

ARMENIAN DANCES

(PART II)

ALFRED REED

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PROGRAM NOTE

The ARMENIAN DANCES, Parts I and II, constitute a four-movement Suite for Concert Band or Wind Ensemble based on authentic Armenian folk songs from the collected works of Gornidas Vartabed (1869-1935), the founder of Armenian classical music.

Part II, containing the second, third and fourth movements of this Suite, is built upon three Armenian folk songs, freely treated and developed in terms of the modern, integrated concert band or wind ensemble. While the composer has kept his treatment of the melodies within the general limits imposed on the music by its very nature, he has not hesitated to expand the melodic, harmonic and rhythmic possibilities in keeping with the demands of a symphonic-instrumental, as opposed to an individual vocal or choral approach to its performance. Nevertheless, it is hoped that the overall effect of the music will be found to remain true in spirit to the work of this brilliant composer-musicologist, who almost single-handedly preserved and gave to the world a treasure trove of beautiful folk music that to this day has not yet become as widely known in the Western world as it so richly deserves. Hopefully, this new instrumental setting will prove to be at least a small step in this direction.

Part II of the ARMENIAN DANCES was completed in the Winter of 1975, and was first performed by Dr. Harry Begian and the University of Illinois Symphonic Band on April 4, 1976 in Urbana, Illinois, on which occasion the entire Suite was played for the first time.

NOTE TO CONDUCTOR

Exact tempi, as always, will depend on the size of the performing group, the overall ability of the performers, and the acoustical conditions of the concert room in which the performance is taking place. Therefore, all tempo indications, including the metronome markings, should be considered as guides only, with a slight deviation on either side from the given metronomic setting justifiable as a result of such conditions being present.

The score and parts have been extensively cued and cross-cued not only to provide for replacement of missing or weak instruments, but also to permit the conductor to achieve proper balances, if necessary, by increasing or reducing the number of instruments playing any line or part. The conductor should not hesitate to avail himself of these possibilities in order to insure the relative strength or clarity of each rhythmic, melodic or harmonic element throughout the score.

As in other works by this composer, the Trumpets are considered the principal upper voices of the "brilliant" Brass choir, with the Cornets fulfilling the same function for the "mellow". The proportion of Trumpets to Cornets should be that of 2 to 1, with two players on each of the Trumpet parts to one player on each Cornet part. The other brasses, of course, will be grouped in proportion to this division of players and parts accordingly.

Careful attention to dynamics, clarity of attack and phrasing based on proper tempi, will result in a brilliant performance of this exciting and highly rewarding music.

HISTORICAL NOTE

Gomidas Vartabed (1869-1935), the founder of Armenian classical music, is credited with collecting well over four thousand Armenian folk songs. Born Soghomon Soghomonian in Keotahya, a small town in Anatolia, Turkey, he would later be given the name Gomidas. His exceptional lyric voice led the Prelate of the region to select the orphan Soghomon, at the age of eleven, to study at the Kevorkian Seminary in Etchmiadzin, Armenia. He was ordained an **Apegha** (monk) in 1895, at which time he assumed the name Gomidas, after the Armenian architect-musician Catholicos Gomidas. His desire for further musical training led him first to studies with Magar Yekmalian in Tiflis, Georgia, and from 1896-1899 to Berlin, where he studied at the Richard Schmidt Conservatory, as well as Frederic Wilhelm University, under eminent musicians of the time. In 1899 he graduated from both the Conservatory and the University, receiving his Ph.D. in Musicology; his dissertation topic was **Kurdish Music**.

Gomidas was a founding member of the International Music Society (1899-1914), for which he read important papers on Armenian neumatic notation, the structure of Armenian sacred melodies and folk melodies. At the age of forty-six, at the apex of his career, Gomidas was exiled, together with other Armenian intellectuals, by the Turks, in April, 1915, at which time the genocide of one and a half million Armenians took place. He was released within a short time, but the sufferings and atrocities which he had witnessed resulted in a complete mental and physical breakdown from which he never recovered. He died in Paris in 1935. His legacy to the Armenian people, and to the world's ethnic music, is invaluable, and his major contribution lies in his preserving so many centuries-old melodies from obscurity, or oblivion.

The three movements comprising Part II of the ARMENIAN DANCES are built upon three Armenian folk songs which were first notated, purified, researched and later arranged by Gomidas for solo voice with piano accompaniment, or unaccompanied chorus. In order of their appearance they are: **Hov Arek** (Come, Breeze); **Khoomar** (female Armenian name) and **Lorva Horovel** (Plow song from the district of Lori).

Hov Arek is a lyrical song in which a young man implores the mountains to send a breeze to rid him of his woes. It is a deeply moving song in which the delicate melodic line encompasses a wide range of expression.

Khoomar was arranged as a soprano solo with mixed chorus by Gomidas. In this energetic, light-hearted dance song, a joyous Armenian village scene is depicted in which two young people meet and marry. This song is characterized by its vital rhythmic patterns.

Lorva Horovel has a complex improvisational melody which was extensively researched by Gomidas. In its rich rhythmic and melodic structure, it reveals elements dating back to Pre-Christian times. The song is connected with the farmer and his physical and spiritual being during his work. It is the immediate result of his labor, with his pleas to the oxen and his exclamations while plowing. These expressions resound throughout the free flowing melody, rhythmic and intervallic structure of this beautiful song.

Dr. Violet Vagramian
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Florida International University

PERSONAL NOTE

I desire to record my thanks to Dr. Violet Vagramian for the historical notes dealing with the life and work of Gomidas Vartabed, and for the descriptions of the songs used in this score, based on her extensive research in both areas; also to Archbishop Torkom Manoogian, Primate, Diocese of the Armenian Church of America, for his graciousness in placing copies of the published works of Gomidas at my disposal during my labors on this score. Finally, to Dr. Harry Began, whose enthusiasm for, and belief in, this lovely music resulted in the commissioning of this work, and whose encouragement and patient understanding during the time it was being written, were most gratifying.

ALFRED REED

ARMENIAN DANCES (Part II)

4

I. Hov Arek (The Peasant's Plea)

ALFRED REED

Slowly, and very sustained (♩=42)

Flute (Flute)
Piccolo (Dbl. Flute 3)
Flutes 1, 2
Oboes 1, 2
English Horn
E♭ Clarinet (lightly)
B♭ Clarinets 1, 2 (lightly)
E♭ Alto Clarinet (lightly)
B♭ Bass Clarinet (lightly)
B♭ Contrabass Clarinet (lightly)
Bassoons 1, 2 (lightly)
Contrabassoon (Optional) (lightly)
E♭ Alto Saxophones 1, 2 (lightly)
B♭ Tenor Saxophone (E♭ Alto Cl. cue in A.Sax.2)
E♭ Baritone Saxophone
F Horns 1, 2, 3, 4 (cup mute)
B♭ Trumpets 1, 2 (cup mute)
B♭ Cornets 1, 2 (cup mute)
Trombones 1, 2, 3, 4 (cup mute)
Baritone (1. Bar. only)
Tuba (2. Tubas only)
String Bass (pizz. / Strg. B. pizz.)
Timpani (soft sticks, motor on, pedal down throughout, let all tones blur together)
Vibraphone (soft mallets, let all tones ring together)
Bells (soft mallets, let all tones ring together)
Suspended Cymbal (roll with soft Timpani sticks)
Bass Drum (roll with soft Timpani sticks)
Harp (Set: A-B-C-D#-E-F-G#)

This page of a musical score contains the following elements:

- Instrumentation:** Fl. 1 & 2, Obs. 1 & 2, E. Hrn., Eb Cl., Bb Cl. 1 & 2, A. Cl., B. Cl., Ch. Cl., Bsns. 1 & 2, Cbn., A. Sax. 1 & 2, T. Sax., Bar. Sax., Hrn. 1, 2, 3, 4, Tpts. 1, 2, 3, Cors. 1 & 2, Trbs. 1, 2, 3, 4, Bar., Tuba, S. Bsn., Timp., Vib., Bells, S. Cym., B.D., and Harp.
- Performance Instructions:** *Soli*, *pp*, *mp*, *molto sost. ed espr.*, *Eng. Hn. (Solo)*, *div.*, *unis.*, *(poco)*, *(cup mute)*, *dim.*, *ppp*, *loco*, *C. B. Cl. sempre pizz.*, and *[D4-G4]*.
- Rehearsal Markers:** A circled number '9' appears at the beginning of the second system and the end of the fourth system.
- Watermark:** A large, diagonal watermark reading "For Reference Only" is overlaid across the center of the page.

FL. 1
 Fla. 2
 Obs. 2
 E.Hn.
 Eb Cl. 1
 Bb Cl. 2
 3
 A. Cl.
 B. Cl.
 Ch. Cl.
 Bsns. 1
 2
 Cbn.
 A. 1
 Saxa. 2
 T. Sax.
 Bar. Sax.
 Hna. 1
 2
 3
 4
 Tpts. 1
 2
 3
 Cors. 1
 2
 Trbs. 1
 2
 3
 4
 Bar.
 Tuba
 S. Bs.
 Timp.
 Vib.
 Trgl.
 S. Cym.
 B.D.
 Harp

mp *p* *mp* *f* *molto sost. ed espr.*
ten. *div.* *f* *molto sost. ed espr.*
ten. *f* *molto sost.*
ten. *f* *molto sost. ed espr.*
f *molto sost. ed espr.*
mf *sost.* *f* *espr.*
mf *sost.* *f* *espr.*
mf *f* *espr.*
mf *molto sost. ed espr.*
mf *espr.*
 (muted) *mp* *p* *mp*
 Bsns. *mf*
 (cup mute) *mf*
 A. B. Cl., Bsns., Bar. Sax. *mf*
 (1. Tuba only) *p* *mp* *sost.* *mf*
 Trgl. *p*
 Harp *mf*

(fast, upward arpeggios)

Picc. (Piccolo)

Fls. 1, 2

Obo. 1, 2

E. Hn.

E♭ Cl. 1, 2

B♭ Cl. 1, 2

A. Cl.

B. Cl.

Ch. Cl.

Bass. 1, 2

Chm.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Hrn. 1, 2, 3, 4

Tpts. 1, 2, 3

Cor. 1, 2

Trbn. 1, 2, 3, 4

Bar. (1. Bar.)

Tuba (1. Tuba only)

S. B.

Timp.

Bells

S. Cym. *mp* (medium hard mallets) S. Cym. *20*

Harp

p, *mf*, *f*, *div.*, *open*, *cup mute*, *2. mf*

33

Picc. *ff* molto sonore
 Fla. 2 *ff* molto sonore
 Oba. 2 *ff* molto sonore
 E.Hr. *ff* molto sonore
 Eb Cl. 1 *ff* molto sonore
 Bb Cla. 2 1 *ff* molto sonore
 3 *ff* molto sonore
 A.Cl. *ff* molto sonore
 B.Cl. *ff* molto sonore
 Cb.Cl. *ff* molto sonore
 Bsns. 2 *ff* molto sonore
 Cbn. *ff* molto sonore
 A. 1 Saxs. 2 *ff* molto sonore
 T.Sax. *ff* molto sonore
 Bar. Sax. *ff* molto sonore
 Hns. 1 *f* molto sonore
 2 *ff* molto sonore
 3 *f* molto sonore
 4 *ff* molto sonore
 Tpts. 1 Hns., T.Sax.)
 2
 3
 Cora. 2
 1 (open)
 2 (open) *mf*
 3 *mf*
 4 (open) *mf*
 Bar. *Tutti*
 Tuba *f* molto sost.
 S.Ba. *ff* molto sost. *sim.*
 Timp. *mp*
 Bells *mf*
 S.Cym. *mf*
 Harp *ff* (let ring)

41 (Change to C Flute)

Pic. *poco a poco dim.* *p*
 Fla. 1 *poco a poco dim.* *p* Soli
 Obs. 1 *poco a poco dim.* *p* Soli
 E. Hn. *poco a poco dim.* *p*
 Eb Cl. *poco a poco dim.* *p* Ob. 1., A. Sax. 1.
 1 *poco a poco dim.* *p* Ob. 2., A. Sax. 2.
 Bb Cla. 2 *poco a poco dim.* *p* Eng. Hn., F. Sax.
 3 *poco a poco dim.* *p*
 A. Cl. *poco a poco dim.* *p*
 B. Cl. *poco a poco dim.* *p*
 Cb. Cl. *poco a poco dim.* *p*
 Bsns. 1 *poco a poco dim.* *p*
 2 *poco a poco dim.* *p*
 Chm. *poco a poco dim.* *p*
 A. 1 *poco a poco dim.* *p* Soli
 Saxs. 2 *poco a poco dim.* *p* Soli
 T. Sax. *poco a poco dim.* *p*
 Bar. Sax. *poco a poco dim.* *pp*
 1 *poco a poco dim.* *p*
 Hns. 2 *poco a poco dim.* *p*
 3 *poco a poco dim.* *p*
 4 *poco a poco dim.* *p*
 Tpts. 1 *poco a poco dim.* *p* Ob. 1.
 2 *poco a poco dim.* *p* Ob. 2.
 3 *poco a poco dim.* *p*
 Corn. 1 *poco a poco dim.* *p* Eng. Hn. (still in cap mutes)
 2 *poco a poco dim.* *p*
 Trbs. 1 *poco a poco dim.* *ten.*
 2 *poco a poco dim.* *ten. pp*
 3 *poco a poco dim.* *ten. pp*
 4 *poco a poco dim.* *pp*
 Bar. *poco a poco dim.* *pp*
 Tuba *poco a poco dim.* *pp*
 S. Bs. *poco a poco dim.* *pp*
 Timp. *poco a poco dim.* *pp*
 Bells *mp* *pp* Vibraphone Soli (medium hard mallets) *mf*
 S. Cym. *dim.* *p*
 B.D. *dim.* *mf*
 Harp *dim.* *mf* Soli

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

- Flute (Flute):** *Soli*, *mp*, *ten.*, **49**
- Flute 2:** *mp*, *ten.*, *Soli*
- Oboe 1:** *ten.*
- E. Hn.:**
- E♭ Cl. 1:** *Soli*, *ten.*
- B♭ Cl. 2:** *p*, *Soli*, *ten.*, *Hn. 1*
- B♭ Cl. 3:** *p*, *unis. Soli*, *Hn. 3*
- A. Cl.:** *p*, *Hn. 2*
- B. Cl.:** *p*, *Bar. Sax.*
- Cb. Cl.:** *p*
- Bassoon 1:** *p*
- Bassoon 2:** *p*
- Contrabassoon:**
- Saxophone 1:** *p*, *ten.*
- Saxophone 2:** *pp*, *Hn. 1*, *Bsn. 1.*
- Tenor Saxophone:** *pp*, *Bsn. 2.*
- Baritone Saxophone:** *p*, *pp*, **49**, *pp*
- Horn 1:** *pp*, *ten.*
- Horn 2:** *pp*, *ten.*
- Horn 3:** *pp*
- Horn 4:** *pp*
- Trumpet 1:** *ten.*
- Trumpet 2:** *ten.*
- Trumpet 3:**
- Coronet 1:** *p*
- Trumpet 4:** *Hn. 1.*
- Trombone 1:** *Hn. 2.*
- Trombone 2:** *Hn. 3.*
- Trombone 3:** *Hn. 4.*
- Baritone:** *Bsns., T., Bar. Saxs.*
- Tuba:**
- S. Bass:** *Cb. Cl. pizz.*, *p*
- Timpani:**
- Vibraphone:**
- Small Cymbal:** *sim.*
- Bass Drum:** *sim.*
- Harp:** *sim.*

FL. 1
FL. 2
Obs. 1
E. Hn.
Eng. Hn. (Solo)
mp
E♭ Cl. 1
mp
1
p
mp
B♭ Cl. 2
1
f
p
mp
2
f
p
mp
A. Cl.
f
p
mp
B. Cl.
f
p
mp
Cb. Cl.
f
p
mp
Bans. 1
f
p
2
f
p
Cln.
p
f
mf
ten.
p
A. 1
Sax. 2
mf
p
Eng. Hn. (Solo)
T. Sax.
p
mf
p
Bar. Sax.
p
mf
p
Hns. 1
mf
a2
p
2
mf
a2
p
3
mf
p
4
mf
p
Tpta. 1
2
3
4
Cora. 1
2
a2
Soli (open)
mf
pp
Trbs. 1
2
3
4
Bar.
2 Bars.
p
mf
Tutti div.
mf
T. Sax.
ten.
pp
Bar. Sax.
Tuba
mf
ten.
pp
S. Be.
Strg. B., Cb.
arco
p
f
mp
Timp.
Vib.
S. Cym.
B.D.
Harp

57

FL. 1

Fls. 1

Oboe 1

E.Hn.

Espr.

mp

f

E♭Cl.

Bsns.

mp

f

B♭Cl. 2

p

A.Cl.

p

B.Cl.

p

Cb.Cl.

p

Bsns. 1

a2 Soli

mp

Cbn.

A. 1

Sax. 2

pp

p

2.

pp

p

mf

T.Sax.

pp

p

pp

p

mf

Bar. Sax.

pp

p

pp

p

mf

57

Hns. 1

2.

p

Vpp

Tpts. 1

2

3

Cor. 1

2

Trbs. 1

2

3

4

Bar.

Bsns.

Tuba

(1. Tuba only)

p

arco

mp

S.Bs.

Cb.Cl. pizz.

mp

Timp.

Vib.

p (motor on, fast)

S.Cym.

B.D.

Harp

p

This page of a musical score contains measures 65 through 68. The instruments listed on the left are:

- FL. 3
- Fl. 1, 2
- Obs. 1, 2
- E. Hn.
- E♭ Cl.
- B♭ Cl. 1, 2, 3
- A. Cl.
- B. Cl.
- Ch. Cl.
- Bas. 1, 2
- Cbn.
- A. Sax. 1, 2
- T. Sax.
- Bar. Sax.
- Hrn. 1, 2, 3, 4
- Tpts. 1, 2, 3
- Cors. 1, 2
- Trbs. 1, 2, 3, 4
- Bar.
- Tuba
- S. Ba.
- Timp.
- Vib.
- S. Cym. B.D.
- Harp

Key musical features and markings include:

- Measures 65-68:** The score is in a key with one sharp (F#) and a common time signature.
- Woodwinds:** Flutes, Oboes, Clarinets, Bassoons, and Saxophones have various melodic and rhythmic parts. Some have 'Soli' markings.
- Brass:** Trumpets, Trombones, Horns, Baritone, and Tuba parts are present. The Baritone part has a 'Solo' marking in measure 68.
- Strings:** Violins, Violas, Cellos, and Double Basses have parts with dynamic markings like *pp* and *mp*.
- Percussion:** Timpani, Vibraphone, and Small Cymbals/Big Drum are included.
- Harp:** The harp part is at the bottom, with a key signature change to one sharp (F#) in measure 68.
- Dynamic Markings:** *pp* (pianissimo) and *mp* (mezzo-piano) are used throughout.
- Other Markings:** 'Fls., Obs.', 'Soli', 'div.', 'pizz.', and '(poco)' are used to indicate performance instructions.

This page of a musical score includes the following parts and instructions:

- FL. 1 & 2:** Flutes, marked *Soli* and *mp*, with dynamics *dim.* and *pp*.
- Obs. 1 & 2:** Oboes, marked *p* (*lightly*), with dynamics *dim.* and *pp*.
- E.Hrn.:** English Horn, marked *p* (*lightly*), with dynamics *dim.* and *pp*.
- E♭Cl. 1 & 2:** Clarinets, marked *Soli* and *mp*, with dynamics *dim.* and *pp*.
- B♭Cl. 1 & 2:** Clarinets, marked *Soli* and *mp*, with dynamics *dim.* and *pp*.
- A.Cl.:** Alto Clarinet, marked *p*, with dynamics *dim.* and *pp*.
- B.Cl.:** Bass Clarinet, marked *p*, with dynamics *dim.* and *pp*.
- Ob.Cl.:** Oboe Clarinet, marked *p*, with dynamics *pp*.
- Bens. 1 & 2:** Bassoons, marked *p*, with dynamics *pp*.
- Chn.:** Contrabassoon, marked *p*, with dynamics *pp*.
- A. 1 & 2:** Saxophones, marked *pp* (*lightly*), with dynamics *pp* and *ten.*
- T.Sax.:** Tenor Saxophone, marked *p*, with dynamics *pp*.
- Bar. Sax.:** Baritone Saxophone, marked *p*, with dynamics *pp*.
- Hns. 1-4:** Horns, with dynamics *pp*.
- Tpts. 1-3:** Trumpets, marked *(cup mute)* and *p*, with dynamics *pp*.
- Cors. 1 & 2:** Cornets, marked *(cup mute)* and *p*, with dynamics *pp*.
- Trbs. 1-4:** Trombones, marked *(cup mute)* and *p*, with dynamics *pp*.
- Bar.:** Baritone, marked *p*, with dynamics *pp*.
- Tuba:** Tuba, marked *p*, with dynamics *pp*.
- S.Bs.:** Snare Drum, marked *p*.
- Timp.:** Timpani, marked *(let ring)* and *p*.
- Vib.:** Vibraphone, marked *p* (*soft sticks, motor on, pedal down throughout, let all tones "blur" together*), *sim.*, *unis. Soli* (*each with 2 "soft" mallets*), and *(strike at edge, and let ring)*.
- S.Cym. & B.D.:** Snare and Bass Drum, marked *pp* (*roll with soft Timpani sticks*).
- Harp:** Harp, marked *pp* (*gliss.*).

II. Khoomar(Wedding Dance)

Allegretto scherzando (♩.=54-60)

The musical score is arranged in systems for various instruments. The top system includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), English Horn, Eb Clarinet, Bb Clarinets (1, 2, and 3), Eb Alto Clarinet, Bb Bass Clarinet, Bb Contrabass Clarinet, Bassoons (1 and 2), and Contrabassoon. The second system includes Eb Alto Saxophones (1 and 2), Bb Tenor Saxophone, and Eb Baritone Saxophone. The third system includes F Horns (1, 2, 3, and 4), Bb Trumpets (1, 2, and 3), and Bb Cornets (1 and 2). The fourth system includes Trombones (1, 2, and 3), Baritone (labeled Bsns., A., B. Cls.), Tuba, and String Bass (labeled Strg. B., Cb. Cl.). The fifth system includes Timpani, Bells, and Triangle Tom - Tom (with a note: "(Small, high-pitched Tom -Tom, or shallow Snare Drum played with snares off at all times)"). The bottom system is for Harp (labeled "Harp" and "(fast, up-ward arpeggios, quasi Guitar)").

Dynamic markings include *mp* (mezzo-piano), *p* (piano), and *sim.* (sforzando). Performance instructions for the Triangle Tom - Tom include "p (medium hard mallets)" and "sim.". The Harp part includes the instruction "(fast, up-ward arpeggios, quasi Guitar)".

Picc. *mp*

Fls. 1, 2 *mp*

Oboe 1, 2 *mp*

E.Hrn. *sim.*

E♭Cl. 1 *mp*

B♭Cl. 2 *sim.*

A.Cl. *sim.*

B.Cl. *sim.*

Cb.Cl. *sim.*

Bass 1, 2 *sim.*

Obn. *sim.*

A. 1, Sax. 2 *mp*

T.Sax. *sim.*

Bar. Sax. *sim.*

Hrn. 1, 2, 3, 4

Tpta. 1, 2, 3

Corn. 1, 2

Trbn. 1, 2, 3, 4

Bar. *mp*

Tuba

S.Be.

Timp.

Bells

Trgl. T. T.

Harp *mp*

14

Picc. *mf* *mp* *mf* *mp* *mf*

Fls. 1 *mf* *mp* *mf* *mp* *mf*

Fls. 2 *mf* *mp* *mf* *mp* *mf*

Obs. 1 *mf* *mp* *mf* *mp* *mf*

Obs. 2 *mf* *mp* *mf* *mp* *mf*

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

E♭ Cl. *mf* *mp* *mf* *mp* *mf*

B♭ Cls. 2 *mf* *mp* *mf* *mp* *mf*

B♭ Cls. 3 *mf* *mp* *mf* *mp* *mf*

A.Cl. *mf* *mp* *mf* *mp* *mf*

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

Ch.Cl. *mf* *mp* *mf* *mp* *mf*

Bsns. 1 *mf* *mp* *mf* *mp* *mf*

Cbn. *mf* *mp* *mf* *mp* *mf*

A. 1 *mf* *mp* *mf* *mp* *mf*

Saxs. 2 *mf* *mp* *mf* *mp* *mf*

T.Sax. *mf* *mp* *mf* *mp* *mf*

Bar. Sax. *mf* *mp* *mf* *mp* *mf*

14

Hns. 1 *mf* *mp* *mf* *mp* *mf*

Hns. 2 *mf* *mp* *mf* *mp* *mf*

Hns. 3 *mf* *mp* *mf* *mp* *mf*

Hns. 4 *mf* *mp* *mf* *mp* *mf*

Tpts. 1 *mf* *mp* *mf* *mp* *mf*

Tpts. 2 *mf* *mp* *mf* *mp* *mf*

Tpts. 3 *mf* *mp* *mf* *mp* *mf*

Cors. 1 *mf* *mp* *mf* *mp* *mf*

Cors. 2 *mf* *mp* *mf* *mp* *mf*

Trbs. 1 *mf* *mp* *mf* *mp* *mf*

Trbs. 2 *mf* *mp* *mf* *mp* *mf*

Trbs. 3 *mf* *mp* *mf* *mp* *mf*

Bar. *mf* *mp* *mf* *mp* *mf*

Tuba *mf* *mp* *mf* *mp* *mf*

S.Bs. *mf* *mp* *mf* *mp* *mf*

Strg. Bass *mf* *mp* *mf* *mp* *mf*

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

Bells *mf* *mp* *mf* *mp* *mf*

Trgl. *mf* *mp* *mf* *mp* *mf*

Harp *mf* *mp* *mf* *mp* *mf*

Picc.

Fls. 1
2

Obs. 1
2

E.Hn.

E♭Cl.

1

B♭Cl. 2

3

A.Cl.

B.Cl.

Ch.Cl.

Bsns. 1
2

Cbn.

A. 1
Saxs. 2

T.Sax.

Bar. Sax.

35

Hns. 1
2
3
4

Tpts. 1
2
3

Cors. 1
2

Trbs. 1
2
3
4

Bar.

Tuba

S.Ba.

Timp.

Bells

Trgl.

Harp

[B♭ major scale]

ff

cresc.

gliss.

Picc.

Fls. 1
2

Obs. 1
2

E. Hn.

E♭ Cl. 1
2

B♭ Cls. 2
3

A. Cl.

B. Cl.

Ch. Cl.

Bsns. 1
2

Chm.

A. 1
Saxs. 2

T. Sax.

Bar. Sax.

Hns. 1
2
3
4

Tpts. 1
2
3

Cors. 1
2

Trbn. 1
2
3
4

Bar.

Tuba

S. Ba.

Timp.

Bells

Trgl.
T. T.

Harp

f

mf

mp

div.

pizz.

a3

This page of a musical score, numbered 24, contains measures 47 through 50. The score is arranged in a standard orchestral layout with the following parts and staves:

- Perc.**: Percussion, including Harp.
- Fl.**: Flutes (1 and 2).
- Obs.**: Oboes (1 and 2).
- E.Hn.**: English Horn.
- E♭Cl.**: E-flat Clarinets (1 and 2).
- B♭Cl.**: B-flat Clarinets (1 and 2).
- A.Cl.**: Alto Clarinet.
- B.Cl.**: Bass Clarinet.
- Ch.Cl.**: Contrabass Clarinet.
- Bsns.**: Bassoons (1 and 2).
- Cbn.**: Contrabassoon.
- A. Saxs.**: Alto Saxophones (1 and 2).
- T.Sax.**: Tenor Saxophone.
- Bar. Sax.**: Baritone Saxophone.
- Hns.**: Horns (1, 2, 3, and 4).
- Tpts.**: Trumpets (1, 2, and 3).
- Cors.**: Cornets (1 and 2).
- Trbs.**: Trombones (1, 2, 3, and 4).
- Bar.**: Baritone.
- Tuba.**: Tuba.
- S.Ba.**: Snare Drum.
- Timp.**: Timpani.
- Bells.**: Bells.
- Trgl.**: Triangle.
- Harp.**: Harp.

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *ff* (fortissimo) and *mp* (mezzo-piano) are used throughout. A *Soli* marking is present for the Trumpet 1 part in measure 49. A *div.* (divisi) marking is present for the Tuba part in measure 50. The page is watermarked with 'MusicalScoreCloud.com'.

Picc. 56 Soli

Fls. 1, 2 mf
Soli
mf

Obs. 1, 2 ff
mp

E. Hn. ff
mp

E♭ Cl. 1 ff
mp Soli mf

B♭ Cls. 2, 3 div. unis. f
ff mp Soli div. mf
Soli mf

A. Cl. f
mp p

B. Cl. f
mp p

Cb. Cl. f
mp p

Bsns. 1, 2 a2
f ff mp A. Cl.

Cbn. mp

A. Saxs. 1, 2 ff
mp Hns. 1, 2.

T. Sax. f
ff mp B. Cl.

Bar. Sax. mf
f mp Cb. Cl.

Hns. 1, 2, 3, 4 mf
3. Hn. only a2 56 a2
mf p Hns. 1, 2.

Tpts. 1, 2, 3 f
mf

Cors. 1, 2 f
mp Soli a2 p
mf

Trbs. 1, 2, 3, 4 f
p mf
p mf

Bar. f
div. f p mf

Tuba mf
1 Tuba only div. f 1 Tuba p 2 Tubas
p

S.Bs. f
mp mp

Timp. mp

Bells mp p

Trgl. mp

Harp f
ff f p sonore

Picc. *p* *Soli* *mf* *p* (Change to C Flute)

Fls. 1 *p* *Soli* *mf* *p*

Fls. 2 *p* *Soli* *mf* *p*

Obs. 1 *mf* *p*

Obs. 2 *mf* *p*

E. Hn. *p*

E♭ Cl. 1 *p* *Fls.* *mf* *mp*

B♭ Cls. 2 *unis.* *div.* *p* *Fls.* *mf* *mp* *div.*

A. Cl. *p* *mf* *mp*

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

Cb. Cl. *p* *mf* *mp*

Bans. 1 *p* *a2*

Cbn. *p*

A. 1 *Obs.* *mf*

Saxs. 2 *Bsns.* *mp*

T. Sax. *Bsns.* *mp*

Bar. Sax. *B. Cl.* *mp*

Hns. 1 *p*

Hns. 2 *3.* *p*

Hns. 3 *p*

Hns. 4 *p*

Tpts. 1 *p* *poco a poco cresc.* *mp*

Tpts. 2 *p* *poco a poco cresc.* *mp*

Tpts. 3 *p* *poco a poco cresc.* *mp*

Cors. 1 *p* *poco a poco cresc.* *mp*

Cors. 2 *p* *poco a poco cresc.* *mp*

Trbs. 1 *p* *poco a poco cresc.* *mp*

Trbs. 2 *p* *poco a poco cresc.* *mp*

Trbs. 3 *p* *poco a poco cresc.* *mp*

Trbs. 4 *p* *poco a poco cresc.* *mp*

Bar. *unis.* *p* *molto sost.*

Tuba *p* *molto sost.*

S. Bs. *p* *molto sost.*

Timp. *p*

Bells *Soli* *p*

Trgl. *mp* *p*

Harp *[D♭]* *p* *[G♭, C♭]* *mp* *[G♯, C♯]*

(Sempre quasi Guitar)

This page contains the musical score for page 27, featuring a variety of instruments. The score is written in a standard musical notation with multiple staves for each instrument. Key annotations include:

- Flute (Fl. 1, 2):** Standard notation.
- Oboe (Obs. 1, 2):** Standard notation.
- E. Horn (E.Hn.):** Standard notation.
- E♭ Clarinet (Eb Cl.):** Part 1 with dynamics *sim.*, *mp*, and *pp*.
- B♭ Clarinet (Bb Cls. 2):** Parts 1 and 3 with dynamics *sim.*, *mp*, and *pp*. Part 1 includes the marking *unis.*
- A. Clarinet (A.Cl.):** Part 1 with dynamics *mp* and *(smoothly)*.
- Bass Clarinet (B.Cl.):** Part 1 with dynamics *dim.* and *p*.
- Contrabass Clarinet (Cb.Cl.):** Part 1 with dynamics *dim.* and *p*.
- Bassoon (Bsns. 1, 2):** Parts 1 and 2 with dynamics *mp* and *p*. Part 1 includes the marking *1. Solo*.
- Chorus (Chn.):** Part 1 with dynamics *mp*.
- Saxophones (A. Saxs. 1, 2):** Parts 1 and 2.
- Tenor Saxophone (T.Sax.):** Part 1.
- Baritone Saxophone (Bar. Sax.):** Part 1 with dynamics *p* and *Bsn.*
- Horn (Hns. 1, 2, 3, 4):** Parts 1 and 2 with dynamics *p*. Part 1 includes the marking *Soli*.
- Trumpets (Tpts. 1, 2, 3):** Parts 1, 2, and 3.
- Coronet (Cors. 1, 2):** Parts 1 and 2.
- Trombone (Trbn. 2, 3, 4):** Parts 2, 3, and 4.
- Baritone (Bar.):** Part 1 with dynamics *p*.
- Tuba (Tuba):** Part 1 with dynamics *p* and marking *1 Tuba only*.
- Sub-Euphonium (S.Be.):** Part 1 with dynamics *p*.
- Timpani (Timp.):** Part 1 with dynamics *p* and marking *(medium hard felt sticks)*.
- Bells (Bells):** Part 1 with dynamics *p*.
- Triangle (Trgl.):** Part 1 with dynamics *p*, *più p*, and *pp*.
- Harp (Harp):** Part 1 with chord markings *[A♭]*, *(A♭)*, *[E♭, A♭]*, *[F♯]*, and dynamics *più p*.

72

FL. 1
 Fls. 2
 Obs. 1
 Obs. 2
 E. Hrn.
 Eb Cl.
 1
 Bb Cls. 2
 3 Cl.
 (sub-tone)
 A. Cl.
 B. Cl.
 Cb. Cl.
 Bsns. 1
 Bsns. 2
 Cbn.
 A. Saxs. 1
 A. Saxs. 2
 T. Sax.
 Bar. Sax.
 72
 Hns. 1
 Hns. 2
 Hns. 3
 Hns. 4
 Tpts. 1
 Tpts. 2
 Tpts. 3
 Cors. 1
 Cors. 2
 Trbs. 1
 Trbs. 2
 Trbs. 3
 Bar. Cl. 3.
 T. Sax.
 Tuba
 S. Be.
 Timp.
 Bells
 Trgl.
 T. T.
 Harp

Soli
p
mf molto legato e sost.
p (sub tone)
sempre p
pp
sempre p
sempre p
sempre p
p (To be played with soft Timpani sticks throughout)
p

mp **80** *mf* *molto legato e sost.*

FL 3 (Flute) *Soli*

Fls. 1 *Soli*

Obs. 1 *mf* *Solo* *molto legato e sost.* *ten.* *ten.* *mf*

E. Hn.

E♭ Cl. 1

B♭ Cls. 2 3

A. Cl. *pp*

B. Cl. *pp*

Ch. Cl.

Bsns. 1 *Soli a2* *p* *mp* *p*

Cbn.

A. 1 *pp* *1. Soli* *mp*

Saxs. 2

T. Sax. *pp*

Bar. Sax. *Bsns.*

80 *A. Sax.*

Hns. 1 2 3 4

Tpts. 1 2 3

Cors. 1 2

Trbs. 1 2 3 4

Bar. *Bsns.*

Tuba

S. Bs.

Timp.

Bells

Trgl. T. T. *p*

Harp

88

FL. 3

Fls. 1, 2

Obs. 1, 2

E. Hn.

E♭ Cl. 1

B♭ Cls. 2, 3

A. Cl.

B. Cl.

Cb. Cl.

Bsns. a2

Cbn.

A. 1 Saxs. 2

T. Sax.

Bar. Sax.

Hns. 1, 2, 3, 4

Tpts. 1, 2, 3

Cors. 1, 2

Trbs. 1, 2, 3, 4

Bar. 1, 2

Tuba

S. Bs.

Timp.

Bells

T. T.

Harp

p

mp

pp

ppp

sempre p

(poco)

Soli

div. Soli

A. Sax. 1.

A. Sax. 2.

Hn. 1.

1. Solo

2 Tubas

A. Cl., Bsns., T. Sax.

B. Cl., Bar. Sax.

[F3]

(Change to C Piccolo)

102

Picc.
 Fls. 1, 2
 Obs. 1, 2
 E. Hn.
 Eb Cl.
 Bb Cls. 1, 2, 3
 A. Cl.
 B. Cl.
 Cb. Cl.
 Bsns. 1, 2
 Cbn.
 A. 1, 2 Saxs.
 T. Sax.
 Bar. Sax.
 Hns. 1, 2, 3, 4 (muted, open)
 Tpts. 1, 2, 3
 Cors. 1, 2
 Trbs. 1, 2, 3, 4 (Hn. 1, Hn. 2)
 Bar.
 Tuba (1 Tuba only)
 S. Bs.
 Timp.
 Bells
 Trgl.
 T. T.
 Harp (|B:-E:|)

Dynamics: *ppp*, *pp*, *p*, *mp*, *mf*
 Performance instructions: *ppp*, *pp*, *p*, *mp*, *mf*, *pizz.*, *pizz.*

Picc. (Piccolo) **III**

Fls. 1 *Soli* *mp* *mf* *f* *sim.*

Obs. 1 *mp* *mf* *f* *mp*

E. Hn. *mp* *f*

E♭ Cl. 1 *mp* *f* *sim.*

B♭ Cls. 2 *mp* *p*

3 *mp* *p*

A. Cl. *mp* *p*

B. Cl. *mp* *p*

Cb. Cl. *mp* *p*

Bsns. 1 *mp* *f* *p*

2 *mp* *p*

Cbn. *mp* *f* *p*

A. 1 *mp* *f* *sim.*

Saxs. 2 *mp* *f* *sim.*

T. Sax. *p* *p*

Bar. Sax. *p* *p*

Hns. 1 *p* *f* *(open) III*

2 *p* *f*

3 *p* *f*

4 *p* *f*

Tpts. 1 *f*

2 *f*

3 *f*

Cors. 1 *f*

2 *f*

Trbs. 1 *f*

2 *f*

3 *f*

4 *f*

Bar. *mf* *2 Bars.* *div.* *p sub.*

Tuba *mf* *arco* *f*

S. Bs. *mf* *arco* *f*

Timp. *mf*

Bells *f* *p*

Trgl. T. T. *f* *p*

Harp *mf* *ff* *mf*

(Change to C Flute) 117 (Flute)

Picc. *mp*

Fts. 1 *mp*

Obs. 1 *f* *mp* *p* *a2* *mp*

E.Hn. *f* *p* *p*

E♭Cl. *mp* *p* *mp*

1 *p* *mp* *più p* *(poco)* *mp* *div.*

B♭Cls. 2 *p* *mp* *più p* *meno p* *mp*

3 *p* *mp* *più p* *meno p* *mp*

A.Cl. *p* *mp* *più p*

B.Cl. *p* *mp* *più p*

Cb.Cl. *f* *mp* *più p*

Bsns. 2 *p* *mp* *più p*

Cbn. *f* *mp* *p*

A. Saxs. 2 *a2* *mp* *p* *mp*

T.Sax. *p* *mp* *p*

Bar. Sax. *p* *mp* *p*

117 a2

Hns. 1 *f* *mp* *a2* *p*

2 *f* *mp* *3. p* *p*

3 *f* *mp* *p* *(cup mute)*

4 *f* *mp* *p* *(cup mute)*

1 *(cup mute)* *p* *mp*

2 *(cup mute)* *p* *mp*

3 *(cup mute)* *p* *mp*

Cors. 1 *f* *mp* *mp* *(str. mutes)* *mp*

2 *f* *mp* *mp* *(str. mutes)* *mp*

Trbs. 1 *p* *lightly* *sempre p*

2 *p* *lightly* *sempre p*

3 *p* *lightly* *sempre p*

4 *p* *lightly* *sempre p*

Bar. *unis.* *mf* *div.* *p* *Bsn. 1..Hn. 3.* *mp*

Tuba *mf* *mp* *2 Tubas only* *1 Tuba* *p* *pp* *Trb. 4.* *p*

S.Bs. *f* *mp* *pizz.* *p* *mp*

Timp. *f* *mp* *p*

Bells *f* *p* *mp* *p*

Trgl. *f* *p* *mp* *p*

Harp *ff* *mp* *f* *mp* *mf*

(Change to C Piccolo) 125

(Piccolo)

Picc. *ff* *pp*

Fls. 1 *ff* *pp*

Fls. 2 *ff* *pp*

Obs. 1 *ff* *pp*

Obs. 2 *ff sub.* *pp*

E.Hn. *ff marc.* *pp*

E♭Cl. *ff* *pp*

1 *ff sub.* *pp*

B♭Cls. 2 *ff sub.* *mf*

3 *ff sub.* *mf*

A.Cl. *pp* *mf*

B.Cl. *ff sub.* *ff*

Cb.Cl. *ff sub.* *ff*

Bsns. 2 *ff*

Cbn. *ff sub.*

A. Saxs. 2 *ff sub. marc.*

T.Sax. *ff sub.*

Bar. Sax. *ff sub.*

1 *marc.*

2 *ff marc.*

3 *ff*

4 *ff*

Hns. *ff marc.*

1 *open marc.* *pp*

2 *open marc.* *pp*

3 *open marc.* *pp*

Cors. 1 *open* *f marc.* *pp*

2 *open* *f marc.* *pp*

Trbs. 1 *f marc.* *pp*

2 *f marc.* *pp*

3 *f marc.* *pp*

4 *f marc.* *pp*

Bar. *Tutti f* *p*

Tuba *Tutti f* *p*

S.Bs. *arco* *ff*

Timp. *Solo* *f sub.* *mf*

Bells *mp* *f* *dim.*

Trgl. *f* *dim.*

T. T. *f*

Harp

134 (Change to C Flute)

140 (Flute) Soli

Fl. 3

Fls. 1, 2

Obs. 1, 2

E. Hn.

E♭ Cl.

B♭ Cls. 2, 3

A. Cl.

B. Cl.

Cb. Cl.

Bsns. 1, 2

Cbn.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Hns. 1, 2, 3, 4

Tpts. 1, 2, 3

Cors. 1, 2

Trbs. 1, 2, 3, 4

Bar. 1 Bar.

Tuba

S. Bs.

Timp.

Bells

Trgl. T. T.

Harp

mp, *p*, *pp*, *ppp*, *div.*, *unis.*, *Soli*, *a2*, *Eng. Hn.*, *T. Sax.*, *B. Cl.*, *1 Tuba only*, *pizz.*, *Soli*

Fl. 3

Fls. 1, 2

Obs. 1, 2

E. Hn.

E♭Cl. 1

B♭Cls. 2, 3

A. Cl.

B. Cl.

Ch. Cl.

Bsns. 1, 2

Cbn.

A. 1, 2

Saxs. 2

T. Sax.

Bar. Sax.

Hns. 1, 2, 3, 4

Tpts. 1, 2, 3

Cors. 1, 2

Trbs. 1, 2, 3, 4

Bar.

Tuba

S. Bs.

Timp.

Bells

Trgl. T. T.

Harp

Soli

p

pp

mp

Hn. 4.

2 Tubas

1 Tuba only

molto rit. (lunga) **23** a tempo (♩ = ♩)

Picc. *fff* *fff* *fff* *fff*

Fl. 1 *fff* *fff* *fff* *fff*

Fl. 2 *fff* *fff* *fff* *fff*

Obs. 1 *sost. ff* *fff* *fff* *fff* *sempre a2* *ff molto sonore*

E.Hn. *sost. ff* *fff* *fff* *fff* *ff molto sonore*

E♭Cl. *fff* *fff* *fff* *fff* *ff molto sonore*

B♭Cl. 1 *fff* *fff* *fff* *fff* *ff molto sonore*

B♭Cl. 2 *fff* *fff* *fff* *fff* *ff molto sonore*

B♭Cl. 3 *fff* *fff* *fff* *fff* *ff molto sonore*

A.Cl. *fff* *fff* *fff* *fff* *ff molto sonore*

B.Cl. *fff* *fff* *fff* *fff* *ff molto sonore*

Ob.Cl. *fff* *fff* *fff* *fff* *ff molto sonore*

Bsns. 1 *(sost. ff)* *fff* *dim.* *pp* *a2* *ff molto sonore*

Bsns. 2 *fff* *fff* *fff* *fff* *ff molto sonore*

A. 1 *sost. ff* *fff* *fff* *fff* *a2* *ff molto sonore*

Sax. 2 *sost. ff* *fff* *fff* *fff* *ff molto sonore*

T.Sax. *sost. ff* *fff* *fff* *fff* *ff molto sonore*

Bar. Sax. *sost. ff* *fff* *fff* *fff* *ff molto sonore*

Hns. 1 *fff* *fff* *fff* *fff*

Hns. 2 *fff* *fff* *fff* *fff*

Hns. 3 *fff* *fff* *fff* *fff*

Hns. 4 *fff* *fff* *fff* *fff*

Tpts. 1 *fff* *fff* *fff* *fff*

Tpts. 2 *a2 ff* *fff* *fff* *fff*

Tpts. 3 *fff* *fff* *fff* *fff*

Cor. 1 *fff* *fff* *fff* *fff*

Cor. 2 *fff* *fff* *fff* *fff*

Trbn. 1 *fff* *fff* *fff* *fff*

Trbn. 2 *fff* *fff* *fff* *fff*

Trbn. 3 *fff* *fff* *fff* *fff*

Trbn. 4 *fff* *fff* *fff* *fff*

Bar. *div. b♭* *fff* *fff* *fff*

Tuba *fff* *fff* *fff* *fff*

S.Be. *fff* *fff* *fff* *fff*

Timp. *fff* *fff* *fff* *fff*

S.Cym. *fff* *fff* *fff* *fff*

Gong *fff* *fff* *fff* *fff*

S.D. *(Solo)* *fff* *fff* *fff* *fff*

B.D. *(sim.)* *fff* *fff* *fff* *fff*

Harp *fff* *fff* *fff* *fff*

Picc.

Fla. 1
2

Obs. 1
2

E.Hn.

E♭Cl.

1
2
3

B♭Cl.

A.Cl.

B.Cl.

Cb.Cl.

Bsn. 1
2

Cbn.

A. 1
Sax. 2

T.Sax.

Bar. Sax.

1
2
3
4

Hns.

1
2
3

Tpts.

1
2
3

Corn. 1
2

1
2
3

Trbs.

Bar.

Tuba

S.Ba.

Timp.

S.Cym.

S.D.
B.D.

Harp

[Set: F♯ - G♭ - A♭ - B♭ - C♯ - D♭ - E♯] *gliss.* (sec.) [F♭ - E♭] *ff* non arpeg.

Picc. *mf*

Fls. 1 *a2*

Obs. 1 *mf*

Obs. 2 *a3*

E.Hn. *mp*

E♭Cl. *p* *mf*

B♭Cls. 1 *mp*

B♭Cls. 2 *p* *mf* *2. div.*

B♭Cls. 3 *mp*

A.Cl. *mp*

B.Cl. *mf*

Cb.Cl. *mp*

Bsns. 1 *mp* *(poco)*

Bsns. 2 *mp*

Cbn. *E♭Cl.*

A. 1 *mp*

Saxs. 2 *mp* *(poco)*

T.Sax. *mp*

Bar. Sax. *(poco)*

Hns. 1 *sempre p*

Hns. 2 *sempre p*

Hns. 3 *sempre p*

Hns. 4 *sempre p*

Tpts. 1

Tpts. 2

Tpts. 3

Cors. 1

Cors. 2

Trbs. 1 *p*

Trbs. 2 *p*

Trbs. 3

Trbs. 4

Bar. *sempre p*

Tuba 1 *sempre p*

Tuba 2 *(2 Tubas)*

S.Ba.

Timp. *p*

Tamb. *(poco)*

S.D. *p*

B.D.

Harp *p*

sfz (sim.)

69

This page contains a musical score for measures 69 through 78. The instruments and parts are as follows:

- Woodwinds:** Piccolo (Picc.), Flute 1 and 2 (Fls. 1, 2), Oboe 1 and 2 (Obs. 1, 2), English Horn (E.Hn.), Eb Clarinet (Eb Cl.), Bb Clarinets 1, 2, and 3 (Bb Cls. 1, 2, 3), Alto Clarinet (A.Cl.), Bass Clarinet (B.Cl.), Cor Anglais (Cb. Cl.), Bassoon 1 and 2 (Bsns. 1, 2), Contrabassoon (Cbn.), Alto Saxophone 1 and 2 (A. 1, 2), Tenor Saxophone (T.Sax.), Baritone Saxophone (Bar. Sax.).
- Brass:** Horns 1, 2, 3, and 4 (Hns. 1, 2, 3, 4), Trumpets 1, 2, and 3 (Tpts. 1, 2, 3), Cornets 1 and 2 (Cors. 1, 2), Trombones 1, 2, 3, and 4 (Trbs. 1, 2, 3, 4), Baritone (Bar.), Tuba, and Snare Bass (S.Bs.).
- Drums and Percussion:** Timpani (Timp.), Xylophone (Xylo.), Bells, and Snare Drum (S.D.)/Bass Drum (B.D.).

The score includes various musical notations such as dynamics (mf, f, mp, pp, p), articulation (accents), and phrasing slurs. A large watermark reading "NOT VALID FOR PRINTING" is overlaid diagonally across the page.

Picc.

Fla. 1
2

Oboe 1
2

E.Hn.

E♭Cl.

B♭Cl. 1
2
3

A.Cl.

B.Cl.

Cb.Cl.

Bsns. 1
2

Cbn.

A. Saxa. 1
2

T.Sax.

Bar. Sax.

Hns. 1
2
3
4

Tpts. 1
2
3

Cors. 1
2

Trbn. 1
2
3
4

Bar.

Tuba

S.Ba.

Timp.

Xylo.

Bells

Tamb.

S.D.
B.D.

a2 Soli
f Soli
marc. e stacc.
f marc. e stacc.

Obs.
p

Soli
f

a2
f
marc. e stacc.

Soli
mp

Eng. Hn., Bsns.
mf
p

mp

(st. mutes)
f marc. e stacc.

meno p
mf

meno p
mf

(let ring)
mf

mp

91

Picc. *Soli*

Fls. 1 *Soli*

Fls. 2

Obs. 1 *f*

Obs. 2 *f*

E.Hn. *f*

E♭Cl. 1 *f*

B♭Cl. 2 *f*

B♭Cl. 3

A.Cl. *f*

B.Cl. *mp*

Ob.Cl. *mp*

Bsns. 1

Bsns. 2

Cbn.

A. 1 *f*

Saxs. 2 *mf*

T.Sax. *mf*

Bar. Sax.

Hns. 1 *a2 Soli*

Hns. 2 *f*

Hns. 3 *a2 Soli*

Hns. 4 *f*

Tpts. 1

Tpts. 2

Tpts. 3

Cors. 1 *Obs.*

Cors. 2

Trbs. 1 *p cresc. mp*

Trbs. 2 *p cresc. mp*

Trbs. 3

Trbs. 4

Bar.

Tuba

S.Bs.

Timp.

Xylo.

Bells *mp*

Tamb.

S.D. *mp*

B.D. *mp*

99

Picc. *ff* $\sharp(b)$

Fls. 1 *ff* $\sharp(b)$

Fls. 2 *ff* $\sharp(b)$

Obs. 1 *ff* $\sharp(b)$

Obs. 2 *ff* $\sharp(b)$

E. Hn. *f* $\sharp(b)$

E♭ Cl. *ff* $\sharp(b)$

1 *ff* $\sharp(b)$

B♭ Cls. *ff* $\sharp(b)$

2 *ff* $\sharp(b)$

3 *ff* $\sharp(b)$

A. Cl. *ff* $\sharp(b)$

B. Cl. *f*

Ch. Cl. *f*

Bsns. 1

Bsns. 2

Cbn.

A. 1 *mf* $\sharp(b)$

Saxs. 2 *mf* $\sharp(b)$

T. Sax. *ff* $\sharp(b)$

Bar. Sax.

99

Hns. *sfz* $\sharp(b)$

4 *sfz* $\sharp(b)$

4 *sfz* $\sharp(b)$

Tpts. *open* $\sharp(b)$

1 *open* $\sharp(b)$

2 *open* $\sharp(b)$

3 *open* $\sharp(b)$

Cors. 1 *mf* $\sharp(b)$

Cors. 2 *mf* $\sharp(b)$

1 *mf* $\sharp(b)$

Trbs. 2 *f* $\sharp(b)$

4 *f* $\sharp(b)$

4 *f* $\sharp(b)$

Bar. *mp* $\sharp(b)$

Tuba *f* $\sharp(b)$

S. Ba.

Timp. *ave* $\sharp(b)$

Xylo. *ave* $\sharp(b)$

Bells

Pr. Cyma. *f* $\sharp(b)$

Tamb. *f* $\sharp(b)$

S.D. *mf* $\sharp(b)$

B.D. *f* $\sharp(b)$

Pr. Cyma. (let ring)

Picc.

Fls. 1
2

Oboe 1
2

E.Hn.

E♭ Cl.
1

B♭ Cla.
2

A. Cl.

B. Cl.

Cb. Cl.

Bsns. 1
2

Cbn.

A. 1
Sax. 2

T. Sax.

Bar. Sax.

Hrn. 1
2
3
4

Tpta. 1
2
3

Cors. 1
2

Trbs. 1
2
3
4

Bar. Tutti

Tuba Tutti

S. Ba. arco ff marc.

Timp. f

Xylo.

Bells

Pr. Cym. Tamb.

S.D. mf

B.D. f

Picc.

Fls. 1
2

Obs. 1
2

E.Hn.

E♭Cl.
1

B♭Clas.
2
3

A.Cl.

B.Cl.

Cb.Cl.

Bsns. 1
2

Cbn.

A. 1
Saxs. 2

T.Sax.

Bar.
Sax.

Hns.
1
2
3
4

Tpts.
1
2
3

Cors.
1
2

Trbn.
1
2
3
4

Bar.

Tuba

S.Ba.

Timp.

Xylo.

Bells

Pr.
Cyma.
Tamb.

S.D.
R.D.

Picc.

Fla. 1

Fla. 2

Obs. 1

Obs. 2

E. Hn.

E♭ Cl.

B♭ Cls. 1

B♭ Cls. 2

B♭ Cls. 3

A. Cl.

B. Cl.

Ch. Cl.

Bsns. 1

Bsns. 2

Cbn.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Hns. 1

Hns. 2

Hns. 3

Hns. 4

Tpts. 1

Tpts. 2

Tpts. 3

Cors. 1

Cors. 2

Trbs. 1

Trbs. 2

Trbs. 3

Trbs. 4

Bar.

Tuba

S. Bs.

Timp.

Xylo.

Bells

S. Cym. Tamb.

B. D.

ff

sost. ff

unis.

S. Cym. with Timp. sticks

126

Picc. *fff*
 Fls. 1, 2 *fff*
 Oba. 1, 2 *fff*
 E.Hn. *fff*
 Eb Cl. *fff*
 Bb Cls. 1, 2, 3 *fff* *div.* *unis.* *div.* *unis.* *div.*
 A. Cl. *fff* *sost.*
 B. Cl. *fff* *sost.*
 Cb. Cl. *fff*
 Bsns. 1, 2 *fff* *sost.*
 Cbn. *fff*
 A. Saxs. 1, 2 *fff* *div.* *sost.* *fff* *div.* *fff* *div.*
 T. Sax. *fff* *sost.*
 Bar. Sax. *fff* *sost.*
 Hns. 1, 2, 3, 4 *fff* *div.* *fff* *div.* *fff* *div.*
 Tpts. 1, 2, 3 *fff* *ff* *sempre ff*
 Cors. 1, 2 *fff* *ff* *sempre ff*
 Trbs. 1, 2, 3, 4 *fff* *ff* *sempre ff*
 Bar. *fff* *ff* *unis.* *sempre ff* *div.* *unis.*
 Tuba *fff* *ff* *sempre ff*
 S.Bs. *fff*
 Timp. *fff* (4 mallets) *ff* *sempre ff*
 Xylo. *fff* (4 mallets) *fff*
 Bells *fff*
 S. Cym. Tamb. Pr. Cyma. *f* *sempre f*
 S.D. Rim shots *ff*
 B.D. *fff*

Picc. *fff* *8ve* *div.* *(loco)*
 Fls. 1 *fff* *div.*
 Obs. 1 *fff* *div.*
 E.Hn. *fff*
 EbCl. 1 *fff* *unis.*
 BbCl. 1 *fff*
 A.Cl. *fff*
 B.Cl. *fff*
 Cb.Cl. *fff*
 Bsns. 1 *fff*
 Cbn. *fff*
 A. 1 *fff*
 Saxs. 2 *fff*
 T.Sax. *fff*
 Bar. Sax. *fff*
 Hns. 1 *fff* *gliss.* *sost., brassy* *sempre ff*
 Hns. 2 *fff* *gliss.* *sost., brassy* *sempre ff*
 Hns. 3 *fff* *gliss.* *sost., brassy*
 Hns. 4 *fff* *gliss.* *sost., brassy*
 Tpts. 1
 Tpts. 2
 Tpts. 3
 Cors. 1 *a2*
 Cors. 2
 Trbs. 1 *fff*
 Trbs. 2 *fff*
 Trbs. 3 *fff*
 Trbs. 4 *fff*
 Bar. *fff* *div.*
 Tuba *fff* *div.*
 S.Es. *fff*
 Timp. *fff*
 Xylo. *fff* *gliss.* *(sec.)*
 Bells *fff* *gliss.* *let ring*
 Pr. Cym. *fff*
 Tamb. *fff*
 S.D. *fff*
 B.D. *fff* *S.Cym.*

poco a poco rit.

a2 Soli
mp

1. Cl. only
p

(a2)
ten. (Soli)
mp

A., B. Cls.
pp
poco a poco rit.

mp sempre dim. *al*
p
Harp, Vib.

1 Bar. only
Soli
p
dim.
pp

Solo
p
dim.
Vib. (soft mallets - fast motor)
mf: (let ring)

170 Molto meno mosso (♩=120)

Picc.

Fls. 2 *espr.*

Obs. 1
2

E.Hn.

E♭Cl.

1
2
3

B♭Cl.

A.Cl.

B.Cl.

Cb.Cl.

1 *Soli*
2

Bns. 1
2

Cbn.

A. 1
Sax. 2

T.Sax.

Bar. Sax.

2 Cls.

1. Cl. only

p

(1. Bsn. only)

sim. (sempre p)

1. Bsn. (Soli)

170 Molto meno mosso (♩=120)

1
2
3
4

Hns.

1
2
3

Tpts.

1
2

Cors.

1
2
3

Trbs.

4

Bar.

Tuba

S.Bs.

Timp.

Vib.

Trgl.

Harp

p (quasi Finger Cymbals)

mp

Picc.

Fls. 1, 2

Obs. 1, 2

E.Hn.

E♭ Cl.

all 1 Cls.

B♭ Cls. 1, 2, 3

A.Cl.

B.Cl.

Cb.Cl.

Bans. 1, 2

Cbn.

A. 1 Saxs. 2

T.Sax.

Bar. Sax.

Hns. 1, 2, 3, 4

A.Cl., T.Sax.

Tpts. 1, 2, 3

Cors. 1, 2

Trbs. 1, 2, 3, 4

Bar. (espr.)

Bar. Sax., A.Cl.

Tuba

S.Bs. (pizz.)

Timp.

Vib. (Bells)

Trgl.

Harp

Soli a2

mp

f

mp

mp espr.

pp

mp < mf

mp < f

mp

mp

mp

mp

pp

p

p

pp

p

mp

p

1.

2.

E♭ Cl. (Play in CUP MUTE, if necessary)

(espr.)

1 Bar.

p

p

mp

pizz.

Bells

p

mp

187 192

Picc. *mf*

Fla. 1 *mf*

Obs. 1 *mf*

E. Hn. *mf*

E♭ Cl. 1 *mf*

2 *mf*

B♭ Cl. 1 *mf*

2 *mf*

3 *mf*

A. Cl. *p*

B. Cl. *p*

Cb. Cl. *p*

Bsns. 1 *mp*

2 *mp*

Cbn. *mp*

A. 1 *mp*

Saxs. 2 *mp*

T. Sax. *mp*

Bar. Sax. *mp*

187 192

Hns. 1 *p*

2 *p*

3 *pp*

4 *pp*

1

2

3

Tpts. 1

2

3

1

2

Cors. 1

2

1

2

3

4

Trbs. 1

2

3

4

Bar. *p*

1 Bar.

Tuba *p*

1 Tuba

S. Bs. *p*

2 *pp*

3 *mp*

Timp.

Bells

Vib.

Trgl. *sempre p*

Harp

Picc. *mf* *a2*

Fla. 1 *mp* *mf*

Fla. 2 *mp* *mf*

Oboe 1 *p* *mf*

Oboe 2 *p* *mf*

E.Hr. *p* *mf*

E♭Cl. *p* *mf*

B♭Cl. 1 *mp* *p*

B♭Cl. 2 *mp* *p*

B♭Cl. 3 *p*

A.Cl. *p*

B.Cl. *sim.* *p*

Cb.Cl. *sim.* *p*

Bsns. 1 *p*

Bsns. 2 *p*

Cbn. *sim.* *p*

A. 1 *p* Bsns.

Sax. 2 *p*

T.Sax. *p*

Bar. Sax. *sim.* *p*

Hns. 1 *mp* *p*

Hns. 2 *p*

Hns. 3 *p*

Hns. 4 *p*

Tpts. 1

Tpts. 2

Tpts. 3

Obs. (in cup mutes)

Cora. 1

Cora. 2

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Bar. *sim.* *p*

Tuba *sim.* *p*

S.B. *arco* *dim.* *p*

Timp.

Bells *p*

Trgl. *p*

Harp

202 [Change to C Flute]

FL 3

Fls. 1 2 *Soli*
mp espr *dim.* *pp*

Obs. 1 2 *pp*

E.Hn. *pp*

E♭Cl. *pp* (1 Cl. only)

B♭Cls. 1 2 3 *p* *pp* (*poco*) *pp*

A.Cl. *pp*

B.Cl. *pp*

Ob.Cl. *pp*

Bsns. 1 2 *pp* 1 Bsn. only *p*

Cbn. *pp*

A. 1 2 *pp*

Saxs. 2 *pp*

T.Sax. *pp* Bsn.

Bar. Sax. *pp*

Hns. 1 2 3 4 *pp* *Soli* *mp espr*

Tpts. 1 2 3

Cors. 1 2

Trbs. 1 2 3 4

Bar. *pp* 1 Bar. *p*

Tuba *pp*

S.Ba. *pizz.* *pp* *Strg. B.* *pizz.* *p*

Timp. *Solo* *p* (medium hard sticks)

Vib. *p*

Trgl. *p*

Harp *p*

(C Flute)

(lunga) **216** Tempo 1°-Presto
[Change to C Piccolo]

Fl. 3 *mp*

Fl. 2 *mp*

Obs. 1

E.Hn.

E♭Cl.

B♭Cl. 1
2

A.Cl. *p* **Soli** *mp*

B.Cl.

Ch.Cl.

Bans. 1 *pp* **a2 Soli** *mp*

Cbn.

A. 1
Saxs. 2

T.Sax. *pp* **Soli** *mp*

Bar. Sax.

(lunga) **216** Tempo 1°-Presto

Hrn. 1 *p*

2 *p*

3

4

Tpta. 1

2

3

Cors. 1

2

Trbs. 1

2

3

4

Bar. *pp* (2 Bars. only)

Tuba *pp* 1 Tuba

S.Bs. *p*

Timp. *dim.* *pp* *pp*

Vib.

Trgl. *pp*

B.D. (let ring)

Harp [Harp tacet]

228

Pic. *f stacc. cresc.*

Fls. 1, 2 *f stacc. cresc.*

Obs. 1, 2 *f stacc. cresc.*

E.Hn. *ff f cresc.*

E♭Cl. *f stacc. cresc.*

B♭Cl. 1, 2 *f stacc. cresc.*

B♭Cl. 3 *f stacc. cresc.*

A.Cl. *ff f cresc.*

B.Cl. *mp poco a poco*

Cb.Cl. *mp poco a poco*

Bsns. 1, 2

Cbn.

A. Saxs. 1, 2 *f cresc.*

T.Sax. *f poco a poco*

Bar. Sax. *p poco a poco*

228

Hna. 1, 2, 3, 4 *f poco a poco*

Tpts. 1, 2, 3

Cors. 1, 2 *Soli mp*

Trbs. 1, 2, 3, 4 *p sempre (enharm.) p sempre poco a poco*

Bar. *1 Bar. poco a poco*

Tuba *2nd Bar. poco a poco*

S.Ba. *1 Tuba 2nd Tuba poco a poco cresc.*

Timp. *mp Solo poco a poco*

Xylo. *f (hard mallets)*

Bells

Trgl.

B.D. *p poco a poco cresc.*

240

Picc.
 Fla. 1
 2
 Obs. 1
 2
 E. Hn.
 Eb Cl.
 1
 2
 Bb Cl.
 3
 A. Cl.
 B. Cl.
 Cb. Cl.
 Bsns. 1
 2
 Cbn.
 A. 1
 Saxs. 2
 T. Sax.
 Bar. Sax.
 240
 Hns. 1
 2
 3
 4
 Tpts. 1
 2
 3
 Cora. 1
 2
 Trbs. 1
 2
 3
 4
 Bar.
 Tuba
 S. Ba.
 Timp.
 Xylo.
 Bells
 Fr. Cyma.
 Trgl.
 S.D.
 B.D.

Picc. *ff* *ave* *a2* *ave* *loco* *a2*

Fls. 1 *ff* *ave* *a2* *ave* *loco* *a2*

Fls. 2 *ff* *ave* *a2* *ave* *loco* *a2*

Obs. 1 *ff* *ave* *a2* *ave* *loco* *a2*

Obs. 2 *ff* *ave* *a2* *ave* *loco* *a2*

E.Hn. *ff* *ave* *a2* *ave* *loco* *a2*

E♭Cl. *ff* *ave* *a2* *ave* *loco* *a2*

B♭Cl. 1 *ff* *ave* *a2* *ave* *loco* *a2*

B♭Cl. 2 *ff* *ave* *a2* *ave* *loco* *a2*

B♭Cl. 3 *ff* *ave* *a2* *ave* *loco* *a2*

A.Cl. *ff* *ave* *a2* *ave* *loco* *a2*

B.Cl. *ff* *ave* *a2* *ave* *loco* *a2*

Cb.Cl. *ff* *ave* *a2* *ave* *loco* *a2*

Bsns. 1 *ff* *ave* *a2* *ave* *loco* *a2*

Bsns. 2 *ff* *ave* *a2* *ave* *loco* *a2*

Cbn. *ff* *ave* *a2* *ave* *loco* *a2*

A. 1 *ff* *ave* *a2* *ave* *loco* *a2*

Saxs. 2 *ff* *ave* *a2* *ave* *loco* *a2*

T.Sax. *ff* *ave* *a2* *ave* *loco* *a2*

Bar. Sax. *ff* *ave* *a2* *ave* *loco* *a2*

div. *sempre ff* *sempre ff* *sempre ff*

Hns. 1 *ff*

Hns. 2 *ff*

Hns. 3 *ff*

Hns. 4 *ff*

Tpts. 1 *ff*

Tpts. 2 *ff*

Tpts. 3 *ff*

Cors. 1 *ff* *a2*

Cors. 2 *ff* *a2*

Trbs. 1 *ff* *molto stacc.*

Trbs. 2 *ff* *molto stacc.*

Trbs. 3 *ff* *molto stacc.*

Trbs. 4 *ff* *molto stacc.*

Bar. *unis.* *ff*

Tuba *ff*

S.Bs. *arco* *ff*

Timp. *ff* *Solo*

Xylo. *ff*

Bells *(hardest mallets- let all tones ring)* *fff*

Pr. Cym. *ff*

Trgl. *ff*

S.D. *ff*

B.D. *ff* *Tamb.*

Picc. *Soli*

Fls. 1, 2 *Soli*

Obs. 1, 2

E. Hn.

E♭Cl. *mf*

B♭Cls. 1, 2, 3 *mf*

A. Cl.

B. Cl.

Cb. Cl. *mp*

Bsns. 1, 2

Cbn.

A. 1 Saxs. 2 *E. Hn.*

T. Sax.

Bar. Sax. *B. Cl.*

Hns. 1, 2, 3, 4 *f*

Tpts. 1, 2, 3 *(sost.)*

Cors. 1, 2 *Soli a2*

Trbs. 1, 2, 3 *f sub.*

Bar.

Tuba *f* *div.* *pizz.*

S. Bs. *f*

Timp. *mf* *Soli*

Xylo. *f*

Bells *mf sub.*

Tamb. Trgl. *mf sub.*

S.D. B.D. *mf sub.*

263

Picc. *ff*

Fls. 1 *ff*

Obs. 1 *mp*

E. Hn. *mp*

E♭ Cl. 1 *f* *mf* *poco a poco cresc.*

B♭ Cls. 1 *f* *mf* *div.* *unis.* *poco a poco cresc.*

A. Cl. *f* *mf* *Soli*

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

Cb. Cl. *sim.* *Soli*

Bsns. 1 *Soli a2*

Cbn. *f*

A. 1 *Soli a2*

Saxs. 2 *f*

T. Sax. *Soli*

Bar. Sax. *Soli*

263

Hns. 1 *mp*

2 *mp*

3 *mp*

4 *mp*

Tpts. 1 *mp*

2 *mp*

3 *mp*

Cors. 1 *poco a poco cresc.*

2 *poco a poco cresc.*

Trbs. 1 *mp*

2 *mp*

3 *mp*

4 *mp*

Bar. *mp*

Tuba *sim.*

S. Bs. *mp*

Timp. *mp*

Xylo. *mp*

Bells *mp*

Tamb. *mp* *cresc.*

S.D. *mp*

B.D. *mp*

275

Picc. (8ve)

Fls. 2

Obs. 1 2

E.Hn.

E♭Cl. 1

B♭Cls. 2. div. 2 3

A.Cl.

B.Cl.

Cb.Cl.

Bsns. 1 2

Cbn.

A. 1 Saxs. 2

T.Sax.

Bar. Sax.

Hns. 1 2 3 4

Tpts. 1 2 3

Cors. 1 2

Trbs. 1 2 3 4

Bar.

Tuba

S.Bs.

Timp.

Xylo.

Bells

Tamb.

S.D. B.D.

ff

Soli a2

Hns.

ff

Soli a2

Soli

Soli a2

Soli

ff

Soli a2

f

div.

mf

mf

mf

mf

sempre mf

289

Picc. *ff* *f sub.*

Fls. 1, 2 *ff* *f sub.*

Obs. 1, 2 *ff* *f sub.* *div.* *a2* *ff*

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

E♭Cl. *ff* *f sub.* *Soli* *ff*

B♭Cl. 1 *ff* *f sub.* *Soli* *ff*

B♭Cl. 2, 3 *ff* *f sub.* *a2* *Soli* *ff*

A. Cl. *ff*

B. Cl. *mf*

Cb. Cl. *mf*

Bsns. 1, 2

Cbn.

A. 1, 2 *Hns.* *Soli* *ff*

T. Sax. *mf* *mp*

Bar. Sax. *mf* *mp*

Hns. 1, 2, 3, 4 *Soli a2* *poco a poco cresc.*

Cors. *f* *poco a poco cresc.*

Tpts. 1, 2, 3 *Hns.* *Soli a2* *poco a poco cresc.*

Cors. 1, 2 *f* *poco a poco cresc.*

Trbs. 1, 2, 3, 4 *mf sub.* *mf sub.*

Bar. *f* *Soli* *1 Bar. only* *poco a poco cresc.*

Tuba *f* *poco a poco cresc.*

S. Bs.

Timp. *mp* *f*

Xylo. *f* *Soli* *ff*

Bells

Tamb.

S.D. B.D.

297

305

Picc.
Fls. 1, 2
Obs. 1, 2
E.Hn.
EbCl.
BbCls. 1, 2, 3
A.Cl. *Soli*
B.Cl.
Cb.Cl.
Bsns. 1, 2
Cbn.
A. 1, 2
T.Sax.
Bar. Sax.

297

305

Hns. 1, 2, 3, 4
Tpts. 1, 2, 3
Cors. 1, 2
Trbs. 1, 2, 3, 4
Bar.
Tuba
S.Bs.
Timp.
Xylo. (8ve)
Bells
Pr. Cyms.
Tamb.
S.D.
B.D.

This page of a musical score, numbered 75, contains the following parts and markings:

- Picc.**: Piccolo part with various articulations.
- Fls. 1, 2**: Flute parts with dynamic markings like *ff*.
- Obs. 1, 2**: Oboe parts with dynamic markings like *ff*.
- E. Hn.**: English Horn part.
- E♭ Cl. 1**: E-flat Clarinet part.
- B♭ Cls. 2, 3**: B-flat Clarinet parts.
- A. Cl.**: Alto Clarinet part.
- B. Cl.**: Bass Clarinet part.
- Ch. Cl.**: Contrabass Clarinet part.
- Bsns. 1, 2**: Bassoon parts.
- Cbn.**: Contrabassoon part.
- A. 1, 2**: Alto Saxophone parts.
- T. Sax.**: Tenor Saxophone part.
- Bar. Sax.**: Baritone Saxophone part.
- Hns. 1, 2, 3, 4**: Horns parts.
- Tpts. 1, 2, 3**: Trumpet parts.
- Cors. 1, 2**: Cornet parts.
- Trbs. 1, 2, 3, 4**: Trombone parts.
- Bar.**: Baritone part with *unis.* marking.
- Tuba**: Tuba part with *Tutti* and *arco* markings.
- S. Bs.**: Stripped Bass part.
- Timp.**: Timpani part with *marc.* marking.
- Xylo.**: Xylophone part.
- Bells**: Bells part.
- Pr. Cyms. Tamb.**: Percussion parts with *sf* and *mf* markings.
- S.D. B.D.**: Snare and Bass Drum parts.

This page of a musical score, numbered 76 and 318, is arranged in a standard orchestral format. The instruments are listed on the left side of the page, including Piccolo, Flutes (1 and 2), Oboes (1 and 2), English Horn, E-flat Clarinet (1), Bass Clarinet (2 and 3), Alto Clarinet, Bass Clarinet, Contrabass Clarinet, Bassoons (1 and 2), Contrabassoon, Saxophones (Alto 1 and Tenor 2), Tenor Saxophone, Baritone Saxophone, Horns (1, 2, 3, and 4), Trumpets (1, 2, and 3), Cornets (1 and 2), Trombones (1, 2, and 3), Baritone, Tuba, Subbass, Timpani, Xylophone, Bells, Percussion (Cymbals and Tambourine), and Snare/Drum/Bass Drum. The score features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamics such as *ff* (fortissimo) and *Soli* are used throughout. A section marker '318' is placed above the Horns staff. The percussion parts include specific instructions like '(hardest mallets)' for the Xylophone and Bells. A large, faint watermark is visible across the center of the page.

Picc.

Fls. 1
2

Obs. 1
2

E. Hn.

E♭ Cl.

B♭ Cls. 1
2
3

A. Cl.

B. Cl.

Cb. Cl.

Bsns. 1
2

Cbn.

A. 1
Saxs. 2

T. Sax.

Bar. Sax.

Hns. 1
2
3
4

Tpts. 1
2
3

Cors. 1
2

Trbs. 1
2
3
4

Bar.

Tuba

S. Bs.

Timp.

Xylo.

Bells

S. Cym.
Tamb.

S. D.
B. D.

fff

ff

molto sonore

sim.

div.

a2

S. Cym. with Timp. sticks

332

Picc. *fff*

Fls. 1, 2 *fff*

Obs. 1, 2 *fff*

E.Hn. *fff*

E♭Cl. 1 *fff* *div.* *unis.* *div.* *unis.*

B♭Cl. 2, 3 *fff* *a2* *sost.* *a2* *sost.* *a2*

A.Cl. *fff* *sost.*

B.Cl. *fff* *sost.*

Cb.Cl. *fff* *sempre fff*

Bsns. 1, 2 *fff* *sost.* *sempre fff*

Cbn. *fff* *sempre fff*

A. 1, 2 *fff* *a2* *sost.* *a2* *sost.* *a2*

T.Sax. *fff* *sost.*

Bar. Sax. *fff* *sost.*

Hns. 1, 2, 3, 4 *fff* *a2*

Tpts. 1, 2, 3 *ff* *sempre ff*

Cors. 1, 2 *ff* *sempre ff*

Trbs. 1, 2, 3, 4 *ff marc.* *a2* *ff marc.* *ff unis.* *sempre ff* *sempre ff* *sempre ff* *div.*

Bar. *ff* *sempre ff*

Tuba *ff* *sempre ff*

S.Bs. *ff* *sempre ff*

Timp. *ff* *sempre ff*

Xylo. *ff* *sempre ff*

Bells *ff* *sempre ff*

Pr. Cym. Tamb. *ff* *sempre ff*

S.Cym. B.D. *ff* *sempre ff*

S.D. *ff* *sempre ff*

Rim shots B.D. B.D.

344

loco

Picc. *ave* *fff* *ave*

Fls. 1 *fff* *ave*

Fls. 2 *fff* *ave*

Obs. 1 *fff* *ave*

Obs. 2 *fff* *ave*

E. Hn. *fff* *ave*

E♭ Cl. *fff* *ave*

B♭ Cls. 1 *fff* *ave*

B♭ Cls. 2 *fff* *ave*

B♭ Cls. 3 *fff* *ave*

A. Cl. *fff* *ave*

B. Cl. *fff* *ave*

Cb. Cl. *fff* *ave*

Bsns. 1 *fff* *ave*

Bsns. 2 *fff* *ave*

Cbn. *fff* *ave*

A. Saxs. 1 *fff* *ave*

A. Saxs. 2 *fff* *ave*

T. Sax. *fff* *ave*

Bar. Sax. *fff* *ave*

Hns. 1 *gliss.* *fff* *sost. (brassy)*

Hns. 2 *gliss.* *fff* *sost. (brassy)*

Hns. 3 *gliss.* *fff* *sost. (brassy)*

Hns. 4 *gliss.* *fff* *sost. (brassy)*

Tpts. 1 *fff* *ave*

Tpts. 2 *fff* *ave*

Tpts. 3 *fff* *ave*

Cors. 1 *fff* *ave*

Cors. 2 *fff* *ave*

Trbs. 1 *fff* *ave*

Trbs. 2 *fff* *ave*

Trbs. 3 *fff* *ave*

Trbs. 4 *fff* *ave*

Bar. *fff* *ave*

Tuba *fff* *ave*

S. Bs. *fff* *ave*

Timp. *fff* *ave*

Xylo. *fff* *ave*

Bells *fff* *ave*

Pr. Cyms. *fff* *ave*

Tamb. *fff* *ave*

S. Cym. *fff* *ave*

S.D. *fff* *ave*

B.D. *fff* *ave*

This page of a musical score, numbered 80 and 354, contains the following instruments and parts:

- Picc.** (Piccolo): *loco*
- Fls.** (Flutes): 1 and 2
- Obs.** (Oboes): 1 and 2
- E.Hn.** (English Horn)
- E♭Cl.** (E-flat Clarinets): 1 and 2
- B♭Cls.** (B-flat Clarinets): 3
- A.Cl.** (Alto Clarinet)
- B.Cl.** (Bass Clarinet)
- Cb.Cl.** (C Bass Clarinet)
- Bans.** (Bassoons): 1 and 2
- Cbn.** (Contrabassoon)
- Saxs.** (Saxophones): A. 1 and 2, T. Sax.
- Bar. Sax.** (Baritone Saxophone)
- Hns.** (Horns): 1, 2, 3, 4
- Tpts.** (Trumpets): 1, 2, 3
- Cors.** (Cornets): 1 and 2
- Trbs.** (Trumpets): 1, 2, 3, 4
- Bar.** (Baritone)
- Tuba**
- S.Bs.** (Soprano Bass)
- Timp.** (Timpani)
- Xylo.** (Xylophone)
- Bells**
- Pr. Cyms. Tamb.** (Percussion: Cymbals, Tom-toms)
- S.Cym. B.D.** (Soprano Cymbal, Bass Drum)

Key performance markings include *loco*, *sempre fff*, *ff*, *ffz*, *ffz2*, *ffz3*, *ffz4*, *ffz5*, *ffz6*, *ffz7*, *ffz8*, *ffz9*, *ffz10*, *ffz11*, *ffz12*, *ffz13*, *ffz14*, *ffz15*, *ffz16*, *ffz17*, *ffz18*, *ffz19*, *ffz20*, *ffz21*, *ffz22*, *ffz23*, *ffz24*, *ffz25*, *ffz26*, *ffz27*, *ffz28*, *ffz29*, *ffz30*, *ffz31*, *ffz32*, *ffz33*, *ffz34*, *ffz35*, *ffz36*, *ffz37*, *ffz38*, *ffz39*, *ffz40*, *ffz41*, *ffz42*, *ffz43*, *ffz44*, *ffz45*, *ffz46*, *ffz47*, *ffz48*, *ffz49*, *ffz50*, *ffz51*, *ffz52*, *ffz53*, *ffz54*, *ffz55*, *ffz56*, *ffz57*, *ffz58*, *ffz59*, *ffz60*, *ffz61*, *ffz62*, *ffz63*, *ffz64*, *ffz65*, *ffz66*, *ffz67*, *ffz68*, *ffz69*, *ffz70*, *ffz71*, *ffz72*, *ffz73*, *ffz74*, *ffz75*, *ffz76*, *ffz77*, *ffz78*, *ffz79*, *ffz80*, *ffz81*, *ffz82*, *ffz83*, *ffz84*, *ffz85*, *ffz86*, *ffz87*, *ffz88*, *ffz89*, *ffz90*, *ffz91*, *ffz92*, *ffz93*, *ffz94*, *ffz95*, *ffz96*, *ffz97*, *ffz98*, *ffz99*, *ffz100*.

Other markings include *S.D.* (Soprano Drum), *unis.* (unison), *div.* (divisi), and *(let ring)*.

Picc. *ff* *8ve*

Fls. 1 *ff*

2 *ff*

Obs. 1 *ff*

2 *ff*

E. Hn. *ff*

E♭ Cl. *ff*

1 *ff*

2 *ff* *div.*

B♭ Cls. 3 *ff*

A. Cl. *ff*

B. Cl. *ff*

Cb. Cl. *ff*

Bsns. 2 *a2*

Cbn. *a2*

A. 1 *ff*

Saxs. 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Hns. 1 *ff* *sim.*

2 *ff* *sim.*

3 *ff*

4 *ff*

Tpts. 1 *a2*

2 *a2*

3 *a2*

Cors. 1 *ff*

2 *ff*

Trbs. 1 *a2*

2 *a2*

3 *a2*

4 *a2*

Bar. *unis.*

Tuba *unis.*

S. Bs. *unis.*

Timp. *ff*

Xylo. *ff*

Bells *ff*

Pr. Cym. Tamb. *sim.*

S.D. *ff*

B.D. *ff*

369

Picc. *ff*

Fls. 1 *ff*

Fls. 2 *ff*

Obs. 1 *ff*

Obs. 2 *ff*

E. Hn. *ff*

E♭ Cl. *ff*

B♭ Cls. 1 *ff*

B♭ Cls. 2 *ff*

B♭ Cls. 3 *ff*

A. Cl. *ff*

B. Cl. *ff*

Cb. Cl. *ff*

Bsns. 1 *ff*

Bsns. 2 *ff*

Cbn. *ff*

A. Saxs. 1 *ff*

A. Saxs. 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

369

Hns. 1 *ff*

Hns. 2 *ff*

Hns. 3 *ff*

Hns. 4 *ff*

Tpts. 1 *ff*

Tpts. 2 *ff*

Tpts. 3 *ff*

Cors. 1 *ff*

Cors. 2 *ff*

Trbs. 1 *ff*

Trbs. 2 *ff*

Trbs. 3 *ff*

Trbs. 4 *ff*

Bar. *ff*

Tuba *ff*

S. Bs. *ff*

Timp. *ff*

Xylo. *fff* [to Trgl.] *ff*

Bells *fff*

Tamb. *fff*

S.D. *ffmp*

B.D. *ff*

poco a poco cresc.

Picc. *fff* 8ve -

Fls. 1, 2 *fff*

Obs. 1, 2 *fff*

E.Hn. *fff*

E♭Cl. 1, 2 *fff*

B♭Cls. 3 *fff* 2., 3.

A.Cl. *fff*

B.Cl. *fff*

Cb.Cl. *fff*

Bans. 1, 2 *fff*

Cbn. *fff*

A. Saxs. 1, 2 *fff* gliss. *fff* sost.

T.Sax. *fff* gliss. *fff* sost.

Bar. Sax. *fff* gliss. *fff* sost.

Hns. 1, 2, 3, 4 *fff* Bells up gliss. *fff* sost.

Tpts. 1, 2, 3 *fff*

Cors. 1, 2 *fff*

Trbns. 1, 2, 3, 4 *fff* - sost.

Bar. *fff* unis. *fff*

Tuba *fff*

S.Bs. *fff*

Timp. *fff*

Xylo. *fff* gliss.

Trgl. *fff*

Pr. Cym. Tamb. *fff* let ring *molto cresc.* *fff* choke

S.D. *fff*

R.D. *fff*