

FULL CONDUCTOR SCORE  
Score Cat. #012-4396-01

BARNHOUSE CONCERT BAND SERIES

# ON THE BANKS...

*Matt Conaway*

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Not valid for performance



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# On the Banks...

## INSTRUMENTATION

Full Conductor Score .....	1
Flute/Piccolo .....	10
Oboe .....	2
1st Bb Clarinet .....	6
2nd Bb Clarinet .....	6
Bb Bass Clarinet .....	2
Bassoon .....	2
1st Eb Alto Saxophone .....	3
2nd Eb Alto Saxophone .....	3
Bb Tenor Saxophone .....	2
Eb Baritone Saxophone .....	1
1st Bb Trumpet .....	5
2nd Bb Trumpet .....	5
F Horn .....	4
1st Trombone .....	3
2nd Trombone .....	3
Euphonium (Baritone) BC .....	2
Euphonium (Baritone) TC .....	2
Tuba .....	4
Xylophone .....	1
Bells .....	1
Timpani .....	1
Percussion 1: Snare Drum, Bass Drum .....	3
Percussion 2: Suspended Cymbal, Floor Tom, Ride Cymbal, Tambourine .....	4

## ABOUT THE COMPOSER



Matt Conaway (b. 1979) is an Assistant Professor of Bands at Purdue University in West Lafayette, IN. He serves as Associate Director of the famed "All-American" Marching Band, directs the University Concert Band and Varsity Band, assists with the basketball pep bands as a director and staff arranger, and is the department's technical coordinator. Prior to this appointment, he served for ten years as the Director of Bands for the West Lafayette Community School Corporation, during which time the program received many state and national accolades for musical excellence.

His compositions for band range from very beginning through very advanced, based on his experience working with all levels of performers in grades 5-12. Matt is also an accomplished arranger, and has written for athletic bands at Indiana University, Purdue University, and many high schools throughout the Midwest. His arrangements have been heard on the national stage at multiple bowl games and college basketball tournaments since 1999.

After graduating from Woodhaven (MI) High School in 1997, he attended Indiana University – Bloomington, where he studied arranging with David Woodley. He received his Bachelor of Music Education with Distinction in 2001, and earned a Masters of Music degree from the American Band College of Sam Houston State University in 2010. Matt has been granted honorary membership in Tau Beta Sigma and Kappa Kappa Psi, and was recently inducted into the Gamma Chapter of Phi Beta Mu. He is also a member of NAFME, NBA, Indiana Music Educators Association, Indiana Bandmasters Association, and ASCAP. He is in demand as a clinician and adjudicator at concert band festivals and competitions throughout the Midwest.

## PROGRAM NOTES

**On the Banks** was commissioned by the Fountain/Warren Bi-County Honor Band to celebrate 30 years of musical collaboration. I was tasked with writing a celebratory and uplifting piece somehow relating to the Wabash River, which forms the border between the two counties.

This river is perhaps Indiana's most significant geographical feature, and has inspired a great deal of culture. In particular, two musical works ("On the Banks of the Wabash" and "Back Home Again in Indiana") prominently feature the visual of moonlight on the Wabash. The opening statement of this work reflects that serenity and nostalgia.

Next, conflicts that have taken place along the river are portrayed in music, including the Battle of Tippecanoe just to the northeast. We then move to a much more uplifting style, based on the melody from the opening section, transforming rhythms from the conflict section.

Throughout the piece, brief quotations from the aforementioned selections are interspersed to give a stronger tie to the Indiana heritage that is so proudly cherished by the communities along our river. Having lived in Indiana now for half my life, and within walking distance of the Wabash River for fourteen years, it was a great honor to have been given the opportunity to write this music.

### STATEMENTS OF "INDIANA" SONGS

- M. 57-58: Cl. 2, T. Sax, Tbn (both songs)
- M. 77-91: Fl/Picc, Ob, Bsn, Euph ("On The Banks of the Wabash")
- M. 123-131: Fl, Clar, A. Sax, Bells ("Back Home Again...")
- M. 173-175: B Cl, Bsn, T Sax, B Sax, Low Brass ("Back Home Again...")
- M. 175-176: Fl/Picc, Ob, Clar, Bells (both songs)

## GENERAL REHEARSAL NOTES

\* At the beginning, the clarinet ensemble should be predominant, particularly the dissonant divisi in 2nd clarinet. Allow the bass clarinet and bassoon to serve as the foundation of these chords (having the root,) not the baritone saxophone.

\* M. 17 - if any cued instruments are needed, I would prefer that all cued instruments are used rather than having the sound of a brass ensemble with one woodwind voice.

\* M. 35 - Take care to ensure that the second note of each woodwind slur does not get clipped - the upbeat 8th notes need to be resonant.

\* M. 61 - The staccato notes in the clarinet should be especially short and percussive; just long enough to hear the harmony. Take care to avoid embouchure "scoops" while playing this style.

\* M. 93 - Make sure that all accents are achieved primarily through air support and not through overly hard tonguing. This should only sound slightly more emphasized than the tenuto style marked at M. 101.

\* Once the ensemble becomes comfortable with the syncopation beginning at m. 101, I suggest conducting in a "3/2" pattern for every two measures. I originally wrote this section in 3/2, but I decided that the 4/4 - 2/4 pattern would make it easier. It will also make the transition to "Half Tempo" at m. 161 simpler.

\* M. 153 - Make sure the woodwind and xylophone parts are very clear and bright in tone color.

## PERCUSSION NOTES

This composition is scored for seven players. While all parts should be considered necessary, ensembles with limited personnel should eliminate parts in this order:

1. Bells
2. Perc 1 - Bass Drum
3. Xylophone
4. Perc. 2 - One player only

- Matt Conaway

## CD Recording Available



WFR384

### QUEST TO THE SUMMIT

Washington Winds, Edward Petersen, conductor

**CONTENTS:** Celebration and Tribute (James Swearingen), Snow In A Silent Wood (Jonathan McBride), Gallant Zouaves March (Karl L. King / arr. Andrew Glover), The Keystone (Robert W. Smith), On The Banks... (Matt Conaway), The Toymaker's Workshop (Der Spielzeugmacher-Werkstatt) - (Rebecca Jarvis), Temple Of The Gods (Sergius Taneiev / arr. Andrew Glover), Parade of the Tall Ships (Jay Chattaway), The New Colonial March (Robert B. Hall / arr. Andrew Glover), Quest To The Summit (Benjamin Yeo), Sheep May Safely Graze (J. S. Bach / arr. Alfred Reed), Beyond The Western Sky (Ed Huckeby), Czardas (Vittorio Monti / arr. Andrew Glover), A Bayside Portrait (Robert Sheldon), Kinizsi Hungarian March (Julius Fucik),

At A Dixieland Jazz Funeral (Jared Spears)

Commissioned to commemorate the 30th anniversary of the Fountain/Warren Bi-County (Indiana) Honor Band on March 10, 2015  
(Attica, Covington, Fountain Central, and Seeger High Schools)  
Made possible through generous support from the Western Indiana Community Foundation and Warren County Community Foundation.

# ON THE BANKS...

Conductor Score  
012-4396-00

Matt Conaway (ASCAP)

Serenely, with rubato ♩ = 76

The score is for a 3/4 time piece in B-flat major. The woodwind section (Clarinets, Bass Clarinet, Bassoon, Saxophones) has a melodic line starting in measure 1, marked *p*. The strings (Trumpets, Horns, Trombones, Euphonium, Tuba) are silent. The percussion section (Snare, Cymbal, Tom, Tambourine) is also silent. The score is divided into two systems. The first system covers measures 1-4, and the second system covers measures 5-8. The tempo is marked 'Serenely, with rubato' with a quarter note equal to 76 beats per minute. Dynamics include *p* and *div.* (divisi). The score includes a large watermark: 'For reference only. Not valid for performance.'

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9

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

9

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph.  
(Bar.)

Tuba

Xylo.

Bells

Timp.

Perc. 1

Perc. 2

9

10

11

12

13

14

15

16

17

25 - Picc.

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph.  
(Bar.)

Tuba

Xylo.

Bells

Timp.

Perc. 1

Perc. 2

Musical score for a symphony orchestra, measures 17-25. The score includes parts for woodwinds (Flute/Piccato, Oboe, Clarinets, Bassoon, Saxophones), brass (Trumpets, Trombones, Horns, Tubas), and percussion (Xylophone, Bells, Timpani, Cymbals). Dynamics range from *mf* to *f*. A "Picc." instruction is present at measure 25. The score is marked with a large watermark "NOT FOR SALE".

17

18

19

20

21

22

23

24

25

Fl./Picc. *mp* *cresc.* *rit.*

Ob. *mp* *cresc.*

1st Cl. *mp* *cresc.*

2nd Cl. *mp* *cresc.*

Bs. Cl. *mp* *cresc.*

Bsn. *mp* *cresc.*

1st A. Sx. *mp* *cresc.*

2nd A. Sx. *mp* *cresc.*

T. Sx. *mp* *cresc.*

B. Sx. *mp* *cresc.*

1st Trp. *mp* *cresc.* *rit.*

2nd Trp. *mp* *cresc.*

Hn. *mp* *cresc.*

1st Trb. *mp* *cresc.*

2nd Trb. *mp* *cresc.*

Euph. (Bar.) *mp* *cresc.*

Tuba *mp* *cresc.*

Xylo. -

Bells -

Timp. *G to F* *mf*

Perc. 1 *p*

Perc. 2 *mf*

35 Boldly ♩ = 160

39

Fl./Picc. *ff*

Ob. *ff*

1st Cl. *ff*

2nd Cl. *ff*

Bs. Cl. *ff* *mf*

Bsn. *ff* *mf*

1st A. Sx. *ff* *mf*

2nd A. Sx. *ff* *mf*

T. Sx. *ff* *mf*

B. Sx. *ff* *mf*

35 Boldly ♩ = 160

39

1st Trp. *ff*

2nd Trp. *ff*

Hn. *ff* *mf*

1st Trb. *ff* *mf*

2nd Trb. *ff* *mf*

Euph. (Bar.) *ff* *mf*

Tuba *ff* *mf*

Xylo.

Bells

Timp. *ff*

Perc. 1 Snare Drum *ff*  
Bass Drum *ff*

Perc. 2 Floor Tom *ff*

35

36

37

38

39

40

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Xylo.

Bells

Timp.

Perc. 1

Perc. 2





Fl./Picc. Ob. 1st Cl. 2nd Cl. Bs. Cl. Bsn. 1st A. Sx. 2nd A. Sx. T. Sx. B. Sx. 1st Trp. 2nd Trp. Hn. 1st Trb. 2nd Trb. Euph. (Bar.) Tuba Xylo. Bells Timp. Perc. 1 Perc. 2

The score is for measures 52 through 56. It features a variety of instruments including woodwinds, brass, strings, and percussion. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4. The music is divided into four systems of measures. The first system (measures 52-53) shows the initial entry of several instruments with a dynamic marking of *mf*. The second system (measures 54-55) shows a change in dynamics to *ff* for many instruments. The third system (measures 56) continues the *ff* dynamic. The percussion parts (Perc. 1 and Perc. 2) have a dynamic marking of *p* in measure 54, which then changes to *ff* in measure 55. The woodwinds and strings play sustained notes and rhythmic patterns throughout the measures.

61

- Picc.

*mf*

*mf*

*mp*

*mp*

*mf*

*mf*

*mf*

61

*ff*

*p*

*ff*

*p*

*ff*

*ff*

*ff*

57 58 59 60 61 62

- 11 -

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Xylo.

Bells

Timp.

Perc. 1

Perc. 2

69

Fl./Picc.

*mp*

Ob.

*mp*

1st Cl.

*mf*

2nd Cl.

*mf*

Bs. Cl.

*mf*

Bsn.

*mf*

1st A. Sx.

*mp*

2nd A. Sx.

*mp*

T. Sx.

*mp*

B. Sx.

*mf*

69

1st Trp.

2nd Trp.

Hn.

*mp*

1st Trb.

2nd Trb.

Euph.  
(Bar.)

Tuba

Xylo.

Bells

Timp.

F, B $\flat$ , C, D

Perc. 1

Perc. 2

Ride Cymbal

*mp*

69

70

71

72

73

74

77

+ Picc.

FL./Picc. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bs. Cl. *mf*

Bsn. *mf*

1st A. Sx. *mf*

2nd A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

1st Trp. *mp* *mf*

2nd Trp. *mp* *mf*

Hn. *mf*

1st Trb. *mf*

2nd Trb. *mf*

Euph. (Bar.) *mf*

Tuba *mf*

Xylo.

Bells *mf*

Timp.

Perc. 1 *mf*

Perc. 2 *mf* Tambourine

75

76

77

78

79

80

85

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Xylo.

Bells

Timp.

Perc. 1

Perc. 2

81 82 83 84 85 86

- 15 -

Fl./Picc. *mp* *cresc.*

Ob. *mp* *cresc.*

1st Cl. *mp* *cresc.*

2nd Cl. *mp* *cresc.*

Bs. Cl. *mp* *cresc.*

Bsn. *mp* *cresc.*

1st A. Sx. *mp* *cresc.*

2nd A. Sx. *mp* *cresc.*

T. Sx. *mp* *cresc.*

B. Sx. *mp* *cresc.*

1st Trp. *mp* *cresc.*

2nd Trp. *mp* *cresc.*

Hn. *mp* *cresc.*

1st Trb. *mp* *cresc.*

2nd Trb. *mp* *cresc.*

Euph. (Bar.) *mp* *cresc.*

Tuba *mp* *cresc.*

Xylo.

Bells *mp* *cresc.*

Timp.

Perc. 1 *mp*

Perc. 2 *mp* Susp. Cym. *p*

87 88 89 90 91 92



93

Fl./Picc. *ff*

Ob. *ff*

1st Cl. *ff*

2nd Cl. *ff*

Bs. Cl. *ff*

Bsn. *ff*

1st A. Sx. *ff*

2nd A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

93

1st Trp. *ff*

2nd Trp. *ff*

Hn. *ff*

1st Trb. *ff*

2nd Trb. *ff*

Euph. (Bar.) *ff*

Tuba *ff*

Xylo. *ff*

Bells *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Fl./Picc. *mp*

Ob. *mp*

1st Cl. *mp*

2nd Cl. *mp*

Bs. Cl. *mp*

Bsn. *mp*

1st A. Sx. *mp*

2nd A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

1st Trp. *mp*

2nd Trp. *mp*

Hn. *mp*

1st Trb. *mp*

2nd Trb. *mp*

Euph. (Bar.) *mp*

Tuba *mp*

Xylo. *mp*

Bells *mp*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Tambourine

Fl./Picc.    Ob.    1st Cl.    2nd Cl.    Bs. Cl.    Bsn.    1st A. Sx.    2nd A. Sx.    T. Sx.    B. Sx.    1st Trp.    2nd Trp.    Hn.    1st Trb.    2nd Trb.    Euph. (Bar.)    Tuba    Xylo.    Bells    Timp.    Perc. 1    Perc. 2

The score is written for a full symphony orchestra. The woodwind section includes Flute/Piccolo, Oboe, Clarinets (1st and 2nd), Bass Clarinet, Bassoon, and Saxophones (Alto, 2nd Alto, Tenor, Baritone). The brass section includes Trumpets (1st and 2nd), Horns, Trombones (1st and 2nd), Euphonium/Baritone, and Tuba. The string section includes Violins (1st and 2nd), Violas, Cellos, and Double Basses. The percussion section includes Snare Drum, Cymbals, and Tom-toms. The score features a variety of time signatures: 4/4, 2/4, and 3/4. Dynamics include *mp* (mezzo-piano). A large watermark 'Not Valid for Performance' is overlaid diagonally across the page.

113

Fl./Picc. - - - - -

Ob. - - - - -

1st Cl. *mp*

2nd Cl. *mp*

Bs. Cl.

Bsn.

1st A. Sx. *mp*

2nd A. Sx. *mp*

T. Sx.

B. Sx.

1st Trp. 113

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Xylo.

Bells

Timp.

Perc. 1

Perc. 2

111

112

113

114

115

116

Fl./Picc. - - - - -

Ob. - - - - -

1st Cl.  $\text{F} \text{ } \frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

2nd Cl.  $\text{F} \text{ } \frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Bs. Cl.  $\text{F} \text{ } \frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Bsn.  $\text{B} \text{ } \frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

1st A. Sx.  $\text{F} \text{ } \frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

2nd A. Sx.  $\text{F} \text{ } \frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

T. Sx.  $\text{F} \text{ } \frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

B. Sx.  $\text{F} \text{ } \frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

1st Trp. - - - - -

2nd Trp. - - - - -

Hn.  $\text{F} \text{ } \frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

1st Trb. - - - - -

2nd Trb. - - - - -

Euph. (Bar.)  $\text{B} \text{ } \frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Tuba  $\text{B} \text{ } \frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Xylo.  $\text{C} \text{ } \frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Bells - - - - -

Timp.  $\text{B} \text{ } \frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Perc. 1 - - - - -

Perc. 2  $\text{C} \text{ } \frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Fl./Picc. - Picc. *mp* *mf*

Ob.

1st Cl. *mf*

2nd Cl. *mf*

Bs. Cl. *mf*

Bsn. *mf*

1st A. Sx. *mf*

2nd A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

1st Trp. *mf*

2nd Trp. *mf*

Hn. *mf*

1st Trb. *mf*

2nd Trb. *mf*

Euph. (Bar.) *mf*

Tuba *mf*

Xylo. *mf*

Bells *mp* *mf*

Timp.

Perc. 1

Perc. 2

125



Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Xylo.

Bells

Timp.

Perc. 1

Perc. 2

*p* *ff* *p*



145

Fl./Picc. *ff* *p* *mf*

Ob. *ff* *p* *mf*

1st Cl. *ff* *p* *mf*

2nd Cl. *ff* *p* *mf*

Bs. Cl. *ff* *f* *mf*

Bsn. *ff* *f* *mf*

1st A. Sx. *ff* *f* *mf*

2nd A. Sx. *ff* *f* *mf*

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

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

1st Trp. *ff* *p* *mf*

2nd Trp. *ff* *p* *mf*

Hn. *ff* *f* *mf*

1st Trb. *ff* *f* *mf*

2nd Trb. *ff* *f* *mf*

Euph. (Bar.) *ff* *f* *mf*

Tuba *ff* *f* *mf*

Xylo. *ff* *f* *mf*

Bells *ff* *f* *mf*

Timp. *ff* *f* *mf*

Perc. 1 *ff* *f* *mf*

Perc. 2 *ff* *f* *mf*

141 142 143 144 145 146

Fl./Picc. + Picc. *ff*

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Xylo.

Bells

Timp.

Perc. 1

Perc. 2 *p*

153

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

153

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph.  
(Bar.)

Tuba

Xylo.

Bells

Timp.

Perc. 1

Perc. 2

153

154

155

158

157

161 Dramatically, half tempo ♩ = 80

Fl./Picc.  
Ob.  
1st Cl.  
2nd Cl.  
Bs. Cl.  
Bsn.  
1st A. Sx.  
2nd A. Sx.  
T. Sx.  
B. Sx.

161 Dramatically, half tempo ♩ = 80

1st Trp.  
2nd Trp.  
Hn.  
1st Trb.  
2nd Trb.  
Euph. (Bar.)  
Tuba  
Xylo.  
Bells  
Timp.  
Perc. 1  
Perc. 2

Fl./Picc. *mp* *cresc.* *rit.*

Ob. *mp* *cresc.*

1st Cl. *mp* *cresc.*

2nd Cl. *mp* *cresc.*

Bs. Cl. *mp* *cresc.*

Bsn. *mp* *cresc.*

1st A. Sx. *mp* *cresc.*

2nd A. Sx. *mp* *cresc.*

T. Sx. *mp* *cresc.*

B. Sx. *mp* *cresc.*

1st Trp. *mp* *cresc.* *rit.*

2nd Trp. *mp* *cresc.*

Hn. *mp* *cresc.*

1st Trb. *mp* *cresc.*

2nd Trb. *mp* *cresc.*

Euph. (Bar.) *mp* *cresc.*

Tuba *mp* *cresc.*

Xylo. -

Bells *mp*

Timp. -

Perc. 1 -

Perc. 2 *p* *mf*

171 Joyfully ♩ = 160

Picc. play lower notes to end

FL./Picc.  
ff

Ob.  
ff

1st Cl.  
ff

2nd Cl.  
ff

Bs. Cl.  
ff

Bsn.  
ff

1st A. Sx.  
ff

2nd A. Sx.  
ff

T. Sx.  
ff

B. Sx.  
ff

171 Joyfully ♩ = 160

1st Trp.  
ff

2nd Trp.  
ff

Hn.  
ff

1st Trb.  
ff

2nd Trb.  
ff

Euph. (Bar.)  
ff

Tuba  
ff

Xylo.  
ff

Bells  
ff

Timp.  
ff

Perc. 1  
ff

Perc. 2  
ff

Fl./Picc. *fff*

Ob. *fff*

1st Cl. *fff*

2nd Cl. *fff*

Bs. Cl. *fff*

Bsn. *fff*

1st A. Sx. *fff*

2nd A. Sx. *fff*

T. Sx. *fff*

B. Sx. *fff*

1st Trp. *fff*

2nd Trp. *fff*

Hn. *fff*

1st Trb. *fff*

2nd Trb. *fff*

Euph. (Bar.) *fff*

Tuba *fff*

Xylo. *fff*

Bells *fff*

Timp. *fff*

Perc. 1 *fff*

Perc. 2 *fff* *mf* *fff* Dampen Quickly