

RWS SYMPHONY BAND SERIES

Full Conductor Score: RWS-1615-01 - \$15.00
Grade: 4

Suite Of Appalachian Folk Songs

Robert W. Smith



Symphony Band Series

RWS MUSIC
COMPANY

Distributed Exclusively by C.L. Barnhouse Company

RWS Symphony Band Series

Suite Of Appalachian Folk Songs

Robert W. Smith (ASCAP)

INSTRUMENTATION

Full Conductor Score	1
Piccolo	1
1st & 2nd Flute	10
1st & 2nd Oboe	2
1st B♭ Clarinet	4
2nd B♭ Clarinet	4
3rd B♭ Clarinet	4
B♭ Bass Clarinet	2
E♭ Contralto Clarinet	1
1st & 2nd Bassoon	2
1st & 2nd E♭ Alto Saxophone	6
B♭ Tenor Saxophone	2
E♭ Baritone Saxophone	1
1st B♭ Trumpet	3
2nd B♭ Trumpet	3
3rd B♭ Trumpet	3
1st & 3rd F Horn	2
2nd & 4th F Horn	2
1st Trombone	2
2nd Trombone	2
Bass Trombone	2
Euphonium B.C.	2
Euphonium T.C.	2
Tuba	4
Mallet Percussion: Bells, Chimes, Xylophone	3
Timpani	1
Percussion 1: Wind Chimes, Snare Drum, Bass Drum, Triangle	4
Percussion 2: Suspended Cymbal, Crash Cymbals, Tenor Drum	3

ABOUT THE COMPOSER



Robert W. Smith (b. 1958) is one of the most popular and prolific composers in America today. He has over 600 publications in print with the majority composed and arranged through his long association with Warner Bros. Publications and the Belwin catalog.

Mr. Smith's credits include many compositions and productions in all areas of the music field. His original works for winds and percussion have been programmed by countless military, university, high school, and middle school bands throughout the United States, Canada, Europe, Australia, South America and Asia. His Symphony #1 (The Divine Comedy), Symphony #2 (The Odyssey), Symphony #3 (Don Quixote), Inchon and Africa: Ceremony, Song and Ritual have received worldwide critical acclaim. His educational compositions such as The Tempest, Encanto, and The Great Locomotive Chase have become standards for developing bands throughout the world.

Mr. Smith's music has received extensive airplay on major network television as well as inclusion in multiple motion pictures. From professional ensembles such as the United States Navy Band, United States Air Force Band, Boston Pops and the Atlanta Symphony to school bands and orchestras throughout the world, his music speaks to audiences in any concert setting. As a conductor, clinician and keynote speaker, Mr. Smith has performed throughout North America, Asia, South America, Europe and Australia. His music has been recorded by various ensembles and is available on CD and download through Walking Frog Records, iTunes, Amazon, and other recorded music outlets.

Mr. Smith is the President/CEO of RWS Music Company, exclusively distributed through C. L. Barnhouse. In addition, he is currently teaching in the Music Industry program at Troy University in Troy, Alabama. His teaching responsibilities are focused in music composition, production, publishing and business.

PROGRAM NOTE

Suite of Appalachian Folk Songs by Robert W. Smith is based upon music from the Appalachia region of the Eastern United States. The indigenous music of this mountainous region is derived from various European and African influences. These include English ballads, Irish and Scottish traditional music, hymns, and African-American blues. Six selections are presented in the suite and are drawn from Cecil Sharp's and Maud Karpeles collection of folk songs entitled *English Folk Songs from the Southern Appalachians*. Songs include *Good Morning My Pretty Little Miss*, *What's Little Babies Made Of?*, *The Cruel Mother*, *The Maid Freed From the Gallows*, *Cripple Creek*, and *Sally Anne*.

Robert W. Smith felt it only fitting that an ensemble located within the mountains of Appalachia premiere this work. The West Virginia University Wind Symphony is honored to be that ensemble!

- John Hendricks

NOTES TO CONDUCTOR

The opening clarinet solo should be reflective as possible in the spirit of the Appalachian Mountain singing style. As the low woodwind and tuba/euphonium choirs enter in m. 9, note the dynamic shaping. The horns restate the melody with the clarinets joining on a lamenting countermelody. Note the ritardando in m. 20 leading to the conclusion of the *Good Morning My Pretty Little Miss*.

What's Little Babies Made Of? begins at m. 23 in very spirited fashion. Clarity and uniformity of articulations is essential throughout. The bassoon line beginning in m. 29 is extremely important. Note the cues in the baritone saxophone should additional resources be required. Balance is crucial within the entire woodwind choir at m. 41.

The brass entrance at m. 49 includes duplets throughout. Please insure the rhythmic integrity of the duplets against the upper woodwind counter-line above. As the song concludes, note the tuba, horn and piccolo soloists beginning at m. 73. The final note in m. 76 should be very strong and in contrast to the delicacy of the three soloist figures.

The Cruel Mother should be flowing and performed with a sense of forward momentum throughout. Please note the melodic/counter-melodic weave throughout. At various times, the lines begin in one instrumental line and are continued in another (ex. tubas to euphonium in m. 95-98). Please note the metric playfulness throughout as well. For example, the energy in the woodwind eighth notes beginning at m. 103 provide an extra sparkle and momentum against the melodic line. Interacting accents join in m. 111 creating additional interest and musical playfulness. The ritardando beginning in m. 118 should be carefully interpreted to allow this movement to reach a logical and satisfying conclusion.

The Maid Freed From The Gallows begins with a lamenting flute solo. The clarinet choir entrance at m. 129 provides a sense of momentum as the melody is restated in the flutes, oboe and euphonium.

The bold, martial statement beginning at m. 140 should be in contrast to the preceding flowing melody. Please note the percussion statement in the snare and tenor drums. This line should be strong, balanced and reminiscent of the infamous ceremony at the gallows throughout history. Fortunately, our young maid is freed from an untimely demise. The return of the melody at m. 150 should be played and resolved with a sense of warmth and relief.

Cripple Creek begins with a bold and aggressive horn statement. The rhythmic interaction with the full band in the second half of the statement should be carefully rehearsed for accuracy and articulation/note shape uniformity.

The jig that follows based on *Sally Anne* should be joyous and playful. Please work for technical proficiency and clarity throughout the ensemble. The goal should be an effortless performance allowing the audience to interact with the band through toe-tapping and other appropriate movement.

Cripple Creek returns at m. 202 in an energetic ending statement. Please insure the rhythmic integrity in the last measure. The accent on the second sixteenth subdivision of the third beat is stylistically important. The accented last note should have length in contrast to the two eighth notes at the beginning of the measure.

I would like to offer my sincere thanks to John Hendricks and the gifted West Virginia University Wind Symphony for sharing their time and talents with me during the preparation and premiere of the suite. I hope that you and your band find *Suite of Appalachian Folk Songs* to be a musically and culturally rewarding experience.

Best wishes for a wonderful performance!

for John Hendricks and the West Virginia University Wind Symphony

SUITE OF APPALACHIAN FOLK SONGS

by Robert W. Smith (ASCAP)

Conductor Score

RWS-1615-00

Good Morning My Pretty Little Miss

Reflective $\text{J}=72$

Good Morning My Pretty Little Miss

Reflective $\text{J}=72$

Piccolo

1st/2nd Flute

1st/2nd Oboe

1st Bb Clarinet

2nd Bb Clarinet

3rd Bb Clarinet

Bb Bass Clarinet

E-Contralto Clarinet

1st/2nd Bassoon

1st/2nd Eb Alto Saxophone

Bb Tenor Saxophone

E-Baritone Saxophone

1st Bb Trumpet

2nd Bb Trumpet

3rd Bb Trumpet

1st/3rd F Horn

2nd/4th F Horn

1st Trombone

2nd Trombone

Bass Trombone

Euphonium

Tuba

Mallet Percussion
Bells, Chimes,
Xylophone

Timpani

Percussion 1
Wind Chimes,
Snare Drum,
Bass Drum, Triangle

Percussion 2
Crash Cymbals,
Tenor Drum,
Suspended Cymbal

Solo

mp

espress.

Contrabass Cl. Solo

mf

Not valid for performance.

let all cyms. vibrate unless noted

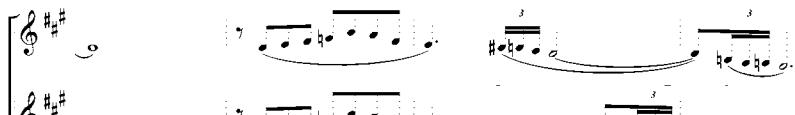
Sus. Cym.

pp

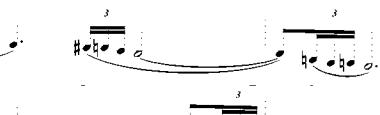
Picc. -

Fl. -

Ob. -

1st B. Cl. 

2nd B. Cl. 

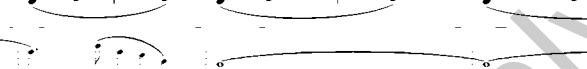
3rd B. Cl. 

B. Cl. 

C. Alt. Cl. 

Bsn. 

A. Sx. 

T. Sx. 

B. Sx. 

1st Tpt. -

2nd Tpt. -

3rd Tpt. -

1st/3rd Hn. 

2nd/4th Hn. 

1st Tbn. -

2nd Tbn. -

B. Tbn. -

Euph. 

Tuba 

Mal. -

Timp. -

Perc. 1 

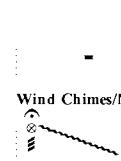
Perc. 2 

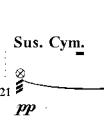
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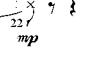
Solo 

mf

p

Wind Chimes/Marble Tree 

Sus. Cym. 

pp  *mp* 

16 17 18 19 20 21 22

-5-

What's Little Babies Made Of?

Spirited $\text{J.} = 112$

23

Picc.

Fl.

Ob.

1st B. Cl.

2nd B. Cl.

3rd B. Cl.

B. Cl.

C. Alt. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

What's Little Babies Made Of?

Spirited $\text{J.} = 112$

23

1st Tpt.

2nd Tpt.

3rd Tpt.

1st/3rd Hn.

2nd/4th Hn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Tuba

Mal.

Bells

Timp.

Perc. 1

SD

BD

Cr. Cyms.

Perc. 2

a2

mf

Bassoon

mf

Picc.

Fl.

Ob.

1st B. Cl.

2nd B. Cl.

3rd B. Cl.

B. Cl.

C. Alt. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st/3rd Hn.

2nd/4th Hn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Tuba

Mal.

Timp.

Perc. 1

Perc. 2

33

41

Solo

Tutti

33

41

One Player

Triangle

Picc.

Fl.

Ob.

1st B. Cl.

2nd B. Cl.

3rd B. Cl.

B. Cl.

C. Alt. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st/3rd Hn.

2nd/4th Hn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Tuba

Mal.

Timp.

Perc. 1

Perc. 2

45 46 47 48 49 50 51 52 53 54 55 56

Picc.

Fl.

Ob.

1st B. Cl.

2nd B. Cl.

3rd B. Cl.

B. Cl.

C. Alt. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st/3rd Hn.

2nd/4th Hn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Tuba

Mal.

Timp.

Perc. 1

Perc. 2

57

58

59

60

61

62

63

64

65

66

Not Valid for Performance Only

Picc. *p* *mf*

Fl. *p* *mf*

Ob. *p* *mf*

1st B. Cl. *p* *mf*

2nd B. Cl. *p* *mf*

3rd B. Cl. *p* *mf*

B. Cl. *p* *mf*

C. Alt. Cl.

Bsn. *p* *mf*

A. Sx. *p* *mf*

T. Sx. *p* *mf*

B. Sx. *p* *mf*

1st Tpt. *p* *mf*

2nd Tpt. *p* *mf*

3rd Tpt. *p* *mf*

1st/3rd Hn. *p* *mf*

2nd/4th Hn. *p* *mf*

1st Tbn. *p* *mf*

2nd Tbn. *p* *mf*

B. Tbn. *p* *mf*

Euph. *p* *mf*

Tuba *Solo* *sfs* *Tutti* *ff*

Mal.

Timp.

Perc. 1 *p* *mf*

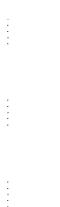
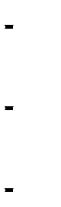
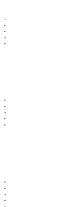
Perc. 2 *ff* *dampen*

67 *mf* 68 69 70 71 72 73 74 75 76 *ff*

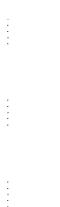
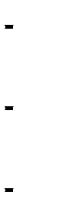
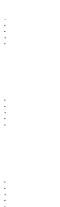
The Cruel Mother
Flowing J = 82

79

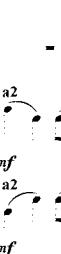
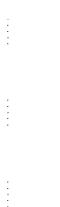
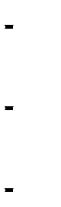
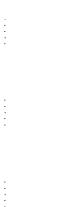
Picc.	
Fl.	
Ob.	
1st B. Cl.	
2nd B. Cl.	
3rd B. Cl.	
B. Cl.	
C. Alt. Cl.	
Bsn.	
A. Sx.	
T. Sx.	
B. Sx.	
<i>The Cruel Mother</i> Flowing $\text{J}=82$	
1st Tpt.	
2nd Tpt.	
3rd Tpt.	
1st/3rd Hn.	
2nd/4th Hn.	
1st Tbn.	
2nd Tbn.	
B. Tbn.	
Euph.	
Tuba	
Mal.	
Timp.	
Perc. 1	
Perc. 2	

Picc. 
Fl. 
Ob. 
1st B.C. Cl. 
2nd B.C. Cl. 
3rd B.C. Cl. 
B. Cl. 
C. Alt. Cl. 
Bsn. 
A. Sx. 
T. Sx. 
B. Sx. 
1st Tpt. 
2nd Tpt. 
3rd Tpt. 
1st/3rd Hn. 
2nd/4th Hn. 
1st Tbn. 
2nd Tbn. 
B. Tbn. 
Euph. 
Tuba 
Mal. 
Timp.
Perc. 1
Perc. 2

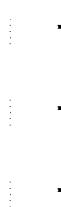
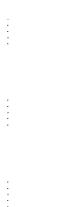
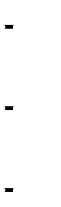
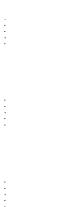
Not valid for performance

87 
Fl. 
Ob. 
1st B.C. Cl. 
2nd B.C. Cl. 
3rd B.C. Cl. 
B. Cl. 
C. Alt. Cl. 
Bsn. 
A. Sx. 
T. Sx. 
B. Sx. 
1st Tpt. 
2nd Tpt. 
3rd Tpt. 
1st/3rd Hn. 
2nd/4th Hn. 
1st Tbn. 
2nd Tbn. 
B. Tbn. 
Euph. 
Tuba 
Mal. 
Timp.
Perc. 1
Perc. 2

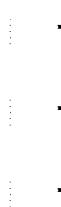
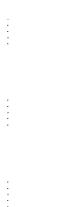
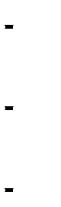
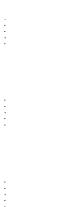
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95 
Fl. 
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2nd B.C. Cl. 
3rd B.C. Cl. 
B. Cl. 
C. Alt. Cl. 
Bsn. 
A. Sx. 
T. Sx. 
B. Sx. 
1st Tpt. 
2nd Tpt. 
3rd Tpt. 
1st/3rd Hn. 
2nd/4th Hn. 
1st Tbn. 
2nd Tbn. 
B. Tbn. 
Euph. 
Tuba 
Mal. 
Timp.
Perc. 1
Perc. 2

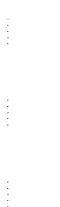
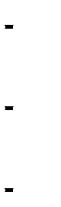
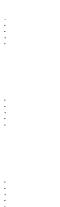
Not valid for performance

87 
Fl. 
Ob. 
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2nd B.C. Cl. 
3rd B.C. Cl. 
B. Cl. 
C. Alt. Cl. 
Bsn. 
A. Sx. 
T. Sx. 
B. Sx. 
1st Tpt. 
2nd Tpt. 
3rd Tpt. 
1st/3rd Hn. 
2nd/4th Hn. 
1st Tbn. 
2nd Tbn. 
B. Tbn. 
Euph. 
Tuba 
Mal. 
Timp.
Perc. 1
Perc. 2

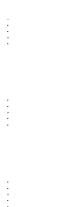
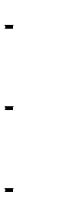
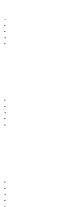
Not valid for performance

95 
Fl. 
Ob. 
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2nd B.C. Cl. 
3rd B.C. Cl. 
B. Cl. 
C. Alt. Cl. 
Bsn. 
A. Sx. 
T. Sx. 
B. Sx. 
1st Tpt. 
2nd Tpt. 
3rd Tpt. 
1st/3rd Hn. 
2nd/4th Hn. 
1st Tbn. 
2nd Tbn. 
B. Tbn. 
Euph. 
Tuba 
Mal. 
Timp.
Perc. 1
Perc. 2

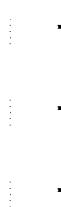
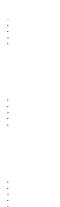
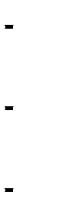
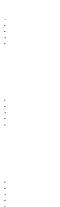
Not valid for performance

87 
Fl. 
Ob. 
1st B.C. Cl. 
2nd B.C. Cl. 
3rd B.C. Cl. 
B. Cl. 
C. Alt. Cl. 
Bsn. 
A. Sx. 
T. Sx. 
B. Sx. 
1st Tpt. 
2nd Tpt. 
3rd Tpt. 
1st/3rd Hn. 
2nd/4th Hn. 
1st Tbn. 
2nd Tbn. 
B. Tbn. 
Euph. 
Tuba 
Mal. 
Timp.
Perc. 1
Perc. 2

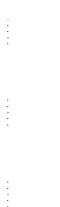
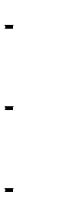
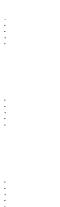
Not valid for performance

87 
Fl. 
Ob. 
1st B.C. Cl. 
2nd B.C. Cl. 
3rd B.C. Cl. 
B. Cl. 
C. Alt. Cl. 
Bsn. 
A. Sx. 
T. Sx. 
B. Sx. 
1st Tpt. 
2nd Tpt. 
3rd Tpt. 
1st/3rd Hn. 
2nd/4th Hn. 
1st Tbn. 
2nd Tbn. 
B. Tbn. 
Euph. 
Tuba 
Mal. 
Timp.
Perc. 1
Perc. 2

Not valid for performance

87 
Fl. 
Ob. 
1st B.C. Cl. 
2nd B.C. Cl. 
3rd B.C. Cl. 
B. Cl. 
C. Alt. Cl. 
Bsn. 
A. Sx. 
T. Sx. 
B. Sx. 
1st Tpt. 
2nd Tpt. 
3rd Tpt. 
1st/3rd Hn. 
2nd/4th Hn. 
1st Tbn. 
2nd Tbn. 
B. Tbn. 
Euph. 
Tuba 
Mal. 
Timp.
Perc. 1
Perc. 2

Not valid for performance

87 
Fl. 
Ob. 
1st B.C. Cl. 
2nd B.C. Cl. 
3rd B.C. Cl. 
B. Cl. 
C. Alt. Cl. 
Bsn. 
A. Sx. 
T. Sx. 
B. Sx. 
1st Tpt. 
2nd Tpt. 
3rd Tpt. 
1st/3rd Hn. 
2nd/4th Hn. 
1st Tbn. 
2nd Tbn. 
B. Tbn. 
Euph. 
Tuba 
Mal. 
Timp.
Perc. 1
Perc. 2

Not valid for performance

87 
Fl. 
Ob. <img alt="Musical staff for O

Picc. 111
 Fl.
 ob.
 1st B. Cl.
 2nd B. Cl.
 3rd B. Cl.
 B. Cl.
 C. Alt. Cl.
 Bsn.
 A. Sx.
 T. Sx.
 B. Sx.
111
 1st Tpt.
 2nd Tpt.
 3rd Tpt.
 1st/3rd Hn.
 2nd/4th Hn.
 1st Tbn.
 2nd Tbn.
 B. Tbn.
 Euph.
 Tuba
 Div.
 Mal.
 Timp.
 Perc. 1
 Perc. 2

-14-

121 *The Maid Freed From The Gallows*
Gently $\text{J}=72$

Picc.

Fl.

Ob.

1st B. Cl.

2nd B. Cl.

3rd B. Cl.

B. Cl.

C. Alt. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

121 *The Maid Freed From The Gallows*
Gently $\text{J}=72$

1st Tpt.

2nd Tpt.

3rd Tpt.

1st/3rd Hn.

2nd/4th Hn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Tuba

Mal.

Timp.

Perc. 1

Perc. 2

129 Flowing $\text{J}=84$

rit.

Tutti

1st only

mf

espress.

mp

mp

mp

mp

rit.

129 Flowing $\text{J}=84$

One Player

mf

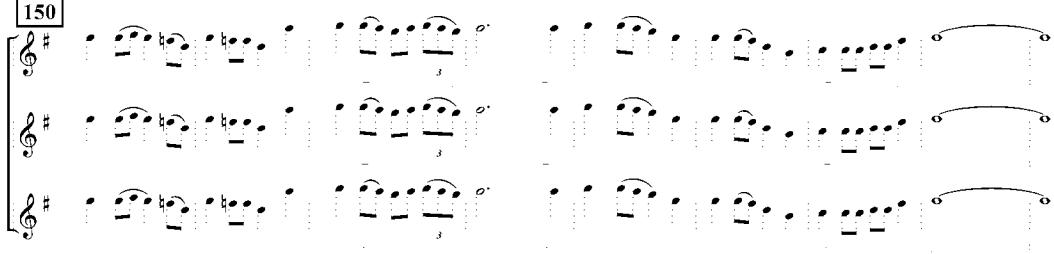
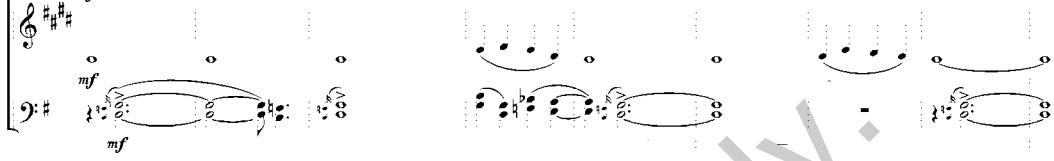
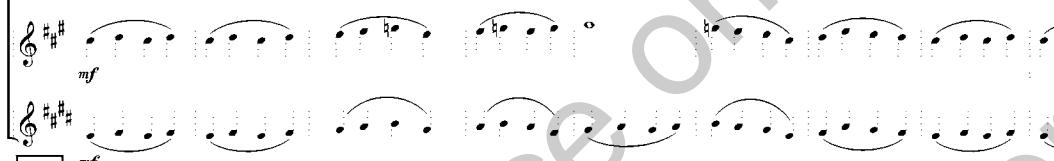
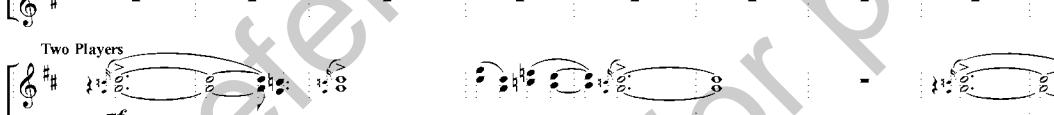
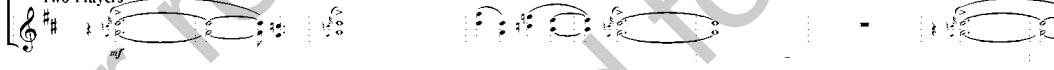
pp

Picc. 
 Fl. 
 Ob. 
 1st B. Cl. 
 2nd B. Cl. 
 3rd B. Cl. 
 B. Cl. 
 C. Alt. Cl. 
 Bsn. 
 A. Sx. 
 T. Sx. 
 B. Sx. 
 1st Tpt. 
 2nd Tpt. 
 3rd Tpt. 
 1st/3rd Hn. 
 2nd/4th Hn. 
 1st Tbn. 
 2nd Tbn. 
 B. Tbn. 
 Euph. 
 Tuba 
 Mal. 
 Timp. 
 Perc. 1 
 Perc. 2 

Not valid for performance.

131 132 133 134 135 136 137 138 139
mf *pp* *mf*

Picc.					
Fl.					
Ob.					
1st B. Cl.					
2nd B. Cl.					
3rd B. Cl.					
B. Cl.					
C. Alt. Cl.					
Bsn.					
A. Sx.					
T. Sx.					
B. Sx.					
1st Tpt.					
2nd Tpt.					
3rd Tpt.					
1st/3rd Hn.					
2nd/4th Hn.					
1st Tbn.					
2nd Tbn.					
B. Tbn.					
Euph.					
Tuba					
Mal.					
Timp.					
Perc. 1					
Perc. 2					

Picc. 
 Fl. 
 Ob. 
 1st B. Cl. 
 2nd B. Cl. 
 3rd B. Cl. 
 B. Cl. 
 C. Alt. Cl. 
 Bsn. 
 A. Sx. 
 T. Sx. 
 B. Sx. 
 1st Tpt. 
 2nd Tpt. 
 3rd Tpt. 
 1st/3rd Hn. 
 2nd/4th Hn. 
 1st Tbn. 
 2nd Tbn. 
 B. Tbn. 
 Euph. 
 Tuba 
 Contrabass Clar. 
 Mal. 
 Timp. 
 Perc. 1 
 Perc. 2 

Not Valid for Performance.

rit.

150

151

152

153

154

155

156

pp

157

mf

158

159

160

161

Cripple Creek
162 Bright Jig $\text{J} = 144$

Picc.

Fl.

Ob.

1st B-Cl.

2nd B-Cl.

3rd B-Cl.

B. Cl.

C. Alt. Cl.

Bsn.

A. Sx.

Horn

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st/3rd Hn.

a2 Soli

2nd/4th Hn.

a2 Soli

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Tuba

Mal.

Timpani

Perc. 1

Perc. 2

Not valid for performance.

**162 Cripple Creek
Bright Jig $\text{J} = 144$**

v = dampen x Cr. Cyms.

p >f

162 163 164 165 166 167 168 169

Xylo.

$\text{J} = 144$

170 *Sally Anne*

Picc.

Fl.

Ob.

1st B. Cl.

2nd B. Cl.

3rd B. Cl.

B. Cl.

C. Alt. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

170 *Sally Anne*

1st Tpt.

2nd Tpt.

3rd Tpt.

1st/3rd Hn.

2nd/4th Hn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Tuba

Mal.

Tim.

Perc. 1

Perc. 2

174

170

171

172

173

174

175

176

177

-20 -

Rim

173

174

175

176

177

Picc. -

Fl. -

Ob. -

1st B. Cl. -

2nd B. Cl. -

3rd B. Cl. -

B. Cl. -

C. Alt. Cl. -

Bsn. -

A. Sx. -

T. Sx. -

B. Sx. -

1st Tpt. -

2nd Tpt. -

3rd Tpt. -

1st/3rd Hn. -

2nd/4th Hn. -

1st Tbn. -

2nd Tbn. -

B. Tbn. -

Euph. -

Tuba -

Mal. -

Timp. -

Perc. 1 -

Perc. 2 -

182

178 179 180 181 182 183 184 185

Pic.

Fl.

Ob.

1st B. Cl.

2nd B. Cl.

3rd B. Cl.

B. Cl.

C. Alt. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st/3rd Hn.

2nd/4th Hn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Tuba

Mal.

Timp.

Perc. 1

Perc. 2

186

190

Solo Pic.

mf

Pic.

mf

One Player

mf

186

190

Picc.

Fl.

Ob.

1st B. Cl.

2nd B. Cl.

3rd B. Cl.

B. Cl.

C. Alt. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st/3rd Hn.

2nd/4th Hn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Tuba

Mal.

Timp.

Perc. 1

Perc. 2

194

194

195

196

197

pp

pp

Picc. -
 Fl. -
 Ob. -
 1st B. Cl. -
 2nd B. Cl. -
 3rd B. Cl. -
 B. Cl. -
 C. Alt. Cl. -
 Bsn. -
 A. Sx. -
 T. Sx. -
 B. Sx. -
 1st Tpt. -
 2nd Tpt. -
 3rd Tpt. -
 1st/3rd Hn. -
 2nd/4th Hn. -
 1st Tbn. -
 2nd Tbn. -
 B. Tbn. -
 Euph. -
 Tuba -
 Mal. -
 Timp. -
 Perc. 1 -
 Perc. 2 -

Picc. **211**
 Fl.
 Ob.
 1st B. Cl.
 2nd B. Cl.
 3rd B. Cl.
 B. Cl.
 C. Alt. Cl.
 Bsn.
 A. Sx.
 T. Sx.
 B. Sx.
211
 1st Tpt.
 2nd Tpt.
 3rd Tpt.
 1st/3rd Hn.
 2nd/4th Hn.
 1st Tbn.
 2nd Tbn.
 B. Tbn.
 Euph.
 Tuba
 Solo
 Tutti
 Mal.
 Timp.
 Perc. 1
 Perc. 2

211 **p** - **212** **f** **213** **f** - **214** **f** **215**