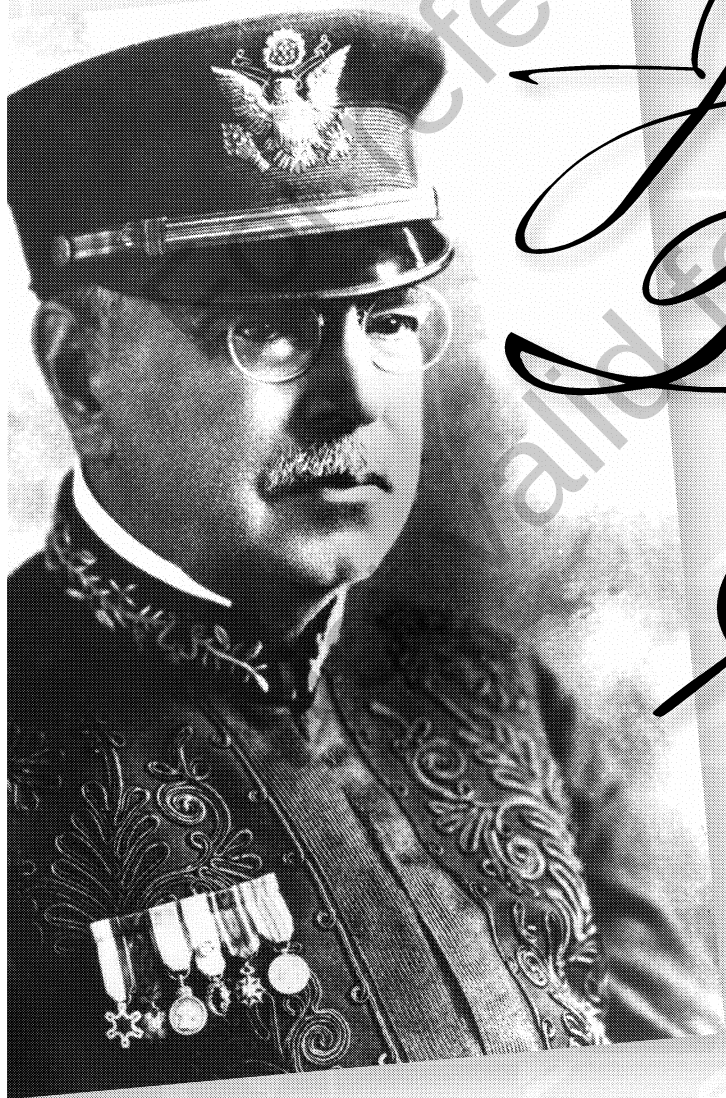


John Philip Sousa Legacy Series

FULL CONDUCTOR SCORE
WBM-4275-01

The Pride of Pittsburgh (Grand March)

John Philip Sousa
Modern edition by Keith Brion



*John
Philip
Sousa*
LEGACY SERIES

Willow-Blossom Music
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THE PRIDE OF PITTSBURGH (Grand March)

John Philip Sousa (1901) • Modern edition by Keith Brion

Parts List

Full Conductor Score	1	Flugelhorns	2
C Piccolo.....	1	F Horns 1 & 2	2
C Flute 1	5	F Horns 2 & 3	2
C Flute 2 & 3.....	2	Trombone 1 & 2	3
Eb Clarinets 1 & 2.....	2	Trombone 3.....	3
Oboes	2	Euphonium B.C.	2
Bb Clarinet 1.....	3	Baritone T.C.	2
Bb Clarinet 2.....	3	Tuba	4
Bb Clarinet 3.....	3	*String Bass	1
Eb Alto Clarinet.....	1	Percussion: Snare Drum, Bass	
Bb Bass Clarinet.....	2	Drum, Cymbals, Triangle	4
*Contrabass Clarinet BBb.....	1	Timpani & Bells	3
Eb Alto Saxophone	6		
Bb Tenor Saxophone	2	*Part supplied as replacement for	
Eb Baritone Saxophone	1	contrabassoon but not	
Bassoons	2	present in score.	
Contrabassoon	2		
Bb Cornet 1.....	3	Performance time: 4:30"	
Bb Cornets 2 & 3	4		
Bb Trumpets 1 & 2	2		

SOUSA LEGACY EDITIONS

Willow Blossom Music's "Sousa Legacy Editions" celebrate Sousa's nearly sixty-year career as a composer and span the "golden age of American bands".

Now, again in collaboration with the C.L. Barnhouse Co., and the Naxos "Sousa Wind Band" recording series, Willow Blossom Music is making available many new full score editions of Sousa's unique compositions.

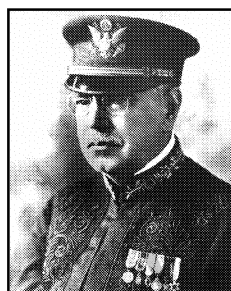
Stylistic decisions for these modern band editions are adapted from numerous available sources, including the original manuscript scores, parts and sketches, first printings, printed parts used by the Sousa Band, recordings by Sousa's Band, period writings, word of mouth from former Sousa Band musicians, period performance practice and verbal accounts from Sousa's contemporaries.

No composer in history conducted more performances with his own musicians than did John Philip Sousa. While it would be difficult for any publication to duplicate the sound of the great Sousa Band, these editions strive to make this unique musical legacy accessible for performances by modern bands. These editions have been recorded on Naxos/Sousa Wind Band series and also used in the contemporary performances by Keith Brion and his New Sousa Band.

Sousa's marches are America's classical music....if a classic composition is defined as music that each generation rediscovers as valuable, and if "classical" refers to an ideal compositional realization within strict, but pleasing forms. Sousa, although he lived in the romantic era, may well be regarded as one of America's pre-eminent classical composers.

Sousa's true place in music history will not be fully established until the public once again hears the original arrangements and performance practice of the March King and his band.

JOHN PHILIP SOUSA—A BRIEF BIOGRAPHY



John Philip Sousa personified turn-of-the-century America, the comparative innocence and brash energy of a still young nation. While famous as a fabulous bandmaster, Sousa was by training and experience an orchestral musician. His instrument was the violin. Prior to assuming the role of Director of the US Marine Band, his experience had almost totally centered on his role of conductor/concert-master/composer and arranger in the American musical theatre of his time. Later, his ever-touring civilian band represented America across the globe and brought music to hundreds of American towns.

John Philip Sousa, born November 6, 1854, reached his exalted position with startling quickness. In 1880, at age 26, he became conductor of the U. S. Marine Band. In 12 years this vastly improved ensemble won high renown while Sousa's compositions earned him the title of "The March King". With the formation of his own band in 1892, Sousa achieved world-wide acclaim.

As a Washington DC teenager, Sousa received sophisticated training in composition, counterpoint and orchestration from an Austrian immigrant, Felix Benkert. Benkert had studied in Vienna with the famed Austrian theorist Simon Sechter, who himself had been taught by Brahms. Sechter's most famous student was Anton Bruckner. Armed with great talent, passionate patriotism, and the tools of Benkert's sophisticated Viennese instruction, Sousa standardized the march form as it is known today, brilliantly exploiting its potential. However, he was no mere maker of marches, but an exceptionally inventive composer of over 200 works, including symphonic poems, suites, operas and operettas. Sousa's robust, patriotic operettas of the 1890's helped introduce a truly native musical attitude in American theater. His "El Capitan" musical comedy of 1895 was the first successful Broadway show to be composed by an American.

Sousa's own band, founded in 1892, gave 3500 concerts in 400 different cities in just its first seven years. Over the four long decades of its existence, has band logged over a million miles in an era of train and ship travel. There were European tours in 1900, 1901, 1903, and 1905, and a world tour in 1910-11, which became the zenith of the band era.

The Sousa Band became a mainstay in the catalog of the Victor Talking Machine Company. During their 40-year span, the Sousa Band created over 1100 record sides. These recordings brought Sousa's music to the entire world -- even to the remote Fiji Islands, where recordings assured an ecstatic reception when he visited with his band in 1911.

The unprecedented popularity of the Sousa Band came at a time when few American orchestras existed. From the Civil War until about 1920, bands, not orchestras, were the most important aspect of American concert life. And no finer band than Sousa's had ever been heard. Sousa modified the brass band by decreasing the number of brass and percussion instruments, and then increasing woodwinds to 2/3 of his personnel. As a final touch

he added a harp to create a truly symphonic sound. Sousa's conducting genius attracted the finest musicians, enabling him to build an ensemble capable of executing programs almost as varied as those of a symphony orchestra. The Sousa Band became the standard by which American bands were measured. It caused a dramatic national upgrading in quality.

Sousa's fame was also spread by the success of his compositions. Such marches as "The Stars and Stripes Forever", "El Capitan", "Washington Post", and "Semper Fidelis" are universally acknowledged as the best of the genre. Sousa said a march "should make a man with a wooden leg step out", and his surely did.

First rate salesmanship, learned from the musical theater, was another key to the success of his public concerts. Sousa pleasingly packaged classical standards and orchestral treatments of popular fare, establishing a standard style for Pops concerts of American symphonies. Sousa never spoke at his concerts, preferring non-stop music that spoke for itself. His band played "Parsifal" excerpts ten years before the opera was introduced at the Metropolitan Opera, yet combined it with such fare as "Turkey In The Straw". This audience-friendly programming ultimately did more to champion good music than the work of any other American orchestra of the era.

Sousa was also an innovator. He astounded Europe by introducing ragtime on his 1900 tour, touching off a fascination with American music which influenced such composers as Debussy, Ravel, Stravinsky, Grainger and Milhaud.

The principal commodity Sousa sold was pride in America and American music. Because of his efforts, American music won world acclaim for the first time. A popular, but erroneous, tale even arose that Sousa had changed his original name of "So" by adding USA, the initials of his beloved country.

For decades Sousa's visits were a special event for America's cities. Invariably he was met at the station by an assemblage of high school bands, along with the mayor, and all manner of dignitaries. Preceding his performance he would briefly conduct the city's combined high school bands. Receptions were held in his honor, he was asked to speak on the radio and given the key to the city.

Before radio, improved electronic records, and finally, the miracle of talking pictures, "Sousa and his Band" had already become one of America's greatest musical attractions. From his first national tour in 1892 to his last performance in 1932, Sousa and his Band were famous for their musicality, topicality, swift pace, and joyous spirit. In America's golden age of bands, Sousa's Band and his music were pre-eminent.

For further reading, consult: "John Philip Sousa, American Phenomenon", by Paul E. Bierley 1973, Integrity Press; The Works of John Philip Sousa by Paul E. Bierley 1984; and "Marching Along", the autobiography of John Philip Sousa, edited by Paul E. Bierley 1994; "The Incredible Band of John Philip Sousa" by Paul E. Bierley, University of Illinois Press 2006; and "John Philip Sousa's America" by John Philip Sousa IV with Loras Schissel, GIA Publications, Chicago 2012.

THE PRIDE OF PITTSBURGH (1901)

This grand march is one of Sousa's most original and remarkable compositions. It was composed in 1901 and premiered for the opening night of a new Music Hall at the Western Pennsylvania Exposition (Pittsburgh Exposition), a location where The Sousa Band had been performing yearly residencies at this location since 1898. The "Expo" was located on land that is now part of Pittsburgh's "Point Park".

As a tribute to two other popular American composers associated with the Pittsburgh area, Sousa included well known melodies of Stephen Foster: "Come Where My Love Lies Dreaming" and Ethelbert Nevin's most famous composition "Narcissus." At first he even titled the march "Homage to Foster and Nevin."

Unlike the quickstep tempos used in the majority of his marches, and perhaps to celebrate the important opening of the new Music Hall, Sousa's "The Pride of Pittsburgh" is cast as a stately "grand march." Grand marches are normally written in a longer form, most often containing four beats in a bar. "The Pride of Pittsburgh" begins with a march theme of Sousa's own. This is later cleverly interwoven with the Foster and Nevin melodies. The composition concludes with all of three of these tunes cleverly played together, suggesting the sort of multi-layered music Charles Ives was beginning to compose (but not publish) during the same period.

Contrabassoon was used in Sousa's Band of 1901, so the part has been kept in this edition. Alternate parts for BBb contra clarinet and/or string bass have been supplied.

This new edition is the first publication of "The Pride of Pittsburgh."

Reviews of the premier of "the Pride of Pittsburgh" at the dedication concert for the new Music Hall at the Western Pennsylvania Exposition:

OVATION TO SOUSA AND "PRIDE OF PITTSBURGH"

To John Philip Sousa, the March King, is the honor of dedicating the new exposition. He and his band of 51 members were the musical attraction and the ovation Sousa received when he appeared before 4,000 people seated in the music hall and as many more standing shook the building and attested the fervor of the music-loving people of Pittsburgh, Allegheny and nearby towns. The flags of the nations were profusely hung throughout the music hall and other decorations lent a gaiety that is seldom seen under such conditions.

Sousa's new grand-march, "The Pride of Pittsburgh", written especially for the new hall at the exposition was the opening number on the program after "The Star Spangled Banner." Eight thousand pairs of hands applauded its production. It met with instant approval and Sousa was pleased.

"The Pride of Pittsburgh" is one of the prettiest marches Sousa has composed, introducing as it does "Come Where My Love Lies Dreaming," by Stephen C. Foster, and the sweet strains of "Narcissus," by Ethelbert Nevin. Each of these composers was a favorite with Pittsburghers and the rendition of their music, interspersed with Sousa's own genius, was received with a remarkable outburst of enthusiasm. Pittsburgh Post, Sept. 5, 1901

“MARCH KING” SOUSA RECEIVED AN OVATION

The musical program was a fitting one for the first night's exhibition. John Philip Sousa and his Band delighted the throngs that assembled in the music hall. Sousa's dedicatory march, "The Pride of Pittsburgh," was received with such applause in the first part of the program that he had to play it over again and still the crowd was not satisfied, and by request it was played in the second part of the program and was given another ovation. Pittsburgh Telegraph, Sept. 5, 1901

PERFORMANCE SUGGESTIONS

Sousa once said "The Pride of Pittsburgh" was one of the most difficult pieces he had ever worked on. It was quite a feat to simultaneously mix a Sousa march with two very different compositions by other composers. Sousa's final strain (at m. 101) combines five distinct voices: not simply Nevin's "Narcissus" in 12/8, and Foster's "Come Where My Love Lies Dreaming" in 4/4, but at the same time a Sousa march melody in 4/4, and a 12/8 Sousa counter-melody All of this plus the accompanying 4/4 bass line and a 12/8 rhythmic ostinato harmony.

The various cross rhythms (triple vs. duple time) found in Sousa's score are intentional and should be strictly observed.

OVERALL STRUCTURE

Sousa Fanfare (in F), 8 bars, 1-8

Sousa march strain, 16 bars, 9-24

Sousa break strain, 8 bars, 25-33

Trio (in Bb): Foster's "Come Where My Love Lies Dreaming," 33 bars, 33-66

Fanfare modulation leading back to opening key of F, 4 bars, 67-70

Sousa Fanfare reprise (in F), as a da capo return, 8 bars, 71-78

Nevin's "Narcissus" is introduced against the Sousa march strain, 16 bars, 79-94

Nevin's fanfare from "Narcissus," 6 bars, 95-100.

Final Grandioso, combining the three main themes including Nevin's "Narcissus", Foster's "Come Where My Love Lies Dreaming" (now in F), with Sousa's march melody, counter-melody, ostinato harmony and bass line. 8 bars, 101-108

Coda, alternating the themes of Foster and Nevin., 11 bars, 109 al fine.

CREDITS

Special credit to my dear friend Jonathan Elkus for his lucid explanation concerning the widespread use in Sousa's time of conflicting triplet rhythms against dotted eighth-sixteenth figures.

And to:

The Sousa Library at the University of Illinois,
Scott Schwartz, curator

The library of the United States Marine Band

The Sousa collection at the Library of Congress and Loras Schissel

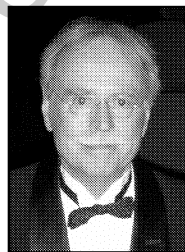
John Sousa IV

Paul E. Bierley and his great Sousa books including "The Works of John Philip Sousa", "John Philip Sousa an American Phenomenon," and "The Incredible Band of John Philip Sousa".

Naxos Records, Klaus Heymann for his vision in recording the complete band music of John Philip Sousa

RECORDING

This edition has been recorded on "John Philip Sousa-Music for Wind Band, Vol. 8, Keith Brion conducting the Royal Artillery Band. Naxos 8,559248



Keith Brion is the conductor of his own New Sousa Band, is an active guest conductor with major and regional symphony orchestras and university bands. He is a former band director at Yale University. He is currently recording a multi volume series of Sousa's complete wind works for Naxos Records with a series of major European military bands. He has also recorded with the

Rochester Philharmonic, the Slovak Radio Orchestra, the Stockholm Symphonic Wind Orchestra and the university bands at Ohio State and Michigan State.

Full Score

WBM-4275-00

Grand March: The Pride of Pittsburgh (Homage to Foster and Nevin)

John Philip Sousa (1901)
arranged Keith Brion

Maestoso ♩ = 104

Piccolo

Flute 1

2nd and 3rd Flutes
(Trans. of Eb Clar's 1 & 2)

Oboes

1st Bb Clarinet

2nd Bb Clarinet

3rd Bb Clarinet

Bass Clarinet
in Bb

Alto Saxophone

Tenor Saxophone

Eb Baritone Sax

Bassoons

Cornet 1 in Bb

Cornets 2, 3 in Bb

Flugelhorns

Bb Trumpets 1, 2

F Horns 1, 2

F Horns 3, 4

Trombones 1, 2

Trombone 3

Euphonium

Tuba

Percussion
Sn. Dr., BD, Cymb.

Timpani

Timpani, Bells

ff

detached

BD and Cymb.

ff

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[illegible]

13

Picc. tr

Fl. 1 tr

Fl.'s 2, 3 tr

Ob.'s tr

Cl. 1 tr

Cl. 2 tr

Cl. 3 tr

B. Cl.

A. Sax. tr

T. Sax. tr

Bari. Sax.

Bsn.'s

Cor. 1 tr

Cor.'s 2, 3

Flugel.

Tpt's 1, 2

F Hn.'s 1, 2

F Hn.'s 3, 4

Tbn.'s 1, 2

Tbn. 3

Euph.

Tuba

Perc.

Timpani

17

7

19

Picc.

Fl. 1

Fl.'s 2, 3

Ob.'s

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax.

T. Sax.

Bari. Sax.

Bsn.'s

Cor. 1

Cor.'s 2, 3

Flugle.

Tpt's 1, 2

F Hn's 1, 2

F Hn's 3, 4

Tbn's 1, 2

Tbn. 3

Euph.

Tuba

Perc.

Timpani

The image displays a page of a musical score, specifically measures 19 through 24. The score is written for a large orchestra, including woodwinds (Piccolo, Flutes 1, 2, and 3, Oboes, Clarinets 1, 2, and 3, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Bassoons), brass (Cori 1, 2, and 3, Flugelhorn, Trumpets 1 and 2, French Horns 1, 2, 3, and 4, Trombones 1, 2, and 3, Euphonium, Tuba), and percussion (Percussion and Timpani). The key signature is one sharp (F#), and the time signature is 4/4. The score features various musical notations, including triplets, trills, and dynamic markings such as *ff* (fortissimo). A large, diagonal watermark reading "Not Valid for Performance" is overlaid across the entire page.

25

Picc.

Fl. 1

Fl.'s 2, 3

Ob.s

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax.

T. Sax.

Bari. Sax.

Bsn.'s

Cor. 1

Cor.'s 2, 3

Flugle.

Tpt's 1, 2

F Hn.'s 1, 2

F Hn.'s 3, 4

Tbn.'s 1, 2

Tbn. 3

Euph.

Tuba

Perc.

Timpani

ff

Soli

tr

ff (*Both*)

ff

[illegible]

37

Picc. *[Musical staff]*

Fl. 1 *Solo*
p *[Musical staff]*

Fl.'s 2, 3 *[Musical staff]*

Ob.'s *Solo*
p *[Musical staff]*

Cl. 1 *[Musical staff]*

Cl. 2 *[Musical staff]*

Cl. 3 *[Musical staff]*

B. Cl. *[Musical staff]*

A. Sax. *[Musical staff]*

T. Sax. *[Musical staff]*

Bari. Sax. *[Musical staff]*

Bsn.'s *[Musical staff]*

Cor. 1 *Solo*
p *[Musical staff]*

Cor.'s 2, 3 *[Musical staff]*

Flugle. *Solo*
p *[Musical staff]*

Tpt's 1, 2 *[Musical staff]*

F Hn.'s 1, 2 *[Musical staff]*

F Hn.'s 3, 4 *[Musical staff]*

Tbn.'s 1, 2 *[Musical staff]*

Tbn. 3 *[Musical staff]*

Euph. *[Musical staff]*

Tuba *[Musical staff]*

Perc. *[Musical staff]*

Timpani *To Timpani* *[Musical staff]*

Not valid for performance

For reference only. Not valid for performance.

Picc. *p*

Fl. 1 *p*

Fl.'s 2, 3 *p*

Ob.'s *p*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

B. Cl. *p*

A. Sax. *p*

T. Sax. *p*

Bari. Sax. *p*

Bsn.'s *a2 p*

Cor. 1 *a2 p*

Cor.'s 2, 3 *p detached*

Flugle. *a2 p*

Tpt's 1, 2 *p detached*

F Hn.'s 1, 2 *p*

F Hn.'s 3, 4 *p*

Tbn.'s 1, 2 *p detached*

Tbn. 3 *p detached*

Euph. *p detached*

Tuba *p*

Perc. *f*

Timpani

51

49

Picc. *p*

Fl. 1 *p* *clearly*

Fl.'s 2, 3 *a2* *p*

Ob.'s *p* *clearly*

Cl. 1 *p* *clearly*

Cl. 2 *detached* *p* *clearly*

Cl. 3 *detached* *p*

B. Cl. *detached* *p*

A. Sax. *p* *clearly*

T. Sax. *detached* *p* *clearly*

Bari. Sax. *detached* *p*

Bsn.'s *detached* *p*

Cor. 1 *pp*

Cor.'s 2, 3 *detached* *pp*

Flugle. *p*

Tpt's 1, 2 *detached* *pp*

F Hn.'s 1, 2 *detached*

F Hn.'s 3, 4 *detached*

Tbn.'s 1, 2 *detached*

Tbn. 3 *detached*

Euph. *detached* *p*

Tuba *detached* *p*

Perc.

Timpani

[illegible]

61 63

Picc. *p*

Fl. 1 *p*

Fl.'s 2, 3 *p*

Ob.'s *p*

Cl. 1 *p*

Cl. 2 *p* Slightly detached

Cl. 3 *p* Slightly detached

B. Cl. *p* Slightly detached

A. Sax. *p* Slightly detached

T. Sax. *p*

Bari. Sax. *p* Slightly detached

Bsn.'s *p* Slightly detached

Cor. 1 *p*

Cor.'s 2, 3 *p* Slightly detached

Flugle. *p*

Tpt's 1, 2 *p* Slightly detached

F Hn.'s 1, 2 *p* Slightly detached

F Hn.'s 3, 4 *p* Slightly detached

Tbn.'s 1, 2 *p* Slightly detached

Tbn. 3 *p* Slightly detached

Euph. *p* Slightly detached

Tuba *p* Slightly detached

Perc. *BD* (Both) *BD*

Timpani

This page of the musical score contains measures 67, 71, and 75. The instrumentation includes Piccolo, Flutes (1 and 2/3), Oboes, Clarinets (1, 2, and 3), Bass Clarinet, Saxophones (Alto, Tenor, and Baritone), Bassoon, Cor Anglais, Horns (1, 2, 3, and 4), Trumpets (1 and 2), Tuba, Euphonium, and Percussion/Timpani. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff* (fortissimo) and *f* (forte). Articulation marks like *detached* are used for certain notes. The percussion section includes a snare drum and cymbal, indicated by the notation *BD and Cymb.*

73

Picc.

Fl. 1

Fl.'s 2, 3

Ob.'s

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax.

T. Sax.

Bari. Sax.

Bsn.'s

Cor. 1

Cor.'s 2, 3

Flugle.

Tpt's 1, 2

F Hn.'s 1, 2

F Hn.'s 3, 4

Tbn.'s 1, 2

Tbn. 3

Euph.

Tuba

Perc.

Timpani

Not for Reference Only

79 "Narcissus"-Neven

79

Picc. *p* *tr*

Fl. 1 *p* *tr*

Fl.'s 2, 3 *p* *tr*

Ob.'s *pp* *detached*

Cl. 1 *p* *tr*

Cl. 2 *p*

Cl. 3 *p*

B. Cl. *p*

A. Sax. *p*

T. Sax. *p*

Bari. Sax. *p*

Bsn.'s *p*

Cor. 1 *p*

Cor.'s 2, 3 *p*

Flugle. *p*

Tpt's 1, 2 *p*

F Hn.'s 1, 2 *p*

F Hn.'s 3, 4 *p*

Tbn.'s 1, 2 *p*

Tbn. 3 *p*

Euph. *p*

Tuba *p*

Perc. *p*

Timpani *p*

Not Valid for Performance

This image shows a page of a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, and percussion. The instruments listed on the left are: Picc., Fl. 1, Fl.'s 2, 3, Ob.'s, Cl. 1, Cl. 2, Cl. 3, B. Cl., A. Sax., T. Sax., Bari. Sax., Bsn.'s, Cor. 1, Cor.'s 2, 3, Flugle., Tpt's 1, 2, F Hn.'s 1, 2, F Hn.'s 3, 4, Tbn.'s 1, 2, Tbn. 3, Euph., Tuba, Perc., and Timpani. The score is divided into measures, with a double bar line indicating a section change. Various musical notations are used, including notes, rests, trills (tr), and dynamic markings such as 'p' (piano). The score is watermarked with 'Valid for personal use only'.

[illegible]

[illegible]

108 109

Picc. *ff*

Fl. 1 *ff*

Fl.'s 2, 3 *ff*

Ob.'s *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

Bari. Sax. *ff*

Bsn.'s *ff*

Cor. 1 *ff*

Cor.'s 2, 3 *ff*

Flugle. *ff*

Tpt's 1, 2 *ff*

F Hn.'s 1, 2 *ff*

F Hn.'s 3, 4 *ff*

Tbn.'s 1, 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tuba *ff*

Perc. *ff*

Timpani *ff*

For reference only. Not valid for performance.

114

Picc. *ff* 3 3 3 3

Fl. 1 *ff* 3 3 3 3

Fl.'s 2, 3 *ff* 3 3 3 3

Ob.'s *ff* 3 3 3 3

Cl. 1 *ff* 3 3 3 3

Cl. 2 *ff* 3 3 3 3

Cl. 3 *ff* 3 3 3 3

B. Cl. *ff* 3

A. Sax. *ff* 3 3 3 3

T. Sax. *ff* 3 3 3 3

Bari. Sax. *ff* 3

Bsn.'s *ff* 3 3 3 3

Cor. 1

Cor.'s 2, 3

Flugle.

Tpt's 1, 2

F Hn.'s 1, 2 *ff* 3 3 3 3

F Hn.'s 3, 4 *ff* 3 3 3 3

Tbn.'s 1, 2

Tbn. 3

Euph. 3

Tuba *ff* 3

Perc. *ff* 3 3 3 3

Timpani *ff*

Not valid for performance