

ANDREW ARDIZZOIA

SYMPHONY

for

WIND

ENSEMBLE

Op. 40 (after Richard Serra)

I. Grave–Tranquillo–Fugato–Tempo Primo

II. Allegro Scherzando

III. Finale: Poco Lento–Allegro, Sempre Energico–Lamentoso–Allegro

2012-14

For Rico

*With love, gratitude, and appreciation;
for your infinite patience, ceaseless support, and insightful wisdom.*

*I am deeply indebted to my principal composition teachers,
Drs. Robert Carl and Stephen Michael Gryc
for their guidance during my doctoral studies at the Hartt School,
and to the entire composition faculty:
Drs. David Macbride, Larry Alan Smith, and Prof. Ken Steen.*

Notes

During the summer of 2011, I twice visited an exhibit of drawings by Richard Serra (b. 1939) at the Metropolitan Museum of Art in New York City. Serra is best known for his enormous constructions with steel plates, and for his early “splash pieces” which involved throwing molten lead against the walls of the exhibition space.

I was at first surprised to find that Serra drew at all; something as delicate as paintstick on paper seemed fundamentally at odds with the massive, brawny works for which he is known. As I learned more, however, I found that Serra draws not only to create a body of work separate from his sculptures but that he also draws to work out ideas about a sculpture after it is finished and installed. For Serra, “to draw a line is to have an idea.”

Some of Serra’s drawings are nothing more than huge pieces of paper, stretched ceiling to floor, completely covered in a thin matte layer of black paintstick (a substance similar to crayon). Others feature thick, topographical applications of the same waxy substance. Some are nothing more than simple lines: spontaneous reactions to Serra’s own sculptures jotted down in the notebook he carries at all times. This habit resonated with me, since making a physical mark upon the page is an important part of my process as a composer. It is absolutely necessary for me to touch every note: physically engaging with pencil, pen, and paper (at whatever stage in the process) is how I come to terms with my music. It is how I understand both small and large scale form, how I comprehend the essence of my material.

I was never interested in attempting to depict in music the specific drawings I saw in the exhibit. Rather, this work explores Serra’s artistic process and the ideas at the forefront of his thinking, namely concepts of line, shape, form, density, and texture and their spontaneous yet careful organization. My piece also explores the extraordinary economy of means (paintstick and paper) used by Serra to achieve a wide variety of effects. For me, this translates to the constant variation and development of a small number of simple melodic ideas (often only three or four notes), and their careful arrangement in the larger form of the work. These very basic materials quickly began to yield more and more interesting ideas that demanded an increasingly sophisticated type of organization.

After several months, during which time I composed about half of the overall work, I finally realized that this piece was in fact a *symphony*. That term is heavily loaded: it conjures up visions of long-dead European composers, and creates an expectation that certain rigorous, traditional musical criteria will be met. Many 20th and 21st century composers have pushed against these conventions while still using the term to describe pieces with a certain degree of gravitas and “profound logic,” while others have maintained a stronger grasp on the historically accepted definition of the term. Using the S-word risks placing undue pressure on any composer with a strong sense of the history of “Western art music” and his or her own place (however insignificant) in that tradition.

The present symphony is in three movements, the first of which is a loose sonata form with a fugato recapitulation. The second movement is a rondo that begins with an incessant, aggressive repeated-note theme. This is followed by manic woodwind arabesques that give way to arching melodies in the lowest instruments, and later to ironic, march-like materials. The finale begins as an exercise in restraint, transforming slowly into a sustained outburst of ecstatic, unbridled energy. This is interrupted by a sudden and dramatic reappearance of the first movement’s initial theme. The *lamentoso* that follows also attempts to suppress the movement’s latent energy, but it soon reemerges, propelling the work to its frenzied close.

The symphony begins in E-flat and ends in F, while more localized, internal key relationships are mostly third related (E-flat to C in the first movement, C to both A and E-flat in the second). Several half-step pairs (C/D-flat, E/E-flat, etc.) play significant structural roles throughout the piece, as do chords made up of perfect fourths. Perhaps the most significant governing principle is the long-range “opening up” of minor thirds (so prevalent in the first two movements) to major thirds (in the finale). The traditional student song *Gaudeamus Igitur* and Wagner’s “Tristan chord” are both quoted just near the end of the symphony, as a bittersweet farewell to my formal studies in music.

Andrew Ardizzoia
Hartford, CT
April, 2014

Instrumentation

Piccolo
Flutes I, II, III
Oboes I, II
English horn
Clarinets in B-flat I, II, III
Bass clarinet in B-flat
Bassoons I, II
Contrabassoon

Alto saxophones in E-flat I, II
Tenor saxophone in B-flat
Baritone saxophone in E-flat

Trumpets in B-flat I, II, III
Horns in F I, II, III, IV
Trombones I, II, III
Euphonium
Tuba

Piano/Celesta (one player)

Contrabass (with low C)

Timpani (5)

Percussion I:

Xylophone, Vibraphone (shared with perc. II), Chimes, 2 Bongos (high and low, shared with perc. II)

Percussion II:

Glockenspiel (shared with perc. I and III), Vibraphone, Marimba, 2 Bongos (high and low), Tambourine, Tam-tam, Standard snare drum (shared with perc. III), Piccolo snare drum, (shared with perc. III), Bass drum

Percussion III:

Glockenspiel, Crotales, Standard snare drum, Piccolo snare drum, 2 Tom toms (shared with perc. IV), Suspended cymbal, Hi-hat (shared with perc. IV), Wood block, Temple blocks

Percussion IV:

2 Tom toms, Suspended cymbal, Hi-hat, Chinese cymbal, Crash cymbals, Tam-tam, Triangle, Egg shaker, Sandpaper blocks

Clarinets and flutes may be augmented up to three players per part, especially in tutti passages.
The marking “a2” indicates that both parts on the given staff should play,
and may not necessarily reflect the total number of players.

Grace notes should be *slurred* to the following note, and are attached to the upper notes
if they appear on a divisi staff.

The score is transposed. Piccolo, contrabassoon, celesta, contrabass,
xylophone, crotales, and glockenspiel are notated in the conventional manner.

Duration: approx. 34 minutes

Possession of performance materials does not grant the right to perform this work.

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SYMPHONY FOR WIND ENSEMBLE

Op. 40 (after Richard Serra)

I. GRAVE-TRANQUILLO-FUGATO-TEMPO PRIMO

Grave, with rubato (♩=ca. 66) Poco accel. Poco rit. ----- A tempo

Piccolo
 Flute I, II
 Flute III
 Oboe I, II
 English Horn
 Clarinet in B \flat I, II
 Clarinet in B \flat III
 Bass Clarinet
 Bassoon I, II
 Contrabassoon
 Alto Sax. I
 Alto Sax. II
 Tenor Sax.
 Baritone Sax.
 Trumpet in B \flat I, II
 Trumpet in B \flat III
 Horn in F I, III
 Horn in F II, IV
 Trombone I, II
 Trombone III
 Euphonium
 Tuba
 Contrabass
 Timpani
 Piano/Celesta
 Percussion I
 Percussion II
 Percussion III
 Percussion IV

Grave, with rubato (♩=ca. 66) Poco accel. Poco rit. ----- A tempo

p oscuro *mf* *p* *p sim.*

pp *mp* *p* *pp* *p sim.*

Piano

1 2 3 4 5 6 7 8 9 10

Poco accel. ----- *Ritardando* ----- **A tempo**

Picc. _____

Fl. I, II _____

Fl. III _____

Ob. _____

E. Hn. _____

Cl. I, II _____

Cl. III _____

B. Cl. _____

Bsn. *mf* *p* *mf* *p* *f* growing in intensity

C. Bn. *mf* *p* *mf* *p* *f* growing in intensity

A. Sx. I _____

A. Sx. II _____

T. Sx. _____

B. Sx. _____

Poco accel. ----- *Ritardando* ----- **A tempo**

Tpt. I, II _____

Tpt. III _____

Hn. I, III _____

Hn. II, IV _____

Tbn. I, II _____

Tbn. III _____

Euph. *mf* *p* *mf* *p* *f* growing in intensity

Tuba *mf* *p* *mf* *p* *f* growing in intensity

Cb. *mp* *p* *pizz.* *p* *arco* *f*

Timp. *mp* *p* *p* *f*

(Pno.) _____

Pno/ Cel. *mf* *p* *mf* *p*

Perc. I _____

Perc. II _____

Perc. III _____

Perc. IV _____

11 12 13 14 15 16 17 18 19

A

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

Pno./ Cel.

Perc. I

Perc. II

Perc. III

Perc. IV

20 21 22 23 24 25 26 27

f *più f* *a2* *f* *più f* *f* *più f* *f* *più f* *più f*

Picc. B
 Fl. I, II a2
 Fl. III
 Ob.
 E. Hn.
 Cl. I, II
 Cl. III
 B. Cl.
 Bsn. a2
 C. Bn. 6
 A. Sx. I
 A. Sx. II
 T. Sx.
 B. Sx. f

Tpt. I, II a2
 Tpt. III
 Hn. I, III a2
 Hn. II, IV a2
 Tbn. I, II
 Tbn. III
 Euph. 6
 Tuba
 Cb. pizz. arco
 Timp. p

Pno./ Cel.
 Perc. I
 Perc. II B. dr.
 Perc. III
 Perc. IV

Musical score for a symphony orchestra, measures 28-35. The score includes parts for Piccolo, Flutes I, II, and III, Oboe, English Horn, Clarinets I, II, and III, Bass Clarinet, Bassoon, Cor Anglais, Saxophones I, II, Tenor, and Baritone, Trumpets I, II, and III, Horns I, II, III, and IV, Trombones I, II, and III, Euphonium, Tuba, Contrabass, Timpani, Piano/Celesta, and Percussion I-IV. The score features various dynamics (p, f, fp, cresc.) and performance instructions (agitato, pizz., arco). A section marked 'B' begins at measure 34.

Ritardando ----- **Quasi tempo primo** (♩ = ca. 69)

Picc. *f* *ff*

Fl. I, II *f* *ff*

Fl. III *f* *ff*

Ob. ^{a2} *f* *ff*

E. Hn.

Cl. I, II *f* *ff*

Cl. III *f* *ff*

B. Cl.

Bsn. ^{a2} *f cresc.* *ff*

C. Bn. *f cresc.* *ff*

A. Sx. I *f cresc.* *ff*

A. Sx. II *f cresc.* *ff*

T. Sx.

B. Sx. *f* *ff*

Ritardando ----- **Quasi tempo primo** (♩ = ca. 69)

Tpt. I, II *f* *ff*

Tpt. III *f* *ff*

Hn. I, III *ff*

Hn. II, IV *ff*

Tbn. I, II ^{a2} *poco a poco cresc.* *ff*

Tbn. III *f* *ff*

Euph. *mf cresc.* *ff*

Tuba *mf cresc.* *ff*

Cb. *mf cresc.* *ff*

Timp. *hard mallet* *ff*

Pno./ Cel.

Perc. I

Perc. II (B. dr.) *f* *wood beater*

Perc. III *mf* *f*

Perc. IV *f* *Tam*

36 37 38 39 40 41 42 43

C

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

Pno./
Cel.

Perc. I

Perc. II

Perc. III

Perc. IV

Ch. cym.

Sus. cym.

choked

f

44 45 46 47 48 49 50 51 52

Picc.
 Fl. I, II
 Fl. III
 Ob.
 E. Hn.
 Cl. I, II
 Cl. III
 B. Cl.
 Bsn.
 C. Bn.
 A. Sx. I
 A. Sx. II
 T. Sx.
 B. Sx.
 Tpt. I, II
 Tpt. III
 Hn. I, III
 Hn. II, IV
 Tbn. I, II
 Tbn. III
 Euph.
 Tuba
 Cb.
 Timp.
 Pno./ Cel.
 Perc. I
 Perc. II
 Perc. III
 Perc. IV

Musical score for measures 53-57. The score is for a symphony orchestra. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score includes parts for Piccolo, Flutes I, II, and III, Oboe, English Horn, Clarinets I, II, and III, Bass Clarinet, Bassoon, Contrabassoon, Saxophones I and II, Trumpets I, II, and III, Horns I, II, III, and IV, Trombones I, II, and III, Euphonium, Tuba, Cymbals, Percussion I-IV, Piano/Cello, and Xylophone. The score features various dynamics including fortissimo (ff), marcato, and accents, along with triplets and slurs.

53

54

55

56

57

D

Picc. *fp poco a poco cresc.*

Fl. I, II *fp poco a poco cresc.*

Fl. III *fp poco a poco cresc.*

Ob. *fp poco a poco cresc.*

E. Hn.

Cl. I, II *fp poco a poco cresc.*

Cl. III *fp poco a poco cresc.*

B. Cl.

Bsn.

C. Bn.

A. Sx. I *fp poco a poco cresc.*

A. Sx. II *fp poco a poco cresc.*

T. Sx. *p*

B. Sx. *p*

D

Tpt. I, II *ff*

Tpt. III *ff*

Hn. I, III *p poco a poco cresc.*

Hn. II, IV *p poco a poco cresc.*

Tbn. I, II *fp poco a poco cresc.*

Tbn. III *p poco a poco cresc.*

Euph. *p*

Tuba

Cb.

Timp.

graz.

(Pno.) *f* *fp poco a poco cresc.*

Cel.

(Xylo.) *marcato* *pp poco a poco cresc.*

Perc. I

Perc. II

Perc. III

Perc. IV

Molto allargando

Più largo, pesante

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

(Pno.)

(Xylo.)

Perc. I

Perc. II (B. dr.)

Perc. III (Std. sn. dr.)

Perc. IV (Cr. cym.)

poco a poco cresc.

mp cresc.

felt or yarn mallet

felt mallets

f

ff

64 65 66 67 68 69

Morendo

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

mf *mp* *p*

a2

Morendo

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

(Pno.)
Pno./
Cel.

Perc. I
(B. dr.)

Perc. II

Perc. III
(Sn. dr.)

Perc. IV

mf *mp* *p*

I. Solo

pizz.

mf dim. *mp* *p*

Vibr.
no motor

Tranquillo. Slower, but still flowing (♩ = ca. 60)

Solo*
mf cant. e espr.
 [Cel.]
p sempre legato

76 77 78 79 80

I. Solo
mp cant. e espr.
 [E]

81 82 83 84 85 86

A bit more motion
f cant.
1.
a2
poco cresc.
mf very warm, sustained
mf
 (Cel.)
mf

87 88 89 90 91

*Eng. hn. solo (through m. 92) cued in alto sax. I

Fl. I, II *più espressivo* *tenuto* 5

Fl. III *più espressivo* *tenuto* 5

Ob. *più espressivo* *tenuto* 5

E. Hn. *più espressivo* *tenuto* 5

Cl. I, II *più espressivo* *tenuto* 5

Cl. III *poco f*

B. Cl. *poco f*

Bsn. *poco f*

C. Bn. *poco f*

A. Sx. I *poco f*

T. Sx. *poco f* very warm, sustained

B. Sx. *poco f* very warm, sustained

Tpt. I, II *con sord.* *poco f*

Hn. I, III *a2* *poco f*

(Cel.) *poco f*

Pno./Cel. 12 12 6

92 93 94 95

Picc.
 Fl. I, II
 Fl. III
 Ob.
 E. Hn.
 Cl. I, II
 Cl. III
 B. Cl.
 Bsn.
 C. Bn.
 A. Sx. I
 A. Sx. II
 T. Sx.
 B. Sx.
 Tpt. I, II
 Tpt. III
 Hn. I, III
 Hn. II, IV
 Tbn. I, II
 Tbn. III
 Euph.
 Tuba
 Cb.
 Timp.
 Pno./
 Cel.
 Perc. I
 Perc. II
 Perc. III
 Perc. IV

(II also con sord.)
mf
mf
mf
mf
f
f
f cant.
mp
mf

101 102 103 104 105

This page of a musical score contains the following instruments and parts:

- Picc.
- Fl. I, II
- Fl. III
- Ob.
- E. Hn.
- Cl. I, II
- Cl. III
- B. Cl.
- Bsn.
- C. Bn.
- A. Sx. I
- A. Sx. II
- T. Sx.
- B. Sx.
- Tpt. I, II
- Tpt. III
- Hn. I, III
- Hn. II, IV
- Tbn. I, II
- Tbn. III
- Euph.
- Tuba
- Cb.
- Timp.
- Pno./Cel.
- Perc. I
- Perc. II
- Perc. III (Sus. cym.)
- Perc. IV

The score includes musical notation with dynamics such as *mp* and *f*. A section marked 'G' is indicated by a box above the staff at the beginning of measure 109. The page number 15 is centered at the bottom.

Picc. *p*

Fl. I, II *p* (like an echo) a2

Fl. III *p*

Ob. *p*

E. Hn. *p*

Cl. I, II *p*

Cl. III *p*

B. Cl. *p*

Bsn. *p*

C. Bn. *p*

A. Sx. I *p*

A. Sx. II *p*

T. Sx. *p*

B. Sx. *p*

Tpt. I, II *p*

Tpt. III *p*

Hn. I, III *p*

Hn. II, IV *p*

Tbn. I, II *p*

Tbn. III *p*

Euph. *p*

Tuba *p*

Cb. *p*

Timp. *p*

Pno./ Cel. *p* (Cel.) *p legato*

(Glock.)

Perc. I *p*

Perc. II

Perc. III

Perc. IV Tgl. *p*

112 113 114 115 116

16

Poco più mosso (♩ = ca. 76)

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

Poco più mosso (♩ = ca. 76)

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

Pno./ Cel.

Chimes

Perc. I

Perc. II

Perc. III

Perc. IV

Picc. *mf*

Fl. I, II *mf*

Fl. III *mf*

Ob. *mf*

E. Hn. *mf*

Cl. I, II *mf*

Cl. III *mf*

B. Cl. *mf*

Bsn. *mf*

C. Bn. *mf*

A. Sx. I *mf*

A. Sx. II *mf*

T. Sx. *mp* *poco a poco cresc.* *mf*

B. Sx. *mf*

Tpt. I, II *mp* *senza sord.* *mf*

Tpt. III

Hn. I, III *mf*

Hn. II, IV *mf* *a2* *f*

Tbn. I, II *mf* *a2*

Tbn. III *mf*

Euph. *mf*

Tuba *mf*

Cb. *mf*

Timp. *mf*

(Pno.)

Pno./Cel. *mf*

(Chimes)

Perc. I *mf*

Perc. II

Perc. III *Sus. cym.* *p* *poco a poco cresc.* *mf*

Perc. IV

122 123 124 125

Tempo primo, con forza

Picc. *ff* *ff* wildly!

Fl. I, II *ff* *ff* wildly!

Fl. III *ff* *ff* wildly!

Ob. *ff* *ff* wildly!

E. Hn. *ff* *ff* wildly!

Cl. I, II *ff* *ff* wildly!

Cl. III *ff* *ff* wildly!

B. Cl. *ff* *ff* tenuto

Bsn. *ff* tenuto

C. Bn. *ff* tenuto

A. Sx. I *ff* tenuto wildly!

A. Sx. II *ff* tenuto wildly!

T. Sx. *ff* tenuto

B. Sx. *ff* tenuto

Tpt. I, II *ff* tenuto a2

Tpt. III *ff* tenuto

Hn. I, III *ff* tenuto a2

Hn. II, IV *ff* tenuto

Tbn. I, II *ff* tenuto

Tbn. III *ff* tenuto

Euph. *ff* tenuto

Tuba *ff* tenuto

Cb. *ff* tenuto

Timp. *ff*

Pno./ Cel. *ff* tenuto (Pno.)

(Chimes)

Perc. I *ff*

Perc. II Tam. Std. sn. dr. *f*

Perc. III (Sus. cym.) *f* choked

Perc. IV Sizz. cym. *f* choked

126 127 128 129 130 131 132 133 134

Fugato. Allegro moderato (♩=108-116)

Picc. *sfz*

Fl. I, II *sfz* *mf* 1.

Fl. III *sfz*

Ob. *sfz* *mf* 1.

E. Hn. *sfz*

Cl. I, II *sfz*

Cl. III *sfz-mf*

B. Cl. *sfz*

Bsn. *sfz*

C. Bn. *sfz*

A. Sx. I *sfz-mf*

A. Sx. II *sfz*

T. Sx. *sfz*

B. Sx. *sfz*

Fugato. Allegro moderato (♩=108-116)

Tpt. I, II *sfz*

Tpt. III *sfz*

Hn. I, III *sfz*

Hn. II, IV *sfz*

Tbn. I, II *sfz*

Tbn. III *sfz*

Euph. *sfz*

Tuba *sfz*

Cb. *sfz*

Timp. *sfz*

(Pno.) *sfz*

Pno./ Cel. *sfz*

(Chimes) *sfz*

Perc. I (Sn. dr.) *sfz*

Perc. II (Sus. cym.) *sfz*

Perc. III (Sizz. cym.) *sfz*

Perc. IV *sfz*

135

136

137

138

139

140

Fl. I, II

Ob.

Cl. I, II

Cl. III

B. Cl.

A. Sx. I

T. Sx.

Tpt. I, II

Hn. I, III

Tbn. I, II

Perc. III

141 142 143 144 145 146

mf *f* *mf* *f* *f* *f*

H **a2** **II.** **a2** **a2** **a2**

H **I.** **a2** **1.**

Picc. sn. dr.

mf *leggiero*

Picc.

Fl. I, II

Ob.

Cl. I, II

Cl. III

B. Cl.

Bsn.

A. Sx. I

T. Sx.

B. Sx.

Tpt. I, II

Hn. I, III

Tbn. I, II

Perc. III

147 148 149 150 151

f *p* *p* *p* *p* *p* *p* *f* *p*

I **Solo** **I** **I**

I **Solo** **I**

Sus. cym., wooden stick

(Sn. dr.)

mf *leggiero* *p*

Picc.
 Ob. I. Solo
 Bsn.
p
 152 153 154 155 156 157 158

J
 Picc.
 Fl. I, II *mf* *f*
 Ob. *f*
 E. Hn.
 Cl. I, II *f*
 Cl. III *f*
 B. Cl. *f*
 Bsn. *f*
 A. Sx. I *f*
 A. Sx. II *f*
 B. Sx. *f*
 Perc. III (Sn. dr.)
mf *leggiro*
 159 160 161 162 163 164

Picc.
 Fl. I, II
 Ob. *sub. p* *poco a poco cresc.*
 E. Hn. *sub. p*
 Cl. I, II *sub. p* *poco a poco cresc.*
 Cl. III *sub. p* *poco a poco cresc.*
 B. Cl. *sub. p* *poco a poco cresc.*
 Bsn. *sub. p* *poco a poco cresc.*
 A. Sx. I
 A. Sx. II
 T. Sx.
 B. Sx. *sub. p* *poco a poco cresc.*
 Tbn. I, II *poco f*
 Perc. III (Sn. dr.)
 165 166 167 168 169

K

Picc.

Fl. I, II *a2*

Fl. III *mp poco a poco cresc.*

Ob. *a2 mp poco a poco cresc.*

E. Hn.

Cl. I, II *a2*

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

K

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II *light tongue*

Tbn. III *light tongue*

Euph.

Tuba

Cb.

Timp.

(Pno.)

Pno./ Cel.

Perc. I *Xylo.*

Perc. II

Perc. III

Perc. IV

170

171

172

173

174

175

176

177

178

179

180

L'istesso tempo (♩ = ♩) *Relaxing* **Broadly**

Picc. *mp*

Fl. I, II *mp*

Fl. III *mp*

Ob. *mp*

E. Hn. *mp*

Cl. I, II *mp*

Cl. III *mp*

B. Cl. *mp*

Bsn. *mp*

C. Bn. *mp*

A. Sx. I *mp*

A. Sx. II *mp*

T. Sx. *mp*

B. Sx. *mp*

L'istesso tempo (♩ = ♩) *Relaxing* **Broadly**

Tpt. I, II *mf*

Tpt. III *mf*

Hn. I, III *mf*

Hn. II, IV *mf*

Tbn. I, II *mf*

Tbn. III *mf*

Euph. *mf*

Tuba *mf*

Cb. *mf*

Timp. *mf*

(Pno.) *mf*

Pno./
Cel. *mf*

(Xylo.) *mf*

Perc. I *mf*

Perc. II *mf*

Perc. III *mf*

Perc. IV *mf*

Picc. sn. dr.

Sus. cym.,
felt or yarn

181 182 183 184 185 186 187

Subito più mosso *Relaxing (sim.)* *Broadly* *Calando*

Picc.
 Fl. I, II
 Fl. III
 Ob.
 E. Hn.
 Cl. I, II
 Cl. III
 B. Cl.
 Bsn.
 C. Bn.
 A. Sx. I
 A. Sx. II
 T. Sx.
 B. Sx.
 Tpt. I, II
 Tpt. III
 Hn. I, III
 Hn. II, IV
 Tbn. I, II
 Tbn. III
 Euph.
 Tuba
 Cb.
 Timp.
 Pno./ Cel.
 Perc. I
 Perc. II
 Perc. III (Sus. cym.)
 Perc. IV

188 189 190 191 192 193 194

(Calando)

Più tranquillo

Fl. I, II

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

T. Sx.

Cel.

pp (all half-step trills)

p

pp

sempre legato

14

195 196 197 198 199 200

L Misterioso, but growing quickly

Picc.

Fl. I, II

Fl. III

Ob.

Cl. I, II

Cl. III

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

Tuba

(Cel.)

Pno./ Cel.

Perc. I

(Sus. cym.)

Perc. III

pp cresc.

p cresc.

p cresc.

mp cresc.

mp cresc.

mp cresc.

mp cresc.

mp cresc.

mp cresc.

mp cresc.

pp (echo)

pp

poco a poco cresc.

7

14

201 202 203 204 205 206

Molto allargando **Largo, but moving**

Picc. *f* *ff*

Fl. I, II *f* *ff* a2

Fl. III *f* *ff*

Ob. *f* *ff*

E. Hn. *f* *ff*

Cl. I, II *f* *ff*

Cl. III *f* *ff*

B. Cl. *f* *ff* a2

Bsn. *f* *ff* a2

C. Bn. *f* *ff*

A. Sx. I *f* *ff*

A. Sx. II *f* *ff*

T. Sx. *f* *ff*

B. Sx. *f* *ff*

Tpt. I, II *f* *ff*

Tpt. III *f* *ff*

Hn. I, III *f* *ff* a2

Hn. II, IV *f* *ff* a2

Tbn. I, II *mf* *ff* a2

Tbn. III *f* *ff*

Euph. *mf* *ff*

Tuba *ff*

Cb. *f* *ff*

Timp. *ff*

Pno./Cel. *ff* Piano

Perc. I *ff* Xylo.

Perc. II *f* *ff* Std. sn. dr.

Perc. III *f* *ff* (Sus. cym.)

Perc. IV *ff* Cr. cym.

207 208 209 210 211 212

Picc.
 Fl. I, II
 Fl. III
 Ob.
 E. Hn.
 Cl. I, II
 Cl. III
 B. Cl.
 Bsn.
 C. Bn.
 A. Sx. I
 A. Sx. II
 T. Sx.
 B. Sx.
 Tpt. I, II
 Tpt. III
 Hn. I, III
 Hn. II, IV
 Tbn. I, II
 Tbn. III
 Euph.
 Tuba
 Cb.
 Timp.
 Pno./Cel.
 Perc. I (Xylo.)
 Perc. II (Sn. dr.)
 Perc. III (Sus. cym.)
 Perc. IV (Cr. cym.)

Musical score for measures 213-218. The score includes parts for woodwinds, brass, percussion, and strings. Key markings include *ff*, *Soli*, *a2*, and *B. dr.*. Percussion parts include *damp on cut-off* and *Tam*.

213 214 215 216 217 218

II. ALLEGRO SCHERZANDO

Allegro scherzando (♩=136-144) (2+3) (3+2) (3+2+2) (2+3)

Piccolo *f*

Flute I, II *f* a2

Flute III *f*

Oboe I, II *f*

English Horn *f*

Clarinet in B♭ I, II *f*

Clarinet in B♭ III *f*

Bass Clarinet *f*

Bassoon I, II *f* a2

Contrabassoon *f*

Alto Sax. I *f*

Alto Sax. II *f*

Tenor Sax. *f*

Baritone Sax. *f*

Allegro scherzando (♩=136-144) (2+3) (3+2) (3+2+2) (2+3)

Trumpet in B♭ I, II *f* a2

Trumpet in B♭ III *f*

Horn in F I, III *f* a2

Horn in F II, IV *f* a2

Trombone I, II *f* a2

Trombone III *f*

Euphonium *f*

Tuba *f*

Contrabass *f*

Timpani *f*

Piano/Celesta *f*

Percussion I *f* Xylo.

Percussion II *f* B. dr., wood beater Mar.

Percussion III *f* Sn. dr. rim shot

Percussion IV *f* Sus. cym., wooden stick

1 2 3 4 5 6 7

(3+2) (3+2+2) **A** (3+2)

Picc.

Fl. I, II *p cresc.* *mf* *mf*

Fl. III *p cresc.* *mf*

Ob.

E. Hn.

Cl. I, II *p cresc.* *mf*

Cl. III *mf*

B. Cl. *p cresc.* *mf*

Bsn. *p cresc.* *mf* *mf*

C. Bn.

A. Sx. I *p cresc.* *mf* *mf*

A. Sx. II *p cresc.* *mf* *mf*

T. Sx.

B. Sx.

(3+2) (3+2+2) **A** (3+2)

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV *p cresc.* *mf*

Tbn. I, II *p cresc.* *mf*

Tbn. III

Euph.

Tuba

Cb.

Timp. *p*

(Pno.) *p* *mf*

Pno./Cel.

Perc. I

(Mar.) *p*

Perc. II

Perc. III

Perc. IV

8 9 10 11 12 13

(2+2+3) (2+3)

Picc. *f*

Fl. I, II *f*

Fl. III *f*

Ob. *f*

E. Hn. *f*

Cl. I, II *f*

Cl. III *f*

B. Cl. *f*

Bsn. *f*

C. Bn.

A. Sx. I *f*

A. Sx. II *f*

T. Sx. *f*

B. Sx. *mf* *f*

(2+2+3) (2+3)

Tpt. I, II

Tpt. III

Hn. I, III *a2* *mf* *f*

Hn. II, IV *a2* *mf* *f*

Tbn. I, II *mf* *f*

Tbn. III *f*

Euph. *f*

Tuba

Cb.

Timp. *f*

Pno./ Cel. (Pno.) *f*

Perc. I (Xylo.) *f*

Perc. II

Perc. III Sn. dr. ord. *f*

Perc. IV Hi-hat *mp* *mf*

B

Picc.
 Fl. I, II
 Fl. III
 Ob.
 E. Hn.
 Cl. I, II
 Cl. III
 B. Cl.
 Bsn.
 C. Bn.
 A. Sx. I
 A. Sx. II
 T. Sx.
 B. Sx.

poco dim.
mp *poco stacc.*
p
p
mp
f
p
p

B

Tpt. I, II
 Tpt. III
 Hn. I, III
 Hn. II, IV
 Tbn. I, II
 Tbn. III
 Euph.
 Tuba
 Cb.
 Timp.
 (Pno.)
 Pno./
 Cel.
 (Xylo.)
 Perc. I
 Perc. II
 Perc. III
 Perc. IV

f
a2 con sord.
p
f
f
f
f
f
f
Wd. blk.
Mar.
mp *poco stacc.*
f *p*

20 21 22 23 24 25 26 27 28

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

Pno./
Cel.

Perc. I

Perc. II
(Mar.)

Perc. III
(Wd. blk.)

Perc. IV
Sus. cym.,
wooden stick

D (2+2+3)

Picc. *f*

Fl. I, II *f*

Fl. III *f*

Ob. *mf* *f*

E. Hn. *f* *poco p*

Cl. I, II *f*

Cl. III

B. Cl.

Bsn. *f* *poco p*

C. Bn.

A. Sx. I *f* *poco p*

A. Sx. II *f* *poco p*

T. Sx. *f* *poco p*

B. Sx.

D (2+2+3)

Tpt. I, II *f* *a2 mf cant. e espr.*

Tpt. III *mf cant. e espr.*

Hn. I, III *senza sord. f* *mf cant. e espr.*

Hn. II, IV *f* *mf cant. e espr.*

Tbn. I, II *f* *poco p*

Tbn. III

Euph. *mf cant. e espr.*

Tuba

Cb. *f*

Timp. *f* *poco p*

(Pno.)

Pno./Cel. *f* *poco p*

Perc. I

Perc. II (Mar.) *f*

(Wd. blk.)

Perc. III *f*

(Sus. cym.) *f*

Perc. IV *f*

(2+3)

E

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

f *poco p* *f* *f* *f*

(2+3)

E

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

(Pno.)

Pno./ Cel.

Perc. I

Perc. II

Perc. III

Perc. IV

mf *arco* *mf*

f *poco p* *f* *poco p* *f*

44

45

46

47

49

50

51

52

This page of a musical score is for a symphony orchestra, featuring a variety of instruments. The score is written in 7/8 time and includes dynamic markings such as *f* (forte) and articulation symbols like accents and slurs. The instruments listed on the left side of the page are:

- Picc.
- Fl. I, II
- Fl. III
- Ob.
- E. Hn.
- Cl. I, II
- Cl. III
- B. Cl.
- Bsn.
- C. Bn.
- A. Sax. I
- A. Sax. II
- T. Sax.
- B. Sax.
- Tpt. I, II
- Tpt. III
- Hn. I, III
- Hn. II, IV
- Tbn. I, II
- Tbn. III
- Euph.
- Tuba
- Cb.
- Timp.
- Pno./ Cel.
- Perc. I
- Perc. II
- Perc. III
- Perc. IV

The score is divided into measures, with measure numbers 53, 54, 55, 56, and 57 indicated at the bottom. The page number 37 is centered at the bottom.

(3+2)

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

(3+2)

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

(Pno.)

Pno./ Cel.

(Xylo.)

Perc. II (Tamb.)

Perc. III

Perc. IV (Hi-hat)

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

(Pno.)
Pno./
Cel.

(Xylo.)
Perc. I

Perc. II

Perc. III

Perc. IV

Sus. cym.,
wooden stick

Std. sn. dr.

63 64 65 66 67 68 69

F

F

driving, marc.

mf *f*

f

a2

mp driving, marc. *f*

mp driving, marc. *f*

mp driving, marc. *f*

f *mp*

f marc.

G

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

mf \leftarrow *f*

f driving, marc.

f driving, marc.

f driving, marc.

f driving, marc.

G

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

mf \leftarrow *f*

f

f

f

mp \leftarrow *f*

f *sim.*

Pno./
Cel.

Perc. I

Perc. II

Perc. III (Sn. dr.)

Perc. IV

Tamb.

f

f

L'istesso tempo (in 2, if desired)

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

più f

p

mf oscuro

L'istesso tempo (in 2, if desired)

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

(Pno.)

Pno./ Cel.

Perc. I

Perc. II

(Sn. dr.)

Perc. III

Perc. IV

più f

p

mf oscuro

f

f

più f

più f

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

(Pno.)
Pno./
Cel.

Perc. I

Perc. II

Perc. III

Perc. IV

Detailed description: This is a page from a musical score, likely for a symphony or concert band. The score is arranged in a standard format with multiple staves for different instruments. The instruments listed on the left side are: Piccolo (Picc.), Flutes I and II (Fl. I, II), Flute III (Fl. III), Oboe (Ob.), English Horn (E. Hn.), Clarinets I and II (Cl. I, II), Clarinet III (Cl. III), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (C. Bn.), Saxophones I and II (A. Sx. I, A. Sx. II), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Trumpets I and II (Tpt. I, II), Trumpet III (Tpt. III), Horns I, III (Hn. I, III), Horns II, IV (Hn. II, IV), Trombones I and II (Tbn. I, II), Trombone III (Tbn. III), Euphonium (Euph.), Tuba, Contrabass (Cb.), Timpani (Timp.), Piano/Cello (Pno./Cel.), and Percussion I, II, III, IV (Perc. I, Perc. II, Perc. III, Perc. IV). The score shows a progression of measures from 85 to 89. The key signature has one sharp (F#). The dynamics include *mf* (mezzo-forte) and *con sord.* (con sordina). The piano part (Pno./Cel.) has a *mf* dynamic. There are various musical notations including notes, rests, and accidentals across the staves.

H

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

H

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

(Pno.)

Pno./ Cel.

Perc. I

Perc. II

Perc. III

Perc. IV

Mar.

Vibr. slow motor

90 91 92 93 94 95 96

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

Pno./
Cel.

Perc. I (Vibr.)

Perc. II (Mar.)

Perc. III

Perc. IV

Picc. *mf*

Fl. I, II *p*

Fl. III *p*

Ob.

E. Hn.

Cl. I, II *a2*

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

Tpt. I, II *con sord.* *p*

Tpt. III *con sord.* *p*

Hn. I, III

Hn. II, IV

Tbn. I, II *con sord.* *p*

Tbn. III *p*

Euph.

Tuba

Cb.

Timp.

Pno./ Cel.

Perc. I (Vibr.) *Xeo* *

Perc. II (Mar.) *p*

Perc. III

Perc. IV

103 104 105 106 107 108 109

J

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

J

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

Pno./
Cel.

Perc. I (Vibr.)

Perc. II (Mar.)

Perc. III

Perc. IV

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

Pno./
Cel.

Perc. I
(Vibr.)

Perc. II
(Mar.)

Perc. III

Perc. IV

116

117

118

119

120

p

mf

p

p

mf

mf

K

Picc.

Fl. I, II *Soli*
mf *leggiere*

Fl. III

Ob.

E. Hn.

Cl. I, II *mf* *leggiere*

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I *mp*

A. Sx. II *mp*

T. Sx.

B. Sx. *mp*

K

Tpt. I, II

Tpt. III

Hn. I, III *mp*

Hn. II, IV *mp* a2

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

Cel.

Pno./
Cel. *mf* *leggiere*

(Vibr.)

Perc. I *mf*

Perc. II

Perc. III

Perc. IV *p* *leggiere*
Snd. paper blks.

121

122

123

124

125

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

Pno./
Cel.

(Cel.)

(Vibr.)

Perc. I

Perc. II

Perc. III

(Snd. paper blks.)

Perc. IV

126 127 128 129 130

a2

L

Picc. *mf*

Fl. I, II *mf*

Fl. III

Ob.

E. Hn.

Cl. I, II *mf*

Cl. III *mf*

B. Cl. *mf*

Bsn. *mf*

C. Bn. *mf*

A. Sx. I *mf*

A. Sx. II *mf*

T. Sx. *mf*

B. Sx. *mf*

L

Tpt. I, II

Tpt. III

Hn. I, III *mf*

Hn. II, IV *mf*

Tbn. I, II

Tbn. III

Euph. *mf*

Tuba *mf*

Cb. *mf*

Timp.

Pno./ Cel. (Cel.)

Perc. I

Perc. II *mp* **Glock.** *mf*

Perc. III

Perc. IV (Snd. paper blks.)

M

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

mf

a2

mf

a2

mf

a2

mf

mf

mf

mf

mf

mf

mf

mf

M

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

a2 senza sord.

mf

senza sord.

mf

senza sord.

mf

mf

mf

mf

mf

mf

mf

mf

mf

(Cel.)

Pno./ Cel.

Perc. I

Perc. II (Glock.)

Perc. III

Perc. IV

mf

mf

mf

mf

mf

Tempo primo (2+2+3)

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

(Cel.)

Pno./Cel.

Perc. I

Perc. II (Glock.)

Perc. III (Std. sn. dr.)

Perc. IV

mp poco a poco cresc.

p poco a poco cresc.

mp poco a poco cresc.

p poco a poco cresc.

p poco a poco cresc.

p poco a poco cresc.

p poco a poco cresc.

p poco a poco cresc.

p poco a poco cresc.

p poco a poco cresc.

p poco a poco cresc.

p poco a poco cresc.

p poco a poco cresc.

p poco a poco cresc.

pp poco a poco cresc.

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

- Woodwinds:** Picc., Fl. I, II, Fl. III, Ob., E. Hn., Cl. I, II, Cl. III, B. Cl., Bsn., C. Bn., A. Sx. I, A. Sx. II, T. Sx., B. Sx.
- Brass:** Tpt. I, II, Tpt. III, Hn. I, III, Hn. II, IV, Tbn. I, II, Tbn. III, Euph., Tuba, Cb.
- Strings:** Timp.
- Percussion:** Pno./Cel., Perc. I (Xylo.), Perc. II (B. dr., wood beater), Perc. III (Sn. dr.), Perc. IV.
- Dynamic Markings:** *mf*, *f*, *mp*, *fz*, *fz*.
- Performance Instructions:** **Piano**, **Xylo.**, **B. dr., wood beater**.
- Rehearsal Markers:** **N** (twice).
- Figured Bass:** 3, 7:6, 6, 7:6.

(2+3)

0

Picc. *ff* *poco dim.*

Fl. I, II *ff* *poco dim.*

Fl. III *ff* *poco dim.*

Ob. *ff* *poco dim.*

E. Hn. *ff*

Cl. I, II *ff* *poco dim.*

Cl. III *ff*

B. Cl. *ff*

Bsn. *ff*

C. Bn. *ff* *poco dim.*

A. Sx. I *ff*

A. Sx. II *ff*

T. Sx. *ff*

B. Sx. *ff* *poco dim.*

(2+3)

0

Tpt. I, II *ff*

Tpt. III *ff*

Hn. I, III *ff*

Hn. II, IV *ff*

Tbn. I, II *ff*

Tbn. III *ff*

Euph. *ff*

Tuba *ff*

Cb. *ff* *pizz.* *poco dim.*

Timp.

(Pno.) *ff*

Perc. I (Xylo.) *ff*

Perc. II (B. dr.)

Perc. III (Sn. dr.) *f* **Wd. blk.**

Perc. IV

Picc.

Fl. I, II

Fl. III

Ob.

Cl. I, II

Cl. III

C. Bn.

A. Sax. I

A. Sax. II

B. Sax.

Cb.

(Wd. blk.)

Perc. III

poco p

mf

160 161 162 163 164 165 166

Picc.

Fl. I, II

Fl. III

Ob.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sax. I

A. Sax. II

T. Sax.

B. Sax.

Hn. II, IV

Euph.

Cb.

(Wd. blk.)

Perc. III

poco p

mf

167 168 169 170 171 172

Picc. *mf* *f*
 Fl. I, II *mf* *f*
 Fl. III *mf* *f*
 Ob. II. *mf* *f*
 E. Hn. *mf* *f*
 Cl. I, II II. *f*
 Cl. III *f*
 B. Cl. *f*
 Bsn. *f*
 C. Bn. *f*
 A. Sx. I *f*
 A. Sx. II *f*
 T. Sx. *f*
 B. Sx. *f*
 Tpt. I, II *mf* *f*
 Tpt. III *mf* *f*
 Hn. I, III *mf* *f*
 Hn. II, IV *f*
 Euph. *f*
 Tuba *mf* *f*
 Cb. *f*
 Perc. II Low bongo *f*
 Perc. III (Wd. blk.) *mf* *f*
 Perc. IV Sus. cym., wooden stick *f*

173

174

175

176

177

178

179

Q

L'istesso tempo, sempre giusto

Picc.

Fl. I, II

Fl. III

Ob.
marc.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.
f *p*

A. Sx. I
marc.

A. Sx. II
marc.

T. Sx.
f marc.

B. Sx.
f marc. *f* *p*

Q

L'istesso tempo, sempre giusto

Tpt. I, II
marc.

Tpt. III
f marc.

Hn. I, III
f marc.

Hn. II, IV
f marc.

Tbn. I, II
f marc.

Tbn. III
f marc.

Euph.

Tuba
f *p*

Cb.
pizz. *f* *p*

Timp.
f *p*

Pno./Cel.

Tamb., w/stick

Std. sn. dr.

Perc. I

Perc. II
marc.

Perc. III
f

Perc. IV

This page contains the musical score for measures 188 through 192. The score is arranged in a standard orchestral format with multiple staves for each instrument. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing a melodic line with triplets, marked *f* ironically.
- Fl. I, II**: Flute I and II, playing a melodic line with triplets, marked *f* ironically.
- Fl. III**: Flute III, playing a melodic line with triplets, marked *f* ironically.
- Ob.**: Oboe, playing a melodic line with triplets, marked *f* ironically.
- E. Hn.**: English Horn, playing a melodic line with triplets, marked *f* ironically.
- Cl. I, II**: Clarinet I and II, playing a melodic line with triplets, marked *f* ironically.
- Cl. III**: Clarinet III, playing a melodic line with triplets, marked *f* ironically.
- B. Cl.**: Bass Clarinet, playing a melodic line starting in measure 190, marked *f*.
- Bsn.**: Bassoon, playing a melodic line starting in measure 190, marked *p*.
- C. Bn.**: Contrabassoon, playing a melodic line starting in measure 190, marked *f*.
- A. Sx. I**: Alto Saxophone I, playing a melodic line with triplets, marked *f* ironically.
- A. Sx. II**: Alto Saxophone II, playing a melodic line with triplets, marked *f* ironically.
- T. Sx.**: Tenor Saxophone, playing a melodic line with triplets, marked *f* ironically.
- B. Sx.**: Baritone Saxophone, playing a melodic line with triplets, marked *f*.
- Tpt. I, II**: Trumpet I and II, playing a melodic line starting in measure 190, marked *f* ironically.
- Tpt. III**: Trumpet III, playing a melodic line starting in measure 190, marked *f* ironically.
- Hn. I, III**: Horn I and III, playing a melodic line starting in measure 190, marked *f* ironically.
- Hn. II, IV**: Horn II and IV, playing a melodic line starting in measure 190, marked *f* ironically.
- Tbn. I, II**: Trombone I and II, playing a melodic line starting in measure 190, marked *f* ironically.
- Tbn. III**: Trombone III, playing a melodic line starting in measure 190, marked *f*.
- Euph.**: Euphonium, playing a melodic line starting in measure 190, marked *f*.
- Tuba**: Tuba, playing a melodic line starting in measure 190, marked *f*.
- Cb.**: Cello, playing a melodic line starting in measure 190, marked *f*, with *arco* and *pizz.* markings.
- Timp.**: Timpani, playing a melodic line starting in measure 190, marked *f*.
- Pno./Cel.**: Piano/Celesta, playing a melodic line starting in measure 190, marked *f*.
- Perc. I**: Percussion I, playing a melodic line starting in measure 190, marked *f*, with a **Chimes** box above the staff.
- Perc. II, III, IV**: Percussion II, III, and IV, playing a melodic line starting in measure 190, marked *f*.

R

Picc. *f* $\overset{\text{a}^2}{3}$

Fl. I, II *f* $\overset{\text{a}^2}{3}$

Fl. III

Ob. *f* $\overset{\text{a}^2}{3}$

E. Hn.

Cl. I, II *f* $\overset{\text{a}^2}{3}$

Cl. III *f* $\overset{\text{a}^2}{3}$

B. Cl. *f* $\overset{\text{a}^2}{3}$ *mp* *f*

Bsn. *f* $\overset{\text{a}^2}{3}$ *mp* *f*

C. Bn. *f* $\overset{\text{a}^2}{3}$ *mp* *f*

A. Sx. I *f* $\overset{\text{a}^2}{3}$ *mp* *f*

A. Sx. II *f* $\overset{\text{a}^2}{3}$ *mp* *f*

T. Sx. *f* $\overset{\text{a}^2}{3}$ *mp* *f*

B. Sx. *f* $\overset{\text{a}^2}{3}$ *mp* *f*

R

Tpt. I, II *f* $\overset{\text{a}^2}{3}$

Tpt. III *f*

Hn. I, III

Hn. II, IV

Tbn. I, II *f*

Tbn. III *f*

Euph. *f* $\overset{\text{a}^2}{3}$

Tuba *f* $\overset{\text{a}^2}{3}$

Cb.

Timp. *f*

Pno./Cel.

Perc. I (Chimes)

Perc. II *Mar.* *mp* *f*

Perc. III *Glock.* *f* $\overset{\text{a}^2}{3}$

Perc. IV

193 194 195 196 197 198

S

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

Pno./ Cel.

Perc. I

Perc. II

Perc. III

Perc. IV

S

Cel.

Xylo.

B. dr., wood beater

199

200

201

202

203

This page of a musical score covers measures 204 through 208. The score is for a large orchestra and woodwind section. The key signature is B-flat major (two flats) and the time signature is 4/4. The instruments and their parts are as follows:

- Picc.**: Piccolo flute, starting in measure 208 with a melodic line marked *mf*.
- Fl. I, II**: Flute I and II, playing a rhythmic pattern of eighth notes starting in measure 205, marked *mf*.
- Fl. III**: Flute III, playing a rhythmic pattern of eighth notes starting in measure 208, marked *mf*.
- Ob.**: Oboe, playing a rhythmic pattern of eighth notes starting in measure 205, marked *mf*. Includes a second octave (*a2*) starting in measure 206.
- E. Hn.**: English Horn, silent throughout.
- Cl. I, II**: Clarinet I and II, silent throughout.
- Cl. III**: Clarinet III, silent throughout.
- B. Cl.**: Bass Clarinet, playing a melodic line starting in measure 204, marked *mp* and *mf*.
- Bsn.**: Bassoon, playing a melodic line starting in measure 204, marked *mp* and *mf*.
- C. Bn.**: Contrabassoon, silent throughout.
- A. Sx. I**: Alto Saxophone I, playing a melodic line starting in measure 204, marked *mp* and *mf*.
- A. Sx. II**: Alto Saxophone II, silent throughout.
- T. Sx.**: Tenor Saxophone, playing a melodic line starting in measure 204, marked *mp* and *mf*.
- B. Sx.**: Baritone Saxophone, playing a melodic line starting in measure 204, marked *mp* and *mf*.
- Tpt. I, II**: Trumpet I and II, playing a melodic line starting in measure 204, marked *mp* and *mf*. Includes a first ending (*1.*) starting in measure 206.
- Tpt. III**: Trumpet III, playing a rhythmic pattern of eighth notes starting in measure 208, marked *mf*.
- Hn. I, III**: Horn I, II, and III, playing a rhythmic pattern of eighth notes starting in measure 206, marked *mf*. Includes a second octave (*a2*) starting in measure 206.
- Hn. II, IV**: Horn II, III, and IV, playing a rhythmic pattern of eighth notes starting in measure 206, marked *mf*.
- Tbn. I, II**: Trombone I and II, playing a rhythmic pattern of eighth notes starting in measure 206, marked *mf*. Includes a first ending (*1.*) starting in measure 206.
- Tbn. III**: Trombone III, silent throughout.
- Euph.**: Euphonium, playing a rhythmic pattern of eighth notes starting in measure 208, marked *mf*.
- Tuba**: Tuba, playing a rhythmic pattern of eighth notes starting in measure 206, marked *mf*.
- Cb.**: Contrabass, playing a rhythmic pattern of eighth notes starting in measure 206, marked *mf*.
- Timp.**: Timpani, silent throughout.
- Pno./Cel.**: Piano and Cello, playing a melodic line starting in measure 204, marked *mp* and *mf*.
- Perc. I**: Percussion I (Xylo.), playing a melodic line starting in measure 204, marked *mp* and *mf*.
- Perc. II**: Percussion II, silent throughout.
- Perc. III**: Percussion III (B. dr.), playing a rhythmic pattern of eighth notes starting in measure 204.
- Perc. IV**: Percussion IV, silent throughout.

T

Don't slow...

Picc. *f*

Fl. I, II *f*

Fl. III *f*

Ob. *f*

E. Hn. *f*

Cl. I, II

Cl. III

B. Cl. *f*

Bsn. *f*

C. Bn. *f*

A. Sx. I *f*

A. Sx. II *f*

T. Sx. *f*

B. Sx. *f*

T

Don't slow...

Tpt. I, II *f*

Tpt. III *f*

Hn. I, III *f*

Hn. II, IV *f*

Tbn. I, II *f*

Tbn. III *f*

Euph. *f*

Tuba *f*

Cb. *f*

Timp.

Pno./Cel.

Perc. I

Perc. II *f* Bongos

Perc. III *f* Sus. cym., wooden stick

Perc. IV *f* Toms

f felt or yarn

U

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

f *sub. p*

U

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

f *sub. p*

Piano

Pno./ Cel.

Perc. I

Perc. II

Perc. III

Perc. IV (Toms)

f *sub. p* *f*

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

Pno./ Cel.

Perc. I

Perc. II

Perc. III

Perc. IV (Toms)

222 223 224 225 226 227

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

(Pno.)

Pno./ Cel.

(Xylo.)

Perc. I

Perc. II

Perc. III

Perc. IV

228

229

230

231

65

W

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

(Pno.)
Pno./
Cel.

(Xylo.)
Perc. I

Mar.
Perc. II

Perc. III

(Toms)
Perc. IV

232 *f* 233 234 235

Picc.
 Fl. I, II
 Fl. III
 Ob.
 E. Hn.
 Cl. I, II
 Cl. III
 B. Cl.
 Bsn.
 C. Bn.
 A. Sx. I
 A. Sx. II
 T. Sx.
 B. Sx.
 Tpt. I, II
 Tpt. III
 Hn. I, III
 Hn. II, IV
 Tbn. I, II
 Tbn. III
 Euph.
 Tuba
 Cb.
 Timp.
 Pno./ Cel.
 Perc. I
 Perc. II (Mar.)
 Perc. III
 Perc. IV

236 237 238 239 240

(3+3+2)

X (2+2+3)

Picc. *più f*

Fl. I, II *più f*

Fl. III

Ob. *più f*

E. Hn.

Cl. I, II *più f*

Cl. III *più f*

B. Cl. *più f*

Bsn. *più f*

C. Bn.

A. Sx. I *f*

A. Sx. II *f*

T. Sx.

B. Sx.

(3+3+2)

X (2+2+3)

Tpt. I, II *f* *più f*

Tpt. III *f* *più f*

Hn. I, III *più f*

Hn. II, IV *più f*

Tbn. I, II *f* *più f*

Tbn. III *f* *più f*

Euph.

Tuba

Cb.

Timp.

Pno./Cel.

Perc. I Bongos *f* *ff*

Perc. II *più f*

Perc. III Sus. cym. *f*

Perc. IV

(3+2) *Non rall. (♩=♩)* **Tempo primo (2+2+3)** (2+3)

Picc. *ff*
 Fl. I, II *ff*
 Fl. III *ff*
 Ob. *ff*
 E. Hn.
 Cl. I, II *ff*
 Cl. III *ff*
 B. Cl. *ff*
 Bsn. *ff*
 C. Bn. *ff*
 A. Sx. I *ff*
 A. Sx. II *ff*
 T. Sx. *ff*
 B. Sx. *ff*

(3+2) *Non rall. (♩=♩)* **Tempo primo (2+2+3)** (2+3)

Tpt. I, II *ff*
 Tpt. III *ff*
 Hn. I, III *ff*
 Hn. II, IV *ff*
 Tbn. I, II *ff*
 Tbn. III *ff*
 Euph. *più f*
 Tuba *più f*
 Cb. *più f*
 Timp. *sempre f*
 (Pno.) *ff*
 Perc. I *sempre f* (Xylo.)
 Perc. II *sempre f* (B. dr., wood beaters)
 Perc. III *sempre f* (Sus. cym.) (Toms)
 Perc. IV *sempre f* (Toms) (Ch. cym.)

(3+2) (3+2+2) (2+3) Y

Picc.
 Fl. I, II
 Fl. III
 Ob.
 E. Hn.
 Cl. I, II
 Cl. III
 B. Cl.
 Bsn.
 C. Bn.
 A. Sx. I
 A. Sx. II
 T. Sx.
 B. Sx.
 Tpt. I, II
 Tpt. III
 Hn. I, III
 Hn. II, IV
 Tbn. I, II
 Tbn. III
 Euph.
 Tuba
 Cb.
 Timp.
 Pno./ Cel.
 Perc. I (Xylo.)
 Perc. II (B. dr.)
 Perc. III (Toms)
 Perc. IV (Ch. cym.)

ff *ff* *ff* *ff*

253 254 255 256 257 258 259

(3+2)

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

(3+2)

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

(Pno.)

Pno./ Cel.

Perc. I (Xylo.)

Perc. II (B. dr.)

Perc. III (Toms)

Perc. IV (Ch. cym.)

Meno mosso (♩=112-116)

Picc. *p* *sempre legato* *poco stacc.*

Fl. I, II I. Solo (one player only) *p* *sempre legato*

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl. *p* *sempre legato*

Bsn. *ff*

C. Bn. *ff*

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

Meno mosso (♩=112-116)

Tpt. I, II *a2*

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph. *ff*

Tuba *ff*

Cb. *ff*

(coperto, but with a bit of tone)

Timp. *ff* *p poco stacc.*

Pno./Cel. *p* *sempre legato* [Cel.]

Perc. I (Xylo.)

Perc. II (B. dr.) *ff*

Perc. III (Toms) *ff*

Perc. IV [Tam] *f* *choked* [Snd. paper blks.] *p poco stacc.*

Z

Picc.

Fl. I, II

Cl. I, II

B. Cl.

Timp.

(Cel.)

Pno./ Cel.

(Snd. paper blks.)

Perc. IV

274 275 276 277 278 279 280

p sempre legato

poco stacc.

sim.

sim.



Non rallentando...

Picc.

Fl. I, II

Fl. III

Cl. I, II

B. Cl.

(II: also one player only)

poco stacc.

dolce, non dim.

Tutti

dolce, non dim.

dolce, non dim.

Non rallentando...

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

(Cel.)

Pno./ Cel.

(Snd. paper blks.)

Perc. IV

281 282 283 284 285 286 287 288 289

con sord.

p

con sord.

p

con sord.

p

pp

III. POCO LENTO E MAESTOSO-ALLEGRO, SEMPRE ENERGICO- LAMENTOSO-ALLEGRO

Poco lento e maestoso, con rubato (♩ = ca. 60)

Piccolo

Flute I, II

Flute III

Oboe I, II

English Horn

Clarinet in B \flat I, II

Clarinet in B \flat III

Bass Clarinet

Bassoon I, II

Contrabassoon

Alto Sax. I

Alto Sax. II

Tenor Sax.

Baritone Sax.

Poco lento e maestoso, con rubato (♩ = ca. 60)

Trumpet in B \flat I, II

Trumpet in B \flat III

Horn in F I, III

Horn in F II, IV

Trombone I, II

Bass Trombone

Euphonium

Tuba

Contrabass

Timpani

Piano/
Celesta

Percussion I

Percussion II

Percussion III

Percussion IV

Picc.
 Fl. I, II
 Fl. III
 Ob.
 E. Hn.
 Cl. I, II
 Cl. III
 B. Cl.
 Bsn.
 C. Bn.
 A. Sx. I
 A. Sx. II
 T. Sx.
 B. Sx.

Musical score for woodwinds and strings, measures 8-14. The score includes parts for Piccolo, Flutes I, II, and III, Oboe, English Horn, Clarinets I, II, and III, Bass Clarinet, Bassoon, Contrabassoon, Saxophones A1, A2, Tenor, and Baritone. Dynamics include *poco f*, *p*, and *a2*. A rehearsal mark **A** is located at the beginning of measure 14.

Tpt. I, II
 Tpt. III
 Hn. I, III
 Hn. II, IV
 Tbn. I, II
 Tbn. III
 Euph.
 Tuba
 Cb.
 Timp.
 Pno/
 Cel.
 Perc. I
 Perc. II
 Perc. III
 Perc. IV

Musical score for brass, percussion, and keyboard, measures 8-14. The score includes parts for Trumpets I, II, and III, Horns I, II, III, and IV, Trombones I, II, and III, Euphonium, Tuba, and Contrabass. It also includes parts for Timpani, Piano/Celesta, and four Percussion staves. Dynamics include *poco f* and *mf*. A rehearsal mark **A** is located at the beginning of measure 14, and a specific instruction **Glock.** is written above the Perc. III staff in measure 14.

Broadly, with motion

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

poco f

f

Broadly, with motion

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

ord.

Timp.

Piano

Perc. I

Perc. II

Perc. III (Glock.)

Perc. IV

f

Chimes

Vib.

Tgl.

15 16 17 18 19 20 21

B

Poco rit.

Musical score for orchestral instruments. The score is divided into two systems. The first system includes Picc., Fl. I, II, Fl. III, Ob., E. Hn., Cl. I, II, Cl. III, B. Cl., Bsn., C. Bn., A. Sx. I, A. Sx. II, T. Sx., and B. Sx. The second system includes Tpt. I, II, Tpt. III, Hn. I, III, Hn. II, IV, Tbn. I, II, Tbn. III, Euph., Tuba, Cb., Timp., Pno./Cel., Perc. I (Chimes), Perc. II (Vibr.), Perc. III (Glock.), and Perc. IV (Tgl.). The score is in 2/4 time and features a key signature of one sharp (F#). A section marked 'B' begins at measure 26. The tempo marking is *Poco rit.*. Dynamics include *f* (forte) and *fz* (forzando).

A tempo

Pushing forward slightly A tempo

Pushing...relaxing...

Picc.

Fl. I, II
f poco legato *mp*

Fl. III
f poco legato *mp*

Ob.
f poco legato *mp*

E. Hn.
f poco legato *mp*

Cl. I, II
f poco legato *mp* a2

Cl. III
f poco legato *mp*

B. Cl.
poco legato *mp* *mf*

Bsn.
poco legato *mp*

C. Bn.
poco legato *mp*

A. Sx. I
mp

A. Sx. II
poco legato *mp*

T. Sx.
poco legato *mp*

B. Sx.
poco legato *mp*

A tempo

Pushing forward slightly A tempo

Pushing...relaxing...

Tpt. I, II
poco legato *mp*

Tpt. III
poco legato *mp*

Hn. I, III
poco legato *mp*

Hn. II, IV
poco legato *mp*

Tbn. I, II
poco legato *mp*

Tbn. III
f poco legato *mp*

Euph.
poco legato *mp*

Tuba
poco legato *mp*

Cb.
mp

Timp.

(Pno.)

Pno./ Cel.

(Chimes)

Perc. I

(Vibr.)

Perc. II
f poco legato *mp*

(Glock.)

Perc. III
f poco legato

Sus. Cym.

Perc. IV
meno *f*

30

31

32

33

34

35

36

A tempo, poco più mosso (gently rocking)

C

E. Hn. *poco fz* *p*

Cl. I, II *poco fz* *p*

Cl. III *poco fz* *p*

B. Cl. *mp* *poco fz* *p*

A. Sx. I *mp* *poco fz* *poco fz*

Hn. I, III (Vibr.) *mp* *mp*

Perc. II *poco fz* *poco fz* *p*

37 38 39 40 41 42 43

Picc. *mp* *mf to the fore*

Fl. I, II *mf to the fore*

Fl. III *mf to the fore*

Ob. *mf to the fore*

Cl. I, II

Cl. III

B. Cl.

Bsn. *a2* *p tenuto*

A. Sx. I *p*

A. Sx. II *p*

Perc. II (Vibr.) *p*

Perc. III (Glock.) *p*

44 45 46 47 48 49 50 51

D

Picc. *più f*

Fl. I, II *più f*

Fl. III *più f*

Ob. *più f*

Cl. I, II *più f*

Cl. III *più f*

B. Cl. *più f*

Bsn. *più f*

A. Sx. I *più f*

A. Sx. II *più f*

52 53 54 55 56 57 58 59

Molto maestoso (♩ = ca. 44)

Pressing ahead

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

Molto maestoso (♩ = ca. 44)

Pressing ahead

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

Pno/
Cel.

Perc. I

Perc. II

Perc. III

Perc. IV

60 61 62 63 64 65 66 67

Ritardando ----- A tempo

E

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

Ritardando ----- A tempo

E

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

Pno/
Cel.

Perc. I

Perc. II

Perc. III

Perc. IV

68

69

70

71

72

73

74

75

76

Poco stringendo ----- A tempo, mosso (♩=76)

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

Poco stringendo ----- A tempo, mosso (♩=76)

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

Pno/
Cel.

Perc. I

Perc. II

Perc. III

Perc. IV

77 78 79 80 81 82 83 84

Allegro, sempre energico (♩ = ca. 152)

Cl. I, II *a2* *p* *mf* *p* *mf* *p*

Cl. III *p* *mf* *p* *mf* *p*

Hn. I, III *dim.*

Hn. II, IV *dim.*

Perc. III *Tmpl. bks.* *p*

Perc. IV *Egg shkr.* *p*

85 86 87 88 89 90 91 92

Cl. I, II *a2* *mf*

Cl. III *mf*

Bsn. *a2* *mf*

A. Sx. I *mf*

A. Sx. II *mf*

Tpt. I, II *con sord.* *p*

Tpt. III *con sord.* *p*

Tbn. I, II *con sord.* *p*

Tbn. III *con sord.* *p*

Perc. II *Mar.* *p poco marc.*

Perc. III *(Tmpl. bks.)* *p*

Perc. IV *(Egg shkr.)*

93 94 95 96 97 98 99 100

F

Fl. I, II *poco f* *p* *poco f* *a2*

Fl. III *poco f* *p* *poco f*

Ob. *poco f* *p* *poco f*

E. Hn. *poco f*

Cl. I, II *poco f* *p* *poco f*

Cl. III *poco f* *p* *poco f*

Bsn. *a2* *poco f*

A. Sx. I *poco f* *poco f*

A. Sx. II *poco f* *poco f*

Tpt. I, II *poco f* *1.* *a2* *poco f*

Tpt. III *poco f*

Perc. II *poco f*

Perc. III *Tmpl. bks.*

Perc. IV (Egg shkr.) *poco f*

101 102 103 104 105 106 107 108

G

Fl. I, II *a2* *mp*

Fl. III *mp*

Ob. *mp*

E. Hn. *mp*

Cl. I, II *1.* *mp*

Cl. III *mp*

A. Sx. I *mp*

A. Sx. II *mp*

Tpt. I, II *mp*

Perc. I *Vib.* *f*

Perc. II (Mar.) *f* *p*

Perc. III (Tmpl. bks.) *f* *p*

109 110 111 112 113 114 115

Fl. I, II
 Fl. III
 E. Hn.
 Cl. I, II
 Cl. III
 B. Cl.
 Perc. II (Mar.)

116 117 118 119 120 121 122



H

Picc.
 Fl. I, II
 Fl. III
 Ob.
 E. Hn.
 Cl. I, II
 Cl. III
 B. Cl.
 Bsn.
 T. Sx.
 B. Sx.
 Hn. I, III
 Perc. I (Vibr.)
 Perc. II (Mar.)
 Perc. III (Glock.)
 Perc. IV (Egg shkr.)

123 124 125 126 127 128 129 130

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

Pno/
Cél.

Perc. I
(Mar.)

Perc. II

Perc. III

Perc. IV
(Egg shkr.)

mp

f

f

f

a2

f

a2

mp

I *senza sord.* *a2*

f *fp*

f *fp*

senza sord. *f* *fp*

a2 *f* *fp*

f *fp*

f *fp*

f *fp*

f *fp*

f *fp*

f *fp*

f *fp*

131 132 133 134 135 136 137

Picc.
 Fl. I, II
 Fl. III
 Ob.
 E. Hn.
 Cl. I, II
 Cl. III
 B. Cl.
 Bsn.
 C. Bn.
 A. Sx. I
 A. Sx. II
 T. Sx.
 B. Sx.
 Tpt. I, II
 Tpt. III
 Hn. I, III
 Hn. II, IV
 Tbn. I, II
 Tbn. III
 Euph.
 Tuba
 Cb.
 Timp.
 Pno/
 Cel.
 Perc. I
 Perc. II (Mar.)
 Perc. III (Glock.)
 Perc. IV (Egg shkr.)

Dynamics: *f*, *mf*, *ff*, *fp*, *più f*, *p*
 Performance instructions: *a2*, *3*, *8*

Measure numbers: 138, 139, 140, 141, 142, 143

J

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

J

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

Pno/
Cel.

Perc. I

Perc. II

Perc. III

Perc. IV
(Egg shkr.)

144

145

146

147

p

148

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sax. I

A. Sax. II

T. Sax.

B. Sax.

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

Pno/
Cel.

Perc. I

Perc. II
(Mar.)

Perc. III

Perc. IV
(Egg shkr.)

mf to the fore

mf to the fore

mf to the fore

mp

b

149 150 151 152 153 154

Picc. K

Fl. I, II *più f sempre legato*

Fl. III *più f sempre legato*

Ob. *più f sempre legato*

E. Hn.

Cl. I, II

Cl. III

B. Cl. *mp*

Bsn. *mp*

C. Bn.

A. Sx. I *mf to the fore*

A. Sx. II *mf to the fore*

T. Sx. *mf to the fore* *mp*

B. Sx. *mp*

K

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II *f*

Tbn. III *f*

Euph. *f*

Tuba *f*

Cb.

Timp.

Pno/
Cel.

Perc. I

Perc. II (Mar.)

Perc. III

Perc. IV

(sempre ♩=♩)

Picc. *f*

Fl. I, II *f*

Fl. III *f*

Ob. *f*

E. Hn.

Cl. I, II

Cl. III

B. Cl. *mf*

Bsn.

C. Bn.

A. Sax. I *f* *f jumpy* *sfzp*

A. Sax. II *f* *f jumpy* *sfzp*

T. Sax. *f* *mf* *f jumpy* *sfzp*

B. Sax. *mf*

Tpt. I, II (sempre ♩=♩) *f* *sfzp* I. con sord.

Tpt. III

Hn. I, III *f* *sfzp* a2

Hn. II, IV *f* *sfzp*

Tbn. I, II *f*

Tbn. III *f*

Euph. *f*

Tuba *f*

Cb.

Timp.

Pno/Cel.

Perc. I

Perc. II (Mar.) *f jumpy* Std. sn. dr.

Perc. III *f* rim shots

Perc. IV *f* Hi-hat *mp jumpy*

163 164 165 166 167 168 169 170

L

(3+3+2)

(2+2+2+2)

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I
sim.

A. Sx. II
sim.

T. Sx.
sim.

B. Sx.
f jumpy

L

(3+3+2)

(2+2+2+2)

Tpt. I, II
f jumpy
senza sord.

Tpt. III
f jumpy

Hn. I, III
f jumpy
con sord.

Hn. II, IV
f jumpy
a2

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

Pno/
Cel.

Perc. I

Perc. II
(Mar.)

Perc. III
(Sn. dr.)

Perc. IV
(Hi-hat)
f

171

172

173

174

175

176

177

178

Exuberant!

Picc. *sempre più f* *fff*

Fl. I, II *sempre più f* *fff*

Fl. III *sempre più f* *fff*

Ob. *sempre più f* *fff*

E. Hn. *sempre più f* *fff*

Cl. I, II *sempre più f* *fff*

Cl. III *sempre più f* *fff*

B. Cl. *fff*

Bsn. *fff*

C. Bn. *fff*

A. Sx. I *sempre più f* *fff*

A. Sx. II *sempre più f* *fff*

T. Sx. *sempre più f* *fff*

B. Sx. *sempre più f* *fff*

Exuberant!

Tpt. I, II *sempre più f* *fff*

Tpt. III *sempre più f* *fff*

Hn. I, III *sempre più f* *fff*

Hn. II, IV *sempre più f* *fff*

Tbn. I, II *sempre più f* *fff*

Tbn. III *sempre più f* *fff*

Euph. *sempre più f* *fff*

Tuba *fff*

Cb. *fff*

Timp. *secco* *sempre più f* *fff*

(Pno.) *sempre più f* *fff*

Pno./Cel.

Perc. I *fff*

Perc. II *f* *secco* *sempre più f* *fff*

Perc. III *fff*

Perc. IV *sempre più f* *fff*

Xylo.

B. dr.

W. blk.

Std. sn. dr.

rim shot

ord.

Toms

Quieter, but always growing

M

Picc. *mp* *cresc.*

Fl. I, II *a2 mp cresc.*

Fl. III *mp cresc.*

Ob. *mp cresc.*

E. Hn. *mp cresc.*

Cl. I, II *mp cresc.*

Cl. III *mp cresc.*

B. Cl. *mp cresc.*

Bsn. *mp cresc.*

C. Bn.

A. Sx. I *mf cresc.*

A. Sx. II *mf cresc.*

T. Sx.

B. Sx.

Quieter, but always growing

M

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

Pno./ Cel. *(Pno.) mp cresc.*

Perc. I *Xylo. mf cresc.*

Perc. II

Perc. III

Perc. IV

187

188

189

190

191

192

193

194

Quasi alla breve

Picc. *f*

Fl. I, II *f*

Fl. III *f*

Ob. *f*

E. Hn. *f*

Cl. I, II *f*

Cl. III *f*

B. Cl. *f* *mf*

Bsn. *f*

C. Bn.

A. Sx. I *f* *f^{ma} cant.*

A. Sx. II *f* *f^{ma} cant.*

T. Sx. *mf cresc.* *f* *mf*

B. Sx. *mf cresc.* *f* *mf*

Quasi alla breve

Tpt. I, II *f^{ma} cant.*

Tpt. III

Hn. I, III *mf* *f* *f^{ma} cant.*

Hn. II, IV *f^{ma} cant.*

Tbn. I, II *f* *mp*

Tbn. III *f* *mp*

Euph. *mf* *f* *mp*

Tuba *f* *mp*

Cb. *f* *mp*

Timp.

(Pno.) *f* *mf*

Pno./ Cel. *lightly pedalled*

(Xylo.) *f*

(Mar.) *f* *mf*

Perc. III

Perc. IV

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

(Pno.)

Pno./ Cel.

Perc. I

Perc. II (Mar.)

Perc. III Cts.

Perc. IV

mf

f

mf

mf

mf

mf

203 204 205 206 207

Picc.

Fl. I, II

Fl. III

Ob. ^{a2}

E. Hn.

Cl. I, II ^{a2}

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

(Pno.)

Pno./ Cel.

Perc. I

(Mar.)

Perc. II

(Ctls.)

Perc. III

Perc. IV

mf

Picc.
 Fl. I, II
 Fl. III
 Ob.
 E. Hn.
 Cl. I, II
 Cl. III
 B. Cl.
 Bsn.
 C. Bn.
 A. Sx. I
 A. Sx. II
 T. Sx.
 B. Sx.
 Tpt. I, II
 Tpt. III
 Hn. I, III
 Hn. II, IV
 Tbn. I, II
 Tbn. III
 Euph.
 Tuba
 Cb.
 Timp.
 (Pno.)
 Pno./Cel.
 Perc. I
 (Mar.)
 Perc. II
 Perc. III
 Perc. IV

O
 O
 f
 f
 O
 Sus. Cym.
 mp

213 214 215 216 217 218 219

Drammatico (♩=66)

Musical score for woodwinds and strings. The score is in 3/4 time and features a key signature of one sharp (F#). The woodwind section includes Piccolo (Picc.), Flutes I, II, and III (Fl. I, II, III), Oboe (Ob.), English Horn (E. Hn.), Clarinets I, II, and III (Cl. I, II, III), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (C. Bn.), Saxophones I and II (A. Sx. I, II), Tenor Saxophone (T. Sx.), and Baritone Saxophone (B. Sx.). The string section includes Violins I and II (Vn. I, II), Violas (Vla.), Cellos (Vcl.), and Double Basses (Cb.). The score is marked with dynamics such as *ff*, *f*, and *mf*, and includes performance instructions like *diminuendo*. There are also markings for *a2* and triplet accents.

Drammatico (♩=66)

Musical score for brass and percussion. The score is in 3/4 time and features a key signature of one sharp (F#). The brass section includes Trumpets I and II (Tpt. I, II), Trumpet III (Tpt. III), Horns I, II, III, and IV (Hn. I, II, III, IV), Trombones I and II (Tbn. I, II), Trombone III (Tbn. III), Euphonium (Euph.), Tuba, and Contrabass (Cb.). The percussion section includes Timpani (Timp.), Piano/Celesta (Pno./Cel.), Percussion I (Perc. I), Percussion II (Perc. II), Percussion III (Perc. III), and Percussion IV (Perc. IV). The score is marked with dynamics such as *ff* and includes performance instructions like *diminuendo*. There are also markings for *a2*, triplet accents, and specific percussion instruments like Xylophone (Xylo.), B. dr., and (Sus. cym.).

Calando ----- *Tranquillo* *Lamentoso* (♩=66-72)

Picc.

Fl. I, II *a2* *p* *f cant.* *sempre tenuto*

Fl. III *mp* *p* *f cant.* *sempre tenuto*

Ob. *a2* *p* *f cant.* *sempre tenuto*

E. Hn.

Cl. I, II *p* *f cant.* *sempre tenuto*

Cl. III *p* *f cant.* *sempre tenuto*

B. Cl. *p* *f cant.* *sempre tenuto*

Bsn. *a2* *p* *f cant.* *sempre tenuto*

C. Bn.

A. Sx. I *p* *f cant.* *sempre tenuto*

A. Sx. II *p* *f cant.* *sempre tenuto*

T. Sx. *mf diminuendo* *p* *f cant.* *sempre tenuto*

B. Sx. *mf diminuendo* *p* *f cant.* *sempre tenuto*

Calando ----- *Tranquillo* *Lamentoso* (♩=66-72)

Tpt. I, II *mp* *p warm, tenuto* *poco cresc. poco f*

Tpt. III

Hn. I, III *p warm, tenuto* *poco cresc. poco f*

Hn. II, IV *p warm, tenuto* *poco cresc. poco f*

Tbn. I, II *mp* *p warm, tenuto* *poco cresc. poco f*

Tbn. III *mp*

Euph. *mp* *p warm, tenuto* *poco cresc. poco f*

Tuba *mp* *p warm, tenuto* *poco cresc. poco f*

Cb. *mp* *p warm, tenuto* *poco cresc. poco f*

Timp.

Pno/ Cel.

Perc. I

Perc. II

Perc. III

Perc. IV

Poco rit. **A tempo**

Fl. I, II *molto espr.* *p*

Fl. III *molto espr.* *p*

Ob. *molto espr.* *p*

Cl. I, II *molto espr.* *p*

Cl. III *molto espr.* *p*

B. Cl. *molto espr.* *p*

Bsn. *molto espr.* *p*

C. Bn. *molto espr.* *p*

A. Sax. I *molto espr.* *p*

A. Sax. II *molto espr.* *p*

T. Sax. *molto espr.* *p*

B. Sax. *molto espr.* *p*

Hn. I, III *f cant.* *molto espr.*

Hn. II, IV *f cant.* *molto espr.*

235 236 237 238 239 240 241 242 243

Fl. I, II *misterioso* *pp*

Fl. III *misterioso* *pp*

E. Hn. *misterioso* *pp*

C. Bn. *p misterioso* *pp*

Cb. *pp misterioso*

Perc. I *pp misterioso*

Perc. II *p*

P

244 245 246 247 248 249 250 251 252 253 254 255

Bsn. *sfz* *mp*

C. Bn. *sfz* *mp*

Hn. I, III *sfz* *mp*

Cb. *sfz*

Pno./ Cel. *p*

Perc. I *pp misterioso*

Perc. III *pp misterioso*

Glock.

Cel.

256 257 258 259 260 261 262 263 264

Lamentoso tempo, but more flexible

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

mf *f cant. sempre tenuto*

Lamentoso tempo, but more flexible

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

mf *f cant. sempre tenuto*

Pno./Cel.

Perc. I

Perc. II

Perc. III

Perc. IV

Q

Rallentando

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

Pno./Cel.

Perc. I

Perc. II

Perc. III

Perc. IV

più f

ff

ten.

f cant.

a2

f

Cr. cym.

272 273 274 275 276 277 278 279

Meno mosso

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II
f cant. *p* *a2*

Cl. III
f cant. *p*

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

Meno mosso

Tpt. I, II

Tpt. III

Hn. I, III
a2 *p*

Hn. II, IV
p

Tbn. I, II
p

Tbn. III
mp *p*

Euph.

Tuba

Cb.

Timp.

Pno/
Cel.

Perc. I

Perc. II

Perc. III

Perc. IV

280

281

282

283

284

285

286



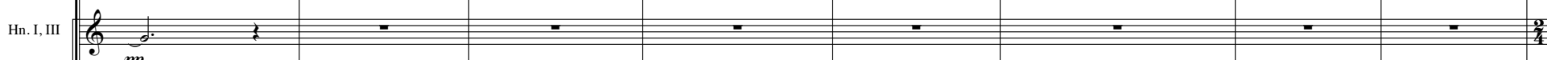
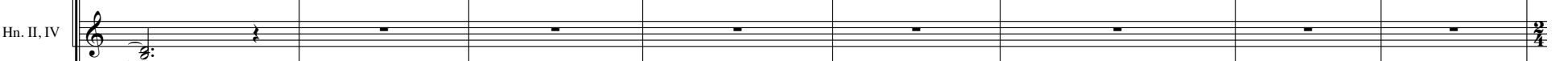
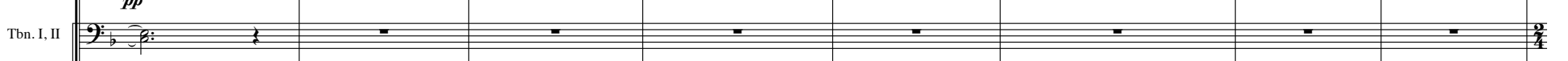
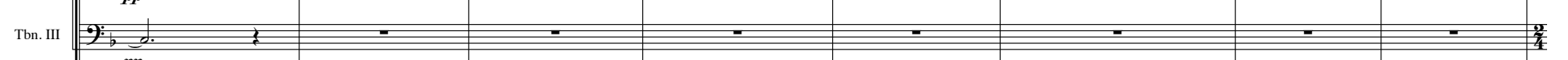
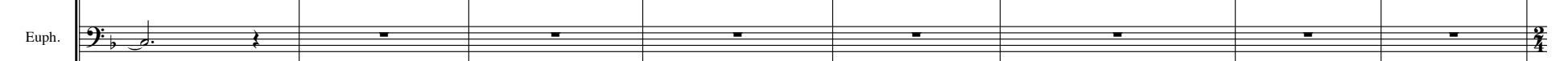
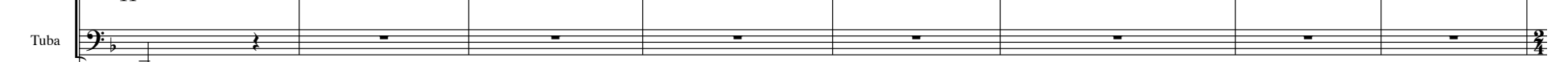


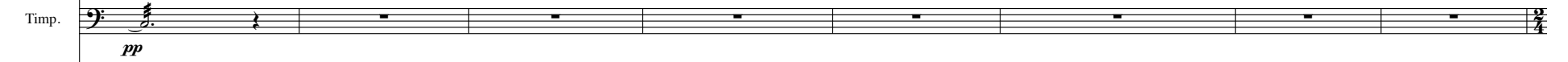
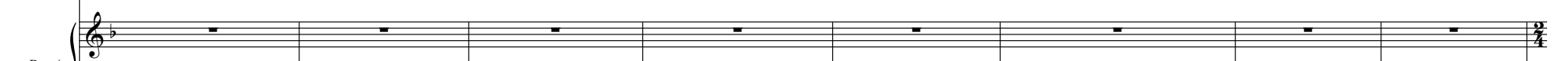
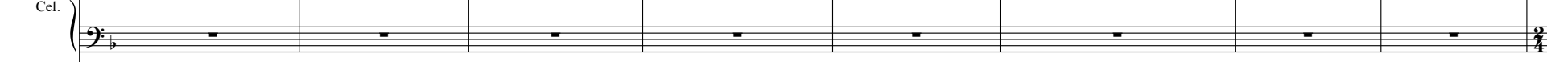

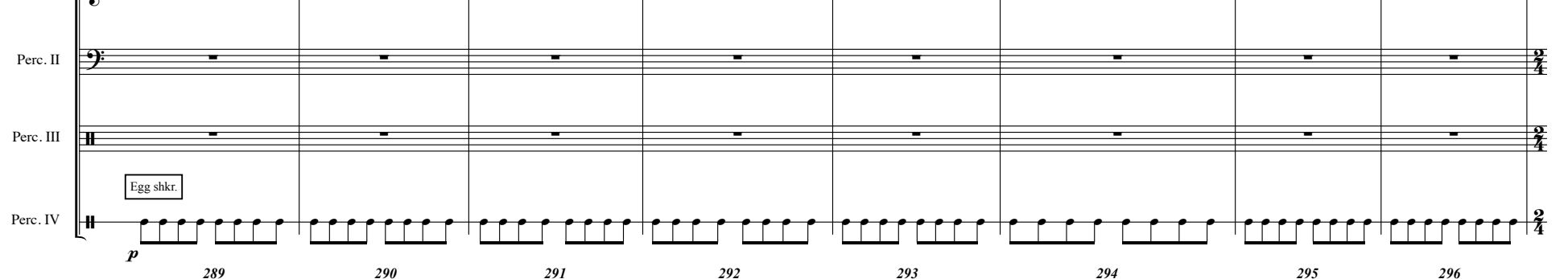
287

288

Allegro (♩ = ca. 152)

Picc. 
Fl. I, II 
Fl. III 
Ob. 
E. Hn. 
Cl. I, II 
Cl. III 
B. Cl. 
Bsn. 
C. Bn. 
A. Sx. I 
A. Sx. II 
T. Sx. 
B. Sx. 

Allegro (♩ = ca. 152)

Tpt. I, II 
Tpt. III 
Hn. I, III 
Hn. II, IV 
Tbn. I, II 
Tbn. III 
Euph. 
Tuba 
Cb. 
Timp. 
Pno/Cel. 
Perc. I 
Perc. II 
Perc. III 
Perc. IV 

289 290 291 292 293 294 295 296

R

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

poco f

a2

mp

cresc.

f

R

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

Pno/
Cel.

Perc. I

Perc. II

Perc. III

Perc. IV

poco f

mp

cresc.

f

Mar.

Templ. bks.

(Egg shkr.)

297

298

299

300

301

302

303

304

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sax. I

A. Sax. II

T. Sax.

B. Sax.

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

Pno/
Cel.

Perc. I

Perc. II

Perc. III
(Tmpl. bks.)

Perc. IV
(Egg shkr.)

S

S

Xylo.

305 306 307 308 309 310

Picc. *mf* flowing, smooth
 Fl. I, II *mf* flowing, smooth
 Fl. III *mf*
 Ob. *mf* flowing, smooth
 E. Hn. *mf* flowing, smooth
 Cl. I, II *mf* flowing, smooth
 Cl. III *mf* poco dim. flowing, smooth
 B. Cl. *p* poco dim. *mf* flowing, smooth
 Bsn. *p* poco dim.
 C. Bn. *p* poco dim. *mf* flowing, smooth
 A. Sx. I *mf* flowing, smooth
 A. Sx. II *mf*
 T. Sx. *mf*
 B. Sx. *p* poco dim.
 Tpt. I, II
 Tpt. III
 Hn. I, III
 Hn. II, IV
 Tbn. I, II
 Tbn. III *p* poco dim.
 Euph. *p* poco dim.
 Tuba *p* poco dim.
 Cb. *p* poco dim.
 Timp.
 Pno./ Cel. *mf* flowing, smooth
 Perc. I
 Perc. II
 Perc. III
 Perc. IV

311 312 313 314 315 316 317 318 319

T

Picc. *mf* *più f sempre legato*

Fl. I, II *mf* *più f sempre legato*

Fl. III *mf* *più f sempre legato*

Ob. *mf* *più f sempre legato*

E. Hn.

Cl. I, II

Cl. III

B. Cl. *mp*

Bsn. *mp*

C. Bn.

A. Sx. I *mf*

A. Sx. II *mf*

T. Sx. *mf* *mp*

B. Sx. *mp*

T

Tpt. I, II *mf to the fore*

Tpt. III

Hn. I, III *a2* *mf to the fore*

Hn. II, IV *a2* *mf to the fore*

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

(Cel.)

Pno/ Cel.

Perc. I

Perc. II (Mar.) *mf*

Perc. III

Perc. IV

320 321 322 323 324 325 326 327 328

The page contains the following parts and markings:

- Woodwinds:** Picc., Fl. I, II, Fl. III, Ob., E. Hn., Cl. I, II, Cl. III, B. Cl., Bsn., C. Bn., A. Sx. I, A. Sx. II, T. Sx., B. Sx.
- Brass:** Tpt. I, II, Tpt. III, Hn. I, III, Hn. II, IV, Tbn. I, II, Tbn. III, Euph., Tuba, Cb.
- Timpani:** Timp., with instruction "harder mallets".
- Keyboard:** Pno/Cel., marked "mp" and "lightly pedalled".
- Percussion:** Perc. I, Perc. II (Mar.), Perc. III (Cts.), Perc. IV.

Measure numbers 329, 330, 331, 332, 333, 334, 335, 336 are indicated at the bottom of the page.

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

(Pno.)

Pno/
Cel.

Perc. I

Perc. II
(Mar.)

Perc. III
(Ctls.)

Perc. IV

337 338 339 340 341

111

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

(Pno.)

Pno./Cel.

Perc. I

(Mar.)

Perc. II

(Ctls.)

Perc. III

Perc. IV

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sax. I

A. Sax. II

T. Sax.

B. Sax.

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

(Pno.)

Pno/
Cel.

Perc. I

(Mar.)

Perc. II

(Ctls.)

Perc. III

Perc. IV

a2

a2

f

f

Xylo.

f

346

347

348

349

350

W

Picc. *poco a poco cresc.*

Fl. I, II *poco a poco cresc.*

Fl. III *poco a poco cresc.*

Ob. *poco a poco cresc.*

E. Hn.

Cl. I, II *poco a poco cresc.*

Cl. III *poco a poco cresc.*

B. Cl. *poco a poco cresc.*

Bsn. *poco a poco cresc.*

C. Bn.

A. Sx. I *f* *poco a poco cresc.*

A. Sx. II *poco a poco cresc.*

T. Sx. *poco a poco cresc.*

B. Sx. *poco a poco cresc.*

W

Tpt. I, II *poco a poco cresc.*

Tpt. III

Hn. I, III *poco a poco cresc.*

Hn. II, IV *poco a poco cresc.*

Tbn. I, II *poco a poco cresc.*

Tbn. III *poco a poco cresc.*

Euph. *poco a poco cresc.*

Tuba *poco a poco cresc.*

Cb. *poco a poco cresc.*

Timp. *poco a poco cresc.*
(Pno.)

Pno./Cel. *poco a poco cresc.*

(Xylo.)

Perc. I *poco a poco cresc.*

(Mar.)

Perc. II *poco a poco cresc.*

Perc. III *Sus. Cym.* *mp*

Perc. IV

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

(Pno.)

Pno./Cel.

(Xylo.)

Perc. I

(Mar.)

Perc. II

(Sus. cym.)

Perc. III

Perc. IV

f

sempre cresc.

f

f

mp

355 356 357 358

Molto maestoso

Molto rall.

Con brio (♩ = ca. 88-92)

Picc. *ff* *sfz* *ffz* *sempre ff*
 Fl. I, II *ff* *sfz* *ffz* *sempre ff*
 Fl. III *ff* *sfz* *ffz* *sempre ff*
 Ob. *ff* *sfz* *ffz* *sempre ff*
 E. Hn. *f* *ff* *sfz* *ffz* *sempre ff*
 Cl. I, II *ff* *sfz* *ffz* *sempre ff*
 Cl. III *ff* *sfz* *ffz* *sempre ff*
 B. Cl. *ff* *sfz* *ffz* *sempre ff*
 Bsn. *ff* *sfz* *ffz* *sempre ff*
 C. Bn. *ff* *sfz* *ffz* *sempre ff*
 A. Sx. I *ff* *sfz* *ffz* *sempre ff*
 A. Sx. II *ff* *sfz* *ffz* *sempre ff*
 T. Sx. *ff* *sfz* *ffz* *sempre ff*
 B. Sx. *ff* *sfz* *ffz* *sempre ff*
 Tpt. I, II *ff* *sfz* *ffz* *sempre ff*
 Tpt. III *f* *ff* *sfz* *ffz* *sempre ff*
 Hn. I, III *ff* *sfz* *ffz* *sempre ff*
 Hn. II, IV *ff* *sfz* *ffz* *sempre ff*
 Tbn. I, II *ff* *sfz* *ffz* *sempre ff*
 Tbn. III *ff* *sfz* *ffz* *sempre ff*
 Euph. *ff* *sfz* *ffz* *sempre ff*
 Tuba *ff* *sfz* *ffz* *sempre ff*
 Cb. *ff* *sfz* *ffz* *sempre ff*
 Timp. *ff* *medium hard mallets* *ffsfz* *ffz* *sempre ff*
 Pno./Cel. *ff* *sfz* *ffz* *sempre ff*
 Perc. I (Xylo.) *ff*
 Perc. II (Tam.) *ff*
 Perc. III (Sus. cym.) *ff* *B. dr.* *sempre ff*
 Perc. IV (Cr. cym.) *ff* *sempre ff*

Sempre energico al fine...

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

Sempre energico al fine...

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

Timp.

(Pno.)

Pno./ Cel.

Perc. I

Perc. II

Perc. III (B. dr.)

Perc. IV (Cr. cym.)

365 366 367 368 369 370 371

X

(2+2+3)

Picc.

Fl. I, II

Fl. III

Ob.

E. Hn.

Cl. I, II

Cl. III

B. Cl.

Bsn.

C. Bn.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

X

(2+2+3)

Tpt. I, II

Tpt. III

Hn. I, III

Hn. II, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.

(Pno.)

Pno/Cel.

Perc. I

Perc. II

Perc. III

Perc. IV

Xylo.

Bongos

Toms

sempre ff

sempre ff

sempre ff

This musical score is for measures 377 through 382 of a piece. It features a large orchestral ensemble and a percussion section. The woodwinds include Piccolo, Flutes I, II, and III, Oboe, English Horn, Clarinets I, II, and III, Bass Clarinet, Bassoon, Contrabassoon, Saxophones I and II (Alto and Tenor), Trumpets I, II, and III, Horns I, II, III, and IV, Trombones I, II, and III, Euphonium, and Tuba. The brass section includes Trombones I, II, and III, Euphonium, and Tuba. The percussion section includes Xylophone, Bongos, Standard Snare Drum, Toms, Wood Block, and Cr. cym. The piano and celeste parts are also present. The score is written in 4/4 time and features a complex rhythmic pattern with frequent changes in meter (4/4, 3/8, 4/4, 3/8, 4/4, 3/8, 4/4). Dynamics range from *ff* (fortissimo) to *fff* (fortississimo). The woodwinds and strings play a melodic line, while the brass and percussion provide a rhythmic accompaniment. The percussion part includes a steady bass drum pattern and a snare drum pattern that changes in measure 378. The woodwinds and strings play a melodic line that is repeated in measure 381. The score is written in a single system with 18 staves.