

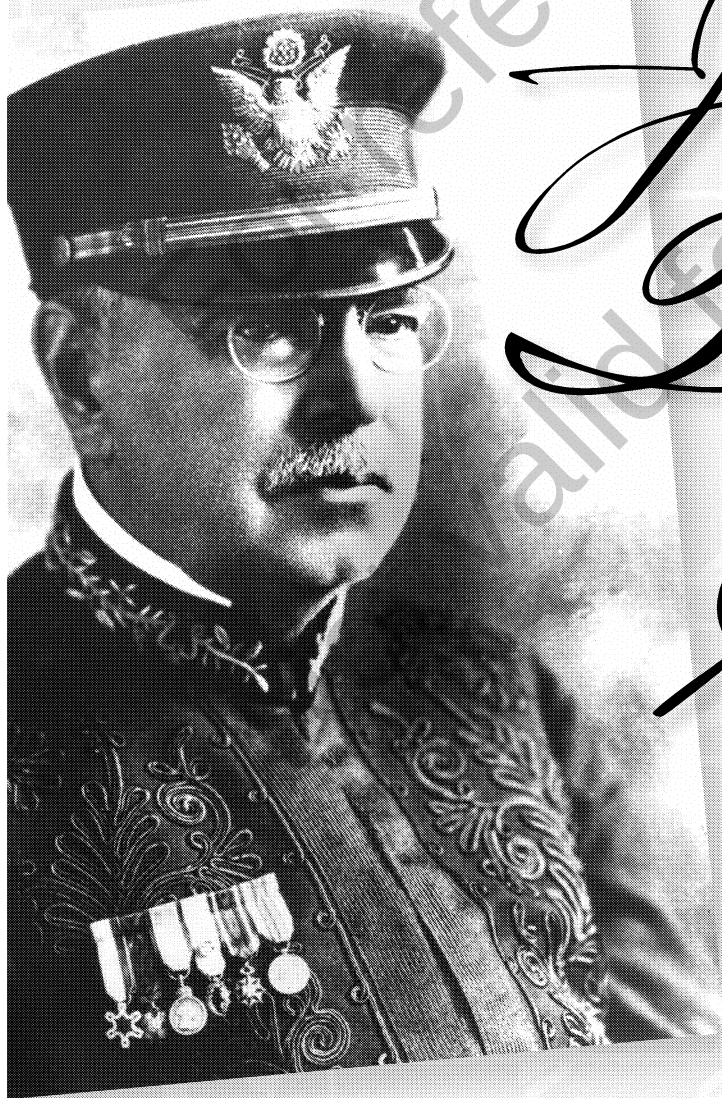
John Philip Sousa Legacy Series

FULL CONDUCTOR SCORE
WBM-4277-01

The Flashing Eyes of Andalusia

John Philip Sousa

Arranged by
Keith Brion



*John
Philip
Sousa*
LEGACY SERIES

Willow-Blossom Music
Distributed By

C.L. BARNHOUSE CO.

205 Cowan Ave West, P.O. Box 680
Oskaloosa, Iowa 52577 USA

THE FLASHING EYES OF ANDALUSIA

John Philip Sousa • Arranged by Keith Brion

Parts List

Full Conductor Score	1	Trumpets 1 & 2 in Bb	3
Piccolo (3rd Flute)	1	Horns 1 & 2 in F	2
Flute 1	5	Horns 3 & 4 in F	2
Flute 2	5	Trombones 1st & 2nd	3
Oboes 1 & 2	2	Trombone 3rd & Bass Trombone ..	3
Clarinet in Eb	1	Euphonium BC	2
1st Clarinet in Bb	3	Baritone TC	2
2nd Clarinet in Bb	3	Tubas	4
3rd Clarinet in Bb	3	*String Bass	1
Alto Clarinet in Eb	2	Tambourine, Castanets,	
Bass Clarinet	2	Sus. Cymbal, Gong	4
*Contrabass Clarinet in BBb	1	Snare Drum, Bass Drum,	
Bb Soprano Saxophone	1	Hand Cymbals, Triangle	4
Eb Alto Saxophone	6	Timpani, Xylophone, Bells	3
Bb Tenor Saxophone	2	Harp	1
Eb Baritone Saxophone	1		
Bassoons 1 & 2	2		
Solo and 1st Cornet in Bb	3		
2nd Cornet in Bb	3		

* Part supplied but not present in score

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.

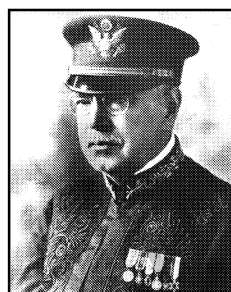
Stylistic decisions for these modern band editions are adapted from numerous available sources, including the original manuscript scores, parts and sketches, first printings, printed parts used by the Sousa Band, recordings by Sousa's Band, period writings, word of mouth from former Sousa Band musicians,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

ducting 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 FLASHING EYES OF ANDALUSIA* (1920)

Sousa's rich Portuguese heritage inherited from his trombonist father gave him a natural, lifelong affinity for the music of the Iberian Peninsula. This influence is found in abundance in such compositions as his great Spanish march "La Flor di Sevilla" and the movements "Under the Spanish Flag" and "Under the Cuban Flag" from his Cubaland Suite.

Sousa's brilliant and fiery Spanish dance "The Flashing Eyes of Andalusia"* was completed in June 1920. At first he may have intended it as a brilliant stand-alone concert piece, however, by the end of the same summer he had also composed two other pieces "Drifting to Loveland" and "The Children's Ball." In August of that year he added these two movements to his "Flashing Eyes" creating a Camera Studies Suite for both band and orchestra. In Sousa's lifetime only the orchestra version was in print. This publication marks the first time the music has been available for band.

*(Andalusia is the English spelling. The Spanish spelling is Andalucia)

PERFORMANCE SUGGESTIONS

Maintain steady tempo throughout. Be careful to promptly come off the numerous ties over the bar-lines found throughout the piece.

m. 45 should be played as softly as possible. To achieve the right pianissimo effect,

the best tone here is the least tone...a thin, airy, unfocussed and unsupported, airy tone, ie a tone "in a whisper."

m. 80, beat one (and similar places), give a slight emphasis to the first eighth note. m.'s 125, 127 Brass give extra weight to the longer notes.

m. 138 and going forward, play the melodic notes marked tenuto with extra depth of tone and more espressivo.

m. 161-199 use marcato attacks at the beginning of the slurs while projecting the long line of the melody.

m.181, beat one (and similar places), give a slight emphasis to the first eighth note and very clearly articulate both short staccato eighth notes.

Percussion: For the most authentic sound use paddle type hand castanets. Be sure castanets and tambourine are played "out of the stand" where they will project most clearly to the audience... in both in both sound and sight.

CONDUCTING SUGGESTION.

beat two of m. 149 must be nearly inaudible. If it proves impossible to make it soft enough it is suggested to omit this note.

CREDITS

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”.

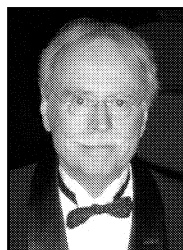
Paul Maybery, engraving

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

Donnie Frey, C.L. Barnhouse Company, booklet layout & design

RECORDING

This edition has been recorded on “John Philip Sousa-Music for
Wind Band, Vol. 13, Keith Brion conducting the Central Band of
the RAF”, Naxos records 8-559729



Keith Brion is the conductor of his own
New Sousa Band, is an active guest conduc-
tor with major and regional symphony
orchestras and university bands. He is a for-
mer 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 mil-
itary 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.

WBM-4277-00

h. = 67-69

from the "Camera Studies Suite" (1920)

JOHN PHILIP SOUSA

edited by Keith Brion

Value brillante, in one.

The musical score for 'To Xylophone' is written for two staves. The top staff is for the Tambourine (Tamb.) and the bottom staff is for the Castanets (Cast.). The music is in 2/4 time and features a series of eighth and sixteenth notes, often beamed together. The Tambourine part includes a 'Tamb.' marking and a 'Crest.' marking. The Castanets part includes a 'Crest.' marking and a 'Tamb.' marking. The score concludes with a 'To Xylophone' marking.

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11

Piccolo in C [3rd Flute]

Flute 1

Flute 2

Oboes 1st & 2nd

Bassoons 1st & 2nd

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

E♭ Alto Clarinet

B♭ Bass Clarinet

B♭ Soprano Saxophone

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Cornet Solo & 1st

B♭ Cornet 2

B♭ Trumpets 1 & 2

1st & 2nd F Horn

3rd & 4th F Horn

Trombone 1st & 2nd

3rd & Bass Trombone

Euphonium

Tubas

Tamb. Cast. Sus. Cym. Gong

Snare Drum

Bass Drum

Cymb. Triangle

Timpani

Harp

8va

For reference only

This image shows a page of a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The instruments listed on the left side of the page are:

- Piccolo in C [3rd Flute]
- Flute 1
- Flute 2
- Oboes 1st & 2nd
- Bassoons 1st & 2nd
- E♭ Clarinet
- B♭ Clarinet 1
- B♭ Clarinet 2
- B♭ Clarinet 3
- E♭ Alto Clarinet
- B♭ Bass Clarinet
- B♭ Soprano Saxophone
- E♭ Alto Saxophone
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Cornet Solo & 1st
- B♭ Cornet 2
- B♭ Trumpets 1 & 2
- 1st & 2nd F Horn
- 3rd & 4th F Horn
- Trombone 1st & 2nd
- 3rd & Bass Trombone
- Euphonium
- Tubas
- Tamb. Cast.
- Sus. Cym.
- Gong
- Snare Drum
- Bass Drum
- Cymb.
- Triangle
- Timpani
- Harp

The score is written in a standard musical notation format, with staves for each instrument. The key signature is one flat (B♭), and the time signature is 4/4. The score includes various musical notations, such as notes, rests, and dynamic markings (e.g., *p*, *f*). A large, diagonal watermark reading "Not valid for performance" is overlaid across the entire page.

27

Piccolo in C
[3rd Flute]

Flute 1

Flute 2

Oboes
1st & 2nd

Bassoons
1st & 2nd

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

E♭ Alto
Clarinet

B♭ Bass
Clarinet

B♭ Soprano
Saxophone

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

B♭ Cornet
Solo & 1st

B♭ Cornet 2

B♭ Trumpets
1 & 2

1st & 2nd
F Horn

3rd & 4th
F Horn

Trombone
1st & 2nd

3rd & Bass
Trombone

Euphonium

Tubas

Tamb.
Cast.
Sus. Cym.
Gong

Snare Drum

Bass Drum

Cymb.
Triangle

Timpani

Harp

p

[illegible]

45

Piccolo in C
[3rd Flute]

Flute 1

Flute 2

Oboes
1st & 2nd

Bassoons
1st & 2nd

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

E♭ Alto
Clarinet

B♭ Bass
Clarinet

B♭ Soprano
Saxophone

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

B♭ Cornet
Solo & 1st

B♭ Cornet 2

B♭ Trumpets
1 & 2

1st & 2nd
F Horn

3rd & 4th
F Horn

Trombone
1st & 2nd

3rd & Bass
Trombone

Euphonium

Tubas

Tamb.
Cast.
Sus. Cym.
Gong

Snare Drum

Bass Drum

Cymb.
Triangle

Timpani

Xylophone

Harp

The musical score for page 10, measures 45-54, is presented. The woodwind section includes Piccolo in C [3rd Flute], Flute 1, Flute 2, Oboes 1st & 2nd, Bassoons 1st & 2nd, E♭ Clarinet, B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3, E♭ Alto Clarinet, and B♭ Bass Clarinet. The saxophone section includes B♭ Soprano, E♭ Alto, B♭ Tenor, and E♭ Baritone. The brass section includes B♭ Cornet Solo & 1st, B♭ Cornet 2, B♭ Trumpets 1 & 2, 1st & 2nd F Horn, 3rd & 4th F Horn, Trombone 1st & 2nd, 3rd & Bass Trombone, Euphonium, and Tubas. The percussion section includes Tamb. Cast., Sus. Cym., Gong, Snare Drum, Bass Drum, Cymb., Triangle, Timpani, and Xylophone. A Harp is also listed at the bottom. A large diagonal watermark 'Not valid for performance' is overlaid across the page.

Piccolo in C [3rd Flute]

Flute 1

Flute 2

Oboes 1st & 2nd

Bassoons 1st & 2nd

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

E♭ Alto Clarinet

B♭ Bass Clarinet

B♭ Soprano Saxophone

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Cornet Solo & 1st

B♭ Cornet 2

B♭ Trumpets 1 & 2

1st & 2nd F Horn

3rd & 4th F Horn

Trombone 1st & 2nd

3rd & Bass Trombone

Euphonium

Tubas

Tamb.

Cast.

Sus. Cym.

Gong

Snare Drum

Bass Drum

Cymb.

Triangle

Timpani

Xylophone

Harp

64

Piccolo in C
[3rd Flute]

Flute 1

Flute 2

Oboes
1st & 2nd

Bassoons
1st & 2nd

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

E♭ Alto
Clarinet

B♭ Bass
Clarinet

B♭ Soprano
Saxophone

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

B♭ Cornet
Solo & 1st

B♭ Cornet 2

B♭ Trumpets
1 & 2

1st & 2nd
F Horn

3rd & 4th
F Horn

Trombone
1st & 2nd

3rd & Bass
Trombone

Euphonium

Tubas

Tamb.
Cast.
Sus. Cym.
Gong

Snare Drum
Bass Drum
Cymb.
Triangle

Timpani
Xylophone

Harp

Gong

Gong Cue:

ff

74

Piccolo in C
[3rd Flute]

Flute 1

Flute 2

Oboes
1st & 2nd

Bassoons
1st & 2nd

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

E♭ Alto
Clarinet

B♭ Bass
Clarinet

B♭ Soprano
Saxophone

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

B♭ Cornet
Solo & 1st

B♭ Cornet 2

B♭ Trumpets
1 & 2

1st & 2nd
F Horn

3rd & 4th
F Horn

Trombone
1st & 2nd

3rd & Bass
Trombone

Euphonium

Tubas

Tamb.
Cast.

Sus. Cym.
Gong

Snare Drum

Bass Drum

Cymb.

Triangle

Timpani

Xylophone

Harp

To flute

Soli

p dolce

dolce

detached

p detached

p detached

p detached

Soli

p dolce

Soli

p dolce

p

Not Valid for performance

84

Flute

Piccolo in C [3rd Flute]

Flute 1

Flute 2

Oboes 1st & 2nd

Bassoons 1st & 2nd

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

E♭ Alto Clarinet

B♭ Bass Clarinet

B♭ Soprano Saxophone

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Cornet Solo & 1st

B♭ Cornet 2

B♭ Trumpets 1 & 2

1st & 2nd F Horn

3rd & 4th F Horn

Trombone 1st & 2nd

3rd & Bass Trombone

Euphonium

Tubas

Tamb.
Cast.
Sus. Cym.
Gong
Snare Drum
Bass Drum
Cymb.
Triangle
Timpani
Xylophone

Harp

Not valid for performance

94

Piccolo in C
[3rd Flute]

Flute 1

Flute 2

Oboes
1st & 2nd

Bassoons
1st & 2nd

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

E♭ Alto
Clarinet

B♭ Bass
Clarinet

B♭ Soprano
Saxophone

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

B♭ Cornet
Solo & 1st

B♭ Cornet 2

B♭ Trumpets
1 & 2

1st & 2nd
F Horn

3rd & 4th
F Horn

Trombone
1st & 2nd

3rd & Bass
Trombone

Euphonium

Tubas

Tamb.
Cast.
Sus. Cym.
Gong

Snare Drum

Bass Drum

Cymb.

Triangle

Timpani

Xylophone

Harp

The musical score for page 94, measures 1 through 10, is presented. The woodwind section includes Piccolo in C (3rd Flute), Flute 1, Flute 2, Oboes 1st & 2nd, Bassoons 1st & 2nd, E♭ Clarinet, B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3, E♭ Alto Clarinet, and B♭ Bass Clarinet. The brass section includes B♭ Soprano Saxophone, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Cornet Solo & 1st, B♭ Cornet 2, B♭ Trumpets 1 & 2, 1st & 2nd F Horn, 3rd & 4th F Horn, Trombone 1st & 2nd, 3rd & Bass Trombone, Euphonium, and Tubas. The percussion section includes Tambourine, Castanets, Suspended Cymbal, Gong, Snare Drum, Bass Drum, Cymbal, Triangle, Timpani, and Xylophone. A Harp is also indicated. The score features various musical notations including rests, eighth notes, quarter notes, and half notes, with some measures containing slurs and dynamic markings like 'p'.

Piccolo in C [3rd Flute]

Flute 1

Flute 2

Oboes
1st & 2nd

Bassoons
1st & 2nd

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

E♭ Alto Clarinet

B♭ Bass Clarinet

Soprano Saxophone

E♭ Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Cornet Solo & 1st

Cornet 2

Trumpets
1 & 2

F Horn

3rd & 4th F Horn

Trombone
1st & 2nd

3rd & Bass Trombone

Euphonium

Tubas

Tamb.
Cast.

Sus. Cym.
Gong

Snare Drum

Bass Drum

Cymb.
Triangle

Timpani Xylophone

Harp

114

Piccolo in C
[3rd Flute]

Flute 1

Flute 2

Oboes
1st & 2nd

Bassoons
1st & 2nd

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

E♭ Alto
Clarinet

B♭ Bass
Clarinet

B♭ Soprano
Saxophone

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

B♭ Cornet
Solo & 1st

B♭ Cornet 2

B♭ Trumpets
1 & 2

1st & 2nd
F Horn

3rd & 4th
F Horn

Trombone
1st & 2nd

3rd & Bass
Trombone

Euphonium

Tubas

Tamb.
Cast.
Sus. Cym.
Gong

Snare Drum

Bass Drum

Cymb.
Triangle

Timpani
Xylophone

Harp

124

Piccolo in C [3rd Flute]

Flute 1

Flute 2

Oboes 1st & 2nd

Bassoons 1st & 2nd

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

E♭ Alto Clarinet

B♭ Bass Clarinet

B♭ Soprano Saxophone

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Cornet Solo & 1st

B♭ Cornet 2

B♭ Trumpets 1 & 2

1st & 2nd F Horn

3rd & 4th F Horn

Trombone 1st & 2nd

3rd & Bass Trombone

Euphonium

Tubas

Tamb. Cast. Sus. Cym. Gong

Snare Drum Bass Drum Cymb. Triangle

Timpani Xylophone

Harp

ff

mf

Sus. Cym.

B.D./Cym.

Xylo.

To Orch. Bells

136

Flute

Piccolo in C [3rd Flute] *p*

Flute 1 *p*

Flute 2 *p*

Oboes 1st & 2nd *dolce p*

Bassoons 1st & 2nd *dolce p*

E♭ Clarinet

B♭ Clarinet 1 *p*

B♭ Clarinet 2 *p*

B♭ Clarinet 3 *p*

E♭ Alto Clarinet *p*

B♭ Bass Clarinet *p*

B♭ Soprano Saxophone

E♭ Alto Saxophone *dolce p*

B♭ Tenor Saxophone *dolce p*

E♭ Baritone Saxophone *p*

B♭ Cornet Solo & 1st *Muted dolce p*

B♭ Cornet 2

B♭ Trumpets 1 & 2

1st & 2nd F Horn

3rd & 4th F Horn

Trombone 1st & 2nd

3rd & Bass Trombone

Euphonium

Tubas *p*

Tamb. Cast. Sus. Cym. Gong Snare Drum Bass Drum Cymb. Triangle

Bells, hard rubber

Timpani Xylophone *p*

Harp *p*

146

Piccolo in C
[3rd Flute]

Flute 1

Flute 2

Oboes
1st & 2nd

Bassoons
1st & 2nd

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

E♭ Alto
Clarinet

B♭ Bass
Clarinet

B♭ Soprano
Saxophone

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

B♭ Cornet
Solo & 1st

B♭ Cornet 2

B♭ Trumpets
1 & 2

1st & 2nd
F Horn

3rd & 4th
F Horn

Trombone
1st & 2nd

3rd & Bass
Trombone

Euphonium

Tubas

Tamb.
Cast.
Sus. Cym.
Gong

Snare Drum
Bass Drum
Cymb.
Triangle

Timpani
Xylophone

Harp

Not valid for performance

157

Piccolo in C [3rd Flute]

Flute 1

Flute 2

Oboes 1st & 2nd

Bassoons 1st & 2nd

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

E♭ Alto Clarinet

B♭ Bass Clarinet

B♭ Soprano Saxophone

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Cornet Solo & 1st

B♭ Cornet 2

B♭ Trumpets 1 & 2

1st & 2nd F Horn

3rd & 4th F Horn

Trombone 1st & 2nd

3rd & Bass Trombone

Euphonium

Tubas

Tamb. Cast.

Sus. Cym.

Gong

Snare Drum

Bass Drum

Cymb.

Triangle

Timpani

Xylophone

Harp

Soli

p

CODA

169

Tutti Forza

168

Piccolo in C [3rd Flute]

Flute 1

Flute 2

Oboes 1st & 2nd

Bassoons 1st & 2nd

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

E♭ Alto Clarinet

B♭ Bass Clarinet

B♭ Soprano Saxophone

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Cornet Solo & 1st

B♭ Cornet 2

B♭ Trumpets 1 & 2

1st & 2nd F Horn

3rd & 4th F Horn

Trombone 1st & 2nd

3rd & Bass Trombone

Euphonium

Tubas

Tamb. Cast.

Sus. Cym. Gong

Snare Drum

Bass Drum

Cymb.

Triangle

Timpani

Xylophone

Harp

ff

sempre marcato

Cast.

Tamb. S.D.

B.D./Cymb. Bells

ff

177

Piccolo in C
[3rd Flute]

Flute 1

Flute 2

Oboes
1st & 2nd

Bassoons
1st & 2nd

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

E♭ Alto
Clarinet

B♭ Bass
Clarinet

B♭ Soprano
Saxophone

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

B♭ Cornet
Solo & 1st

B♭ Cornet 2

B♭ Trumpets
1 & 2

1st & 2nd
F Horn

3rd & 4th
F Horn

Trombone
1st & 2nd

3rd & Bass
Trombone

Euphonium

Tubas

Tamb.
Cast.
Sus. Cym.
Gong

Snare Drum
Bass Drum
Cymb.
Triangle

Timpani
Xylophone

Harp

Not valid for performance

185

Piccolo in C
[3rd Flute]

Flute 1

Flute 2

Oboes
1st & 2nd

Bassoons
1st & 2nd

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

E♭ Alto
Clarinet

B♭ Bass
Clarinet

B♭ Soprano
Saxophone

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

B♭ Cornet
Solo & 1st

B♭ Cornet 2

B♭ Trumpets
1 & 2

1st & 2nd
F Horn

3rd & 4th
F Horn

Trombone
1st & 2nd

3rd & Bass
Trombone

Euphonium

Tubas

Tamb.
Cast.
Sus. Cym.
Gong

Snare Drum
Bass Drum
Cymb.
Triangle

Timpani
Xylophone

Harp

Not for reference only

193

199

Piccolo in C
[3rd Flute]

Flute 1

Flute 2

Oboes
1st & 2nd

Bassoons
1st & 2nd

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

E♭ Alto
Clarinet

B♭ Bass
Clarinet

B♭ Soprano
Saxophone

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

B♭ Cornet
Solo & 1st

B♭ Cornet 2

B♭ Trumpets
1 & 2

1st & 2nd
F Horn

3rd & 4th
F Horn

Trombone
1st & 2nd

3rd & Bass
Trombone

Euphonium

Tubas

Tamb.
Cast.
Sus. Cym.
Gong

Snare Drum

Bass Drum

Cymb.

Triangle

Timpani

Xylophone

Harp

For reference only. Not valid for performance.

Triangle (well projected)

To Timpani

*** Snare drum may stop on first beat of 193 to switch to triangle at m.199*

