

# SLAVONIC DANCES #8

OPUS 46, NO.8

ANTONIN DVORAK

Arranged by Robert Longfield

Catalog No. 012-2381-00

Score Catalog No. 012-2381-01

Grade: 4

## Barnhouse Archive Edition



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Alfred Reed

**INSTRUMENTATION**

C Piccolo .....	1
1st & 2nd C Flutes .....	5
1st Bb Clarinet .....	4
2nd Bb Clarinet .....	4
3rd Bb Clarinet .....	4
Eb Alto Clarinet .....	2
Bb Bass Clarinet .....	2
Oboe .....	2
Bassoon .....	2
1st Eb Alto Saxophone .....	2
2nd Eb Alto Saxophone .....	2
Bb Tenor Saxophone .....	1
Eb Baritone Saxophone .....	1
1st Bb Trumpet .....	3
2nd Bb Trumpet .....	3
3rd Bb Trumpet .....	3
1st & 2nd F Horns .....	2
3rd & 4th F Horns .....	2
1st Trombone .....	2
2nd Trombone .....	1
3rd Trombone .....	1
Baritone T.C. ....	1
Baritone B.C. ....	2
Tuba .....	5
String Bass .....	1
Snare Drum/Bass Drum .....	3
Bells/Xylophone .....	2
Cymbals/Triangle .....	2
Timpani .....	1

## PROGRAM NOTE

Antonin Dvorak (1841-1904) was one of the European composers of the latter half of the nineteenth century who were known as Nationalist composers, since they used the national musical idioms of their respective countries to write music that would immediately be identified as having been written by a composer from that country.

The native "country" of the composer Dvorak was not, during his lifetime an independent country at all, but was part of the larger Austro-Hungarian empire with its capital in Vienna and ruled by a German-speaking Kaiser (a German form of the title "Caesar" used at this time to denote "Emperor," as Caesar was in Ancient Rome). Dvorak's part of the Austro-Hungarian empire is known today as Czechoslovakia.

Dvorak's career as a composer was greatly aided through the support of the great German composer Johannes Brahms, who encouraged his Berlin publisher, Simrock, to publish Dvorak's work. The publisher asked Dvorak to write a set of Czech dances for piano duet, which he did in the spring of 1878, and later orchestrated them, also at the publisher's request.

There are two sets of these dances, which Dvorak would eventually call "Slavonic," rather than "Czech." The first set, Opus 46, written in 1878, contained eight dances, including two furiant, a polka, two sousedkas (waltzes), two skocnas (leap dances, one of which is the source of this arrangement) and a slow Serbian folk dance.

The second set of dances, Opus 72, was written in 1886, following the enormous success throughout Europe of the first set of dances (the success of this first set of dances really established Dvorak's reputation as a major composer). The second set contains, like the first, two sousedkas (waltzes), a skocna (leaping dance) and an odzemek (related to the skocna), plus two Polish dances, a mazurka and a polonaise, a spacirka (a Czech dance that features strutting around in a circle "cirka") and a kolo (a Serbian round dance).

The dance used as the source of this arrangement is, as noted above, part of the first set of dances. It is the final dance of this set, in G Minor, and has a tempo marking of Presto, typical of the more vigorous of the folk dances of Eastern Europe. Even today, Czechs consider Dvorak's two sets of Slavonic Dances to represent some of the best examples of Czechoslovakian music in the orchestral repertoire.

Dr. Raymond A. Barr  
Professor of Music Literature  
University of Miami  
Coral Gables, Florida

## NOTE TO THE CONDUCTOR

The SLAVONIC DANCES No. 8 should be performed in a rousing one-beat-to-the-bar. The tempo should be steady without rushing. The conductor may wish to conduct in three during the ritardandi prior to the D.C. and just before the final Presto.

All repeats should be taken on the D.C.

Careful attention to the wide range of dynamic levels and to the various articulations will add to the excitement of the performance. Accent marks imply an emphasis rather than a harsh attack. Notes marked staccato should be played lightly with a slight separation.

Note that in measures 29-32 the melody is in the oboe, second and third clarinet, and first trumpet. In measures 49-56 the melody is taken by second flutes, oboes, first trumpets, and xylophone. And in measures 57-64 the melody is played by the low brass and low woodwinds.

In the section starting at measure 84 the melody should be played in a legato, song-like fashion accompanied by lightly-tongued, muted brass. Straight mutes may be substituted if the called-for cup mutes are unavailable.

The percussion section can add much color to this transcription but should not be allowed to dominate the total sound of the band.

Robert Longfield

## ROBERT LONGFIELD

Robert Longfield was born and raised in Grand Rapids, Michigan. He graduated with honors from The University of Michigan where he studied with Jerry Bilik and Dr. Paul Boylan and where he was a member of the band under Dr. William D. Revelli and George Cavender. He studied with Dr. Alfred Reed at the University of Miami, Miami, Florida.

From 1969 until 1986 Mr. Longfield was the band and orchestra director at Davison High School, Davison, Michigan. In 1985 he was voted "Teacher of the Year" by the Michigan School Band and Orchestra Association.

A member of ASCAP, Mr. Longfield's arrangements have been played by high school and university bands throughout the United States, including performances at several major bowl games and the 1984 Olympics in Los Angeles.

Mr. Longfield is currently band director at Miami Palmetto Senior High School, Miami, Florida.

# Slavonic Dances No. 8

Opus 46, No. 8

ANTONIN DVORAK  
Arranged by Robert Longfield

012-2381-00

Presto (♩ = 104)

The musical score is arranged in systems for various instruments. The woodwind section includes C Flutes (1 and 2), C Piccolo, Oboe, B♭ Clarinets (1, 2, and 3), E♭ Alto Clarinet, B♭ Bass Clarinet, Bassoon, E♭ Alto Saxophones (1 and 2), B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The brass section includes F Horns (1, 2, 3, and 4), B♭ Trumpets (1, 2, and 3), Trombones (1, 2, and 3), Baritone, and Tuba. The string section includes String Bass. The percussion section includes Bells, Xylophone, Timpani (G-D with hard felt mallets), Cymbals, Triangle, Snare Drum, and Bass Drum. The score features dynamic markings such as *ff* and *f*, and includes repeat signs and first/second endings.

9

Fls. 1 2 *p*

Picc. *p*

Ob. *p*

Cl. 1 *p*

2 *p espressivo*

3 *p espressivo*

A.Cl. *p* simile

B.Cl. *p* simile

Ben. *p* simile

A.Sax. 1 *p espressivo*

2 *p espressivo*

T.Sax. *p* simile

B.Sax. *p*

Hns. 1 2 *p* simile

3 4 *p* simile

Tpts. 1 2 3

Hn.1 *p* simile

Hn.3 *p* simile

Hn.2 *p* simile

Trbs. 1 2 3

Bar. *p* simile

Tuba *pizz. p* simile

St.B. *p* simile

Timp.

Cym. Trgl. *p*

S.D. B.D.

17

Fls. *ff*

Picc. *ff*

Ob. *ff*

Cls. *ff*

A.Cl. *ff*

B.Cl. *ff*

Bsn. *ff*

A.Sax. *ff*

T.Sax. *ff*

B.Sax. *ff*

Hns. *ff*

Tpts. *ff*

Trbs. *ff*

Bar. *ff*

Tuba *ff*

St.B. *ff*

Timp. *ff*

Cym. *ff*

Trgl. *ff*

S.D. *ff*

B.D. *ff*

3924

25

Fls. 1 2 *p* *pp subito*

Picc. *p* *pp subito*

Ob. *mp*

Cls. 1 2 3 *pp* *mp* *mp*

A.Cl. *pp* *simile*

B.Cl. *pp* *simile*

Bsn. *pp* *simile*

A.Saxs. Hn.3 *pp* *simile*

T.Sax. Hn.2 *pp* *simile*

B.Sax. Hn.4 *pp* *simile*

Hns. 1 2 3 4 *pp* *pp* *simile* *simile*

Tpts. 1 2 3 *pp* *pp* *simile* *simile*

Trbn. 1 2 3

Bar. Hn.1 *p*

Tuba *pp pizz.*

St.B. *pp*

Xylo. *Xylo. with hard rubber mallets* *p*

Timp.

Cym. Trgl.

S.D. B.D.

33

Fls. 1 2

Picc.

Ob.

Cls. 1 2 3

A.Cl.

B.Cl.

Bsn.

A.Saxs. 1 2

T.Sax.

B.Sax.

Hns. 1 2 3 4

Tpts. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

St.B.

Timp.

Cym. Trgl.

S.D. B.D.

*ff* *p* *pp* *ppp* *play* *arco*



41

Fls. 1 2

Picc. *fp*

Ob. *fp*

Ob. *fp*

Cls. 1 2 3 *p*

A.Cl. *p* *fz* *fp* *fz*

B.Cl. *p* *fz*

Ben. *p* *fz* *fp* *fz*

A.Saxs. 1 *p* *fz* *fp* *fz*

2 *p* *fz* *fp* *fz*

T.Sax. *p* *fz* *fp* *fz*

B.Sax. *p* *fz* *fp* *fz*

41

Hns. 1 2 3 4

Tpts. 1 2 3

Trbs. 1 2 3

Bar. *fz* *p* *fz* *p*

Tuba *pizz. p* *fz*

St.B. *p* *fz*

Timp.

Cym. Trgl. *p*

S.D. B.D.

This page contains a musical score for a large ensemble. The instruments listed on the left are: Fls. (Flutes), Picc. (Piccolo), Ob. (Oboe), Cls. (Clarinets), A.CI. (Alto Clarinet), B.CI. (Bass Clarinet), Bsn. (Bassoon), A.Saxs. (Alto Saxophones), T.Sax. (Tenor Saxophone), B.Sax. (Baritone Saxophone), Hns. (Horns), Tpts. (Trumpets), Trbs. (Trumpets), Bar. (Baritone), Tuba, St.B. (Soprano Bass), Xylo. (Xylophone), Timp. (Timpani), Cym. Trgl. (Cymbal/Trigon), S.D. (Snare Drum), and B.D. (Bass Drum). The score is written in a key signature of one sharp (F#) and a common time signature (C). It features various dynamics such as *p* (piano), *fp* (fortissimo piano), and *fz* (fortissimo). The Flute and Piccolo parts have complex, rapid passages with many slurs. The woodwinds and strings provide harmonic support with sustained notes and some rhythmic patterns. The percussion parts are more sparse, with specific rhythmic markings.

Fls. *p* *cresc. molto* *f* *cresc.*

Picc. *p* *cresc. molto* *f* *cresc.*

Ob. *p* *cresc. molto* *f* *cresc.*

Cls. *p cresc. molto* *f* *cresc.*

A.Cl. *p cresc. molto* *f* *cresc.*

B.Cl. *p cresc. molto* *f* *cresc.*

Bsn. *p cresc. molto* *f* *cresc.*

A.Saxs. *p cresc. molto* *f* *cresc.*

T.Sax. *p cresc. molto* *f* *cresc.*

B.Sax. *p cresc. molto* *f* *cresc.*

Hns. *p cresc. molto* *f* *cresc.*

Tpts. *p cresc. molto* *f* *cresc.*

Trba. *marcato* *p cresc. molto marcato* *f* *cresc.*

Bar. *marcato* *p cresc. molto* *f* *cresc.*

Tuba *marcato* *p cresc. molto* *f* *cresc.*

St.B. *p cresc. molto* *f* *cresc.*

Cym. *p* *cresc.* *f* *cresc.*

Trgl. *cresc. molto* *mf* *cresc.* *cresc.*

S.D. *p* *cresc.* *f* *cresc.*

B.D. *p* *cresc.* *f* *cresc.*

65 Grandioso

This page contains the musical score for measures 65 through 74 of the section 'Grandioso'. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Fls. (Flutes), Picc. (Piccolo), Ob. (Oboe), Cls. (Clarinets), A.Cl. (Alto Clarinet), B.Cl. (Bass Clarinet), Bsn. (Bassoon), A.Saxs. (Alto Saxophones), T.Sax. (Tenor Saxophone), B.Sax. (Baritone Saxophone), Hns. (Horns), Tpts. (Trumpets), Trbs. (Trumpets/Bass), Bar. (Baritone), Tuba, St.B. (Soprano Bass), Timp. (Timpani), Cym. Trgl. (Cymbal/Triangles), S.D. (Snare Drum), and B.D. (Bass Drum). The music is written in a grand staff with a key signature of one sharp (F#) and a common time signature (C). The tempo and dynamics are marked 'ff' (fortissimo). The score includes various musical notations such as notes, rests, slurs, and articulation marks. A large watermark 'MusicalScoreFor.com' is visible across the page.

Fls. 1 2 *dim.* *p*

Picc.

Ob. *dim.* *p*

Cl. 1 *dim.* *p dim.* *pp*

2 *dim.* *p dim.* *pp*

3 *dim.* *p dim.* *pp*

A.Cl. *dim.* *p* *dim.* *pp*

B.Cl. *dim.* *p* *dim.* *pp*

Bas. *dim.* *p* *dim.* *pp*

A.Sax. 1 *dim.* *p*

2 *dim.* *p*

T.Sax. *dim.* *p* *dim.* *pp*

B.Sax. *dim.* *p*

Hns. 1 *dim.* *p dim.* *pp*

2 *dim.* *p dim.* *pp*

3 *dim.* *pp*

4 *dim.* *pp*

Tpts. 1 *dim.* *p* *cup mutes \** *pp*

2 *dim.* *p* *cup mutes \** *pp*

3 *dim.* *p* *cup mutes \** *pp*

Trbs. 1 *dim.* *p* *cup mutes \** *pp*

2 *dim.* *p* *cup mutes \** *pp*

3 *dim.* *p* *cup mutes \** *pp*

Bar. *dim.* *p* *Bsn. dim.* *pp* *pp*

Tuba *dim.* *p* *dim.* *pp*

St.B. *dim.* *p* *dim.* *pp*

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

Cym. Trgl.

S.D. B.D.

\*Straight mutes may be substituted if cup mutes are unavailable.

84

Fls. 1° *p cantabile*

Picc.

Ob. *p cantabile*

Ob. *p cantabile*

Cls. 1 2 3

A.Cl.

B.Cl.

Bsn. *p cantabile*

A.Saxs. 1 2

T.Sax.

B.Sax.

Hns. 1 2 3 4

Tpts. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

St.B.

Timp.

Cym. Trgl.

S.D. B.D.

This page contains a musical score for a large ensemble. The instruments listed on the left are: Fls. (Flutes), Picc. (Piccolo), Ob. (Oboe), Cls. (Clarinets), A.Cl. (Alto Clarinet), B.Cl. (Bass Clarinet), Ban. (Bassoon), A.Sax. (Alto Saxophones), T.Sax. (Tenor Saxophone), B.Sax. (Baritone Saxophone), Hns. (Horns), Tpts. (Trumpets), Trba. (Trumpets), Bar. (Baritone), Tuba, St.B. (Soprano Bass), Cym. (Cymbal), Trgl. (Triangle), S.D. (Snare Drum), and B.D. (Bass Drum). The score features various musical notations such as dynamics (e.g., *espr.*, *pp*, *dim.*), articulation (accents), and phrasing (slurs). A large, semi-transparent watermark reading "Not Vain Performance" is overlaid diagonally across the page.

103

Fls. 1 2 *a2* *p cantabile* *espr.*

Picc. *p cantabile* *espr.*

Ob. *p cantabile* *espr.*

Cls. 1 2 3 *play* *p cantabile* *espr.*

A.Cl. *p cantabile* *espr.*

B.Cl. *pp* *simile*

Bsn. *pp* *simile*

A.Saxs. 1 2 *pp* *simile*

T.Sax. *pp*

B.Sax. *pp* *simile*

Hns. 1 2 3 4 *pp* *(open)*

Tpts. 1 2 3 *(open)*

Trbs. 1 2 3 *(open)*

Bar. *pp*

Tuba *pp*

St.B. *pp* *arco*

Bells *Bells with brass mallets* *p*

Timp. *pp sempre*

Cym. Trgl.

S.D. B.D.



Fls. 1 2  
 Picc.  
 Ob.  
 Cls. 1 2 3  
 A.Cl.  
 B.Cl.  
 Bsn.  
 A.Saxs. 1 2  
 T.Sax.  
 B.Sax.  
 Hns. 1 2 3 4  
 Tpts. 1 2 3  
 Trbs. 1 2 3  
 Bar.  
 Tuba  
 St.B.  
 Bells  
 Timp.  
 Cym.  
 Trgl.  
 S.D.  
 B.D.

*sempre piu p*  
*sempre piu p*  
*sempre piu p*  
*sempre piu p*  
*sempre piu p*  
*sempre piu p*  
*sempre piu p*  
*sempre piu p*  
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*sempre piu p*  
*sempre piu p*  
*sempre piu p*  
*sempre piu p*  
*sempre piu p*  
*sempre piu p*  
*sempre piu p*

*poco ritard.* *D.C. al Coda*

Fls. 1 2 *pp*

Picc. *pp*

Ob. *pp*

Ob. *pp*

Cls. 1 2 3 *pp*

A.Cl. *pp*

B.Cl. *pp*

Bsn. *pp*

A.Saxs. 1 2 *pp*

T.Sax. *pp*

B.Sax. *pp*

*poco ritard.* *D.C. al Coda*

Hns. 1 2 3 4 *pp*

Hns. 1, 2 *pp*

Tpts. 1 2 3 *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Trbs. 1 2 3 *pp*

Bar. *pp*

Tuba *pp* one player

St.B. *pp*

Bells *pp*

Timp. *pp*

Cym. Trgl.

S.D. B.D.

Coda

Grandioso

Fls. 1 2 *ff*

Picc. *ff*

Ob. *ff*

Cls. 1 2 3 *ff*

A.Cl. *ff*

B.Cl. *ff*

Ben. *ff*

A.Sax. *ff*

T.Sax. *ff*

B.Sax. *ff*

Coda

Grandioso

Hns. 1 2 3 4 *ff*

Tpts. 1 2 3 *ff*

Trbs. 1 2 3 *ff*

Bar. *ff*

Tuba *ff*

St.B. *ff*

Xylo. *ff*

Timp. *ff*

Cym. *ff*

Trgl. *ff*

S.D. *ff*

B.D. *ff*

This page of a musical score is for a symphony orchestra. It contains 24 staves, each representing a different instrument or section. The instruments listed on the left are: Fls. (Flutes), Picc. (Piccolo), Ob. (Oboes), Cls. (Clarinets), A.Cl. (Alto Clarinet), B.Cl. (Bass Clarinet), Bsn. (Bassoon), A.Saxs. (Alto Saxophones), T.Sax. (Tenor Saxophone), B.Sax. (Baritone Saxophone), Hns. (Horns), Tpts. (Trumpets), Trbs. (Trombones), Bar. (Baritone), Tuba, St.B. (Snare Drum), Xylo. (Xylophone), Timp. (Timpani), Cym. Trgl. (Cymbal and Triangle), and S.D. B.D. (Snare Drum and Bass Drum). The score is written in a common time signature and features various dynamic markings such as *dim.* (diminuendo), *p* (piano), and *ff* (fortissimo). The music is arranged in a standard orchestral layout with woodwinds and strings in the upper staves and percussion in the lower staves.

148

Fl. 1 2

Picc.

Ob.

Cl. 1 2 3

A.Cl.

B.Cl.

Bsn.

A.Sax. 1 2

T.Sax.

B.Sax.

Hns. 1 2 3 4

Tpts. 1 2 3

Trbn. 1 2 3

Bar.

Tuba

St.B.

Xylo.

Timp.

Cym. Trgl.

S.D. B.D.

3924

Fls. 1 2

Picc.

Ob. 1 2

Cls. 1 2 3

A.Cl.

B.Cl.

Bsn.

A.Saxs. 1 2

T.Sax.

B.Sax.

Hns. 1 2 3 4

Tpts. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

St.B.

Xylo.

Timp.

Cym. Trgl.

S.D. B.D.

160

160

*dim.*

*p*

Hn.1 *p*

Hn.3 *p*

Hn.2 *p*

*f*

*dim.*

*p*

This musical score page contains the following parts and markings:

- Fls.**: Flute 1 and 2. Markings: *dim.*
- Picc.**: Piccolo. Markings: *p*, *pp*
- Ob.**: Oboe. Markings: *dim.*
- Ob.** (second): Oboe. Markings: *play*, *p*, *pp*, *dim.*
- Cls.**: Clarinet 1, 2, and 3. Markings: *p*, *dim.*
- A.Cl.**: Alto Clarinet. Markings: *dim.*, *pp*
- B.Cl.**: Bass Clarinet. Markings: *dim.*, *pp*
- Ben.**: Bassoon. Markings: *dim.*, *pp*
- A.Saxs.**: Alto Saxophones 1 and 2. Markings: *p*, *dim.*, *pp*. Includes *Hn.1* and *Hn.2* markings.
- T.Sax.**: Tenor Saxophone. Markings: *dim.*
- B.Sax.**: Baritone Saxophone. Markings: *dim.*
- Hns.**: Horns 1, 2, 3, and 4. Markings: *dim.*, *pp*. Includes *Soli* marking.
- Tpts.**: Trumpets 1, 2, and 3. Markings: *pp*
- Trba.**: Trombones 1, 2, and 3. Markings: *cup mute*, *pp*
- Bar.**: Baritone. Markings: *one player*, *pp*
- Tuba**: Tuba. Markings: *dim.*, *pp*
- St.B.**: Snare Drum. Markings: *dim.*, *pp*
- Timp.**: Timpani. Markings: *p*, *pp*
- S.D.**: Snare Drum (bottom staff)
- B.D.**: Bass Drum (bottom staff)

This page contains a musical score for measures 171 through 180. The instruments listed on the left are:  
Fls. (1, 2)  
Picc.  
Ob. (1, 2)  
Cls. (1, 2, 3)  
A.Cl.  
B.Cl.  
Bsn.  
A.Saxs. (1, 2)  
T.Sax.  
B.Sax.  
Hns. (1, 2, 3, 4)  
Tpts. (1, 2, 3)  
Trbs. (1, 2, 3)  
Bar.  
Tuba  
St.B.  
Bells  
Timp.  
S.D.  
B.D.

Measure 171 is marked with a box containing the number 171. Performance markings include:  
- Flutes: Solo, *pp*, *mp cantabile*  
- Piccolo: *mp cantabile*  
- Oboes: Solo, *pp*, *pp sempre*  
- Clarinet 1: *pp sempre*  
- Bassoon: *pp*  
- Horns: *pp*  
- Trumpets: *cup mute*, *pp*  
- Trombones: *pp*  
- Tuba: *one player*, *pp*  
- Bass Drum: *pp*  
- Snare Drum: *pp*  
- Bells: *p*



Poco a poco meno mosso

Fls. 1 2 *a2* *espr.* *dim. molto*

Picc. *espr.* *dim. molto*

Ob. *dim. molto*

Cls. 1 *dim. molto*

2 3 *mp cantabile* *espr.* *dim. molto*

A.Cl. *mp cantabile* *espr.* *dim. molto*

B.Cl. *p* *dim. molto*

Bsn. *p* *dim. molto*

A.Saxs. 1 *p* *dim. molto*

2 *p* *dim. molto*

T.Sax. *p* *molto*

B.Sax. *p* *dim. molto*

Poco a poco meno mosso

Hns. 1 2 3 4

Tpts. 1 *dim. molto*

2 *dim. molto*

3

Trbs. 1 *dim. molto*

2 *dim. molto*

3 *dim. molto*

Bar.

Tuba *dim. molto*

St.B. *dim. molto*

Bells *dim. molto*

Timp.

S.D.  
B.D.

*Piu ritard.*

Fls. *sempre dim.*

Picc. *sempre dim.*

Ob. *sempre dim.*

Cls. *sempre dim.*

A.Cl. *sempre dim.*

B.Cl. *sempre dim.*

Bsn. *sempre dim.*

A.Saxs. *sempre dim.*

T.Sax. *sempre dim.*

B.Sax. *sempre dim.*

*Piu ritard.*

Hns. *sempre dim.*

Tpts. *sempre dim.*

Trbs. *pizz.*

Bar. *sempre dim.*

Tuba *sempre dim.*

St.B. *sempre dim.*

Bells *sempre dim.*

Timp.

S.D.

B.D.

Presto

Fls. 2 *pp* *ff* *a2*

Picc. *pp* *ff*

Ob. *pp* *ff*

1 *ff*

2 *ff*

3 *ff*

A.Cl. *ff*

B.Cl. *ff*

Ban. *ff*

A.Sax. 1 *pp* *ff*

2 *pp* *ff*

T.Sax. *pp* *ff*

B.Sax. *ff*

1 *pp* *ff*

2 *pp* *ff*

3 *pp* *ff*

4 *pp* *ff*

Hns. *pp* *ff*

1 *open* *ff*

2 *open* *ff*

3 *open* *ff*

1 *open* *ff*

2 *open* *ff*

3 *open* *ff*

Bar. *ff*

Tuba *arco* *ff* *Tutti*

St.B. *ff*

Bells

Timp. *ff*

Cym. Trgl. *ff*

S.D. *ff*

B.D. *ff*