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SYMPHONY NO. 1: FOR A HANDSOME KID

BRIAN J. HINKLEY

65 Pages

Symphony No. 1: For a Handsome Kid is a musical realization of my feelings and experiences regarding my late grandfather, Harlan Kelsey (H. K.) Hinkley (1937-2013). I personally had not learned to appreciate classical music until after H. K. had passed, and as he was very much a connoisseur of classical music, we did not get to enjoy that appreciation together in this life. With this piece, I wanted to memorialize H. K.'s life, personality, and interests. Symphony No. 1 cultivates themes reflecting H. K.'s love of spaceflight, his decades-long church membership, and specific concert music works. The work is for wind ensemble, as H. K. played in concert bands for many years. There is also an offstage euphonium soloist, representing H. K.'s euphonium playing now separated from those who survived him.

This piece is through-composed, and though divided into distinct movements, each is performed consecutively without pause. The duration is approximately eighteen minutes. Throughout the piece, each of the three major themes are significantly developed individually and collectively, lending cohesion to the entire work. The offstage euphonium is also used in several sections of the piece for dramatic effect as well as to represent specific extramusical events in H. K.'s life. Finally, there are several smaller musical references to H. K.'s other interests that are less extensively explored than the primary themes; these other allusions add to the overall effect of depicting H. K.'s character and personality.

KEYWORDS: wind ensemble; composition; euphonium.

SYMPHONY NO. 1: FOR A HANDSOME KID

BRIAN J. HINKLEY

A Thesis Submitted in Partial
Fulfillment of the Requirements
for the Degree of

MASTER OF MUSIC

School of Music

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2019

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SYMPHONY NO. 1: FOR A HANDSOME KID

BRIAN J. HINKLEY

COMMITTEE MEMBERS:

Roy Magnuson, Chair

Anthony Marinello

Roger Zare

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This piece is dedicated to the memory of my grandfather, H. K. Hinkley, who had the kindest soul of anyone I have ever met. I would like to thank Dr. Marinello and Dr. Zare for their continued advice on this project, as well as Dr. Magnuson for chairing my committee and offering plenty of much-needed feedback. I would also like to thank my parents for continually supporting me as I work through this difficult career field. And of course, my girlfriend Sarah, without whom I would not have the drive to succeed in music and especially in music composition.

B. J. H.

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INSTRUMENTATION

Piccolo
2 Flutes
2 Oboes
English Horn
2 Bassoons
3 Bb Clarinets
Bass Clarinet
Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

Euphonium (offstage)

4 Bb Trumpets
4 Horns
2 Trombones
Bass Trombone
Tuba

Contrabass
Timpani
Piano

3 Percussion:

1. Vibraphone*, Crash Cymbal, Chimes, Marimba
2. Suspended Cymbal (soft mallets, sticks, brushes), Snare Drum, Vibraphone*
3. Tam-tam, Bass Drum, Crotales (high octave only), Vibraphone*

*Vibraphone is typically a Percussion 1 instrument, but the other percussionists help to perform the vibraphone gestures in Interlude: Funeral.

MOVEMENTS

Symphony No. 1: For a Handsome Kid

Introduction: Memorial

I. Gemini 8 & 9A

Interlude: Bygones

II. Quiet Inspiration

Interlude: Funeral

III. To Serenity

Epilogue: Legacy

PROGRAM NOTES

Symphony No. 1: For a Handsome Kid is a musical realization of my feelings and experiences regarding my late grandfather, Harlan Kelsey (H. K.) Hinkley (1937-2013). H. K. lived a long life, enough to enjoy his fiftieth anniversary with his wife Rosemary and to have several grandchildren grow into young adults. Throughout his life, H. K. was sure to tell everyone who asked that “H. K.” stood for “Handsome Kid,” directly inspiring the title of this work. Chief among his many interests were classical music (both in bands and orchestras), space exploration, attending the First United Methodist Church of Freeport, travelling, old time radio shows, and puns and jokes galore. An avid euphonium player, H. K. played in several ensembles, including with the Freeport Concert Band every season since 1979. He survived for over a year after a diagnosis with pancreatic cancer, passing away peacefully in his own home on August 12, 2013, and he was still making jokes and enjoying his family right up to the end of his life.

I consider myself very lucky to have enjoyed a relationship with my grandfather during his life. I had not yet endured the loss of a loved one until I was a young adult—at age eighteen, H. K.’s death was the first I had experienced. I was fortunate to have time to grieve and process my emotions, but I was also preparing to begin my freshman year at Augustana College just two weeks later. I knew I was going to major in music, as I had enjoyed playing in my high school band and in a small jazz combo. However, I had never really enjoyed the same kind of music that H. K. had—classical giants like Beethoven, Wagner, Holst, and Stravinsky. It was only after I had spent a year and a half in music theory and history courses that I began to truly appreciate classical composers, and that was when I realized what I had missed out on with my grandfather. If I had developed this interest sooner, we might have enjoyed discussing, playing, and listening to music CDs and live concerts together. I took a trip to see my grandmother in Freeport and to visit the

band shell where the Freeport Concert Band performed, and I resolved that somehow, at some point in the future, I would memorialize H. K. in music. I was not even a full-time composer then, but I was fortunate enough to enroll at Illinois State University as a graduate composer where I could pursue this deeply personal project with the guidance and support of several excellent faculty members. I am proud to have developed the skills to compose this work, and I hope that somehow, H. K. is looking over my shoulder at the manuscripts and making a funny yet ridiculous joke about the euphonium part.

In this piece, I wanted to focus on specific interests that H. K. had that best encapsulated his personality and life, while also including my own emotional perspective. **Symphony No. 1** is divided into multiple major movements and additional sections as follows:

- Introduction: Memorial
- I. Gemini 8 & 9A
- Interlude: Bygones
- II. Quiet Inspiration
- Interlude: Funeral
- III. To Serenity
- Epilogue: Legacy

Each of the three main movements (Gemini 8 & 9A, Quiet Inspiration, and To Serenity) uses a theme that directly relates to a part of H. K.'s life, while the Interludes are depictions of my own experiences and memories. The Introduction and Epilogue are simply bookends designed to connect the unique elements of each movement into a cohesive whole by introducing and restating all three main themes at the beginning and end of the work (respectively). Additionally, the instrumentation is a standard wind ensemble setup, with the exception of a solo euphonium player positioned offstage. As H. K. was a euphonium player, this offstage positioning quite literally removes H. K.'s musical sound from the main ensemble, reflecting his spiritual departure from the

rest of us still here on Earth. I also integrated the initials “H. K.” into the piece using Morse code (•••• –•–, represented as four sixteenth notes followed by dotted eighth–sixteenth–quarter or a rhythmic equivalent), using at least one instance in all seven portions of the piece. In some movements the Morse code is at the forefront (as in Gemini 8 & 9A), while in others it is hidden in the background. Using this Morse code throughout the piece honors H. K.’s love for wordplay and riddles, as one could scour the score to find each puzzle piece.

Introduction: Memorial presents a soundscape designed to draw memories out of the fog of the passage of time. The themes from each movement are slowly introduced as voices fade in and out, preventing the listener from immediately getting a clear grasp of what each theme entails. After a strong buildup, the ensemble falls away to allow the offstage euphonium to state each theme in quick succession, transitioning immediately to the first full movement, Gemini 8 & 9A. The title of this movement refers to two of the spacecrafts launched by NASA as part of the Gemini spaceflight program in 1966. H. K. worked at the McDonnell Aircraft Corporation in St. Louis for seven years and worked on the electrical systems of several of the later Gemini spacecrafts, especially the ones used for the Gemini 8 and 9A missions. As a direct result of this work, H. K. developed a lifelong love of all things spaceflight and exploration, which of course included the science fiction worlds of *Star Trek*, *Star Wars*, *Hitchhiker’s Guide to the Galaxy*, and many others. This movement, Gemini 8 & 9A, aims to capture that love of spaceflight with a short motive comprised of rising fourths. Several solo instruments develop this motive over driving, rhythmic accompaniment figures, evoking the feeling of sailing at high speed far over the bustling world below. The movement ends rather suddenly as the full ensemble evaporates away into the piccolo repeating the Morse code motive three times, as if beaming the signal out into space, where H. K.’s spirit might now be travelling the stars on his own fantastic journey.

Interlude: Bygones is the first section driven by my own experiences and feelings. The narrative in Bygones depicts how I had missed out on enjoying the same kind of music that my grandfather did while he was still alive. The mood is generally spacious and ethereal, sounding somewhat out of time. Several motives from Gustav Holst's music are quoted by various members of the ensemble: Jupiter from *The Planets* is quoted in the piccolo and flutes, fragments of the *First Suite in E-flat* are used in the low brass, and all the winds play snippets of the *Second Suite in F*. Meanwhile, the piano plays an arrangement of "Misty" (Errol Garner, arr. Dennis Colby) in a different tempo from the rest of the ensemble. The piano represents a younger version of myself focusing on jazz music and not realizing what great music had been around me that I could have connected to H. K. with. Not to say that jazz is inferior music or that Mr. Colby's arrangement was poor—I would in fact claim the opposite, that they are equally excellent contributions to music—I was simply too focused on the slice of music that I knew to broaden my horizons and make more connections with more art and people, including my grandfather. At the end of the Interlude, the offstage euphonium quotes the *Second Suite*, prompting the piano to pause and listen. By the time the piano realizes what other music has been playing around it, the euphonium disappears, leaving the piano alone in the hall.

The second full movement, Quiet Inspiration, centers on H. K.'s decades-long membership with the First United Methodist Church of Freeport. One of his favorite hymns to sing there was "Holy, Holy, Holy," and that hymn forms the theme of this movement, taking several forms in a miniature version of a theme and variations. Rather than simply repeat the hymn in a new texture every stanza, a small interlude is added to maintain variety. The euphonium introduces the first line of the hymn in a slow, augmented version, disguising the hymn proper until the next variation, featuring the woodwinds in a relatively plain four-part setting. Towards the end of this variation,

the style becomes *non legato*, foreshadowing the third and final variation of the movement. This variation is inspired by H. K.'s favorite puns using this hymn: "Holy, holy, holy! Swiss cheese is holey!" The "holey" texture is depicted through the woodwinds playing staccato patterns with grace notes attached. Meanwhile, the melody takes on a similarly nose-thumbing character in the muted trumpet doubled by piccolo, while the percussion marches quietly in the background. The offstage euphonium declares the last tag of the hymn, referencing the opening and rounding out the movement.

Interlude: Funeral is the second portion inspired by my own experiences, reflecting my emotions during H. K.'s funeral. Quiet Inspiration transitions directly into Interlude: Funeral via the final chord, which crescendos and decrescendos. This Interlude uses that same swell technique in four disparate chords to create the backdrop for multiple obbligato instruments: piano, alto saxophone, and bass trombone. In contrast to these chaotic obbligatos, the euphonium plays "Taps" from offstage—my brother, Glenn, who is also a euphonium player, played "Taps" at the funeral on euphonium. After an intense build, the swells and obbligatos cut out, leaving the euphonium to complete the last phrase of "Taps." That moment was the most emotional of the funeral for me, and that is depicted musically by a great crescendo in the percussion leading into the third movement, To Serenity. As the title suggests, To Serenity captures the collective effort of our family moving from the pain of loss towards peace and serenity. A curious incident happened to Rosemary the day after H. K. passed. Quite often, H. K. and Rosemary would listen to classical music on shuffle, and there was a piece that Rosemary could never quite identify. H. K. would then remind her that the piece was Rimsky-Korsakov's *Scheherazade*, and it became a running joke between them that she could never remember the piece. The day after H. K. died, Rosemary was listening to music in the same way, and *Scheherazade* came on. Immediately,

Rosemary knew that H. K. was okay, and that she could begin to heal. That story is illustrated between the euphonium and the horns (Rosemary is a hornist), and once the motive is identified, the horns triumphantly realize that H. K. is just fine and begin to accelerate into a joyful fanfare. To Serenity takes the motive from the violin cadenza at the beginning of *Scheherazade* as the main theme of the movement once the fanfare breaks into a driving 6/8 groove. After several iterations of the motive, the arpeggiated minor seventh is turned into a dominant seventh, brightening up the sound as our family works towards serenity once again. After an extended fanfare, the offstage euphonium begins the final section (Epilogue: Legacy) with a cadenza that combines the motivic material from each movement. After the cadenza, the ensemble layers each motive together in a driving fanfare marked “to the future” in anticipation of whatever joys and struggles might lie ahead in a life where H. K. is only remembered and memorialized. One final reference is hidden in the last seven measures: these hits are organized into a group of four and a group of two, representing the number 42, which has a particular significance in the world of *Hitchhiker’s Guide to the Galaxy*, one of many science fiction universes H. K. enjoyed.

SYMPHONY NO. 1: FOR A HANDSOME KID

Brian J. Hinkley (b. 1994)
Op. 21 (2019)

Introduction: Memorial

$\text{♩} = c. 60$

Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
English Horn
Bassoon 1
Bassoon 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Clarinet in B♭ 3
Bass Clarinet
Soprano Sax
Alto Sax
Tenor Sax
Baritone Sax

Introduction: Memorial

$\text{♩} = c. 60$

Euphonium (offstage)
Trumpet in B♭ 1
Trumpet in B♭ 2
Trumpet in B♭ 3
Trumpet in B♭ 4
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trombone 1
Trombone 2
Bass Trombone
Tuba
Contrabass

Introduction: Memorial

$\text{♩} = c. 60$

Timpani
Piano
Vibraphone
Suspended Cymbal
Tamtam

7

Picc. 5 4 3 4

Fl. 1 5 (tr) p 4 3 4

Fl. 2 4 (tr) p 4 4 4

Ob. 1 4 4 4 4

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1 5 4 p 3 4

B♭ Cl. 2 5 4 p 3 4

B♭ Cl. 3 4 4 p 4 4

B. Cl. 4 (tr) p tr p 4 4

S. Sx.

A. Sx. mp

T. Sx. mp

B. Sx. p

7

Euph. (offstage) 5 4 3 4

B♭ Tpt. 1 5 4 3 4

B♭ Tpt. 2 4 4 4 4

B♭ Tpt. 3 4 4 4 4

B♭ Tpt. 4

Hn. 1 str. mute, distant mf mp str. mute mf p

Hn. 2 mp str. mute mf p

Hn. 3 5 4 3 4 mp str. mute mf p

Hn. 4 5 4 3 4 mp str. mute mf p

Tbn. 1 4 4 4 4

Tbn. 2 4 4 4 4

B. Tbn.

Tuba mf mp

C.B. mf mp

7

Timp. 5 4 3 4 pp mp p

Pno. 5 4 3 4 mp p

Vib. 4 4 4 4 mp

Susp. Cym. p soft mallets mp p

T.T.

7 8 9 10 11 12

16 (2+3)

Picc. *p* *mf*

Fl. 1 *(tr)* *p* *mf* *mf*

Fl. 2 *(tr)* *p* *mf* *mf*

Ob. 1 *p* *mf* *mf*

Ob. 2 *p* *mf* *mf*

E. Hn. *mf* *p* *mf*

Bsn. 1 *mf* *p* *mf*

Bsn. 2 *mf* *p* *mf*

B♭ Cl. 1 *p* *mf*

B♭ Cl. 2 *p* *mf*

B♭ Cl. 3 *p* *mf*

B. Cl. *(tr)* *p* *mf*

S. Sx. *mf* *p* *mp*

A. Sx. *mf* *p* *mp*

T. Sx. *mf* *p* *mp*

B. Sx. *mf* *p* *mf*

16 (2+3)

Euph. (offstage) *p* *mf*

B♭ Tpt. 1 *p* *mf* *mf*

B♭ Tpt. 2 *p* *mf* *mf*

B♭ Tpt. 3 *p* *mf* *mf*

B♭ Tpt. 4 *p* *mf* *mf*

Hn. 1 *p* *mf* *mf*

Hn. 2 *p* *mf* *mf*

Hn. 3 *p* *mf* *mf*

Hn. 4 *p* *mf* *mf*

Tbn. 1 *p* *mf* *mf*

Tbn. 2 *p* *mf* *mf*

B. Tbn. *p* *mf* *mf*

Tuba *p* *mf* *mf*

C.B. *p* *mf* *mf*

16 (2+3)

Timp. *pp* *p* *mp*

Pno. *mp* *mf* *mf*

Vib. *mf* *stacc.* *to Crash Cym.*

Susp. Cym. *mp* *sticks* *mp* *mp*

T.T. *p* *p*

13

14

15

16

17

18

19

rall. ----- *a tempo*

Picc. *f* **3** **2** **4** **2**

Fl. 1 *mf* *f* *ff* *mf* **4** **4** **4** **4**

Fl. 2 *mf* *f* *ff* *mf* **4** **4** **4** **4**

Ob. 1 *f* *ff* *mp* **4** **4** **4** **4**

Ob. 2 *mf* *f* *ff* *mp* **4** **4** **4** **4**

E. Hn. *f* *ff* *p* **4** **4** **4** **4**

Bsn. 1 *f* *ff* *p* **4** **4** **4** **4**

Bsn. 2 *f* *ff* *p* **4** **4** **4** **4**

B♭ Cl. 1 *mf* *f* *ff* *mf* *pp* **3** **2** **4** **2**

B♭ Cl. 2 *mf* *f* *ff* *mf* *pp* **4** **4** **4** **4**

B♭ Cl. 3 *mf* *f* *ff* *mf* *pp* **4** **4** **4** **4**

B. Cl. *f* *ff* *mf* *pp* **4** **4** **4** **4**

S. Sx. *mf* *f* *ff* *p* **4** **4** **4** **4**

A. Sx. *mf* *f* *ff* *p* **4** **4** **4** **4**

T. Sx. *mf* *f* *ff* *mf* **4** **4** **4** **4**

B. Sx. *f* *ff* *mp* **4** **4** **4** **4**

Euph. (offstage) *f* *ff* *mp* **3** **2** **4** **2** to str. mute

B♭ Tpt. 1 *f* *ff* *mf* **4** **4** **4** **4** to str. mute

B♭ Tpt. 2 *f* *ff* *mf* **4** **4** **4** **4** to str. mute

B♭ Tpt. 3 *f* *ff* *mp* **4** **4** **4** **4** to str. mute

B♭ Tpt. 4 *f* *ff* *mp* **4** **4** **4** **4** to str. mute

Hn. 1 *f* *ff* *mp* **4** **4** **4** **4**

Hn. 2 *f* *ff* *p* **4** **4** **4** **4**

Hn. 3 *f* *ff* *mp* **3** **2** **4** **2**

Hn. 4 *f* *ff* *p* **4** **4** **4** **4**

Tbn. 1 *f* *ff* *mp* **4** **4** **4** **4**

Tbn. 2 *f* *ff* *p* **4** **4** **4** **4**

B. Tbn. *f* *ff* *p* **4** **4** **4** **4**

Tuba *f* *ff* *mp* **4** **4** **4** **4**

C.B. *f* *ff* *mf* **4** **4** **4** **4**

Timp. *mf* *f* *ff* **3** **2** **4** **2**

Pno. *f* *ff* *non trem.* **4** **4** **4** **4**

Cr. Cym. *soft mallets*

Susp. Cym. *mp* *f* to Bass Drum

T.T. *mp* *f*

20 21 22 23 24 25 26

Euph. Cadenza

29 ♩ = c. 152 I. Gemini 8 & 9A

Woodwind and string section score. Instruments include Piccolo (Picc.), Flutes 1 & 2 (Fl. 1, Fl. 2), Oboes 1 & 2 (Ob. 1, Ob. 2), English Horn (E. Hn.), Bassoons 1 & 2 (Bsn. 1, Bsn. 2), Bass Clarinets 1, 2, & 3 (B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3), Baritone Clarinet (B. Cl.), Soprano Saxophone (S. Sax.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bass Saxophone (B. Sax.). Large numbers 4, 2, 4, 7, and 8 are placed above the staff lines, likely indicating rehearsal marks or specific measures. Performance markings include *insistent tr.*, *p*, *mp*, and *f*.

Euph. Cadenza freely present

29 ♩ = c. 152 I. Gemini 8 & 9A

Brass and percussion section score. Instruments include Euphonium (offstage), Trombones 1-4 (B♭ Tpt. 1-4), Horns 1-4 (Hn. 1-4), Tenor Trombones 1 & 2 (Tbn. 1, Tbn. 2), Bass Trombone (B. Tbn.), and Tuba. Percussion includes Bass Drum (B. Dr.), Crash Cymbal (Cr. Cym.), and Suspended Cymbal (Susp. Cym.). Large numbers 4, 2, 4, 7, and 8 are placed above the staff lines. Performance markings include *mf*, *f*, *fp*, *fz*, *stopped*, *str. mute*, and *Crash Cymbal|choke*.

Euph. Cadenza

29 ♩ = c. 152 I. Gemini 8 & 9A

Timpani and percussion section score. Instruments include Timpani (Timp.), Piano (Pno.), Crash Cymbal (Cr. Cym.), Suspended Cymbal (Susp. Cym.), and Bass Drum (B. Dr.). Large numbers 4, 2, 4, 7, and 8 are placed above the staff lines. Performance markings include *mf*, *mp*, *f*, and *Bass Drum|rather dry*.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Euph. (offstage)

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

C.B.

Timp.

Pno.

Cr. Cym.

Susp. Cym.

B. Dr.

37 38 39 40 41 42 43 44 45

46 50

Picc.

Fl. 1 *mf* *mp*

Fl. 2 *mf* *mp*

Ob. 1 *mf* *mp*

Ob. 2 *mf* *mp*

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1 *mf* *mp*

B♭ Cl. 2 *mf* *mp*

B♭ Cl. 3 *mf* *mp*

B. Cl. *f*

S. Sx. *f* *mf* *fp* *mf*

A. Sx. *f* *mf* *fp* *mf*

T. Sx. *f* *mf* *fp* *mf*

B. Sx. *f* *mp* *fp* *mf*

Euph. (offstage)

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

B♭ Tpt. 3 *f*

B♭ Tpt. 4 *f*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tuba *f*

C.B. *mf* *pizz.*

46 dampen 50

Timp. *f*

Pno. *f*

Cr. Cym. *f* to Chimes *mf* Chimes

Susp. Cym. choke *mf* scrape w/ brush *mf*

B. Dr. dampen to Crotales *f* *mf*

46 47 48 49 50 51 52 53 54 55

57

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Euph. (offstage)

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

C.B.

Timp.

Pno.

Chm.

Susp. Cym.

Crt.

56 57 58 59 60 61 62 63

64 70

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

quasi pizz.

quasi pizz.

64 70

Euph. (offstage)

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

C.B.

64 70

Timp.

Pno.

Chm.

Susp. Cym.

Crt.

64 65 66 67 68 69 70 71 72 73

79

Picc. *mf* *f* *p* *mf* *mf*

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

Ob. 1 *mf* *f* *p* *mf*

Ob. 2 *mf* *f* *p*

E. Hn.

Bsn. 1 *mf* *f* *p* quasi pizz. *mp*

Bsn. 2 *mf* *f* *p* quasi pizz. *mp*

B♭ Cl. 1 *mp* *mp*

B♭ Cl. 2 *mp* *mp*

B♭ Cl. 3 *mp* *mp*

B. Cl. *mp* *mf* *mp*

S. Sax. *mp* *mf*

A. Sax. *mp* *mf*

T. Sax. *mp* *mf*

B. Sax. *mp* *mf*

Euph. (offstage)

B♭ Tpt. 1 *mp* *mp*

B♭ Tpt. 2 *mp* *mp*

B♭ Tpt. 3 *mp* *mp*

B♭ Tpt. 4 *mp* *mp*

Hn. 1

Hn. 2

Hn. 3 *mp* *mp*

Hn. 4 *mp* *mp*

Tbn. 1 *mp* *mp*

Tbn. 2 *mp* *mp*

B. Tbn.

Tuba

C.B.

Timp. *mf* *f* *mf*

Pno. *mf* *f* *mf*

Mrb. *mf* *mf*

Susp. Cym. scrape w/ brush *mf*

Crt.

74 *mf* 75 76 77 *f* 78 79 *mf* 80 81 82 83

88

Picc. 3 4 4 2 4

Fl. 1 3 4 4 4 4

Fl. 2 4 4 4 4 4

Ob. 1 4 4 4 4 4

Ob. 2 *mf* *f* *f*

E. Hn.

Bsn. 1 *f* *f* *mf* *mp*

Bsn. 2 *f* *f* *mf* *mp*

B♭ Cl. 1 3 4 4 2 4

B♭ Cl. 2 3 4 4 2 4

B♭ Cl. 3 4 4 4 4 4

B. Cl. 4 4 4 4 4 4

S. Sx. *mf* *mp* *mf* *f* *mf* *mp* *mf*

A. Sx. *f* *f* *mf* *mp* *mf*

T. Sx. *mf* *fp* *mf* *f* *f* *mf* *mp*

B. Sx. *mf* *mp* *fp* *f* *mf* *mp*

88

Euph. (offstage) 3 4 2 4

B♭ Tpt. 1 3 4 4 4 4

B♭ Tpt. 2 4 4 4 4 4

B♭ Tpt. 3 4 4 4 4 4

B♭ Tpt. 4 4 4 4 4 4

Hn. 1 *mf* *fp* *f* *mf*

Hn. 2 *mf* *fp* *f* *mf* *fp*

Hn. 3 3 4 2 4

Hn. 4 3 4 2 4

Tbn. 1 4 4 4 4 4

Tbn. 2 4 4 4 4 4

B. Tbn. *mf* *fp* *f* *mf* *fp*

Tuba *fp* *mf* *mp* *fp* *f* *mf* *mp*

C.B.

88

Timp. 3 4 2 4

Pno. 4 4 4 4

Mrb. *f* to Chimes

Susp. Cym. continuous scrape (brushes) *mp* *f* soft mallets *mf*

Crt. *mf* *f* to Tam-tam

84 85 86 87 88 89 90 91 92 93

95

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Euph. (offstage)

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

C.B.

Timp.

Pno.

Chm.

Susp. Cym.

T.T.

94 95 96 97 98 99

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 E. Hn.
 Bsn. 1
 Bsn. 2
 B♭ Cl. 1
 B♭ Cl. 2
 B♭ Cl. 3
 B. Cl.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Euph. (offstage)
 B♭ Tpt. 1
 B♭ Tpt. 2
 B♭ Tpt. 3
 B♭ Tpt. 4
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tuba
 C.B.
 Timp.
 Pno.
 Chm.
 Susp. Cym.
 T.T.

100 101 102 103 104 105 106 107 108

109

Picc.

Fl. 1 (w/Ob.) *mp* *mf*

Fl. 2

Ob. 1 (w/Fl.) *mp* *mf*

Ob. 2 (w/Sax.) *mp* *mf*

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1 *p* *mp*

B♭ Cl. 2 *p* *mp*

B♭ Cl. 3 *p* *mp*

B. Cl.

S. Sax. (w/Fl., Ob.) *mf*

A. Sax.

T. Sax.

B. Sax.

109

Euph. (offstage)

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn. *p* *mp* *p*

Tuba

C.B.

109

Timp.

Pno. *p* *pp* *pp* *mp* *p*

Vib. *pp* *p* *pp* *p* *mp*

Susp. Cym. *mf* *mf*

T.T.

109 110 111 112 113 114 115 116

119 (3+2)

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Euph. (offstage)

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

C.B.

Timp.

Pno.

Vib.

Susp. Cym.

T.T.

117 118 119 120 121 122 123 124 125

Detailed description of the musical score: This page contains the musical score for measures 117 through 125. The score is divided into two systems. The first system covers measures 117-125, and the second system covers measures 119-125. The instruments listed on the left include Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Bassoons 1 and 2, Clarinets in B-flat 1, 2, and 3, Bass Clarinet, Saxophones Soprano, Alto, Tenor, and Baritone, Euphonium (offstage), Trumpets in B-flat 1, 2, 3, and 4, Horns 1, 2, 3, and 4, Trombones 1 and 2, Baritone Trombone, Tuba, Cymbal, Snare Drum, Piano, Vibraphone, Suspended Cymbal, and Tom-tom. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (f, mf, mp, fp). Large numbers (4, 5, 3, 2) are placed above the staves, likely indicating fingerings or breath marks. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is marked with a rehearsal sign at measure 119.

126 127 128 129 130 131 132 133

solo

Picc. (tr) **3**

Fl. 1 (tr) **4**

Fl. 2 (tr) **4**

Ob. 1 (tr) **4**

Ob. 2 (tr) **4**

E. Hn. **4**

Bsn. 1 **4**

Bsn. 2 **4**

B♭ Cl. 1 (tr) **3**

B♭ Cl. 2 (tr) **4**

B♭ Cl. 3 (tr) **4**

B. Cl. **4**

S. Sx. **4**

A. Sx. **4**

T. Sx. **4**

B. Sx. **4**

Euph. (offstage) **3**

B♭ Tpt. 1 **4**

B♭ Tpt. 2 **4**

B♭ Tpt. 3 **4**

B♭ Tpt. 4 **4**

Hn. 1 **4**

Hn. 2 **4**

Hn. 3 **3**

Hn. 4 **4**

Tbn. 1 **4**

Tbn. 2 **4**

B. Tbn. **4**

Tuba **4**

C.B. **4**

Timp. **3**

Pno. **4**

Cr. Cym. **4**

Susp. Cym. **4**

T.T. **4**

rit. ----- **152** ♩ = c. 90 **Interlude: Bygones**
solo "Jupiter"

Picc. *f* *mf* *mp* short *mf* 3
Fl. 1 short 4
Fl. 2 short
Ob. 1 short
Ob. 2 short
E. Hn. short
Bsn. 1 short
Bsn. 2 short
B♭ Cl. 1 short
B♭ Cl. 2 short
B♭ Cl. 3 short
B. Cl. short *dark, focused* *mp* *f*
S. Sx. short
A. Sx. short *dark, focused* *mp* *f*
T. Sx. short *dark, focused* *mp* *f*
B. Sx. short *dark, focused* *mp* *f*

rit. ----- **152** ♩ = c. 90 **Interlude: Bygones**

Euph. (offstage) short 3
B♭ Tpt. 1 short 4
B♭ Tpt. 2 short
B♭ Tpt. 3 short
B♭ Tpt. 4 short
Hn. 1 short
Hn. 2 short
Hn. 3 short
Hn. 4 short
Tbn. 1 short *dark, focused* *mp* *f*
Tbn. 2 short *dark, focused* *mp* *f*
B. Tbn. short *dark, focused* *mp* *f*
Tuba short *dark, focused* *mp* *f*
C.B. short *dark, focused* *mp* *f*

rit. ----- **152** ♩ = c. 90 **Interlude: Bygones**

Timp. short *pp* 3
Pno. short 4
Cr. Cym. short
Susp. Cym. short *soft mallets* *p* *f*
T.T. short

146 147 148 149 150 151 *pp* 152 153 154 155

Picc. 2 4 3 4 3

Fl. 1 2 4 4 3 4 3

Fl. 2 4 4 4 4 4

Ob. 1 *mf* 4 4 4 4 4

Ob. 2 *mf* 4 4 4 4 4

E. Hn. *mf* 4 4 4 4 4

Bsn. 1

Bsn. 2

B♭ Cl. 1 *mf* 2 4 3 4 3 *soli "Blacksmith"*

B♭ Cl. 2 *mf* 2 4 3 4 3 *soli "Blacksmith"*

B♭ Cl. 3 *mf* 4 4 4 4 4 *soli "Blacksmith"*

B. Cl. 4 4 4 4 4

S. Sx. *mf* *soli "Blacksmith"*

A. Sx. *mf* *soli "Blacksmith"*

T. Sx. *mf* *soli "Blacksmith"*

B. Sx. *mf*

Euph. (offstage) 2 4 3 4 3

B♭ Tpt. 1 2 4 3 4 3 *soli "Holst in F"*

B♭ Tpt. 2 4 4 4 4 4 *soli "Holst in F"*

B♭ Tpt. 3 4 4 4 4 4 *soli "Holst in F"*

B♭ Tpt. 4 4 4 4 4 4 *soli "Holst in F"*

Hn. 1

Hn. 2

Hn. 3 2 4 3 4 3

Hn. 4 2 4 3 4 3

Tbn. 1 4 4 4 4 4 *soli "Holst in F"*

Tbn. 2 4 4 4 4 4 *soli "Holst in F"*

B. Tbn. *f* *soli "Holst in F"*

Tuba *f* *soli "Holst in F"*

C.B. 3 *soli "Holst in F"*

Timp. 2 4 3 4 4 *p* *mp* *mf* *p*

Pno. 4 4 4 4 6 8 *mf* *ad lib.* *♩. = c. 60, ensemble stays in 3/4!*

Cr. Cym. *mf* *Crash Cymbal*

Susp. Cym. *mp* *sticks* *mp* *mf* *3* *to Snare Drum* *mf* *to Susp. Cym.*

T.T. *p* *4* *mf* *to Bass Drum* *mf* *Bass Drum*

165 166 167 168 169 170 171 172 173 174

175 soli "Jupiter" 184

Picc. *mp* soli "Jupiter"

Fl. 1 *mp* soli "Jupiter"

Fl. 2 *mp* soli "Jupiter"

Ob. 1 *mf*

Ob. 2 *mf*

E. Hn. *mf*

Bsn. 1 *mf* *fp* *f* *mf* *mf* *f* *fp* *f*

Bsn. 2 *mf* *fp* *f* *mf* *mf* *f* *fp* *f*

B♭ Cl. 1 *mf* *mf* *f* *mf* *f* *p*

B♭ Cl. 2 *mf* *mf* *f* *mf* *f* *p*

B♭ Cl. 3 *mf* *mf* *f* *mf* *f* *p*

B. Cl. *fp* *f* *mf* *mf* *f* *p*

S. Sx. *mf* *mf* *f* *mf* *f*

A. Sx. *mf* *fp* *f* *mf* *f*

T. Sx. *mf* *fp* *f* *mf* *f*

B. Sx. *mf* *fp* *f* *mf* *mf* *f* *fp* *f*

175 184 "Blacksmith" *f*

Euph. (offstage)

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hn. 1 *mf* *fp* *f*

Hn. 2 *mf* *fp* *f*

Hn. 3 *mf* *fp* *f*

Hn. 4 *mf* *fp* *f*

Tbn. 1 *mf* *fp* *f* *mf* *mf* *f* *fp* *f*

Tbn. 2 *mf* *fp* *f* *mf* *mf* *f* *fp* *f*

B. Tbn. *mf* *fp* *f* *mf* *mf* *f* *fp* *f*

Tuba *mf* *fp* *f* *f* *fp* *f*

C.B. *mf* *fp* *f* *f* *fp* *f*

175 184

Timp. *mp* *mf* *p* *pp*

Pno. *f* *mf*

Cr. Cym. ⊕ to Chimes

Susp. Cym. *mf* *p* *mf* ⊕

B. Dr. ⊕ to Tam-tam *mp* *f*

175 176 177 178 179 180 181 182 183 184 185

rit.----- [194] ♩ = c. 54 II. Quiet Inspiration

Picc. 2 4

Fl. 1 4 4

Fl. 2 4 4

Ob. 1 4 4

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1 2 4

B♭ Cl. 2 4 4

B♭ Cl. 3 4 4

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

pp

pp

pp

rit.----- [194] ♩ = c. 54 II. Quiet Inspiration

Euph. (offstage) *mf* 2 4

B♭ Tpt. 1 4 4

B♭ Tpt. 2 4 4

B♭ Tpt. 3 4 4

B♭ Tpt. 4

Hn. 1

Hn. 2

Hn. 3 2 4

Hn. 4 4 4

Tbn. 1 4 4

Tbn. 2 4 4

B. Tbn.

Tuba

C.B.

mf

mf

pp

pp

rit.----- [194] ♩ = c. 54 II. Quiet Inspiration

Timp. 2 4

Pno. *mf* *mp* *mp* *p* 2 4

Chm. *pp* *p* *p*

Susp. Cym.

T.T. *pp* *p*

Chimes

Tam-tam

to Crotales

no rca.

ad lib.

186 187 188 189 190 191 192 193 194 195 196 197 198 199

204 ♩ = c. 63, with purpose

200 201 202 203 204 205 206 207 208 209 210

3 2 4 3

4 4 4 4

mf *mp*

mp *mf* *mp* *mp*

p *mp* *p* *p*

3 2 4 3

4 4 4 4

p *mp* *p* *p*

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

pp *p* *pp* *p*

pp *p* *pp* *p*

204 ♩ = c. 63, with purpose

3 2 4 3

4 4 4 4

mf

3 2 4 3

4 4 4 4

p *mp* *p* *p*

204 ♩ = c. 63, with purpose

3 2 4 3

4 4 4 4

p *mp* *p* *p*

(*sp*) to Vibes

Susp. Cym.

T.T.

213 ♩ = c. 72, a breath of fresh air

Picc. 3 4

Fl. 1 3 4 *mf*

Fl. 2 4 *mf*

Ob. 1 4 *mf*

Ob. 2 *mf*

E. Hn. *mf* *p*

Bsn. 1 *mf* *p* non legato

Bsn. 2 *mf* non legato

B♭ Cl. 1 3 4 *mp*

B♭ Cl. 2 3 4 *mp*

B♭ Cl. 3 4 *mp*

B. Cl. 4 *mf* non legato

S. Sx. *mf* *p*

A. Sx. *mf* *p*

T. Sx. *mp* > *p*

B. Sx. *mp* > *p* non legato *mf*

213 ♩ = c. 72, a breath of fresh air

Euph. (offstage) 3 4

B♭ Tpt. 1 3 4

B♭ Tpt. 2 4 4

B♭ Tpt. 3 4 4

B♭ Tpt. 4

Hn. 1

Hn. 2

Hn. 3 3 4

Hn. 4 3 4

Tbn. 1 4 4

Tbn. 2 4 4

B. Tbn. *mp* > *p*

Tuba

C.B.

213 ♩ = c. 72, a breath of fresh air

Timp. 3 4

Pno. 3 4

Chm. *mp* *ad lib.* *mp*

Susp. Cym. soft mallets *p* *mp*

T.T.

211 212 213 214 215 216 217 218 219 220

221

228 ♩ = c. 76, with motion

This block contains the musical score for woodwinds and strings from measures 221 to 230. The instruments listed on the left are Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Bassoon 1 & 2, Clarinets in Bb (1, 2, 3), Bass Clarinet, Saxophone (Soprano, Alto, Tenor, Baritone), and Bassoon. The score includes dynamic markings such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte), as well as articulation like *non legato*. A large, bold '3' is placed above the Flute and Oboe staves, and a large, bold '4' is placed above the Clarinet and Saxophone staves at measure 228, indicating a change in meter or phrasing. The bottom of the page shows measure numbers 221 through 230.

221

228 ♩ = c. 76, with motion

This block contains the musical score for brass instruments from measures 221 to 230. The instruments listed on the left are Euphonium (offstage), Trumpets (1-4), Horns (1-4), Trombones (1-2), Baritone Trombone, and Tuba. The score includes dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano), as well as articulation like *mp* and *mf*. A large, bold '3' is placed above the Trumpet and Horn staves, and a large, bold '4' is placed above the Trombone and Tuba staves at measure 228, indicating a change in meter or phrasing. The bottom of the page shows measure numbers 221 through 230.

221

228 ♩ = c. 76, with motion

This block contains the musical score for percussion and other instruments from measures 221 to 230. The instruments listed on the left are Timpani, Piano, Vibraphone, Suspended Cymbal, and Crotales. The score includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte), as well as articulation like *ad lib.* and *l.v. sempre*. A large, bold '3' is placed above the Piano and Vibraphone staves, and a large, bold '4' is placed above the Suspended Cymbal staff at measure 228, indicating a change in meter or phrasing. The bottom of the page shows measure numbers 221 through 230.

poco accel. -----

Picc. *mf* *f* *mp*
 Fl. 1 *mf* *f* *mp*
 Fl. 2 *mf* *f* *mp*
 Ob. 1 *mf* *f* *mp*
 Ob. 2 *mf* *f* *mp*
 E. Hn. *mf* *f* *mp*
 Bsn. 1 *mf* *f* *mp*
 Bsn. 2 *mf* *f* *mp*
 B♭ Cl. 1 *mf* *f* *mp*
 B♭ Cl. 2 *mf* *f* *mp*
 B♭ Cl. 3 *mf* *f* *mp*
 B. Cl. *f* *f* *mp*
 S. Sax. *f* *f* *mp*
 A. Sax. *f* *f* *mp*
 T. Sax. *f* *f* *mp*
 B. Sax. *f* *f* *mp*
 Euph. (offstage) *mf* *f* *mp*
 B♭ Tpt. 1 *mf* *f* *mp* to str. mute
 B♭ Tpt. 2 *mf* *f* *mp* to str. mute
 B♭ Tpt. 3 *mf* *f* *mp*
 B♭ Tpt. 4 *mf* *f* *mp*
 Hn. 1 *f* *mf* *f* *p*
 Hn. 2 *f* *mf* *f* *fp*
 Hn. 3 *f* *mf* *f* *p*
 Hn. 4 *f* *mf* *f* *fp*
 Tbn. 1 *mf* *f* *mp* *p*
 Tbn. 2 *mf* *f* *mp* *p*
 B. Tbn. *mf* *f* *mp* *p*
 Tuba *mf* *f* *mp* *p*
 C.B. *mf* *f* *mp* *p*
 Timp. *mf* *f* *mp*
 Pno. *mf* *f* *mp*
 Vib. *mf* *f* *mp*
 Susp. Cym. *p* to Snare Drum *mp*
 Cr. *mf* *f* *mp* to Bass Drum

poco accel. -----

231 232 233 234 235 236 237 238 239 240

241 ♩ = c. 84, in jest

(w/Tpt.)

Picc. *mf*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

E. Hn. *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

B♭ Cl. 3 *mp*

B. Cl. *mp*

S. Sx.

A. Sx.

T. Sx. *mp*

B. Sx. *mp*

241 ♩ = c. 84, in jest

Euph. (offstage)

B♭ Tpt. 1 *f*

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

C.B.

str. mute (w/Picc.)

str. mute

mf

241 ♩ = c. 84, in jest

Timp.

Pno.

Cr. Cym. *p*
Crash Cymbal
distant

S. Dr. *p*
distant

B. Dr. *p*
Bass Drum
distant

241 242 243 244 245 246

Picc. *mf*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

E. Hn. *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

B♭ Cl. 3 *mp*

B. Cl. *mp*

S. Sx. *f* sub.

A. Sx. *f* sub.

T. Sx. *mp*

B. Sx. *mp*

Euph. (offstage)

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

B♭ Tpt. 3 *f* str. mute

B♭ Tpt. 4 *f* str. mute

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tuba *f*

C.B. *mp* pizz.

Timp. *f* *mf*

Pno. *mp* no *3da*

Cr. Cym. *p*

S. Dr. *p*

B. Dr. *p*

247 248 249 250 251 252

poco rit.----- [257] ♩ = c. 72

Picc. *mp*
 Fl. 1 *f*
 Fl. 2 *f*
 Ob. 1 *mp*
 Ob. 2 *mp*
 E. Hn. *mp*
 Bsn. 1 *mp*
 Bsn. 2 *mp*
 B♭ Cl. 1 *mp*
 B♭ Cl. 2 *mp*
 B♭ Cl. 3 *mp*
 B. Cl. *mp*
 S. Sax. *mp*
 A. Sax. *mp*
 T. Sax. *mp*
 B. Sax. *mp*

Euph. (offstage)
 B♭ Tpt. 1 *f*
 B♭ Tpt. 2 *f*
 B♭ Tpt. 3 *f*
 B♭ Tpt. 4 *f*
 Hn. 1 *mp*
 Hn. 2 *mp*
 Hn. 3 *mp*
 Hn. 4 *mp*
 Tbn. 1 *mp*
 Tbn. 2 *mp*
 B. Tbn. *mp*
 Tuba *mp*
 C.B. *mp*

Timp. *mp*
 Pno. *mp*
 Cr. Cym. *mp*
 S. Dr. *mp*
 B. Dr. *mp*

253 254 255 256 257 258 259 260

poco rit.----- [257] ♩ = c. 72

267 ♩ = c. 72 Interlude: Funeral

Picc. *pp* *mp* *pp*

Fl. 1 *p* *mp* *p* *pp* *mp* *pp*

Fl. 2 *p* *mp* *p* *pp* *mp* *pp*

Ob. 1 *pp* *mp*

Ob. 2

E. Hn.

Bsn. 1 *pp* *mp*

Bsn. 2 *pp* *mp*

B♭ Cl. 1 *pp* *mp* *pp*

B♭ Cl. 2 *pp* *mp* *pp*

B♭ Cl. 3 *pp* *mp* *pp*

B. Cl.

S. Sx. *p*

A. Sx. *p*

T. Sx. *p*

B. Sx. *p*

267 ♩ = c. 72 Interlude: Funeral

Euph. (offstage) *mf* *p*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1 *p* *mp* *p*

Tbn. 2 *p* *mp* *p*

B. Tbn.

Tuba *p* *mp* *p*

C.B. *arco* *p* *mp* *p*

267 ♩ = c. 72 Interlude: Funeral

Timp. *p* *mp* *p*

Pno.

Vib.

Vib.

Vib.

261 262 263 264 265 266 267 268 269 270 271 272

275

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

275 "Taps"

Euph. (offstage)

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

C.B.

275

Timp.

Pno.

Vib.

Vib.

Vib.

*All 3 percussionists should bow one note each.
Start bowing as needed to finish the crescendo together.

273 274 275 276 277 278 279 280 281 282

285

Picc. *pp* *mp* *pp*

Fl. 1 *pp* *mp* *pp*

Fl. 2 *pp* *mp* *pp*

Ob. 1 *pp* *mp* *pp*

Ob. 2

E. Hn.

Bsn. 1 *pp* *mp* *pp*

Bsn. 2 *pp* *mp* *pp*

B \flat Cl. 1 *pp* *mp* *pp*

B \flat Cl. 2 *pp* *mp* *pp*

B \flat Cl. 3 *pp* *mp* *pp*

B. Cl.

S. Sx.

A. Sx. *mp* *f* *mf* *mp*

T. Sx.

B. Sx.

285

Euph. (offstage) *mf*

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn. *p*

Tuba *p*

C.B.

285

Timp. *p*

Pno. *mp* *mf* *mp* *f* *mp*

Vib. *mf*

Vib.

Vib.

283 284 285 286 287 288 289

290

Picc. *mp* *pp* *p* *mf* *p* *mf*

Fl. 1 *mp* *pp* *p* *mf* *p* *mf*

Fl. 2 *mp* *pp* *p* *mf* *p* *mf*

Ob. 1 *pp* *mp* *pp* *p* *mf* *p* *mf*

Ob. 2

E. Hn.

Bsn. 1 *pp* *mp* *pp* *p* *mf* *p* *mf*

Bsn. 2 *pp* *mp* *pp* *p* *mf* *p* *mf*

B♭ Cl. 1 *pp* *p* *mf* *p* *mf* *p*

B♭ Cl. 2 *pp* *p* *mf* *p* *mf* *p*

B♭ Cl. 3 *pp* *p* *mf* *p* *mf* *p*

B. Cl.

S. Sx.

A. Sx. *mf* solo (contd.) *f* molto vib. *mf*

T. Sx.

B. Sx.

290

Euph. (offstage) *f*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn. *p* *mp* *f* *mp* solo (contd.) *mf*

Tuba

C.B.

290

Timp.

Pno. *mf* *f* solo (contd.) *mp* *mf* *f* *mp*

Vib. 1. to soft mallets 2. to Snare Drum 3. to Tam-tam *mf* soft mallets (one player) *p* *mf* *p* *mf*

Vib.

Vib.

290 291 292 293 294 295

Picc. *p* *mf* *p* *f* long *ff* 3 4 2

Fl. 1 *p* *mf* *p* *f* long *ff* 3 4 2

Fl. 2 *p* *mf* *p* *f* long *ff* 4 4 4

Ob. 1 *p* *mf* *p* *f* long *ff* 4 4 4

Ob. 2 long *ff*

E. Hn. long *ff*

Bsn. 1 *p* *mf* *p* *f* long *ff*

Bsn. 2 *p* *mf* *p* *f* long *ff*

B♭ Cl. 1 *mf* *p* *f* long *ff* 3 4 2

B♭ Cl. 2 *mf* *p* *f* long *ff* 3 4 2

B♭ Cl. 3 *mf* *p* *f* long *ff* 4 4 4

B. Cl. long *ff* 4 4 4

S. Sax. long *ff*

A. Sax. *molto vib.* *f* *ff* long *ff*

T. Sax. long *ff*

B. Sax. long *ff*

Euph. (offstage) *f* *p* long *ff* 3 4 2

B♭ Tpt. 1 long *ff* mute out 4 4 4

B♭ Tpt. 2 long *ff* mute out 4 4 4

B♭ Tpt. 3 long *ff* mute out 4 4 4

B♭ Tpt. 4 long *ff* mute out 4 4 4

Hn. 1 long *ff*

Hn. 2 long *ff*

Hn. 3 long *ff* 3 4 2

Hn. 4 long *ff* 3 4 2

Tbn. 1 long *ff* 4 4 4

Tbn. 2 long *ff* 4 4 4

B. Tbn. long *ff*

Tuba long *ff*

C.B. long *ff*

Timp. long *ff* 3 4 2

Pno. *mp* *ff* long chromatic clusters, both forearms 4 4 4

Vib. long *f* to Crash Cym. Crash Cymbal to Marimba

S. Dr. long *f* Snare Drum *p* *ff*

T.T. long *f* Tam-tam *p* *ff*

309 312

Picc. 2 4 3 4 3

Fl. 1 2 4 3 4 3

Fl. 2 4 4 4 4 4

Ob. 1 4 4 4 4 4

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1 2 4 3 4 3

B♭ Cl. 2 2 4 3 4 3

B♭ Cl. 3 4 4 4 4 4

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Euph. (offstage) 2 4 3 4 3

B♭ Tpt. 1 2 4 3 4 3

B♭ Tpt. 2 4 4 4 4 4

B♭ Tpt. 3 4 4 4 4 4

B♭ Tpt. 4

Hn. 1 *f* *mp* soli *mp* soli (contd.) *mp*

Hn. 2 *f* *mp*

Hn. 3 2 4 *f* *mp* soli *mp* soli (contd.) *mp*

Hn. 4 2 4 *f* *mp*

Tbn. 1 4 4 4 4 4

Tbn. 2 4 4 4 4 4

B. Tbn.

Tuba

C. B.

Timp. 2 4 3 4 3

Pno.

Mrb. [Marimba medium-hard mallets] *mp* *mp* *mp*

S. Dr. *p* *f* to Susp. Cym. *p* *mp* Suspended Cymbal soft mallets *pp* *mp* *p*

T.T. *p* *mf* *pp* *pp* *pp*

306 307 308 309 310 311 312 313 314

317 320 a triumphant realization sempre accel. (to m. 335) -----

Picc. 3 4 3 2

Fl. 1 3 4 3 2

Fl. 2 4 4 4 4

Ob. 1 4 4 4 4

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1 3 4 3 2

B♭ Cl. 2 3 4 3 2

B♭ Cl. 3 4 4 4 4

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

317 320 a triumphant realization sempre accel. (to m. 335) -----

Euph. (offstage) 3 4 3 2

B♭ Tpt. 1 3 4 3 2

B♭ Tpt. 2 4 4 4 4

B♭ Tpt. 3 4 4 4 4

B♭ Tpt. 4 4 4 4 4

Hn. 1 3 4 3 2

Hn. 2 4 4 4 4

Hn. 3 3 4 3 2

Hn. 4 3 4 3 2

Tbn. 1 4 4 4 4

Tbn. 2 4 4 4 4

B. Tbn.

Tuba

C.B.

317 320 a triumphant realization sempre accel. (to m. 335) -----

Timp. 3 4 3 2

Pno. 4 4 4 4

Mrb. 4 4 4 4

Susp. Cym.

T.T.

315 316 317 318 319 320 321 322 323 324

(accel) -----

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 E. Hn. Bsn. 1 Bsn. 2 B♭ Cl. 1 B♭ Cl. 2 B♭ Cl. 3 B. Cl. S. Sx. A. Sx. T. Sx. B. Sx.

(accel) -----

Euph. (offstage) B♭ Tpt. 1 B♭ Tpt. 2 B♭ Tpt. 3 B♭ Tpt. 4 Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tbn. 1 Tbn. 2 B. Tbn. Tuba C.B.

(accel) -----

Timp. Pno. Mrb. Susp. Cym. T.T.

325

326

327

328

329

330

331

332

(accel.) 335 ♩ = ♩. (♩ = c. 138), joyfully

Picc. *mf* *f* *sfz*

Fl. 1 *mf* *f* *sfz*

Fl. 2 *mf* *f* *sfz*

Ob. 1 *mf* *f* *sfz*

Ob. 2 *mf* *f* *sfz*

E. Hn. *mf* *f* *sfz*

Bsn. 1 *mf* *f* *mp*

Bsn. 2 *mf* *f* *mp*

B♭ Cl. 1 *mf* *f* *sfz*

B♭ Cl. 2 *mf* *f* *sfz*

B♭ Cl. 3 *mf* *f* *sfz*

B. Cl. *mf* *f* *sfz*

S. Sx. *mf* *f* *sfz*

A. Sx. *mf* *f* *sfz*

T. Sx. *mf* *f* *sfz*

B. Sx. *mf* *f* *sfz*

(accel.) 335 ♩ = ♩. (♩ = c. 138), joyfully

Euph. (offstage) *f* *sfz*

B♭ Tpt. 1 *f* *sfz*

B♭ Tpt. 2 *f* *sfz*

B♭ Tpt. 3 *f* *sfz*

B♭ Tpt. 4 *f* *sfz*

Hn. 1 *f* *sfz*

Hn. 2 *f* *sfz*

Hn. 3 *f* *sfz*

Hn. 4 *f* *sfz*

Tbn. 1 *f* *sfz*

Tbn. 2 *f* *sfz*

B. Tbn. *f* *sfz*

Tuba *mf* *f* *sfz*

C.B. *mf* *f* *sfz*

(accel.) 335 ♩ = ♩. (♩ = c. 138), joyfully
(mute F and B, only)

Timp. *mf* *f* *sfz*

Pno. *mf* *f* *sfz* *mp*

Mrb. *mf* *f* *sfz*

Susp. Cym. *p* *f*

T.T. *mp* dampen over 4 bars ⊕ to Crotales

333 334 335 336 337 338 339 340 341 342

343 351

Picc.

Fl. 1

Fl. 2

Ob. 1
solo
mp *f* *mp*

Ob. 2

E. Hn.

Bsn. 1
mp *p*

Bsn. 2
mp *p*

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

S. Sx.
mp solo *mf*

A. Sx.

T. Sx.

B. Sx.

343 351

Euph. (offstage)

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

C.B.
pizz. *mp* *mp*

343 351

Timp.

Pno.
mp *p*

Mrb.

Susp. Cym.
scrape w/ brush *mf* brushes (ord.) *p* *mp*

Crt.
Crotales *mf* to Tam-tam

343 344 345 346 347 348 349 350 351 352 353 354

This musical score page contains the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (E. Hn.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Clarinet in B-flat 1 (B♭ Cl. 1), Clarinet in B-flat 2 (B♭ Cl. 2), Clarinet in B-flat 3 (B♭ Cl. 3), Bass Clarinet (B. Cl.), Saxophone Soprano (S. Sax.), Saxophone Alto (A. Sax.), Saxophone Tenor (T. Sax.), Saxophone Baritone (B. Sax.).
- Brass:** Euphonium (Euph. offstage), Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Trumpet 3 (B♭ Tpt. 3), Trumpet 4 (B♭ Tpt. 4), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), Tuba, and Contrabass (C.B.).
- Percussion:** Timpani (Timp.), Piano (Pno.), Mridangam (Mrb.), Suspended Cymbal (Susp. Cym.), and Tam-tam.

Measure numbers 359 and 367 are marked at the top of the score. Performance instructions include dynamics such as *p*, *mp*, *mf*, and *f*, as well as specific techniques like "scrape w/ brush" and "soft mallets".

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 E. Hn.
 Bsn. 1
 Bsn. 2
 B♭ Cl. 1
 B♭ Cl. 2
 B♭ Cl. 3
 B. Cl.
 S. Sx.
 A. Sx.
 T. Sx.
 B. Sx.
 Euph. (offstage)
 B♭ Tpt. 1
 B♭ Tpt. 2
 B♭ Tpt. 3
 B♭ Tpt. 4
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tuba
 C.B.
 Timp.
 Pno.
 Mrb.
 Susp. Cym.
 T.T.

369 370 371 372 373 374 375 376 377 378 379 380 381

382 390

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

382 390

Euph. (offstage)

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

C.B.

382 390

Timp.

Pno.

Mrb.

Susp. Cym.

T.T.

no ^{co.} to Chimes

sticks

Chimes lv. sempre

to Snare Drum

382 383 384 385 386 387 388 389 390 391 392 393

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Euph. (offstage)

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

C.B.

Timp.

Pno.

Chm.

S. Dr.

T.T.

394 395 396 397 398 399 400 401 402 403

mf

mf

ff

ff

ff

f

ff

mp

mf

mf

mf

to Crash Cym.

404 411 ♩ = ♩ (♩ = c. 69)

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *ff*

E. Hn. *ff*

Bsn. 1 *f*

Bsn. 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B♭ Cl. 3 *f*

B. Cl. *f*

S. Sax. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

9 6 12 8

404 411 ♩ = ♩ (♩ = c. 69)

Euph. (offstage)

B♭ Tpt. 1 *fp*

B♭ Tpt. 2 *fp*

B♭ Tpt. 3 *fp*

B♭ Tpt. 4 *fp*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *mf*

Tuba *mf*

C.B.

flz.

non legato

9 6 12 8

404 411 ♩ = ♩ (♩ = c. 69)

Timp.

Pno.

Cr. Cym. *mf*

S. Dr. *mf*

T.T.

404 405 *p* 406 *mp* 407 408 409 *p* 410 *mf* 411

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Euph. (offstage)

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

C.B.

non legato

f

poco

ff

mf

Timp.

Pno.

Cr. Cym.

S. Dr.

T.T.

mf

mp

mf

poco a poco accel. (to m. 434)

Picc. *mp* *mf* *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *fp* *f*

Ob. 2 *fp* *f*

E. Hn. *fp* *f*

Bsn. 1 *fp* *f*

Bsn. 2 *fp* *f*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

B. Cl. *fp* *f*

S. Sx. *mf*

A. Sx. *mf*

T. Sx. *fp* *f*

B. Sx. *fp* *f*

poco a poco accel. (to m. 434)

Euph. (offstage)

B♭ Tpt. 1 *f* *poco* *f* *poco* *f* *poco* *f*

B♭ Tpt. 2 *f* *poco* *f* *poco* *f* *poco* *f*

B♭ Tpt. 3 *f* *poco* *f* *poco* *f* *poco* *mf*

B♭ Tpt. 4 *f* *poco* *f* *poco* *f* *poco* *mf*

Hn. 1 *ff* *ff* *ff* *f*

Hn. 2 *ff* *ff* *ff* *f*

Hn. 3 *ff* *ff* *ff* *f*

Hn. 4 *ff* *ff* *ff* *f*

Tbn. 1 *f* *poco* *f* *poco* *f* *gliss.* *ff* *f*

Tbn. 2 *f* *poco* *f* *poco* *f* *gliss.* *ff* *f*

B. Tbn. *fp* *f*

Tuba *fp* *f*

C.B.

poco a poco accel. (to m. 434)

Timp.

Pno.

Cr. Cym. *mf* *mf* *mf* *mf*

S. Dr.

T.T.

417

418

mp

419

420

mp

421

(*accel.*)

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

(*accel.*)

Euph. (offstage)

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

C.B.

(*accel.*)

Timp.

Pno.

Cr. Cym.

S. Dr.

T.T.

422 423 424 425 426 427 428 429

(accel.) ----- *(♩ = c. 168)* 435 **Epilogue: Legacy**
Euph. Cadenza

Picc. *mf* *f*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *ff*

Ob. 2 *ff*

E. Hn. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

B♭ Cl. 1 *f* *ff*

B♭ Cl. 2 *f* *ff*

B♭ Cl. 3 *f* *ff*

B. Cl. *ff*

S. Sx. *ff*

A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

(accel.) ----- *(♩ = c. 168)* 435 **Epilogue: Legacy**
Euph. Cadenza

Euph. (offstage) *ff* *mp*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

B♭ Tpt. 3 *ff*

B♭ Tpt. 4 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tuba *ff*

C.B. *ff*

(accel.) ----- *(♩ = c. 168)* 435 **Epilogue: Legacy**
Euph. Cadenza

Timp.

Pno.

Cr. Cym. *mf* *mp* *f* *to Chimes*

S. Dr. *mf* *ff*

T.T. *mp* *f*

430 431 432 433 434 435

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 E. Hn.
 Bsn. 1
 Bsn. 2
 B \flat Cl. 1
 B \flat Cl. 2
 B \flat Cl. 3
 B. Cl.
 S. Sx.
 A. Sx.
 T. Sx.
 B. Sx.
 Euph. (offstage)
 B \flat Tpt. 1
 B \flat Tpt. 2
 B \flat Tpt. 3
 B \flat Tpt. 4
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tuba
 C.B.
 Timp.
 Pno.
 Chm.
 S. Dr.
 T.T.

mp *mf* *mp* *mp* *mf* *f* *f* *p* *mf* *ff* *ff*

4/3
 +
 4/4

436 ♩ = c. 162, to the future

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

436 ♩ = c. 162, to the future

Euph. (offstage)

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

C.B.

436 ♩ = c. 162, to the future

Timp.

Pno.

Chm.

S. Dr.

T.T.

436

437

438

439

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 E. Hn.
 Bsn. 1
 Bsn. 2
 B♭ Cl. 1
 B♭ Cl. 2
 B♭ Cl. 3
 B. Cl.
 S. Sx.
 A. Sx.
 T. Sx.
 B. Sx.
 Euph. (offstage)
 B♭ Tpt. 1
 B♭ Tpt. 2
 B♭ Tpt. 3
 B♭ Tpt. 4
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tuba
 C. B.
 Timp.
 Pno.
 Chm.
 S. Dr.
 T. T.

440

441

442

444

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *f*

Ob. 2 *f*

E. Hn. *f*

Bsn. 1 *f*

Bsn. 2 *f*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

B. Cl. *mf*

S. Sx. *f*

A. Sx. *f*

T. Sx. *mf*

B. Sx. *mf*

444

Euph. (offstage)

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

B♭ Tpt. 3 *f*

B♭ Tpt. 4 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Tuba *mf*

C.B. *mf*
arco

444

Timp. *mf*

Pno. *f*

Chm. *mf*

S. Dr. *mp*

T.T. *p*

443

444

445

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Euph. (offstage)
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
C.B.
Timp.
Pno.
Chm.
S. Dr.
T.T.

446 447 448 449

452

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *f*

Ob. 2 *f*

E. Hn. *f*

Bsn. 1 *f*

Bsn. 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B♭ Cl. 3 *f*

B. Cl. *f*

S. Sx. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

452

Euph. (offstage)

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

B♭ Tpt. 3 *fp*

B♭ Tpt. 4 *fp*

Hn. 1 *fp*

Hn. 2 *fp*

Hn. 3 *fp*

Hn. 4 *fp*

Tbn. 1 *fp*

Tbn. 2 *fp*

B. Tbn. *fp*

Tuba *fp*

C.B. *f*

452

Timp. *mf*

Pno. *f* *ad lib.*

Chm. *mf*

S. Dr. *mp*

T.T. *mp*

450 451 452 453

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Euph. (offstage)
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
C.B.
Timp.
Pno.
Chm.
S. Dr.
T.T.

454 455 456 457 458 459

460

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

460

Euph. (offstage)

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

C.B.

460

Timp.

Pno.

Chm.

S. Dr.

T.T.

460

non legato

no cca.

to Crash Cym.

to Susp. Cym.

to Bass Drum

460 461 462 463 464 465

Picc. 3 4 3 2 3 4
 Fl. 1 3 4 3 2 3 4
 Fl. 2 4 4 4 4 4 4
 Ob. 1 4 4 4 4 4 4
 Ob. 2 4 4 4 4 4 4
 E. Hn. 4 4 4 4 4 4 4
 Bsn. 1 4 4 4 4 4 4
 Bsn. 2 4 4 4 4 4 4
 B♭ Cl. 1 3 4 3 2 3 4
 B♭ Cl. 2 3 4 3 2 3 4
 B♭ Cl. 3 4 4 4 4 4 4
 B. Cl. 4 4 4 4 4 4 4
 S. Sx. 4 4 4 4 4 4 4
 A. Sx. 4 4 4 4 4 4 4
 T. Sx. 4 4 4 4 4 4 4
 B. Sx. 4 4 4 4 4 4 4
 Euph. (offstage) 3 4 3 2 3 4
 B♭ Tpt. 1 3 4 3 2 3 4
 B♭ Tpt. 2 4 4 4 4 4 4
 B♭ Tpt. 3 4 4 4 4 4 4
 B♭ Tpt. 4 4 4 4 4 4 4
 Hn. 1 4 4 4 4 4 4
 Hn. 2 4 4 4 4 4 4
 Hn. 3 3 4 3 2 3 4
 Hn. 4 3 4 3 2 3 4
 Tbn. 1 4 4 4 4 4 4
 Tbn. 2 4 4 4 4 4 4
 B. Tbn. 4 4 4 4 4 4 4
 Tuba 4 4 4 4 4 4 4
 C.B. 4 4 4 4 4 4 4
 Timp. 3 4 3 2 3 4
 Pno. 4 4 4 4 4 4 4
 Cr. Cym. 4 4 4 4 4 4 4
 Susp. Cym. 4 4 4 4 4 4 4
 B. Dr. 4 4 4 4 4 4 4

466 467 468 469 470 471 472 473 474

Crash Cymbal
 Suspended Cymbal
 Bass Drum
 to Tam-tam
 Tam-tam