

FULL CONDUCTOR SCORE
Score Cat.# 012-2508-01

FOURTH SUITE FOR BAND

(City Of Music)

I. INTRADA II. ARIA III. MARCH

ALFRED REED



C.L. BARNHOUSE COMPANY
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FOURTH SUITE FOR BAND

(City Of Music)

INSTRUMENTATION

Piccolo (3rd C Flute)	1
1st C Flute	4
2nd C Flute	4
1st Oboe	1
2nd Oboe	1
English Horn	1
1st & 2nd Bassoons	2
Eb Clarinet	1
1st Bb Clarinet	3
2nd Bb Clarinet	3
3rd Bb Clarinet	3
Eb Alto Clarinet	1
Bb Bass Clarinet	2
Bb Contrabass Clarinet	1
1st Eb Alto Saxophone	1
2nd Eb Alto Saxophone	1
Bb Tenor Saxophone	1
Eb Baritone Saxophone	1
Optional Brass Choir- Trumpets	3
Optional Brass Choir- Trombones	3
1st & 2nd Horns in F	2
3rd & 4th Horns in F	2
1st Bb Trumpet	2
2nd and 3rd Bb Trumpet	2
1st & 2nd Bb Cornets	2
1st Trombone	2
2nd Trombone	2
3rd Trombone	2
Baritone BC	2
Baritone TC	1
Tuba	4
String Bass	1
Timpani	1
Xylophone	1
Bells & Chimes	2
Percussion I (Tri., Sus. Cym., Cr. Cym.)	3
Percussion II (S.D., B.D.)	2

PROGRAM NOTES



Commissioned for the annual Festival of the Arts in Takasaki, Japan (logo appears at left), this work originally was to have been a single movement in the form of a festive intrada, and as such was given its first performance in October, 1992 by the Karasugawa Wind Orchestra at the Festival that year. It was subsequently decided by the commissioning party that this single piece should be expanded to a multi-movement suite and so the second and third movements were added to what now became the first movement. The whole three-movement piece was first performed at the following year's festival, on November 3rd, 1993, by the same group, this time under the composer's direction.

The first movement, "Intrada", is the original work first commissioned and is meant to be a musical impression of the opening of a great festival with fanfares, sweeping themes and dramatic highlights. The second movement, "Aria", is a long, flowing melodic line with warm harmonies and instrumental colors, while the third movement, "March", rounds off the entire work with a rousing, if slightly unconventional, treatment of this traditional form with unusual harmonies and instrumental colors.

REHEARSAL SUGGESTIONS

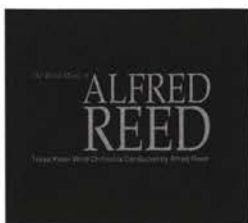
The optional brass choirs in the "Intrada" are just that: optional, and may be freely omitted without any basic changes in the musical effect since all of their lines also exist in the parts for the brasses in the band. However, if available, their presence will greatly aid in the securing of a massive, festival-like effect, ideal for ceremonial occasions. The tempo in this first movement should be majestic, but yet with motion. It is also possible that the middle section, from measure 49 to 73, could be taken a shade more slowly with a return to the original tempo at measure 85, if desired. This could insure clear articulation of the fanfare-like passages from 73 to 80. Clarity in the woodwind figurations from 95 to 98, so essential to a successful rendering of this coda might also be aided by a slight broadening of the tempo here.

The second movement, "Aria", is, as the title would suggest, one long singing line throughout. Careful attention should be paid to the solo lines for both Bells and Chimes in this section and the alteration of melodic elements in the final eight measures, so that each entrance is clearly heard.

The concluding "March" should be played lightly and with constant forward movement at all times, even in the more heavily scored portions, until the final section, beginning at measure 160, where the feeling of the original Intrada returns to form the coda both to the March and the entire Suite as well.

Alfred Reed

C.D. RECORDING AVAILABLE



A full performance recording of "Fourth Suite For Band" performed by the Tokyo Kosei Wind Orchestra under the direction of Alfred Reed is available on the 4-CD set "The Wind Music of Alfred Reed" (KOCD-3550/53) produced by Kosei Publishing Company, Tokyo, Japan. This recording is available in the United States directly from:

Ludwig Music Publishing Inc.
557 East 140th Street,
Cleveland, Ohio 44110-1999

THE COMPOSER

Composer, arranger, conductor and editor, Alfred Reed's life was intertwined with music almost from birth in New York City on January 25th, 1921. His parents loved good music and made it part of their daily lives; as a result he was well acquainted with most of the standard symphonic and operatic repertoire while still in elementary school.



Beginning formal music training at the age of ten as a trumpet player, he was already playing professionally while still in high school, and shortly thereafter began the serious study of harmony and counterpoint as a prelude to composition, which had come to exercise a stronger hold on his interest and ambition than playing. After three years at the Radio Workshop in New York, he spent the next three in service during World War II, where, as a member of an Air Force Band, he became deeply interested in the concert band and its music. Following his release, he enrolled at the Juilliard School of Music to study under Vittorio Giannini, and from there, in 1948, became a staff composer and arranger with NBC and subsequently, with ABC, where he wrote and arranged music for radio, television, record albums and films.

In 1953, Alfred Reed resumed his academic work (which had been interrupted by his leaving Juilliard for NBC) and became conductor of the Baylor Symphony Orchestra while at Baylor University in Texas. His Masters thesis was the RHAPSODY FOR VIOLA AND ORCHESTRA, which was to win the Luria Prize. Two years later, in 1955, he accepted the post of editor in a major music publishing firm, and for the next 11 years became deeply concerned with the problems of educational music at all levels of performance. In 1966 he left this position to join the faculty of the School of Music at the University of Miami, where he developed the first four-year Music Industry program, and in 1980, following the retirement of his old friend and colleague, Dr. Frederick Fennell, was appointed music director and conductor of the University of Miami Symphonic Wind Ensemble.

With over 200 published works in all media, many of which have been on required performance lists for over 25 years, Dr. Reed is one of the nation's most prolific and frequently performed composers. In addition to winning the Luria Prize in 1959, he has been awarded over 60 commissions, with more on the way! His work as a guest conductor has taken him to 49 states, Canada, Mexico, Europe, Japan, Australia and South America. He was the first "foreign" conductor to be invited to conduct and record with the world famous Tokyo Kosei Wind Orchestra, and is today the most frequently performed foreign composer in Japan.

Dr. Reed left New York for Miami, Florida, in 1960, where he has made his home ever since.

Fourth Suite for Band

(City of Music)
I. Intrada (4:25)

ALFRED REED
ASCAP

Conductor Score

012-2508-00

Maestoso, ma con moto (♩ = c. 80)

The score is a conductor score for the Fourth Suite for Band, I. Intrada. It is written for a conductor and includes parts for various instruments. The tempo is Maestoso, ma con moto (♩ = c. 80). The score is in 2/4 time. The instruments listed are: C Piccolo, C Flutes, Oboes, English Horn, Bassoons, Eb Clarinet, Bb Clarinets 2, Eb Alto Clarinet, Bb Bass Clarinet (Bb Contrabass Clarinet), Eb Alto Saxophones, Bb Tenor Saxophone, Eb Baritone Saxophone, Bb Trumpets, Brass Choir, Trombones, F Horns, Bb Trumpets, Bb Cornets, Trombones, Baritone, Tuba, String Bass, Timpani, Chimes, Pair of Cymbals, Triangle, Crash Cymbals, Suspended Cymbal, Snare Drum, and Bass Drum. The score includes dynamic markings such as *ff marc.*, *f marc.*, and *sim.*. The score is published by Alfred Reed and is copyrighted by ASCAP.

Picc. *sempre marc.*

Fla. 1 2 *sempre marc.*

Obs. 1 2 *sempre marc.*

E.Hn. *sempre marc.*

Bens. 1 2 *ff*

E♭Cl. 1 2

Cl. 2 3

A.Cl. *ff*

B.Cl. Cb.Cl. *ff*

A.Sax. 1 2

T.Sax.

B.Sax.

Tpts. 1 2 3

Br. Choirs

Trbs. 1 2 3

Hns. 1 2 3 4 *ff sost.*

Tpts. *ff*

Cors. 1 2 *ff*

Trbs. 1 2 3 *ff*

Bar. *all Bars. f*

Tuba *all Tubas f*

St.B. *ff*

Timp. *ff Solo*

Chimes

Cyms.

S.D. B.D. *ff*

Picc.

Fls. 1 2

Obs. 1 2

E.Hn.

Bans. 1 2

E♭Cl.

Cls. 1 2 3

A.Cl.

B.Cl. Cb.Cl.

A.Saxs. 1 2

T.Sax.

B.Sax.

Tpts. 1 2 3

Br. Choirs

Trbs. 1 2 3

Hns. 1 2 3 4

Tpts. 1 2 3

Cors. 1 2

Trbs. 1 2 3

Bar.

Tuba

St.B.

Timp.

Chimes

Trgl. Cyms.

S.D. B.D.

4071

29 L'istesso tempo (broadly)

Picc. 1, 2

Fls. 1, 2

Obs. 1, 2

E.Hn.

Bsns. 1, 2

E♭Cl.

Cl. 1, 2, 3

A.Cl.

B.Cl. / Cb.Cl.

A.Sax.

T.Sax.

B.Sax.

Tpts. 1, 2, 3

Br. Choirs

Trbs. 1, 2, 3

Hns. 1, 2, 3, 4

Tpts. 1, 2, 3

Cor. 1, 2

Trbs. 1, 2, 3

Bar.

Tuba

St.B.

Timp.

Chimes

Trgl. Cym.

S.D. / B.D.

Cyms.

ff, *marc.*, *div.*, *unis.*

Picc.

Fls. 1
2

Obs. 1
2

E.Hn.

Bsns. 1
2

E♭ Cl.

Cls. 1
2
3

A. Cl.

B. Cl.
Cb. Cl.

A. Saxs. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Br. Choirs

Trbs. 1
2
3

Hns. 1
2
3
4

Tpts. 1
2
3

Cors. 1
2

Trbs. 1
2
3

Bar.

Tuba

St. B.

Timp.

Chimes

Cyms.

S.D.
B.D.

f marc. cresc. ff

a2

a2

marc.

marc.

a2

marc.

div. unis.

sfz f ff

39

Picc.

Fls. 1
2

Obs. 1
2

E.Hn.

Bans. 1
2

EbCl.

Cl. 1
2
3

A.Cl.

B.Cl.
Cb.Cl.

A.Sax.
2

T.Sax.

B.Sax.

Tpts. 1
2
3

Br. Choirs

Trbs. 1
2
3

Hns. 1
2
3
4

Tpts. 1
2
3

Cors. 1
2

Trbs. 1
2
3

Bar.

Tuba

St. B.

Timp.

Chimes

Cyms.

S.D.
B.D.

4071

4071

Picc.

Fis. 1 2

Obs. 1 2

E.Hn.

Bsns. 1 2

E♭Cl.

Cl. 1 2 3

A.Cl.

B.Cl. Cb.Cl.

A.Sax. 1 2

T.Sax.

B.Sax.

Tpts. 1 2 3

Br. Choirs

Trbs. 1 2 3

Hns. 1 2 3 4

Tpts. 1 2 3

Cors. 1 2

Trbs. 1 2 3

Bar.

Tuba

St.B.

Timp.

Chimes

S.D. B.D.

p *mp* *pp* *ma sonore* *un.* *1. Soli* *1 Bar.* *pp 1 Tuba, cantabile* *p cantabile* *p cantabile*

Picc.

Fls. 1
2

Obs. 1
2

E.Hn.

Bsns. 1
2

Eb Cl.

Cls. 1
2
3

A.Cl.
B.Cl.
Cb.Cl.

A.Sax.
2

T.Sax.
B.Sax.

Tpts. 1
2
3

Br. Choirs

Trbs. 1
2
3

Hns. 1
2
3
4

Tpts. 1
2
3

Cors. 1
2

Trbs. 1
2
3

Bar.

Tuba

St. B.

Timp.

Chimes

S.D.
B.D.

p

mp

mp ma sonore

p

p

p

p

p

p

p

p

p

p

p

2 Bars.

57

Picc.

Fls. 1 2

Obs. 1 2

E.Hn.

Bsns. 1 2

E♭Cl.

Cl. 1 2 3

A.Cl.

B.Cl.
Cb.Cl.

A.Sax. 1 2

T.Sax.

B.Sax.

57

Tpts. 1 2 3

Br. Choirs

Trbs. 1 2 3

Hns. 1 2 3 4

Tpts. 1 2 3

Cors. 1 2

Trbs. 1 2 3

Bar.

Tuba

St. B.

Timp.

Chimes

S.D.
B.D.

65

Picc. *Soli* *mp* *mf* *p*

Fls. 1 *Soli a2* *mp* *mf* *p*

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

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

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

E.Hn. *p*

Bsns. 1 *p*

Bsns. 2 *p*

E♭Cl. *p*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

A.Cl. *p*

B.Cl. *p*

Cb.Cl. *p*

A.Sax. *mf* *p*

T.Sax. *p*

B.Sax. *mp* *p*

Tpts. 1 *mp* *p*

Tpts. 2 *mp* *p*

Tpts. 3 *mp* *p*

Br. Choirs

Trbs. 1 *mp* *p*

Trbs. 2 *mp* *p*

Trbs. 3 *mp* *p*

Hns. 1 *a2* *mp* *poco marc.* *Soli*

Hns. 2 *a2* *mp* *poco marc.* *Soli*

Hns. 3 *a2* *mp* *poco marc.* *Soli*

Hns. 4 *a2* *mp* *poco marc.* *Soli*

Tpts. 1 *mp* *p*

Tpts. 2 *mp* *p*

Tpts. 3 *mp* *p*

Cors. 1 *mp* *p*

Cors. 2 *mp* *p*

Trbs. 1 *Hns.* *p*

Trbs. 2 *Hns.* *p*

Trbs. 3 *Hns.* *p*

Bar. *1 Bar. only* *p*

Tuba *1 Tuba only* *p*

St. B. *pizz* *p*

Timp. *mp*

Chimes *p*

Cyms. *pp*

S.D. *pp*

B.D. *pp*

Picc. *Soli* *mf*

Fis. 1 *Soli* *mf*

2

Obs. 1 *Soli* *mf*

2

E.Hn. *Soli* *mf*

Bans. 1 *Soli* *mf*

2 *mp*

Eb.Cl. *Soli* *mp*

1 *Soli* *mp*

2 *Soli* *mp*

3 *Soli* *mp*

A.Cl. *Soli* *mp*

B.Cl. *Soli* *mp*

Cb.Cl. *Soli* *mp*

A.Saxs. 1 *Soli* *mp*

2 *Soli* *mp*

T.Sax. *Soli* *mp*

B.Sax. *Soli* *mp*

Tpts. 1

2

3

Br. Choirs

Trbs. 1

2

3

Hns. 1 *mf*

2 *mf*

3 *mf*

4 *mf*

Tpts. 1 *p*

2 *p*

3 *p*

Cors. 1 *mp*

2 *mf*

Trbs. 1 *p*

2 *mf*

3 *mf*

Bar. *sim.* *mf* all Bars.

Tuba *sim.* *mf* all Tubas

St.B. *arco* *mf*

Timp. *mf*

Chimes

Cyms. *sim.* *poco*

S.D. *sim.*

B.D. *sim.*

73

Picc. *p*

Fls. 1 2 *p* **Soli** *mf poco marc.*

Obs. 1 2 *a2* *p* *mf poco marc.*

E.Hn. *p*

Bsns. 1 2 *p*

EbCl. *p*

Fl. Ob. 1 *p*

Fl. 2 *p*

Obs. 2 *p*

A.Cl. *p*

B.Cl. *a2* *p*

Cb.Cl. *p*

A.Sax. *p* *cresc.* *pp*

T.Sax. *p* *pp*

B.Sax. *p* *pp*

Tpts. 1 2 3 **Br. Choirs**

Trbs. 1 2 3

Hns. 1 2 3 4 **Soli** *mp marc.* *a2* *mf* *poco*

Tpts. 1 2 3 *mp marc.* **Soli** *f marc.* *a2* *poco*

Cors. 1 2 *Hns. 2,3* *f marc.* *a2* *f marc.*

Trbs. *p*

Bar. *1 Bar. only* *p* *poco*

Tuba *pizz.* *p* *poco*

St.B. *p*

Timp. *mp*

Chimes *p*

S.D. *p*

B.D. *p*

Picc. *f marc.*
 Fls. 1 2 *f marc.*
 Obs. 1 2 *f marc.*
 E.Hn. *f marc.*
 Bsns. 1 2 *f marc.*
 Eb Cl. *mf marc.*
 Cls. 1 2 3 *mp*
 A. Cl. *mp*
 B. Cl. Cb. Cl. *f marc.*
 A. Saxs. *f marc.*
 T. Sax. *f marc.*
 B. Sax. *f marc.*
 Tpts. 1 2 3
 Br. Choirs
 Trbs. 1 2 3
 Hns. *f*
 Tpts. *f marc.*
 Cors. *f marc.*
 Trbs. *f marc.*
 Bar. *f all Bars.*
 Tuba *f all Tubas*
 St. B. *arco*
 Tmp. *cresc.*
 Chimes *f*
 Cyms. *f*
 S.D. *mf*
 B.D. *mf*

This page contains a detailed musical score for a large orchestra and brass choir. The instruments are listed on the left side of the page, including Piccolo, Flutes (1 and 2), Oboes (1 and 2), English Horn, Bassoons (1 and 2), Eb Clarinet, Clarinets (1, 2, and 3), Alto Clarinet, Bass Clarinet and Contrabass Clarinet, Alto Saxophones (1 and 2), Tenor Saxophone, Bass Saxophone, Trumpets (1, 2, and 3), Brass Choirs, Trombones (1, 2, and 3), Horns (1, 2, and 3), Trombones (1, 2, and 3), Baritone, Tuba, Snare Drum, Tom-tom, Chimes, Cymbals, and Side Drum/Bass Drum. The score is written in a common time signature and features a variety of dynamic markings such as *f*, *ff*, *mf*, *mp*, *f*, and *marc.*. It also includes performance instructions like *cresc.*, *div.*, and *unis.*. The music is arranged in a multi-measure rest format, with measures 1, 2, and 3 of each instrument's part shown. The score is watermarked with 'Copyrighted Material'.

85 Broadly

Picc. *ff* *div.* *marc.*

Fls. 1 *ff* *marc.*

Fls. 2 *ff* *marc.*

Obs. 1 *ff* *marc.*

Obs. 2 *ff* *marc.*

E.Hn. *ff* *marc.*

Bsns. 1 *ff* *marc.*

Bsns. 2 *ff* *marc.*

E♭ Cl. *ff* *marc.*

Cl. 1 *ff* *marc.*

Cl. 2 *ff* *marc.*

Cl. 3 *ff* *marc.* *div.* *unis.*

A. Cl. *ff* *marc.*

B. Cl. *ff* *marc.*

Cb. Cl. *ff* *marc.*

A. Saxs. 1 *ff* *marc.*

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

T. Sax. *ff* *marc.*

B. Sax. *ff* *marc.*

Tpts. 1 *a3* *f* *marc.*

Tpts. 2 *f* *marc.*

Tpts. 3 *f* *marc.*

Br. Choirs *f* *marc.*

Trbs. 1 *f* *marc.*

Trbs. 2 *f* *marc.*

Trbs. 3 *f* *marc.*

Hns. 1 *ff* *a2* *ten.*

Hns. 2 *ff* *a2* *ten.*

Hns. 3 *ff* *a2* *ten.*

Hns. 4 *ff* *a2* *ten.*

Tpts. 1 *a2* *f* *marc.*

Tpts. 2 *a2* *f* *marc.*

Tpts. 3 *a2* *f* *marc.*

Cors. 1 *a2* *mf* *marc.*

Cors. 2 *a2* *mf* *marc.*

Trbs. 1 *ff* *marc.*

Trbs. 2 *ff* *marc.*

Trbs. 3 *ff* *marc.*

Bar. *ff* *marc.*

Tuba *ff* *marc.*

St. B. *ff* *marc.*

Timp. *mf* *ff*

Chimes

Cyms.

S.D. *ff*

B.D. *ff*

Picc.
 Fls. 1 2
 Obs. 1 2
 E.Hn.
 Bsns. 1 2
 EbCl.
 Cls. 1 2 3
 A.Cl.
 B.Cl. Cb.Cl.
 A.Saxs. 1 2
 T.Sax.
 B.Sax.
 Tpts. 1 2 3
 Br. Choirs
 Trbs. 1 2 3
 Hns. 1 2 3 4
 Tpts. 1 2 3
 Cors. 1 2
 Trbs. 1 2 3
 Bar.
 Tuba
 St.B.
 Timp.
 Chimes
 Cyms.
 S.D.
 B.D.

This musical score page (numbered 21) features a variety of instruments and a choir. The woodwind section includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), English Horn, Bassoons (1 and 2), E-flat Clarinet, Clarinets (1, 2, and 3), Alto Clarinet, Bass Clarinet/Contrabass Clarinet, Alto Saxophones (1 and 2), Tenor Saxophone, and Bass Saxophone. The brass section consists of Trumpets (1, 2, and 3), Trombones (1, 2, and 3), Horns (1, 2, 3, and 4), Trombones (1, 2, and 3), Baritone, Tuba, and Snare Drum. Percussion includes Timpani, Chimes, Cymbals (Pr. Cym., Trgl. S.Cym.), and Side Drum/Bass Drum. A Br. Choir part is also present. The score includes dynamic markings such as *ff*, *cresc.*, and *f*, and performance instructions like "Soli", "Hns., Cors.", and "(let all tones ring together)". A rehearsal mark "95" is placed above the Piccolo staff and below the Trumpet 1 staff. A large watermark "Prezence" is visible across the page.

Picc.

Fls. 1
2

Obs. 1
2

E.Hn.

Bsns. 1
2

E♭Cl.

Cl. 1
2
3

A.Cl.

B.Cl.
Cb.Cl.

A.Sax. 1
2

T.Sax.

B.Sax.

Tpts. 1
2
3

Br. Choirs

Trbs. 1
2
3

Hns. 1
2
3
4

Tpts. 1
2
3

Cors. 1
2

Trbs. 1
2
3

Bar.

Tuba

St.B.

Timp.

Chimes

Trgl.
S.Cym.
Pr.Cyms.

S.D.
B.D.

Picc. *ff* *3* *broadly*

Fls. 1 *ff* *a2*

Fls. 2 *ff* *a2*

Obs. 1 *ff* *a2*

Obs. 2 *ff* *a2*

E.Hn. *ff* *a2*

Bsns. 1 *ff* *a2*

Bsns. 2 *ff* *a2*

Ep.Cl. *ff* *a2*

1 *ff* *a2*

2 *ff* *a2*

3 *ff* *a2*

A.Cl. *ff* *a2*

B.Cl. *ff* *a2*

Cb.Cl. *ff* *a2*

A.Saxs. 1 *ff* *a2*

A.Saxs. 2 *ff* *a2*

T.Sax. *ff* *a2*

B.Sax. *ff* *a2*

Tpts. 1 *ff* *a3*

Tpts. 2 *ff* *a3*

Tpts. 3 *ff* *a3*

Br. Choirs *ff* *a3*

Trbs. 1 *ff* *a3*

Trbs. 2 *ff* *a3*

Trbs. 3 *ff* *a3*

Hns. 1 *ff* *a2*

Hns. 2 *ff* *a2*

Hns. 3 *ff* *a2*

Hns. 4 *ff* *a2*

Tpts. 1 *ff* *a2*

Tpts. 2 *ff* *a2*

Tpts. 3 *ff* *a2*

Cors. 1 *ff* *a2*

Cors. 2 *ff* *a2*

Trbs. 1 *ff* *a2*

Trbs. 2 *ff* *a2*

Trbs. 3 *ff* *a2*

Bar. *ff* *a2*

Tuba *ff* *a2*

St.B. *ff* *a2*

Timp. *Solo* *ff*

Chimes *ff*

Trgl. *ff*

S.Cym. *ff*

Pr.Cyms. *ff* *sim.* *choke*

S.D. *ff* *sim.*

B.D. *ff* *choke*

II. Aria (4:15)

Moderato assai e molto espressivo (♩-c. 60)

Flute 8
Flutes 1 2
Oboes 1 2
English Horn
Eb Clarinet
Bb Clarinets 2 3
Eb Alto Clarinet
Bb Bass Clarinet
Bb Contrabass Clarinet
Bassoons 1 2
Eb Alto Saxophones 1 2
Bb Tenor Saxophone
Eb Baritone Saxophone

Moderato assai e molto espressivo (♩-c. 60)

F Horns 1 2 3 4
Bb Trumpets 1 2 3
Bb Cornets 1 2
Trombones 1 2 3
Baritone
Tuba
String Bass
Timpani
Bells
Chimes
Suspended Cymbal

1.
2.
3.
Hn. 3.
Hn. 3.
1 Bar.
1 Tuba
St. B.

p ma sonore
p
mf
mp
p
mf

9

(Flute)

Fl. 3 *mp*

Fls. 1 *a2*

2 *mp*

Obs. 1 *p*

2 *ten.*

E.Hn. *p*

EbCl. *p*

1 *p*

2 *ten.*

3 *p*

Cl. 2 *ten.*

3 *p*

A.Cl. *p*

B.Cl. *ten.*

Cb.Cl. *p*

Bsns. 1 *ten.*

2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

A.Saxs. 1 *ten.*

2 *p*

T.Sax. *ten.*

B.Sax. *ten.*

(poco) *p*

Hns. 1 *ten.*

2 *p*

3 *p*

4 *p*

Tpts. 1 *cup mute*

2 *cup mute a2*

3 *cup mute a2*

sost.

pp

Cors. 1 *cup mute*

2 *cup mute*

sost.

pp

Trbs. 1 *cup mute*

2 *cup mute*

3 *cup mute*

sost.

p

pp

Bar. *ten.*

(poco) *p*

Tuba *pizz.*

arco

St.B. *p*

Timp. *(soft felt sticks)*

p

Bells *pp* Solo

mf

(sempre Solo)

Chimes

S.Cym.

Fl. 3

Fls. 1
2

Obs. 1
2

E.Hn.

E♭Cl.

1

Cl. 2
3

A.Cl.

B.Cl.

Cb.Cl.

Bsns. 1
2

A.Saxs. 1
2

T.Sax.

B.Sax.

Hns. 1
2
3
4

Tpts. 1
2
3

Cors. 1
2

Trbs. 1
2
3

Bar.

Tuba

St.B. arco

Timp.

Bells

Chimes

S.Cym.

p, *mf*, *mp*, *pp*

sempre p

arco

molto sost., *sim.*

a2, *Hns. 3, 4*

For Personal Use Only

Fl. 3

Fla. 1 2

Obs. 1 2

E.Hn.

E♭Cl.

Cl. 1 2 3

A.Cl.

B.Cl.

Ch.Cl.

Bass.

A.Sax. 1 2

T.Sax.

B.Sax.

Hrn. 1 2 3 4

Tpts. 1 2 3

Cors. 1 2

Trbs. 1 2 3

Bar.

Tuba

St.B.

Timp.

Bells

Chimes

S.Cym.

cresc.

pp

mp

p

(poco)

pp E.Hn.

a2

1 Bar.

2 Tubas

pizz.

arco

mp

This page of an orchestral score, labeled 39, contains the following parts and markings:

- Woodwinds:**
 - Flutes:** Fl. 3 and Fls. 1 & 2. Fl. 3 has a *f* marking. Fls. 1 & 2 have an *a2* marking.
 - Oboes:** Obs. 1 & 2 with a *f* marking.
 - E.Horn:** E.Hn. with a *f* marking.
 - E♭ Clarinet:** Eb.Cl. with *unis.* and *div.* markings, and a *f* marking.
 - Clarinets:** Cls. 2 and 3 with *f* markings.
 - Alto Clarinet:** A.Cl. with a *f* marking.
 - Bass Clarinets:** B.Cl. and Cb.Cl. with *f* and *sim.* markings.
 - Bassoons:** Bsns. 2 with an *a2* marking and a *f* marking.
 - Saxophones:** A.Saxs. and T.Sax. with *f* and *(molto legato)* markings. B.Sax. has a *f* and *p* marking.
- Brass:**
 - Horns:** Hns. 2, 3, & 4 with *f* and *a2* markings.
 - Trumpets:** Tpts. 1, 2, & 3 with *cup mute* markings and *mf* dynamics.
 - Cori:** Cors. 1 & 2 with *Hns. 1, 2* marking.
 - Trumpets:** Trbs. 2 and 3 with *mf* and *sim.* markings.
 - Baritone:** Bar. with *1 Bar.* marking and *mf* dynamic.
 - Tuba:** Tuba with *mf* dynamic.
 - St. B.** St.B. with *f* and *sim.* markings.
- Percussion:**
 - Bells:** Bells with *(brass mallets)* and *Solo* markings, and *mf* dynamic.
 - Chimes:** Chimes with *(soft sticks)* and *Solo* markings, and *f* dynamic.
 - S. Cym.** S.Cym. with *p cresc.* and *mf* markings.

47

Fl. 3 *poco a poco dim.* *p* *molto legato*

Fl. 1 2 *poco a poco dim.* *a2* *p* *molto legato*

Obs. 1 2 *poco a poco dim.* *sempre dim.* *pp* *Soli* *mp* *2. Soli*

E.Hn. *poco a poco dim.* *sempre dim.* *pp* *mp* *p*

Eb.Cl. *poco a poco dim.* *unis.* *sempre dim.* *p*

Cl. 1 2 3 *poco a poco dim.* *sempre dim.* *p* *3.Cl., E.Hn.* *2.Cl., 2.Ob.* *Soli* *mp*

A.Cl. *poco a poco dim.* *sempre dim.* *p* *3.Cl. Soli* *mp*

B.Cl. *poco a poco dim.* *sempre dim.* *p*

Cb.Cl. *poco a poco dim.* *sempre dim.* *p*

Bsn. 1 2 *poco a poco dim.* *a2* *sempre dim.* *pp* *Soli* *p*

A.Sax. *pp* *Soli* *p*

T.Sax. *p* *p*

B.Sax. *Bsn. 2* *p*

Hns. 1 2 3 4 *poco a poco dim.* *sempre dim.* *pp*

Tpts. 1 2 3 *dim.*

Cors. 1 2

Trbs. 1 2 3 *p* *p*

Bar. *poco a poco dim.* *2 Bars.* *mf* *pp* *pp* *2 Tubas*

Tuba *poco a poco dim.* *pp* *pizz.* *pp*

St.B. *poco a poco dim.* *p*

Timp. *poco a poco dim.* *pp*

Bells

Chimes *Solo* *mf*

S.Cym.

This page of a musical score, numbered 32, contains the orchestral parts for a variety of instruments. The instruments listed on the left side of the page are: Fl. (Flute), Fla. (Flauto), Obs. (Oboe), E.Hn. (English Horn), Eb Cl. (E-flat Clarinet), Cls. (Clarinets), A.Cl. (Alto Clarinet), B.Cl. (Bass Clarinet), Cb.Cl. (C Bass Clarinet), Bsns. (Bassoons), A.Saxs. (Alto Saxophones), T.Sax. (Tenor Saxophone), B.Sax. (Baritone Saxophone), Hns. (Horns), Tpts. (Trumpets), Cors. (Coronets), Trbs. (Trombones), Bar. (Baritone), Tuba, St.B. (Soprano Trombone), Timp. (Timpani), Bells, Chimes, and S.Cym. (Snare Cymbal). The score includes dynamic markings such as *p*, *mp*, *pp*, *poco*, *sempre sim. e p*, and *Soli*. Performance instructions include *1. Soli* and *1. open Soli*. The music is written in a single system across 22 staves, with a large watermark 'For reference only' overlaid diagonally across the page.

Alla marcia (♩ = c. 128)

III. March (3:10)

Flutes 1 & 2

Piccolo

Oboes 1 & 2

English Horn

E♭ Clarinet

B♭ Clarinets 1 & 2

E♭ Alto Clarinet

B♭ Bass Clarinet

B♭ Contrabass Clarinet

Bassoons 1 & 2

E♭ Alto Saxophones 1 & 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

F Horns 1, 2, 3 & 4

B♭ Trumpets 1 & 2

B♭ Cornets 1 & 2

Trombones 1, 2 & 3

Baritone

Tuba

String Bass

Timpani (hard felt sticks)

Xylophone (hardest mallets)

Chimes Bells (Bells with brass mallets)

Pair of Cymbals

Snare Drum

Bass Drum

4071

10

Fls. 1 2

Picc.

Obs. 1 2

E.Hn.

Eb.Cl.

Cl. 1 2 3

A.Cl.

B.Cl.

Cb.Cl.

Bsns.

A.Saxs.

T.Sax.

B.Sax.

Hns. 1 2 3 4

Tpts. 1 2 3

Cors. 1 2

Trbs. 1 2 3

Bar.

Tuba

Sr.B.

Timp.

Xylo.

Chimes Bells

Pr.Cyms.

S.D. B.D.

4071

Soli *f* *p* *E.Hn.* *Bsns.* *a2* *mp* *sim.* *st. mute* *mf* *mf* *mp* *f poco marc.* *1 Bar.* *2 Tubas* *1 Tuba* *sim.* *sim.* *mp* *f* *mp Solo* *2^a L.v.*

18 26

Fla. *Soli* *f* *p*

Picc. *Soli* *f* *p*

Obs. 1 2 *Soli* *f* *p*

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

E♭Cl. 1 *mf* *p* *mp*

Cl. 2 *mp*

3 *mp*

A.Cl. *f* *p*

B.Cl. *mp*

Ch.Cl. *mp*

Bsns. 1 2 *sempre p* *mp*

A.Saxs. 1 2 *Soli* *f* *p* *mp*

T.Sax. *mp*

B.Sax. *mp*

18 26

Hns. 1 2 3 4 *a2* *mp stacc.* *mp stacc.*

Tpts. 1 2 3 *f*

Cor. 1 2 *a2* *Soli* *mf* *Hns.*

Trbs. 1 2 3

Bar. *mp*

Tuba *mp* *2 Tubas*

St.B. *arco* *mp*

Timp. *mp*

Xylo.

Chimes Bells

Pr.Cym. *mp Solo* *sim.*

S.D. *p*

B.D. *mp Solo*

4071

Fls. 2 *mf* *cresc.* *f*

Picc. *mf cresc.* *f*

Obs. 1 2 *mf* *cresc.* *f*

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

Eb Cl. 1 *cresc.* *mf* *cresc.* *f*

Cl. 2 3 *cresc.* *cresc.* *f*

A. Cl. *f* *cresc.* *f*

B. Cl. *cresc.* *marc.* *cresc.* *f*

Cb. Cl. *cresc.* *f*

Bsns. 1 2 *a2* *mf* *cresc.* *f*

A. Sax. 1 2 *mf* *cresc.* *f*

T. Sax. *mf* *cresc.* *f*

B. Sax. *marc.* *cresc.* *f*

Hns. 1 2 3 4 *mp* *cresc.* *f*

Tpts. 1 2 3 *open* *mf*

Cors. 1 2 *mf* *cresc.* *Hns.*

Trbs. 1 2 3 *f*

Bar. *mf poco marc. e cresc.* *mf* *cresc.* *f* 1 Bar.

Tuba *mf poco marc. e cresc.* *f*

St. B. *mf poco marc. e cresc.* *f*

Timp. *mf*

Xylo. *mf*

Chimes Bells

Pr. Cyms.

S.D. *poco a poco cresc.*

B.D.

4071

38

Fla. 1
Picc.
Oba. 1
E.Hn.
Eb.Cl.
Cl. 2
A.Cl.
B.Cl.
Cb.Cl.
Bsns. 2
A.Saxs.
T.Sax.
B.Sax.

38

Hns. 1
Tpts. 1
Cors. 1
Trbs. 2
Bar. 2 Bars.
Tuba
St.B.
Timp.
Xylo.
Chimes
Bells
Pr.Cym.
S.D.
B.D.

Fls. 1 2 *dim.* *p* **50**

Picc.

Obs. 1 2 *dim.* *p* *Soli* *mp*

E.Hn. *mp*

E♭Cl. 1 *dim.* *p* *Soli* *mp*

Cl. 2 *p* *Soli* *mp*

3 *p* *Soli* *mp*

A.Cl. *dim.* *p*

B.Cl. *dim.* *p*

Cb.Cl. *dim.* *p*

Bsns. 2 *dim.* *p*

A.Sax. 1 *dim.* *p* *E.Hn.*

2 *dim.* *p*

T.Sax. *dim.* *p*

B.Sax.

50

Hns. 1 2 3 4 *mp* *p* *3.* *p*

Tpts. 1 2 3 *mp*

Cors. 1 2 *pp*

Trbs. 1 2 3 *p*

Bar. *dim.* *p* *1 Bar.* *p*

Tuba *dim.* *p*

St.B. *dim.* *pizz.* *p*

Timp. *mf* *poco a poco dim.* *pp*

Xylo. *Chimes*

Chimes Bells *mp* *l. v.*

Pr.Cym.

S.D. *poco a poco dim.*

B.D. *p* (lightly)

4071

Fls. 1 2

Picc.

Obs. 1 2

E. Hn.

E♭Cl.

Cl. 1 2 3

A. Cl.

B. Cl.

Ch. Cl.

Bsns. 1 2

A. Saxes. 1 2

T. Sax. Bsns., A. Cl.

B. Sax.

Hns. 1 2 3 4

Tpts. 1 2 3

Cors. 1 2

Trbs. 1 2 3

Bar.

Tuba

St. B.

Timp.

Xylo.

Chimes Bells

Pr. Cym.

S.D. B.D.

4071

Soli
mf espr.

mf espr.

mf espr.

mf espr.

mp *poco a poco cresc.* *mf*

mp *mf* *mf*

mf *mf* *mf*

a2 *poco a poco cresc.* *mf* *a2*

p *mf* *mf*

p *mf* *mf*

p *mf* *p*

sim. *poco cresc.* *mp*

sim. *poco cresc.* *mp*

st. mute *p* *mp*

st. mute *2.* *p* *mp*

3.st. mute *mp*

p *(poco)* *p*

(poco) *p*

mp *mf* *all Bars.*

1 Bar. *p* *mp*

sim. *poco a poco cresc.* *mp*

poco a poco cresc. *mf*

mp

mf Solo *p*

Flu. *a2* *f* *sempre f*

Picc. *f* *sempre f*

Obs. 1 *f* *a2* *sempre f*

Obs. 2 *f* *sempre f*

E.Hn. *f*

E♭Cl. 1 *f* *sempre f*

E♭Cl. 2 *f* *sempre f*

Clas. 2 *f* *sempre f*

Clas. 3 *f* *sempre f*

A.Cl. *f*

B.Cl. *sim.* *f* *ff marc. e sost.*

Cb.Cl. *f* *ff marc. e sost.*

Bsns. 1 *a2* *f*

A.Saxs. 1 *mf* *f*

A.Saxs. 2 *mf* *f*

T.Sax. *mf* *f*

B.Sax. *mf* *ff marc. e sost.*

Hns. 1 *f* *a2*

Hns. 2 *f* *a2*

Hns. 3 *f* *a2*

Hns. 4 *f* *a2*

Tpts. 1 *open* *f* *marc. e sost.*

Tpts. 2 *open* *f* *marc. e sost.*

Tpts. 3 *f* *marc. e sost.*

Cors. 1 *a2* *p* *f* *marc. e sost.*

Trbs. 1 *f* *marc. e sost.*

Trbs. 2 *f* *marc. e sost.*

Trbs. 3 *f* *marc. e sost.*

Bar. *sim.* *mf* *f marc. e sost. all Tubas*

Tuba *f marc. e sost.*

St.B. *arco* *ff marc. e sost.*

Timp. *f marc.*

Xylo.

Chimes

Bells

Fr.Cyms.

S.D. *mp Solo*

B.D. *cresc.* *f*

74

Fla. 2

Picc.

Obs. 1 2

E.Hn.

Eb.Cl. 1

Cl. 2 3

A.Cl.

B.Cl.

Cb.Cl.

Bsns. 2

A.Saxs. 1 2

T.Sax.

B.Sax.

Hns. 2 3 4

Tpts. 1 2 3

Cors. 1 2

Trbs. 2 3

Bar.

Tuba

St.B.

Timp.

Xylo.

Chimes Bells

Pr.Cym.

S.D.

B.D.

4971

84

Fls. *f sonore*

Picc. *f sonore*

Obs. 1 2 *f sonore*

E.Hn. *f sonore*

EbCl. 1 2 *f sonore*

Cl. 2 3 *f sonore*

A.Cl. *f sonore*

B.Cl. *f sonore*

Cb.Cl. *f sonore*

Bass. 1 2 *f sonore*

A.Sax. 1 2 *f sonore*

T.Sax. *f sonore*

B.Sax. *f sonore*

Hns. 1 2 3 4 *mf* *sim.*

Tpts. 1 2 3 *p* *mf* *2.* *mf*

Cors. 1 2 *mp* *1.* *mf*

Trbs. 1 2 3 *p*

Bar. *p*

Tuba *1 Tuba* *p* *sim.*

St.B. *pizz.* *p*

Timp. *ff*

Xylo. *Chimes* *Bells*

Chimes Bells *f*

Pr.Cyms. *f*

S.D. *dim.* *mp*

B.D. *f l.v.* *mp*

4071

This page contains the musical score for measures 92 through 97. The instruments listed on the left are: Fl. (Flute), Picc. (Piccolo), Obs. (Oboe), E.Hn. (English Horn), EbCl. (Eb Clarinet), Cls. (Clarinet), A.Cl. (Bass Clarinet), B.Cl. (Contrabass Clarinet), Cb.Cl. (Contrabass Clarinet), Bsns. (Bassoon), A.Saxs. (Alto Saxophone), T.Sax. (Tenor Saxophone), B.Sax. (Bass Saxophone), Hns. (Horn), Tpts. (Trumpet), Cors. (Cornet), Trbs. (Trombone), Bar. (Baritone), Tuba, St.B. (Snare Drum), Timp. (Tom-tom), Xylo., Chimes Bells, Pr.Cyms. (Percussion/Cymbals), and S.D. B.D. (Small Drum/Bass Drum). The score includes various musical notations such as dynamics (e.g., *f*, *mp*, *mf*, *p*, *cresc.*), articulation (e.g., *stacc.*, *acc.*), and performance instructions (e.g., *unis.*, *2.*, *1. Bar.*, *Soli*). A large watermark is visible across the page.

100

Fls. *a2*

Picc. *f* *cresc.* *ff*

Obs. *f* *cresc.* *ff*

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

E♭Cl. *f* *cresc.* *ff* *div.*

Cl. 1 *f* *cresc.* *ff*

Cl. 2 *f* *cresc.* *ff*

Cl. 3 *f* *cresc.* *ff*

A.Cl. *f* *cresc.* *ff*

B.Cl. *f* *cresc.* *ff*

Cb.Cl. *f* *cresc.* *ff*

Bsns. *a2* *f* *cresc.* *ff*

A.Sax. *f* *cresc.* *ff*

2 *f* *cresc.* *ff*

T.Sax. *f* *cresc.* *ff*

B.Sax. *f* *cresc.* *ff*

Hns. 1 *f*

2 *f*

3 *f*

4 *f*

Tpts. 1 *mf*

2 *mf*

3 *mf*

Cors. 1 *f* *cresc.* *ff*

2 *f* *cresc.* *ff*

Trbs. 1 *mf* *cresc.* *ff*

2 *mf* *cresc.* *ff*

3 *mf* *cresc.* *ff*

Bar. *mf* *cresc.* *ff* *2 Bars.*

Tuba *mf* *cresc.* *ff* *2 Tubas*

St.B. *mf* *arco* *cresc.* *ff*

Timp. *sim.*

Xylo. *mf* *cresc.* *ff*

Chimes

Bells

Pr.Cyms.

S.D. *f*

B.D. *f*

4071 *poco a poco cresc.* *ff*

The image shows a page of a musical score, page 45 of 45. The score is for a large orchestra and includes the following instruments:

- Fla. (Flute)
- Picc. (Piccolo)
- Obs. 1, 2 (Oboe)
- E.Hn. (English Horn)
- E♭Cl. 1, 2 (E-flat Clarinet)
- Cl. 1, 2, 3 (Clarinet)
- A.Cl. (Alto Clarinet)
- B.Cl. (Bass Clarinet)
- Cb.Cl. (Cobalt Clarinet)
- Bsns. 1, 2 (Bassoon)
- A.Sax. 1, 2 (Alto Saxophone)
- T.Sax. (Tenor Saxophone)
- B.Sax. (Baritone Saxophone)
- Hns. 1, 2, 3, 4 (Horn)
- Tpts. 1, 2, 3 (Trumpet)
- Cors. 1, 2 (Cornet)
- Trbs. 1, 2, 3 (Trombone)
- Bar. (Baritone)
- Tuba
- St.B. (Soprano Bellophone)
- Timp. (Timpani)
- Xylo. (Xylophone)
- Chimes & Bells
- Pr.Cyms. (Percussion Cymbals)
- S.D. (Snare Drum)
- B.D. (Bass Drum)

The score is marked with a box containing the number 112 at the top right and another box containing the number 112 at the bottom right. Dynamics include *ff* (fortissimo) and *sim.* (sforzando). Performance instructions include "Soli" and "choke". The score is written in a single system with multiple staves for each instrument.

Fl. 1
2

Picc.

Obs. 1
2

E.Hn.

Eb Cl. 1

Cl. 2
3

A. Cl. 1

B. Cl. 1

Cb. Cl. 1

Bsns. 1
2

A. Saxs. 1
2

T. Sax. 1

B. Sax. 1

Hns. 1
2
3
4

Tpts. 1
2
3

Cors. 1
2

Trbs. 1
2
3

Bar. 1

Tuba 1

St. B. 1

Timp.

Xylo.

Chimes Bells

Pr. Cyms.

S.D.
B.D.

4071

Fla. 2

Picc.

Obs. 1/2

E.Hn. *Soli p*

E♭Cl. 1 *p* *mf*

Cl. 2 *p* *mp*

3 *p* *mp*

A.Cl. *p* *mp*

B.Cl. *p* *mp*

Cb.Cl. *p* *mp*

Bsns. 1/2 *p* *mf* *sim.* *a2* *mp*

A.Saxs. 1/2 *p* *Hns., E.Hn.*

T.Sax. *p*

B.Sax. *p*

Hns. 1/2/3/4 *Soli a2* *mf* *mf*

Tpts. 1/2/3

Cors. 1/2 *Hns.*

Trbs. 1/2/3 *mp* *sim.* *mp* *sim.* *mp* *sim.*

Bar. 1 Bar. *mp*

Tuba 1 Tuba *mf* *pizz.* *mp* *sim.*

2 Tubas *mp*

St.B. *mf* *mp*

Timp. *mp*

Xylo.

Chimes Bells *poco a poco dim.* *Bells Soli mp* *pp*

Pr.Cym. *pp*

S.D. *p* *dim.* *pp* *p*

B.D. *p*

4071

136

Fla. 1 2

Picc.

Obs. 1 2

E.Hn.

E♭Cl.

Cl. 2

3

A.Cl.

B.Cl.

Cb.Cl.

Bsns. 1 2

A.Saxs. 1 2

T.Sax.

B.Sax.

136

Hns. 1 2 3 4

Tpts. 1 2 3

Cors. 1 2

Trbs. 1 2 3

Bar.

Tuba

St.B.

Timp.

Xylo.

Chimes Bells

Pr.Cyms.

S.D.

B.D.

4071

143

Fls. *f molto sonore* *poco a poco cresc.*

Picc.

Obs. 1 2 *f* *poco a poco cresc.*

E.Hn. *f molto sonore* *poco a poco cresc.*

Eb.Cl. *f molto sonore* *poco a poco cresc.*

Cl. 1 *f molto sonore* *unis.* *poco a poco cresc.*

Cl. 2 *f molto sonore* *poco a poco cresc.*

Cl. 3 *f molto sonore* *poco a poco cresc.*

A.Cl. *f sonore* *poco a poco cresc.*

B.Cl. *mf* *poco a poco cresc.*

Cb.Cl. *mf* *poco a poco cresc.*

Bsns. 1 2 *f sonore* *poco a poco cresc.*

A.Saxs. *f molto sonore* *poco a poco cresc.*

2 *f molto sonore* *poco a poco cresc.*

T.Sax. *f molto sonore* *poco a poco cresc.*

B.Sax. *f* *f* *poco a poco cresc.*

143

Hns. 1 2 3 4 *f* *sim.* *poco a poco cresc.*

Tpts. 1 2 3 *mf*

Cors. 1 2 *f* *p* *open* *p*

Trbs. 1 2 3 *mf* *mf* *mf*

Bar. 1 Bar. *mp* *mf*

Tuba *mf* *poco a poco cresc.*

St.B. *mf* *poco a poco cresc.*

Timp. *mf*

Xylo.

Chimes Bells *f* *poco a poco cresc.*

Pr.Cym. *p* % % % % % *poco a poco cresc.*

S.D. B.D. *mf* % % % % % *poco a poco cresc.*

152

Fls. 1
2

Picc.

Obs. 1
2

E.Hn.

E♭Cl. 1

Cl. 2
3

A.Cl. 1

B.Cl. 1

Cb.Cl. 1

Bsns. 1
2

A.Sax. 1
2

T.Sax. 1

B.Sax. 1

152

Hns. 1
2
3
4

Tpts. 1
2
3

Cors. 1
2

Trbs. 1
2
3

Bar. 1
2

Tuba 1
2

St.B. 1
2

Timp.

Xylo.

Chimes
Bells

Pr.Cyms. 1
2

S.D.
B.D.

4071

f, *ff*, *mf*, *mp*, *cresc.*, *sempre cresc.*, *poco a poco cresc.*, *div.*, *unis.*, *arco*, *a2*, *sim.*

160

Fis. 2

Picc.

Obs. 1, 2

E.Hn.

E♭Cl. 1

Cl. 2, 3

A.Cl.

B.Cl.

Ch.Cl.

Bsns. 2

A.Sax. 1, 2

T.Sax.

B.Sax.

160

Hns. 2, 4

Tpts. 1, 2, 3

Cors. 1, 2

Trbs. 1, 2, 3

Bar.

Tuba

St.B.

Timp.

Xylo.

Chimes Bells a2

Pr.Cyms.

S.D.

B.D.

4071

ff

all Bars.

all Tubas

sempre ff

ff L.v.

This page of a musical score, numbered 52, contains 28 staves of music for various instruments. The instruments listed on the left are: Fls. (1, 2), Picc., Obs. (1, 2), E.Hn., Eb Cl., Cls. (1, 2, 3), A.Cl., B.Cl., Cb.Cl., Bsns. (1, 2), A.Saxs. (1, 2), T.Sax., B.Sax., Hns. (1, 2, 3, 4), Tpts. (1, 2, 3), Cors. (1, 2), Trbns. (1, 2, 3), Bar., Tuba, St.B., Timp., Xylo., Chimes Bells, Pr.Cyms., and S.D. B.D. The score includes dynamic markings such as *fff sost.*, *ff*, *sim.*, and *Solo*. Performance instructions like "Bells up a2" and "choke" are also present. The music is written in a complex, multi-measure format with various articulations and phrasing.