat sign is present, followed by a 3-measure rest. The staff ends with a dynamic marking of *p*.

Musical staff 2: Treble clef, key signature of two sharps. Starts with a dynamic marking of *f*. The staff contains a melodic line with eighth and quarter notes. A 3-measure rest is indicated at the end.

Musical staff 3: Treble clef, key signature of two sharps. Starts with a dynamic marking of *f*. The staff contains a melodic line with eighth and quarter notes. A 21-measure rest is indicated at the end.

Musical staff 4: Treble clef, key signature of two sharps. Starts with a dynamic marking of *ff*. The staff contains a melodic line with eighth and quarter notes. A 6-measure rest is indicated at the end.

Musical staff 5: Treble clef, key signature of two sharps. Starts with a dynamic marking of *ff*. The staff contains a melodic line with eighth and quarter notes. A first ending bracket is shown above measures 35-38, and a second ending bracket is shown above measures 39-40. A 38-measure rest is indicated at the end.

Musical staff 6: Treble clef, key signature of two sharps. Starts with a dynamic marking of *ff*. The staff contains a melodic line with eighth and quarter notes. A 46-measure rest is indicated at the end. The text "D.S. al Coda" is written above the staff.

Musical staff 7: Treble clef, key signature of two sharps. Starts with a dynamic marking of *p*. The text "TRIO" is written above the staff. The staff contains a melodic line with eighth and quarter notes. A 57-measure rest is indicated at the end, with the text "2nd Time Only" written below it.

Musical staff 8: Treble clef, key signature of two sharps. Starts with a dynamic marking of *f*. The staff contains a melodic line with eighth and quarter notes. A 65-measure rest is indicated at the end.

Musical staff 9: Treble clef, key signature of two sharps. Starts with a dynamic marking of *p*. The staff contains a melodic line with eighth and quarter notes.

Musical staff 10: Treble clef, key signature of two sharps. Starts with a dynamic marking of *f*. The staff contains a melodic line with eighth and quarter notes. A 73-measure rest is indicated at the end.

Musical staff 11: Treble clef, key signature of two sharps. Starts with a dynamic marking of *p*. The staff contains a melodic line with eighth and quarter notes. A first ending bracket is shown above measures 78-81, and a second ending bracket is shown above measures 82-85. The staff ends with a dynamic marking of *ff*.

Tenor Sax

Um Mitternacht

Humorous March Op. 93

Julius Fučík

Edited by Ed Schwartz

March Tempo $\text{♩} = 120$

5



f *p - f* on D.S.

7 *f* *p - f* on D.S.

14 *f*

21 *pp* *ff*

28 *pp* *ff*

35 1. 2. 38 *ff*

41 46

48 *p* D.S. al Coda

54 *p* 57

62 *f* *p* 65

70 *f* *p* 73

77 1. 2. *ff* *p* *ff*

Detailed description: This is a musical score for Tenor Saxophone, titled 'Um Mitternacht' (Humorous March Op. 93) by Julius Fučík, edited by Ed Schwartz. The score is in 2/4 time with a tempo of 120 beats per minute. It begins with a treble clef and a key signature of one sharp (F#). The piece is marked 'March Tempo' and starts with a dynamic of *f*. The score is divided into measures, with measure numbers 5, 7, 14, 21, 28, 35, 41, 46, 48, 54, 57, 62, 65, 70, 73, and 77 indicated. The score includes various dynamics such as *f*, *pp*, *ff*, and *p*, along with hairpins for crescendos and decrescendos. There are also performance markings like 'D.S. al Coda' and 'TRIO' starting at measure 57. The score concludes with a first and second ending at measure 77, ending with a double bar line.

Baritone Sax

Um Mitternacht

Humorous March Op. 93

Julius Fučík

Edited by Ed Schwartz

March Tempo ♩ = 120

5



The musical score is written for Baritone Saxophone in G major (one sharp) and 2/4 time. It begins with a dynamic of *f* and a tempo marking of "March Tempo ♩ = 120". The score consists of ten staves of music. The first staff includes a first ending bracket and a dynamic change to *p*. The second staff features a crescendo hairpin and a dynamic change to *f*. The third staff has a dynamic change to *pp* followed by a crescendo to *ff*. The fourth staff includes a dynamic change to *pp* and a crescendo to *ff*. The fifth staff contains a first ending bracket, a second ending, and a dynamic change to *f*. The sixth staff has a dynamic change to *f* and a first ending bracket. The seventh staff is marked "D.S. al Coda" and begins with a Coda symbol. The eighth staff is the start of the "TRIO" section, marked with a C-clef and a dynamic change to *f*, followed by a dynamic change to *p*. The ninth staff has a dynamic change to *f* and a dynamic change to *p*. The tenth staff includes a first ending bracket, a dynamic change to *ff*, and a dynamic change to *p*. The score concludes with a final dynamic of *ff*.

Trumpet in B \flat 1

Um Mitternacht

Humorous March Op. 93

Julius Fučík

Edited by Ed Schwartz

March Tempo $\text{♩} = 120$

5



The musical score is written for a single trumpet in B \flat 1. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo is marked as 'March Tempo' with a quarter note equal to 120 beats per minute. The score is divided into measures, with measure numbers 7, 14, 21, 28, 35, 38, 41, 46, 48, 54, 57, 61, 65, 69, 73, and 77 indicated. Dynamics include *f*, *p*, *pp*, *ff*, *mf-p*, and *ff*. Performance markings include accents, slurs, and breath marks. A section starting at measure 57 is labeled 'TRIO'. The score concludes with a 'D.S. al Coda' instruction at measure 48 and a final double bar line at measure 77.

Trumpet in B \flat 2

Um Mitternacht

Humorous March Op. 93

Julius Fučík

Edited by Ed Schwartz

March Tempo $\text{♩} = 120$

5

$\frac{3}{8}$

f *p* *f* *pp* *ff* *p* *ff* *p* *f* *p* *ff* *p* *f* *ff*

21 28 38 46 43 54 60 66 72 78

6 1. 2. 4 7 2

TRIO

D.S. al Coda

Trumpet in B \flat 3

Um Mitternacht

Humorous March Op. 93

Julius Fučík

Edited by Ed Schwartz

March Tempo $\text{♩} = 120$

5



f *p* *f* *p* *pp* *ff* *p* *ff* *p* *mf-p* *f* *p* *f* *ff*

7 14 21 27 38 46 54 63 70 77

6 4 7 2

1. 2. 1. 2.

D.S. al Coda

TRIO

1st Horn in F

Um Mitternacht

Humorous March Op. 93

Julius Fučík
Edited by Ed Schwartz

March Tempo $\text{♩} = 120$

5



The musical score for the 1st Horn in F part of 'Um Mitternacht' consists of ten staves of music. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various dynamic markings such as *f*, *pp*, *ff*, *mf*, and *p*, along with crescendo and decrescendo hairpins. Measure numbers are indicated in boxes: 5, 21, 38, 46, 57, 65, 73, and 77. A first and second ending are shown at measures 35-38 and 77-80. The piece concludes with the instruction 'D.S. al Coda' at measure 48.

2nd Horn in F

Um Mitternacht

Humorous March Op. 93

Julius Fučík
Edited by Ed Schwartz

March Tempo ♩ = 120

5
%

Musical score for 2nd Horn in F, "Um Mitternacht" by Julius Fučík. The score is in 2/4 time with a tempo of 120 beats per minute. It consists of 11 staves of music. The piece begins with a dynamic marking of *f* and includes various dynamics such as *p*, *pp*, and *ff*. A TRIO section begins at measure 54, marked with a *f* dynamic. The score concludes with "D.S. al Coda".

3rd Horn in F

Um Mitternacht

Humorous March Op. 93

Julius Fučík

Edited by Ed Schwartz

March Tempo ♩ = 120

5
%

f *p*

7 *f* *p*

14 *f*

21 *pp* *ff*

28 *pp* *ff*

35 *ff* 38

41 46

47 D.S. al Coda

54 TRIO 57 *f* *mf*

61 65 *f* *p*

69 73 *f* *p*

77 1. *ff* *p* 2. *ff*

4th Horn in F

Um Mitternacht

Humorous March Op. 93

Julius Fučík
Edited by Ed Schwartz

March Tempo ♩ = 120

5
%

7

14

21

28

35

41

46

48

54

61

65

69

73

77

f *p* *f* *pp* *ff* *pp* *ff* *ff* *f* *mf* *f* *p* *f* *p* *ff* *p* *ff*

⊕

⊕

TRIO

D.S. al Coda

1. 2.

1. 2.

1st Trombone

Um Mitternacht

Humorous March Op. 93

Julius Fučík

Edited by Ed Schwartz

March Tempo $\text{♩} = 120$

5

4

f

f

ff

ff

ff

D.S. al Coda

f mf-p

f *p*

f *p*

ff *p* *ff*

2nd Trombone

Um Mitternacht

Humorous March Op. 93

Julius Fučík

Edited by Ed Schwartz

March Tempo $\text{♩} = 120$

5

8

4

f *f*

f

21 *ff* *ff*

38 *ff*

46

D.S. al Coda

57 *f* *mf - p*

65 *f* *p*

73 *f* *p*

77 *ff* *p* *ff*

Bass Trombone

Um Mitternacht

Humorous March Op. 93

Julius Fučík
Edited by Ed Schwartz

March Tempo $\text{♩} = 120$

5
8

The musical score is written for Bass Trombone in a 2/4 time signature with a key signature of one flat (B-flat). It consists of ten staves of music. The score begins with a dynamic marking of *f* and a tempo marking of $\text{♩} = 120$. A 5-measure rest is indicated at the top right. The score includes various dynamic markings: *f*, *p*, *pp*, and *ff*. There are several first and second endings marked with circled numbers (5, 21, 38, 46, 57, 65, 73, 77). A section starting at measure 54 is marked "TRIO" and begins with a new key signature of two flats (B-flat and E-flat). The score concludes with a "D.S. al Coda" instruction at measure 48 and a final *ff* dynamic marking.

Baritone (T.C.)

Um Mitternacht

Humorous March Op. 93

Julius Fučík

Edited by Ed Schwartz

March Tempo ♩ = 120

5



The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *f* and includes a first ending bracket. The second staff has a dynamic marking of *f* and a *p-f* on D.S. marking. The third staff has a dynamic marking of *f*. The fourth staff starts with a *pp* dynamic and includes a *ff* dynamic. The fifth staff has a *p* dynamic and a *ff* dynamic. The sixth staff includes first and second endings, a *ff* dynamic, and a measure number of 38. The seventh staff has a measure number of 46. The eighth staff is marked "D.S. al Coda" and includes a Coda symbol. The ninth staff is marked "TRIO" and includes a measure number of 57. The tenth staff has a measure number of 65. The eleventh staff has a measure number of 73. The twelfth staff includes first and second endings, a *ff* dynamic, and a *p* dynamic.

Baritone (B.C.)

Um Mitternacht

Humorous March Op. 93

Julius Fučík

Edited by Ed Schwartz

March Tempo $\text{♩} = 120$

5



5 f $p - f$ on D.S.

7 f $p - f$ on D.S.

14 f

21 pp ff

28 pp ff

35 ff 38

41 46

48 $p - f$ on D.S. al Coda

54 Φ TRIO 57 f p

61 65 f p

69 73 f p

77 ff p ff

Tuba

Um Mitternacht

Humorous March Op. 93

Julius Fučík

Edited by Ed Schwartz

March Tempo $\text{♩} = 120$

5
%

The musical score is written for a Tuba in bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is marked as 'March Tempo' with a quarter note equal to 120 beats per minute. The score consists of 11 staves of music, with measure numbers 7, 14, 21, 28, 35, 41, 48, 54, 61, 69, and 77 indicated. The piece features various dynamics including *f*, *pp*, *ff*, and *p*. There are several first and second endings, notably at measures 35-38 and 77-80. A section labeled 'TRIO' begins at measure 54. The score concludes with a 'D.S. al Coda' instruction at measure 48 and a final double bar line at measure 80.

Snare Drum

Um Mitternacht

Humorous March Op. 93

Julius Fučík

Edited by Ed Schwartz

March Tempo ♩ = 120

5



7

f *p*

14

f *p*

21

f

28

pp *ff*

35

pp *ff*

41

f

48

f

D.S. al Coda

54

f *p*

TRIO

57

f *p*

65

f *p*

73

f *p*

77

ff *p* *ff*

Cymbals
Bass Drum

Um Mitternacht

Humorous March Op. 93

Julius Fučík

Edited by Ed Schwartz

March Tempo ♩ = 120

5



The musical score is written for Cymbals and Bass Drum in 2/4 time. It consists of ten staves of music. The notation includes various rhythmic patterns, rests, and dynamic markings. The score is divided into sections by measure numbers and includes a Trio section starting at measure 54. The piece concludes with a Coda section.

Measure numbers: 7, 14, 21, 28, 35, 41, 48, 54, 61, 69, 77.

Section markers: 5, 21, 38, 46, 57, 65, 73.

Dynamic markings: *f*, *p*, *pp*, *ff*.

Section titles: TRIO, D.S. al Coda.

Repeat signs with first and second endings are used at measures 35-38 and 77-80.