

Conductor's Score

(Revised 8/8/23)

Symphony for Band

*Commissioned by and dedicated to Robert Grechesky, Butler University;
Harvey Benstein, Campolindo High School; Gary Ciepluch, Case Western Reserve University;
Craig Pare, DePauw University; Mike Niemec, Hamilton Southeastern High School;
Stephen Pratt, Indiana University; Frank Tracz, Kansas State University; Randy Greenwell & Matt James,
Lawrence Central High School; Thomas McCauley, Montclair State University; Russ Mikkelson,
Ohio State University; Jay Gephart, Purdue University; James Spinazzola, University of Indianapolis;
Carolyn Barber, University of Nebraska; and Scott Teeple, University of Wisconsin-Madison*

by
James A. Beckel Jr.

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Orchestration for "Symphony for Band"

1 Piccolo	1 B \flat Tenor Sax
2 Flutes	1 E \flat Baritone Sax
2 Oboes	4 B \flat Trumpets
1 English Horn in F	4 Horns in F
2 Bassoons	3 Trombones
3 B \flat Clarinets	2 Baritones
1 B \flat Bass Clarinet	2 Tubas
1 B \flat Contabass Clarinet	1 String Bass (Optional)
2 E \flat Alto Saxes	1 Timpani

4 Percussion

(If possible, these 4 percussion parts will require 5 players)

(See page 65 of score for details regarding this.)

I would like to give special thanks to Robert Grechesky, Director of Bands and former Professor of Music at Butler University for creating this Consortium of Bands which made the creation of this work possible.

Duration: 18 Minutes

About the Work

"Symphony for Band" could be easily subtitled "Passages" as this work represents the passages of life that most of us travel through during our lifetimes. The first movement is representative of the carefree nature of childhood and is in the normal sonata allegro form. The a theme enters at letter A with the second, b theme, occurring at letter G. The development section begins at letter O with the recapitulation occurring at letter V.

The second movement is more somber in nature and for me represents the loss of a loved one. In my case this occurred with the passing of my parents, whom I loved dearly. I, in fact, would like to dedicate this movement to their memory. For me, the famous sonnet by John Donne entitled "Death, Be Not Proud" embodies the second movement. The opening theme of this movement, letter Cc, is the death theme, and to me represents the absolute nature of death in this life. The music that follows at letter Dd portrays the emotions and memories of the loved ones left behind. The death theme occurs three times in this movement portraying the inevitable consequence of life's battle against time. The theme is always slightly different with the final statement of the unavoidable at letter Ii, measure 414 to 417, being the most defiant, suggesting, as does John Donne's poem, that in the end, death itself will die.

The final movement of this work is by far the most intense. In everyone's life there are moments that challenge us to our core beliefs. The opening section to this final movement represents such challenges and threats with the opening unison trumpet theme. The form of this final movement is basically a theme and variations. The opening theme builds to an ultimate climax at letter Oo. The pastoral nature of the music that follows this climax at Oo represents the return to reason as one deals with one's demons in life. The coda section of the final movement brings back the b theme from the opening movement at letter Tt which culminates this work in one's triumph over life with a major tonality being clearly stated in measure 621.

"*Symphony for Band*" was written as a showpiece for concert band. The work explores a wide variety of textures and colors from intensely loud to intimately soft and soloistic, and was meant to show off the wide range of timbre and style within a band. Each movement is contrasting in nature and sentiment, as mentioned in the notes **About the Work**.

The first movement is meant to be exuberant and joyful, expressing the energy and optimism of youth. It should be noted that the opening introduction, *measure* 1 to letter **A** can be played slightly more aggressively than the actual *A theme* that first occurs at letter **A**. I have marked the *A theme* and accompaniment at letter **A** as *poco leggiero* to indicate this subtle difference. The *A theme* should have a lightness to it while still being jubilant. The *B theme* of this first movement, which begins at letter **G**, is meant to dramatically contrast the *A theme*. Letter **G** should be in stark contrast to the music that has come before it. (Contrasting the difference between these two musical ideas will help this 1st movement be multi-dimensional.) For the first time at letter **G** of this work, the music gets quiet and showcases the woodwind section in a chorale setting. Please note that the music slows down only slightly. The tempo markings that I have indicated in the score are really my preference. I certainly welcome your interpretation and variance of these markings, but the motion of the music is meant to flow here at letter **G**. If you slow down too much, the music will get muddy. This *B theme* is used extensively in this work and should always maintain some semblance of a hymn or chorale. For me, this melody represents the journey of life itself and is stated in many different orchestrations throughout the piece conveying a new sentiment every time that it is heard. The most intimate version of this theme is here at letter **G**. From letter **G** to letter **N** the theme continues to grow in orchestration and inspiration until its climax at letter **N**. The recapitulation of this first movement begins at letter **V** with the *B theme* once again stated now in its grandest form yet. The development section begins at letter **O** with the return of fragments of the *A theme*. This whole section should be very *leggiero* and soloistic for the woodwind section. This development section goes into a waltz at letter **Q** and is a rhythmic play of the hemiola nature of 6/8 versus 3/4. I have marked a *poco accelerando* going into letter **Q**. If you feel that the *poco accelerando* complicates the transition from 6/8/ to 3/4 you can delay this *accel.*, but I meant for this waltz to flow in one and be quite light on its feet. The switch from 6/8/ to 3/4 should, however, be seamless. You should also note that at the end of this waltz section, two measures before letter **V**, we have a duple rhythm in those two bars that seamlessly sets up the tempo for the 12/8 section that follows at letter **V**. The recapitulation begins in reverse form with the *B theme* heard first at letter **V**. The *A theme* in this recapitulation returns at letter **X**. All of the comments that I made earlier regarding this material applies here. The *subito mezzo piano* marking at *measure* 299, as well as the same music at *measure* 45, gives the band an opportunity to show off their nimbleness and helps to keep this theme light hearted. One of the most extreme contrasts of the volume of sound back to back occurs in the final 9 measures of this first movement. Notice that the eighth-note pattern at *measure* 335 is marked *fortissimo* and *energico* while the music, four measures later at letter **Bb**, is marked *gentile* and *mezzo forte* which leads into the heavy short accents of the notes in the last two measures of the movement performed with crescendo and accelerando. These final measures of the first movement encompass many of the moods heard in this opening movement to "*Symphony for Band*." The exuberance of the descending eighth-note line (*measure* 335), which has been transition music throughout the movement, is quickly contrasted in *measure* 338 by the quiet introspected statement of the *B theme* as initially heard at letter **G** and followed immediately in *measure* 342 by the snappy downbeat eighth notes that opened the work in its introduction before letter **A**.

The second movement of this work showcases the band in a different light. This entire movement is more about phrases than time and should dominate your approach to the work. Feel free to stretch beats in this movement. Let the musical thought of the phrases dominate your thinking. The opening to this movement is very solemn and soft. It represents death approaching. Note that the *tenuto* markings have been accompanied with the marking of *molto legato*. These notes need to be seamless and totally connected. The realization that death is near is represented in the music with the grace noted half notes first heard in *measure* 358. This theme is meant to portray the undeniable absoluteness of our mortality. This music is heightened by the gradual crescendo into the death theme. Hence, the music from letter **Cc** to one measure before letter **Dd** needs to continuously grow. As instruments enter, they need to sneak into the overall texture of the band. The full orchestration of this death theme, *measure* 358-359, needs to be overpowering but still full and dark in a blended homogeneous sound imitating a large cathedral organ. This music occurs here and at letter **Ii**, and the death theme is also stated again in *measures* 369-370. The music from letter **Ee** to three measures before letter **Hh** features the woodwind section in a solo type setting and is meant to be very expressive. Except for the *molto rit.* in *measure* 389-390 however, the music between letter **Ff** to the *Largo Lacrimoso* before letter **Hh** should be performed in time, without rubato, to accommodate the contrapuntal texture of this dreamlike section. This passage is reflective in nature as one reviews their memories of their loved one now deceased. The music at letter **Hh** represents the remorse of leaving this world. It should be noted that the most violent protest of death in the music occurs in *measures* 416-417. The theme is then quietly echoed in the last three measures of this movement implying the acceptance of man's mortality and what lies beyond. (*see John Donne's poem, pg. 4*)

The final movement is very intense and in total contrast to the ending of the second movement. The entrance of the trumpets and percussion should be stunning but not over blown. While the second movement focused on phrasing, this movement requires intense rhythmic accuracy to be effective. The entire opening of this movement needs to be loud and exciting and yet there needs to be the overall architecture which gives the listener a sense of the intensity of the music continuing to increase from the opening of this movement to letter **Oo**. The largest contrast in this symphony for band occurs here at letter **Oo**, going from fortissimo tutti band orchestration to one quiet flute solo. The opening music of the final movement to letter **Oo** represents a heartless society where the individual human matters not. This cold, mechanized society is reflected in the unrelenting drive of the music's rhythm and loud dynamics. The music at letter **Oo** is one voice speaking out for humanity. You could think of this as Nietzsche's existentialist view of the world versus religion. While the melodic theme is the same as the music you just heard at the beginning of this movement, the emotional message of this theme is entirely different at letter **Oo**. This flute solo takes us to letter **Pp**, which is the most tranquil moment in the symphony. Here, our life's journeyman is at peace with the world and their life, having

denounced the philosophy of a heartless world and now pleads for others to follow them in their prayer for peace. This plea for humanity is represented in the music beginning at *measure 527*. This plea occurs three times and is marked *appassionato*. Every time this phrase is repeated here it should grow in volume and expression, which leads us into the contrasting *Presto* at letter **Qq**. The music from here to the end of the work allows for the return of many themes in the symphony. The emotional intent at letter **Qq** is that life goes on with its challenges and rewards. The descending transition music from the first movement returns in *measures 548-549 and 564-565* portraying life's interruptions that are now thrown off by our more mature person, as represented by the final 4 eighth notes of *measure 567* played in a jubilant style. This music leads us into letter **Uu** where the *B theme* of the first movement returns in *celebration of life itself* to conclude the work.

I should comment on my articulation markings to clarify any questions that you might have. There is always some question in music regarding the ends of slurs. Should the last note of a slur be shown, *i.e.* shortened? If I want the last note of slur passage clipped or shortened I will mark it with a staccato articulation. Slur endings without the staccato should not be shortened. When I want a long phrase over several slurs, I will add a dotted slur over the longer passage to indicate the continuous connection of those notes under the dotted slur. As an example of this look at *measure 267* in the French horns. I want to hear the hemiola rhythm within a very sustained eighth-note pattern. Regarding various accents, the > marking means accented but not short. There are several places in this work where I have added the term *marcato sostenuto* to indicate specifically that I want the notes accented but totally sustained. By contrast, when I use the ^ marking, the notes are to be short and heavily accented. For me, the *tenuto* marking is an indication of length not accent, although there are places where the *tenuto* marking is meant to indicate a slight weight to the beginning of the note. This usually occurs over a slur. When I want no added emphasis to the note, just length, I have marked the passage as *molto legato*. The opening of the second movement is a good example of this style. Throughout this movement where I have marked *molto legato*, I want no weight to the attacks. In fact, this music must be very smooth and connected. I have at times also added the dotted slur line over *tenuto* markings to indicate a phrase that is connected and sung. An example of where the *tenuto* marking indicates a subtle, light weight attack to the beginning of the note is *measures 419-420*. Here, I have marked the *tenuto* articulation on the 3rd note of the indicated four-note phrase in the woodwinds. All four notes are connected, but the 3rd note is rearticulated. I know that much of this is obvious, but I wanted to address this issue so that there is no misunderstanding of my articulation markings.

The percussion instruments required to perform this work include the following: **snare drum, bass drum, crash cymbals, suspended cymbal, bell tree, mark tree, small triangle, tam-tam, xylophone, bells, vibraphone, and timpani**. It is my preference that the bass drum be a large drum with a drumhead that is not too tight. The bass drum should have a deep, low sound. Also, the tam-tam should be a large, very low, dark sounding gong. The snare drum should be crisp, not a piccolo snare, but a drum that has great clarity to it.

Regarding instrumentation, I should mention that it is possible to perform this work without the String Bass, Contra Bass Clarinet, and English Horn. You will note that many optional English Horn cues appear in the score and are in the appropriate parts. Writing for band is always a challenge for composers since you never know the amount of doubling that will take place. My preference in this regard would be to not double the brass or sax parts. Regarding the woodwinds, I would prefer that there be only one player on the two Bassoon parts, English Horn, and Piccolo. Doubling the Flute parts are fine. Solo and tutti marking should be observed. When no marking occurs it is meant to be tutti. In the Clarinets, I guess that my preference would be to have a minimum of two players on a part, hopefully three or more as I have at times divided the Clarinet parts. I assume that in most bands there would also be one player each on Bass Clarinet and Contra Bass Clarinet. This piece, of course, was written for a large band and the amount of doubling that you as a conductor chooses will, of course, be fine with me.

Thank you for programming this work. I hope that these comments have helped you in your study of this piece. For me, the attention to detail is important in good music making. This work provides many opportunities for your band to go beyond the printed page and be a very expressive, in depth, musical ensemble. I hope that you enjoy performing my "*Symphony for Band*." The sonnet from John Donne is printed below.

Death Be Not Proud

*Death, be not proud, though some have called thee
Mighty and dreadful, for thou art not so;
For those whom thou think'st thou dost overthrow,
Die not, poor Death, nor yet canst thou kill me.
From rest and sleep, which but thy pictures be,
Much pleasure; then from thee much more must flow,
And soonest our best men with thee do go,
Rest of their bones, and soul's delivery.
Thou art slave to fate, chance, kings, and desperate men,
And dost with poison, war, and sickness dwell;
And poppy or charms can make us sleep as well
And better than thy stroke; why swell'st thou then?
One short sleep past, we awake eternally,
And death shall be no more; Death, thou shalt die.*

John Donne (1572-1631)

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1st Movement

Allegro jubiloso ♩ = c. 116

The score is arranged in a standard concert band layout. The instruments listed on the left are: Piccolo, Flute 1&2, Oboe 1&2, English Horn, Bassoon 1 & 2, Clarinet in B♭ 1&2, Clarinet in B♭ 3, Bass Clarinet, Contra Bass Cl. in B♭, Alto Sax. 1 & 2, Tenor Sax., Baritone Sax., Trumpet in B♭ 1, 2,3,&4, Horn in F 1,2, 3,&4, Trb. 1 & 2, Trb. 3, Euphonium 1&2, Tuba 1&2, Opt. String Bass, Timpani, Cymbals, Mallets, and Bass Dr. & Snare Dr.

Dynamic markings include *f* (forte), *piu f* (pianissimo forte), and *ff* (fortissimo). Performance instructions include *dampen* for the drums and *let ring* for the cymbals. There are also performance notes for the Euphonium and Tuba parts.

Rehearsal marks are indicated by large numbers 1 through 5 at the bottom of the page.

Picc.
 Fl. 1 & 2
 Ob. 1 & 2
 E. Hn.
 Bsn. 1 & 2
 B \flat Cl. 1 & 2
 B \flat Cl. 3
 B. Cl.
 C. B. Cl. in B \flat
 A. Sx. 1 & 2
 T. Sx.
 B. Sx.
 B \flat Tpt. 1, 2, 3, & 4
 Hn. 1 & 2
 Hn. 3 & 4
 Trb. 1 & 2
 Trb. 3
 Eup. 1 & 2
 Tuba 1 & 2
 Opt. S.B.
 Timp.
 Cym.
 Mallets
 Sn. Dr. & Bass Dr.

Dynamics: *poco f*, *mf*, *fp*, *piu f*, *f*, *div.*, *let ring*
 Performance instructions: *a2*, *Crash Cym.*, *Xylophone*

(* Dotted Slur Indicates Phrase Marking)

*(Fl. 1, & Oboe 2 remain *f* thru measure 11-13)

A

Picc. *f* *mf* *f* *poco leggero*

Fl. 1 & 2 *f* *mf* *f* *poco leggero*

Ob. 1 & 2 *f cantabile* *f* *poco leggero*

E. Hn. *f* *poco leggero*

Bsn. 1 & 2 *f* *mf* *poco f* *poco leggero*

B♭ Cl. 1 & 2 *f* *poco leggero*

B♭ Cl. 3 *f* *poco leggero*

B. Cl. *f* *mf* *poco f* *poco leggero*

C. B. Cl. in B♭ *f* *mf* *poco f* *poco leggero*

A. Sx. 1 & 2 *f cantabile*

T. Sx. *f*

B. Sx. *f*

B♭ Tpt. 1, 2, 3, & 4 *f cantabile*

Hn. 1 & 2 *f*

Hn. 3 & 4 *f cantabile*

Trb. 1 & 2 *f cantabile*

Trb. 3 *f*

Eup. 1 & 2 *f*

Tuba 1 & 2 *f* *div.*

Opt. S.B. *f* *Pizz. poco leggero* *mf* *poco f*

Timp. *f* *f* *dampen*

Cym. *f* *Crash Cym. let ring* *f* *choke*

Mallets *f* *Xylophone*

Sn. Dr. & Bass Dr. *f* *f* *dampen* *secco poco leggero* *mf* *poco f*

11

12

13

14

15

16

Picc. *mf* *f* *mf* *tr* *non tr*
 Fl. 1 & 2 *mf* *f* *mf* *tr* *non tr*
 Ob. 1 & 2 *mf* *f* *mf* *tr* *non tr*
 E. Hn. *mf* *f* *mf* *tr* *non tr*
 Bsn. 1 & 2 *mf* *poco f*
 B♭ Cl. 1 & 2 *mf* *f* *mf* *tr* *non tr*
 B♭ Cl. 3 *mf* *f* *mf* *tr* *non tr*
 B. Cl. *mf* *poco f*
 C. B. Cl. in B♭ *mf* *poco f*
 A. Sx. 1 & 2 *f*
 T. Sx. *f*
 B. Sx. *mf* *poco f* *mf* *poco leggiero*
 B♭ Tpt. 1 2 & 3 *f*
 B♭ Tpt. 4 *mf* *poco f* *mf* *poco leggiero*
 Hn. 1 & 2 *f*
 Hn. 3 & 4 *f*
 Trb. 1 & 2 *mf* *poco f* *mf* *poco leggiero* *a2*
 Trb. 3 *mf* *poco f* *mf*
 Eup. 1&2 *f*
 Tuba 1&2 *mf* *poco f* *mf* *poco leggiero*
 Opt. S.B. *Pizz.* *mf* *poco f* *mf* *poco f* *mf*
 Timp. *mf* *poco f* *mf* *poco leggiero* *coperto* *near the rim*
 Sn. Dr. & Bass Dr. *mf* *poco f* *mf* *poco f* *mf*

Picc. *f*

Fl. 1 & 2 *f*

Ob. 1 & 2 *f*

E. Hn. *f* *mp* *f*

Bsn. 1 & 2 *f* *mp* *f*

B♭ Cl. 1 & 2 *f* *f*

B♭ Cl. 3 *f* *f*

B. Cl. *f* *mp* *f*

C. B. Cl. in B♭ *f* *mp* *f*

A. Sax. 1 & 2

T. Sax. *f*

B. Sax. *poco f* *f* *mp* *f*

B♭ Tpt. 1 2 & 3 *a2* *a1*

B♭ Tpt. 4 *poco f* *f* *mp* *f*

Hn. 1 & 2 *f*

Hn. 3 & 4 *mp* *f*

Trb. 1 & 2 *poco f* *f* *mp* *f* *a2* *Gliss.*

Trb. 3 *poco f* *f* *mp* *f* *Gliss.*

Eup. 1&2 *f* *mp* *f*

Tuba 1&2 *poco f* *f* *mp* *f* *div.*

Opt. S.B. *Pizz.* *Arco* *poco f* *f* *mp* *f*

Timp. *poco f* *normal*

Mallets *Xylophone* *f* *f*

Sn. Dr. & Bass Dr. *poco f* *f*

B

Picc. *mf* *tr*

Fl. 1 & 2 *mf* *tr*

Ob. 1 & 2 *mf* *tr*

E. Hn. *f*

Bsn. 1 & 2 *mf*

B \flat Cl. 1 & 2 *f*

B \flat Cl. 3 *mf*

B. Cl. *mf*

C. B. Cl. in B \flat *mf*

A. Sx. 1 & 2 *f* *poco leggiero*

T. Sx. *mf*

B. Sx. *mf*

B \flat Tpt. 1 2 & 3 *f* *poco leggiero*

B \flat Tpt. 4 *f* *poco leggiero*

Hn. 1 & 2 *f* *poco leggiero*

Hn. 3 & 4 *f* *poco leggiero*

Trb. 1, 2, & 3 *mp* *poco leggiero* *mf*

Eup. 1&2 *f* *poco leggiero*

Tuba 1&2 *mp* *poco leggiero* *mf*

Arco *mp* *poco leggiero* *mf*

Pizz. *mp* *poco leggiero* *mf*

Opt. S.B. *mp* *poco leggiero* *mf*

Timp. *dampen* *mp* *poco leggiero* *mf*

Mallets *Xylophone*

Sn. Dr. & Bass Dr. *dampen* *mp* *poco leggiero* *mf*

32 33 34 35 36

C

*(accents over slurs are breath accents)

Picc. *f* *piu f*

Fl. 1 & 2 *f* *piu f*

Ob. 1 & 2 *f* *piu f*

E. Hn. *f* *piu f*

Bsn. 1 & 2 *f* *piu f*

B♭ Cl. 1 & 2 *f* *piu f*

B♭ Cl. 3 *f* *piu f*

B. Cl. *f* *piu f*
(* If bass cl. does not have the extended low C, play optional 8 va ossia)

C. B. Cl. in B♭ *f* *piu f*

A. Sx. 1 & 2 *f* *piu f*

T. Sx. *f* *piu f*

B. Sx. *f* *piu f*

B♭ Tpt. 1 2 & 3 *f* *piu f*

B♭ Tpt. 4 *f* *piu f*

Hn. 1 & 2 3 & 4 *f* *piu f*

Trb. 1, 2, & 3 *f* *piu f*
a2 *Glissando*
a1

Eup. 1&2 *f* *piu f*

Tuba 1&2 *f* *piu f*

Opt. S.B. *f* *piu f*
Arco *simile*

Mallets *f* *piu f*
Xylophone

Sn. Dr. & Bass Dr. *f* *piu f*
dampen *simile*

Picc. *ff* *subito mp* *mf*
 Fl. 1 *ff* *subito mp*
 Fl. 2 *ff* *subito mp* *mf*
 Ob. 1 *ff* *subito mp*
 Ob. 2 *ff* *subito mp*
 E. Hn. *ff* *subito mp* *mf*
 Bsn. 1 & 2 *ff* *mf*
 B♭ Cl. 1 & 2 *ff* *2nd Cl. div. subito mp*
 B♭ Cl. 3 *ff* *subito mp* *mf*
 B. Cl. *ff* *mf*
 C. B. Cl. in B♭ *ff*
 A. Sx. 1 & 2 *ff* *subito mp* *mf*
 T. Sx. *ff* *mf*
 B. Sx. *ff* *mf*
 B♭ Tpt. 1, 2, 3, & 4 *ff* *subito mp* *mf*
 Hn. 1 & 2, 3 & 4 *ff* *subito mp* *mf*
 Trb. 1, 2, & 3 *ff* *mf*
 Eup. 1 & 2 *ff*
 Tuba 1 & 2 *ff*
 Opt. S.B. *ff*
 Mallets *ff*
 Sn. Dr. & Bass Dr. *simile* *ff* *subito mp*

Musical score for conductor, featuring various instruments and dynamic markings. The score is divided into measures 42 through 46. Large numbers 7, 8, 6, and 8 are placed vertically on the right side of the score, likely indicating rehearsal marks or section numbers.

D

Picc. *f* *ff* *f* *poco leggero*

Fl. 1 & 2 *f* *ff* *f* *poco leggero*

Ob. 1 & 2 *f* *ff* *f* *poco leggero*

E. Hn. *f* *ff* *f* *poco leggero*

Bsn. 1 & 2 *f* *ff* *mf* *f* *cantabile*

B♭ Cl. 1 & 2 *f* *ff* *f* *poco leggero*
2nd Cl. div.

B♭ Cl. 3 *f* *ff* *f* *poco leggero*

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

C. B. Cl. in B♭ *f* *ff* *mf* *f*

A. Sx. 1 & 2 *f* *ff* *f* *poco leggero*

T. Sx. *f* *ff* *f* *poco leggero*

B. Sx. *f* *ff* *f* *poco leggero*

B♭ Tpt. 1 2 & 3 *f* *ff* *f* *poco leggero*

B♭ Tpt. 4 *f* *ff* *f* *poco leggero*

Hn. 1 & 2 3 & 4 *f* *ff* *f* *poco leggero*
(Hn. 1 & 3)
(Hn. 2 & 4)

Trb. 1 & 2 *f* *ff* *f* *poco leggero*
a2

Trb. 3 *f* *ff* *f* *poco leggero*

Eup. 1 & 2 *f* *ff* *f* *poco leggero*
div.

Tuba 1 & 2 *f* *ff* *f* *poco leggero*

Opt. S.B. *f* *ff* *mf* *f* *Pizz.*

Timp. *f* *ff* *f* *poco leggero*
dampen
Crash Cym.

Cym. *f* *ff* *f* *poco leggero*
let ring

Mallets *f* *ff* *f* *poco leggero*
Xylophone

Sn. Dr. & Bass Dr. *f* *ff* *mf* *f* *secco*

Picc. *mf* *f* *mf*

Fl. 1 & 2 *mf* *f* *mf*

Ob. 1 & 2 *mf* *f* *mf*

E. Hn. *mp* *mf*

Bsn. 1 & 2 *mf* *f* *mf*

B \flat Cl. 1 & 2 *mf* *f* *mf*

B \flat Cl. 3 *mf* *f* *mf*

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

C. B. Cl. in B \flat *mf* *f* *mf*

A. Sx. 1 & 2 *f* *poco leggero*

T. Sx. *mp*

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

B \flat Tpt. 1 2 & 3 *f* *poco leggero*

B \flat Tpt. 4 *mp*

Hn. 1 & 2 3 & 4 *a2* *f* *poco leggero*

Trb. 1 & 2 *mp*

Trb. 3 *f* *mf* *f* *mf*

Eup. 1&2 *f* *poco leggero*

Tuba 1&2 *div.* *f* *mf* *f* *mf*

Opt. S.B. *Pizz.* *mf* *f* *mf* *f* *mf*

Timp. *coperto* *near the rim* *f* *mf* *f* *mf*

Sn. Dr. & Bass Dr. *mf* *f* *mf* *f* *mf*

This page of a conductor's score contains the following instrument parts and markings:

- Picc.**: Piccolo part, starting with *f*.
- Fl. 1 & 2**: Flute parts, starting with *f*.
- Ob. 1 & 2**: Oboe parts, starting with *f*.
- E. Hn.**: English Horn part, starting with *f*, then *mp*, then *f*.
- Bsn. 1 & 2**: Bassoon parts, starting with *f*, then *mp*, then *f*.
- B♭ Cl. 1 & 2**: Bass Clarinet parts, starting with *f*, then *f*.
- B♭ Cl. 3**: Bass Clarinet part, starting with *f*.
- B. Cl.**: Clarinet part, starting with *f*, then *mp*, then *f*.
- C. B. Cl. in B♭**: Contrabass Clarinet part, starting with *f*, then *mp*, then *f*.
- A. Sx. 1 & 2**: Alto Saxophone parts, starting with *f*.
- T. Sx.**: Tenor Saxophone part, starting with *f*, then *mp*, then *f*.
- B. Sx.**: Baritone Saxophone part, starting with *f*, then *mp*, then *f*.
- B♭ Tpt. 1 2 & 3**: Trumpet parts, starting with *f*, then *f*.
- B♭ Tpt. 4**: Trumpet part, starting with *f*, then *mp*, then *f*.
- Hn. 1 & 2**: Horn parts, starting with *f*, then *f*.
- Hn. 3 & 4**: Horn parts, starting with *mp*, then *f*.
- Trb. 1 & 2**: Trombone parts, starting with *f*, then *mp*, then *f*.
- Trb. 3**: Trombone part, starting with *f*, then *mp*, then *f*.
- Eup. 1 & 2**: Euphonium parts, starting with *f*, then *mp*, then *f*.
- Tuba 1 & 2**: Tuba parts, starting with *f*, then *mp*, then *f*.
- Opt. S.B.**: Optional String Bass part, starting with *f*, then *Pizz.*, then *Arco*, then *f*.
- Timp.**: Timpani part, starting with *f*.
- Mallets**: Mallet part, starting with *f*, then *Xylophone*, then *f*.
- Sn. Dr. & Bass Dr.**: Snare and Bass Drum parts, starting with *f*.

E

Picc. *f cantabile*

Fl. 1 & 2 *a2 f cantabile*

Ob. 1 & 2 *a2 f cantabile*

E. Hn.

Bsn. 1 & 2

B \flat Cl. 1 & 2

B \flat Cl. 3

B. Cl.

C. B. Cl. in B \flat

A. Sx. 1 & 2 *poco leggiero*

T. Sx.

B. Sx.

E

B \flat Tpt. 1 2 & 3 *poco leggiero*

B \flat Tpt. 4

Hn. 1 & 2

Hn. 3 & 4

Trb. 1, 2, & 3 *a3 poco leggiero*

Eup. 1 & 2 *div.*

Tuba 1 & 2 *poco leggiero*

Opt. S.B. *Stay Arco poco leggiero*

Timp. *dampen*

Mallets *Xylophone Glock.*

Sn. Dr. & Bass Dr. *dampen*

60 61 62 63 64

This page of the conductor's score includes the following parts and markings:

- Picc.**: Piccolo
- Fl. 1**, **Fl. 2**: Flutes
- Ob. 1 & 2**: Oboes
- E. Hn.**: English Horn
- Bsn. 1 & 2**: Bassoons
- B♭ Cl. 1 & 2**, **B♭ Cl. 3**: Bass Clarinets
- B. Cl.**: Clarinet
- C. B. Cl. in B♭**: Contrabass Clarinet
- A. Sx. 1 a2**: Alto Saxophone
- T. Sx.**: Tenor Saxophone
- B. Sx.**: Baritone Saxophone
- B♭ Tpt. 1 2 & 3**, **B♭ Tpt. 4**: Trombones
- Hn. 1 & 2 3 & 4**: Horns
- Trb. 1, 2, & 3**: Trumpets
- Eup. 1 & 2**: Euphoniums
- Tuba 1 & 2**: Tubas
- Opt. S.B.**: Optional Saxophone
- Timp.**: Timpani
- Mallets**: Glockenspiel and Xylophone
- Sn. Dr. & Bass Dr.**: Snare and Bass Drums

Dynamic markings include *mf*, *f*, *mf*, and *f*. Performance instructions include *tr*, *a2*, *a3*, *a1*, *let ring*, and *Gliss*.

F (always a breath accent under slur)

Picc. *piu f*

Fl. 1 & 2 *piu f*

Ob. 1 & 2 *piu f*

E. Hn. *piu f* *f* *mp*

Bsn. 1 & 2 *f*

B^b Cl. 1 & 2 *a2* *f* *mp*

B^b Cl. 3 *f*

B. Cl. *p*

C. B. Cl. in B^b *p*

A. Sx. 1 & 2 *a2* *f*

T. Sx. *f*

B. Sx.

F

B^b Tpt. 1 2 & 3 *f*

B^b Tpt. 4 *f* *mp*

Hn. 1 & 2 3 & 4 *f* *mp*

Trb. 1, 2, & 3 *f* *mp*

Eup. 1&2 *p*

Tuba 1&2 *p*

Opt. S.B. *p*

Timp. *p*

Mallets *Xylophone*

Sn. Dr. & Bass Dr. *dampen*

poco ritard.....

Picc. *mf* *f* *ff*

Fl. 1 & 2 *mf* *f* *ff*

Ob. 1 & 2 *mf* *f* *ff*

E. Hn. *mf* *f* *ff*

Bsn. 1 & 2 *f* *f* *ff*

B♭ Cl. 1 & 2 *mf* *f* *ff* *solli with hns.*

B♭ Cl. 3 *mf* *f* *ff* *solli with hns.*

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

C. B. Cl. in B♭ *mf* *f* *ff*

A. Sx. 1 & 2 *mf* *f* *ff*

T. Sx. *f* *f* *ff*

B. Sx. *mf* *f* *ff*

B♭ Tpt. 1 2 & 3 *mf* *f* *ff* *Trp. 1* *Trp. 2 & 3*

B♭ Tpt. 4 *f* *f* *ff*

Hn. 1 & 2 3 & 4 *f* *f* *ff* *a2* *(f) soli*

Trb. 1 & 2 *f* *f* *ff*

Trb. 3 *f* *f* *ff*

Eup. 1 & 2 *f* *f* *ff*

Tuba 1 & 2 *f* *f* *ff*

Opt. S.B. *mf* *f* *ff* *simile*

Timp. *f dampen* *ff dampen*

Cym. *Tam-tam*

Mallets *mf* *f* *ff* *Xylophone*

Sn. Dr. & Bass Dr. *mf* *f* *ff*

poco ritard.....

G Poco meno mosso ♩ = c. 112

B♭ Cl. 1 & 2 *mf* *pp* *pp cantabile*
 B♭ Cl. 3 *pp cantabile*
 B. Cl. *mf* *niente* *pp*
 C. B. Cl. in B♭ *mf* *pp* *niente*
 Hn. 1 & 2 (Hn. 1 & 3) *mf* *niente*
 Hn. 3 & 4 (Hn. 2 & 4) *mf* *niente*
 Tuba 1&2 *mf* *pp* *niente*
 Opt. S.B. *pp*
 Timp. *secco hard sticks* *mp* *pp* *let ring*
 Cym. *Tam-tam* *pp dampen*
 Sn. Dr. & Bass Dr. *mf* *p* *mp* *let ring*

80 81 82 83 84 85 86 87

Picc. *solo* *mp*
 Fl. 1 & 2 *pp* *p* *pp*
 Ob. 1 *solo* *mp* *p* *pp*
 Ob. 2 *pp* *p* *pp*
 Bsn. 1 & 2 *solo* *mp* *p*
 B♭ Cl. 1 & 2 *p* *pp*
 B♭ Cl. 3 *p* *pp*
 B. Cl. *p* *pp*
 Opt. S.B. *p* *pp*

88 89 90 91 92 93 94 95

H

Picc. *p* *ppp*

Fl. 1 & 2 *mp* *leggiero* *p* *pp*

E. Hn. *p* *pp*

B♭ Cl. 1 & 2 *p* *pp* *a2* *p cantabile*

B♭ Cl. 3 *p* *pp* *p cantabile*

B. Cl. *p* *pp*

C. B. Cl. in B♭ *pp*

Timp. *pp*

Cym. *pp* *let ring* *pp* *let ring*

Sn. Dr. & Bass Dr. *pp* *Triangle* *let ring*

96 97 98 99 100 101 102 103

H

Fl. 1 & 2

E. Hn. *soli* *mp*

Bsn. 1 & 2 *soli* *mp*

B♭ Cl. 1 & 2 *a2* *Cl. 1 div.* *mp* *pp*

B♭ Cl. 3 *mp* *pp*

B. Cl. *pp* *mp* *pp*

C. B. Cl. in B♭ *niente*

A. Sx. 1 *solo* *English Horn Cue* *mp*

Opt. S.B. *pp* *mp* *mp*

Timp. *p*

Sn. Dr. & Bass Dr. *pp*

104 105 106 107 108 109 110 111

Picc. *pp* *soli* *ppp*

Fl. 1 & 2 *mp* *soli* *p* *p* *mp* *pp* (Fl. 2 & Oboe 1 remain *p*)

Ob. 1 & 2 *mp* *p* *mp* *pp*

E. Hn. *pp* *mp* *pp* *soli*

Bsn. 1 & 2 *pp* *niente* *mp*

A. Sx. 1 *pp* *pp* *1st Hn. Soli*

Hn. 1 *mp*

112 113 114 115 116 117 118

I

Picc. *soli* *mp delicato* *pp* *p* *mp*

Fl. 1 *mp delicato* *pp* *p* *mp*

E. Hn. *p* *pp* *pp*

Bsn. 1 & 2 *mp* *p* *pp* *niente*

B♭ Cl. 1 & 2 *a2* *p cantabile*

B♭ Cl. 3 *p cantabile*

B. Cl. *soli* *mp* *p* *pp* *niente*

C. B. Cl. in B♭ *mp* *solo* *pp* *English Horn Cue*

T. Sx. *pp*

I

Hn. 1 *p* *niente*

Hn. 2 *2nd Hn. Soli* *mp* *p* *niente*

Eup. 1&2 *solo (One Player)* *pp* *p* *pp*

Tuba 1&2 *mp* *p* *pp* *solo (One Player)* *pp* *p* *pp*

Opt. S.B. *pp* *p* *pp*

Sn. Dr. & Bass Dr. *pp*

119 120 121 122 123 124 125

J

Picc. *p* *p cantabile*

Fl. 1 *p cantabile*

Fl. 2 *pp* *p cantabile* *pp*

Ob. 1 *p cantabile*

Ob. 2 *p cantabile*

E. Hn. *p* *pp* *p*

Bsn. 1 & 2 *pp*

B \flat Cl. 1 & 2 *pp*

B \flat Cl. 3 *pp*

B. Cl.

C. B. Cl. in B \flat *pp*

A. Sx. 1 & 2 *p*

T. Sx. *p* *pp* *p*

B. Sx.

B \flat Tpt. 1, 2, 3, & 4 *p*

Hn. 1 & 2 (Hn. 1 & 2) *p* *p*

Trb. 1, 2, & 3

Eup. 1 & 2 (One Player) *p* *pp* *pp* solo (One Player)

Tuba 1 & 2 (One Player) *p* *pp* *pp* solo (One Player)

Opt. S.B. *p* *pp*

Timp. *p*

Sn. Dr. & Bass Dr. *p*

126

127

128

129

130

131

132

133

K

Picc. *mp* *poco f*

Fl. 1 & 2 *p* *mp* *poco f* *mf*

Ob. 1 & 2 *mp* *poco f* *mf*

E. Hn. *mp* *poco f* *mf*

Bsn. 1 & 2 *p* *mp* *poco f*

B♭ Cl. 1 & 2 *mp* *poco f* *mf*

B♭ Cl. 3 *mp* *poco f* *mf*

B. Cl. *p* *mp* *poco f*

C. B. Cl. in B♭ *p* *poco f*

A. Sx. 1 & 2 *p* *mp* *poco f* *mf*

T. Sx. *p* *mp* *poco f* *mf*

B. Sx. *mp* *f* *mf*

Trp. 1 *p* *mp* *poco f*

B♭ Tpt. 1, 2, 3, & 4 *p* *mp* *poco f*

Hn. 1 & 2, 3 & 4 *mp* *poco f* *mf*

Trb. 1 & 2 *p* *mp* *poco f*

Trb. 3 *p* *mp* *poco f*

Eup. 1 & 2 *mp* *poco f*

Tuba 1 & 2 *mp* *poco f*

Opt. S.B. *mp* *poco f*

Timp. *mp* *poco f* *mp* *secco hard sticks*

Cym. *poco f* *Crash Cym.*

Sn. Dr. & Bass Dr. *p* *poco f*

Picc. *f* *mf*

Fl. 1 & 2 *ff*

Ob. 1 *ff*

Ob. 2 *f* *mf*

E. Hn. *mf* *f* *mf*

Bsn. 1 & 2 *f* *mf*

B \flat Cl. 1 & 2 *ff*

B \flat Cl. 3 *ff*

B. Cl. *f* *mf*

C. B. Cl. in B \flat *f* *mf*

A. Sx. 1 & 2 *ff*

T. Sx. *mp* *mf* *mp* *mf* *mp* *mf* *f* *mf*

B. Sx. *mp* *mf* *mp* *mf* *mp* *f* *mf*

B \flat Tpt. 1 *f* *mf*

B \flat Tpt. 2 & 3 & 4 *f* *mf*

Hn. 1 & 2 3 & 4 *mp* *mf* *mp* *mf* *mp* *f* *mf*

Trb. 1, 2, & 3 *mp* *mf* *mp* *mf* *f* *mf*

Trb. 3 *mp* *mf* *mp* *mf* *f* *mf*

Eup. 1&2 *f* *mf*

Tuba 1&2 *f* *mf*

Opt. S.B. *f* *mf*

Timp. *mf* *mp* *mf* *mp* *mf* *mp* *f*

Cym. *f* *Crash Cym.*

Sn. Dr. & Bass Dr. *mp* *mf* *mp* *mf* *mp* *mf* *f*

L

Picc. *mf* *f* rhapsodic

Fl. 1 *mf* *f* *mf* *poco f* *mf* *poco f* *mf*

Fl. 2 *f* *mf* *poco f* *mf* *poco f*

Ob. 1 & 2 *mf* *f* *mf* *poco f* *mf* *poco f* *mf*

E. Hn. *mf* *f* *mp*

Bsn. 1 & 2 *f* rhapsodic

B♭ Cl. 1 & 2 *f* *mf* *poco f* *mf* *poco f*

B♭ Cl. 3 *f* *mf* *poco f* *mf* *poco f*

B. Cl. *f*

C. B. Cl. in B♭ *f*

A. Sx. 1 & 2 *mf* *poco f* *poco f* *mf*

T. Sx. *f* rhapsodic

B. Sx. *f*

B♭ Tpt. 1, 2, 3, & 4 *f* rhapsodic

Hn. 1 & 2 (Hns. 1, 2, & 3) *mf* *f* *mp*

Hn. 4 *mf* *f* *mp*

Trb. 1 & 2 *f* rhapsodic

Trb. 3 *f* rhapsodic

Eup. 1 & 2 *f* rhapsodic

Tuba 1 & 2 *f* rhapsodic

Opt. S.B. *f* rhapsodic

Timp. *p* *f* *mf* *poco f* *mf* *poco f* *mf*

Cym. Crash Cym. *ff* let ring

Mallets *mf* *f* *mf* *poco f* *mf* *poco f* *mf*

Sn. Dr. & Bass Dr. *p* *f* *mf* *poco f* *mf* *poco f*

M

Picc. *mf* *poco f* *mf* *piu f* *f* *piu f*

Fl. 1 & 2 *poco f* *mf* *piu f* *f* *piu f*

Ob. 1 & 2 *poco f* *mf* *piu f* *f* *piu f*

E. Hn. *mf* *piu f* *f* *piu f*

Bsn. 1 & 2 *piu f* *f* *piu f*

B♭ Cl. 1 & 2 *mf* *poco f* *piu f* *f* *piu f*

B♭ Cl. 3 *mf* *poco f* *piu f* *f* *piu f*

B. Cl. *piu f* *f* *piu f*

C. B. Cl. in B♭ *piu f* *f* *piu f*

A. Sx. 1 & 2 *poco f* *mf* *piu f* *f* *piu f* *rhapsodic*

T. Sx. *piu f* *f* *piu f*

B. Sx. *piu f* *f* *piu f*

B♭ Tpt. 1, 2, 3, & 4 *piu f* *f* *piu f*

Hn. 1 & 2 *f* *piu f* *f* *piu f* *rhapsodic* (Hn. 1 & 3 a2 Soli)

Hn. 3 & 4 *f* *piu f* *f* *piu f* (Hn. 2 & 4 a2 Soli)

Trb. 1 & 2 *piu f* *f* *piu f*

Trb. 3 *piu f* *f* *piu f*

Eup. 1 & 2 *div.* *piu f* *f* *piu f*

Tuba 1 & 2 *div.* *piu f* *f* *piu f*

Opt. S.B. *piu f* *f* *piu f*

Timp. *poco f* *mf* *f* *mf* *piu f* *let ring*

Cym. *Crash Cym.* *let ring* *let ring*

Mallets *Xylophone* *poco f* *mf* *f* *Glock. solo* *ff* *let ring*

Sn. Dr. & Bass Dr. *mf* *poco f* *f* *mf* *piu f*

Picc. *mf* *f*

Fl. 1 & 2 *mf* *f*

Ob. 1 & 2 *mf* *f*

E. Hn. *mf* *f*

Bsn. 1 & 2

B♭ Cl. 1 & 2 *mf* *f*

B♭ Cl. 3 *mf* *f*

B. Cl.

C. B. Cl. in B♭

A. Sx. 1 & 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2 & 3 & 4

Hn. 1 & 3 (Hn. 1 & 3)

Hn. 2 & 4 (Hn. 2 & 4 a2 Soli)

Trb. 1 & 2

Trb. 3

Eup. 1&2

Tuba 1&2

Opt. S.B.

Timp.

Mallets *Glock.*

Sn. Dr. & Bass Dr.

N

Picc. *ff* *mf* *mp*

Fl. 1 *ff* *mf* *mp*

Fl. 2 *ff* *mf* *mp*

Ob. 1 *ff* *mf* *mp*

Ob. 2 *ff* *mf* *mp*

E. Hn. *ff* *mf* *mp*

Bsn. 1 & 2 *ff* *mp*

B♭ Cl. 1 *ff* *mf* *mp*

B♭ Cl. 2 *ff* *mf* *mp*

B♭ Cl. 3 *ff* *mf* *mp*

B. Cl. *ff* *mp*

C. B. Cl. in B♭ *ff* *mp*

A. Sx. 1 & 2 *ff* *mp*

T. Sx. *ff* *mp*

B. Sx. *ff* *mp*

B♭ Tpt. 1, 2, 3, & 4 *ff* *mp*

Hn. 1 & 3 *ff* *mp*

Hn. 2 & 4 *ff* *mp*

Trb. 1 & 2 *ff* *mp*

Trb. 3 *ff* *mp*

Eup. 1 & 2 *ff* *mp*

Tuba 1 & 2 *ff* *mp*

Opt. S.B. *ff* *mp*

Timp. *ff*

Cym. *ff* *mp*

Mallets *ff* *mp*

Sn. Dr. & Bass Dr. *ff* *f* *mf* *mp*

175

176

177

178

179

180

181

poco accel.

Picc. _____

Fl. 1 _____

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 _____

E. Hn. *p*

Bsn. 1 & 2 *mp* *p* *pp* *alla pizzicato*

B \flat Cl. 1 *p* *pp* *alla pizzicato*

B \flat Cl. 2 _____

B \flat Cl. 3 *p*

B. Cl. *mp* *p* *pp* *alla pizzicato*

C. B. Cl. in B \flat *mp* *p* *pp* *alla pizzicato*

A. Sx. 1 & 2 _____

T. Sx. _____

B. Sx. *mp*

B \flat Tpt. 1 2,3,&4 _____

Hn. 1 & 3 *mp* *ppp* *1st Hn. Solo*

Hn. 2 & 4 *a2* *mp*

Trb. 1 & 2 _____

Trb. 3 *mp*

Eup. 1 & 2 *mp* *pp* *alla pizzicato* *solo-one player*

Tuba 1 & 2 *mp* *pp* *alla pizzicato* *solo-one player*

Opt. S.B. *mp* *p* *Pizz.*

Timp. _____

Mallets *Glock.* *mf*

Sn. Dr. & Bass Dr. *p* *pp*

O A tempo ♩. = c. 116

Picc. *mp*

Fl. 1

Fl. 2 *mf* *p*

Ob. 1 *solo* *mf* *p*

Ob. 2 *mp*

E. Hn. *mp*

Bsn. 1 & 2 *mp* *mp*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mp*

B♭ Cl. 3 *English Horn Cue* *mp*

B. Cl. *mp*

C. B. Cl. in B♭

A. Sx. 1 & 2 *mp*

T. Sx.

B. Sx.

O A tempo ♩. = c. 116

B♭ Tpt. 1, 2, 3, & 4

Hn. 1 & 2 *Hn. 1* *mp*

Trb. 1, 2, & 3

Eup. 1 & 2

Tuba 1 & 2

Opt. S.B. *Pizz.*

P

Picc. *mp* *mf*

Fl. 1 *mf* *leggiero*

Fl. 2 *mp* *p*

Ob. 1 *mp*

Ob. 2 *mp* *p*

E. Hn. *mp*

Bsn. 1 & 2 *mp* *p* *mp* *leggiero*

B \flat Cl. 1 *p* *mf* *leggiero*

B \flat Cl. 2 *mp* *p* *mp*

B \flat Cl. 3 *mp* *p*

B. Cl. *mp* *p* *mp*

C. B. Cl. in B \flat *mp*

A. Sx. 1 & 2 *mp*

T. Sx. *mp* *p*

B. Sx. *mp*

B \flat Tpt. 1, 2, 3, & 4

Hn. 1 & 2 *p* *mp*

Trb. 1, 2, & 3

Eup. 1 & 2

Tuba 1 & 2

Opt. S.B.

Sn. Dr. & Bass Dr. *mp* *let ring*

English Horn Cue

soli

Picc. *mf* *leggiere* *mp*

Fl. 1 *p* *mf* *leggiere* *mf*

Fl. 2 *soli* *mf* *leggiere* *mf*

Ob. 1 *mf* *leggiere* *soli* *mp*

Ob. 2 *mp* *leggiere*

E. Hn. *mp* *leggiere*

Bsn. 1 & 2 *mf* *leggiere* *mf*

B♭ Cl. 1 *solo* *p*

B♭ Cl. 2 *mp* *leggiere*

B♭ Cl. 3 *mp* *mf*

B. Cl. *mp* *leggiere*

C. B. Cl. in B♭ *mp* *leggiere*

A. Sx. 1 & 2 *mp* *leggiere* *mf*

T. Sx. *mf* *mp* *leggiere*

B. Sx. *mp* *leggiere*

B♭ Trp. 1, 2, 3, & 4 *mp* *leggiere*

Hn. 1 & 2 *mf* *mp*

Hn. 3 & 4 *mf* *mp*

Trb. 1 & 2 *mp* *leggiere*

Trb. 3 *mp* *leggiere*

Eup. 1 & 2 *a2* *mf*

Tuba 1 & 2

Opt. S.B. *Pizz.* *mp*

Sn. Dr. & Bass Dr. *pp*

(* Dotted Slur Indicates Phrase Marking)

Q Poco piu mosso $\text{♩} = c. 64$ Felt in One

poco accel.

(♩ = ♩)

Alla Waltz

Picc. *mp* *mf* *mf*

Fl. 1 & 2 *mp* *mf*

Ob. 1 *mf*

Ob. 2 *mp* *mf*

E. Hn. *mp* *mf*

Bsn. 1 & 2 *mp* *mf* *leggiere*

B♭ Cl. 1 *tutti mp* *mf*

B♭ Cl. 2 & 3 *mp* *mf* *mf leggiere*

B. Cl. *mp* *mf*

C. B. Cl. in B♭ *mp* *mf*

A. Sx. 1 & 2 *mp* *mf* *mp leggiere*

T. Sx. *mp* *mf*

B. Sx. *mp* *mf*

Q Poco piu mosso $\text{♩} = c. 64$ Felt in One

poco accel.

(♩ = ♩)

Trp. 1 & 2

B♭ Tpt. 1, 2, 3, & 4 *p* *mp* *mp leggiere*

Hn. 1 & 2 *mp* *p* *mp* *mp*

Hn. 3 & 4 *p* *mp*

Trb. 1, 2, & 3 *p* *mp*

Eup. 1 & 2 *mp* *mf* *div.*

Tuba 1 & 2 *p* *mp*

Opt. S.B. *Arco* *mp* *mf*

Sn. Dr. & Bass Dr. *mp* *mf*

R

Picc. *mf*

Fl. 1 *mf* *leggiero*

Fl. 2 *mf*

Ob. 1 *mp* *mf* *leggiero*

Ob. 2 *mp* *mf* *leggiero* *mp*

E. Hn. *mp* *mf* *leggiero*

Bsn. 1 & 2 *p* *mf* *leggiero* *mf*

B \flat Cl. 1 *p* *mf*

B \flat Cl. 2 *p* *mf*

B \flat Cl. 3 English Horn Cue *mp* *mf* *leggiero*

B. Cl. *mf*

C. B. Cl. in B \flat *mf* *leggiero*

A. Sx. 1 & 2 *mf* *leggiero* *a2*

T. Sx. *mf* *leggiero*

B. Sx. *mf*

B \flat Tpt. 1, 2, 3, & 4 *mf*

Hn. 1 & 2 *mf*

Hn. 3 & 4 *mf* *leggiero* *mp*

Trb. 1 & 2 *mp*

Trb. 1, 2, & 3 *mp*

Eup. 1 & 2

Tuba 1 & 2

Opt. S.B.

Timp.

Mallets *mf* *Glock.*

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mf* *mp*

E. Hn. *mp* *mf* *mp*

Bsn. 1 & 2 *mp* *leggiero*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

B♭ Cl. 3 *mp*

B. Cl. *leggiero* *mp*

C. B. Cl. in B♭ *leggiero* *mp*

A. Sx. 1 & 2 *a2* *mp*

T. Sx. *mp*

B. Sx. *leggiero* *mp*

B♭ Tpt. 1, 2, 3, & 4

Hn. 1 & 2 *mp* *mf* Hn. 2 *mp* (Hn. 1 & 3)

Hn. 3 & 4

Trb. 1 & 2 *mf* *leggiero*

Trb. 3 *mf* *leggiero*

Eup. 1 & 2

Tuba 1 & 2 *a2* *tutti* *mf* *leggiero* *Pizz.*

Opt. S.B.

Mallets *Glock.* *mf* *leggiero*

S

Picc. *mf* *mp* *f*

Fl. 1 *mf* *f* *mp*

Fl. 2 *mf* *mp* *mf* *p* *f*

Ob. 1 *mf* *f* *mp*

Ob. 2 *mf* *mp* *mf* *mp* *f*

E. Hn. *mf* *mp* *mf* *p* *f*

Bsn. 1 & 2 *mf* *mp* *mf* *p* *f*

B♭ Cl. 1 *mf* *f* *mp*

B♭ Cl. 2 *mf* *mp* *mf* *mp* *f*

B♭ Cl. 3 *mf* *f*

B. Cl. *mf*

C. B. Cl. in B♭ *mf*

A. Sx. 1 & 2 *mf* *mf*

T. Sx. *mf* *mf*

B. Sx. *mf*

B♭ Tpt. 1, 2 & 3 *mf* *p* *mf*

B♭ Tpt. 4 *mf* *mf*

Hn. 1 & 3 *a2* (Hn. 1 & 3) *mf* *mp* *mf* *mf*

Hn. 2 & 4 *a2* (Hn. 2 & 4) *mf* *mf*

Trb. 1, 2, & 3 *Trb. 1* *mf* *p* *mf*

Trb. 2 *mf* *mf*

2nd & 3rd Trb. remains mf

Eup. 1&2 *a2* *mf* *p* *mf*

Tuba 1&2 *a2* *mf* *div.*

Opt. S.B. *Pizz.*

Cym. *Crash Cym.* *mf* *let ring* *mf* *let ring*

Mallets *Xylophone* *mf*

poco accel.

T

Picc. *mf* *p* *mf*

Fl. 1 *mf* *p* *mf*

Fl. 2 *mf* *p* *mf*

Ob. 1 *mf* *p* *mf*

Ob. 2 *mf* *p* *mf*

E. Hn. *mf* *p* *mf*

Bsn. 1 & 2 *mf* *mf*

B♭ Cl. 1 *mf* *p* *mf*

B♭ Cl. 2 & 3 *mf* *p* *mf* *a2*

B. Cl. *f*

C. B. Cl. in B♭

A. Sx. 1 & 2 *(mf)* *mf* *poco f.*

T. Sx. *mf*

B. Sx.

T

poco accel.

B♭ Tpt. 1 *mf* *poco f.*

B♭ Tpt. 2 & 3 *mp* *mf* *poco f.*

B♭ Tpt. 4 *mp* *mf* *f*

Hn. 1 & 3 *a2 (Hn. 1 & 3)* *mf* *poco f.*

Hn. 2 & 4 *a2 (Hn. 2 & 4)* *mp* *mf*

Trb. 1, 2, & 3 *mf* *a2*

Eup. 1&2 *a2* *mp* *mf* *div.*

Tuba 1&2 *Lower divisi remains mf* *mf* *a2* *fp*

Opt. S.B. *Pizz.* *Arco* *fp*

Cym. *Crash Cym.* *mf* *let ring*

Mallets *Xylophone* *mf*

U gradual piu mosso poco a poco.....

Picc. *f* *mf* *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f* *mf* *f*

Ob. 2 *f* *mf* *f*

E. Hn. *f* *mf* *f*

Bsn. 1 & 2 *f*

B♭ Cl. 1 & 2 *f* *mf* *f* *a2*

B♭ Cl. 3 *f* *mf* *f* *mf* *f*

B. Cl. *f*

C. B. Cl. in B♭ *f*

A. Sx. 1 & 2 *f* *mf* *f*

T. Sx. *f*

B. Sx. *f*

U gradual piu mosso poco a poco.....

B♭ Tpt. 1 *f* *mf* *f* *poco f*

B♭ Tpt. 2 & 3 *f* *mf* *f*

B♭ Tpt. 4 *f* *mf* *f*

Hn. 1 & 2 *f* *mf* *f* *a2* *poco f*

Hn. 3 & 4 *f* *mf* *f* *a2*

Trb. 1 & 2 *f* *mf* *f* *a2*

Trb. 3 *f*

Eup. 1&2 *f*

Tuba 1&2 *f*

Opt. S.B. *f* *Pizz.*

Mallets *f* *Xylophone*

(♩ = ♩) *continued accel...* (♩ = ♩)

The score includes parts for Picc., Fl. 1 & 2, Ob. 1 & 2, E. Hn., Bsn. 1 & 2, B♭ Cl. 1, 2, & 3, B. Cl., C. B. Cl. in B♭, A. Sx. 1 & 2, T. Sx., B. Sx., B♭ Tpt. 1, 2 & 3, 4, Hn. 1 & 2, 3 & 4, Trb. 1 & 2, 3, Eup. 1 & 2, Tuba 1 & 2, Opt. S.B., and Timp. Dynamics include *poco f*, *f*, *Arco*, *Pizz.*, and *f*. Performance markings include large numbers 6, 8, 12, and 8.

V Allegro energico (♩. = c. 136)

Picc. *piu f* *alla chorale*

Fl. 1 & 2 *piu f* *poco f*

Ob. 1 *piu f* *poco f*

Ob. 2 *piu f* *f*

E. Hn. *piu f* *f*

Bsn. 1 & 2 *ff* *piu f* *f*

B♭ Cl. 1 & 2 *a2* *piu f* *f*

B♭ Cl. 3 *f* *poco f*

B. Cl. *f* *poco f*

C. B. Cl. in B♭ *ff* *piu f* *alla chorale*

A. Sx. 1 & 2 *ff* *f* *poco f*

T. Sx. *piu f* *f*

B. Sx. *ff*

B♭ Tpt. 1, 2, 3, & 4 *ff* *a3* *a1* *piu f* *alla chorale*

Hn. 1 & 2 *ff* *f* *poco f*

Hn. 3 & 4 *ff* *f* *poco f*

Trb. 1 & 2 *ff* *alla chorale* *piu f*

Trb. 3 *ff* *piu f* *alla chorale*

Eup. 1 & 2 *ff* *piu f* *alla chorale*

Tuba 1 & 2 *ff* *piu f* *alla chorale*

Opt. S.B. *ff* *piu f* *alla chorale*

Timp. *ff* *f*

Cym. *Crash Cym.* *let ring*

Mallets *Xylophone* *ff* *poco f*

Sn. Dr. & Bass Dr. *f* *poco f*

Picc. *ff* *piu f* *ff* *mp* *piu f*
 Fl. 1 & 2 *ff*
 Ob. 1 *ff*
 Ob. 2 *ff* *ff*
 E. Hn. *ff* *mp* *ff*
 Bsn. 1 & 2 *ff* *mp*
 B♭ Cl. 1 & 2 *ff* *mp* *ff*
 B♭ Cl. 3 *ff* *mp*
 B. Cl. *ff* *mp*
 C. B. Cl. in B♭ *ff* *piu f* *ff* *mp*
 A. Sx. 1 & 2 *ff* *mp*
 T. Sx. *ff* *mp* *ff*
 B. Sx. *ff* *mp*
 B♭ Tpt. 1, 2, 3, & 4 *ff* *piu f* *ff* *mp* *a3* *a1* *piu f*
 Hn. 1 & 2 *ff* *a2* *mp*
 Hn. 3 & 4 *ff* *a2* *mp*
 Trb. 1 *a2* *ff* *piu f* *ff* *mp* *piu f*
 Trb. 2 & 3 *ff* *piu f* *ff* *mp*
 Eup. 1 & 2 *ff* *piu f* *ff* *mp*
 Tuba 1 & 2 *ff* *piu f* *ff* *mp*
 Opt. S.B. *ff* *piu f* *ff* *mp*
 Timp. *ff* *ff*
 Cym. *Crash Cym.* *let ring* *let ring* *let ring*
 Mallets *Xylophone* *ff*
 Sn. Dr. & Bass Dr. *ff*

W

Picc. *alla chorale*

Fl. 1 & 2 *poco f* *ff* *a2*

Ob. 1 *poco f* *ff*

Ob. 2 *f* *ff* *f*

E. Hn. *f* *ff* *f*

Bsn. 1 & 2 *ff*

B♭ Cl. 1 & 2 *f* *ff*

B♭ Cl. 3 *poco f* *ff*

B. Cl. *poco f* *ff*

C. B. Cl. in B♭ *piu f alla chorale*

A. Sx. 1 & 2 *poco f* *ff*

T. Sx. *f* *ff*

B. Sx. *ff*

B♭ Tpt. 1, 2, 3, & 4 *alla chorale* *top voice a2*

Hn. 1 & 2 *poco f* *ff* *a2*

Hn. 3 & 4 *poco f* *ff* *a2*

Trb. 1 *alla chorale*

Trb. 2 & 3 *a2* *piu f alla chorale*

Eup. 1 & 2 *piu f alla chorale*

Tuba 1 & 2 *piu f alla chorale*

Opt. S.B. *piu f alla chorale*

Timp. *f*

Cym. *Crash Cym.* *let ring* *f*

Mallets *Xylophone* *poco f* *ff*

Sn. Dr. & Bass Dr. *f*

Picc. *poco f* *piu f* *alla chorale*
 Fl. 1 & 2 *ff* *poco f*
 Ob. 1 *ff* *poco f*
 Ob. 2 *ff* *f*
 E. Hn. *ff* *f*
 Bsn. 1 & 2 *ff* *mf* *ff*
 B♭ Cl. 1 & 2 *poco f* *ff* *f*
 B♭ Cl. 3 *poco f* *poco f*
 B. Cl. *ff* *mf* *ff* *poco f*
 C. B. Cl. in B♭ *ff* *mf* *ff* *piu f* *alla chorale*
 A. Sx. 1 & 2 *poco f* *ff* *poco f*
 T. Sx. *poco f* *ff* *f*
 B. Sx. *poco f*
 B♭ Tpt. 1, 2, 3, & 4 *ff* *poco f* *a3* *piu f* *alla chorale*
 Hn. 1 & 2 *poco f* *ff* *poco f*
 Hn. 3 & 4 *poco f* *poco f*
 Trb. 1 *ff* *poco f* *piu f* *alla chorale*
 Trb. 2 & 3 *ff* *mf* *ff* *a2* *piu f* *alla chorale*
 Eup. 1&2 *ff* *mf* *ff* *piu f* *alla chorale*
 Tuba 1&2 *ff* *mf* *ff* *piu f* *alla chorale*
 Opt. S.B. *ff* *mf* *ff* *piu f* *alla chorale*
 Timp. *ff* *mf* *ff* *f*
 Cym. *ff* *let ring* *let ring*
 Mallets *ff* *poco f*
 Sn. Dr. & Bass Dr. *ff* *mf* *ff* *f*

molto rit...

X

Allegro jubiloso ♩ = c. 116

The score is divided into two systems. The first system covers measures 288 to 291, and the second system covers measures 292 to 293. Both systems begin with a *molto rit...* marking and a tempo change to **Allegro jubiloso** at measure 291. The woodwind section includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Bassoons 1 & 2, Bass Clarinet 1 & 2, Bass Clarinet 3, Bass Clarinet, Contrabass Clarinet in Bb, Alto Saxophone 1 & 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets 1, 2, 3, & 4, Horns 1 & 2, Horns 3 & 4, Trombones 1, 2 & 3, Euphonium 1 & 2, Tuba 1 & 2, and optional Sub-Bass. The percussion section includes Timpani, Crash Cymbal, Xylophone, Mallets, and Snare/Drum & Bass Drum. Dynamic markings such as *ff* and *div.* are used throughout. Performance instructions like *let ring*, *choke*, *dampen*, and *simile* are provided for the percussion parts. A large watermark 'MUSIC' is visible across the score.

Picc. *subito mp*

Fl. 1 *subito mp*

Fl. 2 *subito mp*

Ob. 1 *subito mp*

Ob. 2 *subito mp*

E. Hn. *subito mp*

Bsn. 1 & 2 *mf*

B♭ Cl. 1 & 2 *subito mp*

B♭ Cl. 3 *subito mp*

B. Cl. *f* *mf*

C. B. Cl. in B♭ *f*

A. Sx. 1 & 2 *subito mp*

T. Sx. *mf*

B. Sx. *mf*

B♭ Trp. 1, 2, 3, & 4 *subito mp*

Hn. 1 & 2, 3 & 4 *subito mp*

Trb. 1 & 2 *mf*

Trb. 3

Eup. 1 & 2

Tuba 1 & 2

Opt. S.B. *simile*

Timp. *Crash Cym.*

Cym. *choke* *Xylophone*

Mallets

Sn. Dr. & Bass Dr. *subito mp*

294

295

296

297

298

299

300

Y

Picc. *f* *ff* *f* *poco leggero* *mf* *f*

Fl. 1 *f* *ff* *f* *poco leggero* *mf* *f*

Fl. 2 *f* *ff* *f* *poco leggero* *mf* *f*

Ob. 1 & 2 *f* *ff* *f* *poco leggero* *mf* *f*

E. Hn. *f* *ff* *f* *poco leggero* *mp*

Bsn. 1 & 2 *f* *ff* *mf* *f* *mf* *f*

B♭ Cl. 1 & 2 *f* *ff* *f* *poco leggero* *mf* *f*

B♭ Cl. 3 *f* *ff* *f* *poco leggero* *mf* *f*

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

C. B. Cl. in B♭ *f* *ff* *mf* *f* *mf* *f*

A. Sx. 1 & 2 *f* *ff* *f* *f*

T. Sx. *f* *ff* *f* *f* *mp* *poco leggero*

B. Sx. *f* *ff* *f* *f* *mf*

B♭ Tpt. 1 2 & 3 *f* *ff* *f* *poco leggero* *f* *mf*

B♭ Tpt. 4 *f* *ff* *f* *poco leggero* *mp*

Hn. 1 & 2 3 & 4 *f* *ff* *f* *poco leggero* (Hn. 1 & 3) (Hn. 2 & 4)

Trb. 1 & 2 *f* *ff* *f* *poco leggero* *mp*

Trb. 3 *f* *ff* *f* *poco leggero* *f* *mf*

Eup. 1 & 2 *f* *ff* *f* *poco leggero* *f* *mf*

Tuba 1 & 2 *f* *ff* *f* *poco leggero* *f* *mf*

Opt. S.B. *f* *ff* *f* *poco leggero* *f* *mf*

Timp. *f* *ff* *f* *poco leggero* *f* *mf*

Cym. *f* *ff* *f* *poco leggero* *f* *mf*

Mallets *f* *ff* *f* *poco leggero* *f* *mf*

Sn. Dr. & Bass Dr. *f* *ff* *f* *poco leggero* *f* *mf*

Picc. *tr non tr* *mf* *f* *f cantabile* *sol*
 Fl. 1 & 2 *tr non tr* *mf* *f* *f cantabile* *sol*
 Ob. 1 & 2 *tr non tr* *mf* *f* *f cantabile* *sol*
 E. Hn. *mf* *f* *mp* *f*
 Bsn. 1 & 2 *mf* *f* *mp* *f*
 B♭ Cl. 1 & 2 *tr non tr* *mf* *f* *mp* *f*
 B♭ Cl. 3 *tr non tr* *mf* *f* *f cantabile* *sol*
 B. Cl. *mf* *f* *mp* *f*
 C. B. Cl. in B♭ *mf* *f* *mp* *f*
 A. Sx. 1 & 2 *f* *mp* *f* *poco leggero*
 T. Sx. *f* *mp* *f*
 B. Sx. *f* *mf* *f* *mp* *f*
 B♭ Tpt. 1 2 & 3 *f* *poco leggero*
 B♭ Tpt. 4 *mf* *f* *mp* *f*
 Hn. 1 & 2 *f*
 Hn. 3 & 4 *f*
 Trb. 1 & 2 *a2* *f* *mp* *f* *poco leggero*
 Trb. 3 *f* *mf* *f* *mp* *f* *mf* *poco leggero*
 Eup. 1 & 2 *f* *mp* *f* *poco leggero*
 Tuba 1 & 2 *f* *mf* *f* *mp* *f* *mf* *poco leggero*
 Opt. S.B. *Pizz.* *f* *mf* *f* *Arco* *f* *Pizz.* *poco leggero*
 Timp. *f* *mf* *f* *dampen* *poco leggero*
 Mallets *Xylophone* *f*
 Sn. Dr. & Bass Dr. *f* *mf* *f* *dampen* *mf* *poco leggero*

Picc.
Fl. 1
Fl. 2
Ob. 1 & 2
E. Hn.
Bsn. 1 & 2
B♭ Cl. 1 & 2
B♭ Cl. 3
B. Cl.
C. B. Cl. in B♭
A. Sx. 1 & 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2 & 3
B♭ Tpt. 4
Hn. 1 & 2
3 & 4
Trb. 1 & 2
Trb. 3
Eup. 1 & 2
Tuba 1 & 2
Opt. S.B.
Timp.
Mallets
Sn. Dr. & Bass Dr.

f, *mf*, *f poco leggiero*, *poco f*, *f*, *a2*, *tr*, *div.*, *Pizz.*, *Glock.*, *Xylophone*

316

317

318

319

320

321

322

323

Aa

Picc. *piu f* *mf* *f*

Fl. 1 & 2 *piu f* *mf* *f*

Ob. 1 & 2 *piu f* *mp* *f*

E. Hn. *piu f* *mp* *f*

Bsn. 1 & 2 *mf* *f*

B♭ Cl. 1 & 2 *f* *mp* *f*

B♭ Cl. 3 *f* *mf* *f*

B. Cl. *p* *f*

C. B. Cl. in B♭ *f* *p* *f*

A. Sx. 1 & 2 *f* *mf* *f*

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

B. Sx. *mf* *f*

Aa

B♭ Tpt. 1 *mf* *f*

B♭ Tpt. 2 & 3 *mf* *f*

B♭ Tpt. 4 *mp* *f*

Hn. 1 & 2 3 & 4 *mp* *f*

Trb. 1 & 2 *mf* *f*

Trb. 3 *p* *f*

Eup. 1&2 *mf* *f*

Tuba 1&2 *p* *f*

Opt. S.B. *p* *simile* *f*

Timp. *p* *f dampen*

Mallets *mf* *f*

Sn. Dr. & Bass Dr. *f dampen simile dampen* *mf* *f*

Xylophone

324

325

326

327

328

329

330

331

(φ *Energico* is a reference to emphasis not tempo)

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Bsn. 1 & 2

B♭ Cl. 1 & 2

B♭ Cl. 3

B. Cl.

C. B. Cl. in B♭

A. Sx. 1 & 2

T. Sx.

B. Sx.

B♭ Tpt. 1, 2, 3, & 4

Hn. 1 & 2, 3 & 4

Trb. 1 & 2

Trb. 3

Eup. 1 & 2

Tuba 1 & 2

Opt. S.B.

Timp.

Mallets

Sn. Dr. & Bass Dr.

piu f

ff

energico

div.

dampen

Xylophone

(Hn. 1 & 3)

(Hn. 2 & 4)

Bb (* Dotted Slur Indicates Phrase Marking) *accel.....*

Picc. *mf gentile* *f* *ff*

Fl. 1 *mf gentile* *f* *ff*

Fl. 2 *mf gentile* *f* *ff*

Ob. 1 & 2 *mf gentile* *f* *ff*

E. Hn. *mf gentile* *f* *ff*

Bsn. 1 & 2 *mf* *f* *ff*

B♭ Cl. 1 & 2 *mf gentile* *f* *ff*

B♭ Cl. 3 *mf gentile* *f* *ff*

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

C. B. Cl. in B♭ *ff*

A. Sx. 1 & 2 *mf* *f* *ff*

T. Sx. *mf* *f* *ff*

B. Sx. *ff*

Bb *Trp. 1 delicato* *mf* *f* *ff*

B♭ Tpt. 1, 2, 3, & 4 *mf* *f* *ff*

Hn. 1 & 2 *Hn. 1 delicato* *mf* *f* *ff*

3 & 4 *mf* *f* *ff*

Trb. 1, 2, & 3 *Trb. 1 delicato* *mf* *f* *ff*

Trb. 1 & 2 *mf* *f* *ff*

Eup. 1 & 2 *mf* *f* *ff*

Tuba 1 & 2 *ff*

Opt. S.B. *Arco* *ff*

Timp. *mp* *ff*

Cym. *Crash Cym.* *choke* *ff*

Mallets *Xylophone* *8va* *ff*

Sn. Dr. & Bass Dr. *solo* *mf gentile* *mp* *ff* *dampen*

338 339 340 341 342 343

2nd Movement
Molto Sostenuto

(If using more than one player on Picc.,
Fls., Oboes, Eng. Hn., & Bsns. Please
follow tutti and solo markings as printed.)

Largo lagrimoso ♩ = c. 42

(* Dotted Slur Indicates Phrase Marking)

Picc. 4 3 4 mf espressivo pp

Fl. 1 4 3 4 mf espressivo pp

Fl. 2 4 3 4 p espressivo pp

Ob. 1 4 3 4 p espressivo pp

Ob. 2 4 3 4 p espressivo pp

E. Hn. 1 (One Player) molto legato-non vibrato pp 3 3 p espressivo pp

Bsn. 1 & 2 1 (One Player) pp molto legato-non vibrato

B♭ Cl. 1 1 (One Player) pp molto legato

B♭ Cl. 2 1 (One Player) p espressivo pp

B♭ Cl. 3 4 3 4 p espressivo pp

B. Cl. 1 (One Player) pp p espressivo pp

C. B. Cl. in B♭ p espressivo pp

A. Sx. 1 & 2 4 3 4

T. Sx. 1 (One Player) p espressivo pp

B. Sx.

B♭ Tpt. 1 2,3,&4

Hn. 1 & 2 3 & 4 pp dolce

Trb. 1, 2, & 3 1 (One Player) pp dolce

Eup. 1&2 1 (One Player) pp dolce

Tuba 1&2 1 (One Player) pp dolce p espressivo pp

Opt. S.B.

Timp. 4 3 4 let ring p

Cym. Sus. Cym. Soft Mallets pp p let ring

Mallets Vibraphone pp

Sn. Dr. & Bass Dr. solo p

Cc

Picc.
 Fl. 1 & 2
 Ob. 1 & 2
 E. Hn.
 Bsn. 1 & 2
 B♭ Cl. 1 & 2
 B♭ Cl. 3
 B. Cl.
 C. B. Cl. in B♭
 A. Sx. 1 & 2
 T. Sx.
 B. Sx.
 B♭ Tpt. 1, 2, 3, & 4
 Hn. 1 & 2
 Hn. 3 & 4
 Trb. 1, 2, & 3
 Eup. 1 & 2
 Tuba 1 & 2
 Opt. S.B.
 Timp.
 Cym.
 Mallets
 Sn. Dr. & Bass Dr.

* (Ob. 1, Eng. Hn., Cl. 1, Hn. 1 cresc. thru entire bar here)
 molto legato-non vibrato
 tutti
 pp
 p
 mp
^{o1} (One Player) molto legato
 tutti
 tutti
 molto legato
 mp
 tutti
 tutti
 mp
 mp
 molto legato
 mp
 molto legato
 mp
 Arco
 mp
 let ring
 p let ring
 Sus. Splash Cym. Hit with Brushes
 p
 pp
 p
 mp
 Triangle
 let ring
 pp
 pp
 let ring

350 351 352 353 354 355

*(Fl., Ob. 1, Eng. Hn., Cl. 1, Trp. 2, Hn. 3
cresc. thru entire bar here)

Picc. *mp molto legato-non vibrato mf f piu f ff mp*

Fl. 1 & 2 *mf molto legato-non vibrato f ff mp*

Ob. 1 & 2 *mf f ff mp*

E. Hn. *mf f ff mp*

Bsn. 1 & 2 *mf f ff mp*

B♭ Cl. 1 & 2 *mf f ff mp*

B♭ Cl. 3 *mf f ff mp*

B. Cl. *mf f ff mp*

C. B. Cl. in B♭ *mf f ff mp*

A. Sx. 1 & 2 *mp non vibrato tutti non vibrato mf f ff mp*

T. Sx. *mf non vibrato tutti piu f ff mp*

B. Sx. *mf f ff mp*

B♭ Trp. 1 & 2 *mp molto legato-non vibrato tutti non vibrato mf f piu f ff mp*

B♭ Trp. 3 & 4 *mp mf molto legato f piu f ff mp*

Hn. 1 & 2 *mf f ff mp*

Hn. 3 & 4 *mf f ff mp*

Trb. 1 *mp mf f ff mp*

Trb. 2 & 3 *mf f ff mp*

Eup. 1&2 *mf f ff mp*

Tuba 1&2 *mf f ff mp*

Opt. S.B. *mf simile f ff mp*

Timp. *ff mp dampen*

Cym. *ff piu f ff mf dampen*

Mallets *mp mf f ff fff f mf dampen*

Sn. Dr. & Bass Dr. *mp dampen*

ff f ff mf mp

Dd A tempo ♩ = c. 42

Picc. *A piacere* ^{o1} solo *with vibrato*

Fl. 1 *mf espressivo* *poco f* (* Dotted Slur Indicates Phrase Marking) *p* *mf*

Fl. 2 *mf with vibrato*

Ob. 1 *solo* *mf*

Ob. 2 *mf with vibrato* *mp*

E. Hn. *solo* *mf with vibrato*

Bsn. 1 & 2 *mf with vibrato*

B♭ Cl. 1 *solo* *mf*

B♭ Cl. 2 *solo* *mf*

B♭ Cl. 3

B. Cl.

C. B. Cl. in B♭

A. Sx. 1 & 2

T. Sx.

B. Sx.

Dd A tempo ♩ = c. 42

B♭ Tpt. 1, 2, 3, & 4

Hn. 1 & 2 *pp*

Hn. 3 & 4 *pp*

Trb. 1, 2, & 3

Eup. 1 & 2 ^{o1} (One Player) quasi hn. *pp*

Tuba 1 & 2 ^{o1} (One Player) quasi hn. *pp*

Opt. S.B.

(* Dotted Slur Indicates Phrase Marking)

Picc. *mf* *molto espressivo* *solo* *tutti*
 Fl. 1 & 2 *molto espressivo* *mf* *molto espressivo* *tutti*
 Ob. 1 & 2 *molto espressivo* *mf* *molto espressivo* *tutti*
 E. Hn. *molto espressivo* *mf* *molto espressivo* *tutti*
 Bsn. 1 & 2 *p* *mf* *molto espressivo* *solo* *tutti*
 B♭ Cl. 1 *molto espressivo* *solo* *tutti*
 B♭ Cl. 2 *p* *mf* *molto espressivo* *tutti*
 B♭ Cl. 3 *mf* *molto espressivo* *solo* *tutti*
 B. Cl. *mf* *molto espressivo* *solo* *tutti*
 C. B. Cl. in B♭ *mf*
 A. Sax. 1 *Alto Sax 1* *mf* *molto espressivo* *solo* *tutti*
 A. Sax. 2 *Alto Sax 2* *mf* *molto espressivo* *solo* *tutti*
 T. Sax. *mf* *molto espressivo* *solo* *tutti*
 B. Sax. *solo*
 B♭ Tpt. 1 *Trp. 1* *molto espressivo* *mp* *mf*
 B♭ Tpt. 2 & 3 & 4 *espressivo* *mf*
 Hn. 1 & 2 *p* *molto espressivo* *a2* *mp* *mf*
 Hn. 3 & 4 *p* *molto espressivo* *mp* *mf*
 Trb. 1 *solo* *mf* *molto espressivo* *solo* *tutti*
 Trb. 2 & 3 *mf* *molto espressivo* *tutti*
 Eup. 1&2 *(One Player)* *p* *mf* *molto espressivo* *tutti*
 Tuba 1&2 *(One Player)* *p* *mf* *molto espressivo* *tutti*
 Opt. S.B. *mf*
 Cym. *Sus. Cym. Soft Mallets* *p* *mp dolce* *mf* *let ring* *let ring*

(* Dotted Slur Indicates Phrase Marking)

poco rallentando.....

Picc. *poco f* *f* *poco f* *mf* *mp*
 Fl. 1 & 2 *poco f* *f* *poco f* *mf* *mp*
 Ob. 1 & 2 *poco f* *f* *poco f* *mf* *mp*
 E. Hn. *poco f* *f* *poco f* *mf* *mp*
 Bsn. 1 & 2 *poco f* *f* *poco f* *mf* *mp*
 B♭ Cl. 1 & 2 *poco f* *f* *poco f* *mf* *mp*
 B♭ Cl. 3 *div.* *poco f* *f* *poco f* *mf* *mp*
 B. Cl. *poco f* *f* *poco f* *mf* *mp*
 C. B. Cl. in B♭ *poco f* *f* *poco f* *mf* *mp*
 A. Sx. 1 & 2 *poco f* *f* *poco f* *mp*
 T. Sx. *poco f* *f* *poco f* *mf* *mp*
 B. Sx. *poco f* *f* *poco f* *mp*
 B♭ Tpt. 1 *poco f* *f* *poco f* *mf* *mp*
 B♭ Tpt. 2 & 3 *poco f* *f* *poco f* *mf* *mp*
 B♭ Tpt. 4 *poco f* *f* *poco f* *mf* *mp*
 Hn. 1 & 2 *poco f* *f* *poco f* *mf* *mp*
 Hn. 3 & 4 *poco f* *f* *poco f* *mp*
 Trb. 1 *poco f* *f* *poco f* *mp*
 Trb. 2 & 3 *poco f* *f* *poco f* *mf* *mp*
 Eup. 1&2 *poco f* *f* *poco f* *mf* *mp*
 Tuba 1&2 *poco f* *f* *poco f* *mp*
 Opt. S.B. *poco f* *f* *poco f* *mp*
 Cym. *poco f* *f*

3
4
3
4
3
4

Ee Andante moderato ♩ = 70

Picc. ¹ (One Player) *mf*

Fl. 1 *mf* *mp* *mf* *mp* *mf*

Fl. 2 *mf* *espressivo* *mf* *mp* *mf*

Ob. 1 & 2 *mf* *sol* ¹ (One Player per part) *mf*

Bsn. 1 & 2 *mf*

B♭ Cl. 1 *mf* *sol* ¹ (One Player per part) *mf*

B♭ Cl. 2 & 3 *mf*

371 372 373 374 375

Picc. *mp*

Fl. 1 *mf* *tutti* *mp*

Fl. 2 *mp* *tutti* *mf* *mp*

Ob. 1 *mp* *tutti* *mf* *mp*

Ob. 2 *mp* *tutti* *mf* *mp*

B♭ Cl. 1 *mp* *tutti* *mf* *mp*

B♭ Cl. 2 *mp* *tutti* *mf* *mp*

B♭ Cl. 3 *mp* *tutti* *mf* *mp*

B. Cl. *mp* *tutti* *mf* *mp*

C. B. Cl. in B♭ *mp* *tutti* *mf* *mp*

A. Sx. 1 *mf* *mp* ¹ (One Player) *mf* *mp*

A. Sx. 2 *mf* *mp* ¹ (One Player) *mf* *mp*

T. Sx. *mf* *mp* ¹ (One Player) *mf* *mp*

B. Sx. *mf* *mp* ¹ (One Player) *mf* *mp*

Tuba 1&2 *mf* *sol* ¹ (One Player) *mp*

376 377 378 379

Ff

Picc. (No more than Two Players)

Fl. 1 *mp non vibrato* *p*

Fl. 2 (No more than Two Players) *mp non vibrato* *p* *pp*

Ob. 1

Ob. 2 *p non vibrato* *pp*

E. Hn.

Bsn. 1 & 2

B♭ Cl. 1 *p* *pp* *p* *pp* *pp*
② (Two Players)

B♭ Cl. 2 *p* *pp* *p* *pp*
② (Two Players)

B♭ Cl. 3

B. Cl.

C. B. Cl. in B♭ *mp* *p*

A. Sx. 1 & 2

T. Sx.

B. Sx.

Ff

B♭ Tpt. 1, 2, 3, & 4

Hn. 1 & 2 *mp cantabile* *mf* *mp* *mf*
Hn. 1 solo
(* Dotted Slur Indicates Phrase Marking)

Trb. 1, 2, & 3

Eup. 1&2

Tuba 1&2 (One Player) *mp* *p*

Opt. S.B.

Cym. *mp*
Bell Tree

380

381

382

383

384

Picc. (No more than Two Players) *mp*

Fl. 1 *pp p p mp*

Fl. 2 *p (No more than Two Players) mf mp*

Ob. 1 *p non vibrato p mf mp*

Ob. 2 *p mf*

E. Hn. *p non vibrato mf p*

Bsn. 1 & 2

B♭ Cl. 1 *p mf*

B♭ Cl. 2 *pp p mp*

B♭ Cl. 3 *2 (Two Players) p mf p*

B. Cl.

C. B. Cl. in B♭

A. Sx. 1 *1 (One Player per part) mp non vibrato*

A. Sx. 2 *English Horn Cue p mf Play mf p*

T. Sx.

B. Sx.

B♭ Tpt. 1, 2, 3, & 4 *Trp. 1*

Hn. 1 & 2 *Hn. 1 Solo (* Dotted Slur Indicates Phrase Marking) mp mf pp mf*

Hn. 3 & 4 *mf*

Trb. 1, 2, & 3

Eup. 1 & 2

Tuba 1 & 2

Opt. S.B.

molto ritard.....

Gg **A tempo** ♩ = c. 70

Picc. *soli*
mp espressivo *p* *mp*

Fl. 1 *mp* *p*

Fl. 2 *mp* *p*

Ob. 1 *pp*

Ob. 2

E. Hn.

Bsn. 1 & 2 *soli*
mp non vibrato *pp*

B♭ Cl. 1 *soli*
p *pp* *soli* ² (Two Players)-*espressivo*
mp *p* *mp*

B♭ Cl. 2 *soli*
p

B♭ Cl. 3

B. Cl. ¹ (One Player)
mp *pp*

C. B. Cl. in B♭ *pp* *niente*

A. Sx. 1 & 2

T. Sx. ¹ (One Player)
mp non vibrato *pp*

B. Sx.

Trp. 1 *molto ritard.....*
St. Mute *mp* *pp*

B♭ Tpt. 1, 2, 3, & 4 *mp* *pp*

Hn. 1 & 2 *p* *soli* *Hn. 1 Solo* *mf* *p* *mp* (* Dotted Slur Indicates Phrase Marking)

Hn. 3 & 4 *mp* *pp*

Trb. 1, 2, & 3 *Trb. 1 St. Mute* *mp* *pp*

Eup. 1&2

Tuba 1&2 ** One Tuba plays only in absence of Contra Bass Cl.*

Opt. S.B. *pp* *niente*

Sn. Dr. & Bass Dr. *Small Triangle* *let ring* *p*

molto ritard.....

Picc. *p mp*

Fl. 1 *p mp*

Fl. 2 *p mp*

Ob. 1 *p*

Ob. 2 *p*

E. Hn.

Bsn. 1 & 2

B♭ Cl. 1 *p mp*

B♭ Cl. 2 *p* ² (Two Players)

B♭ Cl. 3 *p* ² (Two Players)

B. Cl.

C. B. Cl. in B♭

A. Sx. 1 & 2

T. Sx.

B. Sx.

B♭ Tpt. 1, 2, 3, & 4

Hn. 1 & 2 *mf mp* *Hn. 1 Solo*

Trb. 1, 2, & 3

Eup. 1&2

Tuba 1&2

Opt. S.B.

Largo lagrimoso ♩ = c. 42

poco ritard.....

Picc. *pp*

Fl. 1 & 2 *pp*

Ob. 1 & 2 *pp*

E. Hn. *pp* *solo* *mf*

Bsn. 1 & 2 *pp*

B♭ Cl. 1 & 2 *pp*

B♭ Cl. 3 *pp* *English Horn Cue solo* *mf*

B. Cl. *pp*

C. B. Cl. in B♭ *pp*

A. Sax. 1 & 2 *mp dolce quasi hn.* *mp*

T. Sax. *mp*

B. Sax. *mp*

Alto Sax 1^o (One Player)

Largo lagrimoso ♩ = c. 42

poco ritard.....

B♭ Trp. 1, 2, 3, & 4 *mp dolce quasi hn.* *mp*

Hn. 1 *p* *pp*

Hn. 2, 3 & 4 *mp dolce* *mp*

Trb. 1, 2, & 3 *mp dolce quasi hn.* *mp*

Eup. 1 & 2 *solo* *mf*

Tuba 1 & 2

Opt. S.B.

Cym. *mp* *Bell Tree*

Mallets *mf* *Glock.* *let ring*

Sn. Dr. & Bass Dr. *mp* *Small Triangle* *let ring*

Hh Andante ♩ = 60 (* Dotted Slur Indicates Phrase Marking)

Picc. *soli* ¹ (One Player) *mp* molto espressivo

Fl. 1 *mp* molto espressivo *p* *mp* *p* *mp*

Fl. 2 *p* espressivo ¹ (One Player) *mp*

E. Hn. *pp* ¹ (one player each part)

Bsn. 1 & 2 *p* espressivo *mp* *p*

B♭ Cl. 1 ¹ (One Player) *mp* molto espressivo *p* *mp* *p* *mp*

B♭ Cl. 2 ¹ (One Player) *p* espressivo *mp*

B♭ Cl. 3 English Horn Cue

A. Sax. 1 & 2 *pp* *mp* molto espressivo

Hh *pp* *mp* molto espressivo

B♭ Tpt. 1, 2, 3, & 4 *pp* *mp* molto espressivo

Hn. 2 & 3 & 4 *pp*

Trb. 1 & 2 *pp*

401 402 403 404 405

(* Dotted Slur Indicates Phrase Marking) *gradual poco ritard.....*

Picc. *tutti* *mf*

Fl. 1 & 2 *tutti-espressivo* *mf* *tutti*

Ob. 1 & 2 *mf* espressivo *tutti*

E. Hn. *mf* espressivo *tutti*

Bsn. 1 & 2 *mp* *mf*

B♭ Cl. 1 *tutti* *mf*

B♭ Cl. 2 & 3 *tutti* *mf* espressivo

B. Cl. *mf* espressivo

C. B. Cl. in B♭

Hn. 1 & 2 *mf* *gradual poco ritard.....* *f*

406 407 408 409

(* Dotted Slur Indicates Phrase Marking)

continuing poco ritard.....

Picc. *f* *mf*

Fl. 1 & 2 *f* *mf*

Ob. 1 & 2 *f* *mf*

E. Hn. *f* *mf*

Bsn. 1 & 2 *f* *mf*

B \flat Cl. 1 *f* *mf*

B \flat Cl. 2 *f* *mf*

B \flat Cl. 3 *f* *mf*

B. Cl. *f* *mf*

C. B. Cl. in B \flat *f* *mf* *pp*

A. Sx. 1 *f* *espressivo* *tutti* *mf* *pp*

A. Sx. 2 *f* *espressivo* *tutti* *mf* *pp*

T. Sx. *mf* *espressivo* *pp*

B. Sx.

B \flat Tpt. 1, 2, 3, & 4

Hn. 1 *f* *mf* *mp* *pp*

Hn. 2 *f* *mf* *mp* *pp*

Hn. 3 *f* *mf* *mp* *pp*

Hn. 4 *f* *mf* *mp* *pp*

Eup. 1&2

Tuba 1&2

Opt. S.B.

Ii **Meno mosso** ♩ = c. 50

(All voices cresc. throughou this measure)

Picc. *p* *mp non vibrato* *mf molto legato (Fl. 1 continues cresc. here)* *f* *fff*

Fl. 1 & 2 *p* *mp non vibrato* *mf* *f* *fff*

Ob. 1 & 2 *p* *mp molto legato-non vibrato (Oboe 1 continues cresc. here)* *mf simile* *f* *fff*

E. Hn. *p* *mp molto legato-non vibrato (Oboe 2 without cresc. here)* *mf* *f* *fff*

Bsn. 1 & 2 *p* *mp* *mf simile (Bsn. 1 without cresc.)* *f* *fff*

B♭ Cl. 1 & 2 *p* *mp* *mf simile (Cl. 1 continues cresc. here)* *f* *fff*

B♭ Cl. 3 *p* *mp* *mf* *f* *fff*

B. Cl. *p* *mp* *mf* *f* *fff*

C. B. Cl. in B♭ *p* *mp* *mf* *f* *fff*

A. Sx. 1 & 2 *p* *mp non vibrato* *mf* *f* *fff*

T. Sx. *p* *mp* *mf* *f* *fff*

B. Sx. *p* *mp* *mf* *f* *fff*

B♭ Tpt. 1 & 2 *p* *mp* *mf non cresc. non vibrato (1st Trp.)* *f* *fff*

B♭ Tpt. 3 & 4 *p* *mp* *mf non cresc. non vibrato (3rd Trp.)* *f* *fff*

Hn. 1 & 2 *p* *mp* *mf simile (Hn. 1 continues cresc. here)* *f* *fff*

Hn. 3 & 4 *p* *mp* *mf simile (Hn. 2 without cresc. here)* *f* *fff*

Trb. 1 *p* *mp* *mf non cresc.* *f* *fff*

Trb. 2 & 3 *p* *mp* *mf* *f* *fff*

Eup. 1&2 *tutti p* *div. mp* *mf* *f* *fff*

Tuba 1&2 *tutti p* *div. mp* *mf* *f* *fff*

Opt. S.B. *p* *mp* *mf* *f* *fff*

Timp. *f* *fff dampen*

Cym. *f* *fff dampen*

Mallets *Glock. mp* *mf* *f* *fff dampen*

Sn. Dr. & Bass Dr. *f* *fff dampen*

G.P. Adagio ♩ = c. 48

ritard.....

Picc. 2 4 5 4 pp

Fl. 1 4 4 4 p (One Player) pp

Fl. 2 4 4 4 p (One Player)

Ob. 1 4 4 4 p (One Player)

E. Hn. 4 4 4 pp (One Player)

Bsn. 1 & 2 4 4 4 Bsn. 1 pp (One Player)

B♭ Cl. 1 4 4 4 mp (One Player) pp

B♭ Cl. 2 4 4 4 p (One Player)

B♭ Cl. 3 4 4 4 pp (One Player)

B. Cl. 4 4 4 ppp

C. B. Cl. in B♭ 4 4 4 ppp

A. Sx. 1 4 4 4 English Horn Cue pp

T. Sx. 4 4 4

B. Sx. 4 4 4

G.P. Adagio ♩ = c. 48 ritard.....

B♭ Tpt. 1 2,3,&4

Hn. 1 & 2 3 & 4

Trb. 1, 2, & 3

Eup. 1&2

Tuba 1&2 (One Player) ppp

Opt. S.B. 2 4 5 4 ppp

Timp. 4 4 4

Cym. 4 4 4

Mallets 4 4 4 Glockenspiel pp

3rd Movement

Maestoso ♩ = c. 80 (2+2+2) | | | |

The conductor's score spans measures 422 to 427. It features a variety of instruments including woodwinds, brass, and percussion. The score is marked **Maestoso** with a tempo of approximately 80 beats per minute. Large time signature changes are indicated at the beginning of measures 422, 424, and 427. Dynamic markings such as *f*, *fp*, and *tutti* are used throughout. A watermark "Sim Bee Music" is visible across the page.

Maestoso ♩ = c. 80

422 423 424 425 426 427

Picc. *f marcato sostenuto*
 Fl. 1 & 2 *a2*
 Ob. 1 & 2 *a2*
 E. Hn.
 Bsn. 1 & 2 *fp* *piu f* *fp* *piu f*
 B♭ Cl. 1 2 & 3 *fp* *piu f* *fp* *piu f*
 B. Cl. *fp* *piu f* *fp* *piu f*
 C. B. Cl. in B♭ *fp* *piu f* *fp* *piu f*
 A. Sx. 1 & 2
 T. Sx. *fp* *piu f* *fp* *piu f*
 B. Sx. *fp* *piu f* *fp* *piu f*
 B♭ Tpt. 1 2 & 3 *a2* *a1*
 B♭ Tpt. 4
 Hn. 1 & 2
 Hn. 3 & 4
 Trb. 1 & 2 *a2* *fp* *piu f* *fp* *piu f*
 Trb. 3 *fp* *piu f* *fp* *piu f*
 Eup. 1&2 *fp* *piu f* *fp* *f*
 Tuba 1&2 *fp* *piu f* *fp* *f*
 Opt. S.B. *fp* *simile* *fp* *f*
 Timp. *let ring* *f* *let ring*
 Cym. *Tam-tam* *let ring* *let ring* *let ring*
 Sn. Dr. & Bass Dr. *let ring* *let ring*

428

429

430

431

432

433

(* Dotted Slur Indicates Phrase Marking)
Molto Sostenuto

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Bsn. 1 & 2

B♭ Cl. 1 & 2

B♭ Cl. 3

B. Cl.

C. B. Cl. in B♭

A. Sx. 1 & 2

T. Sx.

B. Sx.

B♭ Tpt. 1, 2, 3, & 4

Hn. 1 & 2

Hn. 3 & 4

Trb. 1 & 2

Trb. 3

Eup. 1 & 2

Tuba 1 & 2

Opt. S.B.

Timp.

Cym.

Mallets

Sn. Dr. & Bass Dr.

fp *piu f* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

let ring *Crash Cym.* *let ring* *let ring* *let ring* *f* *let ring* *dampen Tam-tam* *let ring*

Tam-tam *Glock.*

(*) If using only one percussionist to perform the cymbal part, a loud suspended cymbal can be substituted for the crash cymbal from measure 435 to measure 470 to facilitate the execution by one player.)

434 435 436 437 438 *f*

(2+2+2)

Jj

From Letter Jj to Letter Oo Eighth Note Equals Eighth Note from Measure to Measure

The score is divided into four measures, each with a large measure number: 3, 4, 6, and 8. The instruments and their parts are as follows:

- Picc.**: Piccolo part, dynamic *ff*.
- Fl. 1 & 2**: Flute parts, dynamic *ff secco with great intensity*.
- Ob. 1 & 2**: Oboe parts, dynamic *ff secco with great intensity*.
- E. Hn.**: English Horn part, dynamic *ff secco with great intensity*.
- Bsn. 1 & 2**: Bassoon parts, dynamic *mf ff*.
- B♭ Cl. 1 & 2**: B♭ Clarinet parts, dynamic *ff secco with great intensity*.
- B♭ Cl. 3**: B♭ Clarinet part, dynamic *ff secco with great intensity*.
- B. Cl.**: Clarinet part, dynamic *mf ff*.
- C. B. Cl. in B♭**: Contrabass Clarinet part, dynamic *mf ff*.
- A. Sx. 1 & 2**: Alto Saxophone parts, dynamic *ff secco with great intensity*.
- T. Sx.**: Tenor Saxophone part, dynamic *ff secco with great intensity*.
- B. Sx.**: Bass Saxophone part, dynamic *ff*.
- B♭ Tpt. 1, 2, 3, & 4**: B♭ Trumpet parts, dynamic *ff*.
- Hn. 1 & 2**: Horn parts, dynamic *ff*.
- Hn. 3 & 4**: Horn parts, dynamic *ff*.
- Trb. 1 & 2**: Trombone parts, dynamic *mf ff*.
- Trb. 3**: Trombone part, dynamic *mf ff*.
- Eup. 1 & 2**: Euphonium parts, dynamic *mf ff*.
- Tuba 1 & 2**: Tuba parts, dynamic *mf ff*.
- Opt. S.B.**: Opt. Snare Drum part, dynamic *mf ff*.
- Timp.**: Timpani part, dynamic *mf ff*, with instruction *dampen*.
- Cym.**: Cymbal part, dynamic *ff*, with instruction *let ring*.
- Mallets**: Mallet part, dynamic *ff*, with instruction *let ring*.
- Sn. Dr. & Bass Dr.**: Snare and Bass Drum parts, dynamic *ff*, with instruction *dampen*.

Picc.
 Fl. 1 & 2
 Ob. 1 & 2
 E. Hn.
 Bsn. 1 & 2
 B \flat Cl. 1 2 & 3
 B. Cl.
 C. B. Cl. in B \flat
 A. Sx. 1 & 2
 T. Sx.
 B. Sx.
 B \flat Tpt. 1 2,3,&4
 Hn. 1 & 2
 Hn. 3 & 4
 Trb. 1 & 2
 Trb. 3
 Eup. 1&2
 Tuba 1&2
 Opt. S.B.
 Timp.
 Mallets
 Sn. Dr. & Bass Dr.

Musical score for conductor, featuring various instruments and large time signature changes (4/8, 3/8, 4/8) across measures 443-447. The score includes dynamic markings such as *ff* and *a2*, and performance instructions like *Glock.* and *Hn. 3*.

Kk

Picc. **4**
Fl. 1 & 2 **3**
Ob. 1 & 2 **8**
E. Hn. **8**
Bsn. 1 & 2 **3**
B \flat Cl. 1 2 & 3
B. Cl.
C. B. Cl. in B \flat
A. Sx. 1 & 2
T. Sx.
B. Sx.
B \flat Tpt. 1 **4**
B \flat Tpt. 2 & 3 **8**
B \flat Tpt. 4 **3**
Hn. 1 & 2 (Hn. 1 & 3) **4**
Hn. 3 & 4 (Hn. 2 & 4) **8**
Trb. 1 & 2 **3**
Trb. 3
Eup. 1 & 2
Tuba 1 & 2
Opt. S.B.
Timp. **4**
Cym. **8**
Mallets **3**
Sn. Dr. & Bass Dr. **8**

Crash Cym. *let ring*
Tan-tan
Glock.

a2
ff
f
ff
f
a2
f
piu f

448 449 450 451

Picc.

Fl. 1 & 2 *a2*

Ob. 1 & 2

E. Hn.

Bsn. 1 & 2

B♭ Cl. 1 2 & 3

B. Cl.

C. B. Cl. in B♭

A. Sx. 1 & 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2 & 3

B♭ Tpt. 4

Hn. 1 & 3 *(Hn. 1 & 3)*

Hn. 2 & 4 *(Hn. 2 & 4)*

Trb. 1 & 2 *a2*

Trb. 3

Eup. 1&2

Tuba 1&2

Opt. S.B.

Timp.

Cym. *Tam-tam* *Crash Cym.* *let ring*

Mallets *Glock.*

Sn. Dr. & Bass Dr. *dampen*

Picc. *a2*

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Bsn. 1 & 2

B♭ Cl. 1 2 & 3

B. Cl.

C. B. Cl. in B♭

A. Sx. 1 & 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2 & 3

B♭ Tpt. 4

Hn. 1 & 3 *(Hn. 1 & 3)*

Hn. 2 & 4 *(Hn. 2 & 4)*

Trb. 1 & 2 *a2*

Trb. 3

Eup. 1&2

Tuba 1&2

Opt. S.B.

Timp. *f* *let ring* *ff* *dampen*

Cym. *Tam-tam* *ff*

Mallets *Glock.* *ff*

Sn. Dr. & Bass Dr. *dampen*

Musical score for conductor, featuring various instruments. The score is divided into measures 462, 463, 464, and 465. The instruments listed are Picc., Fl. 1 & 2, Ob. 1 & 2, E. Hn., Bsn. 1 & 2, B♭ Cl. 1, 2 & 3, B. Cl., C. B. Cl. in B♭, A. Sx. 1 & 2, T. Sx., B. Sx., B♭ Tpt. 1, B♭ Tpt. 2 & 3, B♭ Tpt. 4, Hn. 1 & 3, Hn. 2 & 4, Trb. 1 & 2, Trb. 3, Eup. 1 & 2, Tuba 1 & 2, Opt. S.B., Timp., Cym., Mallets, and Sn. Dr. & Bass Dr. The score includes dynamic markings such as *f*, *ff*, and *let ring*, and performance instructions like *dampen*. A large watermark 'Jimm BECKE MUSIC' is visible across the score.

462

463

464

465

Conductor's Score for measures 466-469. The score includes parts for Picc., Fl. 1 & 2, Ob. 1 & 2, E. Hn., Bsn. 1 & 2, B♭ Cl. 1, 2 & 3, B. Cl., C. B. Cl. in B♭, A. Sx. 1 & 2, T. Sx., B. Sx., B♭ Tpt. 1, B♭ Tpt. 2 & 3, B♭ Tpt. 4, Hn. 1 & 3, Hn. 2 & 4, Trb. 1 & 2, Trb. 3, Eup. 1&2, Tuba 1&2, Opt. S.B., Timp., Cym., Mallets, and Sn. Dr. & Bass Dr.

Measure 466: Picc., Fl. 1 & 2, Ob. 1 & 2, E. Hn., Bsn. 1 & 2, B♭ Cl. 1, 2 & 3, B. Cl., C. B. Cl. in B♭, A. Sx. 1 & 2, T. Sx., B. Sx., B♭ Tpt. 1, B♭ Tpt. 2 & 3, B♭ Tpt. 4, Hn. 1 & 3, Hn. 2 & 4, Trb. 1 & 2, Trb. 3, Eup. 1&2, Tuba 1&2, Opt. S.B., Timp., Cym., Mallets, Sn. Dr. & Bass Dr.

Measure 467: Picc., Fl. 1 & 2, Ob. 1 & 2, E. Hn., Bsn. 1 & 2, B♭ Cl. 1, 2 & 3, B. Cl., C. B. Cl. in B♭, A. Sx. 1 & 2, T. Sx., B. Sx., B♭ Tpt. 1, B♭ Tpt. 2 & 3, B♭ Tpt. 4, Hn. 1 & 3, Hn. 2 & 4, Trb. 1 & 2, Trb. 3, Eup. 1&2, Tuba 1&2, Opt. S.B., Timp., Cym., Mallets, Sn. Dr. & Bass Dr.

Measure 468: Picc., Fl. 1 & 2, Ob. 1 & 2, E. Hn., Bsn. 1 & 2, B♭ Cl. 1, 2 & 3, B. Cl., C. B. Cl. in B♭, A. Sx. 1 & 2, T. Sx., B. Sx., B♭ Tpt. 1, B♭ Tpt. 2 & 3, B♭ Tpt. 4, Hn. 1 & 3, Hn. 2 & 4, Trb. 1 & 2, Trb. 3, Eup. 1&2, Tuba 1&2, Opt. S.B., Timp., Cym., Mallets, Sn. Dr. & Bass Dr.

Measure 469: Picc., Fl. 1 & 2, Ob. 1 & 2, E. Hn., Bsn. 1 & 2, B♭ Cl. 1, 2 & 3, B. Cl., C. B. Cl. in B♭, A. Sx. 1 & 2, T. Sx., B. Sx., B♭ Tpt. 1, B♭ Tpt. 2 & 3, B♭ Tpt. 4, Hn. 1 & 3, Hn. 2 & 4, Trb. 1 & 2, Trb. 3, Eup. 1&2, Tuba 1&2, Opt. S.B., Timp., Cym., Mallets, Sn. Dr. & Bass Dr.

Performance markings include dynamics such as *ff*, *dampen*, and *let ring*. Specific instructions for Mallets include *Glock.* and *Crash Cym.*. Rehearsal marks **L1** are present above measures 466 and 469.

Large numbers 2, 3, 4, 4 are placed on the right side of the score, likely indicating rehearsal or measure counts.

The conductor's score for measures 470-474 includes the following instruments and their time signatures:

- Picc.: 3, 3, 4, 2, 3
- Fl. 1 & 2: 3, 3, 4, 2, 3
- Ob. 1 & 2: 4, 8, 4, 4, 8
- E. Hn.: 4, 8, 4, 4, 8
- Bsn. 1 & 2: 4, 8, 4, 4, 8
- B♭ Cl. 1 2 & 3: (no time signature)
- B. Cl.: (no time signature)
- C. B. Cl. in B♭: (no time signature)
- A. Sx. 1 & 2: (no time signature)
- T. Sx.: (no time signature)
- B. Sx.: 3, 3, 4, 2, 3
- B♭ Tpt. 1: 3, 3, 4, 2, 3
- B♭ Tpt. 2 & 3: 4, 8, 4, 4, 8
- B♭ Tpt. 4: 4, 8, 4, 4, 8
- Hn. 1 & 2 3 & 4: (no time signature)
- Trb. 1: (no time signature)
- Trb. 2 & 3: (no time signature)
- Eup. 1&2: (no time signature)
- Tuba 1&2: (no time signature)
- Opt. S.B.: (no time signature)
- Timp.: 3, 3, 4, 2, 3
- Cym.: (no time signature)
- Mallets: 4, 8, 4, 4, 8
- Sn. Dr. & Bass Dr.: 4, 8, 4, 4, 8

Performance instructions include *marcato sostenuto* for woodwinds and brass, *ff* (fortissimo) for woodwinds, and *dampen* (dampen) for percussion. Dynamic markings *a2* and *VI* are also present.

470

471

472

473

474

Mm

Picc. *ff*

Fl. 1 & 2 *ff* *a2*

Ob. 1 & 2 *ff* *a2*

E. Hn.

Bsn. 1 & 2 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

B♭ Cl. 3 *ff*

B. Cl. *ff*

C. B. Cl. in B♭ *ff*

A. Sx. 1 & 2 *a2*

T. Sx.

B. Sx. *ff*

B♭ Tpt. 1 *Mm*

B♭ Tpt. 2 & 3

B♭ Tpt. 4

Hn. 1 & 2 *a2*

3 & 4 *a2*

Trb. 1

Trb. 2 & 3 *ff*

Eup. 1&2 *ff*

Tuba 1&2 *ff*

Opt. S.B. *ff*

Timp. *ff* *dampen*

Mallets *ff* *Glock.*

Sn. Dr. & Bass Dr. *ff* *dampen*

This page of the conductor's score covers measures 482 through 489. The instrumentation includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Bassoons 1 & 2, Clarinets in Bb (1, 2, 3), Bass Clarinet, Contrabass Clarinet in Bb, Saxophones (Alto, Tenor, Baritone), Trumpets (Bb 1, 2 & 3, 4), Horns (1 & 4, 2 & 3), Trombones (1 & 2, 3), Euphonium 1 & 2, Tuba 1 & 2, Opt. Subcontrabass, Timpani, Mallets, and Snare/Bass Drums. The score features a variety of musical notations, including dynamics such as *ff* (fortissimo) and *dampen* (dampen), articulation marks like accents and slurs, and performance instructions such as *Glock.* (Glockenspiel) and *Trb. 1 & 2* / *Trb. 3*. A large watermark reading "JIM BECKEL MUSIC" is overlaid diagonally across the page.

482

483

484

485

486

487

488

489

This page of a conductor's score covers measures 490 to 493. A large, bold '48' rehearsal mark is centered vertically across the score, with a 'Nn' dynamic marking above it. The score includes parts for various instruments: Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Bassoons 1 & 2, B♭ Clarinets 1, 2 & 3, Bass Clarinet, Contrabass Clarinet in B♭, Alto Saxophones 1 & 2, Tenor Saxophone, Bass Saxophone, B♭ Trumpets 1, 2 & 3, B♭ Trumpet 4, Horns 1 & 4, Horns 2 & 3, Trumpets 1, 2, & 3, Euphonium 1 & 2, Tuba 1 & 2, Opt. Sub Euphonium, Timpani, Cymbals (including Crash Cym.), Mallets (with Glockenspiel), and Snare & Bass Drums. The score contains various musical notations such as dynamics (e.g., *ff*, *dampen*, *let ring*), articulation (accents, staccato), and performance instructions. Measure numbers 490, 491, 492, and 493 are printed at the bottom of the page.

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Bsn. 1 & 2

B \flat Cl. 1

B \flat Cl. 2 & 3

B. Cl.

C. B. Cl. in B \flat

A. Sx. 1 & 2

T. Sx.

B. Sx.

B \flat Tpt. 1, 2, 3, & 4

Hn. 1 & 2

Hn. 3 & 4

Trb. 1, 2, & 3

Trb. 3

Eup. 1 & 2

Tuba 1 & 2

Opt. S.B.

Timp.

Mallets

Sn. Dr. & Bass Dr.

Glock.

div.

a2

a2

Picc.
 Fl. 1 & 2
 Ob. 1 & 2
 E. Hn.
 Bsn. 1 & 2
 B♭ Cl. 1
 B♭ Cl. 2 & 3
 B. Cl.
 C. B. Cl. in B♭
 A. Sx. 1 & 2
 T. Sx.
 B. Sx.
 B♭ Tpt. 1, 2, 3, & 4
 Hn. 1 & 2
 Hn. 3 & 4
 Trb. 1, 2, & 3
 Eup. 1 & 2
 Tuba 1 & 2
 Opt. S.B.
 Timp.
 Cym.
 Mallets
 Sn. Dr. & Bass Dr.

3
 8
 2
 4
 3
 8
 2
 4
 3
 8
 2
 4

Glock.
 Tam-tam
 ff

poco accel.....

Picc. *mp* *f* *ff* //

Fl. 1 & 2 *mp* *f* *ff* //

Ob. 1 & 2 *mp* *mf* *f* *ff* //

E. Hn. *mp* *mf* *f* *ff* //

Bsn. 1 & 2 *mp* *mf* *f* *ff* //

B♭ Cl. 1 2 & 3 *mp* *f* *ff* //

B. Cl. *mp* *mf* *f* *ff* //

C. B. Cl. in B♭ *mf* *f* *ff* //

A. Sx. 1 & 2 *mp* *mf* *f* *ff* //

T. Sx. *mp* *mf* *f* *ff* //

B. Sx. *f* *ff* //

poco accel.....

B♭ Tpt. 1 2,3,&4 *mp* *f* *ff* //

Hn. 1 & 2 *mp* *f* *ff* //

Hn. 3 & 4 *mp* *f* *ff* //

Trb. 1, 2, & 3 *mp* *mf* *f* *ff* //

Eup. 1&2 *mp* *mf* *f* *ff* *div.* //

Tuba 1&2 *mf* *f* *ff* *div.* //

Opt. S.B. *mf* *f* *ff* //

Timp. *dampen* *f* *dampen* //

Cym. *Tam-tam* *Glock.* *dampen* //

Mallets *f* *ff* *dampen* //

Sn. Dr. & Bass Dr. *dampen* //

A tempo appassionato ♩ = c. 78 (* Dotted Slur Indicates Phrase Marking)

solo A piacere

mf espressivo

English Horn Cue

mf espressivo

mp dolce

pp

mp dolce

pp

mp dolce

pp

mp dolce

pp

mp dolce

pp

mp dolce

pp

mp

Glock.

let ring

A tempo appassionato ♩ = c. 78

506 507 508 509 510 511

molto espressivo

(* Dotted Slur Indicates Phrase Marking)

molto ritard.....

mf

mf

mf

mp

espressivo

mf

espressivo

solo

mf

molto espressivo

espressivo

mf

mf

mp

mp

mp

mf espressivo

English Horn Cue

mf espressivo

molto ritard.....

Sus. Cym.

p

Sus. Cym. Soft Mallets

512 513 514 515 516 517 518

Pp Andante tranquillo ♩ = c. 52 (* Dotted Slur Indicates Phrase Marking)

Picc. *mp* *p* *mf* *espressivo* *p* *mf*

Fl. 1 *mp* *pp* *mf* *espressivo* *p* *mf*

Fl. 2 *dolce* *p* *mp* *p*

Ob. 1 *mf* *espressivo* *pp* *mp* *p* *mf*

Ob. 2 *mf* *espressivo* *mp* *p*

E. Hn. *p* *mp* *p*

Bsn. 1 & 2 *p* *pp* *pp* *niente* *mp*

B♭ Cl. 1 & 2 *p* *niente*

B♭ Cl. 3 *dolce* *mp* *p* *niente*

B. Cl. *mp* *pp* *niente*

C. B. Cl. in B♭ *pp* *niente*

A. Sx. 1 & 2 *p* English Horn Cue *mp* *p*

T. Sx.

B. Sx.

Pp Andante tranquillo ♩ = c. 52

B♭ Tpt. 1, 2, 3, & 4

Hn. 1 & 2 *mp* *p* *dolce* Hn. 1

Trb. 1, 2, & 3

Eup. 1 & 2

Tuba 1 & 2

Opt. S.B.

Cym. *mp* *Glockenspiel* *solo*

Mallets *mp*

(* Dotted Slur Indicates Phrase Marking)

poco rit.

Picc. **3** **4** *mp* *passionato* *mf*
 Fl. 1 *mp* *passionato* *mf*
 Fl. 2 *p* ¹ (One Player) *mf* *mp*
 Ob. 1 *mp* *passionato* *mf*
 Ob. 2 *mp* *passionato* *mf*
 E. Hn. *mp* *passionato* *mf*
 Bsn. 1 & 2 *espressivo* *pp* *mp* *p* *mf* *p*
 B \flat Cl. 1 *p* ¹ (One Player) *mf* *mp*
 B \flat Cl. 2 *p* ¹ (One Player) *mf* *mp*
 B \flat Cl. 3 *mp* *p* *mp*
 B. Cl. *pp* *gradual cresc.....*
 C. B. Cl. in B \flat *pp*
 A. Sx. 1 & 2 *mp* *passionato* *mf*
 T. Sx. *mp* *p* *mf*
 B. Sx. *mp* *p*
 B \flat Tpt. 1, 2, 3, & 4 *poco rit.*
 Hn. 1 & 2 *mp* *p*
 Hn. 3 & 4 *mp* *p*
 Trb. 1, 2, & 3
 Eup. 1 & 2 *mp* ¹ (One Player)
 Tuba 1 & 2
 Opt. S.B. *pp* *gradual cresc.....*
 Mallets *Glock.* *let ring*

Qq Presto ♩ = c. 154

Picc. *f*

Fl. 1 & 2 *f* *a2* *Soli tutti* *f*

Ob. 1 & 2 *f* *soli tutti*

E. Hn. *f* *tutti soli*

Bsn. 1 & 2 *f* *tutti poco leggiero* *mp*

B♭ Cl. 1 & 2 *f* *a2* *tutti* *mp*

B♭ Cl. 3 *f* *tutti* *mp*

B. Cl. *f* *tutti* *mp*

C. B. Cl. in B♭ *f* *tutti* *mp*

A. Sx. 1 & 2 *f* *soli tutti*

T. Sx. *f*

B. Sx. *f* *poco leggiero*

Qq Presto ♩ = c. 154

B♭ Tpt. 1, 2, 3, & 4 *mf*

Hn. 1 & 2 *f*

Hn. 3 & 4 *f*

Trb. 1, 2, & 3 *f* *a2* *Trb. 1 & 2* *poco leggiero*

Eup. 1 & 2 *mf* (One Player)

Tuba 1 & 2

Opt. S.B. *f* *Pizz.* *mp*

Mallets *f* *Xylophone soli*

Sn. Dr. & Bass Dr. *f* *mp*

(* Dotted Slur Indicates Phrase Marking)

The score is for a full orchestra and includes the following parts:

- Picc.
- Fl. 1 & 2
- Ob. 1 & 2
- E. Hn.
- Bsn. 1 & 2
- B \flat Cl. 1
- B \flat Cl. 2 & 3
- B. Cl.
- C. B. Cl. in B \flat
- A. Sx. 1 & 2
- T. Sx.
- B. Sx.
- B \flat Tpt. 1 & 2
- B \flat Tpt. 3 & 4
- Hn. 1 & 3
- Hn. 2 & 4
- Trb. 1, 2, & 3
- Eup. 1&2
- Tuba 1&2
- Opt. S.B.
- Mallets (Xylophone)
- Sn. Dr. & Bass Dr.

Dynamic markings include *f*, *mf*, *piu f*, *Soli*, *tutti*, and *Arco*. A dotted slur is used for phrase marking in several parts.

This page of a conductor's score features multiple staves for various instruments. Large, bold numbers (3, 2, 3, 7, 4) are placed vertically across the staves, indicating time signature changes. The instruments listed on the left include Picc., Fl. 1 & 2, Ob. 1 & 2, E. Hn., Bsn. 1 & 2, B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl., C. B. Cl. in B♭, A. Sx. 1 & 2, T. Sx., B. Sx., B♭ Tpt. 1, B♭ Tpt. 2 & 3, B♭ Tpt. 4, Hn. 1 & 3, Hn. 2 & 4, Trb. 1, 2, & 3, Trb. 3, Eup. 1 & 2, Tuba 1 & 2, Opt. S.B., Timp., and Sn. Dr. & Bass Dr. The score includes dynamic markings such as *ff* and *f*, and performance instructions like *a2*. A large watermark 'MUSIC' is visible across the page.

Rr

Soli

f

Picc.

Fl. 1 & 2

mf

a2

f

Ob. 1 & 2

mf

a2

f

E. Hn.

f

Bsn. 1 & 2

solli with trbs.

piu f

** Soli*

f

piu f

B♭ Cl. 1 & 2

a2

f

f English Horn Cue

B♭ Cl. 3

B. Cl.

C. B. Cl. in B♭

(* Dotted Slur Indicates Phrase Marking)

A. Sx. 1 & 2

a2

f

T. Sx.

f

B. Sx.

mf

Rr

a2 Soli Trp. 1 & 2

f

B♭ Trp. 1 & 2

a2

solli Trp. 3 & 4

piu f

B♭ Trp. 3 & B♭ Trp. 4

ff

(Hn. 1 & 3 a2 Soli)

ff

f

Hn. 1 & 3

(Hn. 2 & 4 a2 Soli)

a2

piu f

Hn. 2 & 4

ff

solli with bsn.

a2

piu f

Trb. 1 & 2

mf

Trb. 3

mf

Soli

f

Eup. 1 & 2

mf

Pizz.

mf

Tuba 1 & 2

mf

Opt. S.B.

Xylophone

mf

Mallets

ff

mf

Sn. Dr. & Bass Dr.

(* Dotted Slur Indicates Phrase Marking)

The score includes parts for Picc., Fl. 1 & 2, Ob. 1, Ob. 2, E. Hn., Bsn. 1 & 2, B♭ Cl. 1 & 2, B♭ Cl. 3, B. Cl., C. B. Cl. in B♭, A. Sx. 1 & 2, T. Sx., B. Sx., B♭ Tpt. 1 & 2, B♭ Trp. 3 & B♭ Tpt. 4, Hn. 1 & 3, Hn. 2 & 4, Trb. 1 & 2, Trb. 3, Eup. 1&2, Tuba 1&2, Opt. S.B., Timp., Sn. Dr. & Bass Dr.

Dynamic markings include *mf*, *f*, *piu f*, *ff*, and *div.*. Performance instructions include *Play*, *Arco*, and *div.*. A dotted slur is used for phrase marking in several parts.

3 2 6
4 4 4
3 2 4
4 4 4
3 2 4
4 4 4

Ss (2+2+2)
 Picc.
 Fl. 1 & 2
 Ob. 1 & 2
 E. Hn.
 Bsn. 1 & 2
 B♭ Cl. 1 2 & 3
 B. Cl.
 C. B. Cl. in B♭
 A. Sx. 1 & 2
 T. Sx.
 B. Sx.
 B♭ Tpt. 1
 B♭ Tpt. 2 & 3 & 4
 Hn. 1 & 2
 Hn. 3 & 4
 Trb. 1 & 2
 Trb. 3
 Eup. 1 & 2
 Tuba 1 & 2
 Opt. S.B.
 Timp.
 Cym.
 Mallets
 Sn. Dr. & Bass Dr.

Musical score for conductor, featuring various instruments and dynamic markings. The score is divided into four measures: 564, 565, 566, and 567. Large numbers 6 and 4 are placed above the Flute and Trombone staves respectively. Dynamic markings include *mf*, *ff*, *f*, *poco f*, and *piu f*. Performance instructions include *div.*, *let ring*, *Crash Cym.*, *Glock.*, and *Xylophone*.

564

565

566

567

piu f

Tt

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Bsn. 1 & 2

B \flat Cl. 1 2 & 3

Cl. 1

Cl. 2 & 3

B. Cl.

C. B. Cl. in B \flat

A. Sx. 1 & 2

T. Sx.

B. Sx.

Tt

B \flat Tpt. 1 2,3,&4

Hn. 1 & 2

(Hn. 1 & 2)

Hn. 3 & 4

(Hn. 3 & 4)

Trb. 1, 2, & 3

Eup. 1&2

Tuba 1&2

Opt. S.B.

Timp.

Mallets

Xylophone

Sn. Dr. & Bass Dr.

(sn. dr. non accented)

3 2 4 3

4 4 4 4

3 2 4 3

4 4 4 4

3 2 4 3

4 4 4 4

3 2 4 3

4 4 4 4

Uu

Picc. *piu f* *alla chorale*

Fl. 1 & 2 *f*

Ob. 1 & 2 *f*

E. Hn. *f*

Bsn. 1 & 2

B \flat Cl. 1 & 2 *f*

B \flat Cl. 3 *f*

B. Cl.

C. B. Cl. in B \flat

A. Sx. 1 & 2 *f*

T. Sx. *f*

B. Sx.

B \flat Tpt. 1, 2, 3, & 4 *a3* *a1* *piu f* *alla chorale*

Hn. 1 & 2 *a2* *piu f* *alla chorale*

Hn. 3 & 4 *piu f* *alla chorale*

Trb. 1, 2, & 3 *a3* *piu f* *alla chorale*

Eup. 1 & 2 *piu f* *alla chorale*

Tuba 1 & 2 *piu f* *alla chorale*

Opt. S.B. *piu f* *alla chorale*

Mallets *Xylophone* *f*

Sn. Dr. & Bass Dr. *f*

572

573

574

575

Picc. *mf*

Fl. 1 & 2 *ff* *mf*

Ob. 1 & 2 *ff* *mf*

E. Hn. *ff* *mf*

Bsn. 1 & 2 *ff* *mf*

B♭ Cl. 1 & 2 *ff* *mf*

B♭ Cl. 3 *ff* *mf*

B. Cl. *ff* *mf*

C. B. Cl. in B♭ *ff* *mf*

A. Sx. 1 & 2 *ff* *mf*

T. Sx. *ff* *mf*

B. Sx. *ff* *mf*

B♭ Tpt. 1, 2, 3, & 4 *mf* *ff* *mf*

Hn. 1 & 2 *mf* *ff* *mf*

Hn. 3 & 4 *mf* *ff* *mf*

Trb. 1, 2, & 3 *ff* *mf*

Eup. 1 & 2 *ff* *mf*

Tuba 1 & 2 *ff* *mf*

Opt. S.B. *ff* *mf*

Timp. *ff* *let ring*

Cym. *Crash Cym.* *let ring*

Mallets *Xylophone* *ff*

Sn. Dr. & Bass Dr. *ff*

576

577

578

579

580

3

4

3

4

3

4

This page of a conductor's score covers measures 581 to 585. It features a variety of instruments including Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Bassoons 1 & 2, Clarinets in Bb (1 & 2, 3, and Bb), Saxophones (Alto, Tenor, Baritone), Trumpets (Bb 1, 2 & 3 & 4), Horns (1 & 2, 3 & 4), Trombones (1, 2, & 3), Euphonium 1 & 2, Tuba 1 & 2, Opt. S.B., Timpani, Cymbals, Mallets, and Snare/Drum/Bass Drum. The score is characterized by large, bold time signature changes: 3/4, 2/4, 4/4, 3/4, 2/4, and 4/4. The woodwinds and strings play a rhythmic pattern of eighth notes. The percussion section includes a xylophone part with a 'mf' dynamic and a snare drum part with a 'ff' dynamic. A 'Crash Cym.' is used in measure 583. Dynamics such as *piu f* and *mf* are indicated throughout. A large watermark 'Jimm BECKE MUSIC' is visible across the page.

581

582

583

584

585

Ww

Picc. *alla chorale*

Fl. 1 & 2 *f* *ff*

Ob. 1 & 2 *f* *ff*

E. Hn. *f* *ff*

Bsn. 1 & 2

B♭ Cl. 1 & 2 *f* *ff*

B♭ Cl. 3 *f* *ff*

B. Cl.

C. B. Cl. in B♭

A. Sx. 1 & 2 *f* *ff*

T. Sx. *f* *ff*

B. Sx.

Ww

B♭ Tpt. 1 *alla chorale*

B♭ Tpt. 2 & 3 & 4 *alla chorale*

Hn. 1 & 2 *alla chorale*

Hn. 3 & 4 *alla chorale*

Trb. 1, 2, & 3 *a3* *piu f* *alla chorale*

Eup. 1&2 *piu f* *alla chorale*

Tuba 1&2 *piu f* *alla chorale*

Opt. S.B. *piu f* *alla chorale*

Timp. *f*

Mallets *f* *ff*

Xylophone

Sn. Dr. & Bass Dr. *f* *ff*

The score is for measures 591 through 595. It includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Bassoons 1 & 2, Clarinets in Bb (1 & 2, 3, and solo), Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Trumpets (1, 2 & 3 & 4), Horns (1 & 2, 3 & 4), Trombones (1, 2, & 3), Euphonium, Tuba, Opt. Sub Euphonium, Timpani, Cymbals (Crash, Xylophone), and Snare/Bass Drums. Dynamic markings include *ff*, *poco f*, and *piu f / mf*. Performance instructions include *let ring* for cymbals and *a3* for trombones. Large numbers 3, 2, 4, 4, 4, 3, 2, 4, 4, 4 are placed above the score, likely indicating rehearsal or section markers.

591

592

593

594

595

XX

Picc. *alla chorale*

Fl. 1 & 2 *f*

Ob. 1 & 2 *f*

E. Hn. *f*

Bsn. 1 & 2

B♭ Cl. 1 & 2 *f*

B♭ Cl. 3 *f*

B. Cl.

C. B. Cl. in B♭

A. Sx. 1 & 2 *f*

T. Sx. *f*

B. Sx.

B♭ Tpt. 1 *alla chorale*

B♭ Tpt. 2 & 3 & 4 *alla chorale*

Hn. 1 & 2 *alla chorale*

Hn. 3 & 4 *alla chorale*

Trb. 1, 2, & 3 *a3*
piu f *alla chorale*

Eup. 1&2 *piu f* *alla chorale*

Tuba 1&2 *piu f* *alla chorale*

Opt. S.B. *piu f* *alla chorale*

Timp. *f* *pp* *non tremolo*

Cym. *Crash Cym.* *poco f* *f*

Mallets *Xylophone* *f* *piu f*

Sn. Dr. & Bass Dr. *f* *piu f* *poco f*

596 597 598 599 600

Yy

3

4

3

4

Yy

3

4

Picc. *f* *piu f* *ff* secco with great intensity

Fl. 1 & 2 *f* *piu f* *ff* secco with great intensity

Ob. 1 & 2 *f* *piu f* *ff* secco with great intensity

E. Hn. *f* *piu f* *ff* secco with great intensity

Bsn. 1 & 2 *f* *piu f* *ff*

B \flat Cl. 1 & 2 *f* *piu f* *ff* secco with great intensity

B \flat Cl. 3 *f* *piu f* *ff* secco with great intensity

B. Cl. *f* *piu f* *ff*

C. B. Cl. in B \flat *f* *piu f* *ff*

A. Sx. 1 & 2 *f* *piu f* *ff* secco with great intensity

T. Sx. *f* *piu f* *ff* secco with great intensity

B. Sx. *f* *piu f* *ff*

B \flat Tpt. 1 *f* *piu f* *ff*

B \flat Tpt. 2 & 3 & 4 *f* *piu f* *ff*

Hn. 1 & 2 *f* *piu f* *ff*

Hn. 3 & 4 *f* *piu f* *ff*

Trb. 1, 2, & 3 *f* *piu f* *ff*

Eup. 1&2 *f* *piu f* *ff* *div.*

Tuba 1&2 *f* *piu f* *ff*

Opt. S.B. *f* *piu f* *ff*

Timp. *f* *piu f* *ff* dampen

Cym. *f* *piu f* *ff* let ring

Mallets *f* *piu f* *ff* secco with great intensity

Sn. Dr. & Bass Dr. *f* *piu f* *ff* dampen

601

602

603

604

Picc. *a2*
 Fl. 1 & 2
 Ob. 1 & 2
 E. Hn.
 Bsn. 1 & 2 *ff piu forza*
 B♭ Cl. 1 & 2
 B♭ Cl. 3
 B. Cl.
 C. B. Cl. in B♭
 A. Sx. 1 & 2
 T. Sx.
 B. Sx.
 B♭ Tpt. 1 *marcato sostenuto*
 B♭ Tpt. 2 & 3 & 4 *Trp. 2* *Trp. 3 & 4* *marcato sostenuto*
 Hn. 1 & 2 *a2* *marcato sostenuto*
 Hn. 3 & 4 *a2* *marcato sostenuto*
 Trb. 1, 2, & 3 *a2* *a1* *ff piu forza* *marcato sostenuto*
 Eup. 1&2 *ff piu forza* *marcato sostenuto*
 Tuba 1&2 *ff piu forza* *marcato sostenuto*
 Opt. S.B. *ff piu forza* *marcato sostenuto*
 Timp. *let ring*
 Cym. *Crash Cym.* *solo* *ff*
 Mallets *Xylophone* *(8va)*
 Sn. Dr. & Bass Dr.

This page of the conductor's score covers measures 610 through 614. The score is for a full orchestra and includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Bassoons 1 & 2, Bass Clarinets 1 & 2 and 3, Clarinet in Bb, Saxophones Alto 1 & 2 and Tenor, Trumpets Bb 1, 2 & 3 & 4, Horns 1 & 2 and 3 & 4, Trombones 1, 2, & 3, Euphonium 1 & 2, Tuba 1 & 2, Opt. S.B., Timpani, Cymbals, Mallets, and Snare & Bass Drums. The score features several dynamic markings, including *ff* (fortissimo) and *mp* (mezzo-piano). There are also performance instructions such as *Crash Cym. let ring* and *Xylophone*. Large numbers (2, 4, 3) are placed above the woodwind and brass staves to indicate changes in the number of players. The percussion parts include complex rhythmic patterns and specific mallet techniques. The score is marked with a large watermark 'Jim Beck Music'.

610

611

612

613

614

Zz

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

Bsn. 1 & 2

B♭ Cl. 1 & 2

B♭ Cl. 3

B. Cl.

C. B. Cl. in B♭

A. Sx. 1 & 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2 & 3 & 4

Hn. 1 & 2

Hn. 3 & 4

Trb. 1, 2, & 3

Eup. 1&2

Tuba 1&2

Opt. S.B.

Timp.

Cym.

Mallets

Sn. Dr. & Bass Dr.

Crash Cym. *ff*

Xylophone

Tam-tam

piu f

ff

a2

a1

Trp. 2

Trp. 3 & 4

Trp. 2 & 3

Trp. 4

(Hn. 1 & 3)

(Hn. 2 & 4)

615

616

617

618

619

4444

Picc. **4** **3** *ffp* *fff*

Fl. 1 & 2 **4** **3** *ffp* *fff*

Ob. 1 & 2 **4** **3** *ffp* *fff*

E. Hn. **4** **3** *ffp* *fff*

Bsn. 1 & 2 *ffp* *fff*

B \flat Cl. 1 & 2 *ffp* *fff*

B \flat Cl. 3 *ffp* *fff*

B. Cl. *ffp* *fff*

C. B. Cl. in B \flat *ffp* *fff*

A. Sx. 1 & 2 **4** **3** *ffp* *fff*

T. Sx. *ffp* *fff*

B. Sx. **4** **3** *ffp* *fff*

B \flat Tpt. 1 **4** **3** *ffp* *fff*

B \flat Tpt. 2 & 3 & 4 *ffp* *fff*

Hn. 1 & 2 *ffp* *fff*

Hn. 3 & 4 *ffp* *fff*

Trb. 1, 2, & 3 *a2* *a3* *Trb. 1* *Trb. 2 & 3* *ffp* *fff*

Eup. 1&2 *ffp* *fff*

Tuba 1&2 *ffp* *fff*

Opt. S.B. *ffp* *fff*

Timp. **4** **3** *ffp solo* *fff*

Cym. *Crash Cym.* *dampen Cym.* *fff* *dampen on downbeat*

Mallets *Tam-tam* *dampen Tam-tam* *fff*

Sn. Dr. & Bass Dr. **4** **3** *fff*

4 **3** *fff*

Jim Beckel Music